

Neu-gepflanzten
Thüringischen Lust-Gartens
Ander Theil/

In welchen
X X X.

Neue Geistliche Lust-
kalische Gewächse/

mit
I.2.3.4.5.6.7.8.9.IO.und mehr Stimmen/

auff unterschiedliche Arten/ mit und ohne Instrumenten/ mit und
ohne Capellen/ auch theils mit und ohne General Bass (so hierbei geduppelt)
zu brauchen/

von

JOHANN MÜLLER 1625

(1625-1673)

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in Erfurt.

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JOHANN HÜTNER

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1658

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**JOHANN RUDOLF AHLE
(1625-1673)**

**NEU-GEPFLANZTEN THÜRINGISCHEN LUST-GARTENS
ANDER THEIL (1658)**

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To the
Most Serene, Noble-born
Prince and Lord,¹

Lord Ernest
Duke of Saxony, Jülich, Cleve and
Berg, Landgrave in Thuringia, Margrave of Meissen,
Count of the Mark and Ravensburg, Lord of Raven-
stein.²

My most merciful Prince and Lord,

Noteworthy, Most Serene, Highly-born, Merciful Prince and Lord! For so long, among the Jews in the old testament, worship continued so richly, and at the same time, also the most praiseworthy music in remarkable practice was found along with it, which we can find a report of in the First Book of Chronicles in the 24th and 26th chapter, and the Second Book of Chronicles in the 5th, 7th, 8th, and 29th chapter, and other places. However, once their true worship declined this splendid and excellent art was also immediately lost; so that it can still be seen in the present day, how instead of a lovely and good-sounding harmony, a tedious and unpleasant screaming is to be heard in their synagogues.

In the same way also in the New Testament, just as soon as the Church of God, after surviving many persecutions and unpleasantness's, could establish the *Exercitium Religionis* freely and without hindrance, this noble jewel was found along with it, and in this particularly many emperors, kings, princes, and lords in that way, following the example of their godly predecessors such as David, Solomon, Hezekiah, and other previous examples, with the uttermost toil were most concerned with making the greatest efforts to practice and support it, without a doubt because they perceived such high lights of Christendom, were thereby able to do the best. In order to follow the previously mentioned most praise-worthy Imperial Royal and Princely footsteps in the present time, among others also your high-priestly serenity in particular have ordered it so that in that you, through the rebuilding of the world-famous residence Friedenstein³ and in the same precious completed house of worship, not only established well qualified courtly music, but also wanted it to continue to the present.

When, therefore I undertook to prepare again a little musical work in fitting promotion of the Glory of God Almighty, and then sufficiently remembered your highness's particular merciful kindness towards praiseworthy music, as well as towards my humble self, I considered it my duty to dedicate this little work, however insignificant, but nonetheless well-meaning, to your royal majesty. And if then my most humble request to your Royal Highness attains that the same [the prince] takes note of my bold undertaking and in the future will maintain that

¹ This dedication appears in the Vox Prima, immediately following the title page.

² Ahle's 1658 collection is dedicated to Ernest I, Duke of Saxe-Gotha (1601-1675), who reigned from 1640-1675. Possibly Ahle was hoping to be appointed Kapellmeister, a position filled by Wolfgang Carl Briegel in 1660.

³ Ernest I was responsible for the rebuilding of Schloss Friedenstein (1643-54) in Gotha, which contained both a chapel and an opera theatre.

steadfast mercy. Meanwhile I most obediently commend your Royal Majesty, along with your Most Beloved Wife and Princely Young Majesties along with the entire Princely High Household to the Monarch of Armies, to ongoing good bodily disposition, long life, peaceful prosperity, happy rule, and everything else that contributes to Royal well-being, and may you unceasingly remain

Most Serene, Noble Prince,
Most Merciful Lord!

Your Royal Majesties

most humble

Johann Rudolph Ahle
Organist, Mühlhausen

Mühlhausen, 14 August
in Year 1658

This dedication is followed by laudatory poems [not translated here] dedicated to Ahle by the following authors:

- Johann Rist (poet in Wedel)
- Michael Jacobi (cantor in Lüneberg)
- Siegesmund Reinhart
- Christian Flor (organist in Lüneberg)
- Christoph Scribonius (rector in Mühlhausen)
- Herman Melchior Hugoldus

Greetings to the kind reader!⁴

Knowledgeable friend of music, herewith I give to you, once again through God's help, the second or other part of my *Musikalischen Lustgartens* as promised, which you can employ to the Glory of God and thereby be assured of my further compliance and readiness to serve. What must be recalled of what was already mentioned in the first part is this:

