

Inside Vienna G

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'Texting Scarlatti' takes it as axiomatic that the vast majority of Scarlatti collections are anthologies assembled from a number of different texts or exemplars. Some show their disparate origins more obviously than others. The manuscript we know as 'Vienna G' (A-Wgm VII 28011 G) is one of these. In this article Giulio Biddau disaggregates this compilation into its constituent parts and poses some fascinating questions about the origins of those components, their shifting configurations over time and how this manuscript came to be in the Vienna library in the first place.

Introduction: the Viennese sources of Scarlatti's sonatas

Among the numerous transmission centres of Scarlatti's sonatas, Vienna holds a particularly prominent place—both in terms of manuscript circulation and the history of their editorial reception. The early dissemination of Scarlatti sources in Vienna can be attributed to a concurrence of historical factors: the presence of Giuseppe Scarlatti, the composer's nephew, at the Habsburg court; the dynastic connections binding the Spanish and the Austro-Hungarian monarchies together; the cultural networks that linked influential figures such as Farinelli to the community of Italian musicians active in Austria.

Contemporary accounts point to the circulation of manuscript sources already in the eighteenth century, although many of these sources are no longer traceable. Notably, the copies reportedly held by Empress Maria Theresa's physician, Alexander Ludwig L'Augier (1719-1774),¹ or those once preserved in the library of Franz Joseph Reichsritter von Heß (1739–1804)²—collections that no longer exist. Other materials still survive today and bear witness to the legacy of other private collectors: one such case is the Baron du Beine³ whose extensive music library included several Scarlatti manuscripts. Some of these sources likely entered Archduke Rudolph's possession following the auction of du Beine's library by his son in 1813. Today, they are preserved in the archive of the Gesellschaft der Musikfreunde in Vienna—from now on Wgm—as part of the former collection of Archduke Rudolph,⁴ the inventory of whose music library [fig. 1] provides the most detailed early record of Scarlatti sources in Vienna. Among the items listed in Rudolph's library, five manuscripts can plausibly be traced back to the collection of Baron du Beine, as indicated by dedications bearing his name on their title pages.

¹ See Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces: Or, the Journal of a Tour through Those Countries, Undertaken to Collect Materials for a General History of Music*. By Charles Burney ... In Two Volumes. ..., The 2nd ed., corrected, Eighteenth Century Collections Online (London: Printed for T. Becket, 1775), 252.

² See Carl Czerny, 'Erinnerungen aus meinem Leben', ed. Walter Kolneder, *Collection d'Études Musicologiques – Sammlung musikwissenschaftlicher Abhandlungen* 46, no. Heitz (1968): 16. This autobiographical testimony had previously appeared in English, translated by Ernest Sanders as 'Recollections from my life' in *The Musical Quarterly* 42.3 (July 1956), 302-317: 'At that time (1802 ff.) I made the very useful acquaintance of Government Councillor Hess (a friend of Mozart's and Clementi's), who not only owned a valuable library of music by the old classical composers, but allowed me to copy from it anything I wanted. In this way I acquired Sebastian Bach's fugues, Scarlatti's sonatas, and many another work that was hard to get at the time' (307-308).

³ For a historical account of Baron du Beine and his collection, see Seunghyun Choi, *Newly Found Eighteenth Century Manuscripts of Domenico Scarlatti's Sonatas and Their Relationship to Other Eighteenth and Early Nineteenth Century Sources* (Unpublished PhD Dissertation, University of Wisconsin, 1974), 103–7.

⁴ The manuscripts are currently held under the shelf marks [A-Wgm] VII 15404 (Q15111), VII 15424-15132 (Q15112–Q15120). Choi refers only to [A-Wgm] Q15112–Q15120, omitting [A-Wgm] Q15111, which likewise originates from Rudolph's collection and contains a single item: the so-called *Cat's Fugue* (K30). See also: Choi, 191.

