"Der Schein trägt": A Reappraisal of Johann Hermann Schein's Funeral Lieder

by

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Johann Hermann Schein succeeded Seth Calvisius as Leipzig's Thomaskantor in 1616, a position he held until his own death in 1630. The principal duties for which Schein was paid included the preparation and direction of musical performances at the regular church services of St Nicolai and St Thomas. In addition to his musical responsibilities to the ecclesiastical authorities, he was also obliged to teach an array of language and catechism classes in the Thomasschule. As did his predecessors and successors, up to and including Johann Sebastian Bach, Schein supplemented his modest income by composing and directing performances of music for specific occasions. Even though these so-called Gelegenheitskompositionen were composed for a wide variety of civic functions and church occasions, the greatest number of them were the product of commissions for weddings and funerals. And of these, most were composed for funerary occasions. The sources for Schein's funerary compositions have at times been too narrowly read, misread or disregarded altogether by scholars in this century, which in turn has caused most studies in this area to come up short. It is by refocusing on the original documents that allows my play on the composer's name in the title: Der Schein trägt, appearances are deceiving.

Schein explored a wide range of musical styles in his ad hoc funeral composition, from elaborate Italianate motets to simple Begräbnislieder. A small number of the motets exist independently of larger collections. These include Ich will schweigen und meinen Mund nicht auftun for the funeral of Duchess Dorothea Maria von Sachsen-Weimar in 1617, and two near the end of his career from 1628: Wie lieblich sind deine Wohnunge for Maria Magdalena von Claußbruch, and Das ist meine Freude for


Vincentius Schmuck. It is impossible to say which, if any, of the funeral motets originally composed for a specific event were later incorporated into anthologies. Schein did acknowledge in the dedication of the *Israelis Brünlein* (1623) that some of the compositions in it were first written as occasional music. And certainly some of them – *Die mit Tränen säen* and *Unser Leben währet siebzig Jahr*, for example – would have been perfectly suited to funerary performance. Funeral motets, however, account for a comparatively small part of Schein’s funerary work; the vast majority of the compositions for such occasions were written in the more ingenuous, so-called cantional style: homorhythmic settings of strophic texts composed or arranged for four to six voices, most with optional figured bass. While the motet texts were drawn from Scripture, it is generally assumed that the poetic texts of his cantonal-style Lieder were most often penned by Schein himself.

In the same way that certain occasional works were incorporated into the *Israelis Brünlein*, many of the ad hoc *Begräbnislieder* composed by Schein at Leipzig were later included in the *CANTIONAL, Oder Gesangbuch Augspurgischer Confession*. With an *imprimatur* obtained from the Electoral Court at Dresden, the *Cantional* was first published by Schein in Leipzig in 1627. A second edition, enlarged by an appendix of twenty-seven additional Lieder, was prepared by Schein’s successor at the Thomaskirche, Tobias Michael (1592-1657), and published in 1645 by Jacob Schuster. In the later edition, Michael separates the original material from the appendix with the following insert:

„Folgende Geistliche Lieder / So mehrtheils vom Authore / nachdem er sein Cantional bereit heraus geben gehabt / componiret worden / seynd nebst andern schönen Gesängen allen Lutherschen Christ-Fierzen in folgenden Blättern zum Christlichen Gebrauch und Geistlicher Erquickung mit angehängt worden."

In contrast to the spiritual madrigals of the *Israelis Brünlein*, a considerable number of the occasional compositions in the *Cantional* exist in earlier printed form. The existence of these independent prints or *Einzeldrucke* has been recorded in a number of secondary sources. The first and oldest, published a century ago in 1895, is Arthur Prüfer’s *Johan Hermann Schein*. While Prüfer’s study is in some ways outdated today, much of its significance lies in the fact that it carries detailed descriptions of documents that have since been destroyed. Prüfer’s study was in turn superseded by the work of Adam Adrio, Walter Reckziegel, Wolfgang Reich.
RISM\textsuperscript{9} and Kerala J. Snyder\textsuperscript{10}. While all these studies are of considerable musicological value in their own right, each contains flaws which need to be corrected if scholarship in this area is to develop with assurance.

