

SACRED MUSIC DOCUMENTS FROM TRANSYLVANIA FROM THE 17TH–18TH CENTURY, PRESERVED AT THE MUSIC ARCHIVE OF THE LUTHERAN BISHOPRIC IN ROMANIA (AMEE), SIBIU

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Abstract: *The dictum is an interesting form of religious cantata, developed in Transylvania and deriving from 15th and 16th-century Passion music in the German tradition of the Lutheran Church. Its most interesting feature is that it also involves the congregation members through inserted chorales sung by them. An impressive collection of dicta has been preserved in the archive of the Lutheran Church A.C.; however, this music genre was not spread in all Transylvanian areas.*

Keywords: *German sacred music, dictum, Transylvania, Lutheran Church A.C., archive documents.*

1. Introduction

The religious Reformation, introduced in Transylvania in the mid-16th century by the reformer and humanist Johannes Honterus (1498–1549), a friend of Martin Luther's, led to radical and long-lasting changes in the life of the Transylvania Saxons. The German Lutheran churches in Transylvania became – and have remained until today – real fortresses of religious music.

But the change also touched everyday life and made its mark including on the relationship, even that of commoners, with music. "Luther's personal report to music, mirrored in his books, speeches, letters, as well as in his prefaces to several collections of religious songs, materialised

in an intensive practice of music within the family and the circle of friends, but particularly in re-organising the divine service from a musical point of view." [5]

According to the Reformation principles, singing in the congregation's mother tongue became important in the Lutheran Church of Augustan Confession (Lutheran Church A.C.). Thus, we can follow how the position of cantor emerges in the early 17th century, as the church only used to have an organist before. Among a cantor's tasks also emerges the obligation to ensure the necessary musical repertory for the divine services, based on Luther's principles: accessible to all congregation members and based on Bible texts. As a consequence, many of the cantors were or

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also became occasional composers, as the preferred music genre was the religious cantata.

Most religious cantatas are related to the daily lectures of the liturgical year, the message of which they paraphrase and comment, thus having a well-established place not only within the liturgical sequence, but also within the church year. They are destined, as it can be read in the titles of the cantata cycles: „Auf alle Sonntage und Feste durch das ganze Jahr [for all Sundays and holidays of the year]”. This attachment of cantatas to the holidays of the church year comes from the order of the yearly cycle of the Catholic mass, according to which the holidays are divided into two categories: *de tempore* (Sundays and big holidays) and *de sanctis* (the saints' days). The place of the *dictum* was in the main Sunday service (*summum officium*), between the reading from the epistle and the reading from the Gospels.[7]

In the German religious cantata, the text basis of the first part, which comprises the basic idea of the work, is very often represented by a biblical assertion, called a *dictum*. [2] In Transylvania, the sacred cantata from the 18th and 19th centuries is known as a *dictum*.

2. Problem Formulation

Erich Müller von Asow [6] widely treats the collections of German religious songs from Transylvania in his work *Geschichte der Musik bei den Siebenbürger Sachsen*, kepost Trinitatis in Vienna at the National Austrian Library (F 65 Müller-Asow 1/III, v. 40–42), and mentions the *dictum* (in the ending of this chapost Trinitatiser) as a genre added to the songbooks in Sibiu, which has been preserved in this form "until the present" – namely till 1942, the year when the work was written.

