Steven Saunders (Waterville, ME)

THE EMPEROR AS ARTIST:

New Discoveries Concerning Ferdinand III’s Musical Compositions

The Holy Roman Emperor Ferdinand III (r. 1637-57) enjoyed a considerable reputation as a patron of music. Ernst Ludwig Gerber succinctly summarized seventeenth-century opinion by noting simply that Ferdinand was "praised by all the writers of his time as a great connoisseur and patron of music"\(^1\). Ferdinand’s large and thoroughly Italianate music chapel cultivated virtually every style and genre of the mid-seventeenth century\(^2\), and could number among its members such composers as Antonio Bertali, Benedetto Ferrari, Johann Jakob Froberger, Giovanni Felice Sances, Johann Heinrich Schmelzer, and Giovanni Valentini\(^3\). The emperor’s knowledge of music was first-hand: he was a keen critic of the abilities of court music personnel\(^4\), and took part in performances at court\(^5\). Ferdinand III was also active both as a poet (much of his Italian verse was intended to be set to music)\(^6\), and as the first in a line of Habsburg

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\(^4\) See, for example, the report of the Venetian representative Girolamo Giustiani from 1654, quoted in Joseph Fiedler (ed.), Die Relationen der Botschafter Venedigs über Deutschland und Österreich im siebzehnten Jahrhundert. Vienna 1866 (Fontes rerum Austriacarum 26) p. 387: "La musica è l’unica sua deleitatione, compone bene, e giudica delle uoci e dell’arte esquisitamente." See also Ferdinand III’s negative evaluation of the Roman castrato "Giuseppino" in Vienna, Haus-, Hof- und Staatsarchiv [HHStA], Familienkorrespondenz A, Karton 11, fol. 116r (Ferdinand III to Archduke Leopold Wilhelm, 14 December 1641). Ferdinand commented again on this singer, a bit more sympathetically, two weeks later, see idem, fol. 126v (Ferdinand III to Archduke Leopold Wilhelm, 28 December 1641). Ferdinand was also acutely aware of the capabilities of his musicians. He realized, for example, that Pietro Verdina would be able to transpose compositions up a fourth; idem, fol. 153r (Ferdinand III to Archduke Leopold Wilhelm, 24 August 1642). See further the account of Ferdinand’s comments on the singer Giovanni Battista Rota from 1639, quoted in Thomas D. Culley SJ, A Study of the Musicians Connected with the German College in Rome during the Seventeenth Century and of Their Activities in Northern Europe. Rome 1970, pp. 212-13.


\(^6\) Ferdinand published a collection of Italian poetry under the pseudonym Academico Occupato: Poesie diverse composte in hore rubate d’Academico Occupato. n. pl., n. d. (copy in A Wn, shelfmark "38.Dd.125"). In addition, a Canzona fatta da Sua Altezza Imperiale appears the Österreichische Nationalbibliothek, Seria nova 4270, the manuscript libretto to Versi Italiani per la Musica fatti dell Archduca Leopoldo per il sepolcro della Set[ìjma Santa, 4 Aprile 1654]. A surviving archival document suggests that this work was presented, possibly in Vien-
emperor-composers. Perhaps in recognition of the emperor’s special competence in music, Ferdinand III not only received dedications in the common form of musical compositions, but was also the dedicatee of a number of musical treatises. The identification of Ferdinand III with music was so strong, in fact, that one treatise advocated a method of solmization based on the Latin form of the emperor’s name, Fer-di-nan-dus Ter-ti-us. According to the scheme proposed by the treatise’s anonymous author, the seven syllables of the emperor’s name would serve as solmization syllables, with the syllables di and ti marking the location of the two half steps within the diatonic octave, analogous to the function of mi and si (or ti) in the conventional solmization system.

Nearly a century ago, Guido Adler established a preliminary works list for Ferdinand III, and published several of the emperor’s compositions in modern editions. Adler uncovered only seven extant works by Ferdinand III; in ad-

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7 The best known musical dedication to Ferdinand III, of course, is that of Monteverdi’s Eighth Book of Madrigals. This collection was originally intended for Ferdinand III’s father, Ferdinand II, however, and was probably transmitted to Vienna as early as 1633, nearly five years before its eventual publication. For details concerning the chronology see Steven Saunders, New Light on the Genesis of Monteverdi’s Eighth Book of Madrigals in: ML 77 (1996) p. 183-193.

8 See, for instance, the manuscript treatise by Adam Obermayer, Institutiones musicae, Österreichische Nationalbibliothek [A Wn], Cod. 10532. Ferdinand III also helped to underwrite the publication of Athanasius Kircher’s Musurgia universalis, which was dedicated to his brother, Archduke Leopold Wilhelm. See also the comments from Kircher’s autobiography quoted in Ulf Scharlau, Athanasius Kircher (1601-1680) als Musikschriftsteller: Ein Beitrag zur Musikanschauung des Barock. Marburg 1969, p. 19: “Ich wünsche deshalb auch, daß alle meine früher herausgegebenen Werke dem großherzigen Kaiser Ferdinand III und die nach dessen Tode erschienene seinen Sohne, dem Kaiser Leopold, von der Nachwelt gewidmet werden.”

9 FER-DI-NAN-DUS TER-TI-US sive Sanctae-Crucis musicae errorem totius orbis terrarum corrigentis novi canone. Vienna 1647. This is listed as a work of Ferdinand III in RISM: Einzeldrucke vor 1800 III. Kassel 1972, p. 18. However, this treatise (not a collection of music, as its inclusion in the RISM: Einzeldrucke volume suggests) was not written by Ferdinand III, but by an anonymous writer associated with the Cistercian monastery at Heiligenkreuz. The writer had close contacts with Alberich Mazak, another monk from the order who enjoyed a reputation as a composer. Several letters of commentary by Mazak were published following the body of the treatise.


11 The compositions known to Adler include: a Drama musicum from 1649, a five-voice Litany, an eight-voice Mass Ordinary, a setting of the Miserere, the hymn Jesu redemptor omnium, the madrigal Chi volge ne la mente, and a keyboard Aria, to which Wolfgang Ebner appended thirty-six variations. The sources for these works are listed in the appendix to...
dition, he mentioned several lost works listed the so-called Distinta specificatio-
ne, a musical inventory from the court of Leopold I\textsuperscript{12}. Since the appearance of
Adler’s pioneering work, a number of studies concerning the Habsburg
emperor-composers have appeared\textsuperscript{13}, including two very illuminating recent
articles devoted to Ferdinand III and his court by Theophil Antonicek\textsuperscript{14}. None-
theless, no attempt has yet been made to update Adler’s list of Ferdinand III’s
musical compositions. In fact, knowledge of the emperor’s compositional output
has, if anything, become more confused in recent years, as Adler’s writings
have been misread or incompletely reported in the most widely consulted
reference works\textsuperscript{15}. A survey of the extant sources for Ferdinand’s music makes
clear that his compositional activities were far more extensive and varied than
has been assumed.

