



David Kellner

(1670 – 6 avril 1748)

**David Kellners XVI.
auserlesene Lauten-Stücke,**

bestehend in

Phantasien, Chaconnen, Rondeau, Giga,
Pastorel, Passe pied, Campanella, Sarabande, Aria & Gavotte.

Hamburg, Christian Wilhelm Brandt, 1747

Œuvres pour luth baroque à 11 chœurs mises en notation musicale

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LES PUBLICATIONS DE DAVID KELLNER

David Kellner est né vers 1670 en Saxe à Liebertwolkwitz, un petit village situé à une dizaine de kilomètres de Leipzig.

En 1693, il s'inscrit – « Köllner, Dav. Lips. » – en tant qu'étudiant à l'Åbo akademi (l'université de Turku, ville de Finlande alors province suédoise). A cette époque, son frère Christian était établi dans cette ville où il assurait le service des orgues de la cathédrale.

Ensuite, David Kellner étudia à l'université de Dorpat, aujourd'hui Tartu, ville intellectuelle et culturelle avec une très ancienne université, en Estonie qui était alors aussi une province de Suède. Ainsi, en 1697, il fut avocat dans cette ville alors que son frère devenait organiste de l'église allemande de Stockholm.

Pendant le premier tiers du XVIII^e siècle, il fit une carrière militaire. En 1731, il sollicita le grade de capitaine au service du roi de Suède. Après la mort de son frère qui survint en 1733, David Kellner fut nommé directeur de musique, organiste et carillonneur de l'église allemande de Stockholm.

Dans sa biographie universelle des musiciens, François-Joseph Fétis rapporte que selon Jonas Œdman, un contemporain de David Kellner, celui-ci publia en 1745 son traité de basse continue ainsi qu'un traité du droit public en langue suédoise et en allemand (*De basso generali tam germanica quam sueogothica lingua tractatum publici juris fecit præfectus musicæ ecclesiasticæ ad templum teutonicum Stockholmense David Kellner, quod ab artis peritis in magno semper honore est habitum*).

En 1752, David Kellner se fit connaître par un traité d'harmonie et d'accompagnement intitulé : *Treulicher Unterricht im General-Bass, worinnen alle Weitläufigkeit vermieden, und dennoch gantz deutlich und umständlich vielerley neuerfundene Vortheile an die Hand gegeben werden, etc.* (édité à Hambourg). F. J. Fétis signale qu'une deuxième édition de cet ouvrage fut publiée en 1737 ; une troisième parut dans la même ville en 1743 ; on en renouvela le frontispice en 1745. Les autres éditions, qui ont été toutes publiées à Hambourg, sont de 1749, 1767, 1773, 1782 et 1796. A la deuxième édition, Daniel Solander, professeur de droit à Upsala, ajouta une préface qui fut reproduite dans toutes les autres. Fétis s'amuse du fait qu'alors que David Kellner avait écrit originellement

son livre en suédois, un professeur de musique de Stockholm nommé Miklins en ait fait, 33 ans plus tard, une traduction suédoise d'après le texte allemand et l'ait fait imprimer dans sa ville avec une dissertation sur le même sujet. Enfin, Fétis s'étonne qu'on ait tant multiplié les éditions du livre de Kellner, ouvrage médiocre et bien inférieur à d'autres du même genre publiés en Allemagne, qui n'ont pas obtenu le même honneur.

Toute sa vie durant, David Kellner joua du luth (il rencontra vraisemblablement Silvius Leopold Weiss) et il composa pour cet instrument. On trouve aussi plusieurs de ses compositions dans quelques manuscrits allemands de tablature de luth. Il publia ses pièces de luth sous le titre : David Kellners XVI. auserlesene Lauten=Stücke, bestehend in Phantasien, Chaconnen, Rondeau, Giga, Pastorel, Passe pied, Campanella, Sarabande, Aria & Gavotte. (Hamburg, Christian Wilhelm Brandt, 1747). Ce sont 48 pages qui contiennent 17 (et non pas 16 comme annoncées dans le titre) pièces délicieuses, en tablature française pour le luth baroque à 11 chœurs.

