

Unsere Ausgabe folgt der Vorlage so genau wie möglich, wir verwenden jedoch nur die heute unter Gambenspielern gebräuchlichen Schlüssel (Bass-, Alt- und Violinschlüssel). In der Vorlage findet man neben Bass- und Altschlüssel häufig auch Tenor- und Diskantschlüssel. Notenwerte und Taktangaben sind original, Taktstriche und Balken wurden ergänzt. Die Vorzeichen gelten wie heute üblich im ganzen Takt. Wenn wir vom Original abweichende Vorzeichen vorschlagen, so erscheinen diese in Klammern. Unsere sonstigen Hinzufügungen erscheinen ebenfalls in Klammern oder sind gestrichelt. Die Nummern und Bezeichnungen der Stücke sind original; wenn Zusätze nötig erschienen, so sind diese in eckige Klammern gesetzt.

Funcks *Stricturae* gehören zu den deutschen Standardwerken für Gambenconsort.⁴ Darüber hinaus gehören sie zu den relativ wenigen Werken dieser Gattung für vier *Bassgamben*, wengleich teilweise auch andere Besetzungen möglich sind (s.o.). Durch den unterschiedlichen Schwierigkeitsgrad ist für jedes Consort etwas dabei. Bisher gab es allerdings keine moderne Ausgabe für Gamben. Diesem Mangel wollen wir durch unsere Neu-Edition abhelfen. Wir wollen diese bemerkenswerten Stücke, die laut Titel und Inhalt eindeutig für Gamben gedacht sind, doch nicht den Cellisten⁵ und Blockflötisten⁶ allein überlassen.

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Heidelberg, März 2011

Introduction

The musician and composer David Funck was born in 1648 at Sankt Joachimsthal (today in the Czech Republic) and died at Ilmenau, Thuringia in 1701.⁷ On the title page of the present work, he refers to himself as a “Bohemian.” He studied jurisprudence, poetry, and music at the University of Jena. Having made an outstanding name for himself as a musician (violin, viola, guitar, and clavichord), he held various positions: secretary to Princess Eleonore of Schleswig-Holstein, composition teacher and choirmaster in Reichenbach, organist in Wunsiedel and later in Ilmenau. His life was eventful and not lacking scandals; undoubtedly also for this reason, it “found his way into two novellas (E. Polko, 1896; F. A. Zimmer, 1940).”⁸

Aside from a music-theoretical treatise, Funck’s only preserved work is the present, relatively extensive collection, which was published in 1677. The only surviving exemplar is found today in the Bibliothèque nationale in Paris (VM7 – 6263). The title page reads: *Davidis Funcii | Bohemi | Stricturae | Viola -di gambicae, | Ex | Sonatis, Ariis, Intradis, Allemandis, &c. | Quatuor | Violis da Gamba | concinendis | promicantes. |...| Lipsiae, Jenae & Rudolstadii, Apud Johannem Theodorum, Christoph | & David Fleischern. | Anno M DC LXXVII.* There are four partbooks labeled *Viola da Gamba I – IV*. The work consists of forty-three consecutively numbered four-part pieces of rather varying character. There are many short, homophonic dance movements with relatively narrow ranges in the individual parts, but partly with interesting harmonic modulations and rhythmical subtleties, for example, in the courantes. But there are also contrapuntal pieces, for example, Fugue no. 17 in which all four parts exploit the compass of the bass viol. Challenging and particularly beautiful is also the subsequent Sarabande (no. 17a), which offers a richly embellished variation in each of the voices. Uniquely extensive is Sonata no. 23 with its eighty-five measures.

⁴ Das zeigen auch zahlreiche CD-Aufnahmen. Stellvertretend sei genannt: *Sonderlich auff Violen*, Ricercar Consort, Philippe Pierlot, RIC 231.

⁵ *David Funck, Sonaten-Suite in D-Dur (Ausgabe für 4 Violincelli)*, Musikverlag Hauke Hack, Dortmund 2006. Diese Suite befindet sich auch auf der 1976 erschienenen Schallplatte *Acanta 42798* der 12 Cellisten der Berliner Philharmoniker.

⁶ *David Funccius (1677)*, Suite for four recorders, C.Dolmetsch, London 1952

David Funck, Stricturae viola di gambicae 1677, G. Vellekoop, Amsterdam 1974

⁷ See *Musik in Geschichte und Gegenwart*, 2nd edn., ed. Ludwig Finscher (Kassel: Bärenreiter, 1999–2008), s.v. “Funck, David.”

⁸ *Ibid.*

On the basis of the key signatures, the pieces can be divided into three groups, which are presented here in separate volumes. Concerning the instrumentation, an annotation is found at the end of the first partbook: “Note: these parts, with the exception of the 17th, can all be appropriately played with a violetta.” In our opinion, this means that *all* the voices are primarily intended for bass viol, but that one can also play the first part on a tenor viol. In fact, because of the very different ranges, several additional formations are possible, as we show in the following chart:

Vol- ume	Order no.	Key sig- nature	No.	Scoring sug- gestions ⁹	
1	G205	1 b	1 - 16	Tr T B/T B	shorter, homophonic pieces, narrow range
2	G206	2 #	17	B B B B	longer and shorter, contrapuntal and homophonic pieces, different ranges, generally lower than vols. 1 and 3
			17a - 32	B/T B/T B B	
3	G207	1 #	33 - 42	T/Tr T/B B B	shorter contrapuntal and homophonic pieces, different ranges
			43	B/T B B B	

Other scorings are of course conceivable, for example, if one wants to play several pieces with the same formation. For a better overview, we have prefixed each piece in the score with the required ranges.

Our edition follows the source as closely as possible. However, we employ only those clefs (treble, alto, and bass) in common use today by viol players. In addition to bass and alto clefs, tenor and soprano clefs are also frequently found in the source. The note values and time signatures are original, bar lines and beams have been added. Accidentals remain valid for the whole bar, as is usual today. In those places where we suggest deviant accidentals, they appear in parentheses. Other editorial additions likewise appear in parentheses or as dashed lines. The numbers and designations of the pieces are original; where additions seemed necessary, they have been placed in square brackets.

Funck’s *Strictuae* number among the standard German works for viol consort.¹⁰ Moreover, they belong to the relatively few works in this genre for four *bass* viols, even if other scorings are sometimes possible (see above). Because of the varying degrees of difficulty, the collection contains something for every consort. Until now, however, a modern edition for viols has been lacking. We wish to remedy this shortcoming with our new edition. After all, it would be a shame to completely relinquish these remarkable pieces, which according to the title and contents are clearly intended for viols, to the cellists¹¹ and recorder players.¹²

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Translation by Howard Weiner

⁹ Tr treble viol, T tenor viol, B bass viol. B/T means that B is preferred, but also playable on T.

¹⁰ This is shown by the numerous CD recordings, for example, *Sonderlich auff Violen*, Ricercar Consort, Philippe Pierlot, RIC 231.

¹¹ David Funck, *Sonaten-Suite in D-Dur* (edition for 4 violincelli) (Dortmund: Musikverlag Hauke Hack, 2006). This Suite can be heard on the 1976 LP Acanta 42798 by the 12 Cellists of the Berlin Philharmonic.

¹² David Funcius (1677), *Suite for four recorders* (London: Dolmetsch, 1952); David Funck, *Stricturae viola di gambicae 1677* (Amsterdam: Vellekoop, 1974).