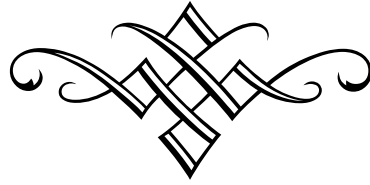




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**LUIGI BOCCHERINI**  
(1743-1805)



**SONATA IN LA**



*No. 6 G. 4*

*per 2 Violoncelli*



*Versione 3a*

*(Versione basata sulla prima edizione con chiavi moderne)*



*Edita nel 2015 da*

**ORFEO MANDOZZI**

**CELLO 1**



Violoncello 1

Edita da

Orfeo Mandozzi

2015 Versione 3b

Urtext dalla prima edizione

con chiavi moderne

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

publ. 1771

Luigi Boccherini

(1743-1805)

Measures 1-3 of the cello part. The key signature is two sharps (F# and C#), and the time signature is common time (C). Measure 1 features a trill (tr) on the first note. The music consists of eighth and sixteenth notes with various articulations.

Measures 4-5. Measure 4 begins with a trill (tr) and a fermata. Measure 5 contains a first ending bracket marked with an asterisk (\*).

Measures 6-7. Measure 6 continues the melodic line with eighth notes. Measure 7 ends with a fermata.

Measures 8-9. Measure 8 starts with a triplet of eighth notes. Measure 9 features a triplet of sixteenth notes.

Measures 10-11. Measure 10 contains a trill (tr). Measure 11 features a triplet of eighth notes.

Measures 12-13. Measure 12 begins with a first ending bracket marked with an asterisk (\*). Measure 13 contains a trill (tr).

Measures 14-15. Measure 14 features a trill (tr) and a first ending bracket marked with an asterisk (\*). Measure 15 contains a second ending bracket marked with a circled 2 (2).

Measures 16-17. Measure 16 continues the melodic line with eighth notes. Measure 17 features a fermata.

Measures 18-19. Measure 18 features a fermata. Measure 19 contains a first ending bracket marked with an asterisk (\*).

Measures 20-21. Measure 20 features a fermata. Measure 21 contains a trill (tr) on the first note.

Measures 22-23. Measure 22 features a fermata. Measure 23 contains a trill (tr) on the first note.

Violoncello 1

Allegro

3

5

8

10

12

14

18

20

22

24

Violoncello 1

4

26



30



34



38



41



44



46



48



50



53



56



Violoncello 1

58 *tr tr tr tr*

61 *tr tr*

64 *tr tr tr*

68 *tr*

70 *tr*

72

73

74 *tr*

76

80

Violoncello 1

6

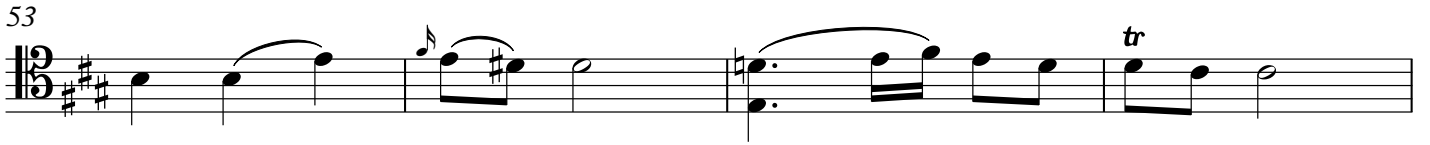
Affetuoso

Violoncello 1


49



53



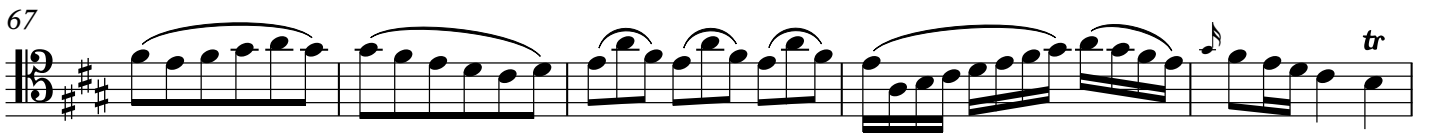
57



61



67



72



76



80



# Editor's Notes

2

Bar.2 Cello 2 3rd quarter in the first manuscript e-b which creates a nice suspension.

Bar.5 Cello 1 Different variants of this bar

5

3rd Version 1st print

2nd Version ms

5

1st Version ms

Piatti

5

Grützmacher

Schröder

cresc.

Bar.12 Cello 1 Different variants of this bar. \*) "Forgetting" the text and having a little break was à la mode in Vienna at that time: It is not wrong to do a little *rallentando* and an *accelerando* around the pause. Other examples are to be found in the Kraft sonatas op. 1+2, Fiala Cello concertos, Mozart G-Major violin Concerto and many others.

12

Boccherini all Versions

(rall.) \* (acc.)

Piatti

Schröder

13

Grützmacher

3

p

cresc.



Bar 14 Cello 1: obvious rhythmical mistake in the first edition

20

Bar.20 Cello 2 this type of slurring is encountered frequently in Boccherini but also in all his cello contemporaries

Allegro: Cello 1. Bar 33. Grützmacher writes a Scale instead of an arpeggio.

Bar 34 Cello 1. Grützmacher freely writes a different development-

Bar.39 Cello 1.

Vers 2+3 this slurs. Ver. 1 no slurs

41

Bar 41 + 43-44 Cello 1 different slurs.

Vers. 3. In version 1 this Passage does not exist.

32

Affetuoso. Bar 32 Cello 1. Different appoggiaturas.

36

38

Bar 44 Cello 1. Different Rhythm

Bar 44 Cello 2. Different Rhythm

Fine

Fine