

Viole Gambis Book
manuscript, library of Lund S-L ms. **G.36 Wenster**
Contents and concordances
compiled by Bettina Hoffmann
as part of the [Catalogue of Solo and Chamber Music for Viola da Gamba](#)

page	title in ms. G.36	concordance, attribution, title in original source	notes
1-2	(empty)		
3	(title and note inscriptions)		
4	2 scales with note names, without title		
	pieces in D minor without title		For all anonymous pieces in this ms. see Catalogue of Solo and Chamber Music for Viola da Gamba
4-5	<i>Gaetia de Lut. ou Gallere.</i>		
5	<i>Cigue</i>		
6	<i>Gaetia La Mout. un poco adagio</i>	Jean-Baptiste Lully, "C'est l'amour qui nous menace", Roland, Paris, 1685, LWV 65/13	see Catalogue of Solo and Chamber Music for Viola da Gamba
	<i>Air</i>		
7	<i>Fantasia de B.L.</i>		
8-9	(empty)		
10	<i>Prefation et D. mall.</i>		
	<i>Air ad un glicke [schick glück] schiffel du roch</i>	Concordance with the incipit of an air (transposed in B flat major) in the keyboard tablature S-Skma Koral hrs A 13 (source: RISM) The text incipit coincides with a lied by Adam Krieger, "Ach mein Glücke, schiffel du roch" (concordance of musical incipit to be checked).	- A poem "Ach mein Glücke, schiffel du roch" by Adam Krieger is found in Klavierabhandlungen L. Tappert Abschriftliche Sammelhandschrift in - The melody of "Ach mein Glücke schiffel du roch" has been used in 1888 for a Danish song, "Åsk Tablaturskrift von drei anonymen Schreibern, entstanden in Nürnberg, um 1670, Krakau, Biblioteka Jagiellońska, Signatur Mus. Ms. 40147. - Not concordant with https://opac.rism.info/rism/Record/rism02000000
	<i>Prefation et A.B.</i>		
11	<i>Sonnet de Monsieur Corélli</i>	Arcangelo Corelli, op. V, sonata VI, Sarabanda	see Catalogue of Solo and Chamber Music for Viola da Gamba
12	(empty)		
13	<i>Mouette in G major</i>		
	<i>Mouette in G major</i>	Concordance with an anonymous menuet in S-L Wenster G.29, fol. 14 (source: RISM)	
14	<i>Mouette in G major</i>		
14-15	<i>Mouette in G major</i>		
15	<i>Pollinase</i>		
	<i>Pollinase</i>		
16-17	<i>La Mazotte 105</i>	Maria Matias, <i>La Mazotte</i> 105, in <i>Plevo de rade</i> , 2nd book, 1711	see Catalogue of Solo and Chamber Music for Viola da Gamba The fact that the copyist entered the title with its number 105, the edition serial number, makes it evident that this is a copy from the press. The year 1711 is thus established as the post quem date of the manuscript. itema simile in copia da G. Valentini: https://opac.rism.info/rism/Record/rism84021304
18-19	<i>Schmutter comp. per Rendil</i>		
19	<i>Mouette</i>		
20	<i>Mouette</i>	Concordance of the incipit with an anonymous menuet in GE:Cb Mus. 184 c.8 (source: RISM)	
21	<i>Mouette</i>		
21	<i>Mouette</i>		
22	<i>March</i>		
22	<i>March</i>	<i>Le March de Jhu in Hedevig Mimer music book</i> , S-SK 468, p. 34; <i>March du Roy de Prwe</i> , in <i>Musicbook by Mademoiselle Rochette</i> , Nantes, 1784, DW.A.5. C.1, 10 ms. 4852.2452 (see paradosse de violé)	see Catalogue of Solo and Chamber Music for Viola da Gamba , ms. Mimer and ms. Rochette
24-25	<i>La Pollinase</i>	Maria Matias, <i>La Pôlinase</i> , in <i>Plevo de rade</i> , 2nd book, 1701	see Catalogue of Solo and Chamber Music for Viola da Gamba
26-28	(empty)		
			General notes on the copyist: - Usa i segni francesi per abbellimenti e digiattatura: x per il mordente, virgola per trillo, linea inclinata verticale per vibrato di 4 dita (Preludium p. 10), p e f per pousse e fin, ganci per dita tenute, l, dita bari, puntini per il numero della corda etc. Solo nel brano copiato dal 3. libro di Matias usa anche la "s", come nell'originale. - La virgola per il trillo è scritta spesso come punto e virgola, dove il punto è un piccolo archetto. - Scrive la chiave di contralto a capo dei rigghi prima della musica, se poi invece gli serve la chiave di basso corregge in maniera poco leggibile. A volte si dimentica di cambiare chiave (Sarabanda di Corelli). Una volta (p. 20) usa la chiave di violino (B bassa). - Usa una linea esclusiva lunga per frasi di incisione. - Segna le appoggiature con un fregio poco leggibile, da non confondere con la virgola del trillo e con la legatura.

scribe	C clef	F clef	G clef	found on pages	notes
A				20, 22-23	guitar tablature
B				10-19, 26-33, 39-41, 46-47	
C				20-21, 24-25, 34-36, 42-47, 53, 60-65	Scribe C uses also a different C clef (see pp. 38, 42, 53 as first clefs, from p. 60 onwards!)
D				insert between pp. 46-47	The first times the F clef appears in this form:
E				52, 54-59	
F				60	
G				60	

Bibliography			
Wolfgang Boetticher	Handschriftlich überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts: beschreibender Katalog. Répe Henle, 1978, p. 320		
Jens Olof Rudén	Music in tablature, 1981, p. 44		