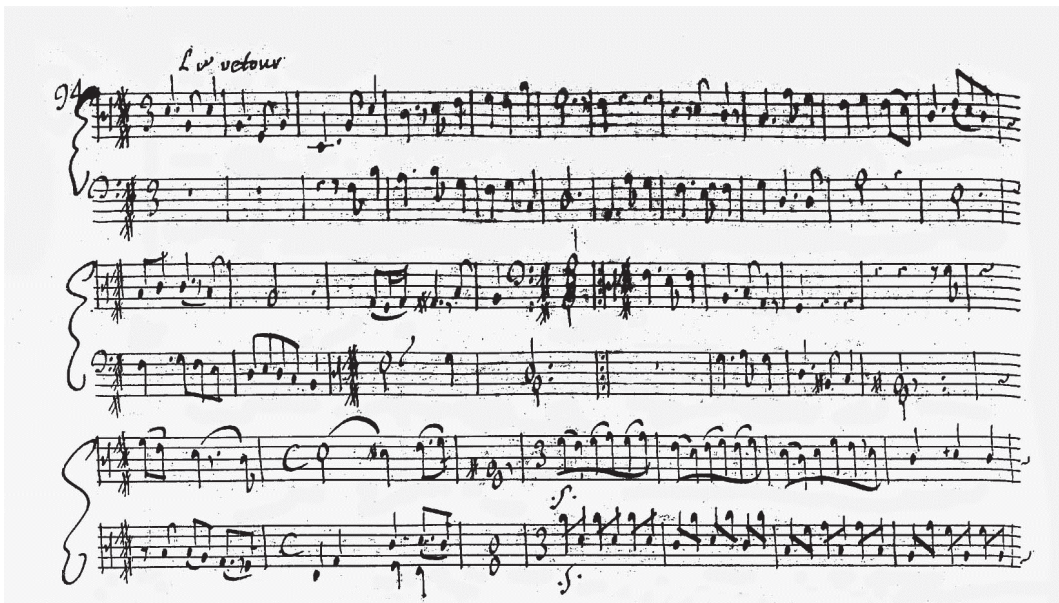


nächsten Takt in Wohlgefallen auflöst. Wir denken, dass die Spieler diese Stellen nicht als Problem ansehen sondern sie vielmehr bewusst auskosten sollten. Wir wünschen viel Freude bei der Auseinandersetzung mit dieser ungewöhnlichen Musik.

Wir danken Geneviève Bégou und Michael O’Loughlin für ihre Hilfe bei der Übersetzung der Einträge im Inhaltsverzeichnis und Monika Schwamberger für ihr Korrekturspiel.

Günter und Leonore von Zadow  
Heidelberg, Juli 2013



Beginn des Concerts XLI: Le retour  
*Beginning of the Concert XLI: Le retour*

## Introduction

The French gambist Sainte-Colombe lived in Paris during the second half of the seventeenth century. Although he had a great influence on the development of French viol music, the details of his personal circumstances are largely obscure. In the introductions to the facsimile editions of the solo pieces, François-Pierre Goy compiled everything that is known or presumed.<sup>6</sup> Therefore, here the basic facts: Sainte-Colombe’s teacher was Nicolas Hotman (*d* 1663), his most prominent pupils were Jean Rousseau (1644–ca. 1699) and Marin Marais (1656–1728).

The Sainte-Colombe’s *Concerts a deux Violes Esgales* were published in a scholarly edition in 1973.<sup>7</sup> Because this edition is not suitable for practical use, Edition Güntersberg has taken upon itself the task of publishing separate editions of some of the sixty-seven *concerts*. The present first volume contains the three *concerts* that are performed – at least partly – in the movie *Tous les matins du monde* (“All the Mornings of the World”),<sup>8</sup> and in that way have become known to a wider audience.

Our edition is based on the source of the *Concerts*, which is found in the holdings of the Bibliothèque nationale de France under the call number **Rés. Vma ms. 866**. The manuscript consists of some 170 densely written pages that begin with a detailed table of contents bearing the title *Con-*

<sup>6</sup> Jean (?) de Sainte-Colombe, *Recueil de pièces pour basse de viole seule, ca 1690*, ed. by François-Pierre Goy (Paris: Minkoff, 1998); idem, *Recueil de pièces pour basse de viole seule, ca 1680*, ed. by François-Pierre Goy (Geneva: Minkoff, 2003).

