

## The *Capella* Tradition in Practice: The Case of Andreas Hammerschmidt and Breslau

Charlotte A. Leonard

### Introduction

The *Capella* tradition was a Baroque performance practice in which solo voices and instruments were reinforced in the tuttis of sacred music with additional voices and instruments, called choirs or *Capellen*. Both Michael Praetorius<sup>1</sup> and Heinrich Schütz,<sup>2</sup> among others, described this method of enhancing smaller-scale sacred works, which was widely imitated throughout seventeenth-century Germany. What is unusual in this case is the discovery of parts supplied especially for this purpose, specifically for compositions by Andreas Hammerschmidt (1611/12–75). *Capella* parts for his *Gespräche über die Evangelia* of 1655 and 1656 were written out for performance by church musicians in Breslau, Silesia (now Wrocław, Poland), notably by Michael Büttner (1594?–1662), and are to be found in the so-called Bohn Collection, now housed in the Staatsbibliothek zu Berlin.<sup>3</sup> What follows is a study of the use of *Capellen* based on the various ways composers from the seventeenth century actually practiced this tradition.

The *Capella* tradition has been described elsewhere,<sup>4</sup> and although Praetorius and Schütz are the models, this practice continued to be mentioned in forewords and dictionaries into the early eighteenth century.<sup>5</sup> For example, in 1706 Martin Fuhrmann stated that:

A *Capella* is when in a vocal work a separate choir enters in certain cadences to strengthen the music and lend it splendor. [The *Capella*] must therefore be placed in a location at a distance from the soloists. In the absence of [sufficient] performers, these *Capellen* can simply be left out because these parts are being sung by the soloists already.<sup>6</sup>

Andreas Hammerschmidt, one of the most significant and prolific composers of seventeenth-century Germany, was second only to Schütz in terms of esteem.<sup>7</sup> Although relatively little biographical information has come down to us, Hammerschmidt's repute is attested to by the multiple copies of his printed works preserved in libraries throughout Europe.<sup>8</sup> He wrote about the *Capella* tradition and made suggestions on the placement of the *Favoriti* and the *Capella* in his *Vierdter Theil Musicalischer Andachten* ("Fourth Part of Musical Devotions," 1646):

3. The concertato voices and the choir of solo singers can be separated somewhat from the *Capellas*: but not too far apart—like some are accustomed to do—the moderation of which is left to one's discretion. One will also be sure to pay attention to the peculiarities of the venue, and especially aspire not to

cause a silent devotion, but above all that the text be pronounced and heard clearly and plainly: Inasmuch as one tends to position them [the concertato voices and choir of solo voices] at several prominent places, according to the peculiarities of the composition, in the middle of the church next to a regal in order to be able to hear the words better.<sup>9</sup>

Obviously the acoustics of the performance space and intelligibility of the text were uppermost in Hammerschmidt's mind. He was also flexible about the inclusion or exclusion of instruments:

2. With the exception of Number 15, the added Symphonies and Instruments may be omitted. However, where instruments are available, they may reinforce the *Capella*.<sup>10</sup>

In the second part of his *Musicalischer Andachten*, he stated that the choice of using voices or instruments in the *Capella* was a decision to be made by the director:

To please these [same people], I thought it a good idea to have a *Capella* extracted and printed in this opus, after that [I] also specially arranged a number of pieces, and leave it to one's discretion [how] to conduct and the best [way] to perform them, as the opportunity may present itself, either with voices or instruments.<sup>11</sup>

In the preface to his printed collection *Ander Theil Geistlicher Gespräche über die Evangelia* ("Second Part of Sacred Conversations about the Gospels," 1656), Hammerschmidt wrote,

I had in fact intended to extract various *Capellen* for most of the pieces of my *Evangelien*: however, since this work has grown appreciably beyond expectation, I have no objection if he whom my work pleases were to extract the same [*Capellen*] where [the music] is full-voiced; and if one has the means, to perform [them] with instruments and doubling voices.<sup>12</sup>

In other words, Hammerschmidt suggests that extra parts could be written in order to turn a work for *Favoriti* into a two-choir work for *Favoriti* and a *Capella*. In a general sense, this is exactly what the parts found in Ms. mus. 150 of the Bohn Collection supply for Hammerschmidt's *Gespräche* of 1655 and 1656, i.e., the extra vocal and instrumental parts to create *Capellen* for the tutti sections of the prints, with the organ tablature functioning as either a performance part or score.

### The *Gespräche* of 1655 and 1656

Hammerschmidt's consecutive publications *Musicalische Gespräche über die Evangelia* ("Musical Conversations about the Gospel," Dresden [1655]) and *Ander Theil Geistlicher Gespräche über die Evangelia* ("Second Part of Sacred Conversations about the Gospel," Dresden, [1656]) together provide a complete liturgical cycle. The thirty works from the *Musicalische Gespräche* are arranged chronologically from the first Sunday of Advent through Pentecost, while the thirty-one works from the *Ander Theil* provide music for the remainder of the church calendar, from Trinity Sunday to the twenty-seventh Sunday after. Of the sixty-one pieces in the two collections (hereafter referred to collectively as *Gespräche*), all but five set at least one phrase from the Gospel, usually the Gospel of the day.<sup>13</sup> Many combine the Gospel with texts extracted from the Old Testament (usually Psalms), another Gospel, another part of the service (e.g., the Doxology), or a chorale verse<sup>14</sup> (see 1656/29, *Es wird eine grosse Trübsal seyn*,<sup>15</sup> below). Twenty-six of the forty-two biblical dialogues identified by Michael Märker are set in the *Gespräche*,<sup>16</sup> most of them structured as alternating conversations.<sup>17</sup> As can be seen in the Appendix, both collections offer pieces for a combination of voices, instruments, and continuo, ranging from four to seven parts in 1655, and five to ten in 1656.<sup>18</sup> The trombone, *cornettino*, and *clarino* (or *trombetta*) are obbligato instruments along with strings (two violins being the most favored instrumental accompaniment appearing in twenty-nine settings) and recorder (*flauto*). Pairs of trombones are called for in eight pieces, as well as three in five others. Two *clarini* appear in two works (with four more being a possibility in 1656/26, *Und es erhub sich ein Streit*), while two *cornettini* are named in the table of contents for six, and serve as alternates for violins in five more as indicated in the parts. Although strings dominate, Hammerschmidt orchestrated enough pieces with brass and winds to create a variety of timbres for Sundays and church festivals for an entire liturgical year.

### Breslau, the Bohn Collection, and Ms. mus. 150

The Bohn Collection encompasses manuscripts that come from the libraries of the three main Protestant churches—St. Elisabeth, St. Maria Magdalena, and St. Bernhardin—of seventeenth-century Breslau, Silesia. Named after the cataloguer Emil Bohn, the collection is now housed in the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz.<sup>19</sup> Ms. mus. 150 contains single parts and organ tablature that provide *Capellen*, usually for the tutti sections for most of the pieces in Hammerschmidt's *Gespräche*.<sup>20</sup> The parts of Ms. mus. 150 demonstrate what Hammerschmidt described concerning the addition of *Capellen* to sacred compositions. A score in organ tablature is provided for fifty-six works from these prints, as well as at least one additional part for each of fifty-two of them. A listing of these pieces and the additional parts found in this manuscript is provided in the Appendix (see below), organized by their Bohn reference number, with original instrumentation of the print and the Bohn *Capella* parts indicated.<sup>21</sup>

Most of the Bohn part-titles indicate that a voice and an instrument are to share a part—for example: "2 Cant[us] Voce è Cornett," "2 Altus Voce è Trombin [*sic*]," "2 Tenor Voce è Trombon," or "2 Bass Voce è Trombono."<sup>22</sup> Just one of the fifty-two<sup>23</sup> pieces has

added vocal parts only,<sup>24</sup> and no works call for additional instruments only. Parts for a tenor voice and a trombone are the *Capella* addition most frequently found, followed by a cantus voice and a cornett, a bass voice and either a trombone or a *bombardo*, and an altus voice and a trombone.<sup>25</sup> Single parts designated for either one voice or one instrument only are infrequent, and usually double another part.<sup>26</sup> In contrast to the emphasis on strings found in the prints, parts for additional strings are not found in Ms. mus. 150.<sup>27</sup> The most common instrumentations that the Bohn parts provide as a complement to the original print are one or two cantus and cornetts, along with two to four altus, tenor and/or bass voices, and trombones. The trombone is the most favored *Capella* instrument, called for in all but three of the pieces with extant parts,<sup>28</sup> while the cornett, if not found in the original print, has been added to all but five.<sup>29</sup>

As described in the Appendix, there are four kinds of parts found in this manuscript. The majority of parts fall into the first category, in which they strictly double the original print parts. In simplest terms, vocal parts with text have been added to what were originally instrumental parts, and instrumental parts double what were originally vocal parts.<sup>30</sup> The second type are those that double original parts with minor alterations, such as occasional octave displacements, doubling an entire part down an octave, slight rhythmic simplification, more rests, or additional reiteration of text. For example, Figure 1 shows the second page of the *Trombona* [1] part from the print of 1655/22, *O Vater, aller Augen warten auff dich*, and Figure 2, the Bohn part *colla parte* for “1 Altus, Voce è Trombin” (Bohn no. 53). Note first that the latter enters only sporadically (at the tutti) in the last third of the piece. Because a voice is added to a part that was originally instrumental, rhythms are altered in order to accommodate the text (mm. 130, 132–133; see also Example 1—added Bohn part names are in italics). The result is a texture in which a tutti choir alternates with a trio of two trombones and bass.<sup>31</sup> The final cadential point (after the meter sign  $\text{C}$  in the print; cut time  $\text{C}$  in the manuscript) is simplified from the trombone’s more virtuosic ending found in the print, and the text is underlaid. Often the added bass trombone part, although it follows the pitches of the continuo, has some octave displacements or more iterative rhythms. For example, Figure 3 is the first page of the continuo part from 1656/29, *Es wird eine grosse Trübsal seyn*, and Figure 4, the Bohn part “Bassus Voce e Trombono grosso” (Bohn no. 50). The latter duplicates most of the continuo, but only when the trombone duet of the original print appears in the texture, thereby creating a trombone trio (see Example 2). It replicates the rhythms of the other trombones, which are more iterative than the continuo. The bass voice does not enter until the final tutti (see the last stave of Figure 4). An example of octave displacement of *g* as *G* is found in m. 2 of Example 4 between Bass 1 and “2 Bass Voce è Bombardo.”

The third kind is a newly composed part, increasing the number of parts and richness of the texture.<sup>32</sup> The fourth type of part includes both doubling and newly composed sections. The number of Bohn parts per piece ranges from two to fifteen, but the majority of works have four, five, or six added parts. In general, the cornetts and trombones are expected to execute the same kind of music as the voices, with alterations that take into

consideration the range of the instruments, as well as rhythmic alteration to accommodate text settings, and more rests.

The addition of these vocal and brass parts enhances the pieces of the original print in several ways, as determined by Hammerschmidt's manipulation of the tutti in his original composition. First, the *Capella* is added to tutti throughout the piece (thirty-one works). Second, the *Capella* enters for the final tutti only (fourteen). Third, the *Capella* is added to tutti found throughout the final section or second half of the work (seven; see Appendix). In approximately one-third of the works with multiple tutti, the *Capellen* emphasize a piece's refrain structure. The various uses of the *Capellen* are described in more detail below.

