

In unserer Edition der Stücke bleiben wir so dicht wie möglich am Original. Um den Bedürfnissen des heutigen Spielers zu entsprechen, haben wir die folgenden Editionsrichtlinien befolgt: Um bestimmte Stücke auch Anfängern zugänglich zu machen, haben wir uns auf Bassschlüssel, Altschlüssel und den eine Oktave tiefer klingenden Violinschlüssel beschränkt. Taktstriche, die wir hinzugefügt haben, weil sie im Original nicht vorhanden sind, sind gestrichelt. Die Vorzeichenschreibweise wurde standardisiert, so dass ein Vorzeichen wie heute üblich immer für den ganzen Takt gilt. Vorzeichen bzw. Bindebögen, die wir hinzugefügt haben, stehen in Klammern bzw. sind gestrichelt. Wenn in unserer Edition Strichanweisungen und Fingersätze vorkommen, so stammen diese immer aus dem Original. Falls die originale Bassstimme beziffert ist, haben wir diese Ziffern in unsere Edition übernommen, denn sie gehören zum Stück, ob sie nun vom Gambenspieler verwendet werden oder nicht. Hinzugefügte oder korrigierte Generalbassziffern stehen in Klammern. Unsere Kommentare und Erläuterungen sind sehr knapp gehalten. Sie beschränken sich auf einige Verzierungszeichen und Begriffe, denen der Schüler möglicherweise bisher nicht begegnet ist. Auf diese Weise greifen wir dem Lehrer möglichst wenig vor und ermuntern andererseits die Schüler, ihre eigenen Lösungen zu finden.

Um es mit den Worten so vieler Komponisten für die Viola da Gamba zu sagen: Wenn diese Sammlung von den Betroffenen gut aufgenommen wird, werden wir gern weitere Stücke zur Verfügung stellen.

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Mechelen und Heidelberg, Februar 2012

Introduction

Over the past fifty years the number of method books for viola da gamba has slowly grown however students and teachers alike still find themselves in an unusual situation. More than perhaps any other early instrument, students frequently come to the viola da gamba with little to no experience with a string instrument or even music at all. The viol is an instrument which is easily accessible to these students and while the existing method books serve to guide the student in their beginning steps they are quickly faced with a challenge when it comes to further repertoire.

Teachers and students alike will be familiar with the problem these books hope to solve. No single book in the existing repertoire is organised according to difficulty. The student is forced to either purchase an expensive facsimile edition of which many of the pieces will not meet their level requirements or much more familiar is that they will be forced to play from poor quality photocopies or hand written scores both of which can be an unpleasant experience.

Our editions aim at presenting a group of works drawn almost entirely from the viola da gamba repertoire which are faithful to the originals and are slowly progressive in difficulty within their respective levels. They are intended to be used by students following lessons with teachers or studying on their own. They are not intended to teach technique or music reading. They draw on well known works from the professional repertoire as well as more recent discoveries. Every effort has been made to present a wide range of styles and periods. In this way the student gets to know more of the viola da gamba repertoire and can discover where his or her preferences lie. Each volume contains a bibliography which gives information on the source of each piece. The bibliography also lists existing facsimile editions and modern editions in which the piece can be found. The latter information is to the best of our knowledge at the time of publication but is by no means extensive.

Most of the pieces can be performed by two viols, either as true duets or solos with bass. Performing with a teacher or fellow student can often be the best learning experience. The bass lines and

second viol parts of these pieces are also of appropriate difficulty level and learning both parts is essential to a better understanding of the overall work.

In our edition we stay as close as possible to the original sources. In order to meet the needs of a modern player we have followed these editorial guidelines: Clefs have been limited to treble clef (sounding an octave lower than written), alto clef and bass clef in order to make certain pieces accessible to the beginner and intermediate levels. Any added bar lines which were missing in the original have been added as dotted lines. Accidentals have been standardized to be valid for the entire measure. Any editorial accidentals have been placed in parentheses. Similarly any editorial slurs have been notated with a dotted line. The bowing and fingering indications found throughout are taken directly from the originals. If the original bass lines include figures they also appear in our edition, any added or modified figures appear in brackets. Our commentary has been kept to an absolute minimum, only providing explanations for ornaments and terms that the student may not be familiar with. This provides a blank slate for the teacher while encouraging the student to also find their own solutions.

To echo the sentiments of so many composers for the viola da gamba: If these works please the public we will happily provide more!

Richard Sutcliffe
Leonore von Zadow-Reichling
Mechelen and Heidelberg, February 2012

Bibliografie Band I

- 1 Frère Jacques** Kanon zu vier Stimmen, Französisches Kinderlied
Edition: *Das kleine Liederkarussell*, Frankfurt Berlin 1967 (Ullstein)
- 2 Alles schweiget** Kanon zu drei Stimmen
Deutsches Volkslied, auch Haydn oder Mozart zugeschrieben
Edition: *Der Kanon, ein Singbuch für alle*, Wolfenbüttel 1959 (Moeseler)
- 3 Puer natus in Bethlehem** Weihnachtslied [Christmas carol]
Michael Praetorius (1572–1621), Druck *Musae Sioniae*, Band 5, Wolfenbüttel 1607
Edition: *Michael Praetorius, Puer natus in Bethlehem*, Heft 12, Heidelberg 2010 (Güntersberg G187)
- 4 Contentes vous** aus *York-Manuskript*
Anonym, Frankreich 16. Jh., RISM GB-Y M91(S)
Edition: *Anon, Seven 16th Century Duos from the York Manuscript*, 2005 (Viola da Gamba Society of Great Britain: Music Edition 203)
- 5 En esperant** aus *York-Manuskript*
Anonym, Frankreich 16. Jh., RISM GB-Y M91(S)
Edition: *Anon, Seven 16th Century Duos from the York Manuscript*, 2005 (Viola da Gamba Society of Great Britain: Music Edition 203)
- 6 Vom Himmel hoch da komm ich her** Deutsches Weihnachtslied [German Christmas carol]
Michael Praetorius (1572–1621), Druck *Musae Sioniae* Band 9, Wolfenbüttel 1610
Edition: *Michael Praetorius, Puer natus in Bethlehem*, Heft 1, Heidelberg 2008 (Güntersberg G151)
- 7 Vier Melodien** aus *The Compleat Violist*
Anonym, Druck London 1699
Faksimile: *The Compleat Violist or An Introduction to the Art of Playing on the Viol*, Würzburg
- 8 Modérément** aus *Petite Sonates* op. 66
Joseph Bodin de Boismortier (1689–1755), Druck Paris 1737
Faksimile: *J.B. Bodin de Boismortier, Petites Sonates*, Oxford 1983 (Oxford University Press)