

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

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Preamble

This article is a summary of a portion of a larger study about the role of the trombone in Lutheran sacred music in central Germany,¹ and serves as the second part to a previously published essay,² to which I would like to refer the reader rather than restate my objectives here. The premise, format, and procedures of this article parallel those of the earlier one. However, some minor repetitions have been preserved to allow this essay to stand on its own. Only pieces for which the trombone is designated on the title page, score, parts, or composer's preface have been included in this study.

Introduction

Although the trombone played a significant part in seventeenth-century Lutheran church music in central Germany, its use, purpose, and character have not been adequately examined. It is named in the score or parts of at least 319 pieces by thirty-six composers, including nine anonymous works. Half of the repertoire is published in modern editions and of the remaining fifty percent, twenty are early prints, while the other thirty exist in manuscript scores or parts, almost all in *unica*. The majority of the latter have been preserved in the four most important manuscript collections of German Lutheran sacred music from the seventeenth and early eighteenth centuries: the Jacobi Collection, Grimma (D-DI); the Bokemeyer Collection (D-B; D-Bds); the Collection of St. Michael's, Erfurt (D-B; D-Bds); and the Dübén Collection (S-Uu). Table 5 designates the affiliation of each manuscript under "Source." The contents of all of these collections have been described in Snyder³ as well as Walker and Walker,⁴ and each collection has its own bibliography.⁵

This article examines only the compositions by composers from the mid- and late seventeenth century, including nine anonymous works. These twenty-nine composers, their dates, and numbers of works examined are provided in Table 1. Only Hammerschmidt, Knüpfer, Briegel, Rosenmüller, Johann Rudolf Ahle, Schelle, and Schulze supplied ten or more pieces to this repertoire, with the majority of composers contributing only one to five works. All 199 of these compositions are listed alphabetically by composer, with the title, date, collection, and instrumentation included for each piece in Table 5.⁶ Ten works were unavailable to me at the time of writing, while another three are preserved incompletely.⁷ Remarks about this repertoire will focus on the following: genre and instrumentation; texts; liturgical uses and *Affekt*; the fourteen roles that the trombone plays in the texture, structure, *Affekt* and textual setting of this body of sacred music; and lastly, trombone technique and

idiomatic writing. The fourteen roles include: 1) doubler of or substitute for vocal parts; 2) provider of pitches outside the range of voices; 3) doubler of or substitute for other instruments; 4) bass-line instrument; 5) independent obbligato instrument; 6) member of choirs used in *cori spezzati*; 7) structural enhancer; 8) literal depicter of text; 9) establisher of *Affekt*; 10) enhancer of text in *coro grave* textures; 11) fanfare instrument; 12) part of brass accompaniment to voices; 13) flexible, chromatic instrument; and 14) part of mixed instrumental accompaniment to voices. These roles are not necessarily mutually exclusive, and will be discussed below in related groups.

TABLE 1
MID- TO LATE SEVENTEENTH-CENTURY SAXON AND THURINGIAN
COMPOSERS OF LUTHERAN CHURCH MUSIC WITH TROMBONES

Composer	Dates	No. of Works
Ahle, Johann Georg	1651-1706	2
Ahle, Johann Rudolf	1625-1673	17
Anonymous	late, possibly mid- 17 th cen.	9
Bach, Johann Michael	1648-1694	1
Becker, Paul	before 1628-1715	1
Bernhard, Christoph	1628-1692	4
Briegel, Wolfgang Carl	1626-1712	21
Eulenhaupt, Johann Ernst		2
Fabricius, Werner	1633-1679	5
Hammerschmidt, Andreas	1611/12-1675	48 (+ 49) ⁸
Hickmann, Esias		1
Hildebrand, Johann Heinrich		1
Knüpfer, Sebastian	1633-1676	23
Krieger, Johann	1652-1735	2
Krieger, Johann Philipp	1649-1725	3
Kuhnau, Johann	1660-1722	4
Küsser, Johann	1626-1692	1
Liebe, Christian	1654-1708	1
Pezel, Johann Christoph	1639-1694	1
Pohle, David	1624-1695	2
Ritter, Christian	1645-50-after 1717	1
Rosenmüller, Johann	ca. 1619-1684	18 (+17) ⁹
Schelle, Johann	1648-1701	14
Schmidt, Johann Christoph	1664-1728	1
Schulze, Christian Andreas	ca. 1660-1699	10
Thieme, Clemens	1631-1668	1
Ulich, Johann	b. 1634	1

Vetter, Daniel	1657/58-1721	2
Vogel, Gottfried		1
Zachow, Friedrich Wilhelm	1663-1712	1

Genre and Instrumentation

Two-thirds of the time, sacred works in this repertoire are large in size (with nine or more parts), and thirty-two of them employ a polychoral format. Of the small-sized pieces, the vast majority were composed in the middle portion of the century.¹⁰ The most prevalent genre is the obbligato motet, found in just over forty percent of the compositions. The next most significant genres in terms of quantity are the chorale motet,¹¹ aria motet,¹² dialogue motet,¹³ and trombone motet,¹⁴ although the latter two kinds of works were composed primarily in the mid-seventeenth century. There are only a couple of examples of each of the following genres: continuo motet,¹⁵ solo motet,¹⁶ and *historia*.¹⁷ The new sacred genre of cantata¹⁸ appears at this time, although the word “cantata” was not used with reference to sacred music by composers in this study.¹⁹ Just nine compositions qualify as cantatas, and they were all composed towards the end of the century.²⁰ Brass instruments and continuo provide the only accompaniment to voices in twenty-four pieces.²¹

The tenor trombone is the most widely used size of trombone in this period, appearing in 175 pieces, although it is followed fairly closely by the bass trombone²² (140 works). The alto is called for in fifty-five compositions.²³ The ranges for this repertoire are shown in Table 2:

TABLE 2
TROMBONE RANGES IN MID- AND LATE SEVENTEENTH-CENTURY LUTHERAN SACRED REPERTOIRE

Trombone types	Lowest pitches	Highest pitches	Average tessitura
Alto	C, f, g	b ¹ , c ²	g to c ¹ – b ^{b1} to c ²
Tenor	F, G, c to g	g ¹ , a ¹	c to a – d ¹ to a ¹
Bass	C, D	c ¹ , d ¹ , b ¹²⁴	C to E – g to d ¹

Trombones are most commonly grouped in threes, either in the trio of two tenors and a bass (sixty works) or in the trio of alto, tenor, and bass (thirty-five). The next most frequent instrumentations are for a single tenor trombone (twenty-two pieces), three tenors and a bass (seventeen), and two tenors (sixteen). The largest number of trombones required in a composition is seven, found both in J.R. Ahle’s *Höre, Gott mein Geschrey* (9 - 1665) and in Knüpfers’ *Der Herr ist König* (five tenors and two basses in each).

The trombone is designated as an alternate instrument in only thirty-three works in this repertoire. It usually substitutes for a mid-range stringed instrument²⁵ (twenty-seven pieces), a *violone* (thirteen), or a bassoon (ten).

Texts, Liturgical Uses and *Affekt*

The most common sources for texts in this repertoire are psalms (fifty-nine compositions), chorales (forty-eight), and excerpts from the New Testament (thirty-nine).²⁶ There are also seventeen pieces that are settings of Marian texts (including the Magnificat), fifteen that use parts of the Old Testament, and twelve that are masses or portions thereof.²⁷ Five liturgical times predominate in this group of sacred works: Trinity and the Trinity season (forty-eight compositions), Easter and the five Sundays thereafter (thirty-six), Christmas (thirty), Pentecost (twenty-six), and Epiphany (twenty-two). The fact that these liturgical times are celebratory in nature is reflected in the principal *Affekte* found in the repertoire, which are overwhelmingly uplifting. Instances of jubilation occur in seventy-four works, while joy appears in sixty-four.²⁸ More serious moods are much less frequent.²⁹ Joy is the *Affekt* found most often in the trombone motets as well.³⁰ The trombone was then associated with the most festive celebrations of the church year.

The Roles of the Trombone

There are five noteworthy features of the fourteen roles (as listed above) that the trombone plays in the central German sacred music repertoire of the mid- and late seventeenth century. The trombone: 1) is used more frequently as an independent obbligato and bass-line instrument than it is a doubler of voices; 2) provides principally joyful moods in trombone motets; 3) helps formalize the structure of pieces; 4) may establish the *Affekt* of a work through its timbre; and 5) enhances texts in *coro grave* textures.

Almost all of the compositions in this study have some independent writing for the trombone (179 works), whereas only a few call upon the instrument to function solely as a doubler of voices (nine). It is completely independent in twenty-six pieces.³¹ However, the doubling of voices is an important role for the trombone as eighty-three compositions combine both vocal doubling and independent writing.³² The instrument doubles the bass line of the continuo whenever the trombone is present in the texture of a piece in 133 works.³³ It functions solely as the continuo bass line throughout an entire work only once: in J. P. Krieger's *Ich bin eine Blume zu Saron*. Toward the end of the century, the lowest trombone is more likely to double the bass voice part in tutti sections rather than the continuo bass line, which emphasizes the importance of vocal doubling.

For the most part the bass trombone provides the bass line. However, the tenor fulfills this function in nineteen pieces,³⁴ and the alto in three.³⁵ In twenty-two compositions the instrument (be it alto, tenor or bass), has a dual function within the work; that is, sometimes it plays a bass-line role, while at other times it may serve as an independent tenor or alto voice within the texture. For example, in Hammerschmidt's *Wende dich Herr* (20 - 1645), the bass trombone functions as the bass-line instrument, as well as a tenor voice used in duets with either of the voices (alto and bass), or in tutti trios. An illustration of these three roles is given in Example 1. The trombone provides the bass line for the bass voice's solo (mm. 8-12 total, shown here in m. 11 and first half of 12), then leaps above the bass in the second half of measure 12 to provide a tenor line in an imitative duet with the voice. The trombone maintains its tenor function in measure 14 (continuing on to m.

30), where the soprano joins to make a trio. This flexible use of the trombone adds significantly to the textures possible within the apparent confines of a continuo dialogue. The instrument maintains this dual role as both tenor and bass voice in all of Hammerschmidt's other dialogues from *Dialogi oder Gespräch* (1645) with the exception of two, in which the instrument maintains its bass line role.³⁶

11

A

B

Tbn

Bc

Kind, mein trau - tes Kind, ist nicht E - phra - im mein

4 # 6

13

wen - de dich Herr, wen - de dich

theu - rer Sohn und mein trau - tes Kind, mein trau - tes

b 3 4 3

Example 1

Hammerschmidt, *Wende dich Herr* (20; mm. 11-14)

With respect to other kinds of obligato functions, the most frequent roles of the trombone included participation in *sinfonias* (139 works), *cori-spezzati*-like sections (101),³⁷ imitation with a voice or voices (sixty), *ritornelli* (forty-two), pre-imitation (thirty-two), instrumental points of imitation (thirty), instrumental imitation (twenty-one), and post-imitation (seventeen), as well as serving as an independent instrumental voice (thirty-eight). The latter refers to the trombone carrying an independent line throughout all or most of a piece, except in some sections in which it may double the continuo bass line.³⁸ These roles reinforce the idea that the trombone was not only used in typically instrumental portions of pieces (i.e., *sinfonias*, *cori spezzati*, and *ritornelli*), but was also chosen for its ability to

carry an imitative line with voices, as well as with other instruments and other trombones. Some of these qualities will be illustrated below in association with other roles.

The obbligato trombone is sometimes treated equally with another instrument or voice in duets, or with other instruments or voices in other textures.³⁹ In Briegel's *Du Tochter Zion* (18 - 1684), the violin and tenor trombone play homophonic duets throughout. In the opening tutti the instruments introduce and punctuate material together against the SATB choir (mm. 5-17),⁴⁰ occasionally in echo imitation of the voices (rhythmic rather than melodic imitation predominates—see mm. 7-14). The ritornello, as shown in Example 2, demonstrates the similar technical treatment of both instruments (mm. 18-22). Although the first two measures commence with a homophonic duet, imitation in a sixteenth-note pattern occurs between the instruments once the trombone initiates this motive on beat four of measure 19. The violin does receive more notes, and the trombone more rests, but the effect of the duet is of equal partnership.

The image shows a musical score for a Ritornello section from Briegel's *Du Tochter Zion* (mm. 18-22). The score is in G major and 3/4 time. It features three staves: Violin (Vn), Tenor Trombone (Tbn), and Bass Trombone (Bc). The Violin part starts at measure 18 with a melodic line. The Tenor Trombone part starts at measure 18 with a similar melodic line. The Bass Trombone part starts at measure 18 with a bass line. The Ritornello section begins at measure 19, where the Tenor Trombone initiates a sixteenth-note pattern. The Violin and Bass Trombone parts also feature sixteenth-note patterns. The score includes fingering and breath mark indications for the Trombone parts.

Example 2

Briegel, *Du Tochter Zion* (18; mm. 18-22)

An example of an equal duet between trombone and voice is found in the third and eighth movements of Kuhnau's *Laudate pueri*, although the texture and *figura* of each section illustrate the text more concisely than does the tone color of the instruments. The

“forever more” of verse 2 of Psalm 113 is depicted in the contrapuntal imitation shared between voice and instrument in the former, while the activity of the womb of the previously barren woman, plus her joy at having children in verse 8 and 9a, is illustrated with thundering sixteenth notes in the latter.⁴¹ This sixteenth-note movement is the single most difficult passage for a trombone in my entire study. It ranges from *E*_♭ to *a'*, and contains eleven and a half measures of constant sixteenth notes, without a place for a breath (see Example 3), possibly indicating that the viola da gamba was the more likely choice for the passage. Still, this indicates Kuhnau’s (or his copyist’s) belief that the trombone and the viola da gamba were interchangeable, and that a performer was available who could play this passage.⁴²

Example 3

Kuhnau, *Laudate pueri* (mm. 143-148)

There are ten pieces in which the trombone is treated as a technical equal with other instruments, as well as voices, in textures other than duets.⁴³ The best example is Eulenhaupt’s *Laudate Dominum omnes Gentes*, which is a setting of Psalm 117 for tenor, bass, *cornettino* or violin, alto trombone, and continuo. All four parts are treated equally in imitation, sharing motives, and presenting musical material. For example, the motive on “Alleluja” (see Example 4) featured at the beginning (commencing at mm. 4 and 5 in the tenor),⁴⁴ reappears in all of the parts throughout the thirty-three measures of the opening section. Other motives such as “Et veritas Domini” (“and the faithfulness of the Lord,” mm. 47-62)

and “Gloria” (mm. 64-74) are treated in a similar fashion. The sprightly dotted eighths and sixteenths of “Et veritas Domini” are eventually set against sustained pitches in the bass and then the tenor in a brief passage (mm. 55-60) reminiscent of the cantus firmus technique for voices and instruments established in Monteverdi’s *Sonata sopra Sancta Maria* from *Vespro della Beata Vergine* (1610). The treatment of “Sicut erat in principio” is rather like a point of imitation, without countersubjects (“as it was in the beginning,” mm. 74-81). The phrase “et in secula seculorum” begins the same way (“world without end,” beginning m. 82), but eventually this melody becomes a double duet, pitting voices against instruments (mm. 85-92). The “Amen” subject consists of four pairs of sixteenth notes, followed by two eighths, and is shared equally and imitatively among all parts (mm. 92-102). The trombone is treated as athletically as the *cornettino* (or violin) and the voices.