*Freue dich du Töchter Zion*<sup>33</sup> ("Rejoice, Daughter of Zion"—1655/1; Bohn no. 1) demonstrates the first way of using the *Capella* as a tutti added throughout the piece. Its structure is provided in Table 1. The original print is scored for first and second cantus, tenor, bass, two violins or *cornettini*,<sup>34</sup> and continuo. The five supplementary Bohn parts appear throughout the composition whenever three texts and their melodies appear in full instrumentation (see Example 3). These texts are "Hosianna dem Sohn David," "Gelobet sey der da kommt in Namen des Herren," and "Hosianna in der Höhe."<sup>35</sup> The tenor [T1] is the featured solo voice in this composition, which is contrasted with sections that alternate between solo bass [B1], cantus duet, *cornettini* duet, or combinations of the three. The term *tutti* in this piece excludes the solo tenor voice until the final ten measures. "Altus 1 and Trombone [1]," "Altus 2 and Trombone [2]," as well as "Tenor 2 and Trombone [3]" are parts that have been newly composed for this arrangement. The "Bass 2 and Trombone [4]" part doubles the continuo with some minor alterations, while "Cantus [3] and Cornett [3]" (both erroneously labeled 2 in the Bohn parts, i.e., Cantus 2) is partially new, but also partially doubles Cornett 2. The *Capella* unifies the piece, reinforcing only the three texts and melodies that function like refrains.

Trombona à 5. Voc. 39

15 Danket dem Herren.

Figure 1: Andreas Hammerschmidt, *Musicalische Gespräche über die Evangelia* (Dresden: 1655), partbook 1, page 2 of Trombona [1] from *O Vater aller Augen warten auf dich*, No. 20. Dresden, Sächsische Landesbibliothek—Staats- und Universitätsbibliothek, Mus Gri 39, 1. Reproduced by permission.

CL 53

1 Altus, Voce à Trombin.

201

85 *Trifona* *Trifona*

Alleirdigen warsten auff dich: Danket dem Herren

Du bist freundlich, du bist freundlich, du bist  
 freundlich, danket dem Herren, du bist  
 freundlich, du bist freundlich, du bist freundlich,  
 du bist freundlich, danket, danket, danket dem Herren,  
 du bist freundlich + freundlich.

Figure 2: *O Vater aller Augen warten auf dich*, 1 Altus, Voce à Trombin: part. Berlin, Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Bohn Collection, Ms. mus. 150, no. 53, folio 201r. Reproduced by permission.

XXIX. Continuus à 7. Voc. 3

6 6 5 4 6 6 5 4 6 6 5 4 6 6 5 4

Es wird eine grosse Trübsal seyn.

6 4 6 6 6 6 5 6 5 4 6 6 5 4 6

6 6 4 6 6 6 6 6 6 6 6 4 6 6 4 6

5 6 4 6 6 6 6 6 6 6 6 4 6 6 4 6

6 6 5 4 6 6 6 4 6 6 6 4 6 6 4 6

6 5 4 6 6 6 4 6 6 6 4 6 6 4 6

6 5 4 6 6 6 4 6 6 6 6 6 6 6 6 5

4 6 6 6 5 6 6 6 6 6 6 6 6 6

7 6 6 5 4 6 6 6 6 6 6 6 6 6 6 6

Ander Theil

Reff reff

287

Figure 3: Andreas Hammerschmidt, *Ander Theil Geistlicher Gespräche über die Evangelia* (Dresden, 1656), partbook 9, p. 1 of Continuus from *Es wird eine grosse Trübsal seyn*, No. 29. Dresden, Sächsische Landesbibliothek—Staats- und Universitätsbibliothek, Mus Gri 39, 2. Reproduced by permission.



MS 50 Dafsich 'vce e Trombono grosso. 87

Tronb. Singson  
Es wird eine große Trübsal sein:

O Jesu Erist du weisse Leug mit den us Feigheit gegen die ditione

Figure 4: Hammerschmidt, *Es wird eine große Trübsal sein*, Bassus Voce é Trombono grosso part. Berlin, Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Bohn Collection, Ms. mus. 150, no. 50, folio 87r. Reproduced by permission.



Flauto [1] & Cantus 3

Flauto [2] & Cantus [4]

Trombona [1 & Altus 1]

Trombona [2 & Tenor 1]

Cantus 1

Cantus 2

Bassus 1

*Cantus Voce è Cornett*

*2 Altus Voce è Trombin [3]*

*2 Tenor Voce è Tromb [4]*

*Bassus [2] Voce è Trombono grosso [5]*

Tromb. Sinfon.

# [ # ] 6 6 5 4 # 6 [ # ] 5 4 # # #

Violon & Continuus

Es wird ei-ne grosse

**Musical Example 2:** *Es wird eine grosse Trübsal seyn*, mm. 1–6





The musical score is arranged in two systems. The first system includes vocal parts for Cantus 1, Cantus 2, Altus, Tenor, Bassus 1, and Bassus 2. The second system includes instrumental parts for 1 Cantus Cornett, 2 Cantus Voce è Cornett, Altus Voce è Trombin, 1 Tenor Voce è Trombon, 2 Tenor Voce è Trombon, 2 Bass Voce è Bombardo, Tenor è Bass, and Continuus & Violon.

**Vocal Lyrics:**  
 Cantus 1: O Herr hilf, Herr hilf, Herr hilf, wir ver - der - ben!  
 Cantus 2: O Herr hilf, Herr hilf, Herr hilf, wir ver - der - ben!  
 Altus: O Herr hilf, Herr hilf, <Herr hilf, wir ver - der - ben! Mei-ster, <Mei-ster, wir ver - der -  
 Tenor: O Herr hilf, Herr hilf, Herr hilf, wir ver - der - ben! Mei-ster, Mei-ster, wir ver - der -  
 Bassus 1: O Herr hilf, Herr hilf, Herr hilf, wir ver - der - ben! Wir ver - der -  
 1 Cantus Cornett: O Herr hilf, Herr hilf, <Herr hilf, wir ver - der - ben!  
 2 Cantus Voce è Cornett: O Herr hilf, Herr hilf, <Herr hilf, wir ver - der - ben!  
 Altus Voce è Trombin: O Herr hilf, Herr hilf, <Herr hilf, wir ver - der - ben!  
 1 Tenor Voce è Trombon: O Herr hilf, Herr hilf, <Herr hilf, wir ver - der - ben!  
 2 Tenor Voce è Trombon: O Herr hilf, Herr hilf, <Herr hilf, wir ver - der - ben!  
 2 Bass Voce è Bombardo: O Herr hilf, Herr hilf, <Herr hilf, wir ver - der - ben!  
 Tenor è Bass: O Herr hilf, Herr hilf, <Herr hilf, wir ver - der - ben! Mei ster, <Mei-ster, wir ver - der -  
 Continuus & Violon: (Instrumental accompaniment)

**Performance Markings:**  
 - *Tutti* (measures 1-4)  
 - *Solo* (measures 5-8)  
 - *4 #* (measure 4)  
 - *#* (measures 7-8)

Musical Example 4: *O Herr hilf, wir verderben!* mm. 1-8

5

C1 Mei-ster, <Mei-ster,> wir ver-der-ben! Herr hilf, wir ver-der-ben!

C2 Mei-ster, Mei-ster, wir ver-der-ben! Herr hilf, wir ver-der-ben!

A ben! O Herr hilf, wir ver-der-ben! Mei-ster, fragst du nichts dar-nach,

T ben! O Herr hilf, wir ver-der-ben! Mei-ster, fragst du nichts dar-nach,

B1 ben! <Wir ver-der-ben!> Herr hilf, wir ver-der-ben! O Herr

B2

C3 & Cto 1 O Herr hilf, wir ver-der-ben!

C4 & Cto 2 O Herr hilf, wir ver-der-ben!

A2 & Trb 1 O Herr hilf, wir ver-der-ben!

T2 & Trb 2 O Herr hilf, wir ver-der-ben!

T3 & Trb 3 O Herr hilf, wir ver-der-ben!

B3 & Trb 4 O Herr hilf, wir ver-der-ben!

TB1B2 **Tutti**  
ben! O Herr hilf, wir ver-der-ben! Mei-ster, fragst du nichts dar-nach,

B.c. 4 #

**Table 1: *Freue dich du Tochter Zion*—Formal Structure**

- Key: A = “Freue dich du Tochter Zion” (Tenor and *Cornettini* – last m. in common time)  
 B, B1, B2 = “Siehe, dein König kommt zu dir, sanftmütig” (Tenor and Continuo)  
 C = “Hosianna dem Sohne David” (Bass vs. 2 Cantus vs. *Cornettini*)  
 C1 = “Hosianna dem Sohne David” (same as C with Bohn *Capella* reinforcing the Cantus)  
 D = “Gelobet sey der da kommt” (Bass vs. 2 Cantus)  
 D1 = “Gelobet sey der da kommt” (Tutti homophony with Bohn *Capella*)  
 D2 = “Gelobet sey der da kommt” (Tutti homophony with Bohn *Capella*)  
 E = “Hosianna in der Höhe” (2 Cantus and Bass vs. Tenor and *Cornettini*)  
 E1 = “Hosianna in der Höhe” (Tutti homophony with Bohn *Capella*)  
 E2 = “Hosianna in der Höhe” (Tenor and Continuo)

N.B.: Letters refer to text and melody. Measure numbers are in parentheses. Asterisk indicates *Capella*.

3/1	A	c B	C	C1*	B1		C	C1*	D	
	(1-16)	(17-22)	(22-25)	(25-29)	(30-35)		(35-38)	(38-42)	(43-56)	
3/1	A	c B2 vs	D1*	D2*	E	E1*	Repeat	E1*	E2	E1*
	Repeat	(56-71)	(72-83)	(83-85)	(85-90)	(91-93)	(72-93)	(94-96)	(96-97)	(98-100)
	(94-100)									

*O Herr hilf, wir verderben*<sup>36</sup> (“O Lord Save Us, We Are Perishing!”—1655/12; Bohn no. 12) provides another example of adding Bohn parts as a *Capella* for tutti throughout the piece. It is different from *Freue dich* because in this case the original print is for six voices and continuo only, without any obbligato instruments. Two cornets, three trombones, and a *bombardo*, along with their complementary voices, have been added to the tutti (see Example 4). Most of the added parts double their parallel voice types. “Tenor 2 and Trombone” is newly composed, and “Bass 2 and Bombardo” doubles portions of both Bass 1 and 2. The unique feature of the latter is the vocal part that is a composite of the most important vocal lines of the original Tenor, Bass 1, and Bass 2 parts.<sup>37</sup> It is difficult to determine whether one or more persons sang and/or played from this part. Whatever the case, the performer (or performers) of this composite part served either to strengthen the most important solo vocal phrases, or to replace them in this condensed version. Structurally, the *Capella* supplements tutti sections on various phrases of texts and their melodies. Although the opening line, “O Herr hilf, wir verderben!” returns several times throughout the piece, it functions only as a refrain until the cadential section ending in measure 70. New music and text then appears in the “Alleluja.” In this piece, the featured solo voice, Bass 2, is used in alternation with the tutti, and the *Capella* enters only when tutti is indicated. There is a sense of division between *Favoriti* (grouped in pairs, trios, or



as individual soloists) and the full ensemble (see Example 4, mm. 1–3, tutti; mm. 4–5, *Favoriti*; mm. 6–7, tutti; and m. 8, *Favoriti*).

