

Luigi Boccherini

1743-1805

Sonata No. 7

for Violoncello and Piano
für Violoncello und Klavier

B[♭] major / B-Dur / Si[♭] majeur

Edited with realization of the Basso continuo
Fritz Spiegl and Walter Bergmann
Violoncello part edited by
Joan Dickson

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PREVIEW
Low Resolution

PREVIEW
Low Resolution

PREFACE

This is the first publication of the long-lost 'cello sonata which provided Friedrich Grützmacher, the 19th century 'cello virtuoso, with the bulk of the material for his fantasy-concerto on themes of Boccherini, commonly known as 'the' Boccherini 'Cello Concerto. Grützmacher's arrangement also makes use of a theme from the first of Boccherini's four genuine concertos (published by Nadermann, Paris, in about 1770) as well as transplanting the entire slow movement from the third concerto. Most of the orchestral parts are not by Boccherini but by Grützmacher.

The genuine work which now emerges is taken from a volume of eleven sonatas which was discovered some years ago by Fritz Spiegl in a second-hand bookshop in London. This is entitled *Sonate/per Violoncello Solo/Cun Accompagnamento di Basso/Del Sig. Luigi Boccherini* and is written in an 18th century hand of Italian origin (according to information kindly supplied by Mr. Charles B. Farrell the Librarian of the Conservatorio di Capua) that of another unpublished 'cello sonata by the same composer in the library of the Conservatorio di Capua.

In the present edition the original text is given in the score, while the arrangement by Joan Dickson, for practical use by Joan Dickson. Some obvious copying errors have been corrected. There are also given two alternative possibilities for performance, both in accordance with the original: one for 'cello and piano as a sonata for 'cello and keyboard or as a concertante duet for 'cello and piano; the other for 'cello and piano with double-stoppings in the lefthand part of the accompaniment. A second possibility for the piano part is also given which may also be used to reinforce the bass line, especially when the piano is used as a keyboard instrument.

VERBODEN

Die vorliegende Sonate ist die Reprintausgabe der lang verschollenen Violoncello-Sonate, die Grützmacher, einem Cellovirtuosen des 19. Jahrhunderts, als Hauptmaterial für sein Arrangement des Boccherini'schen Cellokonzerts lieferte. Grützmacher benutzte für sein Arrangement auch Themen von dem ersten von 4 echten Cellokonzerten von Boccherini (bei Nadermann, Paris, um 1770) sowie den langsamen Satz des dritten Konzertes. Die meisten Orchesterstimmen sind von Grützmacher.

Das eben aufgetauchte Original ist ein Buch von elf Sonaten, das vor einigen Jahren in einem Antiquariat in London entdeckt wurde. Das Buch trägt den Titel *Sonate/per Violoncello Solo/Cun Accompagnamento di Basso/Del Sig. Luigi Boccherini* und ist in einer italienischen Handschrift des 18. Jahrhunderts geschrieben. Nach den Angaben von Charles B. Farrell, Bibliothekar des Konservatoriums von Capua, ist die Schrift identisch mit der einer anderen (unveröffentlichten) Cello-Sonate des Boccherini in der Bibliothek des Konservatoriums zu Neapel.

In der vorliegenden Ausgabe ist der Originaltext in der Partitur gegeben, während die Bearbeitung von Joan Dickson für den praktischen Gebrauch angegeben ist. Einige offensichtliche Kopierfehler wurden berichtigt. Nach dem Originaltext sind zwei alternative Aufführungsmöglichkeiten angegeben: eine für Cello und Klavier als Sonate für Cello und Klavier oder als Konzertante Duett für Cello und Klavier; die andere für Cello und Klavier mit Doppelpfeifen in der linken Hand der Cello-Partitur. Eine zweite Möglichkeit für die Klavierpartitur ist ebenfalls angegeben, die besonders dann verwendet werden kann, wenn das Klavier als Verstärkung der Bass-Stimme eingesetzt wird.

