Introduction

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Günter von Zadow
Carl Friedrich Abel
In the 1770s Carl Friedrich Abel instructed the Countess of Pembroke in an arrangement for solo bass viol by an unknown composer.

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.

G42
12.00 €

Carl Friedrich Abel (1723-1787)
The Drexel Manuscript
29 Pieces for Solo Viola da Gamba A1:5-33
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 European 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 repertory 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 repertory 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 €

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 39.
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.

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

Benjamin Hely  
(1607-1669)  
A Sett of Lessons  
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 €

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 of 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.

G321  42.50 €

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

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 gambists, 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 Fritzsch, 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 (1723-1787)  
Six Easy Sonatas  
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).

G501 sonatas I-VI, facsimile 28.00 €
G062 sonatas I-III, modern edition 16.50 €
G063 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.

G090 partly First Edition 15.50 €
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.

G188 13.80 €

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 Sonatas [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.

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

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)

**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 Fritzsch, 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).

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

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 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 Lilli. 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 b³; 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.

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

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

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

Sonata I from "XII Sonatinæ" 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 €

**Anonymous (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 €

**Anonymous (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 19.00 €

**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 viola da gamba and basso continuo

The music in this sonata has a joyful character as we know it from Buxtehude’s *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

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

Michel Corrette (1707-1775)

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 also 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

G389 Sonatas IV-VI

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’Loghlin.

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.

G233 volume 1: suites I-III

G234 volume 2: suites IV-VI

G235 volume 3: suites VII-IX

G236 volume 4: suites X-XII

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.

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."
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.

**G149**

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**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 repertory for viola da gamba.

**G149**

15.50 €

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**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 viola 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 Fritzsch.

**G249**

14.50 €

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**Conrad Hößler (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 gambaists in Germany: Johann Schenck, August Kühnel, Jakob Richmann, and Conrad Hößler. While the music of Schenck and Kühnel, at least, is widely known among viol players today, Hößler’s has largely gone unregarded. To alleviate this situation, Edition Güntersberg has published Hößler’s extensive *Primitis 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 Fritzsch. In terms of musical content and difficulty, the pieces are comparable to those of the other composers mentioned above, but clearly show Hößler’s own hallmarks.

**G211**

- suites I-IV
  - 17.50 €

**G212**

- suites V-VIII
  - 17.50 €

**G213**

- suites IX-XII
  - 17.50 €

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**August Kühnel (1645-1700)**

**Sonate à Partite ad una ò due Viole Da Gamba con il Basso Continuo**

Kassel 1698

The Sonate à 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.

**G611**

- Sonata I-III
  - 15.50 €

**G612**

- Sonata IV-VI
  - 15.50 €

**G613**

- Sonata VII-VIII
  - 18.50 €

**G614**

- Sonata IX and Aria X (chorale)
  - 18.50 €

**G615**

- Partita XI - XIV
  - 18.50 €

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**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.

**G381**

- Sonatas I-III
  - 18.00 €

**G382**

- Sonatas IV-VI
  - 18.00 €

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**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 Poznan, 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.

Andreas Lidl was a baryton player at the court of Prince Niklaus 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)

Suites pour 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 violin music from Germany.

G272  13.80 €

Jacques Morel (about 1700)

Ir. Livre de Pieces de Viole
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.

G321  Suites I-II  21.80 €
G322  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 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.
Sonata di chiesa, à diversi stromenti
Carl Friedrich Abel

December 2021 www.guentersberg.de

Two Sonatas for Viola da Gamba and Basso
Carl Philipp Emanuel 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.

Sonata in G Minor for a High or Low Melody Instrument and obbligato keyboard
Giuseppe Tartini

Sonata in G Minor for a High or Low Melody Instrument and obbligato keyboard
Georg Philipp Telemann

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.

Anonymous, Berlin School

Sonata per Viola di Gamba e Cembalo
J. S. Bach. It has however all characteristics of the most poignant statements, with its expressive intervals, its dissonances, its strong melodic line, and its frequent and effective use of appogaturas. 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, which we have used as well.

Georg Philipp 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.

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.

