

Alle Satzbezeichnungen der Handschrift haben wir übernommen – auch wenn im Original etwas anderes steht. Lediglich dann, wenn die Satzbezeichnung in der Handschrift fehlt aber im Original vorhanden ist, haben wir diese in Klammern hinzugefügt.

Danksagung

Wir danken der Staatsbibliothek zu Berlin für die Genehmigung zu dieser Edition. Wir danken Horst Augsbach, der die Idee zu dieser Edition hatte. Wir danken Johannes Boer, Christoph Henzel, Bettina Hoffmann, Marc Strümper für ihre Beratungen bei Quellenforschung und anderen Fragen diese Ausgabe betreffend. Wir danken Lore Everling und Monika Schwamberger, die diese Duos mit uns gespielt und damit zur Fehlerkorrektur beigetragen haben.

Heidelberg, Januar 2002

Leonore von Zadow-Reichling
Günter von Zadow

Preface

This edition is based on a manuscript with the signature “Mus. KHM 6208” of the “Berlin State Library, Prussian Cultural Property, Music department with Mendelssohn archive”. It consists of a collection of sonatas for two viola da gambas originally belonging to the former “Royal House Library of the Berlin Palace”.

The Manuscript

The original title reads: „Recueil des plus belles Sonates a basse de Viole avec accompagnement ou a deux basses sans Violon par les meilleurs Auteurs François et Italien“. The title on the inside cover is somewhat shorter: „Recueil des Plus belles Sonates a basse de Viole par les meilleurs auteurs François et Italien. Tom 1.er“, see title page of our first volume.

The author of the collection is not known, however it is very probable that the gamba virtuoso **Ludwig Christian Hesse** (1716 bis 1772) was a contributor. The autograph includes several handwritten corrections that were possibly from him. Hesse served the Prince of Prussia, who was later to become King Friedrich Wilhelm II, amongst other things as gamba teacher. There are indications that the present manuscript is a copy, hence the original collection may actually have come from Hesse³.

The collection contains 23 sonatas by well-known composers of the time, transcribed for two bass viols. They are quite heterogeneous, ranging in style from baroque to early classical, and from Italian to German. The composers of the original works were:

| | |
|----------|--|
| Italy: | Giovanni Battista Somis (1686-1763), Arcangelo Corelli (1653-1713), Michele Mascitti (1663-1760), Francesco Montanari (?-1730) |
| France: | Jean Baptiste Senallié (1688-1730), Joseph Bodin de Boismortier (1689-1755), Jean-Marie Leclair (1698-1764) |
| Germany: | Franz Benda (1709-1786) |

Below is a list of the sonatas in the order in which they appear in the manuscript. The numbering on the left is editorial.

³ Some facts about Ludwig Christian Hesse and other contemporary gamba virtuosos can be found in „The Viola da Gamba Sonatas by Carl Philipp Emanuel Bach in the Context of Late German Viol Masters and the Galant Style“, Proceedings of the International Viola da Gamba Symposium, Utrecht 1991, ISBN 90-72786-04-01.

| <i>Sonata</i> | <i>Indication in the manuscript</i> | <i>Composer, written with modern spelling</i> |
|---------------|--|---|
| 1 | „del Sigg Somis“ | Giovanni Battista Somis |
| 2 | „Sonata 2. del Sigg Somis.“ | Giovanni Battista Somis |
| 3 | „Sonata 3. del Sigg Senalier“ | Jean Baptiste Senallié |
| 4 | „Sonata 4. del Sigg Senolier.“ | Jean Baptiste Senallié |
| 5 | „Sonata 1. ^{er} par Beaumortier.“ At the beginning of this sonata stands „Douze Sonate pour la Viole et la Bass de Beaumortier“ | Joseph Bodin de Boismortier |
| 6 | „Sonata 2“ | Joseph Bodin de Boismortier |
| 7 | „Sonata 3“ | Joseph Bodin de Boismortier |
| 8 | „Sonata 4“ | Joseph Bodin de Boismortier |
| 9 | „Sonata 5.“ | Joseph Bodin de Boismortier |
| 10 | „Sonata 6. de Beaumortier“ | Joseph Bodin de Boismortier |
| 11 | „Sonata 7.“ | Joseph Bodin de Boismortier |
| 12 | „Sonata 8.“ | Joseph Bodin de Boismortier |
| 13 | „Sonata 9.“ | Joseph Bodin de Boismortier |
| 14 | „Sonata 10.“ | Joseph Bodin de Boismortier |
| 15 | „Sonata 11.“ | Joseph Bodin de Boismortier |
| 16 | „12. Sonata.“ At the end of this sonata stands „Fin des Sonates de Beaumortié“. | Joseph Bodin de Boismortier |
| 17 | „17. Sigg Corelli (op. V. no 29)“ | Arcangelo Corelli |
| 18 | „19. del Sigg Macetti“ | Michele Mascitti |
| 19 | „Sonate 20. del Sigg Leclair pour la Viole“ | Jean-Marie Leclair |
| 20 | „Sonata. 21. dell Sig Montenari“ | Francesco Montenari |
| 21 | „Sonata 22. del Sigg Senalier.“ | Jean Baptiste Senallié |
| 22 | „di Franz Benda.“ | Franz Benda |
| 23 | „Sonate del Sigg Senalier“ | Jean Baptiste Senallié |