The most comprehensive source for the music of Ferdinand III is one that has
been overlooked in previous discussions of music at the Habsburg court in the
seventeenth century: Ratsbücherei der Stadt Lüneburg [D Lr], Mus. ant. pract.
K. N. 28\textsuperscript{16}. The manuscript stems from the Nachlaß of Johann Jakob Löwe von
Eisenach, organist at St. Nicholas in Lüneburg between 1683-1703. Von Eisen-
ach, who, as son of the Saxon ambassador in Vienna, received his musical
education from imperial musicians\textsuperscript{17}, probably obtained the manuscripts that
make up K. N. 28 long before his tenure at St. Nicholas, however. In 1660 he
wrote to Heinrich Schütz from Wolfenbüttel, mentioning his desire to obtain
copies of compositions by famous Viennese composers\textsuperscript{18}. This attempt must

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\textsuperscript{12} A Wn, Suppl. mus. 2451, Distinta specificatione dell’archivio musicale [...] della Sacra
Ces:* Real Maestà di Leopoldo Augm: Imperat.\textsuperscript{16}.

\textsuperscript{13} Theophil Antonicek, Musikierende Kaiser, in: Notring Jb (1972) pp. 75-76; idem, Die
musikalischen Jugenderwerke Kaiser Leopold I., in: StMw 42 (1993) pp. 97-113; Günter
Brosche, Die musikalischen Werke Kaiser Leopolds I.: Ein systematisch-thematisches Ver-
zeichnis der erhaltenen Kompositionen, in: Günter Brosche (ed.), Beiträge zur Musikdoku-
mentation: Franz Grasberger zum 60. Geburtstag. Tutzing 1975, pp. 27-82; H. V. F. Somer-
set, The Habsburg Emperors as Musicians, in: ML 30 (1949) pp. 204-15; and Othmar Wes-

\textsuperscript{14} Theophil Antonicek, Die italienischen Textvertonungen Kaiser Ferdinands III., in: Alberto
Martino (ed.), Beiträge zur Aufnahme der italienischen und spanischen Literatur in Deutsch-
land im 16. und 17. Jahrhundert. Amsterdam - Atlanta 1990 (Chloe 9) pp. 209-33; and
idem, Musik und italienische Poesie am Hofe Kaiser Ferdinands III., in: Österreichische
Akademie der Wissenschaften, Anzeiger der phil.-hist. Klasse 126 (1989). Wien 1990 (Mit-

\textsuperscript{15} The list of works in the articles s.v. Ferdinand III in both MGG and the NGrove, for ex-
ample, contain several errors and inconsistencies.

\textsuperscript{16} Description in Friedrich Welter, Katalog der Musikalien der Ratsbücherei Lüneburg. Lipp-
stadt 1950, p. 23.

\textsuperscript{17} Horst Walter, Musikgeschichte der Stadt Lüneburg vom Ende des 16. bis zum Anfang des 18.

\textsuperscript{18} Idem, p. 133.
have met with success, for, some ten years after Löwe von Eisenach's death in 1703, his widow presented thirteen bound music books to the city of Lüneburg, among them K. N. 28, which is devoted entirely to the works of composers associated with the imperial court.19

This manuscript consists of five distinct layers, which can be easily differentiated by their contents, scribes, page size, and watermarks (see Table 1).

<table>
<thead>
<tr>
<th>Layer fols.</th>
<th>Contents</th>
<th>Scribe</th>
<th>Page Size</th>
<th>Watermarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1-4</td>
<td>Ferdinand III, <em>Popule meus</em></td>
<td>Ferdinand III</td>
<td>302x221</td>
<td>A</td>
</tr>
<tr>
<td>2 5-48</td>
<td>Ferdinand III, Ten hymn settings</td>
<td>Scribe A</td>
<td>302x222</td>
<td>B</td>
</tr>
<tr>
<td>3 49-76</td>
<td>Pietro Verdina, Compline setting</td>
<td>Scribe A</td>
<td>288x210</td>
<td>C,D</td>
</tr>
<tr>
<td>5 107-118</td>
<td>Pietro Verdina, <em>Laudate Dominum</em></td>
<td>Pietro Verdina</td>
<td>293x212</td>
<td>F</td>
</tr>
</tbody>
</table>

Von Eisenach would doubtless have considered the compositions in K. N. 28 to be the work of "famous Viennese composers". They include a motet and sonata by Giovanni Valentini, the imperial chapel master from 1626 until his death in 1649; numerous works by Pietro Verdina, vice-chapel master under Valentini and simultaneously a musician to Archduke Leopold Wilhelm; and a motet and ten hymn settings by Ferdinand III himself. Moreover, the scribal hands and watermarks suggest that the manuscript itself must have originated at the imperial court.

The distinctive handwriting in *Popule meus* reveals the scribe as none other than Emperor Ferdinand III (Example 1), and the final two layers, which are devoted principally to works of Pietro Verdina, were copied by the composer himself (Example 2).

19 Idem, p. 132.
20 The date when Valentini succeeded Giovanni Priuli as imperial chapel master has long been a source of confusion. Köchel, and, following him, most other modern writers, have given the year of Priuli's death as 1629; see Ludwig von Köchel, fn. 3, p. 56. Jerome Roche's article s. v. Giovanni Priuli in the NGrove XV, pp. 276-77, however, claims that Valentini succeeded Priuli as Hofkapellmeister in 1622. In fact, Priuli died in the summer of 1626, and Valentini succeeded him within a few months. See Steven Saunders, *Cross, Sword, and Lyre: Sacred Music at the Imperial Court of Ferdinand II (1619-1637)*. Oxford 1995, pp. 154-57.
21 A title at the beginning of the piece, not in the emperor's hand, reads: "Sacrae Caesae Majestatis Ferdinandi Tertii Manuscriptum & Compositio" (see Example 1). The surviving autographs of the emperor are naturally quite numerous. As a basis for comparison I have used Vienna, HKA, Autographen Nr. 74 (Ferdinand III), and the extensive autograph correspondence found in Vienna, HHSgA, Familienkorrespondenz A.
22 A number of telltale similarities between K. N. 28 and Verdina's hand confirm the supposition, already proposed by Welter, that this portion of the manuscript is in the composer's autograph; see Friedrich Welter, fn. 16, p. 314. These similarities include: the overall slant of the hand; a tendency of the ascenders on "b" to slope sharply to the right; an unusually
Example 1: D Lr, K. N. 28, fol. 1r (autograph of Ferdinand III)

long and open loop on lower case "g"; and the forms of many individual letters. A sample of Verdina's autograph is found in Vienna, HKA, Hoffinanz, Hoffinanakten, Sig. 276 (April-May 1640), unfoliated.
Example 2: D Lr, K. N. 28, p. 154 (autograph of Pietro Verdina)
Verdina’s identity as the copyist finds further confirmation in the table of contents to K. N. 28, which lists the three works by Verdina in layers four and five as: Missa à 6 voci: 6 Inst. P: Verdini Manusc.; Missa Longa et Brevis à 8: P: Verdi: Manusc.; and Laudate Domin: P: Verd: Manusc:.