This is the *dictum*'s definition after Müller von Asow (the work's pages are not numbered):

„*Dictum ist ein Art Kantate. Es ist aus der Passion herausgewachsen. Wir wissen, dass die Passionen in der Kompositionen Walters und Schützens, aber auch Obrechts bereits im 16. und 17. Jahrhundert in Siebenbürgen Eingang gefunden haben. Bei ihrer Aufführung bildete sich nach und nach die Sitte aus, die Gemeinde durch Einflechtung von Chorälen teilnehmen zu lassen. Ein Brauch, der sich in Deutschland eingebürgert hat und dort bekanntlich dazu führte, die ursprünglich rein vokalen Passionen mit Instrumentalbegleitung und eingeschalteten Chorälen zu versehen...*[The *dictum* is a kind of cantata. It developed from Passion music. We know that Passion music, in the form of Walter's and Schütz's, but also Obrecht's compositions, have been introduced in Transylvania ever since the 16th and 17th centuries. When they were performed, the custom gradually developed to involve the community, by inserting chorales. A practice that became usual in Germany and led there, as it is known, to provide Passion music, initially purely vocal, with instrumental accompaniment and intertwined chorales].”

He who, as a musician, but with grounded studies in theology, rooted this genre in Transylvania in the early 18th century is Johann Sartoris/Sartorius senior.

Johann Sartorius the father (1682–1756) and Johann Sartorius the son (1712–1787), distinctive representatives of the Transylvanian musical Baroque, followed the steps of promotion practiced with the Lutheran Church in Transylvania. The common way to regard their duty towards God, community and family, and their identical principles related to the role of music in the Lutheran Church pointed both of them to a joined destiny. The temporary

fulfilment of the cantor's tasks in Sibiu, then they were ordained, took over their position as parish reverends in a Saxon village each, where they remained until their life's end, serving God in faith.

D) *Einheimische Kantoren des 17. und 18. Jahrhunderts*
(*Musikalische Andachten, Olla etc.*)

142. Johann Sartorius oder Sartorius († 1756), Stadtkantor, dann Prediger in Hermannstadt, dann Pfarrer in Holzmengen. *Musikalisch-erbauliche Sabbath-Andacht, das ist Harmonien auf alle Sonn- und Festtage . . . 1706.*

149. Johann Sartorius (Der Jüngere, Sohn des Obigen, 1712–1787, Stadtkantor, dann Prediger in Hermannstadt, zuletzt Pfarrer in Deutsch-Kreuz).

Fig. 1. *Johann Sartorius senior and Johann Sartorius junior in "Exhibition guide of German music in Transylvania" [1]*

Related to preserved works of *Johann Sartorius*, Müller von Asow refers to a collection of 67 *dicta*, but without mentioning that there existed two composers (father and son) with the same name:

„Von den Dicta des Johann Sartorius sind uns 67 in einer Sammlung erhalten geblieben [Brukenthalmuseum Hermannstadt: Kasten K. 8. Z. 11/L 1908], die alle die gleiche Besetzung: zwei Soprane, Alt, Tenor, Bass, 2 Violinen und Orgel (Generalbass) aufweisen.“ [From the dicta by Johannes Sartorius, 67 have been preserved in a collection – of his, which all have the same instrumentation: two sopranos, alto, tenor, bass, 2 violins and organ (basso continuo).]

Erhard reports related to this *Divine services*:

”The first volume of printed texts, preserved in Sibiu, of Sartorius's *Divine services* [*Andachten*] contains a text for each Sunday and holiday, thus showing that at this time [1716] all 82 *Divine services* were completed. In completing the yearly cycle as well as arranging the texts for editing, a part is probably attributed to the town physician (*Stadtphysikus*) in Sibiu, in his position as a Saxon comes

since 1710, dr. Andreas Teutsch, who, for preaching Christian faith, edited several writings, also of foreign authors. Editing the *Divine services* would completely fit into the image of his activities up to then. Often printings prove that these *Divine services* were in high demand and permanently used. Until 1789 no significant changes were brought to the text. In the printed text, inserted in the stead of the stanzas used until then, new stanzas emerge, infused by the rationalist spirit; even the name of Sartorius is no longer mentioned.” [3]



Fig. 2. Title page in autograph of the “Altus” voice of Johann Sartorius senior's *dicta*, Kepest Trinitatis at the Sibiu County Office of the National Archives (DJSibiuAN), entry JJ 717a, Brukenthal collection

We can ask ourselves: why was the text of the *dicta* printed in 1716, then also the music several times (1783, 1813), but despite the almost 200 years of practice, it only circulated as a manuscripts Trinitatis?



