

# DULCIS AMOR JESU

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KASPAR FÖRSTER

*For two sopranos, two violins, and basso continuo*

SCORE

KASPAR FÖRSTER (1616–1673): *Dulcis amor Jesu* for two sopranos, two violins, and basso continuo. Edited by Jesper Jerkert.

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## INTRODUCTION

Kaspar Förster the younger (1616–1673) was a German composer, singer, and musician. Born and raised in Danzig, he received his first musical instruction from his father. He later studied in Warsaw and with Giacomo Carissimi in Rome, and he subsequently held posts in Danzig, Warsaw, and Copenhagen. He is considered an important mediator of Italian influences to northern Europe (Berglund, 1994; Snyder & Berglund [s.a.]).

All of Förster's surviving compositions are available as secondary copies in the Düben collection, Uppsala University Library. Some of them are also available elsewhere. No manuscripts from Förster's hand have survived. Seven instrumental sonatas are known (of which six *a 3* and one *a 7*), but most of Förster's surviving compositions are vocal. Typically, his vocal works are settings of sacred texts for 2–4 voices, 2–4 strings, and basso continuo. Förster's known compositions are listed in Snyder & Berglund (s.a.).

*Dulcis amor Jesu* is scored for two sopranos, two violins, and basso continuo. The parts are dated 1665, but since they are copies, this does not necessarily indicate the year of composition, which remains unknown.

### References

- Berglund, Lars (1994). *Kaspar Förster och 1600-talets sonata a 3. Biografi – analys – edition* [M.A. thesis in Swedish]. Uppsala: Department of Musicology, University of Uppsala.
- Snyder, Kerala J. & Berglund, Lars (s.a.). Förster, Kaspar. *Grove Music Online*. Oxford *Music Online*. Oxford University Press. Accessed January 25, 2016. Available at [www.oxfordmusiconline.com/subscriber/article/grove/music/10006](http://www.oxfordmusiconline.com/subscriber/article/grove/music/10006).

## EDITORIAL PROCEDURES

### Source material

There are two sources for *Dulcis amor Jesu*, both in the Düben collection at Uppsala University Library. They are here denoted **(1)** and **(2)** as follows:

LABEL	SIGLUM	DESCRIPTION
<b>(1)</b>	UU VMHS 22:1	Parts ( <i>Canto 1mo, Canto 2do, Violino 1mo, Violino 2do, Basso Continuo</i> ). Given title on the BC part frontpage: <i>Dulcis. Amor. Jesu./ à 4./ doij Canti è doij Violini/ di Sig:r/ Gasparo Förster/ 1665./ Folio 119. Lib. 4</i> . Unknown copyist (but see discussion below).
<b>(2)</b>	UU VMHS 80:119	Tablature. Given title: <i>Dulcis Amor Jesu/ à/ doij Canti è doij Violini/ di/ Gasparo Förster</i> . Ascertained copyist: Gustav Düben the Elder (c. 1628–1690).

The copyist of the parts is unknown, but they are likely to originate from Hamburg or Lübeck. The same handwriting is found in a piece by Franz Tunder (1614–1667), the predecessor of Dietrich Buxtehude in Lübeck. The tablature was written by Gustav Düben the Elder (c. 1628–1690) and is dated 1665. The parts are likely to be older than the tablature, and the latter could even have been copied from the parts.

Therefore, the parts (1) have been used as primary sources. Düben's tablature (2) has only been consulted occasionally for comparisons.

#### *General remarks*

The main guiding principle of this edition is maximising the readability and playability to practicing musicians. Of course, there is no necessary contradiction between editing for scholarly use and editing for practical use, but there is often a tension. In the present case, the main guiding principle is manifested in the ambition to use modern notational principles whenever possible. Editorial additions, bracketed information, etc., have been kept to a near-minimum. However, this implies that performers will have to decide on and, most likely, add instructions pertaining to dynamics and articulation.

