



EDITION GÜNTERSBERG

# Catalogue



March 2024

# Introduction

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Günter von Zadow

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## Viola da gamba solo

**Carl Friedrich Abel (1723–1787)**

### Sonata Viola da Gamba Solo Senza Basso

and other pieces for bass viol solo from the Pembroke collection

In the 1770s Carl Friedrich Abel instructed the Countess of Pembroke in the viola da gamba. From this time an eighty-four-page manuscript volume is preserved, the so called Pembroke collection, which contains many sonatas for viol by Abel which are technically rather simple. Our edition contains all solo pieces of this collection. Besides six pieces by Abel – among them the relatively well known sonata in G-major “Senza Basso” – we also find the aria “In diesen heil’gen Hallen” from the Zauberflöte in an arrangement for solo bass viol by an unknown composer.

**G142** 12.00 €

**Carl Friedrich Abel (1723–1787)**

### The Drexel Manuscript

29 Pieces for Solo Viola da Gamba AbelWV A5–33

Carl Friedrich Abel’s twenty-nine pieces for viola da gamba solo, which are preserved in the Drexel Collection, belong in the standard repertoire of every ambitious gambist. The individual pieces in this autograph are ordered by key, but are otherwise not related to one another. Alongside many well-structured fast and slow movements in binary form, there are also several short pieces that can be considered exercises and that afford a glance in the practice habits of the gamba virtuoso. Since Abel obviously wrote this manuscript for his own use, there are not a few ambiguous or faulty passages. In our edition for practical use, we have corrected and documented these in an extensive Critical Report. In the main section, we have retained the original treble clef, but include a supplement that is notated in alto and bass clefs as is usual today.

**G333** 21.50 €

**Anonymous (1674)**

### Berliner Gambenbuch

Selected Pieces for Viola da Gamba solo from the Manuscript Rés. 1111 in the French National Library

The Bibliothèque nationale de France in Paris preserves a large manuscript from 1674, which contains music for viola da gamba solo in French tablature. There is evidence that the collection has its origin in north-eastern Germany. As a specialty besides dance movements, preludes, arias, fantasias etc. it also contains 35 harmonised chorales. Most of the pieces are anonymous, but we can also identify composers from several Europe-

an countries, e.g. Hotman and Dubuisson. For our edition we have selected 43 pieces which are written for the gamba tuning common today, as these can readily be transcribed into modern notation. The character and the difficulty level varies. Besides simple melodies in bass clef, we also find pieces with chords and a large range which require bass and alto clef.

**G334** 16.00 €

**Anonymous (London 1710)**

### Aires & Symphonys

Opera tunes and Lessons for viola da gamba solo

This anonymous collection was published in London ca. 1710, at the time when the great English repertoire of fantasies and divisions for the viola da gamba was increasingly being replaced by arrangements of violin music and opera arias. It contains popular arias arranged for solo viola da gamba from Italian operas produced in London in the previous few years, as well as suites of shorter dances or ‘lessons’. “Airs & Symphonys” extends the repertoire for solo viola da gamba in an interesting way. The level of difficulty is moderate. A detailed introduction by Peter Holman puts the collection in its historical context.

**G220** 16.00 €

**Johann Sebastian Bach (1685–1750)**

### Suites No. 4 and 5 for Violoncello solo, transcribed for Viola da Gamba by Peter Lamprecht

BWV 1010, 1011

Although Bach’s cello suites are part of every cellist’s repertoire, it is still unclear for which instrument they were actually composed. Today’s cello is only suitable for them to a limited extent, which is especially true for Suites No. 4 and 5. The cellist and gambist Peter Lamprecht has arranged these two suites for the viola da gamba for us. In doing so, he has transposed Suite No. 5, which requires scordatura on the cello, to D minor, making much of it come naturally on the viola da gamba. His edition is intended for practice and occasionally includes fingerings and bowing markings. Without attempting to answer the question of whether the viola da gamba is perhaps the instrument Bach had in mind for these suites, this edition offers gambists the opportunity to experience this wonderful and unique music for themselves.

**G422** 14.80 €

**Mr Falle's Solos - Volume 1** (ca. 1700-1730)**Pieces for Viola da Gamba solo from the Manuscript A27 of the Durham Cathedral Library**

Christopher Simpson, François Dufaut, Sainte-Colombe le fils, Marin Marais, Gottfried Finger, Dubuisson, Frederick Steffkin

Philip Falle assembled extensive collections of music scores in England from about 1700 to 1730, which are today kept in the Durham Cathedral Library. In this way he made an extraordinarily valuable contribution to the tradition of instrumental music of his time. In this edition we have compiled pieces for viola da gamba solo, which are available in Durham in Falle's manuscript. They are very heterogeneous and give today's players an impression of the liveliness and internationality of the gamba music of the time. Apart from the short preludes by Simpson and Finger, the pieces are previously unpublished.

**G367** 13.80 €

**Collection****Pieces for the Bass Viol Lesson**

for beginners, intermediate, and advanced players

See G221 etc. under *School works, for the lessons*, page 42.

**Demachy** (2nd half of 17th century)**Pieces de Violle**

Eight Suites for Viola da Gamba solo

Demachy's suites belong to the repertoire of every gambist who deals with French solo literature of the late 17th century. In contrast to Marais, Demachy was of the opinion that all music could be represented by distinct chordal playing on the viola da gamba *alone*. For this reason, he was also an advocate of French lute tablature, in which his last four suites are notated. Franziska Finckh has transcribed these into modern notation for our edition and critically reviewed all eight suites. Our edition also includes a translation of the very comprehensive original preface, in which Demachy defends his passion for tablature and explains his ornaments, which are also reproduced very accurately in our printing, in detail by means of a table. Even if some movements require a bit of practice, it is worthwhile to get to know this unconventional music.

**G400** spiral binding 27.80 €

**Dubuisson, Nicolas Hotman, William Young**

(ca. 1655)

**The Cracow Manuscript for Viola da Gamba solo**

The "Krakow Manuscript" with pieces for viola da gamba solo is one of the most important testimonies of the gamba literature of the 17th century. It contains a total of 140 individual pieces by Dubuisson, Nicolas Hotman and William Young and was written between 1650 and 1670. We are publishing this extensive collection in a new edition complete and in the original order, divided into five issues. The degree of difficulty of the pieces varies, but the music is always worth playing, so that it should be a pleasure for every gambist to study this collection intensively.

<b>G362</b>	vol. 1: Dubuisson	13.80 €
<b>G363</b>	vol. 2: Dubuisson	13.80 €
<b>G364</b>	vol. 3: Dubuisson	13.80 €
<b>G365</b>	vol. 4: Nicolas Hotman	13.80 €
<b>G366</b>	vol. 5: William Young	13.80 €

**Benjamin Hely** (?-1699)**A Sett of Lessons**

One-part and two-part pieces for the Viola da Gamba Lesson

The Englishman Benjamin Hely was a viola da gambist, who was active until his death in 1699. He is known to many viola da gambists through his suites in *The Compleat Violist*, a viola da gamba method that was printed in London in 1699. These two suites for viola da gamba solo form the first section of this volume, which appears in our series "Für den Unterricht" ("For the lesson"). They are made up of the usual sequence of almand, courant, saraband, and jig, are written idiomatically for the viol, and frequently display arpeggiated chords in the manner of the style brisé. This volume additionally includes a six-movement suite by Hely for two violas da gamba. These simple duo movements follow a rather old-fashioned contrapuntal pattern and are certainly welcome exercises for viol pupils.

**G319** 13.80 €

**John Jenkins** (1592-1678)**Divisions on a Ground for Viola da Gamba**

Pieces for Solo Bass Viol

See G414 under *Viola da gamba and b.c. / basso*, page 6.

**Sainte-Colombe** (2nd half of 17th century)**Pour la Basse**

The pieces for Viola da Gamba solo from the manuscript M.3 of the Bibliothèque municipale de Tournus

In 1992, in the French town of Tournus, an extensive anonymous music manuscript was discovered, which for insiders was nothing less than a sensation. For it turned out that 143 of the pieces in this collection of music for viola da gamba solo were by Sainte-Colombe, the most important viol player and composer in France before Marin Marais. Since, for various reasons, the manuscript is not easy to read for today's players, we present here for the first time a practical edition that contains all of Sainte-Colombe's pieces from the Tournus manuscript. The transcription into modern notation has been done with great care, and the original notation retained wherever possible.

Sainte-Colombe's music is so interesting for the performer because it violates many compositional and musical rules, and as a result often seems improvised. Its soothing and frequently melancholy character is unique. It represents a challenge that every viola da gambist should take upon him/herself.

**G231** 42.50 €

**Sainte-Colombe le fils** (first quarter 18th century)**Viola da Gamba solo**

Tombeau pour Mr de Sainte-Colombe le père and the five Suites

This is a new edition of all known works of Sainte-Colombe le fils [the son]. Little is yet known about the person behind the mysterious name, not even the first name. But the five suites and especially the Tombeau for the composer's famous father, which survive in Durham Cathedral Library, are among the most important compositions for viola da gamba solo of the early 18th century. The music is rooted in the French tradition, but requires only a six-string viola da gamba. The requirements are quite varied and range from pieces that can be well mastered by amateurs (e.g. movements from the Suite in B minor) to tasks for professional players (e.g. Tombeau in F minor).

**G380** 18.00 €



**Georg Philipp Telemann (1681-1767)****Twelve Fantasias for Viola da Gamba solo**

For more than two hundred years, Telemann's unique Fantasias for solo viol remained hidden from the general public until a copy of the original 1735 print was discovered in 2014. We are very happy to be able to make them accessible now to all gamb-

ists, and are certain that these Fantasias will soon belong to the standard repertoire of all friends of the viola da gamba. In addition to a preface by Carsten Lange and Thomas Fritzsich, our edition includes a complete facsimile and a modern edition for practical music-making.

**G281**

19.80 €

**Viola da gamba and b.c. / basso****Carl Friedrich Abel (1732-1787)****Six Easy Sonattas**

for viola da gamba and basso continuo or other instruments

Published in 1771 these sonatas were among the last works written for the gamba, and present the player with a rare opportunity to experience the classical style. The technical demands are not especially high, so that these pieces are also very well suited for students. According to the original title they can also be played on the harpsichord or on piano solo, on alto or descant viol, or on violin or flute (see G078-G079).

<b>G501</b>	sonatas I-VI, facsimile	28.00 €
<b>G062</b>	sonatas I-III, modern edition	16.50 €
<b>G063</b>	sonatas IV-VI, modern edition	16.50 €

**Carl Friedrich Abel (1723-1787)****Two Berlin Sonatas for viola da gamba and bass**

E minor and G major

These sonatas are among the most valued works by Abel for viola da gamba. They are rather different from his other chamber works, and show that he was able to absorb and creatively reproduce some elements of the specific Berlin style (sequence of movements, slow - fast - fast, appoggiaturas). Abel's bass lines are strong and purposefully melodic, and a chordal continuo instrument is not required.

<b>G090</b>	partly First Edition	15.50 €
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**Carl Friedrich Abel (1723-1787)****Sonata Viola da Gamba Solo & Basso**

from the Pembroke collection

This energetic and effective little sonata in G major might have been played by Abel himself in his concerts. It is part of the Pembroke collection, whose other pieces with bass are generally somewhat simpler. An accompaniment by a cello or a second viol corresponds to the custom at Abel's time. However, the bass can just as well be played by a keyboard instrument. Our score contains therefore a continuo realisation. The informative introduction was written by Peter Holman.

<b>G188</b>		13.80 €
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**Carl Friedrich Abel (1723-1787)****Pembroke Collection**

Thirty Sonatas for Viola da Gamba and Basso

If you'd like to know about the music Carl Friedrich Abel used in the 1770s to teach his students and convey to them the joy of playing music, go no further than the Pembroke collection, which contains 30 gamba sonatas written for his student, the Countess of Pembroke. Commencing mainly with two-movement sonatas which are if anything intended for beginners, it becomes musically and technically more demanding, concluding with works on the level of the well-known Six Easy Sonattas [sic]. Each one of the four volumes of our edition comprises

two scores: one presents the solo part in the original treble clef, and the other in alto and bass clefs. The treble clef has the advantage that the pieces can be played on the treble viol, the violin or – with a few simple octave transpositions – the flute.

<b>G343</b>	Volume 1: Sonatas 1-10	17.50 €
<b>G344</b>	Volume 2: Sonatas 11-16	17.50 €
<b>G345</b>	Volume 3: Sonatas 17-23	17.50 €
<b>G346</b>	Volume 4: Sonatas 24-30	17.50 €

**Carl Friedrich Abel (1723-1787)****Second Pembroke Collection**

Four duets for viola da gamba and violoncello, ten sonatas for viola da gamba and B.c.

We are pleased to announce the publication of fourteen important and hitherto unknown works by Carl Friedrich Abel held in the Kulukundis Collection. The works in question are four Duets for viola da gamba and violoncello and ten Sonatas for viola da gamba and basso continuo, which Abel composed for the Countess of Pembroke (gambist) and her husband (cellist). In order to distinguish it from the well-known Pembroke Collection - which contains numerous sonatas for viol with and without basso, and is preserved in the composite manuscript Add. Ms. 31697 in the British Library - we refer to these works as the *Second* Pembroke Collection. The editor, Thomas Fritzsich, considers these demanding, mature, and expressive pieces to be late works. - The rendition of these works on the two different instruments is certainly quite charming and unusual. On the other hand, the parts do not display any idiomatic characteristics, so that the duets could also be played on two equal instruments (viols or cellos).

<b>G250</b>	Four Duets for Viola da Gamba and Violoncello, First print	17.50 €
<b>G251</b>	Four Duets, Edition for two Violas da Gamba, First print	16.50 €
<b>G252</b>	Four Duets, Edition for two Violoncellos, First print	16.50 €
<b>G253</b>	Ten Sonatas for Viola da Gamba an B.c. Volume 1, Sonatas 3-7, First print	21.50 €
<b>G254</b>	Ten Sonatas for Viola da Gamba an B.c. Volume 2, Sonatas 8-10 and 13-14, First print	21.50 €

**Carl Friedrich Abel (1723-1787)****Three Ledenburg Sonatas for Viola da Gamba and Basso**

Carl Friedrich Abel's Ledenburg Sonatas for viola da gamba and basso are characterized by unconventional, often surprising harmonies. They are in three movements in the form slow-fast-fast, a series of movements that was found in Berlin (Berlin school) rather than in London. The sonatas were hitherto unknown and appear in print for the first time in this edition. The Ledenburg Collection in Osnabrück was discovered only in

2015. It primarily contains viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G282** First Edition 21.80 €

### Carl Friedrich Abel (1723-1787)

#### Maltzan Collection

One Duet for two Violas da Gamba and twenty-two Sonatas for Viola da Gamba and Basso

The Maltzan Collection is a trove of manuscripts made up of thirty for the most part unknown works for viola da gamba in the holdings of the library of Adam Mickiewicz University in Poznań, Poland. Twenty-eight of the works are by Carl Friedrich Abel - including a number of autographs - and one each by Johann Christian Bach and Andreas Lidl. The manuscripts were copied between 1759 and 1789 in England, and purchased there by the then Prussian envoy in London, Count Joachim Carl Maltzan, who brought them back with him to Militsch, Silesia (today Milicz, Poland). In 1945 the manuscripts came into the possession of the library in Poznan. The collection was discovered in 2016 by Sonia Wronkowska, who is also the editor of the ten-volume edition of all the previously unknown works from this collection.

The viola da gamba sonatas by Abel in the Maltzan Collection are musically mature pieces that throw a new light on Abel's compositional artistry. For the most part, they pose greater challenges for the player than the previously known sonatas from Abel's time in London. The fast movements are more expansive; the range extends from AA to b"; there are movements with variations and polyphonic passages; unusual keys, such as A-flat Major and E Major, are to be found; and many a slow movement contains a cadenza from Abel's hand.

<b>G301</b>	Vol. 1, Duetto (G major), First Edition	12.80 €
<b>G302</b>	Vol. 2, Three Sonatas (C minor, G minor, A minor), First Edition	19.80 €
<b>G303</b>	Vol. 3, Four Sonatas (G major, D major, C minor, A major), First Edition	19.80 €
<b>G304</b>	Vol. 4, Three Sonatas (A major, E flat major, E major), First Edition	19.80 €
<b>G305</b>	Vol. 5, Three Sonatas (F major, B flat major, D major), First Edition	19.80 €
<b>G306</b>	Vol. 6, Three Sonatas (G major, C major, D major), First Edition	19.80 €
<b>G307</b>	Vol. 7, Three Sonatas (B flat major, D-major, G-major, partly First Edition	19.80 €
<b>G308</b>	Vol. 8, Three Sonatas (D major, C major, D major), First Edition	19.80 €

### Ignazio Albertini (ca. 1644-1685)

#### Sonata in D-minor for viola da gamba and b.c.

Sonata I from "XII Sonatinae" for violin and basso continuo in the arrangement for viola da gamba and basso continuo by Gottfried Finger (ca. 1655-1730)

The Bodleian Library in Oxford houses a manuscript of a sonata for viola da gamba and continuo written by Gottfried Finger. The composition however is not by Finger himself, rather, it is an arrangement of a violin sonata by Ignazio Albertini, which was published in 1692. The music is in the Austrian-Bohemian style. The introduction with many fast runs over a sustained bass is a characteristic of the *Stylus Phantasticus*. With this edition, we would like to encourage the examination of other violin works to determine their suitability for the viola da gamba.

**G204** 14.90 €

### Anonymus (Kremsier, after 1680)

#### Kremsierer Gambensonate

Sonatina in d for viola da gamba and basso continuo

The manuscript of this Sonatina is preserved in the collection of Prince-Bishop Carl Liechtenstein-Castelcorn in Kroměříž, near today's border between the Czech Republic and Austria. The time of origin has been determined as "after 1680." Hitherto mentioned as possible composers were Heinrich Ignaz Franz Biber and Augustin Kertzinger, both of whom were active at the court in Kroměříž. This work is an extraordinary and demanding composition, parts of which can be ascribed to the *stylus phantasticus*, that occupies a special position in Southern-German–Austrian solo viol music of the late seventeenth century.

**G214** 16.20 €

### Anonymus (2nd half 17th century)

#### Lübecker Violadagamba Solo

Sonata in D minor for viola da gamba and basso continuo

The collection of manuscripts D.249 of the Bodleian Library in Oxford also contains Sonatas for viola da gamba by composers who worked in the German town of Lübeck, as e.g. the well-known Solo in D major by Buxtehude (G065). It also contains this anonymous Sonata. The musical content of this piece is unique and surpasses by far that of the other "Lübecker" pieces in this manuscript. The publication of this Sonata surely represents an important addition to the generally available viola da gamba repertoire.

**G100** First Print 14.50 €

### Anonymous

#### Königliche Gambenduos (Royal Gamba Duets)

23 Sonatas by French and Italian composers of the eighteenth century in contemporary transcriptions (collection M6208 of the Royal House Library of the Berlin Palace), for 2 bass viols

See G033 etc. under *Two or more violas da gamba [and b.c.]*, page 11.

### Carl Philipp Emanuel Bach (1714-1788)

#### Sonata in C major

for viola da gamba and b.c.

This Sonata is the first of the three gamba Sonatas by Carl Philipp Emanuel Bach. Its early classical style differs greatly in form and content from baroque practice. Our edition is an exact rendition of the original manuscript but includes a realisation of the thorough bass in accordance with the rules of *Empfindsamkeit*.

**G050** 19.80 €

### Carl Philipp Emanuel Bach (1714-1788)

#### Solo in D major

for viola da gamba and b.c.

This Sonata, the second gamba Sonata composed by C.P.E. Bach, is less known than his Sonata in C major (G050), probably due to the higher technical demands placed on the performer. It was composed a year after the first Sonata, has the same stylistic form, and is equally beautiful.

**G046** 19.00 €

**Lorenzo Bocchi** (First half of 18th century)**Two Sonatas and Variations on an Irish tune**

for viola da gamba and basso continuo

Lorenzo Bocchi was an Italian cellist and gambist who worked in Scotland and Ireland in the first half of the 18th century and who was a highly regarded musician in these countries. His two gamba sonatas in this edition have been published around 1724 in Dublin. In addition our edition contains Bocchi's arrangement of an Irish tune for viola da gamba or violoncello and bass with four variations. Ad libitum a "chorus" can be added of one or several violins playing a kind of refrain, which amplifies the special charm of this piece. The introduction is by Peter Holman, who is an excellent expert on the viola da gamba music in Great Britain.

**G219** 16.80 €**Dieterich Buxtehude** (1637-1707)**Violadagamba Solo**

Sonata in D-major for violi da gamba and basso continuo

The music in this sonata has a joyful character as we know it from Buxtehude's Kantate *Jubilate Domino*. The only solo sonata by Buxtehude is now available in the same booklet in facsimile and in modern print which corresponds to today's needs. To make the sonata accessible to keyboard players not practiced in continuo playing, our score contains a realisation of the unfigured bass.

**G065** 15.00 €**Pietro Castrucci** (1670-1752)**Sonata in G minor for Viola da Gamba and Basso**

This solo sonata in G minor for viola da gamba and basso in an early classical style is part of the Ledenburg Collection. It is a contemporary transcription of a flute sonata by Pietro Castrucci. The Italian musician was the leader of Handel's orchestra in London for 17 years. He published numerous sonatas for flute or violin. The Ledenburg Collection in Osnabrück was discovered only in 2015. It contains primarily viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G287** First Edition 14.80 €**Giacobo Cervetto** (1681/1682-1783)**Three Sonatas for Viola da Gamba and Basso**

These three solo sonatas for viola da gamba and basso are a part of the Ledenburg Collection. They are contemporary transcriptions of well known cello sonatas that sound very good on the viol. The composer, Giacobo Cervetto numbered among a group of London-based Italians who popularized the violoncello as a solo instrument in England. The Ledenburg Collection in Osnabrück was discovered only in 2015. It contains primarily viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G285** 19.80 €**Mr Falle's Solos - Volume 2** (ca. 1700-1730)**Pieces for Viola da Gamba and Basso Continuo from the Manuscript A27 of the Durham Cathedral Library**

Louis Heudelinne, Blancourt, Thomas Mace, Anthony Poole, Philip Falle etc.

Philip Falle assembled extensive collections of music scores in England from about 1700 to 1730, which are today kept in the Durham Cathedral Library. In this way he made an extraordinarily valuable contribution to the tradition of instrumental music of his time. In this edition we have compiled pieces for viola da gamba solo, which are available in Durham in Falle's manuscript. They are very heterogeneous and give today's players an impression of the liveliness and internationality of the gamba music of the time. Most worthwhile are certainly the pieces by Louis Heudelinne, which were originally intended for treble viol or violin, but have been transferred by Falle to the bass viol with great success.

**G368** 18.80 €**Michel Corrette** (1707-1795)**Les délices de la solitude**

Six Sonatas for Viola da Gamba and Basso Continuo

Michel Corrette was an extremely versatile musician and music educator in 18th century Paris. His sonatas presented here are equally suitable for violoncello, viola da gamba or bassoon. Although the continuo part realises the bass function excellently, the two parts correspond very well with each other, so that the pieces take on the character of a duo and can therefore also be played very well with two bass instruments. In our edition, in contrast to the original print, we use alto clef for high passages and thus take the needs of gambists into account. Corrette was gifted with a cheerful, enthusiastic nature, and these basic traits are also evident in these sonatas. We would therefore highly recommend them to all musicians who enjoy music-making.

**G388** Sonatas I-III 18.00 €**G389** Sonatas IV-VI 18.00 €**Baldassare Galuppi** (1706-1785)**Suonata a Viola da Gamba in G major**

This first edition of the Viola da gamba Sonata by Baldassare Galuppi is a surprise, for until now it was not known that this opera composer had written anything at all for the viola da gamba. The Sonata, which was probably composed in the 1740s, is distinguished by a gallant melodic style against a Baroque background, and has great musical appeal. Bettina Hoffmann writes in her Introduction: "For the rather meager repertoire of the eighteenth-century Italian viol, the work of such a talented composer as Baldassare Galuppi is a valuable addition."

**G275** First Edition 15.80 €**Johann Gottlieb Graun** (1702/3-1771)**Sonata in C major for Viola da Gamba and Basso continuo**

Original version based on the autograph and transcription by L.C. Hesse (1716-1772), GraunWV A:XVII:1

This is J.G. Graun's only solo sonata for viola da gamba and basso continuo. It exists in two variants: the composer's autograph and a transcription by L.C. Hesse. Graun's original is quite demanding for the performer, and we believe that Hesse adapted and simplified it for the Prussian crown prince Friedrich Wilhelm. Whereas Hesse's version has long been known



as an anonymous work, Graun's original has been found in the Archive of the Berlin Sing-Akademie, which has only become available in recent years. Since both versions are authentic examples of the early classical galant style, we are publishing them side by side in a single performing edition, with an extensive introduction by Michael O'Loughlin.

**G225** First Edition (original version) 19.50 €

### **Carolus Hacquart (ca. 1640 - ca.1701)**

#### **Chelys**

12 suites for viola da gamba and basso continuo

Carolus (Carel) Hacquart was one of the most important Netherlandish composers of the seventeenth century. His comprehensive opus III "Chelys" consists of 12 suites for viola da gamba and basso continuo. This work is preserved in a print of 1668 on fifty-six cleanly engraved pages. The bass part is missing however. In addition to the original print we also have several manuscript copies of part of the work, which contain the original bass line of a quarter of all movements. Furthermore, the viol part is laid out in such a way that it explicitly or implicitly contains the bass line in its polyphonic structure, which is interspersed with chords. It was therefore possible to reconstruct the bass line in all places where it has not been preserved. For players who are not experienced in continuo playing, a second score with a realization of the figured bass is included. We are pleased to be able to publish this beautiful music for the first time in our day, and hope that it will soon have a place in the standard repertoire of every viol player.