- I. The violins in numbers 1 and 4 are added *ad placitum* and can just like the *Capellen* in the whole work be used or left out.
- II. The 10, 13, 16, 24, 25, and 26th can one perform with or without "fundament" and in the absence of instrumentalists the 14th with only two violins, but you must leave out the first *sinfonia*. In the same way, if necessary, the 22nd magnificat can be done with only three *vocal* parts if one leaves out the *sinfonias* set in between. In the 28th the *Ehre Sei Gott* can be performed with the fourth voice taken out. A *Capell* can optionally be taken from the last verse of the 29th as it is divided with lines for that.
- III. It is to be remembered that I helped perform the 30th for some years and because then humbly I couldn't achieve such pieces, I later made the effort to set down as much as I preserved just by ear, and at the request of good friends now herewith include it. Those to whom the *invention* is known may judge the extent to which I achieved it; the credit will gladly be given to the inventor whom I cannot identify with certainty, he will, I hope, not take offence because thereby God's Glory and not my fame was sought, because I otherwise had enough supply to replace this number.

Finally, in the future, God-willing, with those who are left out, because these pieces would be somewhat too difficult for them, will also be served. As then because of that, various pieces are appended to this collection which can be done without particular effort. God give health and peace and be the protector of all of us.

Autor.⁵

⁴ The preface to the reader is found in the Basso Continuo partbooks, immediately following the title page.

⁵ I am indebted to Dr. David Gramit for his translations of this material.

Texts and Translations

I. Mein freund, ich thue dir nicht unrecht

My friend, I do you no injustice

Mein Freund, ich thue dir nicht unrecht.
Bistu nicht mit mir eins worden umb einen Groschen?

*My friend, I do you no injustice.
Did you not make with me an agreement for a dime?*

Nim, was dein ist, und gehe hin! Ich wil aber diesen leßten
geben gleich wie dir.

*Take what yours is, and go! I will to
this other give the same as to you.*

Aber hab ich nicht Macht, zu thun, was ich wil, mit dem
Meinen? Siehe stu darum schel, daß ich so gütig bin?

*Or have I no Power to do what I will,
with what is mine? Is it so scary that I
am so kind?*

Also werden die Leßten die Ersten und die Ersten die
Leßten sein. Denn viel sind beruffen, aber wenig sind auß
erwehlet.

*So the last the first, and the first the last will be.
For many are called, but few are chosen.*

(Matthew 20: 13b-16)

II. Was ist der Mensch

What is a man?

Was ist der Mensch? Ein Erden-klos.
Von Mutter-Leib kömmt er nackt und blos.
Bringt nichts mit sich auff diese Welt,
Kein Gut noch Geld.
Nimmt nichts mit sich, wenn er hinfällt.

*What is a man? A clod of earth.
He comes naked from the womb
And brings nothing with him into this world.
Not property, nor money. He takes nothing along with
him when he falls down and dies.*

Ich hab hie wenig guter Tag.
Mein täglich Brodt ist Müh und Klag.
Wenn mein Gott wil, so wil ich mit
Hinfahrn in Fried.
Sterbn ist mein Gwin und schadt mir nit.

*Here on this earth I have few good days.
It takes effort and complaining to obtain my daily meals.
If my God wishes it to be so, I will gladly
leave this life peacefully.
Dying is my advantage and will not hurt me.*

Das ist mein Trost zu aller Zeit
In allem Creutz und Traurigkeit.
Ich weiß, daß ich am jüngsten Tag
Ohn alle Klag
Werd auferstehn aus meinem Grab.

*This is my consolation at all times,
During the bearing of heavy burdens and times of grief
and sadness. I know that on my last day
I will rise again from the dead
Free from all cares and sorrow.*

Meinn lieben GOTT von Angesicht
Werd ich anschauen, dran zweiffl ich nicht
In ewger Freud und Seligkeit,
Die mir bereit.
Ihm sey Lob, Preiß in Ewigkeit.

*My dear Lord face to face.
I do not doubt at all that I will see
Eternal joy and blessedness.
Prepared for me will be
Praise be to Him in all eternity.*

O JEsu Christe, GOTTes Sohn!
Der du für uns genug gethan,
Ach! schleus mich in die Wunden dein.
Du bist allein der einig Trost und Helffer mein!

*O Jesus Christ, God's Son,
You have done enough for us.
O do enclose me in Your wounds.
You alone, are my only comforter and supporter.*

Amen, mein lieber frommer GOTT,
Bescher uns alln ein selign Tod.
Hilff, daß wir mögen allzugleich
Bald in dein Reich
Kommen und bleiben ewiglich!