Fig. 3. Title page of the texts of the Divine services (“Andachten”) from 1716

3. Problem Solution

For the cantors with a modest salary it was probably handier (and financially more accessible) to produce the necessary scores for the vocal-instrumental ensemble by hand copying. Thus, they also had the chance to occasionally adapt Trinitatis the pieces according to the local instrumental possibilities. Anyhow, schools laid great emphasis on calligraphy. The works preserved in manuscripts Trinitatis are an example of meticulous handwriting (Fig. 4).

Johann Sartorius senior’s *dicta* were created in a key moment, as they became a strong means of strengthening faith and a real weapon of the Lutheran Church in Transylvania against the Catholic counter-reformation. Even if their music has not been edited, the texts published and the diligence of copyists of various occupations (cantors, teachers, reverends *et*

al.) contributed to their survival for more than a quarter of a millennium.



Fig. 4. The beginning of the “dictum” for the New Year by Sartorius senior, from the basso continuo voice (AMEE, stock of the Cincu locality, I/27)

The *dictum* genre – partly adapted Trinitatis according to the taste of the epoch, partly to the local performing possibilities – endured until the late 19th century, also due to the fact that the texts of Sartorius’s works (printed in song and prayer books) were also taken over and set to music by other Transylvanian authors (Martin Fay, Johann Knall, Martin Polder *et al.*).

The musical corpus related to the Transylvanian *dictum* genre is immense. In this article we would like to present a list of the works of this type, preserved at AMEE (Sibiu) and composed by other authors on texts (probably) set up by Johann Sartorius senior in 1716, the year of the first edition.

From researching the AMEE Registry, many conclusions can be drawn. Thus, the localities where the musical materials and those mentioned by the scribes, beside their position and the producing dates of the copies, have been preserved, is valuable information, whence the geographic and chronological space of this genre’s practice can be derived. The *dictum* was spread in the region around

Sibiu-Mediaş-Sighișoara, and was practiced neither in Braşov and the Bârsa Land, nor in northern Transsylvania, in the area around Bistriţa.

Most of these authors did not pursue a musical career, but served the Lutheran Church faithfully and took care that the music – a component part of the divine service – be permanently ensured, in Luther's spirit. Some of them were – like Johann Sartorius senior and Johann Sartorius junior – cantors for a period of time. We know little biographic data about them.

Johann Knall composed his works of this genre as a town cantor in Sibiu in 1763-1785. Some of his works (about 10) are preserved at the Sibiu County Office of the National Archives, entry JJ 307-396.

Martin Fay (1725-1786) studied in Halle, and then became a cantor in Mediaş. As a cantor he made great efforts to build the present-day organ in the Lutheran church of St. Margret in Mediaş. Of Martin Fay's works, three masses and a yearly cycle of *dicta* have been preserved, for „*Cantus, Bassus, 2 Violinen und Generalbaß*”, so for the simplest possible instrumentation, which corresponds to the changed taste of the epoch, but also mirrors the possibilities given as to their performance at the same time.

Martin Polder represents the town of Sighișoara. This author must have been highly popular in his time: all his *dicta* preserved at AMEE (their number being impressive) are copies made by fans of his works. To prove the insertion of the secular style into church music, according to the taste of the epoch, Franke mentions one of his *dicta* for the 2nd Advent, starting with the theme of the overture from *Don Giovanni* by Mozart, but in a minor tonality.[4]

The description Trinitation of the musical materials is taken over from the

AMEE registry. The name of authors is preceded by the abridgements of the origin localities of the musical materials, representing the stock they are found in at AMEE. At AMEE the works are registered on the basis of the localities they originate from. Thus, the abridgements Kls, Urw correspond to the localities Klosdorf, Urwegen a.o. (See *German-Romanian toponymic registry and the abridgements of the German names from the registry at AMEE, Sibiu* – at the end of the article).

