

DIETRICH BUXTEHUDE

SONATA DA CHIESA

**Concerto grosso für Streicher in
Soli und Tutti mit Basso continuo**

Nach der Triosonate in C
bearbeitet von

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Kopenhagen

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Violine I

Sonata da chiesa

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Violine I

2

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Adagio

div. *f* 3

Solo *Allegro* *f* *mf*

Tutti *f* *mf* *p* *cresc.* *f* *p* *cresc.* *f* *(Adagio)* *p* *f* *p*

Violine I

(Adagio)

Solo

mf

Tutti

pp

Solo

p

cresc. 6-
Presto

marcato
f

mf

1

f

p

f

Solo

Adagio

Tutti
f

Tutti
p

pp

Allegro

f

1

Violine I

4

Adagio

poco rit.

f

dolce e cantabile

Presto

p

mp

p solo

5

Tutti

p

mf

f

Adagio

div.

p

Lento

f

Violine II

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Violine II

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Adagio

div. *f* *Allegro* *Solo* *f* *mf* *Tutti* *mf* *f* *mf* *f* *p* *cresc.* *f* *p* *f* *p* *cresc.* *f* *(Adagio)* *f* *pp* *pp*

Violine II

3

Presto

Solo marcato

4 3

f *mf* *f*

This section of the score for Violine II is marked *Presto* and *Solo marcato*. It begins with a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The first measure contains a quarter rest, followed by a double bar line and a 12/8 time signature. The music then continues with a series of eighth and sixteenth notes, featuring dynamic markings of *f* (forte), *mf* (mezzo-forte), and *f* again. The notation includes various articulations such as slurs and accents.

Adagio

Tutti

p *f* *f* *p*

This section is marked *Adagio* and *Tutti*. It begins with a treble clef, a key signature of one sharp (F#), and a common time (C) signature. The music features a mix of half notes and quarter notes, with dynamic markings of *p* (piano), *f* (forte), *f* (forte), and *p* (piano). The notation includes slurs and a fermata over a half note.

Allegro

pp *f*

This section is marked *Allegro*. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with dynamic markings of *pp* (pianissimo) and *f* (forte).

This line of music continues the *Allegro* section with eighth and sixteenth notes, maintaining the key signature of one sharp (F#).

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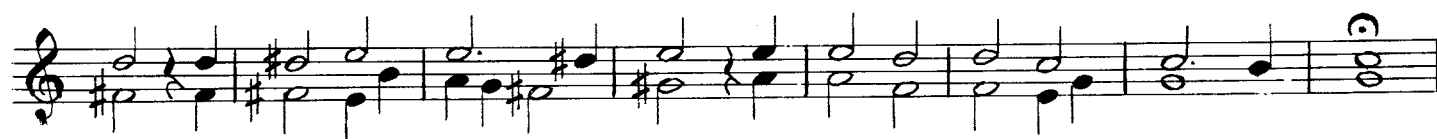
poco rit.

This line of music concludes the page with a series of eighth and sixteenth notes, maintaining the key signature of one sharp (F#). The notation includes a fermata over a half note and the marking *poco rit.* (poco ritardando).

Violine II

4

Adagio



Viola

Sonata da chiesa

Dietrich Buxtehude
Bearbeitet von Mogens Wöldike

Adagio

f *unis.* *ten.* *Allegro* *6* *Solo* *f* *Tutti* *p* *cresc.* *f* *div.* *unis.* *cresc.* *f* *div.* *unis.* *(Adagio)* *cresc.* *f* *1* *4* *Presto* *16* *pp* *pp* *Adagio* *p* *pp* *f* *p* *pp*

Viola

Allegro

6

f

V

2

p

poco rit. *Adagio* 1 *div.*

f *ma dolce e cantabile*

1 *unis.* *mp* *Presto* 5

Solo

p *Tutti*

poco cresc.

mf

f

Adagio *div.*

Lento *f*

Violoncello/Baß

Sonata da chiesa

Dietrich Buxtehude

Bearbeitet von Mogens Wöldike

Adagio
f

Allegro
Vic. Solo
mf

Tutti
mf

poco p

Vic.
f
Kb.

f
Kb.

Vic.
Kb.

unis.
Kb.

f
unis.

(Adagio)
cresc.
f
unis.
f

Presto
Vic. Solo
Tutti
Vic. Solo
p
cresc. f

mf
f

Tutti
p
f
f

Violoncello/Baß

Adagio *Allegro*

p *pp* *mf*

Solo Vlc. *unis.*

Tutti *f* *Solo Vlc.* *unis.*

Tutti *unis.*

Solo Vlc. *Tutti* *unis.* *poco rit.*

Adagio *f ma dolce e cantabile*

Vlc. *Kb.* *unis.* *Vlc.* *p* *Kb. mp*

Presto *Vlc.-Solo* *Tutti* *p*

poco cresc.

mf *Solo Vlc.* *Tutti*

f *unis.*

Adagio *p*

Lento *f*

The musical score is written for Violoncello/Bass. It begins with an *Adagio* tempo, marked *p*, *pp*, and *mf*. The first system features a *Solo Vlc.* part and a *Tutti* part. The second system continues with *Solo Vlc.* and *Tutti* parts, marked *f* and *unis.*. The third system shows a *Solo Vlc.* part and a *Tutti* part, marked *unis.* and *poco rit.*. The fourth system is marked *Adagio* and *f ma dolce e cantabile*, with parts for *Vlc.*, *Kb.*, and *unis.*. The fifth system is marked *Presto* and *Vlc.-Solo*, with parts for *Vlc.*, *Kb. mp*, and *Tutti*. The sixth system is marked *poco cresc.*. The seventh system is marked *mf* and *Solo Vlc.*, with parts for *Solo Vlc.* and *Tutti*. The eighth system is marked *f* and *unis.*. The ninth system is marked *Adagio* and *p*. The tenth system is marked *Lento* and *f*.