Samuel Scheidt

1587 – 1654

Fantasia Super Io son ferito lasso

Fuga Quadruplici

SSWV 103

Edited by Maris Bietags

Samuel Scheidt's *Tabulatura Nova* is one of the most important collections of keyboard music appearing in the 17th century. Printed in Hamburg in 1624, it contains almost all of the author's works for keyboard instruments. The four-voice *Fantasia super Joson ferito casso* [sic!] is found in the first part under number II. It is not clear whether it is based on Palestrina's famous madrigal *Io son ferito*, or on a parody of the same madrigal by Hans Leo Hassler.[1] The indication at the beginning of the piece, *Fuga quadruplici,* indicates that it is based on four themes.

The Present Edition

In the present edition, the *Fantasia* is presented according to its aspect in the original print.[2]
The basic measure is a breve. The following corrections have been made:

Bar	Page in the source	Voice	Note	Corrections	Commentary
18	12	T	3	The printed note in the present edition has been left unaltered	The note was corrected from e to d in at least three previous editions.[3]
25	12	T	3	The printed sharp has been omitted	In the source, the printed sharp before the note is crossed out
72	18	B	2	a → e	-
74	18	B	5	g → c *	-
86	20	T	4	a → d^1 *	-
86	20	B	4	e → d *	-
104-5	21	A	8/1	A tie has been added	-
111	22	T	3	d^1 → e^1 *	-
119	23	A	1	f^1 → a^1 *	-

**In the source, the note has been corrected with a pen*

In the present edition, the *Fantasia* is presented in two versions, both in open score, the first reproducing the set of clefs used in the original print. If, as in this case, a piece is high pitched, according to Michael Praetorius it should be transposed downwards, in this case a fifth downwards, *per quintam inferiorem*.[4] This can be done easily by changing the original set of clefs to those *in contrabasso*,[5] and adding a b flat. The transposition downwards accentuates the sombre nature of this *Fantasia* and is more suitable to the high-pitched keyboard instruments of that time. Nevertheless, the player must take into account that many contemporary instruments had the so-called short octave and some passages must be rearranged accordingly.

The custodes at the end of each stave have been used to indicate the note that comes next. Accidentals affect a note and its repetition until a different note appears, or they are used to cancel a previous accidental, or in other words - to *remove or add a small semitone*.[6] There are certain cases where a sharp in the original has been used to emphasize the fact that the note should not be flattened (bars 7 and 45). Similarly, although not marked, the b's in bars 65 (Cantus) and 66 (Tenor) should be flattened. No accidentals have been added in the present edition.

Berlin, 1. November 2017/ Tübingen 29. April 2021 Maris Bietags

[1] Waczkat, Andreas: „Samuel Scheidt und die neue Parodietechnik des 17. Jahrhunderts" in: *Samuel Scheidt (1587- 1654): Werk und Wirkung; Bericht über die Internationale wissenschaftliche Konferenz am 5. Und 6. November 2004 im Rahmen der Scheidt-Ehrung 2004 in der Stadt Halle und über das Symposium in Creuzburg zum 350. Todesjahr, 25- 27. März 2004*, ed. Händel- Haus Halle, Halle an der Saale, S. 59.

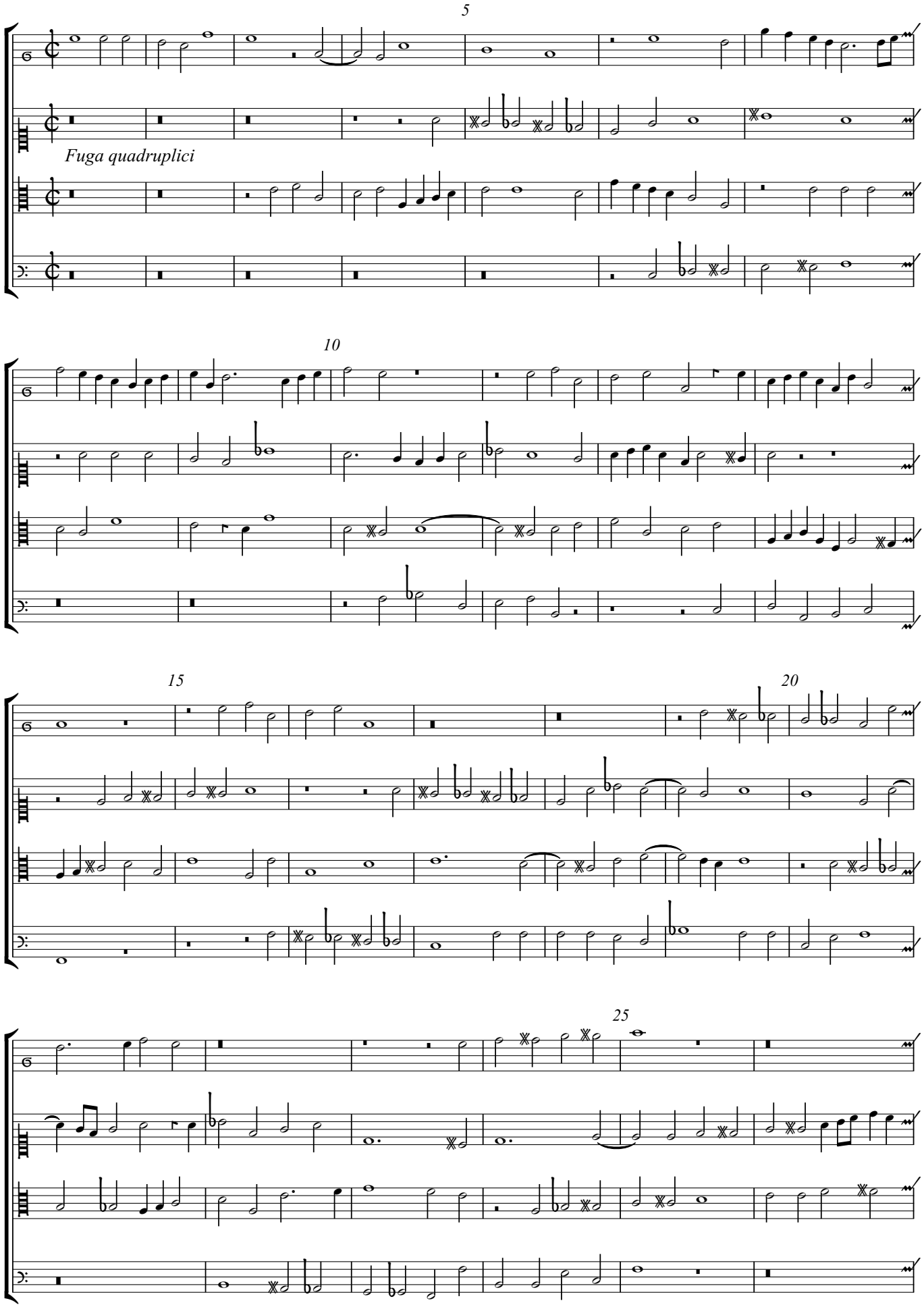
[2] The template for this edition: Scheidt, Samuel, *Tabulatura Nova [Prima Pars]*, Hamburg 1624, D-Mbs, p. 11- 29.

[3] Scheidt, Samuel, *Fantasia Super: Io son ferito lasso,* ed. Max Seiffert, Leipzig 1892 (Denkmäler deutscher Tonkunst, Bd.1), p. 11; id., *Fantasia à 4 Voc. […]*, ed. Christhard Mahrenholz, Hamburg 1954 (*Samuel Scheidt's Werke,* Band VI), p. 12; id., *Fantasia super Io son ferito lasso*, ed. Harald Vogel, Leipzig 1994 (Tabulatura Nova, Part I), p. 31.

[4] Praetorius, Michael, *Syntagma Musicum III*, Wolffenbüttel 1619, Faksimile- Nachdruck ed. Wilibald Gurlitt, Basel 1967 (Documenta Musicologica XV), p. 80- 81.

[5] Adriano Banchieri, *Cartella Musicale*, Venice 1614, p. 119.

