

Kassel (Germany), Landes- und Murhardsche Bibliothek der Stadt Kassel (D-KI)

4° Ms. Mus. 185 *Miszellen*

Index of the manuscripts regarding the viola da gamba
compiled by François-Pierre Goy and Bettina Hoffmann

The catalogue number 4° Ms. Mus. 185 refers to *Miszellen*, i. e. a collection of scattered and unrelated fascicles and sheets of different formats, hands and dates, collected in a bifolio of an early 19th century print (*Ouverture de l'Opéra Chalyfe de Bagdad* [...], part of *Flauto secondo*). There are six manuscripts concerning the viola da gamba, five of which, numbers 6-10, contain music for viol solo or with accompaniment written in French tablature, while a sixth, number 16, contains bass parts in staff notation of pieces for viola da gamba preserved in the same library under the collocation 4° Ms. Mus. 108.2. Two of the five manuscripts in tablature, numbers 7 and 9, are closely related and are indexed here together.

The source has been catalogued and described in Clytus Gottwald, *Die Handschriften der Universitätsbibliothek Kassel, Landesbibliothek und Gesamthochschul-Bibliothek Kassel*, vol. VI, Wiesbaden, Harrassowitz, 1997, pp. [725](#)-732.

D-Kl 4° Ms. Mus. 185 *Miszellen*/6
Tablature for viola da gamba

Folio	Composer (deduced from concordances)	Title	Tonality	Tuning	Index VdGSGB
1r		<i>Sarabande</i>	C maj.	fleff	
2r		<i>Gavotte</i>	C maj.	fleff	
3r		<i>Sarabande</i>	C maj.	fleff	
4r		<i>Menuet</i>	C maj.	fleff	
5v–6r	Robert De Visée, R 5.04	<i>Gavotte</i>	A min.	fleff	
7v–8r	Le Fèvre	<i>Passacaille</i>	A min.	fleff	Anon (6383) , p. A-fleff-20-21

The manuscript gives no composer's name; the attributions are deduced from concordances.

The music is notated in French tablature. The destination to the viol is not explicitly indicated, but can be inferred from numerous idiomatic chords.

Only one side of each sheet is used.

For a thematic index and for information on paper and watermark see Clytus Gottwald, *Die Handschriften der Universitätsbibliothek Kassel, Landesbibliothek und Gesamthochschul-Bibliothek Kassel*, vol. VI, Wiesbaden, Harrassowitz, 1997, [p. 727](#).

The *Passacaille* is attributed to Le Fèvre in *Suittes faciles pour 1 flûte ou 1 violon et basse continue de la composition de Mrs. du Fau, l'Enclos, Pinel, Lully, Bruyningshs, le Fevre et autres habiles maitres avec 'es agreements marques en faveur de ceux qui commencent a apprendre*, Etienne Roger, Amsterdam, 1700-1701 circa, n. 33. Further transcriptions for the viol are found in D-Kl: 4° Ms. Mus. 108, vol 6, fol. 45v; 2° ms. mus. 61 L.2, fol. 12v.

The catalogue number R refers to: Gérard Rebours, *Robert de Visée. Thematic Index with a Table of Concordance*, Lyon, Symétrie, 2000. This Gavotte is known in 19 further versions and copies.

A facsimile of the manuscript is available [here](#).

D-Kl 4° Ms. Mus. 185 *Miscellen*/7 and 9
Tablature for viola da gamba

The two fascicles 185/7 and 185/9 originally formed, in inverse order, a single manuscript as can be clearly deduced from the suite in *defth* tuning that begins on the last page of 185/9 and continues on the first pages of 185/7, with a continuous numbering of pieces and the *Courante* No. 2 straddling the two fascicles. Moreover, the fascicle 185/9 includes a single sheet (numbered modernly as fol. 4) ruled with 4 instead of 6 staves per page, which evidently was originally a loose sheet. It contains two pieces, *Cour[ante]* No. 7 and *Sarab[ande]* No. 8, to be inserted in the suite in *fedth* tuning, between the *Variatio* No. 6 and *Gigue* No. 9. The following table offers the reconstruction of the original sequence of pieces.

