

Critical Report

On the Edition

Every new Buxtehude edition is an attempt to come closer to the original music text that is no longer accessible to us. The transmission of the free works for keyboard instruments is based exclusively on copies, as Buxtehude's original compositions in autographs and fair copies are no longer extant. Among the many manuscripts produced up to the early 18th century, five of them with a large content or groups of important Buxtehude works play a prominent role: The *Codex E. B. 1688* originating in Dresden, the *Lindemann Tabulaturen* with a reference to Buxtehude's teaching in Lübeck, the *Berlin Manuskript [Ms]*¹ probably produced in Lübeck, together with the two anthologies created by Johann Sebastian Bach's older brother Johann Christoph in Ohrdruf, the *Möller Manuskript*, and the *Andreas Bach Buch*.

The basis for the editions in the first half of the 20th century with extensive entries relating to performance practice was the edition produced by the Bach scholar Philipp Spitta (Breitkopf & Härtel, 1875), thereafter revised by Max Seiffert (in 1903). Included among these editions in Germany were the collections *Alte Meister des Orgelspiels* of 1904 and 1929 edited by Karl Straube, as well as the edition by Hermann Keller (Edition Peters, 1938). In France, this music text has been very influential in the many issues since 1915 of the Buxtehude Edition with performance instructions by Charles Tournemire (Editions Salabert). These editions attempted to update Buxtehude's organ works initially according to late-Romantic and later post-Romantic ideas of interpretation. Pursued since the source edition by Max Seiffert (Breitkopf & Härtel, 1939) with works not accessible to Spitta, has been the concept of objectifying the music notation with only a few modern additions, already common in the 19th century. Included among these editions is the widely-disseminated edition by Josef Hedar (Hansen, 1952), in which the Scandinavian Buxtehude sources were edited for the first time.

Klaus Beckmann (Breitkopf & Härtel, 1971) used the methods of "internal textual criticism" in the optimistic expectation of approximating the music text of the lost Buxtehude manuscripts. In this process, differences in the fugue subjects and almost identical melodic figures in the toccata sections were considered incorrect and corrected in many places according to the concept of analogy, resulting in a standardization of details differing from the source findings. A further deviation from the sources is the so-called tablature-conform notation that was not part of general notation practice in staff notation of the 17th and 18th centuries. It leads to a new type of notation dispensing with the beaming of individual eighth and sixteenth notes.

Exemplary is the completeness of the source descriptions and the catalogue of source differences in the critical editions by Michael Belotti (*Dieterich Buxtehude, Collected Works*, Vol. 15 A/B, New York, 1998) and Christoph Wolff (Vol. 17, 2016). Here, for the first time, the editorial evaluations are completely transparent, with the notation being set up exclusively on two staves. Most of the source designations have been adopted in the present edition, taking advantage of the compatibility in German and English

Basis for the Edition

This edition follows the given source texts, offering:

- the music text with the original note values, beaming, and rests as per the sources,
- the original keyboard notation with non-continuous bar lines,
- the titles corresponding to the sources, and
- a systematic error analysis.

The accidentals remain valid for the respective measure, thus corresponding to modern practice.

The notation with modern clefs varies between two and three staves, three staves appearing only in obbligato pedal sections.

Suggested editorial additions are represented by

- dotted slurs
- accidentals above and below the notes, as well as
- notes and rests in small print.

Rests not present in the sources are not added in the toccata sections and only inserted in small print in the fugal sections after a brief pause of the voices. Differences from the source text, mostly to correct harmonic errors, appear in the individual notes as corrections by the editor (Korr. Hrsg.). Avoided are modern transformations of metric structures and beaming patterns.

As a practical source edition, this edition is based on the main sources and not on a mixture of various transmissions, giving the Critical Report a clear format. Secondary sources (Nebenquellen) are used for corrections and additions only.

Corrections

Many notational errors (especially octave mistakes or confusions involving graphically similar letters) and the lack of vertical coordination involving related note values in the sources' staff notation indicate that the original notation of most organ works was letter tablature. Exceptions are the late works, extant in the *Andreas Bach Buch*, showing no signs of transfer from tablature to staff notation.

