

gibt aber auch Unterschiede bei Vorzeichen, Verzierungen, Bindebögen und dynamischen Zeichen, die nicht durch die Verschiedenheit der Instrumente zu erklären sondern eher als Nachlässigkeiten zu werten sind. In diesen Punkten haben wir beide Stimmen stillschweigend angeglichen.

### Sonata Prima

Bei der Sonata Prima ist die oben erwähnte Unzuverlässigkeit bei der Bogensetzung besonders auffällig. Hierfür geben wir ein Beispiel (Allemande, Takt 3, Violine und Viola da Gamba):



Die Bogensetzung ist nur zu Beginn der Gambenstimme plausibel (links unten). In der Violinstimme (links oben) und in der 2. Hälfte der Gambenstimme scheinen die Bögen dagegen verschoben zu sein. Wenn wir in solchen Fällen eine andere Bogensetzung vorschlagen, stehen in unserer Ausgabe gestrichelte Bögen (Partiturausschnitt rechts).

### Danksagung

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Heidelberg, November 2004  
Leonore von Zadow-Reichling  
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## Preface

Philipp Heinrich Erlebach was born in 1657 in Esenz (East Friesland, Germany) and most likely received his musical training in Aurich. From the year 1679 until his death in 1714 he lived in Rudolstadt in Thüringen where he was composer and capellmeister at the court of Count Schwarzburg-Rudolstadt. As a composer his prolific output, with its emphasis on sacred and secular cantatas, operas and instrumental works, earned him a reputation which extended far beyond the borders of Rudolstadt itself. Tragically, a fire in the court library in 1735 destroyed most of Erlebach's compositions, leaving us with only about 70 of his 1000 works.<sup>1</sup>

Amongst the extant works is a collection of 6 trio sonatas printed in Nürnberg in the year 1694. The original title reads:

VI. / SONATE / à / Violino e Viola da Gamba col suo Basso Continuo, / che si possono praticar anche a due Violini, / essendovi à tal fine aggiunta la Parte / del Violino secondo. / Di / FILIPPO HENRICO ERLEBACH, Maestro di Capella della S<sup>a</sup>. E<sup>za</sup>. il Signore Conte di Schwartzburg / à Rudelstadt. / Stampate in Noriberga / Alle Spese di Guolfgango Maurizio Endter. / M DC XCIV.

These sonatas were composed for violin, viola da gamba and continuo, however Erlebach himself states that the viol can be replaced by a second violin, for which he provided a separate part.<sup>2</sup> The violin parts are notated in treble clef, in the case of the third and fourth sonatas in scordatura. The sixth sonata is notated for violino picco-

<sup>1</sup> K.-H. Wiechers, *Philipp Heinrich Erlebach*, Aurich 1964, p. 16

<sup>2</sup> From the *Preface*. „Dennoch habe diese Sonaten und Partien auf geneigtes Begehren so disponiret / Daß Selbe / in Mangelung eines Viol' da Gambisten / per Compendium auch mit 2. Violinen / so mit hinbey gedrucket / gar füglich zu spielen ...“

lo. The viol part is notated in alto or tenor clef, with occasional notes appearing in bass or soprano clef. The continuo part has figures and is notated for the most part in bass clef.

The significance of these sonatas for the German viola da gamba repertoire was already emphasized by Alfred Einstein in his highly regarded dissertation of 1905, in which Erlebach's Sonata Seconda was printed in its entirety.<sup>1</sup> The sonatas are in the style of an Italian Sonata da camera a tre and show stylistic affinity to Legrenzi, Vitali and Corelli. "In these sonatas Erlebach succeeded in combining the Italian feeling for form and melodic expression with German intellectual depth and sound compositional technique".<sup>2</sup> Historically they lie between Rosenmüller and Buxtehude. As opposed to other similar works of that period the three instrumental lines are of equal importance and autonomy, making a true three-part composition.

Edition Güntersberg now presents the first modern edition of the entire collection of sonatas. Originals from the following sources were used:

Musical collection of the Duke of Schönborn-Wiesentheid, **D-WD 51**. Complete.

City library of Nürnberg, **D-Nst Var 128.2° (1-3)**. Incomplete: only Sonatas 1-5, no second violin part.

Our edition remains as true to the original as possible within the conventions of modern notation; this means, for example, that the viol part has been notated primarily in alto clef. It was our understanding that accidentals in the original only affected the exact note it preceded, except in the case of repeated notes of the same pitch. Any additional editorial accidentals have been set in parentheses. Some of the slurs in the original seem to have been placed incorrectly, presumably due to technical problems in the typesetting, and have been corrected without commentary. In the case of uncertainty, or added editorial suggestions, the slurs appear as dotted lines. We have added bar lines where they were missing and any dynamic markings that appeared in only one part were added to the other parts as well.

A comparison of the viol part with the second violin part reveals few differences, exceptions being that the violin part has fewer or in some cases different chords and some of the notes have been put up an octave. There were however some deviances in connection with accidentals, ornamentation and dynamics which cannot be explained by any inherent difference between the two instruments. It is our assumption that these inconsistencies are due to carelessness and we have adjusted the parts accordingly without editorial comment.

## Sonata Prima

In the Sonata Prima it is particularly clear that (as mentioned above) the placement of the slurs is often questionable. Below an example (Allemande, bar 3, Violino and Viola da Gamba):

In the viol part the slurs make sense only at the beginning (bottom left), in the second half they seem to have shifted to the right. This is also visible in the violin part (upper left). In such cases we have corrected the slurs, printing them as dotted lines (modern notation right).

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<sup>1</sup> Alfred Einstein, *Zur deutschen Literatur für Viola da Gamba im 16. und 17. Jahrhundert*, Leipzig 1905, p. 113f

<sup>2</sup> K.-H. Wiechers, p. 18