The watermarks of K. N. 28 also point toward a Viennese origin for the manuscript, and help to date the various layers of the compilation. A number of seventeenth-century Viennese manuscripts use papers whose watermarks are the same as those of the Lüneburg manuscript. The watermarks from these Viennese sources present a remarkably coherent and uniform picture; all appear in manuscripts that date from the 1640s or early 1650s. The watermark in layer 1, the Doppeladler with a sickle in the breastplate (watermark A in Table 1), is found in paybooks from the Vienna court from 1645 and 1646. These dates square perfectly with the date of composition of the work in layer 1, Ferdinand III’s *Popule meus* (see below). The watermarks in the second layer, a crown with the letters H-S at either side (watermark B), turn up in a letter from Ferdinand III from the 1640s.

One of the watermarks in layer three, a fleur-de-lis within a shield, capped by a crown, and flanked by the letters H-R (watermark C), is found in an undated imperial court choirbook copied by Georg Moser, who was employed as a copyist between 1637 and 1654. The other watermark in this layer, a framed serpent beneath the letters WM (watermark D), is also encountered in a large number of musical manuscripts prepared by Moser; all of these manuscripts whose dates can be determined were copied in the 1640s. Finally, the

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23 Germany, Ratsbücherei der Stadt Lüneburg [D Lr], Mus. ant. pract. K. N. 28, fol. 119 (back fly leaf).
24 I have not found any watermarks, however, that match K. N. 28 precisely; i.e., papers that came from the same molds.
25 The sickle was the mark used by the paper mill at Lengfelden, near Salzburg, from 1552. See Georg Eineder, *The Ancient Paper-Mills of the Former Austro-Hungarian Empire and Their Watermarks*. Hilversum 1960 (Monumenta Chartae Papyraceae Historiam Illustrantia 7) p. 69.
26 Vienna, HKA, Hofffinanz, Hofzahlamtsbücher, Sig. 91 (1645); and Sig. 92 (1646).
27 E. J. LaBarre (ed.), *The Nostitz Papers: Notes on Watermarks Found in the German Imperial Archives of the 17th and 18th Centuries, and Essays Showing the Evolution of a Number of Watermarks*. Hilversum 1961 (Monumenta Chartae Papyraceae Historiam Illustrantia 5) Watermark 581; see also p. 104.
28 A Wn, Cod. 16198.
29 The date for the beginning of Georg Moser’s service as a copyist, 1637, is based on Vienna, HHStA, Obersthofmeisteramt, Sonderreihe, Bd. 186, fol. 110v; and Vienna, HKA, Hofffinanz, Hofzahlamtsbücher, Sig. 84 (1637-39). Moser probably entered the imperial service the previous year, however, for he was awarded a Passbrief for grain in February 1636; see Vienna, HKA, Hofffinanz, Expeditionsbücher E 757 (1636) fol. 71v.
30 The manuscripts featuring this serpent watermark include A Wn, Cod. 11774; 16193; 16196; 16202; 16203; and 16205. Cod. 16193 is dated 1644, and Cod. 11774, a copy of Ferdinand III’s setting of the *Miserere*, must date from 1640. Ferdinand wrote to Leopold Wilhelm on 9 April 1640 that he had composed “*ein Miserere [...] durch und durch Componirt a 1 2 3 Sopran 2 Alt 2 Tenor 3 Bass,*” and Moser noted his inability to complete the copying before Lent in the his dedication to the fair copy, Cod. 11774. See also Theophil Antonicek, *Musik und Italienische Poesie*, fn. 14, p. 4.
watermark in the last layer, a large crown topped by a cross (watermark F), appears in several Viennese documents from the late 1640s and early 1650s. The watermark evidence, then, points strongly Vienna of the 1640s and early 1650s as the point of origin for most of K. N. 28. As we shall see, such a dating is quite consistent with other evidence.

In fact, we can fix the date of composition for the first work in K. N. 28, Ferdinand III’s setting of Popule meus, with some certainty: on 1 February 1646, Ferdinand wrote to his brother, Archduke Leopold Wilhelm, "Ich hab ein fasten Motett Componirt, a un Tenor e Contralto, Ich hoffe es solte gar anmietig sein Ich habs ganz in freta in wenig Zeit gemacht [...]". Popule meus conforms precisely to this description: it is scored for two voices in alto and tenor clefs (plus basso continuo), and its text comes from the Good Friday Reproaches, words that Ferdinand might well have described as a Lenten motet ("ein fasten Motett"). The manuscript even shows unmistakable signs of haste, with barely legible writing, haphazard text underlay, and passages crossed out (see Example 1).

Settings of ten hymns have long been attributed to Ferdinand III on the basis of their inclusion in the Distinta specificatone, the catalog of the music archive of Ferdinand’s son, Emperor Leopold I, mentioned in passing above. It is tempting, therefore, to identify the ten hymns in the Lüneburg manuscript with those listed in this inventory. A comparison of texts and scorings however, reveals that there is not a one-to-one correspondence between the two sets of hymns (see Table 2.)

