Gottfried Finger

Passagalia

for two bass viols

D-SÜN ms12 coll. 450037686

Notes on the manuscript and this edition

The transcription of the following passagalia (which in reality forms the end of a larger suite) was based on the manuscript found in the Schloss library of Sünching, Germany (D-SÜN, ms 12 - collection 450027686). Based on the watermarks the manuscript would have been penned somewhere between 1686 and 1700. (For additional notes on this collection, please refer to *Die solistische Gambenmusik in Deutschland im 18. Jahrhundert* by Fred Flassig.)

There are numerous problems in the original (written in separate parts) where uneven bars and unclear rests in the opening of the piece makes it difficult for off-the-page performance, as the two voices are effectively out of synch after only a few bars - this has been remedied without additional any notes.

Barlines have not been respected as they appear in the manuscript due to their haphazard use and the ensuing difficulties in reading the music - uneven bar lengths throughout the piece, sometimes disappearing for large sections and then reappearing in the middle of the actual bars, entire parts with no barring at all, etc.
The manuscript itself is, besides some ink that have occasionally leaked through the pages and the above mentioned problems with barlines, quite easy to read and is relatively free of mistakes within the actual notation.

The title was originally written as "Ciaccona" in both parts, but has in both instances been crossed out and replaced with "Passagalia".

The tempo indications within the piece are originally noted in the first part only.
The adagio section starting at the end of bar 168 is originally noted at the entry of the first viol in bar 169.

Slurs and articulations are taken down as in the original manuscript.
The only added (dashed) slurs in bars 149-152 (added to equalize the reading of the *tremolo* section) follow the practice of the time (used by Finger, Schenck, Ruffo...), but the actual execution of the subsequen slurred chords are gived to the performer to decide as there are no contemporary descriptions on how this would have been executed.

Original clefs have been retained, most notably the use of soprano clef for higher passages.

The last bar is taken down here as it appears in the MS, but one might argue that the piece ends already on the penultimate bar, as these "brevis" notes with fermatas tend to appear at the end of manuscripts from that time and region seemingly only to show that the piece has come to an end.

Corrections

Viol 1
There are a few instances of loss due to ink blots in the part of the first viol, where material added as editorial suggestions are put in brackets throughout the score. These corrections have been masked in the separate part to avoid cluttering the page for the reader.

Bar
78 - last two notes in MS written as quavers, corrected here as quarter notes
255 - half note double stop written as d-g in MS - proposed correction here as b-d

Viol 2
Bar
37 - notes of the third beat written as quavers
107 - second and third beats written as whole-notes
109-110 - rhythm is unclear; if one follows the MS there is one beat missing. The bars should be read here as an editorial suggestion.
267 - the second-voice d on the first beat originally written as a quaver in MS

