

HEINRICH SCHÜTZ;  
A REVIEW OF HIS LIFE,  
A SURVEY OF HIS MUSIC,  
AND AN ANALYSIS OF HIS "TRAUERMUSIKEN"

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A Thesis  
Presented to  
the Faculty of the School of Music  
University of Houston

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Music

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By  
Dennis O. Prechel  
May 1975

To  
S. D. B.  
and  
R. D. B.

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## ABSTRACT

This thesis seeks to review the life of Heinrich Schütz, to survey the collections which he published in his lifetime, and to discuss and analyze the texts and the music of the occasional "Trauermusiken"--that is, those works which Schütz composed for the funerals of specific individuals.

The life and the music of Schütz are discussed with the objective of synthesizing pertinent information not available in any other single source--information about musical and political figures, the times, and the stylistic trends in the music of the age. The ten occasional "Trauermusiken" are analyzed because this small portion of Schütz's total output spans a period of thirty-five years and includes many diverse stylistic elements. The texts show Schütz's orthodox Lutheran theology. An analysis of the aural, harmonic, melodic, rhythmic, and formal salencies of the music and of the influence of the text upon the music reveals a general homogeneity of style with the total output of Schütz.



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## CHAPTER I

### A REVIEW OF THE LIFE OF HEINRICH SCHÜTZ

Heinrich Schütz (1585-1672) was one of the most important individuals of the Baroque era. The importance of the man is based upon the music which he composed--music which is significant both for its incorporation of the stylistic features of the early Baroque and for its embodiment of the theological tenets of the Lutheran Reformation. His was an eclectic musical personality which absorbed the many different elements--both ancient and modern--of the German and Italian musical worlds:

the polychrome splendor of Gabrieli, the subtle sonorities of the Venetian concerto for few voices, the dramatic accents of Florentine monody, the fanciful imagery and emotionalism of the concertato madrigal, the spinal strength and seriousness of the German motet and passion, and the naive simplicity and earthy glee of the German secular song.<sup>1</sup>

His life was devoted to evangelical church music, which emphasizes the bipartite function of the Word of God: the proclamation of the doctrine of man's sinful condition and need of salvation and the consequent proclamation of redemption through faith in the accomplished work of Jesus Christ.<sup>2</sup>

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<sup>1</sup>Claude V. Palisca, Baroque Music (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1968), p. 93.

<sup>2</sup>The dichotomy of Law and Gospel can be clearly seen, for example, in the eighteen stanzas of Ich hab mein Sach Gott heimgestellt, one of the "Trauermusiken" in Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 31: Trauermusiken, ed. Werner Breig (Kassel: Bärenreiter, 1970), pp. 26-56. References to volumes and pages of the

Heinrich Schütz's father was named Christof II (d. 1631); his mother was Euphrosyne Bieger (d. 1635; the last name is also spelled Berger or Piegert). They were married about 1578 and had six sons and three daughters; Heinrich, born in 1585, was the third son of the couple. The city of his birth was Köstritz. There is some uncertainty about the exact date on which the composer was born. The sermon delivered on the occasion of Schütz's funeral gives the date as October 8, 1585, in its biographical appendix.<sup>3</sup> Schütz himself, however, in 1651 indicated that he was born on the day of St. Burkhard, which is October 14 (new style, Gregorian calendar; the date according to the old style, Julian calendar, would have been October 4). Moser's evidence supports this latter date, October 14.<sup>4</sup>

Heinrich Schütz spent his youth in several places in northern Germany under the influence of two religions. There is some confusion as to whether Schütz was a Calvinist himself or a Lutheran by conviction raised in a Calvinist milieu.<sup>5</sup> Moser comments in passing about

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Neue Ausgabe sämtlicher Werke of Heinrich Schütz after the initial citations shall be given in the following abbreviated form: NSA 31:26-56 (meaning Neue Schütz Ausgabe, vol. 31, pp. 26-56).

<sup>3</sup>Hans Joachim Moser, Heinrich Schütz: His Life and Work, trans. Carl F. Pfatteicher, 2nd rev. ed. (Saint Louis: Concordia Publishing House, 1959), p. 22. Anthony C. Lewis, "Schütz, Heinrich," in Grove's Dictionary of Music and Musicians, 5th ed. (New York: St. Martin's Press, Inc., 1955), 7:642, and J. A. Westrup and F. Ll. Harrison, The New College Encyclopedia of Music (New York: W. W. Norton & Company, Inc., 1960), p. 588, both also give October 8 as Heinrich Schütz's birthdate.

<sup>4</sup>Moser, Schütz, p. 22, n. 8.

<sup>5</sup>Manfred F. Bukofzer, Music in the Baroque Era: From Monteverdi to Bach (New York: W. W. Norton & Company, Inc., 1947), p. 89. Homer Ulrich and Paul A. Pisk, A History of Music and Musical Style (New York: Harcourt, Brace & World, Inc., 1963), p. 261.

Schültz's "orthodox Lutheranism."<sup>6</sup> Schültz and his family moved from Köstritz to Weissenfels when Schültz was six years old. Christof Schültz owned an inn in the latter town and was eventually burgomaster. Schültz received musical training early in life. It is probable that while in Weissenfels Schültz came into contact with the music of Georg Weber (d. 1597); among several published musical works by Weber was his Deutsche Psalmen Davids, printed in 1568-1569.<sup>7</sup> When Schültz was thirteen, Landgrave Moritz of Hesse (1572-1632), who had spent the night at the inn owned by Schültz's father, heard the boy Heinrich sing. Landgrave Moritz asked Christof Schültz to allow his son to attend the Collegium Maurizianum in the city of Kassel; this educational institution had recently been established by the Landgrave in 1595. Heinrich's parents finally gave their reluctant consent.

Residing in his capital city of Kassel,<sup>8</sup> Landgrave Moritz had in his service men of talent and was himself much devoted to art and learning. He began his reign in 1592 at the age of twenty. Not only was Moritz a patron of music, but he was also a successful composer in his own right. Moser comments, "He began his completion of the Lobwasser Psalter, the hymnal of the Reformed Church, in 1607, by giving every psalm its own melody and setting."<sup>9</sup> These settings may have served as models for Schültz's Der Psalter nach Cornelius Beckers

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<sup>6</sup>Moser, Schültz, p. 448.

<sup>7</sup>Moser discusses this composer briefly and gives a musical example. Ibid., pp. 24-26.

<sup>8</sup>Geographically speaking, most of the German cities with which Schültz was connected throughout his long life were in north-central Germany.

<sup>9</sup>Moser, Schültz, p. 35.

Dichtungen of 1628. Landgrave Moritz also composed magnificats, motets, villanellas,<sup>10</sup> and instrumental fugues. Schütz undoubtedly came under the influence of Georg Otto (1544-1619)<sup>11</sup> while attending the Collegium Maurizianum, for this man was the head of the court choir during Schütz's student years. He was a prolific composer and a capable musician.<sup>12</sup> Otto set psalms, Gospel passages, and church hymns to music. If the young Schütz sang any of Otto's music, he would have encountered stylistic elements which point both back to the Netherlands school and forward to the oncoming early Baroque.<sup>13</sup> It is through Georg Otto that Schütz could have possibly traced his musical patrimony to Martin Luther (1483-1546) himself,<sup>14</sup> for Otto as a boy was in the chorus at Torgau led by Johann Walther (1496-1570), Luther's close friend and co-worker, especially in the realm of music.<sup>15</sup>

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<sup>10</sup>"A 16th-century type of vocal music that originated in Naples . . . and that, in both text and music, represents a sharp contrast to--probably a reaction against--the refinements of the contemporary madrigal. The villanella style spread, particularly to Germany, where it was used for drinking songs, jesting songs, etc., not without losing a good deal of its Italian flavor and becoming either more civilized (Orlando di Lasso) or simply dull." Willi Apel, Harvard Dictionary of Music, 2nd ed., rev. and enl. (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1969), pp. 903-4.

<sup>11</sup>Reese gives the dates of Otto as c. 1550-1618. Gustave Reese, Music in the Renaissance, rev. ed. (New York: W. W. Norton & Company, Inc., 1959), p. 688.

<sup>12</sup>Moser spends several pages discussing the music of Otto and gives two musical examples. Moser, Schütz, pp. 29-32.

<sup>13</sup>Ibid., p. 29.

<sup>14</sup>Reese, Music in the Renaissance, p. 677.

<sup>15</sup>"Walther contended that church music must be objective, truly spiritual, and religious. He insisted that sacred music must serve its sacred texts. He regarded the notes merely as servants of the text. Gregorian music undoubtedly helped prompt him to be as insistent as he

Heinrich Schütz spent approximately eight years at the Collegium Maurizianum in Kassel. "Schütz's parents had no intentions of a professional music career for their son, and although they were pleased with the boy's musical opportunities they took assurance in the realization that he was in the midst of an academic as well as artistic environment."<sup>16</sup> Schütz did well during his school days. He received instruction in mathematics, logic, and other liberal-arts courses; he learned Latin, Greek, French, and Hebrew. Great stress was laid on music in both its theoretical and its performance aspects;<sup>17</sup> Schütz sang in the court choir for boys. "These Kassel years, their atmosphere saturated with Renaissance culture, inevitably shaped Schütz's inherent traits and tendencies. His broad education singles him out among all the masters of music."<sup>18</sup>

Schütz left Kassel in 1608 and went to the University of Marburg in the company of one of his older brothers. He went to Marburg not to study music but rather because he was interested in

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was along these lines. Pretty and catchy effects were to be avoided. The chief purpose of the music was to present the text, not to interpret it. While it is generally admitted that Walther went too far, yet must it not [sic] be forgotten that his influence was long felt in the Church. His principles were known and taught even after his compositions had largely been forgotten." Walter Edwin Buszin, "The Golden Age of Lutheran Church Music" (M.S.T. thesis, Concordia Seminary, 1941), pp. 164-65.

<sup>16</sup> Calvin Buell Agey, "A Study of the Kleine Geistliche Concerte and Geistliche Chormusik of Heinrich Schütz" (Ph.D. dissertation, Florida State University, 1955), p. 33. Agey's biographical chapter contains some discrepancies as compared with Moser's Heinrich Schütz, His Life and Work, which was published in English translation five years consequent to the writing of the Agey dissertation.

<sup>17</sup> Lang writes briefly about the musical education at Protestant schools in general. Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton & Company, Inc., 1941), p. 213.

<sup>18</sup> Moser, Schütz, p. 44.

pursuing a career in law; these studies would have ultimately resulted in his becoming either an electoral court counselor or a municipal burgomaster. But in 1609, after Schültz had been at the University for about a year, Landgrave Moritz visited Marburg and encouraged Schültz to continue studies in music; Moritz offered Schültz the necessary funds to make possible a trip to Italy for study there. Schültz accepted this offer after some hesitancy, but he intended to take up his law studies once he returned from Italy.

Venice at the time of Heinrich Schültz's first visit there (1609-1612) retained much of its Renaissance glory and was the center of the highest musical culture for not only Italy but for much of northern Europe as well. Other German musicians besides Schültz--Hans Leo Hassler (1564-1612), for instance--had crossed the mountains to study both the composition and the practice of music in Venice.<sup>19</sup> Giovanni Gabrieli (1555-1612) was the outstanding figure in this fecund musical atmosphere at the beginning of the seventeenth century. He had been first organist at St. Mark's Cathedral since 1585. It was Giovanni Gabrieli

who brought polychoral writing to its highest pinnacle of choral and instrumental splendor, as he developed and advanced Baroque principles of contrast, accompaniment, and instrumentation. He situated his choirs and soloists in separate galleries to exploit acoustical advantages; he isolated and combined his forces in the course of a composition to capitalize on contrasting timbres; he

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<sup>19</sup>"A fruitful union of Italian sweetness with German seriousness was achieved in the music of the greatest German composer of the late sixteenth century, Hans Leo Hassler. . . . His works comprise instrumental ensemble and keyboard pieces, canzonets and madrigals with Italian texts, German Lieder, Latin motets and Masses, and settings of Lutheran chorales. . . . Hassler's work stands nearly at the end of the age of German Renaissance polyphony for equal voices." Donald Jay Grout, A History of Western Music, rev. ed. (New York: W. W. Norton & Company, Inc., 1973), p. 244.

wrote pieces calling for massive blocks of choral and instrumental sound, contrasted with polyphonic and monodic passages.<sup>20</sup>

Gabrieli not only wrote both chordal and polyphonic vocal music, but he also wrote organ music and "orchestral works which show a lively appreciation of instrumental colour."<sup>21</sup> It was in Giovanni Gabrieli that "the Venetian School reached its climax. In originality, imagination, and creative versatility he was unsurpassed."<sup>22</sup>

Such was the man with whom Schütz studied in Venice for three years. The initial impact of Gabrieli upon Schütz must have been very great, for at first Schütz was quite disillusioned with his skills as a composer. Gabrieli initially instructed his student in the Renaissance strict counterpoint; then Schütz was allowed to use the newer stylistic techniques.<sup>23</sup> Evidences of this solid contrapuntal training can be seen in the Cantiones sacrae of 1625 and the Geistliche Chormusik of 1648; both of these are significant publications, the former containing some twenty works and the latter almost thirty. Other generalizations concerning the results of Schütz's three years of study with Giovanni Gabrieli upon the later style of Schütz can also be made. Gabrieli pioneered in the use of certain dissonant combinations generally not tolerated in Renaissance music. One of

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<sup>20</sup>Carlos R. Messerli, "Polychoral Music, Michael Praetorius, and the Fifty Days of Easter," Church Music, 1973, no. 1, p. 18. This ten-page article is a summary of the history and principles of polychoral performance.

<sup>21</sup>Westrup & Harrison, Encyclopedia, p. 264.

<sup>22</sup>Karl H. Wörner, History of Music: A Book for Study and Reference, trans. Willis Wager, 5th ed. (New York: The Free Press, Macmillan Publishing Co., Inc., 1973), p. 203.

<sup>23</sup>Richard Gore, "Heinrich Schütz," Journal of Church Music, June 1960, p. 3.



these dissonances, for example, was the augmented triad in first inversion.<sup>24</sup> Schutz also made use of this sonority.<sup>25</sup> Schütz profited from the examples of both the madrigals and the many-voiced church music of both Giovanni Gabrieli and his uncle Andrea Gabrieli (1515-1586).<sup>26</sup> These men also pioneered in the development of "an altogether independent church-orchestra style," evidences of which can be seen in Schütz's music.<sup>27</sup> "Moreover, [Giovanni] Gabrieli in all probability gave Schütz a decisive impetus through his fundamental technical innovations, such as the tonal answer in the fugue and the orchestral support of the choir by means of unison and octave doubling."<sup>28</sup> Schütz's Die neunzehn italienischen Madrigale of 1611-1612 (dedicated to the Landgrave) and his Psalmen Davids of 1619 bear the most apparent evidences of Schütz's Italian sojourn. The latter publication emphasizes speech rhythms and the dramatic

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<sup>24</sup>Bukofzer, Music in the Baroque Era, pp. 23-24.

<sup>25</sup>For example, in Ich hab mein Sach Gott heimgestellt. (See Chapter IV.)

<sup>26</sup>"Andrea's early madrigals . . . continue the contrapuntal tradition and point only occasionally to the 'Venetian' style, which he helped to mould. His late works show that style brought to full fruition, with their brilliant choral groupings and driving rhythm, their sonorous masses of chords, and use of cori spezzati and similar effects. In his harmony as well, Andrea reflects the significant changes that occurred in the two decades between 1565 and 1585." Reese, Music in the Renaissance, p. 414. Concerning the motets of Giovanni, Reese later writes, "Colorfulness and richness of sound are obtained by means of the spacing and of vocal registration. Little use is made of melismas, the few that appear being mostly brief scale passages filling in what would otherwise be leaps." Ibid., p. 498. The most extensive study of the life and music of the younger Gabrieli is Egon Kenton's Life and Works of Giovanni Gabrieli ([Rome]: American Institute of Musicology, 1967).

<sup>27</sup>Moser, Schütz, p. 60.

<sup>28</sup>Ibid.

significance of words; this shows the influence of the rising monodic style, though here applied to choral singing and not to solo singing.

Schütz did not take up the duties of a composer or a performing musician immediately after his return from Italy in the spring of 1613, following the death of Gabrieli in August 1612. Rather, Schütz continued his study of law in Leipzig. Undoubtedly he also became aware of the excellent music associated with St. Thomas' Church in that city, which was under the direction of its cantor, Seth Calvisius (1556-1615), who was highly regarded not only as a composer but also as a teacher and theorist.<sup>29</sup> In Leipzig Schütz renewed his acquaintance with his friend from Weissenfels, Anton Colander (d. ca. 1622), who somewhat earlier than Schütz "developed solo duets (also a terzet and a quartet) with thorough bass. Most of these consist of chorale melodies embellished with free and effective melismas."<sup>30</sup> It was also about this time that Schütz first met Johann Hermann Schein (1586-1630),<sup>31</sup> with whom Schütz remained close friends until the other's death. This short period at Leipzig ended when Schütz was appointed second court organist (Hoforganist) in Kassel by Landgrave Moritz.

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<sup>29</sup>Calvisius' four treatises "are based on [Giuseffo] Zarlino [1517-1590] and served to introduce that writer's theories into Germany." Reese, Music in the Renaissance, p. 687.

<sup>30</sup>Moser, Schütz, p. 78.

<sup>31</sup>"While always faithful to his German upbringing, he [Schein] appropriated the Venetian style in a boldly individual fashion, but he was equally at home in the lighter forms, and starting from the delightful madrigals and villanelle in Hasler's [sic] style he arrived at the more homophonous German 'basso continuo song.' His songs, and those of many of his contemporaries, were written for solo voice with accompaniment, but the polyphonic character of the setting is still evident in the accompanying parts." Lang, Music in Western Civilization, p. 394.

In 1613 Landgrave Moritz took Schütz along with him to Dresden in Electoral Saxony<sup>32</sup> to conduct one of the choirs there for a festival, probably the baptism of the son of the Elector. The Elector, Johann Georg I (born in 1585; reigned from 1611 to 1656),<sup>33</sup> was greatly impressed with Schütz, and he desired to secure the services of this man for his recently reorganized court ensemble. Landgrave Moritz, though reluctant to lose the talented Schütz (especially after having invested money in Schütz's Italian education), thought it best to surrender the musician to his more powerful neighbor in 1614 on a supposedly temporary basis. The high regard in which Schütz was held is shown in a letter written to Johann Georg in December of 1616 by one of Moritz's counselors in an attempt to get Schütz back.

. . . it is not unknown to you that if the music at the church and at the table is to be conducted as before, a person who is practiced in composition, conversant with instruments, and familiar with the repertoire of church music cannot be dispensed with.

. . . I know of no one to be preferred to Schütz in these matters. He [Schütz] has also shown Your Electoral Grace with especial distinction what he is able to accomplish in these respects. I am

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<sup>32</sup>Saxony encompassed the territories to the east of Hesse.

<sup>33</sup>During the Thirty Years' War Johann Georg I does not appear as the most attractive individual. Poliřenský writes, in part, "The Protestant camp was forever rent by disagreements and friction, most of all by the double-dealing and eventual treachery of the Elector of Saxony." J. V. Poliřenský, The Thirty Years War, trans. Robert Evans (Berkeley and Los Angeles: University of California Press, 1971), p. 114. In another place Poliřenský attaches the epithets "selfish and cunning" to Schütz's new employer. Ibid., p. 194. Steinberg, with typical candor, speaks of Johann Georg I and the ruler of Brandenburg (the territory to the north of Saxony): "Both spent the greater part of their lives besotted behind their beer-mugs; both had a special gift of alienating honest advisers, and both tamely submitted to the evil counsels of men who were open to shameless bribery by foreign potentates." S. H. Steinberg, The Thirty Years War and the Conflict for European Hegemony 1600-1660 (New York: W. W. Norton & Company, Inc., 1966), p. 26.

concerned lest, if his services are lost, he cannot be replaced, since it would be impossible to find his counterpart.<sup>34</sup>

However, Moritz's attempts were not successful; Schütz remained at Dresden. The appointment of Schütz as director of the electoral chapel (Capellmeister) was finalized in 1617.

His [Schütz's] first endeavour at Dresden was to reorganize the electoral music on the Italian model (as, indeed, he had been engaged to do) for the purpose of introducing the new concerted style of music, vocal and instrumental. He procured good Italian instruments and players, and sent qualified members of the Kapelle to Italy for a time to perfect themselves in the new style of singing and playing.<sup>35</sup>

Incidentally, account-book records dating from Easter of 1615 show that Schütz was in the employment of Duke Ernst of Schaumburg-Lippe. This fact is mentioned because another composer associated with Duke Ernst was Michael Praetorius (1571-1621),<sup>36</sup> with whom Schütz had contact later in life.

Important family events and several publications of music crowd the next few years, the first decade of Schütz's service at Dresden. Shortly after the final settlement was reached between Landgrave Moritz and Elector Johann Georg I, Schütz was married to Magdalene Wildeck (that is, on June 1, 1619); Schütz was thirty-three and Magdalene was eighteen. The preface to Schütz's Psalmen Davids was dated June 1, 1619, coordinated to occur with the wedding day. "The fact that in 1619 Schütz issued a collection of free psalm concerti

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<sup>34</sup>The letter is quoted in Moser, Schütz, p. 89.

<sup>35</sup>Lewis, "Schütz," p. 642.

<sup>36</sup>"His [Praetorius'] inquisitive mind explored every form and technique of his times and shuffled and melted them, with imposing thoroughness, patience, and skill, into the musical world of the Protestant chorale; in this, he was one of the chief founders of German baroque music." Lang, Music in Western Civilization, p. 394.

for many voices---containing only one single church-hymn setting--- was certainly the result of the artistic urge in the young Gabrieli pupil, but perhaps also the result of a friendly rivalry with his close colleagues M. Praetorius and J. H. Schein."<sup>37</sup> Schütz did some traveling during these years, meeting the German poet Martin Opitz (1597-1639),<sup>38</sup> with whom he became friends.

Several commemorative works for the deaths of specific individuals date from this decade (1617-1627). The first of these is an eight-part motet titled Ich bin die Auferstehung und das Leben,<sup>39</sup> possibly written on the death of Schütz's friend and pupil, Anton Colander. On December 2, 1622, Duchess Sophie of Saxony, the mother of Johann Georg I, died. Both the music and the words of a six-strophe poem, the Kläglicher Abschied entitled Grimmige Gruft, so hast du dann,<sup>40</sup> are by Heinrich Schütz. The preface of the six-part motet on the Ultima verba Psalmi 23 (Gutes und Barmherzigkeit)<sup>41</sup> is dated

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<sup>37</sup>Moser, Schütz, p. 106.

<sup>38</sup>"Opitz, though a mediocre poet, was of great importance . . . because he became the lawgiver of the new era. He opened the dikes of foreign influence. . . . His important Buch von der deutschen Poeterei (Book on German Poetry, 1624) for a century remained the lawbook of all imitative, neo-classical German poets. . . . From the time of Opitz on, the simple folk element of the sixteenth century gradually disappeared from literature, giving way to a stilted, scholarly, courtly, and insincere type of poetry. For more than a century and a half the practice of bold and free creation was abandoned in favor of the principle of timid and fussy imitation of foreign models and rules." Werner P. Friederich, History of German Literature, 2nd ed. (New York: Barnes & Noble, Inc., 1961), p. 49.

<sup>39</sup>NSA 31:1-12.

<sup>40</sup>Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 37: Weltliche Lieder und Madrigale, ed. Werner Bittinger (Kassel: Bärenreiter, 1970), pp. 4-5.

<sup>41</sup>NSA 31:13-25.

August 1, 1625. Schütz composed this work on the death of the student Jacob Schultes. Lastly, the "aria" De Vitae Fugacitate, Ich hab mein Sach Gott heimgestellt,<sup>42</sup> was composed in 1625, commemorating the death of Schütz's sister-in-law, Anna Maria Wildeck.

Important compositions continued to come from Schütz's creative imagination, some of them after personal family tragedy. The Historia der Auferstehung Jesu Christi was probably first performed during Easter of 1623, since that year appears on the title page of the published work; Schütz here used monody extensively. The next publication by Schütz was a collection of contrapuntal motets called Cantiones sacrae (1625). On September 6, 1625, Schütz's wife died; two daughters had been born to the couple since their marriage: Justina (1621-1638) and Euphrosine (1623-1655). Schütz never married again; when he died forty-seven years later, he was buried by the side of his wife. At the time of the funeral of Schütz's wife, Martin Opitz wrote a memorial poem to the widower. Three years after the death of his wife, Schütz published Der Psalter nach Cornelius Beckers Dichtungen (1628). This work was a direct result of the sorrow of 1625; the preface says, ". . . I [Schütz] turned to this task as a comforter in sadness and have finally completed this little work with God's help."<sup>43</sup>

Since Schütz's employment was as a court composer,<sup>44</sup> he

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<sup>42</sup>NSA 31:26-56.

<sup>43</sup>Quoted in Moser, Schütz, p. 123.

<sup>44</sup>Three of the title pages of works by Schütz refer to him in the following terms: "Electoral Saxon Capellmeister" (the Psalmen Davids, 1619), "Capellmeister of His Serene Highness of the Elector of Saxony" (the Historia der Auferstehung Jesu Christi, 1623), and

composed secular works as well as sacred compositions; very few of these secular works have survived. In 1627 Schütz wrote what is generally regarded as the first German opera<sup>45</sup> for the marriage of the daughter of the Elector. The title of the opera was Dafne. The libretto dates back to 1594, when, "together with the young poet Ottavio Rinuccini [1562-1621] and the young singer Jacopo Peri [1561-1633], [Jacopo] Corsi [d. 1604] conceived of setting an entire dramatic pastoral, Dafne, to music in a stile rappresentativo<sup>46</sup> inspired by the antique model."<sup>47</sup> Martin Opitz later translated the Rinuccini libretto into German, stressing the idyllic rather than the dramatic side. The music which Schütz created in 1627 for the expression of this text is no longer extant, so musicologists have no idea of what stylistic elements appeared in the Schütz setting. However, in a letter written by Schütz sometime after 1629 appears the remark that the stile rappresentativo was "as yet totally unknown in Germany."<sup>48</sup> One implication here consequently is that the opera Dafne contained very little

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"Capellmeister at the Electoral Court of Saxony" (Der Psalter nach Cornelius Beckers Dichtungen, 1628).

<sup>45</sup>Lang, Music in Western Civilization, p. 337. Bukofzer, Music in the Baroque Era, p. 102. Moser, Schütz, p. 125.

<sup>46</sup>"Passages of melody in vocal or instrumental music characterized by freedom of rhythm, irregularity of phrasing, frequent pauses, and other traits of recitative." Apel, Harvard Dictionary, p. 807. "The music of both Caccini and Peri consists for the most part of recitative over a generally slow-moving bass; such unvarying monodic declamation without vocal ornaments was called stile rappresentativo (representative or, perhaps, theatre style)." Grout, History of Western Music, p. 308.

<sup>47</sup>Palisca, Baroque Music, p. 30.

<sup>48</sup>Bukofzer, Music in the Baroque Era, p. 102.

recitative.

In 1627, the year of Dafne, the Thirty Years' War was almost ten years old, having started in 1618. This conflict had consequential effects on the political, social, economic, and cultural aspects of much of Europe--including Austria, Bohemia, Germany, Italy, the Netherlands, and Spain--and Heinrich Schütz himself suffered from this war both personally and artistically. It is because the Thirty Years' War did affect Schütz that these years are surveyed now.<sup>49</sup>

The Thirty Years' War had political causes stemming from certain constitutional issues within the Empire which had been germinating during the previous half century. These problems had been raised, on the one hand, by the attempt of the emperor to transform the loose confederation of several hundreds of principalities and free cities into a homogeneous unit under his effective authority and, on the other, by the efforts of most rulers, including the emperor in his capacity as archduke of Austria and king of Bohemia, to crush their medieval Estates and establish monarchical absolutism. These political struggles were accompanied, overlaid and crossed by ideological conflicts between the adherents of the Roman Catholic, Lutheran and Calvinistic churches. As religion was still the pivot of men's political thoughts and social activities, and as even secular ideas found expression most commonly in biblical and ecclesiastical language, arguments of statecraft and political propaganda readily appeared in the guise of religious or theological controversy.<sup>50</sup>

The Thirty Years' War itself is divided into four periods:<sup>51</sup> the Bohemian period (1618-1625), the Danish period (1625-1629), the Swedish period (1630-1635), and the Swedish-French period (1635-1648). Bohemian nationalists in Prague began the war because they

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<sup>49</sup>Paul Henry Lang in Music in Western Civilization spends several pages on the Thirty Years' War (pp. 387-92), though Schütz is not mentioned in his survey.

<sup>50</sup>Steinberg, The Thirty Years War, p. 2.

<sup>51</sup>Crane Brinton, John B. Christopher, and Robert Lee Wolff, Modern Civilization: A History of the Last Five Centuries (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1957), pp. 112-18.



wanted local independence from the rule of both Germans and Austrians. The first victories in Bohemia went to the nationalists and their Protestant allies. King Christian IV (1588-1648) of Denmark entered the war after Protestant defeats at the hands of Count Johann Tilly (1559-1632) and Spanish forces; King Christian took over the leadership of the Protestant forces, but he met defeat at the hands of Tilly and Albrecht von Wallenstein (1583-1634), both of whom fought on the imperial Catholic side. The third period of the war began when Gustavus Adolphus (1594-1632), King of Sweden, entered the war against the Catholic Habsburgs; Gustavus Adolphus too was prompted to enter the war by a mixture of religious and secular reasons. The fourth period of the Thirty Years' War began after the death of Gustavus Adolphus in battle and after the assassination of Wallenstein. It was at this time that Catholic France entered the war and fought against Catholic Austria. The French and the Swedes together defeated the Habsburgs. In 1648 peace conferences met in the north-western German region of Westphalia.

The Peace of Westphalia (October 24, 1648) served to put an end to all fighting. Equal rights were granted the Catholics and Protestants. All religious matters were henceforth to be settled, not by the majority of votes of the States of the Empire, but by agreement between Catholic and Protestant States. No distinction was made between the Reformed and the Lutherans; both groups were regarded as Protestants, and special regulations were made, therefore, which affected the relations of these groups to one another. As a result, the old territorial idea was completely broken up. If a ruler changed his confession, he was obliged to leave unmolested not only the public religious exercise of the confession recognized previously, but also the prevailing ecclesiastical ordinances and property.<sup>52</sup>

But neither Protestants nor Catholics were satisfied with the Peace of

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<sup>52</sup>Buszin, "The Golden Age," p. 137.

Westphalia; fighting stopped primarily because of the exhaustion of all forces. Two different evaluations of the effects of the Thirty Years' War exist; the traditional one emphasizes the devastations and decimations<sup>53</sup> while the other mitigates the earlier evaluation.<sup>54</sup>

In 1628 Schütz undertook a second journey to Venice, where he remained for about a year. The reasons for this second journey were undoubtedly twofold; Schütz desired both to escape possible cataclysms of the opening years of the Thirty Years' War and also to keep informed of new musical developments in Venice.<sup>55</sup> He was at this time over forty years old; his style was "a unique mixture of Italian and German, completely personal in its adaptation of the Venetian church music technique into German usage."<sup>56</sup> Schütz specifically asked Elector Johann Georg I for an allowance "for the purchase of much new beautiful music."<sup>57</sup>

When hearing about the new music, Schütz also must have learned that the new style was essentially based on the interpretation of text, a style that conformed to the intention of the artist. It is understandable that Schütz, who from the very first had seen the interpretative function of the composer to be the very essence of composition, who meanwhile also had come to learn that his purpose could not satisfactorily be fulfilled with the tools of the motet style of old even if modernized by madrigalesque or polychoral methods, was stirred to the core of his artistic being when he learned that the new style was the exact answer to the musician's

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<sup>53</sup>For instance, in *Ibid.*, p. 138.

<sup>54</sup>This "revisionist" interpretation can be seen in Steinberg, The Thirty Years' War, pp. 2-3.

<sup>55</sup>"Since the days of the Gabriellis, musical taste had indeed changed radically in Venice." Palisca, Baroque Music, p. 94.

<sup>56</sup>Denis Arnold, Monteverdi (London: J. M. Dent and Sons Ltd., 1963), p. 161.

<sup>57</sup>Moser, Schütz, p. 128, quoting a letter by Schütz of November 3, 1628, to the Elector.

intention to give an individualistic interpretation of the text, its content, its mood.<sup>58</sup>

Claudio Monteverdi (1567-1643) was the leading figure in Venice during the time of Schütz's second visit there. Both men were individuals of wide culture and both were to find in poetry "an inspiration to the writing of music."<sup>59</sup> "Monteverdi was a master of both traditional and modern styles."<sup>60</sup> Since Schütz also shows this mixture of old and new, a paragraph describing this element of Monteverdi's style is certainly germane, for the bipartite attitude of both men--an attitude which caused them both to revere and use the techniques of the past and also to make innovations in the music of the present--is significant in the history of music. In his fifth book of madrigals (1605) Monteverdi makes a distinction between an earlier practice taught by Gioseffo Zarlino (1517-1590) in his Le institutioni harmoniche (1558) and Monteverdi's own "second practice."<sup>61</sup>

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<sup>58</sup> Leo Schrade, "Heinrich Schütz and Johann Sebastian Bach in the Protestant Liturgy," in The Musical Heritage of the Church, vol. 7, ed. Theodore Hoelty-Nickel (Saint Louis: Concordia Publishing House, 1970), p. 186.

<sup>59</sup> Hans Ferdinand Redlich, Claudio Monteverdi: Life and Works, trans. Kathleen Dale (Westport, Conn.: Greenwood Press, Publishers, 1952), p. 41.

<sup>60</sup> Henry Raynor, "Baroque Church Music and Occasional Music," in The Pelican History of Music, vol. 1: Renaissance and Baroque, ed. Alec Robertson and Denis Stevens (Harmondsworth, Eng.: Penguin Books Ltd., 1963), p. 203.

<sup>61</sup> Palisca, Baroque Music, p. 11. The document is quoted in Oliver Strunk, ed., Source Readings in Music History: From Classical Antiquity through the Romantic Era (New York: W. W. Norton & Company, Inc., 1950), pp. 405-12, where it is printed with the later and much more detailed exposition of 1607 written by Giulio Cesare Monteverdi, Claudio Monteverdi's brother.

By prima prattica he [Monteverdi] means the style of the polyphonic motet as introduced by Okeghem<sup>62</sup> and culminating in the art of his beloved master, Adrian Willaert.<sup>63</sup> The seconda prattica is his attempt at infusing fresh blood into the stiffening joints of the older, motet-like madrigal, and into the motet itself, by means of the new and experimental stile concitato, of operatic monody and of the figured-bass technique regulating the harmonies which in turn are becoming more and more subservient to a dominating treble part. . . . It is the emotional approach towards the poetic word and the spiritualized comment upon the poetic word that changes the direction of his style as a composer.<sup>64</sup>

It is in his operas and especially in his madrigals that Monteverdi best shows the "second practice"; some of his liturgical music is more conservative.<sup>65</sup>

His madrigals show an increasing tendency to break away from tradition by the use of new forms of dissonance for the sake of pathetic expression and by the writing of melodic lines akin to the declamatory style of recitative. . . . The church music may be divided into two contrasted groups, one of which accepts the traditional polyphonic style while the other adopts the new baroque methods of brilliant and expressive writing for solo voices and chorus, together with an effective use of instrumental resources.<sup>66</sup>

One need only to look at Heinrich Schütz's Kleine geistliche Konzerte of 1636 and 1639--which give "an interpretation of the text in the style of the monody and the stile concertato"<sup>67</sup>--as opposed to his

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<sup>62</sup>Johannes Okeghem (ca. 1430-ca. 1495). "The characteristics of his style are continuity of flow, achieved by long overlapping phrases and infrequent use of cadences, and independence of the parts, which implies, of course, absence of imitation." Westrup & Harrison, Encyclopedia, pp. 462-63.

<sup>63</sup>Adrian Willaert (ca. 1490-1562) was a composer "who almost never sacrificed beauty of form, perfection of technique, and a prevailing harmoniousness for affective expression, though he always lavished great care on the enunciation and depiction of the text." Palisca, Baroque Music, p. 5.

<sup>64</sup>Hans F. Redlich, "Monteverdi's Religious Music," Music and Letters 27 (October 1946):209.

<sup>65</sup>Ibid.

<sup>66</sup>Westrup & Harrison, Encyclopedia, p. 435.

<sup>67</sup>Schrade, "Schütz and Bach," p. 188.

Geistliche Chormusik of 1648 to see the new and the old in Schütz's music. "Even twenty years after this second visit [to Venice] he reaffirmed his faith in the musical legacy of the Netherlanders by publishing his Geistliche Chormusik, and pointing out in the preface that German composers should learn how to crack the hard nut of polyphony before going on to the seductive sounds of concerted music."<sup>68</sup>

While stylistic similarities between Schütz and Monteverdi are recognized, it must also be admitted that music historians are not in unanimity as to whether or not Schütz had any contact with Monteverdi in either a relationship of student to teacher or of friend to friend.<sup>69</sup> Undoubtedly, however, Schütz studied both published and manuscript works of the older genius<sup>70</sup> and must have heard many of these works being performed in St. Mark's Cathedral and in the palaces of patricians.<sup>71</sup> One of these manuscript works was Monteverdi's eighth book of madrigals, later published in 1638.

The stile concitato<sup>72</sup> . . . which Monteverdi had made the principal

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<sup>68</sup> Denis Stevens, "Heinrich Schütz: German Master of the Baroque," The Listener, 16 April 1959, p. 692.

<sup>69</sup> Redlich, Monteverdi, p. 35. Arnold, Monteverdi, p. 161. Leo Schrade, Monteverdi: Creator of Modern Music (New York: W. W. Norton & Company, Inc., 1950), p. 329. Denis Arnold, "Schütz in Venice," Music and Musicians, vol. 21, no. 1 (September 1972), p. 33.

<sup>70</sup> Moser, Schütz, p. 130.

<sup>71</sup> Schrade, Monteverdi, p. 329.

<sup>72</sup> Apel's summary is apropos and timely here, and it certainly pulls together the diverse terminology quite neatly: "The study of musical style was introduced by Italian writers of the early 17th century, who invented a remarkable vocabulary for the various 'languages' of the music of their time. The strict contrapuntal style of Palestrina, which predominated throughout the 17th century in Rome, was called stile antico (obbligato, grave, osservato, romano). The monodic style of the early 17th century, in which the recitative served as the vehicle of expressive declamation, received designations such

feature of his eighth book of madrigals, did have for Schütz a certain, though limited, significance. The object of this style in music is the presentation of states of emotional agitation, both through the heightening or enhancement of the text (as a special instance of the "monodic principle") and also by means of word painting (madrigalisms), expressive interpretation of the text (musica riservata [sic]), and descriptive instrumental features.<sup>73</sup>

By applying this stile concitato and the accompanied monody, Monteverdi "gradually transformed the 16th-century polyphonic madrigal and in this transformation arrived at the dramatic, Baroque cantata of secular character."<sup>74</sup> Later composers--but still men who were contemporary with Schütz--who in addition to Monteverdi also perfected the solo-cantata art were Benedetto Ferrari (1597-1681), Francesco Manelli (1595-1667), and Pietro Francesco Cavalli (1602-1676). Elements of Italian music of this kind found their way into Schütz's Biblical dialogues.<sup>75</sup> But it was opera, the secular drama, which was beginning to become the main music performed in the city of Venice. The first public opera theater opened in 1637, a number of years after Schütz had left; the inaugural production was by Benedetto Ferrari and Francesco Manelli.<sup>76</sup> Nonetheless, operatic music was written before this date. Schütz himself mentions in a letter of February 1633 that while in

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as stile nuovo, moderno, expressivo, recitativo, rappresentativo. Latin equivalents used by Christoph Bernhard (1627-92) are stilus gravis (or antiquus) and stilus luxurians (or modernus). Stile concertante is the style of concerto-like treatment, i.e., of rivaling instruments, while stile concitato is the style of dramatic expression and excitement." Apel, Harvard Dictionary, p. 812.

