

August  
Kühnel  
(1645 – ca. 1700)

## Sonate ò Partite

AD UNA ò DUE VIOLE DA GAMBA  
CON IL BASSO CONTINUO

Kassel 1698

Volume II:

Sonate a una Viola da Gamba



Aria

138 (2)

145

151 (3)

155

160

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# Sonate à Partite

Volume II:  
Sonate a una Viola da Gamba

126

127

128

129

130

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 Typeset with MuseScore (<http://musescore.org/>). Texts set in Linux Libertine and Linux Biolinum (<http://www.linuxlibertine.org/>).

121 (9)

122

123

124

125

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## PREFACE

This edition follows as faithfully as possible the 1698 Kassel edition (no publisher name is given); it is a rather poorly engraved edition, in three separate parts for *Viola da Gamba I*, *Viola da Gamba II* and *Basso Continuo*. The source used for the edition is the copy in the *Universitätsbibliothek Kassel* (shelf mark *2° Mus. 44*). The title page reads:

*Sonate ô*  
*Partite ad una ô due Viole da Gamba*  
*con il Basso continuo.*  
**D'Augusto Kühnel**  
*Maestro di Capella*  
*nella Corte*  
**Dell'Altezza Serenissima**  
**Di Carlo Landgravio di Cassel**  
*nell'Anno 1698*

## EDITORIAL REMARKS

- All editorial additions are placed above the staff or marked by dotted lines or parentheses.
- Original time signatures, note values, ties, slurs, bar lines and beamings have been retained.
- Original clefs are retained in the score, while in parts they have been silently normalised to treble, alto and bass clefs; also, in VdG parts, some of the (very frequent) clef changes have been eliminated.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently 'modernised' when today conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Accidentals above the staff or in small type between parentheses are editorial suggestions.

## CRITICAL NOTES:

1. Original: ♯
2. Original: dot missing.
3. Original: ♮
4. Tempo indication in bass part only.
5. Original: ♮
6. Extra alto clef.
7. Original: missing alto clef change.
8. Original: ♭ in VdG part.
9. Original: ♭
10. Original: ♭.

111 (8)

113

115

117

119

91 (6)

7 6

94

7 7 6 5 7 4 #

97

6 # 6 6 5

100 (7)

# 5 6 5 # 7 6 6 7 7

105

6 5 7 4 # 6 # 6 6 5 6 5 # # 4 4

# VII – Sonata solo

August Kühnel (1645 – ca. 1700)

(Preludio)

Viola da gamba

Basso Continuo

4/2 4 6 # 4 # # 4 6 # 7 # 4 6 4 # #

9

# 4+ 6 7 6 7 6 7 6 7 6 7 # 4 #

16 Allegro

#

19

4 1 4

22

# # #

25

5 6 b # # # #

28

1 1 3 1

31

*forte* *piano*

# # *forte* 6 6 *piano* 6 6

35

*forte* *piano*

1 1 3 1 2 4

# 7 *f.* 6 6 *p.* 6 6

39

*forte* Adagio

4 # *f.* 6 5 #

43

3 3 1 2

6 5 b b 5 # # 6 4 # 6 5

47

# # 5 6 6 6 5 4 #

81 (5 ♩ = ♩)

7 6

83

6 7 7

85

6 5 7 4 #

87

6 #

89

6 6 5 6 5 #



61 (3)

7 6 6

64

7 7 6 5 7 4 #

67

6 # 6 6 5

70 (4 ♩ = ♩)

5 6 5 # # 4 4 7 6 6

74

7 7 6 5 7 4 # 6

78

# 6 6 5 5 6 5 4 # # 4

52 Aria

6 5 5 # 6 4 # #

60

6 # 4 # 6 5 4 #

68 (2)

6 5 5 4 #

72

6 4 # #

76

6 # 4 #

80

6 5 4 #

84 (3)

6 7 7 # 6 6 7 7 # # # #

89

b 7 5 # # # # 4 #

94 (4)

6 7 7 # 6 6

97

7 7 # # # # b 7 5 #

100

# # # 4 #

103 (5)

6 7 7 # 6 6 7 7 #

41 (1)

7 6 6 7 7

45

6 5 7 4 # 6 #

49 (2)