T; Tbn

Alleluja Al-le-lu-ja

Example 4

Eulenhaupt, *Laudate Dominum omnes gentes*, “Alleluja” motive (mm. 4-5, 7-8)

The trombone’s equal treatment with other instruments is also demonstrated in the pieces in which it is called upon to imitate other instruments. For example, the trombone often imitates the *trombette* in fanfare-like sections of works. While this in itself is not unusual, the larger quantity of fanfares in this repertoire means that it becomes idiomatic for the trombone to be like a trumpet. For example, the trombones function as third and fourth *trombette* in J. R. Ahle’s *Gloria in excelsis Deo* (10 - 1665). The trumpets do not appear in the piece until after “et in terra pax,” with a *sinfonia*⁴⁵ (mm. 220-23), and then they continue to play throughout the rest of the composition. The trombone in the *Instrumentum Quartum* part joins the piece at the same time as the trumpets. The *trombette* parts are characterized by the rhythmic motive of an eighth and two sixteenths, performed in reiteration or in scalar patterns (see Example 5). At the 3/1 section (mm. 224-38), the motive of a pair of half notes a second apart, moving back and forth repetitiously is performed by the top three brass. These motives are found frequently in *trombette* or *clarini* parts, and thus the trombone imitates them.

Musical score for measures 220-222. The score is for five brass parts: Tuba 1, Tuba 2, Trombone 1, Trombone 2, and Bass. The time signature is common time (C). Measure 220 shows the beginning of the section with various rhythmic patterns. Measure 221 continues the patterns. Measure 222 shows a change in the bass line.

Musical score for measures 223-225. The score is for five brass parts: Tuba 1, Tuba 2, Trombone 1, Trombone 2, and Bass. The time signature changes to 3/4. Measure 223 shows a change in the rhythmic pattern. Measure 224 continues the patterns. Measure 225 shows a change in the bass line. A fermata is present over the final measure.

Musical score for measures 226-227. The score is for five brass parts: Tuba 1, Tuba 2, Trombone 1, Trombone 2, and Bass. The time signature is common time (C). Measure 226 shows a change in the rhythmic pattern. Measure 227 continues the patterns. A fermata is present over the final measure.

Example 5

J. R. Ahle, *Gloria in excelsis Deo* (10; brass parts only, mm. 220-27)

In conclusion, trombones are called upon not only to behave like independent trombones, but as other instruments and voices as well, mirroring their idiosyncrasies and technical abilities in the various situations outlined above. The alto and tenor trombone are called upon to imitate *trombette*, *clarini*, viola, and violin, while the bass trombone mimics the *violone* and bassoon.

The Trombone Motets

Table 3 provides the names of the twenty-two trombone motets from this period. Note that there are no works of this kind written by composers active towards the end of the seventeenth century.

TABLE 3
MID-SEVENTEENTH CENTURY TROMBONE MOTETS

Composer	Title
J. R. Ahle	Gehe aus auf die Landstrassen (5 - 1657)
J. R. Ahle	Herr, nun läst du deinen Diener (11 - 1658)
J. R. Ahle	Höre, Gott mein Geschrey (9 - 1665)
J. R. Ahle	Jesu dulcis memoria (6 - 1657)
J. R. Ahle	Magnificat (22 - 1658)
Briegel	Ach Herr, die Angst meines Herzens (13 - 1661)
Hammerschmidt	Christ lag in Todes Banden (5 - 1662)
Hammerschmidt	Herr ich bin nicht werth (11 - 1655)
Hammerschmidt	Ich bin ein guter Hirte (24 - 1655)
Hammerschmidt	Jüngling ich sage dir (19 - 1656)
Hammerschmidt	O Jesu mein Jesu seelig ist (19 - 1655)
Hammerschmidt	O Vater aller Augen warten auf dich (20 - 1655)
Hammerschmidt	Seyd barmherzig (5 - 1656)
Hammerschmidt	Verley uns Friede (6 - 1662)
Hammerschmidt	Wer mit seinem Bruder (9 - 1656)
Hammerschmidt	Wer von Gott ist (21 - 1655)
Hammerschmidt	Wo bleibt die brüderliche (22 - 1662)
Rosenmüller	Amo te Deus meus amore magno (17 - 1652/3)
Rosenmüller	Lieber Herre Gott (9 - 1648)
Rosenmüller	O admirabile commercium (17 - 1648)
Rosenmüller	O dives omnium bonarum dapum (7 - 1652/3)
Rosenmüller	O dulcis Christe, bone Jesu Charitas (13 - 1652/3)

Although all of Rosenmüller's trombone motets and the first four by J. R. Ahle name the trombone as an alternate for violas and *violone*, the performance of their works solely with trombones and continuo is certainly implied. Nine of the twenty-two trombone motets have joyful, jubilant, or happy *Affekte*, and another three combine joy or jubilation with positive moods like confidence and majesty. Two more combine joy with somber *Af-*

fekte such as remorse and seriousness. Only six maintain sorrowful, serious, or remorseful moods throughout. With respect to those works in which only trombones are designated (and no substitutions suggested), six pieces are uplifting, four are serious and remorseful, while two others combine joy with somber *Affekte*. The instrumentation of all trombones was not selected to portray an unusual *Affekt* in this period. Instead, it was when the *coro grave* or low choir was used that composers often chose to portray more unusual texts or emotions.⁴⁶

The Trombone as a Structural Enhancer

Except in the twenty-two trombone motets, the trombone for the most part enhances the structure of pieces (alongside other instruments) by means of its participation in sinfonias, ritornellos, interludes, tutti reinforcement, and alternation of phrases with the voice(s) (sometimes in echo imitation), or as an independent instrumental voice—one among many others—within the overall texture of a work.

With respect to the integration of trombones and other instruments with voices in a composition, Hammerschmidt's *Herr höre und sey mir gnädig* (15 - 1669) provides one of the better examples. This setting of Psalm 30: 10-12 is scored for tenor, bass, two *cornetti*, three trombones and continuo, and is the only piece in this publication in which the instruments must be present, as described in the composer's instructions in the preface.⁴⁷ The difference between this piece and the rest of the collection is that the instruments are used not only in the sinfonia, but also with the voices in an independent, integrated, and imitative manner. For example, the opening sinfonia (mm. 1 to 18) returns in measure 68 (through 93), with the addition of a dialogue duet between the voices.⁴⁸ The tenor voice's part is inserted between the *cori spezzati*-like imitations of the trombones against the *cornetti*, while the bass puts words to the bass line that accompanies each instrumental statement. The tenor voice is dropped from measure 84 to 88, where the instrumental echo imitation is very close together, to be reinstated at the set-up to the final cadence of this section (mm. 89- 93). Not only are the instruments integrated into the music, but what was perceived initially as an optional instrumental sinfonia is reintroduced with the inclusion of voices, causing it to become a unifying structural element. In the rest of this collection, the sinfonias are merely preludes bearing little relationship to what follows, particularly as the instruments themselves are not called for again, even for *cappella* doubling. The instruments also appear in imitation with the voices further on in the piece, featuring the trombones in measures 117-25 (see Example 6) and the *cornetti* in measures 133-44. The most memorable section is the ringing of the changes between trombones and tenor to the text "und nicht stille werde" (mm. 121-25), and the *cornetti* and the tenor to the same text (mm. 140-44). The close canonic imitation on a single chord in each instance serves to illustrate the text "and not be silent." The use of instruments to enhance a text wherever the word "höre" ("hear") is prominent, was probably a conscious decision on the composer's part. The most notable other example of the use of trombones to emphasize the word "höre" is J. R. Ahle's *Höre, Gott* (9 - 1665), to be discussed below.

117

Tbn 1, 2

117

T

117 ge mei - ne Eh - - - re,

B

Eh - re, # 4 # auff dass dir lob -

117

Tbn 3/Bc

120

120

120 und nicht stil - le

120 5 6 6

sin - - - ge,

Example 6

Hammerschmidt, *Herr höre* (15; mm. 117-21)

Trombones are not integrated into the structure of the twenty-two trombone motets from this period in the complex manner of Schütz⁴⁹ or Gabrieli,⁵⁰ and usually remain separated from the voices except in the *tuttis* and *cori grave*. Five structural roles are demonstrated, whereby the trombones:

- (1) repeat a *sinfonia* (two works - the *sinfonias* appear twice in each);
- (2) provide one or more unrepeated *sinfonias* or interludes, and participate in the *tuttis* (seven);

(3) function the same as in (2), but also provide phrases alternating with and possibly in imitation of the solo voice or voices (four);

(4) provide a *sinfonia* (not always) and participate in the *tuttis*, but accompany one voice in one or more solo sections as a *coro grave* (five); and

(5) function the same as in (4), but accompany two different voices in one or more solo sections each (three).⁵¹

Generally, the predominant texture of each of these works is homophonic. One piece will be used as an illustration.⁵²

The third category is represented by J. R. Ahle's *Höre, Gott* (9 - 1665), which is an unusual setting of Psalm 61 that features a five-part chorus accompanied by seven trombones and continuo. This piece is divided into seven sections, as follows:

- | | |
|--|---|
| I-C-Sinfonia | Homophonic and sustained passages for seven trombones (mm. 1-30) and continuo, with some use of the <i>canzona</i> rhythm; |
| II-C | Imitative soprano duet, alto, tenor and bass trio, free (mm. 31-51) imitation in all voices; |
| | Text (vs. 1-2): Hear my cry, O God, listen to my prayer; from the end of the earth I call to thee, when my heart is faint. Lead thou me to the rock that is higher than I; |
| III-C
(mm. 51-71) | <i>Cori spezzati</i> texture with trombones against voices, question and answer (not strictly echo imitation), complementary <i>cappella</i> voices added to trombones in measure 64; |
| | Text (vs. 3): for thou art my refuge, a strong tower against the enemy. |
| IV-C-Sinfonia | Homophonic trombones featuring a duet by Trombones 3 & 4, imitated by Trombones 1 & 2; |
| V-C | Imitative trio for alto, tenor and bass, interrupted by two tutti with <i>cappella</i> choral recitatives and (“vows”). Section concludes with five solo points; |
| cadences on vs. 5
voices in imitative | |
| | Text (vs. 4-7a): Let me dwell in thy tent for ever! Oh [<i>sic</i>] to be safe under the shelter of thy wings! For thou, O God, hast heard my |

vows, Thou hast given me the heritage of those who fear thy name.
Prolong the life of the king; may his ears endure to all generations!
May he be enthroned for ever before God;

VI-3/1 *Cori spezzati* texture of solo voices against trombones,
(mm. 131-51) question and answer (not strictly echo imitation), *cappella*
added at the cadence;

Text (vs. 7b): bid steadfast love and faithfulness watch over him!

VII-C Soprano duet alternating with alto & tenor duet, and bass
(mm. 152-70) solo, concluding with a *cori spezzati* tex-
ture of trombones and *cappella* against the solo
voices.

Text (vs. 8): So will I ever sing praises to thy name, as I pay my
vows day after day.

Phrases alternate between voices and instruments in a *cori spezzati*-like texture.⁵³ The instruments do not strictly imitate or echo the voices, but add a consequent phrase to the vocal antecedent. However, the trombones do not share, anticipate, or develop any vocal motives, nor do they participate in any points of imitation with the voices. A possible exception is the opening. One can hear the words “Höre, Gott” fitting to the opening motive of the upper three trombone parts (mm. 1-3, repeated 4-6). When the sopranos enter in measure 31, their motive sounds like a diminished version of the trombone motive, ornamented with sixteenth and eighth notes. Each of the two motives begins on *a* and moves to *g#*, although the voice's line ascends (see Example 7). The surprising sound of sustained trombone lines at the beginning helps to catch the listener's and God's attention (i.e., *Hear, God*), and establish the overall mood of majesty.

Tbn 1
Tbn 1; S1

S1

Hö - re, hö - re hö-re Gott

Example 7

J. R. Ahle, *Höre, Gott* (9; mm. 1-3, 31-32)

Ways of Establishing the *Affekt* through Use of Trombone Timbre

The trombone was not limited to help portray an *Affekt* in a whole work, but was also used to create moods in portions of pieces that may or may not reflect a composition's overall mood. The instrument could be employed to enhance a particular mood or text through its use in the opening sinfonia (found in eighteen compositions), as a recurrent sinfonia timbre (six), as a prelude to a vocal solo (two), as a postlude to a vocal solo (one), and as both prelude and postlude to a vocal solo (one). Some of these techniques will be described presently.

Trombones are sometimes used without voices to establish the overall mood of a piece in the opening sinfonias. The trombones share the beginning of Knüpfers' *Der Herr ist König* with strings. This composition is an extraordinary setting of Psalm 93 for eight voices, seven strings, and seven trombones. In the opening sonata, the first five measures are for the strings, followed by four and a half measures for seven trombones (see Example 8), after which both groups sound together. This passage, filling almost the entire range of the trombone from *AA* to *f¹*, is not only dark and rich, but is unmistakably masculine and kingly in sound. The trombones are also used to highlight two images of water later on in the piece.

Example 8

Knüpfers, *Der Herr ist König* (mm. 5-9; trombones only)⁵⁴

Preludes, postludes, or both, set for trombones to introduce or comment on a singer's solo, are rare in this repertoire.⁵⁵ However, they do provide some of the most interesting uses of the instrument to help enhance a text. Johann Rudolf Ahle's *Salamonisches Liebes Gespräch Komm mein Braut von Libanon*, a setting of excerpts from the Song of Solomon, demonstrates how effective a prelude and postlude around a vocal solo can be. The full instrumentation is four vocal soloists, four-part choral ripieno, three violins, two violas,

violone, four flutes, five trombones, four *trombette*, and continuo. The four trombones are selected to frame the tenor's solo to the text:

How fair and pleasant you are, O loved one, delectable maiden! Your shoots are an orchard of pomegranates with all choicest fruits, henna with nard.

The last few measures of the solo and the first few of the trombone postlude are provided in Example 9.⁵⁶ The lushness and richness of the timbre of the homophonic trombones, which covers almost the whole compass available for the instruments (*C* to *a'*), helps to conjure up a sensuous image of the maiden through the image of the fruit. The *cori spezzati*-like imitation between pairs of trombones in the postlude seems to provide an enthusiastic affirmation of the tenor's virtuosic solo.

134

Tbn 1, 2

Tbn 3, 4

T

von Granat - äpfeln mit e - - - - - dlen

Bc, Tbn 5

137

Früch - ten.

137

Detailed description: The image shows a musical score for Example 9. It consists of five staves. The top two staves are for Trombone 1 & 2 (Tbn 1, 2) and Trombone 3 & 4 (Tbn 3, 4), both in C major and common time. The third staff is for the Tenor (T), also in C major and common time, with lyrics in German: 'von Granat - äpfeln mit e - - - - - dlen'. The fourth and fifth staves are for Bass Trombone (Bc, Tbn 5), also in C major and common time. The score is divided into two systems. The first system covers measures 134-141. Measures 134-136 show the Tenor solo with a virtuosic melodic line. Measures 137-141 show the trombone postlude, which is homophonic and lush. The second system covers measures 137-141. Measures 137-141 show the trombone postlude, which is homophonic and lush. The lyrics 'Früch - ten.' are written below the Tenor staff in the second system.

