

"Nunc dimittis": The Royal Court Musicians in Dresden and the Funeral of Johann Georg I*

by
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The funeral of Johann Georg I, ruler of the important electorate of Saxony from 1611 until his death on October 8, 1656, was an occasion both solemn and grandiose. The musicians of Johann Georg I's Dresden court and his Kapellmeister, Heinrich Schütz, played an intricate role in the ceremony as revealed by a rediscovered manuscript now in the Staatsarchiv Dresden. The details of the funeral services, held on February 2-4, 1657, are set forth in an elaborate record which enumerates every detail of the proceedings, including, for example, all of the hymns which were sung during each service and the processions.¹ The volume comprises 600 manuscript folios with a printed description of each of the services; a printed version of the text of the main funeral sermon is also bound at the front of the volume. Aside from occasional references by Moritz Fürstenau in his 1861 study "Zur Geschichte der Musik und des Theaters am Hofe zu Dresden,"² none of the material in this volume has been published.

According to Anton Weck in his 1680 history of Dresden, the body of the elector remained in the palace church hall from October 9 until October 16 when it was moved to the palace church. There the court preacher Jacob Weller delivered a funeral sermon.³ While an elaborate funeral was prepared, the elector lay in state for more than three months. This period of time may seem extraordinary, but in fact embalming the dead had become quite sophisticated by the middle of the seventeenth century. For example, the body of Louis XIII was found in a nearly perfect state of preservation one hundred and fifty years after his death in 1643, while the bodies of his predecessors were very badly decayed or mere skeletons.⁴

The obsequies for Johann Georg I began on Monday, February 2, 1657, at 6:30 a.m., when all of the bells of the churches in and around Dresden rang. The first worship service took place at 7:00 a.m. in the palace church with the first funeral sermon by M. Christoph Laurentius, the court preacher, on the text of the Canticum Simeonis, or the "Nunc dimittis," "Herr, nun lässest du deinen Diener im Frieden fahren" (Lord, now lettest thou thy servant depart in peace). The first page of the printed order of service bound in the front of the manuscript description is reproduced on page 31. Worship consisted of two hymns, the Collect and scripture readings, the Creed, the sermon, another hymn, the Collect and Benediction, and a closing hymn. The service was over by 9:00 a.m. and the royal family assembled for a meal. At 11:00 a.m., members of the court formed a huge funeral procession which progressed through the city from the palace church to the Kreuzkirche. The procession was led by three groups of noblemen walking three by three, followed by the bass Jonas Kittel carrying a crucifix, which was a tradition according to the funeral description, then two hundred pupils and twenty-seven of the clergy. Next, walking in pairs led by six choirboys, came the entire court ensemble, all of whom had assembled before Schütz's house on the new market place. They were followed by six men of the court on horseback, one timpanist, twelve trumpeters, the Oberhofmarschall Baron von Rechenberg, a great many noblemen and officers from Dresden, Halle, Merseburg, Naumburg, Brandenburg, Anhalt, and other cities, and all of the elector's pages, servants, and lackeys, plus another timpanist and twelve trumpeters. Court noblemen were followed by twenty-two flags bearing the coats of arms of the various provinces of Saxony. The Hofmarschall Heinrich von Taube bore the electoral sword in its sheath while the great seal was carried by the privy chamberlain and chancellor Heinrich von Friesen the Elder. The senior Stallmeister Reinhard von Taube supported the electoral crown on a cushion. The mourning

Folget
Die Anordnung

Des Churf. Sächf. Ober-Hof-Predigers und Beicht-Vaters/
Herrn Dr. Jacob Wellers/ wie bey der Churf. Sächf. Leich-
Begängnis überal der Gottesdienst gehalten/ und was vor Lieder
gesungen werden sollen.

In Dresden/
In der Churfürstlichen Schloss-Kirchen den 2. Februarii 1677.
Vor der Predigt:

1. Ach wie elend ist unser Zeit ꝛ.
2. Auf meinen lieben Gott ꝛ.
3. Collecta und Verlesung des 4. Cap. aus der 1. Epistel an die
Thessal. vom 13. Vers. an.
4. Der Glaube.
5. Die Predigt verrichtet Herr M. Christoph Laurentius, aus
dem 2. Cap. Luc. vom 29. Vers. an:

HERR/ Nun lässest du deinen Diener im Friede
fahren/ wie du gesaget hast.
Denn meine Augen haben deinen Heiland ge-
sehen.
Welchen du berietest hast/ für allen Völkern/
Ein Licht zu erleuchten die Heiden/ und zum preisß
deines Volks Israel.

