

# Revision and Compositional Process in the Funerary Lieder of Johann Hermann Schein's „Cantional“ (1627)

GREGORY S. JOHNSTON

Studies of seventeenth-century anthologies of motets, concerti and hymns tend most often to focus on them as single creative manifestations of the composer. However, the individual works which comprise these collections were typically produced over varying periods of time, each constituent item originally conceived and written with a specific performance in mind. When one considers these smaller pieces only in the context of the larger collection, they become necessarily abstracted, removed one step from the specific function or purpose they may have had in their own day. It is in this light that the present study will focus on the funerary Lieder contained in Johann Hermann Schein's *Cantional*. I should like to consider here some features of these occasional compositions, Schein's treatment of them in the *Cantional*, and, by implication, aspects about the composer himself.

Schein's tenure as cantor at the Thomaskirche in Leipzig spanned the years 1616 to his death in 1630. His weekly teaching schedule, beginning at 6:00 each morning, consisted of eight hours of Latin grammar, literature and syntax, two hours of Latin and German catechism, and four hours of singing<sup>1</sup>. His other duties normally included composing music, rehearsing the choirs and directing performances for the regular weekly services at the principal churches in Leipzig: namely, St Nicolai and St Thomas. As did most cantors in Lutheran Germany, Schein supplemented his income with commissions to compose new music and to conduct performances of it for a variety of public and private occasions. Principal among these commissions were the ones he received from individual families to compose music for funerals. While a few of these pieces were sumptuous motets, similar in style to the spiritual madrigals of his *Israelis Brünlein* of 1623<sup>2</sup>, the vast majority of Schein's ad hoc funerary compositions were written in the simpler, so-called cantional style: predominantly homorhythmic settings of strophic texts, clearly articulated phrases, composed or arranged for four to six voices, often with optional figured bass<sup>3</sup>.

1 Rudolf Wustmann, *Musikgeschichte Leipzigs bis zur Mitte des 17. Jahrhunderts*, 2 vols., Leipzig 1926, p. 376.

2 The works similar in style to those of the *Israelis Brünlein* are „Ich will schweigen und meinen Mund nicht auf tun“ for the funeral in 1617 of Duchess Dorothea Maria von Sachsen-Weimar (RISM A/I/7 S1408), „Wie lieblich sind deine Wohnung“ for Maria Magdalena von Claußbruch (RISM A/I/7 S1429, Stolberg No. 6968) and „Das ist meine Freude“ for Vincentius Schmuck (RISM A/I/7 S1428, Stolberg No. 20247) both from 1628. The Stolberg Leichenpredigtsammlung numbers are taken from Werner Konstantin von Arnswaldt and Friedrich Wecken, *Katalog der fürstlich Stolberg-Stolberg'schen Leichenpredigten-Sammlung*, 4 vols., Leipzig 1927–1935. An edition of these works and all other occasional compositions by Schein is currently being prepared by Claudia Theis for publication in the „Neue Ausgabe sämtlicher Werke“.

3 See Franzpeter Messmer, art. *Kantionalsatz* in: MGG2, Sachteil 4 (1996), cols. 1773–1779; and Werner Braun's discussion in: Werner Braun and Jiri Sehnal, art. *Cantional*, in: New GroveD 3, pp. 733–736; and W. Braun, *Das Eisenacher Begräbniskantional aus dem Jahre 1653*, in: JbLH 4 (1958/59), pp. 122–128. See also, Robert L. Marshall, art. *Chorale settings*, in: New GroveD 4, pp. 323–338.

Many of Schein's funerary compositions in this style were later collocated under the subject-headings „Vom Todt vnd Sterben“ or „Psalmenlieder“, and incorporated into the *Cantional*, *Oder Gesangbuch Augspurgischer Confession*, the hymnbook which in Leipzig supplanted Sethus Calvisius's *Harmonia cantionum ecclesiasticarum* of 1597<sup>4</sup>. Schein's *Cantional* first appeared in print in 1627, published by the composer himself with a privilege granted by the Electoral Court in Dresden. While the funerary Lieder adhere to the simpler cantional style, other works in the collection range stylistically from unaccompanied solo melodies to modestly set chorale motets, and suited to a variety of performance contexts as set out by the *Kirchenordnung* printed at the beginning of the volume<sup>5</sup>. A second edition, enlarged by an appendix of twenty-seven additional compositions, was prepared by Schein's successor at the Thomas-kirche, Tobias Michael (1592–1657), and published in 1645 – fifteen years after Schein's death – by Jacob Schuster<sup>6</sup>. Some of Schein's reasons for producing the *Cantional* are given in the dedicatory preface<sup>7</sup>:

Als habe ich mich vnter andern/ auff vieler Cantoren freundliches Zuschreiben/ vn[d] der *Musicsautorn*, Liebhaber vn[d] Liebhaberin/ instendiges suchen auch vber ein Christliches Gesangbuch Augspurgischer Confession machen/ vnd darin so viel jimmer müglich/ mit auslassung vnnötiger vnd vngebräuchlicher/ vnd hinein tragung andächtiger/ nützlicher/ gebräuchlicher des H. *Lutheri* vnd anderer geistreichen *Autorn*, wie auch/ vff sonderbares anhalten/ meiner eigenen/ (*respectiue*) mit 4. 5. vnd 6. Stimmen/ (worbey auch sonderlich/ mit darzu gehörigen Vberzeichnungen/ für die Organisten/ Instrumentisten vnd Lautenisten/ u. auff den *General-Bass* gesehen worden) so wol im einfachen/ als doppelten *Contrapunct componirten* Lieder- und Psalmlein/ wie auch nichts weniger/ theils mit *Corrigirung* derer in den Melodien eingerissenen Irrthümen/ theils mit nohtwendiger/ nützlicher/ gänzlicher Verenderungen dererselben/ angezogene/ befindliche *Defect* vnd *Excess* abschaffen wollen.

(In response to the friendly letters from many cantors, and earnest encouragement from composers and enthusiasts, I undertook, among other things, a Christian songbook of the Augsburg Confession. As much as possible therein I have omitted unnecessary and obsolete Lieder and psalm settings, and inserted devotional, current and customary ones by Luther and other sophisticated authors. Upon special encouragement, my own are included as well, respectively, with 4, 5 and 6 voices, composed in simple as well as double counterpoint (also paying particular attention to the basso continuo, the figures that go with them are provided for organists, instrumentalists and lutenists). Moreover, correc-

- 4 Kerala Johnson Snyder, art. *Schein, Johann Hermann*, in: *New GroveD* 16, p. 614. Calvisius's *Harmonia cantionum ecclesiasticarum. Kirchengesenge und geistliche Lieder D. Lutheri und anderer frommen Christen, welche in christlichen Gemeinen dieser Landen auch sonsten zu singen gebreuchlich sampt etlichen Hymnis &c. mit vier Stimmen contrapunctisweise richtig gesetzt und in gute Ordnung zusammen gebracht* (Leipzig: Jacob Apel, 1597) enjoyed no less than four reprints after its original publication, the last of them appearing in 1622.
- 5 In addition to compositions suitable „For Funerals“ („Bey Begrabnissen“), other occasions include morning and evening song („Morgen=Gesäng“, „Abend=Gesäng“), before and after meals („Vor dem Essen“, „Nach dem Essen“), good weather („Vmb schön und fruchtbar Wetter“), prayer („In den Betstunden“), for weddings („Bey Braut=Messen/ oder/ Trawungen“) and for travellers („Für die Reisenden“).
- 6 In the later edition, Michael interposes the following inscription to separate the original material of 1627 from the appendix: „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. Herten in folgenden Blättern zum Christlichen Gebrauch und Geistlicher Erquickung mit angehängt worden“. (The following sacred songs, which for the most part were composed by the author after he had already published his *Cantional*, are appended in the following pages alongside other fine songs, for all Lutheran Christian spirits, for Christian use and spiritual refreshment.) Cited in Johann Hermann Schein, *Cantional, oder Gesangbuch Augspurgischer Confession 1627/1645*, ed. by Adam Adrio, Kassel etc. 1967 (= *Neue Ausgabe sämtlicher Werke* 2, Teil 1–2), p. 117 (original pagination: fol. 516<sup>r</sup>).
- 7 Schein op. cit., pp. xi–xii (original pagination: fols. 3<sup>r</sup>–4<sup>r</sup>).



tions of errors that had worked their way into the melodies and some necessary, beneficial and complete changes of the same are also included, in order to do away with the defects and excesses found therein.)