The use of the *Capella* only in the last tutti of a work is demonstrated by *Es wird eine grosse Trübsal seyn* (“There Will Be Great Tribulation”—1656/29; Bohn no. 50).<sup>38</sup> A distinguishing feature of this setting is that the instrumentation includes two *flauti*, along with two trombones, a cantus duet, bass, and continuo (see Example 2).<sup>39</sup> There is only one other piece in the *Gespräche* that calls for this woodwind instrument, namely *So euch die Welt hasset* (1655/29; Bohn no. 22).<sup>40</sup> Both works share a harmonic focus around E minor/major and a melancholy *Affekt*. This mood is enhanced in *Es wird* by another feature, the use of a chorale verse to supplement the biblical text (Matthew 24:21–22). The bass sings the Gospel verses, reiterating the first sentence upon each entry: “There will be great suffering, such has not been,” referring to the day of judgement. The chorale text, sung by the cantus duet and the final tutti, is the seventh verse of a hymn also about judgement day: *Es ist gewisslich an der Zeit* by Bartholomäus Ringwald.<sup>41</sup> The biblical and chorale texts are both set to recurring melodies and textures. “Es wird eine grosse Trübsal seyn” is sung by the bass, as stated above, but is always accompanied by the *flauti* and/or the trombones, which also echo and respond to the voice’s phrases. The “Es wird” melody introduced in the opening measures by the trombones consists of a descending perfect fourth, followed by a rising and falling minor second. The chorale text “O Jesu Christ” is sung primarily by a homophonic cantus duet to one tune at its first two appearances,<sup>42</sup> and to a second tune in measures 98 (see Table 2) and 120 (with the homophonic tutti). Here, *Ripieno* is marked in the print to show the final tutti, which is where the four *Capella* parts join in.<sup>43</sup> The added *trombano grosso* serves as a third trombone whenever the two trombones of the print are present, forming a trio (not described in Table 2, but see Figures 3 and 4 above, and Example 2). The fullness of the harmonization and timbre of the chorale at the end may have been intended to comfort the listeners, perhaps reminding them that they are not alone in facing Judgement Day.<sup>44</sup>

**Table 2: *Es wird eine grosse Trübsal seyn*—Formal Structure**

Key: b.c. = continuo: \*indicates *Capella*

Mm.	Section	Text, Instrumentation, and Description <sup>45</sup>
1–20	A	“Es wird eine grosse Trübsal seyn, als nicht gewesen ist” (trombone duet; bass & b.c.; <i>flauti</i> duet). The trombones introduce the “Es wird” melody featuring a descending perfect fourth and a rising and falling minor second. The bass sings this melody and is responded to and echoed by the trombones or the <i>flauti</i> in alternation. The section ends with all three groups cadencing together homophonically.
20–42	B	“O Jesu Christ” (cantus duet & b.c.).

- The cantus duet performs the entire chorale verse homophonically, except in the imitative section at “Kom doch ... du Richter groß.”
- 42–65 A1 “Es wird eine grosse Trübsal seyn, ... nicht werden wird.” (trombone duet; bass & b.c.; *flauti* duet).  
This section begins like the previous A, but with a shorter introduction by the trombones, and cadences to a different tonal level. The melodies of the additional text are accompanied by instrumental motives either identical to, or reminiscent of, A.
- 65–87 B Same as mm. 20–42.
- 87–98 A2C “Es wird ... so würde kein Mensch selig” (*flauti* duet; bass & trombones; bass & b.c.).  
The *flauti* commence, inverting the “Es wird” perfect fourth. Trombone 2 is in duet with the bass, with Trombone 1 imitating them. After a tutti cadence, a new motive (C) is introduced, commencing with “und wo die Tage nicht würden verkürztet” (m. 92), which is reiterative and features eighth and sixteenth notes. This alternates between the bass, the *flauti*, and finally the bass and the trombones together.
- 98–119 DCDC1 “O Jesu Christ” (cantus duet & b.c.).  
“und wo die Tage ... selig” (bass & b.c.; *flauti* & trombones).  
After the cantus sings a verse of the chorale (until “Gnaden loß”) to its second melody, the bass followed by the instruments reiterate the C motive on “und wo.” The cantus duet repeats from “kom doch” to “Gnaden loß.” The bass continues its text “umb der Außerwehlten ... verkürztet” employing rhythms similar to C and accompanied homophonically by the instruments.
- 120–49 D1\* The chorale is performed homophonically by the tutti, including the *Capella*. The section from “Kom doch” to “Amen” is repeated. The melody is found in Cantus 1.

The third use of the added *Capella*, where the tutti appears at various times throughout the last half or third of a piece, is demonstrated in *O Vater aller Augen warten auff dich*<sup>46</sup> (“Oh Father, the Eyes of All Look to You”—1655/20; Bohn no. 53). For a chart of its formal structure, see Table 3. The original piece in the printed collection is scored for first and second cantus, bass, two trombones, and continuo. Ms. mus. 150 provides eight more parts to create a *Capella* to supplement the tuttis throughout the final third of the piece (see Example 1). “Cantus 1 and Cornett 1” (along with Cornett 1) double the original print’s Cantus 1, and likewise “Cantus 2 and Cornett 2” (along with Cornett 2) double the original Cantus 2.<sup>47</sup> “Altus 1 and Trombone” double the Trombone 1 part with minor alterations (as discussed above), while “Bass 2 and Trombono Grosso” double the continuo part also with minor alterations.<sup>48</sup> Two newly composed parts exist for this work, “Altus 2 and Trombone,” as well as “Tenor 2 and Trombone” (see Example 1). The first 101 measures of this composition feature trombone sinfonias and cantus duets alternating

with bass solos, as well as an alternation of all three timbres. The Bohn *trombono grosso* part also functions as a third trombone on the bass line whenever the other trombones are present, as in *Es wird eine grosse Trübsal seyn* (see above). Other added third trombone parts serving in this same manner appear in four other compositions in Ms. mus. 150.<sup>49</sup> The rest of the Bohn parts enter in all sections marked tutti from the change to triple meter at measure 102 until the end. The only exception is that the *trombono grosso* is also added to measures 106 through 109, and 112 through 117. In the Bohn part it is marked *Tromb.* at these points and no text is provided.<sup>50</sup> The Bohn parts enhance the tutti throughout the final section.

**Table 3: O Vater aller Augen warten auff dich—Formal Structure**

Key: b.c. = continuo; \* indicates *Capella*.

c

Mm.	Text, Instrumentation, and Description <sup>51</sup>
1–16	Symphonia (Trombones [trio including Bohn trombone part] and B.c.);
17–30	“O Vater, aller Augen warten auff dich” (Cantus duet and B.c.); Repetitive homophonic and imitative duet;
30–54	“Werdet meine Gebothe halten ... ihr sollet Brode die Fülle haben” (Bass and B.c.; Cantus duet); Homophonic cantus duet joins in with “O Vater” in alternation with the Bass (m. 33);
54–61	Symphonia (Trombones [trio] and B.c.);
61–76	“O Vater, du thust deine milde Hand auff, du sättigest alles, was da lebet” (Cantus duet and Trombones [trio]); Homophonic trombones echo homophonic cantus duet;
76–102	“Werdet meine Gebothe halten ... zu seiner Zeit” (Bass, trombones and B.c.; Cantus duet); Homophonic trombones echo Bass. Cantus duet returns in m. 86 with the same melodies of mm. 30–54. Bass in alternation with either the trombone or the cantus duet. Voices only mm. 87–101.
<b>3</b>	
<b>1</b>	
102–11	“Dancket dem Herren; denn er ist freundlich” (tutti*); Homophonic tutti in alternation with trombones and Bass on sequential half note melody;
112–17	“seine Güte währet ewiglich” (Cantus duet, Bass and trombones); The sequential half-note melody is now set to this new text. The cantus duet sings this melody echoed by the trombones, with the bass singing the bass line.
118–23	“Denn er is freundlich, dancket dem Herren” (tutti*);

- Tutti punctuates the texture and text described in mm. 112–17;
- 124–27 “Dancket dem Herren; denn er ist freundlich” (tutti\*);  
Homophonic tutti;
- 128–37 “seine Güte währet ewiglich” (tutti\*);  
Sequential melody in alternation between vocal soloists, trombones and tutti;  
homophonic tutti to cadence;
- ¢
- 137–44 “seine Güte währet ewiglich” (tutti\*);  
Final homophonic cadence with moving eighths in trombones.

All of these works may have been performed using choirs located in different parts of the venue, with one set of performers reading from the original prints (*Favoriti*) and the other from the Bohn parts (*Capella*). Each choir could have been accompanied by a continuo, since Hammerschmidt provided two continuo partbooks and the Bohn tablature another. Or, as the tablature provides a score reduction, it may have been used by the leader of the ensemble. Although in Ms. mus. 150 there are twenty-nine separate vocal-only parts and twenty separate instrumental-only parts that double original parts or are duplicates of other Bohn parts, in only one piece are there enough of these separate duplicate parts to possibly create a third choir—*Herr kom hinab* (“Lord Come Down”—1656/24; Bohn no. 46), which also includes an extra tablature part and an instrumental sinfonia to be added to the beginning of the original composition. This is unusual, as the Bohn parts of Ms. mus. 150 normally double only tutti. However, Michael Büttner is known to have created sinfonias for works performed at Breslau.

#### Michael Büttner, Hammerschmidt, and Performance Traditions in Breslau

Michael Büttner (1594?–1662) was cantor at St. Maria Magdalena in Breslau from 1634 to 1662.<sup>52</sup> It was also his duty to gather the music for the church’s library, as well as to make arrangements of the music for performance.<sup>53</sup> According to manuscript analysis done by Barbara Wiermann, Büttner was responsible for systematically writing out much of the Bohn Collection,<sup>54</sup> including most of the *Capellen* parts for the *Gespräche*. Wiermann writes that Büttner modified sacred compositions in three ways, namely by composing instrumental sinfonias as preludes, and interludes for insertion; creating *Capellen*, whereby the extra parts are normally *colla parte* with the original parts; and rewriting pieces to turn them into polychoral works.<sup>55</sup> Büttner followed the second procedure in his creation of *Capellen* for the *Gespräche*. The addition of extra sinfonias, instruments, *Capellen*, and choirs, as well as the resulting large instrumentations, clarity of formal structure, and strong contrasts characterize the church music of Breslau at this time, including Büttner’s own compositions in Ms. mus. 132 of the Bohn Collection. For example, his piece *Der Herr gebe euch vom Thaw deß Himmels*, described as a “Concert mit 11 Stimmen zuesamt dem General Baß Auff Dialogen Manier,” has twenty-six parts for voices, strings, and brass (including a *Capella*), with many sinfonias and time-signature changes.<sup>56</sup>

Büttner, however, was not the only composer active in this Silesian center, which had both a dynamic musical and cultural life.<sup>57</sup> In fact, Hammerschmidt wrote *Lob- und Danck Lied aus dem 84. Psalm* for the dedication of the rebuilt St. Elisabeth.<sup>58</sup> Other composers working there at the time include Ambrosius Profe (1589–1661), who was cantor and organist at St. Elisabeth from 1633 until 1649.<sup>59</sup> He was known primarily as the compiler of *Geistliche Concerten und Harmonien* (1641–46), a collection that contains polychoral Italian motets as well as music by German composers that was intended specifically for the church musicians of that part of Germany.<sup>60</sup> Also represented in the Bohn Collection is Tobias Zeutschner (1621–75), a composer, organist, and poet, who worked in Breslau as a schoolmaster and organist from 1649, after which he became second organist at St. Maria Magdalena in 1655.<sup>61</sup> Georg Schoebel and Jacob Wilisch were cantors at St. Bernhardin at this time, and Christian Hielscher was organist there as well.<sup>62</sup> Other composers and musicians known to have been active in Breslau after the middle of the century include Martin Mayer, organist at St. Bernhardin from 1675, and Laurentius Heidenreich (1620–77), organist at St. Maria Magdalena from 1662 to 1677.<sup>63</sup> Mayer wrote a complete liturgical cycle of church music for large settings of voices and instruments that is also found in the Bohn Collection, with the titles including suggestions for varying the number of parts.<sup>64</sup> For example, the one title in common with the *Gespräche, Heilig is der Herre Zebaoth* is provided with twenty-four parts, stating “for 14 or 22 voices” on the title page.<sup>65</sup> The instrumentation is large, in keeping with Breslau practice, and includes six voices doubled by a *Capella* of voices, two violins, two cornetts, two trombones (or strings), one trombone, two *clarini ad plac[itum]*, *violino* [violone], and two *bassus pro organo*. Composer Daniel Sartorius (d. 1671)<sup>66</sup> was a personal friend of Hammerschmidt’s. The latter’s *Es ist nicht gut, daß der mensch allein sey* bears the dedication:

