



HEINRICH SCHÜTZ

SYNCHARMA MUSICUM

tribus Choris

et

inclytis Silesiæ Principus

et Ordinibus,

Cum iisdem interventu Serenissimi

saxoniae electoris,

Dn. Georgii *etc.*

pax redderetur.

Bratslava: Georg Baumann, 1621.

Syncharma Musicum tribus choris adornatum
En novus Elysiis; Wo Gott nicht selbst bey uns were*
SWV 49

Choir I: Tenor, 3 Cornetti o 2 Cornetti, Trombone.

Choir II: Tenor, 3 Fagotti.

Choir III: Soprano, Soprano, Soprano, Bass.

Organo.

* The second text was added later in another hand.

En novus Elysiis succedit sedibus hospes
Dux Saxo, Romani Ensifer Imperii.

Ut ferat optae Regioni munera pacis
Caesaris inque fidem subdita membra liget.

Hostibus ut pulsus omni florescat in urbe
Religionis opus iustitiaeque decus.

O tibi fortunam gratare Silesia tantam
Et pia ventanti concine vota Duci:

Salve pacis amor, salve Dux Iane Georgi:
Tu nobis praestas, nos veneramur opem.

Text: Heinrich Schütz?

*Behold, a new guest accedes to the royal throne,
the prince of Saxony, the swordbearer of the Holy Roman Empire.*

*May he bring gifts of much-desired peace
and remain bound, as a loyal member, to the emperor.*

*If the enemies have been routed,
then may the work of his grace and justice abound in every city.*

*O Silesia, congratulate yourself on your good fortune
and sing pious wishes for the prince who comes to you:*

*Welcome, love of peace, Welcome, Prince Johann Georg.
You come to our aid, and we honour you.*

Translated by Susan Marie Praeder.

Discography:

Heinrich Schütz - Secular Works¹ Weser Renaissance Bremen, directed by Manfred Cordes.

cpo CPO 999 518-2

Heinrich Schütz - PSALMEN · MOTETTEN · KONZERTE² Cantus Cölln, *direction & lute:* Konrad Junghänel · Musica Fiata, *direction:* Roland Wilson · Knabenchor Hannover, *direction:* Heinz Hennig.
deutsche harmonia mundi 05472 77175 2

¹ Weser Renaissance use three sackbuts instead of dulcians and a violin in place of one of the soprano voices in Choir 3. This ensemble plays at a' = 440 Hz.

² Musica Fiata performs this piece with the original instrumentation at a' = 466 Hz.

Syncharma Musicum

Der 124. Psalm

Heinrich SCHÜTZ

(1585 - 1672)

SWV 49

$\text{♩} = 120$

CORO I

5

Cornetto I

Cornetto II

Cornetto III
o Trombone

Tenore

Tenore

Fagotto I

Fagotto II

Fagotto III

Soprano I

Soprano II

Soprano III

Basso

Organo e
Basso continuo

En no - vus E - ly - si - is suc - ce - dit se - -

En no - vus E - ly - si - is suc - ce - dit se - -

Coro III : CORO AGGIUNTO

15 $\text{♩} = 120$

fer Im - pe - ri - i. Ut fe - - - -

fer Im - pe - ri - i.

6 (b)6

20

- rat o - pta - tae re - gi - o - ni mu - ne - ra pa - - cis Cae - sa - ris

25 30

in - que fi - dem sub - di - ta mem - bra li - - - get, sub - di - ta

Detailed description: This system contains the first six measures of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a melodic phrase starting on a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Detailed description: This system consists of six empty musical staves, including a vocal line and four piano accompaniment staves, indicating a section of the score that has been redacted or is otherwise blank.

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6 5 6 6 3 4 (#)3

Detailed description: This system contains the final six measures of the piece. It features piano accompaniment in the lower staves. The music concludes with a series of chords and moving lines. Below the piano part, there are fingering numbers: 6, 5, 6, 6, 3, 4, (#)3, and a final bar line.