[6] Zarlino, Gioseffo*, The Art of Counterpoint. Part three of Le istitutioni harmoniche, 1558*, translated by Guy A. Marco and Claude V. Palisca, New York 1976, p. 49.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Fuga quadruplici
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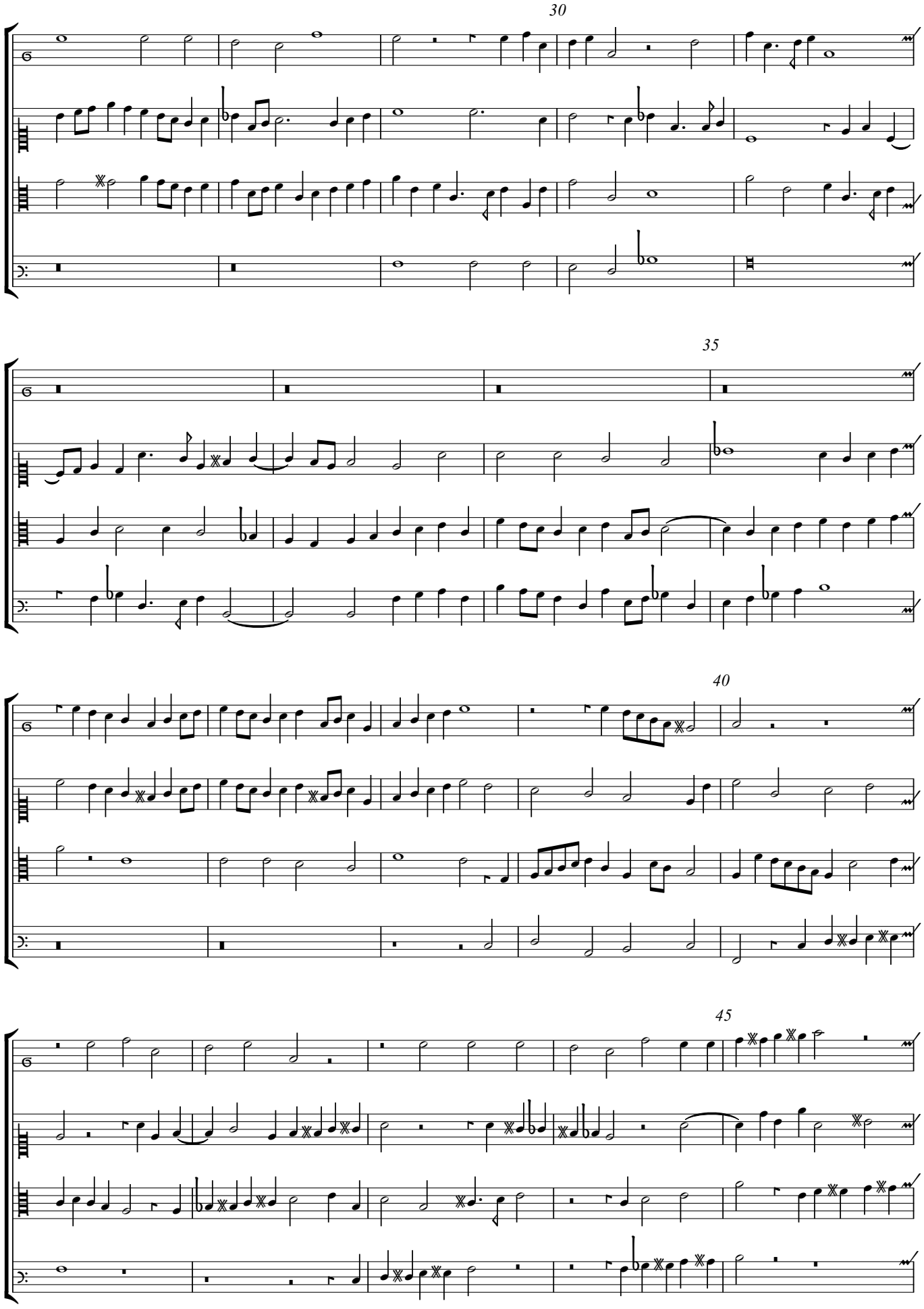