For the future, so God will, marriage of Mr. Daniel Sartorius, sent by his dear friend Andreas Hammerschmidt.<sup>67</sup>

There is evidence that the music of other composers not directly connected with Breslau has also been treated in a similar fashion. For example, portions of the liturgical cycle of gospel dialogues by Wolfgang Carl Briegel (1626–1712), *Erster* and *Ander Theil Evangelischer Gespräch* (1660 and 1662), also have *Capella* parts copied for them in the Bohn Collection, Ms. mus. 130.<sup>68</sup>

Although it is not clear whether all of these works were actually performed with the supplementary parts, it does appear that the addition of *Capellen* as described by Hammerschmidt, following the models established by both Praetorius and Schütz, was practiced in Breslau after 1656. It is also apparent that voices and instruments played *colla parte*, that there was a tradition of using brass instruments in sacred music, and that cornett and trombone players were available. Both the performance practice of using *Capellen* and the availability of instruments is further confirmed by the performance in 1668 of Mayer’s music for Jubilate Sunday, for four choirs of voices and instruments.<sup>69</sup> The architecture of St. Maria Magdalena, which allowed for the positioning of as many

as five choirs around the interior, provided the opportunity for polychoral works to be performed.<sup>70</sup> The vibrancy of the musical life in this Silesian city in the seventeenth century has been presented elsewhere, using music found in the Bohn Collection as examples.<sup>71</sup>

### Conclusion

Although the use of *Capella* is a well-known performance tradition, extant *Capella* parts from the period allow for the study of how the added choir was used by musicians contemporary with the practice. The *Capellen* may double the original parts in the tutti portions of a work, although some minor changes with respect to octave displacement and rhythm may be made, or new parts or a *sinfonia* may be composed and added. The supplemented *tuttis* enhance the composition's formal structure. In addition, the added *Capellen* could be a separate choir, creating a polychoral work. Most importantly for players of early brass instruments, cornetts and trombones were the instruments of choice for the creation of *Capellen*, to play *colla parte* with the added voices. The case of Andreas Hammerschmidt and Breslau also provides evidence that brass instruments were named and used far more often in Lutheran sacred music than the Baroque repertoire currently indicates.

*Charlotte A. Leonard is Associate Professor and Chair of the Department of Music at Laurentian University, Canada. She is an active trombonist in several northeastern Ontario symphony orchestras, as well as in other ensembles. Her research focuses on seventeenth century German Lutheran sacred music with instruments.*

Appendix  
Contents of Ms. mus. 150

Abbreviations

1641 = *Musicalischer Andachten, Ander Theil*

1655 = *Musicalische Gespräche über die Evangelia*

1656 = *Ander Theil Geistlicher Gespräche über die Evangelia*

A = Altus

B = Bass, Bassus

Bc = *Bassus continuus*

Bohn = *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau*, pages 139–42.

Bom = *Bombardo*

C = Cantus

Cap = *Capella*

Clar = *Clarino(i)*

Clavicimb = *Clavicembalo*

Cttino(i) = *Cornetin(s)/Cornettino(i)*

Ctto(i) = *Cornett(s), Cornetto(i)*

Fl = *Flauto(i)*

Pt(s) = part(s)

Reg = Table of Contents (*Register*)

Rip = *ripieno*

T = Tenor

Tab = *Tablature*

Tbte = *Trombetta(e)*

Trb(s) = *Trombone(s), Trombin, Trombon, Trombona, Trombono*

Trb gr = *Trombono grosso*

Structure 1 = Formal structure in which the *Capella* appears in *tuttis* throughout the piece.

Structure 2 = Formal structure in which the *Capella* appears in the final *tutti* only.

Structure 3 = Formal structure in which the *Capella* appears in *tuttis* throughout the final section or second half of the piece.

V = Voice(s)

Va = Viola

Vn = Violin(s)

Vne = *Violon, Violone*

## Key to Fonts Used for Bohn Parts in Appendix

Plain font: This part doubles one part of the original print;

Plain font underlined: This part doubles one part of the original print with some minor alterations that may include transposition up or down an octave, slight rhythmic simplification, more rests, and more reiteration to follow word setting (as described above);

Bold and in italics: This part is newly composed;

Italics: This part contains sections that doubles a part of the original print and sections that are newly composed;

N.B: Parts marked with an asterisk (\*) double portions of more than one part of the original print.

Titles of works in the Appendix follow Bohn's catalogue, not the original print.

<b>Bohn No.</b>	<b>Title</b>	<b>Source/Number</b>	<b>Print Parts</b>	<b>Bohn Parts</b>	<b>Structure</b>
1	Frewē dich du Tochter Zion	1655, 1	2 Vn [reg]/ 2 Ctini [pts]; CCTB; Bc	<i>C2&amp;Ctto; A1&amp;Trb; A2&amp;Trb; T2&amp;Trb; B2&amp;Trb</i> ; Tab	1
2	Himmel vnd Erden vergehen	1655, 2	CCATB; Bc	C1&Ctto; C2&Ctto; A&Trb; <i>T2&amp;Trb; B2&amp;Bom</i> ; Tab	1
3	Da aber Johannes in Gefängniß die Werck	1655, 3	CCATB; Bc	Ctto 1; C2&Vn/Ctto; <i>A2&amp;Trb; T1&amp;Trb; T2&amp;Trb; B2&amp;Bom</i> ; Tab	1
4	Vnd diss ist das Zeugniß Johannis	1655, 4	CCATB; Bc	C1&Ctto; C2&Vn/Ctto; <i>A2; T1&amp;Trb; T2; B2&amp;Trb</i> ; Tab	2
5	O Ihr lieben Hirten	1655, 5	2 Vn [reg]/Ctini [pts]; CATB; Bc	*C1&Ctto; A2&Trb; T&Trb; <u>B&amp;Trb</u> ; Tab	1
6	Wass meinstu wil auss kindlein werden	1655, 6	2 Vn [reg]/Ctini [pts]; ATB; Bc	<i>C1&amp;Ctto; C2&amp;Ctto; A2&amp;Trb; T1&amp;Trb; T2&amp;Trb; B2&amp;Trb</i> ; Tab	2
7	Vnd da acht Tage vmb waren	1655, 7	2 Vn; CCATB; Bc	C2&Ctto; A2&Trb; T2&Trb; <u>B2&amp;Bom</u> ; Tab	1
8	Wo ist der Newgeborne könig	1655, 8	2 Vn; CCATB; Bc	C2&Ctto; A2&Trb; T1&Trb; <i>T2&amp;Trb; B2&amp;Bom</i> ; Tab	1
9	Mein Sohn warumb hast du vnss dass gethan	1655, 9	3 Vn; Vne; Clavicimb; CAB; Bc	C1&Ctto; <u>C2&amp;Ctto</u> ; <i>A2&amp;Trb; T1&amp;Trb; Trb; T2&amp;Trb</i> ; B2&Trb; Tab	2
10	Herr sie haben nicht Wein	1655, 10	2 Vn; CCTB; Bc	C1TB composite; <u>C1; C1&amp;Ctto; C2&amp;Ctto; A; A2&amp;Trb; T; B</u> ; Tab	2
11	Herr ich bin nicht werth, dass du vnter mein Dach	1655, 11	2 Trb; CCTB; Bc	<u>C1&amp;Ctto; C2&amp;Ctto; Ctto 2; A1&amp;Trb; T1&amp;Trb; T2&amp;Trb; B2&amp;Bom</u> ; Tab	3
12	O Herr hilf wir verderben	1655, 12	CCATBB; Bc	C1&Ctto; C2&Ctto; Ctto 2; A&Trb; TB1B2 composite; T1&Trb; <i>T2&amp;Trb; B2&amp;Bom</i> ; Tab	1
13	Herr hastu nicht guten Saamen	1655, 13	2 Vn; CCB; Bc	<u>C1&amp;Ctto; C2&amp;Ctto; A&amp;Trb; T1&amp;Trb; T2&amp;Trb; B2&amp;Trb gr</u> ; Tab	2
14	Herr diese letzten haben nur eine Stunde	1655, 14	2 Vn; CCB; Bc	C1&Ctto; C2&Ctto; <i>A&amp;Trb; T1&amp;Trb; T2&amp;Trb</i> ; B2&Trb; Tab	2