These manuscripts were previously mentioned by Edward Dent¹² and received more extensive discussion in Gerstenberg's monograph on Scarlatti,¹³ his statements on the matter were later adopted almost verbatim by Kirkpatrick. The German musicologist claimed that the seven volumes (A–G) originated from the Santini collection, had been largely copied by Santini himself, and that they had been sent to Czerny in connection with the preparation of his edition—an account first reported by Vladimir Stasov.¹⁴ However, significant discrepancies between volumes A–F and volume G were already underscored by Gerstenberg and later examined in greater depth by Sheveloff, who regarded volume G as 'a collection of originally unrelated fascicles similar to Münster V'.¹⁵ Despite this, none of these scholars suggested a different origin for volume G. This possibility was first raised by Choi and is now widely accepted; only volumes A–F are considered to have been sent by Santini. Further evidence supporting this hypothesis will be presented in the next section.

All seven W1 volumes entered the archive of the Wgm in 1893 through a donation by Brahms, accompanied by the note: 'Scarlatti, Dom. Sonatas. 7 volumes, old Italian manuscript copies, from which C. Czerny already made his selection'.¹⁶ Choi suggests that Brahms may have acquired these manuscripts from either Haslinger or Czerny;¹⁷ however, this theory lacks convincing supporting evidence.

Although precisely how these volumes might have passed from Czerny to Brahms remains unclear, further evidence can still be presented. An intriguing clue is provided by the catalogue of Scarlatti sources compiled by the distinguished Beethoven scholar Gustav Nottebohm (1817–1882), preserved in the archive of the Wgm among a collection of his notes on Scarlatti.¹⁸ Nottebohm drew up this list while preparing his edition of sixty sonatas for Breitkopf (1865–67).¹⁹ This document reveals that: (1) the sonatas are here grouped in volumes not identified by letters, yet designated by the title provided by the copyist on the first leaf,²⁰ followed by the indication 'Ital. Handschrift' (Italian manuscript); (2) only six volumes are listed in the catalogue (later identified as A–F), with no record of volume G. This discrepancy is reflected in the fact that, unlike the first six volumes whose cover titles correspond to a slightly modified version of their

¹² Edward Joseph Dent, 'Randbemerkungen Zu Domenico Scarlatti', *Der Auftakt II* 12 (1922): 327.

¹³ Walter Gerstenberg, *Klavierkompositionen Domenico Scarlattis* (Regensburg: Bosse, 1933), 9.

¹⁴ [Published as] Wladimir Stasov, *L'abbé Santini et sa collection musicale à Rome* (Florence: F. le Monnier, 1854), 20 fn.

¹⁵ Joel Sheveloff, *The Keyboard Music of Domenico Scarlatti* (Unpublished PhD Dissertation, Brandeis University, 1970), 70.

¹⁶ 'Dr. Brahms Wien | Scarlatti Dom. Sonaten. 7 Bände, alte italienische Abschrift, aus welcher schon C. Czerny seine Auswahl traf.' In [A-Wgm] *Geschenkbuch 1832-1922*.

¹⁷ Choi 1974, 123.

¹⁸ *Materialien zur Biographie und zum Katalog der Werke von Domenico Scarlatti* [A-Wgm] 10774-135B (Slg. Brahms).

¹⁹ Nottebohm's preparation and editorial work on the Breitkopf edition of sixty sonatas, as well as his wider research on Scarlatti, have yet to be the subject of dedicated study. This will be addressed in a forthcoming article. The present article, however, focuses exclusively on Nottebohm's catalogues of the Scarlatti sources.

²⁰ *Sonate 45 di Domenico Scarlatti* [later Vol. C]; *Sonate Dieciotto di Domenico Scarlatti* [F]; *Sonate XXXVII di Domenico Scarlatti* [E]; *Sonate 42 di Domenico Scarlatti* [A]; *Sonate quaranta composte da Domenico Scarlatti* [D]; *Sonate 65 / di Domenico Scarlatti* [B].

first leaf titles, volume G bears the title '58 Son. von Domenico Scarlatti'²¹ only on its outer cover and not on the internal leaves.

