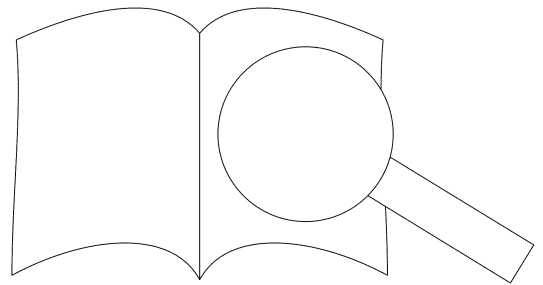


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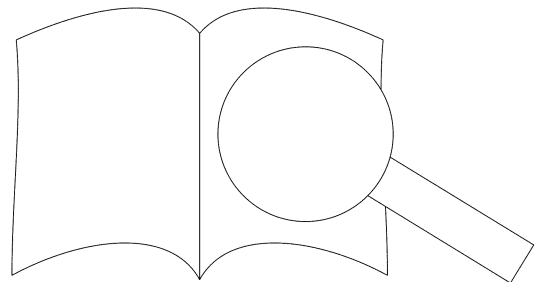


Heinrich Schütz Sonatae Sacrae I

opus 6

Zwanzig lateinische geistliche
zu drei bis sechs Stimmen
für Singstimmen
und Generalbass
herausgegeben
Siegfried Schmalzriedt

Twenty
for three
(voice
and continuo instruments)
Siegfried Schmalzriedt



Carus 20.907



Besonderer Dank gilt dem ehemaligen Leiter der Musiksammlung der Herzog-August-Bibliothek Wolfenbüttel, Herrn Dr. Hans Haase, für die freundliche Erteilung der Editions Genehmigung nach den in der Bibliothek überlieferter Stimmbüchern, die durch Herrn Professor Dr. Wolfgang Milde, dem derzeitigen Wolfenbütteler Leiter der Handtensammlung, dankenswerterweise bestätigt worden sind. Die Wolfenbütteler Stimmbüchern (Signatur: 14. 1–6 v. 16. u. s. f.) entstammen auch die Vorlagen zu den in dieser Ausgabe gegebenen Faksimiles. Zu Dank verpflichtet bin ich Herrn Dr. Paul Horn für die Aussetzung der Orgel, Herrn Prof. Dr. Martin Petzoldt für die Klavierbegleitung der Kompositionen, Herrn Nicholas Mitchell für die Übersetzung der lateinischen Widmungen, Herrn Peter Thalheimer für die Durchführungshinweise. Herrn Oberstudienrat François Schleret, Schlettstadt/Elisaß, danke ich für seine wertvolle Übersetzung von Heinrich Schütz' 1. Buch der Deutschen.

Special thanks go to the former director of the music collection of the Herzog-August-Bibliothek Wolfenbüttel, Dr. Hans Haase, for kindly granting the authorisation to reproduce the music from the surviving part books of the library, and to Professor Dr. Wolfgang Milde, the present director of the library's manuscript collection, who has most graciously concurred with my request for this authorization. The facsimiles reproduced here are also taken from the Wolfenbüttel part books (Cat. No: 14. 1–6 v. 16. u. s. f. *Musica fol.*). I also wish to express my thanks to Dr. Paul Horn for the realization of the basso continuo, to Martin Petzoldt for his liturgical classification of the compositions, to Nicholas Mitchell for his English translation of Schutz' dedication, and to Peter Thalheimer for his valuable contribution to the performance practice. I would also like to thank François Schleret, Schlettstadt/Alsace, for his contribution to the translation of Heinrich Schütz' into German.

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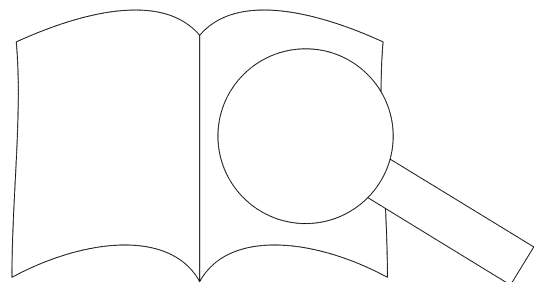
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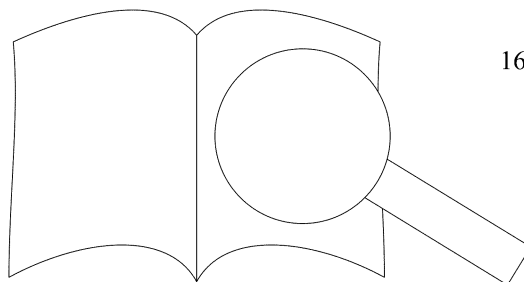
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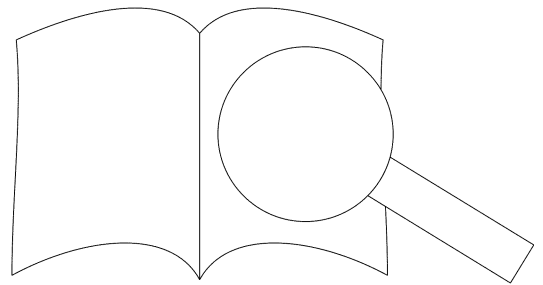
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Vorwort

I.

Die zwanzig lateinischen Vokalkonzerte mit Generalbaß und obligaten Instrumenten, die Heinrich Schütz 1629 in Venedig unter dem Titel *Symphoniae Sacrae* veröffentlicht hat, stellen das kompositorische Resultat seines zweiten Italienaufenthaltes dar.

Zweifellos war es ein Bündel von Motivationen, das Heinrich Schütz bewogen hat, sich am 22. April 1628 an den Hof der Kurfürsten, den Kurfürsten Johann Georg I. von Sachsen, einem „Vntterthenigst Memorial“ zu wenden, um die Genehmigung zu einer Reise nach Italien zu erwirken. Er wollte diese Studienreise „nicht etwa aus bloßer Neugier, sondern aus antrieb verhoffentlich des bessern Geistes“. Diesen „besseren Geist“ hatte er durch die persönliche Erfahrung Schützes im Jahre zuvor gewonnen. Seine geliebte Frau Magdalenen war gerade erst 24 Jahre an den Blattern verstorben, eine Sache, die er noch nicht verwunden hatte. Die Hofmusik in Dresden war in bedrückender werdenden Zustand, während die Hofmusik in Sachsen in den späten 1620er Jahren in erheblichen Schwierigkeiten geraten war. Die Hofmusik in Sachsen lang aus dem Dreißigjährigen Krieg nicht heraushalten können. Am Palmsonntag für die „Instrumentisten vndt Sängere“ sei ein Gesuch verfaßt, in dem er den Kurfürsten um die Auszahlung ausstehender Gehälter an die Musiker bittet und zwar insbesondere an diejenigen, „welche nicht mit zu Mühlhausen [beim Kurfürstenkollegtag 1627] vndt Torga [bei der Aufführung der Oper *Dafne*] gewesen, binnen Jahresfrist nicht viel über 1 Monat gereicht worden vndt der mangel fast groß sey“. Auch Schütz selbst mußte vorkommender Gelder, auf die er wegen der Unterbrückung der Verköstigung eines Diskantisten Anspruch hatte, bei dem Kurfürsten vorstellig werden. Von diesem zunehmende finanzielle Schwierigkeiten waren ein Thema in seiner Korrespondenz. Es war Hofe, an dem gespart werden mußte, um die musikalischen Ausgestaltung der Hofoper zu bewerkstelligen und Schütz sich dabei fühlen mußte.

Aber auch musikalische Gründe hatten Schütz wohl auf persönliche Entscheidungen einwirken lassen. Bei der Hochzeit des Kurfürsten, Sophie Eleonor von Brandenburg, Kurfürstin von Sachsen, im Jahre 1627 in Magdeburg sollte ein festliches, in italienischer Art der Italiener zur Aufführung gebrachte Oper *Dafne* von Jacopo Peri aufgeführt werden. Schütz hatte die Idee, die fast 30 Jahre alte Oper *Dafne* von Jacopo Peri in den deutschen Text allerding. Der renommierte Komponist hatte das Libretto von Ottavio Rinuccini ins Deutsche zu übersetzen. Dabei hatte Opitz freilich derart weitgehende Eingriffe in den Text vorgenommen, daß auch die Musik neu geschrieben werden mußte. Selbstverständlich

war dies ein Problem, das sich ihm die Frage gestellt hatte, wie vorgehen sollte. Sollte er den akademischen Stil Peris übernehmen, der langweilig veraltet war, oder sollte er besser in der italienischen Tradition accinis oder gar Claudio Monteverdis schreiben. Schütz, fehlte ihm jedoch die lebendige Erfahrung.⁵

Schütz werden vermutlich nie erfahren, wie Schütz dieses Dilemma „gelöst“ hat. Man darf aber vermuten, daß das Ergebnis künstlerisch wenig befriedigend war, so daß es möglicherweise kein großer Schaden ist, daß die Musik der *Pastoral-Tragicomoedia von der Dafne*, der „ersten deutschen Oper“, nicht auf uns gekommen ist. Jedenfalls dürfte die musikalische Aufgabenstellung für Schütz ein Hauptproblem gewesen sein, unmittelbar nach den Torgauer Festspielen dem Dienstherrn im Mai 1627 um die Genehmigung einer Studienreise nach Italien zu bitten, die zunächst abgelehnt hat.⁶

Schütz' erneutes, nach dem Torgauer Festspiel, wurde Johann Georg dann allerdings nicht zuletzt auch, weil Schütz' Verweigerung der Wendungen kaum verstanden werden konnte. Das Zeugnis vom Kurfürsten des „Sagittarius“ recht gut erbracht. Schütz' Kurfürst sein Einverständnis. Schütz' verließ Schütz am 11. August. Schütz' Angaben, so muß die Reise schwierig gestaltet haben, denn Schütz' erst nach mehr als zwei Monaten berichtet Schütz in einem Brief an den Kurfürsten von seiner Ankunft in Venedig. Er habe in Venedig, vndt dan sonderlich an den Grenzen gesperrten pässe, nacher Venedig

¹ Vgl. Erich H. Müller, *Heinrich Schütz. Gesammelte Briefe und Schriften*, Regensburg 1931, S. 92. Im folgenden: Müller, *Briefe/Schriften*.

² Müller, *Briefe/Schriften*, S. 90.

³ „Memorial/In Musicanten sachen“ vom 14. Juli 1628, Müller, *Briefe/Schriften*, S. 94.

⁴ Vgl. Michael Heinemann, *Heinrich Schütz und seine Zeit*, Laaber 1993, S. 29.

⁵ Wolfram Steude geht neuerdings mit überzeugenden Gründen davon aus, daß es sich bei der Torgauer *Dafne* um ein gesprochenes Schauspiel mit eingefügten Gesangs- und Ballettnummern gehandelt haben muß („Heinrich Schütz und die erste deutsche Oper.“ In: *Von Isaac bis Bach. Festschrift Martin Just*, hg. von Fr. Heidberger, W. Osthoff und R. Wiesend, Kassel 1991, S. 169–170). Schütz gar nicht vor das Problem der Reinszenierung des Argumentation basierte. Schütz' Ilrich Fechner, Schütz' unmittelbares Schütz' der *Dafne* Schütz' 'hen Situation Schütz' e'-Oper von

⁶ Heiner

⁷ Vgl. Müller, *Zeit*, S. 29.

⁸ Martir Chur= Lebens Kassel usw. 1992.

dig nicht ehe als für wenig tagen erst, gelangen können“.⁹ Unerwartete Verzögerungen hätten die Reise weit teurer als vorhergesehen gemacht, weshalb er Johann Georg um zusätzliches Geld bitten müsse, um künftige Ausgaben bestreiten zu können. In diesem Brief gibt Schütz auch seiner Sorge Ausdruck, daß ihm der Kurfürst die geradezu erzwungene Studienreise möglicherweise derart verüble, daß er während seiner Abwesenheit seine Stelle mit einem anderen Kapellmeister besetze. Der Zweck seiner Reise sei ausschließlich der Verbesserung der sächsischen Hofmusik gewidmet, die wiederum „anders nicht als einig zu dero Reputation dienlich sei.

In eben diesem Brief vom 3. November 1628 ... daß seit seinem ersten Italienaufenthalt bei Girolamo ... (1609–1612) „sich dieses gantze werk ... Jenige Music welche zu fürstlichen ... Balletten vndt derogleichen representationen ... merklichen verbessert vndt ... be. Schütz' Interesse galt also in erster ... (den musikalischen Fabeln, ... Balletten) und dem neuen konzertierenden ... afelmusik und anderen repräsentative ... endung kam).¹¹ In beiden Gattungen ... Komponist so führend und renom ... zianische Hofkapellmeister¹² Claudio M ... also für die ältere Schütz-Forschung ... gehen, daß Schütz die für ihn neue Kr ... erster Linie bei Monteverdi hatte erlernt. ... herrschte Uneinigkeit darüber, in welcher Richtung Schütz zu Monteverdi gestanden hätte. Die ... gingen und gehen von dem einen Extrem, ... habe sich für den ihm „wesensfremden“ Monteverdi ... apt nicht interessiert, und es sei fraglich, ob sich die beiden Meister überhaupt kennengelernt hätten, bis zu dem anderen Extrem, Schütz sei bei seinem zweiten venezianischen Aufenthalt Schüler und persönlicher Freund Monteverdis gewesen. Doch erscheint mir keine der beiden Ansichten haltbar. Wir dürfen hingegen von folgenden Überlegungen ausgehen: Es ist unvorstellbar, daß Monteverdi der Hofkapellmeister des Kurfürsten von Sachsen dem Hofkapellmeister des Dogen von Venedig keinen kollegialen Brief geschrieben hat. Auch wenn Monteverdi sich bei seiner Anknüpfung gar nicht in Venedig befand, sondern kurz vor Weihnachten 1628 zurückgekehrt war, so war er spätestens nach diesem Zeitpunkt ein direkter Lehrer-Schüler-Relation. Schütz' und Schütz kommt freilich ... einen war der 43jährige Schüler ... anderen hätte ihm dies sein Rang ... Meister nicht gestattet. Und ... ulerschaft Schütz' auch nicht ... den, die der Dresdner Hofkapellmeister ... ode von Heinrich Schütz verdrängte, erd wies ihn mit Freuden an / und ... offte gesuchte Bahn“.¹³ Solche ... neigen nicht selten dazu, die Fakten ... isch ... nöhnen.

Die Schütz-Forschung verfolgt zusätzliche, meines Erachtens „heißere“ Spuren. Ausgehend von der Tatsache, daß es für die *Symphoniae Sacrae* bei Monteverdi kein unmittelbares stilistisches Vorbild gibt – einige Kompositionen aus

dessen *VII. Madrigal* ... Jahre 1619, das den Oberbegriff *Concerto* trägt ... am nächsten –, wird gegenwärtig ver ... daß der mit Schütz ungefähr gleich ... Grandi dessen engeres stilistisches Vorbild ... war von 1617 an Kapellsänger an San Marco ... Gesangslehrer am dazugehörigen Seminar ... 1620 an als Vizekapellmeister an San Marco ... Vertreter. Als Komponist war Grandi nach Monteverdi wohl bedeutendste oberitalienische Meister des 17. Jahrhunderts. Sein Hauptverdienst war es, den konzertierenden Stil in die Kirchenmusik eingeführt zu haben. Von 1620 an komponierte er noch als *Motetti* bezeichnete monodische geistliche Generalbasskonzerte von großer Ausdruckskraft. Obwohl Monteverdis Einfluß auf Grandis monodischen Stil unverkennbar ist, ist Grandi doch ein höchst eigenständiger Meister dieser Kunst des monodischen Gesangs für eine bis drei Stimmen mit obligat ... Instrumenten gewesen. Über den Einfluß des Stils Grandis Verbindung von Monodie und Triosong ... auf die deutsche Musik bis hin zu F ... aus: „Diese Art von Musik wurde ... telt durch Schütz, dessen ... deren Höhepunkt zusammen ... verdanken dieser Inspiration ... anderem“.¹⁴ Indirekt ... durch die Tatsache, daß Schütz ... *Symphoniae Sacrae* (1650) Grandi ... üß parodiert hat. Eine persönliche ... Meister liegt durchaus im ... war Grandi seit 1627 Kapellmeister ... Maria Maggiore in Bergamo ... innerhalb des venezianischen ... der Lagunenstadt aus leicht er-

... ritten, S. 95.

... slang Schütz' Formulierung „dieses gantze werk“ interpretiert ... gesamte Musik“, was sicher auch seine Richtigkeit hat. Zu überlegen wäre freilich, ob er damit nicht spezifischer „die gesamte darstellende, mit Text, Mimik, Gestik und Tanz verbundene Musik“ meint. Diese Interpretation beruht nicht nur auf den von Schütz genannten Gattungen höfischer Musik, sondern auch auf der Vermutung, daß der im Deutschen in dem gegebenen Zusammenhang ungewöhnliche Ausdruck „werk“ eine Lehnübersetzung des soeben entstehenden italienischen Gattungsbegriffs „opera“ sein könnte, dessen frühe Semantik noch unerforscht ist, der wohl aber mit dem Zusammenwirken von Musik, Wort und Szenischem in einer integrierten „rappresentazione“ zu tun hat. Die Pluralform, die „opera“ im Lateinischen [Singular „opus“] darstellt, könnte bei der Entstehung des italienischen melodramatischen Gattungsbegriffs noch für die Vielfalt der in der Oper zusammengefaßten Künste gestanden haben.

¹² In der Literatur wird Monteverdi immer wieder als venezianischer Domkapellmeister bezeichnet, was falsch ist. Die Kirche San Marco war bis ins frühe 19. Jahrhundert hinein nicht Bischofskirche, sondern die Palastkirche der venezianischen Dogen. ... halb San Marco direkt an den Dogen ... von Bedeutung, als ... oder sogar in erster ... glichkeiten eröffnet ... mit Schwierigkeiten ... iner selbständigen ... die Tatsache, daß ... onist war, in der ... male denkbar

... L ... hi ... te ... Ir ... N ... ei ... g ... 13 Z ... s ... 14 ... L ... „Oratio ... Dictionary of Music and ... ans, Bd. 7, London ... 60, S. 63.

Dabei sind nicht nur die instrumentalen Sinfonien wie zum Beispiel die der Posaunen in den Nrn. 13 *Fili mi, Absalon* und 14 *Attendite, popule meus* gemeint, die die Vokalteile vorwegnehmend umrahmen oder als deren Introduktion dienen. Es können auch vokale, gemischt vokal-instrumentale und rein instrumentale Partien sein, die wie in Nr. 9 *O quam tu pulchra es* als Ritornelle eine rondoartige Form konstituieren. Dabei dient häufig die Technik der Wortwiederholung dazu, in den Vokalpartien einen instrumentalen Duktus zu erzeugen. Dies ist z.B. in Nr. 3 *In te, Domine, speravi* bei den Worten „non confundar“, in Nr. 5 *Venite ad me* bei „venite“ und „tollite“ der Fall. Dergestalt erhält eine große Anzahl der Konzerte autonom-musikalische Gesamtform, sei es eine „brillante“ Formungsform, mit ‚Sinfoniae‘ durchsetzt“ (Gerber)²⁸. *Exultavit cor meum*, eine Rahmenform wie in Nr. 1 *In te, Domine, speravi* und Nr. 5 *Venite ad me* oder eine „reine“ Form wie in Nr. 9 *O quam tu pulchra es*. In diesen Konzerten stehen freilich einer intensiven Ausdrucksform keineswegs entgegen. Vielmehr sind sie häufig das Resultat mimetischer Absichten. In Nr. 1 *In te, Domine, speravi* beschwingte Tripeltakt von Nr. 1 *In te, Domine, speravi* *meum* dazu, das vom Psalmisten thematisiert wird, das als Lobgesang als ein

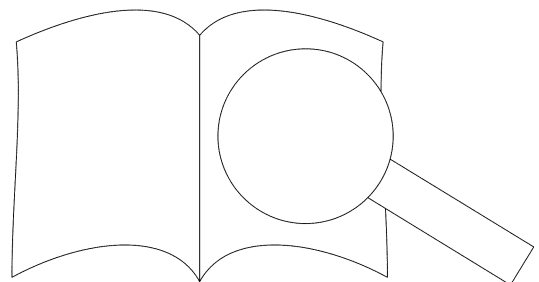
fröhlich-gelöstes Tun der Sinfonien während in Nr. 13 *Fili mi, Absalon* der langsam „anzersich“, sondern, wie Hans Joachim Schlimmbeck ausdrückt, „wühlend“²⁹ gemeint ist.

Die Textpartien sind in den abschließenden, als Prima und Secunda bezeichneten Konzerten Nr. 19 *Buccones* und Nr. 20 *Iubilate Deo* sind von besonderer Bedeutung, weshalb gewählt worden, weil in ihnen das Gesang und Instrumentenspiel eine zentrale Rolle spielen. In dem Text beider Stücke hat Schütz aus verschiedenen Gründen, in denen das Musizieren thematisiert wird, eine „Sinfonia“ zusammengestellt und dazu noch – und dies ist typisch für seine Auffassung – vor dem Schlußjubilus die Formel „psallite sapienter“ eingefügt. Diese beiden Stücke erlauben es dem Komponisten, nicht nur den neuen vokal-instrumentalen Mischstil in all seiner klanglichen Pracht zu zeigen, sondern auch die Arten des Lobsingens und die Verwendung der genannten Instrumente und deren Spielweisen.

Karlsruhe, im Januar 1996

²⁸ Eben

²⁹ Moser, S. ...



Hinweise zur Aufführungspraxis

Stimmton

Die Lage der Singstimmen, insbesondere die der Baßpartien, läßt vermuten, daß die *Symphoniae Sacrae I* für den damals in Italien und Deutschland weit verbreiteten *hohen Chorton* bestimmt sind. Er lag bei $a^1 = 450\text{--}465$ Hz, also etwa einer Ton über unserem heutigen Kammerton. Bei Aufführung im historischen Instrumentarium sollte dies berücksichtigt werden. Für moderne Instrumente sind Transpositionen im Ganzton (z. B. bei SWV 259 und 272/273) nach oben oder aufwärts denkbar (z. B. bei SWV 262) oder auch auf Bestellung entsprechendes Stimmgewand zu erhalten.

Instrumente

Das von Schütz in der *Symphonae I* verwendete Instrumentarium entspricht dem Giovanni Gabriellis: Violinen, Flauten, Zinken und Posaunen in verschiedenen Stimmungen. Hinzu werden einige weniger gebräuchliche Instrumente wie die *Flautini* und die *Trombetta* selten ausdrücklich vorgeschrieben eingesetzt:

Flautini (SWV 262). Gemeint sind Blockflöten in g^1 die im 16. Jahrhundert als Diskant-, im 17. Jahrhundert als *Flautino* bzw. *duoi Flautini* finden sich auch in italienischen Drucken der Zeit, z. B. bei G. B. Krieger (1620) und F. Spongia detto Usper (1620). Die Notation, die auch Schütz verwendet

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selbst für die heutige Aufführungspraxis kommen erst seit dem 19. Jahrhundert Blockflöten in f^1 in Frage.

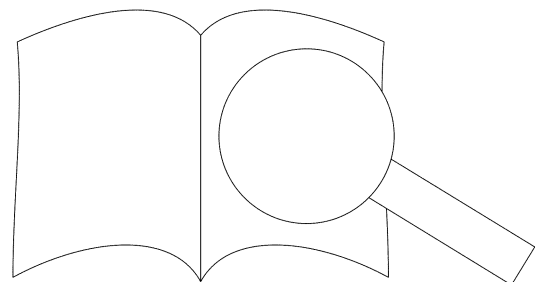
Flautini (SWV 263/264). Nach Michael Praetorius *De musica atheniensium II* (1619), S. 35, sind *Fiffari* Querflöten, die zu verwechseln mit *Piffari* (Schalmeien). Wie die *Flautini* wurden sie eine Oktave tiefer notiert als sie klingen. Das verlangte Tonvorrat ist spielbar auf (Renaissance-)Traversflöten in d^1 oder g^1 , bei der Verwendung moderner Instrumente problemlos auf oktavierenden Querflöten. – Ungewöhnlich für den Umfang $a\text{--}es^2$ und die Notation im Mezzosopranschlüssel ist die Alternativbesetzung mit dem *Cornettino*, einem kleinen Zinken in a , die Stimmen nämlich nur oktaviert spielbar mit Querflöten. In Originallage wäre *Cornetto*, also dem Zink in a , auszuweichen.

Trombetta (SWV 275/276). Trompete in C. Auffälliger ist die Besetzung mit einem Paar für den *Cornetto* gekennzeichnet. Wie bei den anderen Instrumenten, so ist die *Symphonae I*. Bei der Verwendung von zwei Trompeten eingesetzt.

Brassinstrumente im Falle mit Orgel auszuführen. Bei der Verwendung von schon eine vokale oder instrumentale Besetzung ist, kann zusätzlich noch ein Baß-Meßinstrument eingesetzt werden, z. B. eine Baßgambe, Violonchello, Kontrabaßgambe, insbesondere, wenn die Besetzung ein Cembalo oder ein Instrument der Lautenfamilie enthält wird. – In dem doppelchörig angelegten Werk SWV 262 sieht Schütz zusätzlich zur Orgel eine Theorbe vor, die durch ein Cembalo ersetzt werden kann.

Peter Thalheimer

SWV 258: 4'30" / SWV 259: 6' / SWV 260: 8' / SWV 261: 8' / SWV 262: 6'30" / SWV 263/264: 9' / SWV 265/266: 9' / SWV 267/268: 6'30" / SWV 269: 6'30" / SWV 270: 10' / SWV 271: 4'30" / SWV 272/273: 9'30" / SWV 274: 5'30" / SWV 275/276: 7'.



