

## Introduction

The title of the original print that is the source of the present edition reads: *Primitiae Musicales, Paduanas et Galiardas, quas vocant, complures egregias, artificiosissimas & suavissimas complectentes. Authore Balthasare Fritsch Lipsiensi.... Francoforti, Typis Wolfgangi Richteri, sumptibus Nicolai Steinii. Anno M. D C. V I.* [Musical firstling, including several outstanding, highly skillful and most delightful paduans and galliards. The author is Balthasar Fritsch from Leipzig.... Frankfurt, typeset by Wolfgang Richter, published by Nicolaus Stein in the year 1606]. It is a collection of twelve paduans and twenty galliards in four-parts as well as a five-part intrada, which are divided into two volumes in our new edition.<sup>4</sup>

Little is known about Balthasar Fritsch. He was born in Leipzig between 1570 and 1580, and died after 1608. He was a violinist and probably a member of Leipzig's

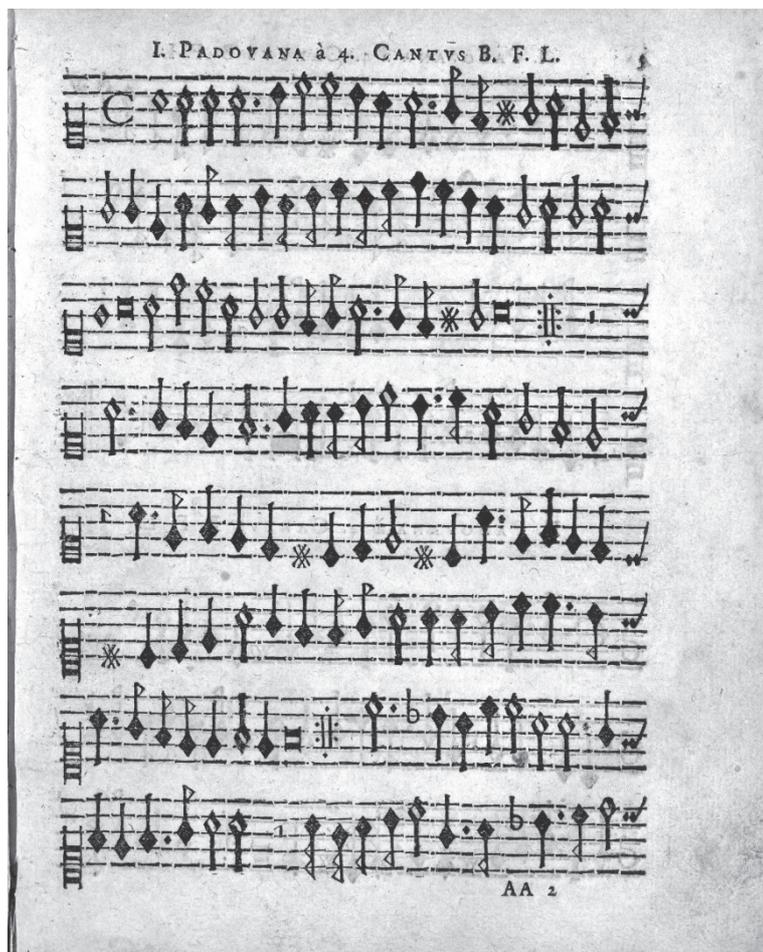
*Stadt Pfeiffer* [town musicians]. Among his contemporaries were Johann Hermann Schein, Georg Engelmann, and Valerius Otto, who all also published paduans and galliards. Aside from the present *Primitiae Musicales*, the *Neue Teutsche Gsäng, nach Art der welschen Madrigalen mit 5 Stimmen*, a highly regarded collection of madrigals published in Leipzig in 1608, has come down to us.<sup>5</sup>

The original print of *Primitiae Musicales*, on which our edition is based, is today in the holdings of the "Joseph Christian Senckenberg" Library of the Goethe University in Frankfurt am Main. It is made up of four well-preserved partbooks – Cantus, Altus, Tenor, Bassus – each of ca. forty pages. The parts in the original are in various clefs: Cantus in G2 or C1; Altus in C1, C2, or C3; Tenor in C3 or C4; Bassus in F3 or F4. Printed in the tenor partbook is a preface by the composer, which we reproduce in the second volume of our edition.

Our edition follows the source as closely as possible, but is laid out for today's practical use. We employ the clefs currently in use, whereby the Altus and Tenor parts are included in octave-transposed treble as well as in alto clef so that our edition is suitable for consorts of recorders as well as of viols. In accordance with today's expectations, we have added bar lines. Accidentals added or altered with respect to the original are in parentheses. However, we have tacitly added missing accidentals in frequently used accidental formulas, as, for example, in the Cantus of Paduana 1 at mm. 3 and 11 (see illustration), in order to avoid overburdening the look of the printed music with annotations. The lengths of the concluding notes, which are often different in the parts, have been standardized and, when necessary, an alternative concluding measure added for the repeat. All further corrections are indicated in the score by footnotes.

We would like to thank Irene Klein for calling this interesting collection to our attention.<sup>6</sup>

Günter von Zadow  
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Heidelberg, February 2017  
Translation by Howard Weiner



Balthasar Fritsch, *Primitiae Musicales*, Cantus, Beginn der I. Paduana  
Balthasar Fritsch, *Primitiae Musicales*, Cantus, Beginning of the I. Paduana

<sup>4</sup> Order number G313: 12 Paduans.

Order number G 314: 20 Galliards, Intrada à 5.

<sup>5</sup> See also Rudolf Wustmann, *Musikgeschichte Leipzigs*, vol. 1 (Leipzig and Berlin, 1909).

<sup>6</sup> CD: Musicke & Mirth, Ulrike Hofbauer, ... *und weil die Musik lieblich ist – Madrigale und Tanzmusik von Balthasar Fritsch*, deutsche harmonia mundi 2017, Barcode 889854119522.