



Manuskript F-Pn Rés. 1111, Seite 193v, [36] in dieser Ausgabe
Manuscript F-Pn Rés. 1111, page 193v, [36] in this edition

Introduction

The Bibliothèque nationale de France in Paris preserves a calf-bound manuscript with the title *Recueil de pièces pour basse de viole seule en tablature* under the shelf mark *Réserve 1111*. The manuscript was auctioned in Berlin 1880 and eventually arrived in Paris.

Despite extensive research by several musicologists, we still know nothing about the proprietor or collector of the music. Nonetheless, due to the quantity of pieces and their various European origins, we can conclude that the person was an involved, experienced gamba player as well as a passionate collector of contemporary gamba music.

The manuscript includes a large number of dance movements, preludes, arias with variations, lamenti, fantasias, balletti, and more than 35 harmonised chorales. Thus, this collection, which for the most part is notated in French tablature, plays a special role among the solo music for viola da gamba known from this time.

Composers and works from Germany, France, England, Sweden, and Poland are identifiable. The chorales with German texts and the place of the auction could suggest that the collection has its origin in north-eastern Germany.

For our edition, we have selected pieces from this collection which are written for the gamba tuning common today, as these can readily be transcribed into modern notation. We hope that our edition helps musicians experience the variety and the joy of gamba playing of that time.

We would like to thank:

François-Pierre Goy, musicologist at the Bibliothèque nationale de France, for the notes and research he kindly made available to us.

Franz Biersack of Edition Walhall for his kind permission to re-publish some of the chorales.

Andreas Wittenberg, head of the historic prints division at the Staatsbibliothek zu Berlin, for information about the binding.

Juliane Laake, for allowing us to use the title of her CD for our edition.

Our edition

While preparing the transcription, we carefully transferred all information from the tablature notation adequately into modern staff notation.

Original fingerings are indicated as in the tablature with dots (one dot meaning first finger, etc.).

Fingerings denoted through figures have been added by the editors. Such a figure indicates that the note should be gripped by the respective finger, not played on the open string, according to the tablature. Likewise, a note with a double stem should be played on both the fingered string as well as the corresponding open string.

The manner of bowing is indicated in the manuscript by a vertical line for up-bow and by a diagonal line for down-bow. We instead use markings common in French gamba literature (*p/t*).

Horizontal lines placed under notes are taken from the manuscript and show that the notes at these places should continue to sound, i.e. the fingers should be left on the fingerboard.

The manuscript's various original authors use different spelling for the names of pieces. We use the original spelling if it is understandable; if not, we have adjusted the spelling.

The numbering of the pieces in brackets is editorial. Beneath it, we indicate the corresponding page number of the manuscript.

Marcellus Jany
Leonore von Zadow
Berlin and Heidelberg, November 2018

Description of the Source

The manuscript is a book in landscape format of the size 15 x 10 cm. The initials 'I B R' and the year 1674 are impressed in gold on the cover in dark brown calf leather. The year most probably designates the year of the binding, but the initials could not be assigned to an owner until now. At this time, 'I' often stood for 'J' (Johannes, Joachim). The third letter could denote the place of origin or activity, in which case the last name would start with a 'B'.¹ The plain binding suggests that the owner was a gamba player of the upper middle class,² as members of the aristocracy often designed costlier book bindings and often included an emblem.

The manuscript is 270 pages, with 267 pieces in French tablature with 13 different scordaturas. Five pieces are notated in normal staff notation, one of which involves scordatura (the normal notation pieces are [40] to [43] in this edition).

The German titles of the Lutheran chorales as well as the *Berlinische* and *Belgardische*³ dances [from Berlin and from Belgard] indicate that the manuscript originated in Berlin or north-eastern Germany. In addition to the pieces from Belgard, a *Toniec polsky* (a Polish dance) as well as several *Serra* (a Polish dance well-known in Sweden and Norway)⁴ suggest a connection to Pomerania or Sweden.

With few exceptions (Hotman, Sieur Dubuisson, Verdufen, and 'JR') composers are not noted. Some pieces could be assigned to other composers (Stoffken, Hume, Farrant, Ford, Jenkins)⁵ through comparisons to their respective known works. The pieces by August Verdufen, which otherwise only appear in a Swedish manuscript from 1693 (S-Skma Tabulatur Nr. 3),⁶ imply contacts to Sweden. François-Pierre Goy suggests it could be possible that 'IR' or 'JR' is the gambist Joachim Rose, who was a member of the Royal Chapel in Stockholm from 1663 until his death in 1676. Until now, though, there are no known compositions written by him.

Not all pieces in the manuscript are written for solo viola da gamba: some of them are clearly single parts of a duo or of a larger ensemble. This is recognizable at several bars of rests at the beginning of those pieces.

