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# Contents

Sigla	vi
Acknowledgments	vii
Introduction	ix
The Convent of St. Laurenz	ix
Theatrical Performance and Female Education in the Seventeenth Century	xi
<i>Beglückte Verbundtniß</i> in Viennese Context	xiii
Authorship, Plot, and Themes	xiv
Notes on Performance	xvi
Appendix: Johannes Matthias Testarello Della Massa's Description of the Convent of St. Laurenz	xvii
Text and Translation, <i>Janet K. Page and Dexter Edge</i>	xix
Plates	xliv
<i>Beglückte Verbundtniß des Adels mit der Tugend</i>	
Sonata	3
Vorrede	5
No. 1 (Tugend, Adel): "Der mit frembder ehr will prangen"	5
No. 2 (Tugend, Adel): "Ich liebe die Tugent vor anderen gaben"	8
No. 3 (Erste Liebs-Neigung, Anderte Liebs-Neigung): "Seht, Seht ob man ausfindet vollkommenes glük"	10
Erste Handlung	13
No. 4 (Aretina): "Sterngleich würdt der sein erhoben"	14
No. 5 (Politelia): "Wer recht beglückt will leben"	17
No. 6 (Aretina): "Unglücklich, Unglücklich yene Jugent"	19
Kurzweilige Zwischenhandlung	24
No. 7 (Zauberin): "Der wie ich zu Künstlen wais"	24
Anderte Handlung	27
No. 8 (Eleutheria): "Nur still, es braucht nicht viell"	27
No. 9 (Eleutheria): "O Götter, was beschwerden"	30
Gesungene Zwischenhandlung	33
No. 10 (Adel): "Tugent gibt zwar ruhm undt ehren"	33
No. 11 (Adel): "Vergiffende Wollust"	35
Dritte Handlung	39
No. 12 (Antistia): "In diesem brandt"	40
No. 13 (Aretina): "O Ruhmwehrter Stande"	41
Critical Report	43
Sources	43
Editorial Methods	43
Critical Notes	44

# Introduction

*Beglückte Verbundtnuß des Adels mit der Tugend* (The happy union of nobility with virtue) is a *Sittenspiel* (moral or morality play) with music. The work, preserved anonymously in a single manuscript source at the Österreichische Nationalbibliothek (Mus. Hs. 18493), was performed in August 1688 at the Augustinian convent of St. Laurenz in Vienna by the convent-school girls. *Beglückte Verbundtnuß* draws inspiration from court entertainments, Jesuit school drama, and pastoral traditions, and its attractive music is perfectly suited to the skills of young performers and the limited resources of the convent. Besides illuminating the musical life and educational practices of one of the imperial capital's most prominent educational institutions for girls in the early modern era, the work provides a fascinating view of Vienna's unique and complex blend of politics, religion, and social mores.

## The Convent of St. Laurenz

St. Laurenz, one of three Augustinian female convents in Vienna, was situated on the Alter Fleischmarkt (Vienna's main post office building now sits on part of the site). The complex was on high ground, in a location with a reputation for healthful air. The first written reference to the convent dates from 1302, by which time it already held considerable property.<sup>1</sup> In the sixteenth century, with the advance of Protestantism into the region, the convent declined, a process exacerbated by political unrest, natural disasters, and mismanagement. The buildings suffered considerable damage in the earthquake of 1590. Beginning in the 1630s, the dilapidated convent complex was rebuilt, one result of the revival of religious orders in Vienna encouraged by the Counter-Reformation policies of Emperor Ferdinand II and his successor Ferdinand III. According to the Viennese cleric Johannes Matthias Testarello Della Massa (1685), the rebuilding work was supported by the generosity of patrons, legacies, and convent dowries of the high and lower nobility—so much so that the convent was brought to “a state of perfection,” with a pleasant garden, spacious rooms,

and tasteful decorations.<sup>2</sup> The parlor—where *Beglückte Verbundtnuß* may well have been performed—was very large and beautifully decorated, and it was divided with a grated wall into a large area for convent residents and a smaller one for visitors.<sup>3</sup> The convent was Lady Mary Wortley Montagu's favorite during her 1716 visit to the city. She praised “the Ease and Neatness they seem to live with” and described, with some astonishment, a lifestyle of card playing and conversing with visitors.<sup>4</sup> It is no wonder that the convent attracted wellborn women and tempted the noble and wealthy to place their daughters there as pupils.

