

Preface

Besides Buxtehude's fourteen well-known trio sonatas for violin, viola da gamba, and harpsichord, which 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 so-called "manuscript sonatas" are the three sonatas for *two* violins, viola da gamba, and basso continuo: the Sonata in C Major (BuxWV 266), the Sonata in F Major (BuxWV 269), and the Sonata in G Major (BuxWV 271), which are also now available in practical editions from Edition Güntersberg.

Unlike the printed sonatas, all of the manuscript sonatas contain extensive solo sections for the individual melody instruments. Through the addition of a second violin, the contrasts between the solo and tutti sections are greater, with the fugues and homophonic passages, in particular, making a stronger impact than in the printed sonatas. This is particularly true of the beginning of the Sonata in C Major, which produces an especially solemn effect as a result of the additional double stops in the two violin parts. These sonatas were probably performed in Lübeck in *Abendmusik* concerts or during church services in the Marienkirche as well as in patrician houses as table music. As is the case for all of Buxtehude's sonatas, the continuo instrument would have been a harpsichord or an organ, depending on what was available in the venue. There are indications that these sonatas were intended to be included in the collection "*Sonaten à 2. & 3. Violini & Viola da gamba, cum continuo, zur Kirchen- u. Tafel-Music bequemlich*, Lübeck, Samuel Otten u. Joh. Wiedermeyern," which was scheduled for publication in 1684. As far as we know, however, this collection never appeared in print.²

Our editions are based on the copyist's copies preserved in the Düben Collection of the **Uppsala University Library** under the call numbers **Utl.instr.mus.i hskr. 13:27** (C-Major Sonata), **13:23** (F-Major Sonata) and **13:28** (G-major Sonata). Each contains four parts: one for each melody instrument plus the figured bass part, which is labeled "Continuo" (C-Major Sonata), "Organo" (F-Major Sonata), or not at all.

Our edition has been prepared for *practical* use, although deviations from the original are indicated. For further information, please refer to the manuscripts which are also available in the internet and the available scholarly edition.³ We have replaced the tenor clef in the viol part and the alto and tenor clefs in the harpsichord part by clefs appropriate to the situation. These hidden clef changes are marked in the music by symbols: [T ... T] indicates a passage that is in tenor clef in the original, and [A ... A] a passage in alto clef. We have otherwise retained the original clefs. The manuscripts follow the usage in which an accidental only affects the note before which it is placed and immediate repetitions of that tone. In order to come closer to the musical experience of the seventeenth century, we have included *all* original accidentals, 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 added.

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

² Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck*, rev. edn. (Rochester: University of Rochester Press, 2007).

³ Dieterich Buxtehude, *Collected Works 14*, ed. Eva Linfield (New York: Broude, 1994).