Table 2. Comparison of Hymn Settings by Ferdinand III

<table>
<thead>
<tr>
<th>Distinta specificatone</th>
<th>D Lr, K. N. 28</th>
</tr>
</thead>
<tbody>
<tr>
<td>Humanae salutis sator</td>
<td>8. Humanae salutis sator</td>
</tr>
<tr>
<td>CATB, 2 violins, 2 cornettos, 4 trombones, fagotto con ripieni</td>
<td>CATB, 2 violins, 2 cornettos, 4 trombones, fagotto</td>
</tr>
<tr>
<td>Crudelis Herodes</td>
<td>6. Crudelis Herodes</td>
</tr>
<tr>
<td>4 voices, 4 viole</td>
<td>CATB, 5 viole</td>
</tr>
<tr>
<td>Pange lingua</td>
<td>10. Pange lingua</td>
</tr>
<tr>
<td>4 voices, 3 viole, 2 viole da gamba, violone obbligato, con ripieni</td>
<td>CATB, 5 unspecified instruments</td>
</tr>
</tbody>
</table>

31 The same watermarks are found in Vienna, HKA, Fasz. 74, Urkunde 12 (proclamation of 2 March 1651); and in Vienna, HKA, Hofffinanz, Hofzahlamlstbücher, Sig. 94 (1648).
32 Vienna, HKA, Autographen Nr. 74 (Ferdinand III.), fol. 8r; quoted in Theophil Antonicek, Musik und italienische Poesie, fn. 14, p. 1.
33 Popule meus is also listed as a work of Ferdinand III in the Distinta specificatone, A Wn, Suppl. mus. 2451, fol. 2r: Popule meus à 2 Alto e Tenor F. 3°.
34 Guido Adler, fn. 10, vol. 1, p. iii.
<table>
<thead>
<tr>
<th>Title</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regis superni nuntia</td>
<td>C solo, 4 viole</td>
</tr>
<tr>
<td>[Egregiae Doctor Paule]*</td>
<td>AT, 2 violins, viola da gamba</td>
</tr>
<tr>
<td>Placare Christe servulis</td>
<td>4 voices, 4 violins, 2 viole,</td>
</tr>
<tr>
<td></td>
<td>2 cornetos, 4 trombones,</td>
</tr>
<tr>
<td></td>
<td>faggotto con ripieni</td>
</tr>
<tr>
<td>Exulter orbis gaudis</td>
<td>TB, 2 violins</td>
</tr>
<tr>
<td>Jesu Redemptor omnium</td>
<td>4 voices, flautti grossi,</td>
</tr>
<tr>
<td></td>
<td>3 trombe, e cappella</td>
</tr>
<tr>
<td>Ave maris stella</td>
<td>CA, violin, viola da gamba</td>
</tr>
<tr>
<td>Veni creator Spiritus</td>
<td>CCATTB, 3 viole</td>
</tr>
<tr>
<td></td>
<td>4. Jesu Redemptor omnium</td>
</tr>
<tr>
<td></td>
<td>CATB, 3 flauti, 3 trombe, e</td>
</tr>
<tr>
<td></td>
<td>cappella</td>
</tr>
<tr>
<td></td>
<td>1. Ave maris stella</td>
</tr>
<tr>
<td></td>
<td>CA, violin, viola da gamba</td>
</tr>
<tr>
<td></td>
<td>2. Jesu corona Virginum</td>
</tr>
<tr>
<td></td>
<td>C, 4 viole</td>
</tr>
<tr>
<td></td>
<td>3. Iste confessor</td>
</tr>
<tr>
<td></td>
<td>TB, 3 violins</td>
</tr>
<tr>
<td></td>
<td>5. Deus tuorum milium</td>
</tr>
<tr>
<td></td>
<td>CB, cornetto, faggotto</td>
</tr>
</tbody>
</table>

*This hymn is titled *Hymnus in Conversione S. Pauli à 5 in A Wn, Suppl. mus. 2451. In the Viennese liturgy, as in the Roman liturgy, the hymn for this feast was *Egregiae Doctor Paule.* See Friedrich W. Riedel, *Kirchenmusik am Hofe Karls VI. (1711-1740): Untersuchungen zum Verhältnis von Zeremoniell und musikalischem Stil im Barockzeitalter.* Munich - Salzburg 1977, p. 273.

As Table 2 makes plain, the *Distinta specificatione* lacks three hymns that appear in K. N. 28, while, similarly, the Lüneburg manuscript omits three hymns from the *Distinta specificatione*. Three new titles, and no fewer than nine surviving hymns from K. N. 28, then, may be added those known to Adler. ^35^ The Lüneburg manuscript provides additional information about Ferdinand III’s compositional activities, since most of the hymns bear dates of composition (see Table 3)^36^.

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^35^ The only surviving hymn setting known to Adler was *Jesu redemptor omnium*; parts for this work survive in A Wn, Cod. 16042.

^36^ The pieces by Ferdinand III in K. N. 28 typically carry headings such as: *Ave maris Stella. Hymnus. Imperator composuit. Die 18 Novembris. 1649.*
Table 3. Dates of Composition and Feast Days for Hymns by Ferdinand III in D Lr, K. N.28

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Feast</th>
<th>Date of Composition</th>
<th>Feast Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ave maris stella</td>
<td>Feasts of BVM</td>
<td>18.XI.49</td>
<td>8.XII</td>
</tr>
<tr>
<td></td>
<td>(Immaculate Conception?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Jesu corona virginum</td>
<td>Feasts of Virgins &amp; Martyrs</td>
<td>20.XI.49</td>
<td>13.XII</td>
</tr>
<tr>
<td></td>
<td>(St. Lucy?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Iste confessor</td>
<td>Feasts of Confessors</td>
<td>30.XI.49</td>
<td>6.XII</td>
</tr>
<tr>
<td></td>
<td>(St. Nicholas?)</td>
<td></td>
<td>7.XII</td>
</tr>
<tr>
<td></td>
<td>(St. Ambrose?)</td>
<td></td>
<td>11.XII</td>
</tr>
<tr>
<td></td>
<td>(St. Damasus?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Jesu Redemptor omnium</td>
<td>Christmas</td>
<td>3.XII.49</td>
<td>25.XII</td>
</tr>
<tr>
<td>5. Deus tuorum militum</td>
<td>Common of One Martyr</td>
<td>17.XII.49</td>
<td>25-31.XII*</td>
</tr>
<tr>
<td>7. Egregiae Doctor Paule</td>
<td>Conversion of St. Paul</td>
<td>18.1.50</td>
<td>25.1</td>
</tr>
<tr>
<td>8. Humanae salutis sator</td>
<td>Ascension</td>
<td>21. V. 50</td>
<td>25.V.1650</td>
</tr>
<tr>
<td>9. Veni creator Spiritus</td>
<td>Pentecost</td>
<td>1650</td>
<td>5.VI.1650</td>
</tr>
<tr>
<td>10. Pange lingua</td>
<td>Corpus Christi</td>
<td>1650</td>
<td>16.VI.1650</td>
</tr>
</tbody>
</table>

*includes a verse marked "a Nativitate Domini e totam octavam inclusive".