The *Thematic Index of Music for Viols of the British Viola da Gamba Society* counts eight different writers, who do not appear entirely in order. For example, writers I–III are followed by two of writer II's pieces. After writers IV–VI, writer I has seven pieces, and after that, writer II has 13 more pieces. The last nine pieces are by writer VIII. François-Pierre Goy counts five to seven different writers which repeatedly take turns. The chorales are, with one exception, all written by writers I and II. The Polish pieces are written by writer II.

This suggests that the pieces were assembled in a relatively short time frame by a closed musical, family or professional circle – maybe in a cantor's household with several students.

It is remarkable that the manuscript shows only a few corrections. Thus, it is probable that the manuscript was copied from existing sources. It is safe to assume that the manuscript was first bound with

¹ Andreas Wittenberg

² Andreas Wittenberg

³ Belgard at the Persante was until 1945 a city in Eastern Pomerania. The administrative district belonging to this city came to Prussia in 1648; today Białogard in Poland, 154 km east of Stettin.

⁴ François-Pierre Goy

⁵ Index of the British *Viola da Gamba Society*, François-Pierre Goy

⁶ François-Pierre Goy

empty pages and that the tablature systems were drawn as needed and then filled. This is suggested by the fact that there are many empty pages. Also, the five pieces in staff notation with five line systems start at a reverse page, the front page of which contains tablature systems with six lines.

The manuscript came along with 200 other collections of sheet music from Berlin to Paris when the musical library of Dr. Franz Eduard Gehring was auctioned, which contained more than 1000 books and collections of sheet music.⁷ This auction took place from November 29 to December 3, 1880 in the Kunst-Auctions-Haus in Berlin.⁸ Gehring was born 1838 in Nordhausen, studied mathematics at the Berlin university, and graduated in 1860. From 1862, he was an associate professor in Bonn, but in 1871 he was urged by Johannes Brahms to come to Vienna to take over the music department of the new *Deutsche Zeitung*. He died in 1884 at the age of 46 in Penzing near Vienna.⁹ The auction catalogue was printed by the publishing house Albert Cohen, and one copy is still preserved in the Deutsche Nationalbibliothek in Leipzig.¹⁰

The manuscript was bought for the Conservatoire de Musique in Paris by the librarian Jean-Baptiste Weckerlin¹¹ and was subsequently catalogued under

the acquisition number 22334. This number is written on the fourth page of the manuscript. It is framed by a stamp of the Conservatory's library. At the bottom of that page, the red stamp of the national library is placed, which supposedly took over the manuscript and archived it under the shelf number Rés. 1111.

The Bibliothèque nationale de France has digitized the manuscript. It is accessible in the *Gallica* collection under the title *Recueil de pièces pour basse de viole seule en tablature* and can also be downloaded as a PDF.

Marcellus Jany
Berlin, November 2018

Literature:

Viola da Gamba Society of Great Britain, *Thematic Index of Music for Viols*, Index on Rés. 1111

Pere Ros, Introduction in *Anonymer Meister, Gamben-Choräle für Lyra Viola solo*, Edition Walhall EW 526, Magdeburg 2006

Jonathan Dunford, *Pièces pour viole seule*, Les cahiers du Tourdion 9219, Strasbourg 1992

Joëlle Morton, Booklet in the CD *Berliner Gambenbuch Juliane Laake*, Capriccio C 5206, 2015

Kritischer Bericht *Critical Report*

Wir vermerken die Schreibweise des Originals, wenn diese von unserer Edition abweicht. T1 = Takt 1, N1 = Note 1

We indicate the original reading, if it differs from our edition. T1 = bar 1, N1 = note 1

[1] T2 N7	punktiertes 8tel dotted quaver
[5] T8 N2	8tel quaver
[21] T16 N1–2	punktiertes 8tel und 16tel dotted quaver and semiquaver
[21] T17 N7	8tel quaver
[23] T5 N3	4tel crotchet
[24]	Taktart 2/3 time signature 2/3
[24] T5	Länge fehlt length missing
[24] T9 N1	c-f-c'
[26] T11 N1–2	c#

[27] T5 N6–7	4tel crotchet
[27] T6 N1–2	4tel crotchet
[28] T4 N2	4tel crotchet
[30] T10 N1	4tel crotchet
[32] T5 N6	8tel quaver
[33] T3 N7	8tel quaver
[33] T6 N2	punktiertes 8tel dotted quaver
[34] T1 N1	Fingersatz fingering ••
[34] T12 N1	8tel quaver
[35] T11 N5	f#
[36] T5 nach after N13	8tel Pause quaver rest
[37] T9 N1	4tel crotchet
[38] T1 N4	8tel quaver
[41] T27 N1	c-g-h c-g-b
[42] T20 N2	f

⁷ MGG

⁸ François Pierre Goy

⁹ Wikipedia

¹⁰ Shelf mark: B6 G II 346

¹¹ François Pierre Goy