

Introduction

The extensive Krakow manuscript with pieces for viola da gamba solo is one of the most important testimonies of the gamba literature of the 17th century. An unknown copyist has documented numerous works by three renowned composers: Dubuisson, Hotman and Young. We know little more about the Frenchman Dubuisson than that he was a gambist and that his music is to be seen in connection with Rousseau, Demachy and Sainte-Colombe. He died before 1688. The Flemish gambist and theorbist Nicolas Hotman (before 1614-1663) lived in Paris and is considered the founder of the French school of viola da gamba. It is assumed that Sainte-Colombe was his pupil. We also know very little about the Englishman William Young (died 1662). Towards the end of his life he worked in Innsbruck. But we know the solo viola da gamba music of these three composers from several sources.

The Krakow manuscript, whose creation can be dated between 1650 and 1660 on the basis of the life data mentioned above, plays a significant role among these sources. Before the First World War it was in the University Library in Krakow and was already known to experts at that time. Since 1945 it has been kept in the *Biblioteka, Muzeum i Archiwum Warszawskiego Towarzystwa Muzycznego in Stanisława Moniuszki* [Warsaw Music Society Library, Museum and Archive Stanislaw Moniuszko]. RISM seal and shelf mark are **PL-Wtm R221**.

It is a titleless collection of about 190 pages in landscape format. On these there are a total of 140 movements. 91 are by Dubuisson, 29 by Young and 16 by Hotman. Three other pieces are either Dubuisson or Hotman and one is by Le Moyne, who was known as a theorbo player.

The Krakow manuscript was published in a facsimile edition by Gordon Dodd in 1995.¹ This edition also contains a list of concordances to other sources. Further information on the individual works can be found in the Thematic Index of the British Viola da Gamba Society.²

Edition Güntersberg publishes the complete Krakow manuscript in five issues, whereby we have preserved the original order of the individual pieces. Our edition follows the manuscript as closely as possible, but in our transcription we adhere to the rules generally accepted today. Our accidentals apply to the whole bar, suggested accidentals are given in brackets. The manuscript contains six different clefs (G2, C1, C3, C4, F3, F4). We have reduced this variety to alto and bass clefs (C3 and F4) for better readability. Our other corrections are described in footnotes. Special attention was required for some imprecisely notated final bars, which often do not match the rhythm of the bar to be repeated or continued. We have tacitly adapted these passages to modern notation. This is especially true for the courants by Dubuisson, whose consistent structure with an even number of bars was probably so common that it was not always written out in full.

Due to the Covid 19 pandemic, we changed our plans and decided to publish the Krakow manuscript quickly and completed the first issue. The other issues will follow shortly. In this way we would like to help gambists to overcome the difficult time in isolation with good music.

Günter and Leonore von Zadow
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¹ *Recueil de Pièces de Basse de Virole, dit Manuscrit de Cracovie*, ed. Gordon J. Dodd (Geneve: Minkoff, 1995).

² [<http://vdgs.org.uk/thematic/>].