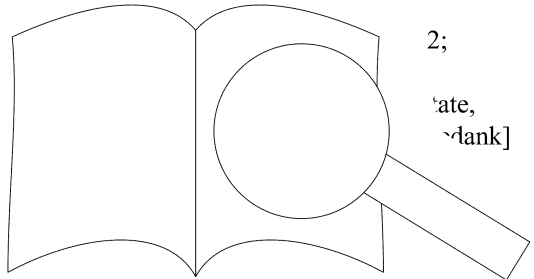
Textnachweise und liturgische Stellung

Soweit erkennbar, benutzt Schütz lateinische Textfassungen, die von der Vulgata zum Teil erheblich abweichen. Die Psalmzitate werden nach der Zählung der Vulgata (Dritte, verbesserte Auflage, Editio minor, Stuttgart 1984) und in Klammern auch nach der Lutherbibel nachgewiesen. Um eine aktuelle liturgische Zuordnung zu ermöglichen, muß allerdings die Zuordnung nach dem im 17. Jh. und dem heute geltenden liturgischen Kalender (de tempore) unterschieden werden. Grundlage der folgenden Übersicht sind in jeder Spalte nachweisbaren liturgischen Kalender im albertinischen/ernestinischen Sachsen für das 17. Jh. (Dei-Gen, Veit Dietrichs Zuordnung der Psalmen)

Festtage (z. B. 1. Advent, 1. Sonntag nach Trinitatis) und der heute geltende liturgische Kalender (Evangelisches Gesangbuch Nr. 95) sind angegeben. Wo keine Zuweisungen versucht, wie bei den Psalmen, die in den jeweiligen liturgischen Kalender ergeben, ohne Nachweise bleiben. Zu den Texten aus dem 17. Jh. wird im Lied Salomonis muß erklärend bemerkt werden, daß die Verwendung auf dem Hintergrund der allegorischen Verwendung des Bernhard von Clairvaux (86 Sermones in Cantico Canticorum) zu verstehen ist, wonach der Freund Christus, die Freundin Maria und jede glaubende Seele, aber auch insgesamt die Kirche meint.

Nr. SWV	Textanfang	Zuordnung im 17. Jh.	Zuordnung heute
1 257	Paratum cor n.	1. Advent (107), 2–4	[vgl. Ps 56 (57), 8–10 [Mette]]
2 258	E-	1. Sam 2, 1–2	Ostersonntag, [4. Advent, 2. Juli]
3 259	...ne, speravi	Ps 30 (31), 2–3	Estomihi
4 260	Cantabo Domino in vita mea	Ps 103 (104), 33	[Danktage]
5 261	Venite ad me [11. So. n. Trinitatis]	Mt 11, 28–30	Kantate
6 262	Iubilate Deo omnis terra	Ps 99 (100)	Epir' 3, 1
7 263	Anima mea liquefacta 2. Juli		
8 264	Adiuvo vos, filiae Hieru [25. März]		
9 265	O quoniam		größtenteils aus 1–5; daneben aus 2, 10 und 5, 2 [Kantate, Pfingsten, Reformationsfest] Hld 4, 8; 2, 10; dazu Wiederholungen aus SWV 265 [Kantate, Pfingsten, Reformationsfest]

Nr. SWV	Textanfang	Zuordnung im 17. Jh.	Zuordnung heute
11 267	Benedicam Dominum Neujahr, Rogate, 12. So. n. Trinitatis		So. n. Trinitatis
12 268	Exquisivi Domine Neujahr, 12. v. Trinitatis		1. Advent, 12. v. Trinitatis
13 269	...salomoni		2. Sam 18, 33 [Passionszeit, besonders Karfreitag]
14 270	...meus		Ps 77 (78), 1–3 [20. So. n. Trinitatis]
15 271	...noia mea aperies		Ps 50 (51), 17 Mette, [Kantate, 12. So. n. Trinitatis]
16 272	In lectulo per noctes		Hld 3, 1–2; 5, 6
17 273	Invenerunt me		Hld 3, 3–4; ab der Textstelle „Egredimini“ Zusammenfügung aus freien Wendungen
18 274	Veni, dilecte mi [Gründonnerstag, 20. So. n. Trinitatis]		Hld 5, 1 [Gründonnerstag, Abendmahl]
19 275			2; [Kantate, Dank]
20 276			



Die vertonten Texte

Die Orthographie des Lateinischen wurde gegenüber dem Schützchen Originaldruck vereinheitlicht (vgl. den origina-

len v... (Of.). Die deutsche Übersetzung ori-
e... Luther-Bibel.

1
Paratum cor meum, Deus.
Cantabo et psallam in gloria mea.

Mein Herz ist bereit, Gott,
ich will singen und dichten, meine Ehre auch.

Exsurge gloria mea. Exsurge psalterium,
exsurge cythara. Exsurgam diluculo,

Wache auf, meine Ehre, wache auf, Psalter,
wache auf, Harfe! Ich will mit der Frühe aufwachen.

confitebor tibi in populis, Domine.
Psallam tibi in nationibus.

Ich will dir danken, Herr, unter den Völkern;
ich will dir lobsingeln unter den Leuten.

2
Exultavit cor meum in Domino
Et exaltatum est cornu
dilatatum est os meum in conspectu
Quia laetata sum in Domino

Mein Herz ist fröhlich in dem Herrn
und mein Horn ist erhöht in me
Mein Mund hat sich weit auf
denn ich freue mich de

Non est san
neque enim
et non

Es ist niemand heil
außer dir ist keine
und ist kein H

peravi,
in aeternum.
ritia tua libera me.

Herr
laß mich
Nehmet auf
antigkeit!

1. a aurem tuam,
accelera ut eruas me.

4
Cantabo Domino in vita mea.
Psallam Deo meo quamdiu fuero.

Ich will dem Herrn singen mein Leben lang
ich will den Gott loben, solange ich hier bin.

5
Venite ad me, omnes qui laboratis,
omnes qui onerati estis, et ego reficiam

Kommet her zu mir alle, die ihr mühselig seid,
alle, die ihr beladen seid; ich will euch erquicken.

Tollite iugum meum super vos
quia mitis sum et humilis
et invenientis requiem vestrae

Nehmet auf euch mein Joch und lernet von mir;
denn ich bin sanftmütig und von Herzen demütig;
so werdet ihr Ruhe finden für eure Seelen.

Iugum enim meum leve est

Denn mein Joch ist sanft, und meine Last leicht.

6
Iubilate Domino
Servi Domini
In conspectu nationum
quia est Deus
in conspectu
ascuae eius.
quia confitemini illi.
in eius,

Jauchzet Gott, alle Welt!

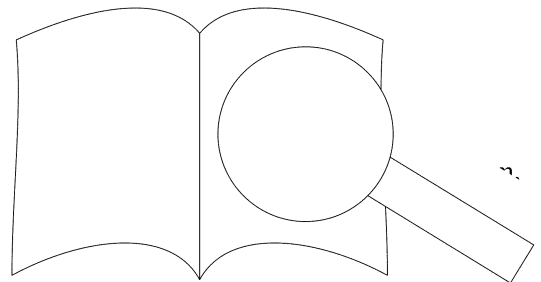
Dienet dem Herrn
kor

Erk
Er
zu

[G
lob

De
un

und seine Wahrheit für.



7/8

Prima Pars

Anima mea liquefacta est, ut dilectus locutus est,
vox enim eius dulcis, et facies eius decora.
Labia eius lilia stillantia myrrham primam.

Erster Teil

Meine Seele war geschmolzen; denn
seine Stimme ist süß, und sein Gestalt ist lieblich. Seine
Lippen sind wie lila blühende Myrrhe trafen.

Secunda Pars

Adiuro vos, filiae Hierusalem,
si inveneritis dilectum meum,
ut nuntietis ei, quia amore languo.

Zweiter Teil

Ich schwöre euch, Töchter Jerusalems,
wenn ihr meinen Freund,
den ich vor Liebe krank liege.

9/10

Prima Pars

O quam tu pulchra es, amica mea,
columba mea, formosa mea, immaculata mea!
Oculi tui, oculi columbarum.
Capilli tui sicut greges caprarum.
Dentes tui sicut greges tonsarum.
Sicut vitta coccinea labia tua.
Sicut turris David collum tuum
Duo ubera tua sicut duo hinn
capreae gemelli.

Erster Teil

Wie schön du bist, meine Freundin,
meine Taube, meine Schöne, meine Fromme!
Deine Augen sind wie Taubenaugen.
Dein Haar ist wie eine Herde Ziegen.
Deine Zähne sind wie eine Herde Schafe mit beschnitt
Deine Lippen sind wie eine scharlachfarbene
Dein Hals ist wie der Turm Davids.
Deine zwei Brüste sind wie zwei junge

Secunda Pars

Veni de Libano,
columba mea, fons
O quam tu pulchra es, coronaberis.
Surge, sponsa, soror mea,
sponsa mea, et veni.

Zweiter Teil

Komm mit mir vom Libanon, meine
meine Taube, meine Schöne,
wie schön du bist, du wirst gekrönt werden.
Stehe auf, meine Braut, geh aus,
meine Braut, geh aus!

11

Beatus Dominum in omni tempore,
semper laus eius in ore meo.

Erster Teil

Ich lobte den Herrn in jedem Augenblick;
sein Name ist in meinem

Laudabitur anima mea.

Audiant mansueti et laetentur.

meinem Munde sein.

Die Sanftmütigen hören und sich freuen.

Magnificate Dominum mecum,

et exaltemus nomen eius in idipsum.

loben den Herrn,

und erhöhen miteinander seinen Namen.

Secunda Pars

Exquisivi Dominum et exaudivit me,
et ex omnibus tribulationibus meis erexit me.

Erster Teil

Ich suchte den Herrn, und er antwortete mir
und rettete mich aus aller meiner Furcht.

Accedite ad eum et illuminabitur
et facies vestrae non confundentur.

Welche auf ihn sehen, die werden erquickt,
und ihr Angesicht wird nicht zu Schanden.

13

Fili mi, Absalon, Absalon,
Quis mihi tribuat.
Absalon, fili mi.

Mein Sohn Absalom, Absalom, mein Sohn.
Wollte Gott, ich wäre für dich gestorben!
Absalom, mein Sohn, mein Sohn Absalom.

14

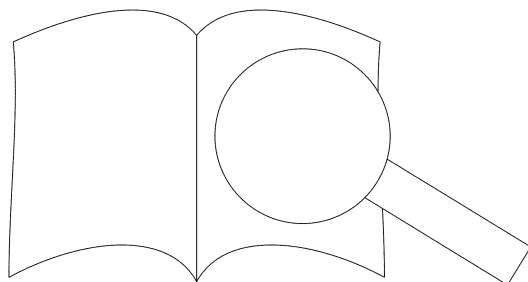
Attende, Domine, vocem meam,
quia oris mei non claudet.

Höre, o Herr,
neige dein Ohr

quia in die irae
posuisti cor meum,
et in ira tua claudet os meum.

Ich will und alte
die wir und un

Quia in die irae
et cognovimus ea,
et patimur propter iram tuam.



15

Domine, labia mea aperies,
et os meum annuntiabit laudem tuam.

Herr, tue meine Lippen
daß mein Mund deine Lobpreisung verkündige.

16/17

Prima Pars

In lectulo per noctes
quem diligit anima mea quaesivi,
nec respondit mihi.

Erst
Im Lager
den ich meine Seele liebt,
hat er mir nicht.

Surgam et circuibo civitatem,
per vicos et plateas
quaeram quem diligit anima mea.

Ich will stehen und in der Stadt umgehen
a. durch die Gassen und Straßen
zu suchen, den meine Seele liebt.

Secunda Pars

Invenerunt me custodes civitatis.

Zweiter Teil

Es fanden mich die Wächter der Stadt.

Paululum cum pertransirem eos,
inveni quem diligit anima mea.
Tenui nec dimittam illum.

Da ich ein wenig an ihnen vorüber war,
da fand ich, den meine Seele liebt.
Ich halte ihn und will ihn nicht lassen.

Egredimini, filiae Hierusalem
et congratulamini mihi
cantate dilecto meo
cantate dilecto meo
cantate dilecto meo

Gehet heraus, ihr Töchter Jerusalems,
und wünsch mir Glück;
singt meinem Freund mit Freude
singt meinem Freund mit Freude
singt meinem Freund mit Freude

18

Veni fructum meum,
ut comam fructum tuum.

Komm, mein Freund, nimm
um deine Frucht zu essen.

... sponsa, in hortum meum,
... rham meam cum aromatibus meis.

Ich komm, meine Braut, in meinen Garten
um meine Nelken und die süßen Würzen abgebrochen.

... soror mea sponsa, in hortum meum,
... mi favum meum cum melle meo,
cum lacte meo vinum meum bibi.

... liebe Braut, in meinen Garten.
... mit meinem Honig gegessen;
... samt meiner Milch getrunken.

Comedite, dilecti, et bibite, amici,
et inebriamini, carissimi.

... essen, und trinket, meine Freunde,
... trinken, ihr Lieben!

19/20

Prima Pars

Buccinate in neomenia tuba;
in insigni die solennitatis vestrae.

Zweiter Teil
... set im Neumond die Posaune,
in eurem Fest der Laubhütten. Halleluja.

In voce exultationis, in voce triumphantis
exultate Deo, adiutori nostro.

Mit fröhlicher Stimme, mit Posaunenschall
preiset fröhlich Gott, der unsre Stärke ist. Halleluja.

Secunda Pars

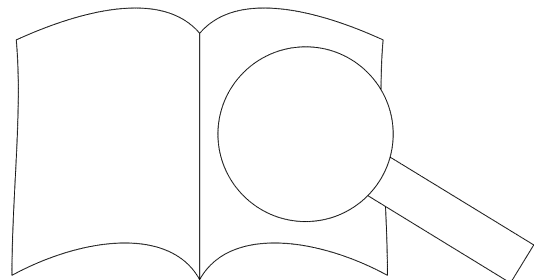
Iubilate Deo in cithara
in tympano et organo

Zweiter Teil

Jauchzet Gott mit Saiten und Pfeifen,
mit Pauken und Reigen.

Cantate et exultate
psallite

Singet, rühmet und lobet.
Lobet mit Verstand Halleluja



DEM ERSTGEBORENEN
DES SÄCHSISCHEN KÖNIGREICHES
DES HEILIGEN RÖMISCHEN KAISERTUMS

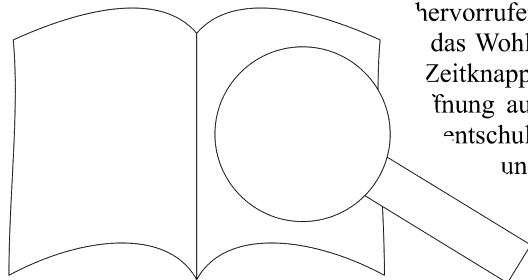
Dem Erlauchtesten Fürstlichen Erbprinzen Johann Georg,
Herzog von Sachsen,
Jülich-Bergischen Landgrafen
von Thüringen, Herzog von Meißen, Grafen
von Sagan, Herrscher
über Glogau, Liegnitz, Neustadt und
Breslau usw.

DEM ERSTGEBORNESTEN, TÜCHTIGEN JÜNGLING,
ERBE DER SÄCHSISCHEN FAMILIE,
BESTEN HOFFNUNG DES VATERLANDES,
EINEM MILDTÄTIGSTEN HERRN.

CHRISTOPH RICHARD SCHÜTZ Mit vielfachem

Obgleich ich bin, bester Prinz, bin ich Dir denn
noch nicht bekannt, so habe ich mich nämlich noch auf den heu-
erlichen Musik auf Geheiß Deines großen Vaters als
ein. Denn gleichwie ich meinen Hafen verließ,
woher der mir dazu die Gelegenheit gab, mir stets mit
seiner wohlwährenden Güte Rückenwind bot, die sozusagen die
Absicherung meiner Lage ist, so ist es mir ebenso möglich, un-
besorgt mit Dir zu sein und frei herumzuschweifen, weil auch
Du mein Leitbild bist, so daß ich meine ganze Auslandserfahrung
mit Deinem Bild im Herzen, so als wärest Du zu meiner
außerordentlichen Freude mein Begleiter, ver-
schwebt mir nämlich vor der Seele, und ich habe
auf dem ganzen Wege bedacht, daß die herrlichsten
Deines Geistes als diejenigen sich erweisen, die vor
erhabenen Vater gleichsam wie Samen auf dem fruchtbarsten Boden, der Dir
es nicht verwunderlich ist, wenn er im Alter
wunderbar aufgehen und eines außergewöhnlichen Charakters
zeigen. Deshalb denke ich, gut bedacht gewesen zu sein,
mitzubringen, das ich eines Gelübdes, meiner Hof-
darbiete. Doch ist es mir wenigstens darzulegen,
was in ungewissen ist, und was sich sehr
gut trifft. Sei also so gnädig, mir
denedig anlegte, warf ich dort
ung unter dem großen Gabrieli
ner Kunst zugebracht hatte. Ach
u. Götter, was für ein Mann! Hätte ihn
ich erlebt, so würde es ihn (um es kurz zu
sagen) von den Vorgezogenen haben, oder hätten die
Muse. Ich wünschte, so besäße Melpomene keinen
anderen Namen als ihn, solch ein Meister des Gesangs war er.
So kündigt es sein Ruhm mit großer Beständigkeit. Ich selbst
war dessen reichlichst Zeuge, der ich ganze vier Jahre seinen

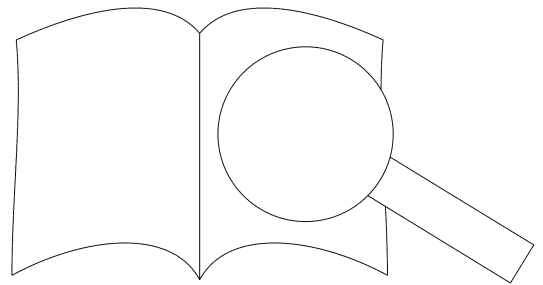
vertrauten Unterricht genossen habe.
Doch übergebe ich mich weile ich bei alten
Freunden, die mich der musikalischen
Schreienig. Die alte regelhafte Ord-
nung, um den heutigen Ohren
mit e. meicheln. Ich habe Geist und
in dieser Art Dir als Ertrag meines
der Unterweisung vorzulegen. Bei Dir
Du so reichlich ausgestattet bist mit allen
es so lobenswerten Fürsten angemessen
gebildet bist, daß man auch in dieser Kunst
liches von Dir erwarten darf, sehe ich mich zu
jährlichen Würfelspiel gezwungen, sofern bei diesem
nen mit Schweiß überhaupt etwas zustandekommen
an. Hierbei rechne ich mit Deinem Hochedlen Erzieher
Volrad von Watzdorff, der, so möchte ich sagen, ein Meister
dieser Kunst ist, wenn er nicht gerade gezwungen ist, sich
wegen ersterer Aufgaben zurückzuziehen, so wie es auch
Euch führenden Männern ergeht; glaube mir, Fürst, und Du
Hochedler Volrad, daß wir diese Werke aufrichtig und den
erhabensten Hoheiten mit reinen, wohlgemerkt nicht vollen
Händen geben, das heißt mit solchen, welche die Redlichkeit
der Absicht und nicht die Wasser des Brunnens reinigen konn-
ten. Wenn sich uns solche Menschen als den Göttern sehr nahe
erweisen, wem vertrauen? Wenn
hervorrufen
das Wohl-
Zeitknapp-
nung auf
entschul-
und



Übersetzung vom Herausgeber

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Foreword

I.

The 20 vocal concertos to Latin words, with continuo and obbligato instruments, which Heinrich Schütz published at Venice in 1629 under the title *Symphoniae Sacrae* are his creative response to his second stay in Italy.

No doubt there were a number of motivations which led Heinrich Schütz on the 22nd April 1628 to make a “most humble application” to his employer the Elector Johann Georg of Saxony to be allowed to visit Italy. He wished to undertake this educational journey “not out of any frivolous desire to report myself there for my own enjoyment, but to receive a better spirit.”¹ The then 42-year-old Schütz certainly needed that “better spirit” both personally and professionally. Three years earlier his beloved wife, only 24 years old, had died of smallpox, which he had not yet recovered. At the same time the Electoral Court at Dresden was in an increasingly difficult financial situation, because the Electorate of Saxony was suffering from great economic difficulties during the last years of the Thirty Years’ war, which had already raged for ten years in other German states. On 18 August Schütz had delivered a document to the Elector, listing the “instrumentalists and singers” of his ensemble and asking the Elector to order the payment of money due to them, and in particular to those “who did not receive their wages [for a conclave of electors in 1627] and for the performance of the opera *Dafne*”, and who otherwise “have not been paid much more than for one month, and whose want is therefore great.”² Schütz himself also had to appeal to the Elector for the payment of money which was due to him for accommodating and providing for a choirboys.³ From that time onward increasing financial difficulties became a perpetual subject of his correspondence. It is reasonable to suppose that at a court where economies had to be made, the greatest savings were expected to be in the provision of music on festive occasions, and that Schütz must have felt degraded and underemployed.

There were, however, also musical motivations which probably led Schütz to increase his artistic capabilities. The Elector’s eldest daughter, Princess Magdalena, and her husband Georg II of Darmstadt, who died in 1627, had a grave in the Torgau there was a drama set to music in the Italian style, the opera *Dafne* by Peri, which Schütz had seen almost 30 years earlier, and which he had translated into German. The celebrated poet Johann Christoph Bach, possibly by Schütz, to translate the Italian text into German. In the event of changes in the text that the opera was written afresh.⁴ This was evidently a difficult task, however, in doubt how to proceed. Since the Italian style was a dryly academic recitation of Peri, which was so sound boring and was hopelessly dated, or would it be better for him to write in the manner of Giulio Caccini or even Claudio Monteverdi? To do that, however, he lacked the direct experience.⁵

We shall see how Schütz solved this dilemma. It is to be supposed that the result was not altogether satisfactory, so perhaps it is no great loss that the *Pastoral-Tragicomoedia von der Dafne*, an opera, has not come down to us. In any case, a problematic assignment for Schütz may have been one of the principal reasons why in May 1627, immediately after the Torgau celebrations, he made his request to be allowed to travel to Italy for the purpose of study, a request which Johann Georg initially turned down.⁶

Johann Georg was unable to refuse the second request for leave of absence, which Schütz made a year later, because behind the courtly phraseology of the Elector’s suggestion of threats, pointing to the fact that the Elector which “Sagittarius” had of his own accord in 1628 the Elector gave his permission for Schütz to travel. According to Geier’s obituary notice of Schütz, dated 11th August. If Schütz’s own account is to be believed he must have returned to Saxony because of difficulties, because it was not possible for him to reach the island of Crete before he reached the island of Crete. In November did Schütz write to the Elector, asking for a leave of absence in Venice. “On account of the war in Germany and especially on the Italian peninsula, I have not been able to reach Venice, and the expected delays had made the journey impossible, so he had to ask for a further leave of absence. In that letter Schütz also expressed his intention of going to Rome, which was possible intending to make the acquaintance of the Pope. Schütz had virtually compelled him to

¹ Quoted from Erich H. Müller, *Heinrich Schütz. Gesammelte Briefe und Schriften*, Regensburg, 1931, p. 92, – quoted below as Müller, *Briefe/Schriften*.

² Müller: *Briefe/Schriften*, p. 90.

³ “Memorial/In Musicanten sachen” of 14th July 1628, see Müller: *Briefe/Schriften*, p. 94.

⁴ See Michael Heinemann: *Heinrich Schütz und seine Zeit*, Laaber, 1993, p. 29.

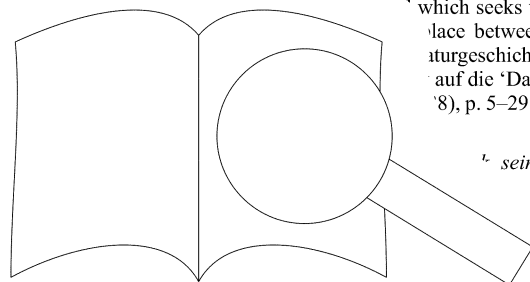
⁵ Wolfram Steude has recently given convincing reasons for stating that the Torgau *Dafne* must have been a spoken drama interspersed with vocal and ballet numbers (“Heinrich Schütz und die erste deutsche Oper.” In: *Von Isaac bis Bach. Festschrift Martin Just*, ed. by Fr. Heidelberger, W. Osthoff und R. Wiesend, Kassel etc., 1991, p. 169–179). According to this view Schütz did not at that time see himself confronted with the problem of recitative composition, but rather on a study by Jörg-Ulrich F.

⁶ Müller: *Briefe/Schriften*, p. 90. which seeks to place between Schütz and the history of music on the occasion of the ‘Dafne’, p. 5–29.

⁷ Heiner

⁸ See M

⁹ Müller: *Briefe/Schriften*, p. 95.



permit, an excuse to appoint another Kapellmeister in his place during his absence. He emphasized that the sole purpose of the journey was the improvement of the music at the Court of Saxony, which otherwise “would not serve to enhance your reputation.”

In that same letter of the 3rd November 1628 Schütz wrote that since his first stay in Italy with Giovanni Gabrieli (1609–1612), “the whole music has changed greatly, and music which is written to serve princely banquets, comedies, ballets and the like is now markedly improved and developed. Therefore Schütz’s interest was directed primarily to new music for the theatre (musical fables, comedies, ballets) and the new concertante style (used for princely banquets and for the festive occasion).”¹² In the classes of composition no Italian composer was more famous and renowned as the Maestro di cappella of Venice, Claudio Monteverdi. It is, therefore, surprising that earlier writers on Schütz have not primarily derived his style from Monteverdi that he in fact was for him the new style of composition. There are, however, differences of opinion concerning the relationship in which Schütz stood to Monteverdi, and still veer, between the one extreme which was not at all interested in the “fundamental personality” Monteverdi, and that the two masters have never met, and the opposite view which sees his second stay in Venice Schütz became a personal friend of Monteverdi. I do not consider these extreme views to be tenable. We may consider the following considerations: it is unthinkable that a Kapellmeister of the Elector of Saxony would have made a collegial visit to the Maestro di cappella of Venice. We know that Monteverdi was not in Venice at the time of Schütz’s arrival, but he returned from Parma shortly before Christmas 1628, and the two men only met after that. A direct master-pupil relationship between Monteverdi and Schütz does not, however, come into consideration, because the 43-year-old Schütz would not have permitted such a relationship to be assumed that Schütz became a pupil of Monteverdi on the basis of the Elegy which the Schirmer wrote on the death of Monteverdi. Monteverdi was glad to delight the oft-sought ruler of Saxony, but he did not infrequently exaggerate.