Fasc.	Folio	Number in source	Title	Tuning	Composer (deduced from concordances)	Concordances (No. in V&GS Thematic Index)	Comments
9	1r/1	-	<i>Sonata</i>	<i>fedth</i>			
9	1r/2	1	<i>Vari.</i>	<i>fedth</i>			
9	1v	2	<i>Vari.</i>	<i>fedth</i>			
9	1v–2r	3	<i>Vari.</i>	<i>fedth</i>			
9	2r	4	<i>Vari.</i>	<i>fedth</i>			
9	2v	5	<i>Vari.</i>	<i>fedth</i>			
9	2v–3r	6	<i>Variatio</i>	<i>fedth</i>			
9	4r	7	<i>Cour.</i>	<i>fedth</i>			Bottom margin: “No 1”.
9	4v	8	<i>Sarab.</i>	<i>fedth</i>			
9	3r	9	<i>Gigue</i>	<i>fedth</i>			
9	3v	1	<i>Alle.</i>	<i>dehff</i>		Anon 7001	Bottom margin: “No 1”
9/7	3v–1r	2	<i>Courante</i>	<i>dehff</i>	Simon Ives	Ives 31	
7	1r/1	3	<i>Sarab.</i>	<i>dehff</i>	Willem Deutekom	Deutekom 5, Anon 7472	Bottom margin: “No 2”.
7	1r/2	4	<i>Gavotte</i>	<i>dehff</i>	Willem Deutekom	Deutekom 8, Anon 7111	
7	1v	5	<i>Memoett</i>	<i>dehff</i>	Jean-Baptiste Lully	Lully LWV 63/12, ex Anon (6339)	
7	1v–2r	6	<i>Gavotte</i>	<i>dehff</i>		Anon 7003	
7	2r	1	<i>Aria</i>	<i>edhff</i>			
7	2v/1	2	<i>Sarab.</i>	<i>edhff</i>		Anon 8215	
7	2v/2	1	<i>Alle.</i>	<i>edhff</i>			
7	2v–3r	2	<i>Variatio</i>	<i>edhff</i>			
7	3r	3	<i>Variatio</i>	<i>edhff</i>			
7	3v/1	1	<i>Alle.</i>	<i>ffeff</i>	Nicholas Hotman	Hotman 36	
7	3v/2	2	<i>Aria</i>	<i>ffeff</i>			
7	4r						Empty staves
7	4v						Empty staves. Bottom margin: “No 2”

All fol. of the two fascicles 7 and 9 have 6 staves, ruled first with 5 lines with a 6th line added, while the single sheet in fascicle 9, fol. 4, has 4 staves only, ruled with 6 lines. The music is notated in French tablature, written by a single copyist. The destination to the viol is not explicitly indicated, but can be inferred from numerous idiomatic elements. For ornamentation signs and other symbols used in this manuscript see examples in [Morton, Source List](#). For a thematic index and for information on paper and watermark see Clytus Gottwald, *Die Handschriften der Universitätsbibliothek Kassel, Landesbibliothek und Gesamthochschul-Bibliothek Kassel*, vol. VI, Wiesbaden, Harrassowitz, 1997, pp. [728-729](#). A facsimile of the manuscript is available [here](#).

D-Kl 4° Ms. Mus. 185 *Miszellen*/8
Tablature for viola da gamba

Folio	Content	Tuning
1 single sheet, used on recte only	1 piece in A minor for viol, in tablature	[f][f][f][f] 1st and 6th strings are not used.

The music is notated in French tablature. The destination to the viol is not explicitly indicated, but can be inferred from an idiomatic chord at the end of the piece.

The copyist is probably the same as that of the manuscript 185/10.

For information on paper and watermark see Clytus Gottwald, *Die Handschriften der Universitätsbibliothek Kassel, Landesbibliothek und Gesamthochschul-Bibliothek Kassel*, vol. VI, Wiesbaden, Harrassowitz, 1997, [p. 729](#)

A facsimile of the manuscript is available [here](#).