- Nach der Predigt:
6. Was mein Gott will/ das gescheh allzeit ꝛ.
 7. Collecta und der Segen/
 8. Nütten wir im Leben sind ꝛ.

2.
Bey Deduction der Churfürstlichen Leiche in die KreuzKirche/
oben benannten Tages

Auf dem Churf. Schlosse und unter Weges:

1. Herzlich lieb hab ich dich o Herr ꝛ.
2. In dich hab ich gehoffet Herr ꝛ.

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3. Herr

carriage itself was drawn by eight horses and accompanied by twenty-four noblemen. Johann Georg II and his brothers August, Christian, and Moritz followed the mourning carriage. They were followed in turn by dignitaries from Bohemia, Hungary, Vienna, and Sweden. Other members of the royal family present included the elector apparent Johann Georg III, the elector's widow, the new electress, and other female members of the nobility, each accompanied by a prince, earl, general, baron, or colonel. According to Weck's description, every member of the Dresden court took part in the processions, from the new elector to the burghers and their wives, in addition to a large number of representatives from other courts both in Germany and abroad. Unfortunately it is impossible to estimate the total number of participants due to such general references as "all of the electoral Saxon chamberlains and noblemen."⁵ Most assuredly, however, the processions were immense and were conducted with great pomp and ceremony. Organization must have been complicated as well as time consuming; it is clear from the instructions given to various key members that the participants were required to stand in place for four to five hours before the processions began.⁶

The participants in the procession were instructed to sing a list of eight hymns until members of the royal family were in their seats and the procession had fully entered the Kreuzkirche, and "if the hymns are insufficient <in length>, others must be sung or the previous ones repeated."⁷ The procession was led into the church, where another service took place at 4:00 p.m. The morning and afternoon services were similar, with hymns and scripture readings framing a sermon, this time by Dr. Jacob Weller, the senior court preacher. Following this service, hymns were sung until the procession emerged from the Kreuzkirche. All of the city bells rang while the procession was led back to the palace.

The following day, February 3, a second procession took place from the Kreuzkirche to Freiberg, some twenty miles southwest of Dresden, for the burial in the royal vault in the Freiberg cathedral. The musicians were mercifully spared the greater part of the trip to Freiberg according to a memorandum to Schütz.

A reminder to the Kapellmeister regarding the memorandum: The court musicians must be all together in the palace church shortly after 6:00 and carry out the singing. I find nothing that says that they <must> journey to Freiberg; but, because the three court preachers will provide a complete report, <the matter> shall not go undiscussed. The bass shall come with us, however, and carry the crucifix, which my lord the Hofmarschall has already commanded, as well as how it shall be born on the way. <And written here in the margin> His Electoral Highness's aforementioned explanation: The assembled musicians shall walk with the procession as far as the little garden and then turn back.⁸

Another memorandum further elaborates on the responsibilities of the musicians for the three days of mourning.

The <duties which> the two Kapellmeisters <that is, Schütz and the Italian castrato Giovanni Andrea Bontempi> and those for whom they are responsible are to perform at the electoral funeral procession.

1. On Monday, February 2, 1657, they shall all be in the palace church early in the morning just after 6:00 and sing before and after the sermon. Thereafter, towards afternoon before 11:00, <they shall> assemble at the house of Kapellmeister Schütz, there arrange themselves in the order of the completed list, and when the pupils walk across the new market place toward the palace, <they shall> follow behind the clergymen into the palace court. As soon as the procession goes by, the bass shall follow the nine marshalls who lead the procession, and always carry the crucifix in the procession here and in Freiberg before them, and thereupon once again the two Kapellmeisters shall follow along with the

musicians in their charge, as well as the choirboys walking before them, in correct order, two by two, in formation, into the Kreuzkirche, still <and> without singing, in suitable mourning, and they shall wait in their positions near the sacristy during the sermon and afterwards until the entire procession is out of the church, but then quietly make their way home.

