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The Violino Piccolo in the Leipzig Orbit, 1650-1750

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The Violino Piccolo in the Leipzig Orbit, 1650-1750

Daniel S. Lee, DMA

University of Connecticut, 2017

In the Baroque era, the *violino piccolo* was the highest and smallest member of the violin family. Claudio Monteverdi wrote for the instrument in his *L'Orfeo* (1607), and Michael Praetorius mentioned it in his *Syntagma musicum* (1619). Surviving piccolo violins include one by Girolamo Amati from 1613 and another by Antonio Stradivari from 1734. They demonstrate that while the body of the instrument is essentially quarter-sized, its neck is as thick as a standard violin. The instrument became extinct by the nineteenth century; new playing techniques on the standard violin resulted in an extended range that precluded the need for the smaller instrument, thus eliminating the unique timbre of the piccolo violin.

Surviving compositions suggests that the instrument was especially prevalent in the Leipzig orbit. The list of *Thomaskantoren* who wrote for it includes Sebastian Knüpfer, Johann Schelle, and Johann Sebastian Bach, as well as Bach's successors Johann Gottlob Harrer and Johann Friedrich Doles. This dissertation includes annotated editions of cantatas by Knüpfer and Schelle as well as a concerto by Johann Pfeiffer, who studied in Leipzig and worked in Weimar as the *Konzertmeister*, a position Bach once held. The most well-known works for the instrument are Bach's Brandenburg Concerto No. 1, BWV 1046, and *Wachet auf, ruft uns die Stimme*, BWV 140; he also employed the instrument in two additional cantatas. Bach's works for the piccolo violin demonstrate that this aspect of his *oeuvre* is the culmination of a long tradition that his contemporaries also maintained.

The Violino Piccolo in the Leipzig Orbit, 1650-1750

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A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Musical Arts

at the

University of Connecticut

2017

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2017

APPROVAL PAGE

Doctor of Musical Arts Dissertation

The Violino Piccolo in the Leipzig Orbit, 1650-1750

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For my father, who was my first music teacher,
and my mother, who never ceases to support my musical endeavors.

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Although I cannot compare my advisor to others since this is my first (and presumably only) doctoral dissertation and I have had only one dissertation advisor, I am still convinced that Dr. Eric Rice was the best advisor. He constantly encouraged me when I felt helpless, patiently corrected my less than stellar grammar, and skillfully improved my rhetoric. I would also like to thank each of my committee members – Drs. Glenn Stanley, Peter Kaminsky, Jeffrey Renshaw, and Solomiya Ivakhiv – for providing me with invaluable feedback, and Dr. Theodore Arm, my violin instructor at University of Connecticut, for being a wonderful mentor and colleague even after his retirement.

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PART I

Organology and Repertoire

I.A. INTRODUCTION

In modern string ensembles, the violin is positioned at the top of the tessitura. The situation was different during the Baroque era, in part because consorts of instruments within the same family – *viola da gamba*, *viola da braccio*, recorders, lip-reed instruments, etc. – were still in widespread use, and musicians tended to perform on a number of instruments rather than exploit the outer limits of one instrument's tessitura. The *violino piccolo*, which is smaller in size and higher in pitch than the violin, was sometimes positioned above the violin during the Baroque era, roughly the early seventeenth to mid-eighteenth century. Claudio Monteverdi (1567-1643) used the term “*violino piccolo*” in his *L'Orfeo* (1607), and Michael Praetorius (1571-1621) defined it in cursory fashion in his *Syntagma musicum* (1619).¹ In addition to Monteverdi, scholars have located seventeen composers who wrote for the instrument.² Among them are Johann Sebastian Bach (1685-1750), who employed it in his Brandenburg Concerto No. 1, BWV 1046, and in three

¹ Regarding the instruments of the violin family, Praetorius remarked, “[s]ince they are such familiar instruments I need not say much more about them....” Michael Praetorius, *Syntagma musicum II: De organographia, Parts I and II*, trans. David Z. Crookes (New York: Oxford University Press, 2005), 56.

² Margaret Downie Banks in her article, “The Violino Piccolo and Other Small Violins,” *Early Music* 18, no. 4 (November 1990): 596n18, lists these composers to have written for the *violino piccolo*: Karl Ditters von Dittersdorf, Johann Friedrich Doles, Philip Heinrich Erlebach, Christoph Förster, Johann Joseph Fux, Johann Gottlob Harrer, Johann Gottlieb Janitsch, [Christian Gottfried?] Krause, Johann Pfeiffer, and [Francesco Antonio?] Rosetti. She suggests to consult Barry S. Brook, ed., *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements 1762-1787* (New York: Dover Publications, 1966); Andreas Moser, “Der Violino Piccolo,” *Zeitschrift für Musikwissenschaft* (April 1919): 379-380; and J. H. Van der Meer, “Die Viola-da-Braccio-Familie im 18. Jahrhundert,” *Die Saiteninstrumente in der ersten Hälfte des 18. Jahrhunderts und unserer heutigen Besetzungsmöglichkeiten: Konferenzbericht der 6. Wissenschaftlichen Arbeitstagung Blankenburg/Harz, 23. bis 25. Juni 1978*, ed. E. Thom (1979): 16. See I.B.2 for the list of all seventeen composers and their works.

cantatas: *Herr Christ, der einige Gottessohn*, BWV 96; *Herr, deine Augen sehen nach dem Glauben*, BWV 102; and *Wachet auf, ruft uns die Stimme*, BWV 140.

The *violino piccolo* became extinct by the end of the eighteenth century, in part because the modernization of the violin and its playing techniques no longer required a separate instrument to play its higher range.³ When works composed for the instrument are performed today, musicians usually make one of three choices: they use a child's violin – often the three-quarter- or half-size – and tune it up to the appropriate pitch level; they tune up the full-size violin; or they play a transcribed part on the standard violin.⁴ None of these solutions is ideal. A child's violin is too small for an adult's hand to play idiomatically and thus restricts the musical and technical prowess of the performer. A full-size violin tuned up a third higher is at an unusually high tension that is unnatural and unsafe for the instrument. Playing from the transcribed part on a full-size violin not only changes the voicing of multiple stops, it loses the distinct timbre intended by the composer – a problem, in fact, that would be caused by all of these alternate solutions.⁵ Given all of these

³ Banks, 595; Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker (Oxford: Oxford University Press, 1948), 10; and David D. Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music* (New York: Oxford University Press, 1990), 251.

⁴ The conventional trade terms for violin sizes are somewhat misleading. Banks discusses this issue in her “The Violino Piccolo and Other Small Violins,” 589. For the conversion of the terms into measurements, she suggests to consult Auguste Tolbecque, *L'art du luthier* (Niort: Chez l'auteur, 1903), 204-205. However, Tolbecque's body length of 0.297 meters for a quarter-size violin does not agree with the modern measurement of 0.28 meters as found in at least one website. See “Violin and Viola Sizing & Instrument Sizes Charts,” Fiddleheads, <http://www.fiddleheads.ca/shop/violin-sizes-violin-size-chart.htm> (accessed 25 February 2017).

⁵ The problem with using a standard violin in place of a *violino piccolo* is similar to “... the difference in colouring between a B flat clarinet and an E flat clarinet!” Robert Donington explores the issue of transposition of pitch with its effect on timbre in *The Interpretation of Early Music* (New York: W. W. Norton & Co., 1992), 505-512.

problems, the most logical solution is to use the proper instrument: the *violino piccolo*, which I shall call the piccolo violin.

In this dissertation, I aim to bring the piccolo violin to light and to argue for its revival.⁶ This introduction explores the history of the instrument through an analysis of terminology used to distinguish the piccolo violin from other string instruments and a description of surviving examples. The following chapter will provide an overview of known repertoire, including Monteverdi's *L'Orfeo*, the earliest work to employ the term *violino piccolo*. In subsequent sections, I examine works for the instrument by Johann Schelle, Sebastian Knüpfer, Johann Pfeiffer, and Johann Sebastian Bach — all of whom were active in or around the city of Leipzig — and I provide editions for the first three of these. I address issues of performance practice in a separate chapter and offer conclusions about the instrument's initial development and future revival.

I.A.1. Terminology

The origin of the term *violino piccolo*, literally meaning “small violin” in Italian, is uncertain. Praetorius calls it “Discant-Geig ein Quart höher” in his native German (see number 3 in Figure I.A.1), also indicating the instrument's tuning, which was variously pitched as much as a

⁶ Grigory Sedukh claims to be “the World's first Violin-Piccolo Soloist.” Sedukh's “Violin-Piccolo” is actually called a “treble violin,” which is a part of the family of eight string instruments that an American luthier and acoustician Carleen M. Hutchins designed. It is not to be confused with the the subject of this dissertation: the piccolo violin, or *violino piccolo*, of the Baroque era. Sedukh performs the standard violin repertoire an octave higher on his “Violin-Piccolo.” Hutchins's octet of instruments is at the National Music Museum at University of South Dakota in Vermillion. For more information, see Grigory Sedukh's website, “Grigory Sedukh is the World's first Violin-Piccolo soloist,” <http://grigorysedukh.narod.ru/index-violin-piccolo.html> (accessed February 21, 2017); Carleen M. Hutchins, “The Musical-Acoustical Development of the Violin Octet,” *Experimental Musical Instruments* 2, no. 6 (April 1987).

fifth higher.⁷ The instrument was also called *Terzgeige* or *Quartgeige*.⁸ In *Grove Music Online*, these terms are defined to show the tuning of the instrument: a third higher and fourth higher than the standard violin, respectively. However, those terms might also have been used to define the instrument's size: third-size and quarter-size violins. Leopold Mozart, whose principal work as a composer, performer, and theorist involved the violin, called the piccolo violin “die Quart- oder Halbgeiglein” – quarter- or half-size violins – in his 1756 treatise on violin playing.⁹ Johann Gottfried Walther defined the violino piccolo as a “Quart-Geiglein,” tuned in c'-g'-d"-a" in his *Musicalisches Lexicon*, concurring with Praetorius' description of the instrument.¹⁰ Walther's term, however, could indicate either the size or pitch of the instrument. In 1919, musicologist Andreas Moser called the instrument a “Quartgeige” when listing the instrumentation for Bach's Brandenburg Concerto No. 1, which calls for the piccolo violin tuned a third higher, supporting the hypothesis that the term might indicate the size, not the pitch of the instrument.¹¹

Considering the regular violin to be the soprano voice of the violin family, the *sopranino di viola* cited in an *Intermedio* for the 1589 wedding of Ferdinando dei Medici and Christine de Lorraine could be presumably another term for the piccolo violin.¹² Another potential reference to

⁷ Margaret Downie Banks, “Violino piccolo,” *Grove Music Online*, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29469> (accessed 21 February 2017).

⁸ Ibid.

⁹ Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg: Johann Jacob Lotter, 1756), 2.

¹⁰ Johann Gottfried Walther, *Musicalisches Lexicon* (Leipzig: Wolfgang Deer, 1732), s.v. “Violino Piccolo.”

¹¹ Moser, 379.

¹² J. A. Westrup, “Monteverdi and the Orchestra,” *Music and Letters* 21, no. 3 (July 1940): 241.

the instrument as *claine discant* violins is in the inventory of the instrument collection in Schloss Ambras, near Innsbruck, and dated 1596.¹³

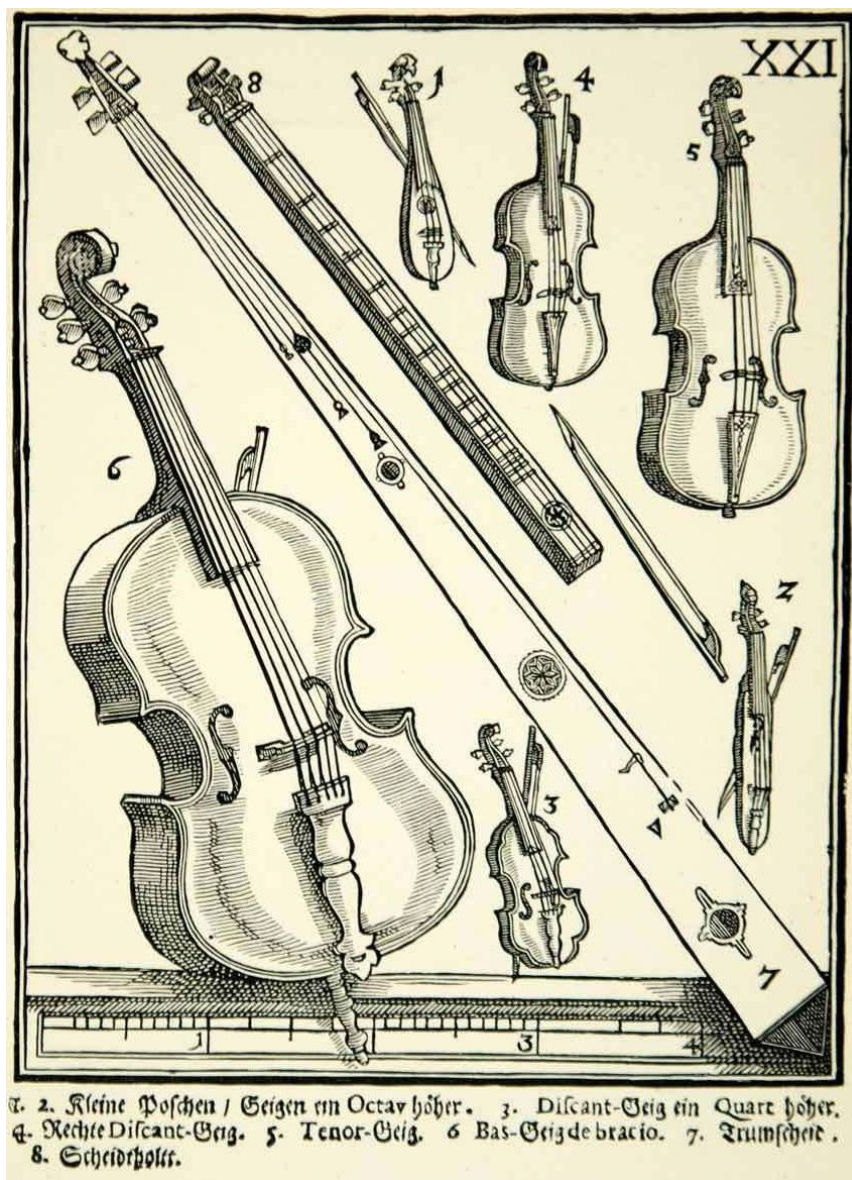


Figure I.A.1. Michael Praetorius, *Syntagma musicum*, table XXI

¹³ Julius Ritter von Schlosser, *Die Sammlung alter Musikinstrumente* (Vienna: A. Schroll, 1920), 12.

Monteverdi used the term “*violini piccoli alla Francese*,” small French violins or small violins in the French style, in his opera *L’Orfeo*. The term “*alla Francese*” prompted several scholars of the twentieth century to debate whether Monteverdi called for the piccolo violin or the *pochette*. The latter instrument, so named because it fit in a coat pocket, was a dance master’s violin designed for instruction and perhaps special stage effects; generally speaking, its makers had these practical functions in mind rather than a refined sound when constructing the instrument. There is no strong evidence that it was used in performance alongside other musical instruments, unless one accepts that Monteverdi called for the instrument in *L’Orfeo*, a question to which I shall return in I.B.1.¹⁴

The numerous designations of the piccolo violin during much of the seventeenth century reflect the fact that organological terms were not standardized. The term *viola da braccio*, “viola of the arm,” embraced all instruments of the violin family, including the violin, violas of different sizes, and even violoncello.¹⁵ (Monteverdi’s term of “*un Basso de Viola da braccio*” in *L’Orfeo*

¹⁴ As mentioned in Moser, 378, Marin Mersenne talked about “Poche” as being a part of a string ensemble such as the “Twenty-Four Violins of the King” (*Les Vingt-quatre Violons du Roy*). The ensemble typically performed in five parts: *Dessus*, *Haute-contre*, *Taille*, *Quinte*, and *Basse*. The highest part, *Dessus*, was likely played on violins, not *pochette*, as can be seen in John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650-1815* (New York: Oxford University Press, 2004), 70-76. See Marin Mersenne, *Harmonie Universelle: The Books on Instruments*, trans. Roger E. Chapman (The Hague: Martinus Nijhoff, 1957), 235-249; Van der Meer, 21.

¹⁵ The violoncello was considered part of the *viola da braccio* family despite its playing position. The instrument is structurally closer to the violin than the *viola da gamba* (“viola of the leg”). Some modern scholars have theorized that the ‘cello descended from the *viola da spalla* (“viola of the shoulder”), which is smaller than the ‘cello but similar in pitch range. As the name suggests, the *viola da spalla* was performed with a strap around the shoulder, similar to playing position of the guitar. For further information, see Gregory Barnett, “Viola da spalla,” *Grove Music Online*, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29449> (accessed 21 February 2017).

presumably refers to a cello.)¹⁶ A designation of *viola* or *viole*, often with *da braccio* abbreviated, did not necessarily mean the viola in the modern sense.¹⁷ Given this context, it is possible that the piccolo violin was used to play the highest part of the repertoire for the violin family even when it was not specified. The orchestration of instrumental music of the seventeenth century was less specific than that of later centuries. Composers often did not specify which instrument should play a given part, and even when they did, it was common to substitute a different instrument if the specified instrument was not available.

By the late seventeenth century, such substitutions were less common, and terminology was also more consistent than before. As we will see in subsequent chapters, Schelle specified the substitute instrument in his *Christ lag in Todesbanden*; in two of J. S. Bach's cantatas, the piccolo violin is the designated alternate instrument. "Violino piccolo" was the standard term that is clearly evident in the sources of compositions discussed in this dissertation – works by Knüpfer, Schelle, Pfeiffer, and Bach. Surviving sources of works by Johann Georg Albrechtsberger, Carl Heinrich Biber, Philip Heinrich Erlebach, Johann Joseph Fux, and Carl Heinrich Graun also contain the designation, and there may well be others (see Figures I.A.2-I.A.4). *The Breitkopf Thematic Catalogue* also uses the term *violino piccolo*.¹⁸

¹⁶ Westrup, 232.

¹⁷ Boyden, 115.

¹⁸ Brook, *The Breitkopf Thematic Catalogue*, 70, 238.



Figure 1.A.2. The “Violino Piccolo” part of Erlebach’s *Sonata Sesta* in F Major. Note the key signature.

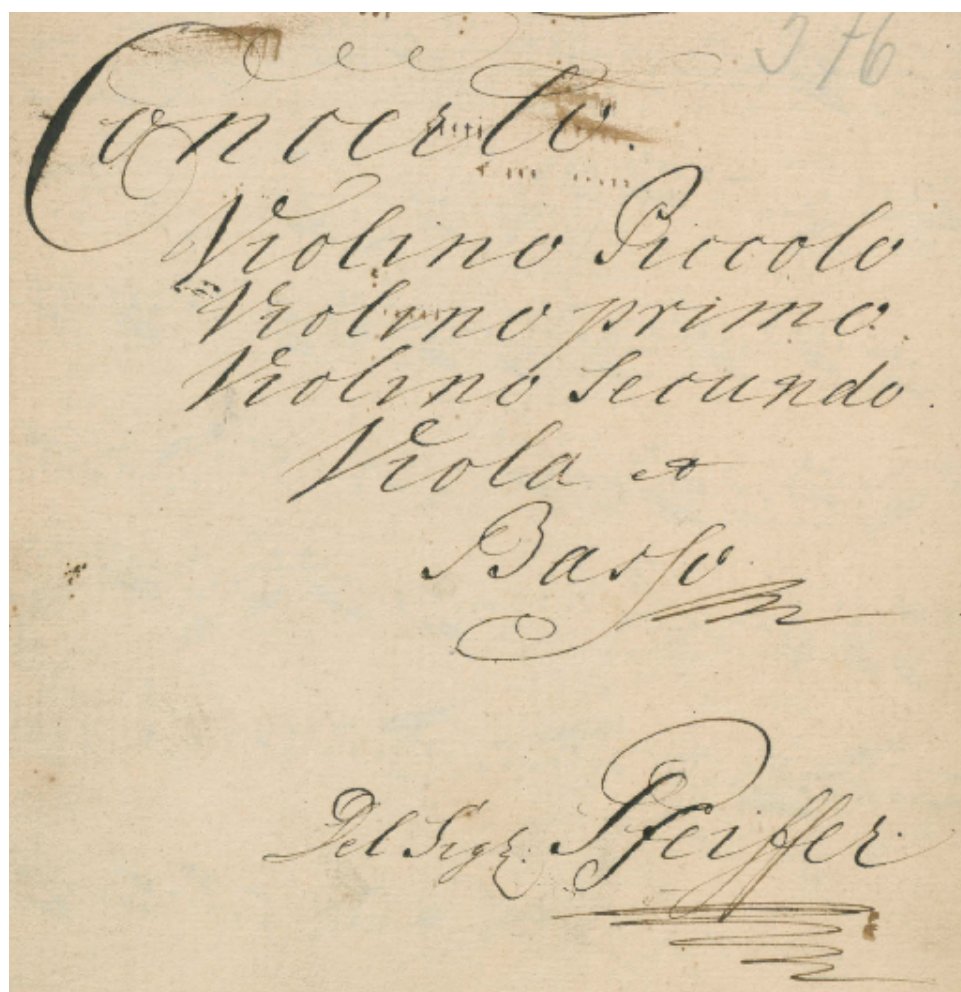


Figure 1.A.3. The title page of Pfeiffer’s *Concerto* for piccolo violin and strings.



Figure 1.A.4. The first page of Bach's Brandenburg Concerto No. 1, BWV 1046 (ca. 1708-1721). Note the piccolo violin staff with a two sharps in the signature to indicate D major in the context of the concerto's actual key of F major (see box); the transposition of a minor third was nearly standard by this time.

I.A.2. Transposition and Tuning

All of the instruments of the violin family are non-transposing, which is to say the music is notated at sounding concert pitch, except for the piccolo violin. By the eighteenth century, the common tuning of the piccolo violin was a third higher than the violin; the piccolo violin part was written in a key that is a minor third lower than the actual key of the piece. The exception to this tuning can be seen in works by C. H. Biber (a minor second higher) and Albrechtsberger (a major second higher). Also, Erlebach's aria, which was published in 1697, calls for a *scordatura* tuning that shifts all four strings to either D or G.¹⁹ In the trio sonata by Erlebach and concertos by

¹⁹ Moser, 379.

Pfeiffer and Bach, which all happen to be in F major, the piccolo violin part is in D major. (The practice of having different members of the ensemble playing in different keys was common during Bach's time, because different instruments were often tuned to different pitch levels.)²⁰

In the seventeenth century, the pitch of the piccolo violin seems commonly to have been a fourth higher than the standard violin, as in Praetorius's term for the instrument and the works discussed here by Knüpfer and Schelle, but the issue of transposition was ambiguous during this time. In compositions by Knüpfer and Schelle, transposed piccolo violin parts were used, but these lacked transposing key signatures. If by "violini piccoli alla Francese," Monteverdi meant the piccolo violin or even the *pochette*, which in some cases could be tuned an octave higher, this would be the exception to the rule of using a transposed piccolo violin part, which would have required the performer to transpose from notated concert pitch. The practice of transposition was more common for recorders and other wind instruments than for strings.²¹ Recorders of different ranges were set at different pitch levels, and a player would have chosen the recorder that fit a part's range best and then transposed from the part notated at concert pitch.²² In *L'Orfeo*, Monteverdi adhered to this practice when writing for recorders. He indicated the instrumentation but notated in sounding pitch. There is a good chance that this held true for the piccolo violin during the early seventeenth century, which suggests that the instrument was used more frequently

²⁰ Donington, 505; Bruce Haynes, "Cammerton," *Grove Music Online*, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04666> (accessed 21 February 2017).

²¹ Donington, 505.

²² For a survey of pre-orchestral ensembles, demonstrating the use of various instruments regardless of their transpositions especially when playing with singers, see John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution*, 37-39.

than the number of surviving pieces with specific designations of “violino piccolo” or other similar terms.



Figure I.A.5. Front, side, and back of the 1613 piccolo violin by Girolamo Amati and back of a violin by Andrea Amati, both at National Music Muesum, University of South Dakota, Vermillion.²³ Note the difference in proportions of the size of the body to the length of the neck on the piccolo violin and violin. (The lengths of the piccolo violin and violin in these photos were scaled to emphasize the difference in proportions. The actual overall length of the piccolo violin is shorter than that of the violin.)

²³ National Music Museum, “Violino Piccolo by Girolamo Amati, Cremona, 1613,” University of South Dakota, <http://collections.nmmusd.org/Violins/AmatiViolinoPiccolo/3361ViolinoPiccolo.html> (accessed February 23, 2017); National Music Museum, “Violin by Andrea Amati, Cremona, 1574,” University of South Dakota, <http://collections.nmmusd.org/Violins/Amati5260/5260AmatiViolin.html> (accessed 24 February 2017).

Table XXI. Nomenclature in Syntagma musicum	Length of Body (cm)	Vibrating Length of Strings (cm)
3. The Violino Piccolo (The treble Geig a fourth higher)	26.8	22.6
4. The Violin (Recht Discant-Geig)	35.7	29.7

Table I.A.1. Praetorius's measurements as interpreted
by Nicholas Bessaraboff in his *Ancient European Musical Instruments*

I.A.3. Size of the Body

The size of the piccolo violin has been debated. Most present-day performers use half-, three-quarter- or even seven-eighth-size violins to perform such works as Bach's Brandenburg Concerto or Cantata 140. (Other works are not as well-known and are rarely performed today.) As Margaret Downie Banks notes,

Numerous examples of 7/8-size violins with body lengths of about 34 cm (only 1 or 2 cm less than the size of standard violins), survive from the 17th and 18th centuries, but no persuasive arguments have been offered to clarify the use for which they were originally intended. Clearly, they are not the *Klein Discant Geig* described by Praetorius nor could they represent the violino piccolo described by Leopold Mozart in his *Violinschule* (1756). All the bowed string instruments known to Mozart are described in the introduction to his tutor. He notes that the violino piccolo is smaller than the ordinary violin and is capable of being tuned to a much higher pitch.²⁴

The instrument that fits descriptions by Praetorius and Mozart is one by Girolamo Amati, known as one of the Brothers Amati,²⁵ preserved in its original configuration at the National Music

²⁴ Banks, "Violino piccolo," *Grove Music Online*.

²⁵ These are generations of violin makers in the Amati family: 1. Andrea Amati (ca.1511-1577), regarded as the inventor of the violin; 2. Antonio Amati (c.1540-1607) and Girolamo [Hieronymus] Amati (c.1561-1630), "The Brothers Amati," sons of Andrea; 3. Nicolò Amati (1596-1684), "the most refined workman of the family," son of Girolamo; and 4. Girolamo [Hieronymus] Amati (1649-1740), known as Hieronymus II, the eldest son of Nicolò. The piccolo

Museum at University of South Dakota in Vermillion (see Figure I.A.5). Praetorius's scaling of various instruments in his *Syntagma musicum* is believed to be fairly accurate. A thorough interpretation of Praetorius's measurements is provided in Nicholas Bessaraboff's *Ancient European Musical Instruments* (see Table I.A.1).²⁶

The Amati piccolo violin is close to the modern-day quarter-size violin, the body length of which is about 28 centimeters.²⁷ At first glance, it is hard to imagine this instrument was intended for adults to play. However, on Amati's piccolo violin, the thickness of the neck, which is comparable to that of a full-size violin of the period, is evidence that it would have been played by adults. The length of the neck is also much longer than the that of a child's violin with a comparable body size. In spite of the small body size, the piccolo violin was not a child's instrument, which would have been tuned in the same pitch as the full-size violin but would have possessed a much thinner and shorter neck. In addition, unlike a child's violin, which is proportionally smaller than the full-size violin in all aspects, the thickness of the top and back of this instrument is comparable to the full-size violin, in order to support the tension of the string length that is proportionally the same as the violin. This invalidates Andreas Moser's theory that Bach's first Brandenburg Concerto was written for a performance by his son, Wilhelm

violin, dated 1613, is often considered to be by the Brothers Amati, because Girolamo kept using the "Brothers Amati" labels even after Antonio's death. The body shape of the instrument is a miniature version of one of the patterns that Andrea designed. For further information, see Charles Beare, et al., "Amati," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00737> (accessed 21 February 2017).

²⁶ Nicholas Bessaraboff, *Ancient European Musical Instruments: an Organological Study of the Musical Instruments in the Leslie Lindsey Mason Collection at the Museum of Fine Arts, Boston* (Cambridge, MA: Harvard University Press, 1941), 301.

²⁷ See I.A, note 4.

Friedemann (1710-1784), who would have been in his early teens when the piece was written.²⁸ The “Violino Piccolo,” as Bach called for in his Brandenburg Concerto, was not a child’s violin. Present-day violinists use instruments that are fairly close in size to the full-size violin, in part because there are only a few, if any, small violins with thick and long enough necks to accommodate grown-up hands. The thick neck also results in a wider fingerboard that provides enough spacing between the strings for adult fingers. Another and perhaps more important reason that present-day violinists employ instruments that are close to the full-size violin is, of course, that they hesitate to adapt their skills to a different instrument.