<b>Bohn No.</b>	<b>Title</b>	<b>Source/Number</b>	<b>Print Parts</b>	<b>Bohn Parts</b>	<b>Structure</b>
15	Höret zue, Es gieng ein Seeman	1655, 15	2 Vn; CATB; Bc	<i>C1&amp;Ctto; C2&amp;Ctto; A2&amp;Trb; T[1]&amp;Trb; T2&amp;Trb; B&amp;Bom; Tab</i>	1
16	Gelobet sey der Herr Jesu	1655, 16	2 Vn [reg]/Cttini [pts]; AB; Bc	<i>C1&amp;Ctto; C2&amp;Ctto; A2&amp;Trb; T2&amp;Trb; B1&amp;Trb; B2&amp;Trb; Tab</i>	1
17	Bistu Gottes Sohn, so sprich das diese Steine	1655, 17	CCAB; Bc	Tab; Bohn says 4 v. (C. 1. 2. A. B.)	Unknown
18	Ach Herr du Sohn David erbarme dich mein	1655, 18	CATB; Bc	<i>C1&amp;Ctto; C2&amp;Ctto; A2; T2&amp;Trb; B1&amp;Trb; B2&amp;Trb; Tab</i>	2
19	Nun aber geh ich hin zue dem der mich gesandt	1655, 26	2 Vn; CCAB; Bc	Tab; Bohn says 6 v. (Vn. 1. 2. C 1. 2. A. B.)	Unknown
20	Warlich ich sage euch, So ihr den Vater	1655, 27	2 Vn [reg]/Cttini [pts]; CCCTB; Bc	<i>A&amp;Trb; T2&amp;Trb; B&amp;Trb gr; Tab</i>	1
21	Gott fährt auff mit jauchzen	1655, 28	2 Clar [reg]/Tbte [pts]; 2 Trb; CCATB; Bc	<i>C1&amp;Ctto; A2&amp;Trb; T&amp;Trb; *B&amp;Trb gr; Tab</i>	1
22	So euch die Welt hasset	1655, 29	2 Fl; CCATB; Bc	<i>A2&amp;Trb; T2&amp;Trb; *B&amp;Bom; Tab</i>	1
23	Ich bin ein guter Hirte	1655, 24	2 Trb; CCB; Bc	Tab; Bohn says 5 v. (C. 1. 2. B. Trb. 1. 2.)	Unknown
24	Heilig ist der Herr	1656, 1	2 Cttini; CCATB; Bc	<i>*C2; A2&amp;Trb; T2&amp;Trb; B2&amp;Bom; Tab</i>	1
25	Vater Abraham erbarme dich meiner	1656, 2	5 Viol. [reg]/Cttino [pt title]/ Vn [pt 2 <sup>nd</sup> page], 2 Vn [pt], Va [pt], Vne [pt]; AB; Bc	<i>C1; C2; A; T&amp;Trb; B2&amp;Bom; Tab</i>	2
26	Kommet denn es ist alles bereitet	1656, 3	2 Vn; CCATB; Bc	<i>C[2]AT composite; A&amp;Trb; T&amp;Trb; B&amp;Bom; Tab</i>	2
27	Frewet euch mit mir	1656, 4	5 Viol. [reg] / 3 Vn, Va, Vne, Clavicimb [pts]; CTB; Bc	<i>C[1]; C2&amp;Ctto; A; T[1]&amp;Trb; T2; B2; Tab</i>	1
28	Seyd barmhertzig, wie auch ewer Vater	1656, 5	3 Trb; CCT; Bc	<i>C[1]T composite; C1; Ctto 1; Ctto 2; A1; A2&amp;Trb; T2&amp;Trb; B; Tab</i>	3
29	Gelobet sey der Herr der Gott Israel	1656, 6	2 Cttini; CCATB; Bc	<i>C&amp;Ctto; A2&amp;Trb; T1&amp;Trb; B2&amp;Trb; Tab</i>	1
30	Meine Seele erhebet den Herren	1656, 7	2 Cttini; CCATB; Bc	<i>A2&amp;Trb; T&amp;Trb; B2&amp;Trb; Tab</i>	1
31	Simon fahre auff die Höhe	1656, 8	2 Vn; ATB; Bc	<i>C&amp;Ctto; C1&amp;Ctto; A2&amp;Trb; T&amp;Trb; B2&amp;Trb gr; Tab</i>	3
32	Wer mit seinem Bruder zürnet	1656, 9	3 Trb; CCT; Bc	<i>C1&amp;Ctto; C2&amp;Ctto; Ctto 2; A2; T2; B2; Tab</i>	1
33	Sehet euch vor für den falschen Propheten	1656, 11	2 Vn; CCAB; Bc	<i>C1&amp;Ctto; A2&amp;Trb; T2; T2&amp;Trb; B2&amp;Trb gr; Tab</i>	1
34	Wie hör ich dass von dir	1656, 12	2 Viola di Braccio; CCTB; Bc	<i>C1&amp;Ctto; C2&amp;Ctto; A2; T2; B2&amp;Trb gr; Tab</i>	2
35	Mein Hauss ist ein Bethauss	1656, 13	2 Cttini; CCATB; Bc	<i>C&amp;Ctto; A2&amp;Trb; T2&amp;Trb; B2&amp;Trb gr; Tab</i>	1
36	Ich dancke dir Gott dass ich nicht bin	1656, 14	2 Vn; ATB; Bc	<i>C1&amp;Ctto; A2&amp;Trb; T2&amp;Trb; B2&amp;Trb gr; Tab</i>	2
37	O mein Jesu, du hast alles wolgemacht	1656, 15	2 Vn; 2 Trb; AB; Bc	<i>C1&amp;Ctto; *A2; T1&amp;Trb; B2&amp;Trb gr; Tab</i>	2

<b>Bohn No.</b>	<b>Title</b>	<b>Source/Number</b>	<b>Print Parts</b>	<b>Bohn Parts</b>	<b>Structure</b>
38	Meister wass muss ich thun	1656, 16/21	2 Vn; CCATB; Bc	C2&Ctto; A2&Trb; T2&Trb; <u>B2&amp;Trb</u> ; Tab	1
39	Jesu lieber Meister erbarme dich vnser	1656, 17	2 Vn; CCATB; Bc	*C2&Ctto; A2&Trb; T2&Trb; <u>B2&amp;Trb</u> ; Tab	1
40	Herr woher nehmen wir Brodt	1656, 10/18	2 Vn; CCATB; Bc	C2&Ctto; A2&Trb; T1&Trb; <b>T2&amp;Trb</b> ; <u>B2&amp;Bom</u> ; Tab	1
41	Vnd es erhuh sich ein Streit im Himmel	1656, 26	2 Clar [reg]/2 Tbte [pts]; C1&Cttino; C2&Cttino; C3ATB; 4 Tbte im Trippel [in C3ATB pts]; Vne; Bc	Ctto 1; Ctto 2; *C2&Ctto; A2&Trb; <b>T1&amp;Trb</b> ; T2&Trb; B2&Bom; Tab	1
42	Jüngling ich sage dir stehe auff	1656, 19	3 Trb; CCAB; ATB cap [in Trb pts]; Bc	C1&Ctto; C2&Ctto; Tab	1
43	Wer sich selbst erhöht der sol erniedriget werden	1656, 20	2 Vn; ATB; Bc	C1&Ctto; C2&Ctto; A2&Trb; T&Trb; <u>B2&amp;Bom</u> ; Tab	1
44	Wende dich Herr	1656, 22	2 Vn; 3 Trb; AB; Bc	<u>C1&amp;Ctto</u> ; <u>C2&amp;Ctto</u> ; <u>A2&amp;Trb</u> ; <u>T1&amp;Trb</u> ; <b>T2&amp;Trb</b> ; <u>B2&amp;Trb</u> ; Tab	3
45	Viel sind beruffen, aber wenig ausserwehlt	1656, 23	2 Vn; CCATB; Bc	C2&Ctto; A2&Trb; T1&Trb; <b>T2&amp;Trb</b> ; <u>B2&amp;Bom</u> ; Organo Tab; Tab	1
46	Herr kom hinab	1656, 24	2 Vn; CCTB; Bc	<i>A&amp;Trb</i> ; Trb 1; <u>T1&amp;Trb</u> ; <b>T2&amp;Trb</b> ; Trb 2; <u>B2&amp;Bom</u> ; Trb 3; Tab; Instrumental pts for added sinfonia only: <i>Vn 1</i> ; <i>Vn 2</i> ; <b>Trb 1</b> ; <b>Trb 2</b> ; <b>Trb 3</b> ; <i>Trb gr</i> ; Tab; Tab	1
47	Du Schalcksknecht du	1656, 25	2 Cttini; 3 Trb; CB; Bc	*C1&Ctto; *C2&Ctto; A1&Trb; T1&Trb; <b>T2&amp;Trb</b> ; <u>B2&amp;Trb</u> ; Tab	3
48	O Jesu wir wissen	1656, 27	2 Vn; CCATB; Bc	*C1&Ctto; C2&Ctto; A2&Trb; T2&Trb; <u>B2&amp;Trb</u> ; <b>Trb 1</b> ; Trb 2; <u>Trb gr</u> ; Tab; Tab	1
49	Ich bin die Auffierstehung und das Leben	1656, 28	5 Viol. [reg] / 3 Vn, Va, Vne, Clavicimb [pts]; voce sola [reg]/T [pt]; Bc	Tab; Bohn says 6 v. (Vn. 1. 2. 3. Voce sola. Trb. 1. 2.)	Unknown
50	Es wird eine grosse Trübsal sein	1656, 29	2 Ff; 2 Trb; CCB; CCAT rip; Bc	C&Ctto rip; A2&Trb; <b>T2&amp;Trb</b> ; <u>B&amp;Trb gr</u> ; Tab	2
51	Kommet her ihr Gesegneten	1656, 30	5 Viol. [reg] / 3 Vn, Va, Vne, Clavicimb [pts]; CCATB; Bc	C1T[1] composite; A2; <u>T2&amp;Trb</u> ; <u>B&amp;Trb</u> ; Tab	1
52	Herr du weissest alle dinge	1655, 30	2 Vn; CCATB; Bc	A; T; <u>B</u> ; Tab	1
53	O Vater aller Augen	1655, 20	2 Trb; CCB; Bc	C1&Ctto; C2&Ctto; Ctto 1; Ctto 2; <u>A1&amp;Trb</u> ; <b>A2&amp;Trb</b> ; <b>T2&amp;Trb</b> ; <u>B2&amp;Trb gr</u> ; Tab	3
54	Wer waltzet vns den Stein	1655, 22	2 Vn; CCATB; Bc	C2&Ctto; A&Trb; <b>T2&amp;Trb</b> ; <u>B2&amp;Trb</u> ; Tab	3
55	Friede sey mit euch	1655, 23	2 Vn; CCTB; Bc	C2&Ctto; <i>A1</i> ; <b>A2&amp;Trb</b> ; <i>T&amp;Trb</i> ; <u>B2&amp;Trb</u> ; <u>Trb</u> ; Tab	1
56	O Jesu mein Jesu, selig ist der Leib	1655, 19	2 Trb; CAB; Bc	<i>Ctto 1</i> ; Ctto 2; C2&Ctto; <u>A2&amp;Trb</u> ; <u>T2&amp;Trb</u> ; *B2&Trb; Tab	2
57	Der Herr erhöre dich in der Noth	1641, 22	CCATB; Bc	Tab; Bohn says 5 v.	Unknown
58	Ich wil den Herren loben allezeit	1641, 25	CCATB; Bc	Tab; Bohn says 5 v.	Unknown

Bohn No.	Title	Source/Number	Print Parts	Bohn Parts	Structure
59	Gelobt sey Gott der Herr, der Gott Israel	1641, 18	CCATB; Bc	Tab; Bohn says 5 v.	Unknown
60	Herr wie lange wiltu mein so gar vergessen	1641, 20	CCATB; Bc	Tab; Bohn says 5 v.	Unknown
61	Gott mein Hertz ist bereit	1641, 34	CCATTB; Bc	Tab; Bohn says 6 v.	Unknown
62	O kom lieber Herr Jesu	1641, 27	CCATB; Bc	A cap; Tab; Bohn says 5 v.	Unknown
63	Erbarm dich mein, o Herre Gott	1641, 19	CCATB; Bc	Tab; Bohn says 5 v.	Unknown
64	Schläffestu noch o du sichere verdamlische Seele	1641, 14	CCATB; Bc	Tab; Bohn says 5 v.	Unknown

### Notes

<sup>1</sup> Praetorius's comments in *Syntagma musicum III* are well known: "[But what is the meaning w]hen à 2.3.4.5.6.7. etc. is found at the head of a vocal concerto.... [I]t must be understood that the first number means the concertizing voices, the whole foundation of the concerto. The following numbers, however, designate the instrumental or *Capella* voices, which are added only *per accidens, ornatus et plenioris concentus gratiâ* ['accidentally, for the sake of a decorated and fuller harmony'], as described above, and which can be completely left out if musicians are lacking." ("Was es aber vor eine Bedeutung habe/ wenn vber einen *Concert- Gesang/* à 2. 3. 4. 5. 6. 7. & c. gefunden wird/.... Es mus aber dahin verstanden werden/ daß der erste *Numerus* die *Concertat- Stimmen/* so des gantzen Concerts Fundament seyn/ bedeute: Die folgende *Numeri* aber bezeichnen die *Instrumental- Stimmen* oder *Capellen/* welche nur *per accidens, ornatus & plenioris concentus gratiâ,* wie droben angezeigt/ darzu kommen/ vnnd in mangelung der *Musicorum* gantz aussengelassen werden können.") Michael Praetorius, *Syntagma musicum III* (Wolfenbüttel: 1619; facs. edn., Kassel: Bärenreiter, 2001), 196. Transl. in Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer Books, 1987), 365.

