

„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 occasions¹. 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 auf tun* for the funeral of Duchess Dorothea Maria von Sachsen-Weimar in 1617², and two near the end of his career from 1628: *Wie lieblich sind deine Wohnungen* for Maria Magdalena von Claußbruch³, and *Das ist meine Freude* for

- 1 The importance of the supplementary income derived from such accidentia can be seen in the petition of 1730 from Johann Sebastian Bach to Georg Erdmann, in which the Thomaskantor complains about the amount of money lost owing to a decrease in the number of funerals at Leipzig. See Werner Neumann and Hans-Joachim Schulze, *Schriftstücke von der Hand Johann Sebastian Bachs, Kritische Gesamtausgabe*, Leipzig 1963 (= Bach-Dokumente 1), pp. 67-68; translated in: Hans T. David and Arthur Mendel (eds.), *The Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, rev. ed. New York 1972, pp. 125-126.
- 2 THRENUS a 6 voci, Co'l Basso Continuo, Dem Herrn JOHAN=ERNSTEN / dem Jüngern / Hertzogen zu Sachsen [...] Als [...] DOROTHEA=MARIA / Herzogin zu Sachsen [...] den 18. Julii dieses 1617. Jahres seliglich entschlaffen [...] componirt, vnd [...] Musiciret, Durch Johan-Hermann Schein / I. F. G. gewesenenen Capellmeistern / jetzo bestalten Musicum zu Leipzig. As cited in Wolfgang Reich (ed.), *Threnodiae Sacrae. Beerdigungskompositionen aus gedruckten Leichenpredigten des 16. und 17. Jahrhunderts*, Wiesbaden 1975 (=EdM 79), p. 135.
- 3 Stolberg Leichenpredigtsammlung, Nr. 6968. As cited in RISM A/I/7, S 1429: „Alloggiamento celeste, Himmlische Herberge (Wie lieblich sind deine Wohnungen), Welche [...] Die [...] Jungfrau Maria Magdalena [...] von Claußbruch Cramer genandt ... (erlanget) ... Mit 4 Stimmen sampt dem Basso Generali componirt ... Die exeq. 2. April. Anno 1628 (in: Leichpredigt ... Beym Begräbnis der ... Jungfrauen Marien Magdalenen ... - Leipzig, s. n. (Gregor Ritzsch), 1628.“

Vincentius Schmuck⁴. 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 siebznzig 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 cantional-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 mehrentheils vom Authore / nachdem er sein Cantional bereit heraus geben gehabt / componiret worden / seynd nebst andern schönen Gesängen allen Lutherischen Christ-Hertzen 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 Herman Schein*⁵. 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 Adrio⁶, Walter Reckziegel⁷, Wolfgang Reich⁸,

4 Stolberg Leichenpredigtsammlung, Nr. 20247, RISM A/1/7, S 1428: „*Symbolum Oder Täglicher TrostSpruch (Das ist meine Freude [...]) ... Mit welchem auff seinem langwierigen Creutz- und Siechenbettlein sich getröstet ... Herr Vincentius Schmuck ... Mit 5. Stimmen sampt dem General-Baß ... (Anhang zu: Christliche Leichpredigt ... bey ... Leichbestattung ... Vincentii Schmucks ... Welcher den 1. Februarii ... 1628 ... verschieden ... - Leipzig, s. n. (Gregor Ritzsch), (1628).*“ Edited by Eberhard Möller, *Zwei Motetten für fünfstimmigen gemischten Chor und Basso continuo (ad libitum)*, Wiesbaden 1993.

5 Arthur Prüfer, *Johann Hermann Schein* (1895), Kassel 1989. First published as *Johan Herman Schein*, Leipzig 1895.

6 Adam Adrio, Art. *Schein, Johann Hermann*, in: MGG 11 (1963), cols. 1642-1654.

7 Walter Reckziegel, *Das Cantional von Johan Herman Schein. Seine geschichtlichen Grundlagen*, Berlin 1963 (= Berliner Studien zur Musikwissenschaft 5).