One of the surviving prints which has only recently come to light is the five-voice \textit{In Sünden und in Gottes Zorn}, incorporated without change by Michael into the \textit{Cantional} in 1645. There is no mention of an independent source for this work in any of the secondary literature, though Reckziegel posits that it may have been written for Jacobus Schultes. His conjecture is based on the acrostic „Jacobus S. D.” in the text and on the fact that Schultes had earlier written a dedicatory poem for Schein’s \textit{Opella nova} in 1618\textsuperscript{11}. Without concrete evidence for his conclusion, Reckziegel is able only to offer 1645 as a provisional date of composition. The \textit{Einzeldruck} of the original can be found in the Stolberg Leichenpredigtsammlung of the Herzog August Bibliothek in Wolfenbüttel\textsuperscript{12}, the source of many of the surviving prints mentioned in the ensuing discussion. This exemplar not only shows Reckziegel to have been correct in identifying Schultes as the subject of the composition, it allows one furthermore to establish 1629 as the year of its first performance\textsuperscript{13}.

Some of the secondary sources suffer from relatively minor errors, but errors which have implications nonetheless. In his MGG article from 1963, Adam Adrio, who appears to have derived a good share of his information from Prüfer, periodically confusing death dates and funeral dates. This information consequently leads one to establish incorrect dates for the first performances of these ad hoc compositions. In Snyder’s article on Schein in \textit{The New Grove}, all the funerary compositions, including those in the cantional style, are categorized by the author under the term „funeral motet.” The main problem with using this label is that it makes it impossible for one unfamiliar with Schein’s work to distinguish between the ingenuous \textit{Begräbnislieder} and the comparatively few \textit{bona fide} funeral motets actually composed by Schein. Inevitably it will give some readers a false impression of the na-


\textsuperscript{9} RISM A/1/7, S 1407-S 1439, pp. 373-376.


\textsuperscript{11} Reckziegel (wie Anm. 7), p. 201. Reckziegel in fact omits the „D” in his reference to the acrostic.


\textsuperscript{13} It is not often possible to say with authority when these funerary Lieder were actually composed. On the title page of Schein’s five-voice setting of \textit{Herr, ich hoffe auf dich} for Theodorus Möstel of 1626, it is suggested that the work was composed more than a year before Möstel’s death. Of the music itself, only the title page and figured bass survive (Zwickau Ratsschulbibliotheke, Mus. 129.2). The Leichenpredigt, containing a poem by Schein, can be found in Wolfenbüttel (Stolberg Leichenpredigtsammlung, Nr. 16552).
ture of Schein’s compositional output. It is also possible to detect instances where inaccurate information of this kind is combined and relayed from one source to another. Let us consider *Klagt mich nicht mehr, ihr lieben Leut*, composed by Schein for the funeral of Katharina Bose (Pose)\(^{14}\). Calling this Lied a “funeral motet”, Snyder gives 1620 as the original publication date, information apparently based on Adrio’s citation in MGG\(^ {15}\). Even though the work was composed for Bose’s funeral in November 1620, it was not published by Friedrich Lanckisch until 1621 as part of the printed Leichenpredigt. Adrio, moreover, wrongly gives November 24 as the death date; Bose in fact died November 21 and the funeral – and thus the work’s first performance – took place three days later. We shall return to other aspects of Schein’s *Klagt mich nicht mehr, ihr lieben Leut* later on in this discussion.

More intriguing still is Schein’s setting of *Die Zeit nunmehr vorhanden ist* for the funeral of Dorothea Moßbach in 1622\(^ {16}\). Prüfer reproduces the text of the title page to this work as *Letztes Schwamen= / Oder / Valet-Liedlein*. He notes that the composition was published by Johann Glück in 1622 and later included by Schein in the first edition of the *Cantional*\(^ {17}\). Adrio cites this piece in his works list for Schein in MGG, likewise referring to it as the *Letztes Schwamen= / Oder / Valet-Liedlein*. Adrio also remarks that the text of *Die Zeit nunmehr vorhanden ist* is set to a different melody in the *Cantional*, and in an arrangement for four voices rather than five\(^ {18}\). This updated information is taken up, more or less, by Reckziegel\(^ {19}\), RISM and Snyder\(^ {20}\). Both Adrio and Reckziegel additionally make a point of correcting Prüfer’s numbering of this *Sterbelied* in the *Cantional*, changing it from Nr. 147 to 253.

