

Die Originalschlüssel von Cantus I und II und Bassus wurden beibehalten. Die Schlüssel von Altus und Tenor wurden durch heute gebräuchliche Schlüssel ersetzt.

Die Bezifferung des Generalbasses in der Original-Bassstimme ist für unsere heutigen Bedürfnisse nicht ausreichend. Es bleibt auch oft unklar, für welche Zählleinheit die Ziffern gelten. Daher haben wir die Bezifferung des Generalbasses vollkommen überarbeitet.

Die wenigen Bindebögen des Originals haben wir beibehalten. Wir haben keine Bindebögen hinzugefügt.

Taktstriche fehlen im Original. Wir haben sie gemäß der heutigen Notation hinzugefügt. Beim Vierertakt haben wir die Notenwerte beibehalten. Beim Dreiertakt haben wir die Notenwerte grundsätzlich halbiert.

Alle Ausführungsanweisungen und Satzbezeichnungen des Originals haben wir übernommen. Sonstige Anweisungen wurden nicht hinzugefügt.

Im Originaldruck finden sich häufig „geschwärzte Noten“, vgl. Abb. 4 und 5. Dadurch werden dem Spieler z.B. Hemiolen verdeutlicht. Für diese geschwärzten Noten gibt es heute keine Entsprechung. Wir haben auf eine Darstellung verzichtet, da wir glauben, dass die heutige Notation mit ihren Taktstrichen ausreichend ist.

Am Ende bestimmter Tanzsätze (Courente, Ballet, Paduan, Aria, Galliard, Mascherada) befinden sich im Original oft in jeder Stimme zwei Maximae auf der Höhe des Schlußtons. Über dem Zwischenraum steht eine Fermate, vgl. Abb. 4. Bei Sarabanden befinden sich nach dem Schlußton zwei Pausen im Wert eines Taktes mit einer Fermate darüber, vgl. Abb. 5. Wir gehen davon aus, dass es sich hierbei nicht um echte, zu spielende Noten handelt, sondern um typographische Besonderheiten am Ende eines Satzes. Diese Maximae bzw. diese Pausen fehlen in unserer Ausgabe. Stattdessen steht grundsätzlich eine Fermate auf der letzten Note.

Wir danken Agnieszka Mietelska-Ciepierska von der Biblioteka Jagiellońska in Krakau für die freundliche Überlassung dieses Materials. Wir danken Lore Everling für die vollständige Überarbeitung der Generalbassbezifferung. Wir danken Lynn Dickinson für ihre Hilfe bei der englischen Übersetzung dieses Vorworts. Wir danken Barbara Rohde und Manfred Harras für ihre hilfreichen Kommentare zu unserer Vorabausgabe. Nicht zuletzt möchten wir auch den Spielern des Heidelberger Gamben-Ensembles, Wilfried Kemper, Hans-Otto Schnelle, Jolanta Wiendlocha und Barbara Zedlitz danken, die unsere werdende Ausgabe immer wieder mit kritischem Korrekturspiel begleitet haben.

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Preface

Andreas Hammerschmidt was born in 1611 in Brüx (Bohemia). In 1626 his parents moved to Freiberg (Saxony) where he acquired a position as organist in 1635. From 1639 until his death in 1675 he lived and worked in Zittau (Saxony), achieving considerable prosperity. Not only was he the church organist, for which he was highly respected, he was also a music teacher and an administrator for village, forest and property affairs. He composed numerous sacred vocal works which bear a certain affinity to the works of Heinrich Schütz, with whom he was apparently well acquainted. It is for these vocal works that Hammerschmidt is still known today.

Less known are his purely instrumental compositions which were first printed in 1636 under the title “Erster Fleiß” by Georg Beuther in Freiberg. They are a collection of 5-part dances for viols¹. Because

¹ In spite of this, these works can be performed very well by woodwind – like recorders – and by modern strings.

of its great success the collection was printed again in 1639. It appeared together with an even bigger collection of dances of the same kind under the title “Ander Theil”. The original titles read:

“Erster Fleiß / Allerhand newer Paduanen, Galliarden, Balleten, Mascharaden, Francoischen Arien, Courenten und Sarabanden, Mit 5. Stimmen auff Violen zu spielen / samt dem GeneralBaß. ...”

