

# Madrigals of Johann Schein

## Unearthing German Secular Music

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### Across the Alps: German Madrigal Tradition

- German Reformation: caused a wave of influence and interest in the rest of Europe
  - Poetry in the vernacular
    - Led to interest in Italian poetry
    - Education exchange between Germany and Italy: poets and composers
- Humanist Movement
  - Led to an interest in spreading knowledge and literacy
  - Revival of Classical (Greek and Roman) learning
  - Popular in universities: debate and rhetoric
- Book Fairs: influx of Italian poetry and music into German culture
  - Led to imitation of Italian style, translations of Italian works into German, and eventually original compositions
  - Similar effect in England

### Biography Highlights: Johann Hermann Schein

Birth: January 20, 1586 Grünhain, Germany

Death: November 19, 1630 Leipzig, Germany

- Taken to Hofkapelle in Dresden as a boy soprano at age 13, where he studied musical theory and choral music
- Studied law at University of Leipzig, but switched back and forth between law and music
  - Parallels Heinrich Schütz
  - Wrote his first secular collection as a student in 1609, *Venus Kränzlein*
- 1616 – Became Thomaskantor of Leipzig
  - Substantial extra income occasional pieces: weddings and funerals
    - German or Italian
    - Some pieces from *Diletti pastorali* were occasional pieces
- Maintained extremely close friendship with Heinrich Schütz
- 1630 – Schein died of health complications. Schütz composed a motet for his funeral.

### Secular Compositional Output

- *Venus Kränzlein* (1609): 5 voices, including instrumental works
- *Musica boscareccia* (1621, 1626, 1628): 3-voice Italian-style villanelle
  - 3 different collections
  - Mostly occasional music for weddings, etc.
- *Studenten-Schmauss a 5* (1626)
- *Diletti Pastorali* (1624): 5-voice Italian-style madrigals, in German, with basso continuo

### **Schein's *Diletti Pastoralis* Collection: Bridge Between Styles**

- Published in 1624, the collection includes various occasional pieces for Leipzig weddings and prominent occasions throughout the early 1620s
  - Contains 15 SSATB madrigals with continuo accompaniment
- All text and music written by Johann Schein
  - Modeled off pastoral and mythological themes in works by Tasso and Guarini, including Guarini's *Il pastor fido* book of 1598.
  - Schein states in his dedication that the pieces are intentionally written in "Italian madrigal style"
- Combines Italianate madrigal features with German early baroque rhetorical devices
  - **Italian style**
    - Poetic themes popular from Italian works at the end of the 16<sup>th</sup> century
      - Pastoral scenes
      - References to mythology: Venus, Cupid, Amaryllis
      - Use of analogy: Love as flame
    - Unequal syllabic count in poetic lines
    - Word painting
    - Pairing high vs. low voices: pseudo-antiphonal style
    - Metric shifts: sesquialtera
    - Brief uses of Italian language: "o viva"
  - **Germanic style**
    - Vernacular language
    - Rhetorical devices: *hypotyposis*, *auxesis*, *interrogatio*
      - Rhythmic values matching the speed and affect of spoken text
      - Formal structure: *exordium*, *confirmatio*, *epilogue*
  - **Harmonic Language** – uses traditional tonal centers, but will add a mixture of other accidentals and enharmonic spellings
    - Stacking of minor thirds – melodic as well as harmonic key shifts
    - Sense of uncertainty by pedaling on a dominant pitch and never resolving to tonic

### **Other German Madrigal Composers and Their Collections**

- **Hans Leo Hassler (1564-1612)**
  - *Lustgarten* 4-8vv (German)
  - *Venusgarten* 4-6vv (German)
- **Heinrich Schütz (1585-1672)**
  - *Cantiones sacrae* (Spiritual German)
  - Lost collection of German madrigals

### **German Madrigals: Where did they go?**

- Effect of the Counter-Reformation: many poets banned during the reforms of the Counter-Reformation and Spanish Inquisition
  - Secular madrigal composers became increasingly censored in text choices
- Transitioned into sacred madrigals
  - Replaced the high art Latin motet in Lutheran services, and allowed German composers in Catholic courts an outlet for expression

- Uses humanist themes of personal connection with the divine, even when selecting biblical verses
- Disagreement exists on the extent to which these pieces contain greater elements of madrigal or motet
- Used as compositional teaching devices by Schein, Schütz and others
  - Allowed students to practice expressive rhetorical devices while staying within the confines of counterpoint

### **Current Research and Performance:**

**Score Availability:** Previously, the only scores of Schein's *Diletti Pastoralis* collection available for public domain use are Auther Prüfer's collected works edition from 1907, available on IMSLP. This edition contains added dynamic markings not present in the original, and a keyboard reduction rather than a realized continuo part. Adam Adrio's edition from 1969 mitigates these errors, but is not available outside of the printed collected works. This creates incredible difficulty for accessibility of scores to those working outside of academia.