*Amen, my dear, devout Lord,
Grant all of us a blessed death.
Help us, so that all of us may equally
Come into Your kingdom
And stay there eternally.*

*(Leon: Ich hab mein Sach Gott heimgestellt, vs. 4, 10, 14,
16 – 18. Translation: Luke Dahn)*

XI. Herr nun lässestu deinen Diener

Herr, nun lästu deinen Diener in Friede fahren,
wie du gesaget hast.
Denn meine Augen haben deinen Heiland gesehen,
welchen du bereitet hast für allen Völkern; ein Licht zu
erleuchten die Heiden, und zum Preiß deines Volkkes
Israel.

XII. Ich wil den Herren loben

Ich wil den Herren loben allezeit;
sein lob sol immerdar in meinem Munde sein.
Alleluja.

XIII. Ach mein herzliebes Jesulein

Ach, mein herzliebes Jesulein,
mach dir ein rein sanft Bettelein,
zu ruhn in meines Herzens Schrein,
dass ich nimmer vergesse dein.

XIV. Unser Herr Jesus Christus

Unser Herr Jesus Christus, in der Nacht da Er verrathen
ward, nahm er das Brot, dankket und brachs, und gabs
seinen Jüngern und sprach: Nehmet hin und esset: Das ist
mein Leib, der für euch gegeben wird. Solches tut zu
meinem Gedächtnis.

Desselbigen gleichen nahm er auch den Kelch nach dem
Abendmahl, dankket und gab ihnen den und sprach:
Nehmet hin und trinkket alle daraus, dieser Kelche ist das
neue Testament in meinem Blut, das für euch vergessen
wird, zur Vergebung die Sünden. Solches thut so osst ihrs
trinket zu meinem gedächtnis.

XV. Christ lag in Todes Banden

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Der ist wieder erstanden
Und hat uns bracht das Leben;
Deß wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja!

XVI. O Lux beata Trinitas

O lux beata Trinitas,
Et principalis unitas,
Iam sol recedat igneus,
Infunde lumen cordibus.

Te mane laudum carmine,
Te deprecemur vespere:

Lord, now lettest thou thy servant depart in peace

*Lord, now lettest thou thy servant depart in peace:
according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles: and to be the glory of
thy people Israel.*

I will bless the Lord

*I will bless the Lord at all times;
his praise shall continually be in my mouth. Hallelujah.
(Psalm 34:1)*

Oh, my dearest Jesus

*Oh, my dearest Jesus
make yourself a pure, gentle bed,
to rest in my hearts shrine,
that I never forget you.
(Luther: Vom Himmel Hoch, Vs. 13)*

Our Lord Jesus Christ

*Our Lord Jesus Christ, in the night in which he was
betrayed, took bread; and when he had given thanks, he
broke it and gave it to his disciples, saying, Take, eat; this
is my body, which is given for you; this do in
remembrance of me.*

*After the same manner also, he took the cup, when he had
supped, and when he had given thanks, he gave it to
them, saying, Drink ye all of it; this cup is the New
Testament in my blood, which is shed for you, and for
many, for the remission of sins; this do, as oft as ye drink
it, in remembrance of me. (Words of Institution, trans.
Ulrich Leupold)*

Christ Lay in Death's Bonds

*Christ lay in the snares of death
And have given Himself for our sins;
He is risen again
And has brought us Life;
For this we should be joyful,
Praise God and be grateful to Him,
And sing 'Alleluia'.
Alleluia! (Luther: Christ Lag in Todes Banden , verse 1,
trans. Richard P. Jones)*

O Trinity of blessed light

*O Trinity of blessed light,
And princely unity,
The fiery sun already sets,
Shed thy light within our hearts.*

*To thee in the morning with songs of praise,
And in the evening we pray,*

Te nostra supplex gloria
Per cuncta laudet saecula.

Deo Patri sit gloria,
Ejusque soli Filio,
Cum Spiritu Paraclito,
Et nunc et in perpetuum. Amen.

XVII. Nun danket alle Gott

Nun danket alle Gott, der große Dinge thut an allen Enden.

Der uns von Mutterleibe an lebendig erhelte, und tut uns
alles Guhts.

Er gebe uns ein fröhliches Herz, und verleihe immerdar
Friede, zu unser Zeit in Israel

Und daß seine Gnade stets bei uns bleibe, und erlöse uns,
so lang wir leben.

XVIII. Tota pulchra es

Tota pulchra es, amica mea, Formosa mea, immaculata
mea, tota pulchra es, et macula non est in te.

Vulnerasti cor meum, soror mea sponsa, vulnerasti cor
meum in uno oculorum tuorum, et in uno crine colli tui.

Oculi tui, oculi columbarum, capilli tui, sicut greges
caprarum, et dentes tui, sicut greges tonsarum.

Sicut vita coccinea labia tua, et cum loquium tuum dulce,
Sicut fragmen mali punici, ita genae tuae, sicut turris
David collum tuum.