2. On Tuesday, February 3, they shall again arrange themselves all together early at 6:00 in the Kreuzkirche with the pupils and clergy, wait, and then follow at the onset of the procession as on the previous day as far as the Wilsdorfer Gate in the little garden, wherefrom they shall return to the city together with the clergymen and others and only the bass shall travel along to Freiberg.⁹

These instructions are corroborated by another memorandum to Schütz from Jacob Weller:

Directions from the electoral Saxon senior court preacher and father confessor Dr. Jacob Weller. That to which the Kapellmeister shall attend so that he establishes order.

a) On February 2, the entire court ensemble shall be present in the palace church early precisely at 6:00,

b) when the bells stop ringing, sing the specified hymns before and after the sermon,

c) to be present at the palace again midday at 11:30 for the removal <of the body> in the Kreuzkirche.

d) On the day of February 3, to be present in the Kreuzkirche before 6:00 and accompany the electoral funeral procession as far as the electoral garden, when you may then again proceed home.¹⁰

The trumpeters and timpanists participating in the procession also had instructions which were overseen by trumpeter Hans Arnold:

The twenty-four trumpeters, timpanists, and those <men> who carry the two kettledrums shall be present on Monday, February 2, at midday about 11:00 in long mourning robes in the electoral stable and, according to the completed list, divide themselves into two troupes among the mounted grooms pre-assigned to them, and follow them as far as the green gate.¹¹

During the service in the Kreuzkirche in February 2, and prior to the trip to Freiberg on February 3, the trumpeters, timpanists, mounted grooms, and flagbearers were instructed to wait outside the church. They took their places as the procession emerged from the church. On February 3, both troupes of trumpeters and timpanists traveled on horseback to Freiberg, the first troupe riding after the mounted grooms and before the three marshalls, and the second troupe before the court noblemen. Upon reaching the city, they dismounted and proceeded on foot to the furthest courtyard of the palace.¹² On February 4, the two troupes of trumpeters and timpanists were instructed to appear at 6 a.m. when the procession reassembled at the palace. At 11:00 a.m. all of the city bells rang and the procession, as in Dresden, advanced into the cathedral while singing hymns. Jacob Weller delivered the sermon. As mentioned earlier, a printed version of this sermon is bound in the front of the manuscript. The mourners left the cathedral in procession following the service, walking out behind the palace while singing hymns. The electoral sword was then carried unsheathed by Oberhofmarschall Baron von Rechenberg before Johann Georg II.¹³

Grandiose royal funerals such as the burial described here were symbols of the power of a dead ruler. According to Ralph Giesey, author of "The Royal Funeral in Renaissance France," these ceremonies served a further purpose by

situating the moment of transference of sovereignty neither at the death of the old king nor at the coronation of the new one but midway inbetween – that is, at the funeral and burial of the deceased.¹⁴

The European tradition for mourning a dead sovereign was set in medieval France where the procedure for royal funeral processions became increasingly more elaborate over the centuries. By the fourteenth and fifteenth centuries, the order of procession had been strictly laid down with those nearest the coffin representing the most important among the mourners.¹⁵ It is this tradition that we see at Johann Georg I's funeral in 1657.

There seem to be no pictorial representations of this particular funeral; however, two engravings reproduced in secondary sources provide us with images of royal funerals within Schütz's sphere. The first is the funeral procession before the city of Kassel in 1632 for the Landgrave Moritz, Schütz's patron before he became Kapellmeister in Dresden.¹⁶ The enormity of the procession is well illustrated here. The mourning carriage is more or less in the center of the engraving. The carriages following the mourning carriage are probably for members of the royal family. Highly visible are the orderly groups of mourners, some on horseback and some on foot, as indicated by Weck and the manuscript description of Johann Georg I's funeral. The second is an engraving depicting a funeral procession held in Dresden in 1616. Shown here are the Kapellmeister with the choirboys walking before him in pairs, exactly as described for Johann Georg I's funeral.¹⁷ The Kapellmeister pictured here is probably Michael Praetorius, who was serving as visiting director in Dresden at this time. It is also worth mentioning that Schütz had been in Dresden since August 1615.¹⁸ This engraving shows the court ensemble wearing mourning robes. Mourning livery was also provided for the forty-seven members of the court ensemble of Johann Georg I, for a list of the cost for 645 els of number two cloth for mourning livery appears in the expense records for the funeral.¹⁹ Each member of the ensemble is named with the cost of his robe. This previously unpublished list is of particular significance since it supersedes Moritz Fürstenau's list dated 1662 as the earliest list of the court ensemble of Johann Georg II.²⁰ The 1657 list, which appears on folios 407^r-408^r of the manuscript description of the 1657 funeral of the elector (cf. p. 30), provides us with an opportunity to consider the makeup of the Dresden court ensemble at a transitional point in its history. The information compiled in brackets is taken from other primary sources, principally court ensemble lists dated 1651, 1662, and 1680, other portions of the 1657 manuscript, and an unpublished list of Johann Georg II's musicians compiled in 1717 which the author found in the Staatsarchiv Dresden in 1984.