Some argue that the piccolo violin used during the eighteenth century in such compositions as Bach’s Brandenburg Concerto – tuned a third higher – was a bigger instrument than Monteverdi’s or Praetorius’s – tuned a fourth higher. Bessaraboff noted that “the violino piccolo of Bach’s time was a larger instrument than that of Praetorius. More likely it was the three-quarter violin tuned a third higher than the standard violin.”²⁹ This argument stems from the fact that the tuning of the instrument became lower by the eighteenth century: it was originally a fourth higher than the regular violin early on, but later it became only one third higher as discussed above. The acoustics of different string lengths and body sizes make this theory plausible, but there are no surviving examples of larger piccolo violins. In fact, luthiers made the piccolo violin of the Praetorius and Amati specifications well into the eighteenth century (see I.A.4). The surviving half- and three-quarter-size violins are child’s instruments, as evidenced by the dimensions of the necks and scrolls in relations to the size of the bodies. Leopold Mozart seemed

²⁸ Moser, 379-380.

²⁹ Bessaraboff, 303.

to have been misled into calling the piccolo violin “die Quart- oder Halbgeiglein.”³⁰ (Mozart also incorrectly thought these instruments were for “very small boys....”)³¹ The piccolo violin in appropriate size would be *die Quartgeiglein*, not *die Halbgeiglein*. It is also not the *Terzgeige*, if the term was used to describe its size. In addition, and perhaps most importantly, the timbre of the half-, three-quarter-, or seven-eighth-size violin is not different enough from the full-size violin to merit its own musical identity as a separate instrument.

The pitch level was not standardized during the Baroque era, unlike the modern standardization of A above middle C to be 440 Herz (or slightly higher). For instance, the frequency of A was roughly 392 Hz. in France and Rome, 415 Hz. for instruments in Leipzig, and 466 Hz. for organs in Leipzig. In Venice alone it varied from 410 Hz to 466 Hz, depending on the genre and performance locations of the music.³² The difference between 392 Hz and 466 Hz is roughly a step and a half, or a minor third. On string instruments, all of those pitches were played on the instruments of the same design and size. A violin as designed in Cremona had essentially the same specifications as one used in Rome, France, or Germany. Perhaps individual players selected different gauges for their gut strings depending on the pitch level. In the same manner,

³⁰ Mozart, *Versuch*, 2.

³¹ Mozart, *Treatise*, trans. Editha Klocker, 10.

³² Bruce Haynes and Peter Cooke, “Pitch,” *Grove Music Online*, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40883> (accessed 21 February 2017); David K. Wilson, ed., *Georg Muffat on Performance Practice* (Bloomington: Indiana University Press, 2001), 99-100; and Judy Tarling, *Baroque String Playing for Indenious Learners* (Hertfordshire: Corda Music, 2001), 192-194.

whether it was a third or fourth higher than the ordinary violin, it would have been played on the same piccolo violin.³³

The instrumentation of surviving musical examples also support the idea that the size of the piccolo violin remained the same regardless of its tuning. (Also, as mentioned earlier, Moser called Bach's piccolo violin a *Quartgeige*, presumably referring to its quarter-size body.) As we will see in subsequent chapters, the sound of the piccolo violin was thought to be somewhat interchangeable with the sound of the cornettino when the former was tuned a fourth higher than the violin. The instrumental ensemble for Knüpfer's *Christ lag in Todesbanden* includes a cornettino and piccolo violin; in Schelle's *Schaffe in mir, Gott*, the cornettinos are substitute instruments for the piccolo violins. When the instrument is tuned a third higher, its timbre seems to be akin to the flute, as observed in Bach's cantatas. In BWV 96, the piccolo violin replaces the *flauto piccolo* (sopranino recorder); in BWV 102, it replaces the flute. Leopold Mozart also pointed out that the piccolo violin was often "heard in company with a transverse flute...or other similar instruments."³⁴ The same instrument tuned lower would result in lower tension on the instrument, and it would create the timbre that is somewhat hollower and airier, like the flute or recorder, than the more incisive tone of the cornettino. Another example of varying the timbre through different tuning is Carl Heinrich Biber's *Concerto à 4 per la chiesa*, in which the piccolo violin is tuned only a minor second higher than the ordinary violin, bringing out a rather dark and somber quality from the piccolo violin. Carl Heinrich would have been familiar with his

³³ Banks, "The Violino Piccolo and Other Small Violins," 589-591.

³⁴ Mozart, *Treaties*.

father Heinrich Ignaz Franz von Biber's work with *scordatura* in the Rosary Sonatas, which explore various tunings and timbres on the standard violin.

I.A.4. Surviving Instruments

Amati's piccolo violin is one of only four Cremonese instruments known to have survived in its original condition. The other three are a tenor viola by Andrea Guarneri from 1664, also at the National Music Museum; the "Medici" tenor viola by Antonio Stradivari (1644-1737) from 1690 at the *Museo del Conservatorio* "L. Cherubini" in Florence; and a piccolo violin by Guarneri del Gesu in Osaka, Japan. Most string instruments from the sixteenth through the eighteenth centuries have been either heavily repaired or altered to suit the evolution of musical styles and artistic aesthetics, making historical research on the early instruments very challenging. Examples that survive in near original condition include Stradivari's violins nicknamed Messiah and Lady Blunt, both of which have their original necks preserved but with other modifications.³⁵

Beginning in the middle of the eighteenth century, it became common practice to cut off the existing neck and refit the violin with a new one. What is now considered the Baroque neck as originally conceived was simply nailed on top of the body, running almost parallel to it. The new neck was thinner than the original one and no longer parallel to the body of the instrument; instead, it was pulled toward the instrument's back in order to create greater resistance to the increased string tension than a parallel neck could provide. The Baroque fingerboard was wedge-

³⁵ The Cozio Archive, "Antonio Stradivari, Cremona, 1716, the 'Messiah, Messie, Salabue'," Tarisio Fine Instruments & Bows, <https://tarisio.com/cozio-archive/property/?ID=40111> (accessed 21 February 2017); Cozio, "Antonio Stradivari, Cremona, 1721, the 'Lady Blunt'," Tarisio, <https://tarisio.com/cozio-archive/property/?ID=24222> (accessed 21 February 2017).

shaped to create an enough slope towards the bridge. The so-called modern neck, without the wedge-shaped fingerboard, had to be grafted inside the body of the violin so that it could be tilted back to create a sharper angle on the bridge. These adjustments to the violin resulted in a larger volume of sound from the instrument, but also in a more incisive timbre. The desire to generate more sound stemmed from the need to accommodate increasingly large performance spaces. During the second half of the eighteenth century, organized musical performances, which had mostly taken place in courts and churches up to that time, were starting to occur in large public halls for the growing middle class and become known as concerts.³⁶ The history of Stradivari's Lady Blunt, which currently has a modernized neck, has been thoroughly documented; the neck grafting process was accomplished in the nineteenth century, and the original neck, detached from the violin, survives, providing more information on how the violin might have been set up originally by the maker.³⁷

From the perspective of the modern violinist, the Baroque neck was quite thick. Prior to the invention of the chinrest ca.1810, the violin was mostly held by the hand.³⁸ It was balanced between the shoulder and the "bridge" created between the thumb and palm of the left hand.³⁹ The neck had to be thick enough for the left hand to grab, but without having to squeeze – the

³⁶ William Weber, "Concert (ii)," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06240> (accessed 20 February 2017).

³⁷ Cozio, "The 'Lady Blunt' Stradivarius violin, Cremona, 1721," Tarisio, <https://tarisio.com/cozio-archive/cozio-carteggio/the-lady-blunt-stradivarius-violin-cremona-1721/> (accessed 21 February 2017).

³⁸ Robin Stowell, *The Early Violin and Viola: A Practical Guide*. (Cambridge: Cambridge University Press, 2001), 37-38.

³⁹ For an in-depth exploration of how to hold the violin without a chinrest, see Tarling, 63-70; Stanley Ritchie, *Before the Chinrest* (Bloomington: Indiana University Press, 2012), xv.

very reason why the piccolo violin has a neck that is big enough for an adult's hand. The new neck was significantly thinner than the original one. It no longer needed to serve as a handle, because the players increasingly relied on their shoulders and chins to hold the violins, eventually leading to the invention of the chinrest.⁴⁰ This new technical development, which made shifting to high positions less difficult, was in line with the increasing pitch ranges of new musical compositions at the time; it led to the eventual extinction of the piccolo violin. This happened, however, at the expense of the resonant and open sound of a violin that was not clamped by the shoulder and chin as well as the distinct timbre of the piccolo violin, which was markedly different from that of the violin playing in high positions.

Most of the violin works of the Baroque era did not require players to play beyond the first position. An instrument higher than the regular violin – the piccolo violin – was used to play in the upper register. The notion of keeping a musical phrase or idea on the same string was only starting to develop during the eighteenth century.⁴¹ During the Baroque era, and even during most parts of the Classical, it was considered more interesting to highlight the distinct color of each string within a phrase by crossing between the strings when notes went beyond the confines of one position.

The increased pitch range of the new musical style also required the length of the fingerboard to be extended. The wedge-shaped fingerboard was made of spruce, which is not dense enough to sustain its own weight very far from where it is glued to the neck. The exotic wood of

⁴⁰ Ritchie, xv. Without the chinrest, a player might place a piece of chamois or other types of leather where the chin would touch the violin, avoiding undesired marks on the varnish of the instrument. This piece of leather also kept the violin from slipping from the player's shoulder.

⁴¹ Boyden, 376-378.

ebony was the new choice material for the longer fingerboard. The European colonization of South Asia and Africa during the eighteenth century made the wood plentiful enough in Europe for it to be used for fingerboards with consistency. Ebony's denseness also resulted in increased high partials in the timbre of the violin, with a concomitant increase in the projection of sound. Until the development of the longer fingerboard with the new material, the piccolo violin would have been used to play the tessitura that is higher than the lower positions of the standard violin.

A number of piccolo violins with similar measurements as Amati's survive by such makers as Pietro Antonio Cati, the Gagliano family, Giuseppe Guarneri, Rudolf Höß, Paul Klemm, Georg Klotz, Jacobus Stainer, Antonio Stradivari, Omobono Stradivari, and Leopold Widhalm.⁴² The measurements of some of those instruments can be compared in the Table I.A.2. (Mensur is the string length between the nut and bridge.) The instrument by Giuseppe Guarneri, who is nicknamed as *Guarneri del Gesu*,⁴³ is considered by some as a *pochette* because of its smaller size. However, the *Grove* article cites the piccolo violin as having "body lengths of 23-27 cm."⁴⁴

⁴² Some of these makers are listed in Banks, "Violino piccolo," *Grove Music Online*. For more information on Pietro Antonio Cati's piccolo violin, which is a part of Alessandro Kraus's collection at the *Musikinstrumentenmuseum* in the University of Leipzig, see Peter Liersch, "Bericht über die für die Bachgedenkstätte gearbeitete Kopie des Violino piccolo Cati 1741," in *Cöthener Bach-Hefte*, vol. 3 (Köthen, 1985), 57-64. Jacobus Stainer's piccolo violin – "Jacobus Stainer, Absam 1659" – was used in Philipp Heinrich Erlebach, *VI Sonate*, Rodolfo Richter, Linn Records CKD 270, 2005.

⁴³ From 1731, he started inserting the label with the monogram IHS (*Jesus Hominem Salvator*, Jesus Savior of Man), which gave him the nickname *Guarneri del Gesu*.

⁴⁴ Banks, "Violino piccolo," *Grove Music Online*.

Antonio Stradivari worked for Nicolò Amati, and his violins were modeled after patterns that the Amati family had developed.⁴⁵ His piccolo violin was no exception. Aside from the neck, which was modernized, the specifications follow those of Amati's. The body and scroll of the instrument are in mint condition. This instrument is on display at the Museum of Fine Arts in Boston, on loan from Naomi Krasner, a daughter of the late Louis Krasner, a noted violinist of the twentieth century (see Figures I.A.6 and I.A.7). Considering the measurements of the new neck, which is comparable to that of regular quarter-size violin – unlike the disproportionately thick neck of Amati's piccolo violin – the instrument was probably modernized so that it could be used by a child.

Leopold Mozart in his *Versuch einer gründlichen Violinschule* famously said of the piccolo violin,

... the Quarter-, or Half-Fiddle... is smaller than the ordinary violin and is used for very small boys... Some years ago one even played concertos on this little violin (called by the Italians Violino Piccolo) and, as it was capable of being tuned to a much higher pitch than other violins it was often to be heard in company with a transverse flute, a harp, or other similar instruments. The little fiddle is no longer needed, and everything is played on the ordinary violin in the upper registers.⁴⁶

Leopold Mozart unfortunately did not account for the difference in tone quality of the “little fiddle.” As mentioned above, in both piccolo violins by Amati and Stradivari, the graduation of the top and back is thicker than one would expect from a quarter-size body. The thicker graduation perhaps provided more depth to the sound of the instrument that is otherwise treble-dominated. It also supports the tension of the strings, which are longer than the those on a

⁴⁵ Charle Beare, et al., “Stradivari,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26889pg1> (accessed 21 February 2017).

⁴⁶ Mozart, *Treaties*, trans. Editha Knocker, 10.

quarter-size violin. The child-size violins are meant to be miniatures of the full-size violin with thinner graduations, proportionally following the measurements of the full-size violin in all aspects. In addition, the vibrating string length on the piccolo violin is roughly the same as the full-size violin. The length between the nut and bridge of the piccolo violin, which is pitched a third or fourth higher, is about where the third finger stops on the first position on the full-size violin. These are indications that the piccolo violin as intended by the Amatis, who were pioneers in violin construction and are known for perfecting the design of the violin family both acoustically and aesthetically, was not meant to be a small version of the regular violin, but an instrument in its own right.

Maker	Year	Body length	Mensur	Location
Girolamo Amati (c.1551-1630)	1613	267.5 mm	152 mm	National Music Museum Vermillion, SD
Rudolf Höß (fl. 1679-1738)	1690	230.0 mm	123 mm	Musikinstrumenten-Museum Berlin, Germany
Antonio Stradivari (1644-1737)	1734	266.5 mm	145 mm	Museum of Fine Arts Boston, MA
Giuseppe Guarneri (1698-1744)	1735	247.5 mm	123 mm	Osaka College of Music Japan
Pietro Antonio Cati (fl. 1738-1760)	1741	262.5 mm	138 mm	Musikinstrumentenmuseum University of Leipzig, Germany
Leopold Widhalm (1722-1776)	1769	282.0 mm	153 mm	Germanisches Nationalmuseum Nürnberg, Germany

Table I.A.2. Selective list of surviving piccolo violins from the seventeenth and eighteenth centuries



Figure I.A.6. Stradivari's piccolo violin at Museum of Fine Arts in Boston



Figure I.A.7. The piccolo violin on trial by the author

I.B. REPERTOIRE

All surviving compositions with specified piccolo violin parts (with the exception of Monteverdi's *L'Orfeo* and the Medici *Intermedi*) are of Austro-German or Bohemian origin. The fact that Cremonese and other Italian luthiers made the piccolo violin throughout the seventeenth century and beyond – well beyond *L'Orfeo* in 1607 – suggests that the instrument would have been used in Italy as well. It is hard to imagine that the Italian makers only manufactured the instrument to export it to other regions. The Austro-German compositions are clearly better documented, as is indicated by their inclusion in *The Breitkopf Thematic Catalogue*.¹ As discussed earlier, it is plausible that the piccolo violin was used more frequently than the list of surviving works suggests, since the convention existed that any music written for *viola da braccio* in the high tessitura would be played on the piccolo violin.

I.B.1. The Piccolo Violin in *L'Orfeo* by Claudio Monteverdi

Monteverdi's use of the term “*violini piccoli alla Francese*” in *L'Orfeo* merits further discussion. In the opening section of the second act of the opera, Monteverdi writes, “Questo Ritornello fu suonato di dentro da un Clavicembano [sic], duoi Chitaroni, & duoi Violini piccioli [sic] alla Francese.” (See Figure I.B.1.) After two iterations of the ritornello interwoven with two strophes of the shepherd's arioso, Monteverdi writes, “Questo Ritornello fu sonato da duoi Violini ordinarij da braccio, un Basso de Viola da braccio, un Clavicembano, [sic] & duoi Chittaroni.” The instrumental instructions regarding the two treble lines of the *ritornelli* are simple and straight

¹ Brook, *The Breitkopf Thematic Catalogue*.

forward: to play the two *ritornelli* with two “*violini piccioli alla Francese*,” then to switch back to the ordinary violins. While the “*violini piccioli*” are being used, Monteverdi indicates that a smaller force without a bowed instrument should be used for the bass line.



Figure I.B.1. The first *ritornello* with the piccolo violins from Monteverdi's *L'Orfeo*

The only question here, then, is what Monteverdi meant by “*violini piccioli alla Francese*.” The phrase’s literal translation, “small French violin” or “small violin in the French style,” may seem to suggest an instrument known as the *pochette* in France or “kit” in England.² The *pochette*, or the *Taschengeige* in German, named because its small size allowed it to fit in a coat pocket, was an instrument used from the early sixteenth through the eighteenth centuries mainly by dance masters to accompany and instruct their students; in fact, the instrument was also called the *Tanzmeistergeige*. As the German term suggests, the use of *pochette* is mostly tied to dance music, which traditionally assumes a large portion of the French-styled music. While Monteverdi and other Italian musicians could have thought of the *pochette* as a French instrument, the instrument is not actually of the French origin. The *pochette*, which has many names in various languages, has a confusing organological history, one that is related to the medieval rebec. As Remnant notes:

Some kits could be regarded simply as rebecs, but it is to the rebec that the name ‘kit’ seems first to have been applied. When this happened is uncertain, but the term was in use in England in the first quarter of the 16th century... The French term *poche* also included instruments of the rebec shape, as indicated by several references to its similarity to the mandora.... One of Praetorius’s three pictures...of Poschen is identical to a three-stringed rebec.

During the 16th century some members of the rebec family became narrower in proportion to their length than had hitherto been usual. One of these... is in the form of a fish.... By the end of the 16th century this type was firmly established in the shape of a narrow boat.... Perhaps to compensate for its relatively simple shape, it was often lavishly decorated with inlaid wood, ivory, ebony or jewels.... Mersenne, however, remarked that such ornamentation would not improve an instrument’s

² Mary Remnant, “Kit,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15075> (accessed 21 February 2017): “The word ‘kit’ probably arose from the idea that the diminutive instruments were ‘kittens’ to the larger bowed instruments such as those of the violin family, which were said, however erroneously, to be strung with catgut. The term ‘poche’ was said by Trichet to describe the leather case in which the instrument was kept; Mersenne said that it was kept in the pockets (*poches*) of violinists who taught dancing.”

musical qualities. A German or Swiss kit...has its back carved with animals, birds, isolated musical instruments (including a jew's harp) and cherubic dancers and instrumentalists. Although it was still being made in the early 19th century, the boat-shaped kit flourished most during the 17th....³

There are even more names for this instrument: *rebecchino* for a small rebec, *canino* comparing it with a canine tooth, and *Linterculus* for its resemblance to a small boat. It was also called the *sordino* or *sourdine* for its small sound. The final set of terms raises doubt that Monteverdi asked for this instrument — used primarily for teaching and dancing purposes — to be used in a refined performance. As noted above, although Marin Mersenne mentions that the *pochette* was used as part of instrumental ensembles in the seventeenth century, it would not have been loud enough to be played with the basso continuo instruments that Monteverdi indicated — even though the forces are somewhat reduced.⁴ If the *pochette* had actually been part of such ensembles as *Les Vingt-quatre Violons du Roy*, as Mersenne claims, a number of them would have been used to play the same part, not a single one per part as would be the case in *L'Orfeo*.

The hypothesis that the *violino piccolo alla Francese* was a *pochette* has led a few scholars to draw rather premature conclusions. In 1882, Julius Rühlmann established the theory that Monteverdi's directive concerns the *pochette*.⁵ Licia Sirch states that P. Collaer agreed with this notion:

In Monteverdi's *Orfeo*, one makes use of two *violini piccoli alla francese*. These are those that are called *pardessus de violon* in France, which are tuned, according to

³ Ibid.

⁴ Moser, 378; Mersenne. Also, see I.A.1, note 14.

⁵ Julius Rühlmann, *Zur Geschichte der Bogeninstrumente* (Brunswick, 1882), 65.

Praetorius, to the octave above the violin. They have a particularly sharp aural quality and, for that very color, Monteverdi uses them in *Orfeo*.⁶

This is ambiguous, because the *pardessus de violon* is actually an instrument of the *viola da gamba* family, not *viola da braccio*. Collaer might have mistaken it for the *pochette*, given his explanation of the instrument. David Boyden also supports the *pochette* theory, perhaps for more thoughtful reasons:

...these violins were pochettes, and this opinion is undoubtedly correct, although Rühlmann did not give the right reasons.... The musical context is important to the solution. Act II of *Orfeo* begins with Orfeo's air "Ecco pur ch'a voi ritorno," faintly reminiscent of the French *airs mesurés* or *airs de cour*, regular in phrasing and form.... It is the only such piece of its kind in the opera, and Monteverdi sets it uniquely, following it by the single use of the *violini piccoli alla Francese*, which play a brief instrumental ritornello.... Thereupon a shepherd sings an arioso followed by another short instrumental ritornello.... The next short arioso is then succeeded by a ritornello set for two *violini ordinarij da braccio*.... Since the "French air" occurs only once, the "small French violins" are used only once....⁷

Boyden assumes that Monteverdi would have thought of the *pochette* as French in origin, but that is not entirely clear. The composer is thought to have encountered the instrument during his visit to Flanders in 1599 and from hearing French musicians in Italy.⁸

The Cardinal d'Este arrived at Florence on May 26th and on the 27th [1612] during dinner...the little Frenchmen (*franzosini*) played some madrigals with the

⁶ P. Collaer, "L'orchestra di C' Monteverdi," *Musica* 2 (1943): 93, as quoted in Licia Sirch, "'Violini piccoli all francese' e 'canto alla francese' nell'*Orfeo* (1607) e negli 'Scherzi musicali' (1607) di Monteverdi," *Nuova rivista musicale italiana* 15, (1981): 50: "Nell'*Orfeo* di Monteverdi si fa ancora uso di due violini piccoli alla francese. Sono quel che in Francia si chiamava i *pardessus de violon*, accordati, secondo il Praetorius, all'ottava superiore del violino; hanno un colore sonoro particolare nell'acuto, e, proprio per questo colore, Monteverdi li impiega nell'*Orfeo*." Translation by Jeffrey Grossman.

⁷ David D. Boyden, "Monteverdi's Violini Piccoli alla Francese and Viole da Brazzo," *Annales musicologiques* 6 (1958-1963): 389-390.

⁸ *Ibid.*, 391.

cornetts.... On May 31st for the baptism of Margherita, the fourth-born, during the dinner of the family, the little French musicians played the *violini alla francese*.⁹

Using this quotation, Boyden makes several assumptions. The first is that the *violini alla francese* mentioned at the end are small violins. The French musicians are cited as little, but not the violins, which are simply called “French.” In addition, while it is reasonable to speculate that Monteverdi likely knew about the specific musical activities at the Medici in 1612, it is not certain. *L’Orfeo*, commissioned by Prince Francesco Gonzaga for Carnival 1606–1607, also predates the baptism dinner in Florence. The *Grove* article on Monteverdi mentions the possibility of Monteverdi “accompanying Duke Vincenzo to Florence for the festivities celebrating the wedding of Maria de’ Medici and Henri IV in October 1600, including Jacopo Peri’s opera *Euridice*,” but Monteverdi’s encounter with French musicians during the trip is not recorded.¹⁰

Perhaps the biggest problem with the *pochette* hypothesis is the problem of the instrument’s sound volume. Although it likely evolved from the medieval rebec, which was used to accompany songs and dances, the *pochette* around the 1600s would not have been designed to be used for actual performances. A 1611 dictionary describes the instrument this way:

...the little narrow, and long Violin...which French dauncers, or dauncing Maisters, carrie about with them in a case, when they goe to teach their Schollers.¹¹

My experience with the *pochette* suggests that it does not project enough sound for ensemble performance even with the penetrating tone-quality of an instrument tuned an octave higher than

⁹ Angelo Solerti, *Musica, Ballo e Drammatica alla Corte Medicea dal 1600 al 1637* (Florence, 1905), 64–65, as quoted in Boyden, 391.

¹⁰ Tim Carter and Geoffrey Chew, “Monteverdi, Claudio,” *Grove Music Online*, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44352pg1> (accessed 24 February 2017).

¹¹ Randle Cotgrave, ed., *Dictionarie of the French and English Tongues* (London: Adam Islip, 1611), s.v. “Poche,” as quoted in Remnant.

the regular violin. In addition, while Praetorius's description of the *pochette* indicates that it was always tuned an octave higher than the ordinary violin, some *pochettes* were tuned at concert pitch. Boyden addresses this problem in his argument against Andreas Moser's rejection of the soft-sounding instrument, attentively observing that "when the small French violins are playing, Monteverdi carefully omits the *basso di viola da braccio*, thus lightening the texture, and he replaces this bass instrument when he calls again for the ordinary violins."¹² However, anyone who has played and heard the *pochette* would confirm that even with the lightened texture, the sound would not be loud enough to be recognizable beyond a perimeter of several feet.¹³ Its design does not equip the instrument with a body large enough to act as a resonator, as in the case of the regular violin or even the piccolo violin, which is the next item of discussion. The principal resonating agents of the instrument are the strings themselves. In the context of Monteverdi's use of the "violini piccioli," the reduced texture of the forces and lightened timbre of the bass line is primarily a matter of a change in the color rather than volume.

The next issue with the *pochette* hypothesis is pitch range. J. A. Westrup, who along with Moser and Bessaraboff were in the opposing camp of scholars who rejected the *pochette* in favor of the piccolo violin as Monteverdi's choice of instrument, thought the *pochette* "would hardly be a suitable instrument for the theatre; and as its lowest note was G on the second line of the treble stave it could not have played the second part in this ritornello, which goes down to middle C."¹⁴ According to Praetorius, the *pochette*, which had three strings unlike other instruments of the

¹² Moser, 377-380; Boyden, 392.

¹³ Banks, "The Violino Piccolo and Other Small Violins," 589.

¹⁴ Westrup, 230-245.

violin family, was pitched bottom to top, either a'-e"-b" or g'-d"-a".¹⁵ Boyden responds to Westrup's contention that the *pochette* would be a transposing instrument. Using the latter of Praetorius's tunings, Boyden notes that "there is no problem in playing the written middle-C with finger 3 on the lowest (g') string of the *pochette*."¹⁶ The sounding pitch would be an octave higher than written. As previously noted, it is a characteristic of seventeenth-century violin writing that the range would rarely go beyond first position. If Monteverdi intended the passage to sound an octave higher, it would be appropriate that he called for the *pochette*. However, the text surrounding the *ritornelli* suggests otherwise.

ORFEO

Ecco pur ch'a voi ritorno,
Care selve e piagge amate,
Da quel sol fatte beate
Per cui sol mie notti han giorno.

ORPHEUS

Here I am, returned to you,
dear woods and beloved hills,
blessed by that sun
through whom alone my nights are day.

RITORNELLO

PASTORE

Mira ch'a sè n'alletta
L'ombra, Orfeo, di que' faggi,
Or che infocati raggi
Febo dal ciel saetta.

SHEPHERD

See, how there lures us
the shade, Orpheus, of these beech-trees,
now that his burning rays
Phoebus shoots down from heaven.

RITORNELLO

Su quell'erbose sponde
Posiamci, e in vari modi
Ciascun sua voce snodi
Al mormorio de l'onde.

On these grassy banks
let us sit and in various songs
let each let free his voice
to the murmur of the waters.¹⁷

¹⁵ Boyden, 395.

¹⁶ Ibid., 393

¹⁷ English translation from www.naxos.com.

Here Orpheus and the shepherds sing of the beauties of nature. The text of “woods and beloved hills” of “beech-trees” and “grassy banks” with “the murmur of the waters” calls for a pastoral scene. It is unlikely that Monteverdi intended for the instrumental interjections to go as high as E-flat two octaves above middle C. The rather squeaky and faint tone of the high-pitched *pochette* would probably not be the composer’s choice for this passage. In addition, there is no indication that the passage should be played an octave higher than notated.

Mary Remnant’s *Grove* article on the *pochette*, or “kit,” merits careful examination at this point:

The kit was played at all social levels: it served on the stage, at home and as a toy for children.... In Cesare Negri’s dance treatise *Le gratie d’amore*, performed before Don John of Austria on 26 June 1574, the allegorical figure “La Perseveranza” was followed onto the stage by a shepherd carrying a “sordina.”

Then she continues,

Shepherds are also associated with kits in Monteverdi’s *Orfeo* (1607), but here the instruments are described as “violini piccoli alla Francese”.... Leopold Mozart wrote in his *Violinschule* (1756) that the kit was then “almost obsolete.”¹⁸

She invalidates most of her own assertions, including her assertion about *L’Orfeo*, by incorrectly referring Leopold Mozart in the last sentence. The “obsolete” instrument to which Leopold Mozart refers to is the piccolo violin, as quoted earlier. In addition, however rare, the *pochette* was not obsolete until the beginning of the nineteenth century at the earliest.¹⁹ As tempting as it might be to apply this stage direction to Monteverdi’s *ritornelli*, the *pochette* would not be adequate for

¹⁸ Remnant.

