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The Lost Concerto-Arias of Johann Schelle: *Thomaskantor* 1677-1701

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Stephen Spinelli, III

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ABSTRACT

The Lost Concerto-Arias of Johann Schelle: *Thomaskantor* 1677-1701

Stephen Spinelli

Choral musicians acknowledge the artistic value of Saxon music from the early seventeenth century. Led by the work of Heinrich Schütz, the era reveals a period in which Italianate musical principles fused with Luther's reformed church music culture. Saxon works from the mid-eighteenth century are held in equal esteem, and a study of J.S. Bach's music occupies an important space in musicians' studies. There is a gap in our understanding of the transitional generation of Saxon composers who worked in the intervening time. Examination of the literature reveals several interesting composers whose music demonstrates the artistic tendencies of the time; Johann Schelle emerges as a prime candidate for further investigation. Schelle sang for Schütz in Dresden and was, on Schütz's recommendation, promoted to the court at Wolfenbüttel. He studied at the *Thomasschule*, Leipzig, and went on to serve as cantor at the *Thomaskirche* for twenty-four years. Though Arnold Schering's catalogue in the *Denkmäler deutscher Tonkunst* attributes 174 musical works to Schelle, very few have survived, and no known copies exist in the composer's hand. Given Schelle's historically significant status, it is surprising that very few of Schelle's compositions are published in modern editions.

This research began with the creation of modern editions of four works by Schelle, all of which are drawn from the Grimma Collection, and all of which share the same text source. The works will be addressed in the context of Schelle's biographical history, and in the context of the information that these pieces provide in facilitating a better understanding of the evolution of the Lutheran cantata.

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My desire to pursue a DMA in choral music is rooted in a desire to inspire university students to study, love, and participate in ensemble singing. I arrived at my passion for music through my studies with skilled and generous teachers and conductors, and imitation is the sincerest form of flattery. I am grateful for the chance to make music with brilliant musicians each week.

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could not have managed to decipher this material with the same accuracy or meaning, and I certainly would not have been able to bring American premieres of seventeenth-century works for scordatura violin to Ithaca, New York.

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Stephen Spinelli

2019

DEDICATION

For the musicians of my family: Lois, Carol, and Mike

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INTRODUCTION

"Come, time! I long to go into this chamber
And there lay off mortality and all earth's woes
For all eternity. He who subdued the world
And who has triumphed gloriously over death
Will bid thee open, He will seal thee, vault,
Until on Judgement Day I fare with greeting forth.
Come, death! I wait for thee, come satisfy my longing!
For thou dost bear me hence to heavenly embrace."

-written on Sept. 1, 1670, at Heinrich Schütz's request, by fellow composer
Constatin Christian Dedekind[1]

With these words, the tomb of Heinrich Schütz was sealed and lowered into the crypt of Dresden's *Frauenkirche* as Saxony bade farewell to one of its most beloved musicians. History has anointed Schütz as the father of the German Baroque. Born in 1585, Schütz's musical talent was swiftly recognized. His parents, Christoph Schütz and Euphrosyne Bieger, moved to Weißenfels in 1590 to assume the management of a local inn. Moritz von Hessen-Kassel, a wealthy landgrave, was staying at the inn and overheard young Heinrich singing. After much correspondence, Hessen-Kassel convinced the family that their son should pursue musical training as a choirboy in his court. Having served for several years as a choirboy, Schütz moved to Marburg to study law for one year before obtaining sponsorship to travel to Italy for musical studies. From 1609 until 1612, he studied with Giovanni Gabrieli in Venice, and in 1615, he was hired by the Dresden court to serve as composer for the Elector of Saxony. From then until his death in 1672, Dresden would serve as Schütz's primary location of employment.[2] Through his music we vividly experience the German fusion of Italianate principles with an aptitude for musical illustration of German texts.

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[1] Robin A. Leaver, "The Funeral Sermon for Heinrich Schütz," *Bach* 4, no. 4 (October, 1973): 5.

[2] Joshua Rifkin, Eva Linfield, Derek McCulloch, and Stephen Baron, "Heinrich Schütz," *Grove Music Online*, accessed October 3, 2016, http://www.oxfordmusiconline.com.

Historical record of the later Baroque justifiably fixates on the career of Johann Sebastian Bach. Born thirteen years after the death of Heinrich Schütz, Bach's career needs little introduction. His appointments at Weimar, Arnstadt, Mühlhausen, and Köthen all served as a prelude to his twenty-seven years as *Kantor* at the *Thomaskirche*, Leipzig. It was at the *Thomaskirche* that Bach composed many his most influential works: the Magnificat, both surviving passion settings, multiple cantata cycles, the *B Minor Mass*, and many other significant pieces.

Seventeenth- and eighteenth-century Saxony cultivated a musical tradition that deeply impacted the history of choral music. Curiously, we know less about the late seventeenth century than we do about the beginnings (demonstrated by the music of Schütz and his contemporaries) and the final stages of the Baroque (so clearly illustrated through the music of Bach). The connective generation occupied by the choral musicians of the late seventeenth century is lesser-understood, with one noteworthy exception: Dietrich Buxtehude. Bach famously travelled 400 kilometers to hear Buxtehude perform at the *Abendmusik* concerts hosted by the *Marienkirche*, Lübeck. Buxtehude's music, and his proven connection to the next generation through Bach's accounts of his music, provides the sort of evolutionary understanding required to adequately assess the development of Lutheran repertory.[3] Buxtehude's virtuosic organ music, which requires particularly dexterous pedal work, is known to have inspired Bach. Buxtehude's choral music reveals an inherited interest in Italianate principles and their fusion with a burgeoning Lutheran musical culture. His heightened interest in chorale tunes yields concerted chorale settings, which appear alongside Italian-style arias and increasingly virtuosic vocal concerti. The result is a generation of pre-cantata works that demonstrate increasing mixture of these Italian musical styles alongside developing German idioms, and a burgeoning interest in formal construction. His music helps us to better understand the development of more formally- and stylistically-varied eighteenth-century cantatas.

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[3] Christoph Wolff, *Bach: The Learned Musician*, (New York: W.W. Norton and Co., 2000), 96.

With such musical and historical value garnered from the research on Buxtehude, it is curious that we do not see more investigation of musical culture in late-seventeenth-century Saxony. Peter Wollny, director of the Bach Archive in Leipzig, says, "It is no exaggeration to say that seventeenth-century German music falls outside the primary areas of modern musicological research."[4] Choral musicians are left to ponder important questions about the era and about the evolution of Lutheran choral music that led to the masterworks of Bach. To what extent was Buxtehude's noteworthy use of dissonance, and experimentation with the mixture of concerted chorales and varied Italiante styles the norm for choral music of the late seventeenth century, and who were the other compositional figures of the era whose music may reveal the evolutionary tendencies of Lutheran choral music in this era?

This research began with the hypothesis that an examination of German collections of seventeenth-century Lutheran manuscripts will yield valuable examples of the kind of music that was evolving in churches with significant programs and professional musicians. To focus this effort, biographies of cantors from the late seventeenth century were researched to determine which composers might be the best candidates for an investigation. Johann Schelle is not an unknown quantity, but he is underrepresented in the historical record of the German Baroque, and his music is largely absent from the repertory. Because of Schelle's connection to important

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[4] Peter Wollny, review of *Johann Schelle: Six Chorale Cantatas*, by Mary Morris, *Notes* 47, no. 2 (Dec. 1, Ann Arbor, MI): 551.

Saxon artists and institutions, I have chosen to study his music, and will focus on a few representative works that will assist in a broader exploration of this period

Schelle's 1648 baptismal certificate from the small Saxon town of Geising provides the earliest account of his life; he died unexpectedly in Leipzig in 1701. Schelle was born to a family of church cantors who fostered his music education from an early age. He sang under Heinrich Schütz as a boy soprano in Dresden. When his voice changed, he began studies at the *Thomasschule*, and later attended the University in Leipzig. Following a brief post as cantor in Eilenberg, he earned the post as *Thomaskantor* in Leipzig, where he served for nearly a quarter-century. Due to the passage of time, multiple devastating wars, and a general musicological disregard for the music of this era, most of his music has been lost. Not a single manuscript in his own hand remains, and it is only through the examination of contemporaneous copies that we have access to his compositions.

There are three major collections of Lutheran manuscripts: the Düben*,* Bokemeyer, and Grimma Collections. A less substantial collection of Schelle's works for solo voice and abbreviated instrumental ensemble is held by the University of Göttingen.[5] It is reasonable to conjecture these latter works were written while Schelle was cantor in Eilenberg, where the music program was less robust, and it is likely that the human and financial resources for expansive instrumental forces were less available. These works for reduced forces are the likely product of the Eilenberg environment.

Named after its assembler, Gustav Düben the Elder, the Düben Collection contains about 2,300 works by more than 300 composers from the seventeenth and early eighteenth centuries. Now housed at *Uppsala Universitet* in Sweden, the collection is still being scanned and catalogued, with the hope that further research and editions in the vain of this project will yield better understanding of its important holdings. The Düben Collection has produced significant seventeenth-century musicological findings, including the *Historia der Geburt* of Schütz and Buxtehude's *Membra Jesu Nostri*, a seven-part, proto-passion that pays homage to the wounded body of Christ on the cross. Unfortunately, there are no known holdings of Schelle's music in the Düben Collection. The Bokemeyer and the Grimma Collections contain most of the surviving Schelle copies. Both collections have been catalogued and scanned, and high resolution digital facsimiles are available to the public through an online interface.

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[5] Murray Lefkowitz, "Solo and Ensemble Vocal Music: by J. Schelle," *Notes* 29, no. 1 (Sep 1, 1972): 132.

The Bokeyemer Collection is housed at the *Staatsbibliothek*, Berlin. The only physical Schelle copy available to the public is a work for solo bass; scans of other works reveal significant wear and a phenomenon known as *Tintenblatt* (stains that result from the bleeding of ink). All Schelle holdings in the Bokemeyer Collection are copied in score format—a practice typically indicating that these scores were made for later extraction of individual performance parts, and likely indicating that the pieces were not actually performed by the copyist's musicians. There are very few cover pages, and therefore there is little indication of any performance intentions or performance history.

The Grimma Collection holdings of Schelle's music have beautiful and detailed cover pages with the insignia of the copyist (Samuel Jacobi), a list of instruments in score order, and a list of local performances alongside the liturgical occasion and the year. Now housed at the *Sächsische Landesbibliothek- Staats- und Universitätsbibliobthek* (SLUB) in Dresden, these copies are exceptionally clean and well-annotated by the copyists. Though the originals are in fragile condition, they are made available to researchers with an interest in hands-on examination, and the research librarians at the university are well-versed in the history of the materials.

The historical importance of the Grimma Collection is reason enough to focus on its holdings. The clarity, condition, copyist notes, recorded performance history, and accessibility of its Schelle copies are further inspiration for this project to explore the unpublished works contained in this collection. A significant component of this research is the creation of four modern editions of Schelle's music. The historical circumstances of seventeenth-century society will be examined to frame the works in question in a broader context of cultural and musical happenings. The influential text source shared by all four of these pieces will be introduced, and the content of the music will be considered in order to draw conclusions about the findings provided by the present research. The intention of this project is to promote interest in performance and study of this largely-forgotten repertory, and to better understand the evolution of Lutheran, cantata-style repertoire.

Chapter 1: Late Seventeenth-Century Saxony in Context

A greater understanding of seventeenth-century Saxony and its musical environment will provide context for the later examination of the works presented in this research. Who are the major musical figures in major courts and neighboring regions? What about this music is idiomatic of its time and place as a representation of the evolution of Lutheran music? The music examined in this research was written over 150 years after Martin Luther drafted his ninety-five theses, and the Lutheran Church was well established as a major European religious institution. What was the structure of a typical Lutheran service, and how were these works utilized in the context of the liturgy?

Italy, the longtime epicenter of musical innovation, maintained its status as the principle hub of musical creativity in the seventeenth century. Monteverdi stood at the forefront of musical creation and instruction, promoting principles of unprepared dissonance, and ushering vocal and instrumental collaboration to the opera stage. Meanwhile, the Catholic Church preserved its conservative stance on the function of music in worship, requiring Latin text, discouraging unnecessary dissonance, and limiting instrumental presence. The Catholic stronghold on Italian culture meant that the sort of musical experimentation found in burgeoning Italian opera culture was not apt to fully cross-pollinate with the culture of liturgical music. The progressive reforms of the Lutheran Church, allowing for the full palate of musical creativity, were welcomed by Saxon liturgical culture. In regions where the Lutheran reform took hold, vernacular text, instrumental accompaniment, expressive use of dissonance, and stylistic variation were encouraged.

Italian musicians were liberally hired by the major Saxon courts; as a result, fully concerted, expressively dissonant, instrumentally accompanied polychoral music was a staple even in the early seventeenth-century Lutheran Church.[6] Claudio Monteverdi, the major innovator of the very Italian idiom in question, died in 1643, just two years before the birth of Johann Schelle. Heinrich Schütz, whose role in Schelle's musical development will be discussed in short order, died in 1671, the same year that Schelle assumed his first cantorship.

The Thirty Years' War (1618-1648), which impacted Lutheran musical culture in the seventeenth century, ended in the year of Schelle's birth. The war began as a religious conflict between Catholic and Protestant states in the fractured Holy Roman Empire. It evolved to become one of the most devastating wars in European history, resulting in enormous human and material losses. It should be noted that devastation has been historically inflated, due in part to a study compiled by Günther Franz, who estimated that the population in the countryside fell by forty per cent. Franz was a member of the Nazi party, and he exaggerated the impact of the war for the purposes of political propaganda. Modern interpretations of the human cost estimate that population loss was closer to a range of fifteen to twenty percent. Even the low end of this estimate would make the Thirty Years' War the most destructive conflict in European history. For the sake of comparison, the Soviet Union, which suffered the greatest number of casualties during World War II, lost less than twelve percent of its population.[7]

German creative culture suffered likewise, though Saxony had largely rebuilt and, in the case of Leipzig by the time of Schelle's tenure, perhaps even gained a vibrancy that exceeded its pre-war existence. Regardless, the trajectory of the Saxon musical tradition was stunted. Queen Christina of Sweden plundered Catholic libraries, Maximilian of Bavaria begrudgingly sent his library of 8,800 books and manuscripts (an astonishing collection for the time) to Rome in 1623, and monasteries, schools, and libraries sold their valuable assets to offset falling incomes. There was no urban cultural hub equivalent to Rome, London, or Paris, less money was left for patronage, and artists fled abroad.[8] Frederick the Great famously wrote, “the land was devastated, the fields lay barren, the cities were almost deserted…how could someone in Vienna or Mannheim compose sonnets or epigrams?”[9] Though modern research is exposing the complicated overstatement of human casualties that resulted from the conflict, the impact of the war remains an important consideration as we explore the artistic culture of seventeenth-century Saxony.

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[6] The Källunge codex, a 1622 collection of choral music discovered on the island of Gotland (90 km to the east of modern-day Sweden), provides vivid examples of the deep influence Italianate musical principles that can be found in the earliest stages of seventeenth century even in the northern-most German lands.

[7] Peter H. Wilson, *The Thirty Years War: Europe's Tragedy*, (Cambridge, MA: Harvard University Press, 2009), 786-788.

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[8] Wilson, 814.

[9] Wilson, 812.

CHAPTER 2: A Survey of Significant Research Related to Johann Schelle

Peter Wollny, acting director of the *Bach Archiv* and a professor at the University of Leipzig, laments the lack of information pertaining to this era. “The seventeenth century fell out of fashion in the field of musicology,” he says. Wollny is clear that the *Thomaskantors* were writing for the coming service, not for posterity, and they could not have anticipated the eventual value of their work. Bach left very little of his predecessors’ works in the *Thomaskirche* library. This practice of clearing archival holdings prior to the possibility of high resolution digital scanning has cost us a comprehensive understanding of musical practice at the *Thomaskirche* during the latter stages of the seventeenth century.[10] It also seems this era was previously deemed stagnant, conservative, or insignificant, as the innovative mixing of Italian musical principles into the Lutheran liturgy was established in the early seventeenth century, and the emotionally charged, revolutionary harmonic idiom of the late Baroque was yet to come. Thus, the complete opus of Schelle’s surviving works is not large: about sixty sacred vocal works. The other hundred works are known only by the titles listed in contemporary inventories.[11]

Modern-day scholarship devoted specifically to the life and career of Johann Schelle is relatively scant. The most comprehensive attempt at a complete, English-language Schelle biography is Robert Murray’s 1971 dissertation from the University of Michigan, *The German Church Cantatas of Johann Schelle (1648-1701)*. Mary Morris, in the preface to her 1988 scholarly edition, *Johann Schelle: Six Chorale Cantatas*, provides a valuable introduction to source material and basic analysis of his chorale-based vocal works. Peter Wollny and Lindsay

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[10] Peter Wollny, (Director of Bach Archiv, Leipzig), interview with Stephen Spinelli at *Bach Archiv*, Leipzig, July 22, 2016.

[11] Wollny, review of *Johann Schelle: Six Chorale Cantatas*, 551.

Kirwan's *Grove Dictionary of Music* article, though succinct, offers a well-summarized survey of available scholarship. More recently, Stephen Rose published three works by Schelle as part of a larger publication of modern editions from Britain's Sherard Collection. Modern English-language sources rely upon the work of Arnold Schering, who in 1918 published a preface to his *Denkmäler deutscher Tonkunst* (DDT) editions of three of Bach's predecessors at the *Thomaskirche*: Sebastian Knüpfer, Johann Schelle, and Johann Kuhnau. Due to a lack of subsequent studies, Schelle scholarship is still woefully dependent on Schering's century-old work. Michael Maul's *Dero berühmbter Chor* (2012) provides summaries of each era at the *Thomaskirche*, beginning with its founding in the early thirteenth century. His survey of the tenures of the *Thomaskantors* provides a welcome reexamination of each era. A lesser known, albeit brilliantly descriptive source was authored by Friederich Graupner. His German-language dissertation, published in 1929, provides an overview of the then-known music of Schelle.[12]

The earliest mention of Johann Schelle's life is provided by his baptismal certificate, recorded on September 6, 1648—the same year that the Thirty Years' War ended. Schelle spent the first seven years of his life in the village of Geising, a small town fifty kilometers south of Dresden, adjacent to the modern Czech border. There, his father Jonas held positions as the schoolmaster and *Kantor*, having previously served as the organist and choirmaster in Wesenstein. Jakob Schelle, who worked as an organist in Geising between 1605 and 1611, is presumed to be Johann's grandfather. Johann had two brothers, Salomen and Georg, and there are local records of at least five other relatives with the Schelle surname. Another reputable musical family, the Kuhnau's, hailed from the same hometown. The Schelle's and the Kuhnau's maintained more than just a friendship. Johann Schelle and his eventual successor at the Thomaskirche, Johann Kuhnau, were cousins.[13] In 1655, at the age of seven, Schelle joined the choir of the Dresden electoral chapel. The Dresden *Kapelle* was then led by a seventy-year-old Heinrich Schütz, who had recently rejoined this court following the disruption of the Thirty Years' War. Just two years after joining the Dresden *Kapelle*, Schütz recommended Schelle for promotion to the ducal court at Wolfenbüttel, where Schelle remained in service for the next seven years.[14]

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[12] Friedrich Graupner, "Das Werk des Thomaskantors Johann Schelle (1648-1701)," (PhD diss., Wolfenbüttel/Berlin, 1929)

In 1665, again on the recommendation of Schütz, he enrolled at the *Thomasschule* in Leipzig. There, Schelle forged a strong relationship with his teacher Sebastian Knüpfer, who served as *Thomaskanto*r from 1657 to 1676. Knüpfer eventually assigned some of his voice and composition students to Schelle, a clear indication of his trust in the young musician's abilities. Following Schelle's matriculation at the *Thomasschule*, and brief studies at the University of Leipzig, he secured a job as cantor in the neighboring town of Eilenburg. His successful application was supported by a recommendation from Knüpfer, which cited Schelle's strong keyboard skills and his experience teaching composition. Schelle assumed the post in 1670.[15] Though little is known about these years, Wollny postulates that, due to the smaller Eilenburg community and its inevitably reduced forces, many of the solo and small ensemble works of

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[13] Arnold Schering, "Sebastian Knüpfer, Johann Schelle, Johann Kuhnau: Ausgewählte Kirchenkantaten," in *Denkmäler deutscher Tonkunst*. Volume 58/59, (Leipzig: Breitkopf & Härtel, 1918/1957): XXVI.

[14] Robert Alan Murray, "The German Cantatas of Johann Schelle (1648-1701)," (PhD diss, University of Michigan, 1972): 2.

[15] Lindsay Kirwan and Peter Wollny, "Johann Schelle," *Grove Music Online*, accessed October 3, 2016, http://www.oxfordmusiconline.com.

Schelle can be attributed to this era. A set of eighteen manuscript copies of this kind of vocal work are now located in the library at the University of Göttingen.[16]

While in Eilenburg, Schelle remained close with Knüpfer. By this time, the *Thomaskirche* was established as a hub of musical excellence. Several noteworthy *Thomankantors*, including the innovative Johann Hermann Schein, helped to solidify this post as one of the premiere jobs in central Germany. When Knüpfer passed away in 1676, Schelle emerged as one of twelve candidates for the position. The selection process is well documented, and Schering's entry on Schelle in the DDT provides a valuable synthesis of the events surrounding his interview. Final reactions from the fourteen-member selection committee reveal that Schelle was elected by majority decision, however the process was not without controversy. Leipzig Mayor Lorenz von Adlershelm served on the committee as a staunch supporter of Georg Bleyer, a poet and composer who had studied at the *Thomasschule* until 1664, and then furthered his studies at the University of Jena, the University of Leipzig, and in Rome. Adlershelm, whose response to the audition process is considerably more outspoken than those of his colleagues, lists Schelle as his third choice among the candidates.[17] Regardless, the committee passed over Bleyer, who never did find a place in professional musical work; he focused on his poetic gifts, and was ultimately named Imperial Crowned Poet and moved to Darmstadt.[18]

Schelle's twenty-three years of service at the *Thomaskirche* are noteworthy for the perpetuation of annual cycles and collaborations with the local community of poets, both practices that were probably begun by Knüpfer. The first tangible evidence of this is found in

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[16] Peter Wollny, "Materialien zur Schweinfurter Musikpflege im 17." Jahrhundert: Von 1592 bis zum Tod Georg Christoph Bachs (1642-1697)," *Schütz Jahrbuch* 19 (1997): 125.

[17] Schering, XXIV.

[18] Volker Hamann, *Neue Deutsche Biographie*, Vol. 2 (Duncker and Humblot: Berlin, 1955): 301.

Schelle's Gospel cycles, which explored a mixture of innovative Protestant church music (concertos, chorales, arias, and even recitative), as well as the interaction of music with spoken word. *Thomasschule* teacher Paul Thiemich, himself a former St. Thomas school student, served as a librettist on the side. He collaborated with Schelle for this project, and his career led to the completion of several libretti for churches in Weißenfels, and for the newly opened 1693 Leipzig Opera House. Erdmann Neumeister was a student in Leipzig and a poet who, as we will see, became one of the most prominent Lutheran librettists of the eighteenth century. Neumeister praised the "flexibility" of Thiemich's poetry.[19]

Markus Rathey's scholarship on a collaboration between Schelle and *Thomaskirche pastor* Johann Benedict Carpzov provides a thorough examination of chorale-based music born of a pair of year-long attempts to tether sermons to service music via a shared focus on specific chorale tunes and their associated texts. Alfred Dürr suggests that Schelle's Lutheran chorale-based music may have inspired Bach's cantata cycles. In his 1689 printing of "*Kurtz Verzeichniss derer Anno 1689 von D.J.B.C. in Leipzig gehaltenen Lehr- und Lieder-Predigten*" ("Brief Directory of the year 1689 from D.J.B.C of Taught and Sung Sermons held in Leipzig"), Carpzov reveals his collaboration with Schelle. He explains that he held chorale-inspired sermons every Sunday during this church year. These sermons were followed by a "good, nice, old, Protestant and Lutheran song" from the "common public." Carpzov wrote that the text would be set to music, "...by the famous musician, Mr. Johann Schelle, the fully ordained director of choral music of our Leipzig churches." He added that, through the presentation of concerted settings of these well-known chorales, "...our devout listeners (would) be made more eager to listen." The cycle for the 1689-1690 season was followed by another gospel-texted cycle for the 1690-1691 season. The latter cycle was titled with florid language that is representative of the time: “Evangelical honey or Heavenly and Heart-racing consolation against all kinds of sorrow and distress-suffering souls for the ordinary and feast-named Sundays of the Gospel through the whole year, compiled together by M. Gottfried Erdmannen in the city churches of St. Nicolai in Eulenburg Diacono, and with music set by Johann Schelle, music director in Leipzig (1690).”[20]

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[19] Maul, 145-146.

Schelle sets the chorales as a verse by verse theme and variation, dubbed the *per omnes versus* style.[21,22] The *per omnes versus* style may be an ancestor of the “chorale cantata” style seen in the in the eighteenth-century cantatas of Bach. See the table on page twenty of this document, which outlines the *per omnes versus* treatment of the chorale tune *Christ lag in Todesbanden*, noting that the opening of each movement bears the heading “*versus.”*

The most concise and scholarly effort to make Schelle’s music comprehensible and available came at the hands of Mary Morris, whose 1988 publication *Johann Schelle: Six Chorale Cantatas* is probably an assembly of the surviving pieces from the “Honey Cycle.” The efforts of Morris in her editorial work, which were followed by the scholarly work of Rathey, provide an important glimpse at a particular style of chorale-based pre-cantata that helps us to understand Schelle’s creative instincts, as well as his inclination towards a unified concept for an annual cycle of liturgical music. It appears that the works examined in the present research are also the remnants of a complete, annual cycle of service music. The implication of this observation is that the evolution of the cantata cycle was already in place in Leipzig when the

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[20] Maul, 146.

[21] Lindsay Kirwan and Peter Wollny, “Johann Schelle,” *Grove Music Online*, accessed October 3, 2016, http://www.oxfordmusiconline.com.

[22] Further discussion of a new hymnal, compiled and published by Gottfried Vopelius in 1682, can be found on page 93 of this document. The increased focus on artistic chorale settings may be related to the shift.

Carpzov-Schelle chorale collaboration took place, further explaining Bach's cantata cycles as part of a pre-established tradition.

Though Schelle's tenure was relatively free of controversy, a few situations complicated his musical work and his authority over the creative decision-making required of the position. It seems that Adlershelm was inclined to hold a grudge. He remained frustrated by the hiring process, and reacted strongly against Schelle's decision to replace the traditional Latin-texted musical response to the Gospel reading with a newly-composed German work. Adlershelm's vehement opposition to the abandonment of tradition was ultimately overlooked, and Schelle's innovation was adopted, paving the path for the gospel-inspired cantatas of the eighteenth century.[23]

The religious environment of late-seventeenth-century Leipzig was also complicated. The 1680's were a time of growing polarization between the ideals of Lutheran Orthodoxy, which supported the original, musically and communally-driven concepts of Lutheranism as promoted by Martin Luther, and Lutheran Pietism, which placed a new emphasis on evangelism, individual devotion, and a quietism that influenced concurrent protestant movements worldwide. Schelle's position at the *Thomaskirche* necessitated an alliance with the Orthodox party, though he did collaborate in the publication of a Pietist devotional book in 1682. His personal alliance with the Orthodox party is confirmed by written communications with Pastor Benedict Carpzov, but Schelle's ability to cross party boundaries is a testament to his diplomatic skills.[24]

The responsibilities of the *Thomaskantor* position itself were ever-expanding. This invariably hampered both Schelle's ability to fully participate in the creative culture of Leipzig, and his authority to make the decisions required by his position. The responsibilities are noted by Adam Krieger (1634-1666), a composer and organist who studied with Samuel Scheidt and who applied for the *Thomaskirche* position alongside Sebastian Knüpfer. Krieger was not hired, partly due to his opinion that he should not have to, "both labor in the school and act as cantor." He argued that the duties would be, "...too burdensome, considering that one who works himself to the bone in the school subsequently has little desire to put together concerted music in church, and if he lacks desire for composing, it tends to turn out poorly." He added that the previous incumbents, burdened with school duties, "had become stiff with indignation and ill humor and suffered poor health."[25]

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[23] Murray, 6.

[24] Murray, 7.

By all accounts, Schelle was a particularly gifted teacher, and many of his pupils would later achieve prominence. Christoph Graupner, the *Thomasschule* alumnus who very nearly assumed the *Thomaskanto*r position in Bach's stead, honored him with the following words: "The cantor Johann Schelle had so much love for me: and he noted my natural instinct for music, while giving me his full attention at the keyboard, and ever better, more detailed instruction in singing."[26] Particularly beautiful compliments came from a student named Johann Christoph Urban, who founded the *Leipzig Collegium Poeticum*, and later hired Schelle to be the at-home teacher of his children. In 1697, the founding year of the *Collegium*, Urban honored Schelle as their "most outstanding patron" in an insignia reproduced below the society's poetry publications. The *Thomaskantor* received further harmonious praise: Schelle endorsed Urban's application to the cantorship of Torgau. A witness to the interview process mentioned that Urban complimented his mentor repeatedly.[27]

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[25] John Elliot Gardiner, *Bach: Music in the Castle of Heaven*, (New York: Random House, 2013), 159.

[26] Maul, 145.

When Schelle passed away in 1701, Johann Kuhnau, was named his successor. Kuhnau, who was also Schelle's cousin, delivered the following eulogy:

> *"With one word, he was truly musical. That is, he proved to be in harmony with God, his conscious, and to his honorable neighbor. God's will was at all times the Chor-Ton, to speak in musical terms, after which the harmony of his life was tempered, organized, and tuned…In this way his will was always well in accord with the will of God; therefore, undoubtedly good harmony had to exist in his soul and, consequently, his disposition was also bursting forth in good deeds of love toward everyone, particularly because he knew that without love he could be nothing but a sounding gong and a tinkling bell."*[28]

Table 2.1 Protestant Cantors at the St. Thomas School through 1800[29]

Date of Service	**Name**
1519-1520	Georg Rhau
1540-1549	Ulrich Lang
1549-1551	Wolfgang Figulus
1553-1594	Valentin Otto
1594-1615	Seth Calvisius
1616-1630	Johann Hermann Schein
1631-1657	Tobias Michael
1657-1676	Sebastian Knüpfer
1677-1701	**Johann Schelle**
1701-1722	Johann Kuhnau
1723-1750	Johann Sebastian Bach
1750-1755	Johann Gottlob Harrer
1756-1789	Johann Friedrich Doles
1789-1800	Johann Adam Hiller

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[27] Maul, 145.

[28] Bernard Friedrich Richter, "Zwei Funeralprogramme auf die Thomaskantoren Knüpfer und Schelle," *Monatshefte für Musikgeschichte* 33 (1901): 205-213 and 34 (1902): 12-16.

[29] Christoph Wolff, *Bach: The Learned Musician*, (New York: W.W. Norton and Co., 2000), 248.

CHAPTER 3: Addressing Research Gaps

Present research on Schelle's career relies heavily on a limited number of sources, with Murray's dissertation providing the underpinning of all comprehensive investigation. Murray's source material, particularly the thorough examination and translation of Schering's early twentieth-century, German-language research remains the most comprehensive assessment of Schelle's compositions. There are, however, some significant research gaps that must be addressed.

We have noted that modern interest in Schelle is related to his connection to Schütz, and it is important that any investigation into Schelle's work frame the relationship between Schütz and Schelle with clarity. By revisiting the facts surrounding Schütz's career as it relates to Schelle's experience as a singer, we will better understand the circumstances in which a young Schelle encountered the early Baroque master.

Murray was unaware of the poetic source that inspired these pieces. In his dissertation, Murray lists the author of the texts of these concerto-arias as "unknown." The texts, their author, their format, and their historical significance have become one of the most important topics in the current study, all of which will be introduced in this chapter and examined in greater detail in subsequent chapters.

Lastly, Murray was unaware of the history of the Grimma Collection manuscripts with which he was working. The genesis of these copies, and the circumstances in which they were performed helps to frame the samples contained within the collection in a more specific context. Ultimately, a better understanding of the collection will reveal that it is representative of the forces available at the school in which it was assembled. The Grimma Collection contains twenty-three pieces attributed to Schelle, varying in style and format from a double choir motet, to a concerted work for solo bass, to a concerted work for six-voice treble ensemble. The collection would benefit from closer examination. My early exploration revealed that *Da die Zeit erfüllet ward* is likely a work by Samuel Jacobi, not Schelle. Having transcribed much of the work, I discovered significant stylistic differences in the music, with rapid metric shifts and contrapuntal errata that Schelle more deftly avoids in the scores more definitively attributed to him. Peter Wollny points to the Grimma Collection cover page for objective evidence of its misattribution.[30] The work was performed six times during Christmas in Grimma between 1702 and 1724, which is more often and later than the performances listed on copies of Schelle's music. In Jacobi's copies of Schelle's music, Schelle is always listed as the continuo player on the cover page. On the cover page, an insignia that is now known to be Samuel Jacobi's initials is listed as the continuo player, indicating that Jacobi is likely the composer.[31] *Da die Zeit* has been removed from the Grove Dictionary of Music's catalogue of Johann Schelle's works, and yet it remains in the Grimma Collection database as a work attributed to Schelle. This calls to question whether the remaining attributions are uniformly correct. Jacobi, the director of the music program at the *Fürstenschule*, Grimma, was the main collector of musical copies from Leipzig, and we will soon come to understand his importance as a copyist.

The need for score modernization and study is vast, and as such I have elected to focus on a set of works that share the same text source, which, as we will soon discuss, has enormous significance in Schelle's formal and stylistic decision-making. One of the five works inspired by

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[30] Peter Wollny, (Director of Bach Archiv, Leipzig), interview with Stephen Spinelli at Bach Archiv, Leipzig, July 22, 2016.

[31] Further discussion of Jacobi's insignia and the confusion it caused in earlier research on Johann Schelle can be found on pages 34-37.

Heidenreich's texts found in this collection, *Erkenne deine Missetat* for six treble voices and string ensemble, contains problematic contrapuntal errors in its facsimile. These errors have been posthumously explored by other scholars, who have marked the most significant issues with red ink. Because its reconstruction from this copy will require some completion and recomposition, rather than just modernization, and because the sample provided by the remaining four Heidenreich-texted works is perfectly sufficient for the, it will be investigated in future research. In this chapter, we will assess these research gaps to provide a more comprehensive understanding of the genesis of this repertory.

I. *Examining the Schütz-Schelle Relationship*

As part of the forthcoming analyses of Schelle's works, we will observe the aspects of this repertoire that hearken Schütz's generation and influence, as well as those that point to the forthcoming tendencies of the eighteenth century. As we explore and assert the potential for direct, historical influence, it is important that the relationship between these composers is accurately represented. We know that Schelle sang at Schütz's main church post from 1655-1657. At the time, Schütz was beginning to acknowledge his age and question his effectiveness, expressing concern about the change in the musical tastes of a cosmopolitan Dresden, and ultimately contemplating his retirement. On January 14, 1651, Schütz wrote a colorfully worded letter to Johann Georg detailing his life, and requesting retirement and pension. He laments the passing of his former colleagues, expresses doubt in his creative abilities, and acknowledges that he lacks the stamina to keep up with the rigorous rehearsal schedule required of his position. He rests his case by saying, "a tailor of thirty years and a cantor of thirty years are of no use in the world."[32] His employer clearly denied the request, as Schütz would go on to work for quite a while longer. We must acknowledge that, when the seven-year-old Schelle arrived in the Dresden court four years later, Schütz was experiencing significant professional burnout.

After two years of service to the Dresden court, Schütz recommended Schelle for promotion to the Wolfenbüttel Court, where Schütz was *Kapellmeister in absentia*.[33] This title was akin to the modern concept of a board member, or advisory council member. He was required to provide the appropriate liturgical compositions as well as "suitable, skilled musicians, who are well trained both in vocal as well as in instrumental music, in addition to this also and in particularly with good *Kapellknaben* ('choirboys') and basses at all times."[34] His physical presence in the Wolfenbüttel Court was limited to particularly special occasions. The amount of direct contact between Schütz and Schelle during this time is unknown, and the level of musical influence imparted on Schelle was probably limited to his steady exposure to Schütz's compositions.

Various sources that cite the connection between these two men leave the relationship vague, while others incorrectly label Schelle as a pupil.[35] A factual understanding of the circumstances surrounding this relationship allows for an honest discussion of the potential for influence. Schelle did not directly study composition with Schütz. He did, however, sing Schütz's repertoire on a regular basis as a young man, and Schelle left enough of an impression on the aging master that he earned two very important letters of recommendation that launched his early career.

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[32] Grergory S. Johnston (editor), *A Heinrich Schütz Reader: Letters and Documents in Translation,* (New York: Oxford University Press, 2013), 184-185.

[33] Kirwan and Wollny, *Grove Music Online*.

[34] Johnston, 216-221.

[35] The museum associated with Heinrich-Schütz-Haus in Bad Köstritz, for example, lists Schelle as a pupil of Schütz, http://www.heinrich-schuetz-haus.de/schueler/johann_schelle.php (accessed Jan. 30, 2019).

II. *Examining Schelle's Text Source*

To understand the works presented in this project, we must first look to Schelle's text source: David Elias Heidenreich's *Geistliche Oden auf die fürnehmsten Feste und alle Sonntage des gantzen Jahre*, published in 1665. Heidenreich, whose historical significance is grossly underrepresented, was originally a lawyer who wrote poetry and theatrical works as a form of supplemental income. He ultimately became the court secretary in Dresden, where he spent thirteen years living and working in the home of the mayor Christian Brehme. Heidenreich's preface to *Geistliche Oden* cites his wishes that the composer David Pohle set the cycle to music. Pohle, formerly a student of Heinreich Schütz in a more formal capacity than Schelle, was concurrently serving as *Kapellmeister* at the Saxon courts of Weißenfels and Halle. Though all but one of Pohle's concerto-arias have been lost, he did complete at least one cycle. Sebastian Knüpfer, Schelle's teacher at the *Thomasschule* and his predecessor at the *Thomaskirche*, was also well acquainted with Heidenreich's innovative poetry. In the preface to Knüpfer's *Lustige Madrigalien*, he mentions his "particularly good friend," David Elias Heidenreich. Though only ten of Knüpfer's Heidenreich-texted works survive, it is entirely feasible that he completed an entire cycle of the sixty-six entries of the *Geistliche Oden*.[36]

Geistliche Oden contains entries for every Sunday and Feast day of the year. Each entry begins with a biblical text selected from the Lutheran lectionary, which is followed by

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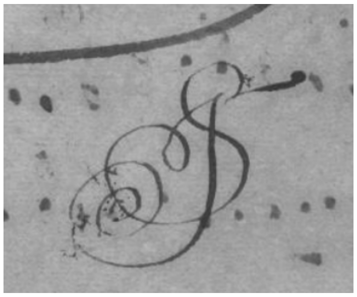
[36] Peter Wollny, introduction to *Sebastian Knüpfer: Lustige Madrigalien und Canzonetten* edited by Bernt Baselt (Madison, WI: A-R Editions, 1999): viii.

Heidenreich's devotional poetry. In his preface, Heidenreich dictates that the biblical verse should be treated in the *concerto* style, whereas the poetic verse is to be set in the *aria* style. These texts served as an important libretto for a particular form of pre-cantata repertory that will be further codified in the following chapter. Knowledge of these texts elevates our understanding of the role of libretti in seventeenth-century musicians' compositional processes, and their impact on the overall evolution of the Lutheran cantata.

III. *Examining Musical Source Material*

Robert Murray's study of Schelle's music operates under the assumption that the manuscripts in question are written in Schelle's hand. This is due to an insignia with an overlapping "J" and "S" that appears on the title page of many of these manuscripts. (see figure 3.1) In the forward to her 1988 edition of Schelle's chorale-based choral works, *Johann Schelle: Six Chorale Cantatas*, Mary Morris clarifies that these are not the initials of the composer. They are the initials of the copyist, Samuel Jacobi, music teacher at the *Fürstenschule*, Grimma.[37]

Figure 3.1 Insignia from the Title Page of *Siehe, es hat überwunden der Löwe*[38]



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[37] Mary Morris, *Recent Researches in the Music of the Baroque Era- Johann Schelle: Six Chorale Cantatas*, (Madison, WI: A-R Editions, Inc., 1988)

[38] Johann Schelle (composer), Samuel Jacobi (copyist) *Gott, sende dein Licht* (detail), *Sächsische Landesbibliothek-Staats-und Universitätsbibliothek Dresden*. 17th-century manuscript, high resolution facsimile scan in color. http://digital.slub-dresden.de/id370828216/1.

There were three historic *Fürstenschulen* ('Prince's Schools'), located in Meißen, Grimma, and Pforta. Also known as *Landesschulen* or *Lateinschulen*, these schools were akin to the elite boarding academies of the United Kingdom. Their founding in 1539 was brought about by the death of the strict, Catholic Duke Herzog Georg von Sachsen, which brought his reform-oriented successor, Duke Heinrich, to power. After only two years in power, Heinrich died and his son, Moritz, took over.[39] It was Moritz who founded the schools, and of the three locations the *Fürstenschule* of St. Augustine, Grimma housed and maintained the strongest music program. Jacobi was cantor at the *Fürstenschule,* Grimma from 1680 to 1721, where he served as a teacher, conductor, and organist.[40] His greatest historical contribution is undoubtedly his work as a copyist and collector. The town of Grimma is located between Leipzig and Dresden. (see figure 3.2) Jacobi took advantage of the proximity to major musical hubs by regularly making copies of compositions from institutions like the *Thomaskirche* in Leipzig. The school's library of approximately 1,300 compositions, now known as the Grimma Collection, is housed at the *Sächsische Landesbiblithek-Staats-und Universitätsbibliothek Dresden* (SLUB). The surviving compilation of about 1,300 manuscripts, copies, and prints gathered were stored at the *Fürstenschule*, Grimma between its founding in 1550 and the early nineteenth century. When the school closed, the collection was moved by the Saxon Historical Society to the *Sächsische Landesbibliothek-Staats-und-Universitätsbibliothek* at the *Technische Universität* in Dresden. It is my hope that this project raises awareness about the collection, and inspires similar investigations of important manuscripts that narrate a 300-year history of the evolution of Lutheran music.

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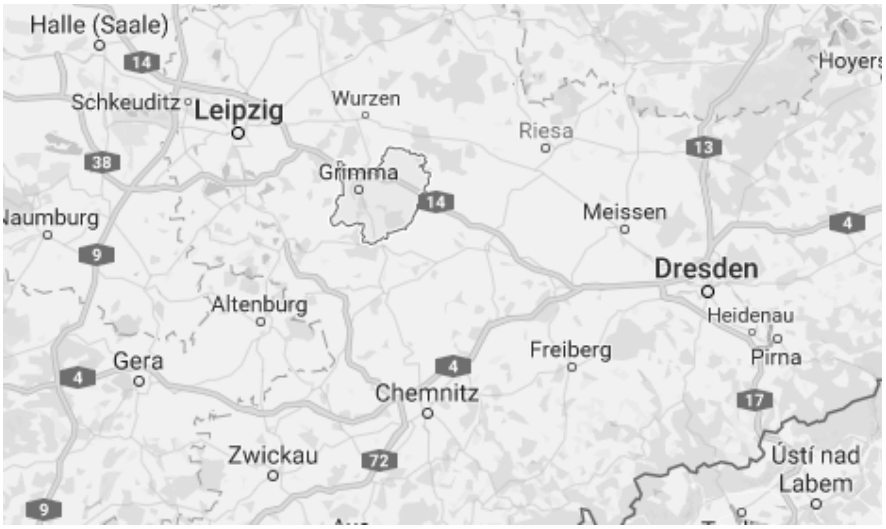
[39] Arno Werner, "*Music und Musiker in der Landesschule Pforta*," *Sammelbände der Internationalen Musikgesellschaft,"* 8, no. 4 (1907): 535.

[40] Friedhelm Krummacher, "*Zur Sammlung Jacobi der ehemaligen Fürstenschule* Grimma," *Die Musikforschung* 16, no. 4 (Okt/Dez, 1963): 325.

Figure 3.2 Modern Map of Grimma
(approximately 40 kilometers southeast Leipzig and 85 kilometers northwest of Dresden)[41]


Halle (Saale)
14
Hoyers
Schkeuditz
Leipzig
Wurzen
Riesa
13
38
Grimma
14
laumburg
Meissen
4
9
Dresden
Heidenau
Altenburg
Pirna
Freiberg
Gera
4
4
Chemnitz
17
Zwickau
72
Ústí nad
Labem
9

In examining the contents of this collection, we should consider that Jacobi collected pieces that he could perform with his students at the *Fürstenschule*, Grimma, which should be considered as we examine Schelle's works from its archives. Grimma was not a cosmopolitan musical hub like seventeenth-century Leipzig, the self-proclaimed *Klein-Paris* of its day, and Jacobi's choirs were invariably more musically limited than the choirs of the *Thomaskirche*.[42] Jacobi was a student at the University of Leipzig from 1675 until 1680, during the time of Knüpfer's passing and Schelle's assumption of his *Thomaskirche* role.[43] As a church-going musician, there is little doubt that Jacobi experienced Schelle's music, which explains his motivation to return to the *Thomaskirche* to mine the musical work happening within its walls. Though, as was addressed in the first chapter, copies of Schelle's music can be found in three major collections, this research will focus on holdings found in the Grimma Collection, due to Jacobi's fastidious work. His copies include copyist's notes and concerns, as well as ornate cover pages with instrumental score order and performance histories. The detail contained within these documents make them a particularly valuable sample of the composer's output.

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[41] "Grimma, Saxony." Map. *Google Maps*. Google, 16 June 2017. Web. 16 June 2017.

[42] Murray, 4.

[43] Wolfram Steude, "Samuel Jacobi," *Grove Music Online*, accessed October 3, 2016, http://www.oxfordmusiconline.com.

CHAPTER 4: The Seventeenth-Century Concerto-Aria

As previously stated, Johann Schelle is not an unknown historical figure; he and his generation of musicians are simply underrepresented. Schering's catalogue of Schelle's music from the DDT attributes 174 works to the composer, categorized as follows: nine Latin motets, seven "various," and 158 "German Church Works."[44,45] The lack of specificity in categorizing these 158 "German Church Works" points to the phenomenon that spawned the present research—that our field has not adequately differentiated pre-eighteenth-century Lutheran repertoire. Of the works attributed to Schelle, very few survive, and none of the manuscripts that have survived are in Schelle's hand. Given the relative significance of Schelle's career, surprisingly few of these works have been published in modernized editions.

Though at the outset of this project it was unclear where the specific value of the research might reveal itself, it is now apparent that the ultimate value lies in the exposure of middle-baroque tendencies as they relate to poet-musician collaborations and the evolution of a specific type of pre-cantata genre. Each of the four works in question—*Gott, sende dein Licht*, *Machet die Tore Weit, Siehe, es hat überwunden der Löwe,* and *Herr, lehre uns bedenken*— is drawn from the same text: David Elias Heidenreich's *Geistliche Oden auf die fürnehmsten Feste und alle Sonntage des gantzen Jahre*. In the previous chapter, we learned that Heidenreich encouraged musicians to set his texts, and that he had specific intentions for the musical styles promoted by each style of text.

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[44] Schering, *DDT Entry*, XXXVI-XXXVII.

[45] The Grove Dictionary of Music article on Schelle claims that Schering's DDT entry attributes 167 works to the composer. It is likely that that the authors are referring to Schelle's known sacred titles, and have omitted the "*Verschiedenes*" ('various') section of the Schering catalogue, which points to secular works, all of which are lost.

We know of the eighteenth-century cantata's significance through the work of J.S. Bach, but history is less specific about the role of Erdmann Neumeister's innovative texts in the genesis of the new genre. Neumeister was an influential Saxon poet whose 1704 publication, *Geistliche Cantaten staff einer Kirchen Musik* ('Sacred Cantatas in Place of Liturgical Music'), contains poetic texts intended to serve as source material for Lutheran church composers. The success of this publication is widely acknowledged due to the many surviving cantatas of Bach and Georg Philipp Telemann that utilize Neumeister's texts. The "*Kirchen Musik*" cited in Neumeister's title is the name previously used for music following the gospel lesson in the Lutheran service. Neumeister's title encourages the populous to abandon the old *Kirchen Musik*, in name and style, in favor of a new type of music he envisioned—the *cantata*. His texts feature a mixture of poetic structures, each lending itself to a specific style of composition. In the preface to his book, Neumeister expresses his hope that the new cantatas resemble, "nothing other than a piece of opera, assembled from recitative style and arias."[46] The reference to opera in his description of his desired musical outcomes explains his choice of an Italianate label— *cantata*. Up to this point in history, the *cantata* (the Italian word for "sung") was the principle form of Italian vocal chamber music, and performances would have resembled a scene from an opera. Because the term cantata had never been used to describe Lutheran service music, and because this term refers directly to the musical results of Neumeister's libretti (and those that were produced by other poets thereafter), researchers should take care in differentiating the post-Neumeister cantatas of the eighteenth century from their seventeenth-century, pre-cantata ancestors.

Neumeister studied at the University in Leipzig, where he worshipped at the Thomaskirche during the 1689-1690 season. This is the year that featured Schelle's "Honey

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[46] Richard D.P. Jones, *The Creative Development of Johann Sebastian Bach: Music to Delight the Spirit*, (New York: Oxford University Press, 2007), 243.

Cycle" for which the *Kantor* collaborated with the librettist Gottfried Erdmann. Neumeister's dissertation remarks on the overwhelming success of the collaborative effort, stating the following:

> *"Quite pure honey he (Erdmann) brings, sweet honey, which is tasty to anyone. He nourishes himself and every devout soul is as the bees in the blooming forest. If man also adds to the sweet melodies of the well-known Schelle, the leader of the Leipzig choirs, and on Sundays shall be fostered, one might say, an audience that flocked to Schelle's music like bees to honey."*[47]

One purpose of this research is to debunk the "genius myths" that surround Bach and the creation of his work. Neumeister's contribution to the genesis of the Bach cantatas, and his text play a fundamental role in any discussion related to the evolution of the Lutheran cantata. Highlighting a culture of musician-poet collaborations in seventeenth-century Saxony is important in establishing that Neumeister was not the first poet to compose a set of libretti with the intent of the texts being set to music for an entire liturgical cycle, nor was he the first to suggest that specific styles of text would be best suited to specific types of musical settings.

In the previous chapter, we were introduced to David Elias Heidenreich's *Geistliche Oden auf die fürnehmsten Feste und alle Sonntage des gantzen* Jahre. Though the scope and variety of the musical works inspired in this early libretto are less ambitious than Neumeister's work, Heidenreich's texts, which were published nearly forty years prior to the publication of Neumeister's famous tome, are an important precursor to the cantata and oratorio libretti of the eighteenth century. We also learned in the previous chapter that Heidenreich dictates that the biblical verse should be treated in the *concerto* style, whereas the poetic verse is to be set in the *aria* style. When setting a biblical text, the composer was granted the liberty to play with the more florid, perhaps text-obscuring concerto style due to congregational familiarity with the text. When setting original poetry, the composer could presume no such familiarity, necessitating musical treatment that prioritizes the clarity of text delivery. Modern understanding of an aria as a solo work in an opera is deeply influenced by our knowledge of the eighteenth-century da capo aria. An aria, in this case, is characterized by the styles applied to the musical setting. We will see that, in seventeenth-century service music, an aria may feature a solo voice or multiple voices, with homophonic texture being the primary attribute**.**

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[47] Michael Maul, *Dero berühmbter Chor: die Leipziger Thomasschule und ihre Kantoren (1212-1804)*, (Leipzig: Lehmstedt, 2012), 143.

Table 4.1 Concerto vs. Aria[48]

Concerto	**Aria**
Prose (biblical texts)	Poetry (strophic)
Irregular rhythm and phrase structure	Regular rhythm and phrase structure
Contrapuntal texture	Homophonic texture
Through-composed with sectional contrast	Strophic, highly unified
Through-composed instrumental material	Instrumental ritornelli
Split choral forces (solo and tutti sections)	Solo forces
Generalbas/basso continuo	Basso Seguente

Analysis of these works reveals a formal template within which composers are then able to experiment with expectations and their defiance. There is a tendency to include the requisite elements in the following order: a sinfonia, a vocal concerto, aria (three to five repeats with a ritornello separating each repeat), and a da capo repeat of the opening concerto. The treatment, length, style, and, in some cases, the omission of these formal elements influences the effect of the music on the text that is being set. Graphically represented, concerto-aria form can be illustrated as follows:

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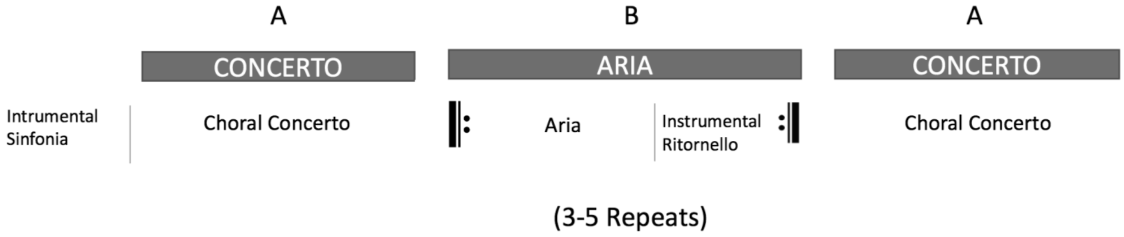
[48] Adapted from the table found in Chester L. Alwes', *A History of Western Choral Music, vol. 1,* (New York: Oxford Univeristy Press, 2015), 214.

Diagram 4.1 Graphic Depiction of Concerto-Aria Form


A
B
A
CONCERTO
ARIA
CONCERTO
Intrumental Sinfonia
Choral Concerto
Aria
Instrumental Ritornello
Choral Concerto
(3-5 Repeats)

As we examine Schelle’s concerto-arias, we will first assess the text of each work, with theological context for biblical verses, and poetic analysis of the devotional response offered by Heidenreich. In chapters six through nine we will analyze the four concerto-arias modernized for this project, with an emphasis interpretation of the Schelle’s decision-making in setting Heidenreich’s texts. We will examine his use of this form as a vehicle for carefully fulfilling and defying the expectations of the listener.

CHAPTER 5: Performance Considerations

For reference, consult the following table of performing forces as they are listed on the cover pages of the Grimma facsimiles. For copies of the facsimile cover pages, consult Appendix I.

Table 5.1 Collated Information Provided by Grimma Collection Cover Pages

Title	**Voices**	**Instruments**	**Known Grimma Performances**
Gott, Sende dein Licht	Canto, alto, tenor, bass, and 4 voices '*al ripieno*'	2 *violini*, 2 *viole*, *fagoto*, *basso continuo*	Feast of the Purification (1682 and 1683), Epiphany (1688, 1696, 1705, 1713)
Siehe, es hat überwunden der Löwe	Soprano, alto, tenor, bass, and 4 voices '*in ripieno*'	4 *trombe*, *timpani*, 2 *violini*, 2 *viole*, *fagoto*, *basso continuo*	Easter (1713)
Machet die Tore weit	Canto, alto, tenor, bass, and 4 voices '*a cappella*'	2 *violino*, 2 *viola*, *fagoto*, 2 *clarino*, *timpani*, *basso continuo*	Unknown (no performance dates provided)
Herr, lehre uns bendenken	2 '*canti*' and bass	*violino, violetta, viola da gamba, basso continuo*	Sixteenth Sunday After Trinity (1683)

Facsimile Inconsistencies

Seventeenth-century Saxon music demonstrates German interest in the assimilation of Italian culture; these facsimiles reveal that this interest in Italian culture extends to linguistic experimentation. A humorous example can be found in the copyist's Italianate spelling of Schelle's name on the cover pages. On all copies of his music in this collection, he is listed as the continuo player: "*continuo a doppio del Sign. Schelle,*" and variations include, "G. Schelle,"[49] and "Giov. Schell."[50] It is impossible to know whether the Italianate adaptation of Schelle's name was adopted by the composer or by the copyist, but it does reaffirm a fascination with Italian culture that is well-documented in seventeenth-century Saxony. To that point, several inconsistencies in the adaptation of Italianate nomenclature necessitate clarification.

The term *canto* is often used interchangeably with a modern soprano part; however, the term is likely the vestige of a system that utilized unchanged male voices alongside male falsettists. Male sopranos can present a different tessitura, timbre, and *passaggi* than modern female, soprano singers. When working with female singers it is important to examine the tessitura of a canto part on a case by case basis in order to make appropriate assignments. For example, the tessitura of the first canto part in *Herr, lehre uns bedenken* is appropriate for a soprano, whereas the second canto part could be sung by a soprano or an alto.

Split choral writing is a hallmark of seventeenth-century choral writing, and a main feature of the concerto style found in this repertory. Curiously, the terminology used to designate alternating solo versus and passages is inconsistent. In some cases, tutti choirs and the corresponding passages are labelled "*cappella*," and in other cases the same moments are labelled "*ripieno*." Again, a main goal of this research is the production of editions that are clear and performance-ready. As such, with acknowledgement of seventeenth-century nomenclature, the terms "solo" and "tutti" will be applied for optimum clarity in modern practice. Though Jacobi is presumed to be the sole copyist, inconsistent use of terminology is likely the result of multiple copyists. While Jacobi curated his Grimma-based collection, and surely some of the copies are in his own hand, it is reasonable to assert that he sent students or colleagues to perform the task on his behalf. Aside from the obvious possibility that he may have preferred to send a student to perform tedious tasks in his stead, it is an observable phenomenon that that musicians copied the music in their teachers' libraries as a way of contributing *Abschriften*, duplicate copies, to their libraries. Consider that Haydn copied from Fux; Mozart and JC Bach from Martini; Beethoven from Albrechtsburger and CPE Bach; and so on.

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[49] Johann Schelle (composer), Samuel Jacobi (copyist) *Barmherzig und gnädig ist der Herr, Sächsische Landesbibliothek-Staats-und Universitätsbibliothek Dresden*. 17th-century manuscript, high resolution facsimile scan in color. https://sachsen.digital/werkansicht/dlf/197691/1/.

[50] Johann Schelle (composer), Samuel Jacobi (copyist) *Eructavit cor meum, Sächsische Landesbibliothek-Staats-und Universitätsbibliothek Dresden*. 17th-century manuscript, high resolution facsimile scan in color. https://sachsen.digital/werkansicht/dlf/75315/1/.

Most Grimma copies of Schelle's music exist as individual vocal and instrumental parts, though some have survived in score form. Within the present sample of four works, *Herr, lehre uns bedenken* is the only that survives exclusively in score form. This score format is an example of "faircopy," ('*Reinschrift*') which are neat re-copies, typically very few steps away from the composer's autograph score; most often, these were made to facilitate the subsequent copying of parts.

Instrumentation

Many of the instruments required by this repertoire have acceptable modern equivalencies. Parts for *violino*, *viola*, and *fagoto*, for example, are easily played by modern violin, viola, and bassoon respectively. *Viola da gamba*, though no longer a standard orchestral instrument, is by no means a rarity. In the absence of a *viola da gamba*, its part may be accommodated by modern cello. Other instrumentation such as the use of clarino and tromba and the associated *tamburi* parts, the violetta, and the loosely defined "continuo" designation found in this music requires further explanation.

The use of trumpets and timpani in the seventeenth century was a clear gesture of celebration that, when placed in the church, was surely still a shocking experience. The apparently interchangeable terms *tromba* (plural: *trombe*) to identify the four trumpet parts found in Schelle's *Siehe, es hat überwunden der Löwe*, and *clarino* (plural: *clarini*) to identify the trumpet parts of *Machet die Tore weit*, require further explanation. While the same explanations for inconsistency of terminology and score format mentioned above could apply, Murray postulates an elegant solution that remains the most plausible explanation. Based on the writings of Scottish musicologist and instrument collector Phillip Bate, Murray outlines the pitches available to a natural trumpet player through the sixteenth harmonic and delineates registers with the appropriate Baroque-era name for each range. The need for this delineation is explained by Bate, who clarifies that access to each register requires a different embouchure and technique, including methods of hand stopping, which made switching between registers quite challenging.[51]

Later twentieth-century research on Baroque trumpet playing by musicologist and natural trumpet specialist Don Smithers notes that pitches that fall outside of the harmonic series are frequently called for in seventeenth-century repertoire, and that they can be achieved via varied embouchure, air flow, and hand stopping techniques.[52] In figure 5.1, these pitches have been added to Murray's diagrams, and are printed with grey note heads in the following figure, which combines the work of Bate and Smithers to provide a comprehensive understanding of composers' employment of the natural trumpet in the seventeenth century.

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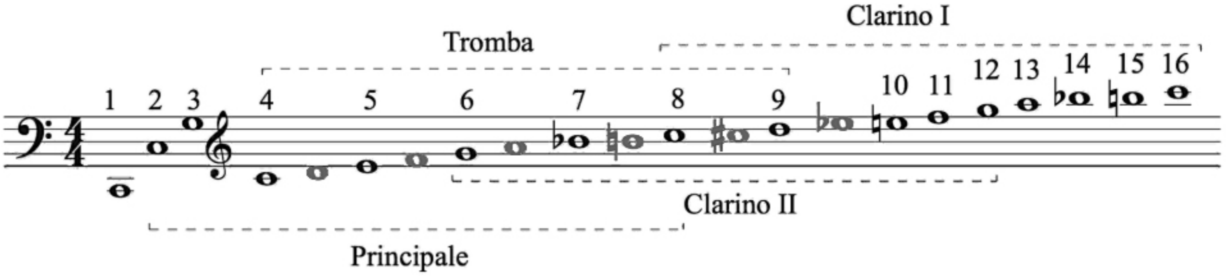
[51] Murray, 61-62.

[52] Don Smithers, Klaus Wogram and John Bowsher, "Playing the Baroque Trumpet," *Scientific American* 254, no. 4 (April, 1986): 112.

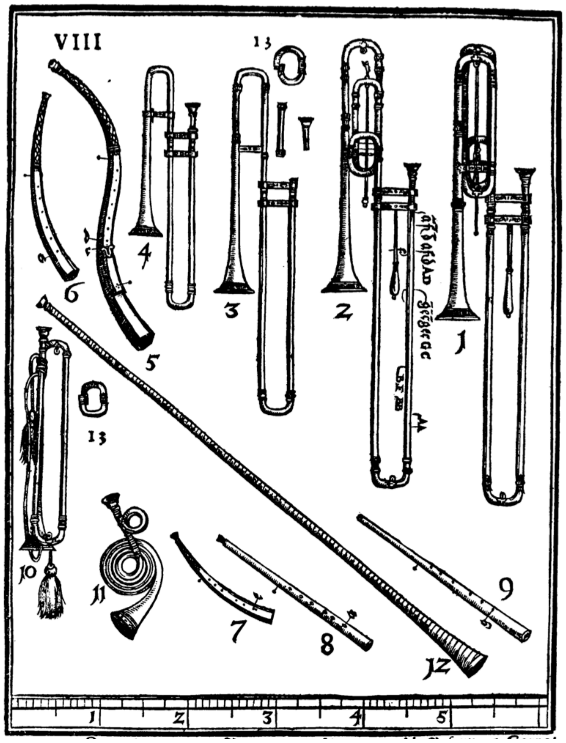
Figure 5.1 Natural Trumpet Harmonics, Non-Harmonic Tones, and Seventeenth-Century Range Delineations



Therefore, the two *clarini* of *Machet die Tore weit* are correctly named on parts and on the cover page, whereas *Siehe, es hat überwunden der Löwe* requires clarification. It is unusual to find four trumpet parts in a single, pre-eighteenth-century Lutheran score, and the significance of this will be discussed in the forthcoming analysis of the work. It appears that the copyist defaults to the term *trombe* for the cover page, as this term covers the broadest description of the instrument in use, whereas the instrumental parts, which represent a more direct assimilation of Schelle's terminology, are specifically categorized to represent the technical requirements of the player (clarino I, clarino II, third tromba, and fourth tromba).

Researchers of seventeenth-century instrumental practice rely heavily upon the work of Michael Praetorius (1571-1621), a German composer organist and music theorist who, from 1613 until the end of his life, served in the court of the Elector of Saxony in Dresden, where he worked with Schütz. His *Syntagma Musicum* (1614) is a detailed assessment of seventeenth-century instruments and their performance practice. The instrument used probably resembles his scale drawing of the natural trumpet labelled "10."

Figure 5.2 Seventeenth-Century Illustration of Trumpets and Trombones[53]



Tamburi are assuredly kettle drums, the seventeenth-century equivalent of timpani. These instruments originated in the military, found their way to the imperial courts, and were introduced to the orchestra in the early seventeenth century. This pathway from the cavalry to churches and concert halls has been a significant source of historical focus. While the twentieth century supported an abundance of surveys of instruments and their historical performance practice, timpani were often excluded from these discussions, and historical timpani technique has received proportionally less musicological attention. Resources do exist to further one's knowledge of Baroque timpani and the associated performance practice.[54] The most significant takeaway from baroque timpani research is the concept of *Schlagmanieren* (*Schlag* meaning 'to hit,' and *Manieren* meaning 'manners' or 'kinds'). *Schlagmanieren* evolved in seventeenth-century Germany as a way of describing the system of embellishments employed by kettle drum players. See Jonathan Michael Cooper's article on ornamentation in German Baroque timpani parts for further instructions on the exact manner of embellishment. As we approach Schelle's music, we must bear in mind that the simplistic parts may be more of a guide than an exact indication of the composer's intent.

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[53] Michael Praetorius and Quentin Faulkner trans. & ed., "Syntagma Musicum II: De Organographia, Parts III-V with Index." (2014). Zea E-Book 24. http://digitalcommons.unl.edu/zeabook/24.

Also found in scores for earlier seventeenth-century compositions, including the *Historia der Geburt* of Heinrich Schütz (SWV 435), the *violetta* is loosely assumed to be an historical equivalent of the modern viola. The transition from scoring primarily for instruments of the viol consort, rested between the knees, to scoring primarily for shoulder-held ("*da brazzo*") instruments was still in effect. The development of a bass violin occurred in the earlier seventeenth century; prior to the development of wirewound strings (circa 1600), it was not possible to make a bass violin with reliable sound on the lowest strings while allowing for the cultivation of the rapidly developing violin style. From about 1610, the compromise was to create lower-sounding violins of two sizes, one with slightly longer strings that favored the low range, and one of a slightly smaller size that favored technical facility over low resonance. Printed music from Venice and Bologna refers to these lower instruments with a number of different names, including viola, viola *da braccio*, viola *da brazzo*, and *violetta*.[55] The importance of this discussion lies not in identifying the exact dimensions and characteristics of Schelle's late-seventeenth century *violetta*, but rather to remind scholars and performers that the evolution of standardized, alto-range, shoulder-held instrument was still very much in progress, and that the assumption that a standardized viola is an appropriate equivalent for a *violetta* is incorrect. In the case of Schelle's *Herr, lehre uns bedenken*, modern recreation of the piece with the prescribed scordatura revealed that a second baroque violin was the most appropriate instrument for the work. The scoring reveals support for the conjecture that the instrument in question was probably smaller than the lower bass violin or viola equivalent. Scordatura instructions appear on an alto clef, whereas the part itself shifts to treble clef. Modern reconstruction of the piece revealed that two baroque violins worked as a perfectly acceptable solution, and that the violin may be a close relative of this smaller, early version of the modern viola.

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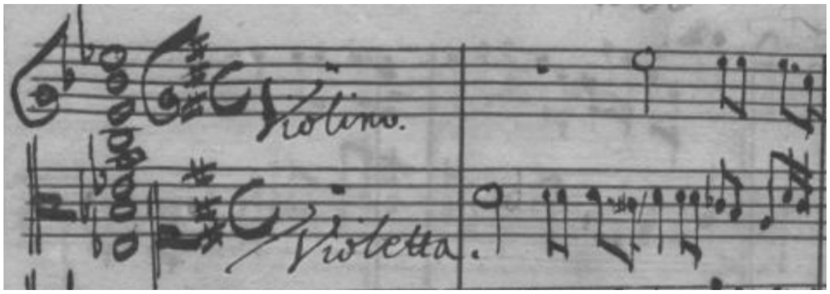
[54] Suggested reading: Edmund A. Bowles, "The Double, Double, Double Beat of the Thundering Drum: The Timpani in Early Music," *Early Music,* 19, no. 3 (August, 1991): 419-435, Jonathan Michael Cooper, "Timpani Parts in German Barqoue Music: The Schlagmanieren Revisited," *Early Music* 27, no. 2 (May, 1999): 249-264+266.

[55] Stephen Bonta, "Terminology for the Bass Violin in Seventeenth-Century Italy," *Journal of the American Musical Instrument Society* vol. 4 (1978): 4-5.

Figure 5.3 Scordatura Instructions in *Herr, lehre uns bedenken*[56]



Pitch

Bruce Haynes, in his *History of Performing Pitch: The Story of "A,"* offers an overview of historical pitch throughout music history. To Haynes describes pitch centers based on semitones as they relate to A=440 (A+0 is A=440, A+1 is A=465, A-1 is A=415, and so on). In a chapter titled, 'The Instrument Revolution and Pitch Fragmentation,' Haynes addresses highly varied, regionally divided pitch tendencies that resulted from the arrival of French wind instruments in the late seventeenth century. French woodwinds were built at an exceptionally low pitch: either *Ton de la chambre du Roy* (A-1.5) or *Ton d'Opéra* (A-2). These instruments were pivotal in the adoption of a lowered standardization of pitch that ultimately became the A=415 standard of the eighteenth century. Despite this, many German organs, both old and new, continued to use the higher pitch standard. One of Schelle's few well-studied contemporaries, Dieterich Buxtehude, was operating with a pitch center of A+2 hertz in Lübeck, and all over Saxony local variances were still accepted. In working with these pieces, it becomes clear pitch center is best understood through an examination of the musical material, and vocal tessitura is an important consideration. Observe the following Bass cadences, whose tessitura would require low Eb's and D's at A=415 or, more likely, F's and E-naturals at A=465. (see Example 5.1) Contrast this with the minimal demands placed on the upper tessitura of the soprano (see Table 5.2) and the conclusion is that the Thomaskirche was likely using an A=465 (chorton) pitch level.

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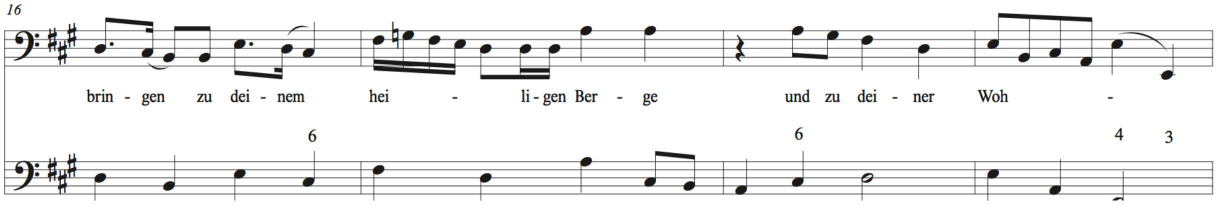
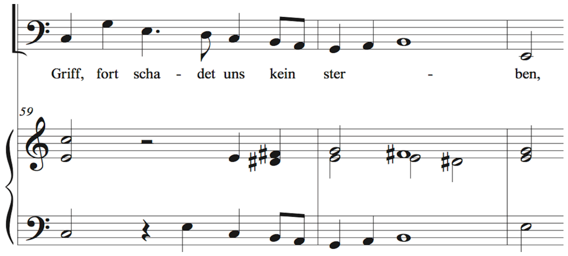
[56] Johann Schelle (composer), Samuel Jacobi (copyist), *Herr, lehre uns bedenken* (detail), SLUB Dresden, 17th-century manuscript, high resolution facsimile scan in color. http://digital.slub-dresden.de/id419938648/1.

