

## THE RECEPTION OF THE MOTET *ELISABETH ZACHARIAE* BY JACOBUS HANDL-GALLUS IN THE SIXTEENTH AND SEVENTEENTH CENTURIES

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**Izvilleček:** Šestglasni motet Elisabeth Zachariae Jacobusa Handla - Gallusa sodi med skladateljeva najuspešnejša dela. Prispevek obravnava besedilo, strukturo in rabo moteta, predvsem pa se posveča njegovi recepciji od nastanka do zadnjih natisov in rokopisnih prepisov iz sredine 17. stoletja.

**Abstract:** Elisabeth Zachariae, a six-part motet of Jacobus Handl-Gallus can be considered as one of his most successful works. In this article the motet's text, structure, and use are briefly discussed, and the history of its reception from its first appearance to its last printed editions and manuscripts in the mid seventeenth century is examined.

**Ključne besede:** Elisabeth Zachariae, Jacobus Handl - Gallus, Stephan Schormann, Heinrich Grimm, Thomas Selle.

**Keywords:** Elisabeth Zachariae, Jacobus Handl-Gallus, Stephan Schormann, Heinrich Grimm, Thomas Selle.

When the Prague publishing house of Georgius Nigrinus, also known as Jiří Černý, in 1580 printed *Selectiores quaedam missae*, a collection of sixteen Masses by Jacobus Handl-Gallus,<sup>1</sup> the composer was already thirty years old. It took another six years before the first book of his motets came out in print, although a few works published in Handl's *Opus musicum* between 1586 and 1590 appear earlier as models for his Mass settings. These are *Pater noster* and *Locutus est Dominus* from the first part of *Opus musicum* (1586, nos. 69 and 80, respectively), plus *Elisabethae vero impletum est* and *Elisabeth Zachariae* from the fourth part of the *Opus musicum* (1590, nos. 20 and 53, respectively). Among those compositions *Elisabeth Zachariae* illustrates the dissemination of Handl's work especially well through the number and variety of its preserved sources.

The text of the motet, which is used as an antiphon in the Liturgy of the Hours for the feast of St John the Baptist (*Ad laudes* on 24 June, according to the *Antiphonale Pataviense* from 1519),<sup>2</sup> is based on the Latin version of the Gospel according to Luke,

<sup>1</sup> On Handl's Masses, see Desmet, "Establishing a Chronology," 155–168.

<sup>2</sup> *Antiphonale Pataviense*, fol. 155v.

Chapter 1, verses 13–15, which contains the announcement to Zachariah of the birth of John the Baptist:<sup>3</sup>

Elisabeth Zachariae magnum virum genuit, Ioannem Baptistam, praecursorem Domini.  
Ioannes est nomen eius: vinum et siceram non bibet et multi in nativitate eius gaudebunt.

Handl's melodic material is not, however, related to the plainchant of the antiphon. His motet is in two parts (*Prima* and *Secunda pars*). The first part (*Elisabeth Zachariae*) has more of an imitative-polyphonic texture, while the second (*Ioannes est nomen eius*) is essentially block-chordal in style, at least at the beginning. The motion of the melodic lines, however, is livelier in the second part. The words "vinum et siceram" in particular are set in short, lively imitations, and the word "gaudebunt" in longer, melismatic lines.<sup>4</sup>

Handl published his composition in 1590 in the fourth and final part of *Opus musicum*. This collection of motets basically consists of works for the Proper of Saints and differs from books one to three, which contain motets for the Proper of Seasons. There are two different dates of publication stated in *Quartus tomus musici operis*. On the title page one sees 1590, but the foreword is dated 1 January 1591. The collection was certainly issued toward the end of 1590, since its circulation is evidenced already in December 1590.<sup>5</sup> The first day of January 1591 happened to be the second anniversary of Caspar Schönauer's death, as mentioned in the foreword. So Handl employed this date in memory of his late friend and supporter.

### Printed Collections

Even if the *Quartus tomus musici operis* was not published before the very end of 1590, this was in fact not the first outing in print of *Elisabeth Zachariae*. In the same year an anthology in six partbooks containing thirty polyphonic works, edited by Stephan Schormann (as his surname is given in the foreword) or Scharmann, (as it appears on the title page), was issued in Munich by Adam Berg. The dedication of the collection is dated 1 March 1590. Its title page reads:

Specially selected sacred songs of the sweetest melodies, collected from certain outstanding musicians, for four, five, six, and eight voices, to be performed most conveniently both

<sup>3</sup> "[...] thy wife Elisabeth shall bear thee a son, and thou shalt call his name John. And thou shalt have joy and gladness; and many shall rejoice at his birth. For he shall be great in the sight of the Lord, and shall drink neither wine nor strong drink; and he shall be filled with the Holy Ghost, even from his mother's womb." (*The Official King James Bible Online*, <http://www.kingjamesbibleonline.org/>)

<sup>4</sup> See the edition of this motet in Gallus, *Opus musicum*, 118–124.