¹⁹ I purchased an English *pochette* dated ca. 1800 from Tarisio Auctions, LLC, in 2015. The National Music Museum also has *pochettes* from the same time period. National Music Museum, “Pochettes and Kits,” University of South Dakota, <http://collections.nmmusd.org/bowstg.html#kits> (accessed 23 February 2017).

musical performances beyond “at home and as a toy for children,” as Remnant has stated, or as a stage prop, especially along with the number of continuo instruments that Monteverdi called for.

Boyden states that Rühlmann, who set forth the *pochette* theory, “gave almost no reasons at all, and consequently his opinion was easily pushed aside by the arguments of Moser and Bessaraboff.”²⁰ While Moser, Bessaraboff, and Westrup might have had the right choice of instrument, they failed to provide ample support to their argument, as Boyden notes:

Nicholas Bessaraboff, whose excellent book is a major contribution to the study of instruments, also rejected the *pochette* in favor of the violino piccolo...because his study of the ranges of the violin parts in *Orfeo* convinced him that Monteverdi never used the lowest (g) string, as would be necessary for the written c', the lowest note in the parts of the Violini piccoli alla Francese. But this c' occurs only in one measure in the lower of the two instruments, and, more to the point, Monteverdi does use the lowest string of the violin in another work of the same time.... Bessaraboff's painstaking work on ranges was limited to *Orfeo*, and an examination of Monteverdi's works as a whole will show that Bessaraboff's conclusion cannot be applied rigorously to Monteverdi's music *in toto*.²¹

Their shortcomings had allowed Boyden to construct his argument convincingly in favor of the *pochette*. Most modern performances of the opera, including recordings by such noted musicians as René Jacobs, Jordi Savall, and Daniel Stepner, adhere to the idea of the *pochette*, but they do not actually use the instrument for various reasons that will be discussed below, performing the two *ritornelli* an octave higher on the ordinary violin to imitate the pitch level of the *pochette*.²² Those recordings demonstrate how out of place the *ritornelli* sound when played an octave higher. (It is

²⁰ Boyden, 389.

²¹ Ibid., 393

²² Claudio Monteverdi, *L'Orfeo*, Concerto Vocale, conducted by René Jacobs, Harmonia Mundi HMC901553.54, 1995; Monteverdi, *L'Orfeo*, La Capella Reial de Catalunya, Le Concert des Nations, conducted by Jordi Savall, Alia Vox 9911, 2015; and Monteverdi, *L'Orfeo*, Aston Magna, directed by Daniel Stepner, Centaur Records 2931/32, 2008.

also not ideal to substitute the *pochettes* with regular violins played in high positions, a technique that is quite challenging to execute on the Baroque violin in its original configuration without the chin rest, and one that violinists of the period would be unlikely to employ.)²³ A comparison can be made with the recordings by Sergio Vartolo or Emanuelle Haim in which the *ritornelli* are played in the written octave on standard violins.²⁴

One reason that those recordings and other performances do not actually employ small violins, either the *pochettes* or piccolo violins, is because those instruments are not readily available to performers today. Most of the surviving original instruments are housed in museums and private collections, as discussed above in I.A.4. The *pochettes* were less standardized than violins in terms of their dimensions and shapes and can be found in various forms in numerous instrument collections.²⁵ Modern copies of such piccolo violins or *pochettes* are only made by means of specific commissions, requiring a considerable commitment of money on the part of the commissioner and time and effort on the part of the luthier who chooses to build them.

The possibility is strong that Monteverdi was familiar with the work of the Amatis. Antonio and Girolamo Amati, known as the “Brothers Amati,” were working in Cremona during Monteverdi’s formative years there as successors to their father Andreas Amati, who is considered

²³ See I.A.4, notes 38 and 39.

²⁴ Claudio Monteverdi, *L’Orfeo*, San Petronio Cappella Musicale Orchestra, conducted by Sergio Vartolo, Naxos 8.554094-95, 1997; Claudio Monteverdi, *L’Orfeo*, Le Concert d’Astree, conducted by Emanuelle Haim, Virgin Veritas B0001BFIMS, 2004.

²⁵ The National Music Museum has an extensive collection of *pochettes*. National Music Museum, “Pochettes and Kits,” University of South Dakota, <http://collections.nmmusd.org/bowstg.html#kits> (accessed 23 February 2017).

to have originated the design of the violin and other members of the *viola da braccio* family.²⁶ The work of the Amati family hugely influenced future generations of luthiers, including Stradivari and Guarneri, and likely even composers such as Dario Castello and Biagio Marini. Although the particular piccolo violin by Girolamo mentioned above postdates *L'Orfeo* (1607) by several years, the existence of such a member of the violin family was likely known to Monteverdi. Praetorius remarked (in his 1619 *Syntagma musicum*) that the instruments of the violin family “are such familiar instruments I need not say much more about them....”²⁷ As noted above, the *intermedi* performed at the wedding festivities of Ferdinando dei Medici and Christine de Lorraine in Florence in 1589 included a part for *sopranino di viola*, presumably a term for the piccolo violin.²⁸

If the piccolo violin played in the same octave range as the ordinary violin, why did Monteverdi ask for a different set of instruments for only seven bars of *ritornelli*? The simple answer to this question is the difference in timbre. As Bessaraboff pointed out, Monteverdi does not use the lowest string of the violin in this opera. Even in his other works in which he does write for the lowest string, the middle register is most commonly preferred. The portion of the violin’s range, like the middle register of other instruments of the violin family, was the most resonant and best “speaking” part of the instrument. This was in large part because of the design of the bridge during Monteverdi’s time. The Baroque bridge was constructed so that the top beam (on which the strings lie) is supported in the middle, forming a structural triangle with the two feet that touch the body of the instrument. The beam on the modern bridge is supported on each end forming an “X” with

²⁶ See I.A.3.

²⁷ Praetorius, *Syntagma musicum*, trans. David Z. Crookes, 56.

²⁸ Bessaraboff, *Ancient European Musical Instruments*, 380.

the feet, creating an even timbre and volume among different registers of the instrument (see Figure I.B.2). The triangular structure allowed for more flexibilities on the outer strings, but also took the treble and bass further away from the resonating point. By giving this passage to the piccolo violin, Monteverdi allowed it to be played on the lowest part of the instrument for a special sound. The music of the *pastorale* has long been associated with the sound of the flutes and double-reed instruments.²⁹ The piccolo violin, with the smaller resonating body than the ordinary violin, provides that effect especially in its lower register. This special instrumental sonority signifies the opera's turning point, where Orpheus is still in a happy mood following the festivities of the previous act and does not know yet the bad news he is about receive.

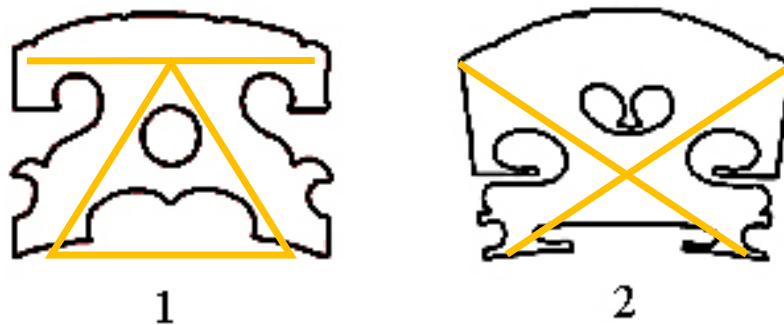


Figure I.B.2. Typical Baroque (1) and Modern (2) bridge designs with structural lines³⁰

²⁹ *The Harvard Dictionary of Music*, ed. D. M. Randel (2003), s.v. “*Pastorale*.”

³⁰ Bridge illustrations by George Stoppani. Oliver Webber, “What is a ‘Baroque violin’? Authenticity, labelling and compromise,” *The Monteverdi violins of the Gabrieli Consort & Players*, <http://www.themonteverdiviolins.org/baroque-violin.html> (accessed 23 February 2017).

The *pochette* was considered a transposing instrument in Boyden's hypothesis. According to the theory championed by Moser, Bessaraboff, and Westrup, the piccolo violin must be a non-transposing instrument. While in the eighteenth century the piccolo violin was almost always a transposing instrument, the current state of research does not provide enough evidence for us to assume that this was also the case in the seventeenth century (and such an investigation is beyond the scope of this study). It is to be noted, however, that recorders were not transposing instruments during the seventeenth century. Players of recorders of different ranges and keys would read scores or parts written at the sounding pitch. Moreover, the violin parts in *L'Orfeo* are written using multiple clefs, an inconsistency that demonstrates that the musicians of the time were proficient in reading and transposing at different intervals.³¹

The acoustical and historical reasons that favor the piccolo violin as Monteverdi's choice do not explain the "alla Francese" part of the phrase he used. The piccolo violin is not French; it is Italian in origin, just as the other *viole da braccio*. The term *alla Francese* could have been an indication of the style of performance Monteverdi expected. Boyden, who favors the *pochette*, established that Monteverdi was familiar with the French style and that he prescribed the style for this opening section of Act Two, and this theory is supported by Licia Sirch.³² In the same year, 1607, Monteverdi used the term in another composition, the *Scherzi Musicali*. He wrote "Canto alla Francese" to indicate that the vocal lines be sung in the French style, not necessarily to call for a French singer. In the same manner, the *violini piccoli alla Francese* translates into piccolo violins played in the French style.

³¹ See I.A.2, notes 20 and 21.

³² Sirch, 50-65.

There are several possibilities for what Monteverdi may have meant by “French style.” The two *ritornelli* in question are the only times in the opera with constant eighth notes, whereas other instrumental passages contain more rhythmic variation. Perhaps Monteverdi meant the eighth notes to be performed as a version of *notes inégales*, which is “a rhythmic convention according to which certain divisions of the beat move in alternately long and short values, even if they are written equal...[as] it existed in France from the mid-16th century to the late 18th....”³³

Another aspect of French style is the manner in which French musicians held their violin bows. Robin Stowell demonstrates that French musicians held their bows differently from the Italians:

Italian musicians introduced a thumb position on the under side of the stick, but the thumb-on-hair ‘French grip’, with three fingers placed on top of the stick and the little finger commonly braced in the back of the stick, persisted in France into the eighteenth century and was especially suitable for heavily accented dance music.³⁴

This kind of French bow grip was observed by the Austrian composer Georg Muffat (1653-1704) during his trip to Paris.³⁵

During the late sixteenth and early seventeenth centuries, the violins were also held differently – on the arm, hence the name *viole da braccio*, as supposed to on the shoulder. It is unclear exactly when and where the performers started raising the position of the violin, but the change is connected to the rise of virtuosic instrumental writing, especially that of the various

³³ David Fuller, “Notes inégales” *Grove Music Online*. *Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com.ezproxy.lib.uconn.edu/subscriber/article/grove/music/20126> (accessed 24 February 2017).

³⁴ Stowell, *The Early Violin and Viola*, 75.

³⁵ Wilson, ed., *Georg Muffat*, 109.

Italian schools in the seventeenth century. Positioning the violin on or at least closer to the shoulder not only facilitates increased flexibility and agility in the movements of the left hand, it enables shifting beyond first position on the neck of the violin. It could be that Monteverdi is indicating that he would like the bow, and possibly the piccolo violin as well, held in the *Francese* position, which might have been different from what was more common in Mantua.

Finally, there is a logistical issue to address in switching the instruments. Assuming that there were not two players who played the piccolo violin exclusively, Monteverdi allots only nine measures of Orpheus's aria to switch from the standard violin to the piccolo violin, and then four measures of the shepherd's arioso to switch back. This is barely enough time to make such a switch, particularly for only seven measures of ritornello. This is another reason why modern performers do not go to the trouble of switching instruments. It is not just about having a separate set of instruments for less than a minute of music; it is also challenging for non-fretted string players to switch back and forth between instruments quickly. Monteverdi either thoughtfully or fortuitously placed this passage toward the beginning of an act, providing enough time between acts to tune two separate instruments relatively close in time to when they need to be played. Consider Monteverdi's list of instruments at the beginning of the published score of the opera:

Duoi Gravicembani	2 harpsichords
Duoi contrabassi de Viola	2 double basses
Dieci Viole da braccio	10 "violins" (of various sizes)
Un Arpa doppia	1 double harp
Duoi Violini piccoli alla Francese	2 little violins on the French model
Duoi Chitaroni	2 bass lutes (actually 3)
Duoi Organi di legno	2 chamber organs
Tre bassi da gamba	3 bass viols
Quattro Tromboni	4 trombones (actually 5)
Un Regale	1 reed organ

Duoi Cornetti	2 cornetts
Un Flautino alla Vigesima seconda	1 little recorder (actually 2)
Un Clarino con tre trombe sordine.	1 first trumpet with 3 muted trumpets. ³⁶

This list is to be used with caution. As indicated in parentheses, there are inconsistencies with the numbers of the instruments.³⁷ The number of the “violins” is worth noting because, while the list cites ten, the opera only has up to five parts for strings. This discrepancy could simply be interpreted as Monteverdi’s desire to have each part doubled. Although the “Duoi Violini piccoli alla Francese” are listed separately from the “violins,” it could safely be assumed that Monteverdi did not intend to hire two extra players to play the two short *ritornelli* on the piccolo violins. During Monteverdi’s time it was common practice for a musician to perform on multiple instruments. However, if the *sinfonia* to the second act and the *ritornello* were not performed with two players on each part, extra players would have been ready to play the small violins.

With the unusual designation of the “violini piccoli alla Francese,” Monteverdi asked for a special timbre and different style of playing. The composer and his fellow musicians in Mantua presumably knew of the French style, but they may not have been at home with it. By listing the instrument along with a certain way of playing in the score, Monteverdi is providing a cryptic yet enriching instruction to his performers.

I.B.2. List of Composers and Their Works

The following list contains all the composers known to have written for the piccolo violin organized chronologically according to the year of their birth. The known works by these

³⁶ English translation of the instrumentation from Westrup, 231.

³⁷ Ibid., 231-236

composers are also included. Some of these composers are listed in Andreas Moser's "Der Violino Piccolo" and Margaret Downie Banks's "The Violino Piccolo and Other Small Violins," which is the most recent research on the piccolo violin, but some of their works could not be located.³⁸ Those works that could not be confirmed as lost are marked as "unable to locate." The list also provides an important musical position for each composer.

Sebastian Knüpfer (Asch, 1633–Leipzig, 1676; *Thomaskantor* in Leipzig)

Christ lag in Todensbanden

for 5 *concertini* and 5 *ripieni* voices, 3 bombards, cornettino,
piccolo violin, violin, 3 violas, and basso continuo

Johann Schelle (Geising, 1648–Leipzig, 1701; *Thomaskantor* in Leipzig)

Schaffe in mir, Gott

for 4 voices, trumpet with mute, 2 piccolo violins (or 2 cornettinos),
2 violins, 2 violas, cello (and bassoon), and basso continuo³⁹

Philipp Heinrich Erlebach (Esens, 1657–Rudolstadt, 1714; *Kapellmeister* in Rudolstadt)

Sonata No. 6 in F from *VI Sonate à Violino e Viola da Gamba col suo Basso Continuo*
for piccolo violin, viola da gamba, and basso continuo

Angedenken, mein Vergnügen from *Harmonische Freude musicalischer Freunde*, Part 1 (1697)
for soprano, 2 piccolo violins, and basso continuo

Johann Joseph Fux (Hirtenfeld, 1660–Vienna, 1741; *Hofkapellmeister* in Vienna)

Sonata No. 12 (lost)

for piccolo violin, 2 violins, viola, and basso continuo

Rondeau in C, E. 111

for bassoon, piccolo violin, violin, 2 violas, and basso continuo

³⁸ Moser, 377-380; Banks, "The Violino Piccolo and Other Small Violins," 596.

³⁹ The instrumentation of this cantata is explained in II.B.

Intrada in C, E. 62

for 2 oboes, piccolo violin, 2 violins, viola, and basso continuo

Carl Heinrich Biber (Salzburg, 1681–Salzburg, 1749; *Hofkapellmeister* in Salzburg)

Concerto à 4 per la chiesa

for piccolo violin, viola, and basso continuo (organ) with cello and violone

Johann Sebastian Bach (Eisenach, 1685–Leipzig, 1750; *Thomaskantor* in Leipzig)

Brandenburg Concerto No. 1, BWV 1046

for 3 oboes, bassoon, 2 hunting horns,
piccolo violin, 2 violins, viola, cello, and basso continuo

Herr Christ, der einige Gottessohn, BWV 96

for 4 voices, 2 oboes, sopranino recorder or piccolo violin, 2 violins, viola, and basso continuo

Herr, deine Augen sehen nach dem Glauben, BWV 102

for 4 voices, 2 oboes, flute or piccolo violin, 2 violins, viola, and basso continuo

Wachet auf, ruft uns die Stimme, BWV 140

for 4 voices, 2 oboes, taille, piccolo violin, 2 violins, viola, and basso continuo

Christoph Förster (Bibra, 1693–Rudolstadt, 1745; *Konzertmeister* in Merseburg)

Concerto in A (unable to locate)

for piccolo violin, oboe d’amore, 2 violins, viola, and basso continuo

Johann Pfeiffer (Nuremberg, 1697–Bayreuth, 1761; *Konzertmeister* in Weimar)

Concerto in F

for piccolo violin, 2 violins, viola, (cello,) and basso continuo⁴⁰

9 concertos listed in *The Breitkopf Thematic Catalogue*⁴¹ (lost)

⁴⁰ The manuscript contains the “Violon Cello” part, which is likely the basso continuo part. See II.C.

⁴¹ See II.C for the number of missing concertos.

Topff (fl. 1700-1799)⁴²

Divertimento in F

for 2 horns, piccolo violin, violin, viola, and basso [continuo]

Johann Gottlob Harrer (Görlitz, 1703–Carlsbad, 1755; *Thomaskantor* in Leipzig)

Partie in F

for piccolo violin, 2 violins, viola, and basso continuo (lost)⁴³

Carl Heinrich Graun (Wahrenbrück, 1703/4–Berlin, 1759; *Kapellmeister* in Berlin)

Bedrängte Seele, laß dein Weinen from *Große Passion: Komm her und schaut*, Graun WV B:VII:5

for soprano, piccolo violin, 2 violins, viola, and basso continuo

Johann Gottlieb Janitsch (Schweidnitz, 1708–Berlin, 1763; worked for Prince Frederick)

6 Sonatas (unable to locate)

for piccolo violins and strings⁴⁴

Quartet in C

for oboe, piccolo violin, viola (da gamba), and basso continuo⁴⁵

Johann Friedrich Doles (Steinbach, 1715–Leipzig, 1797; *Thomaskantor* in Leipzig)

Sonata in G (unable to locate)

for piccolo violin, violin, and basso continuo

⁴² This work is listed in *Répertoire International des Sources Musicales* with the ID number of 301003940. More information on the composer or composition could not be obtained by the time of this dissertation.

⁴³ This work is listed in *The Breitkopf Thematic Catalogue*; the *Grove* article on Harrer states that all partitas listed in the *Catalogue* are lost.

⁴⁴ Listed by Moser in “Der Violino Piccolo.”

⁴⁵ Moser lists viola da gamba; *The Breitkopf Thematic Catalogue* lists viola. However, the musical example in *Breitkopf* matches *Sonata da camera* in C for viola, cello, oboe, and basso continuo – not for a piccolo violin – listed in *Répertoire International des Sources Musicales* with the ID number of 701002264. The manuscript of this sonata is at the library of *Koninklijk Conservatorium* in Brussel.

Christian Gottfried Krause (Silesia, 1719–Berlin, 1770; music aesthetician, composer, and lawyer)
[composition(s) unknown]⁴⁶

Johann Georg Albrechtsberger (Klosterneuburg, 1736–Vienna, 1809; *Kapellmeister* in Vienna)
Divertimento in F
for piccolo violin (or violin), violin, and viola

Carl Ditters von Dittersdorf (Vienna, 1739–Neuhof, 1799; early success in Vienna)
[composition(s) unknown]

Antonio Rosetti (Rössler?)⁴⁷ (Leitmeritz, c.1750–Ludwigslust, 1792; court musician in Bohemia)
Quartet in C (unable to locate)
for 2 oboes, piccolo violin, and basso continuo

In examining this list of composers and compositions, it is striking to observe the prevalence of the piccolo violin in the Leipzig orbit, as well as that of Berlin and Vienna. While this could be partly attributed to the fact that the Breitkopf firm was located in the city of Leipzig, the following chapters will demonstrate that the piccolo violin played an important role in the musical tradition of the Leipzig orbit: that of Bach, his predecessors, his contemporaries, and his successors.

⁴⁶ Considering that the concerto by Pfeiffer is misattributed to Krause in *The Breitkopf Thematic Catalogue*, Krause might not have written for the piccolo violin.

⁴⁷ Moser, 380.

PART II

Annotated Editions of Piccolo Violin Works of the Leipzig Orbit

II.A.

Sebastian Knüpfer (1633–1676)

Christ lag in Todesbanden à 19
5 voci concertini, 5 voci ripieni (cappella),
3 bombardi, cornettino, violino piccolo, violino, 3 viole,
con continuo

The following chapters will provide annotated editions of works for the piccolo violin by Sebastian Knüpfer, Johann Schelle, and Johann Pfeiffer. *Christ lag in Todesbanden* is among a number of cantatas attributed to Knüpfer in manuscripts housed in the *Sächsische Landesbibliothek*, Dresden. Many of these cantatas were collected by Samuel Jacobi (1652-1721), who arrived in Leipzig in 1675, the year before Knüpfer died. Jacobi is the copyist for portions of this work and indeed large portions of the collection, but there are a number of other scribes as well, and attributions and other scribal components are often inconsistent. Most title pages in the collection include Jacobi's initials and a composer's name, but the title page of the manuscript containing this work only bears Jacobi's initials. Its inclusion in the collection alongside other works by the same composer supports the attribution to Knüpfer, however, as does its compositional style.

Knüpfer is credited with having rebuilt the musical tradition of Leipzig following the Thirty Years War, which had caused a decline in many aspects of the cultural life of the city. The composer is in fact the first in a line of influential *Thomaskantoren* that includes Johann Schelle, Johann Kuhnau, and Johann Sebastian Bach.¹ In his concerted works, Knüpfer employs Lutheran

¹ Stephen Sturk, "Development of the German Protestant Cantata from 1648 to 1722," (DMA diss., North Dakota State University, 2009), 42. Sturk notes that, after the fallow period of the Thirty Years War, Knüpfer's nineteen-year tenure as *Thomaskantor* (1657-1676) set the stage for

chorales as *cantus firmi* and as the basis for intricate counterpoint. This approach became a tradition that subsequent *Thomaskantoren* developed further. *Christ lag in Todesbanden*, scored for nineteen parts and basso continuo, is a good example of this approach extended to large instrumental and choral forces. As George Buelow notes, Knüpfer's "contrapuntal mastery, the powerful drama of his thematic ideas, his brilliant instrumentation and the variety of his vocal scoring all contribute to the impression of him as a worthy predecessor of Bach, many of whose Leipzig church cantatas belong to a tradition first developed by Knüpfer."²

Source

The work is not known to exist in score format. The codex containing the parts is preserved and available in digital form in *Die Sächsische Landesbibliothek – Staats- und Universitätsbibliothek* (SLUB) in Dresden under the shelf mark Mus. 1825-E-525, which is marked in pencil throughout the manuscript.³ The parts appear in the following order, which differs from the order of the instruments and voices on the title page:

Continuo
Canto 1
Canto 2
Alto
Tenore
Basso

the composers who followed him.

² George J. Buelow, "Knüpfer, Sebastian," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15215> (accessed 21 August 2016).

³ "Christ lag in Todesbanden - Mus.1825-E-525," *Die Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden*, <http://digital.slub-dresden.de/id359513735> (accessed 28 February 2017).

Canto 1 Cap.
 Violino Piccolo
 Violino
 Viola 1
 Viol[a] 2
 Viol[a] 3
 Bombard 1
 Bombard 2
 Bombard 3
 Cornettino
 Canto 2 Cap.
 Alto Cap.
 Tenore Cap.
 Basso Cap.

There are two sets of page numbers penciled into the manuscript. The first set of page numbers is located in the lower outside corner of each page. Beginning on the fourth page of this sequence, these numbers are crossed out. With the exception of the continuo part, this numeration follows the order of the list of parts on the title page. The second numbering is in the bottom center of each page and follows the order of the parts listed above. This set of page numbers seems to match the handwriting of the shelf mark (Mus. 1825-E-525), and the library's stamp appears on every other page in the same position. These two facts suggest that the librarian who catalogued the volume reordered the pages. There is no apparent reason why this was done other than the fact that it may follow a specific organizational scheme in the library: the placement of the voice parts immediately following the continuo part. This same organization can be seen in the manuscripts of two other works by Knüpfer housed in the library: Mus.1825-E-512 (*Machet die Thore weit*) and (Mus.1825-E-513) *O benignissime Jesu*.

Table II.A.1 shows both sets of page numbers in relation to the parts. Even with the new numbering of the pages, the last four *cappella* parts remained at the end of the manuscript rather than with the other voice parts. The *cappella* parts were copied by another scribe, which likely

explains their placement at the end of the manuscript. The library catalogue indicates that the first sixteen parts are by an unknown copyist, while the latter four *cappella* parts (which serve as *ripieno* parts) were copied by Jacobi. These parts seem to match the general style of Jacobi's handwriting in other works by Knüpfer, apart from slight differences that could have resulted from Jacobi's evolving penmanship and his use of different writing implements over time. The division of labor between two different scribes could lead to speculation that the last four *cappella* parts did not exist when Jacobi encountered the manuscript. If that had been the case, it is possible that he fashioned the remaining parts, perhaps consulting the *Canto 1 Cappella* part that appears earlier in the manuscript.

	Old Numbering	New Numbering
title page	1	no correction
<i>Continuo</i>	2-3	no correction
[blank]	no p. number	4
<i>Cornettino</i>	4-5	33-34
<i>Violino Piccolo</i>	6-7	17-18
<i>Violino</i>	8-9	19-20
<i>Viola 1</i>	10-11	21-22
<i>Viol[a] 2</i>	12-13	23-24
<i>Viol[a] 3</i>	14-15	25-26
<i>Bombard 1</i>	16-17	27-28
<i>Bombard 2</i>	18-19	29-30
<i>Bombard 3</i>	20-21	31-32
<i>Canto 1</i>	22-23	5-6
<i>Canto 2</i>	24-25	7-8
<i>Alto</i>	26-27	9-10
<i>Tenore</i>	28-29	11-12
<i>Basso</i>	30-31	13-14
<i>Canto 1 Cap.</i>	32-33	15-16
<i>Canto 2 Cap.</i>	34-35	35-36
<i>Alto Cap.</i>	36-37	37-38
<i>Tenore Cap.</i>	38-39	39-40
<i>Basso Cap.</i>	40-41	41-42

Table II.A.1. Page numbers in the manuscript of *Christ lag in Todesbanden*

The title page has two more catalogue numbers, presumably from previous libraries or collections: U. 335 and N 34. *Machet die Thore weit* and *O benignissime Jesu* also have the similar shelf marks from previous institutions: U. 191, V. 49 and U. 174, V. 36, respectively. The numbers following “U” seem to be in the older style of handwriting than the other numbers following “V” or “N” in all three pieces. One or both of these sets of numbers were likely the shelf marks at the *Bibliothek der Fürsten- und Landesschule* in Grimma. (The manuscript of *Machet die Thore weit* has the library stamp.) Jacobi, who was the copyist for at least portions of all three of these pieces, worked in Grimma. The entries for these works in *Répertoire International des Sources Musicales* (RISM) indicate that at some point the manuscripts were also in the possession of Heinrich Ludwig Hartmann (1770–1831), a philologist, copyist, and cantor in Grimma.⁴

Performance Dates

The title page includes two dates, which seem to be the performance dates at the *Fürstenschule St. Augustin* in Grimma, Saxony, where Jacobi was the *kantor*.⁵ The dates are 1 February 1702 and 3 February 1714. In light of the fact that this cantata is based on Martin Luther’s Easter chorale, it is odd that this work was performed on weekdays before Lent rather than on Easter Sundays. (1 February 1702 was Wednesday between the fourth and fifth Sundays after Epiphany; 3 February 1714 was Saturday between *Septuagesimae* and *Sexagesimae*, the third and second Sundays before Lent.) The performances might have had a connection to *Mariä*

⁴ “Knüpfer, Sebastian: Christ lag in Todesbanden,” *Répertoire International des Sources Musicales*, <https://opac.rism.info/search?id=211004701> (accessed 24 February 2017).

⁵ Wolfram Steude, “Jacobi, Samuel,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14047> (accessed 23 August 2016).

Reinigung (the Feast of Purification of Mary, also known as the Feast of the Presentation of Jesus at the Temple), which normally occurs on 2 February. The Feast celebrates the presentation of the infant Jesus, whose Crucifixion later served as humanity's atonement for sin — Jesus as the Osterlamm in *Christ lag in Todesbanden*. For this reason, it might have been considered theologically and educationally appropriate to perform this cantata during the Feast.