David Kellner est mort à Stockholm le 6 avril 1748, à l'âge de 78 ans, après avoir passé plus de cinquante années au service de la Suède.

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David Kellner
(1670 - 6 avril 1748)

Phantasia

A moll

La mineur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N.1 à N.3

*Voir dans le manuscrit de Cracovie PL-Kj40633, folio 1v à 3r :
Phantasia en La mineur (PLKj40633_2)*

Voir des versions proches dans :

- le manuscrit de Grüssau PL-WRu2002, page 99 : Præludium (Wru41)*
- le manuscrit de Grüssau PL-Wu2008, pages 10 et 11 : Præludium (PLWu2008_7)*
- le manuscrit de Grüssau PL-Wu2009, pages 10 et 11 : Præludium (PLWu2009_7)*



Phantasia

A moll

8 *allegro*

2

4

6

8

10 *adagio*

12

14 *presto assai*

18

8

22

8

26

8

30

8

34

8

38

8

42

8

adagio

44

8

.../...

45

8va

48

8va

50

8va

52

8va

54

8va

56

8va

58

8va

60

8va

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Phantasia

D dur

La mineur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N.4 à N.7



Phantasia

D dur

8
8va
allegro

3
8va
8va

5
8va
un poco adagio

7
8va
presto

9
8va

11
8va

13
8va

15
8va

adagio

17

8

20

arioso

23

8

26

8

28

30

8

33

36

8

38

8 Sv

vivace

39

41

43

8 Sv

45

8 Sv

47

49

David Kellner
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Phantasia

F dur

Fa majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N.8 & N.9

*Voir dans le manuscrit de Grüssau PL-WRu2002, page 32 : Phantasia
(WRu10)*

*Voir le manuscrit de Grüssau PL-Wu2008, pages 12 et 13, Phantasia
[PLWu2008_8]*

*Voir le manuscrit de Grüssau PL-Wu2009, pages 12 et 13, Phantasia
[PLWu2009_8]*



Phantasia

F dur.

8

allegro

4

8

8

8va

12

8

8va

16

8

8va

20

8

8va

24

8

8va

28

32

36

40

44

48

52

David Kellner
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Phantasia

A dur

La majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N.10 à N.13



Phantasia

A dur

Musical score for Phantasia in A major, measures 1-12. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music features a continuous eighth-note melody in the upper voice and a supporting bass line in the lower voice. Measure 1 starts with a rest followed by a quarter note G4. Measures 2-12 continue with a steady eighth-note pattern. Measure 12 ends with a double bar line.

Tempo di Giga

Musical score for Phantasia in A major, measures 13-26. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The tempo is marked 'Tempo di Giga'. The music features a continuous eighth-note melody in the upper voice and a supporting bass line in the lower voice. Measure 13 starts with a repeat sign and a quarter rest. Measures 14-26 continue with a steady eighth-note pattern. Measure 26 ends with a double bar line.

32

8

38

8

44

8

50

8

56

8

62

8

69

8

75

8

81

8

.../...

88

8

95

8

102

adagio

8

107

8

110

8

113

8

116

8

119

8

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Phantasia

C dur

Do majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N.14 à N.17

Voir dans le manuscrit de Grüssau PL-WRu2002, page 89 et 90 : Phantasia (WRu39)



Phantasia

C dur

8

4

8

8

12

8

16

8

19

8

23

8

26

8

adagio

28

8va

31

8va

33

8va

35

8va

presto

37

8va

39

8va

41

8va

43

8va

.../...

45

48

51

54

56

arp.

61

69

72

David Kellner
(1670 - 6 avril 1748)

Phantasia

D moll

Ré mineur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N.18 à N.21



Phantasia

D moll

1
4
7
10
13
16
19
22
25

28

8

31

8 8va

33

8

37

8

40

8

43

8 8va

46

8

49

8

52

8 8va

.../...

