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THE VIOLONCELLO SONATAS

OF

LUIGI BOCCHERINI

Author: MARY-GRACE SCOTT

A thesis submitted for the degree of

DOCTOR OF PHILOSOPHY

at the University of Otago, Dunedin, New Zealand.

Date: 1981
ABSTRACT

THE VIOLONCELLO SONATAS OF LUIGI BOCCHERINI (1743-1805)

Until recently, it was generally assumed that Luigi Boccherini's six published sonatas for the cello were his only works for the medium. The publication, however, of a Thematic, Biographical and Critical Catalogue of the Works of Luigi Boccherini, London, (1969), compiled by Yves Gérard, has thrown new light on Boccherini's compositions, many of which were never published. He composed a number of sonatas for cello, but only six of these, the set of six mentioned above, are generally known. The Gérard Catalogue lists thirty-two sonatas for cello, eleven of which appear in the supplement at the back of the volume, and gives all the known manuscript and printed sources for each.

This thesis examines in detail all thirty-two sonatas listed in the Gérard Catalogue. Three of the sonatas are not by Boccherini and at least six others are of doubtful authenticity. Part I deals with the manuscript and printed sources and suggests some approximate dates of composition. Part 2 deals with general historical background and looks at the compositions themselves in terms of historical development. Part 3 discusses the eighteenth-century cello and bow and contemporary conventions of notation, including all the ornaments found in the cello sonatas. Part 4 consists of an edition of all those cello sonatas which can be attributed to Boccherini, based on all available sources.
The appendices in Part 5 include a sample realisation of the basso of one of the sonatas, a cadenza for two cellos and a sonata for two cellos (both by Boccherini), and also those sonatas which have been found during the course of the present study to be either spurious or of doubtful authenticity.
PREFACE

Throughout the twentieth century, the baroque repertoire for solo cello has leant heavily on late nineteenth-century arrangements of baroque works. We still hear (on record and in the concert hall), the Piatti arrangements of the Locatelli violin sonata in D and the Valentini violin sonata in E.

Piatti's edition of six of Boccherini's cello sonatas (republished in 1932 by Ricordi) is the one generally used by cellists today. Unfortunately, the late nineteenth-century manner of performing these works has also persisted and these delightful sonatas are often presented mainly as virtuoso show-pieces. The most frequently played of the Boccherini cello sonatas is the fourth of this set, in A, but frequently the Adagio is played first, followed by the Allegro moderato and the charming third movement is omitted altogether. This version, edited by the eminent Italian cellist, Ticciati, was published even as recently as 1964 by Lengnick, London.

This attitude to baroque and classical cello works has been handed down by virtuosi in their master classes to the next generation of promising cellists.¹ It is not before time that a cellist like Anner Bijlsma has revived the performance of baroque and classical

¹. After a recent performance of Ticciati's version of the Boccherini A major Sonata, I asked the soloist how he felt about this unauthentic version and he said, "I'm simply following a tradition."
works preferring early editions or manuscript sources and playing early or reproduction instruments. With the publication of more material regarding the early cello repertoire and the subsequent growth of interest, more and more baroque and classical works for solo cello are being discovered. In an article in the *Early Music Gazette*, Nona Pyron mentions her own discovery of over 8,000 new works in Europe.

The present dissertation and accompanying editions have been undertaken in the hope that they will be of interest to musicologists and of practical value to cellists in this important new area of research.

ACKNOWLEDGEMENTS

I am especially grateful to His Grace, the Duke of Hamilton, and to Fritz Spiegl of Liverpool for supplying me with copies of their respective manuscripts. Without their generous co-operation, this study would have been sadly incomplete.

I am also indebted to the following libraries for supplying me with microfilm or photographic copies of manuscripts, printed music or books:

**Austria:** Graz, Diözesanarchiv; Vienna, Österreichische Nationalbibliothek.

**Czechoslovakia:** Prague, Národní Múzeum.

**France:** Paris, Bibliothèque nationale.

**Germany:** Berlin, Deutsche Staatsbibliothek.

**Great Britain:** London, British Library;
London, Royal College of Music.

**Italy:** Florence, Conservatorio di Musica 'L. Cherubini';
Genoa, Liceo Musicale 'Paganini';
Lucca, Istituto Musicale 'Boccherini';
Milan, Conservatorio 'Giuseppe Verdi';
Naples, Conservatorio di Musica 'S. Pietro a Maiello'.

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The following institutions were also helpful in providing information:

**Scotland:** National Register of Archives.

**Czechoslovakia:** Prague, Music Information Centre of the Czech Music Fund; Prague, Národní Muzeum; Bratislava, Slovak Academy of Sciences; Prague, State Library of the Czech Socialist Republic; Prague, Institute for the Theory and History of Art of the Czechoslovak Academy of Sciences.


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I owe a special thankyou to my brother, Prof Roland Sussex of the University of Melbourne, Australia, for his translation of Lev Ginzburg's *Luigi Boccherini* into English; also to my father, Prof Ronald Sussex, formerly of the University of James Cook, Townsville, Australia, not only for his help with translation from French and German but also for his generous financial assistance.

I would also like to thank my supervisor, Prof John Steele of the University of Otago, New Zealand, for his help and encouragement over a long period of time during which my domestic commitments prevented me from pursuing my research continuously. Miss Isobel Andrews of the Acquisitions Dept. of Otago University Library was invaluable with her prompt and thorough handling of all my requests.

Dr Roger Buckton provided a most welcome stimulus by introducing me to playing the baroque cello and teaching me about performing stylistically.

Lastly, I should like to thank all those, Mrs Jan Hay in particular, who took care of my children whilst I studied.
THE VIOLONCELLO SONATAS OF LUIGI BOCCHERINI

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INTRODUCTION

It is hard for modern musicians to appreciate the enormous popularity that Boccherini's music enjoyed in the late eighteenth century. His works, unlike those of many greater composers, were performed and acclaimed during his lifetime. Charles Burney, the English musician and historian, wrote in c.1789:

Boccherini, who is still living in Madrid, and whose instrument is the violoncello, though he writes but little at present, has perhaps supplied the performers on bowed-instruments and lovers of Music with more excellent compositions than any master of the present age, except Haydn. His style is at once bold, masterly and elegant ... There is perhaps no instrumental Music more ingenious, elegant, and pleasing, than his quintets: in which, invention, grace, modulation, and good taste, conspire to render them, when well executed, a treat for the most refined hearers and critical judges of musical composition. ¹

Gerber's Lexicon, published the following year (1790) in Leipzig, was also effusive in its praise of the prolific forty-seven-year-old composer.

einer der größten itzt lebenden italienischen
Instrumentalkomponisten, ... Kein Italiener weis
die Schätze der Harmonie so zu benutzen, keiner
durchwandelt das Feld der Modulation mit so vieler
Freyheit und Ungebundenheit, als wie er. Und dabei
wie schmelzend, wie herzinnig ist oft sein Gesang?
und ohnerachtet der großen Menge seiner Kompositionen,
immer neu und fast unerschöpflich! ... Auch scheint
es Haydn nur zu seyn, dem wir Deutschen dieser
Italiener entgegenstellen können.²

[... one of the greatest Italian instrumental
composers living ... no other Italian makes such
use of the resources of harmony as he does, no one
furrows the field of modulation better than he, with
such ease and freedom. And along with that how
melodious, how heartfelt his music often is.
Despite the great number of his works, he is always
novel and almost inexhaustible! ... For us Germans,
there appears to be only Haydn whom we can set
against this Italian.]³

Though resident in Spain after 1770, Boccherini’s tours
of Europe in the 1750’s and 1760’s seem to have spread his
reputation widely. Haydn never met him but wrote to him through
their mutual publisher, Artaria, in Vienna.

² E.L. Gerber, Historisch-biographisches Lexicon der Tonkünstler.
³ These and the following translations from French and German
(with the exception of the extract from Haydn’s letter)
were made by my father, Prof R.T. Sussex.
1782 ... Übersende demnach beede brief bedaure nur daß ich demhalben an Herrn Boccherini nicht eigenhändig schreiben kan, wollen Sie bey gelegener zeit mein Ergebensten Respect an Hochdemselben übermachen, werden Sie mich sehr verbinden. 4

[... I send you herewith the enclosed letter, and only regret that I cannot at present write to Herr Boccherini in my own hand, but when occasion offers, please present my devoted respects to him.] 5

He was perhaps best appreciated in France, where Pleyel published his works: it is from France that this posthumous appraisal comes.

Bocherini [sic]

1808 (4 février)

Sa musique est enchanteresse. Je n'aime que ce qui est rêvé en musique, et voilà le caractère de la science. Il vous enlève dans une atmosphère de musique, il vous place dans un séjour mysterieux où il vous arrive des sons inconnus et magiques. On croit entendre les vers les plus mélodieux, et respirer à la fois les parfums les plus exquis. Voilà la double sensation qu'il donne. Il vous entoure de vers et de parfums. Il y a, à la fois, dans sa musique, le mélange des parfums et de la poésie. Les motifs ont quelque chose de rêvé et d'inattendu qui transporte l'âme dans un voyage enchanté. Il vous roule et vous berce délicieusement dans sa musique. Il est plus enivrant qu'Haydn. C'est le Racine de la musique.6


[His music is magical. I like only what is dreamed in music, and that is the nature of the discipline. It lifts you up into an atmosphere of music, it sets you in a mysterious domain in which strange and magical notes reach your ears. You seem to hear the most musical poetry and along with it breathe the most luscious perfumes. That is the twofold impression he communicates. He envelops you with poetry and fragrance. There is in his music a blend of both perfume and poetry. The themes have in them something dream-like and unexpected which sweeps your mind off on an enraptured journey. In his music he rocks and cradles you in delightful fashion. He is more intoxicating than Haydn. He is the Racine of music.]

Boccherini's melodic and harmonic language has immediate expressive appeal, yet these aspects of his composition are often bland to modern ears, more appreciative of rich chromatic inflexions. Had Boccherini been at all influenced by the Sturm und Drang spirit, his music might have been more exciting, but in general his style is completely galant: that is, elegant, charming, expressive, easy to listen to and without strong dramatic contrasts. His music was highly fashionable and was thus destined also to become unfashionable. Soon Boccherini's name had fallen from popularity as Fétis writing in 1851 remarks:

... avec un mérite si remarquable, Boccherini n'est connu maintenant qu'en France. L'Allemagne dédaigne sa simplicité naïve, et l'opinion qu'en ont les artistes de ce pays se résume dans un mot prononcé par Spohr à Paris, dans une réunion musicale, où l'on venait d'exécuter quelques-uns des quintetti du maître Italien. On demandait au célèbre violoniste et compositeur allemand ce qu'il en pensait: Je pense, répondit-il, que cela ne mérite pas le nom de musique!7

[... with such remarkable qualities, Boccherini is now known only in France. Germany disdains his artless simplicity, and the opinion of that country's musicians can be summed up in a comment made by Spohr during a musical gathering at Paris, in which some of the Italian master's quintets had been performed. The famous German violinist and composer was asked his opinion of it. "I think", he replied, "that it doesn't deserve the name of music".]

In the same year, however, (1851), Louis Picquot published his Notice sur la vie et les ouvrages de Luigi Boccherini. This was the earliest study of the composer and his works. The author's enthusiasm for Boccherini was certainly extraordinary at the time and the book became the basis for subsequent studies of the composer.

Unadventurous though Boccherini's harmonic language may be, his firm handling of the new forms of string trio and string quartet was in the forefront of contemporary developments in music. More importantly, Boccherini must certainly be credited with the invention of and also the largest repertoire for string quintet with two cellos.

... Boccherini mit le sceau à sa gloire par la création du Quintetto pour deux Violons, Viole et deux Violoncelles, combinaison ignorée avant lui, parce que les auteurs n'avaient compris et considéré la basse que comme partie fondamentale de l'accompagnement. On a dit, pour expliquer cette innovation de deux violoncelles concertants, qu'il entrait dans le système de composition de Boccherini de rendre la musique avec toute la suavité dont elle était susceptible; que la qualité des sons du violoncelle, remplissant cet objet mieux que le violon, il s'était attaché à faire ressortir le violoncelle, en conservant pour l'harmonie le violon, l'alto et la basse: de là l'idée d'un second violoncelle qui souvent est concertant avec le premier. 8

[... Boccherini set the seal on his fame by creating the quintet for two violins, viola and two cellos, a combination unknown prior to him because composers had understood and regarded the bass only as the fundamental part of the accompaniment. It has been said, in explanation of this innovation of two concerted cellos, that part of Boccherini's method as a composer was to interpret music with the utmost possible sweetness; that since the quality of the cello's notes met this aim better than the violin, he had committed himself to highlighting the cello, while keeping violin, viola and double bass for the harmony: hence the idea of a second cello which often plays a soloistic role with the first.]

As a cellist, Boccherini's virtuosity must have been prodigious. The sonatas discussed in this thesis show evidence of great technical ability and contemporary accounts show that his playing had other qualities:

... a marvellous violoncellist. Above all, he charmed us by the incomparable sonority and the peculiarly expressive singing tone of his instrument. 9

We do not know whether the six cello sonatas published by Bremner in 1772-73 remained in the virtuoso cellist's repertoire during the first half of the nineteenth century. They have certainly been an important part of it since their revival by Piatti and Grützmacher in the late nineteenth century. 10

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With the remaining cello sonatas presented here, Boccherini's cello concertos and string quintets with two cellos complete the major part of his contribution to the cello repertoire.

Unlike his French contemporaries, J.P. Duport, Cupis, Tillière (to name only three) and the German Romberg, Boccherini did not publish any studies or other didactic works, so we do not know whether he had any special theories of his own regarding cello technique. From the performer's point of view, however, Boccherini remains more important than his cellist contemporaries for his contribution to the concerto, sonata and chamber ensemble repertoire.
PART I

MANUSCRIPT AND PRINTED SOURCES
Printed sources: the published set of six sonatas for cello

Apart from the occasional publication of single sonatas from the Milan collection of manuscripts, there has been little advance during the twentieth century on previous knowledge of Boccherini's cello sonatas. The publication by Schott (London, 1961) of Sonata 7 from Fritz Spiegl's manuscript (ed. Spiegl, Bergmann, Dickson) has thrown some light on the much performed Cello Concerto in B-flat, and Schirmer recently published a set of six hitherto unpublished sonatas from the Milan collection.

In 1963, the well known cellist, Gaspar Cassadó, with Eve Barsham at the piano, performed six 'new' Boccherini cello sonatas from the Duke of Hamilton's manuscript at a Wigmore Hall recital in London. What is more remarkable is that Cassadó was playing a Stradivarius instrument, believed to have been Boccherini's own. An edition of these six sonatas was planned but never printed.

---

1. See the Gérard Catalogue under 'Works for the Cello'. All modern editions are listed here.

2. The present writer has unearthed new material relevant to this concerto. See Commentary to Sonata 23 (Gérard Catalogue no. 565).

3. Edited with bass realized by Analee Bacon. The sonatas (using the numbering given in the Gérard Catalogue) are nos. 12, 14, 2b, 15, 11, 17.

Such isolated performances aside, cellists continue to play the six well-known cello sonatas in a 1932 reprint of the Ricordi edition of 1865-74, edited by Alfredo Piatti. (The sonatas appeared singly over this period). Fortunately, the Grützmacher edition of 1870-87 (?) is not commonly used today, since Grützmacher altered the text so freely.

The Piatti edition is not bad, but suffers from the usual fault of late nineteenth-century editions: editorial material is not distinguished from what is original in the text. Furthermore, a comparison of the Piatti edition, the manuscript sources and the earliest editions of the late eighteenth century, shows that Piatti did not refer at all to the manuscript sources but took the late eighteenth-century editions and re-edited them, adding a piano part above the unfigured basso. He also altered the basso line in places to accommodate the left hand of the piano part. Piatti undoubtedly based his own edition on one or several of the following four sources:


5. The sonatas in Piatti's edition are Gérard Catalogue, nos. 13, 6, 5, 10, 1, 4.
The Gérard Catalogue gives the date of the Bremner edition as 1770-1775. Bremner's advertisement of 1772 does not mention the sonatas but they do appear in the 1773 advertisement.\(^6\) The Breitkopf Thematic Catalogue lists them in the Supplement for 1772,\(^7\) so a date of 1772-3 must be accurate. The Bland edition (which is not mentioned in the Gérard Catalogue) is simply an unaltered reprint of the Bremner edition. The Campbell and Forster editions are second and third impressions, respectively, of the Bremner edition. Letterpress format, pagination and so on are identical in all three, with only the name of the publisher, publishing house and price on the title page being altered. The Bland, Campbell and Forster editions were evidently made from the same engraved plates, which must have been passed from one publisher to another.

The question of how the sonatas came to be published in England is rather a difficult one and the publication by De La Chevardière of a French edition of the same six sonatas in a version for violin at about the same time is confusing. There is no doubt that the sonatas were written for the cello and not the violin. Their writing is idiomatic to the cello and a comparison of violin and cello versions shows where the text of the violin edition (which was simply transposed up an octave) had to be modified to prevent its disappearing below the violin range.\(^8\) It is unlikely, in any case, that

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6. These advertisements are held by the British Library, the 1772 one catalogued as B.M. Hirsch IV.III (6) and the 1773 as B.M. 7896, n.40(2).


8. Refer to the examples in Chapter II.
a virtuoso cellist would write difficult works for the violin at a time when the 'accompanied' sonata, with its predominant piano part and string accompaniment was popular amongst amateur musicians. Obviously, Boccherini wrote these sonatas for his own use, with the specific purpose of demonstrating his skill as a cellist. This view is supported by the fact that not one manuscript copy of these works as violin sonatas survives but there are a number of manuscript copies for cello.

Although Boccherini and the Italian violinist Manfredi were touring together in the late 1760's, it is unlikely that the cellist arranged his sonatas for the violinist. Manfredi's own works would have flattered his playing better. We do not even know if Boccherini authorised the arrangement as no correspondence survives between him and De La Chevardière on the subject. The absence of an opus number suggests that the edition may have been made without Boccherini's consent. It would have been normal, too, for the composer to figure the bass line for publication, but it remains unfigured. It is quite likely that De La Chevardière made the arrangement himself. Boccherini, in correspondence with his publisher Pleyel, authorised him to make suitable arrangements of his works whenever this might facilitate sales.

---


In February 1769, De La Chevardière's rival, Vénier, had brought out Boccherini's Op.5, a set of six sonatas for fortepiano and violin. These are 'accompanied' sonatas, (the violin accompanying the piano) and not solo sonatas with unfigured bass like the De La Chevardière sonatas. In the same year, De La Chevardière published *Six Duos à deux Violons, Op. 5*. (They are in fact, Op.3, composed in 1761, and not Op.5.) The De La Chevardière edition of the six solo violin sonatas may date from about the same time, although the Gérard Catalogue places them as late as c.1775. The advertisement of works published by De La Chevardière on the page following the title page of the solo violin sonatas has no date, but contains these entries:

<table>
<thead>
<tr>
<th>Duo pour Violin et pardessus</th>
<th>Recueils d'Airs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boccherini 5e</td>
<td>Journal d'Airs 1764</td>
</tr>
<tr>
<td></td>
<td>Journal d'Airs 1765</td>
</tr>
<tr>
<td></td>
<td>Journal d'Airs 1766</td>
</tr>
<tr>
<td></td>
<td>Journal d'Airs 1767</td>
</tr>
</tbody>
</table>

This set of duos can only be the *Six Duos* for two violins mentioned above, especially as they bear the Op.5 numbering.

11. The autograph MS reads 'Sei Sonate per forte-piano con accompagnamento di un violino' but the Vénier edition reads 'Sei Sonate di cembalo e violino obbligato'. See Gérard Catalogue, pp. 33-3½.
that De La Chevardière incorrectly assigned to them. These duos were first published in 1769 and their inclusion in this advertisement suggests that the sonatas which follow the advertisement page belong to the same year. The entry under Recueils d'Airs also suggests that the advertisement may belong to 1768-9.

These hints are inconclusive but do, at least, point to an earlier date than Gérard's of c.1775. Certainly, the French violin edition is likely to have appeared before the English cello edition, which we know was published in 1772-3. A possible connection between the De La Chevardière violin edition and the Bremner cello edition is suggested by the following excerpt from the Journal of Charles Burney, kept during his travels in France and Italy in 1770:

... I called at de la Chevardieres, [sic] a great music seller here in correspondence with Bremner, to get a copy of my sonatas ...

12. Gérard Catalogue, pp.56-63. The pardessus is a small member of the viol family tuned a fourth above the treble viol. Boccherini would not have given the work this title. He did not compose for viol at all, since in Italy the violin family had largely superseded the viol family by 1700. In France, however, where the bass viol in particular was still fighting a losing battle against the cello, De La Chevardière was evidently hoping to attract a wider public by advertising the duos as works for violin and 'pardessus de viole', the closest member of the viol family to the violin itself.

13. A later advertisement of works published by De La Chevardière lists twelve Journals d'Airs commencing at 1764 and finishing at 1775.

De La Chevardière probably sold his edition of the solo violin sonatas to Bremner: the sonatas appear in the same order in both editions, but Bremner must have had some other source, as his edition differs in places from that of De La Chevardière but agrees with other manuscript sources.¹⁵

¹⁵. See the musical examples in Chapter II.
CHAPTER II

Printed sources: a comparison of parts of the De La Chevardiere violin edition, the Bremner cello edition and relevant manuscripts of the six published sonatas.

Ex II:I. Sonata 13, 3rd movement, Allegro.

1. The numbering given is that of the Gérard Catalogue and not that of the published editions.
Ex II:I demonstrates how parts of the violin edition have had to be modified in arrangement from the original cello versions. The most important feature of the solo part here is the constant broken-chord figuration, the notes of which have been changed to suit the violin, because the chords lie in a different part of the instrument. The falling progression A–D (bars 55–56) and B–E (bars 58–60) in the solo part of the Bremner version continues the one-note-per-string figuration (which the violin part at bar 56 does not), and sounds more elegant than the parallel passages in the violin version.

Two interesting points of comparison arise between these published versions and the Milan manuscript. Firstly, the Milan manuscript maintains the triplet rhythm in the solo part, preserving the dominant pedals on A and then B. Secondly, the bass line of the Milan manuscript is at the same pitch as that of the violin version and not an octave lower as it is in the Bremner version. The resultant interweaving of solo and bass parts is more effective than the too-obvious spacing of the two printed editions. The dominant pedal in the solo part is likewise more pleasing than the conventional four-part chords that resolve the dominant (bars 56–57, 60–61, etc.) in the Bremner edition. The lilting quality of the triplet rhythm is thus disrupted in the printed editions, leaving the Milan manuscript the most satisfactory and probably the most authentic of the three versions.
There are two other manuscript sources for this sonata. Sonata 6, from the Duke of Hamilton's manuscript agrees here with the Milan manuscript, whereas a copy in Genoa ² extraordinarily combines the solo part of the Bremner reading with the bass part of the De La Chevardière. Bremner may have arrived at his version by transposing that of De La Chevardière down an octave and modifying the figuration, or he may have had a separate source: he might also have had both to work from. In certain passages where his bass line differs from that of the other sources, Bremner may have altered it himself. The fact that the English editions published these sonatas as Six Sonatas for the Violoncello with no mention of the basso, suggests that the English publishers may have intended the works to be played by two cellos, hence the modified bass line to suit a duo reading.

A more obvious example of necessary alteration for the violin version is shown in the concluding phrases of the Largo from Sonata 6.¹

Ex II:2. Sonata 6, 2nd movement, Largo, bar 17.

De La Chevardière:

Cello versions:

2. Genoa, Conservatorio di Musica 'Nicolò Paganini', M.5.36.
The final movement of Sonata 1 contains an interesting chord at bar 5:

\[
\begin{array}{c}
\text{IKI,} \\
\text{r} \\
\text{tt}
\end{array}
\]

This chord appears in both violin and cello printed editions and in all the manuscript sources except one (Sonata 7, from the Duke of Hamilton's manuscript). The chord is very awkward to play on the cello and appears to have originated in the violin version, where it is possible to play it an octave higher.

The Duke of Hamilton's manuscript gives which is easily played on the cello.

This is not, however, strong enough evidence to suggest that all the manuscript sources except one were copied directly from the version for violin. It only required one copyist to make a cello arrangement from the violin edition for this error to be perpetuated.

Some passages in the solo part of Bremner's edition differ from all other versions.

**Ex II:3.** Sonata 1, 1st movement, Allegro, bar 3.

3. See Chapter IV, p. 52 for the other sources.
4. The Florence manuscript gives both this chord and the other incorrect one at different points in the movement.
Here Bremner takes a passage that appears in all the manuscripts and editions at bar 5:

Ex II:4. Sonata 1, 1st movement, Allegro, bar 5.

Again, at bar 20 of the same movement, all sources except Bremner, read as follows:

Ex II:5. Sonata 1, 1st movement, Allegro, bars 20-21, all sources except the Bremner edition.
Bremner, instead, transposes to the dominant a longer passage which appears later as a short Coda to the entire movement.

Ex II:6. Sonata 1, 1st movement, Allegro, bars 20-22
Bremner edition only.

Whilst these modifications could have been carried out by Bremner himself, the following passages can only indicate that he did have a manuscript source not used by De La Chevardière. 5

5. The possibility that the Italian manuscript sources were copied from the English edition may be dismissed as most unlikely.
Ex II:7. Sonata 6, 1st movement, Allegro, bar 27.

Bremner edition

Genoa MS, SS/A/1/13
De La Chevardière edition

Milan MS, E - N.24-15
Spiegl MS, Sonata 4
Florence MS, 3972
Hamilton MS, Sonata 10
In Ex II:8, the cello version is clearly superior to the violin version, the rhythm of which does not fit well with the harmonies implied by the bass.

The purpose of these comparisons is to show that the Ricordi edition of the six sonatas for cello which is currently in use, is unreliable, being based entirely on the early English edition by Bremner, a source of doubtful authenticity.
Possible Genealogy for Major Sources

- Autograph lost
- Various sources, authentic and inauthentic, including A. and B.
  - Milan
    - De La Chevardière
      - Genoa
    - Bremner
      - Florence
      - Hamilton
      - Spiegl
### Table I - Milan

Manuscripts held by the library of the Conservatorio di Musica 'Giuseppe Verdi'.

<table>
<thead>
<tr>
<th>Copyist's numeration</th>
<th>Call no.</th>
<th>Gérard Cat. no.</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noseda E - N.24-10</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-11</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-25</td>
<td>2b</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-12</td>
<td>3</td>
<td></td>
<td>by Jannson, not Boccherini</td>
</tr>
<tr>
<td>Noseda E - N.24-19</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-13</td>
<td>4b</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-14</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-15</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-16</td>
<td>7</td>
<td></td>
<td>by Chiabrano (?)</td>
</tr>
<tr>
<td>Noseda E - N.24-17</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-18</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-20</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-21</td>
<td>11</td>
<td>2 copies</td>
<td></td>
</tr>
<tr>
<td>Noseda E - N.24-29</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copyist's numeration</td>
<td>Call no.</td>
<td>Gérard Cat. n.</td>
<td>Remarks</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------</td>
<td>----------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>20</td>
<td>Noseda</td>
<td>E - N.24-22</td>
<td>12</td>
</tr>
<tr>
<td>21</td>
<td>Noseda</td>
<td>E - N.24-23</td>
<td>13</td>
</tr>
<tr>
<td>22</td>
<td>Noseda</td>
<td>E - N.24-24</td>
<td>14</td>
</tr>
<tr>
<td>24</td>
<td>Noseda</td>
<td>E - N.24-26</td>
<td>15</td>
</tr>
<tr>
<td>25</td>
<td>Noseda</td>
<td>E - N.24-27</td>
<td>16</td>
</tr>
<tr>
<td>26</td>
<td>Noseda</td>
<td>E - N.24-28</td>
<td>17</td>
</tr>
<tr>
<td>-</td>
<td>Noseda</td>
<td>E - N.24-30</td>
<td>2 copies</td>
</tr>
<tr>
<td>16</td>
<td>Noseda</td>
<td>E - N.24-31</td>
<td>Sonata for 'viola\n\delta violoncello solo'</td>
</tr>
</tbody>
</table>
CHAPTER III

Manuscript Sources: a detailed description

1. The Milan Conservatorio collection

The manuscript collection held by the library of the Conservatorio in Milan is the largest group of sources and contains twenty-one cello sonatas attributed to Boccherini. The library does not claim that these are autograph manuscripts.\textsuperscript{1} The sonatas are copied in five distinct hands, sixteen in the same hand and the remaining five sonatas in four different hands. The sonatas are all unbound and separate, most of them showing much evidence of use.\textsuperscript{3}

Within this group of five sonatas, three of them (N.24-10, N.24-11 and N.24-13)\textsuperscript{2} have the spelling 'Buccherini', a southern Italian form of the name,\textsuperscript{3} which Boccherini did not use himself. Although N.24-30 has the correct form, 'Boccherini', on the title page, a comparison with N.24-10 which has the spelling 'Buccherini', shows them to be copied by the same hand.\textsuperscript{4} Both have the spelling 'Luiggi', which is also southern Italian and not used by Boccherini himself. N.24-29 has the correct spelling of the composer's name, but the script on the title page and the heading of movements is

\begin{itemize}
\item[1.] Gérard states that they do, see Catalogue, p.3, but on an invoice sent to me in 1974, they are described as 'MS non autografe'.
\item[2.] The library call numbers are slightly abbreviated here for convenience. See Table 1 for full call numbers.
\item[3.] For this and other information I am indebted to Prof John Steele who personally examined the manuscripts on my behalf.
\item[4.] The 'o' has been changed from an earlier 'u'.
\end{itemize}
in a flowery hand unlike that of Boccherini. None of the music notation in this group of manuscripts bears any resemblance to that of Boccherini.\(^5\)

The larger group of manuscripts contains sixteen sonatas copied in the same hand. It is not, however, that of the composer. A comparison with known autograph manuscripts shows the hands to be similar but not identical.\(^5\) As even more tangible evidence, the first and third movements of N.24-12 are certainly not by Boccherini. They are the first and third movements of a sonata which appeared as no. 3 in a volume of six sonatas by L.A.J. Jannson (1749-1815) published in Paris, c.1770 by Richomme and Moria.\(^6\)

N.24-16 is also not by Boccherini; it is a reworking of a sonata by Gaetano Chiabrano, a manuscript copy of which is held by the Uppsala University Library. Boccherini was too competent and prolific a composer to stoop to plagiarism and one may regard this as conclusive evidence that the hand that copied these sonatas was not that of Boccherini. This being so, we have no independent proof that the other sonatas contained in this group of sixteen are by Boccherini either. On the evidence of other sources and of the music itself, it is likely, however, that most of the sonatas are by Boccherini. The six sonatas published in the c.1769 version\(^7\) appear here in what were probably their original cello versions. Each of the sixteen

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5. See the photographs in the Gérard Catalogue for comparison. I have also used a microfilm of an autograph manuscript of 1773 (Gérard Catalogue nos. 461-6).