#### *Keys and accidentals*

The key signature in the primary source is one flat. This has been retained in the present edition. As for accidentals, modern notational convention has been applied so that sharps and flats are valid in the rest of the bar in which they appear. Thus, accidentals that appear in the source may have been removed since they are not needed according to modern standards. Such removals have not been acknowledged in the critical commentary, nor have exchanges of # for ♯ to comply with modern standards.

#### *Meter, tempo, and bars*

Bar-lines are often lacking in the parts (1) and have been consistently introduced in this edition without further notice.

As for time signatures, the first section (bars 1–84) has  $\text{♩}$  in all parts (1). This has been retained (in the modern printed design  $\text{♩}$ ), although the tablature (2) gives C. From b. 85 the time signature is  $\frac{3}{2}$ . The BC part states *Allegro* here. From b. 130 there is a return to duple meter. In Sop II, Vn I, and Vn II, C is given. The tablature (2) has C, too. In Sop I and BC, by contrast,  $\text{♩}$  is given. For consistency,  $\text{♩}$  is given in this edition. The BC part states *Adagio* in b. 130 and again in b. 151, where the opening theme returns. Both of these statements are likely to refer to characterization or affection rather than to tempo.

#### *Ties, slurs, and beaming*

Ties have been introduced according to modern standard where notes in the sources may have been dotted across the bar-line, or where they have even been written on the bar-line. There are no corresponding annotations in the critical commentary.

In this edition a melismatic slur is present in a vocal part whenever there is a melisma, regardless of whether such a slur appears in (1) or not. Such melismatic slurs are listed in the critical commentary if they do not appear in the source. No other slurs are present in the source (1), and the editor has found no reason strong enough to add any. One situation where slurs could have been added shall be mentioned. When the BC or the violins imitate vocal lines that have melismatic slurs (e.g., Vn I, b. 47 is an imitation of the vocal parts in b. 46), it could be argued that the introduction of identical slurs to the instrumental parts is justified. However, in the present edition no such imitative slurs have been added.

The handling of beams is somewhat connected to the handling of slurs, in particular in vocal music where beaming has been used to indicate syllable grouping. (However, beaming cannot be a universal syllabic grouping indicator, since notes of long durations cannot be beamed.) Beaming according to modern standards has been adopted

in all parts, with syllable grouping indicated by slurs, as already stated above. It could be argued that beaming or non-beaming in the sources may carry articulatory significance (cf. Caldwell, 1985:71). While this is generally undisputed, there is little evidence to suggest that beaming carries such significance in the sources to the present work.

#### *Figured bass*

The figured bass is given sparsely in the main source (1), and even more sparsely in (2). It has thus been amended considerably. The degree of emendation is, of course, a matter of interpretation and taste. More figures may be needed if the tempo is slower. In the present piece, this would be particularly true for the  $\frac{3}{2}$  section.

The amendments have not been typographically differentiated from figures found in the sources, but all amendments are listed in the critical commentary. To the extent that it has been deemed appropriate, bass figures have been entered horizontally adjusted in parallel with movements in other parts.

In accordance with modern notation, the natural sign  $\natural$  is used even though the source gives  $\sharp$  in some cases (e.g., to indicate a G major chord on a G bass note, when the key signature has one permanent flat). This normalisation has not been annotated in the critical commentary.

#### *Lyrics*

The lyrics have been adopted uncritically from (1). The punctuation is uncertain at some points.

#### *Reference*

Caldwell, John (1985). *Editing Early Music*. 1<sup>st</sup> edition. Oxford: Clarendon Press, ISBN 0-19-816143-3.