Anonymous

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.

Anonymous

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.

Anonymous, Berlin School

Sonata per Viola di Gamba e Cembalo

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

Viola da gamba and obbl. keyboard

Carl Philipp Emmanuel 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 empfindsam er 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 appogaturas. 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.

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.

First Edition

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December 2021
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 repertory for this instrument.

G266 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 obligato  
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 Poznan, 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 Miiltitsch, 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 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 Fritzsch 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 (1702/3-1771)  
Sonata in B minor for viola da gamba and harpsichord  
GraunWV 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  
GraunWV 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".

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December 2021
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.

Johann Pfeiffer (1667-1761)
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.

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.

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.

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 3.
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.

Anonymous
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 €

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

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 Senaillé  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, Senaillé, 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 nota- ted, 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 39.

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 viols

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 viols 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. 1635-1730)
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, chordal 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.

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Gottfried Finger (ca. 1655-1730)

Sünching Manuscript
Suite No 7 for two bass viols, 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 Passagalia 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 viols 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.

G335 Vol. 1, Sonata 3, First Edition 17.00 €
G337 Vol. 3, Sonata 5, First Edition 17.00 €
G338 Vol. 4, Suite in D major with Passagalia, First Edition 19.50 €
G339 Vol. 5, Sonata Amoena, First Edition 17.00 €

Johann Gottlieb Graun (1701/02-1771)

Trio Concertante
for 2 bass viols 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. 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 Guignonn (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 17 Sonates a deux Violoncelles, Bajfes de Viole, on Bajfons ... 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, violoncello) 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

for 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 6.
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 worthwhile 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 a anonymous collection in the Kassel library, however they show an extraordinarily large correspondence with pieces in August Kühnel’s “Sonate ò Partite ad una ò 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-Vioolls
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 €

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.
G201  Sonata I-III  17.50 €
G202  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.
G047  18.00 €

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 in-strumentation. The third viol functions both as solo and bass instrument. Thus, the Sonata can be played even if a keyboard instrument is not available.
G041  17.00 €

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 viols 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.
G326  21.50 €

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 rhythmic 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 soirees.

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 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 gambaist should take upon him/herself.

Carl Friedrich Abel (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.

Violin, viola da gamba and b.c.

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.

Johan Schenck (1660–1717?)
Le Nymphe di Rheno
Per Due Viole Di Gamba Sole

Le Nymphe 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.

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 violi. 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.

William Young (?-1662)
Air 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 Viols" by Matthew Locke.

G242 volume 1: Le tendre, Le retour, Tombeau
Les Regrets
13.80 €

G243 volume 2: Le retrouvé, Le Changé, L’escou-tant
13.80 €

G244 volume 3: Le raporté, La Vignon
14.50 €

William Young (1660–1717?)
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 Nymphe di Rheno
Per Due Viole Di Gamba Sole

Le Nymphe 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 violi. 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 (1660–1717?)
Air 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 Viols" by Matthew Locke.

G401
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.

Dietrich Becker (1623-1679)

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.

Dieterich Buxtehude (~1637-1707)

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, Reineck, and Buxtehude. Characteristic of Becker are the passages in which the viol 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.

Dieterich Buxtehude (~1637-1707)

VII. Suonate à due, Violino & Violadagamba, con Cembalo, Opera prima

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

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.

Dieterich Buxtehude (~1637-1707)

Sonata in A minor

for violin, viola da gamba, and basso continuo

Besides Buxtehude's fourteen trio sonatas, which where 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.

www.guentersberg.de
VI. Sonate à Violino e Viola da Gamba col suo Basso Continuo

Johann Gottlieb Graun

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.

G126 17.50 €

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 Ein-stein 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 Rosennüller 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.

G051 Sonata Prima in D major 16.00 €
G052 Sonata Secunda in E minor, 16.00 €
G053 Sonata Terza in A major 17.00 €
G054 Sonata Quarta in C major 16.00 €
G055 Sonata Quinta in B major 16.00 €
G056 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 Gretsch (~1710-1778)

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

Johann Konrad Gretsch was a respected cellist in the chapel of the Prince of Thurn and Taxis in Regensburg and a popular composer. Ernst Ludwig Gerber called Gretsch 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 21.

