INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.

2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.

3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of "sectioning" the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.

4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.

5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.

University Microfilms International
300 N. Zeeb Road
Ann Arbor, MI 48106

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

8329989

Howard, John Brooks

THE LATIN LUTHERAN MASS OF THE MID-SEVENTEENTH CENTURY: A STUDY OF ANDREAS HAMMERSCHMIDT'S "MISSAE" (1663) AND LUTHERAN TRADITIONS OF MASS COMPOSITION. (VOLUME I: COMMENTARY AND VOLUME II: TRANSCRIPTIONS)

Bryn Mawr College

PH.D. 1983

University
Microfilms
International 300 N. Zeeb Road, Ann Arbor, MI 48106

Copyright 1983

by

Howard, John Brooks

All Rights Reserved

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark ✓.

1. Glossy photographs or pages ✓
2. Colored illustrations, paper or print _____
3. Photographs with dark background ✓
4. Illustrations are poor copy _____
5. Pages with black marks, not original copy _____
6. Print shows through as there is text on both sides of page _____
7. Indistinct, broken or small print on several pages ✓
8. Print exceeds margin requirements _____
9. Tightly bound copy with print lost in spine _____
10. Computer printout pages with indistinct print _____
11. Page(s) _____ lacking when material received, and not available from school or author.
12. Page(s) _____ seem to be missing in numbering only as text follows.
13. Two pages numbered _____. Text follows.
14. Curling and wrinkled pages _____
15. Other _____

University Microfilms International

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE LATIN LUTHERAN MASS OF THE MID-SEVENTEENTH CENTURY: A STUDY OF ANDREAS HAMMERSCHMIDT'S MISSAE (1663) AND LUTHERAN TRADITIONS OF MASS COMPOSITION

Volume I: COMMENTARY

by

John Brooks Howard

A dissertation submitted in partial fulfillment
of the requirements for the degree Doctor of Philosophy
in the Department of Music in
Bryn Mawr College

January 1983

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ABSTRACT

In this dissertation Andreas Hammerschmidt's printed collection of Latin masses (Missae, 1663) is examined within the context of the composer's apparent goals and his other creative accomplishments. Beyond this, an attempt is made to determine its place in the history of Lutheran church music in general, and Lutheran traditions of mass composition in particular. Editions of four masses by Hammerschmidt, as well as several masses by other Lutheran composers, accompany the text.

A statistical survey of the Lutheran mass repertory of the seventeenth century shows that Hammerschmidt's Missae was the first publication by a Lutheran since 1630 to be devoted exclusively to the Latin mass. It also demonstrates that, within twelve years after the appearance of Hammerschmidt's masses, several other Saxon and Thuringian composers were to issue similar collections; moreover, there occurred simultaneously a flowering of interest in the mass among central German musicians whose works were disseminated primarily in manuscripts. Several factors seem to have stimulated this phenomenon. Among them were the gradual rebuilding of city, court, and village musical establishments after the close of the Thirty Years' War, and the development of a

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

strong tradition of performing Latin masses at influential music centers in Saxony, above all at the electoral Hofkapelle at Dresden. The appearance of Hammerschmidt's Missae. as well as those subsequent mass prints by other Lutheran composers, indicates that this tradition extended eventually to more provincial regions, since it was the churches and singing societies of the smaller cities and churches that formed the principal market for contemporary music prints.

With regard to musical style, it is found that Hammerschmidt's masses embody many typical features of the composer's late style. Specifically, one notes the transparent textures, the extensive repetitions of material, and a tendency to create unified formal structures by founding successive sections of a mass movement on similar thematic inventions. At the same time, many of these works embody certain formal and rhetorical conventions that belonged to the common vocabulary of the figural mass of the mid-seventeenth century. The extensive use and development of thses conventions in Hammerschmidt's works suggests that he was well acquainted with a broad cross-section of the contemporary Protextant and Catholic mass repertories.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CONTENTS

Volume I: COMMENTARY

	page
LIST OF TABLES	v
ACKNOWLEDGEMENTS	vi
LIST OF RISM SIGLA	ix
INTRODUCTION	1
CHAPTER I: THE LIFE OF ANDREAS HAMMERSCHMIDT	5
Early Life and Education	6
Organist at Freiberg in Meissen	14
Organist at Zittau	17
Professional Contacts and Travels	33
CHAPTER II: CRITICAL EVALUATION OF HAMMERSCHMIDT'S WORKS IN THE MUSIC-HISTORICAL LITERATURE TO DATE	42
Commentary from Eighteenth-Century Sources	43
Martin Fuhrmann	43
Johann Bähr	45
Johann Caspar Wetzel	46
Johann Mattheson	48
Johann Adolph Scheibe	50
Commentary from Nineteenth- and Twentieth-Century Sources	51
Carl von Winterfeld	51
Hugo Leichtentritt	59
Friedrich Blume	62
Harold Mueller	65
Friedhelm Krummacher	68
Johannes Günther Kraner	78
Summary and Discussion	79
CHAPTER III: LUTHERAN TRADITIONS OF MASS COMPOSITION IN THE PERIOD BEFORE CA. 1670	87
Introduction and Historical Background	88
Lutheran Mass Composition in the Period of ca. 1630-1670	110
Stile antico and Motet-Style Masses	112
Masses in Concerted Style	155
Summary and Discussion	191

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

page

CHAPTER IV: THE MASSES OF ANDREAS HAMMERSCHMIDT 202

The Print 202
Physical Description 203
Introductory Material 209
Organization of the Masses in the Print . . . 214
Texts of the Masses 217
Notation 217
Manuscript Copies 219
The Missae pro Choro 224
Structural Considerations 225
Other Aspects of Style 241
The Missae pro Organo: Masses with Instrumental Complementa 246
Structural Considerations 247
Other Aspects of Style 259
The Missae pro Organo: Masses with Obbligato Violins 262
Structural Considerations 263
Other Aspects of Style 268
The Missae pro Organo: Masses with Wind Instruments 272
Structural Considerations 272
Other Aspects of Style 298
Summary and Conclusions 304

APPENDIX A: A CHRONOLOGICAL INDEX OF LATIN POLYPHONIC MASSES BY LUTHERAN COMPOSERS PUBLISHED BETWEEN 1600 AND 1700 320
Part I: Extant Prints 326
Part II: Prints known through Secondary References, or which have been Lost or Destroyed . . 352

APPENDIX B: AN INDEX OF LATIN LUTHERAN MASSES OF THE SEVENTEENTH CENTURY KNOWN FROM MANUSCRIPT SOURCES . . 356
Part I: Extant Sources 364
Part II: Sources known through Secondary References, or which have been Lost or Destroyed . . 377

APPENDIX C: MUSICAL EXAMPLES FOR CHAPTER III . . . . .
Introduction 417
Critical Report 417
Example 1. J. G. Reuschel. DECAS MISSARUM SACRA: MISSA Prima, Kyrie 417
Example 2. J. G. Reuschel. DECAS MISSARUM SACRA: MISSA Secunda, Kyrie, mm. 1-19 423
Example 3. J. G. Reuschel. DECAS MISSARUM SACRA: MISSA Quarta, Gloria, mm. 1-39 429
Example 4. C. Peter. PRECATIONIS THURIBULUM: MISSA . . . Ad imitationem: Habe deine Lust an dem HErrn/etc. Andreas Hammerschmid 434
Example 5. S. Otto. Kronen Krönlein Oder Musicalischer Vorläuffer: MISSA super Gloria in excelsis. Urbani Loth 445
468

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

page

Example 6. J. R. Ahle. Neu-gepflantzter Thüringischer Lustgarten . . . Erster Theil: MISSA a 10 506

Example 7. S. Capricornus. OPUS MUSICUM: [Missa: Mass no. 1 in C], Gloria 546

Example 8. S. Capricornus. OPUS AUREUM MISSARUM: Kyrie eleison e Gloria in excelsis DEO, quarti Toni 606

LIST OF WORKS CITED 654

ADDENDA 680

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LIST OF TABLES

Table		page
III-1.	Polyphonic Derivation of Chr. Peter's Missa "Habe deine Lust an dem Herren"	154
III-2.	Metric Structure in Reuschel's Masses	188
IV-1.	Partbook Collation of Hammerschmidt's *Missae* . .	204
IV-2.	Distribution of Parts in Hammerschmidt's *Missae*	207
A-1.	Textual Composition of Latin Lutheran Masses Published Between 1600 and 1700	322
B-1.	An Index of Non-Liturgical Cantus firmi Used in Masses Cited in Appendixes A and B	413
B-2.	An Index of Polyphonic Antecedents Used in Masses Cited in Appendixes A and B	414

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ACKNOWLEDGEMENTS

I wish here to express thanks to the many individuals and institutions whose assistance has made this study possible.

I owe a great debt of gratitude to my sponsor, Professor Carl B. Schmidt, for his tirelessness in reading drafts of this dissertation, for his demanding criticism, and for his willingness to advise my work long after having left Bryn Mawr College. His support and enthusiasm for the project, his encouragement, and his unfailing sense of humor are acknowledged here with deep appreciation.

Professor Kerala Snyder offered many useful suggestions, and her ideas have helped to broaden my perspective on several problems dealt with in this study. To her, and to Professor Christoph Wolff, who gave advice about a draft of Chapter III as well as valuable information needed to complete Appendixes A and B, I am thankful. Thanks are also offered to Professors Isabelle Cazeaux and James Tanis for their advice and for their careful reading of the manuscript.

I would like to express my thanks to my colleagues at the Eda Kuhn Loeb Music Library, Harvard University, who have patiently processed a steady stream of requests for research materials, and who have kindly called my attention to other sources relevant to my studies; in particular, I am especially grateful to Larry G. Mowers, Associate Librarian and Keeper

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the Isham Memorial Library, for his assistance in acquiring microfilms of musical sources. The staff of the Bayerische Staatsbibliothek, Munich, is thanked for its help during a lengthy period of research there; I further acknowledge with gratitude the permission of that institution to prepare transcriptions of Hammerschmidt's masses from its exemplar of his Missae. I thank Wolfgang Goldhan of the Deutsche Staatsbibliothek, Berlin (East), Rudolf Elvers of the Staatsbibliothek Preussischer Kulturbesitz, Berlin (West), and Ortrun Landmann of the Sächsische Landesbibliothek, Dresden, for answering innumerable queries about sources at their institutions and for providing me access to them. Klaus Günzel of the Christian Weise Bibliothek, Zittau, and Erich Pröwig, Kirchenoberinspektor and Archivpfleger at the Evangelisch-Lutherisches Pfarramt, Zittau, brought to my attention sources of particular importance to this study, and generously made them available to me. Jürgen Kindermann of the Deutsches musikgeschichtliches Archiv, Kassel, has patiently processed many requests for copies of microfilms from that institution.

The following libraries have kindly granted permission to include in this dissertation editions prepared from prints in their collections: Bayerische Staatsbibliothek, Munich; Bibliothèque Nationale, Paris; Deutsche Staatsbibliothek, Berlin; Gesellschaft der Musikfreunde in Wien; Österreichische Nationalbibliothek, Vienna; and Ratsbücherei der Stadt Lüneburg.

The completion of this dissertation would not have been

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

been possible without the assistance of a Bryn Mawr College Scholarship and a grant from the Mrs. Giles Whiting Foundation.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LIST OF RISM SIGLA

N.B. Libraries and musical prints are identified wherever possible by sigla and citation numbers used in the Répertoire international des sources musicales (RISM). Citations are drawn from three series: B/I, Recueils imprimés: XVIe-XVIIe siècles, ed. François Lesure (München: G. Henle, 1960); A/I-IX, Einzeldrucke vor 1800, ed. Karlheinz Schlager et al (Kassel: Bärenreiter, 1971-1982); and B/VIII, Das deutsche Kirchenlied DKL, vol. I, pt. I of Das deutsche Kirchenlied DKL: Kritische Gesamtausgabe der Melodien, ed. Konrad Ameln, Markus Jenny, and Walther Lipphardt (Kassel: Bärenreiter, 1975). The following sigla appear in this dissertation:

A	AUSTRIA
Wgm	Wien, Gesellschaft der Musikfreunde, Bibliothek
Wn	Wien, Österreichische Nationalbibliothek
CS	CZECHOSLOVAKIA
BRhs	Bratislava, Knižnica hudobného seminára Filozofickej fakulty univerzity Komenského
D-brd	FEDERAL REPUBLIC OF GERMANY
B	Berlin, Staatsbibliothek Preussischer Kulturbesitz
DS	Darmstadt, Hessische Landes- und Hochschulbibliothek
F	Frankfurt (Main), Stadt- und Universitätsbibliothek
Hs	Hamburg, Staats- und Universitätsbibliothek
Kdma	Kassel, Deutsches musikgeschichtliches Archiv
Lr	Lüneburg, Ratsbücherei
LÜh	Lübeck, Bibliothek der Hansestadt Lübeck
Mbs	München, Bayerische Staatsbibliothek
Nla	Nürnberg, Bibliothek beim Landeskirchlichen Archiv
Rp	Regensburg, Prokesche Bibliothek
Sl	Stuttgart, Württembergische Landesbibliothek
W	Wolfenbüttel, Herzog-August-Bibliothek
D-ddr	DEMOCRATIC REPUBLIC OF GERMANY
Bds	Berlin, Deutsche Staatsbibliothek
BD	Brandenburg, Domstift Bibliothek (Archiv der Marienkirche)
Dla	Dresden, Staatsarchiv
Dlb	Dresden, Sächsische Landesbibliothek
FFm	Frankfurt (Oder), Bibliothek der Marienkirche
MÜG	Mügeln, Pfarrarchiv
Z	Zwickau, Ratsschulbibliothek
F	FRANCE
Pn	Paris, Bibliothèque nationale
Sim	Strasbourg, Institut de Musicologie
Ssp	Strasbourg, Bibliothèque du Séminaire protestant

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

GB	GREAT BRITAIN
Lbl	London, British Library
T	Tenbury (Worcestershire), St. Michael's College
H	HUNGARY
Bn	Budapest, Országos Széchényi Könyvtár
PL	POLAND
GD	Gdańsk, Biblioteka Polskiej Akademii Nauk
WRu	Wrocław, Biblioteka Uniwersytecka
S	SWEDEN
Uu	Uppsala, Universitetsbiblioteket
V	Västerås, Stifts- och Landsbiblioteket
US	UNITED STATES OF AMERICA
Bp	Boston, Boston Public Library
CAe	Cambridge, Harvard University, Eda Kuhn Loeb Music Library
USSR	UNION OF SOVIET SOCIALIST REPUBLICS
KA	Kaliningrad, Oblastnaja biblioteka

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

INTRODUCTION

The German composer Andreas Hammerschmidt (1611 or 12-1675) was among the most prolific and popular composers of his time. Between 1634 and 1671 he published over four hundred works in twenty-five individual collections, many of which were reprinted several times. In addition, he contributed to hymnals, sacred songbooks, occasional publications, and provided music for school dramas. Although he published purely instrumental works, the majority of his compositions are settings of German sacred texts. Chorale verses, German translations of liturgical texts, and contemporary devotional poems are among these, but texts drawn from scripture predominate. In some cases, passages from various sources are concatenated to form didactic dialogues or conversations. The genres comprised by these works include the motet (geistliche Madrigalien; Chor Music . . . auff Madrigal Manier; Motetten), sacred concerto (geistliche Concerten; geistliche Symphonien; Gespräche; the term "motettae" is also used to describe solo concertos, following Italian practice), and the aria (Lieder; Arien; Oden).

Exceptional, then, in Hammerschmidt's oeuvre is the collection of sixteen Latin masses published in 1663 under the title Missae V. VI. VII. IIX. IX. X. XI. XII. et plurium Vocum, tàm vivae voci, quàm Instrumentis varijs accommodatae

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(Dresden: Christian Bergen [printed Dresden: Wolfgang Seyffert; Zittau: Johann Caspar Dehn], 1663; RISM H 1953). Only one other of his publications, the Motettae, unius et duarium vocum (Dresden: Christian & Melchior Bergen, 1649; RISM H 1946), consists solely of settings of Latin texts, and no other collection is devoted to strictly liturgical works. These missae stand similarly outside the mainstream of contemporary sacred music composition in the Lutheran Church. No large collections of Latin masses had been published in Lutheran lands since 1630; when printed, masses issued between that time and 1663 were usually included in anthologies of sacred music representing diverse genres. In the manuscript repertory of the period, too, masses by individual composers are not found in great numbers.

The unusual position occupied by Hammerschmidt's Missae in the Lutheran choral repertory has been noted by several commentators, including Carl von Winterfeld and Friedhelm Krummacher, but to date none has examined the work more than cursorily. It is the aim of this dissertation, then, to study the masses of Andreas Hammerschmidt and to evaluate them with respect to the two major questions that the publication raises: (1) how are these masses to be understood in the context of the composer's goals and other creative achievements, and (2) what is their place in the history of Lutheran church music in general, and Lutheran traditions of the Latin polyphonic mass in particular.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Requisite to a study of this nature is a background knowledge of Hammerschmidt's life and his activities as a composer, and a familiarity with the traditions of Lutheran mass composition. The first chapter of this dissertation reviews the facts of Hammerschmidt's biography. No new evidence is presented here. Rather, it is hoped that through a synthesis of the research of earlier writers, illuminated by a consideration of the composer's own writings, a clearer view of the cultural and sociological milieu in which Hammerschmidt lived and worked will emerge. The second chapter is intended to add depth to this picture by reviewing the literature to date in which Hammerschmidt's music is evaluated critically. In so doing a survey of the composer's sacred works is presented, providing the personal context for a study of his masses.

In the third chapter the history of mass composition in the Lutheran Church in Germany is surveyed in order to establish appropriate terms of reference for evaluating the historical place of Hammerschmidt's works in this genre. Emphasis is placed on the isolation of compositional traditions: a consistent effort is made to determine their origins, and the discussions are therefore not limited exclusively to works by Lutheran composers, nor to the genre of the Latin polyphonic mass. Liturgical practices are discussed only to the extent that they clarify the evolution of the textual forms of the Lutheran mass. Masses composed before ca. 1630 are discussed

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

only briefly, since the traditions these works represent had deteriorated in large part by the mid-seventeenth century. The consideration accorded masses composed after that date is more extensive, and particular attention is focused on the repertory of masses available in printed sources. Three appendixes, including catalogues of attributable masses by Lutheran composers from the period of ca. 1600 to ca. 1700 (Appendixes A and B) and an anthology of musical examples (Appendix C) supplement the discussions.

Chapter IV is devoted to a critical study of the masses of Andreas Hammerschmidt. The sources of these works are examined and described, then the individual masses are studied critically with respect to form and style. A final evaluation of them is based on a study of their place in the composer's own compositional output and in the history of the Latin Lutheran mass, and of their relationship to contemporary currents in Lutheran sacred music composition and their probable influence. Since none of Hammerschmidt's masses have been issued in modern edition, this chapter is augmented by the inclusion in Volume II of scores for four representative masses from the Missae of 1663.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER I

THE LIFE OF ANDREAS HAMMERSCHMIDT

Surviving records have provided scholars with sufficient information to sketch only a bare outline of Andreas Hammerschmidt's family background, his education, and his professional activities. Archival documents extant in Brüx in Bohemia (the present Czech city of Most) and Freiberg in Meissen, the cities where the composer spent his first twenty-eight years, contain few references to him or his family, and records from Zittau, where for thirty-six years he served as organist of the Johanniskirche, were almost totally destroyed during the Seven Years' War.[1] Unofficial sources, such as private chronicles, are similarly deficient in biographical data, but do offer a glimpse of the man's personal character. Although his works became known throughout Germany and even beyond its borders, Hammerschmidt seems to have been provincial in his travels, as no journeys outside Saxony or Lusatia can be documented, and his contacts with other composers appear to have been similarly limited.

[1]The archives of the Zittau Rathaus were destroyed by fire during the Seven Years' War on 23 June 1757.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Early Life and Education

Andreas' father Hans Hammerschmidt was born in Carthause near Zwickau and was by trade a saddler. The name of his mother remains unknown.[2] In the city archives at Brüx, records indicate that on Friday following the Feast of Saint Dorothea, 1614, Hans Hammerschmidt entered into a joint property agreement with his wife Dorothea, an act from which Anton Schmidt has inferred that the marriage had just taken place. Since Andreas was born prior to 1613, one assumes that Dorothea Hammerschmidt was the musicians's step-mother.[3]

Because the baptismal register of the Dekanalkirche in Brüx is incomplete for the years 1611 and 1612, it has not been possible to establish Andreas Hammerschmidt's precise date of birth.[4] It has been surmised from three later allu-

[2]Paul Stöbe, "Der Zittauer Organist Andreas Hammerschmidt," Mitteilungen der Gesellschaft für Zittauer Geschichte, 1 (1900), 14, suggests that Hammerschmidt's mother was also named Anna, since all of the composer's daughters were given this first name.

[3]Anton Wilhelm Schmidt, Einleitung, Dialogi I, by Andreas Hammerschmidt, ed. Schmidt, Denkmäler der Tonkunst in Österreich, Jahrgang VIII/1 (Vol. 16) (1901; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1959), VII. Schmidt's Einleitung is based on his earlier article "Der Komponist Andreas Hammerschmidt (1612-1675)," Mitteilungen vom [sic] Freiberger Altertumsverein, 36 (1899), 127-34. References to his research are made only to the Denkmäler volume, however, since there is no documentation of sources consulted in the earlier article.

[4]Schmidt, p. VII.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

sions to his age, however, that he was born within a particular span of time in 1611. The two known portraits of Hammerschmidt are dated by year, and record the composer's age at the time of portraiture. The first of these, from 1646, appeared in Hammerschmidt's Vierdter Theil Musicalischer Andachten, geistlicher Moteten und Concerten (Freiberg: Georg Beuther, 1646; RISM H 1931), and depicts him "Au AEtatis 34." The second portrait,with Hammerschmidt in his fifty-first year, is found on the engraved title page of the Missae (1663; see Volume II, Plate 1). The third reference to his age is from his gravestone, which reads in part, "Andreas Hammerschmidt, celebrated musician, lived 64 years, 41 in office, expired 19 Oct. 1675."[5] It follows from a comparison of dates and the composer's age at those times that his birthday must have occurred between 1 January and 29 October 1611.[6]

[5]Johannes Benedicto Carpzov, Analecta fastorum Zittaviensium oder Historischer Schauplatz der löblichen alten Sechs-Stadt des Marggraffenthums Ober-Lausitz Zittau (Leipzig: Johann Jacob Schöps, 1716), I, 113. "Andreas Hammerschmidt, Musicus Celeberrimus vixit Annos 64. in officio 41 denatus anno 1675. d. 29. Oct." From 1584 until 1700, dates in Protestant Germany were recorded according to the Julian calendar; ten days must be added to convert to the Gregorian system, e.g., 29 October 1675 becomes 8 November 1675. In this dissertation dates are presented as they were originally recorded.

[6]This argument is derived largely from Harold Mueller, The Musicalische Gespräche über die Evangelia of Andreas Hammerschmidt, Diss. Eastman School of Music of the University of Rochester 1956 (Rochester: University of Rochester Press, 1957 [microcard]), I, 2. Mueller assumes that the date of the composer's prefaces (in each case May of the year of publication) and the time of portraiture are identical, and therefore concludes that Hammerschmidt was born between 1 May and 29 October 1611.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The first decade of Hammerschmidt's life witnessed the tensions and confessional intolerance of the years immediately preceding and following the outbreak of the Thirty Years' War. The peaceful coexistence of Catholics and the Protestant majority of Brüx was first disturbed by the construction of a Capuchin monastery there in 1616. The Protestants, whose numbers included the Hammerschmidt family, enjoyed at this time the protection of the Elector of Saxony and were able to maintain a superior position for the next four years. However, on 8 November 1620, at the Battle of White Mountain, the Bohemian army was thoroughly defeated by Habsburg forces and the hegemony was turned to the Catholics' favor.[7] An official policy of intolerance was enacted, and in 1621 Protestant ministers who had openly supported the Bohemian resistance were forced to leave the territory.[8] The oppression intensified in the next several years, culminating in the edict of 24 March 1625, which "refused the Evangelical Protestants every right to exist, denied them civil rights, forbade the practice of a trade, and declared all marriages performed thereafter invalid."[9] By 21 March 1626, only

[7]Further details are provided by Hajo Holborn, The Reformation, vol. I of A History of Modern Germany (New York: Alfred A. Knopf, 1959), pp. 316-17.

[8]Holborn, pp. 319-20

[9]Stöbe, p. 5. "[V]ersagte den Evangelischen jede Existenz-Berechtigung, das Bürgerrecht wurde ihnen abgesprochen, die Ausübung eines Gewerbes verboten und das Heiraten untereinander hinfort für ungültig erklärt."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

twenty-one Protestants, among whom is found the name of Hans Hammerschmidt, remained in Brüx. His emigration must have occurred during the next several months, as the city Obercommisar Wolfstirn announced on 12 August of the same year that the population then consisted only of Catholics.[10]

Hans Hammerschmidt had been a citizen and landowner in Bohemia,[11] but little is known about his family's well-being in the years following their departure from Brüx. The next and final reference to him is found in the register of citizens in the Saxon city of Freiberg in Meissen, and reads: "Hanns Hammerschmidt from Carthause in the jurisdiction of Zwickau, come here as an exulant, by trade a saddler, has been granted civil rights and has paid his obligation, of which 3 Thaler are due within three weeks. 1 June 1629."[12]

[10]Schmidt, p. X. A general account of the Protestant emigration from Bohemia to the city of Freiberg in Meissen during these years is given in Josef Volf, Cešti exulanti ve Freibergce v l. 1620-40 (Prague: Fr. Rivnáče, 1912). Passages which concern the Hammerschmidt family provide no information not available in Schmidt's writings; they occur on pp. 20-22, 79, and 114-16.

[11]Schmidt, p. VII, presents evidence from the Brüx property exchange register of the sale of a house and garden by Simon Weinelt to Hans Hammerschmidt for "730 Schock meissner Grosschen."

[12]A facsimile of the entry from the Freiberg register of citizens is printed in Ernst Müller, "Musikgeschichte von Freiberg," Mitteilungen des [sic] Freiberger Altertumsvereins, 68 (1939), 149. It reads as follows: "Hanns Hammerschmidt von Carthause unter dem Ambte von Zwickau bürtig, aber von Brüx als ein exulant anhero kommen seines Handwerks ein Sattler hat das Bürgerrecht erlanget Undt die pflicht geleistet dargegen Er 3 Thal. innerhalb 3 Wochen zu bezahlen verwilligt den 1. Juny Ao 1629."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Little information concerning Andreas Hammerschmidt's education is available. Only the Czech historian Gottfried Johann Dlabacž has ventured to conjecture about his earliest schooling, stating that he studied in Brüx.[13] There is similarly no documentary evidence concerning Hammerschmidt's education in Freiberg,[14] but his extant letters and published writings attest to his learning and suggest strongly that he attended the Gymnasium Albertinum there.[15] If this were the case, then he might have studied organ with the organist of the Petrikirche, Christoph Schreiber (died 1639), who shared responsibility for instrumental instruction with the Stadtpfeiffer.[16] A connection with the cantor of Freiberg Cathedral, Christoph Demantius (1567-1643) is more likely. As an instructor at the Gymnasium, Demantius' principal responsibility was to instruct and rehearse singers in

[13]Gottfried Johann Dlabacž, Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien (1815; rpt. Hildesheim: Georg Olms, 1973), I, 555.

[14]No record of matriculants at the Gymnasium Albertinum at Freiberg was maintained from 1624 to 1642. See August Thümer, "Gymnasium (Albertinum) zu Freiberg," in Übersicht über die geschichtliche Entwickelung der Gymnasien, Veröffentlichungen zur Geschichte des gelehrten Schulwesens im Albertinischen Sachsen, 1 (Leipzig: B. G. Teubner, 1900), p. 120.

[15]Schmidt, p. XV.

[16]Stöbe, p. 7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the school choir.[17] In addition, he would have instructed students in musical theory and composition, and held private lessons in singing.[18] It therefore appears that Hammerschmidt received Demantius' tutelage, even if this did not necessarily include instruction in composition. This aspect of his education might have been directed (or continued) by Demantius' student Stephan Otto (1603-1656), who served as Succentor at the Gymnasium from 1632 until 1633.[19]

Since it cannot be established that Hammerschmidt attended the Gymnasium during Otto's brief period of activity there, it would be difficult to conclude from this circumstance alone that Otto became his teacher at this time. It is, indeed, primarily upon the documentation of contact between the two musicians in subsequent years that this supposition rests.

In 1632 forces of the imperial army threatened an

[17]Dieter Krickeberg, Das protestantische Kantorat im 17. Jahrhundert: Studien zum Amt des deutschen Kantors, Berliner Studien zur Musikwissenschaft, 6 (Berlin: Merseburger, 1965), p. 50.

[18]Krickeberg, p. 54. "In den Privatstunden setzten die Cantoren sicher den Gesangsunterricht fort, bildeten die Stimmen und lehrten, einen Gesang zu verzieren. Ferner befassten sie sich wenigstens mit den Anfangsgründen der spekulativen Musiklehre und der Composition."

[19]Otto was born in Freiberg in 1603. He was a student at the Freiberg Gymnasium until 1614, at which time he matriculated briefly at the university in Leipzig. A period of employment at the school of the Annakirche in Augsburg began in 1621. While the nature of his earliest activities there remains unclear, he had by 1625 become Collaborator, which position he held until 1629, when the Edict of Restitution

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

attack on Freiberg, and Count Heinrich von Bünau was sent to organize the city's defenses.[20] The ensuing military action took the form of a blockade and the city capitulated without violence after five days, on 4 October. Until this time Freiberg had been spared direct involvement in the war. The hardships of military occupation were compounded by an outbreak of plague which claimed the lives of one-third of the population.[21] It was out of these dismal circumstances that opportunities arose for Otto and Hammerschmidt. The former was appointed to the Gymnasium to fill a vacancy created by by the death from plague of Adam Baudanus.[22] And it may have been an acquaintance with von Bünau that led to the appointment of both musicians to the chapel of his kinsman, Count Rudolff von Bünau, at Schloss Weesenstein near Pirna in the

dictated the dismissal of all Lutherans in the church's employment. Nothing is heard from him again until 1631, by which time he had returned to his native Freiberg. See Johannes Günther Kraner, "Stephen Otto," The New Grove Dictionary of Music and Musicians [hereafter cited as The New Grove] (London: Macmillan, 1980), XIV, 27, and Georg Schuenemann, "Die Bewerber um das Freiberger Kantorat (1556-1798)," Archiv für Musikwissenschaft, 1 (1918-1919), 184. That Otto was active as a teacher of music is also apparent from his authorship of a theoretical treatise, dated 1632. This manuscript work was known and respected by Johann Mattheson, but it has since been lost. See Mattheson, Grundlage einer Ehrenpforte, ed. Max Schneider (1740; rpt. Berlin: Leo Liepmannssohn, 1910), p. 243.

[20]Andreas Möller, Theatrum Freibergense chronicum (Freiberg: Georg Beuther, 1653), II, 467

[21]Möller, II, 485.

[22]Möller, I, 327.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

following year.[23]

The musicians assumed their new duties in July of 1633. Otto was appointed cantor, directing the chapel's modest musical establishment,[24] and Hammerschmidt was installed as organist. The latter's earliest surviving composition, Sirach's Lob- und Dankspruch, was composed during this period at Weesenstein, probably in celebration of the Saxon military victory at Liegnitz on 11 May 1634.[25] The work was subsequently published in Freiberg and was dedicated to various civil and ecclesiastical authorities of that city. The duration of Hammerschmidt's employment at Weesenstein is uncertain; extant financial records indicate only that he was paid through 12 August 1634,[26] but several later references

[23]Compare Schmidt, p. VIII.

[24]Schmidt, p. IX, n. 3. "Die Capelle bestand aus dem Cantor, Organisten, Bassisten, Altisten, Zinkenisten, und einigen Capellknaben."

[25]Schmidt, p. IX. A listing of Hammerschmidt's numerous publications is available in RISM, series A/I, Vol. IV, 105-09. The compilation of works presented by Hugo Leichtentritt, Vorwort, Ausgewählte Werke, by Andreas Hammerschmidt, ed. Leichtentritt, rev. Hans J. Moser, Denkmäler deutscher Tonkunst, I/40 (1910; rpt. Wiesbaden: Breitkopf & Härtel; Graz: Akademische Druck- und Verlagsanstalt, 1958), [XIII]-XXI, lists individual pieces contained within many collections, as well as information concerning dedications, laudatory and commendatory poems, etc. See also the lists in Mueller, pp. 21-26; Adam Adrio, "Andreas Hammerschmidt," Die Musik in Geschichte und Gegenwart [hereafter cited as MGG], V (Kassel: Bärenreiter, 1956), 1428-30; and Johannes Günther Kraner, "Andreas Hammerschmidt," The New Grove, VIII, 76-77.

[26]Schmidt, p. IX.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to him as "organist of the chapel of von Bünau at Weesenstein" exist. Such an identification is found on the title page of Sirach's Lob- und Dankspruch, dated 6 October 1634, and in two autograph letters bearing the dates 9 October and 1 December of the same year.[27] Because all three instances appear to have occurred in connection with Hammerschmidt's attempt to secure a new position at the Freiberg Petrikirche, however, it is possible that the title was retained after he had left the residence chapel only to identify his experience as organist.

Organist at Freiberg in Meissen

Hammerschmidt's application to the Petrikirche was successful, but the appointment was bitterly contested. The circumstances surrounding this chapter in his career are better documented than any other.[28]

Already in 1633 Christoph Schreiber had expressed dissatisfaction with his salary as organist of the Petrikirche, and a proposal that he "exchange posts" with Michael Dehn, organist at Döbeln, was approved by the city council.[29] Nevertheless, Schreiber remained in Freiberg until the follow-

[27]The letters are published in Georg Schuenemann, "Beiträge zur Biographie Hammerschmidt's," Sammelbände der Internationalen Musikgesellschaft, 12 (1910-1911), 208-09.

[28]See Schuenemann, "Beiträge," and Müller, pp. 81-83.

[29]Schuenemann, "Beiträge," p. 207.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ing year. He was released from his duties on 18 August 1634, and soon thereafter became organist at the Johanniskirche in Zittau. On 1 September 1634, Dehn wrote to the Freiberg city council to express his continued interest in the position recently vacated by Schreiber, and submitted therewith several newly composed works.[30] Dehn's actions were paralleled by Hammerschmidt's dedication of his first publication to the council, and the letter of 9 October, which formally requested that he be considered in selecting a successor to Schreiber.[31] The matter was not decided until 8 December 1634, when it was taken to a vote at a council meeting. The result was overwhelming approval of Hammerschmidt. A surviving protocol (i.e., minutes of the meeting) records fifteen votes in his favor, while Dehn received only four.[32] The decision was attacked by Dehn "with rather harsh words,"[33] and with the support of the superintendent he succeeded in delaying the formal nomination of his competitor as organist. A second vote seems not to have been called for, however, for Hammerschmidt was confirmed in his new position shortly after

[30]Schuenemann, "Beiträge," pp. 207-08.

[31]Schuenemann, "Beiträge," p. 210.

[32]Schuenemann, "Beiträge," p. 210.

[33]Schuenemann, "Beiträge," p. 210; Müller, p. 81.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1 July 1635.[34]

The next years in Freiberg witnessed several important events in Hammerschmidt's personal life and the publication of two new collections of musical works. His marriage to Ursula Teuffel, daughter of a Prague tradesman, took place on 22 August 1637.[35] On this occasion he was "relieved of 25 Grosschen tax on each 1/4 wine [measure not specified]," and was awarded a gift of 2 Thaler by the Freiberg city council.[36] Several weeks later, on 30 September, he was recognized as a citizen of Freiberg and was granted civil rights.[37] The first of Hammerschmidt's children, a daughter baptized Rosina, was born on 5 July 1638 at Freiberg. She appears to have died in early childhood, as no later references to her are to be found.[38]

Part I of Hammerschmidt's Erster Theil Allerhand neuer Paduanen, Galliarden, Balleten, Mascharaden, Françoischen Arien, Courentten und Sarabanden appeared in 1636 (Freiberg: Georg Beuther; RISM H 1958). The collection was reprinted with numerous additional compositions (which comprise

[34]Schuenemann, "Beiträge," pp. 210-11. Dehn remained in Döbeln until an appointment to the Nikolaikirche in Freiberg was received, a post he held until his death in 1656. See Möller, II, 276.

[35]Schmidt, p. X.

[36]Schuenemann, "Beiträge," p. 211, quotes from a protocol of the city council dated 18 August 1637: "25 gr. von 1/4 Weinsteuer erlassen werden."

[37]Schmidt, p. X.

[38]Schmidt, p. X, n. 4.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"Part II") three years later (RISM H 1959). The foreword of the "second edition" bears the date 6 April 1639 and dedicates the publication to August of Saxony, Duke of Meissen, who had heard Hammerschmidt perform during a stay at Freiberg during the fall of 1638.[39]

On 7 April 1639, Hammerschmidt's predecessor at the Petrikirche, Christoph Schreiber, died in Zittau, leaving vacant the position of organist at the Johanniskirche. The post was offered to Hammerschmidt, who seized the opportunity with little apparent deliberation, for he was confirmed as Schreiber's successor on 26 April.[40] His departure from Freiberg appears to have been delayed for several weeks, however, since his letter of farewell to the Freiberg city council was not written until 18 September.[41]

Organist at Zittau

In the three decades following his nomination as organist of the Johanniskirche, Hammerschmidt prospered as a citizen of Zittau and became renowned in German-speaking lands as a composer of church music. The musical resources of the Johanniskirche were extraordinary and its musical traditions derived from the mid-sixteenth century. Hammer-

[39]Schmidt, p. XI.

[40]Möller, I, 269 and 282.

[41]The letter is printed in Schuenemann,."Beiträge," pp. 211-12.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

schmidt's specific responsibilities as organist are not described in any surviving municipal or church records, however, and no contemporary commentary on his abilities as a performer has been discovered. The growth of the composer's family is traceable through records examined by earlier historians, a handful of domestic anecdotes is preserved in various sources, and there is ample evidence to believe that Hammerschmidt enjoyed a degree of material wealth. His relationships with other composers after 1639 are largely a matter of speculation. The most consistent record of his activity is seen in the numerous collections of church music he published during his lifetime.

As organist of the Johanniskirche, Hammerschmidt probably participated in all liturgical services or celebrations which required music. Stöbe has described these occasions in considerable detail, and this account has generally been accepted by other historians.[42] It is apparent, however, that Stöbe based his description on a document drawn up nearly a full century after Hammerschmidt entered the service of the church, the Instruction or contract of Carl Hartwig, dated 24 October 1735.[43] The temporal remoteness of the

[42]See Stöbe, pp. 11-12.

[43]The Instruction is transcribed in Max Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, by Johann Philipp Krieger, ed. Seiffert, rev. Hans J. Moser, Denkmäler deutscher Tonkunst, I/53-54 (1916; rpt. Wiesbaden: Breitkopf & Härtel; Graz: Akademische Druck- und Verlagsanstalt, 1958), XIV-XVI.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Instruction to Hammerschmidt's time suggests that it might reflect minor changes in liturgical or musical practices instituted after the composer's death. Furthermore, the responsibilities of the organist are known to have been broadened in 1682 to include the supervision of choral music, and the holder of the position was given the title Director Chori Musices.[44] In precisely which details the organ-playing responsibilities stated in Hartwig's contract differed from Hammerschmidt's cannot be determined, both because of the lack of records from the earlier period and the general treatment of music in the Zittau church order of 1639.[45] One is there-

[44]Carpzov, III, 95. See also Theodor Gärtner, Quellenbuch zur Geschichte des Gymnasiums in Zittau, I, Urkundenbücher der sächsischen Gymnasien, 1 (Leipzig: B. G. Teubner, 1905), 115. In n. 2, Gärtner writes "Der Titel 'Chori musici director' erscheint schon 1680 beim Kantor Erhard Titius."

[45]The Zittau church order of 1639 is preserved on fol. 241-71 of a manuscript chronicle by Urban Gottlieb Hausdorff, Kurtze Nachrichten von dem Zustande der Kirchen St. Johannis in Zittau (1729), in the possession of the Evangelisch-Lutherisches Pfarramt, Zittau. A passage dealing with the regulation of music occurs on fol. 246-47, and reads as follows: "Wenn Sommers oder Winters Früh wie auch sonsten allezeit zu gewöhnlicher Stunde das Klingeln mit dem Schulglöcklein vollendet, soll alsobald nach den Seigerschlagen, darauf zur Kirchen geläutet und in puncto durch den Glöckner die Sacrystey geöfnet von ihm aufgewartet, mit Introducirung der Schüler, oder der Zeit, nachdem der deutsche Sänger angefangen, und der lange Verzug, oft auf eine halbe Stunde darunter vermieden bleiben. Nach dem singen und Orgelspielen den pfleget, und nicht über die Zeit zu verlängern wird billich, wenn Choral gesungen, das Symbolum Nicenum, wenn es vorm Altar nach Verlessung des Evangelii durch den Diaconum intoniret, auch vollends aufn Chor nach und ausgesungen. Nicht weniger unter der Communion nach vollendeten Sanctus, oder so figuriret wird, auf der Orgel oder durch den Cantor

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

fore forced to make certain assumptions about Hammerschmidt's role as a performer from what is otherwise known about performances of vocal music in the Johanniskirche at the time. The Instruction of 1735 may be only taken into account with the knowledge that its authority stems from a period some ten decades distant from the time of Hammerschmidt's activity.

The structure of the Johanniskirche's musical establishment suggests that Hammerschmidt's role was that of accompanying performances of figural music during the divine revice, and of performing in alternation with verses of congregational songs. From as early as the fifteenth century, the direction of music in the Johanniskirche was assigned to the cantor. Following the Reformation, which had sympathizers in Zittau as early as 1521,[46] a long period ensued during which church music appears to have been cultivated at a low level. This state of affairs was described by Martin Tectander, Pastor Primarius of the Johanniskirche from 1558 until 1579, who is reported to have remarked, "if an old skin was tacked together and was stuck

abgewechsselte zwey oder drey Muteten, weiters mit deutschen, den gemeinen Volcke bekannten Gessängen von H. Abendmahl oder Christliche Dancklieder zum Ende der Communion beschliessen. In übrigen wil ausser dem üblichen Lutherischen oder andern bisshero gebräuchlichen Liedern, neue, ungewöhnliche, eigenmächtige ohne Unssern Vorbewust einführen zu lassen, und etlichermassen verdächtig und unverantwortlich vorfallen." I am grateful to Herr Erich Pröwig, Kirchenoberinspektor and Archivpfleger in Zittau, for having provided transcriptions and photographs from the chronicle by Haussdorff.

[46]Carpzov, III, 23.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

full of young dogs and cats and pigs, and one beat upon it with a club, the same hollering, howling and droning would occur as is [heard] at the choirloft."[47] In the second half of the sixteenth century the city council, responsible since 1545 for the supervision of church and school affairs,[48] took steps to improve the situation.[49] In April 1567 four Stadtpfeiffer were commissioned to assist in musical performances during church services, presumably by doubling vocal parts, and at civil functions for which music was prescribed.[50] The position of Deutscher Sänger was established by the city

[47]Gärtner, p. 18, quotes from a manuscript chronicle by Christian Döring preserved at the Stadtbibliothek, Zittau: "1558 am h. Ostertage hat [der P. Prim.] M. Martin Tectander dem Cantor mit seinen Adjuvanten vorgeworfen, dass sie allzulange auf dem Chor gesungen hätten. Wenn ein alter Pelz zusammen genähet wäre und steckte voller junger Hunde und Katzen und Säue, und man schlüge mit einem Knittel darauf, so würden dieselben ebenso juchzen, heulen und leiern, gleichwie die auf dem Chor gethan hätten."

[48]Carpzov, III, 26-29.

[49]Christian Altmann, Historia ecclesiastica Zittaviensis, oder Kirchen- und Reformations-Geschichte der Churfl. sächss. Sechs-Stadt Zittau, ed. Urban Gottlieb Haussdorff (Budissin: David Richter, 1732), pp. 142-43, states that the Zittau city council was moved to raise the level of music-making at St. Johannis after having received "an artfully written figural-book" of "all manner of rare motets" from Albertus Albimontanus (Albert Weissenberger, cantor at Pirna from 1536 until 1576): "Nun beschenckte d. a. Albertus Albimontanus Pirnensis die Kirche zu St. Johannis mit einem von ellerhand raren Moteten künstlich geschriebenen Figural-Buche. Das bewegte E. E. Rath vor die Kirchen-Music Sorge zu tragen, und dahin zu sehen, dass sie hinführo besser bestellt würde."

[50]Carpzov, III, 31; Paul Stöbe, "Aus der Geschichte des Zittauer Stadtorchesters," Zittauer Geschichtsblätter, no. 41 (1911), 2.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

council in 1577.[51] The responsibilities of the holder of this office were described by Bruno Quinos in a pamphlet entitled Discmori (Budissen, 1577), which is quoted in Altmann's chronicle of the churches in Zittau:[52]

> It is, among other things, to be praised especially that E. E. Rath, out of Christian consideration, has alone ordered and ordained a special German cantor or singer among the churches in this area; thereby the common people, particularly the women, girls, and children, might have daily, at a certain time and hour, and also after various regular offices and divine services, practice in the beautiful Christian psalms and songs . . . that they might sing so diligently, the like of which I have experienced at no other place.

Particularly important for choral music at the Johanniskirche was the founding in 1586 of the Gymnasium Johanneum.[53] The Gymnasium choir (or Singechor) participated regularly at church services, singing daily at matins and vespers, on certain feast days, and during the celebration of mass

[51] Carpzov, III, 95.

[52] Altmann, pp. 143-44. "Es ist unter andern insonderheit zu loben, dass E. E. Rath aus Christlichen Bedencken einen sonderlichen teutschen Cantor oder Sänger in der Kirchen dieses Ortes alleine darauf bestellet und verordnet, damit das gemeine Volck, sonderlich aber von Weibern, Jungfrauen und Kindern täglich zu gewisser Zeit und Stunden, auch nach Verrichtung der andern unterschiedenen und ordentlichen GOttes-Diensten, ihre Ubung in den schönen und christlichen teutschen Psalmen und Gesängen haben mögen . . . und darzu gewehnet, dass sie in öffentlicher Versammlung der Kirchen so fleissig singen, dergleichen ich an keinem Orthe erfahren . . ."

[53] Oskar Friedrich, "Gymnasium (Johanneum) zu Zittau," in Übersicht über die geschichtliche Entwickelung der Gymnasien, p. 209.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

on Sundays.[54] There is also evidence that, in the seventeenth century, the role of instruments in church music was greatly expanded, a development linked to the rise of the concerted style in Germany. Carpzov reports that in 1644 and again in 1660, the choir loft at the rear of the church was enlarged "for the singers and instumentalists."[55] Instruments owned by the church here housed in a cabinet built for that purpose next to the loft in 1630. According to an inventory examined by Stöbe, during Florian Ritter's tenure as Stadtpfeiffer (1657-1685), some fifteen instruments were available: four trombones, two discant schalmei (which were unusable), two dulcians, a pair of kettledrums, a violin, a violone, and a consort of viols.[56]

One may surmise from the above that Hammerschmidt's role as an accompanist would have involved him in performances at daily matins and vespers services, during divine services on Sundays, feast days, and probably also at weddings and funerals. He would specifically have been called upon to perform in alternation with hymns sung by the choir and congregation, and to participate in the performance of concerted works. In addition, he would be required to play

[54]M. Christian Adolf Peschek, Handbuch der Geschichte von Zittau, I (Zittau: Johann Jacob Schöps, 1834), 405.

[55]Carpzov, I, 61.

[56]Stöbe, "Aus der Geschichte," p. [1].

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

independent works at the organ. This is made apparent by passing references in the Zittau church order of 1639 (see n. 45), from the instruments at his disposal, and by the esteemed local reputation he enjoyed as an organ authority.[57] Of his extant works, however, only one composition for organ is known: an "Intrada" in the organ tablature D-ddr: Bds (Mus. ms. 40158), copied ca. 1658-1659 by Daniel Schmidt of Zwickau. A second work for organ was known to Robert Eitner from the private library of Richard Wagener, at that time in the possession of Dr. H. Strahl at Giessen; I have been unable to ascertain the present whereabouts of this manu-

[57]During the greater part of the seventeenth century three organs were present in the Johanniskirche. The two older instruments were situated in the choir loft at the rear of the church. The larger of these, referred to as the"old organ," was probably installed in the early sixteenth century. It was rebuilt in 1560 by the Löbau organ-builder Franz Heidenreich, and again in 1611 by Zacharias Friedel of Zittau, who enlarged the instrument by the addition of a Rückpositiv. At this time it had a specification of thirty-two speaking stops, forty-three ranks, and 1478 pipes. The builder of the second organ, which is known as the "new" or "middle" organ, is also unknown, as is the date of its construction. In 1595 the instrument was renovated, and in 1658 enlarged by thirty-six pipes. The third organ of the Johanniskirche, a Positiv of seven ranks built by Friedel, was installed in the church in 1613. Located in the Schülerchor above the sacristy, its purpose was to accompany the choir at the so-called "musikalische Vespern." Nothing particular concerning the use of the two larger instruments has been handed down. Carpzov's descriptions of the organs, I, 61, form the basis for those presented here. Concerning Hammerschmidt's reputation as an organ authority, see below, pp. 37-38.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

script.[58] It is likely that works performed by Hammerschmidt in connection with his responsibilities as organist would have been improvised, or would have been performed from intabulations of vocal works, in conformance with the general practices of the time.[59]

The organ-playing responsibilities outlined in Hartwig's Instruction, while they are much more specific with respect to particular occasions, generally agree with those assumed here. It is clear that the role of the organ as an accompanying instrument had not changed by this time. The greatest difference between the duties assumed above for Hammerschmidt and those assigned to Hartwig concerns the direction of vocal music.

The citizens of Zittau experienced extraordinary hardships in the years between 1639 and 1646. The city was occupied repeatedly by Swedish forces and suffered both from plundering and the exhaustion of food supplies by the soldiers.[60] The city was also not spared direct military ac-

[58]Robert Eitner, Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts, 2nd rev. ed., V (1900-1904; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1959), 10.

[59]Friedrich Blume, "The Age of Confessionalism," trans. Theodore Hoelty-Nickel, in Protestant Church Music (New York: W. W. Norton, 1974), pp. 247-49.

[60]Carpzov, III, 238-40.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

tion, and Carpzov's chronicle makes clear that the Johanniskirche was damaged by bombardment.[61]

Although Hammerschmidt was undoubtedly touched by the difficult conditions brought on by the war, during this time his family grew in size and he composed prolifically. His second daughter, Anna Dorothea, was born on 31 October 1640, and at the age of twenty-six married the lawyer Gottfried von Jungenfels of Zittau.[62] Her husband died in 1670, and at her death in 1675 she was interred beside him in the Johanniskirche.[63] A third daughter, Anna Rosina, lived from 27 January 1643 until 6 December 1677. She was survived by her husband since 1664, Christoph Möller. Hammerschmidt's youngest daughter, Anna Sabina, was born on 7 October 1647. Her marriage to the Stadtpfeiffer Florian Ritter took place on 11 February 1665. She was widowed in 1685, and entered a second marriage with Jean La Croix of Dresden. Hammerschmidt's only son, Johann Gottlieb, was born on 6 February 1651, and appears to have died in childhood.[64]

In the two decades following the Peace of Westphalia

[61]Carpzov, I, 49.

[62]Except where noted, information concerning Hammerschmidt's family is drawn from Schmidt, p. X, n. 4 or Volf, p. 115.

[63]The inscriptions from the headstones are recorded by Carpzov, I, 113.

[64]Schmidt, p. XI.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(1648), Hammerschmidt became a prominent citizen of Zittau, assuming civic responsibilities beyond those connected with his activities at the Johanniskirche, and enjoyed a level of material wealth rarely attained by contemporary musicians. The foreword of his VI. stimmige Fest- und Zeit-Andachten für das Chor (Dresden: Christian Bergen, 1670/1671; RISM H 1954), the composer's last work, refers to his activity as village and forest administrator at a village in Zittau's jurisdiction (Waltersdorf).[65] Assumptions concerning his material well-being are based almost entirely on the extent of the composer's properties--no record of his salary at the Johanniskirche or his income from published works is extant.[66] In 1656 he purchased a house for 800 Zittau Marks which was located diagonally across from the Johanniskirche.[67] Additional property in the vicinity of the Bautnertor was ac-

[65]Concerning his activities in this capacity see Paul Stöbe, "Andreas Hammerschmiedt," Zeitschrift für evangelische Kirchenmusik, 4 (1926), 105.

[66]Stöbe, "Der Zittauer Organist," p. 15.

[67]The building is described in Anton Tobias, "Andreas Hammerschmidt aus Brüx, Componist und Organist in Zittau," Mitteilungen des Vereines für die Geschichte der Deutschen in Böhmen, 9 (1870), 239-40. Hammerschmidt's reputation as a wealthy man endured well beyond his death, as the following remarks by the Görlitz organist Johann Heigius, preserved in a letter of 20 November 1693, indicate: "[T]he famous Hammerschmid in Zittau, who was indeed rich, allowed no others to give instruction at the keyboard." ("[D]er bekannte Hammerschmid in Zittau, der doch reich gewesen, es dahin bracht, dass ausser Ihme das informieren auffm Clavier keinem verstattet worden.") See Max Gondolatsch, "Beiträge zur Musikgeschichte der Stadt Görlitz," Archiv für Musikwissenschaft, 6 (1924), 330.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

quired from the city in 1660, upon which he erected a Herrenhaus. A formidable structure which bespoke the composer's means, this building stood until 1851.[68]

While Hammerschmidt seems to have been regarded with respect by his fellow citizens, several anecdotes have survived which suggest that he was of a bellicose and easily embittered disposition. Such is indicated by the circumstances surrounding the marriage of his youngest daughter to Florian Ritter early in 1665. The betrothal had taken place without Hammerschmidt's knowledge, and the obstinacy of his objections drew the judgement of both civil and clerical leaders. Although no approval was granted to the covert engagement of the pair, the composer was chided for his insolence and unwillingness to agree ultimately to the wedding. The affair seems not to have been resolved with a reconciliation of father and daughter, as the marriage took place without the attendance of the organist or other members of his family.[69]

Several months thereafter Hammerschmidt became involved in a public quarrel which led to fisticuffs. The account, quoted by Tobias from a manuscript chronicle of Max Kiss-

[68]Stöbe, "Der Zittauer Organist," p. 15.

[69]Tobias, p. 240.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ling, reads as follows:[70]

> On 16 May 1665, when on Saturday his highness Johann Georg II, Elector of Saxony, arrived and the honorable citizenry stood assembled, the organist Andreas Hammerschmidt and the tavern-keeper Christoph Mauer became involved in a fist-fight and struggled in the filth of the pavement, to their mutual dishonor. This was brought before the city court on 15 July. Herr Hammerschmidt was held in arrest, however, until three o'clock in the afternoon.

A further incidence of violence is described by Johann Meyer in his Der anmassliche Hamburgische Criticus sine crise (1728). According to this report, the composer and organist Johann Rosenmüller, during an encounter with Hammerschmidt at Leipzig, accused the latter of being a "Clauseln-Dieb" (phrase thief), thereby provoking a physical assault.[71]

The unevenness of the composer's temperament also manifested itself in professional contexts. Hammerschmidt's apparent distaste for the trumpeter Florian Ritter has already been made apparent, and while it seems unlikely that such personal animosity would not have adversely affected the

[70]Tobias, pp. 240-41. "Am 16. Mai 1665, als am Marktsonnabend, gleich als Ihro Durchlaucht Johann Georg II., Kurfürst von Sachsen, einziehen sollte und die Löbliche Bürgerschaft auf dem Marktplatze in armis gestanden, haben sich Herr Hammerschmidt, Organist allhier, und der Weinschenker Herr Christoph Mauer auf dem Marktplatze einander tüchtig mit Fäusten geschlagen und stattlichen in Koth auf dem Pflaster einander herumgesielt, welches Beiden schlechte Ehre. Den 15. Juli ist dieses bei den Ehrbaren Stadtgerichten vorgetragen worden, Herr Hammerschmidt hat aber bis 3 Uhr Nachmittags auf dem Rathhaus in Arrest verbleiben müssen."

[71]Referred to by Schmidt, p. XVI.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

colleagues' working relationship, no account of musical perfomances at the Johanniskirche have survived to indicate this. According to Samuel Grosser, Hammerschmidt's belligerence was the source of strained relations with the rector of the Gymnasium Johanneum, M. Christian Keimann (1607-1662).[72] Noted both as a preacher and as an author of textbooks, religious poetry, and school dramas, several of his poetic texts were set to music by Hammerschmidt during the course of their association in Zittau.[73] Beyond Grosser's contention, however, there is little reason to believe that rapport between the two men was ever severely damaged. Indeed, Keimann's poem in praise of Hammerschmidt appearing in the latter's Fest- Buss- und Dancklieder (Dresden: Christian Bergen, 1658/1659; RISM H 1951), written after nearly two decades of acquaintance with the composer, suggests that a warm friendship existed between the two men even at this late date. Stöbe has further speculated that Hammerschmidt maintained generally poor relations with other members of the

[72]Samuel Grosser, Lausitze Merckwürdigkeiten, (Leipzig & Budissin: David Richter, 1714), IV, 131. In n. 1 Grosser states that Keimann expressed his displeasure with Hammerschmidt in his ode based on psalm 13, "Wie lange will meiner der Herr vergessen."

[73]Settings appear in Hammerschmidt's Fest- Buss- und Dancklieder, three publications of Keimann (see Gärtner, I, 89, and Schmidt, p. XII), and in one manuscript school drama of Keimann; concerning the latter see Paul Markus, "Der neugeborne Jesus, den Hirten und Weisen offenbaret," Neues Lausitzisches Magazin, 112 (1936), esp. 22, 23, 66, and 70-75.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Zittau clergy, since their names are not found among those cited in the dedications to his publications.[74] Whether, as he suggests, this group may be identified as the enemies (Neider) frequently alluded to in the prefatory remarks of several of Hammerschmidt's publications is doubtful, since context usually indicates that such comments were directed toward musicians.

The use of the introductory pages of his publications as a forum for answering his detractors strikes the modern reader as curious, particularly since no commentator contemporary with Hammerschmidt chose to attack his works in print. He refers to no one by name, but addresses "the fault-finder, [who is] the least regarded."[75] That Hammerschmidt was deeply embittered against his critics (and that criticism was not only occasionally received), is indicated by the consistency of these remarks and the unabashed resentment which they at times express.[76] The following lines, drawn from the Musi-

[74]Stöbe, "Der Zittauer Organist," p. 13.

[75]Vierdter Theil, Musicalischer Andachten, Zehende und letzte Stimme partbook, fol. [1]^{v}: "Der Tadeler aber am wenigsten geachtet."

[76]In addition to that already cited, such references occur in the following publications: Musicalischer Andachten, dritter Theil (Freiberg: Georg Beuther, 1642; RISM H 1929); Chor Music mit V. und VI. Stimmen auff Madrigal Manier . . . Fünffter Theil Musicalischer Andachten (Leipzig: Samuel Scheibe, 1652/1653; RISM H 1934); Musicalische Gespräche, über die Evangelia (Dresden: Christian Bergen [printed Wolfgang Seyffert; Freiberg: Georg Beuther], 1655; RISM H 1948).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

calische Gespräche über die Evangelia (1655), provide an example:[77]

> To Mr. Cleverness or the fault-finder I recommend my Chor Music [see note 76], to become acquainted with it, and to find whether he would want or be able to invent something better. And should my earlier work not please someone, in comparison to the current new manner or style, he [should] know, that at that time my intentions were directed toward the usable style of the common city singers, who have thereby glorified and praised their and our God no less than the most artistic [singers] of the present time. Should, however, another find things about the present style of music in this my Evangelia that displeases him, he should ponder and ask his excessive cleverness if he, I, one or the other, could achieve such that would be correct and pleasing to each and every one in the world.

Because no critique of Hammerschmidt's music from his lifetime is preserved, any clues to the nature of the criticism he suffered must be gleaned from the composer's responses. Such has been the approach of several modern commentators; their conclusions are discussed in the next chapter.

[77]Sechste Stimme partbook, fol. [4]^{r}: "Meister Klüglingen/ oder dem Tadler recommendire ich meine Chor-Music/ darinne sich umbzusehen/ und sich zubemühen/ ob er etwas bessers erfunden/ und aus offene Tagelich bringen möchte oder könte/ Und so iemanden/ meine Vorige Arbeit/ gegen der itzigen neuen Manier/ oder Art nicht gefiele/ der wisse/ dass damahls ich meine Intention auff die gebräuchliche Art der gemeinen Stadt Sänger/ welche ihren und unsern Gott/ dadurch nicht weniger/ alss itziger Zeit die Künstlichsten/ gelobet/ und gepriesen/ gerichtet habe. Würde aber ein anderer in diesen meinen Evangelien etzliche/ nach dem heutigen Stylo Musico finden/ die ihme auch nicht belieben möchten/ so erwege er doch nur/ und befrage seine übergrosse Klugheit/ ob er/ ich/ der/ oder jener/ ein solches verrichten könten/ dass es allen und ieden Menschen in der Welt zu gleich recht/ und gefällig sein könte?"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Professional Contacts and Travels

If during his lifetime Hammerschmidt endured dispraise from quarters that are today unknown, he was also honored by leading poets and musicians through collaboration or through literary acknowledgements of his work. He became acquainted with Wolfgang Caspar Printz in 1663, at which time Printz was a guest of Florian Ritter at Zittau.[78] In addition to his collaborations with Keimann, Hammerschmidt worked with the hymnist Johann Rist (1607-1667), to whose verses he provided a total of forty-eight melodies.[79] Dedicatory and commendatory poems by leading civil authorities, men of letters, and musicians are found in virtually all of Hammerschmidt's publications. Represented among them are Rist, Keimann, and David Schirmer, court poet and librarian at Dresden.

Most notable among those who contributed to Hammerschmidt's praise was the Dresden chapel master Heinrich Schütz (1585-1672). The following verses were printed in the Chor Music . . . Fünffter Theil Musicalischer Andachten

[78]Wolfgang Caspar Printz, Historische Beschreibung der edelen Sing- und Kling-Kunst, ed. Othmar Wessely, Die grossen Darstellungen der Musikgeschichte in Barock und Aufklärung, 1 (Dresden, 1690; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1964), pp. 145-46.

[79]Ten melodies by Hammerschmidt appear in the Neue himlische Lieder (Lüneburg: Sterne, 1651; DKL 1651^{05}), and thirty-eight in the Neue musikalische Kathechismus Andachten (Lüneburg: Sternen, 1656; DKL 1656^{07}). Hammerschmidt also provided a preface to the latter publication.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(1652/1653):[80]

I also had my choir play thus in the beginning,
My Hammerschmied, when I first began with music.
Accordingly it happened that I received praise
From many (I indeed do not boast).
And would God that those, who wish to be called
Master
In this art of music, would first be trained,
Which would cause us to strive for better honor
Than otherwise, from undeserved praise,
Which often happens to one's disadvantage.
Go on as you have done, the way has already been
found,
The path is clear, you have sighted the goal.
It is hoped in the future to have more from you,
Because you have already quickened many a spirit.
He who takes this to heart will live long,
Even when the world falls to ruin,
And he will have a true glory in music,
For this is the ground, upon which the latter
stands.

Penned in warm affection
and friendship
by
Heinrich Schütz

[80]Erste Stimme partbook, fol. [4]^{v}:
ICh liess auch meinen Chor im Anfang also spielen/
Mein Hammerschmied/ als ich die Music vor mich nam.
Daher gelang es mir/ dass ich darauff bey vielen/
(Ich rühme mich zwar nicht) doch auch ein Lob bekam.
Und wolte GOtt das die/ die Meister wolten heissen/
In solcher Music-Art/ erst weren abgericht/
Was gilts wir würden uns auff bessern Ruhm befleissen/
Als sonst mit schlechten Lob/ zum Nachtheil oft
geschicht.
Fahrt fort/ als wie ihr thut/ der Weg ist schon ge-
troffen/
Die Bahn ist auffgesperrt/ ihr habt den Zweck erblickt.
Es wird ins künfftge mehr von euch noch seyn zuhoffen/
Weil ihr schon allbereit so manchen Geist erquickt.
Wer dieses nimbt in acht der wird nach vielen Zeiten/
Bekleiben/ wenn die Welt auch schon zu trümmern geht/
Und Ihm in der Music ein wahres Lob bereiten/
Denn dieses ist der Grund/ darauff der ander steht.

Aus guter Affection und
Freundschaft gestellet
Von
Heinrich Schützen.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Whether or not one agrees with Hans J. Moser that the poem is patronizing in tone,[81] it establishes that Schütz was personally acquainted with his younger contemporary in Zittau, and that a friendship existed between them. The extent of their relationship can only be guessed at. It seems unlikely that Schütz was ever Hammerschmidt's teacher, in spite of references to musical training in the poem quoted above. Rather, it is evident from the types of works that Hammerschmidt composed in earlier years (and also from the poem) that Schütz was emulated by the Zittau organist. The latter's solicitation of approval of the Chor Music of 1652/1653 may be viewed as a sign of the esteem Schütz enjoyed as an authority in the art of composition in his later years, and possibly as an attempt on Hammerschmidt's part to answer his detractors through Schütz's testimony.[82]

It is also possible that Schütz performed compositions by Hammerschmidt in Denmark during his stay there between 1642 and 1645. This is suggested by the following verse by M. Tobias Petermann from the Ander Theil Geistlicher Gespräche über die Evangelia (Dresden: Christian Bergen

[81]Hans J. Moser, Heinrich Schütz: His Life and Work, trans. Carl F. Pfatteicher (Saint Louis: Concordia, 1959), p. 199.

[82]Carl von Winterfeld, Der evangelische Kirchengesang und sein Verhältnis zur Kunst des Tonsatzes, II (Leipzig: Breitkopf & Härtel, 1845), 260.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

[printed Wolffgang Seyffert], 1656/1657; RISM H 1949):[83]

> The hero of the northern land had long desired
> Not just to hear you, that was already known to him:
> He only wanted to see you nearer to his side,
> And to spread his kingdom further through your art.

According to Schmidt's interpretation, the king referred to is Christian IV of Denmark, and "to hear you" is to be understood only in a figurative sense, as an allusion to Hammerschmidt's works performed at the court in Denmark.[84] There is no evidence that Hammerschmidt was at any time in personal attendance at the Danish court.

Hammerschmidt himself contributed a commendatory poem to Stephan Otto's Kronen Krönlein Oder Musicalischer Vorläuffer (Freiberg: Georg Beuther, 1648; RISM O 282), which affirms the continued friendship of the two musicians. Christoph Demantius named Hammerschmidt in the dedication of his Deutsches Medusen Bächlein (Freiberg: Georg Beuther, 1646), providing the only tangible evidence of a relationship between

[83]Sechste Stimme partbook, fol. [3]^{v}:

> Es hat wohl eh begehrt der Held im Norden-Land/
> Dich zwar zu hören nicht/ das war Ihm schon bekant:
> Nur sehen wolt Er dich Ihm näher an der Seiten/
> Und mehr sein Königreich durch deine Kunst ausbreiten.

[84]Schmidt, p. XII. Winterfeld, II, 266, speculates that Friedrich Wilhelm von Brandenburg was the subject of these verses.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

these individuals. And Hammerschmidt's name appears among those of other leading composers in commendatory poems introducing the published works of many of his contemporaries. Examples are found in Johann Rudolf Ahle's Neu-gepflantzter Thüringischer Lustgarten (Mühlhausen: Johann Hüter, 1657; RISM A 485), and in the Geistliche Arien, etlicher auf die hohen Jahres Feste und Psalmen Davids (Guben: Christoph Gruber, 1667; RISM P 1570) of Christoph Peter.

While Hammerschmidt enjoyed widespread fame as a composer, as an organist and teacher he seems to have attracted only local attention. He alone was authorized to give keyboard instruction at Zittau (see p. 27 , n. 65), but few of his students are known by name. Reinhard Vollhardt cites only the organist Daniel Böttger of Freiberg (organist of the Cathedral, 1666-94) as a Hammerschmidt student.[85] In a 1658 letter of application for the position of organist at the Freiberg Petrikirche, Samuel Forholtz (Fohnholtz) mentions that he had studied instrumental music with Hammerschmidt for two years.[86] A connection with Georg Raupach, organist at Tundern (Schleswig), is made by Johann Mattheson, but it is unclear whether he actually studied with Hammerschmidt.[87] The composer must also have been considered an authority on organ construction,

[85]Geschichte der Cantoren und Organisten von den Städten im Königreich Sachsen (1899; rpt. Leipzig: Peters, 1978), p. 112.

[86]Stöbe, "Andreas Hammerschmidt," p. 102.

[87]Mattheson, p. 282.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

for he was called upon to test instruments at Bautzen in 1642,[88] at Görlitz in 1658,[89] and at Freiberg in 1659 and 1672.[90]

Hammerschmidt does not appear to have traveled extensively. Very little beyond the journeys already mentioned are documentable. One can infer from comments in the introductory material of two of his publications, however, that the composer was personally acquainted with musical life at the Dresden court. In his Fest- Buss- und Dancklieder, dedicated to Princess Sibylla of Saxony, Hammerschmidt refers to the Dresden Hofkapelle and "its distinguished musicians and composers," in whose presence he "holds still, like a goose among such noble swans."[91] In the foreword to his Fest- und Zeit-Andachten of 1671, he speaks specifically of his visits to the court, where he had heard works by the "world famous Italian artists." By this was probably meant Marco Giuseppe

[88]Herbert Biehle, Musikgeschichte von Bautzen bis zum Anfang des 19. Jahrhunderts (Leipzig: Fr. Kistner & C. F. W. Siegel, 1924), pp. 87 and 113.

[89]Max Gondolatsch, "Der Personenkreis um das Görlitzer Convivium und Collegium im 16. und 17. Jahrhundert," Neues Lausitzisches Magazin, 112 (1936), 143.

[90]Müller, pp. 56 and 65.

[91]Dritte Stimme partbook, fol. [2]^{v}: "Daher/ ob ich mich zwar erinnere/ das bey der hochwohlbestalten Churfürstl. Hoff-Capellen viel vortreffliche Musici und Componisten sich befinden/ derer unvergleichliche Arbeit und grosser Nahme in hohem und wohlverdienten Ruhme sind/ das ich/ als eine Gans unter so edlen Schwanen billich schweigen/ und mit meiner geringen Composition/ an so hohem Orth/ und in so klarem Lichte mich nicht sehen lassen solte."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Peranda (ca. 1625-1675), Giovanni Andrea Bontempi (ca. 1624-1705), and Vincenzo Albrici (1631-1696). He also mentions Schütz, "the single light of musical learning in Germany," and specifically refers to his "Cantionibus sacris 4. voc." He emphasizes that he does not wish to compare himself to these musicians, but states that he only wishes, to the best of his abilities, to "provide musical amateurs something, with which they can pleasantly amuse themselves."[92]

Hammerschmidt is also known to have had associations with the east Saxon city of Görlitz. The dedications of the first two parts of his Weltliche Oden oder Liebesgesänge (Freiberg: Georg Beuther, 1642 and 1643; RISM H 1935 and H 1937) include the names of several Görlitz citizens, as does his Dialogi . . .

[92]Erste Stimme partbook, fol. [3]^{r}: "[W]enn ich vorhero etwas erinnern werde/ und muss diesem nach anfänglich gestehen/ dass zu dieser Arbeit eines theils und zwar vornehmlich mit Anlass gegeben/ die weitberuffene Churfürstliche Sächsische Hoff-Capell/ wañ bey meinen in Dressden unterschiedlich angelegenen Verrichtungen in derselben die Weltbelobten Italiänischen Künstler ich dergleichen von ihnen ausgearbeitete Composition mit verwunderlicher Lieblichkeit singen und vorstellen hören/ am andern Theile/ hat mich nicht wenig auffgemuntert/ der Hoch-Edle Herr Heinrich Schütz/ das eintzige Licht der Musicalischen Wissenschafft in unserm Deutschlande/ welcher sich in seinen Cantionibus sacris 4. voc. dermassen künstlich und angenehm erwiesen/ dass ich noch zur Zeit von solcher Art entweder gar nichts/ oder doch sehr wenig gesehen und gehöret habe. Ob nun wol diesen so hohen und fürtrefflichen Geistern ich mich keines weges zu vergleichen gemeinet/ oder ihnen nahe zu kommen getraue/ so habe dennoch/ nach dem Masse das mir GOTT gegeben/ nicht allein voriger Zeit mit meiner Chor-Music/ sondern auch anietzo mit diesem gegenwärtigen Wercke GOTT und dem Nachsten zu dienen mir besten Fleisses angelegen seyn lassen/ und will hoffen es werden dennoch die Music-Liebhabenden etwas/ wormit sie sich vergnüglich ergötzen können . . ."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Erster Theil of 1645 (Dresden: Gimel Bergens Erben; RISM H 1940).[93] In March 1647 he visited with friends at Görlitz, presumably those who are named as members of the Görlitz Collegium musicum in the dedication of his Motettae (1649).[94] That the composer maintained his contacts at Görlitz in later years is confirmed by the dedication of the first part of his Musicalische Gespräche (1655) to several municipal authorities there, and by documentation of a second visit to the city in September 1658.[95] A connection with Breslau is also establishable through the Lob- und Danck Lied aus dem 84. Psalm (Freiberg: Georg Beuther, 1652; RISM H 1956), composed for the dedication ceremonies following the rebuilding of the Elisabethkirche there.

* * *

In the introductory remarks to his Fest- und Zeit-Andachten of 1671, Hammerschmidt indicated that this was to be his last publication, from which one infers that his health at that time was somewhat poor.[96] His death occurred on 19 October 1675, and he was interred on 3 November. The inscription from his gravestone, an excerpt from which has al-

[93]Gondolatsch, "Der Personenkreis," pp. 134-37.

[94]Gondolatsch, "Der Personenkreis," pp. 137-42.

[95]Gondolatsch, "Der Personenkreis," pp. 142-43.

[96]Schmidt, p. XIV.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ready been quoted above, reads in its entirety as follows:[97]

Here lies silent the noble swan's tone,
Though it now sounds with beauty before God's
throne.
My death is my life.
The noble tone of the swan has ceased here,
Because he has joined the choir of angels before
his God's throne.
Andreas Hammerschmidt, celebrated musician,
lived 64 years, 41 in office; expired Oct 29,
1675.
The glory, fame, and grace of Germany's
Amphion rests and sleeps here.
O! Orpheus, whom Zittau has honored in the past,
Will no longer be heard.

[97]The inscription is printed by Carpzov, I, 113.

Es schweigt allhier des edlen Schwanes Thon
Doch klingt er schön vor seines GOttes Thron.
Mors mea Vita mea est.
Des edlen Schwanes Thon, hat nun hier aufgehöret,
Weil er vor GOttes Thron der Engel Chor vermehret.
Andreas Hammerschmidt, Musicus Celeberrimus vixit
Annos 64.
in officio 41 denatus
anno 1675. d. 29. Oct.
Der deutschen Ehre, Ruhm und Zier
Amphion, ruht und schläfft hier
Ach! Orpheus wird nicht mehr gehört
Den Zittau vorhin hat geehrt.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER II

CRITICAL EVALUATION OF HAMMERSCHMIDT'S WORKS IN THE MUSIC-HISTORICAL LITERATURE TO DATE

Whereas Andreas Hammerschmidt is mentioned only rarely in the published literature of the seventeenth century, a wealth of references to him is found in historical and music-lexicographic works of the century following.[1] Some of these are simple biographical notices, but several contribute significantly to an understanding of his posthumous reputation and the use of his works. More recent scholars have discussed Hammerschmidt's work in major studies of Lutheran church music in general, and in more specialized articles and monographs. Some have analyzed his works in comparison with those of his great contemporary Heinrich Schütz. Such an approach is invited by their mutual preferences for certain genres of composition, and by allusions to Schütz in the introductory remarks of two of Hammerschmidt's later motet collections. In these studies, Hammerschmidt is inevitably viewed as the inferior composer, and a negative judgement of his works is unavoidable. But

[1]Beyond the reference to Hammerschmidt by W. C. Printz cited above, I am aware of only two other references from the seventeenth century: Matthias Henriksen Schacht's Musicus Danicus eller Danske Sangmester, ed. Godtfred Skjerne (ms., 1687; Copenhagen: H. Hagerup, 1928), p. 20. Schacht provides a list of the composer's works and a brief biographical notice; and Hector Mithob's Psalmodia christiana of 1665 (see below, pp. 85-86).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

other writers have recognized that the goals of these two composers were essentially different and have endeavored to evaluate Hammerschmidt's works from a broader perspective. Their conclusions represent a more sympathetic and more accurate understanding of the composer's music.

Commentary from Eighteenth-Century Sources

Martin Fuhrmann

Two references to Hammerschmidt are found in the works of the musician and critic Martin Fuhrmann. The earlier of these occurs in the Musicalischer Trichter of 1706 during a discussion of musical terminology. In describing the motet he writes: "Moteto seu Muteta is a church-harmony in four voices (at times more are available), without instruments, set according to the Hammerschmied-foot, wherein the voices fugue and concertize very little or not at all."[2] He goes on to comment that Hammerschmidt had composed works for a greater number of voices, an approach that was no longer common and of which Fuhrmann expressly disapproved, complaining that denser textures obscure textual clarity.[3] The allusion to the "Hammerschmied-foot" has frequently been interpreted as having a

[2]Martin Fuhrmann, Musicalischer Trichter (Franckfurt an der Spree [i.e., Berlin]: In Verlegung des Autoris, 1706), p. 82. "Motetto seu Muteta, ist eine Kirchen-Harmonie von 4. Stimmen starck/ (bissweilen sind mehr vorhanden) ohne Instrumenten nach dem Hammerschmiedischen Fuss geseztzet/ darin die Stimmen gar nicht/ oder doch wenig fugiren und concertiren."

[3]Fuhrmann, pp. 82-83.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

deprecatory tone, referring perhaps to the rhythmic regularity of the composer's style, but such a reading reflects more accurately the critical attitude of some twentieth-century music historians.[4] It would seem unlikely that Fuhrmann would cite Hammerschmidt's works as an illustration of a musical form and deride his style in the same breath. In its lexicographic context, the unfortunate image might more appropriately be thought of as a measure or standard. Support for this latter argument is found in a passing reference to Hammerschmidt in a later publication of Fuhrmann, the Gerechte Wag-Schal of 1728. In dealing with the polemical subject of the appropriate style of musical works written for use in the church, he argues that the music director should select works which, in style, are not beyond the understanding of the "simple people." One should perform instead "verses from a well-known biblical passage in simple or full styles; or a motet forged upon the Hammerschmied anvil."[5]

[4]Manfred Bukofzer, for example, writes that "the light but not superficial style of his music was referred to in affectionate irony as 'Hammerschmidt's foot.'" Music in the Baroque Era: From Monteverdi to Bach (New York: W. W. Norton, 1947), p. 96. Adrio, col. 1434, similarly interprets the image as a reference to the composer's folk-like style.

[5]Fuhrmann, Gerechte Wag-Schal (Altona: n.p., 1728), p. 19. "Also ist es ihnen auch nützlicher, wenn man an staat der künstlichen, fremden Cantaten etliche Verse aus einem bekannten Choral-Lied figuraliter, oder einen bekannten Bibel-Spruch Stylo simplici & plano; oder eine motetta auf dem Hammerschmidischen Ambos geschmiedet; ihnen vormacht."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Johann Bähr

The social utility of Hammerschmidt's works is emphasized also in the Musicalische Discurse (1719) of Johann Bähr (Beer). An entire chapter of this work is devoted to Hammerschmidt and constitutes a major defense of the composer and his works. Bähr begins by acknowledging the dispraise that Hammerschmidt had received during his (Hammerschmidt's) lifetime, and his comments suggest that, by the early 1700s, a rather negative stereotype of the composer had evolved:[6]

> Had ever a composer and his works been judged, in life as well as in death, so it has been certainly with the late Hammerschmidt, who formerly occupied the post of organist at Zittau. . . . For much is heard that cuts this honorable man to pieces, that one has finally made it proverbial to call a worthless piece a Hammerschmied composition.

Bähr, however, praises the composer, pointing out that the accessiblity of his works to rural musical organizations had done much to promote music in the Evangelical Church. His commentary leads one to believe that Hammerschmidt's music had continued to be performed in the provincial churches for

[6]Johann Bähr, Musicalische Discurse (Nürnberg: Peter Conrad Monath, 1719), p. 70. "Hat aber jemahls ein componist über sich und seine Arbeit/ so wol im Leben als auch im Tode/ müssen judiciren lassen/ so ist es gewiss der seelige Hammerschmidt/ welcher in der Stadt Zittau die Organisten-Charge ehedessen bekleidet. . . . Dann da hört man ihrer viel/ welche den ehrlichen Mann so in die Pfanne hauen/ dass man auch endlich ein Sprichwort daraus gemacht/ und die nichtigen Stücke/ eine Hammerschmiedische composition nennet."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

several decades after his death. The following excerpt is representative:[7]

> It is also known that in his time there were poor singers in the Saxon circle, and therefore overly figured works would have been of no use. Yes, what I wish to mention further in praise of this blessed man, his works truly surpass so many others that I know not from what a mind they could have arisen which could bring to light of day so many wonderful inventions. Thus his praiseworthy work is in want of nothing but good singers. For without these even the most artful composition founders. Beyond this he has done more for the glory of God than a thousand artists have done or ever will do. He is also the one--this is a large part of his immortal fame--who has maintained the music in almost all the village churches up to the present, which a thousand artists with their stunts and contra-fugues have been unable to do; because these wanted only to be seen and not heard, their fancies could not be grasped by the simple country-folk as easily as Hammerschmidt's work. This point should justly be inserted as an unwithering laurel leaf into the wreath of his ever-greeen posthumous fame, and be harmed by none of the jealous ravages of time until the end of the world.

Johann Caspar Wetzel

Johann Caspar Wetzel's Hymnoeographia, published in the same year as Bähr's Musicalische Discurse, offers no criticism of Hammerschmidt's works, but remarks concerning his fame and prolificness demonstrate that Bähr was not alone in his perception of the broad popularity of Hammerschmidt's

[7]Bähr, pp. 72-73. "Es ist auch zu wissen, dass es zu seiner Zeit schlechte Sänger im Sächsischen Circul gegeben/ und dannenhero wären ihnen allzu figurirte Sachen nichts nütze gewesen. Ja/ was ich noch ferner zu des seeligen Man-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

works.[8] Along with Carpzov's chronicle, Bähr's and Wetzel's works served as important secondary sources for the entry in Johann Heinrich Zedler's Universal Lexikon (1735) and the two great music-lexicographers of the eighteenth century, Johann Gottfried Walther and Johann Mattheson. While Walther's Lexikon of 1732 provides only a short biography and a list of Hammerschmidt's published works,[9] Mattheson's commentaries are more extensive.

nes Lob vermelden will/ so übertreffen seine Sachen wahrhafftig manches Stück/ weiss nicht aus was vor einem Gehirn/ welches absonderliche inventiones an Tag zu bringen gedencket/ entsprungen. Mangelt also seiner löblichen Arbeit nichts/ als gute Sänger. Dann ohne diese auch sonsten die allerkünstlichste composition Schiffbruch leidet. So hat er über dieses/ was die Ehre GOttes betrifft/ mehr gethan/ als tausend Operisten nicht gethan haben/ noch hinführo thun werden. Er is auch/ welches das höchste Stück seines unsterblichen Ruhmes/ derjenige/ welcher die music fast in allen Dorf-Kirchen usque in hunc diem, erhalten/ welches tausend Künstler mit ihren Sprüngen und contrafugen nicht zu thun vermögen/ dann weil sich diese nur gern wollen sehen und horen lassen/ hätten ihre Grillen von dem einfältigen Land-Volck nicht so leicht/ wie Hammerschmids Arbeit/ können gefasset werden. Dieser punct solle ihm billig als ein unverwelckliches Lorbeer-Blat in den Krantz seines immergrünenden Nachruhms eingeflochten/ und von keinem neidischen Zahn der Zeiten biss zum Ende der Welt verletzet werden."

[8]Johann Caspar Wetzel, Hymnoeographia, oder Historische Lebens-Beschreibung der berühmtesten Lieder-Dichter, I (Herrnstadt: Samuel Roth-Scholtzen, 1719), 365-66.

[9]Johann Gottfried Walther, Musicalisches Lexicon oder Musicalische Bibliothec, ed. Richard Schaal, Documenta musicologica, Erste Reihe: Druckschriften Faksimiles, 3 (1732; rpt. Kassel: Bärenreiter, 1953), 299-300.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Johann Mattheson

Mattheson, like Fuhrmann, mentions Hammerschmidt in connection with the motet. In his Critica musica of 1722 he discusses the propriety of repeating words that form particular parts of speech in a musical setting. He forbids the repetition of words in which "there lies neither emphasis nor affect"--articles, prepositions, conjunctions, etc.[10] Several examples of such a misdirected approach are cited from Hammerschmidt's Musicalische Andachten and the Fest- und Zeit-Andachten. In a footnote, Mattheson adds the following commentary:[11]

> One must laugh, [that] the good Hammerschmidt and his memory are so dear. But, he had famous predecessors, who did it ten times more senselessly. The repetition of a word meaning nothing is absurd; but the melisma on such a word is still much more absurd. Lasso, the famous Lasso, who was very distinguished in his time, did this, when, in particular, he set the Latin adverb ad to 10. to 12. notes, and thereby repeated [it] thus: illos tuos, illos tuos (a rest) illos tuos, misericordes (on the syllable des a melisma and thereafter a pause) illos tuos misericordes---- oculos, ad----nos converte &c.

[10]Johann Mattheson, Critica musica, II (Hamburg, 1725; rpt. Amsterdam: Frits A. M. Knuf, 1964), p. 376.

[11]Mattheson, Critica musica, pp. 376-77. "Man muss lachen, so lieb auch der gute Hammerschmid und seine Andencken ist. Aber, er hatte berühmte Vorgänger, die es zehnmal toller machten. Die wiederholung eines nichts-bedeutenden Wortes ist albern; aber das melisma auf einem solchen Worte ist noch weit alberner. Lasso, der berühmte Lasso, hat sich hierin, zu

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Mattheson again refers to Hammerschmidt in his Der vollkommene Capellmeister (1739). In offering a definition of the motet he cites Hammerschmidt and Lasso as composers whose styles characterized the genre in earlier times. He indicates that he does not wish to sound sarcastic, and quotes Bähr in Hammerschmidt's defense. But he goes on to state that the style of both composers is no longer appropriate in church music since it does not adequately express the sense of the text and does not allow a natural development of melody. This is in part due, he explains, to a preoccupation with "the colorful, embellished artistic manner interwoven with fugues, allabreves, counterpoints, etc., which are essentially based on only a few words . . ."[12] He concludes that "the motet style was supposed to have expressed amazement, pain, and other affects: and yet, because of a lack of noble simplicity and necessary clarity, it is certainly the least well suited to this."[13]

In both references to Hammerschmidt, then, Mattheson's

seiner Zeit sehr hervorgethan, wenn er insonderheit auf das lateinische adverbium, ad, ein neuma von 10. biss. 12. Noten setzet, und dabey so repetiret: illos tuos, illos tuos (eine Pause) illos tuos misericordes (auf die Sylbe des einen melismum und hernach wieder eine Pause) illos tuos misericordes- - - - - - - - oculos, ad - - - - - nos converte &c."

[12]Ernest C. Harriss, Johann Mattheson's Der vollkommene Capellmeister: A Revised Translation with Critical Commentary, Studies in Musicology, 21 (Ann Arbor: UMI Research Press, 1981), 199.

[13]Harris, p. 199.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

concern is with the inappropriate rhetorical treatment of the texts in full-voiced, motet-style compositions. In effect, he associates Hammerschmidt with the archaic prima pratica, wherein abstract structural considerations outweigh the expressive sense of the text. While he rejects this style for its lack of artistry, he is not totally unsympathetic to Hammerschmidt as its typical representative. Through his allusion to Bähr and the affectionate reference to "the good Hammerschmidt" in the Critica Musica, he acknowledges the continued popularity of the composer's works and the important sociological role they played in the provincial churches.

Johann Adolph Scheibe

A final important reference from the eighteenth century is found in Johann Adolph Scheibe's Critischer Musicus of 1737 (rpt. 1745). Like Mattheson, Scheibe seems to have been familiar with only Hammerschmidt's motet-style compositions. He writes that Hammerschmidt had been an important figure in the revival of interest in the motet, and that his compositions were performed in "almost all the churches and schools of Germany."[14] These remarks reflect the commentary of Bähr

[14]Johann Adolph Scheibe, Critischer Musicus. Neue, vermehrte und verbesserte Auflage (1745; rpt. Hildesheim: Georg Olms; Wiesbaden: Breitkopf & Härtel, 1970), p. 178. "Sie zierten sie [die Motetten] mit vielen und mancherley Canonen aus, und machten sie endlich so wichtig, dass sie in Deutschland fast in allen Kirchen und Schulen ausdrücklich eingeführet werden."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and particularly of Fuhrmann, who had encouraged the cultivation of the motet over more ornate, concerted genres in music for the churches. But Scheibe goes on to declare that Hammerschmidt's works were "embellished with numerous and varied canons," a statement that was unprecedented and that was echoed in Mattheson's Der vollkommene Capellmeister shortly thereafter. It is probably through these sources, then, that Hammerschmidt was to become known as a master of learned counterpoint, an appelation used by Ernst Ludwig Gerber and repeated in music encyclopedias and dictionaries throughout the nineteenth century.[15]

Commentary from Nineteenth- and Twentieth-Century Sources

Carl von Winterfeld

The earliest modern critical evaluation of Hammerschmidt's works is found in Carl von Winterfeld's groundbreaking study Das evangelische Kirchengesang und sein Ver-

[15]Ernst Ludwig Gerber, Neues historisch-biographisches Lexikon der Tonkünstler (1812), Vol. II of Historisch-biographisches Lexikon der Tonkünstler (1790-1792) und Neues historisch-biographisches Lexikon der Tonkünstler (1812-1814), ed. Othmar Wessely (Graz: Akademische Druck- und Verlagsanstalt, 1966), II, 491. See also Alexandre É. Choron and François Joseph Marie Fayolle, Dictionnaire historique des musiciens, I (Paris: Valade & Lenormant, 1810), 310-11, and François-Joseph Fétis, Biographie universelle des musiciens et bibliographie générale de la musique, 2nd ed., IV (Paris: Firmin Didot Frères, 1869), 215-16.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

hältnis zur Kunst des Tonsatzes (1845).[16] Because it was his purpose in this work to trace the role of the Lutheran chorale in the vocal polyphony of the sixteenth through eighteenth centuries, Winterfeld places distinct limits on the breadth of his investigations: he studies only the relatively small number of Hammerschmidt's works which, in their treatment of form or in their melodic content, made a contribution to the subsequent history of the chorale-setting. Most of the composer's published vocal music from the Musicalischer Andacht erster Theil (Freiberg: George Beuther, 1638; RISM H 1922) through the Fest- und Zeit-Andachten (1671), including his contributions to anthologies of sacred songs, is surveyed chronologically. Excluded are those publications that consist only of settings of Latin texts which stand wholly outside of the traditions of the chorale and the congregational song, the Motettae unius et duarium vocum (1649) and the Missae (1663).[17] His descriptive analyses of relevant pieces from each publication are too finely detailed to be recounted here; instead, his conclusions are noted and

[15]Ernst Ludwig Gerber, Neues historisch-biographisches Lexikon der Tonkünstler (1812), Vol. II of Historisch-biographisches Lexikon der Tonkünstler (1790-1792) und Neues historisch-biographisches Lexikon der Tonkünstler (1812-1814), ed. Othmar Wessely (Graz: Akademische Druck- und Verlagsanstalt, 1966), II, 491. See also Alexandre E. Choron and François Joseph Marie Fayolle, Dictionnaire historique des musiciens, I (Paris: Valade & Lenormant, 1810), 310-11, and François-Joseph Fétis, Biographie universelle des musiciens et bibliographie générale de la musique, 2nd ed., IV (Paris: Firmin Didot Frères, 1869), 215-16.

[16]Winterfeld, II, 249-85.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

clarified through selected references from his discussions.

Above all else, Winterfeld emphasizes the composer's goal that the text be always clearly understandable. In establishing this point he refers to Hammerschmidt's repeated admonitions in the forewords to his publications that a slow tempo and discretion in the use of ornamentation are required in order that the meaning of the text not be obscured. In addition, he cites the composer's introduction to the Vierdter Theil Musicalischer Andachten (1646), in which the question of understandability is addressed in a discussion of musical styles: Hammerschmidt makes a fundamental distinction between the "full-voiced motet" and the "concerto," stating that, in his opinion, the latter deserves higher praise, since "in it the text, through clear and pure annunciating singers, is better understood; but also through its loveliness [it] awakens a special devotion in the listener."[18] It is principally through structural and stylistic analysis, however, that Winterfeld isolates the means through which the composer achieved these goals.

In discussing Hammerschmidt's earliest vocal works, the first three parts of the Musicalische Andachten (1638-1642), Winterfeld notes the lightness and fluency of the voice-leading, and the ingratiating charm and tunefulness of the

[17]Winterfeld, II, 282.

[18]Winterfeld, II, 256.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

melodic inventions--qualities he attributes to the later works as well.[19] He feels, however, that it was only in later years that Hammerschmidt's preoccupation with textual clarity was to emerge fully and determine absolutely his approach to other aspects of musical style. This development is traced through selected examples drawn from the composer's publications of the next ten years. In the Geistliche Dialogen ander Theil (Dresden: Gimel Bergens Erben, 1645; RISM H 1944), Winterfeld finds Hammerschmidt's approach to setting strophic texts illuminating with respect to his later treatment of the aria and of conversational texts. He observes that each poem is set in a succession of thematically related movements, introduced by and intermingled with instrumental passages. In order to obtain a high degree of textual clarity, no attempt is made to dramatize the dialogues. They are articulated as such only through changes in the combinations of voices and instruments.[20]

He then proceeds to the final two parts of the Musicalische Andachten (1646; 1652/1653), and here remains true to his intentions, focusing primarily upon Hammerschmidt's use of chorale cantus firmi. His analyses of chorale-based works from these two publications show that chorales are nowhere stated coherently and unchanged. Rather, they are treated in

[19]Winterfeld, II, 252-53.

[20]Winterfeld, II, 254-55.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

one or more of the following ways: a fragment can be used as a recurrent motive, placed in contrast to another, freely composed phrase, as a kind of punctuation; the chorale can be used as a source of motives that are passed between individual parts or groups of parts; an entire line of a chorale can be sung by the chorus with the tune in the highest voice, typically at the end of a composition; and the first line of a chorale or strophic poem (aria) can be separated and used as a refrain to establish the formal divisions of the text.[21] As in the Geistlicher Dialogen ander Theil, these techniques are combined with a careful, declamatory melodic style, with the common purpose of providing the text a light, pleasant, but undramatic setting.

Winterfeld cites these stylistic elements in connection with only a relatively small number of works from before 1653, but he sees them as fundamental to nearly the entire corpus of later compositions. The first publications cited as representative of this later period are the two volumes of Musicalische Gespräche über die Evangelia (1655; 1656). He makes note of the relationship of these works to the earlier Dialogi . . . Erster Theil in their use of concatenated texts arranged in the form of allegorical conversations, and demonstrates their reliance upon the organizational techniques described above.[22] Greater emphasis is placed on the two late

[21]Winterfeld, II, 257-64, passim.

[22]Winterfeld, II, 264-65.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

collections of strophic lieder, the Fest- Buss- und Danck-lieder (1659/1659) and the Kirchen- und Tafel-Music (Zittau: Johann Caspar Dehn, 1662; RISM H 1952), principally because they make more extensive use of chorale texts (and strophic poetry in general) than any earlier publications of Hammerschmidt. As in some earlier works, the strophic form of the texts is respected in the musical setting, and it is the use of textural contrasts that establishes the form. The regularity of these contrasts allows Winterfeld to present a summary of the vocal textures cultivated. They include: two voices moving in parallel thirds or in light imitation, with continuo; three vocal parts, wherein two voices imitate or are followed by a third, with continuo (the so-called "dialogue" texture); and full choir in note-against-note style.[23] He also observes that here, as elsewhere, Hammerschmidt rarely employs chorale tunes, but prefers to invent new melodies for familiar texts. When used, they become subservient to the composer's striving for textual clarity, and consequently are often transformed melodically or rhythmically. In most cases they are presented only in fragments, frequently repeated, and often occur as refrains.

Winterfeld judged Hammerschmidt to be among the most important Lutheran composers of the time, not because of the intrinsic worth of his compositions, but because he believed they had an important influence on the subsequent history of

[23]Winterfeld, II, 271.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the chorale-setting. He sees this influence as having been two-fold: First, Hammerschmidt's direct and pleasant melodic style allowed particular tunes to be extracted from his compositions and to be used as congregational lieder or as the subject of later polyphonic settings (for example, the tunes "Meinen Jesum lass ich nicht" and "Freuet euch ihr Christen alle"). Second, he believed that the text-combinatorial methods used in some collections, together with the composer's setting of concatenated texts in sectional forms using chorales or chorale-like themes, directly influenced the development of the eighteenth-century church cantata.[24] At the same time, Winterfeld recognized the weaknesses of Hammerschmidt's works in the concerted style--a preference for manifold repetitions of a thematic idea to other means of melodic development, a lack of depth in the use of counterpoint--and he associated these with the criticism Hammerschmidt had received from his contemporaries.[25] He also acknowledges that Hammerschmidt at times wrote in the old motet style, and showed himself to be a master of it. Because he understood the composer's stated goal of making a

[24]Winterfeld, II, 284. "Aus seiner Vorliebe für Gegensätze erwächst ihm auch die besondere Art der Gesprächsform die seine Tonsätze auszeichnet, und die auf die Folgezeit eine eingreifende Wirkung äussert, die Gestalt der geistlichen Kunstmusik, und ihr Verhältnis zu dem allgemeinen Kirchengesange wesentlich bedingend. Hierein eben vor allem beruht seine geschichtliche Bedeutsamkeit."

[25]Winterfeld, II, 265.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

text understandable to a musically unsophisticated audience, Winterfeld arrived at a sympathetic judgement of the composer's accomplishments. He avoided comparing him with other, more capable composers of the period, for he recognized that they strove for a more dramatic unification of text and music, not simply clarity of declamation and melodic charm.[26]

* * *

It was not until after the turn of the century that Hammerschmidt's music was once again to become the subject of extensive research.[27] In 1901, Anton W. Schmidt issued an edition of the first part of Hammerschmidt's Dialogi in the Denkmäler der Tonkunst in Österreich. The accompanying commentary offers little insight into the historical position of these works, but it established the foundation for all later investigations of Hammerschmidt's biography. Moreover, it aroused an interest in Hammerschmidt's dialogue compositions that was made manifest in the later research of S. Temesvári,

[26]Winterfeld, II, 284-85.

[27]It should be acknowledged, however, that Franz Commer edited several of Hammerschmidt's motets from the Chor Music in Musica Sacra, XXIV (Regensburg: Georg Joseph Manz, 1883).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hans Joachim Moser, and Hans-Olaf Hudemann.[28]

Hugo Leichtentritt

At about the same time as Schmidt's research, Hammerschmidt's works were being studied by Hugo Leichtentritt, whose findings were published in his Geschichte der Motette (1908)[29] and in the "Vorwort" to his edition of Ausgewählte Werke in the Denkmäler deutscher Tonkunst (1910).[30] Although "almost the entire life's work" of the composer was available to him in score transcriptions,[31] Leichtentritt based his study exclusively upon the various parts of the Musicalische Andachten. In general, he considered the contents of these publications to be representative of the "mixed forms" of the motet characteristic of the period. Part one, subtitled Geistliche Konzerte, he felt could also be called "motetto a voce sola" because of their structural affinity to the

[28]S. Temesvári, "Hammerschmidt's 'Dialogi.' Ein Beitrag zur Geschichte der Dialogkomposition in Deutschland," Diss. Universität Wien 1924; Hans Joachim Moser, Die mehrstimmige Vertonung des Evangeliums, 2nd ed. (1931; rpt. Hildesheim: Georg Olms, 1968), I, 64-65; Hans-Olaf Hudemann, Die protestantische Dialogkomposition im 17. Jahrhundert, Diss. Christian-Albrechts-Universität zu Kiel 1941 (Freiburg im Breisgau: Rotaprint-Druck [1941]), pp. 38-53, passim. I have been unable to locate a copy of Temesvári's dissertation; the writings of Moser and Hudemann make only a minor contribution to Hammerschmidt research and will not be discussed here.

[29]Kleine Handbücher der Musikgeschichte nach Gattungen, II (Leipzig: Breitkopf & Härtel), 350-56.

[30]pp. V-XII.

[31]Leichtentritt, Geschichte der Motette, p. 351.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Italian solo motet.[32] Part two, consisting of "Geistliche Madrigalien" and including partbooks for an additional choir of choral complementa, is judged to be Hammerschmidt's finest contribution to the genre of the motet. A relationship between these works and those of older masters such as Hassler and Schütz is noted, particularly in the use of chromatic figures, but a personal characteristic of the composer's style is identified in the harmonic richness of the settings.[33]

Part three is not discussed in the Geschichte der Motette, for Leichtentritt finds it more representative of the early cantata than of the solo motet.[34] In the foreword to his edition he clarifies this distinction, writing that "pieces of this kind incline much more toward the later cantata than the more motet-like pieces of both of the first two parts of the Musicalische Andachten, principally because the melody here flows more as a whole, not so much cut into small pieces as in the motets."[35] Relatively little attention is granted part four as well, not because of any remoteness to the genre of the motet, but because Leichtentritt

[32]Leichtentritt, Geschichte der Motette, p. 351; compare pp. 239-43.

[33]Leichtentritt, Geschichte der Motette, pp. 352-53.

[34]Leichtentritt, Geschichte der Motette, p. 355.

[35]Leichtentritt, Vorwort, p. VIII. "Stücke dieser Art neigen vielmehr zu der späteren Kantate als die mehr motettenartige Stücke der beiden ersten Teile der Musicalischen Andachten, hauptsächlich deswegen, weil die Melodie hier mehr als ein ganzes dahinfliesst, nicht so viel in kleine Stückchen zerschnitten ist wie bei den Motetten."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

finds the polychoral motets of the collection to be qualitatively inferior to Hammerschmidt's works for fewer voices.[36] Turning to part five, he notes several stylistic traits that had been cited by Winterfeld as characteristic of the composer's style in general. Among these are the use of homophonic textures, the exploitation of head-motives as ritornellos or refrains in establishing internal unity in a work, and the literal repetition of entire passages to create aria-forms.[37]

Although he stresses the importance of Hammerschmidt's early works more than Winterfeld, Leichtentritt arrives at essentially the same conclusions. He acknowledges a tendency toward simplicity and directness of expression, citing "liedartige" elements of his style and the lack of developed contrapuntal textures.[38] His observations regarding form agree with those of Winterfeld--the organizational techniques they describe are identical--and both agree that Hammerschmidt's abilities as a composer were well demonstrated in the older style of motet. Leichtentritt also connects Hammerschmidt to the later history of the cantata, but the point is not developed further. Instead, he emphasizes the important role Hammerschmidt's music played during the composer's lifetime, noting that he was "without doubt the most popular

[36]Leichtentritt, Geschichte der Motette, p. 354-55.

[37]Leichtentritt, Geschichte der Motette, pp. 355-56.

[38]Leichtentritt, Geschichte der Motette, p. 350.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

church composer of his time in Germany." [39]

Friedrich Blume

Friedrich Blume, arguably the most influential scholar in the field of Protestant church music in this century, established his critical opinion of Hammerschmidt in an early study, Das monodische Prinzip in der protestantischen Kirchenmusik of 1925.[40] Blume's goal in this work was to examine the origins of the expressive monodic style in Lutheran church music, and to study particular manifestations of it in music of representative composers from the first half of the seventeenth century.[41] The term "monody" is not used to describe a musical form, a genre, or elements of style; it refers instead to a principle--a dramatic, representational approach to text-setting in which all elements of musical structure are governed by the content of the text as it is perceived by the composer. It is placed in opposition to a motet principle, in which the attitude of the composer toward the text is characterized by a certain indifference, and musical structure is determined by principles of

[39]Leichtentritt, Geschichte der Motette, p. 350. "Er war ohne Zweifel der populärste Kirchenkomponist seiner Zeit in Deutschland."

[40](Leipzig: Breitkopf & Härtel), pp. 94-108, 147-52.

[41]Blume, pp. 1-10, 153-54.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

melodic development and counterpoint that are rooted in the motet tradition of the sixteenth century.[42] Blume's analyses of individual composers' works seek, therefore, to establish the relationship of a text to its musical setting, and thereby to determine the role of the two formative principles described.

Blume's discussion of Hammerschmidt's works concentrates on those pieces that had, by 1925, appeared in modern editions, in particular, the first two parts of the Musicalische Andachten and the dialogue compositions of 1645. In the former two publications, Blume finds that certain traits of the monodic style are discernible. He notes that the figured bass parts are monodic in character, insofar as they provide a harmonic support without participating in the development of themes from the upper parts.[43] Moreover, he acknowledges that individual melodic inventions are conceived monodically, at isolated moments attaining an expressiveness worthy of Schütz.[44] But in the development of these ideas he finds Hammerschmidt to be bound by traditional techniques--imitation, sequence, double counterpoint, and literal repetition--and it is the abstract application of these procedures that

[42]Blume, pp. 13-14.

[43]Blume, pp. 96-97.

[44]Blume, pp. 98-99.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

establishes form, not the textual content.[45] Blume's analyses of works from the first part of the Dialogi yield similar conclusions. He notes that Hammerschmidt does not attempt to set conversational texts dramatically, but that they are conceived of allegorically; the individual motives of a work might express the general content or "Inhaltssumme," but their development follows the abstract techniques employed in the earlier parts of the Musicalische Andachten.[46]

Blume's observations led him to agree with Leichtentritt's opinion that Hammerschmidt's early works represent "mixed forms," in which characteristics of the new, expressive melodic style are combined with the structural procedures of the motet. His characterization of Hammerschmidt's approach to text-setting is also in general agreement with Winterfeld, who felt that text and music were not thoroughly integrated in the composer's works.[47] Ultimately, however, Blume's assessment of Hammerschmidt's place in the history of Lutheran church music is less sympathetic than that of earlier commentators. Hammerschmidt's works are evaluated invariably in comparison the Schütz's settings of the same texts; where no setting by the older composer exists, Blume speaks of how

[45]Blume, pp. 94-108, passim.

[46]Blume, p. 147.

[47]Winterfeld, II, 283.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Schütz "would have" proceeded.[48] Although he explains that these comparisons are made only to demonstrate the average composer's use of the monodic style, not simply to show how Schütz and Hammerschmidt differed, the results are consistently negative.[49] Hammerschmidt's approach to form, determined by his understanding of traditional styles of composition, appears arbitrary in Blume's exposition, and his style in general superficial. Because his music represents a compromise of old and new compositional principles, Blume concludes, Hammerschmidt's works have not withstood the test of time.[50]

Harold Mueller

The scholarly preoccupation with Hammerschmidt's works based on troped, conversational texts was continued in Harold Mueller's doctoral dissertation, The Musicalische Gespräche über die Evangelia of Andreas Hammerschmidt (1956). Mueller begins his discussion with an overview of Hammerschmidt's life and his activities as a composer. His account of the composer's biography is dependent largely upon the research of Schmidt and Schuenemann, and the listing of the composer's surviving works (by title of collection only) improves but slightly upon that provided by Leichtentritt in the Denkmäler

[48]Blume, p. 100.

[49]Blume, p. 108.

[50]Blume, p. 99.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

deutscher Tonkunst. Of interest, however, is Mueller's attempt to establish compositional periods in Hammerschmidt's works from the data compiled about his publications. He makes the following five observations:[51]

1. No publications after Part Four of the Musicalische Andachten (1646) were reprinted.
2. The Motetae (1649) was the last publication to indicate Hammerschmidt's position in the title.
3. With one exception (1646), all the hymnals and collections that contain music by Hammerschmidt appeared after 1649.
4. No secular music received its first publication after 1649.
5. Over half (approximately 350) of his major compositions were published before or during 1649.

These observations led Mueller to conclude that a division into periods could be made in Hammerschmidt's works at 1649. The division is seen to be only a reflection of the composer's growing popularity, however, and any further implications of the facts listed are not developed.[52] It might be noted, however, that the periodization very nearly coincides with the position taken by Winterfeld, that it was only after the publication of his Chor Music in 1652/1653 that Hammerschmidt's characteristic manner emerged fully. As will be seen below, the implications of this coincidence have been

[51]Mueller, p. 29.

[52]Mueller, p. 29. "Besides the obvious conclusions to be drawn from these observations, they may be construed to indicate a wider reputation for the composer, in turn necessitating reprints of earlier works and also the increasing demand for his work in collections."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

explored more fully in recent musicological research, but with conclusions substantially different from Mueller's.

Most of Mueller's dissertation is devoted to an analysis of the music of the Musicalische Gespräche of 1655/1656 and its textual sources, and to an edition of twenty-one compositions from it. Many of Mueller's observations affirm those of Winterfeld, particularly with respect to the treatment of form and melodic structure. He notes that Hammerschmidt's forms include through-composed works based on motet-like development of short melodic inventions, refrain structures, and works employing large sectional repetitions.[53] In discussing Hammerschmidt's melodic style, Mueller remarks about the syllabic, evenly declaimed settings and the frequent repetitions of text, and relates them to "the domination of the declamatory or oratorio style of the period."[54] He finds these works conservative harmonically; modulations are generally brief and involve third-related keys, and dissonances are confined to passing tones, anticipations, and suspensions.[55]

Turning to the texts, Mueller describes the Musicalische Gespräche as a Perikopenkreis with interpolated troped texts

[53]Mueller, pp. 65-66.

[54]Mueller, p. 57.

[55]Mueller, pp. 68-78.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

that include chorales.[56] He states that their conversational form is "significant for the marked increase in dramatic treatment, influencing both the dramatic passion and the oratorio as a forerunner to the personal expression of Pietism . . ."[57] He concludes that they played an important role in the history of the Lutheran church cantata, agreeing with Schweitzer's belief that Hammerschmidt was "the most important representative of the transitional cantata . . . whose Musicalische Andachten and Musicalische Gespräche were universally admired."[58]

Friedhelm Krummacher

A major contribution to the understanding of the history of Protestant church music in the years between Schütz and Bach has been made in two recent publications of Friedhelm Krummacher: Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate, Berliner Studien zur Musikwissenschaft, 10 (Berlin: Merseburger, 1965) and Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach, Kieler Schriften zur Musikwissenschaft, 22 (Kassel: Bärenreiter, 1978). Both studies focus upon only that repertory of works that employs chorale tunes in figural

[56]Mueller, p. 113. The textual sources are described in detail on pp. 115-23.

[57]Mueller, p. 114.

[58]Mueller, pp. 124-28.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

settings, one to which all composers of the period did not contribute equally. But the conclusions drawn concerning the means through which musical works were disseminated and trends in musical style extend beyond that repertory and acquire a broader, more general significance. Krummacher's conclusions are of interest here insofar as they are based in part on a study of Hammerschmidt's works and are particularly relevant to the composer's late compositions.

In the earlier of the two publications cited, Krummacher focuses upon the sources of chorale-based works from the period of ca. 1650-1710. His intention is not to present a style-critical history, but to lay the groundwork for such by evaluating the contents of the sources and by describing their external (non-stylistic) interrelationships. In an opening chapter that provides an overview of the source situation, he notes that after ca. 1650 there occurred a gradual decline in the printing of German Protestant church music, a fact already noted by Arnold Schering and Adam Adrio.[59] He makes the further observation, however, that after the end of the Thirty Years' War some composers, including Hammerschmidt, J. R. Ahle, W. C. Briegel, and C. C. Dedekind, continued to publish large numbers of works, whereas it was with

[59]Krummacher, Die Überlieferung, pp. 45-46.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

other composers who better represent progressive elements in sacred music composition that a radical decline in publishing activity took place.[60]

In seeking an explanation for this situation, Krummacher looks toward the practical exigencies of contemporary music publishing. He observes that the technique of printing music from moveable type, developed in connection with the white mensural notation of the sixteenth century, was unsuitable for much of the music composed in the later seventeenth century. Because note values smaller than the semiminim could not be beamed in printed works, difficulties in reading florid passages of many consecutive fusas arose--a problem compounded by the general absence of barlines in vocal parts.[61] In addition, the usual partbook format was ill-suited for publications including works in widely varied settings, and could cause practical difficulties of equal severity to the user.[62] From an economic perspective, he sees the problems of publication as two-sided: first, composers were constrained by the initial investment required to finance a new publication, and few were in a position to undertake the burden individually; second, in order to insure its profitabil-

[60]Krummacher, Die Überlieferung, pp. 46-49.

[61]Krummacher, Die Überlieferung, pp. 52-53.

[62]Krummacher, Die Überlieferung, pp. 53-60.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ity, a publisher would require that the contents of a print be attractive to a broad general market, i.e., to the musical organizations of the smaller cities and villages. In the light of these practical considerations, certain compromises would be required from a composer in the choice of texts and the manner in which they were set. Among these Krummacher cites: the setting of German texts suitable for general use; the inclusion in a single publication of works representing a variety of styles and genres, with ad libitum use of instruments or choral complementa (he notes, however, the gradual emergence of a tendency to include in a single print works in similar settings, in order to avoid the practical difficulties of the partbook arrangement); and a tendency toward stylistic simplification.[63]

Krummacher concludes, then, that after ca. 1650 the print came increasingly to be the means through which only the functional church music of the time was disseminated. It was represented primarily by Kleinmeister who were active in the smaller cities of Germany, and it was for provincial musical establishments that they composed. The accuracy of this view is affirmed not only by the arguments recounted above, but also by the wide distribution of these works in the libraries of smaller cities and towns. In contrast, works by the leading composers of the period were dissemi-

[63]Krummacher, Die Überlieferung, pp. 60-65.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

nated principally in manuscripts compiled for use in the courts or churches of the larger cities. And in these works the compromises characteristic of the printed repertory of the second half of the century are scarcely in evidence.[64] Corollary to these observations, Krummacher suggests that the replies to critics and detractors, associated not only with Hammerschmidt's publications but with the printed repertory in general, must have been directed toward the "Kunstverständigen" who stood outside of the print tradition.[65] In particular, the criticism of this group must have focused upon the stylistic concessions required by the circumstances of contemporary music publishing.[66]

Krummacher's later study, Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach, is based on the analysis of musical works from this enormous repertory. The results of his formal and stylistic analyses are interpreted with respect to the evidence presented in his earlier study of the sources, and the conclusions he draws consequently have a social as well as music-historical dimension. The study begins with a review of the history of the Choralbearbeitung in the period before ca. 1650, then proceeds to a discussion of examples from the printed repertory. The

[64]Krummacher, Die Überlieferung, pp. 69-74, 78.

[65]Krummacher, Die Überlieferung, p. 69.

[66]Krummacher, Die Überlieferung, pp. 66-67.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

first works to be considered are those of Andreas Hammerschmidt.

Krummacher begins his discussion of Hammerschmidt's chorale-based works by surveying the composer's major publications. He notes that German texts predominate, and that in addition to the usual forms of concertos and "madrigalian" motets, Hammerschmidt cultivated two genres that are defined by their textual forms, rather than by style: the Gespräch (conversation) and the lied. Isolated examples of these genres are found among the works of the Musicalische Andachten, but it was not until 1655 that they began to dominate entire collections, to develop characteristic styles, and then to exercise an influence on other genres.[67] As Krummacher's catalogue of Hammerschmidt's works employing chorale antecedents demonstrates (pp. 60-62), it was also at this time that the composer began to make use of biblical texts with chorale interpolations. These later works, he feels, represent Hammerschmidt's most individual and influential achievement.[68]

A variety of characteristic forms and styles is isolated by Krummacher's analyses of works from the Musicalische Andachten. He observes that the structural principles of the sixteenth-century motet are still maintained by Hammmerschmidt

[67]Krummacher, Die Choralbearbeitung, p. 59. See also the general discussion of styles and genres, pp. 50-57.

[68]Krummacher, Die Choralbearbeitung, p. 59.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in some works, and that, within the composer's own output, such compositions are qualitatively "above average."[69] He believes, however, that these works are not representative of Hammerschmidt's development as a composer, particularly in later years.[70] More significant are those compositions in which the structural procedures typical of the Gespräche and the Fest- Buss- und Dancklieder are anticipated. In "O Vater aller Frommen" (Musicalische Andachten, V, no. 24) and "Verleih uns Frieden" (Musicalische Andachten, IV, no. 34), he notes the use of a short motive derived from the principal or introductory melodic invention as a motto, repeated constantly throughout the course of the works. In two other examples, "Wie bin ich doch so herzlich froh" (Musicalische Andachten, IV, no. 22) and "Ich hab mein Sach" (Musicalische Andachten, IV, no. 21), what is striking is the development of themes through the additive repetition of short phrases or through sequences. Associated with both procedures is a tendency toward simplification of other aspects of the structure, specifically the use of themes that declaim the texts syllabically in equal note-values and a preference for homophonic textures.[71]

Krummacher then turns to the later collections in which

[69]Krummacher, Die Choralbearbeitung, p. 62.

[70]Krummacher, Die Choralbearbeitung, p. 62.

[71]Krummacher, Die Choralbearbeitung, pp. 62-63.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

these characteristics predominate. The Fest- Buss- und Danck-lieder of 1658/1659 consist of settings of strophic texts only. No extensive analyses of pieces from this collection are presented. It suffices Krummacher instead to point out that the means of melodic development isolated among certain chorale-based works of the Musicalische Andachten are exploited more fully here, that homophonic textures predominate, and that "leading voices" appear to be shaped by the harmonic structure, and therefore have little relationship to the solo lied. In other words, the roots of this collection lie in the cantional style.[72] What distinguishes the Fest- Buss- und Dancklieder, Krummacher writes, is that several melodic inventions from it were employed as subjects of figural settings in later chorale-cantatas.[73] He also cites as significant Hammerschmidt's treatment of the chorale "Ach wie nichtig" (no. 9). Before the concluding verse there is interpolated an instrumental sonata in a modest nota contra nota style based on the cantus firmus "Mitten wir im Leben sind." Because of its wide dissemination, Krummacher supposes that this work might have provided the stimulus for similar cantus firmus settings for instruments in the cantatas of later middle- and south-German composers.[74]

[72]Krummacher, Die Choralbearbeitung, pp. 63-64.

[73]Krummacher, Die Choralbearbeitung, p. 64.

[74]Krummacher, Die Choralbearbeitung, p. 64.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The concertos of the Musicalische Gespräche über die Evangelia, employing "mixed texts" derived from both scripture and chorales arranged in the form of allegorical conversations, also embody the tendency toward stylistic simplification seen in the lieder. In discussing several examples, Krummacher also observes that contrasts between sections of the piece are minimized by Hammerschmidt's practice of basing them on short, essentially similar thematic ideas. When chorale verses are introduced, their associated melody might be altered or relinquished in order to maintain the pervasive melodic unity. This approach imparts a high degree of formal cohesiveness to individual pieces, but it also reduces possibilities for figurative interpretation of texts, and effectively nullifies the dramatic potential of the conversational arrangement of the texts. Such compositions have little in common with the later sacred cantata, Krummacher notes, but in both style and textual form, represent a new mode of composition.[75]

A consideration of the chorale-concertos of the Kirchen- und Tafel Music closes the analytical portion of Krummacher's discussion. It is not necessary to recount his observations in detail, since they identify no new elements of style. It is

[75]Krummacher, Die Choralbearbeitung, pp. 65-67.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

enough to note that it is this publication that demonstrates the manner in which characteristics of two new genres--the Gespräch and the lied--are applied to the traditional form of the chorale-concerto. Beyond this, the collection seems significant as an example of the growing tendency, verifiable in the works of other composers, to set several strophes in individual chorale-based works.[76]

In forming his conclusions, Krummacher observes that any evaluation of Hammerschmidt's works must be founded upon a consideration of the composer's complete output, and must question the circumstances that led to the development of his characteristic style. Comparisons to Schütz seem legitimate only to the extent that Hammerschmidt practiced the compositional traditions inherited from him; the best examples of these are found in the early concertos and motets of the Musicalische Andachten. In certain works of this collection, and in the later volumes of choral lieder and Gespräche, new principles of melodic development and formal organization emerge that are defined by the textual forms and that reflect a desire for stylistic simplicity. The exploitation in these works of structural techniques based on repetition renders their formal plan unmistakable, but leaves the impression of monotony rather than of cogent unity. The expressive interpretation of the texts recedes in importance, and the polarity of motet and monodic styles evaporates in consequence.

[76]Krummacher, Die Choralbearbeitung, pp. 67-71.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The reasons for this progressive change in styles cannot be attributed to any inability on the part of the composer. Rather, the choice of texts and the style of the setting were determined by the considerations of profit, market, and distribution imposed by the exigencies of contemporary music publishing. More precisely, Hammerschmidt's style adapted to the modest abilities of that broad group that comprised the principal market for published music--the church, school, and civic musical organizations of the smaller cities and villages. And it was because Hammerschmidt so specifically tailored his works to this sociological group, Krummacher feels, that he exercised such a limited influence on the general course of the history of sacred art music.[77]

Johannes Günther Kraner

Before concluding this review of critical research of Hammerschmidt's music, mention must be made of the study in progress by Johannes Günther Kraner, "Andreas Hammerschmidt: Studien zu kirchlichem Vokalwerk, Biographie und Lokalgeschichte." Begun originally as the author's doctoral dissertation at the Freie Universität, Berlin, it is presently being continued as an independent work. According to information provided by Herr Kraner, this study will focus upon Hammerschmidt's motets and concertos, and will deal with his

[77]Krummacher, Die Choralbearbeitung, pp. 71-74.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

masses only peripherally.[78] No date has been projected for the completion of this study, but some of its conclusions are summarized in Kraner's article "Andreas Hammerschmidt" in The New Grove, VIII, 74-77.

Summary and Discussion

From the preceding reviews of Hammerschmidt's biography and the critical literature which discusses his works there emerges an image of a composer devoted above all to music-making in the smaller cities and towns, by amateur performers. In his training Hammerschmidt appears to have had contact with only provincial masters, most notably Christoph Demantius and Stephan Otto, and he is not known to have made any extensive pilgrimages to Italy or elsewhere for the continuance of his studies. What is known of his responsibilities as organist of the Johanniskirche in Zittau and of musical traditions there further contributes to the view of Hammerschmidt as a composer who wrote primarily for non-professional musicians, as do his activities as a teacher and as a member of a civic collegium musicum in Görlitz. His travels in later years appear to have been limited, but he did count Heinrich Schütz among his friends and mentors, and he was also familiar with the modern styles cultivated in Dresden by the Italian

[78]Letter received from Johannes Günther Kraner, 16 July 1981.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

court musicians.

That it was principally for provincial churches that Hammerschmidt conceived his sacred music is made more clearly apparent from evidence offered by his numerous publications. In the introductory remarks to his Musicalische Gespräche über die Evangelia (1655) he himself states that his "intentions" had been "directed toward the usable style of the common city singers." And it is because this group formed the principal market for his publications that Hammerschmidt was compelled in several works to offer detailed suggestions for their proper realization, warning repeatedly against fast tempos and elaborate ornamentation.

A guiding concern behind these remarks was the composer's goal of making the text clearly understandable to the listener, but they were also uttered so that the desired effect of his compositions--that of moving the listener to piety and devotion--would not be obscured. Statements in the foreword to his Vierdter Theil Musicalischer Andachten reveal that Hammerschmidt regarded the concerted idiom as that through which this effect could best be achieved. He did not disdain the traditional motet style, however, because he acknowledged that it was preferred by some to more modern idioms and, more importantly, because he sought to provide music for provincial choirs to whom the concerted style was technically inaccessible.

The view of Hammerschmidt as a popular church composer

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

is affirmed by musical commentators of the eighteenth century as well. The majority were sympathetic to him because they were aware of the important sociological role played by his works--that of "maintaining the music in almost all of the village churches" (Bähr) throughout the period. Some writers, particularly Mattheson and Scheibe, saw Hammerschmidt as a representative of an archaic motet tradition, and judged his style to be rhetorically vapid and no longer appropriate in sacred music composition. In stark contrast to this is the position taken by Fuhrmann, who believed Hammerschmidt's motets to be exemplary in their clarity of textual expression and in their accessibility to unsophisticated audiences. It is notable that the commentary of all these writers is directed toward Hammerschmidt's motets and not the concertos or secular music that demanded more capable performers. By the early years of the eighteenth century his name had, indeed, become synonymous with the simple motet style favored in the rural churches.[79] That his concerted works were virtually

[79] For example, the Lockwitz Pastor Gerber in his Unerkandte Sünden der Welt (Dresden, 1704), writes the following in an attack on the level of music-making in the local Kantoreien: "Ich habe in gemeinen Städten gesehen, dass die Bürger, auch Handwercks-Gesellen, so Adjuvanten Chori Musici gewesen, am Sontage haben in der Kirche helffen musiciren und aus dem Hammerschmid eines daher singen . . ." Quoted by Arno Werner, Geschichte der Kantorei-Gesellschaften im Gebiete des ehemaligen Kurfürstentums Sachsen, Publikationen der Internationalen Musikgesellschaft: Beihefte, 9 (Leipzig: Breitkopf & Härtel, 1902), p. 61. Comparable references are

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

forgotten seems ironic when one considers his own preference for the concerted style, and that he was in fundamental agreement with leading contemporary musicians and theologians concerning the limited rhetorical possibilities of the full-voiced motet style. He had embraced the latter for the sake of rural choral organizations, and it was through them that his posthumous reputation was established.

If a common ground is to be found among the opinions expressed about Hammerschmidt's works in the commentaries of modern music historians, it is the general perception of a tendency toward directness of expression through stylistic simplification. In the studies of Leichtentritt and Blume, which examine only Hammerschmidt's early works, this is seen in the light polyphonic textures and the preference for regular phrasing and the clear delineation of form. While Leichtentritt viewed such "liedartige" traits sympathetically, Blume's perspective leads him to fault the composer for having combined the motivic expressiveness of the monodic style

found in two entries in Mattheson's Grundlage einer Ehrenpforte: In Wolfgang Caspar Printz's autobiographical entry is written, regarding the musician's early training: "Dem aber ungeachtet lernte ich doch so viel, das ich des Herrn Hammerschmides und dergleichen Stücke ex tempore wegsingen konnte" (p. 260). And concerning the youthful training of Johann Martin Steindorff one reads: "Es fügte sich dennoch, durch GOttes sonderbare Schickung, so wunderlich, dass der Steindorff auch, wieder alles Verhoffen, angenommen ward. Denn, als sie dahinkamen, und mit den Knaben Mittags gespeiset hatten, wurde nach der Mahlzeit, gewöhnlicher maassen, eine Motete aus dem Hammerschmid gemacht, dabey sich beide Ankömmlinge so wohl hielten, das der Rector, samt den andern Präceptoren, ein völliges Vergnügen daran hatten" (p. 340).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

with the organizational principles of the motet--a combination he finds unsatisfactory.

In the studies of Winterfeld and Krummacher, the tendency toward structural simplification is viewed as part of the composer's chronological development. Both agree that his early works show a distinct indebtedness to Schütz, and that it was only in later compositions that he achieved a truly individual and characteristic style. Its essential elements are the development of thematic ideas by techniques of repetition, transparency of texture, and a preference for declamatory, syllabic settings of the texts and for strophic poetic forms. Winterfeld views this style as an expression of the composer's ideal of providing a text a clearly understandable setting, and he further associates it with the needs of the provincial church choirs for which Hammerschmidt composed. Krummacher is in essential agreement with the older scholar, but adds depth to his observations by describing the economic circumstances that governed the nature of music published after ca. 1650, and by arguing that Hammerschmidt's later development as a composer represents an adaptation to these conditions.

The observations of both Winterfeld and Krummacher concerning a change in the composer's style coincide with the periodization made by Mueller, who places a dividing point at 1649. That a new direction was taken by many works after that time is demonstrable, both through formal and stylistic anal-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ysis and through a consideration of the composer's publishing activity in general. It must also be acknowledged, however, that not all of the later publications are thoroughly representative of the characteristic styles and genres of the Musicalische Gespräche, etc. Essentially different are some works in a full-voiced motet style in the Chor Music, the Fest- und Zeit-Andachten, and the Missae. Winterfeld believed the motet-style works in these publications to be exercises--to represent an opportunity for the composer to demonstrate his mastery of technique as a response to his detractors. Krummacher views the Missae and the Fest- und Zeit-Andachten as a "retreat into the secure regions of older genres."[80] Moreover, he feels that the archaic works of the latter publication offer proof of how isolated Hammerschmidt was from contemporary trends in musical composition, and associates them with "the period in which the motet disassociated itself from concerted figural music in order, through stylistic simplification, to take over a special role in the service of small Kurrende and Kantoreien."[81]

[80]Krummacher, Die Choralbearbeitung, p. 59. "Demgegenüber nehmen sich die lateinischen Kurzmessen (1663) und die späten Motetten der "Fest- und Zeit Andachten" (1671) wie ein Rückzug in die gesicherten Bezirke älterer Gattungen aus."

[81]Krummacher, Die Choralbearbeitung, p. 71. "Für eine Untersuchung von Hammerschmidts Gesamtwerk verdienen diese späten Stücke besondere Beachtung. Sie könnten Aufschluss darüber geben, wie beziehungslos der gealterte Meister den Zeichen der Zeit gegenüber stand. Bei aller persönlichen Be-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

While the positions taken by Winterfeld and Krummacher with regard to Hammerschmidt's achievements are essentially sound, they do not take into consideration rhetorical aspects of the composer's style and how these serve his goals as a composer. Hammerschmidt sought in his works not only to provide settings that would render the texts clearly understandable, he also hoped through the affective quality of the music to move the listener to a devout state of mind. From Krummacher's analyses, achievement of the latter goal would appear to have been hindered by the reduced possibilities for figurative expression in the composer's late style. But it was precisely through the new approach of his later compositions and its tendency toward repetition and "flattening" (Verflachung) of melody that the composer believed the goal would be attained among provincial congregations: these aspects of style developed not just from the need to produce works that could be easily performed, but also from the composer's desire to edify the unsophisticated listener. An important witness to this is the theologian Hector Mithob, who, in his Psalmodia christiana (1665) proclaims that "through the manifold repetition of the beautiful words, as is usual in motets and concertos, God's Word, with so much greater joy and

deutung müssen Werke wie diese um 1670 höchst antiquiert gewirkt haben. Sie gehören schon der Periode an, in der sich die Motette von der konzertanten Figuralmusik gelöst hatte, um in satztechnischer Vereinfachung eine Sonderaufgabe im Dienst kleiner Kurrenden und Kantoreien zu übernehmen."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

force, is planted deep in the hearts of the people, as experience confirms."[82] And it is Hammerschmidt's works that he identifies with this type of setting.

[82]"[U]nd wird durch das vielfältige wiederholen der herrlichen Worte/ wie in Moteten und Concerten gebräuchlich ist/ GOttes Wort/ mit desto grösser Lust und Nachdruck/ den Leuten mehrmahls gar tief ins Hertz gepflantzet / wie die Erfahrung bestätiget." Quoted in Christian Bunners, Kirchenmusik und Seelenmusik: Studien zu Frömmigkeit und Musik im Luthertum des 17. Jahrhunderts, Veröffentlichungen der Evangelischen Gesellschaft für Liturgieforschung, 14 (Göttingen: Vandenhoeck & Ruprecht, 1966), 69.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER III

LUTHERAN TRADITIONS OF MASS COMPOSITION IN THE PERIOD BEFORE CA. 1670

The history of the Latin polyphonic mass in the Lutheran Church is only vaguely defined in the music-historical literature. For this reason, a brief survey of the principal traditions of mass composition in Protestant Germany in the years prior to the appearance of Hammerschmidt's Missae is presented below. Masses from the sixteenth and early seventeenth centuries are treated summarily, for they are only loosely related to the specific forms and styles cultivated by Hammerschmidt; the goal of this introductory section is to provide a historical perspective for a discussion of later masses, and to clarify the evolution of the characteristic textual forms of the Latin Lutheran mass. Greater emphasis is laid upon the mass forms and general stylistic currents that prevailed during the mid-seventeenth century, particularly as they are represented in the printed repertory of the time. Accordingly, two major divisions of this chapter are devoted to a study of masses by Lutheran composers in stile antico or in a more generally retrospective full-voiced polyphonic idiom, and of masses in concerted style. In order to avoid presenting an insular view of mass traditions in Ger-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

many at this time, references to parallel traditions apparent in the contemporary Catholic mass repertory are made whenever possible. The Chapter is supplemented by Appendixes A and B, which present lists of Latin masses by Lutheran musicians that were composed between ca. 1600 and ca. 1700; a third appendix (C) provides an anthology of musical examples drawn from the masses discussed.

Introduction and Historical Background

In the standard history of the polyphonic mass before ca. 1600, Peter Wagner's Geschichte der Messe, only works by Mattheus LeMaistre, Antonio Scandello, and Hans Leo Hassler, most of whose masses were composed specifically for Catholic use, are mentioned in a discussion of Lutheran mass settings.[1] Less detailed historical studies of the mass, including those of Paul Kast and Lewis Lockwood, note the general retrospectiveness of Protestant composers in their choice of mass forms, but distinct Lutheran traditions are not identified. Instead, masses by Lutheran composers are viewed as provincial compositions of peripheral interest to the history of the mass in general.[2] In larger historical surveys of Pro-

[1]Peter Wagner, Geschichte der Messe, I. Teil: Bis 1600, Kleine Handbücher der Musikgeschichte nach Gattungen, XI/1 (Leipzig: Breitkopf & Härtel, 1913), 341-49.

[2]Paul Kast, "Die mehrstimmige Messe. I: Bis 1600," MGG, IX (1961), esp. 178-79; Lewis Lockwood, "Mass. II: Polyphony to 1600. 7: The mass in the earlier 16th century," The New Grove, XI, 788.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

testant church music of this period, such as Hans Joachim Moser's Die evangelische Kirchenmusik in Deutschland, the subject is treated similarly; in Friedrich Blume's Protestant Church Music it is left undeveloped in favor of a more extensive treatment of vernacular genres.[3] In three recent dissertations, by Ronald Gould, John Ernfrid Windh, and Laura Youens, and in Arthur Moorefield's monograph on Johannes Galliculus, some substantial progress has been made in defining Lutheran customs of mass performance and composition before 1600, but a larger view of compositional traditions is still wanting.[4]

The picture created by the sources of Protestant masses from the sixteenth century is a variegated one, but several clear compositional traditions can be distinguished. Most conservative among these is the polyphonic plainsong mass, a non-cyclic form in which each movement represents a figural

[3]Hans Joachim Moser, Die evangelische Kirchenmusik in Deutschland (Berlin-Darmstadt: Merseburger, 1954), pp. 77-79; Friedrich Blume, "The Period of the Reformation," rev. Ludwig Finscher, trans. Theodore Hoelty-Nickel, in Protestant Church Music (New York: W. W. Norton, 1974), pp. 113-23.

[4]Ronald Gould, The Latin Lutheran Mass at Wittenberg 1523-1545, S.M.D. thesis Union Theological Seminary 1970 (Ann Arbor: University Microfilms, 1970); John Ernfrid Windh, Early Lutheran Masses, D.Mus.A. thesis University of Illinois at Urbana-Champaign 1971 (Ann Arbor: University Microfilms, 1972); Laura Youens, Music for the Lutheran Mass in Leipzig, Universitätsbibliothek, Ms. Thomaskirche 49/50, Diss. Indiana University 1978 (Ann Arbor: University Microfilms, 1978); Arthur Moorefield, An Introduction to Johannes Galliculus, Wissenschaftliche Abhandlungen, 18 (Brooklyn: Institute of Mediaeval Music, 1969).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

elaboration of its corresponding liturgical chant. Masses of this type, whose last important Catholic proponents in Germany were Heinrich Finck and Heinrich Isaac, survived in Lutheran lands long after they had become archaic elsewhere. The persistence of the form can be attributed to the conservatism of the Lutheran reformers with respect to the liturgy of the divine service and to education. The inclusion of polyphonic plainsong masses in the prints of the Wittenberg publisher Georg Rhaw, who maintained close relations with the leading figures of the Lutheran Reformation, lent a sense of "official sanctioning" to such works for use in the Church-affiliated Latin schools.[5] It is, indeed, characteristic that both the printed and manuscript sources of Lutheran polyphonic plainsong masses are generally associated with school use.

Typical of these masses also is the inclusion of figural settings of the proper of the mass, most frequently of the introit, prosa, and Alleluia, and alternation with chant or organ is usually required to complete the textual form. Such works have been aptly referred to as "complete masses" or "plenary masses."[6] Masses of this type were composed during

[5]Gould, p. 138.

[6]The term "plenary mass" connotes more specifically that type of mass which includes settings of texts of the ordinary and the proper. It has come to be accepted in the current musicological literature through the use of the term "plenari-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the sixteenth century by the Lutherans Johannes Galliculus, Hans Kugelmann, Wolfgang Figulus, and Johann Knöfel, as well as by a number of lesser known figures, including Paulus Bucenus, Thomas Pöpel, and Anthonius Musa.

Cyclic masses were not widely composed in Lutheran territories until after ca. 1550. Of the various types cultivated after that time, the ascendent genre was that which makes use of an antecedent polyphonic composition--the imitation mass (or so-called "parody mass").[7] In works of this

um Messe" by Walther Lipphardt, Die Geschichte des mehrstimmigen Proprium Missae (Heidelberg: F. H. Kerle, 1950), p. 50, its Germanicized form Plenarmesse, used by Friedrich Blume, Geschichte der evangelischen Kirchenmusik, 2nd ed. (Kassel: Bärenreiter, 1965), p. 69, translated as "complete mass" in the English version of this work (see n. 3 above), and the English "plenarium mass," used by Moorefield (see n. 4 above).

[7]Lewis Lockwood has suggested that the designation "contrapuntal imitation mass" is, from technical as well as historical perspectives, more appropriate than the term "parody mass" to describe works that borrow extensively from an antecedent polyphonic composition; see his article "Mass," p. 786. For further discussion of the confused historic transmission of the terms "parody mass," "missa parodia," etc., see Lockwood, "On 'Parody' as a Term and Concept in 16th-Century Music," in Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese, ed. Jan LaRue et al (New York: W. W. Norton, 1966), pp. 560-75; "A View of the Early Sixteenth-Century Parody Mass," The Department of Music, Queens College of the City University of New York . . . Twenty-fifth Anniversary Festschrift (1937-1962), ed. Albert Mell (New York: Queens College Press, 1964), pp. 53-77. The concept of "imitation" in the sixteenth century and the technique of polyphonic derivation have been studied also by Howard Mayer Brown, "Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance," Journal of the American Musicological Society, 35 (1982), 1-48, and Quentin W. Quereau, "Aspects of Palestrina's Parody Procedure," The Journal of Musicology, 1 (1982), 198-216.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

type a composer borrows substantially from all voices of a pre-existent composition or "model," using it as the source of both principal and subsidiary thematic inventions. By the mid-sixteenth century, certain stereotyped procedures for using this antecedent material in articulating the large-scale form of a mass had evolved, which were then outlined in the contemporary theoretical literature, most notably by Pietro Pontio and Pietro Cerone.[8] In the latter's El Melopeo y maestro (1613), which is largely dependent upon Pontio's earlier writings, the formal conventions described include: the use of the same invention at the beginnings of the first "Kyrie," the Gloria (i.e., the "Et in terra pax"), Credo (i.e., the "Patrem omnipotentam"), and Agnus Dei, but with varied counterpoint; in the "Christe," second "Kyrie," and second and third "Agnus Dei," the composer is free to employ subsidiary motives from the model or to invent subjects of his own; the second "Kyrie," the Gloria, Credo, Sanctus and "Osanna," and the third "Agnus Dei" should close with imitation, based upon the principal invention of the antecedent; a reduction in the number of voices may take place in the "Christe," "Pleni sunt caeli," "Benedictus," and the second "Agnus Dei," and such pas-

[8]Pietro Pontio, Ragionamento di musica, ed. Suzanne Clercx, Documenta musicologica, Erste Reihe: Druckschriften-Faksimiles, 16 (Parma, 1588; rpt. Kassel: Bärenreiter, 1959), pp. 155-56. Pietro Cerone, El Melopeo y maestro (Naples, 1613); the passages concerning the mass are translated in Oliver Strunk, Source Readings in Music History (New York: W. W. Norton, 1950), pp. 265-68.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

sages would be composed in a learned contrapuntal style; and the third "Agnus Dei" is often written for a greater number of voices. To be sure, these conventions do not account for the formal procedures of all such masses. It is, indeed, the skillful use of motives derived from internal sections of the model, particularly when exploited for their rhetorical significance, that constituted the most subtle and artistic aspect of the "imitation" procedure.[9]

The leading representatives of the imitation mass among Protestant composers of the sixteenth century received their musical training in Italy or can be connected, directly or indirectly, with the Bavarian court chapel at Munich and Orlande de Lassus. Of those composers representing the former group, the most notable are Antonio Scandello and Teodoro Riccio, both of whom came to Germany from Italy and

[9]Strunk, pp. 256-68. Concerning rhetorical relationships of model to mass Lewis Lockwood writes: "Always the crudest and most obvious procedure in parody is to closely reproduce the original motive-sequence, adjusting the material in shape, use, and horizontal spacing to a minimal degree. The more mechanically this is done, the more the parody process approaches the condition of contrafactum; the less its artistic interest. But in some cases, the retention of the original motive-sequence serves only as a formal framework for elaboration based on the spacing-out of originally continuous elements involving extension, interpolation, and contrapuntal recombination, designed where possible to time the appearance of a given motive so as to let it fall on an appropriate word or phrase of the Mass text. This sense of 'appropriateness' mey depend upon a similarity of declamation, or a symbolic association between the model's text and that of the Mass." See "A View of the Early Sixteenth-Century Parody Mass," pp. 71-72.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

became converts to the Lutheran faith. Among composers of the Protestant Lassus-circle can be named Balduin Hoyoul (son-in-law of the Senfl student Ludwig Daser, whose masses were composed for Catholic services at Munich) and Leonhard Lechner, both of whom studied with Lassus. Mattheus Le Maistre may also be included here, since he appears to have been in residence at Munich before 1554, as well as Johannes Eccard (again, most of this composer's masses seem to have been written for the Catholic liturgy at Augsburg). Those with indirect connections to Lassus include not only Hoyoul's student Sigmund Hemmel, but also Riccio, who worked with Eccard at the court of Margrave Georg Friedrich von Brandenburg at Augsburg and Königsberg, and Scandello, whose Missae sex (1576) were dedicated to the Munich court.