The *Cantional* is not the only record we have of Schein's compositional activities in the domain of ad hoc funerary music. In fact, forty of these so-called *Begräbnislieder* found in Schein's *Cantional* are known to have been printed separately at earlier dates, either individually or as musical appendices to published funeral sermons or *Leichenpredigten*<sup>8</sup>. Of the forty, twenty-eight were printed prior to the first edition of 1627<sup>9</sup>; twelve more were printed between the years 1627 and 1630, and subsequently included in the second, posthumous edition of 1645. (See Table 1) With the exception of a few recently recovered compositions, most of these references can be found in the secondary literature. What is generally overlooked in that literature, however, is the degree to which these compositions – both music and text – were reworked prior to their publication in the *Cantional*. The works by Schein that were included in the Michael edition of 1645 were left largely unaltered. When changes do occur, they are typically occasional reordering of words, or modifications to the original orthography and punctuation. Michael's changes to the music were mainly corrective, though he also perpetuated errors or infelicities from the original prints<sup>10</sup>. Those *Begräbnislieder* incorporated by Schein in the first edition, on the other hand, were subjected to a wide range of modification. Some of the changes are slight, whereas others include substitutions of entirely different settings of the texts. These are undoubtedly among the modified works to which Schein alludes in his prefacing remarks.

8 Among the works written in the cantional style that were not incorporated into either edition of the *Cantional* are: „Lob den Herren meine Seel“ (RISM A/I/7 S1417), „Herr dein Ohren zu mir neige“ (RISM A/I/7 S1420), „Herr, ich hoffe auf dich“ (RISM A/I/7 S1424), „Clagen, trauren, weynen“ (RISM A/I/7 S1426), „Wie lieblich sind deine Wohnung“ (RISM A/I/7 S1429), two versions of „Ach mein herzliebes Jesulein“ (GB-Lbl K.11.C6; Stolberg No. 4336), and „Creutz, Trübsal, Jammer, Angst und Noth“ (RISM A/I/7 S1435). The majority of the *Begräbnislieder* cited in this study can be found in two European libraries. Those appended to printed *Leichenpredigten* are part of the Stolberg Leichenpredigt-sammlung currently housed in the Herzog August Bibliothek in Wolfenbüttel. Other of Schein's *Begräbnislieder* were already reprinted in separate bifoliate formats prior to their inclusion in the *Cantional*. First mentioned in Arthur Prüfer's *Johan Herman Schein* (Leipzig 1895; repr. Kassel etc. 1989) as part of the holdings of the Preußische Staatsbibliothek in Berlin, this collection of *Einzeldrucke* was thought to have been destroyed in the Second World War (See Snyder [Anm. 4], p 618). The works subsequently resurfaced among the holdings of the Biblioteka Jagiellońska in Cracow (Pl-Kj), and are identified in Gerhard Dünnhaupt's *Personalbibliographien zu den Drucken des Barock*, 2nd revised and expanded edition (Stuttgart 1991), vol. 5, pp. 3557–3593. Whereas the prints found in the *Leichenpredigten* are typically integrated into the publication, the Cracow exemplars are discrete bifoliate prints, consisting of title page, two facing pages of music, with or without additional text – sometimes poetry by Schein – on the back page.

9 „Ach Herr, erzeige Gnade mir“, written for the funeral of Maria Rothäupt in 1625, was incorporated into the second edition of the *Cantional* (*Cantional*, No. 288; Pl-Kj, Mus. ant. pract. S488).

10 In at least two instances, Adam Adrio makes emendments to the modern edition where Michael had carried forward errors from the original prints. In „Mach's mit mir Gott nach deiner Güt“, composed by Schein for the funeral of Margarita Werner in 1628 (Pl-Kj, Mus. ant. pract. S534), changes are made to the Alto part to avoid tripling the third of the chord. Similarly, in the *Begräbnislied* „Hin ist des Lebens Zeit“, performed at the funeral of Hermann Hütte in 1629, an erroneous F-B tritone formed between the Alto and the Tenor/Bass voices is corrected by Adrio in the modern edition.

Table 1: Begräbnislieder printed originally as Einzeldrucke and later in Schein's *Cantional, oder Gesangbuch Augspurgischer Confession* (1627/45).

## 1st Edition (1627)

Date	Voicing	Subject	<i>Cantional</i> No.	Location (RISM)/Shelf No.
1620	5→4	Jacob Grieben	141	Pl-Kj S420
1620	5→4	Nicolaus Selnecker	255	D-W Stolberg No. 21024
1621	4→4	Katharina Pose (Bose)	259	D-W Stolberg Nos. 4864 & 17175
1621	5→4	Euphrosyna Cramer	260	Pl-Kj S427
1622	5→4	Wolfgang, Lebzelter d. J.	172	Pl-Kj S438
1622	5→4	Dorothea Moßbach	253	D-W Stolberg No. 11179
1622	5→4	Hartmann Schacher	166	Pl-Kj S442
1623	4→4	Hieronymus Brehm	165	Pl-Kj S449
1623	4→4	Adrian Freund	149	Pl-Kj S461
1623	5→4	Elisabeth Grieben	154	Pl-Kj S447
1623	4→4	Johann Jacob Reiter	141	D-W Stolberg No. 18653
1623	5→5	Susanna Sidonia Schein	247	Pl-Kj S459
1623	4→4	David Wasserführer	148	Pl-Kj S457
1624	4→4	Christian Bapst	145	Pl-Kj S469
1624	4→4	Veronica Höpfner	178	D-W Stolberg No. 12732
1624	4→4	Katharina Lebzelter	153	Pl-Kj S471
1624	4→4	Maria Höpner	257	Pl-Kj S477
1624	4→4	Christian Rothhaupt	143	Pl-Kj S467
1624	4→5	Sidonia Schein	245	D-W Stolberg No. 11343
1624	4→4	David Würffpfennig	150	Pl-Kj S473
1625	5→5	Maria Rothhaupt, (2nd ed.)	288	Pl-Kj S488
1625	5→5	Johanna Judith Schein	248	Pl-Kj S490
1626	5→4	Otto v. Dißkau	171	D-Z Mus. 104, 3c
1626	5→4	Magnus Lotter	164	D-W Stolberg No. 15505
1626	5→4	Johann Rothhaupt	251	D-Z Mus. 104, 3b
1626	5→5	Johanna Elisabeth Schein	249	Pl-Kj S501
1626	4→4	Thomas Michael Schürer	252	Pl-Kj S505
1626	4→4	Johann Welsch	258	Pl-Kj S503

## 2nd Edition (1645)

1627	5→5	Johanna Susanna Schein	301	Pl-Kj S516
1628	5→5	Simon Ritz [Ritzsch]	292	Pl-Kj S426
1628	4→4	Concordia Schmied	299	D-W Stolberg No. 20191
1628	5→5	Johannes Zacharias Schein	302	Pl-Kj S532
1628	5→5	Christoff Schultze	291	D-GOI D V 5 [15]
1628	5→5	Margarita Werner	303	Pl-Kj S534
1629	5→5	Christoph Dusel	295	Pl-Kj S538
1629	5→5	Johann Elfeld	297	Pl-Kj S542



1629	5→5	Hermann Hütte	296	Pl-Kj S540
1629	5→5	Zacharias Schürer	294	D-Bds Ee 700-3276
1629	5→5	Jacob Schultes	290	D-W Stolberg No. 20690
1630	5→5	Hieronymus Schein	304	Pl-Kj S545

The Lieder composed by Schein for funerals between 1620 and 1626 were filed away after their first performance, subsequently retrieved and considered for possible inclusion in the *Cantional*, and then altered in various ways. When we look at Schein re-examining these pieces, quite possibly for the first time since they had been performed, it bears noting the time frame in which these funerary Lieder were originally conceived and written. For residents of Leipzig, the customary interval between death and burial was typically two to four days. Newly written music for the occasion was most likely commissioned and composed during this brief period. It is true that some music was commissioned well in advance of the obsequies<sup>11</sup>, but judging from references made periodically by composers on the title pages of the *Einzeldrucke* about the haste in which this music was written<sup>12</sup>, one can fairly assume that it was a standard procedure for a composer to write a work, produce the requisite number of copies, rehearse and perform it – all in the span of a couple days. Decisions to prepare printed copies of the music, discretely as *Einzeldrucke* or as part of the published *Leichenpredigten*, were generally made sometime after the funeral. In the case of Schein, his task would have been compounded by the fact that he also authored the texts to most of these pieces. All this work was taken on in addition to his salaried obligations as Thomaskantor. These working conditions may explain why he refers to his occasional compositions as „lucubrations“, a reference to his „burning the midnight oil“. Schein's sensitivity to the problems of trying to compose quickly and well had already been alluded to four years earlier in his preface to the *Israelis Brünlein*<sup>13</sup>:

Großgünstiger Herren/ dieselben erinnern sich großgünstig/ welcher gestalt bißhero/ ich etzliche auß-  
erlesene Krafftspüchlein Altes und Newen Testaments/ mit 5. Stimmen auff Italian-Madrigalische  
Manier/ nebenst dem *Basso Continovo componiret*, vnnnd bey fürfallenden *occasionen musiciret*. Weil ich ver-  
mercket/ daß solche gleich vorigen vnd andern meinen wenigen *Lucubrationibus*, sondern Ruhms/ von  
vielen der *Musicsautorn* nicht wenig liebet/ vnd ich dahero inständiglich *instigiret* vnd angemahnet  
worden/ daß ich sie/ weil derer etzliche in eil verfertiget werden müssen/ vnd allbereit *sparsim*, aber  
doch nicht ohne merckliche *sphalmata* gedruckt worden/ revidiren vnnnd der lieben *Posteritet correct com-  
municiren* wolte.