St. Laurenz was well known as an educational institution for girls in late seventeenth-century Vienna. More exclusive than the Ursuline convent, it appears to have offered a less extensive curriculum.<sup>5</sup> Within the convent, there were “three neat rooms . . . separated from one another and with grates in the middle, in one of which live the older girls, in the second the younger girls, and in the last children of other distinguished burghers, all of whom are provided with a dedicated spiritual female teacher and all other necessary services.”<sup>6</sup> The girls were trained in “devotion and fear of God, as well as other feminine skills and handwork.”<sup>7</sup> Assuming that most or all of the girls took part in the performance of *Beglückte Verbundtnuß*, the cast list from its manuscript source

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1. On the history of the convent and its buildings, see Barbara Schedl, *Klosterleben und Stadtkultur im mittelalterlichen Wien: Zur Architektur religiöser Frauenkommunitäten* (Vienna: Verein für Geschichte der Stadt Wien und Studienverlag, 2009), 209–34.

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2. Johannes Matthias Testarello Della Massa, *Kurze doch Eigentliche Beschreibung darinen gründlich, angeführt wird. Auf was weiß die kaiserliche Residenz- und Hauptstadt Wienn in Österreich, anfänglich zum Christlichen Glauben bekehrt. Sodan Wie die geistliche Obrigkeit alß Bischöffe, ErzPriester, Pfarrherrn, Pröbste, widerumb Bischöffe, und leztlichen, alß Reichs Fürsten, das geistliche wesen biß auf das 1685.<sup>te</sup> Jahr administrirt haben, unnd successive gefolgt seind*, A-Wn, Sammlung von Handschriften und alten Drucken, Cod. 8227 (listed as *Historia ecclesiastica urbis Viennensis*), 864–65. An excerpt from the description of the convent of St. Laurenz is transcribed and translated in the appendix to this introduction.

3. *Ibid.*, 865. See note 60 below.

4. Lady Mary Wortley Montagu to Lady X, Vienna, 1 October 1716, in *The Letters and Works of Lady Mary Wortley Montagu*, ed. Lord Wharncliffe and W. Moy Thomas, 2 vols. (London, 1861; repr., New York: AMS Press, 1970), 1:249–50.

5. On the Ursuline convent in Vienna, see Janet K. Page, *Convent Music and Politics in Eighteenth-Century Vienna* (Cambridge: Cambridge University Press, 2014), chap. 3, <https://doi.org/10.1017/CBO9781139856447>.

6. Testarello Della Massa, *Kurze doch Eigentliche Beschreibung*, 866–67.

7. *Ibid.*, 866.

# Text and Translation

*Janet K. Page and Dexter Edge*

The text is presented here as it appears in the unique source, including spelling and capitalization (see “Source” in the critical report). Retaining the original spelling preserves the meter and rhyme of the poetry. Crossouts, additions, and corrections within the text are reported in endnotes. Archaic parentheses (|: :|) and double hyphens (=) are replaced with their modern versions, and contractions (such as *n* or *m* with a dash above it to indicate doubling) and abbreviations (such as “Eug:” for “Eugenius”) are expanded silently. Punctuation has been added or adjusted in a few instances for clarity and readability. Character names identifying the speakers are regularized for consistency, but when these words appear within the text, the version of the source is used. Stage directions and scene descriptions have been standardized in appearance. Comments on the text appear in footnotes.

In the source, Latin script is used in the text (albeit inconsistently) for words or parts of words of classical derivation, mostly names. Some words appear in large size or in bold; these usually refer to the Imperial family or to qualities associated with them, and this emphasis was probably intended as a sign of respect for these most important members of the audience. Examples include “Dem Adel” at the opening of the “Innhalt” (contents) and the phrases “Verbündnüss deß Adels mit der Tugendt” and “Rom: Kayserliche Maÿestäten” later in the same section. These details are omitted here.

The translation makes no attempt to match the rhyme or meter of the original. The translated texts of musical numbers are not intended to be sung, although the English version of the dialogue could be used in a dual-language performance.

## ***Beglückte Verbundtnüß des Adels mit der Tugend***

### *Vorstellende Persohnen*

Eugenius, Ein Schäffer (den Adel)  
Aretina, Eine Schäfferin (die Tugend)  
Eleutheria (die Freÿheit)  
Politelia (die Üppigkeit) } Eleutherien  
Chlides (die Wollust) } Töchter  
Alazonia (die Hoffarth), }  
welche in Persohn nie erscheint, nur in der 2: und 3t:  
Handlung von ihr Gemeldt wirdt  
Penis, Politelien vermählt (die Armuth)  
Algius, der Chlides vermählt (den Schmerz)  
Sÿnedesius (das Gewissen) } Freunde deß  
Neozesius (den Tugend Eÿffer) } Eugenÿ  
Dreÿ Schäffer, Dreÿ Schäfferinnen, der Politelia  
Gesellschaft, Kinder der Üppigen Eitelkeit  
Antistia, Opffer Vorsteherin  
Erste, ihr Bediente } Zweÿ der Antistia zugegebene  
Anderte, ihr Bediente } und sie beim Opfer bedienende  
Götzen Stimm