Syncharma Musicum

$\text{♩} = 120$

35

mem - bra li - get. En no - vus E - ly - si - is

En no - vus E - ly - si - is

40

The musical score is arranged in a system with a grand staff at the bottom and vocal staves above. The grand staff consists of a right-hand piano part and a left-hand piano part. Above the grand staff are two vocal staves, each with a soprano clef and a key signature of one flat. The lyrics are written below the vocal staves. The score is divided into measures by vertical bar lines. The lyrics are: "suc - ce - dit se - - di - bus ho - spes, Dux Sa - xo". The piano accompaniment features chords and single notes in both hands, with some accidentals like sharps and naturals. The vocal parts consist of quarter and half notes, with some rests. The overall style is classical and formal.

45 ♩ = 120

Ro - ma - ni en - si - fer Im - pe - ri - i.
Ro - ma - ni en - si - fer Im - pe - ri - i.

The score consists of several systems. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts. The third system shows the vocal parts with rests, while the piano accompaniment continues. The fourth system features a grand piano section with both treble and bass clefs.

50

Four empty musical staves, each with a treble clef and a key signature of one flat (B-flat). The staves are arranged in a system and contain no musical notation.

Musical score for vocal and piano accompaniment. The vocal line is in the top staff, with lyrics: "Ho - sti - bus ut pul - sis o - mni flo - re". The piano accompaniment consists of three staves: a right-hand treble staff and two left-hand bass staves. The key signature is one flat (B-flat). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment features a steady bass line with chords and arpeggiated figures.

Four empty musical staves, each with a treble clef and a key signature of one flat (B-flat). The staves are arranged in a system and contain no musical notation.

Piano accompaniment for the second system, consisting of a right-hand treble staff and a left-hand bass staff. The right hand plays chords and arpeggiated figures, while the left hand plays a steady bass line. The key signature is one flat (B-flat).

55

scat in ur - - - - - be, o - mni flo -

60 65

re - - - scat in ur - be re - li - gi - o - nis o - pus,

b 3 4 3 6 # #

Three vocal staves (Soprano, Alto, Tenor) and one piano staff, all containing rests for the first system.

Vocal and piano parts with lyrics: re - li - gi - o - nis o - pus ju - sti - ti -

Three vocal staves and one piano staff, all containing rests for the second system.

Piano accompaniment with figured bass: 6 (#)3 4 (#)3 # ♯ 6 # ♯ ♭ 6

♩ = 120

75 80

En no - vos E - ly - si - is

ae - - que de - cus. En no - vos E - ly - si - is

(b) 6 3 4 (4) (b)3

The musical score is arranged in a system with four systems of staves. The first system contains three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The second system contains two vocal staves and a piano accompaniment. The third system contains three vocal staves and a piano accompaniment. The fourth system contains three vocal staves and a piano accompaniment. The lyrics are: *suc - ce - dit se - - di - bus ho - spes, Dux Sa - xo*. The piano accompaniment features a steady bass line and chords in the right hand.

90 ♩ = 120

Ro - ma - ni en - si - fer Im - pe - ri - i.

Ro - ma - ni en - si - fer Im - pe - ri - i.

O

O

O

(h)

95

100

o ti - bi for - tu - - nam,

o ti - bi for - tu - nam, o

O o o ti - bi for - tu - -

o ti - bi for - tu - - nam,

(i)

o ti - bi for-tu - - - nam, o ti - bi for-tu -
ti - bi for - tu - - - nam, gra - ta - re Si - le - si - a
nam, o ti - bi for-tun - nam, gra - ta - re Si - le - si -
o, o ti - bi for - tu - nam, gra - ta - re Si - le - si -

Four staves of musical notation, each containing a whole rest in every measure.

Four staves of musical notation, each containing a whole rest in every measure.

Vocal line with lyrics: - nam gra - ta - re Si - le - si - a tan - tam _____ ,

Vocal line with lyrics: - , gra - ta - re Si - le - si - a tan - tam, gra - ta - re Si

Vocal line with lyrics: a, gra - ta - ra Si - le - si - a tan - tam, gra - ta - re Si - le -

Vocal line with lyrics: a, gra - ta - re Si - le - - - si - a tan - tam, gra -

Piano accompaniment consisting of two staves with chords and melodic lines.

