Dietrich Becker
(ca.1623–1679)

XLI. Sonata à 2.
Violino & Violadagamba

in D Major

from

Erster Theil Zwey-stimmiger Sonaten und Suiten, 1674

For Violin, Bass Viol
and Basso Continuo

Score

Edited by
Christian Mondrup

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XLI. Sonata à 2. Violino & Violadagamba

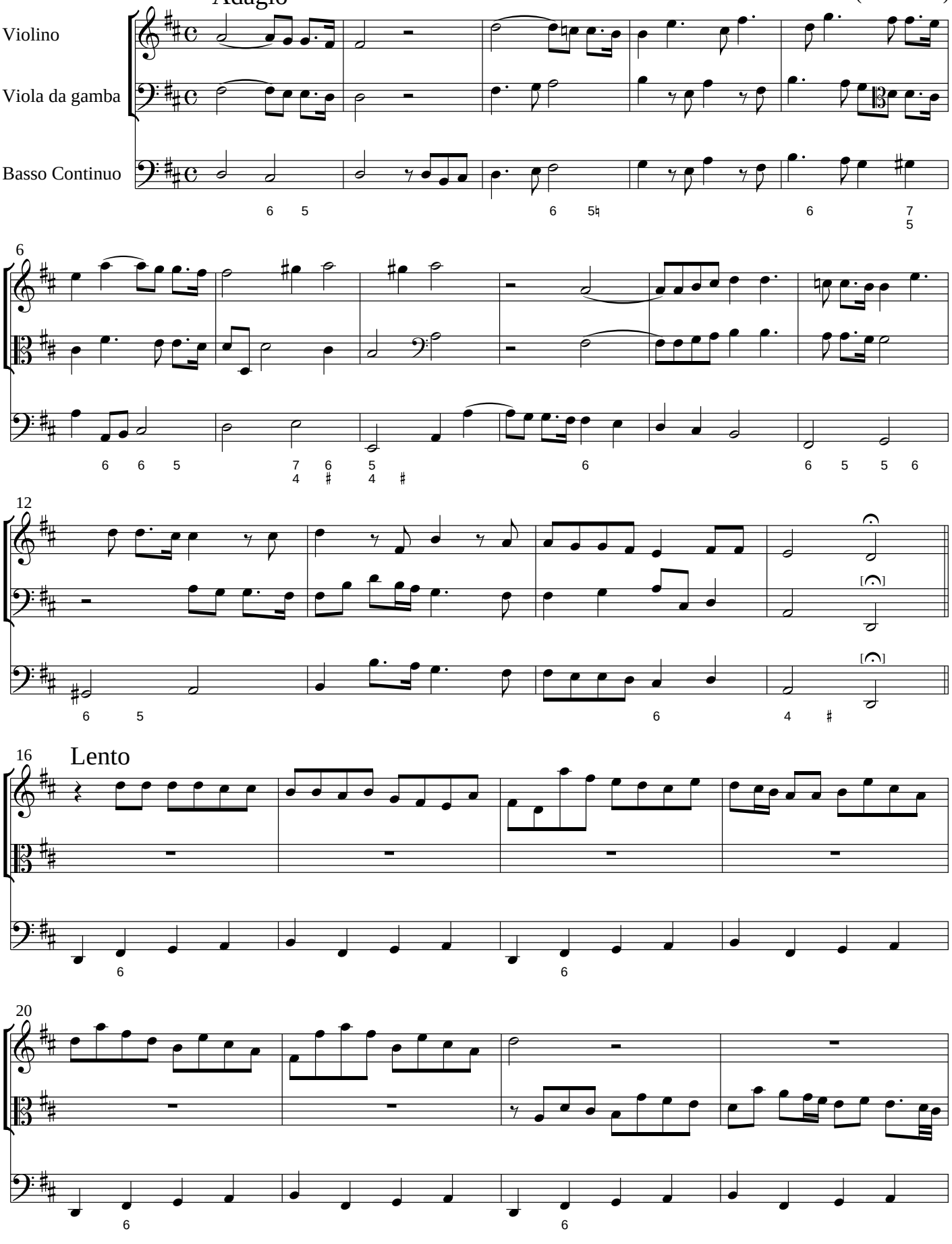
Adagio

Dietrich Becker (1623-1679)