As can be surmised by the title – „de Viole avec accompagnement ou a deux basses“ – the 23 sonatas belong to two different categories:

„Acompagnement“ type: Sonatas for a melody instrument with accompaniment by a (thorough) bass instrument. The melody instrument is notated in treble clef, as was the custom of the time, the bass line in bass clef. All the sonatas in the collection belong to this type with the exception of those by Boismortier.

„Deux basses“ type: Sonatas for two bass instruments of equal importance, in other words actual duets. Both voices are notated in bass cleff. The sonatas by Boismortier belong to this category.

The original compositions

The original compositions, upon which the transcriptions were based, are known to us only in part. As far as we could make out, the sonatas of the „accompagnement“ type were *violin* sonatas.

Below is a list of those compositions that could be identified⁴:

| <i>Sonata</i> | <i>Movement</i> | <i>Original composition</i> |
|---------------|-----------------|--|
| 3 | 1 and 2 | Senallié, Op. 5, Paris 1727, Sonata Nona, Movement 1 and 2, orig. key G minor |
| 3 | 3 | Senallié, Op. 3, Paris 1716, Sonata Nona, Movement 4, orig. key G minor |
| 4 | entire | Senallié, Op. 5, Paris 1727, Sonata Sesta, original key F major |
| 17 | entire | 1. Corelli, Op. 5, Rom 1700, Sonata IX 2. Corelli, Sonata IX from the collection of contemporary transcriptions of violin sonatas for viola da gamba, Paris, Bibliothèque nationale, MS. VM7 6308 |
| 19 | 1 | Leclair, Book II, Paris 1728, Sonata I, Movement 4, original key E minor |
| 19 | 2 and 4 | Leclair, Book I, Paris 1723, Sonata I, Movement 1 and 3 |
| 21 | entire | Senallié, Op. 5, Paris 1727, Sonata Seconda, Movements 1-4, orig. key E major. In the original sonata there are two additional movements (Largo, Allegro). |
| 23 | 1 | Senallié, Op. 5, Paris 1727, Sonata Terza, Movement 5, original key D major |
| 23 | 2 | Senallié, Op. 4, Paris 1721, Sonata Sesta, Movement 1 |

⁴ Some source information about the original compositions can also be found in Bettina Hoffmann „Catalogo della musica solistica e cameristica per viola da gamba“, Lucca 2001, ISBN 88-88326-01-4.

| | | |
|----|---|---|
| 23 | 3 | Senallié, Op. 3, Paris 1716, Sonata Sesta, Movement 2, orig. key A major |
| 23 | 4 | Senallié, Op. 3, Paris 1716, Sonata Prima, Movement 3 |
| 23 | 5 | Senallié, Op. 3, Paris 1716, Sonata Quarta, Movement 4, orig. key A major |

Despite an intensive search amongst the many duets by Boismortier, the editors were unable to unearth the original compositions of sonatas 5-16. These are the only sonatas of the „deux basses“ type and have a relatively small range (two octaves) in both parts.

Sonata 22 (Benda) is the only piece previously published: Sonate für Viola da Gamba e Basso in F-Dur, Heinrichshofen 1961 (Hannelore Müller). It was also based on the manuscript KHM 6208.

The transcription

By comparing the manuscript with the above-listed original compositions several general statements can be made about the transcription.

