

Bei Kühnel sind aber die (meist unteren) Begleittöne oft länger geschrieben als die fortschreitende Melodie, so dass eine gewisse Polyphonie entsteht. Dieser Schreibweise sind wir bei den Akkorden gefolgt. Im Beispiel aus [12], Takt 7 gibt die erste Übertragung die Tabulatur „wörtlich“ wieder, die zweite zeigt, wie die Stelle bei Kühnel steht und wie es auch sonst üblich ist.



Wir danken der Bibliothek in Kassel für die Abdruckgenehmigung der Faksimiles. Und wir danken Heinrich Böcker dafür, dass er uns auf diese interessante Sammlung aufmerksam gemacht und uns seine Transkription überlassen hat.

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### Konkordanz zu Kühnel *Concordance to Kühnel*

| Israël-Anhang 28 | Kühnel, Sonate ô Partite                                   | Günterberg-Ausgabe <sup>6</sup> Güntersberg edition |
|------------------|--|---|
| [1] Seranata     | Sonatina V, Serenata adagio (1. Teil 1 <sup>st</sup> part) | G162, S. 12 p. 12                                   |
| [2] Aria         | Sonatina V, Aria adagio                                    | G162, S. 15   |
| [3] Gavott[e]    | Sonatina V, Gavotta allegro                                | G162, S. 15   |
| [4] Sarab[anda]  | Sonatina V, Sarabande adagio                               | G162, S. 16   |
| [5] Echo         | Sonatina VI, Echo allegro                                  | G162, S. 18   |
| [6] Gavott[e]    | Sonatina VI, Gavotta allegro                               | G162, S. 20   |
| [7] Sarab[anda]  | Sonatina VI, Sarabande adagio                              | G162, S. 21   |
| [8] Gigue        |  |   |
| [9] Sarab[anda]  | Sonatina IV, Sarabande adagio                              | G162, S. 10   |
| [10] Gavott[e]   | Sonatina IV, Gavot allegro                                 | G162, S. 10   |
| [11] Prelud[ium] | Partita XIV, Prelude                                       | G165, S. 16   |
| [12] Allemand[e] | Partita XIV, Allemande                                     | G165, S. 16   |
| [13] Cour[ante]  | Partita XIV, Courante                                      | G165, S. 17   |
| [14] Sarabanda   | Partita XIV, Sarabande adagio                              | G165, S. 18   |
| [15] Gigue       | Partita XIV, Giga allegro                                  | G165, S. 19   |

## Introduction

Many older compositions for viola da gamba are notated in tablature, and not in the mensural notation generally employed today. For this reason, viol players will find it worth their while to occupy themselves with this form of notation. In the present volume, we reproduce in facsimile the tablature of fifteen easy pieces for two viols. Parallel to this, you will find the same pieces in modern mensural notation.

Tablature is a finger notation, that is to say, in contrast to mensural notation, it is specific to the instrument.<sup>7</sup> It shows where the fingers are to be placed on the fingerboard in order to produce the respective tones. The six horizontal lines represent the six strings of the viol, with the bottom line corresponding to the lowest string. The letters on the lines indicate the frets on which the fingers are to be placed, but also continue chromatically beyond the frets; *a* stands for the open string, *b* for the first fret, *c* for the second, etc. In our source, the form of many of these letters deviate from that

<sup>6</sup> August Kühnel, *Sonate ô Partite ad una ô due Viole da Gamba con il Basso Continuo*, Sonata IV–VI (Heidelberg 2009, Güntersberg G162); August Kühnel, *Sonate ô Partite...*, Partita XI–XIV (Heidelberg 2012, Güntersberg G165)

<sup>7</sup> One also differentiates between German, Italian, Spanish, and French tablature. The tablature described here is French lute and viol tablature, which was also found in England, for example, in the works of Tobias Hume. Further reading: Grace Feldman, *The Golden Viol*, vol. 6: *Tablature & Lyra Viol* (New Haven CT: Grace Note Press, 1998).

used today (the *c*, for example, looks like an “r”; the *d* has an arc that sweeps down to the lower left; the *i* is made up of an “i” and a “j”).

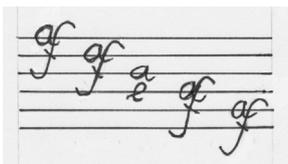
The upper part of our illustration shows a tablature for a six-string instrument. The possible finger positions are given on the top line. Supposing a bass viol with the highest string tuned to *d'*, the resulting tones are given on the 5-line staff below. It becomes clear that the tablature is particularly suitable for depicting chords, since one can indicate the positions of several tones, which are to be played simultaneously, one below the other (see, for example, pages 24 and 25, [8] Gigue, last measure of the upper voice).



So much for the indication of the pitch. The duration of each individual note, that is to say, the rhythmic value, is specified by our usual mensural note symbols *above* the top line of the tablature. The values of the individual notes remain the same until a new symbol appears. For example, in a measure with sixteen sixteenth notes, a sixteenth-note symbol is placed only above the first note (see, for example, [11], first measures of the upper voice). Thus the player has to simultaneously grasp two important, but separately notated pieces of information: the finger position, which specifies the *pitch*, and the symbol above it, which indicates the *duration* of the note. This is different than in mensural notation in which every individual note conveys both pieces of information.