Ferdinand’s composing was concentrated during two periods: the first between mid-November 1649 and mid-January 1650, and the second during May and June 1650. Moreover, Ferdinand seems to have composed hymns that would have been immediately useful. He completed hymns for Advent, Christmas, and Epiphany late in 1649, and turned his attention to hymns for the three major feasts that follow Easter (Ascension, Pentecost, and Corpus Christi) late in the spring of 165037. The date of composition generally precedes the probable date of performance by just a few weeks, and, in one case (no. 8, Humanae salutis sator) by just a few days.

This chronology is particularly interesting, since, just two months before he composed Ave maris stella (dated 18 November 1649), Ferdinand III had been introduced to a method of mathematical composition devised by Athanasius Kircher38. Sometime shortly before 18 September 1649, Ferdinand III spent two hours composing, using a machine invented by Kircher, and brought to Vienna by Johann Jakob Froberger39. In that same year, Ferdinand sent Kircher a copy of one of his compositions, the Drama musicum40.

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37 The feast days and dates in Table 3 are based on the calendar published in: Officia propria sanctorum cathedralis, ecclesia et totius dioecesis Viennensis. Vienna 1632; and on a Gradual prepared for Ferdinand III by Georg Moser in 1651, A Wn, Cod. 15952.
39 Ulf Scharlau, Neue Quellenfunde, fn. 38, pp. 48-50.
40 See the dedication to A Wn, Cod. 16014; quoted, in part, in: Tabulae codicum manu scriptorum prae ter Graecos et Orientalis in Bibliotheca Palatina Vindobonensi asservatorum IX. Vienna 1897, pp. 90-91.
The following year, Kircher published his compositional method in the *Musurgia universalis* (Rome, 1650), claiming that with this system, "anyone, however unskilled in music, may attain a perfect knowledge of composition in a brief time"⁴¹. Although Kircher based his compositional method on mathematical models - which he saw both as the foundation of all knowledge and as a reflection of the underlying unity of creation - his system turns out to be quite simple and utilitarian⁴². A large portion of Book Eight of the *Musurgia universalis* is devoted to expansive tables, which contain series of progressions in four voices, notated using a system of numerals rather than staff notation.

The tables from the *Musurgia universalis* form the basis for Kircher’s composing machine⁴³, yet only the final tables yield music that is more complex than lightly ornamented homophony⁴⁴. At first glance, then, Ferdinand III’s hymn settings seem unlikely to have made use of the system detailed in the *Musurgia universalis*, for they are cast in an up-to-date concertato style that includes many elements that find little or no role in Kircher’s *Ars Nova Musarithmica*: the extensive use of instruments, including the interpolation of many independent instrumental sonatas, numerous passages in recitative style, frequent changes in texture, and even occasional chromatic harmonies. Moreover, Ferdinand III’s hymn settings are seldom in four parts, the texture that serves as the foundation for Kircher’s mathematical tables.

Nonetheless, there is evidence that Ferdinand III based portions of his hymns loosely on Kircher’s treatise. Like most of Ferdinand’s music, the hymns are constructed of short phrases, most of which are repeated, either literally or in sequences (see Example 3).

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⁴² Idem, vol. I, p. 268: "Numerus, qui est regula & norma omni[m], quid in Musico conce[ptu] observandum[m] sit [...]."

⁴³ Ulf Scharlau, fn. 8, p. 206.

Example 3: Ferdinand II, *Humanae salutis sator*, mm. 1-22

The phrase structure found in measures 11-22 of Example 3 - where a phrase is stated, repeated at a new pitch level, and then recapitulated at the original pitch - is ubiquitous in the works of Ferdinand III⁴⁵. Such passages (as well as similar passages that employ transposition-like techniques that Kircher called *mutatio tonorum* or *mistura tonorum*)⁶ may reflect the influence of Kircher's principles, as Theophil Antonicek has already suggested⁴⁷. Ferdinand also shows a marked reliance on parallel tenths between the outer voices, a technique that Kircher especially recommends, singling out this interval's special grace.

⁴⁵ This technique occurs, for example, in *Ave maris stella*, mm. 51-64; *Egregie Doctor Paule*, mm. 45-50; *Humanae salutis sator*, mm. 28-32, 45-52, 88-94; *Jesu corona Virginum*, mm. 84-93; and *Jesu redemptor omnium*, mm. 31-44, 116-35.


and beauty. There are far more concrete examples of Ferdinand's reliance on Kircher, however. A portion of Kircher's fourth table (see Example 4) shows a remarkable similarity to the ritornello from Ferdinand III's setting of Jesu corona Virginum.

Example 4: Athanasius Kircher, *Musurgia universalis* II (Rome, 1650) p. 83

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The third box from the left-hand column of Example 4 contains the following series:

\[
\begin{array}{cccccc}
8 & 2 & 3 & 6 & 5 & 5 \\
5 & 7 & 8 & 8 & 7 & 8 \\
3 & 4 & 8 & 4 & 2 & 3 \\
8 & 7 & 6 & 4 & 5 & 1
\end{array}
\]

Each of the rows in this array corresponds to a vocal range (the top line is the cantus, the second the altus, etc.), and each of the numerals corresponds to a "scale degree" in a given mode. By selecting a rhythmic pattern from the bottom of Kircher's table, and assigning the notes to each part based on the numerals, it is possible to generate a complete phrase using Kircher's musarhythmus. The numerals above, when coupled with Kircher's fifth rhythmic pattern and placed in mode 2, might yield the passage shown in Example 549.

Example 5: Progression derived from Athanasius Kircher, *Musurgia universalis*, Pinax IV, p. 83

It is perhaps no coincidence that this particular pattern resembles the ritornello from *Jesu corona Virginum*. Kircher selected this same progression for use as an example in explaining his system, and he, too, employed the second mode. See idem, vol. II, pp. 81-82.
It is not hard to imagine how this design might have served as the basis for elaboration in Ferdinand III’s ritornello from Jesu corona Virginum (Example 6).

Example 6: Ferdinand III, Jesu corona Virginum, mm. 1-6

Kircher’s texture has been expanded from four to five voices, and the original has been transformed through voice exchange, foreshortening (mm. 1-2), transposition (mm. 2-3), and elaboration of the dominant (mm. 5-6). Nonetheless, the same bass line and harmonic pattern provide the foundation for both passages. Possibly, other portions of Ferdinand’s hymn settings derive in even more subtle ways from some of Kircher’s teachings. Although my preliminary survey of the hymns suggests that any remaining relationships will be even more tenuous than those between Examples 5 and 6, it is worth recalling that Kircher claimed not to have published the most arcane and noble secrets of his system in
the *Musurgia universalis*, but instead had reserved them for "princes and most worthy friends"\(^{50}\).

