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 anonymous composer, 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 uncredited 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 uncredited composer.

G142

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.

G220

16.00 €

Anonymous (London 1710)
Aires & Symphonies

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 & Symphonies” 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.

G334

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 40.
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.

Benjamin Hely (1671-1699)

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.

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

Pour la Basse

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

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

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

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.

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 €

October 2022

www.guentersberg.de
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
Ignazio Albertini (ca. 1644-1685)

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

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

G204
14.90 €

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 styalus 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 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 Cantata 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.

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, Blanccourt, 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.

Michel Corrette (1707-1779)

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 is 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.

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."

Johann Gottlieb Graun (1722/3-1771)

Sonata in C major for Viola da Gamba and Basso continuo

Original version based on the autograph and transcription by L.C. Hesse (1716-1771), GraunWV A:XXVII: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.

Carolus Hacquart (ca. 1640 - ca.1701)

Chelys

12 suites for viola da gamba and basso continuo

Carolus (Carol) 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 parts 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.

George Frideric Handel (1685-1759)

Twelve Kassel Sonatas for viola da gamba and basso continuo

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

These twelve sonatas are from an anonymous manuscript in the Kassel University Library. The title of the manuscript describes them as viola da gamba sonatas. However, they lie much too high for bass viol, so that specialists have long wondered how they could be played. In our edition, we now offer a solution: the viol part has been taken down an octave, and the two parts then transposed a third lower. As a result, viola da gamba players can now play these fine sonatas for the first time.
In the year 2015, by means of handwriting comparisons, the
Handel scholar Graham Pont came to the conclusion that the
Kassel manuscript was scribed by William Babell, George
Frideric Handel's main抄寄件.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.

G269 sonatas 1-4 19.50 €
G270 sonatas 5-8 19.50 €
G271 sonatas 9-12 19.50 €

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

The Sonata in G minor HWV364b is the only solo viola da
gamba work generally accepted as an authentic Handel work.
The authority of the viola da gamba arrangement comes from
an addition in Handel's hand at the bottom of the first page of
the autograph of the sonata for violin HWV364. He wrote out
the first bar of the work with the solo part an octave lower in
the alto clef, labelling it ‘per la viola da gamba’. The work which
is published here in an up to date form is part of the standard
repertory for viola da gamba.

G149 15.50 €

Ernst Christian Hesse (1676-1762)
Two duets with Viola Da Gamba

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

We know from several historical documents that Ernst Christi-
an Hesse was a very famous gamba player. His works in this
edition form his only known compositional legacy. They
certainly fall short of the brilliance and the difficulty of his lost
viola da gamba works. Nevertheless, they represent quite attrac-
tive 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 €

Conrad Höfßler (1647-1696)
PRIMITIE CHELICE

12 suites for viola da gamba and basso continuo

In the second half of the seventeenth century, there were four
great viola da gambists in Germany: Johann Schenck, August
Kühnel, Jakob Richmann, and Conrad 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 Primitie Chelice, 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 €

August Kühnel (1645-~1700)
Sonate ù Partite ad una ù due Viole da Gamba
con il Basso Continuo

Kassel 1698

The Sonate ù 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.

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

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

Paris ca. 1775

Andreas Lidl was known in the second half of the 18th century
in Austria, France and England as a gambist who was also a
virtuoso on the baryton. In the second half of his life he lived
in London, where he was certainly to some extent a competitor
to Carl Friedrich Abel. His six gamba sonatas are comparable in
musical expression and technical demands to Abel's sonatas in
the Maltzan Collection. Especially noteworthy are the richly
ornamented slow movements, which show characteristics of the
early classical sensitive style. Our edition is based on the auto-
graph 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 €

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

in C major, Maltzan Collection Vol. 10

The Maltzan Collection is a trove of manuscripts made up of
thirty for the most part unknown works for viola da gamba in the
holdings of the library of Adam Mickiewicz University in
Poznań, Poland. Twenty-eight of the works are by Carl Frie-
drich 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
tutor 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 Niko-
laus 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.

**Johann Gottfried Mente (1698-ca. 1760)**

*Suite for viola da gamba and basso continuo*

Leipzig 1759

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

**Jaques 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.

**Juan Bautista Pla and Anonymous (ca 1720 - after 1773)**

*Two Sonatas for Viola da Gamba and Basso*

B flat major and C major

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

**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.

**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.

**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.

**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.

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**First Edition**

**G310**

13.80 €

**G272**

13.80 €

**G322**

21.80 €

**G321**

21.80 €

**G284**

15.50 €

**G286**

12.80 €

**G049**

14.50 €

**G289**

19.80 €

www.guentersberg.de October 2022
Giuseppe Tartini (1692-1770)

Two Sonatas for Viola da Gamba and Basso

Sonatas in G minor and B flat major

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

G283

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 bass continuo realization.

G323

Gottfried Tielke (1668–1725)

per la Violadagambe

Nine pieces for viola da gamba and basso continuo

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

G257

Viola da gamba and obbl. keyboard

Carl Friedrich Abel (1723–1787)

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

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

G330

Anonymous, Berlin School

Sonata per Viola di Gamba e Cembalo

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

G044

First Edition

Carl Philipp Emanuel Bach (1714–1788)

Sonata in G minor

for viola da gamba or viola and harpsichord

This third sonata for bass viol by C. Ph. E. Bach is similar in genre to the three sonatas for gamba and harpsichord obbligato by J. S. Bach. It has however all characteristics of the 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 appogiaturas. Our modern edition is based on the Berlin autograph, which is also included as facsimile. This sonata is equally successful on the viola as the copy in Brussels shows which we have used as well.

G080

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

G071

suite I

14.80 €

G072

suite II

21.80 €

G073

suites III–V

21.80 €

G074

suites VI and VII

21.80 €

G075

suites VIII and IX

21.80 €

G076

suites X and XI

21.80 €

G077

suites XII–XIV

21.80 €

Georg Philipp Telemann (1681–1761)

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

TWV 41:G6

14.50 €

Gottfried Tielke (1668–1725)

per la Violadagambe

16.80 €

Anonymous, Berlin School

Sonata per Viola di Gamba e Cembalo

13.80 €

Carl Philipp Emanuel Bach (1714–1788)

Sonata in G minor

17.00 €

Johann Christian Bach (1735–1782)

Four sonatas for harpsichord / pianoforte and viola da gamba

19.00 €
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.

**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 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 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.

**Franz Xaver Chwatal (1780-1879)**

*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.

**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 obligato 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.

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

*Concerto à Cembalo Solo con Viola di Gambe o Braccio* in C major

This piece is similar in genre to the three gamba Sonatas of J. S. Bach. These harpsichord obligato 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.
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 Ägypten' by Étienne-Nicolas Méhul Műlitsch, 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.