Schö 3, FAY, Martin:

66/67 Dicta für die Sonntage des Jahres
Abschrift [copied]: 1794

In the AMEE registry, the scribe's name is also written in most cases, sometimes next to other mentions. Thus, from these notes an overview can be formed on the spreading and practice area of the genre. In the following examples, the different aspects pursued are marked with **bold letters**.

For instance, we can deduce the basic profession of those concerned with religious music at the divine services in the rural area:

Kls 45, POLDER, Martin:

Abschrift: Georg Simonis, **Schulmeister**
zu Nadasch, um 1860

Kls 5, POLDER, Martin

Abschrift: Johann Fleischer, **Cantor**
Kizdensis, 1834

Dwk 10 (3035), POLDER, Martin:

Abschrift: Georg Sadler, **Prediger**, um
1840

Urw 25, POLDER, Martin:

Abschrift: Michael Schuller, **Rector** zu
Klosdorf, um 1850

At the same time, we can follow the career of some of the scribes:

Pr/Ag 23 (3021), POLDER, Martin:
Abschrift: **Johann Schuller, Conrector in Agnetheln, 1854**

Hal 5, POLDER, Martin:
Abschrift: **Johann Schuller, Rector Rosavallensis, 1847**

Hun 16, POLDER, Martin:
Abschrift: **Johann Schuller, Rector in Schönberg, 1856**

Hun 19, POLDER, Martin:
Abschrift: **Johann Schuller, Schulmeister in Schönberg, 1858**

The preferences of these copyists also come out: for certain holidays, pieces by various authors are selected:

Hun 12, **KNALL**, [Johann]:
Abschrift: **Joh. And. Schuller**, Conrector in Agnetheln

Pr/Ag 23 (3021), **POLDER**, Martin:
Abschrift: **Johann Schuller**, Conrector in Agnetheln, 1854

The diligence of some, who tried to ensure an adequate musical repertory for all the holidays of the year, can be read by the number of pieces copied in one single year. E.g., if we only take into account the *dicta* by Polder, 38 titles of *dicta* copied by the preacher Georg Sadler over a time span of about two years (1839–40) are registered.

There are also works where we find him as a possessor. For example:

Dwk 3 (3030), POLDER, Martin:
Abschrift: Georg Mandreny, 1838
Besitzvermerk [possessor]: **Georg Sadler**

The copyists can also be the authors of other works. Thus, the two *dicta* by Johann Knall for the Sundays 1post Epiphania and 13post Trinitatis are copied by Johann Sartorius junior.

Another example: Thomas Haydl appears as a scribe of the work „Als Jesus gen Himmel gefahren war“ by Knall, but also as the author of the cantata destined for the first Advent Sunday:

Kls 82, **KNALL**, [Johann]:
Dictum auf Pfingsten, „Als Jesus gen Himmel gefahren war“

Abschrift: **Thomas Andr. Haydl**, Rector Schäßburg, 1830

Kls 33, **HAYDL, Thomas**:
Dictum auf den 1. Adeventssonntag „Also hat Gott die Welt geliebt“

Abschrift: G.Römer

4. Conclusion

In the following table the *dicta* by the mentioned authors from Transylvania are listed, according to data extracted from the AMEE *Registry*. The texts are based on the same *Divine services* [*Andachten*] as the Sartorian *dicta* – possibly combined in a different manner, according to the taste of the epoch. As a model, Martin Polder emerges, taking into account the number of copies after this author's works.

The fact that his works have been preserved in so many copies is proof of their popularity. At the AMEE, no autographic *dictum* by Polder has been preserved; all are copies by other musicians (cantors, reverends, teachers' et al.). Some copies are made by the authors of other works – like the *dicta* by Johann Knall – have been preserved at the hands of Johann Sartorius junior.