## CRITICAL COMMENTARY

BAR(S)	PART(S)	REMARK
2	BC	$\natural$ added.
2	Vn II	E changed into Eb.
3	BC	$\natural$ added on second beat.
3	BC	(1) has 57 on last $\downarrow$ , which has here been interpreted as shown.
4	BC	b added.
5	BC	65 added.
9	BC	All figures except on last $\downarrow$ have been added.
10	BC	Figures on first $\downarrow$ added.
10	BC	On second $\downarrow$ -note, (1) gives $\natural$ (i.e., G major), which has been retained. G minor would also be an option, but it is less plausible.
11	BC	$\natural$ added.
12	BC	$\natural$ added on first note.
13	BC	On second $\downarrow$ , (1) has 7. In this edition $\natural$ has been added and 7 has been moved to second half of note, in parallel with b. 3.
18	BC	43 added.
20	BC	Superfluous b given in (1) on $\downarrow$ .
20	BC	On last $\downarrow$ , 7 added.
21	BC	On first $\downarrow$ , 43 added.
21	BC	On second $\downarrow$ , (1) has 75.

BAR(S)	PART(S)	REMARK
22	BC	On last ♯, 7 added.
23	BC	4 3 added on first and on last note. (1) has 75 on second note.
25	BC	On last ♯, 6 added. Another possibility would be b5. (1) gives nothing here, implying A minor, which seems implausible.
26–27	BC	All figures in these bars added.
28	BC	(1) only gives 4 3 in this bar.
31–32	BC	All figures in these bars added.
33	BC	On second ♯, 7 added.
34	Vn II	(1) states <i>pian</i> in second half of bar.
34	BC	On last ♯, 6 added.
35	BC	On second ♯, 7 added.
36	BC	4 3 added.
39	BC	Superfluous ♭ given in (1) on first beat.
42–43	BC	On C tied over bar-line, (1) has 6 5.
45	BC	Figures on first ♯ added.
47	BC	All figures in this bar added.
48	BC	(1) gives no figure on first beat, which has been retained (implying A minor). Another possibility would be 6 (i.e., F major).
51	BC	On second ♯, 4 3 added.
53	BC	4 3 erroneously placed above last note in (1).
57	BC	Figures on two first ♯ added.
61	BC	All figures in this bar added.
66	BC	Figures on last ♯ added.
67	BC	Figure added.
68	BC	♯ added to first ♯ (in (1) erroneously placed above second ♯).
68	BC	On second ♯, 6 added.
69	BC	6 5 added.
70	BC	7 added.
72	BC	4 3 added to last note.
74	BC	6 5 added on last note.
75	BC	3 changed to ♯3.
78	BC	On second ♯, ♯ added.
79	BC	Figures on first ♯ added.
80	BC	Figures on first two notes added.
80	BC	On minim, 4 3 in sequence is given in (1), as here stated. However, since 4 and 3 are present simultaneously (in Sop II and Vn I, respectively), 4 and 3 in conjunction could also have been adopted.
84–85	All	Double bar-line added to mark change of time signature.
85	BC	Figures added in this bar.
88	BC	On third beat, 3 added.
91	BC	6 added.
93	BC	Figures added.
95	BC	Figures added. Nothing stated in (1). Cf. bar 88.
99	BC	All figures added.
102	BC	All figures copied from b. 88.
103	BC	All figures added.
106	BC	Figures added to first beat. (1) gives no figures. Other realisations are possible, such as the chords <C F A>, <C E A>, <C E♭ G A>, or <C F♯ A>, with various degrees of plausibility.

BAR(S)	PART(S)	REMARK
106	BC	Figures added on third beat.
109	BC	Remarks for b. 106 apply here, too.
110	BC	Figures added.
113	BC	Figure added.
115	BC	All figures added.
121	BC	Figure added.
122	BC	In (1), 43 given on third beat.
129–130	All	Double bar-line added to mark change of time signature.
133	BC	Figures on second ♯ added.
139	Sop I	First note given as ♯ in (1).
139	BC	♭ added.
143	Vn II	On fifth note, in (1) # (i.e., ♯) given below note, judged to be significant. Hence B given instead of B♭. (2) gives B natural, too.
144	BC	On second ♯, ♯ added.
145	BC	On first ♯, ♭5 added.
147	BC	6 added.
149	BC	On second ♯, ♭ added.
149	Sop II	Sixth note G# in (1).
149	BC	On last note, 6 added.
150	BC	On first ♯, figures added.
150	BC	On last ♯, (1) gives 53 only.
153	BC	♯ added twice.
155	BC	In (1), 76 erroneously placed above last note.
157	BC	(1) erroneously gives 98 on third note.
160	BC	In (1), 76 erroneously located above last note.
160	BC	7 added to last note.
162	BC	(1) erroneously gives 75 on third note.
162	BC	7 added to last note.
163	BC	On ♯, figures added.
169	BC	♯ added.