As mentioned earlier, the Dresden court ensemble consisted of forty-seven members in 1657. This number fluctuated tremendously during Johann Georg I's reign. For example, the Hofkapelle, which consisted of thirty-nine musicians in 1632, had sunk to ten members by 1639 at the height of the Thirty Years War. Due to Schütz's efforts at reorganization, the ensemble membership was up to twenty-one by 1647.²¹ By this time, Johann Georg II had already established his own court ensemble while still elector apparent. The earliest surviving documentary evidence for this ensemble is dated September 14, 1641, and lists four members. The elector apparent's ensemble grew until it rivaled the elector's own in size. By 1651 Johann Georg I's ensemble contained twenty-three musicians and Johann Georg II's eighteen, a total of forty-one performers. These two groups were united when Johann Georg I died, and the size of the ensemble grew during his successor's reign. At the time of Johann Georg II's death in 1680, the Hofkapelle numbered fifty-one members.

Among the most striking features of the 1657 list is the documentation of the growing foreign presence in the Dresden court ensemble. The various registers of court musicians in Dresden indicate a predominance of Germans during the reign of

Johann Georg I. For example, the 1651 list of the musicians of Johann Georg II had documented the presence of only two Italian members in his ensemble, which was led by another Italian, the castrato Giovanni Andrea Bontempi.²² Of the forty-seven court ensemble members listed as participating in Johann Georg I's funeral, however, thirty-seven were German and ten Italian. The death of Johann Georg I marks the beginning of a period of Italian domination of the Dresden musical scene and the heyday of the castrato, a situation causing considerable religious and moral controversy. By 1680 the ensemble contained eleven Italians and forty Germans.

The Kapellmeisters in charge at the funeral were Schütz and Bontempi. It is likely that Vincenzo Albrici was also a Kapellmeister by this time. The contract appointing him Kapellmeister, now lost, is dated by Fürstenau "probably 1656."²³ Christoph Bernhard was vice-Kapellmeister in 1657; his contract promoting him from an alto to that post is dated August 1, 1655.²⁴ Marco Giuseppe Peranda is named vice-Kapellmeister in the 1662 list and he succeeded Albrici as Kapellmeister in 1663. In 1657, however, he was still an alto and is listed as such in a now lost document given by Fürstenau dated 1656.²⁵ Matthias Erlemann was the court cantor who also sang bass. The singers in the 1657 list include two castrati, Melani and de Blasi, three male altos, two tenors, four basses, and six choirboys, bringing the total number of singers to nineteen including Bernhard and Erlemann. The remainder of the ensemble consisted of four organists and seventeen instrumentalists.

In analyzing this list to consider the number of instrumentalists in the court ensemble at this time and the instruments they played, it is important to note that instrumentalists during the seventeenth century were often expected to play more than one instrument. This 1657 list certainly reflects this phenomenon when augmented with information from other primary sources. For example, Christian Weber, listed here among the singers, also played the harp, lute, theorbo, and other instruments according to Schütz in a memorandum dated March 31, 1648.²⁶ The bass singer Jonas Kittel apparently played theorbo as well, as Schütz wrote in a memorandum dated September 31, 1631.²⁷ Furthermore, Johann Georg II, in a 1653 letter to his father Johann Georg I, indicated that Kittel also played the bass viol.²⁸ Johann Wilhelm Forchheim, appointed as an instrumentalist on December 20, 1655, is designated a violinist, 'Oberinstrumentist,' and organist in another lost list from 1666 produced by Fürstenau.²⁹ Schütz wrote in a memorandum dated September 14, 1641, that Friedrich Werner, who in the 1717 list is named 'Oberinstrumentist,' played "all sorts of wind as well as string instruments as fitting for an instrumentalist."³⁰ Michael Praetorius concurs in "Syntagma musicum," defining 'Instrumentisten' as "those who play various melody instruments such as cornetti, sackbuts, recorders, bassoons, violins, viols, and the like."³¹

It is interesting to note the number of organists in the 1657 list. Schütz explained the necessity of at least two organists in any respectable court ensemble in a 1617 letter to Heinrich Posthumus, whom he offered advice on the reorganization of the music at the court at Gera.