Passagalia

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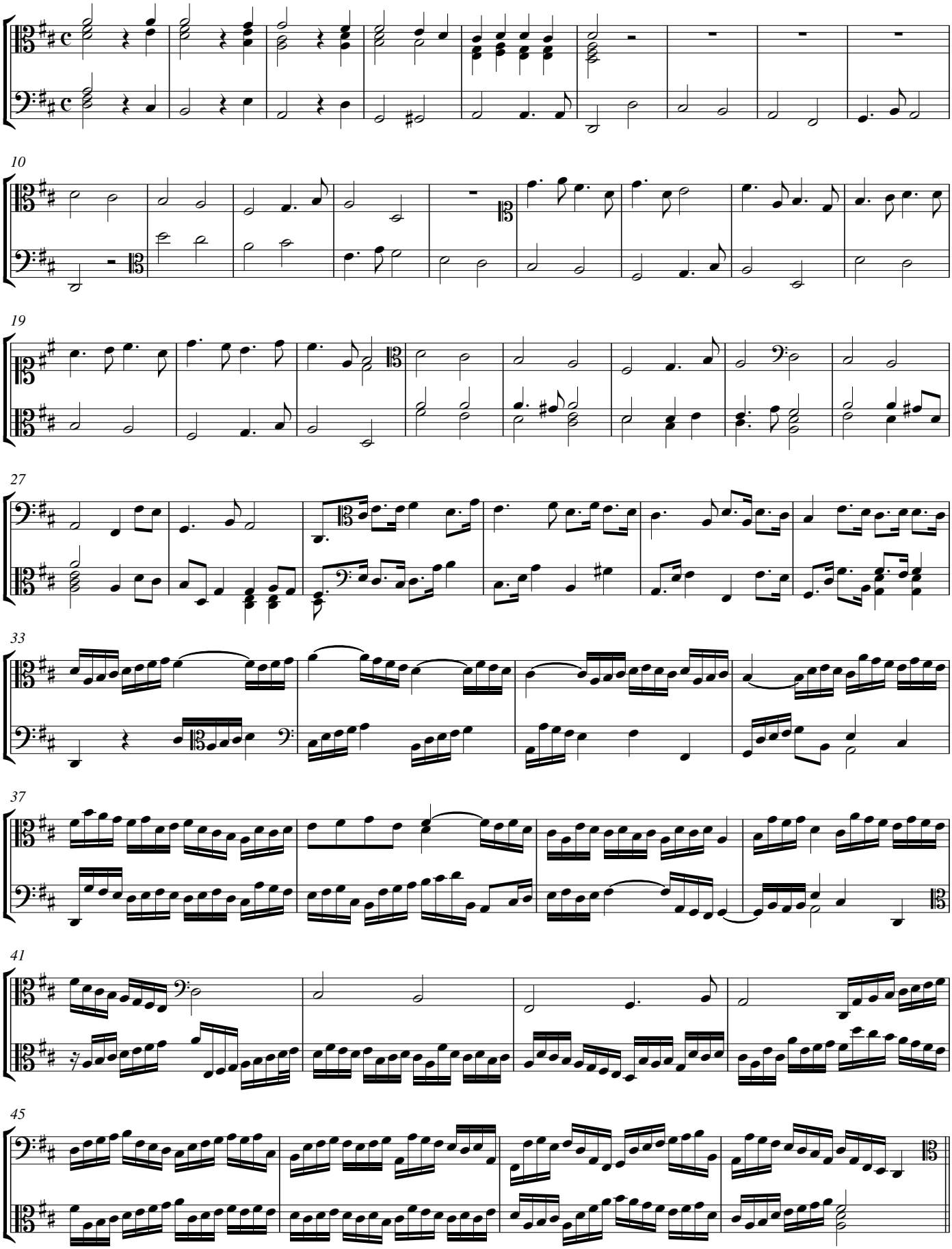

Typeset & edited by Fredrik Hildebrand, 2020
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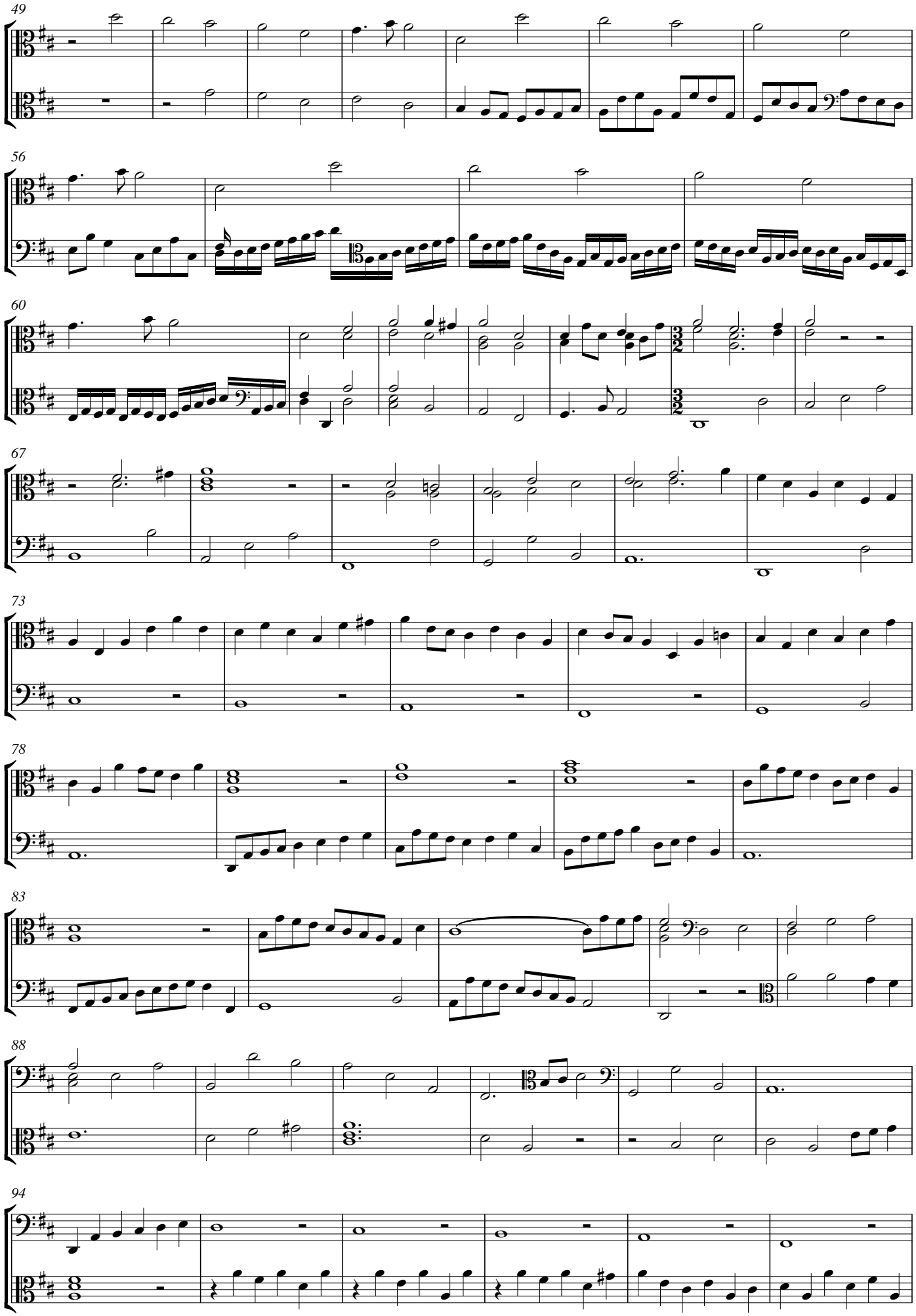
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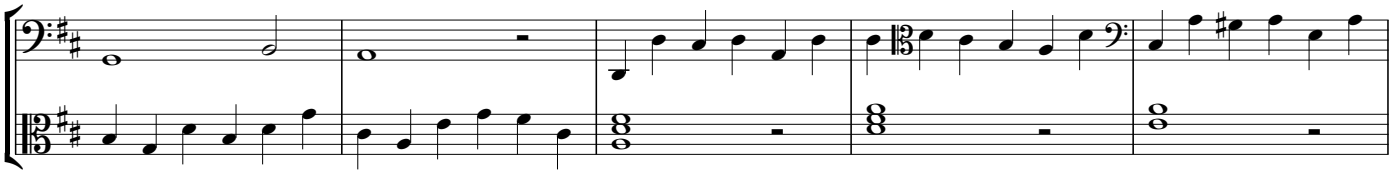