<sup>73</sup>Moser, Schütz, p. 131.

<sup>74</sup>Schrade, "Schütz and Bach," p. 187.

<sup>75</sup>Moser, Schütz, p. 136.

<sup>76</sup>Palisca, Baroque Music, pp. 119-20.

Venice he composed an opera, but neither the text nor the music survives. The opera was "a comedy" in which "all kinds of voices could be presented in recitative style and could be brought upon the stage and enacted with singing," according to Schütz.<sup>77</sup> Thus, although his influence cannot be traced by musicologists due to the lack of evidence, Heinrich Schütz is important in the years of the rising Baroque style not only in the domain of sacred music (his chief area, to be sure) but also in that of secular music. On the other hand, one extant musical result of this second visit to Italy is Part One of the Symphoniae sacrae, composed and printed in Venice in 1629; in the preface to this work Schütz writes as follows:

Staying in Venice with old friends, I found the manner of musical composition (modulandi rationem) somewhat changed. They have partially abandoned the old [medieval] church modes (antiquos numeros ex parte deposuisse) while seeking to charm modern ears with new titillations (hodiernis auribus recenti allusuram titillatione). I have devoted my mind and my powers to present to you [Crown Prince Johann Georg II, then sixteen years old] for your information something in accordance with this artistic development (norma).<sup>78</sup>

Other compositions which also show the influence of the Italian stile concitato--even though their dates of composition and publication are far removed from the dates of Schütz's second Italian visit--are as follows: the Kleine geistliche Konzerte of 1636 and 1639, the Symphoniae sacrae II of 1647, and the Symphoniae sacrae III of 1650.<sup>79</sup>

Having covered the first half of Schütz's life, one is tempted to pause and ask just how pervasive is the Italian influence in the

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<sup>77</sup>Quoted in Moser, Schütz, p. 137.

<sup>78</sup>Ibid., p. 128.

<sup>79</sup>Moser, Schütz, p. 132. Richard L. Crocker, A History of Musical Style (New York: McGraw-Hill Book Company, 1966), p. 249.

music of Schütz--this influence gained from his firsthand experience at two different times in his long life. Critics generally agree that Schütz very successfully grafted the foreign Italian stylistic elements to his intrinsic German manner of expression.

. . . even at his most Italianate, Schütz is a thoroughly German composer; he did not merely copy the styles and techniques of Andrea and Giovanni Gabrieli, Ludovico Viadana,<sup>80</sup> Claudio Monteverdi, and other Italians; he digested them and added something to them--and that something is essentially Germanic in nature. It is this quality of earnestness, profundity, Innigkeit or whatever one chooses to call it that makes Schütz's "Italian" works so different from their models. On the other hand, Schütz's work as a whole, even his most Germanic, is explicable only in terms of the strong Italian influences which run through it.<sup>81</sup>

Influences may be seen in Schütz's melody and harmony, among other elements. His "melodic freedom" shows the Monteverdian influence.<sup>82</sup>

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<sup>80</sup>Viadana's dates are from 1564 to 1627. "This eminently practical and clear-headed Franciscan monk was the first to realize that the confusing situation created by the absence of certain voices in compositions calling for a number of parts could be remedied by arranging the compositions right in the beginning for a smaller ensemble of parts, with the organ taking an active part in the proceedings instead of making the best of the situation. His work entitled Cento Concerti Ecclesiastici a 1, 2, 3, 4, Voci con il Basso Continuo per Sonar nell' Organo (1602) was the first publication of concerted music with the accompaniment of a 'following bass.'" Lang, Music in Western Civilization, p. 358. However, Lang goes on to say that Viadana certainly does not deserve the categorical epithet of "inventor" of the thorough bass.

<sup>81</sup>Everett Helm, "The Miraculous Inventions of Heinrich Schütz," High Fidelity, August 1965, p. 52. Similar views may be found in the following three sources: Stevens, "German Master," p. 692. Alec Harman and Anthony Milner, Late Renaissance and Baroque Music (c. 1525-c. 1750) (Fair Lawn, N. J.: Essential Books [Oxford University Press], 1959), p. 164. Arthur Hutchings, "Northern Europe Before Bach," in Music and Western Man, ed. Peter Garvie (London: J. M. Dent & Sons Ltd., 1958), p. 189. Agey is more emphatic: "The Italian influence on Schütz's creative thought should be recognized as a sine qua non to his artistic stature." Agey, "Concerte and Chormusik," p. 85.

<sup>82</sup>Hugo Leichtentritt, Music of the Western Nations (Cambridge, Mass.: Harvard University Press, 1956), p. 77.



Also from Italy comes Schütz's "dramatic recitative, lyrical melody, and sensuous use of thirds and sixths."<sup>83</sup> "Expressive polyphony, chromatic harmony, and colorful sonority" come from Gabrieli and other Italian composers.<sup>84</sup> "Although familiar with every secret of contemporary Italian music--dissonance, sharp eruptive modulations, chromaticism, cori spezzati,<sup>85</sup> echo effects, dramatic recitation, and instrumental illustration--these are never conspicuous and are always subordinated to higher artistic aims."<sup>86</sup> The name of an additional composer may be added to the list of those Italians who influenced Schütz. Einstein writes that Schütz was influenced by Luca Marenzio's sixth book of madrigals, dedicated on March 30, 1595; "in these highly personal works, written in complete isolation, he [Marenzio] permits himself the utmost liberty in applying all the means at his disposal; the technique of the divided choir, of the double motif, of the fluctuating tempo."<sup>87</sup>

But perhaps the single most important and pervasive influence

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<sup>83</sup>Harman & Milner, Baroque Music, p. 164.

<sup>84</sup>Ibid.

<sup>85</sup>Under the term "polychoral style" Apel writes, "Term used for compositions in which the ensemble (chorus with or without the orchestra) is divided into several (usually two or three) distinct groups performing singly (in alternation) as well as jointly. Italian terms are coro battente and coro spezzato (broken choir), the latter of which also implies separate placement of the groups." Apel, Harvard Dictionary, p. 686. See also Denis Arnold, "The Significance of 'Cori Spezzati,'" Music and Letters 40 (January 1959):4-14. This article gives a survey of the pre-Schütz era but mentions only Italian composers.

<sup>86</sup>Lang, Music in Western Civilization, p. 398.

<sup>87</sup>Alfred Einstein, The Italian Madrigal, 3 vols., trans. Alexander H. Krappe, Roger H. Sessions, and Oliver Strunk (Princeton, N. J.: Princeton University Press, 1949), 2:671.

of the Italian manner upon Schütz was the attitude which this southern music inculcated in Schütz toward the texts which he used.<sup>88</sup> The dominant madrigalian idiom of a "close relationship of word and music" can be seen in Schütz's music.<sup>89</sup> Schütz studied his texts carefully, if one is to judge on the basis of the overall musical structures and the individual idiomatic musical settings of phrases and words.<sup>90</sup> This madrigalian interpretation of the text falls into two general categories: "direct or literal imitation, which includes the imitation of natural sounds and motions," on the one hand, and "indirect, dramatic suggestion, a more subtle means of interpretation, taking into account the total meaning of the text," on the other hand.<sup>91</sup>

Influenced by Monteverdi, Schütz introduced emphasis of the dramatic sense of text into German music, and he was largely responsible for creating the style in which the words of different persons are assigned to different singers and for the characteristic use of instruments to underline the dramatic situation.<sup>92</sup>

Schütz returned to Dresden from Venice by the end of 1629 and

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<sup>88</sup>Though Schrade never makes such a categorical statement in "Schütz and Bach," he certainly intimates it. Another writer who also addresses himself to this topic is Willem Mudde in his "Heinrich Schütz: Composer of the Bible," in The Musical Heritage of the Lutheran Church, vol. 5, ed. Theodore Hoelty-Nickel (Saint Louis: Concordia Publishing House, 1959), pp. 79-91.

<sup>89</sup>Arnold, "Schütz in Venice," p. 32. Agey, "Concerte and Chormusik," p. 74, gives a similar judgment.

<sup>90</sup>Gore, "Schütz," (June 1960), p. 3.

<sup>91</sup>Marlene Smyth Taylor, "A Style Analysis of Selected Works from Symphoniae Sacrae II and III by Heinrich Schütz" (M.A. thesis, University of North Carolina, 1968), p. 100.

<sup>92</sup>Clifford Richter, "The Music of Heinrich Schütz: Some Observations from Performance," American Choral Review 5 (October 1962):1. Much the same thing is said in different words in Burton Paul Mahle, "St. Matthew Passion: Influence of Heinrich Schuetz on Johann Sebastian Bach" (M.A. thesis, University of Minnesota, 1955), p. 39.

remained in the former city until 1633; these years were not pleasant, however. Death struck several of his friends and relatives. A close friend who died in 1630 was Johann Hermann Schein, the cantor of St. Thomas' Church in Leipzig at the time of his death; Schütz composed a funeral motet for Schein.<sup>93</sup> Schütz's father and father-in-law both died in 1631. His old patron, Landgrave Moritz of Hesse, died in 1632. There were also difficulties for Schütz in keeping up the musical standards of the Dresden court chapel during these years of the Thirty Years' War, one of the reasons being that from 1630 to 1637 the Black Death infected the city of Dresden. The musicians of the court sometimes experienced severe privations because they were not paid.<sup>94</sup>

Such distressing circumstances caused Schütz on February 9, 1633, to request a leave of absence from the court of Elector Johann Georg in order to travel to Copenhagen in Denmark. Schütz wrote as follows to Friedrich Lebzelter, the confidant of the Elector:

On account of the war conditions prevailing at present I could readily get away, because the times do not demand or allow music on a large scale, and the more so because the company of instrumentalists and singers has at present considerably diminished. Some are subject to illness and to the infirmities of age; others are occupied with the war, or have taken advantage of other opportunities, wherefore it is now impossible to perform music on a large scale or with many choirs. Furthermore, if God, as is to be hoped, improved the times, and Your Electoral Highness desired my service, a considerable readjustment and improvement of our Collegium musicum would have to take place.<sup>95</sup>

Other correspondence dealing with the proposed leave of absence is also of interest here, since it augments the stature of Schütz. Schütz

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<sup>93</sup>Das ist je gewißlich wahr (based on I Timothy 1:15), NSA 31:57-72.

<sup>94</sup>Moser, Schütz, pp. 144-45, gives some names and details here.

<sup>95</sup>Quoted in Moser, Schütz, p. 145.

wrote as follows to Christian, the young Crown Prince of Denmark:

My qualities are modest, and I can only say that I have worked with the most outstanding musicians in Europe, even though I have acquired only a shadow of their art. Nevertheless, I would hope with the help of God to serve Your Highness in such manner (if my work continued to please you) as to supply your chapel with a considerable number of good compositions, not only of my own invention (as the least important) but also with those of the most famous composers of Europe, which compositions I have collected not without considerable trouble. I would also hope to bring your chapel into a good state of order.<sup>96</sup>

The confidant of the Elector also corresponded with Crown Prince Christian on February 15, 1633, and praised Schütz.

Your Royal Highness may certainly be assured that in the person of this Kapellmeister you will have a thoroughly qualified man, that few equals in his profession are to be found in the empire, as a result of which his services have been coveted by many, even by distinguished Catholic potentates, despite his and their religion.<sup>97</sup>

Leaving Dresden in September of 1633, Schütz was received with honor at the Danish court. Christian IV was the king of Denmark at this time.<sup>98</sup> "The king's high esteem for the composer may be evidenced in the former's attempt to retain the master in a permanent position at the Copenhagen Court."<sup>99</sup> Part of Schütz's work there

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<sup>96</sup>Ibid., p. 146.

<sup>97</sup>Ibid.

<sup>98</sup>Though King Christian IV of Denmark was mentioned earlier, further information about him was saved until this time, now that he is directly associated with Heinrich Schütz. He participated in the Thirty Years' War because "he was driven by a somewhat disordered ambition which was out of all proportion to his strength," according to Georges Pagès in The Thirty Years War: 1618-1648, trans. David Maland and John Hooper (New York: Harper & Row, Publishers, 1970), p. 99. But in 1629 he had to admit his defeat at the hands of Wallenstein, sue for an individual peace, and withdraw from the German front. Pagès, The Thirty Years War, pp. 109-10. Thus he no longer played an active role in the military affairs of Europe when Schütz visited him in the years after 1633. Steinberg makes the following summary: "The net result of Christian IV's reign was the definite loss of Denmark's supremacy in northern affairs." Steinberg, The Thirty Years War, p. 17.

<sup>99</sup>Agey, "Concerte and Chormusik," p. 44.

included the training of musicians and the general organization of the court music. The musical interest at this court did not lie exclusively in sacred music; lavish theatrical entertainments were sung, staged, and danced.<sup>100</sup> Schütz returned to Dresden sometime around the end of May 1635. King Christian sent a letter to Elector Johann Georg requesting that Schütz be granted another leave to return to complete the organization of the music at the Danish court.

Three important musical compositions date from these years after 1635, all these works stemming somewhat from the vicissitudes of the Thirty Years' War. Soon after Schütz returned to Dresden, he composed the Musikalische Exequien.<sup>101</sup> This composition was produced as a memorial for the ruler Heinrich Posthumus von Reuss, a man competent both as a political administrator and a musician. Another significant composition--actually a collection of compositions--soon followed the Musikalische Exequien; this was the first part of the Kleine geistliche Konzerte of 1636. Moser says that this collection was "both according to scoring and print a genuine product of war economy,"<sup>102</sup> for it is scored for combinations of solo voices with no other instrumental part than the basso continuo. The second part of the Kleine geistliche Konzerte, written in the same style as the first part, was compiled in Dresden and dedicated to Prince Frederick

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<sup>100</sup>Moser gives a description of one of these theatrical extravagancies which dealt with mythological elements in Schütz, pp. 150-52.

<sup>101</sup>The exact time of composition of the Musikalische Exequien is not clear; it may have been composed before the Copenhagen journey of 1633-1635. It was, however, printed in 1636. Moser, Schütz, pp. 155 and 157.

<sup>102</sup>Moser, Schütz, p. 160.

of Denmark in 1639.

The next few years present a confused crisscross of comings and goings. A second visit to Copenhagen took place in the latter half of 1637. In 1638 Schütz returned home to Dresden, probably because of the ill health and ultimate death of his daughter, Anna Justina, who was seventeen.<sup>103</sup> While he was in Dresden this time, Schütz composed music for the wedding festivities of Electoral Prince Johann Georg II, which took place on November 14, 1638; this music was for a ballet, Orfeo e Euridice, which, like the opera Dafne, is lost.<sup>104</sup> In the spring of 1640 Schütz was in Hanover, conducting and working to improve the small ensemble there. After a serious illness in Dresden, Schütz went to Weissenfels in March of 1641. In May of 1642 Schütz was back in Copenhagen for the third time and was named Obercapellmeister. From July to September of 1642 he was in Dresden preparing and conducting the music for the baptism of a child in the royal family. Then followed another trip to Copenhagen, the stay lasting from October 1642 until April 1644. Upon leaving Denmark for the last time, Schütz presented Crown Prince Christian V the manuscript of Part Two of the Symphoniae sacrae, which was published three years later (in 1647) and dedicated to him.

The years after 1645 in Dresden were not the most genial. Although Schütz was sixty years old in 1645 (the year of the oratorio Die sieben Worte Jesu Christi am Kreuz<sup>105</sup>), official activities and

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<sup>103</sup>Ibid., p. 165.

<sup>104</sup>Bukofzer, Music in the Baroque Era, p. 102.

<sup>105</sup>Moser, Schütz, p. 493.

responsibilities gave him no opportunity for retirement.<sup>106</sup> He helped various towns--Wolfenbüttel, Dresden, Weissenfels, and possibly others--reorganize their court ensembles. "As court Kapellmeister, composer, and teacher of numerous talented pupils, he was the authority who organized musical matters during his century."<sup>107</sup> Schütz at this time gave a good indication of what his duties encompassed.

My chief and best accomplishment in my office consists, not in my constant personal presence and service but much rather in preparing and arranging all kinds of good musical compositions, overseeing the entire work, and taking care that the collegia of vocalists, instrumentalists, and choir boys be held in good order and practice.<sup>108</sup>

At the end of the Thirty Years' War, Schütz was also in charge of various theatrical performances in Weimar and Dresden.<sup>109</sup> Composition was not forgotten, either; "the years 1647, 1648, and 1650 produced most brilliant publications by Schütz in his capacity as a creative artist."<sup>110</sup> The three works published on these dates are the second part of the Symphoniae sacrae (1647), the Musicalia ad chorum sacrum or Geistliche Chormusik (1648), and Part Three of the Symphoniae sacrae (1650). The last of these three works was dedicated to Elector Johann Georg I; however, relations with the Elector were not completely cordial. Even though the war was now over (the Peace of Westphalia in 1648 being the nominal end), there were still pecuniary problems, and Schütz and the rest of the court musicians sometimes had

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<sup>106</sup> Schütz actually sent a petition concerning the matter of his retirement to the Elector on May 21, 1645. Moser, Schütz, p. 177.

<sup>107</sup> Moser, Schütz, p. 183.

<sup>108</sup> Quoted in *Ibid.*, p. 182.

<sup>109</sup> Moser, Schütz, p. 188.

<sup>110</sup> *Ibid.*, p. 193.

extreme difficulties in obtaining their salaries.<sup>111</sup> On account of the lamentable financial neglect, Schütz (in a letter of June 26, 1652) voices his regrets "that I ever devoted so much diligence, toil, danger, and expense to the pursuit of music, so little understood and respected in Germany, and that I took upon myself the directorship at this electoral court."<sup>112</sup>

From 1647 onwards, in spite of the many personal sacrifices he had made on behalf of the electoral chapel, as for instance by paying or increasing out of his own salary the salaries of others of the musicians, he appears to have suffered so many annoyances in connection with it as to cause him to have almost a disgust for the further cultivation of music at Dresden and induce him to solicit over and over again in 1651-55 dismissal from the elector's service.<sup>113</sup>

One significant imbroglio in which Schütz became involved during these years was the controversy between proponents of new Italian styles on the one hand and adherents of the old German and Italian styles on the other.<sup>114</sup> A summary statement is given first.

Although various accounts are lacking in consistency, it is commonly assumed that Schütz was disturbed and unhappy to see the Italian musicians usurp such an important role in the chapel services. It grieved the master to observe squabbles and dissensions among his musicians. He felt that, in a sense, he was being displaced by the younger (Italian) members. Aside from any personal scruples [sic], Schütz had certain aesthetic convictions concerning the music being performed by the Italian members of the chapel. He believed that Italian music had degenerated from the lofty pinnacle it had reached in the works of Monteverdi and Giovanni Gabrieli; he was disgusted with the new trend that most Italian music had apparently taken--a superficial style, designed

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<sup>111</sup>Ibid., pp. 195-97, gives some details in these affairs.

<sup>112</sup>Quoted in Ibid., p. 197.

<sup>113</sup>Lewis, "Schütz," p. 643.

<sup>114</sup>Moser's presentation is scattered through a number of pages and is consequently difficult to follow. Some preliminary skirmishes are described in Moser, Schütz, pp. 178-81. Pp. 191-92 give a few more details. Pp. 208-11 give the climax and denouement. Scattered references also occur elsewhere.



to tickle the palates of the European nobility.<sup>115</sup>

"The battle blazed forth in connection with the arrangement made in 1653, according to which the leadership of the church music was to alternate from Sunday to Sunday between Schütz and Bontempi."<sup>116</sup>

Perhaps the underlings were more at fault than their superiors. "In Dresden, as indeed in many places, the arrogance of the Italians toward their native German colleagues rose to such an extent that it constantly caused severe friction."<sup>117</sup> At any rate, the relation between Bontempi and Schütz himself was "cordial."<sup>118</sup> Schütz best stated his opinion and his position on the changing musical styles and the resultant controversies in the preface to his Geistliche Chormusik of 1648, a few years earlier than the height of the conflict; this has been paraphrased as follows:

In the preface the aging Schütz expressed his concern about the steadily progressing decline in technical proficiency that he thought to observe in the younger generation, brought up only on the continuo, and advocated the return to the thorough training that he had himself received in Italy. He admonished the budding German composers to perfect themselves properly in the style without continuo before they proceeded to the concertato style, to learn the requisites of a "regulated composition," and to "crack the hard nut in which one has to seek the kernel and the proper foundation of a good counterpoint."<sup>119</sup>

After 1656 Schütz's problems were mitigated somewhat, though not completely; neither of the two musical factions had abnegated

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<sup>115</sup>Agay, "Concerte and Chormusik," p. 51. Bukofzer, Music in the Baroque Era, p. 95, says much the same thing.

<sup>116</sup>Moser, Schütz, p. 208. Bontempi (1620-1705) was an Italian eunuch with the name Giovanni Andrea Angelini. In addition to working as a court composer, he was also a theorist, a writer of a treatise on counterpoint, and an opera composer in Dresden.

<sup>117</sup>*Ibid.*, p. 212.

<sup>118</sup>*Ibid.*, p. 191.

<sup>119</sup>Bukofzer, Music in the Baroque Era, pp. 93-94.

its position. The unyielding Elector Johann Georg I died on October 8, 1656;<sup>120</sup> "this, to be sure, meant the ultimate fulfillment of Schütz's craving to work in peace."<sup>121</sup> For the funeral of Elector Johann Georg I of Saxony Schütz wrote the two settings of the German Nunc dimittis (Luke 2:29-32), Herr, nun l'assest du deinen Diener in Friede fahren.<sup>122</sup> Another occasional piece of funeral music dating from four years earlier is the five-stanza lament O meine Seel, warum bist du betrübet?.<sup>123</sup> The new Elector, Johann Georg II, allowed Schütz to move to Weissenfels in 1657 to live with his sister; this town was the place where Schütz grew up. He then spent only occasional weeks or months in Dresden.

Even at the advanced age which he had reached, Schütz was still able to compose new musical works and edit and revise works written earlier in his life. The year 1657 saw the publication of a collection of music for small choir, the Zwölf geistliche Gesänge, some of which date back to the Cantiones sacrae of 1625.<sup>124</sup> A new edition of Der Psalter nach Cornelius Beckers Dichtungen was published in 1661 at the instigation of Elector Johann Georg II. In the years from 1664 to 1666 Schütz composed the Historia der Geburt Jesu Christi, Die Lukas-Passion, Die Johannes-Passion, and Die Matthäus-Passion, all

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<sup>120</sup> Moser erroneously gives the year as "1665" when he mentions this event in Schütz, p. 210. Perhaps this can be explained as a mistake of the typesetter, for the context makes clear that 1656 is meant when it also mentions events in 1655 and 1657. Moser had earlier said in Schütz, p. 87, n. 1, that Johann Georg I "reigned from 1611 to 1656." Lewis, "Schütz," p. 643, mistakenly gives 1655 as the year of the Elector's death.

<sup>121</sup> Moser, Schütz, p. 210.

<sup>122</sup> NSA 31:73-81 and 82-91.

<sup>123</sup> NSA 37:7-8.

<sup>124</sup> Moser, Schütz, p. 215.

indicative of "a new period of creative activity of the highest order."<sup>125</sup> In 1671, when Schütz was eighty-eight, his settings of Psalms 119 and 110 and the German Magnificat appeared in print.

The last years and months of Heinrich Schütz's life were as exemplary as his entire lifetime. The following details can be gleaned from the funeral sermon of Martin Geier, a former Leipzig professor who had been Dresden court preacher since 1664:

He [Schütz] did not abandon his faithful God in the midst of the misery and sadness so frequently inflicted upon him, but ever trusted Him with his whole heart and placed all his actions and purposes under the will of the Highest, not doubting that He who had inflicted the wounds would also heal them and would direct everything for the best. . . . He also gained the praiseworthy Christian reputation of always acknowledging himself to be a penitent sinner who firmly comforted himself with true faith in the merit of his Savior and Redeemer Jesus Christ. . . . With regard to the last illness and the final departure of the blessed deceased, his powers, and especially his hearing, had declined for a number of years, so that he went out but little and could not attend the preaching of God's Word. But though for the most part he remained at home, he devoted much of his time to the reading of Holy Scripture and the books of distinguished theologians.<sup>126</sup>

Heinrich Schütz died on November 6, 1672, at the age of eighty-seven years and twenty-nine days. The motet performed at his funeral had been written two years earlier at Schütz's request by Christoph Bernhard (1627-1692)<sup>127</sup> in Hamburg, who was once Schütz's pupil;

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<sup>125</sup> Ibid., p. 218.

<sup>126</sup> Quoted in Ibid., p. 222.

<sup>127</sup> ". . . in 1655 he [Christoph Bernhard] became second Kapellmeister in Dresden, but was forced to resign through the disaffection of his Italian associates. He then went to Hamburg, where he served as a cantor (1664-74); was recalled by a new Elector to Dresden and was appointed first Kapellmeister as successor to Schütz. He enjoyed a great respect as composer, particularly for his mastery of counterpoint." Nicholas Slonimsky, Baker's Biographical Dictionary of Musicians, 5th ed. with 1965 supp. (New York: G. Schirmer, 1958, 1965), p. 142. Bernhard also wrote a treatise on composition and another on counterpoint. Palisca, Baroque Music, pp. 96-98, writes about Bernhard's Tractatus compositionis augmentatus (ca. 1660).

the motet was in the style of Palestrinian counterpoint for S-S-A-T-B choir. The text of this motet was also the text of the sermon delivered at Schütz's funeral; Deine Rechte sind mein Lied in dem Hause meiner Wallfahrt ("Thy statutes have been my songs in the house of my pilgrimage," from Psalm 119:54).

## CHAPTER II

### A SURVEY OF THE MUSIC OF HEINRICH SCHÜTZ

The compositions of Heinrich Schütz were written in an unusually long and productive creative career which spanned at least fifty-five years. All of his extant works are for various combinations of voices; some are a capella works, some use the keyboard instrument and the solo bass instrument of the basso continuo along with the voice or voices, and still others accompany the voices with various instrumental ensembles and basso continuo. A number of stylistic elements from different nations were successfully synthesized in his music. By far the greatest percentage of Schütz's works were written under the inspiration of sacred texts; these texts were taken from the Old Testament, the Apocrypha, the New Testament, the writings of the Church Fathers, the Lutheran chorales, and other religious and devotional poetry. During his life Schütz wrote several long single works and gathered together a number of collections of smaller works; these works were frequently published, and they are as follows (with the dates of their appearances):

Die neunzehn italienischen Madrigale (1611)  
Psalm Davidis (1619)  
Historia der Auferstehung Jesu Christi (1623)  
Cantiones sacrae (1625)  
Der Psalter nach Cornelius Beckers Dichtungen (1628)  
Symphoniae sacrae I (1629)  
Musikalische Exequien (1636)<sup>1</sup>

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<sup>1</sup>This work is discussed in Chapters III and IV, not in the present chapter.

Kleine geistliche Konzerte I (1636)  
Kleine geistliche Konzerte II (1639)  
Die sieben Worte Jesu Christi am Kreuz (1645)  
Symphoniae sacrae II (1647)  
Geistliche Chormusik (1648)  
Symphoniae sacrae III (1650)  
Zwölf geistliche Gesänge (1657)  
Historia der Geburt Jesu Christi (1664)  
Die Lukas-Passion (1664-1665)  
Die Johannes-Passion (1665)  
Die Matthäus-Passion (1666)

This list of works by Heinrich Schütz is further supplemented by numerous individual and occasional works.

### Die neunzehn italienischen Madrigale

Heinrich Schütz was twenty-six when his first work was published in Venice; this work, later designated by Schütz as Opus 1, was Die neunzehn italienischen Madrigale of 1611.<sup>2</sup> These madrigals were the firstfruits of Schütz's sojourn in Italy from 1609 to 1612 and of his studies with Giovanni Gabrieli during that time.

A cursory examination of this volume shows that all but the last of the madrigals are scored for five voices without basso continuo;<sup>3</sup> most of the five-part madrigals are for S-A-T-T-B according to the clefs used by Moser. Schütz's clefs often indicate S-S-A-T-B at first glance, but when the ranges are studied it is seen that the alto part is often of such a low tessitura that it is better taken by

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<sup>2</sup>Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 22: Die neunzehn italienischen Madrigale, ed. Hans Joachim Moser (Kassel: Bärenreiter, 1962).

<sup>3</sup>Moser writes in his preface to Die neunzehn italienischen Madrigale as follows: "Schütz later once emphasized that in 1611 it had actually become old-fashioned to avoid the use of the thorough-bass in madrigal writing--this having been rather a compositional teaching measure of Gabrieli in order to compel his pupils to strive after an a capella sonority complete in itself, instead of relying on the continuo to make good all eventual gaps." NSA 22:x.

a tenor. The final eight-part madrigal, in which tribute is offered to Schütz's patron (who was almost entirely responsible for Schütz's educational visit to Italy), is for two S-A-T-B choruses; one phrase of this text reads "Tu, gran Maurizio." Duple meter is by far the most common in these madrigals, indicated as either C or  $\text{C}$ ; only the third madrigal has a section in triple meter (indicated by the number 3), which is framed between beginning and ending sections in duple meter. Moser gives the tonal designations of each madrigal.<sup>4</sup>

The madrigals are very faithfully based on Italian models, but are by no means content with mere mechanical imitation. There are definite signs of individuality in the shape of the thematic figures and the nature of the harmonic progressions. Many hints of the later Schütz can also be discerned in the details of melodic and rhythmic outline. From the first page one takes for granted a contrapuntal virtuosity manifestly instinctive to the composer.<sup>5</sup>

The texts of the madrigals are by Battista Guarini (1538-1612), Luzzasco Luzzaschi (1545-1607), Alessandro Marino (d. ca. 1596), Alessandro Aligieri,<sup>6</sup> and Schütz himself.<sup>7</sup> These texts give an opportunity for what is called "madrigalism." "The word 'madrigalism' (Madrigalismus) is used to describe music's attempt, for about 150 years, even down through the Bach cantatas, to humanize, animate, and permanently relate the 'I' of the composer to the 'thou' of the listener by means extending all the way from pictures of movement to the symbolism of numbers."<sup>8</sup> Bukofzer says that

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<sup>4</sup>Moser, Schütz, pp. 254-55.

<sup>5</sup>Lewis, "Schütz," p. 643.

<sup>6</sup>Dates not ascertainable.

<sup>7</sup>"Many of these texts . . . were used successively by Gabrieli's pupils and were thus typical of the period." NSA 22:x.

<sup>8</sup>Moser, Schütz, p. 248.

Schütz "carried the affective pictorialism of the madrigal style to its last possible extreme,"<sup>9</sup> but another writer calls Schütz's madrigals "huge" and "unwieldy" because of this extreme insistence on "working out each image of the verse, each thematic idea."<sup>10</sup>

Stimulated by certain techniques of the Italian madrigalists, Schütz discovered that the composition of madrigals contained the most fascinating problems concerning the relation between text and music. He discovered that the madrigalist at his best was an interpreter of the text and its connotations. For the sake of the most faithful interpretation of the text he struggled with the vocabulary of the madrigal. This relationship between word and tone gave his work an enormous artistic passion. Fascinated by the problems of the text, he strikes out toward the boldest adventures in harmony, in chromaticism, in the treatment of the dissonance.<sup>11</sup>

In his discussion of Die neunzehn italienischen Madrigale, Moser gives both musical examples and comments concerning numerous stylistic features of these works.<sup>12</sup> Melody and rhythm are both used to interpret the text. Rhythmic contrasts between long and short notes appear without intermediate note values. The bass may contribute a foundation to the other voices in long note values, it may take part in imitations, or it may enter after a long absence to contribute a special effect. The five voices may be grouped together in various combinations to engage in dialogue. Unusual melodic intervals, cross relationships, and altered chords accent the text. Individual voices sometimes cover wide ranges.<sup>13</sup> "However, the strongest technical principle of form in Schütz's madrigals

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<sup>9</sup>Bukofzer, Music in the Baroque Era, p. 89.

<sup>10</sup>Arnold, "Schütz in Venice," p. 31.

<sup>11</sup>Schrade, "Schütz and Bach," p. 174.

<sup>12</sup>Moser, Schütz, pp. 256-68.

<sup>13</sup>NSA 22:ix.



is the simultaneous combination of themes in antithesis."<sup>14</sup>

Schütz apparently did not want to be outdone by any Italian; wherever possible, he increased the technical difficulties, not for their own sake but because of his artistic passion to be faithful to the text. The madrigals of Schütz are an exceedingly complicated, soloistic art; for only the best-trained singers will be able to render them. A fine connoisseur of the history of the Italian madrigal once said: "Schütz's madrigals are profounder than anything Italian" (Einstein).<sup>15</sup> We may add that they are, though immensely artificial, the boldest madrigals ever written, and at the same time they combined all that the madrigal had been: the whole apparatus, the techniques of generations.<sup>16</sup>

#### Psalmen Davids

"The first important sacred work Schütz published is devoted to a form which up to that time had been cultivated more extensively in Venice than in Germany--the combination of the texts of complete psalms with the polychoral, instrumentally supported 'concertato style' (Concertenmanier)."<sup>17</sup> Thus the Psalmen Davids of 1619<sup>18</sup> for choruses and instruments are evidence of Schütz's work in Italy with Gabrieli about eight years earlier.<sup>19</sup>

The same use of soloists, instrumental ensemble, choral masses, the same delight in the effects which can be produced by stationing his forces in different parts of the church, all these link master

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<sup>14</sup>Moser, Schütz, p. 260.

<sup>15</sup>Further comments by Einstein about the Schütz madrigals are quoted in *Ibid.*, p. 270.

<sup>16</sup>Schrade, "Schütz and Bach," pp. 174-75.

<sup>17</sup>Moser, Schütz, p. 286.

<sup>18</sup>Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 23: Psalmen Davids 1619, Nos. 1-9, ed. Wilhelm Ehmann (Kassel: Bärenreiter, 1971). As of 1973-1974, volumes 24, 25, and 26--containing the remaining psalm settings, have not been published in the new edition.

<sup>19</sup>Helm, "Miraculous Inventions," p. 54. Schrade, "Schütz and Bach," p. 176. Grout, History of Western Music, p. 325.

and pupil so strongly that, hearing one, we are bound to be reminded of the other.<sup>20</sup>

Most of the twenty-six compositions which make up this collection were probably written between the summer of 1612 and the winter of 1615,<sup>21</sup> being "the first settings of the German Bible that rank as supremely great music."<sup>22</sup>

A listing of the titles of the twenty-six compositions and the sources of the texts (three settings have non-psalm texts) in the Psalmen Davids gives an excellent indication of the kind of text which appealed to Schütz.<sup>23</sup> A prospectus-like overview shows that eighteen different complete psalms are used, two of them being set twice; in addition, selected verses of other psalms, other Old Testament passages, and a chorale are used for the remaining settings. The complete listing is as follows:

Psalm 110:	<u>Der Herr sprach zu meinem Herren</u> ( <u>"The Lord said unto my Lord"</u> ) <sup>24</sup>
Psalm 2:	<u>Warum toben die Heiden</u> ( <u>"Why do the heathen rage"</u> ) <sup>25</sup>
Psalm 6:	<u>Ach Herr, straf mich nicht in deinem Zorn</u> ( <u>"O Lord, rebuke me not in your anger"</u> ) <sup>26</sup>

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<sup>20</sup> Arnold, "Schütz in Venice," p. 32.

<sup>21</sup> Moser, Schütz, p. 290.

<sup>22</sup> Harman & Milner, Baroque Music, p. 284.

<sup>23</sup> Moser, Schütz, pp. 299-339, contains a wonderfully detailed discussion of each of these works, though Moser's overall organization is not always perfectly clear.

<sup>24</sup> The content and tone of this psalm may not be immediately apparent from the title alone; the kingdom, the priesthood, and the conquest of Christ are pictured in this Messianic psalm.

<sup>25</sup> This Messianic psalm treats of Christ, the eternal Son of God, His kingdom, and His enemies.

<sup>26</sup> The believer cries to God in the midst of all his troubles.

- Psalm 130: Aus der Tiefe ruf ich, Herr, zu dir  
("Out of the depths I call, Lord, to You")<sup>27</sup>
- Psalm 122: Ich freue mich des, das mir geredt ist  
("I was glad when they said unto me")<sup>28</sup>
- Psalm 8: Herr, unser Herrscher  
("O Lord, our Lord")<sup>29</sup>
- Psalm 1: Wohl dem der nicht wandelt im Rat der Gottlosen  
("Blessed is the man that walketh not in the counsel  
of the ungodly")<sup>30</sup>
- Psalm 84: Wie lieblich sind deine Wohnungen  
("How lovely is Thine own dwelling place")
- Psalm 128: Wohl dem, der den Herren fürchtet  
("Blessed is everyone that feareth the Lord")
- Psalm 128: second setting
- Psalm 121: Ich hebe meine Augen auf zu den Bergen  
("I will lift up mine eyes unto the hills")<sup>31</sup>
- Psalm 136: Danket dem Herrn, denn er ist freundlich  
("O give thanks unto the Lord, for He is good")
- Psalm 136: second setting
- Psalm 23: Der Herr ist mein Hirte  
("The Lord is my Shepherd")
- Psalm 111: Ich danke dem Herrn von ganzem Herzen  
("I will praise the Lord with my whole heart")
- Psalm 98: Singet dem Herrn ein neues Lied  
("Sing to the Lord a new song")
- Psalm 100: Jauchzet dem Herrn, alle Welt  
("Make a joyful noise unto the Lord, all ye lands")
- Psalm 137: An den Wassern zu Babel  
("By the waters of Babylon")<sup>32</sup>
- Psalm 150: Allelujah, lobet den Herrn  
("Allelujah, praise ye the Lord")
- Psalm 115: Nicht uns, Herr  
("Not unto us, O Lord")<sup>33</sup>
- Psalm 103:2-4: Lobe den Herren, meine Seele  
("Bless the Lord, O my soul")

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<sup>27</sup>The psalmist prays with hope and patience.

<sup>28</sup>David finds joy in the house of the Lord and prays for peace.

<sup>29</sup>The Lord is exalted.

<sup>30</sup>The happiness of the godly is contrasted with the unhappiness of the ungodly.

<sup>31</sup>The godly, who put their trust in God's powerful protection, are safe.

<sup>32</sup>The Jews are faithful in their captivity.

<sup>33</sup>All idols are nothing; God alone is truly glorious. Therefore all should trust in the Lord.

