

schweigend hinzu. Vorzeichen, die wir in Abweichung von der Vorlage vorschlagen, stehen in Klammern.

Wir möchten mit dieser Ausgabe auch dazu anregen, andere Violinmusik aus dieser Zeit auf ihre Übertragbarkeit auf die Gambe zu untersuchen. Das hier präsentierte Beispiel zeigt jedenfalls, dass eine derartige Übertragung sehr erfolgreich sein kann. Wir danken Dankwart von Zadow für den Hinweis auf den Fehler in der Einleitung und für die Aussetzung des Generalbasses, die wir in einer separaten Partitur beilegen und Howard Weiner für die Übersetzung dieses Vorwortes.

Leonore von Zadow-Reichling  
Günter von Zadow  
Heidelberg, Mai 2011

## Introduction

The source of the present Sonata in D Minor for viola da gamba and basso continuo is manuscript **Mus. Sch. D.249** in the Bodleian Library, Oxford, an extensive manuscript collection with music for viola da gamba and violin,<sup>6</sup> in which the sonata is found on pages 55–57. The title and composer are not indicated. Musicologist Robert Rawson is however certain that these manuscript pages represent a Gottfried Finger autograph, and assigns it the number RI-147.<sup>7</sup> He assumes that the manuscript was written in England in the 1690s.<sup>8</sup> Peter Holman, however, thinks that the scribe was James Sherard, the then owner of D.249, who collaborated closely with Finger.<sup>9</sup>

As both the above-mentioned authors have written, it turns out that our sonata is essentially identical with the Sonata I for violin and basso continuo by Ignazio Albertini, whose *XII Sonatinae* were published posthumously in 1692.<sup>10</sup> Since both composers were simultaneously active in Vienna for a while, it can be assumed that Finger reworked Albertini's sonata for viola da gamba.

What did Finger's reworking entail? First, he simplified the introduction in that he used only six of the twenty-two measures, and replaced the thirty-second notes with sixteenths. Albertini's introduction consists almost entirely of thirty-second-note runs that are tailor-made for the violin, while Finger's shortened introduction displays only sixteenth-note runs, and ends with a chord more characteristic of the viol. Second, after measure 53, Finger cut five measures that again contain only very quick runs.

Finger made some mistakes in transcribing the introduction: the bar lines are shifted, so that the accentuation of the melody no longer corresponds with the bass note – which in Finger is newly articulated in every measure – but falls in the middle of the measure, which does not make sense musically. Moreover, four sixteenth notes are lacking in the fourth measure, so that the accentuation is shifted to the second beat. In our edition, we have corrected all of this to correspond to Albertini, even though this results in a somewhat unusual half-measure at the beginning. The rest of Finger's manuscript conforms exactly to Albertini's original; only in measure 18 is the harmony different, and there is undoubtedly a scribal error in measure 102 (see the score).

Who were the two composers? Italian-born Ignazio Albertini (ca. 1644–1685) lived and worked as a renowned violin virtuoso in Vienna. His only preserved, and rather extensive, work is the above-

<sup>6</sup> Also found in it are works from northern Germany that we have published earlier: Dieterich Buxtehude, *Violadagamba Solo*, ed. G. and L. von Zadow (Heidelberg: Güntersberg, 2005), G065; and *Lübecker Violadagamba Solo*, ed. G. and L. von Zadow (Heidelberg: Güntersberg, 2006), G100.

<sup>7</sup> Robert G. Rawson, *From Olomouc to London: the early music of Gottfried Finger (c. 1655–1730)* (Ph.D. diss., University of London, 2002).

<sup>8</sup> Gottfried Finger, *The Music for Solo Viol*, ed. Robert Rawson and Petr Wagner (London: Fretwork, 2009), FE28.

<sup>9</sup> Peter Holman, *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (Woodbridge: Boydell & Brewer, 2010).

<sup>10</sup> Ignazio Albertini, *XII Sonatinae* for violin and basso continuo, ed. Marc Strümper (Heidelberg: Güntersberg, 2011), G195–G198.

mentioned collection of *XII Sonatinae* for violin. Gottfried Finger (ca. 1655–1730) was born in what today is the Czech Republic, and lived in Vienna, London, and Breslau. He wrote numerous operas and orchestral works, but also a great deal of chamber music, particularly for recorder, violins, and viols. The music of both composers is in the Austrian-Bohemian style. Both musicians could have been acquainted with the violin virtuosos Schmelzer and Biber; it is at least certain that they knew their works. The above-described introduction with many fast runs over a sustained bass is a characteristic of the *stylus fantasticus*.

Our edition closely follows the source, which we reproduce in its entirety with the kind permission of the Bodleian Library. The accidentals conform to modern convention, i.e., they are valid for the whole measure; any necessary cancellations (i.e., natural signs) resulting from this have been added without comment. Editorial accidentals are in parentheses.

With this edition, we would like to encourage the examination of other violin works to determine their suitability for the viola da gamba. The example presented here shows that a transcription of this kind can be very successful. We would like to thank Dankwart von Zadow for calling attention to the mistakes in the introduction and for the continuo realization that we include in a separate score, and Howard Weiner for the translation of this foreword.

Leonore von Zadow-Reichling  
Günter von Zadow  
Heidelberg, May 2011  
Translation by Howard Weiner