THE ROLE OF THE TROMBONE AND ITS *AFFEKT* IN THE LUTHERAN CHURCH MUSIC OF SEVENTEENTH-CENTURY SAXONY AND THURINGIA: THE EARLY SEVENTEENTH CENTURY

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Preamble

This article is a summary of a portion of a larger study about the role of the trombone in Lutheran sacred music in central Germany.[1] My research began with a curiosity about the historical antecedents to Johann Sebastian Bach's use of the trombone. To narrow the scope and reduce the quantity of pieces to a manageable number, I limited my study to compositions by Saxon and Thuringian composers that named the trombone, and whose works were most directly relevant to Bach's. The other purpose of this study was to establish associations between trombones and *Affekt*. This could be done only through the investigation of a repertoire where text setting was involved, so that the words could clarify the emotions of the work. My premise was that composers did not intend the sound of trombones to represent only death and otherworldliness. I also believed that trombones probably had a more independent role in church music, and were not used solely to double the choir. Only those pieces in which the trombone is designated on the title page, score, parts, or composer's preface were included in this study.

Introduction

Although the trombone played a significant part in seventeenth-century Lutheran church music in central Germany, its use, purpose, and character have not been adequately examined. It is named in the score or parts of at least 319 pieces by thirty-six composers, including nine anonymous works. Half of the repertoire is published in modern editions and of the remaining fifty percent, twenty percent are early prints, while the other thirty percent exist in manuscript scores or parts, almost all in *unica*.

This article examines only the compositions by early seventeenth-century composers, including Michael Praetorius (1571-1621), Michael Altenburg (1584-1640), Heinrich Schütz (1585-1672), Johann Hermann Schein (1586-1630), Samuel Scheidt (1587-1654), Tobias Michael (1592-1657), and Daniel Selich (1581-1626). Schütz produced the largest number of compositions in this repertoire (thirty-eight), followed by Schein (thirty-four), Praetorius (twenty-four), Michael (thirteen), Scheidt (seven), Altenburg (three), and Selich (one). All 120 of these compositions are listed alphabetically by composer, with the title, date, collection, and instrumentation included for each piece in Table 3.[2] 108 of these works were available for study at the time of writing.[3] Remarks about this repertoire will focus on genre and instrumentation, texts, liturgical use and *Affekt*, the thirteen roles that

the trombone plays in the texture, structure, *Affekt,* and textual setting of early seventeenth-century Lutheran sacred music, as well as technique and idiomatic writing. The thirteen roles include: 1) doubler of or substitute for vocal parts; 2) provider of pitches outside range of voices; 3) doubler of or substitute for other instruments; 4) bass-line instrument; 5) independent obbligato instrument; 6) member of choirs used in *cori spezzati*; 7) structural enhancer; 8) literal depictor of text; 9) establisher of *Affekt*; 10) enhancer of text in *coro grave* textures; 11) fanfare instrument; 12) part of brass accompaniment to voices; and 13) flexible, chromatic instrument. These roles are not necessarily mutually exclusive, and will be discussed below in related groups.

Genre and Instrumentation

Trombones are somewhat more likely to be found in large rather than in small sacred works,[4] with over half of the pieces being in polychoral format. However, according to the preface to volume 3 of Praetorius's *Polyhymnia Caduceatrix et Panegyrica* (1619), which was written to illustrate the twelve styles of performance found in his *Syntagma musicum III* (1619), any large-sized composition could be reduced to accommodate smaller resources, and vice versa.[5] Size has been determined here by the designated instrumentation. "Motet," the standard sixteenth-century term for vocal music based on a Latin sacred text, is the best term to describe half of the compositions, although both Latin and German texts appear. One-third of the remaining repertoire consists of chorale motets, meaning that the words are from a chorale text, resulting in a structural organization based on its verses and melody. Nine of these chorale motets and five non-chorale-based works are continuo motets, in which the basso continuo is the only indicated accompaniment to the voice or voices, with the trombone named as a possible bass-line instrument.[6] Some other genres have a small representation. They include five simple four-part chorales from Praetorius' *Urania*, Schütz's Christmas *historia* entitled *Die Geburt unsers Herren Jesu Christ* (SWV 435),[7] two intradas by Altenburg,[8] two dialogues,[9] and a canzona by Praetorius.[10] Nine of the compositions are trombone motets, which are pieces in which the trombones and continuo provide the only instrumental accompaniment to the voices (see Table 2). There are also fifteen pieces in which brass instruments,[11] along with continuo, may provide the only accompaniment to the voices.[12]

The most popular trombone used in this period is the bass trombone, which appears in 104 pieces, followed by the tenor (found in eighty) and the alto (eight). In this study, an alto trombone is assumed for any part that includes a pitch of $b\flat^1$ or higher, while a bass trombone is assumed for the lowest part, no matter the lowest pitch, so long as the pitch does not exceed d^1.[13] All parts in between are for the tenor trombone. The basis for these ranges are those provided in Praetorius's *Syntagma musicum II* (1619).[14] The ranges for this repertoire are shown in Table 1:

TABLE 1:
TROMBONE RANGES IN EARLY SEVENTEENTH-CENTURY
LUTHERAN SACRED REPERTOIRE

Trombone Type	Lowest Pitches	Highest Pitches	Average Tessitura
Alto [15]	e	b1, c2, d2	e - b1, c2, d2
Tenor	G, A, B	g1, a1	G, A - a1
Bass	GG [17], AA	d1	C, D - c1, d1
Octave Bass [16]	BBb	d	BBb- d

Three is the most frequent grouping of trombones, occurring in fifty pieces, and two tenors and one bass trombone is the instrumentation for forty of those works. A single trombone is the next most popular scoring, found in thirty-nine pieces, of which thirty are for bass trombone. The largest number of trombones in a piece is seven, required in Praetorius' *In dich hab ich gehoffet Herr* (four tenors and three basses).

The instrumentation in this repertoire is extremely flexible, and alternates are often suggested in the score or in the composer's preface. Substitute instrumentation for the trombone is indicated in just over fifty works (slightly more than forty-two percent of the studied repertoire). Bassoon is the instrument most frequently named as an alternate (thirty pieces), followed by voice (eight compositions).

Texts, Liturgical Uses and *Affekt*
Chorales, followed closely by the Book of Psalms, provide the majority of texts in this repertoire.[18] However, since Praetorius' sacred music with trombones consist mainly of chorale motets, almost half of all chorale settings are by him. The three liturgical seasons best-represented in the works under discussion are Trinity, Lenten Sundays, and Holy Week, as well as Easter and the five Sundays thereafter.[19] Christmas, Epiphany, Marian Feasts, Ascension and Exaudi, and St. Michael are provided with over a dozen sacred works each, while Advent has nine. In other words, the timbre of trombones was most often associated with the high and middle feast days of the Lutheran liturgical year.[20] This is reinforced by the principally festive *Affekte* or moods found in this repertoire. Joy predominates in over half the works (fifty-eight). The next most frequent *Affekte* are majesty (found in eighteen pieces) and jubilation (present in 16).[21]

The roles of the trombone
There are several striking features of the role of the trombone in early seventeenth-century Lutheran church music: 1) the trombone is used more frequently as a bass-line instrument and as an independent obbligato instrument than it is employed as a doubler of voices; 2) there are nine trombone motets, and joyful *Affekte* dominate them; 3) trombones are used to enhance the structure of pieces; and 4) the *coro grave* emerges as a significant texture used to establish moods and highlight particular texts.

1. The trombone as bass-line and independent obbligato instrument

When the trombone is present in the texture of a piece, its most frequent role in this repertoire is as a bass-line instrument. Eighty-eight percent of the works designate the trombone for the bass line, with the bass trombone normally having this function. The continuo part sometimes differs from the trombone by way of octave displacement, some simplification, and more long-held notes (where the trombone may reiterate a pitch). The trombone functions as the sole bass-line instrument in the fifteen continuo motets that were mentioned above under "Genre" (see n. 6). Both Praetorius and Schein recommend the trombone as a bass-line instrument. Praetorius mentions this twice in *Syntagma musicum* III,[22] and the trombone is used in this manner in all twenty-four of his pieces. Schein describes this role in his preface to *Opella Nova, Erster Theil* (1618),[23] and uses the trombone as a bass-line instrument in twenty-two of his works that were studied.

The trombone functions as a partially independent voice in slightly more than eighty percent of the repertoire under investigation: It is totally independent thirty percent of the time. This percentage of independence is larger in Schütz' (fifty percent) and the lesser known composers' (forty-five percent) repertoire, whereas only twenty-five percent of Praetorius' compositions have this feature. Trombones perform independently in *cori spezzati* (polychoral situations), sinfonias, imitation with voices, instrumental points of imitation, pre-imitation, and imitation with other instruments.[24] Trombones are used in *cori spezzati* sixty percent of the time, usually as an independent choir or with a *cornetto* on the soprano part. Praetorius favored this technique, employing it in most of his compositions. His method of multiple-choir manipulation elicits timbral contrast that engenders a purely sensual response from the listener, whereas Schütz' manner highlights the text and structure, evoking an emotional and intellectual reaction. For example, five of Praetorius's *cori spezzati* pieces are from *Urania* (1613), in which different chorale verses are accompanied by different instrumental groups (*alternatim* style). A new timbre is heard each time a new verse begins: no specific texts are highlighted.[25] Schütz, in his *Gelobet seist du, Herr*, or *Gesang der drei Männer im feurigen Ofen* (SWV 448), employs different timbral choirs to highlight certain texts and uses the trombones as structural, sounding representations of the "three men in the fiery furnace" (see below under "4. The *coro grave*").

The other composers were much less interested in using the trombone in *cori spezzati* (these textures emerge only thirty percent of the time) because small- rather than large-sized motets were preferred (see n. 4). Instead, the trombone is employed as an independent voice throughout a piece, and in duets with voices or other instruments. It functions as an untexted alto voice in Schein's *Uns ist ein Kind geboren* (4) and *Also heilig ist der Tag* (16), as well as in Michael's *Ich wil den Namen des Herren preisen* (33) and *Ihr heiligen lobsinget* (45). The trombone is present not only in the instrumental sections, but also in the polyphonic accompaniment to the voice. This frequently includes pre-imitating or imitating the voice, or both. The texture of a sung chorale text set against a polyphonic instrumental ensemble (found in both of the Schein works) is reminiscent of Monteverdi's *Sonata sopra Sancta Maria* from *Vespro della Beata Vergine* (1610). In the case of Michael's *Ihr heiligen lobsinget* (45), the trombone participates in a duet with a tenor, while the violin

is paired with the soprano. These pairs alternate throughout most of the work.[26] Other examples of pairing trombones with voices occur in both settings of Scheidt's *Komm heiliger Geist*,[27] while Michael's *Wo der Herr nicht* (41) demonstrates this composer's interest in creating a diverse number of instrumental timbral pairs (see Example 1). Both trombone parts have short duets with both the recorder (tbn 1, mm. 149, 151, 153; tbn 2, mm. 153) and the flute (tbn 1, mm. 154; tbn 2, mm. 155).