Example 9

J. R. Ahle, *Salamonisches Liebes Gespräch* (mm. 134-41)

Ways of Enhancing Texts in *coro grave* Textures

The *coro grave*, or low choir of a voice and a group of low-pitched instruments such as trombones (see n. 46), provides the most interesting uses of trombone timbre to effect a mood or enhance a text. This texture occurs in a little under forty percent of the repertoire, so it is a significant timbre, although it rarely appears in works from the latter part of the century. The low choir could be indicated at the outset of a composition in the instrumental and vocal choir designations, or it could appear anywhere in a composition of varied instrumentation, in situations to enhance a particular text. The latter type of situation is used in the following ways: to provide timbral contrast in *cori spezzati* (twenty-four pieces); to emphatically respond to phrases uttered by the voice (five); to help characterize the speaker or speakers (four); to accompany references to the *Stadtpfeifer* or to the trombone (three); to enhance unique texts (fourteen); to enhance more than one unique text over the course of a work (seven); and to create large-scale unity with the recurrence of one particular low-choir grouping (two). There are also instances of the use of one trombone to enhance particular textual images (four). Some of these situations will be described presently.

Although only slightly less than thirty percent of this repertoire is polychoral, the polychoral texture is often simulated in works in which separate choirs are not indicated, but groups of voices and instruments are employed in *cori spezzati*-like textures, in which the divided choirs either echo or respond to each other. This occurs in fifty-seven pieces, and the antiphonal texture may also be used to emphatically respond to phrases stated by the singers. J. R. Ahle's trombone motet *Höre, Gott* (9 - 1665), as described above, is a good example of how trombones alternate phrases with the voices in a *cori spezzati*-like texture, in which these phrases are structured as antecedents and consequents, rather than as echoes or pre-imitations. The first *cori spezzati* section (part III, see above), with the combative trombones against the voices, highlights the might of God's power as a "strong tower against the enemy," as shown in Example 10. This "power" also suggests masculinity, as does the hailing of the king in verse 6. The piece is unthinkable without the timbre, sustaining power, and rhythmic bite that the trombones provide.

The trombones are also selected to portray references to the *Stadtpfeifer*,⁵⁷ as well as to the trombone itself,⁵⁸ and may be associated with a particular voice or character throughout a piece. Hammerschmidt's *Jüngling ich sage dir* (19 - 1656) based on Luke 7, which also illustrates the fourth category of structural roles listed above under "The trombone as a structural enhancer," is a good example of this phenomenon. It is scored for solo bass and alto, five-part chorus, three trombones, and continuo. The primary function of the trombones here is to accompany the words of Christ, sung by the bass. This texture appears five times throughout the piece. The instruments are either involved in a point of imitation with the bass, as shown in Example 11 (Trombone 3 joins the point in m. 7), or imitate somewhat the voice's phrases in alternation with the soloist. The trombones supply no independent *sinfonias* or interludes. They are integrated only with the bass voice, but do double the alto, tenor, and bass voices in the *tutti*s. The instrument was selected certainly for its ability to carry a point of imitation, but also because its timbre suggests the male voice, adding a masculine accompaniment to the bass and highlighting the words of Christ.

61

Tbn 1&S1 cap, 2&S2 cap

Tbn 3&A cap, 4&T cap

Tbn 5, 6

Tbn 7&B cap, Bc

S1, S2

A, T

B

Zu-ver - sicht, ein star - ker Thurm, ein star-ker Thurm.

Zu-ver - sicht, ein star - ker Thurm, ein star-ker Thurm.

Example 10

J. R. Ahle, *Höre, Gott* (9; mm. 61-63)

Enhancing a unique text means that the low choir is selected to distinguish unusual texts or concepts within a larger work that may have an altogether different overall *Affekt*. The change in texture to the timbre of trombones with a voice then stands out as a contrast to the surrounding music. For example, Kuhnau's cantata *Es steh Gott auf*, a setting of Psalm 68:2, is organized in five movements; an opening tutti is followed by three solo vocal movements, framed by a return to the opening tutti.⁵⁹ The overall mood for this Easter cantata is jubilation. A *coro grave* of three trombones accompanies the second soprano's recitative, which states,

Ich liege noch mit Christo in dem Grabe,
Die Feinde sind davor,
Und sparren mir das Thor,
Dass ich kein Licht zu meiner Rettung habe.

I still lie with Christ in the grave,
The enemies are before me
And bar the door,
That I have no light to my escape.

1

Tbn 1/A

Tbn 2/T

B

Bc

Jüng-ling, Jüng-ling, Ich sa - ge dir, ich sa - ge dir, ste-heauff,

1 # 6 # 6

4

ich sa - ge dir ste - he auff,

4 # 6

Example 11

Hammerschmidt, *Jüngling ich sage dir* (19; mm. 1-5)

The trombones were selected because the despair and death in the text brought their timbre to mind. Their accompaniment is scalar and sustained, with the descent at its lowest on the word “Grabe” (m. 50). The texture does not change until the brief imitation in eighths at the final cadence (see Example 12). Rimbach describes this as an “unusual accompaniment.”⁶⁰ That Kuhnau associated the timbre of different instruments with specific verses of the text is confirmed in the next two stanzas. Two violins accompany the first soprano’s more comforting, yet melancholic verse explaining that with Christ’s death, a way will be found through the enemies. Two *clarini* share the jubilant setting of the third verse with the bass, which mentions Christ’s triumph over death.

48

Tbn 1, 2

48

S2

Ich lie - ge noch mit Chris - to in dem Gra-be. Die Feinde sind davor und sparren

6 6 6 5 4 7 6#

48

Tbn 3 & Org

52

52

mir das Thor, das ich kein Licht zu meiner Ret-tung ha - - - - be.

3 4 # 6# 5 6 6 5 4 # #

Example 12

Kuhnau, *Es steh Gott auf* (mm. 48-55)

Interestingly enough, these associations between timbre and text are used to highlight multiple textual contrasts within one piece, as well as for larger structural purposes. J. R. Ahle's *Erschienen ist der herrliche Tag* (29 - 1658), not only presents the *coro grave* in a warlike passage, but also in ones involving grief, death, and joy, each set for a different vocal solo or group.⁶¹

The structure is as follows:

C-Sinfonia (mm. 1-20)

Violins, trombones and continuo

C (mm. 21-35)

Soprano, violins and continuo

3/1 (mm. 36-51)

Text (vs. 1): The glorious day has appeared, For which no one can be glad enough, Christ our Lord triumphs today, All his enemies led away in bondage. Alleluja.

- C-Sinfonia (mm. 52-66) Trombones and continuo
- C (mm. 66-78) Alto and continuo
3/1 (mm. 79-88) Soprano, alto, violins and continuo
- Text (vs. 2): The old serpent, sin and death, Hell, all misery, dread and distress, Jesus Christ has overcome, The day he rose from death. Alleluja.
- C (mm. 89-103) Tenor and continuo, joined by trombones in
3/1 (mm. 104-13) measure 96.
- Text (vs. 4): The robber of death must travel far, Life is victorious and he is affected, Now is all his power destroyed, Christ has brought life back again. Alleluja.
- C-Sinfonia (mm. 114-22) Violins and continuo
- C (mm. 128-48) Bass, trombones and continuo; bass,
trombones and continuo
- 3/1 (mm. 149-64) Alto, tenor, bass, trombones and continuo
- Text (vs. 7): The sun, the earth, all creation, And all that grieved before, That makes us rejoice today, On this day the Prince defeated the world. Alleluja.
- 3/1 (mm. 165-204) Tutti
- Text (vs. 8): We are also fairly happy, We are singing Alleluja, And we praise you Lord Jesus Christ, You are the risen consolation to us. Alleluja.
- 3/1 (mm. 205-09) Tutti
- Text: Alleluja.

The instrumentation provides a balanced and framed overall shape. Each instrumental timbre has its own sinfonia, and accompanies a voice or voices for two chorale verses, while the full instrumental ensemble opens the piece and the tutti closes it. The text of verse 2 that the three trombones introduce commences with the line “[T]he old serpent, sin and

death, hell, misery, anxiety, and distress.” The prelude (mm. 52-66) is sustained, with a chain of 7-6 suspensions (mm. 53-56), culminating in a 4-3 suspension that is stretched out over three measures (mm. 64-66). The latter suspension appears after an ascending A-minor scale (mm. 63-64). These dissonances emphasize death and despair. The mood is set by the trombones alone as the violins do not enter until the change to 3/1 time at measure 79. The passage referring to war is heralded by a sudden appearance of the trombones imitating the tenor’s articulated C-major triad (beginning with the anacrusis to measure 96), after he sings “life is victorious [over death]” from verse 4. The trombones and tenor ring the changes of the triad in measures 96, 97, and 99 (see Example 13). The *Affekt* of joy is perceived in the following 3/1 section (mm. 104-13), where the tenor receives a homophonic background supplied by the low choir to help him celebrate Christ’s victory over death. The last *coro grave* section in this piece is a homophonic accompaniment to a bass solo on the first half of verse 7, “the sun, the earth, all creatures, and all that grieved before” (mm. 128-48). Trombone 1 harmonizes in thirds the bass’ motive on “creature” (m. 132), which reappears as a trombone duet (mm. 134-35), again in the bass (m. 136), and lastly in Trombone 1 (m. 137) and Trombone 2 (m. 140). The motive on “and all that grieved” (m. 141-42) begins with the voice and the trombone (this time Trombone 2) in a duet, followed by a brief point of imitation in the instruments (mm. 141-43). The sharing of the motives between the trombones and the voice symbolizes the sharing of the grief, although in a much simpler manner than that found in Schütz’ *Fili mi, Absalon* (SWV 269).⁶² The succeeding 3/1 section (mm. 149-64) pits a trio of alto, tenor, and bass voices against the trombones in *cori spezzati* to the text “that makes us rejoice today,” thereby achieving a joyful mood. This piece is a compendium of various moods and textures that the technical attributes and tone of the trombone can easily supply. There are six other compositions in which the low choir presents more than one mood or text.⁶³

The recurrent use of the *coro grave* to create large-scale unity in works that are not trombone motets is rare. J.R. Ahle’s *Zwingt die Saiten in Cithara* (5 - 1665), scored for alto, tenor, bass, two violins, four trombones, and continuo, is one of the two examples.⁶⁴ At each of their entrances, the low choir presents a phrase of the chorale *Wie schön leuchtet der Morgenstern* in four-part harmony. The first is the opening five measures of the sinfonia (see Example 14), after which there is a violin duet, followed by the trombones repeating the opening phrase down a fifth, to which the violins respond in imitation. There are three more appearances of the *coro grave* on phrases of the chorale providing unity through timbre and melody. The trombones are not the only ones to perform the chorale, but their presentations of it are the most straightforward, with the chorale presentations by the vocal trio and the violins being more ornamented.⁶⁵ The congregation would most readily identify the low choir’s setting of the chorale.

96

Tbn 1

Tbn 2

Tbn 3

T

Bc

96 Le - ben siegt, das Le - ben siegt das Le - ben siegt, und

98

98 gwan ihm an, das Le - ben siegt und

Example 13

J. R. Ahle, *Erchienen ist der herrliche Tag* (29; mm. 96-99)

Finally, in the sacred music composed in the latter part of the century, a single trombone is called upon in four compositions to enhance a particular text. One example, Kuhnau's *Laudate pueri*, has already been described above (see Example 3). This next example also reveals the advanced technical demands that the trombonist was called upon to execute in this period.⁶⁶ An imitative duet for alto trombone and soprano is set to the angel's announcement, "Be not afraid; for behold, I bring you good news" (Luke 2: 10-12) in Schelle's *Actus musicus*, usually with the voice playing the role of *dux*. Only towards the end of the duo does the trombone lead the voice (mm. 27, 32—see Example 15).⁶⁷ The trombone imitates the octave leaps (mm. 24, 28) proffered by the soprano, as well as the quarter-note runs (mm. 15-16). The piece lies in the upper tessitura for the alto trombone,

The musical score consists of two systems. The first system includes three staves: Trombone 1 & 2 (top), Trombone 3 & 4 (middle), and Bassoon (bottom). The Trombone 1 & 2 part begins with a first ending bracket over the first three measures. The Trombone 3 & 4 part begins with a first ending bracket over the first two measures. The Bassoon part begins with a first ending bracket over the first two measures. The second system includes three staves: Trombone 1 & 2 (top), Trombone 3 & 4 (middle), and Bassoon (bottom). The Trombone 1 & 2 part begins with a first ending bracket over the first two measures. The Trombone 3 & 4 part begins with a first ending bracket over the first two measures. The Bassoon part begins with a first ending bracket over the first two measures. The Bassoon part includes fingerings: 7 #, 6 4, 5 #.

Example 14

J. R. Ahle, *Zwingt die Saiten in Cithara* (5; mm. 1-5)

hovering primarily between e^1 and c^2 . The brightness of the sound in the upper register of the trombone was probably selected by Schelle to match the soprano and draw attention to the words of the angel. A *clarino* would not have had the chromatic or technical flexibility, and the sound would have been too overpowering. On the other hand, the *cornetto* would have been neither bright nor loud enough.

In all duets from this period, the trombone was selected as an equal partner to the voice, helping to enhance the presentation of the words by the striking change of color provided by the instrument. It was selected for its timbre as well as its range and technical capabilities.

32

Tbn

S

ren, wel-cher ist Chri - - - # - - -

Bc

36

stus, der Herr, der Herr in der Stadt Da - - - tr - - -

Example 15

Schelle, *Actus musicus* (movement VIII; mm. 32-40)

Table 4 reveals the textual associations with which the *coro grave*, or a single trombone in a duet, is most often associated:

TABLE 4

MID- AND LATE SEVENTEENTH-CENTURY PIECES WITH *CORO GRAVE*
TEXTUAL ASSOCIATIONS

Text	Middle	Late	Total Pieces
Christ	7	4	11
masculine characters; masculinity	5	0	5
death	4	1	5
fear	2	2	4
mercy	3	1	4
warlike	3	1	4
power	3	0	3
God's law	2	0	2
watchman	1	1	2

It is apparent here that the sound of the trombones is most often affiliated with personages, characteristics, or concepts that are particularly masculine in nature. Obviously, Christ, masculine characters, God (the patriarch), and the night watchman (or *Stadtpeifer*), are masculine. Men waged war, wielded power, and created the laws in this period. There is another not-so-apparent relationship between these masculine features and death, fear, and mercy: all these things have something to do with lowness. Men's voices are low. Death is a lowering into the grave. Fear is a lowering of one's confidence and feeling of safety, or the state of existing without God's mercy. Mercy, what Christ and God offer to humanity, is really a condescension on their part, a lowering to the human level. To ask for mercy, one humbles, or lowers one's self. The lowness of the register of the trombone and its ability to sound strongly intensifies all of these concepts. It seems then that the sound of trombones in some of the unique texts set to the low choir or to a single trombone with a voice may represent physical and metaphysical lowness in association with masculine characters and their authority.

Trombone Technique and Idiomatic Writing

A trombonist performing the sacred music studied in this survey would be expected to execute eighth- and sixteenth-note runs, often with leaps of a third, fourth, or fifth, and negotiate all manner of intervallic leaps from the diminished fifth to the fifteenth. There are some compositions, such as Kuhnau's *Laudate pueri* (see Example 3), in which even the modern trombonist can find some challenging technical passages. However, with the trombones being required to double voices in *tuttis*, and with the reiterative nature of some of the texts set by Hammerschmidt, Rosenmüller, J. R. Ahle, Knüpfer, and Fabricius, there are many less challenging passages. Chromatic fourths for trombones appear in only three pieces.⁶⁸ The notes *A* and *A* appear infrequently, and E major is the most difficult key.⁶⁹ The reasons for the lack of harmonic and chromatic variety lie in the relatively simple pre-well-tempered tonal language, as well as in the homophonic texture and *tutti* doubling function in which the trombones frequently participate.