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 Güntersberg (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: “Schwindel, 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 violin 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 16.50 €

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 Döberreiner. 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 €

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

Carl Friedrich Abel (1723-1787)
Second Pembroke Collection
Four duets for viola da gamba and violoncello, ten sonatas for viola da gamba and Bc.
See G250 etc. under Viola da gamba and b.c. / basso, page 3.
G107 15.50 €

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.
G141 16.80 €

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.

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<td>I-III</td>
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<td>G173</td>
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**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.

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<th>Edition</th>
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<td>G256</td>
<td>IV-VI</td>
<td>16.50 €</td>
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**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 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.

<table>
<thead>
<tr>
<th>Edition</th>
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<tr>
<td>G276</td>
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<tr>
<td>G277</td>
<td>IV-VI</td>
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<tr>
<td>G278</td>
<td>VII-IX</td>
<td>18.80 €</td>
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<tr>
<td>G279</td>
<td>X-XII</td>
<td>18.80 €</td>
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</tbody>
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**Johann Melchior Dreyer (1747-1816)**

**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.

<table>
<thead>
<tr>
<th>Edition</th>
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<tbody>
<tr>
<td>G385</td>
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<tr>
<td>G386</td>
<td>II</td>
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</tr>
<tr>
<td>G387</td>
<td>III</td>
<td>14.80 €</td>
</tr>
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**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, Buffet de Viole, ou Bajoons ... suggests that the sonatas can be played on several bass instruments. This edition in tenor and bass clef is for violoncellos and bassoons.

<table>
<thead>
<tr>
<th>Edition</th>
<th>Sonatas</th>
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<tr>
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<tr>
<td>G104</td>
<td>IV-VI</td>
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**George Frideric Handel (1685-1759)**

**Sonata in G minor**

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

See G130 under *Two or more violas da gamba (and b.c.)*, page 12.

**Benedetto Marcello (1686-1739)**

**VI Sonata a Tré**

Six Sonatas for two violoncelli and basso continuo

These sonatas from the Italian Late Baroque, which are 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 violoncello and continuo harpsichord would be first and foremost. Optimal would be an additional continuo cello. However, a pure string trio would also be charming.

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<tr>
<th>Edition</th>
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<th>Price</th>
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<tbody>
<tr>
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<tr>
<td>G309</td>
<td>IV-VI</td>
<td>17.50 €</td>
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**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 13.
Joseph Reinagle (1752–1825)
Six Easy Duettis 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.

G315  Duets I-III 16.50 €
G316  Duets IV-VI 16.50 €

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.

G378  19.80 €

Joseph B. Zyká (~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.

G238  Duetti I and II, First Edition 15.50 €
G239  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.

G237  First Edition 16.00 €

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 violincello

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, A:9:2

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 31.

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

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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 33.

**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 33.

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

**Jubilate Domino**

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

See G099 under Cantatas, vocal works, page 34.

**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 34.

**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 34.

**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 34.

**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.

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 Credius (1681-nach 1735)**

**Sonata in E major**

for transverse flute, viola da gamba, and basso continuo

Johann Christian Credius 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 (1702/3-1771)**

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

GraunWV A:XIII:3

See G069 etc. under Concerts and Symphonies, page 32.

**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 32.

**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 32.

**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

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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.

**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 €

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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.

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 €

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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

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. 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 obbligato part in the tenor range. A detailed introduction by Peter Holman puts the work in its historical context.

G230  First Edition  17.50 €

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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 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

G21  18.80 €

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**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 €

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**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 22.

**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 23.

**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 Frittsch.

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

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.

Johann Pfeiffer (1697-1761)

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

See G144 under Concerts and Symphonies, page 33.

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.

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 27.

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 reminescent of Corelli is not very difficult.

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.

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 Fritzsch and Walter Heinz Bernstein

See G143 under Concerts and Symphonies, page 33.

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 34.

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.

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.
Joseph Haydn (1732-1809)

28 Divertimenti a tre (Barytontrios 97-126)

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.