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

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

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

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

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

Christoph Schaffrath was an important member of the "Berlin School," a group of composers active at the court of Frederick the Great in the mid-18th century, which included the Graun brothers and C.P.E. Bach. He was a keyboard player, and most of his works are for harpsichord. There are four important works by him with viola da gamba, all of which are here pubilshed by Edition Güntersberg. This sonata with obbligato harpsichord bears clear characteristics of the sensitive style with beautiful melodic lines and frequent passages of parallel thirds. It has similarities to the sonatas for harpsichord and viola da gamba by Johann Gottlieb Graun, but is shorter and smaller in range and makes fewer technical demands on the players. The preface was written by Michael O’Loghlin.

Georg Philipp Telemann (1681-1767)
Essercizii Musici: TRIO 2do for viola da gamba, hapsichord, and basso continuo, TWV 42:G6

The instrumentation of this sonata with obbligato harpsichord and continuo is somewhat unusual and will not always be easy to organize. Ideal for the continuo is certainly a second harpsichord and a second viol. Another chordal instrument, for example, a theorbo, would also be a possibility. In order for the piece to be performed with minimal forces, that is to say, with one viol and one harpsichord, our harpsichord part additionally contains the figured bass, so that the harpsichordist can take over the continuo part when his/her part pauses.

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.

G189 14.80 €
Hermann Gustav Jaeschke (1818 - after 1846)
Variations for Viola di Gamba and Piano-Forte on a theme from the Opera 'Jakob und seine Söhne in Ägypten' by Étienne-Nicolas Méhul Műlitsch, after 1840

G325 14.80 €
Felix Mendelssohn Bartholdy, Robert Schumann, Franz Liszt (19th century)
Four Romantic Pieces for Viola da Gamba and Pianoforte (Organ)

G407 16.80 €
Johann Pfeiffer (1697-1761)
Sonata in D major for viola da gamba and obbligato harpsichord

G048 14.50 €
Christoph Schaffrath (1709-1763)
Sonata in G major for Obbligato Harpsichord and Viola da Gamba

G379 16.80 €
Georg Philipp Telemann (1681-1767)
Essercizii Musici: TRIO 2do for viola da gamba, hapsichord, and basso continuo, TWV 42:G6

G200 16.50 €
Christian Michael Wolff (1707-1789)
Sonata in C major for obbligato harpsichord / harp and violetta / viola da gamba

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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. / baso, 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. / baso, page 3.

Anonymus (2nd half 17th century)
Lübecker Violaadagamba Solo
Sonata in D minor for viola da gamba and basso continuo
See G100 under Viola da gamba and b.c. / baso, page 4.

Anonymous
Parisan 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 suit-ed for instructional purposes. Those parts which are notated in treble clef can also be played on the treble viol. The duets by Boismortier (vol 2 and 3) can also be played on cellos, both parts are notated in bass clef.
G033 vol 1: Somis and Senaillié 19.00 €
G034 vol 2: Boismortier 17.50 €
G035 vol 3: Boismortier 17.50 €
G036 vol 4: Corelli, Mascetti, Leclair 18.80 €
G037 vol 5: Montanari, Senaillié, Benda 17.50 €

Dieterich Buxtehude (~1637-1707)
Sonata in D major
for viola da gamba, violone or 2nd viola da gamba and basso continuo
Besides Buxtehude’s 14 trio sonatas in op.1 and op.2 there are six further instrumental sonatas. Among this group is also the present sonata with the unusual and unique instrumentation of viola da gamba, violone, and basso continuo. With “violone” an 8’ instrument was intended, i.e. its part should sound as notated, and not an octave lower. For this reason lacking a violone, the part could be played by a second viola da gamba or even by a cello. – Our edition consists of a score of the three original parts, three part booklets, and a separate score with a continuo realisation.
G127 17.50 €

Collection
Pieces for the Bass Viol Lesson
for beginners, intermediate, and advanced players
See G221 etc. under School works, for the lessons, page 40.

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-reînis
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. 1655-1730)**

**Sünching Manuscript**

Sonatas for two Violas da Gamba and Basso Continuo

These works by Gottfried Finger come from the Sünching manuscript, an autograph scribed between 1670 and 1682, which primarily 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 stiltus phantastieus, in which the individual sections mostly segue into one another. The music is very varied. Alongside majestic, chorale introductions, there are fugal sections, virtuoso viol solos, variations on catchy themes, magnificent chaconnes, and fast, at times wild conclusions. Every gambist should face the challenges of this original viola da gamba music.

- **G335** Vol. 1, Sonata 3, First Edition 17.00 €
- **G336** Vol. 2, Sonata Augustiniana, First Edition 16.00 €
- **G337** Vol. 3, Sonata 5, First Edition 17.00 €
- **G338** Vol. 4, Suite in D major with Passagalia, First Edition 19.50 €
- **G339** Vol. 5, Sonata Amoena, First Edition 17.00 €

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

**Sünching Manuscript**

Suite No 7 for two bass 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 aforementioned 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.

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

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

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

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

- **G032** 13.00 €

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

**Trio Concertante**

for 2 bass 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.

- **G039** D minor, First Edition 21.00 €
- **G040** G minor, First Edition 21.00 €

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

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

Graun WV C: XV:87

To judge by the number of copies in which it is preserved, this trio must have been one of the most popular instrumental works by either of the Graun brothers. As usual the scoring varies among the copies. Our edition for two violas da gamba follows a copy of the Sing-Akademie which was recently recovered. The trio is musically very charming but it is not especially difficult to play. It augments the number of the known trios by Graun for two gambas to a total of four. See also our version for flute and violin (G132).

- **G131** First Edition 15.50 €

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

**Six Sonatas op. 2**

for two violas da gamba

These duos at the transition from Baroque to Early Classics show a refined melodic line and they are joyful to play. Their degree of difficulty is not very high, and they are perfectly suited for lessons and for making music at home. The original title 1/1 Sonates a deux Violoncelles, Basès de Viole, ou Baßons ... suggests that the sonatas can be played on several bass instruments. This edition in alto and bass clef is for viola da gambas.

