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# Introduction

## Andreas Hofer

In the second half of the seventeenth century, particularly the years 1678–87, three prolific composers called Salzburg home: Heinrich Ignaz Franz von Biber, Georg Muffat, and Andreas Hofer.<sup>1</sup> While Biber and Muffat primarily composed virtuosic instrumental music, Hofer served as the chief composer of sacred music for the court. Hofer's name first appears in the court's payment records as a choir-vicar (*Chor Vicary*) in 1654.<sup>2</sup> He was promoted to kapellmeister in 1678 and is consistently listed under the title *Chorregent* until his death in 1684, after which Biber, perhaps the most well-known member of Salzburg's musical establishment, assumed the post.<sup>3</sup>

Little is known of Hofer's early years. While Hofer's birth or baptismal records do not survive, he is listed in the student registers for the Benedictine University of Salzburg in both 1640 and 1643.<sup>4</sup> Following his education in Salzburg, Hofer served as organist in the town of St. Lambrecht in southern Austria between 1651 and 1653, after which he returned to Salzburg.<sup>5</sup> Despite not appearing in the cathedral's payment records until 1654, Hofer likely worked as a church musician prior to that date, as other documents record Hofer performing a mass without the proper qualifications on 12 September 1653.<sup>6</sup>

Hofer's extant oeuvre includes a variety of liturgical music for Salzburg. In addition to his two prints, *Salmi con una voce* (Salzburg, 1654) and *Ver sacrum seu flores musici* (Salzburg, 1677), surviving manuscripts from throughout central Europe include settings of psalms, hymns, litanies, two masses (one a Requiem), vespers

texts, offertories, and other sacred songs.<sup>7</sup> His settings are for a wide variety of voices accompanied by a diverse gamut of instruments, including violins, violas, bassoons, trumpets, and trombones. For example, the archive of Kroměříž Castle in the Czech Republic contains manuscripts of predominantly homophonic settings of the *Te Deum* set for string orchestra(s) and choruses of trombones.<sup>8</sup> These are the only extant settings of the hymn from the Salzburg court and are representative of Hofer's compositions, which regularly boast performing forces of more than fifteen parts. Interestingly, Hofer appears to be the first in Salzburg to regularly accompany voices with instruments in his sacred settings; the majority of surviving compositions by his immediate predecessors, Peter Gutfreund and Abraham Megerle, are composed for voices alone.<sup>9</sup>

## *Ver sacrum seu flores musici*

### *Festal Designations*

Hofer's *Ver sacrum seu flores musici* was published by the Salzburg printer Johann Baptist Mayr in 1677 and dedicated to Hofer's patron, Salzburg's Prince-Archbishop Maximilian Gandolph von Kuenburg (r. 1668–87). Hofer provides constructive clues regarding potential performance contexts, information often lacking in sacred music prints of the period: he refers to the works as offertories on the title page, in the dedication, and in the note to the reader; and he assigns each composition either to a specific saint's feast or a category from the common of the saints. Hofer orders the works liturgically: the first thirteen pieces celebrate feasts between Christmas and the Nativity of John the Baptist (June 24), with the final four selected from the *commune sanctorum*. Feasts celebrate pivotal moments in the life of Christ and the Virgin Mary, including Christmas, the Circumcision, Easter, and Ascension, as well as Mary's Purification. Feasts for

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1. Muffat served only a brief tenure in Salzburg from 1678 until just after the death of Prince-Archbishop Maximilian Gandolph von Kuenburg in 1687.

2. Salzburg, Landesarchiv, Geheimes Archiv XXIII 4/2, October 1665–January 1666.

3. Salzburg, Landesarchiv, Geheimes Archiv XXIII 4/2, October 1678–January 1679, and 1684.

4. Miriam W. Barndt-Webb, "Andreas Hofer: His Life and Music (1629–1684)" (Ph.D. diss., University of Illinois, Urbana-Champaign, 1972), 13–14.

5. *Ibid.*, 16.

6. This was probably the result of a miscommunication between the archbishop of Salzburg and Hofer's previous employer, the abbot at St. Lambrecht. Cited in *ibid.*, 18; Salzburg, Domarchiv, Consistorial-Protokollen, 12 September 1653, 422v–423r.

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7. In addition to the archives of the Salzburg Archdiocese and the Benedictine Abbey in Ottobeuren, archives in Kroměříž Einsiedeln, Schwarzach am Main, Munich, Kremsmünster, Berlin, St. Gall, and Regensburg hold prints and manuscripts with music by Hofer.