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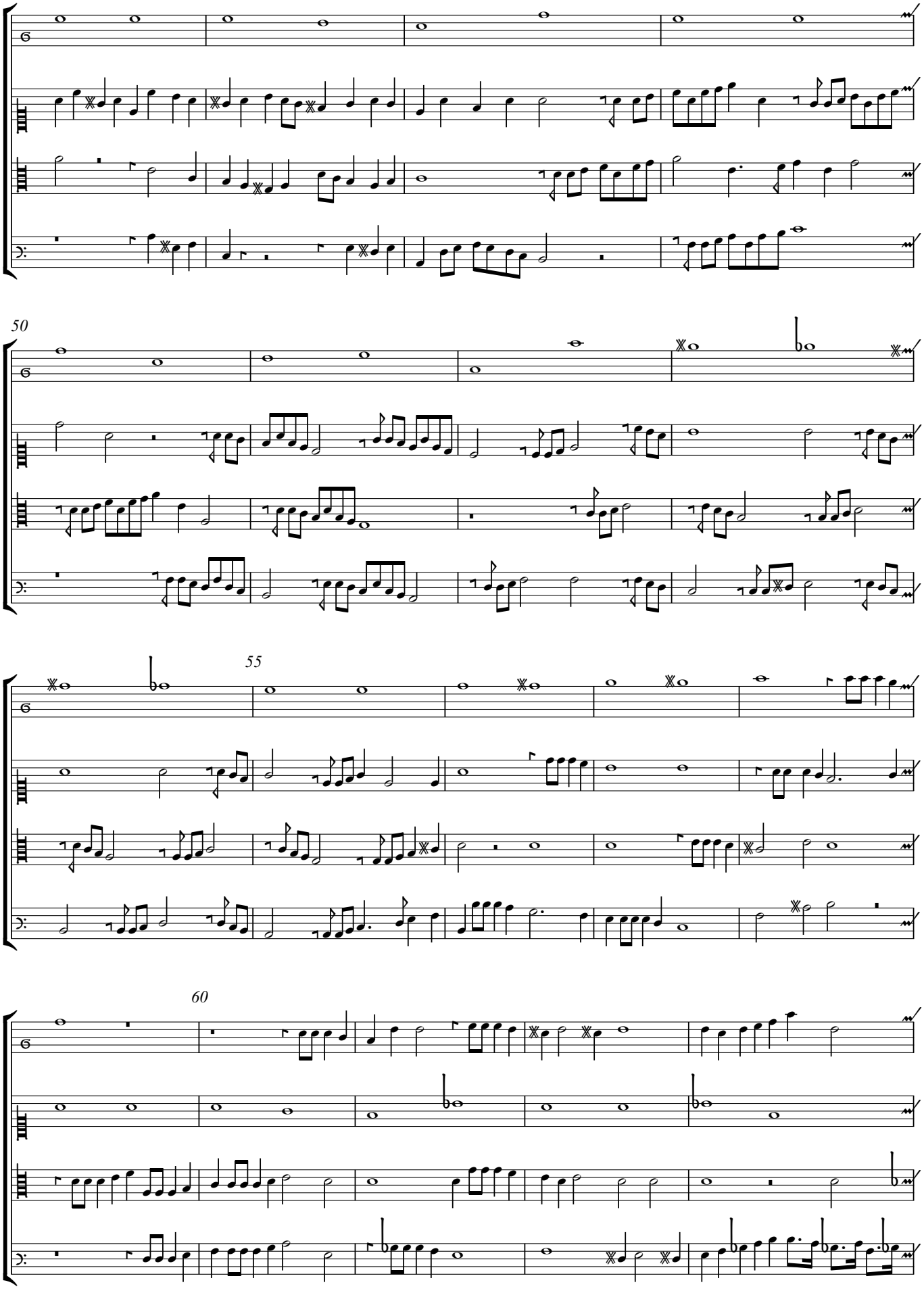
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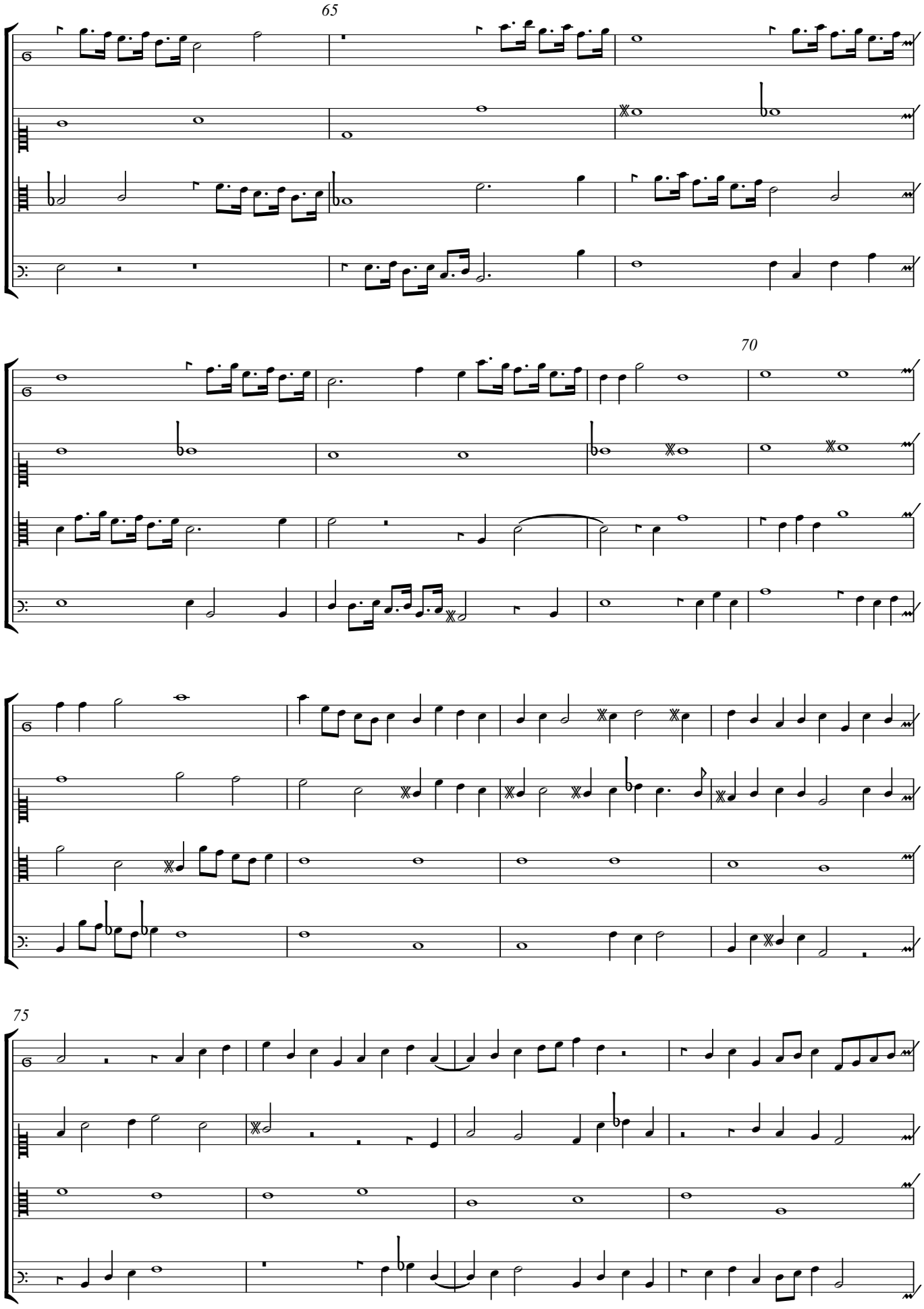
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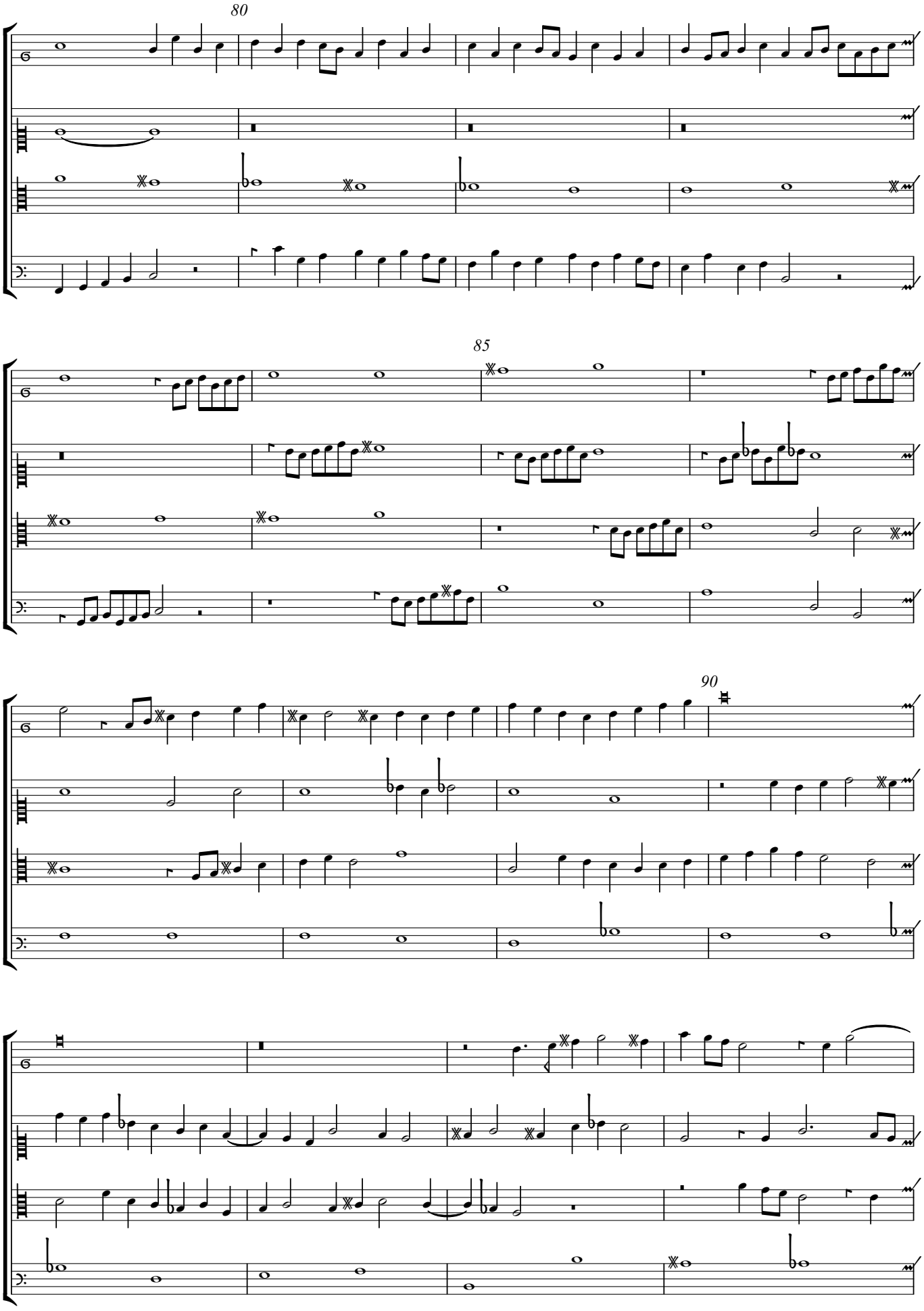
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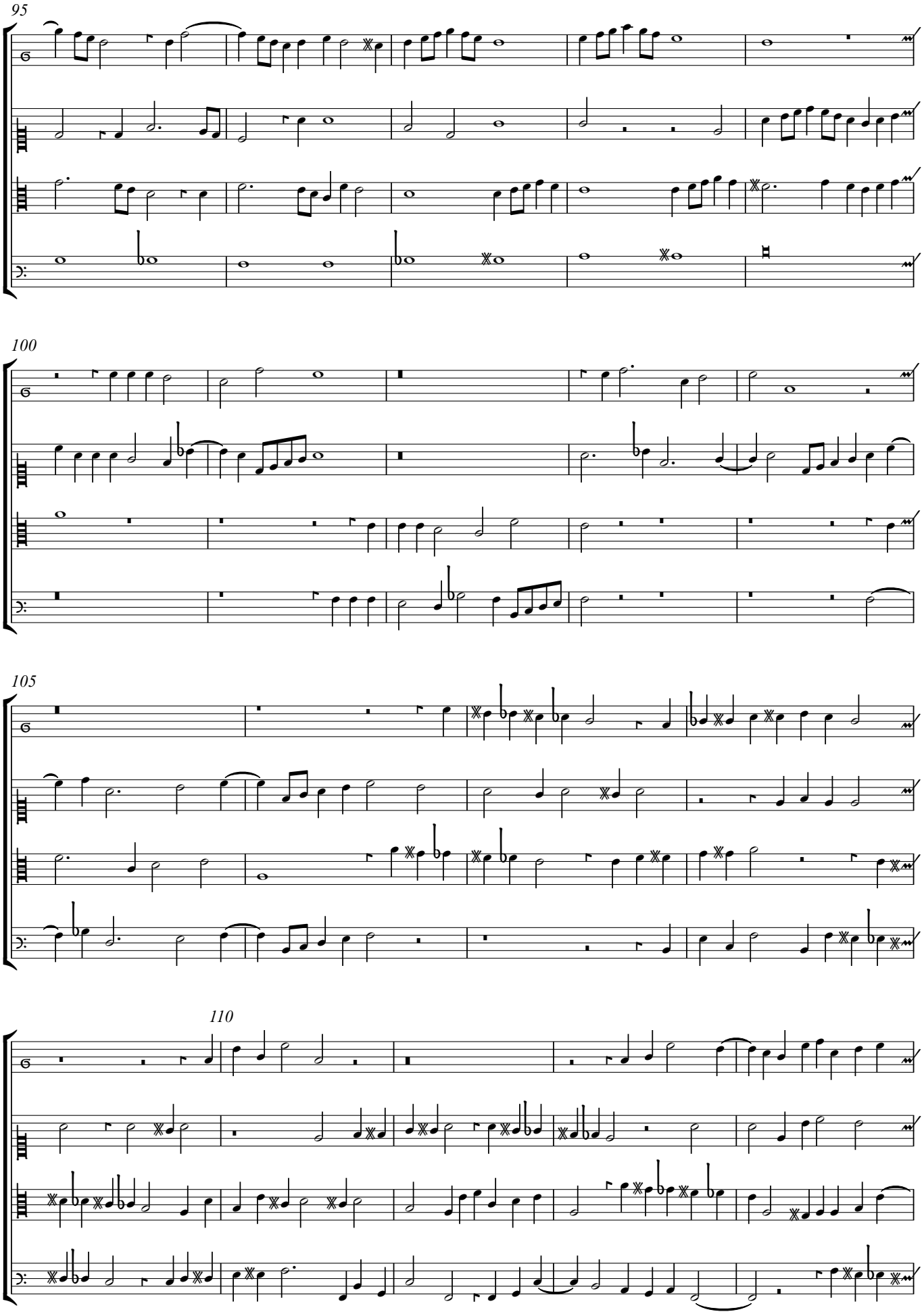
