

Introduction

"The other, however, goes without saying that my work was intended to arouse a warmer interest in a man who, as a person, had his "quirks", but who, as an artist, certainly deserves to be called a master, a true German master."

Thus Robert Siebeck writes in his dissertation of 1913 about the organist and composer Johannes Schultz.¹

Johannes Schultz was born in 1582 in Lüneburg, where he probably also received his musical education. From 1605 until his death in 1653 he was organist for the court of Braunschweig-Lüneburg in Dannenberg. Schultz published several collections of compositions from various fields, including both purely instrumental works and vocal works with secular and religious contents. Schultz, who always lived in the same place, followed the trends of his time only hesitantly. In most of his works he represented an earlier time than his own.

One of the mentioned collections is the *Musicalischer Lüstgarte Darinnen Neun und Funffzig Schone Newe / Moteten / Madrigalien / Fugen / Phantasien / Cantzonen, Paduanen, Intraden, Galliard, Passametz, Tantz / etc. ... Mit 2. 3. 4. 5. 6. 7. 8. Stimmen ...*² printed in 1622 in Lüneburg.³ The parts are contained in five single booklets (*CANTUS, ALTUS, TENOR, BASSUS, V. VOX*). The 59 pieces are numbered consecutively. As with many collections from this period, the composition and sequence of the movements is largely coincidental; for example, there are many individual dance movements but no connected suites.⁴

The original print is almost flawless. However, there is no fixed rule for the period of validity of the accidentals and sometimes the accidental appears *after* the note in question. Bar lines and beams do not yet exist. The choice of keys depends on the range of the voices. Occasionally ligatures still occur, e.g. in the Moteta XXX.

Edition Güntersberg publishes the pieces of the *Musicalischer Lüstgarte* in individual volumes, which are sorted according to the number of voices. In the score and in the parts we use treble clef and bass clef, whereby the treble clef in the tenor parts is usually octavated down. For gamba players, these tenor parts are also available in alto clef. The original clefs are listed in the section "Contents".

Our edition follows the source as closely as possible, but we have added bar lines and bars. We use today's accidental conventions, i.e. the accidentals apply to the whole bar. Suggested accidentals are in brackets. We have adopted the note values in duple time; on the other hand, the note values in triple times are usually shortened to a quarter, essentially following the Monumental Edition of 1937.⁵ The few corrections we have made to the musical text are listed in the "Critical Report".

The lyrics, which are difficult to understand for us today in their original form and whose assignment to the notes is often unclear, have been excellently transcribed for the present day in the aforementioned Monumental Edition.⁶ Therefore we have taken the lyrics from this edition. In the original, several verses are reproduced in some vocal pieces. For reasons of space only the first verse is included in our edition.

The movements in this collection are intended for sociable music-making and singing in every conceivable combination, whereby this practical edition is aimed primarily at instrumentalists. The pieces are suitable for strings, especially for viols, because of their varying and not always small range. But they are also very suitable for recorders and other wind instruments or for mixed ensembles.

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¹ Robert Siebeck, *Johannes Schultz – Fürstlich Braunschweig-Lüneburgischer Organist in Dannenberg* (Leipzig 1913); reprint: Ink-tank publishing, 2018.

² See back cover.

³ The only copy preserved today is in the Herzog August Bibliothek in Wolfenbüttel.

⁴ A table of contents is printed in the original tenor partbook.

⁵ *Das Erbe deutscher Musik, Landschaftsdenkmale Niedersachsen Band 1, Johannes Schultz, Musicalischer Lüstgarte 1622*, H. Zenck (ed.) (Wolfenbüttel and Berlin 1937).

⁶ Zenck, p. 103.