Psalm 126:5-6: Die mit Tränen säen  
 ("They that sow in tears")  
 Psalm 117 used as a rondo-ritornell<sup>34</sup> with Psalm 98:4-6;  
 Psalm 150:4; Psalm 148:1; and Psalm 96:11  
Jauchzet dem Herrn  
 ("Praise ye the Lord")  
 Jeremiah 31:20: Ist nicht Ephraim mein teurer Sohn?  
 ("Is not Ephraim my dear son?")<sup>35</sup>  
 Isaiah 49:14-16: Zion spricht: Der Herr hat mich verlassen  
 ("But Zion said, the Lord hath forsaken me")<sup>36</sup>  
 Paraphrase of Psalm 103, using chorale text and tune:  
Nun Lob mein Seel den Herren  
 ("Now bless the Lord, my soul")<sup>37</sup>

Even the sketchiest of résumés concerning stylistic salencies in the Psalmen Davids leads one into a discussion of the concertato style.<sup>38</sup>

Until about 1600 the Italian word concerto was identified with the Italian verb concertare, "to proportion or accord together, to agree or tune together, to sing or play in concert." This originated from the Latin conserere (whence the Italian parallels conserto and consertare), "to join or fit together, connect." Along with its Spanish and English equivalents, concierto and consort, the term "concerto" was similar in meaning to symphonia, that is, "agreement or concord of sound." . . . But after 1600, with the advent of concertato style, concerto was identified with the Latin concertare,

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<sup>34</sup>Moser's term in Schütz, p. 338. In the psalm all nations praise God for His mercy and truth.

<sup>35</sup>The text continues with a proclamation of mercy.

<sup>36</sup>The Lord then states that He has not forgotten.

<sup>37</sup>The chorale is by Johann Gramann (1487-1541).

<sup>38</sup>"Of the important innovations occurring around 1600 in Italian music, the German Lutheran composers quickly adopted basso continuo and concertato style, both of which, along with the already traditional close relation of music and text (musica poetica), dominated Lutheran music throughout the 17th century." Harold E. Samuel, "Michael Praetorius on Concertato Style," in Cantors at the Crossroads: Essays on Church Music in Honor of Walter E. Buszin, ed. Johannes Riedel (Saint Louis: Concordia Publishing House, 1967), p. 95. Bukofzer in Music in the Baroque Era, pp. 20-25, writes about the beginnings of the concertato style in Italy and the part Giovanni Gabrieli played therein. Palisca in Baroque Music, pp. 63-65, sketches the meaning of "concerto."

"to contend zealously, dispute, debate." . . . Throughout the Baroque era German theorists associated "concerto" with opposition or rivalry. . . . concertato style is the sounding together in opposition of different voices or instruments or groups of voices or instruments.<sup>39</sup>

There are two different species of concertato style in Baroque music, both of which are evidenced in the music of Heinrich Schütz; the Concerto per choros, which involves contrast between choirs (seen in Schütz's Psalmen Davids), and the solo concertato style, which involves contrast between solo voices (seen later in Schütz's Kleine geistliche Konzerte of 1636 and 1639). In the Concerto per choros three types of choirs may be set in opposition to each other: the Coro favorito (made up of one singer to each part), the Chorus pro capella<sup>40</sup> (consisting of several singers to each part), and the Chorus instrumentalis (consisting of an ensemble of instruments). Schütz in the preface to his Psalmen Davids distinguished between the two vocal choirs.

I call Cori favoriti those choirs and voices which the Capellmeister favors most and which he wants to use for the best and tenderest passages, whereas the Capellen (i.e., Chori pro Capella) are brought in for a large sound and for splendor.<sup>41</sup>

The Coro favorito probably arose from the Baroque demand for an intelligible statement and proclamation of the text, which can best be done when there is only one singer on each part. The Chorus pro capella and the Chorus instrumentalis may be used as two independent choirs or in combination as a choir of voices exactly doubled by instruments.

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<sup>39</sup> Samuel, "Concertato Style," pp. 95-97. The following discussion is largely based on Samuel's article.

<sup>40</sup> "In Baroque music the term 'a capella' means 'for the entire company of musicians,' not 'an unaccompanied, purely vocal composition.' . . ." Samuel, "Concertato Style," p. 107, n. 27.

<sup>41</sup> Quoted in Samuel, "Concertato Style," p. 98.

If the Chorus instrumentalis is used independently, the instrumentalists should maintain an awareness of the text being sung by other participants. It was assumed that in the Concerto per chorus practice the choirs would be placed in different parts of the church.

How does Schütz apply these general principles in the disposition of forces in his Psalmen Davids, and how do the forms of these works affect performance practice? The disposition of the choirs and of the voices within the several choirs in the first nine of the Psalmen Davids shows the variety of which Schütz is capable in his music when he applies the Concerto per chorus style.<sup>42</sup>

- Psalm 110: Der Herr sprach zu meinem Herren  
Coro capella S-S-A-T-B with instruments  
Coro favorito I S-A-T-B  
Coro favorito II S-A-T-B
- Psalm 2: Warum toben die Heiden  
Coro capella I S-A-T-B with instruments  
Coro capella II S-A-T-B with instruments  
Coro favorito I S-A-T-B  
Coro favorito II S-A-T-B
- Psalm 6: Ach Herr, straf mich nicht mit deinem Zorn  
Coro I S-A-T-B  
Coro II S-A-T-B
- Psalm 130: Aus der Tiefe ruf ich, Herr, zu dir  
same disposition as Psalm 6

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<sup>42</sup>The basso continuo, though not listed, is a part of the texture of each setting. "The continuo part-book of the first edition is headed: 'Basso continuo for organ, lute, theorbo, &c.' Though the organ takes pride of place in this title and is mentioned by Schütz several times besides in his preface, the other, plucked continuo instruments are not excluded." NSA 23;xii. "Schütz recommends two different ways of performing the continuo, depending on the structure of the work in question: the Psalm-settings proper, which work continuously through every verse of their text and are largely in a note-against-note, homophonic texture, should be supported by chordal playing, whereas for the 'Motets and Concerti' of Schütz's title, which for the most part present only selected Psalm-verses and prefer a more open texture, 'diligent organists' are urged 'to take the trouble to set out the parts in score'; in such cases the continuo might participate in the imitative counterpoint." NSA 23;xv, n. 13.

- Psalm 122: Ich freu mich des, das mir geredt ist  
Coro capella I S-S-A-B with instruments  
Coro capella II S-S-A-B with instruments  
Coro favorito I S-A-T-B  
Coro favorito II S-A-T-B
- Psalm 8: Herr, unser Herrscher  
Coro capella S-S-A-T-B with instruments  
Coro favorito I S-S-A-T  
Coro favorito II A-T-B-B
- Psalm 1: Wohl dem, der nicht wandelt im Rat der Gottlosen  
Coro I S-S-A-B  
Coro II A-T-T-B
- Psalm 84: Wie lieblich sind deine Wohnungen  
Coro I S-S-A-T  
Coro II T-T-B-B
- Psalm 128: Wohl dem, der den Herren fürchtet  
Coro I S-S-A-T  
Coro II A-T-B-B

The structures of these works, governed to a large degree by the texts and the disposition of the choirs, can be aurally apparent in performance.

. . . Schütz intended that there should be a good deal of latitude as to the combination of voices and instruments used to perform these polychoral works. . . . We thus arrive at the following as Possible Methods of Performance;

1. All choruses are sung.
2. The obligato choruses (Cori Favoriti) are sung, and the ripieno choruses (Capelle) performed instrumentally.
3. The obligato choruses are sung, and the ripieno choruses performed by a mixture of voices and instruments, the latter doubling the voice parts. Care should be taken to give instrumental support to the exposed top and bottom parts.
4. As in (3), but with the exposed top and bottom parts performed by instruments alone.
5. The ripieno parts are omitted, and only the obligato choruses performed.
6. Only some of the parts (even in obligato choruses) are sung by semichorus, and the others left to instrumental performance. As far as possible it should be the leading upper parts that are sung, but others--the bass, for example--are also suggested by the composer. Schütz particularly recommends this treatment for works having two choruses, the one of which is high in pitch and the other low.
7. The obligato choruses should always be small in numbers, while the ripieno choruses should be strongly constituted. Schütz assumes Cori Favoriti consisting of only one performer to a part.
8. In polychoral works for which Schütz wrote no ripieno parts--works, that is, consisting only of Cori Favoriti--doubling instrumental groups may be employed throughout or in part, especially in

homophonic tutti passages. Such colla parte instrumental groups themselves take on the status of ripieno choruses. . . .

9. If the second chorus of a work for double choir represents a repetition of the music and words--or even the words only--of the first, it may if necessary be performed by instruments alone. . . .

10. In his own preface Schütz always takes for granted the presence of a continuo instrument. . . . The last section of the title, however, reads: ". . . together with appended basso continuo." Should anyone wish to interpret this as meaning that the continuo is in the nature of a supplementary part, then if no chamber organ or other suitable instrument is available the continuo may be omitted.<sup>43</sup>

Yet another general stylistic feature of the Psalmen Davids is worthy of mention. Schütz writes,

I have arranged these present Psalms of mine in stylo recitativo (to the present day almost unknown in Germany), which, in my opinion, is the most appropriate form for the composition of psalms. Because of the large number of words, one must engage, according to this method, in extensive recitation<sup>44</sup> instead of in repetitions. I would, therefore, kindly request those who have no knowledge of this method that in presenting my Psalms they should not indulge in undue haste but should maintain a discreet mean, so that the words may be recited by the singers in a manner intelligible to the listeners. If this procedure is not observed, a very unpleasant discordance will result, and there will appear nothing other than a Battaglia di Mosche or "battle of insects," contrary to the intention of the author.<sup>45</sup>

This stylo recitativo meant "a declamatory style of choral delivery,"<sup>46</sup> not the accompanied soloistic delivery of the monodic style. This is done in two ways, the first being simpler but less common. In the first

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<sup>43</sup>NSA 23;xiv-xv. Wilhelm Ehmann's entire preface is full of information germane to the discussion above.

<sup>44</sup>Moser's footnote here reads as follows: "Quite similarly W. C. Printz (Phrynus, III, 178) distinguishes the genus luxurians ('when the parts of the text are often repeated') and the genus recitativum ('when the parts of the text are either not repeated at all or only infrequently, and only when in the repetition there is a peculiar emphasis')." Moser, Schütz, p. 293, n. 16.

<sup>45</sup>Quoted in Moser, Schütz, p. 293. Moser's documentation is not perfectly clear; he has taken this statement from "point six" of "the second preface."

<sup>46</sup>Mahle, "Influence of Schuetz on Bach," p. 45.



way, each voice sustains its note of the chord and simultaneously with all other voices recites portions of the text.<sup>47</sup> In the second way, no single chord is sustained; instead, all choirs have the same text and the same rhythm at the same time with a much more varied and active harmonic rhythm. The cadences following such declamation often bring slightly more polyphonic interplay.<sup>48</sup> It is perhaps just such vivid enunciation that has caused Bukofzer to write that "Schütz accomplished in the Psalmen Davids and his subsequent works as perfect a union of words and music in the German language as Purcell did in the English language. . . . Perhaps no other German composer ever derived so much purely musical inspiration from the German speech rhythm."<sup>49</sup>

#### Historia der Auferstehung Jesu Christi

The Historia der Auferstehung Jesu Christi, which Heinrich Schütz published in 1623,<sup>50</sup> can be covered in comparatively few words.

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<sup>47</sup>This occurs several times in Psalm 84: Wie lieblich sind deine Wohnungen, NSA 23:171-72. In measure 136 a D-minor sonority is sustained while all voices recite "Herr Gott Zebaoth, höre mein Gebt, vernimms, Gott Jacob." In measure 139 all voices recite "Gott, unser Schild, schau doch, siehe an das Reich" in an E-minor sonority. And in measure 143 an F-major sonority is sustained while all voices recite "Denn ein Tag in deinen Vorhöfen ist besser." In these pages, however, such recitation provides considerable textural contrast with the preceding and following sections of imitative counterpoint. In Psalm 110: Der Herr sprach zu meinem Herren, NSA 23:9-10, reciting-tone passages for full choir occur in D-minor (measure 44) and B-flat-major (measure 48) sonorities.

<sup>48</sup>An outstanding example occurs in Psalm 2: Warum toben die Heiden, NSA 23:24-25, measures 6-8, with every voice of all four choruses declaiming "und die Leute reden so vergeblich"--an obvious madrigalism.

<sup>49</sup>Bukofzer, Music in the Baroque Era, p. 90.

<sup>50</sup>Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 3; Historia der Auferstehung Jesu Christi, ed. Walter Simon Huber (Kassel: Bärenreiter, 1956).

"The historia (story) is an extended, sectional work, using distinct musical units to portray episodes in a sacred story."<sup>51</sup> The text of Schütz's Historia der Auferstehung Jesu Christi is a synthesis of the accounts in the four Gospels<sup>52</sup>--namely, Matthew 28, Mark 16, Luke 24, and John 20--which is cast in eleven scenes. In addition, there are three choruses. Most of the arrangement of the text in Schütz's work is identical to an earlier Auferstehungshistorie of Antonio Scandello (1517-1580).<sup>53</sup>

An overview of the Historia der Auferstehung Jesu Christi of Schütz will make apparent how he functions within the conventions of the historia style. The Evangelist is a tenor soloist, who is always accompanied by a four-part string ensemble. Some of the Scriptural text is performed on reciting tones with sustained chords in the strings<sup>54</sup> (the Evangelist would improvise rhythmic nuances according to the natural accentuations of the words on these reciting tones); at other places

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<sup>51</sup>Crocker, Musical Style, p. 251.

<sup>52</sup>Moser is apparently in error when he writes "a Gospel harmony drawn from Luke, Mark, and John." Moser, Schütz, p. 366. Verses from the Matthew account are also used (for example, Matthew 28:2-3 appears in NSA 3:10-11).

<sup>53</sup>Bukofzer, Music in the Baroque Era, p. 94. Stevens, "German Master," p. 692. Antonio Scandello was at the Dresden court from about 1553; he was Capellmeister from 1568 until his death in 1580. His compositions include Masses, motets, sundry church music, and sacred and secular choral songs with German texts. His Saint John Passion (ca. 1560) "was intermediate in method between those with plainsong narrative and polyphonic choruses and those which were set in polyphony throughout." Westrup & Harrison, Encyclopedia, p. 575. In 1566 Scandello's Il primo libro delle Canzone Napoletane appeared, "the first exclusively Italian vocal collection published in Germany." Reese, Music in the Renaissance, p. 708.

<sup>54</sup>Moser writes that Schütz's preface indicates the long-sustained chords should be enlivened with one of the upper strings improvising with "decorative and appropriate runs or passages." Moser, Schütz, p. 367.

voice and strings together are more active with chords and rhythms of greater variety written out by Schütz himself.<sup>55</sup> The characters in the Historia der Auferstehung Jesu Christi other than the Evangelist are sung by various voices with basso continuo only, as follows:

the three women (the three Marys): S-S-S  
the two men (angels) at the grave: T-T  
the young men at the grave: A-A  
Mary Magdalene: S-S  
Jesus: A-T  
the high priest: T-B-B  
Cleophas: T  
Cleophas and his servant: T-T

The duet form of characterization proves particularly congenial to Schütz, who uses as a means of portrayal a combination of expressive 2-part counterpoint with the Italian style of movement in parallel thirds and sixths. He often succeeds thus in achieving a degree of tender intimacy unsurpassed in German oratorio; the dialogue between Mary Magdalene and Jesus is a notable instance. Without unduly exploiting his dramatic talents, Schütz aims at rendering the Resurrection story as vivid and actual as possible to his audience, and to touch them through their human emotions. He never lets the artificialities inherent in the Italian style come between singer and hearer, but succeeds in the most remarkable way in creating and maintaining a sensitive and sympathetic mood throughout.<sup>56</sup>

The opening chorus (thirty-five measures in length and for S-S-A-T-T-B with basso continuo) announces the topic of the work: the Resurrection of our Lord Jesus Christ as recorded for us by the four Evangelists. The chorus occurring about halfway through the work is for "die Elfe" (the eleven disciples) in an S-S-A-T-T-B arrangement also. The closing chorus is more ambitious and more expansive. This movement is for

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<sup>55</sup>Kenneth Eugene Miller, "A Study of Selected German Baroque Oratorios" (Ph.D. dissertation, Northwestern University, 1963) pp. 248-49. These two textures are, of course, similar to the stylo recitativo technique used in the Psalmen Davids of 1619. Referring to the Historia der Auferstehung Jesu Christi, Moser writes, "This work, written according to Italian art form, with the recitative supported by chords, was almost a complete novelty in Germany." Moser, Schütz, p. 365.

<sup>56</sup>Lewis, "Schütz," p. 645.

double chorus, one chorus consisting of S-A-T-B with instruments and accompanied by the basso continuo and the other of S-A-T-Evangelist-B with instruments and basso continuo. (Two different basso continuo parts are realized in the full score.) At the beginning of the closing chorus both S-A-T-B choirs sing (in German) "God be praised, who has given us the victory through Jesus Christ our Lord," while the solo Evangelist repeats "Victoria! Victoria!" From measure 34 on to the end at measure 51 all nine voices join together and proclaim "Victoria!" again and again.<sup>57</sup>

#### Cantiones sacrae

After writing in the monodic style in the Historia der Geburt Jesu Christi (1623), Schütz returned to the polyphonic medium in the Cantiones sacrae, which were published in 1625.<sup>58</sup> These forty works are for four voices with basso continuo. They are a combination of old and new styles; "the collection as a whole is concerned with fusing the contemporary idiom of the dramatic madrigal and the concertato style with that of the polyphonic motet."<sup>59</sup> The vocabulary of the contemporary madrigal influenced the interpretation of the words and ideas of the texts of the Cantiones sacrae;<sup>60</sup> this individualistic

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<sup>57</sup>Moser mentions that such a "Victoria!" ending was traditional in Schütz's time and not a stroke of inspiration particular to Schütz alone. Moser, Schütz, p. 365.

<sup>58</sup>Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 8: Cantiones sacrae 1625, nos. 1-20; vol. 9: Cantiones sacrae 1625, nos. 21-40, ed. Gottfried Grote (Kassel: Bärenreiter, 1960).

<sup>59</sup>Lewis, "Schütz," p. 645. Similar comments about this stylistic synthesis are also made in the following three sources: Moser, Schütz, p. 402. Agey, "Concerte and Chormusik," p. 40. Schrade, "Schütz and Bach," pp. 175-76.

<sup>60</sup>In discussing the late madrigal of 1580-1620, Apel writes

interpretation was done within the confines of the imitative techniques of the Netherlandish polyphonic motet.<sup>61</sup>

In the case of the detailed treatment of the themes in the Cantiones sacrae, that balance prevails which Christian Bernhard holds to be the distinguishing characteristic of the stylus luxurians communis, namely, that here the text is as important as the music. The word content forms the figures, but under the compulsion of the harmony these must subject themselves to constant changes.<sup>62</sup>

All of the texts of the Cantiones sacrae are in Latin. Schütz selected his texts from the Vulgate Bible and from devotional literature,<sup>63</sup> sometimes making transpositions in the word order to suit his musical requirements.<sup>64</sup> Several of the texts are segmented or subdivided, and then each individual part is set as an independent work. Thus the forty separate compositions form twenty-one larger units.<sup>65</sup> The texts show

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that "the development leads to a highly elaborate type of music, even exaggerated and mannered, manifesting all the experimental tendencies of the fin de siècle--chromaticism, word-painting, coloristic effects, declamatory monody, virtuosity of the vocal soloist, dramatic effects. Particularly important is the fact that, at this late date, the madrigal was flexible enough to drop its traditional polyphonic texture and adapt itself to the new monodic style. The transition is particularly apparent in the madrigals of Monteverdi." Apel, Harvard Dictionary, p. 498.

<sup>61</sup>"... from c. 1450 to 1550 the motet provided the most fertile soil for all developments and innovations in style. The most interesting aspect is the ever-increasing use of imitation, a process that culminated in the through-imitative style (also called 'pervading imitation'). This style has been so much identified with the motet that it is often referred to as 'motet style.'" Ibid., p. 543.

<sup>62</sup>Moser, Schütz, p. 406.

<sup>63</sup>Ibid., pp. 403-4, lists the sources of the texts.

<sup>64</sup>Ibid., p. 404.

<sup>65</sup>Ibid., pp. 403-4. Moser's discussion of these compositions (Ibid., pp. 406-37) is not organized numerically but rather according to stylistic or textual characteristics. The following index to Moser's remarks about the forty Cantiones sacrae is appended since it may save frustration for the future reader.  
Cantiones sacrae motet #1, #2 is in Moser, Schütz, pp. 419-21.

evidence of both subjectivism and mysticism,<sup>66</sup> especially some of the texts dealing with the relation of the "I" or "me" to the Passion of Christ.<sup>67</sup> "The subjective attitude of the texts very closely corresponds to that of the music which goes to the very limits of pictorial dissonance treatment."<sup>68</sup>

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<u>Cantiones sacrae</u> motet	#3 is in Moser, <u>Schlütz</u> , pp.	406-7.
	#4, #5, #6, #7, #8	411-19.
	#9, #10	407-8.
	#11, #12	421-23.
	#13	423-24.
	#14	410-11.
	#15	424-25.
	#16	425-26.
	#17	?
	#18	431-32.
	#19, #20	408-9.
	#21, #22, #23	426-28.
	#24, #25	428-30.
	#26, #27, #28	409-10.
	#29	410.
	#30	430-31.
	#31	419.
	#32	432-33.
	#33, #34, #35	434-37.
	#36, #37, #38, #39, #40	644-46 [sic].

<sup>66</sup>Bukofzer, Music in the Baroque Era, p. 91. Agey, "Concerte and Chormusik," p. 40. Moser, Schlütz, p. 404. "The Mystics emphasized contemplation, emotions, direct vision, and religious intuition as immediate avenues of approach to God. The priest and the rites of the Church were utilized as aids to the spiritual life, but they were not regarded as necessary intermediaries. Mystic religion was less a matter of intellect than of heart and feeling; it was not so much a knowledge of God as a life communion with him through self-denial. The Mystic desired to be lost in God rather than to be saved through Jesus Christ." Lars P. Qualben, A History of the Christian Church, rev. and enl. (New York: Thomas Nelson and Sons, 1964), p. 216.

<sup>67</sup>Roger Bray, "The 'Cantiones Sacrae' of Heinrich Schlütz Re-examined," Music and Letters 52 (July 1971):301, 305. Bray also points out that Heinrich Schlütz (who often used "Sagittarius" [Latin for "archer"]) as the Latin version of his name) used a sixteenth-note figure at the appearance of the word "sagittae" in No. 20: Quid detur tibi, m. 20, NSA 8:130; this figure, Bray says, is also used to draw attention to words such as "ego" and "me." Bray, "'Cantiones Sacrae,'" pp. 299-301.

<sup>68</sup>Bukofzer, Music in the Baroque Era, p. 91.

The basso continuo of the Cantiones sacrae was reluctantly added by Schütz at the insistence of his publisher, who wished the contrapuntal collection to appear fashionable and modernistic.<sup>69</sup> Most of the continuo figuring is rather simple; 3-4-3, 6-5-6, 4, #,  $\frac{6}{3}$ ,  $\frac{6}{4}$ , an occasional 7, and other combinations of these basic figures are usually all that appear. A few pieces toward the end, however, do have an obligatory basso continuo; for these pieces Schütz requested that the organist not simply sound the chords but actually double the voices by playing from a score.<sup>70</sup>

A few general comments can be made about meter, length, and texture in the Cantiones sacrae. By far the most common meter in these forty works is 4/2; 3/2 meter is used a few times as a contrast between sections in 4/2 meter. Only one work<sup>71</sup> begins in 3/2 meter and retains that meter for a majority of its measures. Other meters which are used in single measures (often cadential or bridge measures) or very small segments of a work are 2/2, 4/4, 6/4, and 3/4. Of those compositions in 4/2 meter (or predominantly 4/2 meter), the average length is about forty measures.<sup>72</sup> Textures go from the prevailing polyphonic and imitative<sup>73</sup> to the comparatively homophonic<sup>74</sup> to "even one or two cases

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<sup>69</sup>Schrade, "Schütz and Bach," p. 175.

<sup>70</sup>Moser, Schütz, p. 402.

<sup>71</sup>No. 29: Cantate domino canticum novum, NSA 9:53-64.

<sup>72</sup>The five short Tischgesänge (nos. 36-40, NSA 9:116-27) are not included in this average of the length.

<sup>73</sup>Crocker, Musical Style, p. 249. Helm, "Miraculous Inventions," p. 52.

<sup>74</sup>Homophonic texture is almost exclusively used in No. 36: Oculi omnium in te sperant, domine and No. 39: Confitemini domino, quoniam ipse bonus, NSA 9:116-17 and 123-25.

of purely solo writing, the expressive 'Domine, ne in furore'<sup>75</sup> being an instance where the declamation requires the indispensable support of the continuo."<sup>76</sup>

Der Psalter nach Cornelius Beckers Dichtungen

In 1628 Heinrich Schütz published Der Psalter nach Cornelius Beckers Dichtungen,<sup>77</sup> consisting of rhymed German verses based on the Psalms in four-part settings. This form of music stems back to the early decades of the Reformation, especially that facet of the movement led by Jean Calvin (1509-1564). Since Calvin was more inimical than Martin Luther to the Roman Catholic liturgy and music, "the only notable musical productions of the Calvinist churches were the Psalters, rhymed metrical translations of the Book of Psalms, set to melodies either newly composed or, in many cases, of popular origin or adopted from plainchant."<sup>78</sup> The principal French Psalter, which served as a model for later collections of this type, was published in 1562. The text was translated by Clément Marot (1496-1544) and Théodore de Bèze (1519-1608); the melodies were selected or composed by Loys Bourgeois (ca. 1510-ca. 1561). Claude Goudimel (ca. 1505-1572), one of the most important French composers of Psalm settings,<sup>79</sup> published his complete Huguenot Psalter in 1564 under the title Les CL Pseaumes de David.<sup>80</sup>

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<sup>75</sup>No. 33: Domine, ne in furore tuo arguas me, NSA 9:93-99.

<sup>76</sup>Lewis, "Schütz," p. 645.

<sup>77</sup>Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 6: Der Psalter nach Cornelius Beckers Dichtungen, ed. Walter Blankenburg (Kassel: Bärenreiter, 1957).

<sup>78</sup>Grout, History of Western Music, p. 259.

<sup>79</sup>Ibid.

<sup>80</sup>Slonimsky, Baker's Biographical Dictionary, pp. 593-94.



"The first polyphonic setting of the complete psalter in German was the four-part Der gantz Psalter Davids of Sigmund Hemmel (d. 1565), published in 1569,"<sup>81</sup> The Psalter of Claude Goudimel was published in Geneva in 1565 as Les Pseaumes mis en rime françoise par Clément Marot et Th. de Bèze, mis en musique à quatre parties.<sup>82</sup> It was this Psalter which Ambrosius Lobwasser (1515-1585) translated into German in 1573.<sup>83</sup> "In opposition to the 'Calvinistic' Lobwasser there arose a 'Lutheran' rivalry on the part of the rather dry Leipzig [sic] Cornelius Becker, who supplemented the seven psalms of Luther<sup>84</sup> with the missing 143 (Leipzig, 1602)."<sup>85</sup> Heinrich Schütz in 1628 then used the verses by Becker and set them to ninety new melodies and thirteen old ones in his work Der Psalter nach Cornelius Beckers Dichtungen.<sup>86</sup> Schütz's settings attained considerable popularity, for by 1676 the fourth edition had been published. (It was the 1661 edition--the third--which was Schütz's revised version of this work.)

A few stylistic characteristics of these works may be presented in summary.<sup>87</sup> The rhythm shows great life and variety. The meter is either duple or an interchange of duple and triple. The melodies show an inexhaustible inventiveness within the bounds of the church modes. The harmony makes extensive use of root-position triads, with the

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<sup>81</sup> Reese, Music in the Renaissance, p. 683.

<sup>82</sup> Slonimsky, Baker's Biographical Dictionary, pp. 593-94.

<sup>83</sup> Reese, Music in the Renaissance, p. 683.

<sup>84</sup> Hymn paraphrases of Psalms 12, 14, 16, 46, 124, 128, and 130 done by Luther himself.

<sup>85</sup> Moser, Schütz, p. 445.

<sup>86</sup> Ibid., pp. 447, 450-51.

<sup>87</sup> Gleaned from Ibid., pp. 450-62.

consequent skips of fourths and fifths appearing in the bass. Beginning and ending sonorities of specific settings include C major, C minor, D minor, E-flat major, E minor, F major, G major, G minor, A major, A minor, and B-flat major. Sometimes the beginning and ending sonorities of a psalm setting are not the same, thus showing that a single unifying tonality was not always present in these early Baroque settings. Some of the various relationships which obtain in Der Psalter nach Cornelius Beckers Dichtungen are as follows: a beginning sonority of A minor and a concluding sonority of E minor, E minor to B major, B-flat major to F major, B-flat major to G minor, F major to G major, G major to E minor, G minor to B-flat major, G major to C minor, A minor to D major, F major to D minor, E major to A minor, E minor to A major, D minor to E major, and D minor to G minor.

#### Symphoniae sacrae I

Heinrich Schütz published the first of his three collections of Symphoniae sacrae in 1629;<sup>88</sup> this first collection of twenty concerti with Latin texts<sup>89</sup> was both composed and published in Venice during Schütz's second stay there. The title Symphoniae sacrae was also used by Giovanni Gabrieli for two of his collections, and Schütz perhaps intended his work of 1629 to be a tribute to his former teacher.<sup>90</sup> The work is dedicated to Johann Georg II, the son of the

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<sup>88</sup>Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 13: Symphoniae sacrae I/1629, nos. 1-10; vol. 14: Symphoniae sacrae I/1629, nos. 11-20, ed. Gerhard Kirchner and Rudolf Gerber (Kassel: Bärenreiter, 1965).

<sup>89</sup>Moser, Schütz, pp. 464-65, gives the sources of the texts.

<sup>90</sup>Ibid., p. 464.

Elector of Saxony.<sup>91</sup>

The Symphoniae sacrae I of 1629 is the first of Schütz's significant collections which makes use of the solo concertato style. Some aspects of concertato style have already been discussed in conjunction with Schütz's Psalmen Davids (1619)--those aspects dealing with the Concerto per choros. To round out the discussion of this significant Baroque style, the concertato style, a brief historical survey of the solo concertato style is given as an aid to placing Schütz in perspective in this domain also.

"Solo concertato style" can be described as "a contrast, opposition, or rivalry between solo voices, between the voices and the basso continuo, or between them [the voices] and the instruments."<sup>92</sup> The first instance of solo concertato style is in the collection Cento concerti ecclesiastici, published by Lodovico Grossi da Viadana (ca. 1560-1627) in 1602.

. . . Viadana devised a pseudopolyphony in which one, two, or three voices were sufficient when complemented by a basso continuo. Often a voice imitated itself, or two voices kept up a round of interlocking imitations. Except for the runs, usually at cadences, his vocal style is that of part-music. The bass for the organ moves like a vocal part. Although it is unfigured, the organist is expected to improvise a simple accompaniment upon it, adjusting this to the number and character of vocal parts.<sup>93</sup>

Other Italian composers of the sacred concerti for solo voices were Agostino Agazzari (1578-1640), Adriano Banchieri (1568-1634),<sup>94</sup>

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<sup>91</sup>The dedication and forward to Symphoniae sacrae I (1629) are printed in Strunk, Source Readings, pp. 432-34.

<sup>92</sup>Samuel, "Concertato Style," p. 103.

<sup>93</sup>Palisca, Baroque Music, p. 66.

<sup>94</sup>The concerti of Banchieri's Ecclesiastiche sinfonie of 1607 "are conceived for four soloistic parts, with frequent monodic or duet sections, all accompanied by a basso continuo." Ibid., p. 65.

Giovanni Croce (c. 1560-1609), Claudio Monteverdi, and Alessandro Grandi (d. 1630).<sup>95</sup> The early German solo concerti were modeled after Viadana's. However, some German composers thought that the basso continuo lacked the colorful instrumental contrast which they desired in their works. Michael Praetorius wrote in Syntagma musicum, Part III (1619), that

some of us Germans are unaccustomed to the present new Italian technique, where sometimes only a single concertato voice or at times two or three sing with an organ or with a Regal.<sup>96</sup> This method does not especially please us, because we believe that the composition is too bare and is not especially appreciated by those who do not understand music. I have therefore had to consider the remedy that one add to this a choir of four voices, which together with either trombones or strings can always join in.<sup>97</sup>

One significant German work which made use of the solo concertato style was published in 1618 and 1626 at Leipzig. This was Johann Hermann Schein's (1586-1630) Opella nova Geistliche Konzerte . . . auff jetzo gebräuchliche Italiänische Invention, which may have had an influence upon Heinrich Schütz.<sup>98</sup>

In many respects the pieces [in Schein's Geistliche Konzerte] are like Lutheran counterparts of some of Monteverdi's concertato madrigals. The collection consists chiefly of duets and a few solos on chorale texts; however, Schein does not always use chorale melodies. When he does he treats them with freedom, inserting vocal embellishments, breaking up the phrases and dividing them between the voices. There is a continuo and sometimes one or two concertizing solo instruments, with an occasional orchestral *sinfonia*

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<sup>95</sup>His [Grandi's] Motetti a voce sola (1628) show the influence of the recitative in emphatic repetitions of words and declamatory contrast motives, but the static bass lines are enlivened by imitative sequences which tie both voices together." Bukofzer, Music in the Baroque Era, p. 65.

<sup>96</sup>The regal was "a small portable organ, probably invented c. 1450 and much used during the 16th and 17th centuries, which had reed pipes only." Apel, Harvard Dictionary, p. 722.

<sup>97</sup>Samuel, "Concertato Style," p. 104.

<sup>98</sup>Buszin, "The Golden Age," p. 215.

or an ensemble for chorus and instruments. The pieces are analogous to the early Baroque Italian cantatas, except for the Biblical (or at any rate sacred) words and the fairly consistent use of traditional chorale tunes as a basis for the melodic invention. These sacred concertos of Schein were followed by a long series of similar works by Lutheran composers of the seventeenth century.<sup>99</sup>

Another collection, this time by a Central European composer, also made use of the solo concertato style of Viadana's Concerti ecclesiastici (1602) and may likewise have had an influence specifically upon Schütz's Kleine geistliche Konzerte of 1636 and 1639, works also using the solo concertato style and coming after the Symphoniae sacrae I. This collection is the Harmonia concertans of Isaac Posch (c. 1575-c. 1622), published in 1623. It includes a total of forty-two pieces for vocal soloists, basso continuo, and occasional obbligato instruments. There are compositions--all with Latin texts, for Posch was probably a Roman Catholic--for a single voice, for two or three identical voices, and for mixed vocal ensembles.<sup>100</sup>

It was mentioned above that Giovanni Gabrieli also published collections which were called Symphoniae sacrae. Though his works are for a chorus or choruses and Schütz's are for solo voices, enough comparisons can be made between the works of the two composers to show that Schütz definitely derived certain stylistic features from the earlier works of his teacher. Gabrieli first published a collection called Sacrae Symphoniae [sic] in 1597 which contained some forty-five works. This publication, "a landmark of early Baroque style,"<sup>101</sup>

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<sup>99</sup>Grout, History of Western Music, p. 324.

<sup>100</sup>Karl Geiringer, Introduction to Harmonia Concertans I (1623): 14 Cantiones Sacrae for Voices and Instruments, by Isaac Posch (Bryn Mawr, Penn.: Theodore Presser Company, 1968) p. [vii].

<sup>101</sup>Grout, History of Western Music, p. 252.

contained vocal and independent instrumental compositions for six to sixteen voices.<sup>102</sup> The interest of the few-voiced compositions from Gabrieli's 1597 opus

lies in the varied means by which their structure makes itself audibly understood. The primary means is the text, the different lines of which are set apart through contrast in register, texture, and dynamics, as well as through cadences separating sections in different modes. The next most important means are repetition, recapitulation, Alleluja ritornellos, Alleluja endings (perhaps repeated), and finally, the shape the ending and the beginning happen to take.<sup>103</sup>

Schütz in his Symphoniae sacrae I (1629) gives us contrasts in register, though sometimes the contrast is between instruments playing in one register and voices singing in another.<sup>104</sup> Various sections of some of Schütz's works cadence on different tonal centers.<sup>105</sup> The text is sometimes divided by Allelujas.<sup>106</sup> Thus it can be seen that Schütz has adopted stylistic features of the works of Gabrieli. A second

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<sup>102</sup>Bukofzer, Music in the Baroque Era, p. 21. Lang, Music in Western Civilization, p. 370, gives the following information: "The monumental choral works of Gabrieli, the polychoral Sacrae Symphoniae, represent the height of early baroque sacred art. The great body of singers was joined and supported by an orchestra of viols, trombones, trumpets, cornets, and organs, playing either independently or with the voices. This style, the so-called 'colossal baroque,' subsided, however, with the general penetration of the concerted style into church music."

<sup>103</sup>Kenton, Gabrieli, p. 270.

<sup>104</sup>The low register of the woodwinds is contrasted with the high register of the voices in No. 16; In lectulo per noctes and in No. 17; Invenerunt me custodes civitatis, NSA 14:70-80 and 81-97.

<sup>105</sup>In No. 12; Exquisivi Dominum, NSA 14:16-29, the beginning sonority is G major and cadences (with pauses in all voices) occur on D-major (measure 17), A-major (measure 37), and G-major (measure 90, final cadence) sonorities.

<sup>106</sup>In No. 4; Cantabo Domino in vita mea, NSA 13:38-46, two "Alleluja" sections are found (measures 61-89 and 135-53); the motive used for "Alleluja" in the second section is an inversion of the motive used in the first section.

collection by Giovanni Gabrieli, Symphoniae sacrae, was published posthumously in 1615.

. . . in several cases one or more choirs are purely instrumental; there are some [motets] in which instruments and voices would be mixed in the same choir, and where a part is assigned to both a voice and an instrument. In some cases only two or three vocal parts appear with a larger number of instruments and, finally, there are cases in which no instruments are specified. In these, the traditional choral picture has been retained, i. e., the instrumental participation has been left to the discretion of the maestro.<sup>107</sup>

The Gabrieli works show three basic aural combinations: instruments only (with basso continuo), voices only (with basso continuo), and mixtures of voices and instruments. These various combinations are also used in the Symphoniae sacrae I (1629) of Schütz.<sup>108</sup> The mixture of voices and instruments is handled in several ways. Sometimes the instrumental accompaniment imitates the vocal lines or proceeds in exact rhythm with the voices.<sup>109</sup> At other times the instrumental accompaniment provides a contrast with the vocal lines; the instruments may ornament a slowly moving vocal line<sup>110</sup> or they may provide a slow and subdued accompaniment to a rapidly moving vocal line.<sup>111</sup> But

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<sup>107</sup>Kenton, Gabrieli, pp. 318-19.

<sup>108</sup>For example, No. 2: Exultavit cor meum, NSA 13:18-26, makes use of all three combinations: soprano with basso continuo (measures 1-25), instrumental "sinfonia" (measures 26-38), soprano with basso continuo (measures 39-64), instrumental "sinfonia" (measures 63-88), and soprano and instruments sometimes in alternation and sometimes together (measures 89-148).

<sup>109</sup>No. 12: Exquisivi Dominum, measures 42-60, NSA 14:22-25.

<sup>110</sup>No. 17: Invenerunt me custodes civitatis, measures 24-45, NSA 14:83-85.