- 11 On the title page of „Herr, ich hoffe auf dich“ for the funeral of Theodorus Möstell in 1624 (RISM A/I/7 S1424), Schein suggests that the work had been composed more than a year in advance of Möstell's death. All that remains of this work are the title page and figured bass (Zwickau, Ratsschulbibliothek, Mus. 129.2). The *Leichenpredigt* for Möstell, which contains a poem by Schein, can be found in Wolfenbüttel, Stolberg No. 16552.
- 12 From the title page of an anonymous composition for Isabella Veronica Donauer, who died 4 April 1685 and was buried five days later, one learns that the continuo aria was „composed hastily and in brief“ („eylfertig in Kürtze abgefasset“) (RISM A/I/7 AN1567; Berlin, Deutsche Staatsbibliothek, 10 in Ee 636). The Quedlinburg Cantor and Musicus, Michael Wagner, writes that his polychoral *Aria in Dialogo* for the funeral of the aristocratic Hedwig Hahn was „hastily written in a five-voice contrapuntal style“ („in einem fünfftstimmigen *Contra. S.* eylfertigst versetzt“) – even though there was an interval of more than ten weeks between her death and burial (11 September and 29 November 1671) (RISM A/I/7 W61, Stolberg No. 5698).
- 13 Facsimile reprint in Johann Hermann Schein, *Israelisbrünlein*, ed. by Adam Adrio, Kassel etc. 1963 (= Neue Ausgabe sämtlicher Werke 1), p. ix.

(Most generous Lords, you will generously recall in which way I hitherto set several select powerful verses of the Old and New Testaments for five voices together with basso continuo in the manner of the Italian madrigal, and performed on incidental occasions. As I have noticed, without self-praise, that these along with previous and other of my few lucubrations have been favoured not a little by many composers, I have thus been heartily encouraged and urged that I revise them (as some of them had to be completed in haste and have already been distributed in print, though not without noticeable errors) and communicate them correctly to dear posterity.)

For all their simplicity, the ad hoc *Begräbnislieder* were no doubt reviewed with a more critical eye than might have been possible when they were penned and first performed. Schein now had to think of these compositions in terms of repeated performance and durability, hoping perhaps that they might find their way into the canon of Lutheran hymnody alongside Luther and Walther<sup>14</sup>. No less so than with the spiritual madrigals of the *Israelis Brünlein*, Schein expresses in the preface to the *Cantional* his desire to „preserve, perfect and perpetuate this beloved music [...] for our dear posterity“<sup>15</sup>.

„Dear Posterity“ also had its practical side: Schein needed to find a market for his *Cantional*. His reputation as a musician in Lutheran Germany notwithstanding, the compositions of the *Cantional* would have to appeal to as wide a range of cantors and clergy as possible, in order for the collection to be commercially viable<sup>16</sup>. Few Protestant churches in the first quarter of the seventeenth century possessed the musical forces of the Thomaskirche, with its famous school, its alumni and ties to the University. But when Schein composed these *Lieder*, he could hardly have been contemplating the musical resources of other cities, towns and villages; he was writing for the Thomanerchor, and was himself probably most concerned with the exigencies of completing the work on time and fulfilling his myriad other duties as cantor. Even if Schein had earlier contemplated putting together a *Cantional* at some point in his career, it would be surprising if his mind turned on these particular occasions to thoughts of whether or not this or that *Lied* would lend itself to performances by choirs and congregations in outlying regions of Lutheran Germany.

With these issues in mind, it may be possible to explain some changes to the funerary *Lieder* as compositional improvements – that is, the kinds of revision that Schein might have introduced earlier had he not been faced with an imminent and quite inflexible deadline. Secondly, one might also look for simplifications in some of the arrangements – melodic writing, counterpoint, rhythmic structure, harmony, etc. – changes that might make the finished product, the completed *Cantional*, more appealing to less accomplished choirs than those

14 According to Snyder, many of Schein's *Lieder* were reprinted throughout the seventeenth and eighteenth centuries, though only one – „Mach's mit mir Gott nach deiner Güt“, originally written for the funeral of Margarita Werner in 1628 (RISM A/I/7 S1430) – is still in general use. Snyder (Anm. 4), p. 614.

15 „[...] ich die liebe *Music*, so viel an nur/ *conserviren/ perfectioniren* vnd auff unsere liebe *Posteritet propagiren* helffen möchte“. Schein (Anm. 6), p. xi (original pagination: fol. 3<sup>r</sup>).

16 Schein's *Cantional* did in fact enjoy extensive distribution in the Baroque. Heinrich Schütz's *Musikalische Exequien*, on the other hand, can be seen as being both a musical masterpiece and commercial failure. Despite Schütz's comments as to how and when the composition could be used liturgically, the *Exequien* seems to have been too much a work sui generis and consequently left only faint impressions in the seventeenth century. In this regard, see Werner Breig, *Heinrich Schütz' „Musikalische Exequien“: Überlegungen zur Werkgeschichte und zur textlich-musikalischen Konzeption*, in: *SJb* 11 (1989), pp. 53–68 (English translation in Paul Walker [ed.], *Church, Stage, and Studio: Music and Its Contexts in Seventeenth-Century Germany*, Ann Arbor 1990 [= *Studies in Music* 107], pp. 109–125), and Gregory S. Johnston, *Heinrich Schütz's „Musikalische Exequien“: Evidence of Influence*, in: *Canadian University Music Review* 13 (1993), pp. 1–14.



found in Leipzig. Needless to say, artistic refinement and technical simplification in these compositions are not necessarily exclusive of each other; the challenge for Schein would lie in striking a balance, in this *Gebrauchsmusik*, between artistic integrity and practicality.

In assessing actual degrees of revision in Schein's *Begräbnislieder*, the two polar extremes are determined easily enough. At one end are those works incorporated verbatim by Michael into the second edition of the *Cantional*. At the opposite end of the scale are the eight Lied-texts that Schein completely reset for inclusion in the 1627 edition<sup>17</sup>. Because there is so very little in common between the first and final versions in these cases, aside from the texts, not much time will be spent on them here. There is no ready answer to the question of why Schein chose to reset the texts of these funerary Lieder. He may have been dissatisfied with these compositions for wholly artistic reasons, owing perhaps to the haste in which they were likely written, or to the fact that six of the eight comprise his earliest known *Begräbnislieder*. Did he suspect in hindsight that the earlier versions were less practical or worthy of repeat performances? One can only speculate. In any event, what should be noted for later on in this discussion is the fact that, in six of the eight newly composed settings, Schein reduces the texture from five voices to four.

Changes to „Wenn Gott der Herr Zion erlösen wird“ represent Schein's more moderate revisions. (See Example 1a–b) Example 1a is a transcription of the original *Begräbnislied* composed for the funeral of Veronica Höpffner, who died February 27, 1624 and was buried two days later. Example 1b is the version which appears in the *Cantional*. Looking at the two side-by-side, one of the first things we see, indicated in the score by brackets, is Schein's substitution in the Cantus of two minor thirds for the two descending diminished fifths in the original. This change consequently requires a slight adjustment to the inner voices, at which time the composer also reduces the number of notes in the Tenor on the words „Herr“ and „schwer“. In this work, and in his other Lieder where revisions are found, Schein consistently modifies the bass line to avoid the low D, and at the same time introduces minor changes to the harmony. Schein continues the reharmonization of the Cantus into the next phrase of text, „so werden wir sein als im Traum“, introducing harmonic and melodic activity that was lacking in the corresponding phrase of the early version. In revisiting the final phrase of text, „für Freuden solches gläuben kaum“, Schein notably simplifies the melodic and rhythmic elements of the Altus and Tenor, bringing the two voices into line with the „textbook“ cantional style.