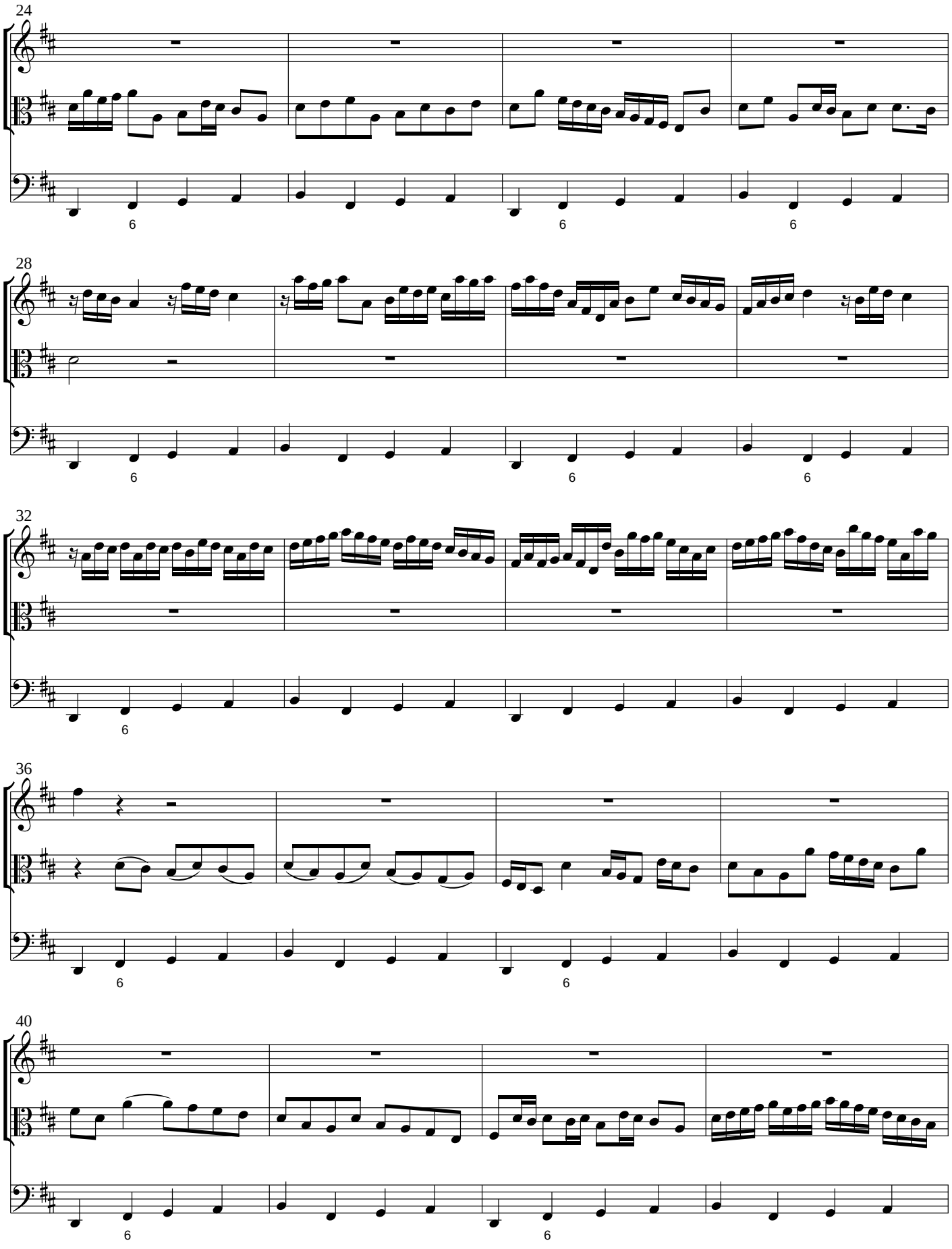
Violino

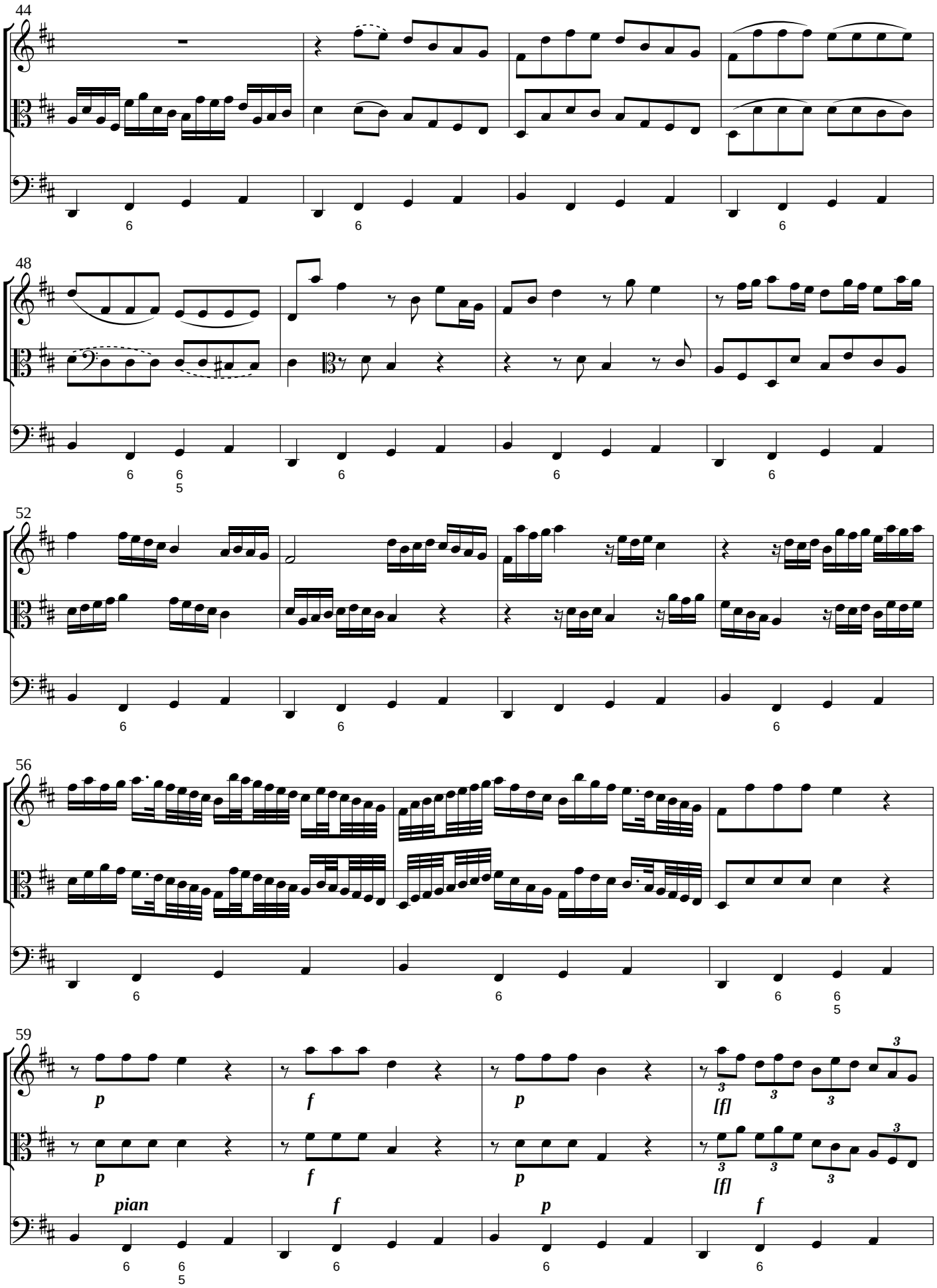
Viola da gamba

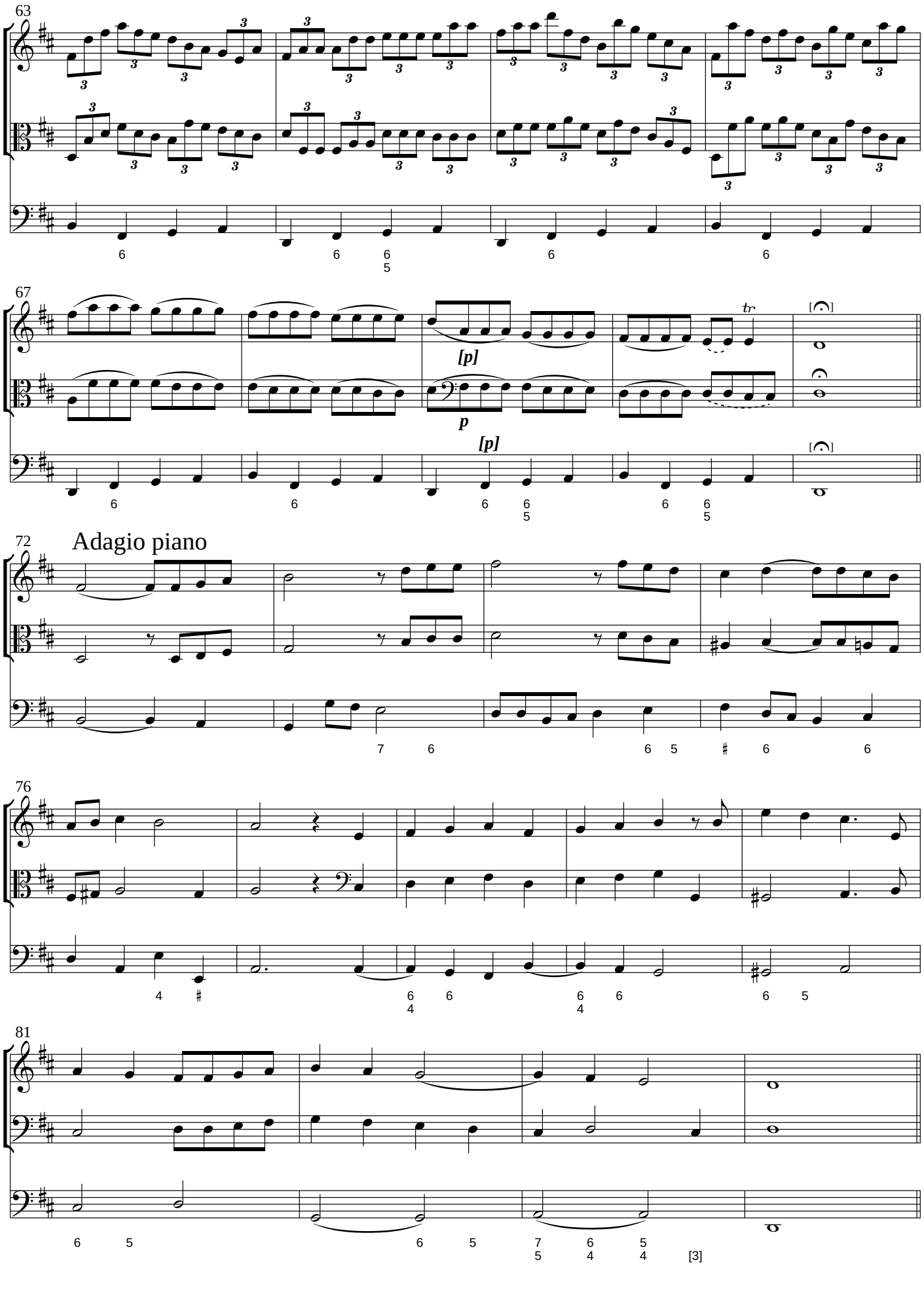
Basso Continuo

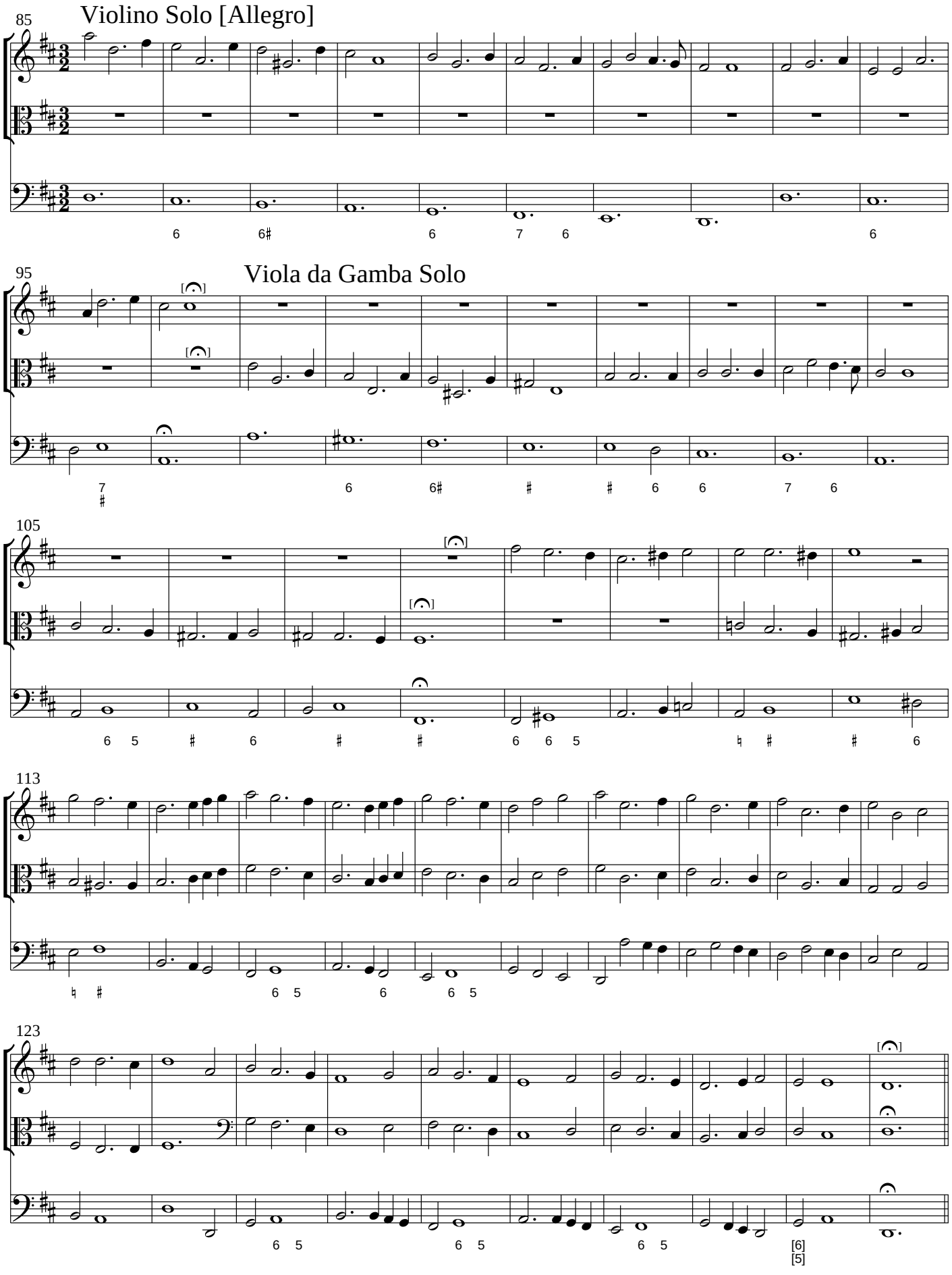


