

Theodor
Schwartzkopff
(1659 — 1732)

Pieces
à 3 Viola da gamba
col Basso Continuo

D-ROu Musica Sæc. XVII 58¹⁶

(Original clefs)

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P R E F A C E

This edition reproduces verbatim Theorod Schwartzkopff's *Pieces à 3 Viola da Gamba con Basso Continuo* manuscript in the *Universitätsbibliothek Rostock*, shelf mark *Musica Sac. XVII 58¹⁶*.

The manuscript is in separate parts and, as part of the *Basso Continuo* quoted in the title, also has a *Violon[e]* part: the intended instrument is probably a cello more than a contrabass viol (*violone* in rthe modern sense) and is the ‘real’ bass; the *Cembalo* part, instead, harmonises a kind of *basso seguente* which occasionally makes imitations less readable.

E D I T O R I A L R E M A R K S

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original clefs, key signatures, time signatures, note values, ties, slurs, beamings and bar lines have been retained.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently ‘modernised’ when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.
- All **1.** and **2.** *volta* are not original. In the source they were indicated through a wide slur underlying both measures (and occasionally *parts* of measures which have completed in this edition and marked as such).
- Rehearsal marks in the *Ciaccona* are not original and have been provided editorially as a convenience.
- In the source, the continuo figures were above the staff; in this edition they have been moved below the staff, which is more common in modern editions.

C R I T I C A L N O T E S :

1. In all parts the repeat start is indicated with a *segno*.
2. Original: G#.
3. Original: 
4. A **4** digit was here andhas been crossed out.
5. End repeat missing in the *violone* part.

PIECES À 3
VIOLA DA GAMBA
col Basso Continuo

T. Schwartzkopff (1659 — 1732)

Intrada. Andante.

Viola di Gamba 1

Viola di gamba 2

Viola di Gamba 3

Violon

Cembalo

6

Allegro.

II

13

17

21

14

6 # 6 5 # 6 6 # 6 5

17

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

21

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

24

6 6 # 6 5 # 6 6 # 6

28

5 6 6 6 6 # 6 6 7 6 5 3b 7 6 5 3b

31

7 6 5 3b 7 6 5 3 # # 4 # 4 # (#)

Allemande.

6 5 6 4 5 6

6 7 6 5 3 6 # 7 6 # 6

b 6 5 6 5 # 6 6

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

4+ 6 3 4 6 7 6 8 7 8 7

6 5 5 5 6 # 4 # #

146

6 5 6 5 6 #

150

6 5 6 5 6 # 6 5 6 6 5 6

156

6 5 # 6 5 6 6 5 6 # 6 5

Courante.

6 6 7 6 7 6 # 6 6#5

10

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

19

6# 6 7 6 # 6# # 7 5 6 4 #

Chaconne.

2

7 6 # 7 6 # 5 6 7 6

II

3

7 6 # 5 6 7 6 7 6 # 6

20

4

4 # 6 4 # 6 6 #

130

5 6 # 6 5 6 #

136

18

5 6 5 6 6 4 5 #

141

19

5 6 5 6 6 4 5 #

II2 15

65 9

f. *f.* *f.*

$\flat$ # # $\flat$ # # 4 #

72 10

7 6 # 7 6

80 11

6 5 # 6 # 6 6 5

88 12

6 # # 6 # #

96 13

6 # 6 7 # 7 5 6 4 # 6 # 7 5

104 14

6 4 5 7 6 # 7 6

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Pieces à 3 Viola da gamba
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Viola di gamba I
(original clef: )

Intrada. Andante.

Musical staff 1 (Measures 1-4):

Bourrée.



Gigue.



Allemande.



Courante.



Chaconne.

