

A Collection of Seventeenth-Century Vocal Music at the Bodleian Library*

by

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With the changes in musical style that took place in Germany in the early eighteenth century, musicians gradually lost the appreciation of their predecessors' achievements and in many cases did not even bother to preserve their compositions. This change of taste was especially devastating for the large collections of sacred vocal music that had been gathered by organists and cantors during the second half of the seventeenth century. Since the repertoire of these collections was distributed almost exclusively in manuscripts (as printed editions of sacred vocal music became extremely rare after the Thirty Years' War), only a fraction of the former wealth is preserved today¹.

While late sixteenth and early seventeenth century compositions in simple motet style – as for example the repertoire of the *Florilegium Portense* – were still in use during the eighteenth century, pieces of the vocal-instrumental concertato style by that time were regarded as utterly passé. Thus Johann Sebastian Bach in 1730 expressed his views on seventeenth-century music within a discussion of the performing forces his predecessors Johann Schelle and Johann Kuhnau had employed in their church music: »The state of music is quite different from what it was, since our artistry has increased very much, and the *gusto* has changed astonishingly, and accordingly the former style of music no longer seems to please our ears [...].«²

In 1752, the Lübeck organist Caspar Ruetz used even harsher words about the music of his predecessors: »I have inherited a large number of cantatas from my late father-in-law Sivvers and grandfather-in-law Pagendarm. From the latter's pieces I could not use a single one, and from those of the former only a very few. Everything that these men have composed with bitter toil and trouble, or collected and had copied for great sums of money, today has not the slightest value. Over the years, the pile of musical manuscripts has melted down to half its size, since much was used for lighting the stoves and for other household purposes, or was given to people to use as scrap paper. I have only tried to keep the scores of the older pieces

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1 Cf. Friedhelm Krummacher, *Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate*, Berlin 1965 (= Berliner Studien zur Musikwissenschaft 10), pp. 45-87.

2 English translation quoted from H. T. David and A. Mendel (ed.), *The Bach Reader*, rev. edition New York 1972, p. 123; for the original text see *Schriftstücke von der Hand Johann Sebastian Bachs*, vorgelegt und erläutert von W. Neumann und H.-J. Schulze, Kassel 1963 (= Bach-Dokumente 1), p. 63.

(motets) because of their antiquity and in order to document the taste and style of this earlier period.«³

Ruetz's assessment is indicative of how the majority of ecclesiastical music collections in Protestant Germany were treated. What survives is usually the eighteenth-century repertory and occasionally prints from the sixteenth and early seventeenth century. Most of the repertory from the later seventeenth century, however, is either lost entirely or merely listed in contemporary inventories⁴. The few collections that are still relatively intact have survived only due to exceptionally favorable circumstances. The collection of Gustav Düben (1624-1690), for example, remained in his family until 1732 and then was given to the Uppsala University Library⁵. And the collection of the Court at Gottorf came into the possession of the Capellmeister Georg Österreich, who passed it on to the Wolfenbüttel cantor Heinrich Bokemeyer; through the critical period of the first half of the eighteenth century, therefore, it remained in the hands of private collectors who appreciated its historical value⁶. In middle Germany, only the Grimma collection has survived relatively intact, while the Erfurt and Frankfurt collections have suffered significant losses.

Generally speaking, the poor transmission of seventeenth-century German sacred music poses enormous problems for anyone attempting to gain insight into the musical scene in Germany between about 1650 and 1700. Today we have access to no more than a fraction of the original repertoire, and thus a satisfactory assessment of the oeuvres of many central composers is no longer possible. Had the cantata cycles by Johann Philipp Krieger and Johann Heinrich Erlebach on texts by Erdmann Neumeister survived, for example, our present knowledge of the transformation from the old to the new cantata style that occurred around 1700 would be significantly broader. Similarly, the complete loss of Dietrich Buxtehude's »Abendmusiken« represents a major gap in the history of the German oratorio. In

3 »Ich habe einen großen Vorrat an Kirchenstücken von meinem seligen Schwiegervater S i v e r s und Schwiegergroßvater P a g e n d a r m erbt. Von des letzteren hinterlassenen Stücken habe ich kein einziges, von des ersteren Sachen nur wenige gebrauchen können. Alles was diese Männer mit saurer Mühe und Arbeit zusammengeschrieben oder mit vielen Kosten gesammelt und abschreiben lassen, hat nicht den geringsten Wert mehr. Es ist diese Menge musikalischer Papiere von vielen Jahren her beinahe auf die Hälfte geschmolzen, indem denn gar vieles dem Ofen zu teil und statt der Späne gebraucht wurde, vieles zum häuslichen Gebrauch angewandt und vieles an solche Leute, die zu ihren Geschäften allerlei Makulatur und Papiere gebrauchen, dahingegeben worden. Nur die Partituren der alten Stücke (Motetten) habe ich beizubehalten gesucht, um des Altertums willen und den Geschmack und die Beschaffenheit der damaligen Musik daraus zu sehen.« Caspar Ruetz, *Widerlegte Vorurteile* 3, 1753, p. 112; quoted after J. Hennings and W. Stahl, *Musikgeschichte Lübecks* 2, Kassel 1952, pp. 102-103.

4 Cf. Werner Braun, *Die alten Musikbibliotheken der Stadt Freyburg (Unstrut)*, in: *Mf* 15 (1962), pp. 123-145, esp. p. 123.

5 Cf. Krummacher (see note 1), p. 89.

6 The last private owner was Johann Nikolaus Forkel; after his death, most of the Bokemeyer collection went to the Berlin Institut für Kirchenmusik who passed the manuscripts on to the Berlin Royal Library (the later Prussian State Library). For more detailed information on the provenance of this collection see Harald Kümmerling, *Katalog der Sammlung Bokemeyer*, Kassel 1970 (= Kieler Schriften zur Musikwissenschaft 18), pp. 9-18.

the context of this rather dismal situation, every addition to the known sources has to be welcome.

I

In this paper, I would like to introduce a small yet important collection of late seventeenth-century sacred music of German provenance, now at the Bodleian Library, that so far has not received much attention. The collection was part of the music library of the English botanist and amateur musician James Sherard (1666-1738). Sherard's music library contained mainly instrumental chamber music, including manuscript copies of trio sonatas by Corelli⁷, Legrenzi⁸, and other Italian composers⁹, as well as music for viola da gamba by a number of German and English composers¹⁰. His collection of vocal music contains about fifty pieces with either German or Latin texts, apparently all of German provenance. Considering the major losses in the repertoire of late seventeenth-century German cantatas, the significance of Sherard's collection can hardly be overestimated – especially as it contains a large number of unica, among which are compositions by such great masters as Sebastian Knüpfer, Johann Schelle, and Johann Philipp Krieger.

The collection was first mentioned by Margaret Crum in a short article for the *Elvers Festschrift* in which she gives a brief survey of the pieces, establishes Sherard as the former owner, and sheds some light on the transmission of the collection in the eighteenth century¹¹. While Crum's hypotheses about the early history of the collection are in need of revision and her discussion of the music can be supplemented by new material, her article yields a number of valuable clues.

According to Crum, after Sherard's death the collection came into the possession of Bishop Richard Rawlinson (1690-1755), who bequeathed it to the Oxford Music School. The vocal pieces were preserved in single sets of performing parts; only in two instances do we find scores (no. 27: Rosenmüller, *Nisi Dominus* and no. 53: Franck, *Paratum cor meum*)¹². In 1885, it was decided that the old materials of the Oxford Music School should be placed in the care of the Bodleian, where the parts were bound into six volumes, in which form they are still found today¹³.

7 Mss. Mus. Sch. D. 255 (Corelli, op. 2).

8 Mss. Mus. Sch. D. 249/5; several pieces are copied from Legrenzi's op. 4.

9 These include Mss. Mus. Sch. D. 256 (Calista, 11 sonatas), Mss. Mus. Sch. D. 257 (Vitali, op. 2), Mss. Mus. Sch. D. 258 (Frescobaldi, *Canzoni all Francese*), Mss. Mus. Sch. D. 259 (Marchitelli, violin music).

10 Mss. Mus. Sch. D. 249 and 253.

11 Margaret Crum, *Music from St Thomas's, Leipzig, in the Music School Collection at Oxford*, in: E. Hertrich (ed.), *Festschrift Rudolf Elvers zum 60. Geburtstag*, Tutzing 1985, pp. 97-101. Before Crum, only Fred Hamel had listed the two pieces by Rosenmüller in his »Bibliographisches Verzeichnis der Psalmkompositionen Rosenmüllers«, published as an appendix of his study *Die Psalmkompositionen Johann Rosenmüllers*, Baden-Baden 1933 (= Sammlung musikwissenschaftlicher Abhandlungen 11).

12 Numbers refer to the inventory provided in the Appendix.

13 Mss. Mus. Sch. C. 28-31, 53, 93. Only the score for J. W. Franck's *Paratum cor meum* remained separate; this piece is now catalogued as Mss. Mus. Sch. C. 148.

In the following, I will first discuss a number of source-critical issues such as attribution, provenance and chronology, and then concentrate on a few selected stylistic aspects of late seventeenth-century concerted sacred music, for which the repertoire assembled in the Sherard Collection contributes new material. An appendix provides an inventory of the collection, with references to watermarks, scribal concordances within the collection, and – wherever available – musical concordances in other contemporary collections or inventories. I have also included indices of composers, titles, and scribes, which may provide the basis for further investigation.

II

Transmission in sets of parts is quite typical for the German cantata repertoire before 1700, and in that respect the Sherard Collection is no different from other comparable German collections, as for example that of Johann Christian Appellmann (formerly in Erfurt) and that of Samuel Jacobi (formerly in Grimma). It differs from these, however, in one important aspect: while most other collections were copied by one main scribe (usually the collector himself), the Sherard Collection is more heterogeneous, containing copies by a large number of different scribes. In this respect it is similar to the Bokemeyer Collection¹⁴.

