

Preface

Besides Buxtehude's fourteen well-known trio sonatas, 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. The present Sonata in A Minor for violin, viola da gamba, and basso continuo belongs to this group of so-called "manuscript sonatas." Our edition is based on the copyist's copy preserved in the **Uppsala University Library**, under the call number **Instr.mus. i hskr. 13:26**. The sonata carries the title "Sonata / â. 2. / Violino è violadagamba. / di / Dieter Buxtehude." There are three individual parts labeled "Violino," "Viola da Gamba," and "Continuo." Kerala J. Snyder has dated this relatively early sonata to ca. 1670.²

This sonata is distinguished by its simple and clear structure: two ostinato sections (Chaconnes) are separated by a merely ten-measure long Adagio. In both cases, the ostinato bass consists of four measures, the first in duple meter, the second largely in triple meter.

Our edition has been prepared for *practical* use, although deviations from the original have been indicated. For further information, please refer to the original manuscript and the currently available scholarly edition.³ The original clefs have been retained. In the manuscript, an accidental is valid only for the note it precedes and for immediate repetitions of this note. In order to come closer to the musical experience of the seventeenth century, we have retained *all* the 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 restored.

In the manuscript, couplets 18 to 25 are notated differently in each of the melody parts. While the violin part clearly has triplets, the viola da gamba part is obviously in 12/8 meter in these couplets, although a corresponding time signature is lacking: The triplet indications are missing and the quarter notes are dotted. We have altered the viola da gamba part to conform to the violin part here.

Besides a score, our edition contains the three separate parts. Also included is a "Continuo-Cembalo" part, which in addition to the three parts provides a thorough-bass realization.

The ostinato bass of the first Chaconne is notated only once in the manuscript and is to be repeated twenty-six times ("Rept: 26"). In contrast to the rest of the sonata, it is not figured. The reason for this is obviously that the harmonization continually varies in the twenty-six repetitions. We have reproduced our figuring, which came into being during the work on the realization, in the "Continuo-Cembalo" part as an illustration of this.

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