55

58

61

64

67

70

73

76

79

David Kellner
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Chaconne

A dur

La majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N. 22 à N. 33

*Voir dans le manuscrit de Grüssau PL-WRu2002, pages 16 à 19 : Chaconne
(Ciaconne) (WRu7)*



Chaconne

A dur

The image displays a musical score for a Chaconne in A major, spanning measures 1 to 35. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes a variety of rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Bar lines are clearly marked, and repeat signs (double bar lines with dots) are used to indicate repeated rhythmic patterns. The score is divided into systems, with measure numbers 6, 10, 14, 18, 22, 27, 30, 32, and 34 placed at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots at the end of measure 35. The notation is clean and professional, typical of a printed musical score.

Musical score for Chaconne en La majeur, measures 36-72. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many rests and eighth notes. The bass line consists of sustained notes, some marked with '8va' (octave) and 'p.' (piano). The melody is primarily composed of eighth notes, often beamed together, with some sixteenth notes. The piece concludes with a double bar line and repeat dots at measure 72.

.../...

This musical score is for a Chaconne in G major, measures 75 through 104. It is written for a lute, indicated by the '8' in a circle at the beginning of each staff. The key signature has three sharps (F#, C#, G#). The score consists of ten staves, each containing a melodic line and a bass line. The melodic lines are primarily eighth-note patterns, often with slurs and ties. The bass lines are mostly chords, with some notes marked '8va' (octave) and some notes with a 'p' (piano) dynamic marking. The piece features several repeat signs and a double bar line with repeat dots at the end of measure 104.

107

110

113

117

121

125

128

131

134

136

.../...

138

140

143

147

151

155

158

161

164

167

170

172

174

176

179

182

185

188

The image shows a musical score for a lute piece, specifically measures 170 through 188. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is not explicitly shown but appears to be 3/4. The music features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. There are several instances of '8va' (octave) markings, indicating that the melody is played an octave higher than written. The bass line consists of sustained chords, often marked with 'p' (piano) and '8va' (octave) markings. The piece concludes with a double bar line and a final chord.

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Rondeau

La majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N. 34 à N. 35

*Voir dans le manuscrit de Munich D-Mbs5362, folio 58v : Rondeau
del Sig.re S. L. Weiss (Mun77)*



Rondeau

8

4

8

13

18

23

27

31

36

8

41

8

47

8

51

8

55

8

David Kellner
(1670 - 6 avril 1748)

Giga

La majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N. 36 à N. 37



Giga

The image displays a musical score for a piece titled "Giga" by David Kellners, from the collection "XVI. auserlesene Lauten=Stücke...". The score is written in G major (one sharp) and 3/8 time. It consists of eight staves of music, each beginning with a measure number (8, 7, 13, 19, 25, 31, 37, 43) and a small '8' in the bottom left corner of the staff. The notation includes treble clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *8va*. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

49

8

55

8

61

8

67

8

73

8

79

8

85

8

92

8

David Kellner
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Pastorel

La majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Page N. 38



Pastorel

The musical score for 'Pastorel' is written in a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of six systems of music, each with a treble staff and a lute tablature staff below it. The tablature uses numbers 1-6 and includes various ornaments and accidentals. Measure numbers 8, 12, 16, 19, and 22 are indicated at the start of their respective systems.

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Passepied

La majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Page N. 39



Passepiéd

The musical score for 'Passepiéd' is written in G major (one sharp) and 3/8 time. It consists of five systems of music, each with a treble clef staff and a bass line with figured bass notation. The piece begins with a treble clef and a key signature of one sharp (F#). The first system (measures 1-6) features a melody of eighth and quarter notes, with a bass line of eighth notes and rests. The second system (measures 7-12) includes a repeat sign and a fermata. The third system (measures 13-18) continues the melody and bass line. The fourth system (measures 19-25) features a repeat sign and a fermata. The fifth system (measures 26-31) concludes the piece with a final cadence. The bass line uses various figures, including '8va' and '8va' with a dot, indicating octave transpositions.

