

## Introduction

The *Partiturbuch Ludwig* is an important collective manuscript with instrumental music from the 17th century. On 275 closely written pages it contains the scores of 100 pieces between one and eight voices, whose composers are mainly from Germany and Austria. The author is Jacob Ludwig (1623–1698), who presented the bound volume to Duchess Sophie Elisabeth in 1662 for the birthday of her husband, Duke August of Braunschweig and Lüneburg. This volume is now in the Herzog August Bibliothek in Wolfenbüttel, RISM siglum **D-W**, shelfmark **Cod.Guelf. 34.7 Aug 2°**, and is today often referred to as the *Partiturbuch Ludwig*.<sup>1</sup>

The *Partiturbuch* contains a total of 11 trio sonatas for violin, viola da gamba and basso continuo, two of which we have selected for the present edition:

No. 36 (pages 44–46)

Sonata in A minor by Johann Michael Nicolai. The title line reads *A 2. Violino è Viol di Gamba Joh: Mich: Nicolai*, under the first stave it says *Sonata*.

No. 37 (pages 47–49)

Ciaccona in D major by Samuel Friedrich Capricornus. The title line reads *A.2. violino è gamba. Comp: Samúelis Capricorni.*, under the first stave it says *Ciaccona*.

Both works can be dated before 1662, since the *Partiturbuch* was already completed at that time. No other sources are known.

Johann Michael Nicolai was born in Thuringia in 1629. After various stations, he was a member of the Stuttgart court orchestra from 1655 until his death in 1685. In addition to sacred works, he wrote

numerous instrumental compositions, often involving the viola da gamba, including the present Sonata in A minor.<sup>2</sup>

Samuel Friedrich Capricornus was born as Samuel Friedrich Bockshorn in 1628 in what was then Hungary, worked in Vienna and Reutlingen and later became court kapellmeister in Stuttgart, where he died in 1665. He wrote numerous works in almost all genres, including an extraordinary number of sacred concertos and cantatas, but also instrumental works, such as the Ciaccona in D major reproduced here.

Our edition follows the source as closely as possible. We use the keys in use today, which are also predominant in the source. We have adapted the other keys (G1, C1, C4) that also appear there accordingly. In the Ciaccona we have halved the note values and occasionally added missing bar lines. We use today's accidental conventions. Accidentals which we suggest deviating from the original are given in brackets. The Critical Report on p. 14 provides information about the few corrections we have made to the musical text to rectify obvious scribal errors.

In the Ciaccona, from bar 92 onwards, there is a passage that sounds strange, not to say wrong, to today's ears. A simple 'correction' is not obvious, however, and we have adopted this passage as it appears in the manuscript. In order to be able to check this, this passage is reproduced in Fig. 3 on p. 14.

Both of these works are by composers who worked at the Stuttgart court around 1650 and can thus give a good impression of the instrumental music practised there at that time.

Günter and Leonore von Zadow  
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<sup>1</sup> Additional information in Michael Fuerst, "The Partiturbuch Ludwig. An Introduction and Thematic Catalogue", *The Viola da Gamba Journal* Vol. 4 (2010), p. 74–102 [vdgs.org.uk/journal].

<sup>2</sup> See also Nicolai, *Trio Sonata in G minor for V, VdG and B.c.* (Heidelberg: Güntersberg, 2019), G327; Nicolai, *Sonatas in A minor*

*and D major for 3 VdG or 2 VdG and B.c.* (Heidelberg: Güntersberg, 2018), G326; Nicolai, *Sonata in A minor and Suite in D minor for 2 VdG and B.c.* (Heidelberg: Güntersberg, 2004), G047; Nicolai, *Sonata in C major for 3 VdG and B.c.* (Heidelberg: Güntersberg, 2003), G041.