Modern Schütz scholarship in my opinion has made more promises than it has fulfilled. It is clear that there is no direct stylistic relationship between Schütz and Monteverdi. The works of Monteverdi, especially those from his *Book VII* (1613–1619), which bear the principal influence on these works of Schütz – it is not surprising that today the composer whose style was most influential on Schütz was his near-contemporary Claudio Monteverdi. This musician was a singer at the basilica, and from 1620, as vice-kapellmeister at San Marco, he was Monteverdi’s successor. Monteverdi’s most important master in Upper Italy during the early 17th century. His principal claim to fame was that he introduced the new concertante style into church music. From

1620 onward he can be described as *Motet* style which, although still described as *Motet* style, duo-based monodic concertos of grand style. Although Monteverdi’s influence on Schütz’s style is unmistakable, Grandi was a master in this art of creating monodic songs for voices with obbligato instruments. As a result of the influence of Claudio Monteverdi, Grandi’s style, which is characterized by a combination of monody and trio sonata elements, had a significant influence on German music until Bach: “This style was transmitted to Germany by Schütz, whose second stay in Venice coincided with its heyday and whose *Symphoniae Sacrae* owe as much to this source of inspiration as to anything else.”¹⁴ This observation is indirectly confirmed by the fact that in the III. volume of his *Symphoniae Sacrae* (1650) Schütz adopted Grandi’s *Lilia convallium* as *O Jesu süß*. A personal encounter between these two masters may well have taken place. It is true that from 1627 Grandi was Maestro di cappella at the church of Santa Maria Maggiore in Bergamo, but that town lay within easy reach of the capital.

Another clue leads to Florence, because it is not surprising that Schütz stayed not only in Venice, but also in Florence. In the left Dresden Schütz asked for a letter of recommendation from Wolfgang Steude, a letter which he understood as a recommendation to Wolfgang Steude. In 1628 there took place in Florence the opera *La Flora*, libretto by Arnese and Margherita di Toscana, which was performed by Marco da Gagliano, was per-

formed in the words “dieses gantze werk,” which has long been taken to mean “opera,” which is certainly possible. The question arises, however, what he actually meant was “all the representational music which is connected with the words, mime, action and dance.” This interpretation is not only on the classes of courtly music named by Schütz, but also on the supposition that the expression “werk,” at that time not commonly used in German in the present context, was a translation of the recently formulated Italian term “opera,” whose early semantics are as yet unexplored, but which probably had to do with the combination of music, words and scenic elements in an integrated “rappresentazione.” In the early developmental stages of the Italian melodramatic musical genre, the plural form represented by the word “opera” in Latin [singular “opus”] could have referred to all of the varied art forms which would have played a role in an opera.

¹² In literature Monteverdi is frequently referred to as the Cathedral musical director in Venice, but this is incorrect. The basilica of San Marco was, until the early 19th century, not the Bishop’s church but the palace church of the Dukes (Doges) of Venice, which is why San Marco is in direct contact with the Palace of Doges. This fact is significant because musicians who worked at San Marco were also (or even primarily) court musicians, so that artistic possibilities were not limited to them which would not, or could only with difficulty, be the case in the case of independent instrumentalists.

¹³ Q. K. 14. I. L. 15. A. S. I. L. L. 144. Dokument 15. *in Leben und Werk*, p. 113, London, New Grove, 1944. *in* p. 144.

formed. Introduced by his letter of recommendation, Schütz would scarcely have missed the grand festive spectacle, so he may well have been present at Gagliano's opera première."¹⁶ Along with Claudio Monteverdi, Marco da Gagliano was one of the most important Italian opera composers of the early 17th century. He may be numbered among the founding fathers of the new art form.

The fact that as a result of his second visit to Italy Heinrich Schütz produced a collection of sacred concertos should not be taken as indicating that music in this class was necessarily the main or sole object of his interest. His sights were clearly fixed on opera composition. This is evident from a letter in a letter which Schütz wrote in February 1633 to Johann Lebzelter in Hamburg, an influential counsellor to the Elector of Saxony. Schütz asked Lebzelter to inform Christian IV of Denmark "per discursum that on my return from Italy I have turned to a particular manner of recitation, through which a comedy for many persons is performed in the recitative style ["in redenden Stile"], a stage performance; such things, so far as I know, of the kind which I mean] being as yet quite unknown in Germany, partly because of the difficulty of the style, neither practiced nor promoted ..."¹⁷ It is difficult to assume from this passage, as Harms has done, "that Schütz himself wrote an opera in Italy."¹⁸ We know neither the subject nor the date. We can, however, conclude from the title of Schütz's "Dafne" was not composed in the "redenden Stile",¹⁹ and that the reason Schütz did not compose an opera in Venice for Dresden during the war raging in Germany, there was no chance of an opera performance taking place there.

On the 9th June 1629 Schütz reported to his employer from Venice that he had purchased music and instruments for Dresden, and had arranged to have them dispatched to Leipzig. He had also engaged the Mantuan violinist Francesco Castelli for the Electoral Court.²⁰ The following information is found in the diary of the Augsburg patrician and musician Philipp Hainhöfer, who visited Dresden in the autumn of 1629: "The Elector's Kapellmeister Heinrich Schütz, from Lombardy, in order to purchase yet more instruments."²¹ As Cremona, where violin-making had flourished since the time of the violin virtuoso Castelli, was the home of the Court instruments maker Giovanni Amati family.

On the 24th August 1629 Schütz wrote to his employer against his salary ("to be deducted from my salary") of 300 talers, so that he could pay off the debts I have incurred in Venice the publisher Philipp Weichmann in his 20 newly composed pieces were the result of his further visits to Venice. He was then only sixteen-year-old Prince Johann Georg, later to be his father's successor as Elector of Saxony. In respectful reminiscence of his Venetian teacher and fatherly friend Giovanni Gabrieli he entitled these works *Symphoniae Sacrae*.²³ Although in his Latin dedication he made laudatory mention only of Giovanni Gabrieli, without naming such

masters as Claudio Monteverdi and Alessandro Grandi, in my opinion this should be taken as meaning either that Schütz intended to learn something from his art, or that he undervalued the influence of the declared purpose of his visit to Venice. Schütz also intended to provide an example to the young Crown Prince the fact that he had learned from his teachers. At the same time Schütz also intended to provide an example to the influential princely steward Johann von Dornhoff, to whose artistic understanding he ap-

When Schütz returned to Germany with Castelli and Castelli, a former Dresden choirboy whom the Elector had sent to Venice in 1624. Following an eight-day break in the journey with Philipp Hainhöfer in Augsburg the three musicians arrived back at the Court of Dresden on the 27th September 1629. The half year which Schütz had originally intended for his stay to last had grown to more than a wh-

¹⁶ Steude 1991 (see note 5), p. 176f.

¹⁷ Müller: *Briefe/Schriften*, p. 125f.

¹⁸ Moser, p. 122.

¹⁹ See note 5.

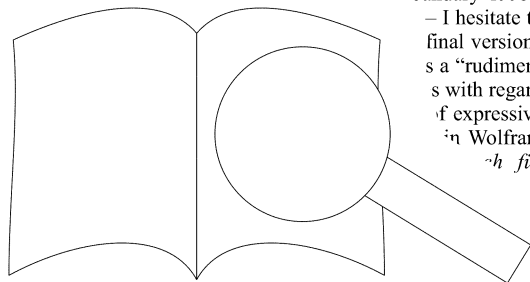
²⁰ See Müller: *Briefe/Schriften*; Dokument Nr. 29, especially p. 98f.

²¹ Quoted from Moser, S. 123.

²² Concerning Concertos No. 7, *Anima mea liquefacta est (Prima Pars)* and No. 8 *Adiuvo vos, filiae Hierusalem (Secunda Pars)*: there exists an earlier composition by Schütz, written earlier in Dresden, to the same texts from the Song of Songs. This earlier composition shows "that Schütz must have had a fundamental knowledge of the compositional techniques which distinguish the *Symphoniae Sacrae*." (Konrad Kretzschmar, *Die Musik des Heinrich Schütz*, 2nd January 1995). However, the earlier composition is not the "final version" of the work.

²³ A reference to the "final version" of the work is a "rudimentary sketch with regard to the expressive content." (Konrad Kretzschmar, *Die Musik des Heinrich Schütz*, 2nd January 1995).

²⁴ See the respective...



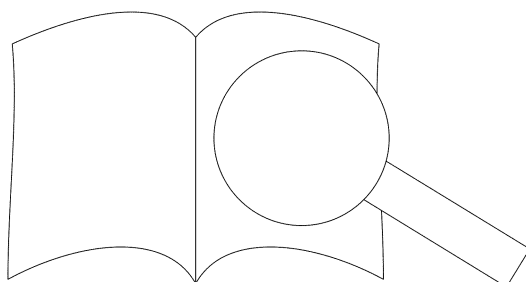
ture, as in No. 9, *O quam tu pulchra es*. Frequently repetition of words is used to give an instrumental character to the voice parts. For example, in No. 3, *In te Domine, speravi*, this occurs at the words “non confundar,” and in No. 5, *Venite ad me*, it occurs at “venite” and “tollite.” Many of the concertos take on an autonomous overall musical form, either “broad sequential form interspersed with ‘Sinfoniae’” (Gerber)²⁸ as in No. 2, *Exultavit cor meum*, a structure with framing sections as in No. 3, *In te Domine speravi*, and No. 5, *Venite ad me*, or a rondo-like form as in No. 9, *O quam tu pulchra es*. It is true that instrumental impulses do not in any way conflict with intensive musical interpretation of the words. Frequently, in fact, they are the result of mimetic intentions. Thus the triple time of No. 1, *Paratum cor meum*, serves to evoke the psalmist’s themes of thanksgiving and praise a reality while in No. 13, *Fili mi, Absalon*, the music is not “dancelike” but, as Hans Joachim Moser²⁹ in its effect.

The words of the two concertos conclude the collection as Prima and Secunda. The title, No. 19, *Buccinate in neomenia, tubilate Deo*, were no doubt chosen to indicate the praise expressed through singing and playing of wind instruments plays a central part in the collection. Moser assembled the text for both of these pieces in psalms which refer to music making. The “outburst of jubilation he added – and this approach to the subject – the words “psallite

Karlsruhe, January 1996
 Translation: John Coombs

Siegfried

PROBE-PARTITUR
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²⁸ Ibid.

²⁹ Moser, p. ...

Remarks on performance practice

Pitch

The range of the voice parts, especially the basses, indicates the likelihood that the *Symphonia Sacrae I* were intended to be performed at the *high choir pitch* which was then widely used in Italy and Germany. This was approximately A' = 452 Hz., therefore about a semitone higher than present-day concert pitch. This fact should be taken into account in connection with performances using period instruments. In the case of modern instruments transposition upward of a whole tone (e.g. SWV 259 and 272/273) or a fourth (e.g. SWV 275/276) is appropriate. The publishers are willing to produce appropriate instrumental parts if these are ordered.

Instruments

The instrumental parts intended to be used in the *Symphonia Sacrae I* are approximately that of Giovanni Gabrieli: viols, cornetts, and trombones of various sizes. Less frequently used or seldom expressed instruments are also required:

Flautini (SWV 262), 271, 272/273, 275/276) refers to instrumental parts in the dulcian (curtal) family: in SWV 259 and 271 the parts are for a tenor and two bass dulcians, in SWV 272/273 a tenor and two bass dulcians, in SWV 275/276 a bass or a great bass dulcian (fourth or fifth). All *fagotto* parts can be played on a modern bassoon.

Flautini (SWV 262). These are recorders in G1, which were used in the 16th century as descant instruments and in the 17th century as alto instruments in the recorder family. *Flautino* or *duoi Flautini* are also to be found in printed editions of the time, e.g. by G. B. Riccio (1609) and F. Spongia detto Uesper (1619). In the original manuscript Schütz, i.e. in soprano clef written in tenor clef. As an alternative for recorders in F' are also suitable.

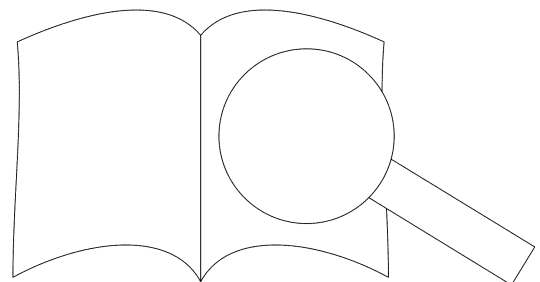
Piffari (SWV 263/264). According to Michael Praetorius (*Symphoniae musicae II* (1619), p. 35, *Piffari* were used in the 16th century – not to be confused with *Piffari* (shawms). In the original manuscript, they were notated an octave lower than today. The required range is available on (Renaissance) transverse flutes in D' or G', and in performances with modern instruments no problem arises from the use of concert flutes playing an octave higher. – Unusual, in view of the compass A–E flat² and the notation in mezzo-soprano clef, is the mention of *Cornettini* as alternative instruments. The *Cornettino*, a small cornett in D' or E', is capable of playing the notes only an octave higher than originally written, as is the case with flutes. These parts can be played at the original pitch only on a full-size *cornetto*.

Trombetta (SWV 275/276) is a trumpet. It is noticeable that in these parts there is no alternative for the *Corra* (cornett) and in connection with other parts of the *Symphonia Sacrae I*. In performances with modern instruments two trumpets should be used.

Basso continuo. The *Basso continuo* is to be performed with organ. For the *Basso continuo* which is not an instrumental bass part is not a suitable additional bass-melody instrument. In the original manuscript, the violoncello or even the contrabass were used, especially if the organ is replaced by a lute or an instrument of the lute family. In the original manuscript, SWV 274, Schütz uses a theorbo in connection with the organ. If necessary the theorbo can be replaced by a cembalo.

Peter Thalheimer

SWV 258: 4'30" / SWV 259: 6' / SWV 261: 8' / SWV 262: 6'30" / SWV 263/264: 9' / SWV 265/266: 9' / SWV 267/268: 6'30" / SWV 269: 6'30" / SWV 270: 10' / SWV 271: 4'30" / SWV 272/273: 9'30" / SWV 274: 5'30" / SWV 275/276: 7'.



Identification of the texts and liturgical contexts

So far as can be ascertained, Schütz set versions of the Latin text which differ, sometimes considerably, from the wording in the Vulgata. The psalms from which passages have been taken are identified here by the numbering in the Vulgata (third, corrected publication, Editio minor, Stuttgart 1984), and also, in brackets by the numbering in the Luther Bible. In order to establish the liturgical context within which the compositions belong, it is necessary to distinguish between the ordering of events of the Church year which was in use during the 17th century, and the liturgical calendar (in force today). The basis of the following table is the liturgical calendar known to have been in use in Saxony during the 17th century (de tempore).

No. SWV	Opening words Place in 17th cent. cal.	Modern cal.
1 257	Paratum cor meum [1st Sun. after Trinity]	Ps 107 (108), 2-4 [Matins]
2 258	Exultate in domino [4th Sun. in Advent, 2nd July]	1. Sam 2, 1-2 Easter Sunday, [4th Sun. in Advent, 2nd July]
3 259	Domine, domine, speravi [1st Sun. after Trinity]	Ps 30 (31), 2-3 Estomihi
4 260	Cantabo Domino [1st Sun. after Trinity]	Ps 103 (104), 33 [Day of Thanksgiving]
5 261	Venite ad me [11th Sun. after Trinity]	Mt 11, 28-30 4th Sun. after Trinity
6 262	Iubilate Deo omnis terra 3rd Day of Christmas, Whit Tuesday	Ps 99 (100) Eph 1, 11-12
7 263	Anima mea liquefacta est 2nd July	Ps 119 (120), 1-2 [1st Sun. after Trinity]
8 264	Adiuro vos, filiae Hierusalem [25th Mar]	Isa 1, 16-17 [1st Sun. after Trinity]
9 265	O quam suavis est [1st Sun. after Trinity]	Ps 133 (134), 1-3 [1st Sun. after Trinity]
10 266	Quia in diebus [1st Sun. after Trinity]	Ps 138 (139), 1-2 [1st Sun. after Trinity]
11 267	Benedicam Dominum New Year, Rogation Sunday [12th Sun. after Trinity]	Ps 135 (136), 1-2 [12th Sun. after Trinity]
12 268	Exquisivi Dominum New Year, Rogation Sunday [12th Sun. after Trinity]	Ps 138 (139), 1-2 [12th Sun. after Trinity]
13 269	Quia in diebus [1st Sun. after Trinity]	Ps 138 (139), 1-2 [1st Sun. after Trinity]
14 270	In lectulo per noctes [1st Sun. after Trinity]	Ps 138 (139), 1-2 [1st Sun. after Trinity]
15 271	Invenerunt me [1st Sun. after Trinity]	Ps 138 (139), 1-2 [1st Sun. after Trinity]
16 272	Invenerunt me [1st Sun. after Trinity]	Ps 138 (139), 1-2 [1st Sun. after Trinity]
17 273	Invenerunt me [1st Sun. after Trinity]	Ps 138 (139), 1-2 [1st Sun. after Trinity]
18 274	Veni, dilecte mi [Maundy Thursday, 20th Sun. after Trinity]	Ps 138 (139), 1-2 [1st Sun. after Trinity]
19 275	Quia in diebus [1st Sun. after Trinity]	Ps 138 (139), 1-2 [1st Sun. after Trinity]
20 276	Quia in diebus [1st Sun. after Trinity]	Ps 138 (139), 1-2 [1st Sun. after Trinity]

Dietrich's setting of the psalms to all Sundays and feast days (1569), contrasted with the different liturgical use today, as printed in the Evangelical Church Order No. 954. Square brackets are used for passages which may be deduced from the relevant liturgical calendar, but for which no definite evidence exists. In connection with the texts from the Song of Solomon it should be mentioned that these passages are to be understood in the light of the allegorical interpretation of the Song of Solomon by Bernard of Clairvaux (86 Sermones in Canticum Cantorum); he identified the lover with Christ, the beloved with the Virgin Mary, and with every faithful soul. The whole of Christendom.

No. SWV	Opening words Place in 17th cent. cal.	Text Place in 17th cent. cal.
11 267	Benedicam Dominum New Year, Rogation Sunday [12th Sun. after Trinity]	Ps 135 (136), 1-2 [12th Sun. after Trinity]
12 268	Exquisivi Dominum New Year, Rogation Sunday [12th Sun. after Trinity]	Ps 138 (139), 1-2 [12th Sun. after Trinity]
13 269	Quia in diebus [1st Sun. after Trinity]	2. Sam 18, 33 [Passiontide, especially Good Friday]
14 270	In lectulo per noctes [1st Sun. after Trinity]	Ps 77 (78), 1-3 [20th Sun. after Trinity]
15 271	Invenerunt me [1st Sun. after Trinity]	Ps 50 (51), 17 Matins, [4th Sun. after Easter, 12th Sun. after Trinity]
16 272	Invenerunt me [1st Sun. after Trinity]	Song 3, 1-2; 5, 6
17 273	Invenerunt me [1st Sun. after Trinity]	Song 3, 3-4; from <i>Egredimini</i> on, free use of biblical expressions
18 274	Veni, dilecte mi [Maundy Thursday, 20th Sun. after Trinity]	Song 5, 1 [Maundy Thursday, Eucharist]
19 275	Quia in diebus [1st Sun. after Trinity]	Song 2, 2; [1st Sun. after Trinity, John, 1, 1-2]
20 276	Quia in diebus [1st Sun. after Trinity]	Song 2, 2; [1st Sun. after Trinity, John, 1, 1-2]

7/8

Prima Pars

Anima mea liquefacta est, ut dilectus locutus est,
vox enim eius dulcis, et facies eius decora.
Labia eius lilia stillantia myrrham primam.

Secunda Pars

Adiuro vos, filiae Hierusalem,
si inveneritis dilectum meum,
ut nuntietis ei, quia amore languo.

9/10

Prima Pars

O quam tu pulchra es, amica mea,
columba mea, formosa mea, immaculata mea!
Oculi tui, oculi columbarum.
Capilli tui sicut greges caprarum.
Dentes tui sicut greges tonsarum.
Sicut vitta coccinea labia tua.
Sicut turris David collum tuum
Duo ubera tua sicut duo hinn
capreae gemelli.

Secunda Pars

Veni de Libano.
columba mea, f
o quam tu
Surge.
sponsa mea, et veni.

Beatus Dominum in omni tempore,
semper. Deus eius in ore meo.

Laudabitur anima mea.
Audiant mansueti et laetentur.

Magnificate Dominum mecum,
et exaltemus nomen eius in idipsum.

Secunda Pars

Exquisivi Dominum et exaudivit me,
et ex omnibus tribulationibus meis e

Accedite ad eum et illuminami
et facies vestrae non confun

13

Fili mi, Absalon, A
Quis mihi tribuat.
Absalon, fili mi: t

14

Attentam,
a oris mei.

pos: eum,
initio.

Qu et cognovimus ea,
et pati arraverunt nobis.

Part One

My soul failed me
for his voice is
His lips are ' id myrrh.

Part Two

I a ers of Jerusalem,
loved,
I am sick with love.

ow beautiful you are, my love,
my dove, my fair one, my perfect one!
Your eyes are eyes of doves.
Your hair is like a flock of goats.
Your teeth are like a flock of shorn ewes.
Your lips are like a scarlet thread.
Your neck is like the tower of David.
Your two breasts are like two fawns,
twins of a gazelle.

Part Two

Come with me from Leb
my dove, my fair one
O, how beautiful y
Arise, my love.
my bride, m

Part

I will
in my mouth.

in he;
and be glad.

ord with me,
alt his name together!

wo
ought the Lord, and he answered me,
and delivered me from all my fears.

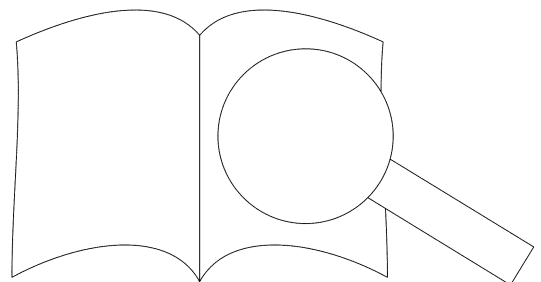
Look to him, and be radiant;
so your faces shall never be ashamed.

O my son Ab'salom, Ab'salom, my son!
Would I had died instead of you,
O Ab'salom, my son, my son, Ab'salom!

Give ea
incline

I will o
I will u

things t
that ou



15

Domine, labia mea aperies,
et os meum annuntiabit laudem tuam.

O Lord, open the
and my mouth
praise.

16/17

Prima Pars

In lectulo per noctes
quem diligit anima mea quaesivi,
nec respondit mihi.

Part One
In the night
in my soul loves,
to answer.

Surgam et circuibo civitatem,
per vicus et plateas
quaeram quem diligit anima mea.

I will rise and go about the city,
streets and in the squares;
I will seek him whom my soul loves.

Secunda Pars

Invenerunt me custodes civitatis.

Part Two

The watchmen of the city found me.

Paululum cum pertransirem eos,
inveni quem diligit anima mea.
Tenui nec dimittam illum.

Scarcely had I passed them,
when I found him whom my soul loves.
I held him, and would not let him go.

Egredimini, filiae Hierusalem
et congratulamini mihi
cantate dilecto meo
cantate dilecto meo
cantate dilecto meo

Go forth, O daughters of Jerusalem
and wish me luck;
Sing to my friend with gladness
Sing to my friend with joy
Sing to my friend with gladness

18

Veni fructum meum,
ut edam fructum tuum.

Come, my beloved,
to eat your fruit.

Et sponsa, in hortum meum,
et rham meam cum aromatibus meis.

I have my sister, my bride,
and rhyacinth with spice,

Et soror mea sponsa, in hortum meum,
cum favi meo cum melle meo,
cum lacte meo vinum meum bibi.

And my sister, my bride,
and my honey,
and my milk.

Comedite, dilecti, et bibite, amici,
et inebriamini, carissimi.

Eat, O lovers,
and drink, O friends:
lovers!

19/20

Prima Pars

Buccinate in neomenia tuba;
in insigni die solennitatis vestrae.

Blow the trumpet at the new moon,
at the full moon, on your feast day. Praise the Lord!

In voce exultationis, in voce tubae
exultate Deo, adiutori nostro.

With loud voice and the sound of the horn
sing aloud to God our strength! Praise the Lord!

Secunda Pars

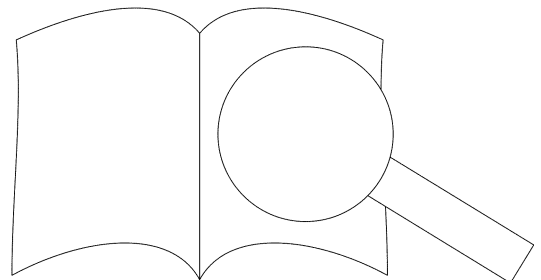
Iubilate Deo in choro
in tympano et

Part Two

Shout for joy to God with strings and pipe,
with timbrel and dance.

Cantate et exultate
psallite

Break forth into joyous song and sing praises!
Sing praises with reason. Praise the Lord!