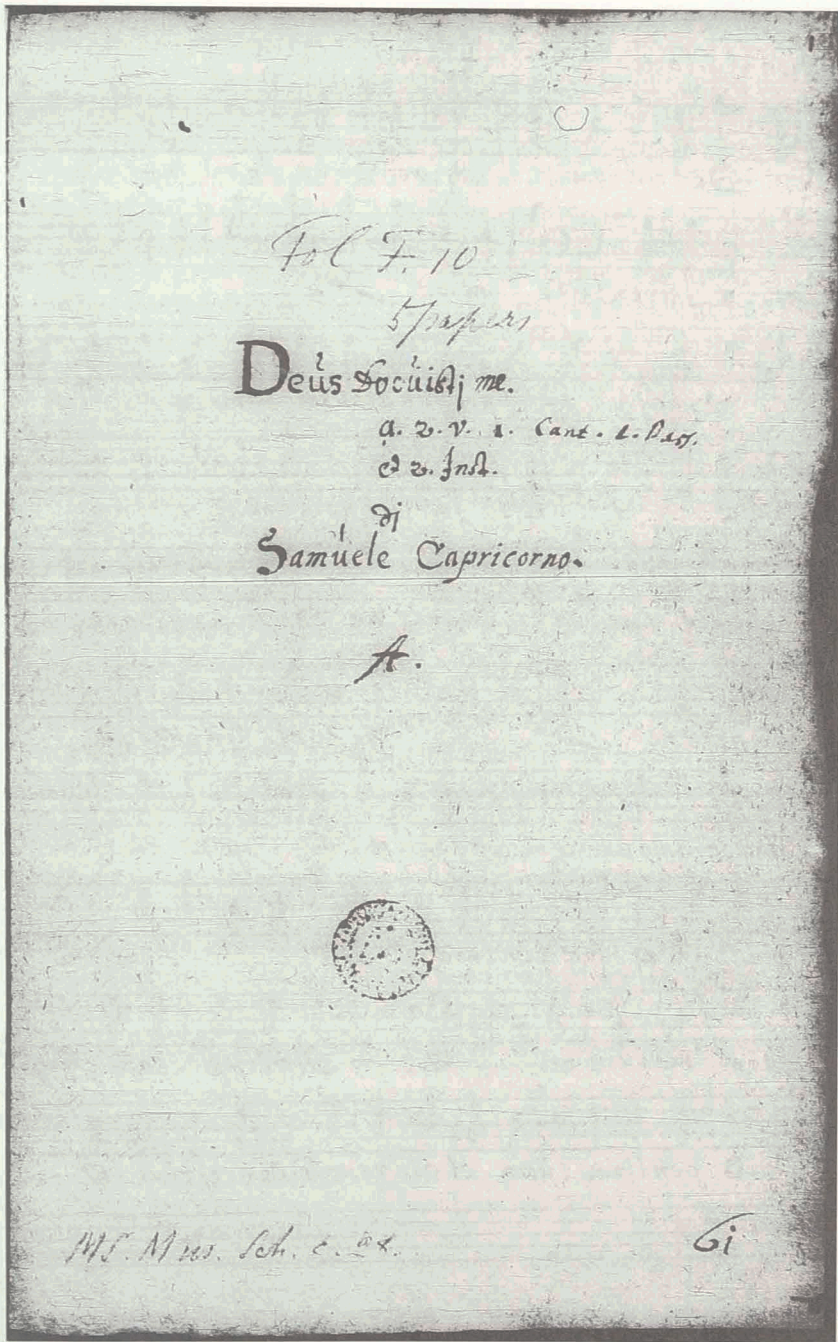
Among the 53 pieces contained in the collection, some 30 different scribes are traceable, most of them appearing only in a single instance. This surprisingly large number results from the fact that in many cases a single set of parts was copied by two or more scribes. Two of the four pieces by Johann Schelle, for example, employ no less than eight different scribes, only one of whom appears in both sources.

On the other hand, one single scribe (whom I shall call scribe A)¹⁵ is alone responsible for a total of eleven pieces and in a twelfth piece appears together with other scribes (see facsimiles 1 and 2). All of these compositions are attributed to Samuel Capricornus, yet only a few of them seem to have been copied from prints, while many until now have been known only by title through the Ansbach inventory of 1686¹⁶. Thus the Sherard Collection yields considerable material for an assessment of the works of this little-studied composer.

14 Another characteristic of the Sherard Collection is the unusually high number of anonymous compositions: No less than 19 pieces lack any attribution. For seven of these, I have so far been able to identify the composer. Four are by Johann Philipp Krieger, two by Johann Kuhnau, and one is by Giovanni Battista Bassani (see appendix).

15 For the sigla that I assigned to scribes occurring more than once, see the index.

16 Cf. Richard Schaal, *Die Musikhandschriften des Ansbacher Inventars von 1686*, Wilhelmshaven 1966 (= Quellen-Kataloge zur Musikgeschichte 1). It will be necessary to examine the printed collections of music by Capricornus systematically for further concordances, yet this task has to be reserved for a later study. So far I have been able to check the following prints: *Opus Musicum* (1655), *Geistliche Concerten* (1658), *Ander Theil Geistlicher Harmonien* (1660), *Jubilus Bernhardi* (1660), *Zwey Lieder von dem Leyden und Tode Jesu* (1660), *Opus aureum missarum* (1670), *Neu-angestimmte und erfreuliche Tafel-Music* (1670), *Continuation der neuen wohl angestimmten Taffel-Lustmusic* (1671).



Facsimile 1: Samuel Capricornus, *Deus docuisti me*. Title page in the hand of Scribe A, with additions by Scribe F. Mss. Mus. Sch. C. 28/1

Sonata. lacet. Canto.

Deus docuisti me a Iuventute mea
 usque nunc pronuntiabo mirabilia
 tua usque in senectam et senium
 Deus ne dederis linguas me Deus ne dederis
 linguas me donec annunciem brachium tuum
 generationi omni quae ventura est quae ven.
 tura ventura est Multipli casti magis
 nisi centiam tuam et convergus consolatus er
 me.

Facsimile 2: Samuel Capricornus, *Deus docuisti me*. First page of Canto part (Scribe A). Mss. Mus. Sch. C. 28/1

Another scribe (hereafter labelled scribe B) copied four works (20, 40, 43, 44), three of which can be attributed to Johann Philipp Krieger. Two of the manuscripts containing works by Krieger (20, 43) are dated as having been copied in 1680. From this we can deduce that Krieger must have composed them before becoming Kapellmeister at the court of Weissenfels, probably during his tenure as Cammerorganist in the chapel of Duke Augustus at Halle (November 1677 – June 1680)¹⁷. Scribe B failed to date his copy of the third Krieger piece (44); since it appears in an inventory of vocal music that Krieger sold to the Halle Marienkirche on September 14, 1680, however, it must stem from the pre-Weissenfels era as well¹⁸. Together with two further compositions from the Halle inventory which have been preserved in the collections of Gustav Düben and Heinrich Bokemeyer, the three Krieger pieces in the Sherard collection form the only known basis for an evaluation of Krieger's early style¹⁹.

Scribe C only copied music by the brothers Sebastian and Georg Knüpfer, and Crum tentatively identified him as Georg Knüpfer himself. But this hypothesis cannot be verified and, as we shall see later, it is rather unlikely²⁰. Still, the fact that not only the renowned Thomaskantor Sebastian Knüpfer is represented (with two works that are otherwise unknown), but his little-known brother Georg as well, suggests that the scribe might have been in close contact with either of them²¹.

Only one of the scribes represented in the Sherard collection can be identified by name. Three of the four manuscripts (nos. 4, 37, 48, 49) in the hand of this scribe contain the owner's mark, »Jac. Pag. Cant. Lib.« or simply »Ja.: Pagendarm Cant.«²² (see facsimile 3). This points to Jacob Pagendarm, who from 1679 until his death in 1706 was cantor at St Mary's in Lübeck and thus the colleague of Dietrich Buxtehude. And indeed the identification of Pagendarm as the scribe of these sources is corroborated by a comparison with his chorale book of 1705²³.

These four pieces, which comprize one composition each by Capricornus (4) and Pagendarm himself (37), and two secular arias by Gottfried Keiser (48, 49), provide a number of significant clues about the repertoire used at St Mary's during the time of Buxtehude's tenure. While the moralizing texts of the two secular arias by Keiser mark them as probably having been part of the repertory Pagendarm used at school, the piece by Capricornus and Pagendarm's own composition may well have been performed at St Mary's. While he used to be known only as a com-

17 Krieger's letter of appointment at Weissenfels is dated December 23, 1680. For a detailed account of his life see Max Seiffert's preface to DDT 53/54.

18 Published by Seiffert in DDT 53/54, pp. xvi-xvii.

19 The works from Düben's and Bokemeyer's collections are *Laetare anima mea* (S-Uu, vok. mus. i hdskr. 27:15), and *O Jesu, du mein Leben* (Bok 559).

20 For biographical information about Georg Knüpfer see Arnold Schering's preface to DDT 58/59, p. xi, footnote 4.

21 Hitherto it was not even known that Georg Knüpfer was a composer at all. Apart from the three pieces represented in the Sherard collection, no other music of his has survived, nor are there any references in contemporary inventories.

22 I am indebted to Dr. Hans-Joachim Schulze for helping me identify this signature.

23 Cf. Kerala Snyder, *Dieterich Buxtehude: Organist in Lübeck*, New York 1987, pp. 88-89. I am grateful to Prof. Snyder for providing me with a sample page from one of the part books.