Example 5.1 Bass Cadences Demonstrating Low Tessitura

Gott, sende dein Licht, Bass opening (mm. 16-19):


16
brin - gen zu dei - nem hei - li - gen Ber - ge und zu dei - ner Woh -
6
6
4 3

Siehe, es hat überwunden, Bass aria (mm. 59-61):


Griff, fort scha - det uns kein ster - ben,
59

Herr, lehre uns bedenken, Bass aria (mm. 118-119):

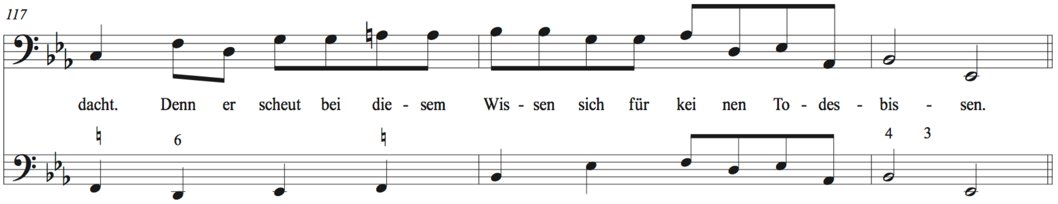

117
dacht. Denn er scheut bei die - sem Wis - sen sich für kei nen To - des - bis - sen.
6
4 3

Table 5.2 Soprano Tessitura

Composition	**Tutti soprano range**	**Solo soprano range**
Gott, sende dein Licht	A-F#	E-F#
Machet die Tore Weit	E-G	E-G
Siehe, es hat überwunden	G-E	D-G
Herr, lehre uns bedenken	N/A	Eb-F

Schelle's use of trumpets also supports the theory that an A=465 system was in use during this time. Whereas in the eighteenth century the key for trumpet and timpani incorporation was D major, Schelle's trumpet and timpani works are written in C major. It is entirely likely that the trumpets in use were the same as those from the early eighteenth century, and it is even possible that they were the same trumpets utilized by Bach at the *Thomaskirche* for, among many other works, his Magnificat in D (1723). If the tonic tone sounded by a natural trumpet at A=415 was D for Bach and a C for Schelle, this implies a whole step transposition that is quickly explained by an A=465 system during Schelle's time at the Thomaskirche. In fact, Kuhnau's Magnificat in C, which includes parts for three trumpets as well as *tamburi*, was also written for the *Thomaskirche*. This is further evidence that the chorton (A=465) system was in use for some time even after Schelle's death.

Modern reproductions of gut-stringed, period instruments are often built for the A=415 standardization. Gut-stringed reproductions of Baroque instruments are most commonly built to play at A=415. Tuning these instruments up a whole tone will place excessive tension on the strings, resulting in increased risk of string snapping and intonation problems. Performing these works at A=440 as the pitch center for these works is, on period instruments or on modern instruments, the advisable solution.

Modal Key Signatures

Both *Gott, sende dein Licht* and *Herr, lehre uns bedenken* are written with Dorian key signatures. *Gott, sende dein licht*, viewed through the eyes of a modern musician, is composed in A major, and though the Grimma copies have two sharps in the key signature, sharp accidentals nearly every time a G appears, and chromatically altered figures for the continuo player that would be unnecessary had the composer simply placed a G# in the key signature. Likewise, *Herr, lehre uns bedenken* is situated squarely in Eb major, and the music written with two flats, requiring the same accidentals and figure alterations. The slow shift from modality to tonality is a known event, and yet it is not a particularly well explained phenomenon. In his study of Monteverdi's *L'Orfeo* and *Il Combattimento di Tancredi e Clorinda*, Nicholas Csiscko begins with the acknowledgement that very few musicians can explain the transition because they simply do not understand it.

One of the main goals of this research is to make lesser-known repertoire form the late seventeenth century available for study and performance. With the phenomenon of modal key signatures and their employment in this music acknowledged, the editions produced for this study are written with updated major-mode key signatures. The figures for the continuo have also been appropriately updated to promote optimum clarity. Figures have also been adapted to reflect the clearest form of modern practice. Jacobi and his copyists use a slashed-six figure to represent any chromatically altered sixth. For the editions created in conjunction with this project, sharp-six and flat-six figures will be used to indicate the direction of the alteration. Four-three suspensions in Jacobi's copies are uniformly marked with a "4-3" figure. For the sake of clarity in the modern scores, the figures reflect any change in key area with the appropriate accidental markings indicated in the figure. On the topic of accidentals, it should be noted that these editions were created with an understanding that accidental markings were not carry through a bar, and they only applied to the pitch with the marking. In the editions created for this project, this has been updated to reflect modern practice.

CHAPTER 6: Analysis of *Gott, sende dein Licht*

Our exploration of Schelle’s concerto-arias will begin with *Gott, sende dein Licht*, as it is the most standard concerto-aria of the four works examined in this research. Heidenreich’s poetic entry begins with a listing of the appropriate feast day: *Auffs Fest der h.3 Könige* (‘On the Feast of the 3 Kings’). (See Appendix I for Heidenreich facsimile.) Below this, the chapter and verse of the selected biblical text is cited: Psalm 43:3. The biblical passage is printed with slightly wider spacing, and the text is offset with a left margin indent. The poetic text begins with a calligraphic “J,” and we can see from the indents delineating the beginning of a new verse, that this entry contains four verses of poetry. (see Appendix II) The physical separation of these distinct elements on the page presages the separation in their musical treatment. These texts are full of old spellings and regional variances. I have elected to provide modernized German along with the English translation for each text. I have also opted to use modern spellings in the editions wherever it is possible to do so without impacting pronunciation.

Heidenreich’s poem highlights the importance of the symbol of the star during Epiphany. The “*Licht*” represents the star, which, in the biblical story illuminates a path that guides the three kings to the manger, and more broadly symbolizes the hope brought by the recently born messiah. Note that Heidenreich’s poetry immediate draws the equation between the light and the star. He also utilizes a refrain, which we do not see in the other poems discussed in this research. The following translation and scansion diagram will facilitate further discussion of the role of poetic device in the communication of meaning. From there, we can begin a discussion of Schelle’s role in setting these words to music.

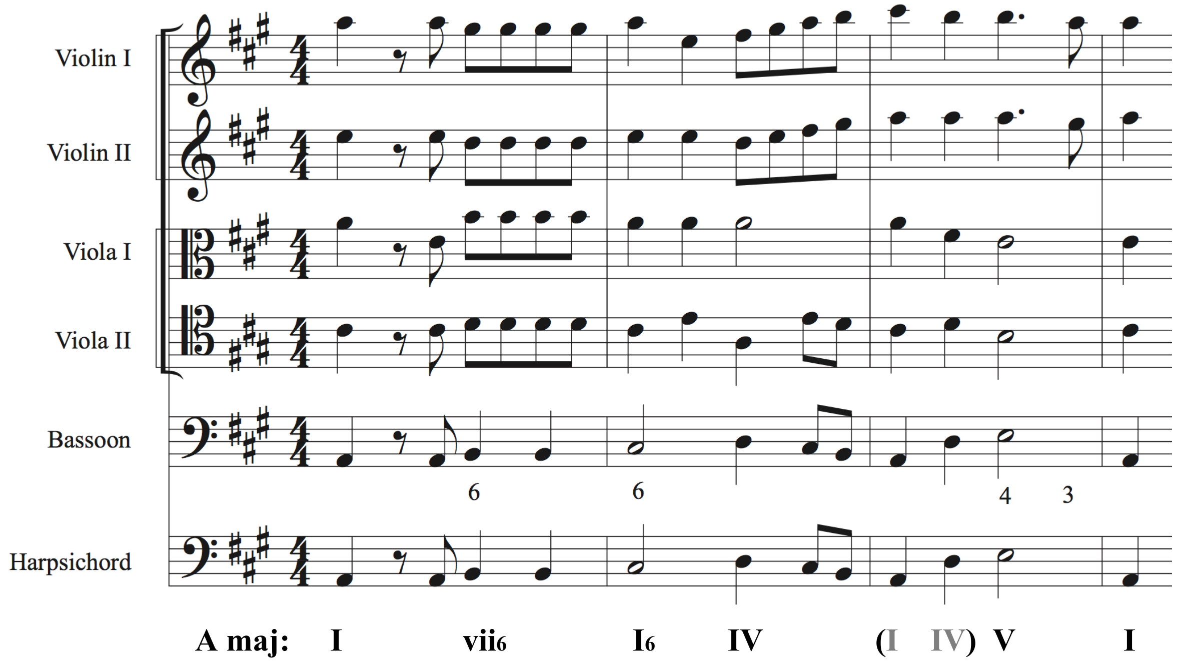
Table 6.1 *Gott, sende dein Licht*: Text and Translation
(for Heidenreich facsimiles of texts, see appendix II)

Original German	**Modern German**	**English Translation**
Gott / sende dein Liecht und deine Warheit /	*Gott / sende dein Licht und deine Warheit /*	God, send your light and your truth,
daß sie mich leiten und bringen	*daß sie mich leiten und bringen*	that they may lead me and bring me
zu deinem heiligen Berge	*zu deinem heiligen Berge*	to your holy mountains
und zu deiner Wohnung!	*und zu deiner Wohnung!*	and your dwelling.
Jacobs Stern, du Liecht der Heyden /	*Jacobs Stern, du Licht der Heiden,*	Jacob's star, you light of the heathens,
gehe doch in mir auch auff /	*gehe doch in mir auch auf,*	rise also in me,
Daß ich meines Glaubens Lauff	*dass ich meines Glaubens Lauf*	so that my path of faith
Führe selig und mit Freuden!	*führe selig und mit Freuden!*	guides me with blessing and joy!
Weise die Wege;	*Weise die Wege,*	Guide the way,
zeige die Stege;	*zeige die Stege,*	reveal the path,
mache mich tüchtig;	*mache mich tüchtig,*	make me able,
führe mich richtig /	*führe mich richtig,*	lead me justly,
Daß mich nichts von dir kan scheiden!	*dass mich nichts von dir kann scheiden!*	so nothing can separate me from you.
Meine Finsternis verschwindet /	*Meine Finsternis verschwindet,*	My darkness vanishes
wann dein Glanz mich lichte macht /	*wann dein Glanz mich lichte macht,*	when your brilliance illuminates me,
Daß mein Herz auch bey der Nacht	*dass mein Herz auch bei der Nacht*	so that even at night
Deine klare Wohnung findet.	*deine klare Wohnung findet.*	my heart finds your clear home.
Weise die Wege	*Weise die Wege,*	Guide the way,
Zeige die Stege	*zeige die Stege,*	reveal the path,
Mache mich tüchtig;	*mache mich tüchtig,*	make me able,
Führe mich richtig/	*führe mich richtig,*	lead me justly,
dass mich nicht ein Irrthumb bindet!	*dass mich nicht ein Irrtum bindet!*	so that I am bound to no fallacy.
Schau / ich bringe dir Geschencke:	*Schau, ich bringe dir Geschenke:*	See, I bring you gifts:
Busse /Beten / Lob und Danck	*Buße, beten, Lob und Dank,*	repentance, prayers, and thanksgiving,
und ein Herz in Liebe kranck /	*und ein Herz in Liebe krank,*	and a heart weakened in lovesickness
wann ich / Jesu / dich gedencke.	*wann ich, Jesu, dich gedenke.*	when I remember you, Jesus.
Weise die Wege;	*Weise die Wege,*	Guide the way,
zeige die Stege;	*zeige die Stege,*	reveal the path,
mache mich tüchtig;	*mache mich tüchtig,*	make me able,
führe mich richtig /	*führe mich richtig,*	lead me justly,
dass mich nichts nicht von dir lencke!	*dass mich nichts nicht von dir lenke!*	so that nothing pulls me away from you.
Ja, weil ich mich dir ergebe,	*Ja, weil ich mich dir ergebe,*	Yes, as I offer myself to you,
So hör auch mein Seufftzen an!	*So hör auch mein Seufzen an!*	hear also my sighs!
Leite mich auf rechter Bahn /	*Leite mich auf rechter Bahn,*	Lead me to the just path
Daß ich dir nicht wiederstrebe!	*dass ich dir nicht widerstrebe!*	that I shall not resist you.
Weise die Wege;	*Weise die Wege,*	Guide the way,
zeige die Stege;	*zeige die Stege,*	reveal the path
mache mich tüchtig;	*mache mich tüchtig,*	make me able,
führe mich richtig /	*führe mich richtig,*	lead me justly,
Daß ich ewig mit dir lebe!	*dass ich ewig mit dir lebe!*	so I may live with you forever.

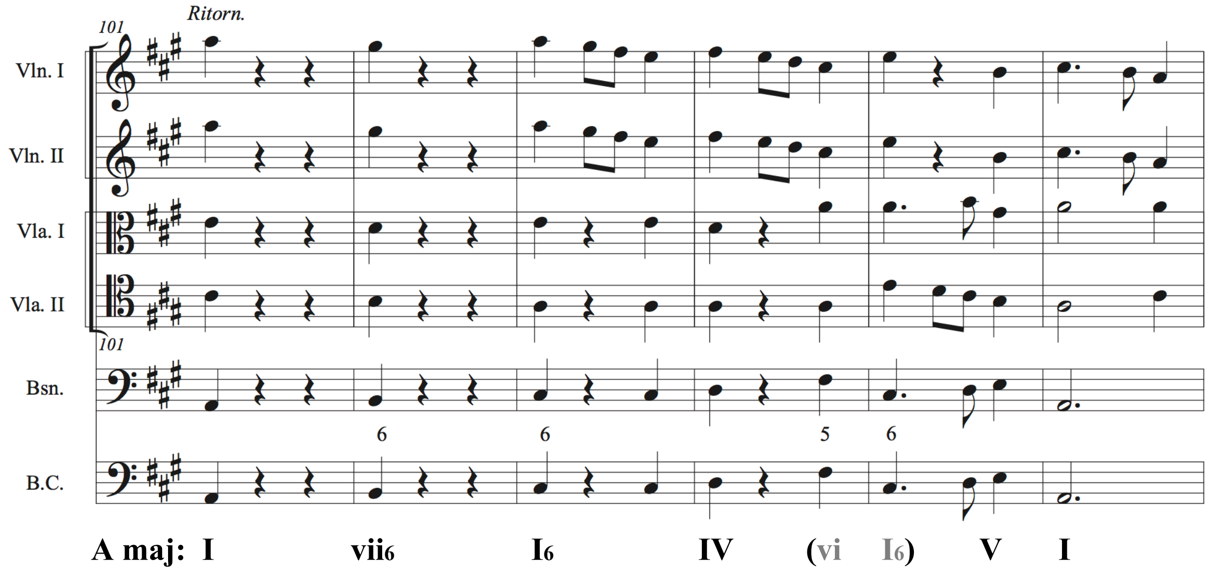
Gott, sende dein Licht adheres most closely to the expectations of concerto-aria instrumentation, structure, and vocal forces outlined in chapter 4. A modest ensemble provides accompaniment from two violins, two violas, bassoon, and continuo. One noteworthy element of this era and its repertory is the specific application of localized continuo instruments. In performing earlier works, decision making about the application of continuo is left to greater chance. A combination of a knowledge of performance practice and preference based on instrumental color leads ensembles to apply continuo groupings in various, textural ways. The prescription of an independently written-out part for the bassoon as a continuo instrument that specifically works with the strings, is innovative for the time. Rather than leaving decision-making about continuo groupings and doublings, Schelle assigns a continuo part to each instrumental grouping. In each of these four pieces the bassoon plays only with the strings; it is given a separate, written-out part which is simply a doubling of the through-composed organ continuo bassline. We will see this tactic employed in all the concerto-arias analyzed in this research; each time the strings play; a bassoon is present to double the continuo.

All of the expected structural components of concerto-aria form are present. An eleven-bar instrumental sonata is perhaps Schelle's most creative decision in this work. A typical sonata introduction operates as an instrumental fantasia that expounds upon forthcoming motives that will soon be paired with text, much like an opera overture that semantically primes the listener to listen for important motives. The harmony of the sinfonia that opens *Gott, sende dein Licht* foreshadows the harmonic progression of the ritornello used to separate the forthcoming arias. See the following analyses for comparison of measures 1 through 4 of the sonata (example 6.1) and measures 101 through 106 of the aria ritornello (example 6.2). Except for a brief, pre-cadential deviation (analyzed in parentheses), the chordal progressions are the same.

Example 6.1 Harmonic Analysis of *Gott, sende dein Licht*: Sonata (m. 1-4)

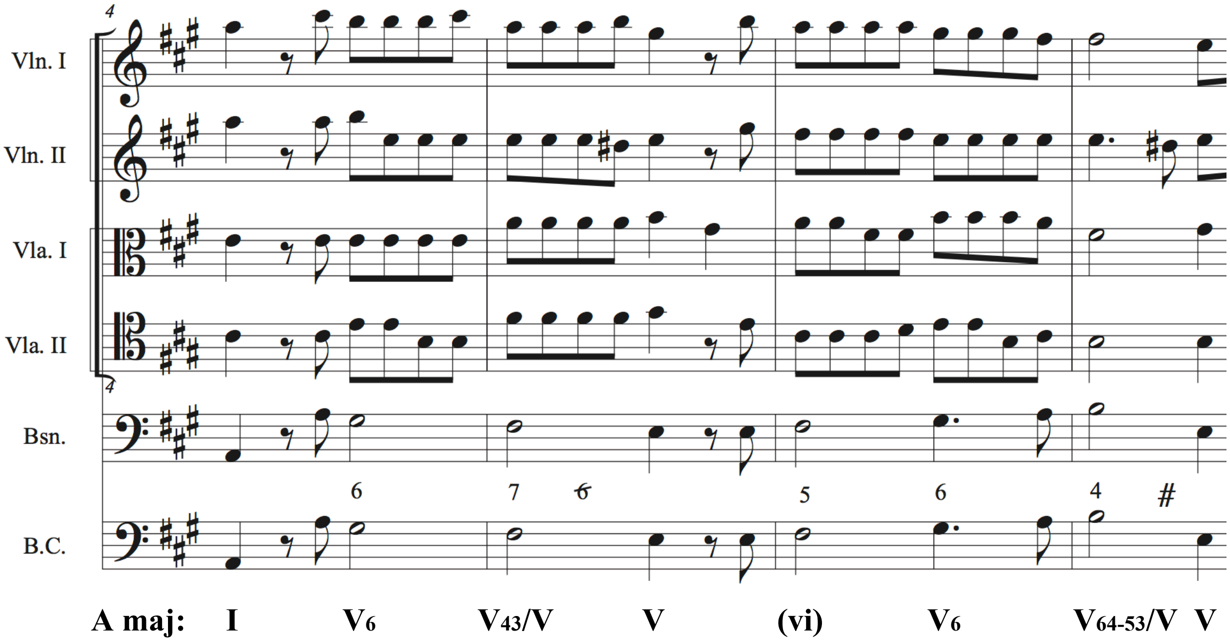

Violin I
Violin II
Viola I
Viola II
Bassoon
Harpsichord
6
6
4
3
A maj: I vii6 I6 IV (I IV) V I

Example 6.2 Harmonic Analysis of *Gott, sende dein Licht*: Ritornello (mm. 101-107)

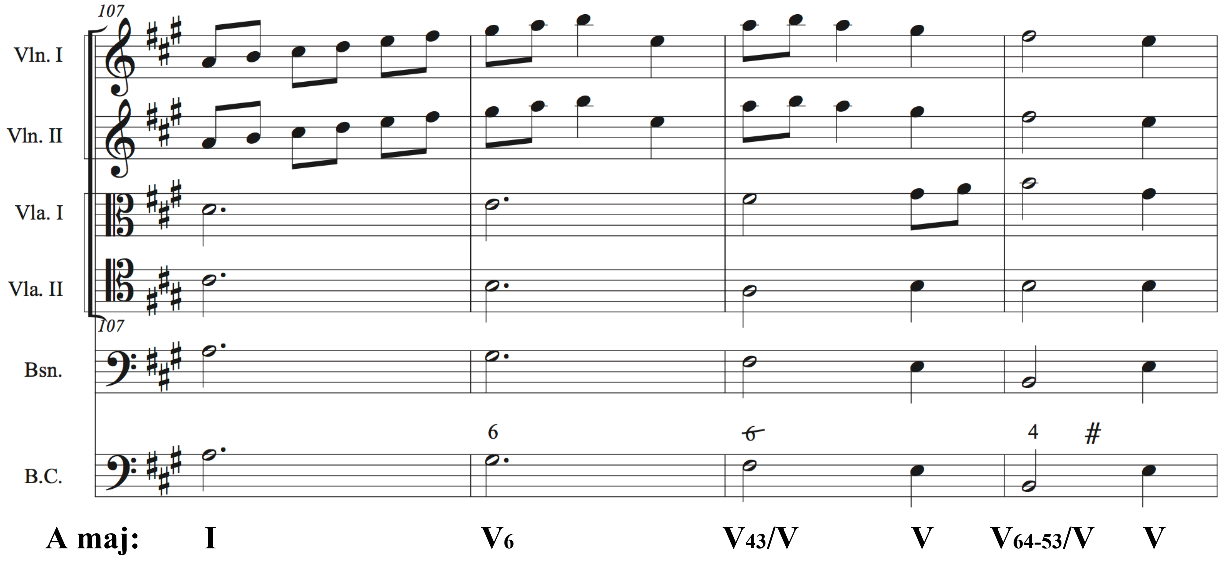

101
Ritorn.
Vln. I
Vln. II
Vla. I
Vla. II
101
Bsn.
B.C.
6
6
5
6
A maj: I vii6 I6 IV (vi I6) V I

Subsequent phrases move from A major to E major in a similar fashion, further strengthening the link between the sonata and the ritornello. Consult the following figures for the corresponding analysis.

Example 6.3 Harmonic Analysis of *Gott, sende dein Licht*: Sonata (mm. 4-7)


4
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
B.C.
6
7
6
5
6
4
#
A maj: I V6 V43/V V (vi) V6 V64-53/V V

Example 6.4 Harmonic Analysis of *Gott, sende dein Licht*: Ritornello (mm. 107-110)


107
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
B.C.
6
6
4
#
A maj: I V6 V43/V V V64-53/V V

The sonata closes with a cadence that brings the music back to A major (m. 11), with the appearance of notated string tremolo (mm. 8-10) after which the vocal concerto begins. Tremolo is yet another Italianate musical principle that represents Schelle's connection to the heavily Italian-influenced culture of seventeenth-century Saxony, perpetuated by Schütz. As a point of clarification, tremolo in the seventeenth century is distinct from our modern understanding of the technique. Carlo Farina, an Italian composer who worked with Schütz in Dresden, describes a passage in his *Cappriccio stravagante* (1627) saying, "The tremolo is done with a pulsating of the hand which has the bow, imitating the manner of the organ tremulant." Andreas Hammerschmidt, who held posts in Weisenstein, Freiburg, and Zittau, speaks about the technique in similar terms: "In the violin [parts] certain notes will be found, namely meaning that you play four [notes] in one stroke with your bow (like the tremulants in an organ).[57] We will see, through the analysis of *Herr, lehre uns Bedenken* in chapter 9, that this effect is also favored by Schelle as an allusion to the acoustical properties of singing and a symbol of heightened emotional impulse. Tremolo may be notated as repeating eighth notes under a phrase marking that guides bow changes, or the composer may opt to simply instruct an instrumentalist to play *"in tremolo"* if the effect is more pervasive and may be uniformly applied to any elongated tones.

A solo bass opens the concerto, a device utilized in three of the four concerto-arias discussed in this research. The outlier, *Machet die Tore weit*, opens with an alto solo that serves a similar purpose: to present the biblical text with associated musical motives as imagined by Schelle. The symbolism of tessitura is on full display in the Baroque era, and in a liturgical context one must consider tessitura's symbolic relationship to age. In a choir of men and boys, soprano writing was probably sung by a young male, which carries an association with youth, whereas low bass writing was presumably sung by the older members of the choir. The use of a bass as a symbol of wisdom as he authoritatively calls the attention of the congregation is hardly surprising, given the heralding nature of the text.

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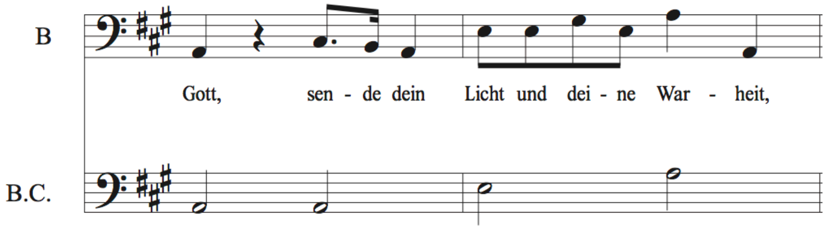
[57] Stewart Carter, "The String Tremolo in the 17th Century," *Early Music* 19, no. 1 (1991): 44.

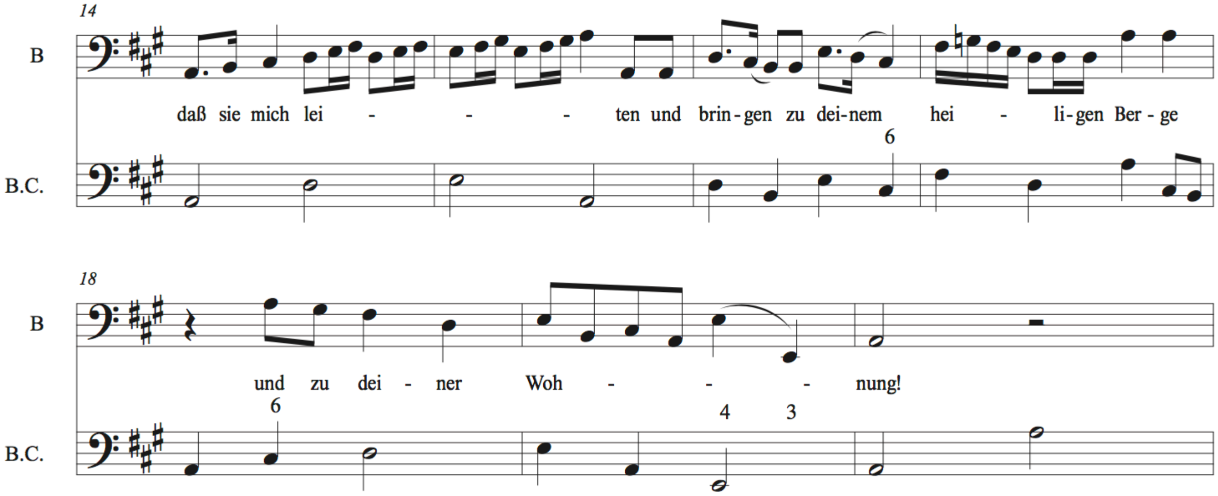
In setting the biblical texts for these vocal concertos, Schelle is particularly attentive to its rhetorical tendencies. This is reflected in the contour of his motive's musical line, and in his attention to the spacing promoted by punctuation. Note Schelle's ability to musically highlight the natural features of rhetoric in the opening solo of *Gott sende dein Licht*. A full quarter rest after the word *Gott* allows space for consonant placement, and serves as a musical comma. In the case of each two-syllable word, the stressed syllable is pitched higher than the unstressed syllable, providing built-in emphasis of linguistic text negation for the singer. (see example 6.5) Expressively speaking, the motive is a noble, heralding interpretation of the words, "God, send your light and your truth..." Though no natural trumpets are present, the fanfare-style writing highlights the tonic, octave and fifth scale degrees of the home key, which evokes the presence of brass and timpani and creates a regal aesthetic.

Example 6.5 *Gott, sende dein Licht,* Opening Bass Solo (mm. 12-13)



The remainder of the bass solo sets the words '*daß sie mich leiten und bringen zu deinem heiligen Berge, und zu deiner Wohnung!'* This text receives a considerably more decorative musical treatment, and it is here that we see the influence of the Italian madrigal. The bass passes through his first melisma on the word “light,” conjuring the image of a flickering star. As he excitedly proclaims, “lead me and bring me to your holy mountain,” the range steadily rises the distance of an octave, representing the journey up a mountain. And as he concludes with the words “and to your dwelling,” the line falls and cadences back on a low A, as though we have returned from the mountain to find a resting place.

Example 6.6 *Gott, sende dein Licht*, Opening Bass Solo (mm.14-20)


14
B
daß sie mich lei - - - ten und brin-gen zu dei-nem hei - li-gen Ber - ge
6
B.C.
18
B
und zu dei - ner Woh - - - nung!
6
4 3
B.C.

The subsequent passage (mm. 20-35) is a concerted version of the same motivic material featuring solo voices, during which the rhetorical and madrigalist tendencies of the bass solo are heightened by the addition of three voices. Schelle’s musical depiction of “light” is particularly effective in the ensemble writing. Whereas sopranos and tenors sing a pattern of two sixteenth notes plus an eighth note, altos and basses sing the inverted pattern of an eighth plus two sixteenth notes. The result is an effect of continuous sixteenths, perhaps meant to shimmer like the flickering of a star. Of interest in this concerto is the decision to communicate the biblical passage through a solo voice (mm. 12-20), through a solo quartet concerto (mm. 20-38), and finally through a tutti choral concerto (mm. 39-72). In addition to the increase in volume created by this effect, Schelle also lengthens each presentation. The musical effect is one of accumulation, which symbolically may represent the effect of evangelization. The protagonist delivers good news and gathers support around the message.

The following arias rely heavily on the template presented via Heidenreich's poetry. The structure, rhythm, and meaning suggest so much about the potential for musical adaptation that the logical first step in understanding this music is a scansion analysis of the poetic verse.

Diagram 6.1 Scansion Analysis of Verse One: *Gott, sende dein Licht*
(/ = stressed syllable, x = unstressed syllable)

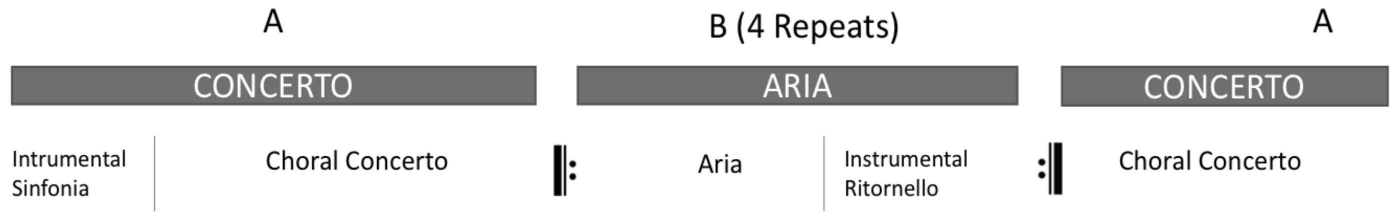
/ x / x / x / x
(1) Jacobs Stern, du Licht der Heiden, (a)
/ x / x / x /
(2) gehe doch in mir auch auf, (b)
/ x / x / x /
(3) Daß ich meines Glaubens Lauf (b)
/ x / x / x / x
(4) Führe selig und mit Freuden! (a)
/ x x / x
(5) Weise die Wege, (c)
/ x x / x
(6) zeige die Stege, (c)
/ x x / x
(7) mache mich tüchtig,(d)
/ x x / x
(8) führe mich richtig, (d)
/ x / x / x / x
(9) Daß mich nichts von dir kann scheiden! (a)

The opening four lines of each poetic verse are cast in trochaic tetrameter with an ABBA rhyme scheme. The following four lines are cast in mixed meter (a dactyl alongside a trochee) with a CCDD rhyme scheme. Verses are completed by a ninth and final line of trochaic tetrameter, which provides structural closure. Note that the first and fourth lines have four complete trochaic feet, while the last foot in the second and fourth lines are missing the final unstressed syllable. This is known as a catalectic ending, and its employment here provides metric reinforcement to the ABBA rhyme scheme. Bookending this four-line phrase with a complete ending also creates structural closure akin to a musical cadence, before we move on to the metrically altered refrain. The refrain that appears in the fifth through eighth lines of each aria verse is striking. In modern times, the Feast of the Three Kings has become entirely celebratory, but theologically speaking, it is representative of a very uncertain time. The Three Kings left on a terrifying journey, and had to maintain faith that a starlit path would guide the way to a manger. Heindenreich's refrain becomes a mantra helping to cast away doubt. A return to trochaic meter in the ninth line provides structural closure to the verse as a unit, as well as the opportunity to return to the individualized messages delivered in the four lines prior to the refrain. The ninth line allows each soloist to sermonize on an aspect of these refrains, encouraging the listener to do the same. Though the Feast of the Three Kings is a specific liturgical event, Heidenreich's text and Schelle's musical setting make this a story about faith. As such, it can be used in worship to draw strength in various situations throughout the year.

Schelle's musical depiction of Heidenreich's poetry honors the consistency of meter and rhyme scheme with steady, four-bar phrases. To begin, it should be noted that Schelle often emphasizes the ABA form of the concerto aria by setting the concerto in a duple meter, and the aria portion in a triple meter. This is indeed the case here. The emphasis on musical text painting is a hallmark of the aria style, and is on full display in these short solos. For example, the soprano, by no coincidence, reaches the highest pitch required of the aria on the word "*Stern*" (m.74). As the alto speaks of "*Finsternis*" ('*darkness'*), the leading tone is lowered (m. 119). The raised leading tone is restored as we are reassured that the darkness disappears (m. 120). Each aria concludes with a melodically-similar refrain that honors the consistency of the poetic refrain and enhances the reassurance of the poetic device.

With its modest forces and its adherence to the outlined expectations of concerto-aria structure, *Gott, sende dein Licht* is an ideal starting point for our exploration of the findings presented by this research. Within the confines of the poetic structure, Schelle manages to create an interesting structural arc through the relationship of the sinfonia and the ritornelli, and through the clever, three-tiered accumulation of vocal forces in the opening concerto. As we examine his decision making, we are introduced to a composer with a reverence for poetic rhetoric and meaning.

Diagram 6.2 Structural Analysis: *Gott, sende dein Licht*


A
B (4 Repeats)
A
CONCERTO
ARIA
CONCERTO
Intrumental Sinfonia
Choral Concerto
Aria
Instrumental Ritornello
Choral Concerto

Length (mm)	11	61	30	18	61
Texture	Instrumental introduction/ Concertato	Concertato vocal/ Tutti Forces	Verse 1: Soprano Solo Verse 2: Alto Solo Verse 3: Tenor Solo Verse 4: Bass Solo	Instrumental Ritornello	Concertato vocal/ Tutti Forces
Text/ Melody	Sinfonia for affect. (prelude-style). Notated string tremolo.	"Gott, sende dein Licht…"	Poetic Verse/Repeating aria with identical continuo figures	Harmonically and melodically related to opening sinfonia	"Gott, sende dein Licht…"

CHAPTER 7: Analysis of *Machet die Tore weit*

Following an analysis of *Gott, sende dein Licht*, an exploration of *Machet die Tore weit* provides our first opportunity for comparison. For this piece, Schelle expands his orchestration by adding timpani and two clarini to his string choir, which are standard additions for a festive occasion. The pairing of timpani with trumpets is akin to the pairing of bassoon with the string choir, each serving as a local representative of the continuo section. The structure is immediately noteworthy in its absence of a sinfonia or any kind of instrumental introduction, and the implications of this decision will be discussed. In order to examine the opening concerto, we must turn to the text and examine the liturgical context of this music.

Table 7.1 *Machet die Tore weit* Text and Translation
(for Heidenreich facsimile, see appendix II)

Original German	**Modern German**	**English Translation**
Machet die Thore weit	*Machet die Tore weit*	Make the gates wide
und die Thüren in der Welt hoch/	*und die Türen in der Welt hoch,*	and the doors to the world high
daß der König der Ehren einziehe.	*dass der König der Ehren einziehe.*	that the king of glory may enter in.
[Psalm 24:8]		
Auff/ mein Hertze/ schicke dich,	*Auf mein Herze, schicke dich,*	Go, my heart, acquiesce,
Gott/ dein Heyland/der Gerechte/	*Gott, dein Heiland, der Gerechte,*	God, your savior, the righteous,
Naht zu dir/ zeiget sich!	*naht zu dir, zeiget sich!*	approaches you, shows himself!
Ja/ so ehrt Er dein Geschlechte/	*Ja, so ehrt Er dein Geschlechte,*	Yes, so he honors your lineage,
Daß Er/ Gottes wahrer Sohn/	*dass Er, Gottes wahrer Sohn,*	as he, God's true son,
Er/ der Herre/ kömpt zum Knechte/	*Er, der Herre, kömpt zum Knechte,*	He, the Lord, comes to his servant,
Von des hohen Himmels Thron.	*von des hohen Himmels Thron.*	from the heavenly throne on high.
Drümb so wirff die Riegel[58] *ein/*	*Drümb so wirf die Riegel ein,*	Destroy the latch,
Die den Eingang Ihm verhindern	*die den Eingang ihm verhindern*	which hinders his entry
Und für Ihm ein Abscheu seyn.	*und für ihm ein Abscheu sein.*	and which would be an abomination to him.
Gott wohnt nur bey frommen Kindern/	*Gott wohnt nur bei frommen Kindern,*	God dwells only with pious children
Die sich recht nach Ihm gericht.	*die sich recht nach ihm gericht,*	that are directed towards him,
Bey Verkehrten und bey Sündern	*bei Verkehrten und bei Sündern*	and among the perverse and by the sinners,
Spürt man seine Zukunfft nicht.	*spürt man seine Zukunft nicht.*	one does not sense his future.

---

[58] Fortress doors were sometimes constructed so that a secure latch would fall across two doors forming the image of a cross. The image of lifting the latch is a symbolic breaking of the bonds of the cross, foreshadowing the Easter resurrection and Christ's triumph over death (for further reading see: Peter Burton, "Original castle gates and doors–a survey," *Castle Studies Group Journal* 24 (2010): 246-259.

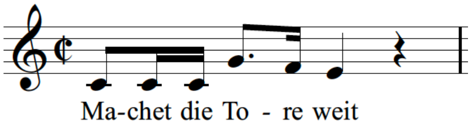
Heilge dich mit Reu und Leyd	*Heilge dich mit Reu und Leid,*	Sanctify yourself with penitence and pain/
Wegen deiner Missethaten/	*wegen deiner Missetaten,*	because of your misdeeds
So sind Thür und Thore weit.	*so sind Tür und Tore weit.*	so the doors and gates shall be wide,
Wann die Väter übertraten;	*Wann die Väter übertraten;*	when the fathers transgressed/trespassed;
Wann sie Gott zum Zorn erregt	*wann sie Gott zum Zorn erregt,*	When they stirred God's anger,
Und nur ümb Genade baten/	*und nur ümb Genade baten,*	and pleaded for mercy
*Ward das Unheil be***y***gelegt.*	*ward das Unheil beigelegt.*	was tumult ended.
Denn des Königs sanffter Muth	*Denn des Königs sanfter Mut,*	Because of the King's gentle mercy
Ist in Liebe ganz entzündet	*ist in Liebe ganz entzündet*	is love so fully ignited,
Gegen dem/ der Busse thut.	*Gegen dem, der Buße tut.*	through repentance
Ja/ er ists/ der Hülffe findet/	*Ja, er ist's, der Hülfe findet,*	yes, it is he, who finds relief,
Wenn die Last der Sünden drückt;	*wenn die Last der Sünden drückt;*	if the burden of sins is pushed out;
Wenn uns niemand nicht entbindet	*wenn uns niemand nicht entbindet*	If no one frees us from the strain
Und wir kläglich gehn gebückt.	*und wir kläglich gehn gebückt.*	then we are pitifully laden.
Laß Ihn willig dann zu dir/	*Lass ihn willig dann zu dir,*	Let him enter willingly
Den gerechten Helffer/ kommen.	*den gerechten Helfer kommen.*	the righteous helper.
Zeig Ihm deines Geists Begier;	*Zeig ihm deines Geists Begier;*	Show him your spirit's desire
Daß/ wenn er ist auffgenommen/	*dass, wenn er ist aufgenommen,*	that when he is present
*Du Ihm täglich Opffer bring***st**	*du Ihm täglich Opfer bringst,*	you bring him daily offerings
Und mit allen werthen Frommen	*und mit allen werten Frommen*	and with all the valued pious
*Ihm ein Hosianna sings***t***.*	*ihm ein Hosianna singst.*	sing him a Hosanna.

Machet die Tore weit was selected by Heidenreich as the text for the first Sunday of Advent. The biblical text is Psalm 24:8, the same text selected for "Lift up your Heads" found in Händel's Messiah. This piece is meant to prepare the congregation for a month of hope and preparation, and this music serves as an announcement of the major change in the atmosphere of worship. Schelle's omission of the requisite sinfonia is an example of how the evasion of the expectation set forth by an adherence to musical form can serve a composer's expressive intent. A solo alto begins on the downbeat. In each of the other three examples presented in this research, it is the bass soloist who serves as the initial messenger of the biblical text. The use of a higher voice in conjunction with the elimination of a sinfonia alludes to the role of a medieval town crier shouting "hear ye, hear ye," as he demands that the townspeople open the castle gates for the arrival of the king. The inclusion of trumpet and timpani in the orchestra contributes to the image of a medieval village heralding the arrival of the king. The regal imagery associated with Jesus is a well-established paradox. His glorified prophecy, upheld by the imagery of this text and Schelle’s setting, will ultimately be revealed as contradictory when the story of the Nativity is revisited.

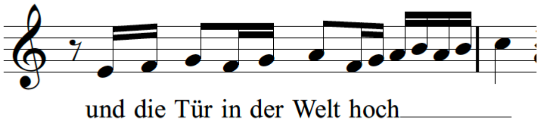
The opening solo, as was observed in the previous analysis, presents the biblical text in its entirety. In this case, the musical material consists of three cleanly divided motives, with each intended to paint its own text.

Example 7.1 *Machet die Tore weit*: concerto motives

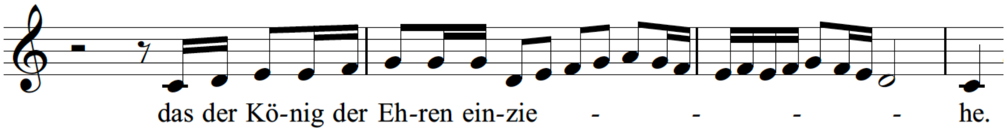
Motive A



Motive B



Motive C



As is seen in the opening motive of *Gott, sende dein Licht*, motive A outlines the tonic triad, which is the open tones of the natural trumpet. The symbol of a herald trumpet is clear, and the message is delivered with the intent of a calling the congregation to attention. Motive B sets the text, ‘and the doors to the world high.’ The motive is a musical depiction of a lofty tower, or a raising of a gate, as we ascend the range of a minor sixth. The final flourish serves to melismatically decorate the word “*hoch*.” We return to the earth with Motive C, in which the depiction of entry through the castle gate is offered via an extended melisma that conjures the regal passage of a king through the gate of a castle or palace. The paradoxical relationship of the figure of Jesus as a “king” who is subsequently born in a manger is on full display musically.

Schelle’s treatment of these motives in the passages that follow is quite different from that of the concerto from *Gott, sende dein Licht*. In this concerto, Schelle creates an active dialogue between the soloists and the tutti forces. In sequence, the bass, then tenor, then alto soloists sing motive A, and in each case the tutti chorus responds polyphonically (mm. 6-11). Motive A, the shortest of the three motives, reveals its role as a musical building block. Both on the page and sonically, the ascent of the motive evokes the image of the tower, or a rising gate. To enhance the symbol of the word “*hoch*,” the duet presentation of motive B (mm. 11-12) is scored so that the soprano harmonizes up a third from its original appearance. Finally, the reemergence of motive C only enhances the melismatic, and now contrapuntal, treatment of the word “*einziehe*,” furthering the image of Jesus’s regal arrival. The motive is presented three times, first by soloists, and then twice by the tutti forces. This three-fold presentation may be a reference to the trinity, as numerological symbolism is certainly an aspect of musical composition that increases in significance through the mid-eighteenth century.

The arias that follow are, as always, heavily guided by Heidenreich’s poetic verse. As such the analysis of the music should begin with an examination of the poetry:

Diagram 7.1 Scansion Analysis of Verse One: *Machet die Tore weit*

/ x / x / x /
(1) Auf mein Herze, schicke dich, (a)
/ x / x / x / x
(2) Gott, dein Heiland, der Gerechte, (b)
/ x /(x) / x /
(3) naht zu dir, zeiget sich! (a)
/ x / x / x / x
(4) Ja, so ehrt er dein Geschlechte, (b)

/ x / x / x /
(5) dass er, Gottes wahrer Sohn, (c)
/ x / x / x / x
(6) er, der Herre, kömpt zum Knechte, (b)
/ x / x / x /
(7) von des hohen Himmels Thron. (c)

Heidenreich’s poetic response is cast in trochaic tetrameter, with the catalectic endings on the odd lines that highlight the organization of the poem’s rhyme scheme. One peculiar feature, found only in the first verse, is the omission of an unstressed syllable in the middle of the third line (marked with a greyscale “x”). It is tempting to read into this decision as an emphasis of the rhetorical function of the comma, but the same opportunity presents itself in later verse with no omission. This appears to be a case of simple poetic license.

Heidenreich’s poetry is rife with foreshadowing of Eastertide, intended to temper musical excitement with a constant awareness of the prophecy of the crucifixion. The paradoxical idea of a “king” born in a manger is theologically matched by the Palm Sunday symbolism of Jesus arriving in Jerusalem on a donkey, donning a crown of thorns. The numerologically-significant, seven-line structure may be a chiastic symbol representing the cross. The root of this symbolism can be explained by the etymological associations of the word with the cruciform Greek letter *Chi* (χ). The asymmetrical construction makes the fourth line a poetic axis, which symbolizes to the structure of the cross. Use of chiastic symbolism in larger musical forms, both in Schelle’s music and in the music of J.S Bach, is a structural device found with increasing regularity in the baroque era.[59]

The arias of this work are cast in a different style from the previously analyzed concerto-aria. Unlike the arias of *Gott, sende dein Licht*, the arias of *Machet die Tore weit* repeat texts for emphasis. In between these text repetitions there is a measure of pause where the continuo responds. This text repetition is a device that provides text emphasis and creates a sense that the soloist is impassioned about the message. Madrigalism remains a compositional priority. For example, the soprano sings an extended melisma that spans the width of an octave as the word "*hohen*" ('on high') appears (mm. 71-73). In the parallel poetic and musical location, the alto soloist sings an extended melisma on the word "*Zukunft*" ('future'), musically depicting the passage of time (mm. 117-119). Likewise, Schelle has the tenor sing melismatically on the word "*Unheil*" ('tumult'), representing the unrest of the word (mm. 161-162). When the melisma is removed at the bass's parallel moment (mm. 207-208), and replaced with two measures of a sustained G-natural as he sings the word "*kläglich*" ('pitifully'), the stagnancy of the moment reads as reverent. What follows is our first example of a polyphonic aria, as Schelle sets a fifth verse of Heidenreich poetry by featuring all four soloists singing together. As the present research indicates, aria style writing in this era prioritizes homophony and clear delivery of text. Schelle stretches this concept to included paired imitation and hints of madrigal-style polyphony, but he largely adheres to the principles that would be expected of a multi-voice aria. The melismatic moment that concludes each of the previous arias is also featured here, as the four voices sing a polyphonic, melismatic figure to set the word "*Hosianna*" (mm. 251-255).

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[59] Discussion of the role of chiastic symmetry and its use in Bach’s music can be found on pages 78 and 79 as part of the analysis of Schelle’s *Siehe, es hat überwunden der Löwe*.

Machet die Tore weit offers an introduction to Schelle's festival style writing. Like the works of Bach that include trumpet and timpani, this cantata is more bombastic. Beyond the expanded instrumentation, the omission of a sinfonia, the call and response style concerto opening and the emphatic, and the motto-oriented arias heighten the emotional charge of the music. The following analysis of *Siehe, es hat überwunden*, a work for Easter Sunday, will further examine Schelle's inclusion of trumpet and timpani for festive occasions.

Diagram 7.2 Structural Analysis*: Machet die Tore weit*

	A	B (5 repeats)		A
	CONCERTO	ARIA		CONCERTO
	Choral Concerto	𝄆 Aria	Instrumental Ritornello 𝄇	Choral Concerto
Length (mm)	**39**	**35**	**10**	**39**
Texture	**No sinfonia or introduction.** Piece begins with an alto solo, and proceeds with more standard concerto writing.	Verse 1: Soprano Solo Verse 2: Alto Solo Verse 3: Tenor Solo Verse 4: Bass Solo Verse 5: SATB quartet	Instrumental Ritornello	**No sinfonia or introduction.** Piece begins with an alto solo, and proceeds with more standard concerto writing.
Text/ Melody	*"Machet die Thore weit…"*	Poetic Verse/Repeating aria with identical continuo figures	Harmonically and melodically related to opening sinfonia	*"Machet die Thore weit…"*

CHAPTER 8: Analysis of *Siehe, es hat überwunden*

Siehe, es hat überwunden, of the four concerto-arias included in this research, represents the most ambitious ensemble forces utilized by Schelle. The inclusion of four trumpets is unusual, and the sonic effect in combination with full choral and string complement was surely capable of a dynamic level that was largely unprecedented for the time and place. The celebratory nature of the occasion for its premiere, Easter Sunday, and the triumphant nature of the text make this an entirely appropriate opportunity to feature the greatest of seventeenth-century bombast.

Table 8.1 *Siehe, es hat überwunden der Löwe*: Text and Translation
(for Heidenreich facsimile, see appendix II)

Original German	**Modern German**	**English Translation**
Siehe/ es hat überwunden der Löwe/	*Siehe, es hat überwunden der Löwe*	Behold, the Lion has conquered,
Der da ist vom Geschlechte Juda/	*der da ist vom Geschlechte Juda,*	who comes from tribe of Juda,
die Wurtzel David. [Revelation 5:5]	*die Wurzel David.*	the root of David.
Mein Jesus lebt! der Herr ist auferstande;	*Mein Jesus lebt! Der Herr ist auferstanden;*	My Jesus lives! The Lord is risen;
Trotz alle Todesbande![60]	*Trotz alle Todesbanden!*	Despite all of death's bonds!
Der Löw aus Juda siegt!	*Der Löw aus Juda siegt!*	The Lion of Judah triumphs!
Der Held hat überwunden!	*Der Held hat überwunden!*	The hero has conquered!
Was uns der Feind für Leyd sonst zugefügt/	*Was uns der Feind für Leid sonst zugefügt,*	That which the insufferable enemy imposed
Ist alles nun verschwunden.	*ist alles nun verschwunden.*	is all now gone.
Nun ist der Raub dem Räuber abgejaget.	*Nun ist der Raub dem Räuber abgejaget;*	Now is the robbery stolen from the robber.
Der Starcke/der verzaget.	*Der Starke, der verzaget;*	The strong, who trembles.
Das Leben würgt den Todt.	*Das Leben würgt den Todt.*	Life strangles death.
Der Sieg hat ihn verschlungen.	*Der Sieg hat ihn verschlungen.*	The victory has engulfed it.
Die Sünde fällt und mit ihr alle Noth/	*Die Sünde fällt und mit ihr alle Not,*	Sin is cut down and with it all misery
Weil sie mein Gott bezwungen.	*weil sie mein Gott bezwungen.*	because my God defeated it.
Nun sind zerstört	*Nun sind zerstört*	Now are the gates
die Pforten und die Schwellen	*die Pforten und die Schwellen*	and the thresholds
Der ungeheuren Höllen	*der ungeheuren Höllen;*	to the pits of hell destroyed;
Es warff sie Simson ein.	*es warf sie Simson ein.*	Simson threw them in
Sie werden schau getragen	*Sie werden schau getragen,*	they are worn,
Sie fühlens recht/	*sie fühlens recht,*	and realizing
wie schwach sie werden seyn	*wie schwach sie werden sein*	their weakness,
Und wer sie können schlagen.	*und wer sie können schlagen.*	as they recognize him who defeats them.

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[60] Missing 'n'-endings: this is presumably a variant in the local dialect.

Gott sey gelobt! wir sind also gerochen/	*Gott sei gelobt! Wir sind also gerochen,*	God be praised! We are avenged,
Weil Jesus durchgebrochen.	*weil Jesus durchgebrochen.*	because Jesus broke through.
Er ward des Todes Gifft.	*Er ward des Todes Gift,*	He was death's poison,
Fort schadet uns kein Sterben.	*fort schadet uns kein Sterben,*	henceforth death does us no harm,
Denn/wenn uns gleich	*denn wenn uns gleich*	now when we meet
der stumpffe Stachel trifft/	*der stumpfe Stachel trifft,*	with death's same dull sting,
So ists doch kein Verderben.	*so ist's doch kein Verderben.*	it shall bring no misfortune.
Wir sind erlöst!	*Wir sind erlöst!*	We are saved!
Der Hellen Pest/ mein Leben/	*Der Hellen Pest*[61]*, mein Leben*	Hell's plague, my life,
Will uns das Leben geben.	*will uns das Leben geben.*	wants to give us life.
Triumph! mein Jesus siegt!	*Triumph! Mein Jesus siegt!*	Triumph! My Jesus wins!
Der Held hat überwunden	*Der Held hat überwunden,*	The hero has conquered,
was uns der Feind für Leyd sonst zugefügt/	*was uns der Feind für Leid sonst zugefügt,*	the suffering which the enemy imposed on us
Ist alles nun verschwunden.	*ist alles nun verschwunden*	is now all gone.

The selected biblical verse, Revelations chapter 5:5, evokes the parallels between Christ's victory over death and a militaristic victory. A six-bar introduction presents two instrumental motives. The first motive is a galloping figure presented by the brass and timpani, which, given these instruments' association with the cavalry, contributes to Schelle's militaristic and celebratory illustration of the text. The second motive is more melodic and is presented by the strings and bassoon. The writing is more conjunct, suggesting a more expressive or rhetorical purpose. This juxtaposition of instrumental forces with an associated mood and color foreshadows the polychoral texture of the concerto and the intended association of these instrumental choirs with their attributed moods. The instrumental introduction of this concerto-aria serves as a pseudo-sinfonia that elides directly with the vocal concerto, and the gestures of the instrumental music are quickly explained through the inclusion of text.

A solo bass voice enters in measure six and presents the first motive, the galloping figure originally presented by the brass and timpani. To represent the text, "*Siehe, es hat überwunden*" ('Behold, the lion has conquered'), Schelle utilizes a galloping rhythm that conjures the image of a lion charging after its prey, or a victorious hero on horseback, returning from battle to greet a crowd of admirers. The melodic structure is based upon natural harmonic tones of the trumpet, which contributes to the visceral nature of the associated fanfare.

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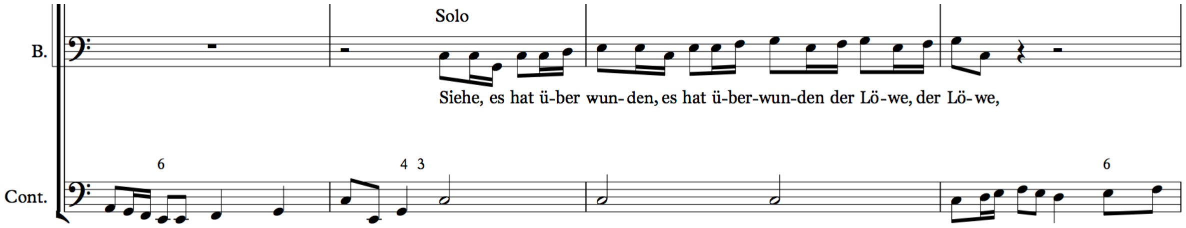
[61] Helle – medieval German for "Hölle" (= hell)

Example 8.1 Opening Bass Motive of *Siehe es hat überwunden* (mm. 5-8)

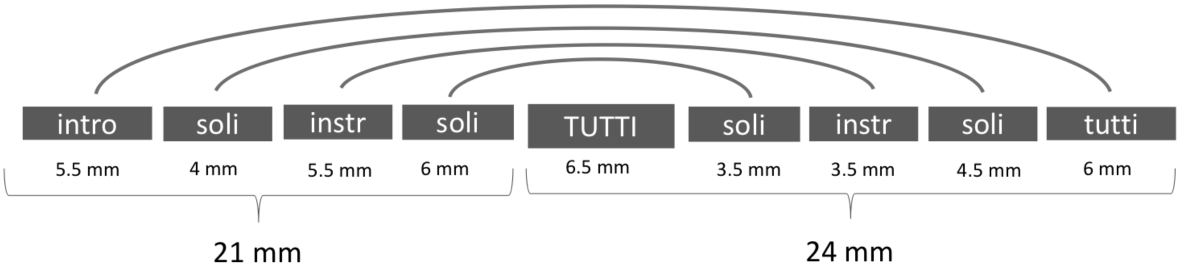

B.
Cont.
Solo
Siehe, es hat ü-ber wun-den, es hat ü-ber-wun-den der Lö-we, der Lö-we,
6
4 3
6

Mirroring the events of the instrumental opening, the alto and tenor soloists answer with the second motive, introducing the protagonist and revealing his identity with the text, "…*der da ist vom geschlechte Juda die Würzel David*" ('who comes from the tribe of Juda, the root of David'). The "root of David" is represented by an extended melisma, which may be a musical depiction of the root of a plant burrowing through the soil (mm. 8-10).

What follows is, in terms of this sample of work, Schelle's most explicitly polychoral concerto. We observe in Schelle's writing that he composes with choirs of instruments in mind, and these choirs are always accompanied by a localized continuo instrument. In *Siehe es hat überwunden der Löwe*, this phenomenon is exceptionally clear. A choir of four brass instruments is supported by timpani, while the four strings are supported by a bassoon. The four-part choir of singers and soloists serves as is own, independently handled entity, and they are supported by a through-composed basso continuo accompaniment, likely played by Schelle in Leipzig, or Jacobi in Grimma. As a result, this concerto essentially features a triple choir that is capable of even broader antiphonal effects.

Though the concerto opening of *Siehe es hat überwunden der Löwe* appears structurally amorphous at first glance, there is a symmetrical use of forces that reveals an organizational concept. An analysis of Schelle's employment of divided forces exposes a palindromic structure, which frames a 6.5-bar homophonic, tutti exclamation at the piece's center. The choir, with full instrumental accompaniment, sings the title words, "*Siehe, es hat überwunden der Lowe*" in measures 22-28.

Diagram 8.1 Graphic Depiction of Symmetry in the Concerto of
Siehe, es hat überwunden der Löwe

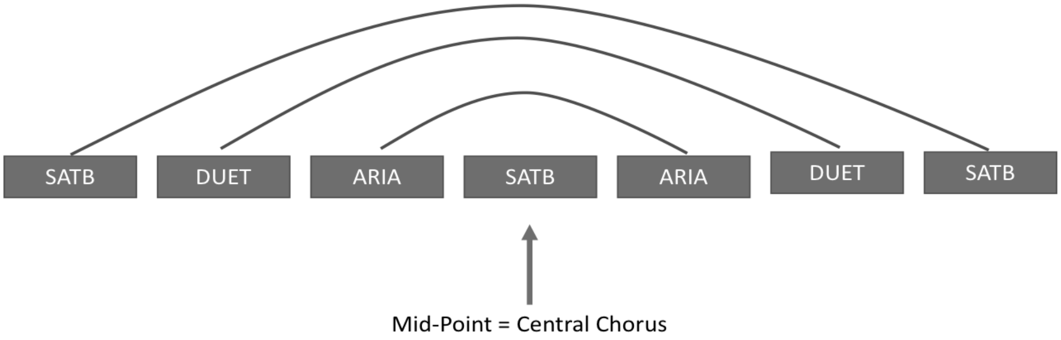


Symmetrically-conceived structures are regularly utilized in the eighteenth century on a larger, movement-by-movement scale, as we observe in Bach's cantatas. *Christ lag in Todesbanden* (BWV 4), another work conceived for Eastertide at the *Thomaskirche*, serves as perhaps the most famous example of Bach's use of chiastic symmetry at a structural level. Observe the palindromic structure demonstrated by the following table of BWV 4, which highlights its movement-by-movement forces; note that a graphic depiction of the music reveals a related, albeit more evolved iteration of the symmetrical concept utilized by Schelle in the structure of this opening concerto.[62]

Table 8.2 Vocal Scoring in *Christ lag in Todesbanden* (BWV 4)

Movement	**Text**	**Vocal Forces**
Versus 1	*Christ lag in Todesbanden*	Chorus (SATB)
Versus 2	*Den Tod niemand zwingen kunnt*	Aria Duetto (SA)
Versus 3	*Jesus Christus, Gottes Sohn*	Aria (T)
Versus 4	*Es war ein wunderlicher Krieg*	Chorus (SATB)
Versus 5	*Hier ist das Rechte Osterlamm*	Aria (B)
Versus 6	*So feiern wir das hohe Fest*	Aria Duetto (ST)
Versus 7	*Wir essen und leben wohl*	Chorale (SATB)

Diagram 8.2 Chiastic Symbolism in the Structure of *Christ lag in Todesbanden*



The arias that follow the concerted opening of *Siehe es hat überwunden der Löwe* are, per usual practice, based upon the structure presented by Heidenreich's poetic verse. We will begin with a scansion analysis to better understand the poet's decision-making.

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[62] *Christ lag in Todesbanden* (BWV 4) is just one of many examples of the symmetrically oriented structures found in Bach's music, and it was chosen for comparison as this discussion relates most directly to the development of the eighteenth-century Lutheran cantata. Other significant examples of symmetry in Bach's music include the chiasmus in the Credo of Bach's Mass in B Minor (centered around the *Crucifixus*), and the chiasmus in the *Saint John Passion* centered around the chorale "*Durch dein Gefängnis*."

Diagram 8.3 Scansion Diagram of Verse One: *Siehe, es hat überwunden der Löwe*

x   / x   /   x   / x / x / x
(1) Mein Jesus lebt! der Herr ist auferstanden; (a)
x / x / x / x
(2) Trotz alle Todesbanden! (a)
x /   x / x /
(3) Der Löw' aus Juda siegt! (b)
x   /   x / x / x
(4) Der Held hat überwunden! (c)
x / x   / x   /   x   / x /
(5) Was uns der Feind für Leid sonst zugefügt (b)
x / x /   x   /   x
(6) Ist alles nun verschwunden. (c)

Relative to other examples of Heidenreich's poetry, this verse is irregular. Lines one and five are cast in iambic pentameter, while lines two, three, four, and six are all cast in iambic trimeter. Lines one, two, four and six have a so-called "feminine ending," meaning they have an extra unaccented syllable at the end, while lines one and five do not. In the other scansion analyses required of this research, meter and rhyme scheme reveal a structure that is deftly translated into musical form by Schelle. The erratic nature of the text requires Schelle to musically depict a different emotional state. With clauses that end in exclamation points, and phrases that alternate in meter and ending style, the poem suggests a protagonist that is emotionally overwrought. On this Sunday, through this text, the composer is charged with the task of reminding his congregation that the Christian prophecy is fulfilled, and that Jesus has risen from the dead.

As was seen in the arias of *Machet die Tore weit*. Schelle utilizes a motto-based approach to aria writing in *Siehe, ese hat überwunden der Löwe*. The repetition of texts emphasizes the emotionally heightened nature of the poetry. The fact that both concerto-arias that include trumpets and timpani demonstrate this tendency suggests that the repetition of aria texts is a device utilized by the composer when he is writing in a festive mode. In these arias, the pauses between text repetitions feature tutti instrumental forces, which may serve as musical exclamation points. Schelle further highlights the emotionally heightened text by emphasizing the inconsistencies of the poetic meter. Though the arias are cast in triple meter, Schelle avoids the notated tendencies of triple meter, frequently employing lombard rhythms that stress the normally-unstressed second beat of the bar.

A typical level of attention to text painting can be found in this work. For example, the word "*auferstanden*" ('risen') requires the soprano soloist to sing a melismatic run to a high G (m. 53), and the text "*der verzaget*" ('he who trembles') requires the alto soloist to cadence in the relative minor key, suggesting an obligatory, trembling trill as the singer dips to the leading tone (m. 90). As was the case in *Machet die Tore weit*, *Siehe, es hat überwunden* features a fifth verse of poetry, which Schelle sets as a quartet aria. Here, Schelle is less attentive to the homophonic tendencies of aria-style writing. He begins with immediate, paired imitation. Soon thereafter, a passage in which the alto, tenor, and bass sing homophonically is highlighted by an independent, descant-style soprano line (mm. 187-193).

Siehe, es hat überwunden stands out as Schelle's most ambitious use of instrumental forces. And while his employment of a triple-choir texture harkens the Venetian style of Gabrieli, brought to Saxony by his childhood choral director, Schütz, Schelle's structural concept for the opening concerto is an exciting precursor to the formally-oriented composers of future generations. The text setting in *Siehe, es hat überwunden* is noteworthy for its considerably more melismatic treatment, which allows Schelle to displace and elongate emphases. In doing so, he deftly represents the erratic nature of the poetry and its intentionally inconsistent meter. In writing for Easter Sunday, the most important Christian holiday of the year, Schelle intends to enliven the congregation with expanded forces and a particularly celebratory setting of a celebratory text.

Diagram 8.4 Structural Analysis: *Siehe, es hat überwunden der Löwe*

	A		B (5 Repeats)		A	
	CONCERTO		ARIA		CONCERTO	
	Intrumental “Sinfonia”	Choral Concerto	𝄆 Aria	Instrumental Ritornello 𝄇	Intrumental “Sinfonia”	Choral Concerto
Length (mm)	**5.5**	**39.5**	**24.5**	**9**	**5.5**	**39.5**
Texture	Elided instrumental introduction/ Concertato	Concertato vocal/ Tutti Forces	Verse 1: Soprano Solo Verse 2: Alto Solo Verse 3: Tenor Solo Verse 4: Bass Solo Verse 5: Quartet	Instrumental Ritornello	Elided instrumental introduction/ Concertato	Concertato vocal/ Tutti Forces
Text/ Melody	“Siehe, es hat…” Instruments present motives	“Siehe, es hat überwunden…”	Poetic Verse/Repeating aria with identical continuo figures	Italianate rit., freely composed	“Siehe, es hat…” Instruments present motives	“Siehe, es hat überwunden…”

CHAPTER 9: Analysis of *Herr, lehre uns bedenken*

The most adventurous concerto-aria in this set of four examples is *Herr, lehre uns bedenken*. The selected biblical verse, “Lord, teach us to consider that we must die, so that we may become wise,” comes from Psalm 90, and is prescribed for the sixteenth Sunday after Trinity. It encapsulates Christian *memento mori* theology—the idea that all mortals must live with an awareness that they will die. Human mortality is a topic addressed by most worldwide religions, and Lutheran theology is no exception.[63] Texts like this have attracted some of the great composers of Lutheran music throughout history. In the eighteenth century, this exact psalm verse was selected by Bach for the tenor aria in his *Actus Tragicus* (BWV 106), where the simple addition of an opening exclamation, “*Ach, Herr!*” creates heightened anxiety in his setting. In the nineteenth century, Johannes Brahms calls upon a remarkably similar message, drawn from Psalm 39, for the famous baritone solo, “*Herr, lehre doch mich,*” in his *Ein Deutches Requiem*.

Table 9.1 *Herr, lehre uns bedenken*: Text and Translation
(for Heidenreich facsimile, see appendix II)

Original German	**Modern German**	**English Translation**
Herr / lehre uns bedencken / *daß wir sterben müssen /* *auff daß wir klug warden* *[Psalm 90]*	*Herr, lehre uns bedenken,* *dass wir sterben müssen,* *auf dass wir klug werden.*	Lord, teach us to consider, that we must die, so that we may become wise.
Unser Leben ist ein Schatten. *Wir sind nichts / als leichte Spreu* *Und wie Hew /* *Das man abmeyt auf den Matten.* *Heute sind wir frisch und roth;* *Morgen todt.* *Weder Alter / Stand noch Glücke* *Hält des Todes Macht zurücke.* *Wir verschwinden; wir verderben;* *Schönheit / Stärcke / Macht und Guth.*	*Unser Leben ist ein Schatten.* *Wir sind nichts als leichte Spreu* *und wie Heu,* *das man abgemäht auf den Matten.* *Heute sind wir frisch und rot;* *morgen tot.* *Weder Alter, Stand noch Glücke* *Hält des Todes Macht zurücke.* *Wir verschwinden, wir verderben;* *Schönheit, Stärke, Macht und Gut.*	Our life is a shadow. We are nothing but a little chaff and like hay, that was reaped from the meadow. Today we are fresh and red, tomorrow dead. Neither age, nor rank, nor fortune holds back the power of death. We disappear, we perish. Beauty, strength, power and asset,

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[63] See Janette Tilley, “Learning from Lazarus: The Seventeenth-Century Lutheran Art of Dying,” *Early Music History* 28, 2009: 139-184, for an informative outline of *memento mori* theology in Seventeenth-Century Lutheran music. The history, with detailed citation of regional sermons, and works of a similar vein by lesser-known composers provides informative context for this particular work by Schelle.

Witz und Mut;	*Witz und Mut*	wit and courage
sterben mit uns / wenn wir sterben.	*sterben mit uns, wenn wir sterben.*	die with us when we die.
Wenn der Geist des Herrn bläst drein / fält es ein	*Wenn der Geist des Herrn bläst drein, fällt es ein,*	When the Spirit of the Lord blows over, they collapse,
Und uns arme Sünden–Knechte	*und uns arme Sündenknechte*	and nothing protects us poor sinners
schützt nichts für dem strengen Rechte.	*schützt nichts für dem strengen Rechte.*	from the strength of the law.
Billich dann / daß wir bedencken	*Billig dann, dass wir bedenken*	It is only fair then, that we consider
Die Gefahr / in der wir seyn	*die Gefahr, in der wir sein*	the peril, in which we exist
Und die Pein /	*und die Pein,*	and the torment,
Die uns künfftig möchte kräncken.	*die uns künftig möchte kränken.*	that will henceforth aggrieve us.
Wie so klug wird der gemacht /	*Wie so klug wird der gemacht,*	How wise is he
Ders betracht!	*der's betracht!*	who considers it!
Denn er scheut bey diesem Wissen	*Denn er scheut bei diesem Wissen*	As he does not shy with this wisdom
Sich für keinen Todes-Bissen.	*sich für keinen Todesbissen.*	from the bite of death.
Und es soll uns auch nichts schröcken,	*Und es soll uns auch nichts schröcken,*	And nothing should never frighten us,
Weil uns Jesus nach der Zeit	*weil uns Jesus nach der Zeit*	because in the fullness of time
Wird zur Freud /	*wird zur Freud*	Jesus will, to our joy
Als der Wittben Sohn / erwecken;	*als der Wittben Sohn erwecken,*	as the widow's son, awaken us,
Weil er uns für unsre Noth	*weil er uns für uns're Not*	Because for our suffering,
Nach dem Todt	*nach dem Todt*	after death,
Wird mit Freud und Leben zieren	*wird mit Freud und Leben zieren*	he will grace us to joy and life
Und ins ewge Nain führen.	*und ins ew'ge Nain führen.*	and lead us to eternal Nain[64]

The profound nature of the biblical text and its topic, highlighted deftly by the poet, led Schelle to embark upon a particularly creative setting. First, consider the forces employed: two sopranos and a bass accompanied by three obbligato strings (*violino*, *violetta*, and *viola da gamba*) and continuo. Schelle treats the six obbligato voices as a polychoral assembly which, when evenly divided into an instrumental choir and a vocal choir, serve as an effective double choir. This antiphonal treatment of choral and instrumental choirs is a hallmark of the Venetian polychoral school, and it is one of the more profound influences of Italian music on seventeenth-century German repertoire. Schelle's experience singing works by Schütz, who employed this technique liberally, is invariably an influence on the decision. Scoring for two sopranos and a bass is nothing out of the ordinary in the seventeenth century. This is the vocal equivalent of the standard instrumental trio sonata, which calls for two violins and basso continuo.