<b>G233</b>	volume 1: suites I-III	19.80 €
<b>G234</b>	volume 2: suites IV-VI	21.00 €
<b>G235</b>	volume 3: suites VII-IX	21.00 €
<b>G236</b>	volume 4: suites X-XII	21.00 €

### **George Frideric Handel, attributed (1685-1759)**

#### **Twelve Kassel Sonatas for viola da gamba and basso continuo**

Manuscript 2° Ms. Mus. 35 of the Universitätsbibliothek Kassel

These twelve sonatas are from an anonymous manuscript in the Kassel University Library. The title of the manuscript describes them as viola da gamba sonatas. However, they lie much too high for bass viol, so that specialists have long wondered how they could be played. In our edition, we now offer a solution: the viol part has been taken down an octave, and the two parts then transposed a third lower. As a result, viola da gamba players can now play these fine sonatas for the first time.

In the year 2015, by means of handwriting comparisons, the Handel scholar Graham Pont came to the conclusion that the Kassel manuscript was scribed by William Babell, George Frideric Handel's main copyist. Pont is therefore convinced that the sonatas are the work of the young Handel. The music is catchy, varied, dance-like, well-structured, and has a lively bass that corresponds well to the melody part.

In the year 2017 some evidence was discovered that the sonatas are possibly by Johann Jakob Kress.

<b>G269</b>	sonatas 1-4	19.50 €
<b>G270</b>	sonatas 5-8	19.50 €
<b>G271</b>	sonatas 9-12	19.50 €

### **George Frideric Handel (1685-1759)**

#### **Sonata in G minor for viola da gamba or viola and basso continuo**

The Sonata in G minor HWV364b is the only solo viola da gamba work generally accepted as an authentic Handel work.

The authority of the viola da gamba arrangement comes from an addition in Handel's hand at the bottom of the first page of the autograph of the sonata for violin HWV364. He wrote out the first bar of the work with the solo part an octave lower in the alto clef, labelling it 'per la viola da gamba'. The work which is published here in an up to date form is part of the standard repertoire for viola da gamba.

**G149** 15.50 €

### **Ernst Christian Hesse (1676-1762)**

#### **Two duets with Viola da Gamba**

Duet for viola da gamba and continuo, Duet for transverse flute and viola da gamba

We know from several historical documents that Ernst Christian Hesse was a very famous gamba player. His works in this edition form his only known compositional legacy. They certainly fall short of the brilliance and the difficulty of his lost viola da gamba works. Nevertheless, they represent quite attractive music of moderate difficulty. The first duo for viol and basso continuo can also very well be played on two bass viols. The second duo is for flute and viol. Its first part can also be realized on another melody instrument, especially also on a descant viol or a pardessus. Its second part with occasional double stops and relative high passages is written especially for the bass viol. The introduction to our edition was written by Thomas Frittsch.

**G249** 14.50 €

### **Conrad Höffler (1647-1696)**

#### **PRIMITIÆ CHELICÆ**

12 suites for viola da gamba and basso continuo

In the second half of the seventeenth century, there were four great viola da gambists in Germany: Johann Schenck, August Kühnel, Jakob Richmann, and Conrad Höffler. While the music of Schenck and Kühnel, at least, is widely known among viol players today, Höffler's has largely gone unregarded. To alleviate this situation, Edition Güntersberg has published Höffler's extensive *Primitiæ Chelicae*, a collection of twelve suites for viola da gamba and continuo, in a new three-volume edition. The first volume features a detailed foreword, based on recent research, by viola da gambist Thomas Frittsch. In terms of musical content and difficulty, the pieces are comparable to those of the other composers mentioned above, but clearly show Höffler's own hallmarks.

<b>G211</b>	suites I-IV	17.50 €
<b>G212</b>	suites V-VIII	17.50 €
<b>G213</b>	suites IX-XII	17.50 €

### **John Jenkins (1592-1678)**

#### **Divisions on a Ground for Viola da Gamba**

Pieces for Solo Bass Viol

The term *Divisions on a Ground* describes a certain type of improvisation or composition that was very popular in England in the mid-17th century. A theme that fits a bass line of a few bars is often repeated and varied in such a way that longer notes are divided into shorter ones and larger intervals into smaller ones. This creates a series of variations or divisions. When playing these divisions, the bass can be played along or just thought along. - Eight such sets of divisions by John Jenkins have survived, all of which are included in this booklet together with a prelude. Some of them are quite extensive and sometimes make considerable demands on the players. The themes, which were popular in their day, still have their musical appeal today.

**G414** 19.80 €



**August Kühnel (1645–1700)****Sonate ô Partite ad una ô due Viole da Gamba con il Basso Continuo**

Kassel 1698

The Sonate ô Partite number among the most important German compositions for viola da gamba at the end of the 17th century. The work contains fourteen consecutively numbered sonatas or partitas of which the first six are for two viols, and the rest for one viol – all with continuo. The best-known piece is undoubtedly no. 10: a solo sonata, designated “Aria,” with nine variations on the chorale “Herr Jesu Christ, du höchstes Gut.” The first three and the last four pieces are composed in such a way that they can also be played without continuo. The level of difficulty varies.

<b>G161</b>	Sonata I-III	15.80 €
<b>G161-1</b>	Sonata I-III	7.50 €
<b>G162</b>	Sonata IV-VI	15.80 €
<b>G162-1</b>	Sonata IV-VI	7.50 €
<b>G163</b>	Sonata VII-VIII	18.50 €
<b>G164</b>	Sonata IX and Aria X (chorale)	18.50 €
<b>G165</b>	Partita XI - XIV	18.50 €

**Andreas Lidl (? - vor 1789)****Six Sonatas for Viola da Gamba and Violoncello**

Paris ca. 1775

Andreas Lidl was known in the second half of the 18th century in Austria, France and England as a gambist who was also a virtuoso on the baryton. In the second half of his life he lived in London, where he was certainly to some extent a competitor to Carl Friedrich Abel. His six gamba sonatas are comparable in musical expression and technical demands to Abel's sonatas in the Maltzan Collection. Especially noteworthy are the richly ornamented slow movements, which show characteristics of the early classical sensitive style. Our edition is based on the autograph which survives in Paris and which, according to recent research, may have been written in 1775. We are pleased to have herewith one of the latest authentic viola da gamba works in our program.

<b>G381</b>	Sonatas I-III	18.00 €
<b>G382</b>	Sonatas IV-VI	18.00 €

**Andreas Lidl (? - before 1789)****Sonata a Viola Da gamba Solo e Violoncello**

in C major, Maltzan Collection Vol. 10

The Maltzan Collection is a trove of manuscripts made up of thirty for the most part unknown works for viola da gamba in the holdings of the library of Adam Mickiewicz University in Poznań, Poland. Twenty-eight of the works are by Carl Friedrich Abel - including a number of autographs - and one each by Johann Christian Bach and Andreas Lidl. The manuscripts were copied between 1759 and 1789 in England, and purchased there by the then Prussian envoy in London, Count Joachim Carl Maltzan, who brought them back with him to Militsch, Silesia (today Milicz, Poland). In 1945 the manuscripts came into the possession of the library in Poznań. The collection was discovered in 2016 by Sonia Wronkowska, who is also the editor of the ten-volume edition of all the previously unknown works from this collection.

Andreas Lidl was a baryton player at the court of Prince Nikolaus Esterhazy. Starting in 1776, he demonstrated his virtuosity on the baryton and viola da gamba at concerts in London. A number of his chamber music works with viola da gamba have come down to us. The viola da gamba sonata in the Maltzan Collection was hitherto unknown.

**G310 First Edition**

13.80 €

**Johann Gottfried Mente (1698-ca. 1760)****Suite for viola da gamba and basso continuo**

Leipzig 1759

In this Suite, the influences of French viol music (Marais) mix with those of German sensitivity (J. G. Graun, C. P. E. Bach, Schaffrath). Rapid scale passages and multi-voiced chords characterize this catchy and captivating music. It is certainly not a coincidence that Mente chose the key of A Minor, since it offers the possibility of exploiting to the full the low notes of the seventh string. Mente was obviously an outstanding artist on this instrument, and the Suite deserves a place in the repertoire of late viol music from Germany.

**G272**

13.80 €

**Jaques Morel (about 1700)****Ir. Livre de Pieces de Violle**

Four Suites for Viola da Gamba and Basso Continuo, Paris 1709

Jacques Morel, the French composer and student of Marin Marais, is mainly known for his exquisite chaconne for flute, viol and continuo, which is in the Güntersberg portfolio since many years (G038). His four splendid suites for viola da gamba however are undeservedly less known, though they number among the pearls of French compositions for this instrument. Morel follows Marais stylistically, but he addresses his music specifically to amateurs, which is why most of his pieces are less demanding. Our new edition follows the original musical texts very precisely and contains all the manifold performance sings of the original print of 1709. The edition also contains single parts and a separate full score with a realization. It is rounded off by a detailed introduction by the gambist Sofia Böttger Diniz.

<b>G321</b>	Suites I-II	21.80 €
<b>G322</b>	Suites III-IV	21.80 €

**Juan Bautista Pla and Anonymous (ca 1720 - after 1773)****Two Sonatas for Viola da Gamba and Basso**

B flat major and C major

These two solo sonatas for viola da gamba are a part of the Ledenburg Collection. They are contemporary transcriptions of flute sonatas that sound very good on the viol. The composer of the first sonata, the Spaniard Juan Bautista Pla, was a celebrated oboe virtuoso throughout Europe in the eighteenth century. The sonatas were hitherto unknown and appear in print for the first time in this edition. The Ledenburg Collection in Osnabrück was discovered only in 2015. It contains primarily viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G289 First Edition**

19.80 €

**Filippo Ruge and Anonymous**

(ca 1725 - after 1769 and about 1750)

**Two Sonatas for Viola da Gamba and Basso**

G major and G minor

These two solo sonatas for viola da gamba and basso are part of the Ledenburg Collection. The G-Major Sonata is a contemporary transcription of a flute sonata by Filippo Ruge, the original of which we have not yet been able to identify. Ruge came from Rome and later lived as a respected composer and flutist

in Paris. The very attractive Sonata in G Minor, on the other hand, is an original work for viola da gamba. Both sonatas are in early Classical style. They have most probably been entirely unknown to gambists until now. The Ledenburg Collection in Osnabrück was discovered only in 2015. It contains primarily viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G284** 15.50 €

### Johann Friedrich Ruhe (1699-1766)

#### Suites pour Viole de Gambe et Violoncello

Johann Friedrich Ruhe was responsible for the church music in the Magdeburg cathedral for forty-three years. Yet, almost none of his compositions have survived. We only know of four sonatas for viola da gamba and Bc, and the present unusual suite whose title unambiguously specifies "pour Viole de Gambe et Violoncello." Accordingly, the work is intended as a duo in which the harmonic filling between the upper and lower voices is consciously dispensed with. In this eight-movement suite written in the French style, the composer oriented himself on the overture style of the great Magdeburg composer Telemann. The suite could have been written in the 1740s, since it displays early Classical characteristics, and is of moderate difficulty. The lower part can also be played on a second (six-string) viol.

**G286** 12.80 €

### Christoph Schaffrath (1709-1763)

#### Solo in B flat major for viola da gamba and b.c.

This solo Sonata is here published for the first time. As with the Sonata in A major by Schaffrath (see G048) it shows all attributes of the galant style but is technically less demanding. Well suited as an introduction to the literature of the Berlin School.

**G049** 14.50 €

### Johan Schenck (1660-1712)

#### Scherzi musicali

14 suites for viola da gamba and basso continuo ad libitum, Opus 6

The Dutch viola da gamba virtuoso and composer Johan Schenck is wellknown to all gamba players. His voluminous opus *Scherzi musicali* was published 1698 by Roger in Amsterdam. It makes full use of the bass viol's range and chord possibilities. Our practical edition follows the original musical text as far as possible, but it offers - compared to the original - a view of both parts in score form, a better legibility, and a separate, completely worked out score containing the realization of the figured bass, since the original figuring is at times incomplete and the intended placement of the figures often unclear. Our edition is divided into seven individual volumes.

<b>G071</b>	suite I	14.80 €
<b>G072</b>	suite II	21.80 €
<b>G073</b>	suites III-V	21.80 €
<b>G074</b>	suites VI and VII	21.80 €
<b>G075</b>	suites VIII and IX	21.80 €
<b>G076</b>	suites X and XI	21.80 €
<b>G077</b>	suites XII-XIV	21.80 €

### Giuseppe Tartini (1692-1770)

#### Two Sonatas for Viola da Gamba and Basso

Sonatas in G minor and B flat major

These two solo sonatas for viola da gamba and basso are a part of the Ledenburg Collection. They are obviously contemporary transcriptions of violin sonatas by Tartini, whereby only the G-Minor Sonata was listed until now among Tartini's authenticated works. The Sonata in B-flat Major is also a new discovery for the violin. The composer, Giuseppe Tartini, was one of the most important Italian violin virtuosos in the second half of the eighteenth century. These sonatas represent an interesting enrichment of the early Classical repertoire for the viola da gamba. The Ledenburg Collection in Osnabrück was discovered only in 2015. It contains primarily viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G283** 18.80 €

### Georg Philipp Telemann (1681-1761)

#### Sonata di chiesa, à diversi stromenti

Sonata in G Minor for a High or Low Melody Instrument and Basso Continuo, TWV 41:g5

See G332 under *Chamber music with violin*, page 26.

### Georg Philip Telemann (1681-1761)

#### Sonata in G Major for Treble or Bass Viol and Basso Continuo

TWV 41:G6

This attractive sonata from Telemann's *Getreuer Musikmeister* is an important part of the relatively limited musical repertoire for the treble viol. It is intended both for the treble viol and – an octave lower – for the bass viol. Our edition therefore contains viol parts in treble and in alto clef. Likewise included is the complete facsimile of the original and a second score with a basso continuo realization.

**G323** 14.50 €

### Gottfried Tielke (1668-1725)

#### per la Violadagambe

Nine pieces for viola da gamba and basso continuo

The richly ornamented viols from the workshop of the instrument maker Joachim Tielke are familiar to all viol players. Few of them however know, that one of his sons, Gottfried Tielke, was a reknown gamba player at the court of Kassel. His appealing compositions came down to us in tablature notation. They are also of interest because they provide information about how this music was played through numerous fingerings and other notational elements. Our edition contains a transcription to modern notation and a complete facsimile of the manuscript.

**G257** First Edition 16.80 €

## Viola da gamba and obbl. keyboard

**Carl Friedrich Abel** (1723–1787)

### Sonata in C major for Viola da gamba and obbligato keyboard A4:1

This small sonata for viola da gamba und obbligato keyboard instrument by Carl Friedrich Abel is based on a single preserved viola da gamba part. For our edition, the keyboard part was reconstructed true to the original style by Wolfgang Kostujak, so that this work can now be played. It is Abel's only composition for this combination of instruments, but one of a series of analogous works from the early classical period by Johann Christian Bach, Carl Philipp Emanuel Bach, Christoph Schaffrath, and Johann Pfeiffer. If you like these works, then you will also enjoy the present sonata, which does not place great demands on the player.

**G330** 13.80 €

**Anonymous, Berlin School**

### Sonata per Viola di Gamba e Cembalo

Charming but musically demanding anonymous Sonata for bass viol and obbligato harpsichord assumed to have been written by one of the composers of the Berlin School (~1732–~1772), e.g. J. G. Graun, C. Schaffrath. It is also possible that the viol virtuoso L. C. Hesse (1716–1772) was the author.

**G044** First Edition 17.00 €

**Carl Philipp Emanuel Bach** (1714–1788)

### Sonata in G minor

for viola da gamba or viola and harpsichord

This third sonata for bass viol by C. Ph. E. Bach is similar in genre to the three sonatas for gamba and harpsichord obbligato by J. S. Bach. It has however all characteristics of the *empfindsamer Stil*. The theme of the second movement is one of Bach's most poignant statements, with its expressive intervals, its dissonances, its strong melodic line, and its frequent and effective use of appoggiaturas. Our modern edition is based on the Berlin autograph, which is also included as facsimile. This sonata is equally successful on the viola as the copy in Brussels shows which we have used as well.

**G080** 19.00 €

**Johann Christian Bach** (1735–1782)

### Four sonatas for harpsichord / pianoforte and viola da gamba

On 29 May 1992 a hitherto unknown group of manuscripts, which contains, among other things, two sonatas for harpsichord and viola da gamba and two sonatas for pianoforte and viola da gamba by Johann Christian Bach, was put up for auction at Sotheby's in London. The lot went to a private collector; the transaction remained largely unnoticed, and the music remained unheard. It is therefore a great pleasure for us now to be able to make these unique sonatas available to all music lovers. Besides the compositions by Abel these are the latest works of a renowned composer for the viola da gamba in England. They considerably broaden the repertoire for this instrument.

**G226** Sonatas I and II, First Edition 17.50 €  
**G227** Sonatas III and IV, First Edition 17.50 €

**Johann Christian Bach** (1735–1782)

### Sonata a Piano forte e Viola da gamba obbligato

in C major, Maltzan Collection Vol. 9

The Maltzan Collection is a trove of manuscripts made up of thirty for the most part unknown works for viola da gamba in the holdings of the library of Adam Mickiewicz University in Poznań, Poland. Twenty-eight of the works are by Carl Friedrich Abel - including a number of autographs - and one each by Johann Christian Bach and Andreas Lidl. The manuscripts were copied between 1759 and 1789 in England, and purchased there by the then Prussian envoy in London, Count Joachim Carl Maltzan, who brought them back with him to Militsch, Silesia (today Milicz, Poland). In 1945 the manuscripts came into the possession of the library in Poznań. The collection was discovered in 2016 by Sonia Wronkowska, who is also the editor of the ten-volume edition of all the previously unknown works from this collection.

The sonata by Johann Christian Bach in the Maltzan Collection, for keyboard instrument and viola da gamba, fits in seamlessly with his four previously known sonatas of this kind (see G226 and G227). Like them, it is a hitherto unknown viola da gamba version of a keyboard sonata with violin accompaniment. We assume that Abel arranged the violin parts for viola da gamba in order to perform these pieces with Bach.

**G309** First Edition 14.50 €

**Franz Xaver Chwatal** (1808–1879)

### Introduction and Variations for Viola da Gamba and Pianoforte on the song "Was soll ich in der Fremde thun" by Peter Lindpaintner

Op. 29, 1828–1829

Franz Xaver Chwatal was a respected musician in Magdeburg. He published numerous piano works, including variations on the then popular song "Was soll ich in der Fremde thun" for piano for four hands. There is a handwritten version of these variations for viola da gamba and pianoforte from 1828, which we are publishing for the first time in this edition. The editor Thomas Fritzsche writes: Chwatal's virtuoso work opens a door to the sound world of the nineteenth century for viola da gamba players and offers an opportunity to experience the viola da gamba as a romantic instrument.

**G399** First Edition 16.80 €

**Johann Gottlieb Graun** (1701/2–1771)

### Trio in C major

for viola da gamba, obbligato harpsichord, and basso continuo

This is the first publication of one of the most interesting works ever written for the viola da gamba and harpsichord, and a highpoint in the gamba's late baroque repertoire. (See also Trio in F major, G058.) Here Graun has clearly had the specific characteristics of both gamba and harpsichord in mind, since the writing for both instruments is so idiomatic. In this Trio harpsichord and gamba are ideally accompanied by a continuo group consisting of a second harpsichord and a second gamba e.g. However, the Trio can also be played just by two, harpsichord and gamba.

**G042** 25.00 €



**Johann Gottlieb Graun (1701/2-1771)****Trio in F major**

for viola da gamba, obbligato harpsichord, and basso continuo

This is the first publication of one of the most interesting works ever written for the viola da gamba and harpsichord, and a highpoint in the gamba's late baroque repertoire. (See also Trio in C major, G042.) Here Graun has clearly had the specific characteristics of both gamba and harpsichord in mind, since the writing for both instruments is so idiomatic. In this Trio harpsichord and gamba are ideally accompanied by a continuo group consisting of a second harpsichord and a second gamba e.g. However, the Trio can also be played just by two, harpsichord and gamba.

**G058**

20.80 €

**Johann Gottlieb Graun (1702/3-1771)****Sonata in B minor for viola da gamba and harpsichord**

Graun WV Av:XV:50

This subtle and complex work is a significant addition to the rather small repertoire of sonatas for viola da gamba and obbligato harpsichord. The slow, poignant first movement is followed by a rhythmically intricate contrapuntal Allegro, and the work ends with an extended sonata movement on a minuet-like theme. The sonata is an arrangement by Frederick the Great's gamba virtuoso Ludwig Christian Hesse of a trio by his concertmaster, Graun. It shows the strongly emotional style typical of the composer and his Berlin colleagues, combined with a certain brilliance, but is not technically as demanding as the works which Graun wrote directly for Hesse.

**G150**

15.80 €

**Johann Gottlieb Graun****Sonata in F major for viola da gamba or viola and obbligato harpsichord**

Graun WV C:XV:84

This piece is similar in genre to the three gamba Sonatas of J. S. Bach. These harpsichord obbligato Sonatas were originally converted from Trios, and it is important to be aware that the keyboard right hand is of equal status to the string part. Graun successfully combines traditional Trio writing, with its emphasis on counterpoint, with the post-1730 *galant* style, in which beautiful singing melody becomes increasingly important.

**G057**

18.00 €

**George Frideric Handel (1685-1759)****Concerto à Cembalo Solo con Viola di Gambe o Braccio**

in C major

This Sonata in C major for viola da gamba or viola and obbligato harpsichord is one of the well known works for this instrumentation, in spite of the fact that its attribution to George Frederick Handel is considered uncertain. The slow movements of the piece are tuneful while the fast movements show a quite lively character, and the piece is extraordinary popular among performers and listeners. In our investigation of the authorship of this work we came across an interesting manuscript in the Lund University which is relatively unknown, and which we used as a base for our edition. In this manuscript and thus in our edition the work has the title "Concerto".

**G189**

14.80 €

**Hermann Gustav Jaeschke (1818 - after 1846)****Variations for Viola di Gamba and Piano-Forte on a theme from the Opera 'Jakob und seine Söhne in Egypten' by Étienne-Nicolas Méhul**

Militsch, after 1840

Was Carl Friedrich Abel the last gambist? Probably not, because he died in 1787, whereas these virtuoso variations were not written until after 1840. They are now in the Maltzan Collection in the University Library in Poznań, from which we have already published numerous gamba works of the 18th century. Hermann Gustav Jaeschke, born in Breslau in 1818, was a blind violin virtuoso who was apparently supported by the Silesian Maltzan family at a young age. His variations on a theme from a French opera, which was first performed in Germany in a second version by Carl Maria von Weber in 1817, are genuine 19th century compositions that bear all the characteristics of Romanticism.

**G325**

14.80 €

**Felix Mendelssohn Bartholdy, Robert Schumann, Franz Liszt (19th century)****Four Romantic Pieces for Viola da Gamba and Pianoforte (Organ)**

Robert Schumann's characterisation of the viola da gamba in 1840 as 'this romantic instrument' expresses admiration for the instrument's special suitability for the realisation of romantic sound ideals. In the first printing, the editor Thomas Fritzsche presents four original adaptations of romantic pieces by Mendelssohn Bartholdy, Schumann and Liszt, which were performed by gambists during the lifetime of these composers. The original fingerings for Schumann's *Abendlied* guide gambists to the sound world of the nineteenth century.

**G407**

16.80 €

**Johann Pfeiffer (1697-1761)****Sonata in D major for viola da gamba and obbligato harpsichord**

The charm of this Sonata lies in the close correspondence of the musical ideas between the two instruments, ideas which, when taken alone, seem rather simple. However, as a whole they produce a diverting, interesting and (in the slow movements) expressive piece, unique to the gamba repertoire.

**G061**

13.00 €

**Christoph Schaffrath (1709-1763)****Sonata in A major for obbligato harpsichord and viola da gamba**

This Sonata is typical of the post-1730 *galant* style, in which a beautiful singing melody is more important than counterpoint. One of the most important works for viola da gamba by Schaffrath.

**G048**

14.50 €

**Christoph Schaffrath (1709-1763)****Sonata in G major for Obbligato Harpsichord and Viola da Gamba**

CSWV:F:21

Christoph Schaffrath was an important member of the "Berlin School," a group of composers active at the court of Frederick the Great in the mid-18th century, which included the Graun



brothers and C.P.E. Bach. He was a keyboard player, and most of his works are for harpsichord. There are four important works by him with viola da gamba, all of which are herewith published by Edition Güntersberg. This sonata with obbligato harpsichord bears clear characteristics of the sensitive style with beautiful melodic lines and frequent passages of parallel thirds. It has similarities to the sonatas for harpsichord and viola da gamba by Johann Gottlieb Graun, but is shorter and smaller in range and makes fewer technical demands on the players. The preface was written by Michael O'Loughlin.

**G379** 16.80 €

### Georg Philipp Telemann (1681-1767)

#### Essercizii Musici: TRIO 2do

for viola da gamba, hapsichord, and basso continuo, TWV 42:G6

The instrumentation of this sonata with obbligato harpsichord and continuo is somewhat unusual and will not always be easy to organize. Ideal for the continuo is certainly a second harpsichord and a second viol. Another chordal instrument, for example, a theorbo, would also be a possibility. In order for the

piece to be performed with minimal forces, that is to say, with one viol and one harpsichord, our harpsichord part additionally contains the figured bass, so that the harpsichordist can take over the continuo part when his/her part pauses.