### *Roles*

Eugenius, a shepherd (Nobility)  
Aretina, a shepherdess (Virtue)  
Eleutheria (Freedom)  
Politelia (Pleasure) } Eleutheria’s  
Chlides (Sensuality) } daughters  
Alazonia (Pride), }  
who never appears in person but is only mentioned  
by [Eleutheria] in the second and third acts  
Penis (Poverty), married to Politelia  
Algius (Pain), married to Chlides  
Synedesius (Conscience) } Eugenius’s  
Neozesius (Eagerness for Virtue) } Friends  
Three shepherds, three shepherdesses, Politelia’s  
followers, children of wanton pleasure  
Antistia, high priestess  
First Assistant } Two further [priestesses] who  
Second Assistant } assist Antistia with the offering  
Voice of the idol

# Sonata

[Violino] **Adagio**

Musical score for the first system, measures 1-4. The Violino part (treble clef) begins with a whole note G4, followed by a half note A4, and then a half note B4. The Viola da gamba part (bass clef) begins with a whole note G3, followed by a half note A3, and then a half note B3. The Basso continuo part (bass clef) includes fingerings: 2, 9, 8, 4, #, 7, 6, #, and a bracketed 5 over a 4.

Musical score for the second system, measures 5-8. The Violino part (treble clef) continues with a half note C5, followed by a half note D5, and then a half note E5. The Viola da gamba part (bass clef) continues with a half note C4, followed by a half note D4, and then a half note E4. The Basso continuo part (bass clef) includes fingerings: #6, [6], [4], 7, 5, 6, 4, 4, #, and [#].

Musical score for the third system, measures 9-12. The Violino part (treble clef) continues with a half note F5, followed by a half note G5, and then a half note A5. The Viola da gamba part (bass clef) continues with a half note F4, followed by a half note G4, and then a half note A4. The Basso continuo part (bass clef) includes fingerings: 6, [6], [6], 4, 3, and 6.

Musical score for the fourth system, measures 13-16. The Violino part (treble clef) begins with a half note B5, followed by a half note C6, and then a half note D6. The Viola da gamba part (bass clef) begins with a half note B4, followed by a half note C5, and then a half note D5. The Basso continuo part (bass clef) includes fingerings: [4 #], [6], [6], [6], [#], 4 #, and 4.

## No. 4

ARETINA  
with Echo

Stern- gleich würdt der sein er- ho- ben, der mir \_ bstän- dig bleibt ge- treu.

5

Ar./Echo

Echo

Aretina

Bleibt ge- treu: reu? Reu und schmer- tzen blei- ben frey, die mir ih- re

B.c.

6 #6 # 6 4 #2 6 4

10

Ar./Echo

Echo

Aretina

Lieb ver- lo- ben. Lieb ver- lo- ben. Lo- ben? Lo- ben würdt man sie \_ undt ehrn,

B.c.

4 # [^] 6 6

15

Ar./Echo

Echo

Aretina

so lang leuch- ten \_ würdt ein Stern. Würdt ein Stern. Stehrt? Stern- gleich würdt der

B.c.

6 4 3 [^] 6 6

20

Ar./Echo

Echo

sein er- ho- ben, der mir \_ bstän- dig bleibt ge- treu. Bleibt ge- treu, reu.

B.c.

6 6 6 6 6 4 3 [^]

EUGENIUS: Was ein Beliebter Gegenhalt,  
was ein Göttliche Stimme  
ist diese, so ich vernimme!

## Vierdter Eintritt

*Politelia in einem Lustbahren Orth sitzend mit Jungen Schäffern undt Schäfferinnen Umbgeben,  
welche in eitlen ergötzungen begriffen; Eleutheria, Eugenius, Neozesius, Sÿnedesius*

## No. 5

Violino

POLITELIA

Wer recht be- glückt will le- ben, ge- nie- ße was er kan,  
Spiel, auf- butz, pracht undt eh- re er- frew- et ye- der- man,

[Basso continuo]

2 6 # 6 # 6 4 3

4

Vn.

Pol.

ge- nie- ße was er kan, ge- nie- ße was er  
er- frew- et ye- der- man, er- frew- et ye- der-

B.c.

# 6 # 6 # 6 #

7

Vn.

Pol.

kan. Was unß das glük be- rai- tet, das nemb man dank- bar an:  
-man. Man schiebt da- durch die schwe- re der Sor- gen auf hin- dan:

B.c.

#6 4 3 6 6

10

Vn.

Pol.