There are, to my knowledge, two surviving prints of this work. One is cited in RISM and is currently among the holdings of the Pfarramt in Schkopau. The second print is found at Wolfenbüttel in the Stolberg Leichenpredigtsammlung, appended to the published Leichenpredigt for Moßbach\(^ {21}\). What is striking about these prints is that neither of them has a title page identifying the piece as the *Letztes Schwamen= / Oder / Valet-Liedlein*. In fact, in the Stolberg exemplar, the Schein composition begins on the verso of a page; the recto contains continuing text from the Leichenpredigt. Such an arrangement of material precludes the possibility of an independent title page for the composition. This is likewise the case with the Schkopau print. The title page for the Leichenpredigt itself – the only one there seems to be – identifies Friedrich Lanckisch as the publisher (not Glück) and a publication date of 1623 (not 1622). What might be the cause of this problem? Some of it may be owing

\(^{14}\) As cited in RISM A/1/7, S 1413: “Christlicher Abschied (Clagt mich nicht mehr ihr lieben Leut [...]). Weiland der ... Frauen Catharinen des ... Herrn Caspar Posen ... Ehlichen Hausfrauen ... Mit 5. Stimmen componirt ... 24. Novemb. Anno M.DC.XX. (Anhang zu: Christliche Predigt ... Bey ... Leibbestattung der ... Catharinae ... Rosen [sic] ...). – Leipzig, s. n. (Friedrich Lanckisch), 1621.”

\(^{15}\) Snyder (see note 10), p. 617; Adrio (see note 6), col. 1647.

\(^{16}\) As cited in RISM A/1/7, S 1414: „Letztes Schwamen- oder Valet-Liedlein (Die Zeit nunmehr vorhanden ist [...]) ... (an: Leichpredigt für Dorothea Moßbach).– Leipzig, s. n. (Johann Glück), 1622.”

\(^{17}\) Prüfer (see note 5), pp. 56-57.

\(^{18}\) Adrio (see note 6), col. 1647: „Letztes Schwamen- oder Valet-Liedlein: Die Zeit nunmehr vorhanden ist’ 5 v. (Dorothea Moßbach, † 22. Sept.), 1622 [Cant. 253: neue Weise, 4st.], […] J. Glück, Lpz.”

\(^{19}\) Reckziegel (see note 7), p. 141.

\(^{20}\) The work is not mentioned by Reich, even though the Schkopau copy cited in RISM A/1/7 fell within the geographic and political boundaries of his research.

\(^{21}\) Stolberg Leichenpredigtsammlung, Nr. 11179.
in part to the acceptance into more recent literature of unsubstantiated information from older secondary sources. But this still does not address the basic problem of the divergence between the title page quoted by Prüfer and the existing copies of the composition. It is conceivable that the Lanckisch print appended to the Leichenpredigt was a reprint of the original by Glück; certainly Schein was working with both publishing houses at this time\textsuperscript{22}. Were that the case, perhaps the Glück print was a practical edition prepared for use at the funeral whereas the Lanckisch print from 1623 was intended as a memento of the occasion. There seems to be no ready solution. The fact that Schein’s funerary work regularly underwent reprints, revisions, multiple text-settings and musical substitutions (some of it coming under discussion here for the first time) would advise one against drawing hasty conclusions.

Looking at the early Schein prints originally appended to Leichenpredigten, one is impressed by the kinds of changes that compositions of this type could undergo between the first printing and later or final printed versions. At one end of the spectrum are those of Schein’s ad hoc \textit{Begräbnislieder} incorporated with little or no change into the \textit{Cantional}. Of the prints examined in the course of this study, seven were admitted to the \textit{Cantional} almost exactly as they appeared in the earliest prints\textsuperscript{23}. Judging from the original publication dates, each of these works was composed too late to be included in the first edition of the \textit{Cantional} in 1627. They were instead incorporated into the 1645 edition by Tobias Michael, who saw fit to include several of his own compositions at that time. But when Schein himself had opportunity to review his own works for inclusion in the \textit{Cantional} of 1627, the process was usually quite different. On the one hand Schein sometimes made rather inconspicuous adjustments to rhythm, melody, harmony and text, as in the case of \textit{Herr unser Herrscher}\textsuperscript{24}. Another work of this type is \textit{Wenn Gott der Herr Zion erlösen wird}, composed by Schein for the funeral in 1624 of Veronica Höpfner\textsuperscript{25}. With this composition, Schein purposefully (but still modestly) simplified the musical gestures and introduced some revision to the text before including it in the \textit{Cantional}.