Violino Piccolo and Violino

It may seem odd that the *violino piccolo* and *violino* parts are generally in unison or octaves throughout the piece. (In mm. 33, 37, 122, 303, and 308, they are at the same pitch level but in different rhythmic subdivisions.) There are seven exceptions: mm. 9, 38, 74-75, 107-108, 232-233, 265-266, and 313. Four of these (mm. 74-75, 107-108, 232-233, 265-266) are the endings of the same *ritornello*, which repeats after verses 2, 3, 5, and 6. A question arising from this situation is whether only one of these parts would suffice in the absence of another. However, the part listing on the title page (“à 19”) suggests that the piccolo violin and violin lines are indeed separate parts within the piece. The nineteen parts do not include continuo, which is omitted from similar listings in other pieces by Knüpfer, rendering the *violino piccolo* and *violino* two separate parts. It would be wrong to suggest, however, that they are completely independent from one another; instead, they should be considered to be rather like two indispensable halves of a whole part. Despite the considerable overlap in pitch content between the two parts, the piccolo violin should not always be considered a simple coloristic addition to the violin part, because, as noted above, there are a few moments in which the instrument plays different pitch classes. Furthermore, in

mm. 74-75, 107-108, 232-233, and 265-266, the piccolo violin is the only part with the leading tone at the cadence, proving that the part cannot simply be replaced by the violin part.

In cases in which alternate instrumentation is possible, the copyists who transmitted Knüpfer's music (and, presumably, Knüpfer himself) have been very consistent in indicating the alternate orchestration. Examples of this alternate orchestration in other works by the same composer are plentiful and clear:

4 Bombardi. ò 3 Piffari e Fag	<i>Dies est lætitix</i> (Mus.1825-E-503-503a in SLUB)
2 Violini overo [sic] 2 Cornettini	<i>O benignissime Jesu</i> (Mus.1825-E-513 in SLUB)
1 Viola di gamba ò Bombard	<i>O benignissime Jesu</i>
2 Cornetti ò Bombardi	<i>Machet die Thore weit</i> (Mus.1825-E-512 in SLUB)

These instances make clear that Knüpfer was perfectly willing to substitute instrumental colors if necessary, even to the point of recommending substitutions that may strike the modern ear as nonsensical. He makes no such substitutions for the piccolo violin, and the fact that the piccolo violin and violin parts are rendered indispensable by the scoring would seem to indicate a lack of flexibility where the piccolo violin is concerned.

While Knüpfer's use of the piccolo violin in this work may seem unusual, this is not the only instance of the instrument doubling the violin. In Bach's First Brandenburg Concerto and his cantata *Wachet auf, ruft uns die Stimme*, the piccolo violin plays the identical part as the violin except when it has a solo role. This is not simply to keep the piccolo violin playing in *ritornelli* as a part of the ensemble, but a matter of timbre. Bach intentionally left out the piccolo violin in the *Polonaise* in the concerto and the middle chorale movement of the cantata. We shall return to piccolo violin's role in these pieces in III.A and III.B.

The use of the piccolo violin as a doubling instrument (i.e., when it is not serving as a solo instrument) supports the notion that composers in the Leipzig orbit employed it for its distinctive

timbre and not merely for its high tessitura. The highest sounding pitch of the piccolo violin part in this piece is F two octaves above middle C in mm. 7, 31, 279, and 300. Such passages would have been unquestionably playable and only mildly challenging on the standard-size violin. (By this time, composers had started exploring positions beyond the first position of the instrument.) The highest note of the violin in this piece is only a minor second lower than the piccolo violin's: E in mm. 122 and 145.

It is worth exploring passages where the piccolo violin and violin are in octaves rather than in unison. Those instances are mm. 7, 10, 31, 75, 108, 233, 266, 267, 273-276, 279-281, 286-289, 292-301, 309, 321-323, and 325-326. Most of these – m. 267 and following – are in the final verse. These instances seem to articulate structurally significant moments in this piece. It was conventional during the seventeenth and eighteenth centuries for the bass line to be doubled in octaves by eight-foot (cello, bassoon, bass viola da gamba, and small violone) and sixteen-foot instruments (violone or bass), but examples of treble instruments playing in octaves are relatively rare. It was probably a sonority reserved for special effects.

The Golden Mean

The first two times the piccolo violin and violin play in octaves – the first three quarters of m. 7 and all of m. 10 (which closes the opening *sonata*) – approximately form the golden mean; in other words, measures 1 through 10 are approximately 1.6 the length of measure 1 through the three quarters of measure 7. The continuo also has the highest note in this section at the second half m. 7, structurally highlighting this measure. The next time the piccolo violin and violin are in octaves – the first half of m. 31 or the twenty-first measure in this section – is also the golden

section of the first chorus, which lasts thirty-two measures until m. 42. M. 31 is further emphasized by the florid figure of sixteenth notes followed by thirty-second notes in the *cornettino* part. This is the only time the *cornettino* has thirty-second notes, apart from one other time as a *Nachschlag* in m. 296. This measure is also the point at which all the *cappella* vocal parts and the *concertino* sopranos start a new phrase, “des wir sollen fröhlich sein.” (The *concertino* alto, tenor, and bass start a measure earlier.)

The next four instances of the piccolo violin and violin in octaves mark the ends of verses 2, 3, 5, and 6, which are duo and trio arias. The remaining instances mark different sections and their golden means within the final verse. The final verse is in four sections: AAB + *Alleluja*. The first A section starts in m. 267; the second A in m. 280; the B in m. 293; the *alleluja* in m. 309. The final instance in mm. 325-326 marks the golden mean between the golden section of the *alleluja* (m. 321-323) and the end of the piece.

The golden mean further organizes the structure of this piece. In each of the aria verses, the *alleluja* starts in the golden section (mm. 63, 96, 221, and 254). In the fourth verse, a new sentence in the text – “Die Schrift hat verkündigt das” – start at the golden section (m. 164).

Key Signatures, Clefs, Transpositions, and Accidentals

No key signatures were used in the manuscript parts. I have provided them in this edition following the modern convention: D minor. I have also changed the C clefs in the vocal parts to the more common G clefs and the soprano and tenor clefs of the viola parts to alto clefs. The various C clefs in the continuo part were kept in bass clef.

The piccolo violin is the only transposing instrument in this piece. It is in its transposing key of A minor in this score.

Accidentals were modernized (i.e., a flat sign following a sharp was changed to a natural, and a sharp on a flatted pitch was changed to a natural).

Viol(a)

The instrument designation appears on the title page as well as in the parts as “Viol” followed by a period. An exception occurs once in the part marked “Viola 1.” This abbreviation prompts the question whether these instruments should be *viola da braccio* or *viola da gamba*. In other works by Knüpfer in Jacobi’s hand, these instruments are marked clearly as *viola*, *viola* (in plural), or *viola di gamba* [sic]. Given that Knüpfer’s known surviving repertoire contains many works with multiple violas and only one work (*O benignissime Jesu*) with a single *viola da gamba*, the parts in *Christ lag in Todesbanden* are likely for violas of the *viola da braccio* family.

Bombard

This cantata calls for three *bombardi* in alto, tenor, and bass ranges. The term bombard was used to describe the shawm in any range.⁶ Johann Hermann Schein (1586–1630), who preceded Tobias Michael (1692–1657) and Knüpfer as *Thomaskantor*, scored his cantata *Hosianna dem Sohne David* for two tenor *bombardi* and one bass *bombardo*. *Hosianna* acclaims Jesus’ procession into Jerusalem, an occasion that calls for celebratory fanfares by the gatekeepers or watchmen. The bombard parts in these Leipzig cantatas were probably played by the local *Stadtpfeifer*, who were

⁶ Priscilla Herreid, e-mail messages to author, 16 August 2016.

also charged with watch duty on a town tower, often combining this official post with a job as organist, schoolteacher, or instrument maker.⁷ Employing the Leipzig town watchmen to perform as part of a cantata commemorating Jesus' final entrance into Jerusalem cannot have been coincidental — it must have been symbolic as well as practical. Knüpfer's writing for wind instruments was influenced by the preexisting tradition in Leipzig as well as by his early training in Regensburg, another city with a notable musical tradition of ensemble woodwind playing.

Other pieces by Knüpfer (examples include *Machet die Thore weit, Vom himmel hoch*, and *Wohl dem, der in der Gottesfurcht steht*) are scored for bombard and trombone, another instrument traditionally used in vocal works, making a clear distinction between reed instruments on the one hand and lip-reed instruments on the other. However, in his *O benignissime Jesu*, also in Jacobi's hand, the title page cites a bombard as a possible instrument in the absence of a *viola di gamba* [sic], yet the part lists trombone as its instrument, suggesting that the bombard parts could be played on trombones. The quasi-obbligato writing of the bombard parts in this piece suggests that Knüpfer was thinking of reed instruments for these parts.

Text placement

When there were discrepancies between the *concertino* and *ripieno* parts, the text placement by Samuel Jacobi was favored in most cases. Jacobi's placement tends to reflect the accentuations of the text more appropriately than that of the other scribe (or scribes). In mm. 37-42, the

⁷ Robert Alan Murray, "The German Church Cantatas of Johann Schelle" (PhD diss., University of Michigan, 1971), 45-49; Heinrich W. Schwab, "Stadtpfeifer," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26515> (accessed 22 August 2016).

discrepancy between the bass parts were left unchanged, as the different textual articulations seem to add heightened interest to melismas.

Language and the Text

The following spellings were modernized in this edition:

Manuscript	This edition
<i>Todes Banden</i> ⁸	<i>Todesbanden</i>
<i>frölich</i>	<i>fröhlich</i>
<i>seÿn</i>	<i>sein</i>
<i>beÿ</i>	<i>bei</i>
<i>Menschen Kindern</i>	<i>Menschenkindern</i>
<i>eßen</i>	<i>essen</i>

In the first verse, both *Sünde* and *Sünd* were used at the same time presumably to fit the rhythm of the melodies. Michael Praetorius (1571–1621) and Schein have also used both the singular and plural forms of the word within the same piece.

Slurs

Slurs were used for short melismas in the manuscript. I have supplied them in dotted lines when they were omitted in the manuscript.

⁸ They are two separate words on the title page, but one word in the parts.

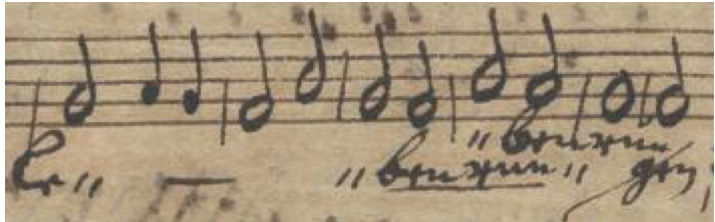
Part Designation

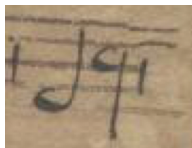
Bomb. 1	<i>Bombardo 1</i>
Bomb. 2	<i>Bombardo 2</i>
Bomb. 3	<i>Bombardo 3</i>
Cor.	<i>Cornettino</i>
Vln. Picc.	<i>Violino Piccolo</i>
Vln.	<i>Violino</i>
Vla. 1	<i>Viola 1</i>
Vla. 2	<i>Viola 2</i>
Vla. 3	<i>Viola 3</i>
C. 1	<i>Canto 1</i>
C. 2	<i>Canto 2</i>
A.	<i>Alto</i>
T.	<i>Tenore</i>
B.	<i>Basso</i>
C. 1 Cap.	<i>Canto 1 Cappella</i>
C. 2 Cap.	<i>Canto 2 Cappella</i>
A. Cap.	<i>Alto Cappella</i>
T. Cap.	<i>Tenore Cappella</i>
B. Cap.	<i>Basso Cappella</i>
B.C.	<i>Continuo</i>

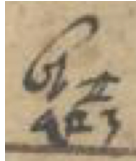
Editorial Notes

mm./beats	parts	comments
7	Vln. Picc., Vln.	C-sharp (G-sharp in the transposing Vln. Picc. part) added to the third and eighth sixteenth notes of the measure to fit the A major sonority.
8/1-2	Vln.	Pitches and rhythm changed to match Vln. Picc., which reflects the harmony.
17/1	Vln. Picc.	F-sharp (sounding B-natural) added to match the B-natural of Vln.
19	Vln. Picc.	F-sharp (sounding B-natural) added to match the B-natural of Vln.
20-21	A.	Text placement changed to match A. Cap., which reflects the accentuation of the word, <i>gegeben</i> , more appropriately.
22/3	Vln. Picc.	F-sharp (sounding B-natural) added to match the B-natural of Vln.

25/3-25/4	C. 2 Cap.	Rhythm changed to match C. 2 and Cor. The manuscript has two quarter notes.
27/4	Vla. 3	B in the manuscript changed to C to match T, T Cap., and Bomb. 2.
	Bomb. 1	The last eighth note of the measure changed from D to E to reflect the harmony.
27-28	C. 1, A.	Text placement changed to match the corresponding <i>Capella</i> parts for the same reason as mm. 20-21.
28/1	Vln.	B-flat added to fit the surrounding harmony.
29/3	Bomb. 3	The last eighth note of the beat changed from E to C to match B.C., which is more idiomatic as a bass line.
33/1	B.C.	The pitch for the two sixteenth notes changed to match Bomb. 3, which adheres to the harmony more appropriately.
34/3	Vla. 3	The second eighth note changed from B. to A. to match T., T. Cap., and Bomb. 2.
35/4	Bomb. 3	C-sharp added to fit the A major sonority.
37/2	Vln.	B-flat added to match the F-natural of Vln. Picc.
37-38	C. 1, C. 2	Text placement changed to match the corresponding <i>Capella</i> parts to create rhythmic unison with A. and T.
37-42	B., B. Cap.	The discrepancy in text placement between B. and B. Cap. follows the manuscript.
39/2	Vla. 3	The first eighth note changed from G to F to match T., T Cap., Bomb. 2, Bomb. 3, and B.C.
	Bomb. 2	The second eighth note changed from G to A to match T., T. Cap., Bomb. 3, Vla. 3, and B.C.
73/3	Vln.	The two sixteenth notes are G-A in the manuscript. They were changed to A-B-flat to match Vln. Picc.
91/2-3	B.C.	The whole measure kept in bass clef, rather than alto then tenor clefs, which often indicate that B.C. doubles A. then T. (and their corresponding <i>Capella</i> parts), respectively, while B. rests. (This is not the case in m. 297.)
106/3	Vln.	See notes for m. 73.
119-120	B. Cap.	Text placement changed to match B. to create rhythmic unison in m. 119 with A. and T.

131/2-132/1	B.C.	The manuscript is in tenor clef.
135	C. 1 Cap.	The syllable <i>ben</i> moved from the second half note to the first half note to match C. 1, which is in rhythmic augmentation of T. in m. 128 and C. 2 and B. in m. 129.
135-136	C. 2	Text placement changed to match the correction by Samuel Jacobi in C. 2 Cap., which creates a momentary rhythmic union with C. 1 and A.
		
146	Vln. Picc.	F-sharp (sounding B-natural) added to match the B-natural of Vln.
150/2	Bomb. 2	The pitch of the quarter note was changed from F to G to match T., T. Cap., and Vla. 3.
154/2-155/1	B.C.	The manuscript is in tenor clef.
155/1	B.C.	The first two quarter notes are cut off in the digital version of the manuscript. The first quarter note, which is the same pitch as T. (and T. Cap.), is visible on the margin of the previous page. The second note was assumed to be the same as T.
158	C. 1 Cap.	The syllable <i>ver</i> moved from the second half note to the first half note to match C. 1 for the same reason as in m. 135.
158/1	Vla. 3	C in the manuscript changed to D to match Bomb. 2
159/1	Bomb. 1	The pitch of the two eighth notes were changed from C-B to E-D to match other <i>colla parte</i> parts.
163		The discrepancy in the lengths of the notes follow the manuscript parts. The pattern this measure seems to be that the tonic (D) is in whole notes, except for Vla.1 which changes its pitch in the middle of the measure, and other notes of the chord (F and A) are in half notes.
163-164	Vla. 1	What seems like a tie from the second half note of m. 163 could also be an extension of the staff line. It is marked in dots in this edition.



175-176	B.	Text placement changed to match B. Cap., which avoids an awkward melisma on <i>fraß</i> .
176/2	Vla. 3	E changed to D to match T., T. Cap., and Bomb. 2.
177-178	C. 1	Text placement changed to match C. 1 Cap.
183/2-184/1	B.C.	The manuscript is in tenor clef.
189/2	Vln. Picc.	D changed to E (sounding A) to match Vln.
194-195	C. 1 Cap.	Text placement changed to match C. 1, which creates unison with C. 2 and keeps the melisma on the syllable <i>le</i> as in all other parts in this <i>Alleluja</i> section.
199	T.	The placement of <i>lu</i> moved from the beat one to beat two to match A., A. Cap., and T. Cap.
200-201	B.C.	The figures are ambiguous in the manuscript. It looks as if there are two sharps next to and above 3. The extra sharp is omitted in this edition.
		
231/3	Vln.	See notes for m. 73.
264/3	Vln.	See notes for m. 73.
267	Vla. 1, 2, 3	Dotted slurs are provided, following the articulation of Vla. 1 in mm. 268-269.
269/3-4	Vla. 3	G in repeated eighth notes were changed to A to match Bomb. 2, which reflects the harmonic sonority and the repeat of the phrase in m. 282.
270/1	Vla. 2	The first two eighth notes seem to have been corrected from E-E to F-F in the manuscript. I have chosen F-E to match A. and A. Cap.
271-273	C. 1	The text changed to match C. 1 Cap. and other parts, which repeat the whole phrase, <i>wir essen und leben wohl</i> , instead of the fragment, <i>und leben wohl</i> .
272	Vla. 3	The second eighth note changed from C to B to match T., T. Cap., and Bomb. 2 and the repeat of the phrase in m. 285.
274/1	Bomb. 3	C-natural changed to C-sharp to match B.C.

274/2	B.C.	This part of the manuscript is destroyed. The notes were copied from Bomb. 3, which mostly follows B.C.
277	C. 1 Cap.	The syllable <i>ter</i> moved from the second quarter note to the first quarter note to match C. 1, C. 2, and C. 2 Cap.
284-286	C. 2 Cap.	The text changed to match other parts, repeating the previous phrase rather than introducing the next phrase, <i>sein bei dem Wort der Gnaden</i> .
283	Vla. 2	See notes for m. 270.
285	B.	Text placement changed to match B. Cap., which reflects the accentuation of the word more appropriately.
288/1	Vla. 1	“B-(natural)” in the manuscript corrected to C-sharp to match m. 275.
290	C. 1	The word <i>der</i> was moved from beat one to two to match the textual homophony of other parts.
	B. Cap.	Text placement changed to match B., which fits the rhythmic and textual homophony of other parts.
297/2	T., Bomb. 3	The sharp was added to C to match B.C. and its figure.
301/2	Bomb. 2, Vla. 3	Sharp added to C to match the C-sharp in C. 1 and C. 1 Cap. (The sharp figure is missing in B.C. as well.)
304/2	Vln. Picc., Vln.	F-sharp (C-sharp in Vln. Picc.) added to complement the melodic contour that includes G-sharp.
308/4		The rhythmic discrepancy is as it is in the manuscript except for Bomb. 3, which is corrected to match B.C. Perhaps Vln. Picc. and Vla. 1 should have dotted eighth and sixteenth to match other parts with the same pitches.
309/2	Vla. 1	Changed from B in the manuscript to A to fit the harmony.
309/3	Cor.	G-sharp in the manuscript corrected to F-sharp.
321/4	C. 1 Cap.	The last two sixteenth notes changes to match the pitch of Cor. and melodic contour of Vln. Picc. and Vln.
322/1	Bomb. 3	The second eighth note changed from G to E to match the pitch of B.C. and melodic contour of other parts.
323/3	Bomb. 3	The last sixteenth note of the third beat was changed from G to A to match the pattern of T., B., and B.C.

- 325/2 B. The octave leap is as it is in the manuscript. The leap is not in other bass parts (B. Cap., Bomb. 3, and B.C.).
- 326/2 C. 1 Cap., Cor. The second eighth note changed from E to F to match C. 1, which is more diatonic, and also to match the repeated figure in m. 328.

Christ lag in Todesbanden à 19

attributed to Sebastian Knüpfer
copied by Samuel Jacobi

Sonata

CONCERTINO

Bombardo 1

Bombardo 2

Bombardo 3

Cornettino

Violino Piccolo

Violino

Viola 1

Viola 2

Viola 3

Canto 1

Canto 2

Alto

Tenore

Basso

RIPIENO

Canto 1 Capella

Canto 2 Capella

Alto Capella

Tenore Capella

Basso Capella

Continuo

6 # 6 6 6

6

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

CONCERTINO

RIPIENO

6 6 # # 4 #

11 v. 1

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

Christ lag in To - des - ban - den, für un - ser Sün - de ge - ge - ben, Christ lag in

C. 2

Christ lag in

A.

Christ lag in

T.

Christ lag in

B.

Christ lag in To -

C. 1

Christ lag in

C. 2

Christ lag in

A.

Christ lag in

T.

Christ lag in

B.

Christ lag in To -

B.C.

soli

tutti

6 5 6 6 6 5 # 6 6 6 6

17

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

CONCERTINO

RIPIENO

To - des - ban - den für un - ser Sün - de ge - ge - ben,

To - des - ban - den für un - ser Sünd' ge - ge - ben,

To - des - ban - den für un - ser Sün - de ge - ge - ben,

- des - ban - den für un - ser Sün - de ge - ge - ben, der

To - des - ban - den für un - ser Sünd' ge - ge - ben,

To - des - ban - den für un - ser Sün - de ge - ge - ben,

- des - ban - den für un - ser Sün - de ge - ge - ben,

5 6 # 6 6 5 #

solì tutti soli

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

der ist wie - der ers - tan - den

der ist wie - der ers - tan - den

der ist wie - der, wie - der ers - tan - den

der ist wie - der ers - tan - den, der ist wie - der ers - tan - den

ist wie - der ers - tan - den, der ist wie - der ers - tan - den

der ist wie - der ers - tan - den

der ist wie - der ers - tan - den

der ist wie - der ers - tan - den

der ist wie - der ers - tan - den

tutti soli

6 6 # 6 6 # 5 6 6 # # 6

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

und hat uns bracht das Le - ben. Des wir sol - len fröh - lich sein,

und hat uns bracht das Le - ben. Des wir sol - len fröh - lich sein,

und hat uns bracht das Le - ben. Des wir sol - len, sol - len fröh - lich sein, Gott

und hat uns bracht das Le - ben. Des wir sol - len fröh - lich sein, des wir sol - len fröh - lich sein,

und hat uns bracht das Le - ben. Des wir sol - len, des wir sol - len fröh - lich sein,

und hat uns bracht das Le - ben. Des wir sol - len fröh - lich sein,

und hat uns bracht das Le - ben. Des wir sol - len fröh - lich sein,

und hat uns bracht das Le - ben. Des wir sol - len fröh - lich sein,

und hat uns bracht das Le - ben. Des wir sol - len fröh - lich sein,

tutti soli tutti soli

6 6 6 5 5 6

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

Gott lo - ben und ihm dank - bar sein, und sin - gen al - le -

Gott lo - ben und ihm dank - bar sein, und sin - gen al - le -

lo - ben, lo - ben, lo - ben und ihm dank - bar sein, und sin - gen al - le -

Gott lo - ben und ihm dank - bar sein, und sin - gen, sin - gen al - le -

Gott lo - ben und ihm dank - bar sein, und sin - gen al - le - lu - ja, al -

Gott lo - ben und ihm dank - bar sein, und sin - gen al - le -

Gott lo - ben und ihm dank - bar sein, und sin - gen al - le -

Gott lo - ben und ihm dank - bar sein, und sin - gen al - le -

Gott lo - ben und ihm dank - bar sein, und sin - gen al - le -

tutti soli tutti

6 6 4 # # 6 6 6 6

38

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

lu - ja. Al - le - lu - ja.

lu - ja. Al - le - lu - ja.

lu - ja. Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

le - lu - ja. Al - le - lu - ja.

lu - ja. Al - le - lu - ja.

lu - ja. Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

le - lu - ja. Al - le - lu - ja.

lu - ja. Al - le - lu - ja.

lu - ja. Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja. Al - le - lu - ja, al - le - lu - ja.

soli tutti

6 # b 6 5

43 v. 2

C. I. Den Tod nie - mand zwin - gen kunnt

A. soli Den Tod nie - mand zwin - gen kunnt bei al - len Men-schen-

B.C. 6 4 5 6 6 6 4 5 6

48

C. I. bei al - len Men-schen-kin- dern, bei al - len Men-schen-kin- dern; das macht' _____

A. kin- dern, bei al - len, bei al - len Men-schen-kin- dern; das macht' _____ al -

B.C. 5 b 6 5 4 # 7 #

52

C. I. — al - les un-ser Sünd, kein Un-schuld war, kein Un-schuld war zu fin - den. — Da-von kam der Tod so

A. — — les un-ser Sünd, kein Un-schuld war zu fin - den. Da-von kam der Tod so bald

B.C. 6 5 # 6 5 6 4 5 6 6 6 6 6

57

C. I. bald und nahm _____ ü - ber uns _____ Ge-walt, hielt _____

A. und nahm _____ ü - ber uns _____ Ge - walt, hielt _____

B.C. 6 5 # 6 6 4 5

61

C. I. uns in sei-nem Reich ge-fan - - gen. Al-le-lu - ja, al-le-lu - ja, al - le - lu -

A. — uns in sei-nem Reich ge - fan - - gen. Al-le-lu - ja, al - le - lu -

B.C. 9 8 6 5 # 6 6b # 6 5 # 6 4 #

66

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

A.

B.C.

ja.

ja.

Ritorn.

6 6^b 6 5 # 6 7 6 6 6^b 6 5 # 6



71

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

B.C.

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

76 v. 3

A. Je - sus Chris - tus, Got - - - tes Sohn, Got - - - tes Sohn, an un-ser Statt ist kom -

T. Je - sus Chris - tus, Got - - - tes Sohn, an un-ser Statt, -

B. Je - sus Chris - - - tus, Got - - - tes Sohn, Got - - - tes Sohn,

B.C. 7 6 3 2 5 6 4 6 6 5 # 2 6 9 8 4 # 6 6

83

A. men, an un-ser Statt ist kom - men und hat die Sün-de ab - ge - tan, ab - ge - tan,

T. an un-ser Statt ist kom - men und hat die Sün-de ab - ge - tan, da -

B. an un-ser Statt ist kom - men und hat die Sün-de ab - ge - tan, und hat die Sün - de ab - ge - tan, da-mit dem Tod, -

B.C. 6 5 4 # 6 6 6 # 4 # # 6 6

89

A. da-mit dem Tod ge-nom - men all sein Recht, all sein Recht und sein Ge- walt; da blei-bet nichts, da blei-bet nichts denn

T. mit dem Tod, da - mit dem Tod ge - nom - men all sein Recht und sein Ge- walt; da blei-bet nicht denn

B. da-mit dem Tod ge - nom - men all sein Recht und sein Ge- walt; da blei-bet nicht, da blei-bet nicht denn

B.C. 6 5 6 4 # 6 # 6 6 6

94

A. Tod's Ge- stalt, den Sta - chel hat er ver - lo - ren, hat er ver-lo - ren. Al-le-lu - ja, al-le - lu-

T. Tod's Ge - stalt, den Sta - chel hat er ver - lo - ren. Al-le-lu - ja, al-le-lu - ja, al-le - lu-

B. To-des Ge - stalt, den Sta - chel hat er ver - lo - ren. Al-le-lu - ja, al-le-lu - ja, al-le - lu-

B.C. 6 4 5 6 6 4 # 6 6 # 4 #

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

A.

T.

B.

B.C.

ja.

ja.

ja.

Ritt.

6 6 \flat 6 \flat 5 6 6 \flat 6 5 #

104

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

B.C.

6 5 # 5 4 # 6 6 \flat 5 6 4 5 6 4 4 #

CONCERTINO

RIP IENO

77

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

Es war ein wunder - li - cher Krieg, _____

Es war ein wunder - li - cher Krieg, _____ da Tod und Le - ben .

li - cher Krieg, es war ein wunder - li - - - - - cher Krieg,

li - cher, wun - - der - li - - - - - cher Krieg, _____ da Tod und Le - ben . run -

li - cher Krieg, ein wun - - - - - der - li - cher Krieg, da Tod und Le - ben .

Es war ein wunder - li - cher Krieg, _____

Es war ein wunder - li - cher Krieg, _____ da Tod und Le - ben .

li - cher Krieg, es war ein wunder - li - - - - - cher Krieg,

li - cher, wun - - der - li - - - - - cher Krieg, _____ da Tod und Le - ben . run -

li - cher Krieg, ein wun - - - - - der - li - cher Krieg, da Tod und Le - ben .

6 6 # 6 4 6 6 # 6

CONCERTINO

Bomb. 1
Bomb. 2
Bomb. 3
Cor.
Vln. Picc.
Vln.
Vla. 1
Vla. 2
Vla. 3
C. 1
C. 2
A.
T.
B.

da Tod und Le - ben run - gen;
run - gen, da Tod und Le - ben run - gen, und Le - ben run -
da Tod und Le - ben run - gen, und Le - ben run - gen; das Le - ben
- gen, da Tod und Le - ben run - gen, und Le - ben run - gen; das
run - gen, da Tod und Le - ben run -

RIPRIENO

C. 1
C. 2
A.
T.
B.
B.C.

da Tod und Le - ben run - gen;
run - gen, da Tod und Le - ben run - gen; und Le - ben run -
da Tod und Le - ben run - gen, und Le - ben run - gen; das Le - ben
- gen, da Tod und Le - ben run - gen, und Le - ben run - gen; das
run - gen, da Tod und Le - ben run -

7 6 6 6 6 6 6 7 6 6 2 7 6

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

CONCERTINO

RIPIENO

das Le - ben be - hielt den Sieg,

gen; das Le - - - - - ben, das Le - - - - - ben be - hielt den

be - hielt, be - hielt den Sieg, be - hielt den Sieg, das Le - ben be - hielt den

Le - - - - - ben be - hielt den Sieg, be - - - - - hielt den Sieg, es

-gen; das Le - ben be - hielt, be - hielt den

das Le - ben be - hielt den Sieg,

gen; das Le - - - - - ben, das Le - - - - - ben be - hielt den

be - hielt, be - hielt den Sieg, be - hielt den Sieg, das Le - ben be - hielt den

Le - - - - - ben be - hielt den Sieg, be - - - - - hielt den Sieg, es

-gen; das Le - ben be - hielt, be - hielt den

6 5 6 # 6 6 6 6 6 6 7 # 6 6

Bomb. 1
Bomb. 2
Bomb. 3
Cor.
Vln. Picc.
Vln.
Vla. 1
Vla. 2
Vla. 3
C. 1
C. 2
A.
T.
B.
C. 1
C. 2
A.
T.
B.
B.C.