Your Grace, for such an extensive and excellent body of musicians at least two organists are absolutely necessary, if polychoral music is to be performed, for then the organists must provide the fundamental harmony, so that it is necessary to have an organist virtually with each choir.³²

The lists of the court ensemble throughout the reigns of Johann Georg I and Johann Georg II show two to three organists at any given time,³³ and four organists participated in Johann Georg I's funeral.

Despite the number and multifaceted capabilities of the members of the court ensemble, their function at the 1657 funeral appears to have been to lead the hymn singing and, by their presence, to represent the enormity and significance of the elector's household and court. Beyond the lists of hymns, no reference is made to

other music performed at Johann Georg I's funeral. Hans Joachim Moser states in his biography of Schütz that the two motets of the composer's 1657 commemorative setting of the Canticum Simeonis, "Herr, nun lässest du deinen Diener im Frieden fahren,"³⁴ the only work in which he sets the same text twice with somewhat similar openings but otherwise quite differently, were intended to frame the funeral sermon.³⁵ Indeed the memorandum to Schütz regarding his responsibilities does instruct him to provide music both before and after the sermon in Dresden, as mentioned earlier. Werner Breig points out in his edition of the Canticum Simeonis that Moser's suggestion is pure speculation, however.³⁶ The motets cannot have been performed in Freiberg since we now know that the musicians remained in Dresden. Given the details provided by the manuscript description of the funeral, including each and every hymn and the texts for the scripture readings and sermons, it does seem unlikely that a new work by the court Kapellmeister performed during any of the services would not have been mentioned by name as well.

Schütz's best-known funeral composition, the "Musicalische Exequien," was in fact performed at the funeral of Heinrich Posthumus of Reuss-Gera. The printed order of service for this funeral describes the performance of a "Concerted motet <...> in the form of a German Missa," as well as a setting of "Herr, wenn ich nur dich habe," and a setting of the "Nunc dimittis," which we know to be the three parts of Schütz's "Musicalische Exequien," for the title page of the work tells us that it was performed at the count's funeral on February 4, 1636. In contrast, the printed order of service for Johann Georg I's funeral contains no reference to the 1657 setting of the "Nunc dimittis" and the title page of the work states only that it commemorated the elector's death. The organizers of Johann Georg I's funeral apparently wished the music for the occasion to be somber, perhaps even plain. While many of the hymns celebrate the Christian belief in life after death, most are in minor modes, contributing further to the sober effect.³⁷ The simplicity of the music for this ceremony is somewhat surprising, particularly in comparison to the music performed at Heinrich Posthumus' funeral.

The documents presented here expand our knowledge of the role of court musicians in seventeenth-century Germany, from the most exalted, such as Schütz himself, to the more modest who worked under him. The manuscript description of the funeral of Johann Georg I specifically enumerates the duties of the musicians for this solemn occasion, and a newly discovered list of the Dresden Hofkapelle, viewed together with other contemporary documents, such as Schütz's letters, musicians' contracts, and other personnel lists, furthers our understanding of the size and makeup of Schütz's court ensemble in this time of transition.

Appendix

The Dresden Hofkapelle in 1657³⁸

Musicians³⁹

Heinrich Schütz, Kapellmeister

Giovanni Andrea Bontempi <1651 composer/discantist, 1657, 1662, 1717 Kpm>

Vincenzo Albrici <1662, 1680, 1717 Kpm>

Christoph Bernhard <1651 alto, 1662, 1670; 1717 vKpm>

<Marco> Gioseppe Peranda <alto, <1662 vKpm, 1717 Kpm>

Domenico Melani, soprano <1662, 1680, 1717>

Tobias Tille <1657, 1717 alto>

Christian Weber <1651 harp/alto, 1657, 1662 alto, 1717 cantor>

Matthias Erlemann <1657 cantor, 1662 cantor/bass>

Georg Berthold <Giorgio Bertoldi> <1657, 1662 tenor>

Adam Merkel <1657, 1662, 1717 tenor>
 Stefano Sauli <1651, 1662, 1717 bass>
 Christian Kittel <1651 bass/Instr, 1662, 1680 bass>
 Constantin Christian Dedekind <1662 bass, 1717 Kzm>
 Bartolomeo Albrici <1662, 1717 organist>
 Christoph Kittel <1651, 1662, 1717 organist>
 Georg Rumpf <1651 choirboy/Instr, 1717 organist>
 Johann Klemm <1651, 1717 organist>
 Antoni <de Blasi?>, Italian <1662, 1717 soprano>
 Johann Bartholomäus Buhler
 Vicoratorius, Italian
 Jonas Kittel <1657, 1717 bass>
 Pietro Finati