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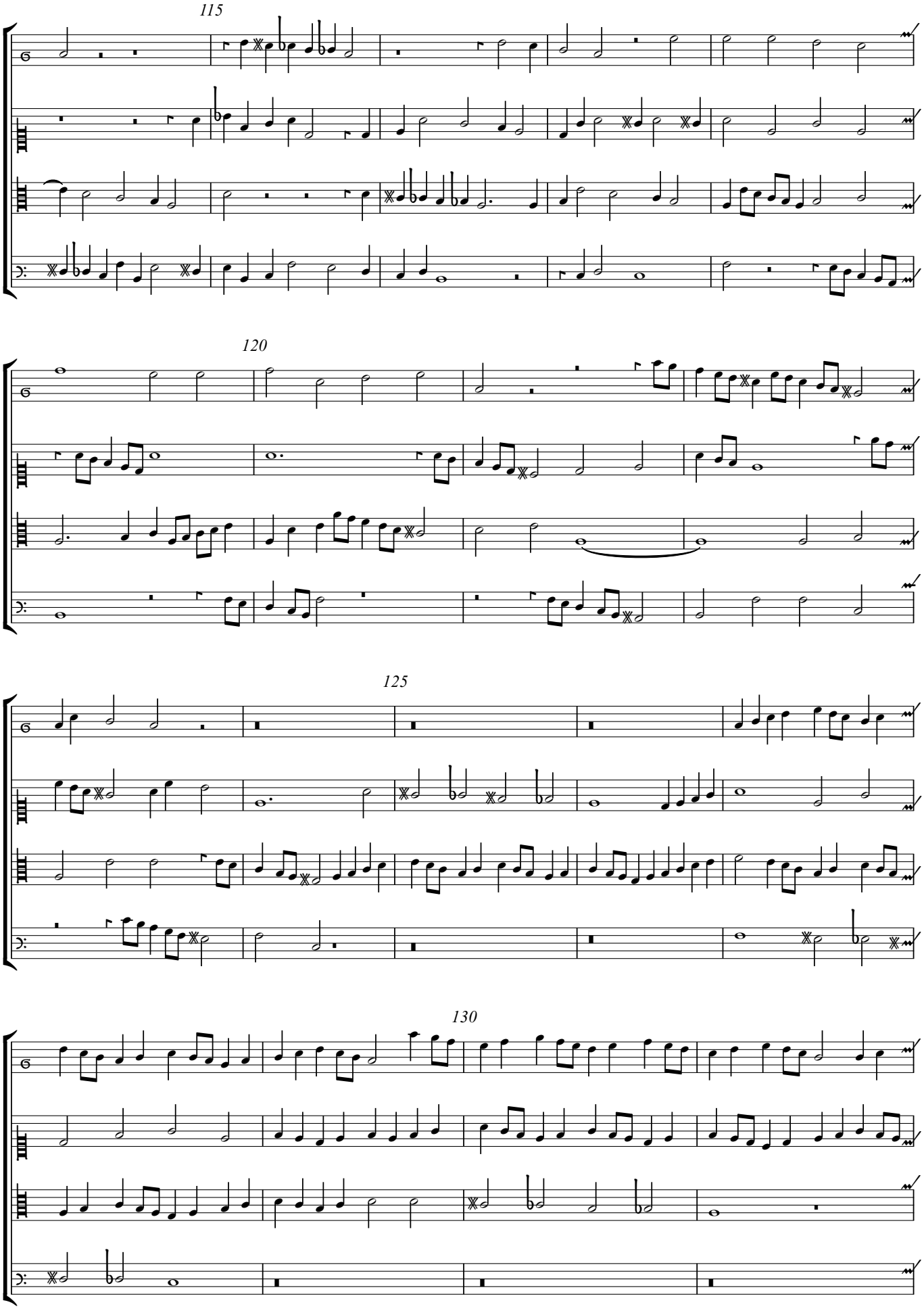
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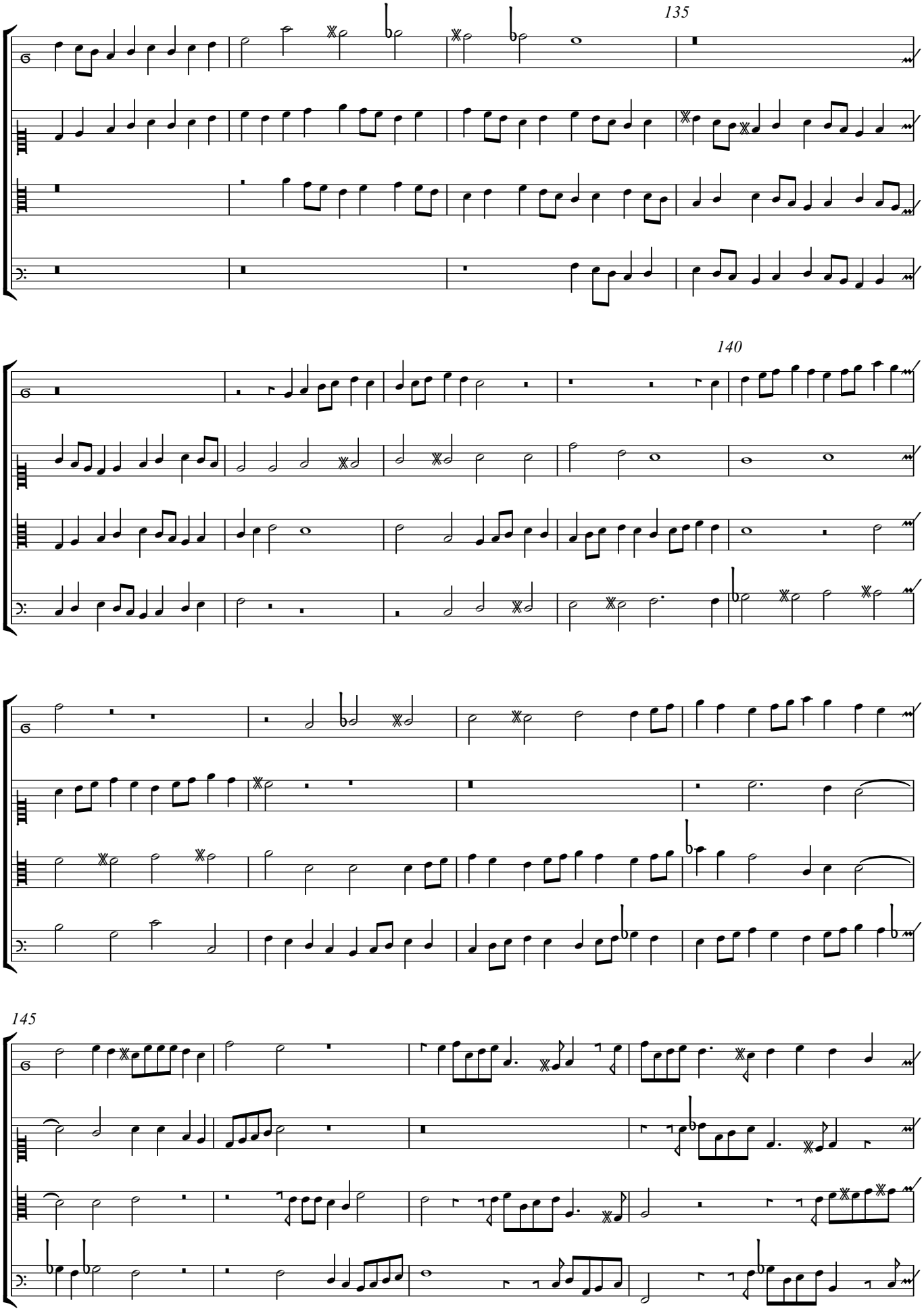
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Concursus & Coagmentatio omnium quatuor fugarum.