D-Kl 4° Ms. Mus. 185 *Miszellen*/10

Tablature for viola da gamba

Folio	Titles	Parts	Tuning
2 folios, both used on recto only	<i>Aria. Laß dich Gott! / Bassus Laß dich Gott!</i>	melody (<i>Aria</i>) and <i>Bassus</i>	ffeff

Both parts are notated in French tablature. The destination to the viols is not explicitly indicated, but can be inferred from the idiomaticity of the main part.

The copyist is probably the same as that of the manuscript 185/8.

The poem "Laß dich Gott!" by Anton Ulrich, Herzog von Braunschweig has been first published in his *Christ-Fürstliches Davids-Harphen Spiel*, Nürnberg, Gerhard, 1667, pp. 237-238, with a melody different from this tablature. The same text has been set to music several times, for example in these printed collections:

Johann Anastasius Freylinghausen, *Geistreiches Gesang-Buch*, Halle, Waysenhaus, 1741, p. 680-681

August Ferdinand Anacker, *Musikalischer Hausschatz der Deutschen*, Haendcke und Lehmkuhl, Hamburg, 1842

and in the anonymous manuscripts RISM ID 900002735 and RISM ID 900002954.

(Cfr. Johannes Zahn, *Die Melodien der deutschen evangelischen Lieder*, Gütersloh, Bertelsmann, 1890, [Nr. 3240-3246](#)).

None of these melodies matches the *Aria* of this tablature.

For information on paper and watermark see Clytus Gottwald, *Die Handschriften der Universitätsbibliothek Kassel, Landesbibliothek und Gesamthochschul-Bibliothek Kassel*, vol. VI, Wiesbaden, Harrassowitz, 1997, [p. 730](#)

A facsimile of the manuscript is available [here](#).

D-Kl 4° Ms. Mus. 185 *Miszellen*/16

The fascicle 185/16 contains bass parts in staff notation relating to melodies for viola da gamba in tablature contained in ms. 108/2. This index therefore compares the contents of 185/16 with 108/2.