It is probable that the scribes of many 18th-century manuscripts did not transcribe from the letter tablature themselves but copied from manuscripts in staff notation, adopting in many cases already existing errors.

Thus, three possible types of error are:

- in the case of letter tablature copies,
- in the case of transcriptions from letter tablature to staff notation, and
- in the case of copies from staff notation.

Error Analysis

In the case of letter tablature copies and transcriptions from tablature to staff notation:

- Octave errors – involving confusing octave symbols above the pitch letters,
- Note-value errors – by confusing note-value symbols above the pitch letters,
- Errors of thirds – by confusing the graphically similar letters c and e,
- Errors of fourths – by confusing the graphically similar letters e and a,
- Errors of accidentals – by overlooking the appended letter cauda.

In the case of staff-notation copies:

- Errors of seconds – by slightly misplacing noteheads,
- Errors of thirds – by confusing the clefs.

General:

- Omission and additions of notes are possible in all notation transfers.

The Notation of the Sources

The **staff notation** in the manuscripts of works by Buxtehude corresponds to the usual German keyboard notation around 1700 with the treble clef (C clef) on the bottom line of the upper five-line staff and the bass clef (F clef) on the next-to-top line of the lower five-line staff. The bar lines are not continuous. The staves are close together, facilitating notation without ledger lines between the staves.² It is well suited for transcriptions from the letter tablature, as each note has its fixed place, without ledger lines for the middle voices.



German keyboard notation: E. B. 1688, p. 137
Praeludium ex C, BuxWV 136, mm. 1–3/2

An essential element of staff notation used in the Buxtehude sources is the omission of clef changes, producing a reading field that is always uniform. This is related to the letter tablature that has no clefs (and clef changes) and is also characterized by a uniform reading field. Unlike the Italian and the English-Dutch keyboard notation based on a division of the two-staff system into playing parts for the right and left hand, the German keyboard notation retained a proximity to the letter tablature, even allowing for changing from one type of notation to the other within a composition.³ A disadvantage of the German keyboard notation is the need for many ledger lines in the upper treble register.

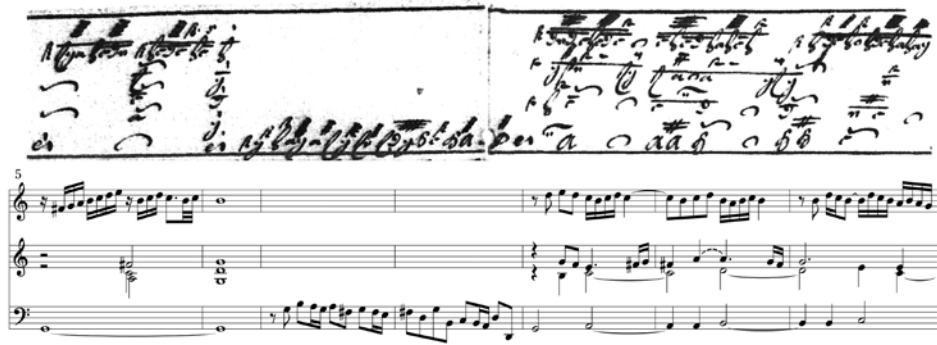
The **letter tablature** utilizes the German letters in horizontal rows and further pitch and duration signs for notating individual notes. It is the ideal notation system for the North German pedal repertoire, since the aspects of the clear graphic representation of the polyphony, the independent notation of the lowest voice (in the bottom row of letters), the hand distribution in different voice and fingering constellations, and an economical paper-saving space allocation are realized here. It fell out of use after 1700 as there were only five note designations for the black keys in each octave. The key designations c sharp, d sharp, f sharp, g sharp, and b flat were also used for the pitches d flat, e flat, g flat, a flat, and a sharp.

The designations of the black keys corresponded to the terminology in use for centuries by Northern European organ builders for marking the pipes: c sharp, d sharp, f sharp, g sharp, and b flat. This nomenclature goes back to the Pythagorean tuning with the wolf fifth between b and f sharp,⁴ widespread in the 15th century. The tones f sharp, c sharp, and g sharp sound as almost pure major thirds with d, a, and e, the final pitches of important church modes. These key designations were not altered with the advent of meantone tuning in the 16th century, as they can consistently be used except for d sharp/e flat.