RISM⁹ and Kerala J. Snyder¹⁰. 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 *In Sünden und in Gottes Zorn*, incorporated without change by Michael into the *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 *Opella nova* in 1618¹¹. Without concrete evidence for his conclusion, Reckziegel is able only to offer 1645 as a provisional date of composition. The *Einzeldruck* of the original can be found in the Stolberg Leichenpredigtsammlung of the Herzog August Bibliothek in Wolfenbüttel¹², 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 performance¹³.

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 confuses 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 *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 *Begräbnislieder* and the comparatively few *bona fide* funeral motets actually composed by Schein. Inevitably it will give some readers a false impression of the na-

8 Wolfgang Reich (ed.), *Threnodiae Sacrae. Katalog der gedruckten Kompositionen des 16.-18. Jahrhunderts in Leichenpredigtsammlungen innerhalb der Deutschen Demokratischen Republik*, Dresden 1966 (= Veröffentlichungen der Sächsischen Landesbibliothek 7).

9 RISM A/I/7, S 1407-S 1439, pp. 373-376.

10 Kerala Johnson Snyder, *Art Schein, Johann Hermann*, in: *New GroveD* 16, pp. 612-619.

11 Reckziegel (wie Anm. 7), p. 201. Reckziegel in fact omits the „D“ in his reference to the acrostic.

12 Stolberg Leichenpredigtsammlung, Nr. 20690: REDEMPTIO GENERIS HUMANI, *Erlösung des Menschlichen Geschlechts* / à 5. *Vber den seligen Hintritt / Weiland des Ehrenvesten / Großsachtbarn und Hoch-gelahrten Herrn Jacobi Schulteszen / Beyder Rechten Doctoris, Churfürstl. Sächs. Raths / vnd vornehmen / weiterberühmbten Practici, &c. Seines insonders vielgünstigen Herrn vnd werthen Freundes / Welcher nach des lieben getrewen Gottes Willen vnd Wol=gefallen den 7. Septembr. Anno ut infrà, auß diesem vergängli=chen in das ewige Leben abgefordert worden. Dessen hinterlassenen hochbetrübtten Fraw Wittben vnd Erben Zu Trost / Ihme aber dem selig Verstorbenen Zu seinen letzten Ehren / Componirt, vnd Musicirt, von Johan Herman Schein / Grünhain. Directore der Music zu Leipzig / Die Exeq. 10. Septemb. Anno Salvatoris M. DC. XXIX. Leipzig / Gedruckt bey GREGORIO Ritzsch.* The work also contains an occasional poem likely written by Schein.

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 *Herr, ich hoffe auf dich* for Theodorus Möstell of 1626, it is suggested that the work was composed more than a year before Möstell's death. Of the music itself, only the title page and figured bass survive (Zwickau Ratsschulbibliothek, 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 MGG¹⁵. 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 1622¹⁶. Prüfer reproduces the text of the title page to this work as *Letztes Schwanen- / 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 Schwanen- / 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 five¹⁸. This updated information is taken up, more or less, by Reckziegel¹⁹, RISM and Snyder²⁰. 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 Moßbach²¹. What is striking about these prints is that neither of them has a title page identifying the piece as the *Letztes Schwanen- / 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/I/7, S 1413: „Christlicher Abschied (Clagt mich nicht mehr ihr lieben Leut [...]). Weiland der ... Frauen Catharinen des ... Herrn Caspar Posen ... Ehelichen Haussfrauen ... Mit 5. Stimmen componirt ... 24. Novemb. Anno M.DC.XX. (Anhang zu: Christliche Predigt ... Bey ... Leichbestattung 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/I/7, S 1414: „Letztes Schwanen- 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 Schwanen- 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/I/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 time²². 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 *Begräbnislieder* incorporated with little or no change into the *Cantional*. Of the prints examined in the course of this study, seven were admitted to the *Cantional* almost exactly as they appeared in the earliest prints²³. Judging from the original publication dates, each of these works was composed too late to be included in the first edition of the *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 *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 *Herr unser Herrscher*²⁴. Another work of this type is *Wenn Gott der Herr Zion erlösen wird*, composed by Schein for the funeral in 1624 of Veronica Höpffner²⁵. With this composition, Schein purposefully (but still modestly) simplified the musical gestures and introduced some revision to the text before including it in the *Cantional*.