6. The Gérard Catalogue notes (see p.6, footnote) that these two movements appear in the Jannson sonata but does not comment on their authenticity. See the commentary to this sonata (Appendix F) for reasons behind the conclusion that these movements are not by Boccherini. The British Library holds a copy of the published Jannson volume.

7. See Chapter I.
sonatas has its own number, ascribed by the copyist on the title page. Numbers 2-10 of the copyist's numeration are missing but the fact that the Jansson movements appear in Sonata 1 is perhaps suspicious. N.24-14 is marked 11 with the numbers ascending numerically without omission to N.24-28, which is marked 26. It is possible that Sonatas 2-10 of the copyist's numeration were also spurious and were removed from the collection.

Although these sixteen sonatas are copied by the same hand, the ink in some manuscripts has faded more than the ink in others. The size of the words and notes differs too, probably depending to some degree on the quill being used at the time. With the exception of N.24-31, the format of the title page is invariably as follows, e.g.:

21
SONATA
A Violoncello Solo, e Basso
Del Sig. Luigi Boccherini

The title page of N.24-31 reads:

16
SONATA
À Viola, ô Violoncello Solo
Del Sig. Luigi Boccherini

---

8. The question of whether this sonata is better suited to the viola or cello is discussed in the commentary to this sonata (Sonata 18).
Some of the sonatas have the spelling 'Luiggi'; some have incipits of one or two bars on the title page. These variations probably indicate that the scribe was working from various sources, copying exactly what was in each manuscript.

The fact that there are several emended errors in the numbering of the sonatas may further indicate that the copyist was collecting from various sources and numbering them as he copied. Dynamic markings are sparse and occasionally bowings or other markings have been added at a later date. These will be identified, where they occur, in the notes to each sonata. The copying is clear and careful on the whole. In some of the manuscripts, the ageing of the paper has caused notes to become visible on both sides of the paper, making parts of the music difficult to read from microfilm copies.

The Milan collection is the only source to contain manuscript copies of all six sonatas published during the composer's lifetime.

9. See footnote 3 of this chapter.
**TABLE 2 - GENOA**

Manuscripts held by the library of the Conservatorio di Musica 'Nicolò Paganini'.

<table>
<thead>
<tr>
<th>Call no.</th>
<th>Gérard Cat. no.</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>SS·A·1·13</td>
<td>1</td>
<td>not SS/A/1/8 as given in Gérard Cat.</td>
</tr>
<tr>
<td>SS·A·1·13</td>
<td>2[a]</td>
<td>&quot; &quot; &quot; &quot; &quot;</td>
</tr>
<tr>
<td>M·5·36</td>
<td>2b</td>
<td></td>
</tr>
<tr>
<td>SS·A·1·13</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>M·5·36</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>M·5·36</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>SS·A·1·13</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>SS·A·1·13</td>
<td>565</td>
<td>2 copies</td>
</tr>
<tr>
<td>M·5·36</td>
<td>579</td>
<td>only source</td>
</tr>
</tbody>
</table>
2. The Genoa Conservatorio di Musica manuscripts

The call numbers of these manuscripts are confusing as there are several manuscripts to each call number. Table 2 shows the distribution of manuscripts to call numbers. The six manuscripts catalogued under the call number SS·A·1·13 are all in the same neat, flowing, legible hand. Three of the manuscripts catalogued under the call number M·5·36 (Sonatas 2b, 10 and 13) are in an immaculate hand, the most beautiful of all those found in the cello sonata manuscripts. The remaining manuscript catalogued as M·5·36 (Sonata 23) is in a third hand.

This important collection comprises ten manuscripts, two of which are sonata versions of the famous B-flat Concerto. The unique source for Sonata 28 is also found here. The most notable feature of this collection is that the manuscripts seem to be in excellent condition and are consistently neat and legible. All three copyists have worked carefully and there are few errors. The possible connection with De La Chevardière's adaptation of the cello sonatas for violin does, however, throw doubt on the validity of those manuscripts which duplicate the published works.

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10. See commentary to Sonata 1, p. 53.
<table>
<thead>
<tr>
<th>Old call no.</th>
<th>New call no.</th>
<th>Gérard Cat. no.</th>
<th>Remarks</th>
</tr>
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<tbody>
<tr>
<td>F.V. 321</td>
<td>3970</td>
<td>1</td>
<td>same hand as 3970.</td>
</tr>
<tr>
<td>F.V. 323</td>
<td>3972</td>
<td>6</td>
<td>with second movement of Sonata 11 as first movement.</td>
</tr>
<tr>
<td>F.V. 322</td>
<td>3971</td>
<td>16</td>
<td>one copy only, not two as given in Gérard Catalogue.</td>
</tr>
<tr>
<td>F.V. 320</td>
<td>3969 bis</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>(not 323 as given in Gérard Catalogue)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F.V. 318 &amp; 319</td>
<td>3969</td>
<td>475</td>
<td>this is a concerto for cello and orchestra but the first movement is a barely altered version of the first movement of Sonata 13. Gérard Catalogue combines both call nos. incorrectly as 3969/F/V/318-9.</td>
</tr>
</tbody>
</table>
3. The Florence R. Istituto Musicale manuscripts

The library call numbers given in the Gérard Catalogue are now out of date; Table 3 gives the present ones. There are five manuscripts of which two (3970 and 3972) are copied in the same hand. 3969 is a concerto for cello and orchestra but the first movement is a barely altered version of the first movement of Sonata 13. This is the only manuscript to represent a unique source.

These manuscripts are probably contemporary with the Milan collection and are generally as reliable as the Milan and Genoa sources, allowing for minor errors. They are not, however, as clearly legible on the microfilms sent to me, as both staves and noteheads have faded more than in the other two sources. The noteheads are also much smaller and closer together.
### TABLE 4

The manuscript belonging to the Duke of Hamilton (Lennoxlove).

<table>
<thead>
<tr>
<th>Copyist's numeration</th>
<th>Gérard Cat. no.</th>
<th>Concordances</th>
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</thead>
<tbody>
<tr>
<td>Sonata I</td>
<td>566</td>
<td>GB: Spiegl.</td>
</tr>
<tr>
<td>Sonata II</td>
<td>17</td>
<td>I: Mc. (2 copies)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I: Fe. I: Gi(l).</td>
</tr>
<tr>
<td>Sonata III</td>
<td>569</td>
<td>-</td>
</tr>
<tr>
<td>Sonata IV</td>
<td>565b</td>
<td>-</td>
</tr>
<tr>
<td>Sonata VI</td>
<td>13</td>
<td>I: Mc. I: Gi(l).</td>
</tr>
<tr>
<td>Sonata VII</td>
<td>1</td>
<td>I: Mc. I: Fe. I: Gi(l). G.</td>
</tr>
<tr>
<td>Sonata VIII</td>
<td>2b</td>
<td>I: Mc. I: Gi(l).</td>
</tr>
<tr>
<td>Sonata IX</td>
<td>5</td>
<td>I: Mc.</td>
</tr>
</tbody>
</table>
4. The Hamilton manuscript (Lennoxlove)

This is a bound volume of eleven sonatas which belonged formerly to Susan, daughter of William Beckford and wife of the tenth Duke of Hamilton. The history of the manuscript is not known, although Gérard suggests that William Beckford might have acquired it on his travels and presented it to her. The cover bears the name 'Duchess [sic] of Hamilton'. An ornate title page with an engraving of Orpheus playing his lyre reads:


12. William Beckford (1760-1844) was one of the most colourful Englishmen of his time. Author of the novel Vathek, he was a collector of books and works of art and builder of the famous architectural folly, Fonthill Abbey. Although he did meet Boccherini in Madrid, it was probably not at this time that he acquired the manuscript of the cello sonatas. His own account of their brief meeting appears in Italy, with sketches of Spain and Portugal, Paris (1834); p.332.

Down came all the Spanish musicians from their formal orchestra, too happy to escape its trammels; away went the foreign regulars, taking vehement pinches of snuff, with the most unequivocal expressions of anger and indignation. A circle was soon formed, a host of guitars put in immediate requisition, and never did I hear such wild, extravagant, passionate modulations.

Boccharini [sic] ... witnessed these most original deviations from all established musical rule with the utmost contempt and dismay. He said to me in a loud whisper, "If you dance and they play in this ridiculous manner, I shall never be able to introduce a decent style into our musical world here, which I flattered myself I was on the point of doing. What possesses you? Is it the devil? Who could suppose that a reasonable being, an Englishman of all others, would have encouraged these inveterate barbarians in such absurdities. There's a chromatic scream! there's a passage! We have heard of robbing time; this is murdering it. What! again! Why, this is worse than a convulsive hiccup, or the last rattle in the throat of a dying malefactor. Give me the Turkish howlings in preference; they are not so obtrusive and impudent."

So saying, he moved off with a semi-seria stride, and we danced on ...
Sonate da Camera
A Violoncello Solo e Basso
Del Sig. Luigi Boccherini

and in the lower right hand corner of the page 'Dalla Copisteria Bertoja a S: Maurizio in Venezia.' 13 The following page reads (in the less ornate hand that also copied the music):

XI
Sonate da Camera
A Violoncello solo, e Basso
Del Sig. Luigi Boccherini

Gérard states that the manuscript was copied at the beginning of the nineteenth century, but that a watermark with the date 1820 on the first and last pages is probably the date of binding and not of copying. 14

13. [copied] 'by the copying establishment Bertoja at S: Maurizio in Venice'.

14. See Gérard Catalogue, p.655. Eve Barsham, in her article in The Strad (see note 15) notes two elementary mistakes of spelling in the Italian title on the spine, and concludes that the binding and gold leaf lettering must have been done in Britain.
Most of these eleven sonatas are duplicated in other sources (see Table 4). Sonata III, however, does not appear in any other source. Sonata IV consists of the first and third movements of a sonata in B-flat (Gérard Catalogue, no. 565b) and a second movement by J.P. Duport.\textsuperscript{15} The copying is neat and clearly legible throughout but contains more errors than the other sources and is consequently less reliable.

There are several correspondences between this and the Spiegl manuscript and whilst it would be dangerous to draw conclusions from them, they are nevertheless worth noting:

1. Both manuscripts contain eleven sonatas.
2. These two manuscripts are the only two sources for Sonata 24.
3. Although the Hamilton MS contains Sonata 2b, and the Spiegl MS Sonata 2[a], both sources give it as Sonata VIII. (It does not appear numbered in the other sources).

\textsuperscript{15} This movement is discussed in the commentary to Sonata 23b.
**TABLE 5**

The manuscript belonging to Fritz Spiegl (Liverpool).

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<thead>
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<th>Copyist's numeration</th>
<th>Gérard Cat. no.</th>
<th>Concordances</th>
</tr>
</thead>
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<td>-</td>
</tr>
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<td>Sonata II</td>
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<td>564</td>
<td>-</td>
</tr>
<tr>
<td>Sonata VII</td>
<td>565</td>
<td>I: Gi(l). 2 copies.</td>
</tr>
<tr>
<td>Sonata VIII</td>
<td>2</td>
<td>I: Mc. I: Gi(l).</td>
</tr>
<tr>
<td>Sonata IX</td>
<td>566</td>
<td>GB: Hamilton.</td>
</tr>
<tr>
<td>Sonata X</td>
<td>567</td>
<td>-</td>
</tr>
<tr>
<td>Sonata XI</td>
<td>568</td>
<td>-</td>
</tr>
</tbody>
</table>
5. The Spiegl manuscript (Liverpool)

This manuscript is a bound volume of eleven sonatas. On the cover are the words:

Boccherini

XI Sonate per

Violoncello

Violoncello Principale

The words 'Violoncello Principale' reinforce the conclusion of Chapter VI (see p. 107) that the basso part is intended for a second cello. On the flyleaf is written the name of a former owner, 'Edm. Hartopp Rome April 1822'. The title page reads:

= Sonate =

= Per Violoncello Solo =

= Con Accompagnamento di Basso =

= Del Sig. Luigi Boccherini =

The title page and music are written in the same hand. Gérard notes\(^{16}\) that the paper is of the eighteenth century and the handwriting similar to that of a sonata for two cellos\(^{17}\) in the Conservatorio at Naples. A comparison of the hands, however, shows that they are not identical.\(^{18}\)

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17. See Gérard Catalogue, no. 74.
18. The manuscripts have been compared from microfilm and photoprint copies.
The most interesting aspect of this manuscript is that five of the sonatas are not found in any other source. Of these, two at least are of doubtful authenticity; the others are probably authentic, although two of them feature two-part fugues as final movements,19 a practice not found in other (duplicated) sonatas by Boccherini. Sonata VIII of this collection is a sonata version of the famous B-flat Concerto but is slightly inferior to the two Genoa copies.

The Spiegl manuscript was probably copied at a later date20 than the Milan, Genoa and Florence manuscripts as it adopts more modern conventions regarding the order of sharps and flats in key signatures and the notation of repeat signs. Another modern feature found here, but missing from the late eighteenth-century manuscripts is the repetition of clef and key signature at the beginning of each line. As a rule, the quality of copying is fairly high, but where the sonata is duplicated in other sources, the Spiegl manuscript is never the most accurate source. The principal interest of this manuscript lies in the unique source it represents for the five sonatas mentioned above.

20. But before 1822, because of Hartopp's inscription.
6. The Dresden Sächsische Landesbibliothek manuscripts

This collection contains three manuscripts under the call numbers 3490/R/5 (Sonata 18), 3490/R/6 (Sonata 8), and 3490/R/7 (Sonata 19). They were copied in the late nineteenth century, by the famous German cellist, Friedrich Grützmacher, from manuscripts in the Hegenbarth collection. The title page of each sonata bears the footnote 'Nach dem Exemplarr des Herrn Professor Hegenbarth in Prag copirt und verglichen'.

The manuscripts appear to have been carefully copied with suggested alternatives labelled 'verschiedene Ausgaben'. They cannot, though, by virtue of the date at which they were copied, be regarded as authentic sources. The original manuscripts from which these were copied, are now held by the Prague Conservatorium, but have unfortunately been unavailable for this study. As a result, the Grützmacher manuscript has been the only source available for Sonata 19.

Also part of this collection is the only surviving copy of the famous Boccherini B-flat Cello Sonata in its eighteenth-century (?) concerto form. It, too, was copied by Grützmacher from a

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21. For this information, I am indebted to the Director of the Music Collection of the Sächsische Landesbibliothek, Dr Landmann.

22. 'Copied from and compared with the copy belonging to Professor Hegenbarth in Prague'.

23. 'different editions'. These are presumably from the other manuscripts with which the Hegenbarth one was compared, although none of these sonatas had previously been published. Grützmacher subsequently used the first and third movements of 3490/R/5 as a basis for the fifth of his set of six Boccherini cello sonatas, published by Bartholf Senff, Leipzig (1870-87).

24. See Section 12 of this chapter, p. 45.

25. See Gérard Catalogue, no. 482.
7. The Berlin (Dahlem) Preußischer Kulturbesitz manuscript

This manuscript is a copy of Sonata 10. The source and call number given in the Gérard Catalogue as 'Marburg, Westdeutschebibliothek, Mus. MSS. 2001/30' are now out of date. Since the Catalogue was compiled, the collection has been transferred back to Berlin and this call number belongs to Catalogue no. 477, a concerto for cello and orchestra in C major, and the call number for Sonata 10 is Mus. ms. 2003. The latter is probably a late eighteenth-century copy. The title page reads:

Sonata
Di Violoncello Solo
e Basso
Del Sig. Buccherini

8. The Graz Diözesanarchiv manuscript

The call number for this manuscript is 509 as given in the Gérard Catalogue. It is a most unusual manuscript, as it is one of only two sonatas that are copied in parts and not in score. The solo part is headed 'Violoncello' and the basso part 'Basso'. As in the other sources, the basso has no figuring. This is probably a late eighteenth-century manuscript.
9. **The Prague Národní Muzeum manuscript**

Like the preceding one, this manuscript is copied in parts, unlike the majority of the manuscripts. The call number is XLI.B.40. Sonata 29 is not found in any other source and the authenticity of the work is rather doubtful. The hand is neat and the individual parts are labelled 'Violoncello Solo' and 'Basso' respectively. This manuscript is probably also a late eighteenth-century one.

10. **The Uppsala University manuscript**

This manuscript (call number Gimo 66) is from a large collection acquired by a young Swedish gentleman during the course of a grand tour of Europe in 1758-1763.26 The relevant part of the collection contains twelve cello sonatas by Gaetano Chiabrano, four of which are for violoncello solo and basso and eight for two obbligato violoncellos: Gimo 66 is one of the latter. The copying is in separate parts.

The work itself represents a second version of Sonata 7 from the Milan manuscripts. Since these two manuscripts are the only known copies of the sonata, it is important to compare them (see Appendix F) to try to establish authorship. The title page of the Uppsala manuscript reads:

Sonata da Camera
Due Violoncelli Obbligati
Del Sig: Gaetano Chiabrano

11. **The Naples Conservatorio di Musica manuscript**

This is the only source for Boccherini's one sonata for two cellos. The manuscript is copied in score but the work is undoubtedly for two cellos without basso continuo. It is included here in Appendix D for purposes of comparison.

12. **The Prague Konservator manuscripts**

The five manuscripts in this collection have not been available for this study. The reply to the request for a microfilm ended: 'The Prague Academy of Music [sic] cannot find any piece of music you desire.'

13. **General remarks on the format of all the manuscripts**

With the exceptions of the manuscript held by the Diözes-anarchiv, Graz, Austria, and that held by the Národní Múzeum in Prague, Czechoslovakia, all the sonatas are copied in score, with solo and basso parts on two staves bracketed together. Key signatures and clefs are given only at the beginning of a movement (except in the Spiegl manuscript) with any changes in these being notated as they occur. The usual tenor and bass clefs are used in both solo and basso parts, but the solo part also uses soprano, alto and treble clefs; the latter is usually read an octave lower, but sometimes at pitch. 27

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27. Examples are discussed in the commentary to the relevant sonatas.
Where a page turn occurs in the middle of a movement, an indication such as 'Segue la 2\textsuperscript{da} Parte' (Milan manuscripts) or 'Volti subito' (Spiegl manuscript) frequently appears. First and second movements may conclude with 'Segue' or 'Volti' and the word 'Fine' is almost invariably found at the end of each sonata. Bowing indications are normally limited to slurs, staccato marks and the sign \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \sim \si
Despite these inconsistencies, the bulk of the material from this source is reliable. The texts contain some errors, but these are not unusual in manuscript copies. Taken as a whole, the Milan manuscripts constitute a fascinating and worthwhile source, though they must be viewed with some reservations.

The Genoa collection of ten sonatas is chiefly important for its two copies (in different hands) of Sonata 23 (better known as the B-flat Concerto). Both copies represent the same text (only two passages differ substantially) and are most valuable in their corroboration of the Spiegl sonata version of the work. A further seven manuscripts from this source duplicate sonatas found in other sources and only the remaining sonata is unique to this collection. This last work (Sonata 28) seems authentic stylistically, and in view of the fact that all the other sonatas in this collection are by Boccherini, there is a strong likelihood that this one is also.

The Florence collection contains four sonatas (all duplicated elsewhere) and, more significantly, a concerto whose first movement is virtually the same as that of Sonata 13. This is a source of only minor importance, containing no controversial material.

In the Hamilton collection, we find much material duplicated elsewhere; the only two sonatas unique to this manuscript are both of doubtful provenance. The third is a conglomeration of material from Sonata 23 (the B-flat Concerto) with interpolated passages in the first movement and a complete slow movement from a work by J.P. Duport. The fourth sonata is a strange work, cyclic and long-winded in parts. It is certainly Boccherini-like
in the lyricism of certain of its passages and in its virtuosity, but taken as a whole, it is atypical of Boccherini's cellistic style both in its formal layout and in its undue length.

By contrast, the Spiegl collection is valuable and exciting, although it, too, contains several sonatas of doubtful origin. Three of the sonatas (2, 16 and 23) are found in reliable Italian sources. A further two sonatas (6 and 10) appear in various manuscript sources and were also published in the eighteenth century. There can be no doubt about the authenticity of these five sonatas. Sonata 24, although duplicated by an unreliable source (Hamilton), opens with a reference to another (authentic) cello sonata and contains in its slow movement a complete reworking of material from yet another sonata. This procedure is found elsewhere in Boccherini's music and argues for the authenticity of the work. The remaining five sonatas are unique to this source; three are generally characteristic of Boccherini despite some singular features (notably two fugal finales). Two are probably spurious.

Grützmacher's copies of three eighteenth-century manuscripts are curious, but one of the sonatas (19) is of dubious authenticity; the other two are verified by earlier sources. More useful is his copy of Sonata 23 in its concerto form, since this is the only surviving copy of this version.

Of the remaining three sources, each comprising one cello sonata, both the Berlin and Graz sources are of little value, being copies of sonatas found in at least four other sources. The
final sonata (29), from Prague, is probably not by Boccherini.

The Milan, Genoa and Spiegler sources are clearly the most significant for a study of Boccherini's cello sonatas.
CHAPTER IV

Boccherini's cello sonatas: manuscript sources: explanation of RISM sigla

Austria

A: Gd: Graz, Diözesanarchiv.

Czechoslavakia

CS: Pk: Prague, Archiv Státní Konservatoře v Praze.
CS: Pnm: Prague, Národní Múzeum - hud. oddelení.

Germany

D: B: Berlin, (Dahlem) Preussischer Kulturbesitz.
D: Bds: Berlin, Deutsche Staatsbibliothek - Musikabteilung.
D: Dlb: Dresden (Sachsen), Sächsische Landesbibliothek - Musikabteilung.

Great Britain


2. Since RISM does not list sources in private collections, these sigla are assigned here purely for convenience in the writing of this thesis.
Italy

I: Fe: Florence, Biblioteca del Conservatorio di Musica 'L. Cherubini'.
I: Gi(1): Genoa, Istituto Musicale (Biblioteca del Liceo Musicale 'Paganini').
I: Mc: Milan, Biblioteca del Conservatorio 'Giuseppe Verdi'.
I: Nc: Naples, Biblioteca del Conservatorio di Musica 'S. Pietro a Maiello'.

Sweden
S: Uu: Uppsala, Uppsala University library.

Other manuscript and published sources: explanation of RISM sigla.

Austria
A: Wn: Vienna, Österreichische Nationalbibliothek.

France

Great Britain
GB: Lcm: London, Royal College of Music.

Italy
I: Li: Lucca, Istituto Musicale 'Boccherini'.

United States of America

3. This is the siglum given in RISM, vol. 1 (1971). Volumes printed at an earlier date given Gl for this library.

4. Since the compilation of the 1971 volume of RISM used here, the library of the British Museum has become simply the 'British Library'.
CHAPTER IV

A detailed account of the sources for each sonata

SONATA 1 IN F

Sources: I: Fe : 3970
A: Gd : Ms. 509
I: Gi(l) : SS·A·1·13
GB: Hamilton : Sonata VII
I: Mc : Noseda E - N.24 - 10

General remarks

Source Gd is interesting as it is one of only two sources in which the parts are copied separately and not in score as they appear elsewhere.

Source Fe has faded badly in parts, particularly in the first movement.

This sonata was published as no. 5 of the set of six published in England in 1772-3.

Source used: Gi(l): SS·A·1·13
Copyist: Gi(l) - 1

The title page reads:

Sonata
Per il Violoncello Solo
Con Basso
Del Sig

Luigi Boccherini

(With incipit)

1. The call numbers given in the Gérard Catalogue for Fe and Gi(l) are incorrect. Also incorrect is Gérard's statement that the first movement of Sonata 24 is a transposition of the first movement of this sonata. The first two bars of both movements are identical, but bear no resemblance to each other after these two bars.

2. The other is the only source for Sonata 29 (Pnm.XLI. B.40).

3. See Appendix A for a list of manuscript copyists.
Several clues suggest that this source may have been copied from De La Chevardière's violin edition. The sign over repeated notes is produced in the De La Chevardière edition by linking together the trill signs, but at one point (1. Allegro, bar 13, basso) where the signs are not joined together, the same error is reproduced in Gi(l). This could only be a printing peculiarity and not a copyist's quirk. Again at bar 31 of the same movement, De La Chevardière's and Gi(l)'s printed edition have a three note chord, where all other sources have a four note chord.

On the whole, at least where this sonata is concerned, the De La Chevardière violin edition agrees more with the known sources than the Bremner cello edition. Although Gi(l) contains some errors, there are fewer than in the other sources and Gi(l) is certainly the clearest and most consistent of the manuscripts.
SONATA 2 [a] IN C MINOR

Sources: I: Gi(l) : SS·A·1·13  
I: Mc : Noseda E - N.24 - 11  
GB: Spiegl : Sonata VIII

Source used: Gi(l) : SS·A·1·13 Copyist: Gi(l) - 1

The title page reads:

Sonata

Per il Violoncello Solo

Con Basso

Del Sig.

Luigi Boccherini

(with incipit)

For remarks on the relationship between Sonatas 2[a] and 2b, refer to the notes to Sonata 2b.

1. Gérard designates this 'Sonata 2'; the [a] is added here to distinguish this version from Sonata 2b.
SONATA 2b IN C MINOR

Sources:  
I: Gi(l) : M·5·36  
GB: Hamilton : Sonata VIII  
I: Mc : Noseda E - N.24 - 25

General remarks

Sonata 2 exists in two versions, the earlier of which is almost certainly this sonata.¹ Sonata 2 [a] has a more florid slow movement and various passages have been altered (compare for example the new contrasting second idea at bar 9, Sonata 2 [a] Allegro second movement, with the same passage in Sonata 2b, where the second idea is almost identical to the first).

A comparison of the two versions of the slow movement is particularly instructive of the method and extent to which embellishment was carried out in Italian music. The ornamentation may not be Boccherini's own but it could certainly be performed only by a highly skilled cellist. This movement (in its 2 [a] version) could serve as a model for the embellishment of other simpler slow movements in Boccherini's cello sonatas.


This is the only source to give the Allegro as first movement, followed by the slow movement. The Allegro is given first here, partly in deference to the source and partly because Boccherini's

¹ The numbering 2 and 2b is Gérard's but I do not agree with him that 2b is the second version.
practice in the cello sonatas is usually to start with a quick movement. It must be noted however, that the other two sources for this sonata and the three for Sonata 2[a] all place the slow movement first. It would not be wrong to do so here; it is largely a matter of taste.

The title page reads

2 3
Sonata
A Violoncello Solo, e Basso
Del Sig. Luigi Boccherini
SONATA 3 IN C

This work is not by Boccherini and is found unedited in Appendix F.
General remarks

This important manuscript is the unique manuscript source for the most popular of Boccherini's cello sonatas. Although the Adagio and Affettuoso movements of Sonata 4b agree on the whole with those of Sonata 4[a], the Allegro moderato movement is substantially different. That of Sonata 4[a] is the one known to cellists today and is certainly superior to that of 4b.

The 4[a] version was published in 1772-3 as no. 6 of the well-known set of cello sonatas. In this and subsequent published versions, the order of the first and second movements is reversed.

This sonata is certainly deserving of its popularity, with its brilliant cello writing, exploiting lyrical and virtuoso techniques that show the instrument to good advantage. With Sonata 23 in B-flat (better known in its concerto version), this is undoubtedly the best of the cello sonatas.²

Despite the absence of an autograph manuscript, the authenticity of this work cannot be questioned. The theme of the first movement is also found in two other works by Boccherini,

1. Gérard designates this 'Sonata 4'; the [a] is added here to distinguish this version from Sonata 4b.

2. A discussion of the construction of the first movement of Sonata 4[a] is found in Ch. VIII.
the Sextet Op. 16, no. 6 (1773) for flute, two violins, viola and two cellos, Gérard Catalogue no. 466, and the Aria con violoncello obbligato for soprano and orchestra with solo cello (another very brilliant and effective piece of cello writing), Gérard Catalogue no. 557.

1st mov: All. mod.


The only difficulty with this manuscript is that the staves have faded in places.
The title page reads:

X

Sonata

A Violoncello Solo, e Basso

Del Sig. Luigi Boccherini

3. This cross over the numeral is in modern pencil, see Ch. III, 1.
SONATA 4b IN A

Source: I: Mc: Noseda E - N.24 - 13

For comments on the difference between Sonatas 4[4a] and 4b, see Sonata 4[a] (General remarks).