CONCERTINO
RIPIENO

es hat den Tod ver - schlun - gen.
Sieg, es hat den Tod ver - schlun - gen, es hat den Tod, _____ es hat den Tod ver - schlun - gen.
Sieg, _____ es hat den Tod, _____ den Tod ver - schlun - gen, ver -
hat den Tod ver - schlun - gen, ver - schlun - gen, ver - schlun - gen, ver -
Sieg, es hat den Tod ver - schlun - gen, es hat den Tod _____ ver - schlun -
es hat den Tod ver - schlun - gen.
Sieg, es hat den Tod ver - schlun - gen, es hat den Tod, _____ es hat den Tod ver - schlun - gen.
Sieg, _____ es hat den Tod, _____ den Tod ver - schlun - gen, ver -
hat den Tod ver - schlun - gen, ver - schlun - gen, ver - schlun - gen, ver -
Sieg, es hat den Tod ver - schlun - gen, es hat den Tod _____ ver - schlun -
6 7 8 6 6 6 6 6 6 #

R I P I E N O

82

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

das, wie ein Tod den an - dern fraß,

C. 2

das, ver - kün - digt das, wie ein Tod den an - dern fraß, den an - dern fraß,

A.

das, wie ein Tod, wie ein Tod den an - dern, ein Tod den an - dern fraß,

T.

das, wie ein Tod den an - dern fraß, wie ein Tod den an - dern fraß, ein Spott aus

B.

das, wie ein Tod den an - dern fraß, wie ein Tod den an - dern fraß,

C. 1

das, wie ein Tod den an - dern fraß,

C. 2

das, ver - kün - digt das, wie ein Tod den an - dern fraß, den an - dern fraß,

A.

das, wie ein Tod, wie ein Tod den an - dern, ein Tod den an - dern fraß,

T.

das, wie ein Tod den an - dern fraß, wie ein Tod den an - dern fraß, ein Spott aus

B.

das, wie ein Tod den an - dern fraß, wie ein Tod den an - dern fraß,

B.C.

6 6 6 # 6 9 8 6 5 # 6 7 8

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

CONCERTINO

RIPIENO

ein Spott aus dem Tod ist wor - den.

ein Spott aus dem Tod ist wor - den, ist wor -

ein Spott aus dem Tod ist wor

dem Tod ist wor - den, ein Spott aus dem Tod ist wor -

ein Spott aus dem Tod ist wor -

ein Spott aus dem Tod ist wor - den.

ein Spott aus dem Tod ist wor - den, ist wor -

ein Spott aus dem Tod ist wor

dem Tod ist wor - den, ein Spott aus dem Tod ist wor -

ein Spott aus dem Tod ist wor -

6 6 2 6 6 5 4 # 6 b

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

CONCERTINO

RIPIENO

Al - le - lu - ja.

den. Al - le - lu - ja.

-den. Al - le - lu - ja, al - le - lu - ja.

- den. Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

- den. Al - le - lu - ja, al - le - lu - ja.

Al - le - lu - ja.

den. Al - le - lu - ja.

-den. Al - le - lu - ja, al - le - lu - ja.

- den. Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

- den. Al - le - lu - ja, al - le - lu - ja.

4^b/₂ 6 6 6^b/₅ # 6 6 b 6^b/₄ #

201

v. 5

C.1 Hier ist das ____ rech-te Os - - - ter-lamm,

A. soli Hier ist das ____ rech-te Os - - - ter-lamm, da-von ____ Gott hat ge-

B.C. # 6 4 5 8 6 6 6 4 5 6

206

C.1 da - von ____ Gott hat ge - bo - ten, da - von ____ Gott hat ge - bo - ten, das ist ____

A. bo - ten, da - von ____ Gott, da - von ____ Gott hat ge - bo - ten, das ist ____ an des _ Kreu -

B.C. 5 b 6 5 4 # 7 #

210

C.1 ____ an ____ des Kreu-zes Stamm, in hei-ßer Lieb, in hei-ßer Lieb ge - bra - ten, ____ das Blut zeich-net un - ser

A. - - - zes Stamm, in hei-ßer Lieb ge - bra - ten, das Blut zeich-net un - ser Tür,

B.C. 6 5 # 6 5 6 4 5 6 6 6 6 6

215

C.1 Tür, das hält ____ der _ Glaub ____ dem _ To - de für, der ____ Würr -

A. das hält ____ der _ Glaub ____ dem _ To - - de für, der ____

B.C. 6 5 # 6 6 4 5

219

C.1 ger kann - uns nicht rüh - - - ren. Al - le - lu - ja, ____ al - le - lu - ja, ____ al - le - lu -

A. Würr-ger kann uns nicht rüh - - - ren. Al - le - lu - ja, ____ al - le - lu -

B.C. 9 8 6 6 5 # 6 6b # 6 5 # 6 4 #

224

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

A.

B.C.

ja.

ja.

Ritorn.

6 6^b 6 5 # 6 7 6 6 6^b 6 5 # 6

229

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

B.C.

6 6 # 6 4 # 6 b 5 6 4 5 6 4 4 #

A. So fei - ren wir das ho - he Fest, ho - he Fest mit Her-zen-freud und Won -

T. So fei-ren wir das ho - he Fest mit Her-zen - freud, -

B. So fei-ren wir das ho - he Fest, das ho - he Fest

B.C. 7 6 3 2 5 6 6 6 2 6 9 8 4 6 6

A. ne, mit Her-zen - freud und Won - ne, das uns der Her-re schei - nen läßt, schei - nen läßt.

T. mit Her-zen - freud und Won - ne, das uns der Her-re schei - nen läßt. Er

B. mit Her-zen - freud und Won - ne, das uns der Her-re schei - nen läßt, das uns der Her - re schei - nen läßt. Er ist sel - ber, -

B.C. 6 5 4 6 6 6 4 6 6

A. Er ist sel - ber die Son - ne, der durch sei - ner, durchsei-ner Gna-den Glanz er-leuch-tet un-ser Her-zen ganz, Her -

T. ist sel - ber, er ist sel-ber die Son - ne, der durch sei - ner Gna - den Glanz er-leuch-tet un-ser

B. er ist sel - ber die Son - ne, der durchsei-ner Gna - den Glanz er-leuch-tet un - ser Her-zen ganz, un-ser

B.C. 6 5 6 4 6 6 6 6

A. - zen ganz, der Sün - den, der Sün-den Nacht ist ver - gan - gen. Al-le-lu - ja, al-le-lu -

T. Her - zen ganz, der Sün - den Nacht ist ver - gan - gen. Al-le-lu - ja, al-le-lu - ja, al-le-lu -

B. Her-zen ganz, der Sün - den Nacht ist ver - gan - gen. Al-le-lu - ja, al-le-lu - ja, al-le-lu -

B.C. 6 5 6 6 6 6 6 6

257

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

A.

ja.

T.

ja.

B.

ja.

Ritt.

B.C.

6 6^b 6 5 6 6 6 6^b 6 5 #



262

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

B.C.

6 5 # 5 4 # 6 b 5 6 5 6 4 4 #

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

tutti

Wir es - sen, wir es - sen, wir es - sen und le - - ben wohl, wir

Wir es - sen, wir es - sen, wir es - sen und le - - ben wohl, wir

Wir es - sen, wir es - sen, wir es - sen und le - - ben wohl, wir

Wir es - sen, wir es - sen, wir es - sen und le - - ben wohl, wir

Wir es - sen, Wir es - sen, wir es - sen und le - - ben wohl, wir

Wir es - sen, wir es - sen, wir es - sen und le - - ben wohl, wir

Wir es - sen, wir es - sen, wir es - sen und le - - ben wohl, wir

Wir es - sen, Wir es - sen, wir es - sen und le - - ben wohl, wir

6 6 6 6 b 7 6 7 6 #

RIPPIENO

RIPPIENO

RIPPIENO

R I P I E N O

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

Chris- tus, Chris- tus,

Chris- tus will die Köste sein

C. 2

Chris- tus, Chris- tus,

Chris- tus will die Kö- te sein

A.

Chris- tus, Chris- tus,

Chris- tus will die Kö- te, die Kö- te sein

T.

Chris- tus, Chris- tus,

Chris- tus will die Kö- te sein, Chris- tus will die Köste sein

B.

Chris- tus, Chris- tus,

Chris- tus will die Kö- te, Chris- tus will die Köste sein

C. 1

Chris- tus,

Chris- tus, Chris- tus, Chris- tus will die Kö- te _ sein,

Chris- tus

C. 2

Chris- tus,

Chris- tus, Chris- tus, Chris- tus will die Kö- te sein,

Chris- tus

A.

Chris- tus,

Chris- tus, Chris- tus, Chris- tus will die Kö- te sein,

Chris- tus

T.

Chris- tus,

Chris- tus, Chris- tus, Chris- tus will die Kö- te sein,

Chris- tus

B.

Chris- tus,

Chris- tus, Chris- tus, Chris- tus will die Kö- te sein,

Chris- tus

B.C.

soli tutti soli tutti

6 5 6 b 6 6 6 # 6 b

R I P I E N O

C. 1
will die Kös - te sein und spei - - - sen die Seel, und spei - sen die ____ Seel al -

C. 2
will die Kös-te sein und spei - sen, und spei - - - sen die Seel, die Seel al -

A.
will die Kös-te sein und spei - - - sen die Seel, und spei - sen die ____ Seel al -

T.
will die Kös-te sein und spei - - - sen die Seel, und spei - sen die Seel ____ al -

B.
will die Kös-te sein und spei - - - - sen die ____ Seel ____ al -

B.C.

6^b 8 6 6 6 # 6 6 6/4

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

lein,

der Glaub will kei-nes an - dern,

C. 2

lein,

der Glaub will kei-nes

A.

lein,

der Glaub will kei-nes an - dern, der Glaub will kei-nes

T.

lein,

der Glaub will kei-nes an - dern, der Glaub will kei-nes an - dern,

B.

lein,

der Glaub will kei-nes

C. 1

lein,

C. 2

lein,

A.

lein,

T.

lein,

B.

lein,

B.C.

soli

tutti

6 # 6 6 5 # 6

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

C. 1

C. 2

A.

T.

B.

B.C.

CONCERTINO

RIPIENO

der Glaub will kei - nes an - dern le - ben. Al-le-lu - ja, al - le - lu - ja,

an - dern, der Glaub will kei - nes an-dern le - ben. Al-le-lu - ja, al - lu - lu - ja, al-le - lu - ja,

an - dern, der Glaub will kei - nes an-dern le - ben. Al-le-lu - ja, al - le - lu - ja,

der Glaub will kei - nes an - dern le - ben. Al-le-lu - ja, al - le - lu - ja, al - le - lu - ja,

an-dern, der Glaub will kei - nes an - dern le - ben. Al-le-lu - ja, al - le - lu - ja, al - le - lu - ja,

der Glaub will kei - nes an - dern le - ben.

der Glaub will kei - nes an-dern le - ben.

der Glaub will kei - nes an-dern le - ben.

der Gaub will kei - nes an-dern le - ben.

solì

6 b 4 # 4 6 6 6b # 4 # 4 6 6b

Bomb. 1

Bomb. 2

Bomb. 3

Cor.

Vln. Picc.

Vln.

Vla. 1

Vla. 2

Vla. 3

C. 1

C. 2

A.

T.

B.

CONCERTINO

al-le-lu - ja, _____ al-le-lu-

al-le-lu - ja, _____ al-le-lu-

al-le-lu - ja, _____ al-le-lu - ja, al - le - lu - ja, al-le-lu-

al-le-lu - ja, _____ al-le-lu - ja, al - le - lu-ja, al-le-lu - ja, al - le - lu - ja, al-le-lu-

al-le-lu - ja, _____ al-le-lu - ja, _____ al-le-lu - ja, al - le - lu - ja, al-le-lu-

C. 1
Al-le-lu - ja, _____ al-le-lu - ja, _____ al-le - lu - ja,

C. 2
Al-le-lu - ja, al - le - lu - ja, al-le-lu - ja, al - le - lu - ja, al-le - lu - ja,

A.
Al-le-lu - ja, al - le - lu - ja, al-le-lu - ja, al - le - lu - ja, al-le - lu - ja,

T.
Al-le-lu - ja, al - le - lu - ja, al-le-lu - ja, al - le - lu - ja, al-le - lu - ja,

B.
Al-le-lu - ja, al - le - lu - ja, al-le-lu - ja, al - le - lu - ja, al-le - lu - ja,

B.C.
tutti soli
6 6 5 # 4 # b 5 6

[illegible]

[illegible]

II.B.

Johann Schelle (1648-1701)

Schaffe in mir, Gott

à 4 voci, cornettino con sordino, 2 violini piccoli (o 2 cornettini), 2 violini, 2 viole,
violoncello (e fagotto) con organo (continuo)

Johann Schelle succeeded Sebastian Knüpfer as *Thomaskantor* in Leipzig on 31 January 1677. His successor for this post was his cousin, Johann Kuhnau (1660-1722; J. S. Bach's tenure in the post, from 1723 to 1750, was immediately after Kuhnau's). Having studied and worked with Knüpfer at the *Thomasschule* as well as with Heinrich Schütz (1585-1672) in Dresden and Wolfenbüttel, Schelle's compositions combine the Leipzig tradition with the Italian-influenced choral idiom that Schütz had established in Saxony. As in many of Knüpfer's concerted works, Schelle's *Schaffe in mir, Gott* makes use of a unique and large instrumentation in intricate counterpoint; the polychoral texture of the Venetian school is employed between different groups of vocal and instrumental parts.¹ Considering that most of Schelle's works were composed during his time in Leipzig, this work was likely composed between 1677 and 1701.²

Schelle's compositions were evidently known outside of Leipzig. It is even possible that Bach had come across Schelle's works – and his use of the piccolo violin, among other unusual instruments – before his arrival to take the position of *Thomaskantor*. Bach could have seen or performed such works from the library of manuscripts compiled by Friedrich Emanuel Praetorius

¹ Murray, 45.

² Ibid., 198.

(1623-1695) in Lüneburg, where Bach was a student chorister beginning in 1700.³ Since Bach employed the instrument – albeit in a very different way – in cantatas for the same institution where both Knüpfer and Schelle had been active, the question of the degree to which the work of these composers influenced Bach’s use of the piccolo violin naturally arises. As we shall see in Part III, the work of other Leipzig composers supports the notion that Bach’s use of the instrument is part of a long-standing tradition in the region.

Source

This work survives in score form as part of the manuscript collection of twelve cantatas by Schelle that are bound into one codex. The collection is cataloged in *Répertoire International des Sources Musicales* under the RISM ID of 452507999, and is currently preserved in the *Preußischer Kulturbesitz, Musikabteilung* in the *Staatsbibliothek zu Berlin* under the shelf mark of Mus.ms. 19781.⁴ All of the cantatas in this collection are available in digital format through the library’s website.⁵ *Schaffe in mir, Gott* has a separate RISM ID of 452508007 and bears the library shelf mark of Mus.ms. 19781 (8). The first page of the manuscript also contains other marks: the number 80 in pencil near the page number, and the numbers 1078 in black ink and 400 in red, both on the bottom center of the page. It seems that each of these numbers may represent a shelf number from a section of the library in which the manuscript was previously held; there is no evidence to suggest

³ Ibid., 8; Malcolm Boyd, *Bach* (New York: Oxford University Press, 2000), 12.

⁴ “Schelle, Johann: *Schaffe in mir Gott ein reines Herz*,” *Répertoire International des Sources Musicales*, <https://opac.rism.info/search?id=452508007> (accessed 28 February 2017).

⁵ Johann Schelle, “12 Kantaten; V (X), orch , 1750,” *Staatsbibliothek zu Berlin*, <http://resolver.staatsbibliothek-berlin.de/SBB0000EFBB00000000> (accessed 28 February 2017).

that the source was ever held in a library other than the *Staatsbibliothek zu Berlin*. This cantata is on pp. 161-192, and the page numbers are marked at the upper outer edge of the page in pencil. The size of the manuscript is 33 cm by 21 cm. Other cantatas in the collection are on paper of different sizes.

Structure and Text

The structure of this work can be seen in Table II.B.1:

	Movements	mm.	Voices	Text Source	Meter
1	Sonata	1-19			C
2	<i>Schaffe in mir, Gott, ein reines Herz</i>	20-77	SATB	Psalm 51:10-11	C
3	Aria: <i>Du treuer Schöpfer</i>	78-90	S	v. 1 of poetry	C
	Ritornello	90-99			[C]
4	Aria: <i>Gott, gib mir einen neuen Geist</i>	100-112	A	v. 2	C
	Ritornello	112-121			[C]
5	<i>Tröste mich wieder mit deiner Hilfe</i>	122-179	SATB	Psalm 51:12	3/2
6	Aria: <i>Schenke mir deine durchdringende Kraft</i>	180-199	B	v. 3	3/4
	Ritornello	200-215			[3/4]
7	Aria: <i>Laß mich kein Trauern die Seele betrüben</i>	216-235	T	v. 4	3/4
	Ritornello	236-251			[3/4]
8	<i>Nun, Vater, erhöre diß sehnliche Flehen</i>	252-282	SATB	v. 5	[3/4]
1	Sonata	283-301			C
2	<i>Schaffe in mir, Gott, ein reines Herz</i>	302-359	SATB	Psalm 51:10-11	C
5	<i>Tröste mich wieder mit deiner Hilfe</i>	360-417	SATB	Psalm 51:12	[3/4]
	<i>Enthalte mich</i>	418-421	SATB		C

Table II.B.1. Movements of Schelle's *Schaffe in mir, Gott*

Following the eighth movement, there is a verbal canon in the manuscript that instructs the performers to repeat the sonata and first two chorus numbers.⁶ These are to be followed by the final four measures of “Enthalte mich.” (These repeated movements are written out in this edition.) This kind of procedure – the repetition of the opening section at the end of a work – can be seen in Schelle’s other cantatas, including *Herr, deine Augen sehen nach dem Glauben* (in the same manuscript collection as *Schaffe in mir, Gott*) and *Machet die Tore weit* (in *Die Sächsische Landesbibliothek – Staats- und Universitätsbibliothek*). The opening two numbers of the work are performed again, followed by the fifth movement; these sections are the only ones that carry Biblical texts. This way of repeating the Biblical text at the end, thus surrounding the non-Biblical text with the Biblical text, is typical of what Robert Alan Murray identified as the “Biblical-Ode cantata.”⁷ It is a rhetorical device that, through its repetition, clarifies the scripture’s role in relation to the non-Biblical, poetic texts of the cantata. This symmetrical form provides “a sense of unity” to this multi-movement work.⁸

The text of *Schaffe in mir, Gott* is from Psalm 51:10-12;⁹ it is interspersed with five stanzas of sacred poetry by an unknown author.¹⁰ The stanzas immediately follow the thematically

⁶ P. 191 of the manuscript: “Sonata, Schaffe in mir, und Tröste mich ut supra, NB die Arien werden aber dazu bisher ausgelassen, Und nachdem Worten Enthalte mich wird folgendes Final gemacht.”

⁷ Murray, 38.

⁸ Ibid., 198.

⁹ In the *Luther Bibel* of 1545, which Schelle presumably used, the Psalm text is in 51:10-12. In some other German translations, such as the *Schlachter* of 1951 and 2000, it is in 51:12-14. It is also in 51:10-12 in most English translations, including the King James Version, New International Version, and New Revised Standard Version. Robert Alan Murray listed 51:12-14 in his dissertation, *The German Church Cantatas of Johann Schelle*, 330.

corresponding Psalm verses and bear the same metric divisions – i.e., the first and second stanzas elaborate Psalm 51:10-11 and the third through fifth stanzas elaborate Psalm 51:12. The use of non-Biblical poetry in the context of Biblical themes was further developed by Schelle’s successors – Johann Kuhnau and Johann Sebastian Bach – both musically and theologically.¹¹

Arias

Although two voice parts are written in the same system and share the same bass line, the arias are not for two voices; instead, each voice is a setting of a different strophe. Solo arias are notated this way in other works by Schelle as well.¹² In this edition, all the repeats are written out to eliminate any confusion, and the voice parts are separated.

Violini Piccoli

There are only two known surviving works with multiple piccolo violins: Erlebach’s *Angedenken, mein Vergnügen* and Schelle’s *Schaffe in mir, Gott*. The fact that Schelle called for two of the instruments perhaps testifies to its prevalence in the Leipzig orbit. In this cantata, Schelle used a pair of piccolo violins to expand the typical five-part writing of the seventeenth-century string ensemble: 2 violins, 2 violas (*violetti*, see below), and basso continuo. The piccolo violin in Schelle’s cantata is a constituent member of the string ensemble, simply as the highest member of the string consort, whereas Bach’s piccolo violin is an obbligato or solo instrument, creating a special effect.

¹⁰ Murray, 42: he correctly identifies that five stanzas of poetry was used; Ibid., 330: he wrongly states six stanzas.

¹¹ Ibid., 197.

¹² Ibid., 172.

The extra pair of instruments adds antiphonal and responsorial possibilities that evoke the polychoral sonority of Giovanni Gabrieli and Schütz.¹³ When there are no independent parts, the piccolo violins double the violins in unison or octaves in the same way as the piccolo violin part in Knüpfer's *Christ lag in Todesbanden* (discussed in II.A).

As in Knüpfer's *Christ lag in Todesbanden*, the piccolo violin in this work is tuned a fourth higher than the violin. Because of this tuning, the piccolo violin subsequently plays in A major in this D-major cantata. A piece in the key of A major with three sharps would have been considered slightly more difficult to perform than the key of D major with only two sharps; D major is one of the most frequently-used keys in the violin repertoire.¹⁴ Considering this and the range of the piccolo violin parts, one could presume that choosing to use the piccolo violins rather than two additional ordinary violins was not solely for the purpose of making the parts easier to play. The tessitura of the parts are slightly higher than that of the violin, however, and would have been performed quite comfortably on the standard violin. Schelle's choice, then, was purely an aesthetic one, designed to expand the timbre of the string ensemble by adding the piccolo violin.

Despite this required transposition, the piccolo violin parts in this manuscript seem initially to have been written with the same key signature (i.e., with two sharps for the key of D major) as the non-transposing instruments. Throughout the parts, which are written at the

¹³ Ibid., 88.

¹⁴ There are at least two reasons for this. The first has to do with unequal tuning or temperament. The key of C major – with no sharps and flats – was the most pure of all keys in any temperament employed in the period; it was thus the most “in tune” to the player's ear. As accidentals were added, the diatonic intervals became less pure. See Tarling, 187-192, for an in-depth exploration of pitch and intonation on string instruments.

The second reason is technical. The key of D diatonically includes all four open strings of the violin – G, D, A, E – while the key of A includes only three – D, A, E.

transposed pitch level, there are numerous G sharps to effect the necessary transposition. The key signatures of each of the parts seem to have had G sharps added at a later stage. This can be seen by the difference in the ink and hand of those accidentals as well as the crowding of the accidentals near the clefs and time signatures (see Figures II.B.1). By contrast, the *clarino* part is clearly notated with no accidentals in order to take account of the proper transposition, indicating that the scribe was clearly familiar with the necessity of the transposition of this instrument. The fact that the accidentals in the piccolo violin part were the same as those in other string parts may indicate that transposition for a string instrument was not as well known to this scribe; though since the melody is, in fact, notated at the correct pitch level with a number of additional G sharps added, it is also possible that a convention existed in which string parts maintained the same key signatures regardless of transposition. This scribal practice can also be observed in Knüpfer's aforementioned *Christ lag in Todesbanden*, so that one may posit that such a convention did exist in the Leipzig region.



Figures II.B.1. Key signatures of the *Violino piccolo* [sic] parts on the first and second pages

Cornettini

Cornettini are designated as the alternate instruments when piccolo violins are absent, and they are given completely separate parts in the manuscript. The fact that Schelle specified the substitute instruments with a distinctive timbre from the rest of the strings supports the notion that the piccolo violin parts should not be played on the regular violin even when the tessitura is playable on the violin. Unlike the three-quarter- or half-size violins, or even the tuned-up full-size violins that modern performers might use for these parts, the timbre of the piccolo violin as originally intended by the composers and instrument makers of the period would be significantly different from the regular violin. The fact that *cornettini* – and not violins – were specified as alternate instruments supports the notion that the violin should not be substituted as an alternate instrument in this cantata or indeed in any other piece of Baroque music that calls for the piccolo violin.

This question of which instruments were regularly substituted for the piccolo violin deserves additional attention here. On the title page of *Concerto à 4 per la chiesa* by Carl Heinrich Biber (1681-1749), the distinction between the piccolo violin and the standard violin is emphasized by listing the latter as “violino ordin.” In Biber’s composition, the timbre of the piccolo violin is further explored by its tuning of merely a minor second higher than the ordinary violin – tuning that is considerably low for a piccolo violin and that could be achieved on the regular violin – generating a dark and somber sonority for this church sonata. However, in the modern edition of a *Divertimento* by Johann Georg Albrechtsberger (1736-1809), a contrary view is presented, and the violin is indicated as the alternate instrument for the piccolo violin. It is unclear whether this direction was by the composer or an editor. It is worth noting, however, that

Albrechtsberger's work is essentially a Classical one, and the practice in the era favored a homogenous timbre among like instruments whenever possible. The instrumental designations in the works by Biber and Albrechtsberger, as well as the degree of specificity in instrumentation shown in this cantata by Schelle and in various works by Knüpfer (as explored in II.A), support the idea that the piccolo violin part should not be played on the ordinary violin unless indicated so by the composer.

In most of *Schaffe in mir, Gott*, the *cornettini* parts are exchanged: the first piccolo violin part becomes the second *cornettino* part transposed an octave lower, while the second piccolo violin part becomes the first *cornettino* part without transposition. This was probably done to accommodate the range of the alternate instrument. Ten measures, mm. 90-99, lack *cornettini* parts, though it is unclear if this reflects Schelle's intentions or simply a scribal oversight. The piccolo violin parts in this ritornello double the violin parts, so *cornettino* doubling might have been considered unnecessary.

Clarino con sordino

The original instrument would have been a valveless natural trumpet in C with a wooden transposing mute inserted in the bell. The mute would have made the instrument softer and raised its pitch by a whole step; thus the trumpet part is written in C in this cantata in D.¹⁵

¹⁵ John Thiessen, e-mail message to author, 10 July 2015.

Violetta

A *Violetta* was a string instrument different from the violin or viola; however, the term was often used to refer to viola in the seventeenth and eighteenth centuries, and probably does so here.¹⁶

Violonchino and Fagotto

The instrument designations of “Fagott” and “Fag.” appear on the *violonchino* line in m. 25 and m. 78, respectively. To follow this instruction literally, the *violonchino* – an older term for violoncello – is to be used for the sonata and the bassoon for the rest of the cantata.¹⁷ It is more likely, however, that Schelle meant to replace the bassoon – typically a part of Schelle’s orchestration – with the cello for this particular cantata, but a later copyist failed to mark it consistently.¹⁸ The handwriting for these designations, which are presumably marked as reminders, is different from that of the original instrumentation list at the beginning of the piece.

It is also worth noting that the *organo* line is marked as “Contin.” in the same measures. Given this inconsistency, it is also possible that both cello and bassoon could be used for the whole piece, potentially doubling the organ part at the performer’s discretion when a specific designation is missing.¹⁹

¹⁶ Murray, 80-82; Howard Mayer Brown and Stephen Bonta, “Violetta,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29459> (accessed 28 February 2017).

¹⁷ Murray, 79; Curt Sachs, *Real-Lexicon der Musikinstrumente* (Berlin: Julius Bard, 1913), 416.

¹⁸ Murray, 51, 55-56.

¹⁹ *Ibid.*, 70-79

Slurs and Accidentals

There are no slurs in the voice parts in the manuscript. Slurs are added on melismas in this edition. The use of accidentals was modernized in the figured bass as well as in the actual parts (i.e., a flat sign following a sharp was changed to a natural, and a sharp on a flatted pitch was changed to a natural).