David Kellner
(1670 - 6 avril 1748)

Campanella

D dur

La majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N. 40 & N 41

*Voir dans le manuscrit de Munich D-Mbs5362, folio 56v : Campanella
del Sig.re Weiss (Mun75)*

*Voir dans le manuscrit de Grüssau PL-WRu2002, page 15 : Campanella
(WRu6)*



Campanella

D dur

Musical notation for measures 1 and 2. The key signature is D major (one sharp). The time signature is common time (C). Measure 1 starts with a treble clef, a sharp sign, and an 8va marking. It contains a quarter rest followed by a series of eighth notes. Measure 2 continues the eighth-note pattern and includes an 8va marking.

presto assai

Musical notation for measures 3 and 4. Measure 3 continues the eighth-note pattern with an 8va marking. Measure 4 features a similar eighth-note pattern followed by two chords marked with a fermata.

Musical notation for measures 5 and 6. Both measures consist of eighth-note patterns with an 8va marking.

Musical notation for measures 7 and 8. Both measures consist of eighth-note patterns with an 8va marking.

Musical notation for measures 9 and 10. Measure 9 has eighth-note patterns with an 8va marking and a half note. Measure 10 continues with eighth-note patterns and an 8va marking.

Musical notation for measures 11 and 12. Measure 11 features eighth-note patterns with an 8va marking and a fermata. Measure 12 continues with eighth-note patterns, an 8va marking, and a fermata, ending with a double bar line and repeat sign.

Musical notation for measures 13 and 14. Measure 13 has eighth-note patterns with an 8va marking. Measure 14 continues with eighth-note patterns and an 8va marking.

15

8va

17

8va

19

8va

21

8va

23

8va

25

8va

27

8va

David Kellner
(1670 - 6 avril 1748)

Courante

Ré majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N. 42 & N 43



Courante

The image displays a musical score for a piece titled "Courante" by David Kellners XVI. auserlesene Lauten=Stücke... The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece consists of seven staves of music, each starting with a measure number (8, 4, 8, 12, 16, 20, 23, 27) and an 8va marking. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *p*. The piece concludes with a double bar line and repeat dots at the end of the seventh staff.

30

8va

34

8va

37

8va

41

8va

44

8va

David Kellner
(1670 - 6 avril 1748)

Sarabanda Double

Ré majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Page N. 44



Sarabanda

The image displays a musical score for a piece titled "Sarabanda". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is divided into four systems, with measure numbers 1, 5, 9, and 13 indicated at the beginning of each system. The notation includes a melodic line in the upper voice and a bass line in the lower voice. The bass line features several instances of an octave sign (8va) below the notes, indicating that the notes should be played an octave lower than written. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

Double

8 *8va* p.

5 *8va* p.

9 *8va* p.

13 *8va* p.

David Kellner
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Aria

Ré majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Page N. 45



Aria

The image shows a musical score for an Aria in G major, David Kellners XVI. auserlesene Lauten=Stücke... The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "largo". The score consists of six systems of music, each with a system number (1, 4, 7, 10, 13, 17) and a measure number (8) at the beginning. The melody is written on a single staff, and the accompaniment is written on a second staff below it. The melody features various rhythmic values including eighth, quarter, and half notes, as well as rests. The accompaniment consists of chords and single notes, often marked with "8va" (octave) and "p" (piano). The score ends with a double bar line and repeat dots.

David Kellner
(1670 - 6 avril 1748)

Giga

Ré majeur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Pages N. 46 & N. 47



Giga

The image displays a musical score for a piece titled "Giga". The score is written in G major (one sharp) and 6/8 time. It consists of a single melodic line in the treble clef and a bass line. The bass line is marked with "8va" (octave up) and contains several dotted notes. The melodic line features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The score is divided into measures, with measure numbers 4, 8, 12, 16, 20, 25, and 29 indicated at the beginning of their respective lines. The piece concludes with a double bar line and repeat dots.

33

8

8va

37

8

8va

41

8

45

8

49

8

8va

53

8

8va

David Kellner
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Gavotte

La mineur

David Kellners XVI. auserlesene LautenStücke...
(Hamburg, Christian Wilhelm Brandt, 1747)
Page N. 48



Gavotte

8
8va

3
8
1.
2. ✕

5
8
8va

8
8

11
8
8va

Il fine