This manuscript is the only one in the Milan collection copied in this hand. The note heads are smaller and the manuscript more difficult to read than the majority of the manuscripts in this collection. The slow movement comes first followed by the [Allegro] movement that appears first in Sonata 4[a]. There are no tempo markings and the sign for a natural (♮) is notated as ♮. The title page, which is neatly copied in a florid hand probably by a different copyist reads:

Sonata IV: a

a Violoncello solo, e Basso

Del Sig #: Luigi Buccherini [sic]

Francesco Tasca

The name in the lower right hand corner may be that of the copyist, or possibly a former owner of the manuscript.
SONATA 5 · IN G

Sources: 
I: Mc : Noseda E - N.24 - 14
GB: Hamilton: Sonata IX

General remarks

This sonata was published as no. 3 of the set of six published in 1772-3. The Hamilton manuscript contains elements of both the published sonata and the Milan ms. This leaves the Milan version as the most likely to be nearest to the original and comparison with the published version shows it indeed to be superior in various respects (see Ch. II). As in the case of Sonata 4[a] the published version presents first and second movements in reverse order (so also does Hamilton).

The paper seems to be unusually porous with many note heads clearly visible on the obverse side of the pages. The title page reads:

Sonata

A Violoncello Solo, e Basso

Del Sig' Luiggi [sic] Boccherini

(with incipit)

1. My description is from microfilm only.

2. See Ch. III:1.
SONATA 6 IN C

Sources:  
I: Fc : 3972
I: Gi(l) : SS'A'1'13
GB: Hamilton : Sonata X
I: Mc : Noseda E - N.24 - 15
GB: Spiegl : Sonata IV

General remarks
Published as Sonata no. 2 in 1772-3, this sonata remains popular with cellists today. Differences between the source manuscripts are minor. The Genoa manuscript compares in detail with the De La Chevardière violin edition of c.1770. With the Spiegl manuscript, they both omit the cadence and pause for cadenza which appear not only in the other three manuscripts but also in the English cello edition of 1772-3. The Florence manuscript is reliable but does not compare in legibility with the Milan manuscript.
This manuscript, though not without errors, is clearly legible throughout.2

1. The call number F.V. 323, given in the Gérard Catalogue is now out of date.
2. Source Fc is clearly superior to Mc but owing to the illegibility of the manuscript on the microfilm supplied by the library, it has been necessary to use source Mc.
The title page reads:

Sonata

A Violoncello Solo e Basso

Del Sig. Luigi Boccherini

The Florence manuscript has a florid design on the title page which from its faded state must have been done at the same time as the manuscript was copied. It looks something like a series of gothic arches with stylized leaf decoration. The design is evidently unfinished as it starts at the left hand corner and extends only to the centre of the page.
SONATA 7 IN C

This work is not by Boccherini and appears unedited in Appendix F.
SONATA 8 IN B-FLAT

Sources: GB: Hamilton : Sonata V
          D: Dlb : Mus. 3490/R/6
          I: Mc : Noseda E - N.24 - 17
          CS: Pk : 4095 (2 copies)

General remarks

Of the above sources, both of the copies held by the Státní Konservatoř, Prague, have been unavailable for this study.¹

This is unfortunate, as one of these, formerly in the Hegenbarth collection, is the manuscript from which the Dresden manuscript was copied by Friedrich Grützmacher in the late nineteenth century.²

His copy is, however, very neat and more accurate than the Milan manuscript. Various alternative passages are given with the note 'verschiedene Ausgaben'.³ These are apparently also in Grützmacher's hand,² and where they are not completely stuck down, the version underneath can be read by turning back the pasted section. Where this is possible, the passage underneath is often that found in the Milan manuscript and the version pasted over it is often that found in the Duke of Hamilton's manuscript.

Since the Duke of Hamilton's manuscript has been found unreliable elsewhere (see Sonata 23b) and the sources of Grützmacher's 'other versions' are unknown, the Milan manuscript has been chosen for this study, but the alternative passages found in the Dresden manuscript are reproduced in the notes.

1. See Ch. III, 12.
2. See Ch. III, 6.
3. 'Other versions'.
There is some disagreement between these three sources as to the pitch at which certain passages are played. These differences have undoubtedly arisen from the confusion in notational practice at the time. Whereas Dlb and Mc use tenor and alto clefs with the designation '8ve alto', where a passage is to be transposed up an octave, the Hamilton manuscript uses treble clefs throughout the manuscript. The common nineteenth century convention regarding the treble clef in cello music, was that it should always be read an octave lower, so where the Hamilton manuscript gives '8ve alto', the music is to be read at pitch, and where it gives 'come sta' the music is to be read an octave lower. Even so, this sonata contains some very high passages, requiring considerable technique.


The title page reads:

1 4
Sonata
A Violoncello Solo, e Basso
Del Sig. Luigi Boccherini
SONATA 9 IN F

Source: I: Mc : Noseda E - N.24 - 18

General remarks

The theme of the opening bars of the first movement of this sonata is also found in another work of Boccherini, the String Quartet in F, Op. 15, no. 2 (1772), where it is notated in $\frac{2}{4}$:

String Quartet, Op. 15, no.2.

1st movement

This seems to confirm the authenticity of this cello sonata, although the work differs markedly from the other cello sonatas. Particularly noticeable are the extended tremolo bass passages in the basso continuo part of the first movement. These are certainly intended for a second cello (the figuration in bar 8 is easy for the cello, awkward for the harpsichord continuo). Boccherini does not hesitate to use these figures on the C-string (bars 42-44). Certainly the C-string speaks more clearly in slurred patterns than in fast detached ones.

Also uncharacteristic (at least in the cello sonatas) are arpeggio figurations of the type found in bars 33, 34 and 41, and the chromatic descending harmony of bars 16-18 and again at 47-49. This sonata is probably of a later date than most of the cello sonatas.
The tempo markings too, Andantino - Adagio assai -
Tempo di minuetto amoroso, are obviously carefully chosen
and none of these, with the exception of 'amoroso' - which
appears several times - are found elsewhere in the cello
sonatas.

The copyist of this manuscript is Mc - 1. The title
page reads:

\[ 1 \]
Sonata

A Violoncello Solo, e Basso

Del Sig. Luigi Boccherini

1. See Ch. III:1.
SONATA 10 IN E-FLAT

Sources:

D:  Bds : Mus. ms. 2003
I:  Gi(l) : M·5·36
GB: Hamilton : Sonata XI
I:  Mc : Noseda E - N.24 - 20
CS:  Pk : 4095
GB: Spiegl : Sonata V
GB: Spiegl : Sonata XI (first movement only)

General remarks

Published as Sonata 4 of the set of six published in 1772-3, this
sonata was also published as a sonata for two cellos (v. Cat.
entry 75) in a collection of three such sonatas. The other two
are by Schindlecker and Schlick:

Trois sonates pour 2 violoncelles par
différens auteurs, choisies par Pleyel.
Offenbach S/M, J. André. [1797] 2

Both published versions and all the manuscripts except
Milan give the order of movements as Adagio - Allegro - Affettuoso.
The Milan manuscript reverses the order of the first and second
movements. This is the more usual practice but, since all three
movements are in E-flat, one cannot be sure which should come first.

1. The Gérard Catalogue gives the obsolete source and call no.
'Marburg, Westdeutschbibliothek, Mus. Ms. 2001/30'.
The manuscript used to be in Marburg but has been moved to
Berlin.

2. This date is from RISM. Gérard gives the date as c.1785(?).
The Allegro movement appears with some modifications as the first movement of Sonata XI of the Spiegl manuscript.

The slow movement of Sonata 10 appears in a more ornate and partly recomposed version as the second movement of Sonata 24.

Source Pk:4095 has not been available for this study.\(^3\)


The title page reads:

\[\text{Sonata}\]

\[\text{A Violoncello Solo e Basso}\]

\[\text{Del Sig. Luiggi [sic] Boccherini}\]

\[\text{(with incipit)}\]

\[\begin{array}{r}
3. \text{See Ch. III:12.} \\
4. \text{See Ch. III:1}
\end{array}\]
SONATA 11 IN E-FLAT

Sources:  
I:  Mc : Noseda E - N.24 - 21  
I:  Mc : Noseda E - N.24 - 29  
(first and third movements only)

General remarks

Whilst the first and third movements of this sonata definitely belong together, it is hard to establish whether the second movement belongs with them, or with the two movements of Sonata 16 with which it is associated in two other sources (see Sonata 16). Perhaps Boccherini himself used it twice as it seems appropriate both as the middle movement of this sonata and as the first movement of Sonata 16. Despite the fact that each sonata appears in one source without this movement (Mc: Noseda E - N.24 - 29 above and Mc: Noseda E - N.24 - 27, see Sonata 16), it is more complete to include the movement in both cases.


This is the better of the two texts but since the dynamic and expression markings of Mc: Noseda E - N.24 - 29 are so interesting and such markings are rare, they have been included in the first and third movements of the text given here. The title page of Mc: Noseda E - N.24 - 21 reads:

19

Sonata

A Violoncello Solo, e Basso

Del Sig. Luiggi [sic] Boccherini
SONATA 12 IN B-FLAT

This is a work of doubtful authenticity and appears in Appendix E.
SONATA 13 IN A

Sources: I: Gi(l) : M·5·36
GB: Hamilton : Sonata VI
I: Mc : Noseda E - N.24 - 23
As a concerto - I: Fc : 3969 (first movement only)

General remarks

This sonata was published as no. 1 of the set of six printed by Bremner in 1772-3. The first movement is also used as the first movement of the Concerto in A for cello and orchestra, (Catalogue no. 475) by the interpolation of tutti at the beginning, the central double bar, and at the end of the movement.

The title page reads:

Sonata
A Violoncello Solo, e Basso
Del Sig. Luiggi [sic] Boccherini

(with incipit)

1. See Ch. III:1.
This is a work of doubtful authenticity and appears in Appendix E.
SONATA 15 IN G

This is a work of doubtful authenticity and appears in Appendix E.
SONATA 16 IN E-FLAT

Sources: 1. with the second movement of Sonata 11 as first movement:
   I: Fe: 3971: Largo - Allegro - Minuetto
   GB: Spiegl: Sonata VI: Appassionato - Allegro - Amoroso

2. as a two-movement sonata omitting the first movement of the other two sources:

General remarks

It is unlikely that Boccherini considered this sonata complete as a two-movement work. The three movements of sources Fe and Spiegl make a very satisfactory slow-fast-slow pattern and the close parallel writing which is a feature of the Allegro and Minuetto movements is well matched in the Largo movement. This may indicate that the Largo movement was intended for this Sonata and not for Sonata 11, especially as one source gives Sonata 11 as a two-movement work without the slow movement thus:

Largo movement shared

<table>
<thead>
<tr>
<th></th>
<th>SONATA 11</th>
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<th>SONATA 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copyist</td>
<td>Mc-1</td>
<td>Mc-5</td>
<td>Copyists Fe-5 &amp; Spiegl</td>
</tr>
<tr>
<td>movements</td>
<td>3</td>
<td>2 movements</td>
<td>3 movements</td>
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<td></td>
<td>(without</td>
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<tr>
<td></td>
<td>Largo)</td>
<td>Largo)</td>
<td></td>
</tr>
</tbody>
</table>
Copyist Mc-1 (who copied most of the Milan manuscripts) gives Sonata 11 as the three-movement work and Sonata 16 as the two-movement work. Copyists Fc-5 and Spiegl, give Sonata 16 as the three-movement work and copyist Mc-5 gives Sonata 11 as a two-movement work.

Regardless of which sonata the Largo movement really belongs to, it should be played as the slow movement of both (which may have been what Boccherini intended if he were writing a new sonata in haste and did not have the time to complete three movements).


This is a unique hand, fairly neat and legible. The title page reads:

Sonata
À Violoncello, e Basso

Del Sig. Luigi Boccherini
SONATA 17 IN C

Sources:

I:  Fe : 3969 bis
    Gi(1) : SS.A.1.13
GB: Hamilton : Sonata II
I:  Mc : Noseda E - N.24 - 28
I:  Mc : Noseda E - N.24 - 30

General remarks

There can be no doubt that this work is by Boccherini. The second movement appears as the second movement of the Trio, Op. 14, no. 1 for violin, viola and cello (1772). This work, dedicated to Boccherini's employer, the Infanta Don Luis, was composed soon after Boccherini settled in Spain. The composer obviously intended to play the cello part in these trios himself as the cello frequently usurps the role of the first violin in the same register, being accompanied by violin and viola. In the slow movement in question, the solo part as it appears in the sonata remains almost unchanged in the arrangement for string trio. Even the pauses for cadenzas are present.

This sonata undoubtedly belongs with the more mature of Boccherini's cello sonatas (e.g. Sonatas 4 and 23). Various features indicate this:

1. A section in the relative major of the tonic minor (with the changed key signature) in the first movement.2

   This is also found in the Op. 1 sonatas for fortepiano and violin.

1. These trios are published by Zanibon from the original edition of 1772.
2. The form of this movement is discussed in detail in Ch. VIII.
2. Use of the pause and silence for dramatic effect
   (1. Allegro, bars 20 & 58).
3. A more concise codetta section at the end of the first
   movement, with original (and very cellistic) final two
   bars. This is true of the 3rd movement also.
4. Final movement in Rondo instead of the more conserva-
   tive of the earlier sonatas.
5. A central section in the final movement matching the
   tonal procedures in the first movement mentioned above.

This is a very clear copy (apart from some faded staves).
The title page reads:

26
Sonata
A Violoncello Solo, e Basso
Del Sig. Luigi Boccherini

Other sources: Mc: Noseda E - N.24 - 30 is copied in the same
hand, Mc - 2, as Noseda E - N.24 - 10. The title page reads:

Sonata à Violoncello, [sic] e Basso
Del Sig. D: Luiggi [sic] Boccherini

4. The 'o' in Boccherini has been changed from an earlier
   'u' (see Ch. III).
The title page reads:

Suonata

A Violoncello solo e Basso

Del Signor

Luigi Boccherini

[in lower left-hand corner]

Benedetto Petronio [either copyist or owner]

This is a unique hand, small and neat.
SONATA 18 IN C MINOR

Sources: D: Dlb: Mus 3490/R/5
I: Mc: Noseda E - N.24 - 31
CS: Pk: 4095

General remarks

Of these three sources, the Prague Conservatorium manuscript has not been available for this study. The Dresden manuscript, although it omits a passage of arpeggios in the first movement (bars 35-39), differs only in detail from the text of the Milan manuscript. Most of the solo part is notated an octave lower than the solo part of the Milan manuscript. Assuming that the Dresden copy of this sonata is as faithful a copy as the other Dresden manuscripts, then the Prague Conservatorium manuscript must duplicate the features of the Dresden one.


This is the only Milan manuscript to specify an instrument other than cello in the title, which reads:

16
Sonata
À Viola, o Violoncello Solo
Del. Sig. Luigi Boccherini

1. Not Noseda E - N.24 - 30 as given in the Gérard Cat.
2. See Ch. III:12.
Although the solo part as it stands is not too high for the cello, the copyist of the Dresden manuscript must have considered it so, hence the transposition down the octave. Other features, however, indicate that this sonata was intended for the viola, and not for the cello:

1. The arpeggio passage in the first movement (bars 35-39) should have an open G string at the bottom; this is applicable to the viola but not the cello.

2. The solo part never goes below the lowest string of the viola (at least not in the Milan manuscript).

3. With the solo part transposed down an octave as it is in the Dresden manuscript, it falls, for the most part, in a lower tessitura than Boccherini usually uses for his solo cello parts.

4. The Minuetto contains open arpeggio figures moving between the soprano and tenor ranges of the cello (bars 2, 13-14). These Boccherini usually avoids in solo cello parts, confining them to the bass and tenor ranges of the cello (where they are easier to play), or avoiding them altogether. On the viola these passages fall in the middle and lower register of the instrument and are, therefore, easy to play.
SONATA 19 IN F

This work is of doubtful authenticity and is found in Appendix E.
SONATA 20 IN G MINOR (Entry 562)

Source: GB: Spiegl Sonata 1

General remarks

The sonata is found only in this source and the style of composition is strongly characteristic of Boccherini. There seems no reason to doubt its authenticity despite the most unusual third movement, which is a fugue for solo and basso, with the occasional third voice produced by double stopping in the solo part. The only other movement of this kind in the cello sonatas is likewise found in Spiegl's manuscript as the third movement of Sonata 25 (Entry 567).

The confident handling of the first movement sonata form (with development of the opening theme in the section following the double bar), the expansive elegance of the slow movement, and the contrasting rhythmic and thematic tightness of the third movement, make this a very fine sonata, belonging undoubtedly with the later cello sonatas. The sonata is the only one in this key.

1. Both sonata and entry numbers from the Gérard Catalogue are given here due to the divergent numbering in the Catalogue after Sonata 19. For sonatas 1-19, the numbering of sonata and entry is the same. The gap in entry numbering occurs as a result of the layout of the Catalogue. Sonatas 20-28 were not discovered until the body of the Catalogue had already been compiled and so they were grouped together in a Supplement at the back of the volume.
SONATA 21 IN G  (Entry 563)

This is a work of doubtful authenticity and appears in Appendix E.
SONATA 22 IN D  (Entry 564)

This work is of doubtful authenticity and is found in Appendix E.
SONATA 23 IN B-FLAT  (First version)
(Entry 565)

Sources:  I: Gi(l) : M·5·36
          I: Gi(l) : SS·A·1·13
          GB: Spiegl : Sonata VII

As a concerto - D: Dlb : Mus: 3490-0-5

General remarks

This work is better known as a concerto than as a sonata and the popularity of the work must be attributed to Friedrich Grützmacher, who was the first to publish a concerto version of this work in 1895.

Differences in text

The Genoa manuscripts are similar (with the exception of two passages, see below) the better of the two being SS·A·1·13. The Spiegl manuscript pays less attention to detail than the Genoa manuscripts, but Gi(l) M·5·36 shares the same textual variations with the Spiegl manuscript, as follows:

1. The final bar of the first movement is incorrect.

2. The central Allegro section of the slow movement in Gi(l) SS·A·1·13, consists of three sections, ABA, but Gi(l) M·5·36 and Spiegl give A only. The section is consequently too short and an important modulation away from the key is omitted, thus:
This modulation to the dominant of the dominant is important as a preparation for the final movement and without it, the Allegro section has little point.

3. In the final movement, a triplet sequential passage, bars 57-73, appears in a different, inferior version.

4. It cannot be a coincidence that in the Spiegl source this sonata is No. VII, and that the title page of Gi(l) M·5·36 reads:

Sonata Settima
Per Violoncello e Basso
Del Sig.: Luigi Boccherini Lucchese

The concerto version

This survives in one manuscript only, a late nineteenth-century copy by Friedrich Grützmacher, of an earlier manuscript in the Hegenbarth collection. The latter has since disappeared.

1. For those wishing to make their own comparisons the Spiegl version is published by Schott & Co. Ltd., London (1961).
In 1895, Breitkopf und Härtel, Leipzig, published Grützmacher's 'revised' version, which has since become so popular with cello virtuosi. As Gérard points out, this version is a fairly free adaptation of the "original" copy. The second movement (which differs from the slow movement given in the sonata versions) is shared with another concerto, also in Dresden.

In 1949, Richard Sturzenegger published the "original" version, though it is clear from his introduction that he was not aware that this "original" was a copy by Grützmacher - hence the recent unnecessary argument as to whether Grützmacher's manuscript is an eighteenth-century one.

There is, however, no reason to be suspicious of Grützmacher's copy. Apart from the substitution of a different slow movement, the text of the solo part agrees with the Genoa SS·A·1·13 manuscript. The substitution of another slow movement could well have been the work of the composer himself when arranging the work as a concerto. The movement is certainly better suited to a concerto than the movement which appears in the sonatas. This borrowing of movements can be seen in the present collection of sonatas and was common practice with Boccherini. (The theme

2. See Cat. p.540.
3. Gérard is obviously unaware that the "original" was copied by Grützmacher himself. This is odd as the information is available from the librarians at the Sächsische Landesbibliothek.
4. See Cat., entry 480.
of the third movement of this sonata-concerto is also used as the theme for the third movement of Boccherini's *Duet for two violins in F*, Op. 3, no. 2. (1761). 6

It should also be noted that the three other copies by Grützmacher in the Sächsische Landesbibliothek (Sonatas 8, 18 & 19) compare favourably with other late eighteenth century copies. His copying is always careful and legible with corrections clearly noted. In view, too, of the entirely different character of Grützmacher's published concerto, it seems likely that the copy in question is faithful to the original source.

The orchestration of the concerto for strings and two horns is typically late eighteenth-century. As a precedent, Sonata 13 is found in both sonata and concerto versions (with the same orchestration) the latter dating from the late eighteenth century. It would be ironic if we had Grützmacher to thank for both the most unauthentic and also the only surviving authentic versions of this work in concerto form. 7

Source used: Gi(l): SS·A·1·13. Copyist: Gi(l) – 1.

This is on the whole a carefully copied manuscript with few errors. The bowing marks are erratically positioned at times but this is a minor drawback compared with the other careful copying of staccato marks, *sons ondulés* indications and dynamics. The hand that copied this manuscript is the same that copied the other manuscripts catalogued under SS·A·1·13 in the Genoa collection. The title page reads:

6. See Cat., entry 57, incipit no. 80, and the complete Largo section of the second movement appears as the Adagio in the second of Boccherini's *Six Trios* for violin, viola and cello, Op. 14, (1772).

7. The "original version of the concerto was first recorded by Maurice Gendron with Casals conducting the Orchestre des Concerts Lamoureux in the mid-sixties.
Sonata
Per il Violoncello Solo
Con Basso
Del Sig.
Luigi Boccherini

(with incipit)
General remarks

The first two bars of the first movement of this sonata are almost the same as those of Sonata 1 in F. Here the resemblance stops. The second movement of this sonata, however, is a recomposed (and more elaborate) version of the second movement of Sonata 10.

The authenticity of the work need not be questioned even if the composer had not quoted from his own work. The style of composition is true to Boccherini and a comparison of the first movements of Sonatas 1 and 24 is instructive of the way in which the composer's style developed. The basso part is much less rigid rhythmically in the first movement of the later sonata (N.B. also the tremolo basses, bars 19f and 53f). The solo part too is more fluid, moving up and down in long, flowing lines (e.g. bars 1-8) (compare bars 1-7, Sonata 1). The quasi cadenza arpeggio that appears before the codetta in Sonata 24, first movement, (bars 23-24 and 57-58) is a flamboyant gesture indicative of the mature cellist. All 3 movements of Sonata 24 indulge in expressive chromaticism and a free use of diminished seventh chords, both of which are less common in earlier sonatas.

1. Gérard's statement (see Cat. p. 654) that the two movements are the same, is incorrect.
2. Gérard has not noted this correspondence.
Formally, the first movements of Sonatas 1 and 24 do not differ greatly, with all the important material of the first half reappearing in the second half (tonic material in the dominant, and dominant in the tonic) but the bridge passages are composed with greater skill and imagination in the later sonata.

The third movement of this sonata is surprisingly long (214 bars) and like other movements of this type (see Sonatas 8 and 17), starts with a semiquaver figure crossing over two strings in the higher positions. This moto perpetuo type of movement in $2^\text{nd}$ seems to have taken the place of the earlier $3^\text{rd}$ finale. The conception of these later final movements in $4^\text{th}$ is entirely different, the emphasis being on brilliance rather than lyricism as is the case in the earlier sonatas.

*Source used:* Hamilton: Sonata I.
SONATA 25 IN E-FLAT (Entry 567)

Source: GB: Spiegl : Sonata X

General remarks

Like Sonata 20, (Entry 562), this sonata has a fugal third movement and is found only in the Spiegl manuscript. The first movement, cast in a 4 Andante is unusual amongst the cello sonatas but the style is true to Boccherini, despite the simple lines. The rhythmic intricacies which are such a feature of so many of the first movements are absent and the movement does not allow of so much ornamentation. The parallel writing in the codetta sections of the Andante brings a welcome change in texture which is sometimes wanting in the more intricate style of many of the first movements.

The Largo, though brief, contains a fine sweeping melody, accompanied in the solo part with double stopping, making three parts with the basso.

With Sonata 20, this sonata probably belongs to a later date than most of the cello sonatas.
SONATA 26 IN E-FLAT (Entry 568)

Source: GB: Spieg : Sonata XI

General remarks
Although the second and third movements of this sonata are found only in this source, the first movement belongs in a slightly altered form to Sonata 10, one of those published in the late eighteenth century. Apart from minor details, the only difference between the two versions of this Allegro movement is in the passage bars 33-42 (or 44 in Sonata 26). Both versions may well be authentic, Sonata 26 perhaps being the earlier of the two. The second and third movements of Sonata 26 are certainly characteristic of Boccherini's style and they, too, may belong to an earlier date of composition than the corresponding movements of Sonata 10. At any rate, the authenticity of Sonata 26 need not be questioned.
This is a work of doubtful authenticity and appears in Appendix E.
SONATA 28 IN F (Entry 579)

Source: I: Gi(l)SS·A·1·13

General remarks

Despite the fact that this sonata appears in only one source, there is little reason to doubt its authenticity. The sonata does, however, display unusual features which point to a more mature style and, therefore, later date of composition than is the case with the bulk of the cello sonatas. These features are as follows:

1. The use of tremolo basses in the basso part.

2. The 4-bar melody which begins the first movement consists of two parts, with a deliberate change of texture (double stopping) at the beginning of the second part. In the earlier sonatas, the melodies are usually shorter, homogeneous ones.

3. Although this 4-bar melody is repeated immediately, the beginning is abbreviated and a new bass line added (bar 5) to give variety. Then in a return to the presentation in bar 1, the opening of this melody is used to modulate to the dominant. This sort of melodic development does not appear in the earlier sonatas.

4. The contrast between different tessituras of the cello is used to maximum effect with running scale passages, arpeggio figurations and double stopping: 1. Allegro, bars 11-15, 18-20, 34-38. 3. Allegro assai, bars 39-53, 88-100. This is not only brilliant technically but shows a mature appreciation of cello sonority.
5. Double stopping is used to maximum effect throughout the sonata. This is the only sonata to combine a melodic line with two part writing in the opening bars of the slow movement.

6. The first 8 bars of the Largo consist of two phrases, one answering the other, but irregularly balanced as $3 + 5$, instead of $4 + 4$. Neither the answering phrase nor this treatment of it is found elsewhere in the slow movements of the cello sonatas.

7. The slow movement with all its double stopping does not allow for the highly ornate treatment of the slow movements of the earlier sonatas. This movement is much more classical than galant. The double stopping produces an emphasis on sonority and texture where the emphasis in the earlier slow movements is more on the beauty of melodic line alone.

8. The last movement shows an effective use of pedal points: bars 27 - 32, 88 - 97.

9. The third movement $\frac{4}{2}$ metre is only found in the more mature sonatas, never in the earlier ones.

Source used: Gi(l) : SS·A·1·13. Copyist: Gi(l) - 1.

The manuscript is copied in the neat hand that copied most of the Genoa manuscripts. There are copious bowing, articulation and dynamic markings.
The title page reads:

Sonata
Per il Violoncello Solo
Con Basso
Del Sig.
Luigi Boccherini

(with incipit)
PART 2

HISTORICAL BACKGROUND
CHAPTER V

Dating Boccherini's Cello Sonatas

The six published sonatas already discussed in Chapter I appear also in various manuscript sources. The style of most of them is similar to that of the unpublished sonatas,¹ and having established the date of the De La Chevardière violin edition as c.1769,² we can presume that the unpublished sonatas were also composed prior to, or shortly after, that date. There is nothing in the manuscript sources to distinguish those sonatas which were published from those which were not and there are no opus numbers or date anywhere.

For other reasons, too, most of the sonatas are unlikely to have been written after 1770, the year in which Boccherini entered the service of the Spanish Infante, Don Luis. Firstly, his duties at the court consisted mainly in the composition and performance of chamber music, and although Boccherini was probably called upon to perform in a solo capacity occasionally, he never returned to the career of virtuoso cellist which he had pursued prior to 1770. Secondly, the overall style of the sonatas for cello is not that of the mature Boccherini, or even of Boccherini in the 1770's when he would have been in his thirties. The formal design of the sonatas is, on the whole, simple. The allegro first movements are either of binary design or sonata-form.³

¹ For a completely different type of cello sonata, see Sonata 27 (Entry 569).
² See Chapter I.
³ In these, the opening idea reappears in the dominant key after the central double bar and again in the tonic key in the manner of a recapitulation shortly afterwards. The passage immediately following the double bar has not yet become a fully developed modulatory section.
Boccherini's Op. 1, published as Sei Trietti per due violini e basso, dates from the year 1760:

Since the year 1760, in which I began to compose, it has been my practice to make a catalogue of all my works, with a note of the year in which they were written, for whom they were written, and to whom they were sold. 4

We cannot, however, take Boccherini's words literally, as there exist in autograph manuscripts nearly eighty works, which he omitted from his catalogue. 5 The words 'for whom they were written', imply, if not a commission, at least a dedication, and 'to whom they were sold' refers either to a publisher or to the purchaser who has commissioned a manuscript copy. In view of the fact that the cello sonatas were written for Boccherini's own use, and that they appear never to have been sold to a publisher, 6 it is not surprising that they do not appear in Boccherini's own catalogue. Obviously, the words 'Since the year 1760, in which I began to compose', must not be interpreted literally. One can only suppose that a fair volume of music preceded Op. 1, but that Boccherini, like most composers, was prepared to publish his works only when he felt satisfied that they were more than mere juvenilia.

