

Satz	Takt	Stimme	Note	
I Adagio	8	Cemb l.H.	2	Q6: kein Haltebogen. Q7a: Haltebogen.
	21	VdG	2	Q7b: f°. Q7a: fis'.
II Allegro	31	VdG	8	Q7b: h (Va). Q7a: H (VdG)
	44	VdG	1-5	Q7b: a-f°-g'-g-c' (Va). Q7a: f-d-g-G-c (VdG)
III Andante	11	Cemb r.H.	2	Q6: plus h (Schreibfehler)
	22	Cemb r.H.	6	Q6: e' (Schreibfehler)
IV Vivace	50	VdG	5	Q7b: h (Va). Q7a: H (VdG)
	51	VdG	4	Q7b: f
	51	VdG	8-9	Q7b: d'-e' (Schreibfehler?)

Ich danke Graham Pont für die interessante und inspirierende Zusammenarbeit an dieser Edition und den Mitarbeitern der Bibliotheken in Lund und Hamburg für ihre freundliche Kooperation.

Günter von Zadow  
Heidelberg, September 2010



Beginn des Lund-Manuskripts (Q6) *Beginning of the Lund manuscript (S6)*

## Preface

In 2009 we published an edition of Handel's Sonata in G Minor for viola da gamba and basso continuo.<sup>6</sup> In his preface, Peter Holman wrote that only very few works that Handel composed for the viola da gamba have been preserved. One of these is the present sonata, concerning which Holman noted: "Graham Pont has recently argued that the Sonata in C major for gamba and obligato harpsichord, published as by Handel in the nineteenth century but long thought to be by Johann Martin Leffloth, is actually an authentic early work, written in Venice c.1706–7."<sup>7</sup> Soon thereafter, while doing other research, I came across two manuscripts of this sonata in the archive of the Sing-Akademie zu Berlin, which – as it turned out – were hitherto unknown to Graham Pont. This resulted in an intensive collaboration between Graham Pont and me in the course of which we tracked down and examined no less than eleven surviving manuscript copies of this sonata. Ten of them specify Handel as the composer:

*continued on page 16*

<sup>6</sup> Georg Friedrich Händel, *Sonata G-Moll für Viola da Gamba und Basso continuo*, HWV 365b, ed. G. and L. von Zadow (Heidelberg, 2009), Güntersberg G149.

<sup>7</sup> Ibid. See also Graham Pont, *Handel's Souvenir from Venice: the 'Spurious' Sonata in C for Viola da Gamba and Harpsichord*, *Early Music Performer* 23 (March 2009): 4–18.

- S1 D-B SA 3788 – Staatsbibliothek zu Berlin, archive of the Sing-Akademie zu Berlin  
 S2 D-B SA 4693 – Staatsbibliothek zu Berlin, archive of the Sing-Akademie zu Berlin  
 S3 D-B Mus.ms. 9121 – Staatsbibliothek zu Berlin  
 S4 D-B Mus.ms. 9104 – Staatsbibliothek zu Berlin  
 S5 D-B Slg. Mus. ms. Klingenberg, Nr. 43 – Staatsbibliothek zu Berlin (19th century, attributed to Lef-  
 floth)  
 S6 S-L Saml. Wenster U:1 – University Library Lund, Sweden (harpsichord only)  
 S7a D-Hs M B/1685:11, 1st manuscript – Staats- und Universitätsbibliothek Hamburg  
 S7b D-Hs M B/1685:11, 2nd manuscript – Staats- und Universitätsbibliothek Hamburg  
 S8 D-Dlb Mus. 2410-R-5 – Sächsische Landesbibliothek—Staats- und Universitätsbibliothek Dresden  
 S9 CH-Zz Ms. Car XV 249.3 – Zentralbibliothek Zurich, Switzerland (19th century)  
 S10 D-LEu Ms Nr. 91 b – Leipziger Stadtbibliothek (currently not accessible)

We were also able to document a total of eight editions of this work, the earliest being that published in 1876 by Friedrich Grützmaker.<sup>8</sup> Thus, this work has obviously been known and extraordinarily popular among performers and listeners for a long time, and this although the attribution to Handel was considered uncertain. On the other hand, nobody really seemed to believe that Leffloth was the composer.<sup>9</sup>

One of the manuscripts, namely that in Lund (S6), we found particularly interesting. It is written in an elegant hand and contains several layers of corrections and additions of which the numerous subsequently added embellishments in the first movement stand out. Moreover, the harpsichord bass in the second movement is figured, which gives rise to speculation. And unlike the other sources, the sonata is labeled there as “Concerto” on the flamboyantly written title page (see the cover of our edition). Graham Pont is currently examining all the sources of this work in detail, and hopes to be able to prove Handel’s authorship not only on the basis of stylistic features, but also by means of the source situation.

Edition Güntersberg wishes to make a practical contribution to this discussion by publishing the new edition of the work based on the Lund manuscript. Unfortunately, the gamba part of this manuscript has not been preserved. However, we ascertained that the gamba part of the second Hamburg manuscript (S7b) fits nearly perfectly, and so this is what we used. We have adopted both parts with almost all details.<sup>10</sup> According to modern usage we do not repeat accidentals in the same bar. All other editorial changes are documented in the following report:

Movement	Bar	Part	Note	
I Adagio	8	Cemb l.h.	2	S6: no tie. S7a: tie
	21	VdG	2	S7b: f'. S7a: f-sharp'
II Allegro	31	VdG	8	S7b: b (Va). S7a: B (VdG)
	44	VdG	1–5	S7b: a–f'–g'–g–c' (Va). S7a: f–d–g–G–c (VdG)
III Andante	11	Cemb r.h.	2	S6: plus b (scribal error)
	22	Cemb r.h.	6	S6: e' (scribal error)
IV Vivace	50	VdG	5	S7b: b (Va). S7a: B (VdG)
	51	VdG	4	S7b: f
	51	VdG	8–9	S7b: d'–e' (scribal error?)

I would like to thank Graham Pont for the interesting and inspiring collaboration on this edition, and the staffs of the Lund and Hamburg libraries for their kind cooperation.

Günter von Zadow  
 Heidelberg, September 2010  
 Translation by Howard Weiner

<sup>8</sup> Georg F. Händel, *Sonate für Viola da gamba und Cembalo. Für Violoncell und Pianoforte*, arranged and edited by Fr. Grützmaker (Leipzig, [1876]).

<sup>9</sup> Richard G. King, *Handel and the Viola da Gamba*, in *A Viola da Gamba Miscellanea*, ed. Susan Orlando (Limoges, 2005).

<sup>10</sup> Also including the rare notation of two vertical strokes, which in our opinion indicates a downward mordent.