Chamber music with violin

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 19.

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.

Ignazio Albertini (~1644-1685)

XII Sonatinæ

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 Sonatinæ XII, has been preserved. They are in the tradition and characteristic tonal language of the SouthGerman-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.

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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 20.

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 20.

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 20.

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 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)
Concerto for Violin, Viola da Gamba and Orchestra
GraunWV A:XIII:3
See G069 etc. under Concerts and Symphonies, page 32.

Johann Gottlieb Graun (1701/02-1771)
Concerto for Violin, Viola and Orchestra
GraunWV A:XIII:3
See G070 etc. under Concerts and Symphonies, page 32.

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 20.

Johann Gottlieb Graun (1702/3-1771)
Trio in A major
for violin, viola da gamba/violin, and basso continuo,
GraunWV Av:XXV:41
See G210 under Violin, viola da gamba and b.c., page 16.

Johann Gottlieb Graun (1701/02-1771)
Trio in G major for transverse flute, violin, and basso continuo
GraunWV C:XXI:87
See G132 under Chamber music with flute or other wind instruments, page 27.

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 22.

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 12.

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 28.

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 21.

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 21.

Johann Michael Nicolai (1629–1685)
Sonata 14
Trio Sonata in G minor for Violin, Viola da Gamba, and Basso Continuo
See G327 under Violin, viola da gamba and b.c., page 16.

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 16.

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 21.
Chamber music with viola

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 21.

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 28.

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
This 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.

Chamber music with viola da gamba

Carl Philipp Emanuel Bach (1714-1788)
Sonata in G minor
for viola da gamba or viola and harpsichord
See G080 under Viol da gamba and ohbl. keyboard, page 8.

Johann Christian Bach (1735-1782)
Six Quartetts for Carl Friedrich Abel Op. 8
for Oboe (Flute, Violin), Violin, Viola da Gamba (Viola), and Basso Continuo
See G311 etc. under Chamber music with viola da gamba, page 19.

Johann Gottlieb Graun (1701/02-1771)
Concerto for Violin, Viola and Orchestra
GraunWV A:XI:4
See G070 etc. under Concerts and Symphonies, page 32.

Johann Gottlieb Graun (1702/3-1771)
Quartet in G minor
for two violins, viola da gamba or viola and basso continuo, GraunWV Av:XI:10
See G273 under Chamber music with viola da gamba, page 20.

Johann Gottlieb Graun
Sonata in F major for viola da gamba or viola and obbligato harpsichord
GraunWV C:V:84

George Frideric Handel (1685-1759)
Sonata in G minor for viola da gamba or viola and basso continuo

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 12.

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 violins, page 22.

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 violins, page 23.

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 21.

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 16.
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 €

Christian Michael Wolff (1707-1789)
**Sonata in C major for obbligato harpsichord / harp and violetta / viola da gamba**

Stettin 1776


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 Bc.

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

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 19.

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.

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 violon, page 22.

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 violon, page 23.

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 28.

Chamber music with flute or other wind instruments

Carl Friedrich Abel (1732-1787)
**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...
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.

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)
Quartet in G major
for transverse flute, violin, viola da gamba, and violincello
See G199 under Chamber music with viola da gamba, page 19.

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 30.

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’Loghlin and an additional score with a realization by Dankwart von Zadow.

Johann Christian Credius (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 20.

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).

Johann Gottlieb oder Carl Heinrich Graun
Trio in G major
for two flutes and basso continuo, GraunWV 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.

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 18.

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 21.
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.

### Sonatas 1-4, First Edition (Sonata 1)

### Sonatas 5-8, First Edition (Sonata 7)

### Sonatas 9-12, First Edition

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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

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.

### G266 sonatas 1-4, First Edition (Sonata 1) 19.50 €

### G267 sonatas 5-8, First Edition (Sonata 7) 19.50 €

### G268 sonatas 9-12, First Edition 19.50 €

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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 Basso

See G274 under Chamber music with viola da gamba, page 21.

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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 21.