TO THE FIRSTBORN
OF THE SAXON F
OF THE HOLY RC

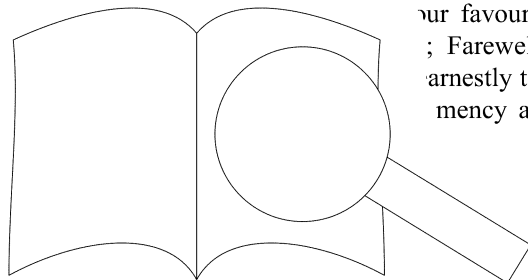
His Most Serene Highness
Jülich
of Thuringia
Meissen, Count
Saxony, Ruler
etc.

TO THE YOUNGEST MAN OF HEROIC NATURE
OF THE FAMILY OF SAXONY
LONGED-FOR HOPE OF HIS FATHERLAND
HIS MOST CLEMENT MASTER.

HENRICH SCHÜTZ gives much greeti

As lo... you, your excellency, I am not far
fr... indeed as if I were your companion
pleasant fields of Music at the orders of
factor. For just as if I were setting sail from my
po... the kindness that I always experienced of him who
gave... that opportunity blowing me onward, and with that
security, I may say, of my fortunes, it is possible to be equal-
ly at my ease with you, and to wander, since you too are my
guiding star, so that it is amazing how much I take pl
going on all my travels with your ghost as my co
While it floated before me as I went thither, I ga
most throughtout my whole journey, whilst it disp
most noble distinction of your mind in the i... of y
father. Just as the scattered seed spring
soil, (such as your talents are,) it is
tinction grows up with you in won
of your youth, and portends al
the land of Saxony. Wheref
point of returning to yo
something, which I
hang it up as if it
But firstly it occu
if I could giv
the com
your
and
ne feet of the great Gabrieli
my art. But Gabrieli, ye im-
was! If the talkative ancients had
they
ve preferred him (to put it in a word)
if the Muses had desired to marry,
Me,
not prefer anyone else before him as a
husbai... was his skill in stirring up music. Rumour tells
us this, t... she is most consistent in his case. I myself am a
most reliable witness, who enjoyed four whole years as his

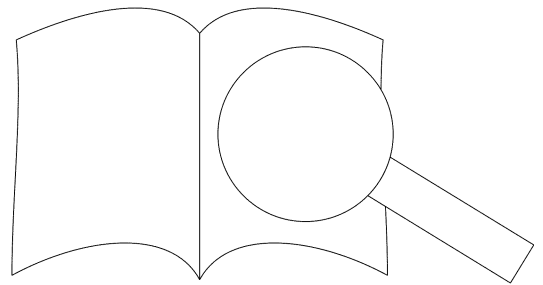
disciple to mv
Venice amor... I
position w... ee...
aside... s, an...
tod...
me...
I have devoted my spirit and
more you indeed, as a young man who,
instructed in the other virutes worthy of a
Prince, so who is experienced in that art to
expectations, while I toil at this work, whatever it
is... myself undergoing a dangerous venture. I consider
one such as this your most noble prefect Volrad from
dorf, a master of the same art, I would say, were it not a
aspite for him from more serious concerns, just as it is also
for you princes of men; but receive this, O Prince, and you too
most noble Volrad, while we with an honest spirit give them,
if the highest gods look upon clean hands that are not full, as
is the case, which the purity of the mind, not the waters from
a spring, have cleansed. Why should I doubt that the men who
are closest to the gods should show themselves as such to me?
But if these things of ours arouse certain qualms, I shall ap-
peal to that clemency, the courtesy of the Prefect, and I shall
make as an ev... inconveniences of
travellir
our favours
longs p
; Farewell
pillar of
earnestly to
continu
mency as
before.



anslatio... as...

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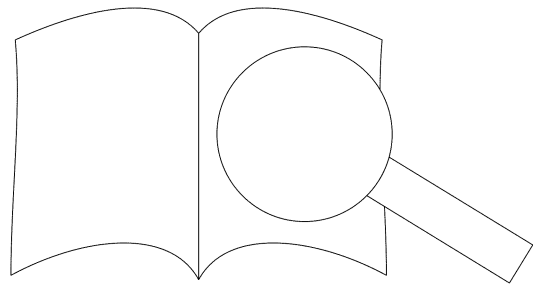


F₂^{11a}

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PHONIAE CORÆ GITTARII

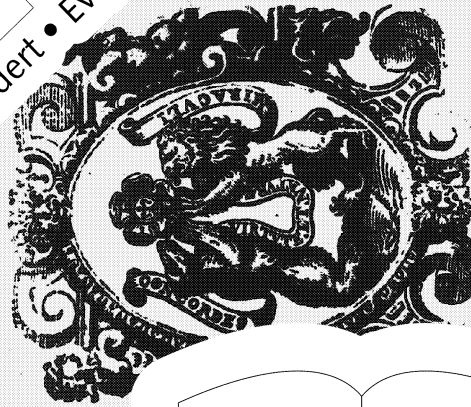
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced •
Sereniffim.
Varijs Voc
Musici Magiftri,
omodatæ.

Nouiffime in Liu.

ET PER

Opus Ecclesiasticum

V I O L I N O



G. A. R.

I I S. M. D. C. X X I X.
Iud Bartholomæum Magni. D

Schütz, *Symphoniae Sacrae* (I), Erstdruck von Bartholomeo Magni, Venedig 1629. Titelblatt
10-Stimmbüchs. Oberhalb der Stimmbuchbezeichnung wird das Werk als „Opus Ecclesiasticum
zeichnet (vgl. hierzu Fußnote 25 des Vorworts).

Sec.
Exemplar der Herzog August Bibliothek Wolfenbüttel, Signatur 14.1 - 6 *Musica fol.*

SACRI ROMANI IMPERII ELECTORIS SAXONICI, FILIO PRIMOGENITO,

issimo Principi, et Domino Domino Ioanni Georgio Saxoniae,
Guliae, Clituae, ac Montium Duci, Landgrauio
Thuringiae, Marchioni Misniae, Comiti
Marchiae, et Ravensbergi, Dynastae
in Ravenstein etc.

AE INDOLIS ADOLESCENTI,
FAMILIAE SPLENDORI,
TATISSIMAE,
MENTISSIMO.

HENRI IVS S. P. D.

Qvod absium, Princeps optime, tibi non abs
magni Patris tui iussa tibi comes esse. Nam v
te mihi semper experta benignitate, illa inquam sec
et diuagari, quia et tu mihi Cinosura, vt totam mean
quantum gaudeam praeterire. Isthuc mihi dum obuei
representat à maximo patre animi tui ornamenta, quae
tuum ingenium, nihil miri si tecum in isto actatis flore
Felicitati portendunt. Quare benefactum puto, vt ad te reditu
reus, ac suscipiendum tanquam meo Numinis tabellam. Sed illud p
uid à nostris studijs non vulgare, quod ipsum perbellè accidit, v
vni Venetias appulissim, hic anchoram ieci, vbi adolescens sub
tia. At Gabrielus, Dij immortales, quantus vir; illum si garru
bus praetulisset, aut si conuulsa amarent musae, praeter ipsum no
te cendi modos. Hoc fama refert, sed constantissima illa. Ego ipse
huius contubernio magno meo vsus optimo sum. Sed mitto haec.
vni modulandi rationem non nihil immutatam antiquos numeros ex pa
usuram utilitatione; ad cuius ego normam vt aliqua tibi de meae in
animum, et vires adieci. Tibi verò adolescenti, vt caeteris vi
mo, ita eius artis ad extimiam expectationem peritio, dum quicq
vbi periculosam. Huc addo Nobilissimum tuum praefectum Volr
dicerem, nisi illi esset pro secessu à seuerioribus curis, quemadmo
Princeps, hoc tu nobilissime Voltrade, dum synceri ista damus, v
nas, quod est, quas candor animi non de fonte latices enaculari,
vini, quidni confidam? Atsi quam nauseam nostra haec excitabunt, ad
prouocabo, et angustiam temporis, peregrinationis incommoda, ani
vribus inhiantem excusabo; Vale inclytae familiae columen, meque
coepisti perge fouere.

IV. Calend. Sept.

Umschrift der Widmung und v. Abb. 2)

**S. ROMANI IMPERII
FORIS SAXONICI,
PRIMOGENITO,**

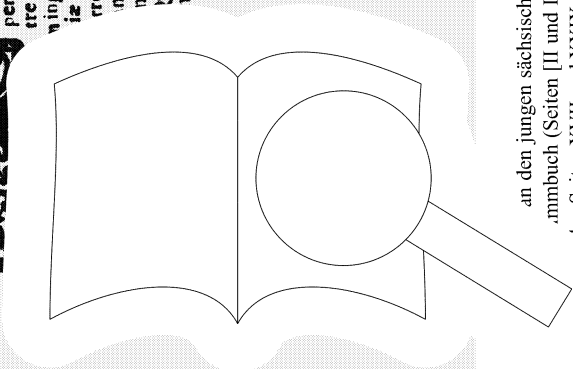
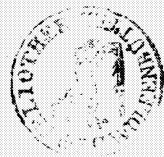
**Dño Ioanni Georgio Saxoniz,
tium Duci, Landgraui,
ni Misniaz, Comiti
gi, Dynastz**

**HEROIA
SAXONIA
SPEI PATIA
DOMINO SV**

HENRICVS

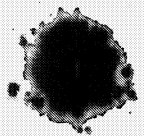


Vobis absum, Prince,
hi videor per an
tui infra tibi comes esse
ti, illius, qui fecit hanc po
perra benignitate, illa in qua
arum, licet eque securo tecum
michi Cino ura, vt totam meam p
Idolo, tanquam suo comite miru
preperire. Isthac mibi diam obseruati
penē toto tinere, preclarissima repreti
tre animi tui ornamenta, que tanquam Sen
ingentium, nihil miri fit tecum in illo aratis fi
tie terra Felicitati portendunt. Quare benefac
re meditare, quod offerrem voti reus, ac in spe
m. Sed illud primum occurrit tibi in primis prot
n vulgare, quod ipsum perbellē accidit, vt dare pol
lum Venetias appulidem, hic anchoram ieci, vbi ado
trez artis potueram Tyrocinia. At Gabrielius, Dij
immor-



an den jungen sächsischen Kurprinzen Johann Georg und Vorrede zur Sammlung aus dem
Ambuch (Seiten II und III). Die Übersetzungen der auf S. XXXII abgedruckten Umschrift
den Seiten XVII und XXIX.

immortales, quantus vir; illum si garrula vidisset antiquitas, (dicam verbo) Am-
nionibus prelatiffes, aut si connubia amarent multa, preter ipsum uoc. alio Meipo-
ne gauderet marito, tantus erat arretendi modos. Hoc fama refert, sed confan-
na illa. Ego ipse testis locupletiffimus, qui quadriennio toto illius contubernio
o meo vltus optimo fum. Sed mitro hęc. Venetijs apud veteres amicos com-
cognoni modula nōi rationem non nihil immutatam antiquos numeros ex
tite, hodiernis auribus recenti allufuram rutilatione; ad cuius ego non
tibi de mēe indultiz penū pro infiruto depromerem, huc animam,
Tibi verō adolefcenti, vt ceteris virtutibus Laudatiffimo Principe
tra tu: artis ad eximiam expectationem perito, dum quicquid
ur, a leam ne video subire periculofam. Huc addo Nobiliffi-
Volradum à vvatordiff et iudem artis magiffimum, dixerem, nifi
ribus curis, que ad modum & vobis principibus viris, ve-
rum hoc nobiliffime Volrade, dum syocertiffa da mus, vel fum-
non plena, quod est, quas eandor animi non de fon-
bis vt fe prebeant homines dijs proximis, quidni confi-
dam? At si qua noftra hęc excitabunt, ad itam clementiam, ad comi-
tatem Prefecti piam temporis, peregrinationis incommoda,
animumq; in tuas spiam maioribus inhiantem excubabo; Vale incly-
te familia columem, meq; or, in tuæ clementia: ſinu, quo cepiffi per-
ge fouere. Ve
er. Sept.



D.

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Tenore Solo.

um cor meum ij Paratū cor
bo & pfallam in

gloria mea Cantz

Cantz bo Cantz

gloria meza Cantz

gloria meza Cantz

Exurge gloria

Exurge gloria gloria

...eiten 2 und 3 aus dem *Cantus*-Stimmbuch mit dem Beginn des ersten Konzertes „Paratum cor meum“ 257 (bis Takt 129). Im Index des *Bassus pro Organo*-Stimmbuchs fehlt die vokale Alternativbesetzung o *tenore* (vgl. Abb. 14).

gloria meza Cantz Exurge

um exurge cy-
ofalterium exurge cy-
thara

thara
alterium Exurge
cy thara m dilucu-

Confitebor tibi in populis / Domine
Confitebor tibi in populis
tibi in populis Domine

Henrici Sagittarij à 3. 4. 5. 6. A 3

Carus-Verlag

lam Deo i meo quã di- alleluia Deo meo u fuero alleluia Deo meo mi- no Cantabo Cantabo in vita mea vita mea i gallam quam diu fuero pfallam infime quam diu fuero lam Deo meo

Sacrae Henrici Sagittarij à 3. 4. 5. 6. B 3

lam Deo meo pfal- Deo meo pfal- lam Deo alleluia Deo meo alleluia Deo meo o Deo meo ia pfaggio. alleluia Deo meo o Deo meo

dem *Tenor*-Stimmbuch mit den Takten 54–120 des vierten Konzertes „Cantabo Domino in vita mea“). Im zweiten und dritten Notensystem (Takt 61–79) ist ein Abschnitt doppelt textiert. Im fünften Notensystem (Takt 99–107) sind nachträgliche Änderungen von Schütz erkennbar: In Takt 99/100 sind die ursprünglichen Noten aufgeklebt; in den Takten 101, 102, 106 und 107 sind jeweils zwei Minimitae in Semiminimae geändert.

Abb. 8: Seite 4 aus dem vierten Konzertes „Cantabo Domino in vita mea“ (SWV 260) (ab Takt 1). Das Notensystem (nach Takt 134) hat Schütz nachträglich drei Takte gestrichen. Die Bezeichnungen am Ende des Konzerts (Takt 150ff.) ist ein Hinweis darauf, daß die Solokadenz ausgestaltet soll (vgl. den Ausführungsvorschlag von Peter Thalheimer auf S. 32).



34

Cantabo Domino
Venite ad me omnes

Anima mea
Adiuvo vos
O quam tu Pulchra
Veni de libano
Benedicam Dominum

I

Cantabo Domino	2
Venite ad me omnes	3
A 4.	
Prima Pars. 2 Tenor.	8
Secunda Pars.	
Prima Pars. Tenore, è Ba.	
Secunda Pars.	
Prima Pars. Sop. T. è B. con v.	
Secunda Pars.	
A 5.	
Basso Solo con quattro Tromboni.	
Basso Solo con quattro Tromboni.	
Sopr. & Ten. con vn Violin Trombon & Fag.	
Prima Pars. Sopr. & Alto, con 3 Fagoti o Viol.	
Secunda Pars.	
A 6.	
Due Soprani, & Tenore, con 3. Tromboni.	29
Prima Pars. Doi Tenori, & Basso con vn Cornetto Trombetta, & Fagotto.	31
Secunda Pars.	32

F I N I S.

Seite (34) des Tenor-Stimmbooks mit den Takten 85ff. des Konzerts Nr. 20 „Iubilata Deo“ in Inhaltsverzeichnis. Die drittzte und die vorletzte Note sind ligiert.

I N D E X.

A 3.

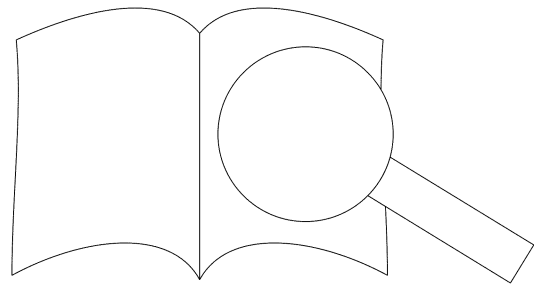
Soprano Solo con doi Violini.	2
Soprano Solo con doi Violini.	5
Alto Solo Violin, & Fagoto.	8
Tenor Solo con doi Violini.	12
Tenor Solo con doi Violini.	14
Basso Solo con doi Flauti, ò Violini.	17
A 4.	
Prima Pars. 2 Tenori, e doi Cornetti ò Fifari.	19
Secunda Pars.	20
Tenore, è Baritone con doi Violini.	22
Secunda Pars.	24
Sopr. T. è B. con vn Corn. ò Viol. Solo	26
Secunda Pars.	28
A 6.	
Due Soprani, & Tenor	43
Prima Pars. Doi Tenori, & Basso con vn Cornetto Trombetta, & Fagotto.	48
Secunda Pars.	48

F I N I S.

Abb. 14: Die letzte sowie Besetzungsangabe. Der Index dieses Stimmbooks nennt alle 20 Konzerte, die nach zunehmender Stimm.

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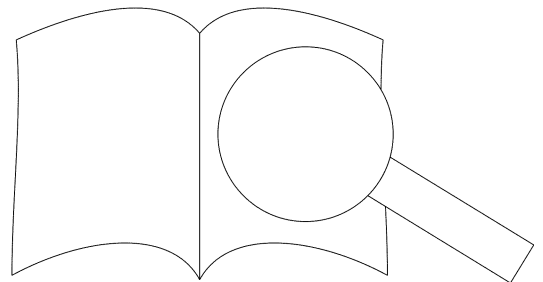
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S. niae Sacrae I

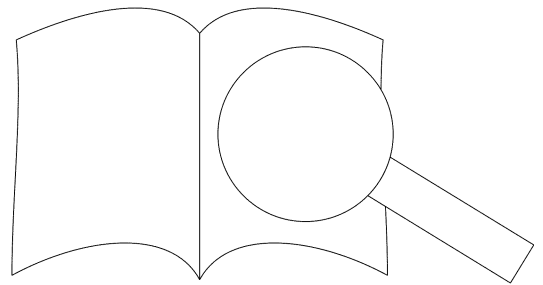
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1. Paratum cor meum

Soprano, ò Tenor Solo con duoi Violini.

SWV 257

Violine I
(d^1-c^3)

Violin Primo.

Violine II
(d^1-a^2)

Violino Secondo.

Sopran (d^1-f^2)
oder Tenor ($d-f^1$)

Soprano, o Tenore Solo.

PA

Pa - ra - tum cor me-um, pa-ra-tum cor me-um, p^o

Orgel

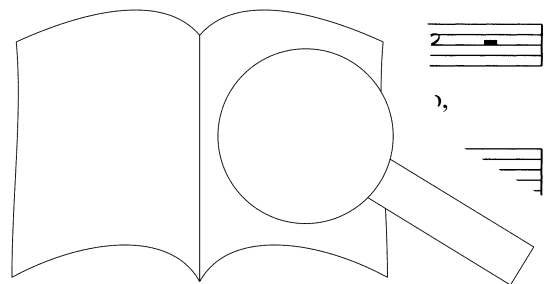
B^o

4

(8) me-um, De - us. Can - ta - - bo me-a, can - ta - - bo et

13

a me - a,



can - ta - - bo et psal-lam i - - a, can-

6 6 6 # #

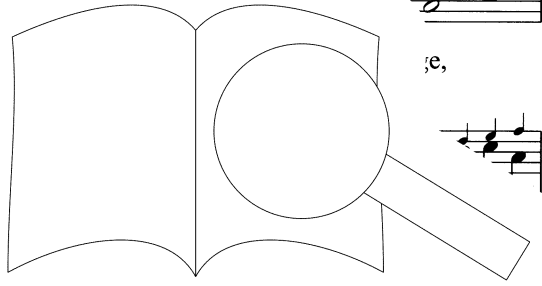
a - - bo, - bo et psal-lam in

i-a, glo - ri - a me - a.

Ex - sur-ge, ex - sur-ge x - sur-ge glor - ri-a, glo - ri - a me-a,

ex - sur-ge, ex - sur - ge glor - ri-a, gl - a, glo - ri-a me-a.

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ex - sur - ge psal - te - ri - um, ex - sur - tha - ra,

6 # # 6 6 6

ex - sur - ge psal - te - ri - um, ex - tha - ra,

#

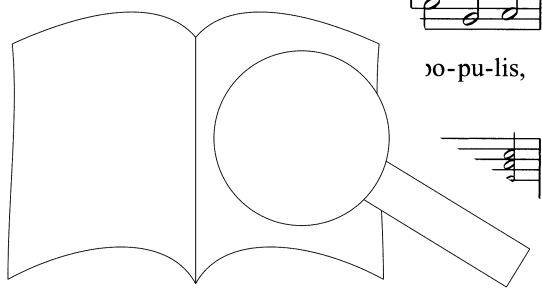
ex - cy -

6 6

(8) - - - - - tha-ra. Fi-li-o, con-fi-te-bor ti-bi in

u-lis, Do-mi-ne,

po-pu-lis, Do-mi-ne,



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Do - mi - ne, oi in po - pu - lis, Do - mi - ne,

in po - pu - lis, Do - mi - ne.

- - - lam,

(8) - lam, - - - - lam ti -

in na - - - -

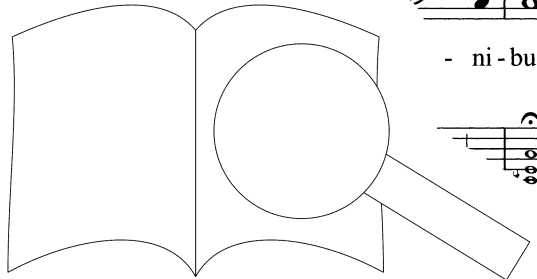
(8) - - - - ti - r

piano

forte

forte

- ni - bus.



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2. Exultavit cor meum

Soprano Solo con 2 Violini.

SWV 258

Violino Primo.

Violine I
(c¹-c³)

Violino Secondo.

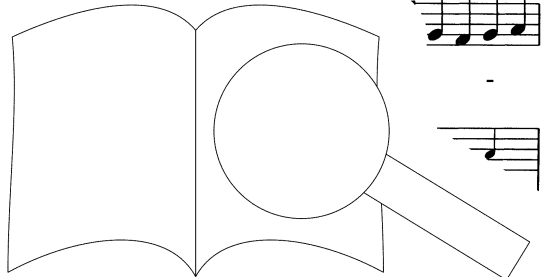
Violine II
(c¹-a²)

Soprano Solo.

Sopran
(c¹-f²)

Basso per l'Organo.

Orgel



mi - no, mi - no.

3 4 3 3 4

26 Sinfonia.

6 6 4 6 6 6 6

31

6 6 6 6 6 5

a - tum est cor - nu - me - um in

5 6

o, in De - - o me - o; di - l

um est os me - um

i - mi - cos

6

Sinfonia.

59

me - os, su - per in s - os.

Musical score for measures 59-66. It features a vocal line with lyrics and piano accompaniment. The piano part includes a large '4' in the left hand at the beginning of the system.

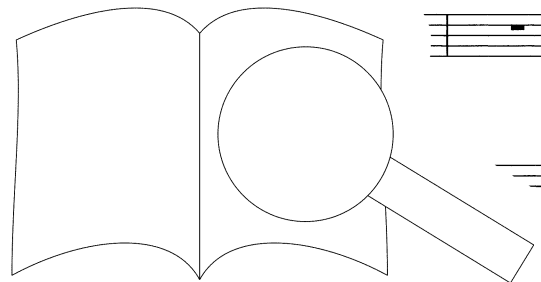
67

Musical score for measures 67-74. It features a vocal line and piano accompaniment. The piano part includes a large '4' in the left hand at the beginning of the system.

75

Musical score for measures 75-81. It features a vocal line and piano accompaniment. The piano part includes a large '4' in the left hand at the beginning of the system.

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Qui-a lae - ta-ta, lae-ta - ta sum,

qui - a lae-ta - ta, lae - ta - ta, lae-ta - ta sum

sa - lu-ta-ri tu - o, in sa - lu-ta-ri tu - o.

et non est for - - tis sic - ut De-us no - ster,

6 3 3 # 4 3 4

sic-ut De-us, sic-ut De- us for - tis

4 3 6 4 3 4 4 3

De-us, sic-ut De-us no - ster, sic-ut E

6 4

5 3

Musical notation for measures 32-34. The vocal line (treble clef) contains the lyrics: "fun-dar, non con-fun-dar, non con - fun-dar, non...". The piano accompaniment (grand staff) provides harmonic support.

fun-dar, non con-fun-dar, non con - fun-dar, non... on con - fun-dar, non con-fun-dar in

6

Musical notation for measures 35-37. The vocal line continues with the lyrics: "- ae-ter - num.". The piano accompaniment features a more active bass line.

- ae-ter - num.

3 4 3

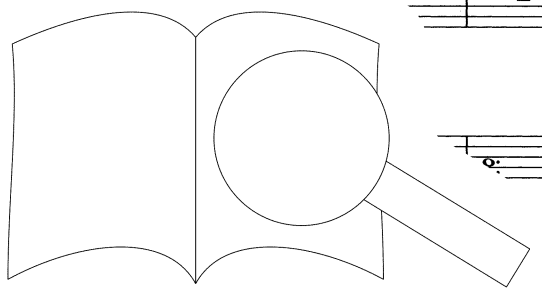
6

#

6

Musical notation for measures 45-47. The vocal line continues with the lyrics: "Ausgabequalität gegenüber Original evtl. gemindert.". The piano accompaniment is sparse, focusing on the bass line.

Musical notation for measures 48-50. The vocal line continues with the lyrics: "Evaluation Copy - Quality may be reduced.". The piano accompaniment is sparse, focusing on the bass line.