Clef changes within one trombone part appear in four pieces from this repertoire. In two instances the tenor clef is introduced to accommodate a few lower pitches in a part that is predominately in alto clef.⁷⁰ The other two compositions are by Kuhnau and require the trombonist to read in three or four clefs.⁷¹

Slurs are printed in one publication and written by hand in another. This is not to claim that trombones did not use legato articulation previously, but the first clear indications are in Fabricius' *O liebes Kind* (1 - 1662)⁷², which is an aria motet based on the structure of a strophic aria. The structure is as follows:

Sinfonia	Violin, two <i>viola</i> ⁷³ and continuo;
Verses 1, 6	Soprano solo with strings and continuo;
Verses 2, 7	Alto solo with three trombones and continuo;
Verses 3, 8	Tenor solo with strings and continuo;

Slurs have been added in ink to the first and second trombone parts of the *Symphonia ad placitum* of Hammerschmidt's *Ach wie flüchtig* (9 - 1658), suggesting that legato articulation was a performance practice. These markings are most often located at cadence points in this chorale, or whenever there is quarter-note motion in fourths or fifth.⁷⁵

It is difficult to make remarks about the idiomatic nature of the trombone parts in this repertoire because the composers of this period saw the instrument as being capable of filling so many different roles, such as substituting for other instruments, doubling voices or other instruments, imitating other brass, stringed instruments, and the voice, serving as an independent obbligato instrument, and playing music that was equally if not more technically difficult than what these other instruments had to execute in a particular piece.⁷⁶ With the frequency of combining a trombone or trombones with other instruments in the late seventeenth century, as well as the large number of trombone motets and instances of the *coro grave* in the middle portion of the era, it appears that the idiomatic character of the trombone is its ability to function in all of these capacities, as an independent alto, tenor, or bass voice, or as its own choir. In other words, the trombone was the instrumental chameleon of central-German sacred music.

LIST OF ABBREVIATIONS FOR TABLE 5

Library Sigla:

- A-Wgm* = Vienna, Gesellschaft der Musikfreunde
- CH-Zz* = Zurich, Zentralbibliothek
- D-AN* = Ansbach, Regierungsbibliothek
- D-B* = Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Haus 2 (now all music is housed in D-Bds, Haus 1)
- D-Bds* = Berlin, Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Haus 1
- D-Dl* = Dresden, Sächsische Landesbibliothek
- D-F* = Frankfurt/Main, Stadt- und Universitätsbibliothek
- D-GOa* = Gotha, Augustinerkirche
- D-Kl* = Kassel, Murhardsche Bibliothek der Stadt und Landesbibliothek
- D-LEm* = Leipzig, Musikbibliothek der Stadt, Leipziger Städtische Bibliotheken
- D-Lr* = Lüneburg, Ratsbücherei und Stadtarchiv der Stadt Lüneburg, Musikabteilung
- D-LUC* = Luckau, Nikolaikirche, in D-Dl
- D-Mbs* = München, Bayerische Staatsbibliothek, Musiksammlung
- D-MgA* = Kassel, Deutsches Musikgeschichtliches Archiv
- D-MGmi* = Marburg/Lahn, Westdeutsche Bibliothek
- D-W* = Wolfenbüttel, Herzog August Bibliothek
- D-Z* = Zwickau, Ratschulbibliothek
- D-ZI* = Zittau, Stadt- und Kreisbibliothek "Christian-Weise-Bibliothek"
- F-Ssp* = Strasbourg, Séminaire Protestant
- GB-Ob* = Oxford, Bodleian Library

PL-WRu = Wrocław [Breslau], Universitätsbibliothek
S-Uu = Uppsala, Universitätsbibliothek
US-CHH = Chapel Hill, University of North Carolina
US-NH = New Haven, Yale University Music Library

Editions:

DdT = *Denkmäler Deutscher Tonkunst*
 DK = *Die Kantate* (series)
 DTO = *Denkmäler der Tonkunst in Österreich*
 EdM = *Das Erbe Deutsche Musik*
 Howard = Howard, John Brooks. *The Latin Lutheran Mass of the Mid-Seventeenth Century: a Study of Andreas Hammerschmidt's Missae (1663) and Lutheran Traditions of Mass Composition*. Ph.D. diss., Bryn Mawr College, 1983.
 Leonard = *The Role and Affekt of the Trombone*
 MMg = Eitner, Robert. "Johann Philipp Krieger." *Monatshefte für Musikgeschichte* 29, no. 7 (1987): 114-17 and Beilage (1997/98): 1-15.
 Mueller = Mueller, Howard. *The Musicalische Gespräche über die Evangelia of Andreas Hammerschmidt*. Ph.D. diss., University of Rochester, Eastman School of Music, 1956.
 Rimbach = *The Church Cantatas of Johann Kuhnau*
 Schmidt = *The 'Musicalische Andachten' of Andreas Hammerschmidt*

References (full citations provided only for those not cited in text):

Collver = Collver, Michael and Bruce Dickey. *A Catalog of Music for the Cornett*. Bloomington: Indiana University Press, 1996.
Samuel = Samuel, Harold E. *The Cantata in Nuremberg during the Seventeenth Century*. Ann Arbor, Michigan: UMI Research Press, 1982.
W = Wackernagel, Philipp. *Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des XVII. Jahrhunderts*. 5 vols. Leipzig, 1864. Rephotographed, Hildesheim: Georg Olms Verlagsbuchhandlung, 1964.
Walker = Walker and Walker. *German Sacred Polyphonic Vocal Music Between Schütz and Bach*.
Winterfeld = *Der evangelische Kirchengesang*.

General Abbreviations:

A = alto voice
arr = arrangement
B = bass voice
bc = basso continuo
bn = bassoon
Bok = Bokemeyer Collection

bomb = bombardo
cap = capella
ch, chs = choir, choirs
clar = clarino
col = collection
ctti = cornetti
cttini = cornettini
cttino = cornettino
ctto = cornetto
ed = edition, edited by
fl, fls = flauto, flauti
inco = incomplete
inst = instrument, instrumental
ms = manuscript
NA = not applicable, i.e., piece is not in a collection
o = or
ob = oboe
org = organ
pt, pts = part, parts
pif = piffari
punc = punctuation
rip = ripieno
S = soprano voice
sc = score
T = tenor voice
tab = tablature
timp = timpani
tbn, tbns = trombone, trombones
tbta = trombetta
tbte = trombette
tpt = trumpet, trompetta
trav = traversa
va = viola
vdg = viola da gamba
vol = volume
vn, vns = violin, violins
vne = violone
w = with

TABLE 5
MID- & LATE SEVENTEENTH-CENTURY SACRED WORKS WITH
TROMBONES

TITLE	COLLECTION	DATE	SOURCE	INSTRUMENTATION
Ahle, J.G. - Freudenlied	NA	1678	D-Bds Hauptabteilung RZ1590; Leonard	SS; 2 tbrt; 3 tbn; bc
Ahle, J.G. - Veni Sancte Spiritus	NA	unknown	D-B Mus. ms. 402 (Erfurt)	SSATB; SSATB cap; 2 vn; 3 tbn; bc
Ahle, J.R. - Salamonisches Liebes Gespräch Komm meine Braut von Libanon	NA	1664,1677	D-B Mus. ms. 402/10 (Erfurt)	SATB; SATB rip; 2 vn; 2 va; vne; 5 fl; 5 tbn; 4 tbrt; bc
Ahle, J.R. - 5. Gehe aus auf die Landstrassen	Neu-gepflanzer Thüringischer Lust- garten Erster Theil	1657	S-Uu UVMRT 700-708; DMgA 1/2	A; 2 va/tbn; vne/tbn; bc
Ahle, J.R. - 6. Jesu dulcis memoria	"	"	"	A; 3 va/tbn; vne/tbn; bc
Ahle, J.R. - 24. Magnificat	"	"	" & DdT vol.5	SATB; ctto/vn; 2 va/tbn; vne/tbn; bc
Ahle, J.R. - 26. Missa à 10	"	"	" & Howard	SATB; 2 vn; 3 tbn/va; tbn/ vne; bc
Ahle, J.R. - 11. Herr, nun läst du deinen Diener	Neu-gepflanzer Thüringischer Lust- garten Ander Theil	1658	S-Uu UVMRT 700-708; DMgA 2/588; Parow'sche Musikalien ed. Weiner	B; 3 va/tbn; vne/tbn; bc
Ahle, J.R. - 20. Meine Seele erhebet den Herren	"	"	S-Uu UVMRT 700- 708; DMgA 2/588	SAT; SATB cap; 2 vn; 2 va/tbn; 2 fl; 2 tbn; bc
Ahle, J.R. - 21. Seht euch für den falschen Propheten	"	"	"	SAT; 3 fl/vn; fl/tbn/vne; bc
Ahle, J.R. - 22. Magnificat	"	"	"	ATB; ATBB cap; 3 tbn/va; tbn majore; bc
Ahle, J.R. - 28. Fürchtet euch nicht	"	"	" & DdT vol.5	SSST; ATTB; tbn/bn/va; tbn/bn; 2 bn; bc
Ahle, J.R. - 29. Erschienen ist der herrliche Tag	"	"	" & Leonard	SATB; 2 vn; 3 tbn; bc
Ahle, J.R. - 8. Sie ist fest gegründet	Neugepflanzten Thüringischen Lust- gartens Nebengang	1663	DMgA 2/6; D-DI Mus Pi 22,4 (Altus only)	SSATB; SSATB cap; 2 vn; 2 tbrt; 2 ctti; 2 tbn; 2 fl; bc
Ahle, J.R. - 5. Zwingt die Saiten in Cithara	Neugepflanzten Thüringischen Lust- gartens Dritter und letzter Theil	1665	D-W; D-DI Mus. Pi 22,3 (Altus only); DMgA 2/1485	ATB; 2 vn; 4 tbn; bc

Ahle, J.R. - 6. Wie bin ich doch so herzlich froh	"	"	"	ATB; 2 vn; 4 tbn; bc
Ahle, J.R. - 7. Benedicamus	"	"	"	SATTB; 2 tbte; 3 tbn; bc
Ahle, J.R. - 9. Höre, Gott mein Geschrey	"	"	" & Leonard	SSATB; SSATB cap; AATTB cap; 7 tbn; bc
Ahle, J.R. - 10. Gloria in excelsis Deo	"	"	D-W; D-DI Mus. Pi 22,3 (Altus only); DMgA 2/1485	Ch 1: SATB; Ch 2: SATB; Ch 3:SSA; 2 vn; 3 va; vne; 2 tbte; 4 tbn; bc
Anonymous - Dancket dem Herren	NA	unknown	D-DI 2-E-511 (Erfurt)	SSATB; SSATB rip; 2 clar; 2 ctti/vn; 2 tbn/va; bn/tbn; bc
Anonymous - Das ist meine Freude	NA	unknown	D-Bds Mus. ms. anon. 1039 (Erfurt)	SSATB; SSATB cap; 2 vn; 2 clar; 3 tbn; bc
Anonymous - Es wird ein Durchbrecher für Ihnen	NA	1676?	D-Bds Mus. ms. anon. 1043 (Erfurt)	SATB; SATB cap; 2 vn; 2 clar; 3 tbn; bc
Anonymous - Herr der König freuet sich	NA	1677	D-Bds Mus. ms. anon. 648 (Erfurt)	SSATB; 2 ctti/vn/clarin[pt]; 3 tbn; bn/vne; org; bc
Anonymous - Herr lehre uns bedencken	NA	1682,1699	D-DI 2-E-566 (Grimma)	SATB; SATB rip; 2 vn; 2 va/tbn; bn/tbn; vne; 2 org
Anonymous - Missa ex F / Allein Gott in der Höhe	NA	unknown	D-Bds Mus. ms. anon. 1037 (Erfurt)	SSATTB; 2 vn; 2 va/tbn; bn/tbn; 2 ctti; 2 ft; bc
Anonymous - Nun danket alle Gott	NA	1674	D-Bds Mus. ms. anon. 1046 (Erfurt)	SSATTB; SSATTB rip; 2 vn; 3 tbn; bc
Anonymous - Seht euch für, für den falschen Propheten	NA	1680	D-Bds Mus. ms. anon. 1011 (Erfurt)	ATTB; SATB rip; 2 vn/ctti; 2 va/tbn; vne/tbn; bc
Anonymous - Triumph, Victoria	NA	1700,1715	D-DI Mus. 2-E-571 (Grimma)	SATBBB; SATB rip; 2 vn; bn; 2 clar; timp; 2 tbn; org; bc
Bach, J.M. - Das Blut Jesu Christi	NA	unknown	D-GOa Sign. B. V 36; EdM I, ed. Schneider	SATTB; ctto; 4 tbn; bc
Becker - Wohl dem der den Herrn fürchtet	NA	1674	D-B Mus. ms. 1227; Leonard (Erfurt)	SSATB; SSATB cap; 2 vn/tbte; 2 tbn/va; tbn/bn/vne; 2 bc
Bernhard - Benedic anima mea	NA	1664/5	DMgA 3/208; S-Uu 82:6a (org tab); EdM 90 (Düben)	Ch 1: SSATB; Ch 2: SATB; Ch 3: 2 vn; 2 va; Ch 4: 2 ctti; 4 tbn; bn; bc
Bernhard - Herr, nun lässt du deinen Diener	NA	1693	DMgA 2/1259; D-Bds Mus. ms. 30096, no.8; DdT vol.6 (Bok)	Ch 1: SSATB; Ch 2: SSATB; 2 ctti; 3 tbn; Ch 3: 2 vn; 2 va; bn; org

Bernhard - O anima mea accipe pennas aurorae	NA	unknown	DMgA 2/2140; S-Uu 4:5; EdM 90 (Düben)	SSATTB; 5 va [2 vn, 3 va]; 3 tbn; vne; bc
Bernhard - Tribularer si nescirem	NA	unknown	D-Bds Mus. ms. 30096 no.4; DdT vol.6 (Bok)	Ch 1: SSATB; Ch 2: SSATB; 2 ctti; 3 tbn; Ch 3: 2 vn; 2 va; bn; org
Briegel - Spielet dem Herrn mit Paucken	NA	1679,1680	D-B Mus. ms. 2432 [1a-1679, pts]; 1b-1680 [sc & pts]	SSATTB; SSATTB rip; 2 clar/vn [share pt]; 4 tbte/tbn [share pt]; timp; bc
Briegel - 14. Nun lob mein Seel	Geistlichen musicalischen Rosen=Gartens Erster Theil	1658	DMgA 2/1976	SSTB; 2 ctti; 4 tbn; bc
Briegel - 1. Lieber Herr Gott	Erster Theil evangelischer Gespräch	1660	A-Wgm; CH-Zz; PL-Wru; Collver	SSB; 2 va, vne; 2 vn, va, fl; 2 cti, tbn/bn; bc [punc is Collver sic]
Briegel - 13. Ach Herr, die Angst meines Herzens	Ander Theil Evangelische Gespräch	1661	D-Bds Mus. ant. pract. 905a [inco]	SB; 2 tbn; bc
Briegel - 77. Ich bin eine Blume zu Saron	Musicalischer Lebens-Brunn	1680	A-Wgm; Collver	SATB; SATB cap; 2 tpt/ctti; 2 tbn; bc
Briegel - 2. Bringet her dem Herrn ihr Gewaltigen	Christian Rehefelds evangelischer Palmen-Zweig	1684	DMgA 3/31; D-F Mus W 80	SSAB; 2 vn; tbn; vne; bc
Briegel - 4. Dancket dem Herrn	"	"	"	SATB; 2 vn; tbn; vne; bc
Briegel - 5. Schmecket und sehet wie freundlich	"	"	"	SSAB; 2 vn; tbn; vne; bc
Briegel - 6. Kommet her und sehet an die Wercke Gottes	"	"	"	SAB; 2 vn; tbn; vne; bc
Briegel - 17. Es wird eine Ruthe auffgehen	"	"	"	SAB; 2 vn; tbn; vne; bc
Briegel - 18. Du Tochter Zion freue dich sehr	"	"	" & Leonard	SATB; vn; tbn; vne; bc
Briegel - 19. Der Tod ist verschlungen	"	"	DMgA 3/31; D-F Mus W 80	SATB; 2 vn; ctto; tbn; vne; bc
Briegel - 22. Meine Schafe hören mein Stimme	"	"	"	SSAB; 2 vn; tbn; vne; bc
Briegel - 23. Alle die gottselig leben wollen	"	"	"	SSATB; 2 vn; tbn; vne; bc
Briegel - 25. Das Gebet der Elenden dringet durch	"	"	"	SSATB; 2 vn; tbn; vne; bc
Briegel - 26. Gott fährt auff mit Jauchzen	"	"	"	SSATB; 2 vn; tbn; vne; bc