4° Ms. Mus. 185/16				4° Ms. Mus. 108/2			
Bass parts only, staff notation.				Solo parts and some bass parts, both in tablature.			
Fol.	No.	Title		Fol.	No.	Title	Parts
1r/1	1	<i>Ritornelle</i>		45v, 46r/2	-	<i>Ritornelle</i>	solo, bass
1r/2	-	<i>Aria</i>		46v/2, 47r/2	-	<i>Aria</i>	solo, bass
1r/3	3	-		48v, 49r	3	-	solo, bass
1v/1	4	<i>Allelu:</i>		49v, 50r	4	<i>Allelu:</i>	solo, bass
1v/2	5	<i>Sarab:</i>		50v/1, 51r/1	5	<i>Sarabande</i>	solo, bass
1v/3	6	<i>Bourrée Royale des dames</i>		50v/2, 51r/2	-	<i>Bourree Royale des dames</i>	solo, bass
2r/1	7	<i>Memoir</i>		51v/1, 52r/1	7	<i>Memoir</i>	solo, bass
2r/2	8	<i>Mein unbescheidigkei</i>		51v/2, 52r/1	8	-	solo, bass
2r/3	9	<i>Ritornelle</i>		52v, 53r	9	<i>Ritornelle</i>	solo, bass
2v/1	10	[number but empty staff]		53v, 54r	10	-	solo, bass
2v/2	11	<i>Bourrée</i>		54v-55r, 55r	-	<i>Bourree</i>	solo, bass
2v/3	12	<i>La memoir d'aphin</i>		55v, 56r	12	<i>La memoir d'aphin</i>	solo, bass
				56v, 57r	13	<i>Ezech</i>	solo
				57v-58r	14	<i>Gaillarde La Violette</i>	solo
3r/1	15	<i>Aria</i>		58v/1	15	<i>Aria</i>	solo
3r/2	16	<i>Sar:</i>		59r	16	<i>Sarabande</i>	solo
3r/3	17	<i>Allelu:</i>		59v-60r	17	<i>Allelu:</i>	solo
3r/4	18	<i>Garotte</i>		60r	18	-	solo
3v/1	19	<i>Sar:</i>		60v	19	<i>Sarab:</i>	solo
3v/2	20	[number but empty staves]		61r	20	<i>Sarab:</i>	solo
3v/3	21	<i>Allelu:</i>		61v	21	<i>Allemande</i>	solo
3v-4r	22	<i>Allelu:</i>		62r	22	<i>Allelu:</i>	solo
4r/1	23	-		62v	23	-	solo
4r/2	24	-		62v-63r	24	-	solo
4v/1	25	[number but empty staves]		63r	25	<i>Sarab:</i>	solo
				63v	26	-	solo
				64r	27	-	solo
				64v, 65r	28	-	solo, bass
4v/2	29	<i>Bourrée</i>		65v, 66r	29	<i>Bourrée</i>	solo, bass
4v/3	30	<i>Sar: Spagnuole</i>		66v, 67	30	<i>Sarab: Spagnuole</i>	solo, bass
5r	31	[number but empty staves]					
5v/1	32	<i>Sarab:</i>		67v/, 68r/1	-	<i>Sarab:</i>	solo, bass
5v/2	33	<i>Gavotte royale</i>		67v/2, 68r/2	-	<i>Gavotte royale</i>	solo, bass
5v/3	34	<i>Sarab:</i>					
5v/4	35	<i>Allelu:</i>		68v	-	<i>Allemande</i>	solo
6r/1	36	<i>Sarabande</i>		68v-69r	-	<i>Sarabande</i>	solo
6r/2	37	<i>Sarabande</i>		69v	37	<i>Sar:</i>	solo
6v/1	38	[number but empty staves]		70r	38	-	solo
6v/2	39	<i>Warumb betrübstu dich</i>		70v	39	<i>Warumb betrübstu dich mein Herz</i>	solo
7r/1	40	-		71r	40	-	solo
7r/2	41	<i>Allelu:</i>		71v	41	<i>Allelu:</i>	solo
7v/1	42	<i>Sarab:</i>		72r	42	<i>Sarab:</i>	solo
7v/2	43	<i>Gigue</i>		72v	43	<i>Gigue</i>	solo
7v-8r	44	<i>Sarab:</i>		73r	44	<i>Sarab:</i>	solo
8r/1	45	-		73v	45	-	solo
8r/2	-	[empty staves]		74r	46	<i>Ballett</i>	solo
8v/1	-	<i>Copuille</i>		74v	47	<i>Copuille</i>	solo
8v/2	48	<i>Les Pelereins</i>		75r	48	<i>Les Pelereins</i>	solo
8v/3	49	<i>Sarab:</i>		75v	49	<i>Sarab:</i>	solo
				75v-76r	50	<i>Bourrée</i>	solo
				76r	51	<i>Bourrée Mad.</i>	solo
				76v	52	<i>Sarab</i>	solo
				77r	53	<i>Bourrée des Moscou:</i>	solo
				77v	54	<i>Les Canaries</i>	solo
				78r	55	<i>Gavotte</i>	solo
				78v	56	<i>Sarab:</i>	solo
				79r	57	<i>Sarabande</i>	solo
				79v	58	<i>Bourrée de St: Germain</i>	solo
				80r	59	-	solo
				80v	60	<i>Courante</i>	solo
				81r	61	<i>Sarab:</i>	solo
				81v	62	<i>Sar:</i>	solo
				81v-82r	63	<i>Sar:</i>	solo
				82r	64	<i>Gavotte</i>	solo
				82v-83r	65	<i>Allelu:</i>	solo
				83v	66	<i>Sarab:</i>	solo
				84r	67	<i>Allemande</i>	solo
				84v	68	<i>Sarab:</i>	solo
				85r	69	<i>Gigue</i>	solo
				85v, 86r	70	<i>Gigue</i>	solo, bass