Even today, the general German designations for the octave registers use the terminology of the letter tablature: major, minor, one-line (*eingestrichen*), two-line (*zweigestrichen*), and three-line (*dreigestrichen*) octaves. The lowest octave is denoted by capital letters, the next lower one by lower-case letters, and the upper octaves by dashes over the pitch letters. The change in octave registers can be between the pitches b or c or between b flat and b.

In the transfer from letter tablature to staff notation, arising in the last decades of the 17th and early 18th centuries, the tablature pitch designations d sharp for e flat, b flat for a sharp, or f for e flat are used. This has to do with adopting the traditional key designations and not representing the correct harmonic relationships and alterations.

The letter tablature has no bar lines, but instead slightly larger spaces between the letters. The measures are marked twice graphically by larger spaces between the pitch letters – like spaces in the text – and by horizontal lines indicating the octave register. These lines always end at the close of each measure and form a very conspicuous marking of measure boundaries for the reader or player (see facsimile below). Therefore, it is not possible to confuse quadruple and triple meter. The 4/4 or C time signature is usually not given as a time signature (C) at the beginning of pieces, but all other meters appear as changes the same way as in staff notation.



Facsimile and transcription: *Engelhart Tabulatur*, fol. 1v.
Praeludium ex G, BuxWV 147, mm. 5–11

For Buxtehude and his contemporaries, letter tablature was appropriate for notating free organ works, because the polyphonic structure can be clearly presented here. This is not the case with the two-staff notation, which was used in the Buxtehude sources primarily as a transcription notation.

In this edition a flexible concept of staff notation with two or three staves has been used for Buxtehude's free organ works. The structural display of the polyphony is likewise taken into account as well as the representation of the playing process (hand distribution and pedal use, see the facsimile and transcription above).

On 19th-Century Organ Notation:

Since the edition by Philipp Spitta (Breitkopf & Härtel, 1875), editions of Buxtehude's organ works have been based on a concept previously only exceptionally existing in the free repertoire: the notation on three five-line staves. The chorale-based pedal repertoire, on the other hand, was notated on three staves as early as the Baroque period. It is thereby possible to notate the bass voices played in the pedal separately in the lower staff. In the 19th-century's three-staff organ notation, the allocation of individual upper voices to the upper staves can be clearer than in the two-staff keyboard notation. This "organ notation" on three staves, a notation that has become standard since the Bach edition by Friedrich Conrad Griepenkerl (as of 1843), combines the traditional German keyboard notation on two staves and the letter tablature with its score-like character. Using this notation concept, Philipp Spitta achieved, on the one hand, a significant improvement in the representation of the polyphonic voice structure, though leaving, on the other hand, the source notation on two staves.

No **prints** are known from the historical period of the free North German pedal repertoire. This is probably due to the movable-type printing process making the rhythmically complex passages with fast note values very confusing and requiring a great deal of space.⁵ The technically more complex copper engraving, which was already widely used in the publishing of 17th-century Italian and French organ music, was mainly used in South and Central Germany for the manual repertoire and for works requiring little pedaling.⁶ The guild-based professional training of organists in North Germany allowed the holders of important organist positions to adhere, also for financial reasons, to the system of formal organ teaching for relevant fees and to obtain copying fees as a significant supplementary income. The exercise and study materials were disseminated among colleagues for remuneration or in an exchange process.⁷

The Notation of Rests

The German keyboard notation shows rests differently from the score notation. In the *Codex E. B. 1688* the two notation forms can be found side by side in one manuscript: The works of Nicolaus Adam Strungk (pp. 173–220) are written in full-score notation with a five-line staff for each voice, consistently marking all rests. The two-staff notation in the rest of the manuscript contains rests only in the polyphonic sections where the voices pause only briefly. In the toccata sections and the fugue expositions, on the other hand, there is no consistent notation of rests.

The concept of rests in full-score notation has to do with the fact that this is originally based on the notation of individual voices in partbooks. Vocal or instrumental ensemble music was played from partbooks, in which the rests must be clearly indicated to facilitate following the successive entering and ending of a voice. In tablature and staff notation, on the other hand, exists a uniform reading field where every new entry can be visually, immediately grasped, even without the notation of rests.