These observations strongly support the hypothesis that it was Brahms himself who assigned the letters now used to distinguish the volumes, a theory further confirmed by the fact that the alphabetical labels appear in Brahms's handwriting and with his unmistakable blue pencil (both on the cover of each volume and inside). The first six volumes were bound with similar covers, while the binding of volume G, although similar to those of volumes A–F, is not only in a different colour but is appreciably larger than the other six volumes.²² Furthermore, whereas the thematic indices prepared by Brahms are pasted into volumes A–F on the verso of the cover, in volume G they are bound within the volume.

Another piece of evidence supporting the later addition of volume G by Brahms is an annotation in his library notebook.²³ While listing his Scarlatti sources, Brahms noted six volumes alongside the description 'Sonaten in alten italienischen Abschriften,' followed by the specification 'Hefte A–G' [fig. 2]. The evidence suggests a later addition of the seventh volume and may imply an intention to associate it with the other six. It is plausible that Brahms not only added this volume to the existing collection but also oversaw its current configuration, the latest of many.

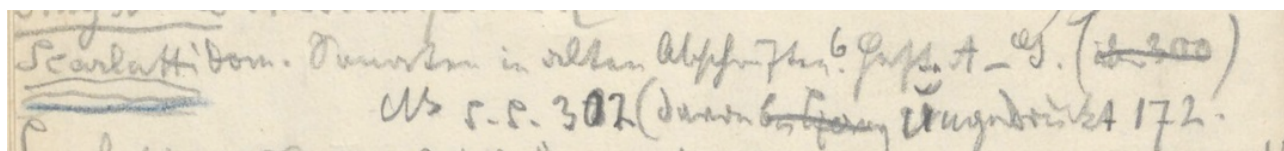


Fig. 2 ~ Johannes Brahms: Bücher-, Handschriften- und Notenverzeichnis sowie eh. Verzeichnis von entliehenen Werken. o.O., [ohne Jahresangabe], detail. A-Wst, H.I.N.-67452, <https://resolver.obvsg.at/urn:nbn:at:AT-WBR-1565422>

The four groups of Vienna G

As currently configured, the volume A-Wgm VII 28011 G, hereinafter Vienna G, takes the form of a heterogeneous compilation of leaves of different origin and format, later regularised through binding. The majority of the sonatas were copied carelessly: they display numerous corrections and erasures and appear to be the work of more than one hand—contrary to Sheveloff's claim of a single copyist.²⁴ Neither the present assemblage nor its earlier stages reflect a sequence based on scribal affinities or shared patterns of transmission. Nonetheless, through the identification of recurring features among sonatas dispersed across the volume, attempts have been made to reconstruct groupings that point to a possible common origin.

²¹ Although the title refers to 58 sonatas, the volume in fact comprises a total of 59 pieces, including three by Alessandro Scarlatti, one by Thomas Roseingrave, and two sonatas by Domenico Scarlatti that appear twice. Roseingrave's Introduction is not counted in this total. See fn. 26 and 30.

²² Volume G measures 250x322 mm while volumes A–F are 235x300 mm. Information kindly supplied by Dr Jasper van der Klis.

²³ Brahms, Johannes: *Bücher-, Handschriften- und Notenverzeichnis sowie eh. Verzeichnis von entliehenen Werken*. s.d., s.l. [A-Wst] H.I.N. – 67452.

²⁴ Sheveloff 1970, 81. Choi 1974, however, does mention the possibility of multiple copyists (121).