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[64] Biblical village that is the source of a proverb in which Elijah raises a widow's son from the dead, and reunites him with his mother.

Soprano-bass polarity is a seventeenth-century textural experiment that challenges the ideals of the musical Renaissance, where evenly spaced voicing was held in high esteem. This vocal texture is worth exploring as a symbol, given an interesting connection to the music of Schütz. The third movement Schütz's *Musikalische Exequien*, *"Herr, nun lässest du deiner Dienen*," is scored for a five-voice choir with a separate vocal trio featuring two sopranos, labeled "Seraphim I" and "Seraphim II," and bass, labeled "*Beata anima cum seraphim*." This symbol is of two angels ushering Count Henry II, whose funeral saw this work's premiere, to heaven. The Schütz trio sings the text "*Selig sind die Toten..."* (*'*Blessed are the dead...*'*), taken from Revelations 14. This same text was later set again by the composer as a motet for six voices published in his *Geistliche Chormusik* (Dresden, 1648). In his motet, Schütz deftly creates polychoral textures within a single, six-voice choir. Schelle's employment of six "voices" in the opening concerto of this work bears similarities to Schütz's setting. It is worth noting that, numerologically speaking, the use of trios alludes to Trinitarian perfection. Based on topical similarities and parallels in the use of forces, it is viable to consider that the two higher-voices symbolize seraphim, and that they are interacting with a mortal, earthly bass.

Scordatura tuning of the *violino* and *violetta* is one of the unusual features found in *Herr, lehre uns bedenken*. Any tuning of the violin and viola other than their established tunings (G-D-A-E and C-G-D-A respectively) is defined as scordatura. This technique was first introduced in the early sixteenth century, and enjoyed marked popularity between 1600 and 1750. These alternate tunings serve a variety of purposes: extension of the instruments range, alteration of timbre, or facilitation of wide intervals, difficult string crossings, and complicated double stops.[65]

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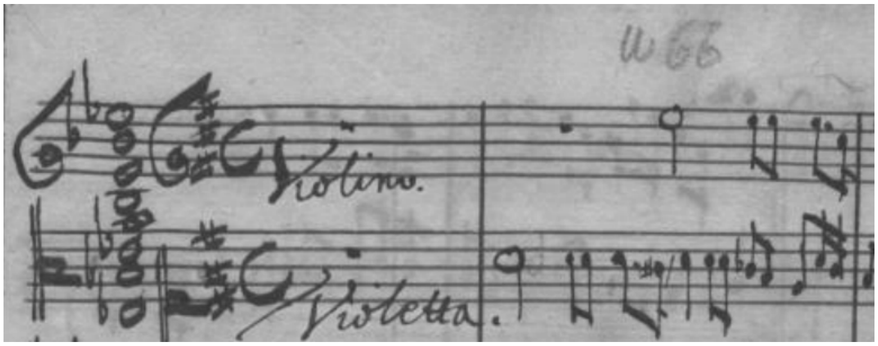
[65] David D. Boyden, Robin Stowell, Mark Chambers, James Tyler, and Richard Patridge, "Scordatura," *Grove Music Online*, accessed February 6, 2019, http://www.oxfordmusiconline.com.

Given the relative simplicity of the material required of the violins, Schelle's decision-making was likely motivated by a desire to create interesting sonorities and inspire the listener to consider a significant text in a new way. Parallel octave tunings create the possibility of sympathetic vibration of the unutilized strings that would not be as present with standard tunings, when the frequencies of the open strings are not in the harmonic series of the tonic key. The cloud of sound created by these alternative tunings was surely an aesthetic decision meant to create an appropriately meditative environment for the congregation.

Schelle's instructions for the tuning of the *violino* and *violetta* are indicated in the Grimma copy as follows:

Figure 9.1 *Violino* and *Violetta* Scordatura Instructions[66]



The *violino* part has a treble clef followed by four, stacked whole notes, which read: Bb-Eb-Bb-Eb. This indicates the tuning of the open strings from low to high. What follows is a treble clef with a D major key signature, which informs the player that, once tuned, if the part is played as though the music were written in D major, the resultant pitches will sound as the composer desires (in the key of Eb Major). The *violetta* part begins with an alto clef and four similarly stacked whole notes indicating that the tuning of open strings, lowest to highest, should be Eb-Bb-Eb-Bb. The clef then switches to soprano clef with a D major key signature, and the *violetta* is to proceed in the same manner.

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[66] *Herr, lehre uns bedenken* (detail), http://digital.slub-dresden.de/id419938648/1.

One of Schelle's direct contemporaries, Heinrich Ignaz Franz von Biber (1644-1701), completed his *Rosary Sonatas* (also known as the *Mystery Sonatas*) in about 1676.[67] These sixteen short works are perhaps the most famous examples of scordatura use, each with its own tuning instructions. The actual preparation of the detuned string instruments at times required players to cross strings as they reattached them to the instruments. These string crossings provide yet another allusion to the crucifixion and the consideration of mortality as one of Christian faith.

An opening thirteen-bar sinfonia presents a fantasia on the main motive that will ultimately accompany the text of the concerto. Very much in the style of a basic overture, this demonstrates a fourth, and perhaps most straight-forward sinfonia style in four sample pieces of repertoire. Schelle utilizes notated string tremolo (mm. 11-12) in the same style discussed in the analysis of the opening sinfonia of *Gott, sende dein Licht.* In both cases, this device is incorporated as the cadence is anticipated, suggesting that, in addition to the allusion to vocal quality, tremolo is a musical signifier of closure for the composer. In this case, the appearance of tremolo in the sinfonia foreshadows more significant use of the device in the forthcoming ritornelli, which will be discussed in short order.

After the fantasia-style sinfonia, a pair of curious markings can be found along the gamba part in the manuscript. (see figure 9.2) Stacked script appears to be gamba tablature spelling a chord. Gamba tablature, like that provided for guitar, lute or theorbo, was commonly employed when writing for the instrument. An important example of this can be found in the Düben Collection manuscripts of Buxtehude's *Membra Jesu Nostri*, for which Buxtehude wrote out an entire score of gamba tablature. Note the similarities between Buxtehude's tablature and that of the Jacobi manuscript. (see figure 9.3) Buxtehude's masterwork was composed in 1680, making it a directly contemporary comparison with Schelle's *Herr, lehre uns bedenken*. The title page of Schelle's piece is annotated with the year 1683, making Jacobi's Grimma performance the last known presentation of this music.

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[67] Roseen Giles,"Physicality and Devotion in Heinrich Ignaz Franz Biber's Rosary Sonatas," Yale Journal of Music & Religion 4, no. 2, article 3 (2018): 68.

The tablature is followed by Latin script that seems to read, "*Ad sententiam Auctoris, pro jubi(late)*." The meaning of the first half of this script is clear: "In the opinion of the author." "Author," in this case, refers to the copyist who created this manuscript for the Grimma Collection in the seventeenth century. Deciphering the script and spelling of the final word is challenging, but a reference to the Jubilate Deo (Psalm 100) is a likely interpretation. (see figure 9.2) This indicates that the copyist is asserting his opinion that the tablature chord was to be played before the singing of a psalm. The simplest interpretation is that the tablature indicates that the gamba player should provide a chord that reintroduces the key for the bass, so that he feels confident on his downbeat entrance in the concerto, which is indeed a setting of a psalm text. This would only be necessary if considerable time elapsed between the playing of the sinfonia and the beginning of the concerto. The other possibility is that the chord was meant to intone the singing of another psalm. In either case, the performance practice implications are significant, as this marking suggests that this work was somehow divided within the service, and prompts the consideration that these pieces may have been presented in segments.

Figure 9.2 Tablature and Latin Script[68]

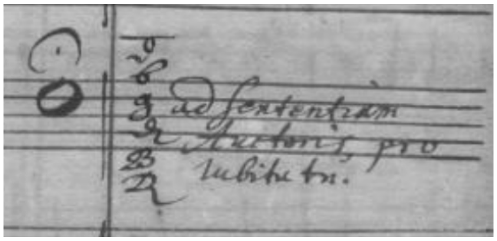
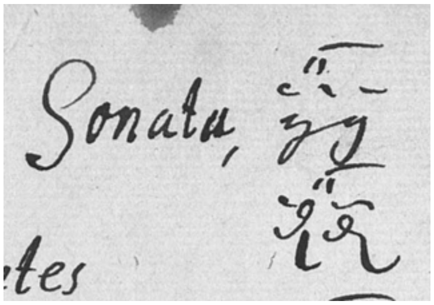


Figure 9.3 Buxtehude's *Membra Jesu Nostri*: Tablature from the Düben Manuscripts[69]



Analysis of the main concerto motive, once again, demonstrates Schelle's idiomatic sensitivity to the natural syntax of the text and a reverence for its meaning. An elongated first tone allows for a reverent plea to God, which would logically be followed by a lift or *luftpause* without the singer feeling rushed. Natural text inflection is promoted by placing each stressed syllable cleanly on the beat, with unaccented syllables falling on off-beats. The only word that received any sort of melismatic treatment is '*sterben'* a decision that highlights the complicated topic of the text: human mortality. The elongation of the final verb, '*müssen,'* creates a sense of inevitability, assurance, and finality. The contained range of a perfect fourth and stepwise voice leading contribute to an appropriately earnest aesthetic, similar to that of chant-based music. (see examples 9.1 and 9.2)

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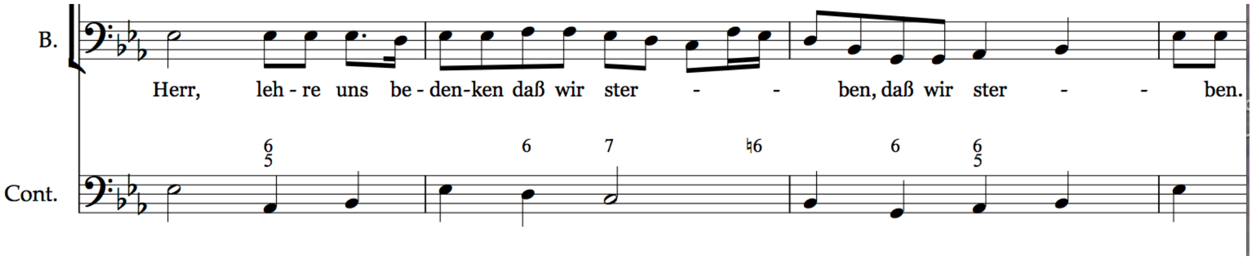
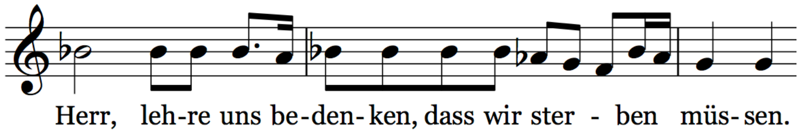
[68] Johann Schelle (composer), Samuel Jacobi (copyist), *Herr, lehre uns bedenken* (detail)*, Sächsische Landesbibliothek-Staats-und Universitätsbibliothek Dresden*. 17th-century manuscript, high resolution facsimile scan in color, http://digital.slub-dresden.de/id419938648/1.

[69] Dieterich Buxtehude, *Membra Jesu Nostri* (detail), Düben Collection, Universitetsbibliotek Uppsala, http://conquest.imslp.info/files/imglnks/usimg/e/ef/IMSLP387619-PMLP232995-Buxtehude_-_Membra_Jesu_Nostra_-_autograph_tablature.PDF.

Example 9.1 *Herr, lehre uns bedenken*:
Opening Concerto Motive as Presented by the Bass (mm. 14-17)

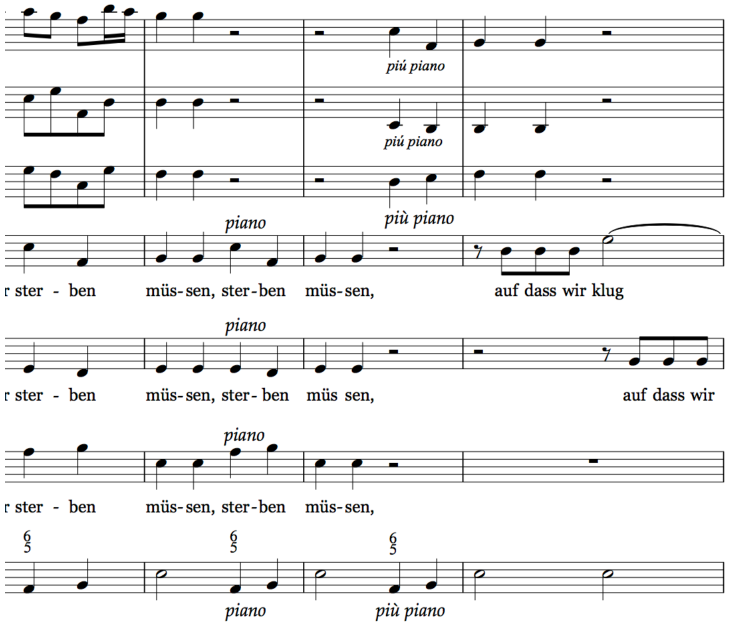

B.
Herr, leh - re uns be - den-ken daß wir ster - - ben, daß wir ster - - ben.
6 5
6
7
♮6
6
6 5
Cont.

Example 9.2 *Herr, lehre uns bedenken*: Soprano Answer (mm. 19-21)



Other noteworthy characteristics of this concerto include examples of the creation of polychoral textures within a less typical set of forces. By considering the instrumental forces as a second choir, Schelle can achieve convincing antiphonal textures in a variety of contexts. In the longer instrumental response, which begins in measure 21, Schelle creates the impression that the following measures will be a simple interlude. When the voices rejoin in measure 24, it is revealed that the instrumental passage is the beginning of a six-voice imitative section, which concludes with the cadence in measure 29. The cadence is repeated, first by voices alone with a dynamic marking of *'piano,'* and again by the string choir with a marking of *'piu piano.'* (see example 9.3) The intended effect is clear: to fade dynamically, creating the impression of distance. Symbolically, the intent is also clear: to sonically represent mortality. It should be noted that this device is reminiscent of the instrumental pieces of Giovanni Gabrieli marked *'in* *echo,'* meaning that the responsorial choir of instruments was supposed to repeat material in the style of an echo. The device was adapted widely for theatrical use in seventeenth-century opera, perhaps most famously in Henry Purcell's *Dido and Aeneas* during the chorus, "In our deep vaulted cell."

Example 9.3 Schelle's Antiphonal "Echo" (mm. 29-31)


più piano
più piano
piano
più piano
r ster - ben müs-sen, ster-ben müs-sen, auf dass wir klug
piano
r ster - ben müs-sen, ster- ben müs sen, auf dass wir
piano
r ster - ben müs-sen, ster-ben müs-sen,
6 5
6 5
6 5
piano
più piano

What follows is a concerto on a secondary motive, which sets the text, '*Auf dass wir klug werden'* ("so that we may become wise"). This motive highlights the relative minor mode and a dissonant, suspension-based approach to cadences. Antiphonal employment of forces is still liberally used, and each vocal statement of the new motive is answered with an instrumental response until all six voices rejoin for the final cadence of the opening concerto in measure 40. What follows is perhaps the most experimental and perhaps the most meaningful compositional experiment that can be found within these sample works. In lieu of an immediate pivot to an aria based on Heidenreich's poetry, Schelle inserts an instrumental quotation of the chorale *Christus,* *der ist mein Leben* (mm. 41-48). Chorales are associated with many verses of text. For the purposes of this analysis, the first verse of the setting found in the *Neue Leipziger Gesangbuch* will be cited. Published by Gottfried Vopelius in 1682 and immediately adopted by Leipzig churches as a hymnal, this source provides a temporally and geographically poignant example of the perspective on chorales held by Schelle's community. A section of Vopelius's hymnal is titled *Tod und Sterben* (*'Death and Dying'*), in which each of the chorales set by Schelle in this concerto-aria can be found.

Table 9.2 *Christus der ist mein Leben*: Text and Translation of Verse One

Christus der ist mein Leben, *Sterben ist mein Gewinn;* *Dem tu ich mer ergeben,* *Mit Fried fahr ich dahin.*	Christ is my life, to die is my gain, to him I surrender myself, with joy I depart,

The culture and function of the Lutheran chorale was well established by the late seventeenth century. For well over one hundred years, Lutheran teachers used chorales as a musical and theological pedagogy, and church-goers were accustomed to the thoughtful incorporation of these melodies as a catalyst for community-building and spiritual reflection in services.[70] Following each of the forthcoming arias, Schelle replaces the use of a typical, Italianate ritornello with further quotations from relevant Lutheran chorales, which can also be found in the *Tod und Sterben* section of Vopelius's publication. Schelle's intent is to provide a moment for consideration of the biblical passage and of Heidenreich’s poetry with well-known musical prompts that guide the listener toward their meaning.

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[70] For further reading see: John Butt, *Music Education and the Art of Performance in the German Baroque.* (Cambridge: Cambridge University Press, 1994). The author offers a detailed account of the role of chorales in education during the reformation, and the evolution of their role in performative contexts.

Diagram 9.1 Scansion Analysis of Verse One: *Herr, lehre uns bedenken*

/ x / x / x / x
(1) Unser Leben ist ein Schatten. (a)
/ x / x / x /
(2) Wir sind nichts als leichte Spreu (b)
/ x /
(3) Und wie Heu / (b)
/ x / x / x / x
(4) Das man ab’mäht auf den Matten. (a)
/ x / x / x /
(5) Heute sind wir frisch und roth; (c)
/ x /
(6) Morgen todt. (c)
/ x / x / x / x
(7) Weder, Alter, Stand, noch Glücke (d)
/ x / x / x / x
(8) Hält des Todes Macht zurücke. (d)

Each poetic verse is cast in a modified trochaic tetrameter. The second and fifth lines have an incomplete trochee, which is another example of a catalectic ending. This alternation of tetrameter with a shortened variant is reminiscent of the English ballad in which alternating tetrameter and trimeter are utilized to symbolize peasantry and country life. Consider the imagery and the subject matter, and the symbol may well have been strengthened by a ballad-style meter. Heidenreich’s first verse places us in the meadow saying, “We are nothing but a little chaff…like hay that was reaped from the meadow…”

The shortest lines, lines three and six, are an example of a device known as the bob and wheel. The bob and wheel places emphasis on these lines, and in some cases the emphasis is humorous. Schelle identified this poetic gesture as significant and chose to guide their interpretation, with *piano* dynamic markings. Dynamic markings in music of this era are rare, and are used to highlight particularly special events.

Note also that the construction of the verse is palindromic and resembles chiasm, the cruciform symbol which was discussed in the analysis of the opening concerto of Schelle's *Siehe, es hat überwunden der Löwe.* If one were to place an axis between lines four and five and fold the bottom half over the top half, it would reveal the type of palindromic symmetry associated with chiasmus. In using three voices to set four verses of poetry, Schelle chooses an interesting solution. With only three voices and four verses of poetry, he elects to set the verses as an SAB trio, a soprano aria, a bass aria, and another SAB trio. The decision to bookend the solo arias with trio arias provides a structural symmetry that is palindromic in the manner suggested by the poetic structure that was discussed in the previous scansion analysis.

The opening trio aria is an idiomatic example of the composer's desire to highlight text expression and poetic meter through the musical setting. Schelle instructs the performer to sing the abbreviated lines (the poetic "bob and wheel") at a *piano* dynamic, and instructs them to then proceed with a *forte* marking. The rhetoric is vividly relatable for the listener, particularly as the trio sings, "*Heute sind wir frisch und rot*" ("Today we are fresh and red"), and pulls back dynamically to sing, "*...morgen tot*" ("...tomorrow dead"); the frank delivery is relatable.

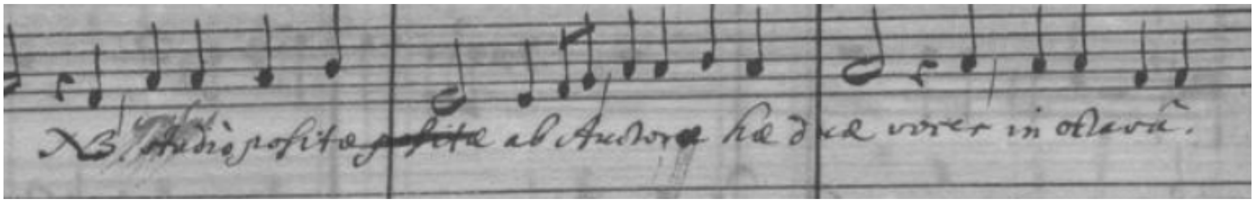
As was the case following the opening concerto, the arias are divided by quotations of Lutheran chorales, in lieu of the standard ritornello. Following the initial trio aria, the strings and continuo play a full verse of the tune *"Wenn mein Stündlein vorhanden ist"* ("If the hour of my death is at hand"). The melody of the chorale is played by the gamba, which is instructed to play *forte*, and the two violins accompany the melody with pulsating *tremolo*. In the analysis of the sinfonia from *Gott, sende dein Licht* on page fifty-six of this document, the presence of *tremolo* was noted. The discussion of seventeenth-century tremolo technique leads back to Stewart Carter's comprehensive article on the topic, where he cites contemporaneous treatises in which the string player is instructed to play in the manner of an organ tremulant. Organ tremulant, often initiated by a stop labelled *vox humana* ("human voice"), indicating that the tremulant is an allusion to the vibrato associated with singing. Schelle's use of tremolo as an accompaniment for the viol's chorale quotation strengthens the listener's association of the chorale tune with its original purpose of promoting congregational singing. As this chorale ritornello is played, the listener is meant to reflect upon the associated meaning.

Table 9.3 *Wenn mein Stündlein*: Text and Translation of Verse One

Wenn mein Stündlein vorhanden ist, *und ich soll hinfahren meine Strasse,* *geleite mich, Herr Jesu Christ,* *mit Hilf mich nicht verlasse:* *den Geist an meinem letzten End* *befehl ich, Herr, in deine Händ;* *du wirst ihn wohl bewahren.*	If the hour of my death is at hand And I must travel on my way Accompany me, Lord Jesus Christ, With your help do not abandon me: At my final end, my spirit I entrust, Lord, in your hands; You will preserve it well.

Below the chorale ritornello, Jacobi (or his copyist) issues a warning. A note reads *"NB Studiò positæ ab Auctore hæ duæ veres in octava,"* which is an indication that he, the copyist, takes issue with the parallel intervals, while confirming their existence in the original score. In a piece that is rife with musical devices meant to motivate a contemplative environment for the listener, Schelle's decision to write this way is likely motivated by the desire to create an ambient effect.

Figure 9.4 Copyist Remarks Regarding Parallel Octaves[71]


NB. Ita disposita ~~posita~~ ab Autore hae duae voces in octava.

What follows is a soprano aria setting Heidenreich's second verse of poetry, and a bass aria setting the third verse. These are divided by a chorale ritornello on the tune of *Herzlich Lieb hab ich dich, o Herr*. The melody of the chorale is given to the first violin, and the second violin and gamba take on the same accompanimental tremolo that was seen in the previous chorale quotation. This chorale features the standard "bar form" (AAB) associated with Lutheran chorales, and Schelle presents it with a full repeat of the A section. With the repeat, the *Herzlich Lieb* chorale ritornello consumes 34 measures of music. It is the longest ritornello, which is fitting given its placement as the center of the concerto-aria. The text associated with the chorale speaks of the comfort gained by a grieving heart through faith.

Table 9.4 *Herzlich Lieb hab ich dich, o Herr*: Text and Translation of Verse One

Herzlich lieb hab' ich dich, o Herr,	From my heart I hold you dear, o Lord,
Ich bitt', woll'st sein	I ask that it may be your will
von mir nicht fern	to be not far from me
Mit deiner Güt' und Gnaden.	with your kindness and mercy.
Die ganze Welt nicht freuet mich,	The whole world gives me no delight,
Nach Himmel und Erd' nicht frag' ich,	I do not ask for heaven and earth,
Wenn ich dich nur kann haben;	if only I can have you.
Und wenn mir gleich mein Herz zerbricht,	And even if my heart at once breaks,
So bist doch du mein' Zuversicht,	you are still my reassurance,
Mein Teil und meines Herzens Trost,	my portion and my heart's comfort,
Der mich durch sein Blut hat erlöst.	who has redeemed me through his blood.

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[71] Johann Schelle (composer), Samuel Jacobi (copyist), *Herr, lehre uns bedenken* (detail), *Sächsische Landesbibliothek-Staats-und Universitätsbibliothek Dresden*. 17th-century manuscript, high resolution facsimile scan in color, http://digital.slub-dresden.de/id419938648/1.

Herr Jesu Christ, *Mein Gott und Herr, mein Gott und Herr,* *In Schanden laß mich nimmermehr!*	Lord Jesus Christ, my God and Lord, my God and Lord, never again let me be put to shame!

Following the bass aria, Schelle sets the chorale *Wenn ich einmal soll scheiden* ("If I must once and for all depart"). This tune, now known as the "Passion Chorale," is the same tune that would later be presented six times in varied harmonizations as an important symbol in Bach's *Saint Matthew Passion*. The text utilized as the first verse in Vopelius's hymnal motivates Bach's most harmonically adventurous setting of the tune, and it is used in the passion as a congregational response to the death of Christ. (see Table 9.5) Due to Bach's historic use of this tune, the modern listener may be more inclined to react with the type of familiarity and reverence that Schelle hoped to produce during each of these chorale quotations.

Table 9.5 *Wenn ich einmal soll Scheiden*: Text and Translation of Verse One

Wenn ich einmal soll scheiden, *So scheide nicht von mir;* *Wenn ich den Tod soll leiden,* *So tritt du dann herfür;* *Wenn mir am allerbängsten* *Wird um das Herze sein,* *So reiß mich aus den Ängsten* *Kraft deiner Angst und Pein!*	If I must once and for all depart, then do not depart from me; when I must suffer death, then stand by me; when my heart will be most fearful, then snatch me from the terrors by the virtue of your own fear and pain!

The trio aria that follows is musically identical to the opening trio aria, this time presenting Heidenreich's final verse of poetry, and a final chorale ritornello features a repetition of the same chorale tune that followed the initial trio (*Wenn mein Stündlein vorhanden ist*). A repeat of the opening concerto is followed by one final playing of the eight bars borrowed from *Christus der ist mein Leben* to bring this concerto–aria to a close. The repetition of textures and musical ideas in this work creates the type of chiastic symmetry addressed in the analysis of *Siehe, es hat überwunden der Löwe*. When viewing the entire work through a chiastic perspective, the central axis is the extended setting of *Herzlich Lieb hab ich dich, o Herr*.

Diagram 9.2 Structural Analysis: *Herr, lehre uns bedenken*

		A		B (4 arias, through-composed)								A	
		CONCERTO		ARIA								CONCERTO	
	Intrumental Sinfonia	Choral Concerto	Postlude	Aria	Rit.	Aria	Rit.	Aria	Rit	Aria	Rit.	Choral Concerto	Postlude
Length (mm)	**13**	**27**	**8**	**9**	**18**	**9**	**36**	**9**	**19**	**9**	**18**	**27**	**8**
Texture	sinfonia/ concertato	trio/ concertato	rit./ chorale	trio/ aria	Rit/chorale	solo/ aria	rit./ chorale	solo/ aria	rit./ chorale	Trio/ aria	rit./ chorale	trio/ concertato	rit./ chorale
Text/ Melody	"Herr, lehre…" (instrumental)	"Herr, lehre… "	Christus, der ist mein Leben	poetic verse: "unser Leben…"	wenn mein Stündlein	poetic verse: "wir ver-Schwinden …"	herzlich Lieb hab ich dich	Poetic verse: "billig dann…"	wenn ich einmal soll scheiden	Poetic verse: "Und uns soll…"	wenn ich einmal soll scheiden	"Herr, lehre… "	Christus , der ist mein Leben

Chapter 10: The Order of Leipzig Services

Confirming when and how these pieces were used in a liturgical context will remain impossible in the absence of further primary source material. An understanding of the order of the service at the *Thomaskirche* helps to provide the ability to conjecture how and when these pieces were utilized. Murray does a thorough job of describing the order of events at typical Leipzig church service. He relies predominately upon the *Leipziger Kirchen-Andachten*, a local service guide published in 1694.[72] The guide outlines several services, including the principle, Sunday morning service, called *Hauptgottesdienst*. *Hauptgottesdienst* was the most elaborate service, and the most likely to include concerted choral music. The order was as follows:[74]

Organ Prelude

Each of the Leipzig churches maintained its own organist. During Schelle's time of employment, Jacob Weckmann (1672-1680), Vincenzo Albrici (1681-1682), Gottfried Kuhnel (1682-1684) and Johann Kuhnau (1684-1701) served as organists at the *Thomaskirche*.

Motet

A motet was sung by the choir, often featuring works from the *Florilegium Portense*, a collection of pieces from the late sixteenth and early seventeenth centuries by Italian, German, and Franco-Flemish origins. This collection was maintained through Bach's tenure, and he placed orders for new copies in 1729 and 1737.

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[72] *Leipziger Kirchen-Andachten* (Leipzig: Justus Reinholden, 1694)

[74] Murray, 11-21. Murray's dissertation delves into further detail, describing the various circumstances around feast days and irregular circumstances. For the purposes of this research, we will focus on the common order of service.

Introit

Little specificity of the introit is provided, beyond mention that it was optional and sung by the choir.

Kyrie

The choir sang either a unison *Kyrie* or an excerpted version from a *missa brevis*.

Gloria

The sexton intoned "*Gloria in excelsis*," and the choir continued with either a unison version or another excerpted *Gloria* from a *missa brevis.*

Salutation

The priest intoned the Latin greeting, and the choir responded on behalf of the congregation by chanting, "*in Namen der Kirchen*."

Collect

The collect of the day was read, or possibly chanted by the priest from the altar. The choir may have sung a response.

Epistle

The deacon chanted the Epistle at the pulpit.

Lied

The congregation sang a hymn associated with the Gospel reading for the day. These hymns are designated in the second part of the *Leipziger Kirchen-Andachten.*

Gospel

The Gospel for the day was chanted in Latin by the priest, who stood in the pulpit.

Credo

On most Sundays, a composition of considerable importance was presented, and it followed immediately after the gospel reading, which was an innovation of Schelle's tenure.[75] The congregation responded with Luther's "*Wir glauben all an einen Gott*."

Sermon

At this point, the priest reread the Gospel, this time in German, and proceeded with a sermon. Following the sermon, church notices were delivered, including marriage announcements, times for confession, and special requests.

Lied

A hymn related to the topic of the sermon was then sung by the congregation and the choir.

Abendmahl

The *abendmahl* was considered the second part of the service, centered around Holy Communion. There is no mention of a Sanctus, Benedictus or Agnus Dei, though some research suggests that their use was common practice during the later tenure of Bach. The service continued with the priest chanting the Lord's Prayer, along with Exhortations to Prayer. The sacramental words were sung, followed by a prayer, consecration of the host, and distribution to the congregation.

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[75] Markus Rathey's research on the chorale-based works of Schelle outlines the development of this phenomenon in detail. It is unclear whether the concerto-arias, cast in a more traditional formal mold for the time, would have been a part of this movement.

Another piece, either a concerted work or a motet, was then sung by the choir. The *Leipziger Kirchen-Andachten* provides a list of appropriate congregational hymns so that the remainder of communion time could be spent singing. After the reading of a Collect, the Blessing was chanted by the priest (with a choral response). Given the robust size of the seventeenth-century congregation, and the amount of time it would have taken to serve communion, it is quite possible that these concerto-arias were presented during the sacrament of communion.

Chapter 11: Conclusion

This project began without any specific expectations of what might be discovered. While the hope of any archival project is that it may reveal an undiscovered masterpiece, it would be foolish to argue that these are Baroque masterworks. As Murray concedes, in the conclusion of his 1977 study, "It would have been the present author's keen delight to have identified a series of neglected "masterworks" that had been overlooked by previous investigators."[76] Instead, the value of this project lies in the promotion of modernization and availability of music that lies within this historical blind spot. Schelle's concerto-arias help us to understand the evolution of an important musical period. These pieces maintain an element of the madrigalian, lesser-formalized genres of the earlier seventeenth century, while their text-music relationships and related formal organization point towards the characteristics of the cantatas and oratorios of the eighteenth-century Lutheran church.

One of the most significant findings in this research is that poet-musician collaborations are underappreciated as a crucial element of Saxon musical development. While modern study of choral music typically acknowledges the composer first and the poet second, the historical record promotes an almost inverted ideal in which the significance of poetry is greatly elevated. Let us recall Neumeister's reception of Schelle's music as a fine example. "Such sweet honey he (Erdmann) brings," says Neumeister. He continues, saying that the poet, "nourishes himself and every devout soul is as the bees in the blooming forest." Almost as an afterthought, Neumeister concedes, "If one adds the sweet melodies of the well-known Schelle, the leader of the Leipzig choirs, and on Sundays shall be fostered, one might say, an audience that flocked to Schelle's music like bees to honey."77 The music is seen a dressing for the poetic core of the art.

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[76] Murray, 91.

Heidenreich's introduction to *Geistliche Oden* prescribes styles to specific texts, guiding composers towards almost predetermined forms. In doing so, he proliferated an important Lutheran pre-cantata genre: the concerto-aria, in which we observe the following formal sections:

I. **Sonata**: A brief instrumental prelude that sets the key and mood of the work. Schelle utilizes the sonata portion of the concert-aria differently in each of the four examples collected for this research:

i) Fantasia on a main motive (*Herr, lehre uns bedenken*)

ii) Fantasia on the harmonic scheme of aria ritornelli (*Gott, sende dein Licht*)

iii) Connected instrumental introduction in lieu of full sonata (*Siehe, es hat überwunden*)

iv) Complete omission of sonata (*Machet die Tore weit*)

II. **Concerto:** A highly polyphonic, concerted setting of the prescribed biblical text.

III. **Aria:** A homophonic, rhetorically influenced setting of rhyming, metered devotional poetry offering a reflection on topic of the biblical concerto text. There are three important and observable features revealed by these works:

i) Varied forces (solo, trio, and quartet) demonstrate that the most important feature of a seventeenth-century Lutheran aria is homophony and clarity of text.

ii) Motto arias present the first line of poetry, which is then answered by an interjection from the instrumental forces. The original motto is then repeated.

iii) Through-composed arias do not repeat any of the text, but rather they present the poetic verse in its original form.

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[77] Maul, 143.

IV. **Da Capo Repeat of Concerto:** In each copy, the facsimile concludes with the title of concerto-aria text followed by the Latin instruction, "*Ut Supra*," meaning 'as above.'

Herr, lehre uns bedenken is most demonstrative of Schelle's creative impulse. Symbolic use of two sopranos and a bass, scordatura tuning of instruments, and replacement of standard ritornelli with quotations from well-known Lutheran chorales are significant examples of Schelle's ability to manipulate expectations in service of the music and its ability to promote an effective environment for worshipers at the *Thomaskirche* in the seventeenth century. A goal of this research is to establish the concerto-aria as a more common formal template for seventeenth-century Lutheran composition. This applies to the lesser-known music found in the archives of the Düben, Grimma, and Bokemeyer Collections, such as the concerto-arias of Sebastian Knüpfer. Likewise, the analytical procedures promoted by a better understanding of the genre can be applied to concerto-arias that we already know.

Dieterich Buxtehude's *Membra Jesu Nostri* is probably the most famous and frequently performed concerto-aria. Discovered in the Düben Collection, Buxtehude's *Membra Jesu Nostri* is based on medieval devotional poetry from the Cistercian monasteries of Belgium. Aside from the linguistic differences (this poetic source features a combination of ecclesiastical and vulgate Latin as opposed to the German used in the Heidenreich) we can observe the parallels in the construction of the texts. An biblical text is followed by regularly metered devotional poetry commenting on the biblical source and its meaning, making this text source an ideal basis for concerto-arias. Written in 1680, three years after Schelle assumed his post at the *Thomaskirche*, Buxtehude's masterpiece is a vivid and contemporaneous effort that demonstrates the full potential of the concerto-aria as a vehicle for seventeenth-century worship music.

Table 11.1 Text and Translation of *Ad Pedes* (from *Membra Jesu Nostri*)

Ecce super montes	Behold, upon the mountains
pedes evangelizantis	the feet of one bringing good news
et annunciantis pacem.	and proclaiming peace.
(Nahum 1:15)	
Salve mundi salutare,	Hail, salvation of the world,
Salve, salve Jesu care!	Hail, hail, dear Jesus!
Crucis tuae me aptare	On Your cross would I hang
vellem vere, tu scis quare,	Truly, You know why,
da mihi tui copiam.	Give me Your strength.
Clavos pedum, plagas duras,	The nails in Your feet, the hard blows
et tam graves impressuras	and such grievous marks
circumplector cum affectu,	I embrace with love,
tuo pavens in aspectu,	Fearful at the sight of You,
tuorum memor vulnerum	Mindful of Your wounds.
Dulcis Jesu, pie Deus,	Sweet Jesus, merciful God,
Ad te clamo licet reus,	I cry to You, in my guilt,
praebe mihi te benignum,	Show me Your grace,
ne repellas me indignum	Turn me not unworthy away
de tuis sanctis pedibus.	From Your sacred feet.

Diagram 11.1 Scansion Analysis of Verse One: *Ad Pedes*

/ x   / x   / x / x
Salve mundi salutare, (A)
/ x / x / x / x
Salve, salve Jesu care! (A)
/ x / x /   x / x
Crucis tuae me aptare (A)
/ x / x /   x   / x
vellem vere, tu scis quare, (A)
x / x /x / x /
da mihi tui copiam. (B)

Buxtehude's masterpiece is a sequence of seven concerto-arias, each devoted to one of the wounded body parts of Jesus on the cross. This text, which forms the libretto for Buxtehude's opening concerto-aria, "*Ad Pedes*" ('To the Feet'), contains three verses of poetic responses. Each verse consists of four lines of trochaic tetrameter followed by a line of iambic tetrameter.

The first four lines of each verse share a rhyming ending, while the fifth does not. This variance provides more emphatic closure to the verse.

Using the parameters of concerto-aria analysis outlined by this research, examination of Buxtehude's musical setting reveals a standard concerto-aria with a noteworthy deviation at the end. Buxtehude's opening instrumental sinfonia is a fantasia on the theme of the forthcoming choral concerto (as seen in *Herr, lehre uns bedenken*). The choral concerto that follows is a concerted, polychoral setting of the biblical verse with motives that paint the text. As the choir sings "Behold, upon the mountains...," a polyphonic, ascending motive is passed across the voice parts, evoking the image of a mountain range. As the choir speaks of "...the feet of one bringing good news," Buxtehude utilizes a homophonic, steadily-metered texture that represents footsteps. The half cadence that closes the concerto is unusual, implying a lack of finality that would not be resolved by a simple, da capo repetition at the end. The three arias that follow, presented in descending score order (soprano one, soprano two, and bass), are divided by Italianate instrumental ritornelli. As the da capo repeat of the opening chorus begins, all elements of a standard concerto-aria are intact. Following the aforementioned half cadence that closed the opening chorus, a tenor sings, "*salve, salve*" ("hail, hail"), and the choir responds singing, "*salve.*" The underlying harmony moves from G minor to A-flat major, creating a deceptive cadence. Following this call and response between the tenor and the choir, the entire chorus sings the text of the opening soprano aria, closing the first of the seven concerto-arias of *Membra Jesu Nostri* with a remarkable choral aria that fulfills the musical expectations of the style. A text that was originally sung by a lone soprano, reacting to a biblical text announcing the arrival of "good news," becomes a text that is passionately sung by all in the room. Buxtehude's unusual ending evokes an image of successful evangelization.

Before we pronounce the concerto-aria a dead form, it is worth exploring a recent and prominent revival. The *Seven Responses* project, launched by the contemporary music chamber choir *The Crossing*, commissioned seven composers to write responses to each of the seven concerto-arias of Buxtehude's *Membra Jesu Nostri*. Caroline Shaw's reaction piece, *To the Hands*, explores the formal elements of seventeenth-century concerto-aria. Similar to the way that Heidenreich drew on specific biblical texts to inspire a modern, poetic response, Shaw, using her own poetry, creates a libretto that relates this biblical text to the twenty-first century refugee crisis. The first movement serves as a sinfonia that interpolates wordless choir, treating the singers like members of the instrumental forces. The sinfonia is a fantasia that explores motivic material from the forthcoming choral concerto, as we saw in *Herr, lehre uns bedenken* and Buxtehude's "*Ad Pedes*" (outlined above). The following movement is a choral concerto that explores the biblical text from Buxtehude's source, as well as the major musical themes and textures found in the third and fourth concerto-arias of the original work. The original text reads: "*Quid sunt plagae iste, in medio manuum tuarum?*" ("What are these wounds in the midst of your hands?"). Shaw changes the final word of the text from "*tuarum*" to "*nostrarum,*" a shift from the second-person to the first-person plural, asking the listener to consider the variety of wrongdoings in modern society. The third movement is Shaw's adaptation of "The New Colossus" by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903. While the poetry lacks the regular meter of seventeenth-century poetry, the regularity of rhyme scheme and the presence of other traditional poetic devices (namely alliteration), make this compatible for an allusion to the seventeenth-century practice outlined in this project:

Her beacon-hand beckons:
give
give to me

those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

In this movement, Shaw experiments with extended vocal technique that is reminiscent of Schelle's impulse to include scordatura tuning in *Herr, lehre uns bedenken*. As the text turns from "those yearning to breathe free" to "those yearning to breathe," she includes gasping sounds, which may be a reference to the timely death of Eric Garner.[78] A da capo repeat of material from her opening choral concerto at the conclusion of the final movement round out Shaw's thoughtful, twenty-first century version of this lesser-understood seventeenth-century form.

The concerto-arias of Johann Schelle are unlikely to gain a full-fledged, twenty-first-century revival, but they are deserving of modern performances. These works are accessible for musicians of varied levels. With a fairly contained harmonic language, melismatic material that is more diatonic and less angular that the more chromatic and virtuosic music of Bach, and ample opportunity to lean on soloists to carry split choral material, ensembles ranging from a good church choir to a high-level professional ensemble will find the process of preparing this music adaptable to their needs, and audiences will find the product to be enjoyable. Schelle's concerto-arias are easily adaptable for modern instrumentation. Even in the case of *Herr, lehre uns bedenken*, which would normally require scordatura violins and a viola da gamba, the second version of the score provided as a component of this project provides notation in which the violin pitches are written as they sound. This allows for modern performance with violins playing without scordatura, and either a cello or a viola da gamba tuned to A=440Hz.

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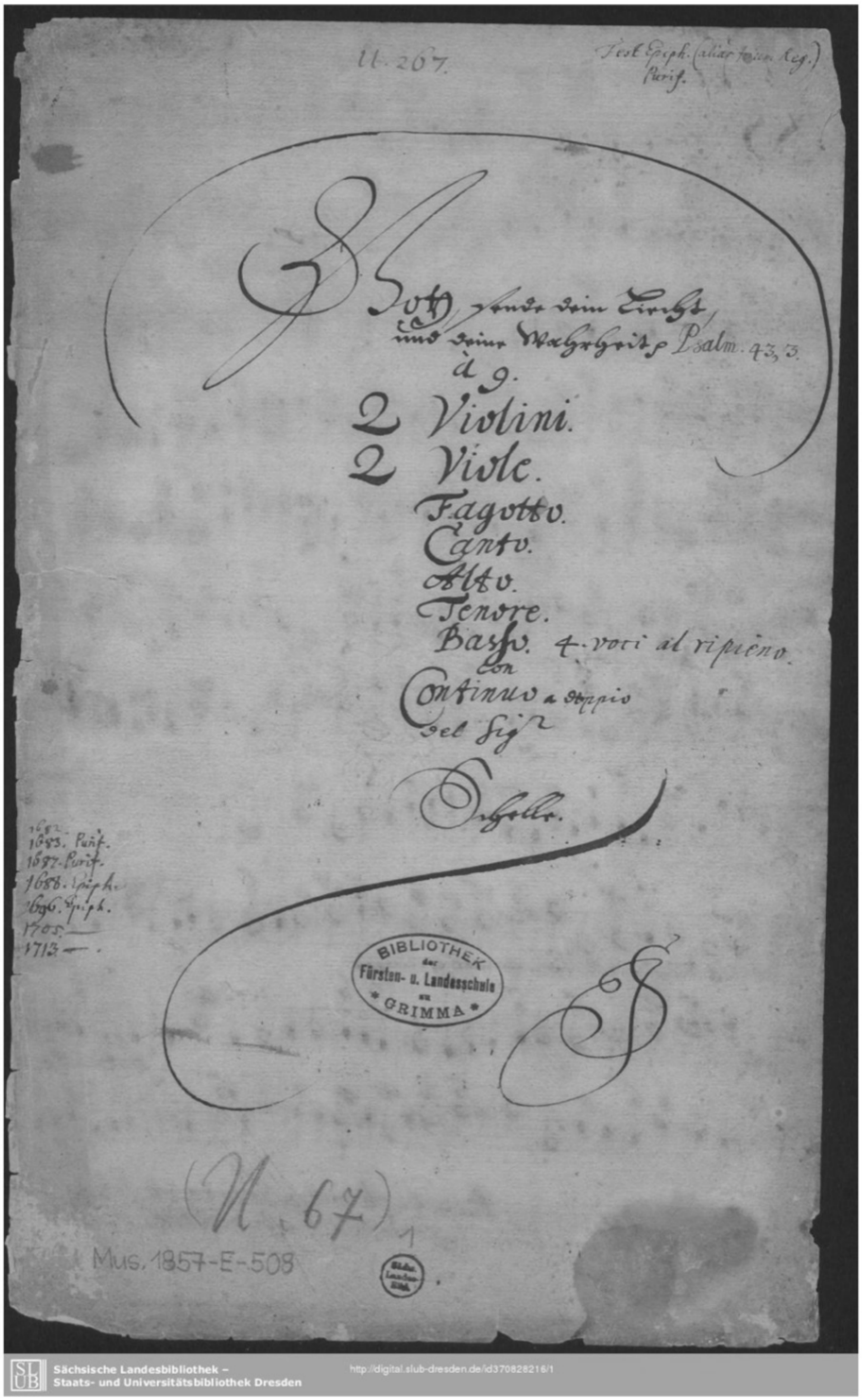
[78] On July 17, 2014, Eric Garner died in Staten Island, New York City, after a New York City Police Department (NYPD) officer placed him in a chokehold while arresting him. The NYPD prohibits the use of chokeholds and Garner's death was ruled a homicide by the New York City medical examiner's office, however the officer responsible was not indicted. Garner's death is cited as one of several incidents of police brutality against African Americans protested by the Black Lives Matter movement.

While there is value in the availability of these scores and knowledge of their genesis for use in performance, there is even greater value in their availability for study. These works tell a piece of an important story that is underrepresented in modern scholarship. Through study of Schelle's concerto-arias, we begin to form a stronger understanding of how the beautiful, Italianate works of Schütz inspired a culture of musical creativity that led to the monumental Lutheran works of the eighteenth century. Furthermore, this multi-year examination of Schelle, his music, and the source material available to modern musicians reveals a need for further study of this important repertory. It is my sincere hope that the findings of this project are of value to the choral community, and that the efforts herein inspire others to examine the treasures contained within the vast and neglected collections of Saxon Baroque music.

APPENDIX I

COVER PAGES OF GRIMMA FACSIMILES

Grimma Cover Page Fascimile: *Gott, sende dein Licht*



U. 267.

Fest Epiph. (aliàs Trium Reg.)
Purif.

Gott, sende dein Licht,
und deine Wahrheit, Psalm. 43, 3.
à 9.
2 Violini.
2 Viole.
Fagotto.
Canto.
Alto.
Tenore.
Basso. 4. voci al ripieno.
con
Continuo a doppio
del Sig.r
Scheller.

1682.
1683. Purif.
1687. Purif.
1688. Epiph.
1696. Epiph.
1705. —
1713. —.

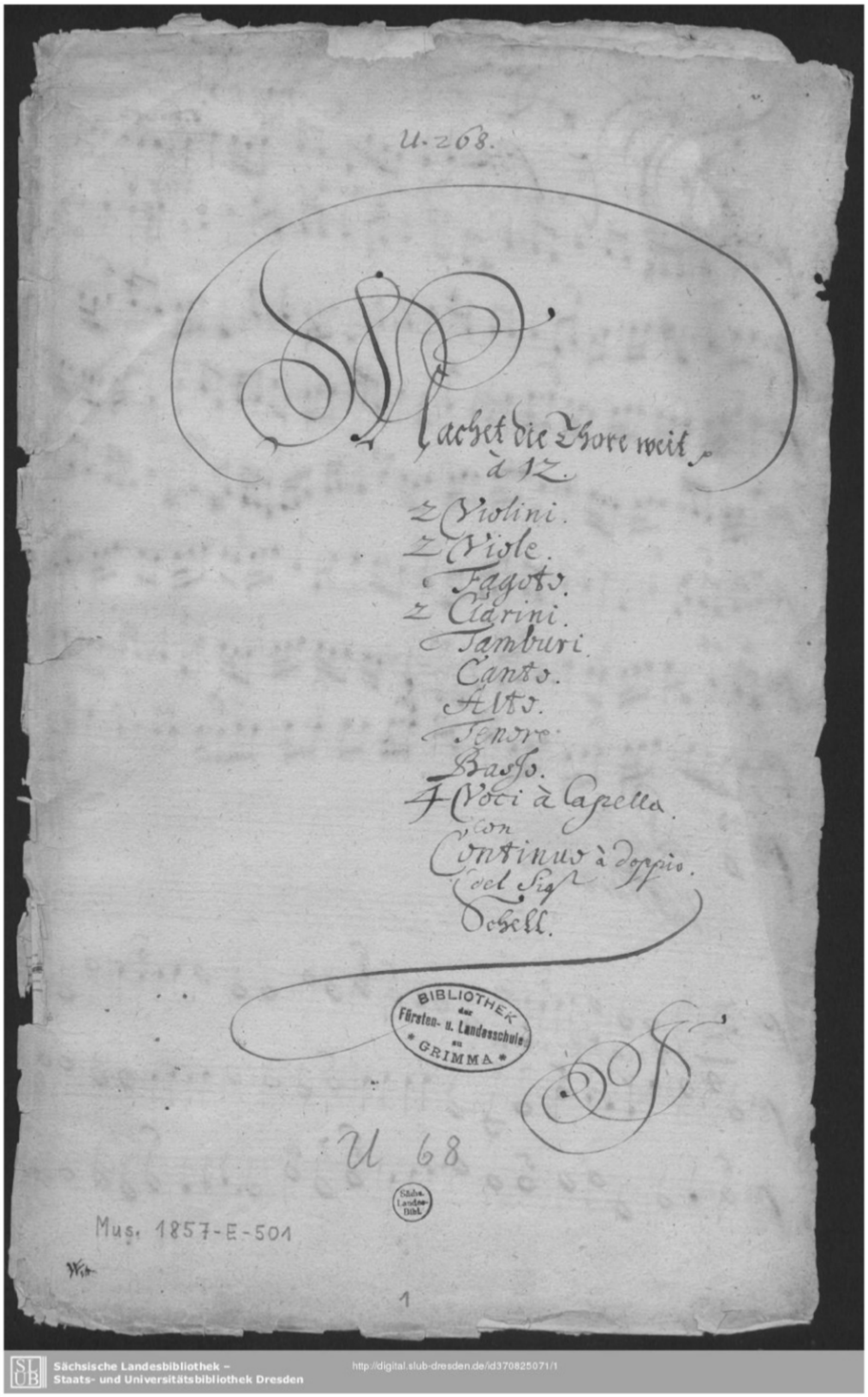
BIBLIOTHEK der Fürsten- u. Landesschule zu GRIMMA

(U. 67)

Mus. 1857-E-508

Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden
http://digital.slub-dresden.de/id370828216/1

Grimma Cover Page Fascimile: *Machet die Tore weit*

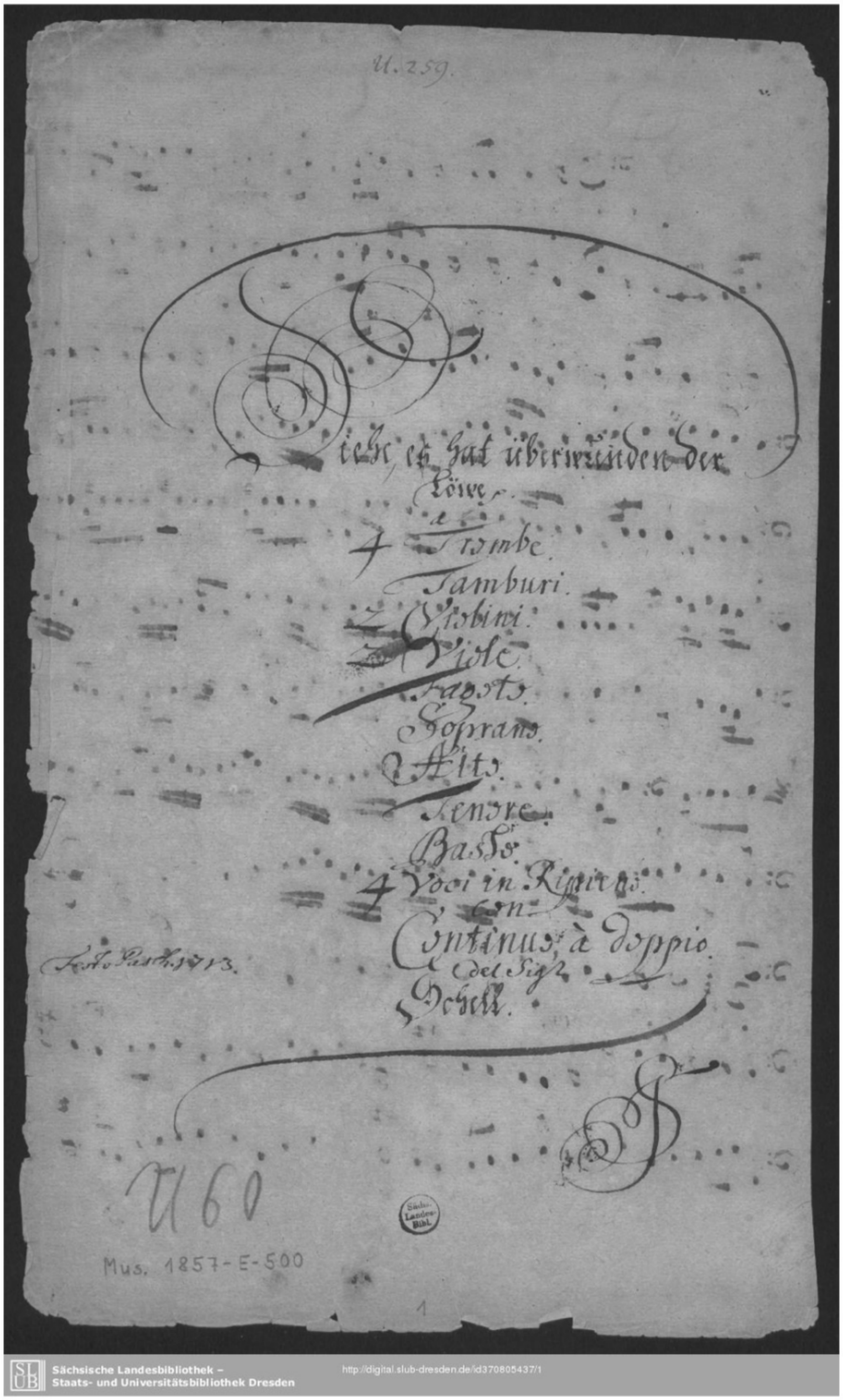


U. 268.

Machet die Thore weit,
à 12.
2 Violini.
2 Viole.
Fagotto.
2 Clarini.
Tamburi.
Canto.
Alto.
Tenore.
Basso.
4 Voci à capella
con
Continuo à doppio.
del Sig.r
Schell.

BIBLIOTHEK der Fürsten- u. Landesschule zu GRIMMA
U 68
Sächs. Landes-Bibl.
Mus. 1857-E-501
1
Sächsische Landesbibliothek –
Staats- und Universitätsbibliothek Dresden
http://digital.slub-dresden.de/id370825071/1

Grimma Cover Page Fascimile: *Siehe, es hat überwunden der Löwe*



U.259.

Siehe, es hat überwunden der
Löwe.
à
4 Trombe.
Tamburi.
2 Violini.
2 Viole.
Fagotto.
Soprano.
Alto.
Tenore.
Basso.
4 Voci in Ripieno.
con
Continuo, à doppio
del Sig.r
Hebell.

Festo Pasch. 1713.

U 60

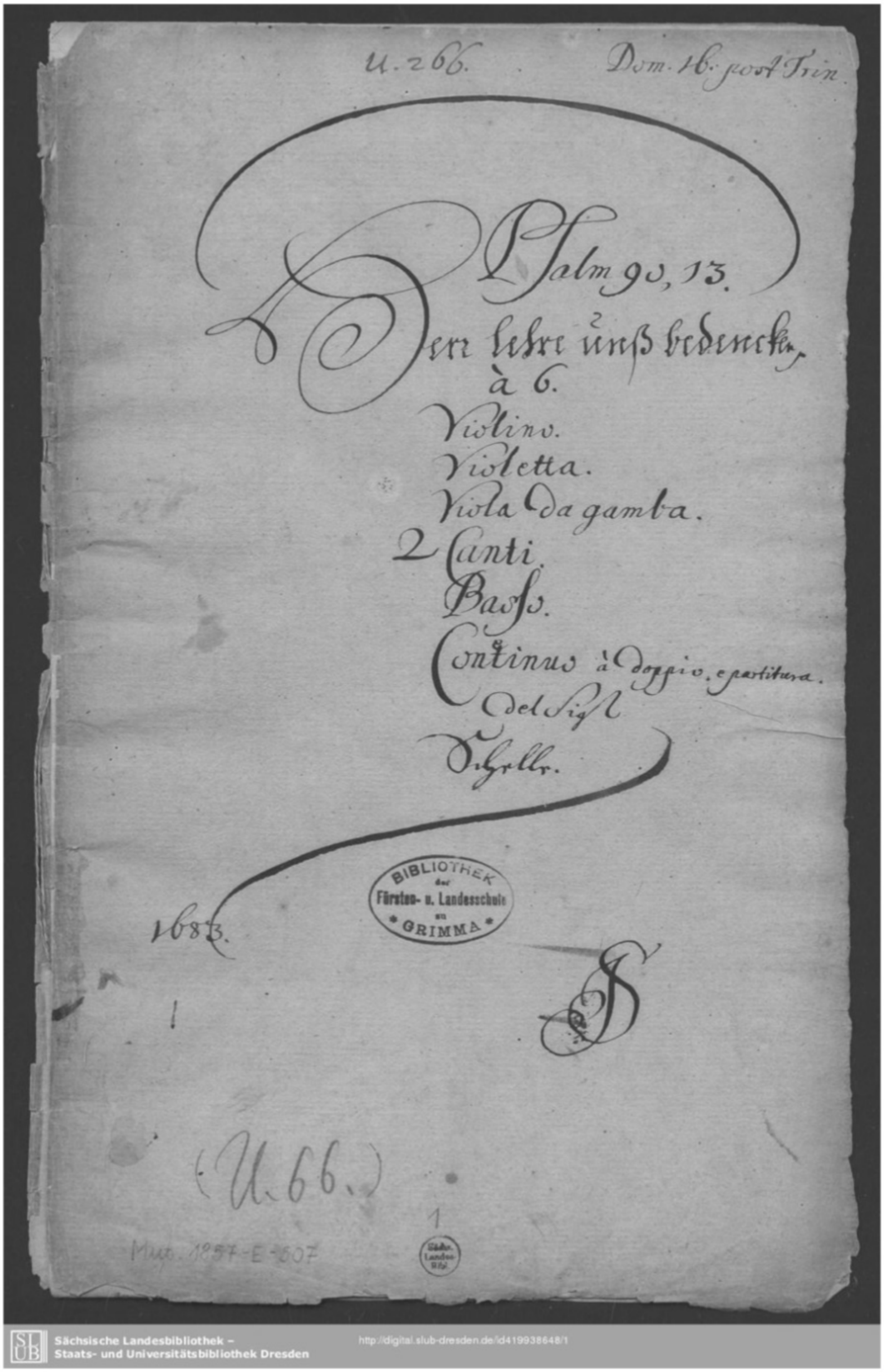
Sächs. Landes-Bibl.

Mus. 1857-E-500

1

Sächsische Landesbibliothek –
Staats- und Universitätsbibliothek Dresden
http://digital.slub-dresden.de/id370805437/1

Grimma Cover Page Fascimile: *Herr, lehre uns bedenken*



U. 266.

Dom. 16. post Trin.

Psalm 90, 13.

Herr lehre unß bedencken,

à 6.

Violino.

Violetta.

Viola da gamba.

2 Canti.

Basso.

Continuo à doppio, e partitura.

Del Sig.r

Schelle.

1683.

BIBLIOTHEK der Fürsten- u. Landesschule zu GRIMMA

(U. 66.)

Mus. 1857-E-607

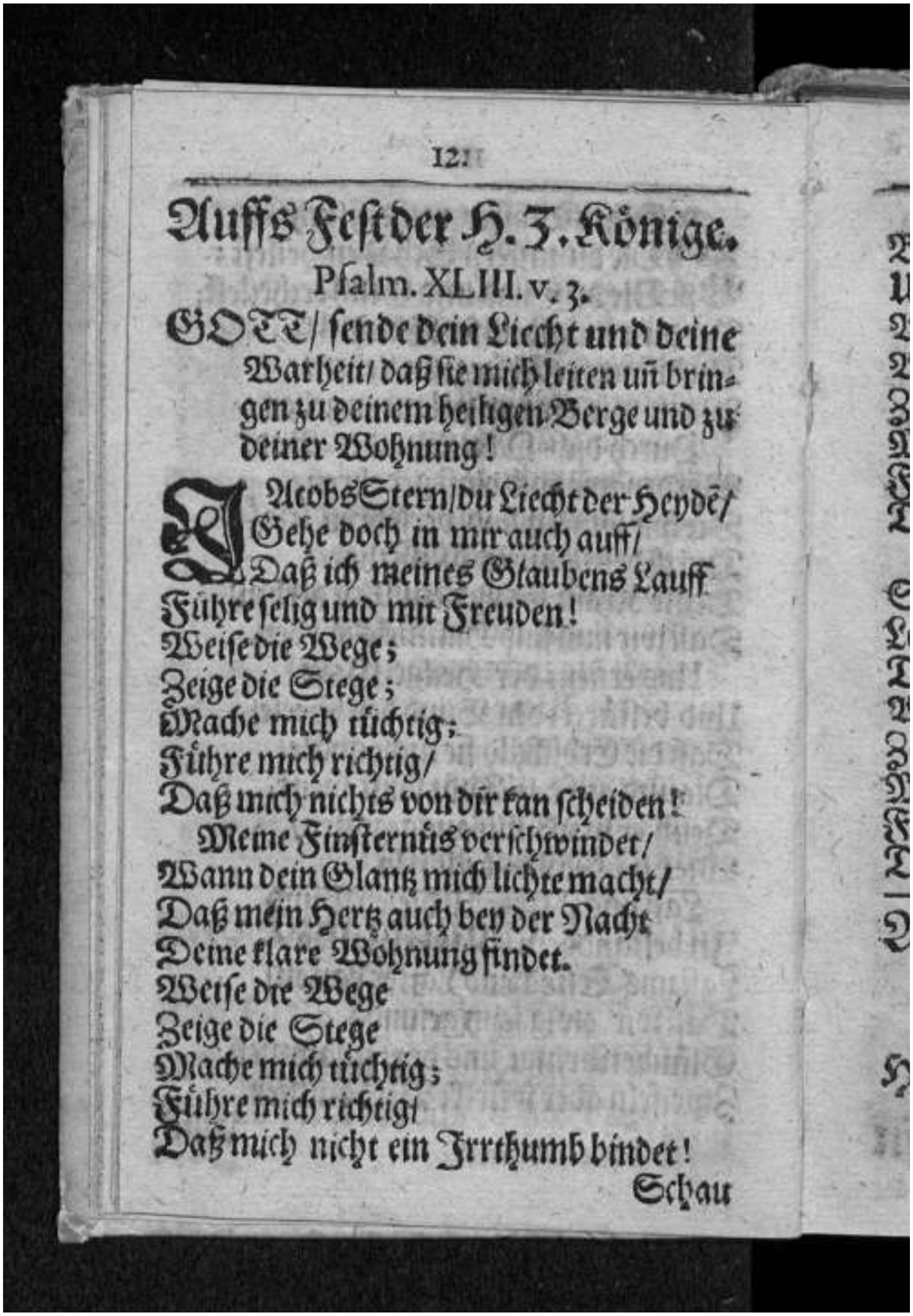
Sächs. Landes-Bibl.

Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden
http://digital.slub-dresden.de/id419938648/1

APPENDIX II

FACSIMILES FROM HEIDENREICH'S PUBLICATION

Heidenreich Text Fascimile: *Gott, sende dein Licht*



121

Auffs Feſt der H. 3. Könige.

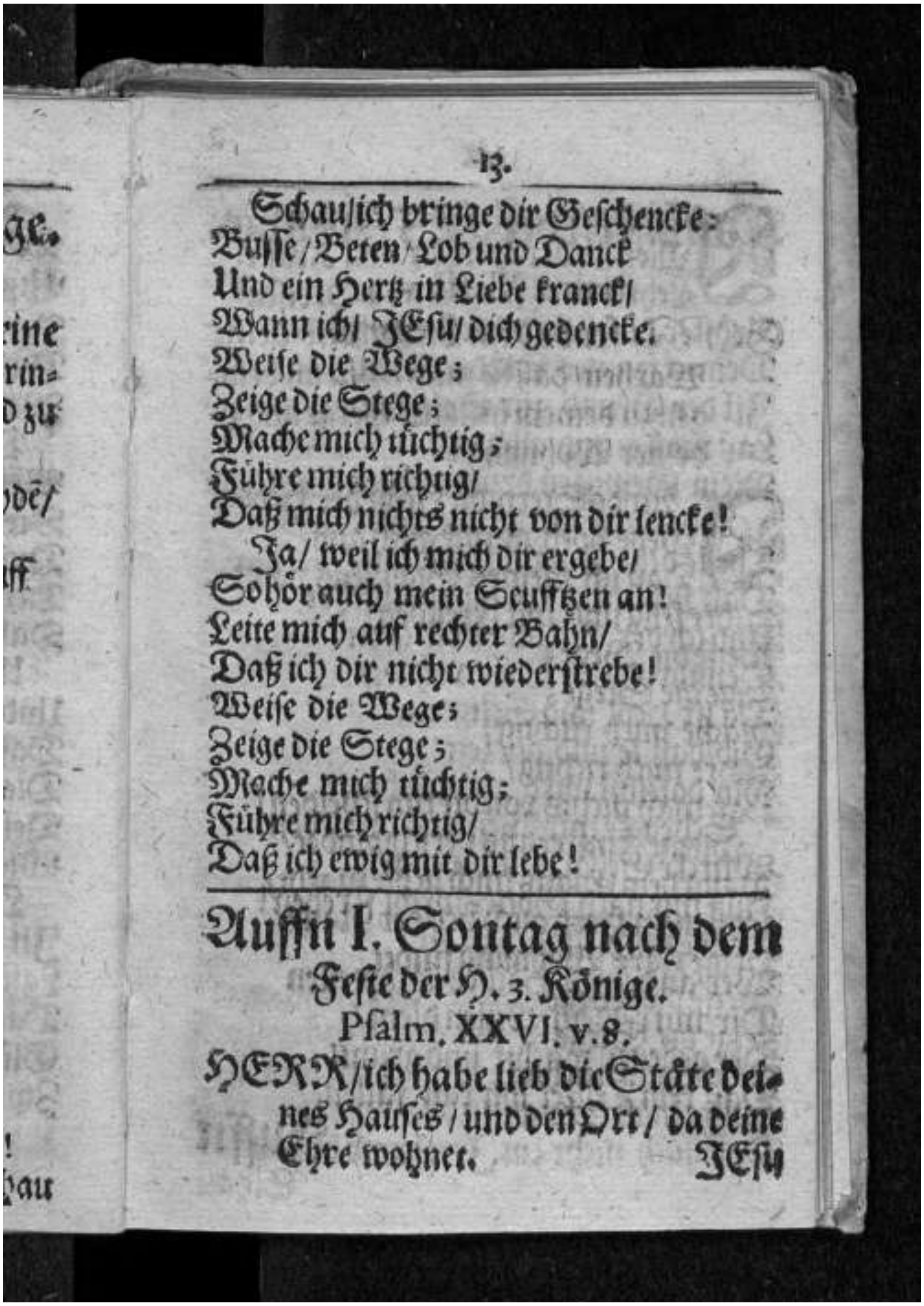
Pſalm. XLIII. v. 3.

GOTT/ ſende dein Liecht und deine Warheit/ daß ſie mich leiten uñ bringen zu deinem heiligen Berge und zu deiner Wohnung!

JAcobs Stern/ du Liecht der Heydē/
Gehe doch in mir auch auff/
Daß ich meines Glaubens Lauff
Führe ſelig und mit Freuden!
Weiſe die Wege;
Zeige die Stege;
Mache mich tüchtig;
Führe mich richtig/
Daß mich nichts von dir kan ſcheiden!
Meine Finſternüs verſchwindet/
Wann dein Glantz mich lichte macht/
Daß mein Hertz auch bey der Nacht
Deine klare Wohnung findet.
Weiſe die Wege
Zeige die Stege
Mache mich tüchtig;
Führe mich richtig/
Daß mich nicht ein Jrrthumb bindet!

Schau

(*Gott, sende dein Licht,* continued)



13.

Schau/ich bringe dir Geſchencke:
Buſſe/Beten/Lob und Danck
Und ein Hertz in Liebe kranck/
Wann ich/ JEſu/ dich gedencke.
Weiſe die Wege;
Zeige die Stege;
Mache mich tüchtig;
Führe mich richtig/
Daß mich nichts nicht von dir lencke!
Ja/ weil ich mich dir ergebe/
So hör auch mein Seufftzen an!
Leite mich auf rechter Bahn/
Daß ich dir nicht wiederſtrebe!
Weiſe die Wege;
Zeige die Stege;
Mache mich tüchtig;
Führe mich richtig/
Daß ich ewig mit dir lebe!