Dann wo be- gier hin- lei- tet, mit gan- tzem sinn nach- stre- ben, ist Wah- rer Frew- den  
Das Stren- ge Tu- gent leh- re dem gmüet ein freudt kön ge- ben, ist ei- tel fal- scher

B.c.

6 6 6 # 6 6 #

# Critical Report

## Source

The unique source for *Beglückte Verbundtnüß* is a manuscript preserved in the Musiksammlung of the Österreichische Nationalbibliothek (A-Wn) as Mus. Hs. 18493 (available online at <http://data.onb.ac.at/rep/10002E53>). Its elaborate title page (plate 1) was written with exquisite care; it highlights the allegorical character of the play, describes the occasion of its first performance, and names its imperial dedicatees; the name of Emperor Leopold I, the most prominent imperial guest expected to attend, is set prominently in the middle of the page, and the pencil marks used as guides to the scribe are still visible. The title page reads as follows:

Beglückte Verbundtnüß | Des Adels mit der Tugend | unter dem Vorwandt | Angenommener Persohnen | Eugenÿ vnd Aretina | Denen Römisch Kayserlichen Maÿe- | stätten. | Leopoldo | Dem Ersten | vnd | Eleonora Magdalena | Theresia. | Von HochAdelicher und Tugendt geflisszner Versammlung | Deren im Frawen Closter Ord: St: August: Regul: bey St: Lo- | rentz Unterwiesenen Kost-Freylen. | Alß gedachtes Closter von Beeden Kayserlichen Maÿe- | stätten am Festag deß Grossen Kirchen Heiligen und Martÿrers | Laurentÿ: | Mit Gnadigster Gegenwarth | gewürdiget. | Zu schuldigster Ehr allerunterthänigst vorgestellt Im Jahr Christi | :1688: den: 10: August: Monath.

Like other manuscripts of musical works performed in Viennese female convents around 1700 and preserved in A-Wn, this one was probably presented to members of the imperial family at one of the performances (on imperial convent visits, see the introduction). The manuscript, bound in cream-colored leather with elegant gold-leaf trim, consists of a flyleaf and forty-three folios, forty-one of them filled with text and music. There appear to be two hands: one for the introductory material and spoken text, and one for the music with its accompanying text.

The folios are numbered in pencil in the upper right (recto) or upper left (verso); the numbering of the recto pages is older than that of the verso pages, which was added in the early twenty-first century. Within the manuscript, the play and the musical numbers are integrated, with spoken text sometimes appearing on the verso of a page of music. Most pages of music have ten staves, all drawn with the same two-staff rastrum (see plate 3 for an example), but some pages include spoken text or stage directions as well as music, with only as many staves as are needed for the music (see plate 4).

## Editorial Methods

Headings for acts, scenes, and ritornellos are given as in the source. The opening instrumental piece is headed “Sonata,” as in the source; the vocal pieces have been tacitly numbered by the editor. Editorial scoring indications are enclosed in square brackets; these are based on the few scoring indications that appear in the source. The vocal parts have been set in treble clef according to modern practice (in the source, all appear in soprano clef). The viola da gamba part has been set in alto clef throughout; it is mostly in tenor clef in the source, with the exception of a few short passages in alto clef.

Because measures are often irregular in length in the source, dashed barlines have been added to divide long measures into shorter ones that accord with the time signature. The one piece in the source with time signature **3** (no. 3) has varying numbers of quarter notes to the measure, all in multiples of three; it has been notated in  $\frac{3}{4}$  in the edition, with dashed barlines added where necessary. The source uses the time signatures  $\frac{3}{8}$  and  $\frac{3}{4}$  for pieces or sections with a prevailing measure length of six eighths and six quarters, respectively; these signatures have been changed to their modern equivalents  $\frac{6}{8}$  and  $\frac{6}{4}$ . When occasional shorter measures occur within these meters, usually at the end of a section, time-signature changes are added editorially. The time signature of the source is displayed in the incipit preceding each piece.

In the source, the sonata has detailed bass figures, but figures are sparse in the arias. In the edition, editorial figures have been added in square brackets in the sonata only; in the other pieces, all figures are shown without brackets, with those appearing in the source reported in a footnote on the opening page of the piece. The source identifies inflected thirds either with an accidental symbol alone or with the numeral “3” and an accidental symbol; in the edition, they have been standardized to appear with the accidental symbol only. Placement of figures has been adjusted editorially so that figures appear on the beats to which they might be applied.

Key signatures have been modernized, with the signature of the source reported in the incipit preceding each piece. When the signature has been altered, accidentals have been tacitly adjusted. Accidentals in the edition follow modern practice: an accidental (including one that has been subsumed by a modernized or otherwise altered key signature) remains in force through a measure unless