<sup>5</sup> For example: on 24 December 1590 Bishop Stanislav Pavlovský sent ten ducats to Handl from Kroměříž (Kremsier) on receiving the fourth part of *Opus musicum*. See Škulj, *Gallusovi predgovori in drugi dokumenti*, 134–137. A few days earlier (19 December 1590), Handl had been paid by the mayor and town council of Rakovník (Rakonitz) in Bohemia. See Winter, "Spisovatelé a Umělci na Žebrote," 106.

by the human voice and with instruments of all kinds. To these motets is added a Mass for six voices composed skilfully and elegantly. Now finally published with the greatest care by Stephan Scharmann for the benefit of those interested in music.<sup>6</sup>

The anthology is dedicated to Johannes II Aigele, “The Very Reverend in Christ Father and Lord, Lord Johannes, The Very Worthy Abbot of the Well-known Monastery of Undersdorf.” Aigele was Abbot, from 1586 to 1604, in Undersdorf (today called Indersdorf) in Upper Bavaria. Essentially nothing is known about the editor, but Schormann says in the dedication that he and his father have spent several years in that abbey. Through the collection he wishes to express his gratitude to Aigele, described as “a lover of divine music.”

Although all thirty pieces are anonymous, some of their composers can be identified. The collection contains works by both prominent and obscure musicians of the late sixteenth century, some of whom worked in the south German regions. They include Bernhard Klingenstein, Valentinus Judex, Mathias Gastritz, Johann Eccard, Orlande de Lassus, Dominique Phinot, Constanzo Porta, Stefano Felis and Ruggiero Giovannelli.<sup>7</sup> Three compositions can be attributed to Handl: the motets *Elisabeth Zachariae* and *Surge propera amica mea* from the fourth part of *Opus musicum* plus the Mass setting mentioned in the title of the anthology as “Missa eleganti artificio composita,” which is, in fact, Handl’s *Missa super Elisabeth Zachariae*.<sup>8</sup>

On a closer examination of this collection it becomes clear that the motets are printed in versions slightly different from those in *Opus musicum*. More differences are actually present in *Surge propera amica mea*, but *Elisabeth Zachariae*, too, features some obvious deviations. Firstly, the underlaid text is marginally divergent, for which there is no clear reason. There are also several obvious mistakes. Moreover, the two tenor voices are exchanged, and most of the accidentals appearing in the *Opus musicum* version are missing. There are numerous additional differences in rhythm and part-writing. The most significant deviation is probably the one occurring at the start of the *Secunda pars*, which opens in Schormann’s version with an *Exclamatio* (the rising sixth in the Cantus: a<sup>1</sup>–f<sup>2</sup>), whereas Handl begins with a rising third (d<sup>2</sup>–f<sup>2</sup>) – see Figures 1 and 2 in the Appendix.

Since Schormann’s anthology predates Handl’s publication of the two motets, it is obvious that the editor could not possibly have used the printed material, but must instead have had access to manuscript sources. So *Elisabeth Zachariae* and *Surge propera* evidently

<sup>6</sup> Diplomatic transcription of the title: SVAVISSIMORVM | MO-|DVLORVM SELECTISSIMAE | CANTIONES SACRAE, EX PRAESTANTISSIMIS | QVIBVSDAM MVSICIS COLLECTAE, QVATVOR, QVINQVE | SEX ET OCTO VOCVM, CVM VIVA VOCE, TVM OMNIS generis instrumentis cantatu com-|modissime. | HIS ADIVNCTA EST MISSA ELEGANTI | artificio composita, sex vocum. | NVNC DEMVM SVMMA DILIGENTIA IN GRATIAM | Studiosorum Musices in lucem emissae, per | Stephanum Scharmannum. | TENOR | MONACHII excudebat Adamus Berg. | Cum gratia & priuilegio Caes: May: | ANNO M. D. XC. Augsburg, Staats- und Stadtbibliothek, Tonkunst Schl. 124–129.

<sup>7</sup> See Charteris, “A Neglected Anthology,” 28–34.