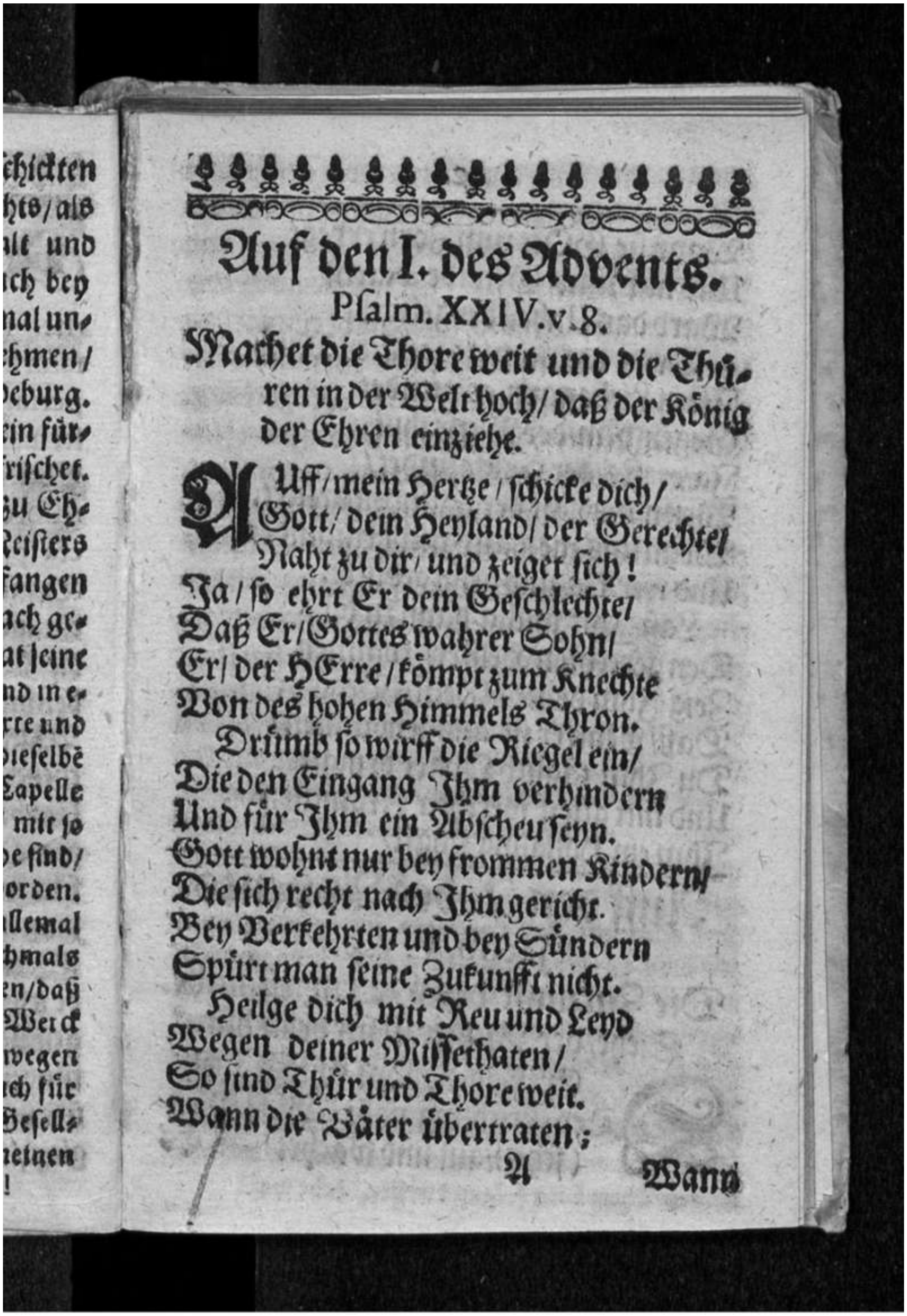
Auffn I. Sontag nach dem Feſte der H. 3. Könige.

Pſalm. XXVI. v. 8.

HERR/ich habe lieb die Stätte deines Hauſes/ und den Ort/ da deine Ehre wohnet.

JEſu

Heidenrich Text Facsimile: *Machet die Tore weit*



Auf den I. des Advents.

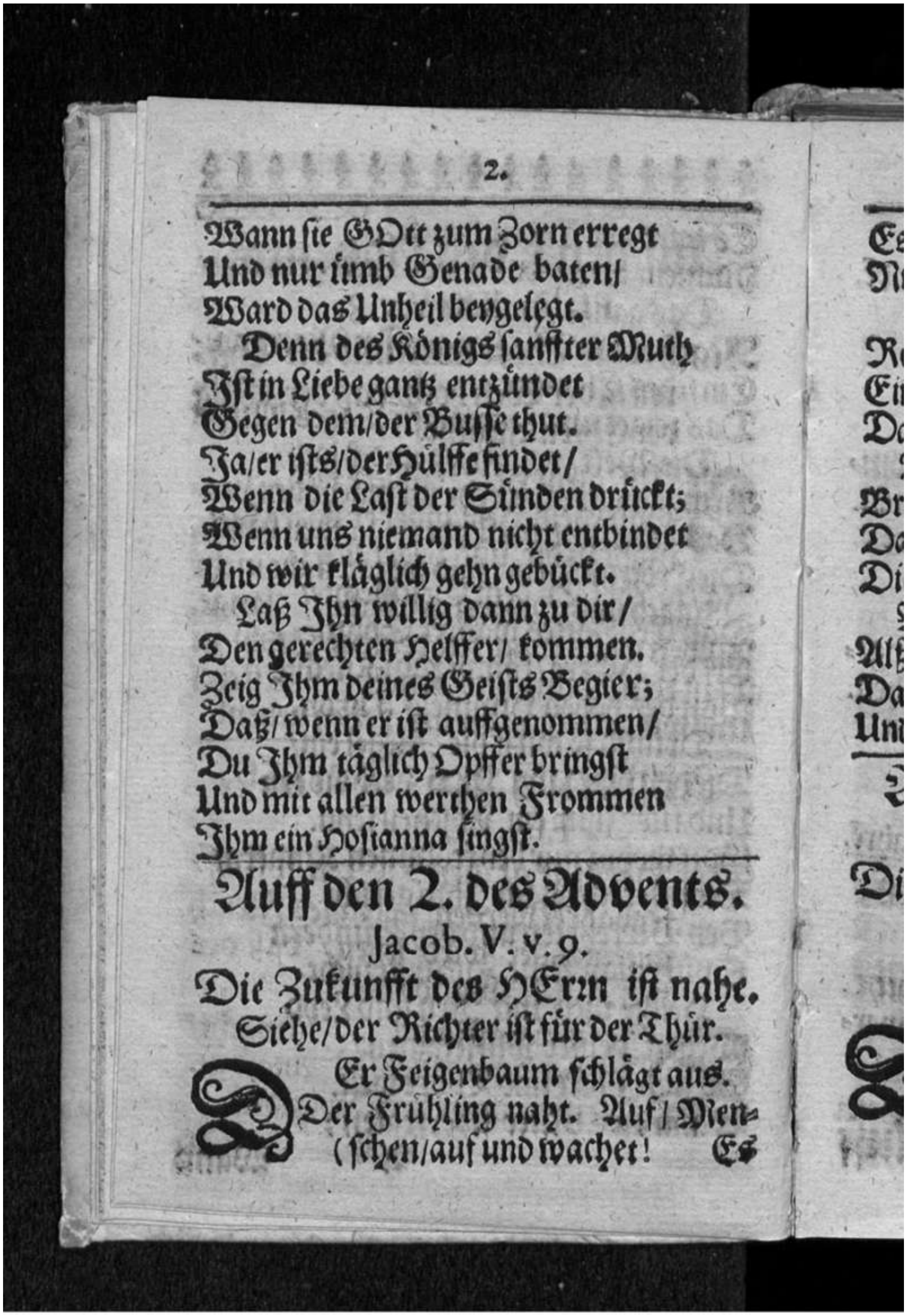
Pſalm. XXIV. v. 8.

Machet die Thore weit und die Thüren in der Welt hoch/ daß der König der Ehren einziehe.

AUff/ mein Hertze/ ſchicke dich/
Gott/ dein Heyland/ der Gerechte/
Naht zu dir/ und zeiget ſich!
Ja/ ſo ehrt Er dein Geſchlechte/
Daß Er/ Gottes wahrer Sohn/
Er/ der HErre/ kömpt zum Knechte
Von des hohen Himmels Thron.
Drümb ſo wirff die Riegel ein/
Die den Eingang Ihm verhindern
Und für Ihm ein Abſcheu ſeyn.
Gott wohnt nur bey frommen Kindern/
Die ſich recht nach Ihm gericht.
Bey Verkehrten und bey Sündern
Spürt man ſeine Zukunfft nicht.
Heilge dich mit Reu und Leyd
Wegen deiner Miſſethaten/
So ſind Thür und Thore weit.
Wann die Väter übertraten;

A Wann

(*Machet die Tore weit*, continued)



Wann ſie GOtt zum Zorn erregt
Und nur ümb Genade baten/
Ward das Unheil beygelegt.
Denn des Königs ſanfftter Muth
Iſt in Liebe gantz entzündet
Gegen dem/der Buſſe thut.
Ja/er iſts/der Hülffe findet/
Wenn die Laſt der Sünden drückt;
Wenn uns niemand nicht entbindet
Und wir kläglich gehn gebückt.
Laß Jhn willig dann zu dir/
Den gerechten Helffer/ kommen.
Zeig Jhm deines Geiſts Begier;
Daß/ wenn er iſt auffgenommen/
Du Jhm täglich Opffer bringſt
Und mit allen werthen Frommen
Jhm ein Hoſianna ſingſt.

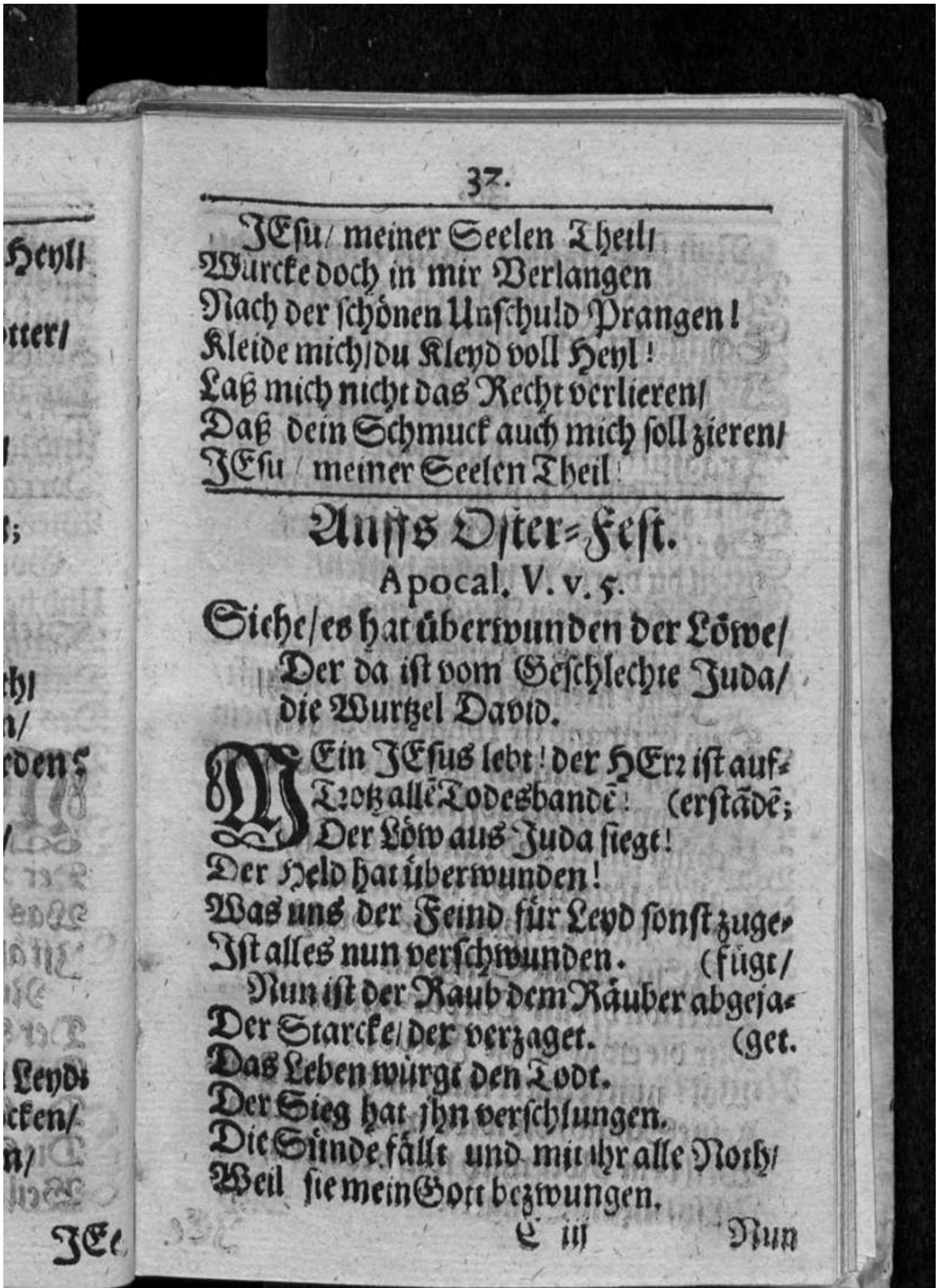
Auff den 2. des Advents.

Jacob. V. v. 9.

Die Zukunfft des HErrn iſt nahe.
Siehe/der Richter iſt für der Thür.

DEr Feigenbaum ſchlägt aus. Der Frühling naht. Auf/ Menſchen/auf und wachet! Es

Heidenreich Text Facsmile: *Siehe, es hat überwunden der Löwe*



37.

JEſu/ meiner Seelen Theil/
Wurcke doch in mir Verlangen
Nach der ſchönen Unſchuld Prangen!
Kleide mich/ du Kleyd voll Heyl!
Laß mich nicht das Recht verlieren/
Daß dein Schmuck auch mich ſoll zieren/
JEſu/ meiner Seelen Theil!

Auffs Oſter=Feſt.

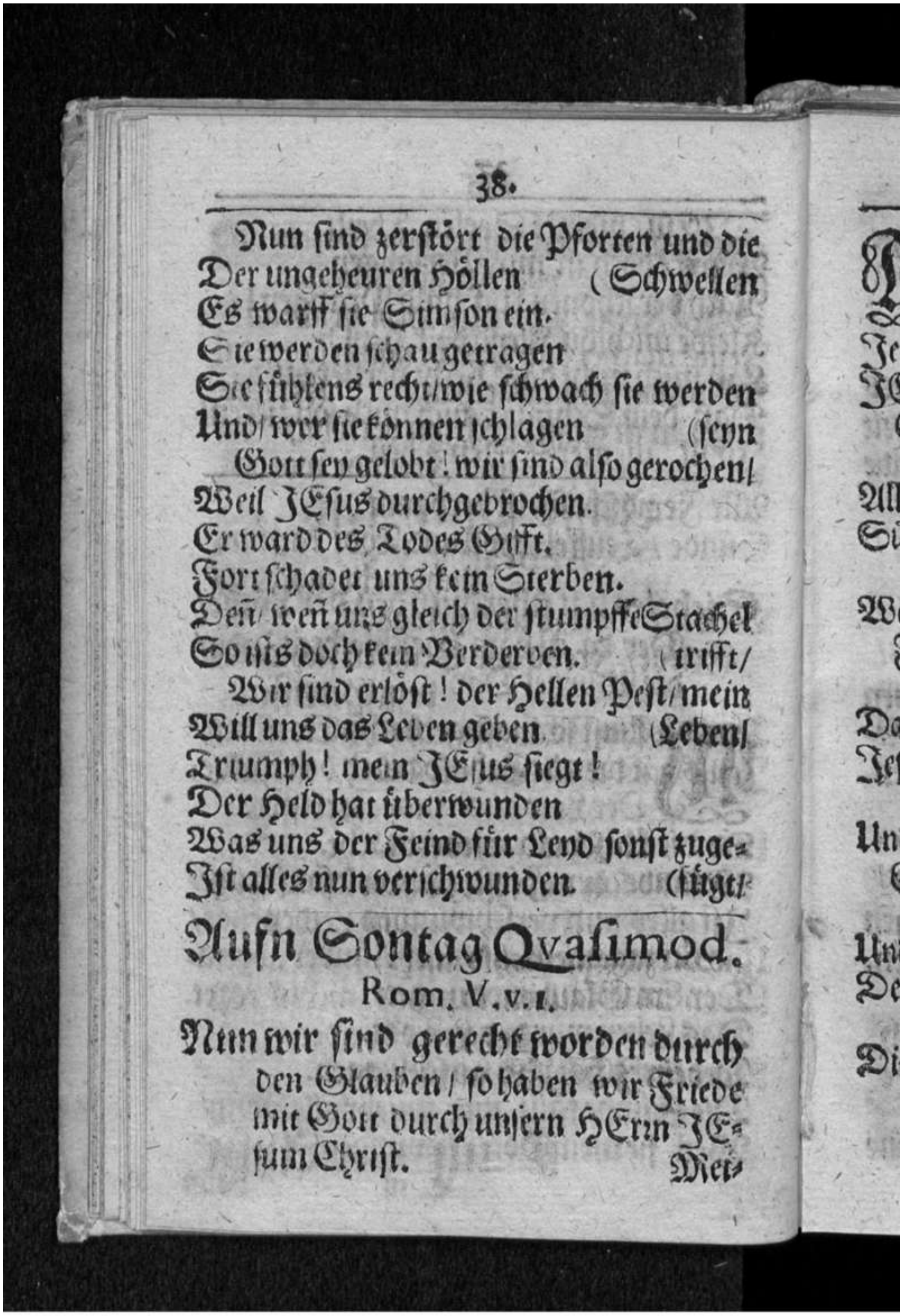
Apocal. V. v. 5.

Siehe/ es hat überwunden der Löwe/
Der da iſt vom Geſchlechte Juda/
die Wurtzel David.

MEin JEſus lebt! der HErr iſt auf-
Trotz allē Todesbandē! (erſtādē;
Der Löw aus Juda ſiegt!
Der Held hat überwunden!
Was uns der Feind für Leyd ſonſt zuge-
Iſt alles nun verſchwunden. (fügt/
Nun iſt der Raub dem Räuber abgeja-
Der Starcke/ der verzaget. (get.
Das Leben würgt den Todt.
Der Sieg hat jhn verſchlungen.
Die Sünde fällt und mit ihr alle Noth/
Weil ſie mein Gott bezwungen.

E iij Nun

(*Siehe, es hat überwunden der Löwe,* continued)



38.

Nun ſind zerſtört die Pforten und die
Der ungeheuren Höllen (Schwellen
Es warff ſie Simſon ein.
Sie werden ſchau getragen
Sie fühlens recht/ wie ſchwach ſie werden
Und/ wer ſie können ſchlagen (ſeyn
Gott ſey gelobt! wir ſind alſo gerochen/
Weil JEſus durchgebrochen.
Er ward des Todes Gifft.
Fort ſchadet uns kein Sterben.
Deñ weñ uns gleich der ſtumpffe Stachel
So iſts doch kein Verderben. (trifft/
Wir ſind erlöſt! der Hellen Peſt/ mein
Will uns das Leben geben (Leben/
Triumph! mein JEſus ſiegt!
Der Held hat überwunden
Was uns der Feind für Leyd ſonſt zuge-
Iſt alles nun verſchwunden. (fügt/

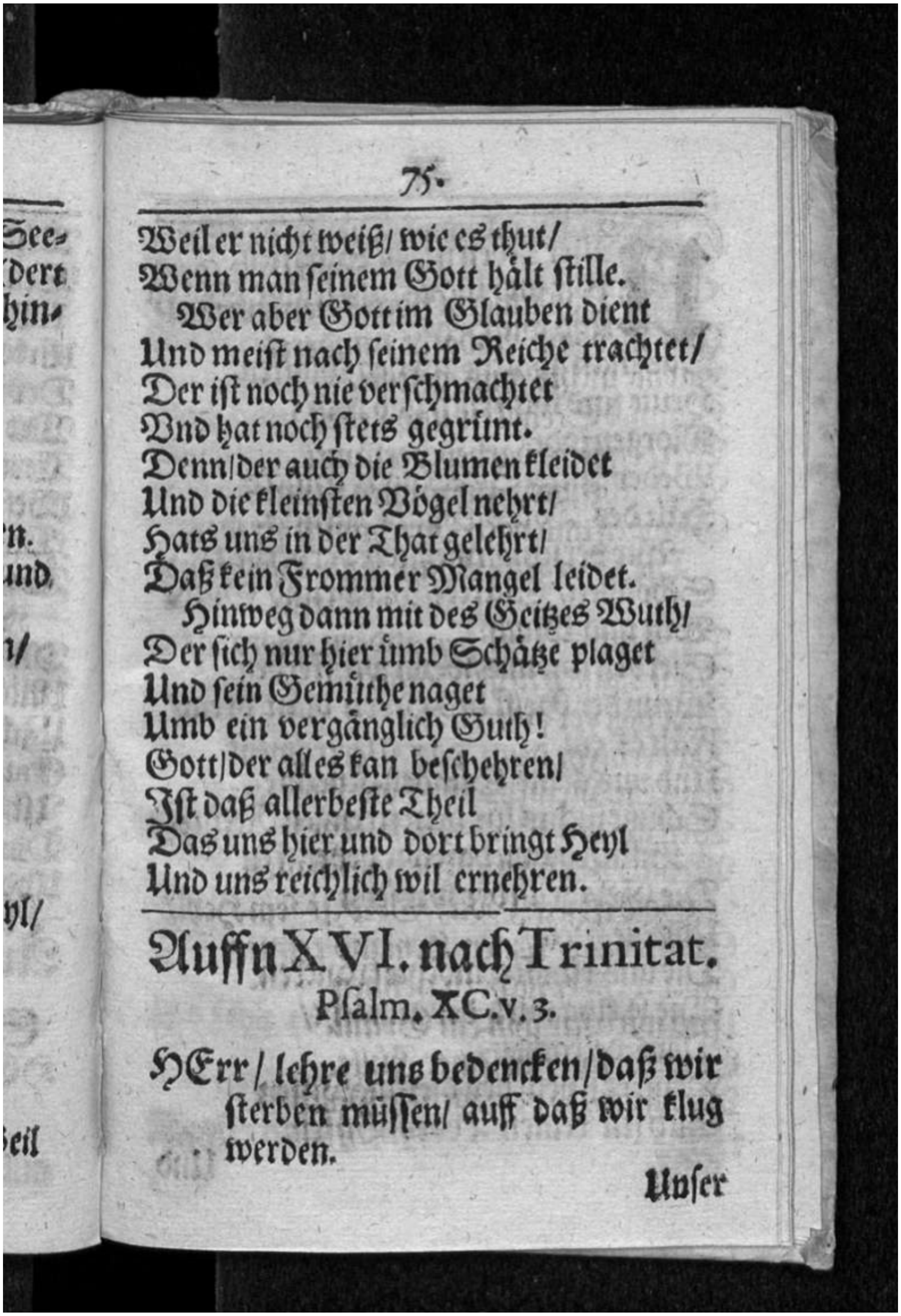
Aufn Sontag Quaſimod.

Rom. V. v. 1.

Nun wir ſind gerecht worden durch den Glauben/ ſo haben wir Friede mit Gott durch unſern HErrn JEſum Chriſt.

Mei-

Heidenreich Text Facsmile: *Herr, lehre uns bedenken*



75.

Weil er nicht weiß/ wie es thut/
Wenn man ſeinem Gott hält ſtille.
Wer aber Gott im Glauben dient
Und meiſt nach ſeinem Reiche trachtet/
Der iſt noch nie verſchmachtet
Vnd hat noch ſtets gegrünt.
Denn/ der auch die Blumen kleidet
Und die kleinſten Vögel nehrt/
Hats uns in der That gelehrt/
Daß kein Frommer Mangel leidet.
Hinweg dann mit des Geitzes Wuth/
Der ſich nur hier ümb Schätze plaget
Und ſein Gemüthe naget
Umb ein vergänglich Guth!
Gott/ der alles kan beſchehren/
Iſt daß allerbeſte Theil
Das uns hier und dort bringt Heyl
Und uns reichlich wil ernehren.

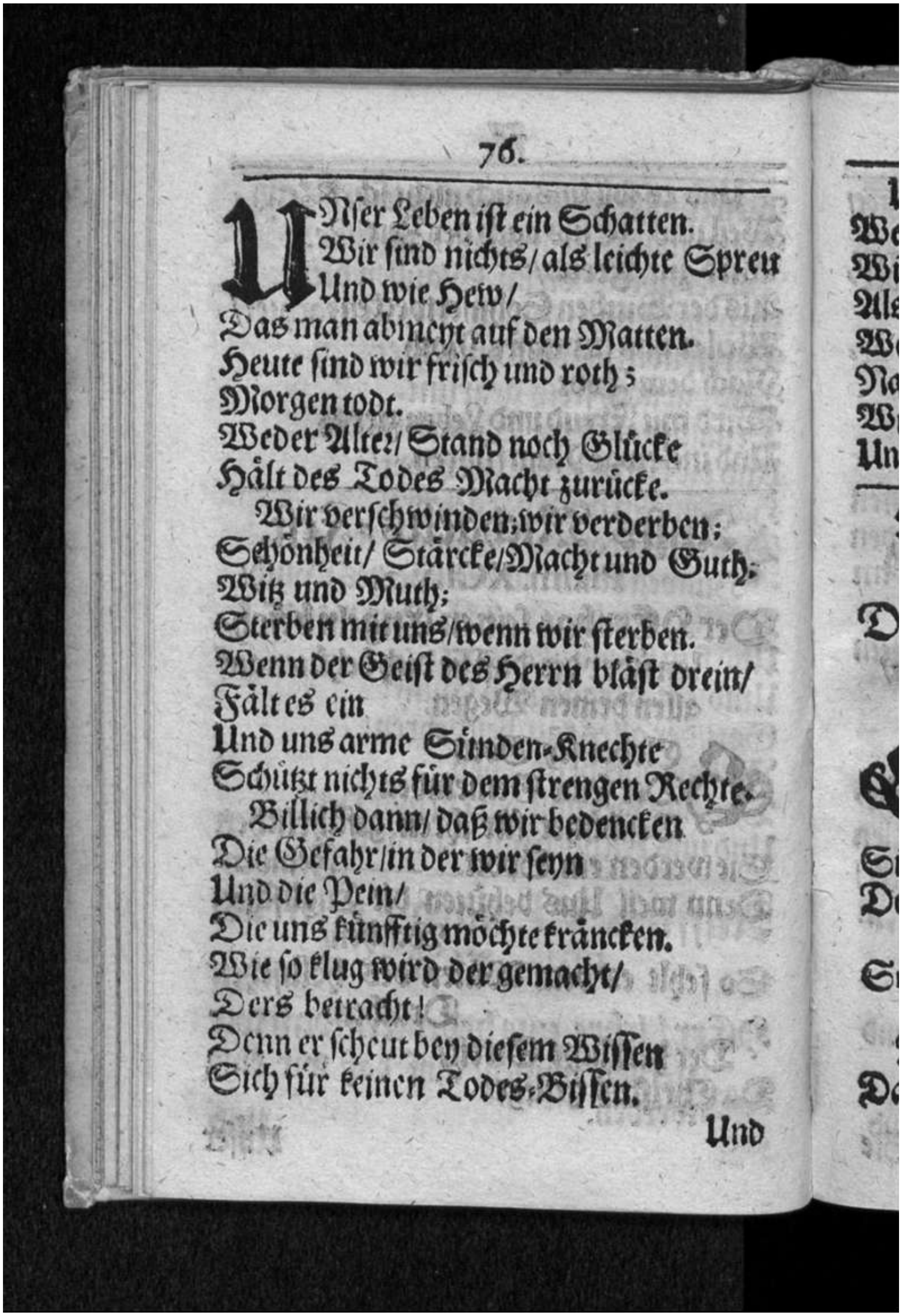
Auffn XVI. nach Trinitat.

Pſalm. XC. v. 3.

HErr/ lehre uns bedencken/ daß wir ſterben müſſen/ auff daß wir klug werden.

Unſer

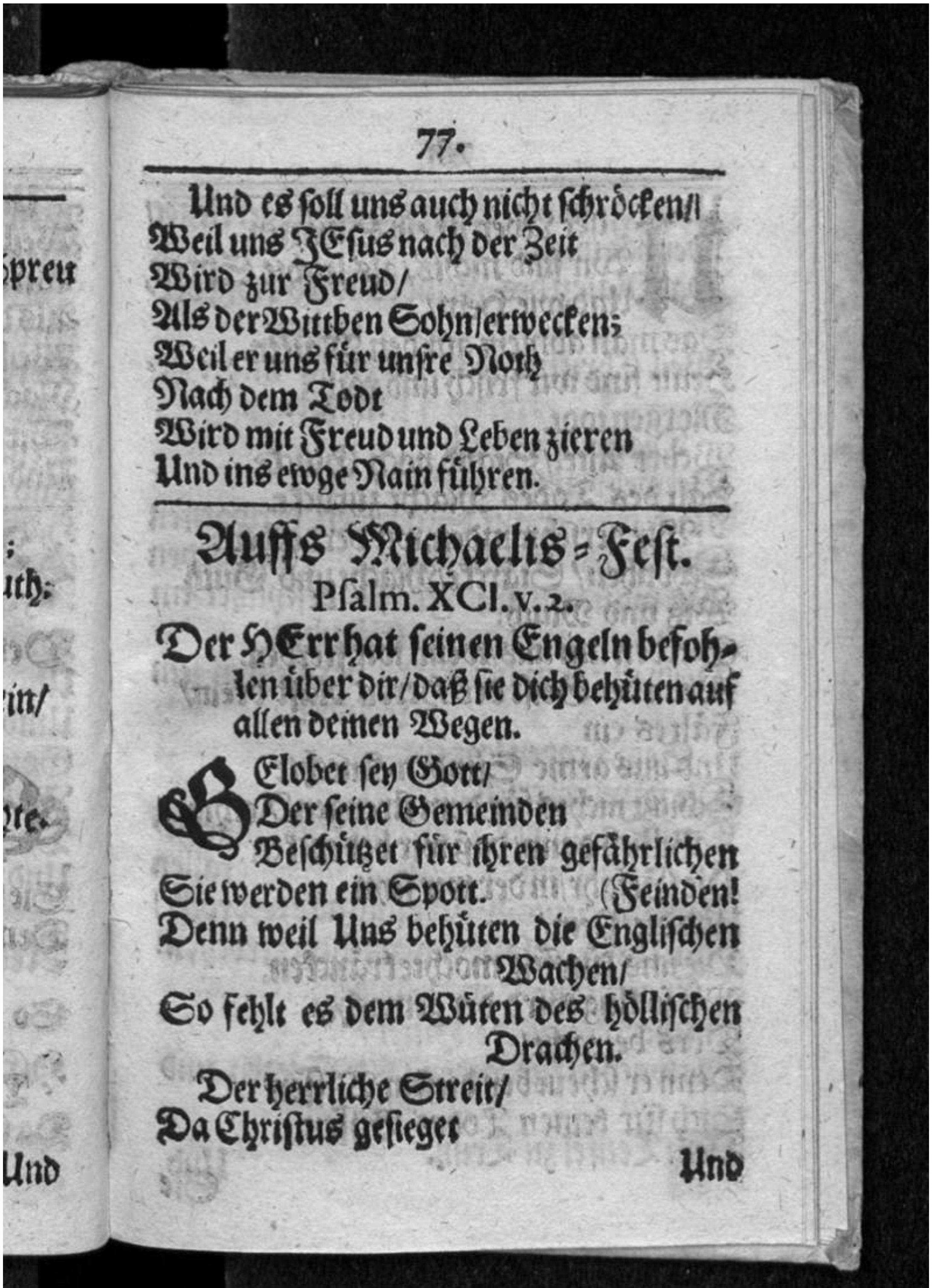
(*Herr, lehre uns bedenken,* continued)



Unſer Leben iſt ein Schatten.
Wir ſind nichts/ als leichte Spreu
Und wie Hew/
Das man abmeyt auf den Matten.
Heute ſind wir friſch und roth;
Morgen todt.
Weder Alter/ Stand noch Glücke
Hält des Todes Macht zurücke.
Wir verſchwinden; wir verderben;
Schönheit/ Stärcke/ Macht und Guth;
Witz und Muth;
Sterben mit uns/ wenn wir ſterben.
Wenn der Geiſt des Herrn bläſt drein/
Fält es ein
Und uns arme Sünden-Knechte
Schützt nichts für dem ſtrengen Rechte.
Billich dann/ daß wir bedencken
Die Gefahr/ in der wir ſeyn
Und die Pein/
Die uns künfftig möchte kräncken.
Wie ſo klug wird der gemacht/
Ders betracht!
Denn er ſcheut bey dieſem Wiſſen
Sich für keinen Todes-Biſſen.

Und

(*Herr, lehre uns bedenken,* **continued**)



Und es ſoll uns auch nicht ſchröcken/
Weil uns JEſus nach der Zeit
Wird zur Freud/
Als der Witthen Sohn/erwecken;
Weil er uns für unſre Noth
Nach dem Todt
Wird mit Freud und Leben zieren
Und ins ewge Nain führen.

Auffs Michaelis-Feſt.

Pſalm. XCI. v. 2.

Der HErr hat ſeinen Engeln befohlen über dir/daß ſie dich behüten auf allen deinen Wegen.

GElobet ſey Gott/
Der ſeine Gemeinden
Beſchützet für ihren gefährlichen Feinden!
Sie werden ein Spott.
Denn weil Uns behüten die Engliſchen Wachen/
So fehlt es dem Wüten des hölliſchen Drachen.
Der herrliche Streit/
Da Chriſtus geſieget

Und

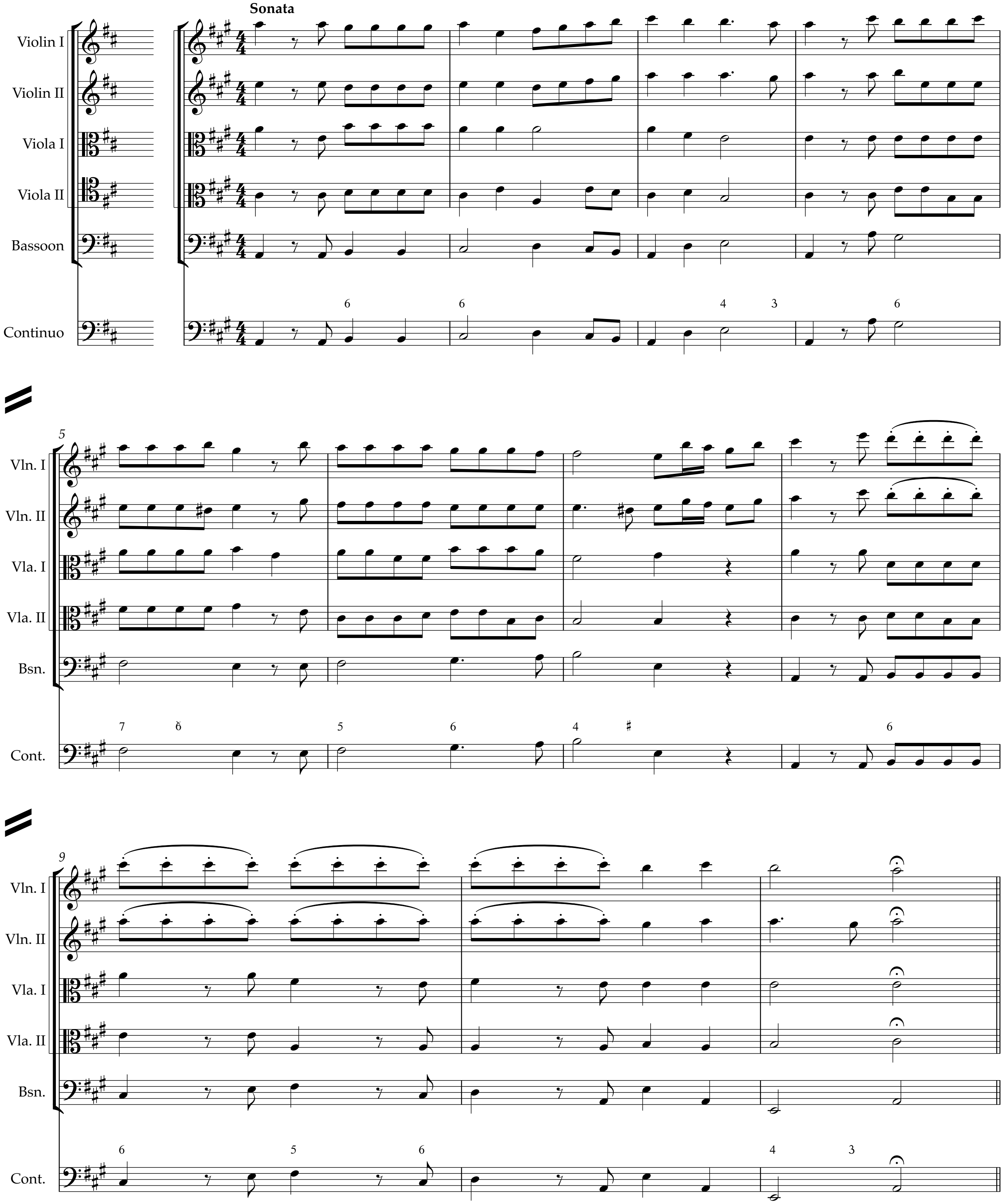
APPENDIX III

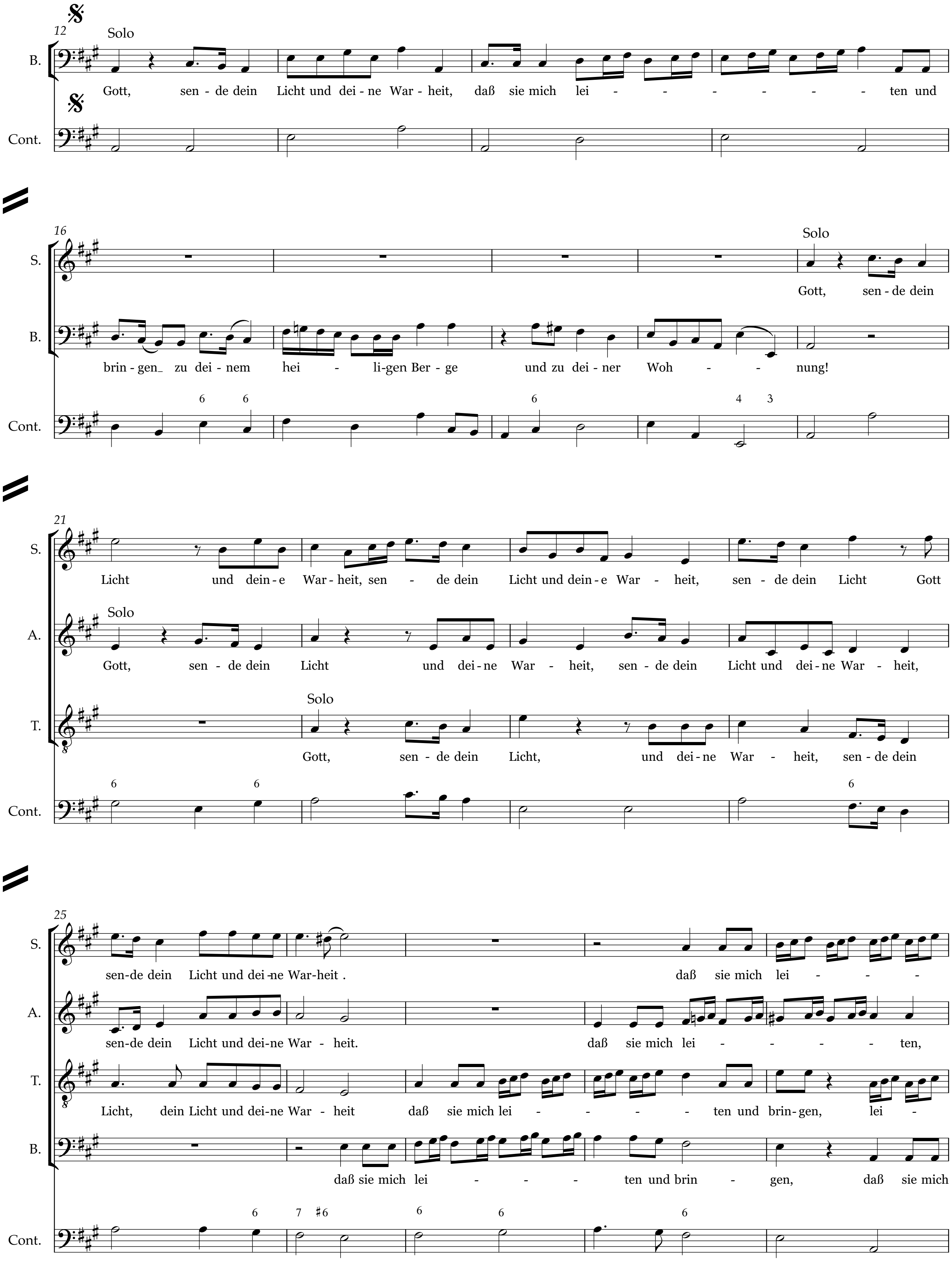
EDITIONS OF JOHANN SCHELLE’S CONCERTO-ARIAS

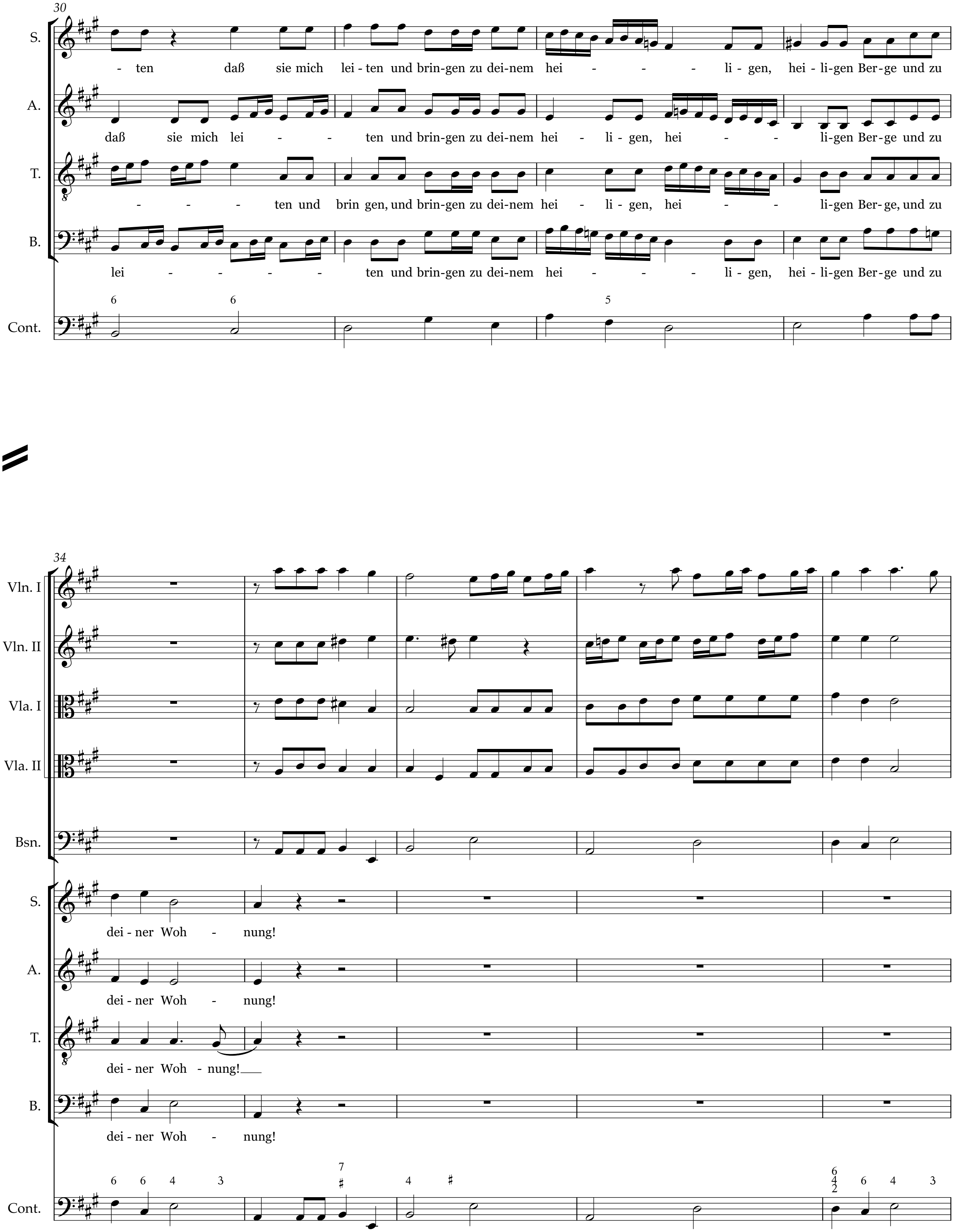
Gott, sende dein Licht

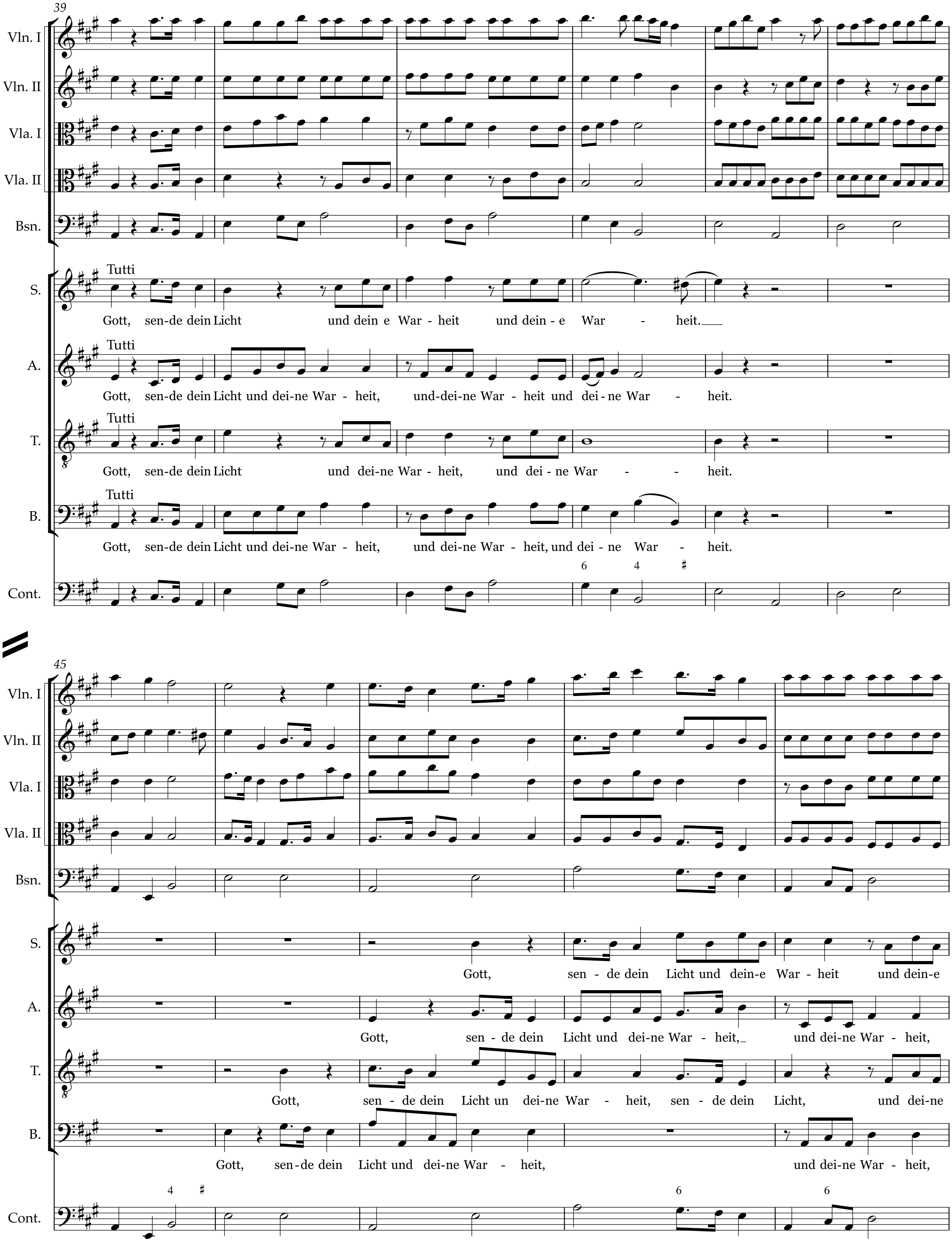
Psalm 43:3
Poetry by David Elias Heidenreich (1638-1688)

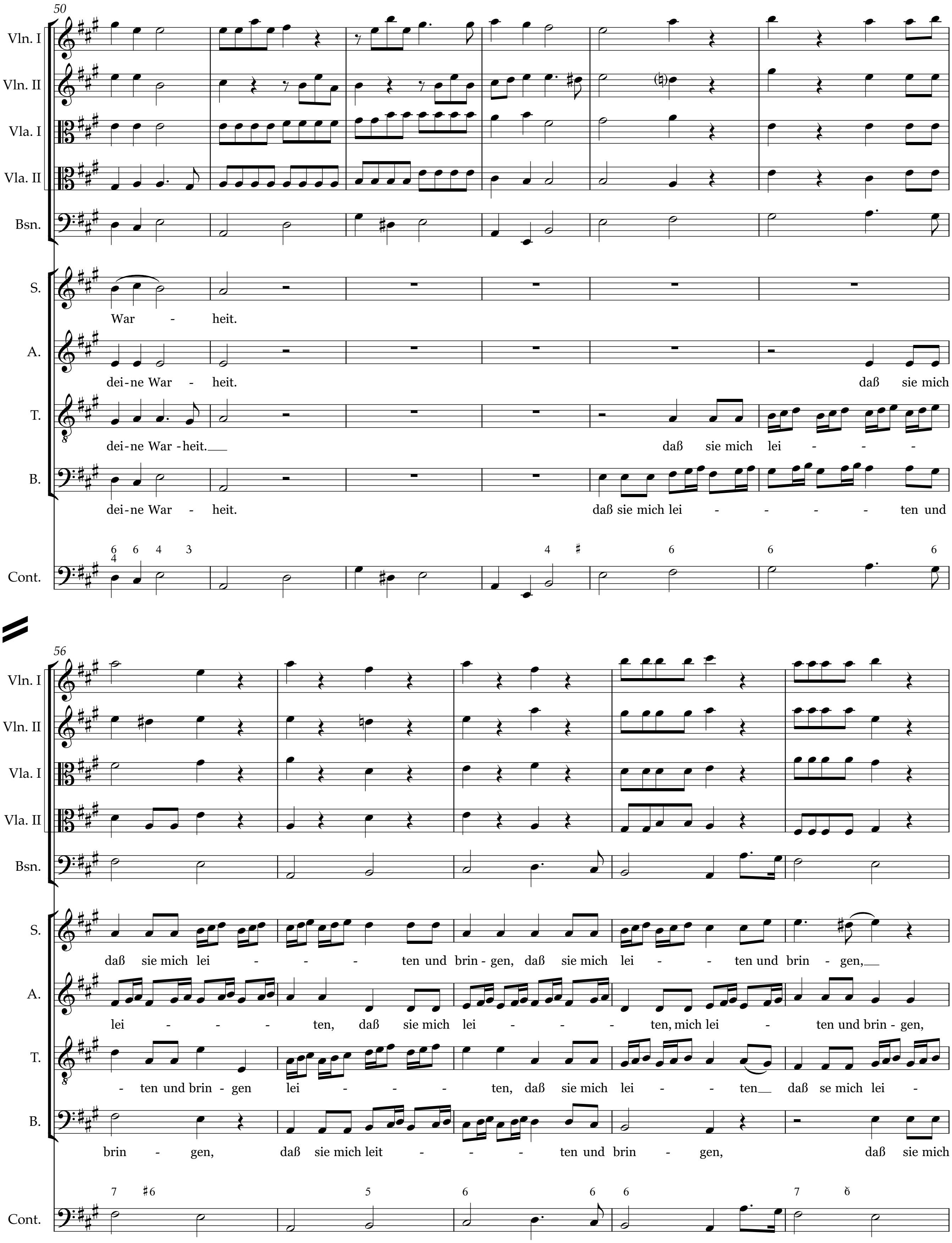
Johann Schelle (1648 - 1701)
Edited by Stephen Spinelli

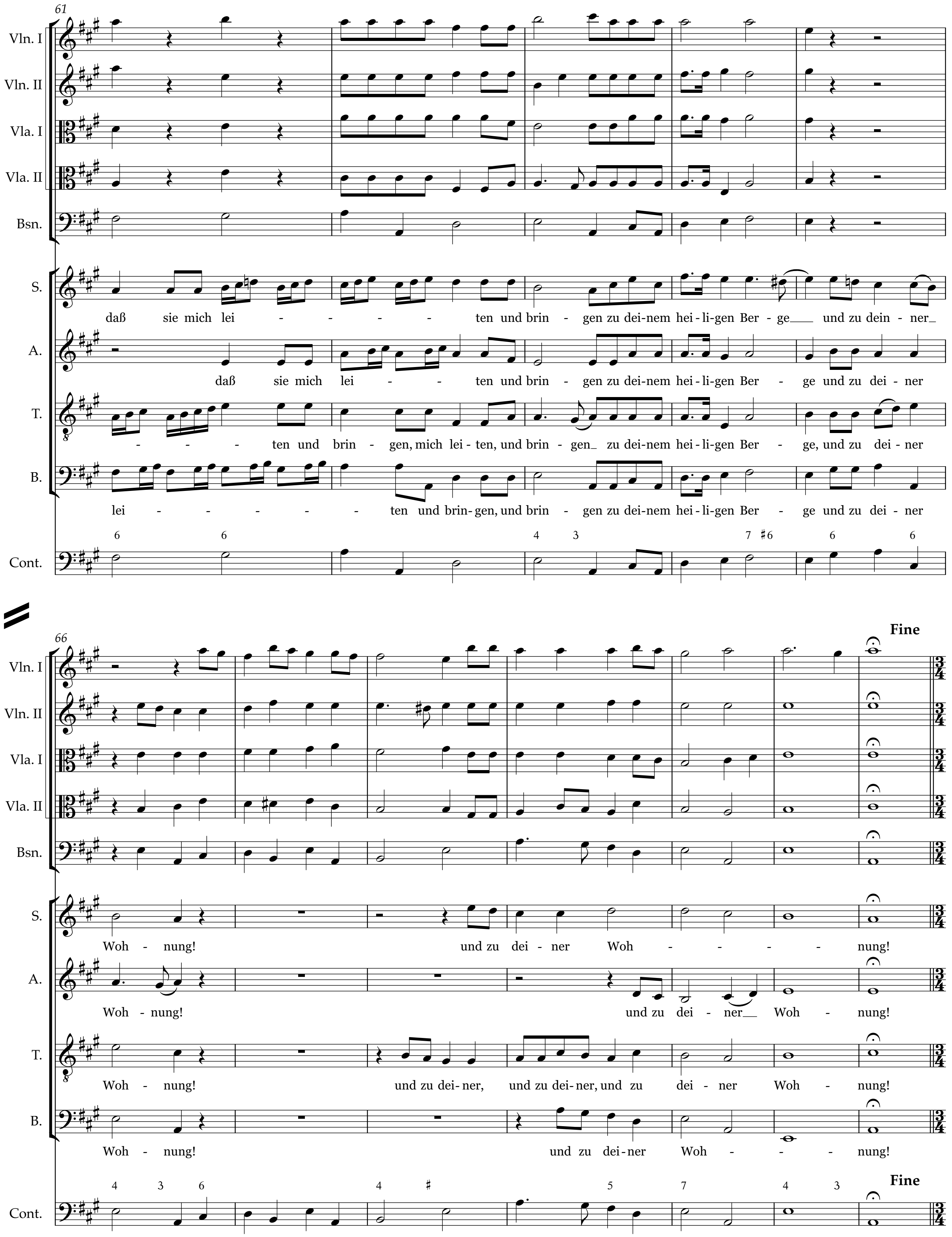

Sonata
Violin I
Violin II
Viola I
Viola II
Bassoon
Continuo
5
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
9

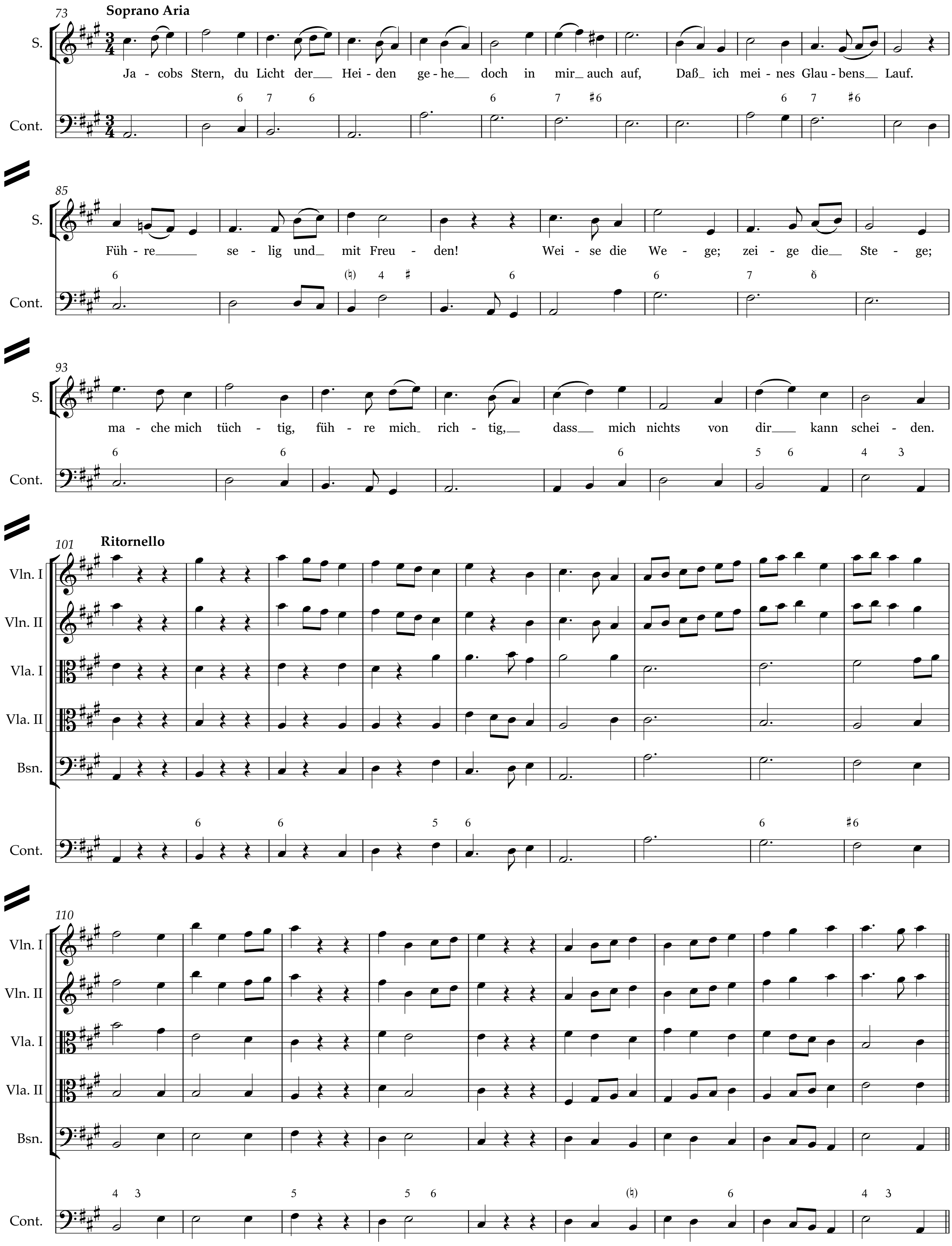

12
Solo
B.
Gott, sen-de dein Licht und dei-ne War-heit, daß sie mich lei - - - - - - ten und
Cont.
16
S.
B.
Solo
Gott, sen-de dein
brin-gen_ zu dei-nem hei - li-gen Ber-ge und zu dei-ner Woh - - nung!
Cont.
6 6 6 4 3
21
S.
Licht und dein-e War-heit, sen - de dein Licht und dein-e War - heit, sen - de dein Licht Gott
A.
Solo
Gott, sen - de dein Licht und dei-ne War - heit, sen - de dein Licht und dei-ne War - heit,
T.
Solo
Gott, sen - de dein Licht, und dei-ne War - heit, sen - de dein
Cont.
6 6 6
25
S.
sen-de dein Licht und dei-ne War-heit . daß sie mich lei - - -
A.
sen-de dein Licht und dei-ne War - heit. daß sie mich lei - - - - ten,
T.
Licht, dein Licht und dei-ne War - heit daß sie mich lei - - - - - ten und brin-gen, lei -
B.
daß sie mich lei - - - - ten und brin - gen, daß sie mich
Cont.
6 7 ♯6 6 6 6

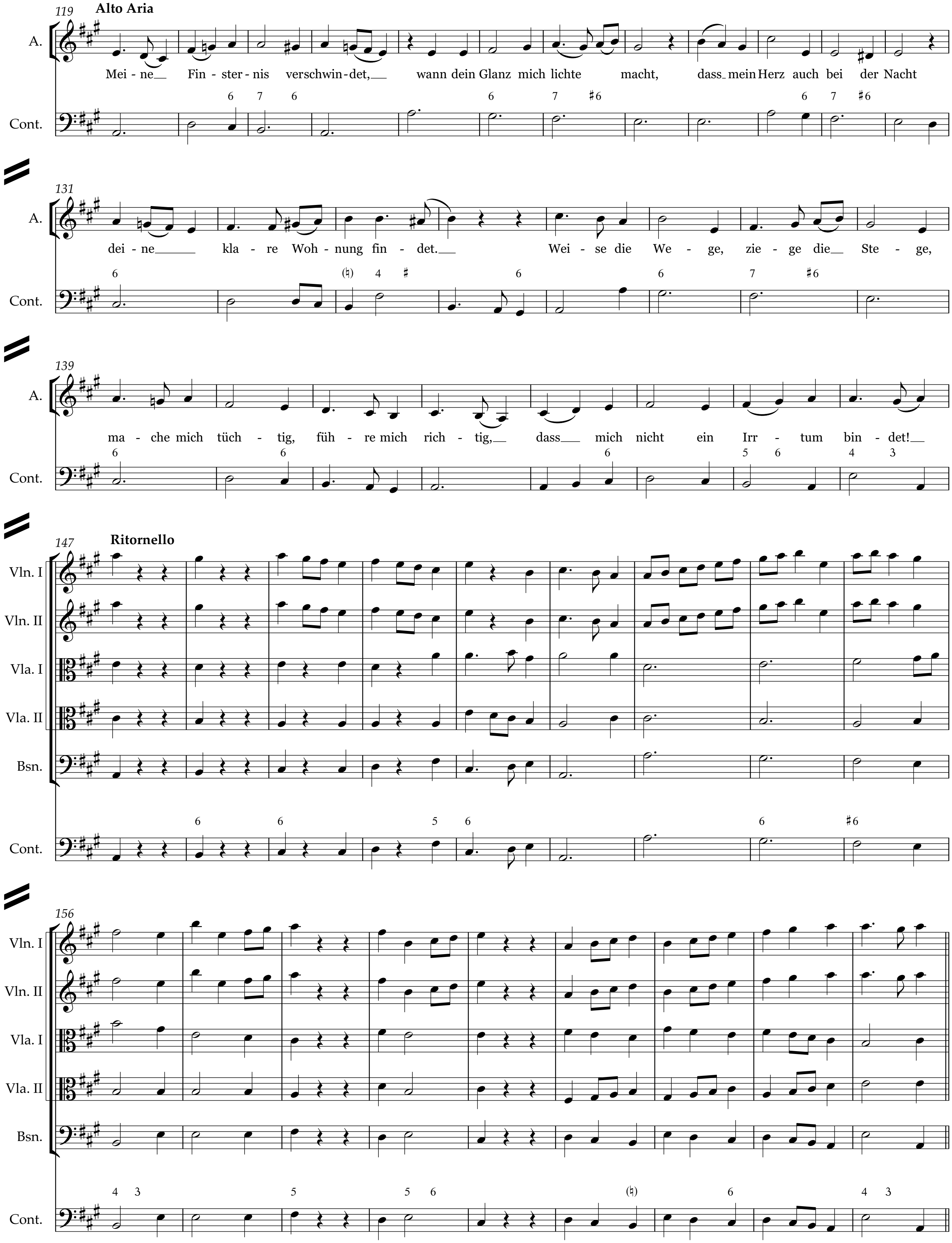

30
S.
- ten daß sie mich lei - ten und brin - gen zu dei - nem hei - - - - li - gen, hei - li - gen Ber - ge und zu
A.
daß sie mich lei - - ten und brin - gen zu dei - nem hei - li - gen, hei - - li - gen Ber - ge und zu
T.
- - - ten und brin gen, und brin - gen zu dei - nem hei - li - gen, hei - - li - gen Ber - ge, und zu
B.
lei - - - - ten und brin - gen zu dei - nem hei - - - li - gen, hei - li - gen Ber - ge und zu
6 6 5
Cont.
34
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
dei - ner Woh - nung!
A.
dei - ner Woh - nung!
T.
dei - ner Woh - nung!
B.
dei - ner Woh - nung!
6 6 4 3 7 ♯ 4 ♯ 6 4 2 6 4 3
Cont.

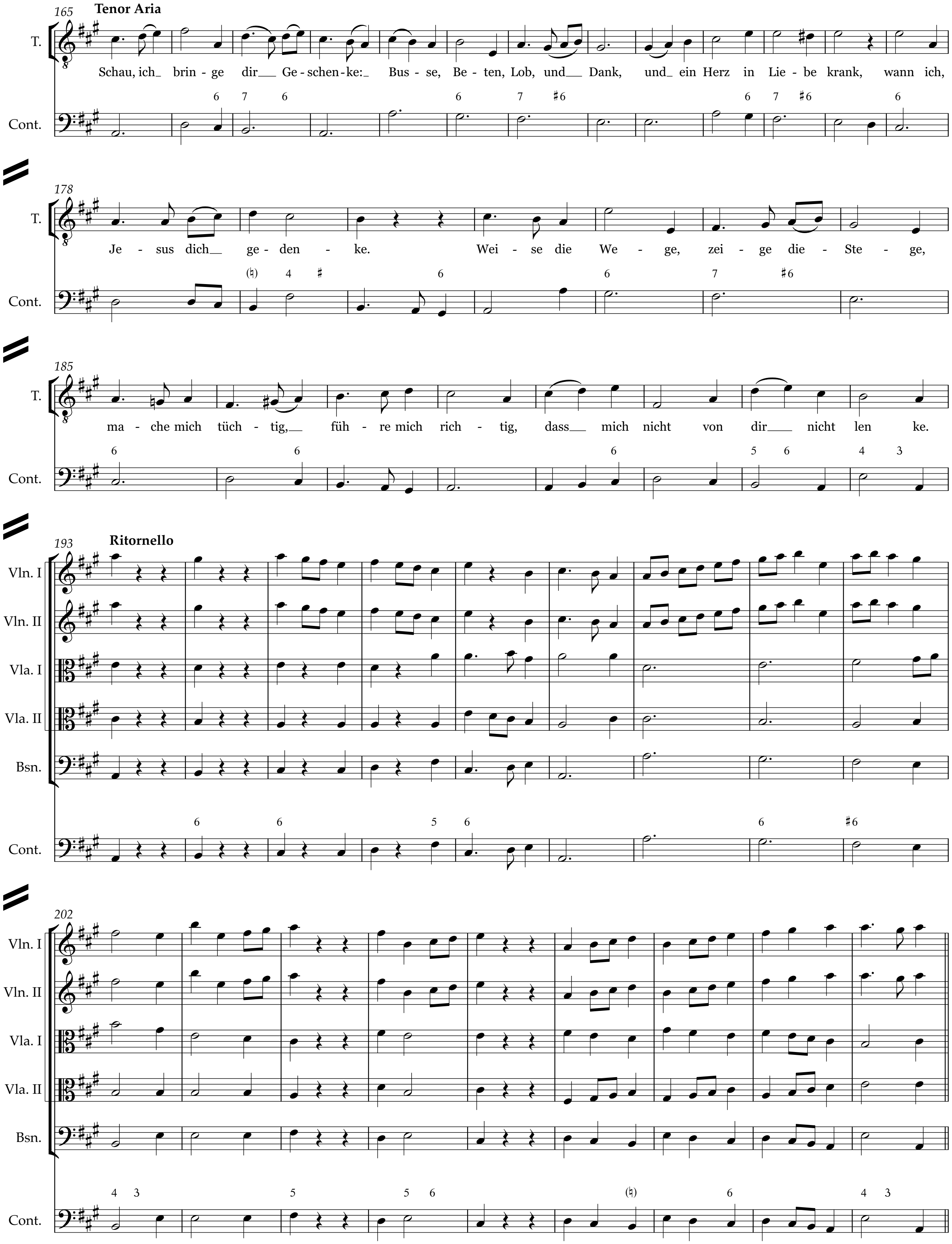

39
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Tutti
S.
Gott, sen-de dein Licht und dein e War - heit und dein - e War - heit.
Tutti
A.
Gott, sen-de dein Licht und dei-ne War - heit, und-dei-ne War - heit und dei-ne War - heit.
Tutti
T.
Gott, sen-de dein Licht und dei-ne War - heit, und dei - ne War - - heit.
Tutti
B.
Gott, sen-de dein Licht und dei-ne War - heit, und dei-ne War - heit, und dei - ne War - heit.
6 4 ♯
Cont.
45
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
Gott, sen - de dein Licht und dein-e War - heit und dein-e
A.
Gott, sen - de dein Licht und dei-ne War - heit,_ und dei-ne War - heit,
T.
Gott, sen - de dein Licht un dei-ne War - heit, sen - de dein Licht, und dei-ne
B.
Gott, sen-de dein Licht und dei-ne War - heit, und dei-ne War - heit,
4 ♯
6
6
Cont.