Kircher's influence may, perhaps, be detected in Ferdinand's hymn settings, particularly in their often formulaic and repetitive phrase structures. Nevertheless, these works also testify to the emperor's thorough assimilation of the latest developments in Italianate vocal writing. In fact, the Lüneburg hymns manifest a far more progressive and interesting compositional voice than most of the works published by Adler. These hymn settings evince an easy command of the most up-to-date vocal styles, and this facility doubtless stems from the emperor's close personal contact with the Italian musicians of the imperial music chapel. Ferdinand's comfortable, almost casual relationship with the chapel master Giovanni Valentini, for example, emerges in letters to Archduke Leopold Wilhelm\(^{51}\). The chapel master's tutelage is apparent in the emperor's use of techniques that also characterize Valentini's music: passages based on chains of thirds (Example 7), and a strong tendency to repeat motives a step higher or lower, with a corresponding avoidance of repetition at the level of the fourth or fifth.

**Example 7: Ferdinand III, *Deus tuorum militum*, mm. 1-11**

\(^{50}\)Idem, vol. II, p. 184; quoted in Theophil Antonicek, *Die italienischen Textvertonungen*, fn. 14, p. 231. Antonicek, who was first to explore a possible kinship between Ferdinand's compositions and Kircher's treatise, also pointed out the difficulty of proving such a relationship definitively.

While a certain kinship between Ferdinand’s music and that of Valentini is evident, Ferdinand’s hymns resemble even more strongly the music of the next generation of Italian composers at the imperial court. This style is represented in works from the 1640s and 1650s by Giovanni Felice Sances and Antonio Bertalli. Ferdinand’s compositions move fluidly between duple and triple meter (Example 3, mm. 1-3), a trend that typifies Italianate writing, especially from the 1620s onward. The triple meter sections - notated in modern sesquialtera notation, with three minims per tactus - exhibit a graceful, luxuriant vocal style, dominated by melismatic sequences, that imperial court composers cultivated in the 1630s and 1640s (cf. Example 3, mm. 11-18, and Example 8).

Example 8: Giovanni Felice Sances, Plagae tuae, mm. 59-64, from Motetti a una, due, tre, e quattro voci (Venice, 1641)

Ferdinand’s compositions have even absorbed the more subtle nuances of the new musical vernacular. Among his favorite gestures are the graceful anticipazione della sillaba (Example 3, mm. 12, 15, and 18) and the use of simultaneous suspensions and anticipations at cadences, creating “Corelli clashes” (Example 3, mm. 5, 8, 13, 17, 20, and 22). These figures entered the lingua franca of Italian composers at the imperial court during the 1630s and 1640s (see Example 9)53, though they are almost never encountered in Viennese works of the 1620s54.

52 Tim Carter, Music in Late Renaissance and Early Baroque Italy. Portland, Oregon 1992, pp. 250-52.
53 See, for example, Peter Webhofer, Giovanni Felice Sances (ca. 1600-1677): Biographisch-bibliographische Untersuchung und Studie über sein Motettenwerk. Rome 1964, p. 151.
54 Steven Saunders, fn. 20, passim.
Example 9: Antonio Bertalli, *Exultate et cantate*, mm. 29-34, from Giorgio Rolla (ed.), *Teatro musicale de concerti ecclesiastici* (Milan, 1649)

![Musical notation]

The information that can be gleaned from K. N. 28 provides a fresh window onto another crucial source for music at the imperial court in the mid-seventeenth century: an inventory of music from the court of Ferdinand III’s brother, Archduke Leopold Wilhelm. This list contains no fewer than twenty works attributed to one of the Habsburg emperors (See Table 4).

### Table 4. Works Attributed to Habsburg Emperors in HKA, NÖHA, W61/A/32

<table>
<thead>
<tr>
<th>No.</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>[1]</td>
<td>Vn altro libro grosso con una Messa a 5 voci di Ferdinando iii° di fel:ma mem:</td>
</tr>
<tr>
<td>[2]</td>
<td>Vn altra Messa dell Aug:mo Imp:ma Ferdinando iiiì a 7 con Cornetto e fagotto</td>
</tr>
<tr>
<td>[8]</td>
<td>Venite peccatores à quattro voci pare di S. M. C.</td>
</tr>
<tr>
<td>[9]</td>
<td>Muta de Motetti di S. M. C.</td>
</tr>
<tr>
<td>[12]</td>
<td>Letanie à 7 di S. M. C.</td>
</tr>
<tr>
<td>[13]</td>
<td>Sonata à 5 instromenti duoi violini, due viole e Basso di Sua M. Ces.</td>
</tr>
<tr>
<td>[14]</td>
<td>Dialogo spirituale si stringo al petto à 6 voci di S. M. C.</td>
</tr>
</tbody>
</table>


56 Twenty-one works are listed in Table 4, since one additional composition from the inventory (no. 6, *Jesu Redemptor omnium*) can be shown to be by Ferdinand III (see below).
Four works in this list are attributed unambiguously to Ferdinand III (nos. 1, 2, 3, and 15), while the remainder are attributed simply to "His Majesty" or "His Imperial Majesty" (S[mia] M[aestà] C[esarea]). Since the list was drawn up after Ferdinand III’s death\(^57\), it has never been clear whether works bearing such attributions were composed by him, or by the reigning emperor, Leopold I\(^58\). At least seven of the works whose attribution has been open to question, however, can be confidently assigned to Ferdinand III. The four hymn settings (nos. 4–7) all correspond to those by Ferdinand known either from the Distinta specificatione or from K. N. 28. Ave maris stella (no. 4) and Jesu redemptor omnium (no. 5) appear in both the Distinta specificatione and in K. N. 28\(^59\). Moreover, Jesu redemptor omnium is attributed to Ferdinand III in yet another source, the set of parts from the imperial Hofkapelle that Adler used as the basis of his edition\(^60\). Exultet urbis (no. 6) is listed as a composition by Ferdinand III in the Distinta specificatione\(^61\), while Jesu corona virginum (no. 7) is preserved in K. N. 28.

Still further works in the list are almost certainly by Ferdinand III. The texts to Se a penar (no. 17) and Luci d’acque (no. 18) are both found in Ferdinand’s collection of poetry, Poesie diverse composte in hore rubate d’Academia Occupato\(^62\), and Io voglio cantare (no. 19) is not only attributed to Ferdinand III in the Distinta specificatione\(^63\), but survives, complete with music, in the University Library at Uppsala\(^64\). Since so many of the works attributed to "S.