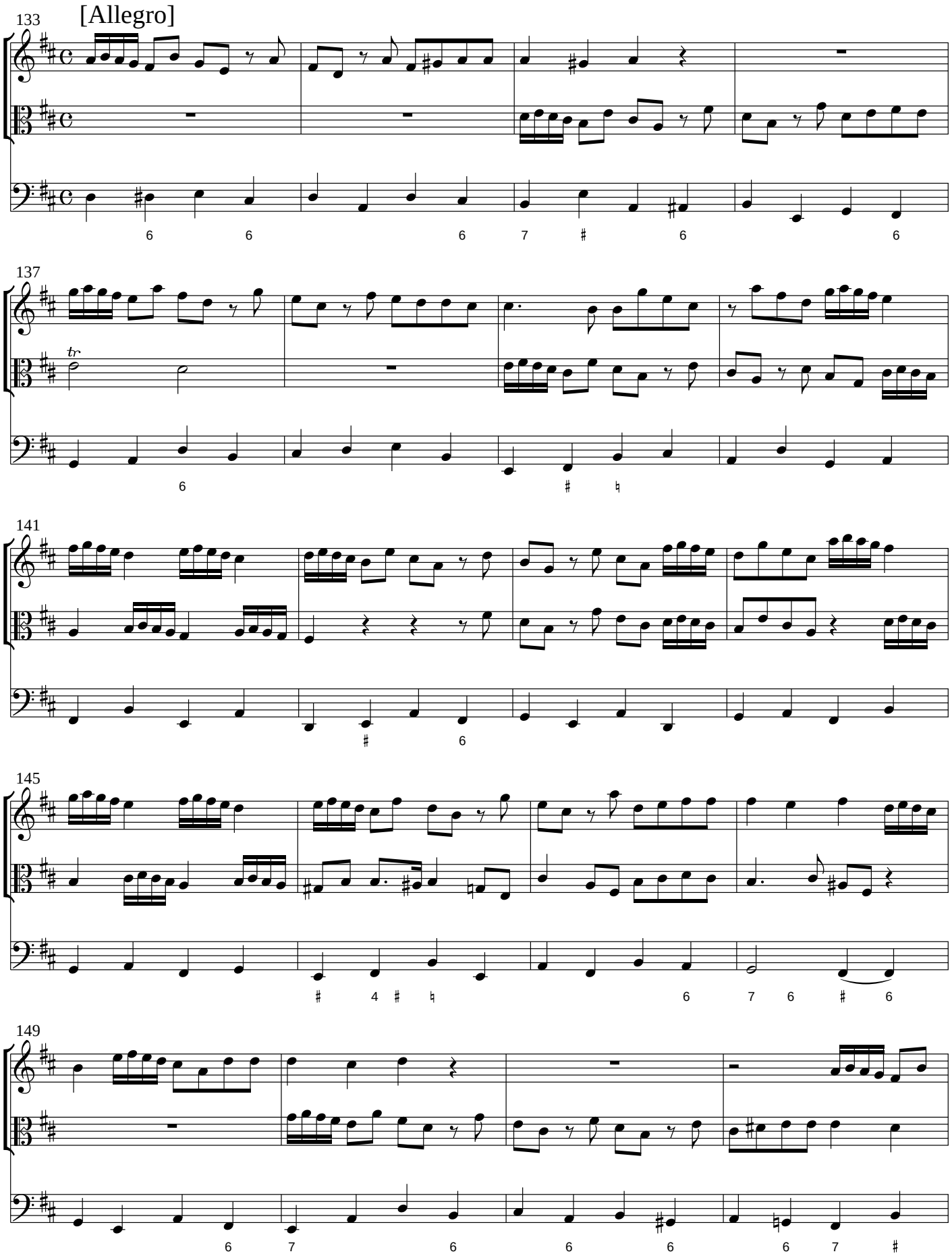
Lento

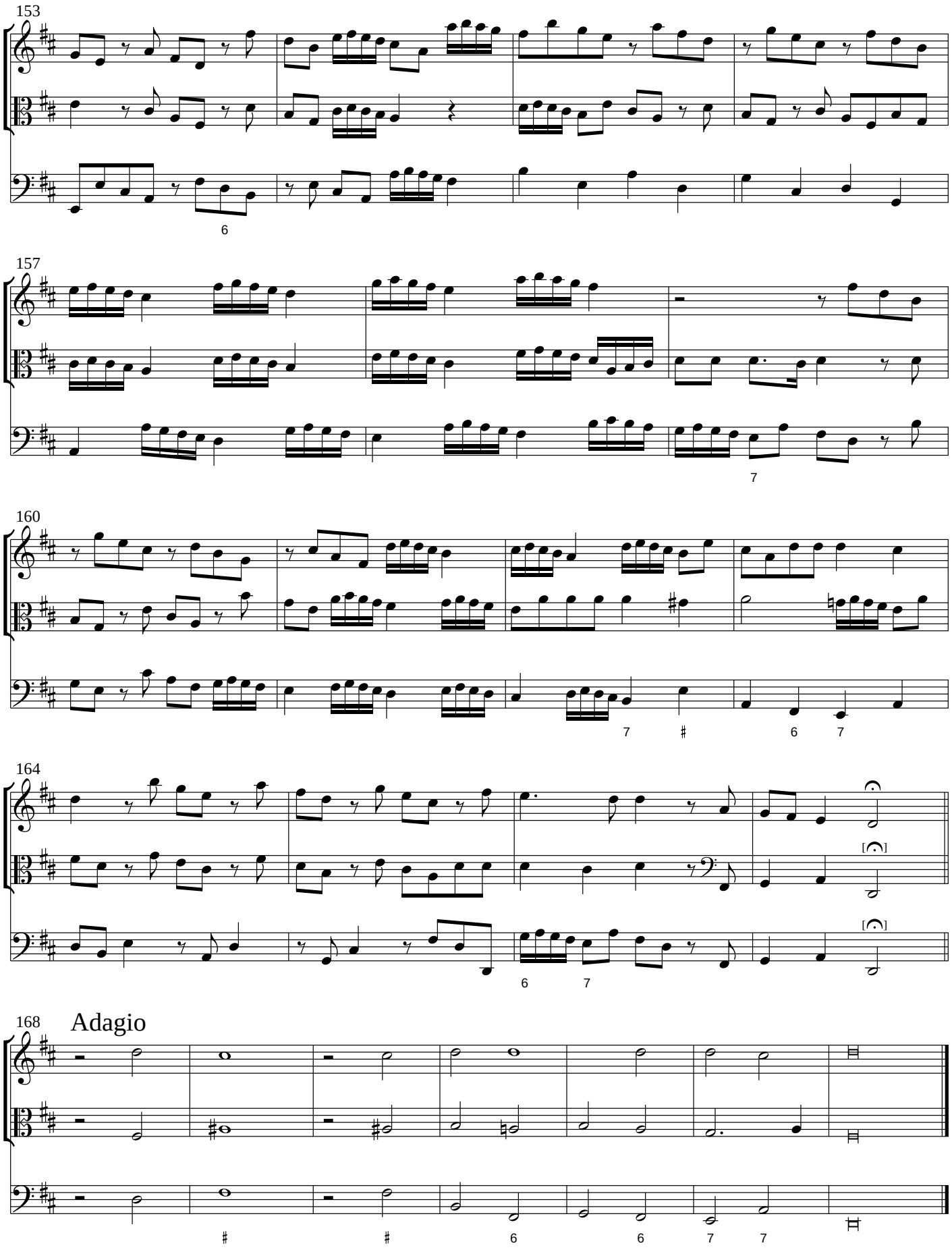

24
28
32
36
40


44
48
52
56
59
p
f
p
[f]
pian
f
p
f


63
67
[p]
p
[p]
72
Adagio piano
76
81
[3]


85
Violino Solo [Allegro]
95
Viola da Gamba Solo
105
113
123


[Allegro]
133
137
141
145
149


153
6
157
7
160
7
#
6
7
164
6
7
168
Adagio
#
#
6
6
7
7

Critical notes

Dietrich Becker

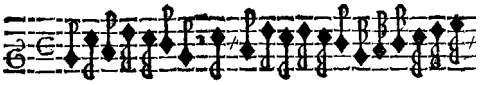
We have no unanimous documentation on the childhood and school education of the German composer Dietrich Becker (c.1623–1670). According to the preface of his collection *Musicalischen Frülings-Früchten*, published 1667 in Hamburg he was "born and raised in this excellent town". According to the parish register of St. Nikolai Church in Hamburg "Hinrik Becker's child Dirik" was baptized 1623. Provided this "Dirik" refers to Dietrich Becker he probably received his musical education in Hamburg.

