

Introduction

Philip Falle (1656-1742) was born on the island of Jersey, to which he returned in 1681 after school and training as a priest in England. He subsequently held several important ecclesiastical and secular positions, which also led him on extensive travels to other European countries. From 1703 onwards, he was a highly esteemed personality and held various positions in the church district of Durham, where he died in 1742.

In addition to both religious and secular writings, he wrote and collected numerous testimonies concerning the music of his time with a focus on instrumental music for harpsichord, lute, viola da gamba, flute and violin.

He already transferred his music collection in 1730 to the *Durham Cathedral Library*, where it occupies an important place today. He has thus made an extraordinarily valuable contribution to the preservation of the instrumental music of his time.

His estate also includes the collective manuscript A27 (RISM siglum and shelf mark: **GB-DRc MS A27**).¹ It is a book of 350 pages in Falle's handwriting, in which he collected solo music for viola da gamba. It is assumed that the compilation was made in the years 1700 to 1730. Most pieces are with basso continuo, but there are also pieces without bass. Since the bass part is often not included, it is not always possible to be sure that a piece is a true solo.

All pieces bear the name of the composer at the end of the movement or suite, if known, which was not self-evident at the time and is very helpful for us today. There are very well-known names among them such as Marin Marais, Johan Schenck and Christopher Simpson, one knows the corresponding sources, mostly prints, one also knows which original sources Falle possessed. But there are also many pieces for which Falle's sources have not been found.

It appears to us that the collection has been put together for practical use, perhaps to have material

ready for practice – for example, when travelling. This is also indicated by the fact that the pieces are sorted by key.

The notes are marked with their original ornaments, the notation or meaning of which varies according to their origin. In addition to French symbols, we have also found those that were more common in England. These are the today lesser known signs:



Finger vibrato La Plainte, e.g. at Sainte-Colombe (the father),² here in [13].



Two consecutive downbows, e.g. in *Aires and Symphonys*,³ here in [14], Jigg.



Trill, e.g. in *The Compleat Violist*,⁴ here in [3].



Fingerings with dots, e.g. at Benjamin Hely,⁵ here in [3].

For the present edition we have taken those works from manuscript A27 which, as far as we know, are really intended for solo viol without continuo.⁶ We reproduce the pieces in the original order according to key and write the composer's name in the notes in Falle's spelling.

The following are comments on the composers and their works included in our edition:

By **Christopher Simpson** (1605c–1669), A27 contains five short *Preludes* from his most famous work *The Division Viol*, in the 1665 edition.⁷

François Dufaut (1604c–1670c) was a lutenist. The suite copied by Falle, which only survives here, is a transcription of lute pieces.⁸

It is not known exactly who is behind the name **Sainte-Colombe le fils**. François-Pierre Goy has shown in an extensive investigation that there was a person in both London and Edinburgh who could have composed the works that were copied by Falle and which have only survived here.⁹ Falle's manuscript contains five suites and four individual pieces

¹ A detailed description of the manuscript A27 with a table of contents can be found in: Margaret Urquhart, „Prebendary Philip Falle (1657–1742) and the Durham Bass Viol Manuscript A .27“, *Chelys* vol. 5 (1973–4), article 2 [vdgs.org.uk/chelys].

² Sainte-Colombe, *Pour la Basse* (Heidelberg: Güntersberg), G231.

³ *Ayres & Symphonys* (Heidelberg: Güntersberg), G220.

⁴ *Stücke für den Unterricht auf der Bassgamba* (Heidelberg: Güntersberg), G221, S. 18.

⁵ Benjamin Hely, *Sechs Sonaten für zwei Violen da Gamba und Basso continuo* (Heidelberg: Güntersberg), G317.

⁶ See *Contents* on p. 20.

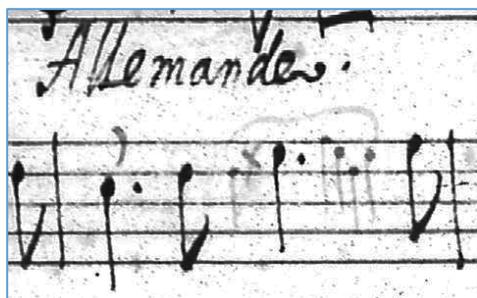
⁷ Christopher Simpson, *The Division-Viol...[1667]*, Facsimile, ed. Nathalie Dolmetsch (London: Curwen).

⁸ Bettina Hoffmann, *Catalogo della musica solistica e cameristica per viola da gamba* (Lucca 2001).

⁹ François-Pierre Goy, „The ‘British’ Sainte-Colombes“, *The Viola da Gamba Society Journal* vol. 11 (2017) [vdgs.org.uk/journal].

by this composer – among them the well-known *Tombeau por Mr de Ste Colombe le pere*. With the exception of the Suite in F major included by us, all these works are available in a modern edition by Jonathan Dunford.¹⁰

In the pieces by Sainte-Colombe le fils, Falles' manuscript contains numerous ornaments in the style of Marais. These are written in red ink, which has given rise to various speculations. We do not believe that these signs were added by another hand, for example for teaching purposes, but that they were planned from the start when the notes were written, but were executed in a different colour for clarification. This is shown by the distances between the notes, as can be seen for example in the 7th bar of the Allemande:



The Sarabande in F major by **Marin Marais** is a special case in that it has only survived in Falle's manuscript A27, i.e. it is not included in any of the printed Marais books.¹¹ This is consistent with the fact that Falle labeled the piece "Monsr. Marais. Ex MSS.", which means that his source was a manuscript. As far as we know, this is the first time this Sarabande appears in print.

Falle copied a Prelude by **Gottfried Finger** (1660c–1730), which is only preserved here. It is also included in an edition by Robert Rawson.¹²

The suite by **Dubuisson** (1622c–1681c), which is found in Falle's manuscript, is also only preserved here. In the *Thematic Index* these pieces bear the numbers 26 to 29.¹³

For the **anonymous** pieces [11] and [12], F. W. Steffkin is listed in the *Thematic Index* as a possible author. A justification is missing.

The Chaconne [13] is from the *Pieces de Viole* by **Demachy**, printed in Paris in 1685. It can be found there on pages 51 and 52 of the section in staff notation. We owe this discovery to Christian Zincke. Obviously Falle was not aware of this authorship, as he does not give any source for this piece. The *Thematic Index*, which names F. W. Steffkin as a possible author for this French decorated chaconne as well, will certainly be corrected soon.

The four pieces by **Frederick William Steffkin** (1646–1709), are also only preserved in A27. In the *Thematic Index* they bear the numbers 4–7. Note that Frederick Steffkin is not identical with Dietrich Steffkens.

Falle's copies are practically error-free. We therefore follow this model very closely in our edition. Only in bar setting and key changes we occasionally deviate in order to increase readability for today's eyes. We describe our few corrections in footnotes. Some final bars that are not precisely notated and do not match the time of the bar to be repeated or continued, we have tacitly adapted to today's notation.

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¹⁰ Monsieur de Sainte-Colombe le fils, *Tombeau pour Monsieur de Sainte-Colombe le père, Précédé d'une fantaisie et de 4 suites pour la viole de gambe*, ed. Jonathan Dunford (Strasbourg 1998)

¹¹ VdGS No 195.

¹² Gottfried Finger, *The music for Solo Viol*, ed. Robert Rawson and Petr Wagner (London 2009)

¹³ *Thematic Index of Music for Viols* of the VdGS [vdgs.org.uk/thematic].