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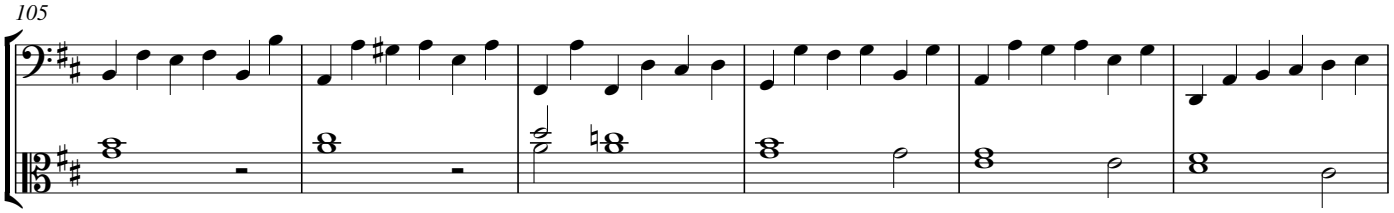

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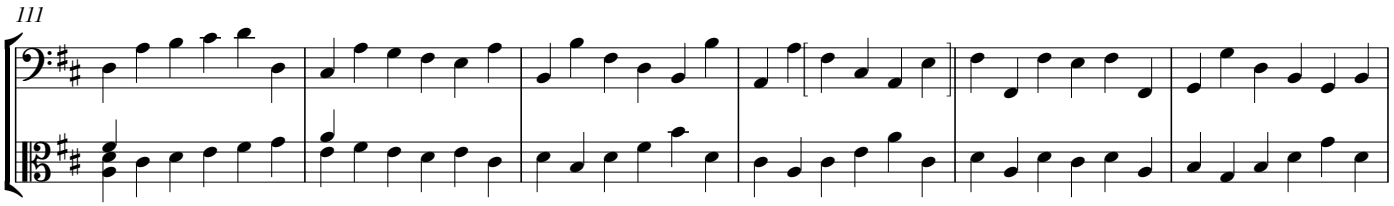