10

18

29

39

50

61

71

80

88

2

3

4

5

6

7

8

9

10

11

12

13

p: [iano]

f: [orte]

p:

f:

p:

f:

p:

f:

99

107

115

123

128

133

138

147

150

155

14

15

16

17

18

19

20

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Pieces à 3 Viola da gamba
col Basso Continuo

Viola di gamba 2

PIECES À 3
VIOLA DA GAMBA
col Basso Continuo

T. Schwartzkopff (1659 — 1732)

Intrada. Andante.



5



8 **Allegro.**
1)



11



14



17



20



23



26



Bourrée.

5

8

13

Measures 1-13 of the Bourrée. The piece is in 3/8 time, key of D major. Measure 1 has a key signature change to D major. Measure 8 has a repeat sign. Measure 13 has a repeat sign.

Gigue.

5

8

13

19

Measures 1-19 of the Gigue. The piece is in 3/4 time, key of D major. Measure 1 has a key signature change to D major. Measure 8 has a repeat sign. Measure 13 has a key signature change to D major. Measure 19 has a repeat sign.

29

32

Measures 29-32 of the Bourrée. Measure 32 has a first and second ending.

Allemande.

5

9

14

Measures 1-14 of the Allemande. The piece is in 3/8 time, key of D major. Measure 1 has a key signature change to D major. Measure 9 has a key signature change to D major. Measure 14 has a repeat sign.

Courante.

6

12

19

Measures 1-19 of the Courante. The piece is in 3/4 time, key of D major. Measure 1 has a key signature change to D major. Measure 6 has a key signature change to D major. Measure 12 has a key signature change to D major. Measure 19 has a repeat sign.

Chaconne.

12 22 32 42 53 64 73 82 89

2 3 4 5 6 7 8 9 10 11 12 13

99 106 114 122 127 133 138 146 150 154

14 15 16 17 18 19 20

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Pieces à 3 Viola da gamba
col Basso Continuo

Viola di gamba 3

Intrada. Andante.

4

8 **Allegro.**

14

18

21

25

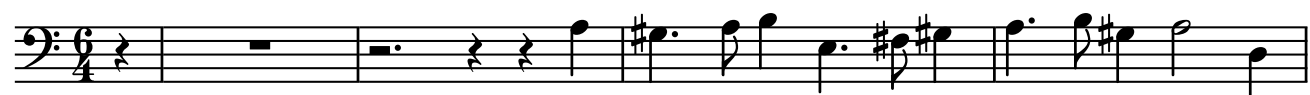
28

32

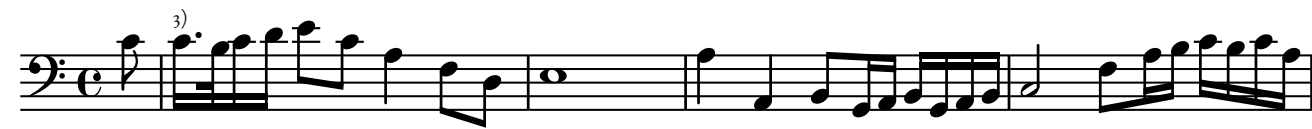
Bourrée.



Gigue.



Allemande.



Courante.



Chaconne.

Chaconne.

2

3

4

5

6

7

8

9

10

11

12

13

p. [piano] *f. [forte]* *p.* *f.* *p.* *f.*

99 14

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Violone

PIECES À 3
VIOLA DA GAMBA
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Intrada. Andante.

First staff of music for the Intrada. Andante. The staff is in bass clef with a common time signature (C). The melody begins with a half note G2, followed by a half note A2, then a quarter note B2, and continues with a series of eighth and sixteenth notes.

8 **Allegro.**
1) 2
Second staff of music for the Allegro section. It begins with a repeat sign and a first ending bracket labeled '1)' and '2'. The tempo is marked 'Allegro.'.

15 2)
Third staff of music for the Allegro section. It begins with a repeat sign and a first ending bracket labeled '2)'. The melody continues with eighth and sixteenth notes.

