

Das zeigen die Abstände, die zwischen den Noten Platz für diese Zeichen und Vorschlagsnoten lassen, ganz deutlich.

Bei der G-Moll-Suite gibt es noch eine Besonderheit. Über manchen zweistimmigen Akkorden finden wir Buchstaben oder Zahlen. Dabei handelt es sich nicht um Spielanweisungen sondern um die Angabe des jeweiligen Intervalls: 3= Terz, T = Tritonus = erhöhte Quarte,

S = Semidiapente = erniedrigte Quinte, 6 = Sechste. Eine mögliche Erklärung ist, dass diese Intervalle zu Schulungszwecken eingetragen wurden.

Wir danken Jonathan Dunford für seine Anregung zu dieser Neuauflage und Heidi Gröger für ihr Lektorat.

Günter und Leonore von Zadow  
Heidelberg, Dezember 2020

## Introduction

In Manuscript A27 in the Durham Cathedral Library there are five suites and a *Tombeau por Mr de Ste Colombe le pere* [... the father] for viola da gamba solo by one *Mr Ste Colombe Le fils* [... the son]. The extensive manuscript A27 was compiled and written between 1700 and 1730 by Philip Falle from various sources.<sup>1 2</sup>

Although many works of the two important gambists with the name Sainte-Colombe have survived, the persons behind this name remain almost completely in the dark despite all efforts. On the one hand, there is the father, who had a major influence on the development of gamba music in France and is considered the “inventor” of the seventh string, and on the other hand, there is the son, who continued his father’s work in England. But apart from the music of these two,<sup>3</sup> we still do not even know their first names and have hardly any reliable information about their lives.

The present edition is a new edition of the works of Sainte-Colombe le fils, which are found exclusively in the aforementioned manuscript A27. In 2017, François-Pierre Goy has compiled everything that is known or suspected about this person in a thoroughly researched article.<sup>4</sup> According to this, we have references to two different persons who could be the author.

In Edinburgh, from mid 1690 until his death in 1711, there was the musician **Peter St Colum**. He is listed among the players of a well-documented concert in Edinburgh on November 22, 1695 as “Mr Sinkholm” and “Mr St Colum”.<sup>5</sup> The existence of this gambist and his family is relatively well documented by various entries in church archives.

In London, some sources record a **Mr Sainte-Colombe** between 1713 and 1724, who may have died in

1739. There is, for example, a newspaper advertisement for a concert of consort and instrumental music on May 14, 1713 “For the benefit of Mr. St. Colombe”.<sup>6</sup> However, the living conditions of this musician are not particularly well documented. It is confusing that in one place the first name “Peter” is also given for him. By the way, it is not at all certain that he even existed.

One of the two persons mentioned could be the author of the works in Falle’s manuscript. There is a certain tendency in favour of the London man, but we do not know for sure.

The suites are in G minor, A minor, F major, E minor, B minor and the tombeau in F minor, and they appear in our edition in the same order as in Falle’s manuscript, although there they are usually interspersed with other pieces. The choice of these keys is unusual for French gamba music. For example, of these only G minor is used by the father. He wrote mainly in D minor, which does not occur at all in the son’s music.<sup>7</sup>

The low A string is not required in these pieces. But there are hints in the notes of a possible arrangement by Falle with the aim to do without the A-string in order to adapt the music to the conditions prevailing in England, where the seventh string was not commonly available.<sup>8</sup>

Our edition follows Falle’s careful transcription as closely as possible. Only the accidentals follow today’s practice, i.e. they are valid for the whole bar. In cases of doubt, however, we have also copied the repeated accidentals from the original or set warning accidentals. If we suggest deviating accidentals, these are in brackets. Our other modifications are listed and explained on page 24 in the Critical Report.

<sup>1</sup> RISM siglum and shelf mark: GB-DRc MS A27.

<sup>2</sup> 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/].

<sup>3</sup> Modern editions: Sainte-Colombe, *Pour la Basse*, ed. G. u. L. von Zadow (Heidelberg: Güntersberg, 2013), G231. *Concerts a deux violes esgales du Sieur de Sainte-Colombe*, ed. Paul Hooreman (Paris: Société Française de Musicologie, 1998). Sainte-Colombe, *Concerts a deux Violes Esgales*, selection, ed. G. u. L. von Zadow (Heidelberg: Güntersberg 2013), G242, G243, G244. 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 (Strassbourg 1998). *Mr Falle’s Solos*, ed. G. u. L. von Zadow (Heidelberg: Güntersberg, 2020), G367, contains the suite in F major by St. C. le fils.

<sup>4</sup> François-Pierre Goy, „The ‘British’ Sainte-Colombes“, *The Viola da Gamba Society Journal* vol. 11 (2017) [vdgs.org.uk/journal/].

<sup>5</sup> Goy, p. 5 and p. 30ff.

<sup>6</sup> Goy, p. 14.

<sup>7</sup> Goy, p. 28 and p. 43f.

<sup>8</sup> Goy, p. 27f.

We have taken great care to reproduce the performance marks in the music, which are customary in French viol literature. In Falle's manuscript, these performance marks are written with a different pen and appear paler than the rest in our black and white copy. We do not agree with the frequently expressed opinion that these symbols were added by another hand, for example for teaching purposes, but we believe that they were included in the writing of the notes from the beginning, and were merely executed with a different pen for



clarification. This is clearly shown by the distances that leave space between the notes for these signs and appoggiaturas.

There is another special detail in the G minor suite. Here we find letters or numbers above certain two-part chords. These are not performance instructions, but the indication of the respective interval: 3 = third, T = Tritone = augmented fourth, S = Semidiapente = diminished fifth, 6 = sixth. A possible explanation is that these intervals were inserted for training purposes.

We thank Jonathan Dunford for his suggestion for this new edition and Heidi Gröger for her proofreading.

Günter and Leonore von Zadow  
Heidelberg, December 2020

## Inhalt Contents

		Seite in A27 page in A27	Seite hier page here
Suite G-Moll	Allemande, Courante, Sarabande, Gigue	104–106	1–2
	Fantaisie en Rondeau, Gavotte	110–112	3–4
Suite A-Moll	Prelude, Courante, Sarabande, Gigue	113–115	4–6
Suite F-Dur	Prelude, Allemande, Courante, Sarabande, Gigue, Gavotte, Borée, Menuet	117–120	7–9
Suite E-Moll	Prelude, Courante, Allemande, Courante, Sarabande, Gigue, Gavotte, Borée, Menuet	124–129	10–15
Suite H-Moll	Prelude, Allemande, Courante, Sarabande, Gavotte, Gigue	291–294	16–18
Tombeau F-Moll	Tombeau por Mr de Ste Colombe le pere, Sarabande, Gavotte	314–319	19–23



Sainte-Colombe le fils, Suite in G-Moll, Allemande, GB-DRc MS A27, S.104  
Sainte-Colombe le fils, suite in g minor, Allemande, GB-DRc MS A27, p.104