Jac. Pag. Cont. Lib. 13
Befehl dem Herrn
Continuo
Ordo in

Facsimile 3: Jacob Pagendarm, *Befehl dem Herrn deine Wege*. First page of Continuo part (autograph). Mss. Mus. Sch. C. 43/2

poser of simple four-part chorale settings, the psalm setting *Befiehl dem Herren deine Wege* (37) for the first time shows Pagendarm as a composer of concerted vocal music. Although the piece was probably composed during Pagendarm's Lübeck period (after 1679), it is quite old-fashioned and favours the Italian style of the 1650s and 60s. It is interesting to note that in his dependence on Italian models, Pagendarm continues a Lübeck tradition established by Franz Tunder.

Gottfried Keiser, father of the famous Reinhard Keiser, is tangible here as a composer in his own right for the first time as well. Regarded by Mattheson as a »good composer,« Gottfried Keiser was notorious for his unsteady life. After 1675, he seems to have lived for some time in Hamburg, and it is quite feasible that from there two of his pieces found their way to Lübeck²⁴.

III

In the attempt to unravel the rather complicated genesis of the Sherard collection, it appears reasonable, before investing further in an examination of the scribes, to take a look at the different types of paper used in the copies²⁵. The resulting picture is surprisingly clear: the Sherard Collection consists of three separate parts that originate from different regions of Germany.

The largest of these three parts contains all the Capricornus pieces copied by scribe A, as well as the anonymous *Laudate pueri* (25) in the same hand; all these are written on paper from Memmingen and Ravensburg, which points to southwest Germany as their origin. This also explains why there is such a large number of pieces by Capricornus in the collection, as for the last ten years of his life the composer worked in that part of the country: after a short appointment as cantor in Reutlingen he became Hofkapellmeister in Stuttgart in 1656 and remained in that position until his death in 1665. The combination of sacred and secular pieces in this part of the collection points to its having been in use at a court rather than a church.

There are a number of manuscripts by other scribes that appear to be loosely associated with the south-German group as well. Scribe C, who copied the Knüpfer pieces, in one instance also used paper from Memmingen, while the watermarks of his other copies cannot be identified; possibly, therefore, the entire group of manuscripts copied by scribe C stems from southwest Germany. The anonymous setting of Psalm 6, *Ach Herr straff mich nicht in deinem Zorn* (38), was copied by a scribe not otherwise found in the Sherard sources on paper manufactured in Basel, while the title wrapper consists of a sheet of paper produced in Berne. And finally, the

24 On G. Keiser see F. A. Voigt, *Reinhard Keiser*, in: *VfMw* 6 (1890), pp. 151-203, especially pp. 152-160. Keiser's music seems to have circulated primarily in northern Germany; he is represented in the Lüneburg inventory with four works, and according to Mattheson, the Hamburg Domkantor Friedrich Nikolaus Braun and the Lüneburg mayor Stöterogge owned a great number of his compositions. Cf. Voigt, p. 152.

25 My tracings of the watermarks were examined by Dr. Wolfgang Schlieder of the Deutsches Buch- und Schriftmuseum in Leipzig, to whom I am much indebted.

anonymous secular aria *Seid sämtlich willkommen* (36) was copied onto paper from Regensburg.

The second group consists of manuscripts written on paper from Saxony and includes pieces by J. Ph. Krieger (20, 43, 44), Kuhnau (24), Schelle (33), and Rosenmüller (27). These four composers were all active in towns in Saxony – Krieger in Halle and Weissenfels, Kuhnau in Zittau and Leipzig, Schelle in Eilenburg and Leipzig, and Rosenmüller in Leipzig; the fact that three of them worked in Leipzig might not be coincidental. There is one further composition connected with this group: even though its watermark has not been identified so far, we are safe to claim the anonymous aria *Allzeit fröhlich ist gefährlich* (40) as one of the pieces from Saxony since it was written by scribe B, who also copied the three Krieger cantatas.

The manuscripts of the third part originated in northern Germany or Scandinavia. Among these we find the four works copied by Pagendarm, some of them on paper that can be dated to the period of 1680-84; Pagendarm moved to Lübeck in 1679, making it likely that his copies did in fact originate there. Another scribe (D) seems also to have had close contacts with this city. Among the vocal works he appears only once, with the copy of a *Confitebor* by Giovanni Battista Bassani (19)²⁶. But the same copyist also wrote a number of viola da gamba sonatas in Sherard's music library, including pieces by the Lübeck composers Dietrich Buxtehude, Peter Grecke, and David Arnold Baudringer²⁷.

There are a number of manuscripts written on paper from Holland that definitely originated from the north yet cannot be allocated any more precisely²⁸. These include Capricornus' setting of *Dominus illuminatio mea* (18), Schelle's *Magnificat* (26), and two anonymous pieces (32, 35). Since there are scribal concordances detectable between the Schelle *Magnificat* and the two other large-scale Schelle pieces in the collection (29, 30), and also between the Capricornus piece and Rosenmüller's *Lauda Jerusalem* (22), we can safely count these four compositions among the north-German group as well.

Further, there are two manuscripts (28, 53), both in the hand of scribe M, that are likely to have been copied only after the collection reached England²⁹. The handwriting is decidedly different from any of the other manuscripts and looks distinctly English. The first of these two pieces is also exceptional for the repertoire assembled in the Sherard collection in that it has an English text. A closer look at

26 Scribe D also copied the score of twelve trio sonatas (50); the attribution to Bassani added onto the front page of this manuscript (by a different scribe) is questionable, however, since the pieces cannot be found among the published works of this composer.

27 Mss. Mus. Sch. D. 249 (Buxtehude, Baudringer, Radack, Schenk, and anonymous composers) and Mss. Mus. Sch. D. 253 (Grecke). A discussion of the instrumental music preserved in these two volumes would go beyond the scope of this study and will be reserved for a later project. For more detailed information about this repertoire see Eva Linfield, *Dietrich Buxtehude's Sonatas: A Historical and Analytical Study*, Diss. Brandeis University 1984, pp. 42-45 and 400-401.

28 Paper from Dutch manufactories is predominantly used in the Düben collection and in the Gottorf manuscripts from the Bokemeyer collection. Cf. Jan Olof Ruden, *Vattermärken och Musikforskning: Presentation och Tillämpning av en Dateringsmetod på musikalier i handskrift i Uppsala Universitetsbiblioteks Dübensamling*, 2 vols, Mimeograph, (Licentiatavhandling i musikforskning, Uppsala University, 1968), and Kümmerling, p. 283ff.

29 The paper appears to be the same for both pieces, but no watermarks are discernible.

the text underlay and at the stylistic profile of the music itself suggests, however, that it is of continental – probably German – origin but was copied with an English text after the collection had come to England. The second piece, a score of Johann Wolfgang Franck's *Paratum cor meum*, probably was also copied from a set of parts brought from Germany with the other manuscripts of the collection. The hypothetical exemplars for both manuscripts, however, are no longer found in the Sherard collection.

Finally, for a number of pieces it cannot be established with certainty that they ever were part of any of the three groups because the watermarks are thus far unidentified. These include four pieces by Capricornus (7, 11-13), each in the hand of a singular scribe. Further, there is a group of three manuscripts (41, 42, 47) on identical paper and in part written by the same scribe. These three pieces lack any attribution, but two of them can now be identified: one as an early work by J.Ph. Krieger, and the other as a cantata by Kuhnau. Thus it is feasible that these latter manuscripts belong to the Saxonian group. The same could be true for another group containing four anonymous compositions (31, 39, 45, 46) in middle German style, but there is no conclusive evidence available at this time.

The question remains whether the collection as it now exists was assembled by Sherard himself or whether he acquired it as a whole. A number of observations favour the second possibility. One single scribe (F) supplied a number of pieces (21, 34, 36) with new title wrappers containing more detailed information about the performing forces. The same scribe also added the key of most of the pieces on their original title wrappers³⁰ (see facsimile 1). This scribe appears to be identical with the second scribe in Capricornus' *Dominus illuminatio mea* (18), where he wrote on Dutch paper. A similar case occurs in the anonymous *Laudate pueri* setting (25), which in the Sherard collection is transmitted in one set of parts copied by scribe A on paper from Ravensburg, and in another set on Dutch paper in the hands of two scribes otherwise not found in the Sherard collection. It seems that for the second set the two singular scribes used scribe A's copy as their exemplar. Again, scribe F eventually provided a title wrapper for all the parts. The evidence from all these cases leads me to assume that scribe F – presumably a musician living in northern Germany – assembled all or at least a major part of the collection before it was acquired by Sherard.

We can set only an approximate time frame for the gathering of the Sherard Collection. The south-German portion seems to date from a slightly earlier time than the other two parts since it concentrates on Capricornus, who died in 1665. Judging from the above-mentioned additions that scribe F made to several of the manuscripts from the south, this part of the collection had probably made its way to the north by ca. 1700 at the very latest. There it was joined by the other manuscripts, and the entire collection was assembled probably between 1690 and 1710³¹.

30 In three instances (1, 21, 29) there are two-digit numbers traceable in the lower right corner of the title page, which might reflect a cataloging system; these numbers may also stem from the hand of F.

31 The four pieces copied by Pagendarm, for example, were probably acquired only after his death in 1706.

There are only few criteria for determining the exact dates of the individual manuscripts, but together they support the suggested time of the collection's assembly. The copy of Bassani's *Confitebor*, for example, must date from after 1690, since it was taken from a printed edition. In other instances, the watermarks offer clues about the copying date. Thus Jacob Pagendarm copied the two arias by Gottfried Keiser (48, 49) and the piece by Capricornus (4) on paper manufactured at the mill of Osterode-Petershütte between 1680 and 1684. The four parts of Capricornus' *Dominus illuminatio mea* (18) are written on the same paper that was used for many Buxtehude pieces in the Düben collection, which are datable around 1680-86³². The paper of Johann Kuhnau's *Laudate pueri* (24) can be dated to ca. 1690/91, while the title wrapper of the anonymous *Ach Herr, straff mich nicht* (38) stems from around 1695-1700.