Schein also subjected his \textit{Begräbnislieder} at times to more extensive revision and sometimes outright fundamental change. Of the works consulted for this study, there are three instances where Schein reduced the number of voice parts from five to four. The earliest of these is \textit{Ein müd und matres Hirschelein} which, according to


\textsuperscript{23} RISM A/1/7, S 1427 (1628), S 1430 (1628), S 1431 (1629), S 1432 (1629), S 1433 (1629), S 1434 (1629), and Stolberg Leichenpredigtsammlung, Nr. 20690 (for J. Schultes, 1629).

\textsuperscript{24} Stolberg Leichenpredigtsammlung, Nr. 18653. As cited in RISM A/1/7, S 1415: „Der 8. Psalm (Herr unser Herrscher hochgeehrt [...]). Auff das ... Aebiten Des ... Herrn Johan-Jacob Reiteis ... meditirt ... (Anhang zu: Leichpredigt ... Beym Begräbnis des ... Johan Jacob Reiteis ... den 9. Junij ... 1623 ... entschlaffen).– Leipzig, s. n., (Friedrich Lanckisch), 1623.”

\textsuperscript{25} Stolberg Leichenpredigtsammlung, Nr. 12732. As cited in RISM A/1/7, S 1418: „Messis Christi-norum (Wenn Gott der Herr Zion erlösen wird [...]) ... Uber den ... Hintrit ... der ... Frauen Veronicae ... Höpfners ... , (in: Leichpredigt ... Beym Begräbnis der ... Veronica ... Höpfners ... Welche den 27. Februarj ... 1624 ... entschlaffen).– Leipzig, s. n. (Johann Glück), 1624.”
Prüfer, was first performed at the funeral of Elisabeth Grieben in January, 1623. No original print of the work seems to have survived, but Reckziegel thoughtfully included in his book a transcription of an undated early modern edition by Gustav Schreck. The second and third compositions to be revised in this way date from 1626. O wie wohl ist dem jmmer doch was commissioned for the funeral of Otto von Dißkau in 1626. It is merely alluded to by Adrio as being „verändert“, though Reckziegel outlines some of the actual changes to the composition. The third Lied to be reduced by Schein from five voices to four is Wie lieblich sind die Wohnung dein, a work not mentioned by Prüfer, Adrio, Schlager or Snyder, and which in fact first came to light in a 1993 edition by Eberhard Möller.

Reckziegel writes that the only five-voice works to be found in the first edition of the Cantional were the Begräbnislieder composed for members of Schein's immediate family. The remaining compositions for five voices, he continues, were first included by Michael as part of the appendix to the second edition of 1645. Reckziegel's observation becomes even more meaningful in view of Schein's practice of reducing the number of voices in his Begräbnislieder from five voices to four. Of further significance in this respect is a newly recovered print of Schein's Sei fröhlich meine Seele composed for the funeral of his wife, Sidonia, who died June 29, 1624 and was buried July 24. Prüfer, for one, thought the Einzeldruck was lost. Neither it is mentioned in the other secondary sources. This particular print is found in the Stolberg Leichenpredigtsammlung but seems to have gone undetected for so long because it is catalogued under Sidonia's maiden name, Hösel, and the editors of the Stolberg catalogue failed to identify the composer. In addition to Schein's composition, the Leichenpredigt itself, to which the print is appended, can provide addi-

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26 Prüfer (see note 5), pp. 61-62.
29 Adrio (see note 6), col. 1647.
30 Reckziegel (see note 7), p. 148.
33 Reckziegel (see note 7), p. 140.
35 Prüfer (see note 5), p. 70.
tional biographical information about the Thomaskantor and his family. Because
this print is not readily available elsewhere, it may be worth presenting the text of
the title page full for the first time:

„OSCULUM AMORIS ULTIMUM Letzter Valet oder Liebes Kuß / Mit welchen sich gegen ihren
hertzlieben Mann / Kinder / Mutter vnd Geschwister hertzlichen gesegnet Weiland die Erbare viel
aufgestandener harter Geburt / vnd Gottes gnädige entbindung / auf ihrem Sechswochen-Bett-
/ begleitet / vnd vnterwehrender Trawler Music darein nieder gelassen worden. Gedruckt zu Leip-
zig durch Johann Glück / ANNO M. DC. XXIV“

Interestingly in view of Reckziegel's earlier comment, Schein reversed the usual
procedure for revising this particular work; the original was composed for four
voices, to which he added a fifth for inclusion in the Cantional. What we see here for
the first time are the measures Schein would take to ensure a distinction between
the Lieder for his family and those composed for other Leipzig residents.

The compositions subjected to revision prior to being admitted to the Cantional
are not the only ones deserving of greater attention. Schein's music for the funeral
of Agnes Beyer is not mentioned by Reich or Snyder. Neither is it a composition
that was ever reworked for the Cantional. The work is referred to, however, both by
Prüfer and by Adrio, who gives the following citation: „Sterbe-Liedlein: ‘Ach mein
herzliebes Jesulein’ 5 v. (Agnes Beyer, † 17. Jan.), Lpz. 1622, A. Mamitzsch.”37 It was
only after the publication of RISM’s Einzeldrucke vor 1800 that an independent print
of Schein’s music, consistent with the description provided by Prüfer and Adrio,
was located in the British Library and subsequently recorded by RISM’s Zentralredak-
tion in Frankfurt38. Since then a copy of Beyer’s Leichenpredigt has also come to
light in the Stolberg Leichenpredigtsammlung catalogued not under Beyer, but un-
der her maiden name, Nimman39. The Leichenpredigt also contains a musical set-
ting of the same Lied text. Even the titles obviously share a common source:

London, British Library:

\[
\text{Sterbe-Liedlein} \\
\text{Mit welchem sich in ihrem Leben Christlich alle=} \\
\text{zeit getröstet vnd fröhlich bereitet} / \\
\text{Die weiland Erbare / Viel-Ehrentugendsame Fraw} \\
\text{AGNES,} \\
\text{Des Ehrenvesten / Achtbarn} \\
\text{vnd Wolgelahrten Herrn M. Cunrad Beyer / Poëticae} \\
\text{Professoris publici auff der Universitét in Leipzig [etc.]} \\
\]

37 Adrio (see note 6), col. 1647. Again, Adrio wrongly gives 17 January 1622 as the date of Beyer’s
death. According to title of the Leichenpredigt, Beyer died on 13 January and was buried four
days later.

38 London, British Library, K.11.C6. The author wishes to thank Christiane Albrecht of the RISM
Zentralredaktion Frankfurt /M. for making this information available in a letter from 19 October
1994.

39 Stolberg Leichenpredigtsammlung, Nr. 4336.
Wolfenbüttel, Herzog August Bibliothek (Stolberg Leichenpredigtsammlung):

Sterbe Liedlein /
Mit Welchem sich die S. Verstorbene Fraw in ihrem Leben Christlich allezeit getröstet vnd fröhlich bereitet.

While these Sterbelieder clearly show a common source with regard to the subject, titles and texts, the similarities stop there. In the independent print from the British Library, Schein's text is set for five voices. The music to which the same text is set in Beyer's Leichenpredigt, however, is a solo soprano melody, a melody which has nothing musically in common with the five-voice version. Is this unaccompanied melody also the work of Schein? If so, what might explain this variance? In any case, both these works are deserving of further inquiry and critical assessment. The appearance of these two prints engenders more questions than answers with regard to Schein's Begräbnislieder, but the multiple setting may shed some light, however faint, on the perplexing issue of Die Zeit nunmehr vorhanden ist discussed earlier in this paper.