<sup>8</sup> The *Missa super Elisabeth Zachariae* from the second part of Handl’s collection *Selectiores quaedam missae* (no. 6) can likewise be considered a very successful work by the composer. On its sources, see Motnik, *Jacob Handl-Gallus*, 465.

circulated in handwritten copies in the South German area even before they were published. It may be assumed that the different readings already existed in the primary sources, those used by Schormann, and are probably not the result of his independent work. If Schormann's version of *Elisabeth Zachariae* is an early version of Handl's motet, it must be at least a little older than his Mass setting dated 1580, for the variant readings do not occur in the quoted parts of the *Missa super Elisabeth Zachariae*.<sup>9</sup>

There is no other print of this motet discoverable before the seventeenth century. It was published by the German composer Heinrich Grimm (Heinricus Grimmus). Grimm was born in Holzminden, Lower Saxony, in 1592 or 1593. He studied with Michael Praetorius in Braunschweig. It has also been established that he later attended the University of Helmstedt.<sup>10</sup> Grimm worked as a cantor at the Gymnasium in Magdeburg and at the Gymnasium in Braunschweig, where he died in 1637.<sup>11</sup> Two of his numerous published works throw an interesting light on the reception of Handl's work: his *Fasciculus Cantionum Sacrarum*, published in Magdeburg in 1627;<sup>12</sup> and his edition of four parody Mass settings and some German Psalms, *Missae aliquot*, published in the same city one year later (1628).<sup>13</sup> The *Fasciculus Cantionum Sacrarum* contains fifty-two settings by different composers of the late sixteenth and early seventeenth centuries. Fifteen motets, over a quarter of the total, are taken from the parts (all four) of Handl's *Opus musicum*.

Only one example of the Cantus partbook is preserved today. Grimm declares in his foreword to *Philomuso Lectori* that the compositions in the edition are frequently used in anniversary celebrations, and he would like to have them collected into one book. The anthology is intended for young learners, who are urged to become familiar with these works from an early age in their homes, in schools, and later on in churches. Interestingly, the lower vocal registers are omitted and only Cantus and Altus are included, since the pieces were aimed at children. Since German texts were added to the original Latin versions, larger numbers of people, especially the parents of these children, were enabled to follow the meaning of these widely circulated pieces.

In Grimm's anthology *Elisabeth Zachariae* has the original Latin text, a German translation and, interestingly, a second German text for the feast of St Michael ("O Gottes Sohn im höchsten Thron"); see Figure 3 in the Appendix. Apart from this, no further differences between Handl's Cantus and that in Grimm's collection are discernible.

Grimm's collection of 1628, *Missae aliquot*, is undoubtedly much more significant

<sup>9</sup> A clear example occurs at the beginning of *Qui tollis peccata mundi*, which is based on the *Secunda pars* and begins with a rising third, not a sixth. See Gallus, *Selectiores quaedam missae*, 72.

<sup>10</sup> Interestingly, two handwritten copies of *Elisabeth Zachariae* from the beginning of the seventeenth century are preserved in the Helmstedt music collection, today held by the Herzog August Bibliothek, Wolfenbüttel, Cod. Guelf. 322 Mus. Hdschr., No. 3 and Cod. Guelf. 324 Mus. Hdschr., No. 443. The manuscript Cod. Guelf. 322 Mus. Hdschr. was compiled in 1605. The manuscript Cod. Guelf. 324 Mus. Hdschr. dates from the first half of the seventeenth century. See Garbe, *Das Musikalienrepertoire von St. Stephani zu Helmstedt*, 1:23–32, 2:34–90; and RISM Online Catalogue, no. 451510702.

<sup>11</sup> See Synofzik, *Heinrich Grimm*.

<sup>12</sup> Erfurt/Gotha, Universitäts- und Forschungsbibliothek Cant.spir 8° 00686.

<sup>13</sup> Paris, Bibliothèque nationale de France, RESVM1-128.

than the *Fasciculus Cantionum Sacrarum* and reveals Handl's popularity even more strongly. Unfortunately, it contains no preface or dedication. All the Masses are *Missae breves* for use in the Protestant liturgy and comprise Kyrie and Gloria movements only.

**Table 1** Motets of Jacobus Handl-Gallus in *Fasciculus Cantionum Sacrarum* by Heinrich Grimm (1627)

No.	The Feast, Title, and Voices	Opus musicum
	<b>In Adventu Domini.</b>	
2	Hierusalem gaude. 6. Voc. Handelij. 2. D. 1. A.	I:8
4	Veni Domine. 8. Voc. Handelij. 2. D. 2. A.	I:3
	<b>In Festo Nativitatis Christi.</b>	
9	Hodie nobis cœlorum Rex. 8. Voc. Handelij. 2. D. 2. A.	I:27
	<b>In Festo Resurrectionis Christi.</b>	
25	Maria Magdalena. 8. Voc. Handelij. 2. D. 2. A.	II:31
28	Alleluja, in resurrectione. 8. Voc. Handelij. 2. D. 2. A.	II:29
	<b>In Festo Ascensionis Christi.</b>	
32	Jam non dicam. 6. Voc. Handelij. 2. D. 1. A.	II:60
33	Omnnes gentes. 8. Voc. Handelij. 2. D. 2. A.	II:36
	<b>In festo Pentecostes.</b>	
37	Hodie completi sunt. 8. Voc. Handelij. 2. D. 2. A.	II:56
	<b>In Festo Sanctissimae Trinitatis.</b>	
41	Duo Seraphin. 8. Voc. Handelij. 2. D. 2. A.	III:1
43	Gloria tibi Trinitas. 8. Voc. Handelij. 2. D. 2. A.	III:2
44	Laus & perennis gloria. 8. Voc. Ejudsdem. 2. D. 2. A.	III:57
	<b>In Festo S. Johannis Baptistae.</b>	
45	Elisabeth Zachariae. 6. Voc. Handelij. 2. D. 1. A.	IV:53
	<b>In Festo Visitationis Mariae.</b>	
46	Quae est ista. 6. Voc. 2. D. 1. A.	IV:33
47	Surge propera. 8. Voc. Ejudsdem. 2. D. 2. A.	IV:1
	<b>Ad Placitum.</b>	
51	Haec est dies. 8. Voc. Handelij. 2. D. 2. A.	I:40

