



Beginn der Viola da Gamba-Stimme
Beginning of the viola da gamba part

A handwritten musical score for Organo. The title "Organo" and "Sonata" are written in cursive at the top, along with the signature "D. B. H.". The score consists of three staves of music, starting with a treble clef and a common time signature. The notation includes various note values, rests, and ornaments.

Beginn der Organo-Stimme
Beginning of the organo part

Preface

The Sonata in B-flat Major (BuxWV 273) for violin, viola da gamba, and basso continuo, occupies a special place among Buxtehude's twenty-one instrumental sonatas. This is because it is the only early version of one of the sonatas published later, toward the end of the seventeenth century: the Sonata in B-flat Major, op. 1 no. 4.¹ This affords us an opportunity to cast a glance at the master's development as a composer.

The present sonata is preserved in a manuscript housed in the **Düben Collection of Uppsala University Library** under the call number **Instr. mus. i hskr. 13:25**. The title reads: "Sonata a 2 ex B. / Con le Suite / Violino è Violadagamba / di Sig: / Dieter: Buxtehude." The manuscript consists of three individual parts

¹ Dieterich Buxtehude, *VII. Suonate à doi, Violadagamba, con Cembalo, Opera prima. Hamburg ~1694, Sonata in B-flat Major, op. 1, no. 4, BuxWV 255*, ed. G. and L. von Zadow (Heidelberg: Güntersberg, 2006).

labeled “Violino,” “Viola de Gamba,” and “Organo.” The organ part is figured. According to Eva Linfield, the manuscript was copied in the mid 1680s and is partially in the hand of Gustav Düben.¹

How does the early version differ from the later published version? The most obvious difference is that the “Suite” that concludes the early version is entirely missing in the later version. In the second half of the seventeenth century, it was common to place a suite (made up here of the dance movements Allemand, Courant, Saraband, and Gigue) at the end of a sonata.² There may have been several reasons for the later omission of the suite:³ without the suite, the sonata fits better in the framework of the collections ops. 1 and 2, and it can also be played in church; the predictability of the structure of the dance movements contradicted the ideal of the “stylus phantasticus.” – The remainder of the sonata is made up of three sections: a Chaconne (without being designated as such) on an ostinato bass of four-and-a-half measures repeated thirty-two times, a relatively short Adagio, and a concluding Allegro. For the later version, Buxtehude completely recomposed the Adagio, whereby it turned out two measures longer and was given the tempo designation “Lento.” The opening Chaconne remained largely unchanged, although it did receive an additional characteristic figure of three repeated notes that appears in irregular places in the measure – undoubtedly to provide unpredictability in the spirit of the “stylus phantasticus.” The final Allegro likewise remained unchanged in its musical content, but experienced many small alterations in all three parts, which lend it more sonority, especially toward the end by means of double stops in the violin. This provided the sonata with a magnificent conclusion, and the old-fashioned suite could be dispensed with.

Our edition has been prepared for *practical* use. Besides the score and the three individual parts, it also includes a “Continuo-Harpsichord/Organ” part with a realization of the figured-bass. Deviations from the original are indicated as usual.

We have retained the original clefs, with one exception: the tenor clef that appears in several passages has been replaced by clefs appropriate to the surroundings. These hidden clef changes are indicated in the music by symbols. [T ... T] signifies a passage that is in tenor clef in the original. The manuscript follows the usage in which an accidental only affects the note before which it is placed and immediate repetitions of this tone. In order to come closer to the musical experience of the seventeenth century, we have included *all* original accidentals,⁴ including those that are repeated within the same measure. However, in order to avoid confusion, we have added accidentals in all places where they are necessary according to modern usage. *All* editorial accidentals are in brackets. With only a few exceptions, the beaming follows that of the original. Missing bar lines have been restored.

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Translation by Howard Weiner

¹ Dieterich Buxtehude, *The Collected Works* 14, ed. Eva Linfield (New York: Broude, 1994), p. 243ff

² See, for example, Dietrich Becker, *Sonata à 2, Violino & Violadagamba, Hamburg 1674*, ed. G. and L. von Zadow (Heidelberg: Güntersberg, 2005).

³ Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck* (Rochester: University of Rochester Press, 2007), p. 349ff.

⁴ The manuscript's copyist frequently repeated accidentals indicated in the key signature again before the notes, particularly when they appeared in a different octave at the beginning of the staff. We have omitted these superfluous accidentals without comment.