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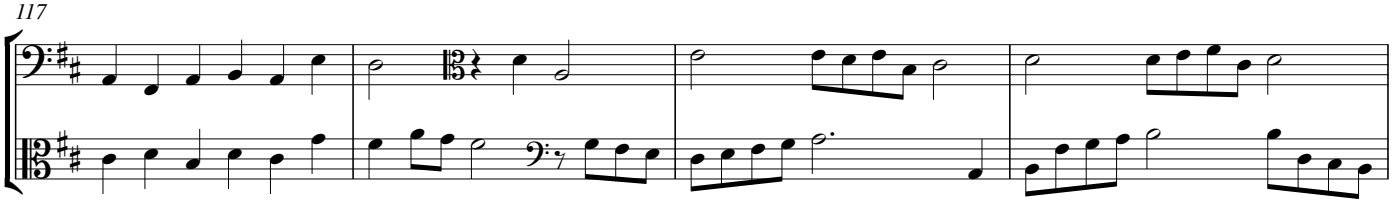

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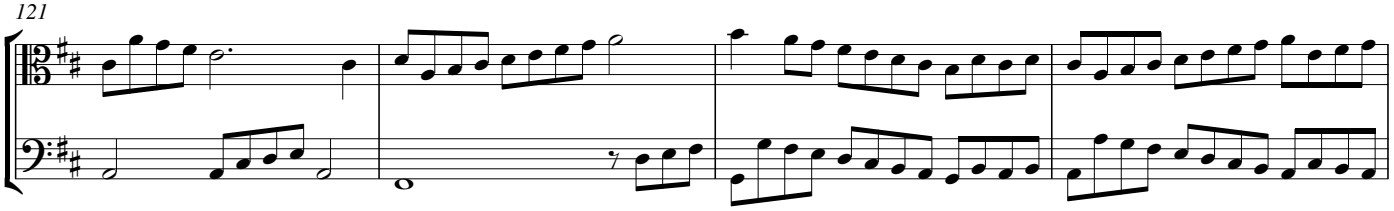

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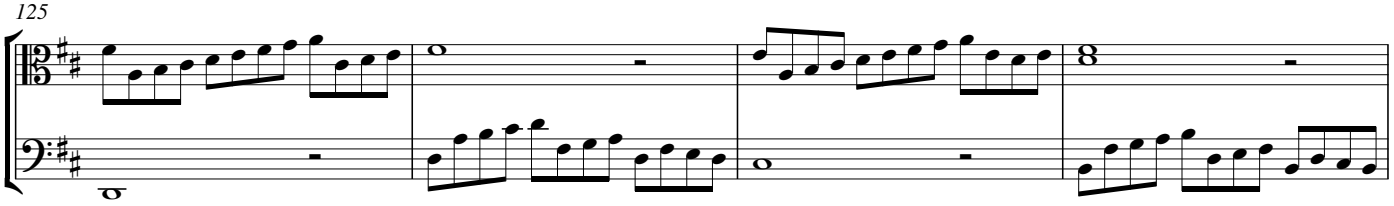

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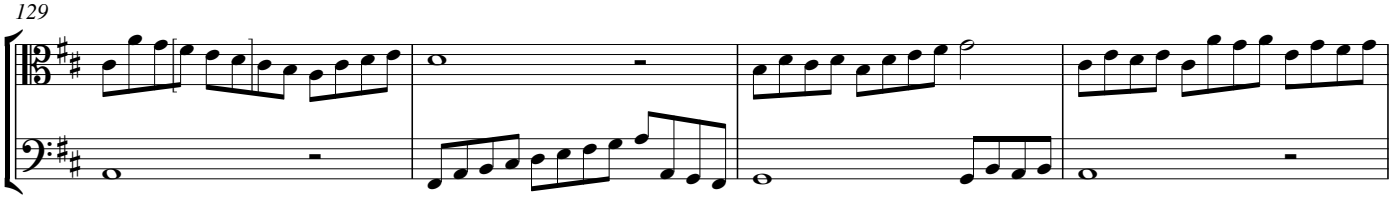

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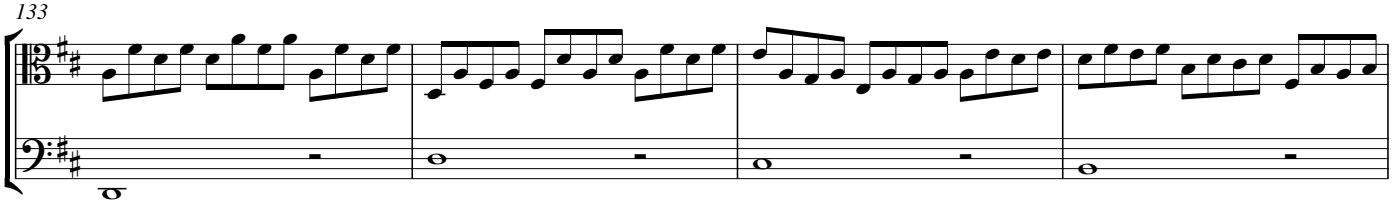