The letter tablature is a synthesis of both notation forms: It is both a space-saving score notation (with rows of letters instead of staff lines) as well as having a uniform reading field similar to that of staff notation. For this reason, the letter tablature was a universal notation to be equally used for notating compositions in the free toccata style as well as for complex polyphonic structures. Only in the transcriptions from the partbooks do we find a consistent notation of rests. Only a limited number of rests are to be found in the keyboard repertoire.

The problematic and momentous divergence from the sources in Spitta's edition concerned the concept of notating rests. In notating Buxtehude's organ works, he introduced a consistent use of rests, which was and is a component of the full-score notation, thus implementing a stylistic reshaping not conforming to the sources. The omission of rests is characteristic of the style of the free Buxtehude works and not a shortcoming in the sources.

The notation of rests in the critical editions by Michael Belotti and Christoph Wolff (New York, 1998, 2016) is exemplary in corresponding to the sources and documenting all differences.

Pedal Indications and Execution

There is an evolution from little or no pedal marking in 17th-century tablature manuscripts of Buxtehude works to the continuous pedal marking in red ink in the mid-18th-century *Agricola Ms.*

The early Buxtehude sources in letter tablature contain information in the music text about pedal playing only in exceptional cases. In the letter tablature, the bottom row of letters can be read as an obligato pedal part; but it is also possible to read and perform it as a manual part. It is a matter of interpretation from the context whether the manual or pedal-playing style is selected for the lowest voice. A pedal performance is only mandatory if the voice cannot be performed manualiter. The *Schmahl Tabulaturen* contain pedal markings only at the beginning of individual works, or, exceptionally, in the case of stylistic changes within the pieces.

To be considered within this context is that organs were available for practice only to a limited extent. Learning how to play the repertoire first had to take place on household stringed keyboard instruments.⁸ It is likely that clavichords with pull-down pedals were mainly used for this purpose. The earliest known evidence of using clavichords with a separate pedal instrument comes from Denmark (1676 and 1688).⁹ That such an instrument was already available to the young Buxtehude and that he was able to develop a pedal technique with higher technical demands is possible. Noteworthy from the milieu of the Buxtehude tradition is a 1736 reference from Johann Gottfried Walther.¹⁰

Clavichords with pull-down pedal do not allow virtuosic pedal playing, but only bass voices in long and medium note values. The cantus firmus pedal execution in long note values or the pedal playing of the bass line in ostinato pieces is unproblematic. A late example of this style of playing is the collection in two parts by Friedrich Wilhelm Marpurg: *Versuch in figurirten Chorälen sowohl für die Orgel, als auch für das Clavichord* (Berlin, 1793).

The free organ works in the early Buxtehude sources mostly correspond to the demands of pedal playing known to us from organ works by Heinrich Scheidemann, Matthias Weckmann, and Franz Tunder. Here, it is possible to prepare at home on the clavichord with pull-down pedal and to develop the necessary playing skills. Much more effective, however, is the utilization of a separate pedal clavichord, already in use in Danish organist circles in the last third of the 17th century.

The earliest extant source in staff notation including Buxtehude's organ works is the *Codex E. B. 1688*. In the six pedal works we find altogether 18 pedal markings, entered at the same time as the notation.

The *Berlin Ms* contains pedal indications in each pedal piece, but they are incomplete and missing at some passages requiring pedal playing. The number of pedal markings varies greatly from piece to piece.¹¹ It is important to note that the pedal markings were not entered simultaneously with the notation but added uniformly later with a thinner pen. From the later writing stage and the unsystematic character, we can conclude that these are entries not identical with the tablature notation.

The Buxtehude works in staff notation in the *Andreas Bach Buch* contain, on the other hand, information on the pedal entries after longer or shorter manual sections, especially in the five-part sections of the ostinato works. Here, the pedal markings were entered together with the music text.

Finally, a maximum of pedaling entries can be observed in the *Agricola Ms*, where the bass has been inscribed in red ink. Compared to the *Berlin Ms*, the model used by Agricola gives a greater amount of pedal indications.