In iu - sti - ti - a tu - a li - be - ra me - a tu - a li - be - ra me,

6

#

6

be - ra me, li - be - ra me, li - be - ra me, li - ra in iu - sti - ti - a

6 6

li - be - ra, li - be - ra me,

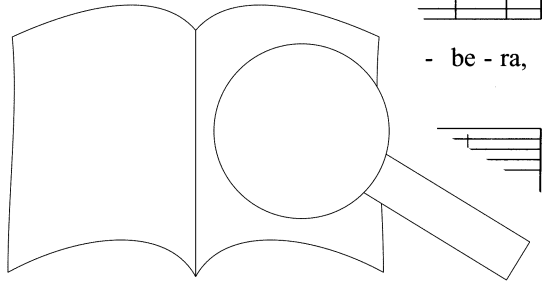
- be - ra,

6

6

5

#



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Sinfonia.

79

Musical notation for measures 79-85, including vocal line and piano accompaniment.

li - be-ra me, li - be-ra me.

Piano accompaniment for measures 79-85.

86

Musical notation for measures 86-91, including vocal line and piano accompaniment.

In - cli-na au-rem tu -

Piano accompaniment for measures 86-91.

92

Musical notation for measures 92-97, including vocal line and piano accompaniment.

e - - ru-as me, in - cli - na

- ru-as

Piano accompaniment for measures 92-97.

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me, ac-ce-le-ra ut e - - ru-as me, in-c' rem tu - am, in - cli-na,

4 6 6 7

in - cli-na au-rem tu - - am, ac - ce-le-ra ut

3 3 6 6 7 6

me, ac-ce-le-ra ut e -

6 7 6 6 7 6 3 4 6

114

Musical notation for measures 114-117. The vocal line features a melodic phrase with a slur and a flat (b) in the second measure. The piano accompaniment consists of chords and moving lines in both hands.

ru - as me, ut e - - -

Musical notation for measures 118-121. The vocal line continues with a melodic phrase. The piano accompaniment features chords and moving lines in both hands.

Sinfonia.

118

Musical notation for measures 118-121. The vocal line continues with a melodic phrase. The piano accompaniment features chords and moving lines in both hands.

ru - as me.

Musical notation for measures 122-124. The piano accompaniment features chords and moving lines in both hands.

125

Musical notation for measures 125-128. The piano accompaniment features chords and moving lines in both hands.

Musical notation for measures 129-132. The piano accompaniment features chords and moving lines in both hands. A large graphic element, resembling a stylized 'R' or a logo, is overlaid on the bottom right of the page.

non con-

8 fun-dar, non con-fun-dar, non con - fun-dar, non con - fun-dar, non con-fun-dar, non con-fun-dar in ae -

- - num, in te, Do - mi - ne, spe - ra - do - mi - ne, spe -

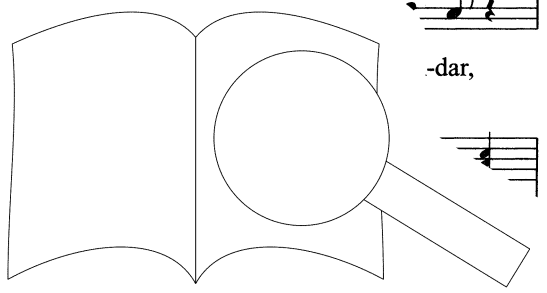
6 7 6

6

- - vi, spe - ra -

-dar,

7 6 # # 9 8 #



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148

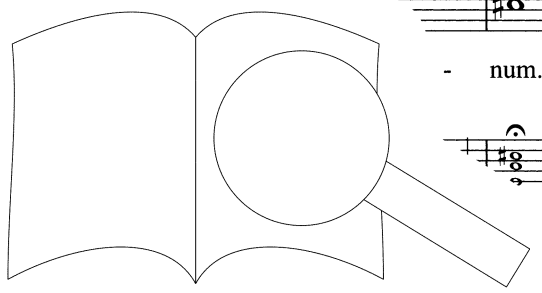
non con-fun-dar, non con - fun-dar, non co - ae - ter - num, non con -

152

fun-dar, non con-fun-dar, non con - fun-dar, non con - non con-fun-dar in

155

non con-fun - dar, non con-fu - num.



4. Cantabo Domino in vita mea

Tenor Solo con 2 Violini.

SWV 260

Violino Primo.

Violine I
(g-d³)

Violino Secondo.

Violine II
(g-a²)

Tenor Solo con Sinfonia di 2 Violini.

Tenor
(d-g²)

Orgel

Basso per l'Organo

Sinfonia

20

bo, can-ta-bo Do - mi-no, can - ta-bo, can-ta-bo o. o.

25

31

In vi - ta me - a can - ta

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bo Do - mi - no. n. ne - o, psal - lam De - o me - o,

am De - o me - o quam - di - u fu - e - ro, psal - lam De - o

e - ro, psal - lam De - o, psal - lam De - o, psal - lam De - o, psal - lam De - o

61

Al - le De - me Al - le - lu - me - o De -

67

Al - le - lu - De - o me Al - le - lu - me - o De -

73

Al - le - lu De - o m - ia. - o.

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Do - - - mi - no can - ta - t in vi - ta me - a,

can - ta - bo, can - ta - bo me can - ta - bo, can -

a me - a. De-o psal-lam m-di - u

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fu - e-ro, psal-lam me - o De-o, De- a, ., quam-di - u fu - e - ro,

quam - di - u fu - e - ro, quam-di - u fu - lam De-o me-o,

psal im De - o

me - o, psal - - lam De-o me - o,

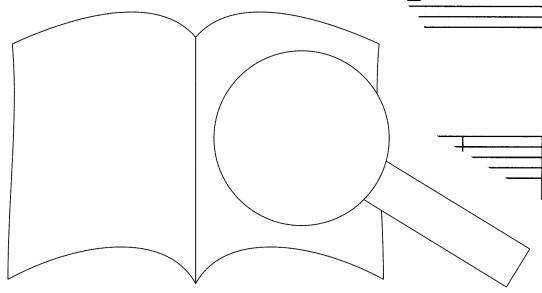
♭ 6 5 # # #

psal - - - - o,

6 5 # # 6 #

- lam De - - o me - o

6 # 3 4 3



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137

Al - le - lu - ia, - lu - ia,
De - o me - o, o De - o,

143

le - lu - ia,
o me - o, me le ia,
o -

148

gsvorschlag:
Al - le - lu - ia.
De - o me - o.

passagio.

Al - le - lu - ia, Al -
De - o me - o, De -

- ia.
- o.

5. Venite ad me

Tenor Solo con 2 Violini.

SWV 261

Sinfonia.

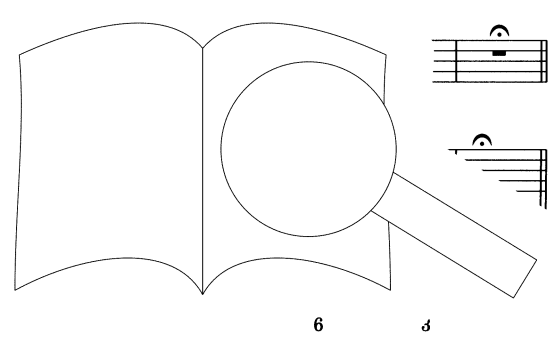
Violino Primo.
Violino Secondo.
Tenor Solo. Con Sinfonia di 2 Violini.
Orgel

Violine I (f¹-h²)
Violine II (d¹-c³)
Tenor (c-g¹)
Orgel

20 Solo Ve

4

10

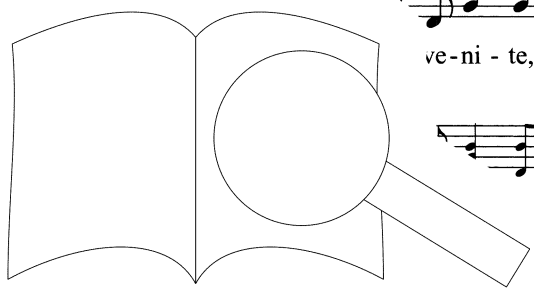


Ve-ni - te, ve - ni - te, ve-ni - te ad me, ve-ni - te ad me, o - mnes qui la - bo -

ra - tis, o - mnes qui o - ne - ra - te, ve - ni - te, ve-ni - te ad

ni - te, ve-ni - te ad me, ve-ni - te, ve-

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41

Sinf

ni-te, ve-ni-te ad me, et e-go re-fi-

5 4 3

50

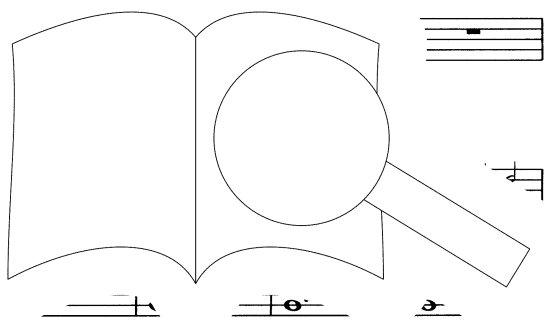
Tol-li-te, tol-li-te,

#

60

iu-gum me-um, iu-gum me-

b b



tol - li-te, tol - li-te, i - tol - li-te, tol - li-te, tol - li-te

tol - li-te, tol - li-te iu - gum me - um, iu - gur - de, di - sci-te a me,

qui - a mi - tis sum et qui - a mi -

- tis sum et hu - mi-lis cor ni - e - tis re - qui-em a-ni-

3 4 3 b

jus - stris. Iu-gum e - nim me - um su - a iu-gum e-nim me-

6 5 # b 4 3 b

- ve est, su - a - et

5 6 5 6 b 4 3 5 6 5 6 #

et n. an le - ve, le - -

5 6 ♭ ♭

le - ve, et o - nur o - nus me - -

♭ # #

ve.

6 6 # ♭

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mnes qui la - bo - ra - tis, o - a - ti e - stis, ve - ni - te

- go, ve - ni - te ad me, ve - ni - te er - go, ve - ni er - go, ve - ni - te ad

, ve - ni - te ad me, et e -

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6. Iubilate Deo omnis terra

Basso Solo con Sinfonia di duoi Flautini, ò Violini.

SWV 262

Altbloekflöte I
(c²-e³) oder
Violine I (c¹-e²)

Flautino Primo.

presto.

Altbloekflöte II
(a¹-d³) oder
Violine II (a-d²)

Flautino Secondo.

Presto

Baß
(D-c¹)

Basso Solo con doi Flautini.

presto.

IV

Iu-bi-la-te,

Orgel

Basso r

iu-bi-la-te, iu-bi-la-te De-o, o-mni-

ter-ra,

3 4 3 #

is ter - - - ra,

- ra.

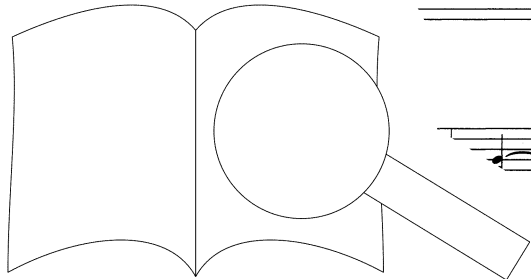
3 3

Ser-vi - te, ser-vi-te Do - mi - no in '...-ti-a, in lae-ti - ti - a. In-tro-

te, in-tro - i - te, in-tro - i - te in con-spe-ctu e ...-ti-o - - -

Sinfonia.

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6 4 3

4 #

ti - i - te, in - tro - i - te, in - tro - i - te

in con-spe-ctu e - ius in ex - ul-ta -

- ti-o - ne. Sc

Je - us,

i-pse fe-cit nos, et non, et non i - r... i-pse fe-cit nos, et non, et non,

et non, et non i - psi nos, po - f... a-ae e - ius, et

...us. A - tri - a, a - ... nis con-fi -

te - mi-ni il - li, a - tri - a e - - ius in

6 b h 6 6 # h

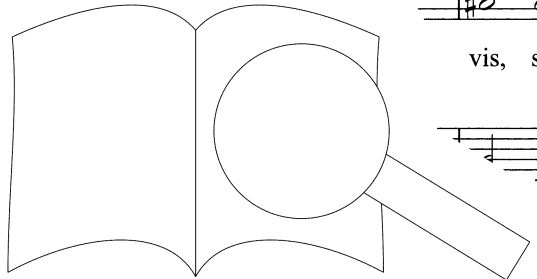
'ym-nis con-fi-te - mi-ni il - - - da-te no - men, lau-da-te

6 b 6

no - - men e - -

vis, su -

3 4 3 h



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a - vis, su - a - vis, su - a - vis est Do - mi - nus.

107 presto.

Iu-bi-la-te, iu-bi-la-te De - o - mnis ter -

112

o-mnis ter - - - ra, ra.

In ae-ter - num mi-se-ri - cor - di - a e se - cor - di - a e - ius et us - que in

ge - ne - ra - ti - o - nem et ge - ne - ra - ti - o - nem, ir ge - ne - ra - ti - o - nem

- - ius, et us - que ti - o - nem, in

3 4 3

7. Anima mea liquefacta est

Duoi Tenori, & duoi Fiffari, ò Cornettini.

Prima P

SWV 263

Traversflöte I
oder Zink I
(a¹-es³)

Fiffaro, ò Cornettino Primo.

Musical staff for Flute I or Zink I, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a fermata over the first measure. A rehearsal mark 'A' is placed below the staff. A circled number '8' is located above the staff.

Sinfonia.

Traversflöte II
oder Zink II
(a¹-es³)

Fiffaro ò Cornettino Seco

Musical staff for Flute II or Zink II, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a fermata over the first measure. A rehearsal mark 'A' is placed below the staff.

Sinfonia.

Tenor I
(c-f¹)

TENOR Pt.

Musical staff for Tenor I, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a fermata over the first measure. A rehearsal mark 'A' is placed below the staff. A circled number '8' is located below the staff.

Secondo.

Tenor II
(H-f¹)

Musical staff for Tenor II, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a fermata over the first measure. A rehearsal mark 'A' is placed below the staff. A circled number '8' is located below the staff.

17
Sinfonia.

Basso per l'Organo.

Musical staff for Organ Bass, starting with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a bass line with a fermata over the first measure. A rehearsal mark 'A' is placed below the staff. A circled number '8' is located below the staff.

Sinfonia.

Musical staff for Soprano, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a fermata over the first measure. A rehearsal mark 'A' is placed below the staff. A circled number '8' is located below the staff.

Musical staff for Alto, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a fermata over the first measure. A rehearsal mark 'A' is placed below the staff. A circled number '8' is located below the staff.

Musical staff for Bass, starting with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The staff contains a melodic line with a fermata over the first measure. A rehearsal mark 'A' is placed below the staff. A circled number '8' is located below the staff.

6 #

#

14

A - - ni-ma me - a

20

a - cta est, li - que - fa - cta

ni-ma me - a

25

est, li - que - fa - ct

li - que - fa - cta est, li - que - cta est,
est, li - que - fa - cta, li - que - fa - cta est,

7 6 6^b 6 6/3 4

le - ctus lo - cu - tus est, x e - nim e -
ut di - le - ctus lo - cu - tus est, us, vox e - nim

6 b 6 #

cis, dul -
- cis, - cis, dul -

6 # 4 3 6 3 4 #

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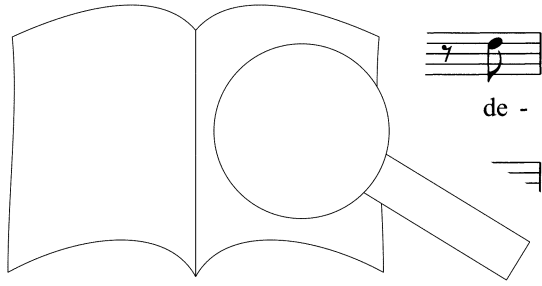
8 cis, et fa-ci-es e-ius, et fa-ci-es e-ius de et
8 cis, et fa-ci-es e-ius, et fa-ci-es e-ra, et

4 b 6

8 e-ius, et fa-ci-es e-ius de-co-ra,
8 la-ci-es e-ius, et fa-ci-es e-ius de-co

b 6 5 #

8 s e-ius, et fa-ci-es e-fa-ci-es e-ius, et fa-ci-es e-de



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69

co - ra.
ra.

74

Sinfonia.

80

La
La - bi - a
li - a - stil -

8. Adiuro vos, filiae Hierusalem

Secunda Pars

SWV 264

Sinfonia.

ad - iu - ro vos, i - sa - lem, ad - iu -
 ad - iu - ro vos, fi - sa - lem, ad -

vos, fi - li - ae Hie - ru - sa - ler i - ie - ru - sa - lem,
 iu - ro vos, fi - li - ae Hie - ru - sa - lem, - ru - sa - lem,

le - ctum me - um, si in - n, ut

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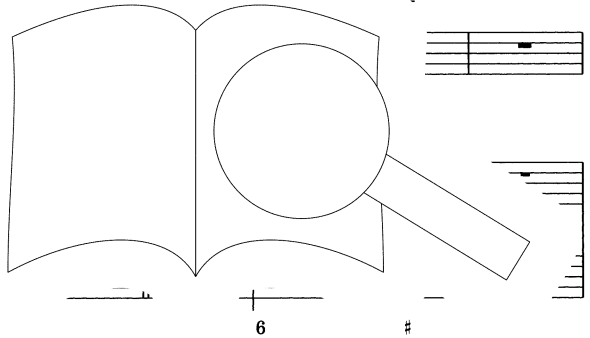
8 nun-ti - e - tis, ut nun-ti - e - tis e - i, - a - a - mo-re, a -

ian - - - - gue a - mo-re

6 7 # 6 6 6

8 - - - - gue - o,

6 5 6 7 7 6 # 6 #



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o, a - mo - re lan - - -

o, a - mo - re, a - mo - re lan - - -

- - - gue - o, a - r

a - mo - re lan -

- - - gue - o.

gue - o.

9. O quam tu pulchra es

Tenore, e Baritono con duoi Violini.

Prima Par

SWV 265

Violine I
(d^1-d^3)



32 Sinfonia.

Violine II
(c^1-d^3)



32


TENORE

Tenor
($c-g^1$)



1c 8

Baritone
($c-e^1$)



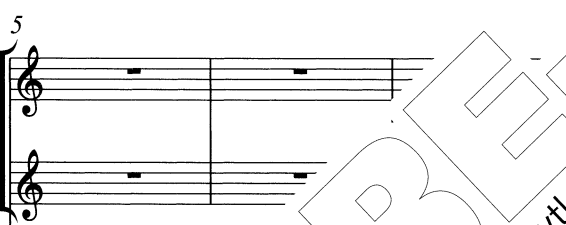
O quam tu pul-^{cr} pu.

Basso per l'Organo.



b #

5



8

8



co-lum-ba me - a, for-_r



#



- ta



6 b

me - a! O quam tu pul - chra es, o quam tu pul - chra es, a - mi - ca me - a, ba - si - li - ca for - mo - sa

pul - chra es, a - mi - ca me - a, ba - si - li - ca for - mo - sa pul - chra es, a - mi - ca me - a, ba - si - li - ca for - mo - sa

Sinfonia.
- la - ta me - a!
im - ma - cu - la - ta me - a!

37

45

O quam tu pul-cr- ti - chra es!

tu pul - chra es!

53

o - cu-li co-lum-ba chra, tu

8 pul - chra es!
Ca - pil - li tu - i si - cut gre - ges ca - pra -

rum. O quam tu pul - chra, tu - i si - cut gre -

8 O quam tu pul - chra, Si - cut
ut vit - ta coc -

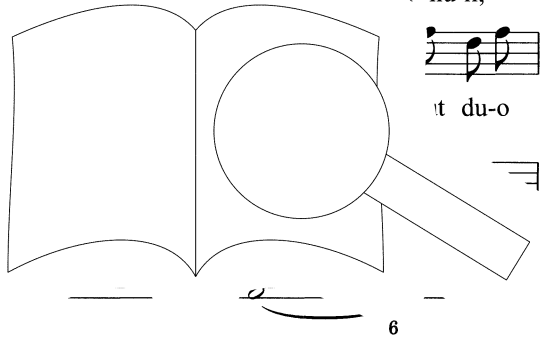
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83
 vit-ta coc-ci - ne - a la - bi - a tu - a.
 ci - ne - a la - bi - a tu - - - - - quam tu pul - chra, tu pul - chra

90
 Si-cut tur - ris Da - vid col - lum. - u - um.
 Si-cut tur-ris Da - vid - lum tu - um.

96
 pul - chra es! Du-o in - nu - li,
 t du - o



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hin - nu-li, du - o u - b. si-cut du - o hin - nu-li, u - o hin - nu-li,

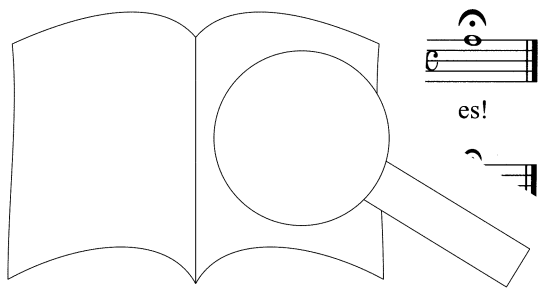
-o hin-nu-li, si-cut du-o hin-nu-li, si-cut du-o hin-nu-li, si-cut du-o hin-nu-li

-li.

O, o

pul-chra, tu pul-chra, tu pul - chra es,
quam tu pul-chra, tu pul - ch

quam tu pul-chra. chra es!
chra es, o es!



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10. Veni de Libano

Secunda Pars

SWV 266

Sinfonia.

The first system of the musical score consists of five staves. The top two staves are for the vocal parts, both in treble clef with a common time signature (C). The third staff is for the first violin, and the fourth is for the second violin, both in treble clef. The fifth staff is for the basso continuo, in bass clef. The music is in common time and features a complex melodic line in the vocal parts and a rhythmic accompaniment in the instruments.

The second system of the musical score continues the composition. It features the same five-staff structure as the first system. The vocal parts continue their melodic line, and the instrumental parts provide a steady accompaniment. The system concludes with a double bar line and a repeat sign.

8 Ve-ni, ve-ni, co - - - ro - na - be-ris ve - ni, ve - ni,
 Ve - ni, ve - ni, co - ro - na ve - ni, ve-ni, co - - -

- ro-na - be-ris, ro-na - be-ris.
 - ro - na - be-ris, co - - - ro-na - be-ris, co - ro-na - be-ris.

Sinfonia.

8 Sur-ge, sur-ge, pro-pe-ra, a - mi-ca me - a, so-ror me - a, im-ma-cu-la-ta me - a;

Sur-ge, sur-ge, pro-pe-ra, a - mi-ca me - a, so - sa me - a, im-ma-cu-la-ta me - a;

6 6 6 #

sur-ge, sur-ge, pro - r

so-ror me -

sur-ge, a - mi-ca me - a, so-ror

5 6 6

ma-cu-la - ta me - a, me -

sa me - a, im-ma-cu-la - ta me - a me -

6 6 # b



8 a, et ve - - - - -

a, et ve - - - - -

6 b 6 b

ni. —

ni.

b b b b 6 6 # #

8 — quam tu pul - chra es, o, —

O —

b 4 3 # #

o quar
quar hra es,

a me - a, co-lum-ba me - a, for-mo-sa me - a, a,
presto
a-mi-ca me - a, co-lum-ba me - a, for m. a - ta me - a,

o quar - chra es!
adagio
chra es!

11. Benedicam Dominum in omni tem

Soprano Tenore, Basso, & vn Cornetto, o Violino Solo.

Prima Pars

SWV 267

Zink oder Violine
(d¹-h²)

Cornetto, o Violino.

Sopran
(c¹-f²)

Voce.

Tenor
(c-f¹)

TENOR F

Baß
(D-d¹)

BE

Basso per l'Organo.

Carus-Verlag

3

be - ne - di - cam Do - mi - num in o - mni tem - po - re, .ii-num in

be - ne - di - cam ani tem - po - re, be - ne - di - cam

be - ne tem - po -

6 5 #

6

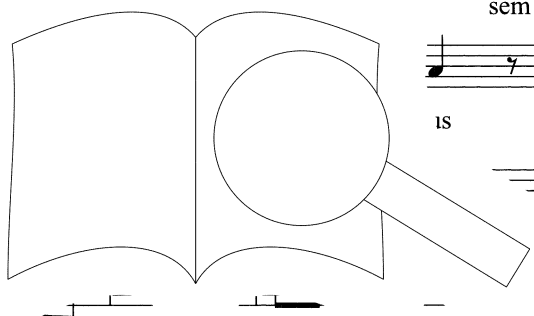
Do - mi - num in o - mni tem - po - re, be - ne - di - cam Do - mi - num in o - mni tem - po - re, be - ne - di - cam Do - mi - num in o - mni tem - po - re,

9

- po - re, Do - mi - num in o - mni tem - po - re, ser - uen - ti - bus Do - mi - ni in o - mni tem - po - re, per laus e - ius in o - mni tem - po - re, ser - uen - ti - bus Do - mi - ni in o - mni tem - po - re, per laus e - ius in o - mni tem - po - re,

13

ius in o - mni tem - po - re, ser - uen - ti - bus Do - mi - ni in o - mni tem - po - re, per laus e - ius in o - mni tem - po - re, ser - uen - ti - bus Do - mi - ni in o - mni tem - po - re, per laus e - ius in o - mni tem - po - re, ser - uen - ti - bus Do - mi - ni in o - mni tem - po - re, per laus e - ius in o - mni tem - po - re,



re me - o, in o-re me-o, sem - per laus e - ius 1. me - o, sem-per laus e -
 per laus e - ius in o-re me - o, in , in o-re me - o,
 o - re me - o, in o-re me - o, in o-re me - o,

6 6 6 # # 6 5

ius in o-re me - o, in o-re me o.
 o-re me - o, in o-re me - o, me -re me - o.
 in o-re me - o, in o-re me - - - o.