Grimm reproduces more than 90 per cent of his model in the Kyrie. Only the closing five bars of the first Kyrie are composed freely, with a lively melisma. As a matter of course, Grimm alters the original rhythm in conformity with the new text. The first Kyrie is based on the *Prima pars* of *Elisabeth Zachariae*. The Christe is taken from the motet's *Secunda pars*, where some bars, especially the concluding melismatic passage, have been omitted. The second Kyrie is based on the second section of the *Prima pars*, beginning at the line "magnum virum genuit."

Grimm displays much more artistic freedom in the Gloria, which consists of two sections ("Et in terra pax" and "Qui tollis peccata mundi"). It begins, employing some rhythmic alterations, with a quotation from the *Prima pars*, but follows it only for six bars. The ensuing material remains loosely related to Handl's composition, but is not taken directly from it. The "Qui tollis peccata mundi" begins with a quotation of six bars from the *Secunda pars* and continues freely up to the line "In gloria Dei Patris,"

which is based on Handl's setting of the line "vinum et siceram non bibet." The closing passage of Grimm's Gloria ("Amen") and Handl's melismatic "gaudebunt" conclusion are almost the same. It appears that only about a quarter of the 112-bars-long Gloria is a direct reworking of Handl's setting, the remainder being more or less freely composed (see Music ex. 1 in the Appendix).

A partial imitation of *Elisabeth Zachariae* is also evident in a composition by Thomas Selle described as *Concerto ab 1. vel à 2.*, where the *Elisabeth Zachariae* text is set for tenor and Basso continuo.<sup>14</sup> This composition is included in a collection of fifteen monodic concertos, *Monophonia harmonico-latina*, which was published in Hamburg in 1633.<sup>15</sup> Selle, born in Zörbig in 1599, studied in Leipzig with Sethus Calvisius and Johann Hermann Schein. He was Cantor and Director of Music in Hamburg from 1641 until his death in 1663. Previously, he had worked first as Cantor in Heide (Holstein); then, from 1625 to 1634, as Rector in neighbouring Wesselburen; and finally, from 1634 to 1641, as Cantor in Itzehoe.<sup>16</sup>

It is obvious that Selle imitates the melodic material from Handl's *Elisabeth Zachariae* at the beginning of the tenor line. His concerto may have been inspired by Handl, but it can hardly be seen as a direct adaptation of this model, since the later composer develops the melodic material differently, employing a completely foreign structure and extended text (see Fig. 4 in the Appendix). It is clear, however, that Selle had knowledge of Handl's motet, but there is no explanation for how he came into contact with this work. Although he assembled a large music library, he did not personally possess any compositions by Handl, except for the motets included in *Florilegium Portense*, an anthology edited by Erasmus Bodenschatz in Leipzig in 1618.<sup>17</sup> Nevertheless, *Elisabeth Zachariae* was so popular that Selle could well have heard it anywhere in north-west Germany, where he lived and worked.

One of the last musical testimonies to the reception of *Elisabeth Zachariae* is an anthology from the mid-seventeenth century published in the German city of Gotha. This *Cantionale sacrum* was printed in three parts in the years 1646–1648 by order of Prince Ernst, and was to be used, according to its title page, in the schools of the Principality of Gotha.<sup>18</sup> A second edition soon followed, in the years 1651–1657. The editors of this extensive collection are not named, but they could well have been the principal of the Gymnasium in Gotha, Andreas Reyher, and the town cantor, Veit Dietrich Marold.<sup>19</sup> The voices are written in full score and in mensural notation, but without barlines.

Nine motets by Handl are included in this anthology, and some of them have German

<sup>14</sup> As an alternative to having the tenor sing to the accompaniment of a Basso continuo, the texted continuo part can be sung and doubled by a bass instrument: "Bassus Continuo pro Organo: & si placet vel Instrumento vel Voce simul."