Among other Protestant musicians, Johann Knöfel is particularly notable as a composer of imitation masses, although only one such work by him is extant--a Missa "In me transierunt" à 5, based on Lassus' motet (the mass is preserved in D-brd: Nla, Ms. St. Egidien 27). The mass's dedication to the Nuremberg city council bears the date 1579 and indicates that, at this time, the composer held the post of chapel master to the Elector Palatine Ludwig VI at Heidelberg. It is possible that the work was submitted to the city council in connection with an application for an appointment there (Knöfel was to leave Heidelberg in 1583), or the composer might only have sought the usual honorarium awarded for such

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

works.[10] Regardless of the precise circumstances of its origins, this mass demonstrates the composer's mastery of the compositional techniques of the Lassus-circle, and dispels any sense of provincial archaism that might be gleaned from his earlier plainsong plenary masses (Cantus choralis, 1575). At the same time it demonstrates the stark difference between the conservative, liturgically oriented performance traditions of some city churches (i.e., those in Breslau, for which the Cantus choralis was conceived) and the more progressive attitude fostered by the courts and musical establishments of churches in the larger cities.

In the published imitation mass repertory, only two Protestant composers not yet named are represented: Andreas Crappius and Arnold Grothusius. Their masses differ from others in the published repertory in that none set the complete, five-part Latin ordinary of the mass. Two of Crappius' three masses include all five texts, but a third, the Missa "Schaffe in mir Gott ein reines Herz" à 6 (in Sacrae aliquot cantiones sacre quinque et sex vocum, 1581), includes only the Kyrie, Gloria, and Sanctus. Grothusius' Missa "Deus

[10]Records dated 3 July 1579 preserved at the Staatsarchiv Nürnberg indicate that the city council awarded Knöfel six Gulden for "sein componierte und meinen Herrn uberschickte Mess." See Adolf Sandberger, Bemerkungen zur Biographie Hans Leo Hasslers und seiner Brüder sowie zur Musikgeschichte der Städte Nürnberg und Augsburg im 16. und zu Anfang des 17. Jahrhunderts, Werke Hans Leo Hasslers, 2, ed. Sandberger, Denkmäler deutscher Tonkunst, zweite Folge: Denkmäler der Tonkunst in Bayern, Jahrgang V (Vol. 8-9) (Leipzig: Brietkopf & Härtel, 1904), XXVII-XXVIII, and XXVIII, n. 1.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

misereatur nostri" for two choirs à 4 (published as Missa . . . ad imitationem suavissimae et gravissimae motetae Orlandi di Lasso, Deus misereatur nostri, 1588) consists only of Kyrie, Gloria, and Credo.

This tendency to excise certain texts from the ordinary in Lutheran masses is apparent also in many of those works that are known only through manuscript sources. A further mutual characteristic of the manuscript repertory and the masses of Crappius and Grothusius is that they are representative of traditions outside of the central Lassus-circle. Among the Kleinmeister whose masses are known only through manuscripts are the following: P. Bucenus, J. J. Clittonius, S. Colbanus, V. Corvinus, M. Engelsdorff, M. Erhart, J. Galipinus, A. Heimius, T. Helsbethus, M. Hess, V. Judex, C. Köckeritz, J. Lange, K. Leher, G. Noettelein, P. Preschner, T. Sartorius, D. Thusius, and E. Vicinius. The sheer size of this repertory is indicative of the extent to which the imitation mass had displaced the older plainsong mass by the end of the century in even the churches of the smaller cities and villages. To these musicians the composition of masses represented an aspect of their responsibilities as organists and cantors, and the imitation mass was attractive primarily because it offered a convenient and effective means of dealing with the large-scale structural problems of the mass. Interrelationships between model and mass are often purely abstract, and the subtle rhetorical art of the finest imitation

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

masses is lost.

While most masses composed for Lutheran use during the sixteenth century belong to either the polyphonic plainsong mass or imitation mass categories, other types were also known. The largest group is formed by works based on the cyclic use of cantus firmi. Approximately equal numbers of these based on sacred and secular melodies can be documented. Examples include Hemmel's Missa "Ker wider Glück mit" à 5 (preserved in D-brd: Sl, Ms. Cod. mus. fol. I 38), Georg Hemmerly's Missa "Nun bitten wir" (D-brd: Rp, Ms. A. R. 896), and Bucenus' masses on "Erhalt uns Herr," "Wer Gott vertraut," and "Bewahr mich Herr" (D-brd: B, Mus. ms. 40074); more familiar works are LeMaistre's Missa "Ich weiss mir ein fest gebauets Haus" (in M. Voctum, ed., Praestantissimorum, artificum lectissimae missae, cum quinque et sex vocum, 1568) and Leonhard Paminger's mass on "Bewahr mich Herr" (formerly PL: WRu, Ms. 97; destroyed in World War II). Masses based on ostinatos are unusual: a single example is Scandello's Missa sex vocum super Epitaphium Mauricii, where it is combined with techniques of polyphonic derivation. Finally, canonic masses are exceedingly rare--an isolated example is found in the anonymous mass for three voices in Kugelmann's Concentus novi of 1540, in which canonic devices are limited to only the Kyrie and "Pleni sunt caeli."

The manuscript repertory of courts and churches in Lutheran Germany contains, in addition to original works by

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Protestant composers, a large number of masses by Catholic masters. These Catholic works remained acceptable to the Lutheran Church through the strength of tradition and because the Latin ordinary of the mass remained the common property of both confessions. Insofar as changes in the use of the ordinary in the Lutheran divine service involved the omission of certain texts or the substitution of vernacular works for them, Catholic masses could be adapted simply by the excission of particular texts. Striking in the earliest manuscript sources is the number of masses that exclude the Credo. In certain cases this might be attributed to the organization of the collection: where manuscripts are arranged as a polyphonic Kyriale, the Credos are isolated from other texts of the ordinary, an arrangement seen in some chant books.[11] In sources that offer a series of individual mass cycles and no separate section of Credo settings, reasons for the omission are not apparent from the format of the collection. Rather, the explanation lies in the tendency of the Lutheran church orders to assign the Credo to the congregation in the form of the German Glaubenslied, "Wir glauben all

[11]In discussing sixteenth-century polyphonic plainsong masses, Edward George Kovarik notes this lack of Credos in German sources, and attributes it to "the peculiar nature of the Gregorian cycle. . . ." Explaining further, he writes: "Since the Credo was usually isolated from other movements of the mass ordinary in 15th and 16th-century plainchant sources (as in the modern Vatican edition), its occasional absence in cycles of chant settings should come as no surprise." See his "Mid Fifteenth-Century Elaborations of the Plainchant Ordinarium Missae," Diss. Harvard University 1973, p. 638.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

an einen Gott."

Liturgical considerations led similarly to a decline in the use (and the composition) of figural settings of the Sanctus and Agnus Dei. Two major factors played a role in this development: First, Martin Luther's suggestion that vernacular lieder be substituted for Latin texts (expressed in the Deudsche Messe, 1526) was realized in a large number of church orders. Second, the Lutheran theology of worship, which emphasized the homiletic function of the divine service, increasingly pushed these two prayers into the shadow of the central event of the mass, the sermon, and in consequence they were frequently omitted or replaced by vernacular lieder or devotional art music to be sung sub communione.

The two remaining texts of the ordinary, the Kyrie and Gloria, became the basis of a characteristically Lutheran mass form, the missa brevis or Kurzmesse. Its emergence is signaled by the preservation of only the Kyrie and Gloria in some early sources,[12] and newly composed missae breves began to appear after 1550. An example is found in Knöfel's Cantus choralis, in which the Sanctus and Agnus Dei are eliminated for all but two major feasts (no settings of the

[12]Willi Schulze, Die mehrstimmige Messe im frühprotestantischen Gottesdienst, Diss. Christian-Albrechts-Universität zu Kiel 1939 (Wolfenbüttel-Berlin: Georg Kallmeyer, 1940), p. 81.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Credo are included in any of the masses of this collection). As has already been noted, in two publications by provincial composers and in the large manuscript repertory from the second half of the century, the growing preference for abbreviated masses is also clearly apparent. This circumstance suggests that the predominance of complete settings of the Latin ordinary in published masses by leading composers of the time was due to commercial rather than liturgical considerations, i.e., inclusion of settings of all five texts of the ordinary made these works saleable in Catholic as well as Protestant markets. In the seventeenth century the abbreviated textual form was to become virtually standard in most masses written by Protestant composers, in both the manuscript and published repertories.[13]

* * *

As is the case with the Lutheran mass of the sixteenth century, relatively little critical attention has been devoted to the study of Lutheran mass traditions in the years between ca. 1600 and ca. 1670. It has been the subject of one major German dissertation, Emilie Schild's Geschichte der protestantischen Messenkomposition im 17. und 18. Jahr-

[13]Concerning the historical development of the textual form of the Lutheran mass see Karl Ferdinand Müller, "Das Ordinarium Missae," in Leiturgia: Handbuch des evangelischen Gottesdiensts, ed. Müller and Walter Blankenburg, II (Kassel: Johannes Stauda, 1955), 2-44, passim.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

hundert (1934),[14] which surveys Lutheran masses from H. L. Hassler through J. S. Bach. Schild's discussion is organized chronologically, and is divided into several distinct style periods. From the years with which this dissertation is primarily concerned, three periods are discerned, as follows: (1) The mass under the domination of the motet-polychoral style (1599-1619), (2) The mass in the time of the early concerted style, from Michael Praetorius to Thomas Selle (1619-1646), and (3) The participation of the mass in the emergence of the monodic style (1646-ca. 1670).[15]

As this organization suggests, Schild approaches the history of the mass from an evolutionary perspective, employing Blume's distinction between motet and monodic principles as the basis for establishing a stylistic periodization. As a result, greater emphasis is laid upon the emergence of new compositional techniques and their subsequent development than upon the perseverance of general compositional traditions over a broad period of time. Relatively little attention is devoted to the study of relationships among the sources of Lutheran masses from the seventeenth century,

[14]Diss. Hessische Ludwigs-Universität zu Giessen 1934 (Wuppertal-Elberfeld: F. W. Köhler, 1934).

[15]Die Messe unter der Vorherrschaft des motettisch-mehrchörigen Stils (1599-1619); Die Messe in der Zeit des beginneden konzertierenden Stils, von Mich. Praetorius bis Thomas Selle (1619-1646); Der Anteil der Messe an der Entfaltung des monodischen Stils (1646 bis etwa 1670).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and only works by Protestant composers who ostensibly composed masses for Lutheran use are taken into consideration. Because of this, the important role played by foreign composers active in German Lutheran music centers is not fully acknowledged. Schild's dissertation nevertheless remains of great value, for in spite of its narrow perspective and certain inaccuracies, it remains the single source in which Lutheran mass compositions from after 1600 are surveyed and described. Moreover, it documents a number of mass sources that have since been lost or destroyed. Schild's research has also formed the foundation upon which virtually all subsequent discussions of the seventeenth-century Lutheran mass have been based.[16]

The Latin polyphonic plainsong mass, which had already declined in popularity among Lutheran composers in the latter half of the sixteenth century, was to have only two significant advocates in the seventeenth--Bartolomäus Gesius and Michael Praetorius. Although their contributions to this genre represent the final stage of a tradition, their published plainsong mass collections are more extensive than any printed earlier. Among Gesius' prints containing liturgical works, three include polyphonic plainsong masses: the Concentus ecclesias-

[16]See, for example, Walter Senn, "Messe. II: Von 1600 bis zur Gegenwart. d. Die prot. Messenkompos. im 17. und 18. Jh.," MGG, IX, 205-09; Denis Stevens, "Mass. III: 1600-1975. 2. 17th century outside Italy," The New Grove, XI, 792.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ticus quatuor vocum (1607), Cantiones sacrae chorales (1610/11), and the Pars posterior continens introitus, Kyrie, sequentia, et plures alias cantiones de praecipuis festis anniversariis (1613).[17] The plainsong masses of the Pars posterior are reprinted from the publication of 1610; it is further possible that the four plenary masses of the Concentus ecclesiasticus, which was not available for this study, are the same as the four-part settings in the later collections, as an inventory by Emil Bohn seems to indicate.[18] The plainsong masses of the two publications I have examined belong stylistically to the old traditions represented by Kugelmann and Knöfel. A single innovation sets them apart from their sixteenth century counterparts--the inclusion in the partbooks of chant intonations for the introits, Glorias, and Credos. Their assignation to various vocal ranges makes clear that they were to be sung from the choir rather than by the officiant, a feature of these works that, viewed with respect to the subsequent history of the mass and the tendency of later composers to set the intonations polyphonically, can be considered progressive.

[17]Complete citations for these and other printed masses by Lutheran composers discussed in this chapter are found in Appendix A.

[18]Emil Bohn, Bibliographie der Musik-Druckwerke bis 1700 welche in der Stadtbibliothek, der Bibliothek des Academischen Instituts fuer Kirchenmusik und des Koeniglichen- und Universitaets-Bibliothek zu Breslau aufbewahrt werden (1883; rpt. Hildesheim: Georg Olms, 1969), p. 150.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Michael Praetorius' Missodia Sionia of 1611 consists exclusively of liturgical compositions for the mass, and forms one part of his Leiturgodia Sioniae, a multi-volume collection that, had it been completed, would have comprised a complete polyphonic officiale.[19] The Missodia itself is divided into several distinct sections, each of which represents a particular liturgical category. Included among these are numerous settings of the individual texts of the ordinary of the mass, as well as responsories, collects, a single introit, several settings of the Gloria intonation (the first examples I have documented of the intonation being set polyphonically in Lutheran masses), "Amens," etc. (see Appendix A, entry no. 7 for a complete listing of contents). The opening section consists of Kyrie and Gloria settings, and is itself subdivided into two categories, based upon style: the first is comprised of works "in contrapuncto simplici," the second "in contrapuncto colorata." On one level, as Schild has observed, this differentiation of styles has a practical foundation: by providing works of varying degrees of difficulty, Praetorius accomodated both average and highly skilled choirs.[20] It is important to note, however, that he did not distinguish between

[19]Friedrich Blume, "Das Werk des Michael Praetorius," in Friedrich Blume: Syntagma musicologicum. Gesammelte Reden und Schriften, ed. Martin Ruhnke, I (Kassel: Bärenreiter, 1963), 236.

[20]Schild, p. 48.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the two groups in practical terms. Rather, he drew upon the nomenclature of contemporary contrapuntal theory.[21] Insofar as the various pieces generally conform to the theoretical descriptions of these species of counterpoint, it can be speculated that the Missodia's practical value was pedagogical as well as liturgical--an observation that seems all the more plausible when one considers the close association of the polyphonic plainsong mass tradition in the Lutheran Church with music-making in the schools.

As a writer of polyphonic plainsong masses Praetorius was to have a Lutheran successor only in Thomas Elsbeth (ca. 1555-after 1624), whose mass publication is preserved incomplete. The tradition was carried on, however, in the vernacular Missa summum of Heinrich Schütz's Zwölf geistliche Gesänge of 1657, which is discussed further below. The cantus firmus tradition was otherwise maintained in a handful of cyclic masses composed by Lutherans during the early decades of the

[21]In the theoretical writings of the time, distinctions in styles of counterpoint were generally made with respect to the degree and variety of ornamentation employed. In the simplest class a homophonic nota contra nota texture was maintained, dissonances were not allowed, and restrictions were placed on the use of shorter note values. Among the terms used to describe this style is found the designation "contrapunctus simplex" (Joachim Burmeister, Musica autoschediasichē (Rostock: Christophorus Reusnerus, 1601); Johannes Nucius, Musices poeticae (Neisse: Crispinus Scharffenberg, 1613)). One or two other classes of counterpoint, characterized by freer treatment of rhythm, melodic motion, and dissonance were also recognized; the term "contrapunctus coloratus" referred to this style (Nucius).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

seventeenth century. Among the known cantus firmus masses from this period are an anonymous Missa "Veni Sancte Spiritus" (preserved in D-brd: B, Mus. ms. 40330), and several masses from Gesius' Missae ad imitationem cantionum Orlandi: the Missa "Das alte Jahr vergangen ist," Missa "Veni Sancte Spiritus," and the Missa "Gott der Vater wohn uns bey."

The majority of Praetorius' contemporaries and the younger generation of Lutheran composers based their masses upon preexistent polyphonic compositions. In so doing they continued the traditions embodied by the masses of Lassus and Lechner, above all from a formal perspective but also, albeit at times superficially, from a stylistic point of view. The use of the principal invention of the antecedent composition to open the major divisions of the mass remained a fundamental procedure, and formal divisions within the Gloria, Credo, and Sanctus followed established practices from the sixteenth century. Full-voiced textures, usually for five or more voices, continued to be preferred, and polychoral imitation masses were also composed. Among the best examples of the imitation mass from this period are those of Gesius and Hieronymous Praetorius.

Of these two musicians, the former was more conservative stylistically, and the generally light polyphony and brevity of his masses underscore their functional character (all of Gesius' imitation masses are missae breves). Praetorius' masses, however, embrace certain characteristics of more for-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ward-looking works by contemporary Italian and south German composers, particularly in their treatment of form and textual declamation. Striking is the tendency to set off phrases that establish major divisions of the form from preceding material. At the phrase "in gloria Dei Patris" of the Gloria, and at "et vitam venturi seculi" of the Credo, for example, there commonly occurs a change from the prevailing tempus imperfectum to tempus perfectum, with the final "Amen" reverting to duple meter. In the Missa "Angelus ad pastores," the distinctiveness of these texts in the musical form is made more emphatic by their literal repetition. The formal development of these cadential phrases, especially in polychoral masses, was encountered previously in Lutheran masses in a far less developed state. It demonstrates Praetorius' affinity with his Catholic counterparts to the south, insofar as the same approach is followed in many of their masses, for example, Sebastian Ertel's Missarum (1613).

The masses of both Gesius and Praetorius were extraordinarily popular, as their distribution in manuscript copies and published form attests, and undoubtedly exerted a powerful influence on a number of other Lutheran musicians of the time. Schild has identified a "Gesius circle," which included Georg Langenoith, Wolfgang Fehmel, and Georg Hager.[22] Among other composers active during these years who wrote imitation masses,

[22]Schild, pp. 34-35.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

most worked in conservative cities or principalities. A large number is known only through manuscript sources, and includes works by the following: from Danzig, Johann Celscher, Andreas Hackenberger, Daniel Jacobi, Andreas Sockoll, and Nikolaus Zangius; the Saxon composers Andreas Kadner and Johann Stolle; and from Brandenburg-Prussia, Samuel Besler. Of composers active during the early decades of the century, the following published contrapuntal imitation masses: Valentin Haussmann (1604), Gregor Schnitzkius (1607), Christoph Demantius (1619; his Latin masses are the earliest works in this genre to include a continuo part), Sebastian Rauffuf (1621), Heinrich Grimm (1628), and Georg Vintz (1630). Only three other printed collections issued between 1630 and 1700 by Lutheran composers contain works based on polyphonic antecedents. These works stand outside of the Renaissance tradition that had been the direct inheritance of the composers listed above, however, and consequently are discussed in connection with the survey of masses in stile antico, motet style, and concerted style below.

A terminus ad quem to the contrapuntal imitation mass tradition in the Lutheran published repertory is marked, then, by the mass collection of Georg Vintz. This print includes twenty missae breves, all of which are based on motets by composers of Hassler's generation or Vintz's conservative contemporaries.[23]

[23]Although recognized by Robert Eitner, X, 99, and Emil Bohn, Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau (1890; rpt. Georg Olms, 1969), p. IX, to be Vintz's compositions, the masses of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In these pieces there is little evidence that Vintz sought to employ the model composition in the artistic sense associated with the finest imitation masses of the sixteenth century. In those works with which I have been able to compare the mass to its antecedent motet, Vintz's use of preexistent material is limited in large part to literal borrowing, making entire movements little more than contrafacta. The lack of compositional artistry in these masses is apparent not only in the composer's crudeness in techniques of derivation, however, but is underscored by the awkward text declamation that is characteristic of the entire collection. To a large extent this, too, results from Vintz's literal use of passages from the model, wherein the texts of the mass are underlaid to phrases conceived for vernacular verses in differing meters. It may be stated in conclusion that these works are of interest not for their intrinsic worth, but as examples of the extent to which the derivative techniques of the contrapuntal imitation mass could deteriorate in the seventeenth century into pedantic contrafactum. Here the conventions of the imitation mass tradition are preserved for no deeper reason than to define

this publication have been attributed frequently to the composers of the model compositions. The earliest example I am aware of is in Printz's Historische Beschreibung (1690), p. 137, but other examples include Christhard Mahrenholz, Samuel Scheidt: Sein Leben und sein Werk (Leipzig: Breitkopf & Härtel, 1924), p. 57; Friedrich Blume, "The Age of Confessionalism," p. 235; William A. Hettrich, "Adam Gumpeltzhaimer," The New Grove, VII, 847; Walter Blankenburg, "Hans Leo Hassler," The New Grove, VIII, 297; etc.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the large-scale form of each work.[24]

Lutheran Mass Composition in the Period of ca. 1630-1670

The dissolution of the imitation mass genre after ca. 1630 is related to a general recession of interest in full-voiced polyphony as the concerted style, in which cantus firmus and polyphonic derivation techniques played a very minor role, became ascendant in Germany. The relatively few examples of contrapuntal imitation masses from the period of, roughly, 1630-1650 were composed by provincial musicians, such as Andreas Kadner and Matthias Härtel, and are known from manuscript sources. It must also be recognized, however, that mass composition among Lutherans declined in general in the three decades following the publication of Vintz's masses. As the listing of printed masses from the seventeenth century in Appendix A reveals, only eight masses from these years are known from printed sources, whereas thirty-seven had been published in the decade of 1621 to 1630 alone. In the manuscript

[24]The nature of "parody technique" in the seventeenth century has been the subject of several scholarly studies, most of which explore the extent to which derivative techniques concerned primarily the musical substance or involved the provision of new texts, or were connected with "imitation" for pedagogic purposes. See Werner Braun, "Parodie," Riemann Musik Lexikon, 12th ed., III (Mainz: B. Schott's Söhne, 1967), 704-06; Braun, "Zur Parodie im 17. Jahrhundert," in Bericht über den internationalen musikwissenschaftlichen Kongress Kassel 1962, ed. Georg Reichert and Martin Just (Kassel: Bärenreiter, 1963), 154-55; Braun, "Thomas Selles Lasso-Bearbeitungen," Kirchenmusikalisches Jahrbuch, 47 (1963), 105-13; Friedhelm Krummacher, "Parodie, Umtextierung und Bearbeitung in der Kirchenmusik vor Bach," Svensk tidskrift för musikforskning, 53 (1971), 23-48.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

repertory of the same period, a similar decline is also apparent (see Appendix B). The reasons for this recession of interest in the genre must be diverse, and include more factors than just the penetration of the concerted style into Protestant lands. The most significant among these--which can be mentioned here only in passing--are certainly the decimation of academic and court musical establishments during the Thirty Years' War, and the continued evolution of the Lutheran divine service away from its Latin liturgical foundations.[25]

Masses that have survived from these middle decades of the seventeenth century, as well as those from the decade of 1661 to 1670, during which there occurred a marked increase in the number of masses composed by Lutherans, can be placed into two general classes. The first of these represents the older traditions of mass composition in that they are based on the vocal-polyphonic traditions of the late Renaissance. They are distinguished from works of earlier years of the seventeenth century by a certain conscious historicism that, in some cases, seems to be related to pedagogic traditions or a refined interest in esoteric counterpoint, but which in others

[25]The growth of Pietism in the later seventeenth century served as an important catalyst in the general movement away from the traditional Latin liturgy. Its implications for church music were realized in a parallel tendency to emphasize vernacular de tempore or devotional texts in concertos, motets, cantatas, etc., rather than the ordinary of the mass. Concerning the influence of the Piestistic movement on the general course of Lutheran sacred music around mid-century see Christian Bunners, Kirchenmusik und Seelenmusik.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

simply represents a style that is technically more accessible to provincial church choirs than more demanding concerted idioms. The second class of masses, which embraces a larger and far more diverse group, is that in concerted style.

Stile antico and Motet-Style Masses

In order to discuss meaningfully those masses by Lutheran composers from the period of ca. 1630 to 1670 that employ full-voiced polyphonic textures, it is first necessary to explore the conceptual and theoretical foundations of this style as understood contemporaneously. In the excursus to follow, attention is focused upon discussions of contrapuntal styles in central German sources, for it was in this region that the older manner was most vigorously defended and propagated, and it is with members of the central German group of composers that the most tangible connections with Andreas Hammerschmidt are to be sought. Specifically, an attempt is made to clarify the use of contemporary stylistic terminology and therefrom to establish a vocabulary and conceptual framework for discussing mass compositions of the period.

Requisite to an elucidation of the manner in which traditional polyphonic styles were perpetuated in Lutheran Germany is a recognition that, north of the Alps, the polarization of styles which occurred in Italy already by ca. 1600 took place more gradually.[26] Although Protestant musicians

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

were receptive to the Italian stile concertato, the more radical innovations of the monodic style, which involved basic changes in the treatment of the dissonance and, more significantly, intervallic succession, were accepted less readily. The earliest works by Lutheran composers to exploit elements of the new style employed only techniques that affected timbral and textural dimensions of a work, or involved the use of figured bass. Such works were composed, for example, by Michael Praetorius and Christoph Demantius relatively early in the century. It was first in compositions by such composers as Johann Hermann Schein and Heinrich Schütz that the freedoms allowed by the modern style with respect to the treatment of the dissonance were exploited. With these and with other contemporary Germans, however, the new approach to the preparation and resolution of dissonant tones is limited generally to ornamental figurations in a melodic line: only rarely before mid-century was the relationship of successive structural intervals of a musical work treated in the manner of the Italian monody or stile recitativo. It is in this sense that Hans H. Eggebrecht can state that "in Schütz's Germany the old music, the motet style of the sixteenth century, remained the basis for all styles of music. Here there was not an old and a new, but only a renewed style, built

[26]Hans H. Eggebrecht, "Arten des Generalbasses im frühen und mittleren 17. Jahrhundert," Archiv für Musikwissenschaft, 14 (1957), 61-82.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

upon the old foundation."[27]

This structural continuity with the music of the late Renaissance is mirrored in contemporary theoretical writings.[28] In the composition instruction books of the period, counterpoint was typically discussed in terms of (1) the establishment of a fundamental structure in contrapunctus simplex, and (2) the embellishment of this structure through regulated figuration. Because the new concerted style as it was practiced by Schütz et al involved the ornamental use of dissonance and did not affect the underlying contrapuntal structure, new practices could be described as a further means of melodic embellishment. The opposition of two antithetical approaches to text-setting, such as that expressed in Claudio Monteverdi's concept of a prima and a secunda pratica (i.e., in the former one "considers the harmony not commanded, but commanding, not the servant, but the mistress of the words," in the matter the inverse relationship of text

[27]Eggebrecht, p. 63. "Hingegen im Deutschland Schützens blieb die alte Musik, die motettische Satzweise des 16. Jahrhunderts, das Fundament aller Arten von Musik. Hier gab es nicht eine alte und eine Neue, sondern nur eine auf der alten Grundlage erneute Musik."

[28]Surveys of composition instruction books of the seventeenth century are found in the following sources: Johannes Hein, "Die Kontrapunktlehre bei den Musiktheoretikern im 17. Jahrhundert," Diss. Universität Köln 1954; Myron R. Falck, "Seventeenth-Century Contrapuntal Theory in Germany: A Study of Selected German Contrapuntal Treatises," Diss. Eastman School of Music of the University of Rochester 1964, I, esp. 41-79; and Ernst Apfel, Geschichte der Kompositionslehre, Taschenbücher zur Musikwissenschaft, 76 (Wilhelmshaven: Heinrichhofen's Verlag, 1981), II, 462-525.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to music, namely the words become "the mistress of the harmony"),[29] was similarly avoided. Theorists developed instead the traditional humanistic position that the style of a work, describable as the expressive relationship of text to a musical setting, could be explained by analogy with the principles of rhetoric. In particular, the art of discoursing upon a given subject, distinguished in its most highly developed form by the effective use of verbal ornaments, could easily be related to the process of embellishing a basic melodic subject, i.e., to the techniques of melodic elaboration associated with the florid contrapuntal style. The analogy was inherent in the concept of musica poetica, introduced into German theory by Nikolaus Listenius in 1533, and was developed systematically by Joachim Burmeister, who catalogued the various ornamental devices of counterpoint under the names of rhetorical figures.[30] In Burmeister's writings and in the works of many later German theorists, no distinction between two "practices" is drawn. In all forms of music, and in works in either simple or florid counterpoint, the rhetorical style of the

[29]Monteverdi's comments from his Il primo libro de' madrigali (1605), as well as his brother Giulio Cesare's extensive annotations of them (printed in Claudio's Scherzi musicale of 1607), are printed in English translation by Strunk, pp. 405-12.

[30]Nikolaus Listenius, Rudimenta musica (1533; rpt. Zug: Interdocumentation Company, [197-] [microfiche]. Joachim Burmeister, Musica poetica, ed. Martin Ruhnke, Documenta musicologica, Erste Reihe: Druckschriften-Faksimiles, 10 (1606; rpt. Kassel: Bärenreiter, 1955).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

text exerts a determinant influence upon the style of the musical setting.

The fundamental importance of the text in determining the style of vocal works was expressed in scholastic terms as *forma* in the writings of the theorist Johannes Lippius at the beginning of the seventeenth century. The definition of the term offered in his *Synopsis musicae novae* (1612) reads as follows:[31]

> The form of a harmonic composition consists in the artful and prudent arrangement of its material elements or parts, namely, its monads, dyads, and triads, which are combined or composed according to the sense of the text. Therefore, the musical text provides a soul, as it were, to the harmonic piece. The harmonic piece is the image of the text. Just as the text cannot be depicted and expressed unless it is properly understood with the aid of *philosophia instrumentalis* and *philosophia practica realis*, so too it must be expressed according to the way it is understood. For the image must resemble the model.

[31]Johannes Lippius, *Synopsis of New Music (Synopsis musicae novae)*, trans. Benito V. Rivera, Colorado Music Press: Translations, 8 (Colorado Springs: Colorado College Music Press, 1977), 43. Discussions of music and causation occur in writings of several theorists of the later sixteenth and seventeenth centuries. Lippius' analysis of material and formal cause quoted here occurs within that section of the treatise devoted to musical composition, i.e., *musica practica* (or *melopoetica*). A precedent for his statements is found in the introductory remarks to Zarlino's *Istitutione* (1573 ed.); Lippius differs from Zarlino, however, in the extent to which scholastic argumentation pervades the expository sections of his writings. Within the context of *musica practica*, Lippius defines matter (*materia*) as individual tones or combinations of tones (intervals and combinations of intervals). Compare Rivera's commentary on the concepts of matter and form in his *German Music Theory in the Early 17th Century: The Treatises of Johannes Lippius*, Studies in Musicology, 17 (Ann Arbor: UMI Research Press, 1980), 47-48, and 167-85, *passim*.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(It is Lippius' reliance upon Aristotelian concepts that provides the justification for the translation of forma as "form" rather than as "beauty.") The importance of the text in determining the style of a work is both grammatical (quantitative, following the accents of the individual words, and the meter of the verse) and rhetorical (expressive, following the literary meaning of the text). Whereas the former must be inferred from Lippius, both are stated specifically by other theorists from the first half of the century, including Burmeister (Musica poetica, 1606), Nucius (Musices poetica, 1613), and Johann Andreas Herbst (Musica poëtica, 1643).[32] In Christoph Bernhard's Tractatus compositionis augmentatus (manuscript, from after 1657), Lippius' definition of forma is recalled in the very opening lines, providing the conceptual basis for the subsequent discussion of melopoetic figures; moreover, it is identified as the criterion upon which the artistic value of a musical work is to be judged.[33]

[32]Johann Andreas Herbst, Musica poëtica (Nürnberg: Jeremias Dümler, 1643); references to the treatises of Burmeister and Nucius are found in n. 21 above.

[33]The Tractatus was first published by Josef-Maria Müller-Blattau in Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard (Leipzig: Breitkopf & Härtel, 1926), pp. 40-131. Of the several English translations of this work, the most accessible is probably that of Walter Hilse, "The Treatises of Christoph Bernhard," The Music Forum, 3 (New York: Columbia University Press, 1973), 1-196. Bernhard's adaptation of Lippius' definitions, translated by Hilse, p. 31, reads as follows: "The building blocks [materia] of counterpoint are consonances and dissonances. . . . Beauty

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In spite of the historical persistence of such fundamental theoretical concepts, the structural and conceptual relationships between the balanced polyphonic style of the late Renaissance and the "renewed" modern vocal idioms gradually eroded as new techniques of composing were adopted by German musicians. Particularly important was the use of the figured bass in composition and the role it played in influencing the style of a musical work.[34] A broader analytical perspective reveals, however, that other stylistic innovations had begun to emerge around mid-century. Friedhelm Krummacher has argued that there occurred around 1650 further, more pervasive changes in compositional technique that affected virtually all aspects of musical structure, above all rhythm, phrase structure and larger units of form, and tonality.[35] It is not necessary to recount Krummacher's observations in greater detail, for they apply in large part to a repertory that is excluded from this dissertation. They are relevant in a gen-

[forma] consists in the artistic alternation and intermingling of consonances and dissonances, hence in the observation of the General and Special Rules of Counterpoint. From differing applications of these rules and from their natural influence, it results that one composition is good, and that a composer is made famous." See also the discussion of the materia/forma concept in Helmut Federhofer, "Marco Scacchi's 'Cribrum Musicum' (1643) und die Kompositionslehre von Christoph Bernhard," in Festschrift Hans Engel zum siebzigsten Geburtstag, ed. Horst Heussner (Kassel: Bärenreiter, 1964), pp. 81-82.

[34]See Ernst Apfel, "Satztechnische Grundlagen der Neuen Musik des 17. Jahrhunderts," Acta musicologica, 34 (1962), 67-78, and Eggebrecht, "Arten des Generalbasses."

[35]Krummacher, Die Choralbearbeitung, pp. 40-50.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

eral way, however, in that they underscore the stylistic distance between some works composed at this time and works founded upon traditional principles, such as those of Schütz. It is also important to observe that it was through an increased awareness of the technical distinctions between the traditional and emergent modern styles--often expressed in reactionary terms--that the ground was prepared for the absorbtion of the italianate concept of two "practices" and the verbalization of historically polarized concepts of musical style in German theory.

A well-known document in which traditional theoretical principles are expressed, but in which can also be perceived a recognition of structural differences between old and new methods of composition, is the foreword written by Heinrich Schütz to his Geistliche Chor Music of 1648.[36] Here Schütz distinguishes two general musical styles: the concerted style (der über den Bassum continuum concertirende Stylus Compositionis) and the style without the basso continuo (der Stylo ohne den Bassum continuum).[37] He refers to the latter also as "the style of church music without the bassum continuum (which I have therefore chosen to call Geistliche Chor-Music),"[38]

[36]Heinrich Schütz, Geistliche Chormusik 1648, ed. Wilhelm Kamlah, Neue Ausgabe sämtlicher Werke, V (Kassel: Bärenreiter, 1955), VI-VII.

[37]Schütz, p. VI.

[38]Schütz, P. VI. "[D]ieser Stylus der Kirchen-Music ohne den Bassum Continuum (welche mir dahero Geistliche Chor-Music zu tituliren beliebet hat).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

thereby identifying the term "Chor-Music" with style as well as performance medium: it is the full-voiced manner of part-writing governed by the traditional rules of counterpoint, but with enhanced freedom with respect to the application of rhetorical figurations.[39] Schütz's position regarding the theoretical relationship of the two styles in unambivalent: he adheres to the conviction that the new, concerted style must be founded upon the old. It was, indeed, the composer's purpose in this foreword to admonish young German musicians to the study and mastery of traditional styles before approaching the method of composing with the basso continuo. He writes:[40]

> [N]o one can approach other kinds of composition in good order and be able to handle or treat them properly [without] previously having practiced sufficiently in the style without the bassum continuum, and next to this having taken in the necessary requisites of a regulated composition, among which are: the disposition of modes; imitation in simple and free styles, and in inversion; double counterpoint; different styles in diverse forms of music; voice-leading; the connection of themes, etc. And other such things about which the learned theoreticians write at length, and which are taught with living voices in the practical schools; without which a single composition could not be composed by experienced composers . . . or which cannot be valued much more highly than a hollow nut, etc.

[39]The term is identified with style also by Eggebrecht, p. 68.

[40]Schütz, p. VI. "[I]n dem schwersten Studio Contrapuncti niemand andere Arten der Composition in guter Ordnung angehen/ und dieselben gebührlich tractiren könne/ er habe

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

If the theoretical connection between the two styles of music Schütz speaks of is conservative, so too is the total absence of a distinction between two practices, i.e., between two dissimilar principles of text-setting.[41] Here Schütz also appears as a representative of German humanistic theory of the early seventeenth century which, in art music, recognized only one approach to the setting of a literary text, based upon the principles of poetry and rhetoric. This is underscored by the style of the overwhelming majority of the motets in the Geistliche Chor Music, which far more than illustrate the abstract techniques referred to: these works show a constant sensitivity to the texts in their declamation and rhetorical figurations. The abstract approach to style in vocal music expressed in the concept of the prima

sich dann vorhero in dem Stylo ohne den Bassus Continuum genugsam geübet/ und darneben die zu einer Regulirten Composition nothwendige Requisita wohl eingeholet/ als da (unter andern) sind die Dispositiones Modorum; Fugae Simplices, mixtae, inversae; Contrapunctum duplex: Differentia Styli in arte Musicâ diversi: Modulatio Vocum: Connexio subiectorum, &c. Und dergleichen Dinge mehr; Worvon die gelehrten Theorici weitleuffig schreiben/ und in scholâ Practicà die Studiosi Contrapuncti mit lebendiger Stimme unterrichtet werden; Ohne welche/ bey erfahrnen Componisten ja keine eintzige Composition . . . nicht bestehen/ oder doch nicht viel höher als einer tauben Nuss werth geschätzet werden kan/ ec."

[41]Federhofer, p. 81, interprets Schütz's reference to "Differentia Styli in arte Musicâ diversi" as a "recognition of both practices" ("die Anerkennung beider Praxis-Arten"). A similar view is taken by Otto Brodde, Heinrich Schütz: Weg und Werk (Kassel: Bärenreiter, 1972), pp. 203-06. It nevertheless remains significant that the composer confines himself to technical matters, making no reference to esthetic or rhetorical principles associated with the two "practices."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

pratica remained foreign to Schütz because his approach to composition acknowledged that relationship of text to musical setting expressed by Lippius and others. It is for this reason that Schütz so rarely cultivated the first practice. Examples include the motet "Es wird das Scepter von Juda nicht entwendet werden" from the Geistliche Chor Music (motet no. 1) and the German missa brevis of the Zwölf geistliche Gesänge. It is significant that in both cases one can attribute the relative inexpressiveness of these works to the composer's pedagogic purposes.

Although it is clearly not an equivalent term for Monteverdi's prima pratica (or stile antico, generally defined as the polyphonic style codified in counterpoint treatises such as Zarlino's Le Istitutione harmoniche),[42] Schütz's Chor Music style shares with it a conscious historicism that is perceiv-

[42]The conceptual meaning of the term "stile antico" has been explored in several major musicological studies, most of which have focused on music composed after 1700: Otto Ursprung, Restauration und Palestrina Renaissance in der katholischen Kirchenmusik der letzten zwei Jahrhunderte (Augsburg: Dr. Benno Filser, 1924); Karl Gustav Fellerer, "Der stile antico in der katholischen Kirchenmusik des 18. Jahrhunderts," Beethoven-Zentenarfeier: Wien, 26. bis 31. März 1927. Internationaler Musikhistorischer Kongress (Wien: Universal, 1927), pp. 244-46; Fellerer, Der Palastrinastil und seine Bedeutung in der vokalen Kirchenmusik des achtzehnten Jahrhunderts (Augsburg: Dr. Benno Filser, 1929); Fellerer, "Der stile antico," Geschichte der katholischen Kirchenmusik, II (Kassel: Bärenreiter, 1976), 88-91; Christoph Wolff, Der Stile antico in der Musik Johann Sebastian Bachs: Studien zu Bachs Spätwerk, Beihefte zum Archiv für Musikwissenschaft, 6 (Wiesbaden: Franz Steiner, 1968). Wolff, p. 15, summarizes the external characteristics of the style as follows: "1.[M]o-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

able at several different levels. Among these is the full-voiced polyphonic medium[43] and the emphasis laid upon contrapuntal techniques, of which a brief catalogue is offerred. Moreover, like the prima pratica style, which was closely associated by Italian musicians with the teaching of composition, the Chor Music style is advocated by Schütz for pedagogic reasons. He recommends its mastery in "small sacred or secular works" (Geist- oder Weltlich Wercklein) and through the imitation of "classical authors, old and new" (Alte und Newe Classicos Autores).[44] In conclusion, it can be stated that the distinction between traditional and modern methods of composition drawn by Schütz, in which is implicit an ac-

tettischer A-cappella Satz (rein Vokal oder mit duplierenden Instrumenten), 2. lineare Stimmführung in ruhiger Bewegung (vorwiegend Sekundfortschreitung, Alla breve Zeitmass) und 3. Zurücktreten der Affektbezogenheit von Wort und Ton." Specific aspects of these characteristics of the style are discussed in greater detail by Wolff, pp. 36-118.

[43]In these works instruments may double or substitute for vocal parts or, when they are obbligato, function like vocal parts rather than a concerted group (this is related to Schütz's recommendation that an accompanying organist perform an intabulation of the motets instead of a simple chordal accompaniment from the optional figured bass). Gerhard Kirchner, Der Generalbass bei Heinrich Schütz, Musikwissenschaftliche Arbeiten, 18 (Kassel: Bärenreiter, 1960), 13-17, and 34-58, passim, explores this "dependent" style of the basso continuo in Schütz's "motet-style" compositions. Other, more general discussions of styles of basso continuo are to be found in Eggebrecht, "Arten des Generalbasses," and Harold Samuel, The Cantata in Nuremberg during the Seventeenth Century, Studies in Musicology, 56 (Ann Arbor: UMI Research Press, 1982), 149-56.

[44]Schütz, p. VI.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

knowledgement of the possibility of the application of different structural principles, is analagous to the Italian theoretical distinction between stile antico and stile moderno. It is only because he excluded the expressively vapid stile antico from the realm of art music that he does not articulate these concepts specifically.[45]

A more complete and systematic approach to the classification of musical styles is found in the Tractatus compositionis augmentatus of Christoph Bernhard (1628-1692), who had been Schütz's pupil and associate at Dresden between 1649 and 1663. The treatise was probably written in the late 1650s, and was widely circulated in manuscript copies during the second half of the seventeenth century and later. While the ideas presented in the treatise reveal an indebtedness to Schütz and to Marco Scacchi,[46] the manner in which he presents

[45]Krummacher, Die Choralbearbeitung, p. 331. "Dass die bequem zu handhabende Konzertmanier zur Preisgabe kontrapunktische Solidität verführte, war der Anlass zur Mahnung Schützens im Vorwort der 'Geistlichen Chormusik' (1648), das die deutschen Musiker zur Übung im praenestinischen Kontrapunkt anrief, die dem Komponieren im stile antico voranzugehen habe. Damit ist die Stilspaltung im Prinzip anerkannt, wenngleich sie nicht von Schütz vollzogen wurde, dessen Leistung gerade die Synthese der Satzarten war." Elsewhere (p. 42) he writes: "Die Mahnung von Schütz im Vorwort zur Geistlichen Chormusik beweist nicht, das man 'auf dem alten Fundament des motettischen Satzes alles Neue aufbaute.' Sie wäre gegenstandslos gewesen, wenn nicht die von Schütz gerügte Gegenströmung in die Praxis Eingang gefunden hätte."

[46]The various influences on Bernhard are discussed in the following places: Federhofer, pp. 76-88; Hilse, pp. 2-8; Mül-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

them is essentially different, reflecting the pedagogic purpose of the work.

The Tractatus is organized at all levels in terms of styles of counterpoint. Two main classes are distinguished: (1) contrapunctus aequalis, the nota contra nota style in which no dissonances may occur, and (2) contrapunctus inaequalis, which he also calls diminutus and floridus, in which notes of varying durations occur simultaneously and consonances and dissonances are allowed to be intermingled.[47] The larger part of the Tractatus is devoted to a theoretical exposition of the latter species of counterpoint, wherein two sub-species are further distinguished: contrapunctus gravis and contrapunctus luxurians.

Bernhard's characterization of the contrapunctus gravis touches upon three aspects of its style: its rhythmic structure, treatment of the dissonance, and its expressiveness, or the affective relationship of text to setting. He writes that it "is the type of counterpoint consisting of notes which do not move too quickly, and few kinds of dissonance treatment. It does not consider text as much as it does har-

ler-Blattau, pp. 154-56; Bruno Grusnick, "Christoph Bernhard," MGG, I (1949), 1787-88; Claude Palisca, "Marco Scacchi's Defense of Modern Music," in Words and Music: The Scholar's View. A Medley of Problems and Solutions Compiled in Honor of A. Tillman Merritt by Sundry Hands, ed. Laurence Berman (Cambridge: Department of Music, Harvard University, 1972), pp. 191-92.

[47]Hilse, p. 34.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mony."[48] Bernhard does not develop the rhythmic consideration referred to in the subsequent course of the treatise. It can be assumed, however, since he follows Scacchi in his choice of nomenclature, that the Polish chapel master's definitions were also understood here. Stated summarily, they are the use of the semiminim as the smallest value to which can be assigned a syllable of text (in "tempore binario, which is called alla breve") and the avoidance of more than two consecutive fusas.[49] Similarly, Bernhard does not expound further upon the relationship of text to music. It is notable, however, that he, for the first time in German theory, recognizes a concept of a contrapuntal style that is identified with the prima pratica, and which is regarded historically, as his use of the term stylus antiquus as a synonym for stylus gravis indicates. It is nevertheless granted only a limited practical value: as a pedagogic style, and as a church style (he writes that since it is better suited for that place than others, and since the Pope permits this type alone in his churches and chapel").[50] The inexpressiveness of the style

[48]Hilse, p. 35.

[49]These stylistic attributes are described in a letter of Scacchi from ca. 1648 to the Danzig composer Christoph Werner (who was probably Bernhard's teacher at Danzig). A copy of the letter, formerly preserved at D-brd: Hs (Ms. ND. VI, 5573), is transcribed in Erich Katz, Die musikalischen Stilbegriffe des 17. Jahrhunderts, Diss. Albert-Ludwigs-Universität, Freiburg im Breisgau 1926 (Charlottenburg: W. Flagel, 1926), pp. 83-89; see especially pp. 83-84.

[50]Hilse, p. 35.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

stems from its limited use of figures, which he defines as "a certain way of employing dissonances, which renders these not only inoffensive, but rather quite agreeable, bringing the skill of the composer to the light of day."[51] Here Bernhard is very explicit, citing as the figures of the stylus gravis the so-called figurae fundamentales: (1) transitus, which consists of passing and auxillary tones; (2) quasi-transitus, or accented passing tones; (3) the syncopatio (ligatura), or suspension; and (4) the quasi-syncopatio, a rearticulated suspension.[52]

Bernhard's description of the stylus luxurians covers the same general areas. He calls it "the type consisting in part of rather quick notes and strange leaps--so that it is well-suited for stirring the affects--and more kinds of dissonance treatment (or more figurae melopoeticae, which others call licentiae) than the foregoing. Its melodies agree with the text as much as possible, unlike those of the preceeding type."[53] The luxuriant style is also divided into two particular sub-classes, contrapunctus luxurians communis, which is also referred to as stylus modernus, and stylus comicus or theatralis. In spite of his general characterization of the relationship of text and music in the luxuriant style,

[51]Hilse, p. 77.

[52]Hilse, pp. 77-89.

[53]Hilse, p. 35.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

this further distinction shows that Bernhard did not associate the luxuriant style strictly with the concept of the secunda pratica. Rather, the stylus luxurians communis represents an intermediary style, wherein "language and music are both masters," while in the stylus theatralis the text is the absolute master.[54] The former is equally appropriate in sacred and secular music, whereas the latter is confined to use on the stage.[55] Bernhard notes that a generic classification of styles is also possible--a reference, probably, to the system proposed by Athanasius Kircher[56]--but rejects this as unsuitable in a textbook on composition since it does not represent species of counterpoint.[57] Forms of dissonance and other figures allowed in the luxuriant style are described specifically. They are the figurae superficiales, and comprise and additional twenty-two melopoetic figures (of which seven occur in the theatrical style only).[58]

Although Bernhard departs from German theoretical tradi-

[54]Hilse, pp. 110-11.

[55]Hilse, pp. 35, 91.

[56]Kircher's style system, described in his Musurgia universalis, ed. Ulf Scharlau (Rome, 1650; rpt. Hildesheim: Georg Olms, 1970), I, 581-98, is discussed in detail by Katz, pp. 41-53, and by Ulf Scharlau, Athanasius Kircher (1601-1680) als Musikschriftsteller, Studien zur hessischen Musikgeschichte, 2 (Marburg: Görich & Weiershäuser, 1969), 256-65. See also n. 63 below.

[57]Hilse, pp. 34-35.

[58]Hilse, p. 91.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

tions in recognizing the inexpressive stylus antiquus as a form of art music, the way he perceives the relationship of this style to the stylus luxurians is thoroughly conservative. He conceives of the technical distinctions of each category of contrapunctus inaequalis in terms of the elaboration of a basic contrapuntal structure. As Walter Hilse points out, Bernhard emphasizes consistently that "passages replete with ornamentation can be stripped of the latter, leaving skeletons fully in accord with the older practice."[59] It has nevertheless been asserted by Krummacher that Bernhard adopts this position for pedagogic reasons, and that he acknowledges by implication that other styles can be found in actual composition.[60] Indeed, the position is taken because Bernhard shared Schütz's conviction that structural solidity in contemporary styles necessarily rested upon a sound contrapuntal basis, but his system acknowledges the existence of other structural principles only in a reactionary way. In the chapter "Concerning Emulation" comes a rare hint that other practices are to be found in musical works, where he writes: "If an industrious student of composition should find something else, beyond the above-mentioned, in the works of good composers, this will either be reducible to the figures described

[59]Hilse, p. 5.

[60]Krummacher, Die Choralbearbeitung, p. 42.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

above, or it will be left to his judgement whether he should imitate it or not."[61] Like Schütz, then, Bernhard withholds an endorsement of these divergent practices.

Schütz's conception of contrapuntal styles, gleaned from the foreword to his Geistliche Chor Music, and Bernhard's pedagogic system share two major characteristics: a distinct sense of stylistic historicism and a renewed interest in the full-voiced polyphonic style as the foundation of structural solidity in all forms of composition. Schütz does not acknowledge the stylus antiquus described by Bernhard a place in art music because it denies the fundamentally important relationship of text to musical setting. He refers instead to a "Chor-Music" style that draws upon melopoetic figures and contrapuntal devices that Bernhard associates with the stylus antiquus communis, but that can still be contrasted to the concerted style. Bernhard, too, acknowledges that the relationship of text to setting is the basis for judging a work's artistic merit, and for this reason he limits severely the practical role of the stylus antiquus to music pedagogy and, in a Catholic context, to church use. The luxuriant style, with its expanded possibilities for textual expression, is the true realm of art music. That there is no style described by Bernhard that is the precise equivalent of Schütz's Chor-Music is

[61]Hilse, p. 121.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the result of his dismissal of style-systems based on genre (or on performance medium) on pedagogic grounds. It might therefore be appropriate to use Schütz's terminology in describing vocal works from the period in a similar vocal-polyphonic idiom. The expression "Chor-Music" was not brought into general use contemporarily, however; it appears elsewhere only in the titles of motet collections by Hammerschmidt and J. R. Ahle.[62] More appropriate, then, would be the expression "motet style" (stylus motecticus; also stylus madrigalescus) which, in spite of Bernhard's avoidance of it, occurs in more widely known theoretical and speculative writings of the time (Kircher).[63]

[62]Hammerschmidt's Chor Music . . . Fünffter Theil Musicalischer Andachten (1652/53), and Johann Rudlof Ahle, Neuverfassete Chor-Music . . . opus decimum tertium (Erfurt: Johann Birckner [printed Mühlhausen: Johan Hüter], 1668).

[63]Kircher's classification of styles recognizes nine divisions which, to be sure, are not mutually exclusive. Among them one finds the "stylus motecticus," which refers to the "grave" and "florid" vocal polyphonic style (with or without basso continuo). The style is nearly identical with that which he calls stylus ecclesiasticus solutus (full-voiced sacred compositions without cantus firmi); one infers a distinction only on the basis of text, for it is not expected that Kircher includes masses in the category of stylus motecticus. The term stylus madrigalescus is used to describe both secular and sacred works in a more expressive vocal-polyphonic style. In contrast, the style system devised by Scacchi (discussed by Katz, pp. 37-40; Palisca, 189-93) makes a principal division based on social function: there is distinguished a stylus ecclesiasticus, stylus cubicularis, and stylus scenicus seu theatralis; secondary divisions are based on both setting and style, rather than on genre.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

It will be recalled at this point that the position taken by Schütz and Bernhard with respect to the relationship of text to setting and the relatively greater expressive potential of the concerted style is in precise agreement with the comments on this subject expressed by Andreas Hammerschmidt in the foreword to his Vierdter Theil Musicalischer Andachten. Moreover, it agrees in principle with the convictions of later German theorists, including Johann Mattheson, whose criticism of the motet was based on what he perceived as its relative inexpressiveness and a preoccupation with contrapuntal device.

* * *

There remains to be explored the particular relevance of this manifestation of interest in older styles of composition to the Latin Lutheran mass in the several decades before ca. 1670. As has already been observed, it was with the central German circle of composers that an interest in traditional styles was most apparent, and it is among their works that a very limited number of masses in stile antico are to be found. The earliest such work of which I am aware was composed by Thomas Selle, who had absorbed the old contrapuntal traditions during his studies in Saxony. Schütz did not contribute to the genre specifically; the "German mass" of the Zwölf geistliche Gesänge is discussed below, however, because of the important role played by Schütz in the revival of in-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

terest in learned counterpoint. Included in this survey of stile antico masses, also, are two such works by Christoph Bernhard, although it is impossible to establish positively that they were composed prior to 1670. Among other composers to whom Schütz represented a model to be emulated, most chose to compose full-voiced masses in the structurally freer motet style. Several masses of this type are found in Hammerschmidt's Missae and are studied in detail in Chapter IV. A single such work by Johann Rudolf Ahle has been preserved. Finally, two peripheral figures belonging to the central German group who published masses in an academic polyphonic style, Johann Georg Reuschel and Christoph Peter, are also considered here.

Thomas Selle (1599-1663) was born in Zörbig bei Bitterfeld and received his earliest education at Delitzsch.[64] By 1622 he had traveled to Leipzig, for he matriculated at the university there in the summer of that year. At that time he was undoubtedly influenced by exposure to "modern" works by M. Praetorius, Schein, and Scheidt, as his works in the concerted style demonstrate,[65] but he was also exposed to the strict polyphonic style, probably through study with the can-

[64]An account of Selle's life and his activities as a musician is presented by Siegfried Günther, Die geistliche Konzertmusik von Thomas Selle nebst einer Biographie, Diss. Hessische-Ludwigs-Universität zu Giessen 1935 (Bückeburg: Herm. Prinz, 1935), pp. 2-26.

[65]Günther, p. 129.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

tor of the Thomasschule, Seth Calvisius.[66] The number of Selle's works in this style is relatively small, representing less than twelve percent of his total output.[67] The majority of these are Latin and vernacular motets; of his five Latin missae breves, only one falls into this category, the Missa "Sey mir gnedig," published as no. 10 of the Concertuum latino-sacrorum II. IV. & V. vocibus ad bassum continuum concinendorum, liber primus (Rostock, 1646).[68]

The Missa "Sey mir gnedig" is set for five voices (CATTB) and basso continuo, and includes only the Kyrie and Gloria texts.[69] The opening intonation of the Gloria is not

[66]Werner Braun, "Thomas Selle," The New Grove, XVII, 118.

[67]Although he published several collections of music, the principal source for Selle's works is the manuscript Opera omnia he compiled in Hamburg between 1646 and 1653. This is preserved in sixteen partbooks and three volumes of tablature in D-brd: Hs (ND. VI Scrinium 251 and 252). The catalogue presented by Günther, pp. I-XXVII includes 282 works; of these, the number of pieces in the "motet style" is listed by Günther, p. 44, as thirty-three.

[68]Two modern editions of the mass have been published: Thomas Selle, Zwei Kurzmessen zu 8 und 5 Stimmen mit General-bass, ed. Joachim Birke, Das Chorwerk, 90 (Wolfenbüttel: Möseler, 1963), 24-38; Thomas Selle, Missa super "Sey mir gnädig," ed. Klaus Vetter, Die Motette, 341 (Stuttgart-Hohenheim: Hänssler, 1966).

[69]The basso continuo partbook of the print contains the following rubric at the close of the Gloria: "Reliqua, ut Patrem, Sanctus &c in hâc Missa certis de causis omissa sunt," suggesting that the mass consisted originally of all five texts of the ordinary; the manuscript version of this work includes only Kyrie and Gloria as well, however. (A similar rubric occurs in Heinrich Grimm's mass publication of 1628, following Jacob Hassler's Missa "Verbum caro factum est:" "Reliqua, ut Patrem, Sanctus, &c. tàm in hac quàm in prioribus illis, certis de causis omissa sunt.") During the course

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

set, nor is verse 11, "Qui tollis peccata mundi, miserere nobis." Like Selle's motet "parodies" of works by Orlande de Lassus,[70] this mass continues the Renaissance tradition of composing new works upon motet antecedents. But whereas Selle's parodies are academic pieces, demonstrating the composer's technical skills in reducing five-part works to a four-part texture,[71] the Missa "Sey mir gnedig" is a work of considerable artistry. This is suggested already by the choice of model, which does not derive from the sixteenth-century motet literature but which is a work of Selle's own composition ("Sey mir gnedig;" Günther, p. XXIV, cited in the works list as De 141). The mass itself is no simple re-working of the motet. Thematic material is drawn from the model and is often varied with great freedom, while elsewhere the connection is seen most clearly in the literal quotation of the bass voice and the preservation of the original harmonic struc-

of the analyses to follow in this dissertation references are made to the various verses of the Gloria by number; the reader is advised that the Gloria text is given complete, with verse numbers, in Volume II, pp. vii-viii.

[70]See Braun, "Thomas Selle's Lasso-Bearbeitungen."

[71]Braun, "Thomas Selle's Lasso-Bearbeitungen," p. 113. Braun nevertheless associates these motets with the general interest in the classical polyphonic style at the time, writing (p. 113): "[S]eine Lasso Bearbeitungen [verraten] eine ausgesprochene historische Einstellung. Sie errinert as das Aufkommen der 'prima pratica' Italiens und den stile antico im Süden und Norden Europas, wobei dort Palestrina, hier Lasso als Vorbild galt, und entspricht den nachdrücklichen Hinweisen deutscher Autoren (Samuel Scheidt, Heinrich Schütz) auf den Wert strenger handwerklicher Arbeit."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ture. The use of this borrowed material is not pervasive, however, but is confined to the beginnings of major divisions of the texts and to cadences, following the stereotyped pattern of the late Renaissance imitation mass: common material from the antecedent is employed at the beginning of the first "Kyrie" and the "Qui tollis" (verse 11), and at the beginning of the "Christe" and the "Et in terra pax," while the cadences of the second "Kyrie" and the Gloria movement are also based on common material from the model.

The style of this mass is based primarily upon the practices of the late Renaissance. In the two "Kyrie" verses, and for lengthy passages of the "Qui tollis" and the "Cum Sancto Spiritu," Selle develops a polyphonic texture from the imitative treatment of a single thematic idea that is in turn associated with a single phrase of text. In other words, it follows the characteristic structural procedures of the late Renaissance motet. In the "Christe" and in verses 2-10, a homophonic texture is consistently maintained, although it is varied frequently by changes in the number of voices employed and through the contrast of higher and lower groupings of parts. Throughout the mass the treatment of dissonant tones is very conservative, limited strictly to the figurae fundamentales described by Bernhard. A further characteristic of this mass that marks it as stylistically retrospective is the function of the basso continuo. As in the masses of Demantius and Vintz, its function is to double the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

vocal parts, i.e., it follows the conception of the continuo as a shorthand intabulation of the work. It is interesting in this regard that in the manuscript basso continuo part there is found the superscript "ē. Moteta" (i.e., "est Moteta"). This is almost certainly an indication to the performer of the work's style (rather than a reference to the piece's antecedent), and could also suggest that an intabulation is in order.[72]

In spite of these clearly retrospective elements of style, the Missa "Sey mir gnädig" does incorporate characteristics of musical structure that are distinctly associated with the period in which it was written. Among these can be counted the cantabile quality of the melodic lines and the manner in which they are developed--particularly the use of sequences, as in the second "Kyrie." The formal conception, too, reveals a more forward-looking dimension of this work. Whereas the large divisions of the form are defined according to traditional formulas, the treatment of particular textual phrases shows that Selle responded to the text in a manner more characteristic of his own time than of the sixteenth century. Examples include the change to tempus perfectum in response to the dactylic meter of the text at "Gratias agimus," the reduction to a single voice at the word "solus" (verses

[72]Joachim Birke, Vorwort, Zwei Kurzmessen, by Thomas Selle, p. III.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

14-16 of the Gloria), and the extension of the final cadential phrase of the Gloria, "Cum Sancto Spiritu in gloria Dei Patris. Amen" in a way that defines it as a distinct section of the form. In notation, too, Selle follows the practices of the modern style. Although the use of proportional signatures in the manuscript source of this work is inconsistent,[73] in the print the alla breve sign (¢) appears in all parts. Selle does not, however, observe the integer valor notatorum, whereby in proportio dupla the semibrevis represents a single occurence of the tactus. Rather, his use of the fusa as the smallest value to which a syllable of text is set, as well as the use of the semifusa (they are used cadentially, and no more than two occur consecutively), suggests that tempo alla semibreve is understood (Birke's transcription with the signature C seems, then, entirely acceptable).[74]

Even more retrospective in style are the Kyrie and Gloria of the German missa brevis in Schütz's Zwölf geistliche Gesänge.[75] This mass is comprised of figural settings of ver-

[73]Birke, p. V.

[74]Concerning changing notational practices and their relationship to the tactus in the seventeenth century see Harald Heckmann, "Der Takt in der Musiklehre des siebzehnten Jahrhunderts," Archiv für Musikwissenschaft, 10 (1953), 116-39.

[75]Two modern critical editions have been issued to date: Heinrich Schütz, Gesammelte Motetten, Concerte, Madrigale und Arien, pt. 1, ed. Philipp Spitta, Sämtliche Werke, XII (1892; rpt. Wiesbaden: Breitkopf & Härtel, 1972), 113-82; Heinrich Schütz, Zwölf geistliche Gesänge für kleine Kantoreien Opus 13, ed. Klaus Hofmann, Stuttgarter Schütz Ausgabe, XV (Neuhausen-Stuttgart: Hänssler, 1971).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

nacular substitute lieder for the Missa summum, which bear the following titles: "Kyrie, Gott Vater in Ewigkeit, &c. super Missam Fons bonitatis" (i.e., the chant "Kyrie fons bonitatis"), and "Das teutsche Gloria in excelsis, super: All Ehr und Lob sol Gottes Seyn." In structure these pieces belong within the tradition of the polyphonic plainsong mass. The cantus firmi provide the sole source of the thematic material: they are paraphrased freely and migrate between voices with almost unrelenting imitation. Both Kyrie and Gloria are composed in four parts and draw only upon the figurae fundamentales in the treatment of the dissonance. Rhythmic motion is very reserved--the minim is the basic value to which a syllable of text is assigned in the Kyrie, while in the lengthier Gloria the semiminim predominates. A single departure from the prevailing alla breve meter occurs at the text "fröhlich uns scheiden aus diesem Elend," and only here does Schütz provide a passage in homophonic style. It is, indeed, a departure from the stile antico, and may be considered typical of the period insofar as it leads to the final cadential period on "eleison." Although a figured bass part is included, remarks in the preface provided by Christoph Kittel indicate that it is optional. To those who wish to provide an accompaniment to these works Kittel recommends that they "transcribe them into their usual tablature or score" ("in ihre gewöhnliche Tabulatur oder Partitur zu übersetzen"), rather than provide a chordal accompaniment

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from the basso continuo part.[76]

A number of considerations suggest that the mass movements and other works of the Zwölf geistliche Gesänge were composed for didactic purposes. Above all, the use of the structural techniques of the polyphonic plainsong mass was, by 1657, manifestly archaic. In Schütz's other works, too, examples of the strict use of cantus firmus techniques are scarcely to be found. Moreover, the lack of rhetorical expressiveness in these works sets them apart from Schütz's other compositions. And it is this characterisctic that, considered in the context of the composer's attitude toward the relationship of text and musical setting, marks them as academic rather than artistic pieces. The circumstances of the work's publication add further support to this conclusion--a matter dealt with more fully in Hofmann's preface to the Stuttgart edition.[77] From technical, practical, and conceptual perspectives, then, the German mass of the Zwölf

[76]Schütz, Gesammelte Motetten, p. 115.

[77]Klaus Hofmann, Preface, Zwölf geistliche Gesänge, by Heinrich Schütz, pp. XXVI-XXXI, passim. Kittel, who had arranged for the work's publication, had been responsible for the training of the boys of the Dresden Hofkapelle since 1654. These pieces might have been culled from those written by Schütz for teaching purposes and which Kittel had collected. According to the foreword, they had been written in Schütz's "Neben-Stunden," i.e., not for services in the court chapel. Hofmann, p. XXXI, concludes from this and from other evidence that "The Twelve Sacred Songs have particular historic value as examples of the kind of music used for training the boy choristers of the Chapel Royal in Dresden--especially so as some of the pieces may have been written by Schütz himself for his own teaching purposes."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

geistliche Gesänge embodies the spirit of the polyphonic plainsong masses of Gesius and M. Praetorius published some fifty years earlier.

Two masses in stile antico by Christoph Bernhard have been preserved in the manuscript Mus. ms. 1620 of D-brd: B: a Missa "Durch Adams Fall" à 5 (CCATB) and a Missa "Christ unser Herr zum Jordan kam."[78] The manuscript is an eighteenth-century copy from the collection of C. P. E. Bach, and preserves the two masses of Bernhard known to have been in J. S. Bach's library.[79] The source therefore offers no evidence as to the date of composition, and no clues are provided from other, non-musical sources, including the Dresden Hof-Diarien which I have been able to examine.[80] It nevertheless

[78]Both are available in modern editions. The Missa "Christ unser Herr zum Jordan kam" appears in Johann Theile and Christoph Bernhard, Zwei Kurzmessen, ed. Rudolf Gerber, Das Chorwerk, 16 (Wolfenbüttel: Möseler, 1932), 23-30; the Missa "Durch Adams Fall" has been printed in Christoph Bernhard, Eine Kurzmesse und eine Motette, ed. Otto Dreschler, Das Chorwerk, 107 (Wolfenbüttel: Möseler, 1969). A third stile antico mass, preserved at Berlin in an arrangement for CATTB, two oboes, two violas, and continuo (see Appendix B, entry no. 1), has recently been published in Christoph Bernhard, Geistliche Konzerte und andere Werke, ed. Otto Dreschler, Das Erbe deutscher Musik, 90 (Abteilung Oratorium und Kantate, 7) (Kassel: Bärenreiter, 1982), pp. 173-88.

[79]Folkert Fiebig, Christoph Bernhard und der Stile moderno, Hamburger Beiträge zur Musikwissenschaft, 22 (Hamburg: Karl Dieter Wagner, 1980), 92-94; Wolff, pp. 20, 160-64.

[80]I have been able to examine two Dresden court diaries at D-ddr: Dlb (mss. K 90, K 117) for the years 1665 and 1673 During this period only Latin masses by Peranda, Albrici, and Palestrina were performed. Performances of works by Bernhard

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

seems likely that they were composed during Bernhard's early years in Dresden, both because the abstract style reflects his intense interest in traditional counterpoint at the time, and because vocal polyphony in stile antico was above all a central German phenomenon in the years prior to ca. 1700.[81]

Both masses employ Lutheran chorales as cantus firmi, treating them in the imitative manner of the sixteenth-century Franco-Flemish cantus firmus mass (or Lutheran cyclic cantus firmus masses of the early seventeenth century). Specific aspects of the structure of these masses have been discussed elsewhere.[82] It suffices here to mention the works' notation in large note-values, the absence of a basso continuo part, and the abstract nature of the melodic lines, which avoid declamatory passages and the rhythmic or harmonic accentuation of rhetorically significant words. The most conspicu-

were limited to Latin introit settings. I have been unable to examine the Hof-Diarien preserved at D-ddr: Dla. They are an important source for the study of Eberhard Schmidt, Der Gottesdienst am kurfürstlichen Hofe zu Dresden, Veröffentlichungen der Evangelischen Gesellschaft für Liturgieforschung, 12 (Göttingen: Vandenhoeck & Ruprecht, 1961), who makes no mention of performances of masses by Bernhard.

[81]Otto Dreschler, Vorwort, Eine Kurzmesse und eine Motette, by Christoph Bernhard, p. III, and Krummacher, Die Choralbearbeitung, pp. 75-89. Mattheson, Grundlage, p. 18, writes that Bernhard composed "diligently according to the Palestrina style" during his years at Dresden ("fleissig nach dem Pränestinischen Styl").

[82]Dreschler, pp. II-III; Rudolf Gerber, Vorwort, Zwei Kurzmessen, by Johann Theile and Christoph Bernhard, pp. II-III; and Krummacher, Die Choralbearbeitung, pp. 328-30.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ous hallmark of the stile antico is the almost total limitation of dissonance treatment to the figurae fundamentales. Folkert Fiebig has identified the rare use of figurae superficiales in these works: an irregular resolution of a suspension in the Missa "Christ unser Herr zum Jordan kam" (syncopatio catachrestica), and a single example of the irregular resolution of a dissonance in each mass (in both cases the heterolepsis, wherein a dissonance that might have been approached by step in one voice is approached by leap in another instead).[83]

Krummacher has commented that the source situation indicates that Bernhard's stile antico masses were conceived as study pieces, not practical music for performance, and he feels that the choice of cantus firmi bespeaks their neutral tone.[84] Like Schild, he also perceives that they cannot be connected coherently to earlier Lutheran traditions of mass composition, but that they stand at the beginning of an emergent Lutheran tradition of composing stile antico masses

[83]Fiebig, pp. 177, 186-87; see also p. 195, n. 1. The names of rhetorical (or melopoetic) figures used henceforth in this dissertation are drawn from no single source, but from the vocabulary offered in a number of German treatises of the seventeenth century. For an overview of the nomenclature and the meaning of the terms, the reader is referred to the surveys by Arnold Schmitz, "Figuren, musikalisch-rhetorische," MGG, IV (1955), 176-83, and George Buelow, "Rhetoric and Music," The New Grove, XV, 793-803.

[84]Krummacher, Die Choralbearbeitung, pp. 329, 332.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

based on chorales.[85] Schild views the emergence of this form as a natural result of Lutheran liturgical conservatism and the growing importance of the congregational hymn in worship services.[86] Krummacher, however, recognizing that composition in the strict stile antico was largely a practice of court and city musicians rather than those representing the popular print tradition, considers the phenomenon to be less a result of liturgical practice than an attempt to give masses in stile antico a contemporary and specifically Protestant meaning.[87]

Of those composers whose works have been transmitted primarily through prints, most participated in the revival of interest in traditional vocal styles through the composition of works in the motet style advocated by Schütz. A major representative of the print tradition was Johann Rudolf Ahle, of whose two surviving masses only one is composed in a conservative, full-voiced polyphonic medium: the Missa (CCATTB, with basso continuo) published as no. 6 of his Neuverfassete Chor-Music of 1668.[88] Like Ahle's other mass, it includes

[85]Krummacher, Die Choralbearbeitung, pp. 328-33; Schild, pp. 96-97.

[86]Schild, pp. 96-97.

[87]Krummacher, Die Choralbearbeitung, p. 332. "Der Rückgriff auf den Choral entsprang kaum einer Besinnung auf frühere Stadien, sondern der Absicht zur aktuellen Anverwandlung des stile antico.

[88]A modern edition of this work is found in Johann Ahle, Ausgewählte Gesangswerke, ed. Johannes Wolf, rev. Hans Joachim Moser, Denkmäler deutscher Tonkunst, I/5 (1901; rpt. Wiesbaden: Breitkopf & Härtel, 1957), 51-61.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

settings of only the Kyrie and Gloria texts, and is freely composed. A number of characteristics of this work mark it as stylistically retrospective: the deliberate melodic motion, the regularity in the linear treatment of the dissonance, the use of imitative polyphony, and the basso seguente style of the figured bass. Integrated with these elements of the stile antico, however, is an approach to form that derives from modern concerted practices. Ahle's counterpoint is frequently superficial, more often consisting in the interplay of two voice-pairs in the dialogue manner of Schütz or Hammerschmidt than in strict imitation. The contrast of this "easy and pleasant" polyphony (as it is characterized on the title page of the publication) with homophonic passages is Ahle's principal means for articulating the form of the Kyrie, which is organized as follows: "Kyrie 1" (polyphonic), "Christe" (homophonic), "Kyrie" 2 (polyphonic). The use of textural contrasts in the formal (sectional) organization of the Gloria is more extensive, and shows how deeply rooted in the concerted idiom Ahle's style is. The usual division of the text into two or three major parts is not made. Instead, it is subdivided into ten distinct sections, based on individual phrases of text. Sections are defined by the contrast of higher and lower vocal groupings in chordal passages, and also through the introduction of tempus perfectum in three sections. Notable, too, is the extent to which Ahle develops the concluding verse of the Gloria, "Cum Sancto Spiritu in Gloria Dei Patris.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Amen," which consists of fifty-five measures in the Denkmäler deutscher Tonkunst edition.

The amalgamation of techniques that are based on the stile antico with elements of more contemporary styles in this mass (and in motets of the Neuverfassete Chor-Music as well) should be viewed as part of Ahle's tendency in his later publications to compose stylistically simple works that suited the changing conditions of music publishing.[89] The motet style of his Missa à 6 represents not an imitation of the classical polyphony of the sixteenth century, but an adaptation of that style to the declining performance conditions in the provincial churches and to the popular preference for the concerted style.

Another Saxon composer to write masses in a consciously retrospective style was Johann Georg Reuschel. Very little is known of this composer's life. He is remembered for his only publication, the Decas missarum sacra of 1667. Remarks by the composer in the foreword to this work indicate that he had been active as a teacher in Annaberg at the time of the masses' composition, and that by 1667 he had taken up residence in Markersbach bei Pirna. No later references to Reuschel have been uncovered, and neither of the two other musical collections announced in the foreword were forthcom-

[89]See Krummacher's discussion of Ahle's chorale-based works, Die Choralbearbeitung, pp. 75-89.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ing.[90]

Although the composer was clearly isolated from the mainstream of contemporary church music and was to have little tangible influence on later musicians, the Decas missarum sacra deserves attention for its use of musical nomenclature and because of its relationship to Heinrich Schütz. The terminology used by Reuschel to characterize the style of several works in the collection is of particular interest. The first mass bears the title "Missa prima. Choraliter in tactu simplici," the second "Missa secunda. In tactu observatô." The former heading at once identifies the choral medium of the piece (it is set for CATB, with basso continuo) and suggests that the style of counterpoint is that identified commonly in the theoretical literature as contrapunctus simplex. This is borne out only superficially by an examination of the work itself, which employs dissonance in the form of suspensions, passing and auxillary tones, and re-articulated suspensions, and which freely admits the setting of a syllable of text to the fusa (see Appendix C, Example 1). The designation is therefore to be understood loosely: it refers to the "simple" cantional style of the setting as much as it does to the strictly defined "simplex" style.

[90]The two publications referred to on fol. [3]^{r} of the Canto primo partbook are "Erfüllendes Chor-Gethön," for 6, 7, 9, 14, 17 and 18 parts, and "Teutsche Kirchen-Lieder â 5. & 5. Complementa & Fundament."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The expression "in tactu observato" appended to the second mass is used with similar freedom. It derives from theoretical works by, among others, Girolamo Diruta and Adriano Banchieri ("contrapunto osservato"), where it describes the style of diminished counterpoint that closely follows the rules laid out by such authors as Zarlino and Artusi. It is distinguished from contrapunto commune, a modern style that permitted greater freedom in voice-leading and the treatment of the dissonance, and that (according to Banchieri) was better suited for textual expression.[91] With Reuschel, however, the term is used primarily to differentiate the freer concerted vocal idiom of the second mass from the simple homophony of the first. As Example 2 in Appendix C illustrates, the Missa secunda, with its use of alternating solos, vocal duets, and a secondary ripieno chorus (complementa) hardly adheres to the rules of classical vocal polyphony. The analogy in the use of terminology that Schild perceives with that of M. Praetorius' Missodia (simplex-colorato) must therefore also be qualified.[92] It remains valid only to the extent that it distinguishes predominantly homophonic (simplex) from florid (floridus) styles, but not

[91]Ralph Harold Robbins, Beiträge zur Geschichte des Kontrapunkts von Zarlino bis Schütz, Diss. Friedrich-Wilhelms-Universität zu Berlin 1938 (Berlin: Triltsch & Huther, 1938), pp. 60-62.

[92]Schild, p. 88.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

when interpreted rigidly with respect to the abstract definitions common in the theoretical literature.

In the fourth mass of the collection a new heading is used: in the indexes and in the musical text, the word "Moteta" accompanies the title of the mass (Missa quarta). The title does not refer to a motet antecedent for, like the other masses, the Missa quarta is free-composed. It is used instead as a descriptive term, characterizing the style of the work, and recalls thereby a similar designation in Selle's Missa "Sey mir gnedig." The mass is the only work of the collection that approaches the stylus antiquus described by Bernhard. It contrasts with the other masses in its restrained rhythmic movement and in the disposition of the figured bass, which at all times slavishly follows the lowest voice of the texture. And it is the only work other than the Missa prima that does not call for a secondary chorus of complementa. Although starkly conservative in comparison with the other masses of the Decas missarum sacra, the Missa quarta is not merely an academic work. The concerted style governs its textures, as a preference for homophony and for the alternation of higher and lower vocal groups demonstrates (see Appendix C, Example 3). Reuschel also does not hesitate to employ metric changes in the Gloria that were becoming stereotyped in concerted masses, such as the change to tempus perfectum at "Gratias agimus tibi." This mass, then, also cannot be understood as a stile antico work in the strict sense. It is better

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

understood in the context of the Chor-Music style of Schütz.

A stylistic association with Schütz is not arbitrary, since the Canto primo partbook includes among its introductory pages a poem in honor of the aging Dresden chapel master by Gabriel Reuschel, brother of the composer.[93] It is unequivocally clear that the aim of the poem was to solicit Schütz's approval of the publication, and perhaps to establish some personal contact between the two musicians:[94]

> Of your honor I will now be silent,
> Speak rightly; this work, that he has written,
> He will soon show to you himself, father,
> And follow, within his abilities, your honorable
> counsel.

These verses suggest strongly that the Decas missarum sacra was intended, at least in part, as a proof of Reuschel's mastery of the craft of composition--a publication analogous, therefore, to Schütz's Il primo libro de madrigali of 1611.

[93]Schild, p. 89, believed incorrectly that the poem honored J. G. Reuschel. The poem is transcribed and discussed by Othmar Wessely, "Ein unbekanntes Huldigungsgedicht auf Heinrich Schütz," Anzeiger der philosophisch-historische Klasse der Österreichischen Akademie der Wissenschaften, 98 (1961), 132-38.

[94]Fol. [3]^{v}: Ich will deinen Ruhm hie
ferner ietzt geschweigen/
Sprich recht/ diss Werck/ das er geschrieben
hat/
Er wird ins künfftge sich/ Dir Vater/ selbsten zeigen/
Und folgen/ was vermag/ dein Ehrenwehrter
Rath/

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

From this perspective the masses of this collection appear to be essays intended to demonstrate facility in a variety of styles, and the first and fourth masses represent a practical response to Schütz's admonition that traditional styles of composition be mastered before the concerted style is approached. Whether the meeting with Schütz referred to in Gabriel Reuschel's poem took place is unknown, and since Reuschel's plans for future publications did not come to fruition, it seems unlikely that Schütz offered an endorsement of the Decas missarum sacra.[95]

The present consideration of masses in traditional polyphonic styles is brought to a close by an examination of the Precationes thuribulum (1669; 1674) of Christoph Peter (1626-1669).[96] This publication contains twelve missae breves, eleven of which are based on preexistent works. Of these, seven employ Latin texts, whereas the remaining five are German masses. As Schild observes, the collection includes works in a wide variety of styles, reflecting the composer's choice of model compositions.[97] Of interest here are four Latin masses in motet style.

Mass XI is based on the anonymous motet "Exultat cor

[95]Wessely, p. 138.

[96]Concerning the 1674 print see Appendix A, entry no. 29.

[97]Schild, p. 92.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

meum" from the Florilegium selectissimarum cantionum praestantissimorum aetatis nostrae autorum (Leipzig, 1603), compiled by Erhard Bodenschatz. Masses I through III are based on motet antecedents by Schein and Hammerschmidt, and follow them in choice of vocal setting. They are:

1. I. MISSA . . . Ad imitationem: Ihr Heiligen Lobsinget dem HErrn/ etc. Joh. Herman Scheins (from Schein's Israelsbrünnlein, 1623)
2. II. MISSA . . . Ad imitationem: Habe deine Lust an dem HErrn/ etc. Andreas Hammerschmid (from Hammerschmidt's Ander Theil Musicalischer Andachten, 1641)
3. III. MISSA . . . Ad imitationem: Siehe/ eine Jungfrau ist schwanger/ etc. Andreas Hammerschmid (from Hammerschmidt's Vierdter Theil Musicalischer Andachten, 1646)

The choice of polychoral and "madrigalian" motet antecedents indicates that these masses are not to be understood as stile antico masses, but rather as full-voiced works in a more expressive motet style. From a formal perspective, too, these masses are highly dependent upon their models, as a closer examination of one of them will reveal.

The Missa "Habe deine Lust an dem Herren," transcribed in full as Example 4 in Appendix C, demonstrates the extraordinary extent to which Peter derived his masses from their antecedents. The mass is constructed according to the general principles of motet composition. In this general structural sense the mass resembles its antecedent, which is, however, unified by the manifold recurrence of certain textual and musical phrases in counterpoint to new themes or as an answer

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

to them. Peter's technique in the mass is to use successive sections of the motet as the source for themes in each section of the mass, taking care to preserve their original order. A high degree of unity is established by the reiteration of material from the first "Kyrie" in later sections of the Gloria, and by Peter's use of Hammerschmidt's "mottos" as recurrent themes. Table III-1 shows the organization of the mass and its relationship to the motet model.[98]

An examination of the Table shows that the formal plan of the mass bears a close relationship to the stereotyped procedures of the late Renaissance imitation mass. Both movements commence with material from the opening of the motet, and the final cadential section of the Gloria is based on its closing measures. In both the Kyrie and the Gloria, the original sequence of themes is preserved, and Peter draws substantively from all voices of the motet. Structural changes are primarily rhythmic, since Peter attentively and skillfully molds the original composition to the new texts of the mass. There is, however, very little original development of themes, and new material is interpolated only where it is necessary to accomodate the cadential structure of the mass texts.

The formal relationship of mass to model in the Missa "Habe deine Lust an dem Herren" is typical of the other masses of the Precationis thuribulum as well. When they are con-

[98]The motet is printed in score in Andreas Hammerschmidt, Ausgewählte Werke, pp. 68-77.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

TABLE III-1

Polyphonic Derivation of Chr. Peter's Missa "Habe deine Lust an dem Herren"

Mass Text	Measures	Form	Motet text	Measures*
Kyrie eleison		A	Habe dein Lust an dem Herren.	1-9
Christe eleison		B-A[1]	Befiehl dem Herren deine Wege und hoff auf ihn, Er wirds wohl machen. Habe deine Lust an dem Herren	35-60
Kyrie eleison		C	Er wird deine Gerechtigkeit herfürbringen wie das Licht und dein Recht wie den Mittag	68-82
Et in terra pax hominibus bonae voluntatis	1-12	A	Habe deine Lust an dem Herren	1-12
Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.	12-21	D	Der wird dir geben, was dein Herz wünschet	19-26
Gratias agimus tibi, propter magnam gloriam tuam. Dominus Deus Rex caelestis	22-33	B	Befiehl dem Herren deine Wege und hoff auf ihn	35-42
Deus Pater omnipotens	33-41	E	[free]	
Domine Altissime. Fili unigenite Jesu Christe	41-51	B[1]	Befiehl dem Herren deine Wege und hoff auf ihn	49-54
Domine Deus, Agnus Dei, Filius Patris	51-63	D[1]	Der wird dir geben, was dein Herz wünschet	60-67
Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram	64-79	C	Er wird deine Gerechtigkeit herfürbringen wie das Licht und dein Recht wie den Mittag	68-82
Qui sedes ad dexteram Patris, miserere nobis	80-92	F	Sei stille dem Herren und hoff auf ihn. Er wirds wohl machen	83-96
Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe	92-106	A[2]	Habe deine Lust an dem Herren	96-107
Cum Sancto Spiritu in gloria Dei Patris. Amen	106-120	F[1]	Sei stille dem Herren und hoff auf ihn. Er wirds wohl machen	83-96

*Citations of measure numbers in the motet have been halved from those in Leichtentritt's edition

sidered collectively, they impart the impression of expediency and routinization; these works are not simple contrafacta, but can be described accurately as "adaptations." Their artistry lies above all in the composer's successful recomposition of the antecedents to suit the Latin mass texts, while the approach to form is academic.

Masses in Concerted Style

The second category of masses to be considered here consists of those in concerted style. As indicated above, it was in the concerted idiom that composers of the time found the greatest potential for providing a text a rhetorically expressive and artistic setting. The enhanced expressiveness of the concerted style is due to two principal structural elements: (1) the figurative melodic potential of the style, and (2) the possibilities for combining diverse performance resources in a single work. With respect to the former, the rhetorical figures encountered in the concerted style are of two main structural types: those which express the imagery or rhetorical intent of the text without the use of dissonance beyond the figurae fundamentales (such as hypotyposis figures, the use of rests, imitation, etc.), and those based on the application of the figurae superficiales. The total number of such figures to be found in the collective theoretical literature of the seventeenth century is extraordinarily

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

large, and cannot be reviewed here in greater detail (see n. 83). In contrast, the combinative techniques of the style, from which the term "concerto" and its derivatives originate,[99] are more easily approached in a summary manner.

A practical guide to the various combinative procedures available in the concerted idiom is found in Volume III of Michael Praetorius' Syntagma musicum (1618).[100] In this volume one can discern two fundamental approaches to the concerted idiom.[101] The first is that which is based on the practice of combining two or more choirs is a single work, which had descended from the antiphonal techniques developed by Adrian Willaert et al. The techniques described by Praetorius, however, are based on the extension of this older cori spezzati practice by Giovanni Gabrieli and his followers to include the

[99]See the discussions of the word's origins in the following sources: Franz Giegling, "Concerto," MGG, II (1952), 1600-01; David Boyden, "When is a Concerto Not a Concerto," The Musical Quarterly, 43 (1957), 220-32; Samuel, 119-20; and Arthur Hutchings, "Concerto. 1. Terminology to c1670," The New Grove, IV, 627-28.

[100]Michael Praetorius, Termini musici, ed. Wilibald Gurlitt, vol. III of Syntagma musicum, Documenta musicologica, Erste Reihe: Druckschriften-Faksimiles, 15 (1619; rpt. Kassel: Bärenreiter, 1958). See in particular Part III, Chapter 2, Part II, Chapter 12, and Part III, Chapter 3. The entire volume has been translated into English by Hans Lampl as "A Translation of Syntagma musicum III by Michael Praetorius," D.M.A. thesis University of Southern California 1957. Relevant passages are also translated and discussed in Carol MacClintock, Readings in the History of Music in Performance (Bloomington: Indiana University Press, 1979), pp. 142-49, and Samuel, pp. 121-26, passim.

[101]See Samuel, p. 121, who refers to these as two "species" of concerted style; compare Praetorius, p. 99.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

combination of choirs of vocal soloists (coro favorito, voces concertatas, etc.), choirs with several performers on each part, usually but not necessarily representing the combined ensembles (chorus pro capella, capella, etc.), and a purely or predominantly instrumental choir (chorus instrumentalis, chorus fidicinia, etc.).[102] This approach to the concerted style is referred to by Praetorius with the expression "per choros."[103] The second is that which employs solo voices with continuo or with continuo and obbligato concertizing instruments (the "small sacred concerto"). This style had diverse origins, among which can be cited the Italian practice of arranging polyphonic works for reduced vocal ensembles with obbligato continuo, the merging of this practice with the new, expressive melodic possibilities justified by speculations about the kinship of music and rhetoric, and the small-scale application of principles of vocal/instrumental contrast carried over from the per choros style.[104]

[102]Samuel, p. 121; compare Praetorius, p. 99.

[103]Praetorius, p. 99.

[104]Concerning the history and development of the small sacred concerto see Adam Adrio, Die Anfänge des geistlichen Konzerts, Neue deutsche Forschungen, 31 (Berlin: Jünker und Dünnhaupt, 1931); Samuel, pp. 128-32; and Claude Palisca, Baroque Music, 2nd ed., Prentice-Hall History of Music Series (Englewood Cliffs: Prentice-Hall, 1981), pp. 57-80 and 99-112, passim. I have been unable to consult a recent thesis on this subject by Anne Kirwan-Mott, which is scheduled for publication as The Small Sacred Concerto in the Early Seventeenth Century, Studies in British Musicology, 3 (Ann Arbor: UMI Research Press, 1982?).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

It must also be noted that, in practice, the two basic approaches to the concerted style were frequently combined in a single work. Soloistic vocal passages might occur in the place of the coro favorito in a per choros work and, conversely, a small sacred concerto could be provided with a complementary choral ensemble.[105] In the printed music of the time, cues to these textural changes were often provided through rubrication in the partbooks, above all in the basso continuo partbook. The terms "omnes," "tutti," "capella," and "ripieno" would indicate the entrance of the full ensemble--a cue especially desirable in the many cases where separate partbooks for the chorus pro capella were not printed (the term "complementa," already encountered in Reuschel's mass print, also occurs where the choir in question is optional). The use of the words "solo," vox principal," or "favorito" would serve the opposite function.[106] When these rubrics occur in the basso continuo partbook(s) they play a dual role: to cue the organist to changes in performance forces, and to indicate where changes of organ registration are desirable.[107]

[105]Praetorius, p. 136, gives specific instructions for the latter practice, explaining that such modifications better suited prevailing German tastes.

[106]Compare the discussion in Samuel, pp. 132-36.

[107]Praetorius, p. 178. See also Samuel, p. 134.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Harold Samuel has made note of the formal sectionalization that this "mixed" approach to the concerted style promoted.[108] In mass compositions by Lutherans this emerges most clearly in the lengthy texts of the Gloria and, when set, the Credo. It was inevitable that this form-determining characteristic of the concerted manner promoted the decline of traditional mass types, particularly those employing preexistent material, and that new structural (formal) procedures would evolve. On one level, these procedures frequently reflect the grammatical structure and meaning of the individual verses set--some examples of these, such as the use of dotted rhythms in tempus perfectum at dactylic texts, have already been noted in motet-style masses. The need for formal coherence in the lengthy settings of the mass, however, also encouraged the application of more abstract, large-scale organizational devices. In particular, one finds the use of da capo and rondo structures with increasing frequency in Lutheran masses, while only conservative and provincial composers continued to rely upon the derivative procedures of the imitation mass. It is the process by which certain ways of setting particular texts, whether from an expressive or a formal perspective, became conventional that represents the most interesting and characteristic aspect of the seventeenth-century concerted mass. And it is also through this process that the

[108]Samuel, p. 137.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

historical traditions of mass composition can be traced most meaningfully. For this reason, it is given special attention in the discussion to follow.[109]

Relatively few examples of concerted Latin masses can be found in either the printed or manuscript repertories from before 1663. The earliest such works cited by Schild are based on the older polychoral manner typified by Hans Leo Hassler's masses, or simply include a basso continuo part. Belonging to this category are printed masses by Demantius and Vintz, as well as works by Andreas Hackenberger, Andreas Sockoll, Andreas Kadner, Selle, and Johann Weichmann that are known only through manuscript sources. Masses in

[109]Because the Lutheran mass repertory is relatively small, one must assume that many of the formal-rhetorical conventions manifest in it derive, at least in part, from masses by non-Lutheran composers. In the remainder of this chapter, therefore, references are made wherever possible to expressive or structural parallels in masses by south German, Austrian and Italian composers. It is impractical to devote a separate section of this dissertation to the exploration of these conventions in greater depth. The reader is referred instead to a number of relevant studies of Catholic masses from this period: Guido Adler, "Zur Geschichte der Wiener Messkomposition in der zweiten Hälfte des XVII. Jahrhunderts," Studien zur Musikwissenschaft, 4 (1916), 5-45; Hans Sander, "Beiträge zur Geschichte der Barockmesse," Kirchenmusikalisches Jahrbuch, 28 (1933), 77-129; Walter Vogt, Die Messe in der Schweiz im 17. Jahrhundert, Diss. Universität Basel 1937 (Schwarzenburg: H. Gerber, 1940); Theodor Schmitt, "Kompositionen des Ordinarium Missae im süddeutschen konzertierenden Stil des 17. Jahrhunderts," Diss. Universität des Saarlandes 1981. Also of interest are two more specialized studies: Albert C. Giebler, The Masses of Johann Caspar Kerll, Diss. University of Michigan 1956 (Ann Arbor: University Microfilms, 1978 [microfilm]), esp. I, 38-64; and Mary Nicole Schnoebelen, The Concerted Mass at San Petronio in Bologna ca. 1660-1730: A Documentary and Analytical Study, Diss. University of Illinois 1966 (Ann Arbor: University Microfilms, 1966 [microfilm]), esp. 151-76.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

which a mature concerted style is cultivated were published by Samuel Scheidt (1622), Andreas Rauch (1641, 1651), Stephan Otto (1648), Samuel Capricornus (1655), and Hammerschmidt (1663). Published after the appearance of Hammerschmidt's Missae were concerted Latin masses by Reuschel, Peter, and Capricornus (1670). Representatives of the manuscript tradition from around mid-century also contributed to the concerted mass genre. Among the surviving examples are works by Capricornus, Johann Wilhelm Furchheim (attribution tentative), Sebastian Knüpfer, Johann Christoph Pezel, Johann Rosenmüller, Georg Schmezer, and Clemens Thieme. The date at which most of these works were composed is unclear. Those by Capricornus, Furchheim, and Schmezer were almost certainly composed before ca. 1665. Those of Knüpfer, Pezel, and Thieme probably originated later, while Rosenmüller's seem not have circulated in Germany until after ca. 1670.[110]

A number of concerted masses by Lutheran composers is known only through references in contemporary inventories. These include masses composed before 1665 by Bernhard and Capricornus, as well as later works by Balthasar Erben, Johann

[110]Rosenmüller's extant masses were probably composed during his stay at Venice between 1658 and ca. 1682. The earliest evidence of their dissemination in Germany is the mention of a "Gloria in excelsis Deo" in the inventory of Sebastian Knüpfer's Nachlass, Leipzig, 1677; see Arnold Schering, "Die alte Chorbibliothek der Thomasschule in Leipzig," Archiv für Musikwissenschaft, 1 (1918-1919), 287.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Michael Nicolai, Pezel, and David Pohle. Masses by Daniel Jacobi, Claudius Koch, and Petrus Lichterfeldt from around mid-century have been destroyed or lost during the present century. With the exception of Capricornus' works, none of these manuscript masses appear to have circulated widely. For this reason, they very likely did not contribute substantially to the establishment of normative approaches to form and rhetorical expression such as were to emerge in the later printed repertory, and the surviving examples are not studied further below.

The history of the concerted Latin mass in the Lutheran Church begins, then, with a single example from the decade of the 1620s: Samuel Scheidt's Missa "Herr unser Herrscher", published in his Pars prima concertuum sacrorum of 1622. The mass is derived from his motet "Herr unser Herrscher" from the same collection, and follows it precisely in its scoring for two choirs à 4 (CATB; CATB) and basso continuo.[111] The exact performance medium for the secondary choral group is not indicated. The title of the mass is followed by the words "voces et instrumentis," but the parts in the second chorus are texted. It is clear, however, that this group could be performed by instruments only without a loss of text or drama-

[111]A modern edition of this work is found in Samuel Scheidt, Concertus sacri I-VI, ed. Hans Grüss, Samuel Scheidts Werke, XIV (Leipzig: VEB Deutscher Verlag für Musik, 1971), 63-94.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

tic effect. What distinguishes this work from contemporary polychoral masses, and justifies its inclusion in the present discussion, is the presence of passages for one to three solo voices in a florid style--in effect, a coro favorito. This is derived from the motet antecedent, in which the verses of the psalm, set commonly for solos, duets, or trios, alternate with a recurring statement of the opening verse "Herr unser Herrscher, wie herrlich ist dein Nam [sic] in allen Landen," which is set homophonically à 8.

In examining the overall structure of the mass, one endeavors to determine to what extent the rondo-like form of the psalm is carried over into the mass, and to what extent the more expressive solo writing of the coro favorito reflects the meaning of the mass texts or represents merely a formal relationship to the model. Only in the Kyrie is the formal/textual structure of the model imitated exactly: the tutti-solo sequence of the antecedent is preserved, with the music of the opening psalm verse recurring four times. The rondo idea, based on the responsorial form of the psalm text, is not carried over into the lengthier and more expressive text of the Gloria, however. Material from the verse "Herr unser Herrscher" recurs only at the closing formula "Cum Sancto Spiritu in gloria Dei Patris. Amen." The form is, instead, largely through-composed, drawing upon material from later verses of the model. Declamatory passages in polychoral style or homophonic writing predominate. Sections for the reduced vocal

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

group are limited to verses expressing reverence ("Domine Fili unigenite, Jesu Christe") and, in a single instance, attempt to be rhetorically illustrative ("tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe," in which each statement is presented in a single voice). A purely abstract relationship of mass to model characterizes the Kyrie of the Missa "Herr unser Herrscher," then, while a greater sensitivity to the mass texts is apparent in the Gloria with its rejection of the formal plan of the antecedent and the soloistic setting of isolated verses. Nevertheless the general impression left by the mass is not one of high artistic expression, but more one of functional expediency.

Only a relative handful of concerted Latin masses from the twenty-five years following the publication of Scheidt's mass are known. Most important among these works are the masses of Thomas Selle, which comprise a variety of musical and textual forms. These works were not examined for the present study, but they are discussed in detail by Schild (pp. 73-80) who finds them to be of a qualitatively high order. Most are preserved only in Selle's manuscript opera omnia and appear not to have been widely disseminated in manuscript copies. Two masses by the Austrian Lutheran Andreas Rauch (1592-1656), published in 1641 and 1651, are set for two cantus or two tenor voices with continuo, and cantus or tenor, two violins, and continuo, respectively. They are isolated examples of the Latin mass set as small sacred concertos, and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

belong to no specific Lutheran tradition of mass composition. To this period also belongs a collection of masses by the Leipzig organist Georg Engelmann, which are known only through a reference in the 1643 trade catalogue of the Leipzig book-dealer Gross (see Appendix A, entry no. 35).

Of interest from later years is a mass by Stephan Otto, especially because of his close relationship with Andreas Hammerschmidt. The mass was published in his Kronen Krönlein Oder Musicalischer Vorläuffer of 1648, which includes a wide variety of other vocal works (see Appendix A, entry no. 22; the entire mass is transcribed in Appendix C, as Example 5). Like Scheidt's mass, it is describable as a "concerted imitation mass," since it is based on a preexistent piece--the small sacred concerto "Gloria in excelsis Deo" (for two cantus or two tenors, with basso continuo) by Urban Loth.[112] And as was the case with Scheidt's Missa "Herr unser Herrscher," an investigation of the structure of Otto's mass and its relationship to the model shows a very individual solution to the formal problems of setting the Latin mass--one that departs radically from the stereotypical plan of the "classical" imitation mass.

Otto's Missa "Gloria in excelsis Deo" consists of Kyrie, Gloria, and Sanctus. Its setting is more expansive than that

[112]Loth's concerto appears as no. 7 of his Musa melica (Passau: Tobias Nenninger & Conrad Frosch, 1616; RISM L 2881).

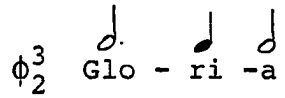
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the concerto from which it is derived: the complement of two solo voices is increased to CCTT in concerto. In addition, rubrics in the continuo and vocal partbooks call for two secondary ensembles, designated "Cap[ella]" and "Rip[ieno]." Undoubtedly this format represents a concession to the financial exigencies of music printing, sparing the publisher the cost of printing additional partbooks, and it would be expected that the supplementary parts would be realized from the vocal parts and the continuo for performance (or that they might be omitted, as circumstances dictate). Following Praetorius' definition of the most common meaning of capella as a choir of voices, one interprets this cue as indicating the entrance of a supporting choir of CCTT (and possibly B, doubling the continuo line); the term ripieno would indicate that the full ensemble, including instruments, was to perform. The function of both choirs is similar: they fill out the texture and add color to the ensemble at cadential passages.

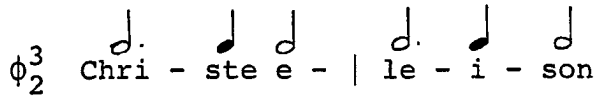
Use of material from the model is extensive, and the relationship of mass to antecedent is close from both purely formal and from rhetorical perspectives. Loth's concerto has a rondo structure, based on the alternation of the refrain "Gloria in excelsis Deo" in tempus perfectum with verses in a prevailing tempus imperfectum. The same architectural plan underlies the form of Otto's mass. The opening "rondo" refrain that unifies the model is based on the sequential repe-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

tition of the word "gloria" in a dactylic rhythm:



At the opening of the mass it is adapted to the quantitatively equivalent "Kyrie" text, and its development, based on the parallel passage in the model, forms the entire first section of the movement. The refrain is alluded to subsequently in a two-measure dactylic setting of the verse



and the second "Kyrie" again concludes with the refrain theme. The resulting form of the Kyrie movment can therefore be diagrammed as follows:

Kyrie	A (tempus perfectum)
Christe	B (tempus imperfectum)
	a (tempus perfectum)
Kyrie	C (tempus imperfectum)
	A^1 (tempus perfectum)

In the Gloria the rondo principle is developed further, but Otto's care in coordinating quantitatively similar verses of the antecedent and mass is even more apparent. The use of tempus perfectum and the return of the refrain theme (transposed into various modes) is determined in large part by the occurence of a dactylic text at the opening line of a verse: it is found in the setting of the intonation (mm. 1-7), and at the verses beginning "Gratias agimus" (mm.s 40-45) and "Do-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mine Deus" (mm. 67-71). In one instance a change of meter occurs within a phrase, at the words "in gloria" of verse 17 (mm. 142-55). Tempus perfectum is usually chosen for texts declaimed in a recitational choral style which do not begin with dactyls, such as "Et in terra pax" (mm. 10-20). It is also preferred for florid passages that are endowed with greater rhetorical significance. Examples include the melismatic setting of "bonae voluntatis" (mm. 18-27), and the passage at "tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus," which is uttered (as in Scheidt's mass) in successive solo statements by, respectively, the second cantus, first cantus, and second tenor (mm. 128-35).

Like the Kyrie, the Sanctus bears a more formal relationship to the antecedent. It is constructed primarily from internal motives of the model, with only a single reference to the refrain theme at the text "in gloria tua" (mm. 34-39).

From the above description, Otto's concerted mass would appear to represent a successful solution to the problems of large-scale form and rhetorical expression posed by the Latin mass texts. The integral unity of the mass, established by the manifold recurrence of a small number of thematic ideas, is beyond question. But the ultimate effect of this limitation, above all in the Gloria, is one of monotony. The ideas incorporated into the work that were favored by later Lutheran composers are those that may be viewed as representing general modern tendencies in approach to form, apparent in the latent

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

da capo structure of the Kyrie, and the stereotyped rhetorical treatment of particular verses of the Gloria, such as the dactylic rhythms in triple meter at "Gratias agimus" and "in gloria," or the solo treatment of the "tu solus" verses.

More successful in an artistic sense is the concerted Missa a 10 by Johann Rudolf Ahle, published in 1657 in his Neu-gepflantzter Thüringischer Lustgarten, part one (see Appendix A, entry no. 25; the complete mass is transcribed in Appendix C, as Example 6). It is a missa brevis, and is set for four vocal parts (CATB), two violins, and a choir of four trombones or four viols. No distinction is made between concerted and ripieno vocal parts, although a clear differentiation is made between sections with florid, soloistic vocal writing and homophonic or quasi-polyphonic passages. The choice of using soloists in passages of the former kind, or of adding supporting vocal parts in passages of the latter, is left wholly to the music director.

The mass is relatively short, and its formal plan is based on textural and coloristic contrasts rather than the cyclic use of thematic material. It is, therefore, similar in construction to Ahle's motet-style mass discussed above, and shows an indebtedness to the Venetian approach to the stile concertato from the early decades of the century. The form of the tripartite Kyrie is articulated in this manner. The outer "Kyrie" sections combine homophonic passages with the concerted interplay of voice pairs and the two instrumental

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

groups, whereas the "Christe" is characterized by an easy polyphonic style in which voices and instruments participate equally.

While a certain sense of cyclic structure emerges thereby from the Kyrie, the Gloria's formal plan is linear. Full choral passages with instruments, solos, duets in concert with the instruments, and instrumental interludes produce the various textures which establish the form of this movement. The sectional structure is guided above all by the verse structure of the mass, i.e., by the traditional formal principles of the motet, and an attempt is made to endow each section with the rhetorical sense of the text. Accordingly, verses expressing praise or adoration are generally set for a reduced vocal complement--a solo voice or a duet--and might include a melismatic flourish on the accented syllable of the central word of the verse. An example is found at the words "Laudamus te" (mm. 5-8). Conversely, at the reverential words "Adoramus te" (mm. 10-13), which are accompanied by an inclinatio corporis by the officiant, there is a broadening of rhythmic movement. A soloistic texture is also used for illustrative purposes at the text "tu solus Sanctus. Tu solus Dominus. Tu solus Altissimis," (mm. 57-60), where each phrase is stated successively by, respectively, the alto, bass, and cantus--an approach taken by Scheidt and Otto as well. Homophonic passages, at times in a repetitive declamatory style, are chosen for less expressive verses, or for

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

texts that open or close major divisions of the form.

The quantitative dimension of the text plays a rather limited role in determining the prevailing meter of the music of this mass. The Kyrie and most of the Gloria are in tempus imperfectum. A change to tempus perfectum occurs internally in the latter movement in response to the successive dactyls of the text "Gratias agimus" (mm. 15-16), but the mass returns immediately to duple meter. A later change to tempus perfectum at the cadential text "Cum Sancto Spiritu in gloria Dei Patris. Amen" is made for formal reasons, following a practice typical in contemporary psalm concertos and in masses by Catholic composers.

The success of Ahle's Missa a 10 rests upon its conciseness and its constant variety of texture and color. The exact function of the instruments in the mass therefore deserves fuller explication. At no place is the role of either of the two instrumental groups (violins; trombones or viols) simply to double the vocal parts. Rather, through their voice-leading, they add fullness to the texture at tutti passages, and at times add dissonances in the form of suspensions and passing tones that are not duplicated in the vocal polyphony. They also serve to introduce larger sections of the form, as in the "Christe," or to provide interludes that anticipate thematic material used later by the voices. More often, the instruments concertize with the vocal parts, performing independent material or paraphrasing passages sung immediately

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

preceding. In spite of a similarity in purpose, the two instrumental groups generally remain distinct. The four-part choir of trombones or viols is the preferred group in concertizing with the voices, whereas passages for the two violins often overlap their statements and the succeeding vocal sections--in a sense, knitting the two together.[113]

Among the most prolific Lutheran composers of masses during the seventeenth century was the Silesian Samuel Capricornus (1628-1665), all of whose works in this genre appear to have been written in the concerted style. Capricornus' training as a musician must have occurred during his school years in Silesia, and might have continued during a stay at the Viennese imperial court in 1649. At that time he would have been exposed to the music of court musicians there such as Giovanni Valentini, Antonio Bertali, Giovanni Felice Sances, Wolfgang Ebner, and possibly Johann Jacob Froberger. In 1651 he was appointed director of music in the Lutheran churches of Pressburg (the present Czechoslovakian city of Bratislava), and for a year served also as praeceptor classicus in the Gymnasium there. During that time he apparently was attracted to the music of Carissimi, for he sent some compositions to be performed by Carissimi at Rome in 1653. In 1657 Capricornus accepted an appointment as Kapellmeister at the ducal court of Württemberg at Stuttgart, a position he

[113]Sander, p. 115.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

held until his death.[114]

Some eight concerted masses by Capricornus survive. Two large concerted works appeared in his Opus musicum of 1655, and four are known from his Opus aureum missarum, published posthumously in 1670 (see Appendix A, entries no. 24 and 30). Two masses are extant in manuscript copies, as part of the Bokemeyer collection in D-brd: B (Mus. ms. 2980). In addition, an extraordinarily large number of masses is known through references in contemporary inventories, and some twenty-one masses formerly at D-brd: DS were destroyed in World War II. The source situation accurately reflects the status that Capricornus' works enjoyed during his lifetime and later, insofar as he is one of the few composers whose works were disseminated widely in both prints and manuscripts at that time.

The earliest masses of Capricornus that can be dated positively are those of his Opus musicum, written during the

[114]Concerning Capricornus' biography, see the following: Hans Buchner, "Samuel Friedrich Capricornus (1629 [sic]-1665): Sein Leben und seine Werke," Diss. Ludwig-Maximilians-Universität München 1922, pp. 1-44; J. Bachmair, "Leichenpredigten auf Gastorius, Capricornus und Joh. Beer," Zeitschrift für Musikwissenschaft, 13 (1930-1931), 44-46; Richard Rybarič, "Samuel Capricornus in Bratislava (Pressburg)," in Musica Antiqua III: Acta scientifica (Bydgoszcz: Bydgoskie towarzstwo naukowe, 1972); Henning Siedentopf, "Dokumente zur württembergischen Musikgeschichte des 17. und 18. Jahrhunderts," Zeitschrift für Württembergische Landesgeschichte, 36 (1977), esp. 339-42; and Kerala J. Snyder, "Samuel Friedrich Capricornus," The New Grove, III, 759-60. Also illuminating is the essay written by Capricornus to counter criticism directed toward him by the Stuttgart organist Böddecker in 1657. The document is printed with commentary in Josef Sittard, "Samuel Friedrich Capricornus contra Philipp Friedrich Böddecker," Sammelbände der internationalen Musikgesellschaft, 3 (1901-1902), 87-128.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

composer's tenure at Pressburg.[115] Like other works in the collection, they are concertos of very large dimensions: the first mass is set for concerted and ripieno vocal choirs à 5, two violins, two clarini, three trombones, and continuo; the second is scored for concerted and ripieno choirs à 4, two violins, two cornetts, and three trombones. Both works consist of settings of the complete mass ordinary.

In formal conception these early masses of Capricornus reveal the composer's familiarity with the Italian and Austrian mass repertories in their use of cyclic principles of organization.[116] In both works one encounters, for the first time in a Lutheran mass, a da capo repetition of the first

[115]The Opus musicum is discussed in Richard Rybarič, "Opus Musicum Samuela Capricorna (1655)," Musicologica slovaka, 5 (1974), 7-49. In this article, Rybarič (p. 11), writes that all of the compositions in the Opus musicum were drawn from the 112 works listed in Capricornus' own inventory of his works, compiled sometime before 1655 (the document is preserved at the Evanjelícka a. v. cirkevna knižnica, Bratislava). See also Rybarič, "Samuel Capricornus in Bratislava (Pressburg)," p. 117.

[116]Capricornus' acquaintance with and admiration of this repertory is confirmed by his frequent references to its principal representatives (Valentini, Bertali, Carissimi) in his prosaic defense against Böddecker (see n. 114). Rybarič, "Samuel Capricornus in Bratislava (Pressburg)," p. 120, characterizes the influences absorbed by Capricornus as follows: "Stilgemäss entspringt das Schaffen des Capricornus aus italienischen Quellen. Während mitteldeutsche und norddeutsche Autoren die italienische Inspiration als Stimulanz auffassten und ihre Errungenschaften dem Geist der Deutschen Reformation anpassten, nimmt Capricornus die italienische Tradition als verbindliches Muster. Er knüpft einerseits an die Polychorie, jedoch nicht an das akkordisch-euphonische venezianische Modell, aber eher an den gestrengeren kontrapunktischen römischen Stil und an die Monodie."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

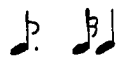
"Kyrie" following the "Christe," indicated by the rubric "Kyrie ut supra."[117] This practice follows the lead of Italian and Austrian composers, in whose masses such da capo repetitions of the first Kyrie verse were becoming commonplace (see Sander, passim). Moreover, in Mass I the music of the "Christe" is recalled in the Agnus Dei at the phrase "dona nobis pacem."[118] The lengthier movements of the masses, the Gloria and Credo, provide fewer opportunities for such wholesale repetitions of major sections, but within each of the major internal divisions of these texts Capricornus develops tightly knit formal structures. The extent to which this occurs is illustrated by the Gloria of the first mass (the complete movement is transcribed in Appendix C as Example 7).

The movement is divided into several major sections, each of which is treated with considerable independence. They might be through-composed, as in the setting of verses 2 and 3 through 6, or they might have a rudimentary repetitive structure, as in the opening setting of the text of the intonation. But more involved structures are detectable as well. The large section covering mm. 62-115, for example, while not in-

[117]The da capo repetition of the first Kyrie verse became increasingly common in the concerted mass in general after ca. 1640. Examples from the contemporary Catholic repertory are cited by Adler, p. 36, Sander, passim, and Vogt, pp. 63, 65, and 71-72.

[118]Vogt, p. 75, observes that the same cyclic gesture occurs in Mass VIII of Melchior Glettle's Expeditiones musicae classis III: Missae concertatae . . . Opus III (1670).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

volving large-scale repetitions, is unified by the use of the rhythmic motive  at the dactyls which open three of the four verses set (in the final verse, the motive is shifted to an internal position). More striking, however, is the setting of verses 11 through 13 which, as shown below, creates a large ternary form:

Form	Text	Measures
A	Qui tollis peccata mundi,	116-22
B	miserere nobis	123-31
C	Qui tollis peccata mundi, suscipe deprecationem nostram	132-56
A^1	Qui sedes ad dexteram Patris,	157-63
B	miserere nobis	164-77

At the text of verses 14 through 16 ("Quoniam tu solus Sanctus. . . . Jesu Christe"), a bipartite structure based on an ostinato in the continuo is formed:

Form	Text	Measures
	Quoniam tu solus Sanctus	178-83
A	tu solus Sanctus etc.	183-93
	tu solus Sanctus etc.	193-98
A^1	tu solus Sanctus etc.	199-209
	tu solus . . . Jesu Christe	209-11

Finally, the through-composed "Amen" section deserves comment, insofar as it is set off from the preceding material as an independent cadential area, based on the development of a single, short motive.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The development of distinct formal structures from groups of related verses may, like the adoption of the da capo in the Kyrie, be considered to be italianate in origin. In particular, Hans Sander has observed that the tendency to create ternary (ABA^1) forms in the Kyrie and at verses 8-10 and 11-13 of the Gloria (the "Domine" and "Qui" verses) became increasingly characteristic of masses by Italian composers after ca. 1640.[119] Indeed, one can point to examples from as early as Alessandro Grandi's mass of 1630.[120] Because no earlier Lutheran composer adopted this approach, one must assume that Capricornus became familiar with it at Pressburg and Vienna, through the works of Catholic Italian and Austrian composers.

A connection with the Catholic mass repertory is also visible in the composer's rhetorical treatment of particular verses and individual words. Florid passages for the concerted voices occur typically at words of praise and adoration, and the responsorial nature of the texts of verses 11 through 13 is underscored by their setting in dialogue fashion. Other rhetorical gestures include the rests following the word "pax" to illustrate the sense of the text (a figure called "suspiratio" by Kircher), and the sustained tones on the word "sedes."

[119]Sander, pp. 104-05. Schnoebelen, p. 206, notes that verses 11-13 are treated similarly in numerous masses by Bolognese composers, including Maurizio Cazzati and Giovanni Paolo Colonna.

[120]Jerome Roche, "North Italian Liturgical Music in the Early Seventeenth Century: Its Evolution around 1600 and its Development until the Death of Monteverdi," Diss. University of Cambridge 1967, p. 243.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Precedents for virtually all of these are to be found in masses by contemporary Catholic composers, as the studies of Adler, Sander, Roche, et al have shown. At verses that are relatively inexpressive or which lack vivid imagery, the composer writes in a declamatory homophonic style, for example, at "Gratias agimus tibi propter magnam gloriam tuam."

A conservative trait of the masses in the Opus musicum is the treatment of the various performance groups involved. The ripieno chorus, for which partbooks were printed, double the concerted parts in tutti passages (very rare exceptions occur at points of imitation). The function of the trombone ensemble is primarily to double tenor parts and the bass voice. The first violin typically doubles the alto voice at the octave, while at such places the second violin doubles the cantus. At other passages, these two major instrumental groups play an obbligato role, providing interludes based on material stated immediately preceding by the vocal choir(s). The clarini and cornetts are used more sparingly, usually to concertize with the solo vocal choir or with the other instruments; they are used to reinforce the texture only at major cadences. The large-scale combinative practices of these masses connects them with the concerted mass tradition of the Viennese court, which is otherwise represented by Capricornus' older contemporaries Valentini and Bertali, but also such later composers as Antonio Draghi, Heinrich Schmeltzer, Johann Caspar Kerll, and Franz Heinrich Biber.[121]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Because they were disseminated only in manuscripts or appeared in print at a relatively late date, Capricornus' other masses are of comparatively lesser interest to this dissertation than those of the Opus musicum. They nevertheless warrant attention inasmuch as they contribute to a general view of tendencies in Protestant mass composition after mid-century.

Both Schild and Buchner believed that Capricornus' manuscript masses at D-brd: DS were composed during the composer's Pressburg period. The source of nineteen of these works (Mus. ms. 1797k, now destroyed, consisting of three bass partbooks) substantiated this, since it bore the date March 1657. It is also very likely that eighteen of these works are identifiable as the masses grouped together as "Opus primum" in the composer's own works-list, compiled before 1655 (see n. 115 above). In spite of its incomplete state of preservation, Buchner's examination of this material yielded the following conclusions about these masses: all were missae breves; the majority were set for chorus with two violins, whereas only

[121]Sander, p. 111, calls the large-scale settings a conscious return to the Gabrieli practice: "Das was die Messen des Deutschen Samuel Bockshorn (1655) aus den übrigen instrumental begleiteten und gleichartige konzertierenden Werken einer italienischen Zeitgenossen hervortreten lässt, ist ihre Instrumentierung, die sich nicht mit dem üblichen Streichtrio begnügt, sondern durch die Forderung obligater Klarinen und Posaunen bewusst auf die Gabrielische Praxis mit ihrer instrumentalen Farbigkeit zurückgreift." More concrete connections could also be made to the instrumental practices of Valentini's and Bertali's concerted masses.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

isolated works employ other instruments (cornetts, flutes, trombones, or viols); none involved da capo repeats in the Kyrie; instrumental sonatas and ritornellos occurred in several masses; a tripartite division of the Gloria was preferred, articulated at verses 2, 11, and 17; and texts beginning with words of three syllables frequently initiated sections in tempus perfectum.[122] Two other masses, comprised of the complete Latin ordinary, were also extant in Darmstadt prior to the Second World War. According to Buchner they shared many of the typical characteristics of the 1657 collection. Notable, however, was the presence of a Kyrie da capo in the one mass preserved complete at that time (in Mus. ms. 1797e, scored for CCATTB concerto and ripieno, two violins, three trombones, and basso continuo), the setting of the Gloria intonation for solo bass with two violins, and the instrumental sonata which preceded the Sanctus.[123] Schild further remarks that this mass was distinguished from the other masses at D-brd: DS and those of 1655 in the preference for soloistic vocal writing and the independence of the instrumental parts.[124]

The manuscript source of Capricornus' masses in the Bokemeyer collection is mentioned by Buchner only in passing. Although the manuscript contains two masses, Buchner was aware

[122]Buchner, pp. 74-77.

[123]Buchner, pp. 78-81.

[124]Schild, p. 94.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of only the first, which he judged to be qualitatively inferior to those at D-brd: DS and in the Opus musicum; on this basis he questions the work's authenticity.[125] Schild makes note of the superficial consideration Buchner accorded this source, argues in favor of the attribution to Capricornus, and offers a few observations about the structure of the masses. Their formal conciseness, in particular, is noted; an example is found in the Kyrie of the second mass, which is set as a single, integrated movement.[126] Both masses are, indeed, extraordinarily compressed, and are further distinguished by their tendency toward soloistic vocal writing in the Gloria movements. Although such passages are more common in these manuscript works than in the masses published in 1655, they do not match them in expressiveness. The role of the instruments is close to that seen in the Opus musicum masses: they frequently double the vocal parts, and less often concertize with them. There are no introductory instrumental sonatas or internal ritornellos.

This consideration of Capricornus' contribution to the history of the concerted mass is concluded by a review of his Opus aureum missarum of 1670. The publication is of great general interest insofar as it is part of a posthumous series of Capricornus' works printed from engraved plates by the

[125]Buchner, p. 87.

[126]Schild, p. 95.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Würzburg publishers Johann and Johann Caspar Bencard. The artistic quality and generally high level of performance ability required by the masses of this print and the others of the series set them apart from the standard fare of the contemporary printed repertory.[127]

The print contains four masses in various settings, arranged in order by mode (see the listing of contents in Appendix A, entry no. 30). Masses I and IV are scored for a choir of four voices (CATB), Masses II and III differ in their inclusion of an obbligato secondary chorus à 4 (CATB), and all require two violins (Mass III also calls from two cornetts). The first two masses set the complete Latin ordinary, while the others are missae breves. Only in Mass II are the Gloria and Credo intonations set.

The sectional structure of the larger movements is usually determined by the individual verses, and is often articulated with changes of meter and texture. But the specific treatment in each mass varies. Mass III, composed in a very

[127]Concerning the publication of these and Capricornus' other posthumously published works see Hartmut Schaefer, Die Notendrucker und Musikverleger in Frankfurt am Main von 1630 bis um 1720: Eine bibliographisch-drucktechnische Untersuchung, Catalogus musicus, 7 (Kassel: Bärenreiter, 1975), I, 395-97; II, 486-89. Elisabeth Noack, "Samuel Capricornus," MGG, II (1952), 818, states incorrectly that the manuscript Vorlage of this publication is found at D-brd: DS. Rybarič, "Samuel Capricornus in Bratislava (Pressburg)," p. 115, repeats this assumption, and speculates further that they were composed at Pressburg. A comparison of these works to the musical examples and descriptions provided by Buchner shows that none of these masses were extant there in manuscript form.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

compressed, full, choral style, even forms and exception to this general sectional approach in that it maintains a rather uniform texture and $\frac{6}{4}$ meter throughout. As such, this work belongs to a tradition of composing tripla, sesquialtera, and sextupla masses, represented by such composers as Johann Stadlmayr (Missa I, in Missae breves, 1641), Francesco Turini (Missa in tripla, in Messa da capella, 1643), Christoph Sätzl (Missa super Diei solemnia, in Cantiones genethlicae ad Christi cunas V. vocibus admodulatae, 1644; Missa IX, Ein Kind beboren in meiner Seel., in Novem missae novae, 1646), Feliciano Suevus (Missa I, Surrexit Christus, Sesquialtera, in Liber secundus missarum concertatarum, 1655), as well as the Lutheran composers Sebastian Knüpfer (Missa "Freu dich sehr o meine Seele" and Missa "O Welt ich mus dich lassen," in the manuscript D-ddr: Bds, Mus. ms. 30171), and Andreas Hammerschmidt (Missa VI, in Missae, 1663).[128]

If any common traits among the masses of the Opus aureum missarum are to be found, they consist in the tendency to employ cyclic organizing principles and the appearance of a soloistic approach to part-writing. Both of these characteristics are most apparent in Masses I and IV. In the first mass the cyclic approach to form is expressed on a large

[128]Concerning use of triple meter in masses by Swiss composers see Vogt, pp. 64 and 91.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

scale, by the da capo form of the Kyrie, the repeat of the "Osanna" section of the Sanctus (indicated by the rubric "Osanna ut supra"), and by the recall of the "Amen" section of the Gloria at the close of the Credo (this occurs in Mass II as well). The two former practices were well established in the contemporary Catholic mass repertory; for the latter, one can refer to precedents in masses by Tarquinio Merula and Carlo Grossi.[129] In Mass IV (transcribed in full in Appendix C as Example 8), the cyclic principle is applied less pervasively; a single example occurs in the Gloria, where the first "Kyrie" theme is alluded to at the text "propter magnam gloriam tuam" (mm. 24-27). Of greater importance in the formal organization of the movement is Capricornus' creation of smaller repetitive forms. In the Kyrie, the theme of the first verse is recalled in the third, creating an ABA^1 ternary form. In the Gloria, similar structures unfold at verses that are related in content and grammatical structure--an approach noted above with respect to the Gloria of the first mass of the Opus musicum; in particular, this occurs in the three "Domine" verses (mm. 28-46) which establish a form that can be diagrammed as ABA^1CD, and the three successive verses beginning with the word "qui" (mm. 47-101), where a larger $ABA^1(B^1)CB^2$ structure is formed.

[129]Sander, pp. 94, 114. Repetitions of the "Amen" of the Gloria at the close of the Credo are mentioned also by Adler, p. 36, and Vogt, pp. 70 and 74.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A new sense of the soloistic possibilities of the four-part choir is most evident in the fourth mass of the Opus aureum missarum. It is seen in the frequent passages for solo voice at texts of particular reverence: examples are found at verses 3 through 6 (mm. 9-19), in which a florid bass line is developed sequentially, puncuated by brief, homophonic statements in the other parts at the close of phrases, and in the bass melisma at the utterance "Jesu Christe" (mm. 36-39). A solo style also pervades the vocal part-writing, particularly at imitative passages in the Kyrie, where the refinement of the individual contrapuntal lines achieves a true sense of soloistic ensemble music. A work of this kind is far removed from the large concertos of the Opus musicum, which are more thoroughly dependent upon the large-scale combinative techniques promulgated by Capricornus' Austrian and Roman contemporaries, and it might therefore be supposed that the mass originated in the composer's later Stuttgart years. The function of the instruments in this mass, and in the others of the 1670 print, departs similarly from the older approach. No large instrumental choirs doubling vocal parts appear here. Rather, the instruments in each mass concertize with the voices, restating or introducing vocal material, and perform independently in brief ritornellos or in sinfonias that introduce major sections (in Mass II).

Only two other printed sources from the seventeenth century contain concerted Latin masses by Lutherans, and both

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

were published after the issue of Hammerschmidt's masses: they are the collections of Reuschel and Peter described earlier. Both consist primarily of masses in concerted style, and both exhibit the same diversity in scoring and style that marks Hammerschmidt's Missae and Capricornus' Opus aureum missarum.

In a general constructive sense, Reuschel's concerted masses are tied to the combinative practices described by Praetorius half a century earlier. All but one are missae breves and include concerted and ripieno vocal choirs (Mass IX is an exception in that it includes a setting of the Sanctus, and the secondary vocal group functions as an obbligato concertizing ensemble). The ripieni are referred to as "complementa," and may be omitted as circumstances dictate. The concerted and ripieno choirs are further distinguished in the individual partbooks through the respective designations "ad organon" and "ad chorum plenior[um]." Two instruments are called for in Masses V, VI, VII, and X (violins and cornetts), while Mass IX requires two violins and two viols. In his use of these performance resources, Reuschel prefers the alternation of smaller and larger blocks of sound to the exploitation of the soloistic possibilities of the coro favorito. The treatment of the instruments reflects more clearly the date of the masses' origin: although they are used primarily for color and structural reinforcement in tutti passages, they are usually independent from the vocal parts in their voice-leading. Moreover, each of the five masses with obbligato instru-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ments opens with a short instrumental "sonata" or "symphonia."

Like the other masses by Reuschel discussed earlier, his concerted masses are unremarkable in their expressiveness. Considered collectively, however, the masses of the Decas missarum sacra show a striking regularity in the treatment of form in the Gloria movements. This is not apparent in the cyclic use of thematic materials, but rather in the definition of the sectional structure through changes of meter. Table III-2 intabulates these changes in the Gloria movements of all ten masses.

Two major points emerge from an examination of the Table: the preference for tempus imperfectum at the beginning of the mass, and the setting of the concluding verse "Cum Sancto Spiritu in gloria Dei Patris. Amen" in tempus perfectum (¢ 3) in nine works. Nearly as conspicuous is the introduction of triple meter at verse 7 and the subsequent reversion to ¢ at either of the two succeeding "Domine" verses. Further, one notes the common change to tempus perfectum at the "Qui tollis" (verse 11), followed by a return to alla breve meter at "Qui sedes." In only three instances is the "Quoniam" verse emphasized through a change in meter. The predictability of the sectional (metric) structure of these masses as seen in the Gloria movements suggests the possibility that Reuschel might have modeled them on works by other composers. This seems all the more likely when one considers that the Decas missarum sacra was the composer's first publi-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

TABLE III-2

Metric Structure in Reuschel's Masses

Text	Mass: 1	2	3	4	5	6	7	8	9	10
Gloria in excelsis Deo	-	-	-	-	-	-	-	¢3	-	-
Et in terra pax hominibus bonae voluntatis	¢	¢	¢	¢	¢	¢	¢	¢	¢	¢
Laudamus te Benedicimus te. Adoramus te. Glorificamus te	¢3						¢3		¢3	
Gratias agimus tibi propter magnam gloriam tuam			¢3	¢3	¢3	¢3		¢3		¢3
Domine Deus, Rex caelestis, Deus Pater omnipotens	¢		¢			¢	¢			¢
Domine Fili unigenite, Jesu Christe					¢			¢	¢	
Domine Deus, Agnus Dei, Filius Patris										
Qui tollis peccata mundi miserere nobis	¢3			¢	¢3 ¢	¢3	¢3		¢3	¢3
Qui tollis peccata mundi suscipe deprecationem nostram										
Qui sedes ad dexteram Patris miserere nobis.	¢				¢3	¢	¢		¢	¢
Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe						¢3	¢3		¢3	
Cum Sancto Spiriti in gloria Dei Patris. Amen	¢3	¢3	¢3	¢3	¢			¢3		¢3

cation, shows clear signs of having been a student work, and is otherwise lacking in originality of expression. Indeed, some of the changes in metric proportion coincide with practices seen in masses by other composers examined above; it will also be seen that they agree with Hammerschmidt's procedures in some of his concerted masses. A single prototype would be sought in vain, however. It would seem more likely that Reuschel adopted certain practices in mass composition that he perceived as conventional, and that the predictability with which they occur in his masses is only a symptom of his dependence as a composer on routine structures.

Christoph Peter's three Latin concerted masses are qualitatively superior to those of Reuschel, and are more diverse in scoring and style. As with his motet-style and polychoral works discussed above, this derives substantially from the choice of antecedent pieces in these concerted imitation masses. Two are based on Latin sacred concertos by Italian composers, while the third employs a German concerted motet. In each case, the models were known from contemporary prints, as indicated below:

VI. MISSA . . . Ad imitationem: O admirabile nomen Jesu, cujus majestatis gloria. Josephi Tricarici (printed in the anthology Has alias cantiones sacras ab excellentissimis musices auctoribus, compiled by F. de Silvestri; RISM 1654²)

VII. MISSA . . . Ad imitationem: Beweise HErr deine wunderliche Güte/ etc. Tob. Zeutschners (printed in Zeutschner's Decas prima oder Musicalischen Fleisses Erster Theil, 1652; RISM Z 169)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

XII. MISSA . . . Ad imitationem: In te Domine speravi, non confundar, &c. Johan. Rovetta (printed in the anthology Erster Theil geistlicher Concerten und Harmonien, compiled by A. Profe; RISM 1641[2])

In spite of the variety offered by these masses, they exhibit also a tendency toward formal conventionalization. This stems in part from the imitation procedure, which governs the cyclic use of themes and the sequence in which borrowed material is employed. But it is also apparent in the sectional division of the mass texts and how they are treated. In Masses VI and XII major divisions of the Gloria are articulated at the texts beginning "Gloria in excelsis" (tempus imperfectum), "Qui tollis" (tempus imperfectum), and "Quoniam" (tempus perfectum). In Mass VII the definition of the "Quoniam" verse in the form is not made through a change in meter. Instead, a change from the prevailing tempus imperfectum to triple meter occurs at verse 17. In all three masses this latter closing verse is greatly extended relative to the preceding sections. In other words, certain of those formal stereotypes discerned in Reuschel's masses are also operative in Peter's. Beyond this, there are two additional common elements: the general use of two treble concertizing instruments (Masses VI and VII) and the appearance of an instrumental sinfonia (preceding the Gloria in Mass VII); and the auxillary nature of the "Capella" parts (they are not, however, printed separately, but their entrances are indicated by cues in the printed partbooks).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Summary and Discussion

In nearly all of the Latin masses transmitted in prints that have been surveyed above, the traditional motet style is used in works intended for less capable choirs. With J. R. Ahle, the motet style characterizes entire collections of works that include primarily devotional motets. In the cases of Reuschel and Peter, motet-style masses appear in publications that include works of relatively greater performance difficulty. With all three composers, this can be interpreted in accordance with Krummacher's observations regarding the printed repertory in general during this period (see Chapter II), i.e., the publication of works in similar settings provided for a simplified published format and enhanced saleability (Ahle), and the inclusion of works with a wide range of performance demands made a publication attractive to the broadest possible market (Reuschel, Peter). But a further dimension is perceivable in Reuschel's mass print: it is clear that, in this work, Reuschel also attempted to demonstrate his facility in composing in a variety of styles, the more academic of which he identifies loosely by their technical names. This aspect of the publication is underscored by the solicitation of Schütz's approval in the dedicatory poem.

Schütz himself did not contribute to the Latin mass repertory, but his use of archaic structural techniques in the German mass of the Zwölf geistliche Gesänge, as well as the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

circumstances of the work's publication, suggest that it was conceived for pedagogic purposes. Peter's collection shares in this stylistic academicism through the use of techniques of polyphonic derivation (if one understands these within the pedagogic tradition of emulation), but no attempt is made to identify particular works as illustrative of certain styles.

It is striking that, during this period, very few composers who represented the more progressive currents in musical composition--those who Krummacher identifies, generally, with the manuscript repertory--composed masses in the retrospective motet style or stile antico. A single example has been cited in the person of Christoph Bernhard. Another possible example is David Pohle (1624-1695), whose masses have been lost. The explanation for this situation is to be found above all in the German theoretical tradition that placed the stile antico outside the realm of art music, since it offered extremely limited possibilities for rhetorical expression through musical figuration. It is noteworthy in this connection that the two masses of Bernhard discussed above are distinguished from vocal-polyphonic masses of the printed repertory in the strictness of their style, a matter that emphasizes their academic (rather than practical) nature.

It might be noted further that, after ca. 1670, the academic stylistic current represented by Bernhard's masses was to attract relatively greater interest, especially among city and court composers. The most conspicuous example is Johann

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Theile (1646-1724), a student of Schütz who was also in contact with Bernhard at Hamburg. His Pars prima missarum of 1673 includes six masses in stile antico. Their academic character is emphasized by the composer's preoccupation with contrapuntal devices (particularly invertible counterpoint), and by his remarks in the dedication that he had not intended them originally for publication, but for private devotions.[130] The collection also includes in its introductory pages a Sendschreiben or open-letter by Christoph Bernhard which praises the style of the masses, noting that they had won the approval of the "Verständigen," i.e., those well-schooled in contrapuntal art.[131] In addition, he comments that, because they are not difficult to perform, they would be welcome at most localities, and people would not be discouraged from buying them.[132] Theile's mass collection of 1686, now lost but described in detail by Johann Walther,[133] contained eight masses, all of

[130]The masses are discussed by Elizabeth Jocelyn Mackey, The Sacred Music of Johann Theile, Diss. University of Michigan 1968 (Ann Arbor: University Microfilms, 1969) I, 88-90 and 249-55.

[131]A facsimile and translation appear in Mackey, I 305-07.

[132]Mackey, I, 305. "I have no doubt at all that the work of the gentleman will surely find its admirers especially considering that in most localities one can come most easily to the ordering of such a type of music, since our present style with its tempo [speed of notes] and multiplicity of voices usually frightens people from buying."

[133]Johann Walther, Musikalisches Lexikon, pp. 602-03. Walther's transcription of the title page and contents are reproduced in Appendix A, entry no. 37.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

which were written in a learned contrapuntal style.[134]

From the same period stems also a mass in stile antico attributed to Dietrich Buxtehude (ca. 1637-1707), that is preserved in the Düben collection at S: Uu. Although this would be Buxtehude's only extant stile antico work, the date of the copy (1675)[135] connects it to a period during which the composer is known to have cultivated an interest in esoteric counterpoint, and during which he also had contact with Bernhard and Theile--considerations that support the attribution in Düben's copy.[136]

In later examples of stile antico masses, the abstract interest in counterpoint apparent in these masses of Theile and Buxtehude defers to the elaborative techniques of the cantus firmus (chorale) mass seen in Bernhard's works. Such

[134]Carl Dahlhaus has argued that two masses from Theile's manuscript Musikalisches Kunstbuch might have derived from this publication (see Appendix B, entry no. 30). The masses published in 1686 are also undoubtedly among those included in the list of his own works published by Theile in 1701, the Opus musicalis compositionis noviter elaboratum (Merseburg: Christian Gottschick, 1708 [manuscript correction to 1701], RISM T 648).

[135]Bruno Grusnick, "Die Dübensammlung: Ein Versuch ihrer chronologischen Ordnung. III: Die chronologische Ordnung der Sammlung," Svensk tidskrift för musikforskning, 48 (1966), 163.