- **G085** Sonatas I-III 14.80 €
- **G086** Sonatas IV-VI 14.80 €

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

**Sonata in G minor**

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

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

- **G130** 18.50 €

**Benjamin Hely (c.1699)**

**A Sett of Lessons**

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

See G319 under Viola da gamba solo, page 2.
Benjamin Hely
Six Sonatas for two Violas da Gamba and Basso Continuo
or three Violas da Gamba

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

G317  Sonatas I-III  18.80 €
G318  Sonatas IV-VI  18.80 €

August Kühnel (1645-~1700)
Sonate ò Partite ad una ò due Viole da Gamba
cön 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 worth their while to occupy themselves with this form of notation. In the present volume, we reproduce in facsimile the tablature of fifteen easy pieces for two viols. Parallel to this, you will find the same pieces in modern mensural notation. The pieces have been down to us in an anonymous collection in the Kasell 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-Violls
composed in 1652

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

G128  14.80 €

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 instrumentatation. 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 violas da gamba number among the most important and well-known works for this formation, whose distinctive feature is the pleasant, sonorous, and harmonically rich sound of the three bass instruments. The sonatas are presented in a new edition that conforms to today’s

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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 rhetorical 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 students, 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 soirée.

G168 Act I: L’Enlèvement d’Adonis 19.80 €
G169 Act II: La Lyre enchantée 19.80 €
G170 Act III: Anacréon 19.80 €
G171 Act IV: Les Sibarites 19.80 €

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

Concerts a deux Violes Esgales

Selected concerts in separate volumes

Sainte-Colombe’s “Concerts a deux Violes Esgales” were published by Paul Hoorenman in a scholarly edition in 1973. Edition Güntersberg has taken upon itself the task of publishing separate editions of some of the sixty-seven concerts in a practical edition. The first volume contains the three concerts that are performed in the movie “Tous les matins du monde” (“All the Mornings of the World”), and in that way have become known to a wider audience. The second volume contains three concerts in D minor which are not widely known. The third volume contains two consecutive concerts that are somewhat longer longer than most of the others. Sainte-Colombe’s music is so interesting for the performer because it violates many compositional and musical rules, and as a result often seems improvised. Its soothing and frequently melancholy character is unique. It represents a challenge that every viola da gamba should take upon him/herself.

G242 volume 1: Le tendre, Le retour, Tombeau 13.80 € Les Regrets
G243 volume 2: Le retrouvé, Le Changé, L’escouant 13.80 €
G244 volume 3: Le raporté, La Vignon 14.50 €

Christoph Schaffrath (1709-1763)

Duetto for two violas da gamba

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

G087 16.00 €

Johan Schenck (1660–1717?)

Le Nymphé di Rheno

Per Duc Viole Di Gamba Sole

Le Nymphé 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 violi 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 (?-1662)

Airs for Two Bass Viols

Twenty-one Pieces for two Bass Viols

The gambist William Young is best known for his musical activities in Innsbruck, where he lived from 1750 onwards. But he must also have been an important musician and composer in England before then, for many of his works have survived in British libraries, including the viol duos published here. With
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.

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.

Carl Friedrich Abel (1723-1787)

Six Sonatas op. 9

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

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

Dietrich Becker (1623-1679)

Sonata a 2. Violino & Violdagamba.

from Erster Theil zweystimmiger Sonaten und Suiten, Hamburg 1674

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

Dietrich Becker (1623–1679)

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

Becker numbered among the most important North-German instrumental composers of the second half of the seventeenth century. His works stand in the tradition of Weckmann, Reincken, and Buxtehude. Characteristic of Becker are the passages in which the viola da gamba and bass play together and the concerto 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 doi, Violino & Violadagamba, con Cembalo, Opera prima

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

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

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Dieterich Buxtehude (~1637-1707)

VII. Sonate 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.

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

Dieterich Buxtehude (~1637-1707)

Sonata in A minor
for violin, viola da gamba, and basso continuo

Besides Buxtehude’s fourteen trio sonatas, which 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.

G129 17.50 €

Dieterich Buxtehude (~1637-1707)

Sonata in B-flat major with Suite
for violin, viola da gamba, and basso continuo

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

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

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 solisto 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 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.

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 22.

Johann Michael Nicolai, Samuel Capricornus (1629–1685, 1628–1665)
Sonata in A minor, Ciaconna in D major
for Violin, Viola da Gamba, and Basso Continuo
This booklet contains two trio sonatas for violin and viola da gamba from the Partiturbuch Ludwig of 1662, an important German manuscript collection of 17th century instrumental music. The composers, Johann Michael Nicolai and Samuel Friedrich Capricornus, both served at the Stuttgart court around 1650, so these pieces can give a good impression of the instrumental music cultivated there at that time.

G405 16.80 €

Johann Michael Nicolai (1629–1685)
Sonata 14
Triö 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 B minor
for violoncello and viola da gamba and basso continuo, Cook 2:029
Johann Christoph Pepusch was born in Berlin, but he spent most of his life in London. His best known work is the music for The Beggar's Opera (1728). In his years in London he wrote a good deal of chamber music, among which we find several works that have obbligato parts for the viola da gamba. This fine trio sonata in B minor is probably written in a more complex and demanding manner than the other works by Pepusch published by Edition Günersberg (G229 and G230). A detailed introduction by Peter Holman puts the work in its historical context.

G232 First Edition 16.50 €

Friedrich Schwindl (1737-1786)
Sonata in A major for Viola da Gamba, Violin and Basso
Friedrich Schwindl was a very well-known violinist and composer in the eighteenth century. Among others he was active in Brussels, London, Paris, The Hague, Zurich, and Geneva and published fifty instrumental pieces. The author and composer Christian Friedrich Daniel Schubart wrote: “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 viol music from the time around 1750. The most important works in the collection are the twelve Fantasias for Viola da Gamba Solo by Georg Philipp Telemann, which were long thought to have been lost.

G293 First Edition 14.50 €

Georg Philipp Telemann (1681-1767)
Sonata in E major for violin, viola da gamba, and basso continuo
TWV 42: E6
The Trio Sonata in E Major for violin, viola da gamba, and basso continuo was first published in 1728 by Christian Döber- einer. However, Döberreiner’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 B.c.
See G250 etc. under Viola da gamba and b.c. / basso, page 3.

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.
Carl Friedrich Abel (1723-1787)
A Duetto for two Violoncellos
“as performed at the Hanover-Square Concert by Messrs Crosdill, & Cervetto”

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

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 “Pastoral”, 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.

Giacobo Cervetto (1681/1682-1783)
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.

François Couperin (1668-1733)
Les Goûts-réunis
Twelfth and Thirteenth Concert for two Violoncellos or Bassoons

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

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

Johann Melchior Dreyer was a well-known organist, choir director, violinist, singer, and composer in Ellwangen (Northeastern Swabia). His numerous Masses and other sacred music works were published in Augsburg during his lifetime. Widely disseminated in Central Europe and beyond until the mid-nineteenth century, they were held in high regard. His chamber music works, on the other hand, were and are less well known. The present early Classical sonatas, which were composed in the 1780s, have a largely optimistic character, florid melodies, and harmonic lightness. The manuscript is held in a private collection. We are pleased to be able to publish these sonatas for the first time.
Joseph Fiala (1748-1816)

Three Sonatas for Violoncello and Basso

Joseph Fiala was a versatile and well-travelled musician from Bohemia who was a master of the oboe, viola da gamba and violoncello. During his time in Salzburg and Vienna, he was a close friend of the Mozart family. Among his works, his three violoncello sonatas have remained relatively unknown until today, and we are please 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.