8. Kroměříž, Arcibiskupský zámek, Hudební sbírka, A 715, A 718, A 719, A 720.

9. Works by both Gutfreund and Megerle can be found in Salzburg's Archiv der Erzdiözese.

# Texts and Translations

The Latin text is based on the Salzburg print of Hofer's *Ver sacrum seu flores musici* (see "Sources" in the critical report). Although modern Latin spellings prevail in the print, any spellings reminiscent of older Latin orthography have been tacitly altered in favor of modern Latin (e.g., *ae* for *e*, *j* for *i*, etc.). Capitalization in the print has been standardized (e.g., *Deo* for *DEO*), and abbreviations have been expanded (e.g., *altū* becomes *altum* and *&* becomes *et*). Punctuation, which is inconsistent in the print, has been emended to clarify the meaning of the texts. Many thanks to Marina Gallagher and Bruce Brasington for assistance with English translations.

## 1. *Dum medium*

Dum medium silentium tenerent omnia et nox in suo  
cursu medium iter perageret omnipotens sermo tuus  
Domine a regalibus sedibus venit.

Novum prodit spectaculum  
Stupendum fit miraculum  
Nocte lucescit media  
Qui clarus lustrat aethera.

Sol ortus inter tenebras  
Inter noctis vigiliis  
Sub altum conticinium  
Noctis fugat umbraculum.

Prodi sol serenissime  
Sic cedent mentis tenebrae.  
Infunde pater luminum  
Infunde jubar caelicum.

Quidquid nox condit sceleris  
Vi pelle tui sideris.  
Cor tibi para candidum  
Et purum mentis gaudium.

Sonent ora, plaudant voces  
Dum vagit parvulus  
Qui per fulmen loquebatur  
Formido gentibus.

Decantemus verbo laudes  
Quod nobis natum est  
Numinique demus preces  
Quod nobis datum est  
In medio noctis silentio.

While deep silence held all things and the night com-  
pleted half the journey in its course, your all-powerful  
word, Lord, came from his royal throne.

A new wonder comes forth,  
the miracle ought to be marveled at.  
He who, gleaming, illuminates heaven  
begins to shine in the middle of the night.

A sun is born among the darkness  
during night's vigils.  
Under deep silence,  
he drives away the shadow of night.

Come forth, brightest sun,  
so the mind's darkness withdraws.  
Father of lights,  
pour out your heavenly radiance.

Whatever evil the night conceals,  
drive it away with the strength of your star.  
Raise for yourself a shining heart  
and a mind's pure joy.

Mouths resound, voices applaud,  
then an infant cries,  
who speaks through thunder:  
an awe-inspiring thing for the people.

Let us continuously sing praises to the word  
that was born for us,  
and let us give prayers to the Spirit  
that was given to us  
in the deep silence of the night.

# 1. Dum medium

## Christmas

Sonata

Violin 1

Violin 2

Trombone 1

Trombone 2

Trombone 3

Cantus 1

Cantus 2

Altus

Tenor

Bassus

[Basso continuo]

#6 4 # # 4 3 5 4 3

Detailed description: This is a page of a musical score for a piece titled "1. Dum medium Christmas". The score is for a chamber ensemble consisting of Violin 1, Violin 2, Trombone 1, Trombone 2, Trombone 3, Cantus 1, Cantus 2, Altus, Tenor, Bassus, and a Basso continuo. The music is in common time (C) and begins with a "Sonata" marking. The Violin 1 part starts with a melodic line, while Violin 2 and the Trombone parts provide harmonic support. The vocal parts (Cantus 1, Cantus 2, Altus, Tenor, Bassus) are currently silent. The Basso continuo part at the bottom includes figured bass notation: #6 4 # # 4 3 5 4 3.

## 2. Adeste fideles

## St. Stephen

**Allegro**  
Sonata

Violin 1

Violin 2

Viola 1

Viola 2

Bassoon

Cantus 1

Cantus 2

Altus

Tenor

Bassus

[Basso continuo]

The musical score is written for a chamber ensemble and vocalists. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments and voices are arranged in a standard orchestral layout. The [Basso continuo] part includes figured bass notation: 6, ♮, 6, 6, 6, 7, ♮, 4, ♮, 6, 7, 4, 3.

Vn. 1 *p*

Vn. 2 *p*

Trb. 1 *p*

Trb. 2 *p*

Trb. 3 *p*

C1 *p*  
- ga- mus, <co- ro- nis cin- - ga- mus.>

C2 *p*  
- ga- mus, co- ro- nis cin- - ga- mus.

A *p*  
- ga- mus, — co- ro- nis cin- - ga- mus.

T *p*  
- ga- mus, co- ro- nis cin- - ga- mus.

B *p*  
- ga- mus, co- ro- nis cin- - ga- mus.

[B.c.] *p*  
4 # 6 6 4 #

14

Vn. 1

Vn. 2

Trb. 1

Trb. 2

Trb. 3

C1

C2

A

T

B

[B.c.]