[136]Kerala J. Snyder, "Dietrich Buxtehude's Studies in Learned Counterpoint," Journal of the American Musicological Society, 33 (1980), 549, and Snyder, "Dietrich Buxtehude," The New Grove, III, 530. Concerning the authenticity of the attribution see also Martin Geck, "Quellenkritische Bemerkungen zu Dietrich Buxtehudes Missa brevis," Die Musikforschung, 13 (1960), 47-50.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

masses were composed by Joachim Ernst Spahn (1646-1699), Friedrich Wilhelm Zachow (1663-1712), and also by Theile.[137] In these works, and in those strict stile antico masses discussed earlier, there is a refinement that sets them apart from the works examined from the printed repertory (Theile excluded). They represent the art of the skilled contrapuntist, the "Verständigen," and are not to be considered liturgical Gebrauchsmusik.

Although the concerted style was the preferred idiom for the composition of works of great artistry, the number of concerted masses by mid-seventeenth-century Lutheran composers is relatively small. Among the few examples from the printed repertory before 1660, two works, by Scheidt and Otto, continue the imitation mass tradition while adopting new compositional techniques. Neither follows the architypal structural procedures of the classical imitation mass, but both present highly individual examples of the cyclic use of thematic material. Ahle's concerted Missa a 10 (1657) combines the constructive procedures and expressive possibilities of the concerted style with an approach to form that is rooted in the motet. Unlike the earlier concerted masses of Scheidt and Otto, it employs obbligato instruments that concertize with the voices, provide brief ritornellos, and have independent voice-leading in tutti passages. Capricornus' two masses

[137]Krummacher, Die Choralbearbeitung, p. 328; see also p. 450, n. 682.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

from his Opus musicum (1655) are retrospective in their use of instruments. With respect to form, however, they show a distinctly more modern orientation. Ternary structures occur on a large scale (as in the Kyrie da capos), within sub-sections of larger movements, and thematic material is recalled from one movement to another. Precedents for all of these are to be found in contemporary masses by Catholic Austrian and Italian composers which circulated in both printed and manuscript form. Beyond this, Capricornus' masses of both 1655 and 1670 are remarkable for their consistent sensitivity to the meaning of the mass texts, manifest in a parallel consistency in the manner in which particular verses or individual words are set.

In two collections of masses published after 1660, a tendency toward conventionalization in approach to the sectional and metric structure of the mass was also noted. The majority of Reuschel's masses follow a predictable pattern with respect to where changes in meter occur. While they are symptomatic of the composer's reliance upon organizational routines, they also reflect a general tendency in the mass to associate certain verses with particular metric proportions. The same is true, albeit to a lesser extent, of Peter's concerted masses, where form is governed foremost by the traditional organizational principles of the imitation mass.

The masses of Reuschel and Peter, as well as those of Capricornus' Opus aureum missarum, are characterized in addition by a change in approach to instrumental writing. Instead

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the older practice of employing instruments in large choirs, alternately concertizing with or doubling the vocal parts, a preference for smaller ensembles, usually two violins or cornetts which have greater independence in voice-leading and might provide independent sonatas or ritornellos, is found.[138] A soloistic approach to vocal writing is notable in certain masses of Peter and Capricornus as well, while Reuschel's masses are of a more consistently full choral texture.

Turning to the manuscript repertory of concerted masses from the mid-seventeenth century, one finds relatively few surviving works, especially from the period before 1663. A comparatively larger number of masses by Bernhard can be documented from contemporary inventories, but none survive. In one mass attributed to him that is extant, the instruments appear to be a later addition (see n. 79). Of the numerous masses by Capricornus that circulated in manuscript, only two are extant. They are extraordinarily concise works, but otherwise share some of the general stylistic characteristics of his printed masses. From the years of ca. 1663 to ca. 1675, a similar situation with respect to numbers of known works exists. It is noteworthy, however, that the majority of these masses stem from composers active in central Germany (Sebastian Knüpfer, Johann Christoph Pezel, Clemens Thieme, Johann

[138]The preference for the smaller instrumental ensemble, consisting usually of two violins, was manifest much earlier in masses by Italian Catholic composers, where their use was often optional. See Sander, pp. 98-121, passim.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Theile, etc.), and many had some contact with the court musical establishment at Dresden.

When the data presented in Appendixes A and B is analyzed statistically, one arrives at the conclusion that, between ca. 1655 and ca. 1675, there occurred a resurgence of interest in the Latin figural mass. The reasons for this are clarified only in part by the survey presented above. Certain masses in motet style or stile antico can be associated with a renewed interest in compositional technique, based on the classical contrapuntal style of the sixteenth century. Such works appear in some printed collections, but more often are preserved only in manuscript copies not intended for performance. The growth of interest in the concerted mass, however, did not have its origins in such long-standing theoretical and compositional traditions. It seems to have been stimulated, rather, by several factors.

Among these has already been cited the relative economic recovery after the end of the Thirty Years' War, and the consequent rebuilding of city and court music establishments. But in Electoral Saxony a further circumstance appears to have contributed to the growth of interest in the mass. In the years after ca. 1650, the concerted mass was promoted as the central event of the divine service by the Italian musicians at the Chapel Royal in Dresden, as the court diaries reveal. Eberhard Schmidt has calculated that over fifty masses by Albrici, Peranda, and Pallavicino were performed there between

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

1650 and 1673.[139] It seems likely that their activity as mass composers must have had some tangible influence on those central German Lutherans who were in contact with the court chapel at this time. And while Krummacher has stressed the distinctness of compositional traditions in court and provincial settings, it would appear that, in this specific case, the activities at the Electoral chapel in Dresden provided an example to be emulated even among those composers who were the main representatives of the contemporary print tradition. Evidence to support this can be drawn from several sources. These include the introductory remarks from Hammerschmidt's Missae (which are discussed in Chapter IV), as well as Bernhard's Sendschreiben in Theile's mass print of 1673, which notes that (stile antico) masses were still performed at "the Imperial and Electoral Saxon . . . chapels."[140] It is also relevant that the enthusiastic interest in the genre evidenced in the printed repertory between 1655 and 1675 stems almost exclusively from central Germans, most of whom appear to have had contact with members of the Dresden Hofkapelle.

In addition to the specific influence of musical activities and the Italian musicians at the Dresden court, one can point to a parallel rise in the number of mass prints by Catholic composers available at German markets between the close

[139]Eberhard Schmidt, p. 205.

[140]Mackey, I, 306.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of the Thirty Years' War and ca. 1675 (see the listings in Göhler's catalogue of musical works offered in the published Messkataloge of the time).[141] Several Latin masses by Italian Catholic composers also became widely known in Protestant Germany through the anthology Geistliche Konzerte, issued in four parts between 1641 and 1646 by Ambrosius Profe of Leipzig.[142] These volumes contain masses by Giovanni Rovetta, Orazio Tarditi, and Galeazzo Sabbatino. Were one also to examine systematically inventories of contemporary music collections, the impression that masses by non-Lutherans occupied a significant place in the performance repertory would be unavoidable. It suffices for present purposes to acknowledge the inevitability of their influence.

In conclusion, it must be observed that the reawakening of interest in the figural mass experienced in Lutheran Germany was relatively short-lived. Between 1673 and 1720 only a single print containing masses was issued by a Lutheran (Theile), and the few masses preserved in manuscripts were generally composed for large city churches or aristocratic

[141]Albert Göhler, Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien (Leipzig, 1902; rpt. Hilversum: Frits A. M. Knuf, 1965).

[142]Concerning the influence of these volumes see Jerome Roche, "Anthologies and the Dissemination of Early Baroque Italian Sacred Music," Soundings, 4 (1974), 11-12.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

courts.[143] Two main factors brought about this situation: First, it was precisely at this time that the Pietistic movement, represented by such theologians as Theodor Grossgebauer and Philipp Jakob Spener, began to have a concrete influence on the genres of music cultivated for use at liturgical services; vernacular genres were preferred to Latin, devotional genres and de tempore mass settings displaced the figural ordinary. Second, the changing conditions of music publishing in the later decades of the seventeenth century made the publication of whole collections of masses increasingly less practical. Those works issued during this period--by Theile and even by Buttstett in 1720--appear not to have been distributed widely, and none survive today complete.

[143]Theile's masses were published in 1686; Johann Heinrich Buttstett issued a collection of masses in 1720 with the title Opera 1 sacra, bestehend in 4 neukomponierten Missen, von unterschiedlichen sowohl Vocal- als auch Instrumental-Stimmen (Erfurt: Wemman [printed Müller]). No exemplar is listed in RISM; the citation here is transcribed from Eitner, II, 254.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CHAPTER IV

THE MASSES OF ANDREAS HAMMERSCHMIDT

This final chapter focuses on the masses of Andreas Hammerschmidt's Missae of 1663. The print is described physically, an overview of its contents is presented, and manuscript copies are inventoried. The body of the chapter examines the masses analytically, in four sections, each of which is devoted to a group of masses related by considerations of style and/or instrumentation. Emphasis is again placed on discernment of large formal structures and the rhetorical treatment of the texts, for it is from these that Hammerschmidt's ties to contemporary traditions of mass composition are to be found. From this discussion, and from information presented in Chapters I through III, some answers to the questions raised in the Introduction concerning the historical place of Hammerschmidt's Missae are proposed. The Chapter is supplemented by musical examples in the text, and by transcriptions of four masses--one each from the four groups isolated in the analytical discussion--in Volume II.

The Print

Although his Missae were not published until 1663, they were planned by Hammerschmidt (and had possibly been begun) as early as September 1658. In his Fest- Buss- und Dancklieder,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the composer advises the "greatly favored music lover" to "expect next from me, to honor God, a work of diverse styles of masses, with 5, 6, 7, 8, 9, 10 and more voices."[1] The first notices of publication appeared in the book trade catalogues of Gross at Leipzig for the spring and fall of 1662; in both cases citations occur in that division of the catalogue listing prints distributed only through the Leipzig market.[2] One is not to assume from this that Hammerschmidt's masses were already available for purchase at that time. As Göhler points out, listings in the Leipzig section of the trade catalogues frequently served to announce forthcoming publications.[3] The latest notice of the Missae's availability is found in Gross's catalogue from the spring of 1663.[4] The composer's introductory remarks are dated "1 Maj. 1663."[5]

Physical Description

Hammerschmidt's Missae is the largest of his publications, both in the number of partbooks printed and in the

[1]Dritte Stimme partbook, fol. [3]^{r}: "Gehab dich wohl/ und erwarte künfftig/ GOtt zu Ehren/ von mir/ ein Werck unterschiedlicher Arten von Messen, mit 5. 6. 7. 8. 9. 10 und mehr Stimmen."

[2]Göhler, II, 37.

[3]Albert Göhler, Die Messkataloge im Dienste der musikalischen Geschichtsforschung (Leipzig, 1901; rpt. Hilversum: Frits A. M. Knuf, 1965), p. 19.

[4]Göhler, Verzeichnis, II, 37.

[5]Vox III partbook, fol. 2^{v}.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

dimensions of the individual works it contains. The publisher was Hammerschmidt's associate of long standing, Christian Bergen of Dresden, who contracted two printers for the preparation of the work: Gottfried Seyffert of Dresden and Johann Caspar Dehn of Zittau.[6] It was issued in thirteen quarto partbooks measuring 15.5 x 19.5 centimeters. Table IV-1 indicates the printer and collation of each. Partbooks 12 and

TABLE IV-1

Partbook Collation of Hammerschmidt's Missae

Partbook	Printer	Collation
Vox I	Seyffert	$A-I^4$, K^2
Vox II	Dehn	$A-I^4$
Vox III	Dehn	$A-N^4$, O^2
Vox 4	Seyffert	$A-N^4$, O^2
Vox 5	Seyffert	$A-O^4$
Vox 6	Seyffert	$A-N^4$
Vox 7	Seyffert	$A-F^4$, G^1
Vox 8	Dehn	$A-H^4$, I^2
Vox 9	Seyffert	$A-E^4$
Vox 10	Seyffert	$A-C^4$
Vox 11	Dehn	$A-O^4$
Vox 12	Seyffert	$A-O^4$
Vox 13	Seyffert	$A-O^4$

13 are identical but for two details: the substitution of the

[6]Members of the Bergen family were involved in the publication of the following works of Hammerschmidt, listed by RISM citation number: H 1940-46, H 1948-49, H 1951, H 1953-54. After ca. 1660 Christian Bergen no longer printed his own publications, but usually contracted them out to Gottfried Seyffert (who printed under the name of his father, Wolfgang). In two cases involving Hammerschmidt, two printers were employed: the first part of the Musicalische Gespräche and the Missae. Concerning Bergen's activity as a publisher see Joseph Benzing, Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet, Beiträge zum Buch- und Bibliothekswesen, 12 (Wiesbaden: Otto Harrassowitz, 1963), p. 85.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

word "Violon" for "Continuus," and "Vox 13" for "Vox 12" in the latter.

A diplomatic transcription of a sample title page printed by Seyffert appears in Appendix A, entry no. 26. Those issued by Dehn differ slightly. An example is transcribed below:

A. & Ω.
ANDREAE HAMMERSCHMIDII
MISSAE,
V. VI. VII. IIX. IX. X. XI. XII.
& plurium Vocum, tam vivae Voci,
quàm Instrumentis variis
accommodatae.
[printer's device]
Vox. 8.
[rule]
DRESDAE
Impensis Christiani Bergen, Bibliopola,
ZITTAVIAE, Typis Dehnii, 1663.

The Vox III partbook is outstanding among the others in that it is provided an ornate, copper-engraved title page. A facsimile appears as Plate 1 in Volume II of this dissertation. The page is designed as a sected compartment. In the upper portion a valley is depicted, with mountains rising in the background. In the foreground appear, from left to right, three kneeling figures: David, with a harp at his feet; Moses, before whom lie the two tablets of the decalogue; and Manasses, who is shackled. They utter the phrases, respectively, "Kyrie eleison, Christe eleison, Kyrie eleison." Their prayers are directed toward a deity, represented by a sun breaking through the clouds and identified by the Hebrew name "Jehova." Angelic faces are visible in the clouds; above

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

them are three banderoles, bearing the phrases "Gloria in excelsis Deo," "Sanctus, Sanctus, Sanctus," and Domin[9] Deus Zebaoth." In the center of the compartment is a cartouche, with the following inscription:

A & Ω
ANDREAE HAMMERSCHMIDII
MISSAE,
V.VI.VI.VII.IIX.IX.X.XI.XII. et plurium Vocum, tàm vivae Voci, quàm Instrumentis varijs accomodate.
Vox III.
Dresdae Impensis Christiani Bergen, Bibliopolae, 1663.

In the center of the lower section is a cartouche containing a portrait of the composer with the inscription "AEtat.51." To the left stand four singing choristers, above whom one reads, on a banderole, "Pleni sunt coeli et terra." To the right are four standing musicians playing three violins (viole da braccia) and a violone; above them is a banderole bearing the words "Gloriâ tuâ, Gloriâ tuâ." The engraving is signed by "Centurio Wiebel. Delin" (i.e., Centurio Wiebel, 1616-1684, the Saxon court painter, designer of the engraving) and "J. Casp. Höckner, b. 1629, Electoral Saxon court engraver).

In spite of the large number of partbooks, the arrangement of the masses in them is, in most cases, clear and logical. This is due in large part to the consistency of the settings in the masses. Table IV-2 illustrates the distribution of parts in the thirteen volumes. The partbooks for voices 3 through 5 consist, respectively, of the parts for cantus 1, cantus 2, and altus. Partbooks 11 through 13 pre-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

TABLE IV-2

Distribution of Parts in Hammerschmidts's Missae

Partbook/Printer:* Mass		I D	II D	III S	4 S	5 S	6 S	7 S	8 D	9 S	10 S	11 D	12 S	13 S
1	(pro choro)	Cm1	Cm2	C1	C2	A	T	-	-	-	-	B	Bc	Vo
2	(pro organo)	Cm1	Cm2	C1	C2	A	T1	-	T2	-	-	B	Bc	Vo
3	(pro choro)	Cm1	Cm2	C1	C2	A	T1	-	T2	-	-	B	Bc	Vo
4	(pro organo)	Cm1	Cm2	C1	C2	A1	T	-	A2	-	-	B	Bc	Vo
5	(pro choro)	Cm1	Cm2	C1	C2	A	T1	-	T2	-	-	B	Bc	Vo
6	(pro organo)	Vn1	Vn2	C1	C2	A	T	-	-	-	-	B	Bc	Vo
7	(pro organo)	Vn1	Vn2	C1	C2	A	T	-	-	-	-	B	Bc	Vo
8	(pro choro)	Cm1	Cm2	C1	C2	A	T1	T3	T2	-	-	B	Bc	Vo
9	(pro organo)	Vn1	Vn2	C1	C2	A	T	-	-	-	-	B	Bc	Vo
10	(pro organo)	Vn1	Vn2	C1	C2	A	T1	T2	-	-	-	B	Bc	Vo
11	(pro organo)	Vn1	Vn2	C1	C2	A	T1	-	T2	-	-	B	Bc	Vo
12	(pro organo)	Vn1	Vn2	C1	C2	A	Tbn 1	Tbn 2	-	-	-	B	Bc	Vo
13	(pro organo)	Vn1	Vn2	C1	C2	A	T	Tbn 1	Tbn 2		Tbn 3	B	Bc	Vo
14	(pro organo)	Vn1	Vn2	C1	C2	A	T1	Tbn 1	Tbn 2	T2	Tbn 3	B	Bc	Vo
15	(pro organo) (K)	Vn1	Vn2	C1	C2	A	T	Tbn 1	Tbn 2	Ct1, 2;Tm	Tbn 3	B	Bc	Vo
	(G)	Tr1	Tr2											
Sanctus		Tr1	Tr2	C1	C2	A	Tbn 3	Tbn 1	Tbn 2	T1,2 Tm	Tbn 4	B	Bc	Vo
16	(pro organo)	Vn1	Vn2	C1	C2	A	T2	Tbn 3	T1	Tbn 1,2	Tbn 4	B	Bc	Vo

* S=Seyffert; D=Dehn

sent the parts for bassus, bassus continuus, and violon. Vox 6 consists of tenor or tenor 1 in all but Masses XII, the Sanctus, and Mass XVI. In these cases it presents trombone 1, trombone 2, and tenor 2, respectively. In the Vox I and II partbooks are the treble instrumental parts for each mass. They are labeled "complementa" in Masses I through V and VIII, by which one understands that they are to be included in a performance ad libitum. Although they are not designated as such, their range, character, and the use of the G-clef indicate that they are to be played by violins. Masses VI, VII, IX through XIV, the Kyrie of Mass XV, and Mass XVI call specifically for violins. Otherwise, these partbooks provide parts for trompeta 1 and 2.

The other partbooks comprise the remaining parts required by Mass VIII and the larger concerted masses--those with additional alto or tenor vocal parts, a trombone chorus, cornetts, and/or timpani. The arrangement of masses in these volumes can, indeed, become confusing, particularly in Vox 9, which contains parts for cornetts (Mass XV, Kyrie and Gloria), tenors 1 and 2 (Mass XV, Sanctus), and trombones 1 and 2 (Mass XVI); it also includes a timpani part for the Sanctus of Mass XV, with the rubric: "Notice concerning the timpani for the fifteenth mass, ad libitum: this part must be copied out."[7]

[7]Vox 9 partbook, p. 20. "Nachricht zum Paucken über die 15. Messe, nach Beliebung. Diese Stimme muss abgeschrieben werden."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The awkward distribution of parts in these volumes is not clarified by their indexes, which are carried over unchanged from the other partbooks and which are intended only to give a general overview of the contents of the collection (see Volume II, Plate 8). Nevertheless, it might be observed that the printed format of the Missae is far less confusing than that of his earlier Vierdter Theil Musicalischer Andachten or his Kirchen- und Tafel-Music, which are cited by Krummacher as examples of publications that pose great practical difficulties to the user.[8]

Introductory Material

The prose introduction to the Missae is presented in the opening folios of the Vox III partbook. The publication is dedicated to Siegmund Horn, Bürgermeister of Freiberg in Meissen, who is addressed by Hammerschmidt as "distinguished patron" (facsimiles of the dedication and other introductory matter are found in Volume II, Plates 2 through 5). One might infer that Horn, as the sole individual to whom the print was dedicated, contributed financially to its publication.

In the three paragraphs of the introduction, Hammerschmidt addresses two subjects that can be interpreted as arguments justifying the publication of a collection so unusual

[8]Krummacher, Die Überlieferung, pp. 55-57.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in the contemporary Lutheran sacred music repertory. He speaks first of the historical recognition by cultured peoples of the social value of music, citing the Hebrews, the ancient Greeks (in particular, Aristotle), and the classical Romans. He stresses the importance of music especially in education, and in so doing he raises the traditional Lutheran argument in the defense of the preservation of Latin in the divine service.[9]

A second justification for the publication of the work is apparent in the second paragraph. The composer notes that "commendable music" had often been brought to Germany, and had been embraced and imitated by musicians at "the courts of high potentates and republicans" (fol. 2^{V}). He then continues:[10]

> And one has not little cause to wish that the fundamentally benevolent God would, for His own honor and for the comfort and edification of His Church, all-mercifully awaken and receive further distinguished patrons and protectors of this distinctive and most useful art.

In speaking of "commendable music" Hammerschmidt is undoubtedly alluding to works by foreign musicians, known through their activity in Germany as well as through the dissemination

[9]See Bunner, p. 64.

[10]Vox III partbook, fol. 2^{V}. "Und hat man nicht wenig Ursache zu wüntzschen/ es wolle der Grundgütige GOTT zu seiner selbst eigenen Ehren und seiner Kirchen zu Trost und Erbauung/ allgnädig dieser vortreflichen hochnutzbaren Kunst fernerweit vornehme Patronen und gute Gönner erwecken und erhalten."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of their works in prints and manuscripts there. The reference to musicians at the "courts of high potentates and republicans" would comprehend above all, from Hammerschmidt's perspective, the Italian and German members of the Dresden Chapel Royal. Hammerschmidt's remarks indicate that he feels that the spreading of the "most useful art" of these musicians would lead to the comfort and edification of its listeners. In its particular context, they seem to be referring to the art of the Latin mass as it was cultivated at the Electoral Saxon court chapel. Support for this view can be drawn from (1) the fact of the composer's visits to the court, and (2) documentation of regular performances of Latin figural masses on Sundays and high feasts at the court chapel during this period. As was observed in Chapter III, the latter consisted almost exclusively of works by the Italian chapel master Albrici and his successor Peranda.

It would appear, then, that Hammerschmidt himself regarded his mass collection of 1663 as a pious attempt to popularize the newly revived art of the Latin mass as he had become acquainted with it. This acquaintance was owed in part to the availability of some masses by Lutheran composers (Rauch, Selle, Capricornus, and Ahle) and Catholics in prints, but also--and probably more importantly--to his personal exposure to masses by the Italian composers at Dresden. Beyond this, the Missae can be viewed as the completion of the composer's manifest goal of providing in his publications an

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

encyclopedic collection of music for all facets of the divine service (represented otherwise by the Musicalische Andachten, the Dialogi, and the Musicalische Gespräche).

The dedication is followed on folio 3 by a commendatory poem "über Herrn Andreas Hammerschmiedts . . . Neu aussgefertigte und wohlstimmende Messen" by Michael G. Schirmer (1606-1673). Schirmer had served since 1636 as Subrektor of the Berlin Gymnasium zum Grauen Kloster (since 1651 as Conrektor), and from 1637 he held the title of Imperial Poet. In later years he had also become known as a composer of hymn texts, and was associated in particular with Johann Crüger. His poem composed for Hammerschmidt's mass print is conventional, but it also alludes to the conflicts with contemporary musicians for which the composer seems to have been somewhat notorious. Schirmer compares the sneering laugh of Michal to the harp-playing of David (a reference to 2 Sam., 16ff.) with the criticism Hammerschmidt endured, and he advises him not to hear "what evil tongues speak." The poem otherwise is of interest as further evidence of the breadth of Hammerschmidt's literary acquaintances.

The introductory material is completed on folio 3^{v} by the composer's remarks to the "favored music-lover." It begins thus:[11]

> In these my full-voice masses, complementa could have been extracted; because, however, contrary to expectation this work has become too large without

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

> this [they have been omitted]. Consequently, a diligent music director will, at his discretion, endeavor in this task, so that this my work might attain its full effect.

These comments indicate that complementa, i.e., the choral ripieno parts for the masses, were not printed because of the additional expense this would have incurred. Instead, in the missae pro organo, cues in the continuo partbooks inform the music director of the individual voice entrances in passages for a reduced performing ensemble, and provide a guide to the entrance of the vocal ripieno chorus. The ripieni could therefore enter upon the signal of the director, or additional parts could be copied out as required--a more difficult alternative since cues do not appear in the vocal partbooks. An example of such a manuscript complementum part is, however, to be found in D-ddr: Dlb, Mus. Pirna 51, and is discussed further below.

Hammerschmidt concludes by advising the reader that some copies of his Kirchen- und Tafel-Music (1662) had been distributed without having been corrected, and states that one

[11] Vox III partbook, fol. 3^{v}. "In diesen meinen vollstimmigen Missen, hätten Complementa heraus gezogen werden können/ weiln aber über verhoffen ohne diss dieses Werck zu gross worden/ Alss wird einem fleissigen Directori in seine discretion gestellet/ sich hierinne zubemühen/ damit diese meine Arbeit vollend ihren vollkommenen effect erlangen möge."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

should expect from him a work of "full-voiced harmonies, which includes the Magnificat." (This statement apparently refers to the Fest- und Zeit-Andachten, which includes as item no. 27 a "Magnificat deutsch.")

Organization of the Masses in the Print

Two levels of organization can be discerned in the Missae. The first is numerical. The individual masses are arranged according to ascending number of obbligato voices. In Masses I through V and VIII, the treble instrumental parts are called complementa and are therefore to be considered optional. Hence they are not included in the reckoning of the total number of voices of each mass. It is for this reason that Mass V, for example, described in the index as "à Vocib. 6. & 2. Instrum.," precedes Mass VI, which with five vocal and two (obbligato) instrumental parts might at first glance appear out of place.

The second level of organization is stylistic, and is indicated by the terms "pro choro" and "pro organo" that accompany the numerical title of each mass. Masses I, III, V, and VIII are described as "pro choro," the remaining works as "pro organo." In her dissertation concerning the Lutheran mass, Emilie Schild advances the idea that these designations refer primarily to the location of the performers. She writes that the masses requiring a small ensemble would have been per-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

formed at the choir organ (positive) at the Zittau Johanniskirche, whereas the larger masses would have been perfomed at either of the two larger organs, or "pro organo."[12] But it must be recognized that in a print which was intended for general use under widely varying performance conditions, the terminology Hammerschmidt used would have had to have been meaningful outside of the immediate surroundings of the Johanniskirche. Indeed, designations such as "per choros" were universally employed in Germany, and implied the kind of performance conditions described by Schild. The meaning was not strictly spatial, however, but had become, by association, to be a general means of differentiating motet-style from concerted works. As Martin Geck points out in his monograph on Buxtehude, phrases such as "auf der Orgel" had become common in the entire concerted literature, while "ausserhalb des Orgelchors" (i.e., per choros) referred only to the older motet repertory.[13]

[12]Schild, p. 86. "Hammerschmidts 'pro organo' und 'pro choro' bezeichnen also die räumliche Verteilung des musizierenden Apparates. Dass in dieser räumlichen Unterscheidung der Festlichkeitsgrad der Litrugie und somit des aufzuführnden Werkes angegeben wurde . . . ist aus der musikalischen Beschaffenheit von Hammerschmidts Messen ersichtlich. Während die ersten sieben Messen für geringe Besetzung, teils pro choro, teils pro organo, bestimmt sind, sollen die neun folgenden mit der reicheren Besetzung, also dem höheren Festlichkeitsgepräge, alle pro organo, auf der grossen neuen Orgel, musiziert werden."

[13]Die Vokalmusik Dietrich Buxtehudes und der frühe Pietismus, Kieler Schriften zur Musikwissenschaft, 15 (Kassel: Bärenreiter, 1965), p. 61.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In his Vierdter Theil Musicalischer Andachten, Hammerschmidt had employed the term "per choros" in connection with several pieces to distinguish them generally as motet style compositions. In all such works, he indicates further that the continuo part is to be considered optional by the phrase "cum et sine Fundamento." The remaining works in the collection are concertos with obbligato continuo, and in several cases are so distinguished by the term "Conc[erto]."

The use of the terms "pro choro" and "pro organo" in the Missae is very similar. The former occurs in connection with masses that are set for a single vocal ensemble, i.e., in works where no distinction is made between concerted and ripieno choirs--here no solo cues occur in the continuo part. Furthermore, the continuo part in these masses functions as a basso seguente, suggesting the possibility that they could also be performed "sine Fundamento." The words "pro organo" are applied to works in which a concerted relationship exists between the vocal ensembles and the continuo part is obbligato. In Masses II and IV solo voices are identified as "solus," and are cued in the continuo part with the word "sola." At the entrance of the remaining voices--the capella--there occurs the cue "à 5" (justification for the use of the term capella to describe these parts is found in its application to works that are structured similarly in the Vierdter Theil Musicalischer Andachten); it is unnecessary in these two masses to "extract" further ripieno parts. In the remaining masses "pro organo,"

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

however, cues do not distinguish solus and capella parts, but a choir of favoriti and the optional ripieno chorus--and it is for these works that it would be necessary to signal physically the entrance of the ripieni from the continuo desk or, if the two groups were to be separated, to actually copy out additional parts.

Texts of the Masses

Fifteen of Hammerschmidt's masses are Lutheran missae breves. A single work, Mass XV, departs from this scheme in that it includes a Sanctus. The texts of each movement are presented untroped and in Latin. None include any of the textual variants found in the liturgical altar books of, for example, Lossius and Keuchenthal, which had distinct festal associations. The text of the Sanctus is abbreviated, however, omitting both "Osannas" and the "Benedictus." The form of this latter text might be considered regional (compare Otto's mass), but such textual omissions in the Sanctus are by no means limited to the Lutheran repertory.[14]

Notation

The masses of 1663 are printed in modern notation. All note values from the semifusa to the breve occur within movements, while the longa and double longa are reserved for use as the final notes of movements or large divisions of the

[14]Examples from the Swiss mass repertory, for example, are cited by Vogt, p. 93, and n. 195.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

form within a movement. The fusa and the semifusa occur only as flagged notes. Coloration, which represents a holdover from white mensural notation, is used occasionally in cadential phrases, to indicate hemiola in tempus perfectum. Ligatures are not employed. Dotting of notes occurs regularly, to the exclusion of the use of ties. Slurs are employed in vocal parts to indicate prolongation of a syllable over two or more consecutive notes, but they are used only occasionally; in Mass XIII, they occur in the instrumental parts to indicate articulation. Barlines are not used to mark off regular measures, but do occur at ends of major sections of the masses. In the exemplar examined at F: Sim, manuscript barlines have been added at intervals of a breve in many partbooks. The chiavi naturli on the first, third, and fourth lines, and the F-clef on the fourth line are used for vocal as well as instrumental parts; G-clefs are used for treble instruments (complementa, violin, cornett, and trumpet). Meter is indicated by two symbols: ¢ designates tempus imperfectum (in the partbooks printed by Gottfried Seyffert the sign C is also used), whereas $¢^{3}_{1}$ indicates tempus perfectum (again, the signs C^{3}_{1} and $^{3}_{1}$ also occur in Seyffert's partbooks for tempus perfectum).[15]

[15]The relationship of the metric signatures used by Hammerschmidt is to be understood as proportional, i.e., three semibreves after the proportion $¢^{3}_{1}$ equal in duration one minim after the sign ¢ (i.e., $¢^{3}_{1}$ 𝅗𝅥. = ¢ 𝅗𝅥). The musical examples in this chapter and the transcriptions in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Both the sharp and the flat occur as accidentals with their conventional modern meaning, or they might serve to cancel an accidental indicated previously or in the key signature; they are also used as cautionary symbols. In the continuo parts, the following figures are employed: 3, 4, 5, 6, and 7; 6♯ indicates that the sixth above the bass is to be raised, 6♭ that it is to be flatted; the sharp sign (♯) raises the third above the bass, while the flat indicates a flatted third above the bass or cancels a sharp. All figures are arranged horizontally. The editorial treatment of these conventions in the examples for this chapter and in the transcriptions of Hammerschmidt's masses that supplement it are discussed in Volume II, pp. iv-vii.

Manuscript Copies

All manuscript sources containing masses by Hammerschmidt of which I am aware are copies or arrangements of works printed in the Missae. In Robert Eitner's Katalog der Musikalien-Sammlung der Joachimsthalschen Gymnasium zu Berlin, an inventory of manuscript 600 records under item 102 the following: "Hamm[erschmidt] Andr. Missae 5. voc. super: Sey . . . wieder

Volume II reduce the notated values after the tripla by one-half, and consequently the signature $\frac{3}{2}$ is employed. For a short discussion of the occasional confusion caused by metric proportions in music of the mid-seventeenth century see Arthur Mendel, "A Brief Note on Triple Proportion in Schuetz," The Musical Quarterly, 46 (1960), 67-70.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

zufrieden meine Seele, S. 362. (Kyrie und Gloria)."[16] That the work was composed by Hammerschmidt seems doubtful. The overwhelming majority of Hammerschmidt's works were disseminated in prints, and there is no printed or manuscript concordance for this mass. Furthermore, the technique of polyphonic derivation is employed by Hammerschmidt in no other works. Such a composition would consequently be very exceptional in his oeuvre. Its seems likely that Hammerschmidt was the composer of the model--it could well have been the setting of "Sei nun wieder zufreiden meine Seele" à 5 (CCATB, bc) from his Vierdter Theil Musicalischer Andachten. Whether this is the case cannot be verified, however, since the manuscript has been lost since 1914.[17]

Of the extant manuscript copies of works from the Missae, only one is preserved complete. It is a manuscript without signature at CS: BRhs, described and inventoried by Eva Pikorová in her article "Rukopisný zbornik viachlasných skladieb zo 17. stor."[18] According to Pikorová's researches, the manuscript consists of 111 sacred vocal works in score, principally sacred concertos, and was copied in Saxony ca. 1667. It was,

[16]Beilage zu den Monatsheften für Musikgeschichte (Berlin: T. Trautwein, 1884), p. 10.

[17]Renate Blechschmidt, Die Amalien-Bibliothek, Berliner Studien zur Musikwissenschaft, 8 (Berlin: Merseburger, 1965), p. 33.

[18]Musicologica slovaka, 2 (1970), 79-130.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

possibly, brought to Slovakia by a member of the family of Štefan Pilárik who had been active in Saxony, perhaps even in Zittau.[19] The manuscript contains a mass by Simone Zavaglioli (fl. 1641-1644), five from Reuschel's Decas missarum sacra, and three from Hammerschmidt's Missae (Masses I through III). I have been unable to examine this manuscript personally or to acquire a microfilm copy of it.

Incomplete copies of masses by Hammerschmidt are preserved in two manuscripts at D-ddr: Dlb, namely, Mus. Pirna 51 and Mus. Löbau 53.[20] The former derives from the collection of the Stadtkirche St. Marien at Pirna. It consists of a single bass partbook containing thirty-five sacred vocal compositions by various composers. According to Wolfram Steude, it was compiled by two copyists between 1670 and 1685.[21] Included as item 23 is a "Capella zum Sanctus auss. Hammersch. Missen." It includes only those predominantly homophonic passages that begin where the cue "à 13" occurs, and excludes those vocal passages marked "à 6." The existence of the part confirms, then, that Hammerschmidt's advice that parts for choral "complementa" could be extracted from his masses did indeed find practical realization.

The manuscript Mus. Löbau 53 stems from the Latin school

[19]Pikoravá, pp. 118-24.

[20]I am grateful to the Sächsische Landesbibliothek for having provided microfilm copies of these sources.

[21]Wolfram Steude, Die Musiksammelhandschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden, Quellenkataloge zur Musikgeschichte, 6 (Wilhelmshaven: Heinrichhofen's Verlag, 1977), p. 186.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

at Löbau, and was copied by Christain Mauke (cantor of the Nikolaikirche there 1663-1680) and others between ca. 1660 and ca. 1680.[22] It consists of partbooks for C1, C2, A1, T1, T2, and B1. It contains as item 121 manuscript copies of the cornett and trumpet parts to Hammerschmidt's Mass XV, in the C1 and C2 partbooks. It will be recalled that, in the print, the cornett parts appeared in the Vox 9 partbook, together with the timpani part, and the trumpet parts appeared in the Vox I and II partbooks. The copies in Mus. Löbau 53, item 121, might well represent an attempt by the Löbau cantor Mauke to alleviate the practical difficulties of use posed by the printed version, or it might indicate that the music director intended that the violins and trumpets both perform in the Gloria of that mass. Item 141 of this manuscript is an arrangement of Mass XV for a smaller ensemble. It bears the title "Missa A. H. â 12. in 7. Stimen gezog[en]." It is of interest insofar as it forms part of a repertory of such arrangements from the later seventeenth century and is discussed further below.[23]

A final manuscript copy of a work from Hammerschmidt's Missae is preserved at PL: GD, as Ms. Cath. q. 37. It is described in Otto Günther's Katalog der Handschriften der

[22]Steude, p. 147.

[23]Regarding these arrangements see Krummacher, "Parodie, Umtextierung, und Bearbeitung in der Kirchenmusik vor Bach."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Danziger Stadtbibliothek, Teil 4, as follows: "Missae Hammerschm[idianae]. Trombone 1 [et 2] extracta ab Abr. Lichtenbergern Cantore Catharinaeo Gedani 1683."[24] Although I have been able to confirm that the manuscript is still extant,[25] I have not been able to examine it in person or to obtain a microfilm copy of it.

Two other references to manuscript copies of Hammerschmidt masses can be cited, although the sources themselves have been lost or destroyed. The first is a copy of the "Missa tertia à 6 voc. v. A. Hammerschmidt" in ms. 44 of the St. Marienbibliothek at Elbing (the present polish city of Elbląg).[26] The manuscript has been lost since World War II.[27] The second is known only from an inventory of the choral library of the Michaeliskirche at Lüneburg, compiled by Friedrich Emanuel Praetorius in 1696; the contents of this document have been described in an article by Max Seiffert.[28] It included

[24]Vol. IV of Katalog der Danziger Stadtbibliothek (Danzig: L. Saunierschе Buch- und Kunsthandlung, 1911), 60.

[25]Letter of Zbigniew Nowak, 2 December 1981.

[26]Theodor Carsten, "Katalog der St. Marienbibliothek zu Elbing," Kirchenmusikalisches Jahrbuch, 11 (1896), 47.

[27]See Stephen A. Willier, "The Present Location of Libraries Listed in Robert Eitner's Biographisch-bibliographisches Quellen-Lexikon," Fontes artis musicae, 28 (1981), 228. The manuscript is not among those from Elbing now at PL: GD.

[28]"Die Chorbibliothek der St. Michaelisschule in Lüneburg zu Seb. Bachs Zeit," Sammelbände der Internationalen Musikgesellschaft, 9 (1907-1908), 593-621.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the "Sanctus Dominus Deus Zebaoth, à 12. CCATTB. con Tymp. 2 Tubis è Capell. à 5. (A)."[29]

The Missae pro Choro

In each missa pro choro the same basic divisions of the text are made. The Kyrie is tripartite, following the verse structure of the text, and each division is marked by a full cadence and the use of thick barlines. The Gloria also comprises three distinct divisions: the opening setting of the intonation, the "Et in terra pax" (verses 2 through 10), and the "Qui tollis peccata mundi" (verses 11 through 17). In some of the masses, other verses of the Gloria are clearly set off from the rest, for example, the closing "Amen" of Mass I, but in no case does Hammerschmidt distinguish them through the use of barlines, fermatas, etc. Within each of these larger divisions, the composer creates sectional structures following the constructive principles of the motet. In general, this approach carries with it a potential for formal diffuseness. This is particularly true with lengthy texts, such as those of the mass--especially when the long-standing conventions of model imitation, which prescribed the cyclic use of melodic material, are not operative. The extent to which Hammerschmidt overcomes this potential in his motet-

[29]Seiffert, p. 607.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

style masses, and the means through which he accomplishes this, are examined below.

Structural Considerations

In examining the Kyrie movements of the *missae pro choro*, one does not always find symmetrical ternary forms, in spite of the ABA structure of the text. Contrasts in meter do not occur (*tempus imperfectum* is used throughout), and no great differences in length of settings of the individual verses exist. Similarly, the juxtaposition of predominantly homophonic with predominantly contrapuntal settings of verses, such as was seen in Ahle's Missa à 6, is not used to delineate large-scale form. On the contrary, Hammerschmidt is more frequently dependent upon repetitive techniques, in particular, on the use of essentially similar thematic material in successive verse-settings. The recall of themes from the first "Kyrie" verse in the second is less common, and is important structurally in only one mass. In addition, a sense of formal homogeneity in the three divisions of the Kyrie is often established by the consistency of the composer's approach to structure on a smaller scale (i.e., within individual verses).

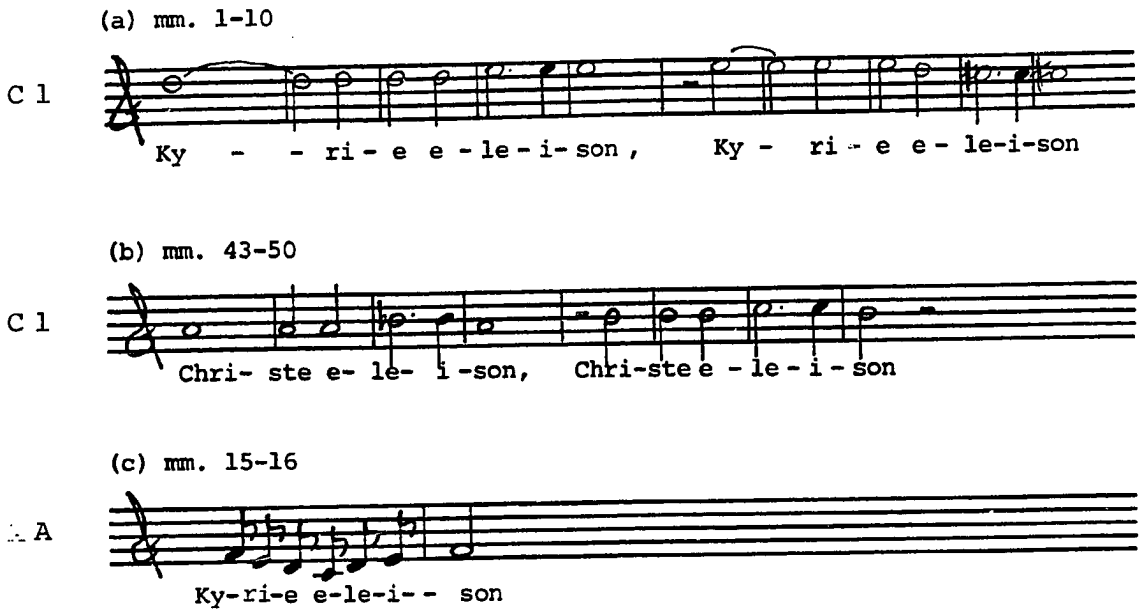
An example which illustrates both Hammerschmidt's use of repeated material and parallel structures is found in Mass V. The setting of the first "Kyrie" has a ternary form, diagramable as ABA^1. The opening section is based on a broad homo-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

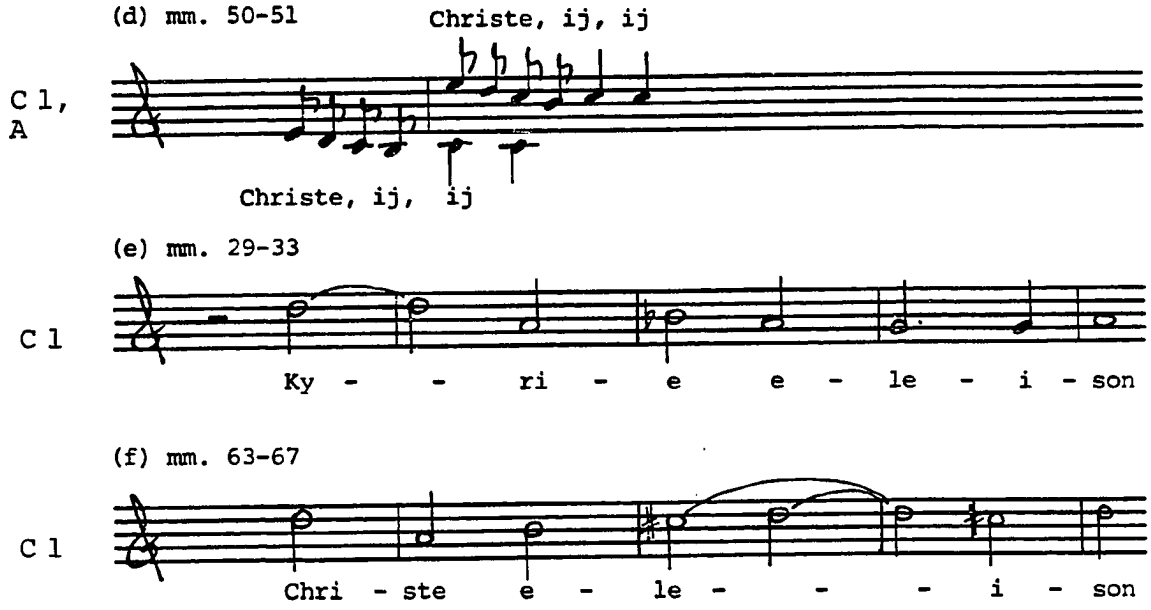
phonic statement of the text, forming a three-phrase period in mm. 1-15. A contrasting middle section develops a new, short motivic figure with successive imitative entries in paired voices (mm. 15-28), while the movement closes homophonically, employing a theme which is related in rhythmic structure to the opening phrases (mm. 29-42).

The form of the "Christe" closely parallels that of the preceding "Kyrie." Introductory and closing homophonic sections frame a central section based on a quick, motivic theme that is developed in paired imitation. The similarity in structure to the first "Kyrie" verse is emphasized further by the thematic relationships to it: one finds in each section that the melodic ideas are derived from those of the first verse (see Example 1). The second "Kyrie" introduces and de-

Example 1. A. Hammerschmidt: comparison of themes in the Kyrie of Mass V.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



velops new material, thereby establishing an overall AA^1B form in this movement.

Comparable large-scale structures are not created in either Mass I or Mass III. In the former, a subject that is used as a point of imitation in "Kyrie" 1 (Example 2a) is recalled in the second "Kyrie," in a rhythmically altered form (Example 2b). Its use in the latter case, however, is as a

Example 2. A. Hammerschmidt, Mass I: Kyrie.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

bridge connecting transposed statements of the principal subject of the section in which it occurs. Hence, its importance is gestural rather than structural.

Essentially different, and exceptional among Hammerschmidt's motet-style masses, is the literal repetition of the first "Kyrie" after the "Christe" in Mass VIII, indicated by the rubric "Kyrie ut supra." One can easily agree with Schild (p. 86) that this application of the da capo principle is a progressive feature of Hammerschmidt's masses, in the sense that it had Lutheran precedents only in the masses of Capricornus' Opus musicum, and that in later years the practice was to become normative in Lutheran figural masses.

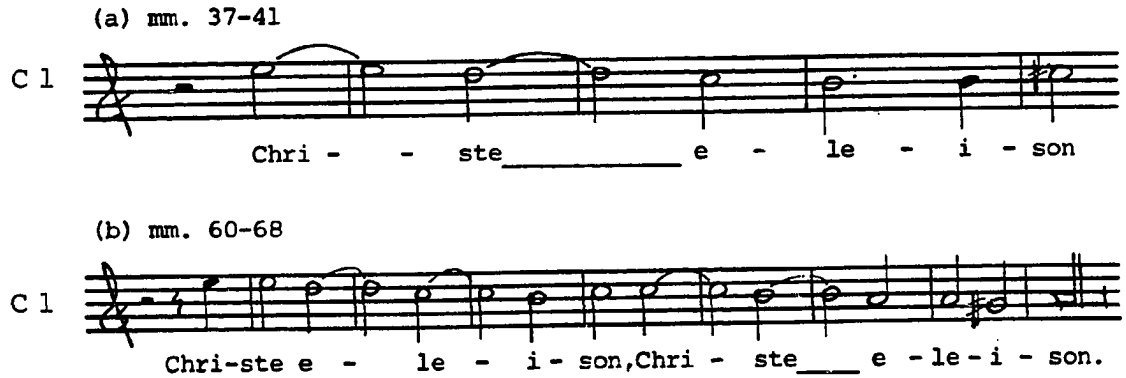
While such clarity of structure is exceptional on a large scale, the individual settings of the "Kyrie" verses are characterized by a certain consistency in formal design. Structures like those seen in Mass V are most common. In general, these consist of a declamatory, chordal introductory period, followed by a monothematic middle section employing a motivic subject in various contrapuntal textures, and closing with a broad section which frequently returns to homophony. Borrowing the terminology employed by Burmeister in his analysis of Lassus' motet "In me transierunt," these formal divisions can be described functionally in analogy with the parts of an oratorical address, namely, as the exordium, the corpus of the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

movement, and the epilogus.[30]

Within these monothematic movements, a feeling of ternary form is sometimes imparted, not only by the rhythmic and textural contrasts between the corpus, and the exordium and epilogus, but in some cases by the derivation of cadential phrases in the final section from motives stated earlier, as was seen in the first "Kyrie" verse of Mass V. A clearer example of thematic recall is found in the "Christe" of Mass I, where the second phrase of the first cantus, with its syncopated descending line, recurs in the two closing phrases (see Example 3). The same approach is followed in the "Christe"

Example 3. A. Hammerschmidt, Mass I: Kyrie.



of Mass VIII. The second "Kyrie" of Mass V, too, is similar, but insofar as the central section (corpus) of the verse

[30]Burmeister, Musica poetica, pp. 73-74. Earlier in the same chapter (p. 72), Burmeister describes these three principal divisions with the terms exordium, corpus carminus, and finis.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

is derived from the theme introduced in the exordium, the structural unity created by the use of derivative material is all the more significant.

Other forms are also distinguishable in settings of the verses of the Kyrie in these masses. In the first "Kyrie" verse of Mass III, a binary form is established by contrasting two imitative sections based on different themes. The first employs a rising minor second (Example 4a), the second a scalar line (Example 4b). The unity of the movement as a whole

Example 4. A. Hammerschmidt, Mass III: Kyrie.

is guaranteed, however, by the recall of the first subject at m. 13 to provide a transition to the final, homophonic cadential period in mm. 15-22. The second "Kyrie" of the same mass provides an example of a monothematic form, molded into a binary shape (AA^1B). The opening section is based on the imitative interplay of a broad scalar theme and its rhythmically compressed inverted form. Following a simultaneous cadence in all voices at m. 79, a longer second section un-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

folds, employing the same material in new contrapuntal combinations. The cadential epilogus is formed by the homophonic confluence of all voices at m. 94. While it has been represented as the "B" section of the form, this is best construed as an indication of its function and contrasting texture; melodically it is based on the descending figure of the inverted form of the principal theme, stated in augmented rhythmic values.

Such forms as have just been described are very compressed, but structures based on the extension of the ternary concept can also be cited. The first "Kyrie" of Mass I, for example, alternates with sections using a motivic subject in imitation, wherein two paired voices perform against a single voice in a contrasting range (Example 5). The form thus created is diagrammed as $ABA^1B^1A^2B^2$. As becomes apparent from a comparison of the phrases bracketed in Example 5, however, the subject of the "B" sections derives from the theme stated by the first cantus in mm. 5-8. Hence the sense of pervasive unity noted in the second "Kyrie" verses of Masses III and V characterizes this setting as well.

In the Gloria movements of Hammerschmidt's missae pro choro the structural principles of the motet are again followed with almost predictable consistency. Each new phrase of text is set to a new thematic idea, and forms a distinct formal section. Regardless of the character of the subject or how it is presented initially, these sections usually end with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 5. A. Hammerschmidt, Mass I: Kyrie, mm. 1-13.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a homophonic cadence in all voices; less often they dovetail with the section following. The tendency to create tightly unified forms is not as highly developed as in the Kyrie movements. The cyclic use of material from the Kyrie is rare, and never has structural significance (an example is the appearance, at m. 12 of the Gloria of Mass I, of a theme derived from the first "Kyrie" verse). Furthermore, opportunities to recall melodies at parallel phrases of the text, such as was seen in masses by Capricornus, are typically ignored. Some important exceptions do occur, however, and the composer is consistent in his approach to setting particular phrases and

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

words in all of the masses. While rhetorically inspired, these also have formal significance. In order to illustrate both the composer's usual approach to form and his most striking use of repetitive formal principles, a discussion of the Gloria of Mass VIII is presented below (an edition of the entire mass is found in Volume II, pp. 100-76).

The movement begins with a setting of the Gloria intonation. As in the other missae pro choro, this section is a complete formal unit in itself, separated from the next verse by a thick barline in all parts. (This construction would allow the performer the choice of excluding the polyphonic setting in favor of its being sung by the celebrant or cantor.) Its independence is emphasized by the use of tempus perfectum, which at this verse is normative in the motet-style masses--only Mass V sets the intonation in alla breve meter. The setting begins with paired imitative entries (T2, T3; A, T1), but these serve only to introduce the full choir at m. 4, which declaims the text homophonically with dactylic repeated chords. The cadence in mm. 7-9 adheres to Hammerschmidt's routine practice at this verse, which is to introduce hemiola in the penultimate measure, indicated by superfluously colored notes. This is not to be considered a personal trait, however. The practice belonged to the common stylistic vocabulary of the period, and was conventional at this phrase of the Gloria (compare the Gloria of Capricornus' Mass I of the Opus musicum in Appendix C, Example 7: mm. 1-31, passim)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and at analogous passages in other vocal and instrumental genres.

The second verse is divided musically into two phrases: "Et in terra pax" and "hominibus bonae voluntatis." The former is based on the following theme, stated in the second tenor:

Example 6. A. Hammerschmidt, Mass VIII: Gloria, mm. 10-12.

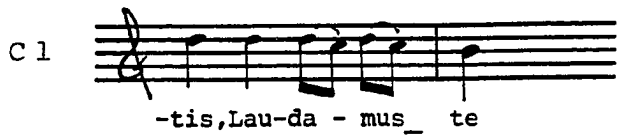
It is heard initially in parallel thirds with tenor 3, and is answered at the lower fifth by the bass. In the next several measures it is developed through alternating sequential statements à 2 and à 3, leading to a homophonic passage à 5 (ATTTB) in mm. 16-24. These full choral utterances are punctuated by statements of the original theme in parallel thirds by the two cantus voices at mm. 18-19 and mm. 21-24. The second textual phrase is set homophonically à 7 throughout, closing the second verse/section at m. 30.

The setting of the "Laudamus" verse follows the practice, already established as a rhetorical convention in concerted masses, of reducing the texture and introducing an embellished melodic line. In this case the thematic idea is not so florid as in some of Hammerschmidt's other motet-style masses.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Rather, it is based on an ornamented interval of a descending minor third, recalling in its slurred transitus figures the "Et in terra pax" theme:

Example 7. A. Hammerschmidt, Mass VIII: Gloria, mm. 30-31.



The figure is combined with a declamatory setting of the verse "Benedicimus te," and is developed in a manner reminiscent of that seen in verse 2: paired imitative passages, entering at different tonal levels and accompanied by repeated notes in one to three voices, lead to a homophonic cadential period in the lower five voices, while the two cantus parts enter in counterpoint with reiterated statements of the basic theme (mm. 30-41).

At mm. 41-46, a deliberate homophonic passage setting the verse "Adoramus te" occurs. The gesture is again a convention of the mass in general, at once underscoring the reverence of the text and illustrating the inclinatio corporis of the officiant to the cross at the utterance of these words. The same procedure is followed in each of Hammerschmidt's other motet-style masses, and a similar treatment of this text is also to be found in Ahle's Missa a 10 (Appendix C, Example 6: Gloria, mm. 10-13), to cite a Lutheran example. The final

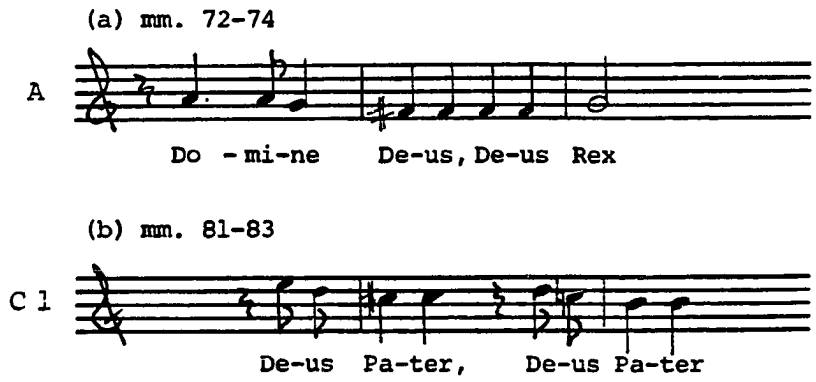
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

verse devoted to God's praises, "Glorificamus te," is set in a way that is familiar from other, earlier, Lutheran masses: successive entries in paired or solo voices present the text with a florid rhetorical flourish on the accented fourth syllable of "glorificamus," concluding with a homophonic cadential phrase.

Verse 7, "Gratias agimus tibi propter magnam gloriam tuam," is unremarkable in its setting. As is common at this text, the composer provides a declamatory homophonic setting employing many repeated chords, cadencing ultimately at m. 70.

At the three verses remaining in this, the second major formal division of the Gloria, Hammerschmidt takes the opportunity offered by their rhetorical similarities to create a distinct formal sub-structure. The first acclamatory invocation, "Domine Deus, Rex caelestis, Deus Pater omnipotens," is based on the paired imitative development of the phrase shown in Example 8a, and the derivative motive, given in Example 8b.

Example 8. A. Hammerschmidt, Mass VIII: Gloria.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Verse 9, stated twice in its entirety (mm. 86-94), contrasts a declamatory presentation of the text "Domine Fili unigenite," with the customary broadening at the name "Jesu Christe" (which, again, is accompanied by the celebrant's bow to the cross). The tenth verse, "Domine Deus, Agnus Dei, Filius Patris," recalls the motivic theme of verse 8, both in its falling third idea and the manner in which it is developed (see mm. 97-106). The indebtedness of this passage to the eighth verse lies not only in the motivic relationships of the themes, however; the entire polyphonic structure is derived from the passage at mm. 71-81. The following ternary form results:

A	Domine Deus, Rex caelestis, Deus Pateromnipotens.
B	Domine Fili unigenite, Jesu Christe.
A^1	Domine Deus, Agnus Dei, Filius Patris.

It must be observed that such treatment of these verses among Hammerschmidt's missae pro choro is unique to this mass. Indeed, such developed forms within the movement do not unfold in any of the three other motet-style masses.

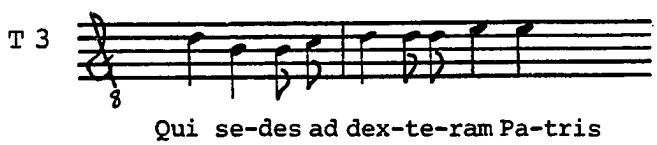
The third major division of the movement begins with the three litany-like petitions that commence with the word "qui" (verses 11-13). The verses are similar structurally and expressively, and the composer exploits this in his setting--not, however, to the extent seen in verses 8-10. Each consists of two textual phrases: an opening invocation of Christ,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

and the petition for His intervention. The responsorial potential of this verse-structure is realized in Hammerschmidt's setting. In verse 11 it consists of a homophonic setting of the first half of the verse, principally in minims, and a contrasting section in which "miserere nobis" is set in contrapunctus floridus, employing a scalar subject (see mm. 118-40). Verse 12 is also set in a two-part section, wherein a deliberate opening phrase is answered by a homophonic declamatory setting of "suscipe deprecationem nostram" (mm. 140-58).

The third invocation, "Qui sedes ad dexteram Patris, miserere nobis," recalls in its first phrase the falling third motive underlying several previous themes (see Example 9).

Example 9. A. Hammerschmidt, Mass VIII: Gloria, mm. 158-60.



But its appearance here is noteworthy only in a larger formal sense: it establishes a tangible thematic tie with preceding sections of the mass. Of greater local importance is the recall of the scalar theme to which the responsorial phrase "miserere nobis" is set at mm. 168-72. The following structure results:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A Qui tollis peccata mundi,
B miserere nobis
A^1 Qui tollis peccata mundi,
C suscipe deprecationem nostram
D Qui sedes ad dexteram Patris
B^1 miserere nobis

The form created by this use of thematic recall is reminiscent of Hammerschmidt's treatment of verses 8-10 in this same mass, and it is paralleled closely by the setting of the same verses in masses by several other composers mentioned already in Chapter III. Among Hammerschmidt's missae pro choro, however, such formal development at these verses is, again, unique.

The concluding doxology, "Quoniam tu solus Sanctus," etc. (verses 14-16), is presented twice, in varied statements, and each recalls significant thematic material from earlier sections of the mass. The first statement (mm. 173-88) declaims the text homophonically in the lower five voices, concluding with the traditional setting of Christ's name in long notes. At the cadential measures 183-84, Hammerschmidt recalls in the two cantus voices the phrase "miserere nobis" in its descending scalar form--a non-liturgical, rhetorical gesture that occurs also in Mass I. In the second statement of the text (mm. 188-202), the declamatory chordal idea of the first presentation of the verse is repeated in a varied form, but here it is embellished by the introduction of a new countersubject, again in the two cantus parts (see Example 10); it is based on the interval of a minor third, presented in an ascending melodic configuration. That it is related to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 10. A. Hammerschmidt, Mass VIII: Gloria, mm. 188-90.

earlier themes is clear from its intervallic structure, but also from its rhythm and slurred transitus motives. The section as a whole represents the rhetorical and musical climax of the movement. For this reason, the concluding verse "Cum Sancto Spiritu in gloria Dei Patris. Amen" is not strongly distinguished musically as an independent section, but instead dovetails with verses 14-16 and functions as a cadential extension of them.

Other Aspects of Style

It is apparent from the above discussion that certain conventions common to all or most of Hammerschmidt's missae pro choro are derived from the general structural/rhetorical vocabulary of the seventeenth-century figural mass. For this reason, it is not surprising that these are also to be found in the other masses of the collection as well. Listed summarily, they include: the reduction of texture and introduction of florid or ornamented themes at the verse "Laudamus te;" the broadening of rhythm and melody at the reverential text "Adoramus te," and at the mention of the name "Jesu Christe;" and the introduction of dotted rhythmic figures at

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

words such as "suscipe" and "gloria." Less firmly established as routine rhetorical gestures in the figural mass repertory, but for which precedents are still to be found, are the isolation of the word "pax" by rests in Mass III (abruptio, tmesis, suspiratio; compare Capricornus' parallel treatment of this text in the first mass of the Opus musicum, in Appendix C, Example 7, mm. 41-43), and the occasional introduction of melodic chromaticism or of motives based on a minor second at texts expressing a plea for mercy (e.g., in the first "Kyrie" verse of Masses III and VIII, and at the word "miserere" in the Gloria of Mass V).

Although Hammerschmidt drew heavily upon the established formal conventions of the mass in his motet-style masses, other details of musical structure in these works display many individual traits. In general, his thematic inventions are narrow in range, move principally by step, and set the texts syllabically; exceptions can invariably be related to rhetorical considerations. Two basic thematic types are distinguishable. The first is that which occurs in the highest voice of a homophonic texture, and which is usually not developed further. Such themes frequently comprise two- or three-phrase periods and are declamatory, with repeated notes or employing slow scalar ascents or descents. At the beginnings of formal divisions they are exordial in function, establishing mode and offering an initial, clear presentation of the text. Less often they introduce thematic ideas that become the subject of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

subsequent passages in contrapunctus floridus. As has been seen, homophonic sections for full choir are also characteristic of closing sections. At these places, Hammerschmidt usually employs routine melodic formulas: above all, he prefers a syncopated line in extended rhythmic values, descending by step, and occasionally forming suspended dissonances with the lowest voice.

The second melodic type is more moving, and possesses a characteristic motivic structure. Frequently such themes are first heard as a point of imitation, or are stated in parallel thirds with another voice, and form the basic melodic idea upon which the subsequent section is based. The means by which these themes are developed are thoroughly typical of Hammerschmidt's later period. They might be repeated sequentially in the same part (climax, gradatio), in another (anaphora), or at a new tonal level in a contrasting vocal range (polyptoton). A theme can be fragmented and then developed by these techniques, but extensive Fortspinnung is not characteristic. More often, short motives extracted from the original theme are stated in parallel thirds or sixths in adjacent vocal parts to punctuate the close of a longer phrase in another voice, or they might serve as the subject for sequential passages in alternating voice pairs. In other words, the contrapuntal development of themes results in those textures identified by Winterfeld as routine in Hammerschmidt's later works (see Chapter II). It has also been seen that the char-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

acteristic intervallic structure or contour of a theme can be used to generate new themes for other, successive formal divisions. The use of this technique recalls the tendency, noted by Krummacher in his discussions of the Gespräche and choral lieder, to limit the use of contrasting thematic ideas and to create unity through "mottos" and the pervasive use of similar melodic inventions.

Strict contrapuntal techniques, such as double counterpoint or canon, do not play an important role in these masses. The reason is clear. These motet-style masses are not learned essays in the stile antico, like those of Hammerschmidt's contemporary Christoph Bernhard. They are, rather, works intended for less capable village and school choirs, in which the principal consideration was the technical ability of the performers, not the technical artistry of the composer.

Finally, a word must be directed toward the function of the continuo and the instrumental complementa in the missae pro choro. The former serves primarily as a basso seguente, following the lowest part of the texture. At times it doubles at the higher or the lower octave, in order to avoid a very wide change of register when, for example, the bass voice enters or drops out. Figuring is inconsistent, frequently failing to indicate first inversions of triads; $\frac{6}{4}$ and $\frac{6}{5}$ chords are generally not indicated as such--when these figures occur they are to be interpreted as indications of voice-leading rather than harmonic structure.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

As has been indicated, the complementa are optional, to be included at the music director's discretion or according to the availability of instruments. Their purpose is to reinforce the vocal texture at tutti passages by doubling the vocal parts. This doubling is at times strict: for example, complementum 1 often doubles the second cantus or alto at an octave above, while complementum 2 follows cantus 1 in unison. It also happens that the voice-leading is allowed to be freer, so that a strict dependency upon a single vocal part cannot be discerned, but the function of the instruments remains unchanged.

Very rarely one of the instrumental parts emerges briefly from the texture with a moving line while the vocal parts sustain chords; Example 11 presents a case where this occurs in complementum 1. In other places the complementa anticipate vocal material. An example is seen in the first "Kyrie" of Mass VIII, mm. 3-6, where the descending line of the cantus voices that punctuate the tutti theme is introduced by the instruments. Such a function is unusual, but the few examples underscore Hammerschmidt's undogmatic approach to voice-leading in these parts.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 11. A. Hammerschmidt, Mass III: Kyrie, mm. 96-100.

The Missae pro Organo: Masses with Instrumental Complementa

Only two of Hammerschmidt's missae pro organo do not call for obbligato instruments: Mass II and Mass IV (a complete transcription of Mass IV is found in Volume II, pp. 1-99). Both works include a pair of instrumental complementa, which are similar in function to those of the missae pro choro. In Mass IV, however, one finds at the beginning of the Kyrie a "Symphonia" à 6, which is to be repeated before the "Qui tol-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

lis" (verse 11) of the Gloria. While two of the instrumental parts are the complementa, the other appear in the vocal partbooks for cantus 1 and 2, altus 1, and tenor, without a specific designation of which instruments are to perform them. The range of these four parts and their clefs suggest that they could be performed by trombones or viols. This vagueness regarding instrumentation, as well as their having been printed in vocal partbooks, imply that the symphonia itself is optional.

Masses II and IV are distinguished from the four motet-style masses most conspicuously by the inclusion of solo vocal parts. In Mass II, the second tenor is extracted and set in a concerted relationship to the remaining five voices (the capella). Mass IV isolates two concerted voices: they are designated "Altus 2 solus" and "Bassus solus." Frequently they combine to form duets, but the second alto is also given frequent solo opportunities.

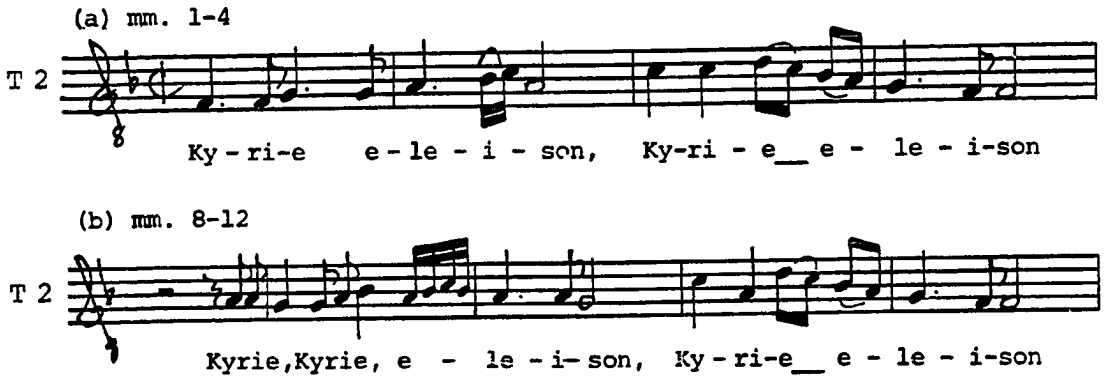
Structural Considerations

As in most of the motet-style masses, the Kyrie movements of the two works under consideration show only a rudimentary attempt to develop large-scale ternary forms. The da capo device is not used in either mass, and contrasts between verses are minimized by the exclusive use of tempus imperfectum and the regularity in approach to structure in the individual sections of the movement.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In each of the three verses of the Kyrie in Mass II, form is developed through the alternation of the solo second tenor and the vocal capella (in the continuo part the cues "sola" and "à 5" or "omnes" distinguish these sections). The relationship of the tenor concertato and capella remains consistent throughout the movement: the tenor introduces a theme in a solo statement, which is then taken up by the capella à 5. In the opening section of the first "Kyrie" (mm. 1-17), the theme consists of a two-phrase period, which is heard in two basic forms (see Example 12). The second section employs a

Example 12. A. Hammerschmidt, Mass II: Kyrie.



shorter, more motivic theme, which is developed through sequence and the quick alternation of solo voice and choir in mm. 17-23; mm. 23-28 use precisely the same material, but here the solo passages are absorbed into the choral complex, creating a relatively greater sense of stability. A final cadential section is based on the second phrase of the theme from

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the beginning section, and establishes thereby an ABA^1 ternary form.

The "Christe" and the second "Kyrie" are structured similarly. Broad opening and closing sections frame a middle section based on motivic thematic ideas that are developed through sequence and the alternation of solo and choral passages. Although the reposeful "Christe" with its chromatic gestures contrasts with the more vigorous "Kyrie" verses, the consistency in structure gives a sense of routinization to the entire movement--a characteristic of some of the Kyrie movements in the missae pro choro as well.

There is a fundamental similarity of structure in the Kyrie of Mass IV to that of Mass II: namely, the basic principle guiding the development of form is the alternation of the two favorito voices with the capella. In the fourth mass, however, the relationship of the two groups is more flexible than in Mass II: although the capella frequently develops material introduced immediately preceding by the solo voices, it can also interject new ideas. In general, it employs themes that are less ornamented than those heard in the solo parts. With respect to the solo voices themselves, one notes in this mass a greater tendency toward monothematicism than in Mass II. Diversity is achieved only through the varied figurations which overlay basic melodic ideas.

The form of the first "Kyrie" verse, delineated by texture, can be depicted schematically as follows:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

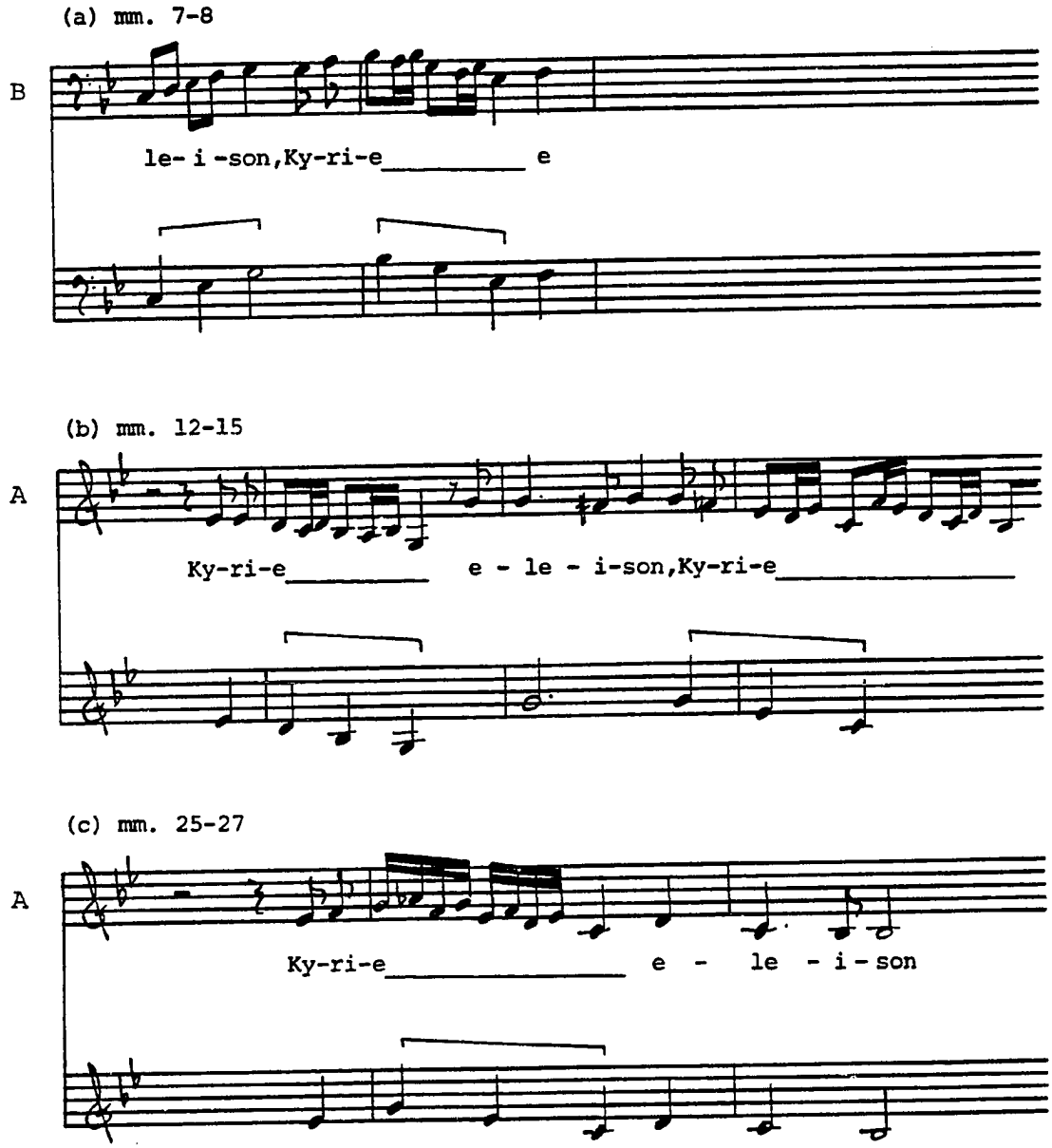
Form	Texture	mm.
A	A2, Bc	1-5
B	B & chorus à 5, Bc	6-12
C	A2, Bc	12-19
B	B & chorus à 5, Bc	19-25
C^1	A2, B & chorus, Bc	25-35
A^1	A2, chorus à 5, Bc	35-44

While the diagram indicates the large-scale structure of the verse-setting, it is inadequate in detailing the thematic relationships within it. The opening section for altus solus consists of two phrases: a deliberate scalar phrase of a descending fourth, and an ornamented ascending phrase which concludes with a cadential extension based on phrase 1. The solo is answered by the chorus à 5, employing in mm. 6-7 the opening thematic idea of the symphonia; the bassus solus interjects a new idea in mm. 7-8, which is immediately echoed by the chorus.

The latter theme, based on an ornamented descending triad, provides the thematic substance of the following solo section for altus 2 in mm. 12-19, and again in mm. 25-27. Insofar as it is also taken up in the choral passages between mm. 19 and 35, its importance appears all the greater. Example 13 illustrates the various forms of the descending triadic theme, both as they appear originally, with their passagi based on transitus figures or transitus with superjectio (accentus) ornaments, and stripped of their embellishments, following the examples in Bernhard's Tractatus. The final cadential section, mm. 35-44, is poorer melodically than previous sections,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 13. A. Hammerschmidt, Mass IV: thematic embellishment through passagi in the first "Kyrie" verse.



but an allusion in the second alto part at mm. 38-40 to the theme of mm. 3-5 gives a sense of ternary form, as the brack-

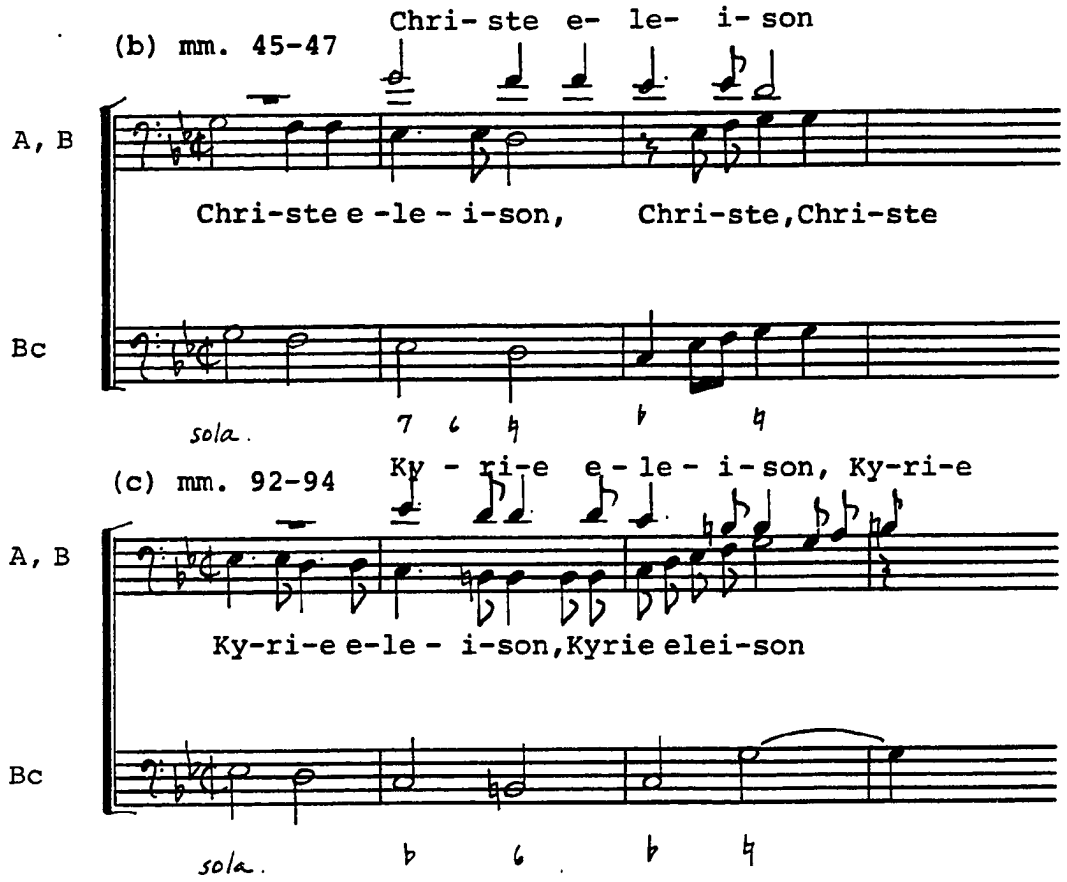
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ets indicate in the diagram of the verse's form above (p. 250).

The "Christe" and second "Kyrie" verses show similar means of organization. They are remarkable more for their thematic relationships to each other and to "Kyrie" 1 than for their structure. The opening descending-fourth theme of "Christe" is clearly related to the first phrase of verse 1, although it lacks the characteristic anticipatio notae of the latter. It is stated initially by the bass, is then passed to the altus solus where it is repeated three times, and ultimately returns to the bass where it is repeated some four times, assuming thereby the character of an ostinato. This "motto" theme also opens the final verse, again in an altered form: here it outlines a descending diminished fourth. The relationship to the "motto" in "Kyrie" 1 and the "Christe" is, however, unambiguous (see Example 14). What is witnessed

Example 14. A. Hammerschmidt, Mass IV: Kyrie: comparison of "motto" themes in the three verses of the Kyrie.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



by this Kyrie movement, then, is the application of the composer's "motto technique," developed principally in the genres of the Gespräch and the lied, to the genre of the mass. A further interrelationship of the outer "Kyrie" verses must also be noted: there is a real sense of varied da capo in the second "Kyrie" from m. 115 on, and the last several measures of all three verses of the movement are clearly related.

In the Gloria movements of the two concerted masses with instrumental complementa one finds an approach to formal organ-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ization that differs substantially from that seen in the missae pro choro. The same fundamental divisions of the text (intonation, verses 2-10, and 11-17) are made, but the relationships of the individual verses to each other is altered.

The Gloria of Mass II begins with a homophonic setting of the intonation for the full ensemble in tempus perfectum. It is followed by a change to alla breve meter in m. 7, and a statement of verse 2 by the choir à 5 alternating with the solo tenor (mm. 7-14). Verses 3-7 are then sung in a lengthy passage for tenor solo (mm. 14-35), which is noteworthy for its extensive use of passagi. At the entrance of the full choir at m. 36 with the text "Laudamus te. Benedicimus te," one arrives at the beginning of a new section. In it, the solo tenor continues on with verses 8-10, interrupted at regular intervals by the choral ensemble with verse 2, which has become a refrain. The following structure unfolds:

Form	Text	mm.
A	Laudamus te. Benedicimus te (à 5)	36-38
B	Domine Deus, Rex caelestis (T2)	39-40
A	Laudamus te. Benedicimus te (à 5)	40-42
C	Deus Pater omnipotens (T2)	42-43
A	Laudamus te. Benedicimus te (à 5)	43-45
D	Adoramus te (à 5)	45-49
E	Domine Fili unigenite, Jesu Christe (T2)	49-54
A	Laudamus te. Benedicimus te (à 5)	54-55
F	Domine, Jesu Christe (T2)	55-57
A^1	Laudamus te. Benedicimus te (à 5)	57-60
G	Domine Deus (T2)	59-60
A^1	Laudamus te. Benedicimus te (à 5)	60-62
H	Domine Deus, Rex caelestis, Filius Patris	62-67
A	Laudamus te. Benedicimus te Adoramus te. Glorificamus te (à 5)	68-70
I	Gratias agimus tibi propter magnam gloriam tuam	71-79

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The independence of this structure within the movement is emphasized by the inclusion of a thick barline after m. 79 in five partbooks (cantus 1, altus, tenor 1, bassus, bassus continuus/violon). There follows nevertheless a broad, mostly homophonic cadential section, repeating verses 8-10, that acts as a coda to the extensive rondo form of mm. 36-70.

In the "Qui tollis" of the same mass, one also finds an application of the rondo principle in verses 14-16. It is of particular interest in that it is based on the interpolation of the text "miserere nobis" after each verse of the triple predication. The form thereby established is diagrammed below (only occurences of the refrain are represented under "form").

Form	Text	mm.
	Quoniam tu solus Sanctus. Tu solus Dominus (T2)	129-32
	Tu solus Sanctus. Tu solus Dominus (à 5)	132-35
	Tu solus Dominus (T2)	135-37
A	miserere nobis (à 5)	137-38
	Tu solus Altissimus (T2)	138-39
A	miserere nobis (à 5)	139-40
	Tu solus Sanctus (T2)	140-42
A	miserere nobis (à 5)	142-43
	Tu solus Dominus (T2)	143-45
A	miserere nobis (à 5)	145-46
	Quoniam tu solus Sanctus (à 5)	147-48
a	miserere (T2)	148
	Tu solus Dominus (à 5)	148-51
a	miserere (T2)	149-51
	Tu solus Altissimus (à 5)	151-53
a^1	miserere nobis (T2)	153-54
	Tu solus Altissiumus, Jesu Christe (à 6)	154-58

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The use of the response "miserere nobis" beyond its liturgical place was noted in Mass VIII as well. In that work its formal purpose was to bind the setting of verses 14-16 to earlier sections of the movement. Here, it is used as the basis of a very compressed refrain structure. In both cases, however, it has rhetorical meaning, namely, through the manipulation of the texts, the plea for mercy from verses 11-13 becomes a direct appeal to Christ as intecessor.

The Gloria of Mass IV is more loosely structured than that of Mass II, but it does share with it some general formal characteristics. The intonation, set in tempus perfectum, is noteworthy only to the extent that it recalls the basic harmonic structure and the cantus 1 melody of the opening symphonia and the first choral statement of "Kyrie" 1. Verses 2-7 unfold in alternate statements of the concerted voices and the chorus (mm. 7-49), whereafter a long section for the solo alto delivers verses 8-10. As in Mass II, the solo statement is followed by a new section, based on the same text, for the chorus, but here no attempt is made to create refrain forms.

The setting of the three "qui" verses (11-13) does develop a cogent formal unit within the movement, as illustrated below:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Form	Text	mm.
A	Qui tollis peccata mundi, miserere nobis (à 2)	109-19
B	Qui tollis peccata mundi, suscipe deprecationem nostram (à 2)	119-26
C	Qui tollis peccata mundi, miserere nobis (à 5)	126-42
B^1	Qui tollis peccata mundi, suscipe deprecationem nostram (à 5)	142-54
A^1	Qui sedes ad dexteram Patris, miserere nobis (à 2)	154-59
C^1	Qui sedes ad dexteram Patris, miserere nobis (à 2; à 5 from m. 164)	159-79

The treatment of these verses is close, then, to that seen in Mass VIII. The remaining verses are set freely, evolving no similar forms.

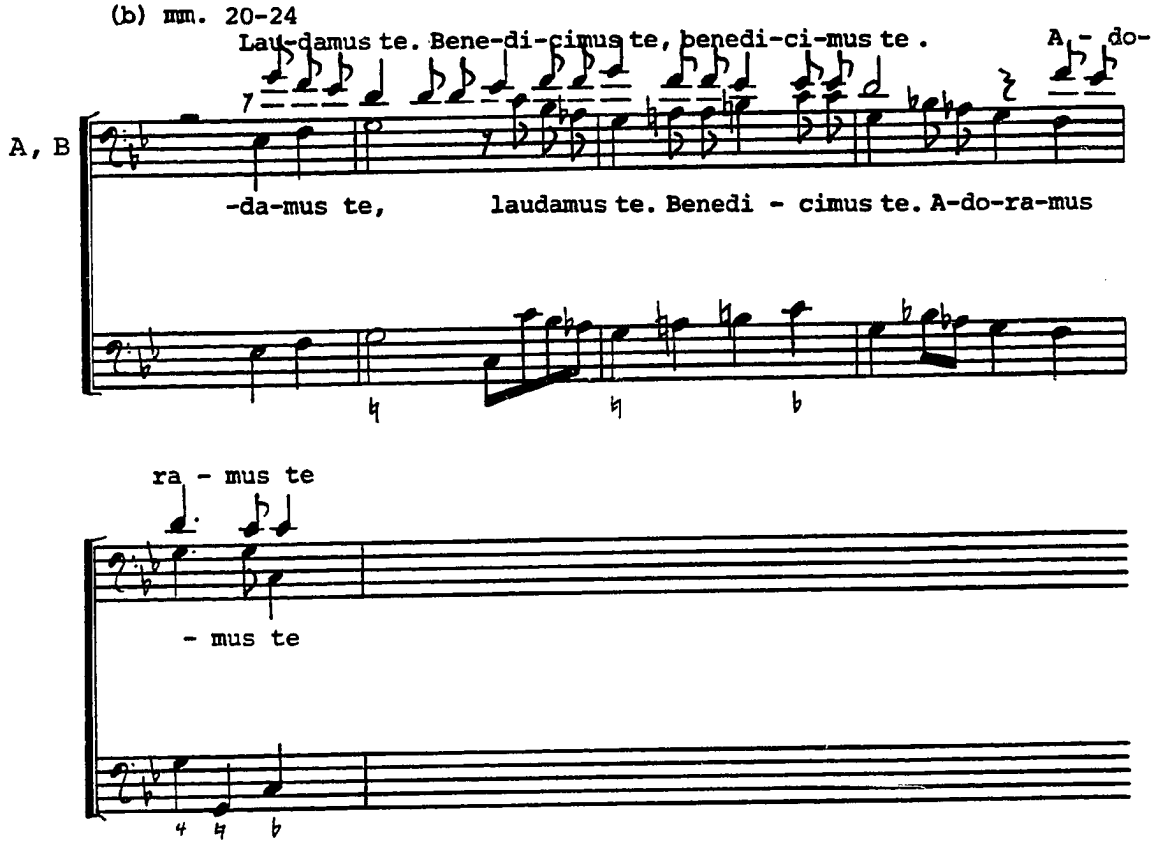
While tightly knit internal structures are not wholly characteristic of this mass, a pervasive sense of unity is achieved through the use of thematic recall. This often consists not in the literal repetition of a theme from one section to another, but in the derivation of themes from common, basic melodic structures; moreover, a sense of cyclic structure is created by the derivation of some themes from the Kyrie movement. Example 15 illustrates the former type, employing a scalar descending motive of a perfect fourth; themes

Example 15. A. Hammerschmidt, Mass IV: Gloria.

(a) mm. 7-8

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(b) mm. 20-24



(c) mm. 119-24

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(d) mm. 154-57

that commence with a descending leap and continue with an elaboration of an ascending minor triad occur at "Laudamus te" (mm. 15-16) and "Qui sedes ad dexteram Patris" (mm. 154-57). Cyclic recall of material from the Kyrie movement occurs in several places, including the following: Gloria, mm. 35-41 (from Kyrie, mm. 7-12); Gloria, mm. 41-49 (from Kyrie, mm. 67-73); Gloria, mm. 112-15 (from Kyrie, mm. 67-68); Gloria, mm. 122-26 (from Kyrie, mm. 1-5); and Gloria, mm. 126-28 (from Kyrie, mm. 97-98).

Other Aspects of Style

In the discussion of the large-scale structure of Hammerschmidt's Masses II and IV, little emphasis was placed on the role of rhetorical considerations in shaping the form. These works do, indeed, follow many of the formal/rhetorical conventions isolated above in the discussion of the missae pro choro, but there are some fundamental changes in approach, brought on by the introduction of the concerted vocal element.

It is notable, for example, that the tendency to begin each of the Kyrie verses with homophonic repeated chords, a characteristic of most of the motet-style masses, is to be found in only one example here: at the beginning of the second

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

"Kyrie" of Mass II. In all other cases the movement is begun by the solo voice. The reason lies, no doubt, in Hammerschmidt's confidence in the solo concerted style as the best means through which the text can be made understandable, through which its meaning could be expressed, and through which the listener would be moved to a devout state of mind. That this is the case is confirmed by a review of his settings of the lengthier and more expressive text of the Gloria: nearly every verse is stated initially by the solo voice or voices.

The style of the solo parts is unlike any of the very brief soloistic passages that occasionally emerge from the choral textures of the pro choro masses. At times, Hammerschmidt presents the listener with a phrase of particular depth, as at the verse "Qui tollis peccata mundi, miserere nobis," sung by the bass as mm. 109-15 of Mass IV. More often, however, themes are constructed from a simple motivic idea which is spun out through sequence and the use of ornamental figures. Most characteristic are passagi based on the transitus, but these are also combined with the quasi-transitus, the superjectio (accentus), syncopatio, and other dissonance figures. At best, these highly decorated melodies serve a rhetorical idea. For example, at "Tu solus Altissimus" of Mass IV (mm. 186-88), the transitus ornaments combine to form an anabasis figure which expresses the text "most high." And coloratura flourishes on such words as "laudamus," "glorifi-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

camus," "gloriam," and the names of the deity are thoroughly typical. At times, however, these principles are applied to less affective texts as well. The setting of the word "deprecationem" in Mass IV, for instance, with the use of ornamental semifusas on the final syllable, seems inappropriate quantitatively as well as expressively (see Example 16). At such

Example 16. A. Hammerschmidt, Mass IV: Gloria, mm. 125-26.

A

places the use of coloratura seems routine, rather than illustrative or exigetical. The general lack of tonal direction and developed modulations, and occasional flaws in the counterpoint (for example, the direct octaves between the solo tenor and the continuo in Mass II, Kyrie, mm. 64-65) also combine with the tendency to create excessively ornamented melodic lines to undermine the music's dramatic effect.

There is little interest in contrapuntal device in these masses. Imitation and brief canonic passages to occur in Mass IV between the two solo parts, but none are extended beyond a single period. Choral passages are almost exclusively homophonic. Frequently the capella will take up a theme stated im-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

mediately preceding by a solo voice, and present it in a new homophonic setting. At such places it usually is set in the highest voice, and might be followed in parallel thirds by another. The capella also occasionally provides a foil to the extended solo passages, repeating verses already sung, but in a melodically poorer, declamatory fashion. These statements can be brief and organizational, as in the rondo structures in the Gloria of Mass II, but can also be of considerable length, serving a major cadential function. Although the role of the capella is clearly secondary to the solo parts in expressiveness, it should also be recognized that the part-writing is more demanding than in the four pro choro masses.

The role of the basso continuo in these two works differs starkly from that which it played in the motet-style masses. It no longer follows the lowest voice literally, but always provides the harmonic foundation of the texture. At ornate passages for the bass voice in Mass IV, it presents the melodic line in its basic, unadorned form.

The Missae pro Organo: Masses with Obbligato Violins

Five of the missae pro organo are set for voices, two violins, and basso continuo: Masses VI, VII, and IX through XI; the vocal complement in the three lower-numbered masses consists of CCATB, while the two remaining works add a second tenor part to the texture. In none of these masses are any of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the vocal parts designated "solus" (the term "sola" does occur as a cue in Mass IX). With respect to the formal/rhetorical structure of these works, there is in general a continued application of the principles already isolated. Mass VI represents an exception, however, in that it is set wholly in proportio tripla, and certain conventions of declamation and formal organization which are tied to meter or contrasts of meter are not developed. This work belongs to that tradition of composing tripla, sesquialtera, and sextupla masses identified in Chapter III. The most distinguishing feature of these five masses in the new role played by the violin, which cannot be dispensed with in performance.

Structural Considerations

The treatment of form in the Kyrie movements of the five masses with obbligato violins, both on a small and a large scale, differs little from what has been witnessed thus far, except on one point: three of the five repeat the first "Kyrie" verse following the "Christe" to create large ternary forms. In Mass VI, where this occurs, the contrast between the two verses is distinct. Both are essentially monothematic and are structured similarly, but the principal themes of each are opposites in contour; moreover, there is here a tonal element to the form, insofar as the "Kyrie" verse is set "in A," the "Christe" "in E." In Masses VII and X, which also repeat the "Kyrie" ut supra, the contrast between the verses is not as sharp. Both verses of the former are alike in structure,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

consisting of the A (exordium) B (corpus) A^1 (epilogus) monothematic form typical of Hammerschmidt's missae pro choro, and there are no striking thematic or tonal contrasts between them.

In the second "Kyrie" of Mass IX, a certain sense of ternary form is given by the recall in mm. 132-41 of the corresponding cadential section of the first (mm. 38-47; the entire mass is transcribed in Volume II, pp. 177-282). All three verses of the movement share a basic thematic idea, namely, a descending scalar motive. It is varied in each verse, however, minimizing the impression of monothematicism given by some other of Hammerschmidt's mass movements. Mass XI shows little attempt to create large, cogent structures. All verses are monothematic: the first is cast in the stereotypical exordium-corpus-epilogus form, while the "Christe" and the second "Kyrie" verses are set in an imitative motet style.

The Gloria movements of these five masses show considerably greater formal variety and inventiveness. Still, the principles of structure are those which have already been identified: each verse is approached individually, and form is developed convincingly at the level of the single verse, or in groups of verses related rhetorically, through grammatical structure or affect.

The setting of the Gloria intonation represents a distinct formal structure in all five works. Only Mass IX sets the verse in alla breve meter, while the remaining works employ

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

proportio tripla. Of particular note is not just this preference for tempus perfectum, but also the relatively greater length of this section in Masses VIII, X, and XI relative to the two groups of works discussed already.

Expansion of form also characterizes Hammerschmidt's setting of the second verse of the Gloria in Mass VII. A binary form is created, reflecting the two-fold statement of the verse in the setting, which is noteworthy also for its use of ternary proportion:

Form	Text	mm.
A	Et in terra pax	18-27
B	hominibus bonae voluntatis	27-32
A^1	Et in terra pax	33-38
C	hominibus bonae voluntatis	38-45

Masses VI, VII, IX, and X share a common approach to setting the three verses devoted to the praises of God (nos. 3-6). Each is presented in liturgical order, in alternating duets, solo statements, and passages in which a single voice and paired vocal parts or the two violins concertize with each other. At cadences the chorus usually enters homophonically. There follows a restatement of the four verses, this time for the full chorus, in a generally homophonic, syllabic setting. Only Mass XI departs from this procedure. Here, verses 3-6 form a lengthy section (mm. 37-99), set primarily in tripla. The texts "Laudamus te. Benedicimus te. Glorificamus te" are set to flowing melismatic solo lines which are developed sequentially, combine imitatively, and which are punctuated

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

by homophonic choral cadences. Only at the verse "Adoramus te" (mm. 79-84) does a change to alla breve meter occur, and only here does Hammerschmidt abandon flowing solo melody in favor of a declamatory style.

It has been seen in the analyses of the missae pro choro and the two vocal concerted masses that the acclamatory invocations of God's name (verses 8-10), with their similar grammatical structures, have been set by Hammerschmidt as a single formal structure within the movement. This occurs in Masses VI, VII, and IX as well. In the first of these, the three verses are made more distinctive by their being introduced by a short passage for two violins and continuo in mm. 106-09; despite its brevity, in the partbooks it is identified by the word "sinfonia." The form is developed as the table below indicates:

Form	Text	mm.
	["sinfonia"]	106-09
A	Domine Deus, Rex caelestis	110-24
B	Deus Pater omnipotens	124-32
C	Domine Fili unigenite, Jesu Christe	133-56
A^1	Domine Deus, Agnus Dei, Filius Patris	157-77

Mass VII does not divide verse 8 into two phrases, as is done in Masses VI and IX. Rather, each is maintained integrally and is set in AA^1B form.

The litany-like invocations that comprise verses 11-13 also develop cogent musical structures in three of the masses

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

with obbligato violins. In Masses VII, X, and XI, ternary forms unfold, based on the recurrence of the "miserere nobis" motive from verse 11 in verse 13. In Mass IX, verse 12 freely paraphrases verse 11, and new material is introduced at verse 13, creating a binary AA^1B form.

The tendency to establish well organized small-scale structures within the Gloria movements of these masses is also manifest in the concluding doxology "Quoniam tu solus Sanctus," etc. (verses 14-16). Mass IX offers an example. The form is binary, again reflecting a two-fold repetition of the verses. It is formed not just by the use of similar thematic ideas in each of the sections, but also by the interjection of the phrase "Cum Sancto Spiritu" between statements, at mm. 179-82 and mm. 197-200. A similar example is found in Mass VII, but here the two settings of verses 14-16 are given different material; only the phrase "Cum Sancto Spiritu" is reiterated.

The concluding verse and the "Amen" are generally more extensively developed in the masses with obbligato violins than in the motet-style masses or the two vocal concerted works. In Masses VII, IX, and X, tempus imperfectum prevails, but there occurs a change to proportio tripla at the words "in gloria," which is set dactylically. In spite of the length of this final section, there is little attempt to create in them repetitive formal structures. Hammerschmidt is content to spin out flowing melodic lines in successive

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

imitative sections without introducing any major repetitions of material.

Other Aspects of Style

Just as he relies on certain stereotypical conventions in the formal organization of these masses, so does Hammerschmidt limit himself by and large to established rhetorical conventions. Expressive gestures occur predictably at certain phrases of the text in nearly all of the masses: reduction of texture and the use of short coloratura passages at words of praise or names of the deity; hypotyposis figures at texts suggesting concrete, physical images; slowing of rhythmic motion and homophony at reverential verses such as "Adoramus te," etc.

Worthy of note in this context is the increased use of tempus perfectum. Mass VI is set exclusively in tripla, and the effect is ultimately tiresome. In other masses, however, it is reserved for use at particular verses or groups of verses, and is often characterized by a predominance of lyrical solo melody. The outstanding example is Mass XI, where triple proportion is used in the Gloria at verses 1-4 and 6-10.

With regard to texture, it is possible to discern an affinity of these masses with the missae pro choro. While there is, in general, a greater tendency toward solo writing in the concerted masses, the textures cultivated usually conform to

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Winterfeld's descriptions of Hammerschmidt's later works: duets in parallel thirds or sixths, following or being followed by another voice in imitation, etc. And as in Hammerschmidt's other masses, there is little interest in contrapuntal device. Two considerations set them apart from the missae pro choro. The proportion of solo writing, or passages for small ensembles, is considerably greater, and there is often a clear distinction between the technical demands of these passages and those for the combined voices and instruments. Also distinguishing these masses is the function of the violins, which participate in the establishment of the masses' characteristic textures. Example 17 from Mass XI shows how two violins combine with the voices, essentially substituting for vocal parts in the creation of a typical dialogue texture.

Example 17. A. Hammerschmidt, Mass XI: Kyrie, mm. 54-57.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

This function of the violins is, however, only one aspect of the new role of the instruments in these five masses. The violins and continuo frequently introduce themes that are developed thereafter by the voices--a function they often serve in Schütz's later concerted vocal works. They also connect vocal phrases or verses by echoing themes from the measures immediately preceding. It is only occasionally that the instruments are given independent material. The quality of the string writing is also distinctive. The technical demands on the player are greater than in the other masses discussed to this point: in particular, the range of the first violin, restricted to b" in the motet-style masses, often extends to c", and even reaches to d" in Mass XI--notes requiring a change in hand position (see Example 18).[31] Formally discrete sinfonias do not occur (although, as already noted, one brief passage for the violins and continuo is labeled "sinfonia"). Not to be overlooked is the role which is still the most typical of the violins in these masses--that of reinforcing the vocal parts at passages for the full chorus.

[31]Concerning the use of second and third position in contemporary violin playing see Albrecht Roeseler, Studien zum Instrumentarium in den Vokalwerken von Heinrich Schütz, Diss. Freie Universität Berlin 1957 (Berlin: n.p., 1958), pp. 94-96.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 18. A. Hammerschmidt, Mass XI: Kyrie, mm. 54-57.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The Missae pro Organo: Masses with Wind Instruments

The five masses numbered XII through XVI share a number of characteristics. They are distinguished from the other masses of the collection most conspicuously by their use of wind instruments: in Masses XII-XIV and XVI these are trombones; Mass XV calls also for two cornetts and, in the Gloria and Sanctus, two trumpets. All five masses require further a pair of violins, and Mass XVI includes a part for timpani, to be performed "nach Beliebung." The vocal complement in each mass is either CCATB or CCATTB. In addition, each distinguishes concerted and ripieno voices stylistically and through cues in the continuo partbooks.

Structural Considerations

These masses represent a wide variety of solutions to the structural problems of the mass. Although precedents for many of these are to be found among other masses of the collection, as a group these works lend themselves less readily to the generalized analytical approach taken in discussing the other missae pro organo. For this reason, each is considered individually with respect to structure below.

Mass XII is set for five-part chorus (CCATB), two violins, two trombones (alto and tenor), and basso continuo (the mass is transcribed in full in Volume II, pp. 283-369).

As in all of the masses requiring wind instruments, the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

large-scale form of the Kyrie is ternary, indicated by the rubric "Kyrie ut supra" following the "Christe" verse. The ABA form of the movement as a whole is emphasized by the contrasting structure of the two verses. The "Kyrie" is a monothematic movement, cast in the usual mold of exordium-corpus-epilogus. The exordium (mm. 1-8) homophonically declaims the text on repeated chords for the full ensemble. Melodically poor, it simply introduces the text and establishes the tonal center (G) of the verse-setting. The corpus of the verse (mm. 8-26) is based on the theme introduced in parallel thirds by the cantus voices at mm. 8-11; a single inverted permutation of this theme is also occasionally heard (in the alto and tenor, mm. 21-23). This central portion of the "Kyrie" verse has a clear concerto structure, in which the theme, in various transpositions and combinations of the favorito voices, alternates with terse statements of the words "Kyrie eleison" or "eleison" by the full ensemble. The final cadential area or epilogus (mm. 27-31) again presents the text in a broad, homophonic setting that is weak melodically, balancing the similarly functional opening measures of the movement without recalling them literally.

The "Christe" verse is also set as a monothematic movement, but here the mode of construction derives from the older motet style, rather than the concerto. The theme is introduced immediately by the two cantus parts in imitation. At m. 48 the cue "à 9" in the continuo partbooks signals the en-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

trance of the instrumental parts, and from this point on the texture remains full. The composer does not revert to a simple homophonic style at this point, however. Rather, it can be seen that his common "dialogue" approach, in which two voices in parallel thirds or sixths are answered by another voice or voice-pair with the same theme, underlies this section as well. Voices which do not participate in the development of the theme either fill in harmony or provide a homorhythmic counterpoint to it. It is noteworthy that the instruments serve as full partners in this texture (in the "Kyrie" verse their role was to double vocal parts or to fill out the texture sonorously).

Within the Gloria movement of Mass XII one finds well developed formal structures in the settings of individual verses and related verse-groups. It begins with a setting in tripla of the intonation, a short (mm. 1-7) homophonic exordium for the full ensemble that establishes G as the tonal center of the movement. Verse two reverts to tempus imperfectum, and is set principally for the concerted voices, developing a two-part form. This structure is established by the repetition of material presented in mm. 8-18 at mm. 19-27. In the recapitulation, however, the role played by the respective voice-pairs CC and AT is reversed, and consequently an octave transposition occurs. The resulting AA^1 form is concluded by a cadential phrase à 9 at mm. 27-30, setting the text "pax hominibus bonae voluntatis."

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The setting of verses 3-6 creates no comparable form. It comprises a distinct section in which a solo statement of verses 3-4 by the bass with violin in concerto, is followed by a restatement by the full chorus and instruments. At the text "Adoramus te" the traditional broadening of the rhythm occurs in a statement by the chorus alone, and it is echoed immediately thereafter by the instrumental chorus. The sixth verse, "glorificamus te," is set similarly, concluding the section at the cadence in m. 56.

The manner in which verse 7 is set is close to that encountered in verse 3. A change to tempus perfectum occurs at m. 57, and the text is presented by the bass with the concertizing violins at mm. 57-63. There follows a passage in which choral statements alternate with the instruments, concluding homophonically à 9 in mm. 80-87.

At the three acclamatory invocations Hammerschmidt calls upon organizational procedures that are already familiar from other masses in the collection. In this setting, however, he manipulates the text to create a binary structure rather than the expected ABA form, as is illustrated below:

Form	Text	mm.
A	Domine Deus, Rex caelestis, Deus Pater omnipotens	88-101
B	Domine Fili unigenite, Jesu Christe	102-13
A^1	Domine Deus, Agnus Dei	113-23
B^1	Jesu Christe, Agnus Dei, Filius Patris	124-35

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The recall of material from the setting of verse 8 in verse 10 is literal. In the case of the two "B" sections identified, the sense of recapitulation is established by the reiteration of the name "Jesu Christe," the full texture, the declamatory setting, and the cadential function of the sections, not exact musical repetition.

The "Qui tollis" begins with a "symphonia" (mm. 136-43), which presents the theme associated with the first statement of the text. As in verses 8-10, Hammerschmidt groups the related verses 11-13 together, and establishes in his setting a compelling form, an important component of which is the recall of the "miserere" phrase of verse 11 in verse 13. The structure can be diagrammed as follows:

Form	Text	mm.
A	Qui tollis peccata mundi (fav.)	143-
B	miserere nobis (fav.)	152
A^1	Qui tollis peccata mundi (fav.)	151-57
B^1	miserere nobis (à 9)	158-64
A^2	Qui tollis peccata mundi (à 9)	165-68
C	suscipe deprecationem nostram (fav.)	168-77
D	Qui sedes ad dexteram Patris (fav.)	176-81
B^1	miserere nobis (fav.)	181-88

Beyond the formal considerations illustrated above, one notes the rhetorical significance of the setting of the words "miserere nobis," which is declamatory and employs melodic chromaticism. In particular, the rising chromatic lines in the bass, mm. 158-62 and 182-86 are especially striking.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Verses 14-16 recall in their setting the composer's treatment of verses 3 and 7: they begin with a complete statement of the text by the bass with concertizing instruments, leading to the entrance of the full ensemble at the name "Jesu Christe." Thereafter, the verses are repeated in solo statements by the alto, each of which is puncuated by a choral interjection of "Jesu Christe," and a closing recapitulation of the text by the chorus. It is followed by the "Cum Sancto Spiritu" for full chorus and instruments with new thematic material, concluding with a thick barline in all parts in m. 227.

The final "Amen" is thus set as a totally distinct section of the form. It is based on the imitative development of a short, motivic theme with a strongly tonal character (see Example 19). The section is bipartite, based on the

Example 19. A. Hammerschmidt, Mass XII: Gloria, mm. 228-30.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

repetition of mm. 228-40 in mm. 241-53, with the addition of a cadential extension to the latter. The development of the final "Amen" in this manner is noted by Guido Adler as typical of Viennese masses from the mid-seventeenth century on.[32] It can be observed further that the type of theme employed--short, tonal, and with a characteristic motive employing semi-fusas--was also common in such settings; examples are to be found in the Denkmäler editions of masses by Draghi, Schmeltzer, and Kerll.[33] Beyond these one also finds examples in masses by the Lutheran Samuel Capricornus, whose indebtedness to the Viennese circle of musicians was profound.

Mass XIII shares a number of traits with Mass XII. On a structural level, one notes the use of a da capo in the Kyrie, and the occurence of several organizational procedures within both the Kyrie and the Gloria which, by now, begin to appear routine. Its instrumentation is also similar to that of Mass XII; it differs only in the addition of a bass trombone to the wind choir.

[32]Adler, p. 20.

[33]Antonio Draghi, Kirchenwerke, ed. Guido Adler, Denkmäler der Tonkunst in Österreich, Jahrgang XXIII/1 (Vol. 46) (1916; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1960), "Missa assumptionis," Gloria, mm. 108-29; Messen von Heinrich Biber, Heinrich Schmeltzer, Johann Caspar Kerll, ed. Guido Adler, Denkmäler der Tonkunst in Österreich, Jahrgang XXV/1 (Vol. 49) (1918; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1960): Schmeltzer's "Missa nuptialis," Gloria (p. 55), and Kerll, "Missa cujus toni," Credo (p. 98).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The first "Kyrie" follows the monothematic scheme so common in Hammerschmidt's settings of the text. What distinguishes this mass from the others is the style of the corpus of the movement, in which the concerted voices in two groups (CC; ATB) alternate with the instruments in the presentation of the very florid thematic material (see Example 20). Only at m. 28 does the complete ensemble enter, using the principal melodic idea of the movement, and leading to the final cadential phrase in mm. 34-37. The structure which is created thereby shows a high degree of symmetry, as the diagram below indicates.

Texture	mm.
(exordium)	
à 10	1-5
(corpus)	
ATB (fav.)	5-15
2 vn, 3 tbn	15-17
CC; TB (fav.)	17-22
2 vn, 3 tbn	22-24
à 5 (fav.)	24-28
à 10	28-31
(epilogus)	
à 10	31-37

The "Christe" develops a contrasting tripartite form which gives a sense of growth from the transparent opening sections for concerted voices and instruments to the concluding section with its full cadential period. This sense of development is the result not only of textural considerations, but is imparted by the themes, stated by the concerted voices,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 20. A. Hammerschmidt, Mass XIII: Kyrie, mm. 5-10.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

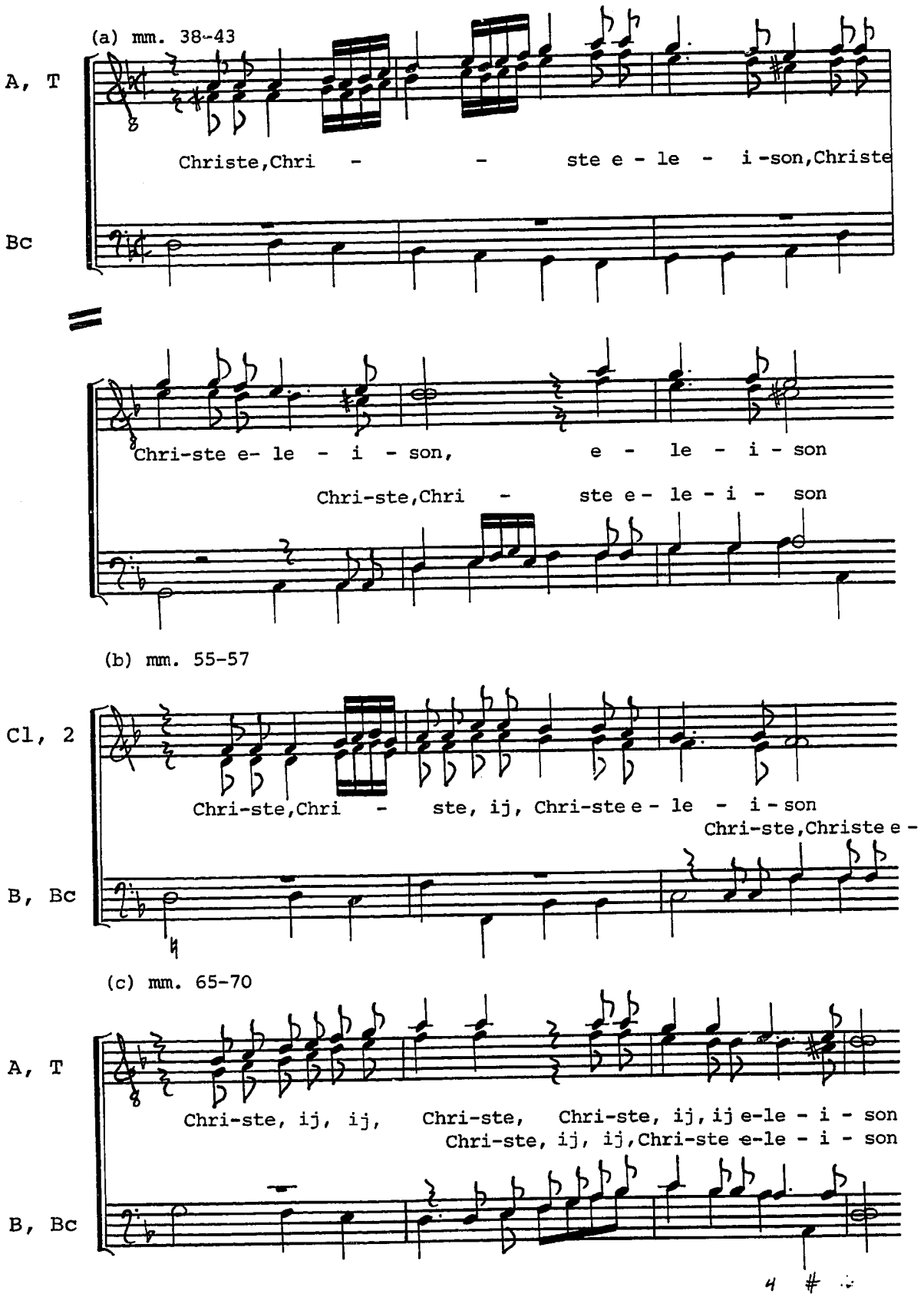
that open each section. As Example 21 illustrates, the themes of the first two sections are both characterized by an arched contour and off-beat semifusa motives. The third thematic idea shares the general shape of these melodies, but its ascent is linear and direct. Viewed from the perspective of melodic development, one can perceive a movement from the very periodic first theme, through the more compressed variation of it in the second section, to the final theme, whose scalar ascent represents a single, broad gesture.

Turning to the Gloria, one finds once again a routine approach to form. The opening verses, from the intonation through "Glorificamus te," are set for the full ensemble, and are remarkable only for the extensiveness of the prevailing declamatory writing, especially in verses 3 and 4. At m. 34 a change to tempus perfectum occurs, and a more lyrical section, setting the text "Gratias agimus tibi, propter magnam gloriam tuam," unfolds.

Proportio tripla is maintained through verses 8-10 as well, reverting to tempus perfectum only at m. 127, with the words "Filius Patris." Here, one encounters the ternary organization common in Hammerschmidt's settings of the "Domine" verses:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 21. A. Hammerschmidt, Mass XIII: Principal themes from the "Christe."



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Form	Text	mm.
A	Domine Deus, Rex caelestis, Deus Pater omnipotens	70-92
B	Domine Fili unigenite, Jesu Christe	93-102
A^1	(Deus) Domine Deus, Agnus Dei	102-27
C	Filius Patris	127-33

The "Qui tollis" begins with a symphonia, constructed over a "walking bass" line, in which the two violins concertize with the trombone chorus. The symphonia leads directly into the vocal movement, but unlike other such passages seen in Hammerschmidt's masses thus far, it is based wholly on independent themes, i.e., it neither echoes nor anticipates vocal material.

Verses 11-13 are grouped together to establish a form that is analogous to that seen in Mass XII:

Form	Text	mm.
A	Qui tollis peccata mundi	147-51
B	miserere nobis	151-56
C	Qui tollis peccata mundi,	156-60
B	miserere nobis	161-66
D	Qui tollis peccata mundi, suscipe deprecationem nostram.	166-78
E	Qui sedes ad dexteram Patris,	178-85
B	miserere nobis	186-91

While this setting presents no innovative architectural concepts, it does present a new approach to rhetorical expression. The words "miserere nobis," which in other masses were often set chromatically to express the anguish of the sinner before God as the judge of men's souls, are here set to a tremolo figure which graphically depicts the "trembling" of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the supplicant. The anguish of the moment is underscored by the melodic line in the leading voices, which outlines a descending tritone (see Example 22).

The remaining verses of the mass are set more conventionally. Verses 14-16 are grouped together, and form a bipartite AA^1 structure. The "Cum Sancto Spiritu" verse and the "Amen" are composed in tempus perfectum, and are based on the same thematic ideas. They form a broad cadential section, extending from m. 208 through m. 259.

With respect to formal organization, Mass XIV is noteworthy for two reasons. First, one finds in it an application of Hammerschmidt's "motto technique," i.e., a sense of progressive unity is achieved by structuring the principal themes of successive sections on a basic melodic idea, namely, the interval of a descending fourth. Second, it is also the only mass in the collection in which material presented in the opening Kyrie movement is recalled in the Gloria in a structurally important way.

The mass is set for six-part choir (CCATTB), 2 violins, and three trombones. It begins with a short symphonia in which the thematic material of the "Kyrie" to follow is introduced. The instrumental theme and the slightly altered vocal version are constructed on a dotted semiminim-fusa rhythmic pattern, and begin with the generative interval of a descending fourth (see Example 23). In the "Christe," the interval occurs in inverted form as the opening motive of the theme. In both

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 22. A. Hammerschmidt, Mass XIII: Gloria, mm. 150-56

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 23. A. Hammerschmidt, Mass XIV: Sinfonia and Kyrie.

(a) mm. 1-3

(b) mm. 1-3

verses, it is developed imitatively in concert with the instruments, and concludes in a full homophonic section for the combined vocal and instrumental choirs. At the close of the "Christe" appears the rubric "Kyrie ut supra."

In the Gloria, the formal isolation of the intonation, seen in Masses I through XIII, is abandoned, eliminating the possibility of its being replaced by chant. Instead, the first and second verses are combined to form an integral section of the form. Declamatory in style, it can be viewed as an introduction to the movement as a whole. It is structured as shown below:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

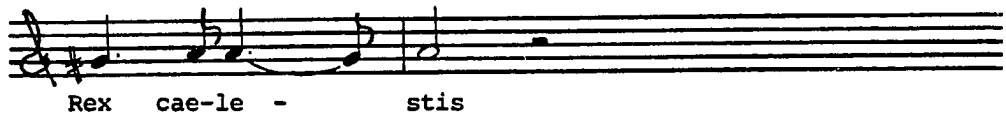
Form	Text	mm.
A	Gloria in excelsis Deo	1-5
B	Et in terra pax hominibus bonae voluntatis	5-10
A^1	Gloria in excelsis Deo	11-16
B^1	Et in terra pax hominibus bonae voluntatis	16-21

Verses 3-6 are through-composed. A section of florid writing for the concerted voices (verses 3-5) leads to a homophonic passage at mm. 44-50, wherein the text "Glorificamus te" is declaimed in echo style with the instruments. Verse 7, "Gratias agimus tibi, propter magnam gloriam tuam," follows in mm. 51-60, in a style similar to the setting of verse 6.

At verses 8-10 Hammerschmidt does not create an integrated structure through the literal recall of material from verse 8 in either of the two verses following it--a characteristic procedure of the missae pro organo. Instead, he constructs a series of through-composed sections, each of which is related through the characteristic intervallic structure of its main theme. As in earlier parts of the mass, the unifying interval is the descending fourth. Its appearance in the three "Domine" verses is shown in Example 24.

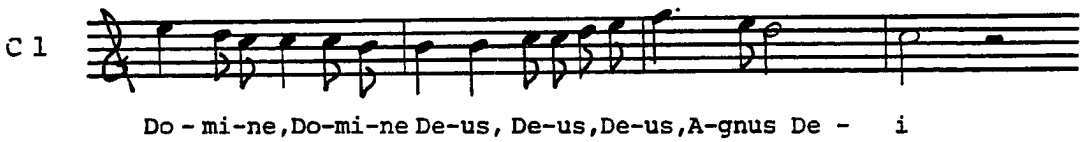
Example 24. A. Hammerschmidt, Mass XIV: Gloria.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



(b) mm. 83-84

(c) mm. 102-05



Hammerschmidt's approach to form in verses 11-13 follows his own established norm, as the diagram below shows:

Form	Text	mm.
A	Qui tollis peccata mundi	126-29
B	miserere nobis	129-37
C	Qui tillis peccata mundi,	138-41
D	suscipe deprecationem nostram	142-60
E	Qui sedes ad dexteram Patris	161-67
B	miserere nobis	167-75

Its formal significance is relatively greater than in other masses, insofar as the thematic ideas upon which the "miserere" refrain is based derives from the opening sinfonia and the first verse of the Kyrie. To be sure, the theme is altered here, made more affective by the interpolation of a descending diminished fourth following the opening motive (see

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 25), but the connection is unmistakable. The recall

Example 25. A. Hammerschmidt, Mass XIV: Gloria, mm. 129-33.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

of this theme in particular does not derive from any established formal tradition, but is a rhetorical gesture of Hammerschmidt's own invention: it underscores musically the expressive relationship between the two pleas for mercy, "Kyrie eleison" and "miserere nobis."

Verses 14-15, introduced by a brief sinfonia, are stated twice, creating a bipartite ABA^1B^1 form. Verse 17, set for the full ensemble, serves as a bridge to the final section of the movement, the "Amen." The treatment of this concluding section of the mass is unique among Hammerschmidt masses, not because of its length (mm. 235-70), but because it recalls the first "Kyrie" verse almost verbatim: changes are made only to accomodate the grammatical differences of the text "Amen." In this case, the repetition of material on such a large scale cannot be attributed to textual parallels. The texts which share this setting occur at the very opening and at the close of the mass, however, and therefore can be considered functionally similar: the exordium, represented by the "Kyrie," is balanced formally by the epilogus that is the final "Amen."[34]

Mass XV stands apart from the other missae pro organo because of two considerations: its textual composition and its scoring. Unlike the other works of the Missae, this work includes a setting of an abbreviated version of the Latin

[34]A similar case, mentioned by Vogt, p. 74, is the repetition of the second "Kyrie" verse as the "Amen" of both the Gloria and Credo in Joseph Benninger's Missa I, in Heliotropium mane oriens (1670).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sanctus. This three-movement form, it might be recalled, is also found in Otto's mass of 1648 and in one mass by Reuschel. In scoring, Mass XV varies from movement to movement. The Kyrie is set for five-part chorus (CCATB), two violins, three trombones, and two cornetts; the Gloria substitutes trumpets for the violins, and introduces a part for timpani, ad libitum. The Sanctus calls for further alterations: the chorus is expanded by the addition of a second tenor part, the trombone choir is altered similarly by the addition of one instrument in the tenor range, the cornetts are deleted, and the two trumpets and timpani are retained. The use of trumpets and timpani in this work, as well as the inclusion of a setting of the Sanctus, mark it as a piece conceived for particularly festive occasions.

The change in instrumentation from the Kyrie to the Gloria recalls Capricornus' Mass I of the Opus musicum, in which the trumpets are first heard only in the Gloria. Hammerschmidt's exclusion of the trumpet from the Kyrie might have been influenced by the setting by Capricornus, but it has a deeper, rhetorical foundation. In Chapter XLV of his Musicalische Discurse (1719), Johann Bähr discusses the matter in some detail. He writes that he is familiar with those who object to the use of trumpets and timpani in the Kyrie because it is a "textus lamentabilis," and the trumpet is an instrument "ad plausus & jubila accommodatum."[35] The use of the trumpet in the masses of Capricornus and Hammerschmidt sug-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

gests that both were in agreement with this point of view. (Bähr, however, represents a different perspective, arguing that the trumpet is also associated with unhappy occasions through certain uses in the military; moreover, he remarks that the trumpet is as capable of performing a sad melody as any other instrument.)[36]

A more radical change in scoring takes places in the Sanctus movement. As Schild points out, this is a sign of the movement's independence from the "missa" that precedes it--in a liturgical context, these parts of the ordinary would have been separated by performances of works in other genres.[37] Indeed, the possibility that the Sanctus could be performed in a liturgical celebration in connection with another missa brevis altogether cannot be excluded. What nevertheless connects the Kyrie and Gloria of Mass XV with the Sanctus is the common tonal center of C, the use of trumpets and timpani, and the corresponding festiveness that one associates with such a setting.

[35]Bähr, p. 157.

[36]Bähr, pp. 157-58. A similar passage is found in Scheibe's Critisher Musicus, p. 172. Scheibe is conservative, suggesting that ordinarily trumpets and timpani should not be included in the Kyrie. He notes, however, that certain circumstances--such as the pomp of the court, or the high position of an individual being honored--might justify their inclusion here.

[37]Schild, p. 87.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

From a structural point of view, the mass is less compelling. The single most significant form-building gesture in the mass is the da capo in the Kyrie. Comparable ternary structures, such as occur routinely at certain verse-groups in the Gloria movements of Hammerschmidt's other concerted masses, are conspicuously lacking here. The composer's "motto technique" is also not applied extensively. Interest is focused instead in the sonorous possibilities of vocal and instrumental combinations laid open by the large instrumental forces and the differentiation of concerted and ripieno vocal choirs.

Mass XV is also the only one of Hammerschmidt's masses which survives in a manuscript arrangement. As mentioned above, this is found as entry no. 140 in the manuscript Mus. Löbau 53 at D-ddr: Dlb. The arrangement might have been made by the cantor of the Nikolaikirche there, Christian Mauke (d. 1699), probably between 1674 and 1677.[38] The arrangement reduces the twelve-voice texture of the mass to seven voices by eliminating the cornetts and trombones. The following instrumentation results (the continuo partbook is wanting):

[38]The date 1674 occurs before no. 136 in three partbooks (cantus 1, altus 1, and tenor 1). According to Vollhardt, pp. 199 and 449, Mauke served as cantor between 1663 and 1680; in 1677 he became Ratsherr in Löbau.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Kyrie: CCATB, 2 vn, [bc]
Gloria: CCATB, 2 tr, [bc]

The opening sinfonia is nevertheless preserved in an arrangement for five parts: two violins, and three unspecified instruments whose parts are written in the altus, tenor, and bassus partbooks, using those respective clefs. The latter three parts are identical with the trombone parts of the original. Hence, only the cornetts have been eliminated from the texture. The Sanctus is not included in the arrangement.

In order to create this new version, passages in which the winds provide bridge passages or where the cornetts or trombones concertize with the voices are cut from the mass. These excisions are often quite drastic, and affect the overall length and form of the mass. They are listed specifically below:

Movement	Measures Cut
Kyrie	37-51
	83-104
Gloria	24-31
	63-67
	96-103
	121-32 (sinfonia)
	141-52
	196-205

Mass XVI is set for six-part chorus, two violins, four trombones, and continuo. Like Mass XIV, it depends less on ternary or binary sub-structures within movements for its organizational integrity than upon the tendency to base successive sections of a movement on similar thematic inventions.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

One finds this principle applied on a larger scale in the Kyrie than in any other masses in Hammerschmidt's Missae. Whereas monothematic construction is characteristic of the composer's settings of the individual verses of the Kyrie in general, here the entire vocal movement and the opening symphonia are based on a single thematic idea. The "Kyrie" theme and its permutation in the "Christe" are compared in Example 26 (the "Kyrie" is repeated after the "Christe"). A sense of

Example 26. A. Hammerschmidt, Mass XVI: Kyrie.

contrast between the verses is achieved tonally (the "Kyrie" is in E, the "Christe" in A), and by their differing formal structures. The "Kyrie" is introduced by a symphonia of 24 mm.

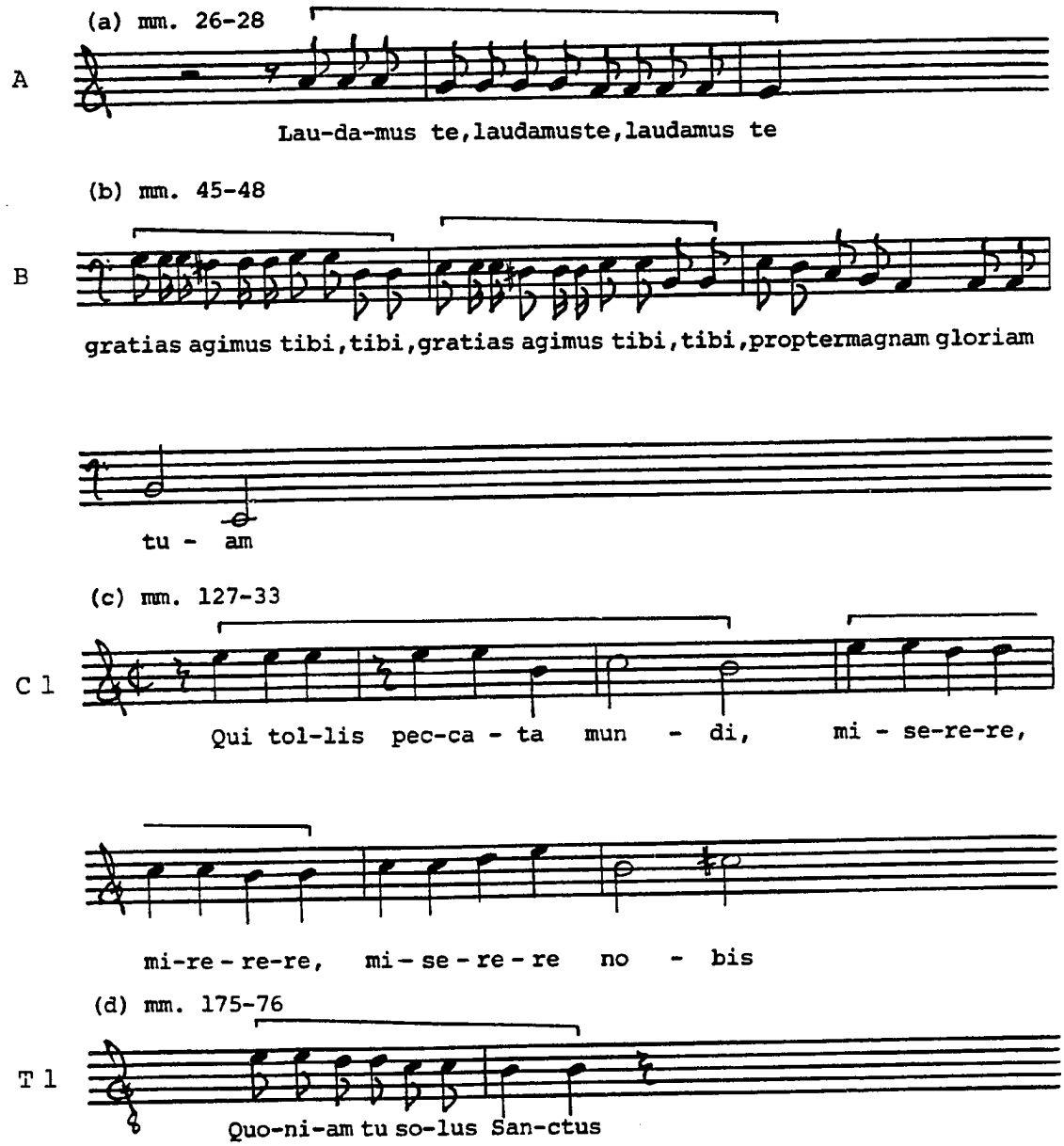
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

which establishes the tonal center of the verse and presents the theme. The verse itself is constructed in two parts: in the first, the theme is sung and developed imitatively by the concerted vocal choir (mm. 25-42); this builds to the second part (mm. 42-57), in which the combined vocal and instrumental ensembles continue the imitative development of the theme, and concludes in a homophonic cadential period. The "Christe" commences with a brief symphonia, which is based on independent material. The verse is constructed thereafter as a concerto, in which sections for the concerted voices alternate with short homophonic passages for the full ensemble.

The beginning of the Gloria recalls both masses XIV and XV, insofar as both the intonation and the second verse are combined to form the first section of the movement. At the phrase "bonae voluntatis," Hammerschmidt introduces the theme which, in various permutations, is to recur as a "motto" at several verses throughout the remainder of the movement. Like other of the "mottos" identified in Hammerschmidt's masses, the theme is characterized by the scalar descent of a fourth. It recurs at verses 3-6, 10, 11, and 14-16 (see Example 27).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 27. A. Hammerschmidt, Mass XVI: "motto" themes in the Gloria.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Otherwise notable is only the change to tempus perfectum at verse 17, and the imitative "Amen," also in tempus perfectum, with its use of a very short motivic idea as the basis for the section.

Other Aspects of Style

As in his other concerted masses, Hammerschmidt routinely uses established rhetorical conventions in the works with wind instruments. In isolated cases, however, other rhetorical gestures occur which are not part of the composer's usual expressive vocabulary, and which were also less firmly established in the concerted mass repertory in general. Among these is the use of the tremolo to depict the trembling of the sinner at the text "miserere nobis" in the Gloria of Mass XIII. While it might be argued that the declamatory, repetitive figures encountered at this phrase in some of Hammerschmidt's other masses was intended to have a similar meaning, nowhere else is it conveyed so graphically. While I have not identified parallels in any earlier Protestant masses, it must be noted that the device was not unprecedented in mass composition. An earlier example can be found, for example, in a "Missa pro defunctis" of Christoph Strauss (ca. 1575/80-1631), published in his Missae of 1631.[39] At the text "Quan-

[39]A modern edition is found in Drei Requiem für Soli, Chor, Orchester aus dem 17. Jahrhundert, ed. Guido Adler, Denkmäler der Tonkunst in Österreich, Jahrgang XXX/1 (Vol. 59) 1923; rpt. Graz: Akademische- Druck- und Verlagsanstalt, 1960), 1-40.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

tus tremor est futuris," of the Dies irae, tremolo figures are introduced that foreshadow precisely those which occur in Hammerschmidt's Mass XIII (see Example 28).

Example 28. C. Strauss, Missa pro defunctis: Dies irae, mm. 12-15.

Another example of a rhetorical gesture which occurs in only one of Hammerschmidt's masses noted above is the recall of motives from the Kyrie at the parallel text "miserere nobis" of the Gloria in Mass XIV. I have been unable to locate precedents for this occurence in earlier masses, and the device does not seem to have become conventional in later masses by other composers.

Beyond this, the masses with wind instruments deserve

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

comment for the relatively predictable appearance of meter changes at certain textual phrases of the Gloria. Proportio tripla is used in the setting of the intonation of only Mass XII. This is explained in large part by the conflation of the the intonation and the second verse in Masses XIV through XVI, and its consequent absorption into the body of the Gloria movement in general. At verse 7, "Gratias agimus tibi," with its successive opening dactyls, a change from the prevailing ¢ meter to tempus perfectum occurs in three works: Masses XII-XIV. While in Mass XII tempus imperfectum returns at the beginning of the next verse, in the two latter masses it is sustained until the declamatory utterance of the text "Filius Patris." Finally, in four of the five masses under discussion here, tempus perfectum is introduced at the close of the movement. In Masses XIII and XVI this occurs at the phrase "in gloria Dei Patris" to suit the dactylic word "gloria." (Masses XIV and XVI also revert to alla breve meter for the closing "Amen.")

In general, the compositions in this final group of concerted masses are built upon the same textural foundations that support Hammerschmidt's other masses. In passages for the concerted vocal group, preference is given to the "dialogue" textures. At sections for the full ensemble, these textures might be sustained, with accompanying voices providing harmonic support, or they might give way to a declamatory, homophonic style. A relatively greater proportion of solo

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

writing for the concerted voices occurs in Masses XII and XIII. The other works, which are also characterized by looser formal organization than Masses XII and XIII, focus comparatively greater attention on the sonorous possibilities of the enlarged vocal and instrumental ensembles, above all through the alternation of the vocal and instrumental choirs. It can also be observed in this context that, while Masses XIV-XVI require more diverse performance resources than Masses XII and XIII, they are also less demanding technically of the vocal performers.

Noteworthy in these masses is the motivic character of many of the melodic inventions and the manner in which they are developed. Once again, this applies foremost to Masses XII and XIII, but is true with respect to the other masses as well. Typically, these melodies are based on a short motive with a characteristic intervallic and melodic configuration, and are stated at the opening of a phrase; the phrase is then extended through manifold sequential repetitions of the central motive. Several examples are presented in Example 29.

Example 29. A. Hammerschmidt: examples of motivic themes in the masses with wind instruments.

(a) Mass XII: Gloria, mm. 30-37

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

(b) Mass XIII: Kyrie, mm. 5-9

(c) Mass XIV: Gloria, mm. 36-40

(d) Mass XVI: Gloria, mm. 205-10

In general, such themes occur only at places where the text is laudatory or has a cadential function, or in the Kyrie. Elsewhere one encounters the simple, arch-shaped or linear melodic types, narrow in range and characterized by conjunct melodic motion, that are more generally typical of Hammerschmidt's style.

The most distinguishing feature of these masses as a group is their use of wind instruments in addition to (or, as in Mass XV, in place of) the two violins. The role of the winds is two-fold, and is therefore roughly analogous to that of the strings in Hammerschmidt's other masses: (1) they provide support in tutti passages, and (2) they concertize with

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the other wind groups (cornetts and trumpets); in addition, they occasionally perform in brief symphonias and provide bridge passages between verse-settings.

When used to provide harmonic support for the vocal parts, the instruments at times double the voices strictly, but more often the voice-leading is relatively independent. Infrequently they even introduce dissonances with the basso continuo that are not reproduced by the vocal parts. In this respect these masses are closer to contemporary works of Ahle and Schütz than, for example, to those of Capricornus' Opus musicum, where the doubling by the instruments of vocal parts is rather strict.

A number of symphonias also occur in the masses with wind instruments. In Masses XIV, XV, and XVI these are heard before the first "Kyrie" verse. In every case they are based on material then taken up by the voices in the Kyrie. Symphonias also occur before the Sanctus of Mass XV, and precede verse 11 in Masses XII, XIII, and XV. In the latter two works the instruments are given independent material; in Mass XII and the Sanctus they introduce vocal themes. Finally, a brief, independent symphonia precedes the "Christe" verse in only one work--Mass XVI.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Summary and Conclusions

It is apparent from the above discussion that a number of formal and rhetorical conventions are operative in Hammmerschmidt's masses, and that precedents for them are to be found in (1) the composer's own works in other genres and (2) the formal/rhetorical vocabulary of the seventeenth century figural mass in general.