The kind of revisions seen in this particular work are similar in nature to those carried out in others of his *Begräbnislieder* originally written in four parts. It may have seemed to Schein, as it seems to us, that he compromises the things that were perhaps most interesting musically – the dropping diminished fifths at the beginning, and the descending figuration in

17 The eight *Begräbnislieder* completely reset by Schein are: „In Fried und Freud ich fahr dahin“ for Jacob Grieben in 1620 (*Cantional*, No. 254; Pl-Kj, Mus. ant. pract. S420), „Nun scheid ich ab in fröligkeit“ for the funeral of Nicolaus Selnecker in 1620 (*Cantional*, No. 255; Stolberg No. 21024), „Klagt mich nicht mehr ihr lieben Leut“ for Katharina Bose in 1621 (*Cantional*, No. 259; Stolberg No. 4894 & 17175 in two versions); „Eva durch ihr begangne Schuld“ for Euphrosyna Cramer in 1621 (*Cantional*, No. 260; Pl-Kj, Mus. ant. pract. S427); „Die Zeit nunmehr vorhanden ist“ for Dorothea Moßbach in 1622 (*Cantional*, No. 253; Stolberg No. 11179), „Wohl mir, das ist mir lieb“ for Wolfgang Lebzelter in 1622 (*Cantional*, No. 172; Pl-Kj, Mus. ant. pract. S438), „Dich für dein Wohltat preise ich“ for David Würffpfennig in 1624 (*Cantional*, No. 150; Pl-Kj, Mus. ant. pract. S473), „Ich hab mein Lauff vollendet“ for Johann Rothaupt in 1626 (*Cantional*, No. 251; Stolberg No. 19142).

the Tenor part at the end. But Schein was no longer writing exclusively for the Thomanerchor, and the musical rhetoric of these funerary compositions reflects that; he studiously eschews the luxuriant style of his other sacred compositions, just as he proposes to do in his prefacing remarks.

Example 1a: „Wenn Gott der Herr Zion erlösen wird“ (1624)

Cantus  
Wenn Gott der Herr Zi-on er-lö-sen wird ausm Gfengnis schwer, dar-ein wir all ge-führt,

Altus  
Wenn Gott der Herr Zi-on er-lö-sen wird ausm Gfengnis schwer, dar-ein wir all ge-führt,

Tenor  
Wenn Gott der Herr— Zi-on er-lö-sen wird ausm Gfengnis schwer dar-ein wir all ge-führt,

Bassus  
Wenn Got der Herr Zi-on er-lö-sen wird ausm Gfengnis schwer dar-ein wir all ge-führt,

So wer-den wir seyn als im traum/ für frew-den sol-ches gläu-ben kaum.

So wer-den wir seyn als im traum/ für frew-den sol-ches gläu-ben kaum.

So wer-den wir seyn als im traum/ für frew-den sol-ches gläu-ben kaum.

So wer-den wir seyn als im traum/ für frew-den sol-ches gläu-ben kaum.

Example 1b: „Wenn Gott der Herr Zion erlösen wird“ (1627/45)

Cantus  
Wenn Gott der Herr Zi-on er-lö-sen wird ausm Gfängnis schwer, dar-ein wir sind ge-führt,

Altus  
Wenn Gott der Herr Zi-on er-lö-sen wird ausm Gfängnis schwer, dar-ein wir sind ge-führt,

Tenor  
Wenn Gott der Herr Zi-on er-lö-sen wird ausm Gfängnis schwer, dar-ein wir sind ge-führt,

Bassus  
Wenn Gott der Herr Zi-on er-lö-sen wird ausm Gfängnis schwer, dar-ein wir sind ge-führt,



so wer - den wir sein als im Traum, für Freu - den sol - ches gläu - ben kaum.

so wer - den wir sein als im Traum, für Freu - den sol - ches gläu - ben kaum.

so wer - den wir sein als im Traum, für Freu - den sol - ches gläu - ben kaum.

so wer - den wir sein als im Traum, für Freu - den sol - ches gläu - ben kaum.

If compositions like „Wenn Gott der Herr Zion erlösen wird“ depict „Schein the Editor“, works in which the actual number of voices are either reduced or increased give clearer insight into the creative processes of „Schein the Composer“. Two settings of Schein’s „Wie lieblich sind die Wohnung dein“ have been chosen as an example of his efforts in this area. The piece was originally commissioned for the funeral in 1626 of the government official, Magnus Lotter<sup>18</sup>. In the months between Lotter’s funeral in early October and the dating of the *Cantional* the following August, Schein reduces the setting from five parts to four. Transcriptions of the original composition and the version that ultimately appears in the *Cantional* (No. 164) are given, respectively, as Examples 2a and 2b. As in the previous example, Schein simplifies the rhythmic and melodic writing in setting the last phrase of text, removing the imitation between the two upper voices. The melodies of the Cantus and Bass are affected only by subtle refinements to the setting of the words „nach dir“. It is Schein’s reworking of the inner voices, however, that is most telling. The Altus and the Tenor of the *Cantional* version are derived almost entirely from the Altus and Cantus Secundus of the original – fragmented, alternating, at times in octave transposition. In some cases, the compositions are transposed in order to accommodate the alterations, as was the case in the *Begräbnislied* for Elisabeth Grieben composed in 1623. In Example 2b, the original material is bracketed in the transcription of the *Cantional* version and identified (C2=Cantus Secundus; A=Altus). As for the Tenor part of the original, Schein simply deletes it. Only towards the very end of the Lied, in the Altus, is there anything that could remotely be perceived as having been based on the original Tenor. This approach to textural reduction is consistently taken by Schein in other *Begräbnislieder* revised for inclusion in the *Cantional*<sup>19</sup>.

18 Stolberg No. 15505. *Aria à 5 (Wie lieblich sind die Wohnung dein [a 5 v]). Vber den unverhofften/ aber doch seligen Todesfall/ Weiland des [...] Herrn MAGNI LOTTERS [...] Aus Christlicher hertzlicher Condolentz vnd Mitleiden Componirt [...] von [...] Johan=Herman Schein [...] Die funeb. Exseq. 2. Octob. An. ultimi. seculi 1626* (Appendix to: *Leichenpredigt [...] Beym Begrebnis des [...] MAGNI Lotters [...] Welcher den 29. Sept. [...] Anno 1626. und den 2. Octobr. Christlich zur Erden bestattet worden.*), Leipzig: Friederich Lanckisch, 1626.

19 The revised *Begräbnislieder* in which Schein effects reduced textures are: „Ein müd und mattes Hirschein“, first performed at the funeral of Elisabeth Grieben in 1623 (*Cantional*, No. 154; Pl-Kj, Mus. ant. pract. S447), „Herr Gott du unser Zuflucht bist“ (*Cantional*, No. 166; Pl-Kj, Mus. ant. pract. S442) for Hartmann Schacher in 1623, and „O wie wohl ist dem jimmer doch“ for Otto von Dißkau in 1626 (*Cantional*, No. 171; Zwickau, Ratsschulbibliothek Mus. 104, 3c). The original version of the work written for Grieben’s funeral is transcribed in Walter Reckziegel, *Das Cantional von Johann Herman Schein. Seine geschichtlichen Grundlagen*, Berlin 1963 (= *Berliner Studien zur Musikwissenschaft* 5), p. 233.

Example 2a: „Wie lieblich sind die Wohnung dein“ (1626)

Cantus 1  
 Wie lieblich sind die Wohnung dein, o Her-re Ze-ba-oth. Ach wie sehnt sich die See-le

Cantus 2  
 Wie lieblich sind die Wohnung dein, o Her-re Ze-ba-oth. Ach wie sehnt sich die See-le

Altus  
 Wie lieblich sind die Wohnung dein, o Her-re Ze-ba-oth. Ach wie sehnt sich die See-le

Tenor  
 Wie lieblich sind die Wohnung dein, o Her-re Ze-ba-oth. Ach wie sehnt sich die See-le

Bassus  
 Wie lieblich sind die Wohnung dein, o Her-re Ze-ba-oth. Ach wie sehnt sich die See-le

mein nach dir, o treu-er Gott, nach deinn Vor-hö-fen sie ver-langt, an dir mein leib und See-le

mein nach dir, o treu-er Gott, nach deinn Vor-hö-fen sie ver-langt, an dir mein leib und See-le

mein nach dir, o treu-er Gott, nach deinn Vor-hö-fen sie ver-langt, an dir mein leib und See-le

mein nach dir, o treu-er Gott, nach deinn Vor-hö-fen sie ver-langt, an dir mein leib und See-le

mein nach dir, o treu-er Gott, nach deinn Vor-hö-fen sie ver-langt, an dir mein leib und See-le

hangt. O le-ben-di-ger, star-ker Gott, ich freu mich dein in al-ler Not.

hangt. O le-ben-di-ger, star-ker Gott, ich freu mich dein in al-ler Not.

hangt. O le-ben-di-ger, star-ker Gott, ich freu mich dein in al-ler Not.

hangt. O le-ben-di-ger, star-ker Gott, ich freu mich dein in al-ler Not.

hangt. O le-ben-di-ger, star-ker Gott, ich freu mich dein in al-ler Not.