**G200** 16.50 €

### Christian Michael Wolff (1707-1789)

#### Sonata in C major for obbligato harpsichord / harp and violetta / viola da gamba

Stettin 1776

The organist and composer Christian Michael Wolff spent most of his life in Stettin (now Szczecin, Poland) as a highly respected musician. Among his surviving works is a collection of six sonatas for a melody instrument and obbligato harpsichord, from which this Sonata in C major for viola or viola da gamba (bass or tenor viol) and harpsichord or harp is taken. With this edition, we present a work that expands the not very extensive early Classical repertoire for this instrumentarium, and particularly that for the tenor viol.

**G241** 12.00 €

## Two or more violas da gamba [and b.c.]

### Carl Friedrich Abel (1723-1787)

#### Second Pembroke Collection

Four duets for viola da gamba and violoncello, ten sonatas for viola da gamba and B.c.

See G250 etc. under *Viola da gamba and b.c. / basso*, page 3.

### Carl Friedrich Abel (1723-1787)

#### Maltzan Collection

One Duet for two Violas da Gamba and twenty-two Sonatas for Viola da Gamba and Basso

See G301 etc. under *Viola da gamba and b.c. / basso*, page 4.

### Anonymus, Berlin School

#### Allegretto per Doe Viola di Gamba, Scherzando and Rondo

This three-movement *Allegretto* is less technically demanding than most of the viol works of the Berlin School (~1732-~1772) known to us while being musically of equal quality. The pieces are also very well suited for teaching purposes.

**G043** 14.80 €

### Anonymus (2nd half 17th century)

#### Lübecker Violadagamba Solo

Sonata in D minor for viola da gamba and basso continuo

See G100 under *Viola da gamba and b.c. / basso*, page 4.

### Anonymus

#### Parisian Gamba Duets

Six early Classical sonatas by an unknown composer for two bass viols - collection Vm7 6297 of the National Library in Paris, France about 1750

These interesting sonatas are of extraordinary beauty and great musical value, yet to the present day they have defied attribution to any known composer. The music belongs without a doubt to the sensitive style. Elements such as appoggiaturas, short

passages in unison, expressive chords and intervals in the slow movements, and double stops with parallel thirds are clearly reminiscent of viol works of this period, for example, by those of Johann Gottlieb Graun or Carl Friedrich Abel.

**G066** sonatas I and II, First Edition 18.80 €

**G067** sonatas III and IV, First Edition 18.80 €

**G068** sonatas V and VI, First Edition 18.80 €

### Anonymus

#### Königliche Gambenduos (Royal Gamba Duets)

23 Sonatas by French and Italian composers of the eighteenth century in contemporary transcriptions (collection M6208 of the Royal House Library of the Berlin Palace), for 2 bass viols

The author of these transcriptions is not known. Probably this collection was written with the help of the viol virtuoso L. C. Hesse, who was the personal gamba instructor of the Prince of Prussia (who later became King Friedrich Wilhelm II). With the exception of volumes 2 and 3 the transcribed originals are violin Sonatas with b.c. The first part is notated in treble clef (as in the original) as well as in alto clef. These Sonatas are very well suited for instructional purposes. Those parts which are notated in treble clef can also be played on the treble viol. The duets by Boismortier (vol 2 and 3) can also be played on cellos, both parts are notated in bass clef.

**G033** vol 1: Somis and Senaillié 19.00 €

**G034** vol 2: Boismortier 17.50 €

**G035** vol 3: Boismortier 17.50 €

**G036** vol 4: Corelli, Mascitti, Leclair 18.80 €

**G037** vol 5: Montanari, Senaillié, Benda 17.50 €

### Dieterich Buxtehude (~1637-1707)

#### Sonata in D major

for viola da gamba, violone or 2nd viola da gamba and basso continuo

Besides Buxtehude's 14 trio sonatas in op.1 and op.2 there are six further instrumental sonatas. Among this group is also the present sonata with the unusual and unique instrumentation of viola da gamba, violone, and basso continuo. With "violone" an 8' instrument was intended, i.e. its part should sound as

notated, and not an octave lower. For this reason lacking a violone, the part could be played by a second viola da gamba or even by a cello. – Our edition consists of a score of the three original parts, three part booklets, and a separate score with a continuo realisation.

**G127** 17.50 €

## Collection

### Pieces for the Bass Viol Lesson

for beginners, intermediate, and advanced players

See G221 etc. under *School works, for the lessons*, page 42.

## Michel Corrette (1707-1795)

### Les délices de la solitude

Six Sonatas for Viola da Gamba and Basso Continuo

Michel Corrette was an extremely versatile musician and music educator in 18th century Paris. His sonatas presented here are equally suitable for violoncello, viola da gamba or bassoon. Although the continuo part realises the bass function excellently, the two parts correspond very well with each other, so that the pieces take on the character of a duo and can therefore also be played very well with two bass instruments. In our edition, in contrast to the original print, we use alto clef for high passages and thus take the needs of gambists into account. Corrette was gifted with a cheerful, enthusiastic nature, and these basic traits are also evident in these sonatas. We would therefore highly recommend them to all musicians who enjoy music-making.

**G388** Sonatas I-III 18.00 €

**G389** Sonatas IV-VI 18.00 €

## François Couperin (1668-1733)

### Les Goûts-réunis

Twelfth and thirteenth concert for two violas

These fun-to-play, moderately difficult duos are well-known and popular among instrumentalists. However, lacking until now has been a practical new edition for bass violas that satisfies the demands for faithfulness to the original. We want to close this lacuna with our edition, which offers a complete, but easily legible musical text without page turns within the movements. A score is provided for each player.

**G224** 13.80 €

## Gottfried Finger (ca. 1655-1730)

### Sünching Manuscript

Sonatas for two Violas da Gamba and Basso Continuo

These works by Gottfried Finger come from the Sünching manuscript, an autograph scribed between 1670 and 1682, which contains numerous sonatas and suites for two violas da gamba. A bass part has not been preserved, but it is probable that these works were played with bass. For this reason, our editions include a figured bass part composed by Wolfgang Kostujak. Finger's viol music is largely informed by the stylus phantasticus, in which the individual sections mostly segue into one another. The music is very varied. Alongside majestic, choral introductions, there are fugal sections, virtuoso viol solos, variations on catchy themes, magnificent chaconnes, and fast, at times wild conclusions. Every gambist should face the challenges of this original viola da gamba music.

**G335** Vol. 1, Sonata 3, First Edition 17.00 €

**G336** Vol. 2, Sonata Augustiniana, First Edition 16.00 €

**G337** Vol. 3, Sonata 5, First Edition 17.00 €

**G338** Vol. 4, Suite in D major with Passaglia, First Edition 19.50 €

**G339** Vol. 5, Sonata Amoena, First Edition 17.00 €

## Gottfried Finger (ca. 1655-1730)

### Sünching Manuscript

Suite No 7 for two bass violas, one of which is superseded by a treble viol, and basso continuo

This work by Gottfried Finger comes from the Sünching Manuscript, an autograph scribed between 1670 and 1682 that primarily contains numerous sonatas and suites for two violas da gamba. This Suite, however, was written for barytone and viola da gamba with the peculiarity that the bowed barytone part is superseded in the middle of the Passaglia by a treble part. In our edition, we have assigned the two barytone lines to an additional viola da gamba and the basso continuo, and suggest a change from the bass to a treble viol at the above-mentioned place. Finger's barytone suites are not composed in the virtuoso manner of many of the sonatas for two violas in the Sünching Manuscript, but the music is nevertheless very charming and many-faceted, and offers a very special effect through the change to treble viol.

**G341** Vol. 7, Suite No 7, First Edition 17.00 €

## Johann Joseph Fux (1660-1741)

### Canon for 2 violas da gamba and b.c.

This canon which is published here in a new edition has the form of a three-movement Italian Trio Sonata. The two upper voices follow each other in the manner of a canon and are set over a contrapuntal bass. Because the viol parts have only a moderate pitch range and practically no double-stops, the piece is equally suitable for violins or flutes (played an octave higher than written). Performance by a high and a low instrument is also possible. To facilitate such options we have notated the upper voices in both alto and treble clef.

**G032** 13.00 €

## Johann Gottlieb Graun (1701/2-1771)

### Trio Concertante

for 2 bass violas and b.c.

The two Trio Concertante (G039 and G040) from the time of the Berlin School hold an important place in the early classical literature for viola da gamba. At a time when the instrument was almost entirely forgotten, it flourished at the Berlin Court thanks to the influence of the virtuoso L.C. Hesse.

**G039** D minor, First Edition 21.00 €

**G040** G minor, First Edition 21.00 €

## Johann Gottlieb Graun (1701/02-1771)

### Trio in G major for 2 violas da gamba and basso continuo

Graun WV C:XV:87

To judge by the number of copies in which it is preserved, this trio must have been one of the most popular instrumental works by either of the Graun brothers. As usual the scoring varies among the copies. Our edition for two violas da gamba

follows a copy of the Sing-Akademie which was recently recovered. The trio is musically very charming but it is not especially difficult to play. It augments the number of the known trios by Graun for two gambas to a total of four. See also our version for flute and violin (G132).

**G131** First Edition 15.50 €

### Jean-Pierre Guignon (1702-1774)

#### Six Sonatas op. 2

for two violas da gamba

These duos at the transition from Baroque to Early Classics show a refined melodic line and they are joyful to play. Their degree of difficulty is not very high, and they are perfectly suited for lessons and for making music at home. The original title *VI Sonates a deux Violoncelles, Bases de Viole, ou Bafons ...* suggests that the sonatas can be played on several bass instruments. This edition in alto and bass clef is for viola da gambas.

**G085** Sonatas I-III 14.80 €

**G086** Sonatas IV-VI 14.80 €

### George Frideric Handel (1685-1759)

#### Sonata in G minor

for 2 violas da gamba or other stringed instruments (violins, violas, violoncelli) and basso continuo

Handel's well-known trio sonata in G minor (HWV 393) was originally written for two violins and continuo. However, there is a long tradition to play this sonata also an octave lower on violoncellos or violas. The English musicologist Peter Holman, who wrote the introduction of our edition, found out that this sonata also fits surprisingly well on two bass viols. Our edition contains several sets of parts in various keys, so that the sonata can be played on all aforementioned instruments.

**G130** 18.50 €

### Benjamin Hely (?-1699)

#### A Sett of Lessons

One-part and two-part pieces for the Viola da Gamba Lesson

See G319 under *Viola da gamba solo*, page 2.

### Benjamin Hely

#### Six Sonatas for two Violas da Gamba and Basso Continuo

or three Violas da Gamba

The Englishman Benjamin Hely was a viola da gambist, who was active until his death in 1699. He is known to many viola da gambists through his suites in *The Compleat Violist*, a viola da gamba method that was printed in London in 1699. Hely's Six Sonatas for two violas da gamba and basso continuo, which also can be played by three viols alone, display compositional similarities to Purcell's trio sonatas. Hely wrote idiomatically for the viola da gamba, so that with three bass viols a pleasant, rich, and harmonious sound results, such as that we know, for example, from the sonatas of Michael Nicolai.

**G317** Sonatas I-III 18.80 €

**G318** Sonatas IV-VI 18.80 €

### August Kühnel (1645-~1700)

#### Sonate ô Partite ad una ô due Viole da Gamba con il Basso Continuo

Kassel 1698

See G161 etc. under *Viola da gamba and b.c. / basso*, page 7.

### August Kühnel (1646-~1700)

#### 14 Pieces for two viols in tablature and mensural notation

for tenor or bass viols. Series: For the lesson

Many older compositions for viola da gamba are notated in tablature, and not in the mensural notation generally employed today. For this reason, viol players will find it worth their while to occupy themselves with this form of notation. In the present volume, we reproduce in facsimile the tablature of fifteen easy pieces for two viols. Parallel to this, you will find the same pieces in modern mensural notation. The pieces have come down to us in an anonymous collection in the Kassel library, however they show an extraordinarily large correspondence with pieces in August Kühnel's "Sonate ô Partite ad una ô due Viole da Gamba con il Basso Continuo". Also contained is the transcription for tenor viols. In the introduction we explain the used tablature and compare its characteristics with that of mensural notation.

**G246** with facsimile 18.50 €

### Matthew Locke (1621/22-1677)

#### Duos for two Basse-Violls

composed in 1652

In these melodic and not very difficult viol Duos by the well known English composer Matthew Locke, both voices are absolutely equal. They use the whole compass of the bass viol. The Duos are since a long time part of the standard repertoire of all gambists. In our new edition, we have followed the autograph in the British Library very closely.

**G128** 14.80 €

### Matthew Locke (1621-1677)

#### For several Friends

54 Duos for Treble and Bass Viol or other Instruments

See G408 etc. under *Consort of 2 or 3 parts*, page 38.

### Marin Marais (1656-1728)

#### Compositions from the First Book

for two violas da gamba and basso continuo

Marais' music represents for many the pinnacle of the French viol literature, and the facsimile reproductions of his five books are widely distributed among gambists. For all those who prefer not to play from facsimiles, Edition Güntersberg has issued the suites for two viols from the First Book in modern practical editions. Besides the three part books our editions contain a score, which serves for a better orientation of the continuo players. In addition, for harpsichord players who want to get used to this music we provide a second score, which contains a thoroughly conceived continuo realization. Our viol parts show all performance instructions of the original and are structured in such a way that players as far as possible need not turn pages within movements. The editions contain an instructive introduction in German, English and French.

**G258** Suite in D minor, Tombeau de Mr. Meliton 19.80 €

**G259** Suite in G major 19.80 €

### Benedetto Marcello (1686-1739)

#### VI Sonata a Tré

Six Sonatas for two violas da gamba and basso continuo

Various formations are conceivable for the viol version of these sonatas. A rendition on two bass viols and continuo harpsichord would be first and foremost. Optimal would be an



additional continuo viol or (perhaps better?) a continuo cello. Finally, a pure string trio would also be charming. While composing these works, Marcello undoubtedly had above all cellists in mind. This is obvious from the final chords, which are intended for an instrument tuned in fifths. Nevertheless, with this edition we would also like to encourage viol players to find pleasure in this somewhat unaccustomed viol music from the Italian Late Baroque.

<b>G201</b>	Sonata I-III	17.50 €
<b>G202</b>	Sonata IV-VI	17.50 €

### Johann Michael Nicolai ? (1629-1685)

#### Sonata in A minor and Suite in D minor for 2 bass viols and b.c.

These non-autographed pieces are found in the same source manuscript as the Sonatas by Nicolai for three bass viols (see G041). As they are very similar in style and harmonies to the Nicolai works we have attributed them to him. The second viol functions both as solo and bass instrument. Thus, this Sonata can be played also when a keyboard instrument is not available.

<b>G047</b>		18.00 €
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### Johann Michael Nicolai (1629-1685)

#### Sonata in C major for 3 bass viols and b.c.

The German composer Johann Michael Nicolai was an instrumentalist at the Stuttgart court. His sonorous Sonata in C major for 3 bass viols, which has never before been published, is a major contribution to the repertoire for this instrumentation. The third viol functions both as solo and bass instrument. Thus, the Sonata can be played even if a keyboard instrument is not available.

<b>G041</b>		17.00 €
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### Johann Michael Nicolai (1629-1685)

#### Sonata in A minor and Sonata in D major for three Violas da Gamba

or two Violas da Gamba and Basso continuo

These sonatas for three violas da gamba number among the most important and well-known works for this formation, whose distinctive feature is the pleasant, sonorous, and harmonically rich sound of the three bass instruments. The sonatas are presented in a new edition that conforms to today's concepts of faithfulness to the original, but is simultaneously suitable for practical use. Included in our edition are the facsimiles of the sources from Durham Cathedral Library, so that anyone can reconsider our editorial decisions.

<b>G326</b>		21.50 €
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### Michael Praetorius (1572-1621)

#### Christmas Bicinia for two low instruments

Series: For the lesson

In our series "Puer natus in Bethlehem," the volume G151 with two-part pieces enjoys particular popularity. The majority of these bicinia are intended for two high voices and therefore written in treble clef. Yet, they can be sung or played in any register, especially since the compass is relatively narrow. However, treble clef presents a difficulty for inexperienced players of the viola da gamba, violoncello, and other bass instruments. Therefore, in the present volume, we have again combined all nine Christmas bicinia in which both voices are in the same register, this time in bass clef versions.

In spite of the rhythmical sophistication, these beautiful bicinia place only minimal technical demands on the players. They are certainly an important enhancement for instrumental instruction.

**G324**

14.80 €

### Jean-Philippe Rameau (1683-1764)

#### Les Surprises de l'amour

Ballet opera in four acts. Contemporary transcription for two violas da gamba [and harpsichord] by Ludwig Christian Hesse (1716-1772)

Berlin is a long way from Paris, and Frederick the Great did not allow French opera-ballets in his opera house. If you wanted to hear the latest and most fashionable items from Paris in eighteenth-century Berlin, you had to play it yourself. Thus the viola da gamba virtuoso Ludwig Christian Hesse created Hausmusik arrangements for two gambas of many such works, including *Les Surprises de l'amour* by Jean-Philippe Rameau, almost certainly for the instruction and entertainment of his student, the king's nephew Prince Frederick William. Hesse has effectively condensed an entire orchestral score, with choir and soloists, into the duet format; while some parts may be missing, the original goût (taste or style) of the work is preserved with great flair. As Jonathan Dunford remarks in the Introduction, "the essence of the opera is preserved and miraculously falls naturally under the fingers, as if Rameau had conceived it as a viol duo in the first place!" Hesse and Frederick William were joined on occasion by other musicians, so we have included an optional harpsichord part to help recreate another likely texture at the prince's soirées.

<b>G168</b>	Act I: L'Enlèvement d'Adonis	19.80 €
<b>G169</b>	Act II: La Lyre enchantée	19.80 €
<b>G170</b>	Act III: Anacréon	19.80 €
<b>G171</b>	Act IV: Les Sibarites	19.80 €

### Sainte-Colombe (2nd half of 17th century)

#### Concerts a deux Violes Esgales

Selected concerts in separate volumes

Sainte-Colombe's "Concerts a deux Violes Esgales" were published by Paul Hooreman in a scholarly edition in 1973. Edition Güntersberg has taken upon itself the task of publishing separate editions of some of the sixty-seven *concerts* in a practical edition. The first volume contains the three *concerts* that are performed in the movie "Tous les matins du monde" ("All the Mornings of the World"), and in that way have become known to a wider audience. The second volume contains three *concerts* in D minor which are not widely known. The third volume contains two consecutive *concerts* that are somewhat longer longer than most of the others.

Sainte-Colombe's music is so interesting for the performer because it violates many compositional and musical rules, and as a result often seems improvised. Its soothing and frequently melancholy character is unique. It represents a challenge that every viola da gambist should take upon him/herself.

<b>G242</b>	volume 1: Le tendre, Le retour, Tombeau Les Regrets	13.80 €
<b>G243</b>	volume 2: Le retrouvé, Le Changé, L'escou- tant	13.80 €
<b>G244</b>	volume 3: Le raporté, La Vignon	14.50 €



**Christoph Schaffrath (1709-1763)****Duetto for two violas da gamba**

With its wide range and creative use of the singing style as well as leaps, passage work and well-chosen double stops, this piece is very idiomatic gamba music, as no other non-keyboard instrument of the eighteenth century could play either part. It is a significant part of the repertoire in its genre.

**G087** 16.00 €

**Johan Schenck (1660 –1717?)****Le Nympe di Rheno**

Per Due Viole Di Gamba Sole

*Le Nympe di Rheno* is one of the most beautiful works for two violas da gamba and belongs to the standard repertoire of many gambists. The German-Dutch composer Johan Schenck published the work in 1702. The twelve sonatas for two bass viols display a fusion of Italian, French, and German influences. A rich selection of pieces of varying difficulty awaits the players. With our edition, we pursue the goal of preserving the Urtext as far as possible and yet creating an edition for practical use.

**G290** Sonatas I-IV, Urtext 18.80 €  
**G291** Sonatas V-VIII, Urtext 18.80 €  
**G292** Sonatas IX-XII, Urtext 18.80 €

**Gabriel Schütz (1633-1710)****Sonata in A minor**

for 2 violas da gamba and basso continuo

This technically rather simple sonata by Gabriel Schütz, which in its structure is reminiscent of the compositions by Nicolai,

represents a gratifying addition to the German repertoire for two viols. Lively, quick sections alternate with calm passages over a constant meter. As a rule, new themes are first introduced by each player individually before a synthesis is arrived at. The compass of the six-string bass viol is exploited quite well by the two melody parts. Chords are dispensed with.

**G140** First Edition 13.80 €

**William Young (?-1662)****Airs for Two Bass Viols**

Twenty-one Pieces for two Bass Viols

The gambist William Young is best known for his musical activities in Innsbruck, where he lived from 1750 onwards. But he must also have been an important musician and composer in England before then, for many of his works have survived in British libraries, including the viol duos published here. With musical variety, bold harmonic turns and varying technical demands, they are worth playing for any gambist. In some places they have similarities with the popular "Duos for two Basse Violls" by Matthew Locke.

**G401** 17.50 €

**Violin, viola da gamba and b.c.****Carl Friedrich Abel (1723-1787)****Six Sonatas op. 9**

for violin, violoncello/viola da gamba, and basso continuo

Carl Friedrich Abel's Six Sonatas op. 9 for violin, violoncello and bass were published in London around 1772. As Peter Holman suggests in his preface, the second part was probably originally written for the gamba rather than the cello. Accordingly our edition provides the second part in alto clef for the gamba as well as one in tenor clef for the cello. The bass is a figured continuo part; it can be played by a (second) cello or by a keyboard instrument. The trios are charming works in the early Classical galant style, similar to that of Abel's Six Easy Sonatas for gamba and b.c. (G062, G063, G501). The level of difficulty is moderate.

**G216** 19.80 €

**Carl Friedrich Abel (zugeschrieben) (1723-1787)****Two Trios for Violin, Viola da Gamba, and Violoncello/Basso**

These two similar trios for violin, viola da gamba, and violoncello are found in the Ledenburg Collection as anonymous works. On the basis of stylistic characteristics, we were able to attribute them to Carl Friedrich Abel. These charming works enrich the early Classical repertoire for trios with violin and viola da gamba. They were hitherto unknown and appear in print for the first time in this edition. The Ledenburg Collection in Osnabrück was discovered only in 2015. It primarily contains

viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G295** First Edition 17.50 €

**Carl Friedrich Abel or Johann Stamitz**

(1723-1787 or 1717-1757)

**Trio in B flat major for Viola da Gamba, Violin/Transverse Flute and Basso**

This three-movement trio by Carl Friedrich Abel or Johann Stamitz existed until now only in a version for flute, flute/violin, and bass. This work is only partially preserved in the Ledenburg Collection, with the first part having been transcribed an octave lower for viola da gamba. It is a welcome addition to the early Classic repertoire for trios with viola da gamba and flute/violin. The trio appears in print for the first time in this edition. The Ledenburg Collection in Osnabrück was discovered only in 2015. It primarily contains viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G294** First Edition 13.80 €

**Dietrich Becker (1623-1679)****Sonata a 2. Violino & Violdagamba.**

from Erster Theil zweystimmiger Sonaten und Suiten,  
Hamburg 1674

Dietrich Becker was one of the best known violonists in northern Germany in the second half of the 17th century. His compositions can be compared to the instrumental works of Weckmann, Reincken, and Buxtehude, although the former show a stronger influence of the Italian composition style of the day. This Sonata is a little less demanding compared to the similar works by Erlebach and Buxtehude.

<b>G502</b>	facsimile	18.50 €
<b>G064</b>	modern edition	16.00 €

**Dietrich Becker (1623-1679)****Sonata in A major for Violin, Viola da Gamba and Basso Continuo**

Becker numbered among the most important North-German instrumental composers of the second half of the seventeenth century. His works stand in the tradition of Weckmann, Reincken, and Buxtehude. Characteristic of Becker are the passages in which the viola da gamba and bass play together and the concertante sections with solos for the individual instruments with a concluding tutti. The present sonata has apparently remained unnoticed until now and appears for the first time in this edition.

<b>G320</b>	First Edition	16.00 €
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**Dieterich Buxtehude (~1637-1707)****VII. Suonate à doi, Violino & Violadagamba, con Cembalo, Opera prima**

for violin, viola da gamba, and harpsichord, Hamburg, ca 1694

Whereas in Reincken's *Hortus musicus* the viola da gamba mostly remains in the bass register and frequently doubles the continuo part, Buxtehude offers the instrument more diverse duties: occasionally it doubles the continuo part, or rather embellishes it, and forms a two-part texture with the violin; then, on the other hand, the viol plays completely independent of the continuo part in the alto register, so that a three-part texture is created together with the violin and harpsichord. Our edition consists of a score of the three original parts, three part booklets, and a separate score with a continuo realisation.

<b>G091</b>	Sonata in F major op.1,1	17.50 €
<b>G092</b>	Sonata in G major op.1,2	17.50 €
<b>G093</b>	Sonata in A minor op.1,3	17.50 €
<b>G094</b>	Sonata in B-flat major op.1,4	17.50 €
<b>G095</b>	Sonata C major op.1,5	17.50 €
<b>G096</b>	Sonata D minor op.1,6	17.50 €
<b>G097</b>	Sonata E minor op.1,7	17.50 €

**Dieterich Buxtehude (~1637-1707)****VII. Suonate à due, Violino et Violadagamba con Cembalo, Opera secunda**

for violin, viola da gamba, and harpsichord, Hamburg 1696

Whereas at the time of publication of Opera 1 and 2 many Italian sonatas were in four movements, the course of Buxtehude's sonatas is entirely unpredictable and incorporates the *Stylo phantastico*. In Buxtehude's handwriting, it displays over long stretches the character of a notated improvisation. It is the juxtaposition of the *Stylo phantastico* with strict (contrapuntal, learned)

compositional technique that lends Buxtehude's sonatas their captivating unpredictability. Our edition consists of a score of the three original parts, three part booklets, and a separate score with a continuo realisation.