Instrumentalists

Giovanni Severo <1651, 1657, 1662 violin, 1717 Oinstr>
 Friedrich Werner <1651 cornetto/alto, 1717 Oinstr>
 Michael Schmidt <1651 violin/bass, 1657 Instr, 1717 bass/Oinstr>
 Balthasar Sedenig <1651 violin/cornetto, 1657 Instr, 1717 Oinstr>
 Johann Friedrich Volprecht <1651 lute/violin, 1717 viola>
 Friedrich Westhoff <1651 lute, 1680 sackbut/timpani, 1717 sackbut>
 Wilhelm Burrows <1717 viola da gamba>
 Friedrich Sulz <1651 Instr, 1717 Instr>
 Jacob Sulz <1651 Instr, 1717 sackbut>
 Johann Friedrich Sulz <1657 organist, 1717 sackbut>
 Clemens Thieme <1651 Instr, 1717 bassoon>
 Andreas Winkler <1651 choirboy/Instr, 1680, 1717 sackbut>
 Johann Wilhelm Forchheim
 Johann Dixon <1651 Instr, 1657 organist, 1717 sackbut>
 Daniel Krese⁴⁰
 Tobias Weller, organmaker
 Jeremias Seiffert <1657, 1662, 1680 organ/instr. builder>
 Christian Mildner, choirboy
 Johann Thorian <choirboy?>
 Sebastian Ludwig Schulz <1717 Oinstr>
 Four choirboys: Gottfried Böhme, Georg Fritzsche, Johann Gottfried Behr, Gottfried Janezky

Notes

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1 Staatsarchiv Dresden, Oberhofmarschallamt, O. nr. 8: "Begräbnis des Churfürstens zu Sachsen Herrn Johann Georgens des Ersten. 1657" (quoted: "Begräbnis").

2 Moritz FÜRSTENAU, Zur Geschichte der Musik und des Theaters am Hofe zu Dresden (Dresden, 1861: reprinted 2 vols. in 1, Leipzig, 1971; quoted "FÜRSTENAU 1861"), I, pp. 136 and 179-180.