Vienna G	Kirkpatrick	Groups and subgroups							Numberings			Deutsche Abschrift				
		1	1.1	1.2	1.3	2	3	4	1	2	3	1	2	3	4	*)
1	260						√		III	8	9	√				
2	206						√		V	12	13	√				
3	37	√		5					II	9	10	√				
4	54						√		IV		8	√				
5	39	√		8					VI	13	14	√				
6	40	√		9					XXI		15	√				
7	115	√		12					VII	15	19	√				
8	216	√		16					VIII	16	23	√				
9	119	√		19					IX	19	26	√				
10	469	√		23					X	23	30	√				
11	Roseingrave Introduction	√	√									√				
12	31	√	1						XI	1	1	√				
13	33	√	2						XVIII	2	2	√				
14	35	√	3						XVI	3	3	√				
15	36	√	4						XIX	4	4	√				
16	112	√		10					XXIII	14	18	√				
17	211	√		13					XXIV		20	√				
18	124	√		14					XXV		21	√				
19	34	√		15					XVII		22	√				
20	462	√		17					XXVI	17	24	√				
21	463	√		18					XXVII	18	25	√				
22	299	√							XXX	11	24	√				
23	32	√			√				XXXI		30	√				
24	42	√			√				XXXII		31	√				
25	298	√							XXXIII	18	34	√				
26	475	√							XXXIV	19	35	√				
27	366	√							XXXV	17	33	√				
28	458						√				9		√			
29	483						√				10		√			
30	468						√				11		√			
31	482						√				12		√			
32	481						√				13		√			
33	101	√								2	14	√				
34	244	√								3	15	√				
35	116						√			4	16	√				
36	132						√			5	17	√				
37	135						√			6	18	√				
38	215	√								9	22	√				
39	247	√								10	23	√				

Vienna G	Kirkpatrick	Groups and subgroups							Numberings			Deutsche Abschrift				
		1	1.1	1.2	1.3	2	3	4	1	2	3	1	2	3	4	*)
40	95	√								12	25	√				
41	66	√									26	√				
42	120	√								13	27		√			
43	180	√								14	28		√			
44	45	√								15	29		√			
45	490	√		25						20	36		√			
46	474						√				37		√			
47	428	√									38		√			
48	Alessandro fugue	√								5	5					√
49	Alessandro fugue	√								6	6					√
50	38	√		7					XX	7	7	√				
51	41	√			√											√
52 and 52a	Alessandro fugue	√			√											√
53	8							√								√
54	1					I					1		√			
55	54					II					2		√			
56	31					III					3		√			
57	41					IV					4		√			
58	3					V					5		√			
59	16					VI					6		√			

*) meine deutsche Abschrift / deutsche Abschrift bei mir

Table 1 – Vienna G, internal structures and likely provenance of contents

A **first group** of sonatas—by far the most numerous within the volume—is characterised by a consistent notation of the bass clef on the third line and by common scribal features indicating the work of a single scribe, almost certainly from a German-speaking area.²⁵ This scribe frequently makes errors and slips (e.g. *Domenico/Dommenico, allegro/allgro*), writes with a hurried and irregular hand, and occasionally has to insert omitted bars (as in G10) or extend the final stave to fit the last bar within the page (G13). These features suggest that the manuscript was not produced on commission for an affluent patron, but rather was a working copy intended for practical use—most likely in connection with performance or private study. It is also clear that the scribe aimed to economise on paper: many sonatas begin on the same page—or even on the same stave—as the preceding one. The scribe copied from a variety of sources, including both printed and manuscript exemplars.

²⁵ This attribution is supported by the scribe's use of German-language elements and shorthand: the abbreviation '3 mahl' (G50; G33), the heading *Andante moderato von Roseingrave* (G11), and occasional instances of letter-name notation added above the notes, including the German letter-name H (G39; G45; G47).

Within this group, a coherent subgroup (G11–G15) can be identified: it opens with Roseingrave’s Introduction²⁶ and includes several sonatas from the English edition not featured in the *Essercizi* (K31; K33; K35–36). This subset bears its own pagination and numbering, both added by the scribe himself. A separate sequence of numbering is found in another subgroup of sonatas, likewise attributable to the same scribe (G03; G05–10; G16–21; G45; G50). This numbering was likely reproduced from the exemplar, which also seems to be the source of the year indications found in some of these sonatas.

The same scribe was also likely responsible for copying the three fugues by Alessandro Scarlatti included in the volume (G48–49; G52); the composer’s name appears twice as *Allessandro*, consistent with its spelling in the W2 manuscript sources. Closer inspection of the Fugue in F minor (G52) reveals certain inconsistencies with the other two, such as a generally more accurate notation and the frequent use of separate bar lines for the two staves.²⁷ However, the handwriting, the consistency in the size of the script, and the use of the bass clef on the third line—as elsewhere in the first group—may support the inclusion of G52 in that group, together with other sonatas sharing the same features.