<sup>111</sup>No. 16: In lectulo per noctes, measures 116-23, NSA 14:79.

perhaps the best indication of the fecundity of Schütz's creative intellect is given by a partial listing of instrumental and vocal combinations which he uses in the Symphoniae sacrae I.<sup>112</sup>

#2: Exultavit cor meum

Violine I  
Violine II  
Soprano

#6: Jubilate Deo, omnis terra

Flöte I or Violine I  
Flöte II or Violine II  
Bass

#7: Anima mea liquefacta est

Fiffaro I or Cornettino I  
Fiffaro II or Cornettino II  
Tenor I  
Tenor II

#9: O quam tu pulchra es

Violine I  
Violine II  
Tenor  
Baritone

#13: Fili mi, Absalon

Posaune I or Violino I all' ottava  
Posaune II or Violino II all' ottava  
Posaune III  
Posaune IV  
Bass

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<sup>112</sup>The presence of the basso continuo is always assumed in this listing. Most of the instruments can readily be recognized as belonging to either the Baroque string or wind families. The standard sources which cover the history of all instruments and the historical studies of specific instruments may be consulted for further information. Miller, "Selected German Baroque Oratorios," pp. 71-127, contains a concise summary of Baroque musical instruments. The only obsolete instrumental family which had best be described here is the cornet family. The cor-netto and the cornettino consisted of a hollow, curved piece of wood with finger holes and a cup-shaped mouthpiece. The sound of this family of instruments was "less brilliant than the tone of the trumpet, as the tube was short, conical, relatively wide and more rigid than the thin metal of brass instruments." Curt Sachs, The History of Musical Instruments (New York: W. W. Norton & Company, Inc., 1940), p. 324. The cornet family had "a distinctness and precision which enabled it to support the human voice or to supplant it better than any other instrument." Ibid.



#15: Domine, labio mea aperies

Cornetto or Violino  
Posaune  
Fagotto  
Soprano  
Tenor

#16: In lectulo per noctes

Fagotto I or Viola da gamba I  
Fagotto II or Viola da gamba II  
Fagotto III or Viola da gamba III  
Soprano  
Alto

Kleine geistliche Konzerte I and II

A few years after the Symphoniae sacrae I (1629) had been published, two more collections written in the solo concertato style were published by Schütz in Leipzig and Dresden. These were the Kleine geistliche Konzerte of 1636 and 1639.<sup>113</sup> The texts of the Kleine geistliche Konzerte were predominantly in German,<sup>114</sup> whereas the texts of the Symphoniae sacrae I had been in Latin--as one of course can gather from the titles of the works. "Rarely has the German language been set with such deep understanding, not only of its accentuation but of its meaning."<sup>115</sup> The musical style of the Kleine geistliche Konzerte

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<sup>113</sup> Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 10: Kleine geistliche Konzerte 1636/1639, sec. 1; Konzerte für Frauen- und Männerstimmen; vol. 11: Kleine geistliche Konzerte 1636/1639, sec. 2; Konzerte für zwei bis vier gemischte Stimmen; vol. 12: Kleine geistliche Konzerte 1636/1639, sec. 3; Konzerte für fünf gemischte Stimmen, ed. Wilhelm Ehmann and Hans Hoffmann (Kassel: Bärenreiter, 1963). It should be pointed out concerning these three volumes that the editors have taken advantage of the chronological and stylistic proximities of Schütz's 1636 and 1639 publications and have combined the two in one listing of works moving from those for one solo voice to those for five mixed voices.

<sup>114</sup> A few of the 1636 Kleine geistliche Konzerte have Latin texts later added by Schütz himself; in the 1639 Kleine geistliche Konzerte slightly fewer than one-third of the works originally had Latin texts.

<sup>115</sup> Helm, "Miraculous Inventions," p. 54. "He [Schütz] developed

is in general a combination of two national features: "the unrestrained, emotion-laden oratorio of southern monody" and "the strict note-to-a-syllable style of northern polyphony."<sup>116</sup>

The remorseless test of his [Schütz's] melodic power discovers no fundamental weakness; he controls a single line with the same skill as a vast edifice. The shaping of phrases, their relative disposition and the placing of various levels of intensity are all contrived with great subtlety, so that the mood of quiet intimacy will often be endowed with a sincere and moving eloquence.<sup>117</sup>

The two collections of Kleine geistliche Konzerte clearly show the extremely adverse privations caused by the Thirty Years' War. In the preface and dedication of Book One Schütz writes as follows:

Praiseworthy music, amongst other free arts, has not only fallen into great decline through the constant perils of war in the beloved Fatherland of our German nation, but in many places is discontinued altogether, standing side by side with other general ruins and prevalent disorder, as is the usual outcome of unholy warfare in the eyes of Everyman . . . [.] In the meanwhile however, and in order that the talents given me by God in such a noble art do not remain quite unused, but rather may create and offer some little thing, I have composed and also published to the Glory of God as samples of my musical work, sundry little concertos . . . [.]<sup>118</sup>

This economy can be seen in the fact that obbligato solo instruments, used earlier in the Symphoniae sacrae I, are not present in the Kleine geistliche Konzerte; the scoring in the latter works consists of various combinations of solo voices and the basso continuo. The

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in his Geistliche Konzerte a German musical diction, a German melodic speech previously unknown. The German prose of Luther's Bible translation was as decisive in the formation of a German Protestant style as was the King James Version in the English. But to a dramatically inclined composer--and Schütz was a dramatist of the first water--the rich, descriptive, narrative language is an incentive to 'free' composition." Paul Henry Lang, George Frideric Handel (New York: W. W. Norton & Company, Inc., 1966), p. 209.

<sup>116</sup>NSA 10:xi.

<sup>117</sup>Lewis, "Schütz," p. 647.

<sup>118</sup>NSA 10:xi.

versatility of Schütz's two collections in providing for almost every possible combination of vocalists can readily be seen in the following listing of voices used in the Kleine geistliche Konzerte of 1636 and 1639. (The numbers in parenthesis indicate how many Konzerte Schütz wrote for each vocal medium.)

Soprano (2)  
Mezzosoprano (1)  
Alto (2)  
Tenor (3)  
Bass (1)  
Soprano I & Soprano II (8)  
Soprano & Alto (1)  
Alto I & Alto II (1)  
Tenor I & Tenor II (4)  
Bass I & Bass II (3)  
Tenor I, Tenor II, & Bass (1)  
Bass I, Bass II, & Bass III (1)  
Soprano & Tenor (2)  
Soprano & Bass (2)  
Soprano I, Soprano II, & Tenor (2)  
Soprano I, Soprano II, & Bass (4)  
Alto, Tenor, & Bass (1)  
Soprano I, Soprano II, Soprano III, & Baritone (1)  
Soprano I, Soprano II, Tenor I, & Tenor II (2)  
Soprano I, Soprano II, Tenor, & Bass (1)  
Soprano I, Soprano II, Bass I, & Bass II (1)  
Soprano, Alto, Tenor, & Bass (6)  
Soprano I, Soprano II, Alto, Tenor, & Bass (4)  
Soprano, Alto, Tenor I, Tenor II, & Bass (2)

Once again a detailed examination of the sources of Schlütz's texts for these fifty-five works is worthwhile. The classified listing which follows gives the source of each text, the title of the Schlütz composition, and (in parenthesis) the year of publication and the original numbering of the work. Several conclusions then follow the classified listing.

## Old Testament Sources

Psalm 1:1-3 Wohl dem, der nicht wandelt im Rat der Gott-  
losen (1636, #9)  
Psalm 3:5-8 Ich liege und schlafe (1639, #5)  
Psalm 4:1, 5:2 Erhöre mich, wenn ich rufe (1636, #8)

- Psalm 9:11-12 Lobet den Herren, der zu Zion wohnt  
(1636, #12)
- Psalm 13:6 Herr, ich hoffe darauf (1639, #7)
- Psalm 14:2-3 Der Herr schauet vom Himmel (1636, #11)
- Psalm 27:4 Eins bitte ich vom Herren (1636, #13)
- Psalm 29:1-2, 66:4 Bringt her dem Herren (1636, #2)
- Psalm 29:3-9 Die Stimm des Herren gehet auf den Wassern  
(1639, #26)
- Psalm 30:4-5 Ihr Heiligen, lobsinget dem Herren  
(1636, #7)
- Psalm 34:2-5, 7 Ich will den Herren loben allezeit  
(1639, #1)
- Psalm 37:4-5, 1-5 Habe deine Lust an dem Herren  
(1639, #6)
- Psalm 37:25 Ich bin jung gewesen (1639, #15)
- Psalm 42:11 Was betrübst du dich, meine Seele (1639, #29)
- Psalm 51:10-12 Schaffe in mir, Gott, ein reines Herz  
(1636, #10)
- Psalm 70 Eile, mich, Gott, zu erretten (1636, #1)
- Psalm 73:25-26 Herr, wenn ich nur dich habe (1639, #16)
- Psalm 100 Jubilate Deo (1639, #27)
- Psalm 111 Ich danke dem Herrn von ganzem Herzen  
(1636, #3)
- Psalm 111:10 Die Furcht des Herren (1639, #13)
- Psalm 118:25-26, Matthew 21:9 O Herr hilf (1636, #16)
- Psalm 145:3-4 Der Herr ist groß (1636, #5)
- Isaiah 9:6-7 Ein Kind ist uns geboren (1636, #21)
- Isaiah 41:10 Fürchte dich nicht (1636, #15)

#### New Testament Sources

- Matthew 1:20-21 Joseph, du Sohn David (1639, #18)
- Luke 1:28-38 Sei begrüßet, Maria (1639, #28)
- Luke 5:5 Meister, wir haben die ganze Nacht gearbeitet  
(1639, #12)
- Luke 21:33 Himmel und Erde vergehen (1636, #19)
- John 11:25-26 Ich bin die Auferstehung (1639, #19)
- Romans 1:35, 38-39 Wer will uns scheiden (1639, #25)
- Romans 8:31-34 Ist Gott für uns (1639, #24)
- Ephesians 3:14-17 Ich beuge meine Knie (1639, #14)
- I Timothy 4:8 Die Gottseligkeit (1636, #18)
- I John 1:7 Das Blut Jesu Christi (1636, #17)

#### Writings of Church Fathers

- Augustine (in German) O süßer, o freundlicher (1636, #4)
- Augustine (in German) Siehe, mein Fürsprecher ist im  
Himmel (1636, #23)
- Augustine (in German) Was hast du verwirkt (1639, #2)
- Augustine Bone Jesu, verbum Patris (1639, #8)
- Augustine O misericordissime Jesu (1639, #4)
- Augustine Quemadmodum desiderat (1639, #30)
- Bernard (adapted) O Jesu, nomen dulce (1639, #3)

Liturgical Texts<sup>119</sup>

Advent Collect	<u>O lieber Herre Gott</u> (1636, #6)
Advent Introit	<u>Rorate coeli desuper</u> (1639, #17)
Christmas Antiphon	<u>Hodie Christus natus est</u> (1639, #10)
Christmas Antiphon	<u>Verbum caro factum est</u> (1639, #9)
Pentecost Antiphon	<u>Veni, sancte Spiritus</u> (1639, #23)
Communion Petition	<u>Die Seele Christi heilige mich</u> (1639, #20)

Chorale Stanzas

<u>Allein Gott in der Höh sei Ehr</u>	(1639, #22)
<u>Aufer immensam</u>	(1639, #31)
<u>Ich ruf zu dir, Herr Jesu Christ</u>	(1639, #21)
<u>Ich hab mein Sach Gott heimgestellt</u>	(1636, #24)
<u>Nun komm, der Heiden Heiland</u>	(1636, #20)
<u>O hilf, Christe Gottes Sohn,</u>	closing stanza of "Christus der uns selig macht" (1636, #14)
<u>Wann unsre Augen schlafen ein,</u>	third stanza of "Christ, der du bist der helle Tag" (1639, #11)
<u>Wir gläuben all an einen Gott</u>	(1636, #22)

The most obvious conclusion to be made on the basis of the above report is that Schütz is decidedly inspired by the words of Holy Scripture and specifically by the poetry of the Psalms. While those musical works which involve characters and plot (the Historia der Auferstehung Jesu Christi of 1623, Die sieben Worte Jesu Christi am Kreuz of 1645, the Historia der Geburt Jesu Christi of 1665, and the three passions of the years from 1664 to 1666--Die Lukas-Passion, Die Johannes-Passion, and Die Matthäus-Passion) show Schütz to be capable of capturing the quintessence of each and every dramatic moment, he finds equally congenial and compatible those Biblical texts which treat drama only in the abstract--which embody various emotions in general without linking such feelings to specifically named individuals and actions. Schütz is able to use music to respond sensitively towards

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<sup>119</sup>The liturgical attributions are those found in Moser, Schütz, pp. 509, 518-23.

words because he was able to use words to respond sensitively to feelings, for he himself was a well-educated man and a practicing poet.<sup>120</sup> A second conclusion is that it is unfair to say of Schütz that he was oblivious to the chorale in his music, although it must be said in the same breath that he clearly did not derive inspiration from the chorale tunes--the melodies--to the same degree that Johann Sebastian Bach did. Schütz "may strictly adhere to the full chorale melody, without any actual change but with a repetition of melodic phrases that is of his own making."<sup>121</sup> Sometimes Schütz purposely varies melodic quotations from the chorale tune; "Schütz employs the departures from the chorale melody for final climactic purposes, viewing the literal presentation of the church melody as the crowning climax to be attained."<sup>122</sup> He may start, on the other hand, by treating the chorale melody as if it were a strict cantus firmus and then break off and proceed freely with his own material.<sup>123</sup> Only motives from the chorale melody might be used, with the entire melody never making an appearance.<sup>124</sup> Lastly, the chorale melody might not be used

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<sup>120</sup> Moser records that Schütz wrote the verses for some of his secular works, some of his sacred works, and some of his prefaces, in addition to sometimes making his own translations. Moser, Schütz, pp. 96, 114, 116, and 140.

<sup>121</sup> Schrade, "Schütz and Bach," p. 181. See Nun komm, der Heiden Heiland (1636, No. 20), NSA 11:91-96. It should be pointed out that Schrade is in error when he says that this work (and other chorale-based works which he discusses on the same pages) is found in Symphoniae sacrae I.

<sup>122</sup> Moser, Schütz, p. 523. See Allein Gott in der Höh sei Ehr (1639, No. 22), NSA 11:60-68.

<sup>123</sup> o hilf, Christe Gottes Sohn (1636, No. 14), NSA 10:103-5.

<sup>124</sup> Wir gläuben all an einen Gott (1636, No. 22), NSA 11:84-90. In this work "the entire thematic material is borrowed from the

at all, with Schütz instead deriving his melodic inspiration from the text.<sup>125</sup>

Some general comments have been made about the texts of the two collections of Kleine geistliche Konzerte; when one looks also at the settings of specific words, he sees that Schütz was certainly familiar with the late-Renaissance concept of musica reservata--that concept which is related to the late-Baroque aesthetic theory of the Affektenlehre.

"Suiting the music to the meaning of the words, expressing the power of each different emotion, making the things of the text so vivid that they seem to stand actually before our eyes . . ."--these words are from a famous description of the music of a later Franco-Netherlandish composer [Orlando di Lasso, 1532-1594]. . . . The author adds: "This kind of music is called musica reservata." This strange term (literally, "reserved music") seems to have come into use shortly after the middle of the sixteenth century to denote the advanced or "new" style of those composers who, motivated by a desire to give strong and detailed reflection of the words, introduced chromaticism, harmonic freedom, ornaments, and contrasts of rhythm and texture in their music to a degree hitherto unknown. . . .

One trait common to all Baroque composers was the effort they made to express, or rather represent, a wide range of ideas and feelings with the utmost vividness and vehemence by means of music. This effort was, in a way, an extension of the Renaissance idea of musica reservata. But whereas in the sixteenth century the emotions represented were relatively restricted and the presentation was held within the bounds of an aristocratic concept of moderation and detachment, in the Baroque these barriers were down. Composers struggled to find musical means for the expression of affections or states of the soul, such as rage, excitement, grandeur, heroism, lofty contemplation, wonder, or mystic exaltation, and to intensify these musical effects by means of violent contrasts. . . . these [affections] were not communicated haphazardly or left to individual intuition, but were conveyed by means of a systematic, regulated vocabulary, a common repertory of musical figures or devices.<sup>126</sup>

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ecclesiastical melody with great fidelity. Despite this fact the sequence of the pictorial baroque figures derived from the melody is sufficiently variegated to surprise us constantly by their contrasting interpretations of the text." Moser, Schütz, p. 514.

<sup>125</sup> Wann unsre Augen schlafen ein (1639, No. 11), NSA 11:15-18.

<sup>126</sup> Grout, History of Western Music, pp. 203, 298-99. This intimate relationship of text to music in late-Renaissance and Baroque

What kinds of tonal pictures and graphic sounds can be found in the Kleine geistliche Konzerte? A few examples are described. The waves of "Wasser" are pictured by a melismatic eighth-note figure which rises and falls.<sup>127</sup> The action of lowering and demeaning in the verb "geniedriget" is portrayed by the interval of a descending sixth on the first two syllables of the word.<sup>128</sup> The blowing and flowing of the wind which accompanied the Holy Spirit on Pentecost is shown by highly melismatic passages in sixteenth notes for all four voices (S-S-T-T).<sup>129</sup> The four voices (S-A-T-B) drop out one by one to convey the idea of "verstummet."<sup>130</sup> Rests after "nichts" convey the idea of "nothing."<sup>131</sup> Attention is called to the command "siehe, siehe, siehe" and to the heavenward glances by means of a rising harmonic sequence using all major triads (E<sup>b</sup>-A<sup>b</sup>-F-B<sup>b</sup>-G-C).<sup>132</sup> The ideas of suffering, weeping, and pain are conveyed by various means: "bitter Leiden" uses an

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music is also discussed in the following sources: Palisca, Baroque Music, pp. 3-5. Reese, Music in the Renaissance, pp. 511-17. Bukofzer, Music in the Baroque Era, pp. 388-90. Friedrich Blume, Renaissance and Baroque Music: A Comprehensive Survey, trans. M. D. Herter Norton (New York: W. W. Norton & Company, Inc., 1967), pp. 103-6.

<sup>127</sup> Wohl dem, der nicht wandelt im Rat der Gottlosen (1636, No. 9), measures 63-64, NSA 10:71.

<sup>128</sup> Was hast du verwirkt (1639, No. 2), measures 31-32, 35, 38-39, NSA 10:18.

<sup>129</sup> Veni, sancte Spiritus (1639, No. 23), measures 1-32, NSA 11:69-73.

<sup>130</sup> Siehe, mein Fürsprecher ist im Himmel (1636, No. 23), measures 37-39, NSA 11:106.

<sup>131</sup> Meister, wir haben die ganze Nacht gearbeitet (1639, No. 12), measures 12-24, NSA 10:106-7.

<sup>132</sup> Siehe, mein Fürsprecher ist im Himmel (1636, No. 23), measures 27-32, NSA 11:106.



ascending chromatic line,<sup>133</sup> "weinen" has a descending motive in syncopated rhythms,<sup>134</sup> "todwürdigen Lasters" uses both a descending chromatic motive and a cross relation between the alto voice and the basso continuo,<sup>135</sup> and the chord progressions setting the text "die Angst deiner Peinigung" contain some diminished triads in first inversion.<sup>136</sup> The joy of "Freude" and "freudige Geist" is pictured by a rising melodic figure in eighth and sixteenth notes<sup>137</sup> and a change to triple meter from duple meter, respectively.<sup>138</sup>

### Die sieben Worte Jesu Christi am Kreuz

Heinrich Schütz was not the first composer to write passion music based on a compilation of the four Gospel accounts and centering attention on the seven last words of the Savior. The earliest of such works was probably by Antoine de Longueval (15??-15??).<sup>139</sup> Schütz's Die sieben Worte Jesu Christi am Kreuz<sup>140</sup> appeared in 1645.

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<sup>133</sup> O hilf, Christe, Gottes Sohn (1636, No. 14), measures 6-10, NSA 10:103-4.

<sup>134</sup> Ihr Heiligen, lobsinget dem Herren (1636, No. 7), measures 38-40, NSA 10:31-32.

<sup>135</sup> Was hast du verwirket (1639, No. 2), measure 20, NSA 10:17.

<sup>136</sup> Ibid., measures 23-26, NSA 10:17-18.

<sup>137</sup> Ihr Heiligen, lobsinget dem Herren (1636, No. 7), measures 48-52, NSA 10:31-33.

<sup>138</sup> Schaffe in mir, Gott, ein reines Herz (1636, No. 10), measures 59-73, NSA 11:3-4.

<sup>139</sup> Reese, Music in the Renaissance, pp. 273-75. Victor E. Gebauer, "Passion Settings for the Parish," Church Music, 1973, no. 1, pp. 9-10.

<sup>140</sup> Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 2: Die sieben Worte Jesu Christi am Kreuz, ed. Bruno Grusnick; Die

The opening chorus (labeled "Introitus") uses the text of the first stanza of the chorale "Da Jesus an dem Kreuze stund." The five-part (S-A-T-T-B) chorus of forty-eight measures is in the Phrygian mode and uses the motet style of imitative writing in developing its musical material. The five-part "Symphonia" which follows the chorus is composed in a "smooth, quasi-vocal style"<sup>141</sup> and uses motives from the preceding chorus.<sup>142</sup> This "Symphonia" is repeated without change before the final chorus, which uses as its text the last stanza of "Da Jesus an dem Kreuze stund."

Within this choral-instrumental frame occurs the narrative and dramatic action of the events of the Passion. The narrative is carried forward by the Evangelist, who is accompanied by the basso continuo. Unlike the earlier Historia der Auferstehung Jesu Christi (1623), where the part of the Evangelist is sung throughout by a tenor, here in Die sieben Worte Jesu Christi am Kreuz various voices and even a combination of voices fill the role of Evangelist: soprano, alto, tenor, and soprano-alto-tenor-bass. The texts which the Evangelist sings come from all four of the Gospels, but there is no pairing of a particular voice with a particular Gospel. The closest Schütz comes to such a pairing is having the soprano sing four of the six separate passages from St. Luke and having the tenor sing four of the six separate

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Lukas-Passion, ed. Wilhelm Kamlah; Die Johannes-Passion, ed. Wilhelm Kamlah; Die Matthäus-Passion, ed. Fritz Schmidt (Kassel: Bärenreiter, 1957). Die sieben Worte Jesu Christi am Kreuz is found on pp. 3-28.

<sup>141</sup>Basil Smallman, The Background of Passion Music: J. S. Bach and His Predecessors (London: SCM Press Ltd., 1957), p. 107.

<sup>142</sup>Moser, Schütz, p. 493.

passages from St. John. Tenor and bass soloists sing the other solo roles of the thieves on the left and the right of the Redeemer.

The role of Jesus is sung by a tenor. His words are accompanied by two stringed instruments and basso continuo. Perhaps this is a stylistic trait which Schütz owed to his Italian studies, for Monteverdi in his Venetian operas "had used the continuo and two stringed instruments to accompany the declamation of important characters."<sup>143</sup> The sources and order of the seven last words of Jesus are as follows; Luke 23:34; John 19:26, 27; Luke 23:43; Matthew 27:46 and Mark 15:34; John 19:28; John 19:30; and Luke 23:46. Imitation is seen between the melodic lines of Jesus and the instruments; sometimes the instruments present the motive first, while at other times the tenor leads.

The words of Jesus are given in the noblest lamento style. At times the accompanying high melody instruments give only a halo characteristic of the Venetian opera heroes and Ombre; sometimes they depict the emotions; or . . . they enhance the impression of fading-out by subsiding before the end. Some of these little musical sentences are overwhelming in their tension and torture.<sup>144</sup>

### Symphoniae sacrae II

The Symphoniae sacrae II existed in manuscript in 1645, when Schütz presented the collection to Christian V, the Danish crown prince. It was printed two years later in Dresden.<sup>145</sup> The title page of the

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<sup>143</sup>Miller, "Selected German Baroque Oratorios," p. 207. Richter, "Music of Schütz," p. 1, also mentions Monteverdi's use of instruments and the probability that Schütz learned from the former.

<sup>144</sup>Moser, Schütz, p. 495.

<sup>145</sup>Ibid., p. 542. Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 15: Symphoniae Sacrae II/1647, nos. 1-12; Deutsche Konzerte für drei Stimmen und Basso continuo; vol. 16: Symphoniae Sacrae II/1647, nos. 13-22; Deutsche Konzerte für vier Stimmen und Basso continuo; vol. 17: Symphoniae Sacrae II/1647, nos. 23-27; Deutsche Konzerte für fünf Stimmen und Basso continuo, ed. Werner Bittinger

work calls the twenty-seven individual compositions "German Concerti." The compositions are for "one, two or three voices and two instrumental parts for violins or other like instruments;<sup>146</sup> together with added parts for doubling basso continuo, the one for the organist, the other for the violone."<sup>147</sup> In the compositions for vocal soloist with instruments, the two upper voices predominate; nine compositions are for soprano or tenor, whereas three are for alto or bass. The duets are sung by the following combinations: soprano I or tenor I with soprano II or tenor II, soprano and alto, soprano and bass, tenor I and tenor II, and bass I and bass II. Three different combinations are used in performing the trios with instruments: soprano-soprano-bass, alto-tenor-bass, and tenor-tenor-bass. Thus the Symphoniae sacrae II (1647) is related to the Symphoniae sacrae I (1629) in matters of timbre and performing media, though the scoring of the earlier collection shows more variety in both the number and the specific types of instruments used.

The two collections of Symphoniae sacrae are also related in matters of texture. Both use the solo concertato style which Schütz had learned in Italy.

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(Kassel: Bärenreiter, 1964, 1965, 1968). The dedication to Prince Christian V and the preface to the reader are printed in Strunk, Source Readings, pp. 434-38.

<sup>146</sup>In one composition Schütz specifies the diverse instruments: No. 4; Meine Seele erhebt den Herren, NSA 15:32-46. The order of the instruments as they appear along with the soprano and basso continuo is as follows: violino I and II, viola I and II, or trombone I and II, cornetto I and II or trombetta I and II, flautino I and II, violino I and II, and finally cornettino I and II or violino I and II. There is never an ensemble combination of all the instruments sounding together; they appear only two at a time.

<sup>147</sup>NSA 15:xv.

To be sure, in the Sinfoniae sacrae II and III he employs the style in a strongly Germanized manner. More than this, he transformed it in his own manner, making it more profound, in that he mixes it with "traditional style elements" . . . , namely, the polyphonic motet technique and the polychoral technique of broad surfaces, and especially in that he drew it into the sphere of religion and spiritual symbolism. . . . Monteverdi had approached this problem in a speculative manner, like an explorer in natural science, and, being an Italian, was fond of giving vent to extensive outbursts. Schütz, on the other hand, suffers (erleidet) it with the uncertainty of a Protestant wrestling with the meaning of existence and feels these outbreaks more as invasions of the inner recesses of one's being.<sup>148</sup>

The juxtaposition of voices and instruments generally takes the three standard forms: instrumental "symphonia" with basso continuo, voices with basso continuo, and voices and instruments with basso continuo. There are sometimes several changes from one texture to another within a single composition.<sup>149</sup>

Schütz makes some unusual demands upon the voice in some of the compositions; herein he shows his familiarity and affinity with the "vocal coloratura on the Italian pattern."<sup>150</sup> Lengthy melismas in one composition are differentiated rhythmically: melismas in eighth notes, melismas in sixteenth notes, and melismas with mixed note values.<sup>151</sup> The bass who sings Herr, nun l'assest du deinen Diener im Friede fahren<sup>152</sup> must have a range of two octaves and must be able to cope

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
<sup>148</sup>Moser, Schütz, p. 132.

<sup>149</sup>For example, seven changes of texture occur in No. 9; Frohlocket mit Händen (tenor solo), NSA 15:82-89. In this work, as in others, the instrumental "symphonia" shows motivic relations to the vocal sections and the voice and instruments imitate each other when they are used together.

<sup>150</sup>Lewis, "Schütz," p. 648.

<sup>151</sup>No. 3; Herr unser Herrscher (soprano or tenor), NSA 15:20-31.

<sup>152</sup>No. 12, NSA 15:111-17.

with scales in eighth and sixteenth notes, arpeggios in eighth notes, written-out trills, and a melisma which spans more than an octave and repeats the rhythm  over and over.

The formal outline of No. 26: Von Gott will ich nicht lassen<sup>153</sup> deserves some special consideration here, for it resembles in some regards that of Ich hab mein Sach Gott heimgestellt,<sup>154</sup> one of the "Trauermusiken." The former work makes use of all nine stanzas of the chorale, just as Ich hab mein Sach Gott heimgestellt uses a chorale text of eighteen stanzas. Both compositions use a basso ostinato as a structural device, though it is altered at times in Von Gott will ich nicht lassen. The biggest difference between the two works, however, is that Von Gott will ich nicht lassen makes use of obbligato instruments with the basso continuo and the three voices, whereas Ich hab mein Sach Gott heimgestellt uses five voices and basso continuo. The form of Von Gott will ich nicht lassen may be outlined as follows (the participation of the basso continuo is assumed throughout and consequently is not indicated):

mm. 1-25	symphonia for instruments
mm. 25-41	stanza 1 for soprano I
mm. 40-46	symphonia for instruments
mm. 46-62	stanza 2 for soprano I and soprano II
mm. 61-67	symphonia for instruments
mm. 67-83	stanza 3 for bass with violino I and violino II
mm. 83-99	stanza 4 for soprano II and bass
mm. 99-104	symphonia for instruments
mm. 104-20	stanza 5 for soprano I and violino I and violino II
mm. 120-36	stanza 6 for soprano I and soprano II and bass
mm. 137-41	symphonia for instruments marked "tremulus"
mm. 141-57	stanza 7 for soprano II and bass
mm. 156-62	symphonia for instruments
mm. 162-78	stanza 8 for soprano I and soprano II
mm. 178-206	stanza 9 for soprano I and soprano II and bass with instruments

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<sup>153</sup>NSA 17:54-81.

<sup>154</sup>NSA 31:26-56.

The insertion of the internal "symphoniae" is not haphazard, for they follow (except in one instance) those stanzas of the chorale which are sung without the obbligato instruments.

The summarizing statement of the significance of the Symphoniae sacrae II (1647) which Moser quotes from Birtner is given to conclude the discussion of this collection.

. . . in it [this work of 1647] the purely tonal and formal musical values are fused together with the sung word into a characteristic and convincing unity. The synthesis of vocal solistic [sic] form construction with an enhanced instrumental diction, also the fusion of the vocal and instrumental tonal groups, and, beyond this, the sovereign mastery of all musical means and tonal effects in the service of an exposition of the Word, all concentrated into the greatest intensity--this stands out with special clarity in this work.<sup>155</sup>

#### Geistliche Chormusik

The collection titled Geistliche Chormusik<sup>156</sup> was published in 1648 and dedicated to the Leipzig City Council and to the St. Thomas Choir there. In this collection Schütz abandoned the solo concertato style and the Italian monodic style evidenced in the work published only one year previously, the Symphoniae sacrae II. During the later years of his life Schütz seriously believed that undue dependence upon the basso continuo as a "filler voice" could easily lead to the decline of counterpoint. He wrote in the preface to the Geistliche Chormusik that "no one can successfully undertake other kinds of composition unless one has sufficiently devoted oneself to mastering the most

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<sup>155</sup> Moser, Schütz, p. 552.

<sup>156</sup> Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 5; Geistliche Chormusik 1648, ed. Wilhelm Kamlah (Kassel: Bärenreiter, 1955). There is no continuous pagination in this volume; each composition starts with page one.

difficult study of counterpoint by way of the method without the bassus continuus." <sup>157</sup> This work, then, "is a splendid declaration of faith in the continued validity of the contrapuntal method in the face of the rapidly spreading popularity of the more meretricious aspects of the Italian style." <sup>158</sup> The complex craftsmanship and the contrapuntal construction of the Geistliche Chormusik thus connect these compositions most closely to the Cantiones sacrae of 1625.

. . . but in their musical content there is scarcely a relation between them. For all delight in artistic experimentation, every Jesuitical ecstasy of the former work, has disappeared. The fundamental attitude has become a serious, simple, and plain-spoken Lutheranism, which places itself joyfully and unequivocally at the service of the community of the living church. <sup>159</sup>

Moser further writes that "in the case of these twenty-nine motets for from five to seven voices we are confronted with what was Schütz's essentially most German work, through which he became the greatest German cantor before and with Bach." <sup>160</sup>

Concerning the scoring of the compositions in the Geistliche Chormusik, Schütz wrote on his title page that the works are to be used "both vocaliter and instrumentaliter" and went on to say that "the bassus generalis, According to Advice and Desire / Not, However, from Necessity / at the Same Time / Is Also to Be Found." <sup>161</sup> It is certainly consistent with the motet style and with the performance practice of this time to strengthen the vocal lines with instrumental doubling or, if necessary, to substitute an instrument for a voice, and Schütz is not going against the stylistic currents of his day in

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<sup>157</sup> Moser, Schütz, p. 581.

<sup>158</sup> Lewis, "Schütz," p. 648.

<sup>159</sup> Moser, Schütz, p. 583.

<sup>160</sup> Ibid., p. 193.

<sup>161</sup> Ibid., p. 580.



this regard. However, Schütz does not look upon the basso continuo in these compositions as obligatory; rather he appears to deprecate the simple succession of chords sounded by the basso continuo because such accompaniment undoubtedly would reduce the clarity of the polyphonic texture.<sup>162</sup> This viewpoint is definitely conservative for the 1650s.

The first twenty-three compositions of the Geistliche Chormusik may best be rendered by purely vocal forces--S-A-T-T-B, S-S-A-T-B, or S-S-A-T-T-B. In the twenty-fourth composition, however, Schütz has reduced the vocal forces and written out the instrumental parts; this work is for alto, tenor, and four unspecified low instruments.<sup>163</sup> A seven-part vocal choir (S-S-A-A-T-B-B) is used in No. 25. Two voices (soprano and tenor) and five instruments (one treble, two alto, and two bass) are needed for No. 26. No. 27 is a composition by Andrea Gabrieli with a German text added by Schütz. The last two compositions feature a low tessitura in each; alto, alto, two alto instruments, and three bass instruments (No. 28); and tenor, one alto instrument, and five bass instruments (No. 29).

### Symphoniae sacrae III

In 1650 appeared the third volume of Symphoniae sacrae.<sup>164</sup>

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<sup>162</sup>NSA 5 does not give the basso continuo.

<sup>163</sup>NSA 5 uses alto clef for the upper two instrumental parts and bass clef for the lower two parts; the editor suggests a quartet of Gamben, one of Bratschen and Gamben, one of Fagotten, one of Posauen, or some pleasant combination of winds and strings as possible instrumentations.

<sup>164</sup>Not yet published (as of 1973-1974) in the Neue Ausgabe sämtlicher Werke of Heinrich Schütz. The information given above comes from the discussion of this collection in Moser, Schütz, pp. 602-29, unless otherwise indicated.

It differs from its two predecessors of the same name in that it frequently has optional and supplementary choruses in addition to the solo vocal and instrumental parts. There are solo trios, quartets, quintets, and sextets for the voices and two instrumental parts. Most of the complementary choruses are in four parts. Concerning these choruses, Schütz writes in the preface to the reader that "although only four printed parts are supplied, the same may (if copied out again) be doubled and as it were divided into two choirs, for example vocal and instrumental, and ordered with the others. The rest is left to the judgment of the competent conductor."<sup>165</sup>

[Schütz] resuscitated in Part III [of the Symphoniae sacrae] the splendor of his earlier polychoral compositions. The vast combinations reflect the reassembling of the Saxonian court chapel after its dispersal during the Thirty Years' War. Part III contains works on the largest scale which approach the dramatic church cantata.<sup>166</sup>

Moser writes that "with regard to its external compass the work is the most comprehensive and powerful since the Psalms of 1619."<sup>167</sup> The opening paragraph of the preface to the reader, written by Schütz, contains a delightful satiric element.

For all that there is no doubt that competent and experienced musicians will know in advance and of themselves how properly to order and employ this my present musical work, as well as the others that have been published; since, however, this leaf will otherwise have to remain vacant or empty, I have deemed it good to cause some few memorials to be here listed, hoping that no one will object to hearing in some measure my opinion, as the author's, about it.<sup>168</sup>

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<sup>165</sup>Strunk, Source Readings, p. 440.

<sup>166</sup>Bukofzer, Music in the Baroque Era, p. 92.

<sup>167</sup>Moser, Schütz, p. 604. See also p. 629.

<sup>168</sup>Strunk, Source Readings, p. 440.

Schütz had published the second part of the Symphoniae sacrae three years earlier because he was upset with the treatment which his music was receiving;<sup>169</sup> perhaps this situation was still not resolved in 1650.

### Zwölf geistliche Gesänge

The next publication of collected compositions of Schütz was the Zwölf geistliche Gesänge of 1657.<sup>170</sup> This collection was much more modest in scope than the Symphoniae sacrae III (1650), the Geistliche Chormusik (1648), or the Symphoniae sacrae II (1647), the published collections of the previous decade. In the first place, all the works in the Zwölf geistliche Gesänge are for four voices, in contrast to the five-, six-, and seven-part Geistliche Chormusik. Secondly, in the Zwölf geistliche Gesänge no specific provision is made for soloists or instruments, as opposed to the much more elaborate scoring of the second and third parts of the Symphoniae sacrae. Thirdly, there are only twelve compositions in the 1657 collection, whereas the other three collections have an average of twenty-five works per collection.

The Zwölf geistliche Gesänge were specifically "for use in the church service and in schools."<sup>171</sup> The first of the twelve is the "Kyrie," Gott Vater in Ewigkeit, "a strict church-hymn cantus

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<sup>169</sup>"I [Schütz] have since learned how many pieces of my composition, carelessly and incorrectly copied, scattered far and wide . . ." Ibid., p. 437.

<sup>170</sup>Not yet published in the Neue Ausgabe sämtlicher Werke of Heinrich Schütz.

<sup>171</sup>Moser, Schütz, p. 215.

firmus composition."<sup>172</sup> The "Gloria" All Lob und Ehr follows, using the "technique of a cantus firmus wandering from voice to voice, with free imitations."<sup>173</sup> Moser calls these two works "Schütz's Missa brevis" and writes concerning them that

there is scarcely a work of Schütz that shows such a wonderful maturity, balance, and perfection of counterpoint as this one [the Missa brevis] does! All descriptive trifles are limited to a minimum; chromatic lines, altered chords, or bold and forced transitions do not play a special role. The rhythm, with very few exceptions, which are well supported by the text, has a simplicity which prevails in the late works of the Geistliche Chormusik without arbitrary shifts and the like. There is nothing of parlando or mumbling fauxbourdon; but there is a linear construction of the purest equilibrium in gently swinging curves, a veritably Ockegehm flow in the contrivance of the cadences. To be sure, there are many archaic final cadences, but none of them appear to have been used because the composer was behind the times; they seem to have been employed only as a result of his conscious study of the classic composers, such as Lassus and Palestrina.<sup>174</sup>

A setting of the Nicene Creed (Ich gl'äube) is the third of the Zwölf geistliche Gesänge, followed by three works associated with the Sacrament of the Lord's Supper: Unser Herr Jesus Christus, Ich danke dem Herrn von ganzem Herzen (Psalm 111), and Danksagen wir alle Gott. Thus the first six works of the Zwölf geistliche Gesänge are for the Hauptgottesdienst. The next three are for Vespers;<sup>175</sup> Meine Seele erhebt (the "Magnificat"), O süßer Jesu Christ (a text of St. Bernard in a German translation by Johann Hermann), and Kyrie eleison (a German litany). The concluding three pieces are classified by Moser as school music and include a prayer before meals with the Lord's Prayer (Aller Augen), a prayer after meals (Danket dem Herrn), and the hymn Christe, fac ut sapiam.