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Fantasia super Jo son ferito lasso à 4 Voci
per quintam inferiorem

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Fuga quadruplici

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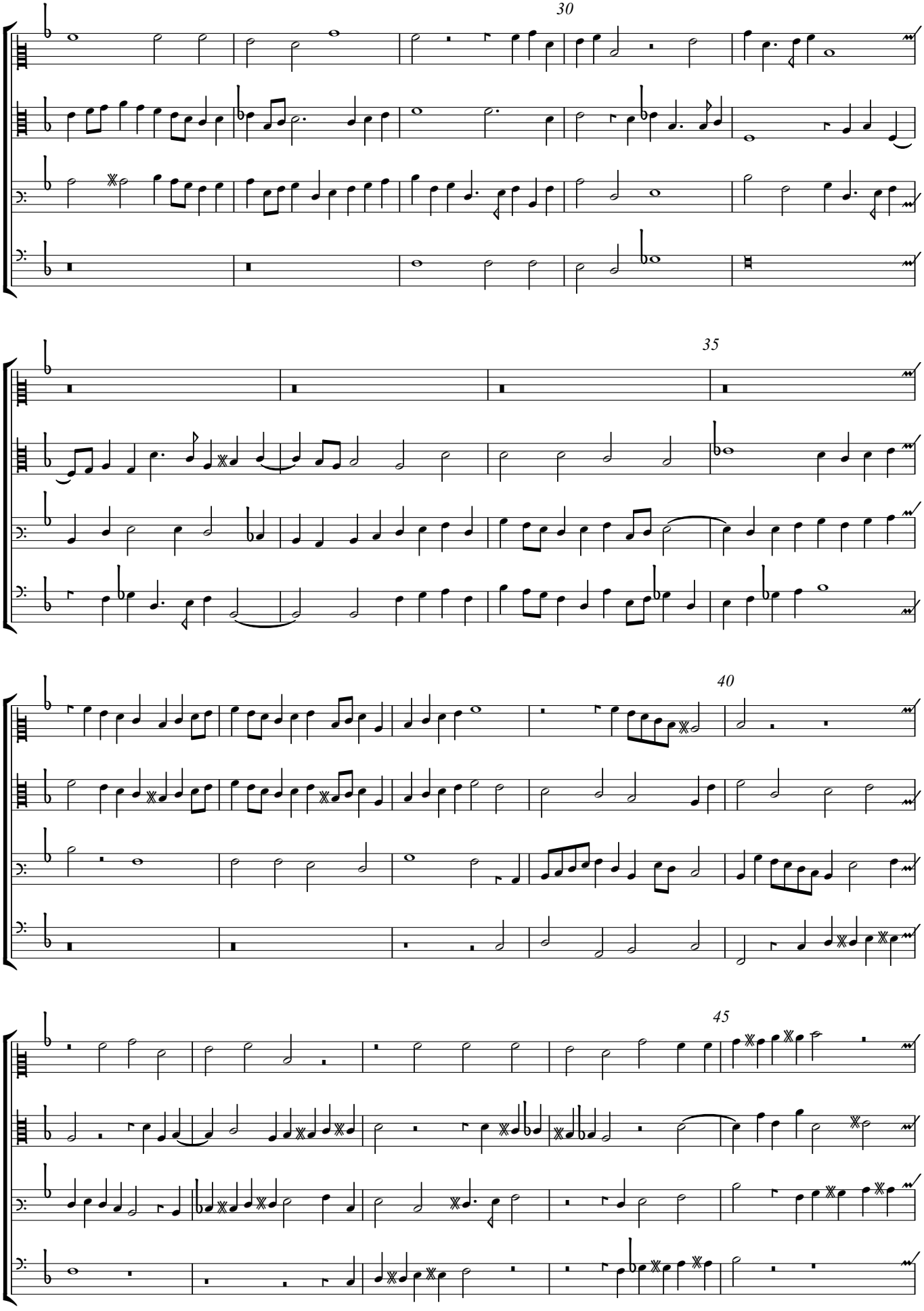