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Johann Christoph Pepusch (1667-1752)

**Sonata in D minor**

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

See G229 under Violin, viola da gamba and b.c., page 16.

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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.

### G082 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.

### G101 17.50 €

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Georg Philipp Telemann (1681-1767)

**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 25.

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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 22.
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.

Sonata in G minor

G351 Sonatas I and II 18.00 €
G352 Sonatas III and IV 16.50 €
G353 Sonatas V and VI 16.50 €

Carl Philipp Emanuel Bach (1714-1788)
Sonata in G minor
for violin and harpsichord

See G081 under Chamber music with violin, page 23.

Johann Melchior Dreyer (1747-1824)
Six Sonates Concertants pour le Clavecin ou le Forte Piano et Violoncelle
Einwangen about 1786

See G262 etc. under One or more violoncellos [and b.c. / obbl. keyboard], page 18.

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 Harpsichord 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.

Sonatas V and VI

G288 15.50 €

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.

G218 14.50 €

George Frideric Handel (1685-1759)
XII Fantasie 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.

G167 16.00 €

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

Beginning arranged for 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.

G120 full score and cadenzas, First Edition 26.00 €
G121 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 (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 €

Carl Friedrich Abel (1723-1787)
Six Sonatas op. 9
for Violin/Flute, Violin, and Violoncello
See G216 under Violin, viola da gamba and b.c., page 15.

Johann Gottlieb Graun (1702/3-1771)
Quartet in G minor
for two violins, viola da gamba or viola and basso continuo,
GraunWV AvXIV:10
See G273 under Chamber music with viola da gamba, page 20.

Johann Konrad Gretsch (~1710-1778)
Trio in G minor for Viola da Gamba, Violin and Basso
See G296 under Violin, viola da gamba and b.c., page 16.

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 violons, page 22.

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 violons, page 23.

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 21.

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 Lichenthal (1780-1853)
See G120 etc. under Chamber music with keyboard, as well as solo, page 29.

Wolfgang Amadeus Mozart (1756-1791)
Symphony in G minor K.550
Contemporary adaptation for string quintet by Peter Lichenthal (1780-1853)
Following our successful edition of the Mozart Requiem in the adaptation of Peter Lichenthal 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.

G108 full score, First Edition 19.80 €
G109 set of parts, First Edition 24.80 €

Johann Christian Bach (1735-1782)
Six Quartetos 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 19.

December 2021 www.guenterberg.de
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.

G088  full score, First Edition  19.80 €
G089  set of parts, First Edition  24.80 €

Concerts and Symphonies

Carl Friedrich Abel (attributed) (1723–1787)
Concerto Violo de Gambo in A major A9:1A
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 €

Carl Friedrich Abel (1723–1787)
Concerto a Viola da Gamba Concertata in G major for Viola da Gamba, two Violins, Viola, and Basso, A9:2

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 cells 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 €

Christoph Schaffrath (1709-1763)
Trios in F major for viola, violoncello, and b.c.
See G190 under Chamber music with viola, page 26.

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 26.

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


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'Loghlin 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 dissonances, 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."
since they undoubtedly add to the string timbre. See also G069 (version with viola da gamba).

Johann Gottlieb Graun (1702/3–1771)
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 (1669-1761)
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 evaluated less.

G143 19.80 €

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 Fritzsch 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.

G136 19.80 €

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 holder 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.

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’) 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 are given for the viola da gamba, and for the transverse flute a solo part is also included.

G143 19.80 €
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.

Dieterich Buxtehude (~1637-1707)  
**Jubilate Domino**
cantata for alto, viola da gamba, and b.c.
This cantata numbers among the most attractive and virtuoso 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.

Dieterich Buxtehude (~1637-1707)  
**Laudate pueri Dominum**
Chiacona 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 least 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.

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: DATFB). Preface by Annette Otterstedt.

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.

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.

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.

Consort of 2 or 3 parts

Eustache du Caurroy (1549-1609)  
**Complete edition of the 42 fantasias for three- to six-part consort**
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 (octava) treble clef.
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.