<sup>172</sup>Ibid., p. 637.

<sup>173</sup>Ibid., p. 638.

<sup>174</sup>Ibid.

<sup>175</sup>Ibid., pp. 635-36.

Historia der Geburt Jesu Christi

The last significant works of Heinrich Schütz's life are based on those New Testament chapters which relate the birth and the death of the King and Redeemer, Jesus Christ. These works are all truly narrative and dramatic, for the emphasis is on plot and characters. The four works were written within a period of approximately three years. The first of them to be discussed here is the Historia der Geburt Jesu Christi of 1664.<sup>176</sup> An earlier Historia nativitatis Christi of about 1640 exists in a fragmentary state,<sup>177</sup> whereas the 1664 composition "shows considerable development in details."<sup>178</sup> At first Schütz had published only the Evangelist's part and the basso continuo of the Historia der Geburt Jesu Christi; he indicated that the choral and instrumental parts could only be obtained by application to himself or to the publisher. This is thus another evidence of Schütz's concern over the quality of the performance of his works, a concern also shown in the prefaces to the various parts of the Symphoniae sacrae.

Most of the text of the Historia der Geburt Jesu Christi is drawn from Luke 2 (the birth of Christ and the coming of the shepherds) and Matthew 2 (the coming of the wise men and the flight into Egypt). The Evangelist, accompanied by a basso continuo, relates the story. The speaking roles of the various characters are rendered by soloists and vocal ensembles with varying instrumental accompaniment in "Intermedium" sections. The Biblical story is framed by opening

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<sup>176</sup>Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 1: Historia der Geburt Jesu Christi, ed. Friedrich Schöneich (Kassel: Bärenreiter, 1955).

<sup>177</sup>Moser, Schütz, pp. 714-19.

<sup>178</sup>Ibid., p. 649.

and closing choruses.

The recitatives of the Evangelist differ from those in the Historia der Auferstehung Jesu Christi of 1623. Though the role is sung by a tenor in both instances, the accompaniment in the Historia der Geburt Jesu Christi is provided only by basso continuo, whereas the accompaniment in the earlier Historia der Auferstehung Jesu Christi is by a string quartet without basso continuo. Moser writes of the differences of the vocal lines of the recitatives in the two works-- a difference between intonation and recitativo secco.

With regard to this particular work [the Historia der Geburt Jesu Christi] Schütz thus stands alone and as a discoverer, a fact of which he seems to have been somewhat conscious. Despite the role of the evangelist in the Resurrection History of 1623, he could say forty years later: "After all, the author will gladly let understanding musicians judge how far he succeeded or failed in this new style (Aufsatz), never, so far as he knows, presented in Germany in print before, a stylo recitativo for the evangelist, new both as regards melody and time." The difference between the present work [that is, the Historia der Geburt Jesu Christi] and the Easter History of 1623 is that the latter, after all, chiefly retained the recitational formulas (Accentus-Formeln) and abandoned them only in the case of definite illustrative considerations, while the stylus oratorius of, say, the Kleine geistliche Konzerte, though free, to be sure, from ecclesiastical formulae, was nevertheless laden with all the arioso pathos of the Florentine and Venetian music drama. The recitative by the present evangelist [in the Historia der Geburt Jesu Christi], moreover, is a fluent parlando according to the most natural enunciation of the text, a secco recitative, already more in the style of Scarlatti, which Schütz mastered for himself step by step.<sup>179</sup>

The recitatives do not always begin and end with the same sonority.

Though the "Intermedia" use F major, the recitatives do not show the same fixation on a single sonority for their beginnings and conclusions. Those which do not begin and end with F-major chords make use of the following chord relations: F major for the beginning sonority and B-flat

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<sup>179</sup>Ibid., p. 655.

major for the ending, B-flat major and C major, F major and C major, F major and D major, and C major and A major.

The "Intermedium" in general dates from the early sixteenth century, when it figured prominently in the wedding festivities of the Italian nobility; these "Intermedia" sometimes had quite elaborate instrumental accompaniments.<sup>180</sup> The "Intermedia" in the Historia der Geburt Jesu Christi are undoubtedly patterned on models which Schütz encountered in Italy.<sup>181</sup> Schütz uses changing vocal and instrumental groups as the personae in the story change. The first "Intermedium" is sung by a soprano representing the angel who came to the shepherds; the soloist is accompanied by Violetta I and II and basso continuo ("violetta" is a seventeenth-century name for the viola). "Intermedia" No. 7 and No. 8 also use the same character and the same musical forces as "Intermedium" No. 1. The host of angels ("Intermedium" No. 2) is sung by S-S-A and T-T-B choruses accompanied by violino I and II, fagotto, and basso continuo; antiphonal singing and rising sequences are prominent. A trio of altos with flauto I and II, fagotto, and basso continuo sings the words of the shepherds ("Intermedium" No. 3). A trio of tenors with violino I and II, fagotto, and basso continuo sings the role of the three wise men ("Intermedium" No. 4). Wind instruments are used in the next two "Intermedia": trombone I and II and basso continuo accompany a quartet of basses (the high priests and scribes) and clarino I and II with basso continuo accompany Herod (a bass).

The opening and closing choruses of the Historia der Geburt

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<sup>180</sup>Apel, Harvard Dictionary, p. 417.

<sup>181</sup>Moser, Schütz, p. 652.

Jesu Christi are both for S-A-T-B chorus and instrumental forces consisting of violino I and II, viola I and II (or trombone I and II), fagotto (its part is not always identical to the basso continuo line), and basso continuo with viola di gamba. The closing chorus is the more complicated of the two. It is a good example of the concertato style of placing voices and instruments in opposition to each other as groups, not as soloists. Between the two bodies of sound there is a regular exchange of four-measure phrases, eight-measure phrases, and segments of two measures each or of other irregular lengths. The text of the closing chorus is non-Biblical and deals with man's recognition of the significance of the birth of Christ ("der uns mit seiner Geburt hat erleuchtet und uns erlöset hat mit seinem Blute von des Teufels Gewalt") and man's response ("Dank sagen wir alle . . . Preis sei Gott in der Höhe!").

Die Lukas-Passion, Die Johannes-Passion, and  
Die Matthäus-Passion

The history of the Passion goes back at least to the tenth century and covers a great variety of styles. A very brief survey of this history will enable stylistic relationships to be seen between Schütz's music and the earlier music for the Passion. The earliest Passions are called "plainsong Passions"<sup>182</sup> because no polyphonic writing was involved at all. The differences between the three main roles in the "plainsong Passion"--Jesus, the Evangelist, and the Jewish Crowds--are shown by tessitura and speed, moving from low to high and from solemn to agitated, respectively. "Polyphonic Passions" date from the fifteenth century;<sup>183</sup> the roles of Jesus and the

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<sup>182</sup>Apel, Harvard Dictionary, p. 647.

<sup>183</sup>Ibid.



Evangelist are still in plainsong, but all the words of the crowds and sometimes even the words of the other solo characters (Peter and Pilate, for example) are set polyphonically. The "polyphonic Passion" is also known as the "dramatic Passion," the "scenic Passion," or the "responsorial Passion."<sup>184</sup> "Such a mixture of the intensity of the soloist with the musical power of the choir proved to be the vehicle most capable of dealing with the dramatic possibilities in the Passion accounts."<sup>185</sup> Side by side with the sectional style of the "polyphonic" or "dramatic Passion" there developed the musically more elaborate style of the "motet Passion" (also called the "through-composed Passion").<sup>186</sup> In the "motet Passion" the entire Biblical text is rendered by the chorus. With the rise of the recitative, the aria, and the orchestra, the early Baroque composers of the seventeenth century began to make the "dramatic Passion" even more dramatic. The transition to the "oratorio Passion" was completed with the insertion of free poetic interpolations into the Biblical narrative.

These additions were prompted by the development of the orchestra, the development of a piety that emphasized inner reflection and contemplation, and the continuing desire to relate directly to the congregation. The interpolated materials were often designed as moments of contemplation on events in the Biblical account; and especially later on in the Baroque era, it became standard practice to employ congregational hymns periodically through the performance for this purpose.<sup>187</sup>

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<sup>184</sup>Ibid.

<sup>185</sup>Gebauer, "Passion Settings," p. 10.

<sup>186</sup>Apel, Harvard Dictionary, p. 647.

<sup>187</sup>Gebauer, "Passion Settings," p. 11. For the sake of completeness, mention should also be made of the "Passion oratorio" of the early eighteenth century, even though this development comes after the death of Schütz. In the "Passion oratorio" "the authentic text of the Bible was abandoned in favor of rhymed paraphrases in the

Heinrich Schütz wrote three Passions when he was an octogenarian: Die Lukas-Passion, Die Johannes-Passion (1665), and Die Matthäus-Passion (1666).<sup>188</sup> In explanation of the fact that there is no "St. Mark Passion" by Schütz, Moser writes that "the liturgy of the Dresden Court Church provides for only three presentations of the Passion history: for Judica [the Sunday before Palm Sunday], Matthew; for Palm Sunday, Luke; for Good Friday, John."<sup>189</sup> Even though throughout his long life Schütz had been a champion of the Italian style of the rising Baroque, in his three Passions "he departed from the style he had mastered decades earlier and reverted to a form of expression that would have been quite suited to the consciousness of Renaissance man. The result was a set of works that were strangely anachronistic."<sup>190</sup>

All essentials are refined away, as if the composer at the end of his career wished to present his music in its purest form, and he achieves thereby an intensity that is deeply impressive. The variety of treatment is remarkable, and behind the apparent simplicity of the partly contrapuntal, partly homophonic technique lies a concentration of power born of ripe experience.<sup>191</sup>

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sentimental and allegorical style of the day." Apel, Harvard Dictionary, p. 648.

<sup>188</sup> Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 2: Die sieben Worte Jesu Christi am Kreuz, ed. Bruno Grusnick; Die Lukas-Passion, ed. Wilhelm Kamlah; Die Johannes-Passion, ed. Wilhelm Kamlah; Die Matthäus-Passion, ed. Fritz Schmidt (Kassel: Bärenreiter, 1957). Die Lukas-Passion is on pp. 37-71, Die Johannes-Passion on pp. 75-104, and Die Matthäus-Passion on pp. 109-44. The date of Die Lukas-Passion is assumed to be 1664 (or possibly 1665) for lack of any evidence to the contrary.

<sup>189</sup> Moser, Schütz, p. 661. This is, of course, at variance with the usual assignment of the four Gospels for days in Holy Week: the St. Matthew account for Palm Sunday, St. Mark for Tuesday of Holy Week, St. Luke for Wednesday, and St. John for Good Friday. Gebauer, "Passion Settings," p. 8.

<sup>190</sup> Ulrich & Pisk, History of Music, p. 269.

<sup>191</sup> Lewis, "Schütz," p. 649.

In their most general outlines Die Lukas-Passion, Die Johannes-Passion, and Die Matthäus-Passion form a very homogeneous group. All three have opening and closing choruses which are non-Biblical. The internal musical activity is divided between the recitatives of the Evangelist, those of the solo characters, and the choruses representing the various crowds in the Passion story. Each Passion is in a different mode. Die Lukas-Passion is sometimes in F Lydian and other times in F Ionian. Die Johannes-Passion uses E Phrygian and Die Matthäus-Passion uses G Dorian. These modalities are shown especially by the cadences of the choruses and the emphasized pitches in the melodies of the solo characters.

The opening chorus of each Passion announces the topic ("Das Leiden unsers Herren Jesu Christi") and the source (the Gospel is mentioned by name). Each "Eingang" or "Introitus" is relatively short. There is no instrumental accompaniment here, nor are instruments used in any other portion of the three Passions; perhaps Schütz is following the old custom of subdued musical activity during penitential seasons and is not using instruments for that reason.<sup>192</sup> "Wonderful is the voice-leading of the mature master--as from the school of Josquin--which perspicuously restrains its tonal expression by means of pauses, spins the harmony from cadence to cadence with the greatest rhythmic richness, and keeps each voice light and radiant."<sup>193</sup> The style of the earlier "motet Passion" is seen in these three opening choruses.

The recitatives for the solo characters--the Evangelist, Jesus,

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<sup>192</sup>Miller, "Selected German Baroque Oratorios," p. 155.

<sup>193</sup>Moser, Schütz, p. 668.

Pilate, Peter, and others--follow the tradition set in the "plainsong Passion." Jesus is a bass, the Evangelist is a tenor, and Judas is an alto (sung during Schütz's time by a boy or a male falsettist). Peter is consistently cast as a tenor in the three Passions, but Pilate is a bass in Die Lukas-Passion and a tenor in the other two Passions. All the female characters in the three Passions are sung by sopranos. Minor male roles are divided between tenors and basses about equally. The melodic lines of all of the solo characters are completely unaccompanied and chant-like, though definitely not in the manner of the true Gregorian chant used in the "plainsong Passions." When the recitatives in these three Passions are compared with those in the Historia der Auferstehung Jesu Christi (1623) and those in the Historia der Geburt Jesu Christi (1664), it is seen that Schütz is using yet a third style of recitative. He has in fact "invented an entirely new type of unaccompanied speech-song of a flexible and highly expressive character."<sup>194</sup> The extensive intonations on a single pitch with cadential inflections, found in true Gregorian chant, are not used by Schütz.

Repetition on a single pitch for two or three syllables is the rule; examples running to five and six or more repeated notes form the exception. The repeated note element is surrounded with a variety of melodic movement.

Longer note values are placed at the ends of phrases, and are used to punctuate words in a series. They are also used for words of address, and for pronouncements of great import. The style is generally syllabic, but melismatic treatment is used for special effects. The melodies remain within the compass of the mode except where a point of exceptional stress is given dramatic interpretation. In short, inflexions in the meaning of the text are closely followed by the type of recitative Schütz uses in these Passions.<sup>195</sup>

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<sup>194</sup>Smallman, Passion Music, p. 57.

<sup>195</sup>Herbert Arthur France, "The Technical Equipment of Heinrich Schütz: A Study Based upon His Three Passions" (M.M. thesis, Eastman

All of the internal crowd choruses ("Die Juden," "Der Jünger," and "Hohepriester und Schriftgelehrte," for example) in Die Lukas-Passion and Die Johannes-Passion are sung by S-A-T-B chorus. An A-T-T-B chorus in Die Matthäus-Passion sings the roles of "Hohepriester" and "Hohepriester und Älteste"; "Zweene falsche Zeugen" are sung by two tenors in the same Passion. An S-A-T-B chorus sings the remaining crowd roles in Die Matthäus-Passion. Most of the dramatic crowd choruses in all three Passions are quite brief; this brevity precludes any extensive development of large-scale musical ideas or forms.

In the crowd choruses Schütz obtains perfect textual clarity by means of careful word accentuation and an almost complete rejection of melisma; <sup>196</sup> but at the same time he achieves a remarkably life-like crowd effect by the use of short, well-defined rhythmic phrases which are combined in close contrapuntal imitation. Extra definition is given to these vocal phrases by the frequent use of short rests inside the texture; these rests have the effect of focusing the listener's ear upon the individual voice-parts as they enter, and contribute much to the clarity and vitality of the presentation. It is however interesting to notice that the composer is careful to avoid rhetorical silence in all the voices simultaneously, and prefers to preserve continuity throughout each chorus in the sixteenth-century manner. <sup>197</sup>

The closing choruses of the three Schütz Passions combine the content of the chorale stanza (to assume more prominence later in the "oratorio Passion") with the style of the "motet Passion." The chorale stanzas which Schütz uses are the last stanza of "Da Jesus an dem Kreuze stund" (in Die Lukas-Passion), the last stanza of "Christus der uns Selig macht" (in Die Johannes-Passion), and the last stanza of "Ach, Schmerz und Tränen" (in Die Matthäus-Passion). (Smallman, Passion Music, pp. 65-66.)

School of Music of the University of Rochester, 1941), pp. 26-27.

<sup>196</sup> The melismas on "kreuzige" in Die Johannes-Passion (NSA 2:88) and in Die Lukas-Passion (NSA 2:60-61) are notable exceptions.

<sup>197</sup> Smallman, Passion Music, pp. 65-66.

wir armen Sünder" (in Die Matthäus-Passion). The chorale text used in Die Matthäus-Passion is followed by a "Kyrie eleison." Only in the closing chorus of Die Johannes-Passion is the cantus firmus of the original chorale prominent.<sup>198</sup> In the other two Passions Schütz sets the texts to original music. The texture is predominantly contrapuntal, but homophonic sections do occur.

. . . the most impressive features of Schütz's style--the sureness of his technique. In these great Passion settings, the composer is working with the simplest of musical materials; and yet, despite the austerity of the medium, there is never the least indication of any restraint on his creative imagination and every detail of the musical conception is moulded with the greatest care to form perfectly shaped works of art.<sup>199</sup>

#### Occasional and Individual Works

In addition to the collections of works and the long individual works by Heinrich Schütz which have been discussed in the preceding pages, there are works by Schütz that were printed individually during his life and works that remained only in manuscript during the composer's life. Some of these works were written for specific occasions of church or state, such as weddings or political gatherings; for some of the others no details are known about the circumstances surrounding their composition. These works may be divided into several categories.

The secular vocal works are few in number. These include songs, madrigals, and Konzerti.<sup>200</sup> There are fourteen songs and madrigals by

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<sup>198</sup> Moser, Schütz, p. 676.

<sup>199</sup> Smallman, Passion Music, p. 58.

<sup>200</sup> Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 37: Weltliche Lieder und Madrigale; vol. 38: Weltliche Konzerte, ed. Werner Bittinger (Kassel: Bärenreiter, 1970, 1971). Besides the lengthy prefaces in these two volumes, information is also given in Moser, Schütz, pp. 377-93 and 438-43. There is a complete listing of both extant and

Schütz with secular texts; four songs without obligato instruments and three with instruments, along with five madrigals with obligato instruments and two without. The three political works were all written for occasions in October and November of 1621 involving the Electoral Diet at Mühlhausen and the ceremonies surrounding the oath of allegiance of the Silesian states which was received by Elector Johann Georg I of Saxony. Supplementary sacred texts were later appended to two of these three political compositions. Yet another "weltliche Konzerte" is said by scholars to be the earliest surviving work by Schütz; Ach wie soll ich doch in Freuden leben, written in 1608 or 1609.<sup>201</sup> Moser calls it an "early overpacked orchestral song";<sup>202</sup> it is scored for three instrumental ensembles (Liute I, II, and III; viola I, II, and III; and trombone I, II, and III), a capella (consisting of violino, cornetto, alto or tenor, tenor, and bass), and a basso continuo with violone. Not all of the parts have been preserved.

Even in its fragmentary state the work betrays quite clearly how Schütz was striving for a monumental style in scoring, and expansiveness in layout. But as yet the young composer is able to realize his aims only very imperfectly. In the search for the utmost sonority he doubles parts in a way that is purely augmentative, and insufficiently rooted in the musical conception of the work as a whole. The unrestrained use of this technique results in undue prominence being given to the instrumental element in the texture.<sup>203</sup>

The individual and occasional sacred vocal works include psalm settings,<sup>204</sup> compositions for weddings,<sup>205</sup> dialogues,<sup>206</sup> various

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lost secular works of Heinrich Schütz in NSA 37:xxv.

<sup>201</sup>NSA 38:xxv and 1-21. Moser, Schütz, pp. 271-73.

<sup>202</sup>Moser, Schütz, p. 379.

<sup>203</sup>NSA 38:xxxi.

<sup>204</sup>Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 27; Einzelne Psalmen I; vol. 28; Einzelne Psalmen II, ed. Werner Breig

"Kirchenkonzerte,"<sup>207</sup> and chorale-based compositions.<sup>208</sup> There are about twenty psalm settings. These are quite similar to the psalms included in the 1619 collection, Psalmen Davids. "One finds writing for double chorus, the use of instruments, alternation between soloistic and choral sections, and the differentiation between an essential nucleus of the composition and an outer layer of supplementary sound which may be used at the performer's discretion."<sup>209</sup> The setting of Psalm 100, Jauchzet dem Herren, alle Welt, deserves special mention, for "in its consistent use of three choruses in double echo the piece is unique among Schütz's works, and in this period in general parallel cases are rare."<sup>210</sup> There are approximately five compositions which supposedly had been composed by Schütz for weddings of friends or relatives; the texts are mostly from the Old Testament. A "dialogue" is a setting of the alternating conversations of two Biblical characters—for example, between Dives and Abraham or between Jesus and the Canaanite woman; Schütz wrote five of these. The "Kirchenkonzerte" range from those of small dimensions to those for four choirs; texts are from several sources. The chorale-based compositions make use

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(Kassel: Bärenreiter, 1970, 1971). See also Moser, Schütz, pp. 284-85, 342-63, and 685-94.

<sup>205</sup> Moser, Schütz, pp. 277-83.

<sup>206</sup> Ibid., pp. 489-92, 497-500, 500-3, 535-36, and 576-78.

<sup>207</sup> Ibid., pp. 529-35, 536-41, 572-79, 630-32, and 695-701.

<sup>208</sup> Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 32: Choralkonzerte und Choralsätze, ed. Werner Breig (Kassel: Bärenreiter, 1971). See also Moser, Schütz, pp. 273-77, 478-84, and 633-34.

<sup>209</sup> NSA 27:xii.

<sup>210</sup> NSA 28:xii. The piece is on pp. 61-88 of this volume.



of the texts but not always the melodies; the entire text of the chorale is not always used. Schütz drew from the following chorales: "Wo Gott der Herr nicht bei uns hält," "Ach Herr, du Schöpfer aller Ding," "Erbarm dich mein, o Herre Gott," "Herr Gott, dich loben wir," "Veni, sancte Spiritus," "Christ ist erstanden," "Ach bleib mit deiner Gnade," "In dich hab ich gehoffet, Herr," "Nun lasst uns Gott dem Herren," and "Esaja dem Propheten das geschah." The German Te Deum by Martin Luther, Herr Gott, dich loben wir,<sup>211</sup> is a rare instance of Schütz calling for trombetta I and II and timpano in C in his scoring; one can easily see that the valveless trumpet is called for, since only the harmonics of C are used in the two trumpet parts. In general, the chorale-based compositions are in one of two styles; the concertato style used so often by Schütz for his large-scale musical expressions or the four-part homophonic style used, for example, in Der Psalter nach Cornelius Beckers Dichtungen (1628).

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<sup>211</sup>NSA 32:58-100.

### CHAPTER III

#### AN INTRODUCTION TO THE "TRAUERMUSIKEN"

#### OF HEINRICH SCHÜTZ

Ten works by Heinrich Schütz are known to have been composed on (or in anticipation of) the occasions of the deaths and funerals of specific individuals. The first of these "Trauermusiken" was composed in 1620; the last two were composed in 1656. The texts include verses by Schütz himself, verses by individuals contemporaneous with Schütz, chorale stanzas and complete chorales, and passages from both the Old and the New Testaments and from the Apocrypha. The lengths and forms of the "Trauermusiken" vary from brief strophic works to extended through-composed works. The performing media range from a soprano soloist with basso continuo to double S-A-T-B chorus a capella. In addition to the occasional "Trauermusiken," there are at least ten works which have texts appropriate for funerals and which might well have been used on such occasions; these works may be called "incidental 'Trauermusiken.'" However, evidence is lacking to connect these works with specific occasions. A third category of "Trauermusiken" includes those few specific occasional "Trauermusiken" which were later revised by Schütz himself and then included in published collections; these few works will be labeled as "revised 'Trauermusiken.'" The incidental "Trauermusiken" and the revised "Trauermusiken" will be mentioned again very briefly later. The occasional "Trauermusiken" form the

basis of this chapter and the following chapter. The titles and dates of these ten works are as follows:

Ich bin die Auferstehung und das Leben (1620)  
Grimmige Gruft, so hast du dann (1623)  
Gutes und Barmherzigkeit (1625)  
Ich hab mein Sach Gott heimgestellt (1625)  
Das ist je gewißlich wahr (1631)  
Herr, nun lässest du deinen Diener im Friede fahren  
(1635)  
Musikalische Exequien (1636)  
O meine Seel, warum bist du betrübet? (1652)  
Herr, nun lässest du deinen Diener in Friede fahren  
(1656)  
Herr, nun lässest du deinen Diener in Friede fahren  
(1656)

Ich bin die Auferstehung und das Leben

Even though the composition Ich bin die Auferstehung und das Leben is included in the volume entitled Trauermusiken of the Neue Ausgabe sämtlicher Werke of Heinrich Schütz,<sup>1</sup> there is nonetheless some uncertainty concerning the occasion of the composition of this eight-part a capella funeral motet. The work was presumably written by Schütz before or on the occasion of the death of Anton Colander. Moser writes that Colander died sometime before April 1622,<sup>2</sup> and then several pages later he adds that "perhaps it was on the occasion of Colander's death that he [Schütz] sang the noble funeral song of 1621 'I am the Resurrection and the Life.'" <sup>3</sup> More recent information is that of Werner Breig, who writes in 1968 that the "date of composition can be deduced from its announcement in the catalogue to the Leipzig Fair in the autumn of 1620" and that the composition "was possibly written on the death of Schütz's friend and pupil Colander."<sup>4</sup>

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<sup>1</sup>NSA 31:1-12.

<sup>2</sup>Moser, Schütz, p. 78.

<sup>3</sup>Ibid., p. 82.

<sup>4</sup>NSA 31:xi.

Anton Colander was born on October 30, 1590, and, like Schütz, was from Weissenfels and was originally a law student. He studied music with Schütz in 1616 and became court organist at Dresden. Some of his concerti--undoubtedly solo duets, trios, and quartets--were published in Dresden; they make use of embellished chorale melodies.<sup>5</sup>

The text of this work which Schütz may have composed on the occasion of Colander's death is taken from the Gospel of St. John: "Ich bin die Auferstehung und das Leben. Wer an mich glaubet, der wird leben, ob er gleich stirbe; und wer da lebet und glaubet an mich, der wird nimmermehr sterben" (John 11:25-26). The narrative surrounding this text in the Gospel recounts the miracle of Jesus raising Lazarus from the dead; Jesus speaks the above words of comfort and cheer to Martha, Lazarus' sister.

Grimmige Gruft, so hast du dann

The six-strophe text of Grimmige Gruft, so hast du dann<sup>6</sup> was written by Schütz himself, according to the title page.<sup>7</sup> Each stanza begins with an apostrophe: "grimmige Gruft," "tyrannisch Tod," "trauriges Grab," "unsättlich Tod," "finstere Höll," and "bitterer Tod." The rhyme scheme is a-b-a-b-c-c-d-e-e-d. The rhymes at "b" and "d" are feminine, while the remaining ones are masculine. The meter of the poem is irregular, though the most common foot used is the iamb. The hyperbolies and redundancies might appear ludicrous until one remembers that he is not suffering the afflictions and experiencing

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<sup>5</sup>Moser, Schütz, p. 78. Moser discusses some of Colander's music and gives examples in Schütz, pp. 78-82.

<sup>6</sup>NSA 37:4-5.

<sup>7</sup>NSA 37:xxviii.

the emotions which gave rise to the original text and music. Concerning both text and music Moser writes, "From the atmosphere of this work one surmises that Schütz was moved by more than a mere court duty."<sup>8</sup>

The occasion which called forth the monody Grimmige Gruft, so hast du dann was the death of Duchess Sophie, the mother of Elector Johann Georg I of Saxony. She died on December 7, 1622, and final interment was in Freiberg Cathedral on January 28, 1623. The composition was published in a separate edition in 1623 in Freiberg.

Gutes und Barmherzigkeit

Gutes und Barmherzigkeit<sup>9</sup> uses the last verse of Psalm 23 as its text; "Gutes und Barmherzigkeit werden mir folgen mein Leben lang, und [ich] werde bleiben im Hause des Herrn immerdar." This "Trauermusik" was composed for the young student Jakob Schultes, Jr., who died in 1625.<sup>10</sup> Schütz's preface of August 1, 1625, to the publication of this single work dedicated the composition to Jakob Schultes' father.<sup>11</sup>

This six-part motet with basso continuo has survived in an incomplete form. Moser writes,

Unfortunately, only the first soprano, the alto, the first tenor, and two thorough-bass parts (written a fourth apart) have been preserved. But fortunately the continuo permits to a great extent the reconstruction not only of the bass part, which manifestly has numerous long pauses, but also the missing second tenor and second soprano. Therefore I was able to reproduce the motet with considerable certainty.<sup>12</sup>

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<sup>8</sup>Moser, Schütz, p. 116.

<sup>9</sup>NSA 31:13-25.

<sup>10</sup>Moser, Schütz, pp. 342 and 363.

<sup>11</sup>Facsimile in NSA 31:xviii.

<sup>12</sup>Moser, Schütz, p. 363.

Ich hab mein Sach Gott heimgestellt

Ich hab mein Sach Gott heimgestellt<sup>13</sup> is one of the longer and more significant of the funeral compositions of Heinrich Schütz. This chorale setting was written on the occasion of the early death of Anna Maria Wildeck in 1625. She was the sister of Schütz's wife Magdalene, and she died on August 15, 1625, being buried four days later.<sup>14</sup> The setting of the eighteen-stanza chorale was dedicated to the fiancé of Anna Maria, Martin Mende (who was the Altenburg court counselor and president of the consistory), and to Christian Wildeck (d. 1631), Anna Maria's father.<sup>15</sup> The work was published on September 1, 1625. (Less than a week later Schütz was visited by another tragedy--his wife Magdalene died on the sixth of September.)

The text of Ich hab mein Sach Gott heimgestellt uses all eighteen stanzas of the funeral hymn of the same title by Johann Leon (c. 1530-1597). It was mentioned above that Schütz throughout his career as a composer of sacred music was careful to select texts which were truly evangelical<sup>16</sup> in nature--texts which emphasize the dual nature of the Word from God. The first aspect of the Word from God is the proclamation of the Law--a proclamation which points out man's sinfulness, his lawlessness, his worthlessness, his alienation from

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<sup>13</sup>NSA 31:26-56.

<sup>14</sup>Moser, Schütz, p. 120, writes that the date of Anna Maria Wildeck's death was August 12, 1625. However, August 15, 1625, is given in NSA 31:xii; see also the facsimile of the title page of the tenor part in NSA 31:xix.

<sup>15</sup>Moser, Schütz, pp. 120 and 515. Facsimile in NSA 31:xx.

<sup>16</sup>From the Greek verb εὐαγγελίζομαι, "to bring good news," "to proclaim glad tidings."

God, and his need of being removed from this condition by other means than by his own actions. The worthlessness and helplessness of man is seen in the fourth and fifth stanzas of the chorale:

Was ist der Mensch, ein Erdenkloß  
Von Mutterleib kömmt er nackt und bloß,  
Bringt nichts mit sich auf diese Welt,  
Kein Gut noch Geld,  
Nimmt nichts mit sich, wenn er hinfällt.

Es hilft kein Reichtum, Geld noch Gut,  
Kein Kunst noch Gunst, kein stolzer Mut,  
Fürm Tod kein Kraut gewachsen ist,  
Mein frommer Christ,  
Alles was lebet, sterblich ist.<sup>17</sup>

The natural condition of man is that he is a nothing; however, before help can come to man from God, man must recognize his hopeless condition, a condition caused by the pervasive influence of sin.

Ach Herr, lehr uns bedenken wohl,  
Daß wir sind sterblich allzumal,  
Auch wir allhie kein Bleibens han,  
Müssen all davon,  
Gelehrt, reich, jung, alt oder schön.

Das macht die Sünd, o treuer Gott,  
Dadurch ist komm'n der bittre Tod,  
Der nimmt und frißt, all Menschenkind,  
Wie er sie findt,  
Fragt nicht, wes Stands odr Ehrn sie sind.<sup>18</sup>

But the proclamation of the sternness of the Law in evangelical theology is balanced by the clarion announcement of the joyful tidings of the Gospel. The message to man now is that God has already acted for man by performing through His Son, Jesus Christ, the one possible act that can make man one with God.

Und ob mich schon mein Sünd anficht,  
Dennoch will ich verzagen nicht,

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<sup>17</sup> NSA 31:30-33.

<sup>18</sup> Eighth and ninth stanzas, NSA 31:37-41.

Ich weiß, daß mein getreuer Gott  
Für mich in Tod  
Sein liebsten Sohn gegeben hat.

Derselbig mein Herr Jesu Christ  
Für all mein Sünd gestorben ist  
Und auferstanden mir zugut,  
Der Hölle Glut  
Gelöscht mit seinem teuren Blut.<sup>19</sup>

This Gospel action by God prompts a reaction in the believer, a reaction of peace and joy, of comfort and cheer, of hope and confidence.

Mein lieben Gott von Angesicht  
Werd ich anschau, dran zweifl ich nicht,  
In ewger Freud und Herrlichkeit,  
Die mir bereit,  
Ihm sei Lob, Preis in Ewigkeit.<sup>20</sup>

Schütz is truly a composer whose music is "enthusiastic"-- ἐν Θεῷ  
("in God").

Das ist je gewißlich wahr

The text of Das ist je gewißlich wahr<sup>21</sup> comes from one of the New Testament letters of St. Paul (I Timothy 1:15-17):

Das ist je gewißlich wahr und ein teuer wertenes Wort, daß Christus Jesus kommen ist in die Welt, die Sünder selig zu machen, unter welchen ich der fürnehmste bin. Aber darum ist mir Barmherzigkeit wider fahren, auf daß an mir fürnehmlich Jesus Christus erzeigete alle Geduld zum Exemple denen, die an ihn gläuben sollen zum ewigen Leben. Gott, dem ewigen Könige, dem Unvergänglichlichen und Unsichtbaren und allein Weisen, sei Ehre und Preis in Ewigkeit! Amen.

The six-part motet with basso continuo which Schütz wrote using this text was composed as funeral music in memory of Johann Hermann Schein (b. January 20, 1586; d. December 19, 1630). Schein in his youth had

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<sup>19</sup> Eleventh and twelfth stanzas, NSA 31:43-46.

<sup>20</sup> Sixteenth stanza, NSA 31:51.

<sup>21</sup> NSA 31:57-72.



been a choirboy in the Dresden court chapel, and at the time of his death he was cantor at St. Thomas Church in Leipzig. In his published works are seen a number of different musical styles: the Venetian polychoral style, the Italian monodic style applied to chorale melodies, other chorale settings for three, four, and five voices with basso continuo, songs in villanella style<sup>22</sup> for three voices and basso continuo, five-part choral pieces in madrigal style with basso continuo, and instrumental dance suites in which thematic unification throughout the individual suite is found.<sup>23</sup> Heinrich Schütz had become friends with Johann Schein after the former returned from Venice in 1613.<sup>24</sup> Schütz had visited the dying Schein in November 1630; at that time Schein asked Schütz to compose a funeral motet using the text quoted above. Schütz fulfilled this request; the work was published in Dresden on January 9, 1631. Latin verses on the title page<sup>25</sup> by Schütz indicate that Das ist je gewißlich wahr was a commissioned work:

That which you, when still alive, beloved Schein,  
have asked,  
This receive, the final service of burial.<sup>26</sup>

Herr, nun l'assest du deinen Diener  
im Friede fahren

Schütz set the Nunc dimittis (Luke 2:29-32) several times as funeral compositions. The first of these occasional settings was in

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<sup>22</sup>Apel, Harvard Dictionary, pp. 903-4.

<sup>23</sup>Westrup & Harrison, Encyclopedia, p. 578.

<sup>24</sup>Moser, Schütz, p. 75.

<sup>25</sup>A facsimile appears in NSA 31:xxii.

<sup>26</sup>Translated in Moser, Schütz, p. 140.

honor of Christoph Cornett.<sup>27</sup> Cornett had been sent to Venice in 1605 by Landgrave Moritz of Kassel in order to continue musical studies there; perhaps he "gave the first personal account of Gabrieli to the young Heinrich."<sup>28</sup> After Cornett returned from Venice he worked as Capellmeister at the court of Landgrave Moritz until he died on August 2, 1635.<sup>29</sup> The complete text of this setting for bass solo, two violins, and basso continuo is as follows:

Herr, nun l'assest du deinen Diener im Friede fahren, wie du gesagt hast. Denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern, ein Licht zu erleuchten die Heiden, und zum Preis deines Volks Israel.

#### Musikalische Exequien

The Musikalische Exequien<sup>30</sup> of 1636 is Heinrich Schütz's longest and most significant piece of funeral music. The work was first performed on February 4, 1636,<sup>31</sup> and was later published in the same year, though it may already have been written before 1635.<sup>32</sup> Schütz wrote the Musikalische Exequien for Heinrich Posthumus von Reuss, an admirable figure both in politics and in amateur music, according to Moser.<sup>33</sup> The work was dedicated to the widow and the sons of Reuss; as a part of the preface to the work Schütz included a German poem which he had written and addressed to his late patron, Reuss. In this poem Schütz "laments his benefactor's departure as a sad

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<sup>27</sup>NSA 15;148-54.

<sup>28</sup>Moser, Schütz, p. 41.

<sup>29</sup>NSA 15;xvi.

<sup>30</sup>Heinrich Schütz, Neue Ausgabe sämtlicher Werke, vol. 4; Musikalische Exequien, ed. Friedrich Schöneich (Kassel: Bärenreiter, 1956).

<sup>31</sup>Moser, Schütz, p. 485.

<sup>32</sup>Ibid., p. 155.

<sup>33</sup>Ibid., pp. 155-56.

supplement to all the horrors of the war and recalls his master's devotion to music."<sup>34</sup> Other information included in the prefatory material by Schütz discusses the texts which were selected, the "Ordinantz des Concerts order der Teutschen Begräbnis-Missa" ("Arrangements for the Concerto or German Requiem Mass"), the "Ordinantz der Motet; Herr wenn ich nur Dich habe," and the "Ordinantz des Gesanges Simeonis."<sup>35</sup> There are also some instructions by Schütz appended for the player of the violon or grosse Bass-geigen.<sup>36</sup>

Reuss planned his funeral ceremonies beforehand, and the texts for all three parts of the Musikalische Exequien (the "Concert," the motet, and the Nunc dimittis) were selected by Reuss himself or by Reuss and Schütz jointly.<sup>37</sup> The first part of the Musikalische Exequien purports to be "einer teutschen Begräbnis-Missa," but the connections between the Reuss texts and the "Kyrie" and "Gloria in excelsis" are sometimes not the most obvious, especially in the latter portion of the work. The most careful examination still leaves at times remote connections, even after the most extravagant inferences. The "Kyrie" is a Trinitarian supplication; to this degree the Reuss text is patterned after the "Kyrie." The Biblical text which begins the Musikalische Exequien (Job 1:21) mentions the creation of man, who comes forth naked from his mother's womb. This is followed by a plea to God the Father for mercy, similar to that in the words "Kyrie eleison."

Nakket bin ich von Mutterleibe kommen. Nakket werde ich wiederum

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<sup>34</sup>Ibid., p. 157. The entire poem is in NSA 4:5-6.

<sup>35</sup>NSA 4:7-8.

<sup>36</sup>NSA 4:8.

<sup>37</sup>Moser, Schütz, p. 157.

dahinfahren. Der Herr hat's gegeben, der Herr hat's genommen, der Name des Herren sei gelobet.

Herr Gott Vater im Himmel, erbarm dich Über uns.<sup>38</sup>

The next two passages (Philippians 1:21 and John 1:29, respectively), with their mention of Christ and the Lamb of God, and the subsequent plea to the Son form the second portion of the "Kyrie."

Christus ist mein Leben, und Sterben ist mein Gewinn.

Siehe, das ist Gottes Lamm, das der Welt Sünde trägt.