“Ander Theil Newer Paduanen, Canzonen, Galliarden, Balleten, Mascharaden, Francoischen Arien, Courenten und Sarabanden, Mit 5. und 3. Stimmen auff Violen / nebenst dem GeneralBaß ...”

We based our edition of these dances on a microfilm of the Biblioteka Jagiellońska in Cracow, Poland. It contained complete photocopies of the parts of both editions (Cantus I and II, Altus, Tenor, Bassus, General-Baß²).

Our edition includes all 90 5-part dances and the only 6-part dance. These dances appear in the original edition in an arbitrary order, usually several pieces of the same dance type appearing consecutively in different keys. A classification or grouping of any kind does not exist.

For practical use we have arranged these dances to form suites, proposing what seemed to be a logical order. Of course, other arrangements can be chosen as well. The numbers the pieces had in the original edition are shown in our score at the beginning of each dance at the right in small letters. The meaning is e.g. EF07: “Erster Fleiß” Nr. 7 or, AT41: “Ander Theil” Nr. 41.

For our suites the following aspects apply:

- Throughout a suite the key remains the same. However, a mix of major and minor is allowed.
- The order of dances is always similar. A suite starts with a Paduan, often followed by a Galliard. After that we have Courente, Ballet, and Aria. At the end there is often a Sarabande (which is to be played fast). Our aim was to have as large a variety of movements as possible in one suite.
- In the original edition there are numerous dances which are clearly meant to be performed in pairs, be that because the names of consecutive dances are marked as such (e.g. “Ballet 1.” and “Sarabande 2.”) or because some remark explicitly indicates this (e.g. “Galliard auff den ersten Paduan à 5”). These pairs remain together.

The original keys have been retained. In the original the accidentals are not written consistently throughout the parts. For instance, the Cantus and the Bassus parts have two flats whereas the Altus and Tenor parts have just one. This was altered so that the accidentals are uniform in all parts.

The accidentals in brackets are editorial suggestions. In some cases, however, they are there to prevent uncertainties (score only).

The original clefs of Cantus I and II and Bassus have been retained. The clefs of Altus and Tenor have been replaced by those commonly used in modern notation.

The figuring of the thoroughbass in the original Bassus part is not sufficient for today’s needs. In several cases it is also not clear which number applies to which beat in the measure. Therefore, we have completely revised the figured bass.

We have kept what few slurs appear in the original edition and added none.

The original edition has no bar lines. We have added bar lines according to the rules of today’s notation. In the movements in even time we have kept the note values as they were written. In the movements in uneven time we have halved the values of all notes. We have kept all instructions contained in the original regarding performance practice as well as the names of the movements. We have not added any other instructions.

In the original edition one finds “blackened-in notes” (see fig. 4 and 5). They indicated to the player special situations, e.g. hemiolas. There is no correlation for these blackened-in notes in today’s notation

² The parts “Bassus” and “General-Baß” are identical except for the title page.

and we do not show any indication of them as we believe that the modern notation with its bar lines is sufficient.

At the end of certain dances (Courente, Ballet, Paduan, Aria, Galliard, Mascherada) the original shows two double-length whole notes (*maximae*) following the last note in each part. In the space between them there is a fermata (see fig. 4). Sarabands have two rests the value of one measure following the last note with a fermata above them (see fig. 5). We assume that these are not notes which are actually to be played, but that they represent a typographical speciality at the end of movements. These *maximae* and rests are missing in our edition. Instead, we have placed a fermata over the last note of each movement.

We would like to thank Agnieszka Mietelska-Ciepierska of the Biblioteka Jagiellońska in Cracow for her kind help in obtaining the original edition. We also thank Lore Everling for her complete revision of the figuring of the thoroughbass. We thank Lynn Dickinson for her help in translating this preface into English. We thank Barbara Rohde and Manfred Harras for their helpful comments about our preliminary edition. Last but not least we would like to thank the players of the Heidelberger Gamburg-Ensemble, Wilfried Kemper, Hans-Otto Schnelle, Jolanta Wiendlocha, and Barbara Zedlitz who have accompanied our evolving edition with critical proof-reading and playing over a long period of time.

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Abb. 1. Erster Fleiß, Cantus II, Titelblatt
Fig. 1. Erster Fleiß, Cantus II, title page