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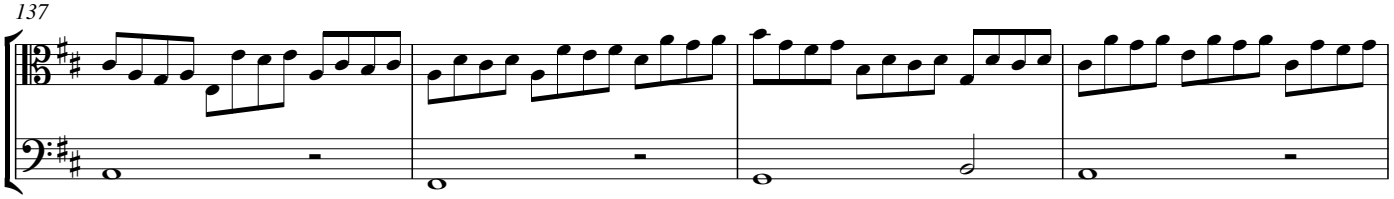

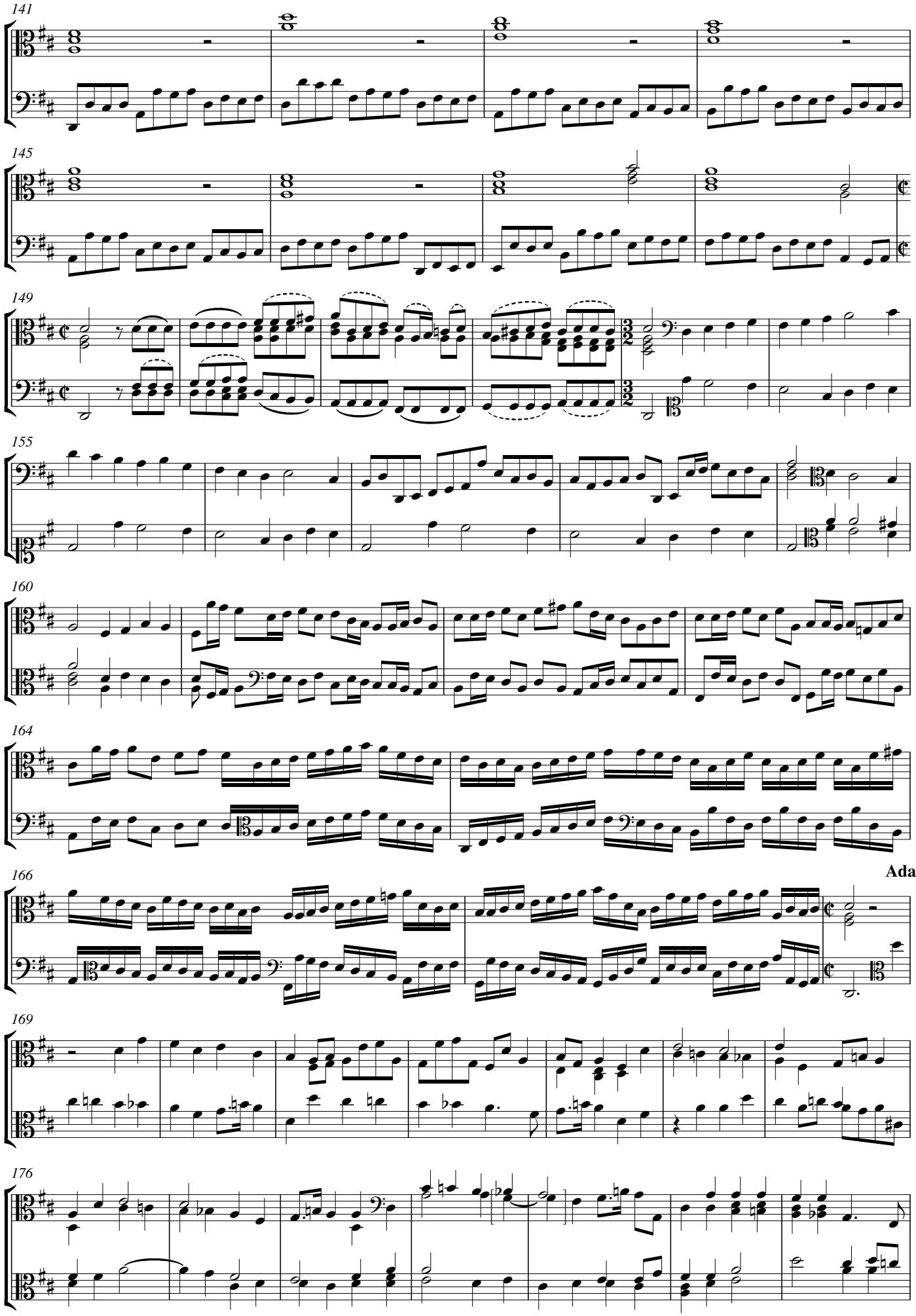
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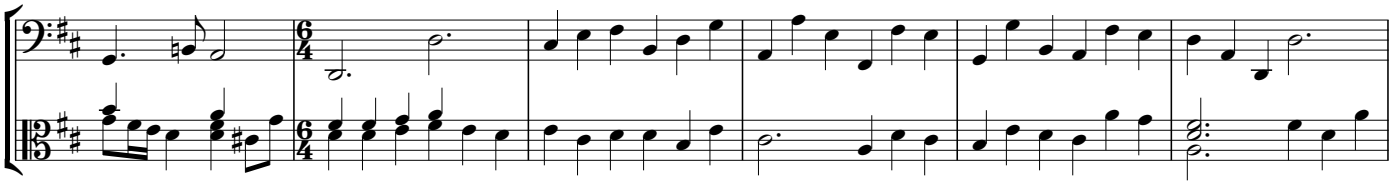