Jesu Christe, Gottes Sohn, erbarm dich Über uns.<sup>39</sup>

No clear reference to the Holy Spirit can be found in Romans 14:8, but this third Person of the Trinity is also immediately importuned for mercy.

Leben wir, so leben wir dem Herren; sterben wir, so sterben wir dem Herren. Darum wir leben oder sterben, so sind wir des Herren.

Gott heiliger Geist, erbarm dich Über uns.<sup>40</sup>

The above passages were inscribed on the coffin which Reuss had prepared before his death. All of the following passages, somewhat representing the "Gloria in excelsis," were also engraved on various portions of the coffin. In compiling these passages, Reuss generally alternated Bible verses and chorale stanzas. Each verse and the following stanza are always related in thought. The Musikalische Exequien continues after the "Kyrie" with John 3:16 and the fifth stanza of Martin Luther's "Nun freut euch, liebe Christen g'mein." Both of these texts mention the sending of the Son by the Father. The connection with the "Agnus Dei, Filius Patris, qui tollis peccata mundi" of the "Gloria in excelsis" is also obvious here.

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<sup>38</sup>NSA 4:11-12.

<sup>39</sup>NSA 4:13-14.

<sup>40</sup>NSA 4:15-16.

Also hat Gott die Welt geliebt, daß er seinen eingeborenen Sohn gab, auf daß alle, die an ihn gläuben, nicht verloren werden, sondern das ewige Leben haben.

Er sprach zu seinem lieben Sohn;  
Die Zeit ist hie zu erbarmen,  
Fahr hin, mein's Herzens werthe Kron  
Und sie das Heil der Armen  
Und hilf ihn aus der Sünden Not,  
Erwürg für sie den bitterm Tod  
Und laß sie mit dir leben.<sup>41</sup>

The mention of the forgiveness of sins connects I John 1:7 with stanza six of the chorale "Nun lasst uns Gott dem Herren." The connection with the "Gloria in excelsis" is the same as that mentioned above.

Das Blut Jesu Christi, des Sohnes Gottes, machet uns rein von allen Sünden.

Durch ihn ist uns vergeben die Sünd,  
Geschenkt das Leben,  
Im Himmel soll'n wir haben,  
O Gott, wie große Gaben.<sup>42</sup>

A contrast between our anticipated condition in Heaven (Philippians 3:20-21) and our present state in this world (stanza three of "Ich hab mein Sach Gott heimgestellt" by Johann Leon) is the theme of the next textual unit.

Unser Wandel ist im Himmel, von dannen wir auch warten des Heilandes Jesu Christi, des Herren, welcher unsern nichtigen Leib verklären wird, daß er ähnlich werde seinem verklärten Leibe.

Es ist allhier ein Jammertal,  
Angst, Not und Trübsal über all,  
Des Bleibens ist ein kleine Zeit,  
Voller Mühseligkeit,  
Und wer's bedenkt, ist immer im Streit.<sup>43</sup>

The fully accomplished redemptive work of Jesus is mentioned both in Isaiah 1:18 and stanza five of "Nun lasst uns Gott dem Herren." In the "Gloria in excelsis" this same act of Christ is evidenced in the words

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<sup>41</sup>NSA 4:17-20.

<sup>42</sup>NSA 4:20-23.

<sup>43</sup>NSA 4:23-28.

"qui tollis peccata mundi."

Wenn eure Sünde gleich blutrot wäre, soll sie doch schneeweiß  
werden; wenn die gleich ist wie rosenfarb, soll sie doch wie Wolle  
werden.

Sein Wort, sein Tauf, sein Nachtmahl  
Dient wider allen Unfall,  
Der heilige Geist im Glauben  
Lehrt uns darauf vertrauen.<sup>44</sup>

The next textual unit departs from the regular alternation of verse and stanza, for two verses without chorale stanzas are used here. The first verse is from Isaiah 26:20 and the second from Wisdom of Solomon 3:1-3, an Apocryphal book. "Comfort" is the theme here.

Gehe hin, mein Volk, in eine Kammer und schließ die Tür nach dir zu; verbirge dich einen kleinen Augenblick, bis der Zorn vorübergehe.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rührt sie an, für den Unverständigen werden sie angesehen, als stürben sie, und ihr Abschied wird für eine Pein gerechnet, und ihr Hin-fahren für Verderben, aber sie sind in Frieden.<sup>45</sup>

The "Himmel und Erden" of Psalm 73:25-26 has perhaps a remote connection with "in excelsis . . . et in terra" of the "Gloria." The chorale stanza is the fourth one of Martin Luther's "Mit Fried' und Freud' ich fahr' dahin," which Luther based on the Nunc dimittis.

Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden. Wenn mir gleich Leib und Seele verschmacht, so bist du Gott allzeit meines Herzens Trost und mein Teil.

Er ist das Heil und selig Licht  
Für die Heiden,  
Zu erleuchten, die dich kennen nicht  
Und zu weiden.  
Er ist dein's Volks Israel  
Der Preis, Ehr', Freud' und Wonne.<sup>46</sup>

The sorrow of life is mentioned in Psalm 90:10 and in stanza one of

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<sup>44</sup>NSA 4:28-30.

<sup>45</sup>NSA 4:31-32.

<sup>46</sup>NSA 4:33-37.

"Ach, wie elend." No connection with the "Gloria in excelsis" is apparent here.

Unser Leben währet siebenzig Jahr, und wenn's hoch kommt, so  
sind's achtzig Jahr, und wenn's köstlich gewesen ist, so ist  
es Müh und Arbeit gewesen.

Ach, wie elend ist unser Zeit  
Allhier auf dieser Erden,  
Gar bald der Mensch darnieder leit,  
Wir müssen alle sterben,  
Allhier in diesem Jammertal  
Ist Müh und Arbeit überall  
Auch wenn dirs wohlgelinget.<sup>47</sup>

At last there comes a more apparent connection with the "Gloria in excelsis." The exaltation of the Redeemer of the church triumphant in Job 19:25-26 is echoed in "qui sedes ad dexteram Patris." Nikolaus Hermann (c. 1480-1561) wrote the chorale "Wenn mein Stündlein vorhanden ist," from which the fourth stanza is used here.

Ich weiß, daß mein Erlöser lebt; und er wird mich hernach aus der  
Erden auferwecken, und werde darnach mit dieser meiner Haut umgeben  
werden und werde in meinem Fleisch Gott sehen.

Weil du vom Tod erstanden bist,  
Werd' ich im Grab nicht bleiben;  
Mein höchster Trost dein' Auffahrt ist,  
Todsforcht kann sie vertreiben;  
Den wo du bist, da komm' ich hin,  
Daß ich stets bei dir leb' und bin,  
Drumfahr' ich hin mit Freuden.<sup>48</sup>

The last textual unit contains a most dramatic connection between verse and stanza. In Genesis 32:26 Jacob, after wrestling all night with the angel, says that he will not let the angel go. The chorale stanza begins with the Savior speaking to the believer and saying, "Hold fast to me." Parts of two stanzas of "Nun freut euch, liebe Christen g'mein" are used here; the two stollen are from stanza seven and the abgesang is from stanza eight.

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<sup>47</sup>NSA 4:37-41.

<sup>48</sup>NSA 4:42-45.

Herr, ich lasse dich nicht, du segnest mich denn.

Er sprach zu mir: Halt dich an mich,  
Es soll dir itzt gelingen;  
Ich geb mich selber ganz für dich,  
Da will ich für dich ringen;  
Den Tod verschlingt das Leben mein,  
Mein Unschuld trägt die Sünde dein;  
Da bist du selig worden.<sup>49</sup>

The texts which were used in Part Two and Part Three of the Musikalische Exequien were familiar funeral texts to Schütz, for he had set them previously. Reuss had chosen both texts before his death for the services connected with his funeral, just as he had prepared a special coffin with inscriptions on it. The text of Part Two had already been used in Part One: "Herr, wenn ich nur dich habe" (Psalm 73:25-26).<sup>50</sup> The previous setting had been for four solo voices (A-T-T-B) with basso continuo; now the setting has been expanded to a double chorus with basso continuo. Part Three is a setting of the Nunc dimittis, "Herr, nun l'assest du deinen Diener in Friede fahren" (Luke 2:29-32), for a five-part chorus (mezzo-soprano, alto, tenor I, tenor II, and bass), during which another separate chorus or trio of soloists (soprano I, soprano II, and baritone) is introduced with a different text.<sup>51</sup> By means of the second chorus Schütz intended to picture two seraphim and a beata anima.<sup>52</sup> The texts of the S-S-Bar chorus are modifications of Revelation 14:13 and Wisdom of Solomon 3:1

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<sup>49</sup>NSA 4:46-51.

<sup>50</sup>NSA 4:52-59. Moser writes that one of the funeral services for Reuss used a text "based on verses 7ff. of Psalm 39." Moser, Schütz, p. 156. However, the preface to the Musikalische Exequien by Schütz says the following: "Die Wort oder der Text welchen Ihre Selige Gnaden zu dero Leichpredigt erkohren und verordnet haben: Herr wenn ich nur Dich habe." NSA 4:7.

<sup>51</sup>NSA 4:60-70.

<sup>52</sup>Moser, Schütz, p. 486.



(another text which had been used in Part One).

Selig sind die Toten, die in dem Herren sterben. Sie ruhen von ihrer Arbeit; und ihre Werke folgen ihnen nach.

Sie sind in der Hand des Herren, und keine Qual rühret sie.

The combination of texts thus results in the following idea: the servant of the Lord not only has prayed for a peaceful departure, but this departure is an accomplished fact and the servant is with the Lord in peaceful rest.

O meine Seel, warum bist du betrübet?

For a number of years after 1636 Schütz apparently wrote no occasional "Trauermusiken," judging from the surviving works. The next funeral music dates from 1652. The strophic O meine Seel, warum bist du betrübet?<sup>53</sup> for unaccompanied four-part chorus was written for Anna Margarethe Brehm, née Voigt,<sup>54</sup> who died on September 21, 1652. The five-stanza poem set by Schütz was written by the widower, Christian Brehm, "Librarian to the Electoral Court of Saxony, Privy Chamberlain to his Electoral Highness and Buildings Officer to the Electoral Council &c."<sup>55</sup>

Herr, nun lässest du deinen Diener  
in Friede fahren

On October 8, 1656, Elector Johann Georg I of Saxony died; he had been Schütz's patron for about forty years. For the funeral of

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<sup>53</sup>NSA 37:7-8.

<sup>54</sup>Moser does not mention the husband's name and consequently leaves the impression that "Voigt" is the wife's married name. Moser, Schütz, p. 630.

<sup>55</sup>From the title page as quoted in NSA 37:xxvii.

this man Schütz composed two independent settings of the German Nunc dimittis, Herr, nun l'assest du deinen Diener in Friede fahren (Luke 2:29-32),<sup>56</sup> which he had set in 1635 and 1636 for other individuals. Both of the 1656 settings are for six-part chorus (S-S-A-T-T-B) with basso continuo, but the soprano I part is missing in the only extant source and has been supplied in the Neue Ausgabe sämtlicher Werke of Heinrich Schütz.<sup>57</sup> Moser suggests that the two settings were "probably intended to frame the funeral sermon."<sup>58</sup> The two settings were published in 1657.<sup>59</sup>

#### The Incidental and Revised "Trauermusiken"

In addition to the ten "Trauermusiken" for specific occasions which were discussed above, scholars feel that a number of other compositions by Schütz were intended to be sung at funerals, though no facts of specific occasions survive. All but one of these incidental "Trauermusiken" were published in the Geistliche Chormusik of 1648. Since this volume comes at the end of the Thirty Years' War, it is entirely plausible that incidental funeral music from previous years could have

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<sup>56</sup> NSA 31:73-81 and 82-91.

<sup>57</sup> Werner Breig writes in the preface to NSA 31 as follows: "Our edition offers a completion of the parts that are lost, making it possible to perform the works. But apart from this practical motive, the restoration aims at answering the question as to the original state of these works. It is therefore not a matter of composing new parts on a given basis, but rather of reconstruction--of deducing the nature of what has been lost from the parts that have survived, in the light of our present knowledge of the musical technique of Schütz and his time." NSA 31:xiii-xiv.

<sup>58</sup> Moser, Schütz, p. 632.

<sup>59</sup> A facsimile of the title page appears in NSA 31:xxiii.

been included in this collection--music which had been composed for the funerals of friends and relatives lost during these years. Wustmann has written that the Geistliche Chormusik is organized liturgically and has designated eight of the compositions therein (including Das ist je gewißlich wahr, which in this paper is classified as one of the revised "Trauermusiken") as funeral music. He writes as follows: "The compositions designated here as funeral . . . music were composed in part for such purposes . . .; in part they are based on texts used in Leipzig for such purposes."<sup>60</sup> Moser says that there are six funeral motets found in the Geistliche Chormusik.<sup>61</sup> Wilhelm Kamlah classifies five of the Geistliche Chormusik motets as being appropriate for "Totensonntag."<sup>62</sup> Thus there are a maximum of ten compositions from the Geistliche Chormusik which are perhaps "Trauermusiken." No. 6: Unser keiner lebt ihm selber is based on Romans 14:7-8. Psalm 126:5-6 is set to music in No. 10: Die mit Tränen säen. No. 11: So fahr ich hin zu Jesu Christ uses stanza five of Nikolaus Hermann's chorale "Wenn mein Stündlein vorhanden ist"; a different stanza of this same chorale had been used in the Musikalische Exequien. The text of No. 12: Also hat Gott die Welt geliebt (John 3:16) had also been a part of the Musikalische Exequien. No. 19: Herzlich lieb hab ich dich, o Herr is another chorale-based motet; it uses the hymn of the same name

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<sup>60</sup>Quoted in Moser, Schlütz, p. 584. Wustmann's listing includes Nos. 10, 11, 12, 19, 20, 22, 23, and 25.

<sup>61</sup>Moser, Schlütz, pp. 587, 589-90, 590-91, 596-97, 597, and 598-99. Schlütz's six funeral motets in the Geistliche Chormusik are Nos. 6, 10, 11, 20, 22, and 25, according to Moser.

<sup>62</sup>NSA 5:iv. The five motets classified by Kamlah as funeral motets are Nos. 10, 11, 23, 24, and 25.

by Martin Schalling (1532-1608). No. 20; Das ist je gewißlich wahr will be mentioned again later. The text of No. 22; Unser Wandel ist im Himmel (Philippians 3:20-21) also served as part of the text of Part One of the Musikalische Exequien; the text of No. 23; Selig sind die Toten (Revelation 14:13) was also used in Part Three of the Musikalische Exequien. The chorale "Was mein Gott will, das g'scheh' allzeit" by Albrecht von Brandenburg (1522-1557) is used in No. 24. Another text found in the Musikalische Exequien is also used as the text of the last of the ten incidental "Trauermusiken" in the Geistliche Chormusik; Job 19:23 (No. 25; Ich weiß, daß mein Erlöser lebt). The one remaining incidental funeral composition is a T-T-B trio with basso continuo from the Kleine geistliche Konzerte of 1639; it is No. 19; Ich bin die Auferstehung und das Leben (John 11:25-26).<sup>63</sup> "Schütz had already set this text as a funeral composition in 1620 for eight voices, and here we may have an 'occasional' piece sketched at an earlier time."<sup>64</sup>

Three of the ten occasional "Trauermusiken" were later revised by Schütz himself and included in published collections. Ich hab mein Sach Gott heimgestellt (1625) appeared as the concluding composition (No. 23) in the first volume of the Kleine geistliche Konzerte (1636).<sup>65</sup> The most readily apparent changes found in the 1636 revision are the addition of a Latin text by Schütz,<sup>66</sup> the omission of some of the melismas and non-harmonic tones of the 1625 original and the addition of others not found in the original, the occasional dropping of the bass voice in the ensemble when it merely doubles the basso continuo, modest

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<sup>63</sup>NSA 10:125-33.

<sup>65</sup>NSA 12:1-35.

<sup>64</sup>Moser, Schütz, p. 521.

<sup>66</sup>Moser, Schütz, p. 515.

changes in some of the melodic lines and in some of the rhythms, and the addition of the capella for three of the eighteen stanzas. The second of the revised "Trauermusiken" appears in the Geistliche Chormusik (1648). This composition is Das ist je gewißlich wahr, which dates from 1630 (published in 1631). Since this composition had been written for Johann Hermann Schein, cantor at St. Thomas Church, and since the Geistliche Chormusik was dedicated in part to the St. Thomas Choir, it is consequently only natural that the original composition found its way into the later collection.

When one compares the version of 1631 . . . with that of 1648, one finds much greater restraint with the Jesus Christus kommen ist ("that Jesus Christ came into the world") and the addition of a middle voice in the original terzet, Aber darum ist mir Barmherzigkeit ("Howbeit for this cause I obtained mercy"), which also begins more closely interwoven with what precedes. Above all, the former very intricately colored Amen has become extremely simplified--again a sign of Schütz's mature classicism.<sup>67</sup>

The 1635 Herr, nun l'assest du deinen Diener im Friede fahren for bass solo was later included as No. 12 in the Symphoniae sacrae II of 1647.<sup>68</sup> Revised aspects of the later work include the following: octave doublings in the basso continuo are omitted, a simultaneous entry of the two violins is replaced with an imitative entry, and motives in the bass voice are made more active rhythmically.

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<sup>67</sup> Ibid., p. 596.

<sup>68</sup> NSA 15:111-17.

## CHAPTER IV

### A STYLISTIC ANALYSIS OF THE OCCASIONAL "TRAUERMUSIKEN" OF HEINRICH SCHÜTZ

#### Ich bin die Auferstehung und das Leben

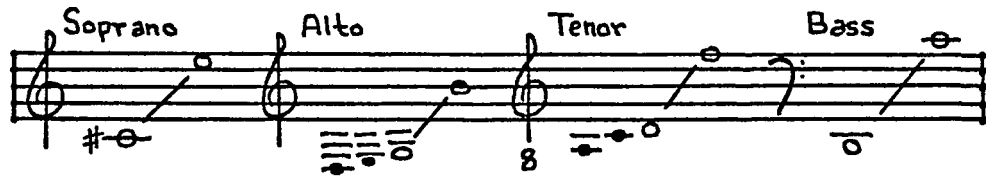
Ich bin die Auferstehung und das Leben, the first of the ten occasional "Trauermusiken" of Heinrich Schütz, will be analyzed in six different aspects: sound, harmony, melody, rhythm, form, and text influence.<sup>1</sup> The analyses of the remaining "Trauermusiken" will focus on particular aspects worthy of mention in each individual piece rather than on all six aspects.

Sound, the first of the aspects of analysis, includes timbre and texture. Ich bin die Auferstehung und das Leben may have a purely vocal timbre, for it is scored for double S-A-T-B chorus without basso continuo. However, solo instruments may have doubled the eight vocal lines in typically Baroque performance practice. The range of each of the four voices spans over an octave. The alto parts have exceptionally low eighth notes in a few instances. The lowest note of the piece is always scored in the bass II part and never given to bass I. There is a slight difference in the tessituras of the two bass parts; however, the tessituras of soprano I and II, of alto I and II, and of tenor I and II are not conspicuously dissimilar. The ranges of the voices are

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<sup>1</sup>These six categories are taken from Jan LaRue, Guidelines for Style Analysis (New York: W. W. Norton & Company, Inc., 1970).

shown in Example 1.



Example 1. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:1-12, vocal ranges (isolated extremes in solid noteheads).

The piece lacks noticeable contrasts of high registers with low registers, such as Schütz does use in some of the other "Trauermusiken." He rather alternates one S-A-T-B sound antiphonally with the other S-A-T-B sound. At other moments he combines all eight voices in one massed sound. The antiphonal chorus may duplicate the first chorus exactly (measures 8-12 of chorus II duplicate measures 3-7 of chorus I). The antiphonal chorus may also enter with a transposition of the music of the first chorus (measures 30-33 of chorus II are a fourth lower than measures 27-30 of chorus I; measures 58-62 of chorus I are a major second higher than measures 54-58 of chorus II). Whenever the two choruses are used antiphonally, there are always melodic and rhythmic relations between them. The texture of Ich bin die Auferstehung und das Leben is polyphonic at times (for example, measures 1-25) and homophonic at other times (measures 50-54 and 68-72). The polyphonic texture of course emphasizes the linear aspect of the music and the homophonic the massive aspect; these aspects are alternated by Schütz for contrast. The polyphonic texture predominates by far over the homophonic.

Harmony, the second aspect of analysis, includes an examination of chords, chord progressions, and tonality. Heinrich Schütz

was living during the era when the modal practice of the Renaissance was slowly transmuting to the functional tonal practice of the Baroque, and elements of both practices can be seen in Ich bin die Auferstehung und das Leben. The composition is in the Dorian mode. The only accidental foreign to this mode which is used in the first twelve measures is G-sharp. Later in the piece, however, after the modality has been established, the use of altered scale steps becomes more frequent. The most obvious evidence of the tonal practice, on the other hand, occurs in measures 13-25, for here two different dominant-tonic relations are heard. The first involves six measures of F-major and C-major triad alternation. The second dominant-tonic relation involves six measures of A-major and D-minor triad alternation, leading up to the cadence of the first section (see Example 2, where the outer voices--soprano I and II and bass I and II--are given). However, in these same measures modal characteristics are present with the C-natural passing tones in the bass voices, which form cross relations with the C-sharps in the soprano voices. The chords and the chord progressions of Ich bin die Auferstehung und das Leben are both well within the stylistic bounds of the early seventeenth century. Over eighty percent of the sonorities are root-position triads, about ten percent are first-inversion triads, and less than ten percent are second-inversion triads. No seventh chords are found. Of the root-position triads, there are about twice as many major sonorities than minor. The chord progressions may be stepwise (C-D-E-F-E, measures 35-37), or the progressions may involve skips of thirds, fourths, and fifths (a-F-C-F-a-F-C-F, measures 43-47). Interestingly enough, the concluding measures (85-92) do not use a dominant-tonic progression but rather a minor-subdominant to



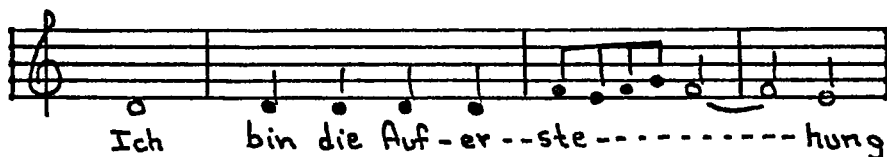


Example 2. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:3, mm. 19-25, dominant-tonic alternation.

major-tonic progression (g-D). Schütz uses a variety of harmonic rhythms. Sometimes there are two changes per measure (measures 13-25, 27-33, and 64-65, for example); at other times there are more frequent changes (measures 4-6), though this more rapid harmonic rhythm is not very frequent. Slower harmonic rhythms are also used. The change of sonorities may occur every measure (measures 57-58, 61-62, and 66-67). A measure and a half of one sonority may be followed by a half measure of another sonority (measures 50-55), or the alternation may occur in two-measure blocks (measures 89-92).

Melody, which here includes patterns of motion and thematic functions, is the next general aspect of analysis. The melodic motion in the upper six voices is predominantly stepwise, though skips certainly do occur; the approximate ratio of stepwise to skipping motion is two to one. In the bass parts stepwise and skipping motion are used about equally; the greater number of skips in the bass when compared with the upper voices is to be expected because of the frequency of root-position

triads. There are occasional leaps of a fifth or an octave (measures 13-14, tenor I; measure 23, alto I); Schütz generally avoids leaps of sixths and sevenths, though a very few ascending sixths do occur (measure 43, bass I; measure 46, bass II). No chromatic lines of two or more consecutive half steps occur. Schütz assigns to each phrase of the text its own theme. These themes are modified--sometimes for harmonic or contrapuntal reasons and sometimes apparently for the sake of variety--as they appear in the various voices. The melodic aspects of the first theme--in each case the setting of the text "Ich bin die Auferstehung"--will be considered here. (Other thematic aspects will be discussed later under the areas of rhythm and text influence.) The initial statement of the opening theme in alto I, seen in Example 3,





Example 5. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:1, mm. 2-5.



Example 6. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:1, mm. 3-5.

concludes the alto I and soprano I statements is changed in the other two voices to a descending skip. Other modifications of the theme occur soon after, for example, in tenor I (Example 7), which now uses skips on the quarter notes which were repeated notes previously,



Example 7. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:2, mm. 10-13.

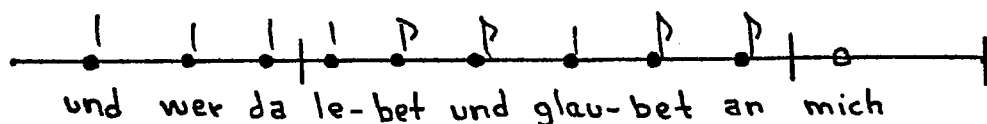
and in alto I (Example 8), which introduces descending stepwise motion on the previously repeated quarter notes.



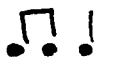
Example 8. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:2, mm. 12-15.

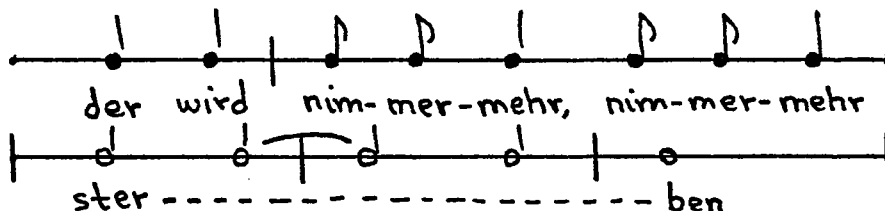
Rhythm in the music of Heinrich Schütz is to a very large degree affected by the text which he is setting, for Schütz was almost exclusively a composer of choral music (judging on the basis of extant scores). The accented and unaccented syllables of the words are





Example 12. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:6, mm. 50-52, Chorus II.

second rhythm, , emphasizes the word "nim-mer-mehr," as seen in Example 13.



Example 13. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:6-7, mm. 54-58, Soprano II.

Rhythmic contrast is also provided here by the juxtaposition of eighth and quarter notes with half and whole notes.

In its formal dimensions Ich bin die Auferstehung und das Leben is through-composed, for Schütz simply gives a musical exegesis of the text; it is, however, a sectional exposition of the text. The five sections are as follows: (1) measures 1-25, ending with a perfect authentic cadence (A-D); (2) measures 27-50, ending with an imperfect authentic cadence, the weakest cadence in the composition; (3) measures 50-67, ending with another imperfect authentic cadence; (4) measures 68-85, a repeat of measures 50-67 with the two choruses interchanged; and (5) measures 85-92, a coda-like section using thematic material from the previous two sections and ending with an imperfect plagal cadence (g-D).

The influence of the text upon the music is of paramount importance in studying the works of Heinrich Schütz; "the primary problem he sees in musical composition from beginning to end, a problem that

dictates structure, style, and technique of composition, a problem that truly possessed his mind, is the text and the translation of the content of the text into terms of music."<sup>2</sup> This concern with the text has already been mentioned above in discussing musica reservata and the Affektenlehre in connection with the Kleine geistliche Konzerte of 1636 and 1639. Several specific examples of text-influenced music from Ich bin die Auferstehung und das Leben now follow. The ascending motive on "Auf-er-ste-hung" (seen in Example 14) depicts the "Resurrection."



Example 14. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:1, mm. 3-5, Bass I.

The emptiness which follows death is pictured by rests after "ob er gleich stürbe" (Example 15).

The image shows three staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a half note G4, a half note A4, a quarter note B4, a quarter rest, a half note C5, and a half note D5. The middle staff is in treble clef and contains a half note G4, a half note A4, a quarter note B4, a quarter rest, a half note C5, and a half note D5. The bottom staff is in bass clef and contains a half note G2, a half note A2, a quarter note B2, a quarter rest, a half note C3, and a half note D3. Below each staff, the text 'ob er gleich stürbe' is written with hyphens under each syllable to indicate the syllable-to-note correspondence.

Example 15. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:5, mm. 39-42, Alto II, Tenor II, and Bass II.

In Example 16 the lively rhythms reinforce the word "lebet," whereas

<sup>2</sup>Schrade, "Schütz and Bach," p. 184.

the whole note on "mich" emphasizes the fact that Jesus Christ is the important One on whom our beliefs are based.



Example 16. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:6, mm. 50-52, Soprano II.

"Nimmermehr" is repeated again and again in measures 55-92 for emphasis. The quick rhythms and syllabic setting of "lebet" are contrasted with the sustained rhythms and melismatic setting of the word "sterben" (measures 68-85), for the activity of life is followed by the eternal inactivity of death. The closing measures of chorus I, given in Example 17, are the most exemplary setting of "sterben." The fact that all men follow in death might be intimated by the canonic entry of tenor I after soprano I.

Grimmige Gruft, so hast du dann

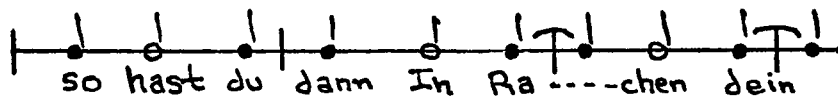
Grimmige Gruft, so hast du dann is a strophic composition for soprano solo and basso continuo. The poem (with its rhyme scheme of ab-ab-cdd-eed) is set to four musical phrases of six, six, seven, and seven measures, respectively. Depending upon the realization of the unfigured bass, the harmonies can be simple root-position or first-inversion triads or slightly more complex sonorities, such as seventh chords or diminished triads, both in first inversion. There is no departure from and return to a single unifying tonality. The first phrase of the through-composed strophe (measures 1-6) begins with a C-major triad and cadences on a D-major triad (or possibly a D-minor

The image shows a musical score for four staves. The first staff is a soprano line with a treble clef, containing the lyrics 'ster' and 'ben'. The second staff is an alto line with a treble clef, also containing the lyrics 'ster' and 'ben'. The third staff is a tenor line with a treble clef, containing the lyrics 'ster' and 'ben'. The fourth staff is a bass line with a bass clef, containing the lyrics 'ster' and 'ben'. The music is written in a single system with four measures. The first measure contains the word 'ster' and the second measure contains the word 'ben'. The third and fourth measures are empty. The music is written in a single system with four measures. The first measure contains the word 'ster' and the second measure contains the word 'ben'. The third and fourth measures are empty. The music is written in a single system with four measures. The first measure contains the word 'ster' and the second measure contains the word 'ben'. The third and fourth measures are empty.

Example 17. Schütz, Ich bin die Auferstehung und das Leben, NSA 31:12, mm. 88-92, Chorus I.

triad, depending upon the realization of the unfigured bass). The second phrase (measures 7-12) begins with a G-major sonority and closes with a D-major (minor) sonority. The third phrase (measures 13-19) begins with a B-flat-major triad following the D-major triad of the previous phrase and cadences on an A-minor chord. The final phrase (measures 20-26) starts with a D-minor sonority and cadences on a G-major sonority, which would then be followed by the opening C-major triad. The setting of the text is primarily syllabic, with only four sixteenth-note melismas and one eighth-note melisma. There are frequent syncopations in the soprano (as seen in Example 18), with the basso continuo providing the foundation of regularity. The most unusual melodic feature is the skip of a diminished fourth in the soprano solo (the entire phrase is given in Example 19); this diminished-fourth interval is also associated with the highly expressive recitative of Monteverdi. The downward leap to a raised scale step and the upward half-step resolution are typical





Example 18. Schütz, Grimmige Gruft, so hast du dann, NSA 37:4, mm. 2-5, Soprano.

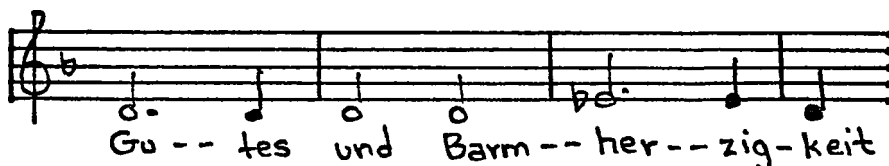


Example 19. Schütz, Grimmige Gruft, so hast du dann, NSA 37:4, mm. 13-16, Soprano and basso continuo.

of Schütz's use of the diminished-fourth interval.

### Gutes und Barmherzigkeit

Gutes und Barmherzigkeit, in G minor (there are too many accidentals for the work to be considered conservatively modal) and for S-S-A-T-T-B chorus with basso continuo, falls into two large sections, which are determined by the division in the text. The first section is fifty-one measures long and is based on "Gutes und Barmherzigkeit werden mir folgen mein Leben lang." The second uses the words "und [ich] werde bleiben im Haus des Herren immerdar" and is eighty-one measures in length. The characteristic theme of the first section is initially stated in the alto (see Example 20); once again Schütz's choice of



Example 20. Schütz, Gutes und Barmherzigkeit, NSA 31:13, mm. 1-4, Alto.

rhythms reflects the natural accents of the text. The rhythm and

contour of this theme undergo only slight changes; never is this text given with completely different thematic material. (Since the soprano II, tenor II, and bass parts have been editorially supplied, detailed analysis is not truly worthwhile here.) The second section of Gutes und Barmherzigkeit follows the same formal structure that is found in the latter portion of Ich bin die Auferstehung und das Leben; that is, measures 91-119 are almost a literal repeat of measures 57-85.<sup>3</sup> This second section begins with a theme (given in Example 21) utilizing somewhat longer rhythmic values than those found in Example 20.



Example 21. Schütz, Gutes und Barmherzigkeit, NSA 31:18, mm. 52-56, Soprano I.

In later entries of this theme neither the syncopated character nor the exact intervals are always preserved. However, the theme's most obvious aspect--its falling and rising contour--is a contrast to the slightly rising and then falling contour of the theme in the first section. A contrast between the conjunct motion of the first theme (Example 20) and the disjunct motion of the second theme (Example 21) also distinguishes these themes from each other. The final measures of Gutes und

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<sup>3</sup>This written-out repeat, by the way, provided the editor with a useful clue for reconstructing the missing tenor II part. The soprano I parts in measures 57-85 and in measures 91-119 were identical, as were the alto parts. But Schütz's tenor I part differed in measures 91-119 from what it had been in measures 57-85. Consequently the editor assumed that the extant tenor I part and the missing tenor II part of measures 57-85 were interchanged in measures 91-119. So tenor I in measures 57-85 became tenor II in the latter measures, and tenor I in measures 91-119 became tenor II in the former measures.

Barmherzigkeit (measures 119-32) are a very brief coda-like section which is organized by a canon between soprano I and tenor I at the interval of an octave and the distance of a measure; the canon is over a subdominant pedal, as seen in Example 22.

im Haus des Her-ren im --- mer, im Haus des Her-ren [sic]  
im Haus des Her-ren im --- mer, im  
im Haus des Her-ren im --- mer ---  
im --- mer-dar.  
Haus des Her-ren im --- mer-dar.  
---, im --- mer --- dar.

Example 22. Schütz, Gutes und Barmherzigkeit, NSA 31:25, mm. 122-32, Soprano I, Tenor I, and Bass.

### Ich hab mein Sach Gott heimgestellt

The analysis of Ich hab mein Sach Gott heimgestellt, one of the more significant of the "Trauermusiken," will first concern itself with generalities of sound and form. Then more detailed aspects of melody, harmony, rhythm, and text influence will be mentioned as they are

germane to the discussion of each stanza.

Ich hab mein Sach Gott heimgestellt is for solo voices--

soprano I, soprano II, alto, tenor, and bass--and basso continuo. It is, as mentioned in Chapter III, based upon the eighteen stanzas of the chorale of the same name. The combination of solo voices with the always present basso continuo changes from stanza to stanza, as the following listing will show:

- |            |  |
|------------|--|
| Stanza 1.  | Soprano I & Tenor                          |
| Stanza 2.  | Alto & Tenor                               |
| Stanza 3.  | Alto, Tenor, & Bass                        |
| Stanza 4.  | Soprano I, Soprano II, & Bass              |
| Stanza 5.  | Soprano II & Tenor                         |
| Stanza 6.  | Soprano I, Soprano II, Alto, & Tenor       |
| Stanza 7.  | Alto & Bass                                |
| Stanza 8.  | Soprano I, Soprano II, Alto, Tenor, & Bass |
| Stanza 9.  | Soprano I & Soprano II                     |
| Stanza 10. | Soprano I, Soprano II, & Tenor             |
| Stanza 11. | Soprano II & Alto                          |
| Stanza 12. | Soprano I & Bass                           |
| Stanza 13. | Alto, Tenor, & Bass                        |
| Stanza 14. | Soprano I, Soprano II, Alto, Tenor, & Bass |
| Stanza 15. | Soprano I & Tenor                          |
| Stanza 16. | Alto & Tenor                               |
| Stanza 17. | Soprano I & Soprano II                     |
| Stanza 18. | Soprano I, Soprano II, Alto, Tenor, & Bass |

Five combinations of voices are used two or more times; soprano I and tenor sing in stanzas 1 and 15, alto and tenor sing in stanzas 2 and 16, alto, tenor, and bass sing in stanzas 3 and 13, soprano I and soprano II sing in stanzas 9 and 17, and the complete ensemble of five voices sings in stanzas 8, 14, and 18. A continuity of timbre from stanza to stanza is frequently preserved by having a single voice sing in two or more consecutive stanzas while other voices are added or dropped; the only places where this continuity of timbre is not preserved are between stanzas 11 and 12 and between stanzas 16 and 17.

Unlike the optional basso continuo of the Cantiones sacrae--

that collection published in 1625, the same year Ich hab mein Sach Gott heimgestellt was written--the basso continuo in Ich hab mein Sach Gott heimgestellt is essential to the composition, for this basso continuo is a strophic bass. The term "strophic bass" is the "designation for a technique, often found in early 17th-century monody, of using the same bass line for all the stanzas of a song, with varying melodies in the upper part. The strophic bass is distinguished from the ground (basso ostinato) by its greater length and its definite ending."<sup>4</sup>

The strophic bass in Ich hab mein Sach Gott heimgestellt (given in Example 23) is sixteen measures in length; some small melodic and rhythmic changes are made as the strophic bass is repeated again and again. The caesuras within each stanza of the text are seldom reflected by the use of internal cadences in the music with all voices phrasing simultaneously; on the contrary, the settings are contrapuntal. The conclusion of each stanza is marked by either an imperfect authentic cadence with the third or the fifth scale step in the uppermost voice (stanzas 6, 7, 8, 10, 14, and 18) or a perfect authentic cadence.

Stanza 1. The melody of the chorale serves as the thematic basis of some of the later melodic material; this chorale tune is initially heard in the soprano I part (given in Example 23; one embellishment in the soprano has been simplified by this writer and reduced to the bracketed E-natural in measure 15). The setting of the text in the first stanza is almost exclusively syllabic and unpretentious. Two melismas occur on the word "ich" near the cadence, one in the tenor and the other in the soprano (measures 14 and 15, respectively). The only

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<sup>4</sup>Apel, Harvard Dictionary, p. 811.

Ich hab mein Sach Gott heim-ge-stellt, er  
mach's mit mir, wie's ihm ge-fällt, soll ich  
all-hier noch län-ger lebn, nicht wi-der-  
strebn, seim Wil-len tu ich mich er-gebn.

Example 23. Schlütz, Ich hab mein Sach Gott heimgestellt, NSA 31:26-27, mm. 1-16, Soprano I and strophic bass.

harmonic novelty is the augmented triad in first inversion in measures 6 and 14.

