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Introduction

Mater dolorum (1726) by Georg Reutter the Younger (1708–72) is a German-language oratorio intended for performance on Good Friday “at the Holy Sepulcher”—that is, before a model of the Holy Sepulcher exhibited in a church for Holy Week observances. One of this influential Viennese musician’s earliest known works, *Mater dolorum* was performed at the Augustinian convent of St. Agnes zur Himmelpforte in Vienna on Good Friday (19 April) 1726, when Reutter was only eighteen years old. It was repeated at least twice at the convent, in 1729 and in 1731 or 1732, and is known to have been performed elsewhere as well. The present edition is based on a set of parts preserved at Kremsmünster Abbey in Upper Austria. The parts include cuts and alterations made by Georg von Pasterwiz (1730–1803), *regens chori* at the abbey, giving evidence of a shorter version of the oratorio performed during his tenure there (see the appendix for details).¹ The textual and musical sources of *Mater dolorum* suggest how works of this type traveled from place to place and were adapted to different performance circumstances.

Music at the Holy Sepulcher

From the early 1640s, musical works, mostly in Italian but occasionally in German, were performed at the Habsburg court chapels in Vienna on Holy Thursday or Good Friday, before a model of the Holy Sepulcher.² Within a

few decades, such works—generally referred to as *sepulcri* by scholars—became a part of public Holy Week devotions in Vienna.³ An English visitor reported that on Holy Saturday (4 April) 1665 Emperor Leopold I “visited afoot the Churches and Sepulchres, in number thirty-seven, at three of which the Passion of Our Saviour was exhibited in Musick.”⁴ The imperial family’s tradition of visiting Viennese churches on Good Friday and Holy Saturday to view the Holy Sepulchers continued well into the eighteenth century, although by the 1720s the family is no longer mentioned as attending the musical performances. From that time on, *Trauer-Gesänge* (as such works are often called on their librettos) had vernacular texts and popular elements and were aimed at audiences of ordinary folk.⁵

In churches in Central Europe, including in and around Vienna, the model Holy Sepulcher exhibited during Holy Week was usually a temporary structure built of wood and provided with sculpted or painted decoration that sometimes included a painted backdrop

1. Pasterwiz came to Kremsmünster first as a pupil in 1744, occupied various positions at the Abbey from 1755, and served as *regens chori* there from 1767 to 1783; the shorter version of *Mater dolorum* could have been performed at any point during that period. On Pasterwiz’s life, see Max Kammermayer, “Robert von Pasterwitz (7.6.1730–26.1.1803),” *Musik in Bayern* 48, no. 1 (1994): 91–103; and Ernst Schlader, *Georg Pasterwitz (1730–1803): Leben Wirken Werk* (Saarbrücken: Südwestdeutscher Verlag für Hochschulschriften, 2011). On his work at Kremsmünster, see Altman Kellner, *Musikgeschichte des Stiftes Kremsmünster: Nach den Quellen dargestellt* (Kassel: Bärenreiter, 1956), 448–50, 452, 454, and 458–59.

2. On the early history of the *sepulcro* genre, see Steven Saunders, “The Antecedents of the Viennese Sepulcro,” in *Relazioni musicali tra Italia e Germania nell’età barocca / Deutsch-italienische Beziehungen in der Musik des Barock: Atti del convegno internazionale sulla musica italiana nei secoli XVII–XVIII*, ed. Alberto Colzani, Norbert Dubowy, Andrea Luppi, and Maurizio Padoan (Como: A.M.I.S., 1997), 63–83; and Herbert Seifert, “The Beginnings of Sacred Dramatic Musical Works at the Imperial Court of Vienna: Sacred and Moral Opera, Oratorio, and Sepulcro,” in *Texte zur Musikdramatik im 17. und 18.*