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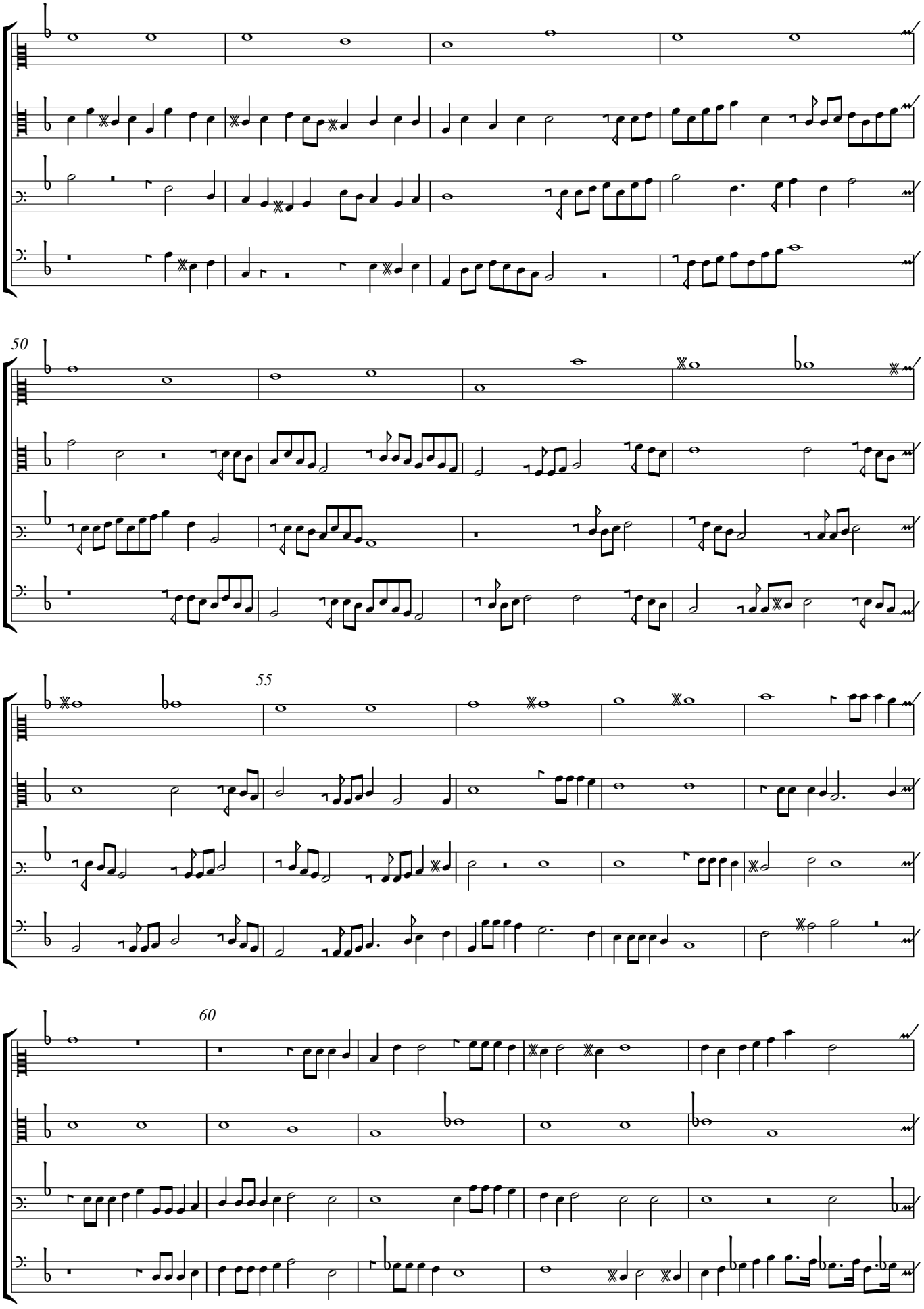
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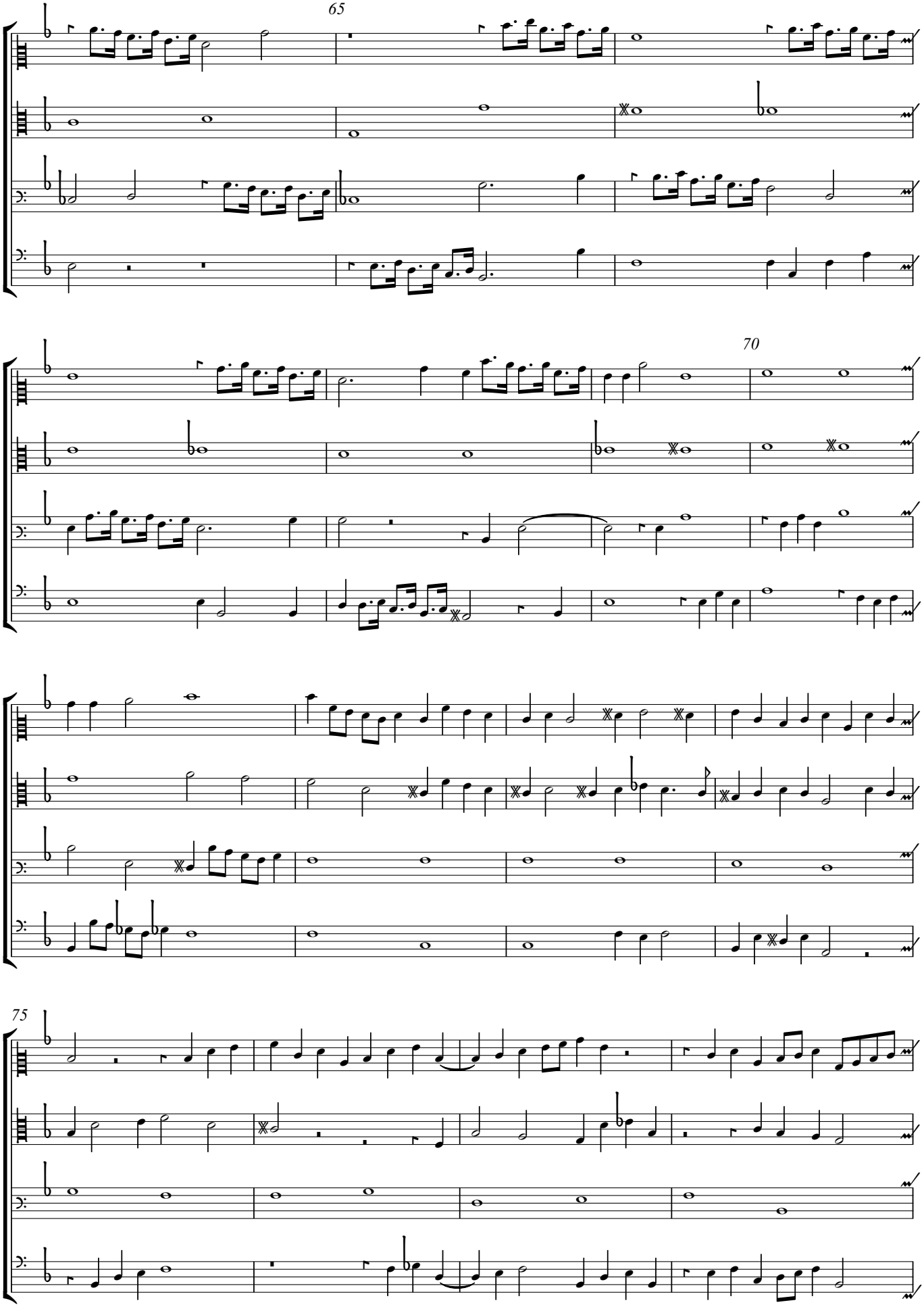
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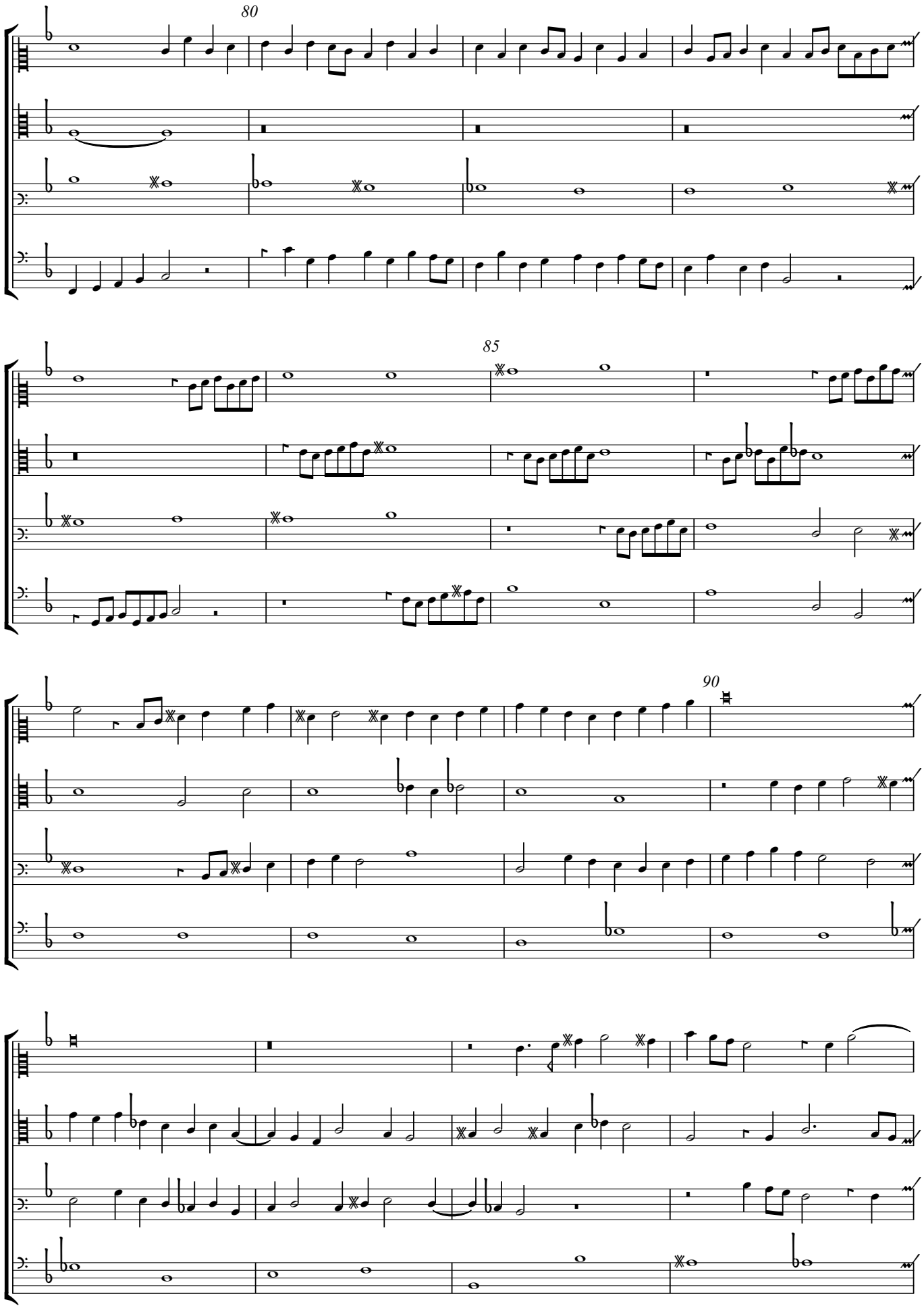