Hammerschmidt's propensity, particularly in his Gespräche and choral lieder, to create cohesive formal structures by repetitive techniques is also evident in the masses. Above all, one finds in many works a tendency to base successive textual sections of a work on essentially similar thematic material. The melodic similarity can be founded on contour, a characteristic melodic range, rhythmic structures, or common ornamental figures. Usually this approach is combined with the constructive principles of the motet, wherein each verse (or a group of related verses) is set as an individual formal section.

Elsewhere, however, organizational principles borrowed from the established mass repertory can be isolated. Most conspicuous is the tendency to create ternary form in the Kyrie movements by the use of the da capo. This occurs in Masses VI-VIII, X, and XII-XVI. Striking, too, is the creation of ternary and, less frequently, binary forms from groups of grammatically and expressively related verses in the Gloria

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

movements. In particular, verses 8-10 are so treated in Masses VI-IX, XII, and XIII; in Masses IV, VII, VIII, and X-XIV, ternary form is established by the recall of the "miserere nobis" refrain from verse 11 in verse 13. Precedents for all of these procedures are to be found in the published Protestant mass repertory from before 1663 only in the masses of Capricornus' Opus musicum, but they were conventional in numerous masses by Catholic Italian composers that were disseminated in prints. Specific examples are cited above and in the writings of Hans Sander.

The two masses for vocal soloists, chorus, and instrumental complementa (Masses IV and VI) are notable for their use of rondo form in the Gloria movements. In both works the form is established through the manifold repetition of a given phrase (both textual and musical) by the chorus, while a solo voice presents several other verses in proper liturgical order. Earlier examples of this procedure are not found in the published or manuscript Lutheran mass repertory of the time, but do exist in some earlier Italian missae concertatae; Sander cites among these masses by Gasparo Casati (1644) and Horatio Tarditi (1650).[40]

Other large-scale formal gestures occur in isolated instances among Hammerschmidt's missae, which were also less

[40]Sander, pp. 86 and 93. Vogt, p. 56, notes precisely the same procedure in masses by Valentin Molitor published in 1681.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

firmly established as conventions in the contemporary mass repertory. The significant cyclic use of material from the Kyrie movement in the Gloria occurs only in Mass IV, and in Mass XIV, where the first "Kyrie" is alluded to at verse 10 of the Gloria, and is taken over literally in the "Amen." Less important formally is the literal recall of thematic material within the Gloria at texts that are not contiguous, such as occurs at the name "Jesu Christe" in Mass X, verses 9 and 16.

If Hammerschmidt's use of organizational techniques that were common in the contemporary mass repertory suggests that the composer must have been acquainted with a broad cross-section of these works, this impression is confirmed beyond all doubt by his adoption of specific rhetorical conventions from that corpus of works as well. Many of these have been sufficiently documented above and need not be listed again here. Certain others, however, warrant further discussion.

Among these is Hammerschmidt's usual approach to composing the opening measures of the first "Kyrie" verse. In most of his masses he presents here a homophonic, dactylic setting in tempus imperfectum; examples are to be seen in Masses VIII, IX, and XII, transcribed in Volume II. Typically, these phrases are extended into a two- or three-phrase opening period that establishes mode and presents the text clearly. Its function is therefore akin to an oratorical exordium and, following the example of Burmeister, it has been found convenient to use this analogy in the formal analyses of Hammerschmidt's

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

masses. The rhetorical foundation of the conventional approach to the Kyrie exordia as described has also been noted by Warren Kirkendale. In his discussion of formal-rhetorical traditions in Beethoven's Missa solemnis, op. 123, Kirkendale indeed refers to it as a rhetorical topos, or "a traditional formulation for this text," and cites two examples from the seventeenth century.[41] His point is well taken, as are his comments concerning the affective and symbolic associations of the convention.[42] But this "topos" was not associated exclusively with festive concerted masses, as he implies. Examples are to be found among Hammerschmidt's missae pro choro (Masses I, V, and VIII) and numerous other, earlier motet-style masses. In addition, the exordial function of the opening "Kyrie" verse can be shared by a preceding introductory symphonia; in all cases where they occur at the outset of a movement, they are based on material derived from the setting of the first verse.[43]

[41]Warren Kirkendale, "New Roads to Old Ideas in Beethoven's Missa solemnis," The Musical Quarterly, 56 (1970), 666-67. Schoebelen, p. 202, states that in Bolognese masses of the later seventeenth century, such openings at the first "Kyrie" verse amount "virtually to a stereotype." Concerning the loci topoci in German Baroque theory see also George Buelow, "The Loci Topoci and Affect in Late Baroque Music: Heinichen's Practical Demonstration," The Music Review, 27 (1966), 161-76.

[42]Kirkendale, p. 667.

[43]Compare Kirkendale's comments in "Ciceronians versus Aristotelians on the Ricercar as Exordium, from Bembo to Bach," Journal of the American Musicological Society, 32 (1979), esp. pp. 33-39.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

A similar example of formal-rhetorical conventionalization is seen in the settings of the Gloria intonations. The choice of tempus perfectum at this verse had become common in masses from the earlier seventeenth century: examples by Protestant composers stem from as early as 1611, in Michael Praetorius' Missodia, and in masses by Otto and Capricornus discussed in Chapter III. In Hammerschmidt's masses, proportio tripla is chosen for this verse in Masses I-III, VI-VIII, and X-XII. The choice of triple meter appears to have been guided by both formal and rhetorical considerations. Formally, it serves to emphasize the separateness of the verse from the remainder of the movement, since in most cases verse 2 begins in tempus imperfectum. Rhetorically, it emphasizes the joyous sentiment of the sentence, which derives from Luke's account (2 : 14) of the angel's song on the night of the Nativity.[44] Beyond this, the meaning of the words "in excelsis" is underscored by movement from lower to higher vocal ranges in several masses. In Mass V, for example, the text is illustrated by rising melodic lines in the bass voice--an anabasis figure. Again, the approach is conventional; another example can be found in Pallavicino's Messa a cinque con violini in D-ddr: Dlb, Ms. Mus. 1813-D-1. Kirkendale, in describing an analogous setting in Beethoven's Missa solemnis, associates

[44]Kircher, I, 610, refers to the setting of a similar text ("Gloria et honore coronasti eum Domine") in a motet by Antonio Maria Abbatini as an example of the tripla used to represent an joyous affect.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the device further with the gestures of the officiant, who "raises his arms to express joy" at the intonation of these words.[45]

Of interest, too, is the treatment of certain other texts. The introduction of tempus perfectum at verse 7 of the Gloria in several masses (X, XII, and XIII; in Mass V at verse 6) is made to suit the declamation of the successive dactyls which open the verse and to express the joy and gratitude of the worshiper. A similar gesture occurs in Ahle's mass of 1657. At verses 14-16 of Mass V, one notes the concerted texture wherein individual voices are isolated to proclaim the text "solus"--a routine rhetorical device in masses from Scheidt to Capricornus and Ahle. Also, the tendency to establish verse 17 of the Gloria or the final "Amen" as a distinct cadential section--as the epilogus of the movement, just as the intonation serves as exordium--belongs to the general structural vocabulary of the time.

* * *

There remains to be answered those questions about the historical place of Hammerschmidt's Missae raised in the Introduction to this dissertation. At this point, these questions might be newly formulated as follows: how does this publication relate to general tendencies in music publishing, to

[45]Kirkendale, "New Roads to Old Ideas," p. 668.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

contemporary currents in sacred music composition and the composer's own creative output, and what might its influence have been?

In the review of the music-historical literature in which Hammerschmidt's works are discussed critically (Chapter II), some observations of Friedhelm Krummacher regarding general directions in the published Lutheran musical literature after ca. 1650 were recounted. He noted that, at this time, the better Lutheran composers, particularly those active at courts and large city churches, tended increasingly to circulate their works only in manuscript copies, whereas composers active in more provincial areas came to be the principal representatives of the print tradition. This situation was brought about by practical considerations (publication costs, technical problems of printing highly florid works, etc.) as well as changing market conditions. These same circumstances demanded certain concessions from those composers who wished to continue to distribute their works in prints. Krummacher's study of the printed repertory led him to include among these the following: a preference for German language and devotional genres, simplicity of published format (and therefore uniformity in setting among the pieces in a given print), and a tendency toward stylistic simplification.

He finds evidence of all of these in Hammerschmidt's later works, particularly in the Musicalische Gespräche, Kirchen- und Tafel Music, and Fest- Buss- und Dancklieder. He

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

attempts to reconcile the composer's Missae with his observations regarding marketability by referring to them as a retreat into the established area of older genres. But a survey of the printed and manuscript mass repertories of the seventeenth century reveals that between ca. 1630 and 1663, the figural Latin mass was cultivated by only a handful of Lutheran composers. During this period, only eight prints containing masses were issued by Lutherans, and two of these are from the Austro-Hungarian sphere (Rauch and Capricornus); none are devoted entirely to masses. In the manuscript repertory of this time, too, few masses by Protestant composers can be documented. Hammerschmidt's Missae could not, therefore, represent the retreat perceived by Krummacher. Viewed with respect to Lutheran traditions of the Latin polyphonic mass in the previous three decades, it appears instead to be an excursion into a new generic region. Moreover, it runs counter in several respects to those general tendencies in music publishing that Krummacher describes.

Certainly there must have been a need--a market--for such a publication. Indeed, evidence of this can be seen in several developments. The possibility for performing liturgical polyphony was enhanced after mid-century by the gradual reconstruction of city, court, and village music establishments, made possible by the close of the Thirty Years' War. Interest in the mass in particular seems to have been promoted, especially in Saxony and other areas within its sphere of influence,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

by the inclusion of masses in publications issued after ca. 1646 which were devoted primarily to works in other genres. These include prints of Selle, Otto, Rauch, Capricornus, and Ahle, as well as the anthologies issued by Ambrosius Profe. Under the direction of the Italian chapel masters at the Electoral Saxon court chapel, there also developed a strong tradition of performing Latin masses; such works by Albrici, Peranda, and Pallavicino that have survived, as well as references in the Hof-Diarien, indicate that many of these works were large-scale compositions intended to occupy the central musical position of the divine service. Although the source situation demonstrates that this art was not transmitted directly to outlying regions, one cannot dismiss the possibility that it was admired and emulated by provincial composers who became acquainted with it by personal attendance at the court. One such composer is Andreas Hammerschmidt.

Evidence for this scenario can also be drawn from the decade following the appearance of Hammerschmidt's mass publication. During those ten years, some six other publications containing exclusively Latin masses were issued by German Lutheran composers. Represented among these were the Saxon musicians Johann Georg Reuschel, Christoph Peter, and Johann Theile, and their publications all appear to have been directed to the provincial churches and schools that formed the major market for musical prints. Evidence of increased inter-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

est in the Latin figural mass can also be drawn from the contemporary manuscript repertory, in which one finds masses by, among others, Bernhard, Buxtehude, Capricornus, Furchheim, Knüpfer, Schmezer, Theile, and Thieme.

The data assembled in Appendixes A and B also indicates that this renaissance of interest by Lutherans in the Latin mass was relatively short-lived. Only one publication containing masses was issued by a Protestant between 1673 and 1720: Theile's print of 1686. And because no exemplar of it survives today, one can easily speculate that it was not a popular success (it was probably issued only in limited numbers for a relatively small market of Kunstverständigen). Two factors seem to have brought about this decline: those practical exigencies of music publishing already mentioned, and the growth of the Pietistic movement in the last decades of the century, which emphasized settings of de tempore texts and devotional genres as well as congregational participation in sacred music-making.

If Hammerschmidt's Missae can be related to a brief renewel of interest in the genre of the Latin mass, how do they relate to contemporary currents in musical style? In Chapter III, two broad stylistic categories were distinguished: one which continued the vocal polyphonic traditions of the late sixteenth century, and another which consists of concerted works. With regard to mass composition, it was noted that, within the former catagory, two sub-classes were perceivable:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the stile antico, a strictly regulated polyphonic style, distinguished also by its archaic notational practices, a recession of expressive, figurative writing, and a tendency to employ cantus firmus techniques or contrapuntal artifice; and a more generally conservative motet style, which remained rhetorically expressive while restricting the use of dissonance figures.

Stile antico masses are generally to be found only among works by composers active at courtly settings or large city churches; its representatives include Bernhard, Selle, Theile, and Zachow. Motet-style masses survive by Ahle, Peter, Reuschel, and Theile. To this latter group belong also the missae pro choro of Hammerschmidt. It has been seen that they are not retrospective in notation, that they do not attempt to imitate the "seamless" Praenestine style, nor do they exhibit any interest otherwise in esoteric contrapuntal techniques. In addition, it has been demonstrated that, although they are relatively simple in style and limit the use of dissonance to the figurae fundamentales, they do not abandon the rhetorical conventions associated with the contemporary missa concertata. They represent, like the composer's other motet-style works, an attempt to provide music that could be performed by less capable village and school choirs, and to accomodate those who preferred this style for reasons of personal taste. The inclusion of instruments ad libitum is also to be seen as evidence of the composer's intention of creating

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

masses for churches with limited performance resources. Interpreted with respect to Krummacher's observations, the inclusion in the print of the four pro choro masses would also have enhanced the saleability of the publication.

The concerted style was generally viewed by Lutheran musicians of the time as that medium through which a sacred text might be set to music most expressively. His remarks in the Vierdter Theil Musicalische Andachten indicate that Hammerschmidt also shared this view. It is therefore not surprising that concerted compositions dominate the Missae. In general, they demand more capable performers than the motet-style masses, and larger and more diverse ensembles. Of these, two masses are written for vocal soloists and vocal capella; two violin parts are included as complementa. Five masses include an instrumental complement of two obbligato violins. This instrumentation is typical of the majority of concerted masses by Catholic composers that circulated contemporaneously in prints, and it was preferred increasingly by Protestant musicians. Another five works call also for wind instruments. The instrumentation of these works, with two violins, trombones, and in Mass XV, cornetts, trumpets, and timpani, are similar in conception to the large concertos of Capricornus' Opus musicum, although Hammerschmidt's use of the instruments in considerably freer. They were undoubtedly intended for use on major feast days, or on other occasions of great festivity.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

With regard to form and style, the concerted masses exhibit on the one hand typical features of Hammerschmidt's later style, as represented by the Musicalische Gespräche and lieder, and on the other certain formal and rhetorical conventions that belonged to the common vocabulary of the figural mass of the mid-seventeenth century. Typical of the composer are the preference for routine contrapuntal structures, especially that in which two voices proceed in parallel thirds or sixths, following or being followed by another voice or voice-pair in imitation. It has been seen in this chapter that this "dialogue" texture underlies passages for even the full ensemble, with the additional parts only filling out the sonority. Homophonic, declamatory passages for the chorus, characterized by many repeated notes, frequently are introduced to articulate sections of the form, or to set verses wanting imagery amenable to rhetorical figurations. The practice of creating a unified formal structure by founding successive sections of a mass movement on fundamentally similar thematic inventions is also thoroughly characteristic. As in his other late works in different genres, highly cohesive forms are thereby created, but too often the impression of monotony and routinization is also imparted by this procedure.

The appearance of these textures and the monothematic approach to formal organization can be regarded--again, with an acknowledgement of Krummacher's observations--as the application of techniques developed above all in the genres of the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gespräch and the lied to another genre, the mass. At the same time the appearance of other means of formal organization within many masses demonstrates that Hammerschmidt was capable also of adopting conventions of form that were developed primarily in works of contemporary Italian, Austro-Hungarian, and Bavarian composers. Together with his consistent use of certain established rhetorical devices associated with the mass, this confirms that Hammerschmidt was well acquainted with the Catholic mass repertory, and suggests further that the supposition that in later years the composer was "isolated" from contemporary currents in musical composition must be reevaluated.

Given the growth of interest in the Latin figural mass by central German composers, one can conclude that Hammerschmidt's mass print represents a response to a concrete demand for works in the genre. But it is also rightly viewed as a work which completes his own corpus of music intended for use in the divine service. The large scale of the publication, which must have incurred considerable expense, indicates that the composer felt the Missae occupied a distinguished place among his publications. Indeed, its appearance so late in his career also marks it as the culmination of his creative efforts; only the modest Fest- und Zeit-Andachten was to follow its publication.

The influence of Hammerschmidt's Missae is not to be measured by whether other composers directly imitated his works

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in that genre. It is more significant from a historical perspective that they established the viability of the popular market for the Latin figural mass, and it might have been the success of this publication, witnessed by its inclusion in many inventories of music collections from the last quarter of the seventeenth century and the breadth of the present-day distribution of exemplars, that stimulated other Lutheran composers to issue mass publications shortly thereafter. If any direct imitator is to be found, it could be Reuschel, whose masses resemble Hammerschmidt's in their use of choral complementa and, superficially, in metric structure; there are also certain similarities in the composers' introductory remarks. Both Christoph Peter and Johann Theile followed other stylistic directions: the former adapted the technique of polyphonic derivation to composing in a wide variety of styles, whereas the latter composed primarily masses in an academic stile antico.

From a broader perspective, this study of the masses of Andreas Hammerschmidt and Lutheran traditions of mass composition demonstrates that the period between ca. 1600 and ca. 1675 was critical for the establishment of a number of conventions in concerted mass composition. It has been seen that these rest upon a firm rhetorical foundation, that their origins are to be traced back to Catholic territories, and that some derive ultimately from the sixteenth century. Recognition of them is illuminating not only for an understanding of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the Latin mass of the seventeenth century, but also--as has been recognized by Warren Kirkendale--for masses of the next century and beyond. Earlier studies by Adler, Sander, Vogt, and others provide some sense of the historical origins of these compositional traditions, but further studies of discrete mass repertories and editions of early concerted masses are required before the history of the mass after 1600 can be fully described.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

APPENDIX A

A CHRONOLOGICAL INDEX OF LATIN POLYPHONIC MASSES BY LUTHERAN MUSICIANS PUBLISHED BETWEEN 1600 AND 1700

Presented below is an index of publications containing masses by German Lutheran composers that were issued between 1600 and 1686. It is, in effect, a complete listing of published Lutheran masses from the seventeenth century, since no masses were published by Lutheran composers thereafter until 1720. It includes works consisting of settings of any combination of the complete, individual prayers of the ordinary of the mass. While partial settings in which alternation practice is called for are included, settings of isolated verses from a single text of the ordinary as a motet (such as Seth Calvisius' Gloria in excelsis, printed in Erhard Bodenschatz's Florilegium selectissimarum cantionum of 1603; RISM 1603[1]) are not.

The index demonstrates both the pervasiveness of certain sixteenth-century traditions and the adaptability of the Lutheran mass to new currents in liturgical practice and musical style. For example, the Lutheran custom of performing abbreviated settings of the Latin ordinary is apparent in the vast majority of masses cited. Of the 151 masses inventoried, only twenty-five consist of the complete five-part ordinary, whereas ninety-four are missae breves (the remaining thirty-two masses include other combinations of texts,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

or their textual composition cannot be determined). And it is apparent, too, that the practice of composing complete masses was limited almost exclusively to the first two decades of the century. A regional practice of composing three-part masses, consisting of Kyrie, Gloria, and Sanctus, is also seen in the works of three central German composers from mid-century--Stephan Otto, Andreas Hammerschmidt, and Johann Georg Reuschel. Table A-1 offers a statistical overview of the textual composition of published Lutheran masses from the seventeenth century.

A tendency among Protestant composers to move away from older, bound forms of polyphonic masses in favor of free-composed concerted works also becomes evident when one examines the data presented in this Appendix. The polyphonic plainsong mass tradition was carried on into the second decade of the seventeenth century in the plenary masses of Bartolomäus Gesius and Michael Praetorius, but it was not maintained by composers of the following generation. A preference for cyclic settings of the ordinary, based on a polyphonic antecedent, manifest in works of Lutheran composers during the later decades of the sixteenth century, is apparent in masses from the first decades of the seventeenth as well. After about 1620, however, masses began to feature new compositional techniques. Most pervasive among these was the use of the basso continuo, which first appears in the Latin Lutheran mass in Demantius' Triades Sioniae (1619); and in later works

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

TABLE A-1

Textual Composition of Latin Lutheran Masses
Published Between 1600 and 1700

Date	Composer	Complete Masses	Missae Breves	Other	Unknown	Total
1604	Haussmann	1	-	-	-	1
1607,	Gesius	-	-	-	4*	4
1610/11,		2	6	7 (KGSA)	-	15
1611		1	9	-	-	10
1613		2	7†	-	-	9
1607,	M. Praetorius	1	-	-	-	1
1611§		1	1	-	-	2
1607	Schnitzkius	-	2	-	-	2
1613	Schedlich	-	1	-	-	1
1616	H. Praetorius	6	-	-	-	6
1619	Demantius	5	-	-	-	5
1621	Rauffuf	-	-	-	11	11
1622	Scheidt	-	1	-	-	1
1628	Grimm	-	5	-	-	5
1630	Vintz	-	20	-	-	20
1633	Selle	-	1	-	-	1
1646			1	-	-	1
1641	Rauch	1	-	-	-	1
1651		1	-	-	-	1
1643	Engelmann	-	-	-	?	?
1648	Otto	-	-	1 (KGS)	-	1
1655,	Capricornus	2	-	-	-	2
1670		2	2	-	-	4
1657,	Ahle	-	1	-	-	1
1668		-	1	-	-	1
1663	Hammerschmidt	-	15	1 (KGS)	-	16
1667	Reuschel	-	9	1 (KGS)	-	10
1669	Peter	-	7	-	-	7
1669	Pezel	-	-	-	?	?
1673	Theile	1	5	-	-	6
1686	Theile	-	-	-	7	7
TOTALS		25	94	10	22	151

*Concerning the masses in Gesius' publication of 1607 see entry no. 2 in the index.

†Ten of the nineteen masses in this publication were included in the 1611 print and are therefore not intabulated here.

§The Missa a 8 in Praetorius' print of 1611 is a slightly altered version of the mass he published in 1607 and is not included here; the polyphonic plainsong masses of the Missodia are also not counted here.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

the use of choruses, solo voices, and obbligato instruments in the concerted manner--primarily in connection with free-composed works--became increasingly common.

The index also documents a relative decline in Latin mass composition among Lutheran composers following the close of the third decade of the century, as well as a dramatic resurgence of interest in the form between 1660 and 1673. The table below indicates the total number of publications containing Latin masses from each decade through 1700. The number of publications includes reprints or later editions of works; the figures given for the total number of masses does not include reprints, however, or works that have been lost.

Decade	Number of prints	Number of masses
1601-1610	5	23
1611-1620	6	32*
1621-1630	7	37
1631-1640	1	1
1641-1650	4	3†
1651-1660	3	4
1661-1670	6	38
1671-1680	1	6
1681-1690	1	8
1691-1700	0	0

*The plainsong masses of Michael Praetorius' Missodia are not included in this reckoning.
†The discrepency between the number of mass publications and the number of masses arises from the loss of Georg Engelmann's Missae (see entry no. 35 in the index).

The reasons for the decline and subsequent reawakening of interest in the Latin polyphonic mass are explored in Chapters

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

III and IV.

The catalogue of printed mass sources in this Appendix is divided into two sections: in the first are listed prints of which exemplars are known to exist; in the second are prints that are known only through secondary references and of which no copies have been located. Within each section, publications are listed chronologically by composer, and are identified by RISM citation number(s), when one has been assigned. A diplomatic transcription of the title page of each publication is presented; when data relevant to the date or place of publication is included in the colophon, this too has been transcribed. In the transcriptions the following conventions are employed: a single slash (/) appears in the original, whereas a double slash (//) indicates line divisions; contractions are transcribed as printed; underscoring distinguishes type styles (Roman from Gothic, or Italic from Roman); ligatures, swash letters, long "s," full and small capitals, etc., are not reproduced because of typographical difficulties; and editorial and descriptive additions are included within square brackets. When it has not been possible to examine a print either in person or from a microfilm copy, when exemplars are no longer known to be extant, or in several cases where an announcement of a publication but not a copy of the print itself can be documented, the title is transcribed from a secondary source. There follows a statement of the location of the particular exemplar(s) examined; lib-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

raries are identified by RISM sigla, of which a list is provided on p. ix.

A list of masses contained in each print is provided which preserves the original order from the source. While composers are identified by uniform spellings of their names, mass titles have been transcribed as they are given in the musical text or in the index to the publication; any additions to mass titles are enclosed within brackets. A note is also made for each entry of which movements of the ordinary are set, without a distinction being made between complete or alternatim settings of a particular text. The following abbreviations are used for the various texts of the ordinary of the mass:

K: Kyrie
G: Gloria
C: Credo
S: Sanctus
A: Agnus Dei

Finally, the number of parts in each setting is specified, using the following abbreviations:

bc: basso continuo
bssn: bassoon
cm: complementa
ct: cornett
inst: instruments
org: organ
tbn: trombone
tm: timpani
tr: trumpet
va: viola
vl: viol
vn: violin
vo: violone
vv: vocal parts

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Part I: Extant Prints

Date / RISM no. — Title page, masses contained

1. 1604 H 2378

[HAUSSMANN, Valentin]

AD IMITATIONEM CANTIONIS ITALICAE // Fuggi pur se sai &c. // MISSAM HANC // OCTO VOCIBVS: //Cum duabus Moctetis // I. Super Psalmum sexagesimum quintum. // 14. voc. // II. Super Psalmum centesimum trigesimum. // 10. voc. // Composuit // VALENTINUS HAUSMANNUS Gerbipol. // Prima vox Chori primi. // [printer's device] // NORIBERGAE, // In officina typographica Pauli Kauffmanni. // ANNO // [rule] // MDCIV.

Exemplar examined: PL: WRu, from a microfilm copy at US: CAe (Prima vox Chori primi partbook only)

MISSA a 8. vocum (K, G, C, S, A) (8 vv)

2. 1607 EKL 1607[17]

[GESIUS, Bartolomäus]

Concentus Ecclesiasticus: // Quatuor Vocum, // Darinnen // ALle Geistli- // che Deutsche Lieder D. Mart: // Lutheri, vnd vieler anderen // frommen // Christen/ mit den Gewönlichen Kirchen // Hymnis, Sequentien, vnd andern Lateinischen // Gesengen/ so bey der Gemeine Gottes in Kirchen // durchs gantze Jahr zu singen ge- // breuchlich: // Item Introitus, Kyrie, Sanctus: Psalmen, // vnd Magnificat auff alle hohe Fest. // Für Kirchen vnd Schulen auffs new // zugerichtet/ vnd mit Vier vnter- // schiedlichen Stimmen gedruckt. // Autore // BARTHOLOMAEO GESIO MVSICO // & Cantore Francofurt. // DISCANTUS. // [Cum Privilegiis, &c.] // Jn verlegung H. Johan Hartmans Buch- // hendlers/ bey seinen einigen hinderlassenen Sohne // vnd Erbe Friderich Hartman // Gedruckt. [1607]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

No exemplar examined; the citation is from RISM DKL, p. 159, which cites only a single exemplar at D-ddr: FFm. The partial listing of contents below is from Bohn, Bibliographie der Musik-Druckwerke, p. 150.

1. Introitus & Kyrie de Adventu (4 vv)
2. Intr. Kyrie & Gloria de Nativitate u. de Resurrectione (4 vv)
3. Intr. de Ascensione, Spiritu Sancto und de Trinitate (4 vv)
4. [Missa dominicale:] Kyrie dominicale, Gloria, Responsorien, Sanctus, Benedictus, Agnus (4 vv)

3. 1607^{6}
P 5361

[PRAETORIUS, Michael]

[within a compartment] Musarum Sioniar: // MOTECTAE ET PSAL // MI LATINI , // Michaëlis Praetorij C. // apud // Sereniss. principem // Henricum Julium // Ducem Brunsv. & Lunaeb., Cho- // ri Musici Magistri, // IV. V. VI. VII. VIII. IX. X. XI. XII. XVI. // vocum, Choro & Organis // accommo- // datae. // I. PARS. CANTVS.

[colophon:] [rule of ornamental type] // [woodcut] // NORIBERGAE // Excudebat Abrahamus Wa- // genmannus // [rule] // M DC VII

Exemplar examined: B: Br, from a microfilm copy at US: CAe

Missa (K, G, C, S, A) (8 vv)

4. 1607
S 1901

[SCHNITZKIUS, Gregor]

Sacrarum cantionum quatuor. 5. 6. 7. 8. 10. et 12. vocum, quibus addita est missa super Perchè non debbo, 8. voc. Danzig, Martin Rhode, 1607.

No exemplar examined; the citation is from RISM A/1/7, p. 407, which lists a single, incomplete exemplar at PL: WRu. An intabulation for organ of the Missa Tibi laus gloria, formerly preserved at PL: WRu (Ms. 10, no. 31), was destroyed in World War II; see Emil Bohn, Die musikalischen

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau (1890; rpt. Hildesheim: Georg Olms, 1969)

1. [Missa super Perchè non debbo] (K, G) (8 vv)
2. [Missa super Tibi laus gloria] (K, G) (8 vv)

5. 1610/11
G 1703

[GESIUS, Bartolomäus]

CANTIONES SACRAE // CHORALES: // Introitus, ut vocantur, Kyrie, Sequentia // & plures aliae de praecipuis diebus festis // anniversarijs, // Ad maiorem Dei laudem & salutarem // in templis usum // Musicis Sex, Quinq; & Quatuor Vocum // numeris adornate // à // BARTHOLOMAEO GESIO MVNCHBER- // gensi, Musico & Francofurtensium ad // Oderam Cantore. // 16 [within rules, within a decorative frame] TENOR. [outside frame]// 10. // CUM PRIVILEGIIS, &c. // Impensis & typis // FRIDERICI HARTMANNI BIBLIOPOLAE IN // florentissima Academia Francofurtana // ad Oderam. [the date printed in all other partbooks is 1611]

Exemplar examined: S: V, from a microfilm copy at US: CAe

1. [Missa in Adventis Domini] (plenary mass, includes K, G, S, A) (6 vv)
2. [Missa in festo Nativitatis Christi, et Purificatiois Mariae] (plenary mass, includes K, G, S, A) (6 vv)
3. [Missa in festo Annunciationis Mariae] (plenary mass, includes K, G, S, A from no. 1) (6 vv)
4. [Missa in festo Pascha, seu Resurrectionis Christi] (plenary mass, includes K, G, S, A from no. 2) (6 vv)
5. [Missa in festo Ascensionis Domini] (plenary mass, includes K, G; S, A from no. 2) (6 vv)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

6. [Missa in festo Pentecostes de Spiritu Sancto] (plenary mass, includes K, G from no. 1; S, A from no. 2) (6 vv)

7. [Missa in festo Sanctiss. Trinitatis] (plenary mass, includes K, G, S, A from no. 2) (6 vv)

8. [Missa de diebus Dominicis] (K, G, C, S, A) (5 vv)

9. [Missa de Adventu] (plenary mass, includes K, G) (4 vv)

10. [Missa in festo Nativitatis Christi, et Purificationis Mariae] (plenary mass, includes K, G) (4 vv)

11. [Missa in festo Annunciationis Mariae] (plenary mass, includes K, G) (4 vv)

12. [Missa in festo Pascha, seu Resurrectionis Christi] (plenary mass, includes K, G) (4 vv)

13. [Missa in festo Pentecostes de Spiritu Sancto] (plenary mass, includes K, G from no. 10) (4 vv)

14. [Missa in festo Santiss. Trinitatis] (plenary mass, includes K, G C, S, A)

15. [Missa de diebus Dominicis] (K, G, C, S, A) (4 vv)

6. 1611
G 1704

[GESIUS, Bartolomäus]

MISSAE // AD IMITATIONEM CAN- // TIONUM ORLANDI, ET ALIORUM // probatissimorum Musicorum, quinq; vocum con- // centu ita adornatae, ut singulis diebus festis // per universum anni spacium in Ec- // clesijs decantari commodè // possint. // Ad laudem Dei & Ecclesiarum Vsum nunc // primum in lucem editae // à // BARTHOLOMAEO GESIO // Mûnchbergensi, Musico & Francofurtensium // ad Oderam Cantore. // [within a decorative frame] TENOR // [below frame] Sumptibus Autoris // Et Typis Friderici Hartmanni Bibliopolae. // Anno 1611.

Exemplar examined: D-ddr: BD, from a micro-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

film copy obtained from D-brd: Kdma (catalogue no. 3/542)

N.B. The masses of this publication were reprinted in the later publication of Gesius, Opus plane novum . . . (see entry no. 8 below). All masses in this collection are set for 5 vv.

1. Missa ad imitationem Cantionis Gregorii Langii: Ecce venit rex tuus (K, G)
2. Missa ad imitationem Cantionis Orlandi: Ecce Maria genuit nobis (K, G)
3. Missa ad imitationem Cantionis: Das alte Jahr vergangen ist (K, G)
4. Missa ad imitationem Cantionis Clemen non Papae. Maria Magdalena (K, G)
5. Missa ad imitationem Cantionis Iocobi Regnardi: Ascendit Deus in jubilatione (K, G)
6. Missa ad imitationem Cantionis: Veni Sancte Spiritus (K, G)
7. Missa ad imitationem Melodiae Gott der Vater wohn uns bey (K, G)
8. Missa ad imitationem Cantionis Orlandi: Benedicam Dominum (K, G)
9. Missa ad modum HypoAEolium (K, G)
10. Symbolum Nicenum: Credo in unum Deum
11. Patrem
12. Sanctus
13. Agnus

7. 1611
P 5362

[PRAETORIUS, Michael]

[within a frame of ornament strips] MISSODIA // SIONIA // Continens // Cantiones sacras, ad Officium // quod vocant Summum, ante Meridiem // in Ecclesia usitatas: cujusmo- // di sunt: // Kyrie, Gloria, Et in terra, // Mysto-Chorodia, nempe Collecta & Versiculi, // Patrem, Praefationes, Sanctus, // Benedictus, Agnus Dei; eaq; varia omnia: // Responsorium,

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Discubuit Iesus. // Denig; Amen, ut & Gloria, diversa: // Per Harmoniam // 2. 3. 4. 5. 6. & 8. Vocibus // (Chorali cumprimis observatâ) ita concinnatas, ut // tàm in Choro quàm Organo MOTECTARVM // etiam loco non incommodè usurpari // possint: // AUTORE // Michaële Pratorio, Creutzb. in aula // Brunsvic. Chori Musici Magistro. // SEXTVS. // [rule] // WOLFERBYTI, Anno M.DC.XI.

[colophon:] [ornament strip] // WOLFERBYTI, // In Officina Typographica Prin- // cipali Brunsvicensi. // [printer's device] Autoris.

Exemplar examined: A: Wgm

N.B. Settings of parts of the ordinary of the mass included in this publication are listed in their original order and with their original numeration.

MISSODIA
Ante Concionem

I.

INTROITVS

Quos vide in peculiari classe

II.

KYRIE : GLORIA : ET IN TERRA

In Contrapuncto simplici

1. Kyrie Summum (4 vv)
2. Kyrie Minus summum (4 vv)
3. Kyrie 1. in F. B. Mariae Virginis (4 vv)
4. Kyrie Paschale (4 vv)
5. Gloria: Et in terra (4 vv)
6. Kyrie 2. in Fest. B. Mariae Virginis (4 vv)
7. Kyrie in Adventu (4 vv)
8. Gloria: Et in terra (4 vv)
9. Kyrie Angelicum (4 vv)
10. Kyrie Dominicale (4 vv)
11. Gloria: Et in terra (4 vv)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

12. Kyrie Apostolicum (4 vv)
13. Gloria: Et in terra (4 vv)
14. Kyrie de Domina (4 vv)
15. Gloria: Et in terra (4 vv)

In Contrapuncto Colorata

16. Missa sine nomine (4 vv) [title in index: Kyrie Quodlibeticum]
17. Gloria: Et in terra (4 vv)
18. Kyrie Summum primum (6 vv)
19. Kyrie Summum secundum (3 vv)
20. Kyrie Summum tertium (6 vv)
21. Kyrie Minus summum primum (includes trope) (6 vv)
22. Kyrie Minus summum (includes trope) (6 vv)
23. Kyrie 1. in F. Beatae Mariae Virginis (6 vv)
24. Kyrie Paschale (5 vv)
25. Gloria: Et in terra primum (6 vv)
26. Gloria: Et in terra secundum (6 vv)
27. Kyrie 2 in F. Beatae Mariae Virginis (5 vv)
28. Kyrie in ADVENTV (5 vv)
29. Gloria: Et in terra (5 vv)
30. Kyrie Angelicum (5 vv)
31. Kyrie Dominicale (4 vv)
32. Gloria: Et in terra (2-4 vv)
33. Kyrie Apostolicum (5 vv)
34. Gloria: Et in terra (5 vv)
35. Kyrie de Domina (5 vv)
36. Gloria: Et in terra pax (5 vv)

III.

MYSTO-CHORODIA

37. Et cum Spiritu tuo. Amen (4 vv)
    Domine non secundum peccata (4 vv)
    Confitemini. Puer natus (4 vv)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

38. Dominus vobiscum. Et cum Spiritu tuo. Amen. (4 vv)

39. Dominus vobiscum. Et cum Spiritu tuo. Amen (4 vv)

40. Dominus vobiscum. Et cum Spiritu tuo. Amen. (4 vv)

41. Dominus vobiscum. Et cum Spiritu tuo. Amen. (4 vv)

42. Dominus vobiscum. Et cum Spiritu tuo. Amen (5 vv)

43. Dominus vobiscum. Et cum Spiritu tuo. Amen (5 vv)

44. Dominus vobiscum. Et cum Spiritu tuo. Amen. Gloria tibi Domini (5 vv)

45. Dominus vobiscum. Et cum Spiritu tuo. Amen. Gloria tibi Domini (6 vv)

46. Dominus vobiscum. Et cum Spiritu tuo. Amen (8 vv)

47. Dominus vobiscum. Et cum Spiritu tuo. Amen (8 vv)

IV.

GRADVALIA: HALLELVIA: & SEQVENTIAE,
Quas vide in peculiari classe.

V.

SYMBOLODIA

48. Credo: Patrem omnipotentem (5 vv)

49. Credo: Patrem omnipotentem (5 vv)

VI.

HIERDIPNODIA

50. Praefatio Quotidiana (4 vv)
Per omnia secula seculorum (4 vv)

51. Praefatio in Festo TRINITATIS (8 vv)

IN FESTO NATIVIT. CHRISTI

Summum

52. Praefatio: per omnia secula (4 vv)

53. Sanctus, S. S. (4 vv)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

54. Benedictus qui venit (4 vv)
55. Agnus Dei qui tollis (4 vv)
56. Per omnia secula (5 vv)
57. Sanctus, S. S. (5 vv)
58. Benedictus (5 vv)
59. Agnus Dei (5 vv)
60. Per omnia secula (6 vv)
61. Sanctus, S. S. (6 vv)
62. Benedictus (6 vv)
63. Agnus Dei (6 vv)

Minus Summum

64. Sanctus, S. S. (6 vv)
65. Benedictus (6 vv)
66. Agnus Dei (6 vv)

IN F. MARIAE VIRG.

67. Sanctus, S. S. (5 vv)
68. Benedictus (5 vv)
69. Agnus Dei (5 vv)

Dominicale

70. Sanctus, S. S. (4 vv)
71. Benedictus (4 vv)
72. Agnus Dei (4 vv)

MISSA 8 voc.

73. Kyrie, Christe, Kyrie
74. Et in terra
75. Patrem
76. Sanctus
77. Agnus Dei

VII.

RESPONSORIVM:

Sub Communione

78. Discubuit Iesus, & disipuli eius (8 vv)
79. 2. pars. Dicens: hoc est corpus meum (8 vv)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

VIII.

AMEN DIVERSA

80. Amen. ex D♮ (5 vv)

81. Amen. ex G bmol (4 vv)

82. Amen ex G bmol (5 vv)

83. Amen. ex G bmol (5 vv)

84. Amen. ex G bmol (5 vv)

85. Amen. ex G bmol (6 vv)

86. Amen. ex E (4 vv)

87. Amen. ex E (5 vv)

88. Amen. ex E (4 vv)

89. Amen. ex E (5 vv)

90. Amen. ex E (5 vv)

Amen. ex F. bmol. Vide Num: 41, 43, 44. 45. 47.

91. Amen. ex G♮ supra (5 vv)

Amen ex G♮ infra. Vide Num: 37. 38. 39. 40. 42. 46. Item 52. 56. 60.

92. Amen ex A ♮ (4 vv)

93. Amen ex A ♮ (5 vv)

IX.

GLORIA, &c. Diversa.

Quia quibusdam in locis, Gloria in excelsis DEO, quod aliàs à Pastore ad altare canitur, etiam à pueris & alijs in Choro decantari solet: placuit sub sequenti ratione variare ad Modos unitatos.

94. Gloria in excelsis DEO ex D♮ (4 vv)

95. Gloria in excelsis DEO ex Gb (4 vv)

96. Gloria in excelsis DEO ex E (4 vv)

97. Gloria in excelsis DEO ex Fb (4 vv)

98. Gloria in excelsis DEO ex G♮ (4 vv)

99. Gloria in excelsis DEO ex G♮ (4 vv)

100. Gloria in excelsis DEO ex A (4 vv)

101. Gloria in excelsis DEO ex A (4 vv)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

102. Gloria in excelsis DEO ex C (4 vv)
103. Gloria in excelsis DEO ex G♮ (6 vv)
104. Introitus: Rorate coeli desuper (5 vv)

8. 1613
G 1707

[GESIUS, Bartolomäus]

OPUS PLANE NOVUM // CANTIONVM ECCLESIASTI- // carum in duas partes divisum. // PRIOR CONTINET MISSAS // AD IMITATIONEM CANTIONUM // ORLANDI, MARENTII ET ALIO- // rum probatissimorum Musicorum / 5. 6. 7. 8. & plurium Vo- // cum: // POSTERIOR INTROITUS, KYRIE, SE- // QUENTIA., ET PLURES ALIAS CANTIONES AD MELODIAS // Chorales, Sex, Quinq; & quatuor vocum concentu ad- // ornatas, & ita dispositas, // UT // SINGULIS DIEBUS FESTIS ET DOMINICIS PER UNI- // versum anni spacium in Ecclesijs commodè decantari possint. // AD LAUDEM DEI ET ECCLESIARUM USUM NUNC PRIMUM // IN LVCEM EDITVM. // BARTHOLOMEO GESIO MUSICO ET FRANCOFUR- // tensium ad Oderam Cantore. // PARS PRIOR. // 16 [within a frame of single rules] QUINTA VOX [outside frame] 13. // CUM PRIVILEGIO. // SUMPTIBUS ET TYPIS FRIDERICI HARTMANNI IN Academia Francofurtane cis Viadrum Bibliopolae.

Exemplar examined: US: Bp (Quinta vox only)

N.B. Masses 1 through 10 appeared originally in RISM G 1704 (entry no. 6 above)

1. Missa ad imitationē cantionis Gregorij Langij: Ecce venit Rex tuus (K, G) (5 vv)
2. Missa ad imitationem cantionis Orlandi. Ecce Maria (K, G) (5 vv)
3. Missa ad imitationem cantionis Das alte Jahr vergangen ist (K, G) (5 vv)
4. Missa ad imitationem cantionis Clem. n. p. Maria Magdalena (K, G) (5 vv)
5. Missa ad imitationem cantion. Jac. Regnardi. Ascendit Deus in

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Jubilatione (K, G) (5 vv)

6. Missa ad imitationem cantionis, Veni sancte Spiritus (K, G) (5 vv)

7. Missa ad imitationem melodiae: Gott der Vater wohn uns bey (K, G) (5 vv)

8. Missa ad imitationere [sic] cantionis Orlandi: Benedicam Dominum (K, G) (5 vv)

9. Miss[a] ad modum Hypomixolydium (K, G, C, S, A) (5 vv)

10. Missa ad modum Hypoaelium (K, G, C, S, A) (5 vv)

11. Missa ad imitationem cantiones Lucae Marentij: Gia torna à rallegrar (K, G) (5 vv)

12. Missa ad Jonicum connexum (K, G, C, S, A) (5 vv)

13. Missa ad imitationem cantionis Orlandi: Deus in adjutorium (K, G) (6 vv)

14. Missa ad modum Dorium (K, G) (6 vv)

15. Missa ad imitationem cantionis Orlandi: Estote ergo misericordes (K, G) (7 vv)

16. Missa ad imitationem cantionis, D. Phinot. Jam non dicam in festo Pentecostes (K, G) (8 vv)

17. Missa ad imitationem cantionis Orlandi: Deus miseratur nostri (K, G) (8 vv)

18. Missa ad imitationem cantionis Julij Emerite: O misero mio core (K, G) (8 vv)

19. Missa ad imitationem cantionis: Cavete vobis à Pseudoprophetis (K, G, C, S, A) (9 vv)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

9. 1613
G 1708

[GESIUS, Bartolomäus]

Pars Posterior // CONTINENS INTROITVS, // KYRIE, // SEQUENTIA, ET PLURES // ALIAS CANTIONES DE PRAECIPUIS // FESTIS ANNIVERSARIIS, AD MELODIAS // chorales musices Sex, Quinq; & quatuor Vocum // numeris adornatas. // Quibus // PRAEMISSA EST HISTORIA PAS- // SIONIS DOMINI NOSTRI IESU CHRISTI // ex Evangelista Mattheo cap. 26. & 27. // Sex Vocum. // AUTORE // BARTHOLOMAEO GESIO MUSICO // & Francofurtensium ad Oderam // Cantore. // 16 [within a frame of single rules] QUINTA VOX [outside frame] 13. // CUM PRIVILEGIO. // AEre & formis suis propagabat // FRIDERICUS HARTMANNUS BIBLIOPOLA ET // Typographis in Academia Septemvirali Marchica.

Exemplar examined: US: Bp (Quinta vox only)

N.B. This publication reprints the liturgical works of Gesius' Cantiones sacrae choralis (1610/11); for a listing of contents see entry no. 5 above.

10. 1613
S 1327

[SCHEDLICH, Jacob]

[within a frame of ornament strips] MAGNIFICAT // ET INTONATIONES // PRECUM VESPERTINARUM, // per Octo usitatos Tonos; Quatuor // Vocibus, quibusvis Instrumentorum // Musicorum generibus com- // munibus // Expressae & decantatae // PER // JACOBUM SCHEDLICHIUM JO- // achimicum Musicum Orga- // nicum. // Bassus. // LIPSIAE, Typis Valentini Am Ende. // Sumptibus Johannis Börneri Senio- // ris, & Eliae Rehefelds. // [rule] // ANNO M.DC.XIII.

Exemplar examined: PL: WRu, from a microfilm copy at US: CAe (altus and bassus partbooks only)

Missa quatuor vocum (K, G) (4 vv)

11. 1616
P 5329

[PRAETORIUS, Hieronymus]

LIBER // MISSARUM // Qui est // OPERUM MUSICORUM // Tomus Tertius // V. VI. VIII. voc. // DIVINAE MAIESTATIS HONORI // REIPUBLICAE CHRISTIANAE ET MUSICAE // BONO // Con-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

cinnatus & dedicatus // AB // HIERONYMO PRAETORIO Sen. // Organista ad. D. Jacobi. // [within a frame of ornament strips] TENOR. // [below frame] HAMBURGI // Excusus ab HENRICO CARSTENS. // ANNO M.DC.XVI. // Cum Gratia & Privilegio S. Caes. Majest.

Exemplar examined: S: V, from a microfilm copy at US: CAe

N.B. All masses in this publication consist of K, G, C, S, A.

1. [Missa] Super Paratum cor meum Deus, Stephani Felis (5 vv)
2. [Missa] Super Benedicam Autoris (6 vv)
3. [Missa] Super Non auferetur sceptrum Jacobi Mailandi (6 vv)
4. [Missa] Super Angelus ad pastores Autoris (8 vv)
5. [Missa] Super Tulerunt Dominum Autoris (8 vv)
6. [Missa] Super Factum est silentium Autoris (8 vv)

12. 1619
D 1541

[DEMANTIUS, Christoph]

TRIADES SIONIAE // INTROITUUM, // MISSARUM ET PROSARUM, // Quinq;, Sex, Septem & Octo Vocibus, in festis // praecipuis decantandarum. // Ad promovendam DEI Gloriam, & condecorandos // Officiorum Sacrorum ritus, singulari & diuturno // studio concinnatae, // à // CHRISTOPHORO DEMANTIO // Musico, Fribergensium Hermundurorum // Cantore. // [within triple rules, within a decorative frame] TENOR. // [below frame] FRIBERGAE Typis exscriptae, // Sumptibus Melchioris Hoffmanni, Bibliopol. Frib. // ANNO 1619.

Exemplars examined: A: Wgm; A: Wn, from a microfilm copy at US: CAe (lacks bc partbook)

N.B. All masses in this publication consist of K, G, C, S, A with bc and "cantus generalis."

1. [Missa] Super Cara la vita mia (6 vv)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2. [Missa] Super Cantate Perinni (7 vv)

3. [Missa] Super Quem vidistis (8 vv)

4. [Missa] Super Adesto Deus (8 vv)

5. [Missa] Aluid Kyrie loco motetae canendum etc. (8 vv)

13. 1622
P 5330

[PRAETORIUS, Hieronymus]

Bassus continuus missarum sacrarum V, VI, IIX vocum, quae sunt operum musicorum tomus tertius. Hamburg: Paul Lange, 1622.

No exemplar examined. For a listing of contents see entry no. 11 above. This and later editions of Praetorius' Liber Missarum include a figured bass part.

14. 1622
S 1350

[SCHEIDT, Samuel]

BASSUS PRO OR- // GANO. // PARS PRIMA // CONCERTUUM // SACRORVM II. III. IV. V. VIII. // ET XII. VOCUM ADIECTIS SYMPHONIIS // ET CHORIS INSTRUMENTALIBIS. // Auctore // SAMUELE SCHEIDT // HALLENSE. // REVERENDISSIMI JLLUSTISSIMQUE // PRINCIPIS AC DOMINI // DN. CHRISTIANI GUILIELMI AR- // CHIEPISCOPI MAGDEBURGENSIS PRIMATIS // GERMANIAE ORGANISTA ET CAPELLAE // MAGISTRO. // [printer's device, inscribed "PRVDENTIA NON VIOLENTIA"] // HAMBURGI, Typis HERINGIANIS. // [rule] // ANNO MDCXXII.

Exemplar examined: A: Wgm

Missa super Herr unser Herrscher (K, G) (8 vv, bc)

15. 1623
P 5331

[PRAETORIUS, Hieronymus]

Liber missarum, qui est operum musicorum tomus tertius, V. VI. IIX. vocum, cui in gratiam musicae peritorum additum habes bassum continuum. Frankfurt: Egonolff Emmel, 1624 (in bc partbook: 1623)

No exemplar examined. (See note under entry no. 11 above.)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

16. 1625
P 5332

[PRAETORIUS, Hieronymus]

Missae quinque, sex et octo vocibus, cum basso continuo ad organum. Antwerpen: Pierre Phalèse, 1625.

No exemplar examined. (See note under entry no. 11 above.)

17. 1628[1]
G 4624

[GRIMM Heinrich]

[within a compartment] MISSAE // ALIQUOT // V. ET VI. VOC: // UNA CUM PSALMIS NONNULLIS // GERMANICIS, &c. // (ceu pagina versa docet) // Musiçe Eccle- // siasticae, & cum primis // Magdeburgicae, Bono // Compositae & Publicatae // Per // HEINRICUM GRIMMIUM, // Music: Magdeburg: // [rule of ornamental type] // CANTUS 1. // MAGDEBURGI, // Typis & Sumtibus // [rule] // ANDREAE BEZEL // Anno // M.DC.XXIIX.

Exemplars examined: A: Wgm; F: Pn, from a microfilm copy obtained from D-brd, Kdma (catalogue no. 3/1560)

N.B. All masses in this publication consist of K, G with bc.

1. Missa 5. Voc. H. G. H. Super Hosianna Incerti
2. Missa 6. Voc. H. G. H. Super A Domino. Melch. Franci
3. Missa 6. Voc. H. G. H. Super Elisabeth Zachar. Händel
4. Missa 6. Voc. H. G. H. Super Dilectus mihi. Const. d. P.
5. Missa 6. Voc. Jac. Hasleri. Super Verb. Caro fact. Joh. Hasl.

18. 1630
V 1690

[VINTZ, Georg]

[within a frame of ornament strips, within rules] MISSAE // AD PRAECIPVOS DIES // FESTOS ACCOMODATAE. // Quinque, Sex, & Octo Vocibus, singulari industria nunc // primum in lucem datae, praelo submissae. // CUM BASSO CONTINUO // ET GENERALI. // Quarum aliquae, aliàs octonis vocibus compositae, in qui- // nas hic redactae sunt, ut earum usus apud eos, // quorum chorus Musicus adeo frequens, esse possit. //

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

AVCTORE // GEORGIO VINTZIO, Hallensi, Musico, & // templi Cathedralis Numbergensis, pro tempore, Organoedo. // [within a frame of ornamental type] TENOR. // [below frame] Impensis // Johannis Birckneri, Bibliop: // [rule] // Typis Friderici Melchioris Dedekindi, excudebantur // M.DC.XXX.

Exemplars examined: PL: WRu and A: Wgm from a a microfilm copy obtained from D-brd: Kdma (catalogue no. 2/325)

N.B. All masses in this publication consist of K, G with bc.

1. [Missa] Super Lobe den HERREN meine Seele Heinr. Hartmanni (5 vv)
2. [Missa] Super Jerusalem, gaude gaudio magno Nicolai Zangi (5 vv)
3. [Missa] Super Ist nicht Ephraim mein thewer Sohn Heinr. Hartmanni (5 vv)
4. [Missa] Super Pater noster, qui es in coelis Melchioris Vulpi (5 vv)
5. [Missa] Super Deus meus, quare me dereliquista Christiani Erbachi (5 vv)
6. [Missa] Super Surrexit Christus spes mea Nicolai Zangij (5 vv)
7. [Missa] Super Cantate Domino canticum novum Johan: Leo Hasleri (5 vv)
8. [Missa] Super Dum complerentur dies Pentecostes Christiani Erbachi (5 vv)
9. [Missa] Super Benedicta sit Sancta Trinitas Adam Gumpelsheimers (5 vv)
10. [Missa] Super Dic nobis Maria quid vidisti Johan Bassaini (6 vv)
11. [Missa] Super Ascendo ad Patrem meum Hierony: Praetorij (6 vv)
12. [Missa] Super Hodie completi sunt Curtij Valcampi (6 vv)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

13. [Missa] super Nu [sic] dancket alle GOtt/ der grosse Dinge thut Samuel Scheittns (8 vv)

14. [Missa] Super Hodie nobis coelorum Rex Ludovici Viadanae (8 vv)

15. [Missa] Super Exultat cor meum Luca Marentij (8 vv)

16. [Missa] Super Domine Dominus noster Christiani Erbachij (8 vv)

17. [Missa] Super Iniquos odio habui Incerti Authoris (8 vv)

18. [Missa] Super Misericordias Domini Johann: Gabrielis (8 vv)

19. [Missa] Super Jubilate Deo omnis terra: Incerti Authoris (8 vv)

20. [Missa] Super Laudate Dominum Johan: Leo Hassleri (8 vv)

19. 1633
S 2751

[SELLE, Thomas]

Monophonia harmonia latina h.e. 15 concerti ecclesiastici de praecipuis Festis anniversariis aun tantum voce humana ad Bassum continuum pro organo ect. . . . Possunt tamen Cantus et Bassus continuus ad placitum, vel instrumentaliter solum; vel ubi scriptus habetur textus, etiam a 6 plenioris Harmoniae conficiendae ergo simul accini. Compositi et typis divulgati a Thoma Sellio Cervicca Saxonae, Scholae Wessliboréae p. t. Rectore. Hamburg imprimebat Jacobus Rebenlinus sumptibus Henrici Rosenbomij anno 1633.

No exemplar examined; the title is transcribed from Siegfried Günther, Die geistliche Konzertmusik von Thomas Selle, p. 29.

1. Kyrie qui septiformis (K) (3 vv, bc)

2. Summo Deo sit gloria (G) (3 vv, bc)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

20. 1641
R 341

[RAUCH, Andreas]

[within a compartment] MISSA, // VESPERA // ET // ALII SACRI CON- // CENTUS CONCER- // TATI, // DUABUS VOCIBUS // VIVIS, ADHIBITO CLAVICYM- // BALO, CHELY ET FIDIBUS MAJO- // RIBUS, DECANTANDI, COMPO- // SITI ET IN LUCEM // EDITI // Ab // ANDREA RAUCH POT- // tendorfensi, apud Sempronienses // Organaedo. CANTUS I. VEL TENOR. // Noribergae, // Typis & Sumptibus // WOLFFGANGI ENDTERI. // [rule] // M.DC.XLI.

Exemplar examined: GB: Lbl, from a microfilm copy at US: CAe (lacks Cantus II partbook); H: Bn, from a microfilm copy at US: CAe (lacks Cantus I and bc partbooks)

Messa (K, G, C, S, A) (2 vv, bc)

21. 1646
S 2758

[SELLE, Thomas]

CONCERTUUM // LATINO-SACRORUM // II. IV. & V. Vocibus // ad // Bassum Continuum // concinendorum, // LIBER PRIMUS. // Authore // THOMA SELLIO // Cerviccâ-Saxone, // Chori Musici Hamburgensis Directore // & Ecclesiae Cathedralis Canonico // minore. // [rule of ornamental type] // VOX I. // [rule of ornamental type] // ROSTOCHII // Imprimebat Johannes Richelius, // Sumtibus Authoris, // Anno 1646.

Exemplar examined: D-brd: F, from a microfilm copy at US: CAe

Missa à 5 Thomae Selli super Sey mir gnedig (K, G) (5 vv, bc)

22. 1648
O 282

[OTTO, Stephan]

Kronen Krönlein // Oder // Musicalischer Vorläuffer/ // Auff geistliche CONCERT-MA- // DRIGAL-DIALOG-MELOD- // SYMPHON-MOTET-ische // Manier/ etc. // Mit 3. 4. 5. 6. 7. und 8. Stimmen/ // sampt einem GeneralBass/ // Aussgesand // Von // Stephano Ottone Freyberg. // Schandawischen Phonasco. // Erste Stimme. // [printer's device] // Freybergk in Meissen/ // Gedruckt und verlegt durch Georg Beuthern. // [rule] // Im Jahr MDCXLVIII.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Exemplar examined: D-brd: Lr

MISSA super Gloria in excelsis.
Urbani Loth. CONCERT (K, G, S)
(4 vv, bc)

23. 1651
R 343

[RAUCH, Andreas]

[within a frame of ornament strips]
Newes Thymaterium // Oder Rauchfässlein: // In welchem // Ein vollkomenne [sic] Mess: // Wie auch Anderschiedliche Geistliche Concerten // von drey und vier Stimmen/ als einer guten le- // bendigen/ zwey Violinen/ Fagotto/ und dem darzu gehörigen General Bassz. // Dem Allerhöchsten zum Andächtigen Gruss/ Auffricht und angezündt/ Von/ Andrea Rauchen/ Potten: Austriae: Mit: // burgern in der Königl: Freystatt Dedenburg // in Nider Ungarn // uc. // [within a frame of single rules] VOX PRIMA. // [below frame] Gedruckt und Verlegt/ durch David Hartten // Buchhändlern in Wien und Lucern. // Im 1651. Jahr.

Exemplar examined: A: Wgm

Missa Concertata à 3 Voc: vna Voce
& duae Violino (K, G, C, S, A)
(1 vv, 2 vn, bc)

24. 1655
C 928

[CAPRICORNUS, Samuel]

CANTO PRIMO // IN CONCERTO. // OPUS MUSICUM, // ab 1. 2. 3. 4. 5. 6. 7. 8. Vocibus concertantibus, & variis Instru- // mentis, adjuncto Choro pleniori, sive, ut vocant, // in Ripieno concinnatum // ET // VIRO NOBILISSIMO AMPLISSIMO // AC PRUDENTISSIMO // DN. ANDREAE SEGNERO, //Lib. Regiaque Reipubl. Posoniensis Consulari // gravissimo, &c. // DEDICATUM // à // SAMUELE CAPRICORNO, // Musicae ibid. ad SS. Trinit. Directore. // [printer's device] // NORIMBERGAE, // TYPIS CHRISTOPHORI GERHARDI, // SUMPTIBUS AUTHORIS. // [rule] // Anno M.DC.LV.

Exemplar examined: A: Wn

1. [Missa:] Kyrie à 5 V. in Conc. 5. in Rip. cum 2. Viol. 2 Clarin. & 3. Tromb. (K, G, C, S, A) (includes bc)

2. [Missa:] Kyrie à 5 V. in Conc. 5. in Rip. cum 2. Viol. 2 Clarin. & 3. Tromb. (K, G, C, S, A) (includes bc)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

25. 1657 [AHLE, Johann Rudolf]

Neu-gepflantzter Thüringischer Lustgarten/ // in welchen // XXVI. // NEue Geistliche Mu- // sicalische Gewächse // mit // 3. 4. 5. 6. 7. 8. 10. und mehr Stimmen/ auf unter- // schiedliche Arten/ mit und ohne Instrumenten/ mit und ohne // Capellen/ auch theils mit und ohne General Bass zu brauchen // versetzet/ und anjetzo // dem // Grossen GOTT zu Preiss und Ehren/ // wie auch allen dero // Edlen Music-Liebhabern zu sonderm Gefallen/ // wolmeinend eröfnet // von // JOHANN RUDOLF AHLEN. // VOX PRIMA. // Erster Theil. // In verlegung // Johann Birkners Buchhandlers in Erffuhrt. // [printer's device] // Gedrukket zu Mühlhausen // bei Johann Hütern. // [rule] // Im Jahr MDCLVII.

Exemplar examined: A: Wgm

MISSA a 10 (K, G) (4 vv, 2 vn, 4 inst [tbn or vl]

26. 1663 [HAMMERSCHMIDT, Andreas]

A. & Ω. // ANDREAE HAMMERSCHMIDII // MISSAE, V. VI. VI. IIX. IX. X. XI. XII. & pluri- // um Vocum, tàm vivae voci, // quàm Instrumentis varijs // accommodate. // [printer's device] // VOX 4. // [rule] // DRESDAE // Impensis Christiani Bergen, Biblio- // polae, Typis Seyffertensis, 1663.
[Vox 1, 4, 5, 6, 7, 9, 10, 12 & 13 printed by Seyffert; Vox 2, 3, 8 & 11 printed by Dehn in Zittau]

Exemplars examined: D: brd: Mbs; F: Pn, from a microfilm copy acquired from D-brd: Kdma (catalogue no. 2/653); F: Sim

N.B. All masses in this publication include bc (org and vo)

1. MISSA à Vocib[9] 5. & 2. Instrum. pro Choro (K, G) (5 vv, 2 cm)
2. MISSA à Vocib. 6. & 2. Instrum. pro Organo (K, G) (6 vv, 2 cm)
3. MISSA à Vocib. 6. & 2. Instrum. pro Choro (K, G) (6 vv, 2 cm)
4. MISSA à Vocib. 6. & 2. Instrum. pro Organo (K, G) (¢ vv, 2 cm)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

5. MISSA à Vocib. 6. & 2. Instrum. pro Choro (K, G) (6 vv, 2 cm)

6. MISSA à Vocib. 5. & 2. Instrum pro Organo (K, G) (5 vv, 2 vn)

7. MISSA à Vocib. 5. & 2. Instrum. pro Organo (K, G) (5 vv, 2 vn)

8. MISSA à Vocib. 7. & 2. Instrum. pro Choro (K, G) (7 vv, 2 cm)

9. MISSA à Vocib. 5. & 2. Instrum. pro Organo (K, G) (6 vv, 2 vn)

10. MISSA à Vocib. 6. & 2. Instrum. pro Organo (K, G) (6 vv, 2 vn)

11. MISSA à Vocib. 6. & 2. Instrum. pro Organo (K, G) (6 vv, 2 vn)

12. MISSA à Vocib. 5. & 4. Instrum. pro Organo (K, G) (5 vv, 2 vn, 2 trb)

13. MISSA à Vocib. 5. & 5. Instrum. pro Organo (K, G) (5 vv, 2 vn, 3 trb)

14. MISSA à Vocib. 6. & 5. Instrum. pro Organo (K, G) (6 vv, 2 vn, 3 trb)

15. MISSA à Vocib. 5. cum tubis ac tympanis aliisq; Instrum. 7. pro organo (K, G) (5 vv, 2 vn [in K], 2 ct, 2 tr [in G], 3 tbn, tm) [in G]
SANCTUS ad Praefationem à Voc. 6 Cum tubis ac tympanis aliisq; Instr. 4. pro Organo (S) (6 vv, 2 tr, 4 tbn, tm)

16. MISSA à Vocib. 6. & 6. Instrumentis pro Organo (6 vv, 2 vn, 4 tbn)

27. 1667
R 1212

[REUSCHEL, Johann Georg]

DECAS // MISSARUM // SACRA // â // 4. 5. 6. 7. 8. 10. 11. 12. 13. 14. 15. 16. // 17. & 18. Voc. // è // Scrinolis // JOHANN GEORG REUSCHELS. // EMISSA, // Et in Usum Ecclesiae nostrae // Evangelicae // PRELO SUBJECTA. // CANTO PRIMO. // [printer's device] // FREYBERGAE. // Typis & Sumptibus Georgii Beutheri. // [rule of ornamental type] // ANNO MDCLXVII.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Exemplars examined: A: Wgm; A: Wn, from a microfilm copy at US: CAe

N.B. All masses in this collection include bc.

1. MISSA Prima 5.C.A.T.B. Cum Cont: (K, G) (4 vv)
2. MISSA Secunda II.C.C.A.T.B. 5. Complement: & Contin: (K, G) (10 vv [5 ripieno])
3. MISSA Tertia II.C.C.A.T.B. 5. Complement: & Contin: (K, G) (10 vv [5 ripieno])
4. MISSA Qvarta Moteta 7.C.C.A.T.T.B. & Contin: (K, G) (7 vv)
5. MISSA Qvinta 12.C.A.T.B. 2. Violin. 1 Violon. 4. Complem: & Contin: (K, G) (8 vv [4 ripieno], 2 vn, 1 vo)
6. MISSA Sexta habet 14. C.C.A.T.B. 2. Violin 1. Violon. 5. Complemen: & Contin: (K, G) (10 vv [5 ripieno], 2 vn, 1 vo)
7. MISSA Septima 14. C.C.A.T.B. 2. Violin 1 Violon. 5 Complem: & Contin: (K, G) (10 vv [5 ripieno], 2 vn, 1 vo)
8. MISSA Octava 9. C.C.A.A.T.T.B.B. & Contin: (K, G) (8 vv)
9. MISSA Nona 16. C.C.A.T.B. 2 Violin. 2. Brazzo. 1 Violon. 5 Complem: & Contin: (K, G, S) (10 vv [5 ripieno], 2 vn, 2 va, 1 vo)
10. MISSA Decima 12. C.C.A.A.T.T.B.B. 2. Violin ô Cornet 1. Violon ô Fagott: & Contin: (K, G) (8 vv, 2 vn/ct, 1 vo/bssn)

28. 1668
A 498

[AHLE, Johann Rudolf]

Neuverfassete // Chor-Music, // in welcher // XIV. // Geistliche MOTE- // TEN enthalten. // So // mit 5. 6. 7. 8. und 10. Stimmen, // benebenst dem Basso Continuo, in einem leichten und anmuthigen // stylo gesetzet, und auf begehren heraussgegeben // von // Johann Rudolf Ahlen // MULHUS. // VOX PRIMA.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

// Opus decimum tertium. // In Verlegung // Johann Birckners Buchhandlers in Erffurt. // [rule] // Gedruckt zu Mülhausen bey Johann Hütern, // Im Jahr // 1668.

Exemplar examined: D-brd: F

Missa (K, G) (6 vv, bc)

29. 1669[1]
P 1572

[PETER, Christoph]

PRECATIONIS // THURIBULUM // Continens // LITANIAS sive MISSAS (ut vocant) // duodecim, partim quindenûm, partim septenûm octonûmq́; // vocum, cum Basso Continuo, ad imitationem quarundam // Praestantissimorum Musicorum Cantionum, Latino // Germanicóque idiomate Concinnatas // A // CHRISTOPHORO PETRAEO // Cantore Gubensi. // CANTUS PRIMUS. // [rule] // GUBENAE, // Typis & sumptibus CHRISTOPHORI GRUBERI, // MDC.LXIX.

Exemplars examined: A: Wgm; D-ddr: Bds, from a microfilm copy at US: CAe

N.B. A second (posthumous) edition from 1674 is cited by G. Tischer and K. Burchard, Musikalienkatalog der Hauptkirche zu Sorau N./L., Beilage zu den Monatsheften für Musikgeschichte (Langensalza: Hermann Beyer & Söhne, 1902), p. 8. No exemplar of this later edition presently appears to be extant. Of the twelve masses in the collection, seven are based on the Latin text of the ordinary; the remaining German masses are not listed below. All masses listed consist of K, G, with bc.

1. I. MISSA, Kyrie eleison. 5. voc. C.C.A.T.B. Ad imitationem: Ihr Heiligen Lobsinget dem HErrn/ etc. Joh. Herman Scheins.
2. II. MISSA, Kyrie eleison. 5. Voc. C.C.A.T.B. Ad imitationem: Habe deine Lust an dem HErrn/ etc. Andreas Hammerschmid.
3. III. MISSA, Kyrie eleison 5. Voc. C.C.A.T.B. Ad imitationem: Siehe/ eine Jungfrau ist schwanger/ etc. Andreas Hammerschmid.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

4. VI. MISSA, Kyrie eleison 5. voc. â 2. Violin. & 3. vocibus. A.A.B. Ad imitationem: O admirabile nomen Jesu, cujus majestatis gloria. Josephi Tricarici.

5. VII. MISSA, Kyrie eleison. 7. Voc. â 2. Violin. & 5. voc. C.C.A.T. B. Ad imitationem: Beweise HErr deine wunderliche Güte/ etc. Tob. Zeutschners.

6. XI. MISSA, Kyrie eleison. 8. vocum. Ad imitationem: Exultat cor meum in Domino, &c, Incerti Autoris.

7. XII. MISSA, Kyrie eleison. 8. voc. Ad imitationem: In te Domine speravi, non confundar, &c. Johan. Rovetta.

30. 1670
C 940

[CAPRICORNUS, Samuel]

OPUS // AUREUM MISSARUM, // quae // ad sex, decem & duodecim tonos redactae, cum Basso // ad Organum. // Nunc prima editione prodierunt, // per // SAMUELEM CAPRICORNUM, Sereniss. Ducis Würtemberg. // Chori Musici Directorem. // TENOR PRIMO. // [rule] // FRANCOFURTI, // apud Joannem & Casparum Bencard. Anno M.DC.LXX.

Exemplar examined: F: Pn, from a microfilm copy at US: CAe

1. Missa primi Toni. à 6. 2. Violini, Canto, Alto, Tenore, Basso, con Basso Continuo (K, G, C, S, A)

2. Missa secundi Toni. à 10. 2. Canto. 2. Alto. [2 Tenore], 2 Basso, e 2 Violini, con Basso Continuo (K, G, C, S, A)

3. Kyrie eleison e Gloria in Excelsis DEO, tertii Toni. à 12. 2. Canto, 2. Alto, 2. Tenore, 2. Basso. 2 Viol. e 2 Cornetti (K, G)

4. Kyrie eleison e Gloria in Excelsis DEO, quarti Toni, à 6. Canto, Alto, Tenore, Basso, 2. Violini, con Basso contin. (K, G)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

31. 1673
T 646

[THEILE, Johann]

Johann: Theile, Numburg. // Pars Prima // Missarum 4. & 5. Vocum // a pleno Choro cum & sine Basso Continuo // juxta veterum Contrapuncti // stylum. // CANTO. // [rule] // Franckfurth am Meyen und Leypzig/ // Bey Christian Wolffen/ Buch- // handler zu finden. // [rule] // Wissmar/ // Gedruckt bey Joachim Georg-Rheten. // Anno 1673.

Exemplar examined: F: Pn, from a microfilm copy at US: CAe

1. [Missa] â. 4. Alla breve. (K, G) (4 vv, bc)
2. [Missa] â 4. Alla breve. (K, G) (4 vv, bc)
3. [Missa] â. 4. Alla breve. (K, G) (4 vv, bc)
4. [Missa] â 4. Alla breve. super Nun kom der Heyden Heyland (K, G) (4 vv, bc)
5. [Missa] â 4. (K, G, C, S, A) (4 vv, bc)
6. [Missa] â 5. Alla breve. (K, G) (5 vv, bc)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Part II: Prints known through Secondary References or Announcements of Publication

Date of Reference	Title, Source of Reference
32. 1607	[SCHNITZKIUS, Gregor] Missa super [Dictum] Deus noster refugium 5. vocib. & Magnif. 6. vocib. [compositum] a G. Sch. [Dantiscano] 4. ap. eosd. 1607. To my knowledge, no exemplar of this print is extant. The title above is transcribed from Albert Göhler, Verzeichnis, II, 77. According to Johannes Günther Kraner, "Gregor Schnitzkius," The New Grove, XVI, 694, an incomplete manuscript copy is available at D-ddr: Bds. [Missa super Deus noster refugium] (texts set unknown) (5 vv)
33. 1621	[RAUFFUF, Sebastian] Missae super optima autorum bonorum cantica, a 4, 6 atque 5. vocibus. Plane novae omniumque selectissimae . . . Autoris impensis, typis Dorfferii in oppido Bethania. Anno 1621. To my knowledge, no exemplar of this work is extant. A reference to the print, transcribed above, is found in Eitner, Quellen-Lexikon, VIII, 138. According to information received from Dr. Wolfgang Goldhan of the Musikabteilung, Deutsche Staatsbibliothek, Berlin, a manuscript copy from 1641 (Mus. ms. Z. 111) was destroyed during the Second World War (letter to the author, 19 May 1981). Schild, pp. 57-59, states that the collection contained eleven masses.
34. 1635	[SCHEIDT, Samuel] [Geistliche Concerten, Theil V]

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In his Geistliche Concerten . . . Ander Theil (Erfurt: Johann Birckner; Halle: Melchior Oelschlegel, 1634; RISM S 1358) Scheidt lists works intended for publication is his fifth part of Geistliche Concerten, including as no. 27 the mass listed below. Whether this is identical with the mass of the same title published by Scheidt in 1622 (see entry no. 14 above) cannot be determined, since the collection was never issued. Facsimiles of the announcement are found in Samuel Scheidt, Geistliche Konzerte Teil II, ed. Christhard Mahrenholz & Adam Adrio, Samuel Scheidts Werke, IX (Hamburg: Ugrino, 1960), x-xi.

Missa super Psal. 8. HErr unser Herrscher. (texts set unknown) (precise setting unknown)

35. 1643 [ENGELMANN, Georg]

Missae aliquot Georgii Engelmanni Organist ad D. Thom. 8 voc. Leipzig: Henning Köler

No exemplar of this work is known. A citation from the trade catalogue of Gross in Leipzig from 1643 is listed by Göhler, Verzeichnis, II, 22. It is possible that the work never actually appeared in print.

36. 1669 [PEZEL, Johann Christoph]

Missae à 6. 7. 8. 10. 12. vocib. [1669]

To my knowledge, no exemplar of this collection is extant. The reference transcribed above is from Göhler, Verzeichnis, II, 59. It is possible that the work never appeared in print.

37. 1686 [THEILE, Johann]

Noviter inventum Opus musicalis Compositionis 4 & 5 vocum, pro pleno Choro, rarae nec auditae prius artis ac suavitatis Primum, super Canticis Ecclesiae, scilicet Kyrie, Patrem, Sanctus, Osanna, Benedictus, Agnus Dei, secundum harmoniam veri Praenestiniani styli majestaticam simulque regulas fundamentales Artis Musicae.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

No exemplar of this work is known to be extant. The title above is transcribed from Walther's Musicalisches Lexicon, p. 603. It is possible that the two masses included in Theile's manuscript Musikalisches Kunstbuch (see Appendix B, entry no. 29, 3-4). The contents of the Noviter inventum, as given by Walther, are listed below:

> Designation perfectarum jam in specimen XX Missarum.
>
> 1. Missa 4 vocum facta est quadruplicis ex una simplici compositionis, per sungularem inventionem, quae adeo sunt 4 diversae Missae.
> 2. Missa 5 vocum, itidem facta est triplicis ex una simplici compositionis, sed diversi generis a priori quadruplici, ut adeo hae quoque sint 3 diversae Missae.
> 3. Missa 4 vocum, facta est duplicis ex una simplici compositionis, peculiari quoque artis regula constans: & hae adeo sunt 2 diversae Missae.
> 4. Missa 5 vocum, iterum est duplicis e simpla compositionis; ex alia denuo artis regula producta: & hae iterum 2 sunt Missae.
> 5. Missa 4 vocum, singulari arte ita est composita, ut Cantus & Bassus e tribus principalibus duplis Contrapunctis constent, ab initio ad finem; Altus verò & Tenor peculiares in illos ambos exerceant varii generis fugas.
> 6. Missa 5 vocum, eodem cum praecedente modo est composita, quod Cantum & Bassum attinet; Altus verò & uterque Tenor suos quoque singulares in illos exercent Fugarum modos.
> 7. Sunt 4 Missae 4 vocum, nec non 3 Missae 5 vocum, maxime affines eleganti majestatico stylo Praenestiniani ecclesiastico, & insuper tamen peculiaribus adhuc artis principiis instructae. Summa omnium 20 Missae, in quibus

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

omnibus & singulis, ad aliquot centenos imò millenos tactus continuatis semper, artis raritatem cum Componentis patientia saepe certaffe, tanto magis quisque mirabitur, quò artis musicae fuerit intelligentior.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

APPENDIX B

AN INDEX OF LATIN LUTHERAN MASSES OF THE SEVENTEENTH CENTURY KNOWN FROM MANUSCRIPT SOURCES

In this Appendix are listed masses by Lutheran composers that derive from the seventeenth century and that appear to have been disseminated only in manuscripts. Like Appendix A, it is divided into two sections: the first lists extant masses and mass movements, and includes seventy-five works by thirty-four composers; the second documents masses known only from secondary sources, and lists 366 works by fifty-four composers.[1] The data has been gathered from personal inquiries of individual libraries, from citations in published catalogues of music collections, from catalogues of composer's works, and from inventories of music collections that have been lost or destroyed. This index should, however, be regarded as a preliminary attempt at such a listing. I have been unable to research the important collections of seventeenth-century manuscripts of sacred music in the possession of the Pfarrarchiv Mügeln (D-ddr) and the Kirchenarchiv Mylau (D-ddr). The collection of the Archiv der Nikolaikirche Luckau (D-ddr) has

[1]Because it is impossible in most cases to verify whether an individual composition has been duplicated in collections that are known only from inventories, the actual number of lost masses might be smaller than that arrived at here.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

also not been investigated in person; the published inventory of Karl Paulke indicates, however, that no Latin masses are preserved in this collection.[2]

The data assembeled here agrees in many respects with that provided in Appendix A, but it also shows certain basic differences between the printed and manuscript repertories. The listing of extant mass compositions shows, for example, a preference for the two-movement missa brevis: of seventy-five works cited, forty consist of only Kyrie and Gloria, whereas six include the complete, five-part ordinary (it must be observed, however, that the surviving sources might reflect only the particular need of the establishment or the musician for whom the manuscript was prepared, not the original form of the composition). The growing preference after 1600 for free-composed settings in concerted style is also affirmed by the manuscript repertory. Imitation masses were still composed through mid-century, but its exponents were generally provincial musicians who wrote for small city or village churches (e.g., Härtel or A. Kadner); after ca. 1660 the polyphonic imitation mass virtually disappears from the repertory.

A striking difference between the printed and manuscript repertories is apparent, however, in the numbers of cyclic

[2]"Musikpflege in Luckau: Neue Beiträge zur Musikgeschichte der Niederlausitz," Niederlausitze Mitteilungen: Zeitschrift der Niederlausitzer Gesellschaft für Anthropologie und Altertumskunde, 14 (1918-1919), 73-150.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

masses based on non-liturgical cantus firmi. Only four such masses are documented in Appendix A, and only one of these--a mass based on "Nun komm der Heiden Heiland" by Johann Theile--stems from after 1650. In the manuscript repertory, however, some seventeen such works are known, many of which derive from the second half of the century and are composed in stile antico. This aspect of the source situation underscores certain fundamental differences between the printed and manuscript repertories in the later seventeenth century, the implications of which are explored more fully in Chapters II through IV. (Indexes of cantus firmi and polyphonic antecedents used in Lutheran masses listed in Appendixes A and B are presented at the close of this Appendix, in Tables B-1 and B-2, respectively.)

The list of masses known from manuscript sources also reflects the gradual decline of the mass during the first half of the century, and a relative resurgence of interest in the genre after ca. 1650. Although the chronological origins of many masses is obscure, it is clear that at least forty derive from the decades before 1650, and over 300 from the fifty years following. Among the musicians represented in the latter group, many were active in courtly settings. Outstanding among them are Johann Philipp Krieger and Samuel Capricornus, who are represented in the index with 100 and fifty-seven works, respectively. Another group of composers from this period can be connected by their associations with the

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dresden Chapel Royal, and includes Bernhard, Furchheim, Pezel, Pohle, Schmidt, Schütz, Theile, and Thieme; they are represented by a composite total of fifty works.

In the index below, the title of each mass is transcribed verbatim from the original source; when a manuscript has not been examined in person or from a microfilm copy, the title has been transcribed from a secondary reference, which is cited under the heading "Lit." Editorial additions to a title are enclosed in square brackets. When the vocal setting and instrumentation of a mass are not apparent from its title, an indication of this is made parenthetically thereafter; there follows a statement of which texts are included in the setting, if this can be determined.

In most cases, it has been impossible to ascertain the precise year during which a mass was composed. Only rarely does a date appear on the manuscripts, and in some cases this might well stem from the year during which the manuscript was copied, not its year of composition. When an approximate date is given based on another's study of the sources, that work is cited parenthetically following the date. Otherwise a range of years during which a work might have been composed is given, based on knowledge of the circumstances of the composer's life. When such information is insufficient for reasonable speculation, a terminus ad quem is set, often representing the year of the composer's death, or the year during which an inventory in which the work is cited derives.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

The sources are identified wherever possible by location, indicated by RISM sigla, and the shelf mark. In the case of most lost works, the citations derive from inventories of music libraries or collections that have been lost or destroyed. They are referred to by short title (e.g., Inventory Stuttgart); many have been the subject of scholarly studies, which are referred to under the heading "Lit." A key to these inventories and the related literature follows below (the reader is referred also to Krummacher, Die Überlieferung, in which the vast majority of these inventories are also discussed and evaluated).

Inventory Ansbach. Inventory of the Nachlass of Margrave Johann Friedrich of Ansbach, prepared in 1686. Diplomatic transciption of the divisions describing musical items in Richard Schaal, Die Musikhandschriften des Ansbacher Inventars von 1686, Quellen-Kataloge zur Musikgeschichte, 1 (Wilhelmshaven: Heinrichhofen's Verlag, 1966).

Inventory Drese Weimar. Comprehends two inventories of musical works in the possession of the Hofkapelle prepared by the Weimar Kapellmeister Adam Drese in 1662, as well as a more detailed inventory by Christian Herwich, probably prepared after Drese's dismissal in 1667 (Krummacher, Die Überlieferung, p. 219). Diplomatic transcriptions in Adolf Aber, Die Pflege der Musik unter den Wettinern und wettinischen Ernestinern (Bückeburg und Leipzig: C. F. W. Siegel, 1921), pp. 151-60.

Inventory Fasch Zerbst. Inventory prepared by Johann Friedrich Fasch of musical works in the possession of the Zerbst Hofkapelle in 1743. Diplomatic transcription in Bernhard Engelke, Johann Friedrich Fasch: Sein Leben und seine Tätigkeit als Vokalkomponist. Diss. Universität Leipzig 1908 (Leipzig: C. A. Kaemmerer, 1908), pp. 54-75.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Inventory Freyburg/Unstrut. Refers to items cited in a 1709 inventory of musical items available to the Freyburg Collegium Musicum. Diplomatic transcription in Werner Braun, "Die alten Musikbibliotheken der Stadt Freyburg (Unstrut)," Die Musikforschung, 15 (1962), 127-36.

Inventory Johanniskantorei Lüneburg. Inventory prepared in 1663 by Friedrich Funcke of musical items in the possession of the Johanniskantorei Lüneburg. Diplomatic transcription in Horst Walter, Musikgeschichte der Stadt Lüneburg (Tutzing: Hans Schneider, 1967), pp. 282-89.

Inventory Kantorei Oschatz. Inventory prepared in 1643 of the musical items in the possession of the Oschatzer Kantorei; referred to by Johannes Rautenstrauch, Luther und die Pflege der kirchlichen Musik in Sachsen (Leipzig: Breitkopf & Härtel, 1907), pp. 304-29, passim.

Inventory Kantoreigesellschaft Pirna. Inventory prepared in 1654 by the Pirna Cantor Johann Heinrich Richter of musical works available to the Pirnaer Kantoreigesellschaft. Diplomatic transcription in Wilibald Nagel, "Die Kantoreigesellschaft zu Pirna," Monatshefte für Musikgeschichte, 28 (1896), 150-64.

Inventory "10" Leipzig. Undated inventory with the heading "10," signed by Johann Schelle. Includes works in the possession of the Thomaskirche after Knüpfer's death. Contents described in Arnold Schering, "Die alte Chorbibliothek der Thomasschule in Leipzig," Archiv für Musikwissenschaft, 1 (1918-1919), 283-88, passim.

Inventory Krieger Weissenfels. Works cited in Johann Philipp Krieger's "Programmbuch," with dates of performances under Krieger's direction at Weissenfels and, for the masses, thematic incipits. Alphabetical index of works with dates of first Weissenfels performance in Max Seiffert, Vorwort, Gesammelte Werke für Klavier und Orgel, by Johann Krieger, Franz Xaver Anton Murschauer, and Johann Philipp Krieger, ed. Seiffert, Denkmäler deutscher Tonkunst, zweite Folge: Denkmäler der Tonkunst in Bayern, Jahrgang XVIII (Vol. 30) (Leipzig: Breitkopf & Härtel, 1917), pp. XXXIV-XXXVIII, and Max Seiffert, 21 ausgewählte Kirchenkompositionen, by Johann Philipp Krieger, ed. Seiffert, rev. Hans Joachim Moser, Denkmäler deutscher Tonkunst, I/53-54 (1916; rpt. Wiesbaden: Breitkopf & Härtel; Graz: Akademische Druck- und Verlagsanstalt, 1958), pp. XXIV-LX.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Inventory Kühnel Leipzig. Inventory from 1686 of musical works from the Nachlass of Gottfried Kühnel. Contents described in Schering, "Die alte Chorbibliothek," pp. 283-88, passim.

Inventory Meissner Halle. Inventory of musical items in the possession of the Ulrichskirche Halle made by Johann Gotthilf Ziegler following the death of the organist Adam Meissner in 1718. Diplomatic transcription in Walter Serauky, "Verzeichnis der Musikalien des Organisten Adam Meissner," in Musikgeschichte der Stadt Halle. Musikbeilagen und Abhandlungen zum zweiten Band, erster Halbband, Beiträge zur Musikforschung, 7 (Halle-Saale: Buchhandlung des Waisenhauses, 1940), pp. 72-82.

Inventory Music Stettin. Comprehends the inventory prepared by the Stettin Cantor Martin Music in 1702 of musical works available to him at the time of his appointment in that year, and acquired soon thereafter through the Stettin Jacobikirche. Diplomatic transcription in Werner Freytag, Musikgeschichte der Stadt Stettin im 18. Jahrhundert, Diss. Ernst-Moritz-Arndt-Universität Greifswald 1936 (Greifswald: Universitätsverlag Ratsbuchhandlung L. Bamberg, 1936), pp. 138-43.

Inventory Praetorius Lüneburg. Inventory of musical items from the Nachlass of the Cantor of the Michaelisschule in Lüneburg, Friedrich Emanuel Praetorius (d. 1695). Alphabetical index of works cited in Max Seiffert, "Die Chorbibliothek der St. Michaelisschule in Lüneburg zu Seb. Bach's Zeit," Sammelbände der Internationalen Musikgesellschaft, 9 (1907-1908), 594-621.

Inventory Rudolstadt I. Inventory of musical items in the possession of the Rudolstadt Hofkapelle, signed by Philipp Heinrich Erlebach and dating from ca. 1700. Diplomatic transcription in Otto Kinkeldey, Einleitung: Philipp Heinrich Erlebach, nebst einigen Notizen zur Geschichte der Rudolstädter Hofmusik, Harmonische Freude musikalischer Freunde, by Philipp Heinrich Erlebach, ed. Kinkeldey, rev. Hans Joachim Moser, Denkmäler deutscher Tonkunst, I/46-47. 1914; rpt. Wiesbaden: Breitkopf & Härtel; Graz: Akademische Druck- und Verlagsanstalt, 1959.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Inventory Rudolstadt II. Inventory of musical items in the possession of the Rudolstadt Hofkapelle, probably compiled between 1714 and 1720. Diplomatic transcription in Bernd Baselt, "Die Musikaliensammlung der Schwarzburg-Rudolstädtischen Hofkapelle unter Philipp Heinrich Erlebach (1657-1714)," in Traditionen und Aufgaben der Hallischen Musikwissenschaft, ed. Walther Siegmund-Schultze (Halle-Wittenberg: Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg, 1963), pp. 110-30.

Inventory Schelle Leipzig. Inventory of musical items from the Nachlass of the Thomascantor Johann Schelle (d. 1701), compiled in 1712 by Johann Kuhnau. Contents described in Schering, "Die alte Chorbibliothek," 282-88, passim.

Inventory Stuttgart. Refers to the three inventories compiled in 1695 of works from various sources then in the possession of the Stuttgarter Stiftskirche. Diplomatic transcriptions in A. Bopp, "Beiträge zur Geschichte der Stuttgarter Stiftsmusik," Württembergische Jahrbücher für Statistik und Landeskunde, Jahrgang 1910 (Stuttgart: W. Kohlhammer, 1911), 238-46.

Inventory Unger Naumburg. Inventory from 1658 of the Nachlass of the Naumburg Cantor Andreas Unger (d. 1657). Index of contents in Arno Werner, "Die alte Musikbibliothek und die Instrumentensammlung an St. Wenzel in Naumburg a. d. S," Archiv für Musikwissenschaft, 18 (1926), 403-414.

* * *

To the abbreviations employed in Appendix A, the following must now be added:

cl: clarino
vt: violetta

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Part I: Extant Sources

1. BERNHARD, Christoph (1628-1692)[3]

   1. Missa Christ unser Herr zum Jordan kam del Sig[re] Bernhardi (K, G) (5 vv)

      Date: before 1664?

      Source: D-brd: B, Mus. ms. 1620

   2. Missa durch Adams Fall del Sig:[re] Bernhardi (K, G) (5 vv)

      Date: before 1664?

      Source: D-brd: B, Mus. ms. 1620

   3. Messa a 5, di Christoforo Bernardo (K, G) (5 vv, 2 ob, 2 vn, 2 va, org)

      Date: before 1664?

      Sources: A. D-ddr: Bds, Mus. ms. 30167

      B. D-brd: B, Mus. ms. 1610 (with title: Missa a 12. 2 Oboi, 2[i] Violini, 2 Viole, S.A.2 Ten:[i] B. Organo di Christoforo Bernardo)

      C. USSR: KA, Ms. 25144 (lost?)

      Lit.: Joseph Müller, Die musikalischen Schätze der Königlichen- und Universitäts-Bibliothek zu Königsberg in Preussen (1870; rpt. Hildesheim: Georg Olms, 1971), p. 114

[3]A fourth mass by Bernhard preserved at Berlin, a Missa "Wohl dem, der den Herren fürchtet," is cited by Otto Dreschler, p. III, n. 4; the same work is cited by Bruno Grusnick in the works-list in his article "Christoph Bernhard," MGG, II (1952), 1788. I have been unable to verify that such a work is presently extant. It also does not appear in the catalogue of Bernhard's works presented in Fiebig, Christoph Bernhard und der Stile moderno.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

2. BUTTSTETT, Johann Heinrich (1666-1727)

Missa à 6 2 Violin C.A.T.B. con Contin. di Joh. Heinr. Buttstadt. A.1695 (K, G)

Date: 1695

Source: D-brd: B, Mus. ms. 2661

3. BUXTEHUDE, Dietrich (ca. 1637-1707)

[Missa brevis] (K, G) (5 vv, bc)

Date: ca. 1675

Source: S: Uu, Vok. mus. i hskr. 6:16

Lit.: Grusnick, "Die Dübensammlung," 163

4. CAPRICORNUS, Samuel (1628-1665)

1. Missa a 9. 1. 13. 2 Violin 2 Bracc: Fag: C.A.T.B. et C.A.T.B. & Ripieno. Sam: Capr: G (K, G)

Date: before 1665

Source: D-brd: B, Mus. ms. 2980

2. [Missa di] S. Capricorni (K, G) (4 vv, 2 vn, 2 va, bssn, bc)

Date: before 1665

Source: D-brd: B, Mus. ms. 2980

5. CELSCHER, Johann (d. after 1604)

Missa 6 v. super Domine quid multiplicati sunt Johan. Celscheri (K, G) (6 vv)

Date: ca. 1600

Source: PL: GD, Ms 4005 (olim q.89 1-f)

6. COLER, Valentin (fl. first half of 17th century)

Missa 6 Voc. sup Verbum Caro factum Hasleri autore Valent. Colero (K, G) (6 vv, bc)

Date: ca. 1645

Source: D-brd: B, Mus. ms. 40239

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

7. ERLEBACH, Johann Heinrich (1666-1727)

[Missa] (K, G) (4 vv, 2 vn, 2 va, bssn, bc)

Date: ca. 1697

Source: D-brd: B, Mus. ms. 5659

8. FRIDERICI, Daniel (1584-1638)

1. Missa 8. Vocum. Cantus P. Chori. M. Dan. Friderici (K, G) (8 vv)

Date: before 1638

Source: PL: GD, Ms. 4006 (olim q.78 a-f) (incomplete; CATB, vox 5 & 8 only)

2. Missa 8. Voc. M. Danielis Friderici. Cantus 1. Chori (K, G) (8 vv)

Date: before 1638

Source: PL: GD, Ms. 4006 (olim q.78 a-f) (incomplete; CATB, vox 5 & 8 only)

3. [Missa] 8. Voc. M. Danielis Friderici. Cantus 1. Chori (K, G) (8 vv)

Date: before 1638

Source: PL: GD, Ms. 4007 (olim q.99 a-c) (incomplete; CAT only)

9. FURCHHEIM, Johann Wilhelm (ca. 1635/40-1682)

Missa à 6 C.A.T.B. Con 2 Violini del Sigr. J.W.F[4] (K, G)

Date: ca. 1670-74 (Grusnick, "Die Dübensammlung," p. 148)

Source: S: Uu, Vok. mus. i hskr. 69:8

10. GROH (GHRO), Johann (fl. 1603-1625)

[Missa] (K, G) (8 vv [bc?])

Date: ca. 1625

Source: D-ddr: Dlb, Mus. Pirna 57

Lit.: Steude, p. 194

[4]The attribution to Furchheim is suggested by Grusnick, "Die Dübensammlung," p. 148. Compare also the entry in the Inventory Kühnel Leipzig in Schering, p. 286.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

11. HACKENBERGER, Andreas (ca. 1574-1627)

1. Missa 8 vocum: A Hackenb: super Haec est dies (K, G) (8 vv, bc)

Date: ca. 1608-1627[5]

Sources: A. PL: GD, Ms. 4012 (olim f.28) (incomplete; bc only)

B. PL: GD, Ms. 4006 (olim q.78 a-f) (incomplete; DATB, vox 5 & 8 only)

2. Missa. 6. Vocum. Super: Perijt fuga à me. Andreae Hacken. (K, G) (6 vv, bc)

Date: ca. 1608-1627[5]

Source: PL: GD, Ms. 4012 (olim f.28) (incomplete; bc only)

12. HASSE, Petrus (ca. 1585-1640)

Missa à 7 (K, G, C) (7 vv, bc)

Date: ca. 1616-1640

Sources: A. A: Wgm, Ms. II.1746

B. D-brd: LÜh, Ms. A 351

Lit.: Schild, pp. 45, 150-51

13. KADNER, Andreas (d. 1651)

1. Missa super Cantabat 8 v (K, G) (8 vv)

Date: ca. 1640

Source: D-ddr: Dlb, Mus. Löbau 65

Lit.: Steude, p. 168

2. Missa super Cum natus esset Jesus (K, G) (8 vv)

Date: ca. 1640

Sources: A. D-ddr: Dlb, Mus. Löbau 8 and 70

[5]Hermann Rauschning, Geschichte der Musik und Musikpflege in Danzig: Von den Anfängen bis zur Auflösung der Kirchenkapellen, Quellen und Darstellungen zur Geschichte Westpreussens, 15 (Danzig: Kommissionsverlag der Danziger Verlags-Gesellschaft, 1931), p. 79, writes that the masses and motets of Hackenberger preserved at PL: GD might have been written for services at the Danzig Marienkirche, where he had been Kapellmeister since 1608.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lit.: Steude, p. 115

B. D-ddr, Mus. Löbau 65 (with title: Missa super Cum natus esset Walliser et Cantate domino H. Praetorii 8 v.)

Lit.: Steude, p. 168

3. Missa super Nasce la pena mia Alex: Striggii (K, G, C, S, A) (4 vv)

Date: ca. 1640

Source: D-ddr: Dlb, Mus. Löbau 65

Lit.: Steude, p. 168

4. [Missa] (K, G, S) (4 vv)

Date: ca. 1640

Source: D-ddr: Dlb, Mus. Löbau 57

Lit.: Steude, p. 162

5. Missa 4 v. (K, G, C, S, A) (4 vv)

Date: ca. 1640

Source: D-ddr: Dlb, Mus. Löbau 65

Lit.: Steude, p. 168

6. Missa (K, G) (5 vv)

Date: ca. 1640

Source: D-ddr: Dlb, Mus. Löbau 8 and 70

Lit.: Steude, p. 116

7. Missa (K, G) (8 vv)

Date: ca. 1640

Source: D-ddr: Dlb, Mus. Löbau 65

Lit.: Steude, p. 168

8. Missa 8 v. (K, G, C, S, A) (8 vv)

Date: ca. 1640

Source: D-ddr: Dlb, Mus. Löbau 65

Lit.: Steude, p. 168

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

14. KNÜPFER, Sebastian (1633-1676)

1. Missa super Freue dich sehr â 14 et 21. S K (K, G) (7 vv, 7 inst, bc) (this work is identifiable as that listed in the Inventory Krieger Weissenfels; see Ortrun Landmann, "Das Werk Sebastian Knüpfers im Überblick," Diplom-Arbeit Karl-Marx-Universität Leipzig 1960, p. 11)

   Date: ca. 1657-1676

   Source: D-ddr: Bds, Mus. ms. 30171

2. Missa H. Jesu Christ wahr M. u. Gt. 6 Voc. di Sebastian Knüpfer . . . Kyrie cum Gloria. (6 vv, 7 inst, bc) (= entry no. 60, 4? See Landmann, p. 10)

   Date: ca. 1657-1676

   Source: D-ddr: Bds, Mus. ms. 30167

3. Missa â 14 et 21 super O Weldt ich muss dich lassen S K (7 vv, 7 inst, bc) (K, G) (= entry no. 60, 5? See Landmann, p. 11)

   Date: ca. 1657-1676

   Source: D-ddr: Bds, Mus. ms. 30171

15. KRIEGER, Johann (1651-1735)

1. [Gloria] (G) (4 vv, 2 vn, 2 vt, tr, bssn, bc)

   Date: ca. 1688 (see the Inventory Krieger Weissenfels, in Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. XXXV)

   Source: D-brd: B, Mus. ms. 12153

2. Sanctus (S) (2 vv, bc)

   Date: ca. 1699

   Sources: A. D-brd: B, Mus. ms. 12148

   B. D-ddr: Bds, Mus. ms. 30221

   Lit.: Harold Samuel, "Johann Philipp Krieger [und Familie]," MGG, VII (1958), 1801

3. Sanctus (S) (4 vv, 4 inst, bc)

   Date: ca. 1699

   Source: D-brd: B, Mus. ms. 12148

   Lit.: Samuel, "Johann Philipp Krieger," col. 1801

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

4. Sanctus à 8 (S) (4 vv, 4 inst, bc)

Date: before 1700?

Source: D-ddr: Bds, Mus. ms. 30221

Lit.: Samuel, "Johann Philipp Krieger," col. 1801

5. Sanctus à 8 (S) (precise setting unknown)

Date: before 1700?

Source: D-brd: B, Mus. ms. 12145 (incomplete; bc only)

Lit.: Samuel, "Johann Philipp Krieger," col. 1801

6. Sanctus à 10 (S) (4 vv, 6 inst, bc)

Date: before 1700?

Source: D-brd: B, Mus. ms. 12146

Lit.: Samuel, "Johann Philipp Krieger," col. 1801

7. Sanctus à 10 (S) (4 vv, 6 inst, bc)

Date: before 1700?

Source: D-brd: B, Mus. ms. 12148

Lit.: Samuel, "Johann Philipp Krieger," col. 1801

16. KRIEGER, Johann Philipp (1649-1735)

Missa (K, G) (4 vv, 2 vn, 3 va, bc)

Date: before 1700? (compare the entry in the Inventory Krieger Weissenfels, in Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, pp. LIII-LIV

Source: D-brd: B, Mus. ms. 12155

Lit.: Noack, pp. 72-73

17. LANGENOITH, Georg (fl. first half of 17th century)

1. Missa in festo Nativitate (K, G, C, S, A) (5 vv)

Date: ca. 1615-1620

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Source: D-brd: B, Mus. ms. 40039 (olim Z. 39)

2. Missa Speremus melica (K, G) (5 vv)

Date: ca. 1615-1620

Source: D-brd: B, Mus. ms. 40039 (olim Z. 39)

18. LIEBE, Christian (1654-1708)

1. Gloria in excelsis Deo etc à 6. 1. 15. C.C.A.T.T.B. complem: 2 Clarini, Timpani, 2 Violini, 3 Viole, Violono con Continuo C ♮ Christian Lieben (G)

Date: ca. 1690-1691

Source: D-ddr: Bds, Mus. ms. 30222

2. [Missa brevis ex A] (K, G) (5 vv, 4 inst, bc)

Date: ca. 1690-1708

Source: F: Ssp (ms. without signature)

Lit.: Rudolf Eller, "Christian Liebe," MGG, VIII (1960), 742; Eitner, Quellen-Lexikon, VI, 171

19. PACHELBEL, Johann (1653-1706)

C: D: M: Partitura. a 7. 2 Violin. e Clarino. C: A: T: B: con Continuo. Joh: Pachelbel (K, G, C, S, A)

Date: before 1700?

Source: GB: T, Ms. 1209

Lit.: Henry Woodward, "A Study of the Tenbury Manuscripts of Johann Pachelbel," Diss. Harvard University 1952, p. 264

20. PEZEL, Johann Christoph (1639-1694)

Missa ex A. â 10 et 15. 2 Cornett ô Violin. 3 Trombon. CCATB. Conc. con 5 Capella di J. Pezel (K, G)

Date: 1669?

Source: D-ddr: Bds, Mus. ms. 30171

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

21. ROSENMÜLLER, Johann (ca. 1619-1684)

1. Gloria in excelsis Deo, à 10 et più Tromba, 2 Violini, 2 Violette, Fagotto, Canto, Alto, Tenore, Basso con il Basso Continuo Eg (G)

   Date: ca. 1660-1682

   Source: D-brd: B, Mus. ms. 18880

2. Gloria i 2 Violini 1 Brac: 4 Voc C.A.T.B. del 1mo Coro, et 2 Cornetti, 4 Voci C.A.T.B. del 2do Coro, con Organo (G)

   Date: ca. 1660-1682

   Source: D-brd: B, Mus. ms. 18880

3. Kyrie eleison, etc. à 13: 2 Violini, 2 Violette, Fagotto, 2, Cant. 2. Alt: 2 Ten: 2 Bass con il Bass: Continuo ex Eg; Gloria in excelsis Deo, à 19. 2 Violini, 2 Viole, Fagote, Tromba, 2 Cornetti, 3 Tromboni, 2 Canti, 2 Alti, 2 Tenori, 2 Bassi con il Basso Continio ex C ♮ (K, G)

   Date: ca. 1660-1682

   Source: D-brd: B, Mus. ms. 18880

4. [Missa:] à Capella. Kyrie eleison, à 4 Voci, Canto, Alto, Tenore, Basso con il Basso Continuo [ex] F (K, G, C)

   Date: ca. 1660-1682

   Source: D-brd: B, Mus. ms. 18880

5. [Credo in unum Deum] (C) (8 vv [4 ripieno], 2 vn, bc)

   Date: ca. 1660-1682

   Source: GB: Lbl, R.M. 24.a.3

22. SCHMEZER, Georg (1642-1697)

Kÿrie à 5. 2 Canti e Basso con 2 Violin. e viol da da gamba di Georg Schmetzer (K, G, C, S, A)

   Date: ca. 1665 (Grusnick, "Die Dübensammlung," p. 99)

   Source: S: Uu, Vok. mus. i hskr. 54:14

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

23. SCHMIDT, Johann Christoph (1664-1728)

Missa à 6 voci di J. C. Schmidt (K; fragment) (6 vv)

Date: before 1700?

Source: D-brd: B, Mus. ms. 1620

24. SCHULZE, Christian Andreas (ca. 1660-1699)

Missa a la breve (texts set unknown) (5 vv, 2 vn, 2 vl, 2 crt, bssn, bc)

Date: before 1699

Source: F: Ssp, Ms. without signature

Lit.: Eitner, Quellen-Lexikon, IX, 90

25. SEIDEMANN, Melchior (fl. first half of 17th century)

[Missa] (K, G) (5 vv [bc?])

Date: ca. 1640

Source: D-ddr: Dlb, Mus. Löbau 57

Lit.: Steude, p. 162

26. SELLE, Thomas (1599-1663)

1. Missa concertata (K, G) (9 vv, bc)

Date: before 1646

Source: D-brd: Hs, ND VI Scrinium 251

Lit.: S. Günther, p. IX

2. Missa ab 8. per duos Choros (K, G) (8 vv, bc)

Date: before 1646

Source: D-brd: Hs, ND VI Scrinium 251

Lit.: S. Günther, p. IX

27. SOCKOLL, Andreas (ca. 1589-1654)

Missa Sicut caervus. a 8. Andrae Sokolo (K, G) (8 vv, bc)

Date: ca. 1630-1654

Source: PL: GD, Ms. 4012 (olim f.28) (incomplete; bc only)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

28. SPAN, D. F. (fl. 17th century?)

Missa Pashalis (K, G) (4 vv, bc)

Date: before 1700?

Source: D-ddr: Bds, Mus. ms. 30272

Lit.: Harald Kümmerling, Katalog der Sammlung Bokemeyer, Kieler Schriften zur Musikwissenschaft, 18 (Kassel: Bärenreiter, 1970), p. 128; Krummacher, Die Choralbearbeitung, p. 328 and 450, n. 682, suggests that the composer might have been Johann Ernst Spahn

29. STOLLE, Johann (ca. 1566-1614)

Missa Vespere autem Sabbati (K, G, C, S) (6 vv)

Date: before 1614

Source: D-ddr: Z, Ms. CVII, 4

Lit.: Reinhard Vollhardt, Bibliographie der Musikwerke in der Ratsschulbibliothek zu Zwickau, Beilage zu den Monatsheften für Musikgeschichte (Leipzig: Breitkopf & Härtel, 1893-96), p. 255

30. THEILE, Johann (1646-1724)

1. Missa 5 Voc. da Capella. Joh. Theile (K, G) (5 vv, bc)

Date: before 1692

Sources: A. D-brd: B, Mus. ms. 21822

B. D-brd: B, Mus. ms. 21820

2. Missa di Giovanni Theile (K, G) (5 vv, 2 vn, 2 va, 2 ct, bc)

Date: before 1700?

Source: D-ddr: Bds, Mus. ms. 30172

3. [Missa] (K, S, A) (4 vv, bc)

N.B. This work appears in Theile's manuscript Musikalisches Kunstbuch (1691); it was probably included in the lost mass print of 1686 (see Appendix A, entry no. 37) as Mass no. 5; see Carl Dahlhaus, Kritischer Bericht, Musikalisches Kunstbuch, by Johann Theile, ed. Dahlhaus, Denkmäler norddeutscher Musik, 1 (Kassel: Bärenreiter, 1965), 133

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Date: 1686?

Sources: A. D-ddr: Bds, Mus. ms. theor. 913
B. D-ddr: Bds, Am.B. 451
C. D-ddr: Bds, Am.B. 452
D. D-ddr: Bds, Am.B. 511

Lit.: Dahlhaus, pp. 131-33

4. [Missa] (K) (5 vv, bc)

N.B. This work appears in Theile's manuscript Musikalisches Kunstbuch (1691); it was probably included in the lost mass print of 1686 (see Appendix A, entry no. 37) as Mass no. 1; see Dahlhaus, p. 133.

Date: 1686?

Source: D-ddr: Bds, Mus. ms. theor. 913

Lit.: Dahlhaus, p. 131

31. THIEME, Clemens (1631-1668)

1. MISSA Ex A. Kyrie eleison, Christe, Kyrie eleison à 9. Vel. 14 Voc. 4. Violinis 2. Cantis è Alto è Tenore è Basso 5 Ripienen cum Continuus. di Clemens. Thim. (K, G)

Date: before 1668

Sources: A. D-brd: B, Mus. ms. 21830
B. S: Uu, Vok. mus. i hskr. 35:21 (arrangement for 4 vv, 3 vl, bc)
C. S: Uu, Vok. mus. i hskr. 85:74 (arrangement for 4 vv, 3 vl, bc)

2. Missa Kyrie à 10. 5 Viole. è 5. Strom: di Sign: Clem: Thiem: (K, G) (5 vv, 4 vl, bssn, bc)

Date: before 1668

Sources: A. S: Uu, Vok. mus. i hskr. 35:22
B. S: Uu, Vok. mus. i hskr. 66:13

32. ULICH, Johann (1634-after 1690)

Missa (K, G) (4 vv, 2 cl, 3 tbn, tm, bc)

Date: 1690

Source: D-brd: B, Mus. ms. 30307

Lit.: Kümmerling, p. 132

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

33. ZACHOW, Friedrich Wilhelm (1663-1712)

Missa super Chorale: Christ lag in Todes Banden (K, G) (4 vv, bc)

Date: before 1700?

Source: D-brd: B, Mus. ms. 30315 (olim 23440)

Lit.: Max Seiffert, Vorwort, Gesammelte Werke, by Friedrich Wilhelm Zachow, ed. Seiffert, Denkmäler deutscher Tonkunst, I/21-22 (Leipzig: Breitkopf & Härtel, 1905), VIII-IX

34. ZANGIUS, Nikolaus (ca. 1570-1618)

1. Gloria in excelsis Deo (G) (8 vv)

Date: before 1619

Sources: A. D-ddr: MÜG, Ms. 16 (incomplete)

Lit.: Elisabeth A. Fischer, "Eine Sammelhandschrift aus dem Anfang des 17. Jahrhunderts," Archiv für Musikwissenschaft, 8 (1926), 431

B. PL: GD, Ms. 4012 (olim f. 28) (incomplete; bc only)

2. [Missa] 7. Voc. super Hodie completi sunt. N. Zan. (K, G) (8 vv)

Date: before ca. 1618

Source: PL: GD, Ms. 4006 (olim q. 78 a-f) (incomplete; DATB, vox 5 & 8 only)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Part II: Sources known through Secondary References, or which have been Lost or Destroyed

35. BERNHARD, Christoph (1628-1692)

1. Missa a 4 voces con trom. (K, G) (precise setting unknown)

   Date: before 1663?

   Sources: A. D-ddr: Dlb, Ms. 570 (lost since 1945)

   Lit.: Fiebig, p. 109

   B. USSR: KA (shelf mark unknown) (lost?)

   Lit.: Fiebig, p. 109

2. Gloria. a 14. Bernhardi ex B (G) (precise setting unknown)

   Date: before 1662

   Source: Inventory Drese Weimar

   Lit.: Aber, p. 157

3. Missa. a 4 voc. (texts set unknown) (precise setting unknown)

   Date: before 1688

   Source: Inventory Krieger Weissenfels (1688) (with thematic incipit)

   Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LIII

4. Missa. a 7, 10, 12 o 21. 8 voc. 10 Instr. 2. Tromb. Tymp. (texts set unknown) (precise setting unknown)

   Date: before 1692

   Source: Inventory Krieger Weissenfels (1692) (with thematic incipit)

   Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LIII

5. Kyrie à 4 voc. 6 strom. di C. B. [= Christoph Bernhard] (texts set unknown) (precise setting unknown)

   Date: before 1692

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Source: Inventory Rudolstadt I

Lit.: Kinkeldey, p. XXIV

6. Bernhardi Missen in 4to [no further details known]

Date: before ca. 1663

Source: Inventory Johanniskantorei Lüneburg

Lit.: Walter, p. 289

7. Zwo Missen mit 10 Stimmen rein, und mit ebenso vielen Instrumenten zur Gesellschaft (texts set unknown) (precise settings unknown)

Date: 1650

Source: none

Lit.: the reference occurs in Mattheson, Grundlage, p. 18

36. BESLER, Samuel (1574-1625)

Missa super mutetam: Quem vidistis pastores (K, G) (6 vv)

Date: before 1625

Source: PL: WRu, Ms. 127a (destroyed 1945)

Lit.: Bohn, Die musikalischen Handschriften, p. 121

37. BLEYER, Georg (1647-d. after 1694)

N.B. The works listed below are cited in the Inventory Rudolstadt I (Kinkeldey, p. XXIV), and derive from before 1700

1. Kyrie à 6 Chori di G. B. [= Georg Bleyer?] (texts set unknown) (precise setting unknown)
2. Kyrie à 6 Chori Ejusd. (texts set unknown) (precise setting unknown)
3. Kyrie à 4 voc. con diversi strom. Ejusd. (texts set unknown) (precise setting unknown)
4. Kyrie à 4 voc. 6 strom. di G. B. (texts set unknown) (precise setting unknown)
5. Kyrie à 4 voc. Ejusd. (texts set unknown) (precise setting unknown)
6. Kyrie à 5 voc Ejusd. (texts set unknown) (precise setting unknown)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

38. BRAUN, Augustus (d. 1713?)

N.B. The works listed below are cited in the Inventory Praetorius Lüneburg (Seiffert, "Die Chorbibliothek," pp. 600-601) and derive from 1695 or earlier

1. Kyrie eleison. à 4 ou 8. CATB con Cap. à 4 (G) (texts set unknown) (precise setting unknown)
2. Sanctus, à 7. 2 Tromp. 1 Tymp. CCATB con Cap. (C♮) (S)
3. Sanctus, à 6. 4 Voc. è 2 Tromp. con Cap. a 4 (C♮) (S)
4. Sanctus, à 12 ou 17. 5 Voc. 5 Strom. è 2 Tromp. con Tymp. è Capell. à 5 (C♮) (S) (precise setting unknown)
5. Sanctus, à 16 (C♮) (S) (precise setting unknown)

39. BRÜCKNER, Heinrich (fl. second half of 17th century)

1. Missa â 11. 5. Instr. 6. Voc. ex Ax (texts set unknown)

   Date: before 1686

   Source: Inventory Ansbach

   Lit.: Schaal, p. 32

2. Missa â 8. 4. Instr. 4 Voc. ex A (texts set unknown)

   Date: before 1686

   Source: Inventory Ansbach

   Lit.: Schaal, p. 32

3. Missa. a 18 8 voc. 10 Instr. (texts set unknwon) (precise setting unknown)

   Date: before 1691

   Source: Inventory Krieger Weissenfels (1691) (with thematic incipit)

   Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LIII

40. BÜTNER, Crato (1616-1679)

1. Missa concertata a 8 v. è 6 stromenti C. B. [= Crato Bütneri?] (texts set unknown) (precise setting unknown)

   Date: ca. 1650-1679

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Source: PL: GD, Ms. Cath. q. 89 (destroyed)

Lit.: O. Günther, p. 64

2. Missa a 13, 8 v. è 5 stromenti (texts set unknown) (precise setting unknown)

Date: ca. 1650-1679

Source: PL: GD, Ms. Cath. q. 39 (destroyed)

Lit.: O. Günther, p. 60

41. CAPRICORNUS, Samuel (1628-1665)

N.B. An extraordinarily large number of masses by Capricornus are known only through secondary references. For purposes of clarity, therefore, the listing of these works below is by the source of the reference.

I. Works formerly at D-brd: DS (destroyed in World War II):

1. Missa à 6 voc: con 2. Viol.: 3 Tromb: et 6. Rip: Capricorni (K, G, C, S, A)

Date: before 1665

Source: D-brd: DS, Mus. ms. 1797e

Lit.: Buchner, p. 78

2. Missa a 6 voci con doi Violini è altri strom. (K, G, C, S, A)

Date: before 1665

Source: D-brd: DS, Mus. ms. 1797i

Lit.: Buchner, pp. 77-78

II. Kyrie a 4. 5. 6. 7. et 8. voc. in Conc. cum variis Instrumentis adjuncto Choro pleniori sive in Rip. ad libitum Autore Samuel Capricorno Music. Direct. Posoni. A. 1657 ds. 30 Marti.

N.B. This manuscript collection was extant at D-brd: DS, Mus. ms. 1797k before World War II, and consisted of three bass partbooks (organo, partitura, violone). The nineteen masses it contained were exclusively missae breves, and might be identical with works listed by Capricornus in his own works list, compiled in 1655 (see Chapter III, p. , n. 115, and p.); the listing of contents below derives from Buchner, pp. 51 and 74.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

3. Kyrie à 4 conc. 4 rip. 2 Vn. [bc]
4. Kyrie à 4 conc. 4 rip. 2 Vn. [bc]
5. Kyrie à 4 conc. 4 rip. 2 Vn. [bc]
6. Kyrie à 4 conc. 4 rip. 2 Vn. [bc]
7. Kyrie à 5 conc. 5 rip. 2 Vn. [bc]
8. Kyrie à 5 conc. 5 rip. 2 Vn. [bc]
9. Kyrie à 5 conc. 5 rip. 2 Vn. 2 Trb. [bc]
10. Kyrie à 6 conc. 6 rip. 2 Vn. 2 Trb. [bc]
11. Kyrie à 6 conc. 6 rip. 2 Vn. 2 Fl. [bc]
12. Kyrie à 6 conc. 6 rip. 4 Vl. [bc]
13. Kyrie à 6 conc. 6 rip. 2 Vn. 2 Crt. [bc]
14. Kyrie à 7 conc. 7 rip. 2 Vn. [bc]
15. Kyrie à 7 conc. 7 rip. 2 Vn. [bc]
16. Kyrie à 7 conc. 7 rip. 2 Vn. [bc]
17. Kyrie à 7 conc. 7 rip. 2 Vn. 3 Trb. [bc]
18. Kyrie à 8 conc. 8 rip. 2 Vn. [bc]
19. Kyrie à 5 conc. 3 rip. 2 Vn. [bc]
20. Kyrie à 4 conc. 3 rip. 2 Vn. [bc]
21. Kyrie à 5 conc. 5 rip. 2 Vn. [bc]

III. Works cited in the Inventory Ansbach (Schaal, pp. 13-19)

22. Missa â 10. 8 voc. et 2. Violin. ex C dur. nur in Partitura (texts set unknown)
23. Missa â 9. 4. Instr. 5. Voc. ex D (texts set unknown)
24. Missa â 9. 5. Instr. 4. Vocal ex Gb (texts set unknown)
25. Missa â 12, 4 Instr. 8. Vocal. ex Gb (texts set unknown)
26. Missa â 12. 4. Instr. 8. Voc. ex F (texts set unknown)
27. Missa â 6. Voc. 2 Strom. (texts set unknown)
28. Missa â 6. Voc. 2 Strom. ex F (texts set unknown)
29. Missa â 4. Voc. 5 Strom. (texts set unknown)
30. Missa â 4. Voc. 5 Strom. (texts set unknown)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

31. Missa â 6. Voc. 4. Strom. (texts set unknown)

32. Missa â 4. Voc. 5. Strom. (texts set unknown)

33. Missa â 5. Voc. 4. Strom. (texts set unknown)

34. Missa â 5. Voc. 5. Strom. (texts set unknown)

35. Missa â 5. Strom. 4. Voc. (texts set unknown)

36. Missa â 5. Strom. 5. Voc. (texts set unknown)

IV. Works cited in the Inventory Kühnel Leipzig (Schering, p. 286) (derives from before 1665)

37. Missa à 13 (texts set unknown) (precise setting unknown)

V. Works cited in the Inventory Praetorius Lüneburg (Seiffert, "Die Chorbibliothek," p. 603) (derives from before 1665)

38. Sanctus, a 12 con Tubis (C♮) (S) (precise setting unknown)

VI. Works cited in the Inventory Rudolstadt II (Baselt, p. 124) (derives from before 1665)

39. Missa à 10 di Capricorno ex a-moll (texts set unknown) (precise setting unknown)

VII. Works cited in the Inventory Schelle Leipzig (Schering, p. 281) (derives from before 1665)

40. Missa à 20 (texts set unknown) (precise setting unknown)

VIII. Works cited in the Inventory Stuttgart (Bopp, pp. 240-46, passim) (all derive from before 1665)

41. Missa 4 voc. 2 Violin. (texts set unknown)

42. Gloria in excelsis 5 voc. 2S., A., 2T., B. 2 Corrnet [sic], 2 Violin (G)

43. Gloria in excelsis 4 voc. S., A., T., B. 2 Corrnet, 2 Violin. (G)

44. Kyrie 5 voc. 2S., A., T., B. 2 Violin, 3 Trombon. (texts set unknown)

45. Kyrie 6 voc. S., A. T., B. 2 Violin, 3 Trombon. (texts set unknown)

46. Kyrie 5 voc. 2S., A., T., B. 2 Violin, 3 Trombon. (texts set unknown)

47. Kyrie 6 voc. 3S., A., T., B. 2 Violin, 3 Trombon. (texts set unknown)

48. Kyrie 5 voc. 2S., A., T., B. 2 Violin, 3 Trombon. (texts set unknown)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

49. Kyrie 6 voc. 2S., A., T., 2B. 3 Viola. Fagott (texts set unknown)

50. Kyrie 4 voc. S., A., T., B. 2 Violin, 3 Trombon. (texts set unknown)

51. Kyrie 5 voc. 2S., A., T., B. 2 Violin. Fagott (texts set unknown)

52. Kyrie 4 voc. S., A., T., B. 2 Violin, 3 Viola (texts set unknown)

53. Kyrie 5 voc. 2S., A., T., B. 2 Violin, 3 Trombon. (texts set unknown)

54. Kyrie 8 voc. 2S., 2A., 2T., 2B. 2 Violin, 3 Trombon. (texts set unknown)

55. Kyrie 6 voc. 2S., A., 2T., B. 2 Violin, 3 Trombon (texts set unknown)

56. Kyrie 4 voc. S., A., T., B. 2 Violin, 3 Viola (texts set unknown)

57. Kyrie 6 voc. 2 Viol., 3 Tromb. Capricornus (texts set unknown)

42. CONRADI, Johann Georg (d. 1699)

Kyrie, cum Gloria. 4. Voc. 5. Strom. (K, G) (precise setting unknown)

Date: ca. 1683-1686

Source: Inventory Ansbach

Lit.: Schaal, p. 73

43. DANNER, D. (fl. second half of 17th century)

Missa. 1 6 o 10. 4 voc. 2 Viol. (texts set unknown)

Date: before 1687

Source: Inventory Krieger Weissenfels (1687) (with thematic incipit)

Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LV

44. DEMANTIUS, Christoph (1567-1643)

Missa 8 Voc. Christ. Demantij Super Leoprico Sardamov (texts set unknown) (precise setting unknown)

Date: before 1643

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Source: Inventory Kantoreigesellschaft Pirna
Lit.: Nagel, p. 152

45. DÜREN, Tobias von (fl. ca. 1630)

Missa à 6 (texts set unknown) (6 vv)

Date: ca. 1630
Source: USSR: KA, Ms. 13697a-d (lost?)
Lit.: Joseph Müller, p. 7

46. ENGELMANN, Georg (ca. 1575-1632)

Sanctus, à 8 et 12. Ms. (S) (precise setting unknown)

Date: before 1632
Source: Inventory Unger Naumburg
Lit.: Werner, "Die alte Musikbibliothek," p. 407

47. ERBEN, Balthasar (1626-1686)

Kyrie eleison. à 9 ou 13. 4 Viol. Fag. CATB in Conc. CATB in Rip. (D#) (texts set unknown)

Date: before 1688
Source: Inventory Praetorius Lüneburg
Lit.: Seiffert, "Die Chorbibliothek," p. 601

48. ERLEBACH, Philipp Heinrich (1657-1714)

1. Missa. a 13. 5 voc. 6 Instr. 2 Tromb. (texts set unknown) (precise setting unknown)

Date: Inventory Krieger Weissenfels (1688)
Source: Inventory Krieger Weissenfels (1688) (with thematic incipit)
Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LV

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

N.B. Erlebach's other masses are known only from the Inventory Rudolstadt II (Baselt, pp. 112-13) and derive from before 1714; they are listed below:

2. Missa à 11, 7 Strom., e CATB ex F-dur (texts set unknown) (precise setting unknown)

3. Missa à 11 obl., 5 Strom., 2C., A., 2T., e B. ex C-Dur (texts set unknown) (precise setting unknown)

4. Missa à 12, 3 Fluten, 4 Str. e 4 Voci ex F-Dur (texts set unknown)

5. Missa à 9, 2 Violini, 2 Viole e 4 Voci ex F-Dur (texts set unknown)

6. Missa à 16, 10 Strom., 2C., A., T., 2B. ex C-Dur (texts set unknown) (precise setting unknown)

7. Missa à 10, 1 Hautb., 2 Violini, 2 Viole e 4 Voci con Violino ex c-moll (texts set unknown)

8. Missa à 10, 4 Strom., 5 Voci ex B-Dur (texts set unknown) (precise setting unknown)

9. Missa à 6, 2 Violini e 4 Voci ex Es (texts set unknown)

10. Kyrie eleison, Herr unser Herrscher à 12, 7 Strom., 5 Voci e Ripieni ex B-dur (texts set unknown) (precise setting unknown)

11. Kyrie à 9, 4 Voci, 5 Strom. ex c-moll (texts set unknown) (precise setting unknown)

12. Kyrie à 9, 5 Strom., 4 Voci ex A-dur (texts set unknown) (precise setting unknown)

13. Missa à 10, 6 Str., 4 Voci ex E-Dur (texts set unknown) (precise setting unknown)

14. Kyrie à 23 obl., 8 Voci, 15 Instr. ex G-Dur, Partitur allein (texts set unknown) (precise setting unknown)

15. Missa à 10, Haub., 2 Violini, 2 Viole, Basson, 4 Voci ex F-dur (texts set unknown) (precise setting unknown)

16. Missa à 12, 8 Strom. (2 Corne de Chasse), 4 Voci ex F-Dur (texts set unknown) (precise setting unknown)

17. Missa à 10, 5 Strom., C., A., T., B. ex g-moll (texts set unknown) (precise setting unknown)

18. Missa à 10, 5 Voci e 5 Strom. ex A-Dur (texts set unknown) (precise setting unknown)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

19. Missa à 11, 5 Strom., 5 Voci ex g-moll, Partitur allein (texts set unknown) (precise setting unknown)

20. Missa à 9, 5 Strom., 4 Voci con Basso cont. ex F-Dur, Paritur allein (texts set unknown) (precise setting unknown)

21. Missa à 11, 4 Voci, 7 Strom. con Trom. ex C-Dur (texts set unknown) (precise setting unknown)

22. Missa à 12 ô 17, 7 Strom., 5 Voci ex C-Dur (texts set unknown) (precise setting unknown) (Baselt, p. 113, n. 63 suggests that this mass is the same as that listed in the Inventory Krieger Weissenfels, cited above)

49. FEHMEL, Wolfgang (1580-1637)

Messen [no further details known]

Date: before 1637

Source: Inventory Kantorei Oschatz

Lit.: Rautenstrauch, p. 309

50. FRITSCH, Thomas (1563-1620)

Missa super: Jubilate Deo (Jac. Reineri) (K, G, C, S, A) (6 vv)

Date: before 1620

Sources: A. PL. WRu, Ms. 97 (destroyed)

B. PL: WRu, Ms. 100 (destroyed)

Lit.: Bohn, Die musikalischen Handschriften, pp. 110 and 112

51. FURCHHEIM, Johann Wilhelm (1635/40-1682)

1. Missa a 10. J. Wilh. Forgheim (texts set unknown) (precise setting unknown)

Date: before 1682

Source: Inventory Freyburg/Unstrut

Lit.: Braun, "Die alten Musikbibliotheken," p. 132

2. Missa. à 6 (texts set unknown) (precise setting unknown) (compare to Appendix B, entry no. 9)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Date: before 1682
Source: Inventory Kühnel Leipzig
Lit.: Schering, p. 286

52. GERSTENBÜTTEL, Joachim (ca. 1650-1721)

Kyrie eleison, à 21. 2 Violin. 3 Tromb. CCAATTBB con Ripieno (A#) (texts set unknown)

Date: before 1695
Source: Inventory Praetorius Lüneburg
Lit.: Seiffert, "Die Chorbibliothek," p. 605

53. GROSSE, Johann (fl. first half of 17th century)

2. Geschriebene Messen [no further details known]

Date: before 1643
Source: Inventory Kantorei Oschatz
Lit.: Rautenstrauch, p. 312

54. HÄRTEL, Matthias (fl. ca. 1643-1669)

N.B. The works listed below are known from Eitner's inventory of Ms. 600 of the Joachimsthal-Gymnasium Library, Berlin (Katalog der Musikalien-Sammlung, pp. 10-11); the manuscript has been missing since 1914 (see Blechschmidt, p. 33)

1. Missa 6 voc. super Beatus vir qui timet Georg. Lindnerij (K, G) (precise setting unknown)

Date: 1648

2. Missa 4 voc. super: Und als bald war da bej dem Engel (K, G) (precise setting unknown)

Date: ca. 1650-1655

3. Missa 4 voc. super: Und da 8 tage umb waren, M. Vulp (K, G) (precise setting unknown)

Date: ca. 1650-1655

4. M[atthias] H[ärtelius] Missa super Corde natus ex parentis, Vulpij à 8 (K, G) (precise setting unknown)

Date: ca. 1650-1655

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

5. Missa à 5 voc. Matth: Härt: organ. Züllich: Sup. Da antwortet Labau à 5. H. Grim: (K, G) (precise setting unknown)

   Date: ca. 1650-1655

6. Missa 8 voc. super Alleluja Cantate Domino Joan. Leo Hasl. (K, G) (precise setting unknown)

   Date: ca. 1650-1655

55. HAGER, Georg (fl. ca. 1610)

Missa, à 5. Ms. (texts set unknown) (precise setting unknown)

Date: ca. 1610? (Werner, p. 408)

Source: Inventory Unger Naumburg

Lit.: Werner, p. 408

56. HEISIUS, Kaspar (d. after 1612)

Heisii Missa super Verbum caro (K, G) (5 vv)

Date: before ca. 1612

Source: USSR: KA, Ms. 13697a-d (lost?)

Lit.: Joseph Müller, p. 7

57. JACOBI, Daniel (d. between 1671 and 1677)

Missae et Psalmus XX. Der Herr erhöre ich in der Noth etc. XIII v. con ripieno si piace (texts set unknown) (precise setting unknown)

Date: 1652

Source: PL: GD, Ms. 4036 (destroyed 1945)

Lit.: O. Günther, p. 25

58. KADNER, Johann (fl. 1582-1639)

N.B. The works listed below are cited in the Inventory Kantoreigesellschaft Pirna (Nagel, p. 160), and derive from 1639 or earlier.

1. Missa 8 Voc. Johan Cadeners Super Jauchzet dem Herren H. Sag[ittarij] (texts set unknown) (precise setting unknown)

2. [Missa super] Deus spes nostra Vulpij (texts set unknown) (precise setting unknown)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

3. [Missa super] Jubilate Deo Marentij (texts set unknown) (precise setting unknown)

59. KLEIN, G. (fl. second half of 17th century?)

Kyrie eleison, à 12 ou 18. 5 Viol. CCATTB. con Cap. à 6 (A) (texts set unknown)

Date: before 1695

Source: Inventory Praetorius Lüneburg

Lit.: Seiffert, "Die Chorbibliothek," p. 608

60. KNÜPFER, Sebastian (1633-1676)

1. Missa in canone. a 4 voc. (texts set unknown) (precise setting unknown)

Date: ca. 1657-1676

Source: Inventory Krieger Weissenfels (1685) (with thematic incipit)

Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LVI

2. Missa. a 24 con doi chori con Trombe (texts set unknown) (precise setting unknown)

Date: ca. 1657-1676

Source: Inventory Krieger Weissenfels (1685) (with thematic incipit)

Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LVIII

3. Missa sup. Herr Jesu Christ ich weis gar wohl. à 16 ô 21 (texts set unknown) (precise setting unknown) (Cf. entry no. 14, 1 above)

Date: ca. 1657-1676

Source: Inventory Kühnel Leipzig

Lit.: Schering, p. 286; Krummacher, Die Überlieferung, p. 525

4. Missa sup. Herr Jesu Christ wahr Mensch à 20 (texts set unknown) (precise setting unknown) (Cf. entry no. 14, 2 above)

Date: ca. 1657-1676

Source: Inventory Kühnel Leipzig

Lit.: Schering, p. 286; Krummacher, Die Überlieferung, p. 525

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

5. Missa à 20 (texts set unknown) (precise setting unknown) (Cf. entry no. 14, 3 above)

Date: ca. 1657-1676

Source: Inventory Kühnel Leipzig

Lit.: Schering, p. 286; Schering, Vorwort, XIX

61. KOCH, Claudius (fl. mid-17th century)

Missa 5 ô 10 v. (K, G) (10 vv [5 ripieno], bc)

Date: mid-17th century

Source: PL: WRu, Ms. 161 (destroyed)

Lit.: Bohn, Die musikalischen Handschriften, p. 146

62. KRESS, Johann Albrecht (1644-1684)

Missa â 6. 2. Strom. 4. Voc. ex Gb (texts set unknown) (precise setting unknown)

Date: ca. 1660-1684

Source: Inventory Ansbach

Lit: Schaal, p. 36

63. KRIEGER, Johann (1651-1735)

1. Missa â 10. 5. Instrum. 5 Voc. ex A (texts set unknown) (precise setting unknown)

Date: before 1686

Source: Inventory Ansbach

Lit.: Schaal, p. 24

2. Missa â 4. Voc. ex E (texts set unknown) (precise setting unknown)

Date: before 1686

Source: Inventory Ansbach

Lit.: Schaal, p. 24

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

N.B. Krieger's remaining masses are known from the Inventory Krieger Weissenfels (Seiffert, Vorwort, Gesammelte Werke, pp. XXXV-XXXVIII, and are listed there with thematic incipits; only those masses performed before 1700 at Weissenfels are cited below.

3. Gloria in excelsis Deo. a 10. 4 voc. 6 Instr. Tromba. (G) (precise setting unknown)

   Date: 1688

4. Missa. a 4 voc. (texts set unknown)

   Date: 1685

5. Missa. a 4 voc. (texts set unknown)

   Date: 1685

6. Missa. a 4 voc. (texts set unknown)

   Date: 1685

7. Missa. a 13. 5 voc. 5 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

   Date: 1685

8. Missa. a 10. 5 voc. 5 Instr. (texts set unknown) (precise setting unknown)

   Date: 1685

9. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

   Date: 1685

10. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1687

11. Missa. a 12. 4 voc. 5 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

    Date: 1687

12. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1687

13. Missa. a 13. 8 voc. 5 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

    Date: 1688

14. Missa. a 7 o 10. 4 voc. 2 Viol. Fag. 3 Viole (texts set unknown) (precise setting unknown)

    Date: 1688

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

15. Missa 6. a voc. con Instr. (texts set unknown) (precise setting unknown)

    Date: 1692

16. Missa. a 12. 4 voc. 5 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

    Date: 1696

17. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1700

18. Missa. a 12. 4 voc. 5 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

    Date: 1700

64. KRIEGER, Johann Philipp (1649-1725)

1. Missa â 6. 2 Instr. 4. Voc. ex C dur (texts set unknown) (precise setting unknown)

   Date: before 1686

   Source: Inventory Ansbach

   Lit.: Schaal, p. 23

2. Missa a 9. J. Ph. Kriger (texts set unknown) (precise setting unknown)

   Date: before 1700?

   Source: Inventory Freyburg/Unstrut

   Lit.: Braun, "Die alten Musikbibliotheken," p. 132

3. Missa à 14. (texts set unknown) (precise setting unknown)

   Date: before 1686

   Source: Inventory Kühnel Leipzig

   Lit.: Schering, p. 286

4. Kyrie eleison à 10. 5. Strom. CCATB (Fb) (texts set unknown) (precise setting unknown)

   Date: before 1695

   Source: Inventory Praetorius Lüneburg

   Lit.: Seiffert, "Die Chorbibliothek," p. 609

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

N.B. The following masses of Krieger (nos. 5-91) are known from the Inventory Krieger Weissenfels (Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, pp. XXVII-XLVII, passim), and are listed there with thematic incipits; only those masses performed before 1700 at Weissenfels are cited below.