Taken together, it can be stated that in the Buxtehude sources – from the *Engelhart Tab* up to the *Agricola Ms* – the bass lines were increasingly provided with pedal markings, involving here an increasing precision of the pedal part in the staff notation, which, as a transcription notation, shows on the other hand a reduction of structural clarity in voice-leading. The last step to complete pedal markings was established in the *Agricola Ms* notation. This step is probably related to a higher standard of pedal playing achieved by J. S. Bach and his students. The two-staff notation used in the 17th century as a transcription notation was retained for transmitting Buxtehude's organ works in the 18th century and it was even continued in the 19th century.¹²

In the present edition, the pedal-part marking for performers is kept to the necessary minimum: The work sections that cannot be performed manualiter are notated on three staves, while the two-staff notation is intended for the sections played manualiter. This differentiated notation on three and two staves limits the question of using the pedals to a few toccata and fugue sections in the two-staff notation, requiring no continuous pedal playing. These include the introductory sections of the *Praeludium ex C* (BuxWV 137) and the *Toccatà ex d* (155), together with the second fugue in the *Praeludium ex g* (148) and in the *Praeambulum ex a* (158). Also notated on two staves are the opening sections of the *Praeludia ex C* and *ex e* (138 and 143), as well as the *Toccatas ex F* (156 and 157), with longer organ points. In several fugues notated on two staves, pedal playing is necessary only for cadenzas.¹³ More details can be found in the Individual Notes (*Einzelanmerkungen*).

The Titles

The North German organists used mainly Latin and Italian terms for the title and tempo markings of the free organ works. An overview can be found in the fundamental works by Lydia Schierning and Friedrich Wilhelm Riedel on sources of the 17th-century North German organ music.¹⁴

The wordings *Praeludium ex...*, *Praeambulum ex...* or *Toccatà ex...* commonly indicate keys. The German translation – as, for example, “*Praeambulum auß dem...* [Prelude from the...]” in the Lüneburg tablatures¹⁵ – does not appear in the Buxtehude sources. Some titles of the works are also without any further additions: *Praeludium*, *Praeambulum*, etc. Noteworthy is the use of the ligature æ, which corresponds to the German ae, or, respectively ä.

In this edition, the titles have been standardized for the first time with “ex” to designate the keys, corresponding to the majority of the original titles listed in the Source Descriptions below. Since the wording “Canzona” does not appear in the sources, the wording “Canzon” was chosen, as it can be found in the manuscripts with Buxtehude works alongside the German version “Canzon.”¹⁶ Finally, the Latin term “Fuga” can be found in all sources.

There is a problem in the Buxtehude works' catalogue with the terminology used to indicate the keys (e.g., “*Praeludium in...*”, etc.). Nearly all the titles of the free organ works differ from the designations in the sources. The correct form of the name “Dieterich” was reintroduced by Kerala Snyder in her seminal Buxtehude biographies – 1987 in English and 2007 in German – and has since then become the standard usage.¹⁷

Please note:

In musicological literature, the tablature of letters is also referred to as “New German organ tablature.” This is an inaccurate designation, since this method of notation was used for organ compositions and equally for the repertoire of stringed keyboard instruments. In the fundamental work on the *Notation der polyphonen Musik* (Leipzig, 1970, p. 24), Willi Apel pointed out that the term organ tablature is a compromise solution that has long been in use.