XIX. Magn. I. Toni

XX. Meine Seele erhebet.

Meine Seele erhebet den Herren, und mein Geist
freuet sich Gottes meines Heilandes.

Denn er hat die Niedrigkeit seiner Magd
angesehen, siehe, von nun an werden mich
seelig preisen alle Kindes kind.

Denn er hat grosse Ding an mir gethan, der da
mächtig ist, und des Name heilig ist.

Und seine Barmherzigkeit, wäret immer für und
für, bei denen die ihn fürchten.

Er über Gewalt mit seinem Arm, er zer street
die hoffertig sind, in ihres Herzen Sinn.

Er stösset die Gewaltigen vom Steul, und
erhebet die Elenden.

Die Hungrigen füllet er mit Gütern, und last die
Reichen leer.

Er dencket der Barmherzigkeit, und hilfft

*Thy glory suppliant we adore,
Throughout all ages for ever.*

*Glory be to God the Father,
To his only Son,
With the Holy Spirit
Now and forever. Amen.
(Vespers hymn for Trinity Sunday, Ambrose of Milan)*

Now thank we all God

*Now therefore thank ye the God of all, which only doeth
wondrous things every where.*

*Which exalteth our days from the womb, and dealeth
with us according to his mercy.*

*He gives us a joyful heart, and grants that peace may be
in our days in Israel, as in days of old.*

*And that his grace woüld with us stay, and he would
deliver us, as long as we live. (Sirach 50:22-24)*

You are altogether beautiful

*You are altogether beautiful, my love, my beautiful, my
perfect, you are altogether beautiful, and there is no flaw
in you.*

*You have ravished my heart, my sister, my bride, you
have ravished my heart with a glance of your eyes, with
one jewel of your necklace.*

*Your eyes are doves behind your veil, your hair is like a
flock of goats and your teeth are like a flock of shorn
ewes.*

*Your lips are like a crimson thread, and your mouth is
lovely, your cheeks are like halves of a pomegranate,
your neck is like the tower of David. (Song of Solomon
4:1-9)*

Magnificat on the First Tone

My Soul doth magnify

*My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Savior.*

*For he hath regarded the low estate of his handmaiden:
for behold from henceforth all generations shall call
me blessed.*

*For he that is mighty hath done to me great things: and
holy is his name.*

*And his mercy is on them that fear him: from generation
to generation.*

*He hath showed strength with his arm: he hath
scattered the proud in the imagination of their hearts
He hath put down the mighty from their seats:
and exalted them of low degree.*

*He hath filled the hungry with good things:
and the rich he hath sent empty away.*

He hath holpen his servant Israel in remembrance of his

I. Meine Freund ich thue dir nicht unrecht

C. solo cum 2. Viol. ad placitum.

Text: Matthew 20: 13b-16

Violinum primum. à 3.
(Vox Quinta)

Violinum Secundum. à 3.
(Vox Sexta)

Cantus Solus
(Vox Prima)

Bassus Continuus

Mein Freund, mein Freund, ich thue dir nicht un - recht.

Bi - stu nicht mit mir eins wor-den umb ein-en Gros - chen? Nim, nim, nim, was dein ist, und ge -

- he hin, und ge - he hin! Ich wil a - ber die - sen leß - ten ge - ben gleich wie dir. A - ber

hab ich nicht Macht, zu thun, hab ich nicht Macht, zu thun, was ich wil, mit dem Mei - nen? Sie - he - stu da - rum

6 7 6 # # b 6 # 6 #

6 # 6 b # b # b 6

5 # p 4 # f 6 # b 6

6 6 b 7 6 # 4 #

II. Was ist der Mensch

Altus solus

Text: Psalm 8:5, and Chorale:
Johann Leon: Ich hab mein
Sach Gott heimgestellt

Altus Solus
(Vox Secunda)

Bassus Continuus

Was ist der Mensch, was ist der Mensch, was ist der Mensch? Ein Er - denk

los, ein er - denk - los, ein Er - denk los, von Mut - ter - leib kommt nackt — und bloß bringt nichts mit sich, bringt nichts mit sich auf

die - - - - se Welt, kein Gut noch Gelt, kein Gut noch Gelt, nimmt nichts mit sich, nimmt nichts mit

sich, nimmt nichts mit sich, nimmt nichts mit sich, nimmt nichts mit sich, wenn er — hin fällt, nimmt nichts mit

sich wenn er hin - fällt. Ich hab die we - nig gu - ter Tag, mein täg - lich brot, mein täg - lich brot, mein täg - lich brot ist müh und

Klag wenn mein Gott will, mein Gott will, mein Gott will, mein Gott will, mein Gott will so will ich mit hin - fahrn in Fried, hin - fahrn in

Fried, Sterbn, ist mein g'winn und schabt mir nicht. Das ist mein Trost, das ist — mein Trost zu al - ler Zeit,

42

im al - lem Kreuz und Trau - rig - keit. Ich weiß daß ich am Jüng - sten

49

Tag ohn al - le Klag, wird auf - fer - stehn aus mei - nem Grab.