It remains uncertain when exactly the collection was brought to England. Crum's hypothesis that either William Sherard acquired it for his brother James during his visit to the continent (1697-99) or that the composer Johann Wolfgang Franck brought it to England in 1690 seems slightly early considering the fact that some if not most of the pieces from the northern group were only copied around that time. If it is correct that the Pagendarm copies became part of the collection only after the cantor's death, we have to assume that the entire collection came to England only after 1706. In that case, Sherard would have acquired the collection in England – but whether by selecting from a larger repertoire or by purchasing it in its entirety just as it came from Germany, is impossible to say³³. There is no clue either as to how many of the manuscripts from the Sherard collection may have been lost in the 100 years during which they stood, unbound, on the open shelves of the Oxford Music School.

IV

As we have seen, the Sherard Collection provides material that enables us to take a closer look at a number of central figures in German music history composing in the second half of the seventeenth century. I would like here to concentrate on one of these composers, Johann Schelle, who is represented in the Sherard Collection with four hitherto unknown pieces. All four of these pieces are large-scale vocal concertos, three of them with Latin texts and one in German.

32 Cf. Kerala Snyder (ed.), Dieterich Buxtehude, *Sacred Works for Four Voices and Instruments 2* (= The Collected Works 9), New York 1987, p. 270.

33 There seem to be no connections to the other collections of seventeenth-century German sacred vocal music that are found today in England: these are the two volumes of music by Johann Pachelbel, formerly at the Library of St. Michael's College in Tenbury, now in custody of the Bodleian (Tenbury Ms. 1208-1209), and a single volume owned by the Fitzwilliam Museum, Cambridge (Ms. 163), containing pieces by Johann Rosenmüller (4), Johann Albrecht Kresse (1), and three fragments by unidentified composers. The pieces by Rosenmüller in the British Library (R.M.24.a.1.[1-2], R.M.24.a.3.[1-6], R.M.24.a.4.[1-2], R.M.24.a.5.[1-2, 4]) are part of the King's Music Library and apparently came to England with George I.

Among the three Latin pieces is one *Magnificat* setting that might be identical with one of the three settings of that text which are mentioned in a Leipzig inventory of 1702 but hitherto were considered lost. The large scoring of this composition (2 five-part choirs, 5 strings, a five-part brass group, and continuo), its symmetric structure (the entire opening section is repeated in the »Sicut erat« at the end), and the use of a unifying ritornello in the middle section suggest close ties to Schelle's predecessor Sebastian Knüpfer.

A similar structure is found in the setting of the hymn *Salve solis orientes*. In this piece, Schelle uses two different ritornellos that alternate with the inner stanzas. The third of the three Latin pieces, *Ah! quam multa sunt peccata*, is a highly expressive and virtuosic setting for solo alto, two violins and continuo. This type of vocal concerto is novel among Schelle's known compositions.

Perhaps the most interesting of Schelle's pieces in the Sherard Collection, however, is the German cantata, *Durch Adams Fall*. The use of a text from the gospel in conjunction with chorales and free poetry points clearly to the historical context of this composition. Jacob Thomasius, director of the Thomasschule from 1676 to 1684, in his diary gives a detailed description of the novel type of cantata that Schelle introduced in 1683. According to Thomasius, on the first Sunday after Trinity (10 June 1683), during morning service, Schelle began a series of cantata performances on the particular gospel of the day, alternating between the churches of St Thomas and St Nicolai. With these compositions Schelle replaced the usual concertato pieces on Latin texts by Italian composers. Thomasius continues: »In these pieces the gospel for each individual sunday is set to music, partly using Luther's translation in prose, and partly using German rhyme (for direct speech); the cantatas sometimes also contain stanzas of ordinary hymns as well as German arias [...]. The Herr Cantor has supplied me with a copy of those texts.«³⁴

The cantata *Durch Adams Fall* fits the description by Thomasius in every detail. The backbone of its text is an episode from the gospel of St Mark's that narrates the miraculous healing of a deaf-mute. Schelle begins his cantata with the opening stanza of Lazarus Spengler's chorale *Durch Adams Fall ist ganz verderbt*, thus interpreting the gospel as an illustration of the Fall of man. The gospel text is divided into small units, between which we find insertions of free poetry either dramatizing the text (nos. 5 and 10) or providing reflective passages (nos. 3 and 7), as well as another stanza of Spengler's chorale (no. 8). (Chart: see p. 90)

Durch Adams Fall is a cantata for the fourteenth Sunday after Trinity and thus was premiered on September 9, 1683 as the fourteenth piece of the cycle; if, as Thomasius indicates, Schelle continued to alternate regularly between the two churches, the piece was performed at St Nicolai.

Schelle's innovative cantata cycle did not please everybody, however. In fact, during the tempus clausum between the first Sunday of Advent and Christmas, the

34 »Bey dieser Music seind die *Evangelia* stückweise und hierbey theils Lutheri deutsche version von wort zu wort, theils (wenn nemlich gewisse personen redend eingeführt werden,) deutsche reimen (wiewol auch nicht allezeit) musiciret, hierunter auch *strophae* gewöhnlicher kirchenlieder wechselsweise, *item* deutsche *Ariae* figuriret worden [...]. Die abschrift solcher Text hat mir auch der Hr. Cantor communiciret.« Quoted after DDT 58/59, p. xxx.

1. Chorale – Tutti L. Spengler, stanza 1

Durch Adams Fall ist ganz verderbt
menschlich Natur und Wesen.
Dasselb Gift ist auf uns geerbt,
daß wir nicht kunt'n genesen
ohn Gottes trost, der uns erlöst
hat von dem großen Schaden,
darein die Schlang Evam bezwang,
Gott's Zorn auf sich zu laden.

2. Evangelist – T Mk. 7, 31

Und da er wieder ausging vor die Grenze Ty-
ri und Sidon kam er an das galileische Meer
mitten unter die Grenze der zehn Städte.

3. Aria – S P. Thymich

O wie manche saure Reise
hat mein Jesus doch getan,
was vor Unlust stieß ihn an
hier auf diesem Erdenkreise,
nur daß er vor allen Dingen
möcht in die Stadt des Friedens bringen.

4. Evangelist – T Mk. 7, 32

Und sie brachten Jesu einen Tauben, der
stumm war, und sie baten ihn, daß er die
Hand auf ihn legete.

5. Aria à 3 – A, T, B P. Thymich

Ach lege doch nur deine Hand
auf diesen armen Patienten,
dem wir sein Bestes gerne gönnten;
Dein Wohltun ist uns schon bekannt.
Ja, rühre seinen stummen Mund,
so wird ihm Mund und Ohr gesund.

6. Evangelist – T Mk. 7, 33-35

Und er nahm ihn vor dem Volk besonders
und leget ihm die Finger in die Ohren und
spitzet und rühret seine Zunge und sahe auf
gen Himmel, seufzet und sprach zu ihm:
Hephata, das ist, tue dich auf, und das Band
seiner Zunge ward los und redet recht.

7. Aria – B P. Thymich

Großer Gott, dem wir vertrauen,
wie ist deine Hilfe nahe
allen, die nur auf dich bauen,
wenn du sprichst, so stehets da,
wenn du winkst, so muß geschehen,
was dein weiser Rat versehen.

8. Chorale – Tutti L. Spengler, stanza 7

Wer hofft in Gott und dem vertraut,
der wird nimmer zuschanden,
denn wer auf diesen Felsen baut,
ob ihn gleich zu handen
viel Unfalls hie, hab ich doch nie
den Menschen sehen fallen,
der sich verläßt auf Gottes Trost
er hilft seinen Gläub'gen allen.

9. Evangelist – T Mk. 7, 36-37

Und er verbot ihnen, sie solltens niemand
sagen. Je mehr er aber verbot, je mehr sie es
ausbreiteten und wunderten sich über die
Maßen und sprachen.

10. Tutti P. Thymich

»Er hat alles wohlgemacht«,
drum wollt er uns auch erlösen
von so viel und manchem Bösen,
das der Feind uns zudedacht,
»Er hat alles wohlgemacht.«

mayor, Christian Lorenz von Adlersheim, intervened and requested that the cantor resume the customary performance of Italian music. The dispute was considered to be of such importance that on the day before Christmas it was discussed by the town council, who decided in favour of Schelle³⁵.

Until now only one piece from this cantata cycle was known to have survived, the cantata *Und da die Tage ihrer Reinigung* for the feast of the Purification of the

35 This incident is described in Thomasius' diary; the relevant passages are quoted in DDT 58/59, p. xxx.

Virgin³⁶. This work has never been closely examined, and the discovery of a second piece from Schelle's cantata cycle of 1683/84 now provides a good opportunity to comment on the stylistic idiosyncrasies of these compositions. It might also help to uncover the reasons for mayor Lorenz's attempt to suppress them.

The librettist for the entire cycle was the Leipzig teacher Paul Thymich (1656-1694)³⁷, who provided the free poetry and probably also assembled the texts. Thymich was a prolific author of opera librettos; during the second half of the 1680s, he wrote most of the texts for Johann Philipp Krieger's Weissenfels operas, and in 1693, his *Alceste* in Nikolaus Adam Strungk's setting served as the opening piece for the Leipzig opera house. It is thus not surprising, that in their structure and style, Thymich's textual insertions into the gospel very closely resemble arias of contemporary operas. The stanzas are very short (usually only six lines) and use simple rhyme patterns.

In his composition, Schelle strictly observes the distinction between gospel, free poetry, and chorale. The gospel text he assigns to the solo tenor (who takes on the role of the Historicus or Evangelist), using for this part a mixture of recitative and arioso style very similar to Schütz's treatment of the Evangelist in his *Christmas Historia*.

Example 1: Recitative

a) Schelle

Tenor

Und da er wie - der aus - ging vor die Gren - ze Ty - ri und Si - don,

Basso continuo

kam er an das Ga - li - le - i - sche Meer mit - ten un - ter die Gren - - -

- ze der ze - hen Städ - - - - - te.