FACE

Ceci est la première publication de la sonate pour Violoncelle et Piano (dont le manuscrit longtemps perdu) de Luigi Boccherini, qui a servi de matière à l'arrangement de Grützmacher, le virtuose du violoncelle au 19ème siècle, la base de son concerto sur le thème du premier des quatre véritables concertos de Boccherini. L'arrangement de Grützmacher se sert aussi d'un thème provenant de Boccherini du concerto originale (édité par Nadermann, Paris) et aussi d'un mouvement lent du troisième concerto. La plupart des parties d'orchestre sont de la main de Grützmacher.

Le véritable original qui parait maintenant parvient d'un volume de onze Sonates découvert il y a quelques années par Fritz Spiegl chez un bouquiniste à Londres. Ceci porte comme titre *Sonate/per Violoncello Solo/Cun Accompagnamento di Basso/Del Sig. Luigi Boccherini*, et est écrit d'une main d'origine nettement italienne du 18ème siècle (selon les renseignements dont nous remercions Charles B. Farrell, l'écriture est identique avec celle d'une autre sonate pour violoncelle—également inédite et de Boccherini—qui se trouve dans la bibliothèque du Conservatoire de Naples).

Dans cette édition le texte original a été conservé dans la partie de violoncelle alors que la partie du violoncelle a été éditée par Joan Dickson. Quelques erreurs apparentes de copie ont été corrigées. Pour l'exécution il y a deux possibilités tous les deux en accord avec le manuscrit original: ou comme sonate pour violoncelle et piano ou comme duo concertant pour deux violoncelles. Les double-cordes qui se trouvent dans la main gauche de la partie de piano sont originales. Un second celle ou contrebasse peut être employé pour renforcer la ligne de la basse, surtout quand on se sert d'un clavecin.

PREVIEW
Low Resolution

Sonata No.7 in B flat

for Violoncello and Piano

Luigi Boccherini

Edited with realization of the basso continuo
by Fritz Spiegl and Walter Bergmann
Violoncello part edited by Joan Dickson

Allegro

Violoncello

Keyboard

The musical score consists of two staves: Violoncello and Keyboard. The Violoncello part is written in a single staff with a bass clef and a key signature of two flats (B-flat major). The Keyboard part is written in two staves (treble and bass clefs) with a key signature of two flats. The tempo is marked 'Allegro'. The score includes a first movement section labeled 'I'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading 'PREVIEW' is overlaid across the entire score, and the text 'Low Resolution' is written below it.

First system of musical notation, measures 1-8. It features a complex rhythmic pattern in the upper voice and a more melodic line in the lower voice.

Second system of musical notation, measures 9-10. Measure 9 is marked with a '9' in the treble clef. The music continues with similar rhythmic and melodic motifs.

Third system of musical notation, measures 11-13. Measure 11 is marked with an '11' in the treble clef. The notation includes various note values and rests.

Fourth system of musical notation, measures 14-15. Measure 14 is marked with a '14' in the treble clef. This system shows a continuation of the melodic and rhythmic themes.

Fifth system of musical notation, measures 16-17. Measure 16 is marked with a '16' in the treble clef. The system concludes with a final melodic phrase.

PREVIEW
Low Resolution

Musical notation for measures 16 and 17. The top staff is a single melodic line. The bottom two staves are a grand staff with a treble and bass clef. Measure 16 is marked with the number 18.

Musical notation for measures 18 and 19. The top staff is a single melodic line. The bottom two staves are a grand staff with a treble and bass clef. Measure 18 is marked with the number 20.

Musical notation for measures 20 and 21. The top staff is a single melodic line. The bottom two staves are a grand staff with a treble and bass clef. Measure 20 is marked with the number 22.

Musical notation for measures 22, 23, and 24. The top staff is a single melodic line. The bottom two staves are a grand staff with a treble and bass clef. Measure 22 is marked with the number 24. Dynamic markings include *(rit.)* and *(mf)*.

PREVIEW
Low Resolution



Musical notation system 1, measures 27-28. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measure 27 is marked with the number 27.



Musical notation system 2, measures 29-30. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measure 29 is marked with the number 29.



Musical notation system 3, measures 31-32. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measure 31 is marked with the number 31.



Musical notation system 4, measures 33-34. The system includes a vocal line and a piano accompaniment. The piano part has a treble and bass clef. Measure 33 is marked with the number 33 and the dynamic marking *(mf)*.

PREVIEW
Low Resolution