56

Mein lie - ben Gott von An - ge - sicht,

Oder also:

61

werd ich an - schau, dran zweiffel ich nicht, in ew - ger

66

Freud und Herr - lig - keit, die mir be - reit;

72

Ihm sei Lob, Preiß in E - wig - keit. O, O Je-su Chri-ste, O, O Je-su Chri-ste, O, O

XI. Herr nun lässestu deinen Diener

à 5. B. sol. 4. Viol. ò Tromb.

Text: Song of Simeon

Viola Prima à 5
(Vox Quinta)

Viola Secunda. à 5
(Vox Sexta)

Viola tertia. à 5.
(Vox Septima)

Violon. à 5.
(Vox Octava)

Bassus à 5.
(Vox Quarta)

Bassus Continuus

8

6 # 5 6 #

6 7 6 5 7 6 7 6 5 4

16

Herr, Herr, Herr, Herr, nun lä-stu dei-nen Die-ner in Frie-de fah-ren, wie du, wie du ge-

24

sa - get hast, Herr, Herr, nun lä-stu dei-nen Die - ner in Frie-de fah - - - - -

5 6 5 6 b # 4 # # 6 6

Text:
Vom Himmel hoch, Vs. 13 (Luther)

10

C1. *ach, mein herz - lie - bes Je - su - lein, ach, mein, ach, mein, ach, mein, ach, mein herz*

C2. *ach, mein herz - lie - bes Je - su - lein, ach, mein, ach, mein, ach, mein, ach, ach,*

A1. *ach mein herz - lie - bes Je - su - lein, ach, mein, ach, mein, ach, mein, ach, ach, mein*

T1. *lein, ach, mein, ach, mein, ach, mein, ach, ach, mein herz-lie - bes*

T2. *lein, ach, mein, ach, mein, ach mein, ach, ach, mein,*

B. *lein, ach, mein herz - lie - bes Je -*

BC *# # 6 6 # #*

19

C1. lie - bes Je - su - lein, Je - su - lein, Mach dir ein rein, sanfft Bet - te - lein,

C2. mein herz-lie - bes Je - su - lein, Mach dir ein rein, sanfft Bet - te - lein,

A1. herz - lie - bes Je - su - lein, Mach dir ein rein, sanfft Bet - te - lein,

T1. Je - su - lein, herz - lie - bes Je - su - lein, Mach

T2. ach, mein herz - lie - bes Je - su - lein, Mach dir ein rein,

B. su - lein, Mach dir ein rein,

BC. 5 6 5 # 4 # # 6 # 5 6 5 6 7 # 6 5 # 6 #

27

C1. mach dir ein rein, sanfft Bet - te - lein, mach

C2. mach dir ein rein, sanfft Bet - te - lein,

A1. mach dir ein rein, sanfft Bet - te - lein, mach dir ein

T1. dir ein rein, sanfft Bet - te - lein, mach dir ein rein, sanfft Bet - te - lein, mach dir ein

T2. sanfft Bet - te - lein mach dir ein rein, sanfft Bet - te - lein, mach dir ein

B. sanfft Bet - te - lein, mach dir ein rein, sanfft Bet - te - lein, mach dir ein

BC. 5 6 7 # 6 5 # # 6 # 6 5 6 7 # 6 5 # # # 6 #

XVI. O Lux beata Trinitas

à 6. C.C.A.T.T.B

Text: Hymn for the 2nd Sunday after
Epiphany, and for Holy Trinity

Cantus I
(Vox Prima)

Cantus II
(Vox Quinta)

Altus
(Vox Secunda)

Tenor Primus
(Vox Tertia)

Tenor II
(Vox Sexta)

Bassus
(Vox Quarta)

Bassus Continuus.
à 6.

9

C1

C2

A

T1

T2

B.

B.C.

18

C1 ta be - a - ta Tri-ni-tas, be - a - ta Tri-ni - tas, Et prin

C2 - a - ta Tri-ni-tas, be - a - ta Tri - ni - tas,

A Tri-ni-tas, O lux be - a - ta Tri - ni - tas, be - a - ta be - a - ta Tri-ni - tas, Et

T1 O Lux be - a - ta Tri-ni - tas, Et prin - ci -

T2 be - a - ta Tri-ni - tas, Tri - ni - tas,

B. be - a - ta Tri-ni - tas,

B.C. 6 4 5 3 6 7 6 7 6 5 3 4 5 3 6 7 6

27

C1 - - ci - pa - lis u - - ni - tas,

C2 Et prin -

A prin - ci - pa - lis u - - ni - tas, et prin - ci -

T1 pa - lis, et prin-ci - pa - - lis u -

T2 Et prin-ci - pa - lis u - ni - tas, et prin-ci - pa - lis

B. Et prin - - ci - pa - lis u - ni - tas,

B.C. 7 6 7 6 5 6 5 6 6 6 5 7 6 6 5

XXII. Magnificat

à 3. & 7. A.T.B. 4. Tromboni ò Viol.