*ripieno*  
re- sur- gen- ti De- o\_\_ lau- des lae- tis vo-

*ripieno*  
re- sur- gen- ti De- o\_\_ lau- des lae- tis vo- ci- bus,

*ripieno*  
Re- sur- gen- ti De- o\_\_ lau- des lae- tis vo- ci- bus,

lau- des lae- tis vo- ci- bus, vo- ci- bus,

-gen- ti De- o\_\_ lau- des lae- tis vo- ci- bus, lae- tis vo- ci-



# Critical Report

## Sources

The principal source for this edition is Andreas Hofer's *Ver sacrum seu flores musici*, printed as eleven partbooks in Salzburg in 1677 (RISM A/1 H 5736). While all but one of the pieces in the collection are "for five voices and as many instruments," as the partbooks' title page states, Hofer varies the voicing and instrumentation slightly for each piece. This variety is reflected by the assortment of parts within a single partbook. The eleven partbooks are Cantus primus; Cantus and Tenor II; Altus; Tenor; Bassus; Violin I; Violin II; Trombon I and Viola prima; Trombon and Viola II; Trombon III, Bassus Viola, and Fagotto; and Organo. The contents of the partbooks have been supplemented and/or altered depending on the specific piece (see "Critical Notes" below).

Three sets of partbooks from the same print run survive. The sole complete set of partbooks survives in the Benedictine Abbey of Ottobeuren in Bavaria (Ottobeuren, Benediktinerabtei Bibliothek, MS 1294). A nearly complete collection, lacking three partbooks (the Bassus; Violin I; and Trombon III, Bassus Viola, and Fagotto), survives in the Archive of the Archdiocese in Salzburg (Salzburg, Archiv der Erzdiözese, A 1149). The Salzburg collection is accompanied by manuscript copies of ripieno parts for cantus, altus, and tenor, as well as a violone part. Whether or not these manuscript copies are contemporaneous with the print is unknown, but one might assume they were created to facilitate a polychoral performance with a set of ripieno singers and/or instrumentalists positioned in one of Salzburg cathedral's many balconies. Finally, the music archive of the Benedictine Abbey in Göttweig holds copies of seven partbooks: the Cantus and Tenor II; Altus; Violin I; Violin II; Trombon I and Viola prima; Trombon and Viola II; and Organo (Göttweig, Benediktinerstift Musikarchiv, No. 1238).

## Editorial Methods

The title of the edition has been taken from the title page. Individual pieces are ordered and numbered following the print's index, with the numbers changed from roman to arabic numerals. Titles and festal designations likewise follow the index, with the latter changed to English.

Voice names are taken from the partbooks, with roman numerals changed to arabic numerals; instrument names have been changed to English. The parts

have been arranged as two parallel choirs in modern score order, with the vocal choir below the instrumental choir and above the basso continuo. In the voice parts, the soprano (C1) and alto (C3) clefs have been changed to treble clef, and the tenor (C4) clef changed to transposing treble clef. When the violin parts use the C1 clef, they have been changed to treble clef. In the basso continuo, the various C clefs have been changed to treble or bass clef, depending on range. The clefs of the trombone, bassoon, and viola parts (the latter perhaps performed on viols) follow the source. Measure numbers are added, and they begin anew for each piece. The use of barlines has been tacitly standardized so that barlines are evenly spaced to fit the prevailing meter, double barlines delineate opening instrumental sonatas and changes of meter, and final barlines occur only at the ends of pieces. Note values follow the source, but when tied notes within a measure can be expressed with a single note value, the latter has been tacitly adopted, and final breves have been changed, when necessary, to the note value that comprises a single measure of the prevailing meter.

Key signatures and time signatures are as they appear in the source, but when the source has two consecutive time signatures (e.g.,  $\text{C } \frac{3}{4}$ ), only the time signature that corresponds to the barring is adopted. Redundant time signatures have been tacitly deleted. Section labels and tempo indications have been standardized and their placement regularized. Section labels, such as sonata, aria, and recitative, have been adopted if they appear in at least one part. Tempo indications tacitly follow the majority of parts, with major differences indicated in the critical notes. Redundant tempo indications have been tacitly deleted. Performance directives have been standardized. Abbreviated performance directives for solo and ripieno (i.e., S. and R.) have been spelled out. Redundant directives have been tacitly deleted, as have all directives in the instrumental parts, where they occur irregularly. Dynamic markings have been regularized (e.g., *p*. and *p.p.* have been changed to *p* and *pp*) and placement standardized within each staff. The presence of coloration in the source is shown in the edition with open horizontal brackets.

Stem directions, beaming patterns, rests, and rhythmic groupings of notes and rests have been made to conform to modern convention. Given that the source used moveable type, with separate flags for all eighth and sixteenth notes, all beaming in the edition is editorial. In the vocal