<i>Dicta in the order of the liturgical year cycle of the Lutheran Church A.C., preserved at AMEE, Sibiu by Transylvanian authors on texts identical to the Sartorian ones, edited by Andreas Teutsch in Sibiu in 1716, reprinted several times.</i>		
Holiday	<i>Dicta by Martin Polder (1810–1870)</i>	<i>Dicta by other Transylvanian authors</i>
<i>CHRISTMAS HOLIDAYS</i>		
<i>Advent</i> (Fasting time before Christmas)		
1. Advent (first Sunday in the fasting time before Christmas a.s.o.)	„Also hat Gott die Welt geliebet“ (copied in the late 19 th century)	Thomas Haydl, (copied in 1845) <i>idem</i> [<i>Idem</i> refers to a work with the same title as Polder’s or at the first the author from the same entry field.]
2. Advent	„Und es werden Zeichen geschehen“ (copied in 1837)	-----
3. Advent	„Wer mein Jünger sein will“ (copied in 1854)	-----
4. Advent	„Siehe ich komme“ (copied in 1847)	-----
<i>Christmas</i>		
First Christmas day	-----	Georg Meyndt: „Machet die Tore weit“ (c.1902) Schuster: „Machet die Tore weit“ (copied in 1843,1850)
Second Christmas day	„Ehre sei Gott in der Höhe“ (copied in 1838, 1847, 1850)	Georg Meyndt, <i>idem</i>
Sunday after Christmas	„Und da die Zeit erfüllet ward“ (copied in 1840, 1850, 1855)	-----
<i>New Year</i>		
New Year	„Und da acht Tage um waren“ (copied in 1840)	-----
Sunday after New Year	„Warum toben die Heiden“ (copied in 1870)	-----
<i>Epiphany</i> (the Lord’s Revelation or the Bapost Trinitatism Day, also celebrated as the day of the three magi from the East)		
Epiphany	„Mache dich auf, werde Licht“ (copied in 1838, 1840, 1844)	-----
1. post Epiphany (first Sunday after Epiphany, a.s.o.)	„Wie lieblich sind deine Wohnungen“ (copied in 1840)	Johann Knall, <i>idem</i> (copied in 1778, by Sartorius junior)

2. post Epiphany	„Wohl dem, den Herren fürchtet“ (copied in 1833, 1839, 1840)	Georg Meyndt, <i>idem</i> (copied in 1826)
3. post Epiphany	„Herr Gott, mein Heiland, ich schreie“ (copied in 1828, 1835, 1840)	-----
4. post Epiphany	„Kommt her zu mir alle“ (copied in 1828, 1840, 1860)	-----
5. post Epiphany	„Wahrlich, wahrlich, ich sage euch“ (copied in 1834, 1840)	Johann Knall, <i>idem</i> (copied in 1855) Georg Meyndt, <i>idem</i> (copied in 1826)
6. post Epiphany	„Und Jesus nahm zu sich Petrum“ (copied in 1834, 1840)	-----
EASTER HOLIDAYS		
The period before Lent		
Sunday <i>Septuagesimae</i>	„Jauchzet dem Herren alle Welt“ (copied in 1833, 1839, 1857)	-----
Sunday <i>Sexagesimae</i>	„Herr, unser Herrscher, wie herrlich“ (copied in 1833, 1857)	-----
Sunday <i>Quintagesimae</i> or <i>Estomihi</i>	„Sehet, wir gehen hinauf“ (copied in 1834, 1835, 1839, 1850, 1857)	-----
Lent (the Fasting time before Easter)		
1. Sunday in the fasting time before Easter, <i>Invocavit</i>	„Wachet und betet, daß ihr nicht“ (copied in 1875, 1850)	Georg Meyndt, <i>idem</i> (copied in 1857)
2. Sunday in the fasting time before Easter, <i>Reminiscere</i>	„Und Jesus ging aus von dannen“ (copied in 1834, 1839, 1850, 1878)	Georg Meyndt, <i>idem</i> (copied in 1857)
3. Sunday in the fasting time before Easter, <i>Oculi</i>	„So ich durch Gottes Finger“	Georg Meyndt, <i>idem</i> (copied in 1857)
4. Sunday in the fasting time before Easter, <i>Laetare</i>	„Warum betrübst du dich“	Johann Knall, <i>idem</i> (copied in 1849)
5. Sunday in the fasting time before Easter, <i>Judica</i>	„Wer von Gott ist, der höret“ (copied in 1839, 1845, 1850, 1857, 1860, 1878)	Johann Knall, <i>idem</i> (copied in 1797)
6. Sunday <i>Palmarum</i> , Palm Sunday	„Da sie nun nahe bei Jerusalem“ (copied in 1857, 1860)	-----
Easter Sunday		
First Easter day (Resurrection Sunday)	„Grab und Felsen, öffnet euch“ (copied in 1840, 1858)	Singer, <i>idem</i> (copied in 1862)
The period between Easter and Pentecost		
1. Sunday after Easter, <i>Quasimodogeniti</i>	„Ich will singen von der Gnade“ (copied in 1843, 1856, 1872)	-----
2. Sunday after Easter, <i>Misericordias Domini</i>	„Du, Hirte Israels, höre“ (copied in 1840, 1841, 1856)	-----