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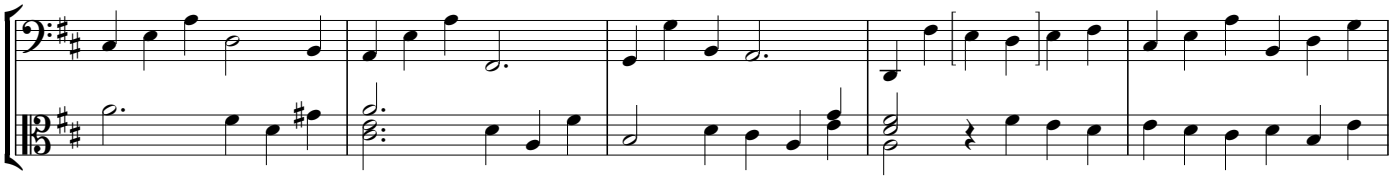

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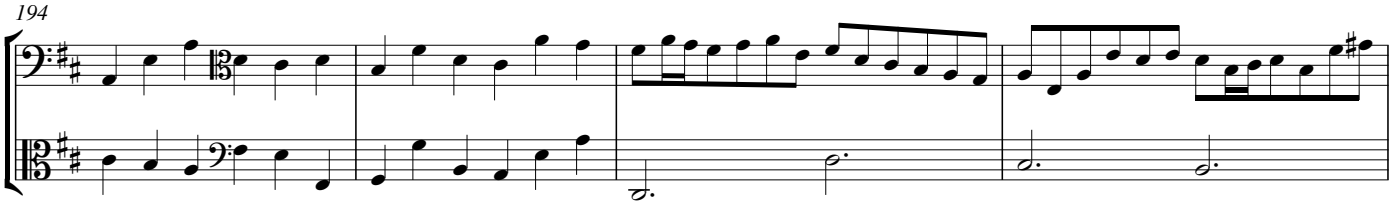

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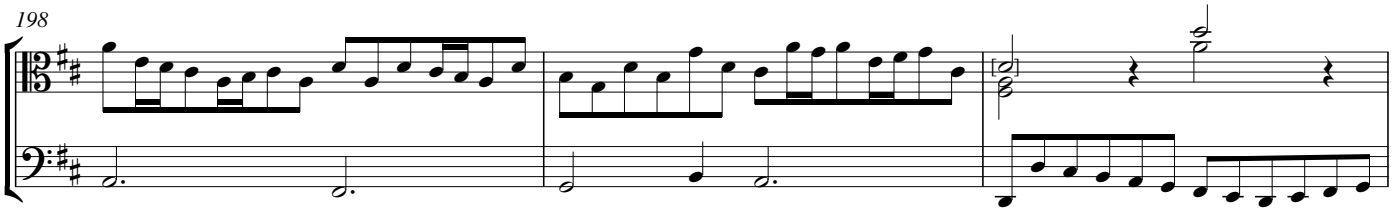