<b>G111</b>	Sonata in B-flat major op.2,1	17.50 €
<b>G112</b>	Sonata in D major op.2,2	17.50 €
<b>G113</b>	Sonata in G minor op.2,3	17.50 €
<b>G114</b>	Sonata in C minor op.2,4	17.50 €
<b>G115</b>	Sonata in A major op.2,5	17.50 €
<b>G116</b>	Sonata in E major op.2,6	17.50 €
<b>G117</b>	Sonata in F-major op.2,7	17.50 €

**Dieterich Buxtehude (~1637-1707)****Sonata in A minor**

for violin, viola da gamba, and basso continuo

Besides Buxtehude's fourteen trio sonatas, which were published as op.1 and op.2 shortly before the end of the seventh century, there are some further instrumental sonatas that have come down to us in manuscript form. The present sonata for violin, viola da gamba and basso continuo belongs to this group of the so called "manuscript-sonatas." This sonata is distinguished by its simple and clear structure: two ostinato sections (Chaconnes) are separated by a merely ten-measure long Adagio.

<b>G129</b>	17.50 €
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**Dieterich Buxtehude (~1637-1707)****Sonata in B-flat major with Suite**

for violin, viola da gamba, and basso continuo

This sonata occupies a special place among Buxtehude's twenty-one instrumental sonatas. This is because it is the only early version of one of the sonatas published later, toward the end of the seventeenth century: the Sonata in B-flat Major, op. 1 no. 4. This affords us an opportunity to cast a glance at the master's development as a composer. The earlier version has many interesting differences. And it contains a suite made up of four dance movements which is entirely missing in the later version.

<b>G126</b>	17.50 €
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**Philipp Heinrich Erlebach (1657-1714)****VI. Sonate à Violino e Viola da Gamba col suo Basso Continuo**

6 Sonatas for violin, viola da gamba or second violin and b.c.,  
Nürnberg 1694

The significance of these Sonatas for the German viola da gamba repertoire was already emphasized by Alfred Einstein in his highly regarded dissertation of 1905, in which Erlebach's Sonata Seconda was printed in its entirety. The Sonatas are in the style of an Italian Sonata da camera a tre and show stylistic affinity to Legrenzi, Vitali and Corelli. In these Sonatas Erlebach succeeded in combining the Italian feeling for form and melodic expression with German intellectual depth and sound compositional technique. Historically they lie between Rosenmüller and Buxtehude. As opposed to other similar works of that period the three instrumental lines are of equal importance and autonomy, making a true three-part composition. If applicable, the parts in scordatura are included as well.

<b>G051</b>	Sonata Prima in D major	16.00 €
<b>G052</b>	Sonata Secunda in E minor,	16.00 €
<b>G053</b>	Sonata Terza in A major	17.00 €
<b>G054</b>	Sonata Quarta in C major	16.00 €
<b>G055</b>	Sonata Quinta in B major	16.00 €
<b>G056</b>	Sonata Sesta in F major	16.00 €

**Johann Gottlieb Graun (1702/3-1771)****Concerto en Trio**

for viola da gamba, violin, and basso continuo, GraunWV Av:XIII:36

This trio is one of only two Graun works for violin, viola da gamba and bass. It is unique in that it is not a trio sonata, but a solo concerto for gamba in which the accompaniment has been reduced to a single violin and basso continuo. We do not know if Graun conceived the work in this form, but it seems possible that this is an arrangement of a now lost concerto for gamba and strings. We recommend it as the most approachable of Graun's nine solo gamba concertos, because of its modest instrumentation and its successful combination of soloistic flair with moderate technical demands.

**G228** First Edition 19.80 €

**Johann Gottlieb Graun (1702/3-1771)****Trio in A major**

for violin, viola da gamba/violin, and basso continuo, GraunWV Av:XV:41

This trio is unusual for its use of the violin scordatura, which gives the instrument a special resonance and brilliance. The use of a viola da gamba for the second voice brings out the different character of each voice. This is the first edition of this exciting and challenging work, and we hope that players and audiences will enjoy acquainting themselves with the remarkable voice of Konzertmeister Graun.

**G210** 21.50 €

**Johann Konrad Gretsich (~1710-1778)****Trio in G minor for Viola da Gamba, Violin and Basso**

Johann Konrad Gretsich was a respected cellist in the chapel of the Prince of Thurn and Taxis in Regensburg and a popular composer. Ernst Ludwig Gerber called Gretsich a "man who reveals in his compositions the most thorough knowledge in harmony, very good taste, and the most consummate skill on his instrument." His works include five cello concertos and eleven cello sonatas. The present charming trio in the Ledenburg Collection is probably an original composition for this formation.

The Ledenburg Collection in Osnabrück was discovered only in 2015. It primarily contains viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G296** First Edition 14.50 €

**Jacques Morel (France, 1st half 18th century)****Chaconne en Trio**

for transverse flute (or violin, treble viol, pardessus de viole), bass viol, and b.c., Paris 1709.

See G038 under *Chamber music with viola da gamba*, page 23.

**Johann Michael Nicolai, Samuel Capricornus**

(1629–1685, 1628–1665)

**Sonata in A minor, Ciaccona in D major**

for Violin, Viola da Gamba, and Basso Continuo

This booklet contains two trio sonatas for violin and viola da gamba from the *Partiturbuch Ludwig* of 1662, an important German manuscript collection of 17th century instrumental

music. The composers, Johann Michael Nicolai and Samuel Friedrich Capricornus, both served at the Stuttgart court around 1650, so these pieces can give a good impression of the instrumental music cultivated there at that time.

**G405** 16.80 €

**Johann Michael Nicolai (1629–1685)****Sonata 14**

Trio Sonata in G minor for Violin, Viola da Gamba, and Basso Continuo

Five trio sonatas by Johann Michael Nicolai for the then popular instrumentation of violin, viola da gamba and basso continuo are known. Four of these have been known for some time, but this "Sonata 14" is published here for the first time. The manuscript of it is held in the Durham Cathedral Library, where Nicolai's well-known sonatas for two and three gambas are also found. The sonata in G minor has catchy and contrapuntally handled subjects and consists of several conjoined sections, which also contain a solo for each of the melody instruments.

**G327** First Edition 16.80 €

**Johann Christoph Pepusch (1667-1752)****Sonata in D minor**

for flute/recorder/violin, viola/viola da gamba and basso continuo, Cook 2:023

Johann Christoph Pepusch was born in Berlin, but he spent most of his life in London. His best known work is the music for *The Beggar's Opera* (1728). In his years in London he wrote a good deal of chamber music, among which we find several works that have obbligato parts for the viola da gamba. This fine trio sonata in D major is probably written for amateurs, but it shows nevertheless the mastership of its author. A detailed introduction by Peter Holman puts the work in its historical context.

**G229** 16.00 €

**Johann Christoph Pepusch (1667-1752)****Sonata in B minor**

for violin, viola da gamba and basso continuo, Cook 2:029

Johann Christoph Pepusch was born in Berlin, but he spent most of his life in London. His best known work is the music for *The Beggar's Opera* (1728). In his years in London he wrote a good deal of chamber music, among which we find several works that have obbligato parts for the viola da gamba. This fine trio sonata in B minor is probably written in a more complex and demanding manner than the other works by Pepusch published by Edition Günersberg (G229 and G230). A detailed introduction by Peter Holman puts the work in its historical context.

**G232** First Edition 16.50 €

**Friedrich Schwindl (1737-1786)****Sonata in A major for Viola da Gamba, Violin and Basso**

Friedrich Schwindl was a very well-known violinist and composer in the eighteenth century. Among others he was active in Brussels, London, Paris, The Hague, Zurich, and Geneva and published fifty instrumental pieces. The author and composer Christian Friedrich Daniel Schubart wrote: "Schwindl, a popular and famous violinist throughout Germany. He does not compose weightily, but all the more appealingly for amateurs. His playing is fluent, and his spirit attuned to sweet



melancholy: accordingly, he became a favorite composer for the sect of the sensitive." The present sonata in the Ledenburg Collection is a contemporary subscription of a trio which was published ca 1765 in Amsterdam.

The Ledenburg Collection in Osnabrück was discovered only in 2015. It primarily contains viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G293** First Edition 14.50 €

**Georg Philipp Telemann (1681-1767)**

### **Sonata in E major for violin, viola da gamba, and basso continuo**

TWV 42: E6

The Trio Sonata in E Major for violin, viola da gamba, and basso continuo was first published in 1928 by Christian Döbereiner. However, Döbereiner's edition no longer meets today's requirements in terms of faithfulness to the original, and is additionally long out of print. It is thus time for a new edition in order to acquaint present-day musicians with this beautiful work.

**G215**

17.50 €

**William Young (?-1662)**

### **Two Trio Sonatas for Violin, Viola da Gamba, and Basso Continuo**

Sonata I in D minor and Sonata II in C major

Three trio sonatas for violin, viola da gamba and basso continuo by William Young have survived in the Durham Cathedral Library in Great Britain, two of which we are publishing in this edition. Young was a highly respected English composer and gambist who lived in Innsbruck from 1650. It is assumed that these sonatas date from Young's time in England. They differ from the Italian trio sonata type in the use of the viola da gamba as the second solo instrument, whose chordal playing bridges the gap between violin and bass and thus leads to a greater richness of sound. Other trio sonatas of this type can be found in the same source, for example a sonata by Johann Michael Nicolai, see Sonata 14, Güntersberg G327.

**G413**

16.80 €

## **One or more violoncellos [and b.c. / obbl. keyboard]**

**Carl Friedrich Abel (1723-1787)**

### **A Duetto for two Violoncellos**

"as performed at the Hanover-Square Concert by Messrs Crosdill, & Cervetto"

Abel wrote this duet for the cellists John Crosdill and James Cervetto, who were famous in London around 1780. It was printed after Abel's death. Our edition comprises the facsimile of the original print and a modern practical edition. Peter Holman writes in his introduction to our edition: "Although essentially in the relaxed galant style associated with Abel and J.C. Bach, the work is one of the most ambitious, demanding and rewarding in the eighteenth-century duet repertoire, and deserves to be taken up by cellists today."

**G141** 16.80 €

**Carl Friedrich Abel (1723-1787)**

### **Two Berlin Sonatas for violoncello and bass**

G major and A major

Abel was a supreme master of what was in his time the *galant* style. These sonatas for violoncello have been composed around 1782 during Abel's stay in Berlin, possibly for the Prussian crown prince Frederick William. The player of today likes them as a welcome addition of the early classic repertoire. They can also be used very well for teaching.

**G107** 15.50 €

**Carl Friedrich Abel (1723-1787)**

### **Second Pembroke Collection**

Four duets for viola da gamba and violoncello, ten sonatas for viola da gamba and B.c.

See G250 etc. under *Viola da gamba and b.c. / basso*, page 3.

**Anonymous**

### **Königliche Gambenduos (Royal Gamba Duets)**

23 Sonatas by French and Italian composers of the eighteenth century in contemporary transcriptions (collection M6208 of the Royal House Library of the Berlin Palace), for 2 bass viols. See G033 etc. under *Two or more violas da gamba [and b.c.]*, page 11.

**Ludwig van Beethoven (1770-1827)**

### **Scena al Ruscello**

Second movement from the Symphony No. 6 "Pastorale", contemporary arrangement for four violoncellos by Peter Lichtenthal (1780-1853)

The movement "Scene at the brook" from Beethoven's "Pastoral" Symphony, in which the bird calls appear, is presented here in a contemporary transcription for four violoncellos. Peter Lichtenthal, who created the well-known string-quartet version of Mozart's Requiem, succeeded in transferring the essence of the many-voiced and rather complex orchestral texture to only four instrumental parts. – Nowadays we of course have entirely different possibilities of becoming acquainted with works that we cannot play ourselves. Nevertheless, even today many chamber music players are happy when they can perform well-known orchestral works in smaller formations.

**G217** First Edition 17.50 €

**Jean-Baptiste Bréval (1753-1823)**

### **Six Sonates non difficiles pour le Violoncelle**

avec Accompagnement d'une Basse

These musically attractive, lively sonatas by the French composer and cello pedagogue Jean-Baptiste Bréval are known under the title "Easy Sonatas." They belong to the standard repertoire of every cello teacher; and generations of cello pupils have played them with pleasure. With our Urtext edition, which



reproduces the unaltered musical text of the 1799 publication, we present an edition that satisfies today's requirements for fidelity to the original, and allows broad latitude for interpretation.

<b>G172</b>	Sonatas I-III, Urtext	16.80 €
<b>G173</b>	Sonatas IV-VI, Urtext	16.80 €

### Giacobo Cervetto (1682-1783)

#### Six Lessons or Divertiments for two Violoncellos

The native-born Italian Giacobo Cervetto went to England in the 1730s, where he became a famous cellist. He published numerous chamber music works that are still popular among cellists today. The duets published here for the first time in a modern edition constitute an important enrichment of the cello repertoire. They represent the transitional period between the Baroque and Classical eras in which the cello developed from a bass into a solo instrument. These duets arouse the joy of playing and do not make unreasonable technical demands on the players.

<b>G255</b>	Divertiments I-III	16.50 €
<b>G256</b>	Divertiments IV-VI	16.50 €

### Giacobo Cervetto (1681/1682-1783)

#### Twelve Solos for a Violoncello with a Thorough Bass for the Harpsicord

London ca 1750

Cervetto's works, which constitute an important enrichment of the cello repertoire, represent the transitional period between the Baroque and the Classical eras in which the cello developed from a bass into a solo instrument. The present sonatas are ordered progressively. While the first sonatas are kept relatively easy, the later sonatas place greater technical and rhythmical demands on the player, but they remain within the compass of the bass and tenor clefs. All of the sonatas are very well suited as duos for two cellos.

<b>G276</b>	Sonatas I-III	18.80 €
<b>G277</b>	Sonatas IV-VI	18.80 €
<b>G278</b>	Sonatas VII-IX	18.80 €
<b>G279</b>	Sonatas X-XII	18.80 €

### François Couperin (1668-1733)

#### Les Goûts-réunis

Twelfth and Thirteenth Concert for two Violoncellos or Bassoons

In 2013 we published these joyful, moderately difficult duos in a version for bass viols. However, Couperin intended them in the same way for other bass instruments, which is why we are now following them up with a version in bass and tenor clef that is suitable for violoncellos and bassoons. Our practical edition follows today's demands for faithfulness to the original. There are no page turns within the movements, and each player receives a score.

<b>G404</b>		15.50 €
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### Johann Melchior Dreyer (1747-1824)

#### Six Sonates Concertants pour le Clavecin ou le Forte Piano et Violoncelle

Ellwangen about 1786

Johann Melchior Dreyer was a well-known organist, choir director, violinist, singer, and composer in Ellwangen (Northeastern Swabia). His numerous Masses and other sacred music works were published in Augsburg during his lifetime. Widely disseminated in Central Europe and beyond until the mid-nineteenth century, they were held in high regard. His chamber music works, on the other hand, were and are less well known. The present early Classical sonatas, which were composed in the 1780s, have a largely optimistic character, florid melodies, and harmonic lightness. The manuscript is held in a private collection. We are pleased to be able to publish these sonatas for the first time.

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<b>G262</b>	sonatas I-II, First Edition	16.50 €
<b>G263</b>	sonatas III-IV, First Edition	16.50 €
<b>G264</b>	sonatas V-VI, First Edition	16.50 €

### Joseph Fiala (1748-1816)

#### Three Sonatas for Violoncello and Basso

Joseph Fiala was a versatile and well-travelled musician from Bohemia who was a master of the oboe, viola da gamba and violoncello. During his time in Salzburg and Vienna, he was a close friend of the Mozart family. Among his works, his three violoncello sonatas have remained relatively unknown until today, and we are pleased to be able to present them now in print for the first time. The sonatas, which were written towards the end of the 18th century and are joyful to play and quite demanding in places, testify to Fiala's great mastery of the cello.

<b>G385</b>	Sonata 1 in C major, First Edition	14.80 €
<b>G386</b>	Sonata 2 in G major, First Edition	14.80 €
<b>G387</b>	Sonata 3 in D major, First Edition	14.80 €

### Jean-Pierre Guignon (1702-1774)

#### Six Sonatas op. 2

for two violoncellos or bassoons

These duos at the transition from Baroque to Early Classics show a refined melodic line and they are joyful to play. Their degree of difficulty is not very high, and they are perfectly suited for lessons and for making music at home. The original title *VI Sonates a deux Violoncelles, Bases de Viole, ou Bassons ...* suggests that the sonatas can be played on several bass instruments. This edition in tenor and bass clef is for violoncellos and bassoons.

<b>G083</b>	Sonatas I-III	14.80 €
<b>G084</b>	Sonatas IV-VI	14.80 €

### George Frideric Handel (1685-1759)

#### Sonata in G minor HWV 364 for Violoncello and Basso Continuo

Violoncello version of the sonata for violin or viola da gamba

The well-known violin sonata HWV 364 has survived in Handel's manuscript with an incipit in alto clef and the annotation "per la viola da gamba". For this reason, we have also published it as a viola da gamba sonata, see G149. Since the sonata is clearly intended for a string instrument (the editions for oboe are based on an error on the part of the publisher Walsh) and also sounds very good in the lower octave with viola da gamba, it makes sense to play it on the violoncello as well. With a version in tenor clef, we herewith follow the wish of cellists to make this wonderful music accessible to them as well.

<b>G423</b>		15.50 €
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### George Frideric Handel (1685-1759)

#### Sonata in G minor

for 2 violas da gamba or other stringed instruments (violins, violas, violoncelli) and basso continuo

See G130 under *Two or more violas da gamba [and b.c.]*, page 13.

**Benedetto Marcello (1686–1739)****VI Sonata a Tré**

Six Sonatas for two violoncelli and basso continuo

These sonatas from the Italian Late Baroque, which a part of the standard repertoire for cellists, are published here as an Urtext edition without arbitrary alterations, additions, and “adaptations” by the editor. Errors have been corrected and several small modifications made for better legibility and to conform to modern notational usage. Various formations are conceivable for these sonatas. A rendition on two violoncelli and continuo harpsichord would be first and foremost. Optimal would be an additional continuo cello. However, a pure string trio would also be charming.

<b>G208</b>	Sonata I-III	17.50 €
<b>G209</b>	Sonata IV-VI	17.50 €

**Michael Praetorius (1572–1621)****Christmas Bicinia for two low instruments**

Series: For the lesson

See G324 under *Two or more violas da gamba [and b.c.]*, page 14.

**Joseph Reinagle (1752–1825)****Three Solos for the Violoncello, in which are Introduced Favorite Airs**

Three Sonatas for Violoncello and Basso

In 1805, the English violinist, cellist and music teacher Joseph Reinagle published these three sonatas for violoncello and basso. The cello part is of medium difficulty. Both parts contain numerous double stops, which indicates that the composer also had in mind a sonorous performance on two violoncellos. With their practical and varied styles of strokes, the sonatas are ideal for teaching. They are full of simple and catchy melodies and thus stimulate the joy of playing.

<b>G406</b>		18.80 €
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**Joseph Reinagle (1752–1825)****Six Easy Duets for two Violoncellos in which several favorite Scotch and Welsh Airs are introduced**

Joseph Reinagle was Professor of Violoncello in Oxford in the early nineteenth century. His name is known to many violoncello pupils through his simple duets with the original title Twelve Progressive Duets for Two Violoncellos, expressly composed for the use of beginners, which have for a long time belonged to the regular repertoire of many cello teachers and pupils. The six duets in the present edition are not identical with those in the above-mentioned collection. They are more extensive and musically, rhythmically, and technically more demanding, with their special charm lying in the use of Scottish and Welsh melodies. The duets are ordered progressively, with the first part generally making greater demands than the second. The introduction was written by Reinagle expert Margaret Doris, Dublin.

<b>G315</b>	Duets I-III	16.50 €
<b>G316</b>	Duets IV-VI	16.50 €

**Franz Schubert (1779–1828)****Symphony in B minor, "Unfinished"**

Versions for Violoncello Solo, Two and Three Violoncellos by Christoph Habicht

Schubert's "Unfinished" is presented here in three arrangements for cellists. As Christoph Habicht writes in his preface,

the version for solo cello is intended for players who wish to "grasp" this work in all its length and beauty. It predominantly reproduces the melodic course. In the version for two cellos, on the other hand, melody and harmony are united, but many details are still technically easier to execute than in Schubert's original. The version for three players follows the original more strictly, the ambitus is larger and the arrangement follows the original score very closely in dynamics and performance designations. The duo and especially the trio version are also eminently suitable for concerts. Gerhart Darmstadt has written a detailed introduction to this symphony in honour of this edition, which accompanies both volumes.

<b>G402</b>		19.80 €
<b>G403</b>		19.80 €

**Georg Philipp Telemann (1681–1767)****Twelve Fantasias for Violoncello solo**

Arrangement of the Fantasias for Viola da Gamba solo TWV 40:26–37

Dear cellists, in 2016, after a slumber of almost 300 years, Telemann's Fantasias for Viola da Gamba solo (G281) were published by us, and by now most viola da gamba players in the world should know these unique compositions. So it was inevitable that we would be asked again and again for a version for violoncello, even though it was clear that the pieces were written for the six-string viola da gamba in third-fourth tuning. - We are therefore very pleased that the cellist Christoph Habicht has nevertheless succeeded in creating an arrangement for his instrument. It is obvious after what has been said above, that this was not possible without cuts and modifications, but see or hear for yourself, the fantasies have remained the same in spite of everything. In order for you to understand the decisions of the editor, the complete facsimile of the original print is also included in this edition.

<b>G378</b>		19.80 €
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**Joseph B. Zyka (~1720-nach 1800)****Four Duetti for Violoncelli**

The Bohemian cellist and composer Joseph B. Zyka was the founder of an impressive musical dynasty in Berlin, where the Hofkapelle employed him and his five sons, all string players. He also wrote cello concertos, cello sonatas, and trios. His cello duets are generally technically less demanding than those of his younger contemporary Luigi Boccherini, but can perhaps stand beside those in terms of interest for the player and charm for the listener.

<b>G238</b>	Duetti I and II, First Edition	15.50 €
<b>G239</b>	Duetti III and IV, First Edition	15.50 €

**Joseph Zyka jun. (~1755 - after 1811)****Three Duos for Violoncelli**

Potsdam 1796

Joseph Zyka junior was one of five brothers who, like their cellist father Joseph B. Zyka, worked as string players in the Hofkapelle, or court orchestra, of the kings of Prussia in Berlin and Potsdam. His three Duos were written for King Friedrich Wilhelm II of Prussia, who was an enthusiastic cellist. The eighteenth century saw the cello develop from a purely bass instrument to a highly flexible vehicle of great virtuosity. These early classical duets contributed to this development. Both parts are equally interesting, but the first is in general the higher and more difficult of the two.

<b>G237</b>	First Edition	16.00 €
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## Chamber music with viola da gamba

**Carl Friedrich Abel** (1723-1787)

### Second Pembroke Collection

Four duets for viola da gamba and violoncello, ten sonatas for viola da gamba and B.c.

See G250 etc. under *Viola da gamba and b.c. / basso*, page 3.

**Carl Friedrich Abel** (1723-1787)

### Quartet in G major

for transverse flute, violin, viola da gamba, and violoncello

This quartet in G major for flute, violin, viola da gamba and violoncello is the only surviving exemplar of at least ten similar works for this instrumentation. Our edition takes thoroughly account of all accessible sources and rejects the slow middle movement which has been identified as inauthentic, i.e. there are only two movements. The introduction is by Peter Holman. The catchy and not very difficult piece is of the lighter types of chamber music composed by Abel and his contemporaries in England at the end of the eighteenth century.

**G199**

16.00 €

**Carl Friedrich Abel** (1723-1787)

### Concerto a Viola da Gamba Concertata in G major for Viola da Gamba, two Violins, Viola, and Basso

Reconstructed version after the Violoncello Concerto in B flat major WKO 52 and the Flute Concerto in C-major WKO 51

See G331 under *Concerts and Symphonies*, page 34.

**Johann Christian Bach** (1735-1782)

### Six Quartettos for Carl Friedrich Abel Op. 8

for Oboe (Flute, Violin), Violin, Viola da Gamba (Viola), and Basso

Johann Christian Bach's Quartets op. 8 are presented here in a complete edition that is based on a manuscript source from the Kulukundis Collection. The scoring in this source is for oboe, violin, viola da gamba and violoncello and/or keyboard instrument. Printed sources of the time additionally specify flute and violin for the first part, and viola for the third. Our edition is suitable for all these instrumentations; it contains an individual part for viola da gamba as well as for viola.

This music enjoyed great popularity in the late eighteenth century not only in London, as one can deduce from the fact that five editions were published in 1772 alone (in Paris, The Hague, Amsterdam, Mannheim, and London). All the quartets are in two movements. The first is usually a fast movement in sonata form that is followed by a dance movement, a variation movement, or a rondo. While well worked-out motifs, which are frequently repeated, alternate with imitative entries in the three upper parts, the bass supports the flow of the colorful and cheerful music that is reminiscent of Haydn and Mozart.

**G311** full score 29.50 €

**G312** set of parts 36.00 €

**Dietrich Becker** (1623-1679)

### Schaff in mir Gott ein reines Herz

sacred concerto for alto, 2 violins, 2 viols, violone/bassoon, and b.c.

See G136 under *Cantatas, vocal works*, page 36.

**Dieterich Buxtehude** (~1637-1707)

### Gen Himmel zu dem Vater mein

Sacred Concerto for soprano, violin, viola da gamba, and b.c.