Example 1
Michael, *Wo der Herr nicht* (41; mm. 149-157)[28]

The practice of a trombone doubling or substituting for a voice can be treated with consid-

erable flexibility in this repertoire, as both Praetorius and Schütz advise. Some duplication of voices by trombones occurs forty percent of the time, usually in tuttis. However, there are only four pieces in this group in which the trombones function solely to double the voices. Trombones tend to double their corresponding voice types (alto, tenor, or bass), although there are a few pieces where the soprano voice is entirely or partially duplicated.[29] Vocal parts are rarely simplified for their trombone counterparts. In fact, in twenty-six of Schütz' pieces the trombones are treated equally in imitation with the voices. A good example occurs in Schütz's *Attendite, popule meus* (SWV 270), where the motive on *narraverunt* (told) is shared between the voice and all four trombones in the last section of the piece, commencing in measure 186 (see Example 2).

Example 2
Schütz, *Attendite, popule meus* (SWV 270; mm. 191-194)

The most extraordinary use of doubling occurs in a choral texture known as *falsobordone*,[30] as shown in Example 3 from Schütz' *Wie lieblich sind deine Wohnungen* (SWV 29). It is unclear whether the trombones should sustain throughout or mimic the rhythm of the recitative.[31] What is known is that Schütz required precise enunciation from his singers, as described in the preface to his *Psalmen Davids* (1619).[32] That Schütz demanded that the words be understood, and that instruments were allowed to replace voices in pieces such as SWV 29 *Wie lieblich*, suggest that the instruments were to play and articulate according to the words.

Example 3
Schütz, *Wie lieblich sind deine Wohnungen* (SWV 29; mm. 136-138)

2. The trombone motet

Nine of the compositions in this repertoire are trombone motets, in which trombones and continuo may provide the only instrumental accompaniment to the voices, based on original or alternate instrumentation. These titles are as follows:

TABLE 2
EARLY SEVENTEENTH-CENTURY TROMBONE MOTETS

Composer	Title
Praetorius	*Erstanden ist der heilge Christ* (15)
Scheidt	*Kom heiliger Geist* (39)
Scheidt	*Komm, heiliger Geist* (25)
Schein	*Maria, gegrüssest seist du, Holdselige* (11)
Schütz	*Die mit Thränen säen* (SWV 42)
Schütz	*Fili mi, Absalon* (SWV 269)
Schütz	*Attendite, popule meus* (SWV 270)
Schütz	*Veni, dilecte mi* (SWV 274)
Schütz	*An den Wassern zu Babel sassen wir und weineten* (SWV 500)

Six of these motets have positive and uplifting moods, whereas three are more sad.[33] In this sacred repertoire, unlike in opera of the period, trombones are not confined to representing death and the underworld.[34] When a composer chose to compose a trombone motet, it was not necessarily a reflection of a desire to establish an unusual *Affekt*. The *coro grave*, as

a distinct section within a larger work (to be described below), was where composers used trombones to enhance more unusual textual situations.

3. The trombone as a structural enhancer

As mentioned above, Praetorius treated the trombone as one timbre among many; a change of chorale verse meant a change in vocal and instrumental tone color. While more than one trombone is used to help frame a piece in some ritornelli and in some sinfonias,[35] the other composers (except Schütz) treat the trombone as a single independent instrumental voice within the overall polyphonic texture of a work. It is Schütz who integrates the trombone into the structure and *Affekt* of a piece through the use of the instrument in sinfonias, pre-imitation, and *coro grave* textures, as well as in the sharing of points of imitation and melodic motives with the voice.

Schütz integrates the trombone into the structure of five pieces from *Symphoniae sacrae* Op. 6 (1629): SWV 259, 269, 270, 271, and 274. In both *In te, Domine, speravi* (SWV 259) and *Domine, labia mea aperies* (SWV 271), sinfonias appear before each vocal and instrumental section, usually suggesting musical material to be developed. Each work is framed by the return of the opening sinfonia at the conclusion. However, in SWV 271, the voices join in at the end.

The most complete integration of trombones into the structure and *Affekt* of a piece occurs in one of Schütz' greatest compositions, the trombone motet *Fili mi, Absalon* (SWV 269). Moser describes this piece as "the crowning achievement" of the lament,[36] and Kirchner as an "incomparable lamentation."[37] It has been analysed and described many times.[38] The structure of this setting of II Samuel 18: 33 is, as follows:

Sinfonia 1:	Four trombones, four points of imitation on ascending triadic theme, 1st point from Trombone 1 down to 4, 2nd from Trombone 4 up to 1, 3rd like the 1st, 4th ordered Trombone 2, 1, 4, 3;
Ist 1/2 of verse:	Bass voice and continuo on ascending triadic theme;
	Text: "O my son Absalom"
Tutti:	Trombones, echoed by bass on descending third of "Absalon" motive, with imitation;
	Text: "Absalom, my son"
Sinfonia 2:	Four trombones, two points of imitation on independent theme, order 1st time Trombone 2, 1, 4, 3; 2nd time Trombone 3, 2, 1, 4;

2nd 1/2 of verse: Bass voice and continuo, with chromaticism;

                           Text: "Would I had died instead of you"

Tutti: Bass, echoed by trombones on "Absalon" motive,
                           with imitation

                           Text: "O Absalom, my son, my son"

The trombones at the outset not only symbolize the *Affekt* of King David's deep and pow-
erful grief for his son with their dark and rich sound, but also introduce the triadic motive
which becomes the voice's melody immediately afterwards. The descending third motive
on the cry of "Absalon" in the tutti is also introduced first by the trombones and echoed
immediately afterwards by the bass. This relationship is reversed for the final tutti. The
second sinfonia is independent thematically and "calls for an expression almost of savagery
(*wilden Ausdruck*). In its fugal overlappings of the voices and then in its mournfully throb-
bing parallel thirds it depicts the gesture of hair tearing, as it were, or a least of walking
back and forth in despair,"[39] which establishes the mood required for the voice's next line,
"Would I had died instead of you." Schütz is certainly successful in affecting emotional
responses from many listeners. However, the greatness of the piece lies neither in its scor-
ing and the resulting timbre, nor in its structure or motives, but in the integration of these
aspects. Although the instrumentation alone may be enough to effect a melancholy mood,
it is in the sharing of the musical material by the instruments, symbolizing a sharing of
the grief, that makes it powerful. The piece appeals not only to the emotional side of the
listener with its text and timbre, but also to the rational side, with its symmetrical form.
This combination creates a depiction of human grief that is both humanistic and logical.

        Although both *Attendite, popule meus* (SWV 270) and *Veni, dilecte mi* (SWV
274) demonstrate Schütz' use of the trombone to enhance the structure of each piece, the
resulting *Affekte* are completely different. *Attendite popule meus* is structurally very similar
to *Fili mi, Absalon*;[40] however, the mood is pompous, established with the proclamatory
Attendite (listen) motive, as well as the plodding four-quarter-note motive of the sinfonias.
The structure of *Veni, dilecte mi* is similar to the other two trombone motets, with the
alternation of two different timbral groups, albeit with trombones and voice substituting
for a sinfonia, and lacking a middle tutti section. The trombones are again involved in equal
imitation directly with a voice. Their timbre confirms that the first group is the bridegroom
calling to the second group, representing the bride, whose gender is suggested with the
theorbo. The mood of this dialogue is joyful, with timbres establishing both gender and
structure.

        Schütz also employs the trombones in the more elementary types of structural
enhancement found in the compositions of his contemporaries, such as providing material
between the phrases of the vocalist(s), but does so more frequently, due to his extensive use
of the *coro grave* texture.

4. The *coro grave*

The *coro grave*, or low choir of a voice and a group of low-pitched instruments such as trombones (as described by Banchieri, Viadana, and Praetorius),[41] provides more interesting uses of trombone timbre to effect a mood or enhance a text. First, the low choir supplies tone color contrast in *cori spezzati* situations, as already mentioned. Second, the low choir reoccurs to provide a unifying structure and mood, as described with reference to Schein's *Maria, gegrüssest seist du* (11; see n. 35). Third, the *coro grave*, as the opening timbre of a piece with a larger instrumentation, establishes the mood of the whole composition. Fourth, the trombone motet, as the sole provider of instrumental timbre (with the continuo) controls the overall *Affekt*, as demonstrated in Schütz' SWV 269, 270, and 274. Fifthly, the *coro grave* is employed to enhance particular passages of text within a piece. And last, a group of trombones could be used to represent "trombones" literally, when the instrument is named in a text. Although not strictly a *coro grave* texture, there are instances where the use of a single trombone helps to enhance particular texts.

       Schütz is the only composer to feature the *coro grave* at the outset of a piece, which he does in three works to establish several very different *Affekte*. These are *Wie lieblich sind deine Wohnungen* (SWV 29), *Ist nicht Ephraim mein teurer Sohn* (SWV 40), and *Freue dich des Weibes deiner Jugend* (SWV 453). The moods created are mystery and majesty, melancholy, and joy, respectively. For example, SWV 453 *Freue dich* begins with the alto voice, accompanied by three trombones to the title phrase from Proverbs 5:18-19,[42] which is subsequently followed by the same line set for the tutti. The joyfulness of this wedding motet is established with the first utterances of the *coro grave*. The recurrence of this opening section at the end of the piece provides a structural frame.

       The sound of the low choir is found most often in the following textual situations: lowness (eight times), masculine characters (five), strength or power (four), and night or the watchman (four). Lowness refers either to physical lowness, as in descent or distance, or to spiritual lowness, meaning humility. A few examples must suffice for each. In Scheidt's *Nun lob, mein Seel, den Herren*, three trombones (or bassoons) perform in the lowest part of their registers in the pre-imitation to the phrase "als fern der Ost vom Abend." The depth of the registers suggests the gulf between the east and evening (see Example 4).

Example 4
Scheidt, *Nun lob, mein Seel, den Herren, Part II* (mm. 55-57)

Part II of Praetorius' *Vater unser im Himmelreich* (30) opens with an alto accompanied by four trombones,[43] set to the first line of verse 3 of this chorale, "Es kommt dein Reich zu dieser Zeit und dort hernach in Ewigkeit" (Thy kingdom come on earth as it is in eternity [heaven]). The trombones commence with a canzona rhythm and their rich, sustained, and imitative accompaniment suggests the richness of the kingdom of heaven coming down to earth (see Example 5). This section is actually one of the more positive and consoling moments in this otherwise brooding and penitential work. The *coro grave* of trombones to represent Mary's humility has already been described with respect to Schein's *Maria, gegrüssest seist du* (11; see n. 35). Schütz' setting of the Magnificat, *Meine Seele erhebt den Herren* (SWV 344), sets two trombones and soprano to the line "Und seine Barmherzigkeit währet immer für und für, bei denen die ihn fürchten" (And his mercy is on those who fear him, mm. 40-63).