<sup>2</sup> Heinrich Schütz named these two ensembles in the preface to his *Psalmen Davids* of 1619: the soloist's choir was called *Chori Favoriti*, reserved for subtle nuances, and the other larger group, *Capellen*, to reinforce and enhance the latter. "1. A careful distinction should be observed between ensembles of solo voices (*Cori Favoriti*) and larger groups (*Capellen*). The former are designated to be "favored" by the *Kapellmeister* and used for the finest and most subtle effects, whereas the latter are introduced for strength and magnificence of sound. For this reason the organist should take note of the respective terms (i.e., *Favoriti* and *Capellen*) as they are found in the basso continuo part and exercise discretion in using sparse or full registration accordingly." ("1. Müssen die *Cori Fauriti* von den *Capellen* wol vnterschieden werden. *Cori fauoriti* werden von mir die jenigen Chor vnd Stimmen genennet/ welche der Capellmeister an meisten *fauorisiren/* vnd auff's beste vnd lieblichste anstellen soll/ da hingegen die *Capellen* zum starcken Gethön/ vnnd zur Pracht eingeführet werden. Derowegen dann der Organist diese *terminos,* wie sie im *Basso continuo* zu finden/ in acht nemen/ vnd die Orgel mit guter *discretion,* bald still/ bald starck registeriren wolle.") Heinrich Schütz, facsimile of "Allen der Music erfahrenen meine Gruss und Dienst zuvor" from the *Vorrede to Psalmen Davids: Neue Ausgabe sämtlicher Werke*, vol. 23, ed. Wilhelm Ehmann (Kassel: Bärenreiter, 1981), xviii. Transl. in George J. Buelow, "A Schütz Reader: Documents on Performance Practice," *American Choral Review* 27, no.

4 (1985): 8.

<sup>3</sup> Emil Bohn, *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau: Ein Beitrag zur Geschichte der Musik im XVI. und XVII. Jahrhundert* (Breslau: Hainauer, 1890).

<sup>4</sup> Part of this discussion may be found in my introduction to Andreas Hammerschmidt, *Selections from the Gespräche (1655–56) with Capellen* (Middleton, WI: A-R Editions, 2010), x–xi; my introduction to *Seventeenth-Century Lutheran Church Music* (idem, 2003), xiii–xiv; as well as my “Hammerschmidt’s Representation in the Bohn Collection: the *Capella* Tradition in Practice,” in *Early Music: Context and Ideas* (Kraków: Institute of Musicology, Jagiellonian University, 2003), 282–305. See also Harold E. Samuel, “Michael Praetorius on Concertato Style,” in *Cantors at the Crossroads: Essays on Church Music in Honor of Walter E. Buszin*, ed. Johannes Reidel (St. Louis: Concordia, 1967), 97–99; Snyder, *Dieterich Buxtehude*, 364–65; Jack W. Schmidt, “The ‘Musicalische Andachten’ of Andreas Hammerschmidt” (Ph.D. diss., Northwestern University, 1993), 117–19; and Fritz Koschinsky, “Das protestantische Kirchenorchester im 17. Jahrhundert, unter Berücksichtigung des Breslauer Kunstschaffens dieser Zeit” (Ph.D. diss., Schlesische Friedrich-Wilhelms-Universität zu Breslau, 1931).

<sup>5</sup> These include Johann Andreas Herbst in his *Musica Moderna Prattica* (1658), Johann Gottfried Walther in his *Musikalisches Lexikon* (1732), and Hammerschmidt’s direct contemporary Johann Rudolf Ahle in his *Brevis et perspicua introductio in artem MUSICAM . . . Singe=Kunst* (Mühlhausen: Johann Hütter, 1673). Johann Georg Ahle’s revised edition of his father’s treatise does not alter the definition. See Johann Georg Ahle, *Kurze, doch deutliche Anleitung zu der lieblich= und löblichen Singekunst* (Mühlhausen: Tobias David Brückner [Michael Keiser], 1704).

<sup>6</sup> “*Capella* ist/ wenn in einer *Vocal-Music* ein absonderlich *Chor* in gewissen *Clausuln* zur Pracht und Stärkung der *Music* mit einfällt/ muß dahero an einem *a parten* Ort von den *Concertisten* abgesondert gestellt werden. Es können aber diese *Capellen* in Ermang[e]lung der Personen wol ausgelassen werden/ weil sie von dem *Concertisten* ohne dem schon mitgesungen werden.” Martin Fuhrmann, *Musicalischer-Trichter* (Frankfurt [sic] an der Spree: 1706), 80. Translations are by the author unless indicated otherwise.

<sup>7</sup> Among the accolades, Schütz’s poem for Hammerschmidt’s *Fünffter Theil Musicalischer Andachten* (1652–53) is the most famous, and the focus of Michael Heinemann, “‘Wer diese nimbt in acht!’ Heinrich Schütz und die ‘Chor Music’ von Andreas Hammerschmidt,” *Die Musikforschung* 47 (1994): 2–17. The poem was translated by John Brooks Howard in “The Latin Lutheran Mass of the Mid-Seventeenth Century: a Study of Andreas Hammerschmidt’s *Missae* (1663) and Lutheran Traditions of Mass Composition,” 2 vols. (Ph.D. diss., Bryn Mawr College, 193), 1:34; reproduced in Schmidt, “The ‘Musicalische Andachten’,” 17.

<sup>8</sup> For a biographical synopsis, see Janette Tilley, introduction to Andreas Hammerschmidt, *Geistlicher Dialogen Ander Theil* (Middleton, WI: A-R Editions, Inc., 2008), xi. See also Leonard, introduction to *Selections from the Gespräche*, vii. Schmidt provides a number of contemporary accolades for Hammerschmidt and reviews the sources in “The ‘Musicalische Andachten’,” 17–34 and 22–23, respectively.

<sup>9</sup> “3. Können die *Concert-Stimmen* und *favoritten*, in etwas von den *Capellen* abgesondert werden: Doch nicht so gar weit/ wie etliche im gebrauch haben/ welches eines jedwedern Bescheidenheit anheim gestellet wird. So wird auch ein ieder die Gelegenheit des Orts in acht zu nehmen wissen/ und sonderlich darauff trachten/ daß nicht eine stumme Andacht verursacht/ sondern vor allen Dingen der Text klar und deutlich außgesprochen und vernommen werde: Inmassen denn an etzlichen vornehmen Orten man nach Gelegenheit des Gesanges/ solchen/ umb die Wort besser zu vernehmen/ mitten in der Kirchen bey einem Regal anzustellen pfeget.” Andreas Hammerschmidt,

“An den Music Liebhabenden Leser,” in *Vierdter Theil, Musicalischer Andachten, Geistlicher Moteten und Concerten* (Freiberg: Georg Beuther, 1646). Translated by Howard Weiner. “Silent devotion” means without words, because the words would be indistinguishable.

<sup>10</sup> “2. Daß beygesetzte *Symphonien* und *Instrumenta*, in mangelung dererselben gantz außgelaßen werden können/ außgenommen/ *Num. XV.* Wo aber *Instrumenta* vorhanden/ können dieselben die *Capellen* bestärcken.” Hammerschmidt, “An den Music Liebhabenden Leser,” in *Vierdter Theil, Musicalischer Andachten, Geistlicher Moteten und Concerten*. Transl. in Schmidt, “The ‘Musicalische Andachten,’” 175. The piece with obbligato instruments is *Herr höre, und sey mir gnädig*, which is transcribed in Leonard, *Seventeenth-Century Lutheran Church Music with Trombones*, 65–79; see also page xi.

<sup>11</sup> “Demselben zu gefallen hab ich in diesem Wercke eine *Capelle* außzuziehen und beydrucken zu lassen für gut angesehen/ darauff auch etzliche Stücke sonderlich gerichtet/ und wird dieselbe nach Gelegenheit zu *dirigiren* und im besten entweder *Vocaliter* oder *Instrumentaliter* anzustellen/ eines jedwedem *discretion* anheim geben.” The fact that a five-part *Capella* may be included or excluded in the performance of the pieces in this collection is made clear in the full title. Hammerschmidt, “Günstiger lieber Leser,” *Musicalischer Andachten, Ander Theill, Das ist Geistliche Madrigalien Mit 4. 5. und 6. Stimmen sambt einem General-Baß Benebenst einer Fünffstimmigen Capella so nach beliebung gebrauch oder außßen gelassen werden kan* (“Musical Devotions, Second Part, That is Sacred Madrigals for 4, 5, and 6 Voices along with Basso Continuo apart from a Five-Voice Capella that can be used or left out at one’s pleasure”) (Freyberg in Meissen: Georg Beuther, 1641).

<sup>12</sup> “Ich hatte mir zwar vorgesetzt/ unterschiedene *Capellen* an dem meisten Theile dieser meiner *Evangelien* auszuziehen: Indem aber das Werck über Verhoffen mir unter den Händen gewachsen/ und groß worden/ wolte derjenige/ dem diese meine Arbeit gefehle/ Ihme nicht zu entgegen seyn lassen/ selbe/ wo es vollstimmig/ herauß zu ziehen; Und so mans haben kan/ mit *Instrumenten* und doppelten *Vocalisten* zu bestellen.” This quotation is taken from the page entitled “Günstiger Music=Liebhaber” in the *Sechste Stimme* partbook.

<sup>13</sup> *O Vater, aller Augen warten auff dich* (1655/22) is described below. Psalm 47:2–7 is the source for *Gott fährt auff mit Jauchtzen* (1655/28). *Heilig ist der Herr* (1656/1) is a setting of Isaiah 6:3 and verse 3 of the chorale *Es woll uns Gott genädig sein*. The text of *Wende dich Herr* (1656/22) is Psalm 25:16–17. *Und es erhuh sich ein Streit* (1656/26) is based on the Epistle of the day (Revelation 12:7–12). The texts of twenty-one pieces from both collections are discussed in Harold Mueller, “The Musicalische Gespräche über die Evangelia of Andreas Hammerschmidt” (Ph.D. diss., University of Rochester, Eastman School of Music, 1956), 99–123.

<sup>14</sup> The pieces that incorporate a verse or two from a chorale are: *O ihr lieben Hirten* (1655/5), *Wo ist der neugebohrne König* (1655/8), *Wer waltzet uns den Stein* (1655/22), *Heilig ist der Herr* (1656/1), *Seyd barmhertzig* (1656/5), *Woher nehmen wir Brod* (1656/10 and 18, but counted only once), *Du Schalcksknecht* (1656/25), *Es wird eine grosse Trübsal seyn* (1656/29), and *Darum wachet* (1656/31). For a listing of the chorale text sources, see Carl von Winterfeld, *Der Evangelische Kirchengesang*, 3 vols. (Hildesheim: Georg Olms, 1966), 2:263–65. Mueller provides the texts and music of all of the above (excepting *Du Schalcksknecht*). See Mueller, “The Musicalische Gespräche,” 104, 108–10 (for text discussion; scores are found in volume 2). *Wer waltzet uns den Stein* has already been published. See Andreas Hammerschmidt, *An Easter Dialogue*, ed. Diethard Hellmann (New York: C.F. Peters, 1970). *Heilig ist der Herr* is the only one of the above that does not incorporate the Gospel of the day with a chorale.

<sup>15</sup> When works are referred to only with reference to the print, the year, number in the print and titles as spelled in the print are provided. When a work is referred to only from the Bohn Collection, it is identified by its Bohn number (for example, Bohn no. 50, *Es wird eine grosse Trübsal sein*), followed

by the title as found in the Bohn Collection (Appendix); otherwise identification in both sources is provided. Numbering and spelling in the print are not always the same as those in the manuscript.

<sup>16</sup> All forty-two biblical dialogues are listed in Michael Märker, *Die protestantische Dialogkomposition in Deutschland zwischen Heinrich Schütz und Johann Sebastian Bach: Eine stilkritische Studie*, Kirchenmusikalische Studien, vol. 2 (Cologne: Studio Verlag Schewe, 1995), 10–11. Some of the settings in the *Gespräche* use only a few lines of the biblical dialogues, while others contain more. For example, *Herr, ich bin nicht werth* (1655/10) uses only two lines from the dialogue between Jesus and the centurion from Capernaum (Matthew 8:5–13). On the other hand, *Vater Abraham* (1656/2) is a setting of most of the dialogue between Abraham and the rich man (Luke 16:19–31).