Jahrhundert: Aufsätze und Vorträge, ed. Matthias J. Pernerstorfer (Vienna: Hollitzer Wissenschaftsverlag, 2014), 765–82. On the *sepulcro* tradition at the Viennese court in the late seventeenth and early eighteenth centuries, see Robert L. Kendrick, *Fruits of the Cross: Passiontide Music Theater in Habsburg Vienna* (Oakland: University of California Press, 2019), <https://doi.org/10.1525/california/9780520297579.001.0001>; and Seifert, “Das Sepulcro: Ein Spezifikum der Kaiserlichen Hofkapelle,” in *Texte zur Musikdramatik*, 783–90. On the *sepulcro* tradition in central Europe more generally, see Jana Perutková, “Oratorios Performed at the Holy Sepulcher in the Bohemian Lands and Austria in the 18th Century (Part I): Methodological Questions on the Sepulcro in the Period of ca. 1700–1760,” *Musicologica Brunensia* 53 (2018): 79–96, <https://doi.org/10.5817/MB2018-1-6>; and Perutková, “Oratorios Performed at the Holy Sepulcher in the Bohemian Lands and Austria in the 18th Century (Part II): On The Issue of Transferring Sepulcri and the Possibilities of Their Semi-Staged Performance,” *Musicologica Brunensia* 53, Supplementum (2018): 339–53, <https://doi.org/10.5817/MB2018-S-23>.

3. Janet K. Page, *Convent Music and Politics in Eighteenth-Century Vienna* (Cambridge: Cambridge University Press, 2014), 155–73.

4. John Burbury, *A Relation of a Journey of the Right Honourable My Lord Henry Howard, From London to Vienna and thence to Constantinople* (London: T. Collins and I. Ford, 1671), 28. Burbury gives the year as 1664, but the timeline of his trip corresponds to 1665.

5. There are similar works in other languages, including Latin and Czech; see Perutková, “Oratorios (Part I),” 85.

Text and Translation

The text is presented here as it appears in the vocal parts (see “Sources” in the critical report) but with necessary punctuation added silently. The text of the recitatives also appears in the cembalo part; significant variants are reported in the critical notes. Double hyphens are modernized as single hyphens, and the symbol /, indicating a comma, is modernized; contractions (e.g., *n* or *m* with a dash above to indicate a double letter) are expanded silently, and any editorially added text required by the musical setting is enclosed in brackets. Labeling and numbering of musical items is provided editorially. The translation makes no attempt to match the rhyme or meter of the original. Biblical references appear in the right margin of the libretto (see plate 2); these are given in full in footnotes, in English translation based on the New International Version (2011). Discrepancies between the musical source and Heinrich Rademin’s libretto (see “Sources” in the critical report) are reported in endnotes numbered with roman numerals. References to the libretto alone indicate readings that appear in all five versions of the libretto (1726, 1729, 1731/32, 1733, and 1733–39; see “Sources” in the critical report). All have essentially the same text except for a few variants in the 1733 version; when a specific libretto version is cited, that indicates a reading that occurs only in that version. Minor variants in spelling (e.g., *Pein* vs. *Peyn*, *letztes* vs. *letztes*) between the text of the source parts and that of the libretto, or between more than one source part, are not reported here.

Front Matter from the Libretto

Title Page

MATER DOLORUM, Das ist: Die Schmerzhaftte Mutter, Bey dem letzten Athem-Zug Ihres geliebten Sohns, Dessen darauf erfolgter Abnehmung vom Creutz, und Begräbnis. Bey dem Heil. Grab, In der Kirchen derer Wohl-Ehrwürdigen Chor- und Closter-Frauen des Fürstl. Stiffts und Closters zur Himmels-Porten am Heiligen Charfreytag Mittags um 12. Uhr Denen mitleidenden Christen vor Augen zu stellen, Entworffen Von RADEMIN, Und in die Music gesetzt Von Herrn Georg Reutter, dem Jüngern, Organisten allda.