<sup>7</sup> Sainte-Colombe, *Concerts a deux violes esgales du Sieur de Sainte-Colombe*, ed. by Paul Hooreman (Paris: Société Française de Musicologie, 1973 and 1998).

<sup>8</sup> *Tous les matins du monde*, Audio CD, Valois (1991), V 4640; no. 4 *Gavotte du Tendre*: Concert III; no. 7 *La Retour*: Concert XLI; no. 12 *Les pleurs*: Concert XLIV.

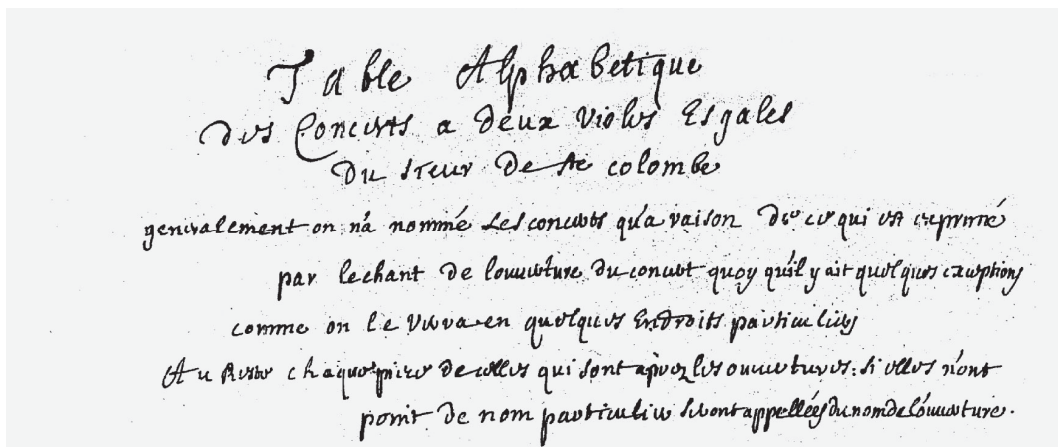
*certs a deux Violes Escales du Sieur de Ste colombe*. The music is notated in score form. The unknown scribe is presumed to have been a professional copyist, the same one who also wrote the Tournus manuscript for solo viol.<sup>9</sup> It is assumed that both manuscripts were made ca. 1690–1700.

It is our goal to reproduce the original musical text as exactly as possible, and also to create an edition for practical use. We described our method of transcription into modern notation in detail in our edition of the pieces for solo viol,<sup>10</sup> so that we can limit ourselves here to several points. We have taken over the accidentals from the model. Thus they are valid only for the note before which they are placed (with the usual qualifications). Cautionary and editorial accidentals are in small print above the notes. We have retained the original clefs with the exception of rare occurrences of sub-bass and soprano clefs, which we have replaced with bass and alto clefs. In many cases, the number of notes in a measure does not correspond to the meter. These include, in particular, chains of eighth notes that in our print are printed as small notes with flags, and that are supposed to be played very quickly with short individual bow strokes. There are also sections without bar lines. Each *concert* consists of individual sections, some of which are to be repeated, since these are dance movements. However, since these repetitions are not consistently indicated in the manuscript, we have added repeat signs and double bar lines. By way of comparison, we show the original end marks in small print above the staff: bar line |, double bar line ||, double bar line with four dots in between |:|, concluding flourish |||. In those cases where we have corrected errors or suggested other changes, these are indicated in footnotes.

The many violations of the rules in Sainte-Colombe's music make ensemble playing difficult. The two parts tend to be composed linearly, each on its own. There are measures in which the parts do not seem to fit together melodically or rhythmically until the “misunderstanding” is resolved in the next measure. We are of the opinion that the players should not view these passages as problems, but rather should consciously relish them. We hope you have a lot of fun playing this unusual music.

We thank Geneviève Bégou and Michael O’Loughlin for their help with the translation of the index entries, and Monika Schwamberger for her playing from our drafts.

