

## Introduction

Johann Schop was born around 1590, the son of Fabian Schop, a musician in the *Hamburger Ratsmusik*. He therefore grew up in a musical household and was presumably taught to play several instruments by his father. In 1614, Michael Praetorius described him as a ‘very good treble violin player’ who also mastered the lute, trombone and cornett.<sup>1</sup> In 1615, Schop became a member of Christian IV’s court orchestra in Copenhagen, and in 1619 he entered the service of Duke Philip Sigismund of Braunschweig-Lüneburg before becoming director of the *Hamburger Ratsmusik* in 1621. He held this position for 44 years and died in 1667.

The *Hamburger Ratsmusik* was a highly regarded municipal instrumental ensemble whose task was to provide musical accompaniment for festive events such as the weddings of prominent personalities. In accordance with the principle of ‘honouring God and bringing joy, delight and benefit to Hamburg’, the city afforded itself an elite ensemble of eight council musicians, which was on a par with many princely chapels and was led over the years by several well-known musicians, such as Dietrich Becker, William Brade, Georg Philipp Telemann, and Carl Philipp Emanuel Bach.<sup>2</sup> During the years in which Schop led this ensemble, he worked primarily as a composer and violin virtuoso. He was highly regarded and received a princely salary from the city of Hamburg.

Numerous sacred and secular works by Johann Schop have been preserved in print and as manuscripts. Today, RISM lists 534 entries of his works, with sacred compositions clearly predominating.

Among Schop’s surviving compositions for instrumental ensemble, the collection presented in this edition occupies an important position. The title is *Erster Theil | newer Paduanen, | Galliarden, Allmanden, Balletten, | Couranten, unnd Canzonen, mit 3. 4. 5. unnd 6. | Stimmen / nebenst einem Basso | Continuo | Componieret | von | Johan Schopen. ... Gedruckt zu Hamburg / bey Jacob Rebenlein / | in Verlegung des Autoris. 1633.* [First part | of new pavans, | galliards, allemandes, ballets, | courantes, and canzonas, with 3, 4, 5, and 6 | voices / along with a basso | continuo | Composed | by | Johan

Schop. ... Printed in Hamburg / by Jacob Rebenlein / | published by the author. 1633.] The collection consists of six part-books: *Cantus, Quinta Vox, Altus, Tenor, Bassus, Bassus Generalis*, the latter being a figured basso continuo part. The collection contains a total of 62 pieces, the majority of which (35) are for five parts.

In 1635, Schop published the second part of this collection. The title is *Ander Theil newer Paduanen* ... There are 40 pieces in total. Unfortunately, only three part-books from this part have survived.

The collection *Erster Theil* was very well received, and Schop had a second edition typeset and printed in 1640.

This is the source situation for *Erster Theil*:

1st edition 1633

in D-WRha:<sup>3</sup> *Cantus, Bassus Generalis*

in D-EFu:<sup>4</sup> *Tenor*

2nd edition 1640

in CH-Zz:<sup>5</sup>

*Quinta Vox, Altus, Tenor, Bassus Generalis*

For our edition, we have used the *Cantus* from the 1633 edition and the remaining four parts from the 1640 edition. A comparison of the two basso continuo parts shows that the two editions are very similar. Only in Paduana No. 1 does the *Cantus* not match the other parts in a few bars and had to be adapted for our edition (see Critical Commentary).

Our edition follows the largely error-free original prints as closely as possible, but we take into account the reading habits of today’s players in this practical edition. In the original, eight different clefs are used (G1, G2, C1, C2, C3, C4, F3, F4). In the score, we only use the treble clef (G2), also octaved, and the bass clef (F4). The individual parts in the middle register are also given in the alto clef (C3).

The *Bassus Generalis* is the only part that is notated with bar lines. We have adopted these for all voices. Pieces in duple time are divided into 4/2, but sometimes there are individual bars in 2/2 for no apparent reason. We have standardised this to 4/2.

<sup>1</sup> quoted from Johann Schop, *Erster Theil newer Paduanen*, Arne Spohr (ed.), (Middleton, Wisconsin: A-R Editions, 2003).

<sup>2</sup> quoted from Wikipedia *Hamburger Ratsmusik* [24.11.2025].

<sup>3</sup> DWRha = Hochschule für Musik, Hochschularchiv – Thüringisches Landesmusikarchiv Weimar.

<sup>4</sup> D-EFu = Universitätsbibliothek, Erfurt.

<sup>5</sup> CH-Zz = Zentralbibliothek Zürich.