Composer (deduced from concordances)	No. in V&GS Thematic Index	Comments
	Anon 6098	
	Anon 6102	
	Anon 6104	
	Anon 6105	
	Anon 6106	
	Anon 6107	
	Anon 6108	
Gabriel Voigtländer	Anon 6103	Published in Gabriel Voigtländer, <i>Erster Theil allerhand Oden und Lieder</i> , Sohra, Kruse, 1642, no. XXI
Jean-Baptiste Lully	[Anon 6109], Lully LWV 39/4	
	[Anon 6110]	Not copied in 4° Ms. Mus. 185/16
	Anon 6111	
	Anon 6112	
	[Anon 6113]	Not copied in 4° Ms. Mus. 185/16
	[Anon 6115]	Not copied in 4° Ms. Mus. 185/16
	Anon 6117	
	Anon 6118	
Nicholas Hotman	[Anon 6119], Hotman 43	
	Anon 6120	
	Anon 6121	
	[Anon 6122]	Not copied in 4° Ms. Mus. 185/16
	Anon 6123	
	Anon 6124	
	Anon 6125	
	Anon 6126	
	[Anon 6127]	Not copied in 4° Ms. Mus. 185
Farrant	[Farrant 1]	Not copied in 4° Ms. Mus. 185
	[Anon 6218]	Not copied in 4° Ms. Mus. 185
	[Anon 6128]	Not copied in 4° Ms. Mus. 185
	Anon 6129	
	Anon 6130	Different bass in 4° Ms. Mus. 108/2
		Not copied in 4° Ms. Mus. 185. No such number in 4° Ms. Mus. 108/2
Pinel	[Anon 6131], Pinel 4	Different bass in 4° Ms. Mus. 108/2
Pinel	[Anon 6132], Pinel 5	Different bass in 4° Ms. Mus. 108/2
	Anon 6126	In 185/16 a version in a minor of no. 24 above; no such version appears in 4° Ms. Mus. 108/2
	Anon 6133	
Dubut	[Anon 6134], Dubut 2	
	Anon 6135	
	[Anon 6135]	Not copied in 4° Ms. Mus. 185. The solo part is identical to that of no. 37, but without double stops
	Anon 6136	
	Anon 6137	
Dubuisson	[Anon 6138], Dubuisson 91	
Dubuisson	[Anon 6139], Dubuisson 9	
	Anon 6140	
	Anon 6141	
Jean-Baptiste Lully	[Anon 6142], Lully LWV 42/28	
	[Anon 6143]	Not copied in 4° Ms. Mus. 185
	[Anon 6144], cf. Dubuisson 35	
Jean-Baptiste Lully	[Anon 6145], Lully LWV 17/21	
Jean-Baptiste Lully	[Anon 6146], Lully LWV 75/37	
	[Anon 6147]	Pieces nos. 50-70 are lacking in 4° Ms. Mus. 185, presumably due to the loss of the last leaves
	[Anon 6148]	
Strobel	[Anon 6149], Strobel 2	
	[Anon 6150]	
	[Anon 6151]	
	[Anon 6152]	
	[Anon 6153]	
	[Anon 6154]	
Jean-Baptiste Lully	[Anon 6155], Lully LWV 40/9	
Taylor	Taylor 11	
	Anon 7091	
Taylor	Taylor 12	
	Anon 6156	
	Anon 6157	
	Anon 6158	
	Anon 6159	
	Anon 6160	
Pinel	[Anon 6161], Pinel 6	
Dufant	[Anon 6162], Dufant 3	
Dubuisson	[Anon 6163], Dubuisson 74	
	Anon 6164	

For information on paper and watermark see Cytus Gottwald, *Die Handschriften der Universitätsbibliothek Kassel, Landesbibliothek und Gesamthochschul-Bibliothek Kassel*, vol. VI, Wiesbaden, Harrassowitz, 1997, p. 232.

The fascicle 4° Ms. Mus. 185/16 finishes with no. 49, pieces nos 50-70 are lacking, presumably due to the loss of the last leaves.

For a complete index of 108/2 see [here](#).

A facsimile of the manuscript is available [here](#).