## Example 2b: „Wie lieblich sind die Wohnung dein“ (1627/45)

Cantus

Wie lieb-lich sind die Woh-nung dein, o Her-re Ze-ba-oth. Ach wie sehnt sich

Altus

Wie lieb-lich sind die Woh-nung dein, o Her-re Ze-ba-oth. Ach wie sehnt sich

Tenor

Wie lieb-lich sind die Woh-nung dein, o Her-re Ze-ba-oth. Ach wie sehnt sich

Bassus

Wie lieb-lich sind die Woh-nung dein, o Her-re Ze-ba-oth. Ach wie sehnt sich

die See-le mein nach dir, o treu-er Gott, nach deinn Vor-hö-fen sie ver-langt, an dir mein Leib

die See-le mein nach dir, o treu-er Gott, nach deinn Vor-hö-fen sie ver-langt, an dir mein Leib

die See-le mein nach dir, o treu-er Gott, nach deinn Vor-hö-fen sie ver-langt, an dir mein Leib

die See-le mein nach dir, o treu-er Gott, nach deinn Vor-hö-fen sie ver-langt, an dir mein Leib

und See-le hangt. O le-ben-di-ger, star-ker Gott, ich freu mich dein in al-ler Not.

und See-le hangt. O le-ben-di-ger, star-ker Gott, ich freu mich dein in al-ler Not.

und See-le hangt. O le-ben-di-ger, star-ker Gott, ich freu mich dein in al-ler Not.

und See-le hangt. O le-ben-di-ger, star-ker Gott, ich freu mich dein in al-ler Not.

Schein's retention of the original inner melodies in fragmented and interlocking form moreover helps one to determine reliably some of the processes by which, and sequences in which, he composed these Lieder. The uppermost melody – i.e., Cantus or Cantus Primus – is the one that Schein first conceived for his texts. The Bassus, which establishes the lowest perimeter, which more narrowly defines the possibilities for harmonization, and which as a rule is subjected only to very minor alteration, was undoubtedly the second line to be added in the compositional process. (Needless to say, these Lieder were also suitable for performance as continuo arias.) From that point onward, the inner voices were apparently added in descending order, from highest to lowest. In five-part textures, the third voice to be added were probably the Cantus Secundus<sup>20</sup>, evidenced by this voice's tendency much of the time to move dependently in parallel thirds above or below the principal melody, and by the fact that it is retained when textures are reduced. The fourth voice to be added is the Altus. The Altus completes the vocal harmony in both four- and five-voice textures<sup>21</sup>, and, furthermore, is seen by Schein to be an indispensable element in the reduction from five parts to four. The least important voice, and evidently the last one to be added as textural filler, was the Tenor, which Schein simply eliminates in the process of revision. Additional evidence in support of this proposition can be found in Schein's „Klagt mich nicht mehr ihr lieben Leut“, originally composed CCATB for the funeral of Katharina Bose (Pose) in 1620. When the work was subsequently revised for performance at the funeral of Anna Maria von Nismitz in 1625, it was performed by two sopranos, bass and basso continuo; the Altus and Tenor were omitted<sup>22</sup>.

Only once does Schein increase the number of voices from four to five in his revisions to the *Begräbnislieder*. The exception to the rule is his setting of „Sei fröhlich meine Seele“, first performed at the funeral of his wife Sidonia in 1624 and in a version first discovered in 1994 in the Herzog August Bibliothek in Wolfenbüttel<sup>23</sup>. (See Example 3a–b) As with his other compositions, Schein retains the soprano and bass melodies of the original setting. He also succeeds in retaining a good share of the original Altus and Tenor parts, distributing fragments of them – at pitch or in octave transposition – between the Quintus, Altus and now, to a lesser degree, the Tenor of the *Cantional* version. But because Schein is now faced with the added complication of trying to accommodate a third inner melody where two had previously enjoyed the freedom to move within a relatively expansive range, he is compelled

20 The „Cantus Secundus“ of the *Einzeldrucke* is labelled „Quintus“ in the *Cantional*.

21 In some cases, the harmonies at cadential points lack the third, but this does not seem to be a major concern at this time. Even when continuo is not recommended, as in Heinrich Schütz's *Cantiones sacrae* (Dresden 1625), thirds are not always seen as essential elements at cadences.

22 These works are discussed in greater detail in my article *Der Schein trägt: A Reappraisal of Johann Hermann Schein's Funeral Lieder*, in: SJB 20 (1998), pp. 95–105. Addition and deletion of parts were common practice in Germany throughout the seventeenth century. Similar to Schein's „Klagt mich nicht mehr ihr lieben Leut“, Johann Rubert's *Musicalische Seelen-Erquickung* (Stralsund 1664) includes two compositions in which the alto and tenor viola parts are marked „si placet“. See Geoffrey Webber, *North German Church Music in the Age of Buxtehude*, Oxford 1996, pp. 102–114.

23 *OSCULUM AMORIS ULTIMUM. Letzter Valet oder Liebes Kuß* (Sei fröhlich meine Seele [a 5]) (in: *Leichpredigt [...] Beym Begräbniß der [...] Frawen Sidonien [...] des Herrn Johan-Herman Scheines [...] ehelichen Hausfrawen [...] welche den 30. Junii, Anno 1624. [...] eingeschlaffen*), Leipzig, Johann Glück, 1624. The work is appended to the *Leichenpredigt* for Schein's wife, Sidonia (née Hösel). Despite an unambiguous title page for the print, the composition is cited in the Stolberg Catalogue (No. 11343) as being anonymous.



at times to compose all the inner voices anew. Schein had his reasons for carrying out this particular revision.

Example 3a: „Sei fröhlich meine Seele“ (1624)

Cantus  
Sei fröhlich mei - ne See - le, freudich in dei - nem Gott; nu - mehr dich selbst nicht quä - le, er hilft dir

Altus  
Sei fröhlich mei - ne See - le, freudich in dei - nem Gott; nu - mehr dich selbst nicht quä - le, er hilft dir

Tenor  
Sei fröhlich mei - ne See - le, freudich in dei - nem Gott; nu - mehr dich selbst nicht quä - le, er hilft dir

Bassus  
Sei fröhlich mei - ne See - le, freudich in dei - nem Gott; nu - mehr dich selbst nicht quä - le, er hilft dir

heut aus Not. Obschon durch Schmerz und Leiden vom Leibe du mußt schei - den er meints gar gut mit dir,

heut aus Not. Obschon durch Schmerz und Leiden vom Leibe du mußt schei - den er meints gar gut mit dir,

heut aus Not. Obschon durch Schmerz und Leiden vom Leibe du mußt schei - den er meints gar gut mit dir,

heut aus Not. Obschon durch Schmerz und Leiden vom Leibe du mußt schei - den er meints gar gut mit dir,

itz - und wirst du ge - tra - gen (Ach war - um wollst du za - gen!) in Abr - hams Schoß von hier.

itz - und wirst du ge - tra - gen (Ach war - um wollst du za - gen!) in Abr - hams Schoß von hier.

itz - und wirst du ge - tra - gen (Ach war - um wollst du za - gen!) in Abr - hams Schoß von hier.

itz - und wirst du ge - tra - gen (Ach war - um wollst du za - gen!) in Abr - hams Schoß von hier.

Example 3b: „Sei fröhlich meine Seele“ (1627/45)

Cantus  
 Quintus  
 Altus  
 Tenor  
 Bassus

Sei fröhlich meine Seele, freu dich in deinem Gott,  
 Sei fröhlich meine Seele, freu dich in deinem Gott,  
 Sei fröhlich meine Seele, freu dich in deinem Gott,  
 Sei fröhlich meine Seele, freu dich in deinem Gott,  
 Sei fröhlich meine Seele, freu dich in deinem Gott,

nu-mehr dich selbst nicht quäle, er hilft dir heut aus Not.  
 nu-mehr dich selbst nicht quäle, er hilft dir heut aus Not.  
 nu-mehr dich selbst nicht quäle, er hilft dir heut aus Not.  
 nu-mehr dich selbst nicht quäle, er hilft dir heut aus Not.  
 nu-mehr dich selbst nicht quäle, er hilft dir heut aus Not.