Briegel - 28. Ich will Wasser giessen auff die Durstige	“	“	“	SSATB; 2 vn; tbn; vne; bc
Briegel - 30. Drey sind die da zeugen im Himmel	“	“	“	SSATB; vn; tbn; vne; bc
Briegel - 34. Lobe den Herren meine Seele	“	“	“ & Leonard	SATB; 2 vn; tbn; vne; bc
Briegel - 36. Vertraue Gott, und bleibe in deinem Beruff	“	“	DMgA 3/31; D-F Mus W 80	SSATB; 2 vn; tbn; vne; bc
Briegel - 43. Bene fecit omnia	“	“	“	SSAT[B]; 2 vn; tbn; vne; bc [B in Walker, not on microfilm]
Eulenhaupt - Jauchzet dem Herrn	NA	unknown	D-DI 1812-E-500 [T2 cap, tbn 4 missing] (Grimma)	SSATTB; SSATTB cap; 2 vn; 2 va; vne; 4 tbn; bn; bc
Eulenhaupt - Laudate Dominum omnes gentes	NA	unknown	D-DI 1820-E-500; Leonard (Grimma)	TB; cttno/vn; tbn; bc
Fabricius - 1. O liebes Kind	Geistliche Arien, Dialogen und Concerten	1662	DMgA 3/526; D-W; Leonard	SATB; SATB cap; vn; 2 va; 3 tbn; bc
Fabricius - 2. Jesu liebster Seelen	“	“	DMgA 3/526; D-W; D-DI 1899-E-500 [pts] (Grimma)	SATB; vn/cttno [pts]; vn; 2 va [not in pts]; 3 tbn; vne [pts]; bc
Fabricius - 3. Surrexit Christus	“	“	DMgA 3/526; D-W	SSATTTTB; 2 vn; 2 va; 2 tbte; 2 ctti; 2 tbn; bc
Fabricius - 4. Sie haben meinen Herrn	“	“	“	SSATTB; 4 va; 2 tbn; bc
Fabricius - 6. Schaffe in mir Gott	“	“	“	SATB; 2 ctti/schryari; 2 tbn; bc
Hammerschmidt - Es ist nicht gut dass der Mensch	NA	unknown	D-Bds Winterfeld 53	SSATB; SSATB cap; 2 vn; 2 tbn; bn; bc
Hammerschmidt - Lob- und Danck Lied aus dem 84. Psalm	NA	1652	DMgA 2/2037; PL-WRu	SATB; 3 tbn; SSATB cap; 3 vn; va; vne; 5 tpt; clavicembel; bc
Hammerschmidt - Veni Sancte Spiritus	NA	unknown	D-LEm PM 7174 [pts]; D-DI 1720-E-504 [sc]; DMgA 2/1095	SATB; SSATB cap 1; [SS]ATB cap 2; 3 tbn; Serpento; org [sc]
Hammerschmidt - 3. Herr kehre Dich doch wieder zu uns	Dialogi, oder Gespräche zwischen Gott und einer gläubigen Seele, erster Theil	1645	DTO vol.16, ed. Schmidt	SSB; tbn; bc
Hammerschmidt - 5. Ach Herr, ich habe gesündigt	“	“	“	SB; tbn; bc

Hammerschmidt - 6. Liebe Seele	“	“	“	SB; 2 vn; tbn; Bassus [inst]; bc
Hammerschmidt - 7. Ach wie gar nichts	“	“	“	SSB; tbn; bc
Hammerschmidt - 9. Ach Herr, wie sind meine Feinde so viel	“	“	“	SB; tbn; bc
Hammerschmidt - 16. Nehmet hin und esset	“	“	“	SSB; 2 vn; tbn; Bassus [inst]; bc
Hammerschmidt - 17. Ach Herr, straf mich nicht	“	“	“	SB; tbn; bc
Hammerschmidt - 18. Ich leide billig	“	“	“	AB; tbn; bc
Hammerschmidt - 19. Maria gegrüset seist du	“	“	“	ST; 2 vn; tbn; Instrumento [bass clef]; bc
Hammerschmidt - 20. Wende dich Herr	“	“	“	AB; tbn; bc
Hammerschmidt - 11. Herr ich bin nicht werth	Musicalische Ge- spräche über die Evangelia	1655	D-DI Mus Löb 25; D-DI Mus Gri 39,1	SSTB; 2 tbn; vne; bc
Hammerschmidt - 19. O Jesu mein Jesu selig ist	“	“	“	SAB; 2 tbn; vne; bc
Hammerschmidt - 20. O Vater aller Augen	“	“	“ & Leonard	SSB; 2 tbn; vne; bc
Hammerschmidt - 21. Wer von Gott ist	“	“	D-DI Mus Löb 25; D-DI Mus Gri 39,1	SSB; 2 tbn; vne; bc
Hammerschmidt - 24. Ich bin ein guter Hirte	“	“	“	SSB; 2 tbn; vne; bc
Hammerschmidt - 28. Gott fähret auff mit jauchzen	“	“	“	SSATB; 2 clar/tbte; 2 tbn; vne; bc
Hammerschmidt - 5. Seyd Barmherzig	Ander Theil Geist- licher Gespräche über die Evangelia	1656	D-DI Mus Gri 39,2; Mueller	SST; 3 tbn; vne; bc
Hammerschmidt - 9. Wer mit seinem Bruder	“	“	D-DI Mus Gri 39,2	SST; 3 tbn; vne; bc
Hammerschmidt - 15. O mein Jesu du hast alles vol	“	“	“	AB; 2 vn; 2 tbn; vne; bc
Hammerschmidt - 19. Jüngling ich sage dir	“	“	“ & Leonard	AB; SSATB cap; 3 tbn; vne; bc
Hammerschmidt - 22. Wende dich Herr	“	“	D-DI Mus Gri 39,2	AB; 2 vn; 3 tbn; vne; bc

Hammerschmidt - 25. Du Schalksknecht	"	"	"	SB; 2 ctti; 3 tbn; vne; bc
Hammerschmidt - 29. Es wird eine grosse Trübsal	"	"	"	SSB; SSATB rip; 2 fl; 2 tbn; vne; bc
Hammerschmidt - 9. Ach wie flüchtig	Fest- Bus- und Dancklieder	1658	D-DI Mus Löb 24; D-DI Mus Gri 40; D-Bds Mus. ant. pract. H225a; DMgA 2/1094	SSATB; fl; [fl]; 3 tbn; vne; bc
Hammerschmidt - 12. Jauchzet ihr Himmel	"	"	"	SSATB; 2 tbte; 3 tbn; vne; bc
Hammerschmidt - 28. So war als ich Gott lebe	"	"	"	B; 3 vn; 3 tbn; vne; bc
Hammerschmidt - 2. Nun lob mein Seel	Kirchen- und Tafel Music	1662	D-DI Mus Gri 39,3; Bärenreiter, ed. Ehmman	S; 2 tbte; 4 tbn; vne; bc
Hammerschmidt - 5. Christ lag in Todes Banden	"	"	D-DI Mus Gri 39,3; Leonard	SST; 3 tbn; vne; bc
Hammerschmidt - 6. Verley uns Friede	"	"	D-DI Mus Gri 39,3; Möseler M 68.102, ed. Ehmman	SSAT; 3 tbn; vne; bc
Hammerschmidt - 19. Ich wil den Herre[n] loben	"	"	D-DI Mus Gri 39,3	SSB; 2 vn; 2 tbn; vne; bc
Hammerschmidt - 20. Herr hadre	"	"	"	A; 2 clar; 4 tbn; vne; bc
Hammerschmidt - 21. Gelobet systu Jesu Christi	"	"	"	A; 2 clar; 4 tbn; vne; bc
Hammerschmidt - 22. Wo bleibt die brüderliche	"	"	"	SSA; 4 tbn; vne; bc
Hammerschmidt - Missa XII	Missae	1663	DMgA 2/653; US-CHH microfilm 165; Howard	SSATB; 2 vn; 2 tbn; bc
Hammerschmidt - Missa XIII	"	"	DMgA 2/653; US-CHH microfilm 165	SSATB; 2 vn; 3 tbn; bc
Hammerschmidt - Missa XIV	"	"	"	SSATTB; 2 vn; 3 tbn; bc
Hammerschmidt - Missa XV	"	"	" & D-DI ms Löbau No. 140	SSATTB; 2 vn; 2 tbte; 2 ctti; 4 tbn; timp; bc [T2 & tbn T3 in Sanctus ms arr
only]; omits brass				
Hammerschmidt - Missa XVI	"	"	DMgA 2/653; US-CHH microfilm 165	SSATTB; 2 vn; 4 tbn; bc
Hammerschmidt - 7. Wer walzet uns den Stein	Vierdter Theil Musicalischer Andachten Geistlicher Moteten und Concerten	1669	D-B Am. B. 454b; Schmidt; Edition Peters 66307, ed. Hellmann	SSATTB; 2 ctti/tbte [pts]; 3 tbn; bc

Hammerschmidt - 15. Herr höre und sey mir gnädig	"	"	D-B Am. B. 454b; Leonard	TB; 2 ctti; 2 tbn; bc
Hammerschmidt - 17. Wol dem den du Herr züchtigst	"	"	D-B Am. B. 454b; Schmidt	ST; SSATB cap; 2 vn; tbn; vne; bc
Hammerschmidt - 28. Laudate servi Domini	"	"	"	STB; SSATB cap; 2 ctti; 3 tbn; bc
Hammerschmidt - 34. Verleih uns Friede	"	"	"	STB; SSAITB cap; 2 ctti; 3 tbn; bc
Hammerschmidt - 38. Alleluja, Lobet den Herren	"	"	"	TT; SSATB; 2 vn; 2 ctti; 3 tbn; bc
Hammerschmidt - 39. Singet dem Herrn ein neues Lied	"	"	D-B Am. B. 454b	Ch 1: SATB; 2 tbte; 2 ctti; Ch 2: SATB; 2 tbn; bc
Hickmann - Wie lieblich sind deine Wohnungen	NA	unknown	D-DI 1849-E-501 (Grimma)	SSATB; 2 vn; bombardo; 2 tbn; tbn/vne; org
Hildebrand - Jauchzet dem Herren alle Welt	NA	1683	D-B Mus. ms. 10591 (Erfurt)	SSAITB; SSAITB rip; 2 vn; 2 clar; 3 tbn; bc
Knüpfer - Ach mein herliebes Jesulein	NA	1692	D-DI 1825-E-502 (Grimma)	SSATB; SSATB rip; 2 vn; 2 va; 2 cttini muti; 3 tbn; 2 Hautbois [pts]; 2 Taille [pts]; Bassone [pts]; vne; org; bc
Knüpfer - Der Gerechte wird grünen wie ein Palmbaum	NA	1681,1682	D-B Mus. ms. 11782 (Erfurt)	SSATB; 2 vn; 3 va [violett, 2 viol.]; bn; 2 cttini; 3 tbn; vne; bc
Knüpfer - Der Herr ist König	NA	1677	D-B Mus. ms. 11780 Nr.3; Leonard (Bok)	SSAAITBB; 7 vn [2 vn; 4 va; vne]; [3 ctti]; 7 tbn; bc
Knüpfer - Der Herr schafft deinen Gränzen friede	NA	1682	D-B Mus. ms. 11784 (Erfurt)	ATB; 2 vn; tbn; bc
Knüpfer - Dies ist der Tag dass der Herr macht	NA	1679	D-B Mus. ms. 11780 Nr.4; D-DI 1-E-823,1 [inco] (Grimma & Bok)	D-B=SSATB; SSATB rip; 2 vn; 2 va; 2 clar; 2 tbn; bn; bc; D-DI=SSATB; 2 vn; 2 va; 2 clar; tamburi; 3 tbn; bn; org
Knüpfer - Erstanden ist der heilige Christ	NA	1669,1683 1684,1688 (DdT); 1680s, 1696,1825 (W)	D-B Mus. ms. 11780, Nr.5; D-DI 1825-E- 505 (Grimma & Bok)	SSATB; SSATB rip; 2 vn; 4 va; 2 clar; 3 tbn; bn; bombardo; bc; org [D-DI]; timpani [D-DI]
Knüpfer - Es spricht der Unweisen Mund wohl	NA	1693 (W)	D-B Mus. ms. 11780, Nr.7; DdT vol.58/59 (Bok)	SSAAITBB; 2 vn; 3 va; 2 cttini; 3 tbn; bn; bc
Knüpfer - Gen Himmel zu dem Vater mein	NA	unknown	D-DI(?) Slg Gri N 70/V 50 [pts]; U 192 [sc]; lost?; Walker	SSAITB; 2 vn; bn; 2 clar; 2 tbn; timp; org; bc