Trombone ò Viola I.
Complementi à 4.
Ad placit.
(Vox Quinta)

Instrumento & Voce si placet.

Mag - ni - fi - cat, Mag - ni - fi - cat,

Trombone ò Viol. II
Complementi à 4.
ad placitum.
(Vox Sexta)

Instrumento & Voc. si placet.

Mag - ni - fi - cat, Mag - ni - fi - cat,

Trombon. ò Viola III.
Complementi à 4.
ad placit.
(Vox Septima)

Inst & Voc. si placet

Mag - ni - fi - cat, Mag - ni - fi - cat,

Trombone Majore
Complementi. à 4.
Ad placitum.
(Vox Octava)

Mag - ni - fi - cat, Mag - ni - fi - cat,

Altus à 3. & 7.
(Vox Secunda)

Mag - ni - fi - cat, Mag - ni - fi - cat, a - ni-ma me -

Tenor à 3. & 7.
(Vox Tertia)

Mag - ni - fi - cat, Mag - ni - fi - cat,

Bassus à 3. & 7.
(Vox Quarta)

Mag - ni - fi - cat, Mag - ni - fi - cat, a - ni-ma

Bassus Continuus.
à 3. & 7.

Mag - ni - fi - cat, Mag - ni - fi - cat, a - ni-ma

9

Tbn. 1 me-a Do - mi - num.

Tbn. 2 me-a Do - mi - num.

Tbn. 3 me-a Do - - mi-num.

Tbn. 4 me-a Do - mi - num.

A. - a Do - mi-num.

T. a - ni-ma me-a Do - mi - num.

B. me - a Do - mi - num.

BC. 5 3 6 4 5 3

Sinfonia

Sinfonia

Sinfonia

Sinfonia

6 6 6 6

16

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

BC. 6 7 6 6 6

22

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

A. Et ex - ul - ta - - vit spi - ri - tus me - us,

B. Et ex - ul - ta - - vit

BC. 6 6

XXX. Ihr seid nun alle Gottes Kinder

à 10. C.C.A.T.B. 5. Violin. cum capella à 5.

Text: after Gal 3:26

Violinum Primum à 10.
(Vox Tertia)

Violin Secundum à 10.
(Vox Tertia)

Viola Prima à 10.
(Vox Quinta)

Viola Secunda à 10.
(Vox Quinta)

Violon. à 10.
(Vox Sexta)

Cantus Primus à 10
(Vox Prima)

Cantus Secundus à 10
(Vox Prima)

Altus à 10
(Vox Secunda)

Tenor à 10
(Vox Secunda)

Bassus à 10
(Vox Quarta)

Cantus Primus zur Capell. à 5
(Vox Septima)

Cantus Secundus zur Capell. à 5
(Vox Septima)

Altus zur Capell. à 5
(Vox Octava)

Tenor zur Capell. à 5.
(Vox Octava)

Bassus zur Capell. à 5.
(Vox Octava)

Bassus Continuus.
à 10. & 15.

Sinfonia.

6 5 3 4 3 #

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

Ihr seid nun al - le, al - le, al - le, al - le, ihr seid nun al - le, al - le, al

Ihr seid nun al - le, al - le, al - le, al - le, ihr seid

A horizontal number line with seven tick marks, each labeled with the letter b .

16

Vln. I

Vln. II

Vla. I

Vla. II

Vlon.

C1.

al-le, al-le, al-le Got tes Kin - der, ihr seid nun al-le, al - le, al - le, al-le, al - le, al - le, al - le

C2.

al - le Got - tes Kin - der, ihr seid nun al - le, al-le, al - le, al - le, al-le, al - le, al - le

A.

al - le Got - tes Kin - der, ihr seid nun al - le, al-le, al - le, al - le ihr seid nun al - le

T.