6 # # 6 3 4 3

Lau - da - ma me - - a, lau - da - -
 Lau - da - - bi -

4 6 7 6 4 3 6



- bi-tur, lau - da - - bi-tur a - - bi - tur, lau -
 tur a - ni-ma me - a, a - ni-ma a, lau - da - - bi-
 a, lau - da - - bi-tur a - ni - ma me - - - a,

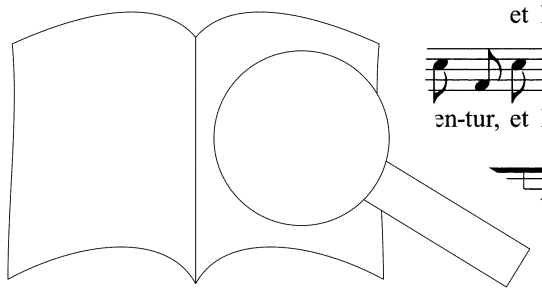
4 6 6 # 6

bi - tur a - ni-ma me - - - ni - ma me -
 - ni-ma me - a, a - ni-ma a - a, a - ni-ma me - a.
 a - ni-ma a - ni-ma me - -

6 # 3 # 6 6 3 4 3

a. Au - di - ant man - su - e - - et lae-
 - su - e - - Au - di - ant en-tur, et lae-

b b 6 a 6 6 6



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ti et lae-ten-tur, et lae - ten - - - tur, et u, - ten - tur,
 8 ten-tur, et lae-ten - - tur, man - su - e - -
 ten - - - tur,

i - ant man - su - e - - - t. lae-ten-tur,
 u-tur, et lae - ten - - - tur, - tur,
 au. - di-ant man - su - e - - ti et lae-ten-tur, et lae-

et lae-ten - lae - ten - tur, et lae-ten-tur, et lae - ten - tur.
 8 et ur, et lae - ten-tur - tur.
 et lae-ten-tur, et lae-ten - tu
 tur.

M. - ca - te Do - mi-num

Ma-gni-fi-ca - te Do - mi-num me

4 3

- cum, et ex - al - te-mus no-men e - sum,

Ma-gni-fi-ca - te Do - mi-num et ex - al - te-mus no-men

7 6 #

ma-gni-fi-ca - te Do - mi-num

- cum, ma-gni-fi-ca - te - cum,

- - - psum, et ex-al-

6 7 6 #



me - - cum, et ex - al - te - mus no - men e - ius - - psum,

8 - te - mus no - men e - ius in id -

te - mus no - men e - ius in id - i -

6 6 6

- te Do - mi - num me - -

- psum,

et ex - al - te - mus no - men e - ius in i -

- te - mus no - men

6

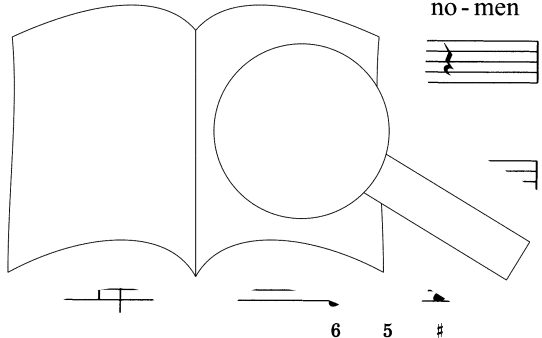
et ex - al - te - mus no - men e - ius in id - i -

- psum,

- mus no - men e - ius in

no - men

6 5 #

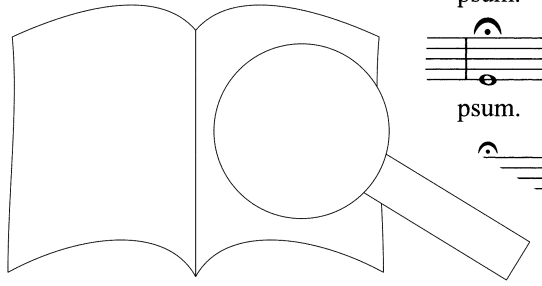


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psum, mus no-men e - ius in id - e - ius in id - i - - - - - psum, et ex - al - ma - gni - fi - ca - - te Do - - - - cum, et ex - al -

et ex - al - te - mus no - - - - - no - men e - ius in id - i - - - - - psum et ex - al - te - mus no - men e - ius in id - i - - - - - et ex - al -

psum, - men e - ius in id - i - - - - - psum, in id - i - - - - - psum. - i - - - - - psum, et ex - al - te - - - - - psum. - ius in id - i - - - - - psum, no - men e



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12. Exquisivi Dominum

Secunda Pars

SWV 268

Ex - qui-si-vi Do - mi-nur di - vit me, et ex - au - di -

Ex - qui-si-vi et ex - au - di - vit

Ex - qui-si-vi Do - mi-num,

6 # # 6 5 6 5 6

me, ex um, ex - qui-si-vi Do - mi-num et

Do - mi-num, ex -

vit me, et ex -

au -

4 3 7 6 4 6 #

ex - au - di - vit me, et ex - au - di - vit me, et ex - au - di - vit me,
 - qui - si - vi Do - mi - num et ex - au - di - vit me et ex - au - di - vit me,
 di - vit me, et vit me, et ex - au - di - vit me,

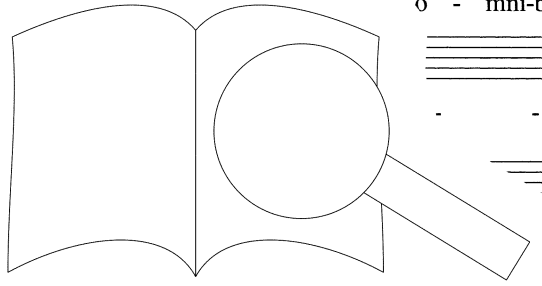
6 # 6 # # 6

et ex o - mni - bus tri - bu - la - ti - o - -
 et ex o - mni - bus tri - bu - la - ti - o - - is,

6 6 7 6 # #

ni et ex o - mni - bus tri - bu - la - ti -
 tri - bu - la - ti - o - ni - bus, o - mni - bus
 et ex o - mni - bus tri -

3 4 3 6 6 6 7 6



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o - - ni - bus me - - is, tri - bu - la - ti -

8 tri - bu - la - ti - o - - ni - bus me - : mni - bus tri - bu - la - ti - o - ni - bus

is, o - mni - bus tri - bu - la - ti - o - ni - bus

3 4 3 6

o - e - ri - pu - it, e - ri - pu - it, - it, ri - pu - it

s e - ri - pu - it, e - ri - pu - it - pu - it me.

me - - is e - ri - pu - it me, e - ri - pu - it

6 5 # # 5 6 4 3

me. - te ad e - um et il - lu - mi - na - -

8 am et il - lu - mi - na - -



mi - ni,
 mi - ni,
 Ac - ce um et il - lu - mi - na - - -

8

6

ac - ce - di - te ad e - um
 ce - um,
 et il - lu - mi - na - - -

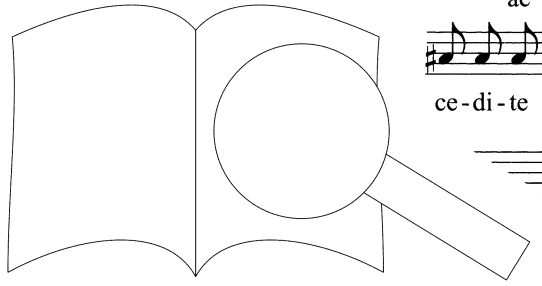
2

6

mi - ni, ac - ce - di - te ad e - um
 ac - ce - di - te a¹
 ac - ce - di - te ad

8

6 6 # # # 6



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ve - strae non con ^{te.} non con - fun - den -

con - fun - den - tur, non con - fun - den - tur, non

den - tur, non con - fun - den non con - fun - den - tur, non con - fun -

non con - fun - den - tur, et fa - ci-es

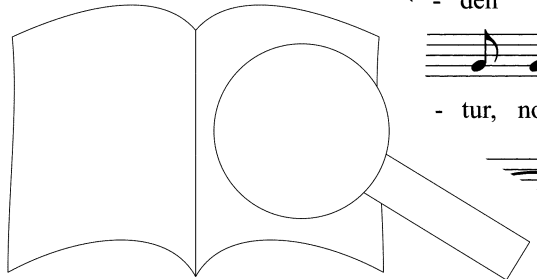
- den - tur, et fa - ci-es ve - strae non con de.

den - tur, et fa - strae non

ve - den - tur, non con - fun - den - tur, et

den - tur, non con - fir - den -

den - tur, non con - fun - tur, non



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fa - ci-es ve - strae non con - fun - den - tur, non co¹ tur, non con -
 tur, et fa - ci-es ve - strae non n - tur, non
 con - fun - den - tur, et fa - rae non con - fun - den - tur, non con - fun -

4 3 6 6

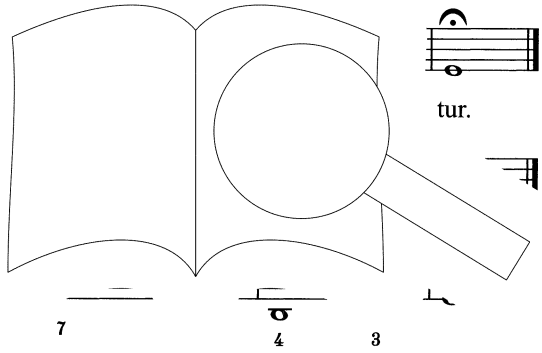
fun - d^r non con - fun - den - tur, non con - fun - den -
 tur, non con - fun - den - tur, non con - fun - den -
 tur, non con - fun - den - tur, non co⁶ fun - non con - fun -

6 # 6 4 3 6 6

den-tur, den-tur, non con - fun - den - tur.
 tur. den - tur, non con - tur.
 non con - fun - den-tur, tur.

6 6 7 4 3

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13. Fili mi, Absalon

Basso Solo con 4 Tromboni.

SWV 269

Altposaune I
(e¹-a¹) oder
Violine I (e¹-a²)

Trombone, ò vero Violino, alla Ottava.

Sinfonia.

Altposaune II
(c¹-a¹) oder
Violine II (c¹-a²)

Trombone ouero Violino. Alla Ottava.

Sinfonia.

Tenorposaune
(c¹-d¹)

Trombone.

Baßposaune
(C-a)

Trombor

Sinfonia.

Baß
(G-c¹)

quattro Tromboni.

Sinfonia. 42 Fi

Basso per l'Organo.

Sinfonia.

4

- sa-lon, Ab - sa-lon, sa-lon, fi - li, fi - li

6/3 6/4 4 4 3 4 3 3

mi, Ab - sa-lon, fi - - li - - li mi.

6 6/4 #

Sinfonia.

6 6 6 6 # # #

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Musical score for measures 87-92. The system includes a vocal line with lyrics and a piano accompaniment. The piano part consists of a bass line with sixteenth-note patterns and a treble line with chords. Fingering numbers '6' are visible below the piano part.

Musical score for measures 93-99. The system includes a vocal line with lyrics and a piano accompaniment. The piano part consists of a bass line with sixteenth-note patterns and a treble line with chords. Fingering numbers '6' and '3 4 3' are visible below the piano part.

Musical score for measures 100-104. The system includes a vocal line with lyrics and a piano accompaniment. The piano part consists of a bass line with sixteenth-note patterns and a treble line with chords. Fingering numbers '6' and '3 4 3' are visible below the piano part.

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Musical score for measures 108-115. The system includes a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of one flat (B-flat). The piano accompaniment is in a bass clef with a key signature of one flat. The lyrics for measures 108-115 are: "Quis mi - hi tri - bu - at, in - ter - ri - ar, mo - ri - ar, mo - ri -".

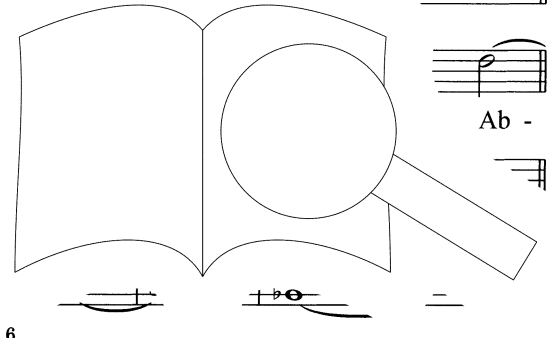
Quis mi - hi tri - bu - at, in - ter - ri - ar, mo - ri - ar, mo - ri -

Musical score for measures 116-123. The system includes a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of one flat. The piano accompaniment is in a bass clef with a key signature of one flat. The lyrics for measures 116-123 are: "ar pro te, quis mi - hi tri - bu - at in - ter - ri - ar, mo - ri - ar, mo -".

ar pro te, quis mi - hi tri - bu - at in - ter - ri - ar, mo - ri - ar, mo -

Musical score for measures 124-131. The system includes a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of one flat. The piano accompaniment is in a bass clef with a key signature of one flat. The lyrics for measures 124-131 are: "- ri - ar pro te, mo - ri - ar, Ab -".

- ri - ar pro te, mo - ri - ar, Ab -



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(8)
 (8)
 - sa - lon, Ab - sa - lon, fi - li mi, fi - li mi, fi - li

7 6 # 4 3 4

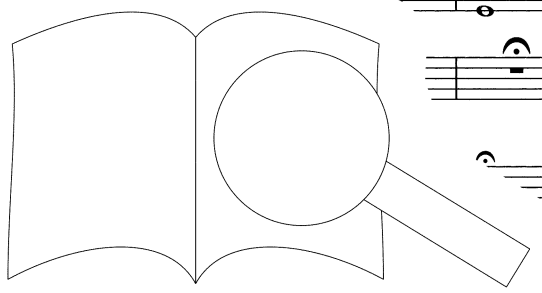
(8)
 (8)
 mi, fi - li mi, Ab - sa - lon, fi - sa - lon, Ab -

5 6 3 4 3 4 3 4

(8)
 (8)
 Ab - - sa - lon,

b b 6 4

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14. Attendite, popule meus

Basso Solo con 4 Tromboni.

SWV 270

Altposaune I
(c-a¹) oder
Violine I (c¹-a²)

Trombone, ò Violino. All'Ottava.

Sir

Musical staff for Altposaune I or Violine I. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music begins with a whole note chord, followed by a series of eighth notes. The tempo marking 'Sinfonia.' is present below the staff.

Altposaune II
(c-a¹) oder
Violine II (c¹-a²)

Trombone o Violino. Alla Ottava.

Musical staff for Altposaune II or Violino. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music begins with a whole note chord, followed by a series of eighth notes. The tempo marking 'Sinfonia.' is present below the staff.

Tenorposaune
(c-f¹)

Trombone.

Musical staff for Tenorposaune. The staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music begins with a whole note chord, followed by a series of eighth notes. The tempo marking 'Sinfonia.' is present below the staff.

Baßposaune
(B₁-g)

Trombone

Musical staff for Baßposaune. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music begins with a whole note chord, followed by a series of eighth notes. The tempo marking 'Sinfonia.' is present below the staff.

Baß
(E-c¹)

attro Stromenti.

Musical staff for Baß. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music begins with a whole note chord, followed by a series of eighth notes. The tempo marking 'Sinfonia.' is present below the staff.

32 Solo
Sinfonia At

Basso per l'Organo.

Musical staff for Basso per l'Organo. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music begins with a whole note chord, followed by a series of eighth notes. The tempo marking 'Sinfonia.' is present below the staff.

Musical score for the vocal part, starting at measure 6. It consists of five staves: two vocal staves (Soprano and Alto), two bass staves (Tenor and Bass), and a basso continuo staff. The music is in a common time signature (C) and a key signature of one flat (B-flat). The tempo marking 'Sinfonia.' is present below the staff. The score includes various musical notations such as notes, rests, and dynamics.

6 3 4 3

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Systems 33-39 of the musical score. The vocal line is in bass clef with lyrics: "At - ten - di - te, po - pu - lus, at - ten - di -". The piano accompaniment is in bass clef.

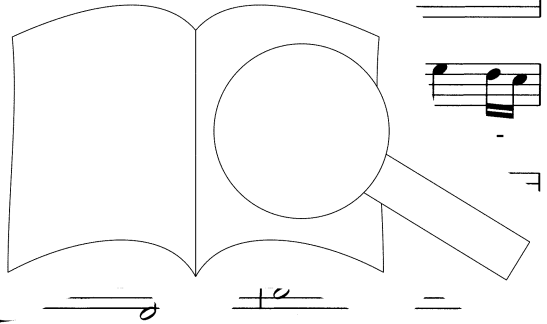
At - ten - di - te, po - pu - lus, at - ten - di -

Systems 40-46 of the musical score. The vocal line continues with lyrics: "te, po - pu - le me - - us, - am, in - cli -". The piano accompaniment continues in bass clef.

te, po - pu - le me - - us, - am, in - cli -

Systems 48-54 of the musical score. The vocal line continues with lyrics: "te - rem ve - - stam". The piano accompaniment continues in bass clef.

te - rem ve - - stam



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Musical score for measures 54-60. It includes vocal staves for Soprano (S) and Alto (A) and piano accompaniment for Treble and Bass clefs. The lyrics are: - - - ris me - - - n - cli - na - te au - - - rem ve -

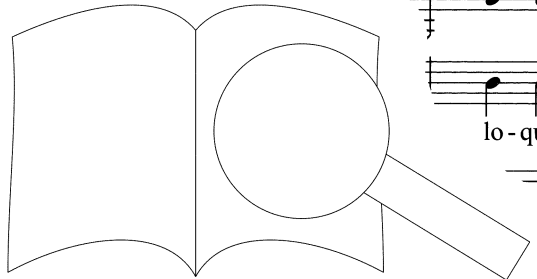
Musical score for measures 61-67. It includes vocal staves for Soprano (S) and Alto (A) and piano accompaniment for Treble and Bass clefs. The lyrics are: stram in ver - ba o - ris, in ver - ba - - - ris me - - - i.

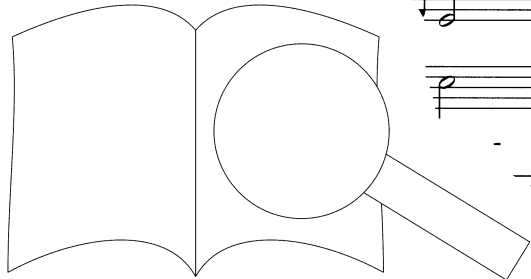
Musical score for measures 68-74. It includes vocal staves for Soprano (S) and Alto (A) and piano accompaniment for Treble and Bass clefs. The lyrics are: pe - ri - am in pa - ra - bo - lis

Musical score for measures 75-81. It includes vocal staves for Soprano (S) and Alto (A) and piano accompaniment for Treble and Bass clefs. The lyrics are: lo - quar

Musical score for measures 82-88. It includes vocal staves for Soprano (S) and Alto (A) and piano accompaniment for Treble and Bass clefs. The lyrics are: lo - quar

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Quan-ta au-di-vi-mus et co-gno-vi-mus, quan-ta au-

di-vi-mus et co-gno-vi-mus e- quan-ta au-

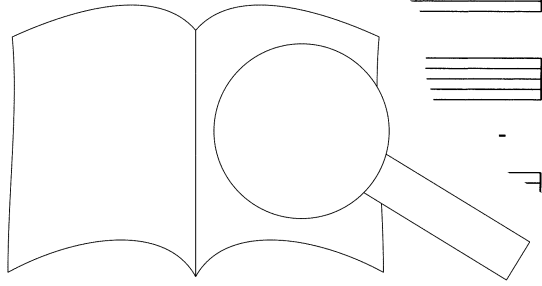
i co-gno-vi-mus e- tri, et

6 4 3 # 5 6 7 6

pa - tres no - stri nar-ra - - ve - runt, nar-ra - - ve - runt no -

bis, et pa-tres no - stri, et

es stri, et pa-tres no -

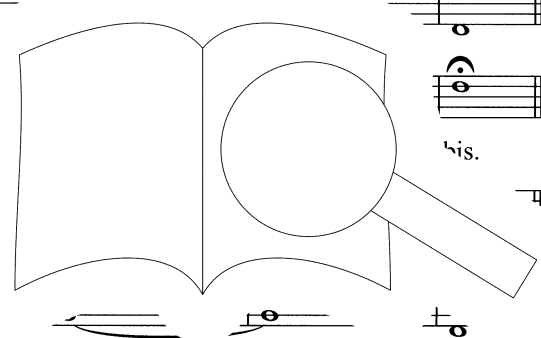


no - bis, nar-ra - ve-runt no - bis, pa - tres no - stri

5 6 7 6 4

nar-ra - - ve - runt, nar-ra -

bis, nar - ra - ve - runt



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15. Domine, labia mea aperies

Soprano, & Tenore, Violino, Trombone, & Fagotto.

SWV 271

Cornetto, ò Violino.

Zink oder Violine
($d^1 - c^3$)

Sinfonia.

Altposaune
($d - a^1$)

Trombone

Sinfonia.

Baßdulzian
($G - c^1$)

Fagotto

Sil.

Sopran
($c^1 - g^2$)

Voce.

Do

Tenor
($H - f^1$)

31

Sinfonia.

Do

8

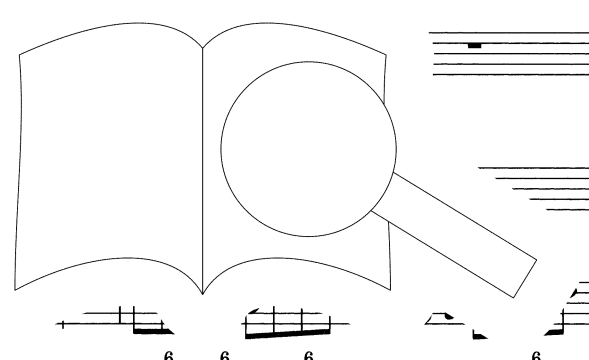
Basso per l'Organo.

Sinfonia.

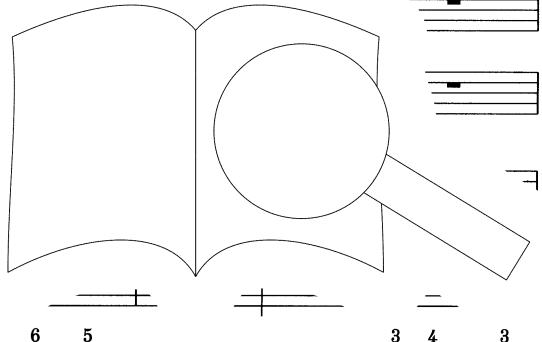
6 6 6

4

6 6 6 6



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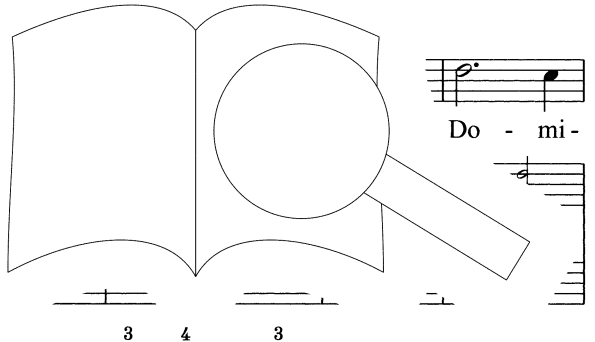
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ni - ne, la - bi - a me - a a -

e ri - es, Do - mi - ne, la - bi - a me - ne, la - bi - a me - s, Do - mi - ne, la - bi - a

ri - es, a a - - pe - ri - es, a Do - mi -

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Do - mi - ne, la - bi - a me - - a - pe - ri - es,
ne, la - bi - a me - - pe - - ri - es,

et os

an - nun - ti - dem

et os me - um an-nun-ti - a - bit lau - - - - - dem

tu - - am, et os me - u - a - bit lau - - - - - dem

6 7 6

a am,

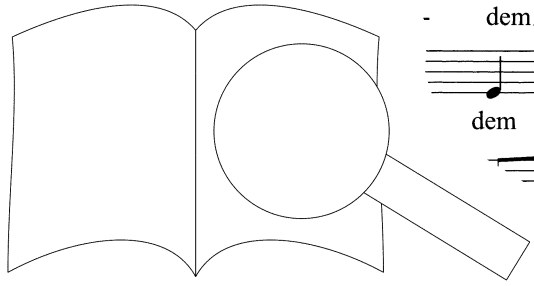
tu - am, et os me -

6 7 6

- um an-nun - ti - - dem

- ti - a - bit lau - - - - - dem

6 # 6 b



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Musical score for measures 93-98. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "lau -". The piano accompaniment includes six sixteenth-note chords marked with the number "6".

Musical score for measures 99-103. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "dem tu - am, lau - dem tu - lau -". The piano accompaniment includes six sixteenth-note chords marked with the number "6".

Musical score for measures 104-109. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "lau - am,". The piano accompaniment includes six sixteenth-note chords marked with the number "6".

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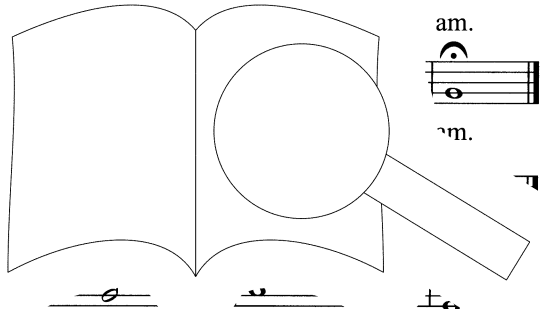
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lau - - - tu - - - lau - - -
 - - - dem tu - - - lau - - -
 6 6 6 # #

lau - - - em, am, - - -
 - - - dem tu - - - am, lau - - -
 6 6 6 6 6

lau - - - am. - - -
 lau - - - am.
 3 4 3 6 6

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16. In lectulo per noctes

Soprano, & Alto con tre Fagotti, ò Viole.

Prima P

SWV 272

Tenordulcian oder
Baßgambe I
(c-g¹)

Fagotto, o Viola.

Musical staff for Tenordulcian or Bassoon I (c-g¹). The staff shows a whole rest for the first measure, followed by a series of notes in the subsequent measures. The tempo marking 'Sinfonia.' is present below the staff.