The events of the composer's life certainly support Gérard's conclusion that most of the sonatas for cello were composed between


5. See the Gérard Catalogue. Introduction, p.xiii. Boccherini's own catalogue is not, however, reproduced.

1760 and 1770, although it is reasonable to suppose that some of them could have been composed as early as 1756. It was in that year that Boccherini had left his home and birthplace, Lucca, to study the cello in Rome under the famous Italian cellist Constanzi, who was maestro di cappella at St. Peter's. His period of study there can only have been short, as he and his father appear as cellist and double-bass player respectively, in the registers of the Imperial Theatre Orchestra in Vienna from December 1757 to October 1758. Little is known of Boccherini's whereabouts in 1759, but in 1760 he was back in Vienna, playing in the same orchestra. In the theatre registers for 1764, the following note appears:

Luigi Boccherini, violoncellist, gave a great concert at which, with the assistance of his father Leopoldo, he performed, upon the violoncello, his compositions for one or two violoncellos. This concert ranks him among the virtuosi of the Musik-Akademia.

From August to December 1764 Boccherini was employed as 'player of the violoncello, by the grace of the Most Excellent Council' at the chapel and theatre in Lucca, his native town. His request for employment, addressed to the Grand Council of Lucca, contains the following passage:

---

7. See the Gérard Catalogue, p.672-3. Gérard has placed most of the cello sonatas in the convenient gaps between Op.3 (1761) and Op.4 (1766) and between Op.4 and Op.5 (1768).

8. The following biographical details are, of necessity, brief. For greater detail, see G. de Rothschild, Luigi Boccherini, his life and work. London (1965).

Luigi Boccherini offers the most profound obeisance, and in all humility represents: that, after having completed his studies in Rome, he was twice summoned to Vienna, and thereafter visited all the electoral courts of the Empire, where he was gratified with the most indulgent reception of his performances on the violoncello. 10

Here is strong evidence that at least some of his sonatas for cello must have been written before 1764. It is reasonable to assume that Boccherini's own sonatas formed the nucleus of his touring repertoire.

Dissatisfied with the terms of his employment in Lucca, Boccherini next made his way to Milan, where he was cellist in what must have been a memorable string quartet—the other members being Manfredi, Nardini and Cambini. 11

In 1766, Boccherini and Manfredi left Italy for Paris. A report of one of the famous 'Concerts Spirituels' in the Mercure de France (April 1768) reads thus:

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11. Filippo Manfredi (1738-80), like Boccherini was a native of the town of Lucca. He was a pupil of Tartini and his Op.1, 6 solos for violin, was published in Paris in 1772. He was in the employ of the Spanish Infante with Boccherini and died in Madrid.

Pietro Nardini (1722-93), like Manfredi, was a pupil of Tartini and a violinist/composer. He was solo violinist at the ducal court of Württemberg at Stuttgart and later, in Florence, was musical director to the ducal court of Tuscany.

Giovanni Giuseppe Cambini (1746-1825) was a celebrated violinist/composer but played the viola in the quartet with Boccherini. He enjoyed considerable success in Paris—even publishing chamber music in the style of Boccherini—but died in poverty.
Then M. Boccherini, already known to us by his impressive trios and quartets, performed in a masterly fashion, upon the violoncello, a sonata of his own composition.12

Late in 1768, Boccherini and Manfredi left Paris for Madrid at the instigation of the Spanish Ambassador in Paris. In 1770, Boccherini entered the employ of the Spanish Infante Don Luis, as 'violoncellist of his Chamber and composer of music with the authorisation of H. M. Charles III'. 13 From this date, the scanty references to Boccherini's career as a virtuoso cellist seem to cease. His enormous output of chamber music suggests that he spent most of his time composing and taking part in performances of his own chamber works.

12. G. de Rothschild, op.cit. p.28.
13. G. de Rothschild, op.cit. p.35.
CHAPTER VI

1. Sonatas for Stringed Instruments in the second half of the Eighteenth Century

During the first half of the eighteenth century, sonatas for solo with basso continuo accompaniments were the standard sonata setting but by 1770, the solo/basso baroque style of sonata writing was being replaced by the accompanied sonata in which the keyboard was predominant, accompanied by the melodic instrument. These sonatas were written for a growing body of amateur musicians and the non-keyboard parts were consequently of lesser difficulty than many of those in earlier baroque sonatas, which were written, on the whole, for professional musicians.

The accompanied sonata was most popular with the keyboard/violin combination and was not well suited to the keyboard/cello combination. Most amateur cellists would have been proficient in the two octaves (Helmholtz) $c - c'$ , but this low tessitura is apt to be unduly dominated by a keyboard instrument, unless special care is taken in the writing of both parts. The higher tenor range of the cello ($g - e''$) combines well with a keyboard in a quasi-accompanying rôle but most amateurs would not have had the technical skill to play fluently in the upper


2. The tone of the keyboard instruments of the period was admittedly much lighter than that of the modern piano but so, too, was the tone of the cello at that time.

3. See Beethoven's Sonata in F major for cello and piano, Op.5.
octave. Violin timbre, however, combines well with the keyboard and still remains distinct by virtue of its higher tessitura.

That Boccherini could compose in the new accompanied style is apparent from his Op.5 sonatas for piano and violin, composed in 1768.\textsuperscript{4} Obviously, though, the predominance of the keyboard part in the new accompanied style did not appeal to a virtuoso string player wishing to display his technical skill. It is not surprising, then, that Boccherini's sonatas for solo cello, many of which he must have composed at about the same time as his Op.5 piano and violin sonatas, should be cast in the old fashioned baroque solo/basso style. Many of Boccherini's cellist contemporaries, the brothers Duport, J.B. Bréval, Graziani and others, continued to write in the old style right up to the end of the century, by which time the new duo concertante sonata was well established in Mozart's and Beethoven's works.

It may have been fortuitous that the circumstances of Boccherini's life led him to abandon the career of soloist at a time when the sonata for stringed instrument and keyboard was undergoing changes. Perhaps it was the inadequacy of both the solo sonata with basso continuo and the accompanied sonata, that obliged Boccherini to turn to a new genre, that of the string quintet with two cellos.\textsuperscript{5} In these, he continued to write virtuoso parts for the cello. Other works too (the cello concertos apart) show this continued bias towards soloistic cello writing.\textsuperscript{6}

\textsuperscript{4} See Gérard Catalogue nos. 25-30.

\textsuperscript{5} See Gérard Catalogue nos. 265-378.

\textsuperscript{6} See Gérard Catalogue no. 557, Aria con violoncello obbligato, also the Op.14 string trios (Catalogue nos. 95-100) in which the cello sometimes assumes the rôle of the first violin.
2. The term 'basso' in the late eighteenth century

It was common in the second half of the eighteenth century for the cello part (whether part of a basso continuo or not) to be termed the 'basso'. This simply implied (as it does today) that it was the lowest part. In symphonies and other orchestral works, the term 'basso' referred to the various instruments (e.g. cello, harpsichord, double-bass, bassoon) that were playing the lowest part. The use of the term in this sense to mean 'bass line' as distinct from 'basso continuo' is made clear by John Gunn in his cello method of 1795:

This is the bass to one of Corelli's solos; and the whole of that opera will be of the greatest advantage to the learner, if played with the Violin, with which the Violoncello plays rather on the equal terms of a duet, than in the subservient office of a common bass accompaniment. ...

No. 78 is the Violoncello part of the ninth concerto of Corelli, being one of those basses denominated obligato [sic] ...

This usage may have another antecedent in the fact that one variety of cello in the late seventeenth century was a large instrument of 81-86 cm in length, commonly called the 'basse de violon' or 'basso'. The larger cello recommended by Quantz

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for orchestral work was also sometimes termed 'basso', although it was not as big as the basse de violon. It was often as large as 80 cm in length, however, and at this size was tuned a tone lower than the modern cello. Haydn's Op.1, Op.2 and Op.9 string quartets have cello parts labelled 'basso' and in view of the fact that the part descends to a low B-flat at one point, it may well have been for this larger instrument that the part was written.

The term would not have caused so many problems for the modern musicologist but for the fact that 'basso' was also an accepted eighteenth century abbreviation for 'basso continuo'. The question then arises as to whether a composer intended a simple bass line, played on the cello or one of its variants mentioned above, or (even in the absence of any figuring) a basso-continuo combination with keyboard.

Even in the late eighteenth century, mistakes were made. Although Haydn's early string quartets were probably intended for strings alone, the editor Hummel in his edition of 1771 supplied the 'basso' part with figures. Perhaps it was this assumption by Hummel that prompted Haydn to label the same part in his Op.17 quartet 'Basso' and underneath 'Violoncello'.


12. Ibid. Foreword, pp. VII - XI.

Eighteenth-century publishers were often inconsistent in their use of the term 'basso'. The first editions of Boccherini's Op. 1 and Op. 4 string trios appeared in 1767 and 1768 respectively, as trios 'per due violini e basso'. The Bremner edition (c.1775) of Op.1, however, is for 'two violins and a violoncello obbligato'. The Vénier first edition of Op. 4 adds to the confusion in heading each page of the lowest part 'basso' for trios I - IV and 'violoncello' for trios V - VI. (There is no reason for a larger cello to be used for trios I - IV.) Again, the six trios Op. 6 were first published in 1771 by Vénier as works 'per due violini e violoncello', but appeared later in the same year in a Spanish edition as works 'a dos violines i baxo'.

Clearly, publishers were still using the old term 'basso' for the lowest part even after the keyboard continuo and the larger cellos had disappeared. In the case of these early Boccherini string trios, there is no evidence to support the use of a keyboard continuo and some publishers (for example, Bremner, in his edition of Op.1) have taken the trouble to indicate the exact instrumentation in the title. Regardless of a composer's intentions, it is probable that amateurs continued to use a keyboard continuo in such works, purely from habit, and publishers may deliberately have continued to use the old term in deference to those who bought their editions.

'Basso' in the title of a work published in the latter half of the eighteenth century does not necessarily imply 'basso continuo' and the musicologist must look carefully at the music itself for other indications as to the instrumentation.

14. Gérard Catalogue nos. 77-82.
3. The meaning of the term 'basso' in Boccherini's cello sonatas

None of the surviving manuscript copies of Boccherini's cello sonatas are known to be autograph manuscripts, yet they are all entitled 'Sonata a/per Violoncello e Basso'. Such consistency, ranging, as it does, over a number of sources, suggests that this was probably the wording used in the autographs.

In considering what Boccherini meant by the term 'basso', three points are important:

1. The basso part of Boccherini's cello sonatas is obviously not for double-bass. Boccherini makes it quite clear when he wants a double-bass, as for example in the title of an autograph dating from 1773, which reads, 'Divertimento primo per due violini, flauto obbligato, viola e due violoncelli e basso di ripieno ...... Avvertimento: La parte del contrabasso non e obbligato, ...' 18

2. Boccherini is unlikely to have written the basso part for the larger cello or basse de violon. The basso part never goes below the low C of the standard sized cello, so the larger instrument is not necessary. In any case, by the 1760's, the larger instrument had been generally superseded by the smaller cello of 75 cm.

Corrette in c.1741 writes:

17. Gérard Catalogue, p.4. Gérard poses the question of whether Boccherini would have played these compositions with his father who played the double bass. Anner Bijlsma has recorded Sonata 7 with this instrumentation (Telefunken-Decca: SAWT 9548-B).

18. Gérard Catalogue no. 461.
... Depuis environ vingt-cinq [sic] ou trente ans on a quitté la grosse basse de Violonmontée en sol pour le Violoncelle des Italiens ... son accord est d'un ton plus haut que l'ancienne Basse, ce qui lui donne beaucoup plus de jeu. 19

(About twenty five or thirty years ago the big bass violin mounted in G [i.e. tuned B-flat - F - C - G] was abandoned for the violoncello of the Italians ... its tuning is one note higher than the former bass, which gives it a great deal more play). 20

3. The two remaining possibilities are that Boccherini intended the basso part for cello alone ('basso' in the sense of 'lowest part') or for the standard cello and keyboard continuo combination ('basso' in the sense of 'basso continuo').

It is unfortunate that the basso part of Boccherini's cello sonatas is not figured, because the absence of figuring has often led the musicologist to assume that a continuo was not intended. W. Newman, in *The sonata in the classic era*, writes ... 'The fact that this bass is unfigured suggests that these sonatas could be and were done as virtual duos of two cellos, as well as melo/bass settings with keyboard filler.' 21

Eve Barsham has made the same assumption. 22


... These sonatas are written on two staves, and since the bass is unfigured, I believe that the lower part is intended for whatever continuo instrument might be available, preferably a fortepiano, but, if necessary, a second cello replacing it or even doubling the bass line. The very occasional use of the tenor clef for the 'bass' part adds conviction to this idea, and the lowest notes of this 'bass' part never exceed the compass of the cello ...

To regard the 'basso' part as suitable either for keyboard or cello, is, however, to disregard the conventions of the time. These sonatas were probably composed between 1760 and 1770 (see Chapter IV) at a time when the solo-with-basso-continuo combination of keyboard and cello was the most common sonata instrumentation. Boccherini's cellist contemporaries (Duport, Bréval, Graziani, etc.) all used the solo/basso setting and their sonatas were similarly entitled 'Sonates à Violoncelle et Basse', or 'Sonate a Violoncello e Basso'. Apart from individual characteristics, the style in which these sonatas are written and the relationship between solo and bass parts is the same as that found in Boccherini's solo cello sonatas. The only difference is that Boccherini's bass line is unfigured, whereas those of Duport, Bréval and Graziani are figured.

There is one important consideration that has previously been overlooked in discussions of this problem, namely the question of whether a sonata was intended for publication. Vivaldi published six sonatas for 'Violoncello Solo Col Basso', all of which have figured basses. His three remaining sonatas for solo cello were not published and do not have figured basses, although the

style is identical with that of the six published sonatas.  
(See Exx. V:I & V:2).

This apparently trivial matter may explain the absence of figuring over the basso part of Boccherini's cello sonatas. They were intended for his own use alone and those six which were published were almost certainly not originally intended for publication. Perhaps the absence of figuring in the first edition (that of De La Chevardière for the violin) is an indication that the edition was made without Boccherini's consent; it would have been normal for the publisher to ask the composer to figure the bass line for publication.

As an argument in support of his claim that the solo cello sonatas are 'virtual duos of two cellos', Newman compares them with Boccherini's Sonata a due Violoncelli. This is the only work of its kind which can be indisputably attributed to Boccherini. Gérard lists other cello duets, but doubts their authenticity. Contrary to the opinion expressed by Newman, the relationship between the two parts does not appear to be the same as that between the solo and basso parts in the solo cello sonatas. The construction of the lower part in the Sonata a due Violoncelli shows careful attention both to spacing and intervallic progression (see Ex. V:3). Parts of the solo sonatas, however, display wide and ungainly spacing between solo and basso parts. (See Exs. V:4 - V:6.)

24. For an unfigured bass in a published sonata, see the cello sonatas of Azais (1743-1796) and Sonata IV, Book IV by J. Barrière (fl. 1739). For further details refer G.J. Shaw, The violoncello sonata literature in France during the eighteenth century. Ph.D. thesis, the Catholic University of America (1930).
26. See Gérard Catalogue no. 74.
27. See Gérard Catalogue nos. 73, 571, 572.
Ex. V : 1

Vivaldi: Sonata F.XIV no.8 for cello and basso continuo (unfigured).
4th mov. Allegro, bar 3.

Ex. V : 2

Vivaldi: Sonata F.XIV no. 2 for cello and basso continuo (figured).
2nd mov. Allegro, bar 1.

Ex. V : 3

Boccherini: Sonata for two cellos. 3rd mov. Allegro, bar 42.
Ex. V: 4
Boccherini: Sonata 2. 2nd mov. Allegro, bar 11.

Ex. V: 5
Boccherini: Sonata 6. 2nd mov. Largo assai, bar 1.

Ex. V: 6
The Largo of the *Sonata a due Violoncelli* (Ex. V:7) contains much parallel writing which does not appear in such extended passages in the solo cello sonatas.

The duet relationship of the two cellos is not the same as that in the duets for two violins Op.3, where melodic interest passes from one part to the other. In the *Sonata a due Violoncelli* the upper of the two parts is the principal one throughout, but the lower part is by no means a simple bass of the kind found in the sonatas for 'Violoncello e Basso'.

These observations must inevitably lead to the conclusion that the sonatas for solo cello and basso were not duets at all, but sonatas for solo cello and basso continuo in the prevailing fashion of the mid-eighteenth century. Boccherini's harmonic language is rarely obscure and even without figuring the basso part would not have been difficult for a competent eighteenth century continuo player to realise at the keyboard.

4. **The choice of keyboard instrument for the continuo**

By the mid-eighteenth century, the continuo combination of cello and harpsichord had become the most usual and Boccherini certainly wrote the bass line of his solo cello sonatas with a cello in mind. The range of the part and the disposition of chords, where they appear, make this self-evident. (See Exx. V:8-V:10.)

28. See Gérard Catalogue nos. 56 - 61.

29. The edition of this work by Paul Bazelaire (New York, International Music Co., 1958), is misleading as the parts are rearranged to give the second cello more of the solo line.
Ex. V : 7
Boccherini: Sonata for two cellos. 2nd mov. Largo, bar 44.

Ex. V : 8
Boccherini: Sonata 2. 1st mov. Adagio, bar 3.

Ex. V : 9

Ex. V : 10
Boccherini: Sonata 9. 1st mov. Andantino, bar 42.
With regard to the keyboard realization, Eve Barsham has expressed a preference for the fortepiano.\(^{30}\)

... It is highly likely that Boccherini would have favoured the fortepiano, at least towards the end of his life.

Barsham is, admittedly, referring only to six of the eleven sonatas in the Duke of Hamilton's manuscript, but it is doubtful (as discussed in Chapter IV) that Boccherini composed any of these 'towards the end of his life'. Assuming that most of these sonatas were composed in the 1760's, Boccherini would almost certainly have specified use of the piano, as he did in the autograph of his Op.5 fortepiano and violin sonatas\(^ {31}\) had he intended it.

The Op.5 fortepiano and violin sonatas were written for Madame Brillon de Juoy, when Boccherini was in Paris in 1768. She was principally a harpsichordist,\(^ {32}\) but C.P.E. Bach had sent her a fortepiano, and it was probably with this instrument in mind that Boccherini composed his Op.5. The effect must have been rather odd if Burney's remarks on her fortepiano playing are to be believed:

I could not persuade Madame B. to play the piano forte [sic] with the stops on - \(^ {33}\) c'est sec, she said - but with them off unless in arpeggios, nothing is distinct - 'tis like the sound of bells, continual and confluent.\(^ {34}\)

Burney was writing in 1770, two years after the composition of Boccherini's Op.5.


\(^{31}\) See Gérard Catalogue nos. 25-30.


\(^{33}\) The stops of the early fortepiano were used to dampen the string as do the dampers on the modern piano. With stops off, the strings would continue to sound.

Nor was Burney impressed with Italian harpsichords. For his taste, the best soloists' instruments were not produced in Italy, but in London. Regarding Boccherini's sonatas for solo cello and basso, however, the following passage from Russell is of interest:

Where Italy was concerned Burney had reason for his remarks. The instruments produced there are extraordinarily limited by the standards of Kirckman or Shudi, though they are excellent when used with strings or with the voice, as they have splendid blending and carrying power. As solo instruments they are not so versatile.

Dart writes:

... it is clear that throughout Europe the harpsichord was decidedly preferred to the piano until about 1770 or so. During the next twenty years the piano steadily gained in favour and the harpsichord as steadily declined, and from 1790 onwards the harpsichord was regarded as outworn and obsolete ... Generally speaking, therefore, the harpsichord is the proper instrument to use for music written before 1770, the piano for music written after 1790.

Even if the conjectured date of composition (c.1760-1770) of the solo cello sonatas were incorrect, the solo/basso setting places them firmly in an earlier tradition for which the most appropriate instrumentation is that of solo with cello and harpsichord continuo. It is also the most satisfactory musical solution.


CHAPTER VII

1. Melody and rhythmic drive in the baroque and post-baroque instrumental sonata.

Whilst Boccherini is conservative in using the old solo/basso continuo design, his musical ideas are completely galant. The autonomy of the solo part in the solo/basso continuo style allows the graceful rococo melody all the freedom it needs. There are, however, severe limitations in transplanting a musical convention from one idiom to another.

In the baroque idiom, the solo and basso continuo lines enjoy complementary and often reversible rôles. The basso continuo is rhythmically articulate to a greater or lesser extent depending on the complementary activity of the melodic line. The basso continuo is often most active where the solo has long notes (Ex. VI:1). Where the basso continuo simply reinforces the underlying pulse in crotchet or quaver chords (Ex. VI:2), it plays a background rôle, supporting but unobtrusive. At other times, the basso continuo may enter into imitation with the solo (Ex. VI:3). It then becomes part of the rhythmic activity in the foreground.

The contrapuntal lines of a baroque work are propelled forward by their own rhythmic activity, which may vary in detail, but which produces an overall unified rhythmic drive. In Ex VI:4,
Ex. Vl : 1
W. de Fesch: Sonata Op 8, no. 6. 2nd mov. Vivace, bar 1.

Ex. Vl : 2

Ex. Vl : 3
a constant quaver pulse is articulated in the superimposed rhythms. By contrast, Ex. VI:5 shows how the diverse rhythms of the rococo melody fail to produce a unifying rhythmic force. Whereas the baroque phrases flow continuously, producing constant forward movement, the galant phrases are usually self-contained units which tend to cadence every few bars. The effect is akin to someone standing up and sitting down again without ever moving anywhere; the baroque effect is one of constant motion.

The problem of reconciling melodic diversity with overall unity must have been an enormous one for composers of the time, as Charles Rosen points out:

... Nevertheless, to appreciate the music of the 1760's, we need all our historical sympathy, we have constantly to keep in mind the difficulties, inward as well as outward, that the composers had to face. 1

One rhythmic feature characteristic also of other galant composers, is Boccherini's often consistent use of triplets and sextuplets in fast movements in \( \frac{4}{4} \). For this ornamentation to be playable, the basic tempo must be slowed down considerably, thus reducing the vigour inherent in a lively basic pulse. Despite its being an Allegro movement, Ex. VI:6 is normally played as a fairly stately Andante. Even thus, the divisions in the solo part must be played with virtuoso speed.

Clearly then, the weakened rhythmic energy of the galant melodic style requires some other stronger force to propel it forward and avoid the static effect of Ex. VI:5. Here, the lack of rhythmic articulation in the bass line weakens the already weak melodic rhythms producing an overall limp effect.

Ex. V1 : 4
J.S. Bach: Sonata no. 3. for viola da gamba and cembalo. 1st mov. Vivace, bar 1.

Ex. V1 : 5

Ex. V1 : 6
When, however, the bass line takes on a vitality of its own, a rhythmically unexciting melody can be transformed into a purposeful one. This is no complicated or obscure process; all that is required is a regular reiteration of the pulse somewhere in the accompaniment. In the more interesting of Boccherini's cello sonatas, the basso does provide this strong pulse counteracting the inherent rhythmic weakness of the galant melody. In combination, the two forces create a strong, yet elegant effect. (Ex. VI:6.)

In some of Boccherini's cello sonatas, the melody takes on a much tighter rhythmic organisation (Ex. VI:7), and a more classical identity.

The principal feature of Boccherini's melodic style is its grace. At its best, the style is very beautiful but it is often insufficiently flexible in the faster movements of these early works. One contributing factor is Boccherini's consistent use of conjunct movement in the melodies. Where arpeggio figures do appear, their leaps are not used in a dramatic way (Ex. VI:8). The baroque style preserved a perfect balance between conjunct movement and arpeggio passages and Boccherini's use of arpeggios in Ex. VI:8 stands in strong contrast to Vivaldi's in Ex. VI:9. Vivaldi's opening is vigorous and arresting both melodically and rhythmically whereas Boccherini's is, on both accounts, unexceptional. The qualities of these two illustrations are better appreciated if one compares them with the opening cello entry of Beethoven's Sonata No. 5 for piano and cello, Op. 102 no. 2 (Ex. VI:10).

2. A good example of reiterated chords in the accompaniment is the opening of the 2nd movement Allegro of Beethoven's Sonata in F. for piano and cello, Op.5 No. 1.
Ex. V1 : 7

Ex. V1 : 8

Ex. V1 : 9
Vivaldi: Sonata 3. 2nd mov. Allegro, bar 1.
This very effective dramatic use of an arpeggio is entirely foreign to both earlier styles. The absence of such figures in the works of Boccherini is certainly due to stylistic characteristics and not to a defective tone quality in the lower strings of the contemporary cello. The carrying power of the lower strings was considerably less than on the modern instrument, but it was in proportion to the overall carrying power of the eighteenth-century cello, which gave a much purer sound than the modern instrument. Although Boccherini rarely uses them in the solo cello part, he does not avoid the lower strings where he needs to use them in the basso. (Ex. VI:11 - basso.)

Boccherini's use of melodic syncopation, like his use of arpeggios, is restrained. A strong displacement of the beat would be too forceful and syncopation usually occurs only in such graceful figures as that in Ex. VI:12. Here, too, is an illustration of the composer's use of melodic chromaticism, which often adds piquancy to an otherwise fairly bland melodic style. He frequently uses the harmonic minor scale in passage work, less so in the cello sonatas (only seven movements from these are in minor keys) than in the quintets and other chamber music.

It is in the slow movements that Boccherini's melodic style is at its best. The lyrical conjunct melodies of many of the Adagios are very beautiful, combining pleasing melodic lines with brilliant virtuoso ornamentation (Ex. VI:13).
Ex. Vl: 10

Ex. Vl: 11
Boccherini: Sonata 9. 1st mov. Andantino, bar 42.

Ex. Vl: 12
Boccherini: Sonata 2. 2nd mov. Allegro, bar 72.
2. **Boccherini's phrasing**

As has already been remarked, the solo/basso design of these sonatas does not always combine well with the galant idiom. In the contrapuntal lines of the baroque solo sonata, the solo easily sustains interest throughout but the new galant melody needs rests and frequent cadences to define the phrases. The effects of attempting to sustain interest in a long galant melodic line can be seen at Ex. VI:14. The melody meanders up and down in a phrase where length degenerates into shapelessness and the cadence at bar 8 comes as a relief. Passages like this are, however, the exception in the cello sonatas and the solo part usually falls into very short phrases over a minimally active basso, a scheme which can only fragment the musical flow (Ex. VI:5.)

Boccherini's melodic style relies heavily on repetition. This is a frequent criticism of his music, and one which is perhaps unjust in view of historical circumstances. One would expect that the melodic repetition in his works would lead to a greater definition of melodic material but this is not always so, because it is often subsidiary passages in the middle of a movement which are repeated. This leads, at times, to monotony and imbalance and it is probably such passages which have prompted the criticism mentioned above.

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3. See Section 1 of this chapter.

4. None of the classical composers wrote unaccompanied violin or cello works and this is undoubtedly related to the fact that an unaccompanied solo must sustain interest in the melodic line.

Ex. V1: 13
Boccherini: Sonata 2. 1st mov. Adagio, bar 12.

Ex. V1: 14
The codetta (particularly in Allegro first movements) is usually the same for both halves of the movement. It often consists of two or more phrases which are repetitive in themselves. If the repeat marks at the ends of both halves of the movement are observed, these passages may be heard as often as eight times. This, however, is not necessarily a defect in a movement that lacks the solid thematic identities of later sonatas (e.g. those of Haydn). In fact, this degree of repetition is frequently needed to give a feeling of finality, especially to the second half of the movement. Plain repetition also appears in the conventional way as a means of heightening tension (Ex. VI:15).

It is important to remember that the immediate repetition of a melodic phrase was frequently ornamented even if the ornamentation was not notated. In performance, the success of such an ornamented phrase depended to a large extent on the skill of the executant in the type of ornamentation and the nuance he chose to use.

A more sophisticated way of compromising between variety and repetition is with the answering phrase. This was by no means a new device (it is of course central to the baroque fugue) but its application was new and became essential to the classical style as a means of building upon melodic material. A comparison of Exx. VI:16 and VI:17 will show the differences between the repeated phrase and the answering phrase. Whereas the first bar at Ex.VI:16 is complete in itself, the open-ended Ic-V cadence at the end of bar 1 in Ex. VI:17 leads the ear on in expectation. In this way, the answering phrase forms a complementary melodic and harmonic statement with the phrase it answers.
Ex. Vl : 15
Boccherini: Sonata 17. 1st mov. Allegro, bar 57.

Ex. Vl : 16

Ex. Vl : 17
Ex. VI:16 also illustrates Boccherini's propensity for notating his music with the quaver, rather than the crotchet, as the basic pulse. This example cannot possibly be played with an allegro crotchet pulse of four beats in a bar. It should really be written in notes of twice the value (which would be easier to read), turning bar 1 into a two-bar phrase. This sort of notation may have been an idiosyncrasy of Boccherini's youth; at any rate, when he used the theme in a later work, the Concert Aria in B-flat for soprano and orchestra with cello obbligato (Gérard Catalogue no. 557), he did double the note values. (Exs. VI:17 and VI:18.)
Ex. VI : 18

Boccherini: Concert Aria no. 14 for soprano and orchestra with cello obbligato, bar 1.
CHAPTER VIII

Development in construction in the Allegro first movements of Boccherini's cello sonatas.

