

Introduction

In the opinion of the Flemish musicologist Pieter Andriessen, Carolus (Carel) Hacquart was the most important Netherlandish composer of the seventeenth century.¹⁰ Hacquart was born ca. 1640 in Bruges, where he received instruction in Latin and composition as well as in viola da gamba, lute, and organ. Around 1670 he went with his brother Philipp¹¹ to Amsterdam, where both of them earned their livings as musicians. In 1674 he published ten *Cantiones Sacrae* that could be sung by Protestants and Catholics alike. In 1678 he wrote the music for the Singspiel *De triompheerende Min*,¹² which is today considered to be the first opera with a Dutch libretto. In 1679 he moved to The Hague, where he organized weekly concerts in the famous Mauritshuis and served as organist of the Old Catholic Church.

In 1686 Carolus Hacquart published his op. 3, the present collection of suites for viol, entitled *Chelys*.¹³ He dedicated the work to two lawyers who had been his pupils, and who had financially enabled the publication (see “Dedication” on page 6). After this he dropped out of sight in Holland, and it is assumed that he went to England. There is evidence that he lived at least until 1701.

The suite collection *Chelys* is preserved in the following sources:

- Q1** Gb-DRc C92, print, The Hague, 1686.¹⁴ The title page displays a copperplate engraving by Johann Georg Seiller (1663–1740) with the following text: *Chelys | Carolo Hacquart | Opus Tertium | Anno 1686* (see cover). The viol part to all twelve suites is preserved on fifty-six cleanly engraved pages. The bass part is missing, however.
- Q2** Gb-DRc MS A.27, manuscript miscellany by Peter Falle (327 pages). Contains thirty-six selected movements from *Chelys*, eleven of them with a figured bass part, scattered throughout the manuscript.
- Q3** D-Kl 2° Ms. Mus. 61L² Nr. 2–5,¹⁵ manuscript in tablature. Four movements from *Chelys*, viol part only.
- Q4** D-B Slg Mus. ms Klingenberg 26 (1905),¹⁶ transcription of the viol part of the four movements from Q3. The manuscript also includes the bass part, but it is not known from which source it originates.
- Q5** GB-Ob ms. Mus.Sch. D.249,¹⁷ manuscript miscellany with music for viola da gamba (414 pages). Includes four suites from *Chelys*, two individual parts for viol and figured bass.

The print Q1 is our principal source. It contains sixty movements divided into twelve suites, which we reproduce in four individual volumes of three suites each. The secondary sources Q2–Q5 contain a total of nineteen movements with bass, including multiple versions of three pieces. Moreover, Q2 contains twenty-five pieces without bass, of which two are identical to pieces with a bass part.

There is evidence that the bass part to Q1 existed. The model for the copyist’s manuscript Q2 was the print Q1, for there are two page numbers at the end of each movement of the copy. The upper page number refers to the viol part (which we were able to verify), the lower number to the bass

¹⁰ Pieter Andriessen in *Carolus Hacquart, Chelys*, Symphonia SY 03205, 2004, CD-Booklet.

¹¹ Four Suites for viola da gamba solo by Philip Hacquart are preserved in GB-Ob (Mus.Sch. F.573).

¹² *Triumphant Love*.

¹³ In the Baroque era, “chelys” (ancient Greek for “lyra”) was the generic name for string instruments, in particular for the viola da gamba.

¹⁴ Durham Cathedral Library.

¹⁵ Universitätsbibliothek Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel.

¹⁶ Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv.

¹⁷ The Bodleian Libraries, University of Oxford.

part (which is lost). The illustration on the right shows an excerpt from the end of the Gigue in Suite I from Q1. A further indication is that in his preface Hacquart wrote that the *two* dedicatees should play the suites *together*. Moreover, a reprint of *Chelys*, which has not survived, was announced in the catalogue of the Roger publishing house (Amsterdam, 1759) as follows: *Pièces de basse de viole de Mr. Hakart, composées de Préludes, Allemandes, Courantes, Sarabandes, Giges, Fantasies à une Basse de Viole & une Basse continue*.¹⁸



The viol part is laid out in such a way that it explicitly or implicitly contains the bass line in its polyphonic structure, which is interspersed with chords. It was therefore possible to reconstruct the bass line in all places where it has not been preserved. For players who are not experienced in continuo playing, a score with a realization of the figured bass is included.

In our edition, the viol part is based on the principal source Q1. The bass part, where it has come down to us, is based on the respective secondary source. We employ the original clefs with the following exception: the very rarely used soprano clef (C1) has been replaced by alto clef. In several places, we have shifted the position of the clef change for reasons of better readability. As a matter of principle, the musical text displays the original accidentals. Cautionary and editorial accidentals are found *above* or *below* the respective note; in chords with more than two parts, they are placed in parentheses before the note. Where necessary, we have transcribed repeat marks in the modern manner. All other corrections are documented in the annotations found in the section “Kritischer Bericht *Critical Report*” on page 7.

Hacquart’s music ranks with that of the other great viol composers of the time, such as Schenck, Kühnel, Höffler, and Richman, music that is characterized by polyphonic structures with chords and large leaps. All suites are made up of five movements. As a rule, a rather freely structured Prelude is followed by an Allemande, Courante, Sarabande, and Gigue. The themes of the respective Allemande and Courante are often related. In several Sarabandes, the repeats are written out as variations.

We are pleased to be able to publish this beautiful music for the first time in our day, and hope that it will soon have a place in the standard repertoire of every viol player. We would like to thank Dankwart von Zadow for the reconstruction and realization of the basso continuo, Monika Schwamberger for trying out our draft versions, and Howard Weiner for the translation of the introduction and the dedication into English.

Heidelberg, September 2013
Günter von Zadow
Leonore von Zadow-Reichling

Dedication

To the illustrious and in every way always well-advised Lord FLOREntius PETRUS PITTENIUS. Doctor of Both Laws, legal counsel to the highest Dutch Curia, etc., a man of highest erudition, a shining star of the Muses, etc., and likewise to the illustrious and in every way always well-advised Lord PETRUS KUYSTEN, Doctor of Both Laws, unrivaled friend of the Muses, the Orpheus of the Castalian choir, etc.

To you, you highly esteemed Lords, I give my work for strings, which was winterly dead and mute, but was to be awakened to life again by your hands, by you who are the Hagian choir’s most inspired souls and nightingales. Your extremely fine ears will, I hope, find pleasure in the sweetness

¹⁸ Quoted after Bettina Hoffmann, *Catalogo della musica solistica e cameristica per la viola da gamba* (Lucca, 2001).