

Unsere Ausgabe folgt der Handschrift so weit als möglich. In der Partitur haben wir die Schlüssel der Handschrift beibehalten, d.h. die Gambe ist im Violinschlüssel notiert. In der Gambenstimme verwenden wir den heute gebräuchliche Altschlüssel. Unsere Zusätze sind als solche gekennzeichnet (Klammern und gestrichelte Bögen).

Wir danken Angela Koppenwallner für die Generalbassaussetzung, die wir in Kleindruck hinzugefügt haben, und wir danken Michael O’Loghlin für die Einführung.

Heidelberg, August 2003
Leonore von Zadow-Reichling
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Introduction

Christoph Schaffrath was a significant member of what C. F. D. Schubart called in the 1780s “the world-famous Berlin School,” the group of composers who worked at the court of Frederick the Great in the middle decades of the eighteenth century. He was born in Hohenstein near Dresden in 1709, but little is known about his student years. In 1733, he was shortlisted for the position of organist at the church of St. Sophia in Dresden, but was beaten at the audition concert by Wilhelm Friedemann Bach. The next year, Crown Prince Frederick appointed him on the recommendation of Quantz as keyboardist in his fledgling *Kapelle* in Ruppin near Berlin, and with the other musicians he followed Frederick to Berlin on the king’s coronation in 1740. In 1744 the king’s younger sister, Princess Anna Amalia, offered Schaffrath a position as keyboardist and chamber musician, a post which would perhaps have allowed him more creative freedom than Frederick’s court. Schaffrath remained in Amalia’s employment until his death in 1763. His music collection, including many of his own works, was willed to Amalia, and was incorporated into her extensive library, the Amalien-Bibliothek, which is the only surviving eighteenth-century source of Schaffrath’s works for viola da gamba.

This piece is similar in genre to the three gamba sonatas of J. S. Bach, although it is technically perhaps slightly easier. These harpsichord obbligato sonatas were originally converted from trios, and it is important to be aware that the keyboard right hand is of equal status to the gamba part. It is however typical of the post-1730 *galant* style, in which beautiful singing melody is more important than counterpoint. Although the work is a unified whole, each movement presents a different experience to the player or listener. The first movement is a good example of the singing *allegro* style, with the same thematic material shared between both instruments. The superb *adagio* typifies Berlin *Empfindsamkeit* (sensitivity), the best-known exponent of which is C. P. E. Bach. The expressive intervals, chromaticism, dynamic shifts and rhetorical pauses all combine for a strongly emotional effect. In the finale, Schaffrath abandons the trio model by giving different and idiomatic themes to each instrument; the piece becomes a true obbligato sonata, for which no other texture is possible.

The *appoggiaturas*, which are indicated as grace notes in small print, are an important element of the Berlin style. In his Essay on the True Art of Playing Keyboard Instruments, C. P. E. Bach gives instructions for playing them. They are played on the beat, not before it. In most cases they should take half of the value of the note which follows them; if placed before a dotted note, they take two-thirds of its value.

Several Berlin School gamba pieces exist in authentic variants for the violin, and this alternative instrumentation is facilitated by the frequent use of the treble clef in this repertoire. Although no such variant is known for this piece, it could also be played on the violin. The most likely instrument for the performance of the keyboard part would be the harpsichord, as indicated in the original manuscript. However, the fortepiano is also an effective and historically appropriate solution.

Michael O’Loghlin
Brisbane, August 2003.

Our edition

This edition of the “Sonata / â. 2. / Cembalo Obligato / e / Viola di gamba.“ is based on a manuscript with the signature **D-B Am.B. 497 (Nr. 17)** housed in the “Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv”. The manuscript by the author consists of harpsicord and viol parts (no score).

Our edition remains as true to the manuscript as possible. In the score the clefs were left as they were in the original, that is, the viol part is notated in treble clef. In the viol part we followed modern custom and set the music in alto clef. Any editorial corrections or additions are marked as such (for example by use of parenthesis and dotted lines). Our suggestions for the realization of the figured bass are added in reduced size.

We thank Angela Koppenwallner for her realization of the figured bass which we have added in reduced print size, and we thank Michael O’Loughlin for his introduction.

Heidelberg, August 2003
Leonore von Zadow-Reichling
Günter von Zadow



Beginn der Cembalostimme *Beginning of harpsicord part*



Beginn der Gambenstimme *Beginning of viol part*