Ob-schon durch Schmerz und Leiden vom Leibe du mußt scheiden,  
 Ob-schon durch Schmerz und Leiden vom Leibe du mußt scheiden,  
 Ob-schon durch Schmerz und Leiden vom Leibe du mußt scheiden,  
 Ob-schon durch Schmerz und Leiden vom Leibe du mußt scheiden,  
 Ob-schon durch Schmerz und Leiden vom Leibe du mußt scheiden,



er meints gar gut mit dir, itz - und wirst du ge - tra - gen

er meints gar gut mit dir, itz - und wirst du ge - tra - gen

er meints gar gut mit dir, itz - und wirst du ge - tra - gen

er meints gar gut mit dir, itz - und wirst du ge - tra - gen

er meints gar gut mit dir, itz - und wirst du ge - tra - gen

6 4 6 6 4 3 6

(Ach war - um wollst du za - gen!) in Abr - hams Schoß von hier.

(Ach war - um wollst du za - gen!) in Abr - hams Schoß von hier.

(Ach war - um wollst du za - gen!) in Abr - hams Schoß von hier.

(Ach war - um wollst du za - gen!) in Abr - hams Schoß von hier.

(Ach war - um wollst du za - gen!) in Abr - hams Schoß von hier.

6 6 6 4 3 # 6 5 6 4 3

Looking again at the chronology of ad hoc Lieder in Table 1, one more facet of Schein's conception of this particular section of the *Cantional* becomes evident, an aspect which in part explains why he went to the effort of reducing and expanding these occasional compositions. Referring briefly to the 1645 edition of the *Cantional* (which includes the piece from 1625 written for Maria Rothaupt), one is reminded again that Tobias Michael introduces no revisions at all to Schein's music. When we look at Schein's modifications, on the other hand, we observe one of the over-riding precepts which governed his revisions. The *Begräbnislieder* originally written for the funerals of members of the community were either left in the original four-voice texture or reduced from five voices to four. The five-voice texture was preserved only in those pieces written for his children. Schein's wife, Sidonia, as we just saw, was later elevated in musical status and, in a manner of speaking, joined her children through the

addition of the fifth voice<sup>24</sup>. It is also bears noting that, as No. 245 in the *Cantional*, Sidonia's is the first in a sequence of *Begräbnislieder* for Schein's family; immediately following are the *Begräbnislieder* for the children, presented in the order in which they died: Susanna Sidonia in 1623 (No. 247), Johanna Judith in 1625 (No. 248), and Johanna Elisabeth in 1626 (No. 249). The only child for which an *Einzeldruck* is not known to have existed is Susanna, who in 1619 was the first of Schein's children to die. This composition accordingly occupies the first position in the sequence (No. 246), directly after the music for Sidonia<sup>25</sup>. Would anyone other than the composer himself have known the guiding principle behind this series?

\*

Schein's organization of the rest of the section „Vom Todt vnd Sterben“ suggests comparable levels of forethought and deliberation. There are no explicit textual references or visible divisions anywhere that would draw attention to the level of sequential organization of Lieder in the *Cantional*, which in turn suggests that it was more for Schein's sake than for the immediate appreciation of prospective users. The section „Vom Todt vnd Sterben“, comprising Nos. 216–263, is further organized according to two smaller units: Nos. 216–244 and 245–263. Of the Lieder comprising Nos. 216 to 244, none of the texts is by Schein and only nine of the twenty-nine melodies are composed by him. Of those nine melodies, five are offered merely as alternatives to the traditional ones<sup>26</sup>. Beginning with the music for Sidonia Schein (No. 245), on the other hand, both text and music are now composed by Schein. Moreover, in contrast to the texts of the first block of Lieder, Schein's texts in the second section are consistently based on acrostics of the names of the deceased<sup>27</sup>. In fact, Schein's penchant for acrostic may be the reason why four other extant *Begräbnislieder* by him published prior to 1627 were not included in the *Cantional*: none of them makes use of this literary device<sup>28</sup>.

24 In his discussion of Schein's occasional works, Reckziegel writes: „Von Schein selbst wurden nur die 5 fünfstimmigen Grablieder für seine Familienangehörigen (Nr. 245–249) aufgenommen – man darf wohl sagen, mehr aus Pietät als aus praktischer Notwendigkeit“ („Only the 5 five-voice burial Lieder for members of his own family [Nos. 245–249] were incorporated by Schein – one might even say more out of reverence than of necessity“). Reckziegel (Anm. 19), p. 140. Reckziegel, however, was not always positioned to compare different versions of these works. Instead, his observations are based largely on Arthur Prüfer's research in the Preußische Staatsbibliothek in Berlin from the late nineteenth century – i. e., those *Begräbnislieder* that were subsequently found to be ensconced in the Biblioteka Jagiellońska in Cracow. Neither did Reckziegel know of the Stolberg Leichenpredigtsammlung, and thus assumes that most of the occasional compositions mentioned by Prüfer were destroyed in the Second World War. Neither Prüfer nor Reckziegel knew of the original four-voice setting of „Sei fröhlich meine Seele“ for Sidonia Schein.

25 The *Begräbnislied* written for Susanna Schein is „So fahr ich hin mit Freuden“, described by Schein as being suitable „Bey Begräbnissen kleiner Kinder zu singen“ („to sing at the funerals of small children“).

26 Schein's own music is given for *Cantional* Nos. 226, 235, 236 and 240, and his alternatives to the traditional melodies are Nos. 221, 232, 234, 237 and 238. This information is derived from Adam Adrio's index, „Verfasser und Herausgeber“, in *Cantional* (Anm. 6), pp. 192–193.

27 Only a single text in the first group is constructed on an acrostic. No. 221 is constructed on the acrostic „Johans Wilhelm zu Sachsen“. The dedicatee of the original composition may have been Johann Wilhelm von Sachsen (d. 1573) or Johann Wilhelm II von Sachsen (d. 1587).

28 The four compositions were written for the funerals of Agnes Beyer in 1622, Christian Weinmann in 1623 (RISM A/I/7 S1417), Anna Maria Corvinus in 1625 (RISM A/I/7 S1420), and Theodorus Möstell in 1626 (RISM A/I/7 S1424). „Ach mein hertzliebes Jesulein“ for Agnes Beyer exists in two different



There are two notable exceptions to the pattern just outlined, and both can be explained within the context of Schein's conception of this section of the *Cantional*. The two compositions are meaningfully inserted near the end of the section „Vom Todt vnd Sterben“, just before the *Cantional's* next major grouping of Lieder in Schein's sequence labelled „Vom jüngsten Tag vnd der Todes Aufferstehung“ (On Judgment Day and the Resurrection of the Dead), Nos. 264–76. The first exception is „Geliebten Freund, was tut ihr so verzagen“ (No. 261). Unlike other compositions in this sequence, the dedicatee cannot be identified through an acrostic. Neither can Schein be identified with certainty as the author of the text. The fact that the textual emphasis is on Judgment Day, however, in part explains its placement as a transitional piece at the end of the section on death and dying, anticipates the section that follows, and could well suggest Jesus Christ himself as the unnamed subject. The other exception is likewise the result of careful consideration on Schein's part. The final item in the section „Vom Todt vnd Sterben“ is „Der frömmste Mensch, ja Gottes Sohn“ (No. 263), a work identified as a „TrawerGesang/ vber des Herrn Jesu Hinfahrt vnd heiliger Begräbnis“ (Lament on the departure and holy burial of Lord Jesus), based on a text by Gregor Ritzsch instead of by Schein<sup>29</sup>, and intended to be sung to the anonymously composed melody of „Wenn mein Stündlein vorhanden ist“ (No. 223). Used as a *Begräbnislied*, it is a reminder to all of Christ's death and burial – the *sine qua non* for each of the preceding funerary compositions, and indeed for the *Cantional* itself. At the same time, this last funerary Lied perfectly articulates the *Cantional's* topical transition from death to resurrection.