<sup>15</sup> Hamburg, Staats- und Universitätsbibliothek, 3 an Scrin. A/592. See Gable, "Style and Performance Alternatives," 258–278.

<sup>16</sup> Braun and Neubacher, "Selle, Thomas," 58–59.

<sup>17</sup> See Neubacher, *Die Musikbibliothek*, 44, No. 107: "M. Erhardi Bodenschatz VIII. Volum: Lipsiae 1618. Diversorum Auctorum Cantilenae."

<sup>18</sup> Munich, Bayerische Staatsbibliothek, Liturg. 1372 c-1/3.

<sup>19</sup> See Blankenburg, "Das Gothaer Cationale Sacrum," 148–149.

texts added. *Elisabeth Zachariae*, appearing in the first part of the collection, is mistakenly attributed to Orlando di Lasso. Close comparison of the different versions of the motet shows that the editors could not possibly have used as their model the *Quartus tomus musicis operis*, but perhaps referred to the *Suavissimorum modulorum selestissimae cantiones sacrae* of 1590 or even to some handwritten copy with similar deviations. The readings in the *Cantionale sacrum* are, however, nearly the same as in Schormann's anthology.

Alongside several other motets by Handl, *Elisabeth Zachariae* also served as an example in certain treatises on music theory from the seventeenth century written either in Latin or German. In this role it is cited as a specimen of the Hypodorian mode at least three times: by Sethus Calvisius (1600),<sup>20</sup> Maternus Beringer (1610)<sup>21</sup> and Conrad Matthaei (1652).<sup>22</sup> In these discourses no music is shown in notation, and only the titles of compositions are quoted, so the writers must have assumed that their readers had prior knowledge of the subject discussed.

## Manuscript Sources

Leaving aside the printed editions, *Elisabeth Zachariae* was even more widely circulated in handwritten form. In total, thirty-six manuscript copies, originating from Eastern, Central and Northern Europe, are known. With few exceptions, *Elisabeth Zachariae* was favoured mainly in Protestant towns, where Handl's music was greatly admired during the sixteenth and seventeenth centuries. Ten of the manuscripts are intabulations that were probably written down for the sake of accompaniment on keyboard instruments (see Fig. 5 in the Appendix). Another *Bassus generalis* occurs in a manuscript from the Marienkirche in Lübeck today preserved in Vienna.<sup>23</sup> Several copies transmit not the "official" version of the motet from the *Opus musicum* but one or other divergent version closely related to Schormann's anthology. Two manuscripts of Silesian origin from the Elisabethkirche in Breslau should be brought to attention here: Ms.mus. Bohn 4 and Ms.mus. Bohn 5, today preserved in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz. It would appear that *Elisabeth Zachariae* was notated in these manuscripts long before it achieved publication in the *Opus musicum* collection in 1590, since Ms.mus. Bohn 4 is dated 1575 on the cover.<sup>24</sup> The copies exhibit several deviations, and it seems that they present the oldest known version of *Elisabeth Zachariae*.

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<sup>20</sup> Hanover, Niedersächsische Landesbibliothek K-A 59. See Calvisius, *Exercitationes Musicae duae*, 48.

<sup>21</sup> See Beringer, *Musicae*, fol. Eiiij<sup>v</sup>.

<sup>22</sup> Matthaei, *Kurtzer doch ausführlicher Bericht von den modis musicis*. Berlin, Staatsbibliothek – Preußischer Kulturbesitz, Musiksammlung, Mus. ant. theor. M 30.

<sup>23</sup> Vienna, Archiv der Gesellschaft der Musikfreunde, II 1796 (45), fol. 124.

<sup>24</sup> Bohn, *Die musikalischen Handschriften*, 15. The manuscript Ms. mus. Bohn 5 bears no date, in fact, but both books belong together and have the same date of origin, running approximately from 1575 to 1583.

**Table 2** Inventory of manuscript sources of *Elisabeth Zachariae* by Jacobus Handl-Gallus (call numbers marked with an asterisk are intabulations)<sup>25</sup>

