

Preface

Besides Buxtehude's fourteen well-known trio sonatas that were published in Hamburg as op. 1 and op. 2 shortly before the end of the seventeenth century,¹ there are six further instrumental sonatas that have come down to us in manuscript form. Among this group of the so-called "manuscript sonatas" is the present sonata with the unusual and unique instrumentation of viola da gamba, violone, and basso continuo. Our edition is based on the manuscript preserved in the Düben Collection of **Uppsala University Library** under the call number **Utl.instr.mus.i hskr. 13:24**. This exemplar, which is in the hand of Andreas Düben, is dated 27 September 1692. The title reads "Sonata / à. 2 / 1 Violon / 1 Violdigamb / Con / Basso Continuo / di / Dietrich Buxtehude." The manuscript consists of three separate parts labeled "Violdigamba," "Violon," and Contio."

The designation "Violon" indicated a "violone"; today, experts agree that an 8' instrument was intended, i.e., that its part should sound as notated, and not an octave lower. If one were to play the violone part of this sonata on a 16' instrument, that is to say, an octave lower, it would result in undesirable inversions in the harmony. In Buxtehude's time, there were two types of violone: an 8' instrument ("Violone," "violon," "Bassgeige") and a 16' instrument ("Bassviolone," "octafviolon," "Violone Grosso," "Octav-Bass-Geige"). Both sorts are known to have been available in Lübeck.² The lowest string of the 8' instrument is GG. This instrument was employed in Buxtehude's ensemble music as a powerful bass instrument, playing the same notes as the basso continuo, but applying the rhythm of the other string instruments. It played together with the other instruments, and remained silent when they remained silent. It was not a continuo instrument. In contrast, the 16' instrument, whose compass descended down to CC, was used to double the basso continuo at the octave.³ The main difference between the 8' violone and the viola da gamba is thus the more powerful tone of the former. From this it follows that, lacking a violone, the part could be played by a second viola da gamba or even by a cello.

The figured basso continuo part, labeled "Contio," is intended for organ or harpsichord. A doubling of this part by a viol, for example, is not advisable, since the violone part in any case doubles the bass part in many passages. In principle, this sonata is constructed like Buxtehude's published trio sonatas, and it should be remembered that in those Buxtehude designated the bass part "Cembalo" (i.e., harpsichord).

The present sonata is in five sections. The introductory *Adagio*, in which the violone plays along with the bass, is followed by a lively fugue, marked *Allegro*, in which the violone has an independent part over long stretches. After a second *Adagio*, whose polyphonic melody part is assigned to the viola da gamba, a *Sarabande*, for the viola da gamba, with three *Doubles* follows as the fourth section. The first *Double* is for viola da gamba as well, the second for violone, and the third—marked *Presto*—for both instruments. Finally, the fugue of the second section returns in modified form, now with the indication *Poco Presto*.

Our edition has been prepared for *practical* use, although deviations from the original are indicated. For further information, please refer to the manuscript and the available scholarly edition.⁴ We have retained the original clefs, with one exception: We have replaced the tenor clef in the viol part with alto and bass clefs. The hidden clef changes are indicated in the music by the symbols [T ... T]. 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,⁵ including those that are repeated within the same measure. However, in order to avoid confusion, we have added natural signs in all places where they are necessary according to modern usage. *All* editorial accidentals are in brackets. Missing bar lines have been restored. The triple meter in the Sarabande is indicated in the source by a "3" with a large slanted "S" above it; lacking the appropriate symbol, we have replaced it here by "3/4."

Besides a score, our edition includes the three separate parts. For less experienced continuo players our edition includes a "Continuo Harpsichord" part which includes the three parts in addition to a realization of the figured bass.

We would like to thank Dankwart von Zadow for the continuo realization and Howard Weiner for the translation of this preface.

Heidelberg, March 2007
Leonore von Zadow-Reichling
Günter von Zadow
Translation by Howard Weiner

¹ See D. Buxtehude, *Sonatas op. 1*, ed. G. and L. v. Zadow (Heidelberg: Güntersberg, 2006) and *Sonatas op. 2*, ed. G. and L. v. Zadow (Heidelberg: Güntersberg, 2007).

² Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer, 1987).

³ See, for example, the violone part in Buxtehude's *Laudate pueri*, BuxWV 69, ed. G. and L. v. Zadow (Heidelberg: Güntersberg, 2007).

⁴ Dieterich Buxtehude, *Collected Works 14*, ed. Eva Linfield (New York: Broude, 1994).

⁵ Whereas the cancellation of an accidental in the original is frequently indicated by a sharp or a flat, we always employ a natural sign in accordance with modern usage. (In the bass figures, we have retained the original signs.)