Knüpfer - Herr Christ, der einig Gottes Sohn	NA	1695 (W)	D-B Mus. ms. 11780, Nr.10 (Bok)	SSATB; 2 vn; 3 va; 2 ctti; 3 tbn; bn; org
Knüpfer - Herr ich habe lieb die Stätte	NA	1682	DMgA 3/824; D-B Mus. ms. 11780, Nr.13; DMgA 28/118; D-B Mus. ms. 11785 (Erfurt)	ATB; 2 ctti; tbn; bc
Knüpfer - Ich freue mich in dir	NA	unknown	D-B Mus. ms. 11780, Nr.14 (Bok)	SSATB; SSATB rip; 2 vn; 2 va; vne; 2 trav; 3 tbn; bc
Knüpfer - Ich habe dich zum Licht der Heiden gemacht	NA	1690,1696 1700,1703 1716	D-DI 1825-E-509 (Grimma)	SATTB; SATTB rip; 2 vn; 3 va; bn; 2 ctti; 3 tbn; org; bc
Knüpfer - Jauchzet dem Herrn alle Welt	NA	1696,1724	D-DI 1825-E-510 (Grimma)	Ch 1: SATB; Ch 2: SATB; 2 vn; 3 va; bn; 2 clar; 2 cttini; ctto; 2 tbn; org; bc
Knüpfer - Komm heilger Geist	NA	unknown	D-B Mus. ms. 11787 (Erfurt)	SATB; SATB rip; 3 va; vne; 4 tbn; bc
Knüpfer - Machet die Tore weit	NA	1692	D-DI 1825-E-512; DdT vol.58/59 (Grimma)	SSATB; SSATB rip; 2 vn; 4 va; 2 ctti (o Bombardo); 3 tbn; org; bc
Knüpfer - O benignissime Jesu	NA	1700,1706	D-DI 1825-E-513 (Grimma)	AATB; SATB rip; 2 vn/ cttini; vdg/bomb/tbn; org
Knüpfer - Quare fremuerent gentes	NA	1672,1690 1698,1699	D-DI 1825-E-514 (Grimma)	SSATTB; SATB rip; 2 vn; 3 va; bn; 2 ctti muti; 4 tbn; org; bc
Knüpfer - Super flumina Babylonis	NA	1683,1688 1699 (DdT)	D-DI 1825-E-516a (Grimma)	SATB; SATB rip; 2 vn; 3 va; bn; 2 cttini; 3 tbn; org; bc
Knüpfer - Surgite populi	NA	1688,1693	D-DI 1825-E-517 [sc]; 517a [pts] (Grimma)	Ch 1: SATB; 2 vn; 3 va; bn; Ch 2: SATB; 2 cttini; ctto muto; 3 tbn; Ch 3: 5 clar/tp; timp; bc
Knüpfer - Veni Sancte Spiritus	NA	1676,1683 1688,1699 1704	D-DI 1825-E-519 [sc]; 519a [pts] (Grimma)	SSATB; SSATB rip; 2 vn; 2 va; bn; 4 clar; 2 cttini; 3 tbn; timp; 5 stromm [sic] rip; org; bc
Knüpfer - Victoria, die Fürsten sind geschlagen	NA	unknown	S-Uu Volk. ms. i hs. 57:5 (Düben)	SSATB; SSATB rip; 2 vn; 2 va; bn; 3 tbn; org
Knüpfer - Was mein Gott will	NA	1694 (W)	D-B Mus. ms. 11780/ 19; DdT vol.58/59 (Bok)	SSATTB; 2 vn; 3 va; bn; 2 ctti; 3 tbn; bc
Knüpfer - Wohl dem, der in der Gottes Furcht steht	NA	1695 (W)	D-B Mus. ms. 11780/ 18 (Bok)	SSATB; 2 vn; 3 va; bn; 2 ctti; 3 tbn; bombard; bc

Krieger, J. - Hallelujah. Lobet den Herren in seinem Heiligthum	NA	1685	DMgA 3/21361; D-ZI B 140c	Ch 1: SATB; Ch 2: SATB; SATB cap; 2 vn; 2 va; vne; 2 fl; bn; 2 cttini; 2 tbte; timp; 3 tbn; harp; Cymbal; Cymbeln; clavicembalo; org; bc
Krieger, J. - 14. Zu ende des Kirchen-Jahrs: Gott lob die Kirche Blüht	Neue Musikalische Ergetzlichkeit Erster Theil	1684	D-LEm; D-Lr; D-Mbs; D-Z; S-Uu	S; 2 tpt; 2 cttini; 2 vn; 2 va; 3 tbn; bn; timp; bc
Krieger, J.P. - Auf, ihr Brüder	NA	unknown	Samuel; Freiburg/ Saxony, 14 (lost?); Walker	SATB; 3 ob; 2 tbn; timp
Krieger, J.P. - Ich bin eine Blume zu Saron	NA	1686,1687 1692	D-B Mus. ms. 12152; MMg 29 (1897) & Beilage II (1897/8) (Bok)	SS; vn; vdg/tbn
Krieger, J.P. - Preise, Jerusalem, den Herren	NA	1690,1692 1698	D-B Mus. ms. 12153/9; DdT vol.53/54 (Bok)	SATB; 2 vn; 2 va; bn; 2 tbte; timp; 2 cttini; 3 tbn; bc
Kuhnau - Ach Herr, wie sind meiner Feinde so viel	NA	unknown	Rimbach; D-B MS 12261, Nr.2	SB; 2 vn; bn; 2 clar; tbn; bc
Kuhnau - Es steh Gott auff	NA	1703,1705 1710,1712 1716	Rimbach (Grimma)	SSATB; SSATB rip; 2 vn; 2 clar; tamburi; 3 tbn; org; bc
Kuhnau - Laudate Pueri	NA	unknown	Rimbach; D-MGmi MS 12260, Nr.8 (Bok)	T; 2 vn; tbn/vdg; bc
Kuhnau - Lobe den Herrn meine Seele	NA	unknown	Rimbach; D-MGmi MS 12260, Nr.4 (Bok)	SSATB; 2 vn; 2 va; bn; 2 ctti; 3 tbn; bc
Küsser - Magnificat anima mea Dominum	NA	unknown	D-B Mus. ms. 12370	SSATB; 2 vn; 3 tbn; bc
Liebe - Liebet eure Feinde	NA	unknown	DMgA 2/2263; F-Ssp 17 Mms 103; Leonard	SATB; 2 vn; va/tbn; clar; ob; bc
Pezel - Missa ex A. à 10 et 15	NA	1669	D-Bds Mus. ms. 30171, Nr.9	SSATB; SSATB cap; 2 ctti; 3 tbn; bc
Pohle - Der Engel des Herrn	NA	1680-85 (Düben); before 1689 (Bok); ca 1695 (D-Lr)	DMgA 3/1273; S-Uu 82:37 (org tab); D-Bds Mus. Ms. 30242; D-Lr 159	SATB; vn; cttino; tbn; bn; bc
Pohle - Nur in meines Jesu Wunden	NA	1672-74 (Düben); 1686 (Ans- bach) ca 1695 (D-Lr)	DMgA 3/1274; S-Uu 84:42, fol 20v-24v; S-Uu 32:11; S-Uu 63:8; D-Lr 693; D-AN fol. 960	SSATTB; 5 vdg/2vn; 3 va/ 2 cttini; 3 tbn; vne; bc

Ritter - Gelobet sei der Name des Herrn	NA	1672	D-Bds Mus. ms. 30260, Nr.16 (Bok)	Ch 1: SATB; 2 vn; 2 va; bn; Ch 2: SATB; 2 ctti; 3 tbn; [Ch 3]: 4 tbte; bc
Rosenmüller - Ach mein herzliebes Jesulein	NA	unknown	US-NH 164, 16; D-DI 1739/1505 [title page & bc only] (Grimma)	SSATTB; SSATTB rip; 2 vn; 2 va; vne; 2 travers [sic]; 3 tbn; bc
Rosenmüller - Als der Tag der Pfingsten erfüllet war	NA	unknown	DMgA 42/33; D-B Mus. ms. 18898; US-NH 442 (Erfurt)	SSATTBB; SSATTB rip; 2 vn/ctti; 2 va; 5 tbn; vne; org; bc
Rosenmüller - Bleibe bey uns, Herr Jesu Christ	NA	unknown	D-B 18884; US-NH 431 (Bok)	SSATB; SSATB rip; 2 vn; 2 ctti; 3 tbn; bc
Rosenmüller - Daran ist erschienen die Liebe Gottes	NA	unknown	PL-WRu; D-Bds, Bohn col. ms. 192; Collver	SAB; SATB rip; vn; ctto; 4 tbn; vne; org
Rosenmüller - Entsetze dich natur	NA	1677	D-B 18902; US-NH 443 (Erfurt)	SSATTB; SSATTB rip; 2 vn; 2 ctti; 2 va/tbn [pts]/3 tbn [title page]; org
Rosenmüller - Lobt Gott, lobt alle Gott	NA	unknown	DMgA 42/27; D-B Mus. ms. 18892; US-NH 442 (Erfurt)	SATB; SATB rip; 2 vn; 2 clar; 2 tbn/va; bc
Rosenmüller - Nun gibst du, Gott, einen gnädigen Regen	NA	unknown	DMgA 42/28; D-B Mus. ms. 18893; US-NH 443 (Erfurt)	SSTTTBB; SSATB rip; 2 vn; 2 va; 2 ctti/cttini [pts]; 5 tbn; spinett/theorbo; vne; bn; org
Rosenmüller - Seine Jünger kamen	NA	unknown	D-DI 1739/E1510 [SS ch 1 missing]; US-NH 164, 14 (Grimma)	Ch 1: SSATB; Ch 2: SSATB; SSATB rip; 2 vn; 2 va; vne; bn; 2 ctti; 3 tbn; bc
Rosenmüller - Siehe eine Jungfrau ist	NA	1690,1703 1771	D-DI 1739/E1510 [sc inco, pts]; US-NH 164, 12 (Grimma)	SSATTB; SSATTB rip; 2 vn concertati; 2 vn; 4 tbn; org
Rosenmüller - Wenn ich zu dir rufe	NA	unknown	D-B Mus. ms. 18896; US-NH 443 (Erfurt)	SATB; SATB rip; 2 vn; 2 va [title page]/tbn [pts]; bc
Rosenmüller - Wie lieblich	NA	unknown	D-DI 1739/E1510; US-NH 164, 19	SSTTB; 2 vn; 2 va; ctino; 3 tbn; bc
Rosenmüller - 9. Lieber Herre Gott	Kern-Sprüche	1648	US-NH 189; Bärenreiter, ed. Längin	S; 2 va/tbn; vne/tbn; bc
Rosenmüller - 17. O admirabile commercium	"	"	D-B Winterfeld 53; US-NH 189	AA; 3 va/tbn; vne/tbn; bc
Rosenmüller - 7. O dives omnium bonarum dapum	Andere Kern-Sprüche	1652/53	D-Kl; GB-Lbl E.239. (2.), (Prima vox); US-NH 189	A; 2 va/tbn; vne/tbn; bc
Rosenmüller - 13. O dulcis Christe, bone Jesu Charitas	"	"	" & Leonard	SA; 2 va/tbn; vne/tbn; bc
Rosenmüller - 17. Amo te Deus meus amore magno	"	"	D-Kl; GB-Lbl E.239. (2.), (Prima vox); US-NH 189	AA; 3 va/tbn; vne/tbn; bc

Rosenmüller - 19. Also hat Gott die Welt geliebet	“	“	“ & DK 64, Hänssler, ed. Tunger	SSATB; 2 vn; 2 va/tbn; vne/tbn/spinetta; bc
Rosenmüller - 20. Siehe an die Werke Gottes	“	“	D-B Mus. ms. 188891; US-NH 443; DMgA 42/26	SSATB; 2 vn; 2 va/tbn; tbn/bn; bc
Schelle - Ach Gott und Herr, wie gross	NA	1715	D-DI 1858-E-517; D-B Mus. ms. 30242, Nr.9 (Bok & Grimma)	SSATB; SSATB rip; vn; 4 va; bn; 3 tbn; org; bc
Schelle - Actus musicus auf Weyh-Nachten	NA	unknown	D-LUC Nr.296; D-DI microfilm Mus. F 435; Bärenreiter Nr. 4444, ed .Baselt; Schödt Nr.5744, ed. Wanek	SSATB; SSATB rip; 2 vn; 2 va; fl; Schreier/Schryari; ctto; tbn; bn; bc
Schelle - Durch Adams Fall	NA	unknown	GB-Ob MS. Mus. Sch. c. 31	SSATB; 2 vn; 2 va; 2 cttini; 3 tbn; bc
Schelle - Ehre sei Gott in der Höhe piffari e 3 Harpe;	NA	1693,1695 1698	D-DI 1857-E-504 [sc]; 504a [pts]; DK Vol. (Grimma)	SSATB; SSATB rip; 2 vn; 2 clar; 3 tbn; timp; bc [1683 90, ed. Grischkat coi 1698 con 4. Cith.]
Schelle - Eructavit cor meum	NA	1696	D-DI 1857-E-505 (Grimma)	Ch 1: SSATB; 2 vn; 2 va; bn/vne; Ch 2: SSATB; 2 cttini; 3 tbn; org; bc
Schelle - Gott segne dies vertraute Paar	NA	unknown	D-B Mus. ms. 19780 microfilm; 19780, Nr. 14 (Bok)	SSATB; 2 vn; 2 va/tbn; 3 clar; timp; vne/tbn/bn; org
Schelle - Herr deine Augen sehen nach dem Glauben	NA	unknown	D-B Mus. ms. 19781/1 (Bok)	SSATB; SSATB rip; 2 vn; 2 cttini; 3 tbn; bn; org; bc
Schelle - Lobe den Herrn, meine Seele	NA	unknown	D-B Mus. ms. 19871/ 10; DdT vol.58/59	SSATB; SSATB rip; 2 vn; 2 va; bn; 2 cttini; 3 tbn; 4 (Bok) clar; timp; org
Schelle - Magnificat	NA	unknown	GB-Ob MS. Mus. Sch. c. 31, fols. 69-84	SSATB; SSATB rip; 2 vn; 2 va; 2 cttini; 3 tbn; org
Schelle - Salve solis orientis	NA	unknown	GB-Ob MS. Mus. Sch. c. 31, fols. 1-26	SSATTB; 2 vn; 2 va; clar piccolo (in D); 2 cttini; 3 tbn; bc
Schelle - Uns ist ein Kind geboren	NA	unknown	D-B Mus. ms. 19781/ 7; Leonard (Bok)	SSATB; 2 vn; 2 clar; 2 tbn; org
Schelle - Vom Himmel kam der Engel Schar	NA	unknown	D-B Mus. ms. 19781/ 8; DdT vol.58/59	SSATB; SSATB rip; 2 vn; 2 va; 2 clar; timp; 2 cttini; 2 (Bok) tbn; org
Schelle - Wohl dem der den Herren fürchtet	NA	unknown	D-B Mus. ms. 19781/ 9 (Bok)	SSATB; SSATB rip; 2 vn; 2 clar; 3 tbn; bc
Schelle - [Ach] Was erhebet sich die arme Erde	NA	unknown	D-DI 1857-E-511 (Grimma)	SSATB; 4 va; 3 tbn; bass clef inst; bc