<sup>17</sup> The standard work on dialogues is Janette M. Tilley, “Dialogue Techniques in Lutheran Sacred Music for Seventeenth-Century Germany” (Ph.D. diss., University of Toronto, 2003). See also Leonard, introduction to Hammerschmidt, *Selections from the Gespräche*, viii–ix.

<sup>18</sup> Please note that the Appendix is not in the liturgical order found in the publications, but in the order provided by Emil Bohn, the cataloguer of Mus. Ms. 150, as described below. The Appendix found in Leonard, introduction to Hammerschmidt, *Selections from the Gespräche* is organized in the publication’s liturgical order, xvi–xxii.

<sup>19</sup> Bohn, *Die musikalischen Handschriften*. For details about the music collection at St. Elisabeth, see Barbara Wiermann, “Die Musikaliensammlungen und Musikpflege im Umkreis der St. Elisabethkirche Breslau,” *Schütz-Jahrbuch* 30 (2008): 94–103.

<sup>20</sup> A tablature and one part only are provided for a third collection, *Musicalischer Andachten, Ander Theill* (Freiberg: Georg Beuther, 1641). “Musical Devotions, Second Part” was reprinted in 1650 and again in 1659. No extra parts were made (or found) by Bohn for three works of the *Gespräche*: *Wer von Gott ist* (1655/21), *Warlich ich sage euch* (1655/25), and *Darum wachet, denn ihr wisst weder* (1656/31).

<sup>21</sup> The Bohn parts are not necessarily catalogued in the same order as the printed editions. It is simpler to provide the entire list. For example, parts created for the 1655 edition are Bohn numbers 1 through 23, and 52 through 56.

<sup>22</sup> These parts are all from *Freue dich du Tochter Zion* (1655/1; Bohn no. 1). Trombone names are found in the Bohn parts with the following spellings: *Trombin*, *Trombon*, *Trombono*, and *Trombono grosso*, although Hammerschmidt used only *Trombona*. These names appear to refer to what role the instrument plays in the ensemble: Altus, Tenor 1, Tenor 2, and Bass Trombone (see Examples 1–4). The clefs in the examples have been modernized. Those parts named Altus were originally in alto clef, and those named Tenor in tenor clef. Praetorius gives  $g^1$  and  $a^1$  as the highest pitches in the normal tenor trombone range, although he states that a good performer can play even higher. An alto trombone may be called for when  $bb^1$  or higher is required. In the Bohn parts only one piece, *O Vater, aller Augen warten auff dich* (1655/29; Bohn no. 54), calls for a higher pitch— $bb^1$ . See Praetorius, *Syntagma musicum II*, 20 and 31–32; or *Syntagma musicum II: De Organographia Parts I and II*, transl. and ed. David Z. Crookes (Oxford: Clarendon, 1986), 35 and 43–44.

<sup>23</sup> Sixty-four compositions are named and numbered in Ms. mus. 150. The last eight, from *Musicalischer Andachten, Ander Theill* (1641), are not included in this study because only the organ tablature for each is extant (and one added part for Bohn no. 62). A further four pieces from the 1655 and 1656 collections have only the organ tablature as well (Bohn nos. 17, 19, 23, and 49). This study is based on the fifty-two pieces that have both tablature and extant added parts for the *Gespräche* collections only.

<sup>24</sup> This is *Herr du weisest alle dinge* (Bohn no. 52). One altus, one tenor, and one bass part are supplied for the *Capella*. When pieces are referred to only with reference to their parts in the Bohn Collection, only the Bohn numbers will be provided. The Appendix offers both Bohn and print

numbers for reference.

<sup>25</sup> The numbers of individual parts extant for each of these types of parts are sixty-two, sixty-one (excludes the two parts that indicate violin as an alternate, Bohn nos. 3 and 4), forty-eight, and forty-four, respectively. Praetorius classifies the *bombardo* as a regular bass shawm. See Praetorius, *Syntagma musicum II*, 36, or *Syntagma musicum II*, transl. Crookes, 47. According to Fuhrmann, it is also an excellent sixteen-foot instrument for reinforcing a fundamental bass. See Fuhrmann, *Musicalischer-Trichter*, 91–92.

<sup>26</sup> See, for example, Cornett 1 in Bohn no. 3. These purely instrumental parts probably facilitated the act of performing for both singer and instrumentalist, or allowed for performers to be placed in various locations.

<sup>27</sup> The exception is *Herr kom hinab* (Bohn no. 46), in which two violins are called for in a sinfonia that has been newly composed for this piece.

<sup>28</sup> In two of these, however, trombones are already called for in the original print: *Wer mit seinem Bruder zürnet* (Bohn no. 32) and *Jüngling ich sage dir stehe auff* (Bohn no. 42). The other, *Herr du weisest alle dinge* (Bohn no. 52), specifies two violins. All original instrumentations are provided in the Appendix.

<sup>29</sup> These are Bohn nos. 22, 26, 46, 51, and 52. Cornetts have not been added to pieces in which they were named in the print version.

<sup>30</sup> In eleven pieces there are one or two parts that double portions of two or three original parts, both instrumental and vocal. For example, in *Heilig ist der Herr* (Bohn no. 24), Cantus 2 doubles portions of original parts Cornetin 1, Cornetin 2, and Cantus 2. In the Appendix, these parts are indicated with an asterisk.

<sup>31</sup> The print uses *Bassus*, but *Bass* is used in the Bohn parts, and will be used here for consistency.

<sup>32</sup> There are forty-one newly composed parts, in thirty compositions, the vast majority of which are for tenor voice and trombone. These usually serve as a second tenor line added to a texture that already has a tenor part rather than a new tenor added to a composition that had no tenor in the first place. Not included in the count are the six parts composed for the sinfonia added to the beginning of *Herr kom hinab* (Bohn no. 46).

<sup>33</sup> Bohn has “Frewe dich du Tochter Zion.” The text is from Zechariah 9:9, and the liturgical day is the first Sunday of Advent. For a full score, see Hammerschmidt, *Gespräche*, 3–16.

<sup>34</sup> The score states *cornetin*, meaning *cornettino*, which is a small *cornetto* that is pitched a fifth higher. See Praetorius, *Syntagma musicum II*, 36; or *Syntagma musicum II*, transl. Crookes, 47.

<sup>35</sup> “Hosanna to the Son of David,” “Praise be to he that comes in the name of the Lord,” and “Hosanna in the highest.” The full text is “Rejoice greatly, O daughter Zion! And shout aloud, O daughter Jerusalem! Look, your king comes to you, humble, and riding on a donkey. Hosanna to the Son of David! Praise be to he who comes in the name of the Lord! Hosanna in the highest.” Biblical translations have been made with the assistance of *Die Bibel oder die ganze Heilige Schrift des Alten und Neuen Testaments nach der deutschen Übersetzung Martin Luthers Textfassung 1912* and the *New Revised Standard Version Bible*.

<sup>36</sup> For a complete score, see Hammerschmidt, *Gespräche*, 49–73, with the translation, xxix. The text source is Matthew 8:25–27, and the liturgical day is the fourth Sunday after Epiphany.

<sup>37</sup> Composite parts similarly occur in four other pieces in Ms. mus. 150. These pieces are Bohn nos. 10 (C1TB—Cantus 1, Tenor, and Bass), 26 (C[2]AT), 28 (C[1]T), and 51 (C1T[1]). For a facsimile of the composite part in *Frewe dich*, see Hammerschmidt, *Gespräche*, Plate 3.

<sup>38</sup> For a full score, see Hammerschmidt, *Gespräche*, 142–59.

<sup>39</sup> The *flauti* in the final tutti are *colla parte* with Cantus 3 and 4, as are the trombones with Altus 1 and Tenor 1.

<sup>40</sup> It is scored for five voices, two *flauti*, and continuo for Exaudi, the Sunday before Pentecost. The instrumentation of both pieces provides a significant timbral change towards the end of each half of the church year.

<sup>41</sup> The chorale is found in *Geistlicher Lieder und Gebetlein* (Frankfurt an der Oder, 1586). See also Philipp Wackernagel, *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts*, 5 vols. (Leipzig: 1864; rpt., Hildesheim: Georg Olms, 1964), 4:345, no. 491.

<sup>42</sup> Winterfeld speculates that Hammerschmidt wrote the melodies. See *Der Evangelische Kirchengesang*, 2:264. Hammerschmidt did compose ten sacred songs for “Das Ander Zehn” of Johann Rist’s *Himmlischer Lieder* (Lüneburg: Johann and Heinrich Stern, 1651), known as *Neüer Himmlischer Lieder Anderer Theil/ In sich begreifend Lob- und Danklieder*, as well as songs for his own *Neüe Musikalische Katechismus Andachten* (Lüneburg: Johann Rist, 1656). In both, Hammerschmidt provides both a cantus and a bass part (the latter is figured).

<sup>43</sup> The cantus and cornett part doubles Flauto 1, the second altus and trombone part doubles Trombone 1, the second tenor and trombone is newly composed, and the second bass and *trombono grosso* part doubles the continuo with minor alterations.

<sup>44</sup> “O Jesus Christ, you delay your days of judgement! The people on earth become anxious because of much vexation. Surely you will still come, great judge, and by your grace free us from all evil! Amen.”

<sup>45</sup> “There will be great tribulation, such has not been, from the beginning of the world until now, and also never will be. And if the days had not been cut short, no one would be safe; but for the sake of the elect, those days will be cut short. O Jesus Christ....” See previous note for the rest of the chorale text.

<sup>46</sup> For a full score, see Hammerschmidt, *Gespräche*, 74–92, translation xxix. The text sources are Psalm 145:15–16, Psalm 136:1, and Leviticus 26:3–5. The liturgical day is “Dominica La[e]tare,” the fourth Sunday of Lent.

<sup>47</sup> The two cornett parts are labelled “1 Cantus. Cornett” and “2 Cantus. Cornett,” however, there is no text underlay. Since the parts double the other two cantus and cornett parts, they have not been transcribed in Example 1.

<sup>48</sup> A *trombono grosso* would be the same as Praetorius’s *trombono grande* and *trombone majore*. It is pitched a fourth or a fifth below the tenor trombone, and an octave below the alto. See Praetorius, *Syntagma musicum II*, 31; or *Syntagma musicum II*, transl. Crookes, 43.

<sup>49</sup> See also Bohn nos. 21, 37, 50, and 56. In each case, two trombones are called for in the original printed version.

<sup>50</sup> For a facsimile of this part, see Hammerschmidt, *Gespräche*, plate 4.

<sup>51</sup> “O Father, the eyes of all look to you. If you keep my commandments, I will give you your rains in their season, the land shall yield its produce, the trees of the field shall yield their fruit, you shall eat your bread to the full. O Father, you open your benevolent hand, you satisfy the desire of every living thing. O give thanks to the Lord, for he is kind; his goodness endures forever.”

<sup>52</sup> *Die Musik in Geschichte und Gegenwart, Personenteil*, ed. Ludwig Finscher (Kassel: Bärenreiter, 2000), s.v. “Büttner, Michael,” by Greta Konradt.

<sup>53</sup> The music of Caspar Reichert and Sebastian Lemle also formed part of the collection at St. Maria Magdalena. See Barbara Wiermann, *Die Entwicklung vokal-instrumentalen Komponierens im protestantischen Deutschland bis zur Mitte des 17. Jahrhunderts*, *Abhandlungen zur Musikgeschichte* 14 (Göttingen: Vandenhoeck & Ruprecht, 2005), 358–60. For Büttner’s background see page 356, and for his contributions to the collection, see 360–62.