20
Fourth staff of music for the Allegro section. The melody continues with eighth and sixteenth notes.

25
Fifth staff of music for the Allegro section. The melody continues with eighth and sixteenth notes.

30
Sixth staff of music for the Allegro section. It ends with a double bar line and a first ending bracket labeled '1.' and '2.'.

Allemande.

First staff of music for the Allemande. The staff is in bass clef with a common time signature (C). The melody begins with a half note G2, followed by a half note A2, then a quarter note B2, and continues with a series of eighth and sixteenth notes.

7
Second staff of music for the Allemande. The melody continues with eighth and sixteenth notes.

13
Third staff of music for the Allemande. The melody continues with eighth and sixteenth notes.

Courante.

10

19



Chaconne.

18

31

45

60

76

90

2

3

4

5

6

7

8

9

10

11

12

p:[iano]

f:[orte]

p.

f.

p.

f.

p.

f.

97

112

130

149

13

14

15

16

17

18

19

20

5)



Bourrée.

8

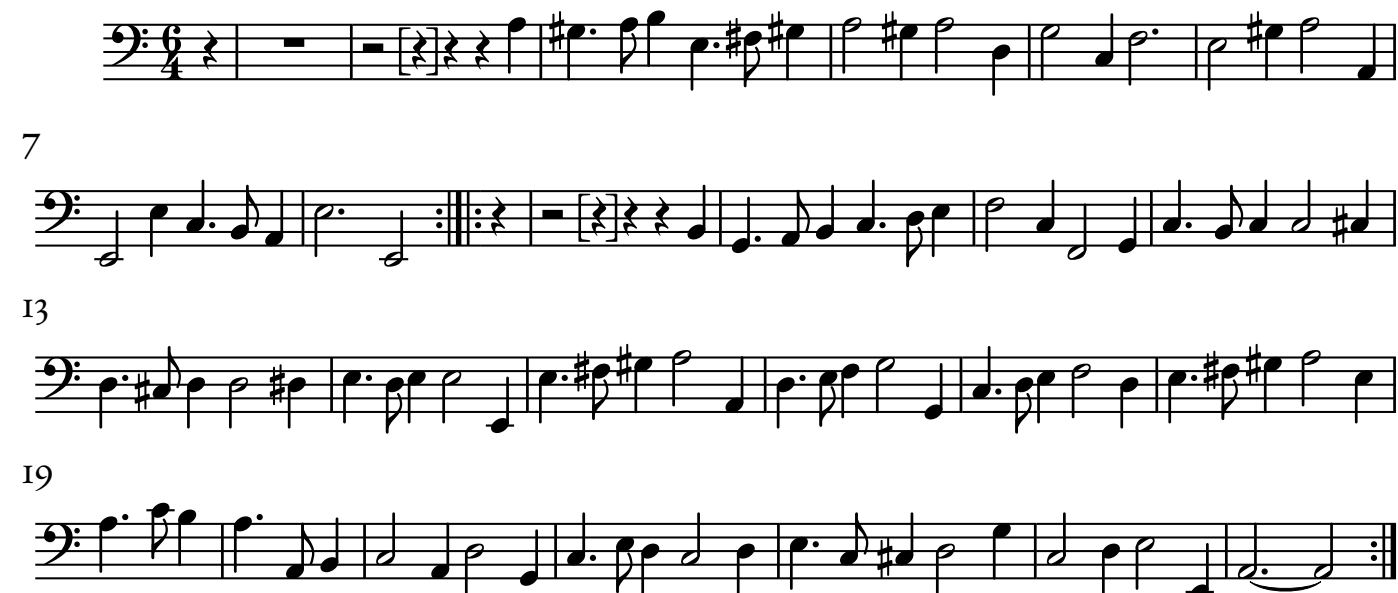


Gigue.

7

13

19



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Pieces à 3 Viola da gamba
col Basso Continuo

Cembalo

Intrada. Andante.