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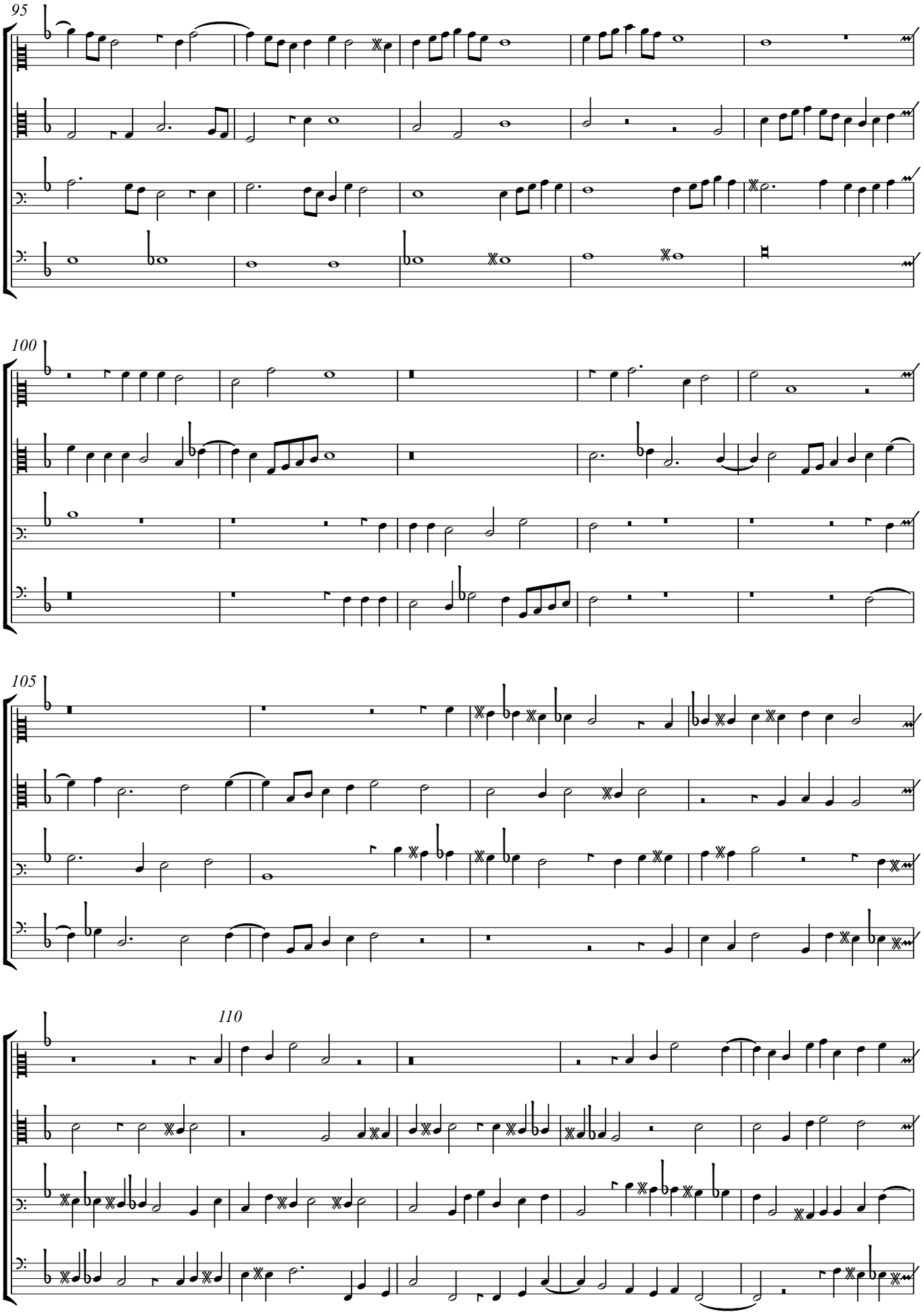
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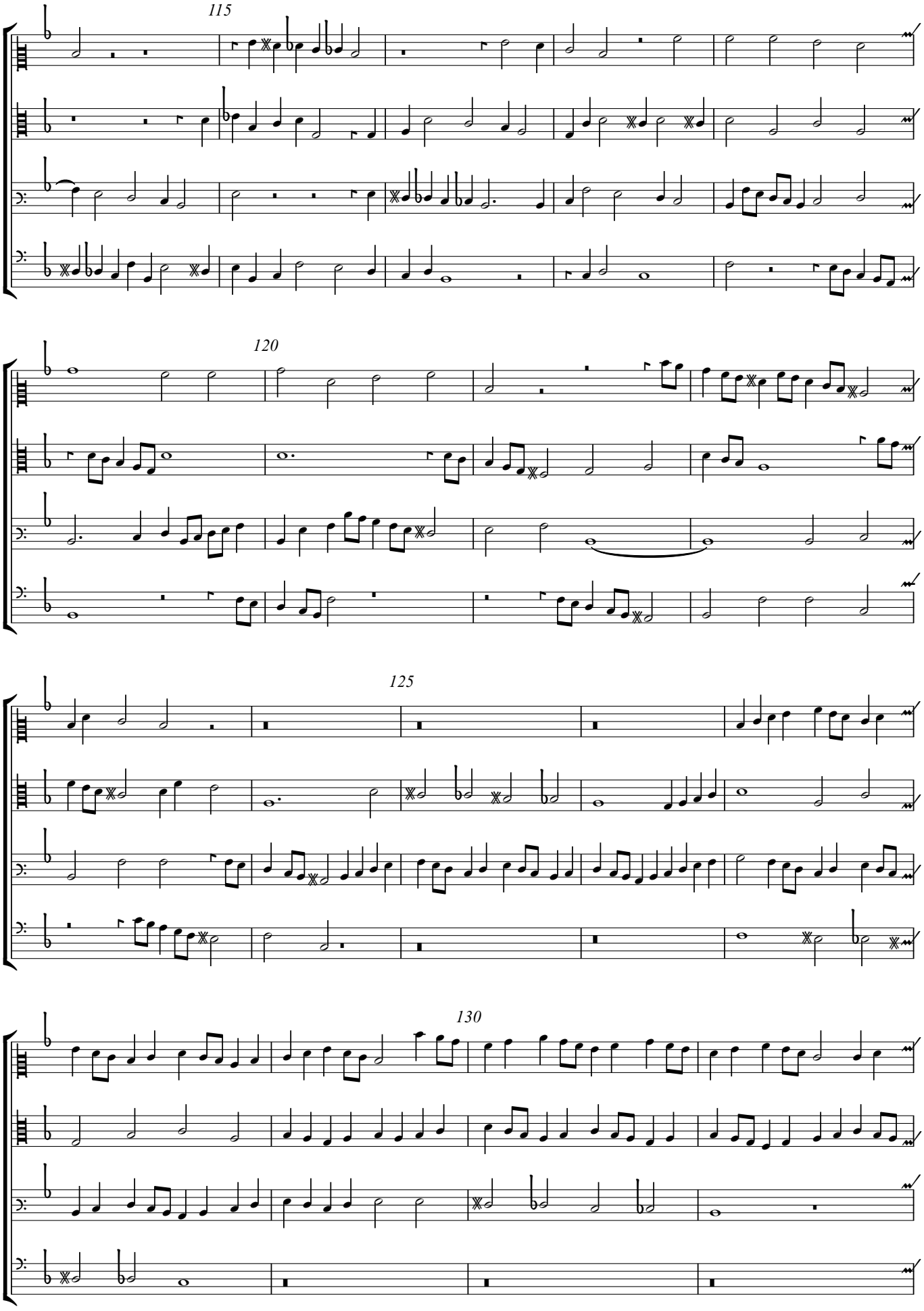
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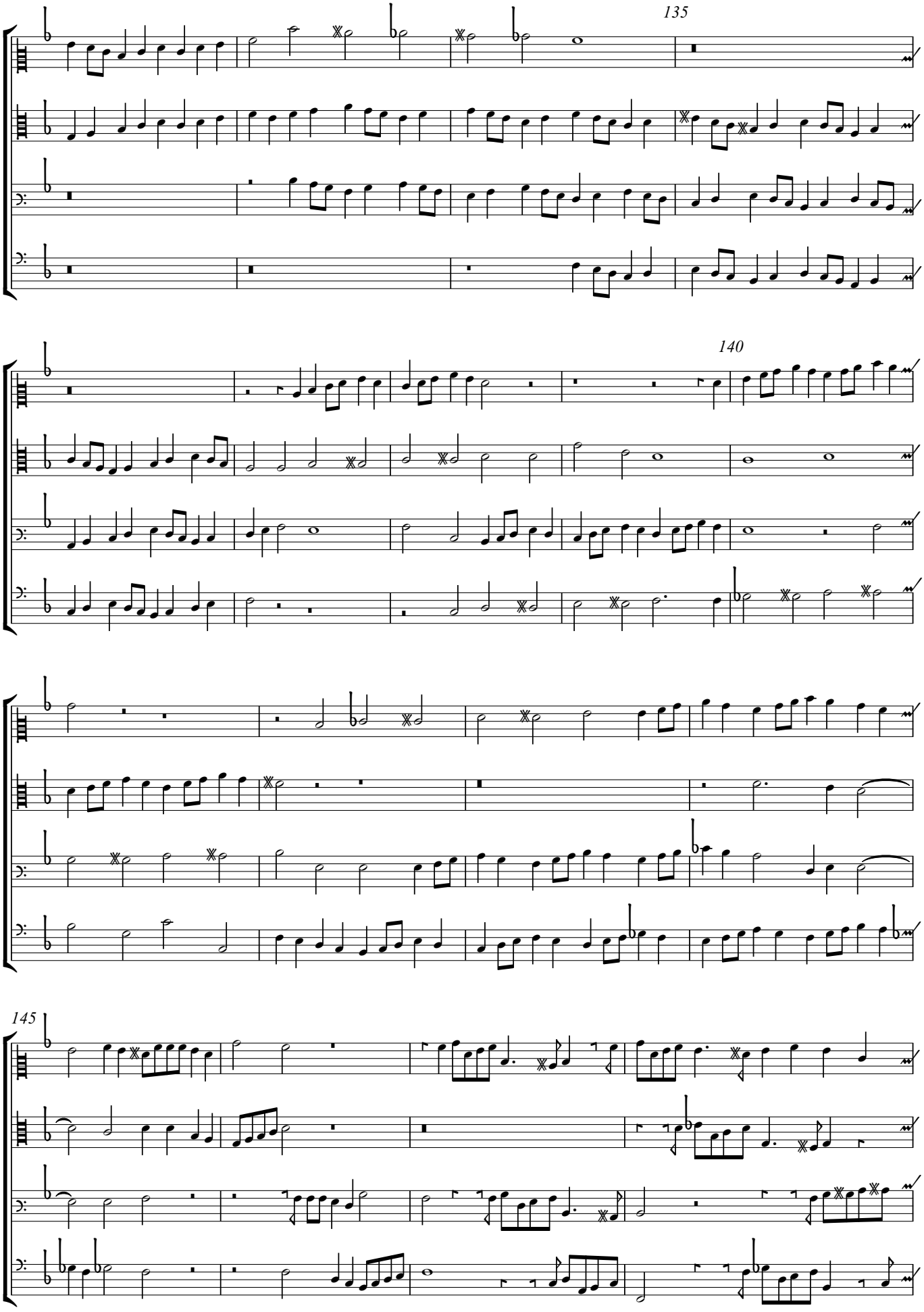