Example 5
Praetorius, *Vater unser im Himmelreich* (30; mm. 93-100)

With respect to the five compositions in which the *coro grave* help to suggest masculinity, one is the delightful characterization of the high priests and scribes in *Die Geburt unsers Herren Jesu Christ* (SWV 435). In this *historia*, Schütz has made timbral associations between the characters and the sounds of all the designated instruments, as he chose specific

instruments to accompany the singers acting out their particular parts. These moments occur in the ten intermedia which are inserted at appropriate points within the Evangelist's narrative. The high priests and scribes (four basses) of Intermedium 5 are accompanied by two trombones.[44] In this and the other intermedia, the instruments are independent and are involved in imitation with the voices. The sound of the trombones and four basses, the upbeat of a perfect fourth, as well as the stodgy, plodding canzona rhythm of quarter, two eighths, and two quarter notes, establish the masculine canon or authority of the priests. They sound confident in their reply that Christ will be born in Bethlehem. The trombones even imitate the more technically difficult rhythm of a dotted eighth and two thirty-second notes in measures 26 to 28.[45]

Another piece in which the trombones suggest masculinity, through the representation of three men, is *Gelobet seist du, Herr* (SWV 448) or *Gesang der drei Männer im feurigen Ofen*. Three trombones symbolically represent Daniel's friends Anania, Azaria, and Misael whom King Nebuchadnezzar throws into the fiery furnace to test their faith (Daniel 3).[46] The *coro grave* texture of three trombones and various vocal soloists recurs throughout as a unifying texture. For example, the opening section (mm. 1-16) is structured as follows:

Praise be to you, Lord, God our Father:	tenor, three trombones;
and must be praised and highly extolled eternally:	all remaining voices and instruments;[47]
praise be to your holy name:	tenor, three trombones;
and must be praised and highly extolled	all remaining voices and
eternally:	instruments;
praise be to you in your holy marvellous temple:	tenor, alto, three trombones;
and must be praised and highly extolled eternally:	all remaining voices and instruments;
praise be to you who sits over the Cherubim and sees into the depths:	bass, two *cornettini;*
and must be praised and highly extolled	all remaining voices and eternally: instruments as before (including *cornettini*, excluding trombones and bass);

praise be to you on your marvellous kingly throne:	alto, tenor, three trombones;
and must be praised and highly extolled eternally:[48]	all remaining voices and instruments.

Note that the two *cornettini*[49] appear at the mention of angels, as represented by their higher timbre and range. The low choir is featured consistently throughout, although not in such a structured fashion as in the opening, and its appearances coincide with contrasting images in the text (i.e., their contrasting timbre from the tutti symbolizing the contrasting nature of these images), or at moments that often mention men or the law. For example, the *coro grave* with various vocal solos, duets or trios appear with the following texts, responded to by a larger group such as all *favoriti*[50] and brasses:

day and night, praise the Lord (mm. 46-47)
light and darkness, praise the Lord (mm. 49-50)
your human children, praise the Lord (mm. 76-77)
your spirit and soul of the law, praise the Lord (mm. 84-85)
Anania, Azaria, and Misael, praise the Lord (mm. 90-91).[51]

In the last line above (mm. 90-91), the *viole*[52] do accompany "Azaria" with two half notes, but that is all. The strings and *cornettini* are also employed as contrasting choirs to the tuttis. However, it is the tenor and trombones that figure prominently at the outset, establishing this *coro grave* texture as representing the three men who are singing the song.

The idea of power and strength is illustrated in Part II of Praetorius's *In dich hab ich gehoffet Herr* (25), which opens with tenor and four trombones on verse 3:

Mein Gott und Schirmer steh mir bei	My God and Protector stand by me
sei mir ein Burg darinn ich frei	be my fortress within I'm free
und ritterlich mög streiten	and valiantly may you strike
wider mein Feind	against my enemies
der gar viel seind	who are so many
an mir auf beiden Seiten.	and surround me on both sides.

The tenor sings diminutions on the chorale melody, with Trombone 2 providing the chorale cantus firmus as well, but without diminutions. The rest of the trombones provide a sustained and rich foundation or "fortress" of support (see Example 6). The Lord as warrior could suggest masculinity as well. Both images seem to indicate a steadfast and strong faith. Trombones were a conscious choice for their sound because the strings, also named in the instrumentation, are just as capable of supplying a long-held accompaniment.[53]

Example 6
Praetorius, *In dich hab ich gehoffet Herr* (25; mm. 71-73)

Both Praetorius and Schütz provide examples of the low choir used to depict night or the night watchman. In Praetorius' *Gelobet seist du Jesu Christ* (32), the night example occurs in verse 4. The text reads:

Das ewige Licht geht da herein,	The eternal light comes here
gibet der Welt einen neuen Schein	giving the world a new gleam
Es leuchtt [*sic*] wohl mitten in der Nacht	it shines bright in the middle of the night
Und uns des Lichtes Kinder macht.	And makes us children of light.
Kyrioleis!	Alleluja!

Since words like "light" and "gleam" appear in the lines not set for trombones, these instruments must represent the one different element of line 3, the "night." They are set in a loose point of imitation, all in low tessituras (see Example 7). It is a striking image of darkness amidst ones of light, which finds the soprano on g^1.

The watchman's call and the darkness of night appear set for alto, tenor, and three trombones on the second half of verse 1 for Psalm 127, in *Wo der Herr nicht das Haus bauet* (SWV 473). The night is depicted with the trombones, and the call by the immediate repetition between the two voices, which ring the changes. This occurs in measures 40 to 43, and again in measures 45 to 52. The sustained notes and very low pitches (C and D in Trombone 4) support the cries of the night watchmen.

All of these other textual associations are related to the idea of lowness. Masculine voices are low, and historically men have been the holders of power. Night is the lowering of darkness and the watchmen, who are also masculine figures, are its keepers. The trombone represents metaphysical and physical lowness, in all of its aspects, including its associations with masculine authority.

Example 7
Praetorius, *Gelobet seist du Jesu Christ* (32; mm. 88-95)

Lastly, the associations of a low choir of trombones with the naming of the instrument occur in two settings of Psalm 150 in this repertoire: Schütz' *Alleluja, lobet den Herren* (SWV 38; mm. 97-125, to accompany two tenors singing "Lobet ihn mit Posaunen"), and Scheidt's *Laudate Dominum* (mm. 13-22, as an interlude, and mm. 23-26, to accompany alto, tenor, and bass singing *tubae*). The bass trombone is also used in this latter work as a pedal point on G and C (mm. 9-20, 25-36) to mimic the timpani's inability to produce more than the dominant and tonic notes.

With respect to the use of a single trombone to highlight a text, Michael employs this technique in three of his compositions. In *Ich wil den Namen des Herren preisen* (33), the trombone joins in an imitative duet with the soprano at only one point in the piece. This occurs in measures 38-49, to the words "Er ist ein Felss, seine Wercke sind unsträflich" (He is a rock, his works are blameless).[54] The work is scored for soprano, tenor, *Flaut.*,

trombone (in alto clef), and bassoon, hence Michael seems to have associated the idea of the "rock" with the trombone. The bassoon joins in to double the bass line on the third reiteration of "[e]r ist ein felss," to solidify the cadence at the end of the phrase.[55] Trombones represent the land or the bridegroom in *Man sol dich nicht mehr* (37). Here the use of double duets, similar to Schütz's *Veni, dilecte mi* (SWV 274), associates the trombone with the masculine character of the bridegroom. In this piece, two sopranos alternate duets with two trombones (mm. 83-90), after which the tenor trombone is paired with the first soprano (mm. 90-92) and the alto trombone with the second soprano (mm. 92-93; see Example 8). The words are "Denn der Herr hat Lust an dir, und dein Land hat eine liebe Buhlen"(for the Lord delights in you and your land shall be married).[56] The striking shift from two duets of two similar voices to two duets of two dissimilar voices (the sopranos representing Jerusalem/bride and the trombones the land/bridegroom) symbolizes the marriage. This timbre of associating the trombones with the bridegroom is reinforced in the other two duets for trombone and voice in this piece, each to the words "und wie sich ein Bräutigam frewet" (And as the bridegroom rejoices). As there are other instruments in this work, two *cornetti* and two violins, Michael seems to have had the timbre of trombones in mind for this part of the text.

The trombone is specifically called for, with the designation *trombon. sol*, in measures 198-206 of *Herr thue meine Lippen auff* (43). The instrument sustains a c and then a G, while the solo voices sing "geängstes und zerschlagen Hertz" ([B]roken and contrite heart),[57] set to a series of suspensions:

It is one of the few passages of its kind in the *Seelenlust*, and Michael evidently intends to have the solemnity of its character underlined by the broad quality of the trombone. This is the more apparent since the doubling instrument [for the bass line] for the instrumental and tutti passages is the bassoon.[58]

This is another instance of the use of the trombone's sustaining power in the sacred music of the seventeenth century to underline the text—here to emphasize the sadness of the broken heart.

Praetorius does provide some clues as to what he thought the trombone, or group of trombones, sounded like:

Uff dem Regal oder andern Schnarr Wercken aber / welche fast den Posaunen gleich *resoniren,* ist die *Harmonia* viel anmuthiger / wenn man fein zierlich / gravitetisch und langsam / ohne einige *Diminutiones* den Gesang *tractiret.*[59]

On the regal or other *Schnarrwerke*, however, whose quality resembles trombones, it sounds more agreeable if one performs the piece quite gracefully, solemnly, and slowly, without any diminutions.[60]

The texts set to the low choir seem to support this description.

Example 8
Michael, *Man sol dich nicht mehr* (37; mm. 83-93)

Trombone technique and idiomatic writing
Although Praetorius wrote about the chromatic potential and range of the trombone,[61] the instrument's chromatic potential is not realized in this repertoire. This is due to the harmony of the period, which fluctuated between modality and tonality. Accidentals rarely went beyond three sharps or two flats (there are some d-sharps), and there are few chromatic lines. One descending chromatic fourth occurs in Schein's *Vater unser* (18). Schütz uses chromatic trombone lines to highlight the text in three works.[62]

On the whole, except for a few bass trombone runs, only the trombone parts in the five pieces from Schütz's *Symphoniae sacrae I* pose a challenge to the modern player. Praetorius' pieces are the easiest technically and Schütz' the most difficult, with the other composers' works lying somewhere in between. Eighth-note runs are found in eighty percent of all but Praetorius's compositions. Bass trombone runs in Schein's continuo motets may incorporate more leaps of a fourth, fifth, or octave than elsewhere in the repertoire, due to its bass-line function. Sixteenth-note runs occur in one piece by Praetorius and Scheidt, in four by Schütz, and five by Schein.

The variability in the instrumentation makes the question of idiomatic writing for the trombone difficult to assess. Praetorius, the principal commentator on instrumentation in the period, is not so much concerned about idiomatic writing and technique as he is about encouraging the use of concerted music in churches. He created pieces that were flexible in instrumentation so that any ensemble could work out a performance that suited their resources, needs, and abilities. Schütz' remarks support this concept. Praetorius' extensive comments on performance practice explain the multiple alternatives that are possible. Range, clef grouping, and sustained parts are the clearest indications of trombone writing. If the part fits the natural range (or slightly larger) of an alto, tenor, or bass voice, and it is grouped with other low voices, then it could be for trombone. The bass trombone is always a likely candidate to provide the bass line, a practice which is reinforced by Schein. With the treatment of the trombone found in Schütz's *Symphoniae sacrae I*, Schein's *Opella nova*, and Michael's *Musicalischer Seelen-lust*, the trombone is sometimes treated on a par technically with the voices and soprano instruments. The repertoire is most rewarding in its use of the *coro grave* texture, in the trombone motets, and in Schütz' five works from *Symphoniae sacrae I*, in which the trombone functions as an integral part of the physical and emotional structure of the piece.