A **second group** of sonatas (G54–59), written in a hand not dissimilar to that of Group 1 and displaying the same manner of notating the bass clef, appears at the end of Vienna G. In this case, however, a different scribe should probably be assumed: the smaller size of the script and a generally higher degree of accuracy set this group apart from the first. The copying strategy again reflects an economy of space: the handwriting is notably more compact, and each sonata begins on the same page as the one preceding it—sometimes even on the same staff. No copying errors are visible; occasional mistakes appear to have been corrected through abrasion of the paper. This group has its own internal numbering and pagination, and is preceded by a title page, already discussed by Sheveloff.²⁸

A **third group** of sonatas stands out more distinctly from the two previously described: the bass clef is notated on the fourth line, the handwriting is markedly different, and the overall copying appears accurate, with few cancellations—most of them by abrasion. The composer’s surname appears in several variant spellings (*Scarlatti*, *Scarlatty*, *Scarlatty*); although this orthographic variation might suggest the presence of more than one scribe, the handwriting across this group is remarkably homogeneous. It therefore seems more likely that the copyist reproduced spelling variants already present in the exemplars. As in the first group, some sonatas in this group (G01–02; G04; G09; G36–37) also include numbering and a date—both likely transcribed from the exemplar—and the handwriting again suggests that the copyist was from a German-speaking area.²⁹ The tendency to economise on paper is also observable in this group: unusually, sonatas G35 and G36 both end on the same page, where each conclusion is preceded by its own drawn catchword, matching a symbol placed earlier at the bottom of the respective staff; the end of G35 was later erased and recopied on a new page, which also contains earlier jottings of vocal music.

None of the previously outlined groups can account for the sonata G53 (K8), which stands as a

²⁶ I refer throughout to the numbering system established by Sheveloff (1970, 83–84), who counts Roseingrave’s introduction as G11. The Wgm, however, does not include this item in its internal numbering, in order to preserve alignment with the manuscript title “58 Sonate di Domenico Scarlatti”. As a result, from G11 onwards, their numbering diverges from Sheveloff’s by one. See also fn 30 for further discussion.

²⁷ The same features are found in the Fugue in D minor by Domenico, which precedes it (G51), and in two other sonatas (G23–24).

²⁸ Sheveloff 1970, 81.

²⁹ In sonata G30, the copyist corrects the notes of a scale by adding letter-name notation above each note.

case apart within the volume. This sonata is copied on leaves of smaller format than the others and is written in a completely different and highly accurate hand. The bass clef is placed on the fourth line. The tempo indication reads *Con espressione / Allegro*, and the composer's name is written as 'D: Sig. Scharlaty'; the handwriting bears a striking resemblance to that of the *Diverse Sonate* (Vienna Q15126), raising the possibility that the same scribe was responsible for both.

Numbering systems

Most of the numbering sequences that help associate the sonatas with a particular group do not correspond to the current configuration, which was imposed by the blue pencil pagination unmistakably added by Brahms on the odd-numbered pages of the volume [figs 3 and 3a].



Fig. 3 ~ Domenico Scarlatti, Sonata VIII, from volume W1.G [K.216]
A-Wgm, Domenico Scarlatti, VII 28011 (Slg. Brahms), Bd. G, 58 Sonaten per il Cembalo, p.27

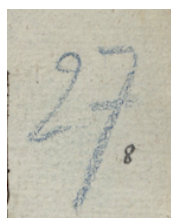


Fig. 3a ~ Detail of Brahms' pagination, from Fig. 3

In the handwriting and character of the pencil annotations it is not difficult to recognise Brahms's hand: on the margin of the first page of G01 he notes 'NB / S.[eite] 1 / G', thereby instructing the binder to begin precisely with that sonata, and underlining the importance of the volume's label—

perhaps the one he devised himself. The pagination was later completed after Brahms's donation to the Wgm: even-numbered pages, along with partial numbering of the sonatas,³⁰ were added in pencil and are consistent with the practices of the conservators.