36 Staatsbibliothek zu Berlin, Mus. ms. 19784. The copy formerly belonged to the collection of the Erfurt Michaeliskirche and is dated 1692; cf. Krummacher (see note 1), pp. 202-205, and 550.

37 For an account of Paul Thymich's biography see ADB 38, pp. 236-237.

Tenor

Basso continuo

Basso continuo

b) Schütz, Christmas Historia

Evangelist

Basso continuo

Basso continuo

Basso continuo

Basso continuo

For the musical settings of Thymich's free-verse insertions, however, there are no models found in the music of either Schütz or any of Schelle's predecessors. Rather, in its regular metric and rhythmic structure, as well as in certain melodic idiosyncrasies, the music very closely resembles arias from contemporary German and Italian operas.

Example 2: Aria

a) Schelle

O wie man-che sau - re Rei-se hat mein Je - sus

6 6 6b 6 6 6

doch ge - tan, was vor Un-lust stieß ihn an hier auf

6 4 5 # 6b 6

die sem Er - den-krei - se, nur daß er vor al - len Dingen

6b 6 7 6 # 6 5 #

nicht in die Stadt des Frie - - dens drin - gen...

6 5 6 6 4 # # b 6

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

5 5 b 5

b) Johann Philipp Krieger, *Flora*, Act II, Scene 2

Adagio presto [Adagio]

Ich muß wei - nen, ich muß la - - - chen, ü - ber

4 3 4 # # 6 6

mei - ne Lie bes Sa chen, die mir A - mor an - ge-dreht, weil mir's nicht,

6 6 6 6 5 # b 6 b #6 6

4 #

weil mir's nicht nach Wun-sche geht, weil mir's nicht nach Wun-sche geht.

#6 5 6 6 5 #6 5 6 6 5

4 # 4 #

c) G. A. Bontempi, *Il Paride* (Dresden, 1662), Act I, Scene 2

Il De-sio d'un co-re a-man-te na-sce sem-pre in un ba-be-no,

7 #6 # #6 4 3

ma in un pun - to an-chor vien me - no se l'a-dor non è co - stan - te,

6 4 #3 9 7 7 7 b
7 5 5 4 3

The tutti movements in *Durch Adams Fall* are typical examples of Schelle's deliberate attempt to simplify the contrapuntal texture in his choruses. As in most of his cantatas, he employs only five real parts, limits the use of imitation, and frequently doubles voices in the higher octave, which causes a very light and transparent texture.

Example 3: Johann Schelle, *Durch Adams Fall*, Movement 1 (see p. 96-97)

The contrapuntal frame in the sections employing the chorale melody as a *cantus firmus* is taken almost literally from Johann Hermann Schein's harmonization of that tune, which appeared in Gottfried Vopelius's *Neu-Leipziger Gesangbuch* from 1682.

Example 4: Comparison of Chorale settings in Schelle and Schein/Vopelius

Schein/
Vopelius
(1682)

Schelle
(1683)

Schein/
Vopelius
(1682)

Schelle
(1683)

Example 3 (continued)

The musical score consists of two systems of staves. The first system includes a vocal line and a figured bass line. The second system includes a vocal line and a figured bass line. The lyrics are in German and describe the nature of poison.

System 1:

- Vocal line: ganz ver - derbt
- Figured Bass: mens - chlich Na - tur und We - - sen,

System 2:

- Vocal line: ganz ver - derbt
- Figured Bass: mens - chlich Na - tur und We - - sen,

System 3:

- Vocal line: ganz ver - derbt
- Figured Bass: mens - chlich Na - tur und We - - sen, das - selb Gift

System 4:

- Vocal line: ganz ver - derbt mens - chlich Na - tur und We - - sen, das - selb Gift ist auf
- Figured Bass: mens - chlich Na - tur und We - - sen, das - selb Gift ist auf

System 5:

- Vocal line: ganz ver - derbt
- Figured Bass: mens - chlich Na - tur und We - - sen, das - selb Gift ist auf

Figured bass notation includes numbers 6, 6b, 4, 5, 3, and a sharp sign (#). The word "Conc." appears at the end of the second system.

This example does not represent an isolated case; rather, Schelle's incorporation of chorale settings from Vopelius' hymnal into larger works seems to have become something of a local tradition. Schelle used further chorale harmonizations from Vopelius' hymnal in at least two other compositions: *Und da die Tage ihrer Reinigung*³⁸ and his *Actus Musicus auf Weihnachten*³⁹. And even J. S. Bach took the concluding chorale movements to his cantatas *Wer weiß, wie nahe mir mein Ende* (BWV 27) and *Gott fähret auf mit Jauchzen* (BWV 43) from Vopelius⁴⁰.

With its broad spectrum of different musical styles, the novel cantata type Schelle introduced with his cycle of 1683/84 must have appeared rather heterogeneous, yet this alone can hardly have been the reason for Mayor Lorenz von Adlersheim's objections against the compositions. Nor can he possibly have criticized Schelle for his chorale settings, and the tradition of composing the gospel in recitative style had been familiar in Leipzig since the times of Sebastian Knüpfer. The cause for Schelle's conflict with the mayor may thus have lain precisely in the fact that Schelle employed operatic style for the arias of his cycle. Although Thomae does not directly name the exact cause of the mayor's disapproval, it seems plausible to assume that he objected particularly to the arias.

In addition to the issues discussed above, Schelle's endeavour to incorporate operatic style into his 1683/84 cantata cycle presents an interesting cultural phenomenon. The public opera house in Leipzig was not founded until 1693, and at Weissenfels regular performances of opera did not commence until 1684; only the Dresden opera – which was, however, reserved for the court – had existed since the 1660s. Thus Schelle's cantatas proposed and publicized the operatic style even before it was generally available in Leipzig.

It remains unknown whether Schelle in his later years continued to compose cantatas in the style he had chosen for his cycle of 1683/84, or whether he returned to observing the distinction between sacred and operatic style more strictly. In 1689, he composed another cycle of chorale cantatas, but apparently without interpolating passages of free poetry and gospel text⁴¹. And when in 1701 the town council elected Johann Kuhnau as Schelle's successor, they apparently used the opportunity to make their preferences clear in order to avoid future conflict. Kuhnau was asked »not to make the music too long, and to compose it in such a way that it would not sound too operatic, but enhance the congregation's piety.«⁴²

38 The chorale stanzas in this cantata are based on Vopelius' setting for the hymn *Herr Jesu Christ, wahr Mensch und Gott*.

39 Cf. Bernd Baselt, *Der 'Actus Musicus auf Weyh-Nachten' des Leipziger Thomaskantors Johann Schelle*, in: *Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg, Gesellschafts- und Sprachwissenschaftliche Reihe* 14 (1965), pp. 331-344, esp. p. 342.

40 Cf. Emil Platen, *Zur Echtheit einiger Choralsätze Johann Sebastian Bachs*, in: *Bach-Jb.* 61 (1975), pp. 50-62. Both pieces are part of Bach's third Leipzig cycle (1725-27).

41 Cf. DDT 58/59, p. xxxiii.

42 [Er soll] »die Music nicht zu lang machen, auch solche also einrichten, damit sie nicht opernhafftig herauskommen, sondern die Zuhörer zur Andacht aufmuntern möge.« Quoted after Hans-Joachim Schulze, »... da man nun die besten nicht bekommen könne ...«: *Kontroversen und Kompromisse vor Bachs Leipziger Amtsantritt*, in: W. Felix et al. (ed.), *Bericht über die Wissenschaftliche Konferenz zum III. Internationalen Bach-Fest der DDR, Leipzig 1975*, Leipzig 1977, pp. 71-77, here p. 72.

When trying to determine the historical position of Schelle's cantata cycle of 1683/84, we find that he aimed at broadening the stylistic limits of the traditional church style. In particular, he incorporated into the cantata genre simple chorale settings from standard hymnals, as well as recitative and aria style. In doing so, Schelle distinguished himself from the music of the preceding generation which seems to have aimed primarily for stylistic unity. In this tendency toward stylistic pluralism, Schelle provided significant prerequisites for the development of the cantata in the early eighteenth century.

INVENTORY: Oxford, Bodleian Library, Mss. Mus. Sch. C. 28-31, 43, and 148

Abbreviations

- Bok Bokemeyer Collection
Numbering according to Harald Kümmerling, *Katalog der Sammlung Bokemeyer*, Kieler Schriften zur Musikwissenschaft, Vol. 18 (Kassel, Bärenreiter, 1970), Teil 2: Beschreibung der Handschriften.
- BokWM Watermarks in the Bokemeyer Collection
Numbering according to Harald Kümmerling, *Katalog der Sammlung Bokemeyer*, Kieler Schriften zur Musikwissenschaft, Vol. 18 (Kassel, Bärenreiter, 1970), Teil 4: Wasserzeichen.
- Churchill William A. Churchill, *Watermarks in Paper in Holland, England, France, etc. in the XVII and XVIII Centuries and their Interconnection*, Amsterdam 1935.
- D-Dlb Dresden, Sächsische Landesbibliothek, Collection of Samuel Jacobi (1652-1721), formerly at the Fürstenschule Grimma.⁴³
- Heawood Edward Heawood, *Watermarks Mainly of the 17th and 18th Centuries*, Hilversum 1950.
- Hamel *Bibliographisches Verzeichnis der Psalmkompositionen Rosenmüllers*, Appendix to Fred Hamel, *Die Psalmkompositionen Johann Rosenmüllers*, Sammlung musikwissenschaftlicher Abhandlungen, Vol. 11, Baden-Baden 1933.
- Inv. Ansb. Inventory Ansbach 1686
Hochfürstl. Brandenburgisch Onolzbachisches Inventarium De Anno 1686.
Cf. Richard Schaal, *Die Musikhandschriften des Ansbacher Inventars von 1686*, Quellenkataloge zur Musikgeschichte, Vol. 1 (Wilhelmshaven: Heinrichshofen, 1966)
- Inv. Fbg. Inventory Freyburg (Unstrut) 1709
Inventarium [...] Aller Musicalischen Sachen, wie Sie in dem Schulhause [...] zu finden sind [...].
Cf. Werner Braun, *Die alten Musikbibliotheken der Stadt Freyburg (Unstrut)*, in: *Mf* 15 (1962), pp. 123-145.
- Inv. Kri Halle Inventory J. Ph. Krieger, Halle 1680
Verzeichnüß der von dem Herrn Joh. Philipp Krieger an die Kirche zur I. Frauen erhandelten Musikalischen Stück.
Cf. DDT 53/54, pp. xvi-xvii.