5. Credo. a 14. 5 voc. 6 Instr. 2 Tromb. Typ. (C) (precise setting unknown)

   Date: 1684

6. Credo. a 13. 4 voc. 6 Instr. 2 Tromb. Tymp. (C) (precise setting unknown)

7. Credo. a 13. doi chori con Ripieni (C) (precise setting unknown)

   Date: 1687

8. Credo. a 12. 4 voc. 6 Instr. 2 Tromb. (C) (precise setting unknown)

   Date: 1688

9. Gloria in excelsis Deo. a 18 con doi chori (G) (precise setting unknown)

   Date: 1694

10. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1684

11. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1684

12. Missa. a 14. 5 voc. 6 Instr. 2 Tromb. Tymp. (texts set unknown) (precise settting unknown)

    Date: 1684

13. Missa. a 4 voc. (texts set unknown)

    Date: 1684

14. Missa. a 4 voc. (texts set unknown)

    Date: 1684

15. Missa. a 10 voc. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1684

16. Missa. a 13. 4 voc. 6 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

    Date: 1685

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

17. Missa. a 4 voc. (texts set unknown)

Date: 1685

18. Missa a 4 voc. (texts set unknown)

Date: 1685

19. Missa. a 17. 8 voc. 6 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

Date: 1685

20. Missa. a 13. 4 voc. 5 Instr. 3 Tromb. Tymp. (texts set unknown) (precise setting unknown)

Date: 1685

21. Missa a 10. 5 voc. 5 Instr. (texts set unknown) (precise setting unknown)

Date: 1685

22. Missa. a 4 voc. (texts set unknown)

Date: 1685

23. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

Date: 1685

24. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

Date: 1685

25. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

Date: 1685

26. Missa. a 4 voc. (texts set unknown)

Date: 1685

27. Missa. a 18. 8 voc. 7 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

Date: 1685

28. Missa. a 6 o 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

Date: 1685

29. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

Date: 1685

30. Missa. a 19. 6 voc. 10 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

Date: 1685

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

31. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1685

32. Missa. a 22. 8 voc. 8 Viol. 2 Cornett. 3 Tromb. Tymp. (texts set unknown)

    Date: 1685

33. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1685

34. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1685

35. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1685

36. Missa. a 18. 8 voc. 8 Instr. 2 Corn. (texts set unknown) (precise setting unknown)

    Date: 1685

37. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1685

38. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1685

39. Missa. a 10 o 6. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1685

40. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

    Date: 1685

41. Missa. a 11. 5 voc. 5 Instr. Tromb. (texts set unknown) (precise setting unknown)

    Date: 1685

42. Missa. a 13. 4 voc. 6 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

    Date: 1685

43. Missa. a 6 o 9. 4 voc. 2 Viol. 3 Viole. (texts set unknown)

    Date: 1685

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

44. Missa. a 4 voc. (texts set unknown)
Date: 1686

45. Missa. a 4 voc. (texts set unknown)
Date: 1686

46. Missa. a 4 voc. (texts set unknown)
Date: 1686

47. Missa. a 4 voc. (texts set unknown)
Date: 1686

48. Missa. a 4 voc. (texts set unknown)
Date: 1686

49. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)
Date: 1686

50. Missa. a 12. 6 voc. 6 Instr. (texts set unknown) (precise setting unknown)
Date: 1687

51. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)
Date: 1687

52. Missa. a 10. 5 voc. 5 Instr. (texts set unknown) (precise setting unknown)
Date: 1687

53. Missa. a 6. 4 voc. 2 Viol. (texts set unknown)
Date: 1687

54. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)
Date: 1687

55. Missa. a 9. 4 voc. 5 Instr. (texts set unknown) (precise setting unknown)
Date: 1687

56. Missa. a 10. 5 voc. 5 Instr. (texts set unknown) (precise setting unknown)
Date: 1687

57. Missa. a 4 voc. (texts set unknown)
Date: 1688

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

58. Missa. a 6. 4 voc. 2 Viol. (texts set unknown)
Date: 1688

59. Missa. a 6. 4 voc. 2 Viol. (texts set unknown)
Date: 1688

60. Missa. a 6. 4 voc. 2 Viol. (texts set unknown)
Date: 1688

61. Missa. a 6. 4 voc. 2 Viol. (texts set unknown)
Date: 1688

62. Missa. a 7. 5 voc. 2 Viol. (texts set unknown)
Date: 1688

63. Missa. a 6 o 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)
Date: 1688

64. Missa. a 10. 5 voc. 5 Instr. (texts set unknown) (precise setting unknown)
Date: 1688

65. Missa. a 14. 4 voc. 6 Instr. 4 Rip. (texts set unknown) (precise setting unknown)
Date: 1689

66. Missa. a 14. 4 voc. 6 Instr. 3 Tromb. Tymp. (texts set unknown) (precise setting unknown)
Date: 1689

67. Missa. a 14. 4 voc. 6 Instr. 3 Tromb. Tymp. (texts set unknown) (precise setting unknown)
Date: 1689

68. Missa. a 5. 3 voc. 2 Viol. (texts set unknown)
Date: 1689

69. Missa. a 5 voc. (texts set unknown)
Date: 1689

70. Missa. a 6. 4 voc. 2 Viol. (texts set unknown)
Date: 1690

71. Missa. a 13. 8 voc. 5 Instr. (texts set unknown) (precise setting unknown)
Date: 1690

72. Missa. a 10. 5 voc. 5 Instr. (texts set unknown) (precise setting unknown)
Date: 1691

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

73. Missa. a 10. 5 voc. 5 Instr. (texts set unknown) (precise setting unknown)

Date: 1692

74. Missa. a 18. 8 voc. 10 Instr. (texts set unknown) (precise setting unknown)

Date: 1692

75. Missa. a 21. 8 voc. 10 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

Date: 1694

76. Missa. a 11. 5 voc. 6 Viol. (texts set unknown)

Date: 1695

77. Missa. a 22. 8 voc. 10 Instr. 3 Tromb. Tymp. (texts set unknown) (precise setting unknown)

Date: 1695

78. Missa. a 17. 8 voc. 5 Instr. 3 Tromb. Tymp. Rip. (texts set unknown) (precise setting unknown)

Date: 1696

79. Missa. a 18. 8 voc. 10 Instr. (texts set unknown) (precise setting unknown)

Date: 1696

80. Missa. a 18. 8 voc. 10 Instr. (texts set unknown) (precise setting unknown)

Date: 1696

81. Missa. a 16. 8 voc. 5 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

Date: 1696

82. Missa. a 8 voc. (texts set unknown)

Date: 1697

83. Missa. a 19. (texts set unknown) (precise setting unknown)

Date: 1699

84. Missa. a 8 CB. 6 Instr. (texts set unknown) (precise setting unknown)

Date: 1700

85. Missa. con 2 chori a 58 (texts set unknown) (precise setting unknown)

Date: 1682 (no incipit in inventory)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

86. Missa. a 60 con 2 chori (texts set unknown) (precise setting unknown)

Date: 1682 (no incipit in inventory)

87. Missa. con 2 chori a 50 (texts set unknown) (precise setting unknown)

Date: 1682 (no incipit in inventory)

88. Missa sopra: Allein zu dir. a 4 voc. (texts set unknown) (precise setting unknown)

Date: 1686

89. Missa sopra: Ein feste Burg. a 5 voc. (texts set unknown)

Date: 1688

90. Missa sopra: Erbarm dich mein. a 5 voc. (texts set unknown)

Date: 1688

91. Sanctus. a 11. 5 voc. 5 Instr. Tromb. (S) (precise setting unknown)

Date: 1689

N.B. Krieger's remaining masses are known from the Inventory Rudolstadt II (Baselt, pp. 121-24), and are listed below; the attribution to J. P. Krieger follows Baselt's rendering of the inventory.

92. Gloria in excelsis Deo à 10 di Krieg. (G) (precise setting unknown)

Date: before 1700?

93. Missa à ... di Krieger (texts set unknown) (precise setting unknown)

Date: before 1700?

94. Missa à 22 di Krie[ger] (texts set unknown) (precise setting unknown)

Date: before 1700?

95. Missa à 10 ex ... mol di Krieger, benebst d. Part. (texts set unknown) (precise setting unknown)

Date: before 1700?

96. Missa à 16 di Krieger, 8 Voci, 8 Strom. (texts set unknown) (precise setting unknown)

Date: before 1700?

97. Missa à 6 ex ... (?) di Krieger (texts set unknown) (precise setting unknown)

Date: before 1700?

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

98. Missa à doi chori ex D-dur di Krieger (texts set unknown) (precise setting unknown)

Date: before 1700?

99. Missa à 10 di Krieger (texts set unknown) (precise setting unknown)

Date: before 1700?

65. KUHNAU, Johann (1660-1722)

1. Missa (texts set unknown) (precise setting unknown)

Date: before 1700?

Source: Kirchenarchiv Mylau (lost?)

Lit.: Schering, Vorwort, p. XLV

66. 2. Missa (texts set unknown) (precise setting unknown)

Date: before 1700?

Source: D-ddr: MÜG, Sa. Kant. Mgl. mus. ant. 257

Lit.: George Buelow, "Johann Kuhnau," The New Grove, X, 301

67. KUSSER, Johann (1660-1727)

Kyrie S., A., T., B. 2 Violin (texts set unknown)

Date: before 1695

Source: Inventory Stuttgart

Lit.: Bopp, p. 245

68. LICHTERFELDT, Kaspar Peter (fl. mid-17th century)

N.B. The works listed below are known from Eitner's inventory of Ms. 600 of the Joachimsthal-Gymnasium Library, Berlin (Katalog der Musikalien Sammlung, pp. 10-11); the manuscript has been missing since 1914 (see Blechschmidt, p. 33)

1. Missa super Confitebor Finettj à 3 Voc. in Conc. C. T. B. et 6 Voc. in ... [ripieno] (texts set unknown) (precise setting unknown)

Date: mid-seventeenth century

2. Missa à 4, 8 et 12. Sinfonia à 4 (texts set unknown) (precise setting unknown)

Date: mid-seventeenth century

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

3. P[etrus] L[ichterfeldt] Missa 8 voc. sup. Aus der tiefen Heinr. Schützens (K, G)

   Date: mid-seventeenth century

4. P[etrus] L[ichterfeldt] Missa super: Aus der Tieffen B. Gesii à 8

   Date: mid-seventeenth century

69. MEDER, Johann Valentin (1649-1719)

N.B. The works listed below are known from the inventory of Meder's works presented to the city council of Riga after the composer's death. The inventory has been published by Johannes Bolte, "Johann Valentin Meder: Neue Mitteilungen," Vierteljahrsschrift für Musikwissenschaft, 7 (1891), 48-52. The textual composition and precise setting of each work is unknown, as is the date of composition; some works might well stem from after 1700.

1. Missa ex G mol
2. Missa ex B dur auff 2 chöre
3. Missa Jubilaea à 20
4. Missa ex F dur à 16
5. Missa à 6
6. Missa
7. Missa à 12
8. Missa ex E
9. Missa à 9
10. Missa ex A#
11. Missa ex E
12. Missa ex E
13. Patrem della Messa sopra O Traurigkeit (C)
14. Missa euero [?] Kyrie

70. NICOLAI, Johann Michael (1629-1685)

1. Missa â 10. 5. Instr. 5. Voc. ex A (texts set unknown) (precise setting unknown)

   Date: ca. 1655-1685

   Source: Inventory Ansbach

   Lit.: Schaal, p. 24

2. Missa â 12. 6. Instr. 6. Vocal. ex Cb (texts set unknown) (precise setting unknown)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Date: ca. 1655-1685
Source: Inventory Ansbach
Lit.: Schaal, p. 25

71. PEZEL, Johann Christoph (1639-1694)

1. Sanctus. â 14. 9. Strom. 5. Voc. ex C dur. nur in Partitura (S) (precise setting unknown)
   Date: before 1686 (1669?)
   Source: Inventory Ansbach
   Lit.: Schaal, p. 56
2. Missa a 9. 1. 13. J. Pezel (texts set unknown) (precise setting unknown)
   Date: before 1694 (1669?)
   Source: Inventory Freyburg/Unstrut
   Lit.: Braun, "Die alten Musikbibliotheken," p. 132
3. Sanctus. a 12. 5 voc. 5 Instr. 2 Tromb. (S) (precise setting unknown)
   Date: before 1685 (1669?)
   Source: Inventory Krieger Weissenfels (1685)
   Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LVIII
4. Kyrie nach dem Choral: Durch Adams Fall usw. J. C. P. à 4 (texts set unknown) (precise setting unknown)
   Date: before 1694 (1669?)
   Source: Inventory Schelle Leipzig
   Lit.: Schering, "Die alte Chorbibliothek," p. 287

72. POHLE, David (1624-1695)

1. Missa â 10. 5. Instr. 5. Voc. ex Cb (texts set unknown) (precise setting unknown)
   Date: ca. 1660-1686
   Source: Inventory Ansbach
   Lit.: Schaal, p. 27
2. Missa â 4. ex D (texts set unknown) (4 vv, bc?)
   Date: ca. 1660-1686

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Source: Inventory Ansbach

Lit.: Schaal, p. 28

3. Missa â 10. 6. Instr. 4. Voc. ex F (texts set unknown) (precise setting unknown)

Date: ca. 1660-1686

Source: Inventory Ansbach

Lit.: Schaal, p. 29

4. Missa â 10. 5. Instr. 5. Voc. ex A (texts set unknown) (precise setting unknown)

Date: ca. 1660-1686

Source: Inventory Ansbach

Lit.: Schaal, p. 32

5. Missa â 11. 5. Instr. 6. Voc. ex A (texts set unknown) (precise setting unknown)

Date: ca. 1660-1686

Source: Inventory Ansbach

Lit.: Schaal, p. 32

6. Missa â 8. 4. Voc. ex A (texts set unknown) (precise setting unknown)

Date: ca. 1660-1686

Source: Inventory Ansbach

Lit.: Schaal, p. 32

7. Missa sopra Vater unser, a 4 voc. (texts set unknown)

Date: ca. 1660-1685

Source: Inventory Krieger Weissenfels (1685) (with thematic incipit)

Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LVIII

8. Kyrie à 5. D. P. C. [= D. Pohle, Capellmeister] (texts set unknown)

Date: ca. 1660-1678

Source: Inventory Meissner Halle

Lit.: Serauky, p. 74

9. Kyrie nach: Ach Gott vom Himmel sieh darein à 5 D. P. [= David Pohle?] (texts set unknown)

Date: ca. 1660-1695

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Source: Inventory Schelle Leipzig

Lit.: Schering, "Die alte Chorbibliothek," p. 287; Krummacher, Die Überlieferung, p. 544

10. Missa. à 4 (texts set unknown) (precise setting unknown)

Date: ca. 1660-1695

Source: Inventory Schelle Leipzig

Lit.: Schering, "Die alte Chorbibliothek," p. 287

73. RANISIUS, Sigismund (d. 1653)

Missa 6 Voc. Ranisij (texts set unknown)

Date: ca. 1639-1645

Source: Inventory Kantoreigesellschaft Pirna

Lit.: Nagel, p. 151

74. ROSENMÜLLER, Johann (ca. 1619-1684)

1. Gloria in excelsis Deo. â 10. 6. Instr. 4. Voc. ex C dur. auch in der partitur und parthien (G) (precise setting unknown)

Date: ca. 1660-1684

Source: Inventory Ansbach

Lit.: Schaal, p. 21

2. Missa. â 9. 5. Strom. 4. Voc. Rosenmüller (texts set unknown) (precise setting unknown)

Date: ca. 1660-1684

Source: Inventory Ansbach

Lit.: Schaal, p. 64

3. Messe . . . C., A., T., B. . . . D-Moll (-); Kopie von Winterfeld's Hand (K, G, C, S, A)

Date: ca. 1660-1684

Source: formerly Berlin, Kgl. Bibl. Msc. Winterfeld 39, copied from the original manuscript at the Staatliche Akademie für Kirchen- und Schulmusik (lost?) (an edition of this work appears in Commer's Musica sacra, XXIV, 21-39; it is also

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

identifiable as the "Missa. a 4 voc." listed in the Inventory Krieger Weissenfels)

Lit.: August Horneffer, "Verzeichnis der Werke Johann Rosenmuller's," Monatshefte für Musikgeschichte, 31 (1899), 58

4. Missa. a 10. 4 voc. 6 Instr. (texts set unknown) (precise setting unknown)

Date: ca. 1660-1684

Source: Inventory Krieger Weissenfels (1684) (with thematic incipit)

Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LIX

5. Missa. a 12. 4 voc. 5 Instr. 2 Tromb. Tymp. (texts set unknown) (precise setting unknown)

Date: ca. 1660-1684

Source: Inventory Krieger Weissenfels (1702) (with thematic incipit)

Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LIX

6. Gloria in excelsis Deo (G) (precise setting unknown)

Date: before 1677

Source: Inventory "10" Leipzig

Lit.: Schering, "Die alte Chorbibliothek," p. 287

7. Missa 1: Kyrie à 9. Strom. 6. Conc (texts set unknown) (precise setting unknown)

Date: ca. 1660-1684

Source: Inventory Music Stettin

Lit.: Freytag, p. 140

8. Gloria in excelsis Deo, à 14 è 21. 8 Strom. CCATTB. 6 voc. in Rip. (B) (this work could be identical to the composer's "Gloria in excelsis etc. Das Wort ward Fleisch etc, à 14 1. 21," in D-brd: B, Mus. ms. 18880)

Date: ca. 1660-1684

Source: Inventory Praetorius Lüneburg

Lit.: Seiffert, "Die Chorbibliothek," p. 614

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

9. Kyrie eleison, à 12. 4 Conc. 4 Viol. 4. Capell. (texts set unknown) (precise setting unknown)

   Date: ca. 1660-1684

   Source: Inventory Praetorius Lüneburg

   Lit.: Seiffert, "Die Chorbibliothek," p. 614

10. Kyrie ex d-moll à 4 da Capella ejusd. [= Rosenmüller] (texts set unknown) (precise setting unknown) (this work might be identical to that listed as no. 3 above; see Baselt, p. 119, n. 177)

    Date: ca. 1660-1684

    Source: Inventory Rudolstadt II

    Lit.: Baselt, p. 119

11. Kyrie ex F-dur, à 9, 4 Voci, 5 Strom. di Johann Rosenmüller (texts set unknown) (precise setting unknown)

    Date: ca. 1660-1684

    Source: Inventory Rudolstadt II

    Lit.: Baselt, p. 119

12. Kyrie ex g-moll, à 10, 4 Voci, 6 Strom., ohne Part (texts set unknown) (precise setting unknown)

    Date: ca. 1660-1684

    Source: Inventory Rudolstadt II

    Lit.: Baselt, p. 119

75. SCHEIN, Johann Hermann (1586-1630)

1. Missa a. 8. I H S [= Johann Hermann Schein?] (texts set unknown) (precise setting unknown)

   Date: before 1630

   Source: Inventory Freyburg/Unstrut

   Lit.: Braun, "Die alten Musikbibliotheken," p. 132

2. Missa a 8. I. H. S. [= Johann Hermann Schein?] (texts set unknown) (precise setting unknown)

   Date: before 1630

   Source: Inventory Freyburg/Unstrut

   Lit.: Braun, "Die alten Chor-Bibliotheken," p. 132

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

76. SCHELLE, Johann (1648-1701)

Missa. à 24 (texts set unknown) (precise setting unknown)

Date: before 1687

Source: Inventory Kühnel Leipzig

Lit.: Schering, "Die alte Chorbibliothek," p. 287

77. SCHIEFERDECKER, Johann Christian (1679-1732)

1. Missa. a 4 voc. (texts set unknown)

Date: before 1700

Source: Inventory Krieger Weissenfels (1700) (with thematic incipit)

Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LIX

2. Missa. a 7 o 8. 3 voc. 4 Instr. (texts set unknown) (precise setting unknown)

Date: before 1700

Source: Inventory Krieger Weissenfels (1700) (with thematic incipit)

Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LIX

78. SCHÖNCY, Salomon (fl. 17th century)

Missa sup. Wirff dein anlieg. auff den Herren etc. à 8 (K, G) (precise setting unknown)

Date: ca. 1655

Source: Joachimsthal-Gymnasium, Berlin, Ms. 600 (lost since 1914)

Lit.: Eitner, Katalog der Musikaliensammlung, p. 11; Blechschmidt, p. 33

79. SCHÜTZ, Heinrich (1585-1672)

1. Kyrie H. Schützen in Regal folio [no further details known]

Date: before 1662

Source: Inventory Drese Weimar

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lit.: Aber, p. 151

2. Kyrie eleison. a 6. H. Sag. (texts set unknown) (precise setting unknown)

Date: before 1662

Source: Inventory Drese Weimar

Lit.: Aber, p. 159

3. Kyrie. a 5. H. S. [= Heinrich Schütz?] (texts set unknown) (precise setting unknown)

Date: before 1662

Source: Inventory Drese Weimar

Lit.: Aber, p. 159

80. SPAHN, Johann Ernst (1646-1699)

Missa "Da Jesus an dem Kreuze stund" (K, G) (4 vv, bc) (Cf. Eitner, Quellen-Lexikon, IX, 214, where he states that this work is identical to that attributed to D. F. Span in D-ddr: Bds, Mus. ms. 30272 (olim 20600); see entry no. 28 above

Date: before 1700

Source: Formerly in the Preussische Staatsbibliothek, Berlin; according to information provided by Dr. Wolfgang Goldhan (letter to the author, 19 May 1981) this manuscript was lost or destroyed during World War II)

Lit.: Schild, pp. 109, 160-61

81. STRATTNER, Johann Christoph (ca. 1644-1704)

Missa. â 6. 2. Strom. 4. Voc. ex Gb (texts set unknown) (precise setting unknown)

Date: before 1686

Source: Inventory Ansbach

Lit.: Schaal, p. 47

82. STRUNGK, Nikolaus Adam (1640-1700)

Missa ab ... [di Strunck, benebst d. Part. (texts set unknown) (precise setting unknown)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Date: before 1697
Source: Inventory Rudolstadt II
Lit.: Baselt, p. 124

83. THEILE, Johann (1646-1724)

1. Missa Canonica di Theil (texts set unknown) (precise setting unknown)
   Date: before 1724
   Source: Inventory Fasch Zerbst
   Lit.: Engelke, p. 57

2. Kyrie a 7. Theil. (texts set unknown) (precise setting unknown)
   Date: before 1709
   Source: Inventory Freyburg/Unstrut
   Lit.: Braun, "Die alten Musikbibliotheken, p. 132

3. Missa. a 4 voc. (texts set unknown)
   Date: before 1688 (1686?)
   Source: Inventory Krieger Weissenfels (1688) (with thematic incipit)
   Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LIX

4. Missa. a 4 voc. (texts set unknown)
   Date: before 1688 (1686?)
   Source: Inventory Krieger Weissenfels (1688) (with thematic incipit)
   Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LX

5. Missa. a 4 voc. (texts set unknown)
   Date: before 1688 (1686?)
   Source: Inventory Krieger Weissenfels (1688) (with thematic incipit)
   Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LX

6. Missa 5 Voci di Theile (texts set unknown)
   Date: before 1700?
   Source: Inventory Rudolstadt II
   Lit.: Baselt, p. 123

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

84. THIEME, Clemens (1631-1668)

1. Missa â 10. 5. Instr. 5. Voc. ex E (texts set unknown) (precise setting unknown)

   Date: before 1668

   Source: Inventory Ansbach

   Lit.: Schaal, p. 34

2. Missa. â 10. 5. Instr. 5. Voc. ex C dur (texts set unknown) (precise setting unknown)

   Date: before 1668

   Source: Inventory Ansbach

   Lit.: Schaal, p. 34

3. Missa a 10. C. T. [= Clemens Thieme?] (texts set unknown)

   Date: before 1668

   Source: Inventory Freyburg/Unstrut

   Lit.: Braun, "Die alten Musikbibliotheken," p. 132

4. Missa. a 10. 5 voc. 5 Instr. (texts set unknown) (precise setting unknown)

   Date: before 1668

   Source: Inventory Krieger Weissenfels (1689) (with thematic incipit)

   Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LX

5. Missa. a 10. 5 Voc. 5 Instr. (texts set unknown) (precise setting unknown)

   Date: before 1668

   Source: Inventory Krieger Weissenfels (1689) (with thematic incipit)

   Lit.: Seiffert, Vorwort, 21 ausgewählte Kirchenkompositionen, p. LX

6. [17 masses, with no further details]

   Date: before 1668

   Source: Inventory Kühnel Leipzig

   Lit.: Schering, "Die alte Chorbibliothek," p. 287

7. Kyrie eleison, â 17 ou 23. 2 Clarin. 2 Cornett. 5 Viol. 1 Tromb. 1 Fag. CCATB. con cap. à 6. (C) (texts set unknown) (precise setting unknown)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Date: before 1668
Source: Inventory Praetorius Lüneburg
Lit.: Seiffert, "Die Chorbibliothek," p. 629

85. WEICHMANN, Johann (1620-1652)

1. Missa super Expurgate Vetus fermentum Hasleri à 5 (texts set unknown) (precise setting unknown)

Date: ca. 1647-1652
Source: USSR: KA, Ms. 13697a-d (lost?)
Lit.: Joseph Müller, p. 7

2. Kyrie à 5 voci von Joh. Weichmann (texts set unknown) (precise setting unknown)

Date: ca. 1647-1652
Source: USSR: KA, Ms. 24841 (lost?)
Lit.: Joseph Müller, p. 403

86. WOHLMUTH, Johann (fl. 17th century?)

13 Kyrie [no further details known]

Date: before 1695
Source: Inventory Stuttgart
Lit.: Bopp, p. 245

87. ZACHOW, Friedrich Wilhelm (1663-1712)

1. Kyrie mit Wald-Hörnern und andern Instrumenten di Zachau (texts set unknown) (precise setting unknown)

Date: before 1712
Source: Inventory Fasch Zerbst
Lit.: Engelke, p. 56

2. Kyrie mit Violinen di Zachau (texts set unknown) (precise setting unknown)

Date: before 1712
Source: Inventory Fasch Zerbst
Lit.: Engelke, p. 57

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

3. Kyrie ab. 8. F. W. Zach. (texts set unknown) (precise setting unknown)

   Date: before 1712

   Source: Inventory Meissner Halle

   Lit.: Serauky, p. 76

4. Missa à 10 (texts set unknown) (precise setting unknown)

   Date: before 1712

   Source: Inventory Meissner Halle

   Lit.: Serauky, p. 76

88. ZANGIUS, Nikolaus (ca. 1570-1618)

1. Gloria (G) (8 vv)

   Date: before 1618

   Source: PL: WRu, Ms. 20 (destroyed)

   Lit.: Bohn, Die musikalischen Handschriften, p. 64

2. Missa super: Hierusalem gaude (K, G) (8 vv)

   Date: before 1618

   Sources: A. PL: WRu, Ms. 105 (destroyed)

   B. PL: WRu, Ms. 209b (destroyed)

   Lit.: Bohn, Die musikalischen Handschriften, pp. 119 and 176

89. ZEUTSCHNER, Tobias (1621-1675)

Sanctus, à 13 con Tubis (C) (S) (precise setting unknown)

   Date: before 1675

   Source: Inventory Praetorius Lüneburg

   Lit.: Seiffert, "Die Chorbibliothek," p. 621

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

TABLE B-1

An Index of Non-Liturgical *Cantus firmi*
Used in Masses Cited in Appendixes A and B

App.	Entry no.	Cantus firmus* (mass composer)
B	72^{9}	Ach Gott vom Himmel sieh' darein (Pohle)
B	64^{88}	Allein zu dir, Herr Jesu Christ (J. P. Krieger)
A	6^{3}; 6^{3}	Das alte Jahr vergangen ist (Gesius)
B	33	Christ lag in Todesbanden (Zachow)
B	1^{1}	Christ unser Herr zum Jordan kam (Bernhard)
B	79	Da Jesus an dem Kreuze stund (Spahn)
B	1^{2}	Durch Adams Fall ist ganz verderbt (Bernhard)
B	71^{4}	Durch Adams Fall ist ganz verderbt (Pezel)
B	64^{90}	Erbarm dich mein, o Herre Gott (J. P. Krieger)
A	28	Erschienen ist der herrlich' Tag (Span)
B	64^{89}	Ein fest Burg ist unser Gott (J. P. Krieger)
B	14^{1}	Freue dich sehr, o meine Seele (Knüpfer)
A	6^{7}; 8^{7}	Gott der Vater wohn' uns bei (Gesius)
B	60^{3}	Herr Jesu Christ, ich weiss gar wohl (Knüpfer)
B	14^{2}; 60^{4}	Herr Jesu Christ, wahr' Mensch und Gott (Knüpfer)
A	32^{4}	Nun komm der Heiden Heiland (Theile)
B	69^{13}	O Traurigkeit, o Herzeleid (Meder)
B	14^{3}	O Welt ich muss dich lassen (Knüpfer)
B	72^{7}	Vater unser im Himmelreich (Pohle)
A	6^{6}; 8^{6}	Veni Sancte Spiritus (Gesius)

*Titles of *cantus firmi* have been standardized according to modern orthography

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

TABLE B-2

An Index of Polyphonic Antecedents
Used in Masses Cited in Appendixes A and B

App.	Entry no.	Polyphonic Antecedent* (mass composer)
A	17[2]	A Domino factum est (Grimm)
A	12[4]	Adesto Deus unus (Demantius)
B	54[6]	Alleluia cantate Domino canticum novum (Härtel)
A	11[4]	Angelus ad pastores ait (H. Praetorius)
A	6[5]; 8[5]	Ascendit Deus in jubilatione (Gesius)
A	18[11]	Ascendo ad Patrem meum (Vintz)
B	67[4]	Aus der Tiefe (Lichterfeldt)
B	54[1]	Beatus vir qui timet (Härtel)
A	6[8]; 8[8]	Benedicam Dominum in omni tempore (Gesius)
A	11[2]	Benedicam Dominum in omni tempore (H. Praetorius)
A	18[9]	Benedicta sit Sancta Trinitas (Vintz)
A	29[5]	Beweise Herr deine wunderliche Güte (Peter)
B	13[1]	Cantabat [= Cantabant sancti canticum?] (A. Kadner)
B	13[2]	Cantate Domino canticum novum (A. Kadner)
A	12[2]	Cantate Domino canticum novum (Demantius)
A	18[7]	Cantate Domino canticum novum (Vintz)
A	12[1]	Cara la vita mia (Demantius)
B	67[1]	Confitebor [?] (Lichterfeldt)
B	54[4]	Corde natus ex parentis (Härtel)
B	13[2]	Cum natus esset Jesus (A. Kadner)
B	13[5]	Da antwortet Labau (A. Kadner)
A	18[5]	Deus meus, quare me dereliquista (Vintz)
B	58[2]	Deus spes nostra (J. Kadner)
A	18[10]	Dic nobis Maria quid vidisti (Vintz)
A	17[4]	Dilectus meus mihi (Grimm)
A	18[16]	Domine Dominus noster (Vintz)
B	5	Domine quid multiplicati sunt (Celscher)
A	18[8]	Dum complerentur dies Pentecostes (Vintz)
A	6[2]; 8[2]	Ecce Maria genuit nobis (Gesius)
A	6[1]; 8[1]	Ecce venit rex tuus (Gesius)
A	17[3]	Elisabeth Zachariae magnum virum (Grimm)
B	85[1]	Expurgate vetus fermentum (Weichmann)
A	29[6]	Exultat cor meum in Domino (Peter)
A	18[5]	Exultat cor meum in Domino (Vintz)

*Titles of polyphonic antecedents have been standardized according to modern orthography

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

App.	Entry no.	Polyphonic antecedent (mass composer)
A	11[6]	Factum est silentium (H. Praetorius)
A	1	Fuggi pur se sai (Haussmann)
A	22	Gloria in excelsis Deo (Otto)
A	29[2]	Habe deine Lust an dem Herren (Peter)
B	11[1]	Haec est dies quam fecit (Hackenberger)
B	57	Der Herr erhöre ich in der Not (Jacobi)
A	14 (34)	Herr unser Herrscher (Scheidt)
A	18[12]	Hodie completi sunt dies (Vintz)
B	34[1]	Hodie completi sunt dies (Zangius)
A	18[14]	Hodie nobis caelorum rex (Vintz)
A	17[1]	Hosianna [?] (Grimm)
A	29[1]	Ihr heiligen lobsinget dem Herrn (Peter)
A	29[7]	In te Domine speravi (Peter)
A	18[17]	Iniquos odio habui (Vintz)
A	18[3]	Ist nicht Ephraim mein teuer Sohn (Vintz)
B	58[1]	Jauchzet dem Herrn alle Welt (J. Kadner)
A	18[2]	Jerusalem gaude gaudio (Vintz)
B	88[2]	Jerusalem gaude gaudio (Zangius)
B	58[3]	Jubilate Deo omnis terra (J. Kadner)
A	18[19]	Jubilate Deo omnis terra (Vintz)
A	18[20]	Laudate Dominum omnes gentes (Vintz)
B	44	Leoprico Sardamov (Demantius)
A	18[1]	Lobe den Herren meine Seele (Vintz)
A	6[4]; 8[4]	Maria Magdalene [et altera?] (Gesius)
A	18[18]	Misericordias Domini in aeternum (Vintz)
B	13[3]	Nasce la pena mia (A. Kadner)
A	11[3]	Non auferetur sceptrum (H. Praetorius)
A	18[13]	Nun danket alle Gott (Vintz)
A	29[4]	O admirabile nomen Jesu (Peter)
A	11[1]	Paratum cor meum Deus (H. Praetorius)
A	18[4]	Pater noster qui es in caelis (Vintz)
A	4[1]	Perchè non debbo (Schnitzkius)
B	11[2]	Periit fuga a me (Hackenberger)
B	36	Quem vidistis pastores (Besler)
A	12[3]	Quem vidistis pastores (Demantius)
A	21	Sei mir gnädig (Selle)
B	27	Sicut cervus desiderat (Sockoll)
A	29[3]	Siehe eine Jungfrau ist schwanger (Demantius)
B	17[2]	Speremus melica (Langenoith)
A	18[6]	Surrexit Christus spes mea (Vintz)
A	4[2]	Tibi laus [tibi] gloria (Schnitzkius)
A	11[5]	Tulerunt Dominum meum (H. Praetorius)
B	54[2]	Und alsobald war bei dem Engel (Härtel)
B	53[3]	Und da acht Tage um waren (Härtel)
A	17[5]	Verbum caro factum est (Grimm)
B	6	Verbum caro factum est (Coler)
B	56	Verbum caro factum est (Heisius)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

App.	Entry no.	Polyphonic antecedent (mass composer)
B	29	Vespere autem sabbati (Stolle)
B	78	Wirf' dein Anliegen auf den Herren (Schöncy)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

APPENDIX C

MUSICAL EXAMPLES FOR CHAPTER III

Introduction

This appendix consists of musical examples for Chapter III. Some of these are brief, comprising only a single mass movement or a fragment thereof, but several present complete masses. Their purpose is solely to illustrate points made in the text, but they have nevertheless been transcribed and edited according to the same principles as the edition of masses by Hammerschmidt in Volume II; the critical apparatus is described in the introduction to that volume. There follow below critical reports for each example, again following procedures outlined in the second volume of this dissertation.

Critical Report

Example 1.

Reuschel, Johann Georg. MISSA Prima 5.C.A.T.B. Cum Cont: [Choraliter in tactu Simplici], Kyrie

Source: DECAS MISSARUM SACRA . . . (Freiberg: Georg Beuther, 1667; RISM R 1212) (complete bibliographic description in Appendix A, entry no. 29)

Exemplar: A: Wn, S. A. 76 A. 27

Emendations: N.B. original key signature consists of one flat; an E-flat has been added editorially

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 2.

Reuschel, Johann Georg. MISSA Secunda II.C.C.A.T.B. 5. Complement: & Contin: [In tactu Observatõ], Kyrie, mm. 1-19

Source: DECAS MISSARUM SACRA . . . (Freiberg: Georg Beuther, 1667; RISM R 1212) (complete bibliographic description in Appendix A, entry. no. 29)

Exemplar: A: Wn, S. A. 76 A. 27

Emendations: N.B. original key signature consists of one flat; an E-flat has been added editorially

5,5	A	g in print, with ms. correction to a (cf. analogous passages at mm. 2 and 9)
8,7	C2	semiminim in print (in errata: "soll die 16. Nota ein Schwantz haben")
15,1	Cm4	fusa in print (in errata: "soll die 14 Nota kein Schwantz haben")
15,7	Cm5	fusa in print
17-18	C2, Cm2	order of dynamics indications reversed in print

Example 3.

Reuschel, Johann Georg. MISSA Qvarta Moteta 7.C.C.A.T.T.B. & Contin: Gloria, mm. 1-39

Source: DECAS MISSARUM SACRA . . . (Freiberg: Georg Beuther, 1667; RISM R 1212) (complete bibliographic description in Appendix A, entry no. 29)

Exemplar: A: Wn, S. A. 76 A. 27

Emendations:

24,2	Bc	the figures 65 occur under e in print
31,3	C2	superfluous g' minim follows 31,3 in print (in errata: "soll die 21. Nota gar weg seyn")

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Example 4.

Peter, Christoph. II. MISSA, Kyrie eleison. 5. Voc. C.C.A.T.B. Ad imitationem: Habe deine Lust an dem HERRN/ etc. Andreas Hammerschmid.

Source: PRECATIONIS THURIBULUM . . . (Guben: Christoph Gruber, 1669; RISM P1572, 1669[1]) (complete bibliographic description in Appendix A, entry no. 31)

Exemplar: D-ddr: Bds, Mus. ant. pract. P625

Emendations:

Kyrie:

1-2	Bc	C-clef misplaced on second line in print
49,2	B	flat wanting in print

Gloria:

17,1	B	F in print
27,1-34,1	T	C-clef misplaced on second line in print

Example 5.

Otto, Stephan. MISSA super Gloria in excelsis. Urbani Loth. CONCERT

Source: Kronen Krönlein Oder Musicalischer Vorläuffer . . . (Freiberg: Georg Beuther, 1648; RISM O 282) (complete bibliographic description in Appendix A, entry no. 23)

Exemplar: D-brd: Lr, Mus. ant. pract. 242

Emendations:

Gloria:

123,1	Tl	rubric "Fav." in print

Example 6.

Ahle, Johann Rudolf. MISSA à 10

Source: Neu-gepflanzter Thüringischer Lustgarten . . . Erster Theil (Mühlhausen:

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Johann Hüter, 1657; RISM A 485) (complete bibliographic description in Appendix A, entry no. 26)

Exemplars: A: Wgm, 207 (olim II.15837/R); S: Uu, utl. vok. mus. tr. 4-15

Emendations:

Kyrie:

12,1	A	sharp wanting in print
21,1	B	c in print
49,1	B	e in print; ms. correction to A in S: Uu to agree with Bc
49,2	B	minim rest wanting in print (in errata: "In Cant. XXVI. System 3. sol der halbe Schag [sic] Pausen/ so nach den 4. Schägen Paus. gesetzet/ vor die 4. Schäge kommen/ also
52,1	Bc	figures under b as follow in print: 4#4
58,6	Vn2	sharp wanting in print
59,2	Vn2	sharp wanting in print

Gloria:

39,1	A	g' in print
46,2	B	A in print
51,1	Bc	figure # occurs under 51,2 in print
52,2-53,1	Tbn 3	tie omitted in print
79,1	C	g' in print

Example 7.

Capricornus, Samuel. [Missa: Mass no. 1 in C], Gloria

Source: OPUS MUSICUM . . . (Nürnberg: Christoph Gerhard, 1655; RISM C 928) (complete bibliographic description in Appendix A, entry no. 25)

Exemplar: A: Wm, S. A. 76 A. 28

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Emendations:

1	T1 in ripieno	meter signature C in print
45,2-3	B in concerto	two semibreves in print
47,2	Bc	figures 3 4 in print
67,6-7	A in concerto	two fusas in print
85,1	Bc	figures 6b6 under A in print
97	Bc	c notated as two tied minims in print
114,3	Vnl	dotted fusa in print
129-30	Bc	tie added in analogy with mm. 170-71
206,5-6	C in ripieno	two semiminims in print
207	Tbn2	following m. 206 there occur three supefluous notes on g (dotted semibreve, minim, semibreve); omitted following T2

Example 8.

Capricornus, Samuel. Kyrie eleison e Gloria in excelsis DEO, quarti Toni

Source: OPUS AUREUM MISSARUM . . . (Frankfurt: Johann & Caspar Bencard, 1670; RISM C 940) (complete bibliographic description in Appendix A, entry no. 33)

Exemplars: F: Pn, Vm^{1} 892; manuscript copy in S: Uu, vok. mus. i hskr. 86: 10 (German organ tablature)

Emendations:

Kyrie:

11,4	Bc	note obliterated in print; added from S: Uu
12,4	Bc	note obliterated in print; added from S: Uu
21,2	Bc	sharp wanting in print

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

21,3-22,1	Vn1	variant reading in S: Uu: a" semiminim, a" semiminim, a" semiminim
23,7-8	Bc	two fusas in print

Gloria:

2,3-3,1	T	text in print "hominibus"
20,5-6	Vn1	variant reading in S: Uu: a" semiminim, a" semiminim
29,1	Bc	figures $\frac{6}{7}$ occur in print
36,1-2	Bc	notes omitted from print; added from S: Uu
40	Vn2	superfluous minim rest in print
48,3-49,2	A	text in print "qui tollis;" corrected in analogy with mm. 58,3-59,2 (in S: Uu, A and T underlaid with "qui tollis")
50,1-2	A, T	two breves in print
53,2-54,3	Vn2	illegible in print; added from S: Uu
55,1-2	A	two colored breves in print
55,2-56,1	B	two breves in print
60,1-2	C	two breves in print
62,2-3	Vn2	note obliterated in print; added from S: Uu
63,2	B	undotted semibreve in print
67,1-2	B	two breves in print
70,2	B	semibreve in print
96,2	A	e' in print
97,1	A	e' in print
97,2-3	T	colored breves in print
100,2-3	T	colored breves in print
102		"allegro" in S: Uu
130,4	C	superfluous breve rest in print
134,3	Vn1	a' in print; in S: Uu a', corrected to g'
138,3-6	A	five semiminims in print
143,1	Vn2	note wanting in print; added from S: Uu

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXAMPLE 1

Johann Georg Reuschel

DECAS MISSARUM SACRA: MISSA Prima,
Kyrie

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXAMPLE 2

Johann Georg Reuschel

DECAS MISSARUM SACRA: MISSA Secunda,
Kyrie, mm. 1-19

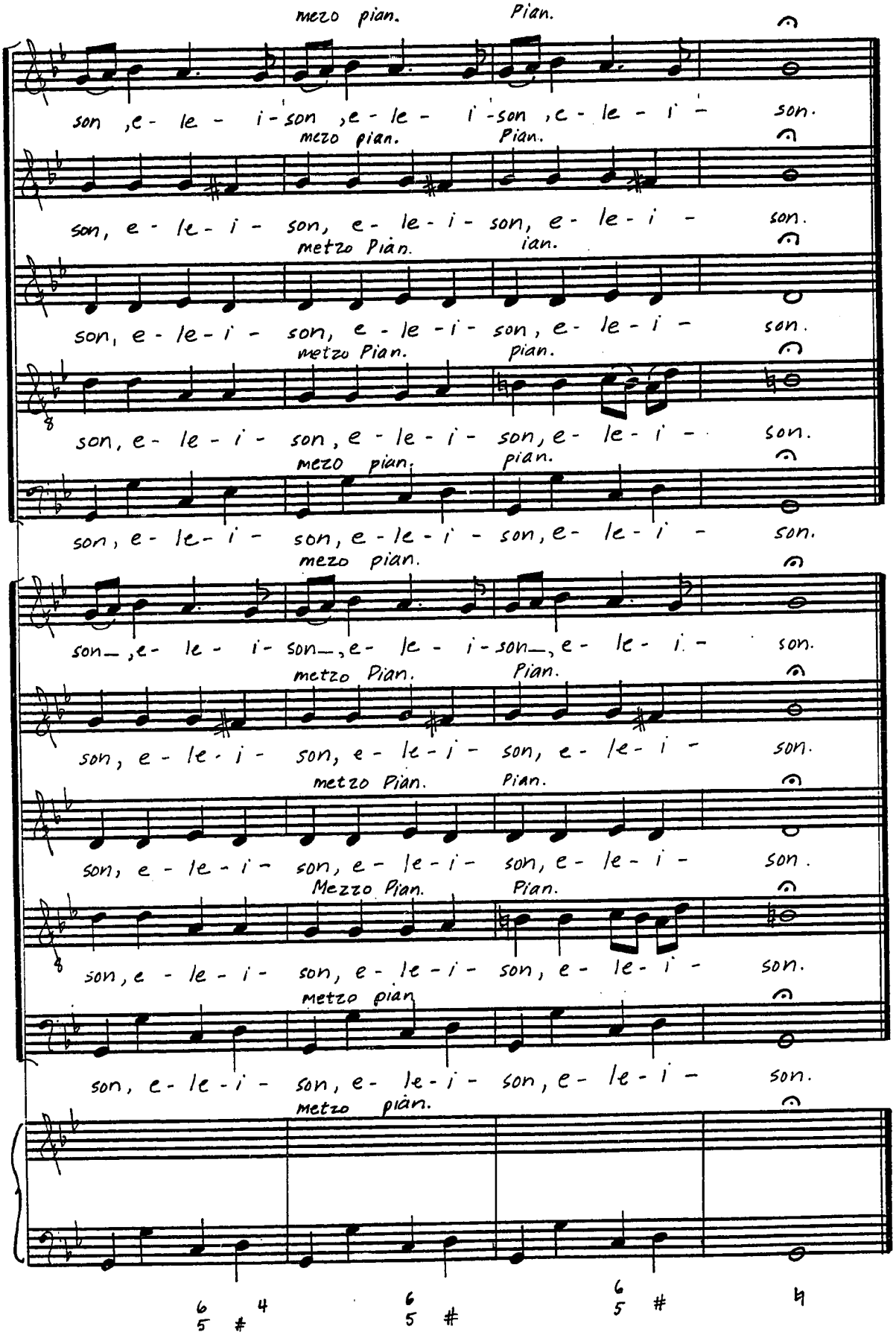
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

15

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXAMPLE 3

Johann Georg Reuschel

DECAS MISSARUM SACRA: MISSA Qvarta,
Gloria, mm. 1-39

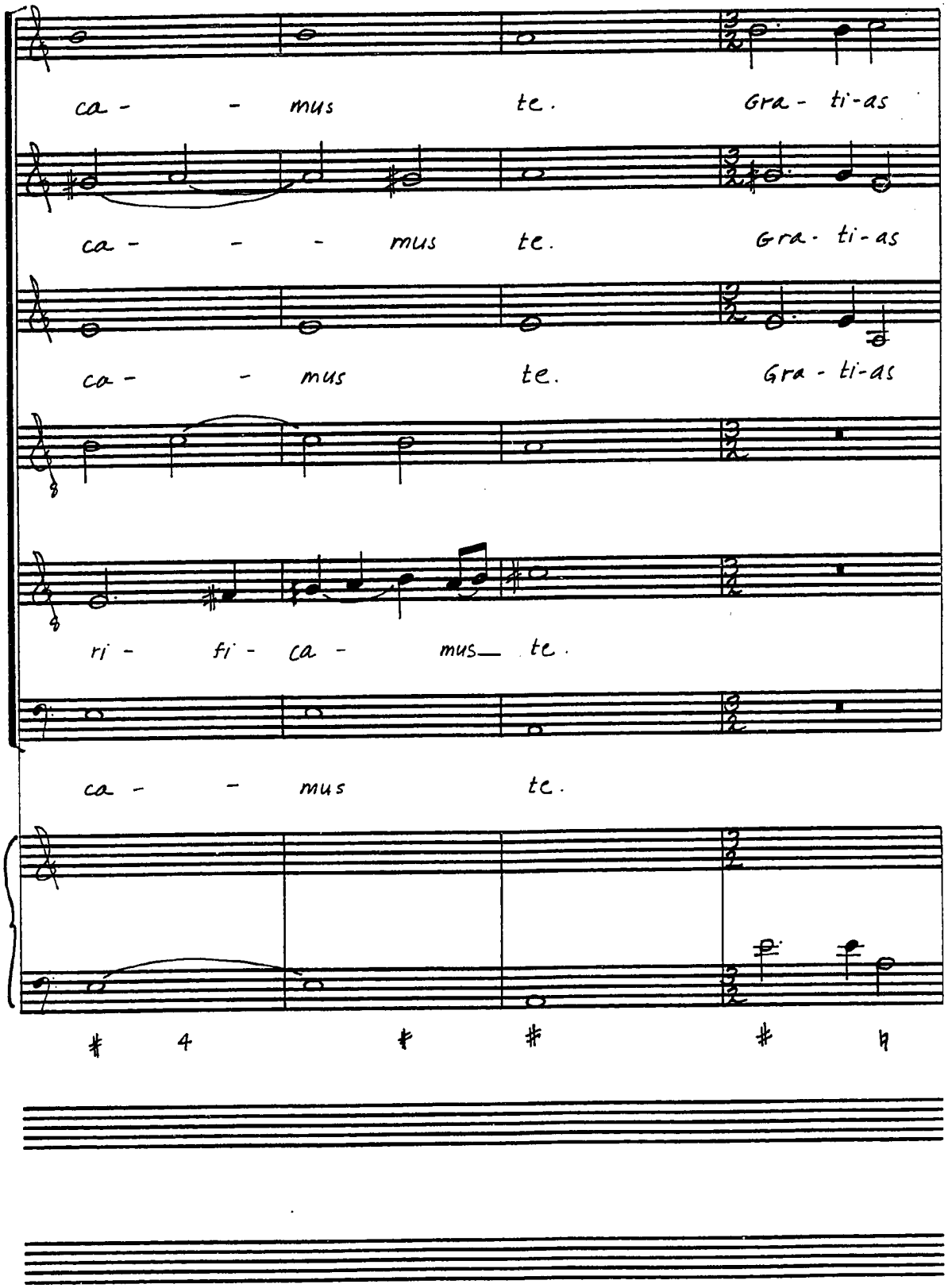
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



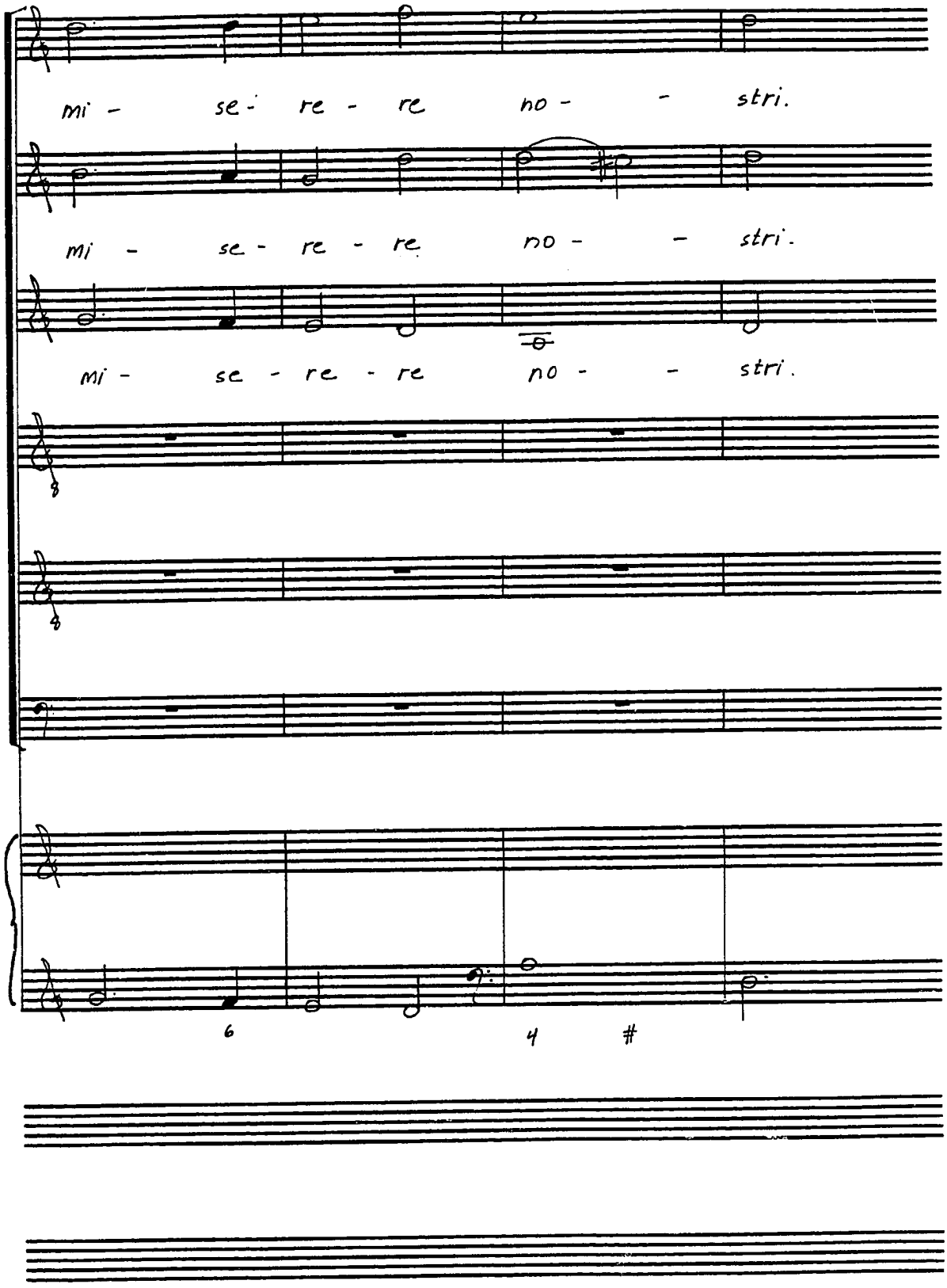
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXAMPLE 4

Christoph Peter

PRECATIONIS THURIBULUM:
MISSA . . . Ad imitationem:
Habe deine Lust an dem HEERN/ etc.
Andreas Hammerschmid

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXAMPLE 5

Stephan Otto

Kronen Krönlein Oder Musicalischer Vorläuffer:
MISSA super Gloria in excelsis.
Urbani Loth.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Litaniae.

versus primus.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

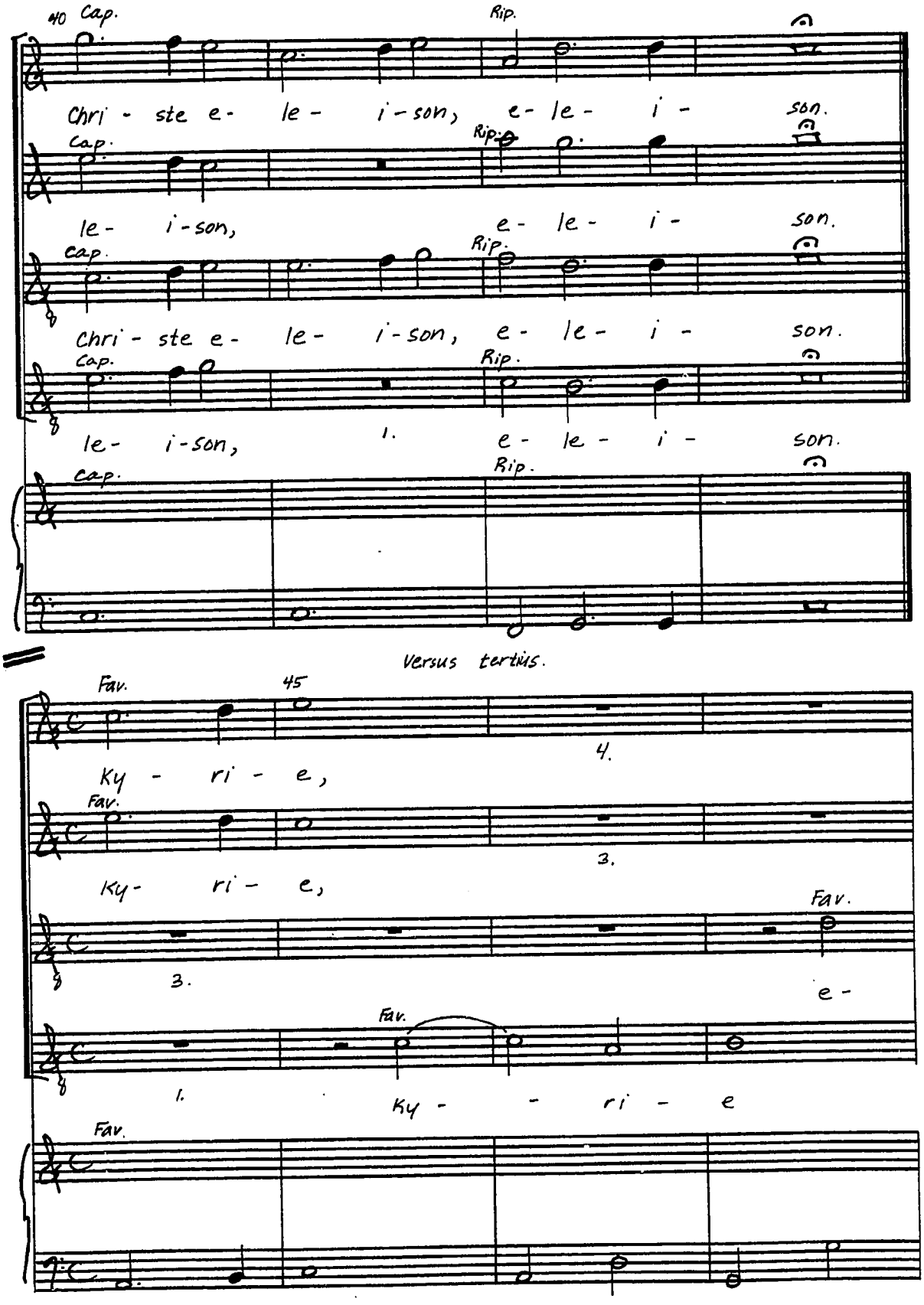
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Versus secundus.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pro Intonatione Doxologiæ.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pars prima Doxologiae.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Pars secunda Doxologiæ.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Trisagium.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXAMPLE 6

Johann Rudolf Ahle

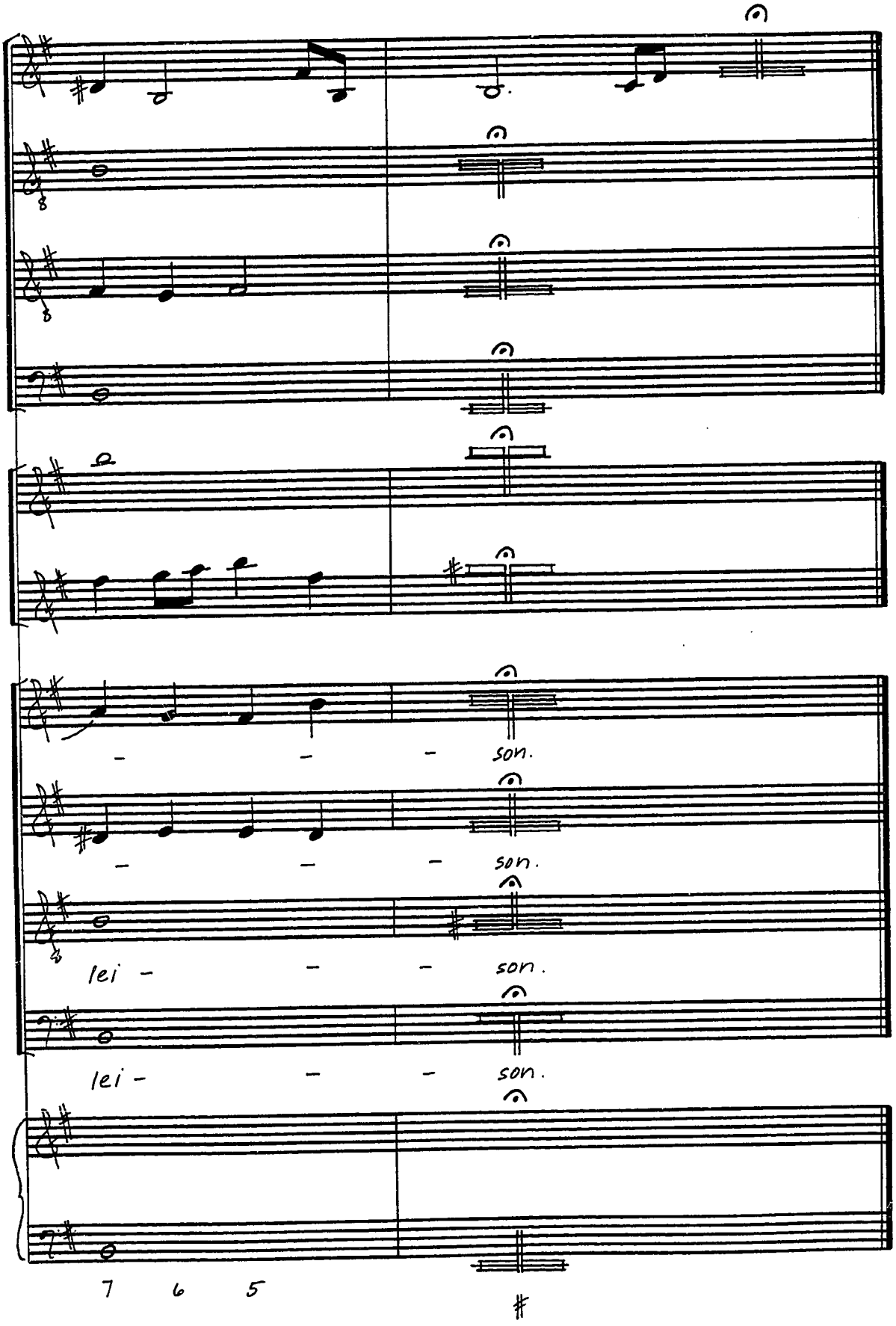
Neu-gepflantzter Thüringischer
Lustgarten . . . Erster Theil:
MISSA a 10

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

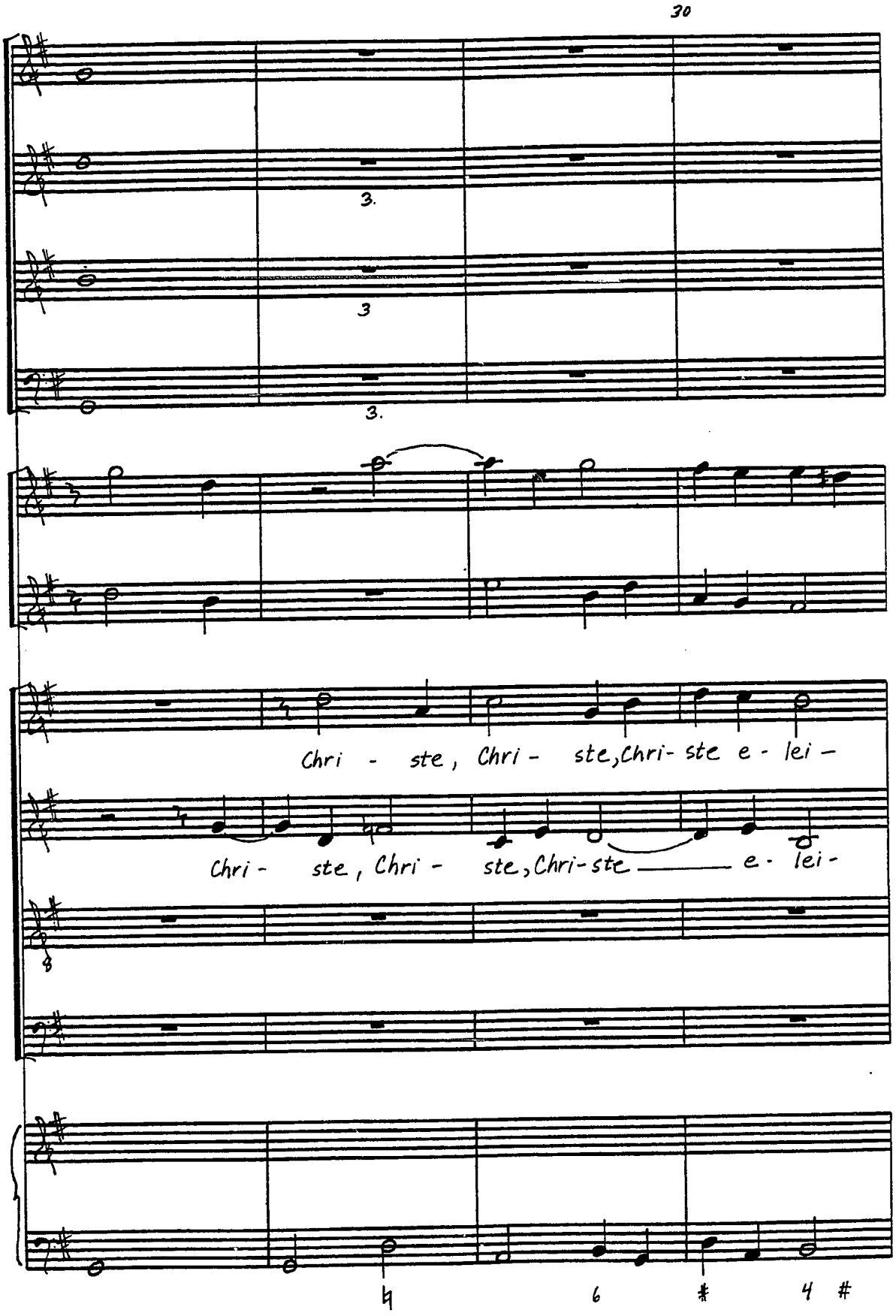


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

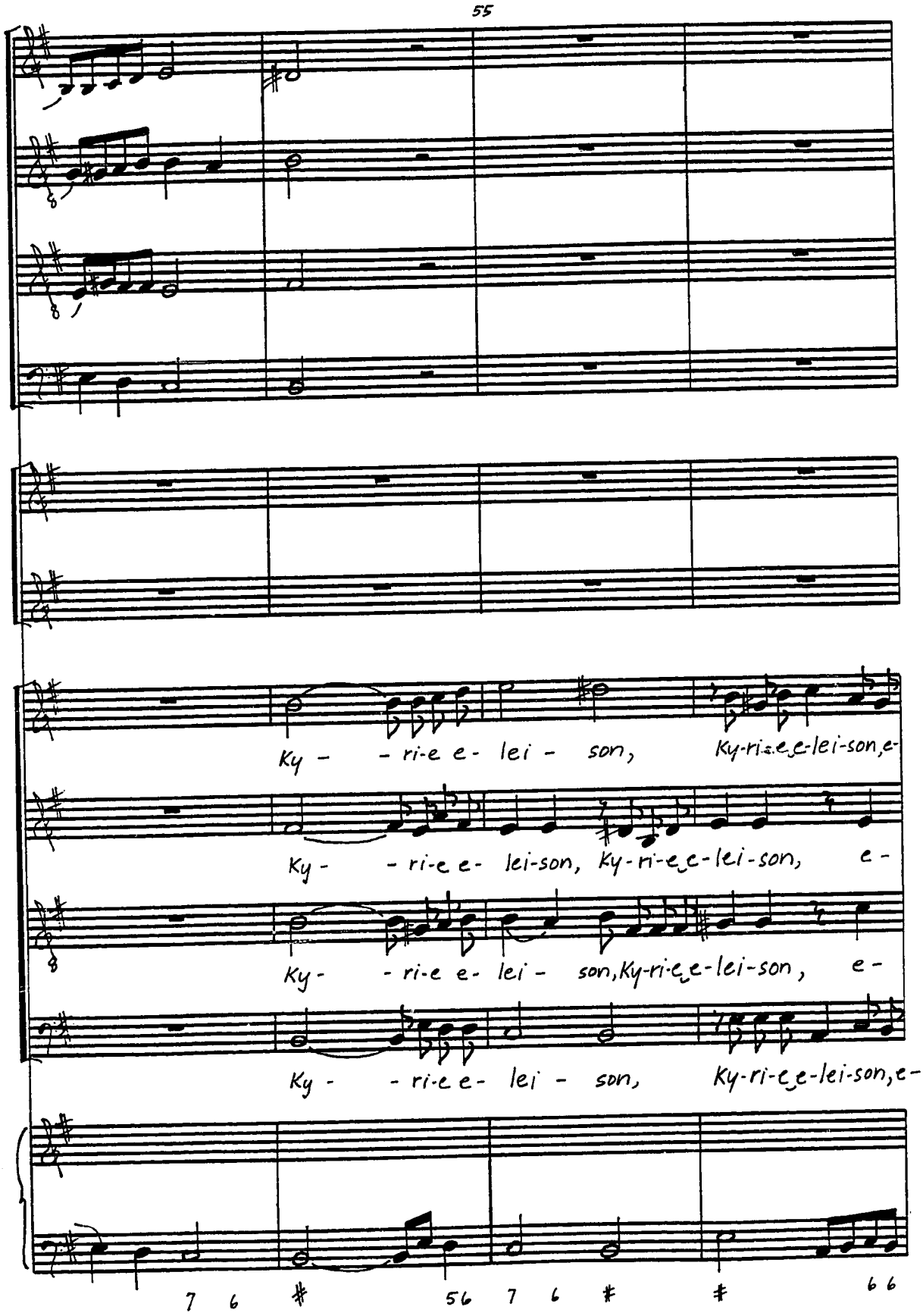
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

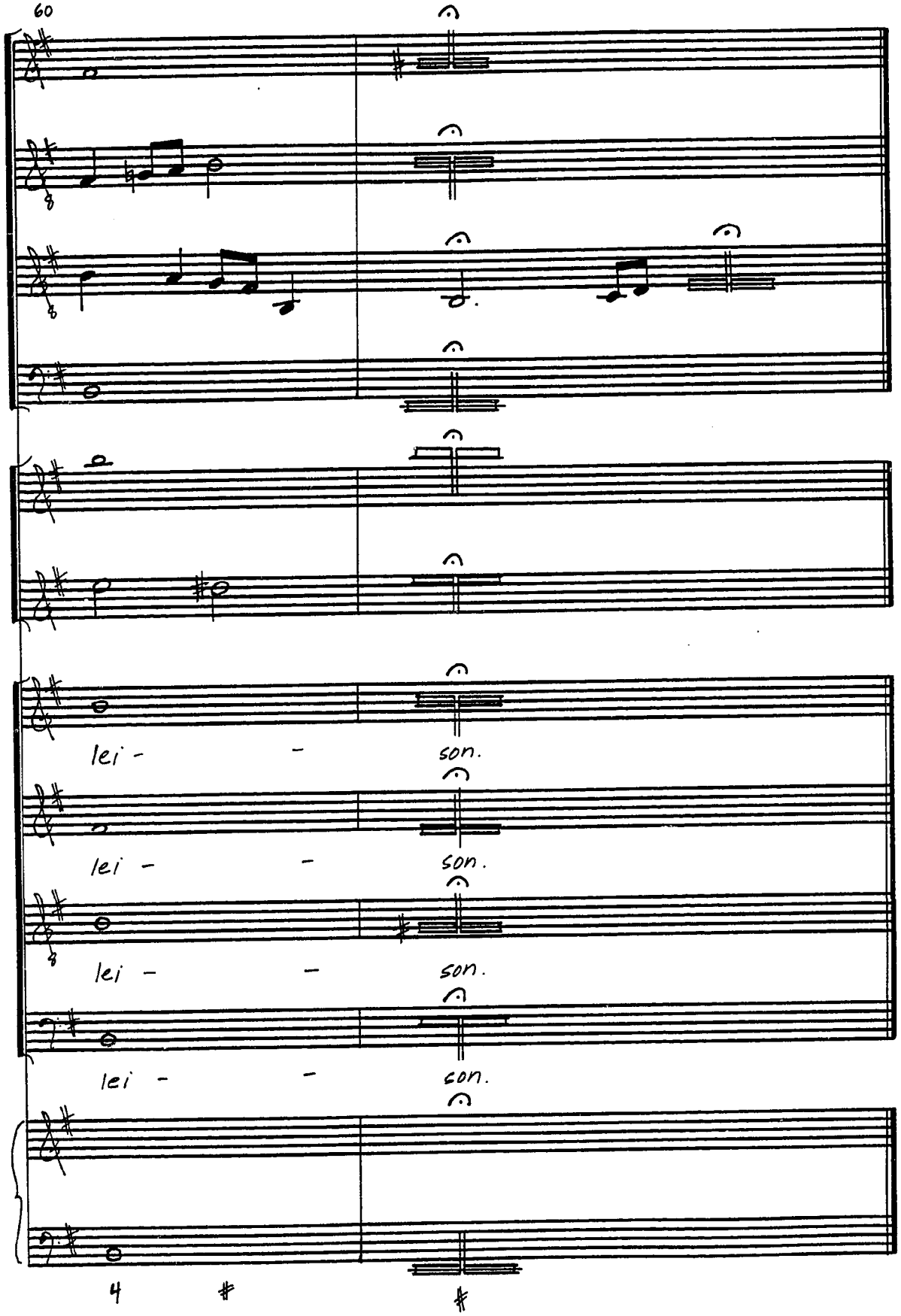
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

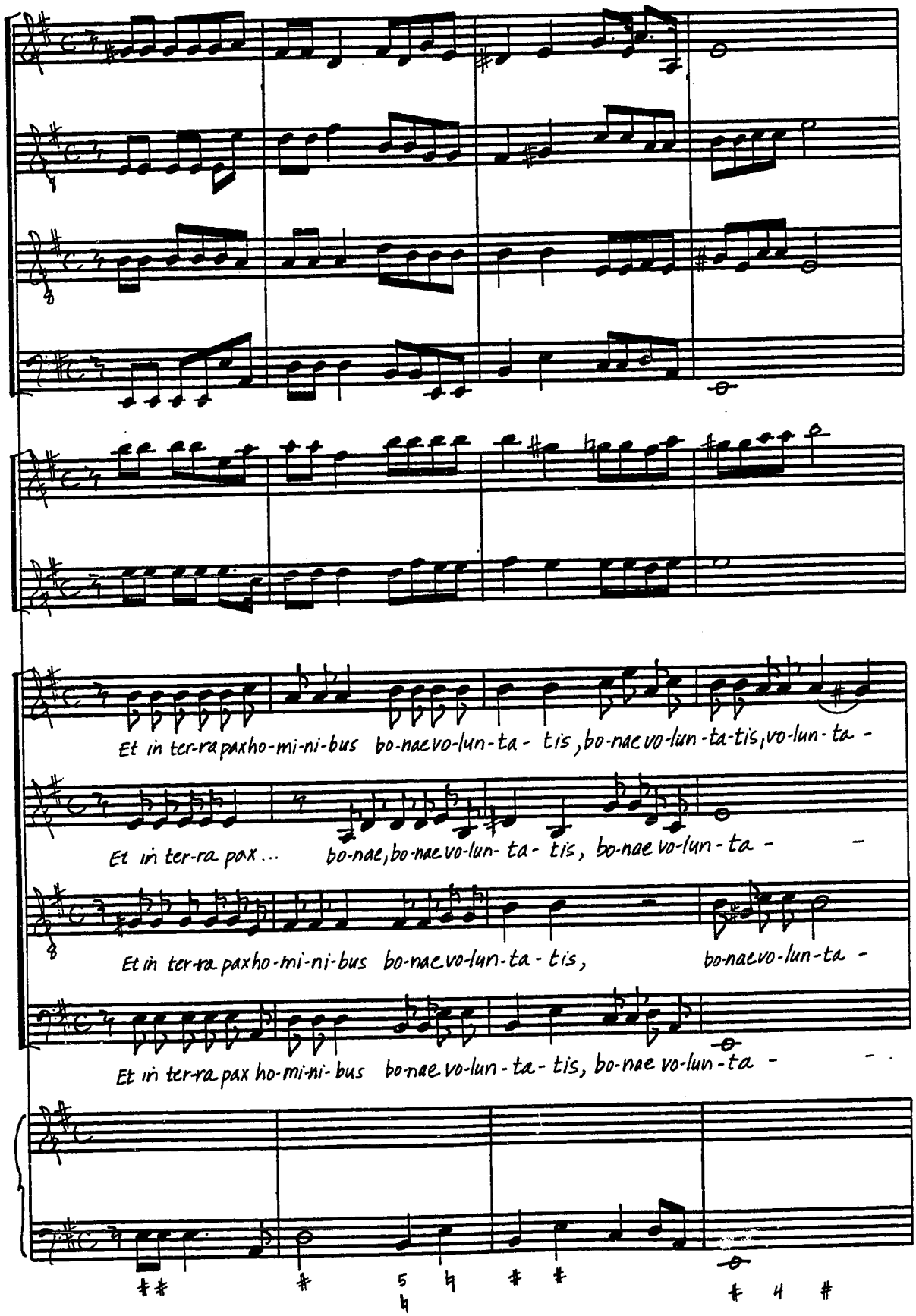


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

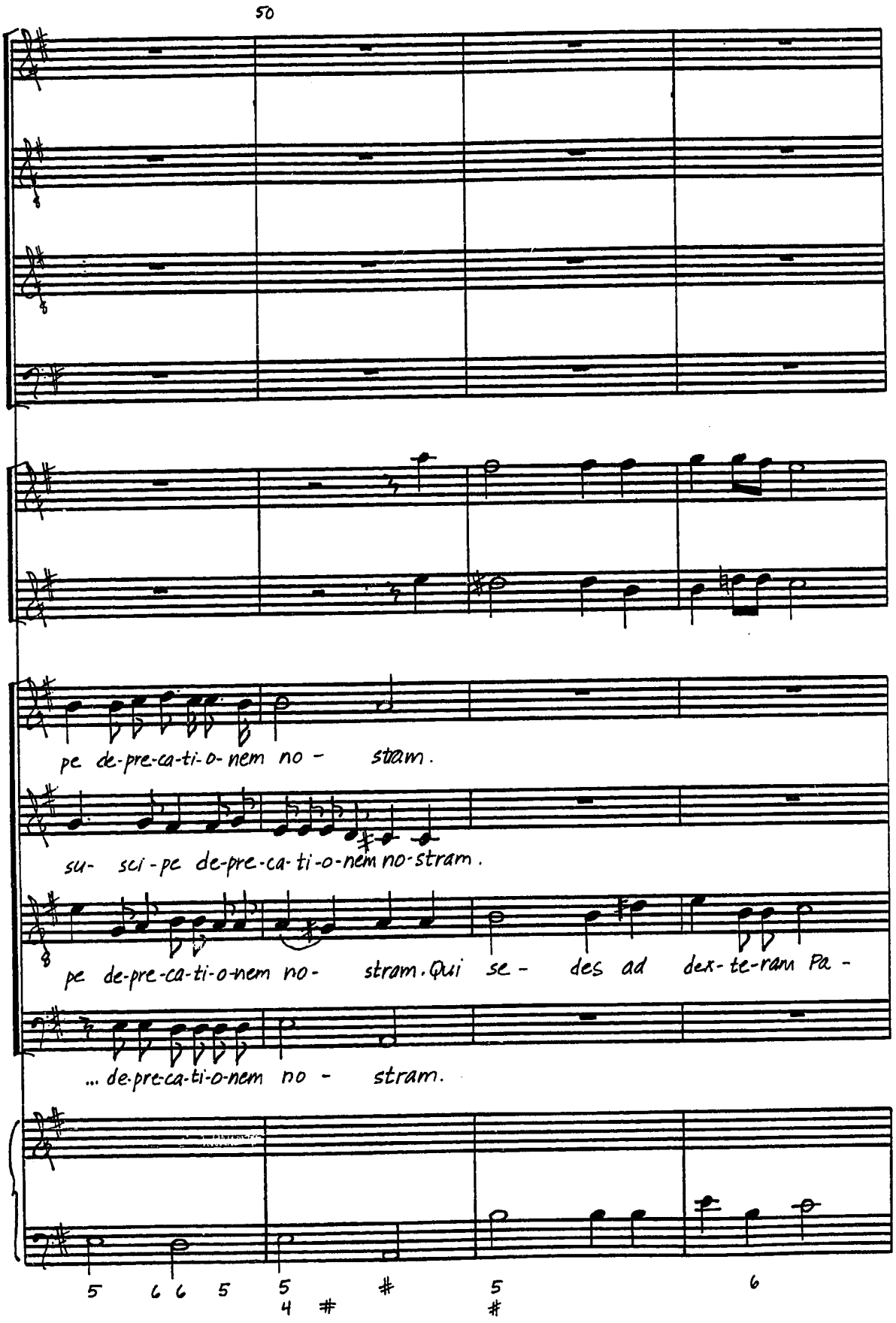
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

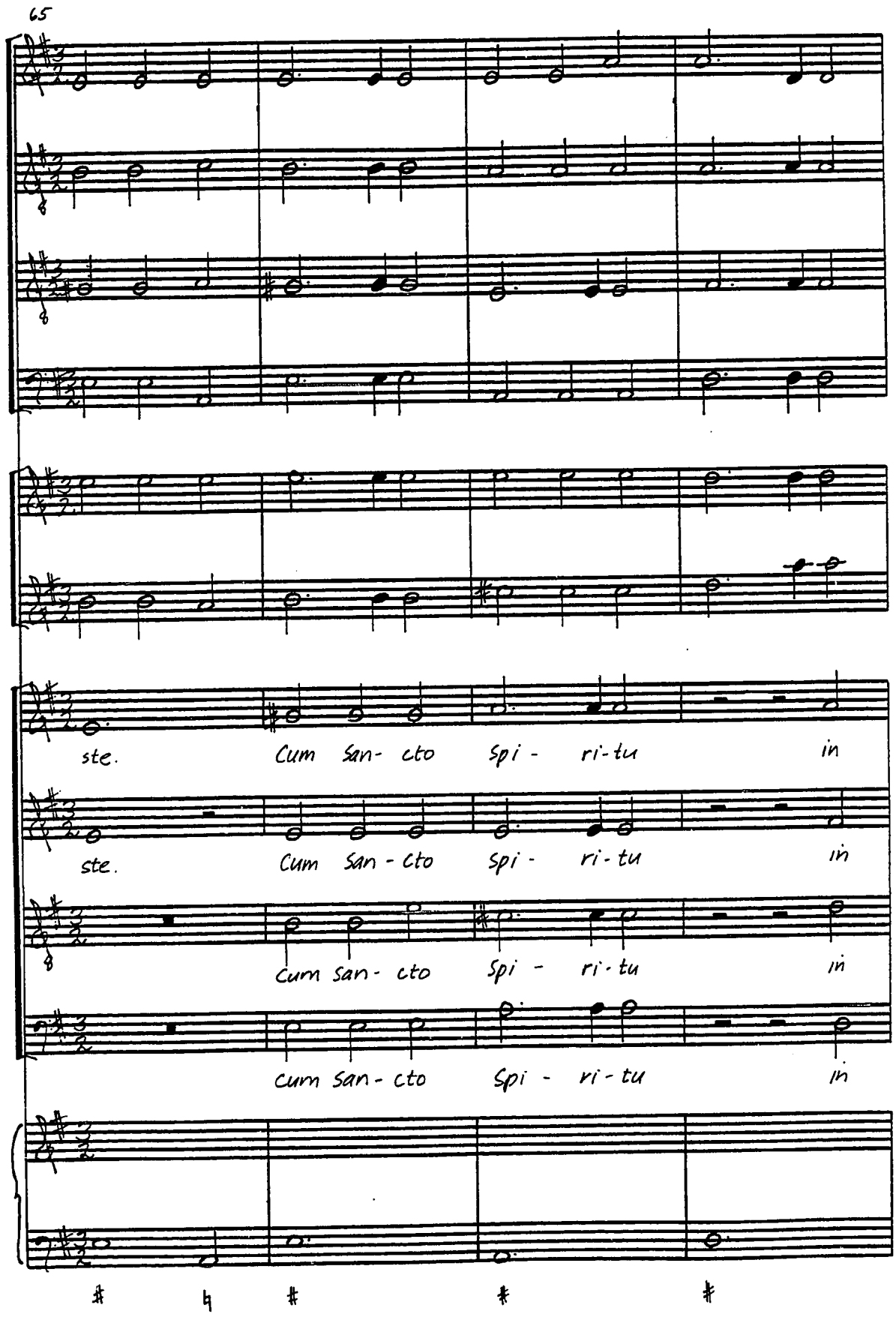


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

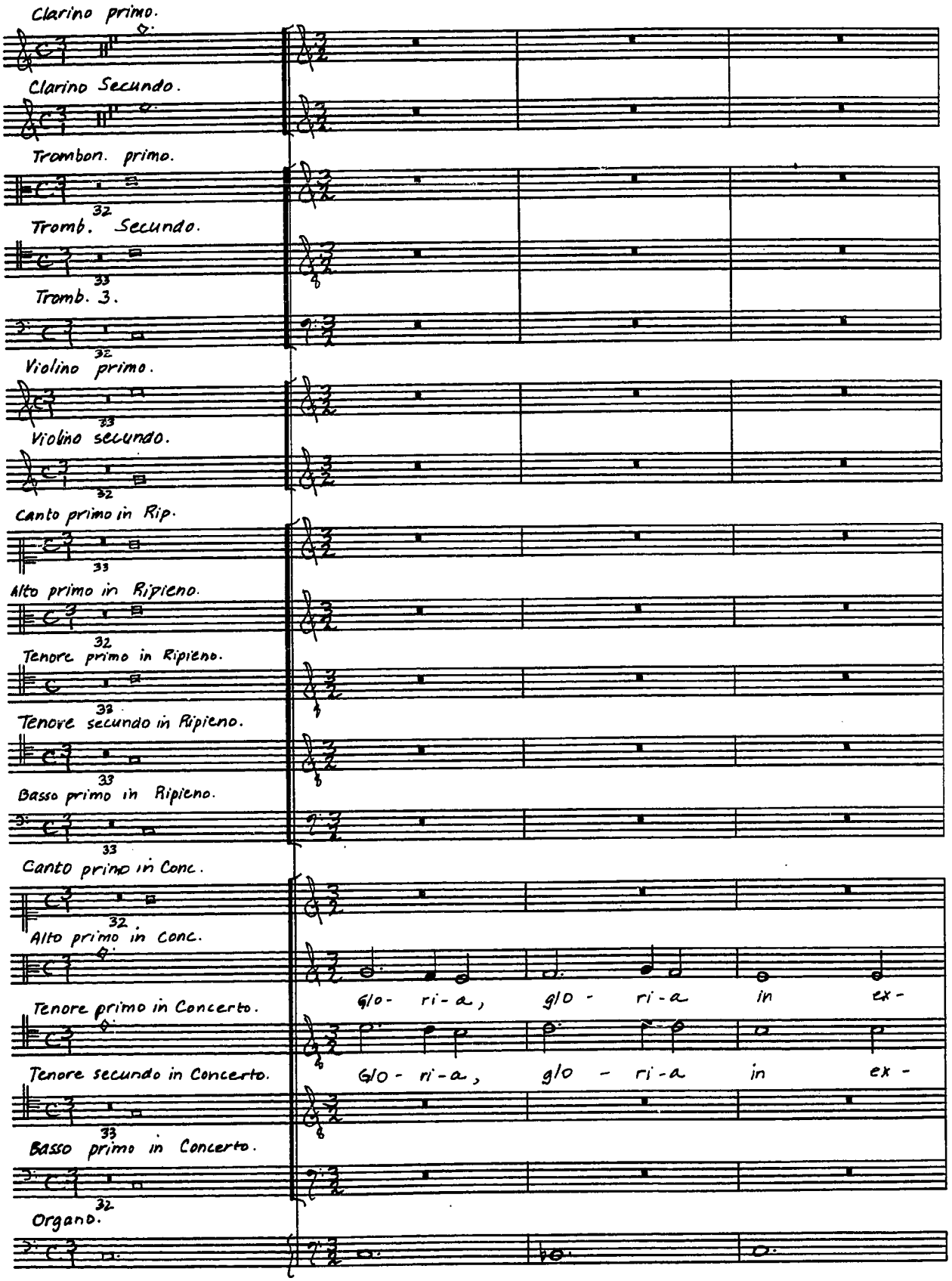
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXAMPLE 7

Samuel Capricornus

OPUS MUSICUM:
[Missa: Mass no. 1 in C], Gloria

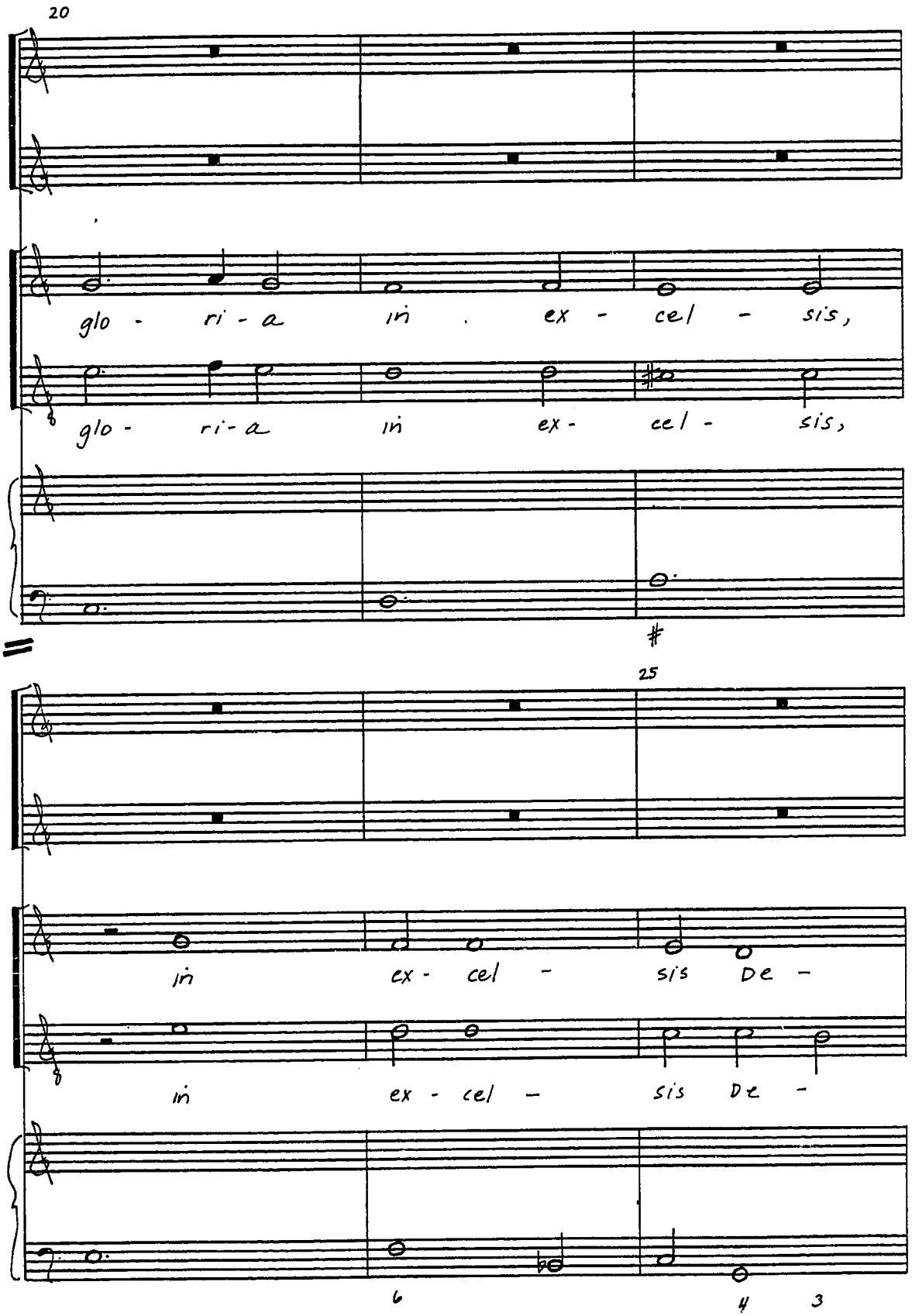
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



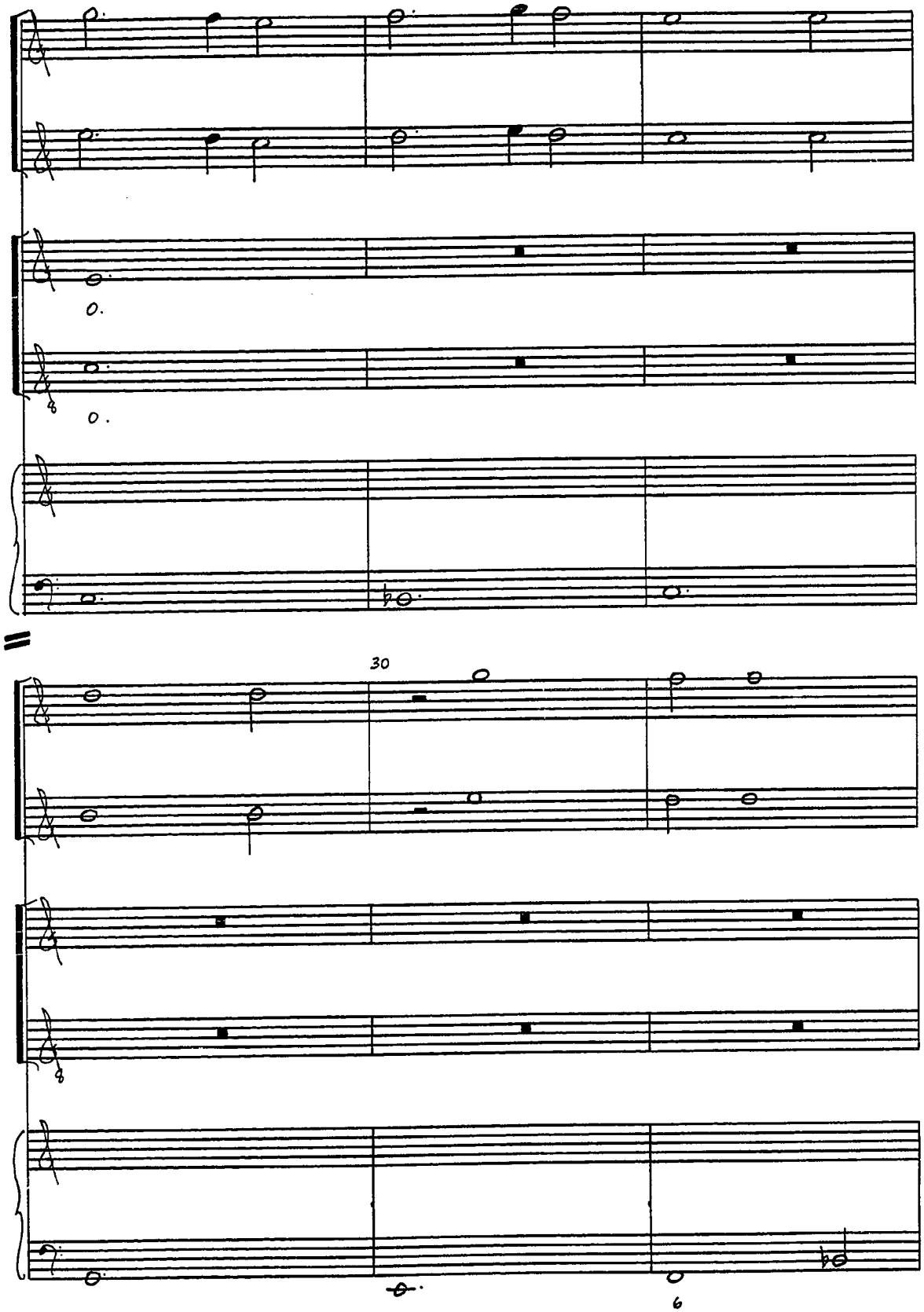
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

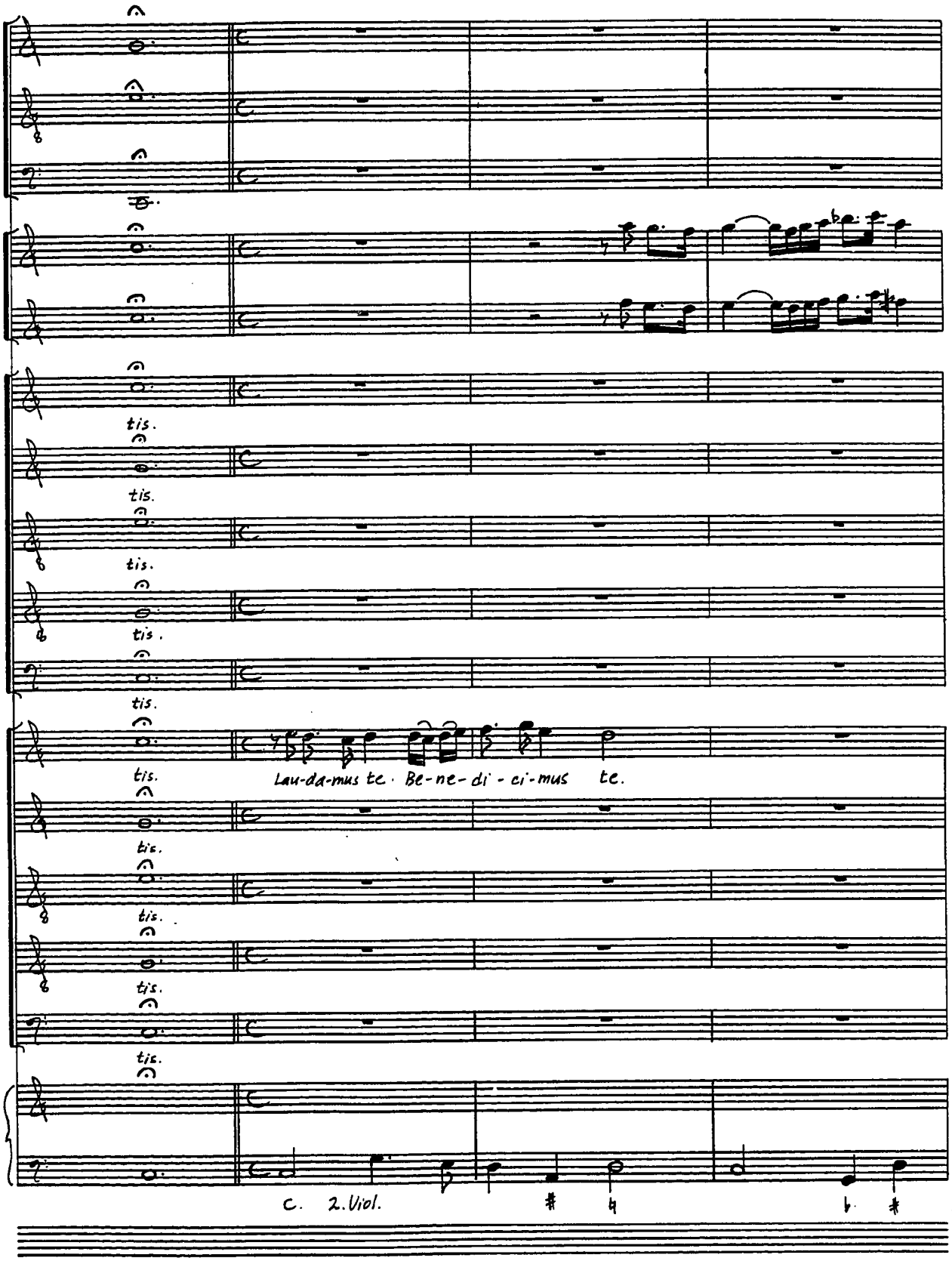
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

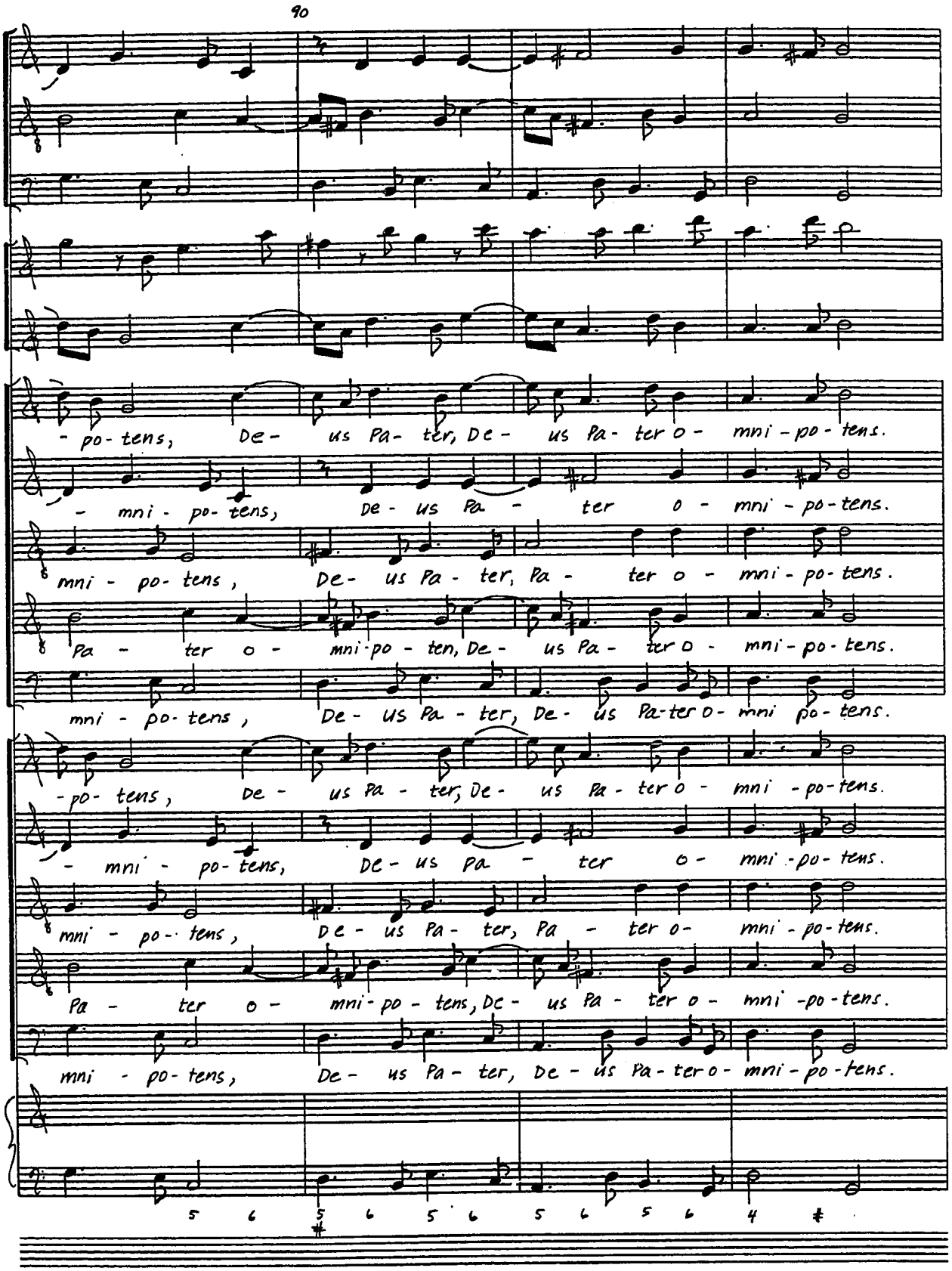
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



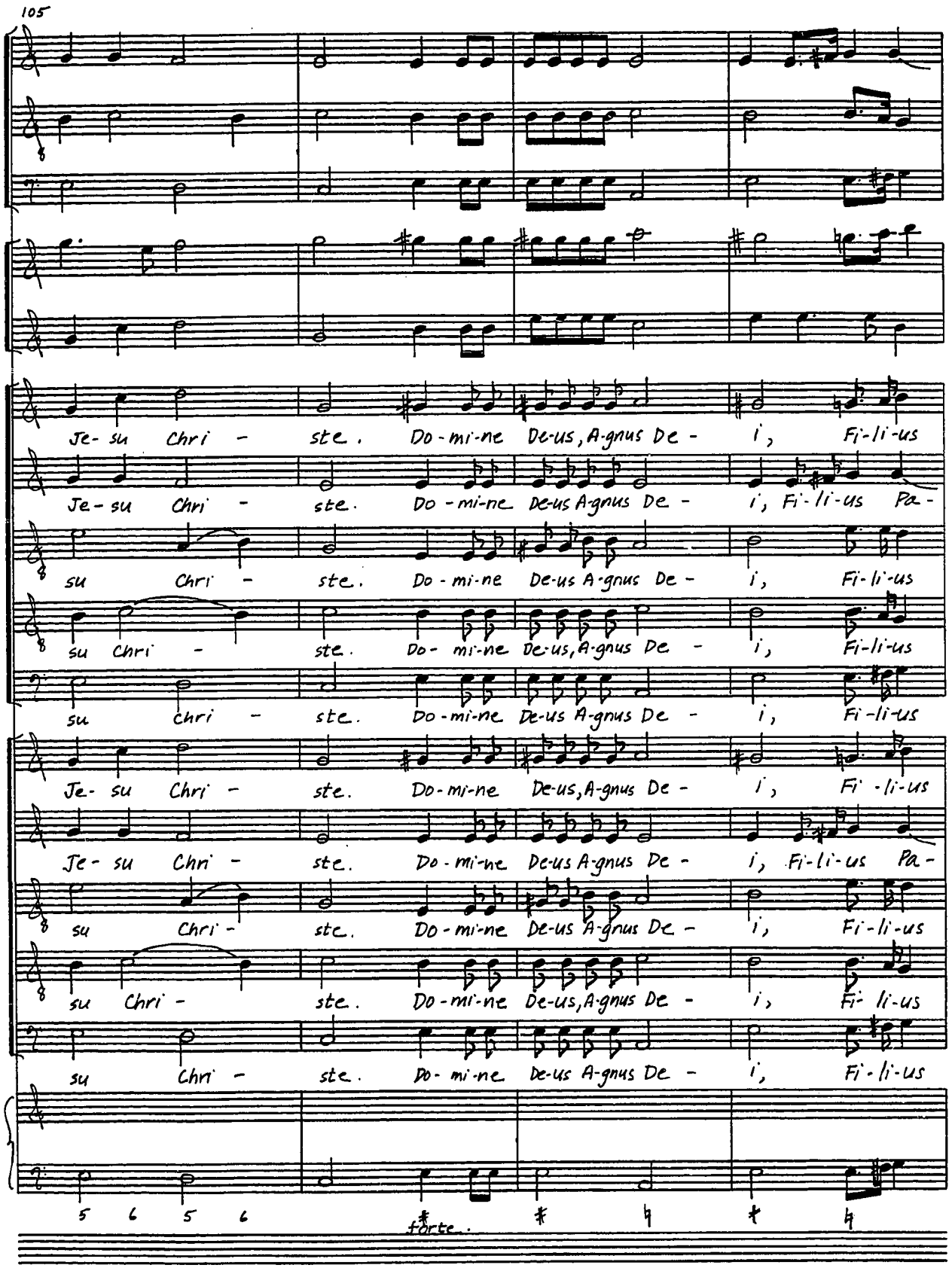
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

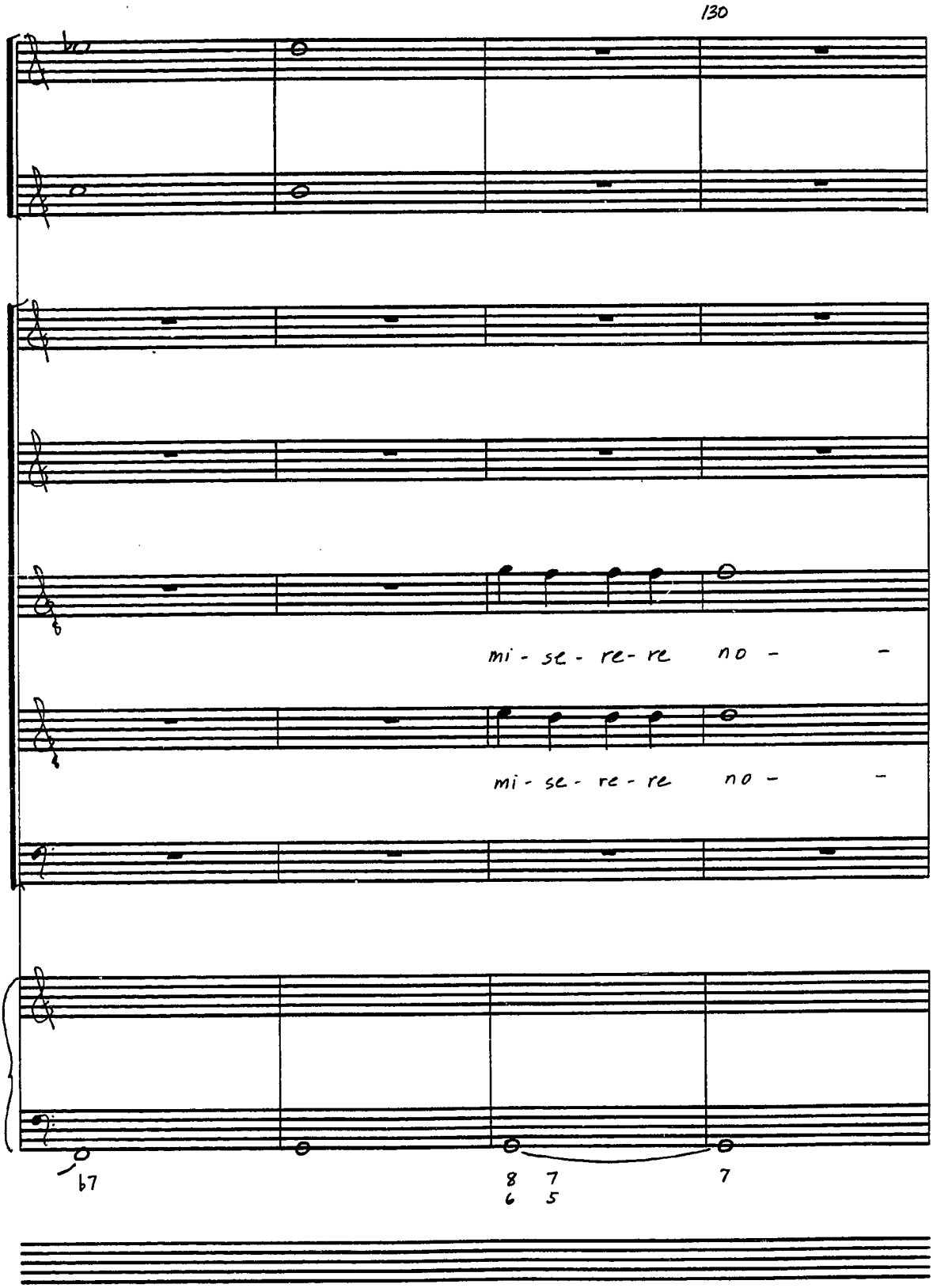
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

120

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

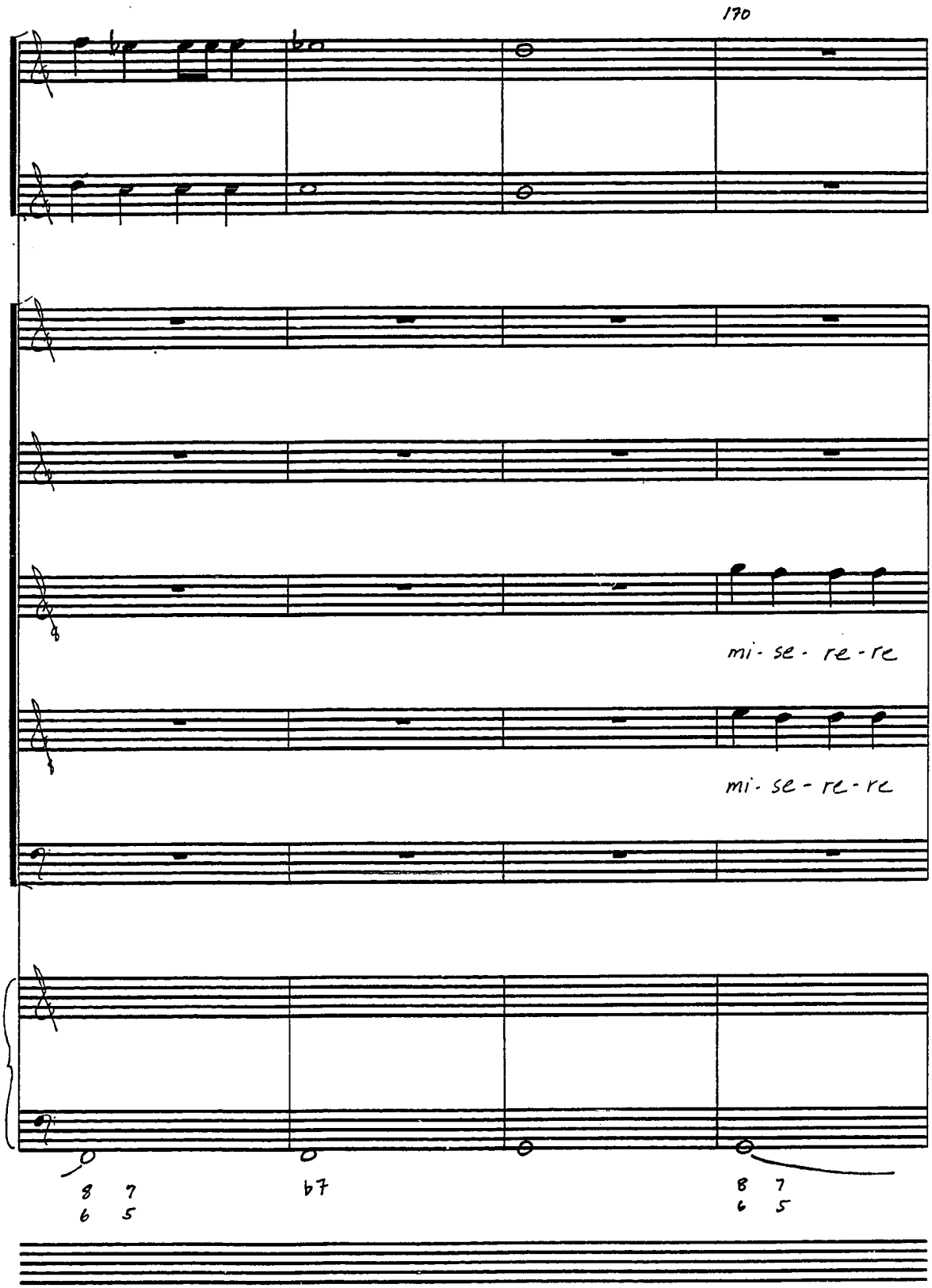
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

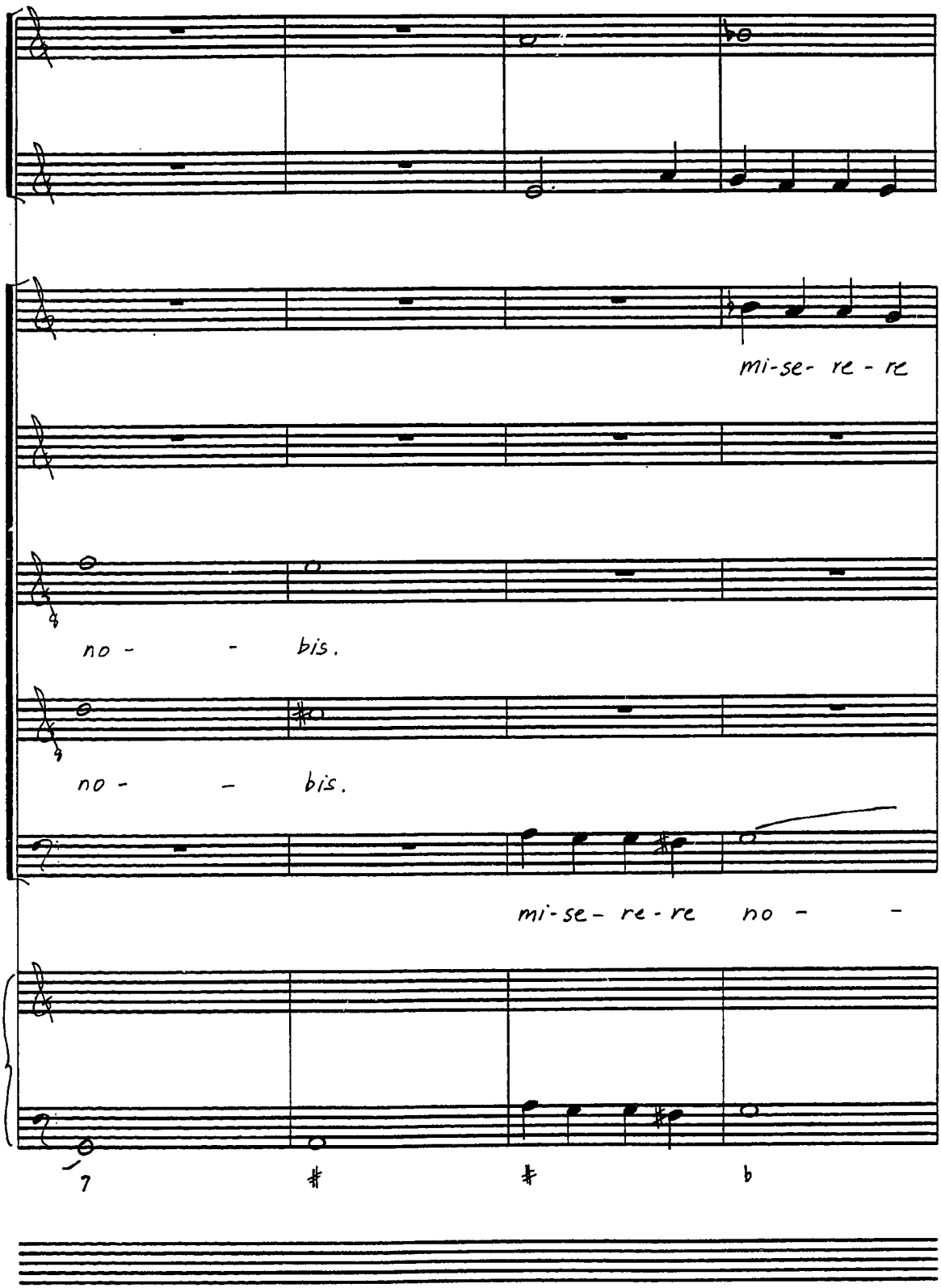
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

165

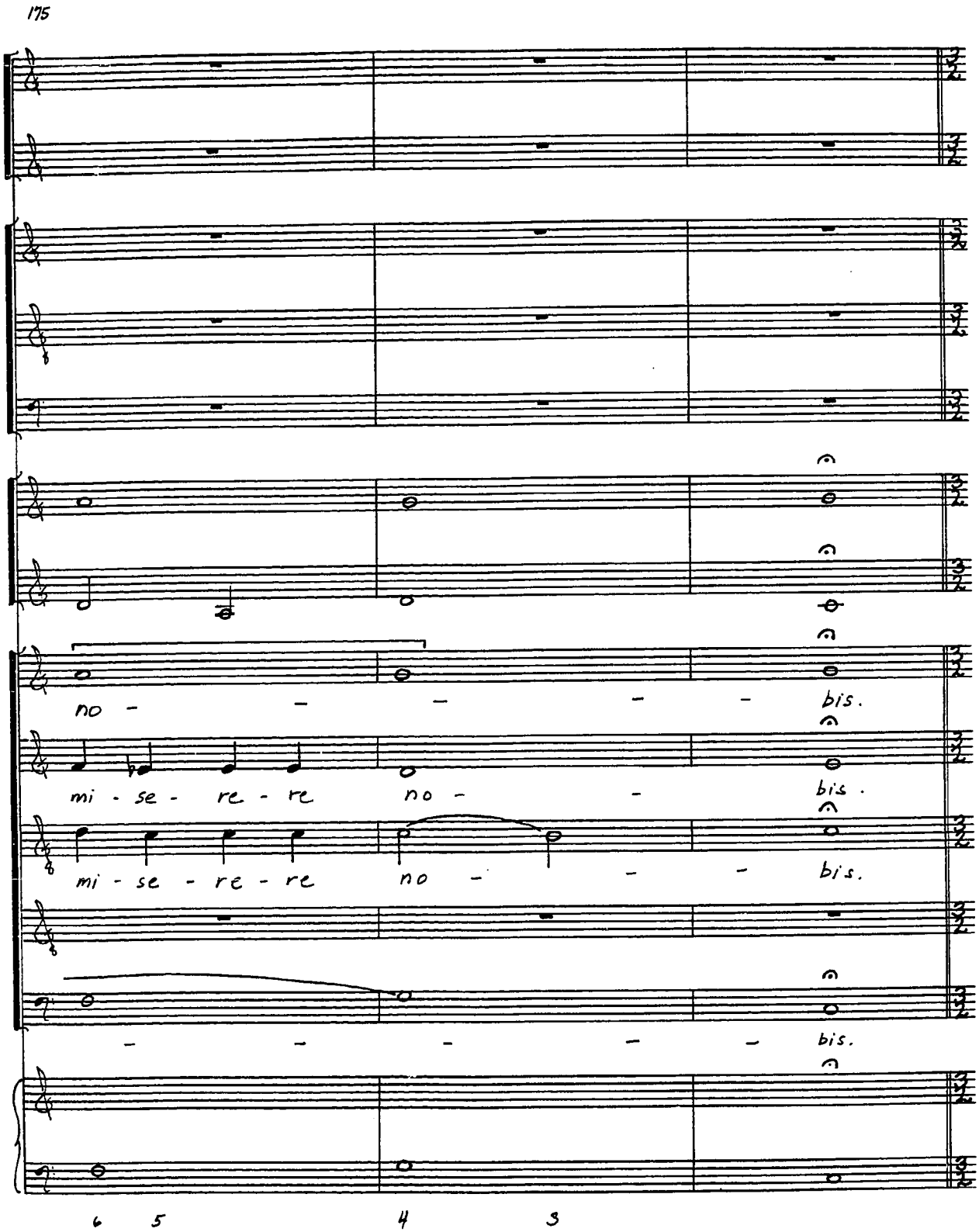
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

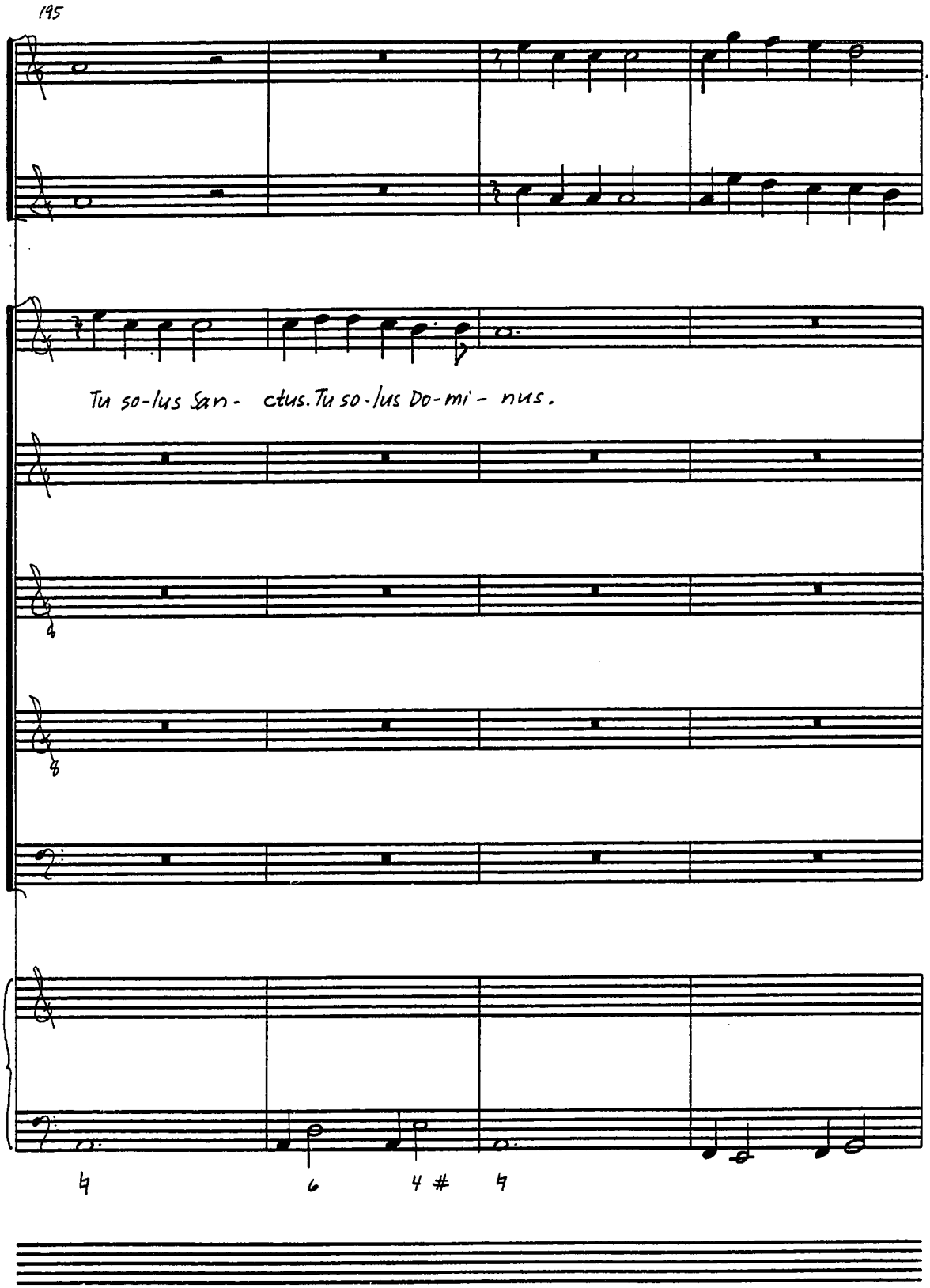
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

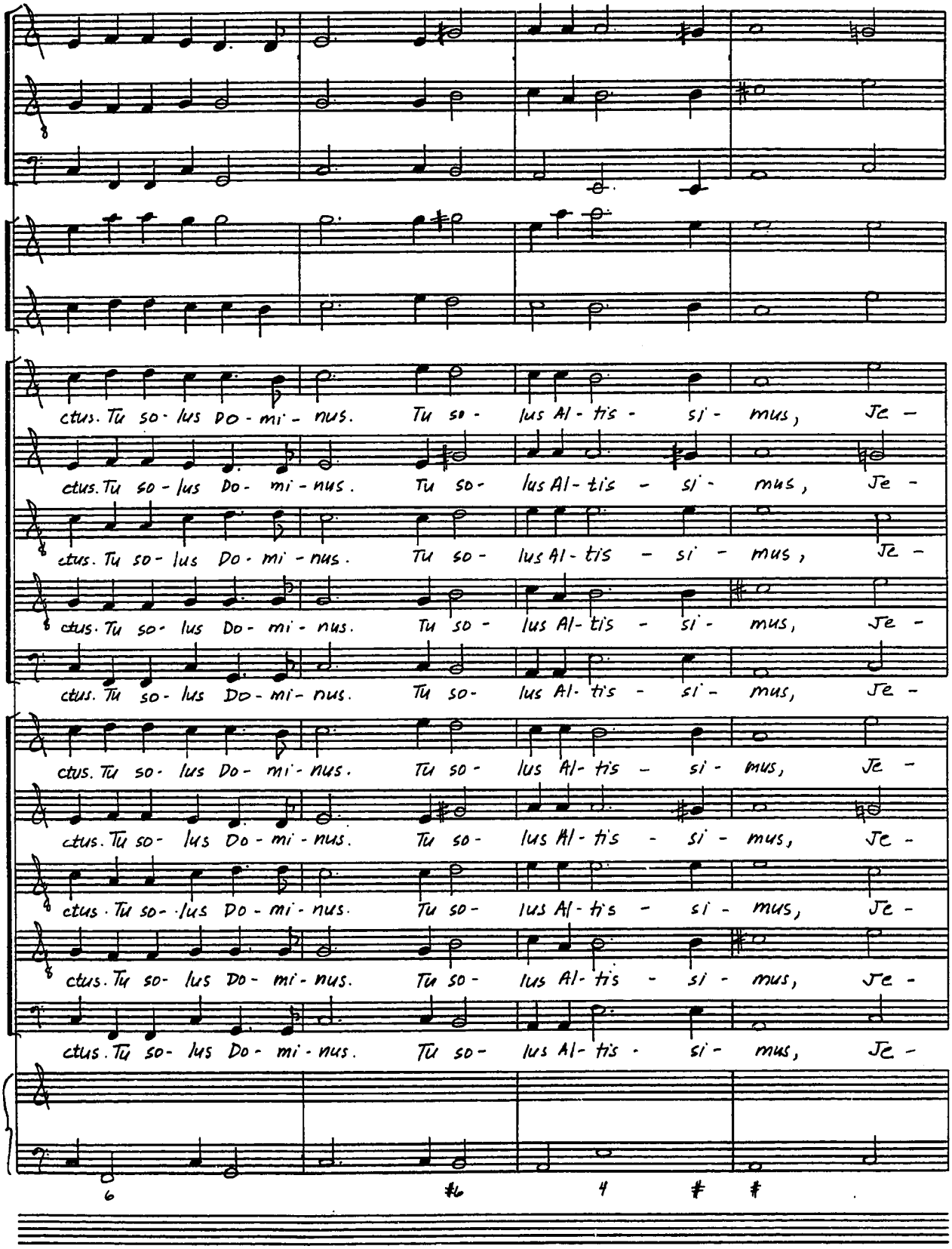
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

EXAMPLE 8

Samuel Capricornus

OPUS AUREUM MISSARUM:
Kyrie eleison e Gloria in excelsis DEO,
quarti Toni

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

15

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

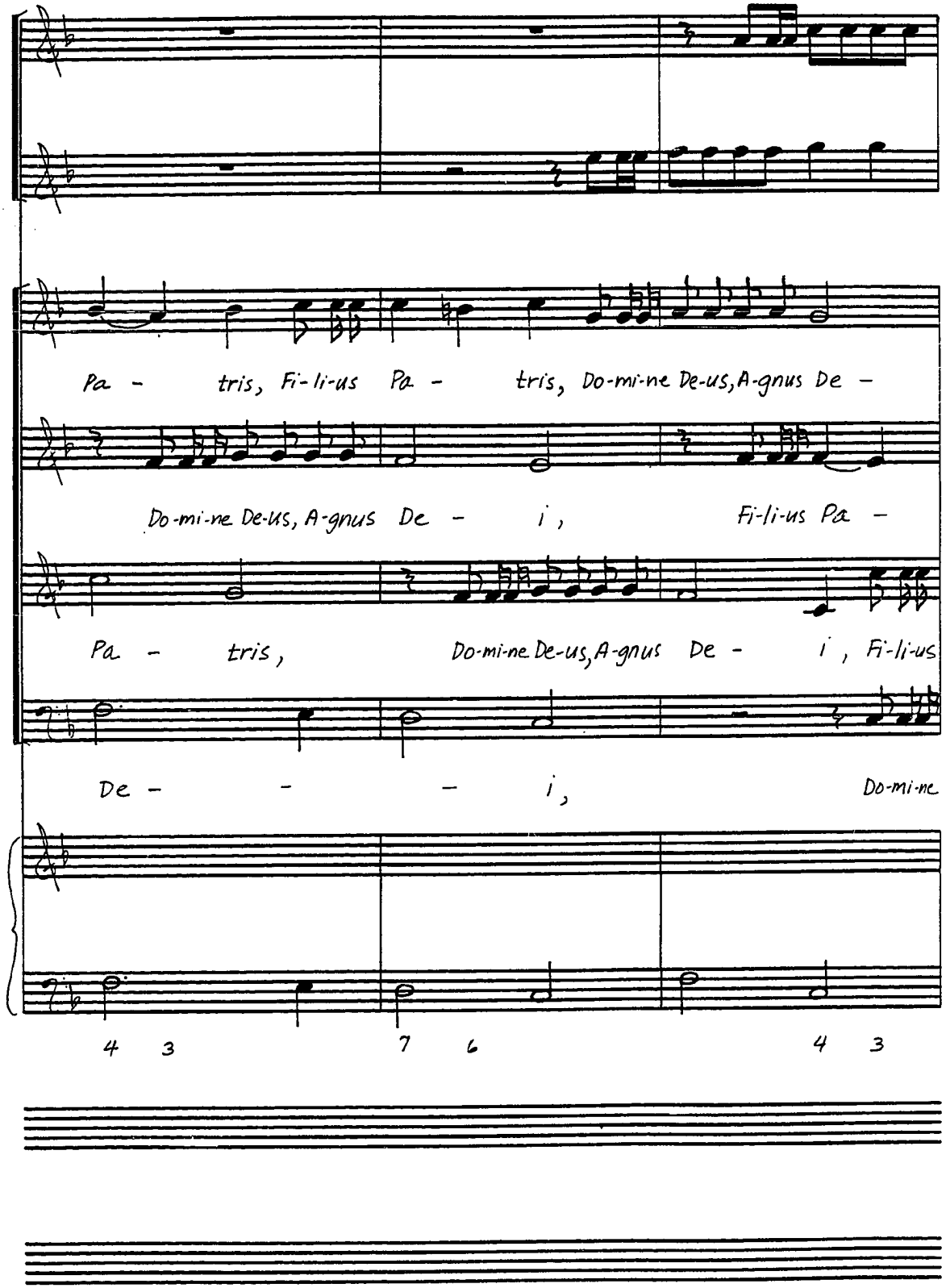
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

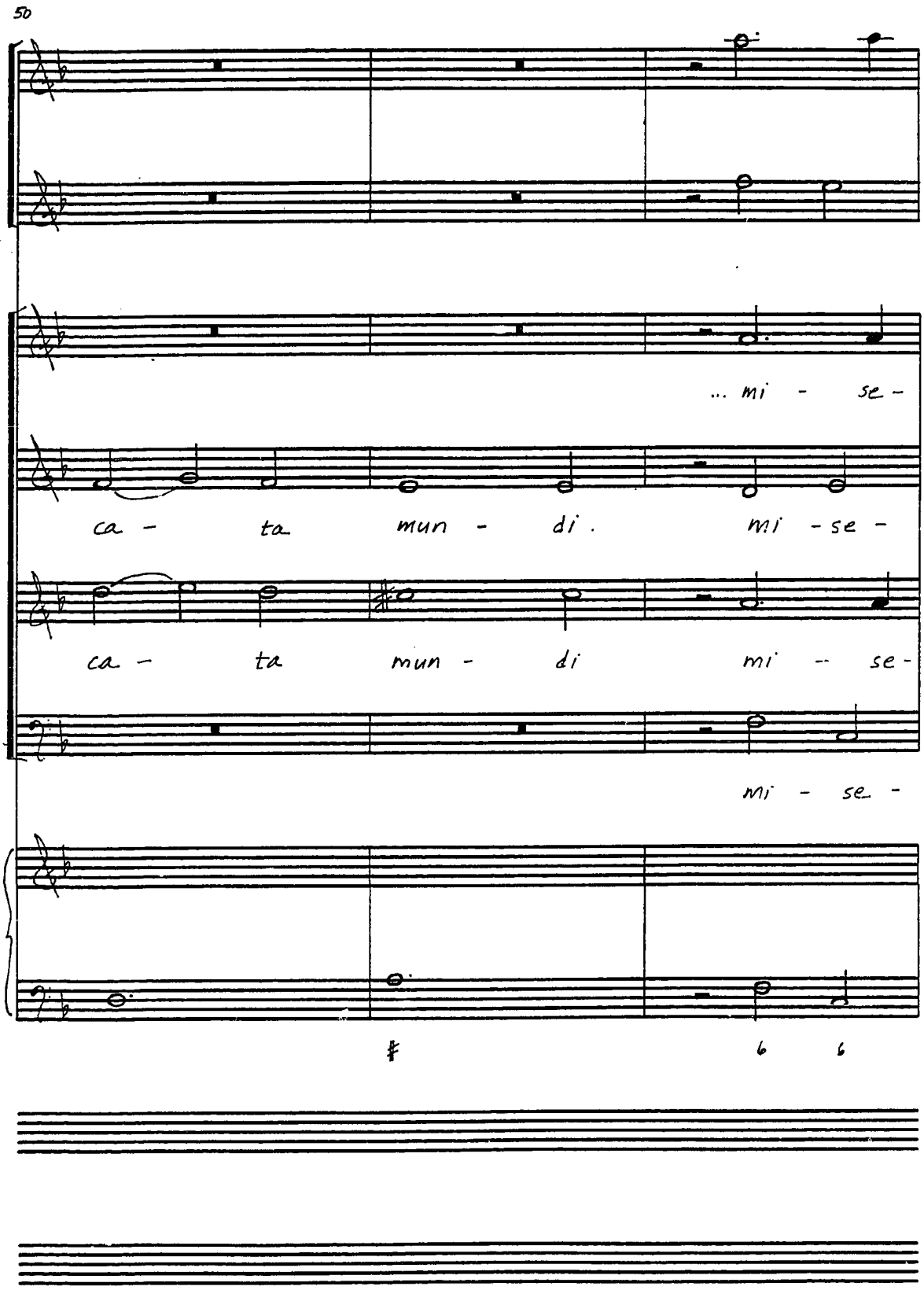
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



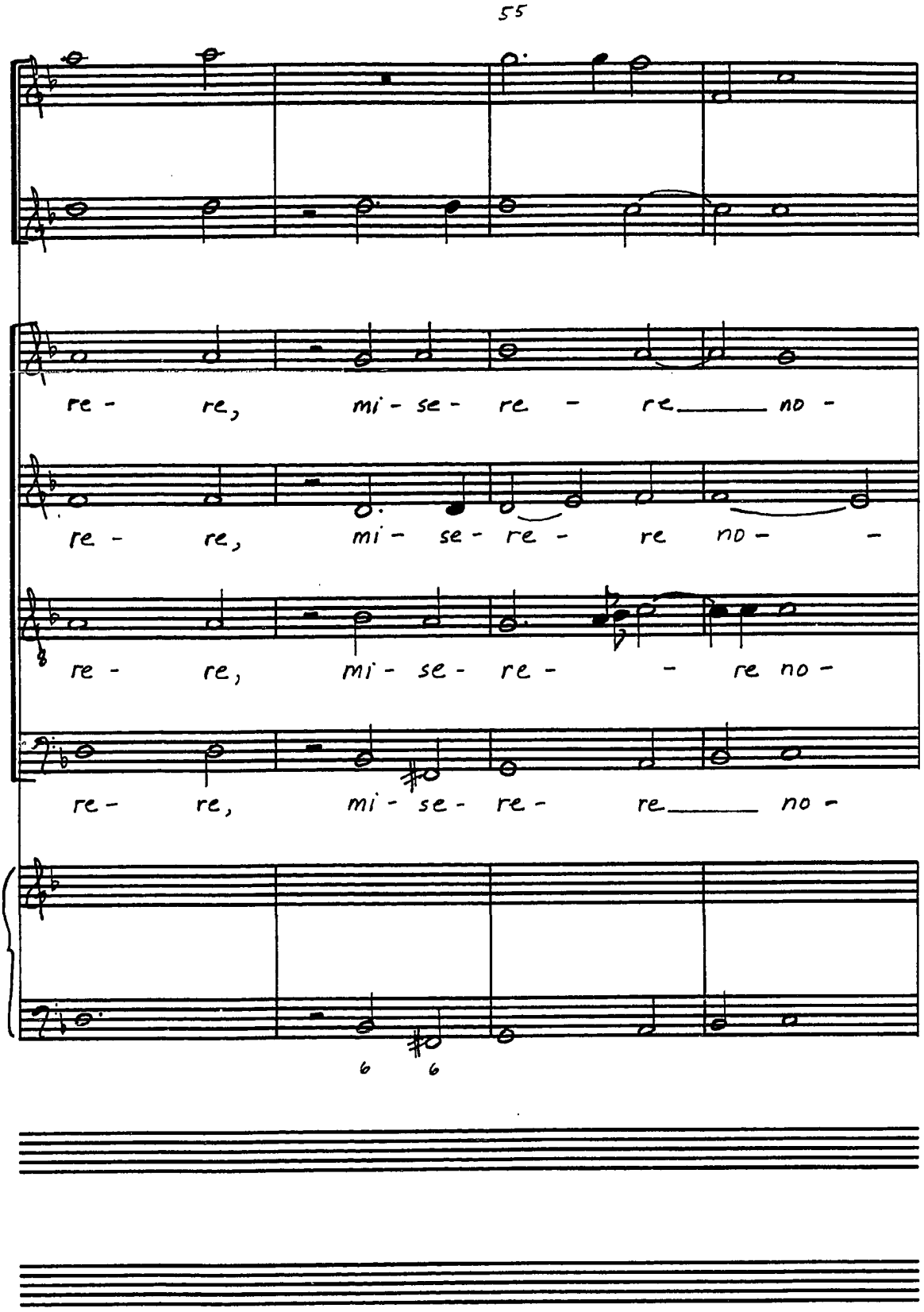
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

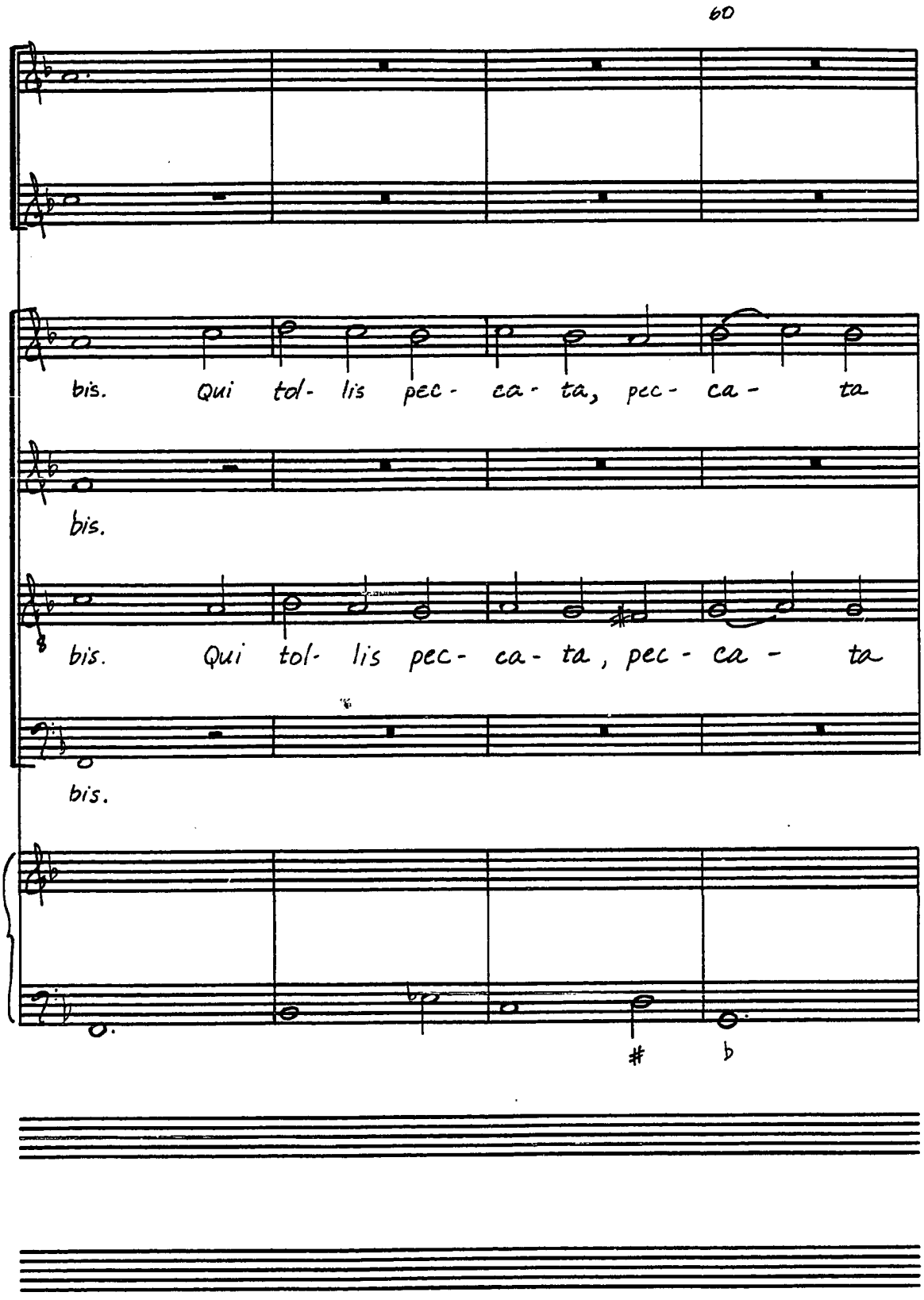
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