As in mensural notation, the meter is given at the beginning of the piece by means of a time signature. Clefs and key signatures are not used in tablature, since the relative pitch is unambiguously indicated. Also found in our pieces are slurs, dynamic marks, and ornament signs whose meanings are the same as in mensural notation.

When scordatura is called for, that is to say, when the tuning of the strings deviates from the usual tuning, tablature is often preferred to mensural notation. In either case, the tuning has to be stipulated at the beginning of the piece. In the context of tablature, the tuning is specified by indicating which fret has to be fingered in order to attain the same pitch on the next higher string. In normal tuning, this is, from bottom to top, fret no. 5 (*f*), 5 (*f*), 4 (*e*), 5 (*f*), 5 (*f*). An abbreviation for the normal tuning is thus “*ffeff* tuning” (reading from top to bottom). An “*ffefh* tuning”, for example, describes a bass viol tuning with a lowered C-string. Accordingly, any number of different tunings are conceivable. In this volume, however, only the normal tuning is used, for which reason no tunings are given in the printed tablature.



From the aforesaid it is obvious that the tablature does not indicate a specific pitch level. The music can be played on any viol that is tuned appropriately for the piece. In transcribing the tablature into mensural notation, however, a specific pitch level has to be defined. In this volume, we made the transcription for two bass viols with the normal tuning of D–G–c–e–a–d'. Moreover, we demonstrate in the supplement G246A that a transcription is also possible for tenor viol with the tuning G–c–f–a–d'–g', which naturally results in other tonalities. Similarly, the pieces can also be played on a treble viol. In all these transcriptions, we notice that, because of the viol's large compass, we seldom manage to make do with just one clef, as a result of which the player has to cope with clef changes. We often have to decide what clef to use for a specific part. Thus, in the tenor viol version, we as a rule chose bass clef for the bass part, so that it could also be played on bass viol. Using the tablature, however, it can only be played on a tenor viol. A major advantage of tablature is that the question of clefs never arises.

The original volume containing the pieces reproduced in facsimile here is in the holdings of the **Universitätsbibliothek Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel** under the call number **Israël-Anhang 28**.<sup>8</sup> The title page does not provide any significant information; the collection is classified as anonymous and dated to ca. 1690.<sup>9</sup> The manuscript is a landscape-format booklet that is laid out in such a way that the first viol is notated on the respective left-hand page, and the second viol on the facing right-hand page. In our edition, these two pages have been reduced in size and placed one below the other on the left-hand page, with the corresponding mensural notation on the facing right-hand page. An exception to this is piece [5] Echo, which extends over four pages. The fifteen pieces of the collection appear here in the original order.

A comparison of the pieces in *Israël-Anhang 28* with individual pieces in August Kühnel's *Sonate ô Partite ad una ô due Viole da Gamba con il Basso Continuo*<sup>10</sup> shows an extraordinarily large correspondence between fourteen of the pieces.<sup>11</sup> The pieces were taken from three sonatinas and a partita, and can be correspondingly combined into suites (see "Concordance to Kühnel" on page 4). In Kühnel, pieces [1] to [7] and [9] and [10] are for *two* viols and bass, yet in *Israël-Anhang 28* the second part is lacking completely. This fact allows the conclusion that the tablature version was made *after* Kühnel's *Sonate ô Partite*, for it is hardly conceivable that the second voice was added subsequently. These pieces can indeed be played quite well without the second part, but in a number of passages one has the feeling that "something is missing," for example at the end of [7]. Thus, in our opinion, *Israël-Anhang 28* contains a simplified version of several pieces from the *Sonate ô Partite*. We do not know the identity of the author of this simplified tablature version, nor the reasons it was made.

Because of the correspondence with Kühnel's work, which is of course notated in mensural notation, we let ourselves be guided by it in our transcription. This concerns clefs, key signatures, beamings, and chords. Since there is only *one* note value per chord in the tablature, all simultaneously sounding tones are theoretically of the same length. In Kühnel, however, the (mostly lower) accompaniment notes are often longer than the notes of the melodic line, resulting in a kind of polyphony. We followed this style for the chords. In the example from [12], measure 7, the first transcription gives a "verbatim" rendition of the tablature, the second shows what the passage looks like in Kühnel and is also usual elsewhere.



We would like to thank the library in Kassel for permission to publish the facsimile. We also owe a debt of gratitude to Heinrich Böcker for calling our attention to this interesting collection, and for providing us with his transcription.

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<sup>8</sup> RISM: D-K1 Israël-Anhang 28.

<sup>9</sup> Clytus Gottwald, *Die Handschriften der Gesamthochschul-Bibliothek Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel*, vol. 6: *Manuscripta musica* (Wiesbaden, 1997), p. 843f.

<sup>10</sup> Published in Kassel in 1698.

<sup>11</sup> The *Thematic Index of Music for Viols* of the VdGS ([www.vdgs.org.uk](http://www.vdgs.org.uk)) was of great help in the search for concordances.