Part Designation

Clar.	<i>Clarino con sordino</i>
Vln. Picc. 1	<i>Violino Piccolo</i> [1]
Vln. Picc. 2	<i>Violino Piccolo</i> [2]
Cor. 1	<i>Cornettino</i> [1]
Cor. 2	<i>Cornettino</i> [2]
Vln. 1	<i>Violino</i> [1]
Vln. 2	<i>Violino</i> [2]
Vla. 1	<i>Violetta</i> [1]
Vla. 2	<i>Violetta</i> [2]
S.	<i>Voce</i> [Soprano]
A.	<i>Voce</i> [Alto]
T.	<i>Voce</i> [Tenor]
B.	<i>Voce</i> [Bass]
Vc.	<i>Violoncino</i>
Org.	<i>Organo</i>

Editorial Notes

mm./beats	repeats	parts	comments
3	227	Org.	Half note tied to quarter note in the manuscript is changed to dotted-half note in this edition.
6	230	Cor. 1	Slurs added to match other parts.
15	239	Vla. 1, Vla. 2, Vc.	Slurs marked in dots to match other parts.
44/4	268/4	Vln. 1	The last sixteenth note changed from G to F-sharp to match the same figuration in other parts.

51/3	275/1	Vla. 1	Two eighth notes on pitch A were added to complete the measure.
52/2	276/2	Org.	D changed to C-sharp to match Vc. and B.
60/1	284/1	Vln. 2	The first two beats are missing in the manuscript. A in quarter note added on the downbeat.
90-93		Vc.	This line is missing in the manuscript. This seems to be a scribal error. I have provided a solution consulting with Org.
90-99		Cor.	The Cor. parts are missing in these measures in the manuscript. They are, however, doubled in the violin parts.
110/3	312/3	Alto	F-sharp changed to E to fit the harmony.
115-116	316-317		The bar line is missing in the manuscript between these two measures.
151, 155	353, 357		Added dynamic markings in missing parts with brackets.
363		Vln. Picc. 1, 2	The final notes (written F-sharp and D) do not fit in the harmony. Changed to E and C, respectively, consulting the corresponding <i>cornettino</i> parts.

Schaffe in mir, Gott, ein reines Herz

Johann Schelle

Sonata

Clarino
con sordino

Violino
Piccolo [1]

Violino
Piccolo [2]

Cornettino [1]
in defeat.
violini piccoli*

Cornettino [2]
in defeat.
violini piccoli*

Violino [1]

Violino [2]

Violetta [1]

Violetta [2]

Violoncino
[and Fagott]

Voce
[Soprano]

Voce
[Alto]

Voce
[Tenor]

Voce
[Bass]

Organo

6 2 6 6 6 2 6 6

* In absence of piccolo violins

8

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Org.

6 4 # 6 2 6 4 #

14

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Org.

4 3 9 8 6 5 6 5 6 5 4 #

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Fag. Vc. 

S. 

A. 

T. 

B. 

Org. 

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 

A. 

T. 

B. 

Org. 

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

schaf-fe, schaf-fe in mir, Gott,____ Gott,____ ein rei - nes, ein rei - nes, ein rei - nes Herz,

6 # 6 6 6 7 # #

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

Schaf - fe, schaf - fe in mir, schaf - fe, schaf - fe in

schaf - fe, schaf - fe in mir, schaf - fe, schaf - fe in

schaf - fe, schaf - fe in mir, schaf - fe, schaf - fe in

Schaf - fe, schaf - fe in mir, schaf - fe, schaf - fe in

5 6 7 # 6

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.
mir, Gott, _____ Gott, _____ ein rei - nes, ein rei - nes, ein rei - nes Herz,

A.
mir, Gott, _____ ein rei - nes, ein rei - nes, ein rei - nes Herz,

T.
mir, Gott, _____ ein rei - nes, ein rei - nes, ein rei - nes Herz,

B.
mir, Gott, _____ Gott, _____ ein rei - nes, ein rei - nes, ein rei - nes Herz,

Org.

6 5 7 6 6 5 7 6 7 4 #

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.
und gib mir ei-nen neu - en, ge - wis - sen Geist,

A.

T.

B.
und gib mir ei-nen neu - en, ge - wis - sen

Org.
6 6 6 5# 6 6 4 5#

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 

A. 
und gib mir ei-nen neu - en, ge - wis - sen

T. 

B. 
Geist,

Org. 
6 # 6 6 6 6 5

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.
und gib mir ei-nen neu - en, und gib mir ei - nen neu-en, ge - wis - sen

A.
Geist, und gib mir ei - nen neu-en, und gib mir ei-nen neu - en, ge - wis - sen

T.
und gib mir ei - nen neu-en, und gib mir ei - nen neu-en, ge - wis - sen

B.
und gib mir ei - nen neu-en, und gib mir ei - nen neu-en, ge - wis - sen

Org.
6 6 6 6 6 6 5 4 #

Detailed description: This is a page of a musical score, page 49. It contains staves for Clarinet, Violins (Piccolo 1 and 2), Cor Anglais (1 and 2), Violins (1 and 2), Violas (1 and 2), and Cello. Below the instrumental staves are four vocal staves (Soprano, Alto, Tenor, Bass) and an Organ part. The vocal parts have German lyrics. The Organ part has figured bass notation at the bottom. The key signature is one sharp (F#), and the time signature is 4/4.

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

Geist. Ver-wirf mich nicht, ver-wirf mich

A.

Geist. Ver-wirf mich

T.

Geist.

B.

Geist.

Org.

6 6 6 4 #

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.
nicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht von

A.
nicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht von

T.
Ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht von

B.
Ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht von

Org.

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.
dei - nem An - ge - sicht, ver-wirf mich nicht, ver-wirf mich nicht von dei - nem

A.
dei - nem An - ge - sicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht von dei - nem

T.
dei - nem An - ge - sicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht von dei - nem

B.
dei - nem An - ge - sicht, ver-wirf mich nicht von dei - nem

Org.

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

An - ge - sicht,

A.

An - ge - sicht, und nimm dei - nen hei - li - gen Geist, und nimm dei - nen hei - li - gen Geist nicht, nicht, nicht von mir,

T.

An - ge - sicht, und nimm dei - nen hei - li - gen Geist, und nimm dei - nen hei - li - gen Geist nicht, nicht, nicht von mir,

B.

An - ge - sicht, und nimm dei - nen hei - li - gen Geist, und nimm dei - nen hei - li - gen Geist nicht, nicht, nicht von mir,

Org.

6 ♯ 6 4 5 ♯

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 
und nimm dei-nen hei-li-gen Geist, und nimm dei-nen hei-li-gen Geist,

A. 
und nimm dei-nen hei-li-gen Geist, und nimm dei-nen hei-li-gen Geist,

T. 
und nimm dei-nen hei-li-gen Geist, und nimm dei-nen hei-li-gen Geist,

B. 
und nimm dei-nen hei-li-gen Geist, und nimm dei-nen hei-li-gen Geist,

Org. 
6 5 4 # b 6 b b

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 
und nimm dei-nen hei-li-gen Geist nicht, nicht, nicht, nicht von mir.

A. 
und nimm dei-nen hei-li-gen Geist nicht, nicht, nicht, nicht von mir.

T. 
und nimm dei-nen hei-li-gen Geist nicht, nicht, nicht, nicht von mir.

B. 
und nimm dei-nen hei-li-ge Geist nicht, nicht, nicht, nicht von mir.

Org. 
6 5 4 # 6 4 #

78 Fag. **Aria**

Vc. 

S. 

Org. 

S. 

Org. 

S. 

Org. 

90 **Ritornello**

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cornettini tacet*

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 

Org. 

kehrt.

* The cornettini parts are absent in this ritornello (mm. 90-99). If the piccolo violin parts are absent, they are already doubled in the violin parts.

95

Clar. *p*

Vln. Picc. 1

Vln. Picc. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Org.

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

100 Aria

A. Gott, gib mir ei - nen neu - en_ Geist, der im - mer_ bey_ mir_ blei - be, und

Org. 4 6 7 6 # 4 6 5 4 6

105

A. mei - ne Schwach-heit al - ler - meist zu al - lem Gut - en trei - be;

Org. 6 5 6 5 # 7 6 #

109

A. *p* ruf ich mir ohne dein An - ge - sicht, noch dei - nes Geis - tes_ Kraft und Licht, noch dei - nes Geis - tes_ Kraft und

Org. 6 4 # *p* 4 #

112

Ritornello

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cornettini tacet*

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

A.

Licht.

Org.

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

117

Clar.

Vln. Picc. 1

Vln. Picc. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Org.

p

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

* See mm. 90-99.

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

Trös - te mich wie - der mit dei - ner Hil - fe, trös - te, trös - te mich wie - der mit

Trös - te mich wie - der mit dei - ner Hil - fe, trös - te, trös - te mich wie - der mit

Trös - te mich wie - der mit dei - ner Hil - fe, trös - te, trös - te mich wie - der mit

Trös - te mich wie - der mit dei - ner Hil - fe, trös - te, trös - te mich wie - der mit

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

dei - ner Hil - fe, und der freu - - - di-ge Geist ent -

dei - ner Hil - fe, und der

dei - ner Hil - fe,

dei - ner Hil - fe,

Org.

2

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

- hal - - - te mich, der freu - di-ge Geist ent - hal - - te, ent -

freu - - - di-ge Geist ent - hal - - te, ent - hal - te mich, der

und der feu - - - di-ge Geist ent -

und der

3 5 6 5 6 6

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

hal - - te, ent - hal - te mich, und der freu - - - di-ge Geist ent -

freu - di-ge Geist ent - hal - te mich, ent - hal - - - te mich, ent -

- hal - - - - te mich, der freu - di-ge Geist ent - hal - te mich, ent -

freu - - - - di-ge Geist ent - hal - - - - te mich,

5 6 6 6

[illegible]

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

- hal - te mich, ent - hal - te mich, ent - hal - - - - - te

freu - - - - di - ge Geist ent - hal - - - - - te

- hal - - - - te mich, ent - hal - - - - - te

- hal - - - - te mich, ent - hal - - - - - te


6 2 6 6 6 5 4 #


180 **Aria**

B. 
 Schen - ke mir dei - ne durch-drin - gen-de Kraft, die den be - trüb - ten stets Hül - fe ver - schafft, sey doch auf mei - ne Ge -

Org. 

190

B. 
 ne-sung be - fli - ßen, trös - te, ach trös - te, trös - te, ach trös - te mein blö - - - des Ge - sicht.

Org. 

200 **Rittornello**

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

Org. 

208

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

Org. 

6 6 6 6 6 6 6 5 4 #

216 **Aria**

T.

Org.

226

T.

Org.

236 **Rittornello**

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Org.

244

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Org.

6 6 6 6 6 6 6 5 4 #

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

Fle - hen, ach, ach, laß uns dein gü - ti - ges An - ge-sicht se - hen,

Fle - hen, ach, ach, laß uns dein gü - ti - ges An - ge-sicht se - hen,

Fle - hen, ach, ach, laß uns dein gü - ti - ges An - ge-sicht se - hen,

Fle - hen, ach, ach, laß uns dein gü - ti - ges An - ge-sicht se - hen,

6 6 6 4 5 4

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

so wol - len wir im - mer mit e - wi - gen Weis - en,

so wol - len wir im - mer mit e - wi - gen Weis - en, dich,

so wol - len wir im - mer mit e - wi - gen Weis - en, dich,

so wol - len wir im - mer mit e - wi - gen Weis - en, dich,

6 4 5 6 6 6 6 6 6

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

dich, mäch - ti - gen Schöp - fer, stets rüh - - - men und prei - sen.

mäch - ti - gen Schöp - fer, stets rüh - men, - stets - rüh - men, - rüh - men und - prei - sen.

mäch - ti - gen Schöp - fer, stets rüh - men, stets rüh - men, rüh - men und prei - sen.

mäch - ti - gen Schöp - fer, stets rüh - men, - stets rüh - - - men und prei - sen.

5 6 6 6 6 6 5 4 #

283 Sonata

Clar.

Vln. 1
Picc. 1

Vln. 2
Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Org.

6 2 6 6 6 6 2 6 6 6

Clar.

Vln. 1
Picc. 1

Vln. 2
Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Org.

4 # 6 2 6 4 # 4 3

297

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

Org.

9 8 6 5 6 5 6 5 4 #

302

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vla. 1

Vla. 2

Fag.

Vc.

S.

A.

T.

B.

Org.

Schaf-fe, schaf-fe in mir, schaf-fe, schaf-fe in mir, Gott, Gott, ein rei-nes, ein rei-nes, ein

6 6 6 6 6

Clar. 

Vln. Picc. 1 

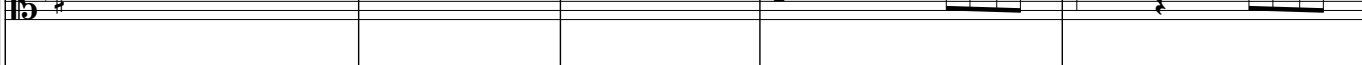
Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 

A. 
rei - nes Herz,

T. 
Schaf-fe, schaf-fe in mir, schaf-fe, schaf-fe in mir,

B. 

Org. 
7 # 5 6 7 # 6 # 6 #

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.
Gott, — Gott, — ein rei-nes, ein rei- nes, ein rei - nes Herz,

B.

Org.

6 6 6 7 # # 5 6 7 #

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 

Schaf-fe, schaf-fe in mir, schaf-fe, schaf-fe in mir, Gott, Gott, ein rei - nes, ein

A. 

schaf-fe, schaf-fe in mir, schaf-fe, schaf-fe in mir, Gott, ein rei - nes, ein

T. 

schaf-fe, schaf-fe in mir, schaf-fe, schaf-fe in mir, Gott, ein rei - nes, ein

B. 

Schaf-fe, schaf-fe in mir, schaf-fe, schaf-fe in mir, Gott, Gott, ein rei - nes, ein

Org. 

6 6 5 7 6

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 

A. 

T. 

B. 

Org. 

6 6̇ 5 7 6 7 4 # 6 6 4 #̇

324

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.
Geist,

A.

T.

B.
und gib mir ei-nen neu - en, ge - wis - sen Geist,

Org.

6 6 5 # 6 # 6

4 #

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S.  und gib mir ei-nen neu -

A.  und gib mir ei-nen neu - en, ge - wis - sen Geist, und gib mir ei - nen

T.  und gib mir ei - nen

B.  und gib mir ei - nen

Org. 

6 6 6 5 6

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 

A. 

T. 

B. 

Org. 

6 6 6 6 5 4 # 6

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S.  Ver-wirf mich nicht, ver-wirf mich

A.  Ver-wirf mich

T. 

B. 

Org. 

6 6 4 #

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 
 nicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht von

A. 
 nicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht von

T. 
 Ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht von

B. 
 Ver-wirf mich nicht, ver-wirf mich nicht, ver-wirf mich nicht von

Org. 

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

dei - nem An - ge - sicht, ver - wirf mich nicht, ver - wirf mich nicht von dei - nem

dei - nem An - ge - sicht, ver - wirf mich nicht, ver - wirf mich nicht, ver - wirf mich nicht, ver - wirf mich nicht von dei - nem

dei - nem An - ge - sicht, ver - wirf mich nicht, ver - wirf mich nicht, ver - wirf mich nicht von dei - nem

dei - nem An - ge - sicht, ver - wirf mich nicht von dei - nem

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

An - ge - sicht,

A.

An - ge - sicht, und nimm dei - nen hei - li - gen Geist, und nimm dei - nen hei - li - gen Geist nicht, nicht, nicht von mir,

T.

An - ge - sicht, und nimm dei - nen hei - li - gen Geist, und nimm dei - nen hei - li - gen Geist nicht, nicht, nicht von mir,

B.

An - ge - sicht, und nimm dei - nen hei - li - gen Geist, und nimm dei - nen hei - li - gen Geist nicht, nicht, nicht von mir,

Org.

6 4 5 4

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 

A. 

T. 

B. 

Org. 

6 5 4 # 4 6 4

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 
und nimm dei-nen hei-li-gen Geist nicht, nicht, nicht, nicht von mir.

A. 
und nimm dei-nen hei-li-gen Geist nicht, nicht, nicht, nicht von mir.

T. 
und nimm dei-nen hei-li-gen Geist nicht, nicht, nicht, nicht von mir.

B. 
und nimm dei-nen hei-li-ge Geist nicht, nicht, nicht, nicht von mir.

Org. 
6 5 4 # 6 5 4 #

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

Trös - te mich wie - der mit dei - ner Hil - fe, trös - te,

Trös - te mich wie - der mit dei - ner Hil - fe, trös - te,

Trös - te mich wie - der mit dei - ner Hil - fe, trös - te,

Trös - te mich wie - der mit dei - ner Hil - fe, trös - te,

Clar. 

Vln. Picc. 1 

Vln. Picc. 2 

Cor. 1 

Cor. 2 

Vln. 1 

Vln. 2 

Vla. 1 

Vla. 2 

Vc. 

S. 
trös - te mich wie - der mit dei - ner Hil - fe, und der

A. 
trös - te mich wie - der mit dei - ner Hil - fe,

T. 
trös - te mich wie - der mit dei - ner Hil - fe,

B. 
trös - te mich wie - der mit dei - ner Hil - fe,

Org. 

376

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

freu - - - di-ge Geist ent - hal - - - te mich, der

und der freu - - - di-ge Geist ent -

und der

2 3 5 6

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.
freu - di-ge Geist ent - hal - - te, ent - hal - - te, ent - hal - te

A.
- hal - - te, ent - hal - te mich, der freu - di-ge Geist ent - hal - te

T.
8 feu - - - - di-ge Geist ent - hal - - - - te

B.
und der freu - - - - di-ge

Org.

5 6 6 5 6

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

mich, und der freu - - - di-ge Geist ent - hal - te, ent - hal - te

mich, ent - hal - - - te mich, ent - hal - te, ent - hal - te

mich, der freu - di-ge Geist ent - hal - te mich, ent - hal - te mich,

Geist ent - hal - - - - te mich,

6 6 6 6 7

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

mich, und der freu - di-ge Geist, der freu - di-ge Geist ent - hal - te mich, ent - hal - te

mich, ent - hal - te, ent - hal - te mich, und der freu - di-ge

und der freu - di-ge Geist, der freu - di-ge Geist, ent - hal - te mich,

und der feu - di-ge Geist ent - hal - te

6 6 6 6 6 6 2 6

Clar.

Vln. Picc. 1

Vln. Picc. 2

Cor. 1

Cor. 2

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc.

S.

A.

T.

B.

Org.

mich, ent - hal - - - - te mich, ent - hal - - - - te

Geist ent - hal - - - - te mich, ent - hal - - - - te

— ent - hal - - - - te mich, ent - hal - - - - te

mich, ent - hal - - - - te mich, ent - hal - - - - te

6 6 5 4 # p 6 6 5 4 #

170

II.C.

Johann Pfeiffer (1697-1761)

Concerto

à violino piccolo, violino primo, violino secundo, viola, e basso¹

Johann Pfeiffer composed concertos and chamber music pieces for various instruments, including nineteen violin concertos and ten piccolo violin concertos.² It is fascinating that he wrote a half as many concertos for the piccolo violin as for the standard violin. Unfortunately, the piece discussed in this chapter is the only concerto for the piccolo violin by Johann Pfeiffer to survive. The nine other lost concertos for the instrument are listed under his name in *The Breitkopf Thematic Catalogue*.³ However, this particular concerto is falsely attributed to Krause in the catalog, despite the fact that the manuscript clearly attributes it to Pfeiffer. Since this misattribution may not have been noticed by Pfeiffer's biographers, it is possible that the composer could have written more than ten concertos for the piccolo violin. It is also possible that existing attributions to the composer are incorrect, giving him fewer compositions for the instrument. None of this

¹ See Appendix for the recording of this concerto using this edition.

² D. J. Rhodes, "Pfeiffer, Johann," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21532> (accessed 7 October 2016): the article lists four violin concertos with fifteen others lost and one violino piccolo concerto with nine others lost. The article states that the lost works are listed in *The Breitkopf Thematic Catalogue*. Some of the piccolo violin concertos, including the one that survives, are listed in the *Breitkopf Catalogue* under different composers. The manuscript of the surviving piccolo violin concerto is signed with his name. Also, see Hubert Unverricht, "Pfeiffer, Johann," *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, ed. Friedrich Blume (Kassel: Bärenreiter, 1962), 10:1167-1168.

³ Brook, *The Breitkopf Thematic Catalogue*: six of them are listed in the "Second Part" from 1762 and three of them in the "Supplement I" from 1766.

diminishes or increases the total number of works for the piccolo violin, regardless of who the correct composer is, and the number of works for the instrument by Pfeiffer and other composers demonstrates the prevalence of the piccolo violin in the Leipzig orbit and beyond (see I.B.2).

Pfeiffer's musical life was closely linked to that of Johann Sebastian Bach. Though the younger composer studied jurisprudence at the University of Leipzig for two years starting in 1717, he was passionately interested in music and it eventually became his vocation. He was made a violinist of the court orchestra in Weimar in 1720 and was promoted in 1726 to the position of *Konzertmeister*, which had evidently remained unfilled since Bach's departure. Though he probably did not have personal encounters with Bach, Pfeiffer would have known the elder composer's reputation as an instrumentalist and composer in Weimar and may also have been familiar with his activity elsewhere. This concerto was probably written while Pfeiffer was a professional musician — i.e., after 1720.

Manuscript

The manuscript consists of five parts, one for each of the notated parts in the concerto (piccolo violin, violin 1, violin 2, viola, and basso continuo). Each folio measures 32 by 21 centimeters. The manuscript was obtained digitally from the *Musiksammlung* of the *Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek* in Münster, Germany. The manuscript belongs to the *Fürstlich zu Bentheim-Tecklenburgische Musikbibliothek*. Thanks are due to the Prince of Bentheim, who has granted permission for the preparation of this edition.⁴

⁴ *Fürstliche Kanzlei* of Bentheim-Tecklenburg, e-mail message to author, 1 December 2010; Schloss Rheda, <http://fuerstliche-schloesser.de> (accessed 22 February 2017).

The instrumentation listed on the title page reads “violino piccolo, violino primo, violino secundo, viola, et Basso.” What is supposed to be the *basso* [*continuo*] part is marked as *violoncello*, and the part does not include figured bass, though it was not uncommon for composers at the time not to provide figures. Manuscripts of this kind occasionally have separate *basso* parts, and while it is possible that such a part is missing from the manuscript folio, the existing parts provide no indication – either musical or codicological (in the form of a page missing from a gathering, for example) – that there is a missing part. If it is indeed missing, it is probably similar, if not exactly the same, as the cello part.

The title page of the manuscript bears several shelf marks. At the top of the title page is “No. 115,” which is repeated at the beginning of every part and seems to match the ink and handwriting of the scribe of this manuscript, who may have been the composer. “No. 121” appears at the bottom of the title page, also in ink. This number, which is in a more recent hand than the first mark, is the catalog number in the *Catalogi Musici* in Rheda.⁵ There are two other marks, perhaps the most recent, in pencil: “576” at the top right-hand corner and “Ms 596” below and slightly right of “No. 121.” “Ms 596” is the current library shelf mark, according to *Répertoire International des Sources Musicales* (RISM).⁶

⁵ “Pfeiffer, Johann: Concerto in F-Dur,” *Répertoire International des Sources Musicales*, <https://opac.rism.info/search?id=450017153> (accessed 6 March 2017).

⁶ Ibid.

Piccolo Violin

The piccolo violin in this concerto, which is in F major, is tuned a minor third higher than the violin; the piccolo violin part is thus notated in D major, a minor third lower than the sounding pitch. This is also the case in Bach's Brandenburg Concerto No. 1 as well as the two of the three cantatas by him discussed in Part III. Unlike the Brandenburg Concerto, however, this concerto features the instrument exclusively as the virtuosic solo instrument, exploring its entire range idiomatically. The piece demonstrates that Pfeiffer was a masterful violinist with a special interest in the piccolo violin.

The opening *Largo* movement displays the lyrical quality of the instrument. This movement has a suggestion of the *galant* style, with ornamented melodies on the piccolo violin over homophonic accompaniment of the strings. The next movement in *Allegro* is typical of a Baroque concerto movement, with *ritornelli* and episodes that are technical *tours de force* for the piccolo violin that employ rapid scales and arpeggios, *bariolage* sequences, and long passages of double stops. The piccolo violin plays in unison with the first violin in the *ritornelli*. The third movement of this concerto, in particular, highlights the high tessitura of the instrument. The movement consists of three minuets that employ the opening motive from the second movement. In each subsequent minuet, the piccolo violin's range becomes higher, eventually rising to fifth position on the instrument.⁷ The passage would be in the seventh position if one were to play it on the standard violin. In addition, as the range of the piccolo violin part rises with each subsequent

⁷ This way of numbering shifting positions on string instruments is relatively a modern convention. During earlier eras, naming of hand positions was varied and somewhat confusing. For more information, see Tarling, 78-79.

minuet, the bass line is performed by a higher instrument to create a *Bassetchen* texture: the viola is used in the second minuet and the second violin in the third.

In context of the surviving body of works for the piccolo violin, the instrumentation of this concerto is relatively conventional.⁸ Unlike works for the instrument by Knüpfer, Schelle, and Bach, this piece does not employ unusual combinations of woodwinds, brass instruments, and singers. In works by other composers, the piccolo violin usually appears with unusual combinations of instruments, but the main focus of Pfeiffer's work is to showcase the piccolo violin – its unique timbre and celestial tessitura – as well as the player, who was perhaps the composer himself.

⁸ See I.B.2 for the list of works for the piccolo violin with their various combinations of instrumentation.

Part Designation

Vln. Picc.	<i>Violino Piccolo</i>
Vln. 1	<i>Violino Primo</i>
Vln. 2	<i>Violino Secondo</i>
Vla.	<i>Viola</i>
B.C.	<i>Violoncello</i>

Editorial Notes

mm./beat	parts	comments
<i>Largo</i>		
3/2	Vln. Picc.	Grace note added as in Vln. 1.
5	Vln. 1, 2	Slurs added to match Vln. Picc.
12/2	Vln. Picc.	The second G changed to A to fit the harmony.
13	Vln. Picc.	Triple stop added to match the violin parts.
	Vln. 1	<i>forte</i> marked to match Vln. 2.
18	Vln. 1	<i>forte</i> moved to anacrusis.
	Vln. 2	<i>forte</i> added to match Vln. 1.
20	Va.	Natural added on the third beat to match the harmony of the measure.
22	tutti	<i>piano</i> moved/added to anacrusis.
	Vln. Picc.	Fourth 8th note pitches changed to continue the downward arpeggio of the diminished triad.
23	Vln. 2, Va.	<i>forte</i> marked to match Vln. 1.
26	Vln. 1	<i>piano</i> moved to anacrusis to match Vln. 2.
<i>Allegro</i>		
1	Vln. 1	Slur added to match Vln. Picc.
5-7	Vln. 1	Slurs added to match Vln. Picc.
28	Vln. Picc.	The variations in slurs are as they are in the manuscript.

33-36	Vln. Picc.	These measures seem to be missing in the Vln. Picc., which has less number of measures than other parts in this movement. (All other parts line up appropriately with each other.) I provided a solution with the harmonic sequence and the pattern of <i>bariolage</i> in surrounding measures in mind.
51	Vln. Picc.	An extra measure is needed to line up with other parts.
53-54	Vln. 2	Tie added to match Vln. 1.
55	Vln. 1, 2	Slurs provided in dots to match Vln. Picc.
61	Va.	B-natural pick-up changed to B-flat.
67	Vln. 2	The dotted quartet note changed to a quartet note and an eighth rest to match other instances
73-74	Vln. 1	Rhythm changed to match Vln. 2
103	Vln. 1	Slur added to match Vln. Picc. and Vln. 2.
107-108	Vln. Picc.	Slurs changed to match Vln. 1
117-120	Vln. Picc.	The three-note slurs could also be slurs over all four sixteenth notes.
126	Vln. 1	Slur added to match mm. 125, 127, and 128.
133	Va.	The final note of the movement changed to a half note to match other parts.

Minueto

6/1	Vln. 1	Second eighth note omitted to match Vln. Picc. and other times when this melody occurs again.
11	Va.	Third beat changed to G to fit the harmony.
18	Vln. 1	Slur added to match Vln. Picc. and other times
21	Vln. 1	Appoggiatura added to match Vln. Picc.
49	Vln. Picc.	Slur provided to match mm. 47, 51, and 53.
70/3	Vln. 2	B-flat changed to A to fit the harmony.
79, 81	Vln. 1	Third beat changed from E to F to fit diatonically, and also to match Vln. 2 in m. 23.

Concerto in F

for Violino Piccolo, 2 Violins, Viola, and Basso Continuo

Johann Pfeiffer
Edited by Daniel S. Lee

Largo

Violino Piccolo

Violino Primo

Violino Secundo

Viola

Violoncello/
Basso [Continuo]

6 solo

10

14

Musical score for measures 14-17. The score is in 4/4 time with a key signature of one sharp (F#). It features five staves: a single treble staff and a grand staff (treble, middle C, and bass). The music is characterized by rapid sixteenth-note passages in the upper staves and more rhythmic, eighth-note patterns in the lower staves. Dynamic markings include *f* (forte) at the end of measure 17.

18

Musical score for measures 18-21. The score continues with the same five-staff layout. Measures 18-20 show a continuation of the rhythmic patterns, with some rests in the upper staves. Measure 21 features a change in dynamics to *p* (piano) in the upper staves. The key signature remains one sharp.

22

Musical score for measures 22-25. The score continues with the same five-staff layout. Measures 22-23 feature a change in dynamics to *f* (forte) in the lower staves. Measures 24-25 return to *p* (piano) dynamics in the upper staves. The key signature remains one sharp.