## ACKNOWLEDGMENTS

This edition was prepared as part of the course *Editing Music* at Uppsala University. Professor Lars Berglund provided copies of the sources (1) and (2) as well as information about them. He also provided critical comments on a partial draft of the edition. Of course, he must be acquitted of any remaining errors or inconsistencies.





16

Sop I  
lec - te mi, dulcis amor, amor Jesu, dulce bonum, dulce

Sop II  
lec - te mi, dulcis amor, amor Jesu, dulce bonum, dulce

Vn I

Vn II

BC  
4 3 9 8 7 6 4 3 b 7 6 7

21

Sop I  
bonum di lec - te mi, dul-ce bo - num, dulce

Sop II  
bonum di lec - te mi, dul-ce bo - num, dulce

Vn I

Vn II

BC  
4 3 7 4 3 7 6 7 4 3 7 4 3 b 6

26

Sop I  
bo-num, dul-ce bo - num di lec - te mi, di lec - te mi.

Sop II  
bo-num, dul-ce bo - num di lec - te mi, di lec - te mi.

Vn I

Vn II

BC  
7 6 7 4 3 3 4 3

30

Sop I

Sop II

Vn I

Vn II

BC

34

Sop I

Sop II

Vn I

Vn II

BC

O di-lec-tis - si me Je - su ro - go

39

Sop I

Sop II

Vn I

Vn II

BC

O dilec - tis - si me Je - su ro - go te, ro-go te, ro-go te, ro - go, ro - go te, ro-go

te, ro-go te, ro - go, ro - go te, ro-go te, ro-go

45

Sop I  
te ro - go te. Sa - git - tis tu - is con fi - ge me,

Sop II  
te, ro - go te. Sa - git - tis tu - is con fi - ge me,

Vn I

Vn II

BC  
6  $\flat 7$   $\flat 6$   $\frac{5}{4}$   $\flat 3$  6 4 3 4 #3

*Allegro*

49

Sop I  
sa - git - tis tu - is, sa - git - tis tu - is con fi - ge me,

Sop II  
sa - git - tis tu - is, sa - git - tis tu - is con fi - ge me,

Vn I

Vn II

BC  
6 4 3

52

Sop I  
sa - git - tis tu - is con

Sop II  
sa - git - tis tu - is con fi - ge, con

Vn I

Vn II

BC  
4 #3

55

Sop I  
fi - ge me, sa - git - tis tu - is con fi - ge

Sop II  
fi - ge me, sa - git - tis tu - is con fi - ge, con fi - ge

Vn I

Vn II

BC  
6 7 6 5 4 #3

58

Sop I  
me, sa - git - tis

Sop II  
me, sa - git - tis tu - is con

Vn I

Vn II

BC  
6 #3 4 #3

61

Sop I  
tu - is con fi - ge me, con fi - ge me, sa - git - tis tu - is,

Sop II  
fi - ge me, sa - git - tis tu - is,

Vn I

Vn II

BC  
6 4 3

64

Sop I sa - git - tis tu - is con fi - ge me, con fi - ge me, mo - ri - ar pro -

Sop II sa - git - tis tu - is con fi - ge me, con fi - ge me,

Vn I

Vn II

BC 6 4 3 5 6 6 4 #3 # # 6

69

Sop I te mi Je - su, mo - ri - ar pro - te, mo - ri - ar pro - te mi Je - su. Dolce

Sop II mo - ri - ar pro - te mi Je - su, mo - ri - ar pro - te mi Je - su. Dulce bo -