6 6 5 5 # 6 4 4 #

52

7 6 6 7 7

55

6 5 7 4 # 6

58 (6)

# 6 6 5 5 # 6 4 4 #

# IX – Sonata solo

August Kühnel (1645 – ca. 1700)

Viola da gamba

Basso Continuo

5 # 6 4 6  
4 5 2 5

4 6 7 6 5 5 b 2 6 6 7 7 # 6 6 7 7  
4 4 # 4 # 3 #

# 6 5 5 b 6 5 # 6 5 #  
4 4 # 4 4

# 6 5 # 6 5 4 #  
4

5 7 6 4 # b 5 6 7 7 # # # # # 6 # 6  
# 4 2 #

5 # 6 6 6 6 6 6 6 5 4 #  
4 5 4

# # # b 7 5 # # # # 4 #  
4

6 7 7 #

6 6 7 7 #

# # # b 7 5 #  
4

# # #

4 #

124 (7)

6 7 7 # 6 6 7 7 #

132

6 5 6 5 # 6 5 7 # 6 # 5

140 (8)

# 6 b 7 6 6 6 5 5 # 6

147

7 7 # 6 7 7 6

154

6 # 6 6

160

# # 6 6 6 6 6 6 4 #

147

# 6 # 4 # # 6

155 (6)

6 # 6 6 7 4 # # #

163

6 6 5 6 # 6

170

# 7 5 # # # # 5 4

177

# 4 # 7 # 4 #

185 (7) Adagio

8 7b 8 7b 6 5 7 # 6 # 5 4 #

109 (4) Adagio

6 5 6 5 # 6 5 6 5

114 Allegro

# 6 5 7 5 # 6 6 # 7 5 # 6 5 6 # 6

120 Adagio<sup>4</sup> Allegro<sup>4</sup>  
*piano*

5 6 4 # # 5 4 # 6 6 6 # 5 4 #

126 (5) Presto  
*più piano* *(forte)*

6 5 # 4 # 4 # 6

132

# 6 # 6 # 6

139

6 # # 4 ## 6

166<sup>(9)</sup>

6 7 7 #

171

6 7 7 # 6

175

6 # 6

179

6 # #

183

6 6 6 6 6 6 4 #



87

6 5 6 # 4 #

93 (3)

# 6 6 5

97

6 # # 6 # 7 4 # #

101

6 6 5

105

6 # 4 #

57 Aria

77 (2)

# VIII – Sonata solo

August Kühnel (1645 – ca. 1700)

5

9

14

18

21

24

# 6 6 5 6 5 #

26

6 5

28

6 5

30

6 5 #

32

# 6 5 b

34

b # 6 5 # # #

37

7 6 7 6 7 # # 7 6 7 6

41

7 6 7 6 7 b 7 6 7 b 6 b 6 #

45

7 6 7 6 7 # 7 6 7 b 6 7 6

49

7 6 7 6 7 6 7 6 7 6 7 b

53

# 7 # 7 5 # # 7 # 7 5 # #



164 (4)

7 6

167

6 7 7

169

6 5 7 4 #

171

6 # 6

174

6 5 4 #

176 da Capo

5 # 6 4 6 4 6 7 6  
4 5 2 5 6 4

186

5 5 b 2 6 6 7 7 # 6 6 7 7 # 6 5 5 b 6 5 #  
4 # # # 3 # 4 4 # 4 4

195

6 5 # # 6 5 #  
4 4

202

6 5 4 # 5 7 6 4 # b 5 6 7 7 # # # #  
# 4 2 #

209

# 6 # 6 5 # 6 6 6 6 6 6 6 6 6 5 #  
4 4 5 4

Giga allegro

6 6 5b

11

7 6 5 # 7 6 #  
b b

21

# 6 # 6 b 6 b b 4 3

31

6 5 # 6 7 6 6 6 5 6 5 # 6 #  
b # 4 4

*Il Fine*

Corrente

Measures 1-7 of the Corrente. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. The key signature has one flat (B-flat).

# 6 4 # 6 5b

Measures 8-13 of the Corrente. The right hand continues the melodic development with some grace notes. The left hand accompaniment remains consistent.