See G145 under *Cantatas, vocal works*, page 37.

**Dieterich Buxtehude** (~1637-1707)

### Jubilate Domino

cantata for alto, viola da gamba, and b.c.

See G099 under *Cantatas, vocal works*, page 37.

**Dieterich Buxtehude** (~1637-1707)

### Laudate pueri Dominum

Chiaconna for 2 sopranos, 6 viols (or other strings) and b.c.

See G123 under *Cantatas, vocal works*, page 37.

**Dieterich Buxtehude** (~1637-1707)

### Mit Fried und Freud, Klag-Lied

funereal music for soprano, bass, and four strings

See G110 under *Cantatas, vocal works*, page 37.

**Dieterich Buxtehude** (~1637-1707)

### O clemens, o mitis, o coelestis Pater

Motetto for soprano, 4 strings (SATB) and b.c.

See G122 under *Cantatas, vocal works*, page 37.

**Dieterich Buxtehude** (~1637-1707)

### Sonata in C major

for two violins, viola da gamba and b.c.

Unlike the trio sonatas, which were published shortly before the end of the seventeenth century, the three sonatas for four instruments (*two* violins, viola da gamba, b.c.) contain extensive solo sections for the individual melody instruments. Through the addition of a second violin, the contrast between the solo and tutti sections are greater, with the fugues and homophonic passages, in particular, making a stronger and more solemn impact than in the trio sonatas.

**G133**

17.50 €

**Dieterich Buxtehude** (~1637-1707)

### Sonata in F major

for two violins, viola da gamba and b.c.

Unlike the trio sonatas, which were published shortly before the end of the seventeenth century, the three sonatas for four instruments (*two* violins, viola da gamba, b.c.) contain extensive solo sections for the individual melody instruments. Through the addition of a second violin, the contrast between the solo and tutti sections are greater, with the fugues and homophonic passages, in particular, making a stronger and more solemn impact than in the trio sonatas.

**G134**

17.50 €

**Dieterich Buxtehude** (~1637-1707)

### Sonata in G major

for two violins, viola da gamba and b.c.

Unlike the trio sonatas, which were published shortly before the end of the seventeenth century, the three sonatas for four



instruments (*two* violins, viola da gamba, b.c.) contain extensive solo sections for the individual melody instruments. Through the addition of a second violin, the contrast between the solo and tutti sections are greater, with the fugues and homophonic passages, in particular, making a stronger and more solemn impact than in the trio sonatas.

**G135** 17.50 €

### Johann Christian Cre dius (1681-nach 1735)

#### Sonata in E major

for transverse flute, viola da gamba, and basso continuo

Johann Christian Cre dius was organist and concertmaster in Halberstadt and Blankenburg. This sonata was probably written in Blankenburg before 1720, and later found its way to Stuttgart. The kind of composition is similar to that of Telemann. – There are not very many trio sonatas for flute and viol from this period, with the exception of those by Telemann. Therefore, we assume that this cheerful and – in spite of the key of E Major – not particularly difficult piece will find acceptance by professional musicians and amateurs alike as a welcome addition to the repertoire.

**G203** 15.50 €

### Johann Gottlieb Graun (1701/02-1771)

#### Concerto for Violin, Viola da Gamba and Orchestra

GraunWV A:XIII:3

See G069 etc. under *Concerts and Symphonies*, page 35.

### Johann Gottlieb Graun (1702/3-1771)

#### Concerto per la Viola di Gamba in D major

for viola da gamba and string orchestra, GraunWV A:XIII:4

See G247 etc. under *Concerts and Symphonies*, page 35.

### Johann Gottlieb Graun (1702/3-1771)

#### Concerto in C major for viola da gamba, two violins, viola, and basso continuo

GraunWV A:XIII:2

See G166 under *Concerts and Symphonies*, page 35.

### Johann Gottlieb Graun (1702/3-1771)

#### Quartet in G minor

for two violins, viola da gamba or viola and basso continuo, GraunWV Av:XIV:10

The quartet in G minor has come down to us in seven manuscript sources, among which the manuscript by the gambist Ludwig Christian Hesse is the most important. The third part is available in two versions: for viola da gamba and for viola. This quartet is a fine example of Graun's highly expressive style. Displaying poignant melodic lines, jaunty passagework, and attractive imitations across three voices underpinned by a strong bass line and interesting harmony, it is easy to see why the work was so sought after in its own time and possibly much later.

**G273** 19.80 €

### George Frideric Handel (1685-1759)

#### 7 Arias a 3

for Flauto Piccolo / Transverse Flute, Viola da Gamba and Basso Continuo

In Handel's time, the musical audience in London displayed great interest in everything to do with opera. Shortly after a new opera was presented, the most important arias appeared in simplified versions that one could sing and play oneself. In a library in The Hague such a version is handed down: The singing voice of the original is taken over by the viola da gamba, the flute plays the part of the first violin, the continuo remains and is best realized on a harpsichord. These 7 Arias a 3 provide us also today with the possibility to become acquainted with and to play Handel's arias in a purely instrumental scoring. The flute part can be played on a transverse flute or a recorder in D. Moreover, these pieces provide a glimpse at the practices and necessities of musical reception at a time in which sound storage media did not yet exist.

**G342** First Edition 22.50 €

### Joseph Haydn (1732-1809)

#### 24 Divertimenti a tre (Barytontrios 73-96)

for baryton (viola da gamba, violine), viola and violoncello

See G174 etc. under *Chamber music with tenor viol, treble viol, pardessus, baryton, or violone*, page 24.

### Joseph Haydn (1732-1809)

#### 28 Divertimenti a tre (Barytontrios 97-126)

for baryton (viola da gamba, violine), viola and violoncello

See G179 etc. under *Chamber music with tenor viol, treble viol, pardessus, baryton, or violone*, page 24.

### Johann Christian Hertel (1699-1754)

#### Sonata a Traversiere, Viola di Gamba, Cembalo

Trio sonata in G major for transverse flute, viola da gamba, and basso continuo

This relatively simple, tuneful trio sonata which is published here for the first time is the only conserved work with viola da gamba of the famous gamba virtuoso Johann Christian Hertel. It has probably been written after 1741 in Schwerin. Preface by Thomas Fritzsche.

**G106** First Edition 15.50 €

### Ernst Christian Hesse (1676-1762)

#### Two duets with Viola da Gamba

Duet for viola da gamba and continuo, Duet for transverse flute and viola da gamba

See G249 under *Viola da gamba and b.c. / basso*, page 6.

### Johann Gottlieb Janitsch (1708 – ca. 1763)

#### Sonata da Camera 33

Quartet in C major for two violins/flutes, viola da gamba/viola/violin, and Basso

Johann Gottfried Janitsch is a Berlin School composer and a contemporary of C.P.E. Bach, C. Schaffrath and the Graun brothers. He composed many late Baroque quartets which are remarkable for their contrapuntal texture combined with charming galant melodies. The instrumentation of these works is very varied and colourful. In this quartet, the third voice can



be played on three different instruments and in two different octaves. Our edition provides for nine possible instrumental combinations, and is introduced by an informative foreword by Michael O'Loghlin.

**G274** First Edition 18.80 €

### Jacques Morel (France, 1st half 18th century)

#### Chaconne en Trio

for transverse flute (or violin, treble viol, pardessus de viole), bass viol, and b.c., Paris 1709.

Very little is known about the French gambist and composer Jacques Morel except that he was active in Paris between 1700-1740, and that he was a student of M. Marais. His compositions are similar in style to those by Marais, although they are generally somewhat simpler. In our revised edition of 2005 the French signs of articulation, specific to the instruments, are employed as in the original.

**G038** 13.80 €

### Johann Pachelbel (1653-1706)

#### Verzag doch nicht, du armer Sünder

(Do not give up hope, you poor sinner) Sacred Concerto for tenor, five stringed instruments, and b.c.

See G148 under *Cantatas, vocal works*, page 37.

### Johann Christoph Pepusch (1667-1752)

#### Quartet in G minor

for two violins, viola da gamba and basso continuo, Cook 2:040

Johann Christoph Pepusch was born in Berlin, but he spent most of his life in London. His best known work is the music for *The Beggar's Opera* (1728). In his years in London he wrote a good deal of chamber music, among which we find several works that have obligato parts for the viola da gamba. In contrast to many comparable composition of this time the viola da gamba in this quartet in G minor is completely independent from the bass, functioning as a obligato part in the tenor range. A detailed introduction by Peter Holman puts the work in its historical context.

**G230** First Edition 17.50 €

### Johann Christoph Pez (1664-1716)

#### Duplex Genius

Twelve Sonatas for two violins, viola da gamba or violoncello, and basso continuo, Opus I

Pez's sonata collection "Duplex Genius sive Gallo-Italus Instrumentorum Concentus" appeared in 1696. Contrary to the title's promise, the sonatas clearly speak the musical language of the Italians, with which Pez had become acquainted in Rome. French elements clearly withdraw behind those of Corelli's style. The level of difficulty is moderate. The third part can be played on a gamba or on a cello. The basso continuo can be played on a harpsichord or on another chordal instrument; an amplification by a further bass instrument is not necessary. Five of these sonatas have already been published in 1928 in a "Denkmäler" volume. All twelve sonatas are now presented by Johannes Weiss in a practical edition which satisfies today's requirements for fidelity to the original.

**G191** Sonata I-III, First Edition 19.50 €  
**G192** Sonata IV-VI, partly First Edition 19.50 €  
**G193** Sonata VII-IX, partly First Edition 19.50 €  
**G194** Sonata X-XII, partly First Edition 19.50 €

### Johann Pfeiffer (1697-1761)

#### Concerto Viola da Gamba, Violino 1, 2, Basso continuo

See G144 under *Concerts and Symphonies*, page 36.

### Jean-Baptiste Quentin (before 1700 – ca. 1767)

#### Seven Quartets

for Transverse Flute/Violin, Violin, Viola da Gamba and Basso Continuo

Jean-Baptiste Quentin *le Jeune* was a French violinist and composer of the 18th century who is characterised by his extensive chamber music output. In addition to numerous violin sonatas and trios, he also published seven quartets between 1737 and 1748. The scoring is varied. While the first two parts are for violins or flutes, the third part is for viola da gamba. The latter is the special feature of these quartets. However, with minor changes, this part can also be played on the viola. Quentin's music has catchy melodies, is varied and harmonically interesting. It is based in France, but shows a clear Italian influence. The lively bass part, which is extensively figured, forms a supporting foundation. The pieces are of a medium level of difficulty and invite you to make music.

**G433** No. 1 in F major op. 8,4 and No. 2 in A major op. 15,3 21.50 €  
**G434** No. 3 in A major op. 9,5 and No. 4 in D minor op. 11,4 21.50 €  
**G435** No. 5 in E major op. 10,3 and No. 6 in A major op. 12,1 21.50 €  
**G436** No. 7 in A major op. 17,3 21.50 €

### Georg Philipp Telemann (1681-1767)

#### Quartet in G major for transverse flute, 2 bass viols and b.c.

TWV 43:G10

This Quartet for an unusual combination of instruments has the gay and festive character of a concerto grosso in the first and third movements. In contrast, the second movement has an harmonically impressive cantabile character.

**G045** 17.50 €

### Georg Philipp Telemann (1681-1767)

#### Concerto in D-major for viola da gamba, 2 violins, viola, and basso continuo

transcription of the Concerto in G major TWV 51:G9 for viola concertata, 2 violins, viola, and basso continuo by Thomas Fritzsche and Walter Heinz Bernstein

See G143 under *Concerts and Symphonies*, page 36.

### Marc' Antonio Ziani (~1653-1715)

#### Alma Redemptoris Mater

Sacred solo motet for alto, two violas da gamba, and basso continuo, Vienna 1713

See G265 under *Cantatas, vocal works*, page 37.

## Chamber music with tenor viol, treble viol, pardessus, baryton, or violone

**Dieterich Buxtehude** (~1637-1707)

### Sonata in D major

for viola da gamba, violone or 2nd viola da gamba and basso continuo

See G127 under *Two or more violas da gamba [and b.c.]*, page 11.

**Louis de Caix d'Hervelois** (1680-1760)

### Suite in A major op.6,1

for transverse flute or pardessus de viole and basso continuo

See G098 under *Chamber music with flute or other wind instruments*, page 29.

**Gottfried Finger** (ca. 1655-1730)

### Sünching Manuscript

Intrada Violetta for two Treble Viols and Basso Continuo

This work by Gottfried Finger comes from the Sünching manuscript, an autograph scribed between 1670 and 1682, which contains numerous sonatas and suites for two violas da gamba and the present intrada for two treble viols. A bass part has not been preserved, but it is probable that these works were played with bass. For this reason, our editions include a figured bass part composed by Wolfgang Kostujak. Contrasting to the works in the Sünching Manuscript for bass viols, this intrada which is reminiscent of Corelli is not very difficult.

**G340** Vol. 6, Intrada Violetta, First Edition 17.00 €

**Johann Joseph Fux** (1660-1741)

### Canon for 2 violas da gamba and b.c.

See G032 under *Two or more violas da gamba [and b.c.]*, page 12.

**Andreas Hammerschmidt** (1611-1675)

### Erster Fleiß, three-part pieces

for 2 treble viols or violins and basso continuo from *Ander Theil* (1639),

The Bohemian composer Hammerschmidt has published a large collection of 5-part dance pieces named *Erster Fleiß* and *Ander Theil*, see G017-G024. Among these there are also these three-part pieces which remind us of Italian music of the early Baroque period. They can be played on violins as well as on treble viols.

**G030** vol 1: Ballet with 17 variations 16.50 €

**G031** vol 2: three Canzonas 16.50 €

**Joseph Haydn** (1732-1809)

### 24 Divertimenti a tre (Barytontrios 73-96)

for baryton (viola da gamba, violine), viola and violoncello

For his employer, Prince Esterházy, Joseph Haydn wrote 126 divertimenti à tre for baryton, viola, and violoncello, which are known by the designation "baryton trios." Our present edition includes the twenty-four divertimenti no. 73–96. Since the

baryton part can be played on viola da gamba – in doing so, the few notes intended to be plucked can be bowed – we have included a part in alto clef. In the original, the baryton parts are in treble clef, but there is evidence that already in Haydn's time they were also played an octave higher on the violin. The source for our edition is the copy made by Haydn's personal copyist Joseph Elssler Sr., which is housed in the National Library in Budapest. We have largely dispensed with editorial additions and corrections. – We believe that our edition will help free this beautiful music from the obscurity into which it has fallen not least because of being specified for the rare baryton. See also Haydn, 28 Divertimenti a tre, G179-G183.

<b>G174</b>	full score	36.00 €
<b>G175</b>	baryton part (treble clef)	19.80 €
<b>G176</b>	baryton part (alto clef)	19.80 €
<b>G177</b>	viola part	19.80 €
<b>G178</b>	violoncello part	19.80 €

**Joseph Haydn** (1732-1809)

### 28 Divertimenti a tre (Barytontrios 97-126)

for baryton (viola da gamba, violine), viola and violoncello

For his employer, Prince Esterházy, Joseph Haydn wrote 126 divertimenti à tre for baryton, viola, and violoncello, which are known by the designation "baryton trios." Our present edition includes the twenty-eight divertimenti no. 97–126. Since the baryton part can be played on viola da gamba – in doing so, the few notes intended to be plucked can be bowed – we have included a part in alto clef. In the original, the baryton parts are in treble clef, but there is evidence that already in Haydn's time they were also played an octave higher on the violin. We have largely dispensed with editorial additions and corrections. – We believe that our edition will help free this beautiful music from the obscurity into which it has fallen not least because of being specified for the rare baryton. See also Haydn, 24 Divertimenti a tre, G174-G178.

<b>G179</b>	full score	44.00 €
<b>G180</b>	baryton part (treble clef)	23.50 €
<b>G181</b>	baryton part (alto clef)	23.50 €
<b>G182</b>	viola part	23.50 €
<b>G183</b>	violoncello part	23.50 €

**August Kühnel** (1646–~1700)

### 14 Pieces for two viols in tablature and mensural notation

for tenor or bass viols. Series: For the lesson

See G246 under *Two or more violas da gamba [and b.c.]*, page 13.

**Jacques Morel** (France, 1st half 18th century)

### Chaconne en Trio

for transverse flute (or violin, treble viol, pardessus de viole), bass viol, and b.c., Paris 1709.

See G038 under *Chamber music with viola da gamba*, page 23.

## Chamber music with violin

**Carl Friedrich Abel** (1723–1787)

### Suonata per il Violino Solo e Cembalo in G major

This violin sonata by Carl Friedrich Abel is found in a manuscript in the Bayerische Staatsbibliothek in München and obviously remained unnoticed until now. The sonata is idiomatic for the violin without being virtuosic. It is cast in the slow-fast-fast three-movement form which was used until about 1760, and is thus a typical member of the time of the *Empfindsamkeit*. Our edition contains a detailed introduction by Michael O’Loghlin and an additional score with a realization by Dankwart von Zadow.

**G350** First Edition 13.80 €

**Carl Friedrich Abel** (1723–1787)

### Six Sonatas op. 9

for violin, violoncello/viola da gamba, and basso continuo

See G216 under *Violin, viola da gamba and b.c.*, page 15.

**Carl Friedrich Abel** (1723–1787)

### Seven Berlin Trios

for Transverse Flute or second Transversflut or Violin and Basso

See G429 etc. under *Chamber music with flute or other wind instruments*, page 29.

**Carl Friedrich Abel** (1723–1787)

### Quartet in G major

for transverse flute, violin, viola da gamba, and violoncello

See G199 under *Chamber music with viola da gamba*, page 21.

**Ignazio Albertini** (~1644–1685)

### XII Sonatinae

12 Sonatas for violin and basso continuo, Frankfurt 1692

Of the works of Ignazio Albertini - a contemporary of Schmelzer and Biber - only a single collection of sonatas, these *Sonatinae* XII, has been preserved. They are in the tradition and characteristic tonal language of the South-German-Austrian violin virtuosi, but distinguish themselves with rather daring harmonic turns. The structure, partly made up of short sections with numerous changes of meter, is typical of the solo music of the late seventeenth century. The level of difficulty varies.

<b>G195</b>	Sonata I-III	17.50 €
<b>G196</b>	Sonata IV-VI	17.50 €
<b>G197</b>	Sonata VII-IX	17.50 €
<b>G198</b>	Sonata X-XII	17.50 €

**Carl Philipp Emanuel Bach** (1714–1788)

### Sonata in G minor

for violin and harpsichord

This sonata is known as the third sonata for bass viol by C. Ph. E. Bach. However in the Archive of the Berlin Sing-Akademie a contemporary copy is found which is for violin instead of gamba. This justifies our modern edition of this sonata for violin. See also G080.

**G081** 15.00 €

**Johann Christian Bach** (1735–1782)

### Six Quartettos for Carl Friedrich Abel Op. 8

for Oboe (Flute, Violin), Violin, Viola da Gamba (Viola), and Basso

See G311 etc. under *Chamber music with viola da gamba*, page 21.

**Dietrich Becker** (1623–1679)

### Schaff in mir Gott ein reines Herz

sacred concerto for alto, 2 violins, 2 viols, violone/bassoon, and b.c.

See G136 under *Cantatas, vocal works*, page 36.

**Dieterich Buxtehude** (~1637–1707)

### Gen Himmel zu dem Vater mein

Sacred Concerto for soprano, violin, viola da gamba, and b.c.

See G145 under *Cantatas, vocal works*, page 37.

**Dieterich Buxtehude** (~1637–1707)

### Sonata in C major

for two violins, viola da gamba and b.c.

See G133 under *Chamber music with viola da gamba*, page 21.

**Dieterich Buxtehude** (~1637–1707)

### Sonata in F major

for two violins, viola da gamba and b.c.

See G134 under *Chamber music with viola da gamba*, page 21.

**Dieterich Buxtehude** (~1637–1707)

### Sonata in G major

for two violins, viola da gamba and b.c.

See G135 under *Chamber music with viola da gamba*, page 21.

**Philipp Heinrich Erlebach** (1657–1714)

### VI. Sonate à Violino e Viola da Gamba col suo Basso Continuo

6 Sonatas for violin, viola da gamba or second violin and b.c., Nürnberg 1694

See G051 etc. under *Violin, viola da gamba and b.c.*, page 16.

**Gottfried Finger** (ca. 1655–1730)

### Sünching Manuscript

Intrada Violetta for two Treble Viols and Basso Continuo

See G340 under *Chamber music with tenor viol, treble viol, pardessus, baryton, or violone*, page 24.

**Johann Joseph Fux** (1660–1741)

### Canon for 2 violas da gamba and b.c.

See G032 under *Two or more violas da gamba [and b.c.]*, page 12.

**Johann Gottlieb Graun** (1701/02–1771)

### Concerto for Violin, Viola da Gamba and Orchestra

Graun WV A:XIII:3

See G069 etc. under *Concerts and Symphonies*, page 35.



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**Johann Gottlieb Graun** (1701/02-1771)**Concerto for Violin, Viola and Orchestra**

Graun WV A:XIII:3

See G070 etc. under *Concerts and Symphonies*, page 35.

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**Johann Gottlieb Graun** (1702/3-1771)**Quartet in G minor**for two violins, viola da gamba or viola and basso continuo,  
Graun WV Av:XIV:10See G273 under *Chamber music with viola da gamba*, page 22.

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**Johann Gottlieb Graun** (1702/3-1771)**Trio in A major**for violin, viola da gamba/violin, and basso continuo,  
Graun WV Av:XV:41See G210 under *Violin, viola da gamba and b.c.*, page 17.

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**Johann Gottlieb Graun** (1701/02-1771)**Trio in G major for transverse flute, violin, and basso continuo**

Graun WV C:XV:87

See G132 under *Chamber music with flute or other wind instruments*, page 29.

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**Andreas Hammerschmidt** (1611-1675)**Erster Fleiß, three-part pieces**for 2 treble viols or violins and basso continuo from Ander  
Theil (1639),See G030 etc. under *Chamber music with tenor viol, treble viol, pardessus, baryton, or violone*, page 24.

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**George Frideric Handel** (1685-1759)**Sonata in G minor**for 2 violas da gamba or other stringed instruments (violins,  
violas, violoncelli) and basso continuoSee G130 under *Two or more violas da gamba [and b.c.]*, page 13.

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**Joseph Haydn** (1732-1809)**Six Trios for flute, violin, and violoncello**

after the original Simrock edition, Bonn and Paris, ca. 1804

See G146 etc. under *Chamber music with flute or other wind instruments*, page 30.

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**Johann Gottlieb Janitsch** (1708 – ca. 1763)**Sonata da Camera 33**Quartet in C major for two violins/flutes, viola da gamba/  
viola/violin, and BassoSee G274 under *Chamber music with viola da gamba*, page 22.

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**Jacques Morel** (France, 1st half 18th century)**Chaconne en Trio**for transverse flute (or violin, treble viol, pardessus de viole),  
bass viol, and b.c., Paris 1709.See G038 under *Chamber music with viola da gamba*, page 23.

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**Johann Michael Nicolai** (1629-1685)**Sonata 14**Trio Sonata in G minor for Violin, Viola da Gamba, and Basso  
ContinuoSee G327 under *Violin, viola da gamba and b.c.*, page 17.

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**Johann Christoph Pepusch** (1667-1752)**Sonata in D minor**for flute/recorder/violin, viola/viola da gamba and basso  
continuo, Cook 2:023See G229 under *Violin, viola da gamba and b.c.*, page 17.

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**Johann Christoph Pepusch** (1667-1752)**Quartet in G minor**

for two violins, viola da gamba and basso continuo, Cook 2:040

See G230 under *Chamber music with viola da gamba*, page 23.

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**Johann Christoph Pez** (1664-1716)**Duplex Genius**Twelve Sonatas for two violins, viola da gamba or violoncello,  
and basso continuo, Opus ISee G191 etc. under *Chamber music with viola da gamba*, page 23.

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**Jean-Baptiste Quentin** (before 1700 – ca. 1767)**Seven Quartets**for Transverse Flute/Violin, Violin, Viola da Gamba and Basso  
ContinuoSee G433 etc. under *Chamber music with viola da gamba*, page 23.

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**Christoph Schaffrath** (1709-1763)**Trio in B minor**

for 2 transverse flutes (violins) and basso continuo

See G082 under *Chamber music with flute or other wind instruments*, page 30.

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**Georg Philipp Telemann** (1681-1761)**Sonata di chiesa, à diversi stromenti**Sonata in G Minor for a High or Low Melody Instrument and  
Basso Continuo, TWV 41:g5This highly recommendable contrapuntal church sonata from Telemann's *Getreuer Musikmeister* is intended for "à diversi stromenti" – that is to say, for diverse instruments, or more precisely, for any melody instrument and basso continuo. The melody can be played on violin, oboe, transverse flute, or recorder, or also an octave lower on bass or tenor viol. Our edition includes the melody part in treble and also in alto clef. Likewise included is the complete facsimile of the original source and a second score with a basso continuo realization.**G332**

14.50 €

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**Georg Philipp Telemann** (1681-1767)**Trio Sonata in D-major for Violin, Viola or 2nd Violin, and Basso Continuo**

TWV 42:D11

See G410 under *Chamber music with viola*, page 27.

**Georg Philipp Telemann (1681–1761)**

**Trio Sonata in G-major for Violin, Violoncello, and Basso**

TWV 42:G7

See G300 under *Chamber music with violoncello*, page 28.

**William Young (?–1662)**

**Two Trio Sonatas for Violin, Viola da Gamba, and Basso Continuo**

Sonata I in D minor and Sonata II in C major

See G413 under *Violin, viola da gamba and b.c.*, page 18.