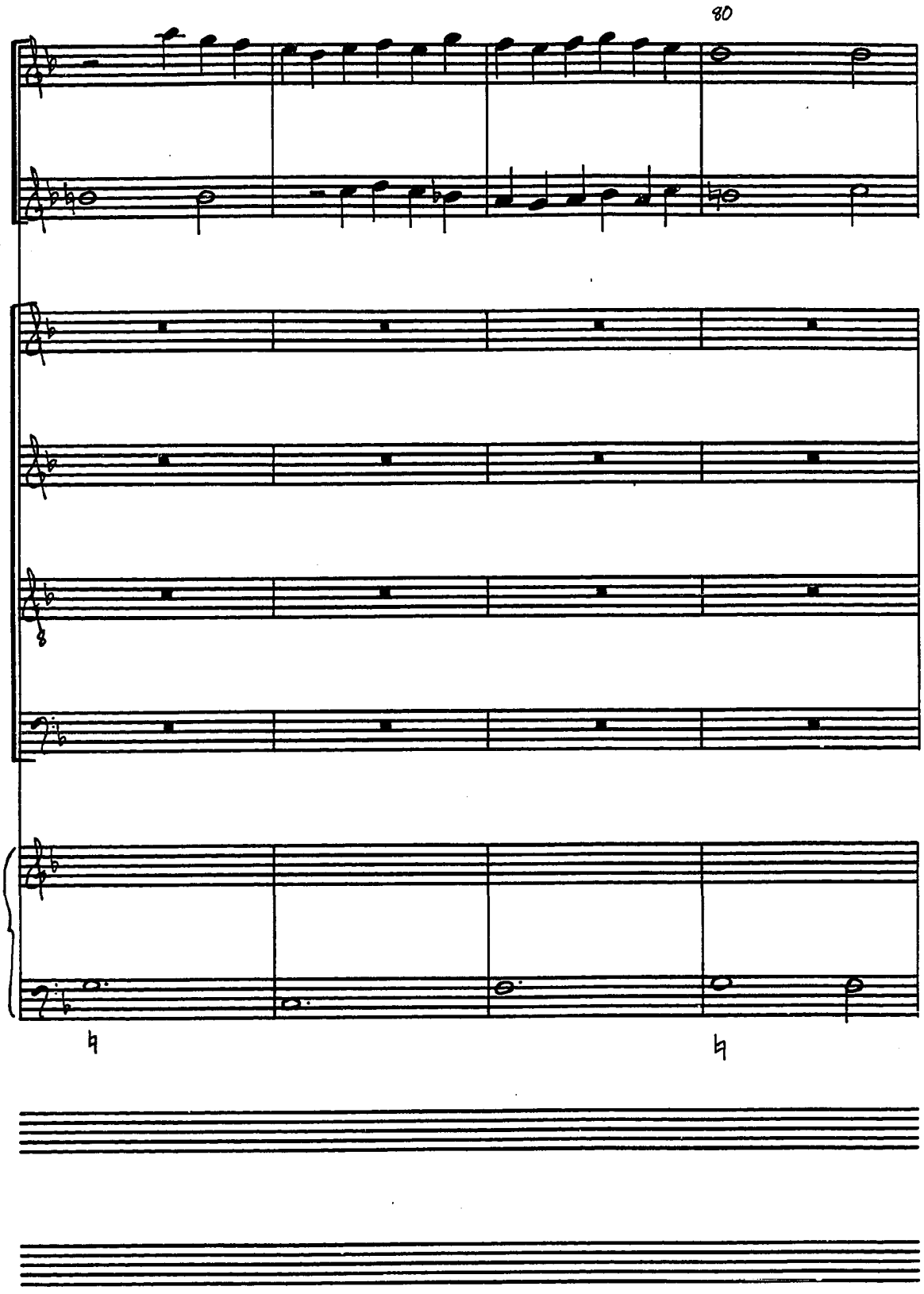
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

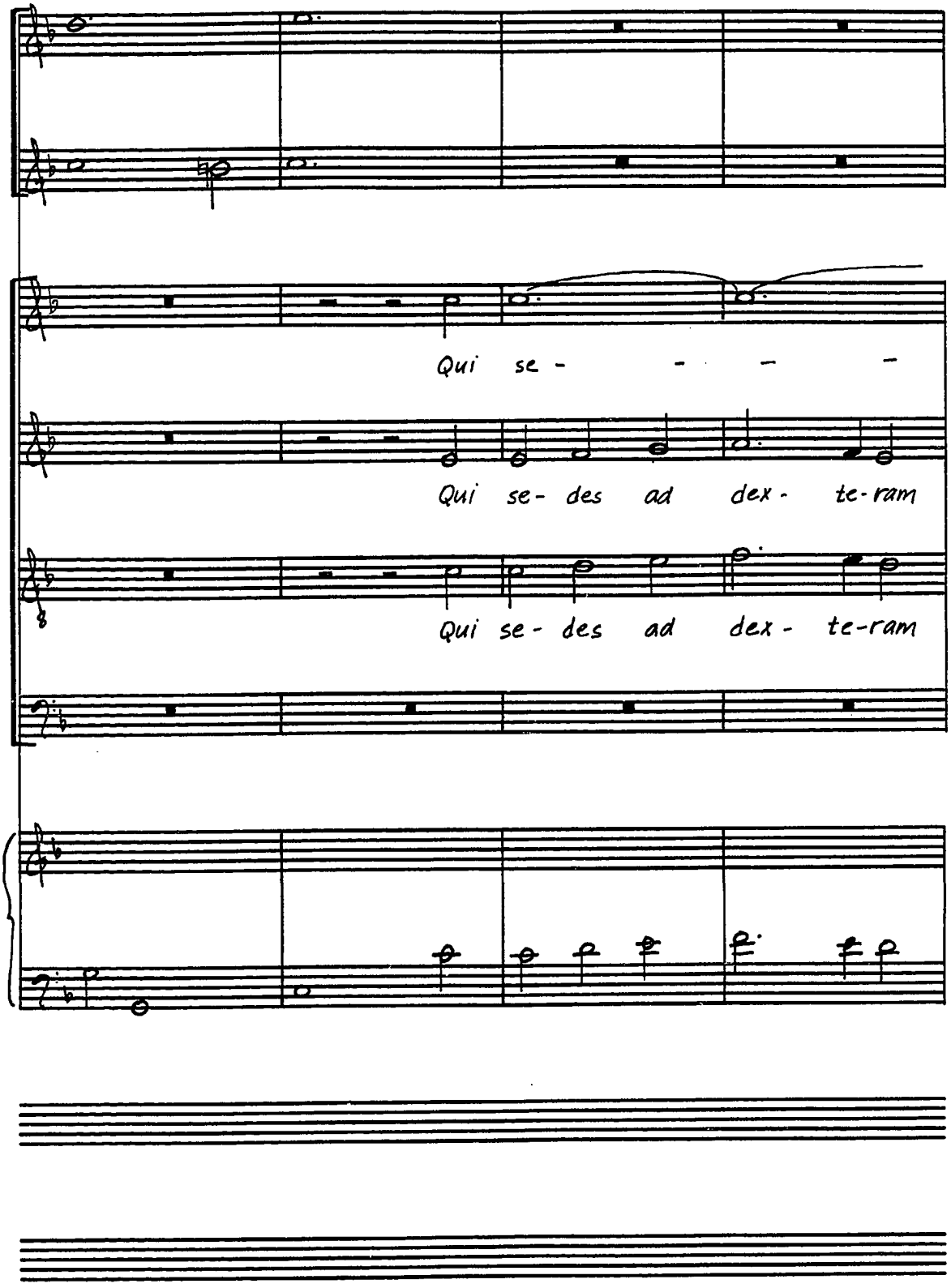
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

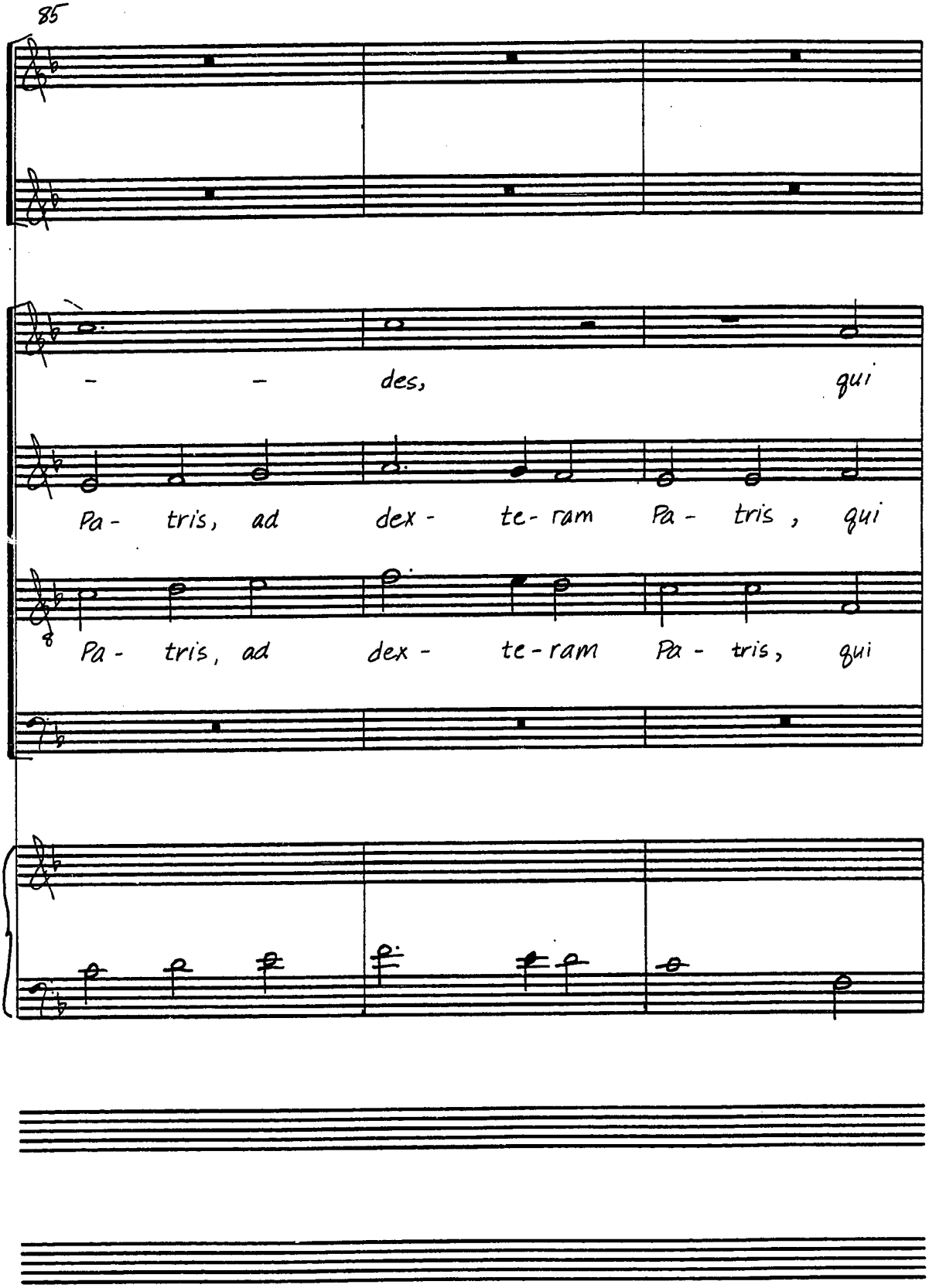
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



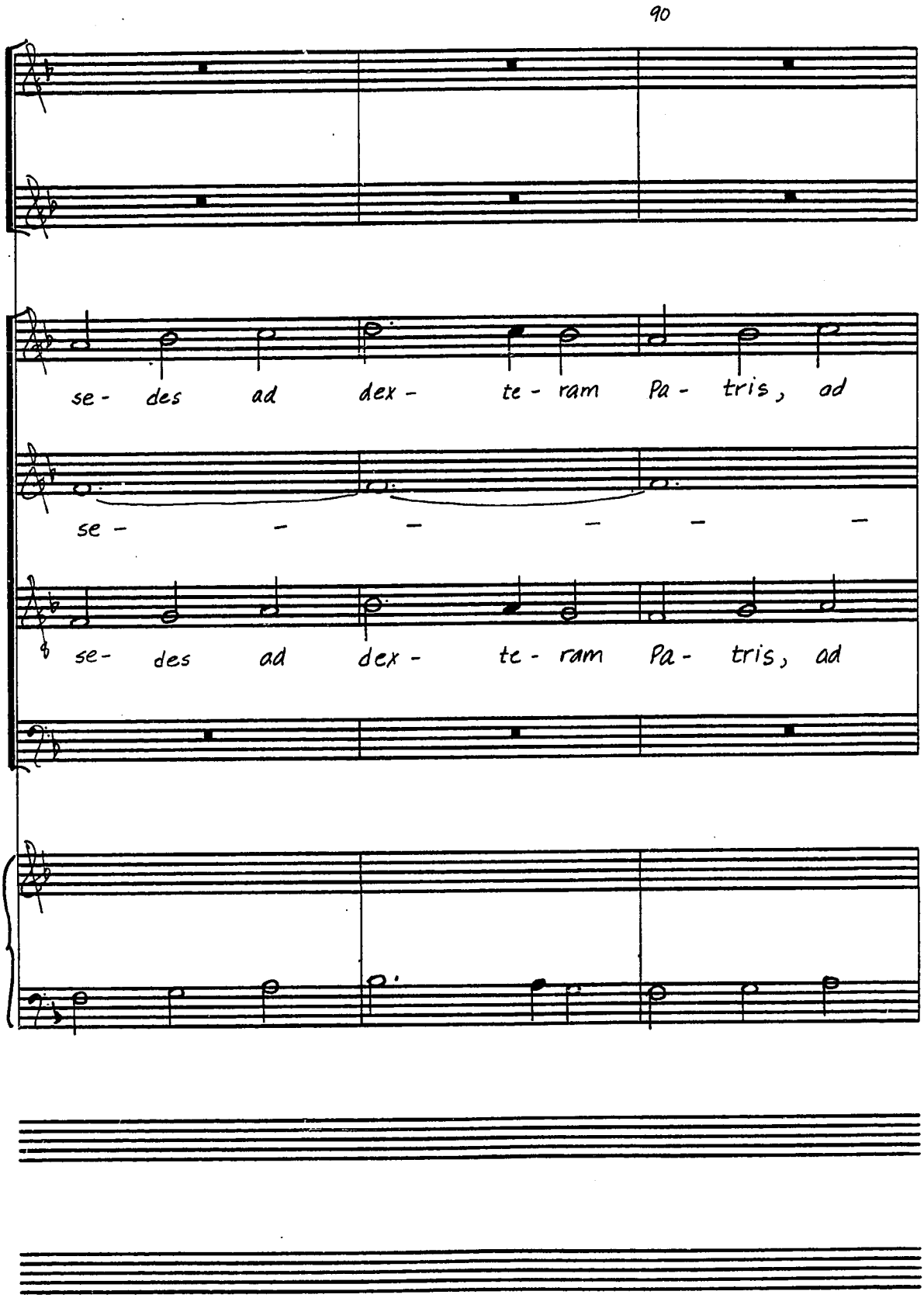
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



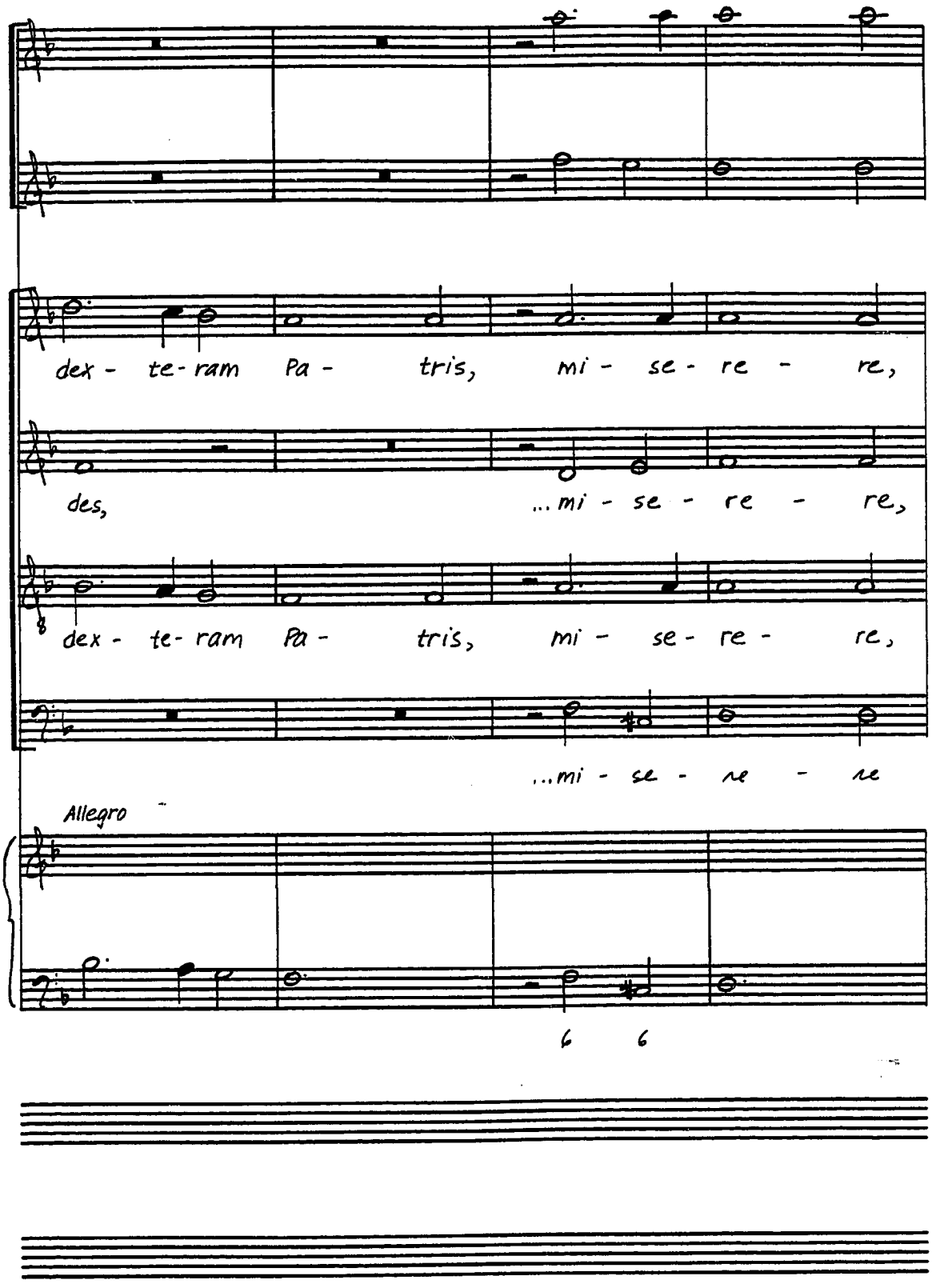
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

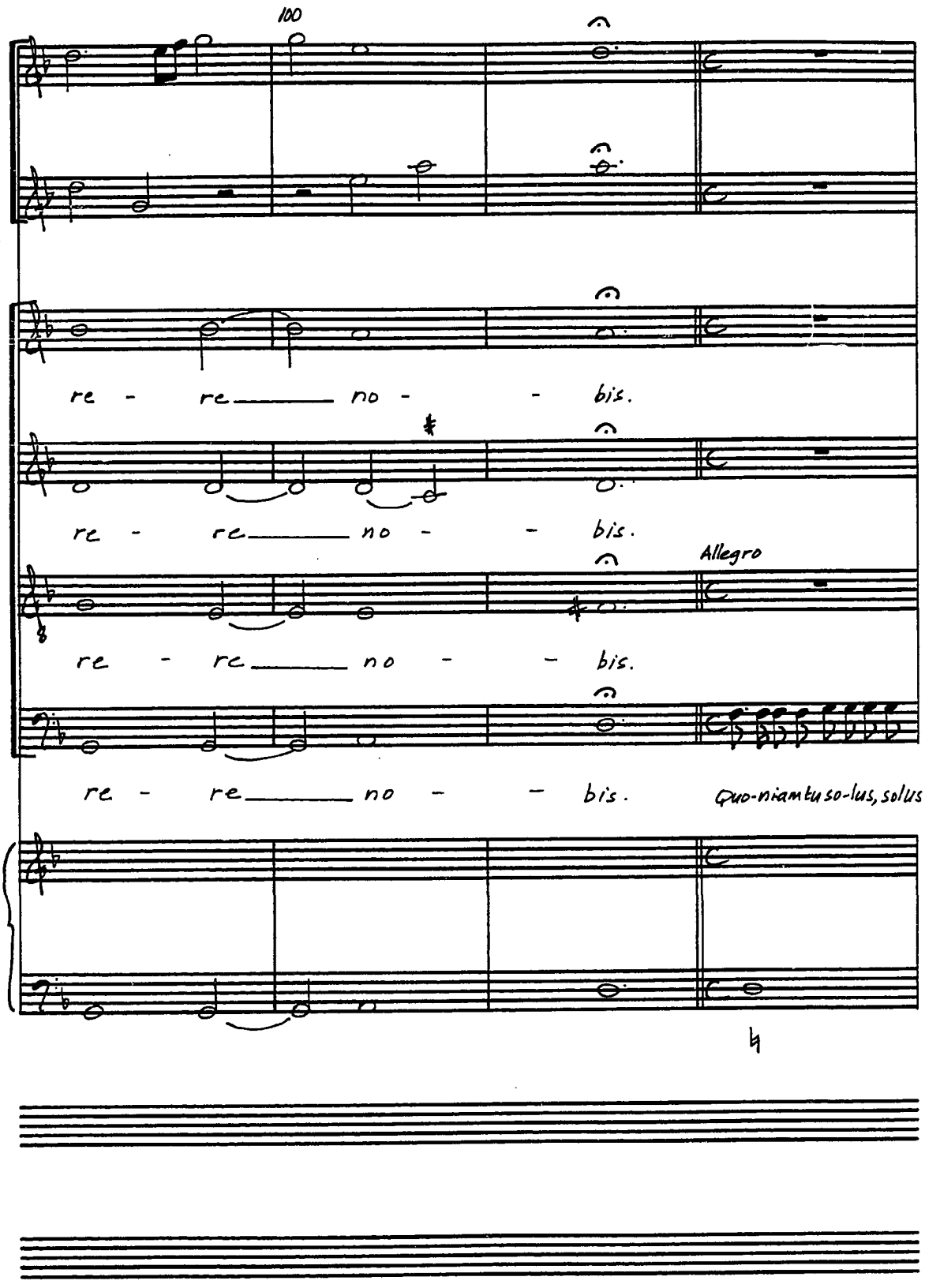


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

105

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

110

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

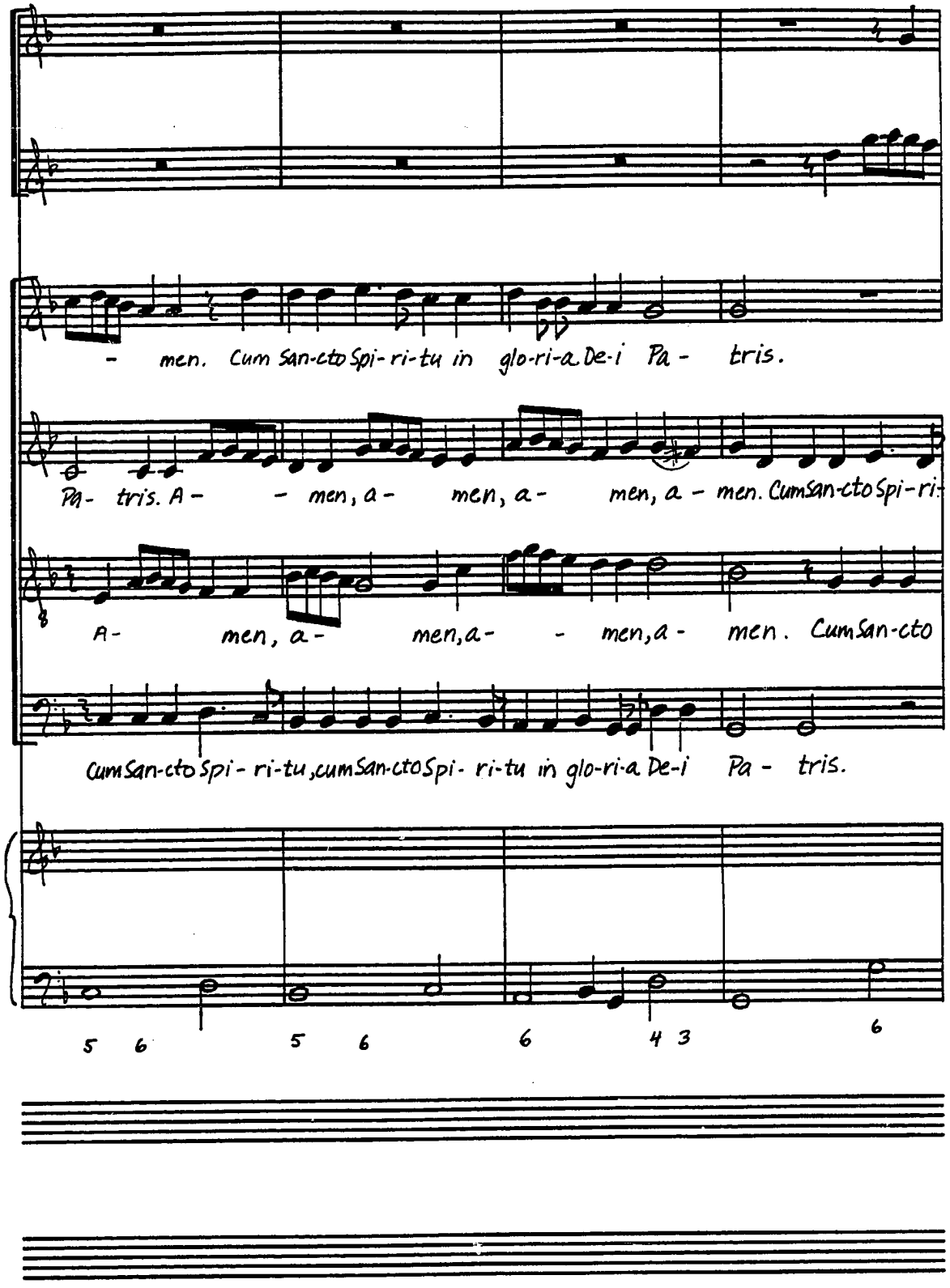
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

125

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

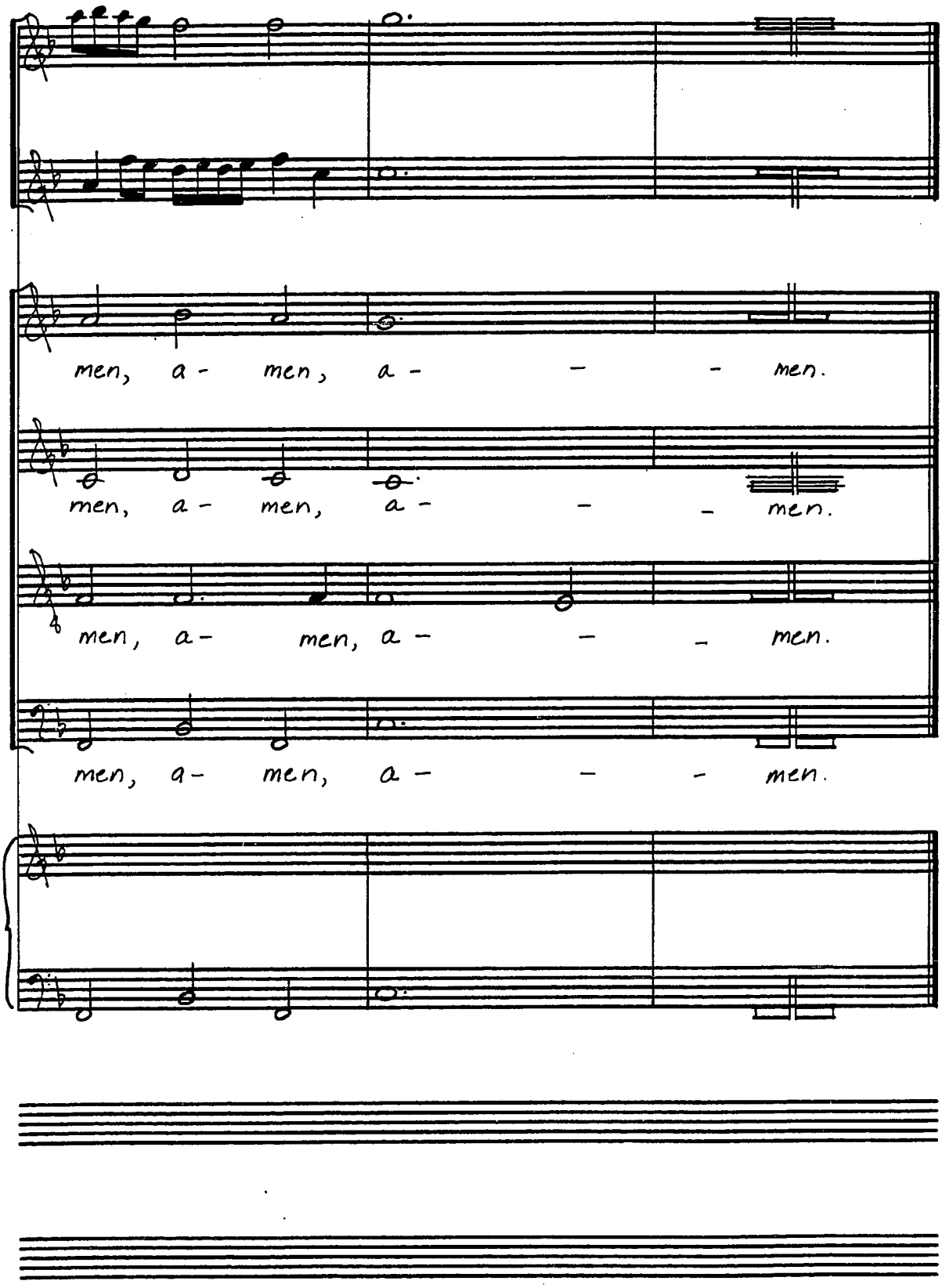
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LIST OF WORKS CITED

Manuscripts

Diarium Anno Christi M.DC.LXV. Was bey dem Durchleuchtigsten hoch gebohrnem fürsten und Herrn, Herrn Johann Georgen dem Andern, Hertzoge zu Sachsen, Jülich, Cleve und Berg der heil. Römischen Reichr Ertz. Marschalln und Churfürsten, Landgrafen in Türingen, Markgrafen zu Meissen auch Ober- und Nieder Lausitz, Burggrafen zu Magdeburg, Grafen zu der Mark und Ravensberg, Herrn zu Ravenstein, täglichen in Dero Residentz und Haubtfestung Dresden Imgleichen auf den Reisen vorgegangen. D-ddr: Dlb, Ms. K 90.

Diarium was sich in Dresden bei Hofe zugetragen [1673]. D-ddr: Dlb, Ms. K 117.

Haussdorff, Urban Gottlieb. Kurtze Nachrichten von dem Zustande der Kirchen St. Johannis in Zittau. Anno 1729. D-ddr: Evangelisch-Lutherisches Pfarramt Zittau, Ms. without signature.

Books and Articles

Aber, Adolf. Die Pflege der Musik unter den Wettinern und wettinischen Ernestinern. Von den Anfängen bis zur Auflösung der Weimarer Hofkapelle 1662. Bückeburg und Leipzig: C. F. W. Siegel's Musikalienhandlung, 1921.

Adler, Guido. "Zur Geschichte der Wiener Messkomposition in der zweiten Hälfte des XVII. Jahrhunderts." Studien zur Musikwissenschaft, 4 (1916), 5-45.

Adrio, Adam. "Andreas Hammerschmidt." Die Musik in Geschichte und Gegenwart. Vol. V. Kassel: Bärenreiter, 1956, col. 1426-35.

_____. Die Anfänge des geistlichen Konzerts. Neue deutsche Forschungen, 31. Berlin: Jünker und Dünnhaupt, 1931.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Altmann, Christian. Historia ecclesiastica Zittaviensis, oder Kirchen- und Reformations-Geschichte der Churfl. Sächs.-Stadt Zittau, wie auch Lebens-Beschreibungen aller Evangelischen Pastorum primariorum in Zittau, welche die seel. Reformation an diesem Orte Anno 1521. mit Gott behertzt angefangen, tapffer fortgesetzet. glücklich zu Ende gebracht, und die reine Lehre des Evangelii biss auf diese Zeiten fortgepflatzet, worinnen ihr geführtes Leben, Lehre, Glücks- und Unglücks-Fälle, Absterben, Familien, Collegen, Schrifften und andere Sachen, die zur Erläuterung der Laussitzischen Kirchen- und Gelehrten Historie dienen mit bewehrten und glaubwürdigen Documenten colligiret und dem Druck überlassen, nebst einer Vorrede Urbani Gottlieb Haussdorffs, Früh-Predigers zu St. Petri und Pauli in Zittau. Ed. Urban Gottlieb Haussdorff. Budissin: David Richter, 1732.

Ameln, Konrad, Markus Jenny, and Walther Lipphardt, ed. Das deutsche Kirchenlied DKL: Verzeichnis der Druck von den Anfängen bis 1800. Vol. I, pt. 1 of Das deutsche Kirchenlied DKL: Kritische Gesamtausgabe der Melodien. Répertoire international des sources musicales, B/VIII. Kassel: Bärenreiter, 1975.

Apfel, Ernst. Geschichte der Kompositionslehre: Von den Anfängen bis gegen 1700. 3 vols. Taschenbücher zur Musikwissenschaft, 76. Wilhelmshaven: Heinrichhofen's Verlag, 1981.

_____. "Satztechnische Grundlagen der Neuen Musik des 17. Jahrhunderts." Acta musicologica, 34 (1962), 67-78.

Bachmair, J. "Leichenpredigten auf Gastorius, Capricornus und Joh. Beer." Zeitschrift für Musikwissenschaft, 13 (1930-1931), 44-47.

Bähr, Johann. Musicalische Discurse, durch die Principia der Philosophie deducirt, und in gewisse Capitel eingetheilt deren Innhalt nach der Vorrede zu finden. Nebst einem Anhang von eben diesem Autore, genannt Der musicalische Krieg zwischen der Composition und der Harmonie. Nürnberg: Peter Conrad Monath, 1719.

Baselt, Bernd. "Die Musikaliensammlung der Schwarzburg-Rudolstädtischen Hofkapelle unter Philipp Heinrich Erlebach (1657-1714)." In Traditionen und Aufgaben der Hallischen Musikwissenschaft: Eine Sammlung von Aufsätzen anlässlich des 50jährigen Bestehens des Instituts für Musikwissenschaft. Ed. Walther Siegmund-Schultze. Halle-Wittenberg: Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg, 1963, pp. 105-34.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Benzing, Joseph. Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet. Beiträge zum Buch- und Bibliothekswesen, 12. Wiesbaden: Otto Harrassowitz, 1963.

Biehle, Herbert. Musikgeschichte von Bautzen bis zum Anfang des 19. Jahrhunderts. Leipzig: Fr. Kistner & C. F. W. Siegel, 1924.

Birke, Joachim. Vorwort. Zwei Kurzmessen zu 8 und 5 Stimmen mit Generalbass. By Thomas Selle. Ed. Birke. Das Chorwerk, 90. Wolfenbüttel: Möseler, 1963.

Blankenburg, Walter. "Hans Leo Hassler." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, VIII, 294-97.

Blechschmidt, Renate. Die Amalien-Bibliothek, Musikbibliothek der Prinzessin Anna Amalia von Preussen (1723-1787): Historische Einordnung und Katalog mit Hinweisen auf die Schreiber der Handschriften. Berliner Studien zur Musikwissenschaft, 8. Berlin: Merseburger, 1965.

Blume, Friedrich. "The Age of Confessionalism." Trans. Theodore Hoelty-Nickel. In Protestant Church Music: A History. New York: W. W. Norton, 1974, pp. 125-315.

_____. Geschichte der evangelischen Kirchenmusik. 2nd ed. Kassel: Bärenreiter, 1965.

_____. Das monodische Prinzip in der protestantischen Kirchenmusik. Mit einem Notenanhang. Leipzig: Breitkopf & Härtel, 1925.

_____. "The Period of the Reformation." Rev. Ludwig Finscher. Trans. Theodore Hoelty-Nickel. In Protestant Church Music. New York: W. W. Norton, 1974, pp. 1-123.

_____. "Das Werk des Michael Praetorius." In Syntagma Musicologicum: Gesammelte Reden und Schriften. Ed. Martin Ruhnke. Vol. I. Kassel: Bärenreiter, 1963, pp. 229-64.

Bohn, Emil. Bibliographie der Musik-Druckwerke bis 1700 welche in der Stadtbibliothek, der Bibliothek des Academischen Instituts fuer Kirchenmusik und des Koeniglichen- und Universitaets-Bibliothek zu Breslau aufbewahrt werden. 1883; rpt. Hildesheim: Georg Olms, 1969.

_____. Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau: Ein Beitrag zur Geschichte der Musik im XVI. und XVII. Jahrhundert. 1890; rpt. Hildesheim: Georg Olms, 1969.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bolte, Johannes. "Johann Valentin Meder: Neue Mitteilungen." Vierteljahrsschrift für Musikwissenschaft, 7 (1891), 48-52.

Bopp, A. "Beiträge zur Geschichte der Stuttgarter Stiftsmusik." Württembergische Jahrbücher für Statistik und Landeskunde, Jahrgang 1910. Stuttgart: W. Kohlhammer, 1911, 211-250.

Boyden, David. "When is a Concerto Not a Concerto." The Musical Quarterly, 43 (1957), 220-32.

Braun, Werner. "Die alten Musikbibliotheken der Stadt Freyburg (Unstrut)." Die Musikforschung, 15 (1962), 123-45.

_____. "Parodie." Riemann Musik Lexikon. 12th ed. Vol. III. Mainz: B. Schott's Söhne, 1967, 704-06.

_____. "Thomas Selle." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, XVII, 118-19.

_____. "Thomas Selles Lasso-Bearbeitungen." Kirchenmusikalisches Jahrbuch, 47 (1963), 105-13.

_____. "Zur Parodie im 17. Jahrhundert." In Bericht über den internationalen musikwissenschaftlichen Kongress Kassel 1962. Ed. Georg Reichert and Martin Just. Kassel: Bärenreiter, 1963, pp. 154-55.

Brodde, Otto. Heinrich Schütz: Weg und Werk. Kassel: Bärenreiter, 1972.

Brown, Howard Mayer. "Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance." Journal of the American Musicological Society, 35 (1982), 1-48.

Buchner, Hans. "Samuel Friedrich Capricornus (1629 [sic]-1665): Sein Leben und seine Werke." Diss. Ludwig-Maximilians-Universität München 1922.

Buelow, George J. "Johann Kuhnau." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, X, 298-302.

_____. "The Loci Topoci and Affect in Late Baroque Music: Heinichen's Practical Demonstration." The Music Review, 27 (1966), 161-76.

_____. "Rhetoric and Music." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, 793-803.

Bukofzer, Manfred. Music in the Baroque Era: From Monteverdi to Bach. New York: W. W. Norton, 1947.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Bunners, Christian. Kirchenmusik und Seelenmusik: Studien zu Frömmigkeit und Musik im Luthertum des 17. Jahrhunderts. Veröffentlichungen der Evangelischen Gesellschaft für Liturgieforschung, 14. Göttingen: Vandenhoeck & Ruprecht, 1966.

Burmeister, Joachim. Musica autoschediasichē quae per aliquot accessiones in gratiam philomusorum quorundam ad tractatum de hypomnematibus musicae poëticae ejusdem auctoris sporadēn quondam exaratas, in unum corpuseulum concrevit, in quâ redditur ratio I. Formandi & componendi harmonias; II. Administrandi & regendi chorum; III. Canandi melodias modô hactenùs non usitatô. Rostock: Christophorus Reusnerus, 1601.

_____. Musica poetica: definitionibus et divisionibus breviter delineata, quibus in singulis capitibus sunt hypomnemata praeceptionum instar synptikōs addita. Ed. Martin Ruhnke. Documenta musicologica, Erste Reihe: Druckschriften Faksimiles, 10. 1606; rpt. Kassel: Bärenreiter, 1955.

Carpzov, Johanne Benedicto. Analecta fastorum Zittaviensium oder Historischer Schauplatz der löblichen alten Sechs-Stadt des Marggraffenthums Oberlausitz Zittau. 3 vols. in 1. Leipzig: Johann Jacob Schöps, 1716.

Carsten, Theodor. "Katalog der St. Marienbibliothek zu Elbing." Kirchenmusikalisches Jahrbuch, 11 (1896), 40-49.

Choron, Alexandre Étienne, and François Joseph Marie Fayolle. Dictionnaire historique des musiciens, artistes et amateurs, morts ou vivans, qui sont illustrés en une partie quelconque de la musique et des arts qui y sont relatifs, tels que compositeurs, écrivains didactiques, théoriciens, poëtes, acteurs lyriques, chanteurs, instrumentistes, luthiers, facteurs, graveurs, imprimeurs de musique, etc.; avec des renseignemens sur les théatres, conservatoires, et autres établissemens dont cet art est l'objet. Précédé d'un sommaire de l'histoire de la musique. 2 vols. Paris: Valade & Lenormant, 1810-1811.

Dadelsen, Georg von. Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben. Kassel: Bärenreiter, 1967.

Dahlhaus, Carl. Kritischer Bericht. Musikalisches Kunstbuch. By Johann Theile. Ed. Dahlhaus. Denkmäler norddeutscher Musik, 1. Kassel: Bärenreiter, 1965.

Dlabacž, Gottfried Johann. Allgemeines historisches Künstler-Lexikon für Böhmen und zum Theil auch für Mähren und Schlesien. Im Anhang: Franz von Sternberg-Manderscheid. Beiträge und Berichtigungen zu Dlabacž, Lexikon böhmischer Künstler. Ed. Paul Bergner. 3 vols. in 1. 1815 and 1913; rpt. Hildesheim: Georg Olms, 1973.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dreschler, Otto. Vorwort. Eine Kurzmesse und eine Motette. By Christoph Bernhard. Ed. Dreschler. Das Chorwerk, 107. Wolfenbüttel: Möseler, 1969.

Eggebrecht, Hans Heinrich. "Arten des Generalbasses im frühen und mittleren 17. Jahrhundert." Archiv für Musikwissenschaft, 14 (1957), 61-82.

Eitner, Robert. Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts. 2nd. rev. ed. 11 vols. in 6. Leipzig: 1900-1904; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1959-1960.

_____. Katalog der Musikalien-Sammlung des Joachimsthalschen Gymnasium zu Berlin. Beilage zu den Monatsheften für Musikgeschichte. Berlin: T. Trautwein, 1884.

Eller, Rudolf. "Christian Liebe." Die Musik in Geschichte und Gegenwart. Vol. VIII. Kassel: Bärenreiter, 1960, col. 741-42.

Engelke, Bernhard. Johann Friedrich Fasch: Sein Leben und seine Tätigkeit als Vokalkomponist. Diss. Universität Leipzig 1908. Halle: C. A. Kaemmerer, 1908.

Falck, Myron R. "Seventeenth-Century Contrapuntal Theory in Germany: A Study of Selected German Contrapuntal Treatises." 2 vols. Diss. Eastman School of Musik of the University of Rochester 1964.

Federhofer, Helmut. "Marco Scacchi's 'Cribrum Musicum' (1643) und die Kompositionslehre von Christoph Bernhard." In Festschrift Hans Engel zum siebzigsten Geburtstag. Ed. Horst Heussner. Kassel: Bärenreiter, 1964, pp. 76-90.

Fellerer, Karl Gustav. Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des achtzehnten Jahrhunderts: Ein Beitrag zur Geschichte der Kirchenmusik in Italien und Deutschland. Augsburg: Dr. Benno Filser, 1929.

_____. "Der Stile antico." In Geschichte der Katholischen Kirchenmusik. Ed. Fellerer. Vol. II. Kassel: Bärenreiter, 1976, pp. 88-91.

_____. "Der Stile antico in der katholischen Kirchenmusik des 18. Jahrhunderts." In Beethoven-Zentenarfeier: Wien, 26. bis 31. März 1927. Internationaler Musikhistorischer Kongress. Wien: Universal, 1927, pp. 244-46.

Fétis, François-Joseph. "Andreas Hammerschmidt." Biographie universelle des musiciens et bibliographie générale de la musique. 2nd. ed. Vol. IV. Paris: Firmin Didot Frères, 1869.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Fiebig, Folkert. Christoph Bernhard und der Stile moderno: Untersuchungen zu Leben und Werk. Hamburger Beiträge zur Musikwissenschaft, 22. Hamburg, Karl Dieter Wagner, 1980.

Fischer, Elisabeth A. "Eine Sammelhandschrift aus dem Anfang des 17. Jahrhunderts." Archiv für Musikwissenschaft, 8 (1926), 420-32.

Freytag, Werner. Musikgeschichte der Stadt Stettin im 18. Jahrhundert. Diss. Ernst-Moritz-Arndt-Universität Greifswald 1936. Greifswald: Universitätsverlag Ratsbuchhandlung L. Bamberg, 1936.

Friedrich, Oskar. "Gymnasium (Johanneum) zu Zittau." in Übersicht über die geschichtliche Entwickelung der Gymnasien. Veröffentlichungen zur Geschichte des gelehrten Schulwesens im Albertinischen Sachsen, 1. Leipzig: B. G. Teubner, 1900, pp. 209-19.

Fuhrmann, Martin. Gerechte Wag-Schal, darin Tit. Herrn Joachim Meyers, J. U. Doctoris &c. so genannter Anmasslich hamburgischer Criticus sine Crisi, und dessen Suffragatoris, Tit. Herrn Einr. Philipp Guden, S. Theol. Doctoris &c. superlativ suffragium, und Tit. Herrn Joh. Mattheson, &c. Altona: n.p., 1728.

_____. Musicalischer-Trichter dadurch ein geschickter Informator seinen Informandis die edle Singe-Kunst nach heutiger Manier bald und leicht einbringen kan, darinn Vitiosa ausgemustert: Obscura erläutert: Deficienta aber erstattet, mit einer Vorrede, von der heutigen Music Vollkommenheit, Kraft, Nutz und Nothwendigkeit. Franckfurt an der Spree [i.e., Berlin]: In Verlegung des Autoris, 1706.

Gärtner, Theodor. Quellenbuch zur Geschichte des Gymnasiums in Zittau. 2 vols. Urkundenbücher der sächsischen Gymnasien, 1. Leipzig: B. G. Teubner, 1905 and 1911.

Geck, Martin. "Quellenkritische Bemerkungen zu Dietrich Buxtehudes Missa brevis." Die Musikforschung, 13 (1960), 47-49.

_____. Die Vokalmusik Dietrich Buxtehudes und der frühe Pietismus. Kieler Schriften zur Musikwissenschaft, 15. Kassel: Bärenreiter, 1965.

Gerber, Ernst Ludwig. Neues historisch-biographisches Lexikon der Tonkünstler (1812). Vol. II of Historisch-biographisches Lexikon der Tonkünstler (1790-1792) und Neues historisch-biographisches Lexikon der Tonkünstler (1812-1814). Ed. Othmar Wessely. Graz: Akademische Druck- und Verlagsanstalt, 1966.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Gerber, Rudolf. Vorwort. Zwei Kurzmessen. By Johann Theile and Christoph Bernhard. Das Chorwerk, 16. Wolfenbüttel: Möseler, 1932.

Giebler, Albert C. The Masses of Johann Caspar Kerll. 2 vols. Diss. University of Michigan 1956. Ann Arbor: University Microfilms, 1978 [microfilm].

Giegling, Franz. "Concerto." Die Musik in Geschichte und Gegenwart. Vol. II. Kassel: Bärenreiter, 1952, col. 1599-1604.

Göhler, Albert. Die Messkataloge im Dienste der musikalischen Geschichtsforschung. Leipzig: 1901; rpt. Hilversum: Frits A. M. Knuf, 1965.

_____. Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien. 4 pts. in 1. Leipzig, 1902; rpt. Hilversum: Frits A. M. Knuf, 1965.

Gondolatsch, Max. "Beiträge zur Musikgeschichte der Stadt Görlitz." Archiv für Musikwissenschaft, 6 (1924), 324-53.

_____. "Der Personenkreis um das Görlizer Convivium und Collegium im 16. und 17. Jahrhundert." Neues Lausitzisches Magazin, 112 (1936), 76-155.

Gould, Ronald. The Latin Lutheran Mass at Wittenberg 1523-1545: A Survey of the Early Reformation Mass and the Lutheran Theology of Music, as Evidenced in the Liturgical Writings of Martin Luther, the Relevant Kirchenordnungen, and the Georg Rhau Musikdrucke for the Hauptgottesdienst. 2 vols. S.M.D. thesis Union Theological Seminary 1970. Ann Arbor: University Microfilms, 1970.

Grosser, Samuel. Lausitze Merckwürdigkeiten, darinnen von beyden Marggraffthümen in fünff unterschiedenen Theilen von den wichtigsten Geschichten, Religions- und Kirchen-Begebenheiten, Regiments-Verfassung, Beschaffenheit der Schulen und Literatur, Landes-Art und Fruchtbarkeit, wie auch Gewerben, Handthierungen und Commercien, zulängliche Nachrichten gegeben, mit gehörigen Documenten und Anmerckungen bestärcket, wie auch gehörigen Kupffer-Blättern, des Görlitzischen Gymnasii Rectore, und der Königl. Preussischen Societät der Wissenschaften Mit-Gliede. 5 pts. in 1 vol. Leipzig & Budissin: David Richter, 1714.

Grusnick, Bruno. "Christoph Bernhard." Die Musik in Geschichte und Gegenwart. Vol. I. Kassel: Bärenreiter, 1949, col. 1785-89.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Grusnick, Bruno. "Die Dübensammlung: Ein Versuch ihrer chronologischen Ordnung." Svensk tidskrift för musikforskning, 46 (1964), 27-82; 48 (1966), 67-186.

Günther, Otto. Katalog der Handschriften der Danziger Stadtbibliothek, Teil 4: Die musikalischen Handschriften der Stadtbibliothek und der in ihrer Verwaltung befindlichen Kirchenbibliotheken von St. Katharinen und St. Johann in Danzig. Vol. IV of Katalog der Danziger Stadtbibliothek. Danzig: L. Saunierscher Buch- und Kunsthandlung, 1911.

Günther, Siegfried. Die geistliche Konzertmusik von Thomas Selle nebst einer Biographie. Diss. Hessische-Ludwigs-Universität zu Giessen 1935. Bückeburg: Herm. Prinz, 1935.

Harriss, Ernest C. Johann Mattheson's Der vollkommene Capellmeister: A Revised Translation with Critical Commentary. Studies in Musicology, 21. Ann Arbor: UMI Research Press, 1981.

Heckmann, Harald. "Der Takt in der Musiklehre des siebzehnten Jahrhunderts." Archiv für Musikwissenschaft, 10 (1953), 116-39.

Hein, Johannes. "Die Kontrapunktlehre bei den Musiktheoretikern im 17. Jahrhundert." Diss. Universität Köln 1954.

Herbst, Johann Andreas. Musica poëtica, sive Compendium melopoëticum, das ist: Eine kurtze Anleitung und gründliche Unterweisung, wie man eine schöne Harmoniam, oder lieblichen Gesang, nach gewiesen Praeceptis und Regulis componiren und machen soll, so mehrentheils auss den fürnembsten, so wohl alten als neuen lateinischen und italienischen Authoribus und Musicis, mit besonderem Fleiss zusammengetragen, und in dieses Compendium kürzlich verfasset, auch mit schönen Clausulis und Exemplis gezieret. Nürnberg: Jeremias Dümler, 1643.

Hettrich, William A. "Adam Gumpeltzhaimer." The New Grove Dictionary of Music and Musicians. London: Macmillan, VII, 846-47.

Hilse, Walter. "The Treatises of Christoph Bernhard." The Music Forum, 3. New York: Columbia University Press, 1973, 1-196.

Hofmann, Klaus. Preface. Zwölf geistliche Gesänge für kleine Kantoreien Opus 13. By Heinrich Schütz. Ed. Hofmann. Stuttgarter Schütz Ausgabe, XV. Neuhausen-Stuttgart: Hänssler, 1971.

Holborn, Hajo. The Reformation. Vol. I of A History of Modern Germany. New York: Alfred A. Knopf, 1959.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Horneffer, August. "Verzeichnis der Werke Johann Rosenmüller's." Monatshefte für Musikgeschichte, 31 (1899), 45-69.

Hudemann, Hans-Olaf. Die protestantische Dialogkomposition im 17. Jahrhundert. Diss. Christian-Albrechts-Universität zu Kiel 1941. Freiburg im Breisgau: Rotaprint-Druck, [1941].

Hutchings, Arthur. "Concerto. 1. Terminology to c1670." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, IV, 627-28.

Kast, Paul. "Die mehrstimmige Messe. I: Bis 1600." Die Musik in Geschichte und Gegenwart. Vol. IX. Kassel: Bärenreiter, 1961, col. 170-83.

Katz, Erich. Die musikalischen Stilbegriffe des 17. Jahrhunderts. Diss. Albert-Ludwigs-Universität, Freiburg im Breisgau 1926. Charlottenburg: W. Flagel, 1926.

Kinkeldey, Otto. Einleitung: Philipp Heinrich Erlebach, nebst einigen Notizen zur Geschichte der Rudolstädter Hofmusik. Harmonische Freude musikalischer Freunde, I. und II. Teil. By Philipp Heinrich Erlebach. Ed. Kinkeldey. Rev. Hans Joachim Moser. Denkmäler deutscher Tonkunst, I/46-47. 1914; rpt. Wiesbaden: Breitkopf & Härtel; Graz: Akademische Druck- und Verlagsanstalt, 1959.

Kircher, Athanasius. Musurgia universalis sive Ars magna consoni et dissoni in X. libros digesta. Quà universa sonorum doctrina, & philosophia, musicaeque tam theoricae, quam practicae scientia, summa varietate traditur; admirandae consoni, & dissoni in mundo, adeòque universà naturà vires effectusque, uti nova, ita peregrina variorum speciminum exhibitione ad singulares usus, tum in omni poenè facultate, tum potissimùm in philologià, mathematicà, physicà, mechanicà, medicinà, politicà, metaphysicà, theologià, aperiuntur & demonstrantur. Ed. 2 vols. in 1. Ed Ulf Scharlau. Rome, 1650; rpt. Hildesheim: Georg Olms, 1970.

Kirchner, Gerhard. Der Generalbass bei Heinrich Schütz. Musikwissenschaftliche Arbeiten, 18. Kassel: Bärenreiter, 1960.

Kirkendale, Warren. "Ciceronians versus Aristotelians on the Ricercar as Exordium, from Bembo to Bach." Journal of the American Musicological Society, 32 (1979), 1-44.

_____. "New Roads to Old Ideas in Beethoven's Missa solemnis." The Musical Quarterly, 56 (1970), 665-701.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Kovarik, Edward George. "Mid Fifteenth-Century Elaborations of the Plainchant Ordinarium Missae." Diss. Harvard University 1973.

Kraner, Johannes Günther. "Andreas Hammerschmidt." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, VIII. 74-77.

_____. "Gregor Schnitzkius." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, XVI, 694.

_____. "Stephan Otto." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, XIV, 27.

Krickeberg, Dieter. Das protestantische Kantorat im 17. Jahrhundert: Studien zum Amt des deutschen Kantors. Berliner Studien zur Musikwissenschaft, 6. Berlin: Merseburger, 1965.

Krummacher, Friedhelm. Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach. Kieler Schriften zur Musikwissenschaft, 22. Kassel: Bärenreiter, 1978.

_____. "Parodie, Umtextierung und Bearbeitung in der Kirchenmusik vor Bach." Svensk tidskrift för musikforskning, 53 (1971), 23-48.

_____. Die Überlieferung der Choralbearbeitung in der frühen evangelischen Kantate: Untersuchungen zum Handschriftenrepertoire evangelischer Figuralmusik im späten 17. und beginnenden 18. Jahrhundert. Berliner Studien zur Musikwissenschaft, 10. Berlin: Merseburger, 1965.

Kümmerling, Harold. Katalog der Sammlung Bokemeyer. Kieler Schriften zur Musikwissenschaft, 18. Kassel: Bärenreiter, 1970.

Lampl, Hans. "A Translation of Syntagma musicum III by Michael Praetorius." D.M.A. thesis University of Southern California 1957.

Landmann, Ortrun. "Das Werk Sebastian Knüpfers im Überblick." Diplom-Arbeit Karl-Marx-Universität Leipzig 1960.

Leichtentritt, Hugo. Geschichte der Motette. Kleine Handbücher der Musikgeschichte nach Gattungen, II. Leipzig: Breitkopf & Härtel, 1908.

_____. Vorwort. Ausgewählte Werke. By Andreas Hammerschmidt. Ed. Leichtentritt. Rev. Hans Joachim Moser. Denkmäler deutscher Tonkunst, I/40. 1910; rpt. Wiesbaden: Breitkopf & Härtel; Graz: Akademischer Druck- und Verlagsanstalt, 1958.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Lesure, François, ed. Recueils imprimés: xvi^{e}-xvii^{e} siècles. Répertoire international des sources musicales, B/I. München: G. Henle, 1960.

Lipphardt, Walther. Die Geschichte des mehrstimmigen Proprium Missae. Heidelberg: F. H. Kerle, 1950.

Lippius, Johannes. Synopsis of New Music (Synopsis musicae novae). Trans. Benito V. Rivera. Colorado College Music Press: Translations, 8. Colorado Springs: Colorado College Music Press, 1977.

Listenius, Nikolaus. Rudimenta musicae. In gratiam studiosae iuventutis diligenter comportata. Wittenberg, 1533; rpt. Zug: Interdocumentation Company, [197-] [microfiche].

Lockwood, Lewis. "Mass. II: Polyphony to 1600. 7: The mass in the earlier 16th century." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, XI, 786-88.

_____. "On 'Parody' as a Term and Concept in 16th-Century Music." In Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese. Ed. Jan LaRue et al. New York: W. W. Norton, 1966, pp. 560-75.

_____. "A View of the Early Sixteenth-Century Parody Mass." In The Department of Music, Queens College of the City University of New York . . . Twenty-fifth Anniversary Festschrift (1937-1962). Ed. Albert Mell. New York: Queens College Press, 1964, pp. 53-77.

MacClintock, Carol. Readings in the History of Music in Performance. Bloomington: Indiana University Press, 1979.

Mackey, Elizabeth Jocelyn. The Sacred Music of Johann Theile. 2 vols. Diss. University of Michigan 1968. Ann Arbor: University Microfilms, 1969.

Mahrenholz, Christhard. Samuel Scheidt: Sein Leben und sein Werk. Leipzig: Breitkopf & Härtel, 1924.

Markus, Paul. "Der neugeborne Jesus, den Hirten und Weisen offenbaret." Neues lausitzisches Magazin, 112 (1936), 21-75.

Mattheson, Johann. Critica musica. D. i. grundrichtige Untersuchung und Beurtheilung, vieler, theils vorgefassten, theils einfältigen Meinungen, Argumenten und Einwürffe, so in alten und neuen, gedruckten und ungedruckten musicalischen Schrifften zu finden zur müglichsten Ausräutung aller groben Irrthümer, und zur Beförderung eines bessern Wachsthums der reinen harmonischen Wissenschaft, in verschiedene Theile abgefasset, und Stück-weise heraus gegeben. 2 vols. in 1. Hamburg, 1722 and 1725; rpt. Amsterdam: Frits A. M. Knuf, 1964.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Mattheson, Johann. Grundlage einer Ehrenpforte, woran der tüchtigsten Capellmeister, Componisten, Musikgelehrten, Tonkünstler, etc. Leben, Wercke, Verdienste, etc. erschienen sollen. Ed. Max Schneider. 1740; rpt. Berlin: Leo Liepmannssohn, 1910.

Mendel, Arthur. "A Brief Note on Triple Proportion in Schuetz." The Musical Quarterly, 46 (1960), 67-70.

Möller, Andreas. Theatrum Freibergense chronicum, Beschreibung der alten löblichen Berg Haupt Stadt Freyberg in Meissen, darinnen des reichen herrlichen Silber-Bergwercks, und der Stadt Uhrsprung, Gelegenheit, Gebäwde, Privilegia, Regenten und Beampten, so wol in Geistlichen als Weltlichen und Berg Stande verzeichnet zu befinden, ingleichen was sich bissher innerhalb fünffhundert Jahren im Lande Meissen, und absonderlich bey dieser Stadt zu Fried- und Kriegszeiten denckwürdiges begeben. Alles mit Fleiss aus alten Monumenten, Raths Archiven, Stadt- und Gerichtsbüchern, Historien, und andern beglaubten uhrkunden und Schrifften zusammen getragen. 2 vols. in 1. Freiberg: Georg Beuther, 1653.

Moorefield, Arthur. An Introduction to Johannes Galliculus. Wissenschaftliche Abhandlungen, 18. Brooklyn: Institute of Mediaeval Music, 1969.

Moser, Hans Joachim. Die evangelische Kirchenmusik in Deutschland. Berlin-Darmstadt: Merseburger, 1954.

_____. Heinrich Schütz: His Life and Work. Trans. Carl Pfatteicher. Saint Louis: Concordia, 1959.

_____. Die mehrstimmige Vertonung des Evangeliums. 2nd ed. 1931; rpt. Hildesheim: Georg Olms, 1968.

Müller, Ernst. "Musikgeschichte von Freiberg." Mitteilungen des [sic] Freiberger Altertumsvereins, 68 (1939).

Mueller, Harold. The Musicalische Gespräche über die Evangelia of Andreas Hammerschmidt. 2 vols. Diss. Eastman School of Music of the University of Rochester 1956. Rochester: University of Rochester Press, 1957 [microcard].

Müller, Joseph. Die musikalischen Schätze der Königlichen- und Universitäts-Bibliothek zu Königsberg in Preussen aus dem Nachlasse Friedrich August Gottholds: Ein Beitrag zur Geschichte und Theorie der Tonkunst. Im Anhang: Joseph Müller-Blattau. Die musikalischen Schätze der Staats- und Universitätsbibliothek zu Königsberg in Preussen. 1870 and 1924; rpt. Hildesheim: Georg Olms, 1971.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Müller, Karl Ferdinand. "Das Ordinarium Missae." In Leiturgia: Handbuch des evangelischen Gottesdiensts. Ed. Müller and Walter Blankenburg. Vol. II. Kassel: Johannes Stauda, 1955, pp. 1-44.

Müller-Blattau, Joseph Maria. Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard. Leipzig: Breitkopf & Härtel, 1926.

Nagel, Wilibald. "Die Kantoreigesellschaft zu Pirna." Monatshefte für Musikgeschichte, 28 (1896), 148-66.

Noack, Elisabeth. "Die Bibliothek der Michaeliskirche zu Erfurt: Ein Beitrag zur Geschichte der musikalischen Formenlehre und der Aufführungspraxis in der zweiten Hälfte des 17. Jahrhunderts." Archiv für Musikwissenschaft, 7 (1925), 65-116.

_____. "Samuel Capricornus." Die Musik in Geschichte und Gegenwart. Vol. II. Kassel: Bärenreiter, 1952, col. 818-21.

Nucius, Johannes. Musices poeticae sive De compositione cantûs. Praeceptiones absolutissimae. Neisse: Crispinus Scharffenberg, 1613.

Palisca, Claude. Baroque Music. 2nd ed. Prentice Hall History of Music Series. Englewood Cliffs: Prentice Hall, 1981.

_____. "Marco Scacchi's Defense of Modern Music." In Words and Music: The Scholar's View. A Medley of Problems and Solutions Compiled in Honor of A. Tillman Merritt by Sundry Hands. Ed. Laurence Berman. Cambridge: Department of Music, Harvard University, 1972, pp. 189-235.

Paulke, Karl. "Musikpflege in Luckau: Neue Beiträge zur Musikgeschichte der Niederlausitz." Niederlausitze Mitteilungen: Zeitschrift der Niederlausitzer Gesellschaft für Anthropologie und Altertumskunde, 14 (1918-1919), 73-150.

Peschek, M. Christian Adolf. Handbuch der Geschichte von Zittau. 2 vols. Zittau: Johann Jacon Schöps, 1834 and 1837.

Pikorová, Eva. "Rukopisný zbornik viachlasných skladieb zo 17. stor." Musicologica slovaka, 2 (1970), 79-130.

Pontio, Pietro. Ragionamento di musica . . . Ove si tratta de' passaggi delle consonantie, & dissonantie, buoni, & non buoni; & del modo di far motetti, messe, salmi, & altre compositioni; et d'alcuni avertimenti per il contrapuntista, & compositore, & altre cose pertinenti alla musica. Ed. Suzanne Clercx. Documenta musicologica, Erste Reihe: Druckschriften Faksimiles, 16. Parma, 1588; Kassel: Bärenreiter, 1959.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Praetorius, Michael. Syntagmatis musici . . . Tomus tertius. Darinnen 1. Die Bedeutung, wie auch Abteil- unnd Beschreibung fast aller Nahmen, der italianischen, frantzösischen, englischen und jetziger Zeit in Teutschland gebräuchlichen Gesänge: alss, Concerten, Moteten, Madrigalien, Canzozonen [sic] etc. 2. Was im Singen, bey den Noten und Tactu, Modis und Transpositione, Partibus seu Vocibus und unterschiedenen Choris, auch bey den unisonis unnd Octavis zu observiren: 3. Wie die Italianische und andere Termini Musici, als: Ripieno; Ritornello, forte, pian: presto, lento: Capella; Palchetto, und viel andere mehr, zu verstehen und zu gebrauchen: die Instrumenta musicalia zu unterscheiden, ab zutheilen, und fuglich zu nennen: der General-Bass zu gebrauchen: ein Concert mit Instrument-uñ Menschen Stimmen auff unterschiedliche Choros gar leichtlich anzuordnen: und junge Knaben in Schulen an die jetzige italianische Art und Manier im Singen zu gewehnen seyn. Sampt angehengtem aussfürlichem Register. Ed. Wilibald Gurlitt. Documenta musicologica, Erste Reihe: Druckschriften Faksimiles, 15. 1619; Kassel: Bärenreiter, 1958.

Printz, Wolfgang Caspar. Historische Beschriebung der edelen Sing- und Kling-Kunst, in welcher deroselben Ursprung und Erfindung, Fortgang, Verbesserung, unterschiedlicher Gebrauch, wunderbare Würckungen, mancherley Feinde, und zugleich berühmteste Ausüber von Anfang der Welt biss auff unsere Zeit in möglichster Kürtze erzehlet und vorgestellet werden, aus denen vornehmsten Autoribus abgefasset und in Ordnung gebracht. Ed. Othmar Wessely. Die grossen Darstellungen der Musikgeschichte in Barock und Aufklärung, 1. Dresden, 1690; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1964.

Quereau, Quentin W. "Aspects of Palestrina's Parody Procedure." The Journal of Musicology, 1 (1982), 198-216.

Rauschning, Hermann. Geschichte der Musik und Musikpflege in Danzig: Von den Anfängen bis zur Auflösung der Kirchenkapellen. Quellen und Darstellungen zur Geschichte Westpreussens, 15. Danzig: Kommissionsverlag der Danziger Verlags-Gesellschaft, 1931.

Rautenstrauch, Johannes. Luther und die Pflege der kirchlichen Musik in Sachsen (14.-19. Jahrhundert): Ein Beitrag zur Geschichte der katholischen Bruderschaften, der vor- und nachreformatorischen Kurrenden, Schulchöre und Kantoreien Sachsens. Leipzig: Breitkopf & Härtel, 1907.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Rivera, Benito V. German Music Theory in the Early 17th Century: The Treatises of Johannes Lippius. Studies in Musicology, 17. Ann Arbor: UMI Research Press, 1980.

Robbins, Ralph Harold. Beiträge zur Geschichte des Kontrapunkts von Zarlino bis Schütz. Diss. Friedrich-Wilhelms-Universität zu Berlin 1938. Berlin: Triltsch & Huther, 1938.

Roche, Jerome. "Anthologies and the Dissemination of Early Baroque Italian Sacred Music." Soundings, 4 (1974), 6-12.

_____. "North Italian Liturgical Music in the Early Seventeenth Century: Its Evolution around 1600 and its Development until the Death of Monteverdi." Diss. University of Cambridge 1967.

Roeseler, Albrecht. Studien zum Instrumentarium in den Vokalwerken von Heinrich Schütz. Diss. Freie Universität Berlin 1957. Berlin: n.p., 1958.

Rybarič, Richard. "Opus Musicum Samuela Capricorna (1655)." Musicologica slovaka, 5 (1974), 7-49.

_____. "Samuel Capricornus in Bratislava (Pressburg)." In Musica antiqua III: Acta scientifica. Bydgoszcz: Bydgoskie towarzystwo naukowe, 1972, pp. 107-26.

Samuel, Harold. The Cantata in Nuremberg during the Seventeenth Century. Studies in Musicology, 56. Ann Arbor: UMI Research Press, 1982.

_____. "Johann Philipp Krieger [und Familie]." Die Musik in Geschichte und Gegenwart. Vol. VII. Kassel: Bärenreiter, 1958, col. 1791-1805.

Sandberger, Adolf. Bemerkungen zur Biographie Hans Leo Hasslers und seiner Brüder sowie zur Musikgeschichte der Städte Nürnberg und Augsburg im 16. und zu Anfang des 17. Jahrhunderts. Werke Hans Leo Hasslers, 2. Ed. Sandberger. Denkmäler deutscher Tonkunst. Zweite Folge: Denkmäler der Tonkunst in Bayern, Jahrgang V (Vol. 8-9). Leipzig: Breitkopf & Härtel, 1904.

Sander, Hans. "Beiträge zur Geschichte der Barockmesse." Kirchenmusikalisches Jahrbuch, 28 (1933), 77-129.

Schaal, Richard. Die Musikhandschriften des Ansbacher Inventars von 1686. Quellen-Kataloge zur Musikgeschichte, 1. Wilhelmshaven: Heinrichhofen's Verlag, 1966.

Schacht, Matthias Henriksen. Musicus Danicus eller Danske Sangmester. Ed. Godtfred Skjerne. Ms. 1687; Copenhagen: H. Hagerup, 1928.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Schaefer, Hartmut. Die Notendrucker und Musikverleger in Frankfurt am Main von 1630 bis um 1720: Eine bibliographisch-drucktechnische Untersuchung. 2 vols. Catalogus musicus, 7. Kassel: Bärenreiter, 1975.

Scharlau, Ulf. Athanasius Kircher (1601-1680) als Musikschriftsteller. Studien zur hessischen Musikgeschichte, 2. Marburg: Görich & Weiershäuser, 1969.

Scheibe, Johann Adolph. Critischer Musicus. Neue, vermehrte und verbesserte Auflage. 1745; rpt. Hildesheim: Georg Olms; Wiesbaden: Breitkopf & Härtel, 1970.

Schering, Arnold. "Die alte Chorbibliothek der Thomasschule in Leipzig." Archiv für Musikwissenschaft, 1 (1918-1919), 275-88.

_____. Vorwort. Ausgewählte Kirchenkantaten. By Sebastian Knüpfer, Johann Schelle, and Johann Kuhnau. Ed. Schering. Rev. Hans Joachim Moser. Denkmäler deutscher Tonkunst, I/58-59. 1918; rpt. Wiesbaden: Breitkopf & Härtel; Graz: Akademische Druck- und Verlangsanstalt, 1957.

Schild, Emilie. Geschichte der protestantischen Messenkomposition im 17. und 18. Jahrhundert. Diss. Hessische Ludwigs-Universität zu Giessen 1934. Wuppertal-Elberfeld: F. W. Köhler, 1934.

Schlager, Karlheinz, et al. Einzeldrucke vor 1800. 9 vols. Répertoire international des sources musicales, A/I. Kassel: Bärenreiter, 1971-1981.

Schmidt, Anton Wilhelm. Einleitung. Dialogi I. By Andreas Hammerschmidt. Ed. Schmidt. Denkmäler der Tonkunst in Österreich, Jahrgang VIII/1 (Vol. 16). 1901; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1959.

_____. "Der Komponist Andreas Hammerschmidt (1612-1675). Mitteilungen vom [sic] Freiberger Altertumsverein, 36 (1899), 127-34.

Schmidt, Eberhard. Der Gottesdienst am kurfürstlichen Hofe zu Dresden: Ein Beitrag zur liturgischen Traditionsgeschichte von Johann Walter bis zu Heinrich Schütz. Veröffentlichungen der Evangelischen Gesellschaft für Liturgieforschung, 12. Göttingen: Vandenhoeck & Ruprecht, 1961.

Schmitt, Theodor. "Kompositionen des Ordinarium Missae im süddeutschen konzertierenden Stil des 17. Jahrhunderts." Diss. Universität des Saarlandes 1981.

Schmitz, Arnold. "Figuren, musikalisch-rhetorische." Die Musik in Geschichte und Gegenwart. Vol. IV. Kassel: Bärenreiter, 1955, col. 176-83.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Schnoebelen, Mary Nicole. The Concerted Mass at San Petronio in Bologna ca. 1660-1730: A Documentary and Analytical Study. Diss. University of Illinois 1966. Ann Arbor: University Microfilms, 1966 [microfilm].

Schuenemann, Georg. "Beiträge zur Biographie Hammerschmidt's." Sammelbände der Internationalen Musikgesellschaft, 12 (1910-1911), 207-12.

_____. "Die Bewerber um das Freiberger Kantorat (1556-1798)." Archiv für Musikwissenschaft, 1 (1918-1919), 179-204.

Schulze, Willi. Die mehrstimmige Messe im frühprotestantischen Gottesdienst. Diss. Christian-Albrechts-Universität zu Kiel 1939. Wolfenbüttel-Berlin: Georg Kallmeyer, 1940.

Seiffert, Max. "Die Chorbibliothek der St. Michaelisschule in Lüneburg zu Seb. Bach's Zeit." Sammelbände der Internationalen Musikgesellschaft, 9 (1907-1908), 593-621.

_____. Vorwort. Gesammelte Werke. By Friedrich Wilhelm Zachow. Ed. Seiffert. Denkmäler deutscher Tonkunst, I/21-22. Leipzig: Breitkopf & Härtel, 1905.

_____. Vorwort. Gesammelte Werke für Klavier und Orgel. By Johann Krieger, Franz Xaver Anton Murschauer, and Johann Philipp Krieger. Ed. Seiffert. Denkmäler deutscher Tonkunst. Zweite Folge: Denkmäler der Tonkunst in Bayern, Jahrgang XVIII (Vol. 30). Leipzig: Breitkopf & Härtel, 1917.

_____. Vorwort. 21 ausgewählte Kirchenkompositionen. By Johann Philipp Krieger. Ed. Seiffert. Rev. Hans Joachim Moser. Denkmäler deutscher Tonkunst, I/53-54. 1916; rpt. Wiesbaden: Breitkopf & Härtel; Graz: Akademische Druck- und Verlagsanstalt, 1958.

Senn, Walter. "Messe. II: Von 1600 bis zur Gegenwart. d. Die prot. Messenkompos. im 17. und 18. Jh." Die Musik in Geschichte und Gegenwart. Vol. IX. Kassel: Bärenreiter, 1961, col. 205-10.

Serauky, Walter. "Verzeichnis der Musikalien des Organisten Adam Meissner." In Musikgeschichte der Stadt Halle. Musikbeilagen und Abhandlungen zum zweiten Band, erster Halbband. Beiträge zur Musikforschung, 7. Halle-Saale: Buchhandlung des Waisenhauses, 1940, pp. 70-87.

Siedentopf, Henning. "Dokumente zur württembergischen Musikgeschichte des 17. und 18. Jahrhunderts." Zeitschrift für Württembergische Landesgeschichte, 36 (1977), 339-42.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Sittard, Josef. "Samuel Capricornus contra Philipp Friedrich Böddecker." Sammelbände der Internationalen Musikgesellschaft, 3 (1901-1902), 87-128.

Snyder, Kerala Johnson. "Dietrich Buxtehude." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, III, 526-37.

_____. "Dietrich Buxtehude's Studies in Learned Counterpoint." Journal of the American Musicological Society, 33 (1980), 544-64.

_____. "Samuel Friedrich Capricornus." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, III, 759-60.

Steude, Wolfram. Die Musiksammelhandschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden. Quellenkataloge zur Musikgeschichte, 6. Wilhelmshaven: Heinrichhofen's Verlag, 1977.

Stevens, Denis. "Mass III: 1600-1975. 2: 17th century outside Italy." The New Grove Dictionary of Music and Musicians. London: Macmillan, 1980, XI, 792.

Stöbe, Paul. "Andreas Hammerschmiedt." Zeitschrift für evangelische Kirchenmusik, 4 (1926), 99-106.

_____. "Aus der Geschichte des Zittauer Stadtorchesters." Zittauer Geschichtsblätter, no. 40-42 (1911).

_____. "Der Zittauer Organist Andreas Hammerschmidt." Mitteilungen der Gesellschaft für Zittauer Geschichte, 1 (1900), 1-17.

Strunk, Oliver. Source Readings in Music History. New York: W. W. Norton, 1950.

Theile, Johann. Opus musicalis compositionis noviter elaboratum, 4. 5. 6. 8. 10. ac 11. pro pleno choro vocum, cum & absque instrumentis, super textus ecclesiasticos diversos, nimirum Kyrie, Credo, Sanctus, Osanna, Benedictus, Agnus Dei, Magnificat absque psalmos &c. Secundum harmoniam styli antiqui & moderni majestaticam, insimulve regulas fundamentales artis musicae accuratiores favente sacro Sancta Trinitate. Merseburg: Christian Gottschick, 1708 [manuscript correction to 1701].

Thümer, August. "Gymnasium (Albertinum) zu Freiburg." In Übersicht über die geschichtliche Entwickelung der Gymnasien. Veröffentlichungen zur Geschichte des gelehrten Schulwesens im Albertinischen Sachsen, 1. Leipzig: B. G. Teubner, 1900, pp. 114-27.

Tischer, G., and K. Burchard. Musikalienkatalog der Hauptkir-

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

che zu Sorau N./L. Beilage zu den Monatsheften für Musiksikgeschichte. Langensalza: Hermann Beyer & Söhne, 1902.

Tobias, Anton. "Andreas Hammerschmidt aus Brüx, Componist und Organist in Zittau." Mitteilungen des Vereines für die Geschichte der Deutschen in Böhmen, 9 (1870), 238-48.

Ursprung, Otto. Restauration und Palestrina Renaissance in der katholischen Kirchenmusik der letzten zwei Jahrhunderte. Augsburg: Dr. Benno Filser, 1924.

Vogt, Walter. Die Messe in der Schweiz im 17. Jahrhundert. Diss. Universität Basel 1937. Schwarzenburg: H. Gerber, 1940.

Volf, Josef. Češti exulanti ve Freibergce v l. 1620-40. Prague: Fr. Řivnáče, 1912.

Vollhardt, Reinhard. Bibliographie der Musikwerke in der Ratsschulbibloithek zu Zwickau. Beilage zu den Monatsheften für Musikgeschichte. Leipzig: Breitkopf & Härtel, 1896.

_____. Geschichte der Cantoren und Organisten von den Städten im Königreich Sachsen. 1899; rpt. Leipzig: Peters, 1978.

Wagner, Peter. Geschichte der Messe, I. Teil: Bis 1600. Kleine Handbücher der Musikgeschichte nach Gattungen, XI/1. Leipzig: Breitkopf & Härtel, 1913.

Walter, Horst. Musikgeschichte der Stadt Lüneburg: Vom Ende des 16. bis zum Anfang des 18. Jahrhunderts. Tutzing: Hans Schneider, 1967.

Walther, Johann Gottfried. Musicalisches Lexicon oder Musicalische Bibliothec, darinnen nicht allein die Musici, welche so wol in alten als neuern Zeiten, ingleichen bey verschiedenen Nationen, durch Theorie und Praxin sich hervor gethan, und was von jedem bekannt worden, oder in Schrifften hinterlassen, mit allem Fleisse und nach den vornehmsten Umständen angeführet, sondern auch die in greichischer, lateinischer, italiänischer und frantzösischer Sprache gebräuchliche musicalische Kunst- oder sonst dahin gehörige Wörter, nach alphabetischer Ordnung, vorgetragen und erkläret, und zugleich die meisten vorkommende Signaturen erläutert werden. Ed. Richard Schaal. Documenta musicologica, Erste Reihe: Druckschriften Faksimiles, 3. 1732; rpt. Kassel: Bärenreiter, 1953.

Werner, Arno. "Die alte Musikbibliothek und die Instrumentensammlung an St. Wenzel in Naumburg a. d. S." Archiv für Musikwissenschaft, 18 (1926), 390-415.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Werner, Arno. Geschichte der Kantorei-Gesellschaft im Gebiete des ehemaligen Kurfürstentums Sachsen. Publikationen der Internationalen Musikgesellschaft: Beihefte, 9. Leipzig: Breitkopf & Härtel, 1902.

Wessely, Othmar. "Ein unbekanntes Huldigungsgedicht auf Heinrich Schütz." Anzeiger der philosophisch-historische Klasse der Österreichischen Akademie der Wissenschaften, 98 (1961), 132-38.

Wetzel, Johann Caspar. Hymnoeographia, oder Historische Lebensbeschreibung der berühmtesten Lieder-Dichter. 4 vols. Herrnstadt: Samuel Roth-Scholtzen, 1719-1728.

Willier, Stephen A. "The Present Location of Libraries Listed in Robert Eitner's Biographisch-bibliographisches Quellen Lexikon." Fontes artis musicae, 28 (1981), 220-39.

Windh, John Ernfrid. Early Lutheran Masses. D.Mus.A. thesis University of Illinois at Urbana Champaign 1971. Ann Arbor: University Microfilms, 1972.

Winterfeld, Carl von. Der evangelische Kirchengesang und sein Verhältnis zur Kunst des Tonsatzes. 3 vols. Leipzig: Breitkopf & Härtel, 1843-1847.

Wolff, Christoph. Der Stile antico in der Musik Johann Sebastian Bachs: Studien zu Bachs Spätwerk. Beihefte zum Archiv für Musikwissenschaft, 6. Wiesbaden: Franz Steiner, 1968.

Woodward, Henry. "A Study of the Tenbury Manuscripts of Johann Pachelbel." Diss. Harvard University 1952.

Youens, Laura. Music for the Lutheran Mass in Leipzig, Universitätsbibliothek, Ms. Thomaskirche 49/50. Diss. Indiana University 1978. Ann Arbor: University Microfilms, 1978.

Zedler, Johann Heinrich. "Andreas Hammerschmidt." Grosses vollständiges Universal Lexikon aller Wissenschaften und Künste, welche bisshero durch menschlichen Verstand und Witz erfunden und verbessert worden. Vol. XII. Halle and Leipzig: Johann Heinrich Zedler, 1735, col. 394.

Letters

Goldhan, Wolfgang. Letter to the author. 19 May 1981.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Kraner, Johannes Günther. Letter to the author. 16 July 1981.

Nowak, Zbigniew. Letter to the author. 2 December 1981.

Music

N.B. Prints and manuscripts cited in Appendixes A and B are not included in this bibliography.

Adler, Guido, ed. Drei Requiem von Christoph Strauss, Franz Heinrich Biber, Johann Caspar Kerll (17. Jahrhundert). Denkmäler der Tonkunst in Österreich, Jahrgang XXX/1 (Vol. 59). 1923; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1960.

_____. Messen von Heinrich Biber, Heinrich Schmeltzer, Johann Caspar Kerll. Denkmäler der Tonkunst in Österreich, Jahrgang XXV/1 (Vol. 49). 1918; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1960.

Ahle, Johann Rudolf. Ausgewählte Gesangswerke mit und ohne Instrumenten. Ed. Johannes Wolf. Rev. Hans Joachim Moser. Denkmäler deutscher Tonkunst, I/5. 1901; rpt. Wiesbaden: Breitkopf & Härtel; Graz: Akademische Druck- und Verlagsanstalt, 1957.

Bernhard, Christoph. Geistliche Konzerte und andere Werke. Ed. Otto Dreschler. Das Erbe deutscher Musik, 90 (Abteilung Oratorium und Kantate, 7). Kassel: Bärenreiter, 1982.

_____. Eine Kurzmesse und eine Motette. Ed. Otto Dreschler. Das Chorwerk, 107. Wolfenbüttel: Möseler, 1969.

Commer, Franz, ed. Musica sacra: Cantiones XVI, XVII saeculorum praestantissimas quatuor pluribusque vocibus accomodatas. Vol. XXIV. Regensburg: Georg Joseph Manz, 1883.

Draghi, Antonio. Kirchenwerke. Ed. Guido Adler. Denkmäler der Tonkunst in Österreich, Jahrgang XXIII/1 (Vol. 46). 1916; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1960.

Ertel, Sebastian. Missarum sex, septem, octo et decem vocibus ad organum accomodatis. Authore F. Sebastiano Ertelio Ord: D. Benedicti saecerdote professo, ac Monasterij, Gerstensis chori praefecto. Monachii: Nicolai Henrici, 1613.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hammerschmidt, Andreas. Ander Theil Geistlicher Gespräche über die Evangelia, mit 5. 6. 7. und 8. Stimmen, nebenst dem Basso Continuo. Dresden: Christian Bergen [printed Wolffgang Seyffert], 1656.

_____. Ausgewählte Werke. Ed. Hugo Leichtentritt. Rev. Hans Joachim Moser. Denkmäler deutscher Tonkunst, 40. 1910; rpt. Wiesbaden: Breitkopf & Härtel; Graz: Akademische Druck- und Verlagsanstalt, 1958.

_____. Chor Music mit V. und VI. Stimmen auff Madrigal Manier, nebenst dem Basso Continuo. Fünffter Theil Musicalischer Andachten. Leipzig: Samuel Scheibe, 1652/1653.

_____. Dialogi I. Ed. Anton Wilhelm Schmidt. Denkmäler der Tonkunst in Österreich, Jahrgang VIII/1 (Vol. 16). 1909; rpt. Graz: Akademische Druck- und Verlagsanstalt, 1959.

_____. Dialogi oder Gespräche zwischē Gott und einer gläubigen Seelen auss den biblischen Texten zuesammen [sic] gezogen und componirt in 2. 3. und 4. Stimmen nebenst dem Basso Continuo . . . Erster Theil. Dresden: Gimel Bergens Erben, 1645.

_____. Dritter Theil Fest Buss und Dancklieder mit 5. und 10. Stimen. Dresden: Christian Bergen, 1658/1659.

_____. "Erster Fleiss:" Instrumentalwerke zu 5 und 3 Stimmen. Ed. Helmut Mönkmeyer. Das Erbe deutscher Musik, 49 (Abteilung Kammermusik, 7). Kassel: Nagels Verlag, 1957.

_____. Geistlicher Dialogen ander Theil, darinnen Herrn Opitzens Hohes Lied Salomonis in 1. und 2. Vocal Stimmen, 2. Violinen, einem Instrumental- und General-Bass componiret. Dresden: Gimel Bergens Erben, 1645.

_____. Kirchen- und Tafel Music, darinnen 1. 2. 3. Vocal und 4. 5. 6. Instrumenta, enthalten. Zittau: Johann Caspar Dehn, 1662.

_____. Lob- und Danck Lied aus dem 84. Psalm, v. 1. 2. 3. 4. mit 9. Vocal Stimmen, darinnen mit begriffen 3. Posaunen, 5. Violen und 5. Trombeten. Auff die rühmliche Einweihung der wieder erbawten Kirche S. Elisabeth in Bresslau. Zu sonderbarem Ehren, und unterdienstlichem wohlmeynendem Gedächtnüss, auffgesetzet. Freiberg: Georg Beuther, 1652.

_____. Motettae, unius et duarum vocum. Dresden: Christian & Melchior Bergen, 1649.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Hammerschmidt, Andreas. Musicalische Gespräche, über die Evangelia, mit 4. 5. 6. und 7. Stimmen, nebenst dem Basso Continuo. Dresden: Christian Bergen [printed Wolfgang Seyffert; Freiberg: Georg Beuther], 1655.

_____. Musicalischer Andacht erster Theil, das ist: Geistliche Concerten, mit I. II. III. und IV. Stimmen, sampt dem General Bass. Freiberg: Georg Beuther, 1638.

_____. Musicalischer Andachten ander Theil. Das ist Geistliche Madrigalien mit 4. 5. und 6. Stimmen sambt einem General Bass benebenst einer fünffstimmigen Capella so nach Beliebung gebraucht oder aussen gelassen werden kan. Freiberg: Georg Beuther, 1643.

_____. Musicalischer Andachten dritter Theil, das ist: Geistliche Symphonien, mit 1. und 2. vocal Stimmen, zwey Violinen, sampt einem Violen, nebenst einem General Bass für die Orgel, Lauten, Spinet, &c. Freiberg: Georg Beuther, 1642.

_____. VI. stimmige Fest- und Zeit-Andachten für das Chor. Dresden: Christian Bergen, 1671.

_____. Vierdter Theil Musicalischer Andachten, geistlicher Moteten und Concerten. Mit 5, 6, 7, 8, 9, 10, 12 und mehr Stimmen, nebenst einem gedoppelten General-Bass. Freiberg: Georg Beuther, 1646.

_____. Weltliche Oden oder Liebesgesänge (Freiberg 1642 und 1643, Leipzig 1649). Ed. Hans Joachim Moser. Das Erbe deutscher Musik, 43 (Abteilung Oper und Sologesang, 5). Mainz: B. Schott's Söhne, 1962.

Hammerschmidt, Andreas, and Michael Jacobi. Neue musikalische Kathechismus Andachten, bestehende in Lehr- Trost- Vermannung und Warnungs-reichen Liedern über den gantzen heiligen Kathechismus, oder die gottselige Kinderlehre, welchen zugleich zwölf erbauliche Gesänge über die christliche Haustaffel, sind beigefüget. Lüneburg: Sterne, 1656.

Loth, Urban. Musa melica. Concertationes musicas, una, duabus, ac tribus vocibus in omnes totius anni occurrentes festivos des continens. Cum basso continuo & generali organo applicato. Passau: Tobias Nenninger & Conrad Frosch, 1616.

Pallavicino, Carlo. Messa a cinque con violini. D-ddr: Dlb, Ms. Mus. 1813-D-1.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Peter, Christoph. Geistliche Arien, etlicher auf die hohen Jahres Feste und Psalmen Davids, theils bekanten, theils neu-heraus-gegebenen Lieder, mit einer Stim̃e zu singen, und mit fünff Violen oder andern Instrumenten, benebenst dem Basso Continuo Abwechslungs-weise zu spielen. Guben: Christoph Gruber, 1667.

Profe, Ambrosius, ed. Erster Theil Geistlicher Concerten und Harmonien à 1. 2. 3. 4. 5. 6. 7. &c. vocibus, cum & sine violinis, & basso ad organa: ausz den berühmbsten italianischen und andern Autoribus, so theils neben ihren eigenen mit noch mehren, theils auch mit andern Texten beleget, und zu Lobe Gottes, und Fortpflantzung der edelen Music, auff vieler Begehren und Gefallen. Leipzig: Christoph Jacob, 1641.

Rist, Johann. Neue himlische Lieder, Z, sonderbahres Buch, jn sich begreiffend I. Klaag- und Buhslieder. I. Lob- und Danklieder. III. Sonderbahre Lieder. IV. Sterbens und Gerichtslieder. V. Höllen- und Himelslieder, welche so wol auf bekante, und in unseren evangelischen Kirchen gebräuchliche Weisen, alss auf gantz neüe, und von etlichen fürtrefflichen und hochberühmten Meistern der Singekunst wolgesetzte Melodien können gesungen und gespielet werden, mit zweien nützlichen beigefügten Registern. Lüneburg: Sterne, 1651.

Sätzl, Christoph. Cantiones genethliacae ad Christi cunas V. vocibus admodulatae . . . Addita Missa super Diei solemnia a 5. Innsbruck: Michael Wagner, 1644.

_____. Novem missae novae, singulis, binis, ternis, quínisque vocibus, suaviter concinendae. . . . Iuvenes & virginis: senes cum junioribus laudent nomen Domini. psalm 148. Innsbruck: Michael Wagner, 1646.

Scheidt, Samuel. Concertus sacri I-VI. Ed. Hans Grüss. Samuel Scheidts Werke, XIV. Leipzig: VEB Deutscher Verlag für Musik, 1971.

_____. Geistliche Konzerte Teil II. Ed. Christhard Mahrenholz and Adam Adrio. Samuel Scheidts Werke, IX. Hamburg: Ugrino, 1960.

Schütz, Heinrich. Geistliche Chormusik 1648. Ed. Wilhelm Kamlah. Neue Ausgabe sämtlicher Werke, V. Kassel: Bärenreiter, 1955.

_____. Gesammelte Motetten, Concerte, Madrigale und Arien. Pt. 1. Ed. Philipp Spitta. Sämtliche Werke, XII. 1892; rpt. Wiesbaden: Breitkopf & Härtel, 1972.

_____. Zwölf geistliche Gesänge für kleine Kantoreien Opus 13. Ed. Klaus Hofmann. Stuttgarter Schütz Ausgabe, XV. Neuhausen-Stuttgart: Hänssler, 1971.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Selle, Thomas. Missa super "Sey mir gnädig." Ed. Klaus Vetter. Die Motette, 341. Stuttgart-Neuhasen: Hänssler, 1966.

_____. Zwei Kurzmessen zu 8 und 5 Stimmen mit Generalbass. Ed. Joachim Birke. Das Chorwerk, 90. Wolfenbüttel: Möseler, 1963.

Silvestris, Florido de. Has alias cantiones sacras ab excellentissimis musices auctoribus binis, ternis, quaternisque vocibus suavissimis modulis concinnatas, in lucem edendas curauit. Rome: Vitalis Mascardi, 1654.

Stadlmayr, Johann. Missae breves a IV. cum una pro defunctis, et alia. V. voc: concertatae. Innsbruck: Michael Wagner, 1641.

Suevus, Feliciano. Liber secundus missarum concertatarum quinque & sex vocum, adjuncto choro secundo, tam vocali quam instrumentali, pro beneplacito. Innsbruck: Michael Wagner, 1654.

Theile, Johann. Musikalisches Kunstbuch. Ed. Carl Dahlhaus. Denkmäler norddeutscher Musik, 1. Kassel: Bärenreiter, 1965.

Theile, Johann, and Christoph Bernhard. Zwei Kurzmessen. Ed. Rudolf Gerber. Das Chorwerk, 16. Wolfenbüttel: Möseler, 1932.

Zeutschner, Tobias. Decas prima oder Musicalischen Fleisses erster Theil, Gott zu ehren, und denen Liebhabern der lieben Music zugefallen, mit 3. 4. 5. und 7. Stimmen mit und ohne Violinen. Bresslaw: Baumannische Druckerey [printed Gottfried Gründer], 1652.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

ADDENDA

Several sources of masses by seventeenth-century Lutheran composers have come to my attention since this dissertation was typed in its final form. The following citations supplement Appendix A, Part 1:

1615
E 657 [ELSBETH, Thomas]

Festorum paschalis et pentecostes officium quod vocant: hoc est, introitus, missae, sequentiae, sive prosae, quinque vocibus recens adornate. Liegnitz: Nikolaus Sartorius, 1615.

No exemplar examined; the title is transcribed from RISM A/1/2, p. 544, which cites only a single, incomplete exemplar at PL: WRu. The print contains plenary masses for Easter and Pentecost (texts set unknown) (5 vv)

1643
K 554 [KINDERMANN, Johann Erasmus]

Musica Catechetica: Das ist, Musicalischer Catechismus, auff die Sechs Hauptstücke desselben gerichtet. . . Darbey noch zwey Gesänglein, vor und nach dem Essen sampt einem angehengten Morgen und Abend-Gebett: Mit fünff singenden Stimmen, sampt dem Genral-Bass componirt. Nürnberg: Wolfgang Endter, 1643.

No exemplar examined; the title is transcribed from RISM A/1/5, p. 34, which lists a single complete exemplar at GB: Lbl.

[Credo in unum Deum] (C) (5 vv)

The following citations supplement Appendix B, Part 1:

HALLMANN, Paul (1600-1650)

1. Kyrie à 4. In Festo Michaelis. P.H. (K) (4 vv)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Date: ca. 1627-1650

Source: PL: LEtpn, Ms. 11

Lit.: Ernst Pfudel, Die Musikhandschriften der Königl. Ritter-Akademie zu Liegnitz. Beilage zu den Monatsheften für Musikgeschichte. Leipzig: Breitkopf & Härtel, 1886, p. 7.

2. Missa 6 Vocum. Super Jerusalem gaude Handeli. P. H. (K, G) (6 vv)

Date: ca. 1627-1650

Source: PL: LEtpn, Ms. 11

Lit.: Pfudel, p. 7

3. Missa 6 Vocum. In Festo Nativitatis et Circumcisionis Domini P. H. (K, G) (6 vv)

Date: ca. 1627-1650

Source: PL: LEtpn, Ms. 11

Lit.: Pfudel, p. 7

4. P. H.: Missa, à 5. (K, G) (5 vv)

Date: ca. 1627-1650

Source: PL: LEtpn, Ms. 69

Lit.: Pfudel, p. 41

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

THE LATIN LUTHERAN MASS OF THE MID-SEVENTEENTH CENTURY: A STUDY OF ANDREAS HAMMERSCHMIDT'S MISSAE (1663) AND LUTHERAN TRADITIONS OF MASS COMPOSITION

Volume II: TRANSCRIPTIONS

by

John Brooks Howard

A dissertation submitted in partial fulfillment
of the requirements for the degree Doctor of Philosophy
in the Department of Music in
Bryn Mawr College

January 1983

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

CONTENTS

Volume II: TRANSCRIPTIONS

	page
List of Plates	iii
Introduction	iv
Critical Report	viii
MISSA IV	1
MISSA IIX	100
MISSA IX	177
MISSA XII	282

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

LIST OF PLATES

Plate		page
1.	A. Hammerschmidt, Missae. Vox III, title page	xii
2.	A. Hammerschmidt, Missae. Vox III, fol. 2^{r}.	xiii
3.	A. Hammerschmidt, Missae. Vox III, fol. 2^{v}.	xiv
4.	A. Hammerschmidt, Missae. Vox III, fol. 3^{r}.	xv
5.	A. Hammerschmidt, Missae. Vox III, fol. 3^{v}.	xvi
6.	A. Hammerschmidt, Missae. Vox III, sig. B[1]^{r}	xvii
7.	A. Hammerschmidt, Missae. Vox 12, sig.[A1]^{v}	xviii
8.	A. Hammerschmidt, Missae. Vox III, sig. [O2]^{r}	xix

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Introduction

This volume contains transcriptions of four masses from Andreas Hammerschmidt's Missae of 1663. Each has been selected to represent a specific group of masses from that publication that share certain characteristics of style and/or instrumentation. Hence, Mass IV is one of two masses with concerted solo voices and instrumental complementa, Mass VIII has been chosen from among the missae pro choro, Mass IX was selected from the works with two obbligato violins, and Mass XII represents that group of concerted masses which employ wind instruments.

The transcriptions were prepared from the exemplar of Hammerschmidt's mass print at D-brd: Mbs (Mus. pract. 4^0 461), and a comparative reading was made against the exemplar at F: Sim (Rm 239, #1-13). The transcriptions were ultimately read back against the copy at F: Pn (Vm^1 878), obtained in a microfilm copy from D-brd: Kdma (catalogue no. 2/653). Bibliographic information concerning the print and its contents is found in Volume I, Appendix A, entry no. 26; the collation and distribution of parts in the thirteen partbooks are described in Chapter IV, pp. 203-09 (see especially Tables IV-1 and IV-2).

In preparing these transcriptions (and those in Volume I, Appendix C) I have been guided by the editorial principles for seventeenth-century sources for the series Das Erbe deutscher

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Musik. These are described in Georg von Dadelsen's Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben.[1] For the reader's convenience, however, a summmary of the principles operative here is given below.

Instrumentation is indicated at the beginning of each mass as it appears in the printed partbooks, together with a musical incipit. Because the partbooks for "Bassus Continuus" and "Violon" in Hammerschmidt's Missae are virtually identical, separate incipits are not provided for them, nor are they transcribed separately.

Signatures have been made consistent among the parts in the transcriptions, without comment in the text or in the critical report. The proportional signs C, ¢, and $\frac{3}{2}$ have been retained; the tripla (3, $\frac{3}{1}$, $C\frac{3}{1}$, and $¢\frac{3}{1}$) have been transcribed in $\frac{3}{2}$, with a consequent reduction in note values by one-half. Original key signatures have been retained, with a single exception, noted in the critical report below.

Accidentals have been treated in conformance with modern practice. The natural sign is not used in Hammerschmidt's Missae or in any of the sources for the musical examples of Appendix C; in the transcriptions it has been used to replace sharps or flats where appropriate. All three symbols are added editorially as cautionary signs without comment

[1](Kassel: Bärenreiter, 1967), pp. 27-49.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

in the musical text or in the critical report. Emendations are made to the musical text when an obvious error has occurred in the print. When corrections have been entered by hand in the exemplars examined, and when they have been altered to agree with continuo figures or with repeated or analogous passages, a note has been made to this effect in the critical report. Accidentals added otherwise by the editor appear above the note in question, and are valid only for that note.

Continuo figures are retained or altered according to the same principles that govern the use of accidentals. The natural sign replaces the sharp or flat wherever appropriate; when either of the two latter symbols is used to indicate voice-leading, e.g., 4 # or 4 b, it is replaced, when appropriate, by the figure 3. The figure 6♯ is used to indicate a raised sixth above the bass when this represents a departure from the key signature, and has been retained. The figure 6♭, indicating a flatted sixth above the bass, has been replaced by b6, ♮6, or 6 as the situation dictates. All figures have been aligned to agree with the voice-leading without comment, unless the sequence in which they occur is faulty. The figures of the continuo remain otherwise fundamentally unaltered.

Barlines generally occur in the printed sources only to mark major formal divisions (an exception is Capricornus' Mass IV of the Opus aureum missarum in Appendix C, Example 8, where they occur--with some inconsistency--at intervals of

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

a breve). They have been added editorially in the transcriptions in conformance with modern practice. Clefs have been similarly standardized. Final notes of movements or major sections of pieces have been altered to agree with the composers' usual practices. In Hammerschmidt's Missae, this note is usually the double longa.

The texts of the mass have been emended orthographically to agree with those of the Editio Vaticana; the complete texts of the Kyrie and Gloria are given below. The original syllabification has been retained. Repetitions of text indicated by idem symbols have been written out. When texts have been added editorially, they have been underscored.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

1 Gloria in excelsis Deo.
2 Et in terra pax hominibus bonae voluntatis.
3 Laudamus te.
4 Benedicimus te.
5 Adoramus te.
6 Glorificamus te.
7 Gratias agimus tibi
propter magnam gloriam tuam.
8 Domine Deus, Rex caelestis,
Deus Pater omnipotens.
9 Domine Fili unigenite,
Jesu Christe.
10 Domine Deus, Agnus Dei, Filius Patris.
11 Qui tollis peccata mundi,
miserere nobis
12 Qui tollis peccata mundi,
suscipe deprecationem nostram.
13 Qui sedes ad dexteram Patris,
miserere nobis.
14 Quoniam tu solus Sanctus.
15 Tu solus Dominus.
16 Tu solus Altissimus,
Jesu Christe.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

17 Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Critical Report

Emendations are cited in the following manner: The first column presents measure number, following the comma the symbol in question; in the second column the part affected is cited, using the abbreviations listed below; the third column details the emendation.

C	Cantus
A	Altus
T	Tenor
B	Bassus
Cm	Complementa
Vn	Violin
Ct	Cornett
Tr	Trumpet
Tbn	Trombone
Bc	Basso continuo

Mass IV.

Missa IV. à Vocib. 6. & 2. Instrum. pro Organo.

Emendations: N.B.: original key signature consists of one flat; an E-flat has been added editorially

Symphonia:

3,2	A1	semiminim in print
4,2	Bc	figures 34 in print
16	C2	b'-flat in print; ms. correction to c" in exemplar F: Pn

Kyrie:

12,4	Cm1	e"-sharp (i.e., e"-natural) in print
17,6	A2	flat wanting in print
25,4	Cm1	e"-sharp (i.e., e"-natural) in print

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

62,2	Cm1	semiminim rest in print
65,1	Cm2	flat wanting in print
72,2	Bc	figure # in print
76,1-2	Cm1	flat wanting in print
86,1	Bc	E in print; ms. correction to D in exemplar F: Pn
107,2	Bc	sharp figure in print
125,5-6	C2	a' semifusa, b'-flat semifusa in print; ms. correction to b'-flat semifusa, c" semifusa in exemplar F: Pn
128,6	B	flat wanting in print
130,1	Bc	d in print; ms. correction to c in exemplar F: Pn
135	Bc	d in print

Gloria:

36,1	C2	semiminim rest in print
77,1-2	Bc	b'-flat minim, b'-flat minim in print; ms. correction to g minim, g minim in exemplar F: Pn
98,3	Cm2	flat wanting in print
141,2	C2	sharp wanting in print
187,1	Cm1	flat wanting in print
190,2 & 4	A2	flats wanting in print
209,3	C1	b"-flat in print; ms. accidental added in exemplar F: Pn

Mass VIII.

Missa IIX. à Vocib. 7. & 2. Instrum. pro Choro.

Emendations:

Kyrie:

24,1	Vn2	sharp wanting in print
48,2	T1	semiminim in print
58,4	T1	fusa in print
74,1	B	F in print

Gloria:

24,1	B	G in print
110,1	Bc	note wanting in print
114,1	Bc	note head wanting in print
207,2	Cm1	e" in print

Mass IX.

Missa IX. à Vocib. 5. & 2. Instrum. pro Organo.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Emendations:

Kyrie:

56,4	Vn1	semiminim in print
65,3	Vn2	a" in print; ms. correction to b" in exemplars D-brd: Mbs and F: Pn
71,4-6	Bc	d, e, f in print; ms. correction to e, f, g in exemplars D-brd: Mbs and F: Pn
79,3	Vn1	fusa in print
89,4	A	semiminim in print
90,3	Vn1	sharp wanting in print

Gloria:

24,1	Vn2	sharp wanting in print
75	Bc	barline at close of measure in print
200,1	Bc	figure b (i.e., flat) in print

Mass XII.

Missa XII. à Vocib. 5. & 4. Instrum. Pro Organo.

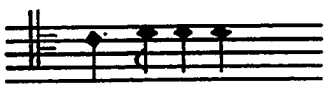
Emendations:

Kyrie:

21,2	T	note wanting in print; ms. addition in exemplar D-brd: Mbs

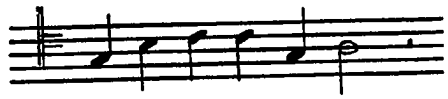
Gloria:

20,3	B	a in print; ms. correction to B in exemplars D-brd: Mbs and F: Pn
54	T	this measure appears as follows in the print:



98,1	Vn1	minim rest in print
98,2	Cl	sharp wanting in print
98,4	A	sharp wanting in print
103,4	Tbn2	tie wanting in print
126,1-2	C2	text "Jesu" in print
163,1	Bc	figure 6 in print
165,2	A	sharp wanting in print

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

188,2	Bc	barline at close of measure in print
227,2		barline at close of measure in all parts in print
240-52	Tbn2	these measures wanting in print; mm. 240-41 added editorially in analogy with Bc; mm. 242-52 added editorially in analogy with the passage for Tbn 2 at mm. 229-39; in exemplar D-brd: Mbs these measures are added for mm. 240-42 as follows: N.B.  otherwise, the ms. emendation agrees with the solution offered here
252,2	Bc	e in print; ms. correction to g in exemplars D-Mbs and F: Pn

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Plate 1. A. Hammerschmidt, Missae. Vox III, title page. (reproduced with the permission of the Universitetsbibliotek, Uppsala)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Dem Edlen/ Hoch-Ehrenvesten/ Groß-Achtbarn/ Wohlgelarten und Hochweisen

Herrn Siegmund Hornen/

J U. C. Wohlverdienten Bürgermeister und Ober-Cämmerern der Freyen Löblichen Berg-Stadt Freyberg.

Edler/ Hoch-Ehrenvester/ Groß-Achtbarer/ Wohlgelahrter und Hochweiser ꝛc. Besonders Hochgeehrtester Herr und vornehmer Gönner. Die Vornehmbsten Geschichtbücher erweisen zur Gnüge/ daß die Edle Music bey verständigen Völckern/ und deren berühmbten Policeyen/ jedesmahl in hohen Werthe gehalten worden. Einige Exempel anzuführen/ So ist bekandt/ wie von den Hebräern diese Kunst so hoch geliebet und bey ihren Gottesdienste in sonderer Acht gehalten worden. Die Weisen Griechen haben bey jhrer wohlgefasten Policey/ vor allen andern Freyen Künsten/ jhren Kindern nicht ohne sondere Ursach/ vorauß/ daß Sie zu erlernung anderer Wißenschafften möchten angetrieben und auffgefrischet werden/ die Music beybringen lassen/ So ist auch nicht unbekandt/ wie Aristoteles die Jugend/ Musicam zu erlernen/ fleißig angemahnet. Die Römer haben die Music so werth und hoch gehalten/ daß Sie nicht allein bey ihren Opffern/ sondern auch bey denen Schau-Spielen/ und andern ihren vornehmen Zusammenkunfften und Gastierungen/ derselben sich zur Ergötzligkeit gebrauchet/ haben auch die jenigen Personen/ welche hierinnen das beste gethan/ geliebet und in hohen Werth gehalten.

Plate 2. A. Hammerschmidt, Missae. Vox III, fol. 2r. (reproduced with the permission of the Universitetsbibliotek, Uppsala)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

So bald offt belobte Muſic (wiewohl etwas zu ſpät und langſam) auff unſern Teutſchen Boden kommen/ hat ſie eben auch ihre hohe Patronen angetroffen / was auch Selbige bey Fortpflantzung der ſeligmachenden reinen Lehre/an hoher Potentaten Höfen und wohlbeſtalten Republicqven noch heutiges Tages nutzet und fruchtet/ iſt ohne vergebenes vieles Wortmachen überflüßig bekandt. Und hat man nicht wenig Urſache zu wüntzſchen/es wolle der Grundgütige GOTT zu ſeiner ſelbſt eigenen Ehren und ſeiner Kirchen zu Troſt und Erbauung/ allgnädig dieſer vortreflichen hochnutzbaren Kunſt fernerweit vornehme Patronen und gute Gönner erwecken und erhalten.

Dieweil nun aber/unter dergleichen Edlen Muſic-Liebhabenden / und Selbiger/auch anderer vornehmerer Künſten (wie zu guter Gnüge faſt männiglichen bekandt iſt/) mein Hochgeehrteſter Herr/vornehmlich anzuziehen iſt So bin ich gleichſam/aus hertzlicher Begierde genöthiget und getrieben worden / dieſes/ wie wohl ſchlechtes/ jedoch (ſonder Ruhm) mit unverdroßenen Fleiß und Bedacht auffgeſetztes Muſicaliſches Werck/unter Seinen Hochwerthen Nahmen herauß zu geben/und Jhme Selbes/ zu einigerley Erweiſung ſeiner Hochrühmlichen gegen meine vorhin herauß gegebene Muſic-tragenden unverdienten Affection/ einig zu dediciren und zu zueignen/ Bitte ſolches anders nicht/ alß allein dahin anzumercken/ daß ich nicht allein durch dieſes wenige und geringe/ Sondern (ſo es in meinen Kräfften beſtünde) in einen weit mehrern/ würcklich erweiſen wolte/ daß Ich wäre/ ſey/und ſtets zuverbleiben gedencke

Datum Zittau/den
1. Maj. 1663.

Meines HochgeEhrteſten
Herrn
Dienſtwill.
Andreas Hammerſchmiedt.

Plate 3. A. Hammerschmidt, Missae. Vox III, fol. 2^{v}.
(reproduced with the permission of the Universitetsbibliotek, Uppsala)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Uber
Herrn Andreas Hammerſchmiedts
Seines hoch betrauten Freundes/
Neu außgefertigte und wohl-ſtimmende
Meßen.

WER ſeiner rechten Kunſt ſich ſo pflegt zu gebrauchen/
Wie Du/Herr Hammerſchmiedt; der läßt ſich leicht anhauchen
Das Crocodill der Welt/denn keine Raute fleckt/
Ob gleich ein Otter-Gifft ſie unverhofft bedäckt.
Wer Dich/vertrauter Freund/ein wenig nur kan hören/
Vernimmt ſtracks/wie Du ſingſt: Nur unſern GOTT zu Ehren/
Der Chriſtenheit zu Troſt/drumb iſts kein Wunder nicht/
Daß Dir die ſchnöde Welt offt einen Splitter bricht
auß ihrem Balcken-Bau. Ein Lied/das GOTT gefället
und nicht die üppigkeit der Aſtaroth erhället/
gefällt der Welt-Luſt nicht/drumb ſetzt ſie bald daran
und wetzet/voller Sucht/da ihren Geiffer-Zahn:
Du biſt kein ſolcher nicht/der etwan/wann er ſinget/
ſtets hört ob Pluto auch mit reichen Golde klinget
und Ihm ſo ſtimmet zu/das iſt ſein beſter Chor/
der Ihm erſt recht erfüllt das Hertze/Hand und Ohr.
Nein/alſo biſt Du nicht: Du haſt ein ſolchs Gewiſſen/
dem alle Neider auch feldflüchtig weichen müſſen/
denn wer was rechtes kann/und GOTT damit verehrt/
wird durch den Neide-mund ſo balde nicht verſehrt.
Was achte David doch der Michal höniſches Lachen/
da Er ſich in dem HERRN begunte froh zu machen?
Ja/ſagte noch darbei/das ſei ſein gantzes Ziel/
wie täglich ſchallete ſein geiſtlich Harffen-ſpiel.
Wil etwan auch die Welt/Freund/deine Michal werden/
So dencke nur/daß Sie Gedancken führt von Erden;
Du aber haſt ein Hertz/das GOTTES Stärckung treibt
und ſich der Ewigkeit ſchon längſt hat einverleibt.

Plate 4. A. Hammerschmidt, Missae. Vox III, fol. 3r.
(reproduced with the permission of the Universitetsbibliotek, Uppsala)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Fort/ laß/ Herr Hammerſchmiedt/ die Orgelwercke hallen/
und durch die Wolcken-Klufft mehr deiner Lieder ſchallen!
Dein Singen das erfreut die angſt-gefüllte Bruſt/
und ſtimmt/ was Himmliſch iſt/ wie Davids Harphen-Luſt.
Drumb höre nur nicht an/ was böſe Zungen ſprechen/
denn Deine Singe-Kunſt kann allen Neid durchbrechen/
dieweil ſie göttlich iſt. Drumb laß es nur geſchehn/
denn Dagon kann nicht bei der Bundes-Lade ſtehn.

Satzte ſolches zu Ehren Dein und Deiner
Muſic Liebhaber

M. Georg Schirmer.

Günſtiger Muſic Liebhaber.

IN dieſen meinen vollſtimmigen Miſſen, hätten Complementa heraus gezogen werden können/ weiln aber über verhoffen ohne diß dieſes Werck zu groß worden/ Alß wird einem fleißigen Directori in ſeine diſcretion geſtellet/ ſich hierinne zubemühen/ damit dieſe meine Arbeit vollend ihren vollkommenen effect erlangen möge.

Hierbey hab ich mit erinnern wollen/ wie daß in meiner neulichſt außgegangenen Kirchen- und Taffel Muſic, etzliche Exemplaria wieder meinen Verlag/ drüber gedruckt/ uncorrigirt und falſch hauſiren herumb getragen worden/ Alß wird der geneigte Muſic-Freund mir ſolches nicht zumeßen/ und dieſes Werck/ welches ich wohl überſehen/ und mit der Feder verbeßern laſſen/ bey denen Herren Buchführern in Leipzig/ Breßlau/ und in andern fürnehmen Städten/ nach ſeinem Belieben anzutreffen wißen. Lebe wohl/ und erwarte von mir GOtt zu Ehren/ vollſtimmige Harmonien in unterſchiedlichen Vocal- und Inſtrumental-Stimmen/ nebenſt 5. Complementen, wie auch ein Werck dergleichen Magnificat.

Dein Dienſtwilliger

A. H.

Plate 5. A. Hammerschmidt, Missae. Vox III, fol. 3^{v}.
(reproduced with the permission of the Universitetsbibliotek, Uppsala)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISSA. INDEX.

I. à Vocib. 5. & 2. Instrum. pro Choro.
II. à Vocib. 6. & 2. Instrum. pro Organo.
III. à Vocib. 6. & 2. Instrum. pro Choro.
IV. à Vocib. 6. & 2. Instrum. pro Organo.
V. à Vocib. 6. & 2. Instrum. pro Choro.
VI. à Vocib. 5. & 2. Instrum. pro Organo.
VII. à Vocib. 5. & 2. Instrum. pro Organo.
IIX. à Vocib. 7. & 2. Instrum pro Choro.
IX. à Vocib. 5. & 2. Instrum. pro Organo.
X. à Vocib. 6. & 2. Instrum.
XI. à Vocib. 6. & 2. Instrum.
XII. à Vocib. 5. & 4. Instrum.
XIII. à Vocib 5. & 5. Instrum.
XIV. à Vocib. 6. & 5. Instrum.
XV. à Vocib. 5. Cum tubis ac tympanis aliisq; Instrum. 7.
SANCTUS ad Præfationem à Voc. 6. Cum tubis ac tympanis aliisq; Instr 4.
XVI. à Vocib 9. & 6. Instrumentis.

Pro Organo:

FINIS.

Plate 6. A. Hammerschmidt, Missae. Vox III, sig. B 1 r. (reproduced with the permission of the Universitetsbibliotek, Uppsala)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

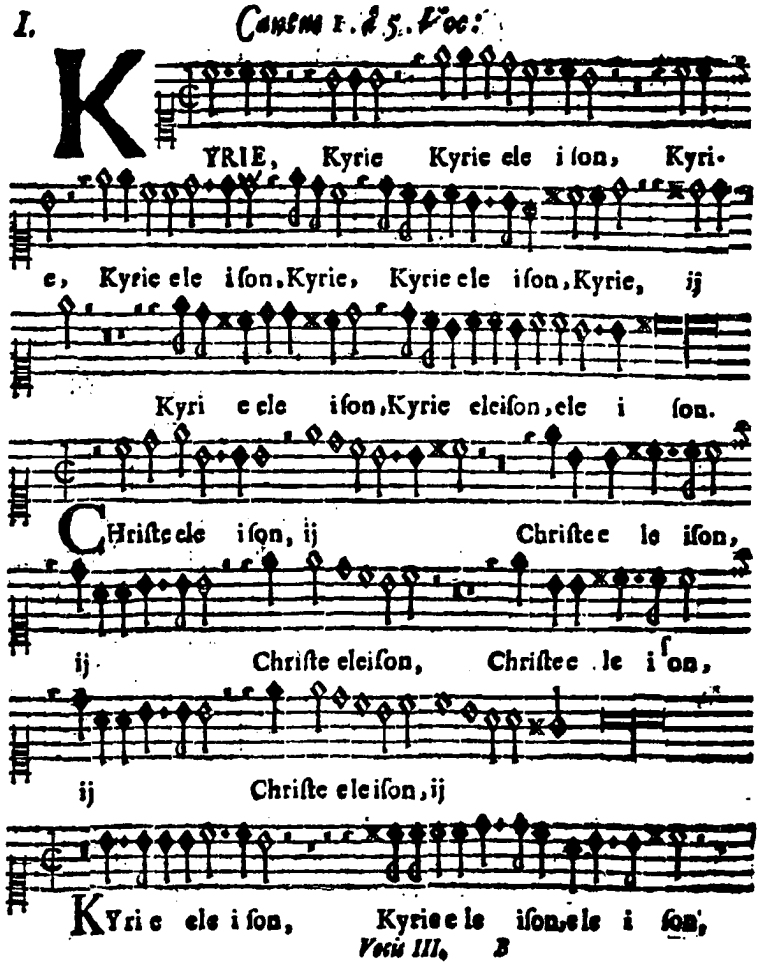


Plate 7. A. Hammerschmidt, Missae. Vox 12, sig. A1 ^{v}.
(reproduced with the permission of the Universitetsbibliotek, Uppsala)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Plate 8. A. Hammerschmidt, Missae. Vox III, sig. O2 r. (reproduced with the permission of the Universitetsbibliotek, Uppsala)

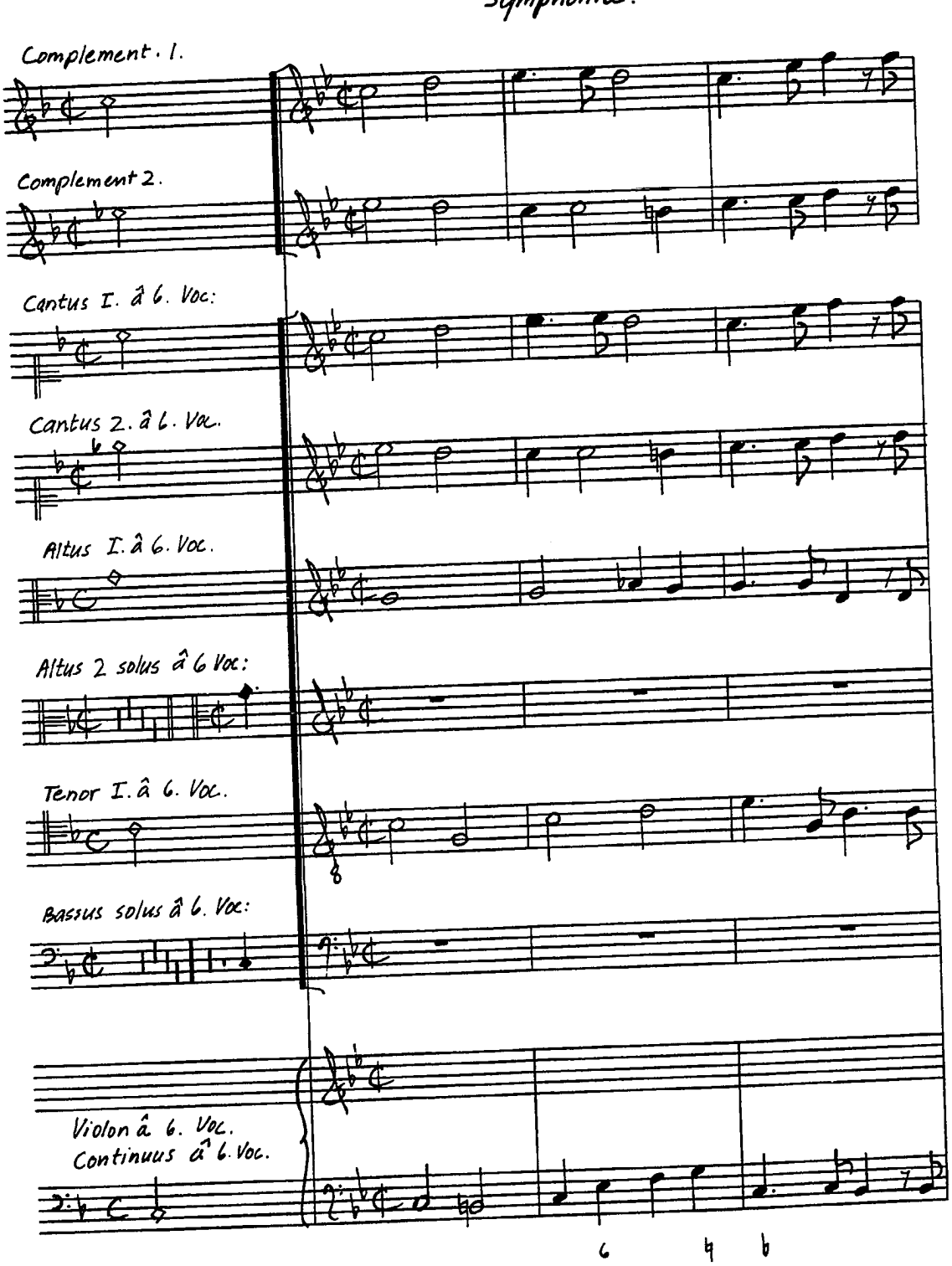
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISSA IV

à Vocib. 6. & 2. Instrum.
pro Organo

Cantus 1,2
Altus 1
Altus 2 solus
Tenor
Bassus solus
Complementa 1, 2
Bassus Continuus

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

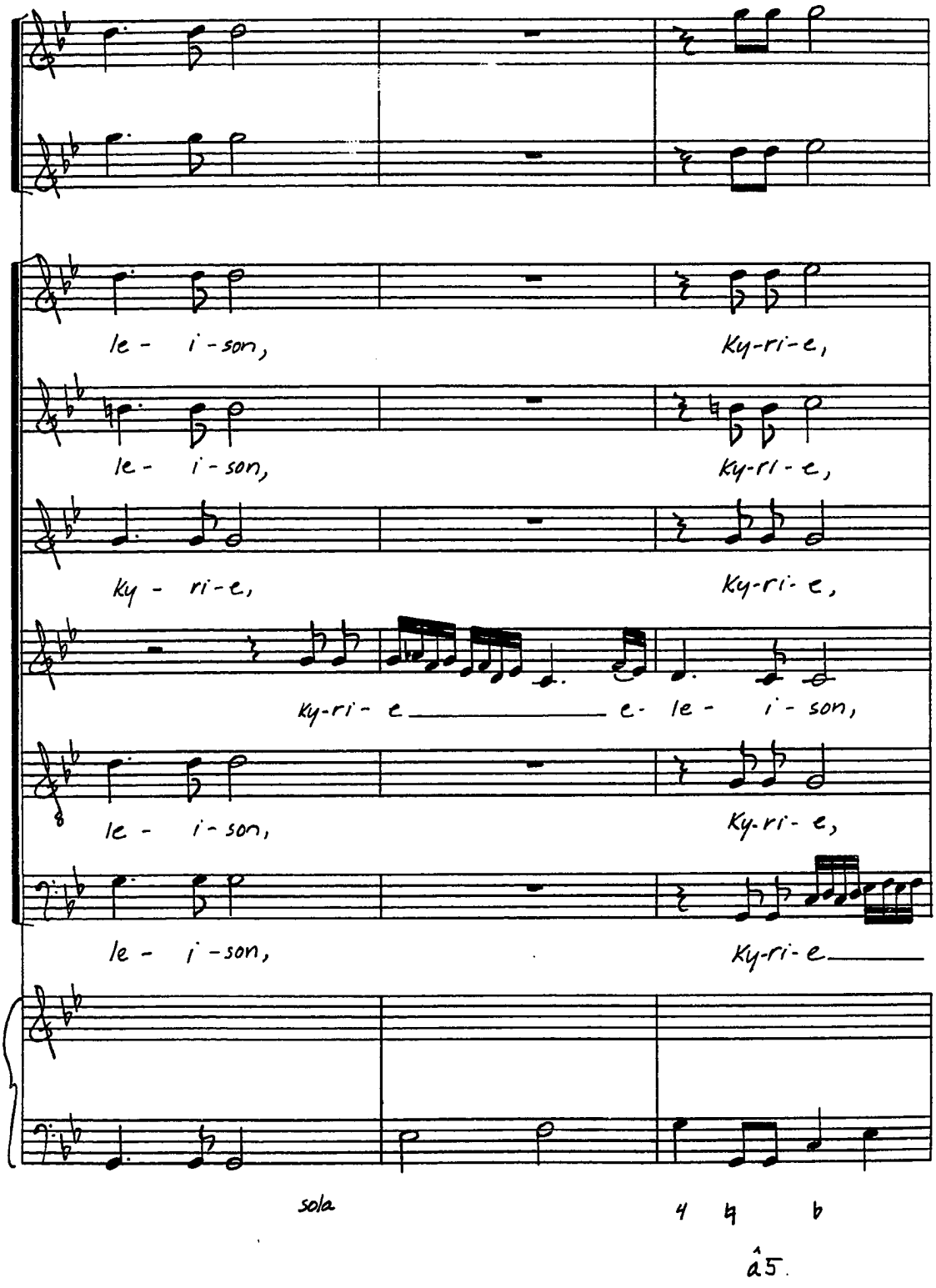
20

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

35

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

65

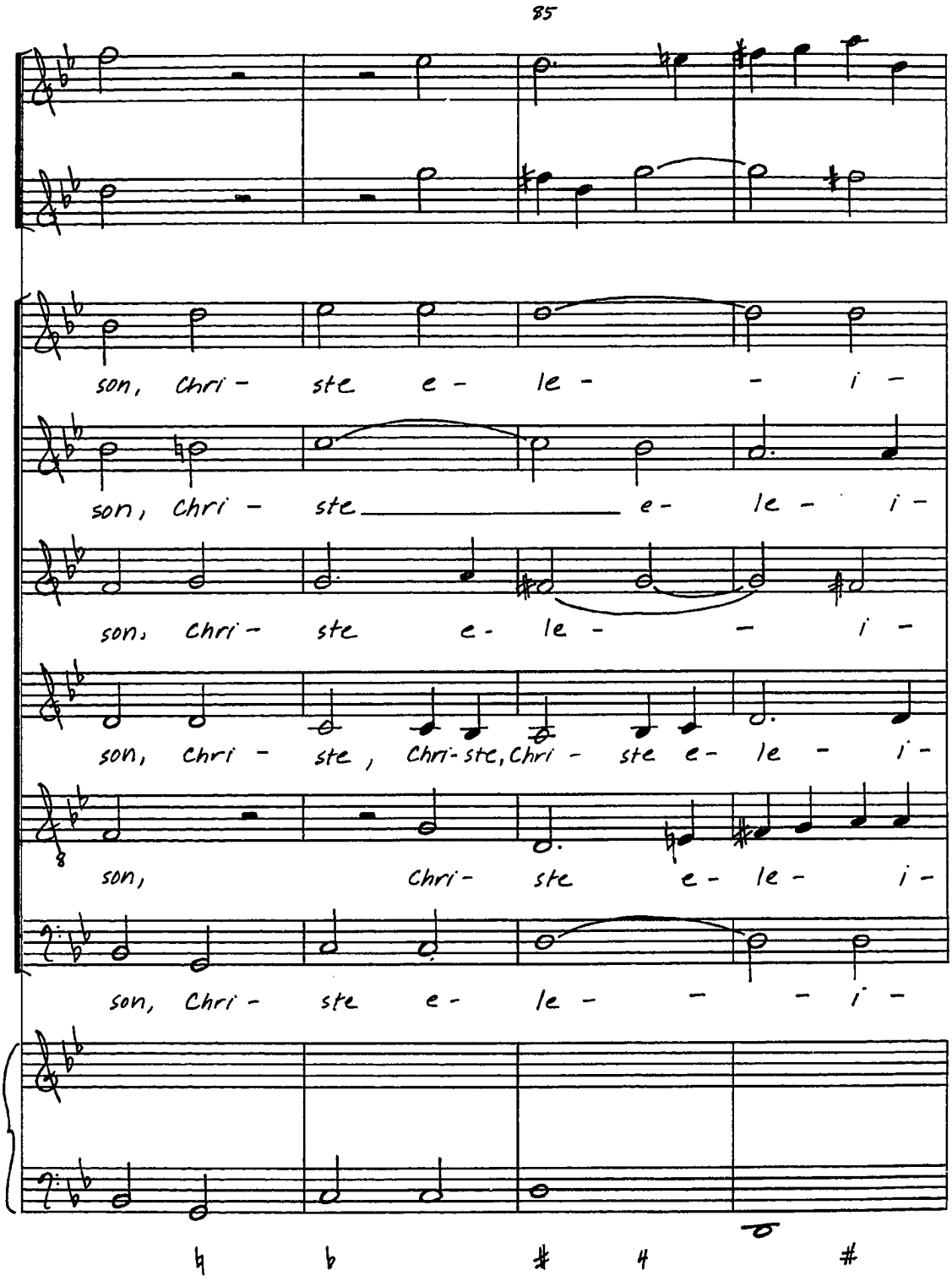
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

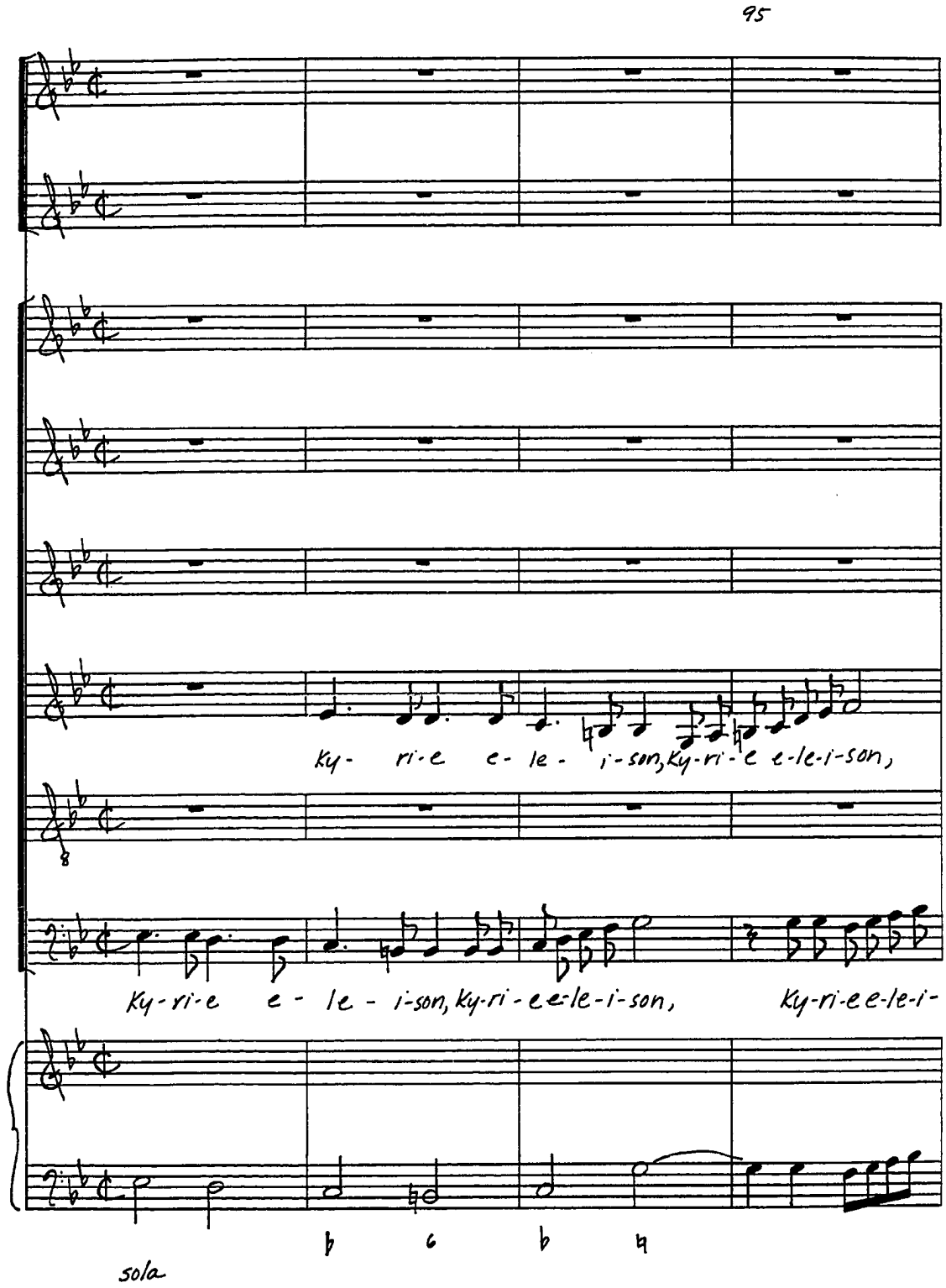
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

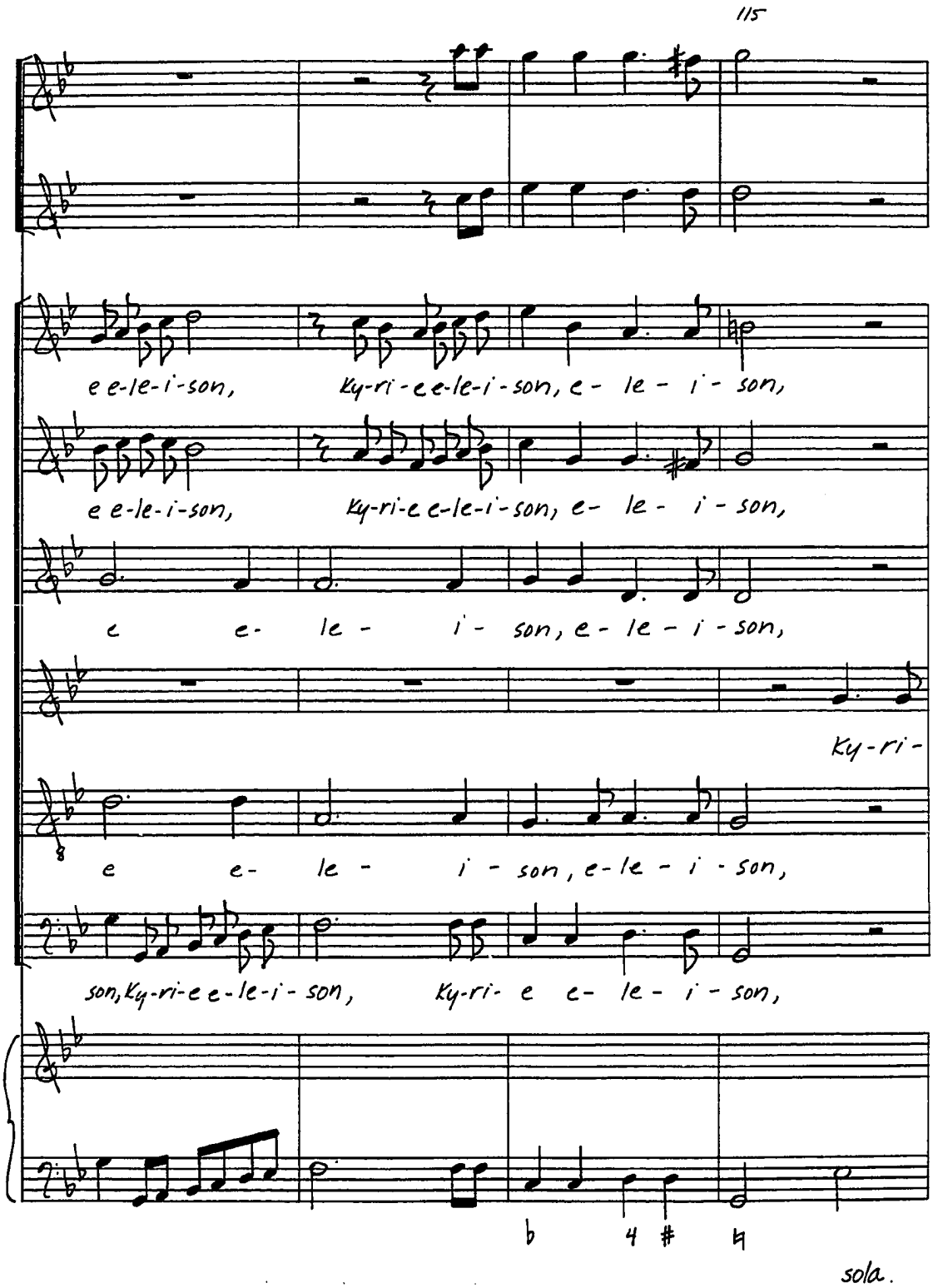
a 5.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