**Accessibility:** Though some pieces in the collection contain florid melismatic passages, many of the pieces are accessible to the two- or four-year collegiate program in the same vein as works by Heinrich Schütz, William Byrd, or Orlande de Lassus. Pieces with florid passages can be done with in a one-per-part style featuring advanced singers, similar to Schütz *Cantiones sacrae*.

**Translations:** Original in both word and musical setting, Schein's *Diletti Pastoralis* collection is best understood when text translation is clear. There is no resource in the collected works or otherwise that seeks to translate these 17<sup>th</sup> century poems into 21<sup>st</sup> century English. All new performance editions from this research contain translations.

### **Available Repertoire Resources:**

Performance editions of *Diletti Pastoralis* – public domain download at [www.angelicadunsavage.com](http://www.angelicadunsavage.com)

CPDL - Selections of works, though none of Schein's *Diletti Pastoralis* collection is available

- Schein: [http://www3.cpd.org/wiki/index.php/Johann\\_Hermann\\_Schein](http://www3.cpd.org/wiki/index.php/Johann_Hermann_Schein)

IMSLP - Prüfer collected works of Schein, including *Diletti Pastoralis*

[https://imslp.org/wiki/O\\_Amarilli%2C\\_schönste\\_Zier\\_\(Schein%2C\\_Johann\\_Hermann\)](https://imslp.org/wiki/O_Amarilli%2C_schönste_Zier_(Schein%2C_Johann_Hermann))

- Contains highly Romanticized markings
- No other public domain versions

Collected Works of Schein: *Diletti Pastoralis Hirtenlust. Johann Hermann Schein Neue Ausgabe sämtlicher Werke*, vol. 8. Edited by Adam Adrio. Kassel: Bärenreiter, 1969.

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# O Venus und Cupido Blind

Johann Hermann Schein  
Ed. by Angelica Dunsavage

Translation: O Venus, and Cupid blind

Soprano 1  
O, Ve-nus und Cu - pi - do blind, o, Ve-nus und Cu - pi - do

Soprano 2  
O, Ve-nus und Cu - pi - do blind, o, Ve-nus und Cu - pi - do

Alto  
O, Ve-nus und Cu - pi - do blind, o, Ve-nus und Cu - pi - do

Tenor  
O, Ve-nus und Cu - pi - do blind, o, Ve-nus und Cu - pi - do

Bass  
O, Ve-nus und Cu - pi - do blind, o, Ve-nus und Cu - pi - do

Continuo  
O, Ve-nus und Cu - pi - do blind, o, Ve-nus und Cu - pi - do

S 1  
blind, o, Ve-nus und Cu - pi - do blind,

S 2  
blind, o, Ve-nus und Cu - pi - do blind,

A  
blind, o, Ve-nus und Cu - pi - do blind, o, Ve-nus und Cu -

T  
o, Ve-nus und Cu -

B  
o, Ve-nus und Cu -

Cont.  
O, Ve-nus und Cu -

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# Die Vöglein singen

Music by: Johann Hermann Schein  
Ed. by Angelica Dunsavage

Presto (in 1)

Soprano 1  
Die Vög - lein sin - gen, die Tier - lein sprin - gen, die Lüft - lein sau - sen, die Bäch - lein brau - sen, die Bäum - lein

Soprano 2  
Die Vög - lein sin - gen, die Tier - lein sprin - gen, die Lüft - lein sau - sen, die Bäch - lein brau - sen, die Bäum - lein

Alto  
Die Vög - lein sin - gen, die Tier - lein sprin - gen, die Lüft - lein sau - sen, die Bäch - lein brau - sen, die Bäum - lein