ABBREVIATIONS FOR TABLE 3

Library Sigla:
D-Bds = Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Haus 1
D-Dl = Dresden, Sächsische Landesbibliothek
D-HAmk = Halle, Marienbibliothek
D-Kl = Kassel, Murhardsche Bibliothek der Stadt und Landesbibliothek
D-W = Wolfenbüttel, Herzog August Bibliothek
GB-Lbm = London, British Museum (now all in the British Library)

PL-WRu = Universitätsbibliothek Wroclaw [Breslau]
S-Vs = Västeras Stadtsbibliothek
USSR-KA = Kaliningrad, Oblastnaja biblioteka (Königsberg)

Editions:
GMWMP = *Gesamtausgabe der musikalischen Werke von Michael Praetorius*
Leonard = *The Role and Affekt of the Trombone*
Munson = *The Musicalische Seelenlust of Tobias Michael*
NSA = *H. Schütz: Neue Ausgabe sämtlicher Werke*
Spitta = *H. Schütz: Sämtliche Werke*
Schein SW = J.H. Schein, *Sämtliche Werke*
Schein NASW = J.H. Schein, *Neue Ausgabe sämtliche Werke*
SSW = *Samuel Scheidts Werke*

References
Collver = Michael Collver and Bruce Dickey. *A Catalog of Music for the Cornett.* Bloomington:
    Indiana University Press, 1996.
Meinecke = Ludwig Meinecke. "Michael Altenburg. Ein Beitrag zur Geschichte der evangelischen
    Kirchenmusik." *Sammelbände der Internationalen Musikgesellschaft* 5 (1903-1904). Edited by
    Max Seiffert.   Leipzig; Breitkopf & Härtel, 1904. Reprint, Hildesheim: Georg Olms Verlag,
    1970.
Moser = Hans Moser, *Heinrich Schütz: His Life and Work,* 2nd rev. ed. Trans. Carl F. Pfatteicher. St.
    Louis: Concordia Publishing House, 1959.
Prüfer = Prüfer, Arthur. *Johann Hermann Schein*. Leipzig: Breitkopf und Härtel, 1895.
SM = *Syntagma Musicum*

General Abbreviations:
A = alto voice
alter = alternating, alternate
B = bass voice
bc = basso continuo
bks = books
bn = bassoon
bt, bts = beat, beats
cap = *capella*
ch, chs = choir, choirs
clar = *clarino*
col = collection
ctti = *cornetti*
cttini = *cornettini*
cttino = *cornettino*
ctto = *cornetto*
dbl = double, doubled, doubles
ed = edition, edited by
fav = *favorito, favoriti*
fif = *fiffaro, fiffari*
fl, fls = *flauto, flauti*

ind = independent
inst = instrument, instrumental
instr = instrumentation
insts = instruments
lt, lts = lute, lutes
ms = manuscript
mus = music
NA = not applicable
nbfj = no basis for judgement, i.e., music not available for analysis
o = or
org = organ
p = page
pt, pts = part, parts
pub = published
rec = recorder
req = required
rip = ripieno
S = soprano voice
sc = score
sin = sinfonia
sip = *si placet* (" if you wish" or "if it pleases you")
str = string
T = tenor voice
tab = tablature
timp = timpani
tbn, tbns = trombone, trombones
tbta = *trombetta*
tbte = *trombette*
tpt = trumpet, *trompetta*
trav = *traversa*
treb = treble clef
v = voice
va = *viola*
var = various
vc = violoncello
vdg = *viola da gamba*
vl = *viol*
vle = *viole*
vol = volume
vn, vns = violin, violins
vne = *violone*
vs = verse, versus
vv = voices
w = with
ww = woodwind

TABLE 3
EARLY SEVENTEENTH-CENTURY WORKS WITH TROMBONES

TITLE	COLLECTION	DATE	SOURCE	INSTRUMENTATION
Altenburg - 21. Gleich wie sich sein ein Vögelein	Der dritte Theil Christlicher, lieblicher…Kirchen und Haussgesänge	1620	D-Dl Mus. Gri. 24, 5 [pt bks]; Mus Sche 13	[Vocal Discant; see n.8]; Ch 1: SSSATB [str, lts & insts]; Ch 2: SATB [ctto, 3 tbn/org]; bc
Altenburg - 22. Ein feste Burck	"	"	D-Dl Mus. Gri. 24, 5 [pt bks] [Leonard]	[Vocal Discant; see n.8]; Ch 1: SSATB [2 vn, 2 va, vc]; Ch 2: SATB [ctto, 3 tbn/org]
Altenburg - Ich weiss, dass mein Erlöser lebt	Vierter Teil der Festgesänge	1621	Meinecke, p.29	Ch 1: nbfj Ch 2: vv; 3 tbn
Michael - 30. Herr, du woltest dich auffmachen	Musicalischer Seelen-Lust, Ander Theil	1637	S-Vs Molér 42 (19b); D-HAmk; Munson	SST; bn/tbn; bc
Michael - 31. Ich schreye zum Herrn	"	"	"	S; 2 Flaut; tbn; bc
Michael - 33. Ich wil den Namen des Herren preisen	"	"	"	ST; Flaut; tbn; bn; bc
Michael - 35. Wie lieblich sind auff den Bergen	"	"	"	ST; vn; trav; tbn; bc
Michael - 36. Lasset frölich seyn und mit einander, Ander Theil	"	"	"	ST; vn; trav; tbn; bc
Michael - 37. Man sol dich nicht mehr	"	"	"	SSATB; 2 vn; 2 ctti; 3 tbn; bc
Michael - 41. Wo der Herr nicht	"	"	"	SSATB; SSATB cap; vn; Flaut; trav; 2 ctti ad lib; 2 tbn; bn; bc
Michael - 42. Machet die Thore weit	"	"	S-Vs Molér 42 (19b); Ed. Adrio, Merseburger 917	SSATB; SSATB cap; 2 Flaut; 3 tbn; bc
Michael - 43. Herr thue meine Lippen auff	"	"	S-Vs Molér 42 (19b); D-HAmk; Munson	SSATB; SSATB cap; 2 vn; 2 Flaut; 3 tbn; bn; bc
Michael - 45. Ihr heiligen lobsinget	"	"	S-Vs Molér 42 (19b); D-HAmk [Leonard]	STB; vn; tbn; bn/tbn; bc
Michael - 46. Eins bitte ich vom Herrn	"	"	S-Vs Molér 42 (19b); D-Hamk	SSSSBB; SSSSBB cap; 2 ctti; 3 tbn; bc
Michael - 48. Mein Freund ist mein	"	"	"	SSATB; SSATB cap; 2 tbte; 2 ctti/vn; 3 tbn/vle
Michael - 50. Gott schweige doch nicht also	"	"	"	SSTTB; 2 trav; tbn; bn; bc

TITLE	COLLECTION	DATE	SOURCE	INSTRUMENTATION
Praetorius - 13. Nun freut euch lieben Christen	Urania	1613	GMWMP, vol. 16, ed. Blume	Ch 1: SSAT; Ch 2: SSAT or S/T; org; Ch 3: SSAT or S/T; 2 ctti/vns; 2 tbn/vle [alter instr in preface]
Praetorius - 14. Vom Himmel hoch	"	"	"	Ch 1: SATB; Ch 2: SATB or S/T; org; Ch 3: SATB or S/T; 2 ctti/vns; 2 tbn/vle [alter instr in preface]
Praetorius - 15. Erstanden ist der heilge Christ	"	"	"	Ch 1: SATB; Ch 2: STTB or S/T; org; Ch 3: TTTB or T; 4 tbn/vle [alter instr in preface]
Praetorius - 25. Kommt her zu mir	"	"	"	Ch 1: SATB; Ch 2: SATB or S/A/T; 2 ctti; 2 tbn; Ch 3: SATB or S/A/T; 3 rec&fl & bn/dulcian or 4 crumhorns; Ch 4: SATB or S/A/T; 4 vn&vle; lt/clavicymbell/harp/theorbo or org [alter instr in preface]
Praetorius - 28. Jesus Christus unser Heiland	"	"	"	Ch 1: SATB; Ch 2: SATB or S/A/T; 2 ctti; 2 tbn; Ch 3: SATB or S/A/T; 3 rec&fl & bn/dulcian or 4 crumhorns; Ch 4: STTB or S/T; 4 vn/vdg; lt/clavicymbell/harp/theorbo or org [preface] OR Ch 1: SATB; org [sip]; Ch 2: 2 vn; T; B & vne or 4 vdg; or 4 vle&lt&pandor/regal; Ch 3: ctto; A & fl/rec; tbn; pommer/dolcian/bn; Ch 4: 3 tbn; T & tbn; theorbo/clavicymbel/ symphoney [end of sc]
Praetorius - 5. Teutsche Missa: O Vater allmächtiger Gott, vs 2 - Christe [only]	Polyhymnia Caduceatrix et Panegyrica	1619	GMWMP, vol.17, pt. 1, ed. Gurlitt	SSTTTBB; 6 insts; vne/bn; bass inst/tbn; bass inst/vne; bc
Praetorius - 7. Das alte Jahr ist nun vergahn	"	"	"	SSTB; 4 lt & vns; tbn/bn; bc
Praetorius - 17. Nun komm der Heiden Heiland	"	"	"	SSATTB; SATTB rip sip; 5 inst; ctto/vn; tbn/B; Maiori Viola; Cantus instrumentalis; bc
Praetorius - 21. Wachet auf	"	"	"	Ch 1: ctto [cantus extraordinarii] in echo/vn [preface 21]; ctto in echo/vn; vn/va; ctto/fl/vn/tbn; va; vne; ctto/vn; 3 tbn; 4 inst OR org/regal; lt/clavicymbel/regal [preface 21] Ch 2: SSSAATTB/tbn; Ch 3: SATB rip; Ch 4: SATB rip
Praetorius - 22. Christ unser Herr zum Jordan kam	"	"	"	Ch 1: SATB vv &/or insts; Ch 2: SATB vv &/or insts; Ch 3: ST; Ch 4: ST; Ch 5: SATB; bn; tbn; bc [alter instr in preface 23]
Praetorius - 23. Jubiliret fröhlich	"	"	"	Ch 1: S1S3; 4 lt/viol/2 ctti & 2 tbn; Ch 2: S2S4; 4 rec/bn/2 ctti & 2 tbn; Ch 3: SATB rip; bc [alter instr in preface 23]