The sonatas can be played on several bass instruments. This edition in tenor and bass clef is for violoncellos and bassoons.

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

Joseph Reinagle (1752–1825)

Six Easy Duets for two Violoncellos in which several favorite Scotch and Welsh airs are introduced

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

George 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 fantasias 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.

Joseph B. Zyka (~1720-nach 1800)

Four Duetti for Violoncelli

The Bohemian cellist and composer Joseph B. Zyka was the founder of an impressive musical dynasty in Berlin, where the Hofkapelle employed him and his five sons, all string players. His name is known to many violoncello players through his simple duets with the original title Twelve Duetti for Violoncelli, 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's expert Margaret Doris, Dublin.

www.guentersberg.de
Chamber music with viola da gamba

Carl Friedrich Abel (1723-1787)

Second Pembroke Collection

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

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

Carl Friedrich Abel (1723-1787)

Quartet in G major

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

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

G199

16.00 €

Carl Friedrich Abel (1723-1787)

Concerto a Viola da Gamba Concertata in G major for Viola da Gamba, two Violins, Viola, and Basso, A9:2

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 32.

Johann Christian Bach (1735-1782)

Six Quartettos for Carl Friedrich Abel Op. 8

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

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

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

G311 full score

29.50 €

G312 set of parts

36.00 €

Dietrich Becker (1623-1679)

Schaff in mir Gott ein reines Herz

sacred concerto for alto, 2 violins, 2 viol, violone/bassoon, and B.c.

See G136 under Cantatas, vocal works, page 35.

Dietrich 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 35.

Dietrich Buxtehude (~1637-1707)

Jubilate Domino

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

See G099 under Cantatas, vocal works, page 35.

Dietrich 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 35.

Dietrich Buxtehude (~1637-1707)

Mit Fried und Freud, Klag-Lied

funereal music for soprano, bass, and four strings

See G110 under Cantatas, vocal works, page 35.

Dietrich 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 35.

Dietrich Buxtehude (~1637-1707)

Sonata in C major

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

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

G133

17.50 €
Johann Gottlieb Graun (1702/3-1771)

**Quartet in G minor**

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

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

G273 19.80 €

George Frideric Handel (1685-1759)

**7 Arias a 3**

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

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

G342  First Edition  22.50 €

Joseph Haydn (1732-1809)

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

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

See G174 etc. under Chamber music with tenor viol, treble viol, pardessus, baryton, or violone, page 23.

G318  First Edition  22.50 €

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 Fritzsch.

G106  First Edition  15.50 €

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Dieterich Buxtehude (~1637-1707)

**Sonata in F major**

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

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

G134  17.50 €

Dieterich Buxtehude (~1637-1707)

**Sonata in G major**

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

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

G135  17.50 €

Johann Christian 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 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.

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 33.

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 33.

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 34.
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

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.

Johann Christoph Pez (1664-1716)
Duplex Genius
Twelve Sonatas for two violins, viola da gamba or violoncello, and basso continuo, Opus 1
Pez’s sonata collection "Duplex Genius sive Gallo-Italus Instrumentorum Concentus" appeared in 1696. Contrary to the title’s promise, the sonatas clearly speak the musical language of the Italians, with which Pez had become acquainted in Rome. French elements clearly withdraw behind those of Corelli’s style. The level of difficulty is moderate. The third part can be played on a gamba or on a cello. The basso continuo can be played on a harpsichord or on another chordal instrument; an amplification by a further bass instrument is not necessary. Five of these sonatas have already been published in 1928 in a “Denkmäler” volume. All twelve sonatas are now presented by Johannes Weiss in a practical edition which satisfies today’s requirements for fidelity to the original.

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.

Johann Pachelbel (1653-1706)
Verzag doch nicht, du armer Sünder
(Do not give up hope, you poor sinner) Sacred Concerto for tenor, five stringed instruments, and b.c.
See G148 under Cantatas, vocal works, page 36.

Johann Christoph Pepusch (1667-1752)
Quartet in G minor
for two violins, viola da gamba and basso continuo, Cook 2404
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.

Johann Christoph Pez (1664-1716)
Duplex Genius
Twelve Sonatas for two violins, viola da gamba or violoncello, and basso continuo, Opus 1
Pez’s sonata collection "Duplex Genius sive Gallo-Italus Instrumentorum Concentus" appeared in 1696. Contrary to the title's promise, the sonatas clearly speak the musical language of the Italians, with which Pez had become acquainted in Rome. French elements clearly withdraw behind those of Corelli’s style. The level of difficulty is moderate. The third part can be played on a gamba or on a cello. The basso continuo can be played on a harpsichord or on another chordal instrument; an amplification by a further bass instrument is not necessary. Five of these sonatas have already been published in 1928 in a “Denkmäler” volume. All twelve sonatas are now presented by Johannes Weiss in a practical edition which satisfies today's requirements for fidelity to the original.

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.

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 35.

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 36.
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 28.

**Andreas Hammerschmidt (1660-1741)**
**Canon for two viols in tablature and mensural notation**
for tenor or bass viols. Series: For the lesson
See G032 under *Two or more violas da gamba [and b.c.]*, page 12.

**Gottfried Finger (ca. 1655-1730)**
**Sünching Manuscript**
Intrada Violetta for two Treble Viols and Basso Continuo
This work by Gottfried Finger comes from the Sünching manuscript, an autograph scribed between 1670 and 1682, which contains numerous sonatas and suites for two violas da gamba and the present intrada for two treble viols. A bass part has not been preserved, but it is probable that these works were played with bass. For this reason, our editions include a figured bass part composed by Wolfgang Kostujak. Contrasting to the works in the Sünching Manuscript for bass viols, this intrada which is reminiscent of Corelli is not very difficult.

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<td>G340</td>
<td>Vol. 6, Intrada Violetta, First Edition</td>
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**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.

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<td>G178</td>
<td>violoncello part</td>
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**August Kühnel (1646-1700)**
**14 Pieces for two viols in tablature and mensural notation**
for tenor or bass viols. Series: For the lesson
See G246 under *Two or more violas da gamba [and b.c.]*, page 13.