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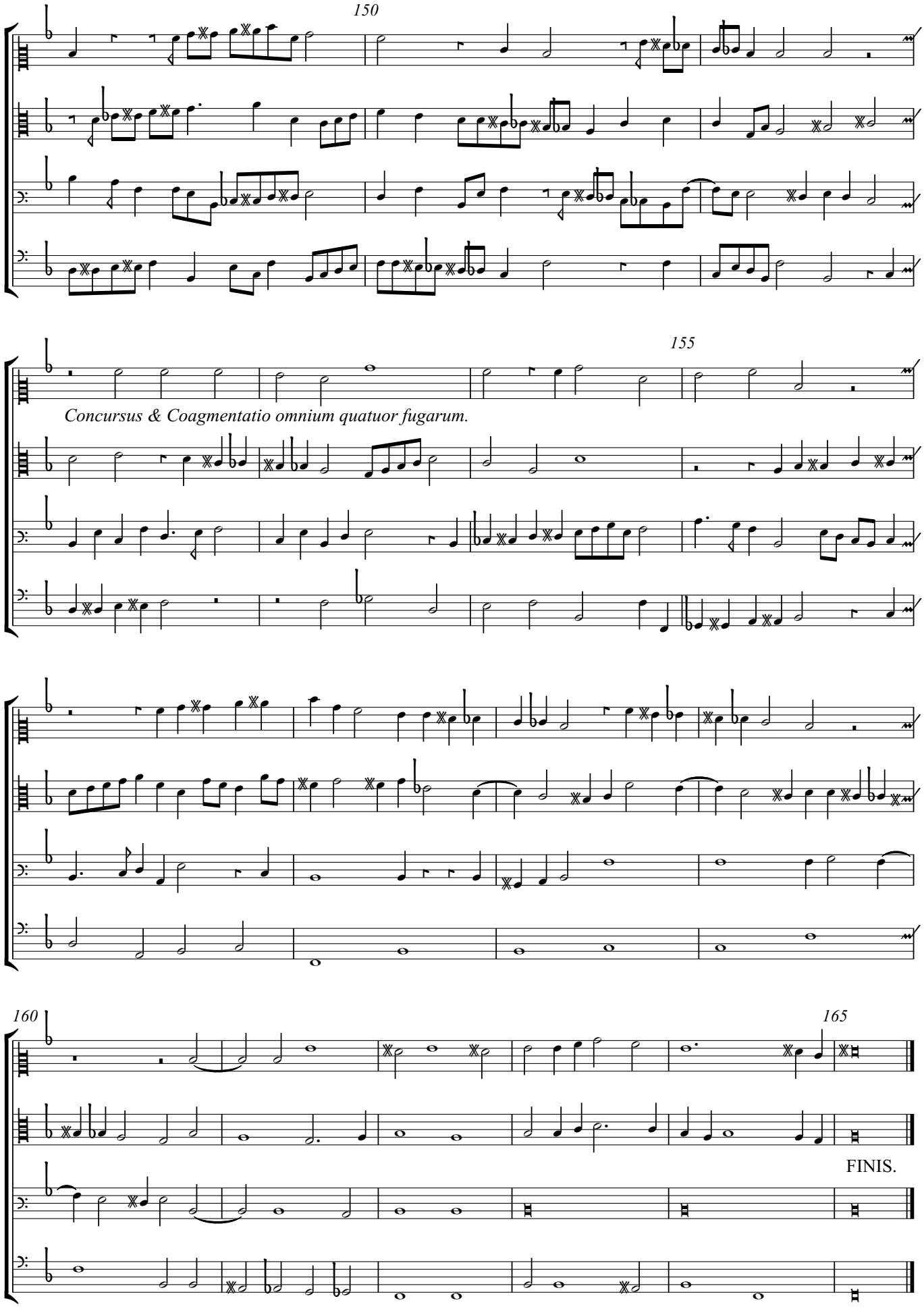
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Concursus & Coagmentatio omnium quatuor fugarum.
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FINIS.