Schein also subjected his *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 *Ein müd und mattes Hirschelein* which, according to

22 For a more detailed discussion of the publishers of Schein's Gelegenheitskompositionen, see: Adam Adrio, *Die Drucker und Verleger der musikalischen Werke Johann Hermann Scheins*, in: Richard Baum and Wolfgang Rehm (eds.), *Musik und Verlag. Karl Vötterle zum 65. Geburtstag am 12. April 1968*, Kassel 1968, pp. 128-135.

23 RISM A/I/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).

24 Stolberg *Leichenpredigtsammlung*, Nr. 18653. As cited in RISM A/I/7, S 1415: „Der 8. Psalm (Herr unser Herrscher hochgeehrt [...]). Auff das ... Ableiben Des ... Herrn Johan-Jacob Reiters ... medirtirt ... (Anhang zu: Leichpredigt ... Beym Begräbnis des ... Johan Jacob Reiters ... den 9. Junij ... 1623 ... entschlaffen).– Leipzig, s. n., (Friedrich Lanckisch), 1623.“

25 Stolberg *Leichenpredigtsammlung*, Nr. 12732. As cited in RISM A/I/7, S 1418: „Messis Christianorum (Wenn Gott der Herr Zion erlösen wird [...]) ... Über den ... Hintrit ... der ... Frauen Veronicae ... Höpffners ... (in: Leichpredigt ... Beym Begräbnis der ... Veronica ... Höpffners ... Welche den 27. Februarij ... 1624 ... entschlaffen).– Leipzig, s. n. (Johann Glück), 1624.“

Prüfer²⁶, 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 Schreck²⁷. The second and third compositions to be revised in this way date from 1626. *O wie wohl ist dem jimmer doch* was commissioned for the funeral of Otto von Dißkau in 1626²⁸. It is merely alluded to by Adrio as being „verändert“²⁹, though Reckziegel outlines some of the actual changes to the composition³⁰. The third Lied to be reduced by Schein from five voices to four is *Wie lieblich sind die Wohnung dein*³¹, a work not mentioned by Prüfer, Adrio, Schlager or Snyder, and which in fact first came to light in a 1993 edition by Eberhard Möller³².

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 family³³. 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 2³⁴. Prüfer, for one, thought the *Einzeldruck* was lost³⁵. Neither is it 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 composer³⁶. In addition to Schein's composition, the Leichenpredigt itself, to which the print is appended, can provide addi-

26 Prüfer (see note 5), pp. 61-62.

27 Reckziegel (see note 7), p. 143 (fn. 14): „J. H. Schein, Angst-Seufzer, hg. Gustav Schreck, Leipzig o.J. (Breitkopf & Härtels Partiturbibliothek Nr. 2159 unter 'Ausgewählte Gesänge des Thomanerchores').“

28 Zwickau Ratsschulbibliothek Mus. 104.3c. As cited in RISM A/1/7, S 1423: „Der 112. Psalm (O wie wol ist dem jimmer doch [...]). Auff das ... Leichen-Begengnis Des ... Otto von Dißkaw ... Componirt ... (in: *Leichenpredigt* ...)– Leipzig, s. n. (Gregor Ritzsch), 1626.“

29 Adrio (see note 6), col. 1647.

30 Reckziegel (see note 7), p. 148.

31 Stolberg Leichenpredigtsammlung, Nr. 15505: *Aria à 5. Vber den [...] Todesfall / Weiland des MAGNI LOTTERS / [...] Componirt, [...] musicirt Von mir Johan-Hermann Schein / [...] Music Director [...] Die funeb. Exseq. 2. Oktob. An. ultimi seculi 1626.*

32 Eberhard Möller (ed.), *Johann Hermann Schein, Sechs Kantionalsätze für vier bis fünf Stimmen und Basso continuo (ad libitum)*, Wiesbaden 1993.