The music Schein set to Nun scheid ich ab in fröligkeit and performed at the funeral of Nicolaus Selneccer in 1619 (published 1620) differs fundamentally from that which was ultimately produced into the Cantional40. This fact is documented by Adrio, Reich, Reckziegel, and Snyder41. The first three state unconditionally that the text remains unchanged in the two versions42. This is not true. There is some revision, albeit slight, in verses 3, 7 and 9, and more substantially altered lines are found in verse 7. A more serious oversight is the fact that none noticed that the earlier version contains an extra verse subsequently omitted from the Cantional. The extra verse, Nr. 8, reads as follows:

„So danck ich auch eim Erbarn Rath /
vor die Befördrung sein /
die er mir je erzeiget hat /
GOTT wirds vergeltln allein /
All meine Herrn Collegen,/
für ihre Lieb vnd Trew /
Wol Gott auch reichlich segnen /
mit Gütern mancherley.“

40 As cited in RISM A/1/7, S 1411: „Himmelische Ehrenkron (Nu scheid ich ab in Fröligkeit [...] Mit 5. Stimmen Dem ... Herrn NICOLAO SELNECCERO, ... Welcher den 9. Octob. ... entschlaffen ..., (Anhang zu: Leichpredigt ... Bey christlicher Sepultur ... Nicolai Selneccers ...).“ Leipzig, s. n. (Friedrich Lanckisch), 1620.” Stolberg Leichenpredigtsammlung, Nr. 21024. Schein is mentioned in the catalogue entry only as a poet. References to Schein's composition are found neither in the catalogue entry nor in the „Verzeichnis der Komponisten von Liedern und Musikstücken“.  
41 Snyder (see note 10, p. 617) acknowledges this simply enough by giving separate entries for each of the compositions.  
42 Adrio (see note 6), col. 1647; Reckziegel (see note 7), p. 150; Reich (see note 8), p. 28. In Reich's edition of this piece (see note 2, p. 124), he goes so far as to refer the reader to the Cantional version for the full text.
Johann Hermann Schein’s Funeral Lieder

We return now to *Klagt mich nicht mehr ihr lieben Leut* composed for the funeral of Katharina Bose in 1620. Like *Nun scheid ich ab in Fröligkeit*, it too was given new music by Schein for its final publication in the *Cantional*. The composition is not included in Prüfer’s works list. Adrio, Reckziegel, Reich and Snyder observe that the work was subsequently reprinted in the *Cantional*, and all but Reich remarked furthermore that the work was reduced from five voices to four. What none of them noted, though, is that the music in the *Cantional* is entirely different from the original print. Even some of the text was modified in the revised version. It is only recently that a modern edition of the early print from the Stolberg Leichenpredigt- sammlung (Nr. 4894) was made available, again by Eberhard Möller. But the history of this *Begräbnislied* does not end here.

In 1625, yet another version of Schein’s *Klagt mich nicht mehr ihr lieben Leut* was performed at the funeral of Anna Maria von Nismitz and printed with the Leichenpredigt. Immediately following the sermon is a passage which introduces the text of the composition and furthermore alludes to certain aspects about the performance of the piece:

„Valediction der seligverstorbenen / allsbaldt
nach geendeter Predigt in ihren Namen durch zween di-
scantisten vnd einen Bassisten vmb ihren noch=
eröffneten Sarck stehende / abgesungen.“

In the right-hand margin are Schein’s initials, „I. H. S.“, and the five verses of the text of the composition immediately follow. On the page separating the Lied text from the vocal parts is a simple title-page which reads:

„JOHANNIS
HERMANNI Scheins
Compositio, alias 5. Voc.; jetzo aber mit 3.
Stimmen zu besonderem Ruhm demselben
nachgesungen / vnd abermals in
Druck verfertigt.“

The music is clearly derived from the original version of 1620. The composition is reduced now to two sopranos and bass, as stated in the title above, with the continuo figures over the *Bassus* being retained from the early version. The three vocal parts are exactly the same as their counterparts in the early version. The alto and tenor parts are simply omitted. What is strikingly different, however, are the texts. The nine verses of text of the 1620 version are almost identical to those later printed in the *Cantional* of 1627. The number of verses was reduced to five in the 1625 ver-