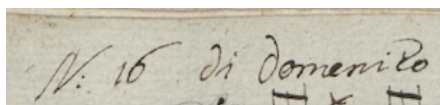


Fig. 3b ~ Detail of numbering deriving from exemplar, from Fig. 3

Alongside these paginations and those derived from the exemplar [fig. 3b], additional numbering systems were introduced over time, offering tangible evidence of successive stages in the collation.

A first numbering system [fig. 3c], using Roman numerals, spans 27 sonatas belonging to the aforementioned Groups 1 and 4 of the Vienna G volume; this numbering runs from II to XXXV, with no duplicates. The absence of several Roman numerals in the volume—alongside other evidence to be discussed shortly—suggests that a number of leaves have been lost over time.

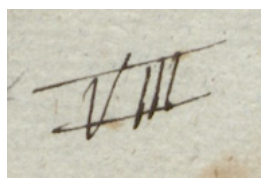


Fig. 3c ~ Detail of Roman numbering, from Fig. 3

The numbers are written in black ink consistent with that used for the copying of some sonatas, and they appear either at the bottom edge of the first page or, when two sonatas begin on the same leaf, at the end of the first sonata. The distinctive placement of this numbering suggests that it may have been intended to signal correspondence with another source, and that the scribe may have deliberately positioned it at the lower margin to avoid confusion with any numbering derived from the exemplar.

A second numbering system [fig. 3d], written in red pencil, appears on 35 of the sonatas currently contained in the volume. This numbering does not follow a progressive sequence and includes 13 duplicates (no number occurs more than twice). Checkmarks and other symbols, written with the same type of pencil and in a compatible hand, are found either in place of the numbering or alongside it.

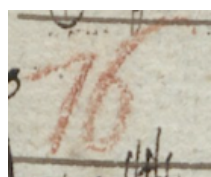


Fig. 3d ~ Detail of red-pencil numbering, from Fig. 3

Taking into account the numbers, checkmarks, and symbols, red-pencil annotations appear on each of the sonatas currently contained in the volume, with the exception of G53 (K8) and the two fugues (G51–52), which may suggest that these pieces were added at a later stage.

A third numbering, written in graphite pencil [fig. 3e], appears on one of the fugues by Alessandro (G49), as well as on several sonatas from Group 1 and Group 3. Most of these sonatas already carried a numbering traceable to the exemplar—except for G37 and G46. This graphite numbering was inscribed by Gustav Nottebohm.

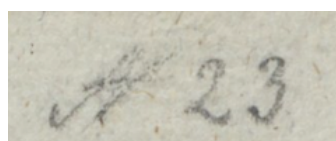


Fig. 3e ~ Detail of Nottebohm's pencil numbering, from Fig. 3

Nottebohm's numbering was later repeated—or in some cases carefully traced over—in a distinctive pink ink [fig. 3f], which matches entries found in Nottebohm's Scarlatti catalogue.³¹

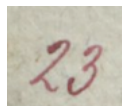


Fig. 3f ~ Detail of pink-ink numbering, from Fig. 3

However, this pink numbering seems less compatible with his handwriting. The pink numbering is later than the red-pencil entries, as the latter were in some cases carefully traced over in pink ink.

³⁰ The numbering of the sonatas stops at Roseingrave's *Introduction*, whose presence likely caused uncertainty for the person who had begun this task.

³¹ See footnotes 18 and 19.

All sonatas in the volume are annotated with pink numbers, except for G53/K8 and three fugues. As with the red-pencil system, the pink numbering includes several duplicates. The highest number recorded is 38, and the highest duplicate is 25: taken together, these elements suggest that the number of sonatas surveyed by Nottebohm was higher than the 59 pieces currently preserved in Vienna G.

Nottebohm's handwriting recurs in other places throughout the manuscript and helps make sense of the various numbering systems.