Stanza 2. The tenor preserves parts of the chorale melody, sometimes literally (measures 21-24) and sometimes embellished. Several embellished measures are given in Example 24. When the tenor is not

(a)

8 beid groß und klein, fällt kei-nes ohn

(b)

8 den Wil-----len sein.

The image shows two musical staves, (a) and (b), with lyrics in German. Staff (a) is a Tenor part, and staff (b) is a Soprano I part. Both staves are in G major (one sharp) and 4/4 time. The lyrics are: (a) 'beid groß und klein, fällt kei-nes ohn' and (b) 'den Wil-----len sein.' The staves are connected by a brace on the left. The lyrics are written below the staves, with the word 'Wil' followed by a long dash and 'len'.

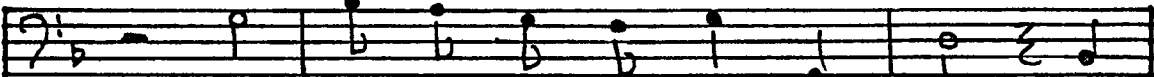
Example 24. Schütz, *Ich hab mein Sach Gott heimgestellt*, (a) NSA 31:28, mm. 28-32, Tenor; (b) NSA 31:27, mm. 12-16, Soprano I (original version of chorale melody).

using chorale-based material, it is imitating the alto (for example, in measures 17-19 and 24-25); at other times the two parts sing in parallel thirds (measures 19-21 and 27-29).

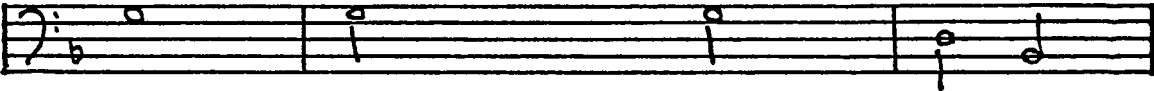
Stanza 3. The bass part demonstrates Schütz's ability to draw a vocal part from the strophic bass of the basso continuo and to make the resultant vocal part independent of its source; passing tones, neighbor tones, other chord tones, and slight changes in rhythm are all added or substituted, as seen in Example 25. However, some of the harmonies have been changed from the original statement either simply for variety or in order to accommodate the bass voice (measures 39, 44, and 47). Only brief motives of the chorale melody are found in the tenor. Imitations between the three voices are especially used when the voices enter after rests (measures 33-35, 41-42, and 45-46).

Stanza 4. Three stylistic characteristics of Schütz are apparent in the beginning measures: imitation between voices, the same


(a)



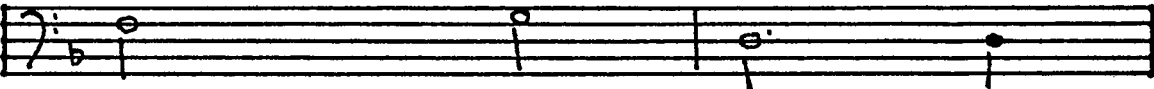

(b)




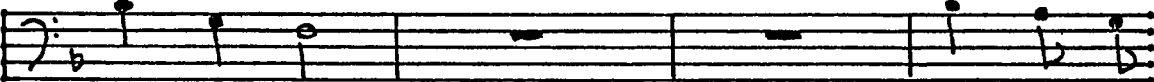
Es ist all-hier ein Jam-mer-tal, es



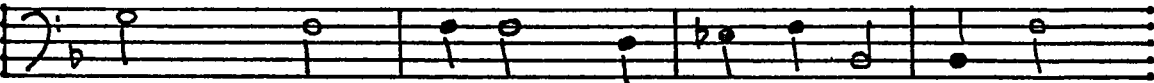

ist all-hier ein Jam-mer-tal, Angst,

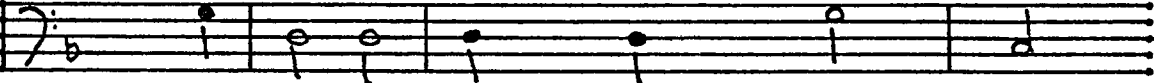
Not und Trüb-sal ü-ber-all, des Blei-bens ist ein

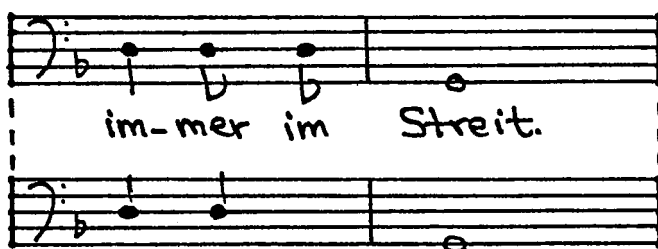
klei-ne Zeit, vol-ler Müh-

se-lig-keit, und wer's be-denkt, ist







Example 25. Schütz, Ich hab mein Sach Gott heimgestellt, (a) NSA 31:28-30, mm. 33-48, Bass; (b) NSA 31:26-27, mm. 1-16, original strophic bass.

motive associated with every occurrence of a certain part of the text, and vocalists singing in parallel thirds. These characteristics are shown in Example 26.

Example 26. Schütz, Ich hab mein Sach Gott heimgestellt, NSA 31:30, mm. 49-53, Soprano I and Soprano II.

Occasional chorale-melody notes are present in soprano II; that is, some pitches of the original chorale melody appear in their proper rhythmic locations in the soprano II part of stanza four, as seen in the comparison made in Example 27. Most of the harmonic changes made in stanza

(a)

Was ist, was ist der Mensch, was ist der Mensch, ein

(b)

Er-den-kloß, von Mut-ter-leib kömmt er nackt und bloß

Example 27. Schütz, Ich hab mein Sach Gott heimgestellt, (a) NSA 31:30-31, mm. 49-56, Soprano II; (b) NSA 31:26, mm. 1-8, Soprano I (original chorale melody).

three are retained here in stanza four; the augmented triad in first inversion is no longer present (see measures 54 and 62).

Stanza 5. The two voice parts depart entirely from the chorale melody. However, much imitation is present: a canon begins the stanza (measures 65-67) and motives are tossed between the voices (measures 72-75). The longer rhythms--that is, quarter and half notes as opposed to the eighth notes in abundance so far in the stanza--on the text "mein frommer Christ" (measures 75-78) are undoubtedly intended to highlight these words; the melisma on "lebet" (measures 78-79, soprano II) pictures the activity of life.

Stanza 6. The alto and tenor voices are placed in opposition to soprano I and soprano II. At first the echo technique is used (measures 81-83). Then the voices are coupled to express the ideas in the text. The two lower voices have the text which mentions death (measures 85-88 and 91-93), whereas the text "heut blühn wir wie die

Rosen rot" is given a rising, melismatic interpretation by soprano I and soprano II. The dissonances leading into the cadence (B-flat against F-sharp; F, G, and A sounding simultaneously; a 4-3 suspension) not only add harmonic variety but also picture the "toil" of the text (see Example 28).

ist al·lent·hal--ben, al·lent·hal·ben Müh und Not.

hal---ben Müh----- und Not.

ist al·lent·hal·ben Müh - - - - und Not.

Example 28. Schütz, Ich hab mein Sach Gott heimgestellt, NSA 31:35, mm. 94-96, Soprano I, Soprano II, and Alto.

Stanza 7. Occasional chorale-melody notes and motives are now present in the vocal bass, as was the occasion in the soprano II part given in Example 27. During those times when the bass does not have chorale-melody material it resembles an embellished version of the strophic bass. There is little imitation between the alto and the bass.

Stanza 8. This setting for all five voices makes no attempt to retain the chorale melody in any of the voices. Notes of the chorale are scattered throughout all the voices in the measures where one would expect them to appear, but this is only because the harmonies are basically unchanged. A few more major triads are present in this stanza than in the first (cf. measures 115 and 3, 118 and 6, 122 and 10,

and 126-28 and 14-16). In addition, stanza eight finishes with the tierce de Picardie in soprano I, thus also giving a brighter sound. Motives are imitated. The stepwise descending five-note motive which is first in the bass (measures 118-19) is also used in three other voices (measures 119-21). Another five-note motive is used four times in measures 121-22.

Stanza 9. The alto begins by imitating the two-measure phrase of the soprano a fifth lower (Example 29). The soprano then continues with a sequential repetition a fourth lower, and the alto follows by imitating the original soprano phrase an octave lower. The first six measures thus use a two-measure phrase four times (with slight modifications). The rhythms and textual accents of "o treuer Gott" cor-

Das macht die Sünd, o treu - - - er Gott, das macht die Sünd, o

Das macht die Sünd, o treu - - - er Gott,

treu--er Gott, o treu - - - er Gott,

das macht die Sünd, o treu--er Gott,

Example 29. Schütz, Ich hab mein Sach Gott heimgestellt, NSA 31:40, mm. 129-34, Soprano I and Alto.

respond nicely. Measures 134-36 and 142-44 are almost identical with each other; Schütz has used this kind of repetition as a means of

internally unifying a setting of a stanza once before (stanza seven, measures 102-4 and 110-13). The chorale melody is not conspicuously present. The augmented triad in first inversion returns (measure 134) after having been absent for six stanzas.

Stanza 10. Once again the chorale melody is not completely or even partially stated in any one voice. Imitations are used to a large degree. The melisma spanning almost an octave in both soprano I and soprano II (seen in Example 30) depicts the long journey of the believer. Measures 153-58 are noteworthy for the continued use of

The image displays musical notation for two systems of staves, each representing a different voice part (Soprano I and Soprano II). The lyrics are written below the staves. The first system shows the beginning of the phrase 'wann mein Gott will, so will ich'. The second system shows the continuation 'mit hin-fahrn' followed by a melisma indicated by dashed lines. The notation includes treble clefs, a key signature of one flat (B-flat), and various musical notes and rests.

Example 30. Schütz, Ich hab mein Sach Gott heimgestellt, NSA 31:42, mm. 152-55, Soprano I and Soprano II.

major triads in root position (F, B-flat, E-flat, F, B-flat, F, G, and D); this is a modification of the original harmonization in stanza one.

Stanza 11. At moments thematic material from the original chorale melody appears in the alto, which in these instances is highly

embellished as compared with the original (Example 31). In the final

ich ver-za-gen nicht, den-noch will

ich ver-za--gen nicht

Example 31. Schütz, Ich hab mein Sach Gott heimgestellt, (a) NSA 31: 43-44, mm. 166-68, Alto; (b) NSA 31:26, mm. 6-8, Soprano I.

three measures the passing tones and the neighbor tone give a dominant-seventh sound just before the harmonies change (Example 32). Also of interest are the major second, the diminished fifth, the minor seventh, and the augmented fourth formed between the two vocal parts on the after-beats.

Stanza 12. The opening motive in the bass descends scalewise for an octave; it is imitated by soprano I, perhaps reflecting "der-selbig" (measures 177-79). This same span of an octave is then covered by an ascending motive to the words "und auferstanden" (alto, measures 185-87), an obvious madrigalism. The bass has motives from the chorale melody.

Stanza 13. The harmonies here are more venturesome than in any other stanza, for they change on almost every quarter note (see Example

sein lieb-sten Sohn ge-ge-ben hat, ge-geben hat

Sohn ge-ge-ben hat, sein lieb-sten Sohn ge-ge-ben hat

# # 4 3

Example 32. Schütz, Ich hab mein Sach Gott heimgestellt, NSA 31:44, mm. 174-76, Soprano II, Alto, and strophic bass.

33). There are at least two reasons for this. Some of the harmonies are changed from the original statement (compare original harmonization

Dem leb und sterb ich al-le

[5 b6 7 6 4 5 6] 5 6 [6]

Zeit, von ihm der bitt-re

# 6 6 [4] 4 3

Tod mich nicht scheidt, ich leb o-der

b[6/3] 5[6/4] # [5 6/4]

Handwritten musical score for Example 33, showing vocal bass and strophic bass lines for three stanzas of a chorale. The notation includes notes, rests, and figured bass (basso continuo) figures.

Stanza 1: *sterb, so bin ich sein, er ist al-lein,*

Stanza 2: *er ist al-lein der ei-nig Trost*

Stanza 3: *--- und Hel-fer mein.*

Figured bass figures (basso continuo) are written below the strophic bass line:

- Stanza 1: *b*
- Stanza 2: *[5 6] # b [b 4] 4 3*
- Stanza 3: *b [6 3] 5] 4 3*

Example 33. Schlütz, *Ich hab mein Sach Gott heimgestellt*, NSA 31:46-47, mm. 193-208, vocal Bass and strophic bass.

of stanza one given in Example 23) because Schlütz wants the vocal bass to be more interesting than is the bare strophic bass. It is also seen that the setting is intended to be darker than others, for it is scored for alto, tenor, and bass; thus the untypical harmonies aid in fulfilling this intention. No one voice has significant portions of the chorale melody.

Stanza 14. In contrast to some of the other more embellished bass vocal lines (stanza three, measures 33-48; stanza seven, measures 97-112; stanza twelve, measures 177-92), the bass line here follows the strophic bass literally with no embellishment; rests in the bass part do



occur, however. Almost all of the notes of the chorale melody can be found in their proper rhythmic locations, but they are divided between the three upper voices. The tenor anticipates the entries of the other four voices; it first states a motive and a portion of the text, and then the other voices enter in a generally chordal style.

Stanza 15. Almost all of the non-harmonic tones are found in the very free soprano I and tenor lines (marked in Example 34 with crosses): the cambiata (a), passing tones of various rhythmic values (b, c, d, e), a neighbor tone (e), an escape tone (f), appoggiaturas (g, h), an anticipation (i), and 4-3 suspensions (j, k). Needless

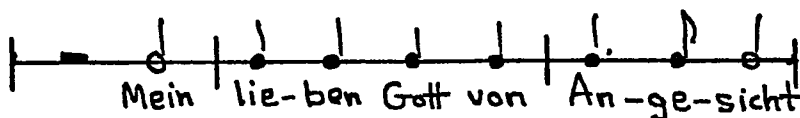
The image displays three systems of musical notation, each consisting of a soprano I staff (treble clef) and a tenor staff (bass clef). The notation is in a key with one flat (B-flat). Various non-harmonic tones are marked with crosses (+) and labeled with letters in parentheses: (a) through (k). These include cambiata, passing tones, neighbor tones, escape tones, appoggiaturas, and suspensions. The notation is spread across three systems, with the first system containing (a) through (d), the second system containing (e) through (h), and the third system containing (i) through (k).

Example 34. Schütz, Ich hab mein Sach Gott heimgestellt, NSA 31:50,  
 (a) m. 226, (b) mm. 227-28, (c) m. 230, (d) m. 239,  
 (e) mm. 235-36, (f) m. 228, (g) m. 228, (h) m. 238,  
 (i) m. 231, (j) mm. 231-32, and (k) mm. 239-40.

to say, in such an ornamented setting only random notes of the chorale

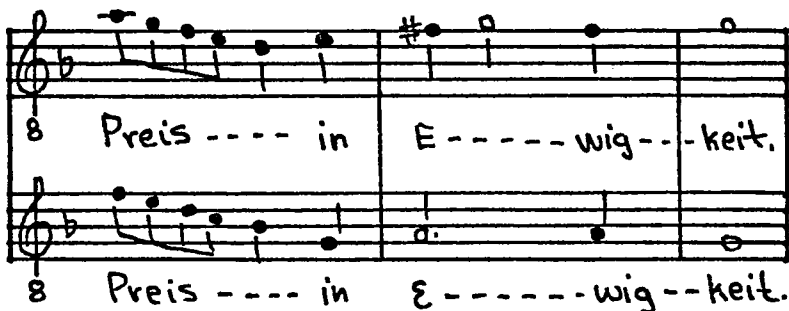
melody appear.

Stanza 16. The alto begins with the same rhythm which soprano I had in stanza fifteen (Example 35); the melodic contours, however, are only remotely similar. The only striking harmonic feature in this



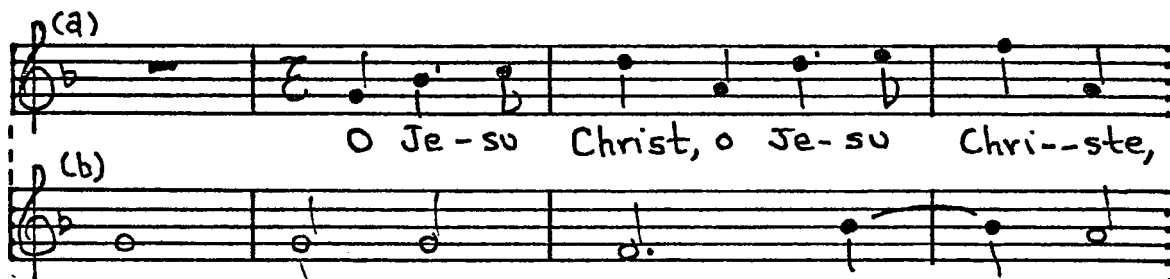
Example 35. Schütz, Ich hab mein Sach Gott heimgestellt, NSA 31:51, mm. 241-43, Alto.

stanza is the F-sharp diminished triad in second inversion which is found in measure 255. A descending melisma is used to highlight the word "Preis" and longer rhythmic values emphasize "Ewigkeit" (Example 36).



Example 36. Schütz, Ich hab mein Sach Gott heimgestellt, NSA 31:51, mm. 254-56, Alto and Tenor.

Stanza 17. The soprano II part has enough resemblances to the original chorale melody for it to be called an embellished version; the resemblances are more apparent in the second half (Example 37).



Got-tes --- Sohn, der du für uns --- hast ---

--- gnug ge- tan, ach schleuß ---

--- mich in die Wun- den dein, du --- bist al-

lein der ei- nig Trost und Hel- fer mein.

Example 37. Schütz, Ich hab mein Sach Gott heimgestellt, (a) NSA 31:52, mm. 257-72, Soprano II; (b) NSA 31:26-27, mm. 1-16, Soprano I (original chorale melody).

Stanza 18. The final stanza presents the chorale melody almost intact but divided phrase by phrase between the voices: soprano II (measures 273-77), alto (measures 277-80 [one note is different from the original]), soprano II (measures 281-82), alto (measures 282-83),

soprano II (measure 283), tenor (measures 284-85), soprano I (measures 285-86), and tenor (measures 287-88 [one note is missing]). The other voices have free counterpoint or imitative motives. Not all of the harmonies are as they were in the original. Schütz expands this stanza by a literal written-out repetition of measures 281-88 (the repeated measures are measures 289-95), just the kind of thing he had done in Ich bin die Auferstehung und das Leben and Gutes und Barmherzigkeit to achieve larger and more expansive dimensions at the conclusion. After this repeat in the present composition, the final descending motive on "kommen und bleiben ewiglich" is used as a coda and gives a sense of coming to a quiet repose; sustained notes on "ewiglich" also aid in the convincing close. The entire coda passage is given in Example 38.

Handwritten musical score for five voices (Soprano I, Soprano II, Tenor, Alto, Bass) showing a coda passage. The lyrics are "kommen und bleiben ewiglich". The score is in G major (one sharp) and 4/4 time. The Soprano I part has a long melisma on "ewiglich" with a descending line. The other voices have sustained notes on "ewiglich".

Soprano I: kom- men und blei- ben e - - - - -

Soprano II: kom - - men und blei- ben e - - - - -

Tenor: - lich

Alto: - lich

Bass: - lich

Final measure: kom - men und blei- ben

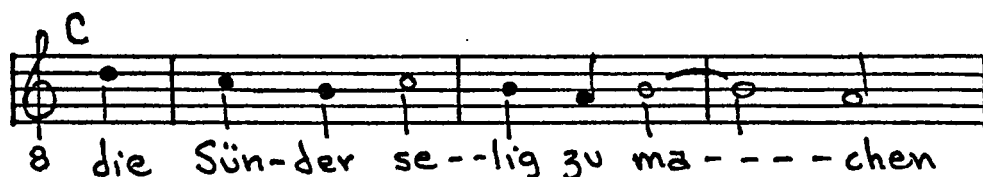
Handwritten musical score for six voices and basso continuo. The score is written on five staves. The top four staves are for Soprano I, Soprano II, Alto, and Tenor, and the bottom staff is for Bass. The lyrics are: "men und blei-ben e-wig-lich." The music is in a simple, homophonic style with a common time signature.

Example 38. Schütz, *Ich hab mein Sach Gott heimgestellt*, NSA 31:56, mm. 295-99, Soprano I, Soprano II, Alto, Tenor, and Bass.

Das ist je gewißlich wahr

Das ist je gewißlich wahr is for six-part chorus (S-S-A-T-T-B) with basso continuo. It is divided into three large sections according to the three verses of the text: (1) measures 1-65, (2) measures 65-107, and (3) measures 108-33. The division between the first and the second sections is somewhat disguised because the entry of the new motive of section two is overlapped with the cadence of section one. Section two does end more definitely with a perfect authentic cadence and a fermata. The third section finishes with the plagal cadence that is somewhat customary with Schütz (here, d-A). Each of the three sections is further divided thematically by the motives which Schütz has used with his text. The entire work is full of contrasts between full chorus and smaller voice groupings, between chordal style and polyphonic style,





Example 41. Schütz, Das ist je gewißlich wahr, NSA 31:59-60, mm. 31-34, Tenor I.

is followed by another statement of Theme C (measures 45-48); soprano I, soprano II, and alto now sing what tenor I, tenor II, and bass had sung previously (cf. measures 31-34). Theme C receives a more extensive development in measures 48-59, with several modifications being made in the melodic material. The frequently changing harmonic rhythm here contrasts with the more sustained harmonic rhythm previously used with Theme B. A new theme (Theme D, given in Example 42) is then introduced.



Example 42. Schütz, Das ist je gewißlich wahr, NSA 31:62-63, mm. 59-62, Soprano I.

The notes on "unter welchen" from Theme D receive the most extensive development, first in the upper voices and then in the lower. An imperfect authentic cadence with an open fifth (filled in, however, by the basso continuo) concludes this first section.

The second section of Das ist je gewißlich wahr opens with a theme which emphasizes repeated notes (Theme E, given in Example 43), just as Theme A did; here, however, the rhythms are faster. This subsection is very short, allowing for only one statement of the theme (measures 65-69). Two themes are then combined: the bass sings Theme E (with some modifications) while soprano I and soprano II introduce a new theme with new text (Theme F, given in Example 44). After this one



Example 43. Schütz, Das ist je gewißlich wahr, NSA 31:63-64, mm. 65-68, Soprano I.



Example 44. Schütz, Das ist je gewißlich wahr, NSA 31:64, mm. 70-71, Soprano I.

statement of Themes E and F simultaneously, Theme E is immediately combined with Theme G (Example 45) for a single statement by soprano I, soprano II, and tenor I (measures 73-76).



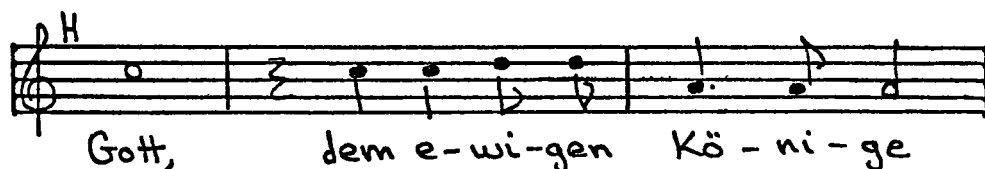
Example 45. Schütz, Das ist je gewißlich wahr, NSA 31:64, mm. 73-74, Soprano I.

These are the only two times in this composition that Schütz combines two completely different texts, and the practice is not a usual one with him elsewhere. Themes F and G are then stated consecutively without Theme E by the voices which rested during the previous statement--alto, tenor II, and bass (measures 76-80 and 80-85). Then, in a sort of recapitulation and coda, Themes E, F, and G are stated once more--Theme E (measures 85-90) in a polyphonic style for full chorus; Theme F (measures 85-90) in a chordal style for soprano I, soprano II, and tenor I; and Theme G (measures 94-107) with a variety of harmonies and extensive contrapuntal development leading up to the cadence of the



second section.

The third section uses full chorus throughout. The texture moves from the completely chordal idiom to a mixture of chordal and polyphonic idioms to the extensively polyphonic. The chordal theme (Theme H, given in Example 46) would undoubtedly be supplemented with a full instrumental



Example 46. Schütz, Das ist je gewißlich wahr, NSA 31:70, mm. 108-10, Soprano I.

ensemble in the performance practice of the day in order to attain the most majestic effect possible, even though this is a funeral composition. Once again it should be noted that repeated notes are prominent in the theme which begins a section. Theme I, which is given in Example 47, lends itself to a modicum of contrapuntal development (measures 117-29). The highly melismatic nature of the thematic



Example 47. Schütz, Das ist je gewißlich wahr, NSA 31:71, mm. 117-19, Soprano I.

material for the closing "Amen" is best seen by quoting the tenor II part (Example 48). Not all the voices in measures 129-33 are this complex, however. The bass provides a subdominant pedal for the unfolding of the other voices; the alto also has longer rhythms than those seen in Example 48.

In summary, the structure of Das ist je gewißlich wahr is



Example 48. Schütz, Das ist je gewißlich wahr, NSA 31:72, mm. 129-33, Tenor II.

completely governed by segments of the text and their closely associated themes. This formal characteristic harks back to the style of the Renaissance motet (for example, those motets by Josquin des Prez<sup>5</sup>), with its musical motives joined with phrases of the text, with its imitation, and with its structure based on short musical sentences. The relation of the subsections of Das ist je gewißlich wahr to each other can best be seen in the following résumé (measure numbers are given in parentheses; no attempt has been made to use superscripts to show the relation of similar sections to each other):

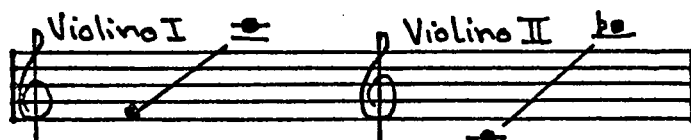
Section I	Section II	Section III
A (1-10)	E (65-69)	H (108-17)
A (10-20)	E & F (70-73)	I (117-29)
B (21-31)	E & G (73-76)	J (129-33)
C (31-34)	F (76-80)	
B (35-45)	G (80-85)	
C (45-48)	E (85-90)	
C (48-59)	F (90-94)	
D (59-65)	G (94-107)	

Herr, nun lässest du deinen Diener  
im Friede fahren

This setting of the Nunc dimittis by Schütz is the only one of the ten occasional "Trauermusiken" which has obligato instruments specified by the composer himself, in addition to the basso continuo--

<sup>5</sup>Grout, History of Western Music, p. 199.

violino I and violino II in this instance. The vocal part is sung by a bass soloist. This ensemble thus allows for contrasts of treble and bass ranges and of instrumental and vocal timbres--contrasts which make the contrapuntal nature of most sections of the work quite apparent to the hearer. There is a slight differentiation between the ranges of the first and the second violins (given in Example 49).



Example 49. Schütz, Herr, nun l'assest du deinen Diener im Friede fahren, NSA 15:148-54, ranges of obligato instruments.

The bass part has a wider range (given in Example 50) than either of the instrumental parts.



Example 50. Schütz, Herr, nun l'assest du deinen Diener im Friede fahren, NSA 15:148-54, range of Bass.

Herr, nun l'assest du deinen Diener im Friede fahren is cast into a sectional form based upon the divisions of the text, a process of composition quite characteristic of Schütz. The first section comprises measures 1-30; the obligato instruments enter only in the latter part of the section. The second section is an instrumental Symphonia (measures 31-41) which serves as a prelude to the third section, as evidenced by motivic similarities between the two sections (discussed below). The third section (measures 42-66) makes use of frequent motivic similarities between the instruments and the voice. The fourth section (measures 67-101) switches back and forth between triple and duple

meters.<sup>6</sup> Each of these sections ends with a perfect authentic cadence.

This setting of the Nunc dimittis is in G minor; frequent accidentals in the voice and instruments remove the composition from the modal sphere. Almost every variety of triad is used. There are more root-position major triads than root-position minor triads; the ratio here is about three to two. First-inversion and second-inversion triads occur with far less frequency than do root-position triads; the ratio of root-position triads to inverted triads is about five to one. Isolated examples of a diminished triad in first inversion and an augmented triad in first inversion occur. The dominant-seventh sonority is heard a few times in first inversion and is caused by passing tones or neighbor tones. The harmonic rhythm varies from four changes per measure (for example, in measures 37-41) to two changes per measure (for example, in measures 3-7) to changes once a measure or less often (measures 23-30).

Just as in other Schütz works, here in Herr, nun lässest du deinen Diener im Friede fahren the text sometimes shows a formative influence upon the melody and rhythm of the motives. Frequently the motive is simply transposed; at other times minor transformations are made when the motive appears again in the voice or instruments. After the opening bass phrase (Example 51) is stated once, the first motive (on "nun lässest du deinen Die[ner]") is repeated a third lower and the long melisma of four measures on "fahren" (an extreme madrigalism) is transposed up a fourth. The rapid rhythms on "fahren" are immediately

---

<sup>6</sup>Since "the value of the whole bar remains constant" (NSA 15: xvii), the relationship between the two meters is as follows:

$$\text{C} \text{---} \text{O} \text{---} | \text{O} \text{---} | \text{ equals } \frac{3}{2} \text{C} \text{---} \text{O} \text{---} | \text{O} \text{---} | \text{O} \text{---} | \text{O} \text{---} |$$

Herr, nun läs-sest du dei-nen Die-ner im  
Frie-de fah --- ren


Example 51. Schütz, Herr, nun lässest du deinen Diener im Friede fahren, NSA 15:148, mm. 1-9, Bass.

followed with rhythms of longer duration and a chromatic melodic figure, which is likewise repeated and transposed to a different interval, as seen in Example 52.

wie -- du, wie -- du ge-sagt hast  
wie -- du, wie -- du, ge-sagt hast

Example 52. Schütz, Herr, nun lässest du deinen Diener im Friede fahren, NSA 15:148-49, mm. 18-30, Bass.

However, figurations with rapid rhythm are heard in the violins while the bass has this theme with the longer rhythms (measures 23-29).

The little Symphonia of eleven measures consists of two basic motives. The first motive, given in Example 53, is heard once and then transposed twice. The second motive of the Symphonia, beginning in measure 37, is more rhythmic than melodic, for the rhythm  is exclusively used in a simply descending melodic line which the two



Example 53. Schlütz, Herr, nun l'assest du deinen Diener im Friede fahren,  
NSA 15:150, mm. 31-33, Violino I.

violins treat canonically.

The bass voice begins the third section by repeating the motive which began the Symphonia; the voice is echoed by the second violin an octave higher (Example 54).

Denn mei-ne Au-gen ha-ben dei-nen

Hei-land ge--se-hen


Example 54. Schlütz, Herr, nun l'assest du deinen Diener im Friede fahren,  
NSA 15:150, mm. 42-46.

These measures in the bass are then transposed up a third and repeated.

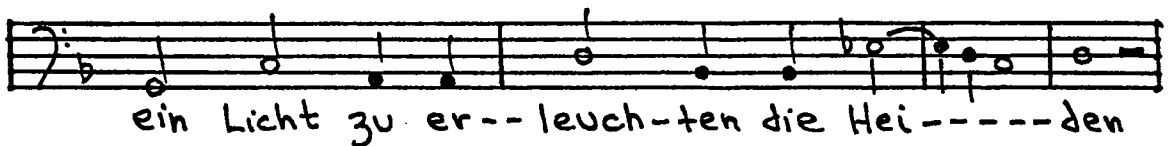
A new motive is now heard in the bass, one which emphasizes downward skips of a fourth (Example 55).

wel-chen du be-rei-tet hast

Example 55. Schlütz, Herr, nun l'assest du deinen Diener im Friede fahren,  
NSA 15:151, m. 50.

This motive is heard in subsequent transpositions. The next significant rhythmic aspect is the extensive melisma on the word "allen [Völkern]," which repeats the rhythm  over and over (measures 60-64).

The fourth section introduces a motive which emphasizes upward skips of a fourth (see Example 56); this new motive serves as a contrast



Example 56. Schütz, Herr, nun lässest du deinen Diener im Friede fahren,  
NSA 15:152, mm. 67-70.

to the motive given in Example 55 with its downward skips. There is also a metrical contrast with the previous sections in duple (C) meter, for the meter is now 3/2. However, the effect of 3/2 here is weakened by the complexity of the rhythmic relationships in these measures. Two measures of 3/2 meter are treated as if they were a single measure in 3/1 meter, making a broad hemiola; this can be seen either in measures 67-68 or in measures 68-69 (the latter measures being a broad hemiola before a cadence). The effect of the 3/2 meter is also weakened by the upward skips and the dominant-tonic progressions of the harmonies in groups of two half notes; the feeling of dominant-tonic here is an upbeat-downbeat feeling, which contrasts with the 3/2 meter. After its initial statement, the phrase given in Example 56 is repeated and transposed up a fifth; when it is sung this second time, the instrumental accompaniment enters in imitation (the first violin is in canon with the bass voice). Then follows another motive in duple meter emphasizing skips of a fourth once again (Example 57). The skips of both



und zum Preis dei-nes Volks Is--ra--el.

Example 57. Schütz, Herr, nun l'assest du deinen Diener im Friede fahren,  
NSA 15:153, mm. 75-78.

fourths and thirds are also found in the violin parts, as seen in

Example 58.



Example 58. Schütz, Herr, nun l'assest du deinen Diener im Friede fahren,  
NSA 15:153, mm. 80-82.

The triple-meter phrase returns, followed by the duple-meter phrase and the final cadence with its sustained notes.

### Musikalische Exequien

The Musikalische Exequien is the largest and most significant of the "Trauermusiken" of Heinrich Schütz. It is divided into three independent compositions which are called Concert, Motette, and Gesang Simeonis in the prefatory comments by Schütz himself. Each of these three independent portions of the Musikalische Exequien will be discussed individually.

The Concert has two subsections; the "Kyrie" and the subsection representing the "Gloria in excelsis." In true Italian style, the Concert makes use of concertato elements. It is scored for six-part chorus (S-S-A-T-T-B) and six soloists with basso continuo; Schütz in his



preface intimates that the solo bass II part (in the Concert, Part II, measures 180-201) is sung by the male falsettist who otherwise is singing the alto solos;<sup>7</sup> otherwise the disposition of the soloists is the same as that of the chorus. In the prefatory material Schütz makes no mention of using any other instruments in the Concert other than the basso continuo. The concertato techniques which Schütz uses in this work include, first of all, the alternation of full chorus with soloists. (This will be mentioned again below.) In addition, various combinations of soloists are used:

Alto (Part II, mm. 119-27)  
Tenor (Part I, mm. 20-25; Part II, mm. 218-41)  
Soprano I & Soprano II (Part I, mm. 14-20)  
Soprano & Tenor (Part II, mm. 22-47)  
Soprano & Bass (Part II, mm. 55-74)  
Alto & Bass (Part I, mm. 32-42)  
Tenor I & Tenor II (Part II, mm. 91-110)  
Bass I & Bass II (Part II, mm. 179-201)  
Soprano I, Soprano II, & Bass (Part II, mm. 128-45)  
Tenor I, Tenor II, & Bass (Part I, mm. 1-7)  
Alto, Tenor I, Tenor II, & Bass (Part II, mm. 146-64)  
Soprano I, Soprano II, Alto, Tenor I, Tenor II, & Bass  
(Part II, mm. 1-8 & 261-73)

Just as the soloists are combined in various ways, so also the six-part chorus in the Concert is broken down into smaller units at times. The various combinations of choral resources which are placed in opposition to each other in individual choruses are as follows:

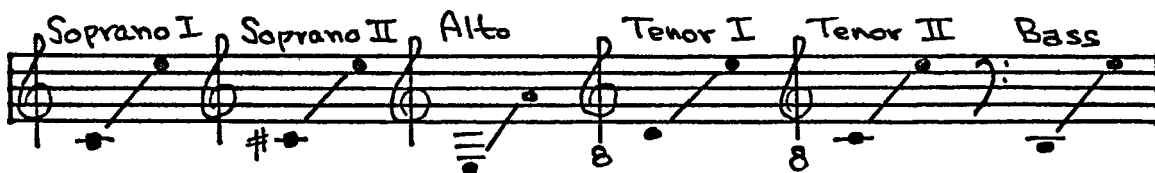
S-S-A and full chorus (Part II, mm. 164-79)  
S-S-A-T' and full chorus (Part II, mm. 111-18)  
S-S-A, T-T-B, and full chorus (Part II, mm. 75-91  
& 273-93)  
S-S-A-T', T-T-B, and full chorus (Part II, mm. 8-22)  
S-S-A-T', A-T-T-B, S-S-A-T'', S''-T-T-B, S-S-A, T-T-B,  
and full chorus (Part II, mm. 242-60)

In the remaining choruses of the Concert the entire chorus is used in

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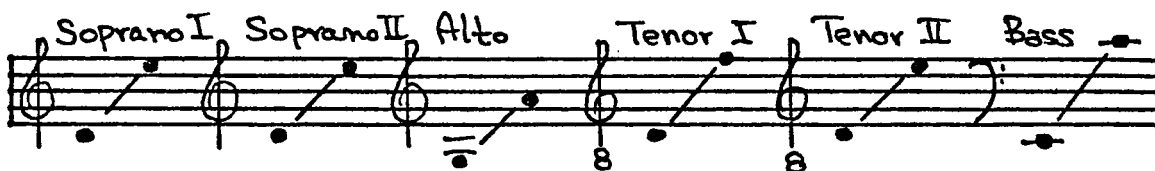
<sup>7</sup>This bass II part, Schütz writes, will be found written "in der Alt Partey" and appears only when the alto part itself is silent. NSA 4:7.

either a chordal manner or in a polyphonic manner with the voices making frequent entries after rests. The ranges of the voice parts of the chorus are given in Example 59. Schütz makes very little



Example 59. Schütz, Musikalische Exequien: Concert, NSA 4:11-51, ranges of chorus voices.

distinction between soprano I and soprano II or between tenor I and tenor II. The ranges of the soloists (Example 60) are not significantly



Example 60. Schütz, Musikalische Exequien: Concert, NSA 4:11-51, ranges of solo voices.

different from those of the chorus except in one instance. The top limit of the solo bass range is a perfect fourth higher than that of the chorus bass. A distinction is sometimes made between the choral idiom and the soloistic idiom; the latter in some instances calls for more virtuoso techniques than the former. For example, the choral writing never becomes as complicated as the duet passage given in Example 61. But most of the time in the Concert the writing for the soloists and for the chorus is much more homogeneous in style.

The form of the Concert of the Musikalische Exequien is governed by the texts and consequently is through-composed. One portion of the text--whether a chorale stanza or a Bible text--receives its setting and is followed by another text with its setting. Each textual unit

Handwritten musical score for Soprano and Bass. The first system shows two staves with a key signature of one sharp (F#) and a 7/4 time signature. The Soprano staff has the lyrics "sein-em ver-klär - - - - - ten" and the Bass staff has "Sein-em ver-klär - - - - - ten". The second system continues with the Soprano staff having "Lei - - - - - be." and the Bass staff having "Lei - - - - - be.".

Example 61. Schütz, Musikalische Exequien; Concert, Part II, NSA 4:25, mm. 71-74, Soprano and Bass.


is most often concluded with either a perfect authentic cadence or an imperfect authentic cadence. In only four instances in the Concert is the cadence on a triad other than the "tonic" (Part I, measures 30-31; Part II, measures 46-47, 145, and 241); in these four cases the final progression is either E major to A major or E minor to B major (B minor). In the first part of the Concert the subsections which address "Herr Gott Vater," "Jesu Christe," and "Gott heiliger Geist" are sung by the chorus, and the Biblical texts are set for the soloists. In the second part of the Concert the Biblical passages are once again assigned to the solo voices, while the chorale stanzas are set for the Capella. Thus there is almost a steady alternation and opposition between solo and chorus in the Concert, and this alternation enables the hearer to follow the form. The growth within each subsection (that is, within each textual unit) is determined by the motivic and contrapuntal through-composition of the text. The lengths of the subsections vary;

Schütz apparently did not strive for any kind of balance or structure between long and short subsections of soloists or chorus.