## Chamber music with viola

**Carl Philipp Emanuel Bach (1714–1788)**

**Sonata in G minor**

for viola da gamba or viola and harpsichord

See G080 under *Viola da gamba and obbl. keyboard*, page 9.

**Johann Christian Bach (1735–1782)**

**Six Quartettos for Carl Friedrich Abel Op. 8**

for Oboe (Flute, Violin), Violin, Viola da Gamba (Viola), and Basso

See G311 etc. under *Chamber music with viola da gamba*, page 21.

**Johann Gottlieb Graun (1701/02–1771)**

**Concerto for Violin, Viola and Orchestra**

GraunWV A:XIII:3

See G070 etc. under *Concerts and Symphonies*, page 35.

**Johann Gottlieb Graun (1702/3–1771)**

**Quartet in G minor**

for two violins, viola da gamba or viola and basso continuo, GraunWV Av:XIV:10

See G273 under *Chamber music with viola da gamba*, page 22.

**Johann Gottlieb Graun**

**Sonata in F major for viola da gamba or viola and obbligato harpsichord**

GraunWV C:XV:84

See G057 under *Viola da gamba and obbl. keyboard*, page 10.

**George Frideric Handel (1685–1759)**

**Concerto à Cembalo Solo con Viola di Gambe o Braccio**

in C major

See G189 under *Viola da gamba and obbl. keyboard*, page 10.

**George Frideric Handel (1685–1759)**

**Sonata in G minor for viola da gamba or viola and basso continuo**

See G149 under *Viola da gamba and b.c. / basso*, page 6.

**George Frideric Handel (1685–1759)**

**Sonata in G minor**

for 2 violas da gamba or other stringed instruments (violins, violas, violoncelli) and basso continuo

See G130 under *Two or more violas da gamba [and b.c.]*, page 13.

**Joseph Haydn (1732–1809)**

**24 Divertimenti a tre (Barytontrios 73–96)**

for baryton (viola da gamba, violine), viola and violoncello

See G174 etc. under *Chamber music with tenor viol, treble viol, pardessus, baryton, or violone*, page 24.

**Joseph Haydn (1732–1809)**

**28 Divertimenti a tre (Barytontrios 97–126)**

for baryton (viola da gamba, violine), viola and violoncello

See G179 etc. under *Chamber music with tenor viol, treble viol, pardessus, baryton, or violone*, page 24.

**Johann Gottlieb Janitsch (1708 – ca. 1763)**

**Sonata da Camera 33**

Quartet in C major for two violins/flutes, viola da gamba/viola/violin, and Basso

See G274 under *Chamber music with viola da gamba*, page 22.

**Johann Christoph Pepusch (1667–1752)**

**Sonata in D minor**

for flute/recorder/violin, viola/viola da gamba and basso continuo, Cook 2:023

See G229 under *Violin, viola da gamba and b.c.*, page 17.

**Christoph Schaffrath (1709–1763)**

**Trio in F major for viola, violoncello, and b.c.**

This charming trio is a recently discovered work by Schaffrath, who worked as a keyboard player for Frederick the Great and later for the king's music-loving sister, Princess Anna Amalia. Scored for an unusual combination without a violin or indeed any treble instrument, the work avoids the extreme upper range of both solo instruments. The composer's skilful blend of contrapuntal and parallel passages gives the work a clear texture and makes it a successful example of the melodic, galant style of the late baroque. Typical of the chamber music written in the eighteenth century for cultivated amateur musicians, it could well serve the same function today. Like most chamber music of the period, it can be performed without the keyboard continuo, as long as a second cello or other bass instrument is available to play the bass line. The cello part could also be played on the viola da gamba or the bassoon; such substitutions were normal practice in the eighteenth century.

**G190**

16.50 €

**Georg Philipp Telemann (1681–1767)**

**Trio Sonata in D-major for Violin, Viola or 2nd Violin, and Basso Continuo**

TWV 42:D11

We know more than 150 trio sonatas by Telemann, and almost all of them have appeared in print, many of them several times. This trio sonata in D major for violin, viola and continuo,

however, appears here for the first time. In addition to the score and parts, our edition contains a realisation of the basso continuo and the reprint of the complete manuscript source. With its many fast semiquavers, the piece has a light-hearted, lively and cheerful but also festive character and is worth being brought out of oblivion.

G410

16.00 €

## Chamber music with violoncello

**Carl Friedrich Abel** (1723-1787)

### Second Pembroke Collection

Four duets for viola da gamba and violoncello, ten sonatas for viola da gamba and B.c.

See G250 etc. under *Viola da gamba and b.c. / basso*, page 3.

**Carl Friedrich Abel** (1723-1787)

### Six Sonatas op. 9

for violin, violoncello/viola da gamba, and basso continuo

See G216 under *Violin, viola da gamba and b.c.*, page 15.

**Carl Friedrich Abel** (1723-1787)

### Quartet in G major

for transverse flute, violin, viola da gamba, and violoncello

See G199 under *Chamber music with viola da gamba*, page 21.

**Joseph Haydn** (1732-1809)

### 24 Divertimenti a tre (Barytontrios 73-96)

for baryton (viola da gamba, violine), viola and violoncello

See G174 etc. under *Chamber music with tenor viol, treble viol, pardessus, baryton, or violone*, page 24.

**Joseph Haydn** (1732-1809)

### 28 Divertimenti a tre (Barytontrios 97-126)

for baryton (viola da gamba, violine), viola and violoncello

See G179 etc. under *Chamber music with tenor viol, treble viol, pardessus, baryton, or violone*, page 24.

**Joseph Haydn** (1732-1809)

### Six Trios for flute, violin, and violoncello

after the original Simrock edition, Bonn and Paris, ca. 1804

See G146 etc. under *Chamber music with flute or other wind instruments*, page 30.

## Chamber music with flute or other wind instruments

**Carl Friedrich Abel** (1723-1787)

### Six Easy Sonatas

for flute and basso continuo

Published in 1771 these sonatas were among the last works written for the gamba, and present the player with a rare opportunity to experience the classical style. The technical demands are not especially high, so that these pieces are also very well suited for students. According to the original title they can also be played on the harpsichord or on piano solo, on alto or

**Christian Michael Wolff** (1707-1789)

### Sonata in C major for obbligato harpsichord / harp and violetta / viola da gamba

Stettin 1776

See G241 under *Viola da gamba and obbl. keyboard*, page 11.

**Johann Christoph Pez** (1664-1716)

### Duplex Genius

Twelve Sonatas for two violins, viola da gamba or violoncello, and basso continuo, Opus I

See G191 etc. under *Chamber music with viola da gamba*, page 23.

**Christoph Schaffrath** (1709-1763)

### Trio in F major for viola, violoncello, and b.c.

See G190 under *Chamber music with viola*, page 27.

**Georg Philipp Telemann** (1681-1761)

### Trio Sonata in G-major for Violin, Violoncello, and Basso

TWV 42:G7

The catalogue of Telemann's works lists the imposing number of 152 trios. Most of them are available today in modern editions and are widely known. The present Trio Sonata has not been published until now, which is probably due to the unconventional scoring, since Telemann employed the violoncello here in a soloistic manner and not, as was usual, merely as a bass instrument. The two solo parts display the strong influence of the Italian style and are clearly idiomatic for the violin and cello, respectively. Thanks to the progressing chords divided into rapid sixteenth notes, this sonata displays a very full sound and has a joyful and festive character reminiscent of Corelli.

G300

17.50 €

descant viol, or on violin or flute. For the flutists we have produced this individual edition in which we choose somewhat higher keys, to better suit the range of the flute and avoid any octave transposition.

**G078** sonatas I-III 16.50 €

**G079** sonatas IV-VI 16.50 €

**Carl Friedrich Abel** (1723-1787)

### Sonata in D major for Transverse Flute and Basso

This flute sonata in D major by Carl Friedrich Abel, which is published here for the first time, is based on a hitherto almost



unnoticed manuscript in the collection of the Danish composer Giedde (1756–1816), which is today preserved in the Royal Library in Copenhagen. The Sonata has the Berlin order of movements slow-fast-fast and belongs to the period of the “Empfindsamkeit”. It has expressive melodies and pleasant harmonic surprises. Our edition contains a detailed introduction by Michael O’Loughlin and an additional score with a realization by Dankwart von Zadow.

**G349** First Edition 13.80 €

### Carl Friedrich Abel (1723–1787)

#### Seven Berlin Trios

for Transverse Flute or second Transversflut or Violin and Basso

Abel’s *Seven Berlin Trios* have been known for a long time, but with the exception of two individual trios they have not yet been published collectively. Five of the trios are for two flutes and bass while in the others the second part is for violin. The trios date from Abel’s time in Germany and are still more rooted in the Baroque era than the later compositions from Abel’s London period, but they also show clear characteristics of ‘Empfindsamkeit’. Trio No. 5 takes on a special position, for there is also a copy of it attributed to Carl Philipp Emanuel Bach, which contains a completely different middle movement. The individual trios are quite different, but all are of medium difficulty, stimulate the joy of playing and enrich the early classical flute repertoire.

- |             |   |         |
|-------------|---|---------|
| <b>G429</b> | No. 1 in G major, No. 2 in D major              | 17.50 € |
| <b>G430</b> | No. 3 in G major, No. 4 in D major              | 17.50 € |
| <b>G431</b> | No. 5 c-minor, composed by Abel or C.P.E. Bach  | 17.50 € |
| <b>G432</b> | No. 6 in G major (Fl/V), Nr. 7 in G major (2Fl) | 17.50 € |

### Carl Friedrich Abel or Johann Stamitz

(1723–1787 or 1717–1757)

#### Trio in B flat major for Viola da Gamba, Violin/Transverse Flute and Basso

See G294 under *Violin, viola da gamba and b.c.*, page 15.

### Carl Friedrich Abel (1723–1787)

#### Six Quartets Op. XII

for Violin/Flute, Violin, Viola, and Violoncello

See G347 etc. under *Trios, quartets, and quintets for strings*, page 32.

### Carl Friedrich Abel (1723–1787)

#### Quartet in G major

for transverse flute, violin, viola da gamba, and violincello

See G199 under *Chamber music with viola da gamba*, page 21.

### Johann Christian Bach (1735–1782)

#### Six Quartettos for Carl Friedrich Abel Op. 8

for Oboe (Flute, Violin), Violin, Viola da Gamba (Viola), and Basso

See G311 etc. under *Chamber music with viola da gamba*, page 21.

### Johann Sebastian Bach (1685–1750)

#### O angenehme Melodei

Cantata in honor of the Patrons of Science and Art, for soprano, transverse flute, oboe d’amore, 2 violins, viola, violone, and continuo

See G124 etc. under *Cantatas, vocal works*, page 36.

### Louis de Caix d’Hervelois (1680–1760)

#### Suite in A major op.6,1

for transverse flute or pardessus de viole and basso continuo

1736 the French violist and composer Caix d’Hervelois published a collection of four suites for transverse flute and continuo. The first of these appears here in a modern practical edition. These suites offer the same melodic and stylistic appeal that characterize the more known works of Caix d’Hervelois for viola da gamba. The work is of a moderate degree of difficulty. According to the original title it is also especially suited for the pardessus de viole. Of course it can be played on the violin as well.

**G098** 16.50 €

### Johann Christian Crediis (1681–nach 1735)

#### Sonata in E major

for transverse flute, viola da gamba, and basso continuo

See G203 under *Chamber music with viola da gamba*, page 22.

### Johann Joseph Fux (1660–1741)

#### Canon for 2 violas da gamba and b.c.

See G032 under *Two or more violas da gamba [and b.c.]*, page 12.

### Johann Gottlieb Graun (1701/02–1771)

#### Trio in G major for transverse flute, violin, and basso continuo

Graun WV C:XV:87

To judge by the number of copies in which it is preserved, this trio must have been one of the most popular instrumental works by either of the brothers Graun. As usual the scoring varies among the copies. Our edition for flute and violin is based on three copies of the Staatsbibliothek zu Berlin. The trio is musically very charming but it is not especially difficult to play. It can also be played by two violines or with minor modifications by two flutes. See also our version for two violas da gamba (G131).

**G132** First Edition 15.50 €

### Johann Gottlieb oder Carl Heinrich Graun

#### Trio in G major

for two flutes and basso continuo, Graun WV Cv:XV:115

This trio is perhaps unique among the 140-odd trios of the Graun brothers in that each movement begins with a theme in parallel thirds instead of the more usual imitative entries. The frequent use of parallel textures, as well as the shape of the melodic lines, gives the work a rather more French feel than in the usually more Italianate Graun trios. Although ideally suited to flutes, the work could also be played on oboes or violins.

**G102** First Edition 14.80 €

**Jean-Pierre Guignon (1702-1774)****Six Sonatas op. 2**

for two violoncellos or bassoons

See G083 etc. under *One or more violoncellos [and b.c. / obbl. keyboard]*, page 19.**George Frideric Handel (1685-1759)****7 Arias a 3**

for Flauto Piccolo / Transverse Flute, Viola da Gamba and Basso Continuo

See G342 under *Chamber music with viola da gamba*, page 22.**George Frideric Handel, attributed (1685-1759)****Twelve Kassel Sonatas for treble recorder and basso continuo**

Manuscript 2° Ms. Mus. 35 of the Universitätsbibliothek Kassel

These twelve sonatas are from an anonymous manuscript in the Kassel University Library. The title of the manuscript describes them as viola da gamba sonatas. However, they lie much too high for bass viol, and evidence suggests that they were actually intended for alto recorder. Some of these sonatas have already been published for alto recorder under the designation "Anonymous." With this edition, recorder players for the first time have an edition of all twelve sonatas from this collection.

In the year 2015, by means of handwriting comparisons, the Handel scholar Graham Pont came to the conclusion that the Kassel manuscript was scribed by William Babell, George Frideric Handel's main copyist. Pont is therefore convinced that the sonatas are the work of the young Handel. The music is catchy, varied, dance-like, well-structured, and has a lively bass that corresponds well to the melody part.

In the year 2017 some evidence was discovered that the sonatas are possibly by Johann Jakob Kress.

<b>G266</b>	sonatas 1-4, First Edition (Sonata 1)	19.50 €
<b>G267</b>	sonatas 5-8, First Edition (Sonata 7)	19.50 €
<b>G268</b>	sonatas 9-12, First Edition	19.50 €

**Joseph Haydn (1732-1809)****Six Trios for flute, violin, and violoncello**

after the original Simrock edition, Bonn and Paris, ca. 1804

These six trios by Joseph Haydn were issued by the Simrock Publishing House in ca. 1804, that is to say, during Haydn's lifetime. They are transcriptions of selected "Barytontrios", which Haydn had written some thirty years earlier for baryton, viola, and violoncello. A very fine recording of these trios by the Kuijken brothers has been available for a long time; it shows that Haydn's baryton trios are so universal that an arrangement for other instruments is in no way detrimental to their musical value – but, on the contrary, allows them to appear in an entirely different light.

<b>G146</b>	volume 1: Trios I-III	17.50 €
<b>G147</b>	volume 2: Trios IV-VI	17.50 €

**Johann Christian Hertel (1699-1754)****Sonata a Traversiere, Viola di Gamba, Cembalo**

Trio sonata in G major for transverse flute, viola da gamba, and basso continuo

See G106 under *Chamber music with viola da gamba*, page 22.**Johann Willhelm Hertel (1727-1789)****Concerto per il Flauto in D major**

for Flute, Strings, and Basso

See G299 under *Concerts and Symphonies*, page 35.**Ernst Christian Hesse (1676-1762)****Two duets with Viola da Gamba**

Duet for viola da gamba and continuo, Duet for transverse flute and viola da gamba

See G249 under *Viola da gamba and b.c. / basso*, page 6.**Johann Gottlieb Janitsch (1708 – ca. 1763)****Sonata da Camera 33**

Quartet in C major for two violins/flutes, viola da gamba/viola/violin, and Basso

See G274 under *Chamber music with viola da gamba*, page 22.**Jacques Morel (France, 1st half 18th century)****Chaconne en Trio**

for transverse flute (or violin, treble viol, pardessus de viole), bass viol, and b.c., Paris 1709.

See G038 under *Chamber music with viola da gamba*, page 23.**Johann Christoph Pepusch (1667-1752)****Sonata in D minor**

for flute/recorder/violin, viola/viola da gamba and basso continuo, Cook 2:023

See G229 under *Violin, viola da gamba and b.c.*, page 17.**Jean-Baptiste Quentin (before 1700 – ca. 1767)****Seven Quartets**

for Transverse Flute/Violin, Violin, Viola da Gamba and Basso Continuo

See G433 etc. under *Chamber music with viola da gamba*, page 23.**Christoph Schaffrath (1709-1763)****Trio in B minor**

for 2 transverse flutes (violins) and basso continuo

Christoph Schaffrath was a significant member of the *Berlin School*, the group of composers who worked at the court of Frederick the Great in the middle of the eighteenth century. This work shows the composer's mastery of the late baroque free contrapuntal style. Although it is brilliantly written for flutes, it may also be played on two violins, or one flute and one violin.

<b>G082</b>	13.50 €
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**Christoph Schaffrath (1709-1763)****Two sonatas for transverse flute and basso continuo**

G minor and D major

Christoph Schaffrath was a significant member of the *Berlin School*, the group of composers who worked at the court of Frederick the Great in the middle of the eighteenth century. With their characteristic leaps between registers, these late baroque sonatas exploit the brilliance of the flute.

<b>G101</b>	17.50 €
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**Georg Philipp Telemann (1681–1761)****Sonata di chiesa, à diversi stromenti**

Sonata in G Minor for a High or Low Melody Instrument and Basso Continuo, TWV 41:g5

See G332 under *Chamber music with violin*, page 26.

**Georg Philipp Telemann (1681–1767)****Quartet in G major for transverse flute, 2 bass viols and b.c.**

TWV 43:G10

See G045 under *Chamber music with viola da gamba*, page 23.

**Chamber music with keyboard, as well as solo****Carl Friedrich Abel (1723–1787)****Six Harpsichord Sonatas Op. II**

with Accompaniment for a Violin/Transverse Flute and a Violoncello

Already in his second year in London, Carl Friedrich Abel published his Accompanied Harpsichord Sonatas op. 2 there, and they became a great success, which we can conclude from the numerous reprints in London, Paris and Leipzig as well as from the many surviving copies. Although the keyboard instrument is clearly in the foreground, accompaniment by a violin or flute is obligatory. The violoncello, on the other hand, can be dispensed with if necessary, since it mainly enhances the harmonies of the keyboard instrument. The introduction to our edition was written by Stephen Roe, a proven expert on the keyboard music of Johann Christian Bach. He writes that these sonatas surpass all the works of J. C. Bach published in the 1760s in virtuosity and complexity and show obvious connections to the harpsichord style of earlier masters such as Handel and J. S. Bach. In addition to a score and the two individual parts, our edition also includes a harpsichord part that does not require any page turning within the parts of the movements.

<b>G351</b>	Sonatas 1–2	18.00 €
<b>G352</b>	Sonatas 3–4	16.50 €
<b>G353</b>	Sonatas 5–6	16.50 €

**Carl Philipp Emanuel Bach (1714–1788)****Sonata in G minor**

for violin and harpsichord

See G081 under *Chamber music with violin*, page 25.

**Johann Melchior Dreyer (1747–1824)****Six Sonates Concertants pour le Clavecin ou le Forte Piano et Violoncelle**

Ellwangen about 1786

See G262 etc. under *One or more violoncellos [and b.c. / obbl. keyboard]*, page 19.

**George Frideric Handel (1685–1759)****Sonata in G major for a Harpsichord with double Keys HWV579**

Including an early version for a harpsichord with one manual

In his famous 'trial of skill' with Domenico Scarlatti, which happened in Rome 1708, Handel improvised a Sonata in G Major. In our edition we publish the two surviving versions of this work. One version is explicitly designed for a harpsichord with two manuals, and it is especially interesting because Handel notated the music on four staves. The Handel specialist Graham Pont explains in his preface that this piece was subsequently reworked and reused several times by Handel and others to become one of the most popular works for keyboard in the eighteenth century.

<b>G288</b>	15.50 €
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**George Frideric Handel (1685–1759)****Two Gavottes for the Harpsichord**

In this edition we present two charming Gavottes which were very popular during the eighteenth century and are still of great musical interest today. These particular settings for the harpsichord are ascribed to G.F. Handel. The first comes from the overture to Handel's opera *Ottone* (1723): in this setting with two variations it became known as the "Gavott in Otho". The second is a Gavotte en Rondeau with 17 variations on a subject originally composed by Henry Purcell. In his detailed introduction Graham Pont presents the history of these works and the evidence for attributing the variations for harpsichord to Handel himself.

<b>G218</b>	14.50 €
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**George Frideric Handel (1685–1759)****XII Fantasia a Cembalo Solo**

These twelve Fantasias are preserved in two different versions, in three nineteenth-century manuscripts – one of which claims to have been copied from Handel's original. Until recently, only the first Fantasia had been accepted as authentic but Handel scholar Graham Pont has argued that these works form a set compiled by Handel from his improvisations in Italy (1706–10). Keyboard players, and admirers of Handel generally, will find that these miniature masterpieces amply reward careful study, especially in revealing a more intimate facet of Handel's genius as it was displayed in the private chamber for the delectation of close friends, fellow artists, royal pupils and other distinguished patrons.

<b>G167</b>	16.00 €
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**Wolfgang Amadeus Mozart (1756–1791)****Concerto in D minor K. 466 for piano and orchestra**

contemporary arrangement of the orchestral parts for string quartet by Peter Lichtenthal (1780–1853)

In his version of Mozart's Piano Concerto K. 466, presented here in a first edition, Lichtenthal arranged the orchestral parts for string quartet, while the piano part remained unchanged. Therefore this concerto now becomes accessible also for all those piano players who have no opportunity to play with an orchestra. No cadenzas by Mozart have been preserved for this concerto, but along with the set of parts in Milan, a further manuscript in Lichtenthal's hand has survived, which contains a cadenza by Johann Nepomuk Hummel for the third movement. Our playing score includes this and two further cadenzas by Hummel for this concerto. Our edition was established by the Viennese musicologist Marc Strümper.

<b>G120</b>	full score and cadenzas, First Edition	26.00 €
<b>G121</b>	string quartet parts, First Edition	22.80 €



**Jean-Philippe Rameau (1683-1764)****Les Surprises de l'amour**

Ballet opera in four acts. Contemporary transcription for two violas da gamba [and harpsichord] by Ludwig Christian Hesse (1716-1772)

See G168 etc. under *Two or more violas da gamba [and b.c.]*, page 14.

**Trios, quartets, and quintets for strings****Carl Friedrich Abel (1723-1787)****Six Sonatas op. 9**

for violin, violoncello/viola da gamba, and basso continuo

See G216 under *Violin, viola da gamba and b.c.*, page 15.

**Carl Friedrich Abel (zugeschrieben) (1723-1787)****Two Trios for Violin, Viola da Gamba, and Violoncello/Basso**

These two similar trios for violin, viola da gamba, and violoncello are found in the Ledenburg Collection as anonymous works. On the basis of stylistic characteristics, we were able to attribute them to Carl Friedrich Abel. These charming works enrich the early Classical repertoire for trios with violin and viola da gamba. They were hitherto unknown and appear in print for the first time in this edition. The Ledenburg Collection in Osnabrück was discovered only in 2015. It primarily contains viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

**G295** First Edition 17.50 €

**Carl Friedrich Abel or Johann Stamitz**

(1723-1787 or 1717-1757)

**Trio in B flat major for Viola da Gamba, Violin/Transverse Flute and Basso**

See G294 under *Violin, viola da gamba and b.c.*, page 15.

**Carl Friedrich Abel (1723-1787)****Six Quartets Op. XII**

for Violin/Flute, Violin, Viola, and Violoncello

Carl Friedrich Abel's quartets op. 12 were first published in London in 1774. They are written for string quartet. The first part however – with the exception of the fifth quartet – is also intended for flute so that the op. 12 quartets can also be designated as flute quartets. All the movements are in major keys, as was usual at the time of the early classical period, since minor tended to be associated with the meanwhile outdated music of the Baroque. Many movements however contain also passages in minor. The quartets are distinguished by catchy, often song-like themes that linger long in the memory. The large number of prints and manuscript copies in which these quartets are transmitted clearly shows how popular and frequently played this music was during Abel's time. With our edition, we hope to contribute to their rediscovery by today's musicians and listeners.

**G347** full score 29.50 €  
**G348** set of parts 29.50 €

**Johann Christian Bach (1735-1782)****Six Quartettos for Carl Friedrich Abel Op. 8**

for Oboe (Flute, Violin), Violin, Viola da Gamba (Viola), and Basso

See G311 etc. under *Chamber music with viola da gamba*, page 21.

**Johann Gottlieb Graun (1702/3-1771)****Quartet in G minor**

for two violins, viola da gamba or viola and basso continuo, Graun WV Av:XIV:10

See G273 under *Chamber music with viola da gamba*, page 22.

**Johann Konrad Gretsich (~1710-1778)****Trio in G minor for Viola da Gamba, Violin and Basso**

See G296 under *Violin, viola da gamba and b.c.*, page 17.

**Joseph Haydn (1732-1809)****24 Divertimenti a tre (Barytontrios 73-96)**

for baryton (viola da gamba, violine), viola and violoncello

See G174 etc. under *Chamber music with tenor viol, treble viol, pardessus, baryton, or violone*, page 24.

**Joseph Haydn (1732-1809)****28 Divertimenti a tre (Barytontrios 97-126)**

for baryton (viola da gamba, violine), viola and violoncello

See G179 etc. under *Chamber music with tenor viol, treble viol, pardessus, baryton, or violone*, page 24.