A first piece of evidence is found in sonata G08, where Nottebohm precedes the Roman numeral 'VIII' with the pencil annotation '35 Sonate N' [fig. 3g]. This annotation appears to refer to the

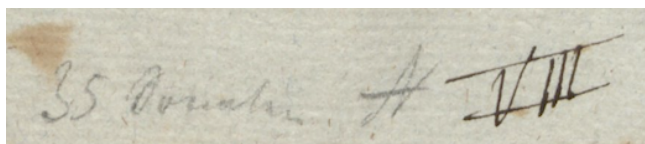


Fig. 3g ~ Nottebohm's annotation explaining Roman numbering system, from Fig. 3

title of the source to which the Roman numerals correspond. The same title is found in one of the indexes in Nottebohm's source catalogue: in a dedicated list, Nottebohm records the complete contents of the *35 Sonate*,³² providing the incipits of the sonatas and recording the corresponding sources alongside each entry. No major 20th-century

study of Domenico Scarlatti has documented a volume bearing this title or containing the sonatas listed in that index.

The *deutsche Abschrift*

A second piece of evidence, which helps to elucidate the remaining numberings, points to a second, unknown source identified as 'deutsche Abschrift'. This source is not described in Nottebohm's catalogue by means of a dedicated index, but may be inferred only indirectly, through references embedded within his cross-referencing system among the principal sources. In the heading of the index for the *35 Sonaten*, Nottebohm further adds that all 35 sonatas were included in the first section of this mysterious source.

From a systematic analysis of the correspondences referring to this source, it emerges that it was divided into four sections, identified by Roman numerals I–IV that Nottebohm inscribed next to the label *deutsche Abschrift*. In addition to these four labels, a fifth appears in two variants: *meine deutsche Abschrift* or *deutsche Abschrift bei mir*. These are associated with the three fugues by Alessandro Scarlatti³³ and the one in D minor by Domenico, and may suggest that these copies were physically in Nottebohm's possession—or, less likely, that he was himself responsible for the copy.

Section I appears to have included at least 37 sonatas,³⁴ 28 of which are preserved in Vienna G.³⁵ By cross-referencing the red pencil numbering with the contents of these sonatas, the number of red duplications can be reduced, and a fairly consistent sequence emerges. Sonata K31 appears as number 1; given that it is preceded on the same page by Roseingrave's *Introduzione*, it seems plausible that this sonata opened the first section of the *deutsche Abschrift*. Moreover, the

³² The sonatas recorded by Nottebohm as contained in this source are: K56; K37; K260; K54; K206; K39; K115; K216; K119; K469; K31; K487; K398; K477; K446; K35; K34; K33v; K36; K38; K40; K430; K112; K211; K124; K462; K463; K159; K476; K299; K32; K42; K298; K475; K366.

³³ However, the fugues in G major and A minor also bear red pencil numbering, which casts doubt on the actual meaning of the references *meine* and *bei mir*.

³⁴ This total has been inferred by counting the sonatas attributed by Nottebohm to Section I.

³⁵ G01-G27; G40; G50. It is important to keep in mind, however, that the sequence of red-pencil numbers does not match the pagination currently found in Vienna G.

condition of the inner margin suggests that it may once have been preceded by a now-lost title page.

Section II appears to have comprised no fewer than 25 sonatas, of which 17 are currently found in Vienna G.³⁶ Other sonatas in Vienna G may also have been part of this section, but no corresponding references have been found in the other sources listed in the catalogue. For example, sonata G57 is clearly part of this section, as it shares a page with both the preceding and following sonatas, which Nottebohm attributed to Section II of the source. The final group of six sonatas in Vienna G is the most plausible starting point for this section: on the title page preceding G54,³⁷ one finds the Roman numeral 'II', which may mark the start of Section II.

Section III contained no fewer than nine sonatas, none of which is found in Vienna G. However, the content described in Nottebohm's notes is broadly compatible with *Diverse Sonate*: nine of the eleven sonatas currently included in *Diverse Sonate* are recorded by Nottebohm as belonging to the third section of *deutsche Abschrift*.³⁸ Furthermore, a close inspection of the title page of *Diverse Sonate* reveals a Roman numeral, 'III', pencilled in a hand consistent with Nottebohm's. Finally, a '25' written in the same distinctive pink ink is also visible upon close examination of the manuscript.³⁹ *Diverse Sonate* entered the Wgm collection as part of Brahms's estate. Since the volume displays its own structure, Brahms may well have chosen to exclude it from the collation of Vienna G, and it therefore joined the Wgm collection not with his 1893 donation, but through his posthumous bequest.