Preface

An den Leser.¹

Wann du in gegenwärtigen Reim-Zeilen weder Hoheit der Gedancken, noch Zierlichkeit deren Redens-Arthen bemerckest, so wirst du in Erwegung, daß allhie von nicht anders als tieff-ingedruckten Schmerzen, und betrübten Verwirrung gehandelt wird, den Verfasser derselben desto ehender dispensiren, komme aber die darüber verfertigte Musicalische Composition anzuhören, so wirst du allen Abgang ersetzet finden. Im übrigen wünsche ich dir von Herten, daß der letzte Athem-Zug deines Erlösers, welcher dieser Vorstellung den Anfang macht,

Mater dolorum, that is, The Sorrowful Mother, at the last breath of her beloved son, the removal from the cross that follows, and the entombment. To be presented before the eyes of compassionate Christians at the Holy Sepulcher in the church of the reverend choir- and cloister-nuns of the princely foundation and convent “zur Himmels-Porten” [at Heavens’s Gate], on Good Friday at twelve noon. Devised by Rademin and set to music by Herr Georg Reutter the Younger, the organist there [i.e., at the convent].

To the reader.

If you find in the present rhymes neither sublimity of thought nor elegance of language, you will, upon consideration, grant to the author, rather, that nothing is dealt with here but profound pain and troubled confusion; if you come, however, and listen to the musical work made upon it, you will find all shortcomings compensated. Furthermore, I wish to you with all my heart that the last breath of your Savior, with which this performance begins, may be your consolation in your last breath, and that the sorrowful mother, who was present at the death

[Pars prima]

Recitativo
Adagio

Violin 1 *p*

Violin 2 *p*

Viola *p*

JOANNES

Es ist voll-bracht.

Cembalo *p*

3

Vn. 1

Vn. 2

Va.

Dieß war sein lez-tes — Wort.

Cemb.

6

MARIA

Der An-fang ie-ner — Pein, so mir die Seel durch-bohrt, und

Cemb.

No. 5. Aria

Adagio

alto solo ô talia

Trombone
or Talia

MARIA

Cembalo

4

Trb.
or Tal.

Mar.

Cemb.

7

Trb.
or Tal.

Mar.

Cemb.

10

Trb.
or Tal.

Mar.

Cemb.

Mei- nem Her- zen bringt nicht
Kei- nen Schre- cken kann er-

No. 19. Coro

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Cembalo

Er- freu- e dich sün- di- ge, sün- di- ge Welt! mit Je- su nun lie- get ver-

Er- freu- e dich sün- di- ge, sün- di- ge Welt! mit Je- su nun lie- get ver-

Er- freu- e dich mit Je- su nun lie- get ver-

Er- freu- e dich mit Je- su nun lie- get ver-

[6] [6] [6] [6] $\frac{6}{4}$ $\frac{5}{4}$

4

Vn. 1

Vn. 2

Va.

S

A

T

B

Cemb.

-schlos- sen, ver- gra- ben, was al- le ge- sün- di- get ha- ben.

-schlos- sen, ver- gra- ben, was al- le ge- sün- di- get ha- ben.

-schlos- sen, ver- gra- ben, was al- le ge- sün- di- get ha- ben.

-schlos- sen, ver- gra- ben, was al- le ge- sün- di- get ha- ben.

$\frac{6}{4}$ [4] [5] $\frac{6}{4}$ [4] [5] $\frac{4}{4}$ [2] 6 [6] [6] [6] [6] [4] [5]

Critical Report

Sources

Music

Parts. The source for the edition is a set of parts at Stift Kremsmünster, Benediktinerstift, Musikarchiv F 27/5, 30000352 (RISM 600.178.121). The parts are in a paper wrapper with the following title:

Oratorium Germanicum | de | Passione Domini. | à | 2
Canti. | Alto, Tenore. | Basso. | 2. Violini. | Viola. | Oboe. |
Trombone. | Clarino. | Cembalo. | Del Sig.^{re} Giorgio Reutter.