**Johann Gottlieb Janitsch (1708 – ca. 1763)****Sonata da Camera 33**

Quartet in C major for two violins/flutes, viola da gamba/viola/violin, and Basso

See G274 under *Chamber music with viola da gamba*, page 22.

**Wolfgang Amadeus Mozart (1756-1791)****Concerto in D minor K. 466 for piano and orchestra**

contemporary arrangement of the orchestral parts for string quartet by Peter Lichtenthal (1780-1853)

See G120 etc. under *Chamber music with keyboard, as well as solo*, page 31.

## Wolfgang Amadeus Mozart (1756-1791)

### Symphony in G minor K.550

Contemporary adaptation for string quintet by Peter Lichtenthal (1780-1853)

Following our successful edition of the Mozart Requiem in the adaptation of Peter Lichtenthal for string quartet we now offer his version of the Symphony in G minor for string quintet. It can open a doorway to an important musical treasure that can attain a particular intensity through one's own participation - in contrast to passive listening. Preface by Frohmut Dangel-Hofmann.

<b>G108</b>	full score, First Edition	19.80 €
<b>G109</b>	set of parts, First Edition	24.80 €

## Wolfgang Amadeus Mozart (1756-1792)

### Requiem KV 626

Contemporary adaptation for string quartet by Peter Lichtenthal (1780-1853)

For the physician, composer and musicologist Peter Lichtenthal of Milan the music of Mozart - whom he considered to be a true genius - was always the measure of all things. In order to also make the larger-scale pieces available to circles of aficionados, Lichtenthal arranged several works by Mozart for smaller chamber music formations. These included also Mozart's Requiem arranged for string quartet, which is presented here in print for the first time. Lichtenthal probably worked from the first edition, which had been completed by Franz Xaver Süssmayr and published in 1800 by Breitkopf & Härtel, Leipzig. Even with a work as widely known today as Mozart's Requiem, this concentrated view through the prism of the string quartet provides us with a new, or at least a different manner of approaching the piece.

<b>G088</b>	full score, First Edition	19.80 €
<b>G089</b>	set of parts, First Edition	24.80 €

## Jean-Baptiste Quentin (before 1700 – ca. 1767)

### Seven Quartets

for Transverse Flute/Violin, Violin, Viola da Gamba and Basso Continuo

See G433 etc. under *Chamber music with viola da gamba*, page 23.

## Christoph Schaffrath (1709-1763)

### Trio in F major for viola, violoncello, and b.c.

See G190 under *Chamber music with viola*, page 27.

## Friedrich Schwindl (1737-1786)

### Sonata in A major for Viola da Gamba, Violin and Basso

See G293 under *Violin, viola da gamba and b.c.*, page 17.

## Georg Philipp Telemann (1681-1761)

### Trio Sonata in G-major for Violin, Violoncello, and Basso

TWV 42:G7

See G300 under *Chamber music with violoncello*, page 28.

## Concerts and Symphonies

### Carl Friedrich Abel (1723-1787)

#### Six Prussian Symphonies

No. 1 in C major, No. 2 in B flat major, No. 3 in E flat major, No. 4 in D major (Sinfonia Concertante), No. 5 in B flat major, No. 6 in D major

Edition Güntersberg would like to use this edition to prepare for the 300th anniversary of Carl Friedrich Abel's birth on 22.12.2023.

Abel wrote a total of 46 symphonies, 40 of which appeared in print in the 18th century. The six late symphonies, which were not printed at the time, are the subject of this publication. They arrived in Berlin in 1782 on the occasion of Abel's visit to the Prussian Crown Prince and are now in the Königliche Hausbibliothek in Berlin. The manuscripts of the parts come partly from London and partly from Berlin.

All the symphonies are in three movements. The instrumentation generally consists of 2 oboes, 2 horns, 2 violins, viola and basso; in the sixth symphony 2 flutes are added. The fourth symphony is a "Sinfonia Concertante" for the solo instruments oboe, violin, violoncello and the orchestra in the instrumentation mentioned. Our edition consists of scores and orchestral parts. For the Sinfonia Concertante there is also a piano reduction and the solo parts.

Michael O'Loughlin writes in his introduction: "Mozart copied Abel's Symphony in E flat, op. 7 no. 6, which was long thought to be Mozart's own work. Abel's style shows surprising similarities to Mozart's: above all, the apparently endless resource of charming melodies. With their skilful use of passing dissonan-

ces, many of Abel's melodies are quite similar to Mozart's. . . .

Like any significant composer, Abel has some aspects in common with his contemporaries, and some which are uniquely his own; and all of them are well worth finding and enjoying."

<b>G369</b>	No. 1-3, full score	44.50 €
<b>G370</b>	No. 4-6, full score	55.00 €
<b>G371</b>	No. 1, orchestral parts [2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc]	55.00 €
<b>G372</b>	No. 2, orchestral parts [2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc]	55.00 €
<b>G373</b>	No. 3, orchestral parts [2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc]	55.00 €
<b>G374</b>	No. 4 (Sinfonia Concertante), orchestral parts [2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc]	55.00 €
<b>G375</b>	No. 5, orchestral parts [2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc]	55.00 €
<b>G376</b>	No. 6, orchestral parts [2x2Fl, 2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc]	55.00 €
<b>G377</b>	No. 4 (Sinfonia Concertante), piano reduction + 3 solo parts	32.80 €

### Carl Friedrich Abel (1723-1787)

#### Concerto in D major a Cembalo obligato

for Harpsichord, two Violins, Viola and Basso

This previously unpublished harpsichord concerto by Abel most likely dates from his time in Germany, i.e. it was composed before his departure for England in 1759. It has

survived in a copy that is in the music library of Ludwig Baron von Pretlack, who resided in Germany near Darmstadt in the 18th century. The collection is now in the Staatsbibliothek zu Berlin.

All three movements are written in the early classical concerto form in the Italianate style: recurring ritornellos in tutti alternate with solo sections. The harpsichord, which also has a continuo function in the tutti passages, is accompanied by two violins, viola and basso. Our edition with a detailed introduction by Michael O'Loughlin contains the harpsichord part twice: once with and once without continuo realisation.

**G398** First Edition 44.50 €

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### Carl Friedrich Abel (1723-1787)

#### Concerto in E minor Flauto Traverso Concertato

for Transverse Flute, two Violins, Viola and Basso

This hitherto unpublished flute concerto by Abel most probably dates from his Dresden period, i.e. it was written before his departure for England in 1759. It has survived in the collection of Carl Jakob Christian Klipfel, which is now in the music library of the Sing-Akademie zu Berlin. Klipfel was an amateur musician and porcelain painter in Meissen and was well acquainted with Frederick the Great, who later made him co-director of the Royal Porcelain Manufactory in Berlin.

All three movements of this work are written in the early classical concerto form in the Italianate style that was common in the Dresden court orchestra: recurring ritornellos in tutti alternate with solo sections. The transverse flute is accompanied by two violins, viola and basso. Our edition contains a detailed introduction by Michael O'Loughlin and consists of two offerings: the score including all individual parts and the piano reduction with the solo part.

**G390** full score with introduction and parts, First Edition 39.80 €

**G391** piano reduction and flute part, First Edition 16.50 €

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### Carl Friedrich Abel (1723-1787)

#### Concerto in F major Flauto Traverso Concertato

for Transverse Flute, two Violins, Viola and Basso

This hitherto unpublished flute concerto by Abel most probably dates from his Dresden period, i.e. it was written before his departure for England in 1759. It has survived in the collection of Carl Jakob Christian Klipfel, which is now in the music library of the Sing-Akademie zu Berlin. Klipfel was an amateur musician and porcelain painter in Meissen and was well acquainted with Frederick the Great, who later made him co-director of the Royal Porcelain Manufactory in Berlin.

All three movements of this work are written in the early classical concerto form in the Italianate style that was common in the Dresden court orchestra: recurring ritornellos in tutti alternate with solo sections. The transverse flute is accompanied by two violins, viola and basso. Our edition contains a detailed introduction by Michael O'Loughlin and consists of two offerings: the score including all individual parts and the piano reduction with the solo part.

**G392** full score with introduction and parts, First Edition 39.80 €

**G393** piano reduction and flute part, First Edition 16.50 €

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### Carl Friedrich Abel (1723-1787)

#### Concerto in G major Flauto Traverso Concertato

for Transverse Flute, two Violins, Viola and Basso

This hitherto unpublished flute concerto by Abel most probably dates from his Dresden period, i.e. it was written before his departure for England in 1759. It has survived in the collection of Carl Jakob Christian Klipfel, which is now in the music library of the Sing-Akademie zu Berlin. Klipfel was an amateur musician and porcelain painter in Meissen and was well acquainted with Frederick the Great, who later made him co-director of the Royal Porcelain Manufactory in Berlin.

All three movements of this work are written in the early classical concerto form in the Italianate style that was common in the Dresden court orchestra: recurring ritornellos in tutti alternate with solo sections. The transverse flute is accompanied by two violins, viola and basso. Our edition contains a detailed introduction by Michael O'Loughlin and consists of two offerings: the score including all individual parts and the piano reduction with the solo part.

**G394** full score with introduction and parts, First Edition 39.80 €

**G395** piano reduction and flute part, First Edition 16.50 €

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### Carl Friedrich Abel (1723-1787)

#### Concerto in E major Violino Principale

for Solo Violin, two Violins, Viola, two Horns and Basso

This violin concerto by Abel probably dates from his time in England, i.e. it was written after 1759. It has survived in a copy which is now in Sweden in the library of the Esplunda estate, but which most likely made its way there from Germany in the 18th century.

All three movements are written in the early classical concerto form in the Italianate style: recurring ritornellos in tutti alternate with solo sections. The solo violin is accompanied by two violins, viola, basso and two horns. Our edition contains a detailed introduction by Michael O'Loughlin and consists of two offerings: the score including all individual parts and the piano reduction with the solo part.

**G396** full score with introduction and parts 44.50 €

**G397** piano reduction and solo part 16.50 €

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### Carl Friedrich Abel (1723-1787)

#### Concerto a Viola da Gamba Concertata in G major for Viola da Gamba, two Violins, Viola, and Basso

Reconstructed version after the Violoncello Concerto in B flat major WKO 52 and the Flute Concerto in C-major WKO 51

We know from 18th century London newspaper advertisements that Abel successfully performed his own concertos for viola da gamba and orchestra in numerous events. Unfortunately, the scores of these concertos have not survived, but the cello and flute version of a concerto that was probably originally a viola da gamba concerto. In this edition we present a reconstruction of the viola da gamba version, following very closely the two originals. While the parts of the string orchestra do not present any particular difficulties, the solo part makes some demands on the performer. With this reconstruction we are expanding the unfortunately somewhat limited concert repertoire for viola da gamba with an important and authentic composition.

**G331** 24.50 €



## Carl Friedrich Abel (attributed) (1723–1787)

### Concerto Violo de Gambo in A major

for Viola da Gamba, two Violins, Viola, and Basso

The Viola da gamba Concerto in A Major from the Ledenburg Collection is unfortunately preserved anonymously and also incomplete. On the basis of stylistic comparisons, however, we surmise that the composer was Carl Friedrich Abel. Moreover, it was possible to reconstruct the missing parts for our edition, so that now a fully playable, complete concerto is available. It is a typical representative of the early classical period: a light-hearted and cheerful Allegro moderato followed by a contemplative and sensitive Adagio in A Minor. The concluding Allegro is an attractive movement in da capo form. Since the work makes only moderate demands on the soloist and orchestra, it is a welcome addition to the otherwise not very extensive repertoire of viola da gamba concertos.

The Ledenburg Collection in Osnabrück was discovered only in 2015. For the most part, it is made up of viola da gamba music of the early Classical era. Of particular importance in this collection, however, is a print from 1735 that contains the twelve Fantasias for viola da gamba solo by Georg Philipp Telemann, which were previously thought to have been lost.

**G328** 20.80 €

## Johann Gottlieb Graun (1701/02–1771)

### Concerto for Violin, Viola da Gamba and Orchestra

GraunWV A:XIII:3

With its fascinating and unusual textures, this work shows Graun's consummate knowledge of both solo instruments, as well as his ability to orchestrate in such a way that they are not obscured. It is a valuable addition to the relatively scarce baroque and classical double concerto repertoire. Our practical edition primarily follows the source of the Sing-Akademie zu Berlin which was thought to have been lost, but was rediscovered just a few years ago. As a secondary source we used the copy from Darmstadt which is written by the gambist Ludwig Christian Hesses, but which lacks the part of the solo violin. We have also included the horn parts added by Carl Friedrich Zelter since they undoubtedly add to the string timbre.

**G069-1** full score 29.00 €  
**G069-2** set of parts 49.00 €  
**G069-3** piano reduction und 2 solo parts 24.80 €

## Johann Gottlieb Graun (1701/02–1771)

### Concerto for Violin, Viola and Orchestra

GraunWV A:XIII:3

With its fascinating and unusual textures, this work shows Graun's consummate knowledge of both solo instruments, as well as his ability to orchestrate in such a way that they are not obscured. It is a valuable addition to the relatively scarce baroque and classical double concerto repertoire. Our practical edition primarily follows the source of the Berlin Amalienbibliothek. In addition we have used the recently retrieved source in the Archives of the Berlin Sing-Akademie and the copy from Darmstadt which is written by the gambist Ludwig Christian Hesses. We have also included the horn parts added by Carl Friedrich Zelter since they undoubtedly add to the string timbre. See also G069 (version with viola da gamba).

**G070-1** full score 29.00 €  
**G070-2** set of parts 49.00 €  
**G070-3** piano reduction and 2 solo parts 26.50 €

## Johann Gottlieb Graun (1702/3–1771)

### Concerto per la Viola di Gamba in D major

for viola da gamba and string orchestra, GraunWV A:XIII:4

This concerto for viola da gamba and string orchestra by Johann Gottlieb Graun has come down to us in a carefully written set of parts which his colleague at the Berlin court, the gamba virtuoso Ludwig Christian Hesse, has drawn up for his practical use. On the basis of this part set, the concerto appears now for the first time in print. This work presents itself as a rare opportunity for more advanced gambists to acquaint themselves with a genre which until recently had seemed the province of the orchestral and keyboard instruments, namely the late Baroque solo concerto in the Italian style.

**G247** full score and gamba part incl. facsimile 23.50 €  
**G248** orchestra parts 19.80 €

## Johann Gottlieb Graun (1702/3–1771)

### Concerto in C major for viola da gamba, two violins, viola, and basso continuo

GraunWV A:XIII:2

While this concerto contains the excitement and virtuosity which is the soul of the concerto, it is perhaps less demanding than some of Graun's other gamba concertos. We are indeed fortunate that it has recently come to light again after the chaos of the war years and the darkness of the following Cold War. At the time of its disappearance in the 1940s it would have been dismissed as an unplayable curiosity, but now there are surely many who can bring it to life, as Ludwig Christian Hesse did in the eighteenth century. We are grateful to the Berlin Sing-Akademie for permission to produce this first edition.

**G166** First Edition 29.80 €

## Johann Carl Graf zu Hardeck (1703–1752)

### Concerto a Viola di Gamba, Violino Primo, Violino Secondo et Basso

in F major

The Viola da Gamba Concerto in F Major by Johann Carl Graf zu Hardeck comes from the Ledenburg Collection in which another three viola da gamba concertos have been preserved (Milling, Raetzl, and Abel). Unfortunately, we know practically nothing about Hardeck, except that he participated in an opera performance at the Viennese imperial court in 1724. No other compositions by him are known. The Concerto does not make any special demands on the performer, but shows itself, in spite of its simple structure, to be an appealing chamber music work that places the viola da gamba in the limelight.

The Ledenburg Collection in Osnabrück was discovered only in 2015. For the most part, it is made up of viola da gamba music of the early Classical era. Of particular importance in this collection, however, is a print from 1735 that contains the twelve Fantasias for viola da gamba solo by Georg Philipp Telemann, which were previously thought to have been lost.

**G329** 17.50 €

## Johann Wilhelm Hertel (1727–1789)

### Concerto per il Flauto in D major

for Flute, Strings, and Basso

Johann Wilhelm Hertel composed the concerto for flute and strings in 1749, when he was 21 years old. In this spirited and charming work the composer has succeeded in showing off the varied skills of the virtuoso flute player. Hertel's musical

language displays traits of the gallant style, which was influenced by Johann Joachim Quantz and Antonio Vivaldi. Our First Edition follows the Brussels autograph and has been edited by the flute player Lorenzo Gabriele.

**G299** First Edition

23.50 €

**Anton Milling** (2nd half 18th cent.)

### **Concerto in D minor for Viola da Gamba, two Violins, Viola, and Basso**

In the Ledenburg Collection, we have found four previously entirely unknown concertos for viola da gamba and strings that date from the second half of the eighteenth century and are obliged to the early Classical, gallant style. This concerto by Anton Milling is one of them. We know very little about the composer, although two English-horn concertos by him are in the holdings of the Fürst Thurn und Taxis Hofbibliothek in Regensburg.

There are only a very few viola da gamba concertos. Only the concertos by Telemann, J. G. Graun, Pfeiffer, and Tartini were known until now, and we are aware of several others that have not been preserved. The Milling concerto is therefore a welcome addition to the repertoire. It is attractive, yet considerably shorter and easier to play than, for example, the viola da gamba concertos by Graun.

The Ledenburg Collection in Osnabrück was discovered only in 2015. For the most part, it is made up of viola da gamba music of the early Classical era. Of particular importance in this collection, however, is a print from 1735 that contains the twelve Fantasias for viola da gamba solo by Georg Philipp Telemann, which were previously thought to have been lost.

**G297**

19.80 €

**Johann Pfeiffer** (1697-1761)

### **Concerto Viola da Gamba, Violino 1, 2, Basso continuo**

The concerto for viola da gamba of the Bayreuth Kapellmeister has long been known to players, and several copies have been circulating, but this is the first printed edition. There was much contact between Berlin and Bayreuth, and it is therefore not surprising that this work shows the influence of the Berlin School in its compositional technique. The concerto of four movements is by far not as virtuosic as e. g. the Gamba concertos by Johann Gottlieb Graun, but its musical contents should not be valued less.

## **Cantatas, vocal works**

**Johann Sebastian Bach** (1685-1750)

### **O angenehme Melodei**

Cantata in honor of the Patrons of Science and Art, for soprano, transverse flute, oboe d'amore, 2 violins, viola, violone, and continuo

J. S. Bach's cantata *O angenehme Melodei* has only survived as a fragment. It can however be reconstructed because we have the wedding cantata BWV 210 *O bolder Tag, erwünschte Zeit*, which is a later parody version of it. The text and three recitatives are completely different from the wedding cantata. This first edition of a reconstruction by the harpsichordist Alexander Ferdinand Grychtolik provides a possibility of presenting this so called *sponsor cantata* in a form suitable for practical use in today's concert life.

**G144**

21.80 €

**Anton Raetzel** (~1724 – after 1760)

### **Concerto in A major for Viola da Gamba, two Violins, Viola, and Basso**

Anton Raetzel was Kapellmeister to the Duke of Hollstein around 1750. He wrote several solo concertos for various instruments, which have unfortunately not survived. We are therefore all the more pleased to have found one by Raetzel among the four viola da gamba concertos in the Ledenburg Collection. Only the concertos by Telemann, J. G. Graun, Pfeiffer, and Tartini were known until now, and we are aware of several others that have not been preserved. The concerto by Raetzel in radiant A major is therefore a welcome addition to the repertoire. It is attractive, yet shorter and easier to play than, for example, the viola da gamba concertos by Graun.

The Ledenburg Collection in Osnabrück was discovered only in 2015. For the most part, it is made up of viola da gamba music of the early Classical era. Of particular importance in this collection, however, is a print from 1735 that contains the twelve Fantasias for viola da gamba solo by Georg Philipp Telemann, which were previously thought to have been lost.

**G298**

21.80 €

**Georg Philipp Telemann** (1681-1767)

### **Concerto in D-major for viola da gamba, 2 violins, viola, and basso continuo**

transcription of the Concerto in G major TWV 51:G9 for viola concertata, 2 violins, viola, and basso continuo by Thomas Fritzsche and Walter Heinz Bernstein

The transposition of the well-known concerto for viola and orchestra into a key in which the viola da gamba has at its disposal its most beautiful tonal registers for the soloistic demands presents a welcome addition to the repertoire for the viola da gamba players.

**G143**

19.80 €

**G124**

score and soprano part

21.80 €

**G125**

set of instrumental parts

21.80 €

**Dietrich Becker** (1623-1679)

### **Schaff in mir Gott ein reines Herz**

sacred concerto for alto, 2 violins, 2 viols, violone/bassoon, and b.c.

Dietrich Becker was composer, violinist, and organist in North-Germany. He numbered among the leading personalities in the rich musical life of seventeenth-century Hamburg. This unpublished sacred concerto has a joyful character and it reminds of the earlier cantatas by Buxtehude. For the middle part two violas da gamba are explicitly called for, however these parts can be played on violas as well. The range of the alto part is relatively low (e-a<sup>2</sup>) and this part can probably be performed best by a male alto singer or a high tenor.

G136 First Edition 19.50 €

**Dieterich Buxtehude (~1637-1707)****Gen Himmel zu dem Vater mein**

Sacred Concerto for soprano, violin, viola da gamba, and b.c.

Dieterich Buxtehude's sacred concerto *Gen Himmel zu dem Vater mein* is the setting of a chorale text. Two instrumental parts wind around a cantus firmus sung by the soprano above a thorough-bass. The viola da gamba part, as well as that of the violin, has a concertante-like character, which emphasizes the piece's similarity to Buxtehude's well-known cantata *Jubilate Domino*.

G145 18.00 €

**Dieterich Buxtehude (~1637-1707)****Jubilate Domino**

cantata for alto, viola da gamba, and b.c.

This cantata numbers among the most attractive and virtuosic vocal concertos by the Lübeck master, and additionally occupies a popular position in the viola da gamba literature. Our edition has been prepared for practical use, although all deviations from the original are indicated. For less experienced continuo players our edition includes a score with a realisation of the figured bass.

G099 17.50 €

**Dieterich Buxtehude (~1637-1707)****Laudate pueri Dominum**

Chiaconna for 2 sopranos, 6 viols (or other strings) and b.c.

Buxtehude's solemn setting of the Psalm *Laudate pueri Dominum* is presented here for the first time in a practical edition. The viols which are explicitly named in the manuscripts should at best have the instrumentation DDAABB. The clefs of our edition are such that the viols can also be replaced by two violins, two violas, and two cellos. Preface by Annette Otterstedt.

G123 24.80 €

**Dieterich Buxtehude (~1637-1707)****Mit Fried und Freud, Klag-Lied**

funereal music for soprano, bass, and four strings

Buxtehude's Funereal Music for the funeral service of his father is one of the few pieces published during the composer's lifetime. It consists of two four-part compositions: The musical version of the chorale *Mit Fried und Freud* in elaborate double counterpoint in which the chorale is placed alternating in the treble and in the bass, and the very personal *Klag-Lied* which has the melody in the treble. The instrumental parts can be played on a keyboard instrument or on strings (V+V/Va+Va+Vc or consort of viols: DATB). Preface by Annette Otterstedt.

G110 with facsimile of the print of 1674 19.00 €

**Dieterich Buxtehude (~1637-1707)****O clemens, o mitis, o coelestis Pater**

Motetto for soprano, 4 strings (SATB) and b.c.

*O clemens, o mitis, o coelestis Pater* is one of Buxtehude's most beautiful and intimate vocal works for a relatively small formation. It

is a sacred concerto for soprano solo and an instrumental ensemble which is best made up of instruments of the viola da gamba family. The string parts however can also be played by a modern string quartet. The text is based on Luke 15 and various Psalm verses.

G122 19.80 €

**Dieterich Buxtehude (~1637-1707)****Missa alla brevis**

for 5 voices and basso continuo

A closer look at Buxtehude's Mass, which consists of Kyrie and Gloria only, reveals a more instrumental than vocal concept. This speaks in favour of an instrumental setting – e. g. by a viol consort – as an advantageous and rewarding alternative to the setting by five singing voices or choir. Another variant scoring entirely usual at that time would have involved *colla-parte* doubling by several instruments, with each of the voice parts then possibly sung by multiple voices. Our editions allow for all above mentioned setting variants with or without basso continuo.

G137 choral score, minimum of 5 3.50 €

G138 edition for singing voices and b.c. 24.80 €

G139 edition for instrumental ensemble 17.50 €

**Johann Pachelbel (1653-1706)****Verzag doch nicht, du armer Sünder**

(Do not give up hope, you poor sinner) Sacred Concerto for tenor, five stringed instruments, and b.c.

The solo concerto for tenor, strings, and basso continuo opens as a typical strophic aria with ritornello and embellished solo verses. There are five string parts, whereby the first violin clearly comes to the fore as the melody-carrying voice: the “classical” string texture of the seventeenth century. However, Pachelbel does not merely reduce the strings to the function of ritornello instruments, but rather lets them accompany in various ways, sometimes in dialogue with the singer. More information about possible instrumentation variants can be taken from the first page of the score which is also available in [www.guentersberg.de](http://www.guentersberg.de).

G148 23.50 €

**Marc' Antonio Ziani (~1653-1715)****Alma Redemptoris Mater**

Sacred solo motet for alto, two violas da gamba, and basso continuo, Vienna 1713

Marc' Antonio Ziani's solo motet *Alma Redemptoris Mater* for alto, two violas da gamba, and basso continuo has its place in the liturgy of the Advent and Christmas seasons. It was first performed in 1713 in Vienna. The voice and the viols move in the same compass, leading to a very compact sound impression. For many, this composition is on a par with Buxtehude's *Jubilate Domino*.