3. Sunday after Easter, <i>Jubilate</i>	„Ihr werdet traurig sein“ (copied in 1841, 1856, 1872)	-----
4. Sunday after Easter, <i>Cantate</i>	„Nun aber gehe ich“ (copied in 1840, 1843, 1856)	-----
5. Sunday after Easter, <i>Rogate</i>	„Wenn wir in höchsten Nöten stehn.“ (copied in 1843)	-----
The Lord's Rising (Thursday)	„Zuletzt, da die Elfe zu Tische“ (copied in 1840, 1841, 1843, 1853)	-----
6. Sunday after Easter, <i>Exaudi</i>	„Wenn aber der Tröster kommen“ (copied in 1840, 1841, 1853)	-----
<i>Pentecost</i>		
First Pentecost day (Sunday)	Als Jesus gen Himmel gefahren war“ (copied in 1840)	Johann Homm, <i>idem</i> (copied in the late 19 th century) Johann Knall, <i>idem</i> (copied in 1830)
Second Pentecost day (Monday)	„Also hat Gott die Welt geliebet“ (copied in 1840, 1855)	Johann Benjamin Weiss, <i>idem</i> (copied in 1845)

TRINITATIS and the Sundays post Trinitatis (The Holy Trinity and the Sundays after the Holy Trinity)		
Trinitatis	„Höre Israel, der Herr, dein Gott“ (copied in 1840, 1847, 1849, 1855)	-----
1. post Trinitatis	„Es war ein reicher Mann“ (copied in 1840, 1850)	-----
2. post Trinitatis	„Es war ein Mensch“ (copied in 1840, 1842, 1850)	-----
3. post Trinitatis	„Höret ihr Himmel, und Erde“ (copied in 1818)	Schuster, <i>idem</i> (copied in 1843)
4. post Trinitatis	„Darum seid barmherzig“ (copied in 1835, 1840, 1843)	-----
5. post Trinitatis	„Es begab sich aber, daß das Volk“ (copied in 1835, 1840, 1843)	-----
6. post Trinitatis	„Es sei denn eure Gerechtigkeit“ (copied in 1835, 1840, 1843)	-----
7. post Trinitatis	-----	Schuster „Herr, woher nehmen wir Brot“ 1840
8. post Trinitatis	„Sehet euch vor vor den falsche Propheten“ (copied in 1839, 1840)	-----
9. post Trinitatis	„Wie höre das von dir“ (copied in 1840, 1843)	-----