4 3 7 6 5 # 7 6 #

Measures 14-21 of the Corrente. The right hand has a more active melodic line. The left hand accompaniment includes some chordal textures.

# # 6 # 6 # 7 5 # #  
5 4

Measures 22-29 of the Corrente. The right hand features a series of sixteenth-note passages. The left hand accompaniment is more rhythmic.

b 6 # b # 6 6 7 5 #  
5 4



Sarabande adagio

Measures 1-8 of the Sarabande adagio. The right hand has a slow, flowing melodic line with long notes. The left hand accompaniment is sparse and rhythmic.

6 5 6 6 # 6 # #

Measures 9-16 of the Sarabande adagio. The right hand continues the slow melodic development. The left hand accompaniment includes some chordal textures.

6 5 b 6 5 # 6 b b 5 6 5 #  
# 4 4

# X – Aria solo

August Kühnel (1645 – ca. 1700)

Viola da gamba

Basso Continuo

First system of musical notation for measures 1-7. The Viola da gamba part is in the upper staff and the Basso Continuo part is in the lower staff. The Basso Continuo part includes figured bass notation: # 4# b 5 # # 4#.

8

Second system of musical notation for measures 8-17. The Basso Continuo part includes figured bass notation: b 5 # # b 4# 6 6 6 5 b 4#.

18

Third system of musical notation for measures 18-25. The Basso Continuo part includes figured bass notation: # b 4# 6 6 6 5 b 4#.

26

2

Fourth system of musical notation for measures 26-32. The Basso Continuo part includes figured bass notation: # 4# b 5 # # b.

33

Fifth system of musical notation for measures 33-38. The Basso Continuo part includes figured bass notation: 4# 6 6 6 5 b 4#.

39

3

Sixth system of musical notation for measures 39-46. The Basso Continuo part includes figured bass notation: # 4# b.

# XIV – Solo

August Kühnel (1645 – ca. 1700)

Preluda

Viola da gamba

Basso Continuo

First system of musical notation for measures 1-2. The Viola da gamba part is in the upper staff and the Basso Continuo part is in the lower staff. The Basso Continuo part includes figured bass notation: 6 6.

3

Second system of musical notation for measures 3-5. The Basso Continuo part includes figured bass notation: b # 6.

6

Third system of musical notation for measures 6-9. The Basso Continuo part includes figured bass notation: 6 6 6 6 5b 6 # # 5 6 5 6 # 4 # 4.

10

Fourth system of musical notation for measures 10-11. The Basso Continuo part includes figured bass notation: 6 5 # 6 7 6 5 # 4 #.

Allemande

10

Fifth system of musical notation for measures 12-14. The Basso Continuo part includes figured bass notation: 6b 5 # 6 6 6 7 6 #.

5

10

Sixth system of musical notation for measures 15-21. The Basso Continuo part includes figured bass notation: # 5 b # b # 5 6 # 6 6 6 5 4 #.

Giga presto

6 5 6 6 5 # # 6 5 6 5

4 3 6 6 5 #

# 6 5 6 5 4 # 6 5 5 6 6 5

# 6 5 5 6 6 5 b 6 5 # 6 #



5 # # b

4 # 6 6

6 6 5 b 4 #

4 # 4 # b 5 #

# b 4 # 6 6

6 6 5 b 4 #

65 5

5 # 4 # b

69

5 # # b

72

4 # 6 6

75

6 6 5 b 4 #

78 6

2 1 1 2 4 4 1

# 4 # b 5

2 1 4 3 4

# # b 4 # 6 6

14

(#) # 6 5 6 4

22

# 6 6 4 # 6

Sarab. adagio

6 6 7 6 # 6 5 b

7

6 5 5 6 5b 4 3

13

# 6 # 6 4 #

19

# 6 5 b 6 b 4 #

Allemande

6 5 6 6 6 6 6 4 #

6 4 3 # 7 6 #

# # 6 b 5 6 # 6 5 6 6 7 5 # # 6 7 #

b # 6 4 #

Corrente

# 6 6 6 6 6 7

6 5 b 6 7 6 # #

6 6 5 b 4 #

7 2 # 4# b 5 # # b 4#

6 6 6 6 5 b 4 #

# 4# b 5 #

# b 4# 6 6

6 6 5 b 4 #

117 9

120

122

125

128

### XIII – Solo

August Kühnel (1645 – ca. 1700)