43 For a general survey of this collection see Friedhelm Krummacher, *Zur Sammlung Jacobi der ehemaligen Fürstenschule Grimma*, in: *Mf* 16 (1963), pp. 324-347.

- Inv. Kri Wf Inventory J. Ph. Krieger, Weissenfels 1684-1725.
Cf. DDT 53/54, pp. xxiv-xxxviii.
- Inv. Lbg. Inventory Lüneburg 1696
Verzeichniß derer von dem seeligen Cantore Friderico Emanuel Praetorio nachgelassenen geschriebenen Musicalien.
Cf. Max Seiffert, *Die Chorbibliothek der St. Michaelisschule in Lüneburg zu Seb. Bach's Zeit*, in: SIMG 9 (1907-08), pp. 593-621.
- Inv. Lpz. Inventory Kühnel, Leipzig 1686
Cf. Arnold Schering, *Die alte Chorbibliothek der Thomasschule in Leipzig*, in: AfMw 1 (1918-19), pp. 275-288.
- Inv. Rud. I Inventory Rudolstadt ca. 1700
Inventarium Über die, zur Hochgräfl. Rudolstädtischen Hoff Capell gehörigen musicalischen Sachen und Instrumenta.
Cf. DDT 46/47, pp. xxii-xxviii.
- Inv. Rud. II Inventory Rudolstadt ca. 1720-30
Consignation derer Msuicalien, welche bey Hofe in der Capell-Stube verwahrlich gewesen, solche aber allesamt ao. 1735 von Feuer verzehret worden sind.
Cf. Bernd Baselt, *Die Musikaliensammlung der Schwarzburg-Rudolstädtischen Hofkapelle unter Philipp Heinrich Erlebach (1657-1714)*, in: *Traditionen und Aufgaben der Hallischen Musikwissenschaft*. Sonderband der Wissenschaftlichen Zeitschrift der Martin-Luther-Universität Halle-Wittenberg, 1963, pp. 105-134.
- Inv. Stettin Inventory Stettin 1702-3
Specification der Musical. Sachen so vor die St. Jacobs Kirche [...] angeschaffet worden.
Cf. Werner Freytag, *Musikgeschichte der Stadt Stettin im 18. Jahrhundert*, in: *Pommernforschung: Studien zur Musik in Pommern*, Heft 2 (Greifswald: Bamberg, 1936), pp. 139-143.
- Inv. Stg. I-III Inventory Stuttgart 1695
Stuttgart. Stifts Music. F. 20. Die von des geheimen Secretarij Kirchers seel: auch Cußerischen Wittib, theils um die Bezahlung theils gegen raichendes Jährl: Victalitiun angebottene Musicalische Kirchen-Stück.
Cf. August Bopp, *Beiträge zur Geschichte der Stuttgarter Stiftsmusik*, in: *Jb. für Statistik und Landeskunde*, 1910 (Stuttgart 1911), pp. 238-246.
- Luckau Collection of Johann Christoph Raubenius, Luckau, Church of St. Nicolai.
Cf. Karl Paulke, *Musikpflege in Luckau. Neue Beiträge zur Musikgeschichte in der Niederlausitz*, in: *Niederlausitzer Mitteilungen*. Zeitschrift der Niederlausitzer Gesellschaft für Anthropologie und Alterumskunde 14 (1918).
- RISM Répertoire International des Sources Musicales (Internationales Quellenlexikon der Musik).
- S-Uu Uppsala, Univertetsbibliotek, Collection of Gustav Düben (1624-1690).

1. Mss. Mus. Sch. C. 28

(1)

Deus docuisti me | a. 2.v. 1. Cant. 1. Bass. | et 2 Inst. | di | Samuele Capricorno. | A. || 615 parts: Canto, Basso, Trombon, Fagotto, Organo
Concordances: Inv. Lpz.; Inv. Stg. I

Scribe: A

WM: 1. Town Gate of Ravensburg [cf. BokWM 249a-c]; 2. Heart with three trefoils, overlaid by diagonal band with blurred ornament, flanked by letters L and S (in f. 3 only)

(2)

Bartholomaeus. | a. 3. voc. | A.T.B. | Autore | Samuele Capricorno. | G.

4 parts: Alto, Tenore, Basso, Organo

Concordance: Capricornus, *Neu-angestimmte und Erfreuliche Tafel-Music*, Frankfurt 1670 (RISM A/1/2: C 941); Inv. Ansb., f. 945

Scribe: A

WM: Town Gate of Ravensburg [cf. BokWM 249a-c]

(3)

Castripom | a. 3. voc. | A.T.B. | Autore | Samuele Capricorno | D.

3 parts: Alto, Tenore, Organo; Basso missing

Concordance: Capricornus, *Neu-angestimmte und Erfreuliche Tafel-Music*, Frankfurt 1670 (RISM A/1/2: C 941); Inv. Ansb., f. 945

Scribe: A

WM: Town Gate of Ravensburg [cf. BokWM 249a-c]

(4)

Laetare | a | 3 | 1 Canto | 1 Violino | 1 Violdigamb. | con | Continuo | di | Capr. | C.[title Bc]: *Laetare jerusalem* | à 3 | 1 Violin | 1 Tromb. v: Violdigamb. | 1 Cant. | Sam Capricorn.

4 parts: Canto o Tenor, Violino, Trombone o Violdigamb, Cont[inuo]

Concordance: S-Uu, vok. mus. i hdskr. 83:40, f. 48'-51 (tablature); 10:3 (parts)

Scribe: 1. J. Pagendarm (parts); 2. F (title)

WM: a) Crowned letter O, b) G D [paper mill Osterode-Petershütte/Harz, Owner Georg Dietrich (1680-84); a very similar sign is reproduced as BokWM 442.]

(5)

Die schöne Venus gieng | a. 3. voc. | C.C. e. B. | Autore Samuele Capricorno. G.

4 parts: Soprano 1., Soprano 2., Basso, Organo

Concordance: Inv. Ansb., f. 945

Scribe: A

WM: a) Town Gate of Ravensburg, b) H S or S H [cf. BokWM 249c]

(6)

Quis dabit capiti meo. | a. 3. voc. | A.T.B. | et 5 Instroment. | di | Samuele Capricorno. | D.

9 parts: Alto, Tenore, Basso, Viola 1-4, Violon, Organo

Concordances: S-Uu, vok. mus. i hdskr. 83:25 (tablature), 10:12 (parts); Bok. 1113 (anon.); Inv. Ansb., f. 940; Inv. Stg. III

Scribe: A

WM: a) Town Gate of Ravensburg, b) H S or S H [cf. BokWM 249c]

(7)

Sa. Capric[ornus]

[Wer recht vernünftig ist]

Score; S, bc

Scribe: unique

WM: —

(8)

Protector inte sperantium. | a. 3. voc. | A.T.B. | et | 5 Instrom: | di | Samuele Capricorno. | D

9 parts: Alto, Tenore, Basso, Violino 1-2, Viola 1-2, Violon, Organo

Concordances: S-Uu, vok. mus. i hdskr. 10:10 (»Joachim Düben. Anno 1680:«); Inv. Lpz. (»Incertum«); Inv. Ansb., f. 940; Inv. Kri Wf (Visitation of Mary, 1692); Inv. Stg. I

Scribe: A

WM: a) Town Gate of Ravensburg, b) H S or S H [cf. BokWM 249c]

(9)

Jesu nostra Redemptio | a. 2. | Canto. e viola da gamba. | di | Samuele Capricorno. | A

3 parts: Canto solo, Viola da Gamba, Organo

Scribe: A

WM: a) Town Gate of Ravensburg, b) H S or S H [cf. BokWM 249c]

(10)

Bonum est. | à 3 | von | Samuel Capricorno. | C.

4 parts: Basso solo, Violino 1-2, Organo

Concordances: S-Uu, vok. mus. i hdskr. 84:25, 86:16 (anon.); Inv. Ansb., f. 936; Inv. Fbg.; Inv. Lbg. 111 (anon.); Inv. Rud. I+II; Inv. Kri Wf; Inv. Lpz.? (Incertum);
Scribe: A

WM: 1. a) Town Gate of Ravensburg, b) H S or S H [cf. BokWM 249c]; 2. Coat of Arms of Memmingen, below G H

2. Mss. Mus. C. 29

(11)

Sonata | a 5. | *Violino Solo* | et | 4 *Viol.* | di | *Sam: Capricorn.*

6 parts: *Violino, Viola 1-4, Continuo*

Concordance: S-Uu, instr. mus. i hdskr. 8:10, here attributed to Johann Heinrich Schmelzer
Scribe: unique

WM: Coat of arms with cross? (blurred)

(12)

Exurgat | a 3. | 1 *Violin* | 1 *Fagott.* | 1 *Tenor* | con | *Continuo* | di | *Capricorno.* | C.

5 parts: *Tenore* (2 copies), *Violino, Fagotto, Continuo*

Concordance: Inv. Lpz.