Land	Holding	Provenance	Call Number / No. in Manuscript
Austria	Archiv der Gesellschaft der Musikfreunde in Wien	Marienkirche, Lübeck	II 1796 (45), fol. 124
	Benediktinerstift Kremsmünster	South German region	*I 9, No. 87
Czech Republic	Moravské zemské muzeum, oddělení dějin hudby, Brno	Benedictine Abbey, Raigern/Rajhrad	A 7077, No. 9
Germany	Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musiksammlung	Elisabethkirche, Breslau/Wrocław	*Ms. mus. Bohn 4, No. 99
	Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musiksammlung	Elisabethkirche, Breslau/Wrocław	Ms. mus. Bohn 5, No. 175
	Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musiksammlung	Elisabethkirche, Breslau/Wrocław	Ms. mus. Bohn 15, No. 42
	Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musiksammlung	Maria-Magdalena-Kirche, Breslau/Wrocław	*Ms. mus. Bohn 20, Nos. 122–123
	Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musiksammlung	Middle German region	*Mus. Ms. 40075, No. 16
	Stadtarchiv Kamenz	Kamenz	I 595/927, No. 11
	Stadtarchiv Kamenz	Freiberg, Teutschau and Kamenz	I 929, No. 105
	Ratsbücherei, Lüneburg	Several churches in Lüneburg	Mus.ant.pract. K.N. 150, No. 79
	Bayerische Staatsbibliothek München, Musiksammlung	Augustine Abbey Au am Inn	*Mus.ms. 1640, No. 50
	Staatliche Bibliothek, Passau	probably Benedictine Abbey Irsee	*Ms. 115, No. 41 (fragment)
	Stadtkirche St. Nicolaus, Schmölln, Archiv	Stadtkirche St. Nicolaus, Schmölln	Stb. Hs. 7, No. 52
	Stadtkirche St. Nicolaus, Schmölln, Archiv	Stadtkirche St. Nicolaus, Schmölln	Stb. Hs. 10, No. 10
	Stadtkirche St. Nicolaus, Schmölln, Archiv	Stadtkirche St. Nicolaus, Schmölln	*Tab. 2, No. 84
	Herzog August Bibliothek Wolfenbüttel, Musiksammlung	Stephanskirche, Helmstedt	Cod. Guelf. 322 Mus. Hdschr, No. 3
	Herzog August Bibliothek Wolfenbüttel, Musiksammlung	Stephanskirche, Helmstedt	Cod. Guelf. 324 Mus. Hdschr, No. 443
Evangelisches Pfarramt St. Mauritius, Bibliothek, Zörbig	Kantorei Zörbig	Ms. 51, No. 185	

<sup>25</sup> On the bibliography of the sources, see Motnik, *Jacob Handl-Gallus*,



Land	Holding	Provenance	Call Number / No. in Manuscript
	Ratsschulbibliothek Zwickau	probably Marienkirche, Zwickau	Ms. LXXIV, 1, No. 93
	Ratsschulbibliothek Zwickau	Gymnasium Zwickau	Ms. LXXX, 3, No. 42
Hungary	Országos Széchényi Könyvtár, Budapest	St.-Aegidien-Kirche, Bartfeld/Bardejov	Ms. Mus. Bártfa 1, No. 49
	Országos Széchényi Könyvtár, Budapest	St.-Aegidien-Kirche, Bartfeld/Bardejov	Ms. Mus. Bártfa 16, Koll. 5, No. 89
	Országos Széchényi Könyvtár, Budapest	St.-Aegidien-Kirche, Bartfeld/Bardejov	Ms. Mus. Bártfa 17, Koll. 2, No. 18
	Országos Széchényi Könyvtár, Budapest	St.-Aegidien-Kirche, Bartfeld/Bardejov	Ms. Mus. Bártfa 21, No. 62
Poland	Archiwum Państwowe w Toruniu	Morungen, Angerburg	Kat. II, XIV 13a, No. 66
	Archiwum Prowincji Małopolskiej Towarzystwa Jezusowego w Krakowie	Uncertain: perhaps the Jesuit college in Braunsberg/ Braniewo or Posen/Poznań	Rękopis 1631, fol. 11
	Biblioteka Seminarium Duchownego w Pelplinie	Benedictine Convent, Thorn/Toruń	Without call number, Nos. 18–19
	Biblioteka Uniwersytecka, Oddział Zbiorów Muzycznych, Wrocław	Royal Gymnasium, Brieg/Brzeg	51360 Muz., No. 3
Romania	Biblioteka Muzeului Bruckenthal, Sibiu	Großspold/Apoldo de Sus	jj 69, No. 106 (attributed to Georgius Aleschinus)
Slovakia	Evanjelický a. v. farský úrad - Lyceálna knižnica, Kežmarok	Silesia (?)	N 69 192, No. 69 [106]
	Evanjelická a. v. cirkevná knižnica, Levoča	Several towns in Upper Hungary (Kirchdrauf/Szepesváralja, Deutschproben/Nitrianske Pravno, Schmöllnitz/Smolník, Leibitz/Lubica)	*Ms. 13992 (3 A), No. 155
	Evanjelická a. v. cirkevná knižnica, Levoča	Siebenbürgen region (?)	*Ms. 13994 (5 A), No. 12
	Evanjelická a. v. cirkevná knižnica, Levoča	Middle German region and Upper Hungary (Leutschau/Levoča)	Ms. 13997 (57–58 A), No. 5
	Evanjelická a. v. cirkevná knižnica, Levoča	Upper Hungary (Zips/Spiš)	Ms. 13998–13999 (17–18 A), No. 2
	Evanjelická a. v. cirkevná knižnica, Levoča	Upper Hungary (Zips/Spiš)	Ms. 14003 (64–65 A), No. 72