TITLE	COLLECTION	DATE	SOURCE	INSTRUMENTATION
Praetorius - 25. In dich hab ich gehoffet Herr	"	"	GMWMP, vol. 17, pt. 2, ed. Gurlitt	Ch 1: SSSTT tbn; bc; Ch 2: SATTB; Ch 3: 5 insts; vn, 2 va&alto inst; ctto/tbn&4 tbn; 5 flauto/flautino; 3 Kleine citherlein/3 vn, bn, fl/vn, ctto/vn, vn, tbn/bn/vne; 5 insts [all insts not req at once; are grouped by sin/rit]
Praetorius - 27. Als der gütige Gott	"	"	"	Ch 1: S1S3 [Evangelist]; 4 vle/org; Ch 2: S2S4 [Mary];4 lt/recs/fls/ctti muto&bns/tbns; Ch 3: TT[Angels]; Ch 4: SATTB rip; bc [alter instr in preface 27]
Praetorius - 28. Lob sei dem allmächtigen Gott	"	"	"	Ch 1: 4 fl vel pro Testudine; Ch 2: 4 vle; Ch 3: 4 tbn; Ch 4: SATB; bc; top v of each inst ch dbl by a v [preface 28]
Praetorius - 30. Vater unser im Himmelreich	"	"	"	Ch 1: 3 vle; vne Ch 2: 4 tbn [ctto; 3 tbn]; bc; Ch 3: SSATTB; tbn/vne; bn Ch 4: SATB rip
Praetorius - 32. Gelobet seist du Jesu Christ	"	"	"	Ch 1: ST; B inst Ch 2: SAT; B[sip]; lt; testudine/bn[sip]/tbn [preface]/Bassgeigen [preface]; org/regal [preface] Ch 3: S; vn [sip]; 2 va; va [vne]/bn [preface]; Ch 4: T; 3 tbn; Ch 5: SSTB insts or vv [preface]/vns&fls [preface]; bc
Praetorius - 33. Jesaia dem Propheten	"	"	"	Ch 1: SB/bn; 2 fif; Ch 2: A; 3 tbn; Ch 3: S; 3 lt; Ch 4: SB; vn; 2 vle; Ch 5: SATB; bc
Praetorius - 34. In dulci jubilo	"	"	"	Ch 1: S; 2 ctto/vn; B/bn; Ch 2: S; 2 vn/fl; bn; Ch 3: S; tbn; 2 tbn/bn; Ch 4: 4 clar; timp; Ch 5: SATB rip; bc [instr for chs 1, 2 & 3 in Bericht]
Praetorius - 35. Hallelujah: Christ ist erstanden	"	"	"	Ch 1: 4 vle; Ch 2: 4 tbn; Ch 3: SSATB; Ch 4: SATB rip 1; Ch 5: SATB rip 2; bc
Praetorius - 36. Wenn wir in höchsten Nöten sein	"	"	"	Ch 1: SATB; Ch 2: SATB; bc Ch 3: ctto/vn; T; 3 tbn; Ch 4: vn/vdg; A/va/vdg; va/vdg; vne/vdg; Ch 5: S; 2 fl/fif; bn; bc; Ch 1=4, Ch 2=5 in tuttis; Ch 3 ind

TITLE	COLLECTION	DATE	SOURCE	INSTRUMENTATION
Praetorius - 39. Herr Christ der einig Gottes Sohn	"	"	"	Ch 1: SSATTB; tbn/vne/Bass-Geig[preface]; bn; Testudine/theorba; bass inst; org; Ch 2: 5 insts; 5 vn/ctti/fls,tbns/5 lts/Theorben, lts/Clavicymbel or Spinetten/Virginal/5 vle/vns,fls/recs&bn/dolcian/org; Ch 3: SATTB rip [alter instr Ch 2 preface 39]
Praetorius - 9. Komm heiliger Geist, Herre Gott	"	1621	GMWMP, vol. 19, ed. Schenider	Ch 1: S&vn; SS&2ctto; S&fif/vn; Ch 2: A&vn/fl; TT&va/tbn; B&tbn/bn; Ch 3: 4 str; org; Ch 4: Cantus continuus[S]; bc
Praetorius - 10. Wie schön leuchtet uns der Morgenstern	"	"	"	Ch 1: S&vn; SS&2ctto; S&fif/vn; Ch 2: A&va; A&fl; T&tbn/alio inst; T&tbn/bn; B&tbn/vne/bn; Ch 3: 4 str; org; Ch 4: Cantus continuus[S]; bc
Praetorius - 13. Kommt her zu mir spricht Gottes Sohn	"	"	"	Ch 1: SSB/bn/tbn; Ch 2: 5 inst[SATTB]; Ch 3: SS/instATB; Ch 4: Cantus continuus[S]; bc
Scheidt - Nun danket alle Gott	NA	unknown	SSW vol.16, ed. Harms, Mahrenholz & Wolff; USSR-KA Ms 13610	Ch 1: SSAT; Ch 2: SATB; Ch 3: ATTB; Ch 4: SSATB; 2 vn; 2 va; vne; 2 ctti; 3 tbn; 4 Flöt; 5 bn; Cap 5: SSATTB; 2 ctti; 4 tbn; bc
Scheidt - Nun lob, mein Seel, den Herren	NA	unknown	SSW vol.8, ed. Mahrenholz; Breslau Stadtbibliothek Mus. ms. 319	Ch 1: SATB; 4 Viol.; Bassviol/bn; Ch 2: SATB; ctto; klein Flötlein; 3 tbn; 3 bn(/tbn); 3 Viol./Flöt; bn/Viol.; lts; Clavezimbel; bc
Scheidt - 39. Kom heiliger Geist	Cantiones sacrae	1620	SSW vol. 4, ed. Mahrenholz	à 4; [SS; 2 tbn]
Scheidt - 2. Laudate Dominum	Concertuum sacrorum	1622	SSW vol.14, ed. Harms	SSATB; 3 tbn; 3 vdg; Basviol [*sic*]; org
Scheidt - 3. Cantate Domino	"	"	"	SATTB; ctto; 4 Viola bracci; Basviol [*sic*]; 4 vdg; 3 tbn; 4 bn; org
Scheidt - 12. Magnificat	"	"	SSW vol.15, ed. Harms & Mahrenholz	Ch 1: T; 2 ctti/vn; ctto/viol; Ch 2: SATB; Ch 3: T; 3 tbn; org
Scheidt - 25. Komm, heiliger Geist	Geistlicher Concerten dritter Theil	1635	SSW vol.11, ed. Harms & Mahrenholz	SS; 2 tbn; bc
Schein – Das Te Deum Laudamus Herr Gott dich loben wir	NA	1618	PL-WRu [lost]; Collver (possibly the same piece as Herr Gott dich loben wir)	Ch 1: SATB; vn; va; Ch 2: SATB; tpt/ctto; 2 tbn; Ch 3: SATB; ctto; tbn; Ch 4: SATB; fl; bn; Cap 5: SATB; Cap 6: SATB
Schein - Freuet euch des Herren ihr gerechten	NA	unknown	D-Bds Ms. mus. 200b; Collver	Ch 1: SSTB; ctto; 3 tbn; Ch 2: SATB; Ch 3: SATB; 3 vn; va; 2 ctti; tbn; bc; Ch 4: 3 vn; 5 tpt; 2 ctti; vne; org

TITLE	COLLECTION	DATE	SOURCE	INSTRUMENTATION
Schein - Herr Gott dich loben wir	NA	unknown	D-Bds Ms. mus. 200d [pts]; Collver	Ch 1: T; vn soprano; vn alto; va bassetto; Ch 2: A; tbn/ctto soprano; 2 tbn; Ch 3: ctto soprano; ctto alto; tbn bassetto; Ch 4: A; fl; Cap 5: SATB; Cap 6: SATB
Schein - Ich frewe mich dess, das mir geredt ist	NA	unknown	D-Bds Ms. mus. 200e [pts, tab]; Collver	Ch 1: SSTB; Ch 2: SATB; Ch 3: SAT; 4 tbn; Ch 4: 3 vn; 2 tpt; 2 ctti; vne; org
Schein - Mache dich auff werde Licht	NA	unknown	D-Bds Ms. mus. 200f [pts, tab]; Collver	Ch 1: STB; 2 ctti; 3 tbn; vne; org; Cap 2: SAT
Schein – Votum pro pace, Frieden Wunsch (Verley uns Frieden)	NA	unknown	Prüfer; USSR-KA	Ch 1: SB; Ch 2: ATTB; trav; tbn; bombard; bc; [3 pts missing]
Schein - Beata omnes qui timent Dominum	Lyrica Davidica	1620	PL-WRu; D-Bds; Collver	Ch 1: SATB; 2 ctti; bn; Ch 2: SATB; tbn; bc
Schein - 1. Siehe, das ist mein Knecht	Opella Nova, Ander Theil	1626	Schein SW, vol. 6, ed. Prüfer	T; vn; trav; bn/tbn; bc
Schein - 2. Lobt Gott, ihr Christen, allzugleich	"	"	"	SS/TT; bn/tbn; bc
Schein - 3. Allein Gott in der Höh sei Her	"	"	"	SST; bn/tbn; bc
Schein - 4. Uns ist ein Kind geboren	"	"	"	T; vn; trav; tbn; bn; bc
Schein - 5. Helft mir Gotts Güte preisen	"	"	"	SS; bn/tbn; bc
Schein - 6. O Jesulein, mein Jesulein (Prima Parte)	"	"	"	SS; bn/tbn; bc
Schein - 7. Ich bring dir mit (Seconda parte)	"	"	"	SS; bn/tbn; bc.
Schein - 8. Mach dich auf, werde Licht	"	"	"	ST; SSATB cap; vn; ctto; flauto piccolo; trav; 3 tbn; bn; bc
Schein - 11. Maria, gegrüssest seist du, Holdselige	"	"	"	ST; SATTTB; 4 tbn; bc
Schein - 13. Gott sei gelobet (Prima parte)	"	"	"	SST; bn/tbn; bc
Schein – 14. Herr, durch deinen heiligen Leichnam	"	"	"	SST; bn/tbn; bc
Schein - 15. Erschienen ist der herrliche Tag	"	"	"	SS/TT; bn/tbn; bc

TITLE	COLLECTION	DATE	SOURCE	INSTRUMENTATION
Schein - 16. Also heilig ist der Tag	"	"	"	T; vn; trav; tbn; bn; bc
Schein - 17. Nun freut euch, Gottes Kinder, all	"	"	"	SST; bn/tbn; bc
Schein - 18. Vater unser	"	"	"	AT; SSATB cap; vn; 2 ctti; trav; vne [va]; va; vne; 3 tbn; bc
Schein - 19. O quam metuendus est locus iste Prima parte	"	"	Schein NASW, vol. 5, ed. Werbeck: GB-Lbm B-133-c	SS/TT; tbn/bn; bc
Schein - 20. Orantibus in loco isto Seconda parte	"	"	"	SS/TT; tbn/bn; bc
Schein - 21. Exaudiat te Dominus (Prima parte)	"	"	Schein SW, vol. 7, ed. Prüfer	ST; bn/tbn; bc
Schein - 22. Tribuat tibi secundum cor tuum (Seconda parte)	"	"	"	ST; bn/tbn; bc
Schein - 23. Komm heiliger Geist, Herre Gott	"	"	"	S; 2 vn; flauto; 3 tbn; bc
Schein - 24. Wir gläuben all an einen Gott	"	"	"	SST; bn/tbn; bc
Schein - 26. Magnificat	"	"	"	ST; tbn/bn; bc
Schein - 27. O, Maria, gebenedeiet bist du unter den Weibern	"	"	"	T; vn; trav; tbn/bn; bc
Schein - 28. Nun ist das Heil, und die Kraft	"	"	"	A; SSATB; tbta; ctto; 3 tbn; bc
Schein - 29. Selig sind, die da geistlich arm sind	"	"	"	SSATB; SSATB cap; ctto; trav; 3 tbn; bc
Schein - 30. Warum betrübst du dich, mein Herz	"	"	"	SST; bn/tbn; bc
Schein - 31. Der Gerechte wird grünen	"	"	"	T; vn; vne/tbn; bc