The forms of the first movements of Boccherini's cello sonatas range from binary movements like those in the keyboard sonatas of Domenico Scarlatti to sonata-form movements. Boccherini had no special formula of his own and we find plenty of experimentation in the presentation of ideas. Similar methods of construction were used by Boccherini's cellist contemporaries, as can be seen in the works of J.P. Cupis, Graziani, the brothers Duport, Bréval and others. It would be pedantic and misleading to categorise all the sonatas under binary and sonata-form headings. A few examples will show the different ways in which Boccherini arranges his material.

Sonata 5 in G opens with an Allegro militare. Like all the Allegro first movements, it is in two sections with each section repeated. The movement opens with a four bar idea repeated immediately and modified to cadence on to the dominant at bar 11, in preparation for the second group of ideas. The first of these flows smoothly into a passage of more military character, which extends for five bars above a dominant pedal (still in the dominant key, bars 17-21). The following passage of ten bars constitutes a codetta of four bars, repeated with extension and finishing with a perfect cadence in the dominant key. The second

1. The slow movements and Allegro final movements are not discussed as their forms are usually simple binary procedures and are not as interesting from an analytical point of view as the first movements.
part of the movement opens at bar 32 with four bars of new material in the tonic key, repeated immediately in the tonic minor; obviously, the passage in the tonic following the double bar is simply a way of introducing the tonic minor key. A composer with more dramatic intentions might have preferred the abrupt key change and eliminated the passage in the major. The next six bars open with a brief allusion to the first idea from the dominant area (bars 11-12) in the tonic minor (bar 40), followed by a short passage modulating back to the tonic major using the second idea from the dominant area (bars 17-21) at bars 45-49. At bar 50, the tonic major is firmly re-established with new material which is repeated once, before leading to the ten-bar coda (this time in the tonic) that concluded the first part of the movement.

Several interesting observations arise from this analysis. Firstly, the opening material does not appear anywhere else in the movement. The passage in the tonic key that begins the second part of the movement (where one might expect a statement of the original material), is of a more lyrical nature than the military opening. It makes a suitable contrast, although the rhythm at the cadences (bars 35 and 39) is a reminder of the military character of much of the material of the first half of the movement.

The second half of the movement does not start, as it so often does in binary movements, with the opening material in the dominant. Nor does the material from the dominant area receive
systematic treatment. Its first idea is briefly alluded to in the tonic minor key (see bar 40) while the second idea appears complete but in a slightly modified form. The passage between the double bar and the firm re-establishment of the tonic major at bar 50 does however have the makings of a development section. The fluctuation between tonic major and minor keys and a brief passage over a chromatically ascending bass (bars 42-4) give to this passage the tonal instability characteristic of the later development section.

It is perhaps because two-thirds of the first half of the movement is in the dominant key that the second part of the movement (which is only four bars longer) concentrates on tonic major and minor keys. Further exploration in the dominant and other keys in the second part of the movement would threaten the stability of the tonic key.

One feature of this movement (and of many others in the cello sonatas) is the codetta. In a movement of sixty bars, where it occupies twenty of them, it is the most stable melodic feature. Without it, the other experiments in presentation of ideas would not be possible.

This movement is in neither binary nor sonata form, but it is the sort of exploratory form that shows aspects of the sonata-form idea at an early stage. It might seem as if such a structure could have no unity and if the movement were longer and the melodic material more developed, this would be so. It is precisely because the difference between "thematic" and "bridging" material is slight, that the movement is successful.

By contrast, Sonata 17 in C major has an Allegro first movement in which a good deal of the first section is repeated in the second. Here, only the first four bars are in the tonic key, while the remaining twenty of the first half of
the movement are in the dominant key. As in the case of Sonata 5, this imbalance must be compensated for in the second part of the movement. The solution in Sonata 17 is rather more conventional, with bars 9–24 being repeated with very little alteration in the tonic key in the second part of the movement. Between the double bar and this recapitulation, however, a less predictable modulation takes place. The two bars immediately following the double bar present new material in the dominant key, followed by two bars (with modification) of the opening material of the movement in the tonic key. Following six bars of arpeggio figures and syncopated conjunct movement in the tonic minor key (C minor), there is an abrupt modulation to the relative major of the tonic minor (E-flat, with new key signature), for a modified, more lively statement of the opening four bars of the movement over an alberti bass (cf. bar 1). The modulation from tonic minor to its relative major is not a common one for Boccherini and is rather clumsily accomplished in comparison with his otherwise smooth modulations.

This movement is closer than the Allegro from Sonata 5 to the sonata-form idea, with its long recapitulation of "exposition" material in the tonic. The recapitulation of opening material in the relative major of the tonic minor is a more unusual procedure, especially as the opening material does not reappear in the tonic. Boccherini makes a feature of the relationship between C major/minor and E-flat major in this sonata. The slow movement in C minor has a central section in E-flat major and the Rondo Allegro in C major, which concludes the sonata, also has a long section in E-flat.
Such key schemes in Boccherini are experimental in as much as the full dramatic implications of such a tonal relationship are not realised; nor are the modulations always accomplished with ease. Whilst Haydn, Mozart or especially Beethoven might use the drama implicit in the key change to highlight the other elements of the music (melody, phrasing, harmony, etc.), Boccherini prefers to understate the relationship. The E-flat section in the first movement certainly carries a feeling of resolution, as one would expect from a key on the flat side of the tonic. This resolution of the opening material makes it unnecessary to resolve it later in the tonic. It would, in fact, be undesirable to do so, since the tonic (C) is a point of greater tension in relation to the relative major of the tonic minor (E-flat) and the effect of the resolution in E-flat would be spoilt. It may be in order to balance all the dominant tonality in the first part of the movement that Boccherini goes so far to the subdominant side of the key.

In many of Boccherini's cello sonatas, the modulation to the dominant occurs too soon after the beginning for any strong thematic contrast, so the material for the tonic and dominant areas is often similar (as it often is in Haydn's sonata first movements). This procedure is adopted in Sonata 2b in C minor. What is more interesting is that in a later reworking of the same movement (Sonata 2[a]) Boccherini substitutes an entirely different idea for the dominant area, obviously attempting to differentiate more between tonic and dominant areas. The brief imitation between solo and bass in the later version, also gives
a strong identity to the new idea. In some sonatas (e.g., Sonatas 9 and 17) the tonic and dominant areas are not separated by an emphatic cadence as this would fragment the material into small sections. Here we may miss the careful delineation we are accustomed to in Haydn and Mozart. Their genius in this respect lies in limiting the material in each theme, so that a whole passage may derive from one motive and is thus set apart from the surrounding material by its special characteristics.

In many of Boccherini's cello sonatas, the sections blur into one another with the inclusion of other arbitrary material (often for purposes of ornamentation) so that the melodic ideas become diffuse rather than focused on a central motive or motives. This is the case in Sonata 5. It would be misleading to speak of themes in reference to these sonatas, as the melodic material rarely has sufficient identity to be called thematic.

Two of the sonatas, though, Sonata 23 in B-flat (better known as the B-flat Concerto) and Sonata 4[a] in A major have first movements which are outstanding for their unified thematic approach.

The A major sonata is, not surprisingly, the most frequently performed of the cello sonatas. It appears in two manuscript copies in the Milan collection. The two copies are not in the same hand and the Allegro first movement as we know it appears only in one of these, Noseda E-N.24-19. The version in Noseda E-N.24-13 is less sophisticated and almost certainly preceded the version that we know. It appears as the second movement, following the Adagio.
This substitution of first and second movements occurs with other Boccherini cello sonatas (see Sonatas 2, 2b, 10, 16 etc.) and must have been the work of copyists and performers.

In the first movement of Sonata 4[a] (Noseda E-N.24-19), the opening passage in the tonic is not part of the main material of the movement. It is not heard again, but is followed by the first thematic idea, which Boccherini repeats immediately in the dominant. This creates a smooth transition to the dominant and, by defining through repetition the thematic identity of the first idea, it highlights the second when it arrives (bar 15). This second thematic idea is of a contrasting character and is further defined by the imitation between solo and basso and by its use in the codetta to each half of the movement. In the earlier version, the phrase used in the codetta is slightly different but the literal restatement found in this later version strengthens the identity of the second theme.

The opening bars of the movement, although they do not appear again, are nonetheless very important as opening bars and are entirely different in the two versions. Sonata 4b (Noseda E-N.24-13) opens with two bars of arpeggio figures in a dotted rhythm uncharacteristic of the rest of the movement, but in the later version (Sonata 4[a]) a more appropriate passage has been substituted. The running sequences too that follow these bars in Sonata 4b are better suited to the modulatory "bridge" passages that follow an important idea (see bars 3-6) rather than the principal idea itself. More significant
is the fact that the high tessitura and virtuosity of this passage in the earlier version detract from the less exciting, though more important, idea at bar 7. Boccherini adjusts this imbalance in the later version with a more suitable passage in the same tessitura.

Apart from numerous improvements in the figuration of Sonata 4[a] (see bars 13, 22, 36 of Sonata 4b and the corresponding passages in Sonata 4[a]), the biggest difference between the two versions of this movement is in the organisation of the second half of the movement. Both commence the second half in the dominant key, followed quickly by a reference to the first idea in the tonic (Sonata 23 follows the same pattern). Sonata 4b is the more conventional of the two with a short modulatory passage followed by a repeat in the tonic of all the important material from the first half of the movement. Following an abridged version of the modulations of Sonata 4b, the solo line launches into a rising sequential passage (bar 45, third beat) which makes an effective contrast with the closer static figuration (bars 40-44) that precedes it. The pace, too, is quickened with the introduction of running sextuplets. It is worth noting that Boccherini uses the same figure throughout this passage of four bars and again at bar 56. The way in which Boccherini uses this figure illustrates two important developments in his compositional technique.
Firstly, the consistent use of one figure shows his awareness of melodic motive and its place in creating a piece with individuality. More significantly, the motive is not just a new piece of bridging material, but is taken directly from the main idea of the movement (see bar 5, beat 2). A further proof of Boccherini's awareness of motive is that in the earlier 4b version, the main idea is always presented in its form at bars 7-8, but in Sonata 4[a], the idea appears only once in this form (see bars 38-39), perhaps to obscure the reference to it in the figuration that follows.

Secondly, the subsequent appearance of this sequential figure, at bar 56, prepares for the resolution onto the tonic after a four-bar dominant pedal (bars 52-55) and the modulations that follow the double bar. The resolution onto the tonic is also the highest point in the second half of the movement and has been built up to gradually with a rising sequence, a high pedal point and another short burst of rising sextuplets. Boccherini is obviously thinking in long expressive lines and works towards this point over a number of bars, so that the climax itself has an expressive force well beyond the purely ornamental means of the less sophisticated earlier sonatas.

Finally, it will be apparent that this movement is in sonata form. The first half of the movement consists of tonic and dominant areas each with its own melodic idea. The passage following the double bar not only modulates, but develops the first idea of the movement. To conclude, a section in the tonic recapitulates all the remaining important material from the first half of the movement in the original order.
The three movements discussed in this chapter illustrate a development in Boccherini's compositional techniques in Allegro first movements. Considering that the violin version of Sonata 4[a] was published about 1769, when Boccherini was 25 or 26 years old, Sonata 5 must have been written some time earlier, though exactly when is a matter for conjecture.
PART 3

PRACTICAL CONSIDERATIONS
CHAPTER IX

1. The cello of the second half of the eighteenth century

Although cellos of the late seventeenth century varied in size, the instruments that Stradivarius made between 1710 and 1737 standardized the length of the instrument at approximately 75 cm. It remained customary, however, to use a larger than average cello for ripieno work and Quantz, writing c.1750 states:

... Those who not only accompany on the violoncello, but also play solos on it, would do well to have two special instruments, one for solos, the other for ripieno parts in large ensembles. The latter must be larger, and must be equipped with thicker strings than the former. If a small instrument with thin strings were employed for both types of parts, the accommodation in a large ensemble would have no effect whatsoever.2

The most important differences between the cello of Boccherini's day and the modern instrument lie not only in the size of the body of the instrument itself but in the dimensions of fingerboard, neck, bass-bar, bridge and bow.

The fingerboard was usually shorter than the modern one, the full length of which is 60 cm. Laborde, writing in 1780 gives the overall length of the cello fingerboard as 19 inches (48 cm).3

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On a standard sized instrument of 75 cm., a fingerboard of this length gives approximately as the highest possible stopped note. For most eighteenth-century cello sonatas and concertos, this range is sufficient. The fingerboard length, however, must be considered in relation to the length of the string from nut to bridge, and the overall length of the instrument.

The writer possesses two cellos, one of c.1730 which is 71 cm. in length, the other of 1855 which is the standard 75 cm. in length. The eighteenth-century instrument has a fingerboard of 54.5 cm. with a string length from nut to bridge of 66.5 cm. The nineteenth-century instrument has a fingerboard of 56.5 cm. with a string length of 68.5 cm. Despite their different measurements, both instruments produce as their highest possible stopped note.

The Stradivarius instrument which is believed to have belonged to Boccherini belonged more recently to the cellist, Gaspar Cassadé. The instrument, dating from about 1709, appears to have been lengthened by about 3 cms. to conform to average cello measurements in the late eighteenth century. As the repair was probably carried out in Paris by Nanni, and Boccherini did not visit Paris again after his appointment to the household of Don Luis in 1768, it

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4. This fingerboard is not the original one which would probably have been shorter, but presumably dates from early in the nineteenth century since the underside is chiselled, not machined.

5. R. Crome on p.4 of his Compleat tutor for the violoncello, London (1764), gives the distance from nut to bridge as 26½ ins. (67 cms.)

6. A photograph and details of the instrument are given in the Gérard Catalogue, illustration 12.
has been assumed that the instrument was no longer in his possession at the time the repair was carried out. If this is so, then Boccherini must have played on a smaller-than-average cello, which would have been admirably suited to the high parts in the solos and chamber music that he would have played.

The neck of the baroque cello was shorter and set at right angles to the ribs of the instrument, unlike the modern neck, which is longer and inclined a little backwards. It is very rare nowadays to find an early instrument which has not had a modern neck grafted in. Gerald Hayes in *The viols, and other bowed instruments*, 7 says that the various changes in stringed instruments took place from the end of the eighteenth century onwards. 8 It is reasonable to assume then that Boccherini's cello would have had a baroque neck.

The bridge was both lower and flatter. This meant that three- and four-note chords were easier to execute, although simultaneous playing of three-note chords was never possible.

Metal strings are mentioned as early as Praetorius, 9 but they never enjoyed great popularity. They were limited to an octave in range, and they appear to have been unsatisfactory in other respects. J.J.Rousseau says:

"... l'on voit encore aujourd'hui une espece de Dessus de Violemontez de chordes de laton, qu'on appelle Viole d'Amour: mais il est certain que ces chordes font un mechant effet sous l'Archet, et qu'elles rendent un Son trop aigre; c'est pour cela que les Francois ne se sont jamais servy de pareilles chordes,..."

8. David Rubio, the English maker of reproductions of early stringed instruments confirms that it is impossible to be more specific with dates, due to individual differences between makers and also regional differences.
[We still see today one of the higher members of the viol family strung with brass strings, which is called the Viole d'Amour: but these strings certainly have a bad effect on the bow and they produce too harsh a sound; it is for this reason that the French have never used such strings.]\textsuperscript{12}

As Quantz's reference to gut strings\textsuperscript{2} indicates, there was no standard gauge, and players could suit the thickness of string to their own requirements. Plain gut strings were generally used in early baroque times but by the eighteenth century it was common to have the cello C and G strings covered with gimping (a fine covering of copper or silver).\textsuperscript{13} Gut strings, although short-lived in comparison with the modern steel strings, give a much clearer sound. They are usually thicker and less taut than the corresponding metal string, so playing in the higher thumb positions does not require as much force from the left hand.

Many fine players still prefer gut strings (usually covered with gut on the modern cello).

Inside the instrument, the bass bar and sound post of the baroque cello were smaller than those of the modern cello. The larger bass bar and thicker soundpost of the latter are necessary because of the greater tension on the body of the instrument, produced by tighter metal strings, higher pitch, higher bridge and the neck tilted back.

\textsuperscript{12} Translated in G. Hayes, \textit{op. cit.}, p. 212.

Italian School 18th Century
Portait of Luigi Boccherini (?)
Oil on Canvas
133.3 x 90.7 cm
National Gallery of Victoria
2. **Playing position**

The cello of the eighteenth century was not fitted with an endpin although the use of one was occasionally advocated for beginners. Robert Crome put it thus:

> ... but for the greater ease of a Learner we would advise him to have an hole made in the Tail-pin and a Wooden Peg to screw into it to rest on the floor which may be taken out when he Pleases.\(^\text{14}\)

It was the rather overweight nineteenth-century French cellist Servais who found the cello difficult to hold and used the endpin as a permanent fixture, thus creating a precedent for later cellists.\(^\text{15}\)

The eighteenth-century playing position is well documented both in paintings and in various Methods for the cello. John Gunn, in his treatise of 1795, describes the position as follows:

> The end to be answered in holding the instrument is that it shall be steady and admit of the action of the bow without being impeded by the left knee or the right thigh. The first of these purposes is best answered, by pressing the upper edge or rim of the Violoncello against the side of the calf, or thickest part, of the right leg; and the side of the instrument against that of the left: and for the latter purpose, it is necessary that the right leg be perpendicular to the ground, and that the left leg be perpendicular in an oblique direction until

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Paul Bazelaire, in his *Scientific instruction in the violoncello*, Paris (c.1960), states that the use of the endpin was standardized by Jules Delsart at the Paris Conservatory in 1884.
the left foot be four or five inches more advanced from the body than the right; and it is also necessary, that the instrument be raised sufficiently to admit of the free action of the bow, on the fourth string, near three inches from the bridge, without touching the right thigh.  

This is exactly the position illustrated in the eighteenth century portrait on p.140(b). It is virtually the same as the bass viol playing position and was practical in mid-century, when many bass and tenor viol players were changing to the more modern cello. Robert Crome even advocates the use of frets for beginners.  

The eighteenth-century playing position differed from the modern one in more than just the support of the instrument. The fact that the player himself was holding the instrument meant that the angle of the instrument to his body was in general more upright than is common today. The modern adjustable endpin, and in particular the bent endpin, allow the cellist to hold the instrument securely at an oblique angle.  

A further difference lies in the angle of the fingerboard. Whereas it is now customary to play with the neck in a vertical position with the pegbox behind the player's head, the eighteenth century cellist held his instrument at a slight angle so that the pegbox stood to the left of his head. This produces a slightly different left hand position and a different position of the bow relative to the player's right arm. The eighteenth century cellist probably steadied the upper part of the instrument against his chest, as does the modern cellist.  

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17. Op.cit. p.6: "... it will be a great help to him at first to have his Fingerboard Fretted, like that of the Guittar [sic] ..."
3. **The eighteenth-century cello bow**

Whilst the cello itself developed independently, the cello bow evolved gradually from the bass viol bow. In the late seventeenth century, there was virtually no difference between a cello bow and a bass viol bow and both were normally held with the underhand grip. As the technique of the cello developed, so did the bow.

The portrait (thought to be of Boccherini) by an unknown artist of the Italian school,\(^1\) gives a clear illustration of the mid eighteenth-century cello and bow. The bow shown in the portrait is one without camber - that is, the stick neither curves away from the hair, as is the case with some early bows, nor towards the hair, as the modern stick does. Frequently, this sort of bow stick does have a slight concave camber when the hair is loosened, but the tightening of the hair straightens the stick.\(^2\) This type of bow with pike's head was common in the eighteenth century and is the type illustrated in Corrette's cello method of 1741. It was not, however, the only kind used at the time. Bows with a concave stick (like the Tourte bow) did appear before 1750, but the length and design of bows continued to be varied even after the advent of the Tourte bow. J.P. Duport, in his *Essai sur le doigté du Violoncelle* ...,\(^3\) discusses these aspects of bows in a chapter entitled 'De la Forme des Archets et de leur Longeur'.

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18. See p.140(b).

19. Mr Julian Clark, the English maker of reproduction bows, produces a copy of such a cello bow, c. 1710. The degree of camber in these bows is slight compared with the pronounced camber of the Tourte model.

20. Paris (181-[?]).
Nor were these variations purely a whimsical matter. Whereas the modern bow is suitable for solo, chamber and orchestral work, the eighteenth-century bow lacked this versatility and different sorts of bow were suited to different sorts of playing. Quantz makes this clear in his section 'Of the Violoncellist in particular':

... The bow intended for ripieno playing must also be stronger and must be strung with black hairs, with which the strings may be struck more sharply than with white ones. 21

Not only should the bow be stronger but it should also be heavier. A lighter bow will be more advantageous in fast passagework and where a lighter tone is required (in solos or small ensembles for example). Julian Clark's copies of baroque cello bows vary considerably in weight and it is perhaps significant that the model of c.1740 is the lightest at 65 gms.

The Tourte bow, with its hatchet head, remains essentially unchanged as the modern bow but it was not developed until c.1780-1785, so Boccherini would not have written his cello sonatas with a Tourte bow in mind. John Dodd (1752-1839), the English maker, is thought to have developed independently his own bow, similar to Tourte's, at about the same time. 22

The screw mechanism for tightening the hair was common before 1750, although clip-in frogs were also used. Boccherini’s bow could have been of either type.

4. Bow hold

In the late seventeenth century, the standard bow hold was the same as that used by the viol players, but by the middle of the eighteenth century cellists were holding the stick from above in a similar manner to violinists. Burney notes in his Journal of 1770:

It is remarkable that Antonio [Vandini] and all the other violoncello players here [Padua] hold the bow in the old fashioned way with the hand under it. This was unusual, however, and the bow hold used by the cellist in the portrait mentioned above was one of the most common.

Corrette gives three ways of holding the bow. In all three, the fingers contact the stick from above but in only one do the fingers touch the frog as they do in the modern bow hold, (though it is not the modern bow hold that is described).

23. Ibid. p.327.
One may hold it [the bow] in three different ways. The first, which is the way used most often by the Italians, is to place the second, third, fourth and fifth fingers on the stick at points A, B, C, and D with the thumb below the third finger at E. The second way is also to place the second, third, and fourth fingers on the stick at A, B, and C, the thumb on the hair at F and the little finger poised on the stick opposite the hair at G. The third way of holding the bow is to place the second, third, and fourth fingers on the side of the frog at H, I, and K, the thumb underneath the hair at L and the little finger on the side of the stick at M. These three different ways of holding the bow are equally good and it is best to choose that with which one has the most power. To play the cello it is necessary to have power in the right arm to pull out the sound.

The first of these methods is probably the one that Boccherini would have used. It is the bow hold used by the cellist in the portrait on p.140(b) and Corrette notes that it is the 'way used most often by the Italians'. Azaïs too, in his method of 1790, gives this bow hold:

The bow must be held with the four fingers in such a way that the little finger is about the distance of a thumb from the frog. The thumb is positioned opposite the second finger - observing that the hair, while bowing on the string, is turned a bit towards the bridge. 26

It is a bow hold well suited to the eighteenth-century bow for, whereas the modern bow is weighted heavily at the frog and is most comfortably held there, the eighteenth-century bow is lighter in the frog and can comfortably be held further up the stick. It is a bow hold which gives excellent control and flexibility, although it does limit the amount of available bow hair, as the third finger is usually resting against the hair.

CHAPTER X

Ornaments

The question of ornamentation in eighteenth-century music remains a problematic one, despite all that has been written on the subject. 1 In studying ornamentation in Boccherini's works, it is worthwhile, at the outset, to quote David Boyden:

In France the intended ornaments were generally indicated by specific signs, but in Italy signs were used infrequently even when the performer was expected to insert them according to custom and good judgement. This remark applies not only to conventional ornaments like trills and mordents but also to 'arbitrary' (that is, improvised) ornamental figures not capable of being expressed by specific signs.2

The sign for the cadential trill is frequently omitted in the manuscripts of Boccherini's cello sonatas. It is impossible to make rules as to where other ornaments should be added,3 as their

1. Apart from eighteenth-century treatises, the principal guides I have used for this study are, R. Donington's The interpretation of early music, revised version, London (1974), and F. Neumann's Ornamentation in baroque and post-baroque music, Princeton (1978).
   The most important of the contemporary treatises consulted have been the following (see Bibliography for complete details):
   C.P.E. Bach, Essay on the true art of playing keyboard instruments (1762).
   F. Geminiani, The art of playing on the violin (1751).
   L. Mozart, A treatise on the fundamental principles of violin playing (1756).
   J.J. Quantz, On playing the flute (1752).
   G. Tartini, Treatise on ornaments in music (c.1752-6).
3. Both J.J. Quantz and L. Mozart discuss these extemporary ornaments.
insertion remains, as it was in the late eighteenth century, largely a matter of taste. C.P.E. Bach notes, 'It has always been better for composers to specify the proper embellishments unmistakably, instead of leaving their selection to the whims of tasteless performers.' Suggestions have been made in the notes to the sonatas, but otherwise, the matter must rest with the discretion of the performer. It will probably never be possible to perform these works in a truly authentic fashion; one cannot know, for example, the extent to which a performer might have embellished the repeated sections of a movement, or in what ways he might have varied his ornaments from one performance to another. There may have been regional peculiarities of interpretation and the writings of Leopold Mozart, Tartini, Quantz and others show that these individuals certainly held personal views on ornamentation. The best course lies in applying their writings carefully, avoiding the temptation to systematise.

Notated embellishments — The appoggiatura

Performers of the late eighteenth century were well acquainted with the rules governing appoggiaturas and did not require the exact

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length of the appoggiatura to be given. This fact seems to have led to a casualness on the part of many composers and copyists, who variously notated the appoggiatura as \( \frac{1}{4}, \frac{3}{8} \) or \( \frac{1}{8} \) regardless of its actual length. Robbins Landon comments:

... it must be explained that Haydn never employed different signs for short and long appoggiature; the sign \( \frac{1}{8} \) which is found in modern scores of Haydn's music is always a transcription of \( \frac{1}{4}, \frac{3}{8} \) or \( \frac{1}{8} \) (used as short appoggiature).\(^5\)

The sign \( \frac{1}{8} \) mentioned here has been the cause of constant misinterpretation of the eighteenth-century appoggiatura. It is not really a separate sign, but a quick way of writing a single semiquaver, evolving from \( \frac{1}{4} \) to \( \frac{3}{8} \) to \( \frac{1}{8} \). It is found not only in the notation of appoggiature but also where, for instance, a single semiquaver is followed by a rest, thus \( \frac{1}{8} \).\(^7\)

Unfortunately, the sign \( \frac{1}{8} \) was also used in the mid-nineteenth century to denote the very short grace note, which, unlike the true appoggiatura, was an ornament that invariably preceded the beat.\(^6\)

Piatti, in his 1865-74 edition of six of Boccherini's cello sonatas, carefully reduces most of the appoggiature to \( \frac{1}{8} \). The average modern cellist playing from revised versions of this edition is only aware of the nineteenth-century interpretation and plays all the appoggiature as grace notes preceding the beat, where many should be long appoggiature on the beat.

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6. This ornament is usually referred to as acciaccatura but it is not the true keyboard acciaccatura of the baroque era.
1. **The long appoggiatura**

The long, or accented appoggiatura performs an important harmonic function, as it introduces melodic dissonances, thus providing points of tension with the bass. It is also a highly expressive ornament whose length may be varied, depending on the speed and effect of the music and the notation of the appoggiatura and principal note.

**Ex. IX:1a** Although the long appoggiatura was occasionally prolonged further in the late eighteenth century, it usually takes half the value of the principal note. Ex. IX:1a is one of many examples in the manuscripts of Boccherini's cello sonatas, where the long appoggiatura may be incorporated in an implied cadential trill.

**Ex. IX:1b** Where a long appoggiatura appears before a dotted note, the rule is that the appoggiatura takes two-thirds the value of the principal note, leaving the value of the dot for the principal note, (in this example shortened to half the value of the dot to accommodate the ornamental resolution of four semiquavers).

The long appoggiatura is usually a descending one but where it is used (as it is here) in an ascending position, it is usually raised to a semitone below the principal note.

---

7. Geminiani notes that 'the Superior Apoggiatura [sic] [i.e. an appoggiatura that descends to its principal note] is supposed to express Love, Affection, Pleasure, etc. It should be made pretty long, giving it more than half the Length or Time of the Note it belongs to,...' D. Boyden, ed., *The art of playing on the violin*. London (1952), p.7.
THE LONG APPOGGIATURA

Ex. IX : 1


interpretation: or possibly:

as frequently performed:


interpretation:
Ex. IX:ic This is a common figure in early classical music and Leopold Mozart makes special mention of it.\(^8\) The appoggiatura before the dotted note still takes two-thirds the value of the principal note but to preserve the character of the dotted figure, the principal note is dotted and the note following it reduced in value by half.

Ex. IX:1d A long appoggiatura preceding the first of two tied notes will take all the value of that note.

Where a long appoggiatura precedes a note followed by a rest, it will take the complete value of the note, causing the principal note to fall in the rest.\(^9\)

The long appoggiatura occurs most frequently in Boccherini's cello sonatas as in Ex IX:ia. It may sometimes be treated contrary to the general rule, (usually for harmonic reasons), but the one invariable rule is that the long appoggiatura is always played on the beat. Tartini, Geminiani, Quantz and Leopold Mozart are also in agreement that the long appoggiatura should swell and die away before proceeding to the main note.\(^10\)

---


9. For an example of this type of appoggiatura, see ibid. pp. 169-70.


interpretation:


interpretation:

Ex. IX : 2  
THE SHORT APPOGGIATURA


interpretation:
2. The short appoggiatura

In identifying the short appoggiatura, it is a mistake to assume that the signs \( \uparrow \) or \( \uparrow \) will always be used. The copyists of Boccherini's cello sonatas were particularly inconsistent.