## Conclusion

Following this survey, it can be concluded that *Elisabeth Zachariae* is undoubtedly an example of a very successful work by Handl. But was the composer generally so popular, or does *Elisabeth Zachariae* constitute an exception? Considering the number of printed editions and manuscript sources, only approximately one tenth of his works has a comparable history of wide dissemination. The main part, in fact, was not widely circulated in the sixteenth and seventeenth centuries and remains scarcely known up to this very day. The secret of the success of *Elisabeth Zachariae* may lie in its outstanding musical quality, its brevity and its use in the services of both Catholic and Protestant liturgies.

APPENDIX

Sex voc: De S. Iohanne Baptista. LIII. Cantus I.

Elisabeth Zachariae Zachariae magni virum genuit magnum  
virum genuit, ij Ioannem baptista, ij prae-  
forem domini prae-  
forem domini. ij

Secunda Pars.

Ioannes est nomen eius, vinum & siceram non bibit

**Figure 1** *Elisabeth Zachariae* by Jacobus Handl-Gallus in *Quartus tomus musici operis*, Cantus, no. 53 (Brno, Moravské zemské muzeum, oddělení dějin hudby, A 20.530 a; reproduced with kind permission).

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Difcantus A Sex. voc. XXIII.

Elisabeth Zachariae

magnum virum genuit  
 Ioannem Baptistam  
 praeursorem domini.

SECUNDA PARS

Oannes est nomen eius  
 vinum & siceram non bibit  
 vinum & siceram non bibit  
 multi in natiuitate eius gaudent  
 multi in natiuitate eius gaudent

**Figure 2** *Elisabeth Zachariae* by Jacobus Handl-Gallus in the anthology *Suavissimorum modulorum selectissimae cantiones sacrae*, Cantus, no. 23 (Augsburg, Staats- und Stadtbibliothek, Tonkunst Schl. 124–129; reproduced with kind permission).



**Music example 1** Heinrich Grimm, *Missa super Elisabeth Zachariae* in *Missae aliquot* (1628), the beginning of Gloria (“Et in terra pax”)

Cantus I  
Et in ter - ra pax ho - mi - ni - bus,

Cantus II  
Et in ter - ra pax ho -

Altus  
Et in ter - ra pax ho - mi - ni - bus bo -

Tenor I  
Et in ter - ra pax ho - mi - ni -

Tenor II  
Et in ter -

Bassus  
Et in ter - ra

C I  
ho - mi - ni - bus bo - nae vo - lun - ta - tis, lau - da - mus

C II  
mi - ni - bus bo - nae vo - lun - ta - tis, lau - da - mus

A  
- nae vo - lun - ta - tis, vo - lun - ta - tis, lau - da - mus

T I  
bus, mo - mi - ni - bus bo - nae vo - lun - ta - tis, lau - da - mus

T II  
ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

B  
pax ho - mi - ni - bus bo - nae - vo - lun - ta - tis.

Concerto ab 1. vel à 2. Thomæ Sellij. Tenor Voce solà.

8.

The image shows a page of a musical score for a tenor voice. At the top, the title reads "Concerto ab 1. vel à 2. Thomæ Sellij. Tenor Voce solà." followed by the number "8.". The score begins with a large, ornate initial letter "E" decorated with intricate floral and scrollwork patterns. The music is written on six staves, each with a treble clef and a common time signature (C). The lyrics are written below the notes in a Latin font. The lyrics are: "E li sabeth Zachariæ magnū virum genuit", "E li sabeth Zachariæ magnū vi rum ge-", "nu it magnū vi rum ge nu it, magnū virum genu it ij", "Johan nem Bap ti ſtam Jo hannem Ba-", "tiſtam præ- cur ſorem Do mi ni", and "præ cur ſo rem Domini, præ pa ra vit ia E re mo, qui".

E li sabeth Zachariæ magnū virum genuit

E li sabeth Zachariæ magnū vi rum ge-

nu it magnū vi rum ge nu it, magnū virum genu it ij

Johan nem Bap ti ſtam Jo hannem Ba-

tiſtam præ- cur ſorem Do mi ni

præ cur ſo rem Domini, præ pa ra vit ia E re mo, qui

**Figure 4** Thomas Selle, *Elisabeth Zachariae*, Tenor (Hamburg, Staats- und Universitätsbibliothek, 3 an Scrin. A/592, no. 8; reproduced with kind permission).