TITLE	COLLECTION	DATE	SOURCE	INSTRUMENTATION
Schütz - SWV 21 Haus und Güter erbet man von Eltern	NA	1618; 15 June	Spitta vol.14	Ch 1: T; 3 tbn/bn; Ch 2: T; 3 ctti/vn; Ch 3: SSB; lts; bc
Schütz - SWV 27 Herr, unser Herrscher	Psalmen Davids, Op.2	1619	NSA vol.23, ed. Ehmann	Fav 1: SSAB; Fav 2: ATBB; Cap 3: SSATB/insts; bc [alter instr w vns, ctti & tbn in preface]
Schütz - SWV 28 Wohl dem, der nicht wandelt im Rat der Gottlosen	"	"	"	Ch 1: SSAB; Ch 2: ATTB; bc [alter instr w vns, ctti & tbn in preface]
Schütz - SWV 29 Wie lieblich sind deine Wohnungen	"	"	"	Ch 1: SSAT; Ch 2: TTBB; bc [alter instr w vns, ctti & tbn in preface]
Schütz - SWV 30 Wohl dem, der den Herren fürchtet	"	"	"	Ch 1: SSAT; Ch 2: ATBB; bc [alter instr w vns, ctti & tbn in preface]
Schütz - SWV 38 Alleluja, lobet den Herren	"	"	Spitta vol.3	Ch 1: SATB; Ch 2: SATB; Cap 3: 3 ctti/vn; tbn/bn; Cap 4: ctto/fl; 2 tbn; tbn/bn; bc
Schütz - SWV 40 Ist nicht Ephraim mein teurer Sohn	"	"	NSA vol.25, ed. Ehmann	Fav 1: 2 ctti/SS; 2 ctti/2 tbn; Fav 2: A; 3 tbn; Cap 3: SATB; Cap 4: SATB; bc
Schütz - SWV 41 Nun lob, mein Seel, den Herren	"	"	NSA vol.25, ed. Ehmann	Fav 1: SATB; Fav 2: SATB; Cap 3: 2 vn; 2 va; vne; Cap 4: 4 ctti; tbn; bc
Schütz - SWV 42 Die mit Thränen säen	"	"	"	Ch 1: ST; 3 tbn; Ch 2: ST; 3 tbn; bc
Schütz - SWV 43 Nicht uns Herr, sondern deinem Namen gib Ehre	"	1617, 1618, 1619	"	Ch 1: B; 3 ctti; Ch 2: SATB cap; Ch 3: A; 3 tbn; bc
Schütz - SWV 44 Wohl dem, der den Herr fürchtet	"	1619	Spitta vol. 3	Ch 1: B; 4 ctti; Ch 2: A; vn; 3 tbn; Cap 3: SATB; Cap 4: SATB
Schütz - SWV 45 Danket dem Herren	"	"	"	Ch 1: SAT; Vox inferior [T]; Ch 2: S; 3 tbn; Cap 3: SSATB; Cap 4: tbte; [timp]; bc
Schütz - SWV 46 Zion spricht, der Herr hat mich verlassen	"	"	"	Ch 1: ST; 3 ctti; bn; Ch 2: ST; 4 tbn; Cap 3: SATB; Cap 4: SATB; bc
Schütz - SWV 49 Syncharma musicum	NA	1621	NSA vol.38, ed. Bittinger	Ch 1: T; 2 ctti; ctto/tbn; Ch 2: T; 3 bn; Ch 3 [aggiunto]: SSSB; bc

TITLE	COLLECTION	DATE	SOURCE	INSTRUMENTATION
Schütz - SWV 259 In te, Domine, speravi	Symphoniae sacrae Op.6	1629	NSA vol.13, ed. Gerber	A; vn; bn/tbn; bc
Schütz - SWV 269 Fili mi, Absalon	"	"	NSA vol.13, ed. Gerber	B; 2 vn/tbn; 2 tbn; bc
Schütz - SWV 270 Attendite, popule meus	"	"	NSA vol.14, ed. Kirchner; Musica Rara 1063, ed. Lumsden, Proctor	B; 2 vn/tbn; 2 tbn; bc
Schütz - SWV 271 Domine, labia mea aperies	"	"	NSA vol.14, ed. Kirchner	ST; ctto/vn; tbn; bn; bc
Schütz - SWV 274 Veni, dilecte mi	"	"	"	Ch 1: S; tbn/T; 2 tbn; Ch 2: ST; org; Tiorba
Schütz - SWV 344 Meine Seele erhebt den Herren	Symphoniae sacrarum II Op.10	1647 [pub]; 1645	NSA vol.15, ed.Bittinger	S; 2 vn; 2 va/tbn; 2 ctti/tbte; 2 flautini; 2 cttini/vn; bc
Schütz - SWV 398a Der Herr ist mein Hirt (possibly spurious)	Symphoniarum sacrarum III Op.12	1640-50	D-Kl 49s	SAT; 2 vn; 3 tbn ad lib [inauthentic?]; bc (org)
Schütz - SWV 435 Die Geburt unsers Herren Jesu Christ	Historia, der Freuden= und Gnadenreichen Geburth Gottes und Marien Sohnes, Jesu Christi	1664	NSA vol.1, ed. Schöneich	T[evangelist]; SAAATTTBBBB; SSATTB; SATB rip; 2 vn; 3 vle/2va,1 vle; 2 tbn; bn; 2 clar/ctti/cttini; 2 fl; 2 violetta; vne; org
Schütz - SWV 448 Gelobet seist du, Herr (Gesang der dreyer Männer im feurig Ofen)	NA	1652 (date of copy)	Spitta vol.13	Fav 1: SSATB; 2 cttini; 3 tbn; bc Cap 2: SSATB/str
Schütz - SWV 449 Herr, unser Herrscher	NA	1635	NSA vol.27, ed. Breig	SSATB; 2 vn/ctti; 4 tbn; org
Schütz - SWV 453 Freue dich des Weibes deiner Jugend	NA	ca.1640	Spitta vol.14	SATB; 2 ctti; 3 tbn; bc
Schütz - SWV 461 Herr, der du bist vormals genädig gewest	NA	ca.1650, 1627 (Moser)	NSA vol.28, ed. Breig	Fav 1: SSTTB; Cap 2: SATB; 2 vn; 3 tbn; bc
Schütz - SWV 462 Auf dich, Herr, traue ich	NA	1627-32	NSA vol.27, ed. Breig	Ch 1: SATB; Ch 2: SATB; Ch 3 (Aggiunto di Stromenti): 2 vn; va; ctto; 3 tbn; org [insts inauthentic]
Schütz - SWV 466 Herr, wer wird wohnen in deiner Hütten	NA	"	"	Ch 1: AB; 2 vn; vne; Ch 2: ST; 3 tbn; org

TITLE	COLLECTION	DATE	SOURCE	INSTRUMENTATION
Schütz - SWV 467 Wo Gott der Herr nicht bei uns hält	NA	1615-18; bc added 1625 [inauthn-tic]	NSA vol.32, ed. Breig	Ch 1: S; lts; Ch 2: S; 3 vle; Ch 3: S; 3 tbn; bc
Schütz - SWV 468 Magnificat	NA	before 1665	Spitta vol.18	Cap 1: SATB; Cap 2: SATB; Ch 3: SATB; Ch 4: 2 vn; vne; 3 tbn; bc
Schütz - SWV 469 Surrexit pastor bonus	NA	1640-50	Spitta vol.14	Cap 1: SATB; Cap 2: SATB; Ch 3: SSATTB; Ch 4: 2 vn; 3 tbn; bc
Schütz - SWV 470 Christ ist erstanden	NA	1614-15	NSA vol.32	Cap 1: SATB; Cap 2: SATB; Ch 3: SAT; org; Liuti; Ch 4: 4 va; Ch 5: 4 tbn
Schütz - SWV 472 Herr Gott, dich loben wir (possibly spurious)	NA	1677	NSA vol.32 (Erfurt)	Ch 1: SATB; Ch 2: SATB; 3 tbn; 2 clar; 2 tbte; timp; 2 vn/ctti; bc
Schütz - SWV 473 Wo der Herr nicht das Haus bauet	NA	1627-32	NSA vol.28	Ch 1: SSATB; org; Ch 2: SATB cap; Ch 3: 2 vn; 3 tbn
Schütz - SWV 474 Ach wie soll ich doch in Freuden leben	NA	1614-15	NSA vol.38	Ch 1: 3 Liuti; Ch 2: 3 va; Ch 3: 3 tbn; Cap 4: vn; ctto; A/TTB; org
Schütz - SWV 475 Veni, sancte Spiritus	NA	ca 1620	NSA vol.32	Ch 1: SS; bn; Ch 2: 2 ctti/vn; B; Ch 3: TT; 3 tbn; Ch 4: vn/ctto; trav/ctto; AT; vne; org
Schütz - SWV 476 Domini est terra	NA	before 1657?	NSA vol.27	Ch 1: SATB; Ch 2: SATB; Ch 3: 2 ctti; 5 bn; 2 vn; 4 tbn; bc [insts inauthentic?]
Schütz - SWV 500 An den Wassern zu Babel sassen wir und weineten	NA	1627-32	NSA vol.28	Ch 1: T; 4 tbn; Ch 2: SSB; cembalo; Liuti; org
Selich - Christlicher Wundsch [sic] aus dem 85. Psalm dess Königlichen Propheten Davids	NA	1623	D-W; Collver	SATB; 2 ctti; v w ctto o v; 4 tbn; 4 bn; bc [Collver]; 2 ctti; v/ctto; v/tbn; chorus inferior: S; bn/tbn; A/bn/tbn; T/bn/tbn; B/bn/tbn; bc [RISM S2742]

NOTES

[1] For a comprehensive survey of the church music with trombones of central Germany throughout the seventeenth century, see Charlotte A. Leonard, *The Role of the Trombone and its Affekt in the Lutheran Church Music of Seventeenth-Century Saxony and Thuringia* (Ph.D. diss., Duke University, 1997).

[2] Under each composer, works not included in collections are listed first, alphabetically by title, then collections are listed chronologically. Under each collection, works are listed numerically. Schütz' works are listed by *Schütz Werke Verzeichnis* (SWV) number.

[3] One work each by Altenburg (*Ich weiss*), Schütz (SWV 398a) and Selich (*Christlicher Wundsch* [*sic*]) were unavailable to me, as well as nine by Schein. For the latter composer, I was able to examine only those pieces found in *Opella Nova, Ander Theil* (1626). Works 19 and 20 from the latter publication came to my attention too late to be included in the statistics. See Table 3.

[4] A "small" piece has eight parts or fewer. In this repertoire, sixty-one works are "large" and forty-eight are "small" in size. Praetorius preferred large- to small-sized motets (twenty-two works to two), Schütz balanced the two types (twenty-three to fifteen pieces), while the others favored small-sized motets (sixteen to thirty-one compositions).