The content of **Section IV** appears to consist of a single sonata: G53 (K8). On the recto of the leaf where this sonata is copied, a pencil annotation in Nottebohm's hand serves as a title-page. The inscription—identical in style to that found in Section III—reads: 'IV / Scarlatti'.

In some cases, Nottebohm's catalogue provides further detail regarding the correspondences with the *deutsche Abschrift*. In eight instances, a numerical marker—written in pencil—is added next to 'deutsche Abschrift II'. This numbering matches the red pencil numbering found in Vienna G.

With due caution, it may be hypothesised that the red numbering reflects the sequence of the sonatas in the pre-Nottebohm configuration, while the pink numbering documents the order resulting from his sequencing choices. The rationale underlying the new numbering has yet to be clarified.

Nevertheless, it appears reasonably clear that the source identified by Nottebohm as *deutsche Abschrift* is a heterogeneous collection of copied sonatas, encompassing both Vienna G and *Diverse Sonate* (Vienna Q15126). These sources share the designation 'deutsche' and the fact of having been copied (*abgeschrieben*) from other exemplars.

While Nottebohm refers to the six volumes from the Santini library (Vienna A–F) using the more generic term 'Handschrift' (manuscript), in this case he adopts the designation 'Abschrift' (handwritten copy), reflecting his awareness that the source was not an autograph. This may have

³⁶ G28–G29; G31–32; G34; G36; G38–39; G42–43; G45; G47; G54–G56; G58–59.

³⁷ See footnote 28.

³⁸ K2; K5; K7; K9; K13; K15; K16; K25; K26. While the exclusion of the final sonata in *Diverse Sonate* from the list is consistent—since this piece was not included in the source to which the list refers (ESS/Ed.W)—the omission of Sonata No. 5 (K6) is less easily explained.

³⁹ In this case, rather than imposing a new numbering, the pink annotation seems to have been added to establish a correspondence with the numbering of the *Essercizi* (the first sonata in *Diverse Sonate* corresponds to K25).

been based on the generally poor editorial quality of Vienna G, as well as the traceability of several sonatas to early printed sources, or perhaps an awareness of a copying process carried out in recent years.

The term *deutsche*, by contrast, calls for various interpretative hypotheses that require further investigation. One possibility is that Nottebohm was referring to the numerous annotations in German made by the copyists; another is that he meant to indicate a possible provenance from the German states. In this regard, it is worth noting that Nottebohm spent some time in Berlin studying the local library collections in the years preceding his Scarlatti edition for Breitkopf. Moreover, in a letter to Robert Volkmann dated 10 August 1861, he wrote: 'On my journey here, I spent four days in Berlin in order to familiarise myself with the library there. [...] The Berlin library is very rich; [...] but I have good prospects of obtaining everything I want in Vienna.'⁴⁰ This remark confirms his direct knowledge of the holdings in Berlin and his confidence in being able to access their contents from Vienna.

It is therefore not unlikely that the *deutsche Abschrift* may have some connection with the Scarlatti sources preserved at the Staatsbibliothek zu Berlin.⁴¹ However, only a detailed watermark study and a systematic comparison between the contents of these sources can offer further insight into this matter.

⁴⁰ 'Ich war auf meiner Herreise vier Tage in Berlin, um die dortige Bibliothek kennenzulernen. [...] Die Berliner Bibliothek ist sehr reichhaltig; [...] Ich habe aber Aussicht, Alles, was ich will, nach Wien zu bekommen.' In Gustav Nottebohm, *Gustav Nottebohms Briefe an Robert Volkmann : mit biografischer Einführung, Erläuterungen und anderen zeitgenössischen Zeugnissen*, ed. Hans Clauss, Beiträge zur westfälischen Musikgeschichte; Heft 1 (Lüdenscheid: Kommissionsverlag Rudolf Beucker, 1967), 25–26.

⁴¹ [D-B] Mus.ms 10051; 19680; 19681(1); 19681(2); 19681(3); 19683/2; 19683/8; 30304.