10. post Trinitatis	-----	Drotloff „ <i>Als Jesus nahe hinzu kam</i> ” (copied in 1816) Schuster, <i>idem</i> (copied in 1832, 1840)
11. post Trinitatis	<i>So spricht der Herr: Bekehret</i> ” (copied in 1840, 1853)	-----
12. post Trinitatis	„ <i>Allein zu dir, Herr Jesu Christ</i> ” (copied in 1840, 1843, 1850)	-----
13. post Trinitatis	-----	Johann Knall „ <i>Wer Ohren hat zu hören</i> ” ” (copied in 1770, by Johann Sartorius junior)
14. post Trinitatis	-----	-----
15. post Trinitatis	<i>Niemand kann zweien Herren Dienen</i> ” (copied in 1838, 1840, 1850, 1843 [contains interpretation references written in 1881!])	-----
16. post Trinitatis	„ <i>Es ist ein Elend jämmerlich Ding</i> ” (copied in 1840, 1843, 1855, 1855)	Sturm, <i>idem</i> (copied in 1840)
17. post Trinitatis	-----	-----
18. post Trinitatis	<i>Höre Israel, der Herr dein Gott</i> ” (copied in 1840)	-----
19. post Trinitatis	„ <i>Gott sei mir gnädig</i> ” (copied in 1840, 1843)	-----
20. post Trinitatis	„ <i>Das Himmelreich ist gleich einem Könige, der seinem Sohn</i> ” (copied in 1840, 1855)	-----
21. post Trinitatis	„ <i>Herr, wenn Trübsal da ist</i> ” (copied in 1830, 1843)	-----
22. post Trinitatis	„ <i>Das Himmelreich ist gleich einem Könige, der mit Knechten</i> ” (copied in 1874, 1848)	-----
23. post Trinitatis	„ <i>Herr Gott, du bist unsre Zuflucht</i> ” (copied in 1842, 1854)	-----
24. post Trinitatis	„ <i>Der Mensch vom Weibe geboren</i> ” (copied in 1840)	-----
25. post Trinitatis	„ <i>Wenn ihr nun sehen werdet</i> ” (copied in 1842, 1856)	-----
26. post Trinitatis	„ <i>Wenn aber der Menschen Sohn</i> ” (copied in 1842)	-----
27. post Trinitatis	„ <i>Siehe, siehe, der Bräutigam kommt</i> ” (copied in 1850)	Drotloff <i>idem</i> (copied in 1815) Feier <i>idem</i> (copied in 1814) Finger <i>idem</i> (copied in 1814)

**German-Romanian toponymic registry
and the abridgements of the German names from the registry at AMEE, Sibiu**

Abridgement	German name	Romanian name
Ab/Ag	Abtsdorf bei Agnetheln	Apoș
Ab/Me	Abtsdorf bei Mediasch	Țapu
Alz	Alzen	Alțâna
Bek	Bekokten	Bărcut
Bog	Bogeschdorf	Băgaciu
Bra	Braller	Bruiu
Bro	Broos	Orăștie
Dpi	Deutschpien	Pianul de Jos
Dra	Draas	Drăușeni
Dwk	Deutschweißkirch	Viscri
Gro	Großau	Cristian
Grs	Großschenk	Cincu
Hal	Halwelagen	Hoghilag
Hun	Hundertbücheln	Movile
Kir	Kirchberg	Chirpăr
Kls	Klosdorf	Cloașterf
Mar	Marpod	Marpod
Müb	Mühlbach	Sebeș
Pre	Pretai	Bratei
Pr/Ag	Probstdorf bei Agnetheln	Stejărișu
Rot	Rothberg	Roșia
Sche	Schelken	Jeica
Schi	Schirkanyen	Șerkaia
Schö	Schönau	Șona
Tar	Tarteln	Toarcla
Tha	Thalheim	Daia
Urw	Urwegen	Gârbova
Wol	Wolkendorf/Sg	Vulcan

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