Volume 1 (two-part)
Volume 2 (three-part)
Volume 3 (four-part)
Volume 4 (four-part)
Volume 5 (five-part)
Volume 6 (five-part)
Volume 7 (six-part)
Volume 8 (seven-part)
Volume 9 (eight-part)

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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.

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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 viol. But they are also very suitable for recorders and other wind instruments or for mixed ensembles.

Volume 1: two-part
Volume 2: three-part
Volume 3: four-part
Volume 4: four-part
Volume 5: five-part
Volume 6: six-part
Volume 7: seven-part (Nachtwache)
Volume 8: eight-part (Der ehlich Stand)

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William Young (?-1662)

Sonate à 3 Viole

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.

Sonatas I-IV
Sonatas V-IX

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## Consort of 4 parts

### Eustache du Caurroy (1549-1609)
**Complete edition of the 42 fantasias for three- to six-part consort**

See G016 etc. under * Consort of 2 or 3 parts*, page 34.

### 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 Stadtpfeifer (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 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.

| G313 | vol. 1: 12 Paduans | 19.80 € |
| G314 | vol. 2: 20 Galliards | 19.80 € |

### David Funck (1648-1701)
**Stricturae viola-di gambicae**

for four violas 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.

| G205 | volume 1 (no. 1-16) | 14.50 € |
| G206 | volume 2 (no. 17-32) | 19.50 € |
| G207 | 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 Wëltliche Teutsche Lieder..." and "Neue fünfstimmige Paduane und Galliardes, auf Instrumenten, farnemlich auff Violen 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 3rd voices are provided.

| G261 | | 16.50 € |

### 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 à 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.

| G025 | Sonata Quinta | 15.50 € |
| G026 | 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 fantasies 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.

| G104 | | 17.50 € |

### 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.

| G103 | | 15.50 € |

### 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 35.

### 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 35.
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.

Volume 1: two-part
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Volume 3: four-part
Volume 4: four-part
Volume 5: five-part
Volume 6: six-part
Volume 7: seven-part (Nachtwache)
Volume 8: eight-part (Der ehlich Stand)

G361 Volume 1: two-part 16.50 €
G354 Volume 2: three-part 16.50 €
G355 Volume 3: four-part 16.50 €
G356 Volume 4: four-part 16.50 €
G357 Volume 5: five-part 18.00 €
G358 Volume 6: six-part 18.00 €
G359 Volume 7: seven-part (Nachtwache) 18.00 €
G360 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, tre, quattro, e cinque strumenti (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.

G059 13.50 €

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 34.

Eustache du Caurroy (1549-1609)
Complete edition of the 42 fantasias for three- to six-part consort
See G016 etc. under Consort of 2 or 3 parts, page 34.

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.

G017 suite I in C 12.80 €
G018 suites II in d/D and III in E/e 18.00 €
G019 suites IV in F and V in a 12.80 €
G020 suites VI in d/D and VII in F 17.00 €
G021 suites VIII in g and IX in B 17.00 €
G022 suites X in h and XI in G/g 16.00 €
G023 suites XII in g/G and XIII in d/D 17.00 €
G024 suites XIV in C and XV in a 12.80 €

G260 16.80 €

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.

G280 19.80 €
Claude Le Jeune (1530-1600)

*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. The 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.

**G105**
14.50 €

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 35.

Johannes Schultz (1582-1633)

*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.

**G361** Volume: two-part
16.50 €

**G354** Volume: three-part
16.50 €

**G355** Volume: four-part
16.50 €

**G356** Volume: four-part
16.50 €

**G357** Volume: five-part
18.00 €

**G358** Volume: six-part
18.00 €

**G359** Volume: seven-part (Nachtwache)
18.00 €

**G360** Volume: eight-part (Der ehlich Stand)
18.00 €

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.

**G007**
14.80 €

Giovanni Battista Vitali (1632-1692)

*La Scalabrina*

for five-part consort, from Sonate a due, tre, quattro, e cinque strumenti (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 €

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 transcrip- tion of the German text, an English translation and an exten- sive 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.


Benjamin Hely (?-1699)

A Set 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)

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for tenor or bass viols. Series: For the lesson

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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 13.