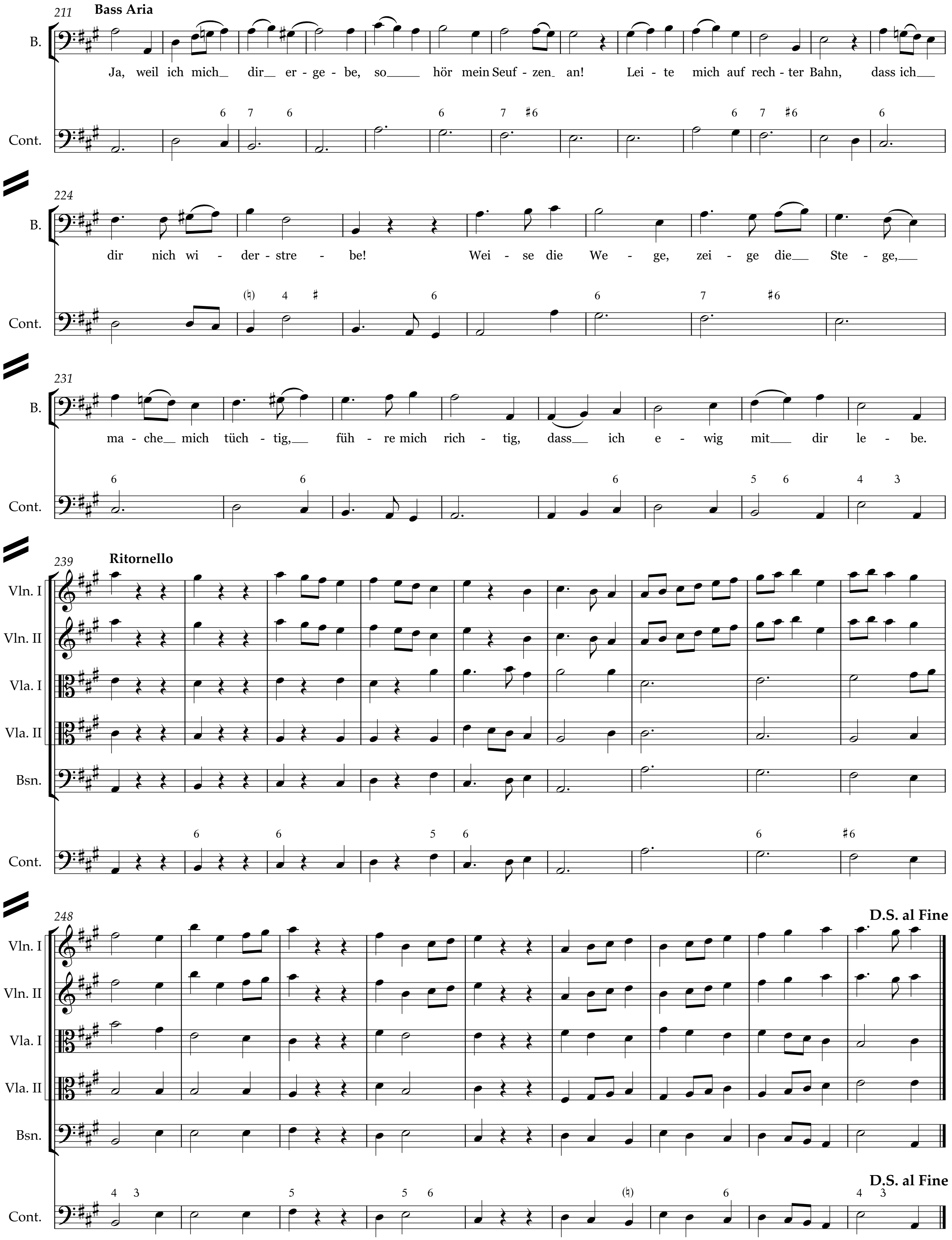

50
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
War - heit.
A.
dei-ne War - heit.
daß sie mich
T.
dei-ne War -heit.
daß sie mich lei - - -
B.
dei-ne War - heit.
daß sie mich lei - - - - ten und
Cont.
6 4 6 4 3
4 ♯
6
6
6
56
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
daß sie mich lei - - - ten und brin-gen, daß sie mich lei - - ten und brin - gen,
A.
lei - - - ten, daß sie mich lei - - - ten, mich lei - ten und brin-gen,
T.
- ten und brin-gen lei - - - ten, daß sie mich lei - - ten daß se mich lei -
B.
brin - gen, daß sie mich leit - - - ten und brin - gen, daß sie mich
Cont.
7 ♮6
5
6 6
6
7 6


61
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
daß sie mich lei - - - - ten und brin - gen zu dei-nem hei-li-gen Ber - ge___ und zu dei-ner_
A.
daß sie mich lei - - ten und brin - gen zu dei-nem hei-li-gen Ber - ge und zu dei-ner
T.
- - - ten und brin - gen, mich lei-ten, und brin - gen_ zu dei-nem hei-li-gen Ber - ge, und zu dei-ner
B.
lei - - - - - ten und brin-gen, und brin - gen zu dei-nem hei-li-gen Ber - ge und zu dei-ner
6 6 4 3 7 ♯6 6 6
Cont.
66
Fine
Woh - nung! und zu dei-ner Woh - - - - nung!
Woh - nung! und zu dei - ner__ Woh - nung!
Woh - nung! und zu dei-ner, und zu dei-ner, und zu dei-ner Woh - nung!
Woh - nung! und zu dei-ner Woh - - - nung!
4 3 6 4 ♯ 5 7 4 3
Fine


73
Soprano Aria
S.
Ja - cobs Stern, du Licht der__ Hei - den ge - he__ doch in mir__ auch auf, Daß_ ich mei - nes Glau - bens__ Lauf.
Cont.
85
Füh - re____ se - lig und_ mit Freu - den! Wei - se die We - ge; zei - ge die__ Ste - ge;
93
ma - che mich tüch - tig, füh - re mich_ rich - tig,__ dass__ mich nichts von dir___ kann schei - den.
101
Ritornello
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
110


119
Alto Aria
A.
Cont.
Mei - ne Fin - ster - nis verschwin - det, wann dein Glanz mich lichte macht, dass mein Herz auch bei der Nacht
131
dei - ne kla - re Woh - nung fin - det. Wei - se die We - ge, zie - ge die Ste - ge,
139
ma - che mich tüch - tig, füh - re mich rich - tig, dass mich nicht ein Irr - tum bin - det!
147
Ritornello
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
156

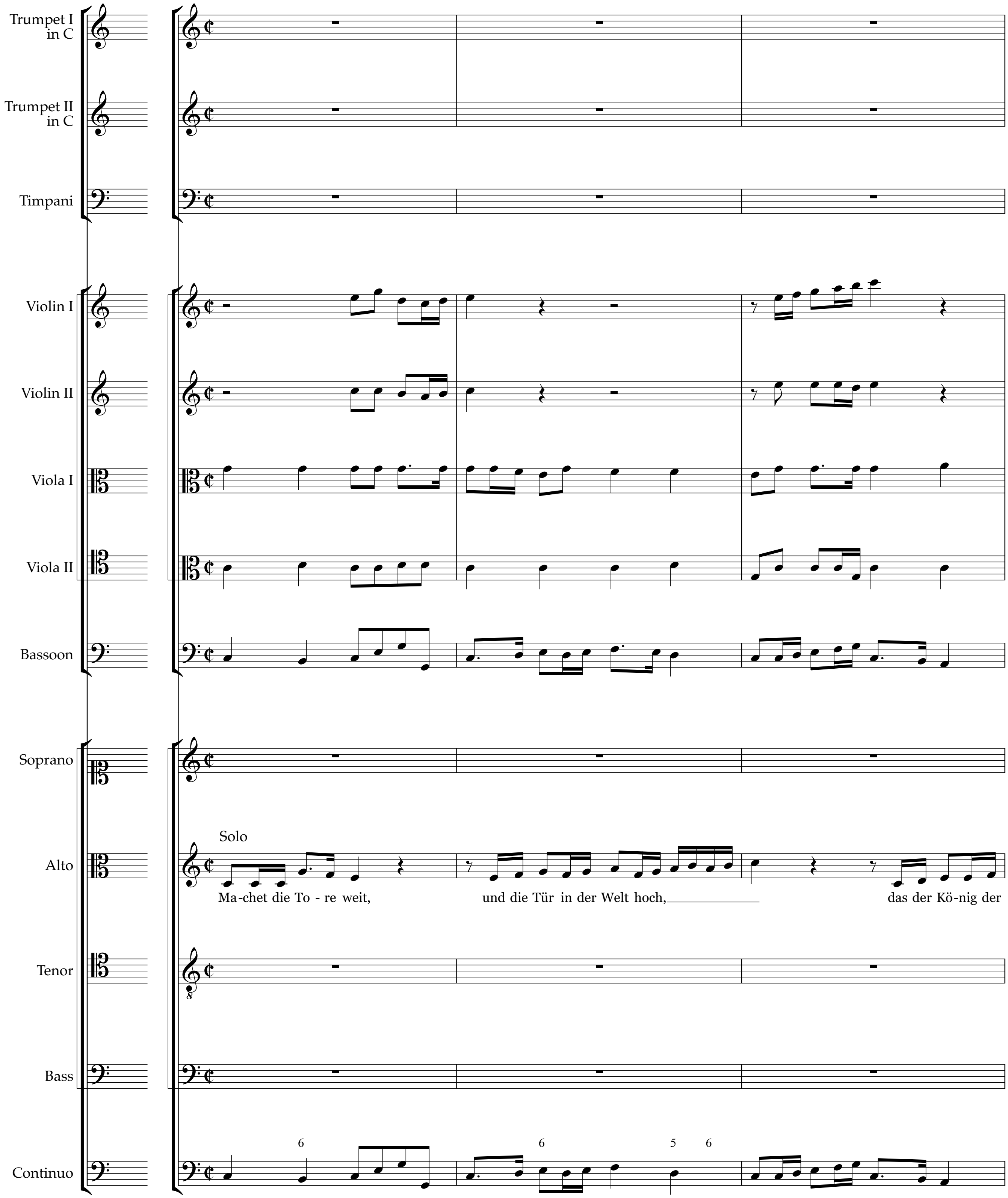

165
Tenor Aria
T.
Cont.
Schau, ich brin - ge dir Ge - schen - ke: Bus - se, Be - ten, Lob, und Dank, und ein Herz in Lie - be krank, wann ich,
6 7 6 6 7 ♯6 6 7 ♯6 6
178
Je - sus dich ge - den - ke. Wei - se die We - ge, zei - ge die - Ste - ge,
(♮) 4 ♯ 6 6 7 ♯6
185
ma - che mich tüch - tig, füh - re mich rich - tig, dass mich nicht von dir nicht len ke.
6 6 6 5 6 4 3
193
Ritornello
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
6 6 5 6 6 ♯6
202
4 3 5 5 6 (♮) 6 4 3

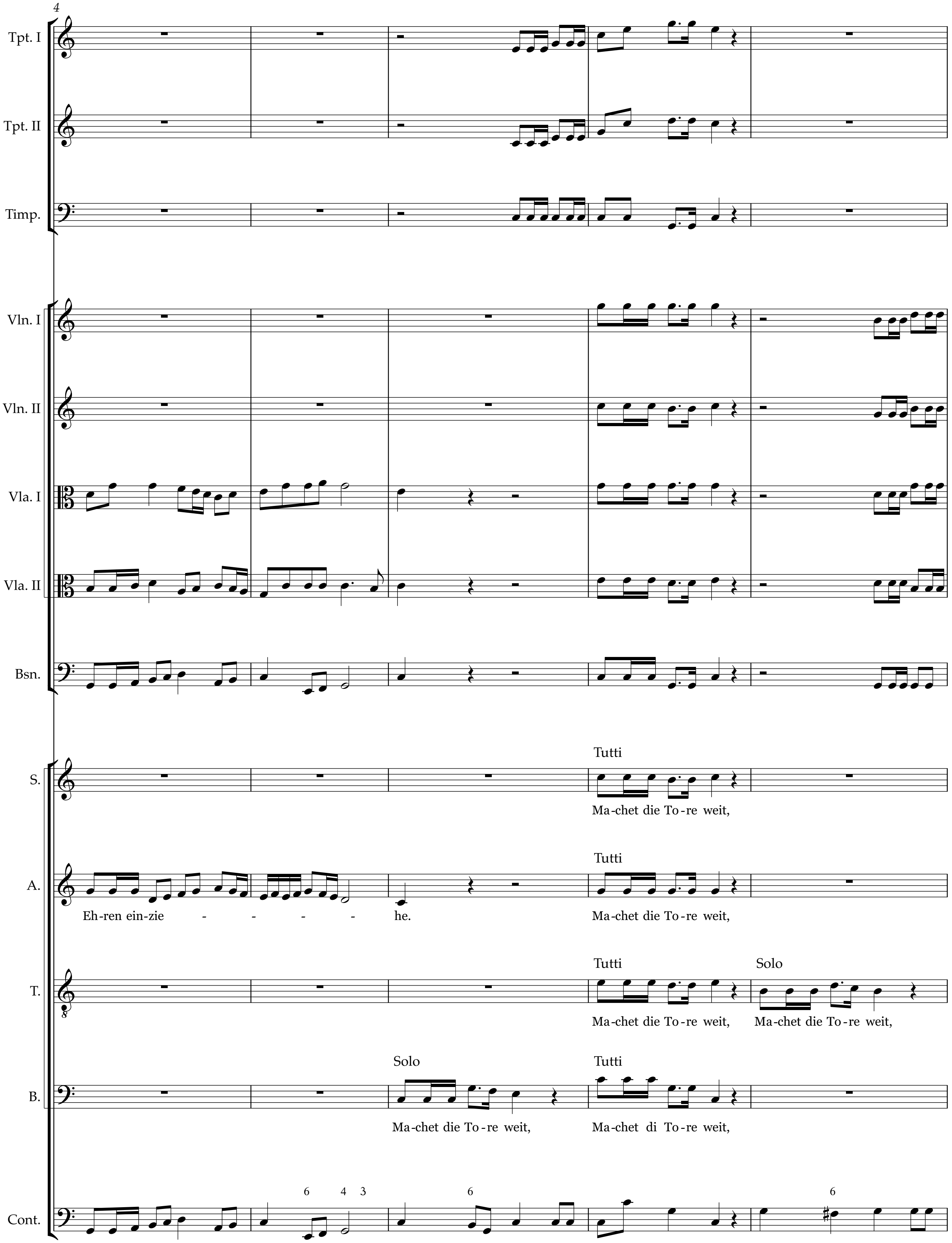

211
Bass Aria
B.
Cont.
Ja, weil ich mich_ dir_ er - ge - be, so___ hör mein Seuf - zen_ an! Lei - te mich auf rech - ter Bahn, dass ich___
224
dir nich wi - der - stre - be! Wei - se die We - ge, zei - ge die___ Ste - ge,___
231
ma - che_ mich tüch - tig,___ füh - re mich rich - tig, dass___ ich e - wig mit___ dir le - be.
239
Ritornello
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
248
D.S. al Fine
D.S. al Fine

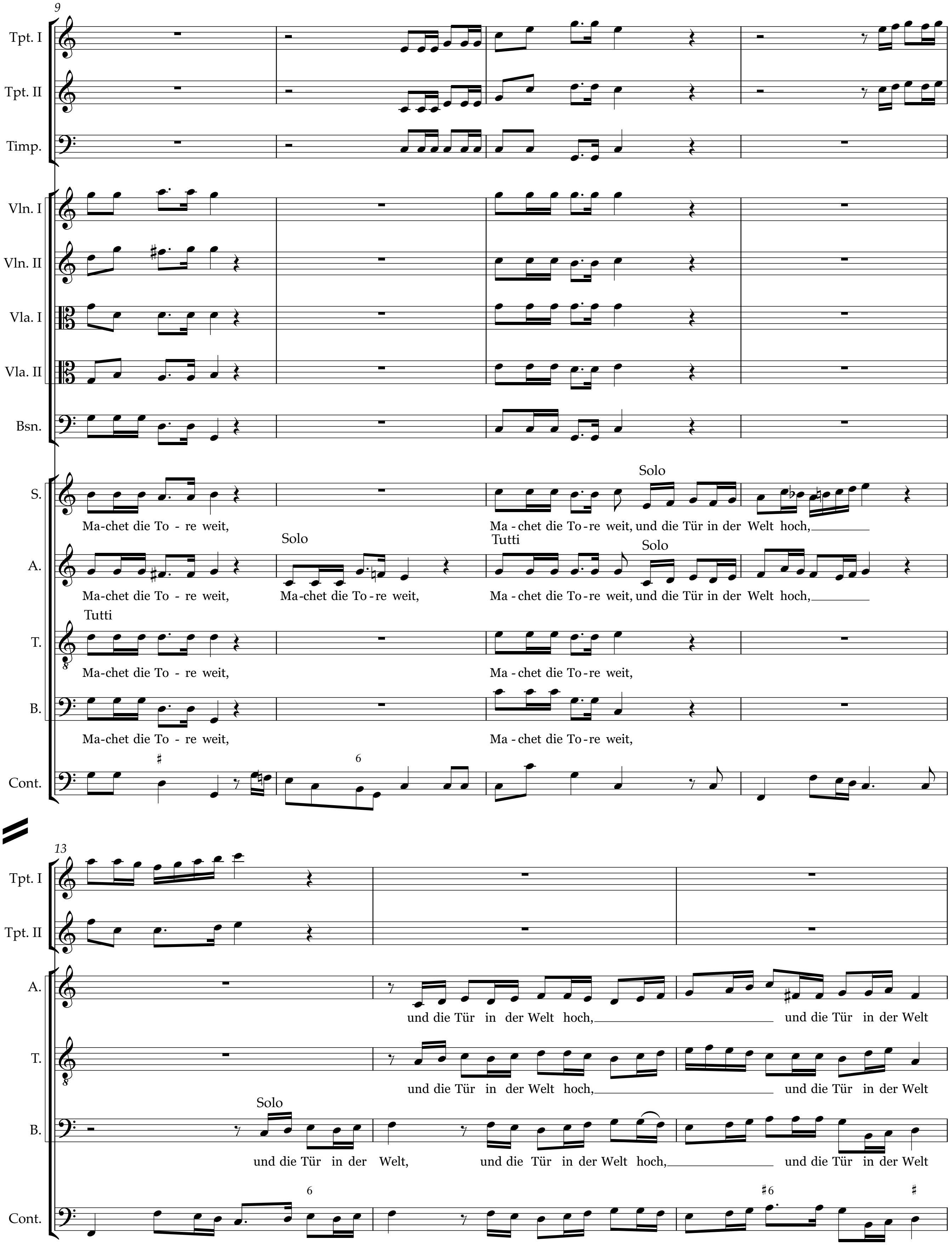
Machet die Tore weit

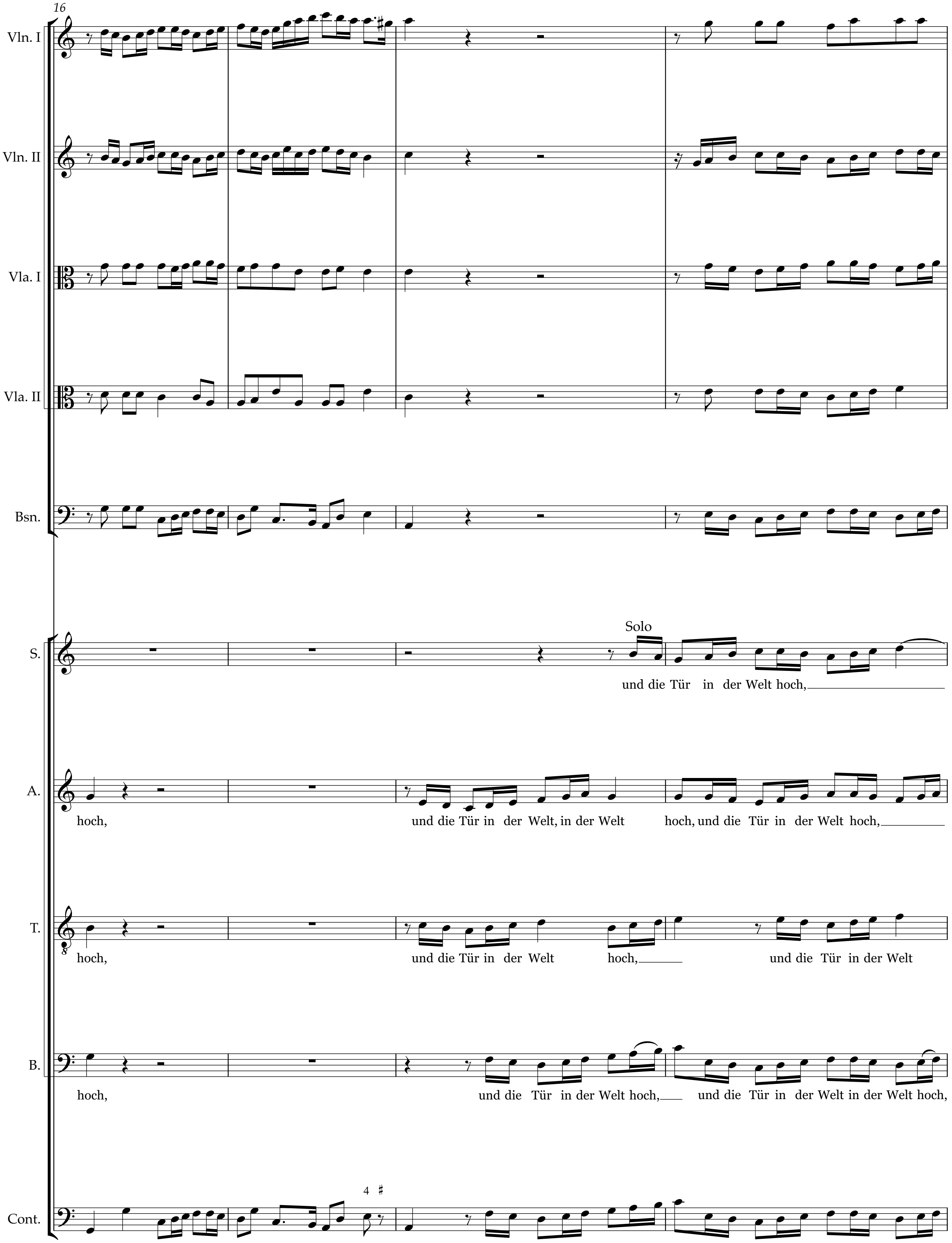
Psalm 24:8
Poetry by David Elias Heidenreich (1638-1688)

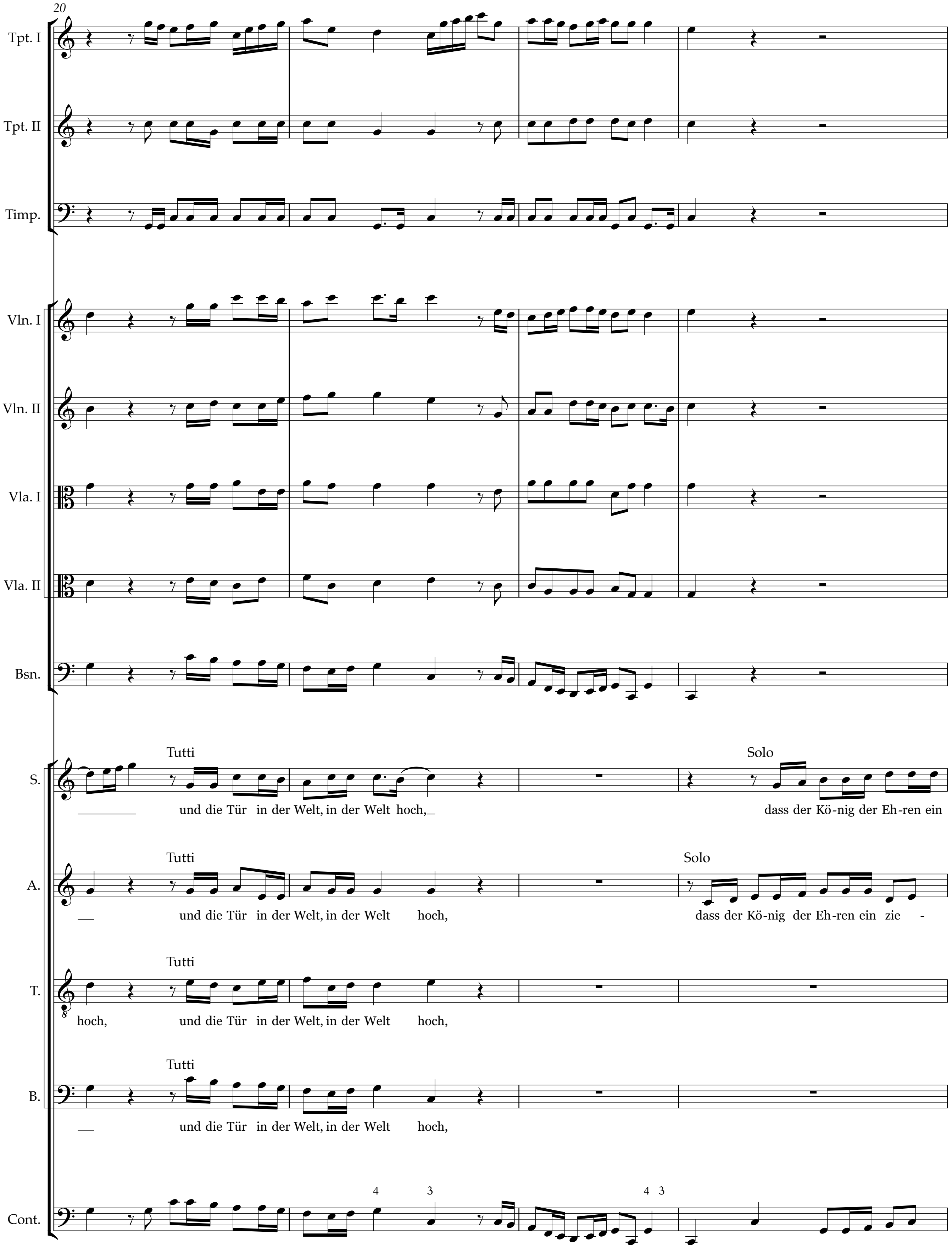
Johann Schelle (1648 - 1701)
Edited by Stephen Spinelli

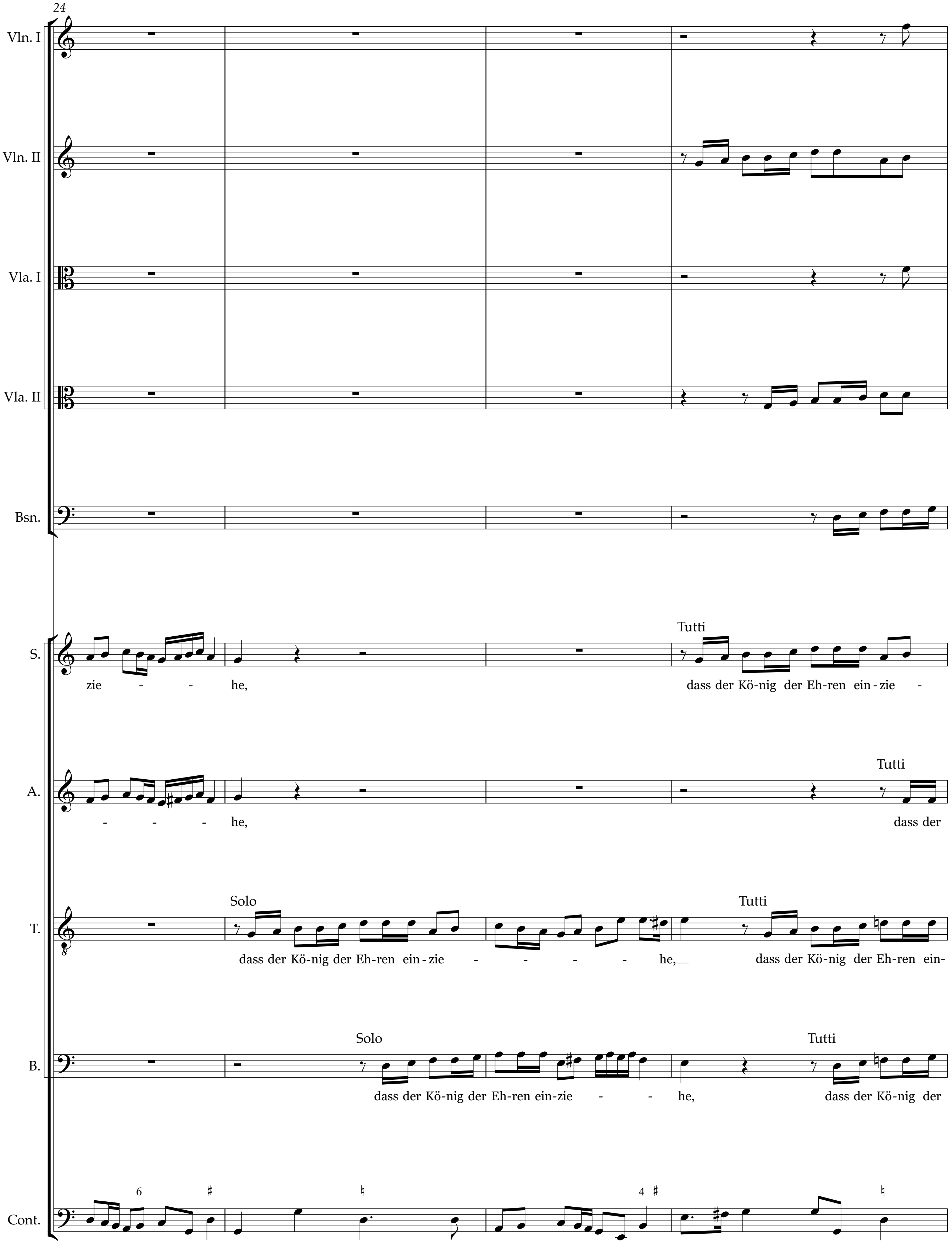

Trumpet I in C
Trumpet II in C
Timpani
Violin I
Violin II
Viola I
Viola II
Bassoon
Soprano
Alto
Tenor
Bass
Continuo
Solo
Ma-chet die To - re weit, und die Tür in der Welt hoch, das der Kö-nig der
6
6
5
6

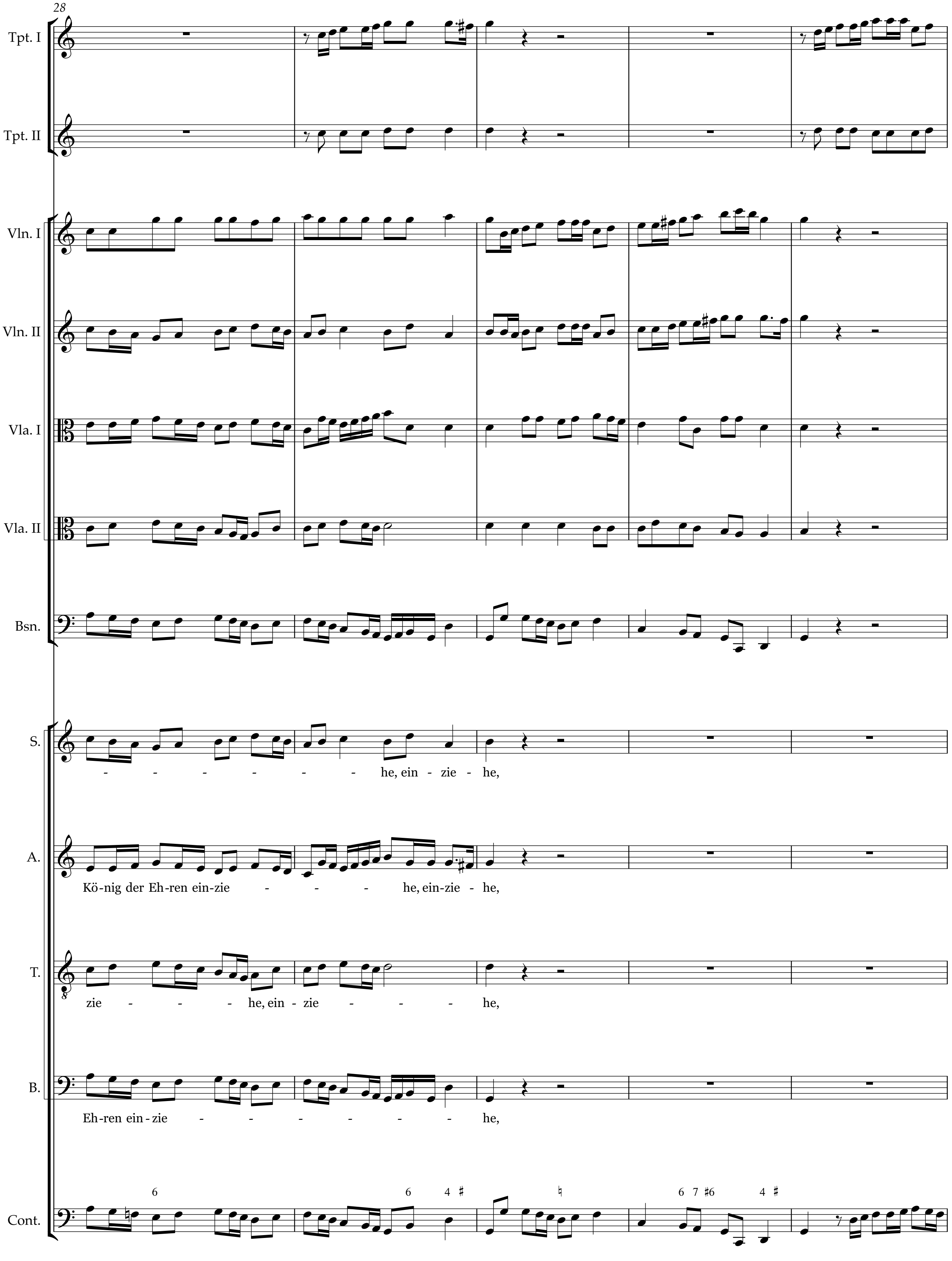

4
Tpt. I
Tpt. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
Tutti
Ma-chet die To-re weit,
A.
Eh-ren ein-zie - - - - - he.
Tutti
Ma-chet die To-re weit,
T.
Tutti
Ma-chet die To-re weit,
Solo
Ma-chet die To-re weit,
B.
Solo
Ma-chet die To-re weit,
Tutti
Ma-chet di To-re weit,
Cont.
6 4 3
6
6

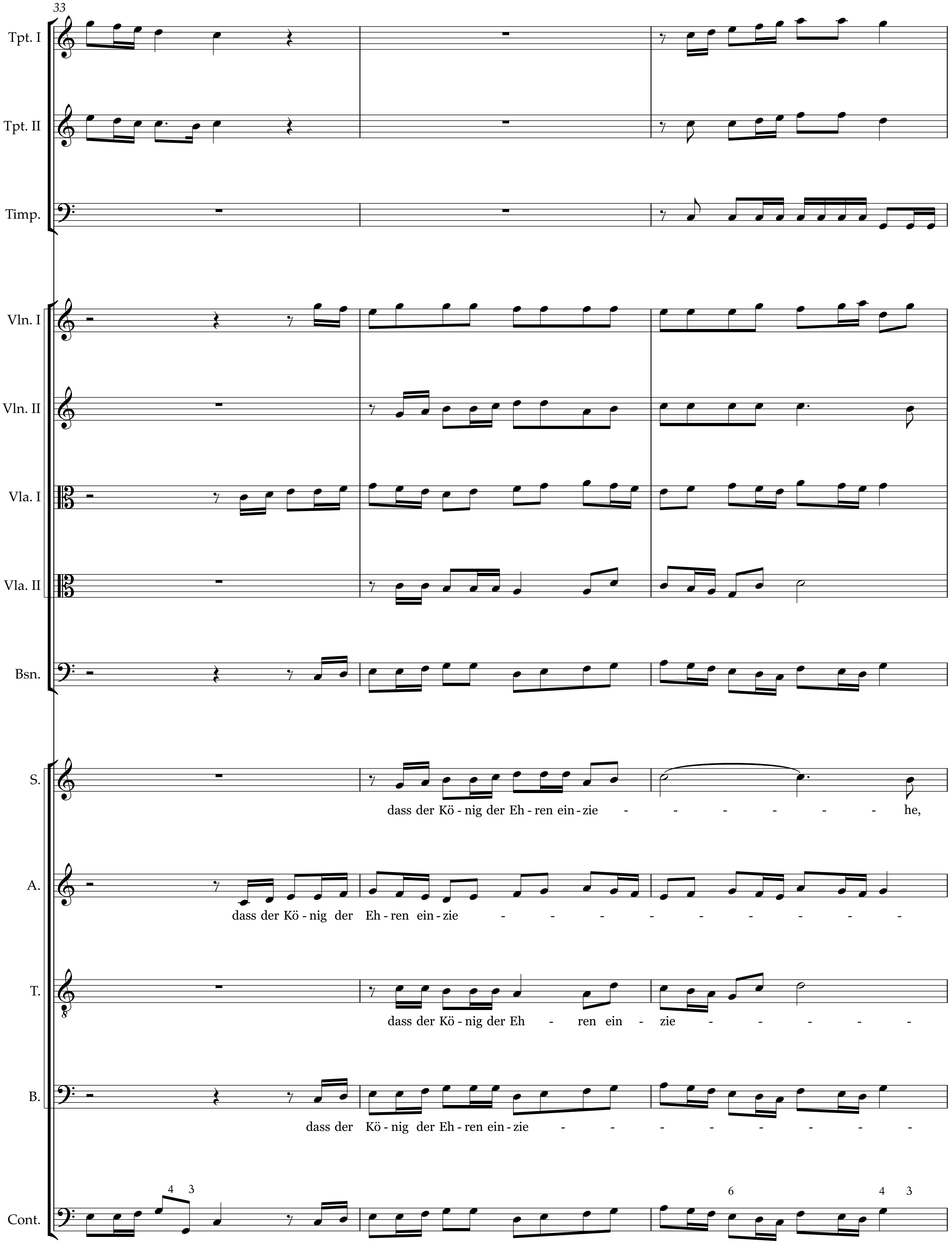

9
Tpt. I
Tpt. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
Solo
Ma-chet die To - re weit,
Ma - chet die To - re weit, und die Tür in der Welt hoch,
A.
Solo
Tutti
Solo
Ma-chet die To - re weit,
Ma-chet die To - re weit,
Ma - chet die To - re weit, und die Tür in der Welt hoch,
Tutti
T.
Ma-chet die To - re weit,
Ma - chet die To - re weit,
B.
Ma-chet die To - re weit,
Ma - chet die To - re weit,
Cont.
♯
6
13
Tpt. I
Tpt. II
A.
und die Tür in der Welt hoch,
und die Tür in der Welt
T.
und die Tür in der Welt hoch,
und die Tür in der Welt
B.
Solo
und die Tür in der Welt,
und die Tür in der Welt hoch,
und die Tür in der Welt
Cont.
6
♯6
♯

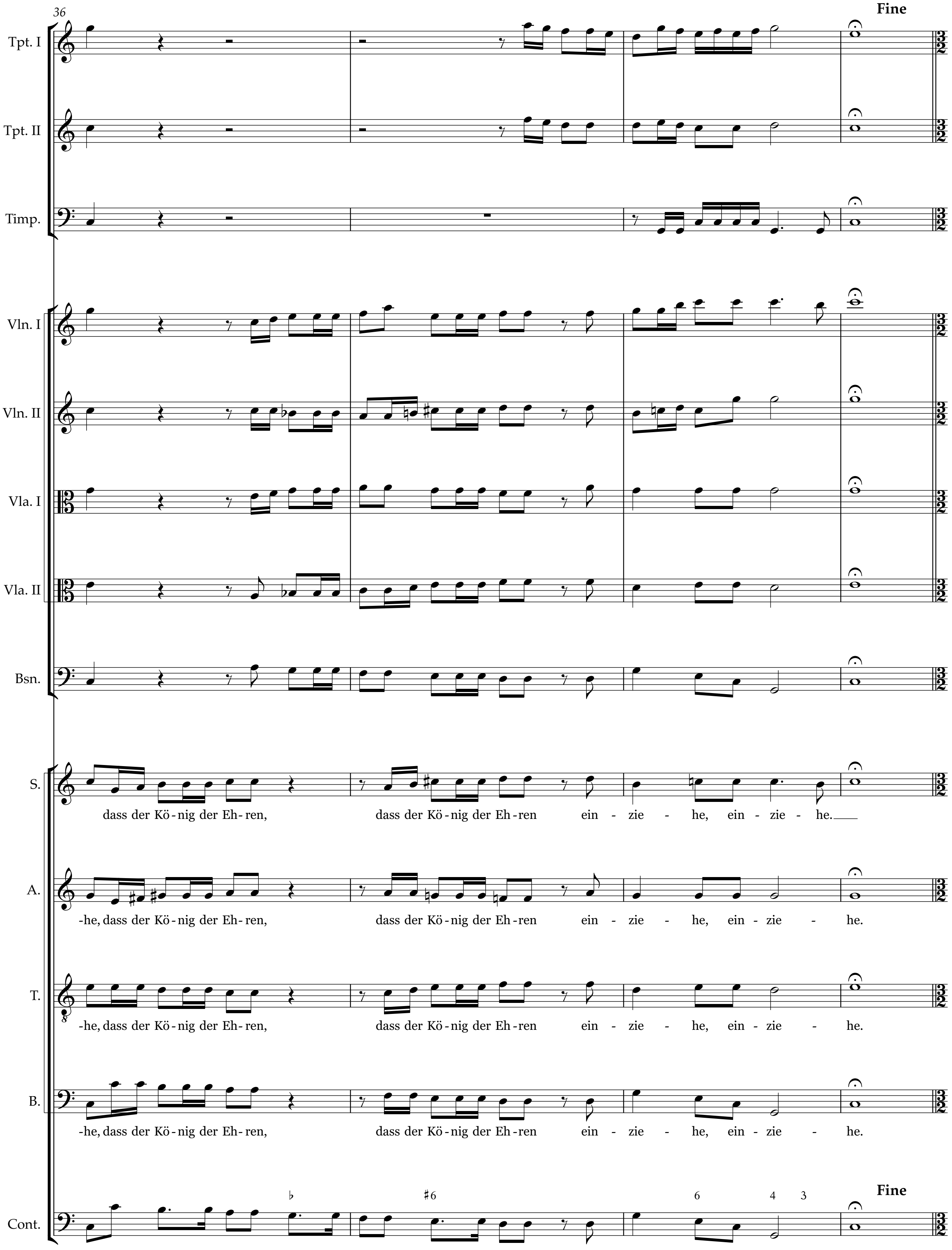

16
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
Solo
und die Tür in der Welt hoch,
A.
hoch,
und die Tür in der Welt, in der Welt
hoch, und die Tür in der Welt hoch,
T.
hoch,
und die Tür in der Welt
hoch,
und die Tür in der Welt
B.
hoch,
und die Tür in der Welt hoch,
und die Tür in der Welt in der Welt hoch,
Cont.
4 ♯

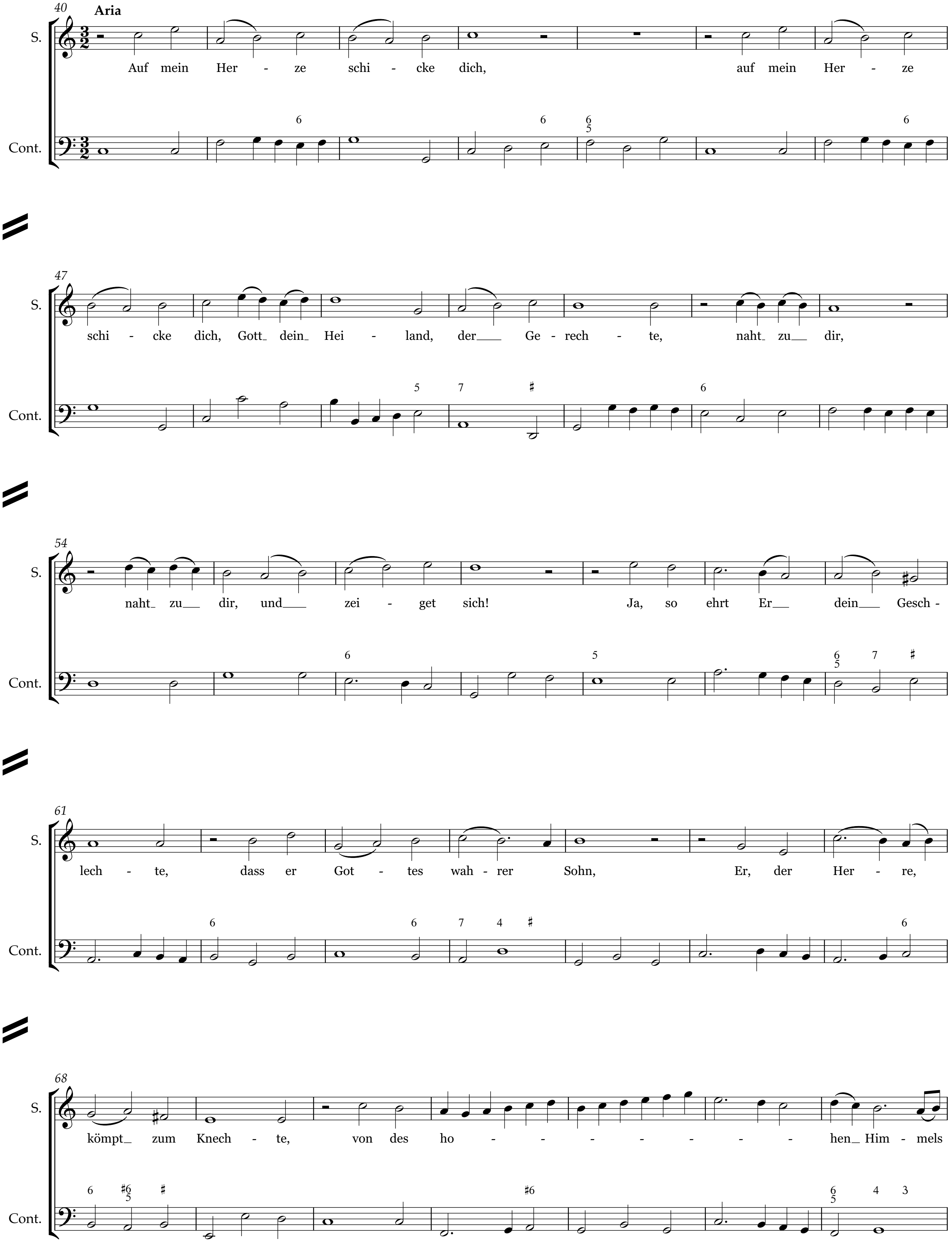

20
Tpt. I
Tpt. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
Tutti
und die Tür in der Welt, in der Welt hoch,
Solo
dass der Kö-nig der Eh-ren ein
A.
Tutti
und die Tür in der Welt, in der Welt hoch,
Solo
dass der Kö-nig der Eh-ren ein zie -
T.
Tutti
hoch, und die Tür in der Welt, in der Welt hoch,
B.
Tutti
und die Tür in der Welt, in der Welt hoch,
Cont.
4 3
4 3

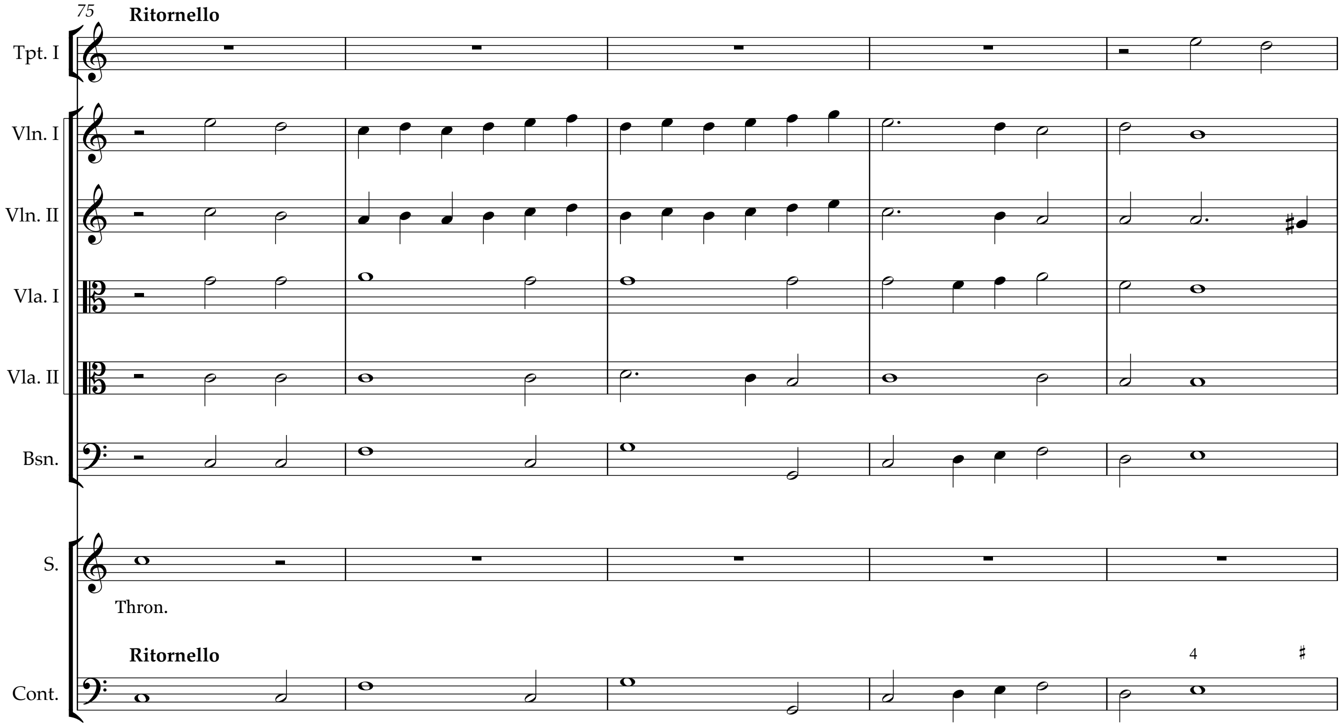

24
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
zie - - he,
Tutti
dass der Kö-nig der Eh-ren ein-zie -
A.
- - - he,
Tutti
dass der
T.
Solo
dass der Kö-nig der Eh-ren ein-zie - - - - he,
Tutti
dass der Kö-nig der Eh-ren ein-
B.
Solo
dass der Kö-nig der Eh-ren ein-zie - - he,
Tutti
dass der Kö-nig der
Cont.
6
♯
♮
4 ♯
♮

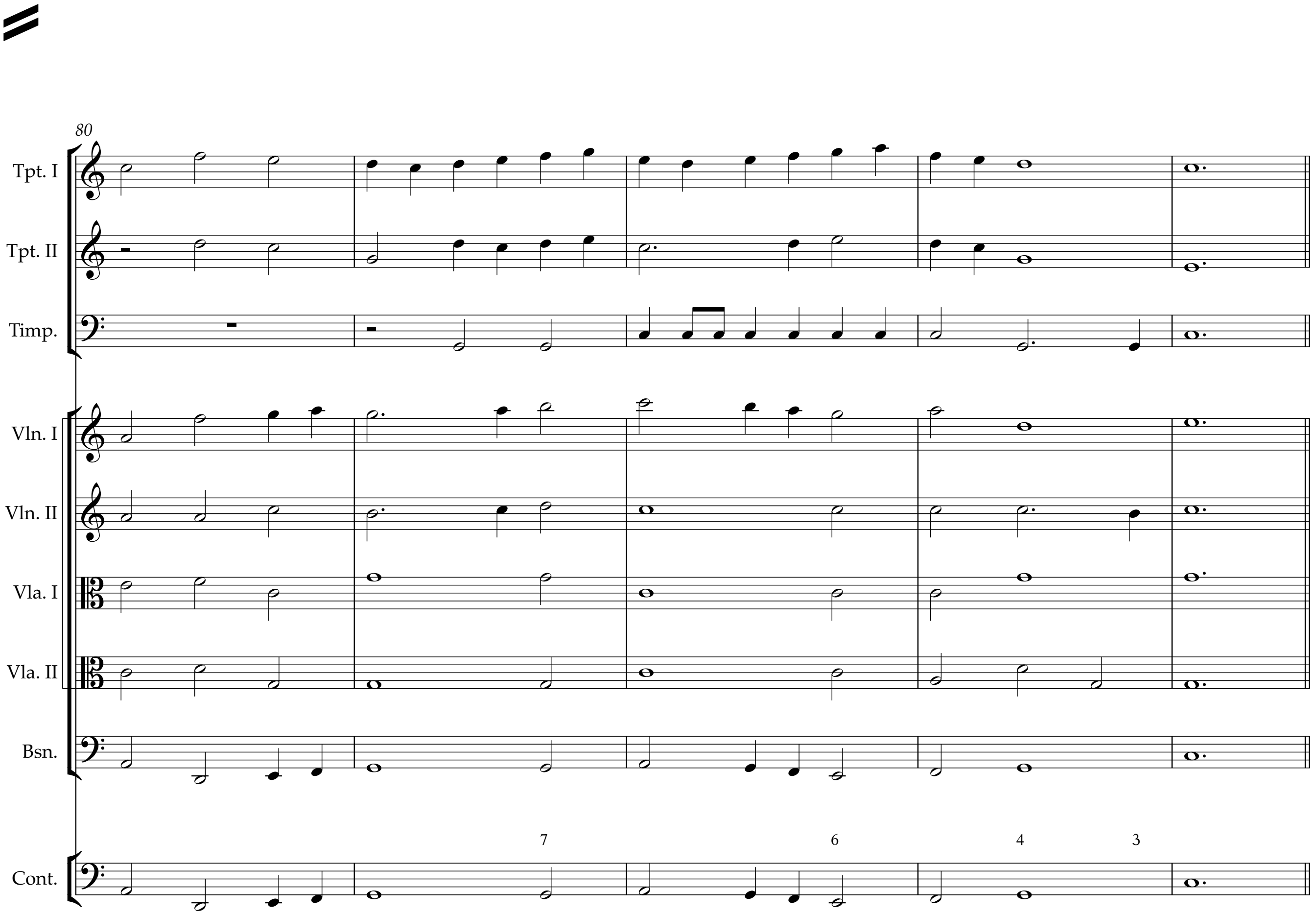

28
Tpt. I
Tpt. II
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
- - - - - - he, ein - zie - he,
A.
Kö-nig der Eh-ren ein-zie - - - he, ein-zie - he,
T.
zie - - - he, ein - zie - - - - he,
B.
Eh-ren ein-zie - - - - - - - he,
Cont.
6
6 4 ♯
♮
6 7 ♯6 4 ♯

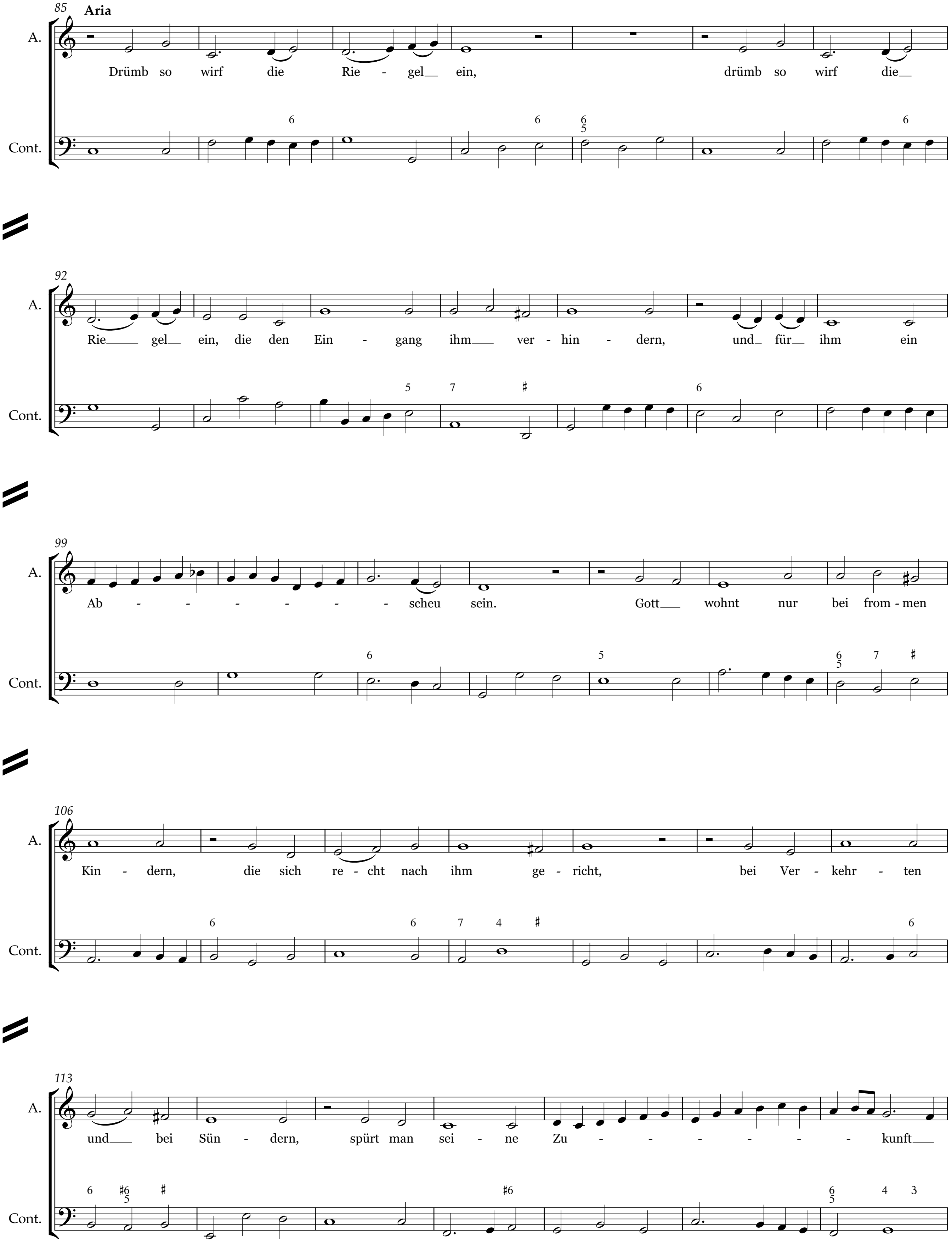

33
Tpt. I
Tpt. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
dass der Kö - nig der Eh - ren ein - zie - he,
A.
dass der Kö - nig der Eh - ren ein - zie
T.
dass der Kö - nig der Eh - ren ein - zie
B.
dass der Kö - nig der Eh - ren ein - zie
Cont.
4 3
6
4 3

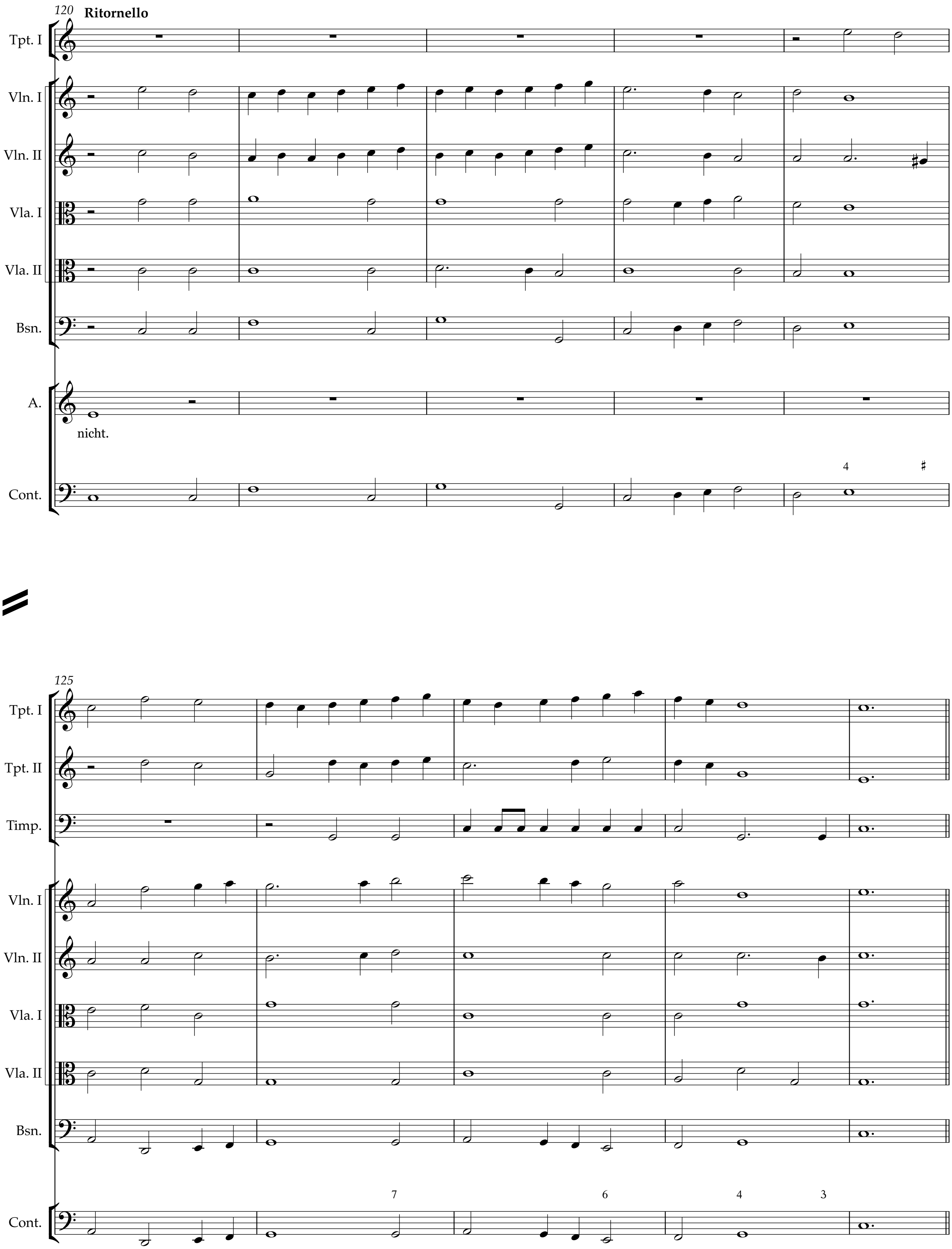

36
Fine
Tpt. I
Tpt. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
dass der Kö-nig der Eh-ren, dass der Kö-nig der Eh-ren ein - zie - he, ein - zie - he.
A.
-he, dass der Kö-nig der Eh-ren, dass der Kö-nig der Eh-ren ein - zie - he, ein - zie - he.
T.
-he, dass der Kö-nig der Eh-ren, dass der Kö-nig der Eh-ren ein - zie - he, ein - zie - he.
B.
-he, dass der Kö-nig der Eh-ren, dass der Kö-nig der Eh-ren ein - zie - he, ein - zie - he.
Cont.
♭ ♯6 6 4 3
Fine

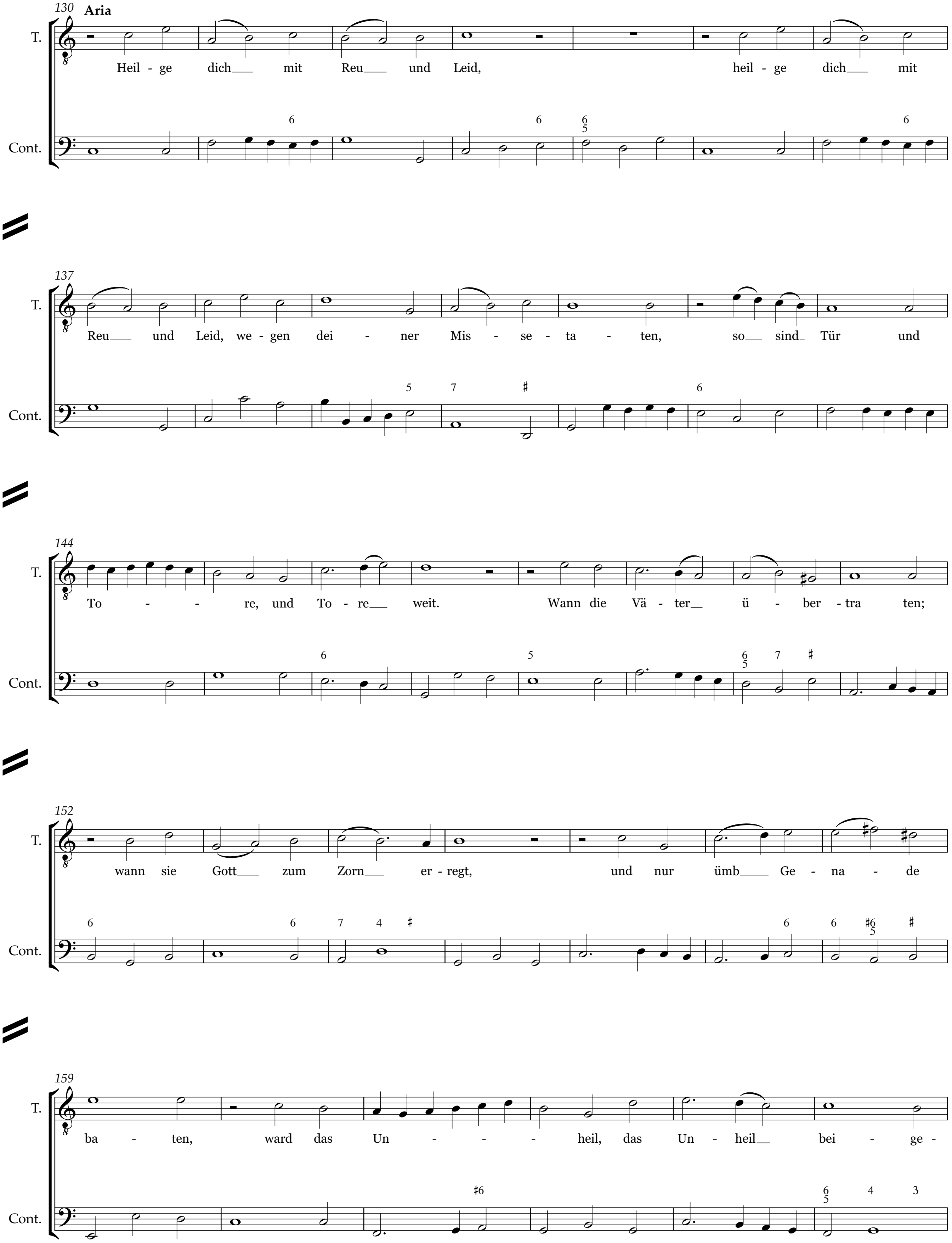

40
Aria
S.
Cont.
Auf mein Her - ze schi - cke dich, auf mein Her - ze
47
schi - cke dich, Gott dein Hei - land, der Ge - rech - te, naht zu dir,
54
naht zu dir, und zei - get sich! Ja, so ehrt Er dein Gesch -
61
lech - te, dass er Got - tes wah - rer Sohn, Er, der Her - re,
68
kömpt zum Knech - te, von des ho - - - - - - - hen Him - mels