Tenor  
Die Vög - lein sin - gen, die Tier - lein sprin - gen, die Lüft - lein sau - sen, die Bäch - lein brau - sen, die Bäum - lein

Bass  
Die Vög - lein sin - gen, die Tier - lein sprin - gen, die Lüft - lein sau - sen, die Bäch - lein brau - sen, die Bäum - lein

Continuo



The birds sing, the animals jump, the breezes stir, the streams gurgle,

10  
S 1  
la - chen, die Fel - sen kra - chen, die Schäf - lein wei - den auf grü - ner - Hei - - -

S 2  
la - chen, die Fel - sen kra - chen, die Schäf - lein wei - den auf grü - ner - Hei - - -

A  
la - chen, die Fel - sen kra - chen, die Schäf - lein wei - den auf grü - ner Hei - - -

T  
la - chen, die Fel - sen kra - chen, die Schäf - lein wei - den auf grü - ner Hei - - -

B  
la - chen, die Fel - sen kra - chen, die Schäf - lein wei - den auf grü - ner Hei - - -

Cont.



the trees laugh, the rocks crash, the sheepdogs graze on the green fields

# Mein Schifflein lief im wilden Meer

Music by Johann Hermann Schein

Ed. by Angelica Dunsavage

Soprano 1  
Mein Schiff-lein lief \_\_\_\_\_ im wil - den Meer, im wil - den

Soprano 2  
Mein Schiff - lein lief \_\_\_\_\_ im wil - den Meer, im wil - den

Alto  
Mein Schiff - lein lief \_\_\_\_\_ im wil - den

Tenor  
Mein Schiff - lein lief \_\_\_\_\_ im wil - den

Bass  
Mein Schiff - lein lief \_\_\_\_\_ im wil - den

Continuo

My ship tosses in wild sea, beaten by storm winds,

S 1  
Meer, mein Schiff - lein lief, \_\_\_\_\_ mein Schiff - lein lief, \_\_\_\_\_ mein Schiff - lein lief \_\_\_\_\_

S 2  
Meer, \_\_\_\_\_ mein Schiff - lein lief, \_\_\_\_\_ mein Schiff - lein lief \_\_\_\_\_

A  
Meer, \_\_\_\_\_ mein Schiff - lein lief, \_\_\_\_\_ mein Schiff - lein lief \_\_\_\_\_

T  
Meer, \_\_\_\_\_ mein Schiff - lein lief, \_\_\_\_\_ mein Schiff - lein lief, \_\_\_\_\_ mein Schiff - lein

B  
Meer, mein Schiff - lein lief \_\_\_\_\_ im wil - den - - -

Cont.

# Aurore schön mit ihrem Haar

Music by Johann Hermann Schein

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Soprano 1  
Au-ro-ra schön mit ih-rem Haar den Mor-gen gleich ver-gül-det gar, drauf Fe-bo mit seim hel-len

Soprano 2  
Au-ror-ra schön mit ih-rem Haar den Mor-gen gleich ver-gül-det gar, drauf Fe-bo mit seim hel-len

Alto  
Au-ro-ra schön mit ih-rem Haar den Mor-gen gleich ver-gül-det gar, drauf Fe-bo mit seim hel-len

Tenor  
Au-ro-ra schön mit ih-rem Haar den Mor-gen gleich ver-gül-det gar, drauf Fe-bo mit seim hel-len

Bass  
Au-ro-ra schön mit ih-rem Haar den Mor-gen gleich ver-gül-det gar, drauf Fe-bo mit seim hel-len

Continuo

Beautiful Aurora [goddess of dawn] with her hair equal to the morning gild,  
on it Febo [Apollo] with his bright shine to illuminate all the day.

10  
S 1  
Glanz den Tag il-lu-mi-nie-ret ganz, den Tag il-lu-mi-nie-ret

S 2  
Glanz den Tag il-lu-mi-nie-ret ganz, den Tag il-lu-mi-nie-ret

A  
Glanz den Tag il-lu-mi-nie-ret ganz, den Tag il-lu-mi-nie-ret

T  
Glanz den Tag il-lu-mi-nie-ret ganz, den Tag il-lu-mi-nie-ret, den Tag il-lu-mi-nie-ret

B  
Glanz den Tag il-lu-mi-nie-ret ganz, den Tag il-lu-mi-nie-ret

Cont.