[5] For a description of these performance styles (the third of which has nine manners or methods), see Michael Praetorius, *Syntagma Musicum III: Termini musici* (Wolfenbüttel, 1619; facsimile ed., ed. by Wilibald Gurlitt (Kassel: Bärenreiter, 1958); or Hans Lampl, *A Translation of Syntagma Musicum III by Michael Praetorius* (Ph.D. diss., University of Southern California, 1957). The index of *Polyhymnia III* matches the titles of the pieces with the styles and manners they represent. See the complete list in Michael Praetorius, *Polyhymnia Caduceatrix et Panegyrica (1619), Gesamtausgabe der Musikalischen Werke*, vol. 17, no. 1, ed. Wilibald Gurlitt (Wolfenbüttel: Möseler Verlag, 1928-41), p. xvii. For an English translation of Praetorius added commentary in this publication, see Margaret Anne Boudreaux, *Michael Praetorius' 'Polyhymnia caduceatrix et panegyrica' (1619): An Annotated Translation* (D.M.A. diss., University of Colorado, 1989).

[6] All but one of these continuo motets are from Schein's *Opella nova* (numbers 2, 3, 5, 6, 7, 13, 14, 15, 17, 21, 22, 24 and 30—see Table 3). The exception is Michael's *Herr, du woltest dich auffmachen* (30).

[7] Schütz' *historia* resembles an oratorio, combining the monody, the intermedium, and instrumental genres he learned in Italy.

[8] Altenburg's two intradas are each titled after a chorale, and most likely functioned as instrumental preludes to congregational or choral singing, as the partbooks contain only instrumental parts. However, the title page implies the existence of a vocal descant on the named chorale tune. See Leonard, *The Role and Affekt*, pp. 208-210.

[9] A dialogue is a piece in which two voices sing alternately rather than simultaneously. Both works are trombone motets: Schein's *Maria, gegrüssest seist du* (11) and Schütz' *Veni, dilecte mi* (SWV 274).

[10] The canzona by Praetorius is entitled *Jubiliret fröhlich* (23), and the instrumental nature of this piece is so dominant that Praetorius says: "Überdies aber ist noch mehr zu mercken/ dass die *Chori Instrumentales* in diesem / sowohl auch im XV. XVI. und XXXI. vor sich alleine mit Zincken und Posaunen / ohne Zutun der Knaben / oder anderer *Vocal*=Stimmen / *musiciret* werden können: do [*sic*] es sich dann nicht anders wird hören lassen / als ein *Canzon* mit 8 Stimmen / auf blosse *Instrumenta* gerichtet." See Praetorius, *Polyhymnia Caduceatrix et Panegyrica*, p. 253. "Beyond that there is still more to consider: the instrumental ensembles in this, as also in nos. 15, 16, and 31, can be played alone with *cornetti* and trombones, without the boys [boy singers] or other voices, in which case it

sounds no different from a canzona of eight voices set only for instruments."

[11] "Brass" refers to all lip-buzzed instruments, even if they are not made from brass. This includes the *cornetto*, *cornettino*, and *trombetta*.

[12] That is, all brass accompaniments are possible given the alternate instrumentation provided. Schütz wrote seven works with brass accompaniment: SWV 40, 43, 45, 448, 449, 453, and 472. Praetorius' contributions are *Nun freut euch* (13), *Vom Himmel hoch* (14), and *Jubiliret fröhlich* (23); Michael's are *Eins bitte ich vom Herrn* (46) and *Mein Freund ist mein* (48); Schein's are *Nun ist das Heil* (28) and *Mach dich auff* (not in *Opella Nova*, and not available for study), and Scheidt's is *Magnificat* (12).

[13] Except in rare instances where the lowest tones are below the range of a tenor, even if the highest notes exceed this limit.

[14] See Michael Praetorius, *Syntagma musicum II: De Organographia* (Wolfenbüttel, 1610; facsimile ed., ed. Wilibald Gurlitt, Kassel: Bärenreiter, 1951), p. 32. For an English version see Michael Praetorius, *Syntagma Musicum II*: *De Organographia,* Parts I and II, trans. and ed. David Z. Crookes (Oxford: Clarendon Press, 1986), p. 43. Praetorius' ranges for the alto are B to d², e²; for the tenor (AA, C, D) E to g¹, a¹ (b¹, c¹); for the bass (FF) GG, AA to c (d¹-g¹); and for the octave bass (CC, DD) EE to a (b, c¹).

[15] The alto trombone is called for only in a few works by Scheidt (one), Schein (three), and Schütz (four).

[16] The octave bass is found only in Praetorius' *Wenn wir in höchsten Nöten sein* (36), designated as *Trombone maiore vel all'Octava Bassa.*

[17] Although GG is theoretically unavailable on a bass trombone in D (even though Praetorius names this pitch for the D bass; see n. 14), it is called for in m. 142 of Schütz' *Domini est terra* (SWV 476). However, it is likely that Schütz did not compose the instrumental parts for this piece. See Werner Breig, Preface to Heinrich Schütz, *Einzelne Psalmen I, Neue Ausgabe sämtlicher Werke*, vol. 27, ed. Werner Breig (Kassel: Bärenreiter, 1970), pp. xiv-xv.

[18] Chorale texts are found in forty-eight works, while words of the Book of Psalms are set in forty, the Old Testament in thirteen, and the New Testament in ten.

[19] The number of works are twenty-six, twenty-five, and twenty-four, respectively.

[20] For example, in Halle (where Scheidt worked), Christmas, Easter, Pentecost, and the First Vespers of each were the high feasts (along with two local saints' days), while Advent 1, Circumcision, Epiphany, Christ's Baptism, Purification, Annunciation, Palm Sunday, Ascension, Trinity, St. John the Baptist, Visitation, and St. Michael, as well as the First Vespers of each of these, were the middle feasts. See Walter Serauky, *Musikgeschichte der Stadt Halle*, vol. 2 (Halle/Saale: Buchhandlung des Waisenhauses, 1939; reprint, Hildesheim: Georg Olms, 1971), pp. 266-267.

[21] Jubilation differs from joy in the extensive use of fanfares and soprano brass instruments. The two *Affekte* combined demonstrate that joyful and jubilant moods predominate in seventy-four pieces or just under seventy percent of the time.

[22] See Praetorius, *SM III*, 96 and 177. For English translations, see Leonard, *The Role and Affekt*, pp. 117-118.

[23] This is found under the title *Ad Musicophilum*: "Uthier hast du vielgeliebter Leser / laut meiner jüngstgethanen *Promission*, ein Wercklein Geistlicher Deutscher *Concerten*, derer beyde *Discante*, und der *Tenor*, wo er darzu kömpt / mit dem Text *vocaliter*, der Bass aber ohne Text *instrumentaliter*, als mit einer *Trombone, Fagotto, Viola grossa*, oder dergleichen (welcher auch wol / so man die *Bass-Instrumenta* nicht haben kan / gar aussgelassen werden mag) in die Orgel / Clavicimbel / Tiorba / etc. gesungen unnd [*sic*] gemacht werden sollen." See *Johann Hermann Schein Sämtliche Werke*, vol. 5, ed. Arthur Prüfer (Leipzig: Breitkopf & Härtel, 1914), p. xx. "And here you have, much-beloved reader, in accordance with my recently fulfilled promise, a little work of spiritual German concertos,

of which both descant and the tenor, where it appears, is sung with the text, but the bass without text is played instrumentally, such as on a trombone, bassoon, *viola grossa* (which if one cannot have a bass instrument, one may do without entirely), should be sung and played on organ, clavicymbalum, theorbo, etc."

[24] The percentages of each function are approximately 60%, 38%, 38%, 20%, 19%, and 16% of the works respectively. Multiple sinfonias employing trombones are found in eight compositions. Five are by Schütz (SWV 259, 269, 270, 466 and 474), and one each by Michael (45), Scheidt (2. *Laudate*), and Schein (11).

[25] For example, in the trombone motet *Erstanden ist der heilge Christ* (15), the nineteen verses of the chorale are sung homophonically in alternation between three choirs or by the tutti, in a manner that becomes rather predictable. The first choir is for four-part chorus, the second STTB or S/T, and the third TTTB or tenor and four trombones or viols. Each verse is a joyous proclamation about Christ's resurrection from the dead with allelujas.

[26] A complete transcription of this piece is available in Leonard, *The Role and Affekt*, p. 1429.

[27] In *Kom* [*sic*] *heiliger Geist*, each bass trombone is paired with a soprano, while in *Komm heiliger Geist*, from *Geistlicher Concerten, dritter Theil*, one tenor and one bass trombone are each paired with a soprano. The former piece is scored for only these four parts, while the latter includes a continuo part. The instrumentation for *Kom heiliger Geist* from *Cantiones sacrae* is not designated, but Mahrenholz states the orchestration as two sopranos and two trombones. This seems reasonable since the lower two parts are untexted and instrumental-like (with running bass lines), and because the other setting of this text in *Geistlicher Concerten, dritter Theil* is orchestrated for two sopranos, two trombones, and continuo. Mahrenholz states, "es ist ein seltsamer Klangreiz, wenn man die beiden hohen Stimmen über dem Posaunenchor in der Tiefe schweben hört, und das wird es wohl auch gewesen sein, was Scheidt zur Komposition anregte." "It is a strangely alluring sound, if one hears two high voices soar over the trombone choir in the depths, and that too has been exactly what Scheidt suggested [wished to suggest] in the composition." See Christhard Mahrenholz, *Samuel Scheidt: sein Leben und sein Werk* (Leipzig: Breitkopf & Härtel, 1924; reprint, England: Gregg, 1968), pp. 99-100. The sopranos represent the Holy Spirit hovering over and descending to the Apostles, the trombones.

[28] Abbreviations for voice and instrument names are provided at the end of this article. Names on scores will be organized as follows: Rec, Fl means that these instruments share the same staff, pitches stems up for recorder and pitches stems down for flute. Bn & Bc means that the bassoon and basso continuo share the same music on this staff. Tbn/Bn indicates that either a trombone or a bassoon may play this part (see Example 4).

[29] The soprano chorale tune is doubled by trombone in three of Praetorius's pieces: the first trombone doubles the soprano's chorale melody in *Lob sei dem allmächtigen Gott* (28) and *Erstanden ist der heilge Christ* (15), while an alto doubles the second soprano part in *Vater unser* (30). A portion of a soprano part is doubled in six of Schütz' pieces.

[30] Schütz calls it "recitative style" in his preface to *Psalmen Davids*. In Italy, this choral texture usually occured in the performance of psalms in Vespers, as demonstrated in Monteverdi's *Dixit Dominus* from *Vespro della Beata Vergine* (1610). See *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), s.v. "Falsobordone," by Murray C. Bradshaw.

[31] Four pieces, SWV 27, 28, 29, and 30, have been included in the repertory under study because Schütz mentions them in his preface as works to which specific instruments may be added, naming violins, *cornetti,* and trombones. My instrumentation for Example 3 (from SWV 29) is only one possibility.