Unlike the long appoggiatura, the short appoggiatura is an ornament without harmonic function and as such, there seems to be some disagreement in the mid-eighteenth century as to whether it should fall on or before the beat. C.P.E. Bach states that all short appoggiature come on the beat 'played so fast that the ensuing note loses hardly any of its length.'

Ex. IX:2a In the case of a long repeated note being ornamented with an appoggiatura, there is general agreement that the appoggiatura should be short. Quantz and Leopold Mozart recommend that it be played as briefly as possible on the beat. Tartini does not state where the short appoggiatura falls in relation to the beat, but his one written-out example shows it before the beat.

Ex. IX:2b Where a long appoggiatura written out as a large note is ornamented with a short appoggiatura, Quantz and Leopold Mozart recommend that the short appoggiatura come before the beat. (NB: in this common example, the written-out long appoggiatura does not take two-thirds the value of the dotted notes as it theoretically ought to, but one-third.)

Ex. IX:2c  Whilst C.P.E. Bach's interpretation is probably theoretically correct, the short appoggiatura executed before the beat gives a much more flowing effect in many instances. In this, and Ex. IX:2b, it is certainly a more natural interpretation. Neumann remarks:

The common dotted pattern might not be as distinctive as the Lombard snap, but when it pervades a lively composition, imparting to it a sense of rhythmic energy and brilliance, onbeat graces should not be permitted to emasculate this effect. 14

Ex. IX:2d & e Yet another form of the short appoggiatura is the passing appoggiatura between notes of the same value, frequently a third apart. Leopold Mozart gives examples of its performance both on and before the beat, but adds that the latter interpretation ought to be written out in full if the composer wants it performed thus. Quantz further confuses the question by stating that passing appoggiaturas must be played before the beat, and then giving examples elsewhere which must fall on the beat. 16 Tartini, however, makes it clear that in his view, all short appoggiaturas, including the passing appoggiatura should come unaccented before the beat. 17

---

17. F. Neumann, op.cit. p. 176. In the light of Neumann's assessment of Italian music of the period 1710-1760, this seems to be the best interpretation for Boccherini's music.

interpretation:


interpretation:


interpretation:
Ex. IX:2e shows how the rules must be applied with care. The principal melodic notes are a third apart but in contrast with Ex. IX:2d, they are not consonant with the underlying harmony. Interpretation as passing appoggiaturas, whether before or on the beat, throws stress onto these dissonant notes and the effect is unpleasing with the bass G-sharp. Interpreted as long appoggiaturas however (Ex. IX:2c), the dissonant C-sharp and A in the melody are heard correctly as passing notes to the consonant B and the G-sharp, which forms another accented passing note with the bass A. This is in keeping with Tartini's recommendation that short passing appoggiaturas are inappropriate in slow movements. Boccherini does not, however, necessarily adhere to this principle.

It is impossible to make rigid rules for the interpretation of all appoggiaturas, and there are instances in Boccherini's music where standard interpretations will not fit. Walter Emery summarises the general situation well: 19

[The performer] is also responsible for finding out how the sign in question was interpreted ... : in practical terms, he ought to study the modern textbooks. Having done these things, however, he is free to choose that interpretation which is best authenticated, or (in really difficult cases) that which strikes him as the most musicianly.


interpretation:

Ex. IX : 3

THE SLIDE


interpretation:
3. **The slide**

The slide was often an improvised ornament in Italy, but when notated, appeared in one of two ways. As the Lombard, on-the-beat rhythm \( \begin{align*} &\text{Jr}\ Jr \end{align*} \), it was written out in large notes.

Ex. IX:2b Here the slide is written in little notes, which seem usually to have anticipated the beat, but which are subject to other considerations, such as part writing (in Ex. IX:3 performance before the beat would produce consecutive fifths).

4. **The trill**

The execution of the trill remains one of the most controversial and difficult areas of ornamentation. Whereas Donington argues that all eighteenth-century trills should start on the upper note, Neumann maintains that the standard seventeenth-century Italian trill (which started on the main note) was still in use in the eighteenth century. Like Domenico Scarlatti, Boccherini uses the symbols tr and \( \sim \) interchangeably.

The trill with long appoggiatura preparation.

Ex. IX:4a and 4b

Where the cadential harmony is 4 3, it is appropriate that the trill should have a long appoggiatura preparation. The suffix to the trill could be either a turned ending (4a) or a brief anticipation of the note following the trill (4b). The former was more common in the late eighteenth century.

---

Ex. IX 4


interpretation:

4b. interpretation:

with upper appoggiatura held over:

or:
The trill starting on the main note

Ex. IX:4c - 4e

4c Where the main note of the trill forms part of a sequence of notes that might be distorted by an upper note start, the effect is more natural if the trill starts on the main note. Geminiani's 'Holding the Note' is appropriate here too. For this the main note is sustained before commencing the trill. Geminiani says:

> It is necessary to use this often; for were we to make Beats and Shakes continually without sometimes suffering the pure Note to be heard, the Melody would be too much diversified.23

4d Sometimes time does not permit an upper note start and the trill itself is reduced to an upper mordent.

4e Where harmonically undesirable effects occur as the result of an upper note start, it is better to commence the trill on the main note. In this example, not only would the solo and basso parts form consecutive sevenths with an upper note start but there would be an ugly false relation between the C-sharp in the bass and the C-natural of the trill.

For the sake of simplicity when dealing with a complicated topic, the finer points of interpreting trills such as variations in speed (depending on the speed of the movement), the accelerating trill (sometimes combined with a crescendo), the more complicated approaches to, and terminations of trills, can only be mentioned here. They are dealt with in detail by both Geminiani and Tartini, who evidently held very personal views on the subject, whilst agreeing on most general principles.


interpretation:

Using a hold on first note of trill:


interpretation: (source Mc, E - N.24 - 29 only)

4e. Boccherini: Sonata 15. 3rd mov. Allegro, bar 8.

interpretation:
5. The turn

This is a variety of Italian mordent in which the little notes usually precede the beat and the stress falls on the main note. The turn is usually written out in these small notes in Boccherini's cello sonatas, but occasionally the conventional sign is found.

Ex. IX:5a Although the little notes should, theoretically, come before the beat, it may not be practically possible in some instances to do so. In this example, the turn sounds much more elegant if it is placed on the beat.

Ex. IX:5b The rhythmic interpretation of a turn will vary (in the same way as a trill does) with the speed of the movement and the value of the note over which it is placed. Normally, a turn placed directly above the note will start on the note above the principal note thus and will start on the principal note itself only when the sign appears after the note thus .

In Ex. IX:5b, the note above the principal note would have to be repeated if the normal rule were applied, so it is desirable to start the turn on the principal note to avoid this awkwardness.

Ex. IX : 5

THE TURN

(source Spiegl only)

interpretation:


interpretation:
6. **Concluding remarks**

These five types of ornament (the long and short appoggiatura, the slide, the trill and the turn) constitute the complete range of notated ornaments in the manuscripts of Boccherini's cello sonatas. Despite the fact that in Italy much of the ornamentation was left to the discretion of the performer, it is worth remembering C.P.E. Bach's cautionary advice:

> ... Regard them [ornaments] as spices which may ruin the best dish or gewgaws which may deface the most perfect building. Notes of no great moment and those sufficiently brilliant by themselves should remain free of them, for embellishments serve only to increase the weight and import of notes and to differentiate them from others.  

It is also important to remember that ornamentation is usually indicated with signs, rather than precise notation, not only for the sake of clarity in reading but because an ornament ought to sound spontaneous. Although an attempt must be made to notate eighteenth-century ornaments as exactly as possible for the modern performer (who has not the benefit of a living tradition to follow), there are often several interpretations possible. The accomplished eighteenth-century string player, like his modern counterpart, was quite likely to modify an ornament because it sounded better that way in a given instance. The whole question of ornamentation is often approached too dogmatically by musicologists. The cellist J.P. Duport, in his *Essai sur le doigté du Violoncelle* has this to say about ornaments:

... Il y a encore une quantité de petits agréments, comme pincé, demi-cercle, trois quarts de cercle et autres, dont je ne sais pas même bien les noms v où qu'ils changent de mode, comme les Pompons.

[There are in addition a number of little ornaments, such as the mordent, turn, three-quarter turn and others, of which I don't even know the names, since they go in and out of fashion like pompoms.]

Regarding improvised ornaments, we can be sure that Boccherini used a much wider range of ornaments than is apparent from the sources of his sonatas. Not once is a mordent written out in small notes, or (as the ornament appears in Tartini's and Leopold Mozart's treatises.) Neither Geminiani's sign nor the common German and French sign for a mordent, appears in Boccherini's manuscripts. There are, however, instances where a mordent substituted for a trill is more satisfactory; e.g. in a rising passage where the notes of a trill anticipate (and therefore weaken) the notes that follow:

1. Sonata 23 in B-flat (first version)
1st mov. bar 5.

Interpreted as a trill

Interpreted as a mordent

27. 'Circulo mezzo' in Italian but not usually in French.
In view of the fact that the ornaments in these manuscripts are often casually notated, it is not a liberty to reinterpret them in this way, providing it is done with knowledge, understanding and musicianship. In this study, the ornaments notated in the manuscripts are generally interpreted in one way only (though others may be equally good). This approach is only justifiable given the limitations of a study such as this. The musician's imagination should take him beyond what is given here as a guide to other possibilities. Much of Boccherini's music (particularly the slow movements) can be made to sound improvisatory and if this is successfully done, the music gains in spontaneity and expressiveness. Other improvised ornamental figures for which there are no specific signs but which were used freely by the Italians include the Ribattuta, the Groppo, the Circulo, the
Mezzo Circulo and the Tirata. These do appear written out in much of Boccherini's cello music but to consider where they might elsewhere effectively be introduced would require another complete study.

28. See L. Mozart, _op. cit._ p.209. Mozart implies, however, that by the middle of the eighteenth century these were not used as they had been formerly.
CHAPTER XI

Problems in Transcription

1. **Forms of musical shorthand**

Sonata 2b provides a good example of musical shorthand in bar 6 of the Largo (Ex. X:1). In Sonata 2[a] which is a more elaborate version of 2b, the shorthand is realized in one of many possible interpretations (Ex. X:2). There can be no doubt that the version of Ex. X:1 is a form of musical shorthand. To play bar 6 literally, when the surrounding bars are full of florid semiquaver and demisemiquaver passages, would be musically inept. The version of Ex. X:2, however, keeps melodic and rhythmic interest alive, while preserving the skeletal chord changes given.

A more common form of musical shorthand is found in extended passages of arpeggiated chords, where the first bar is given as a model with the following bars notated simply as chords (Ex. X:3). Such passages are easily recognizable but with other sorts of figuration, the shorthand form may be more difficult to recognize (Ex. X:4).

Ex. X:2 illustrates another form of musical shorthand commonly found in baroque music. The B-flat semibreve cannot be sustained throughout the bar and must be divided as two minims or four crotchets but the details of such a division were usually left to the performer.
Ex. X : 1
Boccherini: Sonata 2b. 2nd mov. Largo, bar 6.

Ex. X : 2
Ex. X : 3
Boccherini: Sonata 8. 1st mov. Allegro, bar 32.

Ex. X : 4
Boccherini: Sonata 566. 1st mov. Moderato, bar 36.

Ex. X : 5
2. **Pause marks (\(\text{\textperiodcentered}\)) and cadenzas**

The standard pause sign (\(\text{\textperiodcentered}\)) was also used by itself in the eighteenth century to indicate a cadenza in a sonata or concerto. In the Boccherini cello sonatas, pause signs indicating a cadenza appear only in slow movements. Naturally, not every pause sign indicates a cadenza. The word *cadza* appears in only one sonata.\(^1\) The improvisation itself is not written out,\(^2\) so the position of the pause in the movement and the chord on which it appears are of vital importance. A pause over a rest does not indicate a cadenza, but a pause on the penultimate chord of a slow movement invariably needs a cadenza.

---

1. *Sonata 1\(^4\)*, which is however of doubtful authenticity (See commentary to the sonata in Appendix E). The cadenza appears at the end of the second movement, Andante. The word *cadza* is written above the pause and a brief cadenza is written out.

2. In the Piatti edition of 1865-7\(^4\), the slow movements of *Sonatas I, III, V and VI* (of the set) have short cadenzas by Piatti himself.
3. **Key signatures and their notation**

In eighteenth-century manuscripts, it is common for the key signature and the clef to appear only at the beginning of a movement. The order of sharps and flats and their placing on the stave is also often inconsistent with modern usage:

Sonata 17  
Largo assai

Sonata 13  
Allegro

Sonata 14  
Andante

Source:

Mc  
(Noseda E-N.24-28 only)

The sign for a sharp is slightly different from the modern sign, thus \( \# \). The sign for a natural is often shortened to \( \natural \) and sometimes (notably Mc:Noseda E-N.24-13) to \( \flat \).

Accidentals normally last for the whole bar (as in modern usage) but are often repeated unnecessarily. All time signatures are the same as those used today.
4. **Triplet notation**

The numeral above a triplet or sextuplet group is frequently written on its side thus:

\[
\begin{array}{c}
\text{\textbullet} \quad \text{=} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet}
\end{array}
\end{array}
\]

\[
\begin{array}{c}
\text{\textbullet} \quad \text{=} \quad \begin{array}{c}
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet} \\
\text{\textbullet}
\end{array}
\end{array}
\]

5. **Repeat signs and double-bar signs**

The modern repeat sign \( :/ : \) was used as a double-bar sign without necessarily implying repetition in the eighteenth century. Corrette in his *Méthode* says:

... Les deux Barres :/ : ou \( :/ : \) avec des points, marquent la moitié, ou la fin d'une pièce; on joue deux fois chaque moitié.

[... the double-bar \( :/ : \) or \( :/ : \) with dots, marks the half-way point, or the finish of a piece; you play each half twice.]

---

6. **Sul ponticello**

This indication appears occasionally in Boccherini's music, though in only one of the cello sonatas (Sonata 17). The meaning of the expression coincides with the modern meaning (that is, bowing near to the bridge), but the sound produced would not have been so scratchy owing to the slacker gut strings of the eighteenth-century cello.

7. **Duple-against-triplet rhythm**

In music of the latter half of the eighteenth century, where triplet rhythms appear against duple figures or dotted rhythms, they should not normally be adjusted to the prevailing triplet movement. In baroque music, the rhythmic drive of a movement depended on such triple metres being rigidly maintained (particularly in movements like the Gigue). Three-against-two and dotted rhythms such as \( \frac{3}{2} \) would have interfered with this strong rhythmic propulsion. In the galant style, however, this unification of metre was not essential to musical coherence. Delicate juxtaposition of different metres was one of the new fashions of the latter half of the eighteenth century. As Ex. X:5 shows, one of the most common combinations is that of triplet Alberti-bass accompaniment and a rhythmically independent melody. If the rhythm of the melody were adjusted to the triplet metre of the accompaniment, the effect would be rhythmically weak and melodically dull.
One further example which shows this rhythmic interpretation to be correct is a passage from the final movement of Sonata 17. In one of the five sources (Hamilton: Sonata II, see Ex.X:6a), the passage has an ordinary quaver accompaniment. In one other source (Mc: Noseda E - N.24-28, see Ex.X:6b), the passage has a triplet quaver accompaniment. In the three remaining sources (Mc: Noseda E - N.24-30, Fc 3969 bis and Gi(1), SS·A·1·13), the accompaniment appears as a semiquaver figure (see Ex.X:6b). If the rhythm in the melody were intended to be adjusted to the prevailing metre in the accompaniment, such arbitrary changes would make nonsense of the melody.

Another instance occurs in the piano and violin sonatas of Op. 1, where the violin and right hand of the piano imitate each other with a melodic figure rhythmically opposed to the Alberti bass in the left hand of the piano part (see Ex. X:7).

Despite these more modern practices, however, the old baroque method of notating triplet rhythms as \( \text{\textfrac{1}{16}} \) or \( \text{\textfrac{3}{16}} \) still persists. Ex. X:8 is a clear illustration of this old convention.

8. The sign \( \text{\dot{-}} \) over repeated or long sustained notes.\(^4\)

This sign is commonly used in eighteenth century music over groups of repeated notes and it is probably for this reason that it has been confused in more recent times with the sign for slurred staccato \( \text{\textcdot} \). Robbins Landon comments:

\(^4\) This sign should not be confused with the same sign as used by Geminiani and Leopold Mozart to indicate left-hand vibrato; in that context, it normally appears only over long sustained notes.
Ex. X : 6a


Ex. X : 6b


Ex. X : 6c

Ex. X : 7

1st mov. Allegro con moto, bar 13.

Ex. X : 8

Boccherini: Sonata 10. 3rd mov.
Affettuoso, bar 13.
The sign \( \overline{\text{staccato}} \) to mean \( \overline{\text{staccato}} \) so often encountered in the Viennese copies of Gluck and Wagenseil, was not in common use in Haydn's circle. 5

It does seem as if the two signs were used interchangeably, probably incorrectly: certainly, in the French violin version (c.1769) of six of the Boccherini cello sonatas, the sign is used but in the contemporary English cello edition (1773), the same passages are marked \( \overline{\text{staccato}} \). 6

The modern difficulty arises from the fact that whilst the slurred staccato sign \( \overline{\text{staccato}} \) is still used, there is no modern equivalent for the eighteenth century \( \overline{\text{staccato}} \) over repeated notes. The sign is found in both wind and string music alike. 7

Although its execution is dealt with in various wind treatises (especially for the flute), 8 I have found only one reference to its execution in a string treatise. Baillot, Levasseur, Catel and Baudiot in their Méthode de Violoncelle describe it thus: 9


6. See the first movement of Sonata V of both editions.

7. In the cello sonatas, refer Sonata 1, first movement, bars 11, 13, etc. For the same sign in a flute part, see Boccherini's Divertimenti for flute, two violins, viola and two cellos [and double bass ad lib.] of 1773, Gérard Catalogue nos. 461-466.


Le son file se fait en commençant piano, en forçant peu à peu le son jusqu'au milieu de l'archet, et en le diminuant insensiblement jusqu'au bout, soit en poussant, soit en tirant.

On indique le son file par ce signe [with examples on long notes].

Le coup d'archet qu'on appelle Ondulé et qui s'indique par cet autre signe est un composé de plusieurs sons fileés, dont on fait sentir le forte au commencement de chaque temps ou de chaque demi temps.

Adagio
Indication
Exemple
Exécution
ou bien

[The 'son file' is made by beginning piano, by forcing the sound little by little as far as the middle of the bow, and by letting it fade imperceptibly to the end, whether it be up or down bow.

The 'son file' is indicated by this sign

The bow stroke called 'undulating', which is indicated by another sign is one made up of several 'sons filés' in which one brings out the forte at the beginning of each beat or half beat.]

10. 'Son filé' is literally 'spun sound', i.e. drawn-out sound (as in drawing out a thread).

11. In Boccherini's cello sonatas, the number of 'undulations' is always written out, as in the second and third examples given here.
PART 4

NOTES TO THE EDITION OF BOCCHERINI'S

TWENTY-EIGHT SONATAS FOR CELLO AND BASSO
EDITORIAL METHOD

General matters

1. For the sake of simplicity and to facilitate cross-reference, the sonatas are numbered according to the Gérard Catalogue. Where the number of the sonata is the same as that of the entry in the Catalogue, the fact has not been noted but where they differ, both numbers are given: e.g. Sonata no. 27 (Entry 569).

2. An asterisk * in the music text indicates a footnote on that page. The numerals before each footnote indicate the bar in which the ornaments appear. An asterisk followed by the letter n thus, *n, indicates a note in the accompanying commentary, where the bar number, without asterisk, identifies each note.

3. All editorial accidentals are placed above the note to which they apply and last for the whole bar unless cancelled.

4. Where the same accidental is marked twice in the same bar, e.g. C-sharp - D - C-sharp, the second accidental has been omitted in accordance with modern practice. Where a copyist has used the sign # before B or E to mean ½, the sign ¾ has normally been used without comment. Any ambiguity remaining from this procedure has been signalled in the notes.

5. Any marking in square brackets, e.g.[—], is editorial.
6. Original key signatures, clef and time signature are given at the beginning of each movement, followed by the modern equivalent, which is used throughout the text. Changes of clef during the course of a movement have not been noted.

7. Beaming of quavers, semiquavers, etc. has been rationalised without comment where there is no reason to believe that the inconsistencies of the manuscripts have any musical significance.

8. Where the source gives a syncopated notation that is not immediately clear, e.g.: C \( \text{\#\#\#} \) \( \text{\#\#\#\#} \) the division into beats has been shown in accordance with modern practice: \( \text{\#\#\#\#} \) \( \text{\#\#\#\#} \) \( \text{\#\#\#\#} \)

9. Editorially added bowing, phrasing indications or ties are marked thus \( \text{-+--} \)

10. Where a series of quavers is abbreviated \( f \) in the source, the passage is written out \( \text{\#\#\#\#} \) without comment.

11. Slurs over repeated notes occur frequently in the manuscripts of these cello sonatas. Although this type of bowing is not used so much in modern playing, slurs of this type are left unaltered in the text.

12. Where two parts should coincide rhythmically and the notation is at variance with the interpretation, the notes that should coincide are linked with vertical dotted line thus: \( \text{\#\#\#\#} \) \( \text{\#\#\#\#} \)
13. In a passage of double stopping where the pitch of one part remains constant, the eighteenth-century convention was to notate it in notes of whole- or half-bar value. The rhythm of this part must obviously follow the rhythm dictated by the bowing of the melodic part, e.g. Sonata 5, 1st mov. Allegro militare, this passage

\[ \text{\includegraphics[width=0.2\textwidth]{image1.png}} \]

will sound \[ \text{\includegraphics[width=0.2\textwidth]{image2.png}} \] so in the text, the rhythm of the lower part is given in editorial brackets below the stave.

Where the moving part may be bowed in various ways, the rhythm of the constant part must vary in as many ways, e.g.

\[ \text{\includegraphics[width=0.2\textwidth]{image3.png}} \]

In such cases, one suggestion only is given but the performer is free to choose another.

Suggestions in the basso part refer only to the cello. The harpsichord should play what is given in the text.

14. Where for example the source gives a note E but there is an E-flat in the key signature, the Notes refer to that particular note as \( E \) unless an extra (superfluous) flat sign is written in front of the note, in which case, it is referred to as \( E \)-flat.
Ornaments

1. The trill sign appears as ~ or tr in the sources but since there is no difference in meaning, all trills in the text are given as ~.

2. All appoggiature are notated [.] in the text. The interpretations for long appoggiature are given at the foot of each page (with asterisk at the appropriate point in the text and bar number at the foot of the page). For short appoggiature, the sign [~] is placed above the ornament, indicating (in accordance with modern convention) that the appoggiatura is to be played as quickly as possible on or before the beat. Performance on the beat will usually be more expressive. In special cases, a note is indicated in the commentary.

3. Where the same ornament appears in the same passage twice on the one page, the interpretation in the footnote is not repeated but both bar numbers appear beside it.

4. Especially in slow movements, the length of appoggiature may vary according to taste. The same passage may effectively be varied in repetition by lengthening or shortening the appoggiature. Such instances are not signalled in the text because it would require another whole volume to discuss them properly. The performer should not regard the footnote interpretations of appoggiature as invariable.

1. For a detailed discussion of interpretation, see Chap. X.
### Abbreviations used in the Notes

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
</tr>
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<tbody>
<tr>
<td>appogg.</td>
<td>appoggiatura/e</td>
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<tr>
<td>b.</td>
<td>bar</td>
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<td>bs.</td>
<td>bars</td>
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<tr>
<td>61st</td>
<td>sextuplet</td>
</tr>
<tr>
<td>8ve</td>
<td>octave</td>
</tr>
<tr>
<td>8ve ↑</td>
<td>octave higher</td>
</tr>
<tr>
<td>8ve ↓</td>
<td>octave lower</td>
</tr>
<tr>
<td>18</td>
<td>eighteenth century</td>
</tr>
<tr>
<td>v.</td>
<td>vide</td>
</tr>
</tbody>
</table>
†C G B-flat E

- chord in closed position, reading bottom to top

B - ↓E - ↑B

- B to E next below, back to the B above

C - D - E

- dashes are used where note names only are under discussion

CDE semiquavers

- dashes omitted where values are under discussion

semiquaver ·

- dotted semiquaver

C-D-E-F, C-D-E·F

- , shows beaming of groups

E

- staccato E

C-D-E | C-D-E

- vertical line = barline

minim / crotchet

- minim tied to crotchet

A\A

- note A tied to note A

\>

- 2 tied notes

\>

- 2 different notes slurred

PEFG

* → ← *

- these notes under a slur

* →

- reference to a passage whose beginning is marked * → and whose ending is marked ← *

b.24 →

- bar 24 onwards

:||

- repeated

N.B. Where any ambiguity in pitch arises, the Helmholtz system of notation is used.
SONATA 1 IN F

Sources: I: Gi(l): SS·A·l·13
I: Fc: 3970
A: Gd: Ms. 509
GB: Hamilton: Sonata VII
I: Mc: Noseda E - N.24 - 10

Notes

1. **ALLEGRO**

2 : solo: bts. 1½ - 2, cf. b. 23. Mc gives the tie over the 2 C's to match b.23.

3 : Mc: solo: bt. 3, appogg. omitted but present in all other sources. cf. bs. 5, 22, 24.

4 : solo: the appogg. at bs. 4, 6, 25, 27 are interpreted identically as is logical despite consecutives with the basso at b. 27.

9 : basso follows 6let rhythm to avoid raggedness. The resulting discord is too brief to be offensive.


15 : Gi(l): basso: bt. 2, B-flat - D. Other sources as given.

16 : Gi(l): solo: bt. 1, flat sign omitted. Other sources as given.

17 : solo: bts. 1-2, this chord awkward on modern cello and sounds better if D is omitted. On baroque cello with flatter fingerboard and slacker strings, the three note chord is preferable.

31 : Gi(l): solo: bts. 1 & 2, E omitted. Other sources as given. The omission of the E is harmonically weak.

35 : basso: cf. b.9.

43 : solo: cf. b.17.

1. For explanation of RISM sigla used here, see p. 50.
2. **ADAGIO**

9 : solo: bt.3, cf. b.11.


30 : solo: bt.1, all sources including De La Chevardière give A-natural! Bremner gives A-flat.

44 : this b. missing in Fe and Hamilton.

   Gi(1): solo: bt.1; C as demisemiquaver.

   Other sources as given.


3. **ALLEGRO**


5&45 : solo: bt.1, all sources and printed eds. give CGB-flatE. Although playable on the violin (see De La Chevardière ed.), it is awkward for the cello. Only Hamilton gives a practical 3-note chord omitting G.

44 : solo: bt.1, double appogg? cf. b.4.


   Other sources, including De La Chevardière, as given.

   Bremner: B-C-D-E.

68 : Gi(1): solo: C B-flat appogg - A - B-flat - F.

76 : Gi(1): solo: same error as b.68.

SONATA 2 [a] IN C MINOR

Sources:  
I: Gi(l): SS·A·1·13  
GB: Spiegl: Sonata VIII  
I: Mc: Noseda E - N.24 - 11

Notes

1. **ADAGIO**

N.B. Mc: solo: bs. 1 and 14 = bs. 1 and 14 in Sonata 2b.

1: Gi(l): solo: treble clef to be read 8ve ↓. This is clarified by the use of tenor clef in both other sources. See also Sonata 2 [b].

: Gi(l): basso: bt.1; C - C - C. Other sources as given.

: cf. Sonata 2b, 2. Largo, b.1.


4: solo: bts. 3 - 4, slur in Mc only.

5: basso: bts. 1 - 2, lower F - F - F-sharp - F editorial.  
Bass progression unsatisfactory if solo falls below it on bt. 2. cf. Sonata 2b, 2-Largo, b.5.

11: if repeats are played, it would be appropriate to simplify the melodic decoration for the first time, playing the movement as written only in the repeats.

20: Gi(l), Spiegl: solo: bt.1, 1st quaver, D appogg. - C - B - A-flat. Mc and all sources for Sonata 2b:  
D appogg. - C - B-natural - A-flat.
2. ALLEGRO

12 - 15 : Mc: basso: * → ← * 8ve ↓.

19 - 21 : all sources confuse barring.

Mc: b. 20, bts. 3 & 4 :| as b. 21, bts. 1 & 2,
thus upsetting barring as far as b. 36, where an
extra _ is needed.

Spiegl: b. 20, bts. 3 & 4 :| as b. 21, bts. 1 & 2
and bts. 3 & 4.

Gi(l): melodically as given. b. 19 = 2 x ½ bs.

b. 24, bts. 3 & 4 + b. 25 = 1 long b.

49 - 50 : all sources: basso given 8ve↑ (to avoid cello 2
playing on C string?) thus obscuring bass progression.

Sonata 2b gives basso at 8ve↓ which is more satisfactory.

64 : Gi(l): solo: bt. 4, demisemiquavers (for semiquavers).
The same in b. 65 and 66 and 67.

3. ALLEGRETTO


v. also Sonata 2b. With natural, the figuring is

\[ \begin{align*}
6 & \ 5 \\
4 & \ 3 \\
\end{align*} \]

21 : Gi(l): solo: bt. 1, C - E - C. Other sources as given.