Scribes: 1. unique (parts); 2. unique (title)

WM: —

(13)

Arma militiae nostrae | a 2 | *Basso solo* | e | *Viola gamba* | di | *Capricorn* | A

3 parts: *Basso solo, Viola di gamba, Continuo*

Concordance: Inv. Ansb. f. 943

Scribes: E (parts); unique (title page)

WM: Circular coat of arms? (blurred)

(14)

Per belli potatores per iucundi | a. 3. voc. | A.T.B. | *Autore* | *Samuele Capricorno.* | bF

4 parts: *Alto, Tenore, Basso, Organo*

Concordance: *Capricornus, Neu-angestimmte und Erfreuliche Tafel-Music*, Frankfurt 1670 (RISM A/1/2: C 941); Inv. Ansb., f. 931

Scribe: A

WM: a) Town Gate of Ravensburg, b) H S or S H [cf. BokWM 249c]

(15)

a. *O Amor: qui semper ardes* | a 7 | a 3. *Voc: A: T: & Bass.* | con. 4. *stromenti* | *Authore* | *Samuele Capricorno.* | bC

b. [*Capricornus, Da mihi Domine, ATB, 4 Va, Bc*]

8 parts: *Alto, Tenore, Basso, Viola 1-4, Organo*

Concordances: Inv. Lbg., no. 721 (*O Amor*); Inv. Ansb., f. 942 (both pieces); Inv. Stg. III (both pieces)

Scribe: unique

WM: Coat of Arms of Memmingen, below G H

(16)

Du schwartze Nacht. | a. 3. | 2. *Canti* | e *Basso* | *Autore* | *Samuele Capricorno.* | D.

4 parts: *Canto 1, Canto 2, Basso, Organo*

Scribe: A

WM: a) Town Gate of Ravensburg, b) H S or S H [cf. BokWM 249c]

(17)

Ein ieder liebe was voraus. | a. 3. *voc.* | T.T.B. | *Autore* | *Samuele Capricorno.* | C

4 parts: *Tenore 1-2, Basso, Organo*

Scribe: A

WM: a) Town Gate of Ravensburg, b) H S or S H [cf. BokWM 249c]

(18)

Dominus illuminatio | a 3. | 2. *Bass. e. Viol di Gamba & B.C.* | di | *Capricorno* | D.

4 parts: *Bass 1-2, Fagotto, Organo*, and shortscore (containing the first bass and the continuo part)

Scribes: F (title, shortscore); G (parts)

WM: 1. a) Seven Provinces, b) DVSVLI (title wrapper) [A very similar sign is reproduced in Churchill, no. 111]; 2. Foolschap (parts); 3. a) Coat of Arms of Amsterdam, b) F T (shortscore)

3. Ms. Mus. Sch. C. 30

(19)

ex G. | *Confitebor tibi Domine* | a 5. | 2 *Violini.* | 1 *Violone.* | 1. *Canto.* | 1 *Basso.* | *Con il Basso Continuo*

6 parts: *Canto, Basso, Violino 1-2, Violon, Continuo*

[Giovanni Battista Bassani]

Concordances: G.B. Bassani, *Armonico Entusiasmi di Davide, ovvero Salmi concertati a quattro voci [...]* Con altri Salmi a due, e tre voci con violini [...], op. 9, Venedig 1690 (Repr. 1695 and 1698) [RISM A/I/1: B 1186-1188]; Bok 132

Scribe: D

WM: Small crowned coat of arms with letters H P

(20)

P CXXVIII. | BEATI OMNES QUI | timent Dominum | a 3 | 2 Cantis 1 Tenore | con Continuo || Anno 1680 | die 18 9bris

4 parts: Canto 1mo, Soprano 2do, Tenore, Organo [Johann Philipp Krieger]

Concordances: [D-DS, Ms. 1778, lost since 1945]; S-Uu, vok. mus. i hdskr. 57:7 (parts), 83:20 (tablature); Inv. Kri Wf (»2. Epiph. 1686«); Inv. Ansb., f. 949

Scribe: B

WM: 1. Crowned Coat of Arms of the Electorate of Saxony; 2. Parakeet, over crossed hammers, flanked by letters H and G [Paper mill Zwönitz/Sachsen]

(21)

Lauda Jerusalem | Dominum | a. 10. 14. | di | Sebastian Knüpfper. (original title wrapper)

Lauda Jerusalem. | a. 10 & 14. | 2. Violin | 3. Viola | 1 Fagott | 1 Cant | 1 Alt | 1 Ten | 1 Bass | con | Continuo | di | S. Knüpfper || 81 (second title wrapper)

16 parts: Canto, Alto, Tenor, Basso, Canto in Ripieno, Alto in Rip., Tenor in Rip., Basso in Rip., Violino 1-2, Viola 1-3, Violon, Fagotto, Organo

Scribes: 1. F (title); 2. C (all parts)

WM: Stag

(22)

Lauda Jerusalem | a 2. | 1 Violin | 1. Basso | con | Continuo

Giovan. Rosenmüller (Bassus)

Hamel Nr. 127

3 parts: Bassus, Violino, Bassus Continuos

Scribes: 1. F (title); 2. G

WM: Heraldic lily (?)

(23)

Venite ad me omnes | à. 3. C.A.T. | di | G. Knüpfper

5 parts: Canto, Alto, Tenore, Violon si placet, [Bc]

Scribe: C

WM: Coat of Arms of Memmingen over G H

(24)

Laudate pueri | a 4. | Tenore Solo | 2. Violin. | Trombon o Viold'gamb. | JC:

[Johann Kuhnau]

5 parts⁴⁴: Tenore Solo, Violino 1, Violino 2, Trombone o Viola da Gamba, Continuo

Concordance: Bok 588

Scribe: unique

WM: Coat of arms with two fish [Paper mill Oberwiesenthal/Sachsen, ca. 1690/91]

(25)

Laudate pueri | a 3. | 2 Violin | 1 Canto | con Bass Continuo | #A

[Anonymous]

2 sets of parts: 1. [Canto], Violino 1-2, Violon, [Bc] – 2. Canto, Violino 1-2, Violon, Organo

Scribes: 1. F (title); 2. A (first set of parts); 3. G; 4. unique

WM: 1. a) Seven Provinces b) D I, 2. a) Town Gate of Ravensburg, b) H S or S H [cf. BokWM 249c], 3. Foolschap

4. Ms. Mus. Sch. C. 31

(26)

Magnificat | a. 10. e 20: | 2 Violin | 2 Corn | 2 Viol | 2 Cant | 1 Alt | 1 Ten | 1 Bass | con | Continuo | di | Sch (title page)

Magnificat. | a 10 | a 5. Voc. | 20. | di | Joh: Schellio | #D. (original title wrapper)

21 parts: Canto 1-2, Alto, Tenor, Basso, Canto 1-2 in Rip., Alto in Rip., Tenor in Rip., Basso in Rip., Tromb. 1-3, Cornettino 1-2, Violino 1-2, Viola 1-2, Organo (2 copies)

Concordance: Inv. Lpz.?

Scribes: 1. E (all vocal parts, Tromb 1-3, Cornettino 1-2, Va 1-2, Org [second copy], V 1 [p. 2 only]); 2. unique (beginning of V 1 and V 2); 3. unique: Org (first copy)

WM: 1. Circular coat of arms (blurred); 2. a) Coat of Arms of Amsterdam, b) P D

(27)

JNJ Nisi Domin[us] a 9. 5. Strom: 4 voc. Joh. Rosenm[üller]

⁴⁴ Both violins are notated in Scordatura (a^b, e^b, b^b, f).

[SATB, 2 V, 3 Va, Bc]

Score

Hamel, No. 174

Concordances: Bok 890; D-Dlb, U244/U44 (score and parts); Fitzwilliam Museum Cambridge, Mss. 163/3; [Gotthold Collection, formerly Königsberg UB, Ms. 24839]; Inv. Lbg. 790

Scribe: unique among the vocal repertoire, but also represented in Mss. Mus. Sch. D. 249/2 (second piece)

WM: Coat of Arms of Mansfeld County [cf. BokWM 92-95]

(28)

[Anonymous, Praise ye the Lord]

4 parts: *Cont^r Tenor, Tenor, Basso, Organo*; instrumental parts missing?

Scribe: M

WM: —

(29)

Salve | In Festo Johannis Bapt. | Concerto à 16. | 6 voc. | et | 10 Strom. | di | JS | D. | 84.

[Johann Schelle]

Tbl. verso: »NB | *Der Clarin bey diesem Stück ist auf einer Kleinen | Italiänischen Trompette gesetzt, welche eine 4th höher, | wofern aber diese Stimme auf ein anderen Instrument | soll geblasen werden, mus es einn 4th höher geschehen, | dann das Stück außm d fis.*«

17 parts: *Canto 1-2, Alto, Tenor 1-2, Basso, Clarino piccolo, Violino 1-2, Viola 1-2, Cornettino 1-2, Trombon 1-3, Continuo*

Scribes: 1. H (Clar piccolo, Bc, C 1-2, and partly T); 2. unique (V 1-2); 3. unique (Va 1-2); 4. E (Cornettino 1-2, Tromb 1-3); 5. I (A, T 2, B, partly T 1)

WM: 1. Stag, 2. Circular coat of arms (blurred, same as in no. 30)

(30)

Dom. 14. post Trinitatis. | Conc. à 14, et 15. | 5 Voc. | et | 9 Strom. | di | JS.