[32] "6. Weil ich auch gegenwertige meine Psalmen in *stylo recitativo*, (welcher biss Dato in Teutschland fast unbekandt) gestellet/ wie sich dann zu *composition* der Psalmen/ meines erachtens fast keine

bessere art schicket / dann dass man wegen menge der Wort ohne vielfältige *repetitiones* immer fort *recitire*, als gelanget an die jenigen/welche dieses *modi* keine Wissenschafft haben/mein freundlich bitten/ sie wollen in Anstellung berührter meiner Psalmen sich im Tact ja nicht ubereylen/sondern der gestalt das mittel halten/damit die Wort von den Sängern verständlich *recitirt* und vernommen werden mögen. Im widrigen fall wird eine sehr unangeneme Harmoney und anders nicht als eine *Battaglia di Mosche*, oder Fliegenkrieg darauss entstehen/der *intention* dess *Authoris* zu wider." See Heinrich Schütz, "Vorrede," *Psalmen Davids, Neue Ausgabe sämtlicher Werke*, vol. 23, ed. Wilhelm Ehmann (Kassel: Bärenreiter, 1971), xviii. " 6. Since my Psalm settings employ a recitative style (which, so far, has remained almost unknown in Germany) and since I believe there is no style better suited to the composition of the Psalms—the large amount of text being recited in continuity and without an abundance of repetition—I would like to ask those unfamiliar with this manner not to rush the tempo in performing these works. A reasonable pace should be kept, so that the words can be clearly recited by the singer and clearly perceived. Otherwise the texture would become very disagreeable and it would sound like nothing but a swarm of insects—which would be quite against the wishes of the author." See George J. Buelow, "A Schütz Reader," *American Choral Review* 27, no. 4 (1985): 9.

[33] Joy is the *Affekt* found in the piece by Praetorius, the two by Scheidt, and Schütz SWV 274. Schein's composition is majestic and Schütz SWV 270 is pompous. Schütz SWV 42 and SWV 269 are sorrowful, while SWV 500 is melancholic.

[34] Trombones appear in both Monteverdi's *Orfeo* (1607) and in Cesti's *Il pomo d'oro* (1668—along with *cornetti*, bassoon, and *Regale*) to introduce a scene in the underworld.

[35] Sinfonias need not contain the same musical material to create a sense of unity in their reappearance. For example, in Schein's *Maria, gegrüssest seist du* (11), the three trombone sinfonias provide unity just in timbre, and serve to introduce each part of the dialogue between Mary and the Annunciation Angel. Their tone color establishes the majestic mood, and their low range suggests Mary's humility. The final section is a tutti where the trombones double the alto, tenor, and bass choral voices.

[36] Hans Joachim Moser, *Heinrich Schütz: His Life and Work*, 2d rev. ed., trans. Carl F. Pfatteicher (Saint Louis: Concordia Publishing House, 1959), p. 470.

[37] Gerhard Kirchner, "Preface," *Heinrich Schütz Symphoniae Sacrae I / 1629, Neue Ausgabe sämtlicher Werke*, vol. 14, ed. Gerhard Kirchner, trans. Edward Olleson (Kassel: Bärenreiter, 1965), p. viii.

[38] See, for example, Moser, *Heinrich Schütz*, 470-472; Albrecht Roeseler, *Studien zum Instrumentarium in den Vokalwerken von Heinrich Schütz* (Ph.D. diss., Berlin, 1958), pp. 80-81; Frederick Staten Miller, *A Comprehensive Performance Project in Trombone Literature with an Essay on the Use of Trombone in the Music of Heinrich Schütz* (D.M.A. diss., University of Iowa, 1974), pp. 107-110; and Quentin Faulkner, *The Symphoniae Sacrae* (S.M.D. diss., Union Theological Seminary, 1975), pp. 265-266.

[39] Moser, *Heinrich Schütz*, p. 472.

[40] The major differences from *Fili mi, Absalon* are the point of imitation involving voice and instruments in the two tuttis; the bass and trombone duet instead of a second bass solo; the similarity in the points of the sinfonias; the curtness of the opening motive; and the *Affekt*.

[41] Adriano Banchieri (1568-1634) describes the involvement of trombones in the low choir in the comments he gives on a Palm Sunday performance from his *Conclusioni nel suono dell'organo* (1609). See Adriano Banchieri, *Conclusioni nel suono dell'organo* (Bologna: 1609; facsimile ed., New York: Broude Brothers Ltd., 1975), p. 50. For an English translation see Adriano Banchieri, *Conclusions for Playing the Organ (1609)*, trans. Lee R. Garrett (Colorado Springs: Colorado College Music Press, 1982), p. 45. Lodovico Viadana (c.1560-1627) gives details concerning polychoral performance practices in his preface to *Salmi a quattro chori* (1612). He describes the use and contents of four choirs, where two of them group trombones with tenor, or tenor and bass voices on a single line in a

four-part ensemble. There is an overall conception of higher and lower pitched choirs in polychoral situations with Choir 3 called *Acuto* (high) and Choir 4 called *grave* (low). The original is quoted in Arno Forchert, *Das Spätwerk des Michael Praetorius* (Berlin: Merseburger, 1959), pp. 103-104. For an English translation see Jerome Roche, *North Italian Church Music in the Age of Monteverdi* (Oxford: Clarendon Press, 1984), pp. 118-119. Praetorius appears to be the first to use the phrase "low choir" when he states *niedrigen Chore* in some of his observations about polychoral music in *Syntagma musicum III* (1619). The phrase that it appears in is as follows: "Dann weil in anordnung der *Concerten* (wie in 3. *Parte* bald folgen wird) gar gebräuchlich/ dass man zu einem niedrigen Chore/ do der *Cantus* von eim *Altisten* zu 3. Posaunen/ oder 3. Fagotten gesungen werden muss/ eine *Discant* Geigen zu dem *Altisten* ordnet/ do dann der *Instrumentist* uff der Geigen das jenige/ so der *Altista* singet/ in der *Octaven* höher machen oder (wie etliche reden) spielen muss." See p. 95. "Then because in arrangement of the concerti (as in part three [that] soon will follow) [it is] very common that to a low choir where the melody is sung by an alto with three trombones, or three bassoons, one must add a violin to the alto singer whereby then the instrumentalist of each violin must play an octave higher than the alto singer sings (so to speak)."

[42] "Rejoice in the wife of your youth, a lovely hind, a graceful doe. Let her affection fill you at all times with delight, be infatuated always with her love."

[43] This is what Praetorius indicates, but designation for the first part is *Cornetto vel Trombone*.

[44] The instrumental accompaniments of the other intermedia are: the Angel (soprano) is accompanied by two *violetten* (Intermedia 1, 7 and 8), the Angels (two tenors and one bass) by two violins and bassoon (Intermedium 2), the shepherds (three altos) by two *flauti* and bassoon (Intermedium 3), the three Wise Men (three tenors) by two violins and bassoon (Intermedium 4), and finally King Herod (bass) by two *clarini* (Intermedium 6).

[45] The part for Trombone 2 is complete only to m. 12. These observations are based on a reconstruction which is probably accurate in having this rhythm (found in the voices and Trombone 1) imitated by Trombone 2.

[46] These are their Hebrew names. Their Chaldean (Babylonian) names, Shadrach, Meshach, and Abednego, are those that appear in the Vulgate, Luther's Bible, and English Bibles (with slight variations in spellings). The most likely explanation for Schütz' choice is that the Hebrew names are easier to sing.

[47] The instrumentation is: Favorito [Choir I]: SSATB; 2 cttini; 3 tbn; Capella [Choir II]: SSATB/str; bc.

[48] The German text is: "Gelobet seist du, Herr, du Gott unser Väter [*sic*]: und müssest gepreiset und hoch gerühmet werden ewiglich: gelobet sei dein heiliger Name: [repeat line 2]: gelobet seist du in deinem heiligen herrlichen Tempel: [repeat line 2]: gelobet seist du, der du sitzest über Cherubim und siehest in die Tiefe: [repeat line 2]: gelobet seist du auf deinem herrlichen königlichen Stuhl: [repeat line 2]."

[49] Praetorius states the the *cornettino* is pitched a fifth higher than a *cornetto*. See Praetorius, *SM II*, p. 36, or *SM II*, trans. Crookes, p. 47.

[50] Schütz uses the term *favoriti* or "favored ones" to distinguish the choir of soloists from the *capellen* or large ensemble. The latter is used to enhance, reinforce or double (or a combination thereof) the *favoriti* in the tuttis. See item 1. in Schütz's preface to the *Psalmen Davids*, NSA, vol. 23, p. xviii.

[51] "Tag und Nacht, lobet den Herren;" "Licht und Finsterniss, lobet den Herren;" "ihr Menschenkinder, lobet den Herren;" "ihr Geister und Seelen der Gerechten, lobet den Herren;" "Anania, Azaria, und Misael, lobet den Herren."

[52] In the seventeenth century, names of stringed instruments, such as *viola*, could mean a generic string instrument, a mid-sized one, or *viola da gamba*. For this reason, *viola* and its plural *viole*, will

be italicized.

[53] The first trombone could also be a *cornetto*, but the range is only d¹ to a¹. The full instrumentation is: Choir 1: SSSTT; tbn; bc; Choir 2: SATTB; Choir 3: 5 instruments; vn, 2 va & alto instrument; ctto/tbn & 4 tbn; 5 flauto/flautino; 3 *Kleine citherlein*/3 vn, bn, fl/vn, ctto/vn, vn, tbn/bn/vne; 5 instruments (all instruments are not required at once, and are grouped by sinfonia or ritornello).

[54] Deuteronomy 32:4.

[55] For a transcription of this piece see John Kenneth Munson, *The Musicalisches Seelenlust of Tobias Michael* (Ph.D. diss., Eastman School of Music, University of Rochester, 1953).

[56] The text is from Isaiah 62: 4-5.

[57] From Psalm 51: 17. For a transcription of this piece, see Munson, *Musicalisches Seelenlust.*

[58] Munson, *Musicalisches Seelenlust*, p. 172. The bass voice, trombone and bassoon share the *Quinta Vox*. The word *Trombon.* appears in only three short sections of the piece (mm. 138-143; 149-153, and 184-191), not including the one instance of *Trombon. sol.* However, Munson is not completely accurate in saying that only the bassoon plays in all tutti passages. In the part, only *Capell* [*sic*] is marked at these points, meaning all the instruments probably played.

[59] *SM III*, p. 136.

[60] Lampl, *A Translation,* p. 201.

[61] "Es ist aber sonderlich dieses *Instrumentum Musicum*, (Posaun) vor andern blasenden *Instrumenten* uberall / in allerley *Consorten* und *Concerten* wol zugebrauchen / Sintemal es nach allerley *Tonen*, umb etwas höher und niedriger \ nicht allein durch auffsteckung und abnehmung der Krum-Bügel / (*Cromette*) und andern auffsteckelss Stücken / (*Polette* genand) sondern auch mit dem Mund unnd [*sic*] Winde / ohne auffsteckung der Krum-Bogen / allein durch den Anfass und Mundt-Stück / von einem geübten und erfahrnen Künstler / nach seinem gefallen / *per tonos & semitonia* gezwungen und gebraucht werden kan: Welches sich auff andern *Instrumenten*, deren Löcher mit den Fingern geregiret werden müssen / nicht thun lasset." *SM II*, p. 32. "This musical instrument— the sackbutt [trombone] is the wind instrument *par excellence* in concerted music of any kind. A skilled player can play it at will in all sorts of keys through tones and semitones, and can go beyond the compass in either direction; not only by inserting and extracting the crook (called *cromette*) and the other extension-piece (*polette*), but also by practised control of embouchure and wind-pressure, without using the slide at all. This is not possible on other instruments, where holes have to be covered with the fingers." *SM II*, trans. Crookes, p. 44.

[62] These occur in SWV 29 *Wie lieblich* on the word "lovely" (mm. 15-21), in SWV 468 *Magnificat* on "blessed" (mm. 44-47), and in SWV 43 on "death" (mm. 139-141).