30 : Gi(l): solo: bt. 1, G - B - D - C. Other sources as given.

75 : solo: bts. 2 and 3. \sim \sim \sim \ \text{v. Ch. X:8.}

81 : Mc: basso: bt. 2 'crescen.' Only appearance of this
word in MSs of cello sonatas.
SONATA 2b IN C MINOR

Sources:
I: Gi(l): M·5·36
GB: Hamilton: Sonata VIII

Notes

1. ALLEGRO

1 : solo: bts. 1 2 3, G is not held, so this is not a 6
  4 chord. In (c) cello playing such chords are
  arpeggiated ↑, ↑ not interpreted as 2 2-note chords
  as is modern practice.

12 : Mc: solo: bt. 3 trill, the termination in hemidemi-
  semiquavers implies a trill of the same value. As
  this would be too fast for the passage, a trill in
  demisemiquavers is more manageable.

18 : Mc: basso: bt. 2, F. Other sources as given.


37 : Mc: basso: bt. 1, G faded but supplied by other sources.


  as given.

46-47: Impossible to play literally. Bow thus:

\[ \text{\begin{tabular}{cccccccccc}
\end{tabular}} \]

  Other sources as given.

56 : Mc: basso: bt. 3, B. Other sources as given.

1. See Baillot, Méthode de Violoncelle. p. 132.
2. **LARGO**

1 : Gi(l): basso: bts. 3 & 4, G - G-flat - F - E.

Hamilton: basso: bts. 3 & 4, G - G - F - E.

(v. Sonata 2 [a]).

6 : cf. Sonata 2 [a], Adagio, bar 6. The solo part needs embellishing.


21 : solo: $\bigodot = $ cadenza.

3. **ALLEGRETTO**

1 : Gi(l): the word 'alto' written above the stave here and at b.55 - referring to use of alto clef in both places?

3 : solo: bt. 1 double appog. sounds better. cf. Sonata 2 [a]. Allegretto, b.3.

12 : basso: bt. 2, all sources omit natural sign.

   cf. Sonata 2 [a]. Allegretto, b. 12.

53 : dynamics in Gi(l) only.

54 : bracketed accidentals in Gi(l) only.

SONATA 4 [a] IN A

Source: I: Mc: Noseda E - N.24 - 19

Notes

1. ALLEGRO MODERATO

   cf. bs. 27, 29, 66, etc.
54 : Mc: basso: bt. 1, G - E.
56-57 : Mc: solo: * → ← * notated 8ve ↓; Copyist obviously
       omitted to write '8ve alto' above the stave.
       De La Chevardière and Bremner repeat the error.
57 : Mc: basso: bt. 3, upper C only given. De La Chevardière
       and Bremner agree.
66 : Mc: basso: bt. 2, B ↓ E would agree with other
       parallel passages, cf. bs. 16, 27.

2. ADAGIO

   Pub. eds. as given.
21 : solo: ☼ = cadenza.
SONATA 4b IN A

Source: I: Mc: Noseda E - N.24 - 13

1. (NO TEMPO) [ ADAGIO? ]

5  : Mc: solo: rhythm incorrect, bt. 1, semiquaver - four
hemidemisemiquavers. bts. 3 & 4, four hemidemisemiquavers - quaver, four semiquavers.


11 : Mc: basso: bt. 3, both quavers omitted; supplied by
Sonata 4[a].

12 : Mc: solo: bt. 3, second quaver, four demisemiquavers -
semiquaver - semiquaver rest.

17 : Mc: basso: bt. 2, F - G.

19 : Mc: solo: 3lets given as hemidemisemiquavers throughout
the bar.

20 : Mc: solo: bt. 4, appogg - semiquaver - two demisemiquavers,


2. (NO TEMPO) [ ALLEGRO MODERATO ? ]

1  : Mc: solo: bt. 1, B - E.

5  : Mc: solo: bt. 3 omitted.

6  : Mc: basso: bt. 4, E - D - C - D - C. cf. Sonata 4[a].
20 : Mc: solo: cf. Sonata 4 [a] where this passage appears
     8ve ↓
24(-26) : Mc: solo notated as minim chords.
     Also at bs. 67 - 69.
29 : Mc: solo: bt.2, ↑C - A.
57 : Mc: basso: bts. 1 & 2, D.
61 : Mc: basso: bt.2, B - ↓C.
68 : Mc: basso: bt.4, C-natural - A.

3. (NO TEMPO) [AFFETTUOSO ?]
7 : Mc: basso: bt.2, C.
9 : Mc: basso: bt.1, F.
14 : Mc: basso: bt.2, C.
SONATA 5 IN G

Sources: I: Mc: Noseda E - N.24 - 14
GB: Hamilton: Sonata IX

Notes

1. ALLEGRO MILITARE

N.B. Hamilton omits the indication 'militare':

the printed cello eds. give 'Allò alla Militaire'.
De La Chevardière gives 'Allò alla Militaire'.

14: solo: slurs over repeated notes are common in these
cello sonatas. The bow should articulate the
beginning of a repeated note with a slight lift
before it. This bowing is not easy to imitate with
the modern bow which tends to bounce off the string
again after the lift because of the tension in the
bow hair and string.

23: Mc: solo: recurring A notated as 2 minims, with
moving part notated as quavers. The same notation
used at bs. 27, 58, etc.


53: Mc: solo: bt. 2, minim chord but this is discordant
with the C in the basso. The pub. eds. give a different,
concordant bass line.
2. **LARGO**

12 : Mc: solo: semibreve D omitted. Hamilton gives minim rest — minim D. Pub. eds. as given. This bar is very plain in context. If ornamentation is not applied then expressive bowing (perhaps messa di voce — on each note), or vibrato must be used.

16 : Mc: solo: rhythm incorrect as 4 semiquavers.
     crotchet — 4 demisemiquavers — appogg. — 3let semiquavers — quaver — quaver. Hamilton and pub. eds. as given

20 : solo: ⊓ = cadenza.

3. **TEMPO DI MINUETTO**

26 : Mc: solo: bt. 1, A semiquaver dotted.

     Elsewhere (bs. 29-30, etc.) the same.

     give bts. 2 — 3, F — E — D — C, b. 51, bt. 1, B.
     Hamilton omits bs. 43-46.
Sources: I: Mc: Noseda E - N.24 - 15
I: Fc: 3972
I: Gi(l): SS·A·l·l3
GB: Hamilton: Sonata X
GB: Spiegl: Sonata IV

Notes

1. ALLEGRO

4 : Gi(l), Spiegl, pub. eds: solo: entire b.
   double-stopped in 3rds. (A-C-D appogg. - C-B-A-A-G
   (F-A- - A-G-F-F-E

7 : Mc: basso: bt. 2, G obscured by ink blot (?)
   Other sources as given.


21 : Mc: solo: G semibreve omitted. Present in all other
   sources.

26 : Mc: basso: bts. 1 & 2, E - E - E - E. Other sources
   as given.

2. LARGO ASSAI

12 : Fc, Hamilton, Spiegl, pub. eds: solo: bt. 4, G quaver
   CDEFFG demisemiquavers.

18 : solo: ○ = cadenza.
   Mc: solo: bts. 3 & 4, G crotchet - F crotchet.

3. ALLEGRO MODERATO

30 : Mc: basso: bt. 1, ↓A. Other sources as given.


71 : Mc: solo: entire b. omitted. Bs. 69, 70, 71
   consequently muddled. Other sources as given.

72 : Mc: solo: bt. 2, D - C. Other sources as given.

SONATA 8 IN B-FLAT

Sources:  
I:  Mc: Noseda E - N.24 - 17  
D:  Dlb: Mus. 3490/R/6  
GB:  Hamilton: Sonata V  
CS:  Pk: 4095

Notes

N.B. For explanation of the "alternative version"  
of Dlb, see General remarks.

1. ALLEGRO (Dlb: Andante amended to Allegro  
Hamilton: Andante)

2  :  Mc: basso: bt. 3, B - D. Other sources as given.

5  :  Mc: solo: bt. 3, E - G \(\text{\textsuperscript{1/4}}\) G  
\(\text{\textsuperscript{1/4}}\) G  
\(\text{\textsuperscript{1/4}}\) G  . Other sources as given.


Other sources as given.

13-14 :  Mc: solo: reiterated C written as semibreve in both  
bars. Other sources as given.

21 :  Mc: basso: bt. 4, B - B. Other sources as given.

23 :  Dlb and Hamilton (as an alternative): solo: bt. 1,  
\(\text{\textsuperscript{1/4}}\) C \(\text{\textsuperscript{1/4}}\) FA semisemiquavers  
\(\text{\textsuperscript{1/4}}\) C \(\text{\textsuperscript{1/4}}\) A semiquavers.

25 :  Dlb and Hamilton: moving parts exchanged with  
upper part of Mc \(\text{\textsuperscript{1/4}}\)ove thus:

\[\text{\textsuperscript{1/4}}\]
ANDANTE AFFETTUOSO  
(Dlb: Larghetto  
Hamilton: Adagio)

1: Mc: solo: '8ve alta' sign missing, present in both other sources. cf. spacing b.24 → .

34 → basso deliberately avoids going down to F on C string.

A more logical bass line would be:

b.34:

\[ \text{Diagram of the bass line.} \]

42: Dlb (as an alternative) and Hamilton: solo:

\[ \text{Diagram of the alternative bass line.} \]

3. ALLEGRO The dynamics in this movement appear only in Dlb.

18: Mc: basso: F - F - F - F.
39-40: * → ← * Instead of these two bars, Dlb and Hamilton give:


65-66: * → Dlb and Hamilton: solo: D quaver -
E-natural E F F G G A A B B C C D D semiquavers.

67: Dlb (as an alternative) and Hamilton: solo: C' minim.

81-86: Dlb (as an alternative) and Hamilton: solo:

91-110: * → ← * solo: Mc and Hamilton agree with the alternative version of Dlb. As basic version, Dlb gives:
132-134 : * → ← * Dlb and Hamilton: solo: alternative version of Dlb same as that at Mc: bs. 39-40.
N.B. b. 132 is dropped in alternative version.

136 : Mc: basso: D - D. Other sources as given.

160-162 : Dlb (as an alternative) and Hamilton.
SONATA 9 IN F

Source: I: Mc: Noseda E - N.24 - 18

Notes

2. **ADAGIO ASSAI**

This slow movement has all the normally improvised embellishments notated. Its melodic grace and fluid rhythm put this movement among the best of the slow movements in the cello sonatas. The movement is in a simple binary design but with no double bar at the half-way point (half-way through bar 8). Consequently, neither half of the movement is repeated.

1 : solo: bt. 3. Where dotted rhythms like this appear in slow movements, it is almost invariably appropriate to add a trill to the dotted note. Mc gives this rhythm incorrectly as quaver - 2 demisemiquavers.

3. **TEMPO DI MINUETTO AMOROSO**

72 : solo: bts. 2-3, D - C - B - A.

83 : basso: bt. 3, A - G.
SONATA 10 IN E-FLAT

Sources:

I:  Mc:  Noseda E - N.24 - 20
I:  Gi(l):  M·5·36
GB:  Hamilton:  Sonata XI
GB:  Spiegl:  Sonata V
D:  Bds:  Mus. ms. 2003
CS:  Pk:  4095

Notes

1. (2) ALLEGRO

33 : Mc: basso: bts. 3-4, Fs notated as minim. Also in b.35.
38 : Mc: solo: bt. 1, turn = FGA. Bds. supplies correct notes as GAB.
53-55 : Mc: basso deliberately avoids low E-flat on C string,
thus:

All other sources (including pub. eds.) as given.

61 : Mc: basso: bt.3, C-natural. b.62 has correct C-flat.
cf. b. 17, etc.

2. (1) ADAGIO

1-4 : the sources disagree as to whether the basso part should be at the upper or lower octave. Bds. gives the upper version notated in the tenor clef but at the end of the movement (with the sign $\frac{1}{2}$ in both places), gives the lower version notated in the bass clef. This may be an indication that the cello playing the continuo line is to play the upper version (in thirds with the solo line) and the harpsichord to play at the octave below - this does produce a very satisfactory effect.
the same method cf. bars 1-4 is used at bars 39-43 with the part in the text notated in the tenor clef and the part at the end of the movement notated at the same pitch in the bass clef. There would be no need to write the passage out twice at the same pitch unless it were for someone who was not accustomed to reading the tenor clef.

3. AFFETTUOSO

60, 62 : Mc: solo: bt. 2, D - B. Other sources as given.
SONATA 11 IN E-FLAT

Sources:  
I: Mc: Noseda E - N.24 - 21  
I: Fc: 3971 (2nd movement only, see no. 16)  
GB: Spiegl: Sonata VI (2nd movement only, see no. 16)  
I: Mc: Noseda E - N.24 - 29 (1st & 3rd movements only)

Notes

N.B. Since both sources are Mc, the call nos. are abbreviated to Mc, 21 and Mc, 29.

1. ALLEGRO  (Mc, 29: Moderato Assai)
   17 : solo: bt. 3, trill given in Mc, 29 only.

3. TEMPO DI MINUETTO  (Mc, 29: Tempo di Minuè)
   3 : solo/basso: slurs in Mc, 29 only. This source gives the first two notes in the bar as quaver - semiquaver. Mc, 21 gives quaver - demisemiquaver.
   28 : solo: bts. 2-3, tie in Mc, 29 only. This is an omission in Mc, 21 v. bs. 38, 88, 98.
SONATA 13 IN A

Sources: 
I: Mc: Noseda E - N.24 - 23
I: Fe: 3969 (1st movement only)
I: Gi(l): M· 5 ·36
GB: Hamilton: Sonata VI

Notes

1. ALLEGRO

6 : basso: bt. 4, all 3 sources agree incorrectly, C-B-A-C.
   Only pub. eds. give correct reading, E-D-C-E.

10 : Mc: basso: bt.4, D-sharp ↑F.

19 : Mc: solo: the '8ve alto' sign which starts at b.13
   is continued to the double bar but should stop at
   the E on bt. 3. Gi(l) gives the correct ↓ progression.
   Mc and Hamilton both give ↑ progression. Fe cadences
differently.

35 : Hamilton, Mc: solo: bts. 1-2, both as given.
   Gi(l), pub. eds: solo: bts. 1-2, G-B-A 3let semiquavers
   A crotchet - G-F semiquavers.


2. LARGO

   Mc repeats the error at b.19. Gi(l) and pub. eds. as
   given.

11 : Gi(l), Hamilton, Mc: solo: bts. 1-2, C - natural.
   Pub. eds. as given.

23 : Gi(l): solo: bt.4, final demisemiquaver ↓E.

3. ALLEGRO

78 : Gi(l): solo: 3let semiquavers - crotchet.
SONATA 16 IN E-FLAT

Sources: I: Fc: 3971 (with 2nd movement of no. 11)
GB: Spiegl: Sonata VI (with 2nd movement of no. 11)
I: Mc: Noseda E - N.24 - 27

Notes

1. **LARGO**

   There are a few minor differences between the movement as given here and in Sonata 11. The Mc source for Sonata 11 is superior to the Fc source for Sonata 16 but the variants in Fc are noted here:

6  : Fc: solo: bt. 2, no 3-note slide.
11 : Fc: solo: bts. 2-3, E crotchet · - appogg.

R-G-F-E semiquavers.


63-65 : Fc: basso: E-E-E crotchets | E crotchet - F minim |

E minim-crotchet rest.

2. **ALLEGRO**

17-19 : Fc: both parts notated in shorthand, thus:

34 : Fc: solo: bt. 4, final semiquaver F, then ↓10th

D E E E-natural semiquavers etc. at this pitch → end
b.41, where sudden leap up 8ve into alto clef shows previous passage should have had 8ve alto sign.

Mc as given.

Spiegl agrees with Fc.

b.44, G appogg. on bt. 3 leaps down 8ve. Spiegel agrees; Mc correct, as given.

SONATA 17 IN C

Sources: I: Mc: Noseda E - N.24 - 28
I: Fe: 3969 bis
I: Gi(l): SS·A·1·13
GB: Hamilton: Sonata II
I: Mc: Noseda E - N.24 - 30

Notes

N.B. Mc. call nos. are abbreviated to Mc, 28 and Mc, 30.

1. ALLEGRO

6 : other sources: solo: bt. 3.

7 : other sources: solo: bt. 1, chord written out as
   G semiquaver - B D demisemiquavers.

8 : Mc, 28: solo: bt. 1, appogg. A.
   Mc, 30: solo: bt. 1, illegible.
   Other sources as given.

2. LARGO ASSAI

29 : 'attacca': Fe - 'attacca subito'

   Gi(l): Mc, 30 - 'volti subito'.

3. RONDÔ ALLEGRO

   Other sources as given.

49 : Mc, 28: basso: bt. 2, final quaver, ↓D.
   Other sources as given.
3let basso must not influence rhythm of solo, which is rhythmically independent.

Fc, Gi(l), Mc, 30: basso for entire passage given in semiquavers. Hamilton: basso for entire passage given in 21et quavers. The indication 'punta d'arco ... ' appears in all sources except Mc, 30. Translated, it means 'at the tip of the bow near the bridge, as softly as possible and sliding'. In Mc, 28, the words are positioned below the basso (and appear, therefore, to apply to basso only) in Fc, Gi(l) and Hamilton, they are written between the two staves. Fc gives the variant 'strisciando' for 'strisciato'.

This word can only mean a sliding (or glissando) of the left hand, but its precise application is a matter of taste. The composer has obviously been at pains to point out that this passage must aim for a very special effect.
SONATA 18 IN C MINOR

Sources:  
I: Mc: Noseda E - N.24 - 31  
D: Dlb: Mus. 3490/R/5  
CS: Pk: 4095

Notes

1. MODERATO (Dlb : Allegro)

2. LARGO (Dlb : Adagio)
   14 : Mc: solo: bt. 3, D appogg - C-flat - B-natural - C,
       D appogg. - C - B - C.
       Dlb. as given.
SONATA 20 IN G MINOR (Entry 562)

Source: GB: Spiegl: Sonata I

Notes

1. ALLEGRO


24 : solo: bt. 2, F-B-C-D-C-B. cf. bs. 53-4.

2. ADAGIO

9 : solo: bt. 3, double stopping may be played in two ways:

1) 

2) as written but bowed thus:

This is the more difficult solution, but the only way to sustain the melody. cf. also b. 23 →

3. PRESTO

27 : solo: bt. 1, B semibreve (for dotted minim).

48 : solo: G semibreve in lower part tied to following note instead of preceding one. Same error in b. 50.
SONATA 21 IN G  
(Entry 563)

Source:  GB: Spiegl: Sonata I

Notes

2. ANDANTE AFFETTUOSO

28 : solo: bt. 4, F quaver - D F semiquavers.
30 : basso: bt. 2, F - A.
35 : solo: bt. 1, D appogg. - C-natural, etc.
37 : solo: bts. 3-4, the Spiegl manuscript is the only source containing the turn ~ sign. It is not used with particular consistency. At b. 41, the ~ is superfluous. A ~ sign would have been sufficient, as the upper note start and turned end to the ornament are written out.

3. AMOROSO

1 : solo: bt. 3, E quaver - D quaver. cf. bs. 5, 21, etc.
3 : solo: bts. 2-3, D-C-B-A.
19 : basso: bt. 3, B.
28 : basso: for the final chord of the movement, the basso G should be played 8ve lower to produce a 3 chord.
46 : basso: bt. 2, A - e' - d'.
60 : basso: bt. 3, D - C - B.
SONATA 22 IN D (Entry 564)

Source: GB: Spiegl: Sonata III

Notes

1. ALLEGRO

25 : solo: bt. 1, C - B - B.
   E crotchet


3. RONDO

35 : basso: bt. 1, E.

38 : basso: bt. 1, F.

83 : solo: bt. 1, B.
SONATA 23 IN B-FLAT  (First version)

(Entry 565)

Sources:  I:  Gi(l): SS·A·1·13
I:  Gi(l): M·5·36
GB:  Spiegl: Sonata VII

Notes

1. **ALLEGRO MODERATO**

5 : solo: bt. 4, it is theoretically incorrect to place a schneller (...) in a rising passage such as this, where it will anticipate the following note. The correct ornament here is the mordent (as realised in the footnote).

8 : solo: bt. 4, for an explanation of the sign ~~~~.
see Ch. X:8.

31 : Gi(l), Spiegl: solo: bt. 2, C quaver - C quaver.
Also in the final bar of the movement.

32 : Gi(l), Spiegl: solo: bt. 1, F quaver - F semiquaver - F demisemiquaver.

43 : Gi(l): M·5·36 and SS·A·1·13: solo: bt. 4, B - C - A

67 : Gi(l): SS·A·1·13: solo: bt. 4, F-E-F-G, F-G-F-G.
Both other sources as given.

2. **LARGO**

Both other sources as given.
LARGO contd.


70: solo: bts. 3 & 4, slurs erratic, giving the impression that in some groups of 4 or 8 notes, each note is to be bowed separately.

The nature of the passage, however, contradicts this and the bowing given only requires slight modification to produce consistent groups of 8 notes slurred to a bow.

3. ALLEGRO (Spiegl: Larghetto)

16: Gi(1): M·5·36: bt. 2, 2nd quaver, più allegro.

Spiegl: All°.


Spiegl: Larghetto.

40: Spiegl repeats bs. 29-40 making this section 12 bs. longer.


57: Gi(1): M·5·36 and Spiegl diverge here thus:

At b. 74, all three texts converge again.
62 : Gi(1): SS·A·1·13: solo: bt. 1, B-flat – C – B.

87 : Spiegl: Larghetto.

95 : Spiegl: Presto.

120 : Gi(1): M·5·36: bt. 3, tempo di prima.

Spiegl: Primo tempo.

SONATA 24 IN E-FLAT  (Entry 566)

Sources:  GB: Hamilton: Sonata I
GB: Spiegl: Sonata IX

Notes

1. MODERATO

3 : Spiegl: solo: bts. 3–4, B-natural C semiquavers -
   C quaver CEDF semiquavers. cf. b.31, but the
   basso part is different here.

8 : Hamilton: minim rest and barline between bs. 8 & 9
   omitted, Spiegl as given.

16 : Spiegl: solo: bt. 1, B - A-natural - B, etc.
   Hamilton: natural omitted.

17 : Hamilton: solo: bt.3, turn given as C-D-E.
   Spiegl: as given.


24 : Hamilton: solo: bt. 4, final 2 notes as demisemiquavers.
   Bs. 26 & 27 the same. Spiegl as given.


29 : basso: bt. 1, N.B. neither source gives same rhythm
   as b.1.

36–38 : solo: both sources notate this passage in the same way:
   moving upper part in quavers, lower part minim–crotchet -
   F quaver | etc.

2. ADAGIO

1 : Spiegl gives clef correctly as tenor.

9 : basso: ～～～～～ see Ch. X:8.

Neither version is entirely correct.


49-51 : basso: bt.49, bt.2 - b.51, bt.1, (= F minim ·), both sources give the basso part 8ve↑. At this pitch, however, the double stopping in the solo part destroys the basso progression because the B-flat in the solo part falls below the bass line. Spiegl solves the problem by omitting all the double stopping in the solo part leaving only the melody line. Transposing the bass line down an octave is a better solution, as it both solves the part writing problems and allows the rich double stopping to play an effective rôle in the approach to the cadence.

3. **ALLEGRO**

25-26 : solo: tie in Spiegl only.

33-36 : solo: slurs in Spiegl only.

57 : Hamilton: basso: bt.1, D↓F. Spiegl as given.
148-149 : solo: slur in Spiegl only.
186 : solo/basso: trills and dynamics given in Spiegl only. At b. 200f dynamics but not trills are given in Hamilton. In Spiegl, both passages contain dynamics and trills.
SONATA 25 IN E-FLAT  (Entry 567)

Source: GB: Spiegl: Sonata X

Notes

1. **ANDANTE**
   
   50 : basso: bt.2, D - C.
   
   68 : basso: bt.2, ↓F - ↑E.

2. **LARGO**
   
   14 : solo/basso: the rearrangement of dotted rhythms here looks like a careful reversal of the rhythms of b.1 rather than a series of errors.

3. **ALLEGRO**
   
   5 : solo: A-F-G-F-E, but emended to match all other instances A-G-G-F-E.
   
   33-34 : basso: tie across barline expressed thus:
   
   ![tie_diagram]
   
   Also at b. 88f in the solo.
   
   42-43 : solo: upper part [F\(\uparrow\)A].
   
   73 : basso: bts. 3-4, A crotchet - G-F quavers.
   
   117 : solo: bt. 1, ↓F\(\uparrow\)B.
   
   123 : basso: bts. 3-4, D-E.
SONATA 26 IN E-FLAT  (Entry 568)

Source: GB: Spiegl: Sonata XI

Notes

1. ALLEGRO

33 : solo: bt.2 (2nd quaver), C A-natural quavers.

3. PRESTO


19 : solo: bt.1, E appog. - D.
SONATA 27 IN C (Entry 569)

Source: GB: Hamilton: Sonata III

Sonata 27 is a work of doubtful authenticity and is found in Appendix E.
SONATA 28 IN F  (Entry 579)

Source:  I: G(i): SS·A·1·13

Notes

1. ALLEGRO

13 : solo: bts. 2-3, slurs placed incorrectly one semiquaver earlier.

14 : solo: bts. 3-4 ~ v. Ch. X:8.

35 : solo: bt.1, F-A-C-F, G-C-F-A.

2. LARGO

12-13: basso: bts. 23|1 sound better at the 8ve below.


44 : 'porta di voce': literally 'carry the voice'. This is a translation of the French 'port de voix', or an ascending (usually) appoggiatura. The only way in which this could be implemented here would be to hold over the chords thus:

```
    d. |  "  d  |
      |       |
      |       |
      |       |
      |       |
```

50 : basso: bt.1, E-C.

52 : basso: cf. b.12,

3. ALLEGRO ASSAI

142 : solo: bt.1, B-sharp - G.

143 : basso: C-B-C-E.
PART 5

TABLE 6 AND APPENDICES
Sonatas in numerical order according to the Gérard Catalogue, giving all manuscript locations.

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GB: Hamilton: Sonata X  
GB: Spiegl: Sonata IV  
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| 7                    | I: Mc: Noseda E - N.24 - 16  
S: Uu: Gimo 66 |
| 8                    | D: Dlb: Mus. 3490/R/6  
GB: Hamilton: Sonata V  
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| 10                   | I: Gi(1): M·5·36  
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GB: Spiegl: Sonata V  
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(1st & 3rd movements only) |
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### APPENDIX A

Distribution of copyists to principal sources

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## APPENDIX A

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APPENDIX B - see Volume II, p. 240.
APPENDIX C

Cadenzas

Although a number of Boccherini's cello sonatas require cadenzas (usually at the end of the slow movement) none of the manuscripts which can be attributed without doubt to Boccherini have one written out.¹ For this reason, a cadenza from one of the composer's autograph manuscripts is reproduced in Appendix C. This is a cadenza for two cellos taken from the second of Boccherini's Sextets for flute, two violins, viola, two cellos (and double-bass, ad-lib), Op. 16, of 1773. Its inclusion is intended to serve as a guide for the composition of suitable cadenzas for the solo cello sonatas, always bearing in mind that a duo cadenza is likely to be more organised than one for a solo instrument.

---

¹ Sonata 14 contains a written-out cadenza but the sonata is almost certainly not by Boccherini.
APPENDIX D

SONATA FOR 2 CELLOS (Entry 74)

Source: No. 0° - 3 - 9

General remarks

Although this is Boccherini's only surviving sonata for two cellos alone, it is a most important work as it illustrates the difference in his approach to the sonata for two cellos. The parts work closely together, with careful attention to spacing, much parallel writing and close chordal passages. The first cello part does not display the virtuosity of the solo part in the solo cello sonatas and it is apparent from the part-writing that this work was intended for two cellos alone, without basso continuo. The title page reads:

A. Fanni

Sonata, a due
Violoncelli
Del Sig.°
Luigi Boccherini

No. 69 [in another hand] → Opera XXXV Per Luigi (rubbed out)

The two cellos are certainly much more on equal terms than in the solo cello sonatas but the first cello has the higher part and usually commands the melody. ¹

¹. The work is published by the International Music Company, New York, and edited by Paul Bazelaire but the parts are carefully rearranged (and in some places, altered) to distribute the melodic line evenly between both parts.
Sonata for 2 Cellos in C. (Entry 74)

Notes

1. **ALLEGRO**


9 : cello 2: bt.3, C - A.

34 : cello 2: bt.3, B - G - B - G.


2. **LARGO**

3 : cello 2: minims dotted.


bs. 4 & 23.

3. **ALLEGRO**

34 : cello 2: crotchet rest omitted.
APPENDIX E

WORKS OF DOUBTFUL AUTHENTICITY

SONATA 12 IN B-FLAT

Source: Mc : Noseda E - N.24 - 22

General remarks

Copyist: Mc - 1. The title page reads:

\[2EJ\] [sic]

Sonata
A Violoncello Solo, e Basso
Del Sig: Luiggi [sic] Boccherini
(with incipit)

The first movement of this sonata shares, with Sonata 14, several features uncharacteristic of Boccherini:

1. A first movement in \( \frac{2}{4} \) is not Boccherini's usual choice.
2. The opening phrase is asymmetrical, 7 + 3.
3. Only 1½ bars of the initial material are repeated in the opening statement. There is virtually no restatement of material, apart from immediate repetition.
4. The codetta sections at the ends of both halves of the movement are unusually short.

The Minuetto with several sections in different keys is also uncharacteristic of Boccherini's cello sonatas, but it is the general weakness of invention which points to a lesser composer.