**Jacques Morel (France, 1st half 18th century)**
**Chaconne en Trio**
for transverse flute (or violin, treble viol, pardessus de viole), bass viol, and b.c., Paris 1709.
See G038 under *Chamber music with viola da gamba*, page 22.
Chamber music with violin

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 20.

Carl Friedrich Abel (1723–1787)

Sonnata 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 Sonatinae
12 Sonatas for violin and basso continuo, Frankfurt 1692
Of the works of Ignazio Albertini - a contemporary of Schmelzer and Biber - only a single collection of sonatas, these Sonatinae XII, has been preserved. They are in the tradition and characteristic tonal language of the South-German-Austrian violin virtuosi, but distinguish themselves with rather daring harmonic turns. The structure, partly made up of short sections with numerous changes of meter, is typical of the solo music of the late seventeenth century. The level of difficulty varies.

G195  Sonata I–III  17.50 €
G196  Sonata IV–VI  17.50 €
G197  Sonata VII–IX  17.50 €
G198  Sonata X–XII  17.50 €

Carl Philipp Emanuel Bach (1714–1788)

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

G081  15.00 €

Johann Christian Bach (1735–1782)

Six Quartettos for Carl Friedrich Abel Op. 8
for Oboe (Flute, Violin), Violin, Viola da Gamba (Viola), and Basso
See G311 etc. under Chamber music with viola da gamba, page 20.

Dietrich Becker (1623-1679)

Schaff in mir Gott ein reines Herz
sacred concerto for alto, 2 violins, 2 viols, violonc/bassoon, and b.c.
See G136 under Cantatas, vocal works, page 35.

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 35.

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 21.

Dieterich Buxtehude (~1637-1707)

Sonata in G major
for two violins, viola da gamba and b.c.
See G135 under Chamber music with viola da gamba, page 21.

Philipp Heinrich Erlebach (1657-1714)

VI. Sonate à Violino e Viola da Gamba col suo Basso Continuo
6 Sonatas for violin, viola da gamba or second violin and b.c., Nürnberg 1694
See G051 etc. under Violin, viola da gamba and b.c., page 16.

Gottfried Finger (ca. 1655-1730)

Sünching Manuscript
Intrada Violetta for two Treble Viols and Basso Continuo
See G340 under Chamber music with tenor viol, treble viol, pardessus, baryton, or violone, page 23.

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 33.

Johann Gottlieb Graun (1701/02-1771)

Concerto for Violin, Viola and Orchestra
GraunWV A:XIII:3
See G070 etc. under Concerts and Symphonies, page 33.

October 2022  www.guentersberg.de
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 21.

Johann Gottlieb Graun (1702/3-1771)
**Trio in A major**
for violin, viola da gamba/violin, and basso continuo,
GraunWV Av:XV: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**
Graun WV C:XV:87
See G132 under *Chamber music with flute or other wind instruments*, page 28.

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 23.

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 22.

Jacques Morel (France, 1st half 18th century)
**Chaconne en Trio**
for transverse flute (or violin, treble viol, pardessus de viole), bass viol, and b.c., Paris 1709.
See G038 under *Chamber music with viola da gamba*, page 22.

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 29.

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**

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

Johann Christian Bach (1735-1782)
**Six Quartettos for Carl Friedrich Abel Op. 8**
for Oboe (Flute, Violin), Violin, Viola da Gamba (Viola), and Basso
See G311 etc. under *Chamber music with viola da gamba*, page 20.

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 17.

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

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 22.

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 22.

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 27.

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October 2022
Johann Gottlieb Graun (1701/02-1771)
Concerto for Violin, Viola and Orchestra
GraunWV A:XIII:3
See G070 etc. under Concerts and Symphonies, page 33.

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 21.

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

George Frideric Handel (1685-1759)
Concerto à Cembalo Solo con Viola di Gambe o Braccio
in C major
See G189 under Viola da gamba and obbl. keyboard, page 9.

George Frideric Handel (1685-1759)
Sonata in G minor for viola da gamba or viola and basso continuo
See G149 under Viola da gamba and b.c. / basso, page 6.

George Frideric Handel (1685-1759)
Sonata in G minor
for 2 violas da gamba or other stringed instruments (violins,
violas, violoncelli) and basso continuo
See G130 under Two or more violas da gamba [and b.c.], page 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 vial, treble vial, pardes-
sus, baryton, or violone, page 23.

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 vial, treble vial, pardes-
sus, baryton, or violone, page 23.

Christian Michael Wolff (1707-1789)
Sonata in C major for obbligato harpsichord / harp and violetta / viola da gamba
Stettin 1776

Chamber music with viola da gamba

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

Carl Friedrich Abel (1723-1787)
Quartet in G major
for transverse flute, violin, viola da gamba, and violoncello
See G199 under Chamber music with viola da gamba, page 20.
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 violin*, page 23.

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.

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 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 22.

Christopher Schaffrath (1709–1763)  
**Trio in F major for viola, violoncello, and b.c.**  
See G190 under *Chamber music with viola*, page 26.

Georg Philipp Telemann (1681–1761)  
**Trio Sonata in G-major for Violin, Violoncello, and Basso**  
TWV 42:G7  
The catalogue of Telemann’s works lists the imposing number of 152 trios. Most of them are available today in modern editions and are widely known. The present Trio Sonata has not been published until now, which is probably due to the unconventional scoring, since Telemann employed the violoncello here in a soloistic manner and not, as was usual, merely as a bass instrument. The two solo parts display the strong influence of the Italian style and are clearly idiomatic for the violin and cello, respectively. Thanks to the progressing chords divided into rapid sixteenth notes, this sonata displays a very full sound and has a joyful and festive character reminiscent of Corelli.

**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.

- **G078**  
  sonatas I-III  
  16.50 €

- **G079**  
  sonatas IV-VI  
  16.50 €

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)  
**Quartet in G major**  
for transverse flute, violin, viola da gamba, and violincello  
See G199 under *Chamber music with viola da gamba*, page 20.

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.

- **G349**  
  First Edition  
  13.80 €

Johann Christian Bach (1735–1782)  
**Six Quartettos for Carl Friedrich Abel Op. 8**  
for Oboe (Flute, Violin), Violin, Viola da Gamba (Viola), and Basso  
See G311 etc. under *Chamber music with viola da gamba*, page 20.
Johann Gottlieb Graun (1702-1774)
Six Sonatas op. 2
for two violoncellos or bassoons
See G083 etc. under One or more violoncellos [and b.c. / obbl. keyboard], page 19.

George Frideric Handel (1685-1759)
7 Arias a 3
for Flauto Piccolo / Transverse Flute, Viola da Gamba and Basso Continuo
See G342 under Chamber music with viola da gamba, page 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.

For the first time have 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.