Baßdulcian I oder
Baßgambe II
(F-e¹)

Fagotto ò Viola.

Musical staff for Bassoon I or Bassoon II (F-e¹). The staff shows a series of notes in the first measure, followed by a series of notes in the subsequent measures. The tempo marking 'Sinfonia.' is present below the staff.

Baßdulcian II oder
Baßgambe III
(C-b)

Fagotto, o Viola.

Musical staff for Bassoon II or Bassoon III (C-b). The staff shows a whole rest for the first measure, followed by a series of notes in the subsequent measures. The tempo marking 'Sinfonia.' is present below the staff.

Sopran
(cis¹-f²)

Musical staff for Soprano (cis¹-f²). The staff shows a whole rest for the first measure, followed by a series of notes in the subsequent measures. The tempo marking 'Sinfonia.' is present below the staff. The word 'Nec' is written below the staff.

Alto

ALTO

Musical staff for Alto. The staff shows a whole rest for the first measure, followed by a series of notes in the subsequent measures. The tempo marking 'Sinfonia.' is present below the staff. The word 'In' is written below the staff.

Orgel

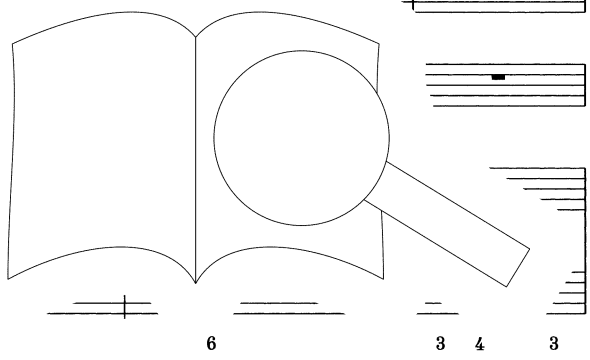
Basso per l'Organo.

Musical staff for Organ (Basso per l'Organo). The staff shows a series of notes in the first measure, followed by a series of notes in the subsequent measures. The tempo marking 'Sinfonia.' is present below the staff. The number '6' is written below the staff.

Musical staff for Organ (Basso per l'Organo) - continuation. The staff shows a series of notes in the first measure, followed by a series of notes in the subsequent measures. The tempo marking 'Sinfonia.' is present below the staff. The number '4' is written above the staff.

Musical staff for Organ (Basso per l'Organo) - continuation. The staff shows a series of notes in the first measure, followed by a series of notes in the subsequent measures. The tempo marking 'Sinfonia.' is present below the staff.

Musical staff for Organ (Basso per l'Organo) - continuation. The staff shows a series of notes in the first measure, followed by a series of notes in the subsequent measures. The tempo marking 'Sinfonia.' is present below the staff. The number '6' is written below the staff.

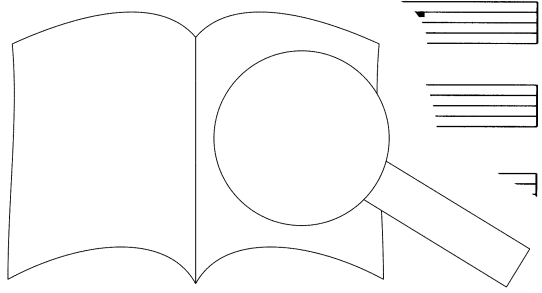


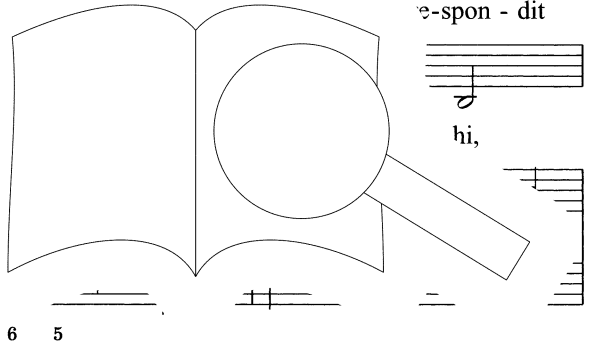
Musical score for measures 10-15. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and piano accompaniment. The key signature is one flat (B-flat major or D minor). The piano part features a prominent bass line with a sixteenth-note pattern in the right hand. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

Musical score for measures 16-20. The score continues for the string quartet and piano. The piano part has a more active role with chords and moving lines. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

Musical score for measures 21-25. The score continues for the string quartet and piano. The piano part features a complex texture with chords and moving lines. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the page.

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mi - hi, nec re - sp - a - dit mi - - hi,
 nec re - spon - dit, nec re - spon - dit mi - nec re - spon - dit mi - hi,

6 # b #

l. - ctu - lo per no - ctes quem di - li - git a - ma - quae - si - in

b 6

ctu - no - ctes quem di - li - git a - ni - m - quae -

6 2 4 3

a quae - si - nec re - spon - dit mi - hi,
 si - - vi, quae - si - nec re - spon - dit mi - hi, nec re -

re - spon - dit, nec re - spon - dit, nec re - spon - dit,
 spon - dit, nec re - spon - dit, - hi, nec re -

mi - - hi, hi.
 nec re - spon - dit mi - hi, nec re - spon - dit mi - hi, hi.

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Musical score for measures 78-82. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a piano. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes in the strings, with the piano providing harmonic support.

Musical score for measures 83-86. The score continues for the string quartet and piano. The music maintains the rhythmic and harmonic patterns established in the previous measures, with some melodic development in the strings.

Musical score for measures 87-90. The score concludes the section shown on this page. It features a final melodic phrase in the strings and piano accompaniment. The page ends with a large graphic of an open book and a magnifying glass, symbolizing a detailed view of the score.

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Sur - ga. bo ci - vi - ta - tem,

. cir - cu - i - bo ci - vi - ta - tem, et - be et cir - cu - i - bo,
sur - cu - i - bo, et cir - cu -

ci - vi - ta et pla -
et cir - cu - i - bo ci - vi - ta - cos

te - as quae - - - a. quem di - li - git a - ni - ma me -
 et pla - te - as quae - - ram

7 6 4 3

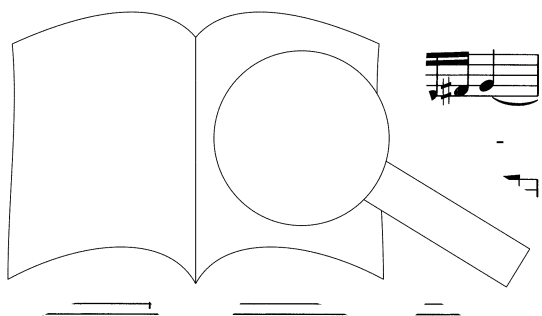
quem di - li - git a - ni - ma me - a,
 quem di - li - git a - ni - ma me - a, quem ni - ma me - a,

6 #

Tutti.

ram, quae - - - ram

4 3 4 4 3



quae - - - ram,
- ram, - - - ram,

- am, quem di - li - git a - - ni - ma
quem di - li - git a -

a, quem di - li - git a - -
- me - a, quem di - li -

17. Invenerunt me custodes civitatis

Secunda Pars

SWV 273

Sinfonia.

The first system of the musical score consists of six staves. The top three staves are for the strings (Violins I, Violins II, and Violas), and the bottom three are for the keyboard (Right and Left Hand). The music is in the key of B-flat major and common time. The first staff (Violins I) has a melodic line with eighth notes. The second staff (Violins II) has a similar melodic line. The third staff (Violas) has a more rhythmic accompaniment. The keyboard part features a complex texture with chords and moving lines. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the score.

The second system of the musical score continues the composition. It follows the same six-staff layout as the first system. The music continues with similar melodic and harmonic patterns. The keyboard part shows more intricate chordal textures. A large watermark 'PROBE-PARTITUR' is overlaid diagonally across the score.

ne - runt me,

In -

- ve -

ne - runt me, in - me cu - sto - des
in - ve - ne - runt me

- v. ta - tis, .to - des ci -
cu - sto - des ci - vi - ta - tis, cu -

- vi - ta - tis, ci - vi - ta - tis, cu -

3 4 3 4 b 6 6 6

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- vi - ta - tis. Pau-lu-lum cum per-trans-i - rem
 ta - - - tis. .n cum per-trans-i - rem e - os,

e - os, pau - lu - lum cum rem os,
 pau - lu - lum cum per-trans - i - rem e - pau - lu - lum cum per-trans - i - rem

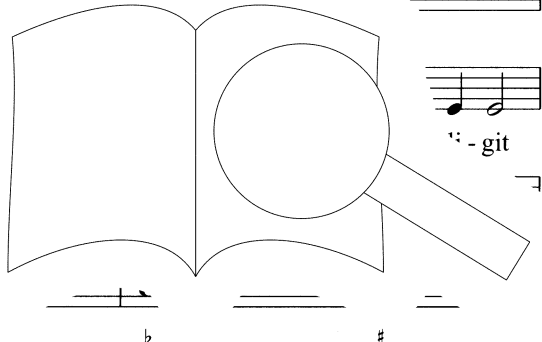
r-trans - i - rem e - os,
 pau - lu - lum cu

Tutti.

os, in - ve - ni, in - ve - ni, in - ve - ni, in - ve - ni, in - ve - ni quem

quem di - li - git a di - ni - ma, quem di - li - git a - ni - ma, quem di - li - git a - ni - ma, quem di - li - git a - ni - ma, quem

ni - ma me - a, quem d - li - git



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quem di - li - git a - ni - ma, quem
a - ni - ma, quem di - li - git a a, quem di - li - git

di li - git a - ni - ma, quem di - li - git - ma me - a.
a - ni - ma, quem di - li - git a - ni - ma me - a.

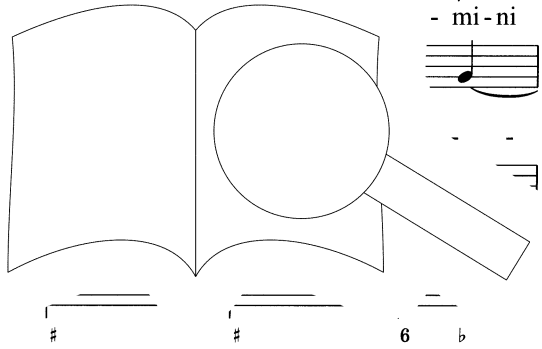
adagio

nu - i nec di - mit - te -
nu - i nec di - mit - tam

- nu-i nec di-mit - tam il - lum, nu-i nec di-mit - tam, te -
nec di-mit - tam il - lum, - nu-i nec di - mit - tam, te - nu-i

tu nec di - mit-tam, nec di-mit-tam il E - gre -
nec di - mit-tam, nec di - mit - tam E - gre -

mi - -ae Hie - ru - sa-lem, - mi-ni



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mi - hi, -ni, fi - li - ae Hie - ru - sa-lem,
- hi, - di - mi-ni, fi - li - ae Hie - ru - sa-lem,

et con-gra-tu - la - hi,
et con-gra-tu - la - ni mi - hi, can -
allegro

can - ta - te, can - ta - te, ca
a - ta - te, can - ta - te, can - ta - te, ca
di - le-cto

can - ta - te di - le - cto me - o - - te di - le - cto me - o, can -
me - o, can - ta - te di - le - cto me - o - - ta - te di - le - cto me - o

di - le - cto me - o cum lae - ti - ti - a,
e di - le - cto me - o, can -

6

6

6

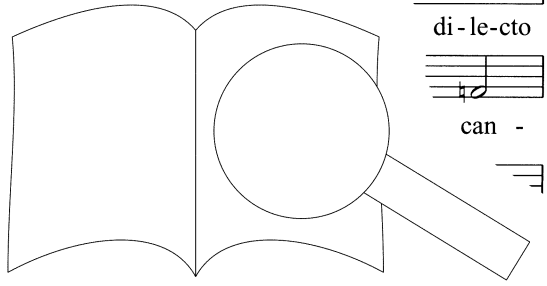
6

6

6

te me - o, can - ta - te di - le - cto me - o

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6

6

6

me - o, can - ta - te di - le - cto me - o ta te di - le - cto me - - - o
 ta - te di - le - cto me - o, can - me - o, can - ta - te di - le - cto me - o

u. cy - tha - ra, can - ta - te e, ca can - ta - te, can -
 cum cy - tha - ra, can - ta - te, car - ta - te, can - ta - te, can -

me - - o cum tha - ra.
 ta - le - cto me - - - o cu - ra.

18. Veni, dilecte mi

duoi Soprani e Tenore, con 3 Tromboni.

SWV 274

Sopran I
(c¹-g²)

Voce. Coro di Tromboni.

VE ni, ve - - - ni, di -

Altposaune
(d-a¹)

Trombon.

Tenorposaune
oder Tenor (I)
(c-e¹)

Trombone

VE Ve - - ni, di

Baßposaune
(F-d¹)

Trombone

Sopran II
(c¹-g²)

Voce Con 1^a

à 2.
Ve

Tenor (II)
(c-g¹)

33 à 2.
Ve

The.

Basso per l'Organo.

Orgel

6 3 4

le - cte mi, in um

8 cte - - - um, in hor-tum

3

6 6 6 4

um, in hor - tum me - - - - - ve - ni,

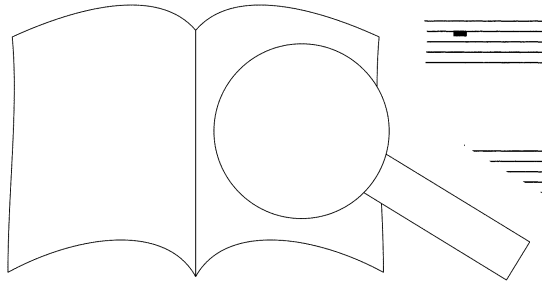
me - - - - um, ve - ni, ve - ni, ve - ni,

6

ve - ni, ve - ni, ve - - - - mi, in hor-tum me - - -

- - - - - cte mi, in hor - tum me - - - -

6 6 4 3 # #



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um,

um, ut la pre-ti - o-sum fru-ctum tu - um,

6 4 3 3 4 4

ut com - e-das fru-ctum tu - - -

pre - ti - o-sum fru-ctum, pre - ti - o-sum fru-ctum tu -

6 4 3

ve - ni - o, so - ror me - a spon - sa, in hor - tum me - - - et

so - ror me - a spon - sa, in hor - tum me - - - et mes - su - i myr - rham

mes - s... - am, et mes - su - i myr - rham me - am cum sa - - - jus me -

- ., et mes - su - i myr - rham me - - - m jus me - - -

is, e - - - me - am, et mes - su - i myr - rham me - - - - am

et mes - su - i myr - rham me - - - - am

Sopran I

Altposaune

Tenorposaune oder Tenor (I)

Baßposaune

Sopran II

Tenor (II)

Theorbe

Orgel

cum a - ro - ma - ti - bus

- is.

ti - bus me - is.

- ni, ve - -

Ve - - -

- - ni, ve - -

cte mi, in hor - tum me - -

- - - ni

- - ni, di - le - cte mi, in hor - tum me - -

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um.

um.

Ve - - ni-o, - ni-o, so-ror me-a spon - -

o, ve - - ni-o, so-ror me-a spon

Theorbe

ve - - ni-o, ve - - ni-o. - re - - sa, so-ror me-a spon -

Tenor (II)

- ni-o, ve - - ni- sa, so-ror me-a

Theorbe

6 7 6 # # 6

ve - ni-o, so-ror me-a spon um,

a, ve - ni-o, so-ror me-a spon - sa

1, ve - ni-o,

7 6 6 6 3 4 3



Tutti.

Sopran I

Altposaune

Tenorposaune oder Tenor (I)

Baßposaune

Sopran II

Tenor (II)

Theorbe

Orgel und Theorbe

Carus-Verlag



Com - e - di - te, di - le - cti, et bi ci, et bi - bi - te,

Com - e - di - te, di - bi - te, a - mi - ci, et bi - bi - te,

me - um bi - bi. di - le - cti, et bi - bi - te, a - mi - ci, et

vi - num me - um bi - e - di - te, di - le - cti, et bi - bi - te, a - mi

et bi - bi - te,

- mi - ci, et

et bi

et bi - bi - te, a - mi - ci, et bi - bi - te, et

et bi - bi - te,

et bi - bi -

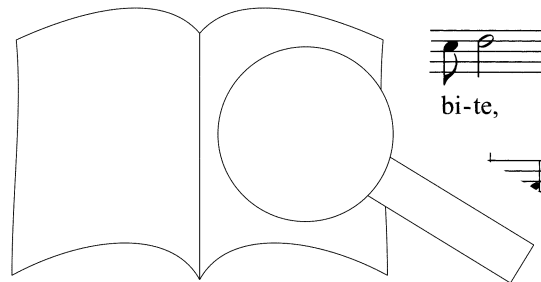
et bi - bi - te,

bi - te,

Orgel

Theorbe

Orgel



6 # # # #

bi - bi-te, a - mi - ci, et in - e - bri - a -

bi - bi-te, a - mi - ci, et in - mi-ni,

te, et bi - bi - te, a - mi - et in - e - b'

et bi - bi -

Orgel

et in - e - bri - a - ca - ris - si - mi.

et in - e - bri - a - ris - si - mi.

- bri - a - mi - ni, - si - mi.

et in - e - bri - a - mi-ni,

el und Theorbe

19. Buccinate in neomenia tuba

duoi Tenori, e Basso. Cornetto Trombetta, & Fagotto.

Prima Pars

SWV 275

Zink
(f^1-c^3)

Trombete oder Zink
(g^1-c^3)

Fagotto.

Baßdulzian
(C-g)

TENOR I
(c-g¹)

Tenor II
(c-e¹)

BASSO

Orgel
Basso per l'Organo.

Buc - ci - na - - -

o.

13 BVc

20 BVc

tu - ba,

7

8

8

Buc-ci

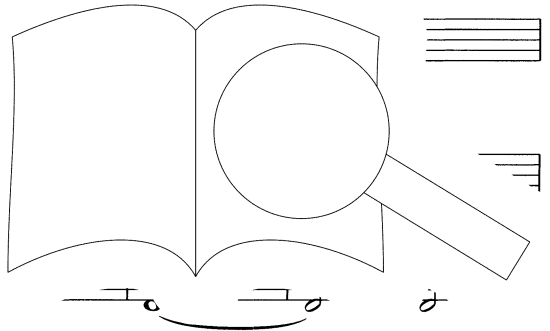
8

8

8

e-o - me - - - ni - -

buc-ci - na - - -



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te, buc-ci -
 buc - te in ne-o - me - i-a
 Buc - te,

4 3

na - - - - - te in ne-o -
 buc - ci - na te
 - te, buc - ci - na -

4 3 # 2

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me - - ni-a tu - ba, - o - me - - ni-a tu - - ba;
 in ne-o-me - - ni-a tr
 in ne-o-me - - - - ni-a

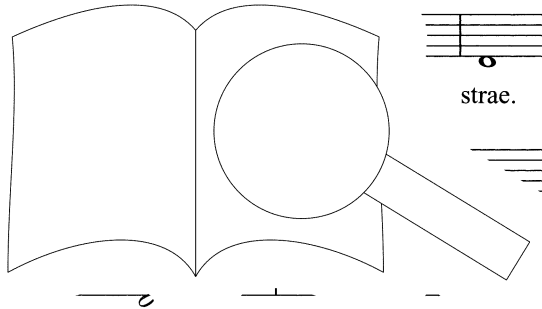
in in-si-gni di - e so
 in ta-tis ve -

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len-ni-ta-tis ve - strae,
 strae,
 in in-si-gni di - is ve - strae,

so - len-ni-ta-tis ve - - strae.
 - - strae.
 in in-si-gni di - e
 strae.



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Musical score for the first system, including vocal staves and piano accompaniment.

8 lu - ia, Al - - ia,

8 lu - ia, - le - lu - ia,

Al - le - lu - ia, , Al - - le - lu - ia,

Piano accompaniment for the first system.

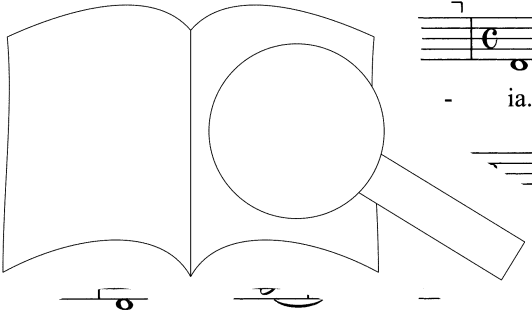
Musical score for the second system, including vocal staves and piano accompaniment.

8 Al - - le - lu - ia, Al - le - lu - ia.

8 Al - - le ' - lu - ia.

Al - - - ia.

Piano accompaniment for the second system.



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8

Tenor II

8

Baß

In vo - ce ex-ul - ta - ti - o - nis, in vo - ce tu - bae cor - ne -

Orgel

6 #

82

8

vo - ce ex - ul - ta - ti - o - nis, vo -

8

In vo - u - nis,

in vo - ce tu - bae cor - ne - ae, in

87

8

ex - ul - ta - in vo - ce tu - bae cor - ne - ae,

8

vo - ce tu - bae cor - in

ur - ne - ae, u - bae

8 in vo-ce tu-bae cor - - ne - ae ex-ul - ta - te De - o,
 8 vo-ce tu-bae cor - - - - ne - - - - - l - ta - te De - o,
 cor - - - - - ex-ul - ta - te De - o,

4 3

8 ex-ul - ta - te De-o, ad-iu - to - ri - - - - - ta - te
 8 - te De-o, ad-iu - to - ri no - - - - -
 ex-ul - ta - te De-o, ad-iu - to - ri no - - - - - stro,

5 6 6 5 6 #

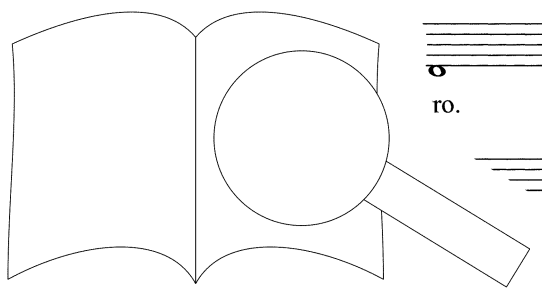
8 De - o, - - - - - ta-te De-o, ad-iu-to - - - - - ri no - - - - - stro.
 8 o, ex-ul - ta - te De-o, ad-iu-to - - - - - stro.
 - - - - - te De-o, ad-iu-to - - - - -

ro.

5 6 5 6 5 6 4 3



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Trompete oder Zink

Baßdulzian

Tenor I
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

Tenor II
Al - le - lu - ia,

Baß
Al - le - lu - ia, Al - le

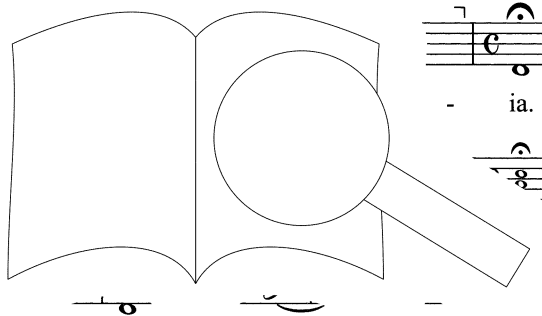
Orgel

le - lu - Al - le - lu - ia, Al - le -

le - lu - ia, Al - le -

lu - ia, Al - - ia,
 lu - ia, - le - lu - ia,
 Al - le - lu - ia, Al - - le - lu - ia,

Al - - le - lu - ia, Al - le - lu - ia.
 Al - - le - lu - ia.
 Al - -



20. Iubilate Deo

Secunda Pars

SWV 276

The image displays a musical score for the second part of the chorale 'Iubilate Deo' (SWV 276). The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely organ or harpsichord). The key signature is one flat (B-flat major), and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The vocal parts feature a melodic line with lyrics: 'Iu - bi - la - te, iu - bi - la - te, iu - bi - la - te, iu - bi - la - te De - - o, or - ga - no, iu - bi - la - te, iu - bi - la - te De - - o, iu - bi - la - te, iu - bi - la - te De - - o'. The keyboard part provides harmonic support with chords and a rhythmic accompaniment. A large watermark 'PROBEE-PARTITUR' is overlaid diagonally across the page. A small logo for 'Carus-Verlag' is visible in the upper right corner of the score area.

Musical notation for the first system, including vocal staves and piano accompaniment.

8 o, iu - bi - la - Je - - o, iu - bi - la - te, iu - bi - la - te

8 iu - bi - la - te De - - iu - bi - la - te, iu - bi - la - te De - o

iu - bi - la - te De - - o in chor - dis et

Musical notation for the second system, including vocal staves and piano accompaniment.

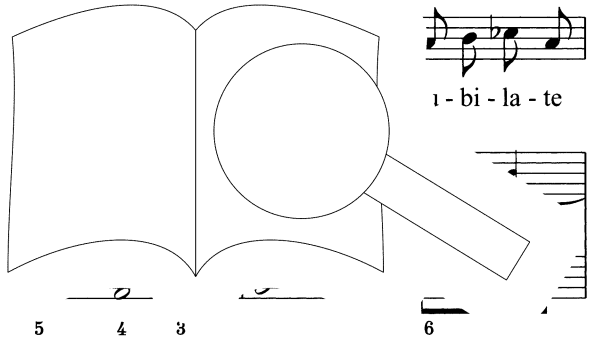
Musical notation for the third system, including vocal staves and piano accompaniment.

8 De - o in chor - dis et

8 in chor - dis et

iu - bi - la - te, iu i - bi - la - te

Musical notation for the fourth system, including vocal staves and piano accompaniment.