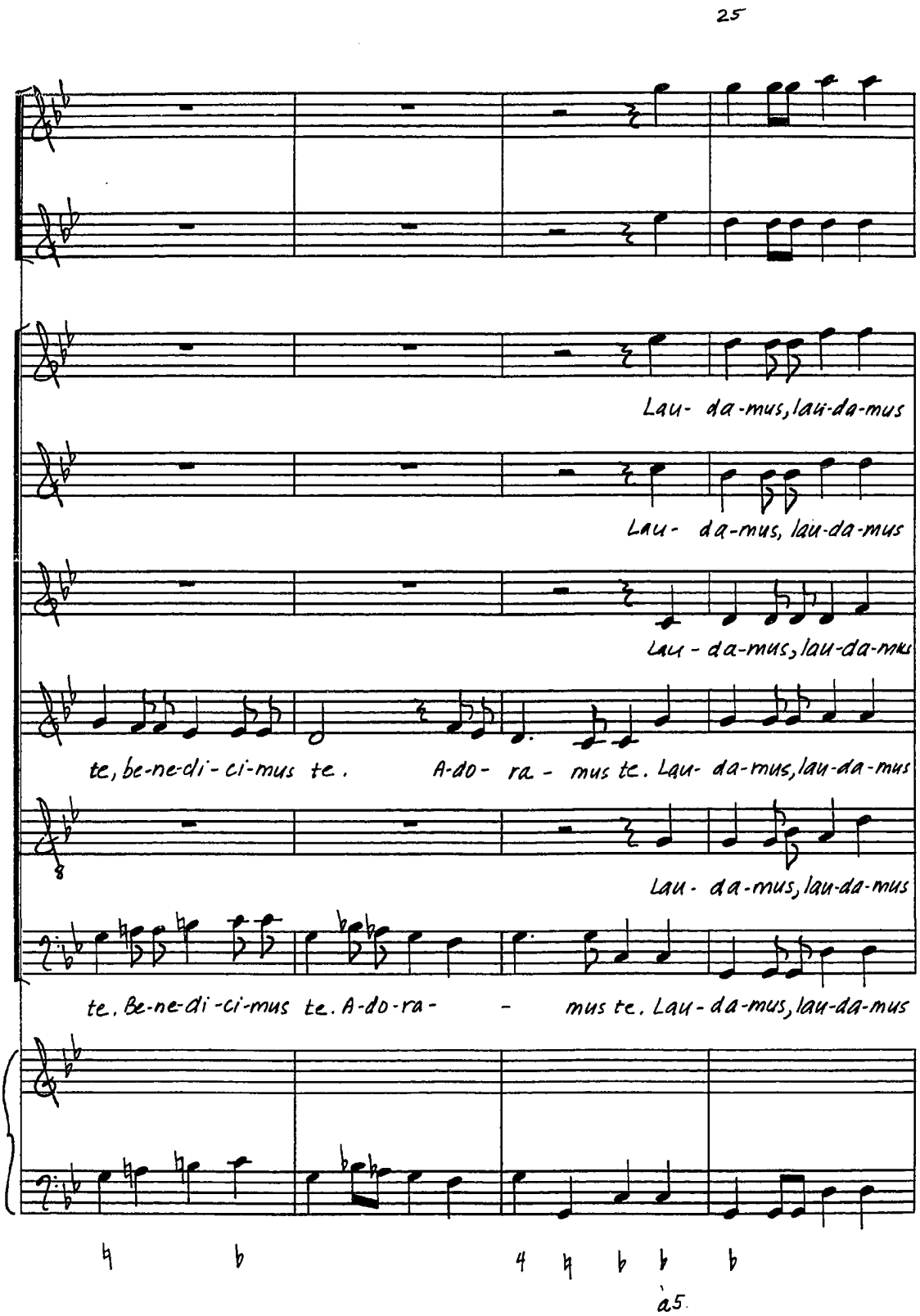
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

20

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

30

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

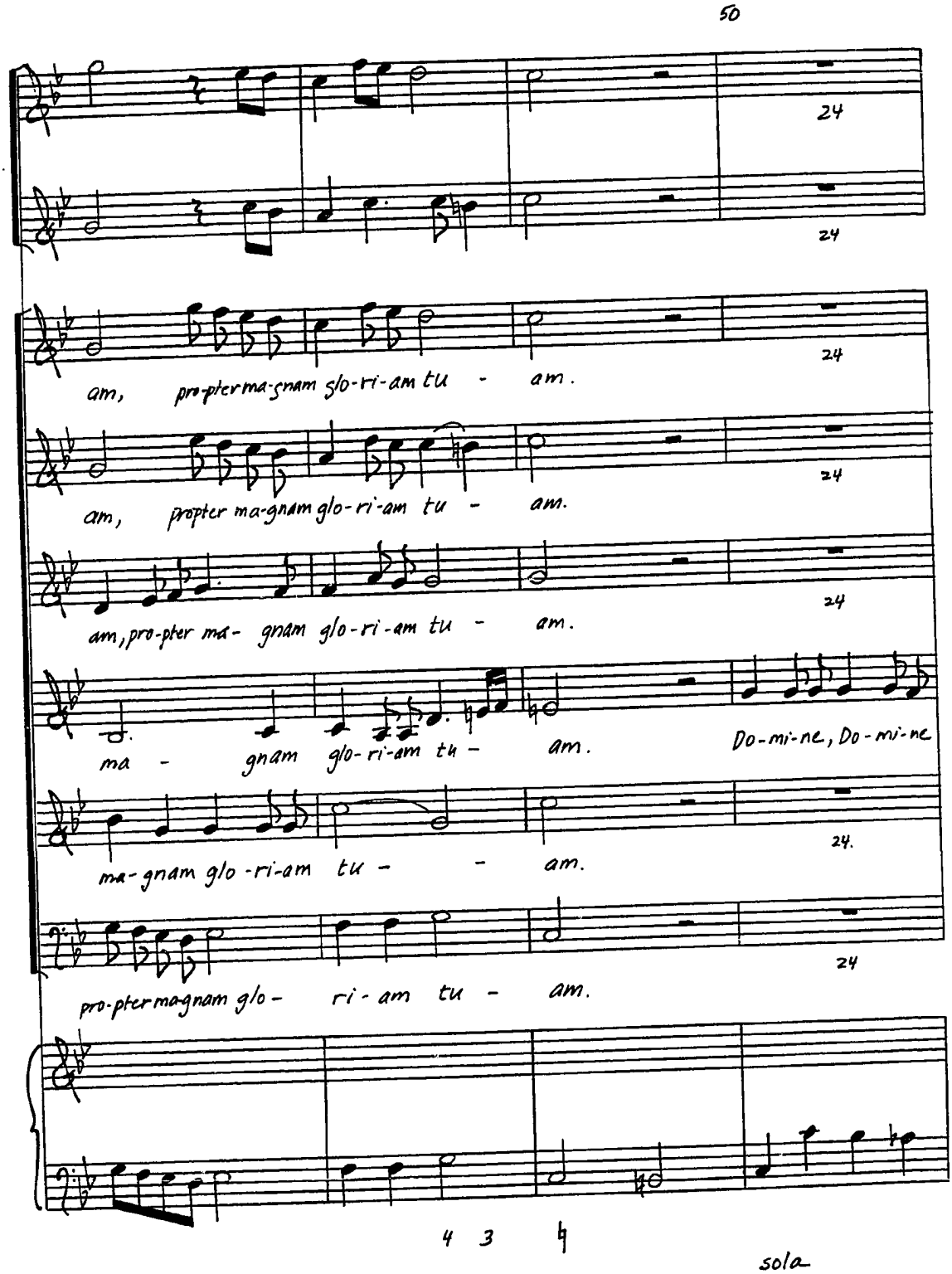
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

45

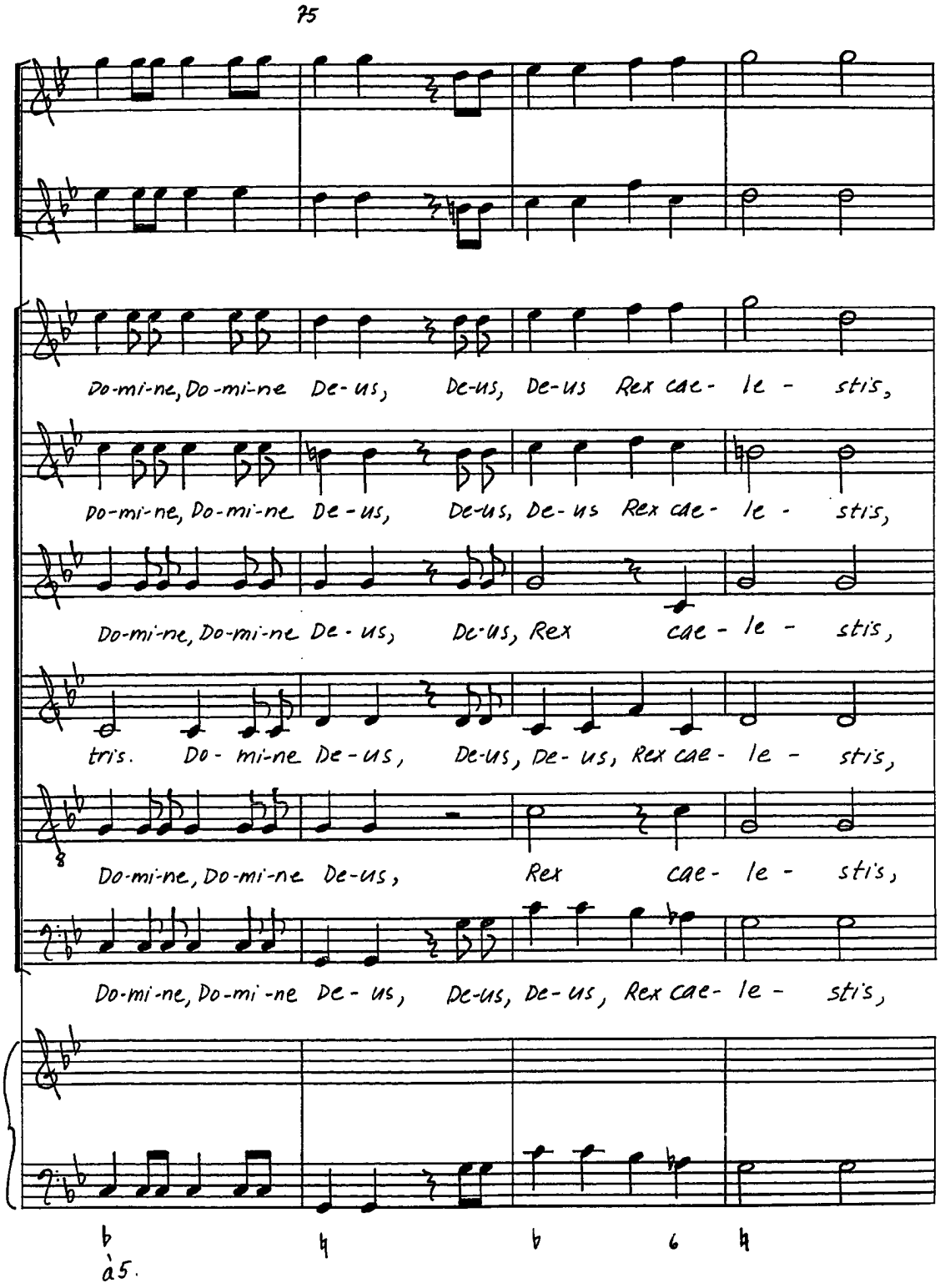
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



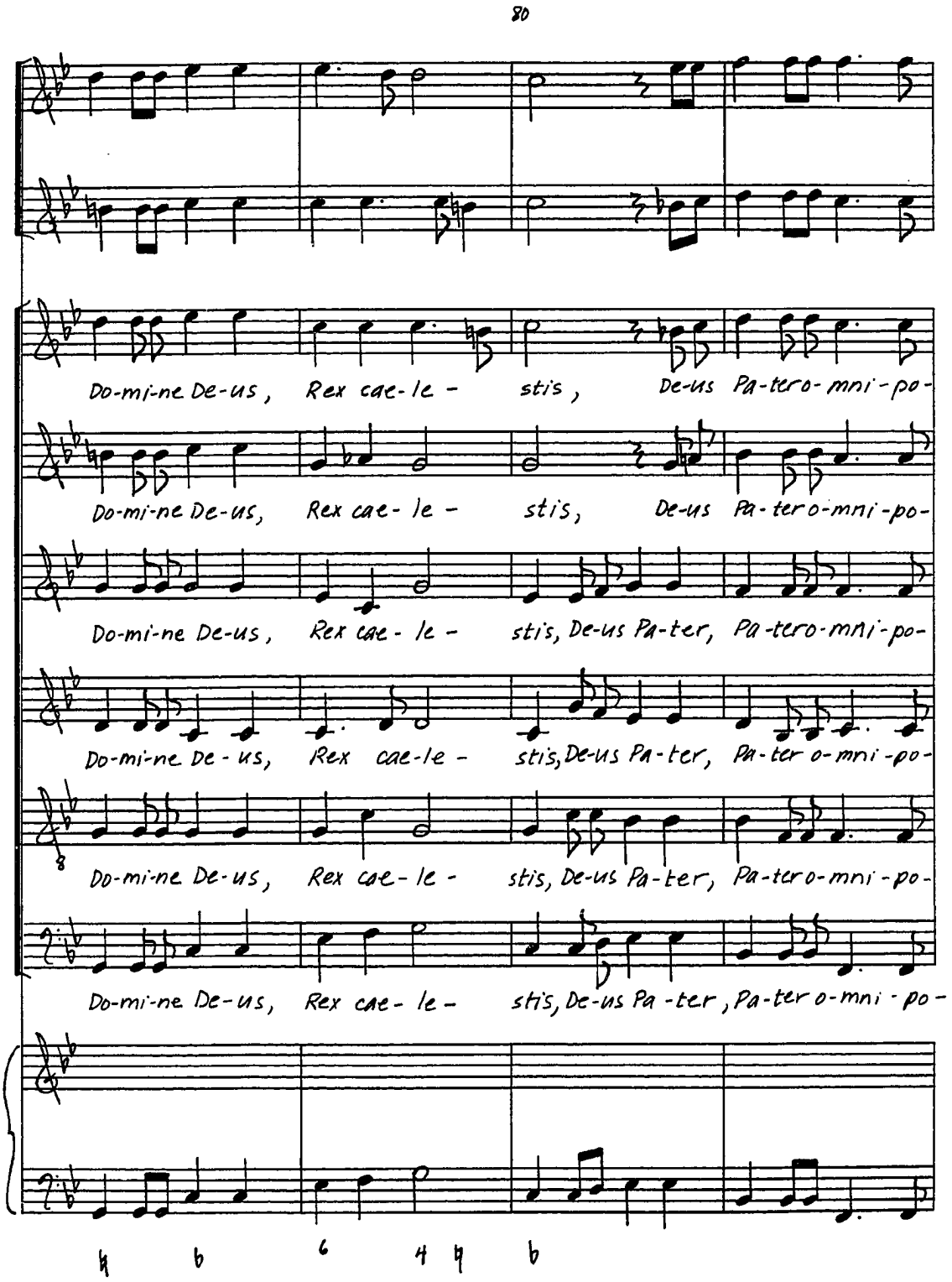
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

135

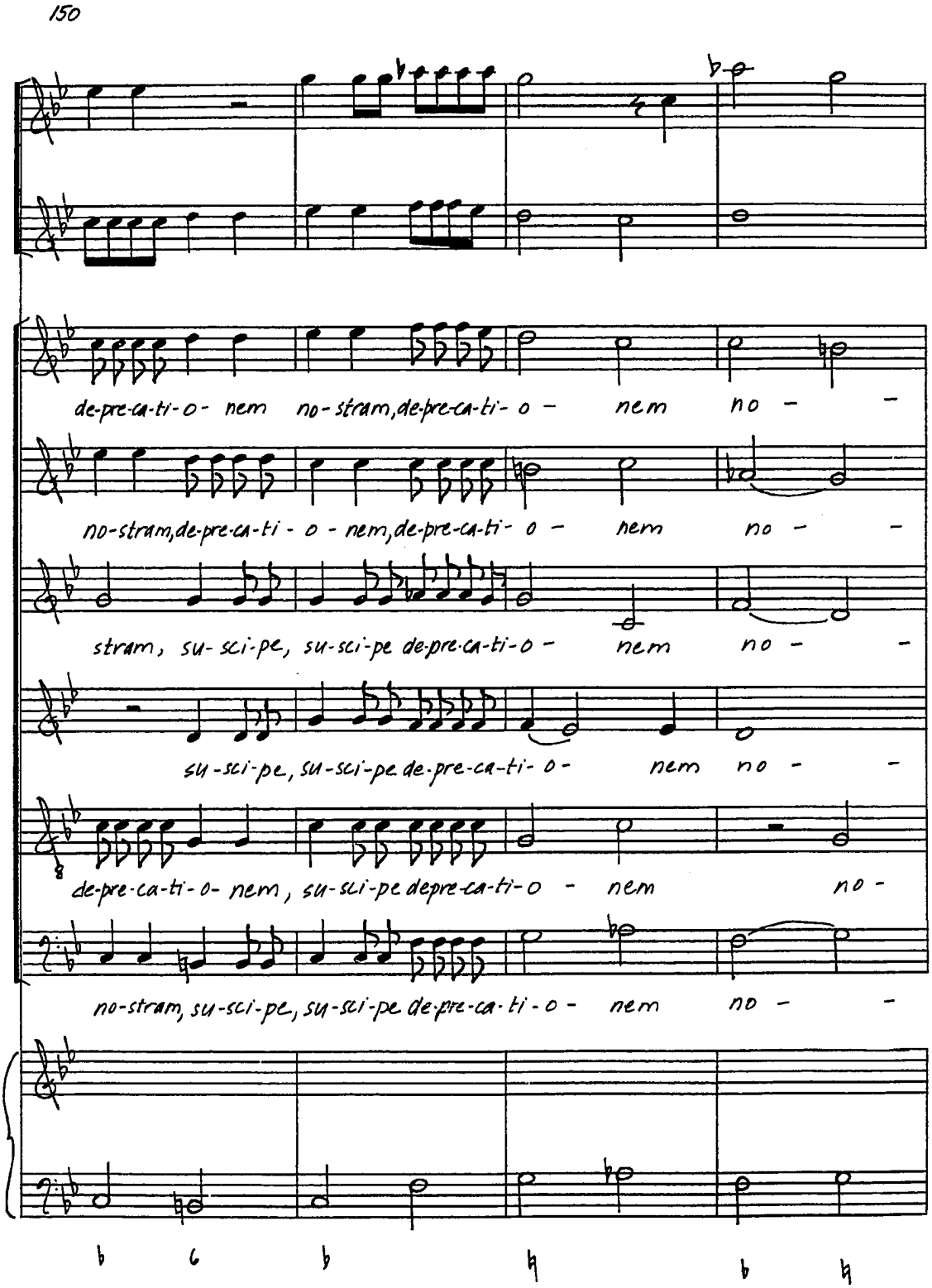
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

145

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

153

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

165

â 5.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

170

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

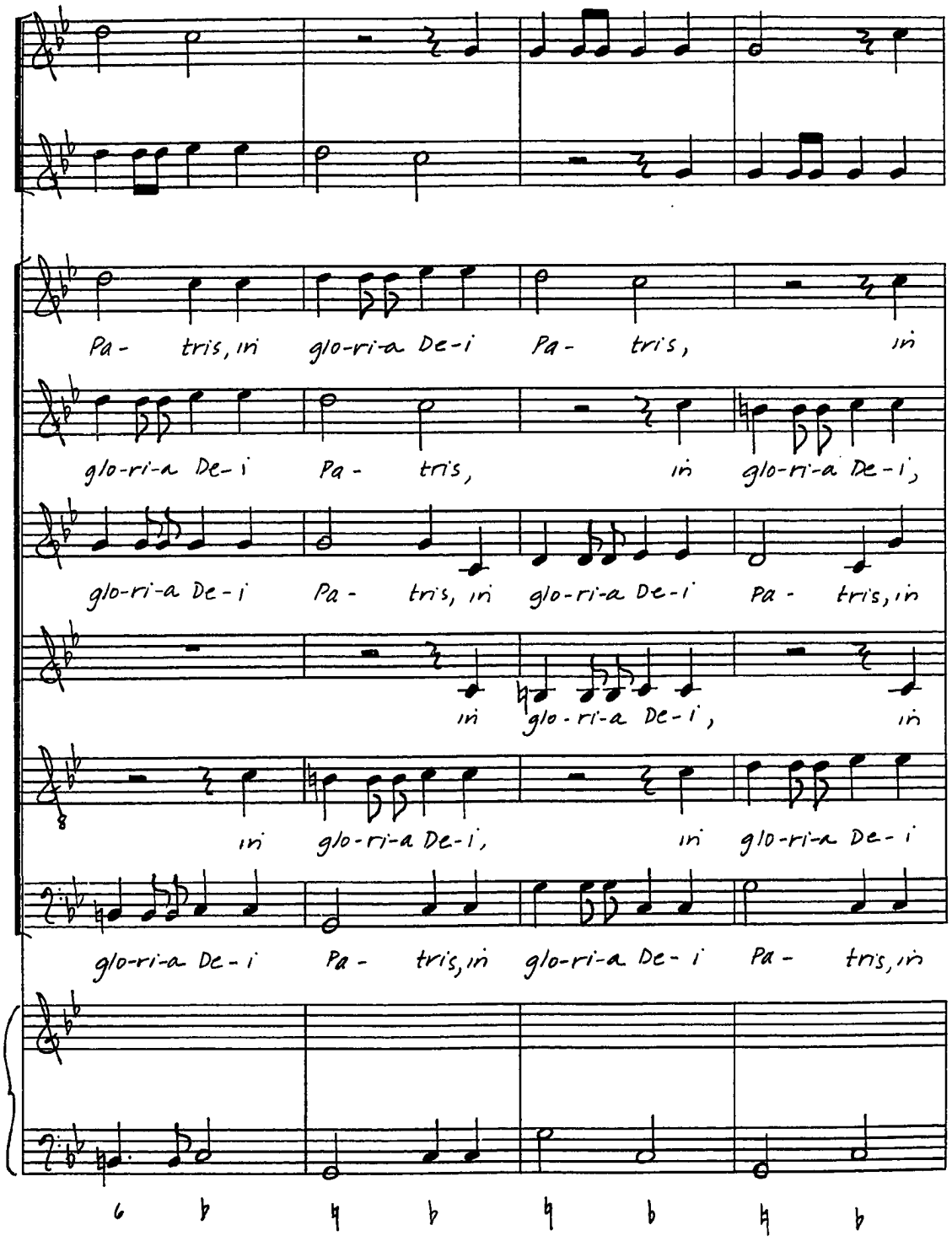
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

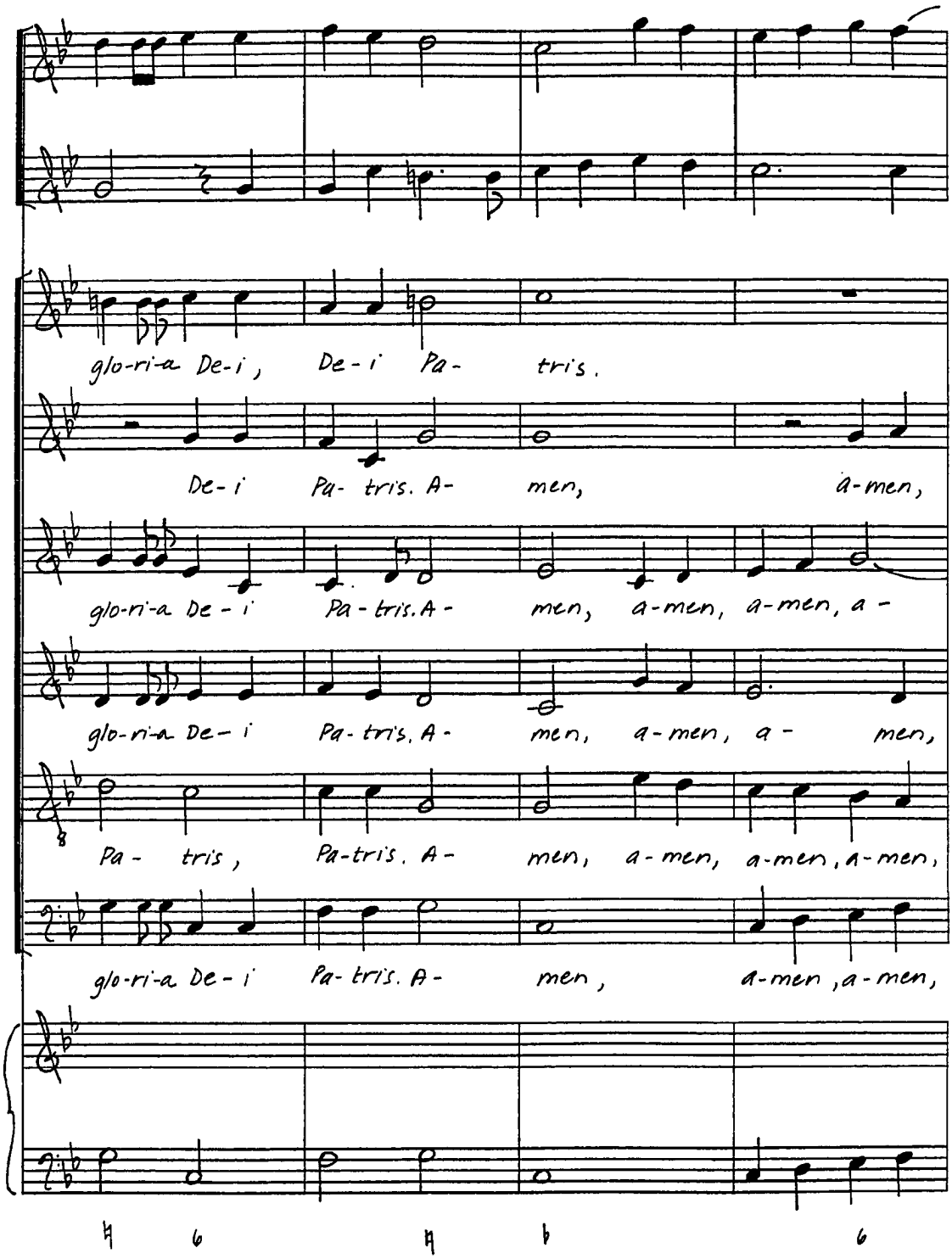
200

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

205



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

210

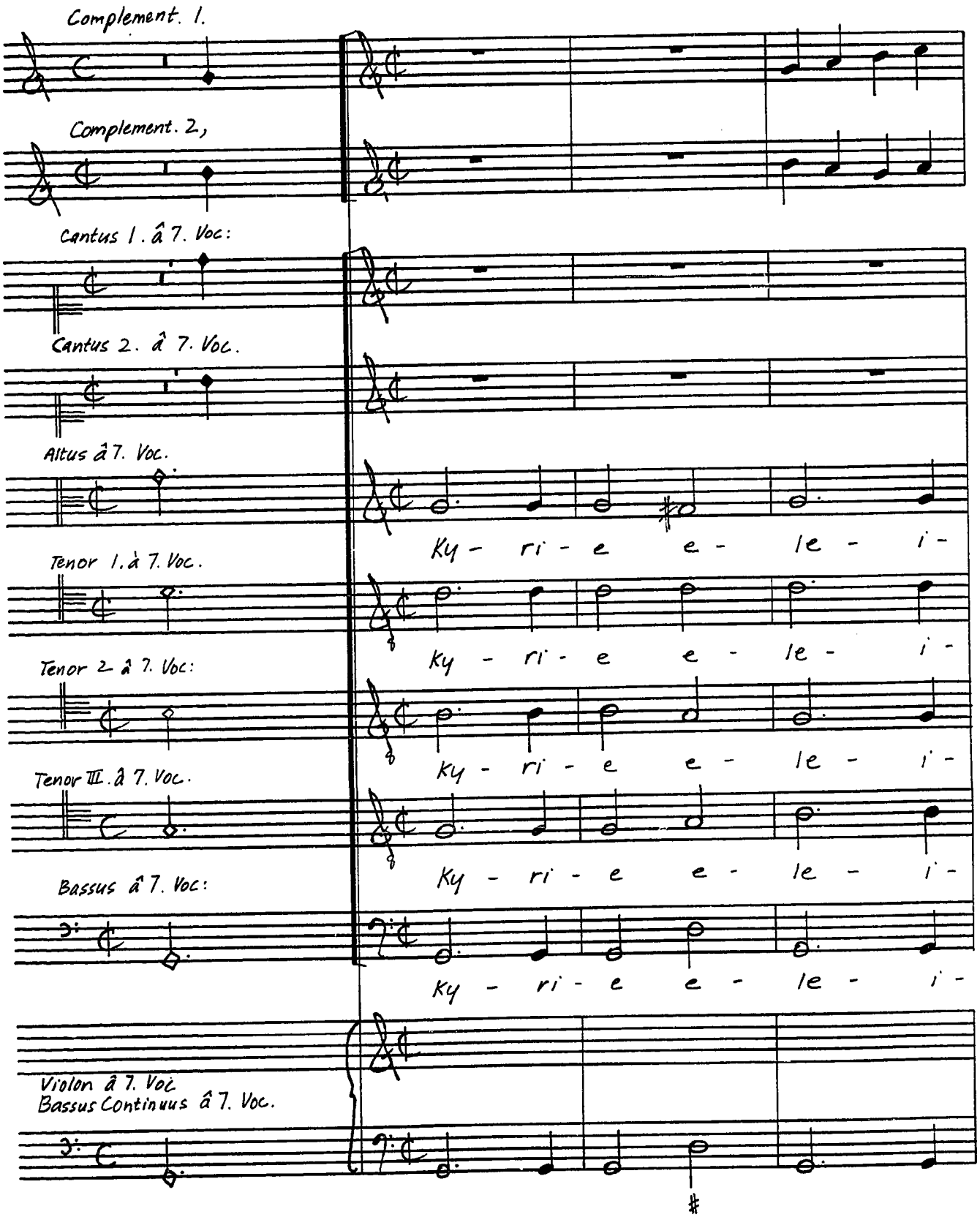
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISSA IIX

à Vocib. 7. & 2. Instrum.
pro Choro

Cantus 1, 2
Altus
Tenor 1, 2, 3
Bassus
Complementa 1, 2
Bassus Continuus

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

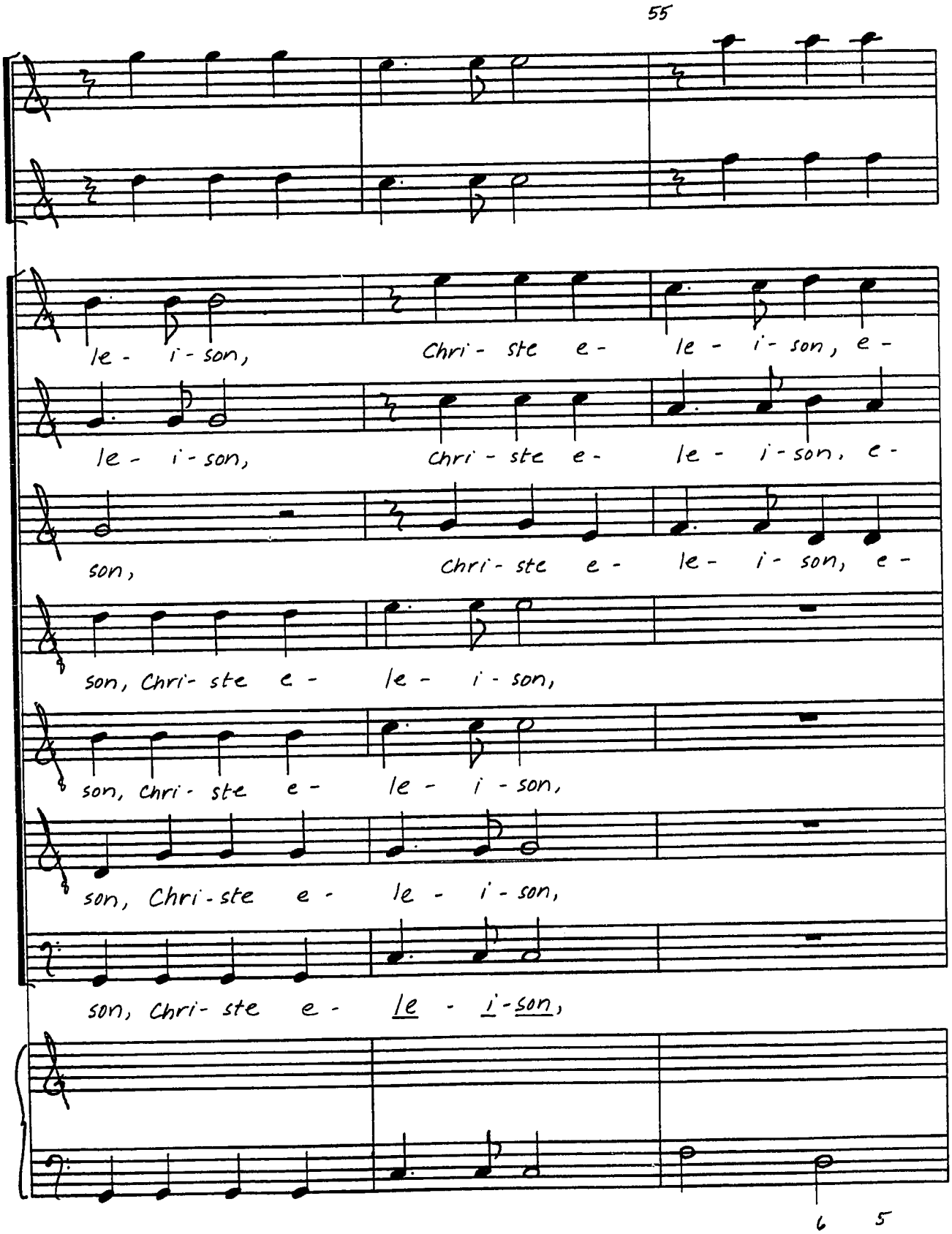
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

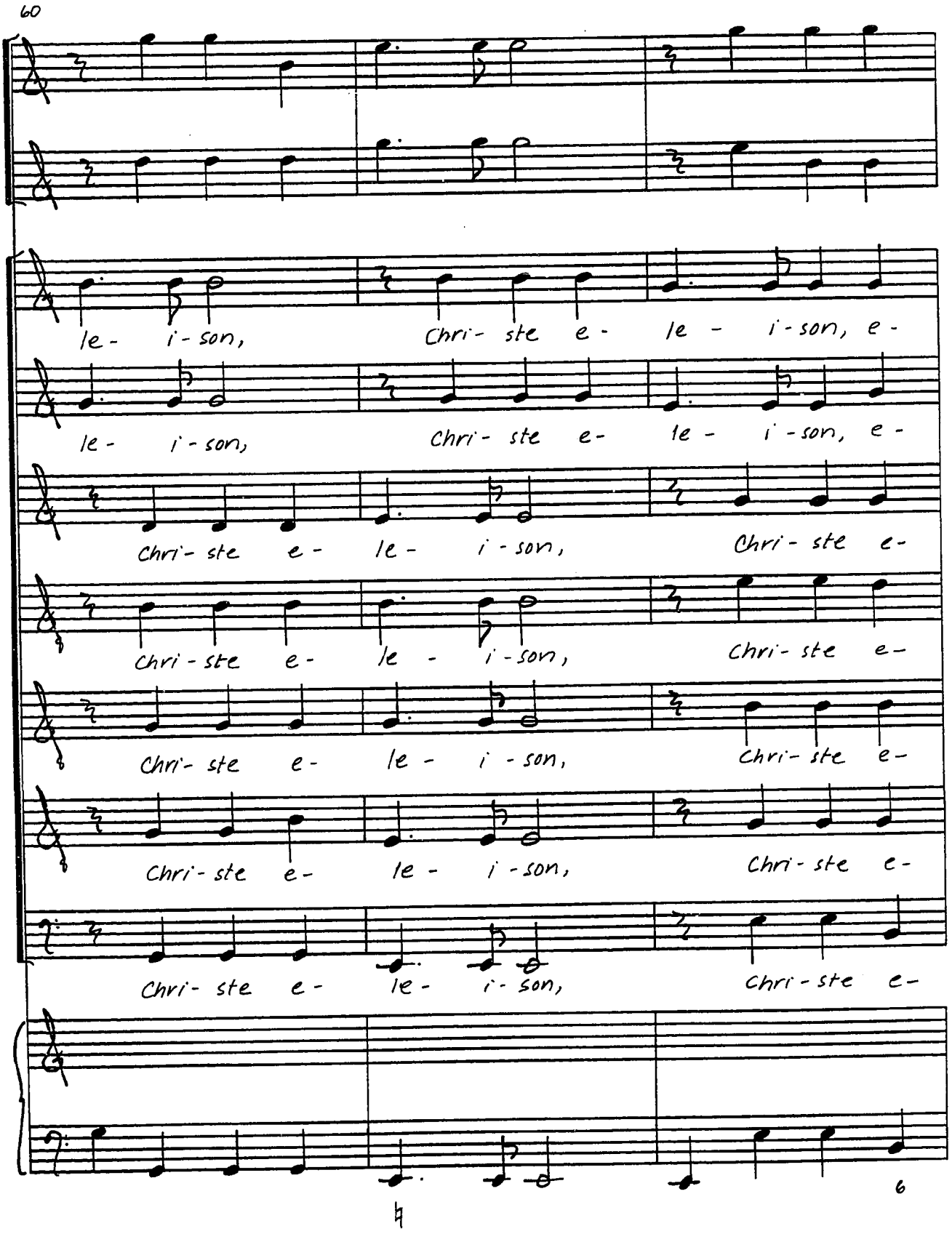
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

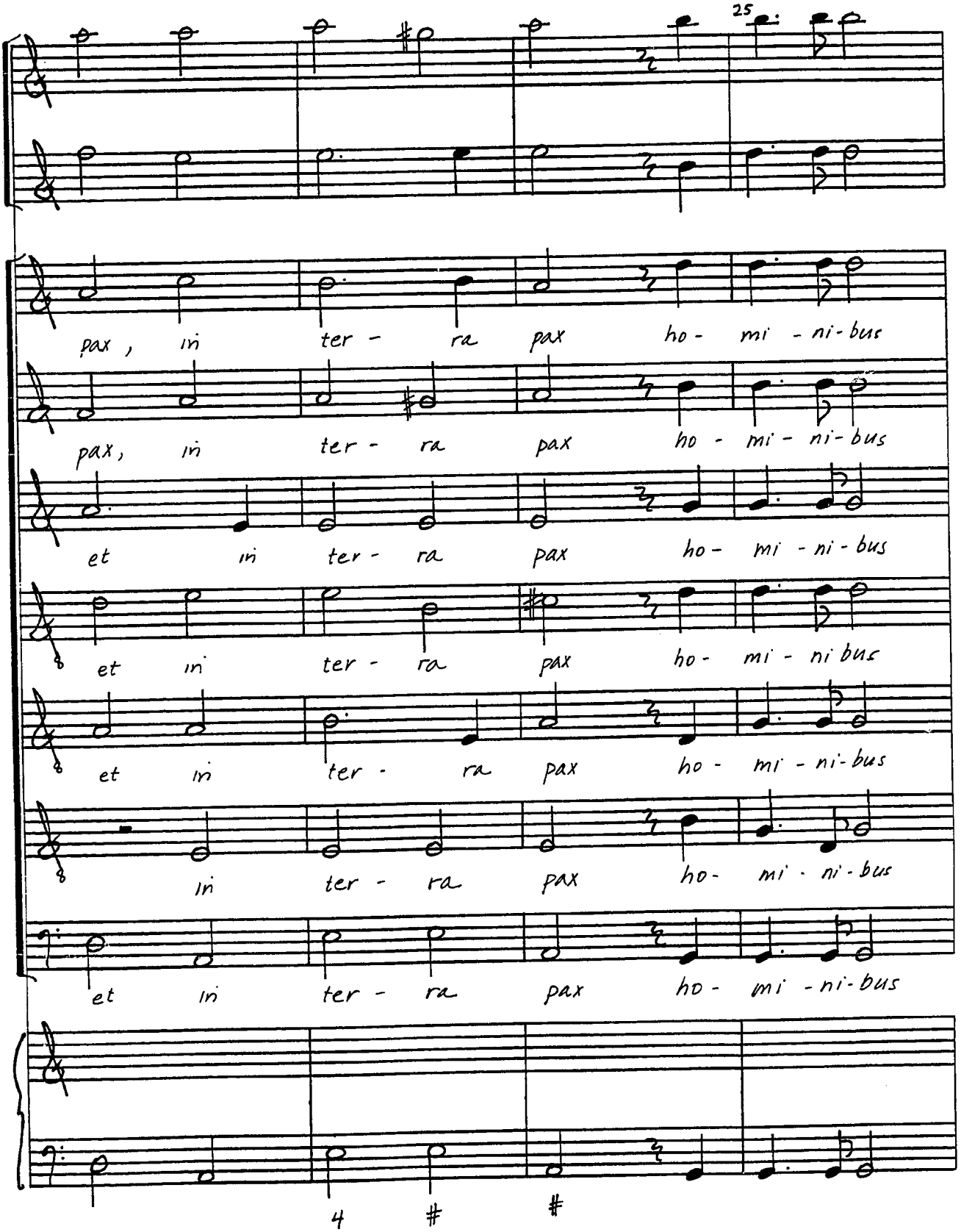
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

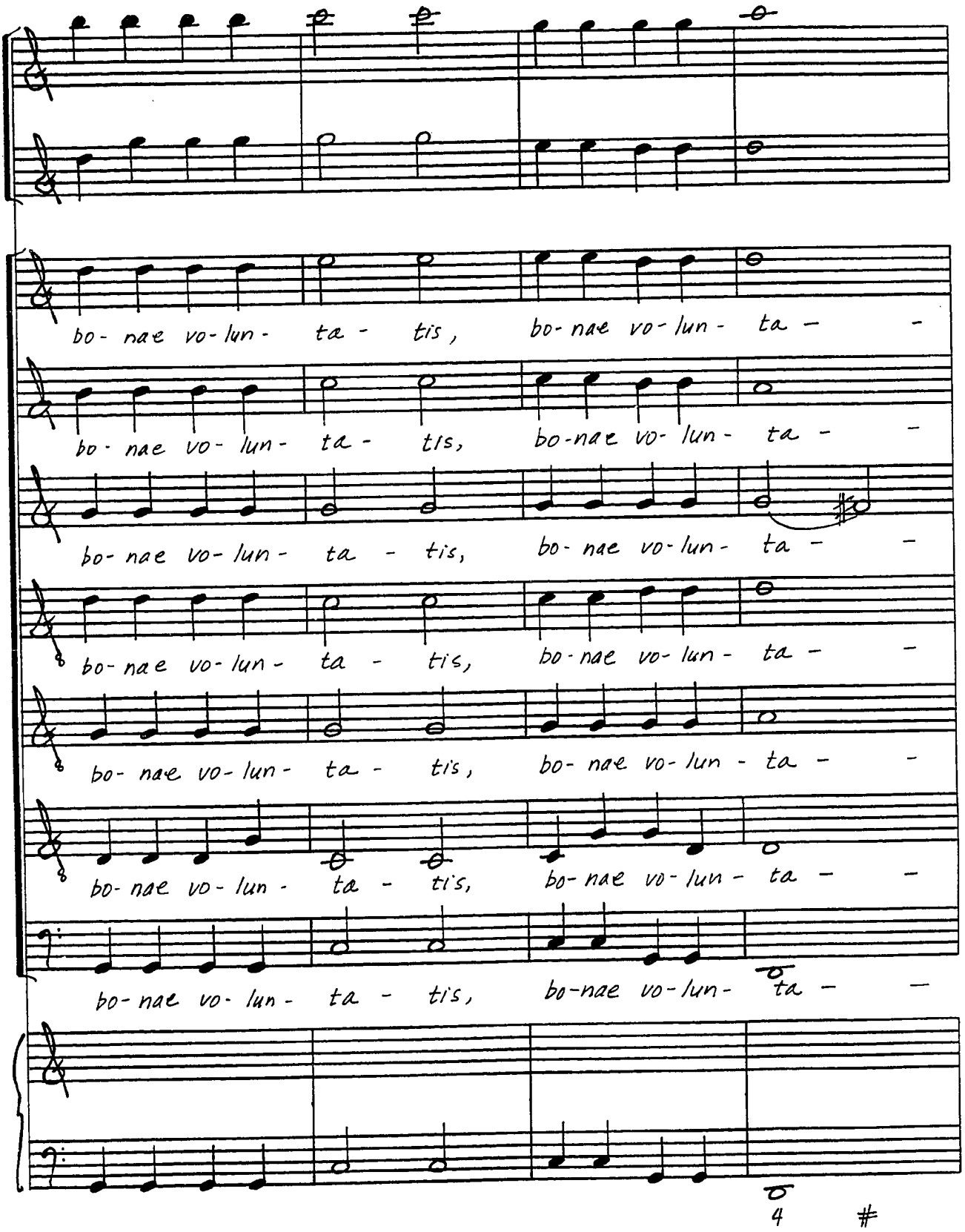
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



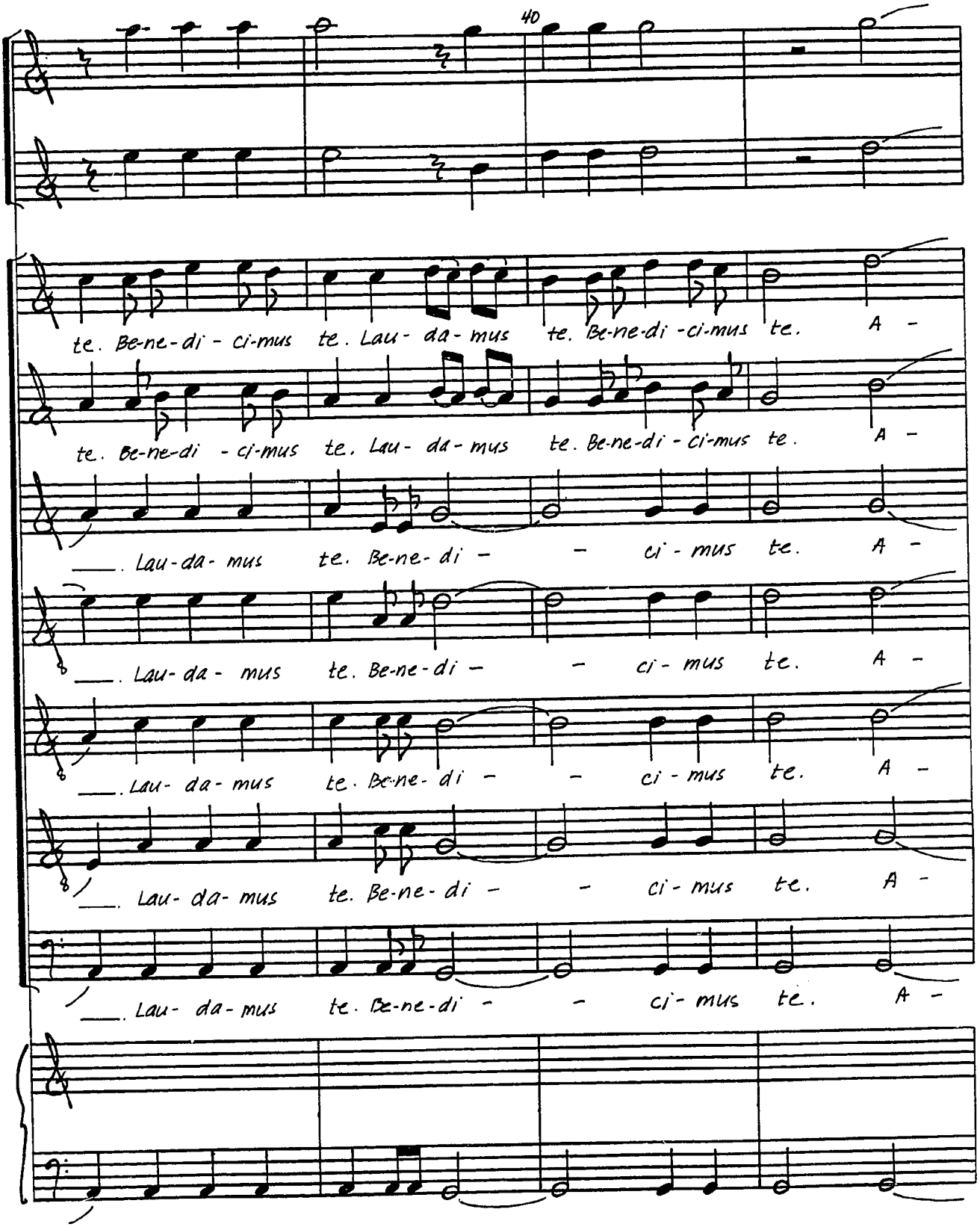
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

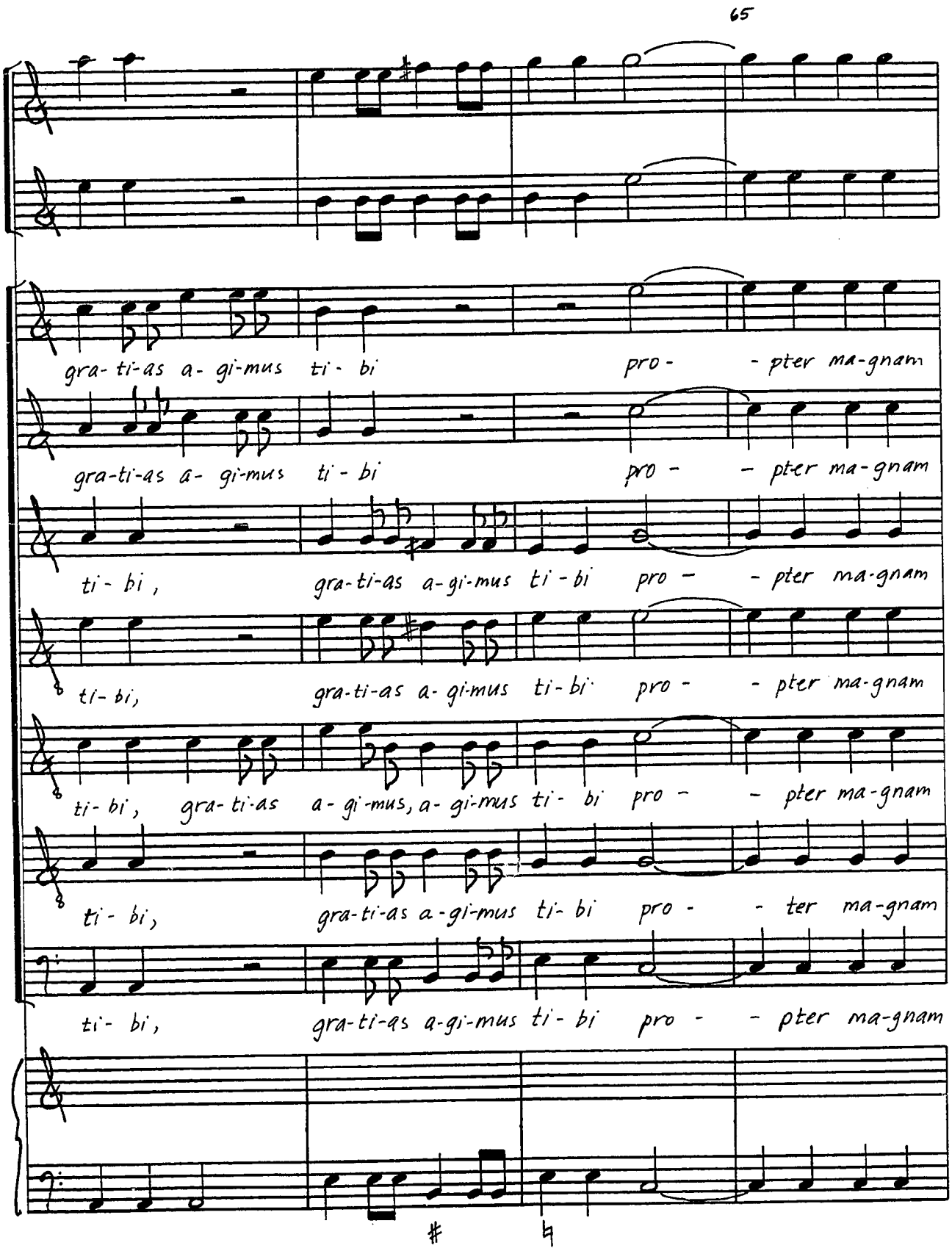
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

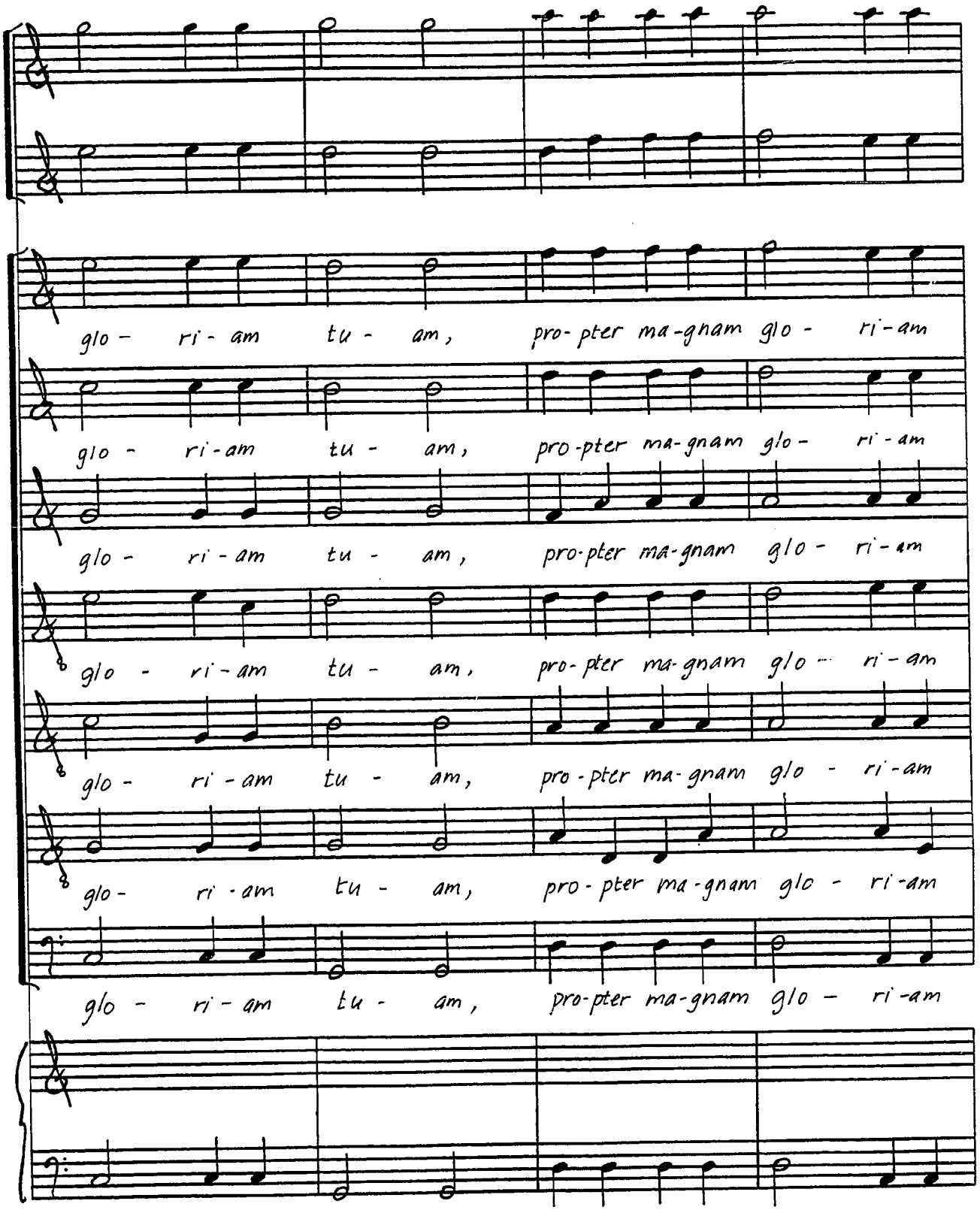
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

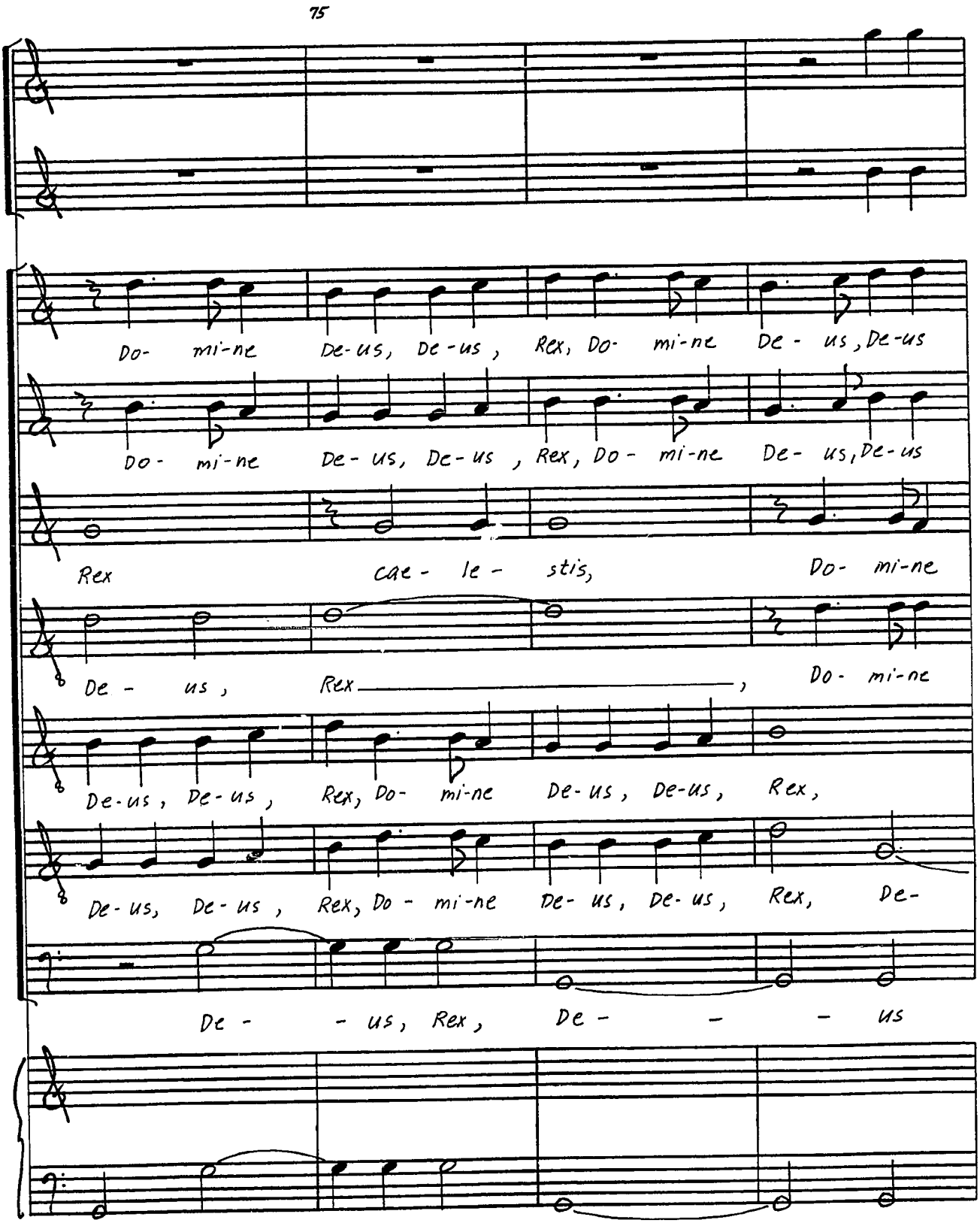


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



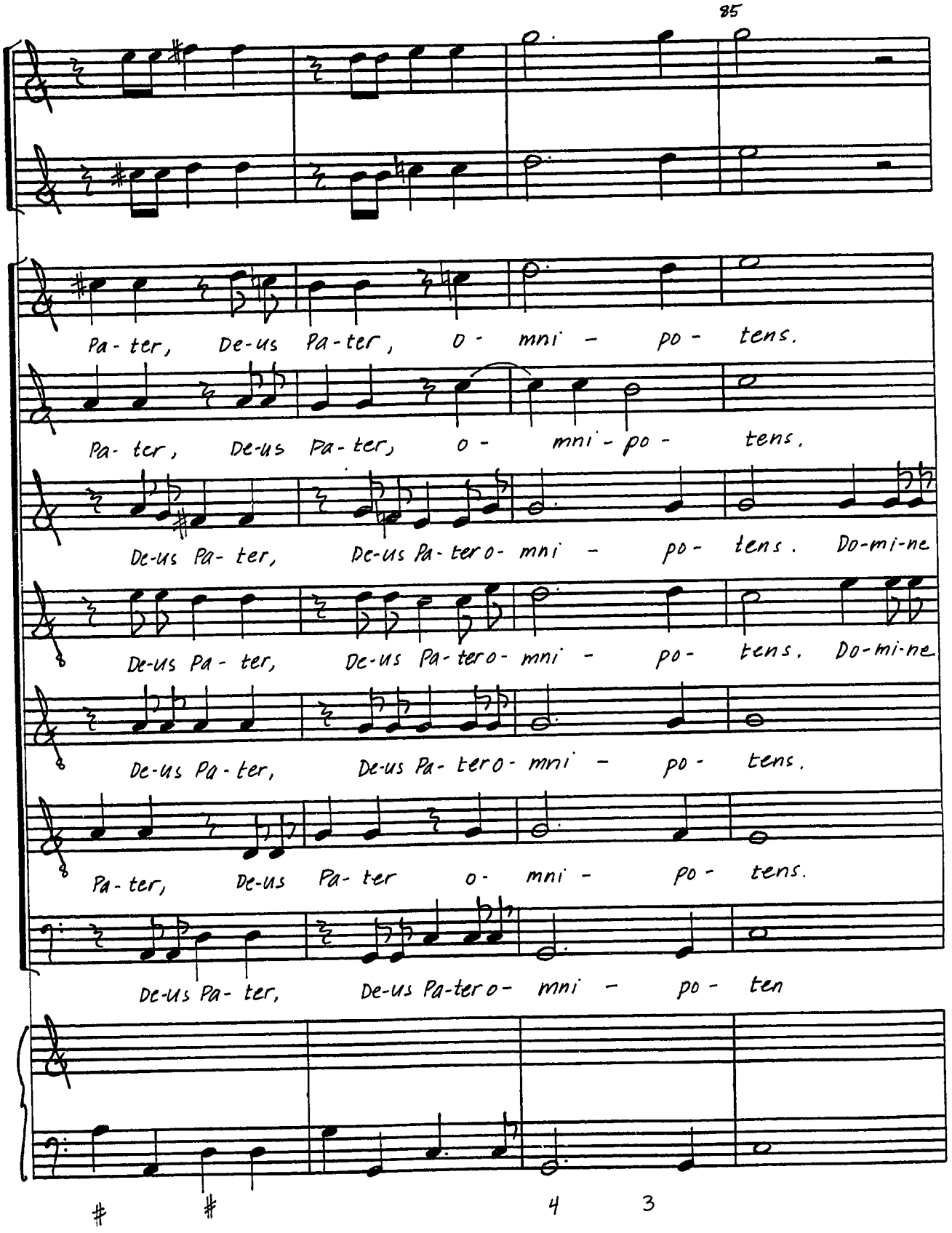
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



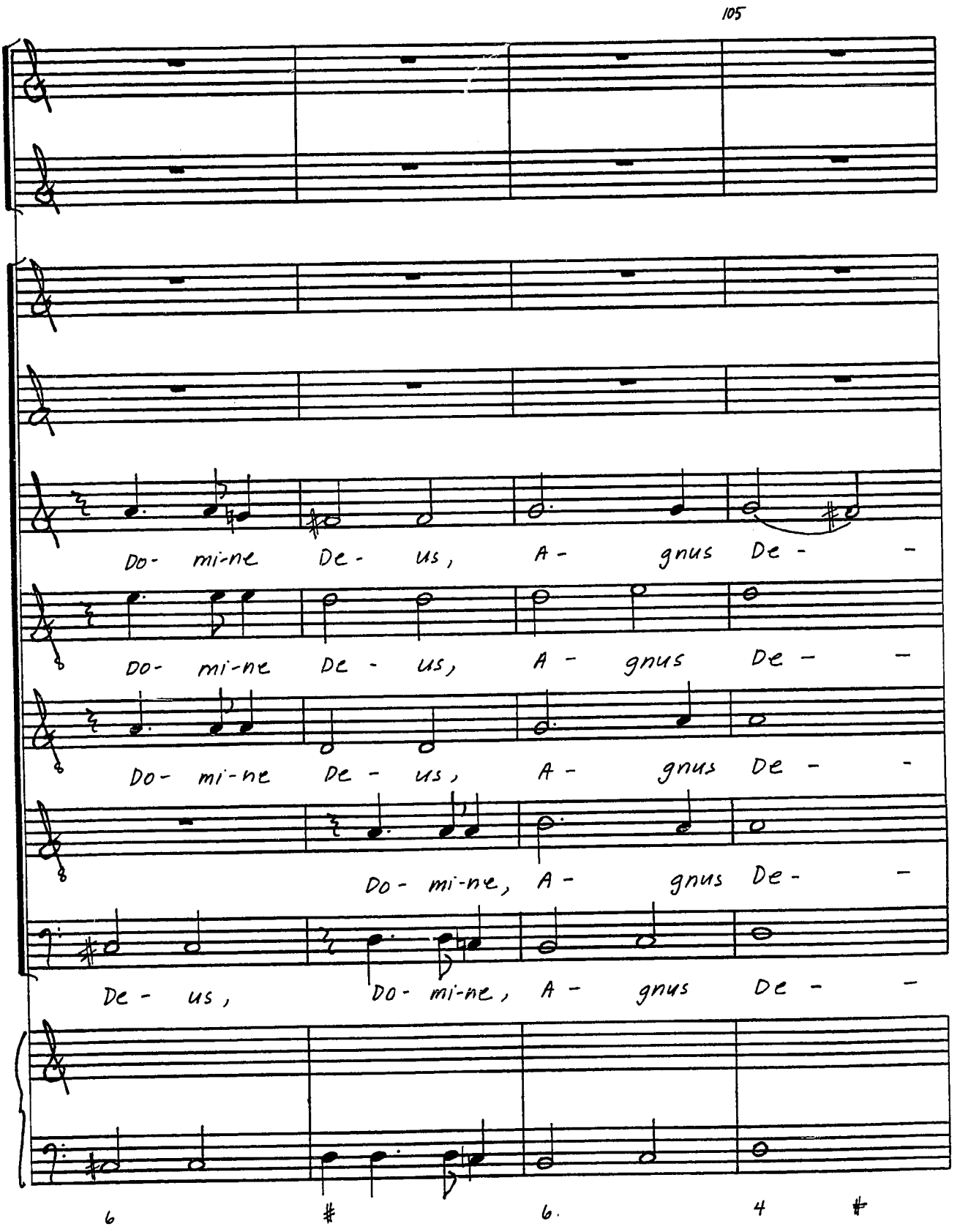
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

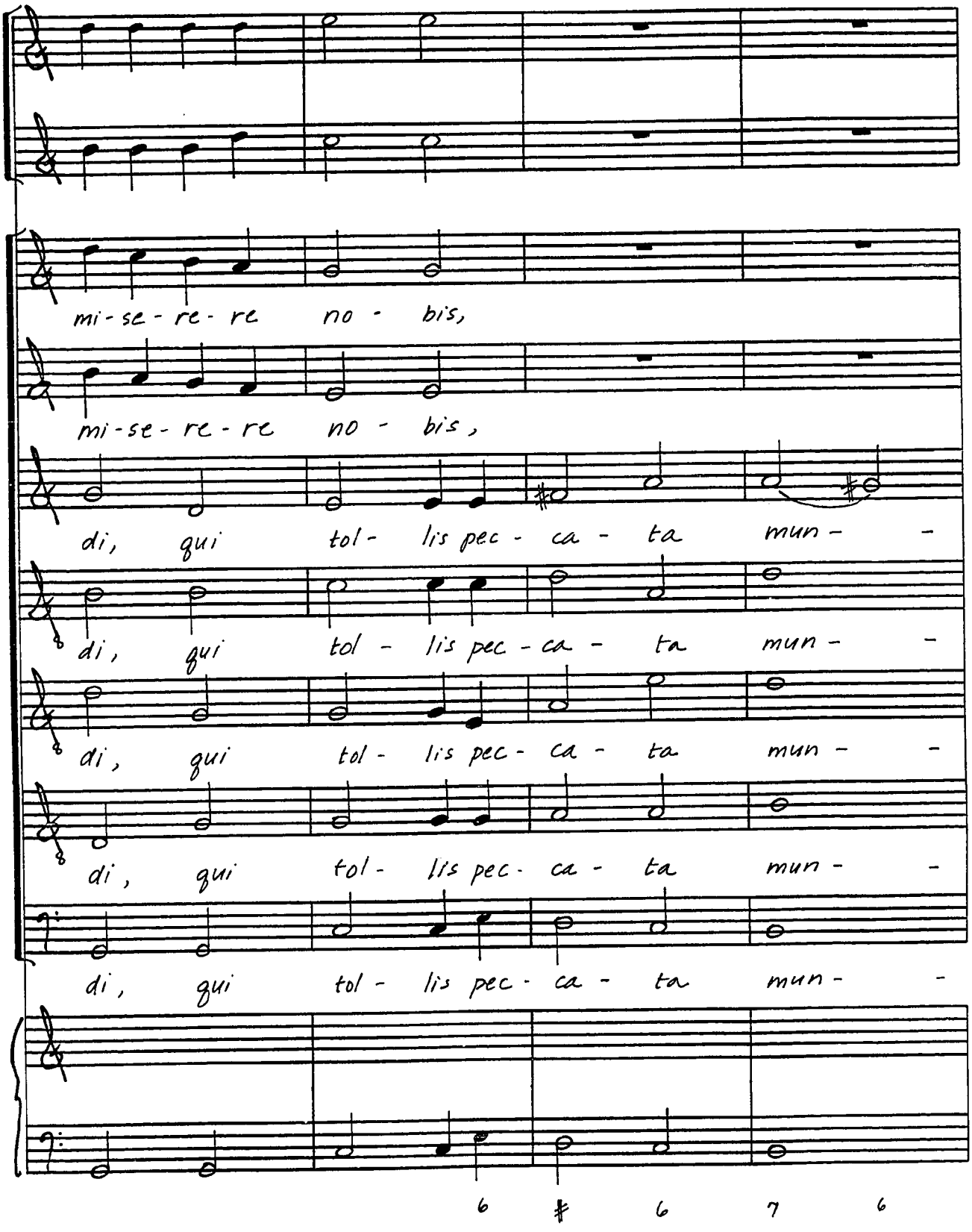
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

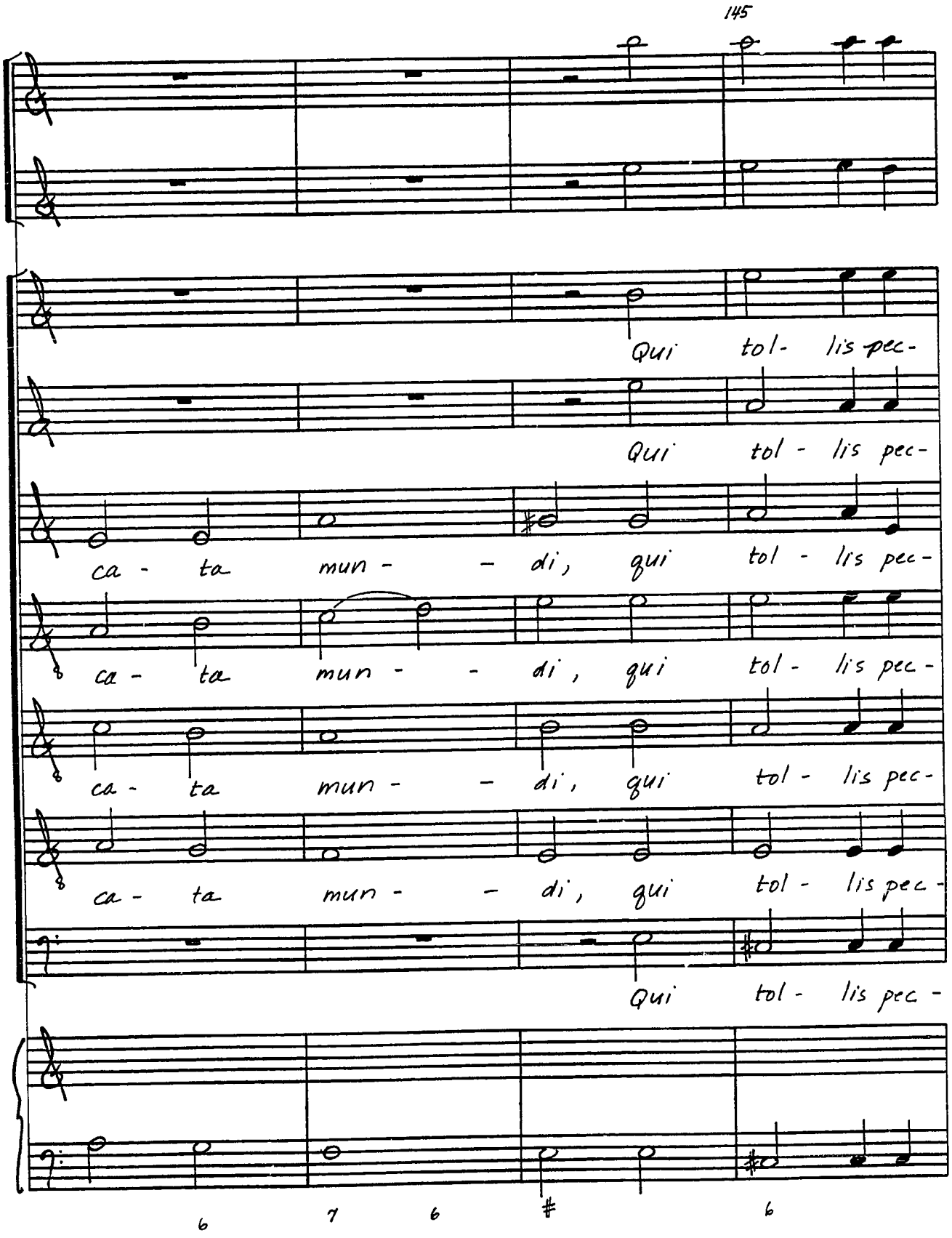


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

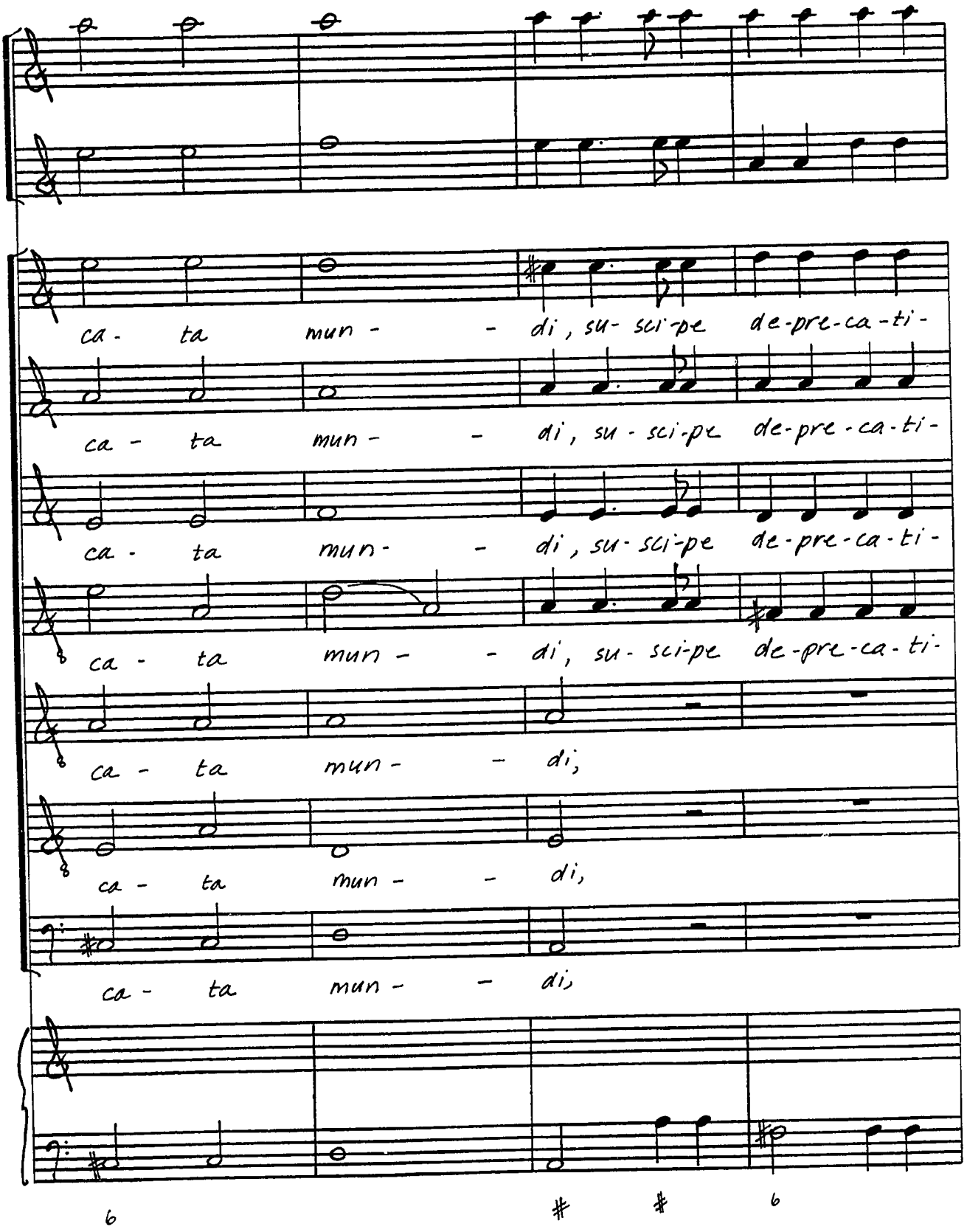
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

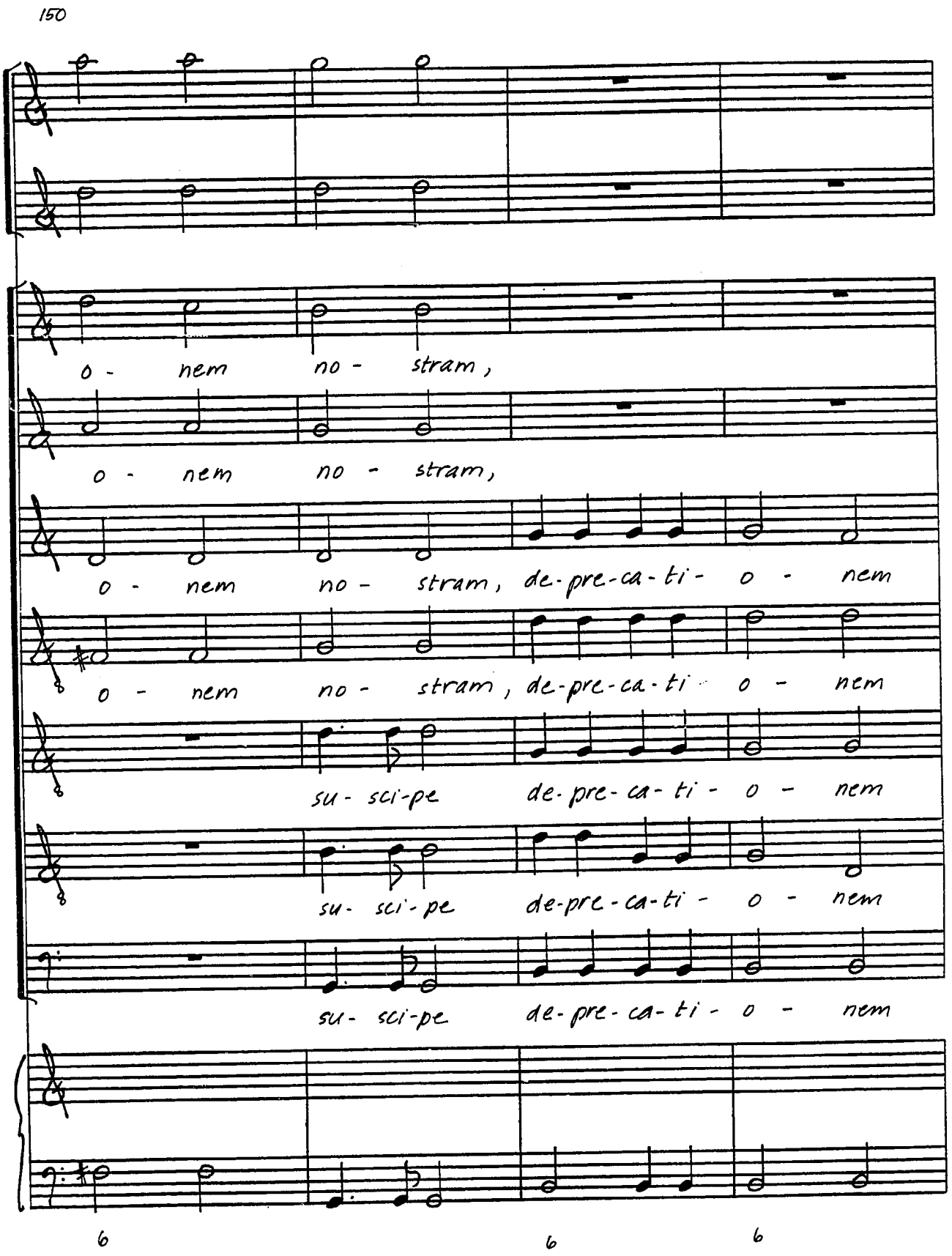
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



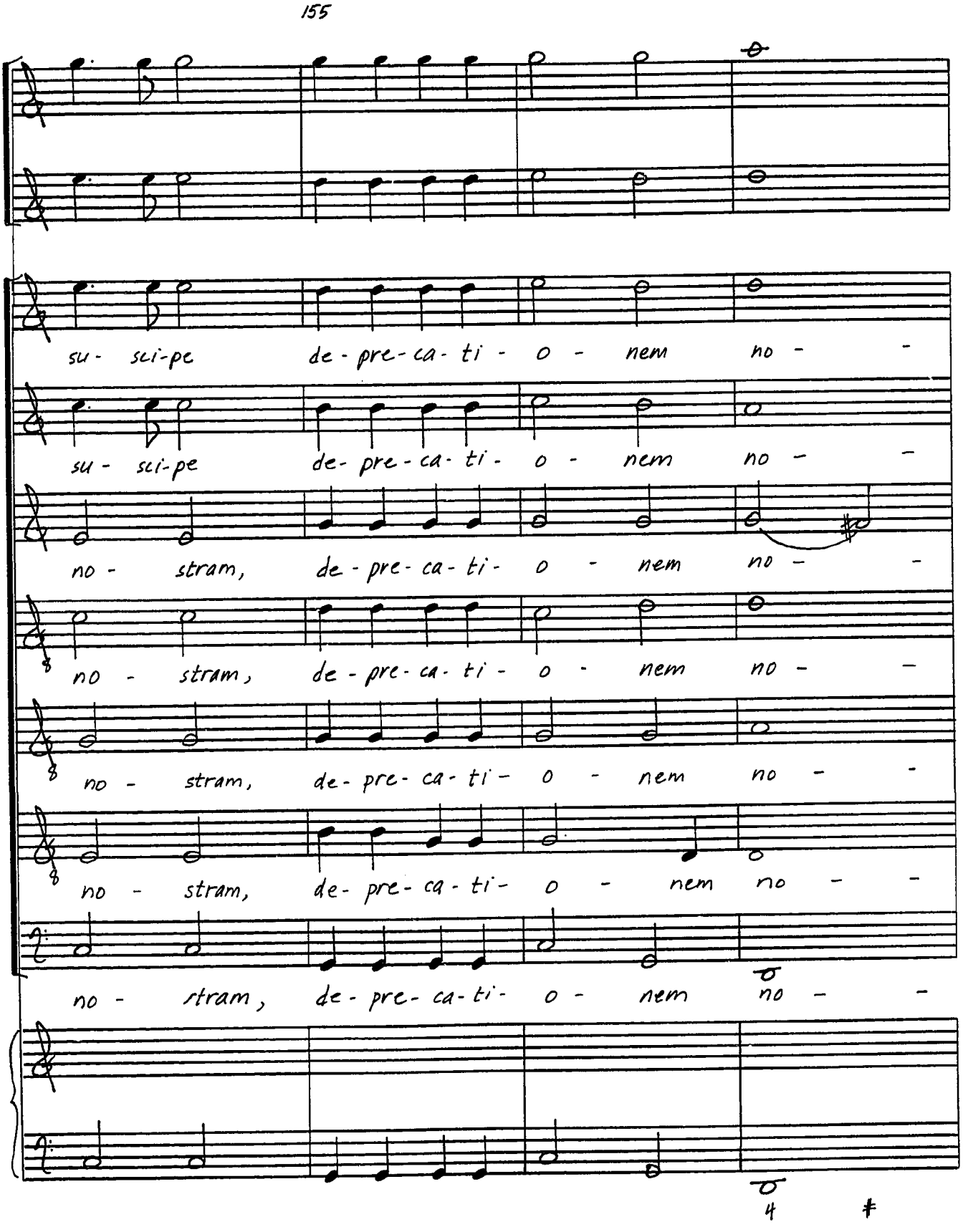
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



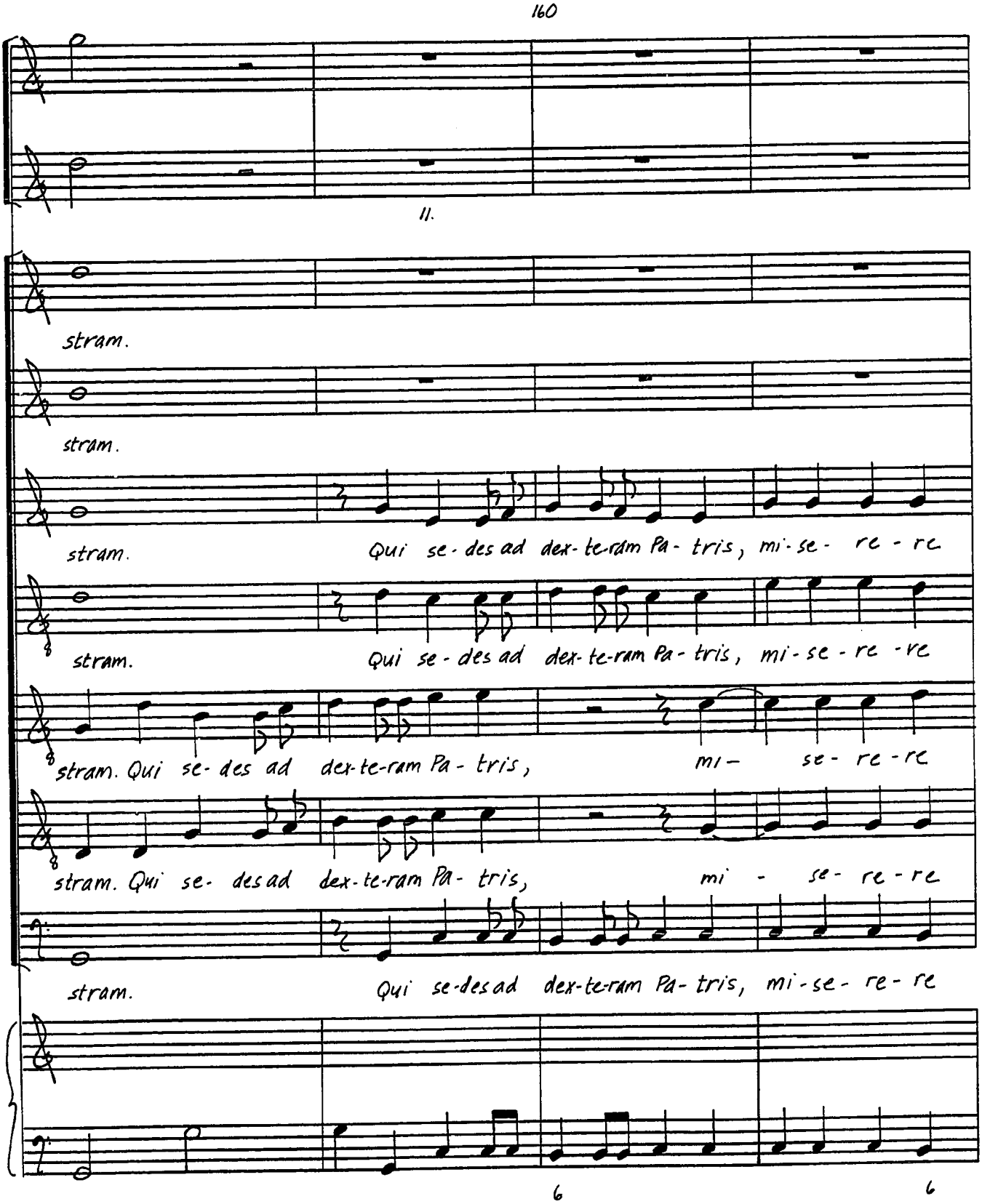
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



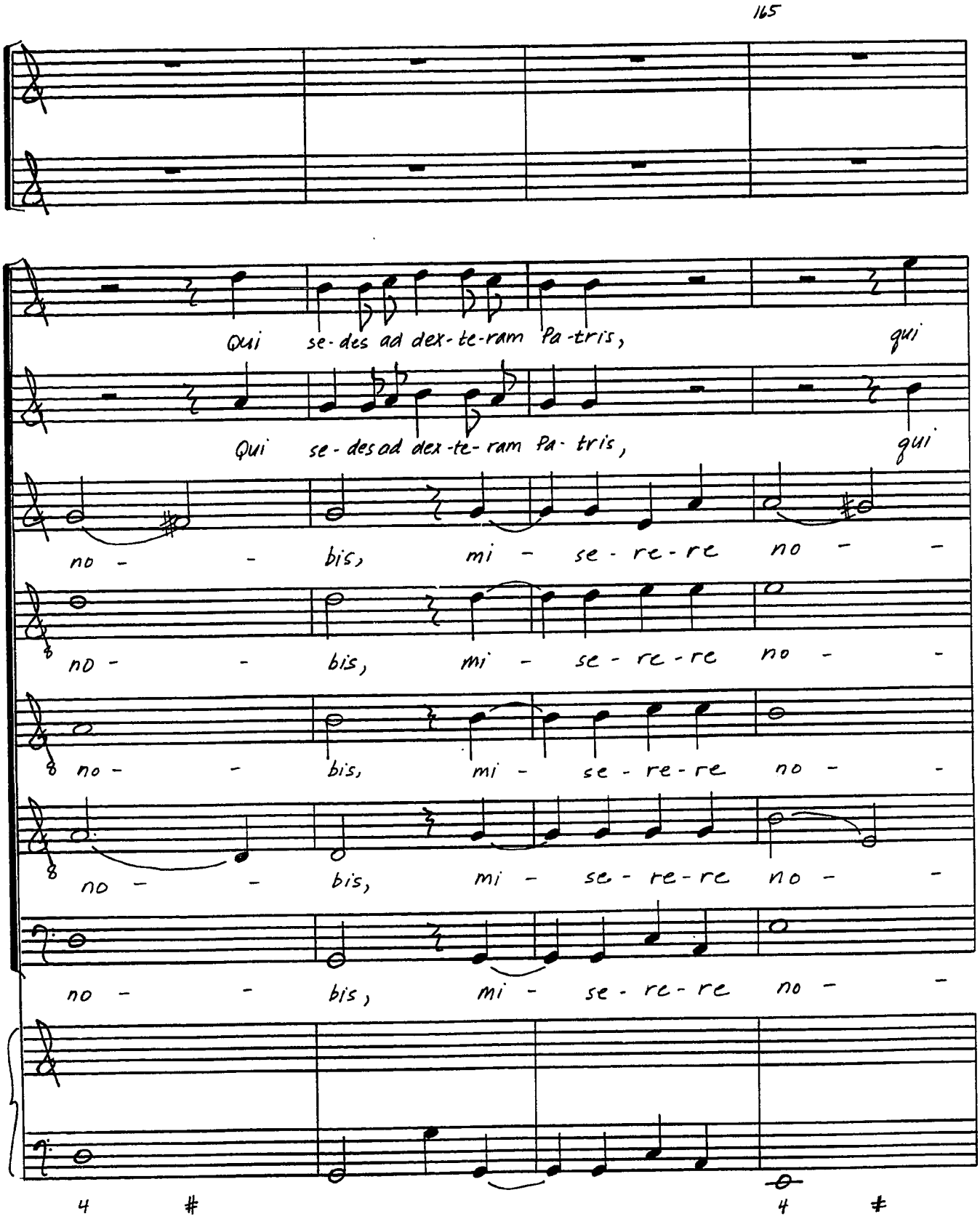
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

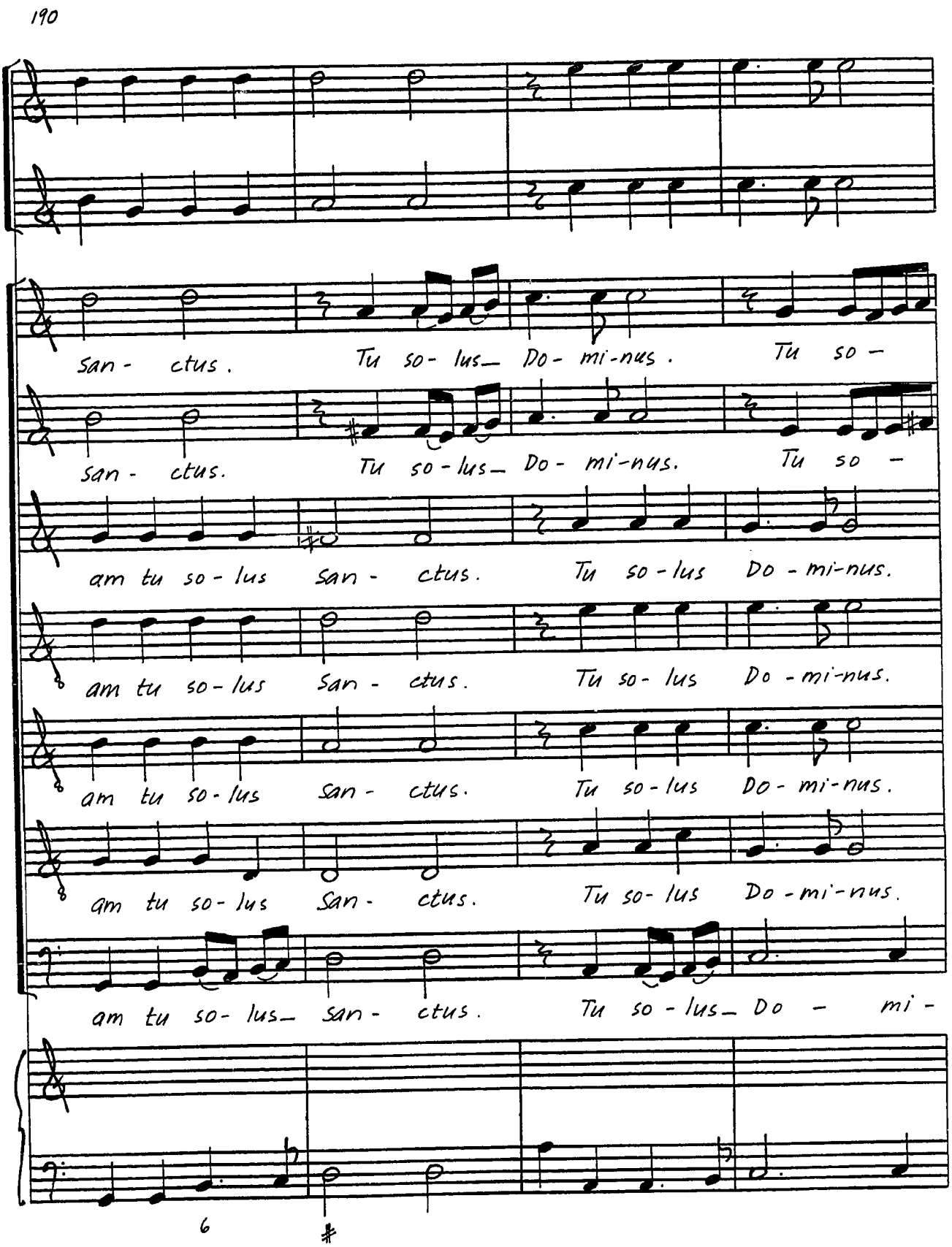
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

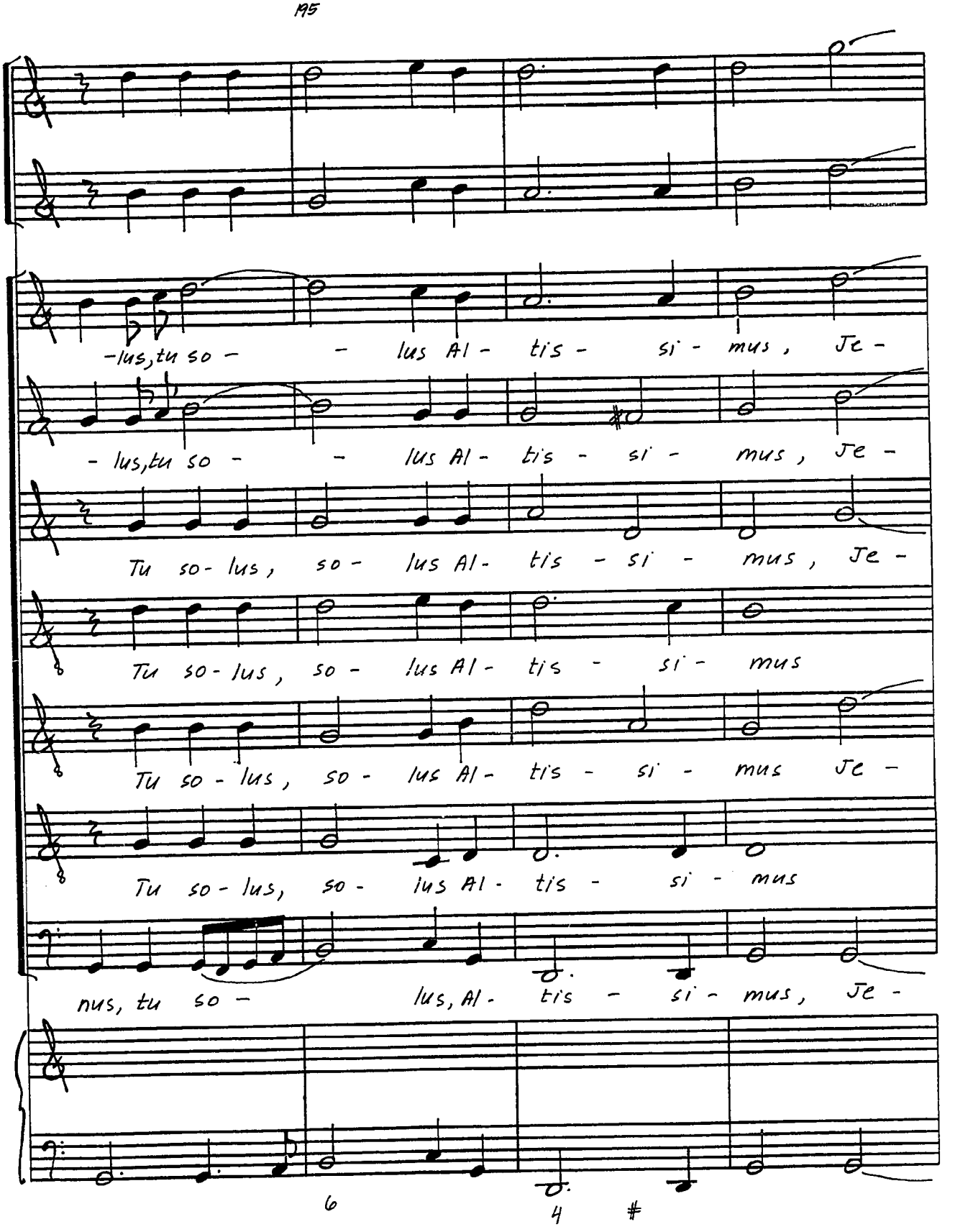
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

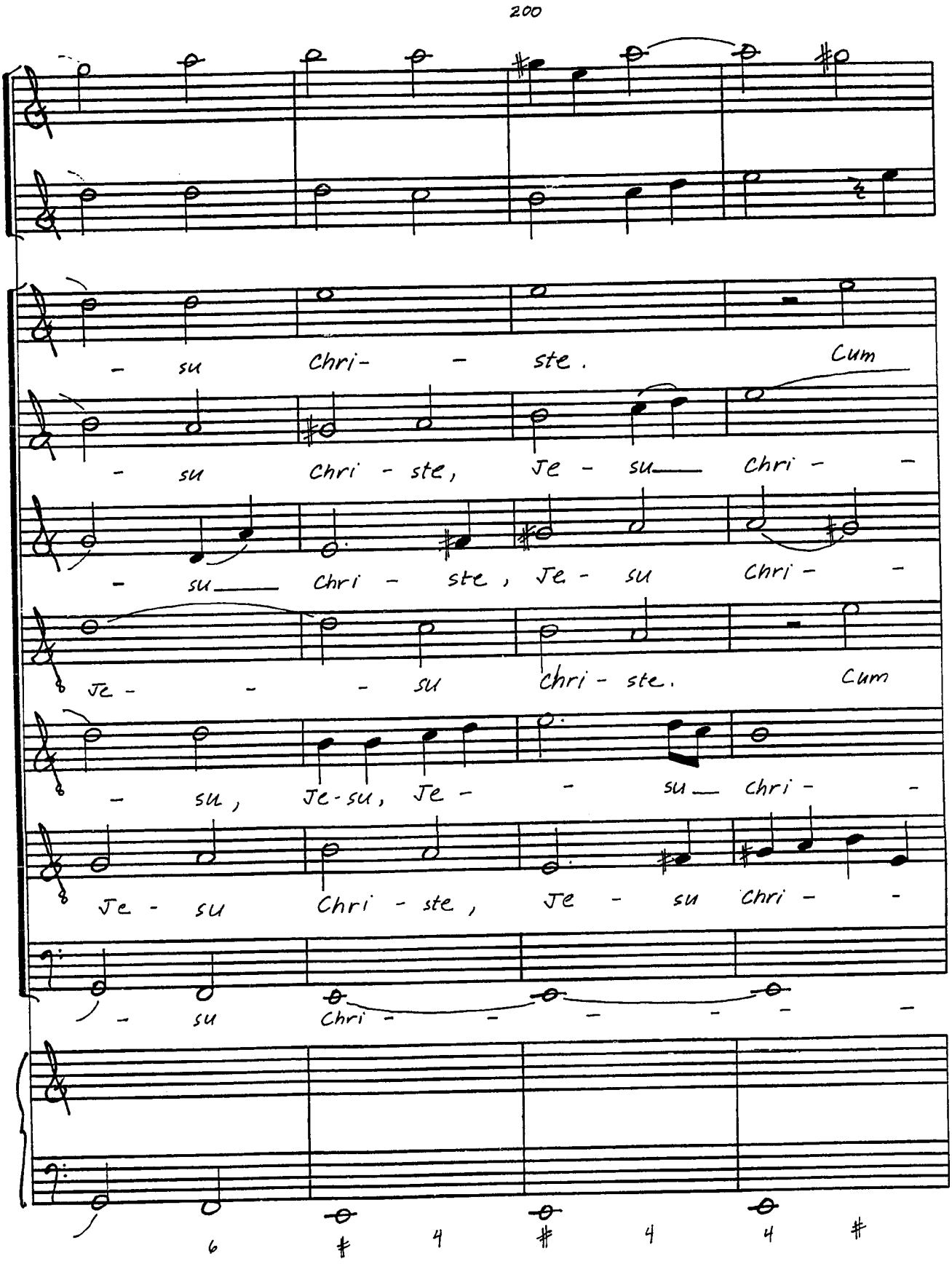
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISSA IX

à Vocib. 5. & 2. Instrum.
pro Organo

Cantus 1, 2
Altus
Tenor
Bassus
Trombona 1, 2
Violino 1, 2
Bassus Continuus

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

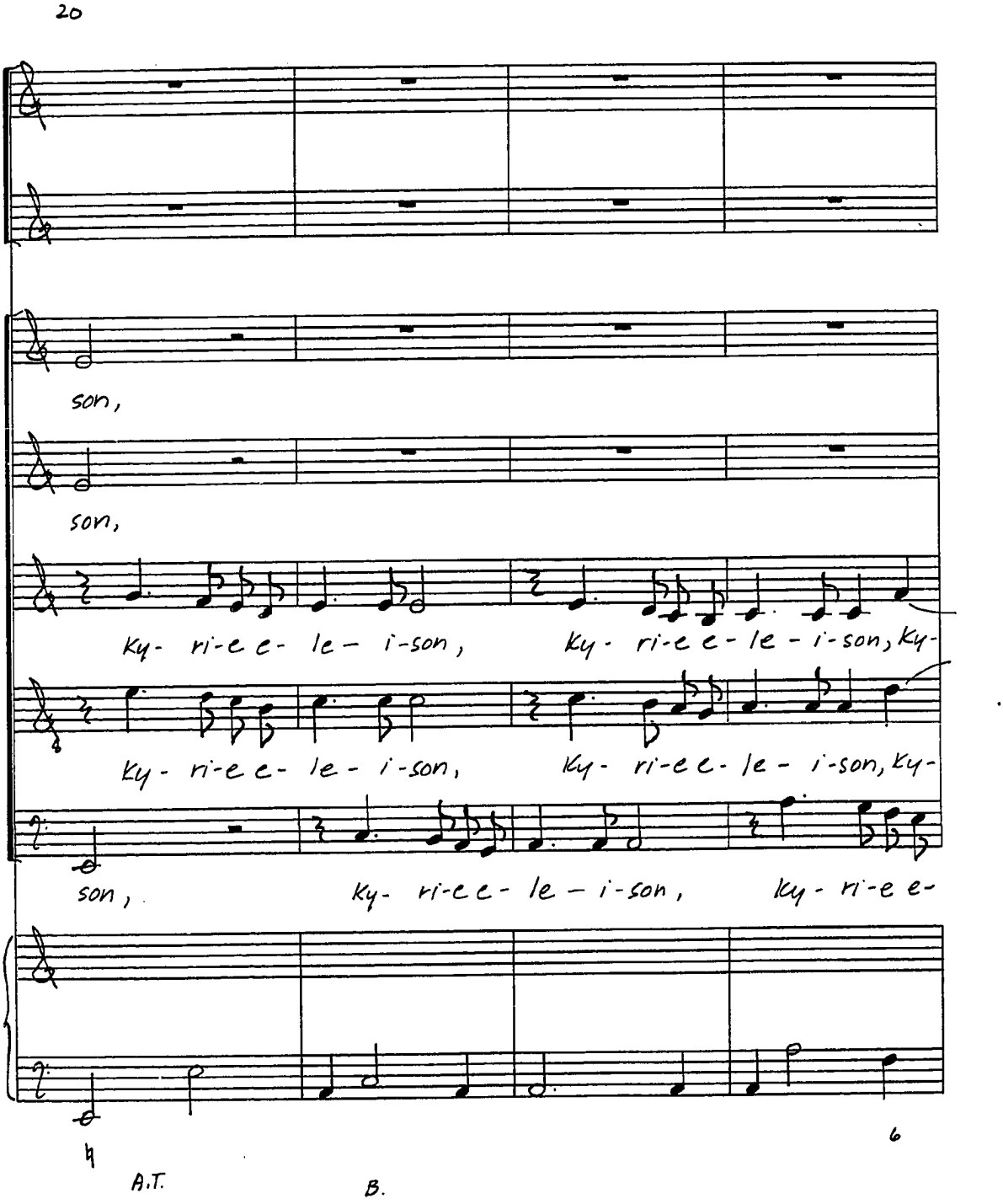
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

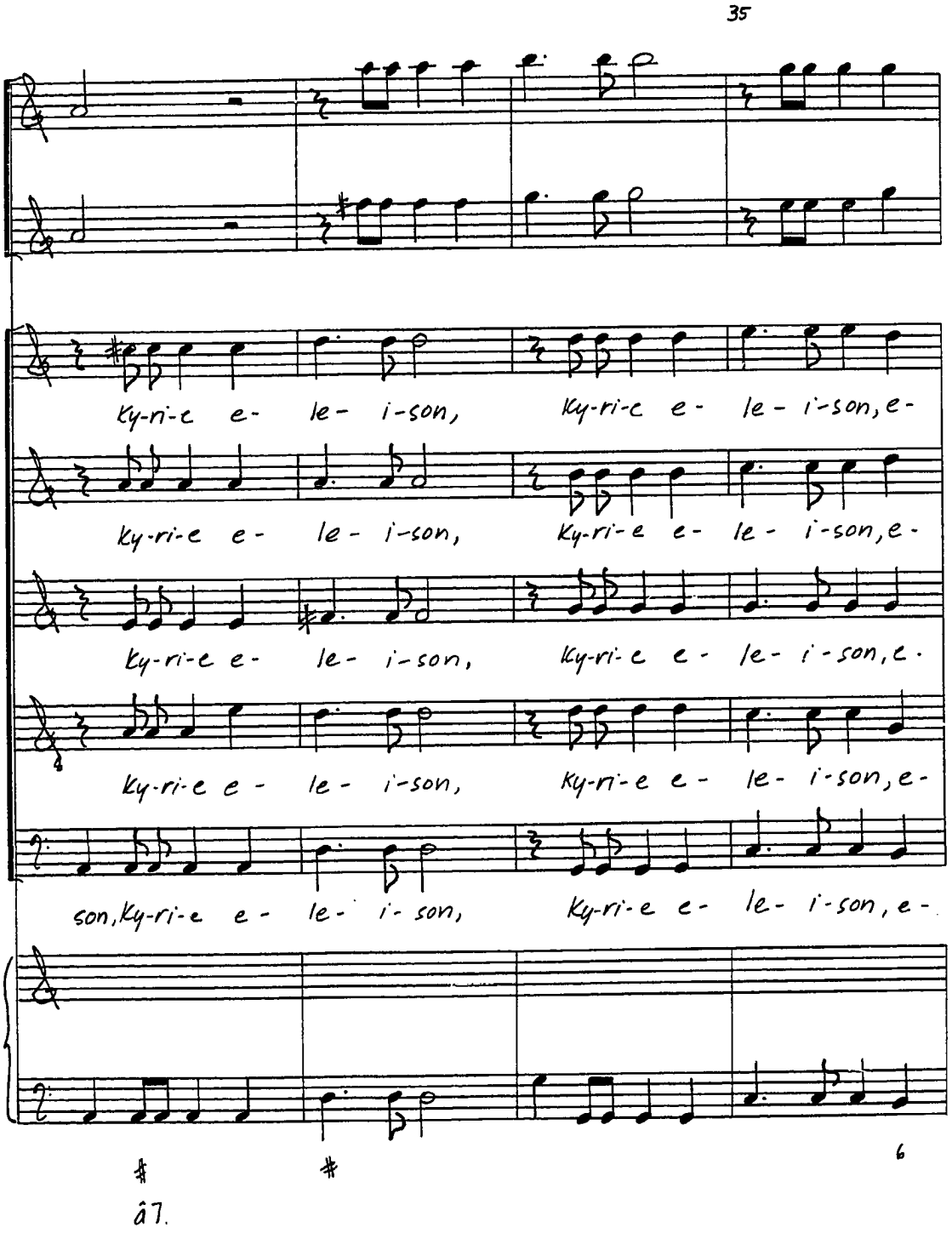
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

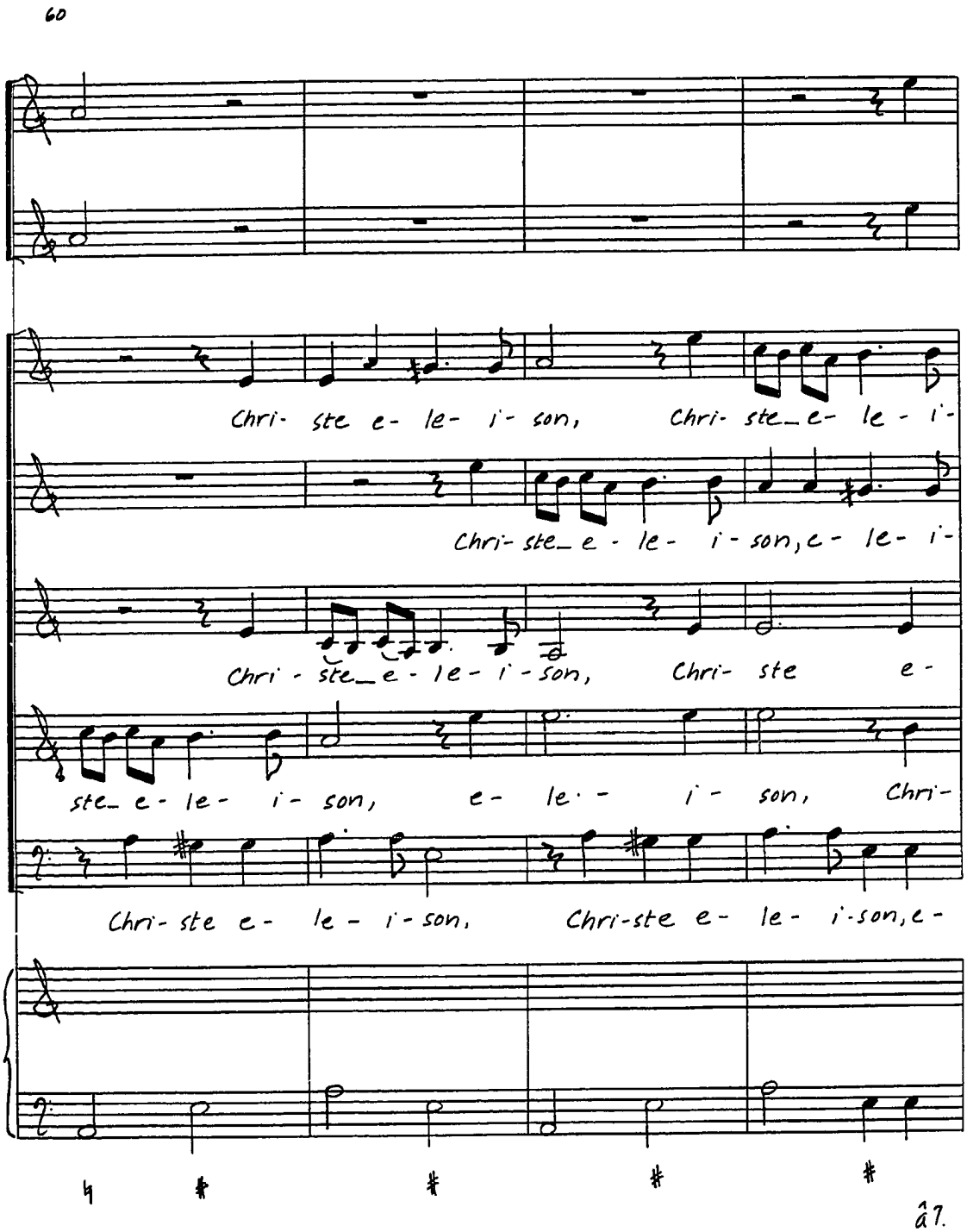
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

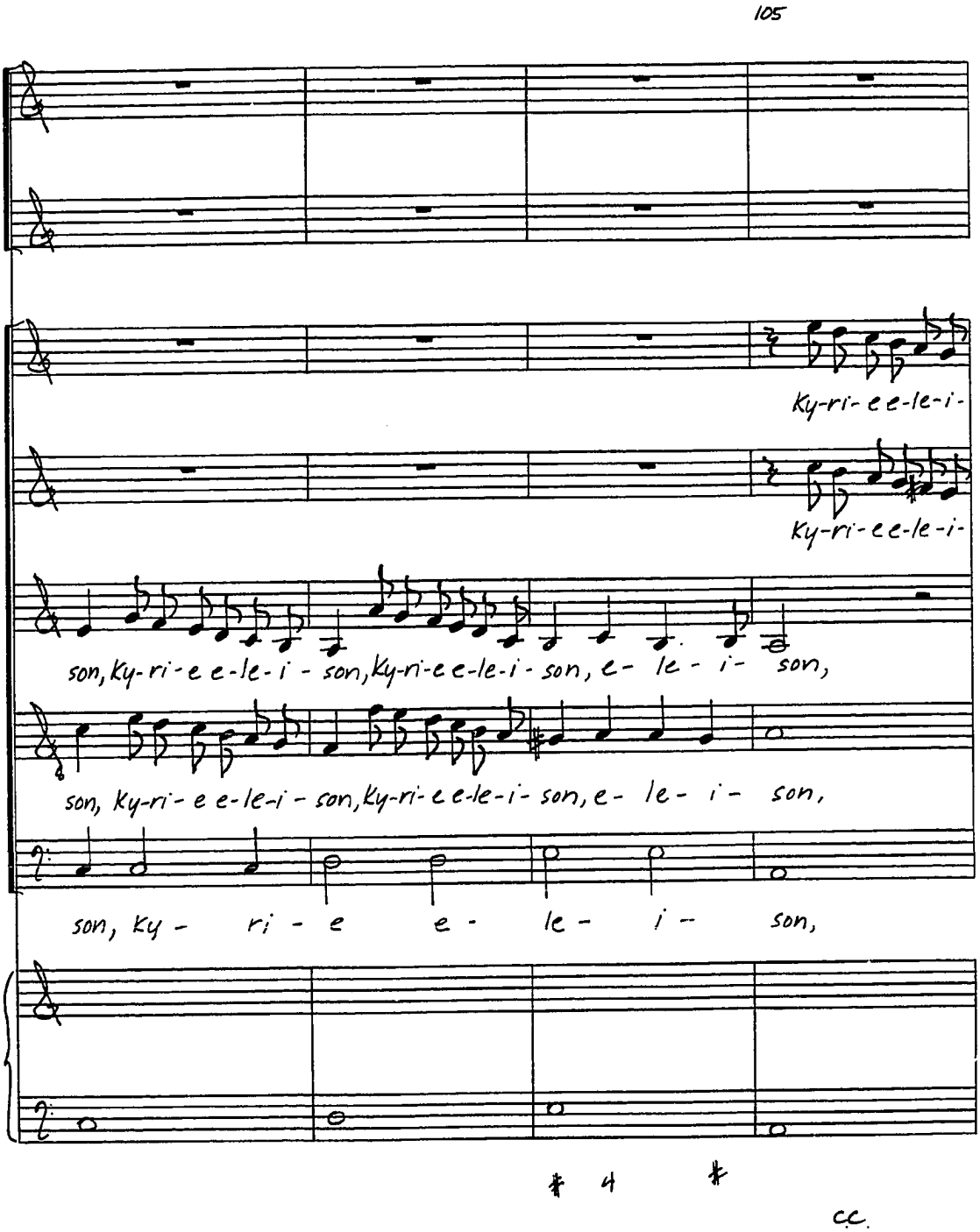
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

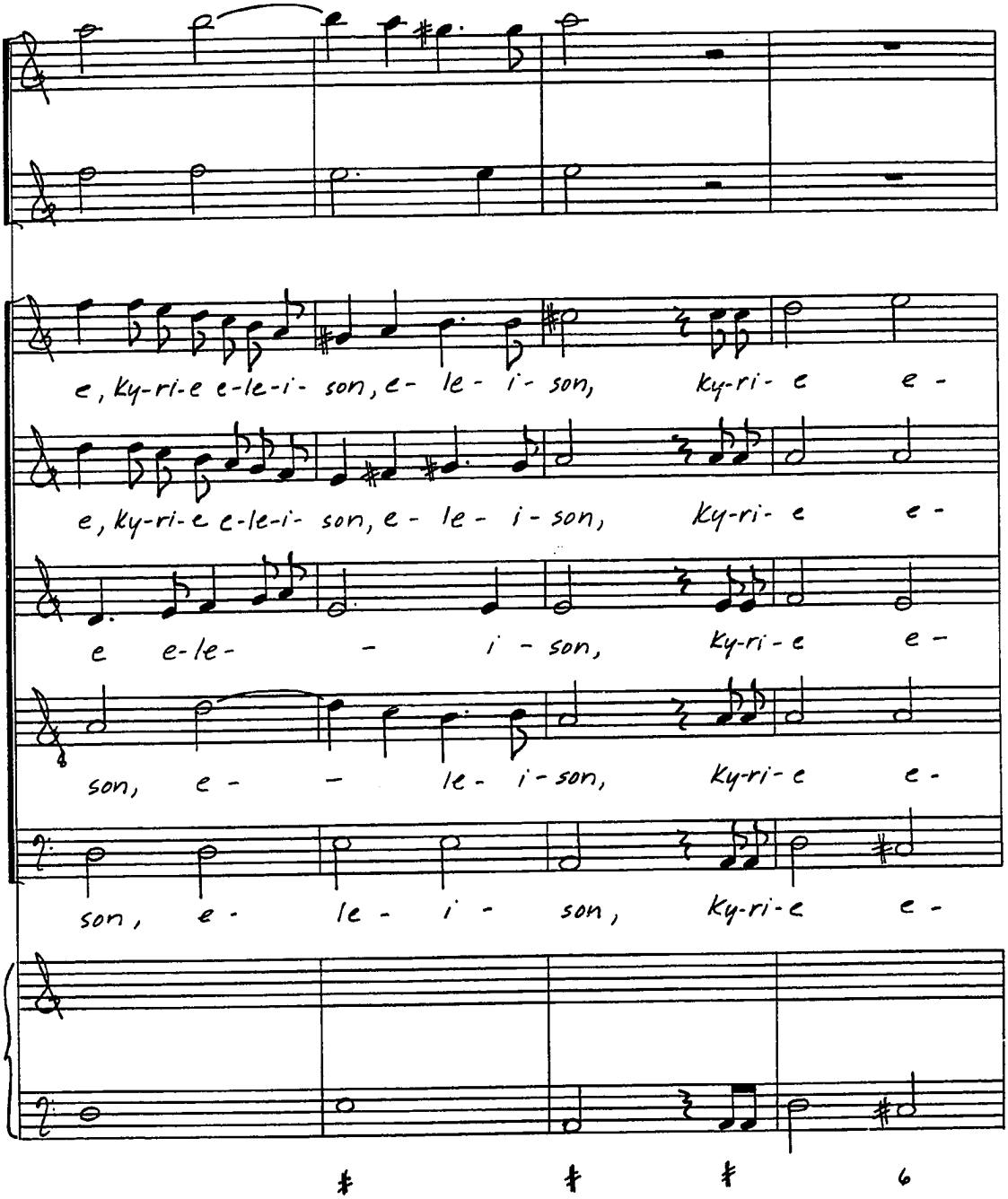
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



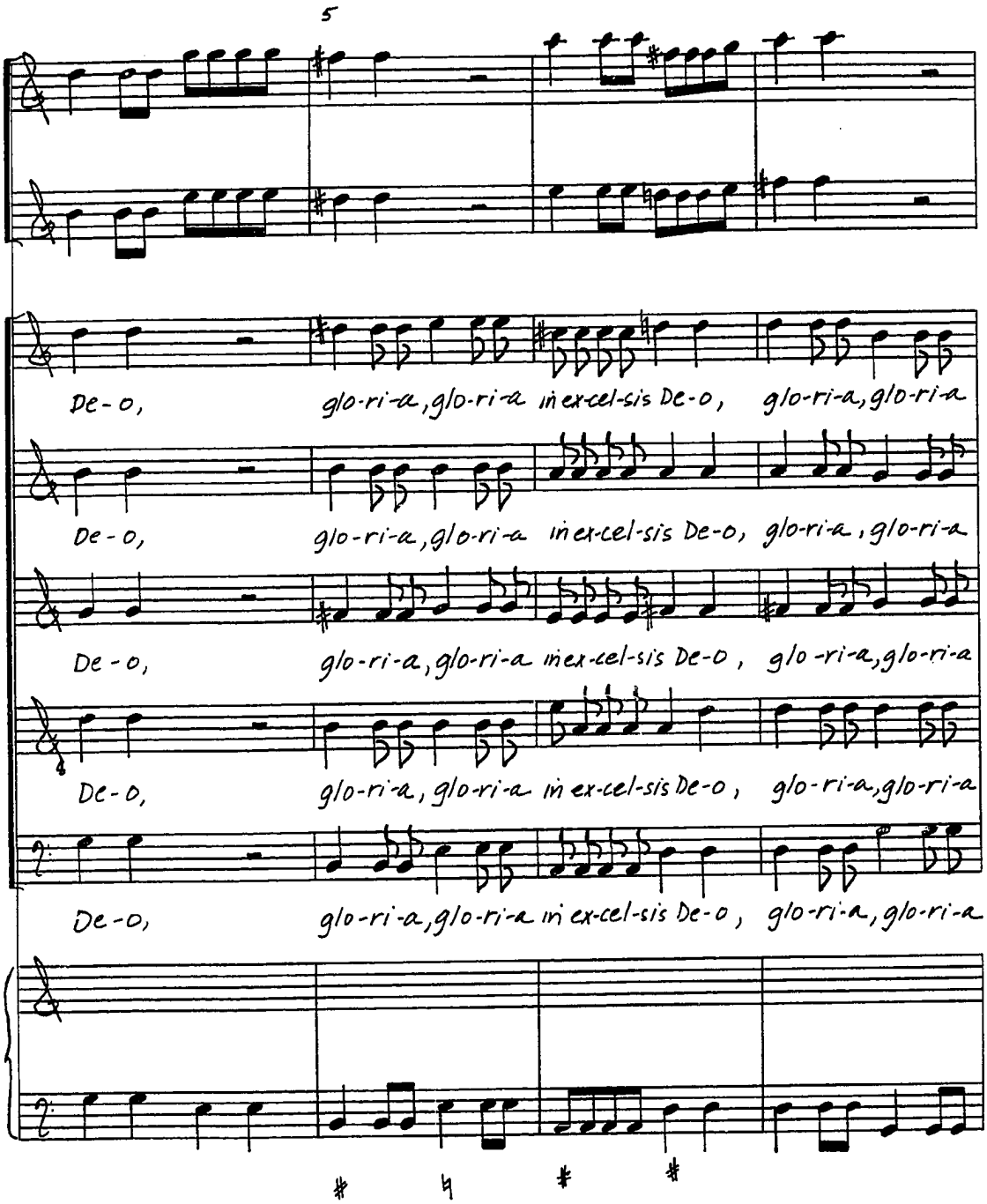
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

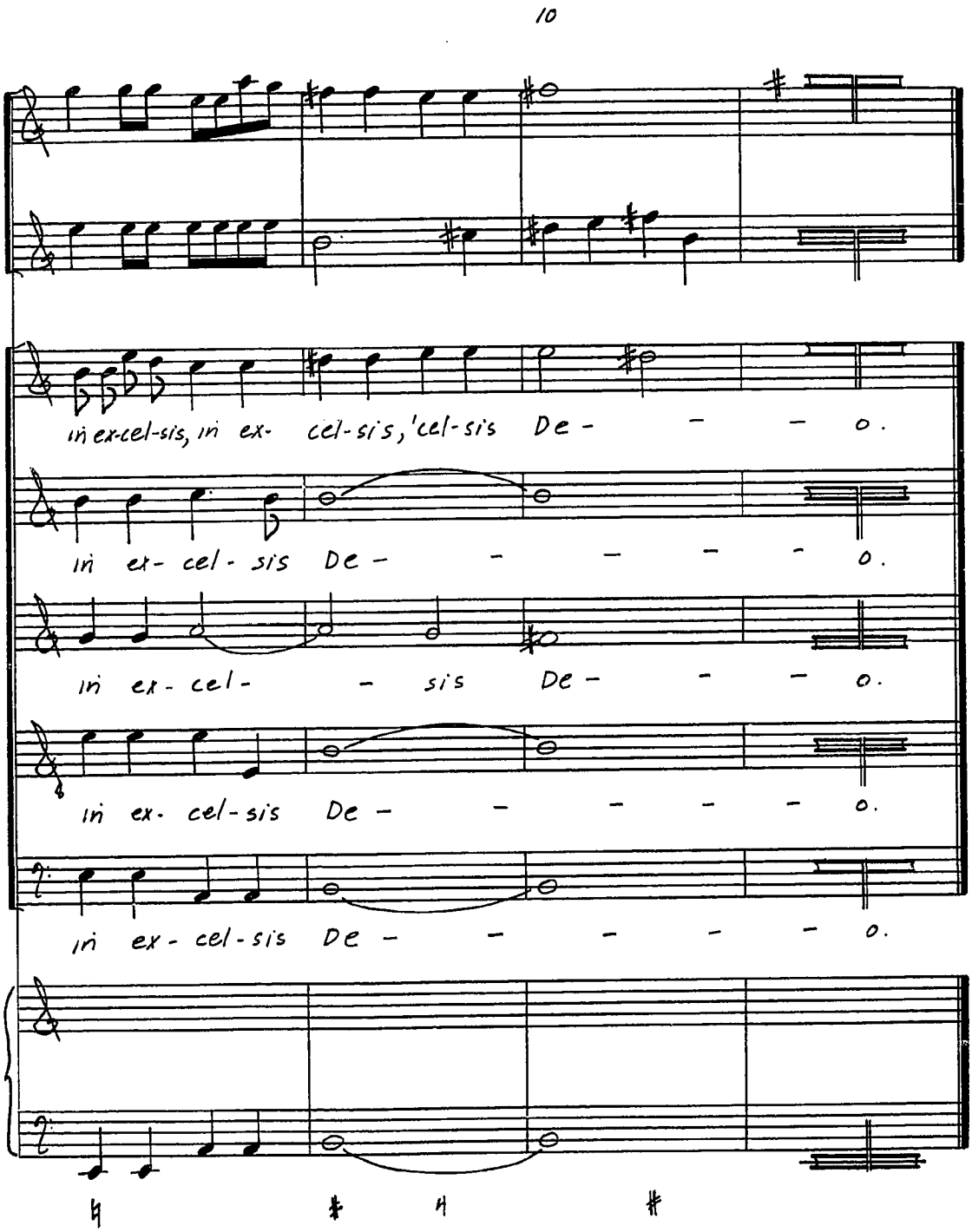
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

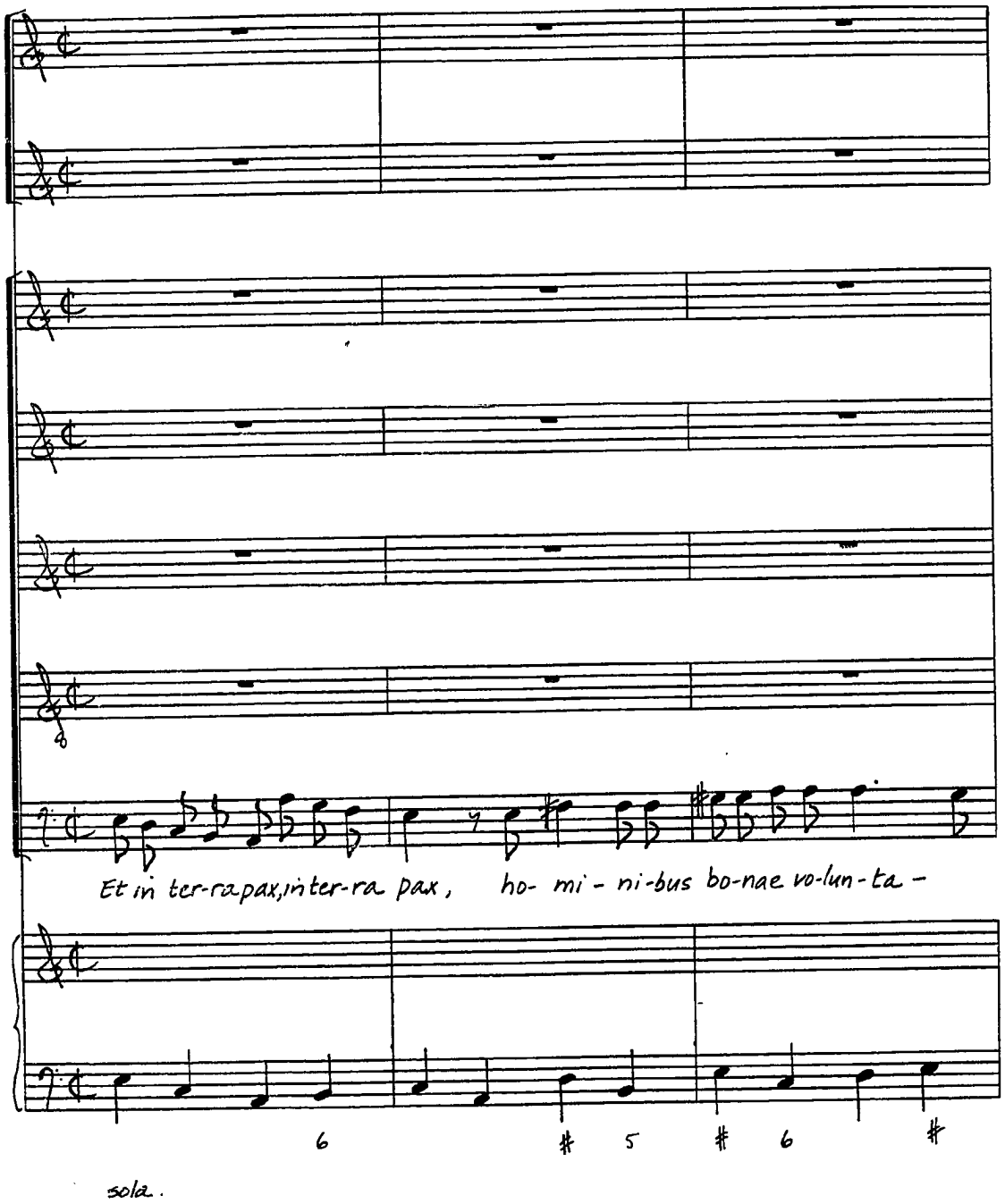
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



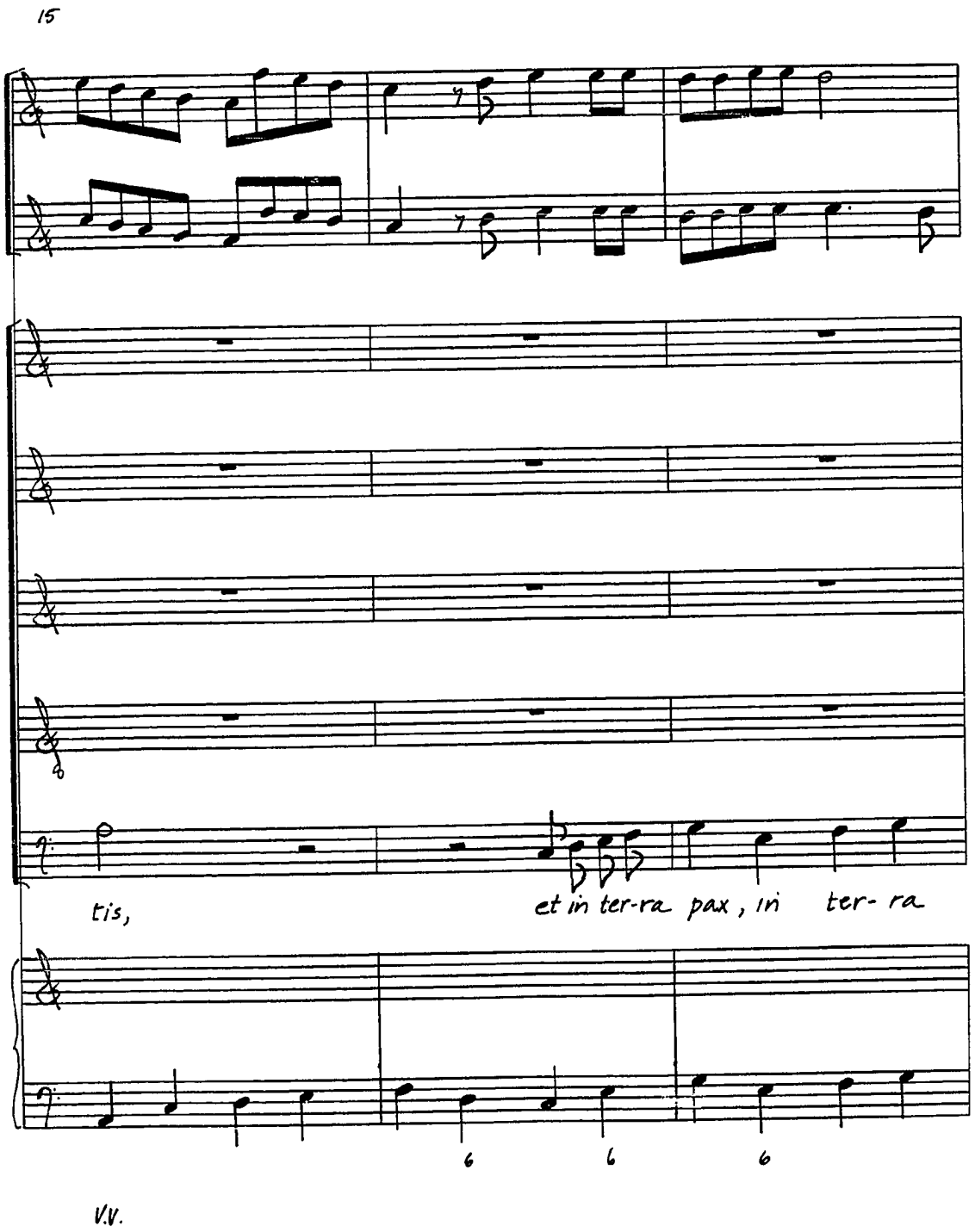
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



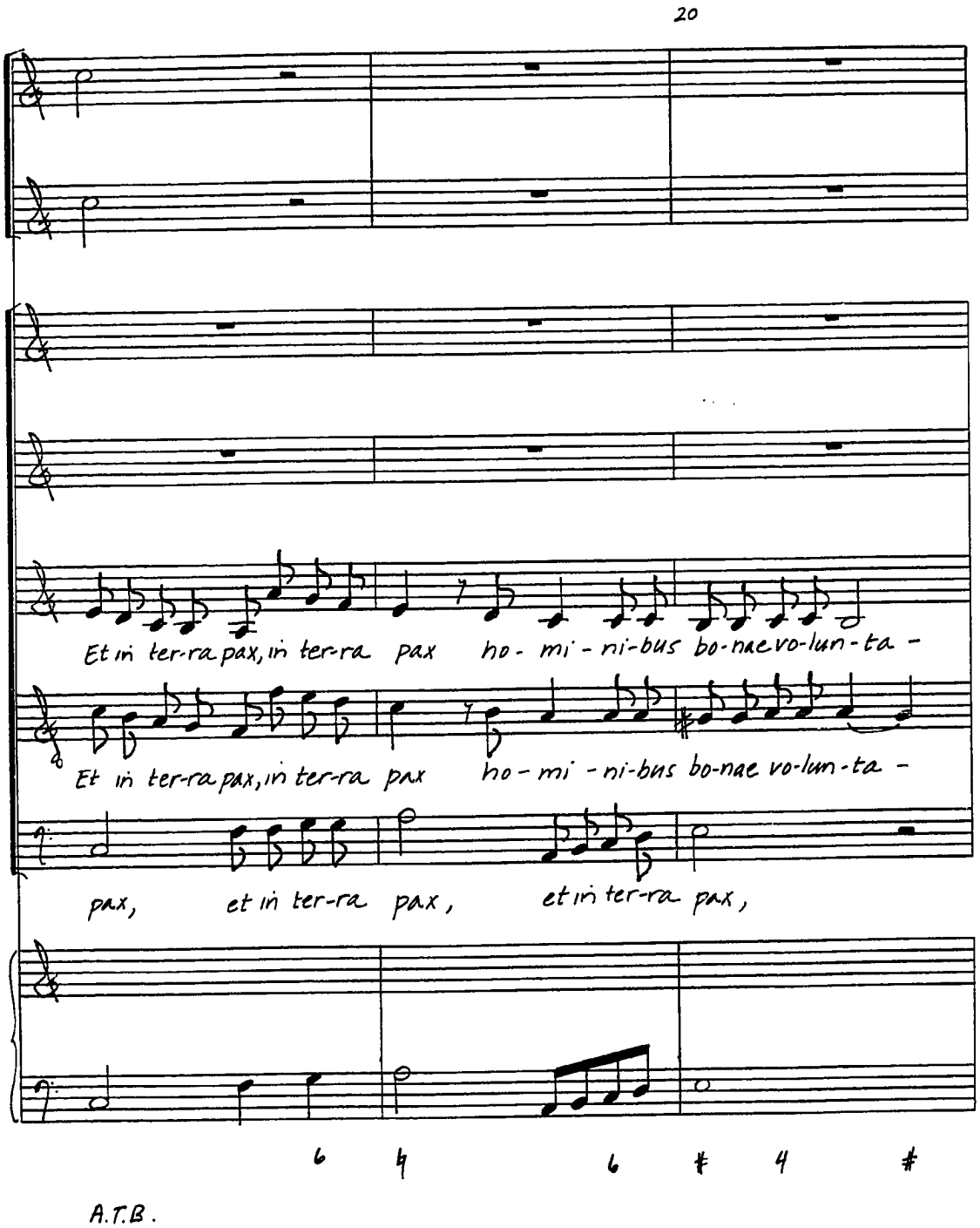
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