115

gra - ta - re Si - le - si - a tan - tam, et pi - a ven -

le - si - a tan - tam, et pi - a ven - tan - ti con - ci - ne vo - ta,

- si - a tan - tam, et pi - a ven - tan - ti con - ci - ne

ta - re Si - le - si - a tan - tam, et pi - a ven - tan -

120

-tan - ti con-ci-ne vo - ta du - ci, et pi - a ven -

con-ci-ne vo-ta, con-ci-ne vo-ta du - ci, con-ci-ne vo-ta, con - ci-ne vo - ta,

vo-ta, con-ci-ne vo-ta, con-ci-ne vo-ta du - ci, con-ci-ne vo-ta,

ti con-ci-ne vo - ta du - ci, et pi - a ven - tan -

6 3 4 3

125

-tan - ti con - ci - ne vo - ta du - ci, et pi - a ven -
 con - ci - ne vo - ta, con - ci - ne vo - ta du - ci,
 con - ci - ne vo - ta, con - ci - ne vo - ta du - ci, con - ci - ne vo - ta, con - ci - ne vo - ta,
 ti con - ci - ne vo - ta du - ci, et pi - a ven - tan -

130 General Pause. 135 $\text{♩} = 120$

Sal - ve, pa - cis

Sal - ve, pa - cis

-tan - ti con - ci - ne vo - ta du - ci. Sal - ve, pa - cis

con - ci - ne vo - ta, con - ci - ne vo - ta du - ci. Sal - ve, pa - cis

con - ci - ne vo - ta, con - ci - ne vo - ta du - ci. Sal - ve, pa - cis

ti con - ci - ne vo - ta du - ci. Sal - ve, pa - cis

General Pause.

♭ 6 (5) (#3) 4 (#3) † †

140

Ja - ne, Ge - or - gi, sal - ve, dux Ja - ne, Ge - or - gi.

Ja - ne, Ge - or - gi, sal - ve, dux Ja - ne Ge - or - gi.

Ja - ne, Ge - or - gi, sal - ve, dux Ja - ne, Ge - or - gi.

Ja - ne, Ge - or - gi, sal - ve, dux Ja - ne, Ge - or - gi.

Ja - ne, Ge - or - gi, sal - ve, dux Ja - ne, Ge - or - gi.

Ja - ne, Ge - or - gi, sal - ve, dux Ja - ne, Ge - or - gi.

prae - stas, nos ve - ne - ra - mur o - - pem,

prae - stas, nos ve - ne - ra - - mur o - - pem,

prae - stas, nos ve - ne - ra - - mur o - - pem,

prae - stas, nos ve - ne - ra - - mur o - - pem,

prae - stas, nos ve - ne - ra - - mur o - - pem,

prae - stas, nos ve - ne - ra - - mur o - - pem,

tu no - bis prae - stas, tu no - bis prae - stas, nos ve - ne - ra - mur

tu no - bis prae - stas, tu no - bis prae - stas, nos ve - ne - ra - -

tu no - bis prae - stas, tu no - bis prae - stas, nos ve - ne - ra - -

tu no - bis prae - stas, tu no - bis prae - stas, nos ve - ne - ra - mur

tu no - bis prae - stas, tu no - bis prae - stas, nos ve - ne - ra - -

tu no - bis prae - stas, tu no - bis prae - stas, nos ve - ne - ra - -

6 (#)6 4 4 6

♩ = 120

185

o - - - pem, nos ve - ne - ra - -

mur o - - pem, nos ve - ne - ra - -

mur o - - pem, nos ve - ne -

o - - - pem, nos ve -

mur o - - pem, nos

mur o - - pem, nos ve - ne -

mur o - - pem.

- - - mur o - - pem.

ra - mur o - - - pem

- ne - ra - mur o - - - pem.

ve - ne - ra - - mur o - - - pem.

ra - mur o - - - pem.

#

(i)