Violino Piccolo

Violino Primo

Violino Secondo

Viola

Violoncello/
Basso [Continuo]

Allegro

Violino Piccolo

Violino Primo

Violino Secondo

Viola

Violoncello/
Basso [Continuo]

Violino Piccolo

Violino Primo

Violino Secondo

Viola

Violoncello/
Basso [Continuo]

37

Measures 37-43. The first staff (treble clef) contains a complex melodic line with many beamed eighth and sixteenth notes. The second and third staves (treble clef) have a simpler accompaniment of quarter and eighth notes. The fourth and fifth staves (bass clef) are mostly empty, with some rests.

44

Measures 44-51. The first staff (treble clef) continues the complex melodic line, now including trills marked "tr.". The second and third staves (treble clef) continue the accompaniment. The fourth and fifth staves (bass clef) remain mostly empty with rests.

52

Measures 52-59. The first staff (treble clef) has a melodic line that ends with a double bar line and repeat sign at measure 52, then continues. The second and third staves (treble clef) have long horizontal lines indicating sustained notes. The fourth and fifth staves (bass clef) are mostly empty. The word "tutti" is written above the first staff at measure 55. The word "f" (forte) is written below the second and third staves at measure 55.

Musical score for measures 62-69. The score is written for five staves: Treble 1 (G-clef, key signature of two sharps), Treble 2 (F-clef, key signature of one flat), Treble 3 (F-clef, key signature of one flat), Bass 1 (C-clef, key signature of one flat), and Bass 2 (B-clef, key signature of one flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure 62 starts with a treble 1 staff containing a sharp sign. The piece concludes with a double bar line at the end of measure 69.

Musical score for measures 70-77. The score continues on the same five-staff system. Measures 70-77 show a continuation of the intricate melodic and rhythmic lines. The treble 1 staff has a sharp sign at the beginning of measure 70. The piece ends with a double bar line at the end of measure 77.

Musical score for measures 78-85. The score continues on the same five-staff system. Measures 78-85 feature a continuation of the complex musical texture. The treble 1 staff has a sharp sign at the beginning of measure 78. The piece concludes with a double bar line at the end of measure 85.

85

Musical score for measures 85-92. The score is written for five staves: Treble 1 (G-clef, key signature of two sharps), Treble 2 (F-clef, key signature of one flat), Treble 3 (F-clef, key signature of one flat), Bass 1 (C-clef, key signature of one flat), and Bass 2 (F-clef, key signature of one flat). Measures 85-91 show the Treble 1 staff with a continuous eighth-note melody, while the other staves are mostly silent. In measure 92, the Treble 1 staff has a whole rest, and the Treble 2, Treble 3, and Bass 1 staves each have a quarter rest followed by a triplet of eighth notes. The Bass 2 staff has a quarter rest followed by a triplet of eighth notes.

93

Musical score for measures 93-99. The score is written for five staves: Treble 1 (G-clef, key signature of two sharps), Treble 2 (F-clef, key signature of one flat), Treble 3 (F-clef, key signature of one flat), Bass 1 (C-clef, key signature of one flat), and Bass 2 (F-clef, key signature of one flat). Measures 93-99 show a complex rhythmic pattern. The Treble 1 staff has a melody of eighth and sixteenth notes. The Treble 2 and Treble 3 staves have a continuous eighth-note accompaniment. The Bass 1 and Bass 2 staves have a continuous eighth-note accompaniment. The pattern repeats every two measures.

100

Musical score for measures 100-107. The score is written for five staves: Treble 1 (G-clef, key signature of two sharps), Treble 2 (F-clef, key signature of one flat), Treble 3 (F-clef, key signature of one flat), Bass 1 (C-clef, key signature of one flat), and Bass 2 (F-clef, key signature of one flat). Measures 100-107 show a complex rhythmic pattern. The Treble 1 staff has a melody of eighth and sixteenth notes. The Treble 2 and Treble 3 staves have a continuous eighth-note accompaniment. The Bass 1 and Bass 2 staves have a continuous eighth-note accompaniment. The pattern repeats every two measures.

110

Musical score for measures 110-117. The score is in 4/4 time with a key signature of one sharp (F#). It features five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. Measures 110-117 show various melodic and harmonic developments. Measures 116 and 117 include a piano (*p*) dynamic marking.

118

Musical score for measures 118-124. The score continues with five staves. Measures 118-124 show a continuation of the melodic and harmonic themes. Measures 123 and 124 include a fermata over the final notes.

125

Musical score for measures 125-132. The score continues with five staves. Measures 125-132 show a continuation of the melodic and harmonic themes. Measures 125-128 include a forte (*f*) dynamic marking. Measures 131 and 132 include a fermata over the final notes.

Menueto I, Alternat.

Violino Piccolo

Violino Primo

Violino Secundo

Viola

Violoncello/
Basso [Continuo]

10

19

29 Menueto II

Measures 29-35 of the musical score for Menueto II. The score is written for five staves: Treble 1 (G-clef, key signature of two sharps), Treble 2 (F-clef, key signature of one flat), Treble 3 (F-clef, key signature of one flat), Bass 1 (C-clef, key signature of one flat), and Bass 2 (B-clef, key signature of one flat). The music features a complex interplay of eighth and sixteenth notes, with some measures containing rests and accidentals.

36

Measures 36-41 of the musical score for Menueto II. The notation continues on the same five-staff system, showing further development of the melodic and harmonic themes established in the previous measures.

42

Measures 42-47 of the musical score for Menueto II. This section includes a repeat sign at the beginning of measure 42, indicating a return to a previous musical idea. The notation continues on the same five-staff system.

Musical score for Menuet I Repet. measures 49-56. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a repeating eighth-note pattern in the upper staves and a more complex rhythmic pattern in the lower staves, including sixteenth notes and rests.

Menueto III

57

Musical score for Menueto III measures 57-65. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a repeating eighth-note pattern in the upper staves and a more complex rhythmic pattern in the lower staves, including sixteenth notes and rests. The piece concludes with a first and second ending.

66

Musical score for Menueto III measures 66-74. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a repeating eighth-note pattern in the upper staves and a more complex rhythmic pattern in the lower staves, including sixteenth notes and rests.

Menuet I Repet.

75

Musical score for Menuet I Repet. measures 75-82. The score is written for five staves: Treble 1, Treble 2, Treble 3, Bass 1, and Bass 2. The key signature is one sharp (F#). The music features a repeating eighth-note pattern in the upper staves and a more complex rhythmic pattern in the lower staves, including sixteenth notes and rests.

PART III

The Piccolo Violin in Works by J. S. Bach

Four works by Johann Sebastian Bach that include the piccolo violin have come down to us: Brandenburg Concerto No. 1 in F major, BWV 1046; *Herr Christ, der einge Gottessohn*, BWV 96; *Herr, deine Augen sehen nach dem Glauben*, BWV 102; and *Wachet auf, ruft uns die Stimme*, BWV 140. Each of these pieces presents a distinctive use of the instrument. Furthermore, in the context of the instrument's various uses over time in the Leipzig orbit, aspects of Bach's employment of the piccolo violin must be considered unique. This chapter will examine Bach's works for the instrument in comparison with the three works we have discussed thus far. Differences in his approach are the result of changing musical styles over the course of a century (1650-1750) as well as his unique use of music as hermeneutical expression.

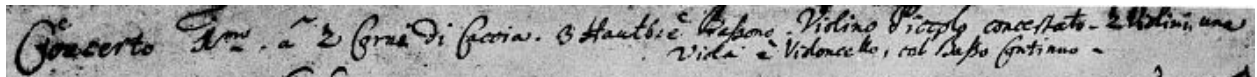


Figure III.A.1. The title of Brandenburg Concerto No. 1, BWV 1046:
*Concerto 1mo a [sic] 2 Corni di Caccia, 3 Hautb: è Baßono, Violino Piccolo concertato, 2 Violini, una
 Viola è Violoncello, col Baßo Continuo*

III.A. Brandenburg Concerto No. 1 in F major, BWV 1046

The first Brandenburg Concerto, written sometime between 1713 and the presentation copy dated 24 March 1721, is the earliest surviving example of Bach's use of the piccolo violin.¹ There is speculation that the first version of this concerto (known as BWV 1046a), which did not include the piccolo violin, was intended as the opening *sinfonia* for *Was mir behagt, ist nur die muntre Jagd*, BWV 208. The *sinfonia* is included in some of the recordings of BWV 208, including those of Roy Goodman and Masaaki Suzuki.² If this is true, it would mean Bach started working on this concerto as early as 1713, when the cantata is thought to have had its first performance. Bach later arranged the first movement of this *sinfonia* – still without the piccolo violin – as the opening *sinfonia* of *Falsche Welt, dir trau ich nicht*, BWV 52, which was performed for the twenty-third Sunday after Trinity in 1726.

The role of the piccolo violin in the final version of the concerto is considerable. Marked as *concertato* in the manuscript (see Figure III.A.1), the piccolo violin is in many ways the featured solo instrument, but the orchestration of this piece is not that straightforward.³ All six Brandenburg Concertos are scored for unconventional combinations of instruments, and the

¹ Ulrich Prinz, "Violino piccolo," *Oxford Composer Companions: J. S. Bach*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), 496.

² Johann Sebastian Bach, *Hunt Cantata: No. 208 "Was Mir Behagt"*, Parley of Instruments, conducted by Roy Goodman, Hyperion B000002ZIA, 1993; Bach, *Secular Cantatas Vol. 2*, Bach Collegium Japan, conducted by Masaaki Suzuki, BIS 1971, 2012.

³ Given the orchestration of this concerto, some may argue that the term "concertato" also applies to the instruments that are listed before the "violino piccolo" in the title. However, the way the instruments are separated by punctuations makes it clear that the piccolo violin is the only *concertato* instrument.

instrumentation of the first concerto is certainly no exception: three oboes, bassoon, two horns, piccolo violin, two violins, viola, cello, and basso continuo. The fact that the work is the first in the collection and requires more players than any other can be explained with the notion that Bach wanted to make a strong first impression. The fact that the piccolo violin is a featured solo instrument is surely significant in such a context.

Yet the instrument's role is not always a central one. In the opening movement, the only time the piccolo violin plays independently from the rest of the violins is in a passage in which the points of imitation are reduced to single instruments (mm. 53-56, which happens to be at the Golden section of this 84-measure movement). Since this is the only passage in which the piccolo violin is independent, this movement might be classified – keeping in mind the usage of the term in BWV 52 and BWV 208 – as an orchestral *sinfonia* in ritornello form with episodic *concertato* passages, which highlight different instrumental groups rather than one solo instrument.⁴ Aurally, the horns take the most prominent position, with their interruptive hunting calls in triplet eighths against the duple eighths and sixteenths in the strings and oboes.

The piccolo violin starts to come to the foreground in the second movement, which is a double concerto for piccolo violin and oboe. In the third movement, the piccolo violin is finally featured as if it were in a solo concerto. In the final movement (which happens to employ the same sort of *minuetto alternativo* form as the concerto by Johann Pfeiffer discussed above), the piccolo violin returns to being part of the *ripieno* violin section and even being omitted in some passages.

⁴ Suzanne G. Cusick and Jan Larue, “Sinfonia,” *Grove Music Online*, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com.ezproxy.lib.uconn.edu/subscriber/article/grove/music/25857> (accessed 4 April 2017): “A term used from the late Renaissance to designate pieces in various forms for a variety of performing media, usually instrumental ensemble....”

Discussing the unusual combination of instruments, Michael Marissen argues that Bach employs non-standard orchestration as a means of commenting on the social hierarchy of the Köthen court as represented in the social hierarchy of the court musicians.⁵ The soloist of this piece – the piccolo violin player – is only featured in two of the four movements, and only in one as the sole soloist. The attention is shared with the oboists and horn players, so that the piece does not let the concertmaster, who most likely would have played the piccolo violin part, take the glory for himself.

Marissen's hypothesis of what may be social implications of the Brandenburg set is further built on the instrumentations of the second and fourth concertos. These two concertos are in a way more conventional than the first concerto in their clear configurations of the solo and *tutti* sections. Nonetheless, Bach's choice of solo instruments is unconventional: violin, recorder, oboe, and clarino for the second concerto and violin and two recorders for the fourth concerto. The concertmaster, who would have played the solo violin parts, and the trumpet player were the highest paid, and perhaps most respected, members of the orchestra during Bach's time. A recorder player, in contrast, would have been the lowest paid member. Marissen claims that by bringing together the two opposite ends of the socioeconomic hierarchy in the same *concertato* group Bach is making a political statement. The fourth concerto even includes two recorder players alongside the concertmaster.

⁵ Michael Marissen, *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos* (Princeton: Princeton University Press, 1995), 34-35.

Marissen further supports his argument by pointing out that the piccolo violin is excluded in the *polonaise* of the first Brandenburg Concerto. The *polonaise*, along with the two other trios, alternates with the *menuet* in the last movement:

Menuet – Trio I – Menuet – Polonaise – Menuet – Trio II – Menuet

The first three movements of this concerto are in the style and formal structure of the Italian *concerto grosso*; the last movement with the *menuet* as a rondo embraces different international styles. It contains the influences of the French courtship in the *menuet* (*tutti ensemble*) and Trio I (oboes and bassoon), Polish peasants in the *Polonaise* (strings, piccolo violin *tacet*), and German hunters in the Trio II (horns and unison oboes in *bassetchen*). Marissen argues that the piccolo violin is of Polish origin, and claims that, by excluding it (and its player – the concertmaster – who would have been the highest paid and regarded member of the ensemble) from the *polonaise*, a passage of music of its own national origin, Bach is snubbing the upper class of the social hierarchy. He employs a section from Telemann's autobiography to demonstrate the instrument's supposed polish origin:

...I heard...the music of Poland and the Hanaka region of Moravia in its true barbaric beauty. In the country inns the usual ensemble consisted of a violin tuned a third higher which could out-shriek half a dozen ordinary fiddles; a Polish bagpipe...; and a regal....⁶

⁶ As quoted in Richard Petzoldt, *Georg Philipp Telemann*, trans. Horace Fitzpatrick (New York: Oxford University Press, 1974), 31-32. ["Als der Hof sich ein halbes Jahr lang nach Plesse, einer oberschesischen, promnitzischen Standesherrschaft, begab, lernet ich so wohl daselbst, als in Krakau, die polnische und hanakische Musik, in ihrer wahren barbarischen Schönheit kennen. Sie bestund, in gemeinem Wirtshäusern, aus seiner um den Leib geschnallten Geige, die eine Terzie höher gestimmt war, als sonst gewöhnlich, und also ein halbes Dutzend andre überschreien konnte; aus einem polnischen Bocke; aus einer Quintposaune, und aus einem Regal."] English as translated in Marissen, *J. S. Bach's Brandenburg Concertos*, 33.

In quoting this passage, Marissen seems to indicate that Telemann was describing the piccolo violin as if he had never seen the instrument before, but Telemann was surely aware of the instrument's existence and would likely have called it by its conventional name if he had seen it. The instrument to which Telemann refers is very likely not the piccolo violin, but rather a Polish traditional instrument known as the *mazanki*, which often performed with the same instruments that Telemann cited. As Ewa Dahlig has noted,

Mazanki existed in the west part of Poland.... Mazanki is similar with the violin in shape but is smaller.... Mazanki was used with a special kind of bagpipe only during wedding ceremonies.... [T]he existence of mazanki in Poland may be regarded as a Western influence.... The coexistence with bagpipe in the bands of the west regions of Poland required change in tuning of the violin. The violin had to be tuned even a ninth higher (it depended on the region).⁷

While it is not impossible that there was a convention during Bach's time of using the piccolo violin to emulate the sound of the Polish instrument, the piccolo violin did not originate from Poland. Marissen did not consider the existence of Amati's piccolo violin, which dates from 1613, and other surviving instruments whose construction preceded both Bach and Telemann.⁸ This instrument is like the one mentioned in Michael Praetorius' *Syntagma musicum* as the *Diskant-Geig* (see Figure I.A.1). The fact that Telemann heard a small string instrument tuned in the same manner as the piccolo violin does not prove that he thought the Polish instrument was a piccolo violin. In fact, Dahlig's description of the *mazanki* suggests the opposite: she notes that the existence of the Polish instrument "may be regarded as" the result of "a Western influence," and

⁷ Ewa Dahlig, "Intercultural Aspects of Violin Playing in Poland," *Studia instrumentorum music popularis* 8 (1985): 116.

⁸ See I.A.4 for more information on the piccolo violin by Amati and other examples.

that influence may well have been the piccolo violin.⁹ Finally, Telemann, who wrote countless *polonaises* and other works in Polish style, never employed the piccolo violin in such works or elsewhere.¹⁰

To say Bach's piccolo violin was intended to represent the *mazanki* seems far-fetched, especially since the only direct reference to Poland in the entire concerto is the relatively short *polonaise* section. Marissen's hypotheses that Bach was making a musical statement about the social hierarchy are unconvincing, as several scholars have noted. At least two reviews of Marissen's book, *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos*, complain about the lack of sufficient references for these particular theories.¹¹

There is another theory about Bach's choice of instruments for this concerto. As mentioned earlier, Andreas Moser proposed that this concerto was written for his son, William Friedemann, to play on a child's violin.¹² This theory may seem logical, but it is also unconvincing. Bach clearly called for the "violino piccolo" (see figure III.A.1), not a child's violin. The author of this hypothesis must not have understood the distinction between these two instruments. The

⁹ Dahlig, 116.

¹⁰ In the recording of Telemann's Duet in B-flat from *Der getreue Music-Meister*, Alice Harnoncourt plays the violin part on the piccolo violin (tuned a third higher). Telemann provided three alternate instrumentations for this piece – recorder and violin, two *viola da gamba*, and transverse flute and *viola pomposa* or violin – in three different key options – B-flat major, A major, and G major, respectively. The recording was made with the piccolo violin in G major and recorder in B-flat. Although Harnoncourt's pairing of piccolo violin and recorder works well in terms of the key and timbre, it was probably not intended by Telemann. Georg Philipp Telemann, *10 Triosonaten*, Alice Harnoncourt, Telefunken **6. 35451EK, 1978**

¹¹ David Humphreys, review of *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos*, by Michael Marissen, *Journal of the Royal Musical Association* 122, no. 1 (1997): 127-32 and Michael Talbot, review of *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos*, by Michael Marissen, *Music & Letters* 77, no. 3 (1996): 466-69.

¹² Moser, 379-380.

piccolo violin differs from a child's violin in that while the body is small, the neck and scroll are large enough to fit an adult's hand (see I.A.3). This can be seen in the Brothers Amati instrument, which survives in something like its original condition, and in a few others (see I.A.4).

With the Brandenburg Concertos, Bach clearly tried to compose a set of concertos for a variety of instruments. Bach is doing exactly that with the first concerto. An earlier version of this concerto (BWV 1046a) had only the first two movements and the minuet, which at that time did not include the *Polonaise* and lacked the piccolo violin part.¹³ Bach's decision to add the piccolo violin and an additional movement to highlight the instrument in the final version points to his effort to expand his sound-palette for an important set of audition pieces; he did not suddenly decide to comment on the social hierarchy of Poland or Saxony with his revision. Perhaps his work in Weimar enabled him to experience virtuosic players of various instruments. With this concerto, Bach did not necessarily write a concerto for the piccolo violin, as Pfeiffer did (see II.C). Rather, he wrote a concerto for a whole group of mixed instruments, and chose different movements to highlight different parts of the orchestra. Regardless of whether or not the piccolo violin is a Polish instrument, the objective of the *Polonaise* is to highlight the string section, for once without the piccolo violin. In Pfeiffer's concerto, the piccolo violin was the only featured solo instrument; in the Brandenburg Concerto, it is a point of departure from which other instruments are also featured. The piccolo violin is the *concertato* instrument leading the rest of the *grosso* ensemble. (Works for the piccolo violin often seem to feature unusual instrumentation, as can be seen in the repertoire list in I.B.2, perhaps testifying to composers' understanding of the unique timbre of the instrument.) This is also true in other concertos in the Brandenburg set, especially in the third

¹³ Boyd, *Bach*, 87.

concerto, in which all nine instruments (three violins, three violas, and three cellos) are featured soloists. The role of the piccolo violin in the first concerto is still more substantial than other instruments: Bach indicated the instrument as *concertato* and featured it as the solo instrument in the third movement.

In 1726, Bach arranged the third movement of this concerto as the opening chorus of *Zerreiet, zersprenget, zertrmmert die Gruft*, BWV 205, a secular cantata performed in honor of Gottlieb Kotte on his appointment as Professor of Roman Law at Leipzig University on 11 December. For this cantata movement, Bach eliminated the piccolo violin part, changed the key to D major (the key of the transposed piccolo violin part in the concerto), replaced the three oboes with two oboes d'amore (doubled by two flutes) and a *taille*, replaced the two hunting horns with three trumpets and timpani, and added four-part chorus in the episodic sections for the celebratory event.

III.B. Wachet auf, ruft uns die Stimme, BWV 140

The next time Bach wrote for the piccolo violin was in 1731. *Wachet auf, ruft uns die Stimme*, BWV 140, was performed on 25 November, the twenty-seventh Sunday after Trinity. This Sunday only occurs when Easter falls early in the church year; it is also the last Sunday before Advent, which marks the new church year. This liturgical phenomenon only occurred twice during Bach's time in Leipzig, in 1731 and again in 1742.¹⁴ Bach probably wanted to write something special for this rare occasion. (It is unknown which cantata was performed on this Sunday in 1742.)

The piccolo violin plays in three of the seven movements, as indicated in the list below.

- | | | |
|-------------|--------------------|---|
| I. | Chorale | piccolo violin plays with the first violins |
| II. | Recitativo | |
| III. | Aria Duetto | piccolo violin obbligato |
| IV. | Chorale | |
| V. | Recitativo | |
| VI. | Aria Duetto | |
| VII. | Chorale | piccolo violin plays the soprano line <i>colla parte</i> an octave higher ¹⁵ |

It is likely that a violinist was designated to play the piccolo violin for the entire cantata. Of the four movements that did not include the piccolo violin, the second chorale (the fourth movement) is the only one with violins. It would be possible for the piccolo violin player to switch to the violin

¹⁴ Gerhard Herz, ed., *Bach: Cantata No. 140, Wachet auf, ruft uns die Stimme* (New York: W. W. Norton & Co., 1972), 51; Alfred Dürr, *The Cantatas of J. S. Bach: with Their Librettos in German-English Parallel Text*, rev. and trans. Richard D. P. Jones (New York: Oxford University Press, 2006), 650.

¹⁵ Dürr, 653: "With the high pitch of the chorale melody in the soprano and its octave doubling in the violino piccolo, this setting uses earthly means in an inimitable manner to give symbolic shape once more to the bliss anticipated by the Christian in the heavenly Jerusalem." The octave doubling of the melody also reminds of the way the piccolo violin part doubles the violin part in Knüpfer's *Christ lag in Todesbanden*. See II.A.

for that movement, but that is unlikely and also unnecessary. The unison violin line, which goes out of range for the piccolo violin, is also doubled by the violas. (The part goes down to the open G string; the piccolo violin's lowest string is B-flat in the tuning for this cantata.) It is unlikely that Bach as the director would have asked for an extra player on top of all the violin and viola players already playing in this movement.

It could be argued that in this cantata, the use of the *Terzgeige* — the term in this case indicates the tuning of the piccolo violin (see I.A.1 and I.A.2) — may have numerological significance. Musicologists have applied numerology to many of Bach's cantatas with limited success, but a degree of number symbolism is strikingly apparent in this particular cantata. In addition to being written for the twenty-seventh Sunday after Trinity, with twenty-seven as three to the third power, the work's key signature has three flats (see Figure III.B.1);¹⁶ three movements contain the chorale *cantus firmus*; the opening chorus is in triple meter; there are three woodwind parts (two oboes and *taille*), three upper string parts (violin 1, violin 2, and viola), three instrument groups (violins/viola, oboes/*taille*, and basso continuo), and three vocal soloists (soprano, tenor, and bass).¹⁷ The trios of woodwinds and strings are audibly apparent in the opening concerted movement, which features imitative dialogues between the instrumental groups (see Figure

¹⁶ The cantata is undoubtedly in the key of three flats—E-flat major. Some of the parts have a key signature with a different number of flats because of the issue of different pitch levels between different instrument groups. See I.A.2.

¹⁷ I am counting the piccolo violin as part of the first violin section, because it doubles the first violin part in the outer movements. The horn part is not counted here. It is musically a part of the choir, since its role is to double the *cantus firmus* in soprano.

III.B.2).¹⁸ With the addition of the *terzgeige* to this list of numerical features, one cannot imagine that Bach was unaware of the prevalence of the number three in this cantata.



Figure III.B.1. A portion of the manuscript bassoon part of Bach's *Wachet auf, ruft uns die Stimme*

A printed musical score for the opening of Bach's cantata. It features six staves arranged in two groups of three. The top group consists of three woodwind parts: Oboe I, Oboe II, and Taille. The bottom group consists of three string parts: Violino piccolo (labeled 'I.' and 'Viol. picc.'), Violino I, Violino II, and Viola. All parts are in 3/4 time and G major. The woodwinds play a melodic line, while the strings provide a rhythmic accompaniment.

Figure III.B.2. Opening of Bach's *Wachet auf* showing three woodwind and three string parts

¹⁸ Dürr, 652.

The inclusion of three oboes is significant. The oboe parts were often played by the *Staadtpfeiferen* during Bach's time, like the bombard parts in Knüpfer's *Christ lag in Todesbanden* (see II.A). Having a multiple of them present during the performance of this cantata with the text of the watchman, *Wächter* – which was one of the roles of the *Staadtpfeiferen* – would have had an added significance to the listeners.

The text of the cantata is about the Parable of the Ten Virgins (or Bridesmaids) – also known as the Parable of the Wise and Foolish – based on the Gospel reading for the Sunday: Matthew 25:1-13. In this story, which is particularly appropriate for this last Sunday before Advent, the ten bridesmaids (believers of Jesus) are waiting for the bridegroom (Jesus); five of them have brought enough oil to burn their lamps while waiting – thus wise – but the other five have not brought enough and have to return to town to get more oil – thus foolish.¹⁹

“Then the kingdom of heaven will be like this. Ten bridesmaids took their lamps and went to meet the bridegroom. Five of them were foolish, and five were wise. When the foolish took their lamps, they took no oil with them; but the wise took flasks of oil with their lamps. As the bridegroom was delayed, all of them became drowsy and slept. But at midnight there was a shout, ‘Look! Here is the bridegroom! Come out to meet him.’ Then all those bridesmaids got up and trimmed their lamps. The foolish said to the wise, ‘Give us some of your oil, for our lamps are going out.’ But the wise replied, ‘No! there will not be enough for you and for us; you had better go to the dealers and buy some for yourselves.’ And while they went to buy it, the bridegroom came, and those who were ready went with him into the wedding banquet; and the door was shut. Later the other bridesmaids came also, saying, ‘Lord, lord, open to us.’ But he replied, ‘Truly I tell you, I do not know you.’ Keep awake therefore, for you know neither the day nor the hour.”²⁰

¹⁹ Dürr, *The Cantatas of J. S. Bach*, 651.

²⁰ Matthew 25:1-13 (New Revised Standard Version)

The libretto reflects this by incorporating the theme of the believers of Jesus belonging to “the heavens”²¹ from the epistle reading of the day: 2 Corinthians 5:1-13. The incorporation of the themes from the Gospel and epistle readings is musically asserted in the piccolo violin obbligato aria.

This duet aria for soprano and bass is, in a way, an aria for three (again, the number three), if one includes the piccolo violin obbligato. As the piccolo violin plays the same motifs as the voices in addition to the rapid figurations around the voice parts, it is as if the obbligato line comments on the dialogue between the soprano (the Soul or the bride) and the bass (Jesus or the bridegroom) while highlighting the sense of both certainty and uncertainty.²² It is certain that the bridegroom has come to get the bride for the *himmlischen Mahl*, saying, *Ich komme, komm, liebliche Seele*. However, it is uncertain because the Soul still doubts. Even when Jesus says, *Ich komme*, in m. 79, the Soul gets the last word, saying she still waits *mit brennenden Öle* (with burning oil), in m. 80. In the midst of this soteriological confusion, the obbligato serves as the *Wächter*, who called out to the bridesmaids to be awake in the opening movement and who announced the bridegroom’s coming in the preceding tenor recitative, which includes phrases of text from the Song of Songs, the most sensual material in the Bible.²³ As Gerhard Herz has noted, the melodic gestures of the

²¹ 2 Corinthians 5:1 (New Revised Standard Version)

²² Robin A. Leaver, “The Mature Vocal Works and their Theological and Liturgical Context,” *The Cambridge Companion to Bach*, ed. John Butt (New York: Cambridge University Press, 1997), 97: “[The] intimate dialogue belongs to a long tradition, beginning in sixteenth-century Christ-Soul hymns and continuing in...cantatas of Bach, especially those he titles ‘Dialogus’ (for example BWV 32, 49, 57, 58, 60, etc.; see also 140/6).” Although Leaver only mentions the sixth movement of BWV 140, the third movement also belongs to this long tradition. Alfred Dürr notes that the “singers of the cantata have clearly defined roles: the tenor as narrator, the soprano as the Soul, and the bass as Jesus.” See Dürr, 652; Herz, 111.