<sup>54</sup> *Ibid.* Although Wiermann does not refer to Ms. mus. 150 in her research, she includes an example of the music script of both Büttner and his copyist helper on page 357, which matches the script



of most of the Bohn parts I studied. The handwriting for the first three lines (except for the last six notes) is by the copyist, while the rest, including the remarks “2 Chori” and “Tenor” are by Büttner. E-mail from Wiermann, 13 June 2008.

<sup>55</sup> Examples of compositions with these types of amendments are provided in Wiermann’s appendices. Table III.2 I) lists ten pieces with instrumental preludes and interludes. Table III.2 II) lists fifteen pieces, to which *capellen* have been added. Table III.2 III) provides the names of seven pieces that Büttner remade into polychoral works. The pieces studied were only those from the library of St. Mary Magdalena now found in the Bohn Collection. See Wiermann, *Die Entwicklung vokal-instrumentalen Komponierens*, 476–83. Büttner’s recomposition of Johann Hermann Schein’s *Mach dich auf, werde licht, Zion* from *Opella Nova II* (1626) decimates the subtleties of the original work, but demonstrates the performance practice common to that period and place. See Wiermann, 367–71. Her research shows that strings and the *Posaunenchor* were the instruments most frequently added (page 362), unlike in Ms. mus. 150, where cornetts and trombones were the most popular.

<sup>56</sup> “Work for eleven voices and continuo in the style of a dialogue.” All five pieces have large instrumentations for multiple choirs of soloists and *Capellen*, although Bohn miscuts the number of parts for *Der Herr* as twenty-seven—I found only twenty-six. As listed in Bohn, *Die musikalische Handschriften*, 136. See also Wiermann, *Die Entwicklung vokal-instrumentalen Komponierens*, 371. The *Capella* parts were copied by the same hand as Ms. mus. 150, and bear the same titles for the trombone parts: “Altus Voce è Trombin,” “1 Tenor Voce è Trombon,” and “Bassus Voce è Trombono.”

<sup>57</sup> For a summary of Breslau’s musical culture in the first half of the seventeenth century, see Wiermann, *Die Entwicklung vokal-instrumentalen Komponierens*, 339–49. For an overview of composers and their contributions see *Grove Music Online*, ed. L. Macy, s.v. “Wroclaw,” by Lothar Hoffmann-Erbrecht (accessed 3 May 2008), <http://www.grovemusic.com> (accessed 3 May 2008). For a history of Breslau’s contribution to the *historia* see Greta Konrad, “Die Instrumentalbegleitung in Historienkompositionen der Schützzeit,” *Schütz-Jahrbuch* 19 (1997): 21–36.

<sup>58</sup> The title page reads: “Lob= und Dank Lied | Auß dem 84 Psalm/v.1.2.3.4. | Mit 9. Vocal Stimmen/ darinnen mit begriffen | 3. Posaunen/ 5. Violen und 5. Trombeten. | Auff die rühmliche Einweihung der wieder erbawten | Kirche S. Elisabeth in Breßlaw. | Zu sonderbaren Ehren/ und unterdienstlichem wohlmeynendem | Gedächtnüß/ | Auffgesetzt | Denen Wohl Edlen/ Gestrengen/ Ehrenvesten/ | Hoch= und Wohlweisen/ Hoch= und Wohlgelahrten | Hochbenahmbten | Herrn *PRAESIDENT*, | und Rathmannen der Keyser= und | Königlichen Stadt Breßlaw/ | Meinen hochgeneigten *Patronen*, und großgünstigen | Herren. | Von | Andrea Hammerschmeden. | Gedruckt zu Freybergk bey Georg Beuthern. | Im Jahr 1652.” Some parts are designated *Favorito* and others *Capella*, while the large instrumentation confirms Breslau performance practice.

<sup>59</sup> The organ was destroyed in 1649, but Profe resided in the city for the rest of his life. See Wiermann, “Die Musikaliensammlungen,” 96, which also includes a list of the other seventeenth-century cantors.

<sup>60</sup> *The New Grove Dictionary of Music and Musicians*, 2nd edn., ed. Stanley Sadie and John Tyrell (London: Macmillan Publishers, 2001), s.v. “Profe, Ambrosius,” by Fritz Feldmann and Dorothea Schröder. For more on Profe’s anthology, see Jerome Roche, “Anthologies and the Dissemination of Early Baroque Italian Sacred Music,” *Soundings* no. 4 (1974): 10–12; or Adam Adrio, “Ambrosius Profe (1589–1661) als Herausgeber italienischer Musik seiner Zeit,” in *Festschrift Karl Gustav Fellerer*, ed. Heinrich Hüsch (Regensburg: Gustav Bosse, 1962), 20–27. A brief biography and explanation of Profe’s interest in Italian music is outlined in Wiermann, “Die Musikaliensammlungen,” 102.

<sup>61</sup> *New Grove*, 2nd edn., s.v. “Zeutschner, Tobias,” by Werner Braun. Zeutschner was organist at St. Bernhardin from 1649 to 1655. See also Reinhold Starke, “Kantoren und Organisten der Kirche zu St. Maria Magdalena zu Breslau,” *Monatshefte für Musik-Geschichte* 36, no. 6/7 (1904): 100. Zeutschner’s

music is represented by Ms. mus. 210–351 in the Bohn catalogue. Zeutschner's *Weihnachtshistorie* is discussed in Konradt, "Die Instrumentalbegleitung," 24–25.

<sup>62</sup> Schoebel was at St. Bernhardin from 1638 to 1665, Jacob Wilisch from 1665 to 1688, and Christian Hielscher from 1655 to 1671. See Starke, "Kantoren und Organisten," 100–01.

<sup>63</sup> As listed in *ibid.*, 80. Starke spells the former's name as Meyer, and states that he was organist from 1671 to 1697. See *ibid.*, 100.

<sup>64</sup> Mayer's music is found in Ms. mus. 171 of the Bohn Collection. For the listing of all eighty-three compositions with liturgical day and instrumentation, see Bohn, *Die musikalische Handschriften*, 157–63. An M.M. is also represented in the Bohn Collection by Ms. mus. 170. However, if Barbara Przybyszewska-Jarmińska is correct, M.M. is Marcin Mielczewski (d. 1651), who died before the *Gespräche* were printed. See "Ocalone Źródła Do Historii Muzyki W Polsce XVII Stulecia Ze Zbiorów Dawnej Stadtbibliothek We Wrocławiu," *Muzyka* 39, no. 2 (1994): 3–10. Remigiusz Pośpiech believes that M.M. is Martin Meyer [Mayer], who is often confused with Mielczewski. Remigiusz Pośpiech, "Breslau als Zentrum der Musikkultur Schlesiens im 17. Jahrhundert," *Schütz-Jahrbuch* 32 (2010): 11.

<sup>65</sup> "â 14 ô 22 Voc." Ms. mus. 171, no. 34.

<sup>66</sup> "Auf die künftig will Gott verheiratung T. Herrn Herrn [*sic*] Daniel Sartorii seinen liebwerthen Frende über sendet Andreas Hammerschmidt." *Die Musik in Geschichte und Gegenwart*, *Sachteil*, s.v. "Breslau: III. Unter Habsburger Oberhoheit (1526–1741)," by Andrzej Wolanski and Fritz Feldmann. Sartorius was a teacher at the Elisabeth-Gymnasium. See Koschinsky, "Das protestantische Kirchenorchester," 61. For more on Sartorius's role in the musical culture of Breslau, see Wiermann, "Die Musikaliensammlungen," 100–02.

<sup>67</sup> I would like to thank Howard Weiner not only for this translation, but also for procuring the German writing transcribed by Dietrich Hakelberg. A German musicologist, Carl Winterfeld (1784–1852), copied this work from Hammerschmidt's manuscript that was preserved in the library of St. Elisabeth in Breslau. The copy is in Staatsbibliothek zu Berlin, Preußischer Kulturbesitz (ms Winterfeld 53). It is scored for five solo voices, five voices *Capella* (indicated as optional), two violins, bassoon, two trombones, and continuo, an instrumentation that corroborates the kinds of works performed in this city.

<sup>68</sup> Briegel was also a prolific composer of sacred music. See Leonard, *Seventeenth-Century Lutheran Church Music with Trombones*, xi. The works and their added parts, which include extra continuo parts, composite parts, as well as both vocal and instrumental *Capella* parts (naming cornets and trombones) that double solo vocal parts of the original print, are listed in Bohn, *Die musikalische Handschriften*, 128–29. Of the twenty-eight pieces with added parts, Bohn's list states that only three call for trombone and two for cornets: one trombone (or violon) is called for in *Es ist nicht gut, dass der Mensch alleine sey* (1660/13; Bohn no. 2), one trombone in *Diese letzten haben nur eine Stunde* (1660/19; Bohn no. 6), one cornet in *Friede sey mit euch* (1662/14; Bohn no. 20), and two cornets and two trombones in *Herr lehre mich thun* (1662/20; Bohn no. 26). Although a systematic study of these parts has yet to be completed, I have determined that Bohn did not always name the instrumental part in the catalogue. Subsequently, trombones and/or cornets are called for in eleven pieces, not just those named here.

<sup>69</sup> Two cornets and four trombones are noted in the pay records, which also list the instrumentation by choirs. See Max Schneider, "Die Besetzung der vielstimmigen Musik des 17. und 16. Jahrhunderts," *Archiv für Musikwissenschaft* 1 (1918–19; rpt., Hildesheim: Georg Olms Verlagsbuchhandlung, 1964): 223. The composer's name is spelled "Meuer." According to Koschinsky, this piece (entitled *So spricht der Herr dein Erlöser*) is dated 1675 and is found in Ms. mus. 171, no. 29 of the Bohn Collection. See Koschinsky, "Das protestantische Kirchenorchester," 31. However, in Ms. mus. 171

the date given is 1676. Koschinsky names Breslau composers Mayer, M.M., and Zeutschner among composers from other places to demonstrate Praetorius's methods of instrumentation.

<sup>70</sup> Wiermann provides a ground plan of the church with the placement of choirs for the music of Jubilate Sunday, as prescribed by Breslau businessman Friedrich Cremitz, who left a legacy to support this annual performance from 1669–73. The first group consisted of the cantor, ten singers, organ and violone; the second, six violins, four violas, and one bassoon; the third, four trombones, two cornetts, and organ; the fourth, two groups of two *clarini*, one *Principal*, one *Ducade* (all types of trumpets), and two tympani; and the fifth, four *viole da gamba*, one small bass violin, four *flöten*, and one *stort* (crumhorn). See Wiermann, *Die Entwicklung vokal-instrumentalen Komponierens*, 352–55. Büttner's *Der Herr gebe euch vom thaw deß Himmels* mentioned above has five continuo parts: one for bassus continuus and organ, two named "Bassus Continuus," and two organ tablatures.

<sup>71</sup> Koschinsky uses, among editions and manuscripts from other sources, the following manuscripts from the Bohn Collection to demonstrate Breslau's vital musical life: Ms. mus. 82 (anonymous), Ms. mus. 149a (Jacob Handl), Ms. mus. 151a (Hassler), Ms. mus. 158 (Kerle), Ms. mus. 170 (M. M.), Ms. mus. 171 (Mayer), Ms. mus. 183 (Phengius), and Ms. mus. 201b (Schütz). Another piece by Schütz, Mus. 685 from Stadtbibliothek Breslau, was also included as an example. For an overview of Breslau's musical life, in which Protestant and Catholic parishes co-existed, see Pośpiech, "Breslau als Zentrum," 7–15.

