

in der Gambenstimme durch den Altschlüssel ersetzen. Da aber originale Schlüsselwechsel gelegentlich auch die musikalische Struktur verdeutlichen können (z. B. bei Scheinzweistimmigkeit) haben wir diese Stellen durch Symbole im Notentext angezeigt: [S ... S] bezeichnet eine Passage, die im Original im Sopranschlüssel steht. Wir haben *alle* Vorzeichen des Originals übernommen<sup>1</sup>. Überall da, wo nach der heutigen Konvention Auflösungszeichen erforderlich sind, haben wir sie in Klammern hinzugefügt. Zur leichteren Orientierung haben wir die Couplets in der Chaconne mit C1 bis C20 bezeichnet. Für weniger geübte Continuospieler ist der bezifferte Bass in der Partitur ausgesetzt. Wir möchten noch anmerken, dass eine Orgel wahrscheinlich eher als Continuoinstrument geeignet ist als ein Cembalo.

Wir danken Geneviève Bégou, Bettina Hofmann und Peter Holman für ihre Hilfe bei der Quellenrecherche, Dankwart von Zadow für die Aussetzung und Howard Weiner für die Übersetzung dieses Vorworts.

Heidelberg, Juni 2006  
Leonore von Zadow-Reichling  
Günter von Zadow



Beginn des Manuskripts  
*Beginning of the manuscript*

## Preface

The present anonymous sonata is found in the composite manuscript MS.Mus.Sch.D.249 in the holdings of the Bodleian Library, Oxford. This volume of over four hundred pages contains music for viola da gamba and other instruments that was originally on separate sheets of music paper in the Bodleian Music School before being bound together into one volume in ca. 1890. With one small exception, the music belonged to the English amateur violinist and composer James Sherard (1666-1738), who was an important personality at Oxford University. The music was copied either by or for him. The composers include Sherard himself, Finger, Schenck, Butler, Hacquart, Buxtehude, Legrenzi, Kühnel, and Morley. Many of the pieces are anonymous.

In the middle of the volume<sup>2</sup> is a section to which we would especially like to call attention. This section is made up of six sonatas for viola da gamba and basso continuo, all designated "Violadagamba Solo" and "Sonata," and copied by the same hand. In contrast to most of the manuscripts in D.249, these sonatas are written in two-stave score notation. The individual pieces, with the composers' names given as found in the manuscript, are:

<sup>1</sup> Die Auflösung eines Tonartvorzeichens ist im Original häufig durch # oder b gekennzeichnet, während wir, heutiger Praxis folgend, immer das Auflösungszeichen verwenden. (In der Bezifferung haben wir die Originalzeichen beibehalten.)

<sup>2</sup> Pieces 18-23 according to a numbering by the Bodleian Library. There exist deviating numberings in the relevant literature.

1. Giovanni Schenck, Sonata in A Minor, identified as a version of op. 2, no. 2
2. Giovanni Schenck, Sonata in A Minor, identified as op. 2, no. 4
3. Martino Radack, Sonata in B-flat Major
4. Davidt Adam Baudringer, Sonata in B-flat Major
5. Diederich Buxtehude, Sonata in D Major (BuxVW 268)
6. [Anonymous], Sonata in D Minor

Martino Radack is certainly the Copenhagen organist Martin Radeck. His son Johan Radeck was Buxtehude's successor at St. Marien in Helsingør in 1668. The connection between the Radecks and Buxtehude is documented by a manuscript that contains a work each by Martin Radeck and Buxtehude.<sup>1</sup>

Davidt Adam Baudringer is probably identical with David Arnold Baudringer, who was employed in 1676 by Lübeck's Marienkirche as an instrumentalist at the large organ.<sup>2</sup>

The Sonata in D Major by the Lübeck organist Dieterich Buxtehude, which is certainly the most well-known piece from this collection, has already been published in this series.<sup>3</sup>

The anonymous sonata, which is published here for the first time, is the last of the group and follows immediately after the Buxtehude sonata. The complete reference is **GB-Ob MS.Mus.Sch.D.249, pp. 130-133**. We have given it the name "Lübecker Violadagamba Solo" for two reasons: First, it is found in the immediate vicinity of works by three composers who were active in Lübeck or had a connection with Buxtehude.<sup>4</sup> Second, this sonata displays remarkable stylistic similarities to Buxtehude's instrumental music.

The sonata is a single movement without any further movement headings. It begins with a calm, doleful melody that immediately takes advantage of the bass viol's full compass, and is continued as a kind of fantasia in which various elements such as deceptive two-part voice writing and quasi-improvised interpolations alternate. This fantasia leads directly into a large chaconne, which makes up the main part of the piece. It consists of twenty couplets of five measures each, and is followed by a sort of composed cadenza that provides a dramatic conclusion to the whole work. With double stops, chords, large leaps, and fast scale passages, the viola da gamba part demands of the player a certain degree of virtuosity, especially since the calm basic character of the piece has to be preserved. The figured bass provides a stable foundation. The musical content of this piece is unique and surpasses by far that of the other "Lübecker" pieces in this manuscript. The publication of this sonata surely represents an important addition to the generally available viola da gamba repertoire.

## Our Edition

Our edition has been prepared for *practical* use, although deviations from the original are indicated. We have retained the original clefs with the exception of the infrequently found soprano clef, which has been replaced in the viol part by alto clef. However, since the original clef changes sometimes also illuminate the musical structure (for example, deceptive two-part voice writing) we have indicated these passages in the musical text by means of symbols: [S ... S] indicates a passage originally in soprano clef. We have included *all* original accidentals,<sup>5</sup> while adding natural signs in parentheses in all places where they are necessary according to modern usage. For easier orientation, the couplets in the chaconne have been numbered C1 to C20. For less experienced continuo players, the score contains a realization of the figured bass. It should be pointed out that an organ, rather than a harpsichord, would probably be most appropriate as the continuo instrument.

We would like to thank Geneviève Bégou, Bettina Hofmann, and Peter Holman for their help in researching the source, Dankwart von Zadow for the continuo realization, and Howard Weiner for the translation of this preface.

Heidelberg, June 2006  
Leonore von Zadow-Reichling  
Günter von Zadow  
Translation by Howard Weiner

<sup>1</sup> See Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer, 1987), p. 237.

<sup>2</sup> *Ibid.*, p. 300.

<sup>3</sup> Dieterich Buxtehude, *Violadagamba Solo*, ed. L. and G. von Zadow (Heidelberg: Güntersberg, 2005), G065.

<sup>4</sup> A further composer from Lübeck, Peter Grecke, is represented in the neighboring manuscript collection D.253 with five suites for two violas da gamba. The manuscript is written in the same hand as the present manuscript.

<sup>5</sup> Whereas the cancellation of an accidental in the original is frequently indicated by a sharp or a flat, we always employ a natural sign in accordance with modern usage. (In the bass figures, we have retained the original signs.)