Schmidt, J.C. - Sie ist fest gegründet	NA	unknown	D-Bds Mus. ms. 30268, Nr.8 (Bok)	Ch 1: SATB; tbta; 2 vn; 2 va; Ch 2: SATB; tbta; 2 ctti; 2 tbn; bc
Schulze - Ach Gott und Herr, wie gross und schwer	NA	unknown	DMgA 2/1846; F-Ssp 17 Mms 43	SSATTBB; SSATTB cap; 2 vn; va; bn; 4 tbn; bc
Schulze - Als der Tag der Pfingsten erfüllet war	NA	1689,1698 1716 (crossed out)	D-DI 1696-E-512 (Grimma)	SAB; vn; ctto [missing]; tbn; bn; org; bc
Schulze - Also heilig ist der Tag	NA	1687,1691 1693	D-DI 1696-E-510 (Grimma)	Ch 1: SSATB; 2 vn; 2 va; bn; Ch 2: SSATB; 2 ctti; 3 tbn; org; bc
Schulze - Der Gott Abraham	NA	unknown	DMgA 2/1845; F-Ssp Ms. 102	Ch 1: SSATB; Ch 2: SSATB; [Ch 3]: 2 vn; 2 va; bn; [Ch 4]: 2 cttini; 3 tbn; bc
Schulze - Duo Seraphim stabant et lamabant	NA	1688,1690 1693,1698	D-DI 1696-E-501 (Grimma)	Ch 1: SSATB; 2 vn; 2 va; bn; org; Ch 2: SSATB; 2 cttini; 3 tbn; org
Schulze - Heut triumphiret Gottes Sohn	NA	1687,1688 1691,1706 1713	D-DI 1696-E-509; Leonard (Grimma)	B; 2 vn; 2 va; bn; 2 cttini; 2 tbn; vne; org; bc
Schulze - Historia Resurrectionis Domini nostri Jesu Christi Secundum Quatuor Evangelistas	NA	1686,1691 1699	D-DI 1696-E-511 (Grimma)	S/T (Evangelist); SSATB; SSATB rip; 2 vn; 2 ctti [in vn pt]; 2 va/tbn; bn/vne/tbn; 2 pif; org
Schulze - Laetatus sum	NA	1700	D-DI 1696-E-507 (Grimma)	SSATB; SSATB cap; 2 vn; 3 va; 2 pif; 2 ctti [share pt w pif]; 3 tbn; org; bc
Schulze - Seid böse ihr Völcker	NA	1686,1691 1702,1721 1724	D-DI 1696-E-502 (Grimma)	Ch 1: SSATB; 2 pif; 3 tbn; tamburi; bc; Ch 2: SSATB; 2 vn; 2 va; bn; bc; ATB rip; org
Schulze - Te Deum	NA	unknown	DMgA 2/1852; F-Ssp Ms. 104	SSATB; 2 vn; 2 clar; timp; 3 tbn; bc
Thieme - Meine Seele erhebet den Herren	NA	1696	D-Bds 30286, Nr.15 (Bok)	SSAATB; 2 clar; tamburi; 2 vn; 4 va; [bn]; 3 tbn; bc
Ulich - Missa	NA	1690	D-Bds 30307, Nr.2 (Bok)	SATB; SATB rip; 2 clar; 3 tbn; tambur; bc
Vetter - Alleluja, Christus von den Todten aufferwecket	NA	1682,1689 1707	D-DI 1918-E-500 [sc]; 500a [pts] (Grimma)	SSATB; SSATB rip; 4 clar; timp; 2 vn; 2 cttini; 3 tbn; bc
Vetter - Veni Sancte Spiritus	NA	1682,1689 1705,1716	D-DI 1918-E-501 (Grimma)	SSATB; SSATB rip; 4 clar; timp; 2 ctti/vn; 3 tbn; org
Vogel - Alleluja! Freuet euch, ihr Christen alle	NA	unknown	D-DI 1919-E-501 [sc inco] (Grimma)	SSATB; 2 vn; 2 va/tbn; bn/vne/tbn; 2 clar; timp; bc

Zachow - Helft mir Gottes
güte Preisen NA

1717

D-LUC Nr.364; D-DI SATB; SATB rip; 2 vn; 2
Mus. F 437 [only va 1, va; clar; ctтино; 3 tbn; bc
tbn 2, vns & org extant]
(Grimma)

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NOTES

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

²For the first part of this discussion, see Charlotte A. Leonard, "The Role of the Trombone and its *Affekt* in the Lutheran Church Music of Seventeenth-Century Saxony and Thuringia: The Early Seventeenth Century," *Historic Brass Journal*, 10 (1998): 57-91.

³Kerala J. Snyder, *Johann Rosenmüller's Music for Solo Voice*, (Ph.D. diss., Yale University, 1970), pp. 8-17, 19-20.

⁴Diane Parr Walker and Paul Walker, *German Sacred Polyphonic Vocal Music Between Schütz and Bach* (Michigan: Harmonie Park Press, 1992), pp. viii-x.

⁵Harald Kümmerling, *Katalog der Sammlung Bokemeyer* (Kassel: Bärenreiter, 1970); Friedhelm Krummacher, "Zur Sammlung Jacobi der ehemaligen Fürstenschule Grimma," *Die Musikforschung* 16, no. 4 (October/December 1963): 324-47; Wolfram Steude, *Die Musiksammlhandschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden* (Leipzig: VEB Deutscher Verlag für Musik, 1974); Elisabeth Noack, "Die Bibliothek der Michaeliskirche zu Erfurt," *Archiv für Musikwissenschaft* 7 (1925): 65-116; and Bruno Grusnick, "Die Dübensammlung: Ein Versuch ihrer chronologischen Ordnung," *Svensk Tidskrift för Musikforskning* 46 (1964): 27-82; 48 (1966): 63-186.

⁶Under each composer, works not included in collections are listed first, alphabetically by title, then collections are listed chronologically. Under each collection, pieces are listed numerically.

⁷The compositions unavailable for examination include Briegel's *Lieber Herr Gott* (1) from *Erster Theil evangelischer Gespräch* (1660), *Ach Herr, die Angst meinen Herzen* (13) from *Ander Theil Evangelische Gespräch* (1661), and *Ich bin eine Blume zu Saron* (77) from *Musikalischer Lebens-Brunn* (1680), Knüpfer's *Gen Himmel zu dem Vater mein* and *O benignissime Jesu*, J. Krieger's *Zu ende des Kirchen-Jahrs* (14) from *Neue Musikalische Ergetzlichkeit Erster Theil* (1684) and J. P. Krieger's *Auf, ihr Brüder*, as well as Rosenmüller's *Ach mein herzliebes Jesulein*, *Daran ist erschienen die Liebe Gottes* and *Nun gibst du, Gott*. Three works are preserved in a format that do not permit a thorough examination. Both of Pohle's works, *Der Engel des Herrn* and *Nur in meines Jesu Wunden*, exist only in organ tablature, while not all parts are extant for Zachow's *Helft mir Gottes güte Preisen*.

⁸The number in parentheses represents other works by Hammerschmidt that call for trombones found in the Bohn Collection. D-Bds Ms. mus. 150. This manuscript consists of extra vocal, instrumental and organ tablature parts that provide *capellen* for sixty-four works in three previously published collections by Hammerschmidt. Due to their extraneous nature, the forty-nine pieces with trombone parts have not been included in this study.

⁹The number in parentheses represents Latin works by Rosenmüller that name trombones in the instrumentation. These pieces have not been included in the study since the majority were probably composed in Italy, not in central Germany.

¹⁰Mid-seventeenth-century composers are those who were born between 1611 and 1634, died before 1700, and whose works appeared or were published primarily between 1640 and 1670. Late seventeenth-century composers were born between 1639 and 1664, and had compositions that appeared primarily from 1670 to 1700. Of the sixty-seven small-sized motets, sixty were written by mid-seventeenth-century composers.

¹¹A chorale motet uses all or portions of a chorale text, and normally the verse structure helps to define the form of the piece. Of the forty-two chorale motets, eight are hybrid genres: three are also dialogues and five are trombone motets.

¹²The aria motet contains strophic arias sung by different soloists or by all of the soloists together in homophonic chorale textures, sometimes with a ritornello or a choral refrain separating the strophes. The strophic nature of these works contradicts the through-composed nature of the motet, hence the designation "aria." However, as the arias within a work are not in separate movements, the word "motet" has been retained. There are fifteen aria motets in this repertoire, seven by Briegel (2, 4, 5, 6, 18, 19 and 22 [number of each piece in the collection] - 1684 [collection's date of publication]), three by Schelle (*Durch Adams Fall, Herr deine Augen* and *Uns ist ein Kind geboren*), and two by Fabricius (1 and 2 - 1662). The others are J. G. Ahle's *Freudenlied* and the anonymous *Herr lehre uns bedencken*. Published collections will be referred to only by the year of publication. For the full titles of each, see Table 5.

¹³The dialogue motet is a conversation between two or more voices with different texts, although the singers may overlap phrases and sing together. Hammerschmidt is the principal composer of this type of motet, contributing twenty-three of the twenty-seven pieces. In fact, the titles of some of his collections reveal his penchant for this genre: *Dialogi, oder Gespräche zwischen Gott und einer gläubigen Seele, erster Theil* (1645); *Musicalische Gespräche über die Evangelia* (1655); and *Ander Theil Geistlicher Gespräche über die Evangelia* (1656).

¹⁴The trombone motet describes a work in which trombones and continuo supply the only accompaniment to the voice or voices. Of the twenty-two motets in this category, Hammerschmidt wrote eleven, and J.R. Ahle and Rosenmüller, five each. See Table 3 for the full listing.

¹⁵A continuo motet is a vocal work in which the continuo group (in this repertoire, with the trombone being named as the bass-line instrument) provide the only accompaniment to the voice(s). The two examples are by Hammerschmidt: *Herr kehre Dich doch wieder zu uns* (3) and *Maria gegrüßet seist du* (19 - both 1645).

¹⁶The term "solo motet" designates compositions in which the instrumental group is large in size, but is used to accompany a single voice. One is J. Krieger's *Zu ende des Kirchen-Jahrs: Gott lob die Kirche Blüht* (14 - 1684), the other, Schulze's *Heut triumphiret Gottes Sohn*.

¹⁷The *historia* or *actus musicus* resembles an oratorio for either Easter or Christmas. Schulze's *Historia Resurrectionis Domini nostri Jesu Christi Secundum Quatuor Evangelistas* is for the former liturgical time, while Schelle's *Actus musicus auf Weyh-Nachten* is for the latter.

¹⁸The cantata will be defined here as a multi-movement work, featuring arias, ariosos, and recitatives (or any combination thereof), which may include choral movements. The texts may be derived from the Bible, the chorale, religious poetry, or a mixture of these. This definition more or less concurs with that described by Malcolm Boyd in "II. The German cantata to 1800," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), s.v. "Cantata."

¹⁹In the seventeenth century, the words used to describe figural music in the order of services imply the participation of instruments, and are fairly consistent among the various communities: *Musik*;

hohe Musik; figural Hauptmusik; ein Stück musiciret; konzertanter Psalm; Konzert; Motet oder Konzert deutsch Lied; Grosses Konzert über Psalm- oder Lied-Text; Konzert Motet; deutsche Lied instrumental; and Gross Concert. See Leonard, *The Role of the Trombone*, p. 21. In the period, “cantata” was used to describe an Italian secular vocal genre, most often for solo voice, consisting of alternating recitatives, arias, and ariosos.

²⁰ All four of Kuhnau’s sacred works studied in this repertoire are cantatas. The others are J.P. Krieger’s *Ich bin eine Blüme zu Saron* and *Preise, Jerusalem den Herren*, J. Krieger’s *Halleluja. Lobet den Herren*, and the anonymous *Triumph Victoria*. For a more extensive explanation of how these compositions qualify as cantatas, see Leonard, *The Role of the Trombone*, pp. 335–42.

²¹ In some cases an all-brass accompaniment is possible according to the alternate instrumentation suggested by the composer (excluding continuo instruments). Hammerschmidt wrote ten works in which an all-brass accompaniment is possible: *Du Schalcksknecht* (25 - 1656); *Jauchzet ihr Himmel* (12 - 1658); *Nun lob* (2), *Herr hadre* (20) and *Gelobet seystu* (21, all 1662); and *Wer walzet* (7), *Herr höre* (15), *Laudate servi Domini* (28), *Verleih uns Friede* (34) and *Singet dem Herrn* (39, all 1669). The other brass pieces are: J.G. Ahle’s *Freudenlied*; J.R. Ahle’s *Magnificat* (24 - 1657); J.M. Bach’s *Das Blut Jesu Christi*; Briegel’s *Nun lob, mein Seel* (14 - 1658); Eulenhaupt’s *Laudate Dominum omnes gentes*; Fabricius’ *Schaffe in mir Gott* (6 - 1662); Knüpfer’s *Herr, ich habe lieb* and *O benignissime Jesu*; Vetter’s *Veni Sancte Spiritus*; Pezel’s *Missa ex A à 10*; Ulich’s *Missa*; and three anonymous works—*Dancket dem Herrn, Herr der König freuet sich*, and *Seht euch für, für den falschen Propheten*.

²² Ranges for the trombone have been taken from Michael Praetorius’ chart in *Syntagma musicum II*: (1619). See Michael Praetorius, *Syntagma musicum II De Organographia* (Wolfenbüttel: 1610; facsimile ed., ed. Wilibald Gurlitt, Kassel: Bärenreiter, 1951), p. 32. For an English version see Michael Praetorius, *Syntagma Musicum II: De Organographia Parts I and II*, trans. and ed. David Z. Crookes (Oxford: Clarendon Press, 1986), p. 43. Praetorius’ ranges for the alto are *B* to *d''*, *e''*; for the tenor (*AA, C, D*) *E* to *g'*, *a'* (*b'*, *c'*); for the bass (*FF*) *GG, AA* to *c* (*d' - g'*); and for the octave bass (*CC, DD*) *EE* to *a* (*b, c*). A bass trombone is designated for the lowest part, no matter the lowest pitch, so long as the highest pitch does not exceed *d'*. Exceptions are when the lowest notes are below the range of the tenor, even if the highest notes exceed this limit, which happens twice in this repertoire. See n. 24.

²³ An alto trombone is assumed for any part that includes a pitch of *bb'* or higher.

²⁴ The range of *C* to *b'* is demanded of the bass trombonist in Kuhnau’s *Ach Herr, wie sind meiner Feinde so viel*. Another of his pieces, *Laudate pueri*, also calls for the extreme bass trombone range of *E♭* to *a'*.

²⁵ In this repertoire, a mid-ranged stringed instrument is one that is designated as *viol, viol., viole, or viola*.

²⁶ There are some compositions that have more than one text source, each of which has been taken into account in the statistics. In other words, one piece with two text sources will be listed twice. Marian texts are also New Testament texts, and psalm texts are also Old Testament texts. Totals for each category reflect these dual classifications.

²⁷ Five masses with trombones were composed by Hammerschmidt and published in his *Missae* (1663). The Lutheran mass in Latin normally consisted of two movements, the Kyrie and the Gloria. The only exception is Hammerschmidt’s *Missa XV* (1663), which also includes a Sanctus. Other two-movement masses were composed by J.R. Ahle, Pezel, and Ulich.

²⁸ As with texts, it is possible for a composition to have more than one mood. This has been taken into account in the statistics—see n. 26. In his *Tractatus compositionis augmentatus*, which came out sometime between 1649 and 1664, Bernhard (see Table 1) described the various *Affekte* engendered by particular modes, giving examples of chorales in each mode to prove his point. Most of the rest

of his discussion concerns *figurae*, or the rhetoric of music. However, he does not draw relationships between *figurae* and *Affekte*, or instruments and *figurae*. His only references to instruments concern *Affekte* and compass. See chapters 46 to 50 of *Tractatus* in Walter Hilse, "The Treatises of Christoph Bernhard," in *The Music Forum*, vol. 3, ed. William J. Mitchell and Felix Salzer (New York: Columbia University Press, 1973), pp. 127-31, or Joseph Müller-Blattau, *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard* (Kassel: Bärenreiter, 1963), pp. 94-96. Daniel Speer also refers to the *Affekte* produced by the modes in Daniel Speer, *Grundrichtiger Unterricht der musikalischen Kunst oder Vierfaches musikalisches Kleeblatt* (Ulm: 1697, facsimile reprint, Leipzig: Edition Peters, 1974), pp. 277-78. See also Henry Eugene Howey, *A Comprehensive Performance Project in Trombone Literature with an Essay Consisting of a Translation of Daniel Speer's 'Vierfaches musikalisches Kleeblatt' (Ulm, 1697)* (D.M.A. diss., University of Iowa, 1971), pp. 227-29. Speer uses the word *Eigenschaften* instead of *Affekte*. However, Bernhard's and Speer's affectual designations do not concur: Bernhard's seem more accurate to me than Speer's do. For example, Bernhard describes the authentic mode on C, the key for *trombette* and *clarini*, as cheerful, warlike, and dance-like. Speer claims the same mode to be "happy and quiet, scornful, rich, and pert." I have decided not to use Bernhard's modal mood classification, as it could have caused me to predetermine subconsciously the *Affekt* of each piece, particularly the chorale motets. I did not use Speer's classification because it does not seem to correspond with central German music. Therefore, I had to establish my own criteria. *Affekte* were determined through an examination of the text, harmony, melody, rhythm, meter, instrumentation, and overall sound. Jubilation differs from joy in the use of fanfares or fanfare-like sections. In any case, if jubilation and joy are grouped together, these exuberant *Affekte* totally dominate the repertoire.