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Musical notation for measures 18-21, including vocal staves and piano accompaniment.

or - ga-no, iu - bi - la - te, iu - bi - la - te De - o

or - ga-no, iu - bi - la - te, iu - bi - la - te De - o,

De - o, iu - bi - la - te De - o in chor - dis et or - ga - no,

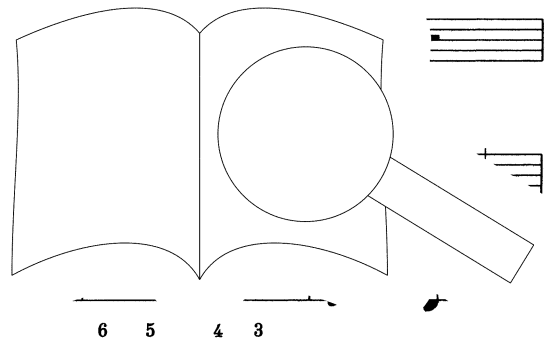
Musical notation for measures 22-25, including vocal staves and piano accompaniment.

iu - bi - la - te

in chor - dis et or - ga - no,

iu - bi - la - te, iu - bi - la - te De - o

in chor - dis et c

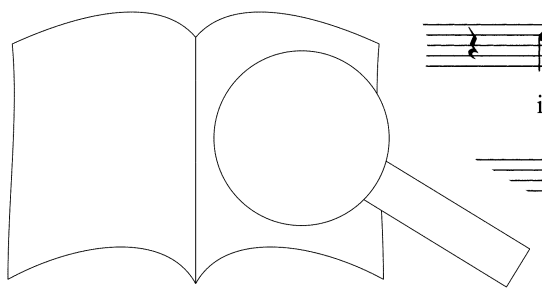


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in tym in tym-pa-no, in tym-pa-no,
 tym-pa-no, in tym-pa-no in
 in tym-pa-no,

in tym-pa-no et cho - - - ro, in
 na-no, in tym-pa-no,
 i-pa - no et ct in



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tym-pa-no, in tym-pa-no et cho - - ro.
 in tym-p. et cho - - - ro.
 tym-pa-no, in tym-pa et cho - - -

Can-ta - et psal - li - te, can-ta - te et ex-ul-ta - te
 ta et psal - li - te, ta - te et
 et ex-ul-ta - te et psal - li - te et

Sinfonia.

46

Musical score for measures 46-53. It includes vocal staves for Soprano (S), Alto (A), and Tenor (T) with lyrics, and piano accompaniment for the right and left hands.

et psal - li-te,

psal-li-te sa-pi-en -

psal - li-te,

psal -

psal -

6 5 6 #

54

Musical score for measures 54-61. It includes vocal staves for Soprano (S), Alto (A), and Tenor (T) with lyrics, and piano accompaniment for the right and left hands.

ter,

ter.

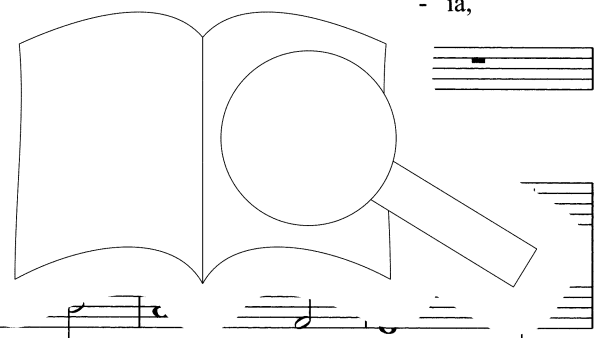
Al-le-lu-ia, Al-le - lu - ia,

Al-le-lu-ia, Al-le -

- en - ter.

- ia,

r, li-te sa-pi - en - ter.



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Al - - le - lu - ia,

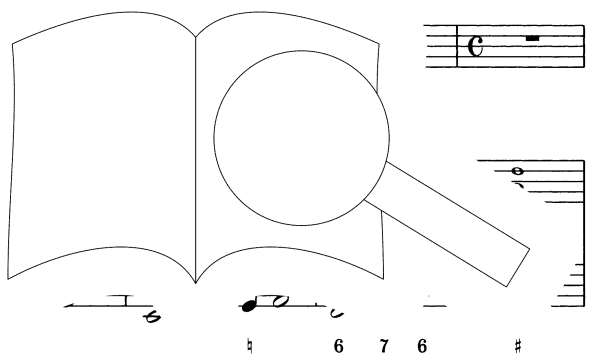
Al - - le - lu - ia,

Al - - le

Al - le - - - - le - lu - ia,

Al-le-lu-ia, Al-le - lu - ia.

ia, Al - le - lu - ia,



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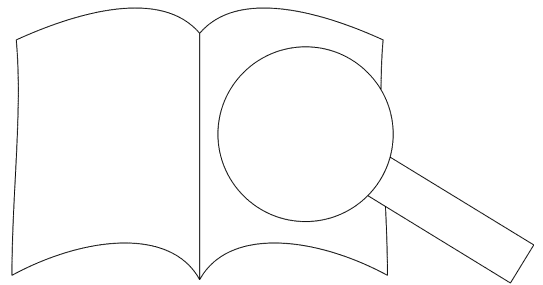
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Al - le - lu - ia, Al - - le - - ia, Al - le - lu - ia,
 Al-le-lu-ia, Al - le - lu - - le-lu - ia, Al-le-lu-ia, Al - le - lu - ia,
 Al - le - lu Al - - le - lu - ia, Al - le - lu -

Al - le - lu - ia,
 Al - - le - lu - ia.
 - lu - ia, Al - - le - lu - ia.
 Al - le - lu - ia,
 ia.

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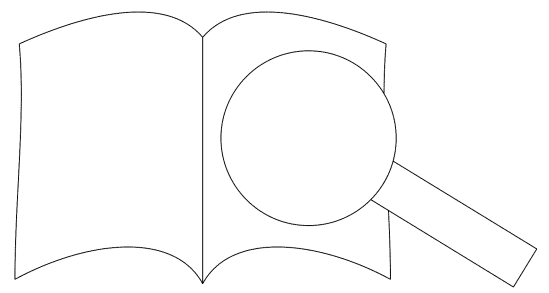
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Kriterienbericht

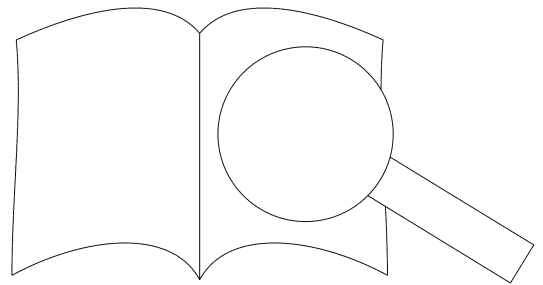
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I. Die Quelle

Der vorliegenden Neuausgabe des I. Teils der *Symphoniarum Sacrarum* von Heinrich Schütz liegen die sechs Stimmbücher des Originaldruckes zugrunde, der in Venedig bei Bartolomeo Magni im Jahre 1629 erschienen ist. Ein vollständiges Exemplar davon befindet sich heute in den Beständen der Herzog-August-Bibliothek in Wolfenbüttel (Signatur: 14.1-6 *Musica fol.*). Schütz hat es am 10. Januar 1664 an Herzog August von Braunschweig-Wolfenbüttel geschickt.¹ Da es eine Anzahl von aufgeklebten Korrekturzetteln der Offizin sowie Änderungen, Zusätze und Streichungen von Schütz' Hand enthält, darf es als ein typisches Arbeits-exemplar angesehen werden.

Der Titel des Werkes lautet in allen fünf Titelseiten erhaltenen Stimmbüchern A–B:

SYPHONIAE / SACRAE / PARTITURII / Serenissimi Saxonię Electoris Magistri, / Varijs Vocibus & Instrumentis / A 3. 4. 5. 6. / Nouissime in Lucubratione / am permissu, / ET PRIVILEGIO. / Secundum. / [Stimmbuchbezeichnung] [Wappen] GARDANI / VENETII / apud Bartholomæum Magni. / [Buchstaben] [Stimmbücher]

Die im Oktavformat haben folgenden Aufbau:

A. *ALTO*. Seite [I] Titel²; S. [II–III] Widmung³; S. 1 nicht vorhanden; S. 2–274 Noten der Konzerte 1–2⁵ und 11–20; S. [38] Inhaltsverzeichnis des Stimmbuchs.

B. *TENOR*. Seite [I] Titel; S. [II–III] Widmung; S. 1 nicht vorhanden; S. 2–34 Noten der Konzerte 4–5⁶ und 7–20; S. [38] auch Inhaltsverzeichnis des Stimmbuchs.⁷

[C. *BASSVS*.] Seiten I und II verloren; S. [III] Widmung; S. 1 nicht vorhanden; S. 2–37 Noten der Konzerte 6–20; S. [38] Inhaltsverzeichnis.

D. *VIOLINO Primo*. Seite [I] Titel; S. 1 nicht vorhanden; S. 2–37 Noten der Konzerte 1–20; S. [38] Inhaltsverzeichnis.

E. *VIOLINO Secondo*. Seite [I] Titel; S. 1 nicht vorhanden; S. 2–37 Noten der Konzerte 1–20; S. [36] Inhaltsverzeichnis.

F. *BASSVS*. Seite [I] Titel; S. [II–III] Widmung; S. 1 nicht vorhanden; S. 2–37 Noten der Konzerte 1–20¹¹; S. [50] Inhaltsverzeichnis, das zugleich dasjenige des *Violino Primo*-Stimmbuchs ist.

Die Seiten 173 und 174 gibt Aufschluß über die Besetzung der verschiedenen Vokal- und Instrumentalstimmen in den 30 Konzerten auf die einzelnen Stimmbücher.

II. Zur Edition

Partiturvorsätze bringen die originale Notierung der einzelnen Stimme (Schlüsselung, Generalbaß, Zeichen und erste Note, gegebenenfalls auch Pausen) sowie die originalen Besetzungen. Im Stimmbuch F steht am Anfang jedes Konzertes auf diese Stimme bezogenen Besetzung. Innerhalb dieses Stimmbuchs ja nicht ändert, sondern nur die Gesamtbesetzung des jeweiligen Konzertes jeweils über dem Partiturvorsatz wiedergegeben ist.

Schlüsselung: Die Schlüsselung wird der heute üblichen Praxis angelehnt, d. h. für Vokal- und Instrumentalstimmen werden ausschließlich der Violinschlüssel, der oktavierte Violinschlüssel und der Baßschlüssel verwendet. Die originale Schlüsselung der Generalbaßstimme wird nach dem Muster kenntlich gemacht (Beispiel aus dem *Violino Primo*, S. 468, Takt 86–87):

Originalnotierung



Wiedergabe in der Standardnotation



Notation: Die originalen Notenwerte werden im geraden Takt erhalten. Im Triolen-Takt werden die Notenwerte auf die Hälfte verkürzt und im 6/8-Takt generell wird die mensurale Vorzeichnung in die moderne Taktgliederung umgesetzt, wobei die Längste sich nach der Mensur richtet. Originale Abteilungen in der Generalbaßstimme werden als Doppelstriche wiedergegeben.

¹ H. Haase, *Heinrich Schütz (1585–1672) in seinen Beziehungen zum Wolfenbütteler Hof* (Ausstellungskataloge der Herzog August Bibliothek, Nr. 8), Wolfenbüttel 1972, insbes. S. 8–9.

² Die fünf erhaltenen Titelblätter der Stimmbücher A, B, D, E und F unterscheiden sich nur durch die eingedruckten Stimmbuchbezeichnungen und Buchstabenmarken. Das Titelblatt des *Violino Primo*-Stimmbuchs ist auf S. XXXII im Faksimile wiedergegeben.

³ Selbstverständlich in allen sechs Stimmbüchern gleichlautend. Ein Faksimile der Widmung aus dem *Violino Primo*-Stimmbuch ist auf S. XXXIII zu finden, eine Umschrift auf S. XXXII, Übersetzungen ins Deutsche und Englische auf S. XXVIII–S. XXIV.

⁴ Irrtümlich als *Violino Primo* bezeichnet.

⁵ Faksimile S. 258) des *Cantus*-Stimmbuchs.

⁶ Faksimile S. X des *Violino Primo*-Stimmbuchs auf S. 10.

⁷ Faksimile S. X des *Violino Primo*-Stimmbuchs; *Tenor*-Stimmbuch auf S. 10.

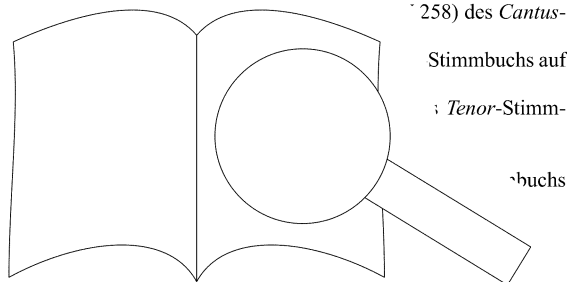
⁸ Irrtümlich als *Violino Primo* bezeichnet.

⁹ Faksimile S. X des *Violino Primo*-Stimmbuchs auf S. 10.

¹⁰ Irrtümlich als *Violino Primo* bezeichnet.

¹¹ Faksimile S. X des *Violino Primo*-Stimmbuchs auf S. 10.

¹² Faksimile S. X des *Violino Primo*-Stimmbuchs auf S. 10.



Balken, Überbindungen, Schlußnoten: Achtel-, Sechzehntel- und Zweiunddreißigstelnoten werden, der heutigen Praxis entsprechend, durch Balken zusammengefaßt. Notenwerte, die über die Taktgrenze hinausgehen, werden geteilt, die Teilwerte durch Haltebogen verbunden. Schlußnoten, die in der Quelle als Longae oder Maximae notiert sind, werden auf die Dauer eines Taktes verkürzt und mit einer Fermate versehen.

Ligaturen, Kolorierungen: Ligaturen werden aufgelöst und durch eine eckige Klammer über den ursprünglich ligierter Noten dargestellt. Kolorierungen (Schwärzungen) von N werden dadurch gekennzeichnet, daß die betreffende Note von nach rechts und links offenen Häkchen über dem Notensystem eingeschlossen werden.

Generalbaßbezeichnung: In der Quelle fehlt werden nicht ergänzt.

Akzidentiensetzung: Die Akzidentien sind modernisiert. Akzidentien, die in der Quelle Auflösungszeichen gebraucht werden, sind durch die entsprechenden Zeichen ersetzt. Akzidentien, die durch den Notenschreiber auch notwendig werden, in der ersten Hälfte des 17. Jahrhunderts jedoch als selbstverständlich angesehen, sind im Kleinstich vor den Noten gesetzt. Die in der Quelle durch den Herausgeber ergänzte Akzidentien (Verwechslungen, Schreibfehler) sind ebenfalls durch Kleinstich gesetzt. Akzidentien, die nach heutigem Gebrauch nicht mehr üblich sind (bei Tonwiederholungen im gleichbleibenden Rhythmus ohne Nachweis weggelassen. Ebenso werden Akzidentien im Originaldruck, deren Funktion es ist, auf die Wiederholung der Note hinzuweisen, darauf hinzuweisen, daß die um 1630 bereits existierende und veraltete Melodieführungsregel „Una nota super la“ nicht zur Anwendung kommen soll, sondern weggelassen, wie z. B. im Konzert Nr. 9 Violine I, T. 127, 1. Note:



Sonstige Ergänzungen des Originaltextes: Durch die Ergänzung von Stricheln, Fermaten und Textzusätzen (Besetzungsangaben) erscheinen in der Ausgabe Ergänzungen, die in der Originalfassung nicht vorhanden waren.

Gesungener Text: Die Gesungener Text ist in der Ausgabe nicht ausgeschriebener Text, sondern durch die Orthographie und Interpunktion gekennzeichnet.

Die Originaltext der Quelle wiederzugeben sind eingeklammert, wobei die Originaltexten (nō statt non, quā statt quam, ...) in der Schreibweise des A-Umlauts (ę statt æ) wiedergegeben. Groß- und Kleinschreibung nicht berücksichtigt sind. Die Zählung schließt sich die Angabe des verwendeten Summbuchs an.

1. SWV 257 (Cantus)
 PARatum cor meum psallam in gloria mea
 Exurge gloria mea et exurge cythara
 Exurgam dilecti in populis Domine
 psallam tibi

2. SWV 258 (Soprano)
 IN Domine & exaltatum est cornu
 dilatatum est os meum super inimicos
 mea quia confata sum in Salutari tuo non est Sanctus ut est
 neque enim est alius extra te & non est fortis
 dominus noster.

3. SWV 259 (Bassus)
 IN te Domine speravi non confundar in æternum In iustitia
 tua libera me Inclina aurem tuam accelera ut eruas me

4. SWV 260 (Tenor)
 CANTabo Domino in vita mea psallam Do-
 fuero [Doppeltextierung:] alleluia / D

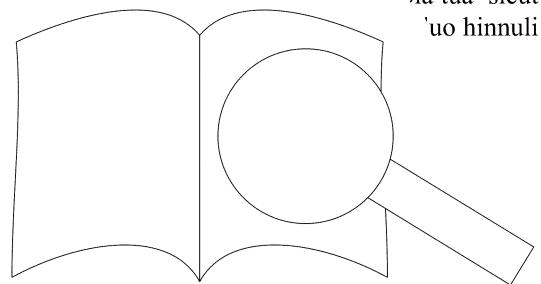
5. SWV 261 (Tenor)
 Venite ad me omnes qui labor-
 ego reficiam vos Tollite i-
 me. quia mitis sum & in-
 animabus vestris in- & in-
 meum leue. Ver- ac-
 omnes qui on- fic-
 qui laboratis

6. SWV 262 (Tenor)
 IVbi-
 in e-
 ip-
 in himnis confitemini illi
 quoniam suavis est Dominus in
 dia eius & vsque in generationem &
 tas eius

7. SWV 263 (Tenor)
 mea liquefacta (Bassus auch: liquefacta) est ut
 locus locutus est vox enim eius dulcis & facies eius
 recora Labia eius lilia stillantia myrrham primam.

8. SWV 264 (Tenor)
 Adiuro vos Filiæ Hierusalem Si inueneritis dilectum meum
 ut nunciatis ei quia amore langueo.

9. SWV 265 (Tenor, Bassus)
 O (Bassus auch: ò) Quam tu Pulchra es amica mea
 Columba mea Formosa mea immaculata mea oculi tui oculi
 Columbarum Canilli tui sicut crines caprarum dentes tui
 sicut granum salsedinis Labia tua sicut
 turris turris capre duo hinnuli
 capre.



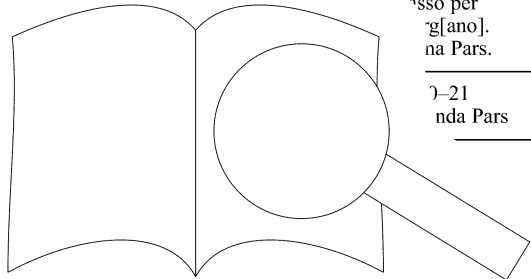
13 Sic Hex werden muß. ersteigt, etc.

19	Org	Schlüssel werden durch folgende Lagen wiedergegeben: Subbaßschlüssel Normallage Sopranschlüssel Sopranlage
36 und 52	Org	Ohne Abteilungsstriche; Ergänzung nach Dulz, Zn
125.1	T I	Nicht geschwärzt
20	Org	Schlüssel werden durch folgende Lagen wiedergegeben: Subbaßschlüssel Normallage Baßschlüssel Tenor Tenorschlüssel Alt
33.1	T I	Mit b-Akzidens
67	Org	Bezifferung # über der 3. Nr
90.1	B	c

IV. Übersicht über die Stimmen auf die Stimmbücher

Die Spalten Titel und Besetzungsangabe sind in Wortlaut und Orthographie dem Indexbuch F, S. 1-24 entnommen. Die Spalten A-F sind die Besetzungsangaben der einzelnen Stücke aus dem Indexbuch F, S. 1-24 entnommen. Das Stimmbuch E enthält für die drei sechsstimmigen Stücke die Besetzungsangaben jeweils unten auf S. 3, 7, 11, 15, 19 und 23 (also auf jedem Stimmbuch).

Stz.	A	B	C	D	E	F
Besetzungsangabe	CANTVS	TENOR	[C] TENOR	VIOLINO	VIOLINO Secondo.	BASSVS Pro Organo.
1 257	A 3. Cantus cor meum. Soprano Solo con doi Violini.	S. 2-4 Soprano, o Tenore Solo.	-	-	S. 2-3 Violino Secondo.	S. 2-4 Basso per l'Org[ano].
2 258	A 3. Exultait Cor meum. Soprano Solo con doi Violini.	S. 5-6 Soprano Solo.	-	S. 4-5 Violino Primo.	S. 4-5 Violino Secondo.	S. 5-7 Basso per l'Org[ano].
3 259	A 3. In te Domine speravi. Alto Solo Violin, & Fagoto.	-	-	S. 6-7 Violino. con Trombenti.	S. 6-7 Fagotto, o Trombone.	S. 8-10 Basso per l'Org[ano].
4 260	A 3. Cantabo Domino. Tenor Solo con doi Violini.	-	-	S. 8-9 Violino Primo.	S. 8-9 Violino Secondo.	S. 11-13 Basso per l'Org[ano].
5 261	- Venite ad me omnes. Tenor Solo con doi Violini.	-	-	S. 10-11 Violino Primo.	S. 10-11 Violino Secondo.	S. 14-16 Basso per l'Org[ano].
6 262	- Iubilate Deo Basso Solo Flauti, o Vic.	-	-	S. 6-8 Basso Solo con doi Flautini.	S. 12-13 Flautino Primo.	S. 12-13 Flautino Secondo.
7 263	A Iubilate Deo Tenor Solo con doi Violini.	-	S. 8-9 TENOR Primo. [Prima Pars.]	S. 9-10 TENOR Seco Prim	-	S. 19-20 Basso per l'Org[ano]. Secunda Pars.
8 264	A 4. Iubilate Deo Tenor Solo con doi Violini.	-	S. 9-10 Secunda Pars.	S. 10 Seco	-	S. 21 Secunda Pars
9 265	A 4. Iubilate Deo Tenor Solo con doi Violini.	-	S. 11-12 TENORE Prima pars.	S. 12 Bari Prim	-	-
10 266	A 4. Venite de libano. Secunda Pars.	-	S. 13-15 TENORE Secunda Pars.	S. 15 Secunda Pars.	Violino Pr. Secunda Pars.	Violino Seco. Secunda Pars. Secunda Pars.



Nr. SWV	Titel Besetzungsangabe	Stz.	A CANTVS	B TENOR	[C] [BASSVS]	D VIOLIN	F BASSVS Pro Organo.	
11 267	Benedicam Dominum. Prima Pars. Sop[ra]no T[enore] è B[asso] con vn Corn[etto] ò Viol[ino] Solo	A 4.	S. 7-9 Voce. [Prima Pars.]	S. 16-17 TENORE [Prima Pars.]	S. 16-17 BASSO Prima Pars.		S. 26-27 Basso per l'Org[ano]. [Prima Pars.]	
12 268	Exquisiui Dominum. Secunda Pars.	A 4.	S. 9-11 Secunda Pars.	S. 18-19 Secunda Pars.	S. 18-19 Secunda Pars.		S. 28-29 Secunda Pars.	
13 269	Fili mi Absalon. Basso Solo con quattro Tromboni.	A 5.	S. 12-13 Trombone [III].	S. 20-21 Trombone	S. 22-23 Trombone [I], ò vero Violino [I], alla Ottava.	S. 20-21 Trombone [II] ouero Violino [II]. Alla Ottava.	S. 30-31 Basso per l'Org[ano].	
14 270	Attendite popule meus. Basso Solo con quattro Tromboni.	A 5.	S. 14-15 Trombone [III].	S. 22-23 Trombone	S. 24-25 Trombone [I], ò Violino [I]. All'Ottava.	S. 22-23 Trombone [II] ò Violino [II]. Alla Ottava.	S. 32-34 Basso per l'Org[ano].	
15 271	Domine Labia mea. Sop[ra]no & Ten[ore] con vn Violin Trombon & Fagotto.	A 5.	S. 18-19 Violino	S. 25-26 Fagotto	S. 25-26 Fagotto	S. 26-27 Cornetto, ò Violino.	S. 24-25 Trombone	S. 35-37 Basso per l'Org[ano].
16 272	In lectulo per noctes. Prima Pars. Sop[ra]no & Alto, con 3 Fagoti o Viole.	A 5.	S. 20-21 Fagotto [III], o Viola [III]. Prima Pars.	S. 26 Fagotto [III], o Viola [III]. Prima Pars.	S. 27-28 ALTO Prima Pars.	S. 28-29 Fagotto [I], o Viola [I]. Prima Pars.	S. 26-27 Fagotto [II] ò Violino [II]. Prima Pars.	
17 273	Inuenerunt me. Secunda Pars.	A 5.	S. 27-28 Secunda Pars.	S. 27-28 Secunda Pars.	S. 29-31 Secunda Pars.	S. 29-31 Secunda Pars.	S. 32-33 Trombone [II].	
18 274	Veni dilecte Due Sopr[ano] con 3 Tromboni.	A 5.	S. 22-23 Voce [Soprano I]. Coro di Tromboni.	S. 29-30 Voce [Tenore] Con la Tiorba.	S. 32-34 Voce [Soprano II] Con la Tiorba.	S. 32-33 Trombone	S. 35-37 Basso per l'Org[ano].	
19 275	Domine Deus. Tenori, Cornetto & Fagotto.	A 6.	S. 24-25 TENOR Primo. Prima Pars.	S. 31-32 TENOR Secondo. Prima Pars.	S. 35-36 BASSO Prima Pars.	S. 37-38 Fagotto. Prima Pars.	S. 46-47 Basso per l'Org[ano]. Prima Pars.	
20 276	Iubilate Deo. Secunda Pars.	A 6.	S. 26-27 Secunda Pars.	S. 32-33 Secunda Pars.	S. 34-35 Secunda Pars.	S. 34 Trombetta Secunda Pars. S. 35 Secunda Pars.	S. 48-49 Secunda Pars.	