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A rigorous investigation of Schein's funerary poetry within the literary climate of his time is a study best left to scholars of seventeenth-century German literature<sup>30</sup>. Anna Carrdus, for one, has in recent times investigated the consolatory character of Schein's Lied-texts in the *Cantional*<sup>31</sup>. Still, a few additional observations with respect to the *Cantional* texts vis-à-vis the earlier prints will not be out of place here. As with the changes to the music, some of Schein's textual emendations are mechanical or practical in nature, whereas others reflect revisions of poetic substance.

settings; a five-part setting is housed in the British Library (K.11.C6), and an entirely different setting of the same text for solo voice was printed in the published *Leichenpredigt* (Stolberg No. 4336). This predilection for acrostics might also help to explain why Schein omitted his 1625 setting „Ach Herr, erzeige Gnade mir“ for Maria Rothhäupt; she herself authored the Lied-text. Nevertheless, Tobias Michael included the work as No. 288 in the 1645 edition. The separation of Schein's acrostical and non-acrostical texts is similarly reflected in the section of *Psalmen-Lieder* (Nos. 132–185), modified necessarily in view of the greater number of texts by others and the sequential ordering of the psalms.

- 29 Gregor Ritzsch (1584–1643) was also connected to Schein as the publisher of several of the composer's independent prints of ad hoc music. Publishers of Schein's ad hoc compositions are discussed in depth in Adrio's, *Die Drucker und Verleger der musikalischen Werke Johann Hermann Scheins*, in: Richard Baum etc. (eds.), *Musik und Verlag: Karl Vötterle zum 65. Geburtstag am 12. April 1968*, Kassel etc. 1968, pp. 128–135.
- 30 It is not generally acknowledged that most of these *Einzeldrucke* furthermore included independent poems by Schein, in Latin along with their German translations.
- 31 Anna Carrdus, *Consolatory Dialogue in Devotional Writings by Men and Women of Early Modern Protestant Germany*, in: *The Modern Language Review* 93 (1998), pp. 411–427.

There is no correlation between the degrees of revision in the texts and music of Schein's *Begräbnislieder*. Some of the compositions in which Schein leaves the text unaltered are in fact the ones that were subjected to some of the most extensive musical revision; „O wie wol ist dem jimmer doch“ for Otto von Dißkau in 1626 was reduced from five voices to four prior to 1627<sup>32</sup>, and „Die Zeit nunmehr vorhanden ist“ for Dorothea Moßbach of 1622 was newly composed for inclusion in the *Cantional*. Other texts are modified for the express purpose of abstracting them and thus become dissociated from the original performance. Characteristic of the genre, many of the Lied texts were conceived as personifications of the deceased whereby family members and sometimes the entire congregation are addressed, as it were, from beyond the grave<sup>33</sup>. The more realistically the text mirrors the deceased and the members of his or her family, the more immediate and compelling would be the rhetorical force of the poetry upon the listener. It must follow, however, that when texts are expressly written for a particular performance, they may become less suitable for use on other occasions. Schein therefore abstracts or de-personalizes the texts, rewriting the lines that pertained most specifically to the deceased for whom they were composed. There are a number of means by which Schein achieves this end.

In his revisions to compositions in which the surviving spouse is addressed by the personified deceased, Schein provides alternate lines, one set directed towards the widow, the other towards the widower, depending on the particular circumstances of the occasion<sup>34</sup>. Such changes abstract the text enough to make the work suitable for future use at the funeral of either husband or wife, and thus Schein subsumes the piece under the general heading: „Bey Begräbnis eines Ehegattens“ (At the Funeral of a Spouse)<sup>35</sup>. The text of „Ich hab mein Lauff vollendet“<sup>36</sup>, written for the funeral of Johann Rothaupt in 1626, includes a personal address to the deceased's grieving wife and child. Left in its original state, this apostrophizing *Begräbnislied* would have been suitable for a very narrow range of occasions. Schein therefore introduces some minor emendations to the text, thereby rendering the work appropriate for performances at a greater number of funerals. The following lines from verse 2 of this Lied illustrate how easily Schein could find the common denominator:

#### Original 1626

Höret auf zu zagen,	Stop despairing,
Ihr liebes Weib vnd Kind	Beloved wife and child.
Tut doch so sehr nicht klagen,	Do not lament so much
dieweil ich scheid geschwind.	Because I quickly depart.

32 RISM A/I/7 S1423. Zwickau, Ratsschulbibliothek Mus. 104, 3c lj.

33 For a more detailed examination of musical personification of the dead and its rhetorical background, see: Gregory S. Johnston, *Musical-rhetorical Prosopopoeia and the Animation of the Dead in Seventeenth-Century German Funeral Music*, in: *Canadian University Music Review* 10 (1990), pp. 12–39; and *Rhetorical Personification of the Dead in Seventeenth-Century German Funeral Music: Heinrich Schütz's „Musikalische Exequien“ (1636) and Three Works by Michael Wiedemann (1693)*, in: *JMc* 9 (1991), pp. 186–213.

34 Schein also offers alternate lines in such secular works as „Frischauf, ihr Klosterbrüder mein“ in the *Diletti Pastoralis* (Leipzig, 1624).

35 The masculine form, Ehegatte, is used by Schein as a generic term to include both husband and wife (Ehegattin).

36 RISM A/I/7 S1422; Zwickau, Ratsschulbibliothek Mus. 104, 3b.



*Cantional* 1627

Höret auf zu zagen,  
Die ihr betrübet seid.  
Tut doch so sehr nicht klagen,  
Dieweil ich von euch scheid.

Stop despairing,  
Those of you who grieve.  
Do not lament so much  
Because I leave you.

A variant solution to this problem can be seen in the funerary lied, „Nun scheid ich ab in Fröligkeit“, composed by Schein for the funeral of Nicolaus Selnecker, deacon (*Diaconus*) at St Thomas<sup>37</sup>. Schein not only provides new music for this text before including the work in the *Cantional*, he introduces minor practical revisions into the text, replacing original references to Selnecker's father with a more general address to the deceased's forebears. Because the valediction in verse 8 of the original version was even more specific to Selnecker's funeral, Schein omits it from the *Cantional*<sup>38</sup>:

## Original 1620

So danck ich auch eim Erbar[n] Rath/  
vor die Befördrung sein  
die er mir je erzeiget hat  
GOTT wirds vergeltn allein/  
All meine Herr[n] Collegen,  
für ihr Lieb vnd Trew/  
wol Gott auch reichlich segnen/  
mit Gütern mancherley.

So I thank a Merciful Council  
For its favour  
Which it ever granted me;  
God alone will reward it.  
All my colleagues,  
For their love and devotion,  
May God also richly bless [them],  
With gifts of many kinds.

We see a similar case in the music written for the funeral of David Würffpfennig in 1624<sup>39</sup>. In this instance, the ninth verse of the the *Einzeldruck*, in which the deceased bids farewell to his „liebes Weib und Kind“, is omitted by Schein from the *Cantional*.

Not surprisingly „Sei fröhlich meine Seele“ written for the funeral of Sidonia Schein receives special treatment. The ten verses of the original are typically patterned on an acrostic: SIDONIASGH<sup>40</sup>. Comparable to the last verse of the Lied-text written for Selnecker, two of the last three verses of „Sei fröhlich meine Seele“ (nos. 8 and 10) are specific to this particular occasion. Sidonia is given a voice to speak directly to her children and mother, her brother and sister. The composer offers himself consolation when the personified Sidonia addresses him as the widower in verses 8 and 9. Even though the level of apostrophizing in this work would render it unusable for subsequent funerary performances, Schein seems unable to bring himself either to rewrite or delete these three verses, as he had done in the case of Selnecker. Instead, he inserts the following provision: „NB. Nachfolgende Gesetze können ausgelassen/ oder gesungen werden nach Gelegenheit des Falls“ (NB. The following verses can be left out or sung according to the circumstances of the occasion)<sup>41</sup>.

37 RISM A/I/7 S1411; Stolberg No. 21024.

38 Because of the more general tone of the text, Schein writes in the *Cantional* that the work was to be used „Bey Begräbnis eines Seelsorgers“ (At the funeral of a clergyman).

39 *Cantional*, No. 150; Pl-Kj, Mus. ant. pract. S473.

40 SGH = Schein Geborene (i.e., née) Hösel.

41 Schein, *Cantional* (Anm. 6), p. 166 (Original pagination: fol. 436<sup>v</sup>).

Other changes, like some found in the music itself, are best explained as having been artistically and, at times, even theologically motivated<sup>42</sup>. Schein's modifications at this level include reductions in the overall number of elisions, and corrections to the occasional metric infelicity. Other revisions – indeed, improvements – are less conspicuous, at times appreciable as subtle adjustments of metric stress within the line, an increase in the use of calming feminine endings, and greater sensitivity in the use of consonance and vowels. Remarkable displays of Schein's poetic gifts can be seen in his versification of Psalm 8, „Herr unser Herrscher hoch geehrt“, written and set to music for the funeral of Johann Jacob Reiter in 1623<sup>43</sup>. In the second verse of the original text, Schein takes minimal liberties with the biblical passage:

## Luther Bible

## Bible (KJv)

Auß dem Munde der jungen Kinder und Säuglinge  
hast du eine Macht zugerichtet  
um deiner Feinde willen,  
daß du vertilgest den Feind  
und den Rachgierigen.