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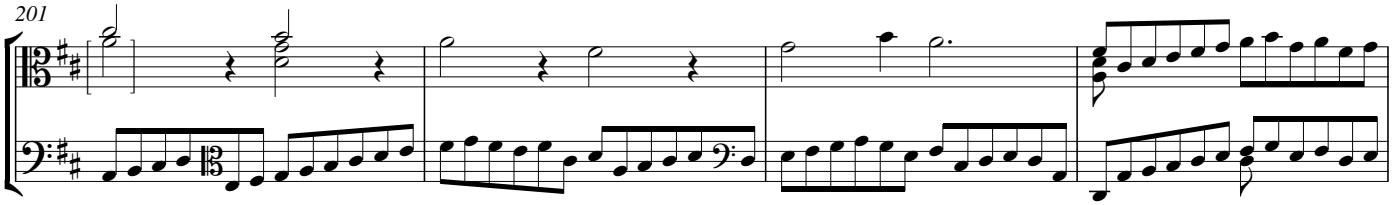

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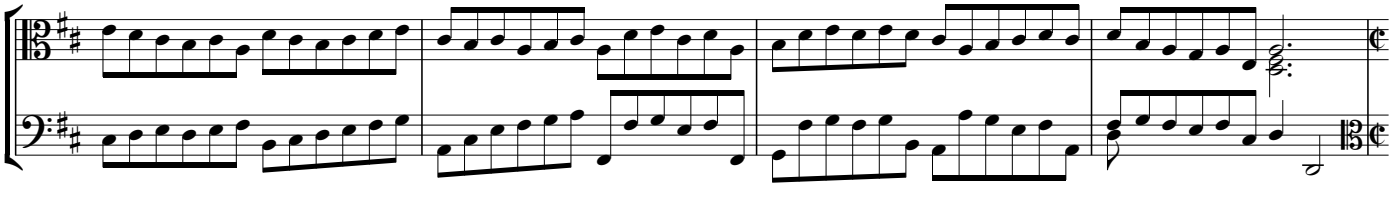

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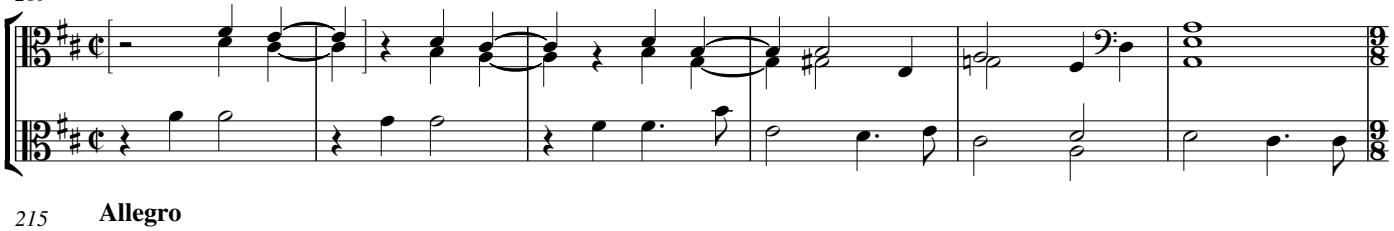

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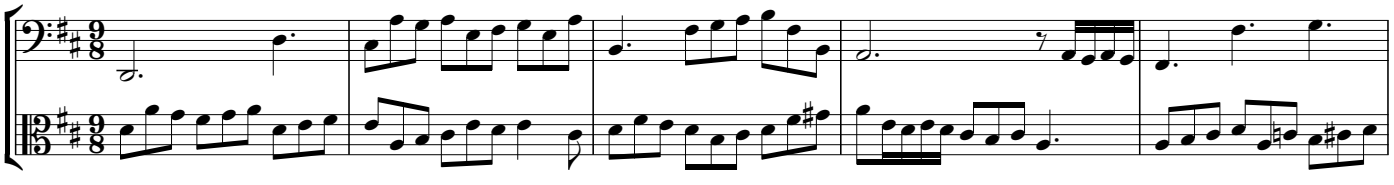