- When transposing to another key and a lower tonal area it was necessary to set the part an octave lower and in certain cases to make melodic adjustments.
- Changes were made in the phrasing. However, one notices that the phrasings are for the most part less carefully notated than in the original composition and more inconsistent (on purpose?).
- The notation of identical elements within a single movement is sometimes inconsistent (appoggiaturas, beaming, rhythmic notation).
- The selection and order of the movements was altered in a rather arbitrary way.
- The titles of the movements were not always taken over from the original.

Many of the changes reflect the intention and taste of the author. Often the material was simplified, for example by omitting written-out ornaments, which at first glance would speak for its use in teaching. On the other hand ornaments were also added; in general it can be said that the author used a free hand when making the transcriptions.

In the following examples we have compared the original compositions with the transcription. The original is always shown first. (Please turn to the German preface to see the examples.)

Example 1: Sonata 4 (Senallié), 1st movement. Final measure omitted, although in both cases the same movement follows, written-out ornaments also omitted, ornament added in the final measure, several slurs different.

Example 2: Sonata 23 (Senallié), 1st movement. Stronger articulation of the syncopated rhythm, melody changed.

Example 3: Sonate 4 (Senallié), 3rd movement (Menuet 1). Measure 2 and 4 after the double bar: melody altered.

Example 4: Sonata 19 (Leclair), 2nd movement. Measure 5 and 6: Phrasing altered, Ornaments omitted and added, dynamics omitted.

Example 5: Sonata 21 (Senallié), 3rd movement. Phrasing altered. Octave transpositions.

Our Edition

Our edition of the KHM 6208 collection is divided into 5 volumes. The sonatas were numbered consecutively and correspond to the original order.

| <i>Order No.</i> | <i>Volume</i> | <i>Sonatas</i> | <i>Composer(s)</i> |
|------------------|---------------|----------------|--|
| G033 | 1 | 1 - 4 | Giovanni Battista Somis, Jean Baptiste Senallié |
| G034 | 2 | 5 - 10 | Joseph Bodin de Boismortier |
| G035 | 3 | 11 - 16 | Joseph Bodin de Boismortier |
| G036 | 4 | 17 - 19 | Arcangelo Corelli, Michele Mascittim Jean-Marie Leclair |
| G037 | 5 | 20 - 23 | Francesco Montanari, Jean Baptiste Senallié, Franz Benda |

Each volume contains a score written in the clefs as they stand in the manuscript. For volumes 1, 4 and 5 this means that the solo part is in treble clef (to be played an octave lower) while the accompaniment is written in bass clef. In volumes 2 and 3 both parts are notated in bass clef.

A separate score for the second player is also enclosed in each volume. In this score the upper voice is notated in *alto* (sometimes bass) clef, in accordance with notation standards customary today. One thus has the choice of reading the upper voice either in treble or alto clef.

Our edition remains as true to the manuscript as possible. When in doubt, we consulted the original composition (if available). Any deviations from the manuscript have been clearly marked as such.

There are several mistakes in the manuscript that are easily recognized when seen in the musical context. Some of these mistakes are limited to single notes or accidentals, in one case (in Sonata 4) two entire lines were apparently incorrectly copied from the original composition. We have corrected these mistakes and marked them with an explanatory note. All editorial accidentals have been put in parentheses.

The slurs in the manuscript are often so carelessly notated that it is not always clear to which notes they actually belong. The bowings are also not consistent. In general we have left the slurs as they were in the manuscript, adding some further suggestions using dotted lines.

The few dynamic markings contained in the manuscript were included and in certain cases supplemented by dynamics found in the original compositions. These additions were put in parentheses.

The notes are generally beamed the way they were in the manuscript. In the case of inconsistencies within a single movement, however, we chose to adopt only one of the possibilities.

The titles of the movements remain as they were in the manuscript, even in cases deviate from those of the original compositions. Only when the title is missing from the manuscript, but stands in the original composition, have we added it in parentheses.

Acknowledgements

We wish to thank the Berlin State Library for the authorization to make this edition. We thank Horst Augsbach, who gave us the idea and Johannes Boer, Christoph Henzel, Bettina Hoffmann, Marc Strümper for their help in finding source material and with questions about this edition. We also thank Lore Everling and Monika Schwamberger who played the duos with us, and so contributed to the correction of errors in the manuscript.

Heidelberg, January 2002

Leonore von Zadow-Reichling
Günter von Zadow

Translation by Lynn Dickinson