Got - tes Kin - der, ihr seid nun al - le, ihr seid nun al - le, ihr seid nun al - le, al - le

B.

al - le Got - tes Kin - der, ihr seid nun al - le, ihr seid nun al - le, al-le, al - le, al - le

C1.
(Cap.)

al-le, al-le Got - tes Kin - der, ihr seid nun al - le

C2.
(Cap.)

al-le, al-le Got - tes Kin - der, ihr seid nun al - le, al - le

A.
(Cap.)

al-le, al-le Got - tes Kin - der, ihr seid nun al - le, al - le

T.
(Cap.)

al - le Got - tes Kin - der, ihr seid nun al - le

B.
(Cap.)

al-le, al-le Got - tes Kin - der, ihr seid nun al - le

B.C.

b 4 # # b b

21

Vln. I

Vln. II

Vla. I

Vla. II

Vlon.

C1.

Got - tes Kin - der, ihr seid nun al - le, al - le, al - le, al - le, al - le, al - le Got - tes Kin - der,

C2.

Got - tes Kin - der, ihr seid nun al - le, al - le, al - le, al - le Got - tes Kin - der,

A.

Got - tes Kin - der, ihr seid nun al - le, al - le, al - le, al - le Got - tes Kin - der,

T.

Got - tes Kin - der, ihr seid nun al - le, ihr seid nun al - le, al - le, al - le Got - tes Kin - der,

B.

Got - tes Kin - der, ihr seid nun al - le al - le, al - le, al - le Got - tes Kin - der,

C1. (Cap.)

Got - tes Kin - der, ihr seid nun al - le, al - le, al - le Got - tes Kin - der,

C2. (Cap.)

Got - tes Kin - der, ihr seid nun al - le, al - le, al - le Got - tes Kin - der,

A. (Cap.)

Got - tes Kin - der, ihr seid nun al - le, al - le, al - le, al - le Got - tes Kin - der,

T. (Cap.)

Got - tes Kin - der, ihr seid nun al - le, al - le, al - le Got - tes Kin - der,

B. (Cap.)

Got - tes Kin - der, ihr seid nun al - le, al - le, al - le Got - tes Kin - der,

B.C.

4 # # b b b 4 # #

26

Vln. I

Vln. II

Vla. I

Vla. II

Vlon.

C1.

ihr seid nun al - le Got - tes__ Kin - - - der.

C2.

ihr seid nun al - le, al - le, al - le, al - le Got - tes__ Kin - der. Durch den Glau-ben,

A.

ihr seid nun al - le Got-tes Kin der, Got-tes Kin - der. Durch den

T.

ihr seid nun al - le al - le, al - le Got - tes Kin - der.

B.

ihr seid nun al - le Got - tes Kin - - - der.

C1.
(Cap.)

ihr seid nun al-le, al-le, al - le Got - - tes Kin - der.

C2.
(Cap.)

ihr seid nun al - le Got - tes__ Kin - - - der.

A.
(Cap.)

ihr seid nun al - le, al - le, al - le Got - tes__ Kin - der.

T.
(Cap.)

ihr seid nun al - le, al - le, al - le Got - tes Kin - der.

B.
(Cap.)

ihr seid nun al-le, al-le, al - le Got - tes Kin - - - der.

B.C.

b 6 6 b 7 6 4 5 # # #

Critical Report

Sources

Ahle's 1658 *Lustgarten* collection is preserved in multiple prints, scattered in libraries throughout Europe and North America. According to RISM, complete sets of partbooks exist in the following institutions:

A-Wgm
D-BDk
D-BÜ¹
D-HAMk
D-MLHr
D-W
GB-Lbl
PL-Kj
S-Uu

A variety of institutions also hold varying numbers of partbooks: D-Dl, D-FBsk, D-GOL, D-UDa, PL-WRu, and US-NYp. D-Kl also holds one partbook, un-cataloged, which is bound with the 1657 collection (as are examples elsewhere); I speculate that the 1658 collection appears, unknown, in other libraries that hold the 1657 collection as well.

The set of part books from PL-Kj was published in a facsimile edition in 2010 by Cornetto-Verlag, Stuttgart. This appears to me to be a print of a microfilm – or at least a poor quality reproduction – many details are obscured. I have consulted this reprint, and the sets held by D-HAMk and D-MLHr, as well as the single books held by US-NYp, and D-Kl. While each set of parts comes with different annotations, I have found no remarkable printing discrepancies, leading me to conclude that there was only one printing, and no stop-print corrections made. There are two BC parts in a complete set – *Basso Continuo pro Organo*, and *Basso continuo pro Directore*. The two books are identical.

¹ The fate of this collection is currently unknown.

There are a few handwritten copies of music from this collection, the largest collection being D-WRha Goldbach 205, which contains copies of nine pieces from the 1658 collection, alongside music by Schütz, Scheidt, Briegel, and others. I have not consulted any of these later copies, which can be presumed to be made from the 1658 print.

Editorial Methods

The transcriptions have endeavored to stay as true to the original prints as possible. To this end, original note values, meter signatures, and key signatures have been retained; only clefs have been adapted to conform to modern standards – these have been given at the beginning of each piece. Regular barlines have been inserted throughout, though they are few and far between in the prints. The final values of each section and piece have occasional discrepancies between parts – these have been silently modified to make all the parts match in the present edition.