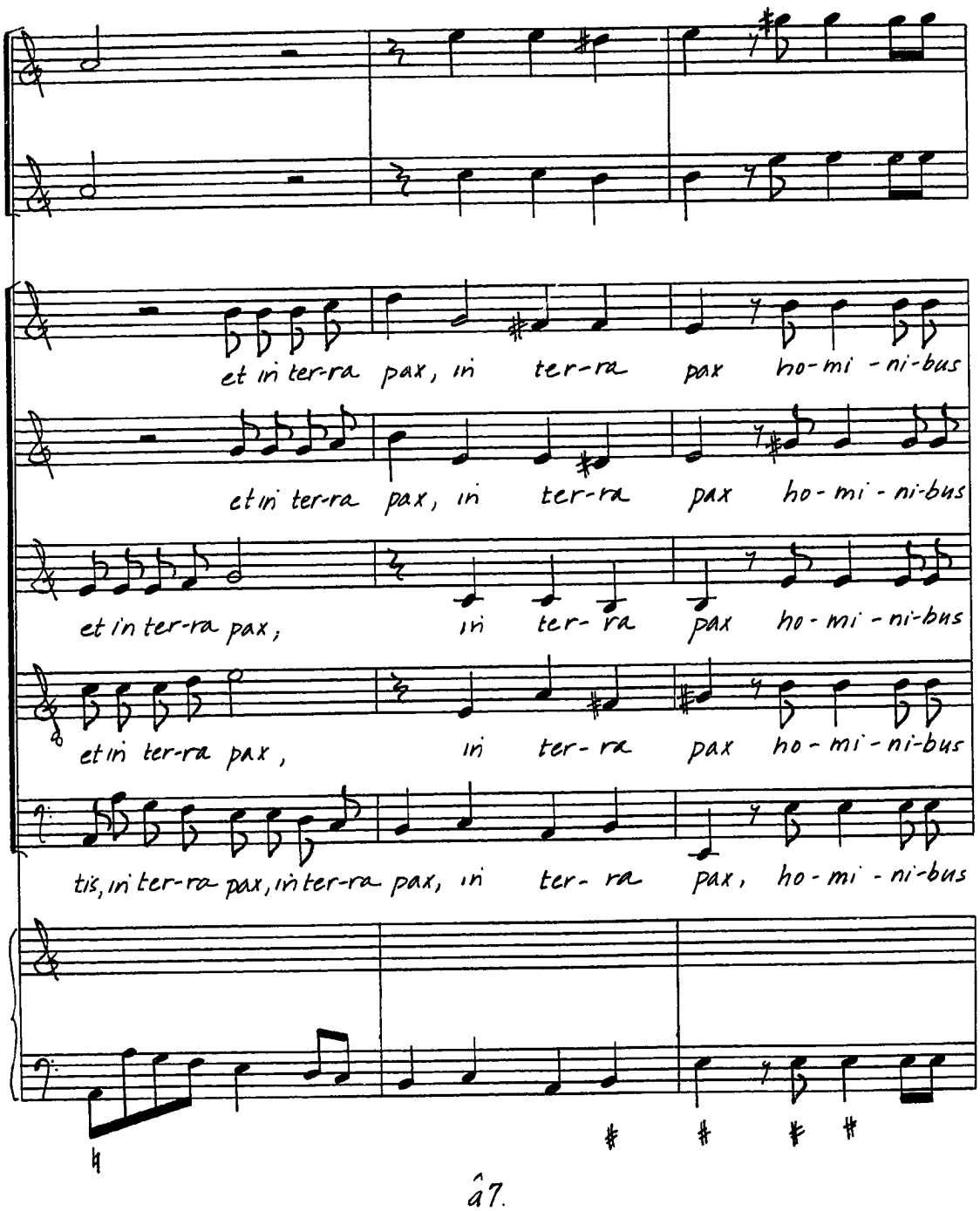
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

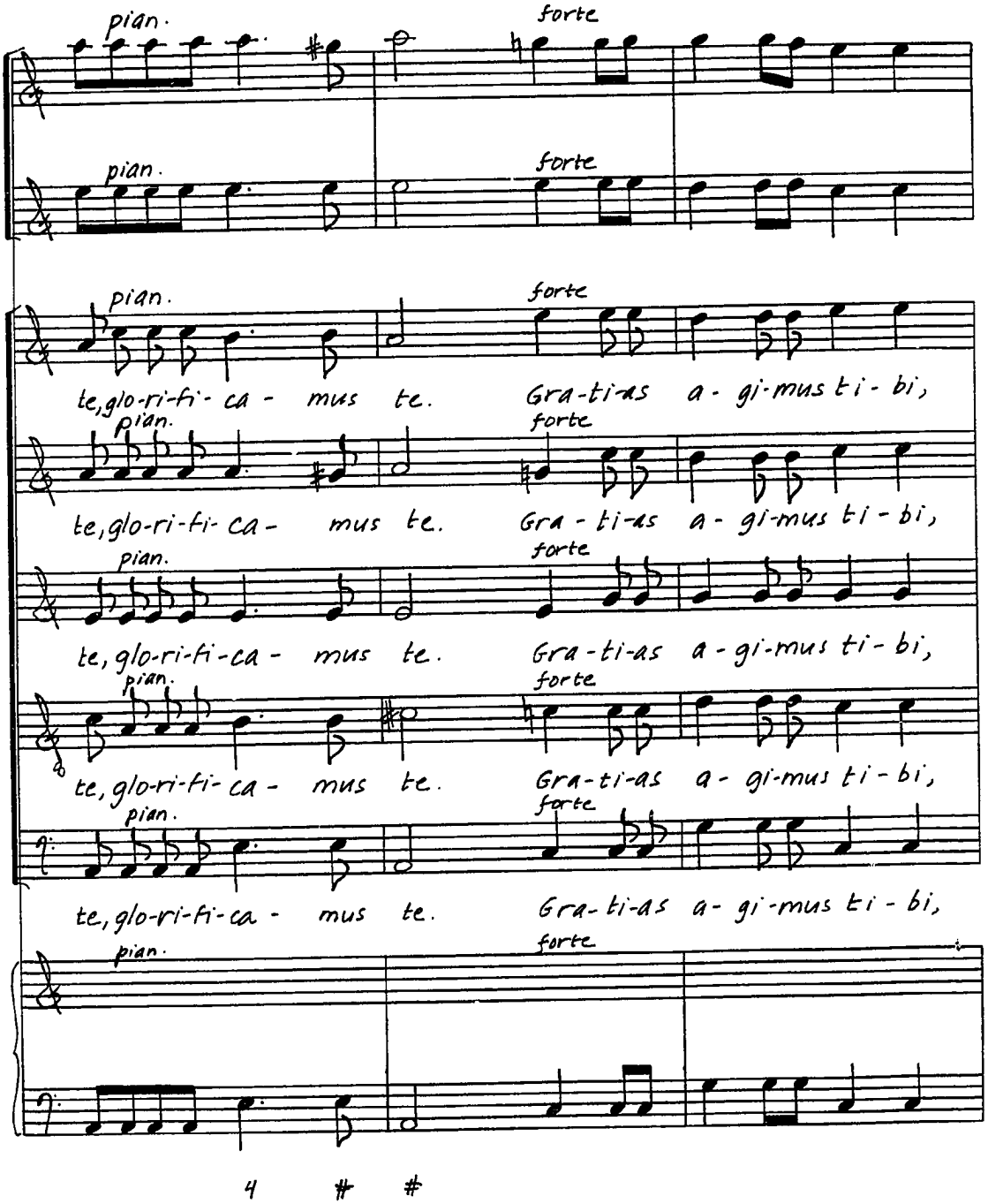
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

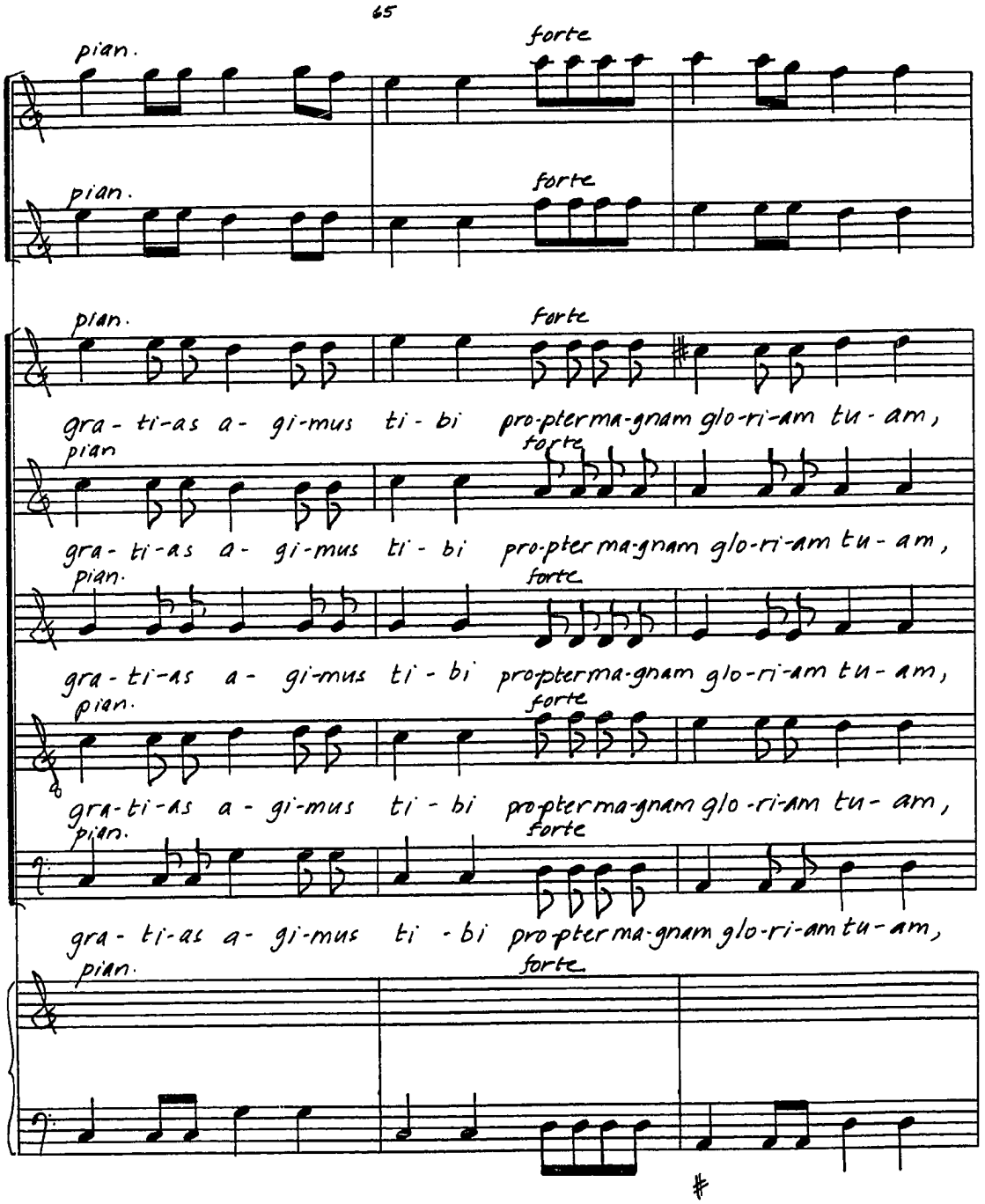
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

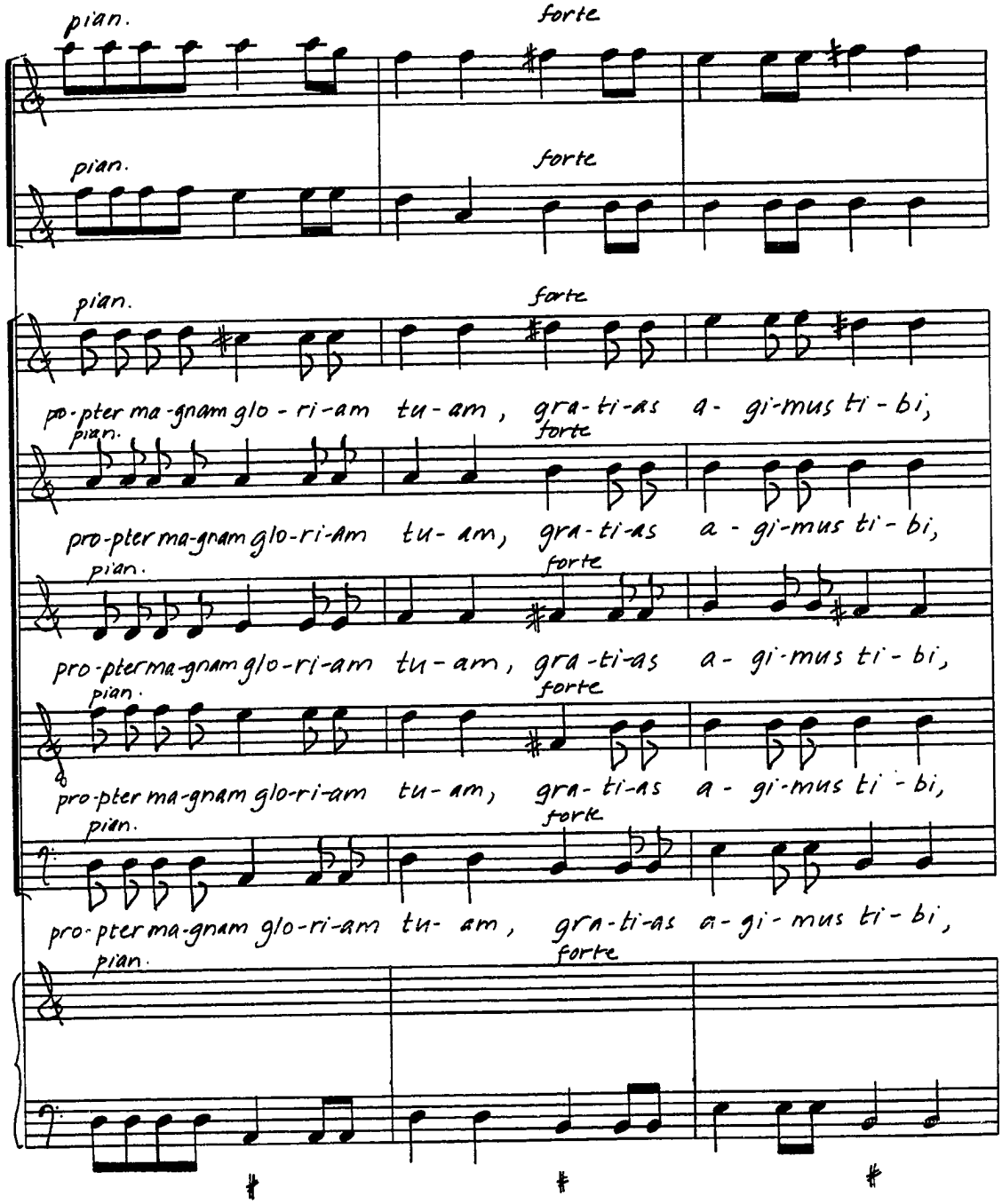
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



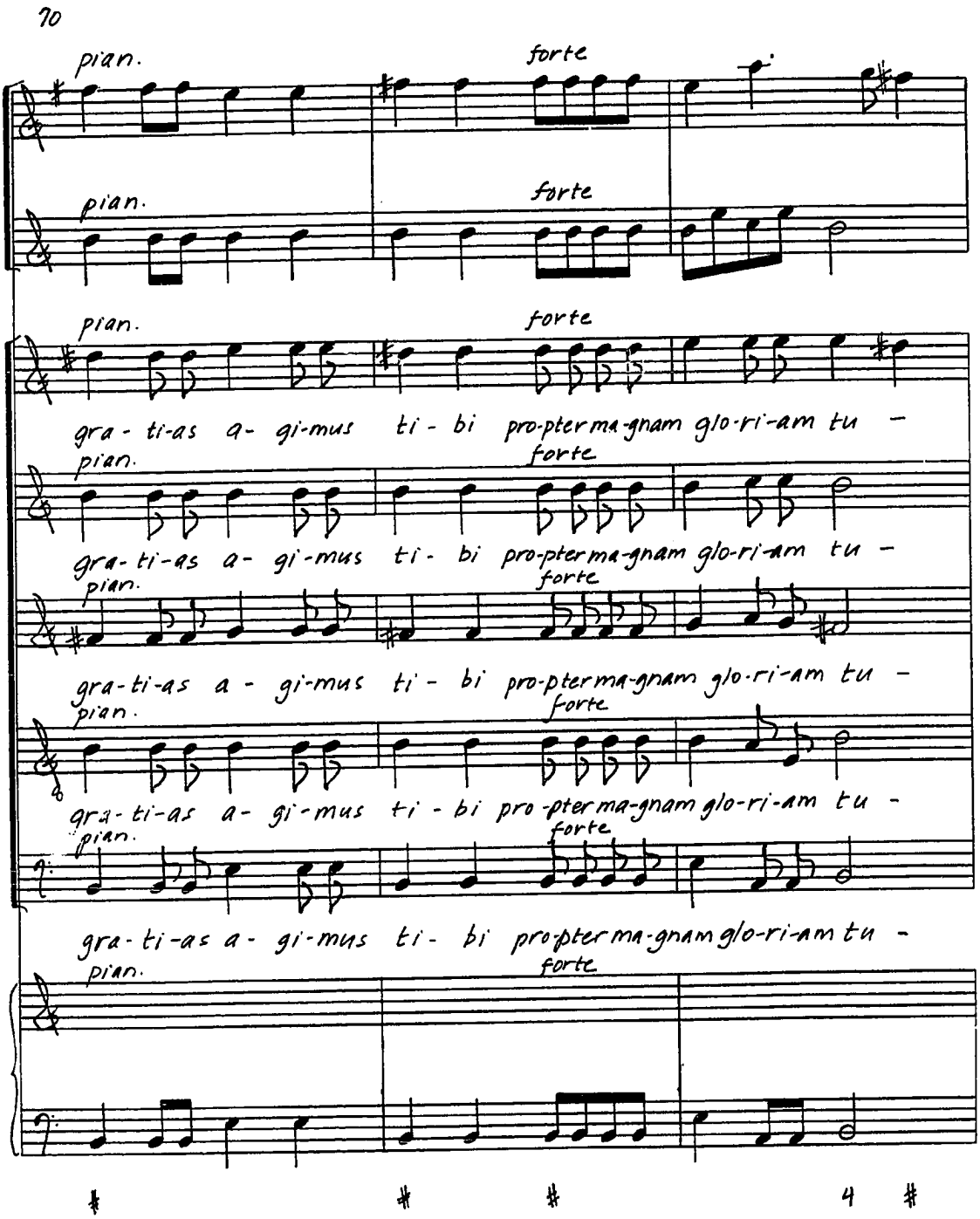
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



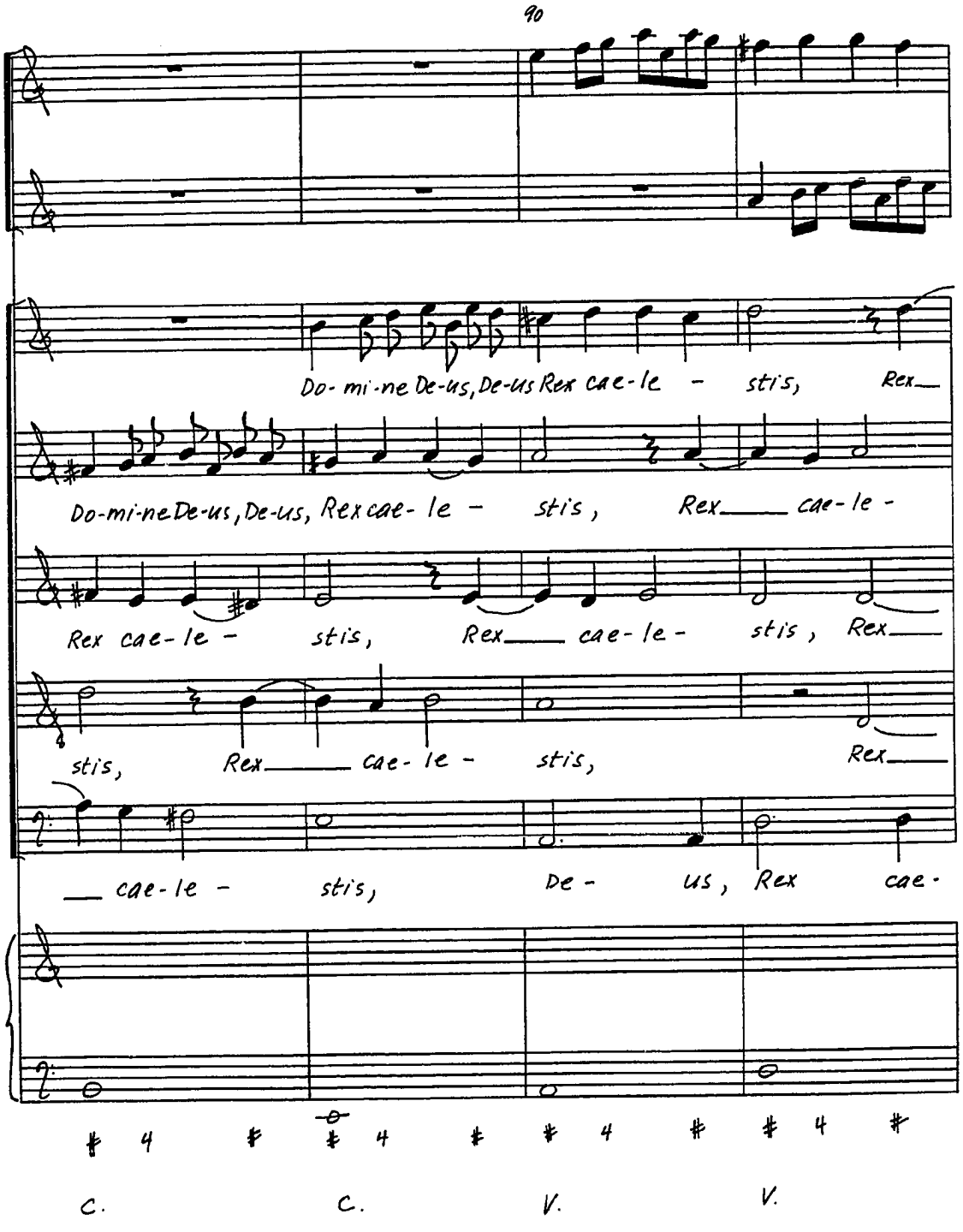
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

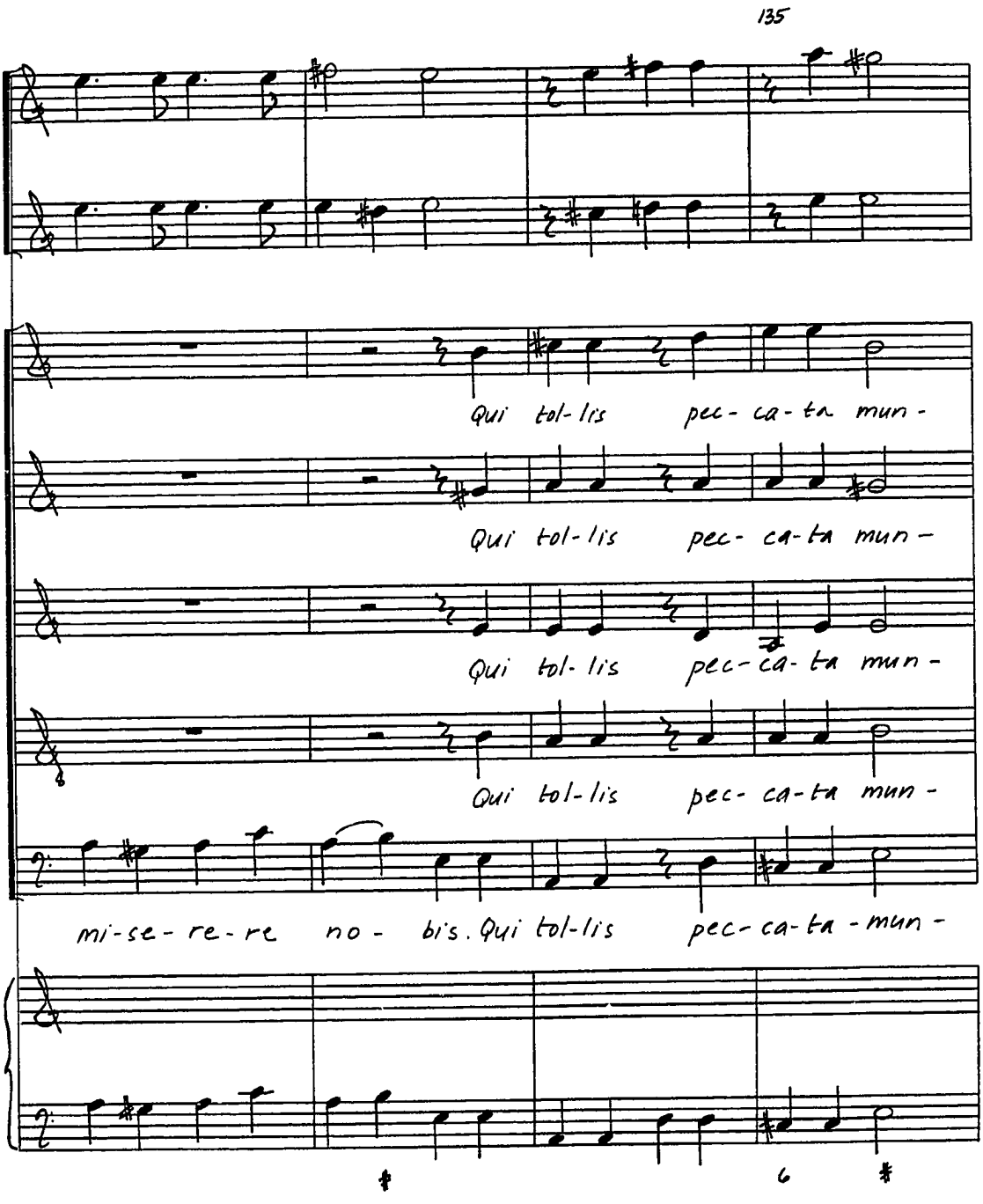
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

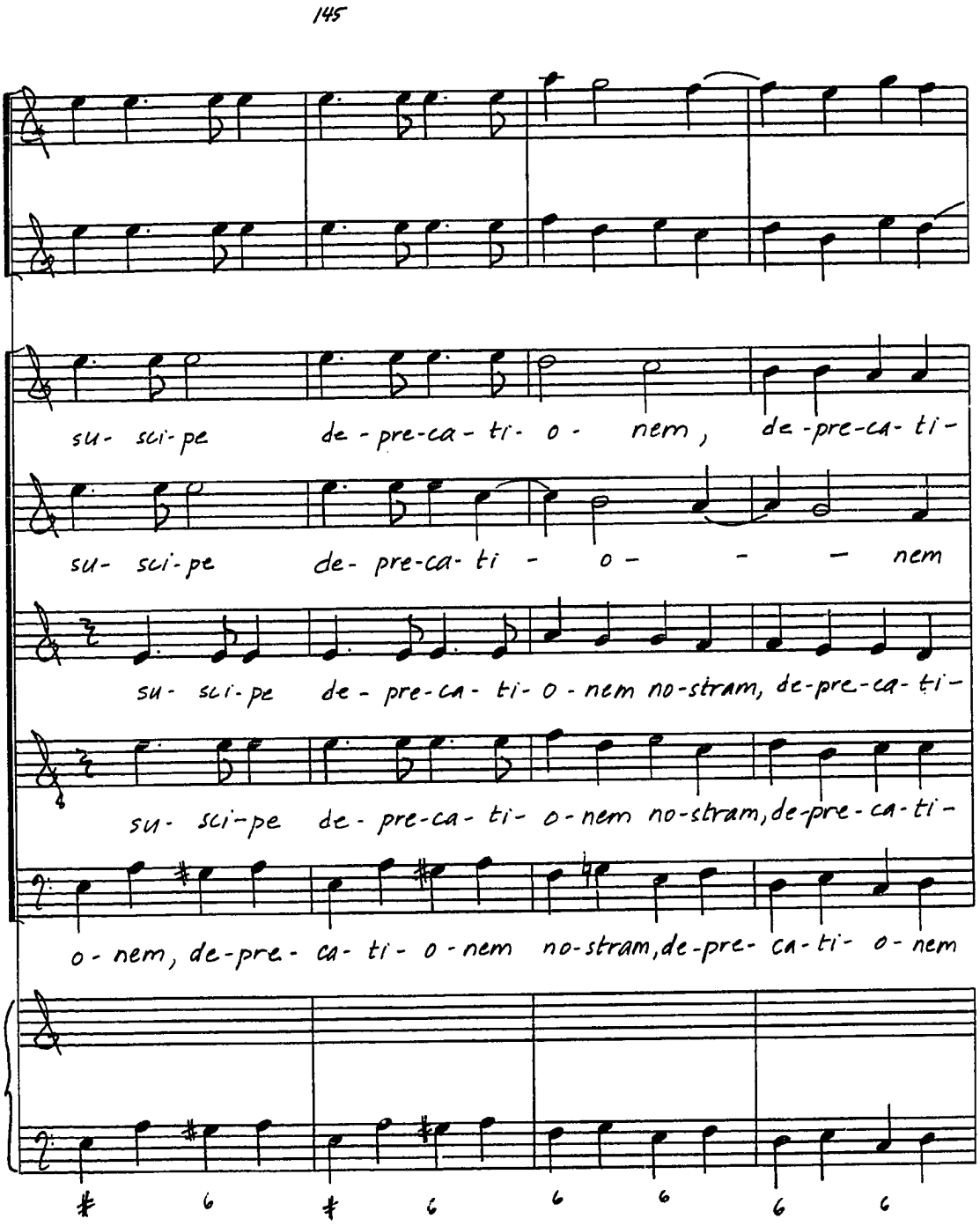


â7.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

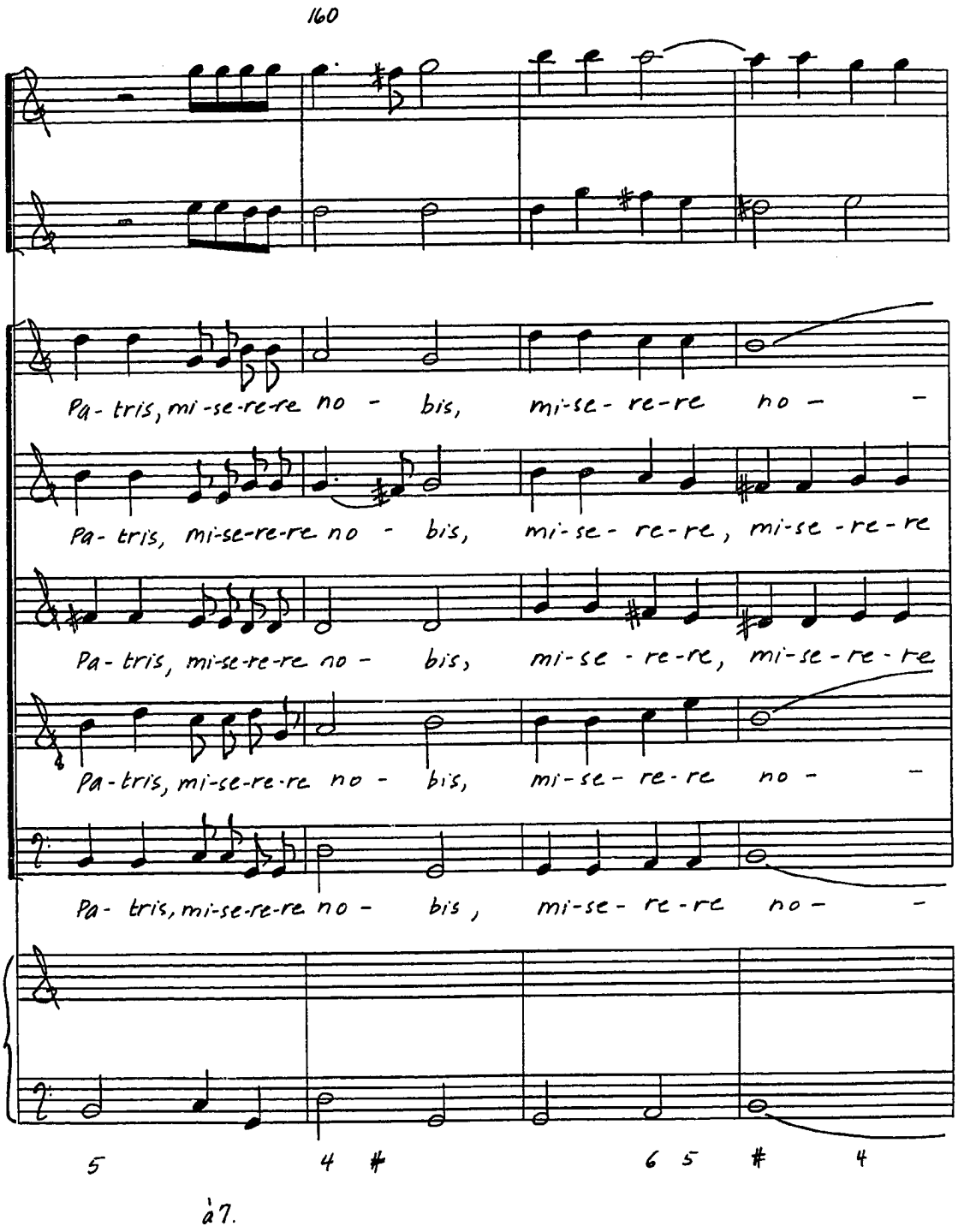
150

A.T.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

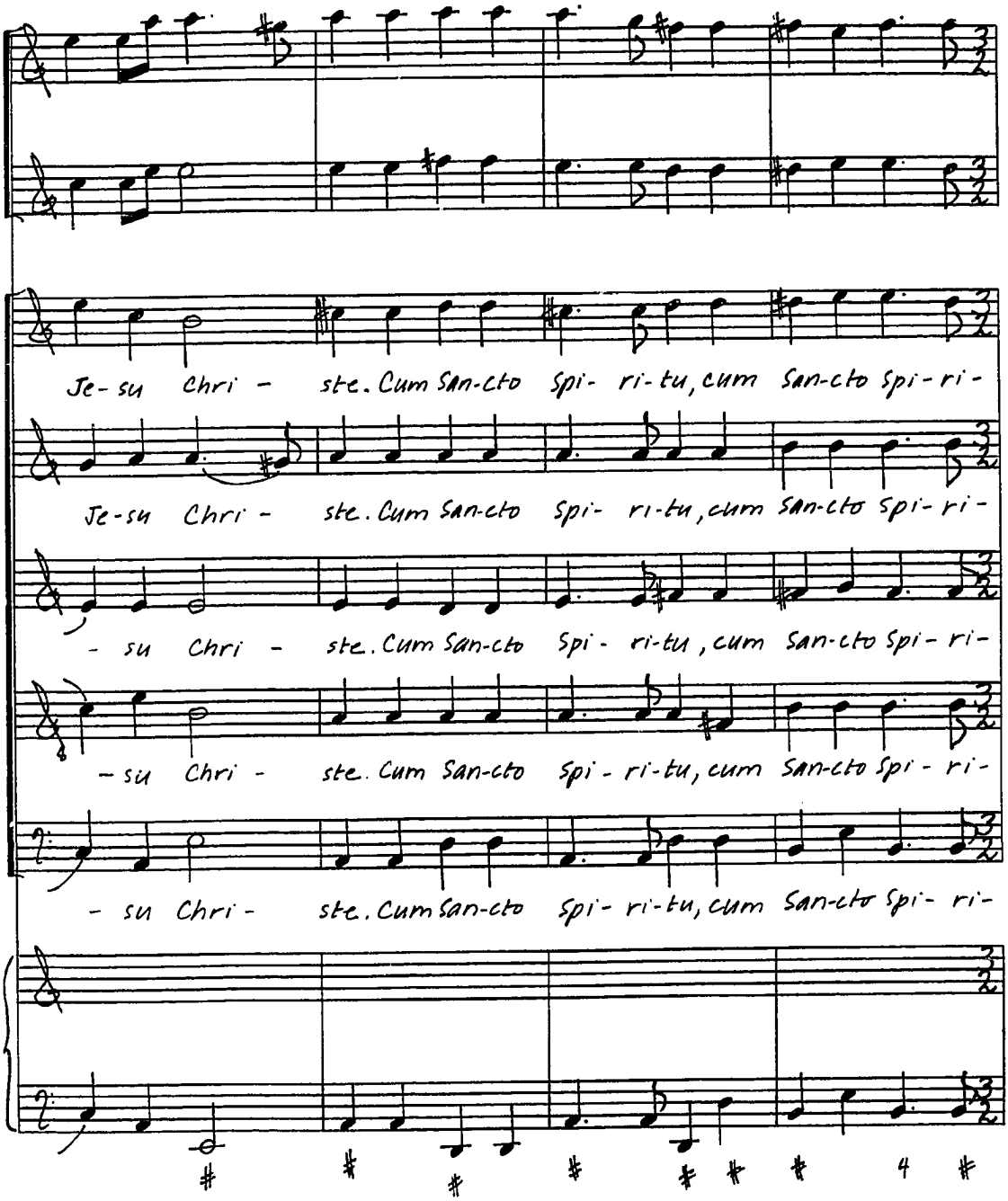
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



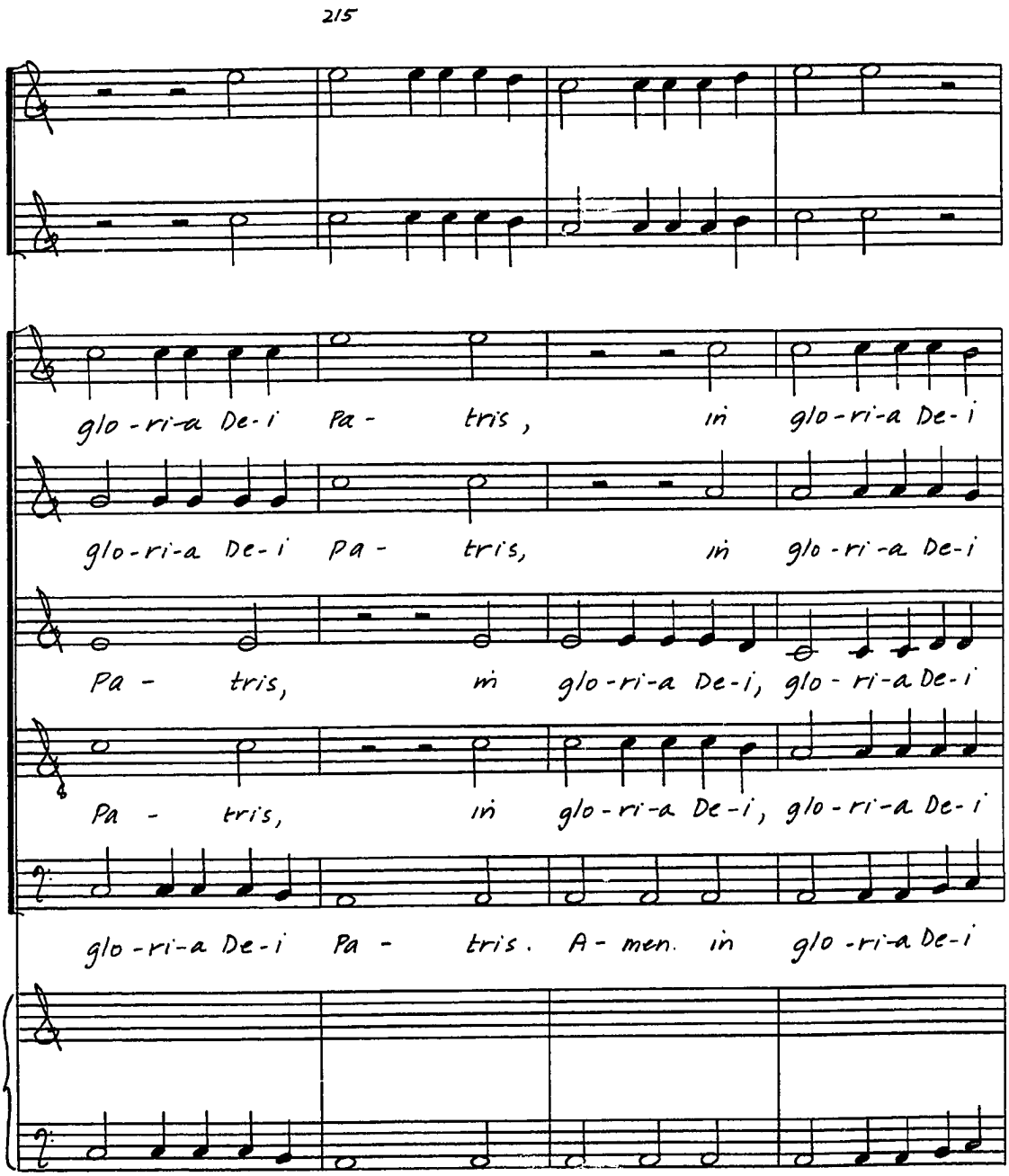
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

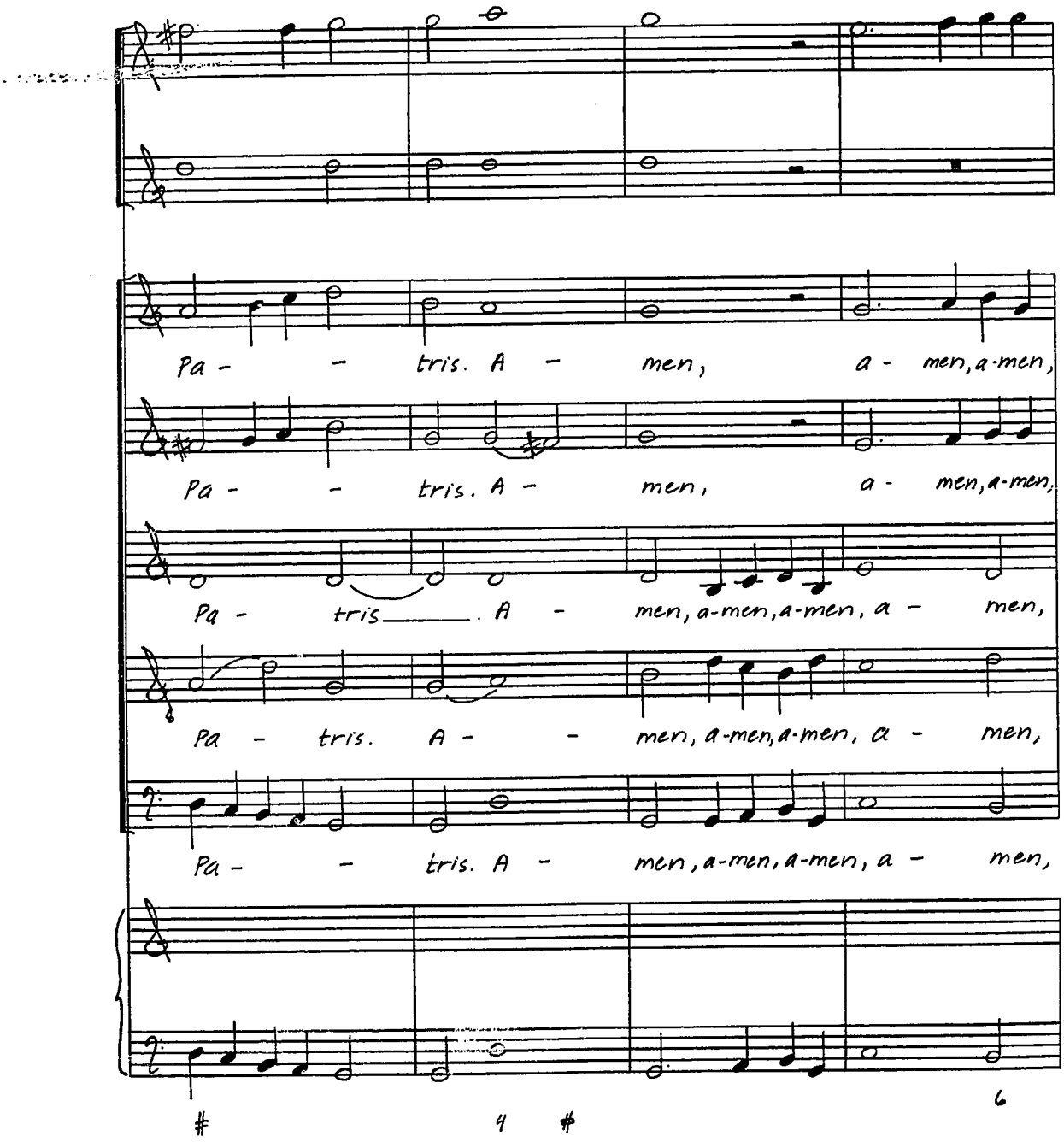
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

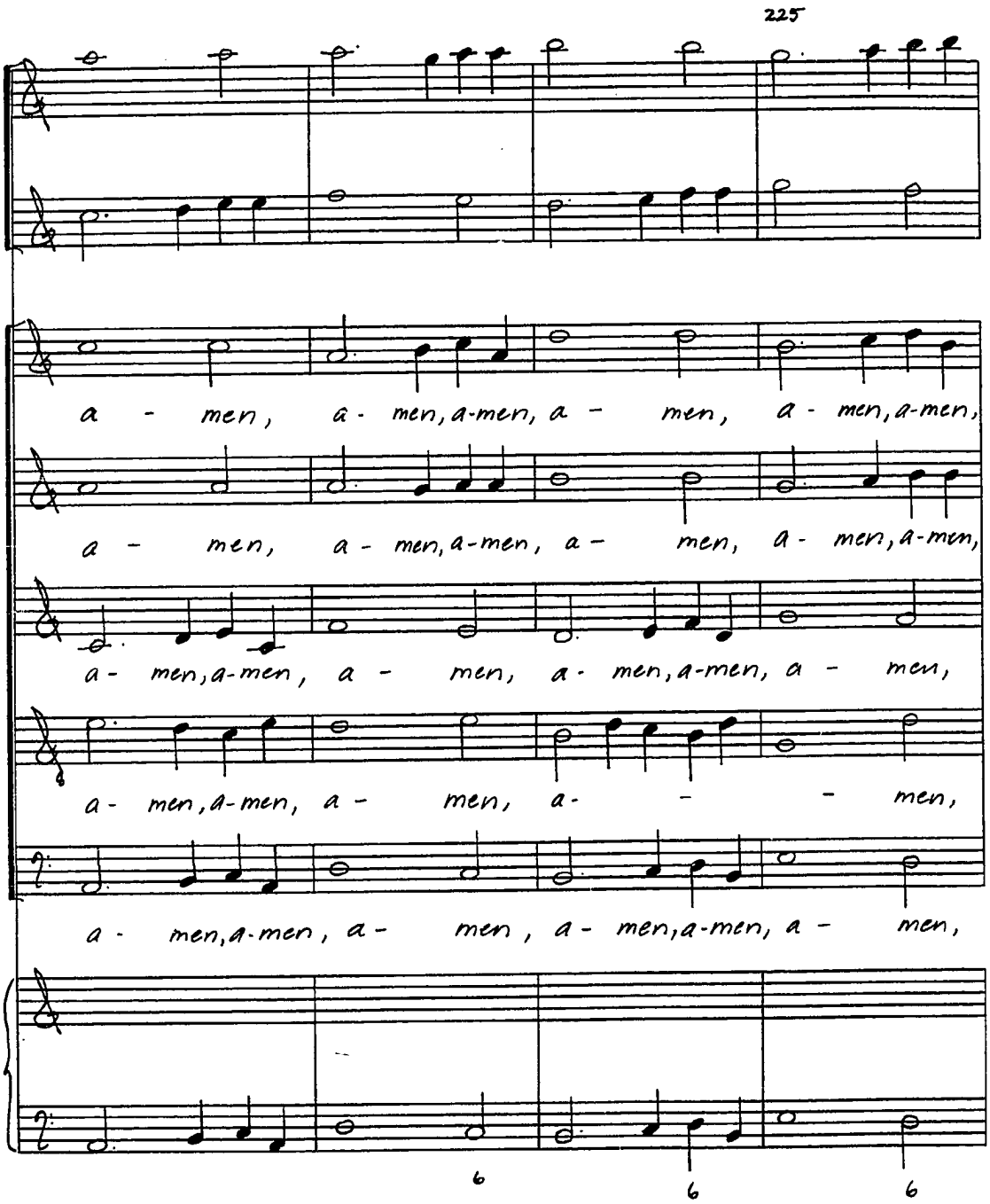


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

220



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

230

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

MISSA XII

à Vocib. 5. & 4. Instrum.
Pro Organo

Cantus 1, 2
Altus
Tenor
Bassus
Trombona 1, 2
Violino 1, 2
Bassus Continuus

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

5

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

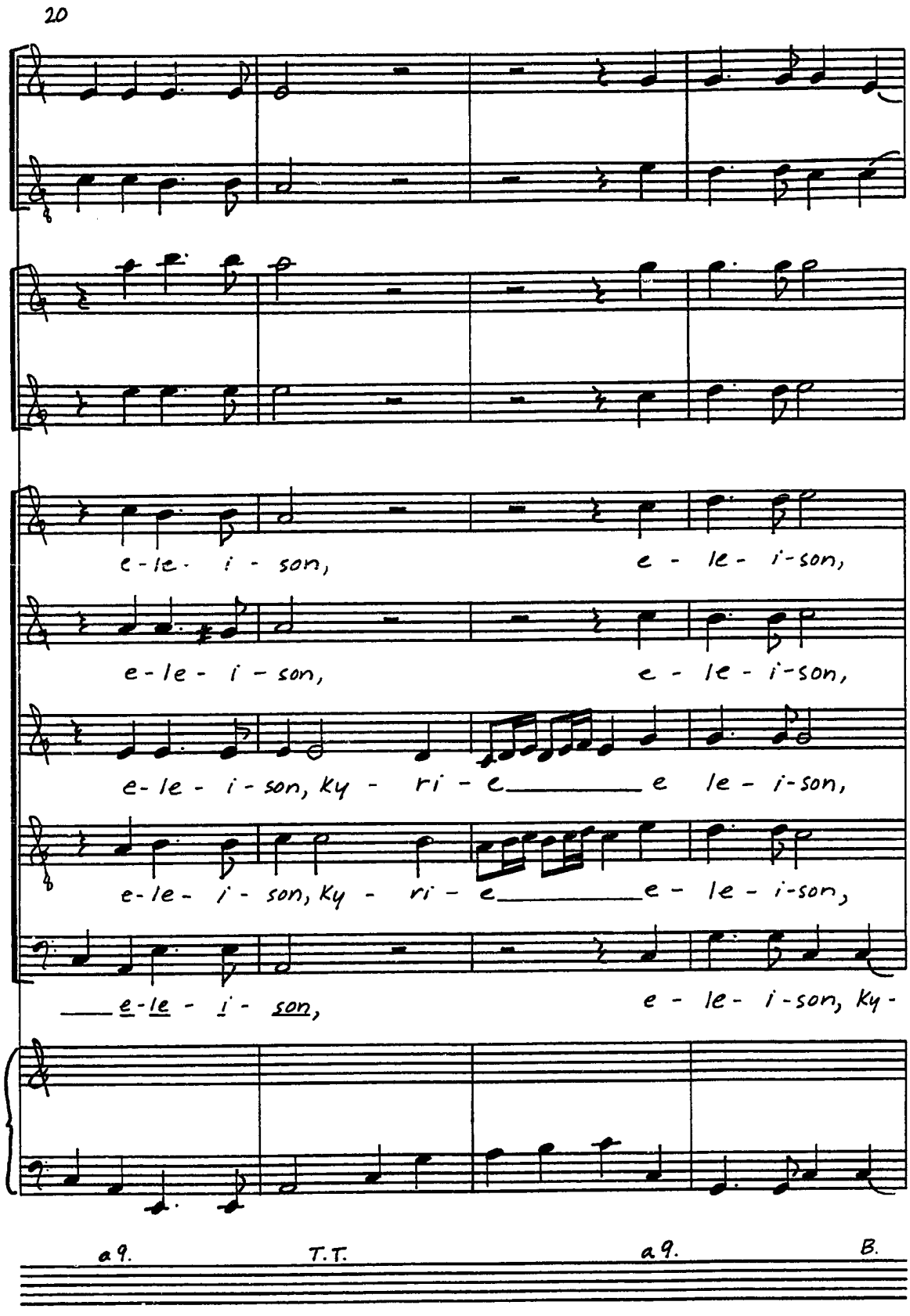
10

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

15

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



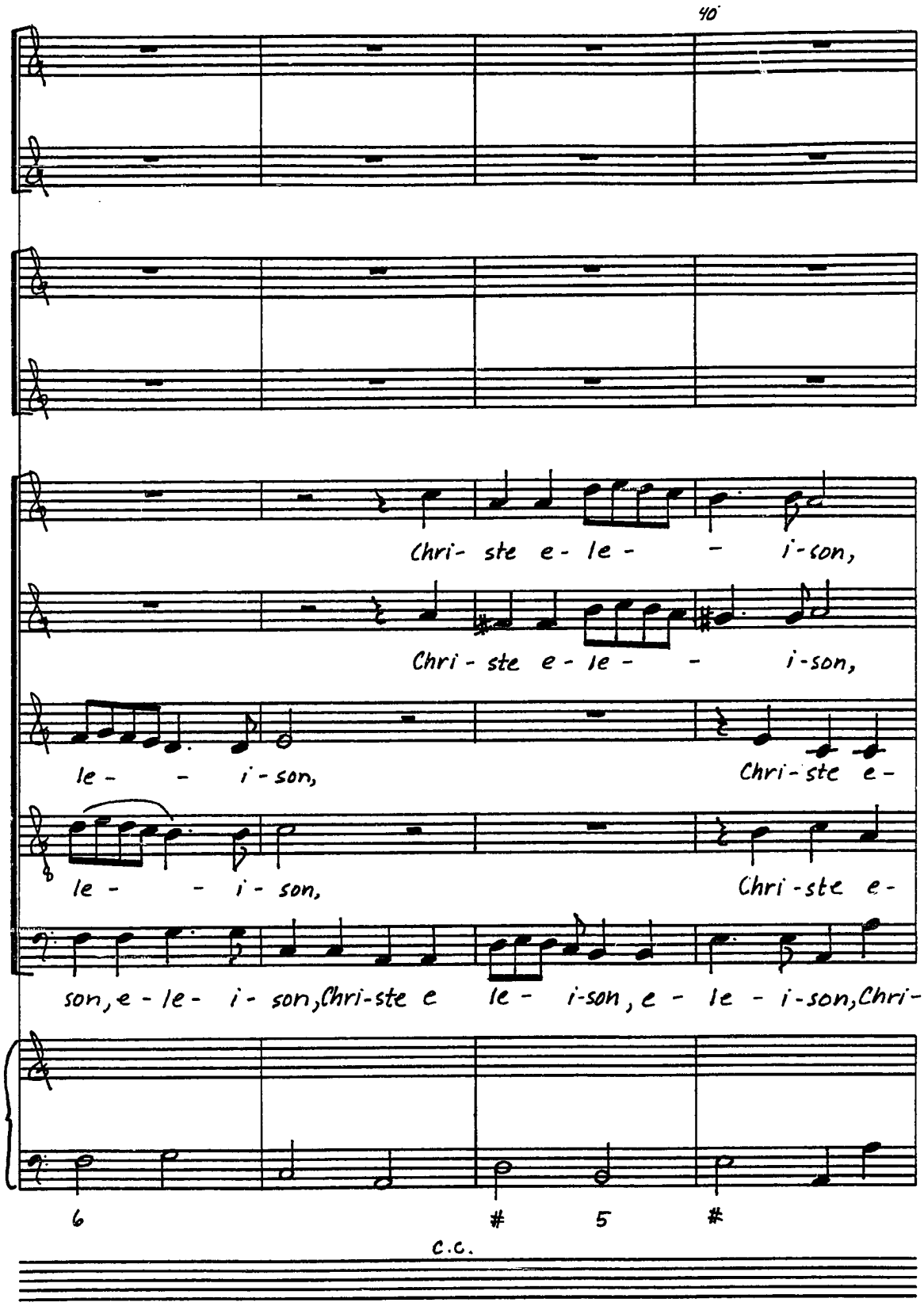
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

25

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

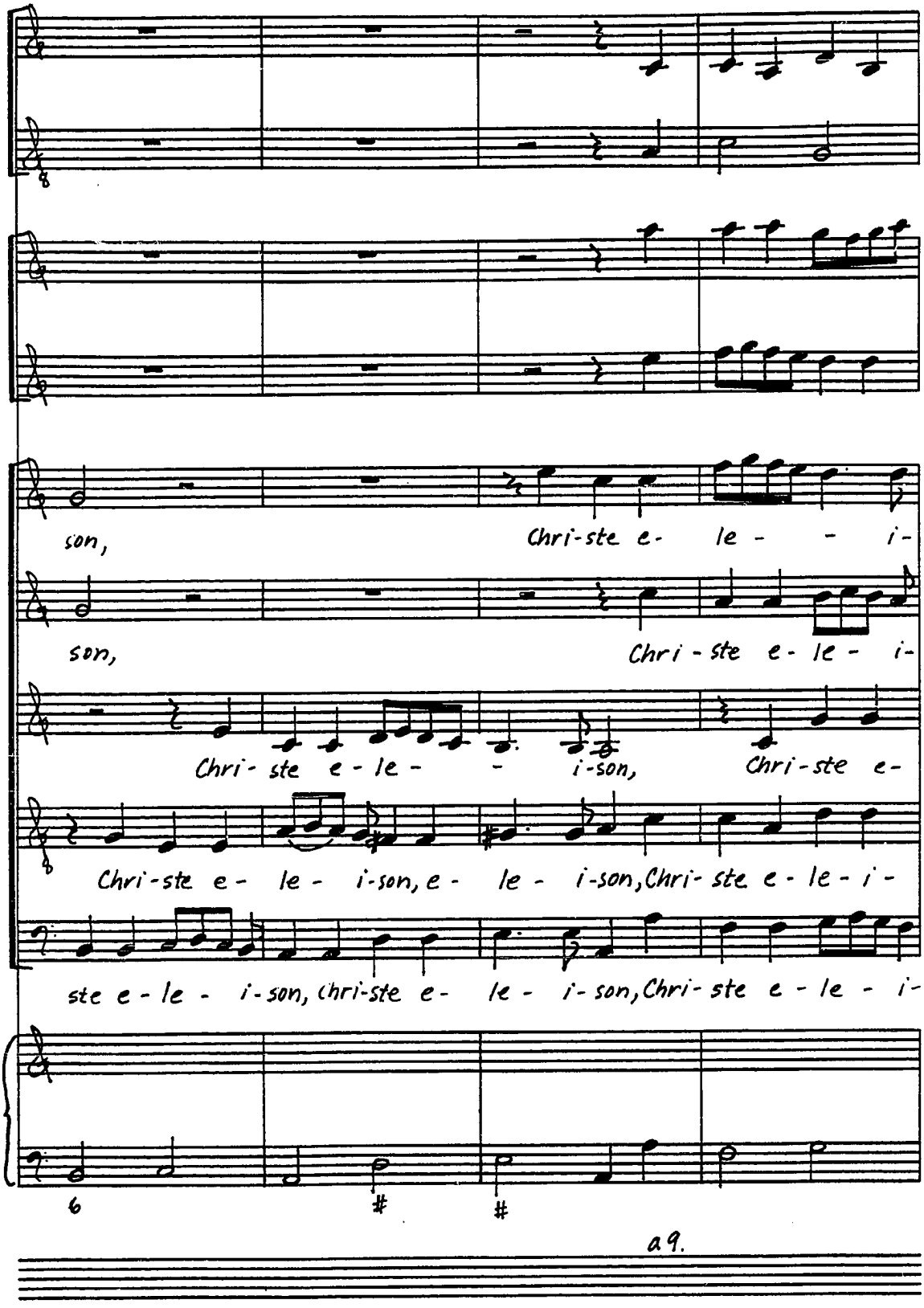
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

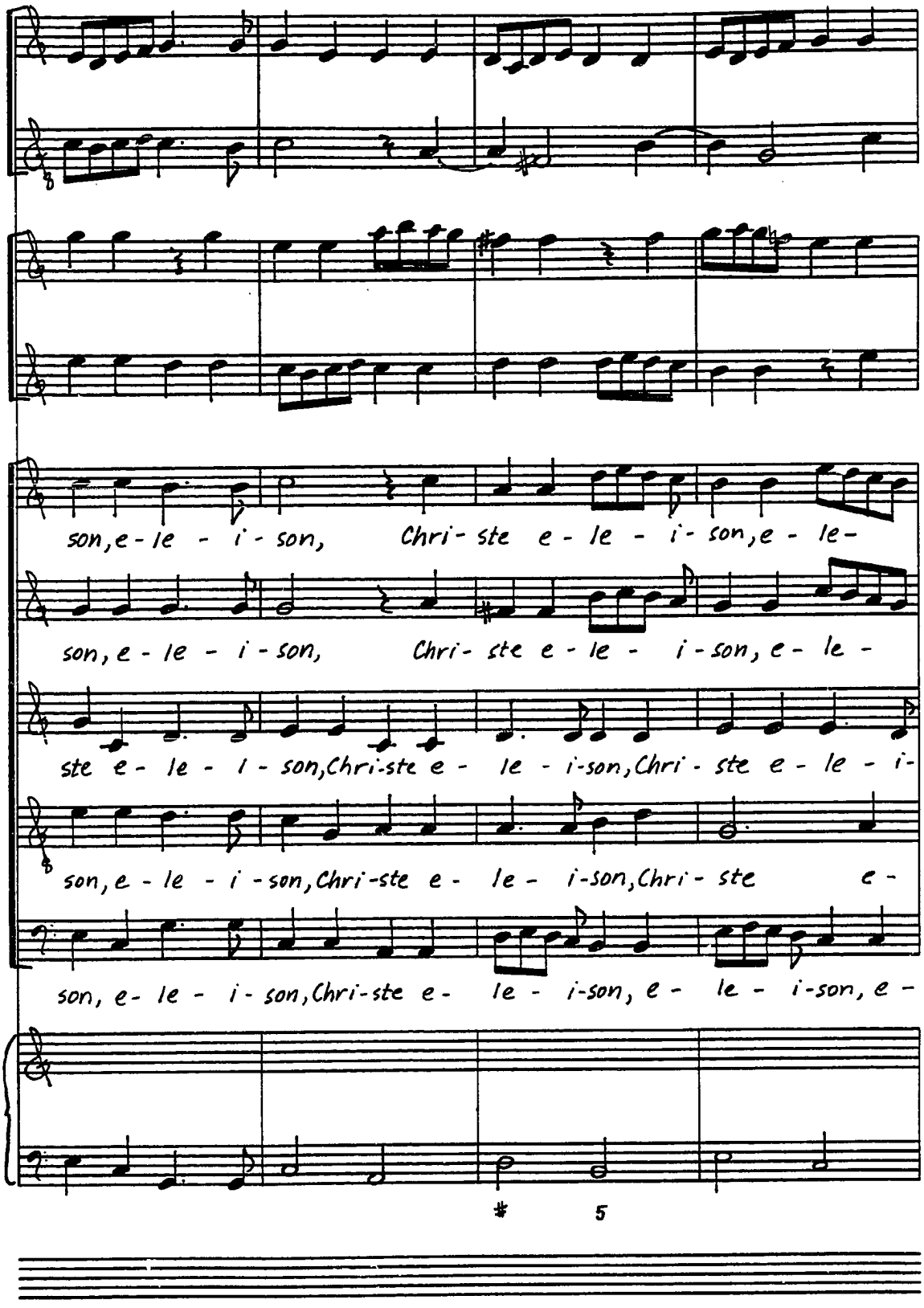
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

45



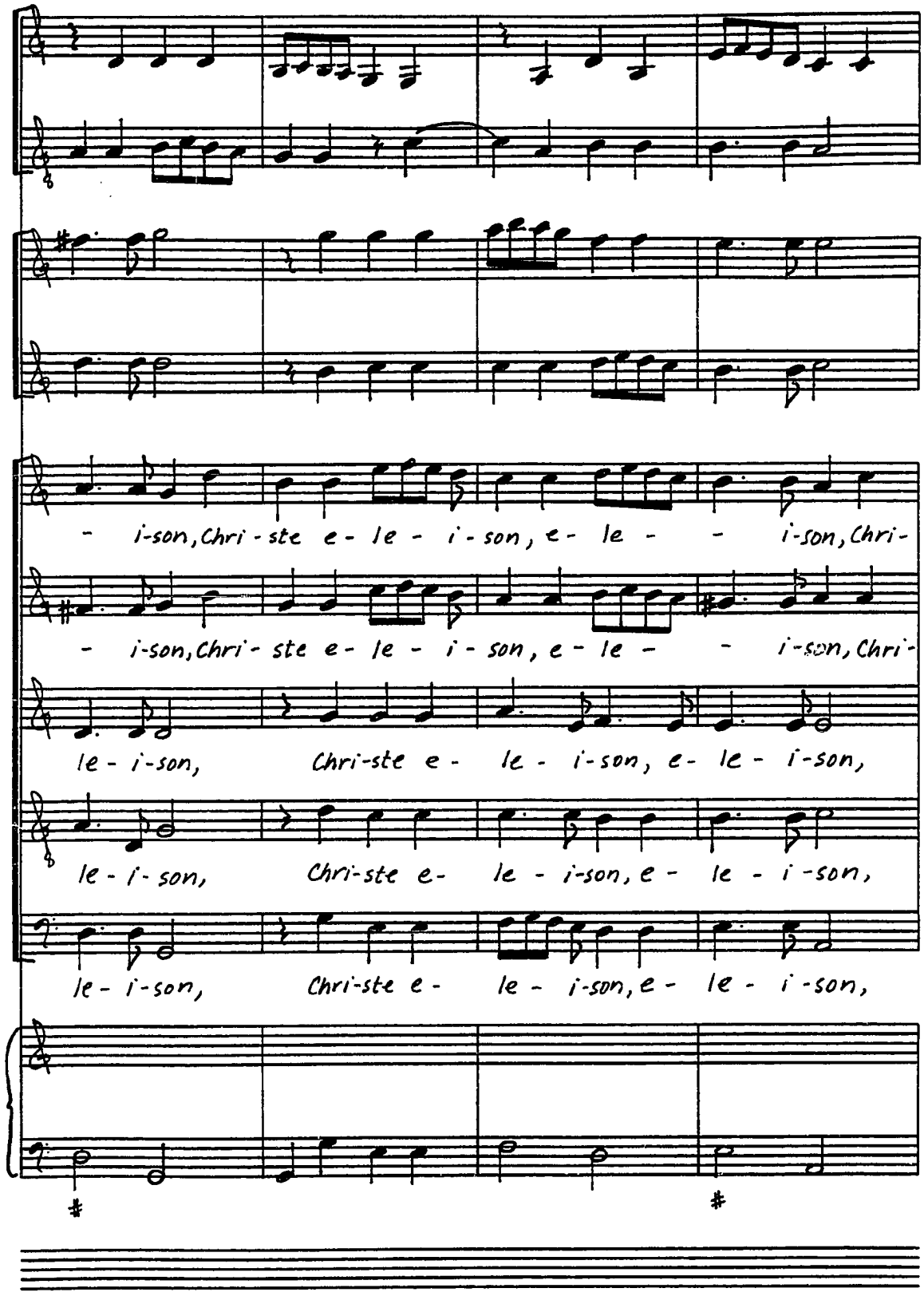
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

50

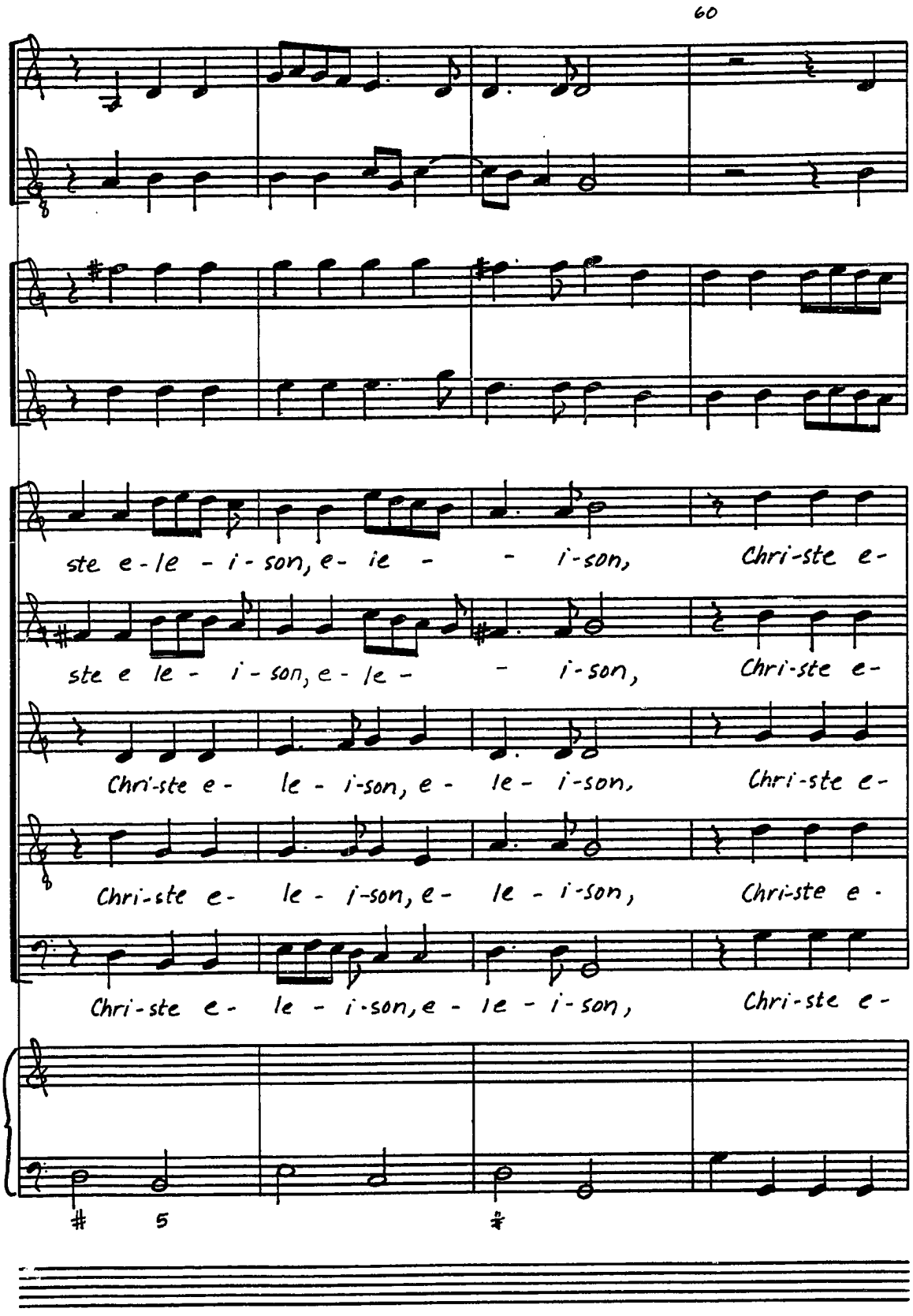


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

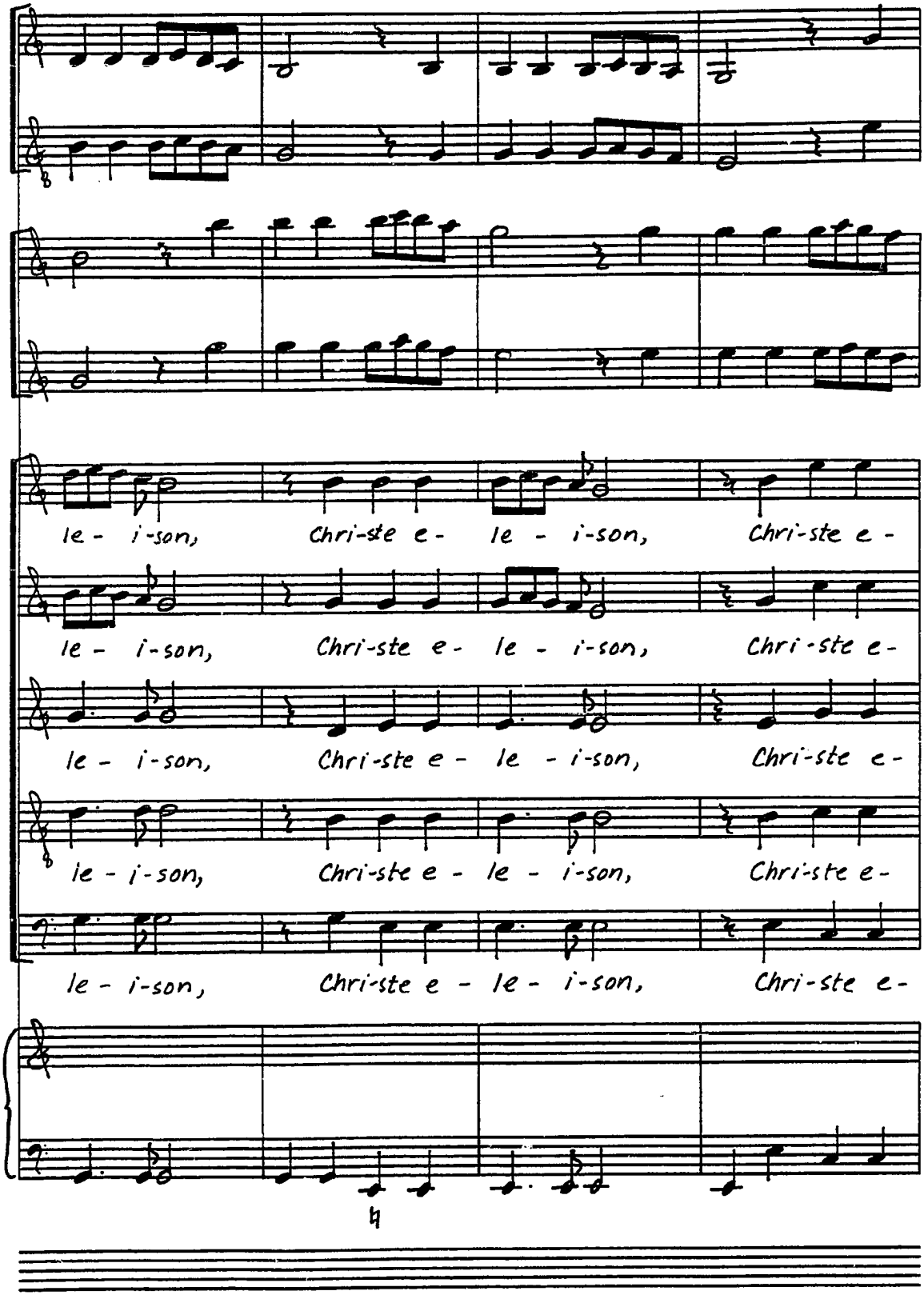
55



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

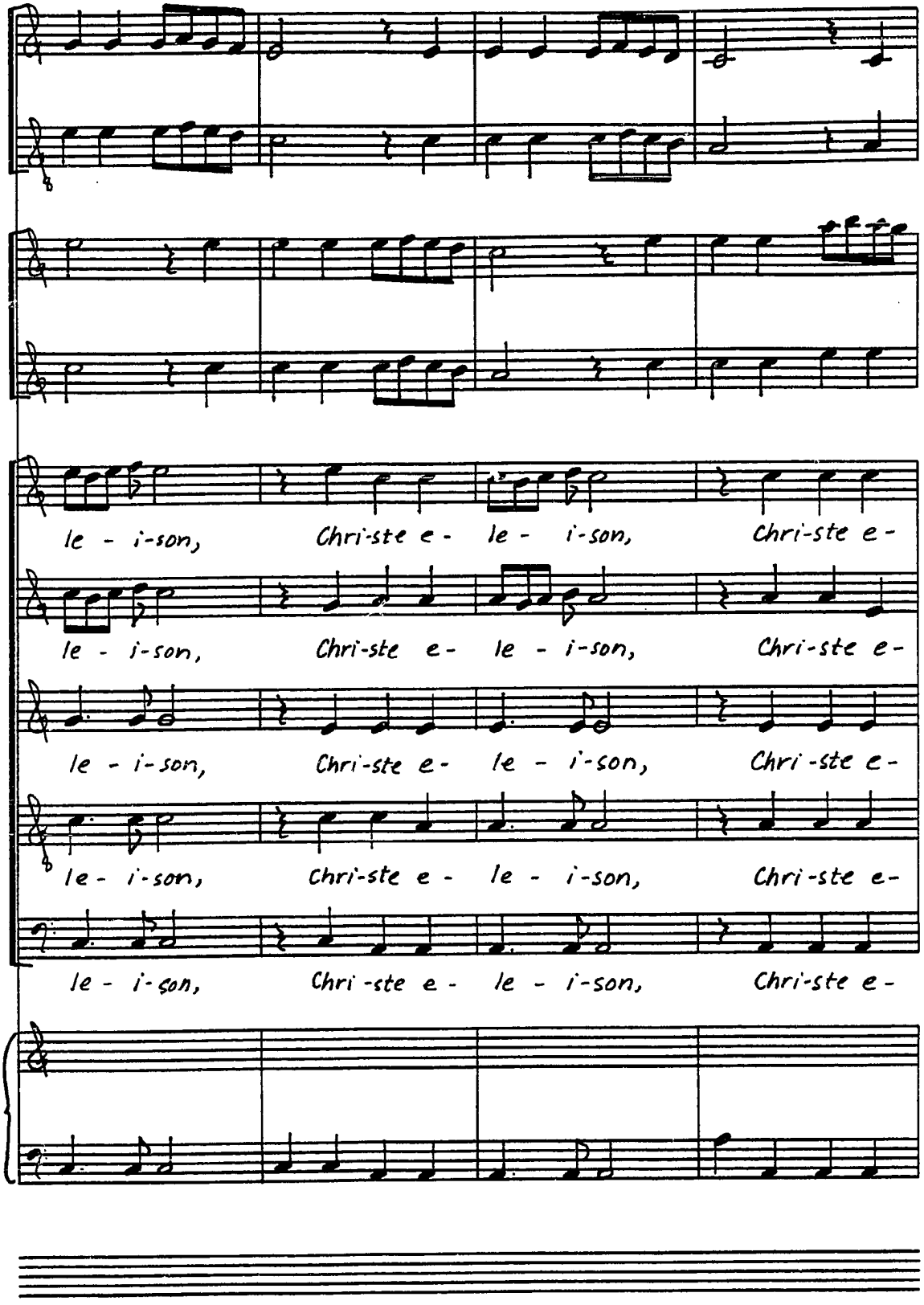


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

65



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

70

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

10

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

20

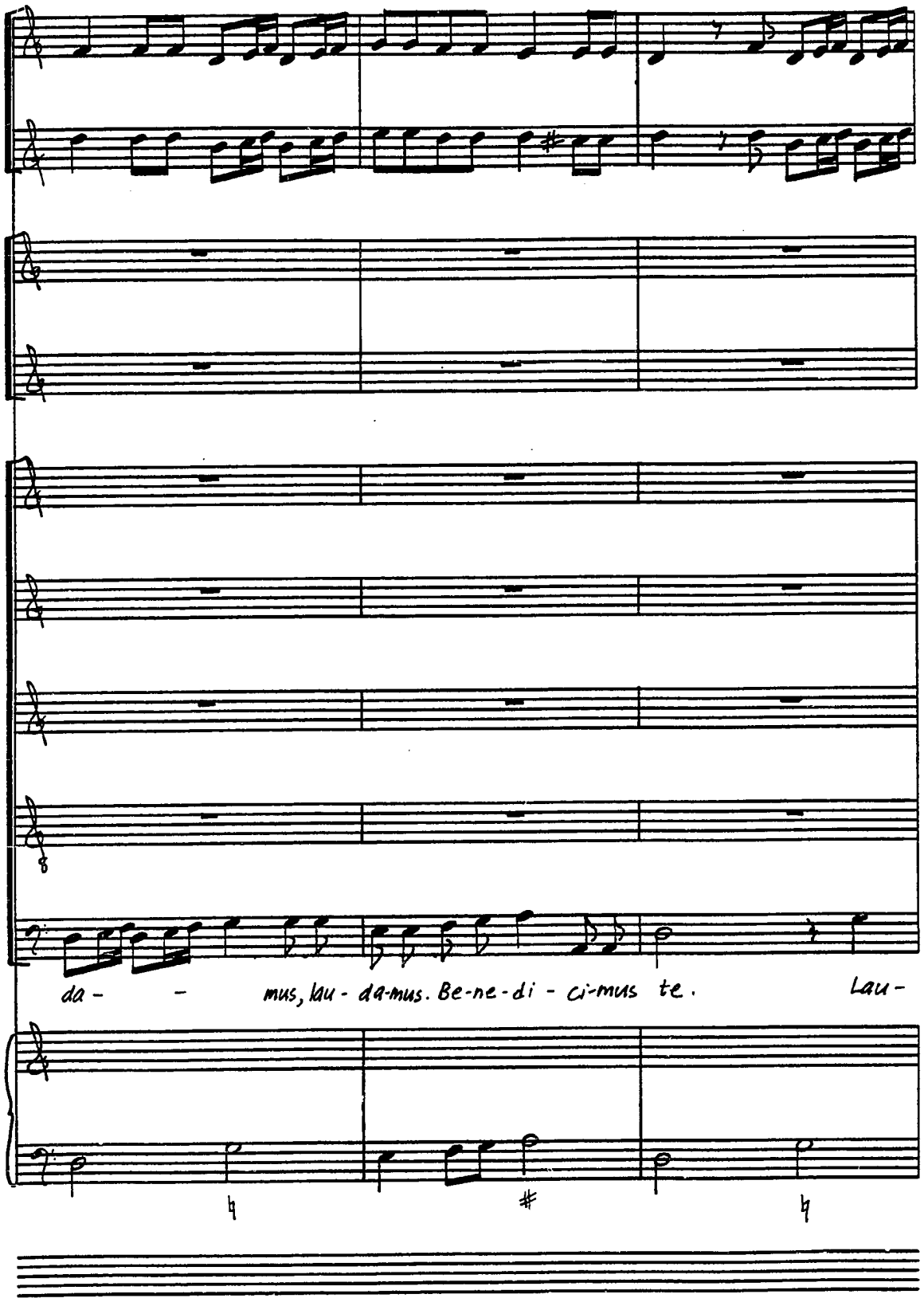
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

25

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

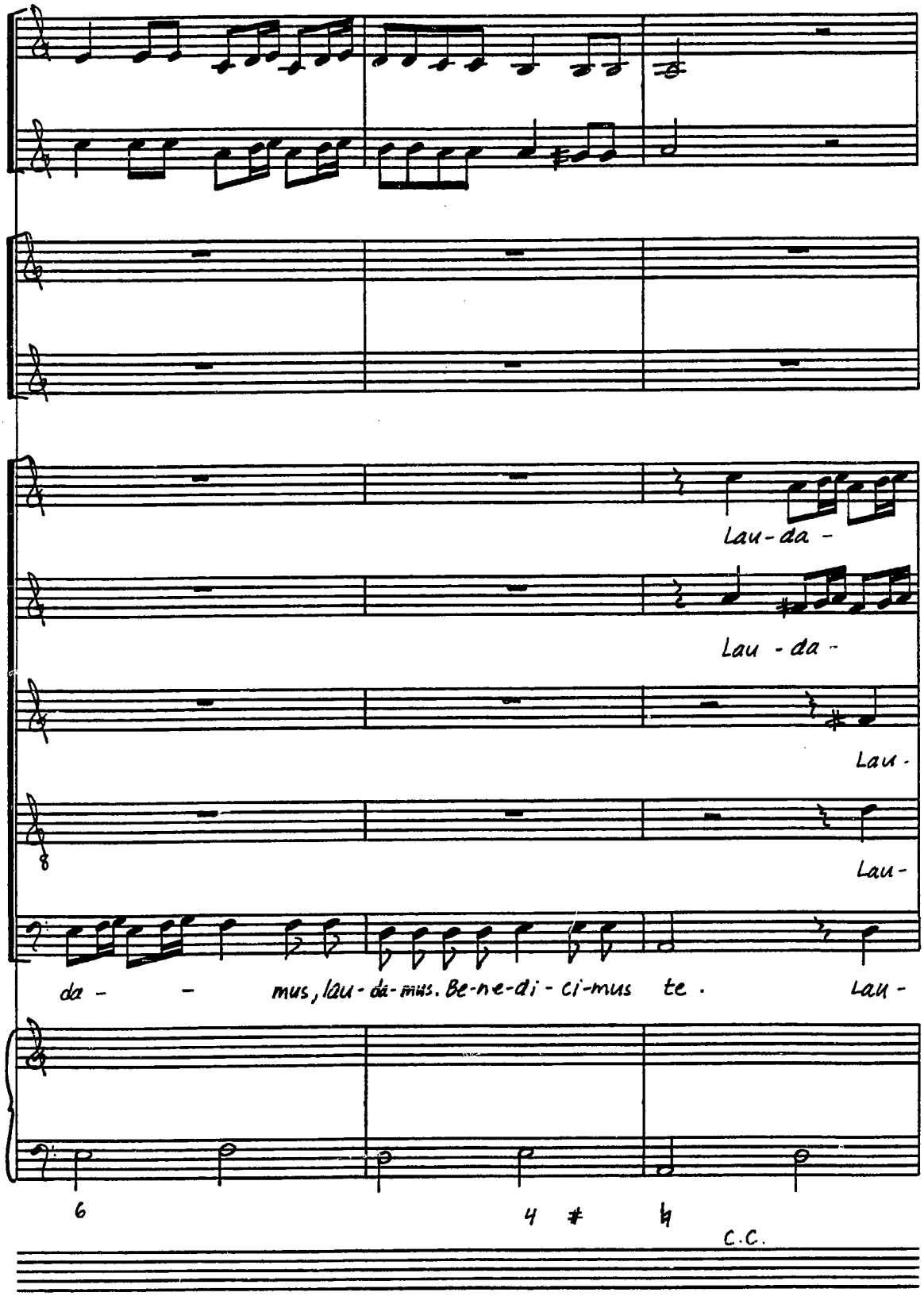
30

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

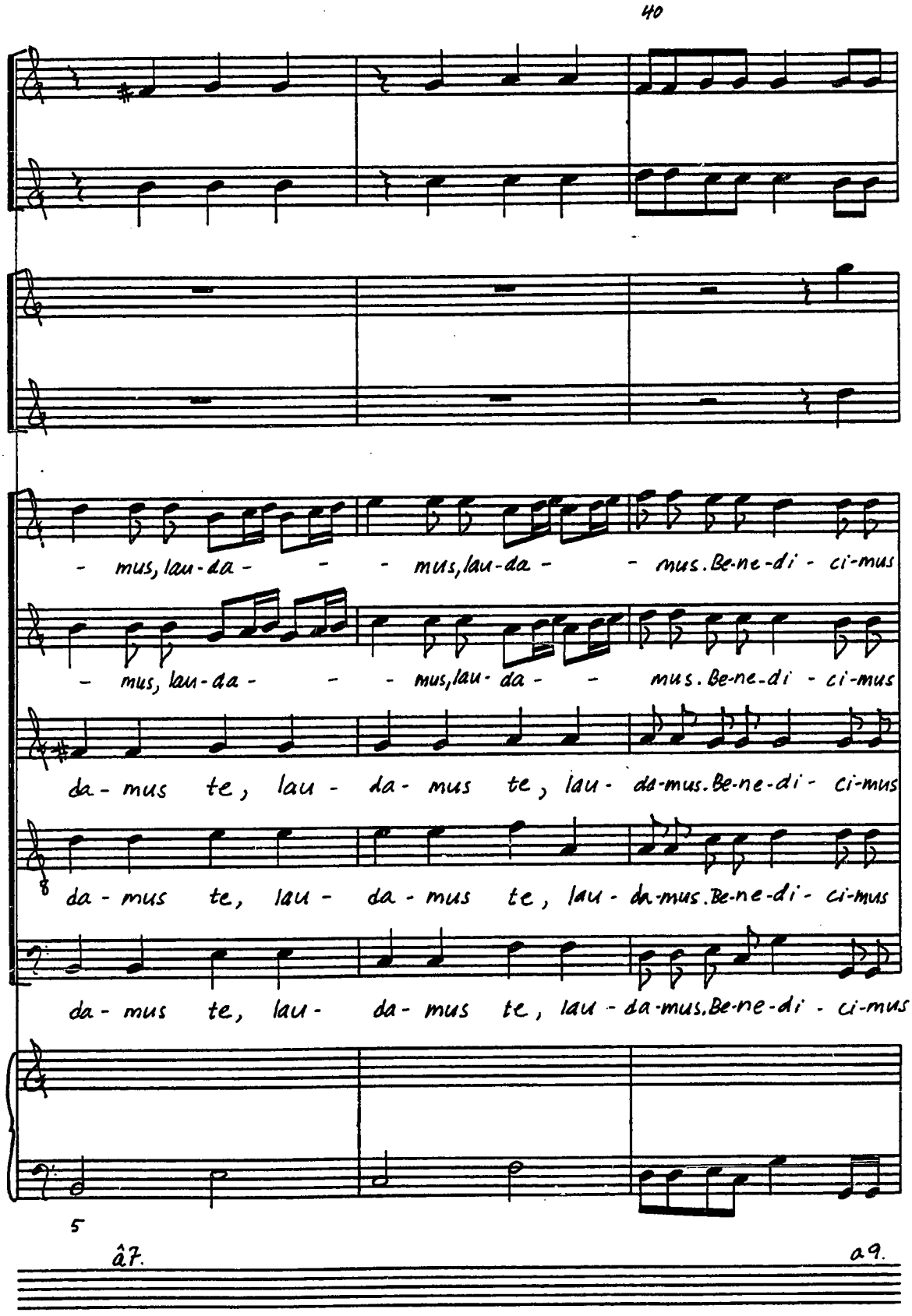


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

35



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

45

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

50

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

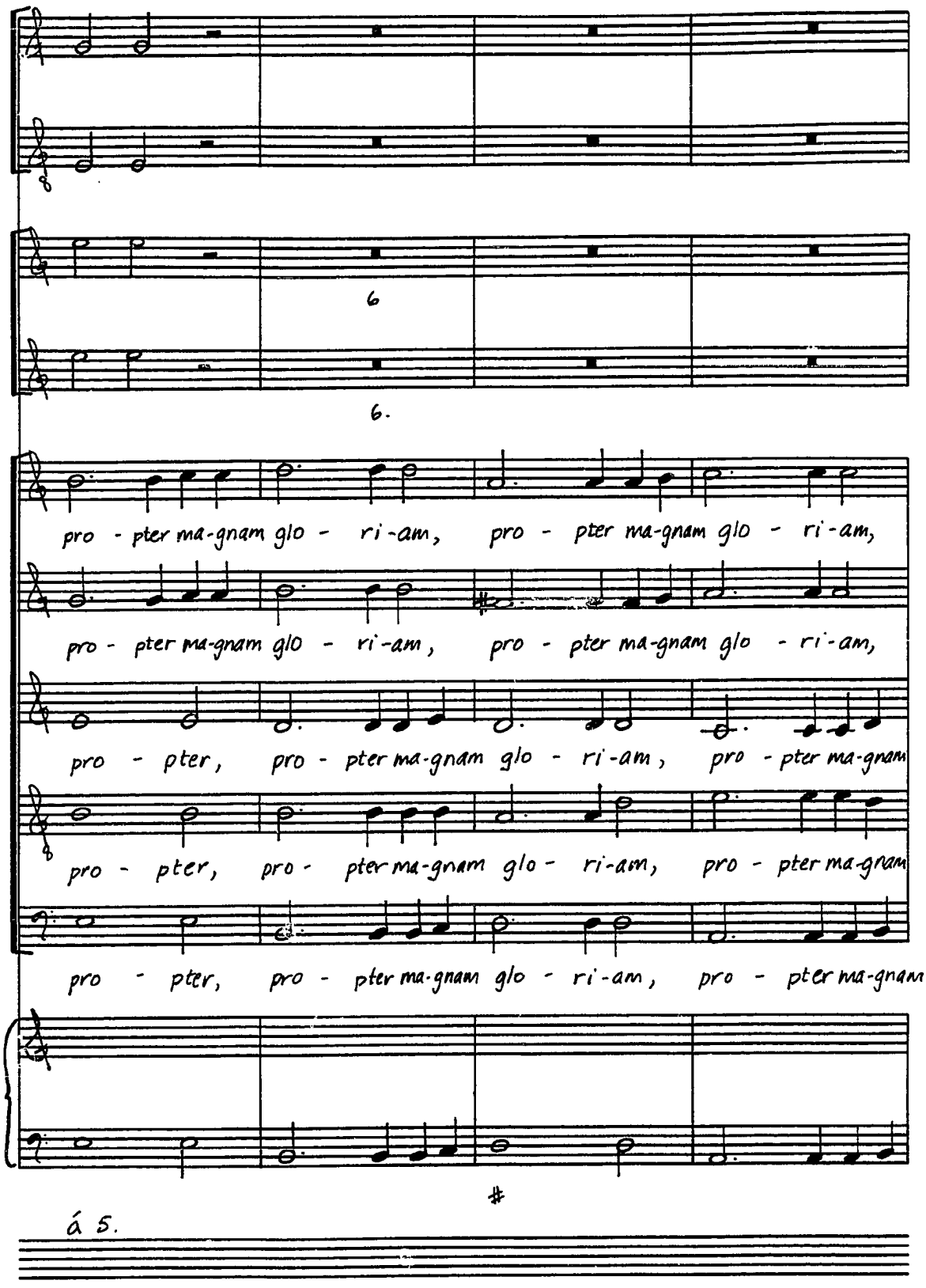
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

70

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

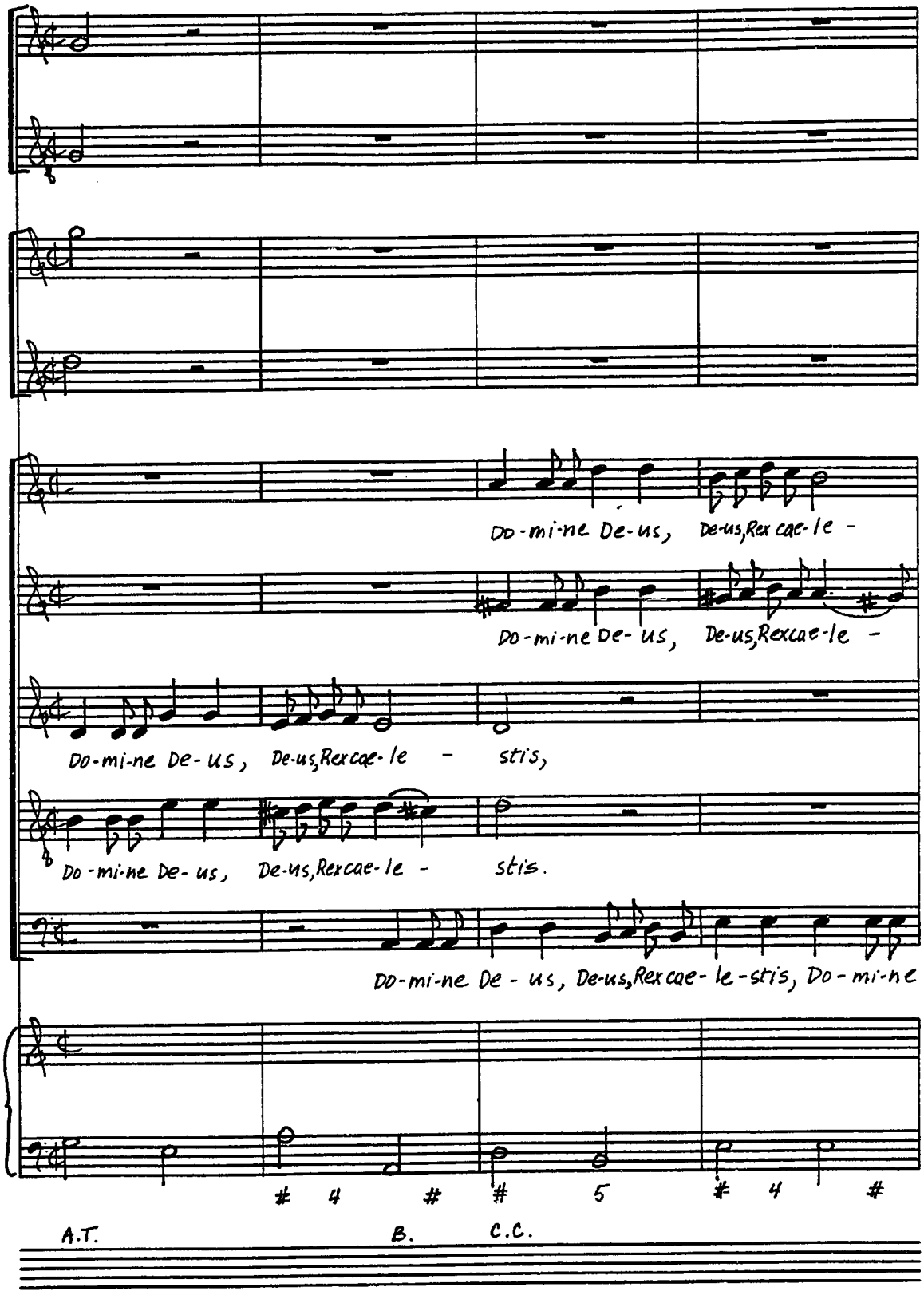
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

80

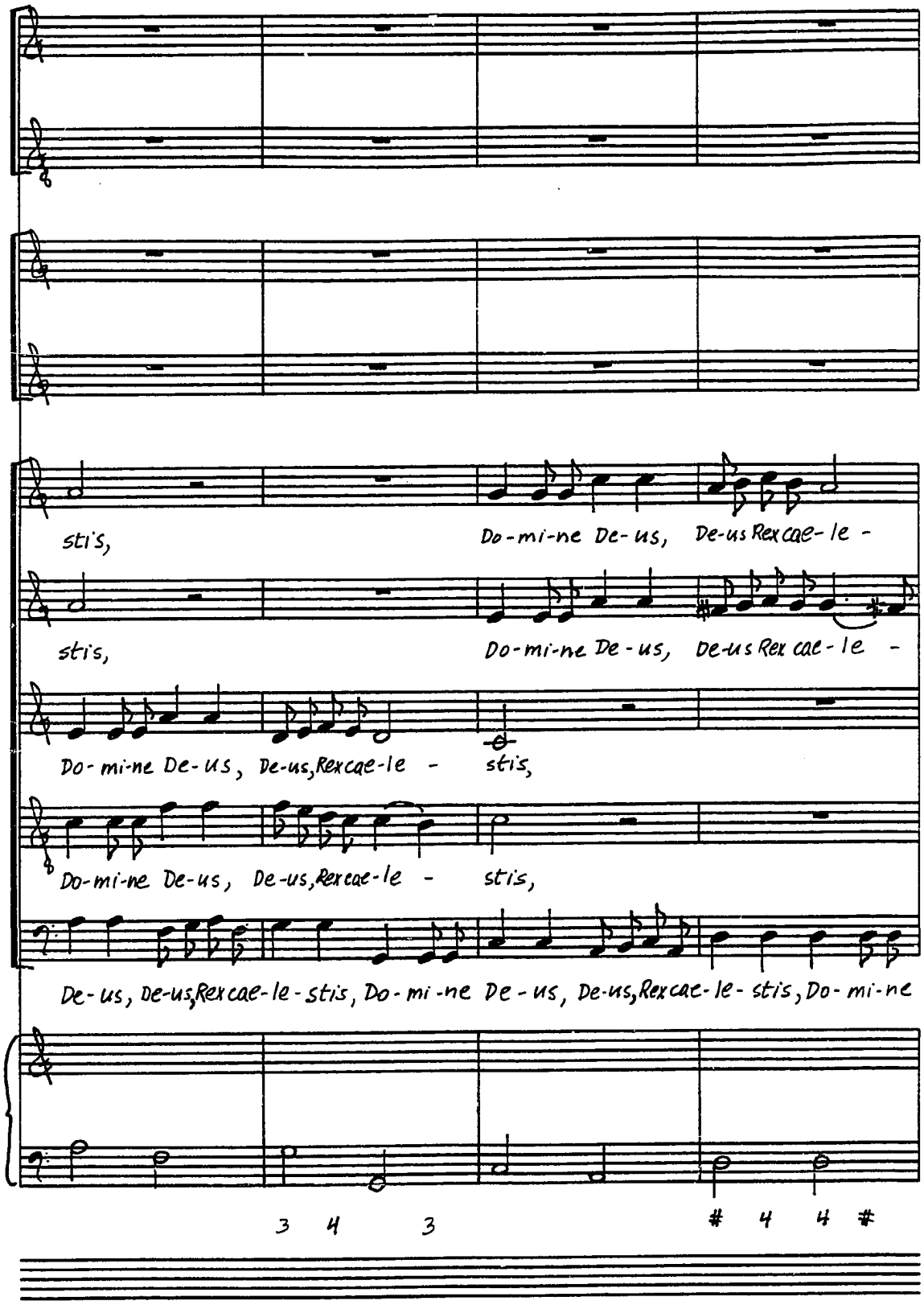
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

90

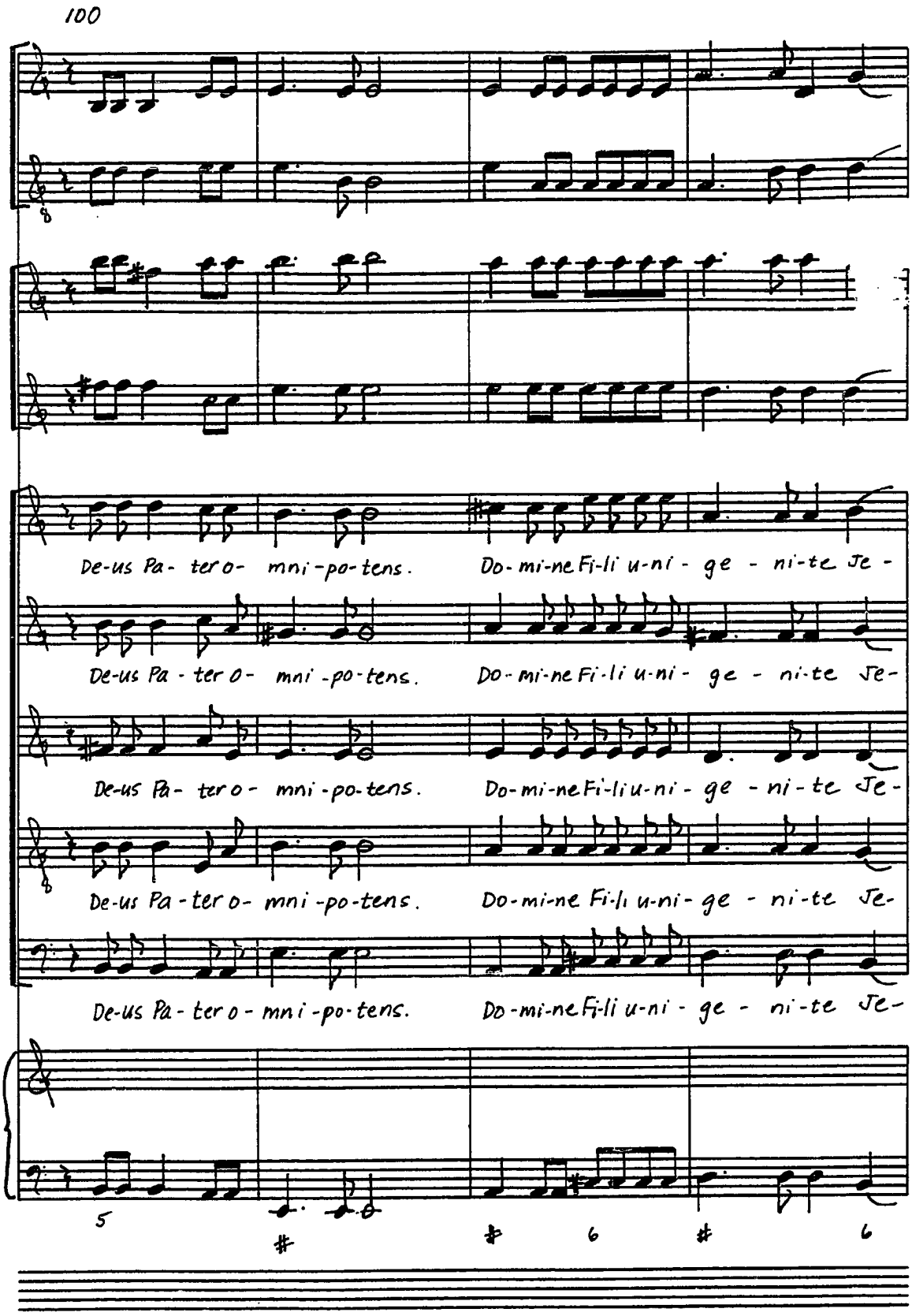


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

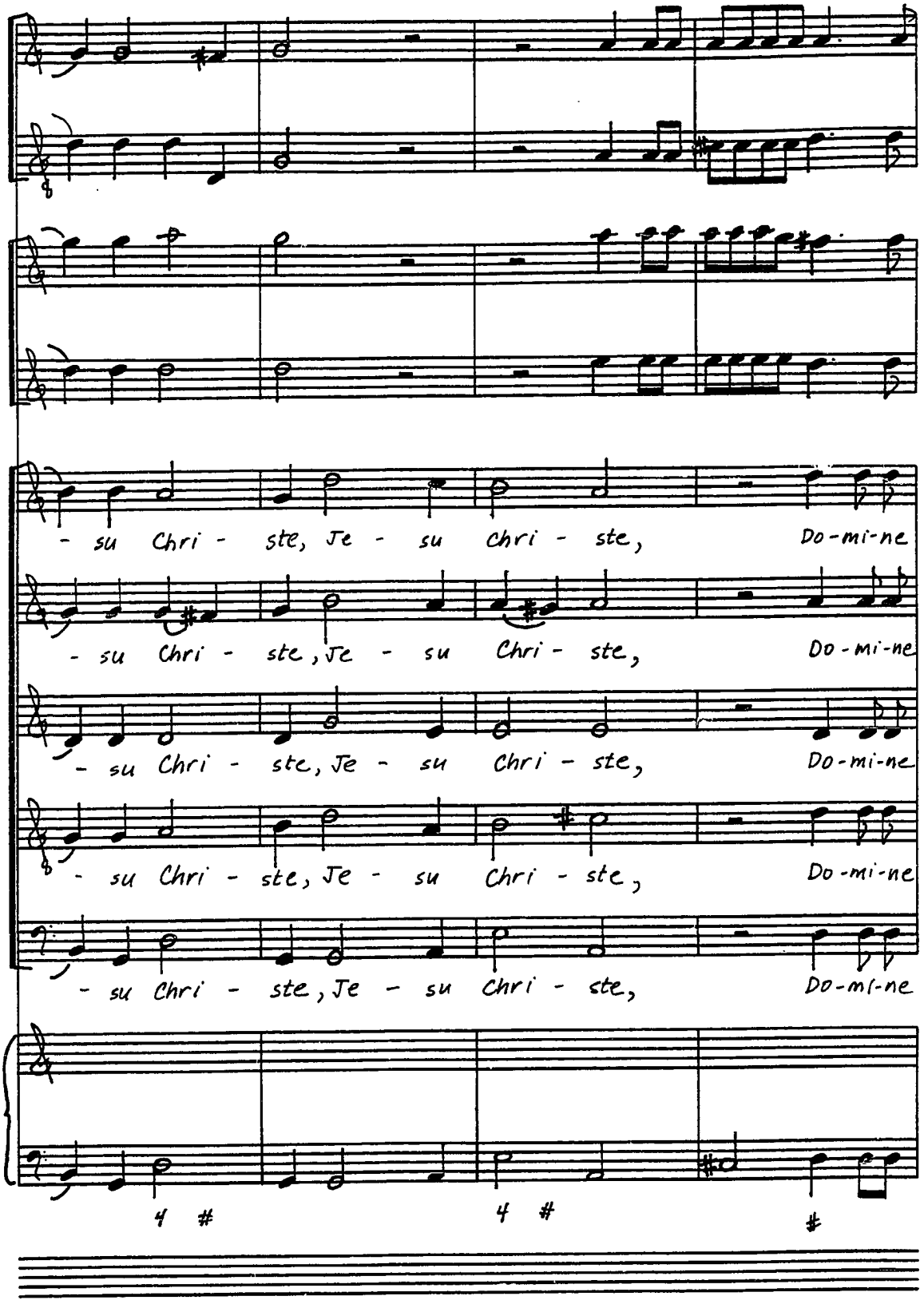


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



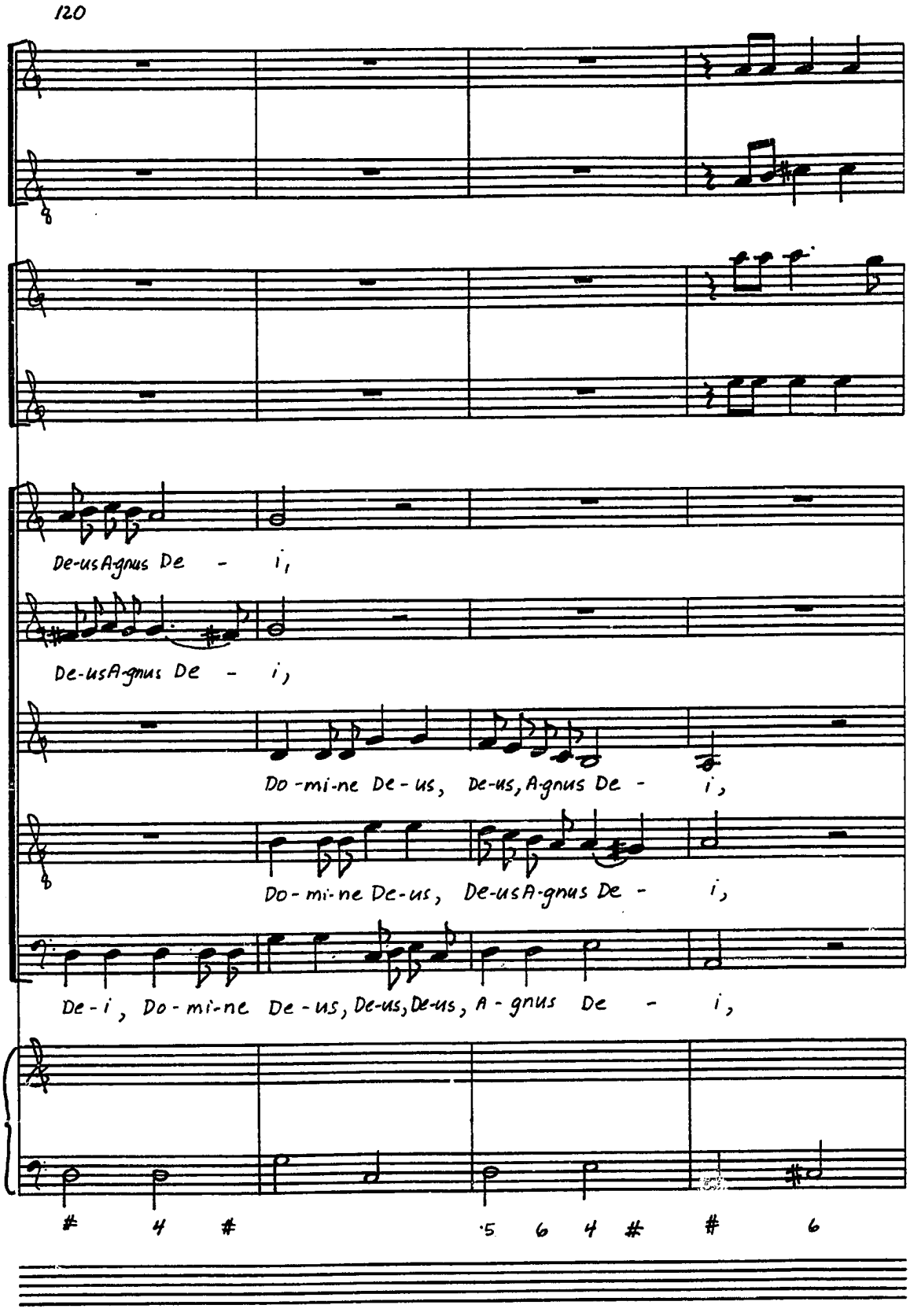
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

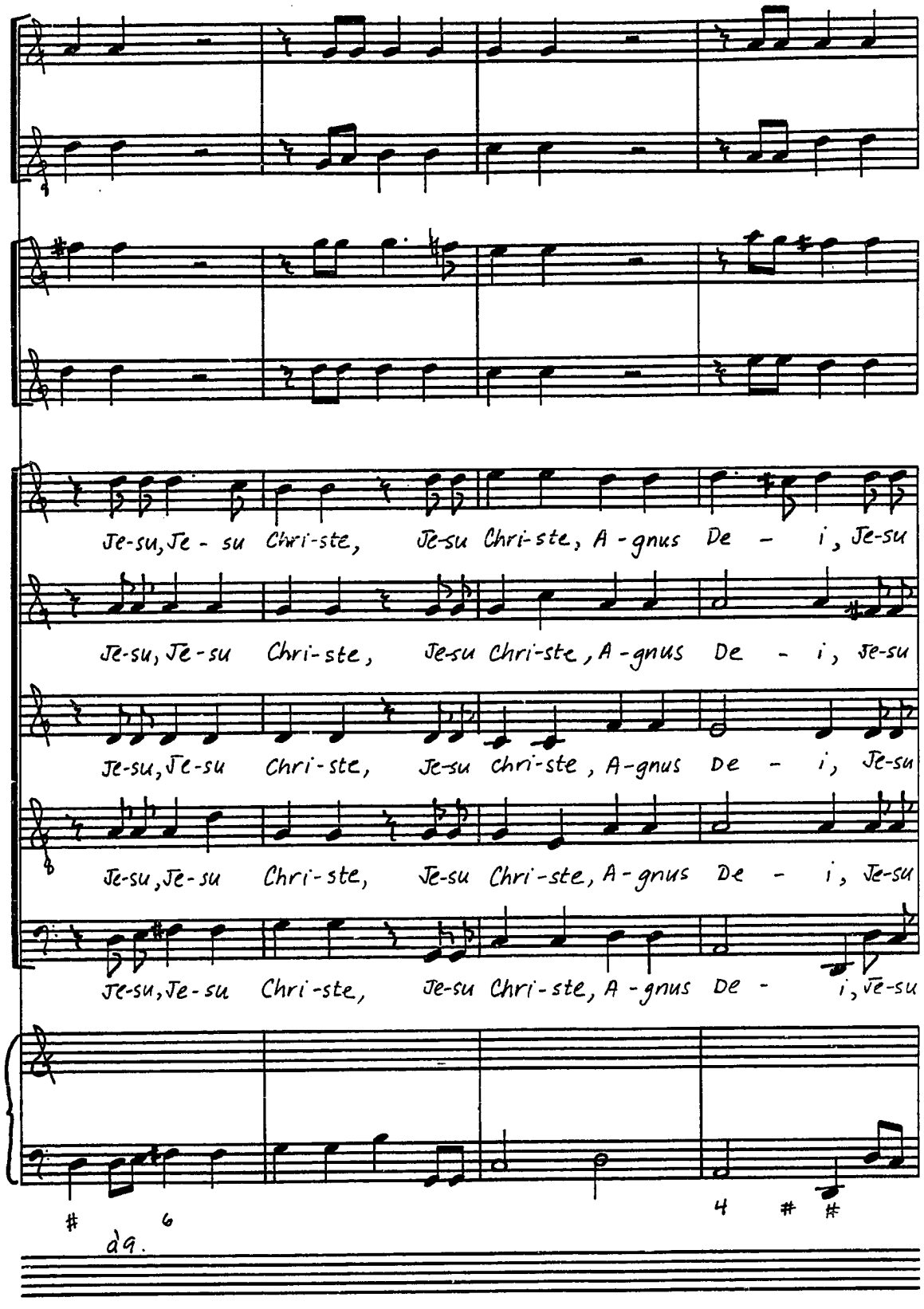
115

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

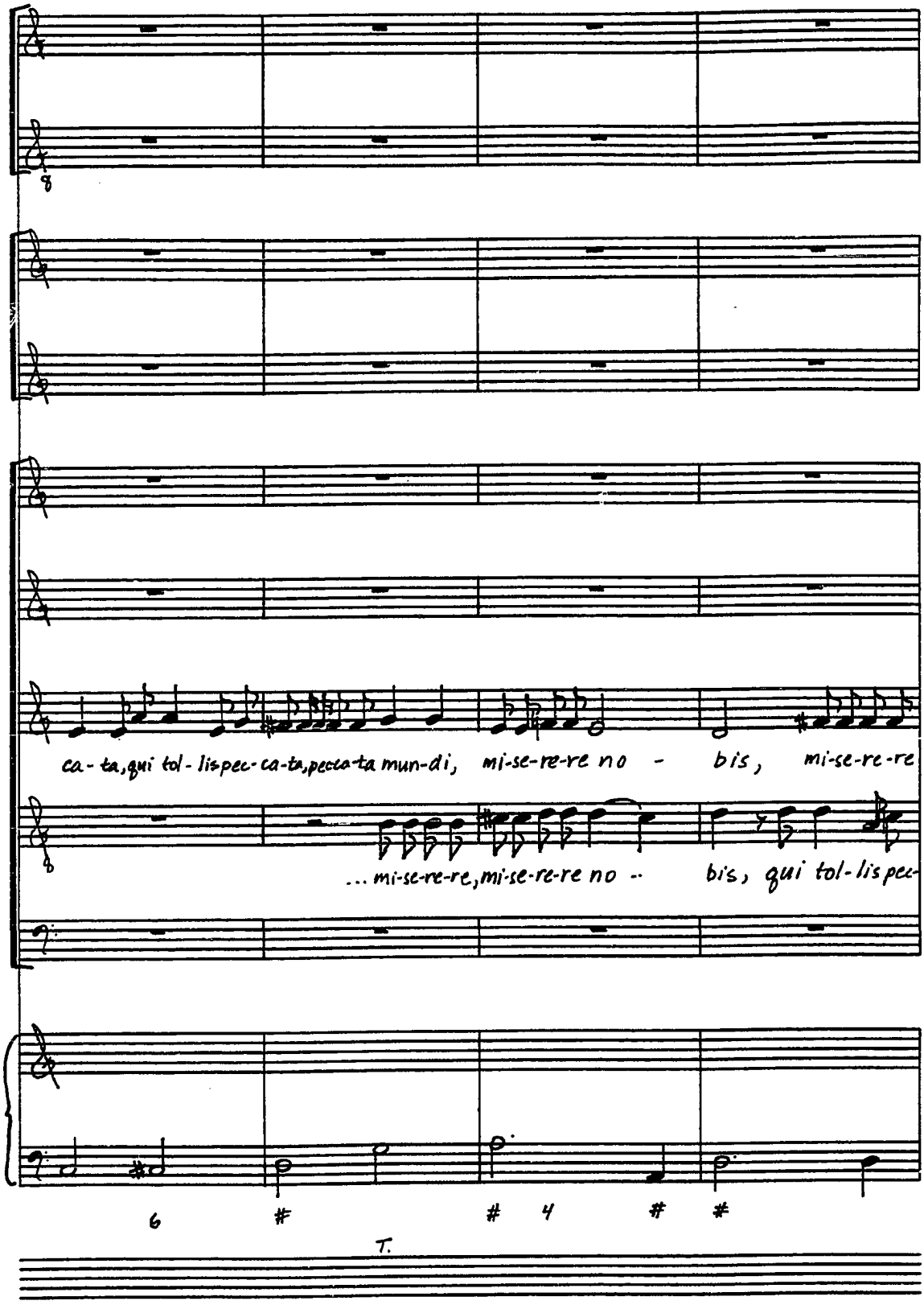
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

145



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

150

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

155

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

170

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

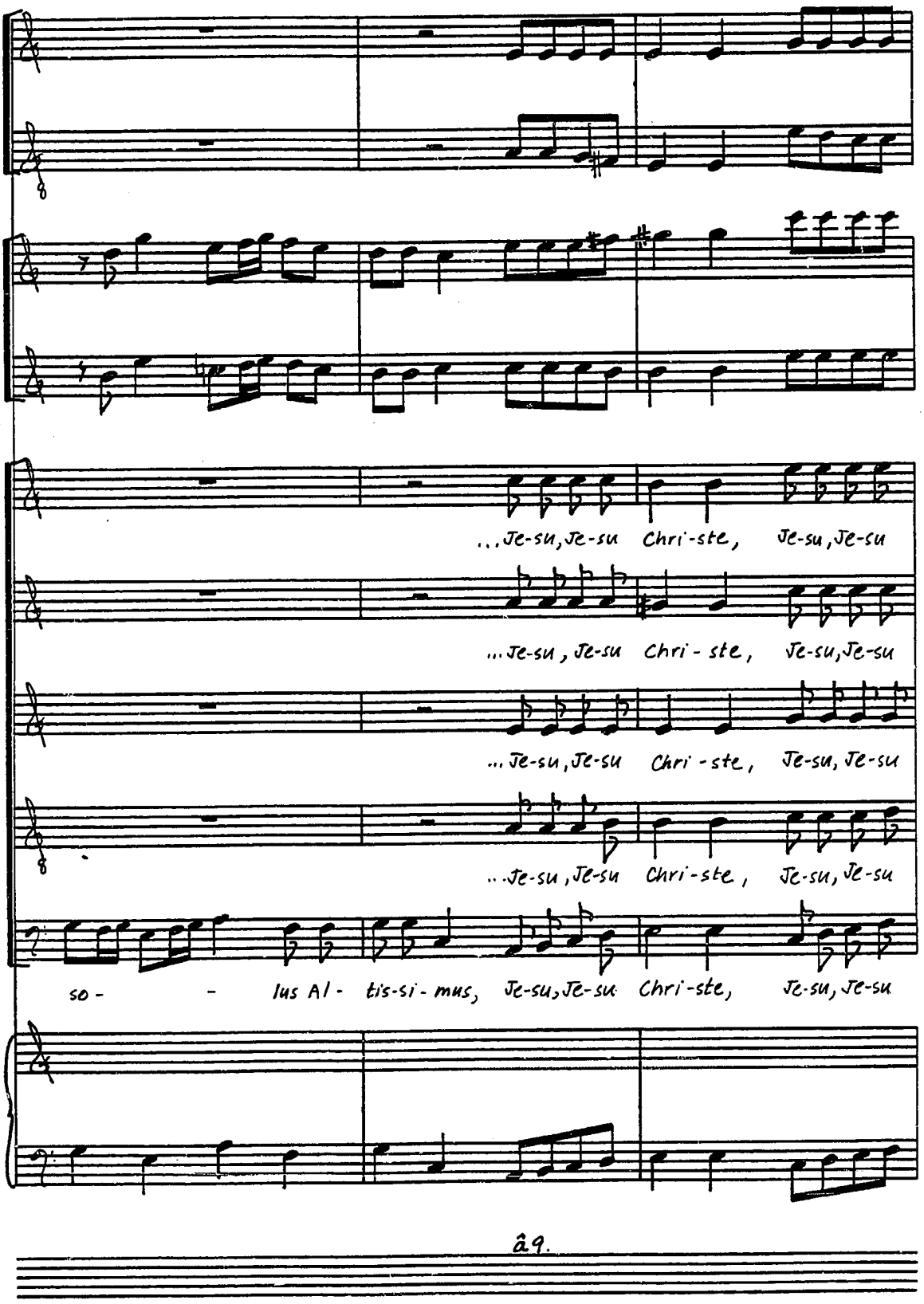
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

190

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



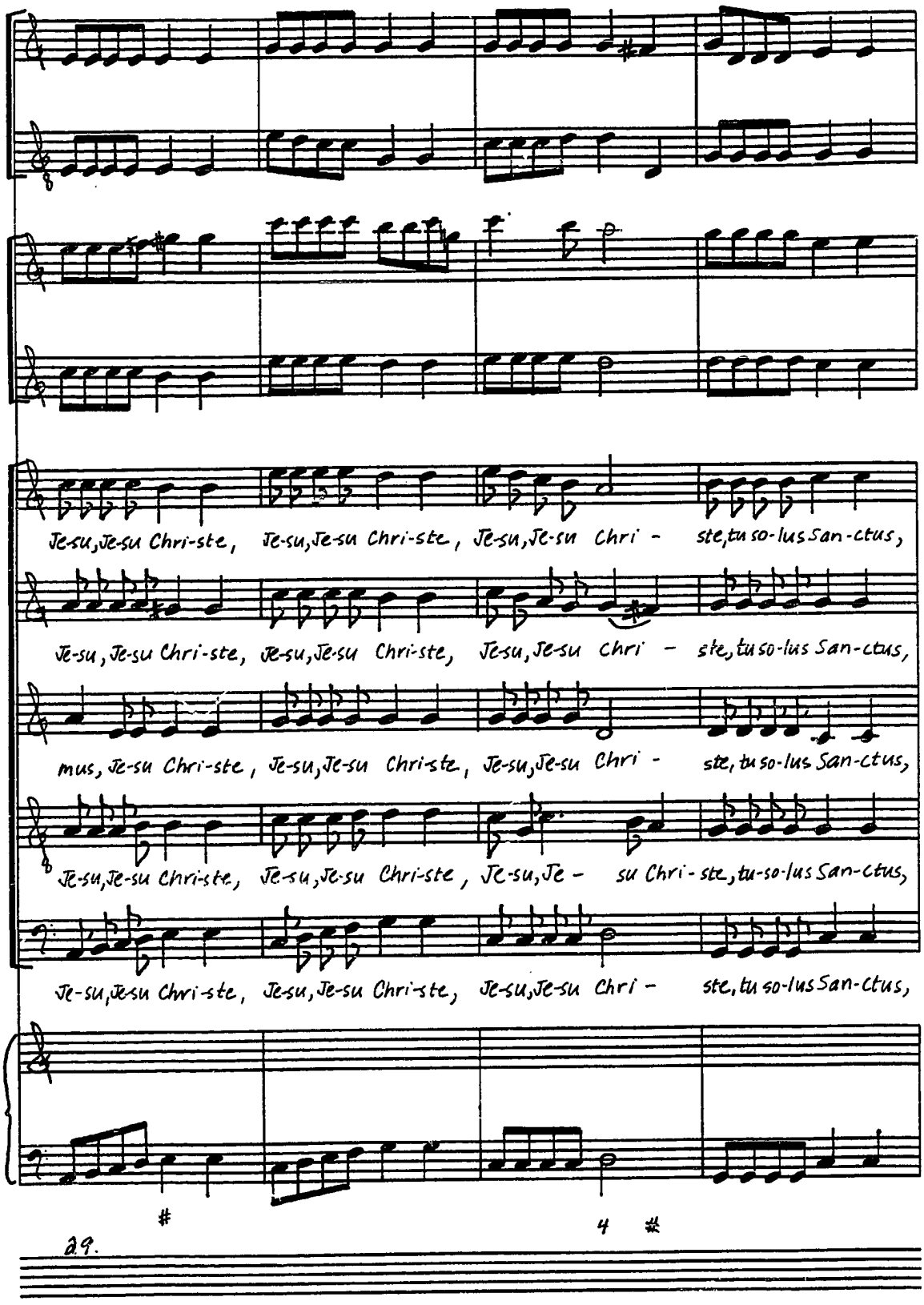
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

200

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

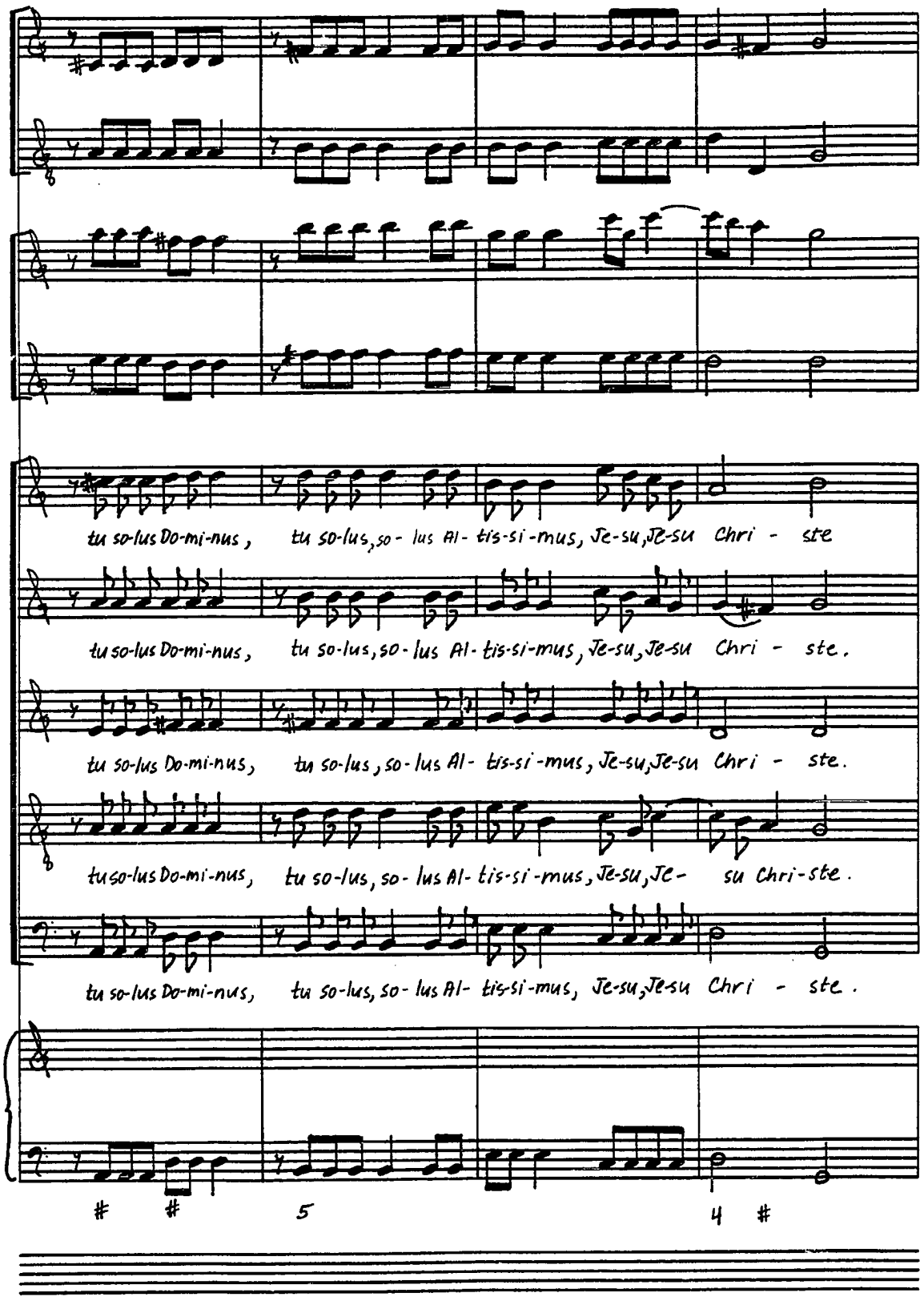
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

205



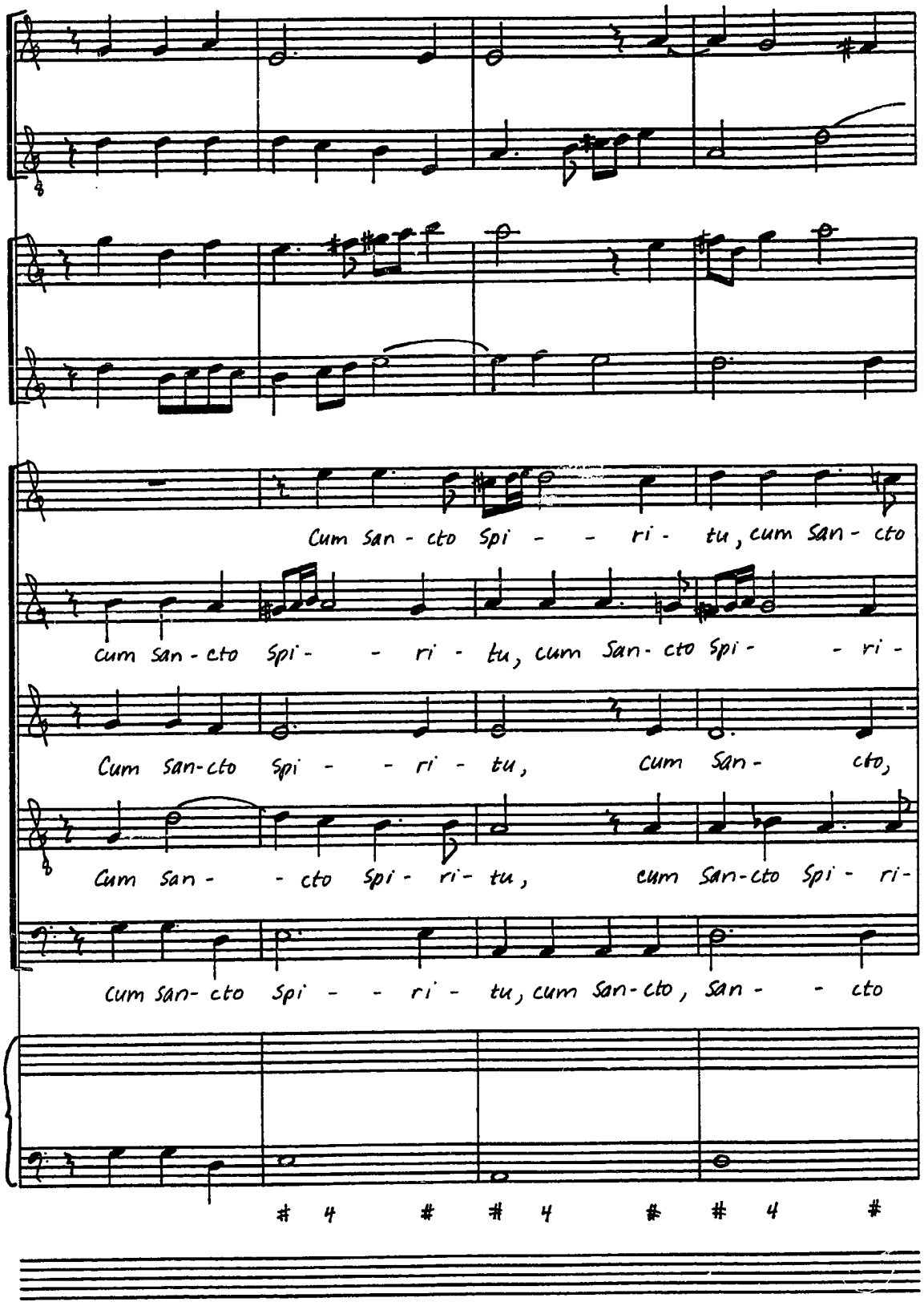
Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

210



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

215



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

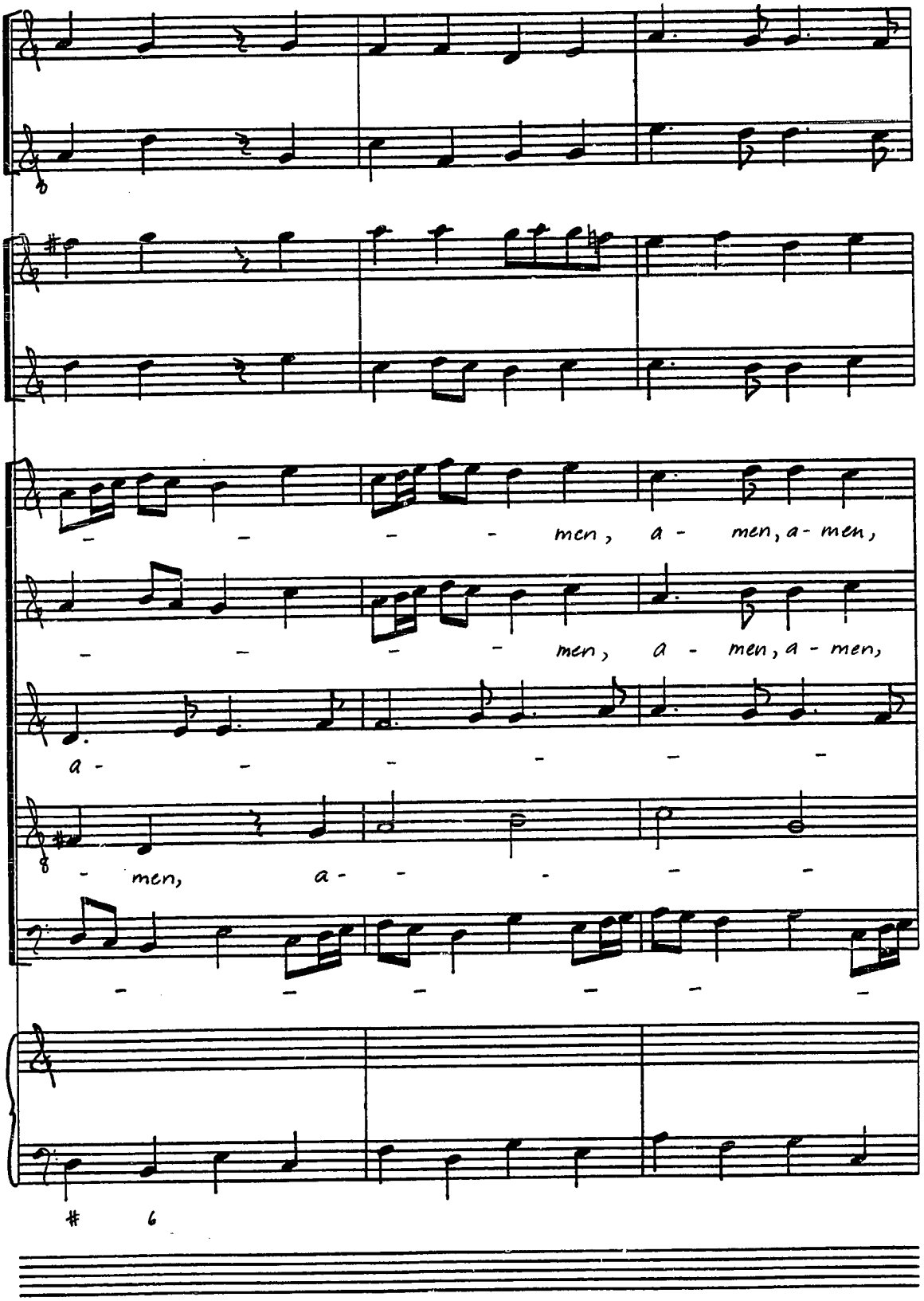
220

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.



Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

245

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.