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57 The inventory refers to Ferdinando ii° di fel:ma mem.:a; see Table 4, no. 1.
58 Koczirz attributes the works without hesitation to Leopold I; see fn. 55, p. 281. Theophil Antonicek is more circumspect, leaving the attribution question open; see Musik und italie:ische Poesie, fn. 14, pp. 20-21.
59 A Wn, Suppl. mus. 2451, fol. 3v: Himnus Jesu Redemptor omnium à 4. voci flautti grossi 3 trombe e Capella and Himnus Ave Maris Stella à 4 C. A. Violino e Viola da Gamba.
61 Exultet urbis, while it is listed between two other hymn settings by Ferdinand III, is not explicitly attributed to him in the inventory of Leopold Wilhelm’s music (see Table 2, [6]). The identity of the two settings, however, is confirmed by the identical scorchings. A Wn, Suppl. mus. 2451, fol. 3v: Himnus de Comuni Apostolorum à 4. T. B. e 2 Violini Exultet orbis gaudijis.
63 A Wn, Suppl. mus. 2451, fol. 7v: Io voglio cantare, à 2 Canti F. 3°.
64 Sweden, Uppsala, Universitetsbiblioteket [S Uu], Vok. mus. i hs. 53:12a: Canzonetta Di S. M. 1° Ces. 3°/Io uoglio cantare Pazzia d’Amanti. à 2 Sopr. 3°.
"M." or "S. M. C." can be shown to be compositions of Ferdinand III, it is probable that all of the works listed in Table 4 are his. This conclusion receives strong confirmation from the lack of any works by Leopold I (either surviving or listed in the Distinta specificatione) that match the descriptions in the inventory.

There are still further works by Ferdinand III that have been overlooked, including his only known setting of a German text, Glückselig ist die Einsamkeit, for a bass singer and basso continuo. A manuscript copy of this song is preserved in the Landesarchiv - Historisches Staatsarchiv at Oranienbaum, Germany [D ORB]. Another composition is preserved in manuscript in the Lüneburg Ratsbücherei: a setting of Deus misereatur nostri for six voices (CCATTB) and basso continuo in Mus. ant. pract. K. N. 206. This manuscript, which is dated 1647, is almost entirely in the hand of Matthias Weckmann, and contains a number of works by composers associated with the imperial court, including Giovanni Valentini and Georg Pichelmaier. The same setting of Deus misereatur nostri is mentioned as well in the 1658 Nachlaß of Andreas Unger. In addition, seventeenth-century inventories and the correspondence of members of the imperial family mention a large number of compositions by Ferdinand III that have not come down to us. A listing of these works is found in the Appendix, below.

A thoroughgoing examination of Ferdinand III’s output and its place in the imperial court repertoire has yet to be undertaken. Still, it is clear that he was a far more prolific and multi-faceted composer than has been imagined. His com-
positional activities spanned almost his entire adult life, and they demonstrate the devotion to the arts for which he was particularly noted\textsuperscript{70}. Nearly all of Ferdinand's contemporaries remarked on his musical proclivities, but it was Leopold Wilhelm who most eloquently captured his brother's passion for music when he wrote that Ferdinand, "supported [his] scepter both upon the sword and upon the harmonious lyre"\textsuperscript{71}.

APPENDIX: List of the Compositions of Ferdinand III

I. Surviving Compositions

1. Aria for Keyboard
   In: Wolfgang Ebner, \textit{Aria Sr. kais. Majestät Ferdinand III. 36-Mahl verändert} (Prague, 1648)\textsuperscript{72}
   A Wm, XIV 731, fol. 10v-20v\textsuperscript{73}
   A Wn, Cod. 18574 (excerpts from above)

2. Ave maris stella
   D Lr, Mus. ant. pract. K. N. 28

3. Chi volge ne la mente
   Athanasius Kircher, \textit{Musurgia universalis} (Rome 1650), 685-9
   A Wn, Cod. 18575
   A Wgm, V-29254
   D B, Mus. ms. autogr. Printz 1

4. Crudelis Herodes
   D Lr, Mus. ant. pract. K. N. 28

5. Deus misereatur nostri
   D Lr, Mus. ant. pract. K. N. 206

6. Deus tuorum militum
   D Lr, Mus. ant. pract. K. N. 28

\textsuperscript{70} As early as 1630, the Venetian ambassador Sebastiano Vernier wrote that Ferdinand was "attendendo à studij di lettere, ne quali fà qualche progresso, componendo uersi, et in musica assai bene"; see Joseph Fiedler, fn. 4, p. 152. Ferdinand's artistic activities can also be confirmed as early as 1628 from his correspondence; see Theophil Antonicek, \textit{Musik und italienische Poesie}, fn. 14, p. 2.

\textsuperscript{71} Quoted in Guido Adler, fn. 10, vol. I, p. iii: "Fonda il Cesare il scettro/E fu la spada e sul canoro plettro."

\textsuperscript{72} For a list of editions see the article s.v. Wolfgang Ebner by John D. Arn, in: \textit{NGrove}, vol. 5, pp. 817

7. Drama musicum
   A Wn, Cod. 16014
   A Wn, 19242, no. 55 (excerpt)
   A Wgm, V-49953
   D B, Mus. ms. 6135
   Copy (now lost?) formerly in private collection74
8. Egregiae Doctor Paule
   D Lr, Mus. ant. pract. K. N. 28
9. Humanae salutis sator
   D Lr, Mus. ant. pract. K. N. 28
10. Glückselig ist die Einsamkeit
    D ORB, Abteilung Bernburg A 10 Nr. 95a
11. Io voglio cantare pazzia d'amanti
    S Uu, Vok. mus. i hs. 53: 12a
12. Iste confessor
    D Lr, Mus. ant. pract. K. N. 28
13. Jesu corona virginum
    D Lr, Mus. ant. pract. K. N. 28
14. Jesu redemptor omnium
    A Wn, Cod. 16042
    D Lr, Mus. ant. pract. K. N. 28
15. Litaniae Lauretanae
    A KR, L 14
    D Rp, Ms. Proske, Bd. 975
16. Missa à 13 (optionally à 8)
    A KR, L 14

74 This copy was formerly in the collection of Alexander Posonyi; see Theophil Antonicek, Die
italienischen Textvertonungen, fn. 14, p. 209. Ludwig Köchel also maintained that he had
seen a copy of the Drama musicum in Munich, a claim verified by another witness who ap-
parently had access to the same copy; see Ferdinand Bischoff, Beiträge zur Geschichte der
Musikpflege in Steiermark, in: Mitteilungen des historischen Vereines für Steiermark 37
(1889) p. 164.
75 Robert Eitner, Biographisch-bibliographisches Quellenlexikon der Musiker und Musik-
gelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts. Leipzig 1899-
17. Miserere
   A Wn, Cod. 11774
   A Wn, Cod. 18583
   A Wgm, I-7460
   D B, Mus. ms. Teschner 120
   D Db, Mus. 1711-E-1