The image displays a page of handwritten musical notation from a tablature book. The score is organized into four systems, each containing multiple staves. The first system is headed with the title 'Elisabeth Zachariae' in a large, decorative Gothic script, with the number '83.' written below it. The notation includes mensural notation with square notes on a four-line staff, interspersed with lute tablature consisting of letters (a, b, c, d, e, f, g) placed on or between the lines of the staff. The second system continues the piece, with the text 'Iohannes est nomen eius. et dauid' written in a similar decorative script. The third and fourth systems consist primarily of mensural notation with square notes and various accidentals, with some tablature interspersed. The handwriting is dense and characteristic of the 16th-century lute tablature tradition.

**Figure 5** Intabulation of *Elisabeth Zachariae* by Jacobus Handl-Gallus in the tablature book (Kremsmünster, Stiftsbibliothek, L 9, no. 87; reproduced with kind permission).



This image displays a page of handwritten musical notation, likely a score for a motet. The notation is dense and complex, featuring five systems of staves. Each system consists of multiple staves, with various clefs, key signatures, and time signatures. The notation includes a wide variety of note values, rests, and ornaments, characteristic of the late Renaissance or early Baroque period. The handwriting is highly stylized and fluid. At the bottom of the page, there is a large, intricate decorative flourish or ornament, which appears to be a stylized floral or scrollwork design. The overall appearance is that of a historical manuscript page.

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RECEPCIJA MOTETA *ELISABETH ZACHARIAE*  
JACOBUSA HANDLA - GALLUSA V 16. IN 17. STOLETJU

Povzetek

Prispevek se posveča razširjenosti in recepciji šestglasnega moteta *Elisabeth Zachariae* Jacobusa Handla - Gallusa, ki ga je skladatelj zložil za praznik Janeza Krstnika (24. junij) in leta 1590 objavil v četrti knjigi *Opus musicum*. Ta skladba izjemne kvalitete se je v številnih rokopisih in glasbenih tiskih ohranila širom po Evropi. Že desetletje pred objavo je izšla predelava moteta v Gallusovi parodični maši *Missa super Elisabeth Zachariae* (1580), ki jo je prav tako mogoče oceniti za uspešno delo. Sklepiti je mogoče, da je ta skladba eno izmed zgodnejših Gallusovih del, saj je moral model nastati pred predelavo le-tega.

Nekaj mesecev pred tiskom *Opus musicum* se motet in maša pojavita v tiskani zbirki Stephana Schormanna *Suavissimorum modulorum selectissimae cantiones sacrae* iz Münchenske tiskarne Adama Berga (marec 1590). Očitno je, da je urednik Gallusa z objavo moteta prehitel in da Schormannov tisk ponuja verzijo, ki se rahlo razlikuje od originala. Zdi se, da gre pri tem za prvotno verzijo Gallusovega moteta in ne za tujo predelavo. Motet je bil pozneje natisnjen še v antologiji *Fasciculus Cantionum Sacrarum* leta 1627 v Magdeburgu ter v prvotni verziji tudi v kompilaciji *Cantionale sacrum* v letih 1646 in 1651 v Gothi na Nemškem. V zadnji zbirki je kot skladatelj pomotoma imenovan Orlando di Lasso.

Recepcija moteta kulminira v parodični maši *Missa super Elisabeth Zachariae* nemškega skladatelja Heinricha Grimma, objavljene leta 1628 v Magdeburgu v Grimmovi zbirki maš in psalmov. Gre za protestantsko kratko mašo (*missa brevis*), pri kateri sta uglasbena zgolj stavka Kyrie in Gloria. Skladbo je najbrž poznal tudi nemški skladatelj Thomas Selle, saj se ta na začetku svojega monodičnega koncerta *Elisabeth Zachariae* iz zbirke *Monophonia harmonico-latina* (1633) očitno naslanja na začetek Gallusovega moteta. Motet je nadalje navzoč tudi kot primer hipodorskega modusa v treh glasbeno-teoretičnih spisih iz zgodnjega in srednjega 17. stoletja (Calvisius, Beringer in Matthaei).

Rokopisi, med katere je potrebno uvrstiti tudi vrsto intabulacij za glasbila s tipkami, izvirajo iz številnih evropskih mest, kot so Bartfeld (Bardejov, Bártfá), Breslau (Vroclav), Brieg (Brzeg), Helmstedt, Kamenz, Leutschau (Levoča), Lübeck, Lüneburg, Schmölln, Thorn (Toruń), Zörbig in Zwickau. Večinoma so to protestantska mesta srednje Evrope, kjer je bila Gallusova glasba v 17. stoletju izjemno priljubljena. V nekaj rokopisih je notirana prvotna verzija moteta. Iz tega razloga posebno zanimiva sta predvsem rokopisa Ms. mus. Bohn 4 in 5 iz Vroclava (danes v Državni knjižnici v Berlinu), saj se zdi, da vsebujeta najstarejši zapis Gallusove skladbe *Elisabeth Zachariae*.