²³ Dürr, 651.

piccolo violin in the duet aria seem to reflect the sensual sensibilities of the recitative's text as well as the love-duet nature of the aria: "The love motive of the duets in Cantata 140 caused their poet to turn to the greatest love song of the Bible as a source of inspiration: the Song of Solomon. From it he quotes and paraphrases...."²⁴ Alfred Dürr has also stated:

Here the obbligato instrument prescribed by Bach is the violino piccolo, a violin of smaller dimensions than usual, with its strings tuned...a minor third higher than a normal violin. As a result, the lively and decidedly virtuoso figuration of this solo part sounds especially bright and silvery, perhaps depicting the radiant brilliance of the bride, who awaits her beloved "with burning oil." The yearning, sensuous character of the vocal dialogue, developed thematically out of the opening of the ritornello arouses mystical impressions, for heavenly and earthly love are here blended into a unity. Musically, the movement belongs among the most beautiful love duets in the musical literature of the world.²⁵

The opening two measures, the melodic gestures of which later become the vocal parts in mm. 9-10, express the "yearning, sensuous character of the vocal dialogue" (see Figure III.B.3). The striking similarities between the opening gestures and those of Bach's Sonata No. 4 in C minor for harpsichord and violin, BWV 1017 and *Erbarme dich* from St. Matthew Passion, BWV 244 – both of which contain the similar yearning *Affekt* – have been studied by several noted scholars.²⁶ The rapid figurations in thirty-second notes that follow in mm. 3 and 4 portray the agitation of the Soul as she waits for Christ. The pairs of slurred sixteenth notes in falling steps, for example, in mm. 5 and 6, perhaps represent sighing motifs, adding to the uncertainty of the doubting Soul (see Figure III.B.3). When the thirty-second-note figuration returns in the closing ritornello after the soprano's final word, it may also be heard as representing the flickering lamp burning the Soul's

²⁴ Herz, 111.

²⁵ Dürr, 652.

²⁶ Herz, 130-131.

oil, the token to enter the heavenly *Saal*. The musical *Wächter* now reassures the listener that there is no need to doubt (as long as there is enough oil to burn).

3. Aria Duetto
Adagio

Violino piccolo
Soprano
Basso
Fagotto
Continuo
Organo (bez.) Org.

4

6

8

Wenn kömmst du, mein Heil, wenn
Wann kommst du, mein Heil, wenn

Ich kom - - me, dein Teil,

Figure III.B.3. Opening of the duet aria (third movement) of Bach's *Wächet auf*

The next movement appropriately starts with the text, *Zion hört die Wächter singen*. This chorale in the range of the violin and viola is an aural contrast to the previous aria with the piccolo violin obbligato.²⁷ In addition, the absence of the piccolo violin, which expresses the sense of yearning and being agitated in the previous movement, provides a stark contrast in this movement, which talks about the one who comes with *von Gnaden stark, von Wahrheit mächtig*, as represented with the violins and violas in what Dürr calls “a powerful unison” in their mid- to low-register as if to depict a magnificent procession.²⁸

So why did Bach choose to use the piccolo violin to play this role? It could have been played beautifully on a standard violin. The part does not go particularly high, as it does in BWV 96, as we will see below, and the passagework does not lie too comfortably on the piccolo violin either. Moreover, in the way it is written, one has to change frequently to half position, which is not the most comfortable position in which to play.²⁹ (Perhaps there is a message in this. Bach may be trying to teach the player that the way to salvation is not necessarily a smooth one.) It is also interesting to note that the piccolo violin’s transposed part would be in A minor with no sharps and flats, as supposed to the original key of C minor with three flats. Playing in a different key symbolically removes the piccolo violin from the action of the dialogue and places it in the

²⁷ The fact that the piccolo violin is not included in this movement does not necessarily mean the concertmaster, who would have played the piccolo violin part – or whatever the concertmaster might symbolize – would be left out of the heavenly *Abendmahl*, as one might be tempted to interpret if one subscribes to Marissen’s way of interpreting the orchestration of the Brandenburg Concertos.

²⁸ Dürr, 653.

²⁹ Half position is a modern term referring to the position below first position. The first finger is nearly at the nut of the fingerboard, and the second finger is where the first finger would be in first position. During the eighteenth century, a “half-shift” was considered a movement to second position, and a “whole-shift” to third position. See Tarling, 78-79.

position of a spectator, a *Wächter*. All of these are viable hypotheses, but I propose to add one more to my list.

Bach most likely wanted to create something special for this rare Sunday. Before the liturgical year turns new again, this Sunday provided another opportunity to organize the liturgy around the most central issue of Lutheranism during Bach's time — the issue of salvation by grace alone, or *sola gratia*.

...one's salvation — or justification, to use Reformation vocabulary — depends upon the grace of God in Christ, rather than on any human endeavor....³⁰

Bach's music demonstrated that grace is available even to those who doubt, musically praying "to Christ...to come in grace as he once came in the flesh and as he would come in glory. [This] petition dominates the exquisitely lyrical dialogue between Christ and the soul..."³¹ As crucial as this message was to Bach, he was also looking for a special way to orchestrate his cantata. Bach already carefully crafted this work around the number three, perhaps symbolizing the Trinity. In choosing a string obbligato instrument, he might have wanted to do more than simply give the concertmaster, usually the most highly-regarded member of the orchestra, a solo line. Perhaps, the small violin provided the unique timbre — the one that evokes the innocence of a young bride awaiting her bridegroom — that is special enough to usher in the new year with another reminder of the Lutheran tenet of *sola gratia*.

³⁰ Leaver, "Music and Lutheranism," *The Cambridge Companion to Bach*, 37-38.

³¹ Jaroslav Pelikan, *Bach among the Theologians* (Philadelphia: Fortress Press, 1986), 47-48. Pelikan connects this cantata to BWV 61, which will be discussed in next chapter for its connection to BWV 96, as containing the "same petition" of "praying to Jesus Christ as the Second Person of the Trinity."

III.C. Herr Christ, der einge Gottessohn, BWV 96

This cantata for the eighteenth Sunday after Trinity was first performed in 1724 and then revised for performances in 1734 and 1740. The Epistle reading for the eighteenth Sunday after Trinity was 1 Corinthians 1:4-8, and the Gospel reading was Matthew 22:34-46.³² These passages deal with Jesus Christ being both the Son of God and a son of David. The Son of God came down to the earth in the form of a son of David to teach the Greatest Commandment of love, and to “enrich” and “strengthen” his followers.³³ This idea of Jesus being divine and belonging to the heavenly realm is depicted in the opening chorus of this cantata: “Herr Christ, der einge Gottessohn, Vaters in Ewigkeit.”

The text metaphorically calls Jesus the *Morgenstern*, the morning star whose splendor is far beyond that of other stars: “Sein’ Glanz steckt er so ferne für andern Sternen klar” [“His gaze extends far and wide and is more brilliant than other stars”]. The idea of Jesus shining from the high sky is represented by the *flauto piccolo* (sopranino recorder) part, which Bach replaced with the piccolo violin in 1734 (see Figure III.C.1). There is no concrete evidence as to why Bach made this change. Dürr proposes that it was “probably out of necessity,” but does not specify what kind of necessity.³⁴ Perhaps Bach wanted to use the piccolo violin once again after its more substantial use

³² Though not always academically accurate, Alec Robertson’s *The Church Cantatas of J. S. Bach* provides a helpful survey of Bach’s cantatas according to the liturgical year. As I confirmed with several other sources, the scripture readings for the cantatas that discussed here are as noted. Alec Robertson, *The Church Cantatas of J. S. Bach* (New York: Praeger, 1972).

³³ Matthew 22:34-39; 1 Corinthians 1:5, 8 (New Revised Standard Version)

³⁴ Dürr, 569.

in BWV 140 in 1731, when “Bach was in a highly experimental mood.”³⁵ After all, the piccolo violin is an instrument the composer felt was important enough to keep in his own collection.³⁶ There might have been a great piccolo violin player in town that week. Or, perhaps most likely, Bach had a theological reason.³⁷

The *flauto piccolo* part was not transposed — it was written in the same key as the rest of the cantata — but it was notated in French violin clef (see Figure III.C.1); it would have sounded an octave higher than the written pitch. The piccolo violin part, by contrast, was written in D major as a transposition — the piece is in F major — would have sounded an octave lower than the *flauto piccolo*. (This happens to be a common transposition of the piccolo violin, as we saw in Bach’s Brandenburg Concerto No. 1 as well as works by Erlebach, Pfeiffer, and others.)³⁸ Perhaps one could speculate that Bach’s theology of the distant morning star had changed during the ten years between the premiere and the first revision, and he wanted to bring the star closer to the earth — to make it more attainable.



Figure III.C.1. The *Morgenstern* figuration in Bach’s *Herr Christ, der einge Gottessohn*

³⁵ Charles Sanford Terry, *Bach’s Orchestra* (London: Oxford University Press, 1932), 125.

³⁶ An inventory of his musical instruments at his death included “five harpsichords... two lute-harpsichords, three violins (one of them a Steiner, another a violino piccolo), three violas, a lute, and a spinet.” See Boyd, *Bach*, 208.

³⁷ Unfortunately, none of the scripture verses that are directly related to this essay are found in Bach’s *Calov Bible Commentary*, which would give us more direct insight into his hermeneutical mind through his annotations and underlining. See Robin A. Leaver, ed., *J. S. Bach and Scripture: Glosses from the Calov Bible Commentary* (St. Louis: Concordia Publishing House, 1985).

³⁸ See I.A.2.



Figure III.C.2. The *Morgenstern* figuration in Bach's *Wie schön leuchtet der Morgenstern*

Soon after this cantata was first performed on 8 October 1724, Bach composed another cantata with the *Morgenstern* theme: *Wie schön leuchtet der Morgenstern*, BWV 1. The cantata was for the Feast of the Annunciation of Mary, and the first performance took place on the day itself – 25 March – in 1725.

In Bach's cantatas the connection between the new beginning of the annunciation and that of the liturgical, geophysical, and civil new years is apparent, for example, in his basing his best-known cantata for the annunciation, "*Wie schön leuchtet der Morgenstern*" (BWV 1), on a hymn usually associated with Advent....³⁹

Appropriately observing the liturgical calendar was an essential part of the Lutheran devotion during Bach's time.⁴⁰ Although they were written for different seasons, these two cantatas share the common theme of describing Jesus as the *Morgenstern*.

In the opening chorus of BWV 1, Bach uses sixteenth-note passages in the two solo violins to depict the morning star (see Figure III.C.2).⁴¹ While similar in their rhythmic configurations,

³⁹ Eric Chafe, *Analyzing Bach Cantatas* (New York: Oxford University Press, 2000), 262. This hymn is actually associated with Epiphany. Bach uses the second half of the melody in the final chorale of BWV 61, an Advent cantata, to represent the end of Christmastide. Despite his frequent references to BWV 61, Chafe's *Analyzing Bach Cantatas* does not contain any other relevant discussion about Bach's four cantatas with the piccolo violin.

⁴⁰ For an in-depth analysis of this Lutheran tradition, see chapter 2 of Chafe, *Analyzing Bach Cantatas*, 23-41.

these passages are different from the *flauto piccolo*/piccolo violin part in BWV 96 in terms of where those figurations lie in the tessitura of the orchestra. The solo violin parts occasionally go up to the E two octaves above middle C, but they mostly stay in the range of first position on the violin. This range is much closer to the rest of the orchestra, as if to represent the morning star that is already on earth and with mankind. The text indeed talks about the morning star being the *Sohn Davids aus Jakobs Stamm* – the son of David from the lineage of Jacob, i.e., of human lineage.

With the revision of BWV 96 in 1734, it is as if Bach were splitting the difference between the original *flauto piccolo* part and the solo violin parts of BWV 1. While the former was more than an octave higher than the rest of the ensemble, the latter were only slightly higher than the rest of the group. The revised part for BWV 96 for piccolo violin is still higher than the rest of the group, although not as far-reaching as the *flauto piccolo* part of the first version. Since the piccolo violin is different in timbre and tessitura of from the rest of the violin section, Bach was still able to depict the divine morning star that is brighter than any other stars. At the same time, since the piccolo violin is closer in tone and in pitch to the rest of the string section than the *flauto piccolo*, Bach was able to bring the musical description of Jesus close enough to earth to represent the humanity inherent in his birth.

Played either on sopranino recorder or piccolo violin, the part's "high, florid passages... illustrate the stars in the sky."⁴² While the remaining performing forces in this F-major 9/8 piece

⁴¹ Dür, 668: "The tutti of wind and strings creates a richly scored, full-sounding middle layer, over which the two solo violins play a lively figuration, easily recognizable as an image of the sparking Morning Star..."

⁴² John Francis, "What Bach Wrote for the Flute, and Why," *Music & Letters* 31, no. 1 (January 1950): 49. In this article, Francis incorrectly states that the line would be doubled by both the *flauto piccolo* and *violino piccolo*. His misconception probably stems from looking at the 1875

play in a pastorale-like *affekt*, the piccolo violin line plays what Alfred Dürr calls *das glänzende Flimmern des Morgensterns*.⁴³ The part goes as high as the F two octaves above middle C, a note that would require shifting to fifth position on the regular violin, but only to third position on the piccolo violin. Fifth position is extremely rare in Bach's ensemble writing for strings.⁴⁴ One notable exception, however, also pertains to representation of the *Morgenstern*. In *Nun komm, der Heiden Heiland*, BWV 61 (1714), the final movement presents only the *Abgesang* or B-section of the chorale melody *Wie schön leuchtet der Morgenstern* as a cantus firmus in the soprano. At the conclusion of the movement, the violin part – comprised of both the first and second violins – rises to a g''' that necessitates either the fifth or sixth position. Bach's reference here is a passing one: the cantata celebrates the opening of the church year on the first Sunday of Advent (with a highly stylized French *ouverture*), but looks forward in its final movement to the conclusion of Christmastide with Epiphany. Bach's period in Weimar seems to predate any use of the piccolo violin until the first Brandenburg Concerto, but the high tessitura of this passage supports the notion that string figuration in a high tessitura could for Bach represent a shimmering star, just as it does in BWV 96. Because of the high tessitura in the reassigned passage in BWV 96, the part could be played more idiomatically on the piccolo violin than on the violin. In addition, the treble-

Bach-Gesellschaft edition, which indicates "Violino piccolo col Flauto piccolo." The 1990 *Neue Bach-Ausgabe* accurately indicates the different instrumentations of Bach's revisions. Nonetheless, Francis' description of the "high, florid passages" is valid.

⁴³ Alfred Dürr, *Die Kantaten von Johann Sebastian Bach* (Kassel: Bärenreiter, 1971), 2:469.

⁴⁴ The solo violin part in *Laudamus te* in the B-minor Mass goes up to high A. The *tutti* violin part in the Christmas Oratorio goes up to E, but that note can be reachable from the third position.

laden tone of the piccolo violin (or the sopranino recorder) could illustrate the brilliance of the morning star more effectively than the ordinary violin.

In BWV 96, the role of the piccolo violin, which highlighted the theological symbolism of Christ with its unique timbre and high tessitura, is limited to one portion of the cantata. Since the opening chorus is the only time Bach called for the instrument in this cantata, it was probably played by a violinist, who would have switched back to the violin after the opening number. This is a different practice from that of BWV 140, in which the piccolo violin was likely used throughout the work.

As we have seen, the piccolo violin's metaphorical connection to different forms of light is notable in Bach's cantatas: as a flickering lamp in BWV 140 and as a morning star in BWV 96. It is used as an obbligato instrument in an aria by one of Bach's contemporaries in which light is also a metaphor for Christ. Carl Heinrich Graun wrote his *Große Passion*, subtitled "Kommt her und schaut" in 1733.⁴⁵ (The families of the two composers were acquainted: Bach's son Wilhelm Friedmann took violin lessons from Carl Heinrich's brother, Johann Gottlieb.)⁴⁶ The soprano aria *Bedrängte Seele, laß dein Weinen*, which employs the piccolo violin, contains the light metaphor:

Bedrängte Seele, laß dein Weinen,
dein Lebenslicht
verläßt dich nicht,
die Sonne wird beständig scheinen.
Mit, in und unter Brot und Wein
wird sie dir stets zugegen sein,
der Herr verlässet nicht die Seinen.

Oppressed soul, cease your weeping;
your life's light
will not leave you;
the sun will always shine.
With, in, and under bread and wine
it shall always be present to you;
the Lord will never leave his own.⁴⁷

⁴⁵ Carl Heinrich Graun, *Große Passion*, Rheinische Kantorei, Das Kleine Konzert, conducted by Hermann Max, CPO 777452-2, 2008, liner's note, 16.

⁴⁶ Moser, 380.

⁴⁷ Adopted from translation by Susan Marie Praeder from Graun, *Große Passion*, 39.

In this text, the Lord is referred to as the *Lebenslicht* and *Sonne*. As in Bach's works, the piccolo violin is tuned a minor third; its part is in A major and the aria is in C major. (Fux's *Intrada* and *Rondeau* are also in C with the piccolo violin part in A.) While the figuration is more angular and brilliant than the obbligato part in BWV 140, it seems to represent a similar theological idea: shining is an active metaphor for the interaction of God and the soul.

III.D. Herr, deine Augen sehen nach dem Glauben, BWV 102

The final time Bach wrote for the piccolo violin is as the alternate instrument for the transverse flute in the tenor aria (*Erschrecke doch*) of the cantata *Herr, deine Augen sehen nach dem Glauben*, BWV 102. Robert Marshall, in a remark on the edition of this cantata in the *Neue Bach Ausgabe Sämtlicher Werke*, states that the piccolo violin substitution is presumably authentic and was probably for a later performance.⁴⁸ Andreas Moser also mentions this cantata as a work for the piccolo violin,⁴⁹ and at least a few period-performance recordings employed the version with the instrument.⁵⁰ The cantata, which was written for the tenth Sunday after Trinity, was first performed on 25 August 1726; the next time it was performed – when the piccolo violin was used – was around 1737.⁵¹

The tessitura of the flute part is not too high for the ordinary violin. Thus, Bach's selection of the piccolo violin as the alternate instrument almost certainly has to do with its timbre. The key of the aria is G minor, and the piccolo violin part is notated in E minor. In 1738, Bach transposed this movement to D minor to use as the alto aria, *Quoniam tu solus sanctus*, in his *Missa Brevis* in F,

⁴⁸ "Die vermutlich authentische (wohl einer späteren Aufführung entstammende) Violino-piccolo-Fassung zum 5. Satz." Johann Sebastian Bach, *Kantaten zum 9. und 10. Sonntag nach Trinitatis*, vol. I/19 of *Neue Bach Ausgabe*, ed. Robert L. Marshall (Kassel: Bärenreiter, 1985), 276.

⁴⁹ Moser, 380.

⁵⁰ Johann Sebastian Bach, *Kantaten, BWV 100-102*, Concentus Musicus Wien, conducted by Nikolaus Harnoncourt, Teldec Classics 8573-81179-5, 1978; Bach, *Cantatas, Vol. IV*, Holland Boys Choir, Netherlands Bach Collegium, conducted by Pieter Jan Leusink, Brilliant Classics 99368, 1999; and Bach, *Cantatas, Vol. 46*, Bach Collegium Japan, conducted by Masaaki Suzuki, BIS SACD-1851, 2009. Suzuki's recording also contains the original version for flute.

⁵¹ "Cantata BWV 102: Herr, deine Augen sehen nach dem Glauben!" Bach Cantatas Website, <http://www.bach-cantatas.com/BWV102.htm> (accessed 3 April 2017).

BWV 233, with the standard violin as the obbligato instrument.⁵² While Bach's previous uses of the piccolo violin seem to reflect a theological connection between Christ and the human soul, this aria's text calls out to its listeners to be fearful. As Dürr has noted,

The aria...seeks to shake the sinner awake. The musical means employed are wide-ranging melody – especially in the obbligato flute part but also in the voice – and lively movement. Contrast in rhythmic movement is text-engendered, for it is based on the rather unpoetic metaphor (derived from the preceding biblical words), that “Divine forbearance walks on leaden foot” (represented by held notes) “So that hereafter its Wrath will be all the heavier against you” (represented by quavers and, in the flute, semiquavers).⁵³

The flute's soft timbre may have seemed inadequate to the task, while that of the piccolo violin – with the possibility of a shrill timbre when played aggressively – may have been viewed as more appropriate. As with several of Bach's other instrumental substitutions, this one may have been for practical rather than theological reasons.

⁵² Leaver, “The Mature Vocal Works,” 115. In the table of sources of Bach's *Missae*, Leaver wrongly lists this mass as F minor.

⁵³ Dürr, *The Cantatas of J. S. Bach*, 489.

III.E. Conclusion

The most performed of any surviving work for the piccolo violin is probably Bach's first Brandenburg Concerto, followed by the cantata *Wachet auf, ruft uns die Stimme*; the other works discussed in this dissertation are, unfortunately, not well known. Performances of those two masterpieces are often undermined by the use of a wrong instrument for the piccolo violin part. Many modern performances of the first Brandenburg Concerto resort to playing the piccolo violin part with the regular violin tuned normally, as is clear from many recordings of this piece from throughout the twentieth century (see Table III.E.1). The biggest problem with this solution is found in the third movement. When transposed a minor third higher and on the standard violin, the multiple stops become increasingly unidiomatic. The soloists in most of these recordings decided to leave out certain notes from the triple and quadruple stops to make them playable in a fast tempo. The soloist in Menuhin's recording, for instance, plays more or less all of the notes in nearly perfect intonation, but the tempo he chose is incredibly slow, to the point where it can no longer be considered *Allegro*. In addition, without the distinct timbre of the piccolo violin, the *violino piccolo concertato* is difficult to hear over the *ripieno* texture.

This balance issue exists even when one claims to be using a piccolo violin, because often the instrument chosen is not the correct one. What makes the piccolo violin an effective solo or obbligato instrument is its distinctive timbre, which can soar above the rest of the string section without resorting to an increase in volume. An instrument with a small body naturally has a smaller sound volume than the standard violin, which is thought to possess proportions that are ideal for sound production. Only the piccolo violin in its correct size — as in Amati's instrument

and Praetorius's description – has a timbre different enough to be distinguished from the *grosso* ensemble. As explored in this dissertation, some of the writing for the piccolo violin is higher than that of the rest of the orchestra, making the instrument audible above the rest of the ensemble. However, that is not always the case; it is the timbre that sets the instrument apart from other string instruments even when its tessitura is not much higher.

Conductor/Director	Ensemble	Piccolo Violinist	Year
Alfred Cortot	Orchestre de l'Ecole Normale de Musique, Paris	unknown	1933
Felix Prohaska	Chamber Orchestra of the Vienna State Opera	unknown	1956
Yehudi Menuhin	Bath Festival Orchestra	unknown	1959
Karl Münchinger	Stuttgart Chamber Orchestra	Werner Krotzinger	1959
Pablo Casals	Marlboro Festival Orchestra	Alexander Schneider	1964
Nikolaus Harnoncourt	Concentus Musicus Wien	Alice Harnoncourt ⁵⁴	1964
Benjamin Britten	English Chamber Orchestra	Emanuel Hurwitz	1968

Table III.E.1. Recordings of Bach's Brandenburg Concerto No. 1 using the standard violin for the piccolo violin part. All recordings in this list were made with instruments in modern setups with the exception of the one by Harnoncourt and Concentus Musicus Wien.

⁵⁴ The piccolo violin player is not listed in the description of this recording. However, it is likely Alice Harnoncourt, as she plays the piccolo violin in other recordings by Concentus Musicus Wien of other pieces for the instrument: Bach, *Kantaten, BWV 100-102*, Concentus Musicus Wien, Teldec Classics, 1978; Telemann, *10 Triosonaten*, Alice Harnoncourt, Telefunken, 1978.

In many recordings and performances, musicians have failed to recognize and use the correct piccolo violin. Many musicians use a seven-eighth- or three-quarter-size violin to play the piccolo violin part, not only because the piccolo violin in the correct size is difficult to find, but also because they immediately assume an instrument with the body of a quarter-size violin is unreasonable for an adult to play. They are simply not informed enough; they do not know that the piccolo violin with the small body has a neck that is thick enough for an adult's hand. They know that tuning a standard full-size violin up a third is physically dangerous, so they immediately look for an instrument smaller but as close as possible to a full-size violin. While some of the recordings of the concerto claim to use a piccolo violin, they do not in fact employ the correct instrument. This can be perceived in the solo instrument's timbre, which is somewhat different from that of a standard violin, but not different enough for a composer like Bach to have employed it numerous times and used a distinguishing name in reference to it each time. A seven-eighth-, three-quarter-, or even a half-size violin does not produce a timbre that is different enough from the full-size violin to be identified as a different instrument, but an actual piccolo violin does.

A challenge in preparing a performance of the first Brandenburg Concerto or other piccolo violin works with the correct instrument would almost certainly be finding a violinist who is willing and able to learn the part on a somewhat foreign and seemingly unreasonably small violin. Unlike musicians of the Baroque period, most modern instrumentalists, especially string players, are not versatile in playing more than one instrument, even within the same family of instruments. For instance, not many violinists attempt to play the viola at a professional level, and even fewer do so comfortably. To add another instrument, especially on the opposite side of the size and pitch

spectrum, can seem to be an insurmountable challenge.⁵⁵ Yet another challenge is finding an instrument. The number of surviving piccolo violins is small, and they are not widely available for use in performance. The only way forward is for modern luthiers to build more, a practice that would go hand in hand with discovering and performing more works for the instrument.⁵⁶ Unfortunately, the demand simply does not presently exist.

For modern musicians, the music of Bach is considered the culmination of the Baroque style. In his *oeuvre*, he employed – and often interwove – many genres and compositional tools: German concerted cantatas, Italian virtuosic concertos, and French ornate dances, to name a few. His choice and use of instruments also contributed to the musical culmination of Bach's output. His use of the piccolo violin is unique, yet deeply rooted in the traditions of Leipzig and beyond. His predecessors, among them Knüpfer and Schelle, had experimented with using the piccolo violin in their works: as a doubling instrument for a special timbre in Knüpfer's *Christ lag in Todesbanden* and as a consort instrument to expand the string ensemble in Schelle's *Schaffe in mir, Gott*. Pfeiffer's concerto demonstrates the instrument's technical ability. Bach brought all these features together in his first Brandenburg Concerto and added more ways to employ the instrument in his cantatas, using the piccolo violin to expand his theological and hermeneutic rhetoric. As Wilfrid Mellers has noted,

⁵⁵ I happen to believe that adding a third or even a fourth instrument to one's performance palette makes switching between instruments much easier, just as in learning foreign languages. It is often the case that learning a third language makes it easier to learn additional foreign languages. Scientific inquiry into how one's learning ability within a certain discipline increases in relation to the number of abilities acquired is beyond the scope of this dissertation.

⁵⁶ I have commissioned the luthier Karl Dennis of Warren, RI to build a piccolo violin, modeled after Amati's 1613 instrument. The photos of the new instrument are on his website. See "Gallery 1: Bros. Amati Piccolo violin 2012," Karl Dennis, http://www.karldennisviolins.com/Gallery_1.html#36 (accessed 6 April 2017).

...Bach is the greatest; and his concerti are at once archetypal – in that they most profoundly reveal the human impulses behind the evolution of the form – and unique. This is typical of his status among the composers of his time, all of whom were men of faith in that they believed in, and employed musical conventions that reflected, an autocratic world. But Bach, born out of as well as within his time, was a composer of faith in a different and fundamentally religious sense.... This remains true even in secular, aristocratic-autocratic music composed for a mundane lord and master, as in the Brandenburg Concertos, which were written to grace the Margrave's courtly ceremonial.... This is clear even in the first concerto, which is closest to the old, aristocratic-autocratic world. It's scored for "royal" horns and oboes, instruments of the chase, plus strings....⁵⁷

Like the hunting horns in the first Brandenburg Concerto, the piccolo violin was an essential part of Bach's timbral vocabulary. Bach used the instrument to reinforce his theological ideas and to expand his orchestral palette. His choice to include the piccolo violin in his scores was not merely incidental, but in keeping with tradition as well as expanding his personal expression. Although not as well known to modern-day performers and audiences as other Baroque instruments, the piccolo violin was frequently featured as a solo instrument during the seventeenth and eighteenth centuries. Bach utilized the instrument's expressive power to reach his hermeneutic goals by means of allegory. His religious belief in reconciliation through Christ is metaphorically expressed with inclusion of the piccolo violin in his scorings.

As twenty-first-century listeners, we cannot fully understand all of Bach's original intentions. However, within the boundaries of surviving sources and thoughtful studies of them, we can begin to grasp the message of his music and the kind of traditions that his music carried on. If the piccolo violin was crucial enough for him to have employed it in a number of his important works and to have kept in his instrument collection, should we not also be interested in learning more about it?

⁵⁷ Wilfrid Mellers, *Bach and the Dance of God* (London: Faber and Faber, 1980), 12.

APPENDIX

Johann Pfeiffer (1697-1761)

Concerto in F Major for Piccolo Violin, 2 Violins, Viola, and Basso Continuo

Largo

Allegro

Menuetto, Alternativo

The recording made with the edition in this dissertation (see II.C) is available at:

<http://www.danielslee.com/piccoloviolin/>

Daniel S. Lee, *piccolo violin*

The Sebastians (www.sebastians.org)

Dongmyung Ahn, *violin*

Nicholas DiEugenio, *violin*

Katie Hyun, *violin*

Francis Liu, *violin*

Vita Wallace, *violin*

Jessica Troy, *viola*

Ezra Seltzer, *cello*

Max Zeugner, *bass*

Jeffrey Grossman, *harpsichord*

Charles Weaver, *theorbo*

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