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

Jean-Pierre Guignon (1702-1774)
Six Sonatas op. 2
for two violoncellos or bassoons
See G083 etc. under One or more violoncellos [and b.c. / obbl. keyboard], page 19.

George Frideric Handel (1685-1759)
7 Arias a 3
for Flauto Piccolo / Transverse Flute, Viola da Gamba and Basso Continuo
See G342 under Chamber music with viola da gamba, page 21.

George Frideric Handel, attributed (1685-1759)
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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
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In the year 2017 some evidence was discovered that the sonatas are possibly by Johann Jakob Kress.
Johann Willhelm Hertel (1727–1789)
Concerto per il Flauto in D major
for Flute, Strings, and Basso
See G299 under Concerts and Symphonies, page 34.

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

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

Jacques Morel (France, 1st half 18th century)
Chaconne en Trio
for transverse flute (or violin, treble viol, pardessus de viole), bass viol, and b.c., Paris 1709.
See G038 under Chamber music with viola da gamba, page 22.

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

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.

Georg Philipp Telemann (1681–1761)
Sonata di chiesa, à diversi strumenti
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.

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.

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.

Carl Philipp Emanuel Bach (1714–1788)
Sonata in G minor
for violin and harpsichord
See G081 under Chamber music with violin, page 24.

Johann Melchior Dreyer (1747–1824)
Six Sonates Concertants pour le Clavecin ou le Forte Piano et Violoncelle
Ellwangen about 1786
See G262 etc. under One or more violoncellos [and b.c. / obbl. keyboard], page 18.

Chamber music with keyboard, as well as solo
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 Handelnotated the music on four staves. The Handel specialist Graham Pont explains in his preface that this piece was subsequently reworked and reused several times by Handel and others to become one of the most popular works for keyboard in the eighteenth century.

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
contemporary arrangement of the orchestral parts for string quartet by Peter Lichtenhahl (1780-1853)
In his version of Mozart’s Piano Concerto K. 466, presented here in a first edition, Lichtenhahl 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 quartet 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

Other pages and prices are not shown here.
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, violoncello/viola da gamba, and basso continuo
See G216 under Violin, viola da gamba and b.c., page 15.

Johann Christian Bach (1735-1782)
Six Quartets 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 20.

Johann Gottlieb Graun (1702/3-1771)
Quartet in G minor
for two violins, viola da gamba or viola/violin, and Basso
See G273 under Chamber music with viola da gamba, page 21.

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 viola da gamba, treble viol, pardessus, baryton, or violone, page 23.

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 viola da gamba, treble viol, pardessus, baryton, or violone, 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 22.

Wolfgang Amadeus Mozart (1756-1791)
Concerto in D minor K. 466 for piano and orchestra
contemporary arrangement of the orchestral parts for string quartet by Peter Lichtenthal (1780-1853)
See G120 etc. under Chamber music with keyboard, as well as solo, page 30.
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 cello and flute version of a concerto that was probably originally a viola da gamba concerto. In this edition we present a reconstruction of the viola da gamba version, following very closely the two originals. While the parts of the string orchestra do not present any particular difficulties, the solo part makes some demands on the performer. With this reconstruction we are expanding the unfortunately somewhat limited concert repertoire for viola da gamba with an important and authentic composition.

G331
24.50 €

Carl Friedrich Abel (1723–1787)

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


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 Haushauptbibliothek 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 F 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 worth finding and enjoying."

No. 1-3, full score 39.80 €
No. 4-6, full score 49.80 €
No. 1, orchestral parts, 2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc 49.80 €
No. 2, orchestral parts, 2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc 49.80 €
No. 3, orchestral parts, 2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc 49.80 €
No. 4 (Sinfonia Concertante), orchestral parts, 2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc 49.80 €
No. 5, orchestral parts, 2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc 49.80 €
No. 6, orchestral parts, 2x2Fl, 2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc 49.80 €
No. 4 (Sinfonia Concertante), piano reduction + 3 solo parts 29.80 €

Carl Friedrich Abel (1723–1787)

Concerto in D major a Cembalo obligato
for Harpsichord, two Violins, Viola and Basso

This previously unpublished harpsichord concerto by Abel most likely dates from his time in Germany, i.e. it was composed before his departure for England in 1759. It has survived in a copy that is in the music library of Ludwig Baron von Preitlack, who resided in Germany near Darmstadt in the 18th century. The collection is now in the Staatsbibliothek zu Berlin.

All three movements are written in the early classical concerto form in the Italianate style: recurring ritornellos in tutti alternate with solo sections. The harpsichord, which also has a continuo function in the tutti passages, is accompanied by two violins, viola and basso. Our edition with a detailed introduction by Michael O'Loghlin contains the harpsichord part twice: once with and once without continuo realisation.

No. 4 (Sinfonia Concertante), orchestral parts, 2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc 49.80 €
No. 5, orchestral parts, 2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc 49.80 €
No. 6, orchestral parts, 2x2Fl, 2x2Ob, 2x2Cor, 2xV1, 2xV2, Va, 2xVc 49.80 €
No. 4 (Sinfonia Concertante), piano reduction + 3 solo parts 29.80 €

Carl Friedrich Abel (1723–1787)

Concerto in E minor Flauto Traverso Concertato
for Transverse Flute, two Violins, Viola and Basso

This hitherto unpublished flute concerto by Abel most probably dates from his Dresden period, i.e. it was written before his departure for England in 1759. It has survived in the collection of Carl Jakob Christian Klipfel, which is now in the music library of the Sing-Akademie zu Berlin. Klipfel was an amateur musician and porcelain painter in Meissen and was well acquainted with Frederick the Great, who later made him co-director of the Royal Porcelain Manufactury in Berlin.
All three movements of this work are written in the early classical concerto form in the Italianate style that was common in the Dresden court orchestra: recurring ritornellos in tutti alternate with solo sections. The transverse flute is accompanied by two violins, viola and basso. Our edition contains a detailed introduction by Michael O’Loghlin and consists of two offerings: the score including all individual parts and the piano reduction with the solo part.

G390 full score with introduction and parts, First Edition 36.00 €
G391 piano reduction and flute part, First Edition 14.80 €

Carl Friedrich Abel (1723-1787)
Concerto in F major Flauto Traverso Concertato
for Transverse Flute, Two Violins, Viola and Basso

This hitherto unpublished flute concerto by Abel most probably dates from his Dresden period, i.e. it was written before his departure for England in 1759. It has survived in the collection of Carl Jakob Christian Klipfel, which is now in the music library of the Sing-Akademie zu Berlin. Klipfel was an amateur musician and porcelain painter in Meissen and was well acquainted with Frederick the Great, who later made him co-director of the Royal Porcelain Manufactory in Berlin.