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43 See note 14.
44 Adrio (see note 6), col. 1647; Snyder (see note 10), p. 617.
45 Schein, *Sechs Kantionalsätze* (see note 32), Nr. 6, pp. 15-17. In the preface to the edition, Möller writes: „Diese drei vierstimmigen Sätze des Cantional sind mit den fünfstimmigen unserer Ausgabe textlich identisch.“ This is not entirely accurate. Möller also makes available for the first time the original version of *Ich hab mein Lauf vollendet*.
46 Stolberg Leichenpredigtsammlung, Nr. 17175.
47 At bottom of the page of the text is „Gedruckt zu Eißleben bey Peter Kühnen / Anno 1625.“
sion: verses 1, 2, 3 and 4 of the 1625 version correspond, respectively, to verses 1, 2, 4 and 5 of the 1620/1627 versions. Each of the verses contains substantial modification. The fifth and final verse of the version for von Nismitz appears to be only loosely derived from verses 8 and 9 of the Bose/Cantional versions.

It is impossible to say whether it was Schein himself who was responsible for the revisions in the publication of 1625 or whether some other editorial hand was behind the altering of the music and text. In view of Schein’s penchant for modifying his Begräbnislieder there is good reason to believe that he was indeed responsible for the changes for von Nismitz. Perhaps the emphasis on the two soprano voices next to the coffin projected a stronger image of the personified woman. This also helps to explain the need to modify the text of Klagt mich nicht mehr ihr lieben Leut for the funeral of Anna Maria von Nismitz. In the earliest version, for Katharina Bose, the personified voice of the deceased periodically addresses her grieving husband and children. When Schein finally set this text to completely different music for publication in the Cantional, he provided some alternate lines so that the work would be adapted to performance at the funeral of either spouse—female or male. But because Anna Maria von Nismitz was still a maiden, though of marrying age (born 1605), the text was artfully reworked to portray a kind of heavenly wedding in which she was the bride and Christ was the groom. No doubt Schein returned to the original version for inclusion in the Cantional because of its broader application. Reproducing the opening verse of the two versions here can at least serve to illustrate how Schein tailored the text for the occasion.

von Nismitz (1625):

„Klagt mich nicht mehr ihr lieben Leut / Mir ist sehr wol geschehen / Nun thut die Himlisch Hochzeit Frewd / Mit meinm liebn Buhn angehn. / Mein Breutigamb HErr Jesu Christ / Gar freundlich mich wilkommen heist. / Das ist mir bessr vnd mehr / Als wenn ich heit in dieser Welt / Erfreyt den richsten von Adl vnd Geld / Ja Käiserin werden wer.“

Bose (1620) and Cantional (1627):

„Klagt mich nicht mehr, ihr lieben Leut, / mir ist nun wohl geschehn; / nun tut die gwünschte Himmelsfreud / bei meinem Gott angneh. / Gott Vater, Sohn und Heilger Geist / gar freundlich mich willkommen heißt / Das ist mir größer Ehr, / als wenn ich bei euch in der Welt / hätt silber, Gold und alles Geld, / ja wenn ich Kaisrin wär.“

Sixty years after the death of Schein, Wolfgang Caspar Printz included the late Thomaskantor in the group of „drey Berühmte S.“, an honour shared with his two esteemed contemporaries: Samuel Scheidt and Heinrich Schütz. The musical accomplishments of Schein and Scheidt, not to mention every other German composer of that time, have since been eclipsed by those of the long-serving Dresden Hofkapellmeister—arguably to the extent that our appreciation of musical life in seventeenth-century Germany is in a state of imbalance. Unquestionably there is much scholarly work to be done on the two musicians from Halle and Leipzig, including source studies such as this one. In the preceding discussion, which does not claim to be exhaustive, I have intentionally avoided engaging Schein and his work in a

48 „Bey Begräbnis eines Ehegatten“ is the header for the version in the Cantional.
more critical or evaluative fashion; that study is to follow. It seemed more appropriate as an initial step to review some of the reference literature regarding Schein – to clear the way, so to speak – and to supplement and draw renewed attention to his occasional work in the cantional style. Whether he was working with concerted motets or in a medium as simple and direct as the Begräbnislieder, there is evidently much more to Schein than first appears.