The catalog numbers “5er F | Fasc 27 | N^r 12b 5” are written in the upper right-hand corner of the wrapper. There are twelve parts in the main set, all written on thick brown paper and ruled with the same single-staff rastrum. The parts are in upright format, measuring 38 cm × 25 cm. There are no visible watermarks. The vocal parts, labeled according to the names of the characters, also contain music for the corresponding choral parts (soprano in Maria’s and Mitleiden’s parts, alto in Nicodemus’s, tenor in Joannes’s, and bass in Joseph’s); these choral lines are labeled “Choro,” “Coro,” or “Chorus.” The Cembalo part has its own title page, which reads as follows (see also plate 3):

Oratorium Germanicum | de | Passione Domini. | a | 2.
Canti. | Alto, Tenore | Basso. | 2. Violini. | Viola. | Oboa. |
Trombone. | Clarino. | Cembalo. | Del Sign. Giorgio Reutter.

A part headed “Recit. par il Violone” and additional leaves in the vocal parts provide music for the truncated version performed at Kremsmünster (see plate 7 and the appendix). The “Recit. par il Violone” part may have a very faint watermark “W” on its outer bifolium.¹ This part is ruled with a double rastrum, while the other added leaves are ruled with a single rastrum. All of the instrumental parts except “Recit. par il Violone” are copied in the same hand (plates 4–6), and each of the vocal parts is copied in a different hand. The “Recit. par il Violone” part, as well as the leaves added to individual parts for the Kremsmünster version, are in the hand of Georg von Pasterwiz (1730–1803; see “Music at the Holy

1. On the paper used for music at Stift Kremsmünster in the eighteenth century, see Ernst Schlader, *Georg Pasterwiz (1730–1803): Leben Wirken Werk* (Saarbrücken: Südwestdeutscher Verlag für Hochschulschriften, 2011), 178, 180.

Sepulcher” in the introduction).² There are many uncorrected errors in the main set of parts, including some in the string parts for numbers of the shorter version (see, e.g., no. 8), and it is possible that new upper-string parts were made specifically for this performance (if it took place), though no such parts have been preserved.

Details on the collation of the parts are given in table 1.

Score fragment. A fragmentary manuscript score of the oratorio, labeled “Die Grablegung Christi” and identified as autograph in RISM, is preserved at Heiligenkreuz im Wienerwald, Musikarchiv des Zisterzienserstiftes (Stift Heiligenkreuz; A-HE IV c 3 30000285; RISM 600.091.980). The single incipit given in RISM for this source matches the opening of the first violin part of the sonata. This source could not be consulted for the edition, as it has been missing or misplaced since at least 2009 and remained so at the time of publication.

Text

Five copies of the libretto are known to survive. Each copy has a different date and different publication details. None matches the text of the Kremsmünster source exactly, but they match each other closely (for details on variant readings, see the notes to the “Text and Translation”).

1726 libretto. The earliest known libretto, printed by Andreas Heyinger in Vienna in 1726. It is the only copy of the libretto to include the note “An den Leser” (fol. [A1]v), which is followed on the same folio by the list of “Singende.” The decorative drawing preceding the text on fol. A2r is “IHS” surmounted by a cross within a circle, surrounded by leaves and flowers inside a rectangular border. This copy of the libretto is preserved in A-GÖ, MA-Librettosammlung L63. The title page (see plate 1) reads:

MATER DOLORUM, | Das ist: | Die Schmerzhaftte
Mutter/ | Bey dem letzten Athem-Zug | Ihres geliebten
Sohns/ | Dessen darauf erfolgter Abnehmung vom Creutz/

2. For comparison, see Pasterwiz, “Meditabor in mandatis Domine,” D-B, Mus.ms.autogr.Pasterwiz, G 1 M (1791; RISM 464.122.797), available online at <https://stabikat.de/Record/841412057>, which is copied in the same hand. “Meditabor” is not listed in Schlader, *Georg Pasterwiz*, though the catalog lists another version of what is apparently the same work, RISM 600.177.594 (p. 266). On Pasterwiz’s hand, see Schlader, *Georg Pasterwiz*, 117 and 177–81.