[Johann Schelle, Durch Adams Fall ist ganz verderbt]

15 parts: *Canto 1-2, Alto, Tenore, Basso, Cornettin. 1-2, Tromb: 1-3, Violino 1-2, Viola 1-2, Organo*

Scribes: 1. H (Org, A, T); 2. unique (C 1-2); 3. unique (B); 4. I (V 1-2, Va 1-2); 5. unique (Cornettino 1-2); 6. unique (Trombone 1-3)

WM: 1. Circular coat of arms (blurred, same as in no. 29), 2. Stag (Tromb 1-2)

(31)

Laudate Dominum | à 3 4 Cant: Solo | con | 3 Strom: | 2 Violin

[Anonymous]

4 parts: *Canto Solo, Violino 1-2, Organo*

Scribe: 1. unique (C, V 1, Org); 2. unique (V 2)

WM: Small coat of arms (blurred)

(32)

[Anonymous, fragment; text incipits: »Confitebor«, »Quoniam«, »Exsurge«, »Alleluja«

6 parts: *Violino 1-2, Braccio 1-2, Viola o Fagotto, Continuo*; vocal parts missing

Scribe: unique

WM: a) Coat of Arms of Amsterdam, b) P D

(33)

Ah! quam multa sunt peccata | a 3 | Alto Solo | et | 2 Violin | Sig: Jean Schell:

4 parts: *Alto Solo, Violino 1-2, Cembalo*

Scribe: unique

WM: Crowned coat of arms with two crossed hammers [Paper mill Oberschlema/Sachsen]

(34)

De profundis | a 10. & 14. | 2. Violin | 3 Viol | 2 Cant | 1 Alt | 1 Ten. | 1 Bass | con | Continuo | di | S. Knüpfer (title wrapper)

De profundis | à. 10. 14. | di | Sebastian: Knüpffer. (title page Violon)

16 parts: *Canto 1-2, Alto, Tenor, Basso, Canto in Ripieno, Alto in Ripieno, Tenor in Ripieno, Basso in Ripieno, Viola 1-4, Fagotto, Violon, Organo*

Scribes: 1. F (title page); 2. C

WM: Stag

(35)

Laudate | a 3. | 1 Alt | 2 Violin | con | Bass. Contin. | D.

[Anonymous]

4 parts: *Alto, Violin 1-2, Continuo*

Scribes: 1. F (title); 2. G

WM: a) Seven Provinces, b) D I

5. Ms. Mus. Sch. C. 43

(36)
Seid samtllich willkommen | a 6 | 1 Canto | 5
Viole | con Continuo | di

[Anonymous]

7 parts: *Canto Solo*, *Violino 1-2*, *Alto Viola 1^a*,
Tenore Viola 2^a, *Basso Viola 3^a*, *Basso Continuo*
 Scribe: unique

WM: Two crossed keys in oval, surmounted
 by letter R [Paper mill Regensburg]

(37)
Befiel dem Herrn | a 2. | 1 Canto | 1 Basso |
con | Continuo | #D. (title wrapper)

Jac. Pag. Cant. Lib. (caption title Bc)

[Jacob Pagendarm]

3 parts: *Canto*, *Basso*, *Continuo*

Scribes: 1. F (title) 2. J. Pagendarm (parts)

WM: 1. Foolscap (title wrapper); 2. Monogram
 CA (or perhaps scythe?) = BokWM 467

(38)
Ach Herr straff mich nicht. | à 7. | 2 Canti | 4
viole | 1 Violon. | col Basso Continuo

[Anonymous]

8 parts: *Canto 1-2*, *Viola 1-4*, *Violon*, *Organo*

Scribes: 1. unique (title), 2. unique (parts)

WM: 1. Crosier of Basle with spar, in car-
 touche, with the letters BL affixed to it [Paper
 mill in Basle or Lörrach]

2. title wrapper: Crowned eagle with breast-
 plate, on the latter Bear of Berne [Paper mill
 Berne, owner F. Güntisberger or N. Malcrida,
 ca. 1695-1700]

(39)
Nun dancket alle Gott | à 2 Canto.

3 parts: *Canto 1-2*, *Cembalo*

[Anonymous]

Scribes: K (C 1-2), unique (Cemb)

WM: Post horn

(40)
Allzeit fröhlich ist gefährlich | *allzeit traurig ist*
beschwerlich | à 3. | Cant. Alt et Basso | con |
Continuo

[Anonymous]

4 parts: *Soprano*, *Alto*, *Basso*, *Cembalo*

Concordance: Inv. Rud. II, 1141 (anon.)

Scribe: B

WM: Coat of Arms of Schönburg (?) [uniden-
 tified paper mill from Schönburg/Sachsen]

(41)
Ich verlasse mich auf Gottes | à 5. | 2 Violin |
Canto | Alto | Basso

[Johann Philipp Krieger]

6 parts: *Soprano*, *Alto*, *Basso*, *Violino 1-2*,
Organo

Concordances: Bok 555; Inv. Stettin; Inv. Lbg.
 460; Inv. Kri Wf (»12. Trin. 1689«); D-B, Mus.
 ms. 434 (parts)

Scribes: unique (Org); unique (S, A); unique
 (B); K (V 1-2)

WM: a) Trefoil, b) CMH in cartouche

(42)
Lobe den Herrn meine Seele | à 4 | 2 Canto | 2
Viol d gamba | con | Continuo

[Anonymous]

5 parts: *Canto 1-2*, *Viol d'gamba 1-2*, *Continuo*

Scribe: unique

WM: a) Trefoil, b) CMH in cartouche

(43)
DOM. II post Epiph. | *Wer Gott nicht kindlich*
traut, | *und will sich selbst versorgen.* | à 6. | 2
Violin. | Cant. | Alt | Tenor | Bass. | Conti-
 nuo || Ao 1680.

[J.Ph. Krieger]

8 parts: *Canto*, *Alto*, *Tenore*, *Basso*, *Violino 1-2*,
Violono, *Organo*

Concordances: Inv. Kri Wf; Inv. Lbg. 1006

Scribe: B

WM: Parakeet, over crossed hammers,
 flanked by letters H and G [Paper mill Zwö-
 nitz/Sachsen]

(44)
Herr erhöre mein Gebeth | à 5 | 2 Violin. | Alt.
Tenor | Basso | con | Continuo

[J.Ph. Krieger]

6 parts: *Alto*, *Tenore*, *Basso*, *Violino 1-2*,
Organo

Concordances: Inv. Kri Wf (»Sexag. 90«); Inv.
 Kri Halle

Scribe: B

WM: Coat of Arms of Schönburg (?)
 [unidentified paper mill from Schön-
 burg/Sachsen]

(45)

Ihr eßet oder trinket | à 6 | 2 Violini | Alto | Tenore | Basso | con | Continuo.

[Anonymous]

6 parts: Alto, Tenore, Basso, Cornettin o Violino 1-2, Continuo

Scribe: K

WM: Post horn

(46)

Lobet den Herrn alle Heiden | à 2. | Canto et Violino: | con: | Continuo.

[Anonymous]

3 parts: Canto: solo:, Violino solo, Continuo

Scribe: unique

WM: Probably coat of arms with nettle leaf [unidentified paper mill from Schaumburg]

(47)

Muß nicht der Mensch | à 4. | Tenore Solo | con | 3 Strom.⁴⁵

[Johann Kuhnau]

5 parts: Tenore Solo, Violino, Clarino, Fagotto, Continuo

Concordance: Luckau (»1715«)

Scribe: K (Bc, T, Clar, Fag, partly V); unique (beginning of V)

WM: a) Trefoil, b) CMH in cartouche

(48)

Aria. | *Ihr meine Gedanken* | Canto et Basso | G Kaiser | Ja: Pagendarm Cant

3 parts: Canto, Basso, Contin.; shortscore (containing Basso and Continuo) in a later hand

Scribes: 1. J. Pagendarm (parts); 2. L (shortscore)

WM: 1. a) Crowned letter O, b) G D [Paper mill Osterode-Petershütte/Harz, Owner Georg Dietrich (1680-84); a very similar mark is reproduced as BokWM 442.] 2. shortscore without watermark

45 The same text was set to music by Nicolaus Bruhns. Cf. Heinz Kölsch, *Nicolaus Bruhns*, Schriften des Landesinstituts für Musikforschung Kiel, Vol. 8 (Kassel: Bärenreiter, 1958), pp. 82-83, and Evangeline Rimbach, »The Cantatas of Johann Kuhnau«, Diss. Univ. of Rochester, 1966, p. 62.

(49)

Aria | *O du heller Tugendschein* | a 2 | Canto et Basso | Gotf Kaiser | Ja: Pagendarm | Cant

3 parts: Canto, Basso, [Bc]; short score (containing Basso and Continuo) in a later hand

Scribes: 1. J. Pagendarm (parts); 2. L (shortscore)

WM: 1. a) Crowned letter O, b) G D [Paper mill Osterode-Petershütte/Harz, Owner Georg Dietrich (1680-84); a very similar mark is reproduced as BokWM 442.] 2. shortscore without watermark

6. Mss. Mus. Sch. C. 93

(50)

G. B. Bassani[?], [12 Sonatas for 2 V, Vc, Bc in F, C, G, B, d, g, D, C, A, c, A, D]⁴⁶

Scribe: D

WM: Straßburg Lily [similar to BokWM 64; a very similar sign is reproduced in Heawood, no. 1796]

(51)

Sonata | a. 6 | 2. Violin | 2 Viola | 1 Violon | 1 Fagott | con | Continuo | di | G. Knüpfper [in F major]

Sonata à. 6. Georg Knüpfper (caption title Organo)

8 parts: Violino 1-2, Viola 1-3, Fagotto, Violon, Organo

Scribe: 1. C (parts); 2. F (title)

WM: Coat of Arms of Memmingen over G H

(52)

Sonata | a 7. | 2. Violin | 3. Viola | 1 Fagott | 1 Violon | con | Continuo | di | G. Knüpfper

Sonata à. 6. Georg Knüpfper. (caption title Organo)

[G major; Sonata, Aria, Gigue, Saraband, C]

8 parts: Violino 1-2, Viola 1-3, Fagotto, Violon, Organo

Scribe: 1. C (parts); 2. F (title)

WM: Coat of Arms of Memmingen over G H

46 Not identical with Bassani's op. 5.

7. Mss. Mus. Sch. 148

(53)
[Johann Wolfgang Franck, Paratum cor meum
a 16]

Score
Scribe: M
WM: —
Concordance: Inv. Ansb., f. 1003

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