RIPULITO FIN QUI  
Prelúda

Viola da gamba

Basso Continuo

4

8

11

14

Adagio



Sarabande

6 5 6 5 6 4 # #

9

6 6 5 # 6 7 5 6 5 # # 4 4

Giga

6 # 6 7 7 6 5 6 # 4

13

5 # b b 5 6 # 7 6 # # #

25

# # # # 6 7 6 6 7

38

b # # 6 5 5 b 5 6 5 # # #

XI - Solo August Kühnel (1645 - ca. 1700)

Prelúda

Viola da gamba

Basso Continuo

4 5 6 7 7 # 7 #  
2 3

5

b 7 6 7 6 7 6 5 4+ 6 7 7 # 6 5  
2

9

# 6 # 6

12

4 # # 6 # 6 6 6

15

# 5 6 5 6 5 6 6 5 4 #  
# 4 # 4 #

Allemande

6 6 5

4

6 5 # 6 5 6 5 6 #

6

b 6 5 6 5b 6 6 6 6

9

6 6 7 4 3 6 4 #

Corrente

5 6 7 # 5 6

6

6 7 6 6 6 5 # #

Corrente

6 4 # 5 6 5 6

9

# 7 6 6 5 6 5 # # 4 4

15

6 7 6 # #

22

# 5 6 4 4 # 6

28

6 # b 4 #

Allemande

Musical score for Allemande, measures 1-16. The score is written in G major and 3/4 time. It consists of two staves: a treble staff with a melodic line and a bass staff with a bass line. Fingerings are indicated by numbers 1-5. Measure numbers 4, 7, 9, 13, and 16 are placed at the beginning of their respective systems.

Musical score for Allemande and Sarabande, measures 12-15. The Allemande section (measures 12-15) continues from the previous page. The Sarabande section (measures 15-18) is in G major and 3/4 time, featuring a slower tempo and a more lyrical melody. Measure numbers 12, 18, and 15 are placed at the beginning of their respective systems.

Giga

Musical score for Giga, measures 1-33. The score is in 3/4 time and features a treble and bass clef. Fingerings are indicated by numbers 1-5. A decorative flourish is present at the end of the piece.

6 # 6 6

6 # 6 # 6 4 3

6 5 # 5 b b 5 b # 5 b

5 b 6 6 6 # b 6 4 # #

XII – Solo

August Kühnel (1645 – ca. 1700)

Musical score for Preluda, measures 1-18. The score is in common time and features a treble and bass clef. Fingerings are indicated by numbers 1-5. Dynamics include piano, forte, p, and f.

Preluda

Viola da gamba

Basso Continuo

# 6 7 6 6 7 5 # 6 6 #

6 # 6 6 6 6 # 6 6 5 4 #

6 6 6 6 6 7 6 6 # 6

# # 6 b # b # 6 6 6 5 4 #

## A3 Printing Instructions

The A3 versions of the PDF files are intended to be printed in a booklet format (several double-size sections folded in the middle) on A3 paper.

To print in booklet format on double-sized paper using Adobe Acrobat Reader™ (other PDF readers usually have equivalent commands):

1. Load double-sized paper (typically A3) in your printer.
2. In Acrobat Reader™ print dialogue box, under “Page Sizing & Handling”, select “Size” and under “Size Options”, select “Actual Size”.
3. Under “Page Setup...”, select “A3 297 x 420 mm”.
4. Print each of the page ranges listed below (*recto* and *verso*).

This generates some sections to fold in the middle (and bind together, if you like).

*Hint:* if your printer does not have double-side printing capability (*recto* and *verso* in a single run), print each range twice: once selecting “Front side only” and printing on one side, then selecting “Back side only”, reloading the printed pages on the other side and printing the same range of pages again.

### Page Ranges

(all numbers refer to positions in the file, not to numbers printed on the pages)

Section	Paper Size	Page Range
Cover	A3	1–2 (1 sheet)
Section 1	A3	3–16 (7 sheets)
Section 2	A3	17–28 (6 sheets)
V. d. G. I	A3	1–16 (6 sheets)
B. c.	A3	1–8 (4 sheets)