This sonata was published for the first time in 1919, A Toni ed., by the Società Anonima Notari la Santa, Milan, in the series I classici della musica italiana. Raccolta nazionale diretta da Gabriele d'Annunzio. (no. 3).
SONATA 12 IN B-FLAT

Notes

1. **ALLEGRO MODERATO**
   74 : solo: bt. 1, appogg. G, before F, added in modern times (perhaps for pub. ed. of 1919?). Similarly the tie, b.42, solo.
   80 : solo: bt. 1, D - A - B - B - B.
   84 : solo: bt. 2, B-flat - C - D - C.

2. **GRAVE**
   7-8 : solo: b. 7, bt. 3 - b. 8, bt. 1, ugly consec. fifths, basso/solo. If G is played as a short appogg., F - E 2let quavers, the effect is better.
   14 : basso: b. 13 is repeated incorrectly.

3. **MINUETTO**
   8 : basso: F as lowest note (instead of A) sounds better.
   14 : basso: bt. 3, final quaver E.
   55 : solo: bt. 3, E.
SONATA 14 IN E-FLAT


General remarks

The title page reads:

2 2
Sonata
A Violoncello Solo e Basso
Del Sig. Luiggi Boccherini

For the following reasons, it seems unlikely that this work is by Boccherini:

1. The first movement is in $\frac{2}{4}$, whereas Boccherini's are usually in $\frac{3}{4}$ common time.

2. Certain weaknesses in part writing to which Boccherini is less prone - Allegro brillante, bars 29-30 and 72-73, consecutive octaves. Andante, bars 2-3, exposed fifths between the parts. Minuetto, bars 93-94, consecutive octaves.

3. The asymmetrical phrasing at the beginning of the Allegro brillante $2 + 2 + 3$.

4. The absence of repetition in the opening bars of the first movement (aside from the answering phrase, bars 3-4).
5. The unusually short codetta sections at the end of both halves of the Allegro brillante movement. Boccherini does not usually use tremolo bass patterns in his codetta sections.

6. The slow movement is in $\frac{4}{4}$ and the melodic line is most unimaginative in the first nine bars, where Boccherini usually allows a graceful, spacious melody to unfold.

7. The titles of the movements, in particular that of the slow movement are unusual in Boccherini. The only other example of a minuet and variations in the cello sonatas (Sonata 3) is not by Boccherini, but by the French composer, L.A.J. Jannson.¹

8. The cadenza in the slow movement is written out; this does not occur in any other cello sonatas by Boccherini.

1. Gertrude J. Shaw in her Ph.D. dissertation, The violoncello sonata literature in France during the eighteenth century, Catholic University of America (1930), cites the minuet with variations as a peculiarly French form.
Notes

1. **ALLEGRO BRILLANTE**
   50 : basso: bt.2, G. cf. b.5.

2. **ANDANTE NON TANTO LEGATO SEMPRE**
   29 : solo: bt.1, B-natural - C - D - E.

3. **MINUETTO CON VARIAZIONE**
   N.B. Basso appears with theme only and is not written out for each of the variations. Var. 1, is labelled '2', so that it would appear that there are nine variations instead of only eight.
   16 : basso: dot after minim omitted.
   23 : solo: bt.1, A-E-D.
   55 : solo: bt.1, C-D-E-D.
   60 : solo: bt.1, B-C-D-C-C.
   103 : solo: bt.2, B-E-E.
   130 : solo: bt.1, G-D-D-D.
   B-B-B-B.
   135 : solo: bt.2, C-B.
   E-E.
SONATA 15 IN G


General remarks

This is a unique source; Copyist: Mc - 1.

The title page reads:

2 4

Sonata

A Violoncello Solo e Basso

Del Sig. Luigi Boccherini

Without the Larghetto, this sonata might pass as Boccherini's work. It is even possible that the outer movements are by Boccherini and the Larghetto by someone else. The notation of this movement in $,$, the use of the rhythm $\frac{3}{4}$, the cadential patterns at bars 12-16 and 39-43 and the duplication of cadenza pauses (Boccherini prefers these in the final bars only) are all uncharacteristic of Boccherini's slow movements.
Notes

1. **ALLEGRO**

2. **LARGHETTO**
2: solo: the realization of appogg. determined by bass line, cf. b.32.
7: basso: bt.4, B.

3. **ALLEGRO**
8: basso: bt. 1, C.
48: Mc: solo: bt. 1, E-B-F-B for G-B-F-B.
59: Mc: solo: bt. 2, sharp placed incorrectly before C instead of D.
The parallel 4ths between solo and basso in bs. 19 and 81, bt. 1, are ugly but brief.
SONATA 19 IN F

Sources:  
Dlb : Mus. 3490/R/7  
Pk : 4095  

General remarks  
Of these two sources, the Prague Conservatorium manuscript has not been available for this study. The Dresden manuscript, like the others from the same source, was copied from the Prague Conservatorium manuscripts by Friedrich Grützmacher in the second half of the nineteenth century. At that time, the manuscripts belonged to the Hegenbarth collection and Gérard states (see Catalogue, p. 25) that since "the other Hegenbarth manuscripts (Sonatas 8, 10 and 18) contain works which we believe to be by Boccherini, we are inclined to think that this sonata too may be attributed to him".

The text of this sonata does not, however, support this assumption:

1. The first and second movements are notated in $2\over 4$, an unusual (though not exceptional, see Sonatas 12 and 567) procedure in the cello sonatas.

2. In the first movement, there is too much unvaried repetition (even repeating the theme twice in the dominant at the double bar); the rhythms are too simple; the figuration is too plain; the characteristic repeated codetta sections (which usually end with a flourish) are absent. From the cellist's point of view, the movement is not as technically demanding as Boccherini's first movements usually are.
3. Andante: Boccherini's slow movements usually begin with a graceful melody, often ornate but never with the plain two-part double-stopping that opens this movement. (This two-part writing in which both parts move should not be confused with e.g. Sonata 6, Andante affettuoso, and Sonata 10, Adagio, where a pedal note is held underneath the melody, both being played by the solo cello). Sonata 28, Largo cantabile, contains much double-stopping but is an entirely different sort of movement.

4. The content of the movements seems too slight for Boccherini.

5. The movements are shorter than is normal in Boccherini's cello sonatas.

For these reasons, it seems doubtful that this work is by Boccherini, especially as the work survives in only one eighteenth-century source. Until another source is discovered, this sonata should be regarded as being of doubtful authenticity.
Notes

1. **ALLEGRO**
   29 : basso: bt. 1, D - D is a more usual progression.
      cf. also b. 94, basso.
   35 : solo: *N.B.* rhythm here and at b.39 differs from
      bs. 1 & 5.  b.53 also.

2. **ANDANTE**
   1 : solo: bt. 1, B - C
      D -  E  F  [sic]
   2 : basso: bt. 2, B - [sic]
   19 : solo:  ♫ = cadenza.
   41 : solo: ♫ = cadenza.  cf. b. 19.

3. **MENUETTO**
   10 : basso: bt. 1, A[A].
   33 : basso: bt. 3 - b. 34, bt. 1, [sic]
   37 : solo: bt. 3, [sic]
SONATA 21 IN G (Entry 563)

Source: GB: Spiegl: Sonata II

General Remarks

Again, the Spiegl Ms is the only surviving source for this sonata. The first movement - Largo - is somewhat unusual in its consistent use of triplet semiquaver rhythms. Also unusual is the use of arpeggio figures in melodies. Boccherini tends to avoid these. The falling arpeggios at bars 5-6 of the Allegretto Affettuoso are a good example.

The third movement also exhibits features untypical of Boccherini. The 'minuet en rondeau' form used here is not found elsewhere in the cello sonatas, nor is the broken chord pattern in the basso at bar 28ff.

In view of these inconsistencies it seems best to regard this work as one of doubtful authenticity.
Notes

2. **ANDANTE AFFETTUOSO**

26 : solo: bt. 1, A quaver - B A semiquavers.

28 : solo: bt. 4, F quaver - D F semiquavers.

30 : basso: bt. 2, F - A.

35 : solo: bt. 1, D appoggiato - C-natural, etc.

37 : solo: bts. 3-4, the Spiegl manuscript is the only source containing the turn sign. It is not used with particular consistency. At b. 41, the is superfluous. A sign would have been sufficient, as the upper note start and turned end to the ornament are written out.

3. **AMOROSO**

1 : solo: bt. 3, E quaver - D quaver. cf. bs. 5, 21, etc.

3 : solo: bts. 2-3, D-C-B-A.

19 : basso: bt. 3, B.

28 : basso: for the final chord of the movement, the basso G should be played 8ve lower to produce a chord.


46 : basso: bt. 2, A - \( \text{\textsuperscript{#1}e} \) - d'.

60 : basso: bt. 3, D - C - B.
SONATA 22 IN D (Entry 564)

Source: GB: Spiegl : Sonata III

General remarks

This sonata is unique in this study as the only one to have a final movement in $\frac{6}{8}$ and also the only one to have a passage directed to be played in harmonics. Other features too, are uncharacteristic of Boccherini.

1. At bar 14 of the Allegro first movement, a four bar phrase is repeated an octave below the previous statement.

2. The first movement is notated in $\frac{2}{4}$ (unusual but not exceptional, see Sonata 25).

3. The first movement opens with a tremolo bass figure in the basso part.

4. The rhythms throughout the sonata, especially in the first movement, are simpler (with less triplet activity in common time) than is characteristic of the composer's cello sonatas.

5. Ornamentation is minimal.

6. The second movement is a $\frac{3}{4}$ minuet-type movement and with the Allegro first movement and Rondò final movement, the work is without a real slow movement. Boccherini may use a $\frac{3}{4}$ minuet-type movement to finish a work (see Sonata 16) but it is never a substitute for a slow movement.

7. In accordance with the rhythmic simplicity of the work, the style is more classical than Boccherini's usual galanterie. For these reasons, the authenticity of this sonata must remain in doubt.
Notes

1. **ALLEGRO**

25 : solo: bt. 1, C - B - B.

E crotchet


3. **RONDO**

35 : basso: bt. 1, E.

38 : basso: bt. 1, F.

83 : solo: bt. 1, B.
SONATA 27 IN C  (Entry 569)

Source:  Hamilton : Sonata III

General remarks

This is a most unusual sonata with a unique formal structure. Whilst the three movement pattern is still present, the two outer movements are divided into two and three parts respectively:

1. Maestoso assai - Allegro
2. Largo
3. Grazioso - Adagio - Allegro

Both Allegro movements are Rondos using the same theme and sharing other material. The final bars leading into the Allegro are the same (except in detail) in the Maestoso assai and Adagio sections.

Although there is no reason why Boccherini should not have written a sonata with a completely new formal design, it is uncharacteristic of his approach to the cello sonata; the other sonatas all fall clearly into the fast-slow-fast or slow-fast-fast patterns. The question of formal design does throw real doubt on the authenticity of the work especially when the material of the only two fast movements is basically the same. It is possible that the Maestoso assai - Allegro, and the Adagio - Allegro represent reworkings of similar material, only one of which was intended for use. This idea is supported by the fact that the final Allegro section is very weak in comparison with the first Allegro. The Grazioso section on its own makes
a satisfactory third movement, if a little short. On the other
hand, the Rondo 4 Allegro makes a more likely final movement
(judging by the arrangement of the other cello sonatas) than a
first one.

Gérard suggests ¹ that the 'cyclical form' of this work
points to a later date of composition than for the other cello
sonatas. This might be a reasonable assumption if the source
could be regarded as reliable but the Hamilton manuscript cannot
be regarded as such.²

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¹ See Cat. p.658.

² See the fourth Sonata of the Hamilton Ms, Sonata 23,
(second version) Entry 565b in Appendix F.
Notes

N.B. The source contains numerous errors.

1. MAESTOSO ASSAI - ALLEGRO

8 : Hamilton: solo: bt.3, (2nd quaver) E - \text{D} \ G.
9 : Hamilton: basso: bt.4, final note, B.
     Hamilton: solo: bt.2, E-sharp appogg.
     This is an archaic use of the sharp before B and E to mean natural. Although the appoggs. look like passing appoggs. between 3rds, it is better not to interpret them as such, since it is an unusual way to commence a new tempo and the harmony would be unstable without a bass line for support.
29f : Passages using one rhythmic figure consistently in this way are unusual in Boccherini's cello sonatas and especially the inversion of the rhythm at b.39f.
75 : Hamilton: solo: '8ve alto' sign omitted in ms.
     Solo part drops 8ve at b.75 but obviously should not.
84 : Hamilton: basso: bt.1, E.
MAESTOSO ASSAI - ALLEGRO contd.

85 : Hamilton: solo: bt.1, part leaps up 8ve on B-flat;
     this is obviously where '8ve alto' (v. b.75) should have stopped.

95 : Hamilton: solo: bt.2, D-E-D-E.

99 : Hamilton: basso: bt.1, G-G.

101 : Hamilton: basso: bt.1, G-G.

104 : Hamilton: solo: tenor clef incorrectly for alto at double bar.

117 : It is unlikely that the Maestoso section is to be repeated so the Da Capo probably refers to the Allegro at bar 12. The only pauses in the Allegro section occur on the chord of the dominant and since a tonic chord is needed to conclude the movement, it is likely that a pause sign at bar 20 has been omitted (cf. the same passage in the final Allegro movement of the Sonata, where the pause sign at bar 50 is present). This conclusion to the movement would then parallel the conclusion of the third movement.

2. LARGO

2 : Hamilton: solo: bt.2, turn given as C-D-E-F.

A 4-note turn containing an augmented interval does not make a graceful melodic decoration in this style. cf. b.30, where a 3-note turn is given.
LARGO contd.

15 : Hamilton: basso: bt.2, C.
    Also in b.18, solo part only.
31 : Hamilton: solo: bt.3, final note, E.
33 : Hamilton: solo: bts. 1 & 2, flat written before D on
    both beats, instead of B.
34 : Hamilton: solo: bt.1, dot omitted after minim.
    The same in b.35.
41 : Hamilton: solo: bt.3, natural before G instead of E.

3. GRAZIOSO - ADAGIO - ALLEGRO

35 : double bar: if the work is to finish here (see 'General
    remarks') a tonic chord is needed, e.g. b.35 + b.16.
36 : Hamilton: solo: bt.1, C-D-C-B-flat would sound better.
    Hamilton: solo: bt.2, turn given as G-A-B.
51 : Hamilton: solo: bt.2, D-sharp - A appogg. etc.
65 : Hamilton: basso: bt.1, C quaver · etc.
    Da Capo written out in first movement, v. bs. 52-60.
71 : Hamilton: solo: bt.1, B appog. C-B-D.
GRAZIOSO - ADAGIO - ALLEGRO  contd.

75  : Hamilton: solo: bt.1, C-F-E-natural - F.
86  : Hamilton: solo: bt.2, F-D-E-sharp-D.
90  : Hamilton: solo: bt.2, G-F-G-B.

Hamilton: basso: bt.2, A-F.
93  : Hamilton: solo: should rhythm match preceding bs.?
142 : Hamilton: solo: bt.2, (after double bar) 3 demi-
      semiquavers.
150 : Hamilton: solo/basso: bt.1, minims in both parts.
Source: Prun XLI. B. 40

General remarks
Like the Graz manuscript, this one is copied in separate parts and not in score, as the other cello sonatas are. The source is unique as is the copyist's hand. The title page reads:

Sonata

a
Violoncello Solo
e
Basso

[here is a crest]
Del Sig: Bocherini [sic]

The parts are labelled 'Violoncello Solo' and 'Basso' respectively.

For the following reasons, the work does not appear to be by Boccherini:

1. The movements are shorter than is usual with Boccherini.

2. There is much crossing of solo and basso parts, a procedure that is uncommon in Boccherini's cello sonatas.


3. The Adagio is notated in $\frac{2}{4}$, with the opening melody repeated immediately. This is most unusual in Boccherini's slow movements.
4. Figures like that at bars 10-12 (Adagio) are not usual in Boccherini's slow movements; they are more likely to appear in fast movements. In general, he prefers to keep to conjunct movement in the solo part of the slow movements of the cello sonatas.

5. The musical content of the sonata is too slight for Boccherini.
Notes

N.B. slurs in the source often placed haphazardly.

1. ALLEGRO

7 : basso: bt. 4, D - D is more natural.

21 : solo: bt. 2, tenor clef missing here but appears

before 3rd beat in b. 22.


32 : basso: bt. 4, quaver rest after final D.

3. TEMPO DI MINUETTO

The first three bars of this movement are notated incorrectly

as though in the alto clef although tenor clef is given.

4 : solo/basso parts should probably be reversed here.

This would make a more logical progression from

b. 3 for both parts.
Spurious works

These works have not been edited for performance. Editing is limited to:

1. Obvious errors in the text have been amended with an asterisk and the incorrect original given at the foot of the page.
2. Editorial accidentals are placed above the relevant note where necessary.
3. The occasional essential appoggiatura has been added in editorial brackets. [ ]
SONATA 3 IN C

Source: Mc : Noseda E - N.24 - 12

General remarks
The first and third movements of this sonata are certainly not by Boccherini. They were published as the first and third movements of Sonata no. III, Op. 1, by L.A.J. Jannson, Paris, Richomme and Moria, c.1770. The style of these movements is entirely uncharacteristic of Boccherini and they can be ascribed without doubt to Jannson. The Minuet with variations is a peculiarly French form. ¹

The second movement seems too slight and certainly too short for Boccherini. It may perhaps also be by Jannson.

The title page of the Milan manuscript reads:

Sonata
A Violoncello Solo, e Basso
Del Sig. Luigi Boccherini

¹ See Gertrude J. Shaw, 'The violoncello sonata literature in France during the eighteenth century'. Ph.D. dissertation, the Catholic University of America (1930).
SONATA 7 IN C

Sources:  
Mc: Noseda E - N.24 - 16  
Uu: Gimo 66 1 (by Gaetano Chiabrano)

The Milan source:  
Copyist: Mc - 1

In this version, the Milan source is the only manuscript of the work. The title page reads:

1 3

Sonata
A Violoncello Solo, e Basso
Del Sig: Luiggi [sic] Boccherini

The movements are:

| Allegro: 4 2 |
| Andante: 4 2 |
| Grazioso: 6 3 |

Like the other Milan manuscripts, the work is copied in score.

The Uppsala source:

Unlike the Milan source, this manuscript is copied in parts. The title page reads:

Sonata Da Camera
Due Violoncelli Obbligati
Del Sig: Gaetano Chiabrano

1. This source is missing from the Gérard Catalogue.
The first part bears the designation 'Violoncello Primo' and the second is without designation. The manuscript seems well preserved (to judge by the xerox copy supplied to me by the library) and is clearly legible throughout. The movements are

Allegro moderato: C
Adagio: C
Allegro: 3

The notation is very plain with no appoggiaturas although trills are notated as \( \downarrow \).

General remarks
Apart from having different tempo indications and being notated with different time signatures, the two versions of this sonata present substantially different texts. For purposes of comparison, the two versions are given here one underneath the other. Gaps show where passages have been omitted in either source.

Attribution
Certain features of the Milan manuscript seem immediately to be uncharacteristic of the style of most of the cello sonatas:

1. The opening movement is in \( \frac{2}{4} \), whereas most of Boccherini's first movements are in common time.
2. The assymetrical phrasing at the beginning of the first movement: \( 2 + 4 + 3 \).
3. The absence of repetition in the opening bars of the first movement.
4. The unusually short codetta sections at the end of each half of the first movement.
5. The notation of the slow movement is in $\frac{2}{4}$.

6. The rather contained melodic line of the slow movement compared to the more flowing lines with a greater range that are common in Boccherini's slow movements.

7. In general, the movements are shorter than is usual in Boccherini's cello sonatas.

A comparison of the Mc and Uu sources reveals more:

1. Source Uu is full of old-fashioned rhythms whereas Mc prefers flowing and particularly triplet rhythms in the more modern galant style. cf. 1st mvmt. Mc. b.3, Uu. b.2; Mc. b.10, Uu. b.5.

2. Two other sonatas from source Uu have first movements beginning with chords thus:

   ![Chord Example]

   Although this is a common opening in such works, it is not favoured by Boccherini in his cello sonatas.

3. Source Mc presents certain passages (or variants of them) an octave higher than source Uu. This takes the solo part well into the treble area whereas Uu stays within the more conventional tenor and bass ranges. cf. 1st mvmt. Mc. bs. 17-23 and 55-63, Uu. bs. 9-10; 3rd mvmt. Mc. bs. 17-22, Uu. bs. 25-32; Mc. bs. 54-60, Uu. bs. 101-108.

4. The final bars of the first movement are very weak in Uu but not in Mc.
From these observations it seems safe to assume that source Uu probably is by Chiabrano and that source Mc is a reworking (also by Chiabrano?) of the earlier version.
SONATA 23 IN B-FLAT (SECOND VERSION) 1
ENTRY 565b

Source: Hamilton: Sonata IV

General remarks

1. ALLEGRO COMmodo

The first movement is an inferior version of the first movement of Sonata 23 (first version). It may be an earlier version by Boccherini or a concoction by someone else of some authentic, some unauthentic material. Some passages are entirely different whereas some are almost the same. Bars 29–45, 70–73, 79–94 of the second version, correspond to the same passages in the first version. (The bar numbers differ, as the second version is notated in $\text{4}$, the first in $\text{C}$).

2. ADAGIO

This movement is not by Boccherini. It was published as the second movement of Sonata III of Jean Pierre Duport's 'Six Sonates, Opera II$^2$' by De La Chevardière in Paris, c. 1765.$^2$ There can be no question about the authenticity of this movement. The large leaps in the melody and the plain triplet quavers are entirely foreign to Boccherini's slow movements.

1. The 'first' and 'second' version designations are taken from the Gérard Catalogue. They should not be taken literally as the 'first' version is more likely to be a later composition than the 'second'.

2. Cambridge University Library holds a copy.
3. ALLEGRO

This follows the text of the same movement of the first version, with the exception that bars 103-120 (2nd beat) and bars 128 (3rd beat) to 144, are omitted.
1. BOOKS


Bremner, R. Catalogues of music published by Bremner, held by British Library.


2. PERIODICAL ARTICLES


Bonaccorsi, Alfredo. 'Una sonata inedita di Boccherini per due violoncelli'. La Rassegna Musicale (1939), p. 208.

Cametti, Alberto. 'G.B. Costanzi, violoncellista e compositore (1704-1778)'. Musica d'Oggi vol. VI, no. 1 (Jan. 1924), p. 3.


3. **UNPUBLISHED DOCTORAL DISSERTATIONS**


4. **EARLY CELLO METHODS CONSULTED**


Baumgartner, Jean. *Instructions de musique théorique et pratique à l'usage du violoncelle.*
The Hague. Daniel Monnier (1774).

Corrette, Michel. *Méthode, théorique et pratique pour apprendre en peu de temps le violoncelle dans sa perfection.*

Crome, Robert. *The compleat tutor for the violoncello.*

Cupis, Jean-Baptiste. *Méthode nouvelle et raisonnée pour apprendre à jouer du violoncelle.*

Duport, Jean-Pierre. *Essai sur le doigté du violoncelle et sur la conduite de l'archet, avec une suite d'exercices, dédié aux professeurs de violoncelle.*
Paris. Imbault (1812).

Gunn, John. *The theory and practice of fingering the violoncello.*
London. Published by author (1795).

Lanzetti, Salvatore. *Principes du doigter pour le violoncelle dans tous les tons.*
Amsterdam. Hummel (1736).

Raoul, Jean-Marie. *Méthode de violoncelle.*

Tilliére, Joseph Bonaventure. *Méthode pour le violoncelle, contenant tous les principes nécessaires pour bien jouer de cet instrument.*

---

1. Translated in the doctoral dissertation, *The theoretical and practical method ...* by C.D. Grave (see Bibliography), Appendix F.
2. Ibid., op.cit., Appendix C.
3. Ibid., op.cit.
4. Ibid., op.cit., Appendix B.
5. Ibid., op.cit., Appendix D.
6. Ibid., op.cit., Appendix G.
7. Ibid., op.cit., Appendix A.
8. Ibid., op.cit., Appendix E.
5. **MUSIC: MANUSCRIPT SOURCES**

(All of these have been studied on microfilm or from photographic copies). **N.B.** for explanation of RISM sigla, see p. 50.

A. **BOCCERINI: Works for Cello**

(The siglum for the holding library or owner is given first, followed by the call no. and the title of the manuscript).

A: Gd: Ms. 509  Sonata per il Violoncello Solo e Basso. Del Sig: Luigi Boccherini.


D: Dlb: Mus. 3490/R/5  Sonata (2) in C minor [sic] a Violoncello e Basso del Sig.. Luigi Boccherini.

Mus. 3490/R/6  Sonata (3) a Violoncello e Basso del Sig. Luigi Boccherini "Luchese".

Mus. 3490/R/7  Sonata (1) a Violoncello e Basso del Sig. Luigi Boccherini.


GB: Spiegl  Sonate Per Violoncello Solo Con Accompanamento di Basso Del Sig Luigi Boccherini.

I: Fc: 3969  Concerto per Violoncello Del Sig. Luigi Boccherini.

3969 bis  Suonata a Violoncello solo, e Basso Del Signor Luigi Boccherini.
BOCCHERINI: Works for Cello  contd.

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BOCCHERINI: Works for Cello contd.

I: Mc: Noseda E - N.24-14 11/Sonata A Violoncello Solo, e Basso Del Sig. Luigi Boccherini.

Noseda E - N.24-15 12/Sonata A Violoncello Solo, e Basso Del Sig. Luigi Boccherini.

Noseda E - N.24-16 13/Sonata A Violoncello Solo, e Basso Del Sig. Luigi Boccherini.

Noseda E - N.24-17 14/Sonata A Violoncello Solo, e Basso Del Sig. Luigi Boccherini.

Noseda E - N.24-18 15/ " " " "

Noseda E - N.24-19 17/ " " " "

Noseda E - N.24-20 18/Sonata A Violoncello Solo, e Basso Del Sig. Luigi Boccherini.

Noseda E - N.24-21 19/ " " " "

Noseda E - N.24-22 20/ " " " "

Noseda E - N.24-23 21/ " " " "

Noseda E - N.24-24 22/ " " " "

Noseda E - N.24-25 23/Sonata A Violoncello Solo, e Basso Del Sig. Luigi Boccherini.

Noseda E - N.24-26 24/ " " " "

Noseda E - N.24-27 25/ " " " "

Noseda E - N.24-28 26/ " " " "

Noseda E - N.24-29 Sonata Per Violoncello e Basso Del Sig. Luigi Boccherini.

Noseda E - N.24-30 Sonata A Violoncello, e Basso Del Sig. Luigi Boccherini.

Noseda E - N.24-31 16/Sonata A Viola e Violoncello Solo Del Sig. Luigi Boccherini.

I: Ne: 0° - 3 - 9 Sonata, a due Violoncelli Del Sig. Luigi Boccherini.
BOCCHERINI: Works for Cello contd.

D: Dlb: 3490-0-5
Concerto per il Violoncello principale, due Violini, due Corni, Viola e Basso del Sig? Luigi Boccherini.

I: Gi(1): H.2.22
Aria con Violoncello Obbligato
Del Sig? Luigi Boccherini.

B. BOCCHERINI: Other Chamber Music

I: Li: D.1.33
Sonata a Quattro Due Violini Viola e Basso Del Sig? Luigi Boccherini di Lucca.

[Six quartets of Op. 2]

A: Wn: S.m.2906
Quartetto A due Violini Viola e Violoncello del Sig Luigi Boccherini.

[Op. 15, no. 2]

F: Pn: Ms. 1610, 1-6
Divertimento Primo, per due Violini, Flauto obbligato, Viola, due Violoncelli Espressamente Composti per S.A.R. D Luigi Infante di Spagna Da Luigi Boccherini: Virtuoso di Camera, e Compositore de S.A.R.

[6 Sextets, Op. 16]
6. **MUSIC: EARLY PUBLISHED EDITIONS**

(All of these have been studied on microfilm or from photographic copies).

**BOCCHERINI: 1. Works for Cello**

(The siglum for the holding library is given first, followed by the call no. and the title of the work, etc.)

*N.B. For explanation of RISM sigla, see p. 50.*

**US: Wc: M231.B66 1780Z**

Six Sonatas for the Violoncello composed by L. Boccherini.

**GB: Lbm: g. 511 (4)**

Six Sonata's Pour le Violoncelle Composés par L. Boccherini.
London. R. Bremner.

**GB: Lbm: L.1851. x (3)**

Six Sonatas for the Violoncello composed by L. Boccherini.
London. W. Campbell.

**GB: Lcm: LXII B 6**

Six Sonatas for the Violoncello composed by L. Boccherini.
London. W. Forster.

**BOCCHERINI: 2. Works for the Violin**

**F: Pn: K2589**

BOCCHERINI: 3. Trios

F: Pn: Ace. 107  Sei Trio Per due Violini e Basso
Di Luigi Boccherini Di Lucca.

4. CELLO SONATAS BY OTHER COMPOSERS

University of Virginia,
Charlottesville, Virginia,
U.S.A.

GB: Lbm: g. 24. b (1-3)  Six Sonates Pour le Violoncelle
ou Violin et Basse Composées
Par M⁵ Duport.
[Op. II]

Six Sonates a Violoncelle et

Six Sonates Pour le Violoncelle
Par M⁵ Jannson. Op. II.
7. MUSIC: MODERN EDITIONS CONSULTED

A. Works by Boccherini


B. Works by Other Composers