Vn I

Vn II

BC 6 5 7 6 4 5 3 9 8 6 4 #3 #

74

Sop I bonum, dulce bonum, dulcis Je - su. Mo -

Sop II num, dulce bonum, dulcis Je - su. Mo -

Vn I

Vn II

BC 6 5 4 #3 6 5 4 3 9 8 4 3 9 8 6 5 4 b

79

Sop I  
- ri-ar, mo - ri - ar pro - te mi Je - su, mo - ri-ar pro-te, pro - te mi Je -

Sop II  
- ri-ar, mo - ri - ar prote mi Je - su, mo - ri-ar pro-te, pro - te mi Je -

Vn I

Vn II

BC

85

Sop I  
su, tra - he me post te in - ter flo - res,

Sop II  
su, tra - he me post te, tra - he me post te in - ter flo - res,

Vn I

Vn II

BC

*Allegro*

91

Sop I  
in - ter flo - res po - ne me,

Sop II  
in - ter flo - res po - ne me,

Vn I

Vn II

BC

98

Sop I

Sop II

Vn I

Vn II

BC

tra - he me\_\_ post te in - ter flo - res,

tra - he me\_\_ post

105

Sop I

Sop II

Vn I

Vn II

BC

in - ter flo - res po - ne me, in - ter

te in - ter flo - res po - ne me, in - ter

112

Sop I

Sop II

Vn I

Vn II

BC

flo - res, in - ter flo - res po - ne me,

flo - res, in - ter flo - res po - ne me,

117

Sop I

Sop II

Vn I

Vn II

BC

122

Sop I

Sop II

Vn I

Vn II

BC

in - ter flo - res, in - ter flo - res in - ter

in - ter flo - res, in - ter flo - res, in - ter

127

Sop I

Sop II

Vn I

Vn II

BC

flo - res po - ne me. Qui - a lan - gue - o lan - gue -

flo - res po - ne me. Qui - a lan - gue - o, lan - gue -

*Adagio*



133

Sop I  
- o pro - te, qui-a lan-gue - o prote, tu fons tu vi-ta tu

Sop II  
o pro - te, qui-a lan-gue-o, lan-gue - o prote, tu fons tu vita, tu fons tu vi-ta tu

Vn I

Vn II

BC  
6 #3 6 4 5 4 #3 4 3 6 7 3 6 4 4 3 2 4 6 4 b

139

Sop I  
bo-nitas in - fi - ni - ta, tu

Sop II  
bo-nitas in - fi - ni - ta,

Vn I

Vn II

BC  
b 4 3 7 5 b 4 4 3 b

145

Sop I  
fons tu vita, tu fons tu vi-ta tu bo - ni-tas in - fi - ni - - - ta, tu

Sop II  
tu fons tu vi-ta tu bo - ni-tas in - fi - ni - - - ta, tu

Vn I

Vn II

BC  
b 5 7 7 6 b b # 6

150

Sop I  
bo - ni-tas in-fi-ni - ta. Dul - cis a - mor Je - su, dul-ce bo-num, dul-ce

Sop II  
bo - ni-tas in-fi-ni - ta. Dul - cis a - mor Je - su, dul-ce bo-num, dul-ce

Vn I

Vn II

BC  
6 3 5 6 5 4 3 7 7

*Adagio*

155

Sop I  
bonum, dulce bonum di lec - te mi, dulcis amor, amor

Sop II  
bonum, dulce bonum di lec - te mi, dulcis amor, amor

Vn I

Vn II

BC  
9 8 7 6 4 3 9 8 7 6 4 3

160

Sop I  
Jesu, dulce bonum, dulce bonum di lec - te mi, dul-ce

Sop II  
Jesu, dulce bonum, dulce bonum di lec - te mi, dul-ce

Vn I

Vn II

BC  
7 6 7 4 3 4 3 7 6 7 4 3 5 4 3

165

Sop I  
bo - num, dulce bo - num, dul - ce bo - num di lec - te mi.

Sop II  
bo - num, dulce bo - num, dul - ce bo - num di lec - te mi.

Vn I

Vn II

BC  
9 8 7 6 # #3 4 #3 b

