

Introduction

The present Trio Sonata in G Major for viola da gamba, obbligato harpsichord, and basso continuo, TWV 42: G6, has come down to us in several sources:

- S1 Essercizii Musici: TRIO 2^{do}, publ. Hamburg 1739,⁴ copies in D-B and B-Bc, and other locations
- S2a D-DS Mus. ms. 1045/6, score, manuscript collection of seven trios, 1725–30⁴
- S2b D-DS Mus. m. 1042/92, three parts, manuscript, 1725–30⁴
- S3 GB-Lbl Add. 33296(6), three parts, manuscript collection, nineteenth century, 1887⁵
- S4a D-B Mus. ms. Klingenberg 71a Nr. 3, score, copied from S2a. 18 March 1899⁶
- S4b D-B Mus. ms. Klingenberg 71b Nr. 3, harpsichord part (with viola da gamba)
- S4c D-B Mus. ms. Klingenberg 71b Nr. 4, viola da gamba part

The Darmstadt source S2 is the earliest. The printed version in the *Essercizii* appeared later. The copies from the late nineteenth century, S3 and S4, are based on the Darmstadt source S2. All the sources contain the same musical material for the most part, although they do contain differences that support these conclusions:

1. The Darmstadt sources (S2a and S2b) contain several errors that do not appear in the printed version S1:
 Gamba, movement 1, measure 4, note 6: e' (correct: e-sharp')
 Harpsichord, right hand, movement 1, measure 23, note 5: a'' (correct: g'')
 Harpsichord, left hand, movement 2, measure 7, notes 10–12: g–b–a (correct: b–g–f-sharp)
2. The first nineteenth-century copy (S3) likewise contains the above three errors and one additional mistake:
 Gamba, movement 1, measure 4, notes 1–4 are a whole tone too low
3. The Klingenberg copies (S4) contain small variants of all four above-mentioned errors

The printed version (S1) served as the model for our edition, since it was authorized by Telemann, and is practically flawless. Our edition closely follows this model, with one exception: the soprano clef in the harpsichord part has been replaced by treble clef. The accidentals conform to modern convention, any necessary cancellations (i.e., natural signs) resulting from this have been added without comment.

The instrumentation of this sonata is somewhat unusual and will not always be easy to organize. Ideal for the continuo is certainly a second harpsichord and a second viol. Another chordal instrument, for example, a theorbo, would also be a possibility. In order for the piece to be performed with minimal forces, that is to say, with *one* viol and *one* harpsichord, our harpsichord part additionally contains the figured bass, so that the harpsichordist can take over the continuo part when his/her part pauses.

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⁴ The dates are from *Georg Philipp Telemann: Thematisch-Systematisches Verzeichnis seiner Werke*, ed. Martin Ruhnke, Instrumentalwerke vol. 2 (Kassel, 1992).

⁵ This date is found in another place in the manuscript collection; it is not certain if it is also valid for this sonata. We have already described this manuscript collection in *Johann Pfeiffer, Concerto Viola da Gamba, Violino 1, 2, Basso continuo*, ed. G. and L. von Zadow (Heidelberg: Güntersberg, 2008), G144.

⁶ This date is found in Klingenberg's manuscript at the end of S4a.