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G392 full score with introduction and parts, First Edition 36.00 €
G393 piano reduction and flute part, First Edition 14.80 €

Johann Gottlieb Graun (1701/02-1771)
Concerto for Violin, Viola da Gamba and Orchestra
GraunWV A:XIII:3

With its fascinating and unusual textures, this work shows Graun’s consummate knowledge of both solo instruments, as well as his ability to orchestrate in such a way that they are not obscured. It is a valuable addition to the relatively scarce baroque and classical double concerto repertoire. Our practical edition primarily follows the source of the Sing-Akademie zu Berlin which was thought to have been lost, but was rediscovered just a few years ago. As a secondary source we used the copy from Darmstadt which is written by the gambist Ludwig Christian Hesses, but which lacks the part of the solo violin. We have also included the horn parts added by Carl Friedrich Zelter since they undoubtedly add to the string timbre.

G069-1 full score 29.00 €
G069-2 set of parts 49.00 €
G069-3 piano reduction und 2 solo parts 24.80 €
written set of parts which his colleague at the Berlin court, the gamba virtuoso Ludwig Christian Hesse, has drawn up for his practical use. On the basis of this part set, the concerto appears now for the first time in print. This work presents itself as a rare opportunity for more advanced gambists to acquaint themselves with a genre which until recently had seemed the province of the orchestral and keyboard instruments, namely the late Baroque solo concerto in the Italian style.

**Johann Gottlieb Graun (1702–1771)**

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

GraunWV A:XIII:2

While this concerto contains the excitement and virtuosity which is the soul of the concerto, it is perhaps less demanding than some of Graun's other gamba concertos. We are indeed fortunate that it has recently come to light again after the chaos of the war years and the darkness of the following Cold War. At the time of its disappearance in the 1940s it would have been dismissed as an unplayable curiosity, but now there are surely many who can bring it to life, as Ludwig Christian Hesse did in the eighteenth century. We are grateful to the Berlin Sing-Akademie for permission to produce this first edition.

**G247** full score and gamba part incl. facsimile 23.50 €

**G248** orchestra parts 19.80 €

**Johann Carl Graf zu Hardeck (1703–1752)**

**Concerto a Viola di Gamba, Violino Primo, Violino Secundo et Basso**

in F major

The Viola da Gamba Concerto in F Major by Johann Carl Graf zu Hardeck comes from the Ledenburg Collection in which another three viola da gamba concertos have been preserved (Milling, Raetzel, and Abel). Unfortunately, we know practically nothing about Hardeck, except that he participated in an opera performance at the Viennese imperial court in 1724. No other compositions by him are known. The Concerto does not make any special demands on the performer, but shows itself, in spite of its simple structure, to be an appealing chamber music work that places the viola da gamba in the limelight.

The Ledenburg Collection in Osnabrück was discovered only in 2015. For the most part, it is made up of viola da gamba music of the early Classical era. Of particular importance in this collection, however, is a print from 1735 that contains the twelve Fantasias for viola da gamba solo by Georg Philipp Telemann, which were previously thought to have been lost.

**G166** First Edition 29.80 €

**Johann Pfeiffer (1697–1761)**

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

The concerto for viola da gamba of the Bayreuth Kapellmeister has long been known to players, and several copies have been circulating, but this is the first printed edition. There was much contact between Berlin and Bayreuth, and it is therefore not surprising that this work shows the influence of the Berlin School in its compositional technique. The concerto of four movements is by far not as virtuosic as e.g. the Gamba concertos by Johann Gottlieb Graun, but its musical contents should not be evaluated less.

**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.

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**G297** 19.80 €

**Anton Miling (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 Miling 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 Miling 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.

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**G248** orchestra parts 19.80 €

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**G248** orchestra parts 19.80 €
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.

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.

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 cantantas 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.

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

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

Buxtehude’s solemn setting of the Psalm Laudate pueri Dominum is presented here for the first time in a practical edition. The viols which are explicitly named in the manuscripts should at best have the instrumentation DDAABB. The clefs of our edition are such that the viols can also be replaced by two violins, two violas, and two cellos. Preface by Annette Otterstedt.

Dieterich Buxtehude (~1637-1707)

Mit Fried und Freud, Klag-Lied

funereal music for soprano, bass, and four strings

Buxtehude’s Funereal Music for the funeral service of his father is one of the few pieces published during the composer’s lifetime. It consists of two four-part compositions: The musical version of the chorale Mit Fried und Freud in elaborate double counterpoint in which the chorale is placed alternating in the treble and in the bass, and the very personal Klag-Lied which has the melody in the treble. The instrumental parts can be played on a keyboard instrument or on strings (V+V/Va+Va+Vc or consort of viols: DATB). Preface by Annette Otterstedt.

Dieterich Buxtehude (~1637-1707)

O clemens, o mitis, o coelestis Pater

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

O clemens, o mitis, o coelestis Pater is one of Buxtehude’s most beautiful and intimate vocal works for a relatively small formation. It is a sacred concerto for soprano solo and an instrumental
ensemble which is best made up of instruments of the viola da gamba family. The string parts however can also be played by a modern string quartet. The text is based on Luke 15 and various Psalm verses.

G122

19.80 €

Dieterich Buxtehude (~1637-1707)

Missa alla brevis

for 5 voices and basso continuo

A closer look at Buxtehude’s Mass, which consists of Kyrie and Gloria only, reveals a more instrumental than vocal concept. This speaks in favour of an instrumental setting – e.g. by a viol consort – as an advantageous and rewarding alternative to the setting by five singing voices or choir. Another variant scoring doubling by several instruments, with each of the voice parts then possibly sung be multiple voices. Our editions allow for all above mentioned setting variants with or without basso continuo.

G137

choral score, minimum of 5

3.50 €

G138

dition for singing voices and b.c.

24.80 €

G139

dition for instrumental ensemble

17.50 €

Johann Pachelbel (1653-1706)

Verzag doch nicht, du armer Sünder

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

The solo concerto for tenor, strings, and basso continuo opens as a typical strophic aria with ritornello and embellished solo verses. There are five string parts, whereby the first violin clearly comes to the fore as the melody-carrying voice: the “classical” string texture of the seventeenth century. However, Pachelbel does not merely reduce the strings to the function of ritornello instruments, but rather lets them accompany in various ways, sometimes in dialogue with the singer. More information about possible instrumentation variants can be taken from the first page of the score which is also available in www.guentersberg.de.