18. Pange lingua
   D Lr, Mus. ant. pract. K. N. 28

19. Popule Meus
   D Lr, Mus. ant. pract. K. N. 28

20. Veni Creator Spiritus
   D Lr, Mus. ant. pract. K. N. 28

II. Works mentioned in Archival Documents and Inventories

1. A Wn, Suppl. mus. 2451 (Distinta specificatone)
   Missa à 5 (Soprano solo + 4-voice cappella)
   Motet, Mememto salutis (CCT)
   Motet, Ave virgo (C + 4 viole)
   Motet, Popule meus (AT)
   Motet, Peccavimus (4 voices)
   Motet, Peccavi (con la Lýra) (CB + 4-voice cappella)

10 Hymns:
   Humanae salutis sator
   Cruedis Herodes
   Pange lingua
   Regis superni nuntia
   [Egregiae Doctor Paule]
   Placare Christe servulis
   Exultet orbis gaudiis
   Jesu Redemptor ominum
   Ave maris stella
   Veni Creator Spiritus

Stabat mater (CCT)
Io voglio cantare (CC)

76 The Miserere is mentioned in Vienna, HHStA, Familienkorrespondenz A, Karton 11, Konvolut 5, fol. 20v, Ferdinand III to Archduke Leopold Wilhelm, 9 April 1640.
77 Robert Eitner, fn. 75, vol. III, p. 418. This nineteenth-century manuscript, containing a single verse of the Miserere, is now lost. Communication from Fr. Ute Härtwig, Germany, Sächsische Landesbibliothek (Musikabteilung), 19 December 1994.
78 Probably concordant with the setting in D Lr, Mus. ant. pract. K. N. 28.
79 For additional information on the concordances to these hymns, see Table 2.
80 Io voglio cantare is probably concordant with S Uu, Vok. mus. i hs. 53: 12a. It is also mentioned in the inventory Vienna, HKA, W61/A/32.
2. A W(HKA), W61/A/32
   Messa à 5 voci
   Missa à 7 (con cornetto e fagotto)
   Missa à 8 (con 8 instrumenti)
   Ave maris stella (CA, vln., viola)\textsuperscript{81}
   Jesu Redemptor omnium (4 vv., 3 flauti, 3 trombe)\textsuperscript{82}
   Exultet orbis gaudij (TB, 2 vlns. in concerto)\textsuperscript{83}
   Jesu corona virginum (C, 4 viole)\textsuperscript{84}
   Venite peccatores motet (4 vv.)
   Muta de Motetti di S. M. C.
   Ave maris stella (Sopr. solo, 4 viole)
   Alma Redemptoris (à 4, 4 instruments)
   Letanie à 7
   Sonata à 5 (2 vlns., 2 viole, basso)
   Dialogo spirituale: Si stringo al petto (6 vv.)
   Canzonetta à 2. Sop[rani] sopra Il letto
   So[n rotte] le Cattene (2 Sopr.)
   Se a penar, e a sudar gran sangue (SS, 2 viole, 2 vlns.)\textsuperscript{85}
   Canzonetta, Lucci d'acque et fonti chiare (S, 2 vlns.)\textsuperscript{86}
   Canzonetta, Io voglio cantare (SS)\textsuperscript{87}
   Filleno noi siamo (ST, 2 vlns.)
   Concerto spirituale (4 vv.)

3. From the 1658 Naumburg Nachlaß of Andreas Unger\textsuperscript{88}
   Deus miseriatur nostri à 6

4. From a list of works performed by J. P. Krieger\textsuperscript{89}
   Missa à 6 o à 10 (CATB + 2 violins)

\textsuperscript{81} This setting is also found in the Distinta specificatione and in D Lr, K. N. 28.
\textsuperscript{82} This setting is found in the Distinta specificatione, in D Lr, K. N. 28 and in A Wn, Cod. 16042.
\textsuperscript{83} This setting is also listed in the Distinta specificatione.
\textsuperscript{84} This setting is preserved in D Lr, K. N. 28.
\textsuperscript{85} The text to this work is found in: [Ferdinand III], Poesie diverse [...] d'Academico Occupato, fn. 6.
\textsuperscript{86} The text to this work is found in: ideim.
\textsuperscript{87} Probably concordant with S Uu, Vok. mus. i hs. 53: 12a; also mentioned in the Distinta specificatione.
\textsuperscript{88} Arno Werner, fn. 68, p. 407: "Ferdinand III./Deus miseriatur nostri, à 6". This setting is probably concordant with the one in D Lr, K. N. 206.
5. From a 1662 Weimar inventory\textsuperscript{90}

*Missa*

*Laudate pueri* (3 vv., 5 instruments)

6. From Athanasius Kircher’s *Musurgia universalis* (Rome 1650)\textsuperscript{91}

*Salve Regina*

7. From an inventory, c. 1700, of the Stift St. Paul (Kärnten)\textsuperscript{92}

*Hymn setting*

8. From an inventory of the Michaelisschule in Lüneburg\textsuperscript{93}

*Ich freue mich in dir, u. heiße dich willkommen*

Aria à 6 (CATB, 2 vlns.)

*Surrexit pastor bonus* (C, 2 vlns., cappella à 5)

9. From Vienna, HHStA, Familienkorrespondenz, Karton 11, Konvolut 3, fol. 37r Ferdinand III to Archduke Leopold Wilhelm, 23 May 1636\textsuperscript{94}.

Unnamed work for 2 Tenors

10. From Vienna, HHStA, Familienkorrespondenz, Karton 11, Konvolut 5, fol. 153, Ferdinand III to Archduke Leopold Wilhelm, 24 August 1642\textsuperscript{95}.

*Il Tereno mio Thesoro* (canzonetta to text by Leopold Wilhelm)

madrigal (otherwise unidentified)


\textsuperscript{91} Ulf Scharlau, fn. 38, p. 348.

\textsuperscript{92} Hellmut Federhofer, *Alte Musikalien-Inventare der Klöster St. Paul (Kärnten) und Göß (Steiermark)*, in: *KmJb* 35 (1951) p. 103: *"Hymnus Ferdinandi 3: Imperat."*


\textsuperscript{95} Cited in: idem, p. 4.