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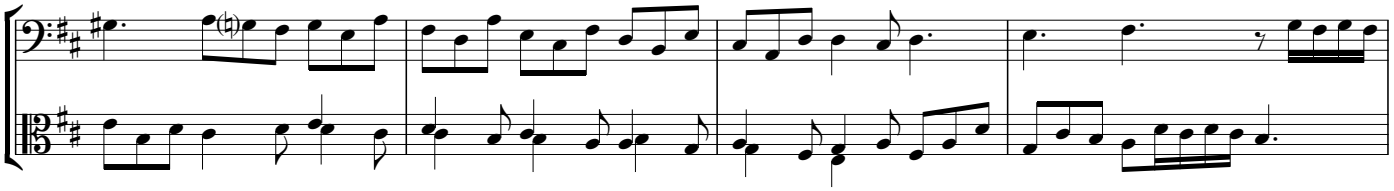

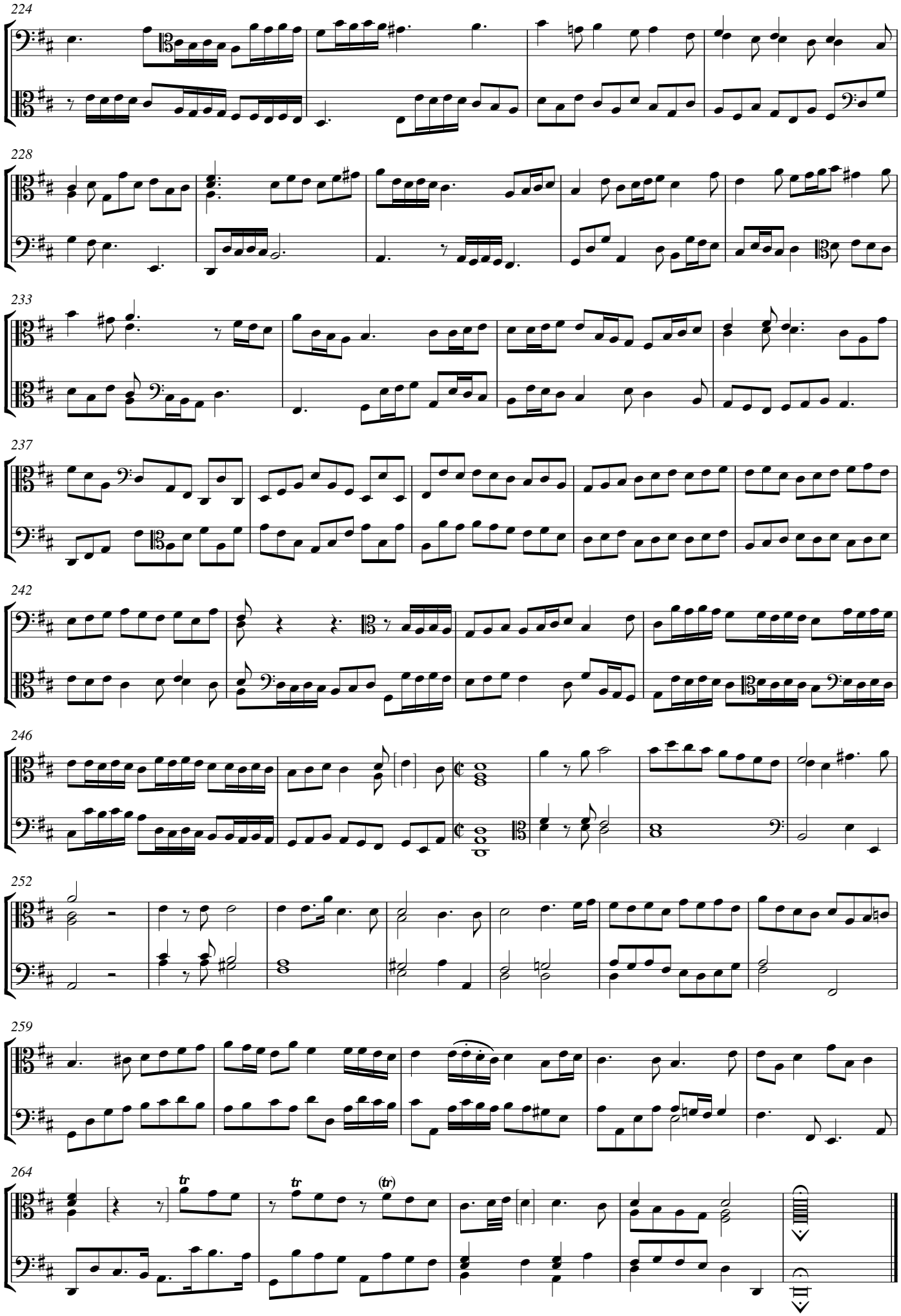
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