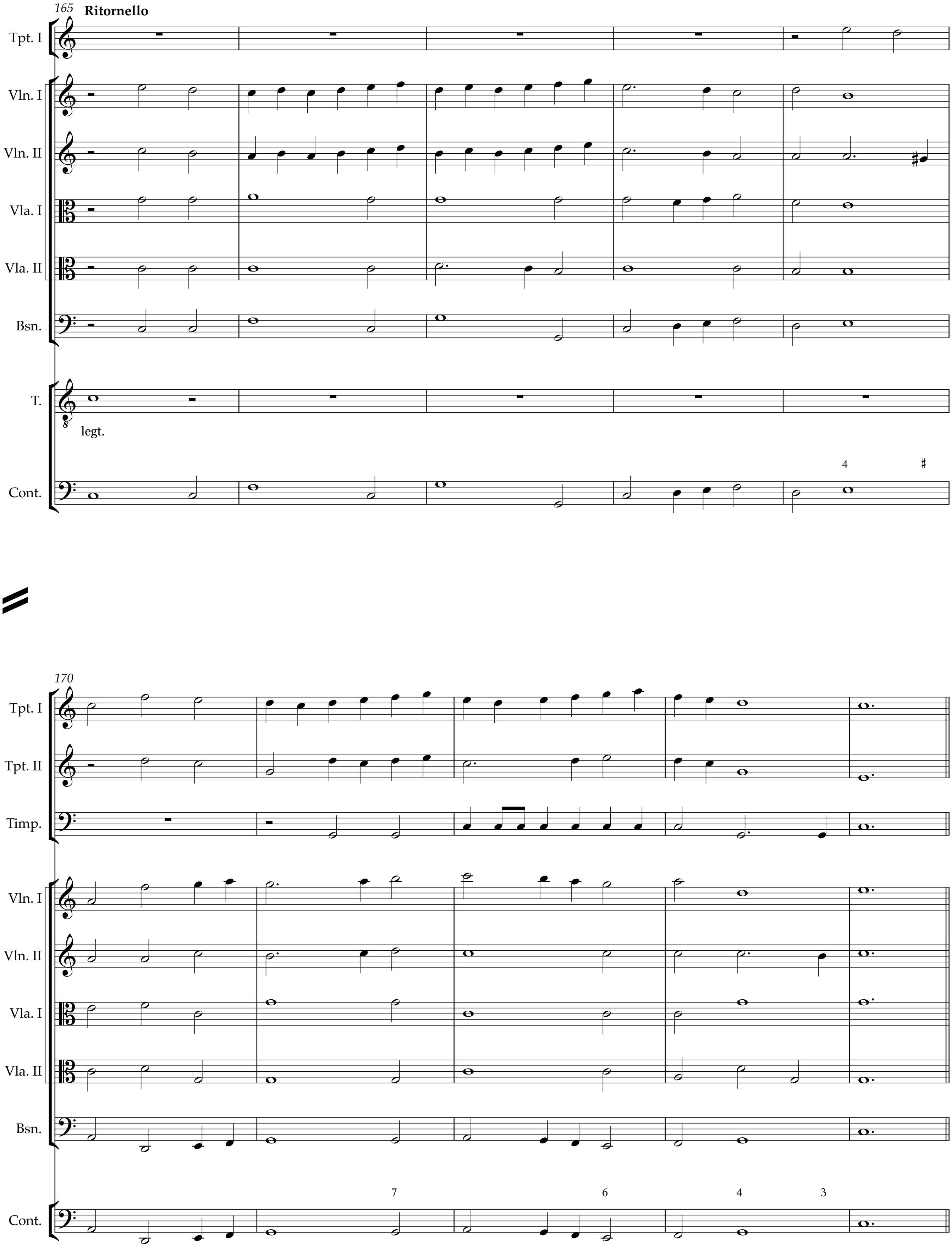

75
Ritornello
Tpt. I
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
Thron.
Ritornello
Cont.
4
♯

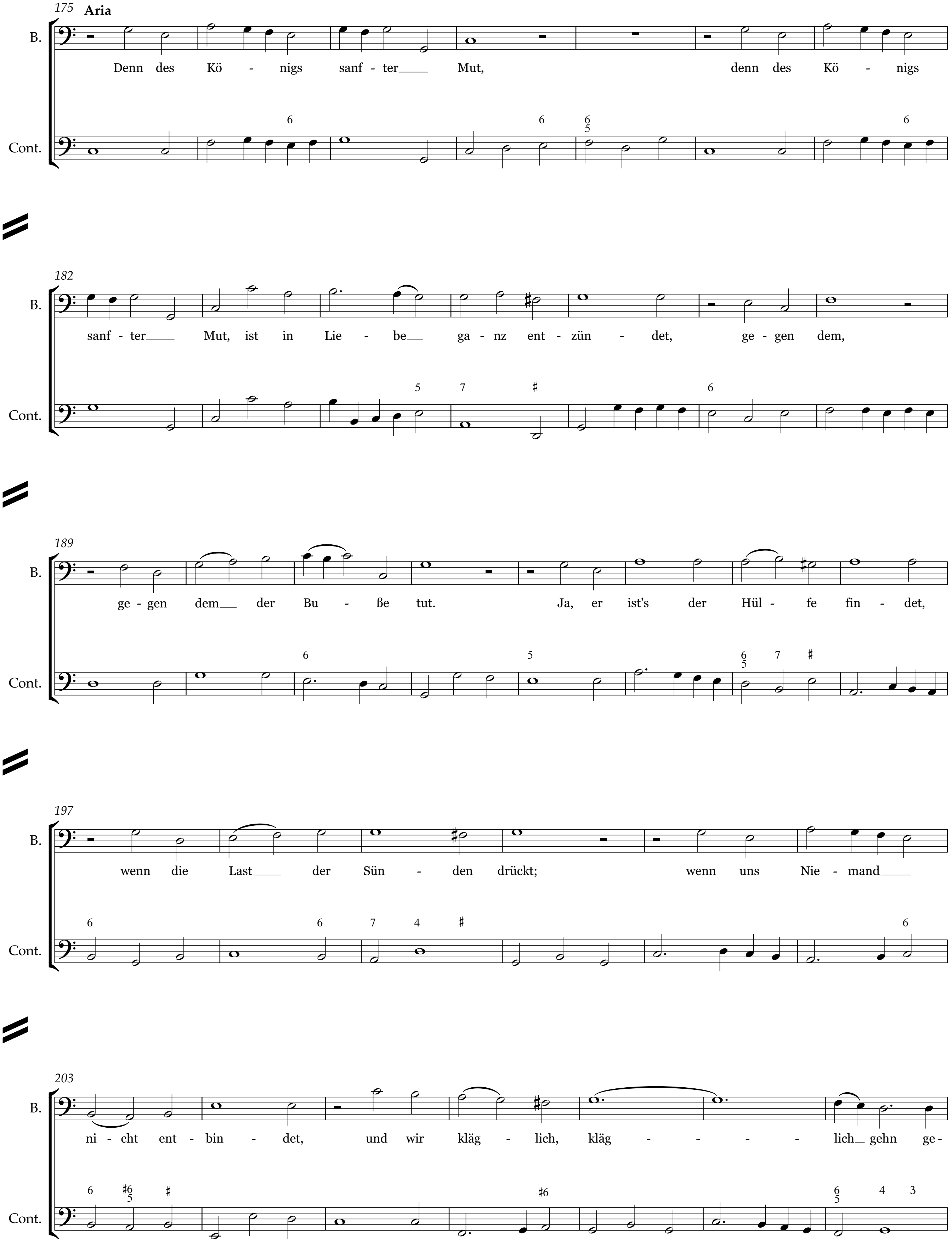

80
Tpt. I
Tpt. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
7
6
4
3

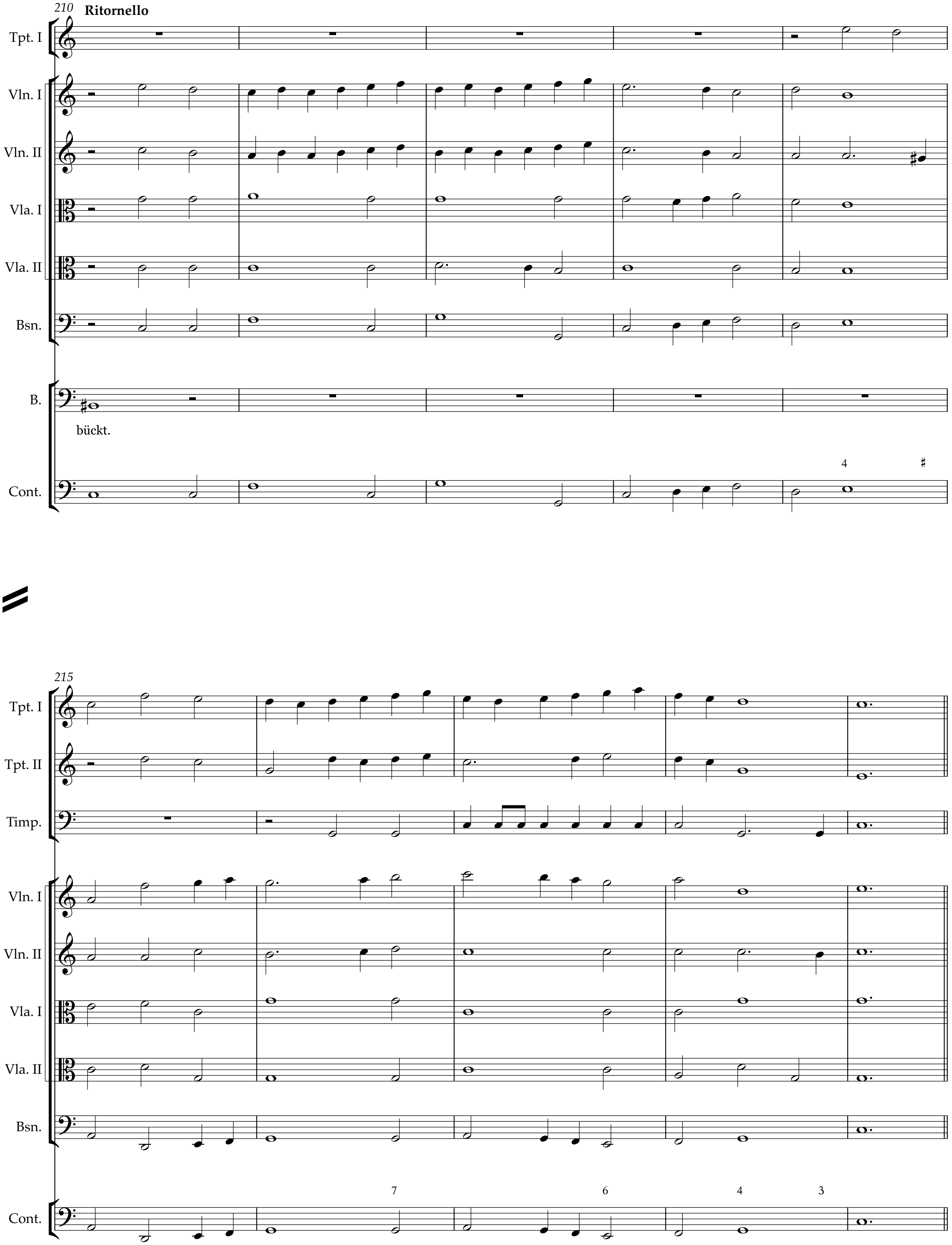

85
Aria
A.
Cont.
Drümb so wirf die Rie - gel__ ein, drümb so wirf die__
92
Rie___ gel__ ein, die den Ein - gang ihm___ ver - hin - dern, und_ für__ ihm ein
99
Ab - - - - - - - scheu sein. Gott___ wohnt nur bei from - men
106
Kin - dern, die sich re - cht nach ihm ge - richt, bei Ver - kehr - ten
113
und___ bei Sün - dern, spürt man sei - ne Zu - - - - - - kunft___

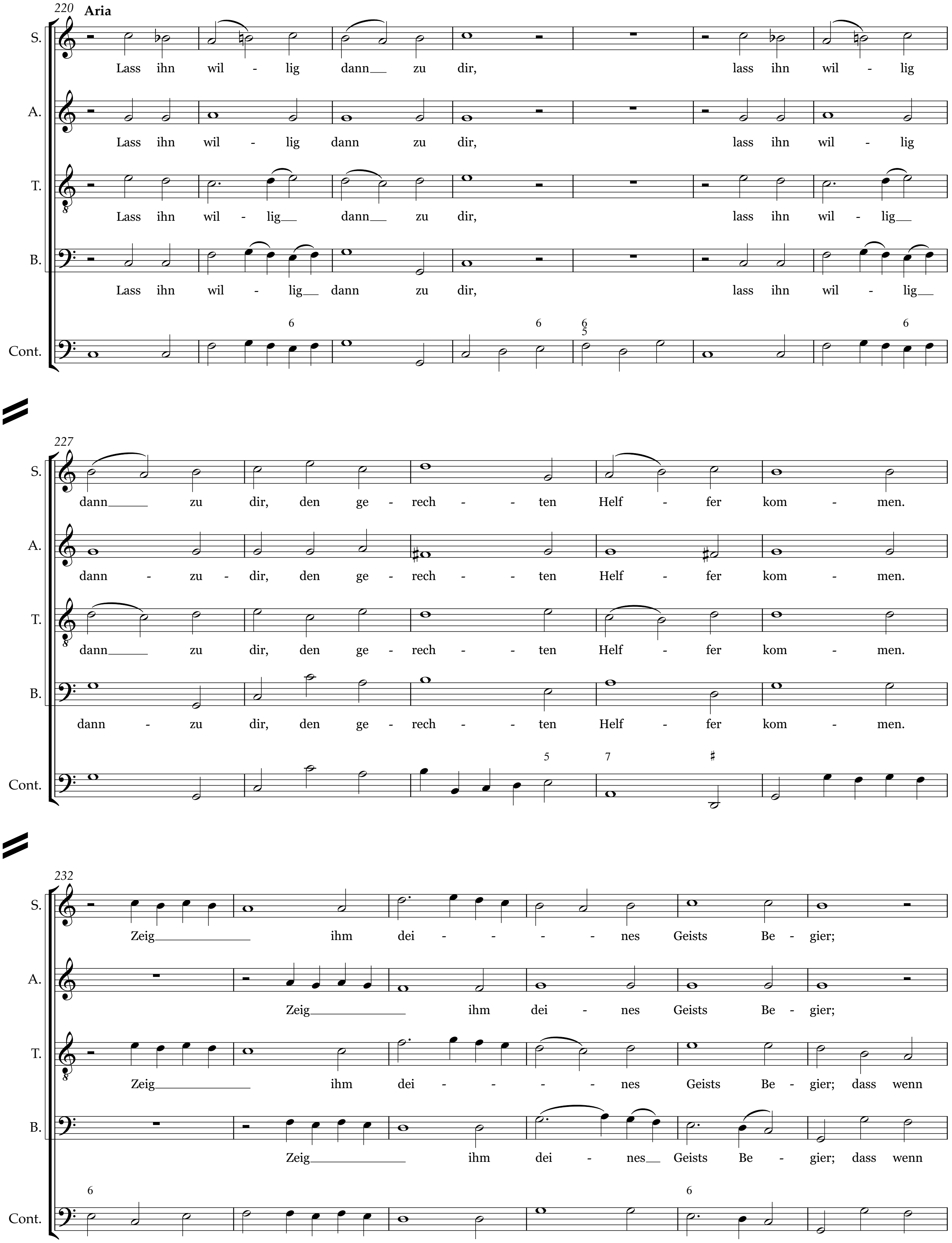

120
Ritornello
Tpt. I
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
A.
nicht.
Cont.
4
♯
125
Tpt. I
Tpt. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
7
6
4
3

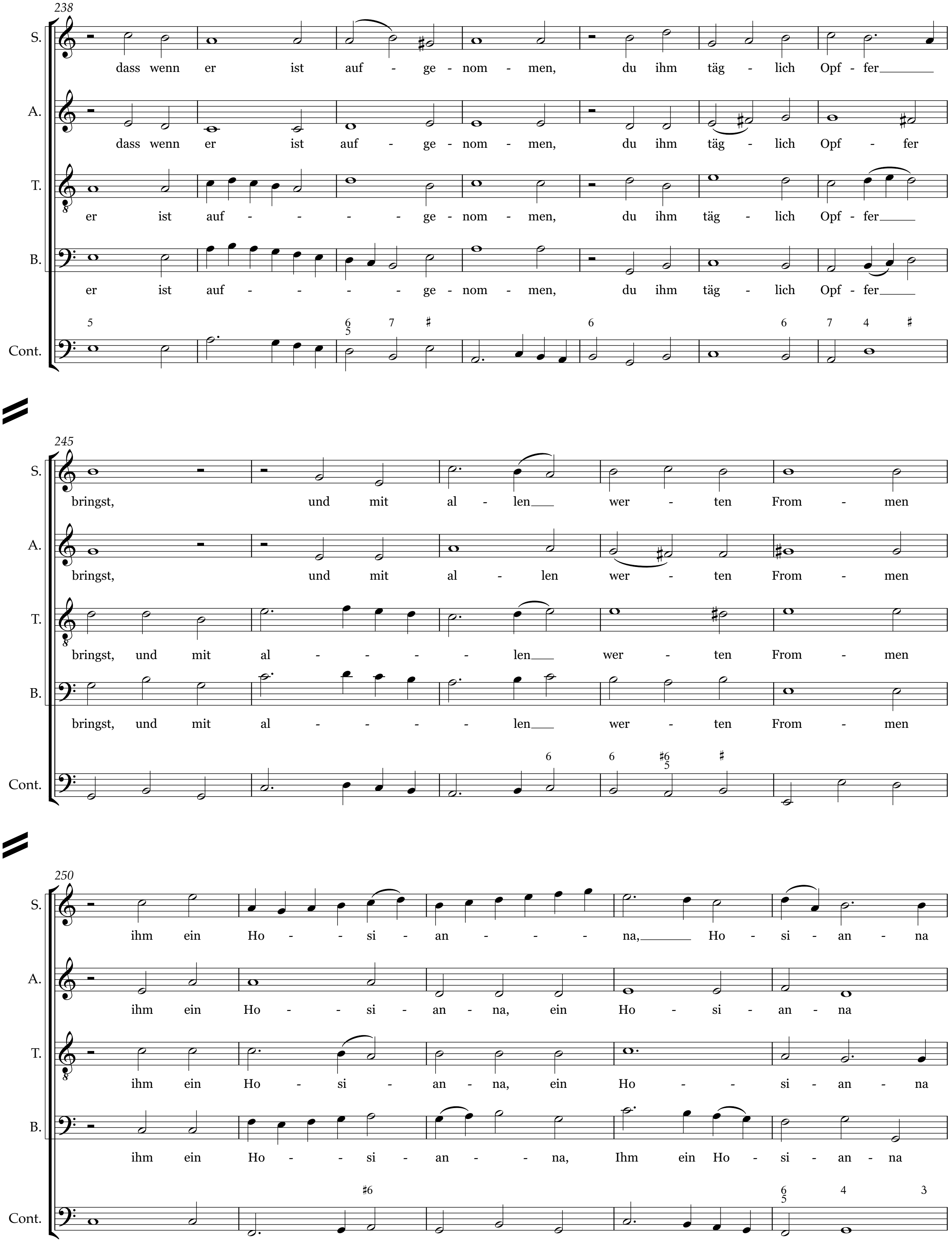

130
Aria
T.
Cont.
Heil - ge dich mit Reu und Leid, heil - ge dich mit
137
Reu und Leid, we - gen dei - ner Mis - se - ta - ten, so sind Tür und
144
To - re, und To - re weit. Wann die Vä - ter ü - ber - tra ten;
152
wann sie Gott zum Zorn er - regt, und nur ümb Ge - na - de
159
ba - ten, ward das Un - heil, das Un - heil bei - ge -

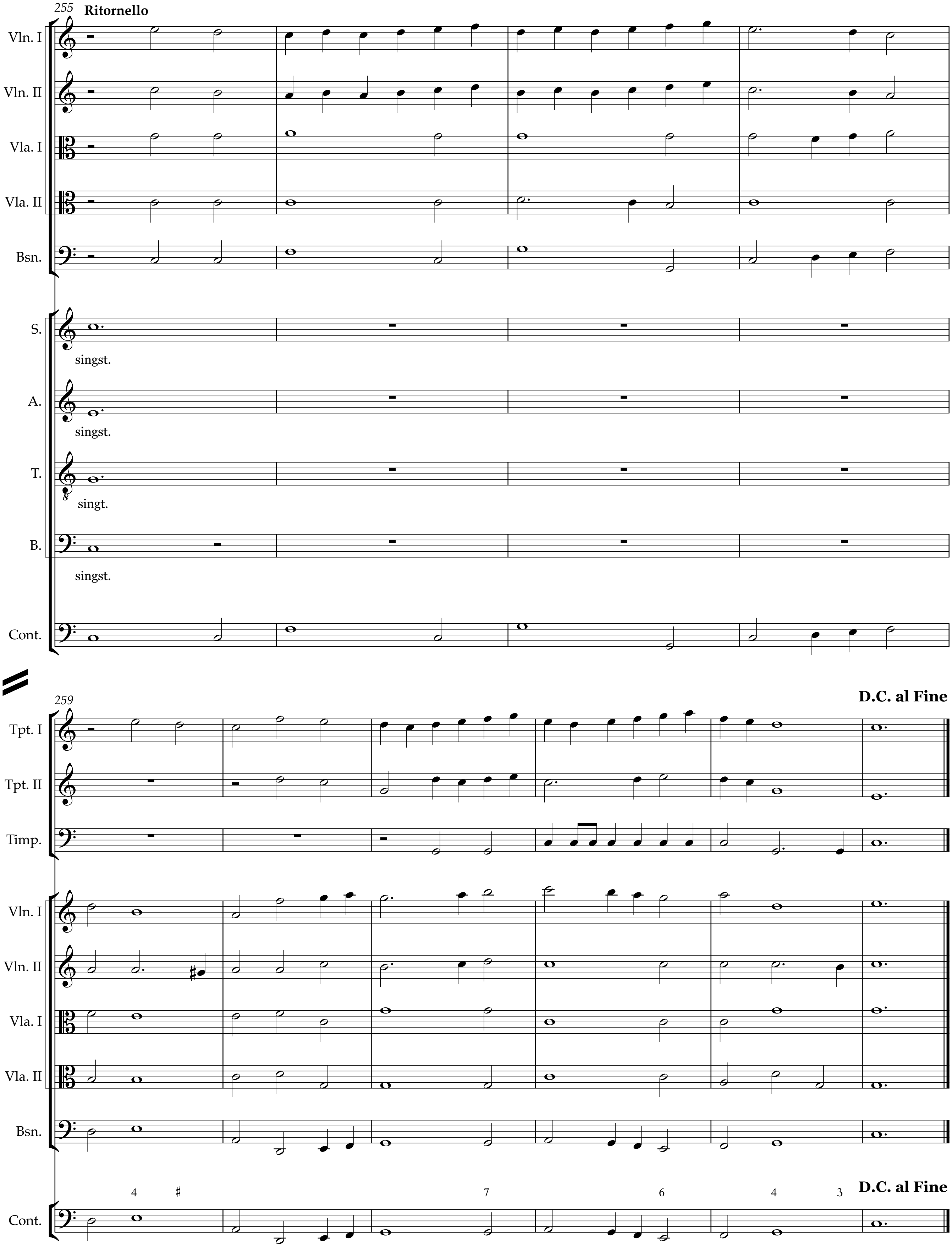

165
Ritornello
Tpt. I
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
T.
legt.
Cont.
4
♯
170
Tpt. I
Tpt. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
7
6
4
3


175
Aria
B.
Cont.
Denn des Kö - nigs sanf - ter Mut, denn des Kö - nigs
182
sanf - ter Mut, ist in Lie - be ga - nz ent - zün - det, ge - gen dem,
189
ge - gen dem der Bu - ße tut. Ja, er ist's der Hül - fe fin - det,
197
wenn die Last der Sün - den drückt; wenn uns Nie - mand
203
ni - cht ent - bin - det, und wir kläg - lich, kläg - - - - lich gehn ge -


210
Ritornello
Tpt. I
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
B.
bückt.
Cont.
4
♯
215
Tpt. I
Tpt. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
7
6
4
3


220
Aria
S.
A.
T.
B.
Cont.
Lass ihn wil - lig dann zu dir, lass ihn wil - lig
Lass ihn wil - lig dann zu dir, lass ihn wil - lig
Lass ihn wil - lig dann zu dir, lass ihn wil - lig
Lass ihn wil - lig dann zu dir, lass ihn wil - lig
6 6 6 5 6
227
dann zu dir, den ge - rech - ten Helf - fer kom - men.
dann - zu - dir, den ge - rech - ten Helf - fer kom - men.
dann zu dir, den ge - rech - ten Helf - fer kom - men.
dann - zu dir, den ge - rech - ten Helf - fer kom - men.
5 7 ♯
232
Zeig ihm dei - nes Geists Be - gier;
Zeig ihm dei - nes Geists Be - gier;
Zeig ihm dei - nes Geists Be - gier; dass wenn
Zeig ihm dei - nes Geists Be - gier; dass wenn
6 6

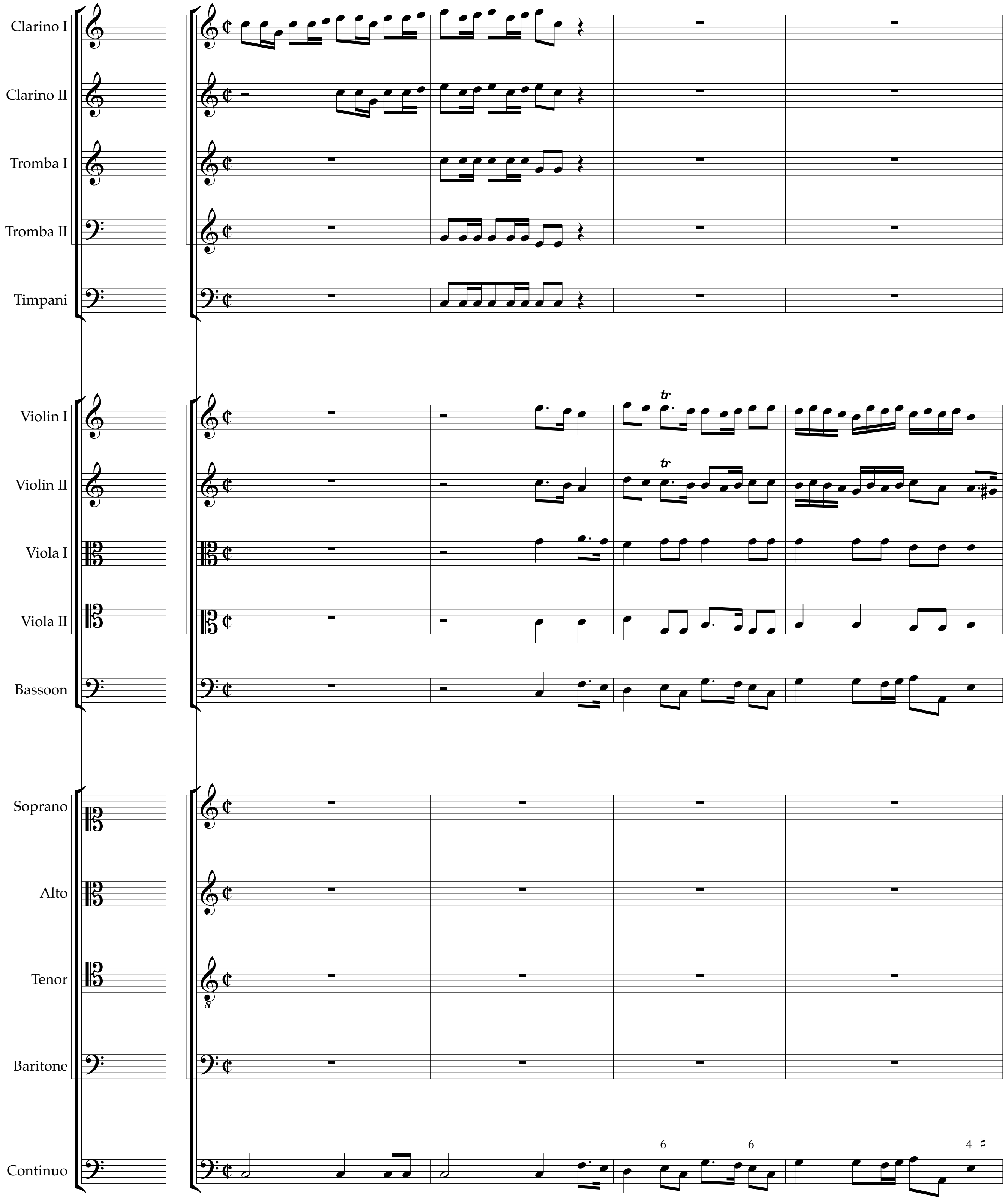

238
S.
dass wenn er ist auf - ge - nom - men, du ihm täg - lich Opf - fer
A.
dass wenn er ist auf - ge - nom - men, du ihm täg - lich Opf - fer
T.
er ist auf - - - - ge - nom - men, du ihm täg - lich Opf - fer
B.
er ist auf - - - - ge - nom - men, du ihm täg - lich Opf - fer
5 6 5 7 ♯ 6 6 7 4 ♯
Cont.
245
S.
bringst, und mit al - len wer - ten From - men
A.
bringst, und mit al - len wer - ten From - men
T.
bringst, und mit al - - - - len wer - ten From - men
B.
bringst, und mit al - - - - len wer - ten From - men
6 6 ♯6 5 ♯
Cont.
250
S.
ihm ein Ho - - si - an - - - - na, Ho - si - an - na
A.
ihm ein Ho - - si - an - na, ein Ho - si - an - na
T.
ihm ein Ho - si - an - na, ein Ho - - si - an - na
B.
ihm ein Ho - - si - an - - na, Ihm ein Ho - si - an - na
♯6 6 5 4 3
Cont.


255
Ritornello
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
singst.
A.
singst.
T.
singt.
B.
singst.
Cont.
259
D.C. al Fine
Tpt. I
Tpt. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
4
♯
7
6
4
3
D.C. al Fine
Cont.

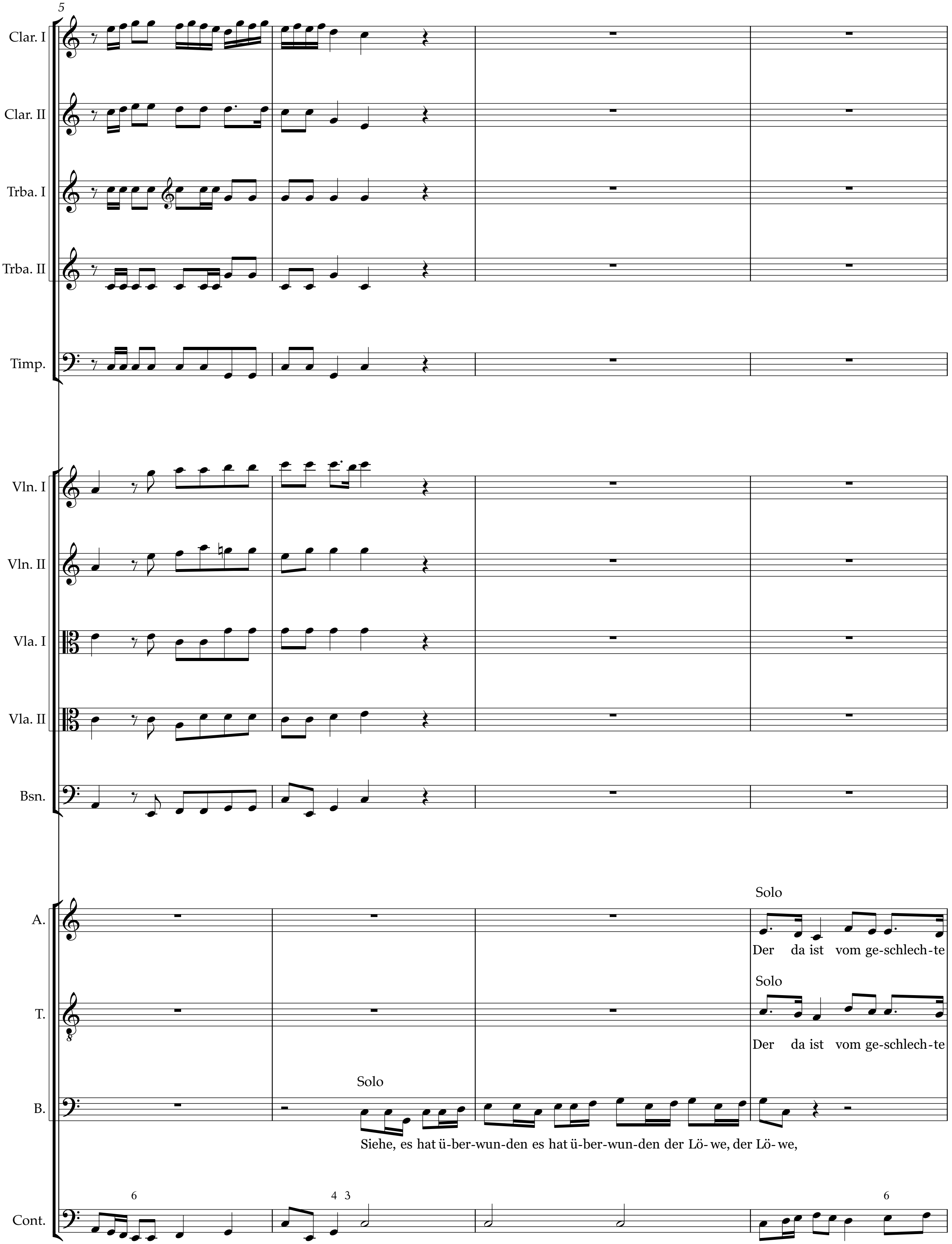
Siehe, es hat überwunden der Löwe

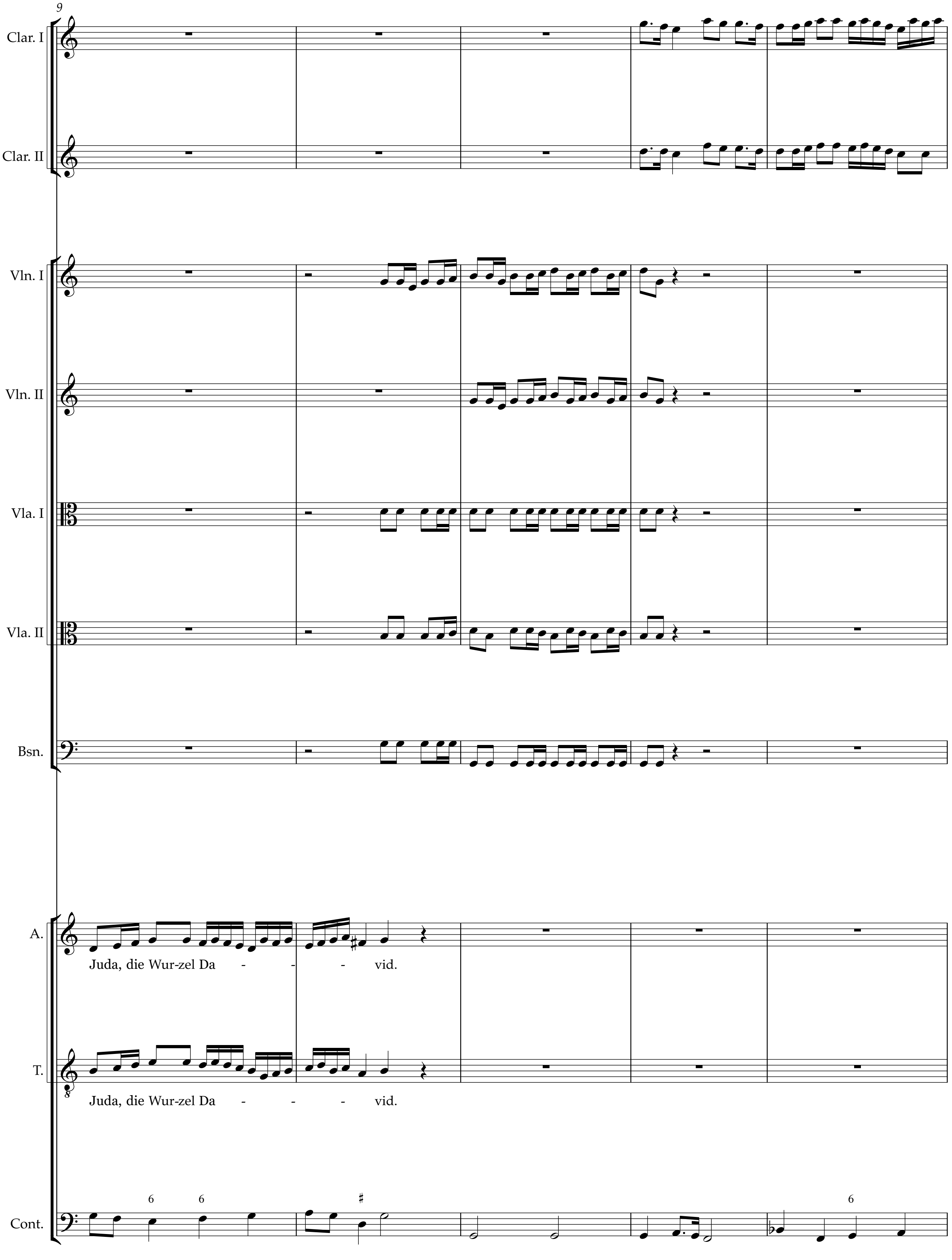
Revelations 5:5
Poetry by David Elias Heidenreich (1638-1688)

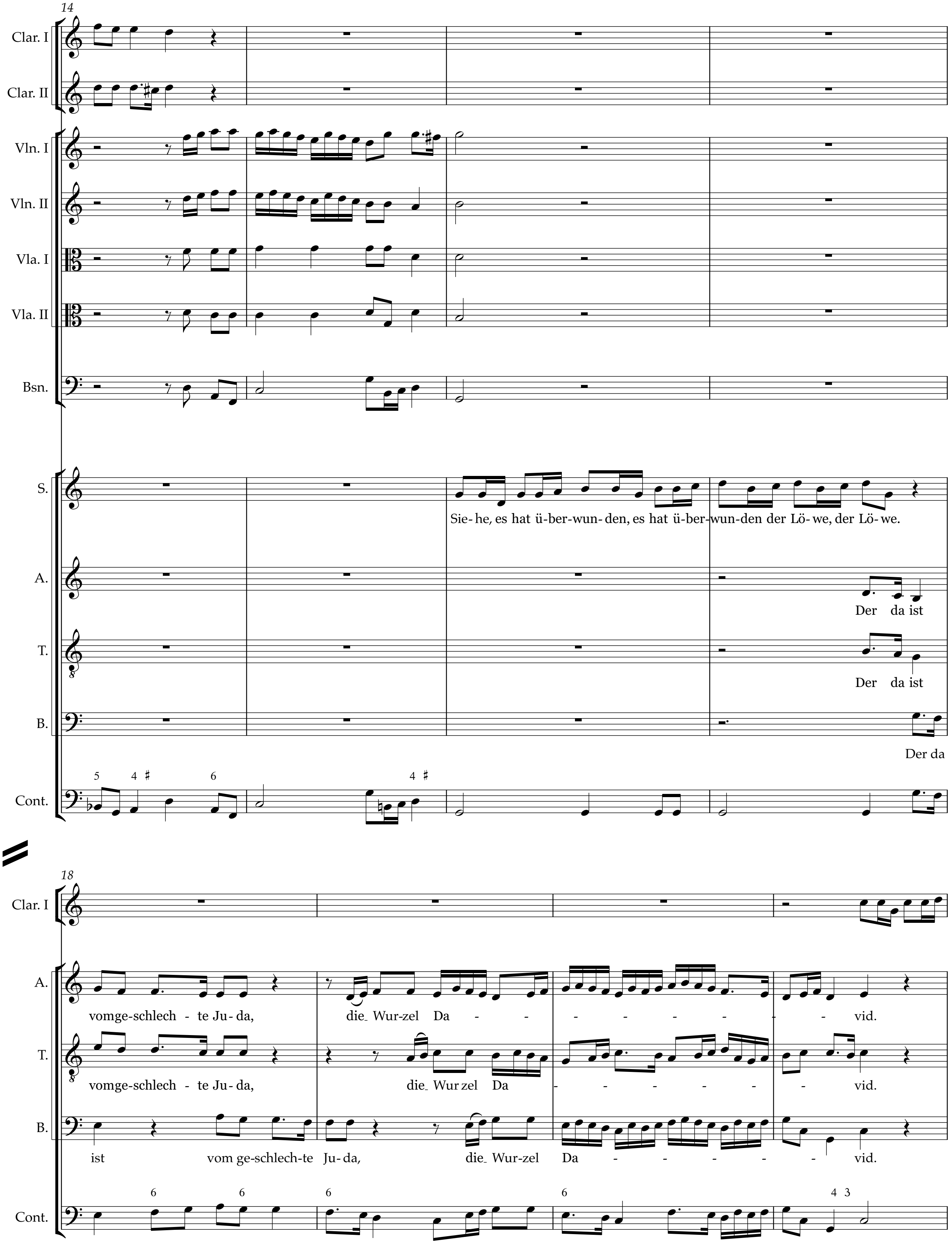
Johann Schelle (1648 - 1701)
Edited by Stephen Spinelli

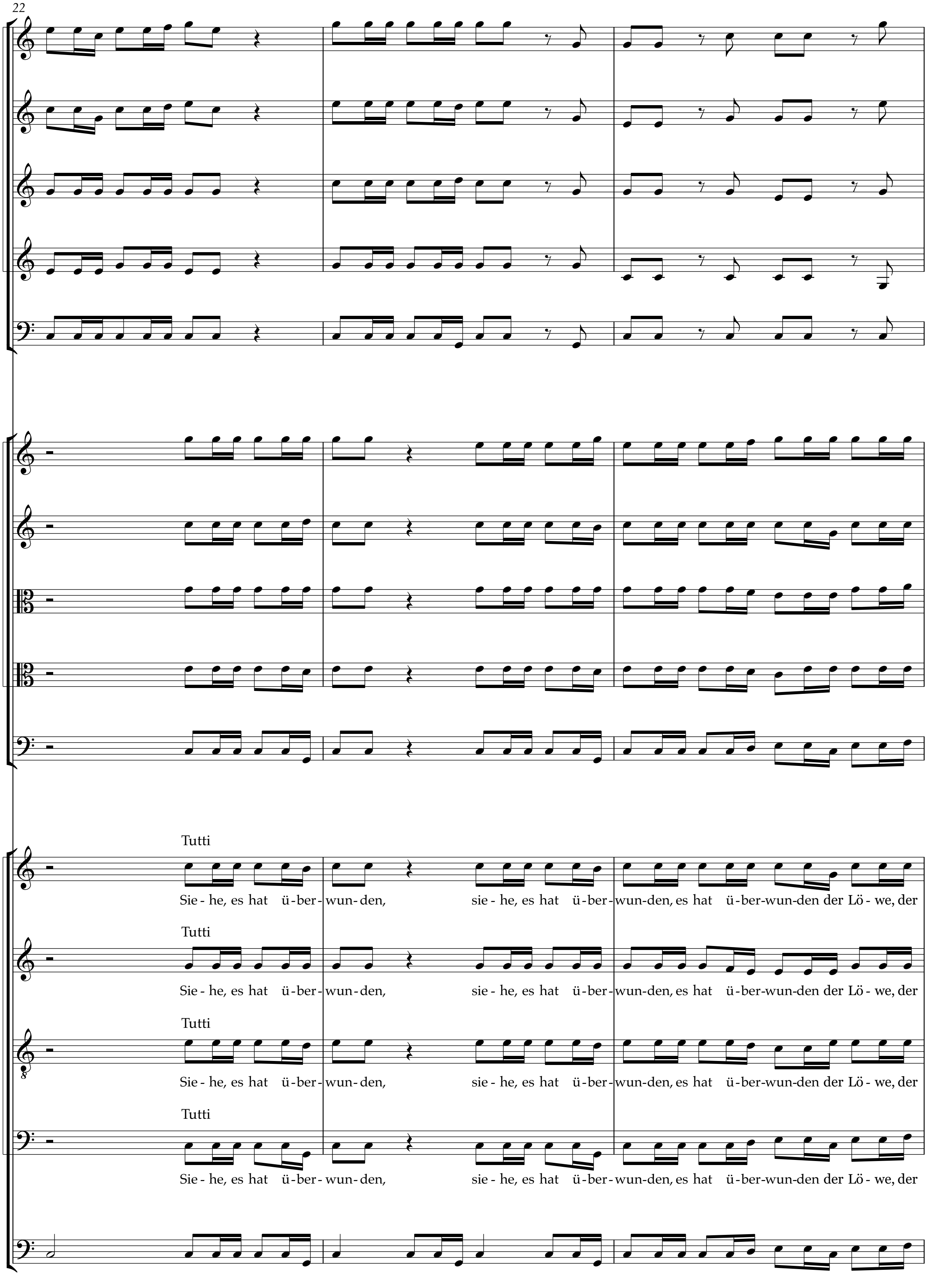


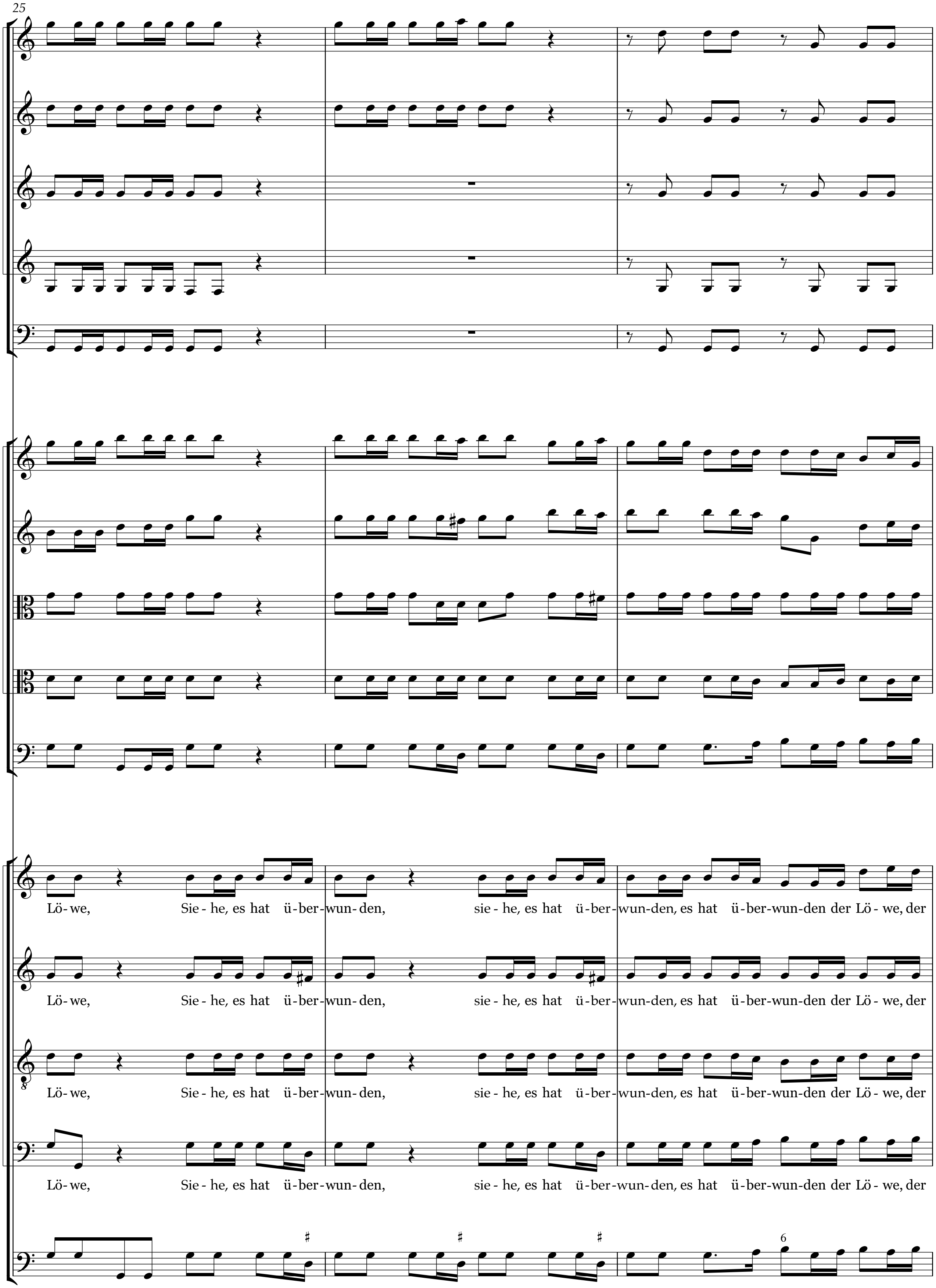
Clarino I
Clarino II
Tromba I
Tromba II
Timpani
Violin I
Violin II
Viola I
Viola II
Bassoon
Soprano
Alto
Tenor
Baritone
Continuo
tr
6
4 ♯

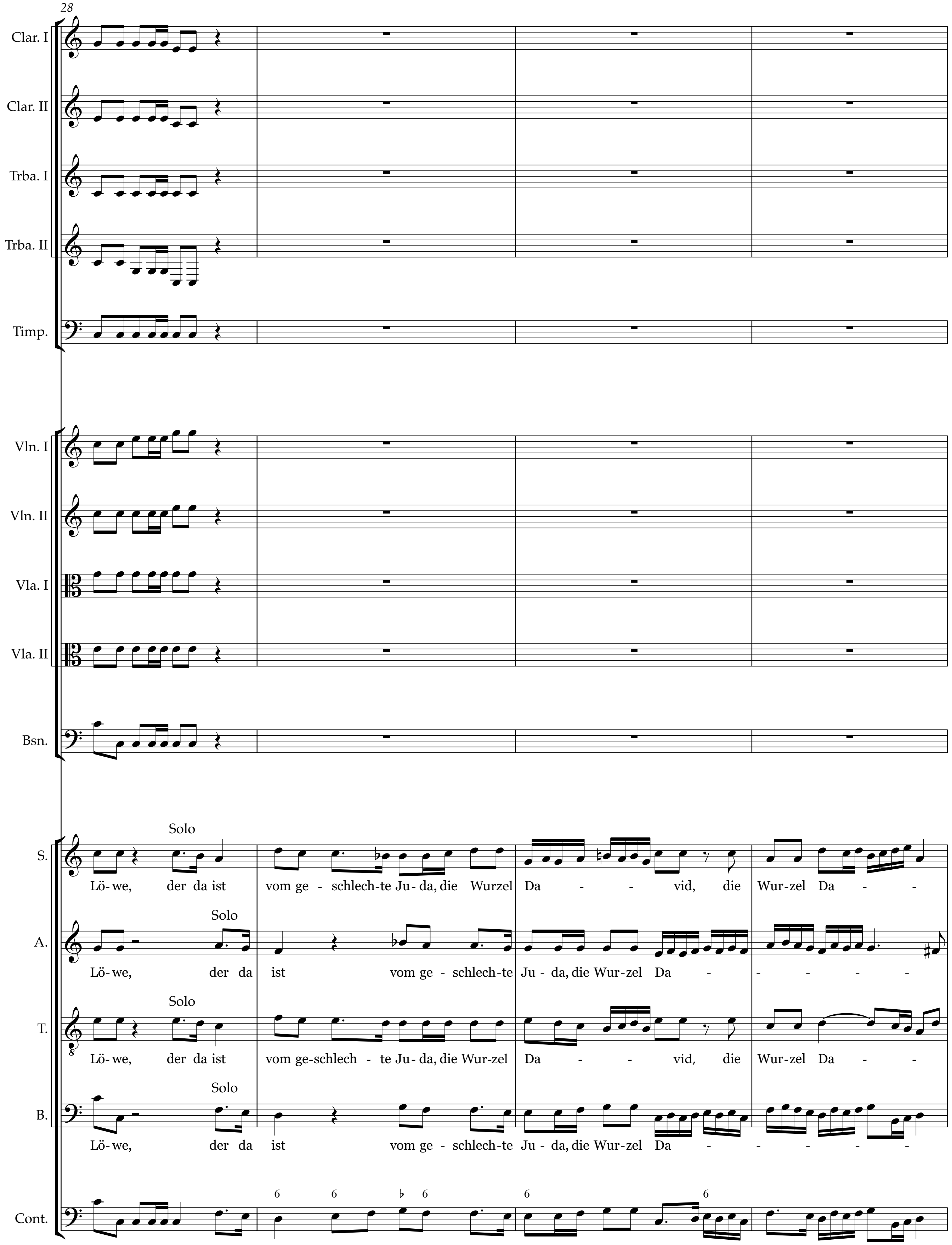

5
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
A.
Solo
Der da ist vom ge-schlech-te
T.
Solo
Der da ist vom ge-schlech-te
B.
Solo
Siehe, es hat ü-ber-wun-den es hat ü-ber-wun-den der Lö-we, der Lö-we,
Cont.
6
4 3
6

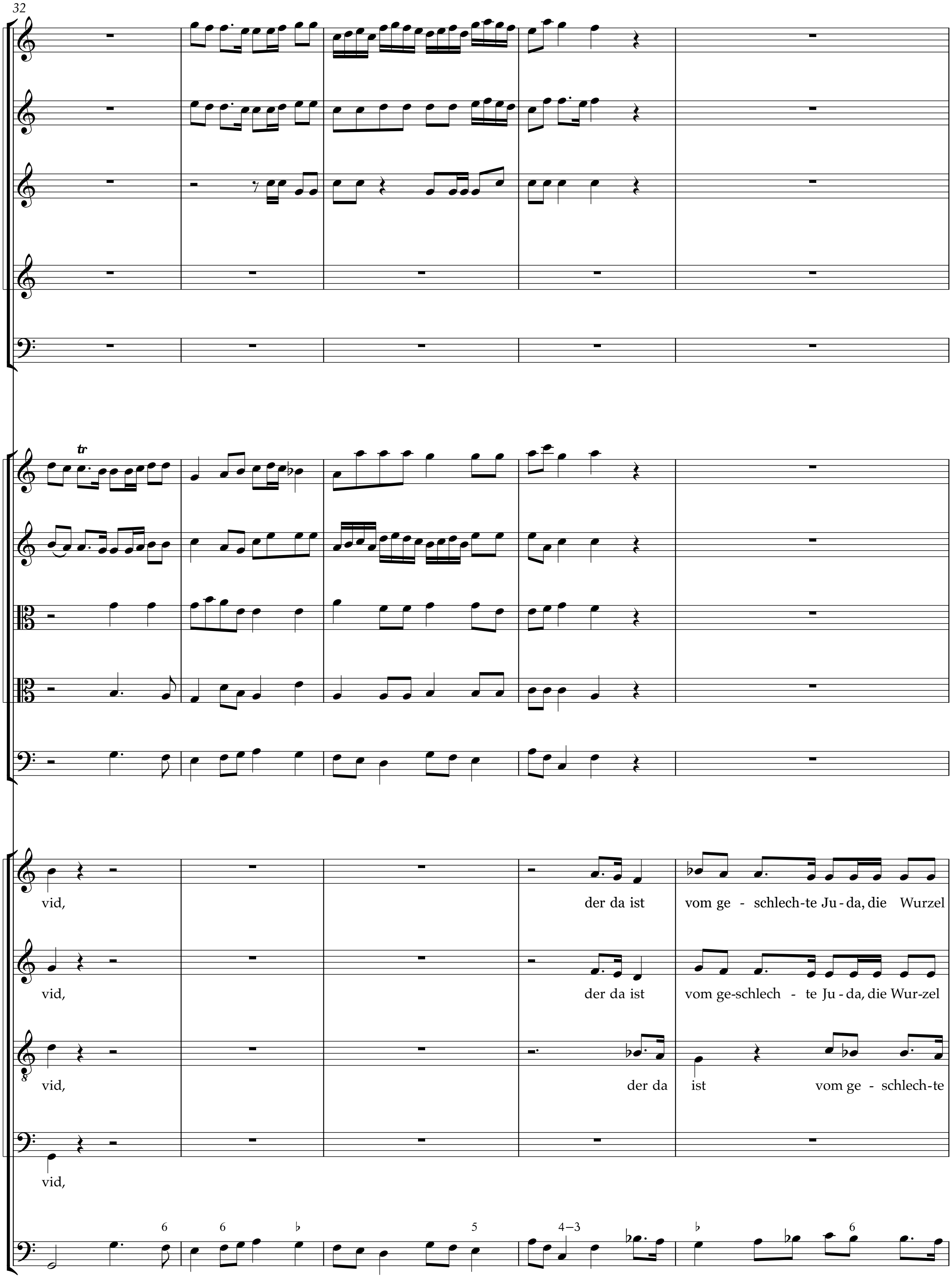

9
Clar. I
Clar. II
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
A.
Juda, die Wur-zel Da - - - vid.
T.
Juda, die Wur-zel Da - - - vid.
Cont.
6
6
♯
6

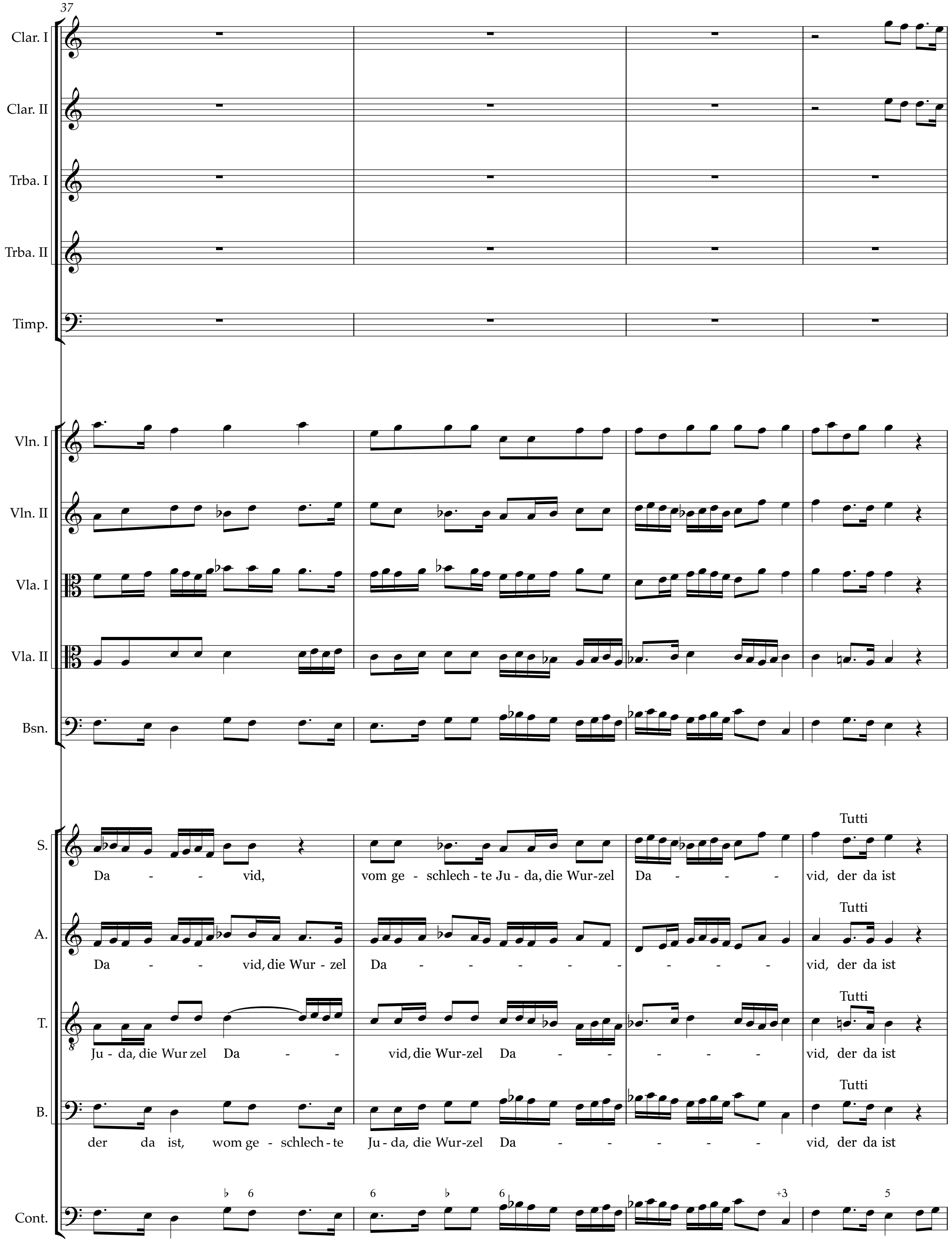

14
Clar. I
Clar. II
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
Sie- he, es hat ü-ber-wun- den, es hat ü-ber-wun-den der Lö- we, der Lö- we.
A.
Der da ist
T.
Der da ist
B.
Der da
Cont.
5 4 ♯ 6 4 ♯
18
Clar. I
A.
vomge-schlech - te Ju- da, die Wur-zel Da - - - - - - - vid.
T.
vomge-schlech - te Ju- da, die Wur zel Da - - - - - - - vid.
B.
ist vom ge-schlech-te Ju- da, die Wur-zel Da - - - - - - vid.
Cont.
6 6 6 6 4 3

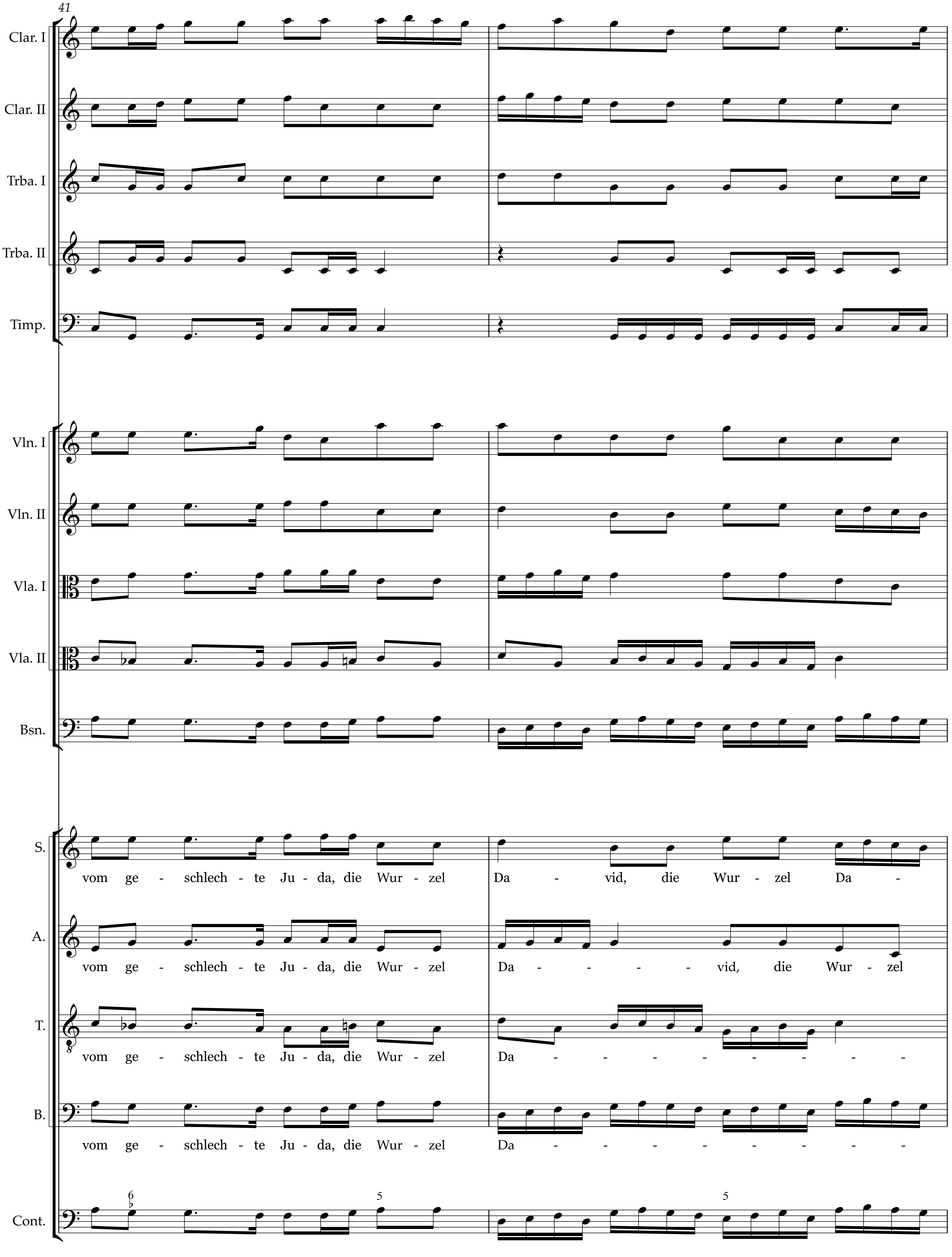

22
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Tutti
S.
Sie - he, es hat ü - ber - wun - den, sie - he, es hat ü - ber - wun - den, es hat ü - ber - wun - den der Lö - we, der
Tutti
A.
Sie - he, es hat ü - ber - wun - den, sie - he, es hat ü - ber - wun - den, es hat ü - ber - wun - den der Lö - we, der
Tutti
T.
Sie - he, es hat ü - ber - wun - den, sie - he, es hat ü - ber - wun - den, es hat ü - ber - wun - den der Lö - we, der
Tutti
B.
Sie - he, es hat ü - ber - wun - den, sie - he, es hat ü - ber - wun - den, es hat ü - ber - wun - den der Lö - we, der
Cont.