From around 1645 Dietrich Becker was appointed organist in a village Woldenhorn in the northern neighbourhood of Hamburg. For a short while he worked 1655 as a violinist in Sweden but for economical and political reasons he had to return to Germany. In 1656 he is recorded as a member of the court orchestra in Celle. 1662 Becker applied for permission to travel to Hamburg and Lübeck for further musical education. He became a citizen of Hamburg the same year, worked as musician and from 1667 to his death was appointed first violonist among the town musicians and as such "Director musices", ie. leader of the orchestra. From 1674 he was the leader of the church music in the Hamburg cathedral.[1]

Suite

This score is a modern edition of "Sonata à 2. Violino & Violadagamba" (no. XLI) in D Major for violin, bass viol (VdG) and basso continuo from Becker's collection *Erster Theil Zwey-stimmiger Sonaten und Suiten* (*ORIG*) published as three part books: *VIOLINO PRIMO, VIOLINO SECUNDO* and *BASSO CONTINUO* (VL1, VL2, BC), Hamburg 1674.

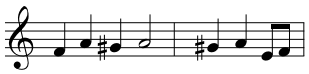
The printing technology applied by the Hamburg publisher (Georg Rebenlein) is rather old-fashioned for its time: part-books only set with movable types as developed and refined by Ottaviano Petrucci 150 years earlier. This technology isn't well suited for printing full scores, and it doesn't support beams. So all notes are separately flagged. Bars are, allbeit not consequently, separated by small forward slashes on the middle staff line:

 (Sonata 1, *VIOLINO SECUNDO*, bars 1–2)

Hence all beams in this editions are purely the editor's decisions.

Note values across bars are most often notated with ties. But there are also instances of a single note combined with no mark beetween the bars:

(Sonata 1, *VIOLINO SECUNDO*, bars 28–29)

The modern edition preserves such notations while printing the "missing" bar lines: 

The original part books bear traces of mensural notation conventions like triple division of notevalues in perfect (triple) time:

(Suite 4, Gigue, $\frac{6}{4}$ time, *BASSO CONTINUO*, bars 28–29)

In the original part books accidentals are obviously valid only for the note to which they are applied. This edition silently adapts to modern notational practice by adding required accidentals.

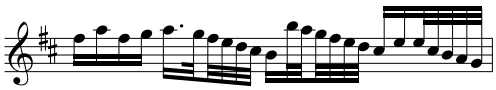
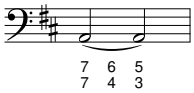
Dashed slurs and ties are additions by the editor and so are performance indications within brackets.

This edition is based on facsimiles from IMSLP, `https://imslp.org/wiki/Sonaten_und_Suiten,_Teil_1_(Becker,_Dietrich)` of the printing preserved at The Royal Library, Copenhagen.

[1] Heike Angermann: *Diedrich Becker, Musikus*, 2013 `http://opus.bibliothek.uni-wuerzburg.de/volltexte/2013/8055/pdf/Diedrich_Becker_musicus_1._Band.pdf`

XLI. Sonata

In Sonata XL1 Violino 2 has been replaced by a bass viol (VdG).

Bar No.	*Part*	*Note No.*	*Comment*
56	VdG		 in *ORIG*
75	VL	2	Misplaced tie in *ORIG*
83	BC		 in *ORIG*
123	VdG, BC	1–2	Consecutive fifths, sic.
165	VdG		Additional new bar mark in *ORIG*
174	BC	1	𝅝 note in *ORIG*