



LUIGI BOCCHERINI  
(1743-1805)



# SONATA IN LA



No. 6 G. 4  
per 2 Violoncelli

*Versione 2b*

*(versione manoscritta No. 2 con chiavi moderne)*

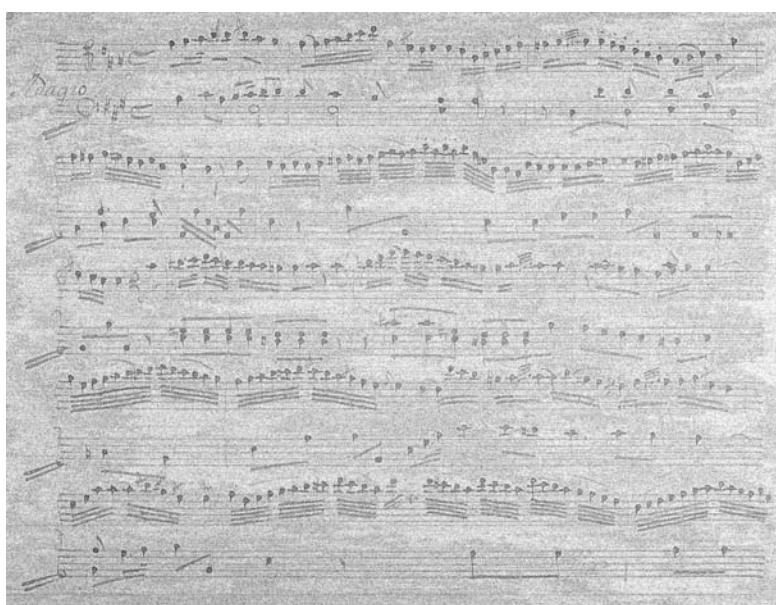


*Edita nel 2015 da*

**ORFEO MANDOZZI**

**PARTITURA**





Boccherini sonata A major manuscript (2<sup>nd</sup> version)

According to latest discoveries in the field, Boccherini's six sonatas, in which the present sonata in A major G.4, is included, were composed during one of Boccherini's prolonged stays in Vienna between the years 1757-1764. Since these sonatas at first were not intended for publication, they do not appear in Boccherini's own catalogue of works. The six sonatas were dedicated to the Empress Marie Thérèse (in the Painting below by Michael Christoph Hagelgans in 1762).



The sonata in A major G.4 exists in at least three different versions. In the first two manuscript versions the order of the first two movements are inverted and the incipit of the allegro is heavily modified in the later versions. In the first version the 32<sup>nd</sup> notes arpeggio passage in bar 23 is placed an octave higher than in the following two versions. The passages notated in violin clef have to be played as written and not transposed down one octave. It is obvious from the register, the double stops and the used clefs, that these sonatas were written for two cellos, and not, as formerly believed, for cello and basso continuo or cello and double bass. The double stops in the second cello are easy to play, on a technical level.

The manuscript that Boccherini himself sent to London for publication, was lost. The 3<sup>rd</sup> version of the manuscript was published in London by four different publishers: the first edition by the Scottish publisher Robert Bremner (1771), another by Campbell (between 1782-95), and a third by Forster (between 1803 and 1816). The Bland edition (ca. 1780) is not mentioned by Gérard.

Of Boccherini's 37 sonatas for cello, only these have been published during his lifetime. The second wave of editions took place in the second half of the nineteenth century with Piatti's, Schroeder's, and Grütmacher's (F. Grütmacher (ed.), *6 Sonaten für Violoncell* (Leipzig: Bartholf Senff, [1870]); A. Piatti (ed.), *L. Boccherini Sei Sonate* (Milan: Ricordi, [ca. 1870].); Carl Schröder (ed.), *Klassische Violoncell-Musik berühmter Meister des 17. und 18. Jahrhunderts* (Mainz: Schott, [1911]) editions. The sonata in A major G.4 is probably the most famous of Boccherini's cello sonatas and has been, ever since the publication by Grütmacher and Piatti, part of virtually all of the most famous cellists' repertoire, such as Casals, Feuermann, Piatigorsky, Marechal, as well as the later generations up until today's cellists.



# Sonata No. 6 in La Magg. G.4

publ. 1771

Edita da  
Orfeo Mandozzi  
2015 Versione 2b  
Urttext dal manoscritto  
con chiavi moderne

Luigi Boccherini  
(1743-1805)

## Allegro

The musical score consists of eight staves of music for two violoncellos. The first two staves are for Violoncello 1 and Violoncello 2, both in 3/4 time and major key. The subsequent six staves are for a single cello, also in 3/4 time and major key. The score includes dynamic markings such as trills and accents, and measure numbers 1 through 19 are indicated.

Violoncello 1

Violoncello 2

3

6

9

12

15

19

22

24

27

31

38

42

45

This image shows ten staves of musical notation for a solo instrument, likely cello or bassoon, in common time. The key signature is three sharps. Measure 22 consists of two measures of sixteenth-note patterns. Measure 24 begins with a sixteenth-note pattern followed by a dynamic marking *tr* and a measure in 13/8 time with a bass drum. Measures 27 through 45 show various melodic and harmonic patterns, including eighth-note groups, sixteenth-note patterns, and sustained notes. Measure 45 concludes with a dynamic *tr*.

4  
48

51

55

58

62

66

70

72

Musical score for two staves, Treble and Bass, in 3/4 time, key signature of three sharps. The score consists of three systems of music.

**System 1 (Measures 74-75):** The Treble staff features a continuous eighth-note pattern of sixteenth-note pairs. The Bass staff has sustained notes: a half note on A, followed by a half note on G, and a quarter note on F.

**System 2 (Measures 77-78):** The Treble staff shows eighth-note pairs with grace notes. The Bass staff has eighth-note pairs with grace notes.

**System 3 (Measures 81-82):** The Treble staff has eighth-note pairs with grace notes. The Bass staff has eighth-note pairs with grace notes.

## Adagio

1st  
version  
e-b

4

6

9

13

16

19

20

**Affetuoso**

7

13

20

26

31

8  
37

43

49

56

62

69

74

79

Fine