- 3 Anton WECK, Der Fürstl. Sächs. weitberuffenen Residentz- und Haupt-Vestung Dresden Beschreibung und Vorstellung (Nürnberg, 1680), p. 422.
- 4 See Ralph GIESEY, The Royal Funeral in Renaissance France (Geneva, 1960), pp. 27-28.
- 5 "Die sämtlichen Churfürstlich Sächsischen Cammer-Herren und Cammer-Junkern" (WECK, p. 423).
- 6 The funeral and processions are described by WECK, pp. 422-430. See also Hans Joachim MOSER, Heinrich Schütz: His Life and Works, translated by Carl F. PFATTEICHER (St. Louis, 1959), p. 211. For the procession order of the court ensemble members, see: Begräbnis, fols. 289^v-290^r.
- 7 Begräbnis, from the unnumbered printed pages bound in the front of the volume: "<...> so die Lieder nicht zureichen/ müssen andere gesungen/ oder vorige wiederholet werden <...>"
- 8 Ibid., fols. 169^{r-v}: "Bey dem Memorial des Capellmeisters ist dieses zuerinnern: So die Hof Music müßen auch Frühe nach 6. Uhr in das Schloß Kirchen sämbtlich seyn, und das Singen verrichten, daß Sie mit nach Freyberg gereiset, davon finde ich ganz keine nachrichtung, So sonsten, weil der Dreyen Hof Pre<diger> mit fleiß gedacht wird, nicht sollte mit stillschweigen übergangen seyn, der Bassist aber uns mit dahin, und das Creuze trage, welches der Herr Hofmarschall, und wie es damit auf dem Wege soll gehalten worden, schon wird wißen anzuordnen. <Margin> S<eine>r Churf<ürst>lichen Durch<auch> g<ed>ach<t>t<e>r erklärung Die sämbtliche Musici sollen mit in den Process bis in den Schmalen Gartten gehen, darnach kehren Sie zurücke.
- 9 Ibid, fols. 211^v-212^v: "Die beyden Capellmeistere und die ihnen untergebenen haben bey dem Churf<ürst>lichen Leichbegängnis zu verrichten.
1. Montags den 2. February 1657. sollen sie ingesampt früh morgens bald nach 6. Uhr in der Schloß Kirche seyn, und das singen vor: und nach der Predigt verrichten, Hernach gegen Mittags nach vor 11 Uhr sich in des Capellmeister Schüzens behausung versameln, alda nach dem albereit verfertigten Verzeichnüs in Ordnung stellen, und wenn die Schüler auferfahren über den neuen Marckt aufs Schloß gehen, hinter denen Herren Geistlichen bis uf den Schloßhof folgen, So balde nun der Process angehet, folget der Bassist denen 9. Marschallen, so den Process führen, und träget das Creucifix allezeit hier und zu Freyberg im Process vor denen und darauf abermals die beyden Capellmeister, sambt denen ihnen untergebenen Musicis, sowol verangehende Capellknaben, in guter Ordnung, in 2. und 2. in einem Gliede, biß in die Creuz Kirche, stille ohne singen in gebührenden Leide folgen, und daselbst an ihrer stelle unter wehrender Predigt bey der Sacristey, auch hernach, biß der ganze Process aus der Kirchen verwarthen, als dann aber mit stillem Leben ihren wege nach hause gehen.
 2. Dienstages den Dritten February sollen sie ingesampt frühe umb 6. Uhr sich in der Creuz Kirche bey der Schüler und Geistlichen wieder einstellen, aufwarten, und als dann in angehenden Process wie voriges tages bis vor das Wilsdorfer Thor in den schmalen Garten folgen, von dannen sie sämbtlich mit denen Herren Geistlichen und andern wieder in die Stadt kehren und nur allein der Bassist mit nach Freyberg reiset."
- 10 Ibid, fol. 291^r: "Des Churf<ürstlich> Säch<ischen> OberhofPredigers und Beicht Vaters, Herrn Dr. Jacob Wellers Anordnung. Was bey dem Herrn Capellmeister zu bestellen, daß er Verordnung thun solle.
- a) Die sämbtliche Schloß Music puncto 6. frühe sich in der Schloß Kirche einfinde, den 2. February
 - b) Gesetzte Lieder, wenn mit den Läuten aufgehöret, vor und nach der Predigt singen

- c) Halbweg zwölf zu Mittag zur deduction in die Creuz Kirche sich hinwieder auf dem Schloß einstellen.
- d) Den Tag drauf den 3. February in der Creuz Kirchen vor 6. Uhr sich einfinden, und die Churfürstliche Leiche bis durch den Churfürstlichen Garten begleiten, da Sie denn sich hinwieder nach Hause begeben können."
- 11 Ibid., fol. 213^v: "Sollen den 2. February Montags zu Mittags gegen 11. Uhr die 24. Trompeter, Keßellpaucker und die einigen, so die 2. KeßellPaucken tragen, in langen Trauer Mänteln im Churfürstlichen Stalle erscheinen, derselbst auf andern der ihnen vorgeordneten Reitenden Cammerdiener, und des gefertigten Verzeichnüs sich in 2. Truppen theilen, und ihnen nach bis vor das grüne Thor folgen <...>"
- 12 Ibid., fols. 213^v-215^r.
- 13 WECK, pp. 428-429.
- 14 GIESEY, Preface.
- 15 See GIESEY. Also see Lou TAYLOR, *Mourning Dress: A Costume and Social History* (London, 1983), pp. 22-25.
- 16 Heinrich Schütz: *Texte, Bilder, Dokumente*, ed. Dietrich BERKE, et al. (Kassel, 1985), p. 13.
- 17 Hans SCHNOOR, *Dresden: Vierhundert Jahre deutsche Musikkultur* (Dresden, n.d.), p. 25; *SJb* 9 (1987), p. 123.
- 18 Joshua RIFKIN, "Heinrich Schütz," in: *The New Grove North European Baroque Masters* (New York, 1985), p. 9.
- 19 Begräbnis, fols. 407^r-408^r.
- 20 Irmgard BECKER-GLAUCH correctly refers to this document as the "List of the most graciously allotted ceremonial robes" of 1662. Staatsarchiv Dresden, Oberhofmarschallamt, B. nr. 13/b, Beylager Marggrafens zu Brandenburg, Herrn Christian Ernsts mit Churfürstens zu Sachßen Herrn Johann Georgens des andern Fräulein Tochter Fräulⁱⁿ Erdmuth Sophien, fols. 750-752^r. See FÜRSTENAU 1861 I, pp. 136-137, and BECKER-GLAUCH, "Peranda, Giuseppe," in: *MGG*, vol. 10, col. 1033.
- 21 Wolfram STEUDE, et al., "Dresden," in: *New GroveD*, vol. 5, p. 616.
- 22 This list is published incompletely in FÜRSTENAU 1861 I, pp. 28-29 and 35-36, and in Moritz FÜRSTENAU, *Beiträge zur Geschichte der königlich Sächsischen musikalischen Kapelle, Grossentheils aus archivalischen Quellen* (Dresden, 1849; quoted: "FÜRSTENAU 1849"), pp. 69-70.
- 23 FÜRSTENAU 1861 I, p. 160.
- 24 Staatsarchiv Dresden, Loc. 33345. 1953. "Registratur über das 11te Bestallungs Buch," fols. 366-369.
- 25 FÜRSTENAU 1849, p. 73.
- 26 See SCHÜTZ GBr, Appendix nr. 7.
- 27 Ibid., Appendix nr. 6. Johann Georg II, in a 1653 letter to his father Johann Georg I, indicates that Kittel also played the bass violon ("fiolon"). See FÜRSTENAU 1861 I, p. 34.
- 28 FÜRSTENAU 1861 I, p. 34.