Melodic, harmonic, and rhythmic devices are used by Schütz in setting the many-faceted text of the Concert of the Musikalische Exequien in order to aid in the communication of both individual words and also ideas. Melismas highlight important nouns and verbs. The significant verb in "welcher unsern nichtigen Leib verklären wird" receives a lengthy melisma to set it off, as seen in Example 62.

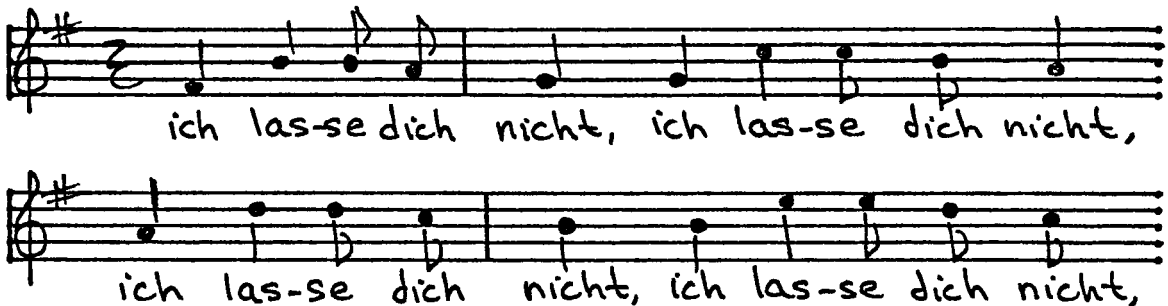
The image shows a musical score for two voices, Soprano I and Bass I, in G major (one sharp). The Soprano part (top staff) has a melisma on the word 'ver-' and 'klären wird,'. The Bass part (bottom staff) has a melisma on 'klären wird,'. The lyrics are: 'wel-cher un-sern nich-ti-gen Leib ver-klä-ren wird,'.

Example 62. Schütz, Musikalische Exequien: Concert, Part II, NSA 4:25, mm. 66-68, Soprano I and Bass I.

The noun in "so sind wir des Herren" is also emphasized by a melisma (given in Example 63). Another melisma using repetitions of the rhythm  highlights "Wolle" in "soll sie doch wie Wolle werden" (Part II, measures 104-9). Example 61 can also be cited again as a use of melismas to highlight certain important words. Ascending and descending sequences are used by Schütz. Tension builds up in the ascending sequence given in Example 64. The descending sequence in Example 65 undoubtedly

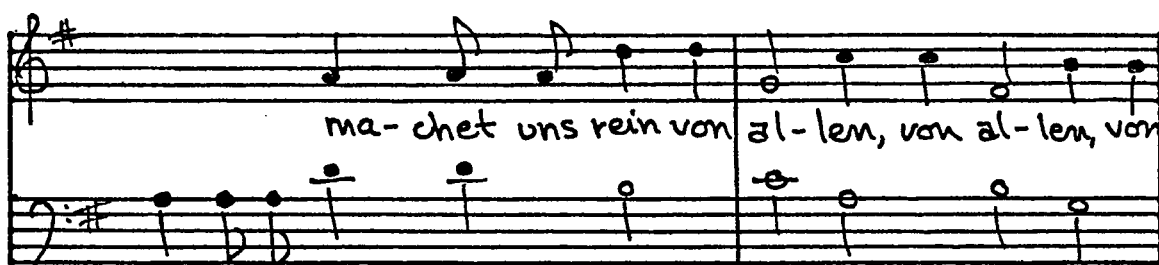


Example 63. Schütz, Musikalische Exequien: Concert, Part I, NSA 4:15-16, mm. 39-42, Alto and Bass.

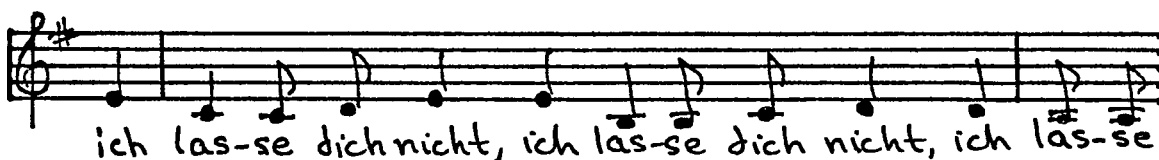


Example 64. Schütz, Musikalische Exequien: Concert, Part II, NSA 4:46, mm. 261-63, Soprano I.

implies that "Sünden" can drag the Christian down. The longer rhythms on "Sünden" also help to emphasize the word. There is also an anticipation of the vocal motive in the basso continuo (seen in Example 65). Sometimes in his spinning out of thematic material Schütz resorts to inversion. The original material given in Example 64 is inverted when it later appears in the alto part (see Example 66). However, Schütz does not always follow so strict a developmental procedure as inversion of thematic material. There are countless examples of rhythmic motives



Example 65. Schütz, Musikalische Exequien: Concert, Part II, NSA 4:21, mm. 31-34, Soprano II and basso continuo.



Example 66. Schütz, Musikalische Exequien: Concert, Part II, NSA 4: 46-47, mm. 264-66, Alto.

--the same text set always (or nearly always) to the same rhythms; this can be seen in Example 64 and also in the other voices of the same passage (measures 261-69). High pitches, upward leaps, and longer rhythmic values are other devices used by Schütz to set certain words, such as "hoch," as seen in Example 67. The sustained effect of the longer rhythms emphasizes the all-important words in Example 68.



Example 67. Schütz, Musikalische Exequien: Concert, Part II, NSA 4:37, mm. 181-82, Bass II.

das Blut Je--su Chri---

8 das Blut Je-su Chri---sti des Soh-

-sti des Soh-nes Got---tes,

--- nes Got---tes,

Example 68. Schütz, Musikalische Exequien: Concert, Part II, NSA 4:22, mm. 37-41, Soprano II and Tenor II.

On the other hand, short rhythms and a syllabic setting give a sense of activity and "Leben" (Example 69). Harmony can also be used for

son-der-n das e-wi-ge Le-ben, das e-wi-ge

Le-ben, das e-wi-ge Le-ben ha--ben

Example 69. Schütz, Musikalische Exequien: Concert, Part II, NSA 4:17-18, mm. 4-6, Alto.

expressive effects, in addition to its constructive role in sequences; the syllable "blut" in "wenn eure Sünde gleich blutrot wäre" is set to a diminished triad to reflect the unpleasantness of the syllable (see Example 70). Various connotations of the text can be reinforced through the music. The action in the words "gehe hin" is shown by

Example 70. Schütz, Musikalische Exequien: Concert, Part II, NSA 4:28 mm. 91-94, Tenor I, Tenor II, and basso continuo.

the ascending melodic figure and the repetition a third higher, as seen in Example 71. The setting of "unser Wandel ist im Himmel" depicts the

Example 71. Schütz, Musikalische Exequien: Concert, Part II, NSA 4:31, mm. 119-21, Alto.

journey up to heaven with an ascending figure and the arrival there with several high notes, as seen in Example 72. The tenacity and

Example 72. Schütz, Musikalische Exequien: Concert, Part II, NSA 4:24, mm. 51-60, Soprano I.

determination implied in "ich lasse dich nicht" (Example 64 and measures



261-69) are shown by the constant and almost stubborn repetition of the words.

In the Motette titled Herr, wenn ich nur Dich habe, the second part of the Musikalische Exequien, Schütz contrasts two four-part choruses. No solo voices are used here, and it is very seldom that one of the choral voices is set independently of the others for any length of time. By thus keeping his contrasting bodies in the Motette as massive as possible, Schütz is able to differentiate between the first and the second parts of the Musikalische Exequien. The two choruses are sometimes used antiphonally; in such cases one chorus sings a segment of the text and is then followed by the other chorus singing the same text but with the music modified to a significant degree. These modifications may take the form of transpositions or variations in the motives which are used; when the motives are varied, the rhythm often remains as in the original motives and the melodic line is changed. The two choruses are sometimes used in an echo fashion; in these cases one chorus sings text and music and the other chorus responds with exactly the same text and music. The two choruses are sometimes combined; the combinations may result in a polyphonic setting or in a chordal setting. By means of such varied combinations Schütz achieves an expansiveness with minimal material.

The Motette is in through-composed form with many repetitions of details. It begins and ends with an A-major sonority. Measures 4-8 are an overlapping echo of measures 1-5. In measures 8-9 there is an antiphonal interchange between the two choruses. The choruses then combine in a polyphonic setting and conclude with a cadence in C major (measures 9-12). The second subsection of the Motette

(measures 12-21) makes use of frequent antiphonal interchanges (measures 12-14 and 14-16; measures 16-17, 17, and 17-18) and closes with an imperfect authentic cadence after another polyphonic combination of the choral forces (measures 18-21). The third subsection of the Motette uses antiphonal and echo choruses and combined choruses which are at moments polyphonic and at other moments chordal. The little segment "so bist du doch, Gott" occurs nine times with transpositions and slight motivic modifications, though it is always recognizable. One occurrence is given in Example 73.

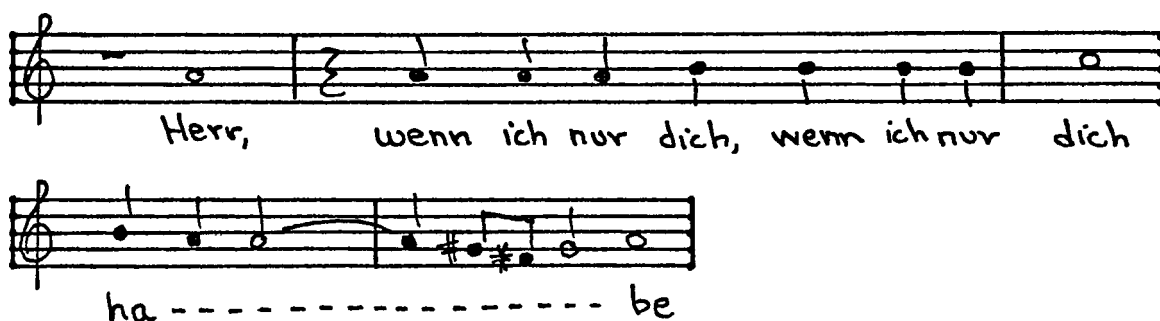
The image shows a musical score for four staves, likely representing different vocal parts. The text "so bist du doch, Gott" is written below the staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The text is written in a simple, handwritten style. The first staff has the text "so bist du doch, Gott,". The second staff has the text "so bist du doch, Gott,". The third staff has the text "so bist du doch, Gott,". The fourth staff has the text "so bist du doch, Gott,". The text is written in a simple, handwritten style.

Example 73. Schütz, Musikalische Exequien: Motette, NSA 4:56, mm. 27-29, Chorus II.

The text "allezeit meines Herzens Trost" most frequently receives a chordal setting (measures 36-37 and 43-44, for example). The third subsection ends with an imperfect authentic cadence (measures 45-46) and is followed by a coda-like subsection (measures 46-48) which makes use of echo choruses in stretto; the text of the coda-like section comes from the third subsection.

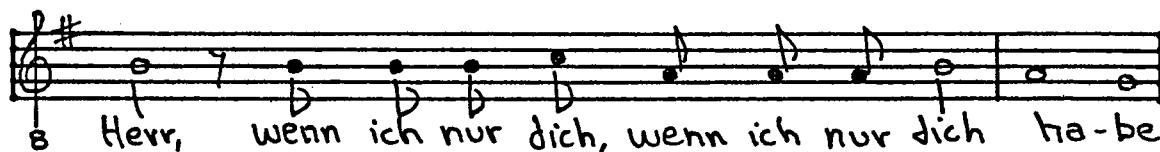
In the Motette Schütz uses all three kinds of linear (that is, melodic) motion: repeated notes, steps, and skips. When all the voices are considered, repeated notes and steps are used much more than skips. Considered separately, the bass uses more skips than any one of the other three voices. These usages are certainly well within the stylistic boundaries of the early Baroque.

The text of the Motette was also used in the Concert, and there are a few motivic similarities between the two settings. The opening motive of the Motette, given in Example 74, has a sustained note on "Herr," an upward step between "nur" and "dich," and descending motion on "habe." These same characteristics are found in the earlier motive



Example 74. Schütz, Musikalische Exequien: Motette, NSA 4:52, mm. 1-4, Soprano I.

in the Concert, given in Example 75. Both settings of this text use

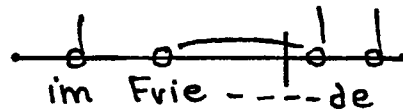


Example 75. Schütz, Musikalische Exequien: Concert, Part II, NSA 4:33, mm. 146-47, Tenor I.

high pitches for "Himmel" and low pitches for "Erden" (compare Motette, measures 13-14, with Concert, Part II, measures 150-51). "Wenn mir gleich" in both settings uses repeated notes (compare Motette,

measures 21-22, with Concert, Part II, measures 154-55).

The third and final part of the Musikalische Exequien, the Gesang Simeonis, begins with a tenor intonation, just as the Concert did in both Parts One and Two. After this intonation the five-part chorus (mezzo-soprano, alto, tenor I, tenor II, and bass) continues in G Dorian with the German text of the Nunc dimittis. The words "in Friede [fahren]" receive a very peaceful setting: long rhythmic values on the same pitch (see Example 76).



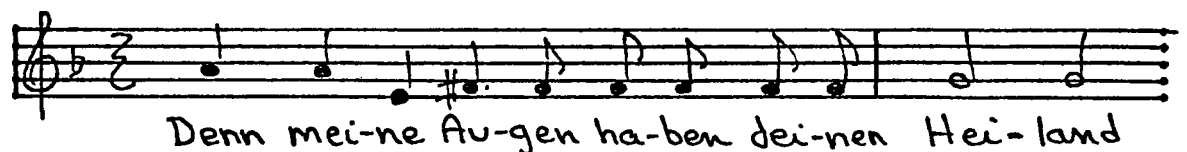
Example 76. Schütz, Musikalische Exequien: Gesang Simeonis, NSA 4:60, mm. 1-2, rhythm of all voices.

The trio (soprano I, soprano II, and baritone) enters with a descending motive suggesting the repose of the dead and a rising motive which builds up to "Herren" (Example 77). Imitative entries of the chorus



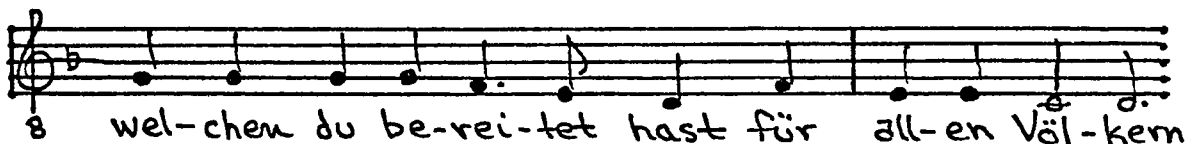
Example 77. Schütz, Musikalische Exequien: Gesang Simeonis, NSA 4:61, mm. 5-9, Soprano I.

on "wie du gesagt" (measures 8-9) are followed by imitative entries of the trio (measures 12-13). The rhythmic activity in the chorus becomes more vigorous with the entry of the motive given in Example 78.



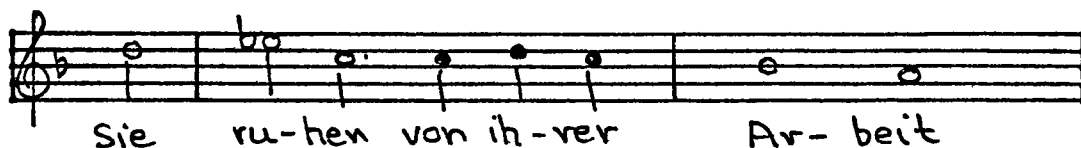
Example 78. Schütz, Musikalische Exequien: Gesang Simeonis, NSA 4:63, mm. 17-18, Mezzo-soprano.

At the same time that the chorus is introducing this new motive, the trio is singing the old "selig sind die Toten." Then the chorus introduces new textual and musical material, given in Example 79, while at



Example 79. Schütz, Musikalische Exequien: Gesang Simeonis, NSA 4:64, mm. 23-24, Tenor II.

the same time the trio also has new material (seen in Example 80).



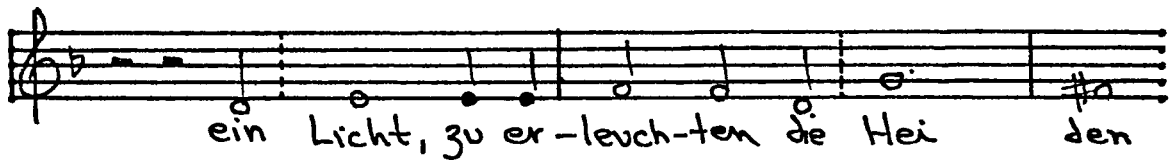
Example 80. Schütz, Musikalische Exequien: Gesang Simeonis, NSA 4:65, mm. 27-29, Soprano I.

When the sopranos of the trio sing the words "und ihre Werke folgen ihnen nach," a canon is used to picture the "folgen" idea (Example 81).



Example 81. Schütz, Musikalische Exequien: Gesang Simeonis, NSA 4:66, mm. 33-34, Soprano I and Soprano II.

A change to 3/2 meter (Schütz's original meter is 3/1) marks the beginning of the text "ein Licht" (Example 82). The rhythm of this choral motive is duplicated almost exactly in the trio entry which follows, given in Example 83. The change back to duple meter occurs



Example 82. Schütz, Musikalische Exequien; Gesang Simeonis, NSA 4:67, mm. 37-39, Alto.



Example 83. Schütz, Musikalische Exequien; Gesang Simeonis, NSA 4:67-68, mm. 41-43, Soprano I.

in measure 49 with the text "ein Licht" in the chorus. The setting becomes more polyphonic with the choral text "und zum Preis deines Volks Israel." The trio once again has the motive which it had at the beginning: "Selig sind die Toten" (given in Example 77). In measure 57 there is a pause for all voices. The V-I cadence in measures 59-60 is followed by a iv-I cadence in measure 61.

In its formal aspects the Gesang Simeonis of the Musikalische Exequien is unusual in one regard; it is one of the few times that Schütz uses anything even resembling an A-B-A structure in his music. And even here the rounding off by repetition of the initial material is accomplished only by the trio; it repeats "Selig sind die Toten, die in dem Herren sterben" (measures 52-56) once at the end after having devoted sixteen measures to that text at the beginning (measures 5-23), excluding full measures of rest. The text of the German Nunc dimittis, on the other hand, is through-composed with some sections immediately repeated with modification.

0 meine Seel, warum bist du betrübet?

The song of grief 0 meine Seel, warum bist du betrübet? is a

complete contrast to the Musikalische Exequien. There is a contrast in sound: O meine Seel, warum bist du betrübet? is for a four-part chorus without basso continuo. The Musikalische Exequien included many different choral and solo combinations with basso continuo.


There is a contrast in texture: O meine Seel, warum bist du betrübet? is exclusively chordal, with the exception of two passing tones, one 9-8 suspension, and one 4-3 suspension. The Musikalische Exequien includes much polyphonic and melismatic writing in addition to chordal sections.

There are contrasts in form and length: O meine Seel, warum bist du betrübet? is a work of thirty-one measures in strophic form; five stanzas are all sung to the same music without variation. The form within the stanza is in Bar-form, with two Stollen and one Abgesang. The Musikalische Exequien is in no way strophic (even though single chorale stanzas are used); it is through-composed and attains a far greater length.

There are contrasts in the influence of the text upon the music: due to its strophic nature, O meine Seel, warum bist du betrübet? shows minimal interpretation of the text through the music, while the Musikalische Exequien is replete with examples of madrigalism.

There is a contrast in harmony: of the seventy-two chords in one stanza of O meine Seel, warum bist du betrübet?, only five are sonorities other than major or minor root-position triads; these five are all first inversions. The Musikalische Exequien uses a much greater variety of sonorities and inversions.

There is a contrast in rhythm: O meine Seel, warum bist du

betrübet? uses only quarter, half, and whole notes, with the single exception of a  pattern in an inner voice. The Musikalische Exequien, on the other hand, uses both longer and shorter rhythmic values than these three common ones.

There is a contrast in range: no voice in O meine Seel, warum bist du betrübet? exceeds the range of an octave. The ranges are frequently broader in the Musikalische Exequien.

Herr, nun l'assest du deinen Diener  
in Friede fahren

The two settings of the German Nunc dimittis which were written for the same occasion will be considered together; the analysis will be somewhat limited by the fact that in both settings the soprano I part was supplied by the editor, since the original discant was lost.

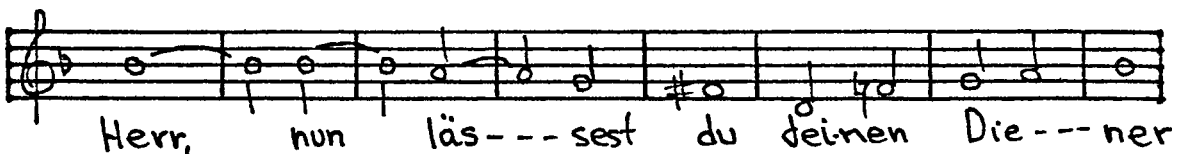
The two settings are similar in some general aspects. Both are for the same performing forces: S-S-A-T-T-B chorus with basso continuo. Both are about the same length; the first is 102 measures long and the second is 107 measures. Both settings are through-composed. Both have one main internal cadence. The cadence in the first setting, marked by a fermata, is a d-A cadence (measures 40-41) in a G-minor composition; the cadence in the second setting, also marked by a fermata, is an a-E cadence (measures 35-36) in an A-minor composition. In numerous instances both settings divide the chorus into smaller groups--generally high voices and low voices--and produce contrasts in the concertato style. Both settings end with an imperfect authentic cadence with a tierce de Picardie.

On the other hand, differences also exist between the two settings of Herr, nun l'assest du deinen Diener in Friede fahren. The



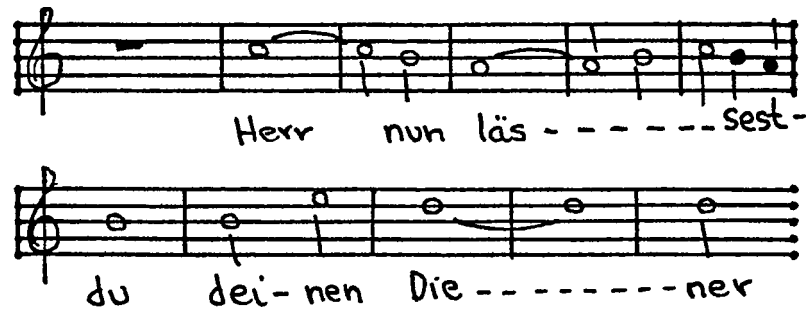
two different tonal centers have already been mentioned--G minor and A minor. The harmonies are more venturesome in the second of the two settings (see especially measures 17-31). The first setting presents the opening text twice, the first time being for the four upper voices and the second time for all six voices (measures 1-15 and 16-41). However, the second setting has only one presentation of this portion of the text (measures 1-36). The first setting is in duple meter throughout, while the second setting is in triple meter almost two-thirds of the time. But perhaps the best way to examine in detail the similarities and the differences between the two settings would be to compare how the same text is set in each. Generally the first use of the motive will be cited when examples are given; sometimes a later use is given instead because it is more typical of all of the transformations which the motive has undergone. It is not always possible to quote the motives from the same voice in parallel settings of the same text.

Points of similarity are immediately seen in the two settings of the text "Herr, nun l'assest du deinen Diener." In the G-minor setting, soprano II has long rhythms and a descending melodic figure which then rises to "Diener" (Example 84). Though the A-minor phrase (given in



Example 84. Schütz, Herr, nun l'assest du deinen Diener in Frieden fahren I, NSA 31:73, mm. 1-8, Soprano II.

Example 85) is not rhythmically identical to the phrase in Example 84, a descending and ascending melodic line can be seen here also. However, this A-minor setting is a bit more complicated with several undulations.



Example 85. Schütz, Herr, nun lässest du deinen Diener in Friede fahren II, NSA 31:82, mm. 1-11, Soprano II.

In both settings the word "fahren" is melodically treated. The G-minor melisma shows a rhythmic diversity all the way from eighth to whole notes, as seen in Example 86. One contrast between the G-minor



Example 86. Schütz, Herr, nun lässest du deinen Diener in Friede fahren I, NSA 31:73, mm. 12-15, Soprano II.

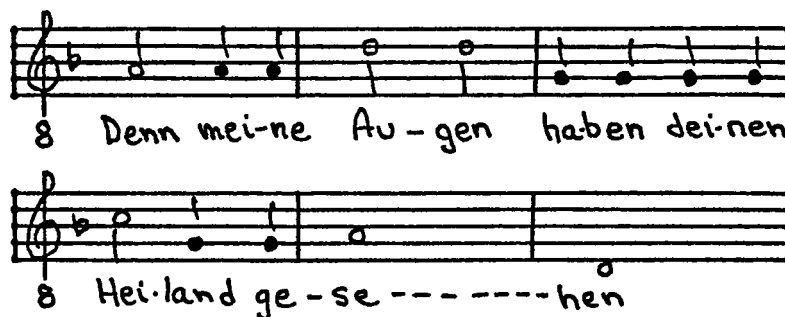
melisma and the A-minor melisma (given in Example 87) is the change



Example 87. Schütz, Herr, nun lässest du deinen Diener in Friede fahren II, NSA 31:83, mm. 17-21, Soprano II.

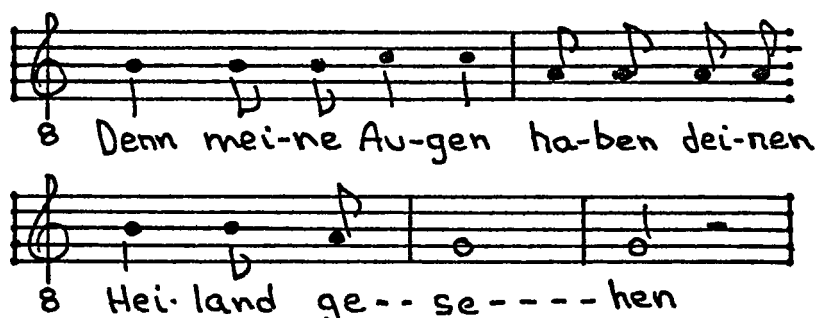
to triple meter in the latter; in addition, the A-minor melisma is sequentially organized and uses hemiola at the end. Another contrast is seen in the note values which are used; considerable variety is seen in Example 86 and little variety in Example 87. The motives on "Denn meine Augen haben deinen Heiland gesehen" show a great

similarity in both rhythm and melodic contour. The first setting uses a combination of long and short rhythms to match the significant words of the text, as seen in Example 88. This rhythm occurs in diminution



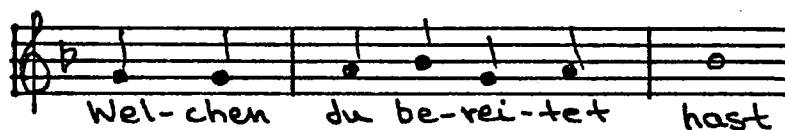
Example 88. Schlütz, Herr, nun lässest du deinen Diener in Friede fahren I, NSA 31:75-76, mm. 42-47, Tenor II.

in the second setting (Example 89). In addition, the ascending and descending melodic motion is the same at the beginning of the motives

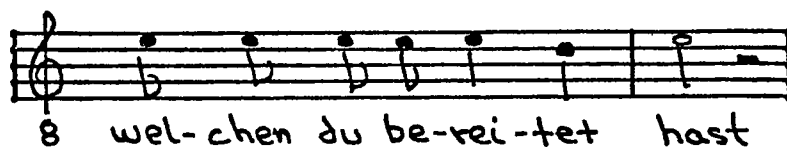


Example 89. Schlütz, Herr, nun lässest du deinen Diener in Friede fahren II, NSA 31:84-85, mm. 37-40, Tenor II.

in both instances, though the intervals are not identical. The two motives on "welchen du bereitet hast" show no conspicuous similarity (compare Examples 90 and 91). Melismas are used in both instances

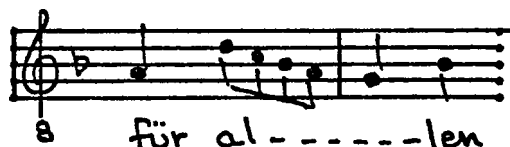


Example 90. Schlütz, Herr, nun lässest du deinen Diener in Friede fahren I, NSA 31:76-77, mm. 52-54, Soprano II.



Example 91. Schütz, Herr, nun l'assest du deinen Diener in Friede fahren II, NSA 31:85-86, mm. 43-44, Tenor I.

on "für allen." An upward leap and a descending figure are most readily apparent in the first setting (Example 92). These same features are



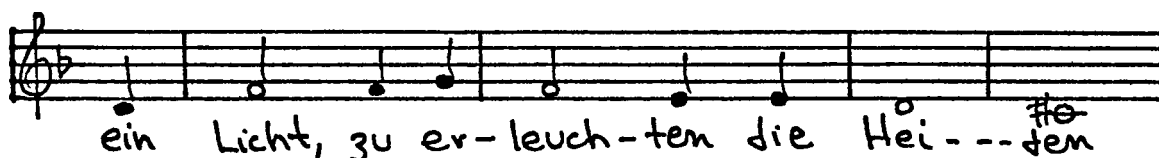
Example 92. Schütz, Herr, nun l'assest du deinen Diener in Friede fahren I, NSA 31:77, mm. 56-57, Tenor II.

also present in the motive given in Example 93, which in addition shows greater rhythmic variety than that in Example 92. The first setting



Example 93. Schütz, Herr, nun l'assest du deinen Diener in Friede fahren II, NSA 31:86, mm. 47-48, Soprano II.

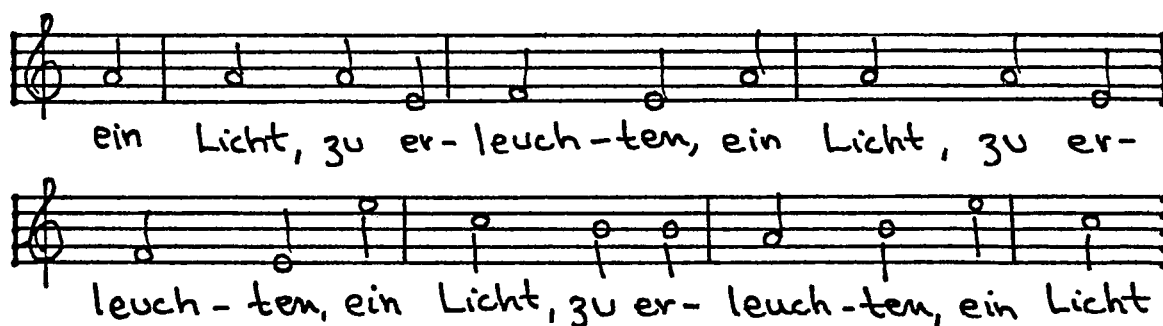
of "ein Licht, zu erleuchten die Heiden" is rather straightforward with simple rhythmic repetition. The A-minor setting again uses triple



Example 94. Schütz, Herr, nun l'assest du deinen Diener in Friede fahren I, NSA 31:78, mm. 64-68, Alto.

meter here; in addition, the motive (given in Example 95) is expanded

by simple repetition. The last pair of motives in the two settings,

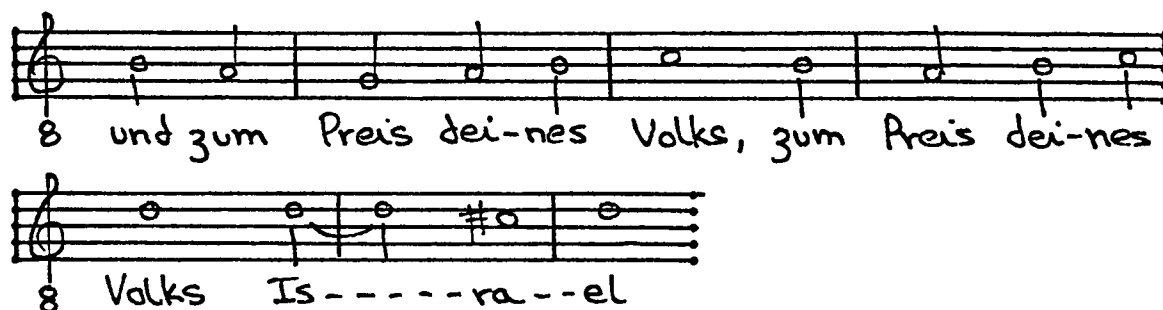


Example 95. Schlütz, Herr, nun lässest du deinen Diener in Friede fahren II, NSA 31:87-88, mm. 55-62, Soprano II.

those to the text "und zum Preis deines Volks Israel," contain contrasting melodic material in that the former (given in Example 96) uses skips and the latter (Example 97) uses steps.



Example 96. Schlütz, Herr, nun lässest du deinen Diener in Friede fahren I, NSA 31:78-79, mm. 71-76, Alto.



Example 97. Schlütz, Herr, nun lässest du deinen Diener in Friede fahren II, NSA 31:88-89, mm. 68-74, Tenor I.

Summary: The Compositional Technique  
of Heinrich Schütz

The ten "Trauermusiken" provide evidence of Schütz's compositional technique when reviewed and summarized under the several categories of sound, harmony, melody, rhythm, form, and textual influence.

The texts of the "Trauermusiken" have a decisive effect upon melodic and rhythmic aspects. Schütz is careful to match longer note values with accented syllables or important words of the text. Higher pitches or melismas are used to give melodic emphasis to important words or accented syllables. Madrigalisms are frequently found in the melodies of the "Trauermusiken." Schütz's melodic lines are mainly diatonic. The length of the textual phrase determines the length of the musical phrase.

The "Trauermusiken" supply evidence for conclusions concerning the harmonic aspect of Schütz's compositional technique. Harmony is seldom used to picture the text in the "Trauermusiken." This is probably due to the fact that Schütz's harmonic vocabulary predominantly consists of the common major and minor triads and their inversions; frequently more major triads are found than minor, even in modal compositions. Just as the phrases in the "Trauermusiken" are influenced by the text, so also the cadences show this textual influence; the statement of a complete unit of the text is marked by perfect or imperfect authentic or plagal cadences. The cadences themselves in the "Trauermusiken" may be definitely delineated with a simultaneous stop of all voices, or they may be elided with the following phrases. Suspensions are used especially at cadences and are carefully prepared

and resolved. The basso continuo is almost always present in the "Trauermusiken"; it is sometimes doubling the vocal bass (or lowest voice) and is at other times independent of the vocal parts. Schütz's harmonies are more modal than functionally tonal, though some elements of key feeling (such as dominant-tonic relationships) do make themselves heard. The succession of harmonies in the "Trauermusiken" is generally quite unpredictable, for Schütz employs a wide variety of progressions.

The performing media of the "Trauermusiken," which range from the monodic to the polyphonic, create widely varied aural impressions. Seldom are obbligato instruments (other than the basso continuo) indicated in the scores of the "Trauermusiken." Schütz uses both vertical (homophonic) and linear (polyphonic) textures, but the emphasis in the "Trauermusiken" is on polyphonic texture.

Schütz's compositional technique in the "Trauermusiken" includes formal aspects as diverse as the traditional motet procedure of imitative counterpoint and the innovative concertato style; on occasion these old and new aspects are synthesized in a single composition. The forms of the "Trauermusiken" vary from works in the through-composed style through strophic variations to long works which show a definite sectionalism. The various sections in some of the "Trauermusiken" are indicated by changes from one combination of voices to another, by contrasts of instruments and voices, by meter changes, or by contrasts of texture.

## CHAPTER V

### CONCLUSION

Heinrich Schütz lived at the stylistic junction of the Renaissance and the Baroque arts of the sixteenth century. His sapience and erudition both in music and in areas such as literature and law were recognized in his own day, though not by all. Both in his formative years and in his later life Schütz sought to learn of musical matters from native German composers and especially from the cisalpine composers, thus crossing national boundaries and becoming a truly cosmopolitan composer. His theology was rooted in the Sacred Scriptures and in the crucified and resurrected Lord which that Word proclaims, and his life was dedicated to serving his patrons and his Savior, Jesus Christ. His music receives its glory and its grandeur, its lapidary solidity and its translucence, from the depth and the breadth of the personality of the man.

The music of Heinrich Schütz crosses all stylistic boundaries from the miniature to the magnificent while remaining almost exclusively in the sacred vocal domain. The importance of the proclamation of the Word in Lutheran circles is reflected in Schütz's music by the importance of the text in all of his compositions, an importance which is highlighted by Schütz's control over melody, harmony, and rhythm. Schütz finds compatible to his compositional technique not only the contemporary Italian madrigal style and the Venetian polychoral style, but also the linear polyphonic style of the past era; not only the new



Italian monodic style and the concertato style, but also the old German style of chanting and the old German strophic and chordal style; not only the a capella style of the past, but also the modern style with obbligato instrumental accompaniment.

The ten compositions which form the "Trauermusiken" of Heinrich Schütz are an integral part of the total oeuvre of the composer, for identical features obtain throughout. In the "Trauermusiken" and in Schütz's other major works can be seen the same evangelical texts--- texts which include Old Testament, Apocryphal, and New Testament passages, chorale stanzas, and verses by contemporary poets. In all these works can be seen the same judicious selection of melodic, harmonic, and rhythmic nuances for the purpose of depicting both literal and figurative aspects of the text. In all these works can be seen the same juxtapositionings of stylistic elements---the Venetian polychoral style of Ich bin die Auferstehung und das Leben (1620) and the Psalmen Davids (1619) contrasted with the linear polyphony of Das ist je gewißlich wahr (1631) and the Geistliche Chormusik (1648); the Italian monodic style seen in Ich hab mein Sach Gott heimgestellt (1625), portions of the Musikalische Exequien (1636), the Kleine geistliche Konzerte (1636, 1639) and the Symphoniae sacrae (1629, 1647, 1650) contrasted with the chordal style of O meine Seele, warum bist du betrübet? (1652) and Der Psalter nach Cornelius Beckers Dichtungen (1628); the instrumental accompaniment of Herr, nun l'assest du deinen Diener im Friede fahren (1635), Die sieben Worte Jesu Christi am Kreuz (1645), the Historia der Geburt Jesu Christi (1664), and the collections for solo voices already mentioned contrasted with the

a capella style of Ich bin die Auferstehung und das Leben (1620), Die neunzehn italienischen Madrigale (1611), and the Geistliche Chormusik (1648)--all handled with the consummate skill which is the hallmark of Schütz's capacious genius.

Thus the occasional "Trauermusiken" of Heinrich Schütz not only give the analyst an opportunity to look at music written over a thirty-five year span, but they also contain in nuce almost every one of the stylistic features of this early-Baroque composer; consequently, a balanced appraisal of Heinrich Schütz's place in the history of music is possible with the analysis of these ten works--an appraisal which would certainly place Heinrich Schütz as the most important German composer of his day and as a musician of paramount importance in the Baroque era.

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