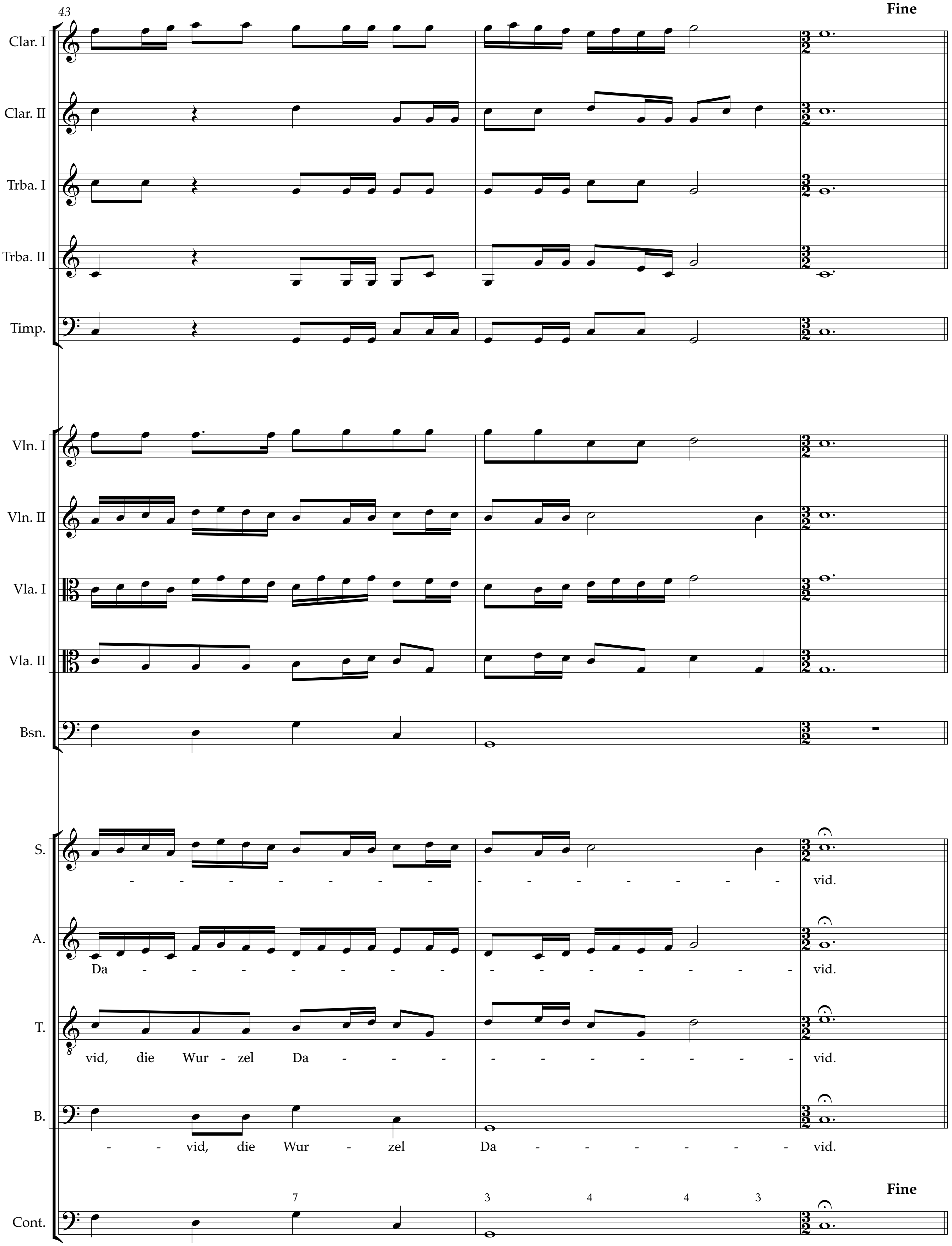

25
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
Lö-we, Sie-he, es hat ü-ber-wun-den, sie-he, es hat ü-ber-wun-den, es hat ü-ber-wun-den der Lö-we, der
A.
Lö-we, Sie-he, es hat ü-ber-wun-den, sie-he, es hat ü-ber-wun-den, es hat ü-ber-wun-den der Lö-we, der
T.
Lö-we, Sie-he, es hat ü-ber-wun-den, sie-he, es hat ü-ber-wun-den, es hat ü-ber-wun-den der Lö-we, der
B.
Lö-we, Sie-he, es hat ü-ber-wun-den, sie-he, es hat ü-ber-wun-den, es hat ü-ber-wun-den der Lö-we, der
Cont.
♯
♯
♯
6

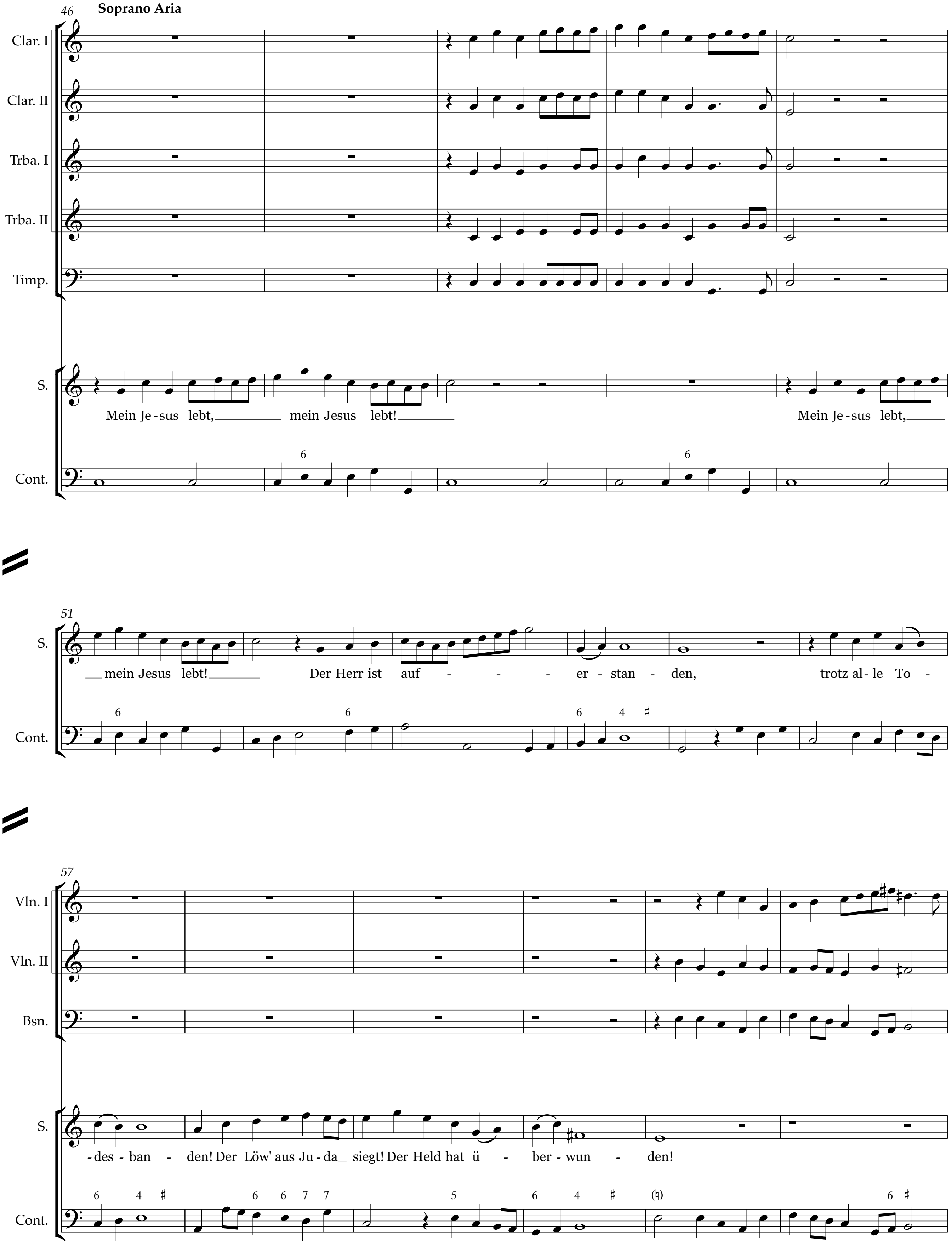

28
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
Solo
Lö-we, der da ist vom ge-schlech-te Ju-da, die Wurzel Da - - vid, die Wur-zel Da - -
A.
Solo
Lö-we, der da ist vom ge-schlech-te Ju-da, die Wur-zel Da - - - - - -
T.
Solo
Lö-we, der da ist vom ge-schlech - te Ju-da, die Wur-zel Da - - vid, die Wur-zel Da - -
B.
Solo
Lö-we, der da ist vom ge-schlech-te Ju-da, die Wur-zel Da - - - - - -
Cont.
6 6 ♭ 6 6 6

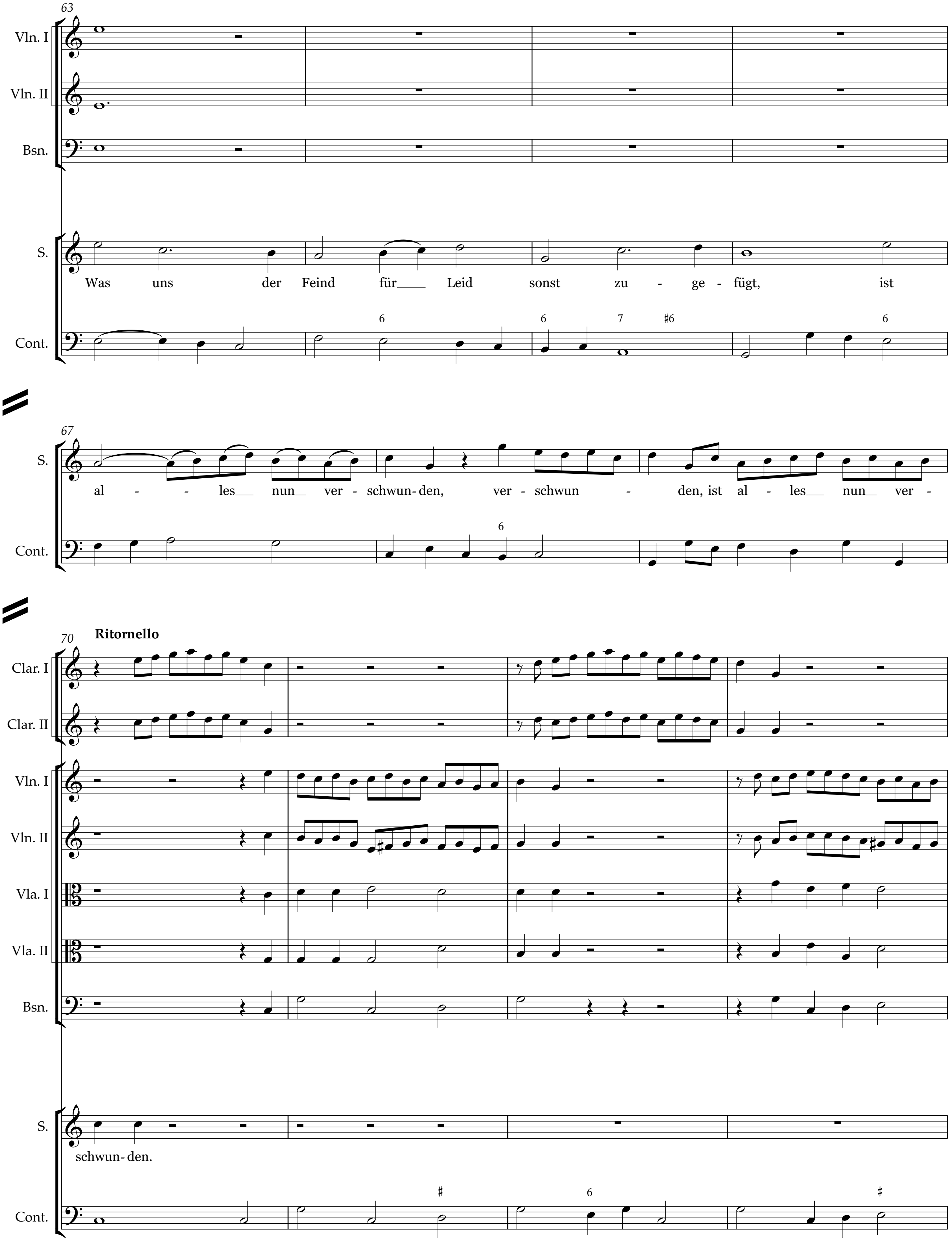

32
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
A.
T.
B.
Cont.
tr
vid,
der da ist
vom ge - schlech-te Ju-da, die Wurzel
vid,
der da ist
vom ge-schlech - te Ju-da, die Wur-zel
vid,
der da
ist
vom ge - schlech-te
vid,
6
6
♭
5
4–3
♭
6

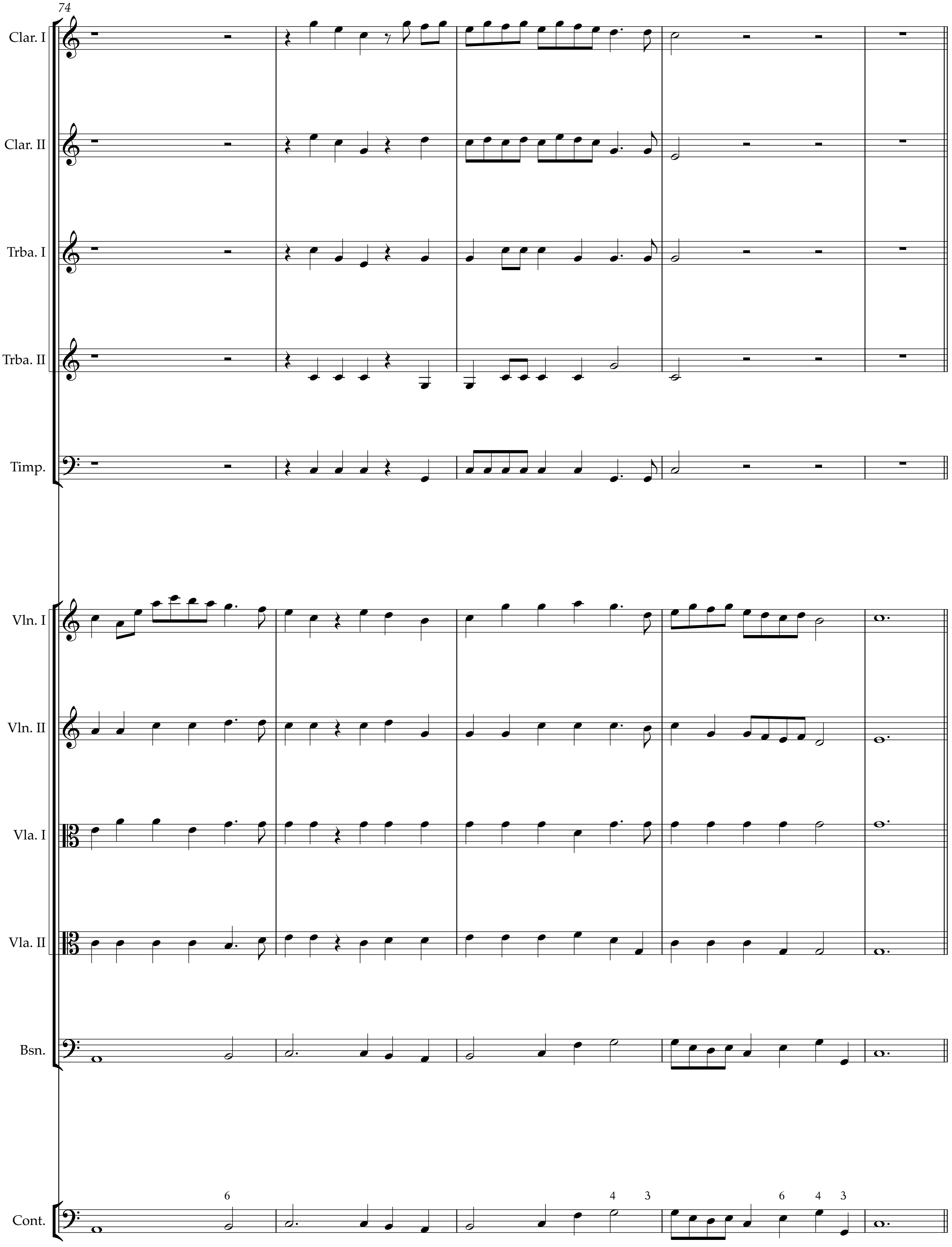

37
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
Da - - vid, vom ge - schlech - te Ju - da, die Wur - zel Da - - - - vid, der da ist
A.
Da - - vid, die Wur - zel Da - - - - - - - - - - vid, der da ist
T.
Ju - da, die Wur zel Da - - vid, die Wur - zel Da - - - - - vid, der da ist
B.
der da ist, wom ge - schlech - te Ju - da, die Wur - zel Da - - - - - - vid, der da ist
Tutti
Tutti
Tutti
Tutti
Cont.
♭ 6
6
♭
6
+3
5

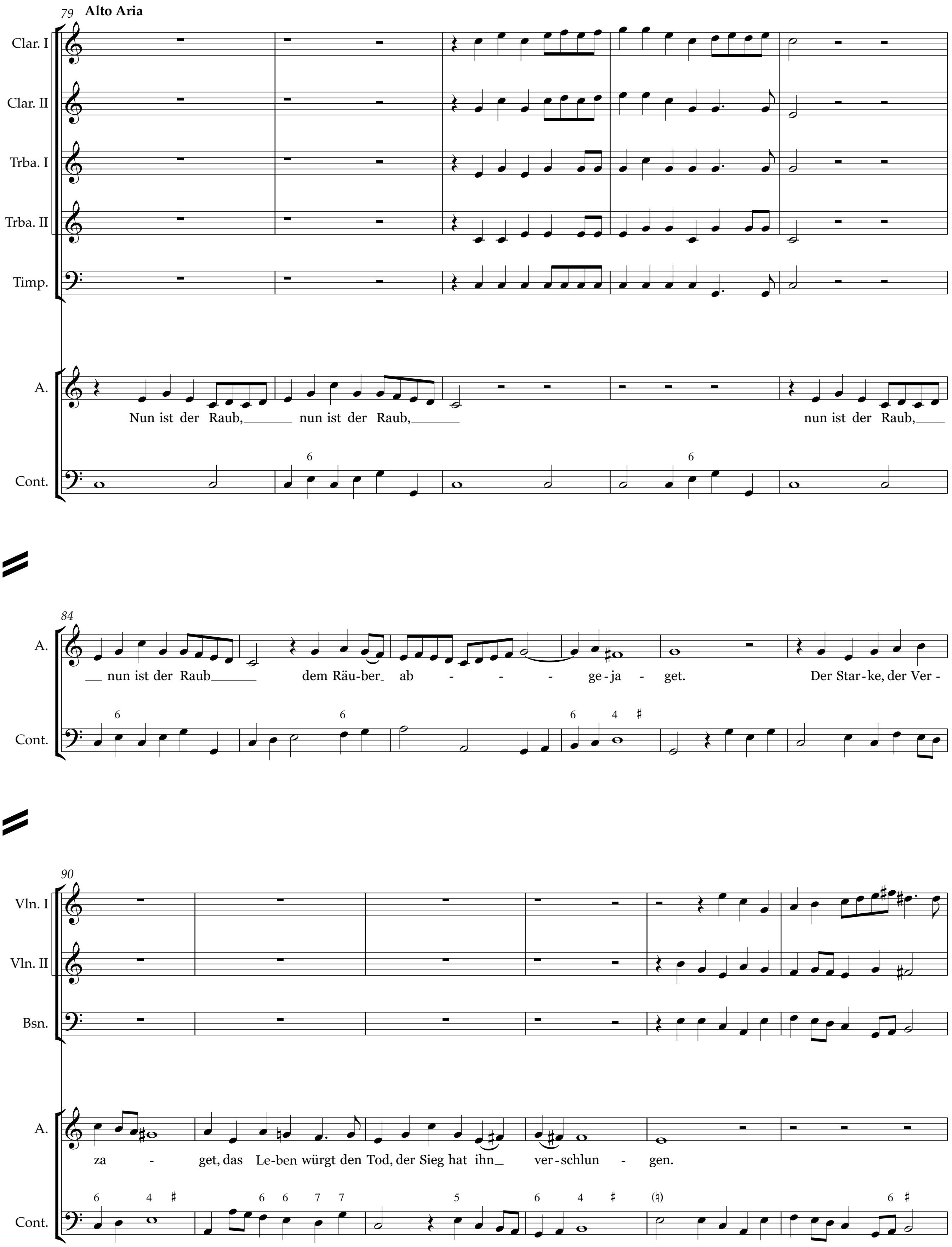

41
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
vom ge - schlech - te Ju - da, die Wur - zel Da - vid, die Wur - zel Da -
A.
vom ge - schlech - te Ju - da, die Wur - zel Da - - - - vid, die Wur - zel
T.
vom ge - schlech - te Ju - da, die Wur - zel Da - - - - - - - - -
B.
vom ge - schlech - te Ju - da, die Wur - zel Da - - - - - - - - -
Cont.
6
5
5

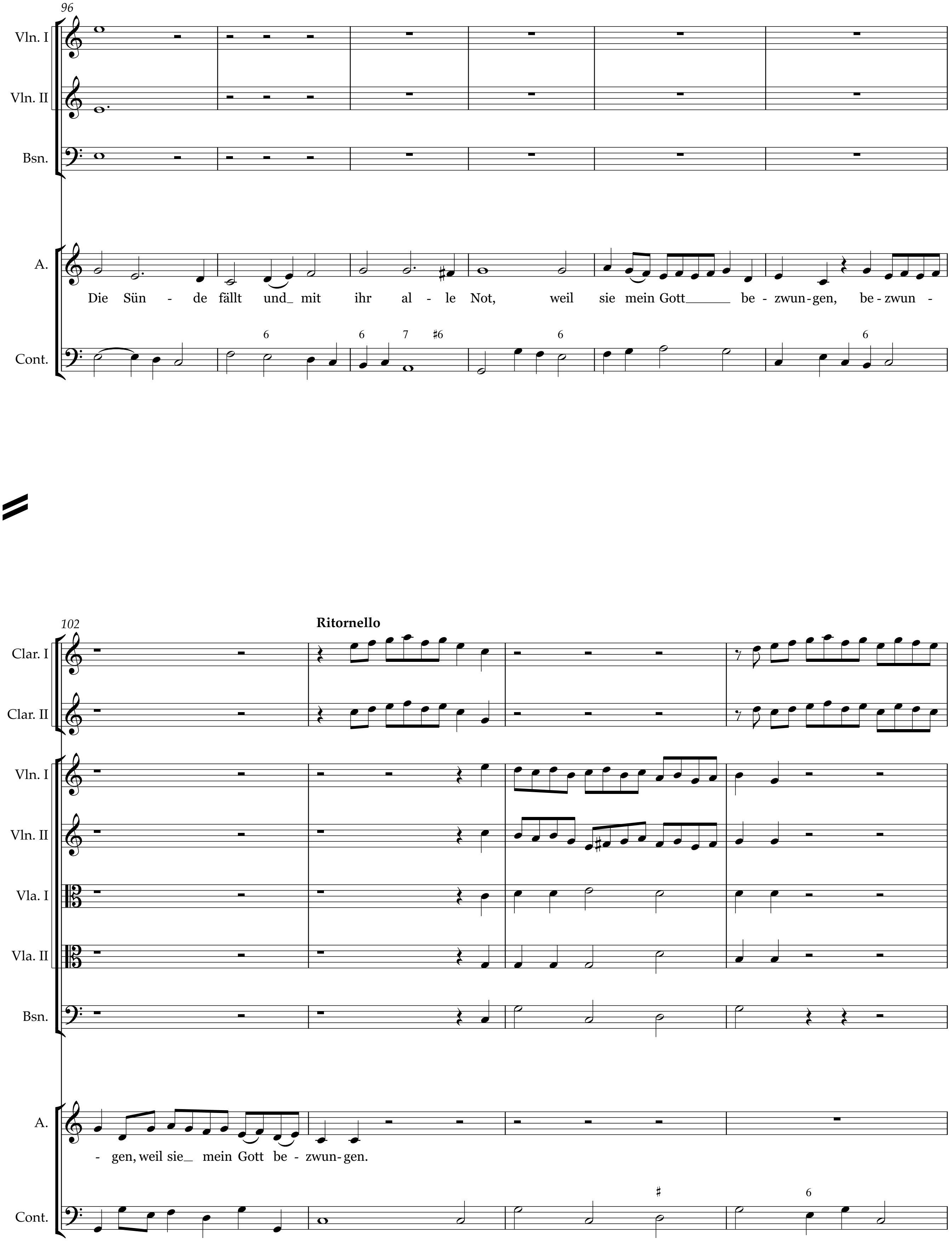

43
Fine
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
- - - - - - - - - - - - - - - - - - vid.
A.
Da - - - - - - - - - - - - - - - - - - vid.
T.
vid, die Wur - zel Da - - - - - - - - - - - - - - vid.
B.
- - vid, die Wur - zel Da - - - - - - - - - - vid.
Cont.
7
3
4
4
3
Fine

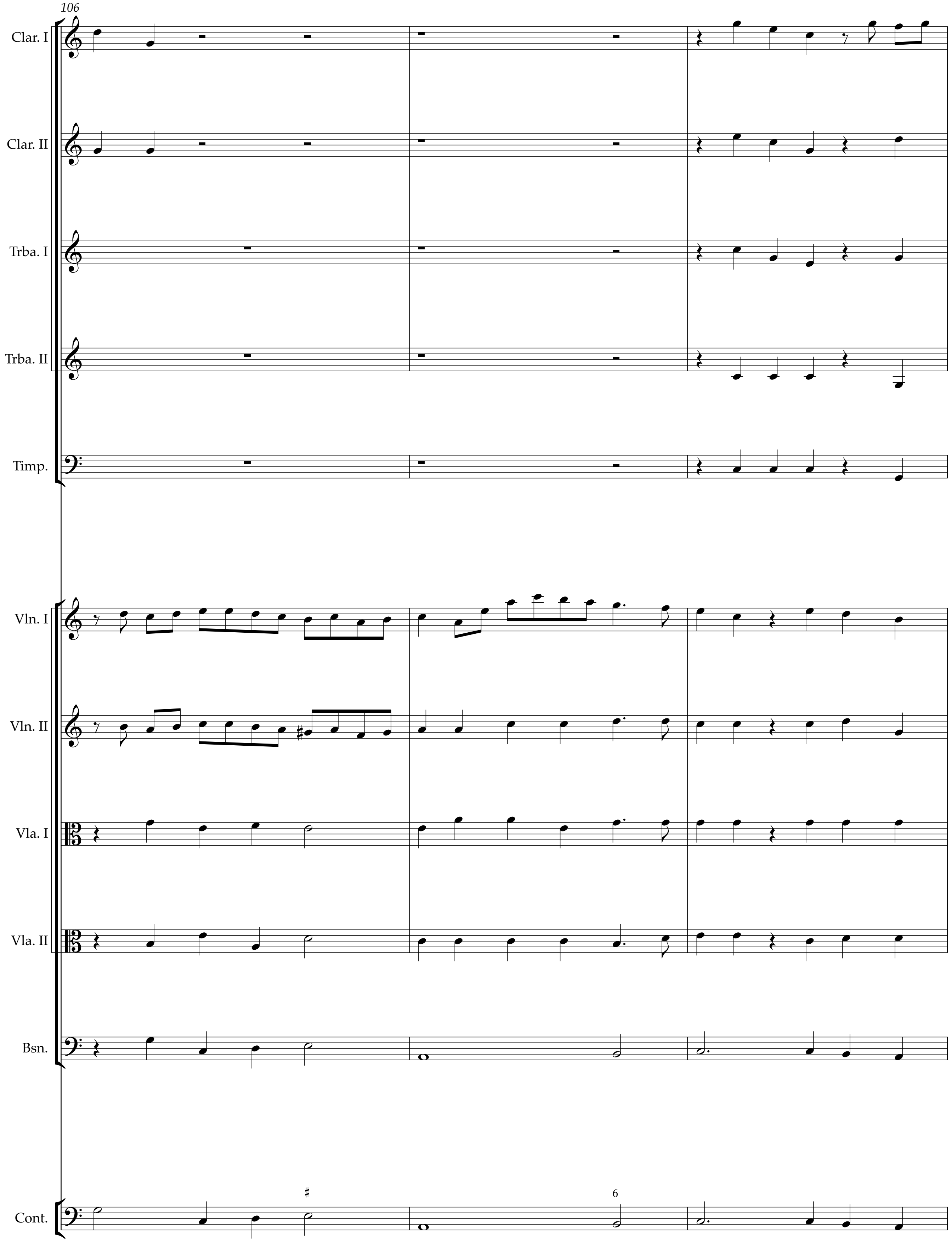

Soprano Aria
46
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
S.
Cont.
Mein Je-sus lebt, mein Jesus lebt! Mein Je-sus lebt,
51
mein Jesus lebt! Der Herr ist auf - - - er - stan - den, trotz al - le To -
57
Vln. I
Vln. II
Bsn.
-des - ban - den! Der Löw' aus Ju - da siegt! Der Held hat ü - ber - wun - den!

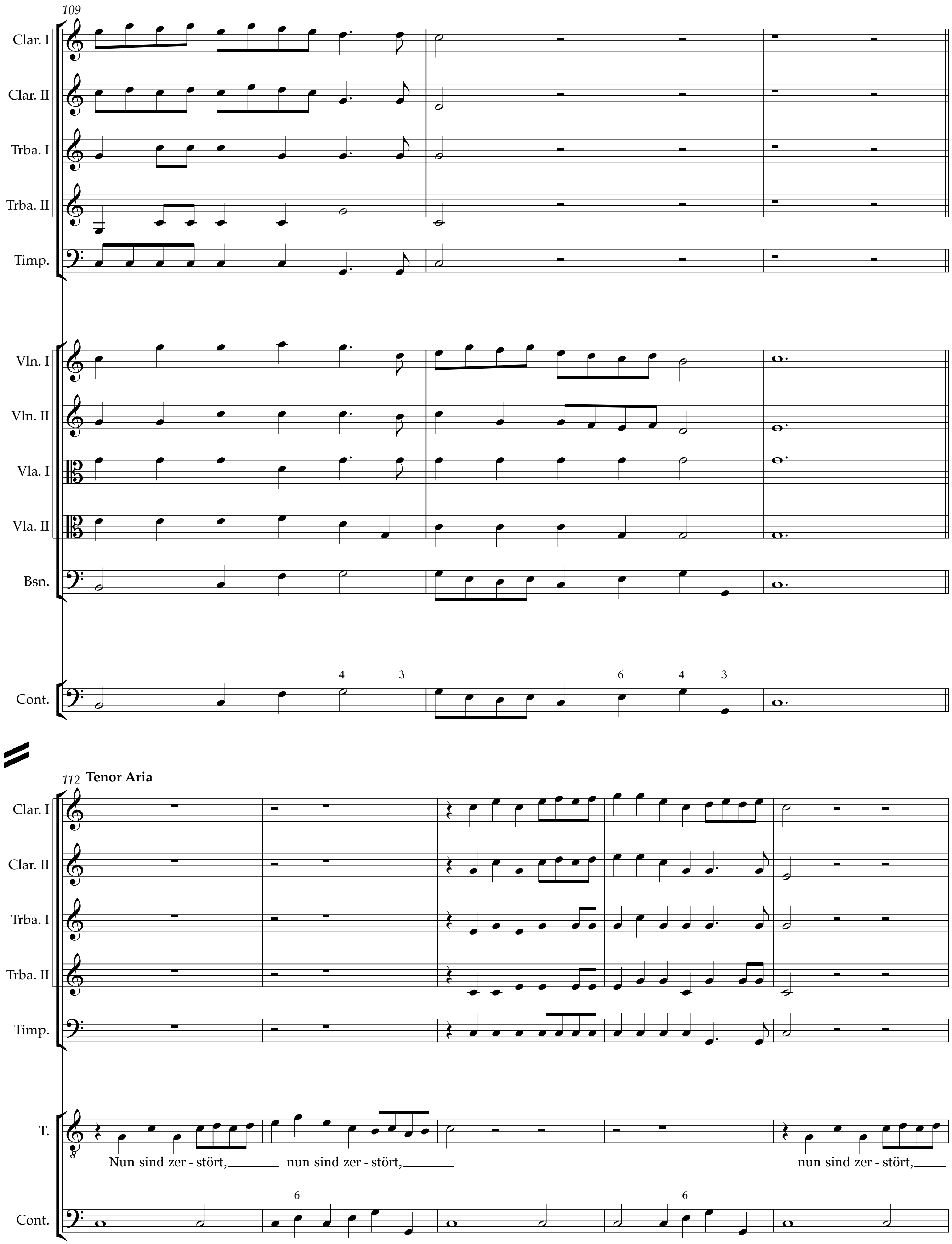

63
Vln. I
Vln. II
Bsn.
S.
Was uns der Feind für___ Leid sonst zu - ge - fügt, ist
Cont.
6
6 7 ♯6
6
67
S.
al - - les___ nun___ ver - schwun-den, ver - schwun - den, ist al - les___ nun___ ver -
Cont.
6
70
Ritornello
Clar. I
Clar. II
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
schwun-den.
Cont.
♯
6
♯

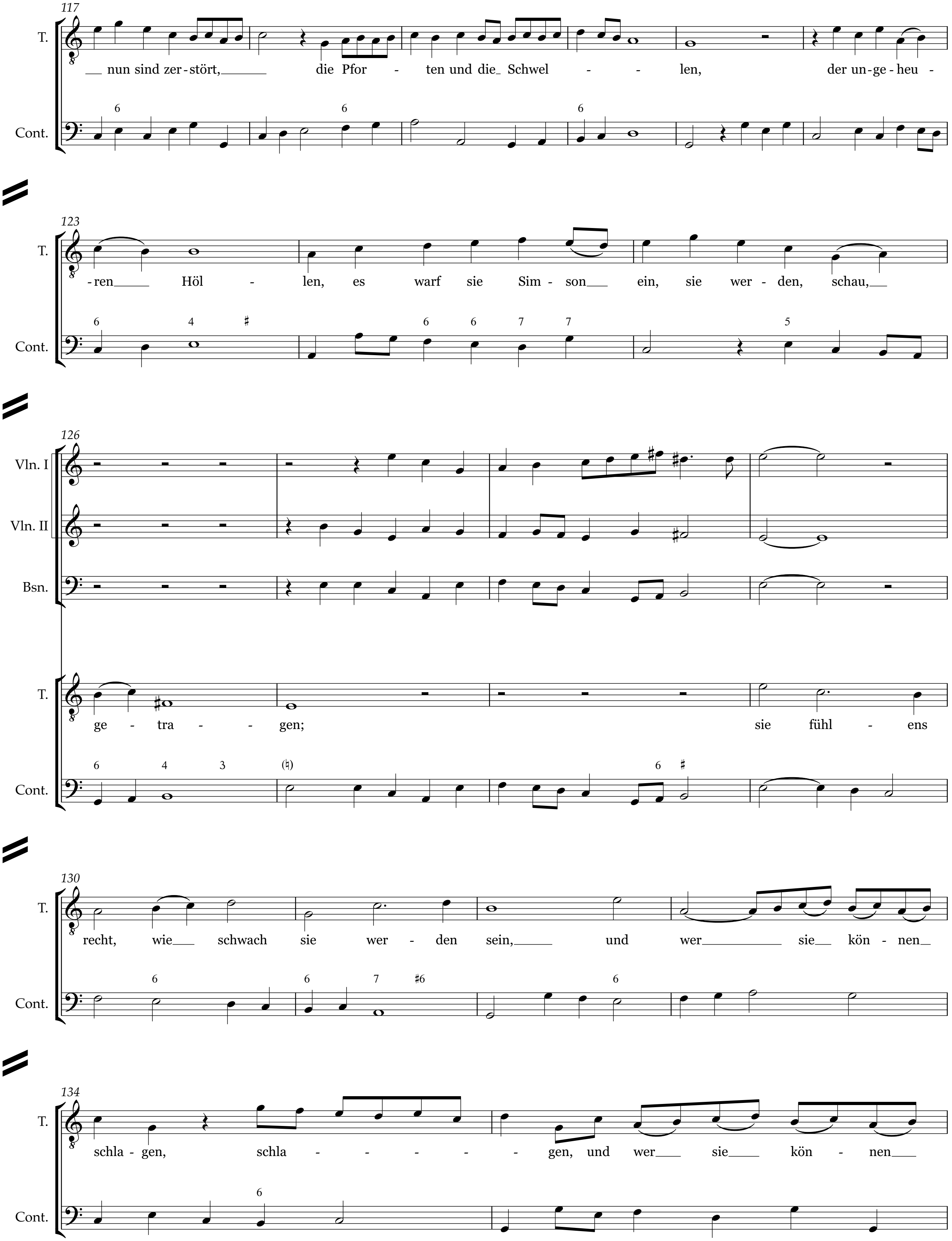

74
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
6
4
3
6
4
3

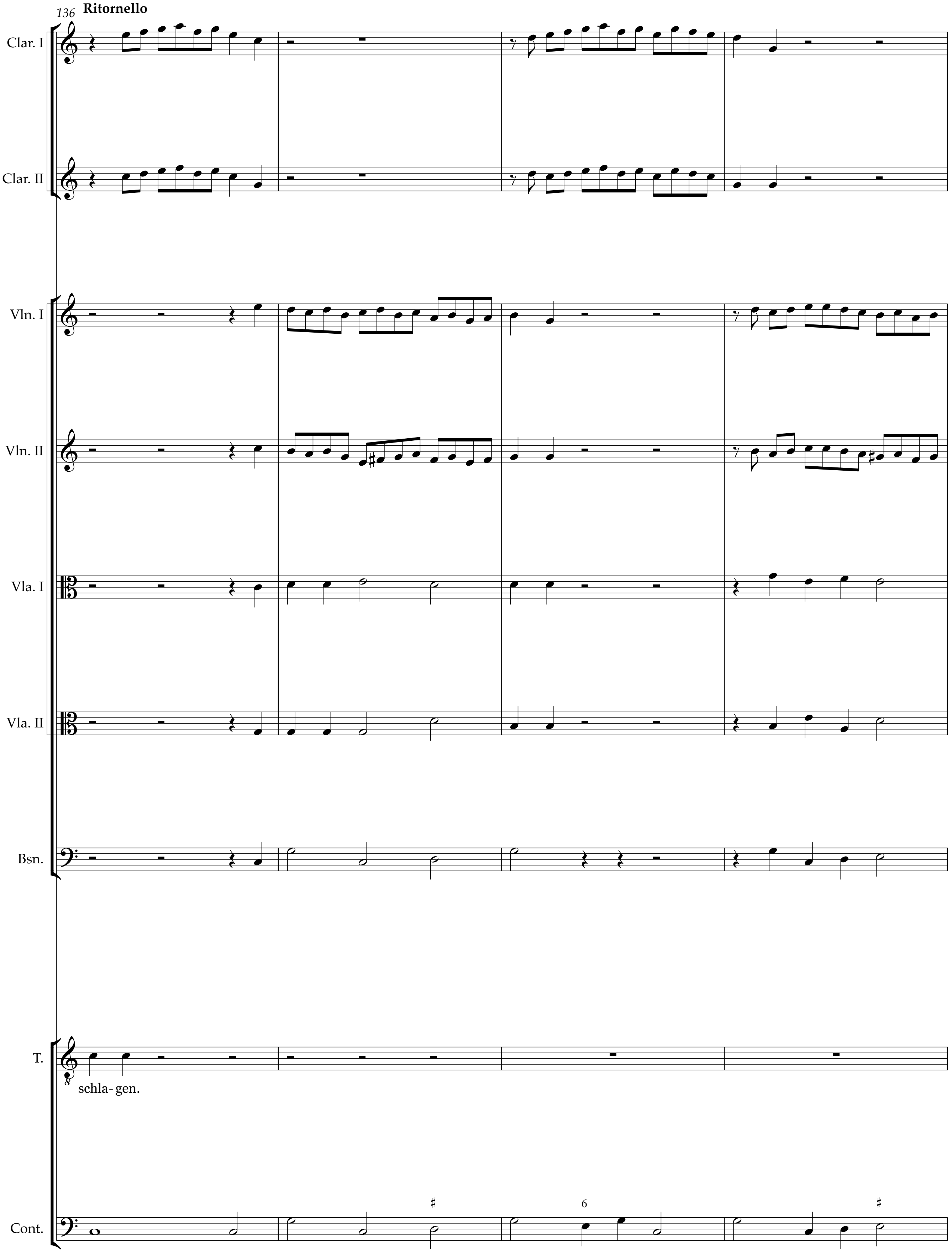

79
Alto Aria
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
A.
Nun ist der Raub, nun ist der Raub, nun ist der Raub,
Cont.
6
6
84
A.
nun ist der Raub dem Räuber ab - - - ge-ja - get. Der Star-ke, der Ver -
Cont.
6 6 6 4 ♯
90
Vln. I
Vln. II
Bsn.
A.
za - get, das Le-ben würgt den Tod, der Sieg hat ihn ver-schlun - gen.
Cont.
6 4 ♯ 6 6 7 7 5 6 4 ♯ (♮) 6 ♯

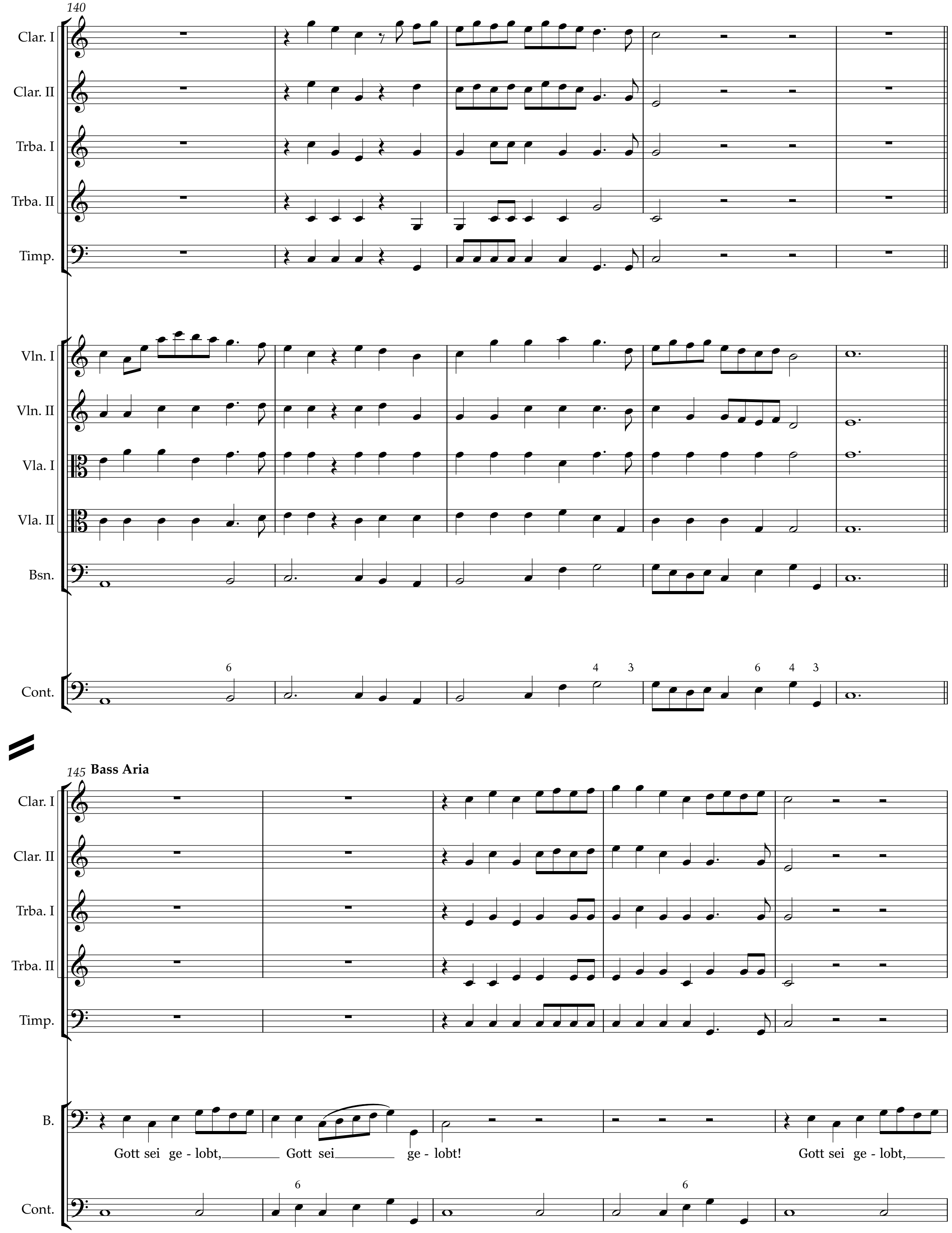

96
Vln. I
Vln. II
Bsn.
A.
Die Sün - de fällt und_ mit ihr al - le Not, weil sie mein Gott_____ be - zwun-gen, be-zwun -
Cont.
6
6 7 ♯6
6
6
102
Ritornello
Clar. I
Clar. II
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
A.
- gen, weil sie_ mein Gott be - zwun-gen.
Cont.
♯
6

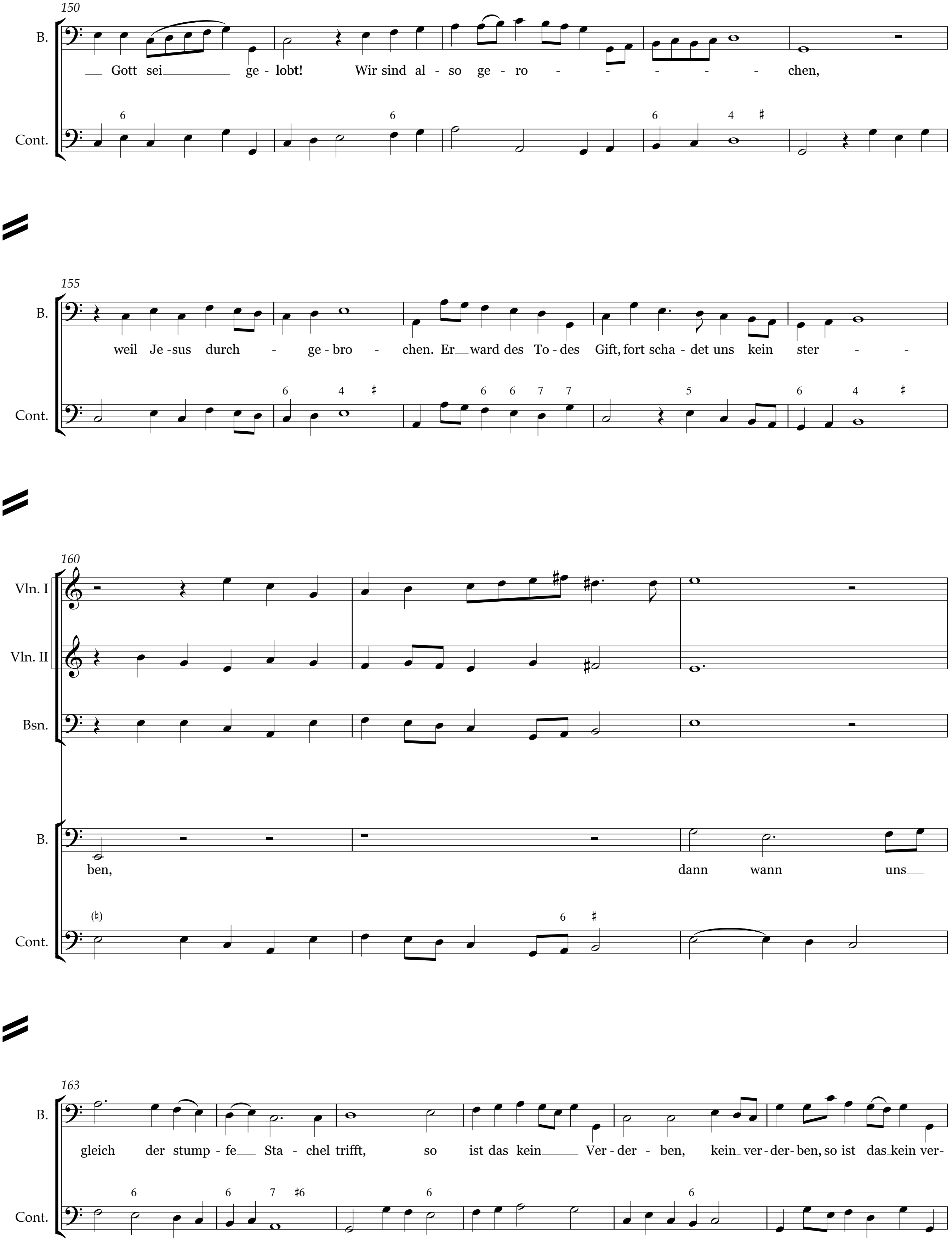

106
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
♯
6

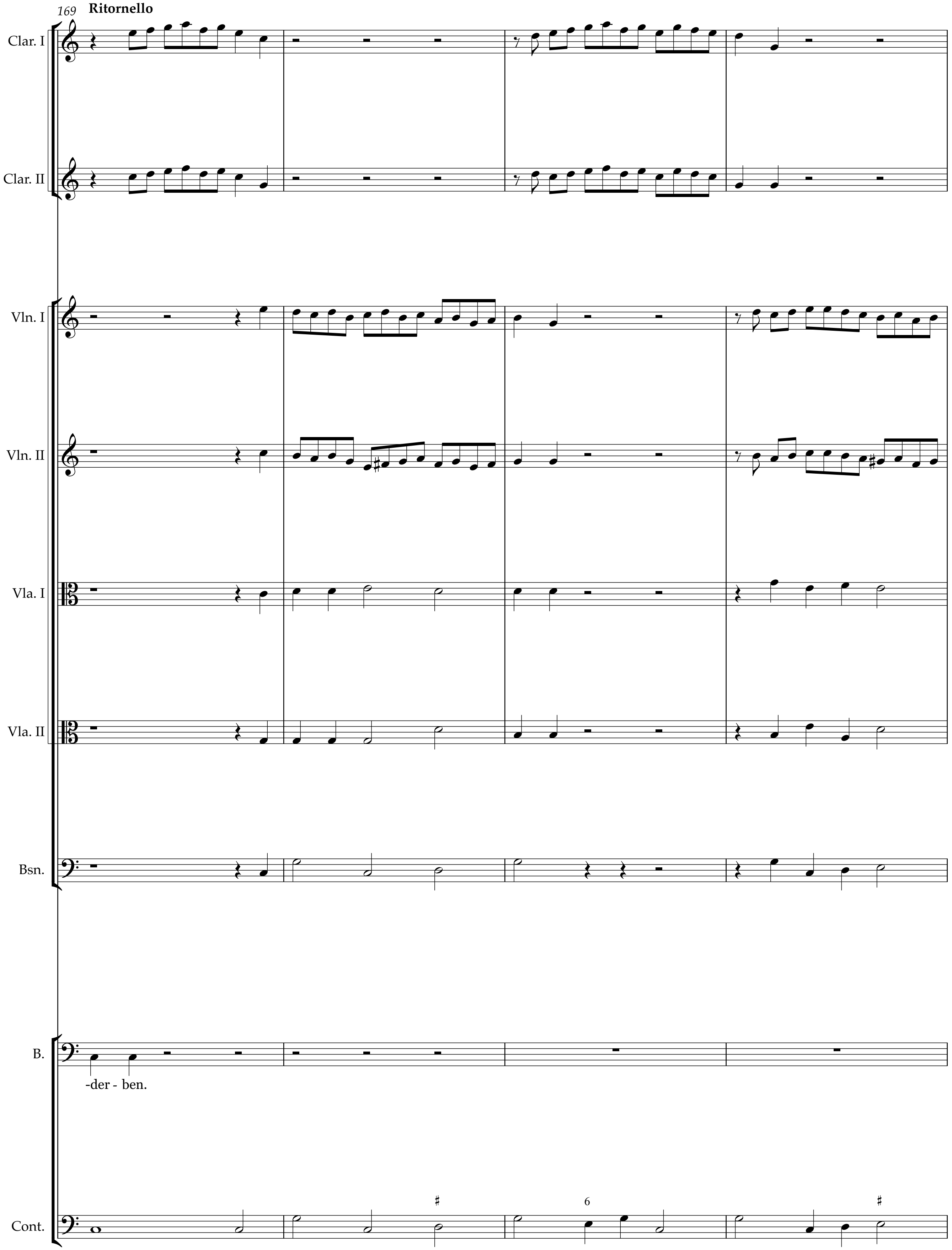

109
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
4 3
6 4 3
112
Tenor Aria
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
T.
Nun sind zer - stört, nun sind zer - stört,
nun sind zer - stört,
Cont.
6
6

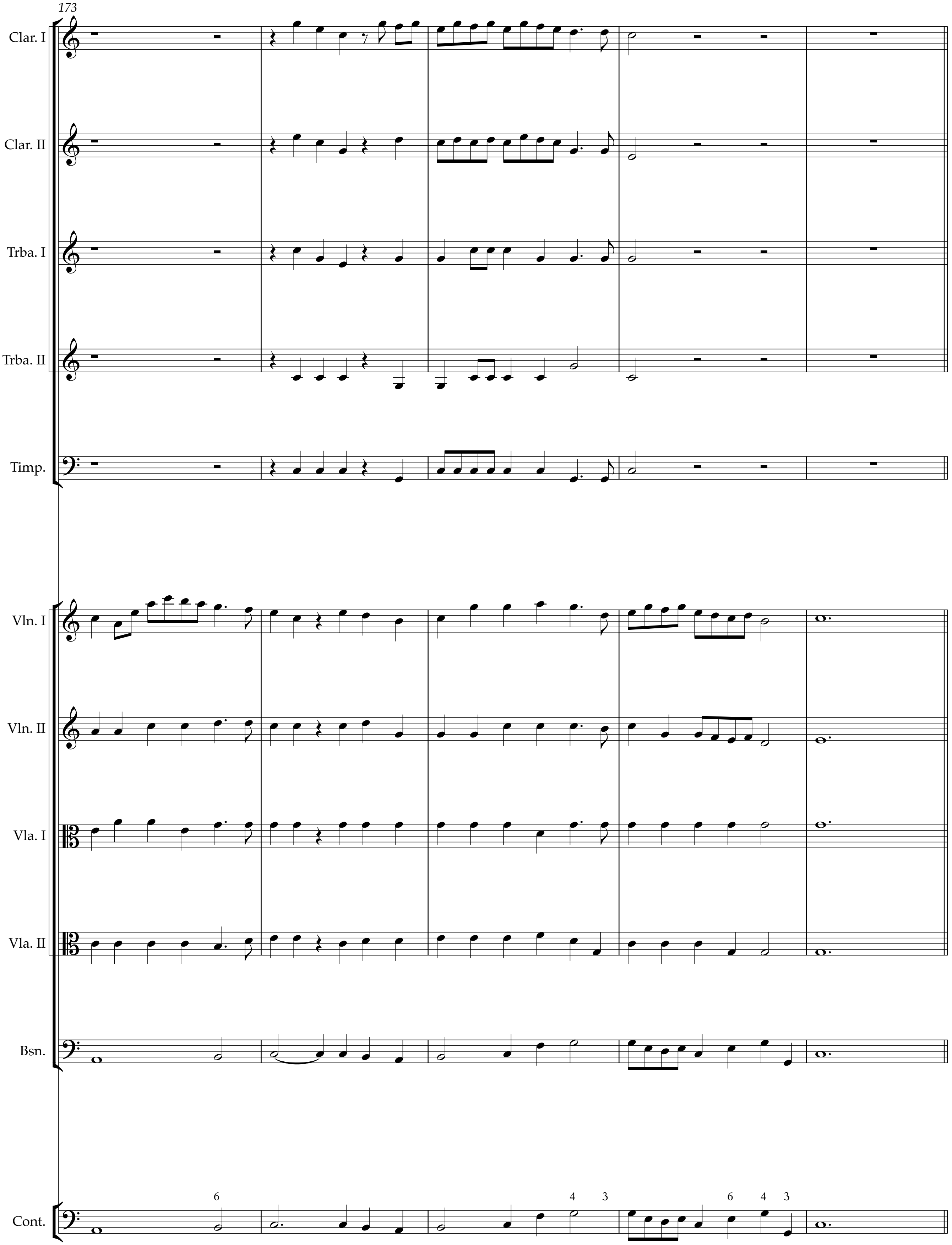

117
T.
Cont.
__ nun sind zer - stört,______ die Pfor - ten und die_ Schwel - - - len, der un - ge - heu -
6 6 6
123
- ren____ Höl - len, es warf sie Sim - son__ ein, sie wer - den, schau,__
6 4 ♯ 6 6 7 7 5
126
Vln. I
Vln. II
Bsn.
ge - tra - - gen; sie fühl - ens
6 4 3 (♮) 6 ♯
130
recht, wie__ schwach sie wer - den sein,_____ und wer_________ sie__ kön - nen_
6 6 7 ♯6 6
134
schla - gen, schla - - - - - - gen, und wer___ sie____ kön - nen___
6

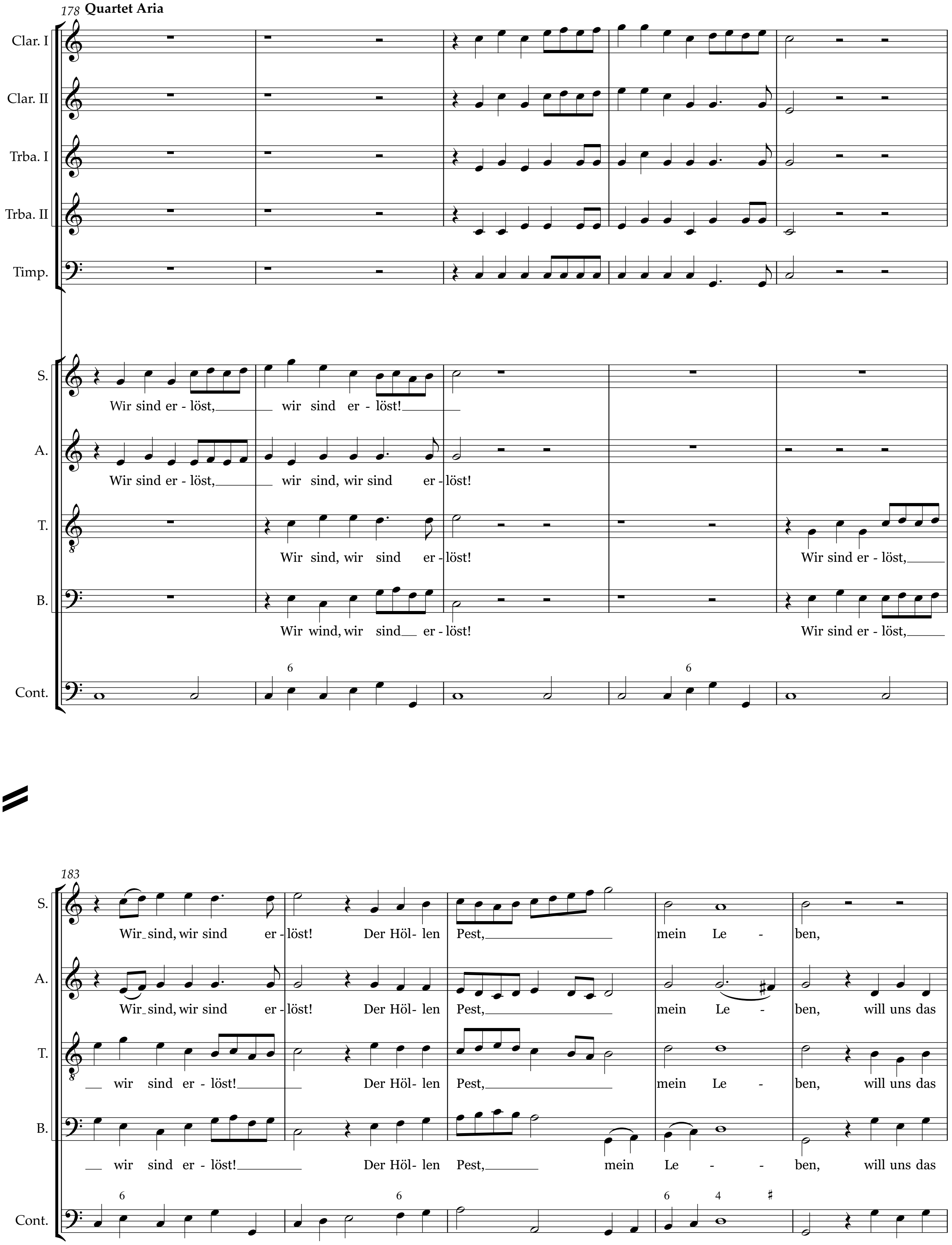

136
Ritornello
Clar. I
Clar. II
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
T.
schla- gen.
Cont.
♯
6
♯

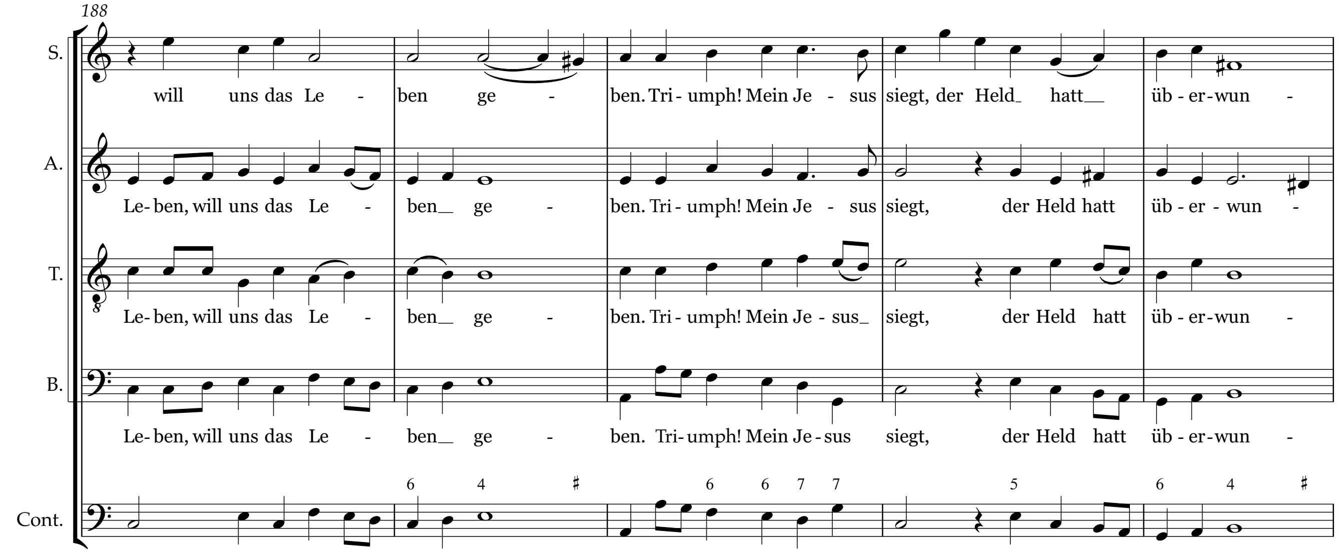

140
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
6
4 3
6 4 3
145
Bass Aria
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
B.
Gott sei ge - lobt, Gott sei ge - lobt!
Gott sei ge - lobt,
Cont.
6
6

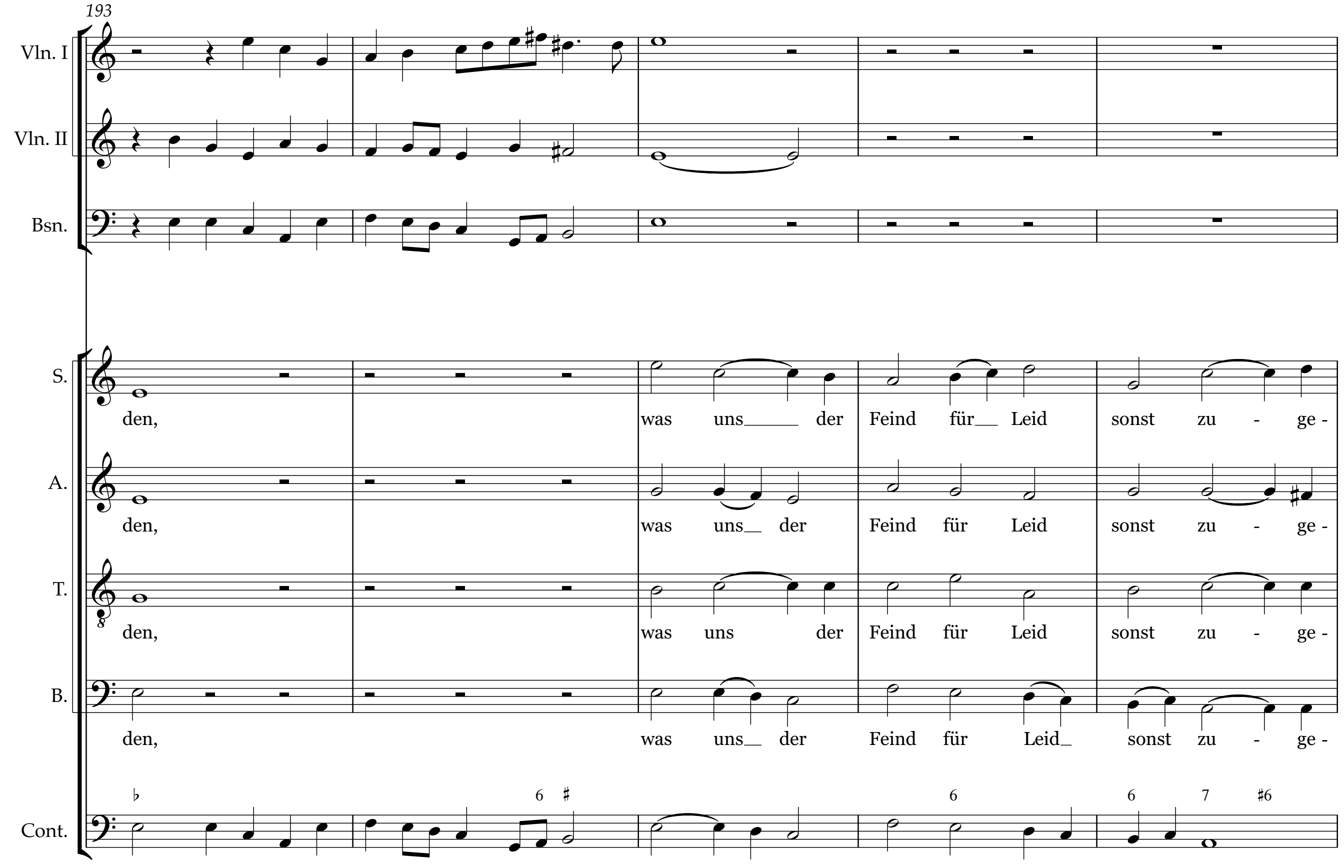

150
B.
Cont.
__ Gott sei ___ ge - lobt! Wir sind al - so ge - ro - - - - - - chen,
6 6 6 4 ♯
155
B.
Cont.
weil Je - sus durch - ge - bro - chen. Er __ ward des To - des Gift, fort scha - det uns kein ster - -
6 4 ♯ 6 6 7 7 5 6 4 ♯
160
Vln. I
Vln. II
Bsn.
B.
Cont.
ben, dann wann uns __
(♮) 6 ♯
163
B.
Cont.
gleich der stump - fe __ Sta - chel trifft, so ist das kein ___ Ver - der - ben, kein _ ver - der - ben, so ist das _ kein ver -
6 6 7 ♯6 6 6

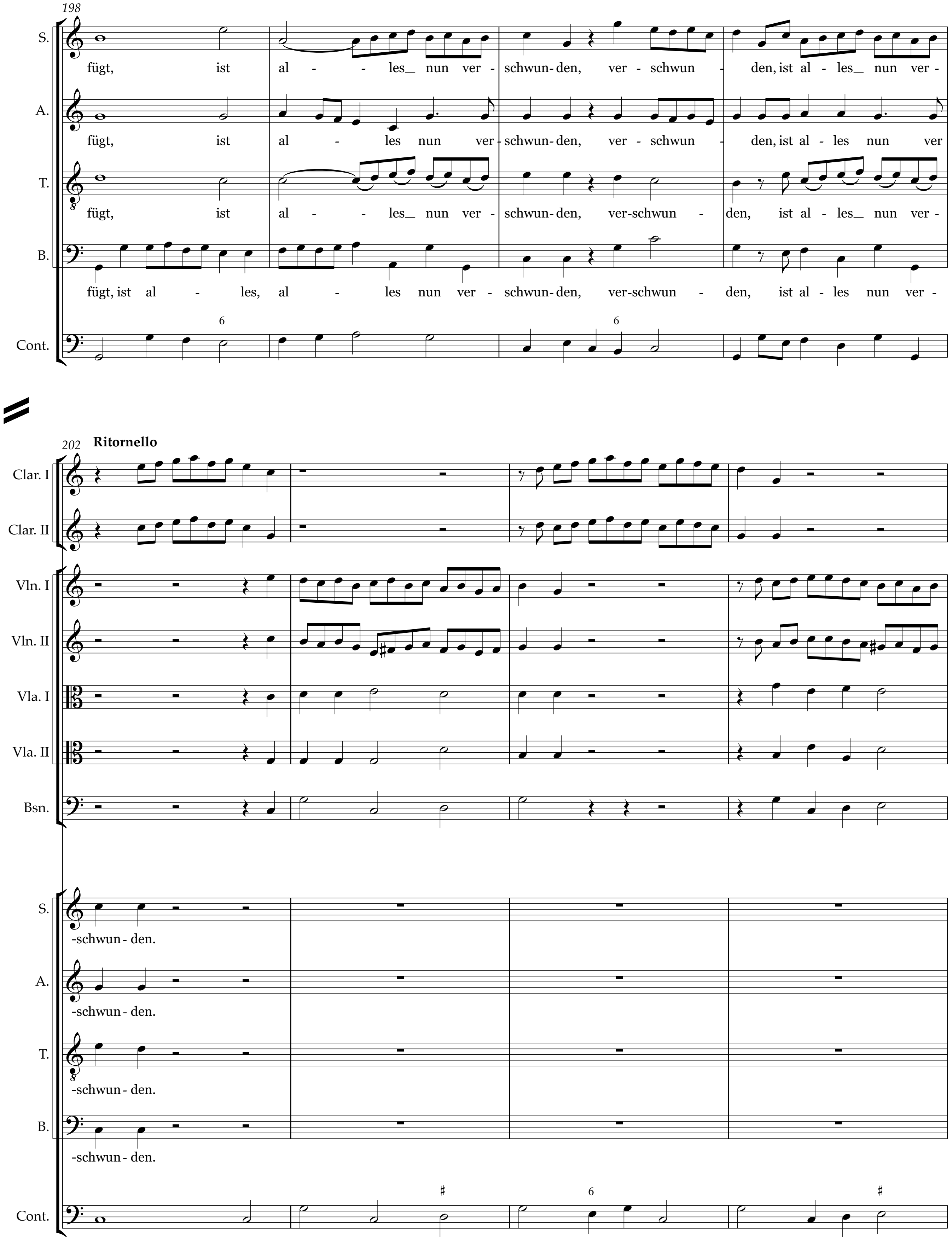

169
Ritornello
Clar. I
Clar. II
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
B.
-der - ben.
Cont.
♯
6
♯

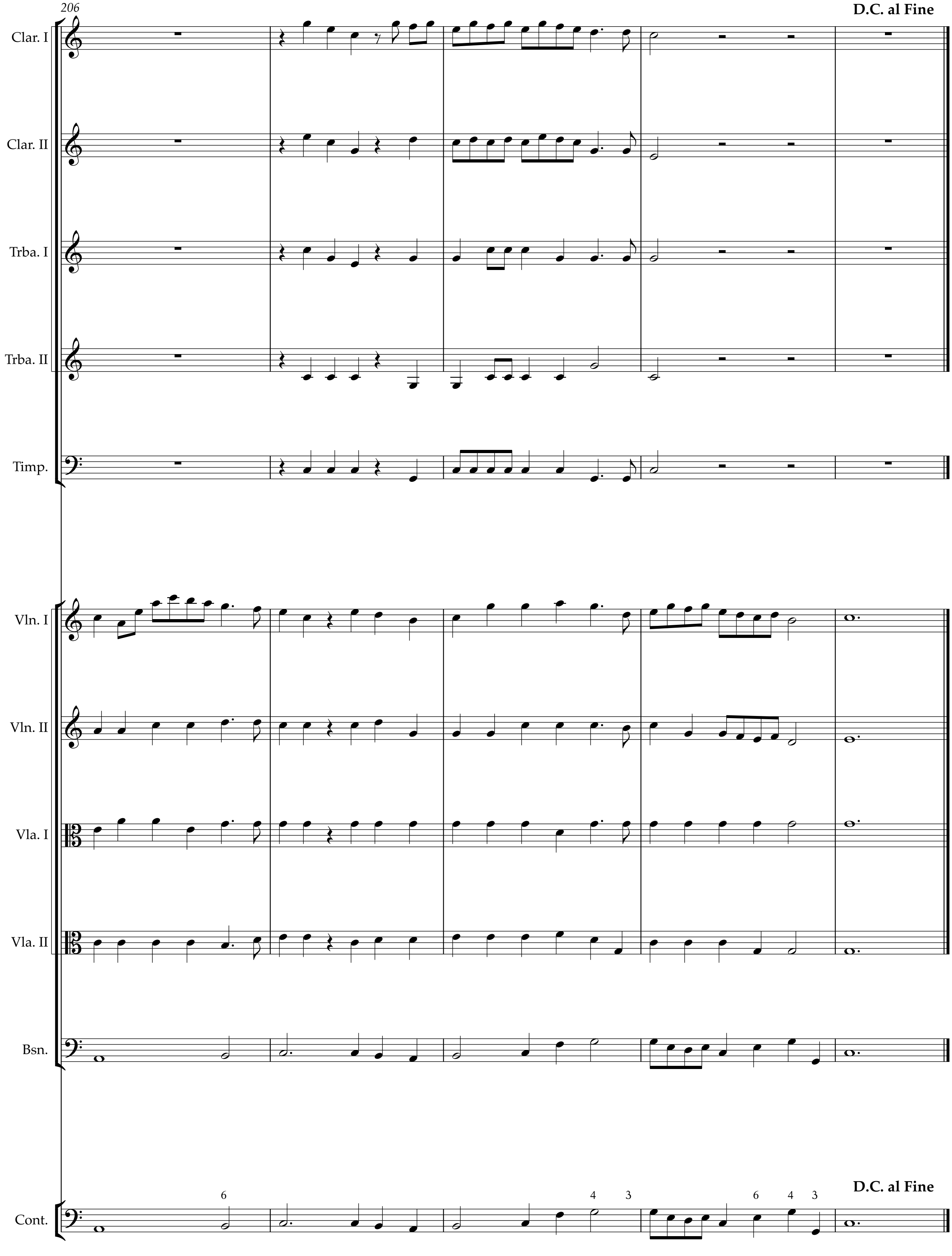

173
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
6
4
3
6
4
3


178
Quartet Aria
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
S.
Wir sind er - löst, wir sind er - löst!
A.
Wir sind er - löst, wir sind, wir sind er - löst!
T.
Wir sind, wir sind er - löst! Wir sind er - löst,
B.
Wir wind, wir sind er - löst! Wir sind er - löst,
Cont.
6
6
183
S.
Wir sind, wir sind er - löst! Der Höl - len Pest, mein Le - ben,
A.
Wir sind, wir sind er - löst! Der Höl - len Pest, mein Le - ben, will uns das
T.
wir sind er - löst! Der Höl - len Pest, mein Le - ben, will uns das
B.
wir sind er - löst! Der Höl - len Pest, mein Le - - ben, will uns das
Cont.
6
6
6
4
♯


188
S.
A.
T.
B.
Cont.
will uns das Le - ben ge - ben. Tri - umph! Mein Je - sus siegt, der Held_ hatt__ üb - er-wun -
Le-ben, will uns das Le - ben__ ge - ben. Tri - umph! Mein Je - sus siegt, der Held hatt üb - er - wun -
Le-ben, will uns das Le - ben__ ge - ben. Tri - umph! Mein Je - sus_ siegt, der Held hatt üb - er-wun -
Le-ben, will uns das Le - ben__ ge - ben. Tri- umph! Mein Je-sus siegt, der Held hatt üb - er-wun -


193
Vln. I
Vln. II
Bsn.
S.
A.
T.
B.
Cont.
den, was uns____ der Feind für__ Leid sonst zu - ge -
den, was uns__ der Feind für Leid sonst zu - ge -
den, was uns der Feind für Leid sonst zu - ge -
den, was uns__ der Feind für Leid_ sonst zu - ge -


198
S.
fügt, ist al - - les_ nun ver - schwun-den, ver - schwun - den, ist al - les_ nun ver -
A.
fügt, ist al - les nun ver - schwun-den, ver - schwun - den, ist al - les nun ver
T.
fügt, ist al - - les_ nun ver - schwun-den, ver-schwun - den, ist al - les_ nun ver -
B.
fügt, ist al - les, al - les nun ver - schwun-den, ver-schwun - den, ist al - les nun ver -
Cont.
6
6
202
Ritornello
Clar. I
Clar. II
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
S.
-schwun - den.
A.
-schwun - den.
T.
-schwun - den.
B.
-schwun - den.
Cont.
♯
6
♯

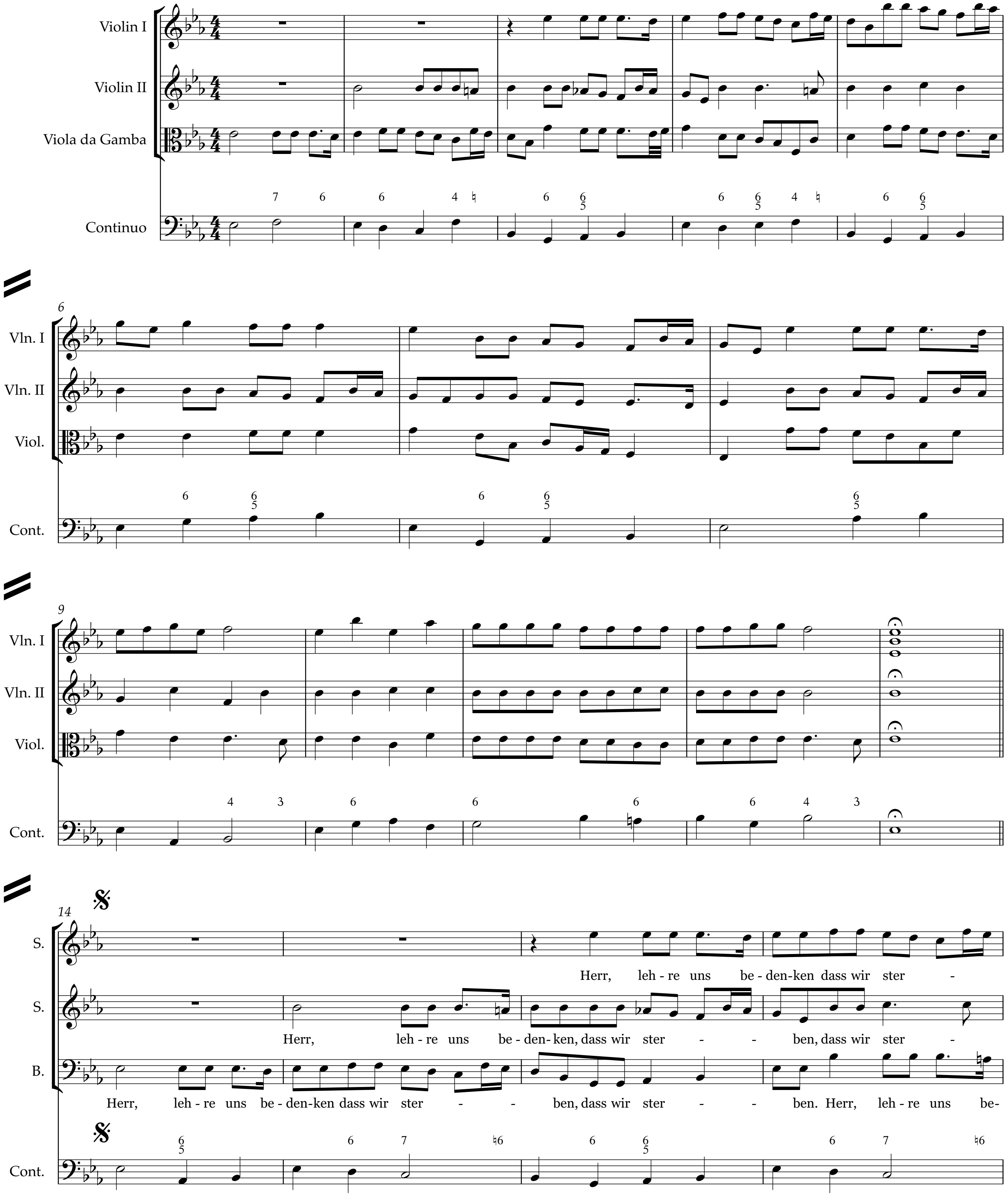

206
D.C. al Fine
Clar. I
Clar. II
Trba. I
Trba. II
Timp.
Vln. I
Vln. II
Vla. I
Vla. II
Bsn.
Cont.
6
4
3
6
4
3
D.C. al Fine