G148

23.50 €

Marc’ Antonio Ziani (~1653-1715)

Alma Redemptoris Mater

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

Marc’ Antonio Ziani’s solo motet Alma Redemptoris Mater for alto, two violas da gamba, and basso continuo has its place in the liturgy of the Advent and Christmas seasons. It was first performed in 1713 in Vienna. The voice and the viols move in the same compass, leading to a very compact sound impression. For many, this composition is on a par with Buxtehude’s Jubilate Domino.

G265

18.50 €

Consort of 2 or 3 parts

Eustache Du Caurroy (1549-1609)

Complete edition of the 42 fantasias for three- to six-part consort, Paris 1610

The fantasias by Eustache Du Caurroy are recognized as being the first important French polyphonic compositions written specifically for an instrumental consort. Although originally intended to be played on viols, the pieces are also very well suited for wind instruments and especially for broken consort. Our edition is divided in 7 volumes. Each volume contains score and all parts. The middle parts are notated in both, alto and (octavated) treble clef.

G010 vol II, fantasia 8-12, 4-part

16.50 €

G011 vol IV, fantasia 19-26, 4-part

18.50 €

G013 vol V, fantasia 27-34, 3-5-part, contains Une jeune fillette

18.50 €

G014 vol VI, fantasia 35-38, 5-part

22.80 €

G015 vol VII, fantasia 38-42, 6-part

15.50 €

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.

G151 volume 1 (two-part)

14.80 €

G152 volume 2 (three-part)

19.50 €

G153 volume 3 (four-part)

14.80 €

G153-1 volume 3 (four-part), choral score, please ask for conditions

4.80 €

G154 volume 3 (four-part)

12.80 €

G155 volume 4 (four-part)

14.80 €

G155-1 volume 4 (four-part), choral score, please ask for conditions

4.80 €

G156 volume 4 (four-part)

12.80 €

Michael Praetorius (1572-1621)

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G152 volume 2 (three-part)

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G153 volume 3 (four-part)

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G153-1 volume 3 (four-part), choral score, please ask for conditions

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G154 volume 3 (four-part)

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G155 volume 4 (four-part)

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G155-1 volume 4 (four-part), choral score, please ask for conditions

4.80 €

G156 volume 4 (four-part)

12.80 €

October 2022

www.guentersberg.de
Consort of 4 parts

**Eustache Du Caurroy (1549-1609)**

**Complete edition of the 42 fantasias for three- to six-part consort, Paris 1610**

See G016 etc. under Consort of 2 or 3 parts, page 36.

**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 Stadtfeiffer (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.

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<tr>
<td>G314</td>
<td>vol. 2: 20 Galliards</td>
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**David Funck (1648-1701)**

**Stricturiae viola-di gambicae**

for four violas da gamba

Funck's *Stricturiae* 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.

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<td>G360</td>
<td>Volume 8: eight-part (Der ehlich Stand)</td>
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**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.

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<td>G187</td>
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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.

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<td>G383</td>
<td>Sonatas I-IV</td>
<td>17.50 €</td>
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<tr>
<td>G384</td>
<td>Sonatas V-IX</td>
<td>18.80 €</td>
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**Valentin Haussmann (~1560–1612)**

**Phantasia a 4, Fuga prima, Fuga secunda**

Nuremberg 1602-1604

These three four-part polyphon pieces are taken from Haussmann’s two collections entitled "FRAGMENTA , Oder Fünffunddreissig noch übrige neue Weltliche Teutsche Lieder..." und "Neue fünffstimmige Paduane und Galliarde, auf Instrumenten, färnernlich auff Fiolen lieblich zugebrauchen...", which were published in Nuremberg in 1602 and 1604, respectively. Our practical edition is suitable for recorder consort (SATB) and viol consort (TrATB); treble- and alto- clef parts for the 2rd and 3rd voices are provided.

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<td>G205</td>
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**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 corno pieno 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.

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 36.

Johannes Schultz (1682-1653)

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 39 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.

Giovanni Battista Vitali (1632-1692)

La Saffatelli, Capriccio detto il Molza

for four-part consort, from Sonate a due, trè, quattro, e cinque stromenti (Opus V), Bologna 1669

The Italian composer G. B. Vitali was renowned in his time particularly for his instrumental compositions. Opus 5, which was printed in Bologna in 1669, belongs to his earlier works. The sonatas are written for instruments of the violin family, they can however be played just as well by viols or by wind instruments (middle parts in alto and (octavated) violin clef). The score also contains the continuo part including figures so that the quartet of viols can be accompanied ad libitum by an chordal instrument.

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 36.

Eustache Du Caourroy (1549-1609)

Complete edition of the 42 fantasias for three- to six-part consort, Paris 1610

See G016 etc. under Consort of 2 or 3 parts, page 36.

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 (Viole), 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.
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 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.

Valentin Haussmann (~1560–1612)

Five Paduans and Galliards a 6
Nuremberg 1604

These sonorous pairs of six-part pavanes and galliards are taken from the collection Neue fünfstimmige Paduane und Galliarde, auff Instrumenten, fürnemlich auff Fiolen lieblich zugebrauchen (New Five-part Paduans and Galliards to be played on instruments, especially delightfully on viols) that Valentin Haussmann had printed in Nuremberg in 1604 at the urging of his friends. The pieces are largely polyphonic with individual voice leading, but there are also homophonic sections, particularly in the galliards. Our practical edition is suitable for recorders and viols alike. All parts notated in octave treble clef are also printed in alto clef.

Claude Le Jeune (1530-1600)

Benedicta est coelorum Regina

Fantasia for five-part consort from Second livre des meslanges, Paris 1612

This five-part fantasia in two sections is composed in relation to the motet Benedicta es, coelorum regina by Josquin Desprez. At the time, this motet was a greatly admired composition that many other composers, including Le Jeune, parodied. The fantasia can be played best on viols (Tr, A, A/T, T/B, B), the three middle parts however are additionally supplied in violin clef, so that this work can also be performed by wind or mixed ensembles.

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 36.
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.

School works, for the lessons

**Anonymous** *(Germany, 1st half 18th century)*

*Instruction or a Method for the Viola da Gamba*

The treatise *Instruction or a Method for the Viola da Gamba* is unique in the history of the viola da gamba. No other German text from the Renaissance or Baroque periods which deals exclusively with this instrument and provides technical instruction on fingering and bowing has survived or is even known by name. However, the Instruction will not only interest gamba players: independent from other treatises, its advice on performance practice is a valuable stone in our all too patchy view of the mosaic of German music in the first half of the eighteenth century. - Complete facsimile including a transcription of the German text, an English translation and an extensive introduction by the editor Bettina Hoffmann.

**First Print**

G240 First Print 23.50 €

**Collection**

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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.

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**August Kühnel** *(1646—~1700)*

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

**Michael Praetorius** *(1572-1621)*

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Series: For the lesson

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