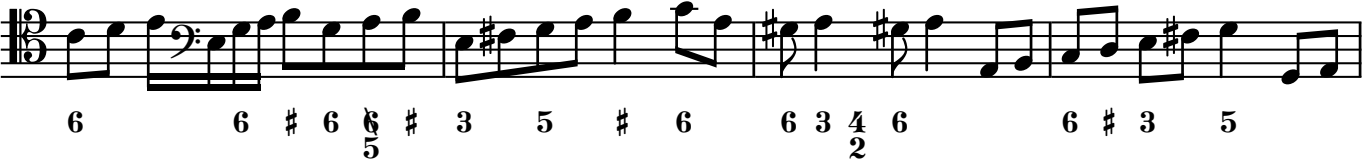
8 Allegro.
1)



12



16



20



24



30



Allemande.

5

9

14

6 5 6 5 6 6 6

7 6 5 3 6 # 7 6 # 6 b 6 5 6 5 # 6 6 #

6 7 6 7 6 7 6 7 6 4 3 6 4 3 4+ 6 3

4 6 7 6 8 7 8 7 6 5 5 5 6 # 4 # #

Courante.

7

12

21

6 6 7 6 7 6

6 6# 5 7 6# #

6 # 6 5 6 4 3 6#

6 7 6 5 6# # 7 5 6 4 #

Chaconne.

Measures 1-95 of the Chaconne. The score is in bass clef with a 3/4 time signature. It features a series of measures with various accidentals and fingerings. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are boxed. Dynamics include *f. [orte]*, *p.*, and *p. [iano]*. Fingerings are indicated by numbers 1-5.

Measures 105-149 of the Chaconne. The score continues in bass clef with a 3/4 time signature. Measure numbers 14, 15, 16, 17, 18, 19, and 20 are boxed. Dynamics include *p.* and *f.*. Fingerings are indicated by numbers 1-6.

Bourrée.

Measures 1-9 of the Bourrée. The score is in bass clef with a 3/4 time signature. Measure numbers 1 and 2 are boxed. Dynamics include *f.* and *p.*. Fingerings are indicated by numbers 1-5.

Gigue.

Measures 1-19 of the Gigue. The score is in bass clef with a 3/4 time signature. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, and 19 are boxed. Dynamics include *f.* and *p.*. Fingerings are indicated by numbers 1-5.

Bourrée.

6 5 # 5 6 # # 6 b 6 5b

6

6 5 # 4 # # b # 6 # 6 7

II

6 6 5 # # 6 6 # 6 # 6 6 6 # 4

Gigue.

6 3 # 6

4

7 6 # 5b # # 6 # #

8

3 3 6 6 6 6 6/5 6/5

A3 Printing Instructions

The A3 versions of the pdf files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper; when necessary, page turnings are minimized by the use of fold-outs.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized (typically A3) or single-sized (typically A4) in your printer according to each range size.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm” or “A4 210 x 297 mm” according to the size of each range.
4. Print each of the page ranges listed below (recto and verso). This generates some A3-sized sections to fold in the middle (and bind together, if you like) and possibly some A4 loose pages, each with the indication of the double page to which it is intended to be glued.

Hint: if your printer does not have double-side printing capability (recto and verso in a single run), print each range twice: once selecting “Front side only” (or “Odd sheets”) and printing on one side, then selecting “Back side only” (or “Even sheets”), reloading the printed pages on the other side and printing the same range of pages again.

Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Score cover	A3	1—2 (1 sheet)
Score	A3	3—12 (5 sheets)
V. d. g. 1 (orig. cl.)	A3	13—16 (2 sheets)
Viola da gamba 2	A3	17—20 (2 sheets)
Viola da gamba 3	A3	21—24 (2 sheet)
Violone	A3	25—28 (2 sheet)
Cembalo	A3	29—32 (2 sheet)

Glueing

(all page numbers refer to the numbers printed on the pages)

Glue score page no.:	to score page no.:
p. 17	p. 8