G265 18.50 €



## Consort of 2 or 3 parts

**Eustache Du Caurroy (1549-1609)**

### Complete edition of the 42 fantasias for three- to six-part consort, Paris 1610

The fantasias by Eustache Du Caurroy are recognized as being the first important French polyphonic compositions written specifically for an instrumental consort. Although originally intended to be played on viols, the pieces are also very well suited for wind instruments and especially for *broken consort*. Our edition is divided in 7 volumes. Each volume contains score and all parts. The middle parts are notated in both, alto and (octavated) treble clef.

<b>G016</b>	vol I, fantasia 1-7, 3-part	20.00 €
<b>G009</b>	vol II, fantasia 8-12, 4-part	16.50 €
<b>G010</b>	vol III, fantasia 13-18, 4-part	18.50 €
<b>G011</b>	vol IV, fantasia 19-26, 4-part	18.50 €
<b>G013</b>	vol V, fantasia 27-34, 3-5-part, contains Une jeune fillette	18.50 €
<b>G014</b>	vol VI, fantasia 35-38, 5-part	22.80 €
<b>G015</b>	vol VII, fantasia 38-42, 6-part	15.50 €

**Henry Du Mont (1610-1681)**

### Complete Edition of the 32 Instrumental Pieces

for three or four part Consort and Basso Continuo

Henry Du Mont was an important composer of church music in France in the 2nd half of the 17th century. During his lifetime, he published almost 100 *Petits Motets*, in which singing voices are accompanied by instruments. In these motets, which are very varied, there are also purely instrumental pieces that were originally intended for viols but were later certainly also played on instruments of the violin family. These 32 instrumental pieces are the subject of our edition, which is divided into four booklets. The pieces are mostly for three parts, in booklet 4 partly also for four parts. A basso continuo, which in some places is clearly different from the bass part, is added. Henry Du Mont's polyphonic music comes from the French tradition, but also shows clear Italian influences.

<b>G418</b>	volume 1, (Tr Tr Bc) and (Tr Tr B Bc)	16.80 €
<b>G419</b>	volume 2, (Tr Tr/T B Bc)	15.80 €
<b>G420</b>	volume 3, (Tr Tr/T B Bc)	15.80 €
<b>G421</b>	volume 4, (Tr T B Bc), (Tr T T B Bc) and (Tr Tr T B Bc)	15.80 €

**Matthew Locke (1621-1677)**

### For several Friends

54 Duos for Treble and Bass Viol or other Instruments

Matthew Locke's *For several Friends* is a collection of 54 two-part movements such as *Fantazie*, *Pavan*, *Ayre*, *Courante*, *Saraband*, *Jigg* for a high and a low instrument. It has survived in a collective manuscript with consort music, which also contains Locke's well-known duos for two bass viols. It is therefore reasonable to understand the present pieces as duos for treble and bass viol. We also recommend a performance which includes a continuo instrument. The movements can be subdivided into suites on the basis of keys. The movements can be subdivided into suites on the basis of keys. They are of medium difficulty with some unusual and unexpected harmonies, as we know from Locke's other compositions. This music unfolds its effect all the better the more often you play it. Our edition includes two scores and another one that includes a continuo realisation.

<b>G408</b>	pieces no. 1-28	21.80 €
<b>G409</b>	pieces no. 29-54	21.80 €

**Michael Praetorius (1572-1621)**

### Puer natus in Bethlehem

Christmas Settings for Vocal and Instrumental Ensemble, part 1

The settings by Praetorius have for a long time been a part of Christmas music-making. With a new comprehensive practical edition we would now like to warmly recommend this wonderful music to all interested singers and instrumentalists. This music was presumably mostly sung, and played colla parte. However, it is just as attractive when performed by voices alone, by instruments alone, or by a mixed vocal-instrumental ensemble. Moreover, the original voice ranges can be adapted to the needs and capabilities of the performers by means of octave transposition.

<b>G151</b>	volume 1 (two-part)	14.80 €
<b>G152</b>	volume 2 (three-part)	19.50 €
<b>G153</b>	volume 3 (four-part)	14.80 €
<b>G153-1</b>	volume 3 (four-part), choral score, please ask for conditions	4.80 €
<b>G154</b>	volume 3 (four-part)	12.80 €
<b>G155</b>	volume 4 (four-part)	14.80 €
<b>G155-1</b>	volume 4 (four-part), choral score, please ask for conditions	4.80 €
<b>G156</b>	volume 4 (four-part)	12.80 €

**Michael Praetorius (1572-1621)**

### Puer natus in Bethlehem

Christmas Settings for Vocal and Instrumental Ensemble, part 2

The settings by Praetorius have for a long time been a part of Christmas music-making. With a new comprehensive practical edition we would now like to warmly recommend this wonderful music to all interested singers and instrumentalists. This music was presumably mostly sung, and played colla parte. However, it is just as attractive when performed by voices alone, by instruments alone, or by a mixed vocal-instrumental ensemble. Moreover, the original voice ranges can be adapted to the needs and capabilities of the performers by means of octave transposition.

<b>G157</b>	volume 5 (five-part)	21.50 €
<b>G158</b>	volume 6 (five-part)	21.50 €
<b>G159</b>	volume 7 (six-part)	19.80 €
<b>G160</b>	volume 8 (seven-part)	15.50 €
<b>G184</b>	volume 9 (eight-part), Gelobet seist du, In dulci jubilo	16.80 €
<b>G185</b>	volume 10 (eight-part), Nun komm der Heiden Heiland, Puer natus	16.80 €
<b>G186</b>	volume 11 (eight-part, for double chorus), Vom Himmel hoch (1-3)	16.80 €
<b>G187</b>	volume 12 (two- to six-part)	18.50 €

**Johannes Schultz (1582-1653)**

### Musicalischer Lustgarte

Instrumental and Vocal Pieces for Consort of Viols or other Instruments

In 1622 Johannes Schultz had his "Musikalische Lustgarte" printed, an anthology of 59 compositions for 2 to 8 voices, partly pure instrumental works, but partly also vocal works. We publish these pieces in individual volumes, which are sorted according to the number of voices. In the score and parts we use treble clef and bass clef. For gamba players the tenor parts are also available in alto clef. This collection is intended for sociable music-making and singing, whereby our practical

edition is aimed primarily at instrumentalists. Because of the varying and not always small range, the pieces are suitable for strings, especially for viols. But they are also very suitable for recorders and other wind instruments or for mixed ensembles.

<b>G361</b>	Volume 1: two-part	16.50 €
<b>G354</b>	Volume 2: three-part	16.50 €
<b>G355</b>	Volume 3: four-part	16.50 €
<b>G356</b>	Volume 4: four-part	16.50 €
<b>G357</b>	Volume 5: five-part	18.00 €
<b>G358</b>	Volume 6: six-part	18.00 €
<b>G359</b>	Volume 7: seven-part (Nachtwache)	18.00 €
<b>G360</b>	Volume 8: eight-part (Der ehlich Stand)	18.00 €

### William Young (?-1662)

#### Airs for Two Bass Viols

Twenty-one Pieces for two Bass Viols

See G401 under *Two or more viols da gamba [and b.c.]*, page 15.

## Consort of 4 parts

### Eustache Du Caurroy (1549-1609)

#### Complete edition of the 42 fantasias for three- to six-part consort, Paris 1610

See G016 etc. under *Consort of 2 or 3 parts*, page 38.

### Henry Du Mont (1610-1681)

#### Complete Edition of the 32 Instrumental Pieces

for three or four part Consort and Basso Continuo

Henry Du Mont was an important composer of church music in France in the 2nd half of the 17th century. During his lifetime, he published almost 100 *Petits Motets*, in which singing voices are accompanied by instruments. In these motets, which are very varied, there are also purely instrumental pieces that were originally intended for viols but were later certainly also played on instruments of the violin family. These 32 instrumental pieces are the subject of our edition, which is divided into four booklets. The pieces are mostly for three parts, in booklet 4 partly also for four parts. A basso continuo, which in some places is clearly different from the bass part, is added. Henry Du Mont's polyphonic music comes from the French tradition, but also shows clear Italian influences.

<b>G418</b>	volume 1, (Tr Tr Bc) and (Tr Tr B Bc)	16.80 €
<b>G419</b>	volume 2, (Tr Tr/T B Bc)	15.80 €
<b>G420</b>	volume 3, (Tr Tr/T B Bc)	15.80 €
<b>G421</b>	volume 4, (Tr T B Bc), (Tr T T B Bc) and (Tr Tr T B Bc)	15.80 €

### Balthasar Fritsch (~1575 – after 1608)

#### Primitiae Musicales

Paduans and Galliards for four-part consort, Frankfurt 1606

This collection of solemn paduans and lively galliards by Balthasar Fritsch was published in 1606 in Frankfurt am Main. Fritsch was a violinist in Leipzig and probably a member of the Stadtpfeiffer (town musicians) there. Among his contemporaries were Johann Hermann Schein, Georg Engelmann, and Valerius Otto, who all also published paduans and galliards. A distinctive feature of this collection is that the dances are not thematically related and can therefore be combined as desired. Accordingly, there are twelve paduans and twenty galliards. Also unusual is that the compositions are in four-parts. Most of the other dances of this kind are in five-parts. In our edition, we use the

### William Young (?-1662)

#### Sonate à 3 Viols

Nine Sonatas for three Viols (Tr T/B B), Innsbruck 1659

The Englishman William Young lived and worked in Innsbruck in the second half of his life and made a name of himself there as an important composer and as one of the best viol players of his time. His three-part sonatas represent the early form of the sonata, which is still closely associated with the canzona and the fantasia. Copies found in England therefore also refer to the pieces as fantasies. Our edition is based on the Innsbruck print of 1659, which was only discovered in this century by Marc Strümper. We are pleased to be able to offer consort players these little-known but very rewarding sonatas.

<b>G383</b>	Sonatas I-IV	17.50 €
<b>G384</b>	Sonatas V-IX	18.80 €

currently common clefs, whereby the partbooks for Altus and Tenor are in octave-transposed treble clef and in alto clef, so that these little-known pieces are suitable for recorder as well as for viol consort.

<b>G313</b>	vol. 1: 12 Paduans	19.80 €
<b>G314</b>	vol. 2: 20 Galliards	19.80 €

### David Funck (1648-1701)

#### Stricturae viola-di gambicae

for four viols da gamba

Funck's *Stricturae* number among the standard German works for viol consort. Moreover, they belong to the relatively few works in this genre for four bass viols, even if other scorings are sometimes possible (e.g. TrTBb). Because of the varying degrees of difficulty, the collection contains something for every consort. Until now, however, a modern edition for viols has been lacking, and we wish to remedy this shortcoming with our new edition. After all, it would be a shame to completely relinquish these remarkable pieces, which according to the title and contents are clearly intended for viols, to the cellists and recorder players.

<b>G205</b>	volume 1 (no. 1-16)	14.50 €
<b>G206</b>	volume 2 (no. 17-32)	19.50 €
<b>G207</b>	volume 3 (no. 33-43)	14.50 €

### Valentin Haussmann (~1560-~1612)

#### Phantasia a 4, Fuga prima, Fuga secunda

Nuremberg 1602-1604

These three four-part polyphon pieces are taken from Haussmann's two collections entitled "FRAGMENTA, Oder Fünffunddreissig noch übrige neue Weltliche Teutsche Lieder..." und "Neue fünfstimmige Paduane und Galliarde, auf Instrumenten, fürnemlich auff Fiolen lieblich zugebrauchen...", which were published in Nuremberg in 1602 and 1604, respectively. Our practical edition is suitable for recorder consort (SATB) and viol consort (TrATB); treble- and alto- clef parts for the 2nd and 3th voices are provided.

<b>G261</b>		16.50 €
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**John Jenkins (1592–1678)****16 Aires a 4**

from the Hamburg Manuscript dated 1683 for two Treble and two Bass Viols, and Basso Continuo, TrTrBB

These four-part pieces by the well-known English gambist and composer John Jenkins come from a manuscript collection that has been known for some time and is kept in the Staats- und Universitätsbibliothek Hamburg. They have remained unpublished until now because the collection lacks a part book and no other versions of these pieces are known. For our edition, the proven Jenkins connoisseur Andrew Ashbee has reconstructed the missing part, bass 1, created a realisation for the basso continuo and written an informative preface. The scoring with two treble and two bass viols is not unusual for Jenkins. The treble parts are often lively and can also be played on violins. The basses are somewhat less active and alternately contain the basso continuo. The music is harmonically interesting, imaginative and very sonorous.

<b>G411</b>	nos. 1–8, First Edition	16.80 €
<b>G412</b>	nos. 9–16, First Edition	16.80 €

**Giovanni Legrenzi (1626–1690)****Two sonatas from La Cetra**

for quartet of viols and b.c., Venetia 1673

The Italian composer Giovanni Legrenzi wrote operas, oratorios, sacred and instrumental music. Our publication is based on the edition printed in 1673 in Venice. The music of Legrenzi belongs to the late Italian baroque time and is characterized by rich harmonies. These Sonatas are marked *à quarto viole da gamba ò come piace* in the original, which means that they are explicitly meant for viols. The score also contains the continuo part including figures so that the quartet of viols can be accompanied ad libitum by an chordal instrument. Due to different key signs the composer had a higher and a lower version in mind. We believe that the lower version is meant for viols whereas the higher version is more suitable for instruments of the violin family. Our edition has both versions in score and parts.

<b>G025</b>	Sonata Quinta	15.50 €
<b>G026</b>	Sonata Sesta	14.80 €

**Claude Le Jeune (1530–1600)****Two Fantasias**

for four-part consort from Second livre des meslanges, Paris 1612

Claude Le Jeune was one of the most important and prolific French composers of the second half of the sixteenth century. Among his works we also find these extensive fantasias from the beginning of French pure instrumental music. They can be played best on viols (Tr, A/T, A/T, B), the middle parts however are additionally supplied in violin clef, so that these works can also be performed by wind or mixed ensembles.

<b>G104</b>		17.50 €
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**Etienne Moulinié (1599–1676)****Three fantasias for four-part consort**

from Cinquiesme livre d'airs de cour à quatre & cinq parties, Paris 1639

Moulinié's numerous publications of sacred and secular works contributed to his renown. His three instrumental fantasias

published here are written for viol consort (Tr, Tr, A/T, B). In our edition the third part is supplied in both, alto and violin clef, so that these works can also be performed by wind or mixed ensembles.

<b>G103</b>		15.50 €
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**Michael Praetorius (1572–1621)****Puer natus in Bethlehem**

Christmas Settings for Vocal and Instrumental Ensemble, part 1

See G151 etc. under *Consort of 2 or 3 parts*, page 38.

**Michael Praetorius (1572–1621)****Puer natus in Bethlehem**

Christmas Settings for Vocal and Instrumental Ensemble, part 2

See G157 etc. under *Consort of 2 or 3 parts*, page 38.

**Johannes Schultz (1582–1653)****Musicalischer Lüstgarte**

Instrumental and Vocal Pieces for Consort of Viols or other Instruments

In 1622 Johannes Schultz had his "Musikalische Lüstgarte" printed, an anthology of 59 compositions for 2 to 8 voices, partly pure instrumental works, but partly also vocal works. We publish these pieces in individual volumes, which are sorted according to the number of voices. In the score and parts we use treble clef and bass clef. For gamba players the tenor parts are also available in alto clef. This collection is intended for sociable music-making and singing, whereby our practical edition is aimed primarily at instrumentalists. Because of the varying and not always small range, the pieces are suitable for strings, especially for viols. But they are also very suitable for recorders and other wind instruments or for mixed ensembles.

<b>G361</b>	Volume 1: two-part	16.50 €
<b>G354</b>	Volume 2: three-part	16.50 €
<b>G355</b>	Volume 3: four-part	16.50 €
<b>G356</b>	Volume 4: four-part	16.50 €
<b>G357</b>	Volume 5: five-part	18.00 €
<b>G358</b>	Volume 6: six-part	18.00 €
<b>G359</b>	Volume 7: seven-part (Nachtwache)	18.00 €
<b>G360</b>	Volume 8: eight-part (Der ehlich Stand)	18.00 €

**Giovanni Battista Vitali (1632–1692)****La Saffatelli, Capriccio detto il Molza**

for four-part consort, from Sonate a due, trè, quattro, e cinque stromenti (Opus V), Bologna 1669

The Italian composer G. B. Vitali was renowned in his time particularly for his instrumental compositions. Opus 5, which was printed in Bologna in 1669, belongs to his earlier works. The sonatas are written for instruments of the violin family, they can however be played just as well by viols or by wind instruments (middle parts in alto and (octavated) violin clef). The score also contains the continuo part including figures so that the quartet of viols can be accompanied ad libitum by an chordal instrument.

<b>G059</b>		13.50 €
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## Consort of 5 and more parts

**Dieterich Buxtehude (~1637-1707)**

### Missa alla brevis

for 5 voices and basso continuo

See G137 etc. under *Cantatas, vocal works*, page 37.

**Eustache Du Caurroy (1549-1609)**

### Complete edition of the 42 fantasias for three- to six-part consort, Paris 1610

See G016 etc. under *Consort of 2 or 3 parts*, page 38.

**Andreas Hammerschmidt (1611-1675)**

### Erster Fleiß

15 instrumental suites for five-part consort, Freiberg (Saxony) 1636 and 1639

In these two editions the Bohemian composer Hammerschmidt has published a total of 91 dance move-ments of 5 parts. In the original these movements are in an arbitrary order. For the practical playing the editors, Leonore and Günter von Zadow, have grouped these movements into 15 suites. These gay, and for the most part simple, dances were written for viols (*Violen*), however they can be performed equally well by wind instruments or modern strings. The middle parts are notated in both, alto and (octavated) treble clef. The collection contains also some three-part pieces, see G030 and G031.

<b>G017</b>	suite I in C	12.80 €
<b>G018</b>	suites II in d/D and III in E/e	18.00 €
<b>G019</b>	suites IV in F and V in a	12.80 €
<b>G020</b>	suites VI in d/D and VII in F	17.00 €
<b>G021</b>	suites VIII in g and IX in B	17.00 €
<b>G022</b>	suites X in h and XI in G/g	16.00 €
<b>G023</b>	suites XII in g/G and XIII in d/D	17.00 €
<b>G024</b>	suites XIV in C and XV in a	12.80 €

**Valentin Haussmann (~1560-~1612)**

### Passameza a 5

Nuremberg 1604

This five-part Passameza is taken from Haussmann's collection "Neue Intrade mit sechs und fünff Stimmen auf Instrumenten fürnemlich auf Fiolen lieblich zu gebrauchen", which was published in Nuremberg in 1604. It consists of a theme with six variations and a concluding Represa in triple meter, which in turn contains a theme with three variations. Our practical edition is suitable for recorder consort (DDATB) and viol consort (TrTrATB); treble- and alto- clef parts for the 3rd and 4th voices are provided.

<b>G260</b>	16.80 €
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**Valentin Haussmann (~1560-~1612)**

### Five Paduans and Galliards a 6

Nuremberg 1604

These sonorous pairs of six-part pavaues and galliards are taken from the collection Neue fünffstimmige Paduane und Galliarde, auff Instrumenten, fürnemlich auff Fiolen lieblich zugebrauchen (New Five-part Paduans and Galliards to be played on instruments, especially delightfully on viols) that Valentin Haussmann had printed in Nuremberg in 1604 at the urging of his friends. The pieces are largely polyphonic with individual voice

leading, but there are also homophonic sections, particularly in the galliards. Our practical edition is suitable for recorders and viols alike. All parts notated in octave treble clef are also printed in alto clef.

<b>G280</b>	19.80 €
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**Claude Le Jeune (1530-1600)**

### Benedicta est coelorum Regina

Fantasia for five-part consort from Second livre des meslanges, Paris 1612

This five-part fantasia in two sections is composed in relation to the motet *Benedicta es, caelorum regina* by Josquin Desprez. At the time, this motet was a greatly admired composition that many other composers, including Le Jeune, parodied. The fantasia can be played best on viols (Tr, A, A/T, T/B, B), the three middle parts however are additionally supplied in violin clef, so that this work can also be performed by wind or mixed ensembles.

<b>G105</b>	14.50 €
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**Michael Praetorius (1572-1621)**

### Puer natus in Bethlehem

Christmas Settings for Vocal and Instrumental Ensemble, part 2

See G157 etc. under *Consort of 2 or 3 parts*, page 38.

**Johannes Schultz (1582-1653)**

### Musicalischer Lustgarte

Instrumental and Vocal Pieces for Consort of Viols or other Instruments

In 1622 Johannes Schultz had his "Musikalische Lustgarte" printed, an anthology of 59 compositions for 2 to 8 voices, partly pure instrumental works, but partly also vocal works. We publish these pieces in individual volumes, which are sorted according to the number of voices. In the score and parts we use treble clef and bass clef. For gamba players the tenor parts are also available in alto clef. This collection is intended for sociable music-making and singing, whereby our practical edition is aimed primarily at instrumentalists. Because of the varying and not always small range, the pieces are suitable for strings, especially for viols. But they are also very suitable for recorders and other wind instruments or for mixed ensembles.

<b>G361</b>	Volume 1: two-part	16.50 €
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<b>G355</b>	Volume 3: four-part	16.50 €
<b>G356</b>	Volume 4: four-part	16.50 €
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<b>G358</b>	Volume 6: six-part	18.00 €
<b>G359</b>	Volume 7: seven-part (Nachtwache)	18.00 €
<b>G360</b>	Volume 8: eight-part (Der ehlich Stand)	18.00 €

**Clemens Thieme (1631-1668)**

### Sonata à 5 Viole

2 five-part sonatas

The German composer and musician Clemens Thieme held a position in the court capellas of Dresden and Zeitz. His instrumental sonatas, with a style much like those of Rosenmüller, alternate between lively homophony and fugue-like episodes over a decided bass. The sonatas which are first published here are intended for viols and/or instruments of the violin family, but they can also be played on wind instruments. The middle

parts are notated in both, alto and (octavated) violin clef. The score also contains the continuo part including figures so that the quartet of viols can also be accompanied by a chordal instrument.

**G007**

14.80 €

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**Clemens Thieme (1631-1668)**
**Sonata à 6**

2 six-part sonatas

The German composer and musician Clemens Thieme held a position in the court capellas of Dresden and Zeitz. His instrumental sonatas, with a style much like those of Rosenmüller, alternate between lively homophony and fugue-like episodes over a decided bass. The sonatas which are first published here are intended for viols and/or instruments of the violin family, but they can also be played on wind instruments. The middle parts are notated in both, alto and (octavated) violin clef. The score also contains the continuo part including figures so that the quartet of viols can also be accompanied by a chordal instrument.

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**School works, for the lessons**
**Anonymous (Germany, 1st half 18th century)****Instruction or a Method for the Viola da Gamba**

The treatise *Instruction or a Method for the Viola da Gamba* is unique in the history of the viola da gamba. No other German text from the Renaissance or Baroque periods which deals exclusively with this instrument and provides technical instruction on fingering and bowing has survived or is even known by name. However, the Instruction will not only interest gamba players: independent from other treatises, its advice on performance practice is a valuable stone in our all too patchy view of the mosaic of German music in the first half of the eighteenth century. - Complete facsimile including a transcription of the German text, an English translation and an extensive introduction by the editor Bettina Hoffmann.

**G240** First Print

23.50 €

**Collection****Pieces for the Bass Viol Lesson**

for beginners, intermediate, and advanced players

Our editions, which have been prepared by Richard Sutcliffe and Leonore von Zadow-Reichling, aim at presenting a group of works drawn almost entirely from the viola da gamba repertoire which are faithful to the originals and are slowly progressive in difficulty within their respective levels. They are intended to be used by students following lessons with teachers or studying on their own. Every effort has been made to present a wide range of styles and periods. In this way the student gets to know more of the viola da gamba repertoire and can discover where his or her preferences lie. Each volume contains a bibliography which gives information on the source of each piece. The bibliography also lists existing facsimile editions and modern editions in which the piece can be found.

**G008**

18.50 €

**Giovanni Battista Vitali (1632-1692)****La Scalabrina**for five-part consort, from *Sonate a due, trè, quattro, e cinque stromenti* (Opus V), Bologna 1669

The Italian composer G. B. Vitali was renowned in his time particularly for his instrumental compositions. Opus 5, which was printed in Bologna in 1669, belongs to his earlier works. The sonatas are written for instruments of the violin family, they can however be played just as well by viols or by wind instruments (middle parts in alto and (octavated) violin clef). The score also contains the continuo part including figures so that the quartet of viols can be accompanied ad libitum by an chordal instrument.

**G060**

12.50 €

Volume I (Beginner): Praetorius, Boismortier, Reinagle, Montanari, Haydn, Senallie, Rousseau, Abel, Ives, Telemann, Schenck and others.

Volume II (Intermediate): Boismortier, Harding, East, Abel, Ortiz, Telemann, Locke, Marais, Schenck, Sainte-Colombe and others.

Volume III (Advanced): Ruhe, Leclair, Telemann, Bach, Simpson, Couperin, Morel, Schaffrath, Händel, Guignon, Schenck, Caix d'Hervelois, Abel.

**G221** Vol. I 15.50 €**G222** Vol. II 15.50 €**G223** Vol. III 15.50 €**Benjamin Hely (?-1699)****A Sett of Lessons**

One-part and two-part pieces for the Viola da Gamba Lesson

See G319 under *Viola da gamba solo*, page 2.**August Kühnel (1646-~1700)****14 Pieces for two viols in tablature and mensural notation**

for tenor or bass viols. Series: For the lesson

See G246 under *Two or more violas da gamba [and b.c.]*, page 13.**Michael Praetorius (1572-1621)****Christmas Bicinia for two low instruments**

Series: For the lesson

See G324 under *Two or more violas da gamba [and b.c.]*, page 14.







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