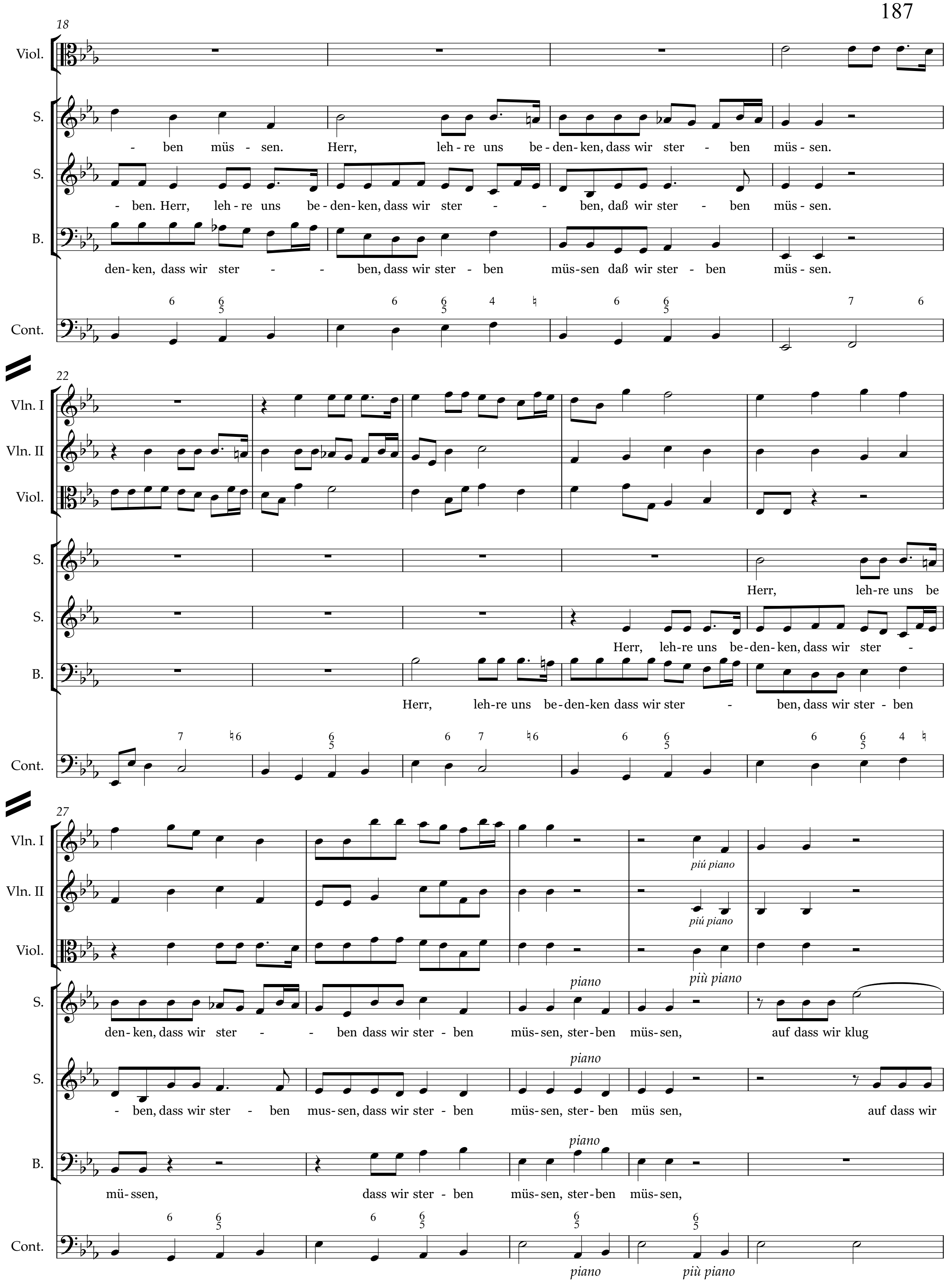
Herr, lehre uns bedenken

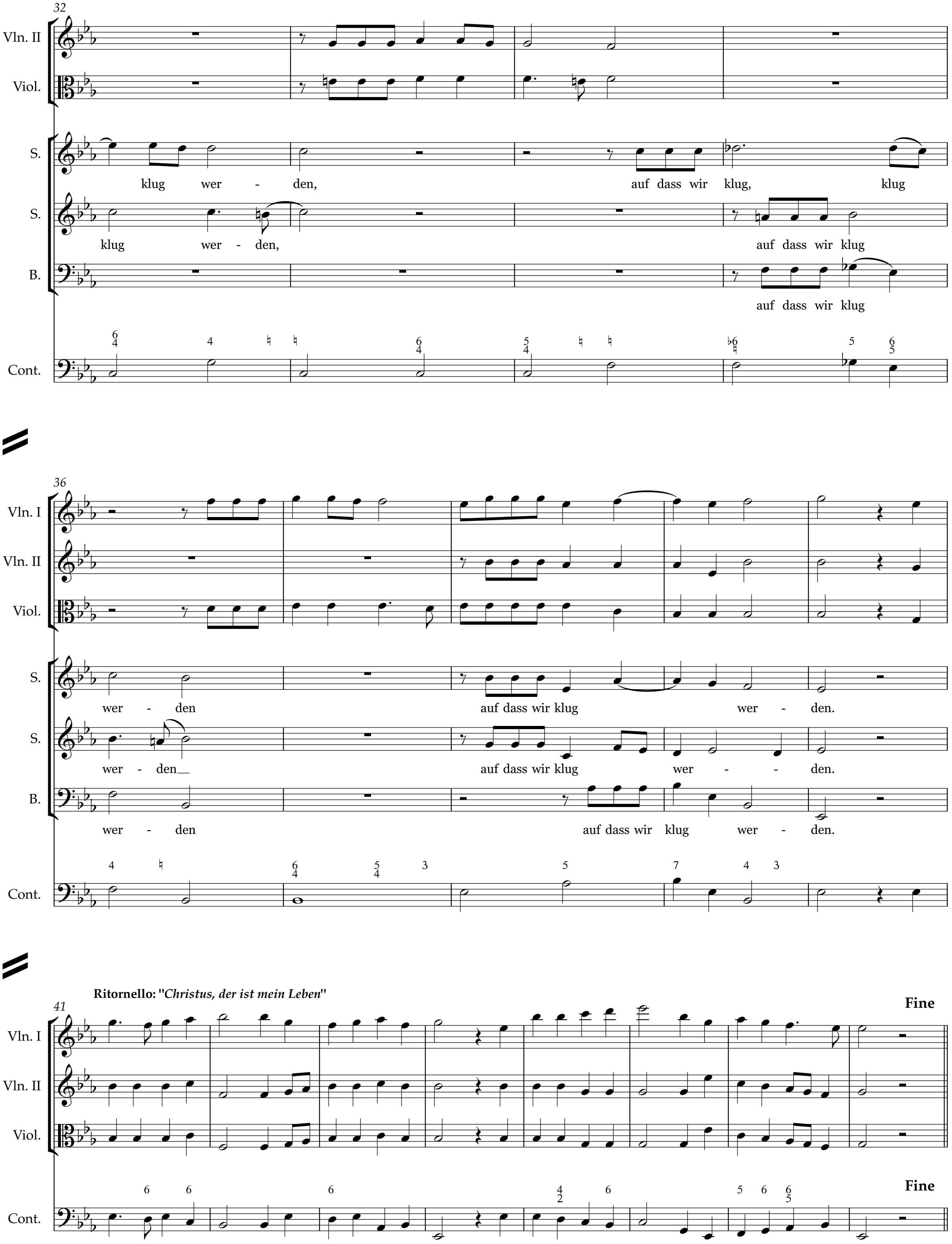
Written as Sounding

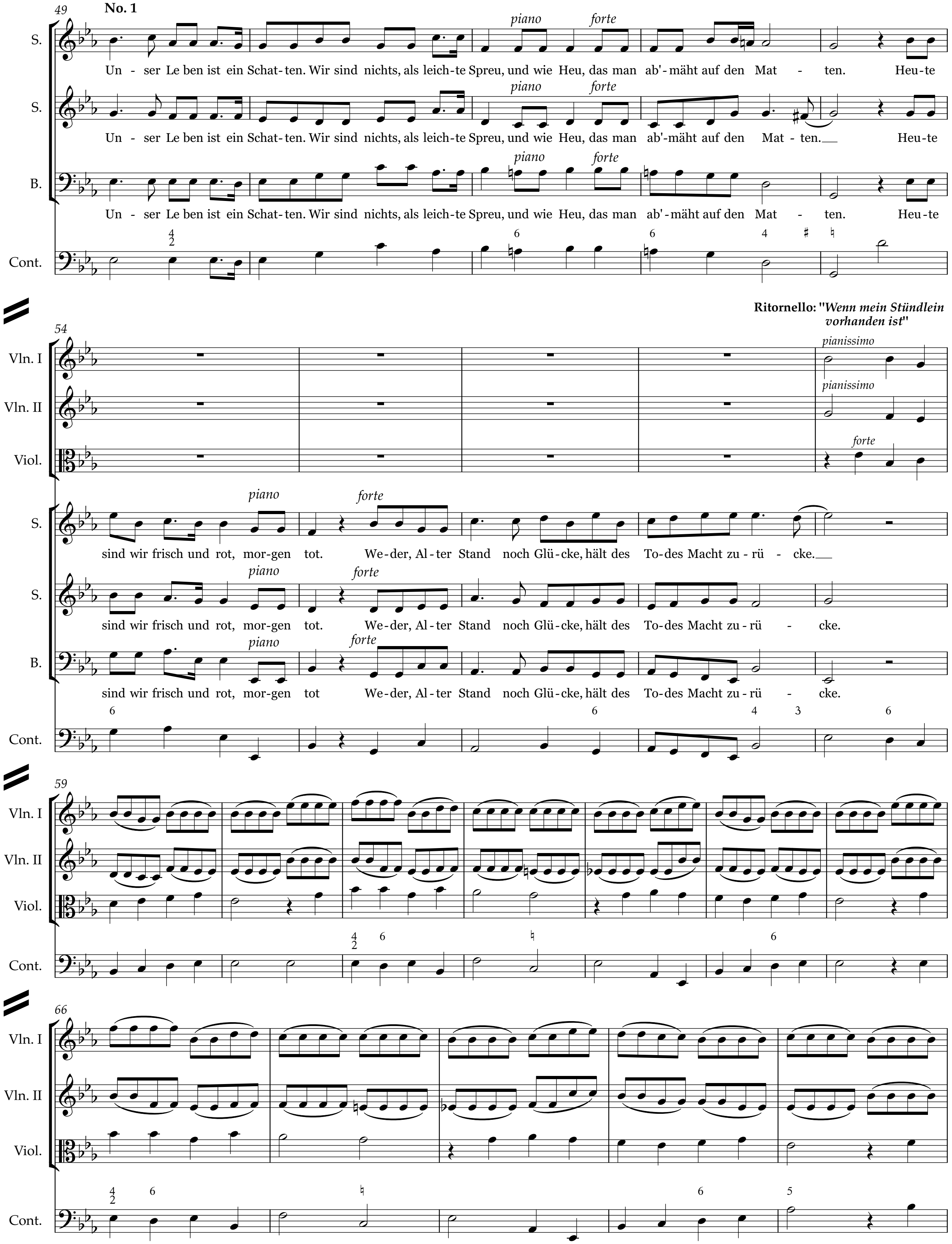
Psalm 90:13
Poetry by David Elias Heidenreich (1638-1688)

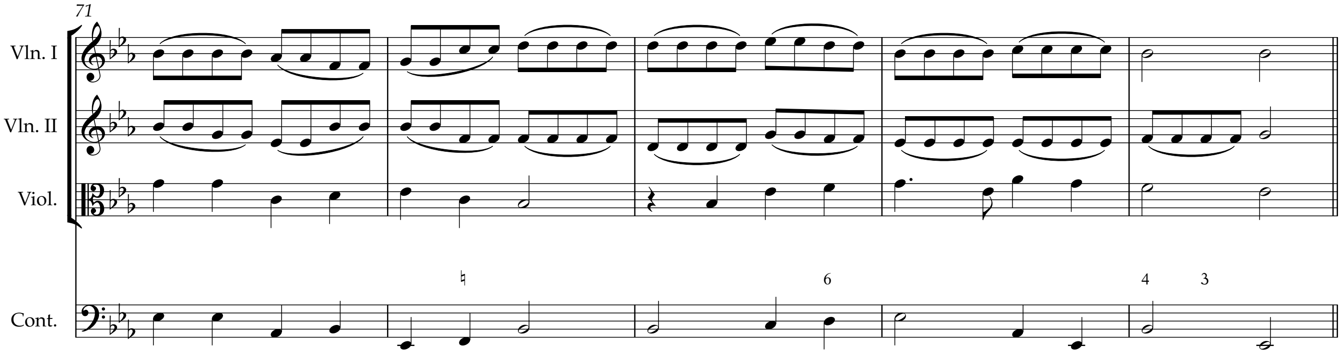
Johann Schelle (1648 - 1701)
Edited by Stephen Spinelli


Violin I
Violin II
Viola da Gamba
Continuo
7 6 6 4 ♮ 6 6/5 6 6/5 4 ♮ 6 6/5
6
Vln. I
Vln. II
Viol.
Cont.
6 6/5 6 6/5 6/5
9
4 3 6 6 6 6 4 3
14
S.
S.
B.
Herr, leh - re uns be - den - ken dass wir ster -
Herr, leh - re uns be - den - ken, dass wir ster - - ben, dass wir ster -
Herr, leh - re uns be - den - ken dass wir ster - - ben, dass wir ster - - ben. Herr, leh - re uns be-
6/5 6 7 ♮6 6 6/5 6 7 ♮6

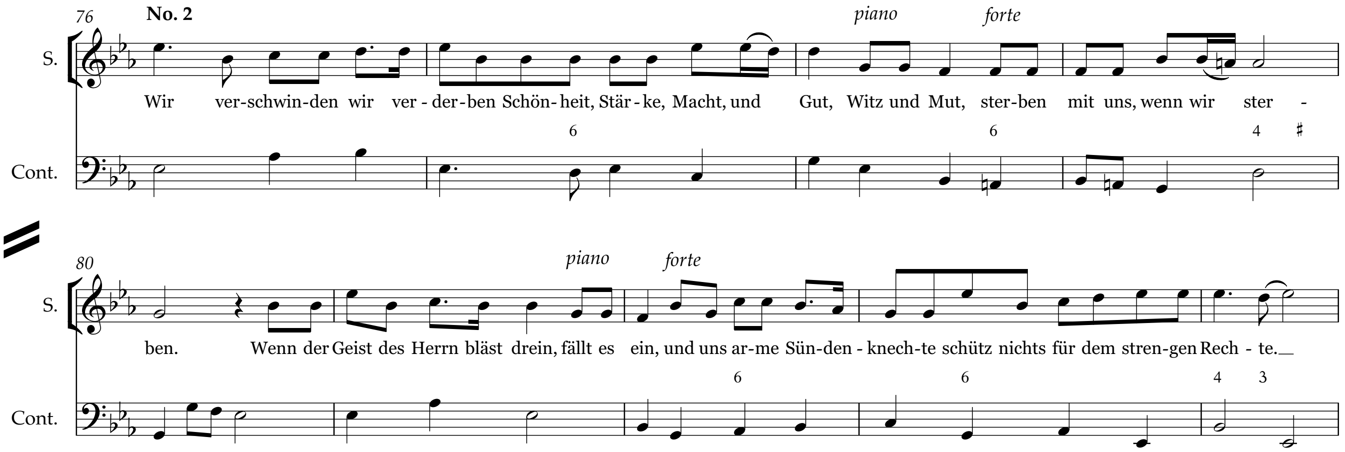

18
Viol.
S.
- ben müs - sen. Herr, leh - re uns be - den - ken, dass wir ster - ben müs - sen.
S.
- ben. Herr, leh - re uns be - den - ken, dass wir ster - - ben, daß wir ster - ben müs - sen.
B.
den - ken, dass wir ster - - ben, dass wir ster - ben müs - sen daß wir ster - ben müs - sen.
Cont.
6 6/5 6 6/5 4 ♮ 6 6/5 7 6
22
Vln. I
Vln. II
Viol.
S.
Herr, leh - re uns be
S.
Herr, leh - re uns be - den - ken, dass wir ster -
B.
Herr, leh - re uns be - den - ken dass wir ster - ben, dass wir ster - ben
Cont.
7 ♮6 6/5 6 7 ♮6 6 6/5 6 6/5 4 ♮
27
Vln. I
più piano
Vln. II
più piano
Viol.
piano più piano
S.
den - ken, dass wir ster - - ben dass wir ster - ben müs - sen, ster - ben müs - sen, auf dass wir klug
piano
S.
- ben, dass wir ster - ben mus - sen, dass wir ster - ben müs - sen, ster - ben müs sen, auf dass wir
piano
B.
mü - ssen, dass wir ster - ben müs - sen, ster - ben müs - sen,
Cont.
6 6/5 6 6/5 6/5 6/5
piano più piano


32
Vln. II
Viol.
S.
klug wer - den, auf dass wir klug, klug
S.
klug wer - den, auf dass wir klug
B.
auf dass wir klug
Cont.
36
Vln. I
Vln. II
Viol.
S.
wer - den auf dass wir klug wer - den.
S.
wer - den auf dass wir klug wer - - den.
B.
wer - den auf dass wir klug wer - den.
Cont.
Ritornello: "Christus, der ist mein Leben"
41
Vln. I
Vln. II
Viol.
Cont.
Fine
Fine

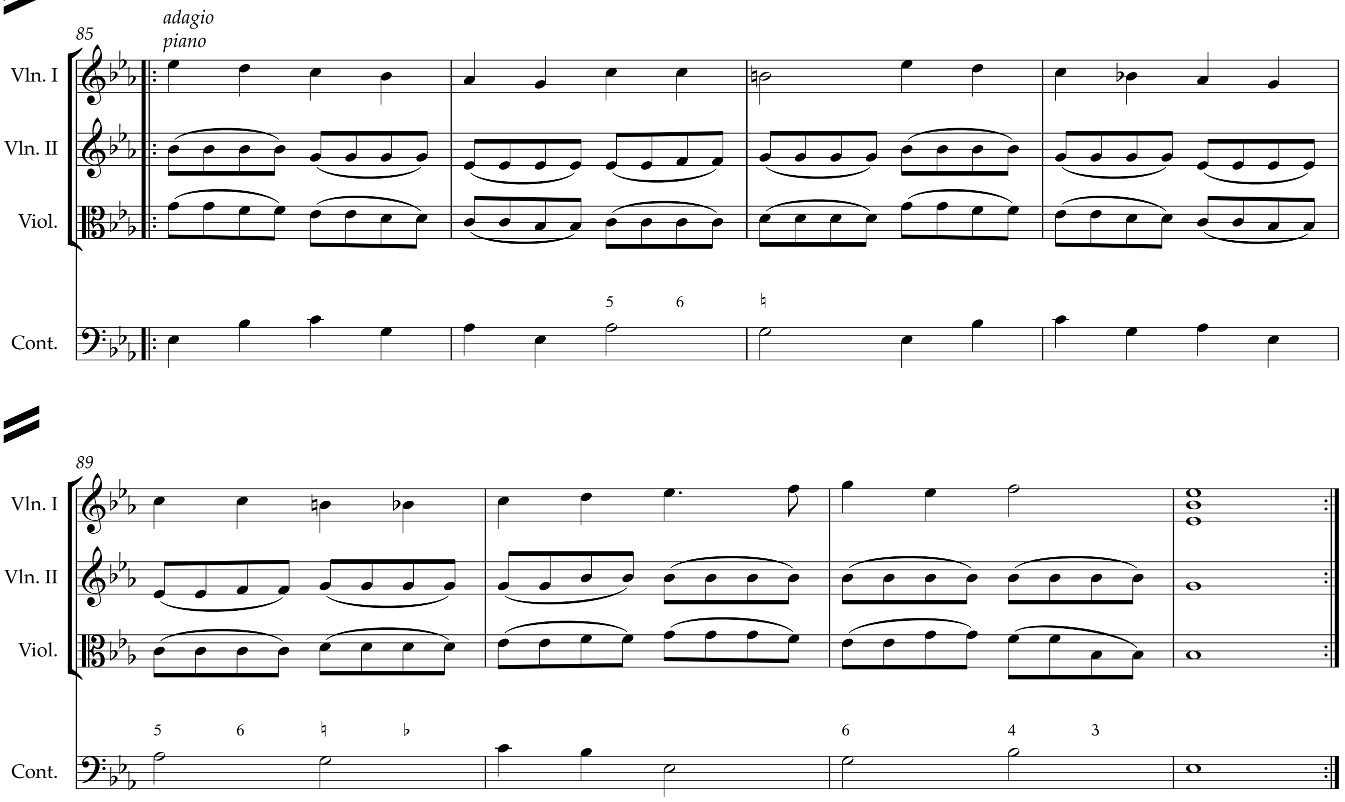

49
No. 1
S.
S.
B.
Cont.
piano
forte
Un - ser Le ben ist ein Schat-ten. Wir sind nichts, als leich-te Spreu, und wie Heu, das man ab'-mäht auf den Mat - ten. Heu-te
Un - ser Le ben ist ein Schat-ten. Wir sind nichts, als leich-te Spreu, und wie Heu, das man ab'-mäht auf den Mat-ten. Heu-te
Un - ser Le ben ist ein Schat-ten. Wir sind nichts, als leich-te Spreu, und wie Heu, das man ab'-mäht auf den Mat - ten. Heu-te
54
Ritornello: "Wenn mein Stündlein vorhanden ist"
Vln. I
Vln. II
Viol.
pianissimo
forte
sind wir frisch und rot, mor-gen tot. We-der, Al-ter Stand noch Glü-cke, hält des To-des Macht zu-rü - cke.
sind wir frisch und rot, mor-gen tot. We-der, Al-ter Stand noch Glü-cke, hält des To-des Macht zu-rü - cke.
sind wir frisch und rot, mor-gen tot We-der, Al-ter Stand noch Glü-cke, hält des To-des Macht zu-rü - cke.
59
66

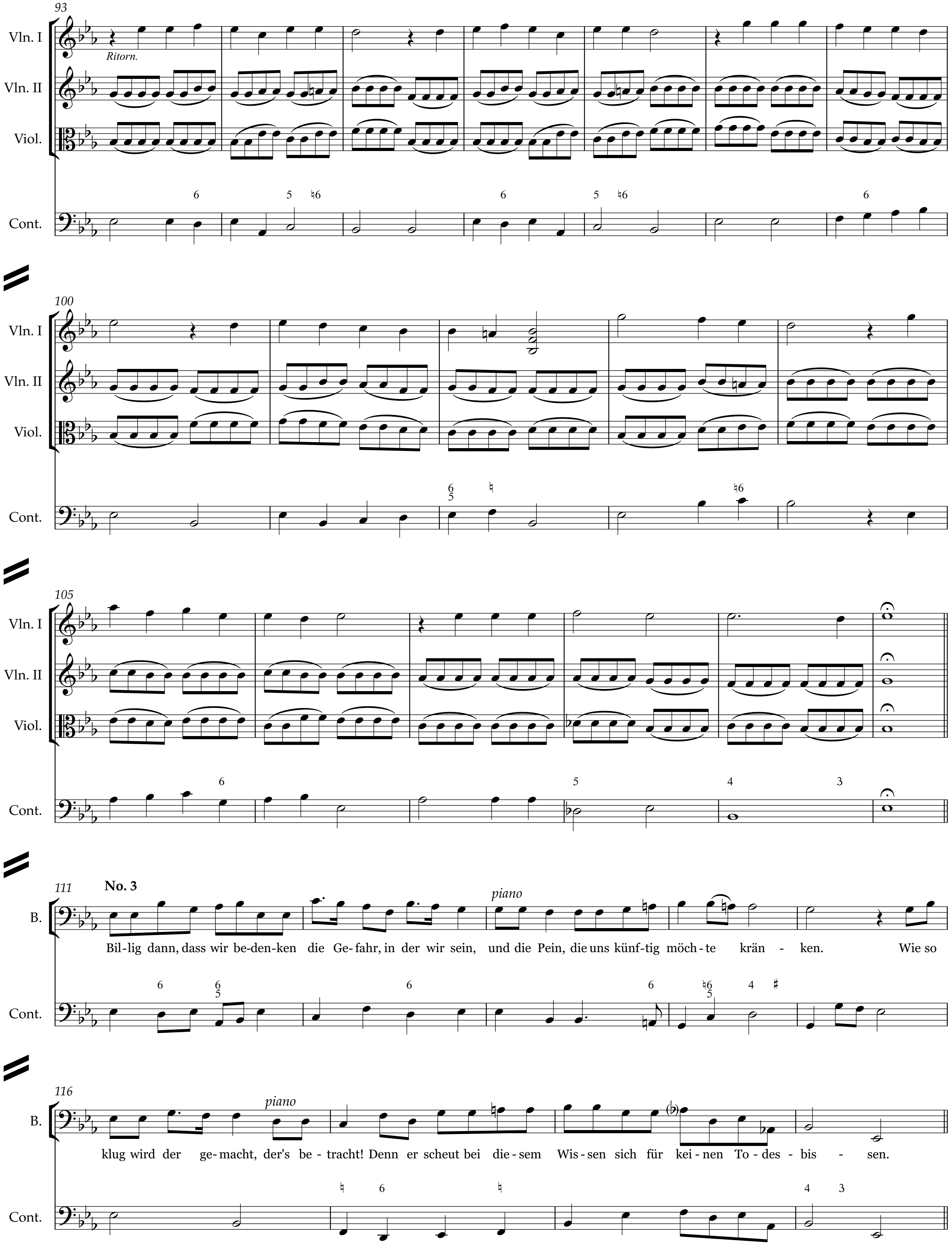

71
Vln. I
Vln. II
Viol.
Cont.
♮
6
4 3

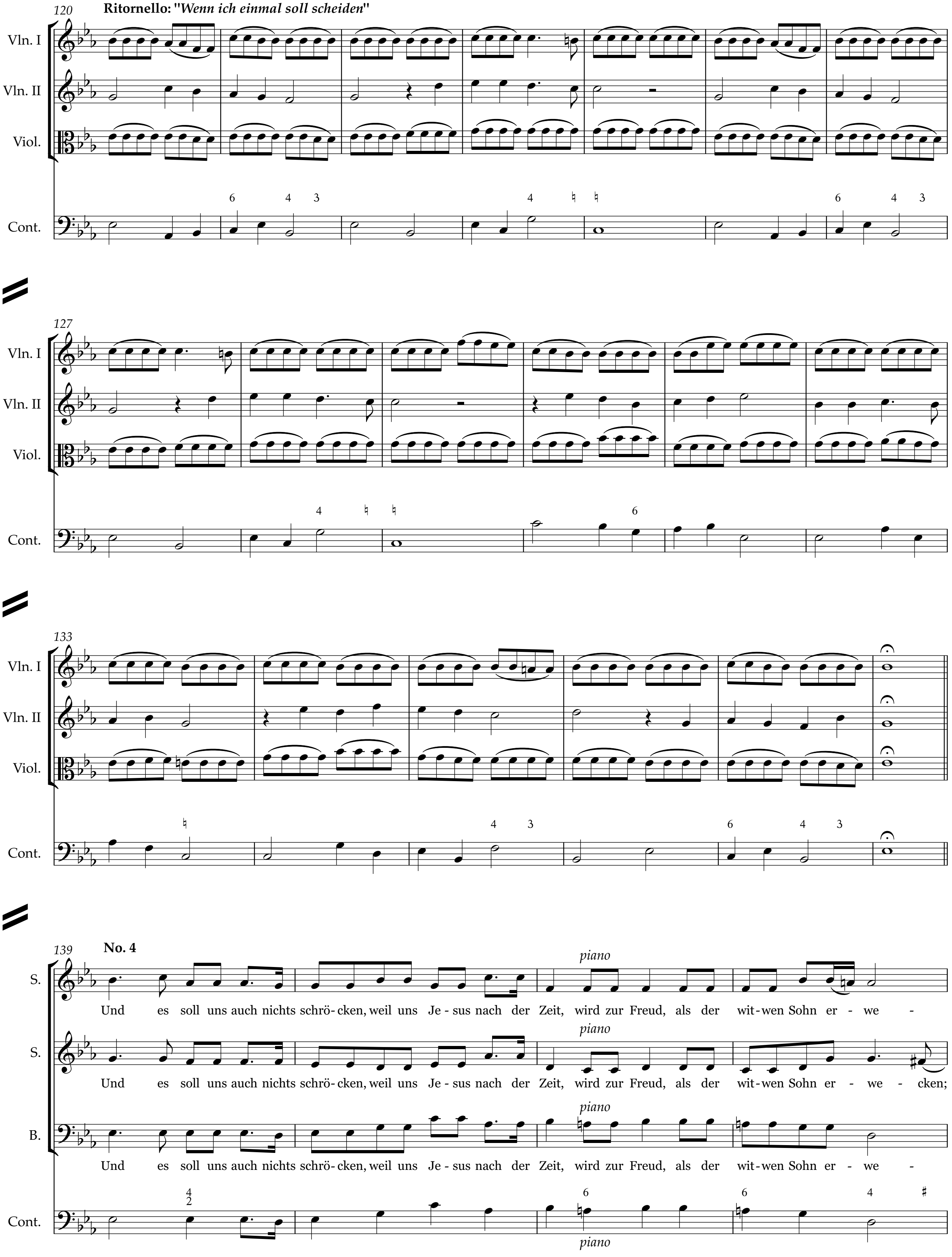
No. 2

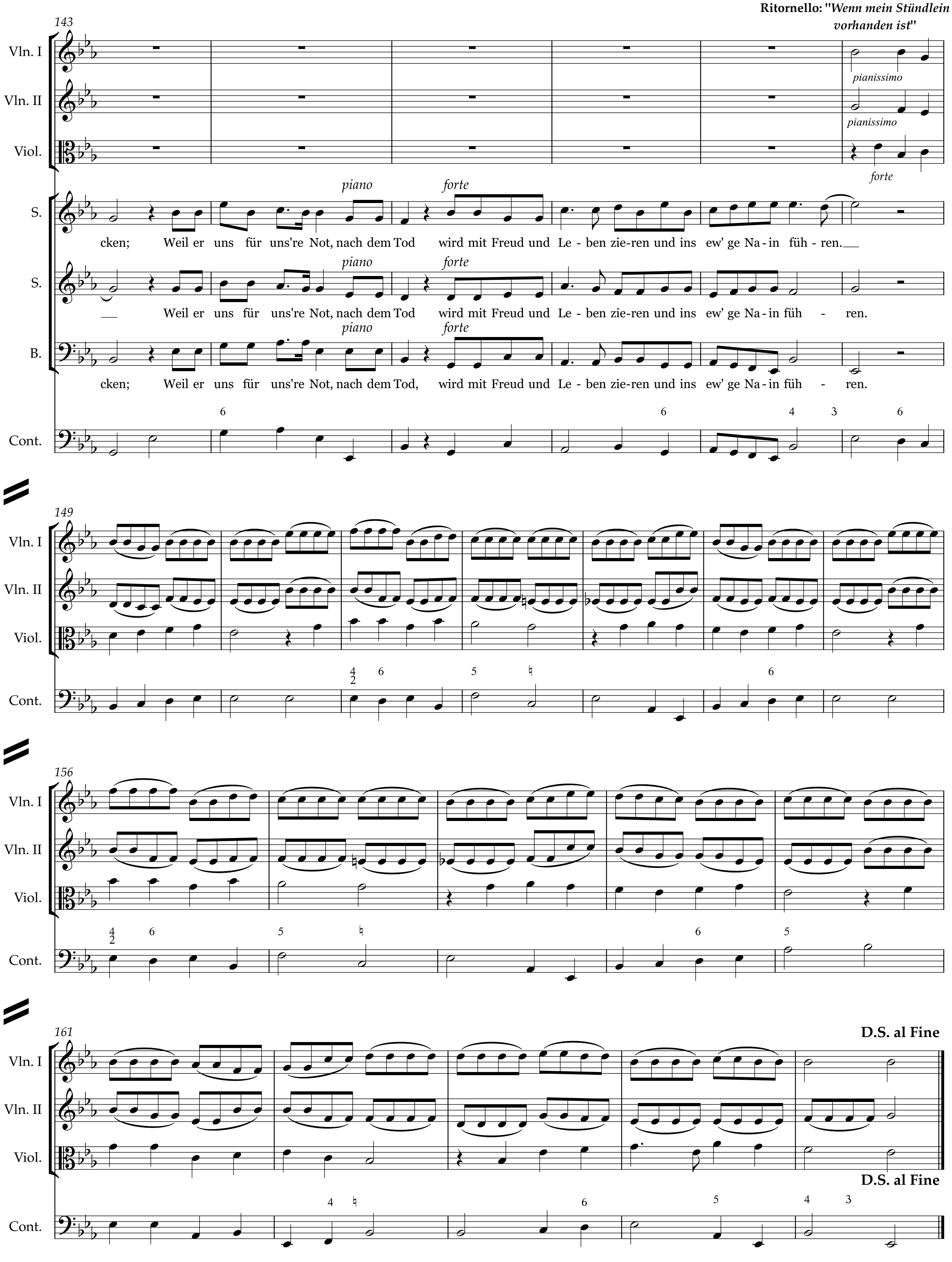

76
S.
Cont.
piano
forte
Wir ver-schwin-den wir ver-der-ben Schön-heit, Stär-ke, Macht, und Gut, Witz und Mut, ster-ben mit uns, wenn wir ster-
6
6
4 ♯
80
S.
Cont.
piano
forte
ben. Wenn der Geist des Herrn bläst drein, fällt es ein, und uns ar-me Sün-den-knech-te schütz nichts für dem stren-gen Rech-te.
6
6
4 3

Ritornello: "*Herzlich Lieb hab ich dich*"


adagio
piano
85
Vln. I
Vln. II
Viol.
Cont.
5 6 ♮
89
5 6 ♮ ♭
6
4 3


93
Vln. I
Vln. II
Viol.
Cont.
Ritorn.
100
105
111
No. 3
B.
piano
Bil-lig dann, dass wir be-den-ken die Ge-fahr, in der wir sein, und die Pein, die uns künf-tig möch-te krän - ken. Wie so
116
klug wird der ge-macht, der's be-tracht! Denn er scheut bei die-sem Wis-sen sich für kei-nen To-des-bis - sen.


120
Ritornello: "Wenn ich einmal soll scheiden"
Vln. I
Vln. II
Viol.
Cont.
6 4 3
4 ♮ ♮
6 4 3
127
4 ♮ ♮
6
133
♮
4 3
6 4 3
139
No. 4
S.
S.
B.
piano
Und es soll uns auch nichts schrö - cken, weil uns Je - sus nach der Zeit, wird zur Freud, als der wit - wen Sohn er - we -
Und es soll uns auch nichts schrö - cken, weil uns Je - sus nach der Zeit, wird zur Freud, als der wit - wen Sohn er - we - cken;
Und es soll uns auch nichts schrö - cken, weil uns Je - sus nach der Zeit, wird zur Freud, als der wit - wen Sohn er - we -
4 2
6
6 4 ♯

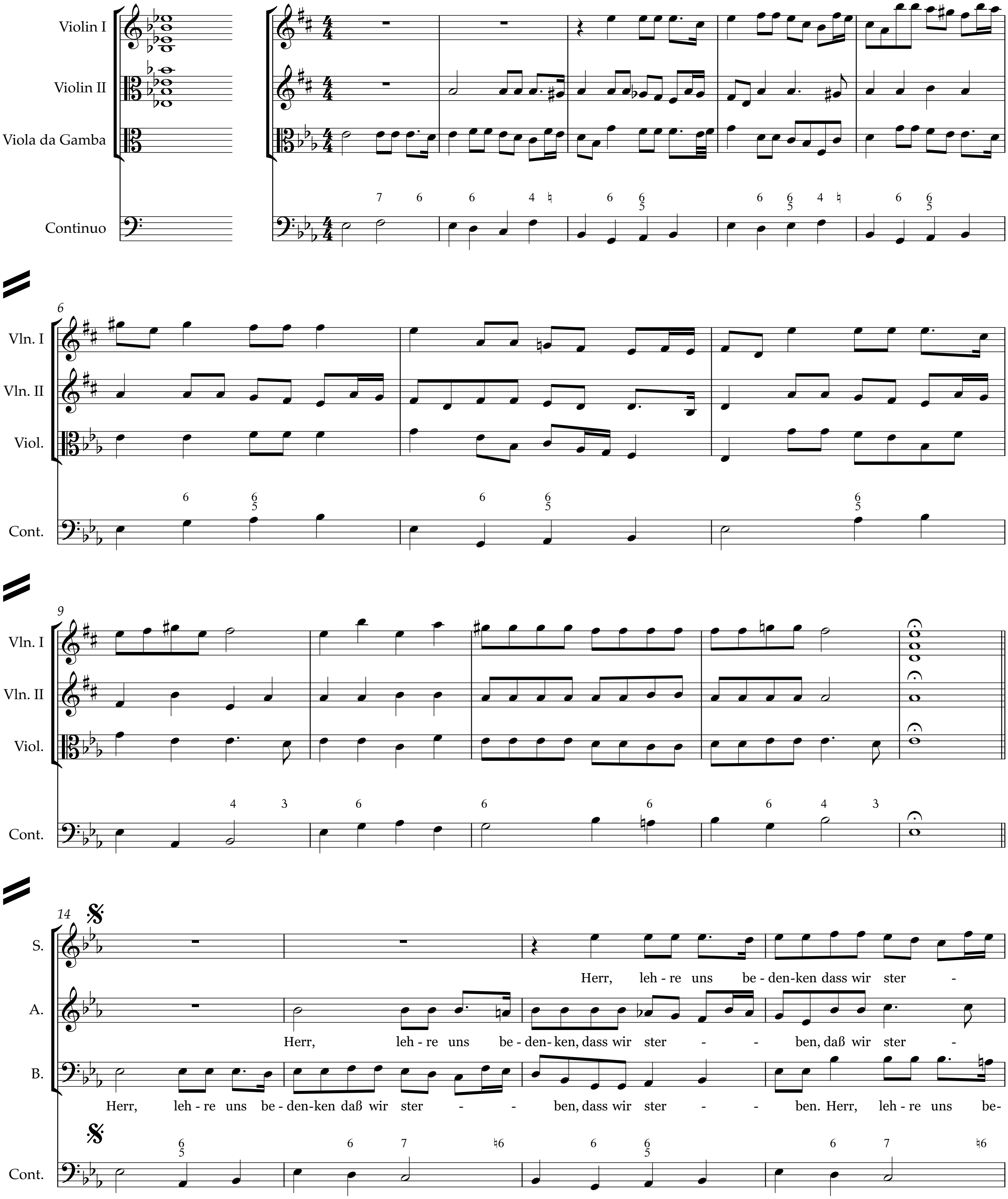

Ritornello: "Wenn mein Stündlein vorhanden ist"
143
Vln. I
Vln. II
Viol.
S.
S.
B.
Cont.
pianissimo
pianissimo
forte
piano
forte
cken; Weil er uns für uns're Not, nach dem Tod wird mit Freud und Le-ben zie-ren und ins ew' ge Na-in füh-ren.
Weil er uns für uns're Not, nach dem Tod wird mit Freud und Le-ben zie-ren und ins ew' ge Na-in füh - ren.
cken; Weil er uns für uns're Not, nach dem Tod, wird mit Freud und Le-ben zie-ren und ins ew' ge Na-in füh - ren.
6
6
4 3
6
149
4 2
6
5
♮
6
156
4 2
6
5
♮
6
5
161
D.S. al Fine
D.S. al Fine
4 ♮
6
5
4 3

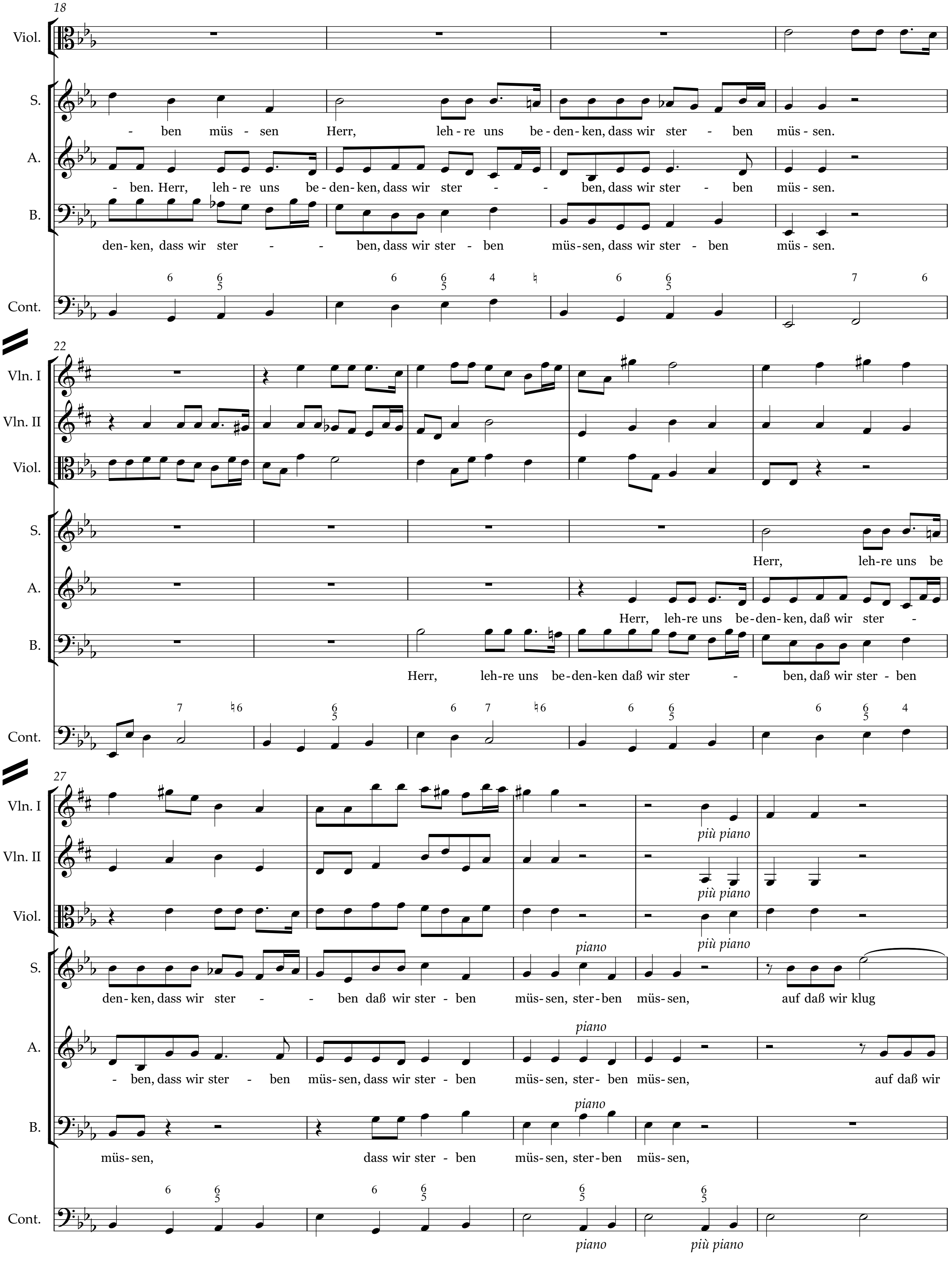
Herr, lehre uns bedenken

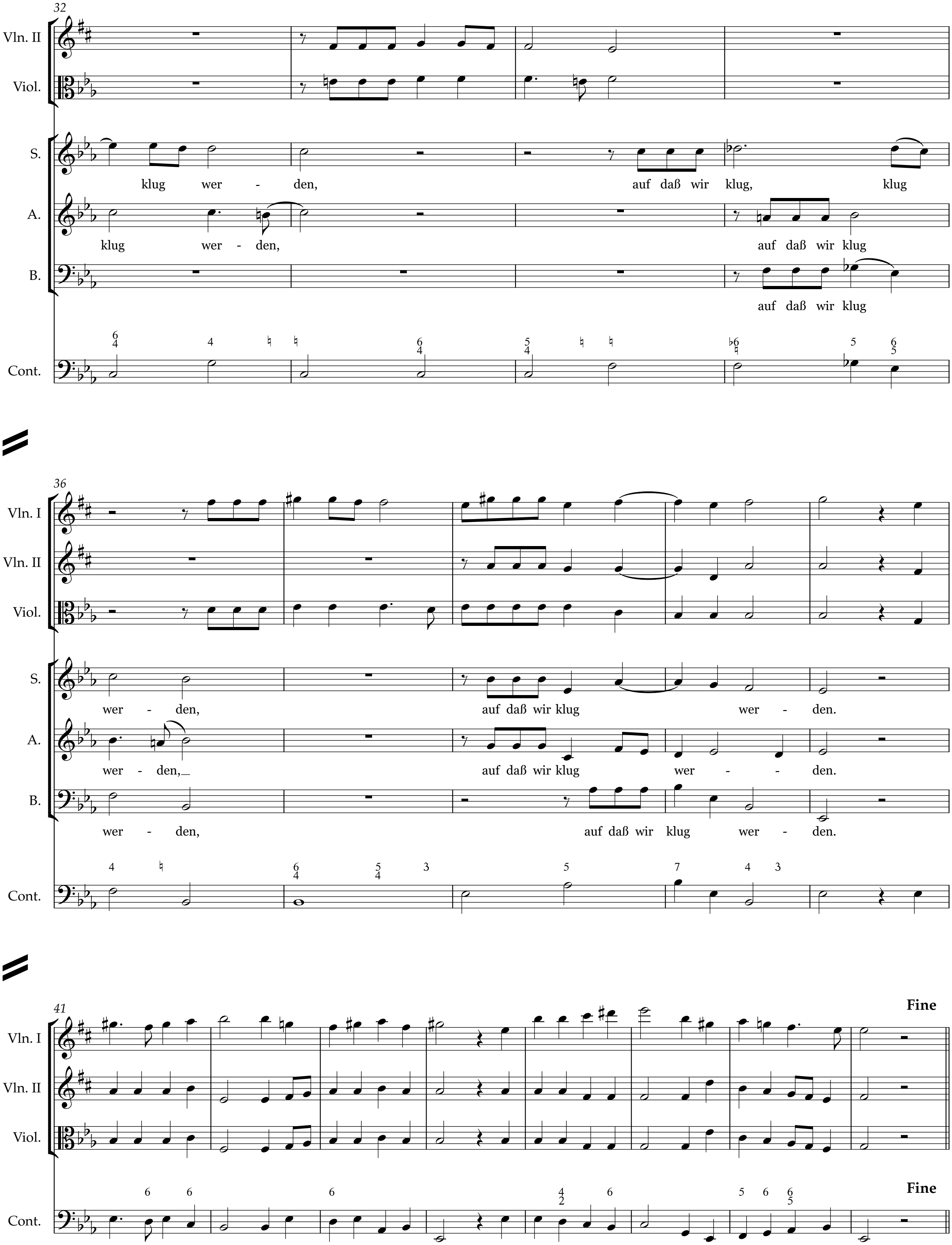
Original Scordatura Version

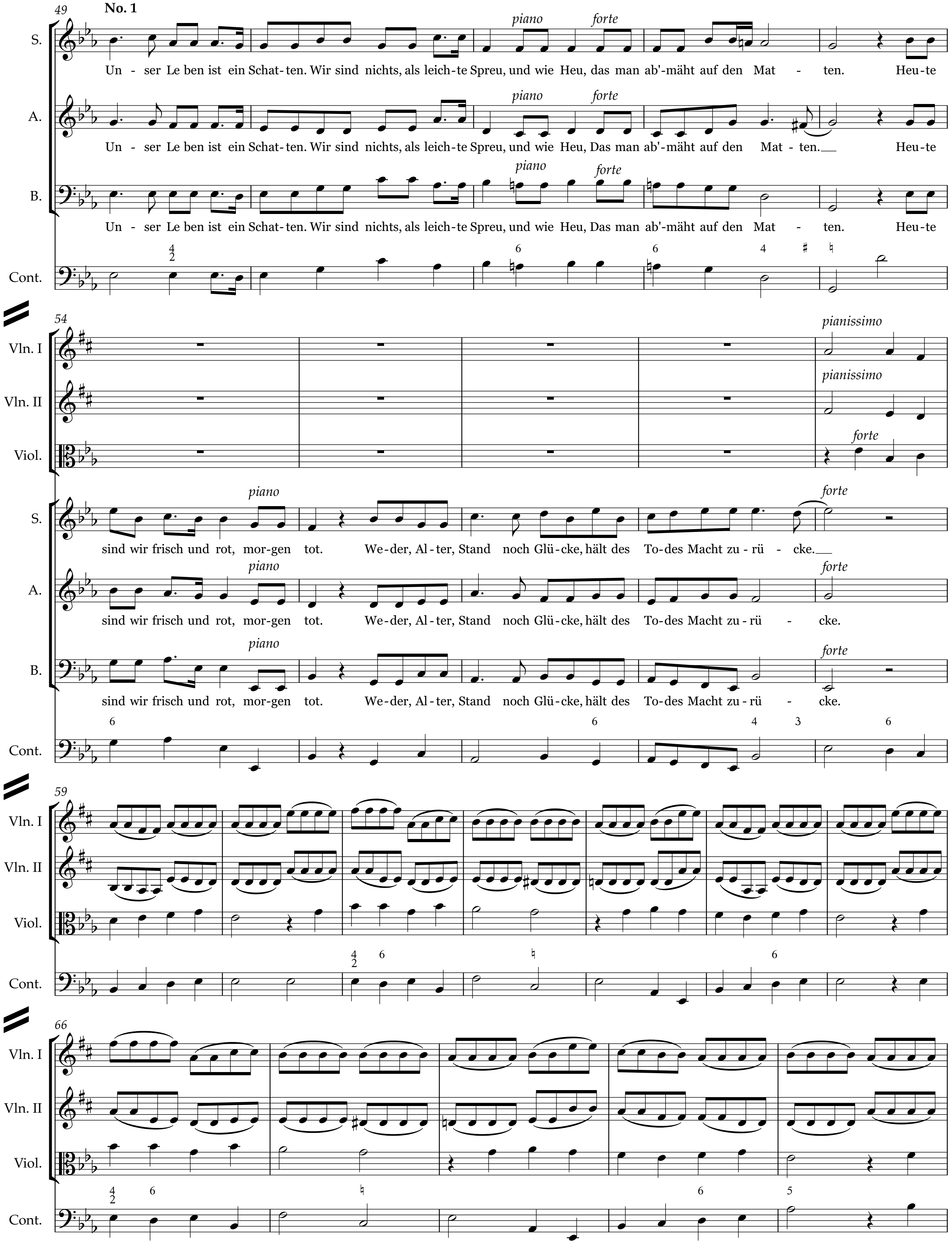
Psalm 90:13
Poetry by David Elias Heidenreich (1638-1688)

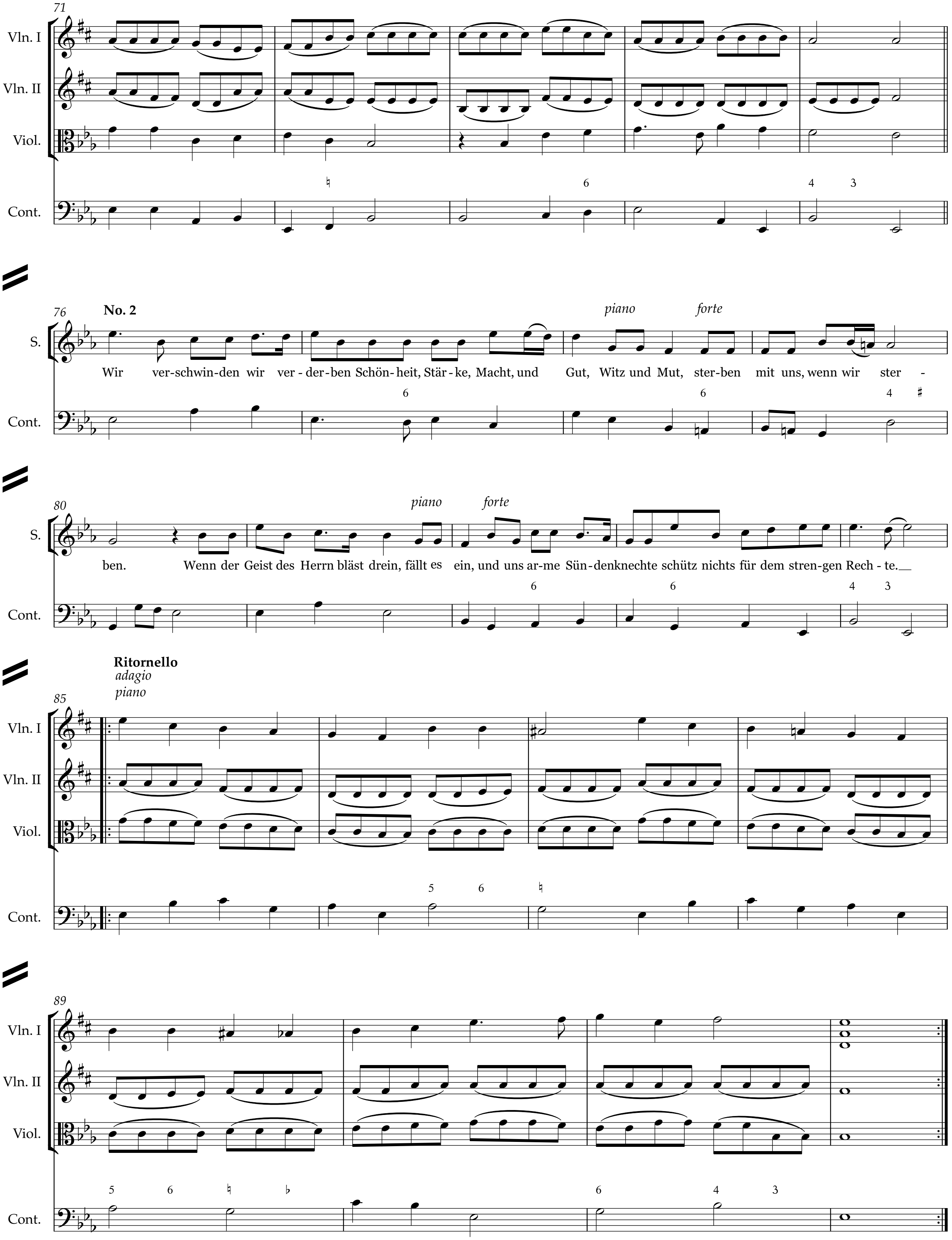
Johann Schelle (1648 - 1701)
Edited by Stephen Spinelli

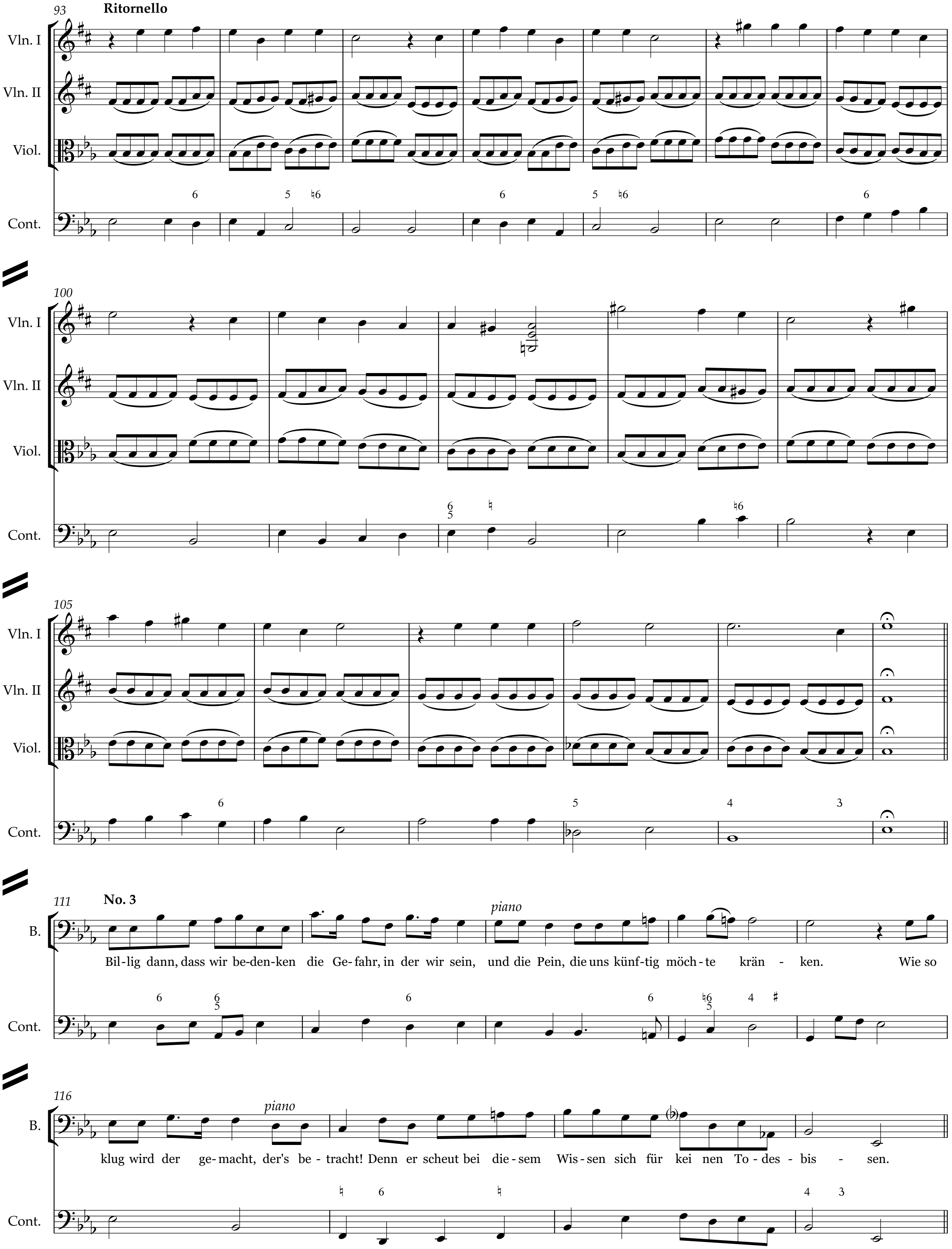

Violin I
Violin II
Viola da Gamba
Continuo
6
Vln. I
Vln. II
Viol.
Cont.
9
14
S.
A.
B.
Herr, leh - re uns be - den - ken dass wir ster -
Herr, leh - re uns be - den - ken, dass wir ster - - ben, daß wir ster -
Herr, leh - re uns be - den - ken daß wir ster - - ben, dass wir ster - - ben. Herr, leh - re uns be-

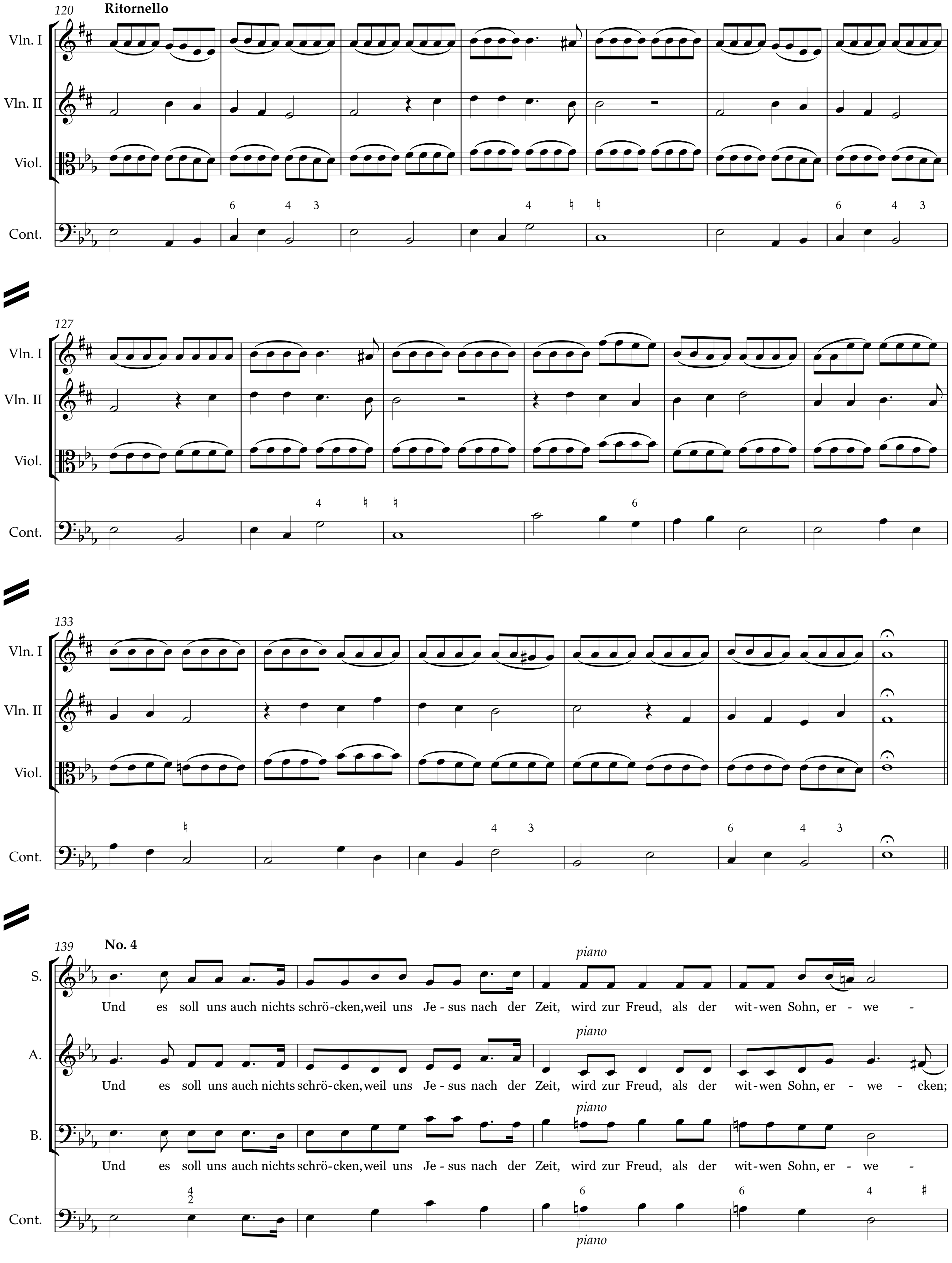

18
Viol.
S.
A.
B.
Cont.
ben müs - sen Herr, leh - re uns be - den - ken, dass wir ster - ben müs - sen.
ben. Herr, leh - re uns be - den - ken, dass wir ster - ben, dass wir ster - ben müs - sen.
den - ken, dass wir ster - ben, dass wir ster - ben müs - sen, dass wir ster - ben müs - sen.
22
Vln. I
Vln. II
Herr, leh - re uns be
Herr, leh - re uns be - den - ken, daß wir ster -
Herr, leh - re uns be - den - ken daß wir ster - ben, daß wir ster - ben
27
piano
più piano
den - ken, dass wir ster - ben daß wir ster - ben müs - sen, ster - ben müs - sen, auf daß wir klug
ben, dass wir ster - ben müs - sen, dass wir ster - ben müs - sen, ster - ben müs - sen, auf daß wir
müs - sen, dass wir ster - ben müs - sen, ster - ben müs - sen,

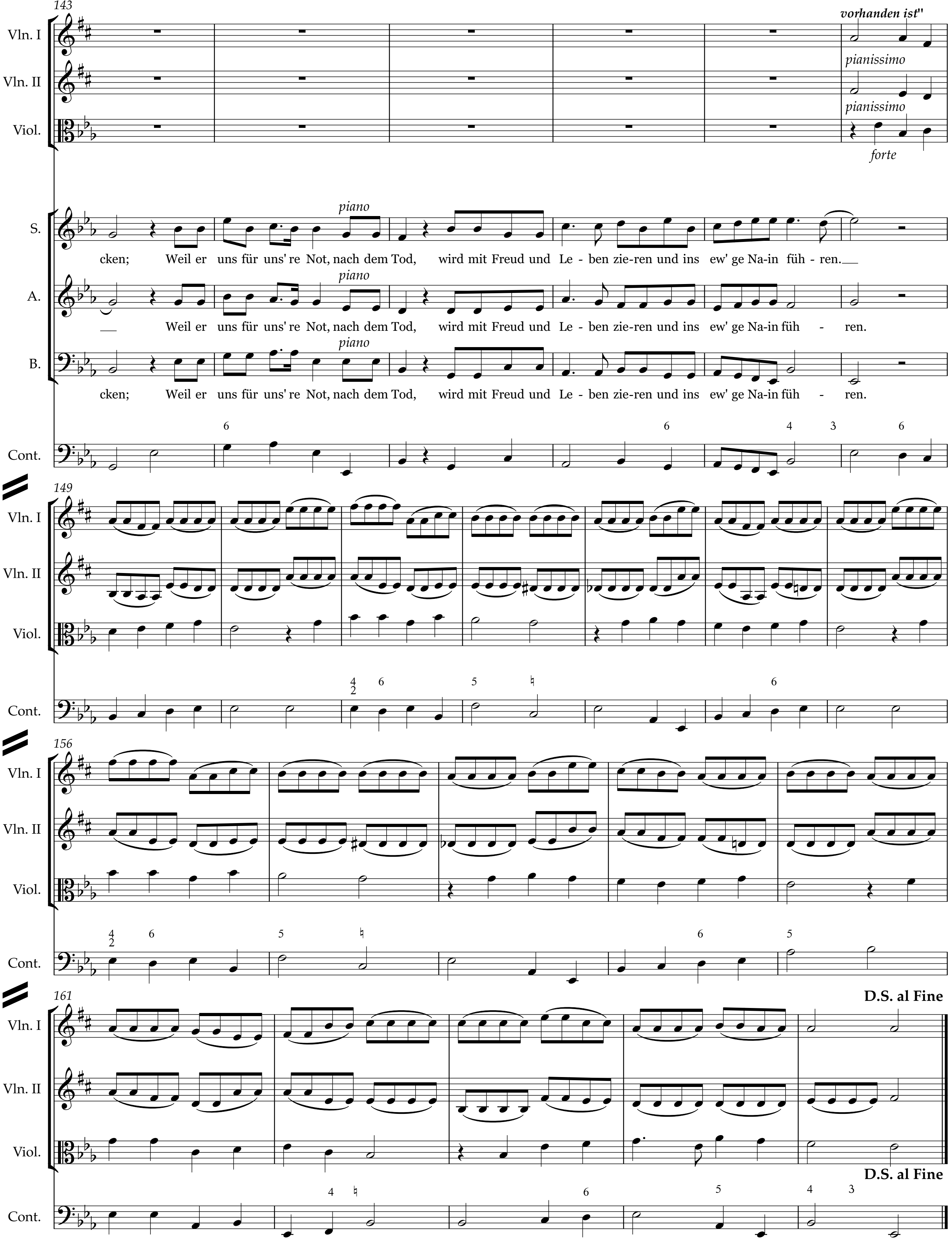

32
Vln. II
Viol.
S.
A.
B.
Cont.
klug wer - den,
auf daß wir klug, klug
klug wer - den,
auf daß wir klug
auf daß wir klug
36
Vln. I
Vln. II
Viol.
S.
A.
B.
Cont.
wer - den,
auf daß wir klug wer - den.
wer - den,_
auf daß wir klug wer - den.
wer - den,
auf daß wir klug wer - den.
41
Vln. I
Vln. II
Viol.
Cont.
Fine
Fine


49
No. 1
S.
A.
B.
Cont.
piano
forte
Un - ser Le ben ist ein Schat- ten. Wir sind nichts, als leich- te Spreu, und wie Heu, das man ab'-mäht auf den Mat - ten. Heu- te
Un - ser Le ben ist ein Schat- ten. Wir sind nichts, als leich- te Spreu, und wie Heu, Das man ab'-mäht auf den Mat - ten.__ Heu- te
Un - ser Le ben ist ein Schat- ten. Wir sind nichts, als leich- te Spreu, und wie Heu, Das man ab'-mäht auf den Mat - ten. Heu- te
54
Vln. I
Vln. II
Viol.
pianissimo
forte
sind wir frisch und rot, mor- gen tot. We- der, Al - ter, Stand noch Glü - cke, hält des To- des Macht zu - rü - cke.__
sind wir frisch und rot, mor- gen tot. We- der, Al - ter, Stand noch Glü - cke, hält des To- des Macht zu - rü - cke.
sind wir frisch und rot, mor- gen tot. We- der, Al - ter, Stand noch Glü - cke, hält des To- des Macht zu - rü - cke.
59
66


71
Vln. I
Vln. II
Viol.
Cont.
76
No. 2
S.
Wir ver-schwin-den wir ver-der-ben Schön-heit, Stär-ke, Macht, und Gut, Witz und Mut, ster-ben mit uns, wenn wir ster - ben.
piano
forte
80
Wenn der Geist des Herrn bläst drein, fällt es ein, und uns ar-me Sün-denknechte schütz nichts für dem stren-gen Rech - te.
Ritornello
adagio
piano
85
89


93
Ritornello
Vln. I
Vln. II
Viol.
Cont.
100
105
111
No. 3
B.
piano
Bil-lig dann, dass wir be-den-ken die Ge-fahr, in der wir sein, und die Pein, die uns künf-tig möch-te krän - ken. Wie so
116
piano
klug wird der ge-macht, der's be-tracht! Denn er scheut bei die-sem Wis-sen sich für kei nen To-des-bis - sen.


120
Ritornello
Vln. I
Vln. II
Viol.
Cont.
6 4 3
4 ♮ ♮
6 4 3
127
Vln. I
Vln. II
Viol.
Cont.
4 ♮ ♮
6
133
Vln. I
Vln. II
Viol.
Cont.
♮
4 3
6 4 3
139
No. 4
S.
piano
Und es soll uns auch nichts schrö-cken, weil uns Je-sus nach der Zeit, wird zur Freud, als der wit-wen Sohn, er-we-
A.
piano
Und es soll uns auch nichts schrö-cken, weil uns Je-sus nach der Zeit, wird zur Freud, als der wit-wen Sohn, er-we-cken;
B.
piano
Und es soll uns auch nichts schrö-cken, weil uns Je-sus nach der Zeit, wird zur Freud, als der wit-wen Sohn, er-we-
Cont.
4 2
6
6 4 ♯
piano


143
Ritornello: "Wenn mein Stündlein vorhanden ist"
Vln. I
Vln. II
Viol.
pianissimo
pianissimo
forte
S.
A.
B.
Cont.
piano
cken; Weil er uns für uns' re Not, nach dem Tod, wird mit Freud und Le - ben zie-ren und ins ew' ge Na-in füh - ren.
Weil er uns für uns' re Not, nach dem Tod, wird mit Freud und Le - ben zie-ren und ins ew' ge Na-in füh - ren.
cken; Weil er uns für uns' re Not, nach dem Tod, wird mit Freud und Le - ben zie-ren und ins ew' ge Na-in füh - ren.
149
156
161
D.S. al Fine
D.S. al Fine

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