Out of the mouth of babes and sucklings  
hast thou ordained strength  
because of thine enemies  
that thou mightest still the enemy  
and the avenger.

## Original 1623

Auß Mund der jungen Kinderlein/  
so noch die Mütter stilln/  
hast eine Macht bereitet fein/  
vmb deiner Feinde willn/  
Daß du vertilgst die Feind  
die so rachgierig seind.

Out of the mouth of babes  
which the mothers still nurse  
hast thou finely prepared a strength  
because of thine enemies,  
that thou mightest still the enemies  
which are so vengeful.

*Cantional* 1627

Ausm Munde der Unmündigen  
hast du ein macht bereit  
und läßt dein Lob verkündigen  
dein Feindn zu Trotz und Leid.  
Die Rachgier du nicht billgst,  
dieselbe ganz vertilgst.

Out of the mouth of babes  
hast thou prepared a strength  
and let thy praise be proclaimed  
to thine enemies, misfortune and grief  
the lust for revenge that you do not approve,  
you totally consume the same.

Schein takes greater licenses with Scripture in his revisions of the text for the *Cantional* in that he introduces elements of the New Testament into his psalm versification. In place of the first line from the 1623 version, he inserts a line from Matthew 21:16, in which Jesus recalls the original psalm: „Aus dem Munde der Unmündigen“. In poetic terms, changing „jun-

42 „Wenn Gott der Herr Zion erlösen wird“ written for Veronica Höpfner in 1624 (RISM A/I/7 S1418; Stolberg No. 12732); „Herr unser Herrscher hochgeehrt“ for the funeral of Johan Jacob Reiter in 1623 (Stolberg No. 18653); and „Wie lieblich sind die Wohnung dein“ for Magnus Lotter in 1626 (Stolberg No. 15505).

43 „Herr unser Herrscher hochgeehrt“ (RISM A/I/7 S1415; Stolberg No. 18653).



gen Kinderlein“ to „der Unmündigen“, Schein makes use of *derivatio*<sup>44</sup>, a rhetorical figure whereby different words with the same etymological root are used in close succession („Mund-e“, „Un-münd-igen“). While this is at once more euphonious, it simultaneously creates an etymological oxymoron: from the „mouth“ (*Mundē*) of the „un-mouthed“ (*Unmündigen*). And by additionally removing the reference to „infants“ (*Säuglinge*) and „mothers“ (*Mütter*), „Unmündigen“ becomes unrestricted in its reference to those most blessed by God: the children, the poor, the needy, the helpless, the meek. Through his references to proclaiming God's praise („... dein Lob verkündigen“), also taken from Matthew, and the ostensible tempering of God's wrathful power of the Old Testament, Schein goes even further to „Christianize“ the Old Testament text.

More remarkable still are Schein's emendations to verse 6 of the same work, the first two lines of which in both versifications are quotations from Ps. 8:7:

#### Original 1623

An Schaffen/ Ochsen/ Allzumal/ darzu die wilden Thier/ nichts außgeschlossen vberal/ was vff der Erden hier/ Die Gemen in der Klufft/ Die Vogel in der Luftt.	All sheep and oxen, yea and the beasts of the field nothing excluded, anywhere, that is here on Earth The chamois in the chasm The birds in the air.
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#### Cantional 1627

Als Schafe, Ochsen allzumal/ darzu die wilden Tier/ nichts ausgeschlossen überall/ was auf der Erden hier/ in Wäldern, Löchern, Gruft/ die Vogel in der Luft.	All sheep and oxen, yea and the beasts of the field, nothing excluded, anywhere, that is here on Earth in woods, caves, chasm   grotto   crypt The birds in the air.
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The revisions to line 5 seem slight at first. In the original version of 1623, the last two lines of the verse project the compass of God's earthly domain through the contrast of extremes: „Die Gemen in der Klufft“ and „Die Vogel in der Luft“. Poetically effective though the antithesis may be, Schein elects to remove it in his reworking of the text for the *Cantional*, and in its place introduces the three-word sequence: „Wäldern, Löchern, Gruft“. The rhetorical choice represents an abandonment of the comparatively static antithesis in favour of the figure *climax*: a dynamic and intensifying sequence leading downward and away from an open and even bucolic state („Schafe“, „Ochsen“), to partial enclosure („Wälder“),

44 Johann Matthäus Meyfart, *Teutsche Rhetorica oder Redekunst/ Darinnen von aller Zugehör/ Natur vnd Eygen-schafft der Wohlredenheit gehandelt/ Auch Wie dieselbe in unsere teutsche Muttersprach füglichen zubringen: Vnd Bey allerhand Geist- Weltlich vnd Militarischen Verzichtungen/ so wol in gebunden- als vngebundener Rede zierlichen zugebrauchen sey/ nach anleitung der berühmtesten Redner/ in zweyen Büchern gezeigt Von JOHANNE MATTHEO MEY-farto, der H. Schrift D. vnd dieser Zeit Professore der löblichen Universitet zu Erfurt, Coburg: Friderich Gruner, 1634, pp. 325–326. According to Meyfart, *derivatio* is a subtype of the figure, *paranomasia*, which is discussed fully in Cap. 33 („Was die schöne *Paranomasia* sey/ vnd in wie vielen Arten solche sich finden lasse“).*

to virtual enclosure („Löcher“), to total enclosure and entombment („Gruft“). The text thus traces a steady progression from „exterior“ and „exclusion“ („ausgeschlossen“) in line 3 to an implied state of confinement („eingeschlossen“). As a consequence of Schein's changes to the text in line 5, „die Vogel in der Luft“ of the last line moves away from figures of speech (*antitheton*)<sup>45</sup>, into the realm of the trope (metaphor and allegory). After the sequence *earth/pasture* → *forests* → *caves* → *grotto/crypt*, the birds in flight signal not only a return to the openness of the pastoral scene from the beginning of the verse, they are seen to transcend it and to move to hitherto unattained heights. The reference to „Gruft“ at the end of the sequence, which in the seventeenth century denotes both „grotto“ and „crypt“, also serves as a verbal pivot to redirect one's thoughts, somewhat abruptly, back to the subject of mortality and, indeed, to the realities of the funeral itself. But in doing so Schein formulates a new perception of the „birds in the air“ as a metaphor of the liberated and transcendent spirit, a familiar and understood image in the funerary iconography of early modern Germany. Even the grazing sheep and oxen, by extension, might be understood metaphorically at that point as the Christian Church. Thus with three words, the mundane description of 1623 is recreated as an allegory of life, mortality, and salvation; and Schein himself is transformed from a versifier of a psalm text to an exegete of the Word.

Twenty-seven ad hoc *Begräbnislieder* were composed by Schein, printed individually between 1620 and 1626, and subsequently included in the *Cantional* of 1627. Without exception, each of these funerary compositions was subjected to noteworthy, and at times fundamental, change to music, text or both. For Schein, assembling these *Begräbnislieder* for publication in the *Cantional* must have been a time of reflection. Each of these small memorials marked events in his own life: the death of an acquaintance, a colleague, a friend, his children, his wife. In fact, the preface to the *Cantional* itself was meaningfully dated August 11, the day after he buried his infant daughter, Johanna Susanna. Perhaps Schein found in re-reading and revising his own texts a degree of consolation, spiritual balm to ease his physical suffering from the scurvy, the gout, the kidney stones, and the tuberculosis with which he was afflicted. It would also have been a time for contemplating his own mortality as every Lutheran was taught to do. Schein clearly spent a great deal of time, and for him precious time, re-assessing his work, making decisions of where and how to revise, and where to re-compose in order to satisfy himself and, hopefully, to meet the needs of everyone from well-appointed cantorates to parochial administrators and congregations. By returning to the independent prints of Schein's *Begräbnislieder*, the *Cantional* can be seen not only as a single event in 1627 but as a moment in an ongoing process of composition, revision and reflection.

45 Ibid., pp. 300–301: „Antitheton ist/ wenn der Redener in seinen Sprüchen widersetzliche Dinge gegen einander braucht [...]“.