33 Reckziegel (see note 7), p. 140.

34 Stolberg Leichenpredigtsammlung, Nr. 11343: *Leichpredigt / Aus dem 39. Psalm des Königes Davids: Ich wil schweigen / vnd meinen Mund nicht auffthun / du wirst wol machen / u. Beym Begräbniß der Erbarv vnd Tugendsamen Frawen SIDONIEN, Des Achtbarn / Wolgelahrten vnd Kunstreichen Herrn Johan-Herman Scheines / Cantoris, vnd des Musici chori der Kirchen zu Leipzig Directoris, Ehelichen Haußfrawen / Welche in ihren Sechswochen den 30. Junii, Anno 1624. früe halbweg 8. Uhr / sanfft vnd selig in dem HErrn Christo eingeschlaffen / vnd den 2. Julii Christlich zur Erden be=stattet worden / Gehalten durch POLYCARPUM Leisern D. Pfarrern vnd Professorn daselbst. Gedruckt zu Leipzig bey Johann Glück / Anno M. DC. XXIV.*

35 Prüfer (see note 5), p. 70.

36 Werner Konstantin von Arnswaldt and Friedrich Wecken (eds.), *Katalog der fürstlich Stolberg=Stolberg'schen Leichenpredigten=Sammlung*, 4 vols., Leipzig 1927-1935.

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 in 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 geseget Weiland die Erbare viel Ehrentugent=same Frawe SIDONIA, Gebohrne Höselin von Dreszden / Johann Herman Scheins / Grün=hain: *Direct. Music: Chori* in Leipzig / etc. hertzgeliebte Eheliche Haußfrawe. Welche nach außgestandener harter Geburt / vnd Gottes gnädige entbindung / auff ihrem Sechswochen=Bettlein / in ihrem Erlöser Jesu Christo / den 29. Juni, Anno ut infra sanfft vnd selig verschieden. Vnd Hierauff den 2. Iulij, durch eine ansehn=liche Volckreiche *Procession* zu ihrem Ruhebettlein geführt / begleitet / vnd vnterwehrender Trawer *Music* darein nieder gelassen worden. Gedruckt zu Leipzig 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 Zentralredaktion in Frankfurt³⁸. Since then a copy of Beyer's Leichenpredigt has also come to light in the Stolberg Leichenpredigtsammlung catalogued not under Beyer, but under her maiden name, Nimman³⁹. The Leichenpredigt also contains a musical setting of the same Lied text. Even the titles obviously share a common source:

London, British Library:

Sterbe=Liedlein
Mit welchem sich in ihrem Leben Christlich alle=
zeit getröstet vnd frölich bereitet /
Die weiland Erbare / Viel-Ehrentugendsame Fraw
AGNES,
Des Ehrenvesten / Achtbarn
vnd Wolgelahrten Herrn M. Cunrad Beyers / *Poëticæ*
Professoris publici auff der *Universität* 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
frölich 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 Selnecker in 1619 (published 1620) differs fundamentally from that which was ultimately produced into the *Cantional*⁴⁰. 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 Beförderung sein /
die er mir je erzeiget hat /
GOTT wirds vergeltn 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.

We return now to *Klagt mich nicht mehr ihr lieben Leut* composed for the funeral of Katharina Bose in 1620⁴³. 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 Snyder⁴⁴ 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 Möller⁴⁵. 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*⁴⁶. 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 / alßbaldt
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 follow⁴⁷. On the page separating the Lied text from the vocal parts is a simple title-page which reads:

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

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-

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 male⁴⁸. 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 Himlich Hochzeit Frewd /
Mit meinm liebñ Buhln aneghn.
Mein Breutigamb HErr Jesu Christ /
Gar freundlich mich willkommen heist.
Das ist mir bessr vnd mehr /
Als wenn ich hett in dieser Welt /
Erfreyt den reichsten 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 gewünschte Himmelsfreud
bei meinem Gott aneghn.
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.“⁴⁹, 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*.

49 Wolfgang Caspar Printz, *Historische Beschreibung der Edlen Sing- und Kling-Kunst*, Dresden 1690 (Facsimile ed. by Othmar Wessely, Graz 1964), p. 137.

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.