Günter and Leonore von Zadow  
Heidelberg, Juli 2013  
Translation by Howard Weiner



Beginn des Inhaltsverzeichnisses im Manuskript (siehe auch Seite 5)  
*Beginning of the table of contents in the manuscript (see also on page 5)*

<sup>9</sup> F-TNm Ms. M.3, Bibliothèque municipale de Tournus, 143 pieces for viola da gamba solo by Sainte-Colombe.

<sup>10</sup> Sainte-Colombe, *Pour la Basse, Die Stücke für Viola da Gamba solo in der Bibliothèque municipale von Tournus*, eds. Günter and Leonore von Zadow (Heidelberg: Güntersberg, 2013), G231.

### Table Alphanetique dans le manuscrit

Table Alphanetique des Concerts a deux Violes Esgales du Sieur de S<sup>te</sup> Colombe  
 generalement on n'a nomme les concerts qu'a raison de ce qui est exprime par le chant de  
 louverture du concert quoy qu'il y ait quelques exceptions comme on le verra en quelques  
 Endroits particuliers Au reste chaque piece de celles qui sont aprez les ouvertures : si elles  
 n'ont point de nom particulier seront appelees du nom de l'ouverture.

*Le tendre.* il y a une sarabande du tendre. une gavote nommee La ferme. Et un menuet.

*Le retour.* parce qu'il faut retourner au signe de repetition avant [de] commencer ce qui est en  
 gigue. il y a un menuet et un balet tendre.

*Le Tombeau.* on finit sans y adioster les chants Elizées comme contraires au reste.

### Inhaltsverzeichnis im Manuskript

Zu Beginn des Manuskripts F-Pn Rés. Vma ms. 866 hat der Kopist ein alphabetisches Verzeichnis  
 aller *Concerts a deux Violes Esgales* eingefügt. Wir geben hier dessen Anfang und die Einträge für  
 die *Concerts* dieses Heftes wieder (ohne die Angabe der Seitenzahlen im Manuskript).

Alphabetisches Verzeichnis der *Concerts* für zwei gleiche Gamben von Herrn de Sainte-  
 Colombe. Im allgemeinen sind die *Concerts* nach dem Titel des Eingangsstückes benannt. Es  
 gibt aber einige Ausnahmen, wie man an einigen besonderen Stellen sehen kann. Die Stücke,  
 die auf das Eingangsstück folgen, haben entweder einen eigenen Titel, oder sie sind nach dem  
 des Eingangsstückes benannt.

*Das zarte [Stück].* Es enthält eine *Sarabande du tendre*, eine Gavotte mit dem Titel *Die Ent-  
 schiedene* und ein Menuett.

*Die Rückkehr,* weil man zum Wiederholungszeichen zurückkehren muss, bevor man die Gi-  
 gue beginnt. Es folgt ein Menuet und ein zartes Balett.

*Die Grabrede.* Man beendet dieses Stück [am besten] ohne die elysischen Gesänge noch an-  
 zufügen, da dieser Teil [im Charakter] zu dem Übrigen nicht passt.

[Im Manuskript steht „FIN“ zu Beginn von *joy des Elizées.*]

### Table of contents in the manuscript

At the beginning of the manuscript F-Pn Rés. Vma ms. 866 the copyist has included an alphabetical  
 index of all *Concerts a deux Violes Esgales*. Here we cite the beginning of the index and the entries  
 for the *concerts* in this present volume, without reproducing the page numbers in the manuscript.

Alphabetical index of the concerts for two equal viols by Mr. de Sainte-Colombe. In general  
 the concerts are named after the title of the first piece. However, there are some exceptions as  
 can be seen at some particular places. The pieces after the first either have their own title or  
 they are named after the first piece.

*The tender [piece].* It contains a *saraband du tendre*, a gavotte with the title *The Resolute*, and  
 a minuet.

*The return,* because you have to return to the repeat sign before starting the gigue. A minuet  
 and a tender ballet follow.

*The Tombeau.* You end this piece [preferably] without adding the Elysian songs, as this part  
 does not match [the character of ] the rest.

[In the manuscript "FIN" is written at the beginning of *joy des Elizées.*]