²⁹There are twenty-four instances of supplication/penance/remorse, twenty of seriousness/sobriety/solemnity, twelve of majesty, and eleven of melancholy/sorrowfulness.

³⁰Joy is found in eleven trombone motets, supplication/penance/remorse in six, and the other moods listed in n. 29 appear in two works each.

³¹Twelve of these pieces are by Hammerschmidt.

³²This vocal doubling by trombones was a general church performance practice. Speer states that the trombones are included among the instruments that can be used to reinforce congregational singing: "Was ist die *Choral*-Musik?! Sie bestehet in gleichförmigen Noten und *Tact*, da eine gantze grosse Gemeinde ein geistlich Lied in einem/ Thon oder Melodey miteinander gleichförmig singet/ darzu eine Orgel/Zincken/Posaunen und Fagotten kön=/nen gebraucht werden." See Speer, *Grundrichtiger Unterricht*, pp. 1-2. "What is chorale music? It consists of regular notes in measure, where a whole, large congregation sing a spiritual song in one tone or melody with each other uniformly to which an organ, *cornetti*, trombones, and bassoons may be [added if] needed." Although Speer did not work in Thuringia or Saxony, these remarks would surely be true of Germany in general.

³³Hammerschmidt recommends the trombone as a bass-line instrument in his *Vierdter Theil Musicalischer Andachten Geistlicher Moteten und Concerten* (1669): "5. Wird ein bescheidener Organist zu den *Concerten* nicht allzustracke Register ziehen/ wie auch nicht allzeit volle griffe tun/ sondern lieber des *fundament* mit einer Bass=Geigen oder Posaunen/ bestärcken lassen (zu welchem ende ich zwei absonderliche Bässe setzen wollen) und in allem sich also mässigen/ damit sonderlich der Text/ umb den es vornehmlich zu thun, deutlich könne vernommen werden." "5. A modest organist should resist a strong registration in the concertos, for this is not always appropriate; however, connoisseurs may reinforce the bass with Bass Violin or Trombone (to which end have I peculiarly provided two Bass parts) and yet this must be always restrained, so that especially the text can be clearly understood above all things." As translated in Jack W. Schmidt, *The 'Musicalische Andachten' of Andreas Hammerschmidt* (Ph.D. diss., Northwestern University, 1993), p. 175.

³⁴Ten of these compositions are from Briegel's *Christian Rehefelds evangelischer Gespräch* (1684), and seven from Hammerschmidt's *Dialogi* (1645).

³⁵These are Knüpfer's *Der Herr schafft deinen Gränzen friede* and *Herr ich habe lieb die Stätte*, as well as Kuhnau's *Ach Herr, wie sind meiner Feinde so viel*.

³⁶These pieces are *Herr kehre Dich doch wieder* (3) and *Maria gegrüßet seist du* (19 - both 1645), and are the only two continuo motets in the repertory under examination in this study. In the nine dialogues that call for three vocalists, two form a duet against the third singer, or this texture is combined with a dialogue for three. Hammerschmidt's *Herr ich bin nicht wert* (11 - 1655) is for four voices, but it is really two separate dialogues, one for sopranos, the other for tenor and bass.

³⁷Only twenty-nine of these compositions are strictly polychoral motets. The term "cori spezzati-like" refers to portions of works that have no multiple choir divisions designated at the outset, but feature echo imitation between different timbral groups.

³⁸In twenty-five of these pieces, this is the case. However, two of these compositions also have the trombone double voices, and two, strings. The other works have totally independent trombone parts.

³⁹There are three works in which the trombone is paired with another instrument (the violin) in a technically equal duet: Hammerschmidt's *Singet dem Herren* (39 - 1669), as well as Briegel's *Du Tochter Zion* (18) and *Drey sind die da zeugen* (30 - both 1684). There are four pieces in which the trombone is combined with a voice in a duet: the anonymous *Es wird ein Durchbrecher*; Kuhnau's *Laudate pueri*; Liebe's *Liebet eure Feinde*; and Schelle's *Actus musicus*.

⁴⁰A transcription of this work is available in Leonard, *The Role of the trombone*, pp. 965-86.

⁴¹The text for the third movement (verse 2) is "Blessed be the name of the Lord from this time forth for evermore," and that for the eighth movement (verses 8-9a) is "to make them sit with princes, with the princes of his people. He gives the barren woman a home, making her the joyous mother of children."

⁴²The trombone is listed first in Rimbach's transcription. She does not address the instrumental virtuosity in her analysis. See Evangeline Rimbach, *The Church Cantatas of Johann Kuhnau* (Ph.D. diss., University of Rochester, 1966), pp. 65, 95, 223-25, 245.

⁴³The trombone is treated more or less equally with: the violin in J.G. Ahle's *Veni Sancte Spiritus*, Briegel's *Lobe den Herren* (34 - 1684), and Fabricius' *O liebes Kind* (1 - 1662); the *trombette* in Hammerschmidt's *Singet dem Herrn ein neues Lied* (39 - 1669); the violin and cornetto in Schulze's *Als der Tag der Pfingsten erfüllet war*; two violins and *clarino* in Liebe's *Liebet eure Feinde*; two violins and two *clarini* in Kuhnau's *Ach Herr, wie sind meiner Feinde so viel*; two violins and two *trombette* in Becker's *Wohl dem der den Herren fürchtet*; strings in Schulze's *Historia*; and tenor, bass, *cornettino*/violin in Eulenhaupt's *Laudate Dominum*. All of these works are among the most interesting in the repertoire from a performer's viewpoint. Transcriptions for the compositions by Becker, Briegel, Eulenhaupt, Fabricius and Liebe are provided in Leonard, *The Role of the Trombone*.

⁴⁴For the complete transcription, see *ibid.*, pp. 1013-46.

⁴⁵In fact, at this point in the continuo part, there is the designation *Sinfonia à 4 Trombetti*.

⁴⁶The *coro grave* or low choir of a voice and a group of low-pitched instruments was described by Banchieri, Viadana, and Praetorius. For the background to this term, see Charlotte A. Leonard, "The Role of the Trombone and its *Affekt* in the Lutheran Church Music of Seventeenth-Century Saxony and Thuringia: The Early Seventeenth Century," *Historic Brass Journal* 10 (1998), n. 41. The term *coro grave* was used only in the early seventeenth century (as far as I can tell). However, as this timbral unit continued to be employed throughout the century, I will still use this term (or "low choir") when referring to this texture. As my article is similar in title to my dissertation, I will distinguish the former by repeating the journal title.

⁴⁷This passage, found in Hammerschmidt's introduction to *Vierdter Theil Musicalischer Andachten Geistlicher Moteten und Concerten* (1669), also concerns instrumental doubling of voices: "2. Dass beigesezte *Symphonien* und *Instrumenta*, in mangelung dererselben gantz ausgelassen werden können/ aussgenommet/ Num. XV. Wo aber *Instrumenta* vorhanden/ können dieselben die *Capellen* bestärcken." "2. With the exception of Number 15, the added Symphonies and Instruments [if the latter are lacking] may be omitted. However, where instruments are available, they may reinforce the Capella." See Schmidt, *The 'Musicalische Andachten' of Andreas Hammerschmidt* p. 175.

⁴⁸A transcription is available in Leonard, *The Role of the Trombone*, pp. 1140-81.

⁴⁹For a demonstration of how Schütz integrates the trombones into his trombone motets, see Leonard, "The Role of the Trombone: The Early Seventeenth Century," *HBSJ* 10 (1998): 64-65.

⁵⁰Gabrieli's use of the trombone as a structural enhancer is described in chapter 2 of Leonard, *The Role of the Trombone*.

⁵¹The titles of the works in each category are: 1) Hammerschmidt's *Seyd barmherzig* (5) and *Wer mit seinem Bruder* (9, both 1656). In each the trombone sinfonia is repeated twice, but the trombones are also used structurally elsewhere and thus are also listed in other categories; 2) Hammerschmidt's *O Jesu mein Jesu* (19), *Wer von Gott ist* (21, both 1655) and *Verley uns Friede* (6 - 1662), Rosenmüller's *O admirabile* (17 - 1648) and *O dulcis* (13 - 1652/53), as well as J. R. Ahle's *Gehe aus* (5 - 1657) and *Magnificat* (22 - 1658); 3) Rosenmüller's *O dives omnium* (7 - 1652/53), as well as J. R. Ahle's *Jesus dulcis memoria* (6 - 1657), *Herr, nun läst du* (11 - 1658), and *Höre, Gott* (9 - 1665); 4) Hammerschmidt's *Herr ich bin nicht werth* (11 - 1655), *Seyd barmherzig* (5), *Wer mit seinem Bruder* (9), *Jüngling ich sage dir* (19, all 1656), and *Christ lag* (5 - 1662), as well as Rosenmüller's *Lieber Herre Gott* (9 - 1648) and *Amo te Deus* (17 - 1652/3), and finally 5) Hammerschmidt's *O Vater aller Augen* (20), *Ich bin ein guter* (24 - both 1655), and *Wo bleibt* (22 - 1662).

⁵²Illustrations of structural types 2) through 5) are available in Leonard, *The Role of the Trombone*, pp. 288-95.

⁵³For a transcription, see *ibid.*, pp. 802-58.

⁵⁴The four violas and *violone* end their entrance on an F major chord as a half note on beat three of measure 5. For a transcription, see *ibid.*, pp. 1266-1322.

⁵⁵Preludes to a vocal solo are presented in verse 4 and 8 of J.R. Ahle's *Meine Seele erhebet den Herren* (20), as well as in his *Erschienen ist der herrliche Tag* (29, both 1658). Verse 4 of the former may be found in Leonard, *The Role of the Trombone*, 859-73, while a complete transcription of the latter is provided on pp. 749-801. Verse 7 of Schulze's *Ach Gott und Herr wie gross* is an example of a trombone postlude to a vocal solo, as described in Leonard, *The Role of the Trombone*, pp. 375-77.

⁵⁶The full prelude, verse and postlude may be found in Leonard, *The Role of the Trombone*, 874-80.

⁵⁷A reference to the *Stadtpfeifer* or the watchman occurs in the anonymous *Herr lehre uns bedencken*.

⁵⁸Although there are only two instances, in both cases a setting of Psalm 150 is the occasion—Hammerschmidt's *Alleluja, Lobet den Herren* (38 - 1669) and J. Krieger's *Hallelujah. Lobet den Herren*.

⁵⁹The instrumentation is: SSATB; SSATB *capella*; 2 vn; 2 clar; timp; 3 tbn; org. See the transcription in Rimbach, *The Church Cantatas of Johann Kubnau*, pp. 282-99.

⁶⁰*Ibid.*, p. 52.

⁶¹The work is written for SATB, two violins, three trombones, and continuo. Friedhelm Krummacher gives a description of this piece in *Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach* (Kassel: Bärenreiter, 1978), p. 85. A transcription is provided in Leonard, *The Role of the Trombone*, pp. 749-801.

⁶²As discussed in Leonard, "The Role of the Trombone: The Early Seventeenth Century," *HBSJ* 10

(1998): 64-65.

⁶³These pieces are (followed by the particular mood or text in parentheses): J.R. Ahle's *Meine Seele erhebet* (20 - 1658; fear, mercy); the anonymous *Herr lehre uns bedencken* (Christ, the watchman); Fabricius' *O liebes Kind* (1 - 1662; see n. 74); Knüpfer's *Der Herr ist König* (masculinity, water, as described above); Schulze's *Ach Gott und Herr* (death, war, grief); and Ulich's *Missa* (opening of "Christe eleison" and the Gloria, "Tu solus").

⁶⁴The other piece is Ulich's *Missa*, as mentioned in n. 63.

⁶⁵Johnson states that the construction of the piece is like a chorale prelude and provides a chart of its structure based on the phrases of the chorale. See John Preston Johnson, *An Analysis and Edition of Selected Sacred Choral Works of Johann Rudolf Ahle* (D.M.A. diss., Southern Baptist Theological Seminary, 1969), pp. 131-32. He devotes all of chapter 8 to a discussion of the structure of this piece. A complete score is available in *DdT*, vol. 5.

⁶⁶The other two pieces are the anonymous *Es wird ein Durchbrecher* and Liebe's *Liebet eure Feinde*, in which the trombone in duet with a voice represents Christ's words in the former, and Christ's cure in the latter.

⁶⁷This transcription was made from a microfilm of the manuscript (see Table 5). The entire passage is transcribed in Robert Alan Murray, *The German Cantatas of Johann Schelle* (1648-1701) (Ph.D. diss., University of Michigan, 1971), pp. 183-87. See also the edition by Friedrich Wanek entitled *Vom Himmel hoch* (Mainz: B. Schott's Söhne, 1969), Schott no. 5744, or the one by Bernd Baselt of the same name (Kassel: Bärenreiter, 1965), Bärenreiter no. 4444.

⁶⁸Chromatic fourths are found in mm. 115-20 and 125-30 of Hammerschmidt's *Lob- und Danck Lied* (1652), in mm. 22-24 and 25-28 of Bernhard's *Tribularer si nescirem*, and in mm. 5-8 of verse 8 of J.R. Ahle's *Meine Seele erhebet* (20 - 1658).

⁶⁹This occurs in the anonymous *Herr lehre uns*, but the key signature has only two sharps.

⁷⁰These pieces are Knüpfer's *Der Herr schaffet* and Schulze's *Als der Tag der Pfingsten erfüllet war*.

⁷¹Tenor, bass, and treble clefs are used in Kuhnau's *Laudate pueri*, while soprano, alto, tenor, and bass clefs are used in *Ach Gott, wie sind meiner Feinde so viel*. These clef changes, according to the transcriber Dr. Rimbach, are exactly as indicated in the manuscript.

⁷²A transcription is available in Leonard, *The Role of the Trombone*, pp. 1047-1111.

⁷³The title for Viola I states *Alto-Viole è Trombone*. *Viola* is printed under the first stave of each part of the trombone.

⁷⁴Verse 2 is about the lowly condition of the Saviour in the stable, and verse 7 displays a similar peaceful mood with its text concerning virtue, the gentleness of the Saviour and patience. Verse 4 (mm. 78-98) focuses on grief and on hope for entry into the kingdom of the Father, while verse 9 asks Jesus to rescue us from death's bond.

⁷⁵The old print examined was Mus. Löb 24 at D-DI, which is from the Sammlung Löbau that was in the possession of the Löbauer Lateinschule. No slurs were written in the third trombone or the *flauto* part, the latter carrying the chorale tune. All parts are sustained, moving in half and whole notes. The *Symphonia* has been transcribed without the slurs in Carl von Winterfeld, *Der evangelische Kirchengesang*, vol. 2, *Anhang* (Leipzig: 1845; reprint, Hildesheim: Georg Olms, 1966), pp. 116-19.

⁷⁶See nn. 39, 43.