- 29 FÜRSTENAU 1849, pp. 92-93. Forschheim's appointment as instrumentalist is dated 20 December 1655. See Staatsarchiv Dresden, Loc. 33345. 1953. Registratur <...>, fol. 410.
- 30 SCHÜTZ GBr, nr. 49.
- 31 Michael PRAETORIUS, Syntagma musicum, vol. 3 (Wolfenbüttel, 1619; facs. ed., Kassel, 1959), p. 105.
- 32 Translated in Heinrich Schütz, "Musikalische Exequien," vol. 8 of SSA (1973), p. xxxi. For the letter in its entirety, see Hans Rudolf JUNG, "Ein neu aufgefundenes Gutachten von Heinrich Schütz aus dem Jahre 1617," in: AfMw 18 (1961), pp. 241-247, and JUNG's commentary on the document in "Ein unbekanntes Gutachten von Heinrich Schütz über die Neuordnung der Hof-, Schul- und Stadtmusik in Gera," in: BzMw 4 (1962), pp. 17-36.
- 33 Eberhard SCHMIDT, Der Gottesdienst am kurfürstlichen Hofe zu Dresden (Göttingen, 1961), p. 177.
- 34 Luke 2:29-32, SWV 432-3.
- 35 See MOSER/PFATTEICHER (cf. note 6), p. 632.
- 36 NSA, vol. 31, pp. xii-xiii.
- 37 For complete lists of the hymns performed in the services, see the author's dissertation "The Letters and Documents of Heinrich Schütz, 1656-1672: An Annotated Translation" (St. Louis: Washington University, 1987), pp. 16-23.
- 38 Begräbnis, fols. 407^r-408^f.
- 39 Abbreviations:
- | | |
|--------|---------------------|
| Instr | Instrumentist |
| Kpm | Kapellmeister |
| KzM | Konzertmeister |
| OHMA | Oberhofmarschallamt |
| Oinstr | Oberinstrumentist |
| vKpm | Vice-Kapellmeister |
- Documents from Staatsarchiv Dresden:
- 1651 Loc. 8687. Kantoreiordnung, fols. 247^r-v. Incomplete in FÜRSTENAU 1861 I, pp. 28-29 and 35-36, and FÜRSTENAU 1849, pp. 69-70.
- 1657 Begräbnis (cf. note 1), fols. 289^v-290^r and 407^r-408^f. Previously unpublished.
- 1662 OHMA B. nr. 13/b: Beylager Marggrafens zu Brandenburg, Herrn Johann Georgens des andern Fräulein Tochter Fräul~~kein~~ Erdmuth Sophien, fols. 750^r-752^r. Reproduced in FÜRSTENAU 1861 I, pp. 136-137.
- 1680 Loc. 8687. Kantoreiordnung, fols. 355^r-359^r. Incomplete in FÜRSTENAU 1861 I, p. 254-256.
- 1717 Loc 32751. Kammerkollegium. Rep. LII. Gen. nr. 849, fols. 145^r-148^v. Previously unpublished.
- 40 A letter from Krese in 1656 indicates that he played the viol. See Staatsarchiv Dresden, Loc. 33345. 1953. Registratur <...>, fol. 412.