The figured bass is exactly as it appears in the prints – no efforts have been made to modernize, except for the correction of obvious errors, which are noted below. Accidentals have been modernized within the parts, and these editions follow the modern conventions of accidentals – an accidental is good for an entire bar, even though it would have been re-printed in the original. Any accidental printed in the staff is indicated in the parts – either because it is actually printed, or through the rule that an accidental applies to all of the same pitch class in a row. Any accidentals above the staff are not indicated in the partbooks, but are the editor's suggestions.

The textual punctuation and capitalization has been silently adjusted to create consistency between parts. As with most German prints of the seventeenth century, the German texted pieces use a forward slash (/) in place of almost all punctuation

marks. The punctuation in German texted pieces has been drawn from the contemporary textual sources, where possible. Archaic spellings have been retained, under the assumption that they may sometimes effect pronunciation in performance.

Ultimately, the goal has been stay as true to original prints as possible within the confines of a modern score. The present edition presents the music of Ahle in a way that is accessible to modern musicians, while giving as much information as possible from the original parts, hopefully aiding in the quest for an “authentic” performance.

Critical Notes

These notes contain all alterations made to the music as found in the print – in most cases obvious printing errors. What is described below is the appearance in the print.

2. Was ist der Mensch
Mm. 71, BC note 6 is F.
3. Cupio Dissolvi
Mm. 81, BC note 1 missing dot.
5. Ach meiner wo bin ich
Mm. 95, B note 2 is B.^{*2}
7. O Herr Jesu mein Heiland
Mm. 31-32, BC figures reversed
Mm. 124 on, there are textual discrepancies between parts (*die armen/uns armen, unter/unser*) – they have all been adjusted to reflect what is written in Kegel, the source of this text.
8. Was werden wir essen
Mm. 73, BC 6-5 figures reversed
9. Magnificat V. Toni
Chant verses do not appear in print
10. O Domine Jesu Christe
Mm. 86, C, A, TI, TII parts bear $\frac{3}{2}$, B and BC bear $\frac{3}{1}$, parts have been

- adjusted to match, since the portion is entirely in tripla values.
11. Herr nun lässestu deinen Diener
Mm. 104, Tbn 1., note 5 is eighth in print
Mm. 114, Tbn. 4, note 1 is B₁.
13. Ach mein herzliebes Jesulein
Mm. 44 on, C2 and T2 occasionally add an extra “s” to “Herzen” – these have been removed to match other parts.
15. Christ lag in Todes Banden
Mm. 29 – 30, BC, 6-5 figures reversed
16. O Lux beata Trinitas
Mm. 72, B, note 1 is F.
17. Nun dankket alle Gott
Mm. 54 on, C, “guhts” is spelt “guts” throughout.
Mm. 71 & Mm. 112, the parts indicate “*Repete Ripieno* Nun dankket”, but the final reprise is written out in full.
18. Tota pulchra es
Mm. 95 & 166, the parts indicate “*Repete tota pulchra*”, but the final reprise is written out in full.
19. Magn. I. Toni
Mm. 22, C & A, here and elsewhere these two parts sometimes bear meter signature of $\frac{4}{6}$, which has been adjusted to match other parts.
Mm. 184, BC, 6-5 figures reversed.
20. Meine Seele erhebet.
Mm. 11, B-Cap, half rest.*
Mm. 55, T-Cap, quarter rest missing.*
Mm. 131, C, here and elsewhere, sometimes bear meter signature of $\frac{4}{6}$, which has been adjusted to match other parts.
Mm. 143, T, note 2 is d’.
Mm. 188, T-Cap, extra half rest.*
Mm. 197-98, BC, 6 and #6 reversed.
21. Seht euch für
Mm. 59, T, note 2 is c’.
Mm. 77, BC, note 4 is f.*
23. O Heiliger Geist
Mm. 157, C2-Cap, note 1 is g’.
25. Weinete alle die ihr fürüber gehet
Mm. 93, BC, note 1 is F.

² *denotes a correction noted in the errata at the end of the BC part book.

26. Surge propera amica mea
Mm. 39, C1, note 1 is quarter note.
29. Erschienen ist
Mm. 170, Vln. 1, note 2 is d''.^{*3}
Mm. 205, Vln. 1, note 1 is #a'.
30. Ihr seid nun alle Gottes Kinder
Mm. 28, A, note 3 is quarter note.*
Mm. 48, A-Cap, half rest missing.*
Mm. 148, C1-Cap, note 3 is quarter.

³ Errata incorrectly cites the previous note as the mistake.