- 1 The manuscript analysis by Peter Wollny in the *Bach-Jahrbuch* 2019, pp. 93f., facilitates the hitherto unclear provenance of the *Berlin Ms*, the most extensive source with a coherent content of Buxtehude organ works, in the Lübeck tradition.
- 2 A synopsis in relation to the traditional composition notation the ten-line system, in: Jessie Ann Owens, *Composers at Work*, New York, 1997.
- 3 Belonging to the examples in the Buxtehude tradition is the *Toccatà ex G* (BuxWV 165) in the *Möller Ms* and in the Bach tradition, seven organ chorales in the *Orgelbüchlein* (see Source Descriptions, fn. 22).
- 4 Mark Lindley, *Pythagorean Intonation and the Rise of the Triad*, in: *Research Chronicle* 16 (1980), pp. 6–61.
- 5 Johann Mattheson, *Der vollkommene Capellmeister*, Hamburg, 1739, Part I, Chapter 10, § 95; see p. 17, facsimile 3.
- 6 Cf. *Ars Magna Consoni et Dissoni*, published by Johann Speth, Augsburg, 1693 (facsimile: Innsbruck, 1994) and Johann Pachelbel, *Hexachordum Appolinis*, Nuremberg, 1699 (facsimile: Innsbruck, 1994). A rare example of a pedal piece published in movable type is the toccata at the close of Johann Krieger's *Anmuthige Clavier Übung*, Nuremberg, 1699.
- 7 Described in detail in: Johann Gottfried Walther, *Briefe*, edited by Klaus Beckmann and Hans-Joachim Schulze, Leipzig, 1987 (correspondence between J. G. Walther and H. Bokemeyer); for the fees and copying remuneration, see pp. 66f. (especially Walther's organ apprenticeship from 1702 on with Johann Heinrich Buttstett in Erfurt).
- 8 Cf. Johann Speth, see note 6: “Preliminary report. [...]. That for proper realization of these toccatas / preambula / verses, etc., a well-prepared and properly tuned instrument or clavichordium would be required [...]. Concerning the pedal playing, indicated in several places / particularly in the toccatas / it must be

noted / that such a thing is seldom found outside of the big organs / therefore the student on the instrument [clavichord] has to help himself with his left hand / and replace as much as possible [...]."

- 9 Jens Henrik Koudal, *For borgere og bønder. Stadsmusikantvæsenet: Danmark ca 1600*, Copenhagen, 2000. One of the early examples of a separate pedal clavichord within the context of the Buxtehude tradition is the mention of a "pedal and clavichordion" by Andreas Werckmeister in a letter to Franz Pisicator in Hanau am Main from the year 1701; quoted from Michael Behrens, *Bemerkungen zur Geschichte des Instrumentenbaus. Clavichord und Cembalo*, Michaelstein, 1988 (*Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*, Supplement 9), p. 42.
- 10 Johann Gottfried Walther to Heinrich Bokemeyer, 26 January 1736: "... My elder son is still in Jena, and the younger one will also go there after Easter, with his equipment, that is, 2 Clavichordiis and 1 pedal, which is now under construction ...", quoted from: Walther, *Briefe*, see note 7, p. 192.
- 11 Fourteen pedal markings in BuxWV 140 and only one in BuxWV 156.

- 12 As an example, the *Toccatà ex F* (BuxWV 157) in the *Commer Edition* is elucidated below (see pp. 21f.).
- 13 It must be noted that the semitones f sharp and g sharp in the lowest octave were only available in the pedal on the organs played by Buxtehude.
- 14 Cf. Lydia Schierning, *Die Überlieferung der deutschen Orgel- und Klaviermusik aus der ersten Hälfte des 17. Jahrhunderts*, Kassel, 1961, and Friedrich W. Riedel, *Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts*, Kassel, 1960.
- 15 In the Lüneburg Tablature KN 207, see Schierning, see note 14, pp. 41–42.
- 16 The term "Canzonetta" was chosen (in the tradition of the Spitta edition) for the short examples of the Canzon repertoire.
- 17 See Kerala J. Snyder, *Dieterich Buxtehude, Organist in Lübeck*, New York, 1987, and idem, *Dieterich Buxtehude, Leben – Werk – Aufführungspraxis*, Kassel, 2007.

Source Descriptions

Preliminary remark:

The disappearance of the composition and fair copies of Buxtehude's organ works is a problem related to the waning interest in the music inventories of earlier Lübeck church music over the course of the 18th century. The loss of this music collection is described by the Lübeck cantor Caspar Ruetz in his 1753 publication *Widerlegte Vorurtheile von der Wirkung der Kirchenmusic und von den darzu erfordernten Unkosten* [Refuted Preconceptions about the Effect of Church Music and the Expenses Required for It] (p. 112): "I have inherited a large stock of church pieces from my deceased father-in-law Sievers and grandfather-in-law Pagendarm. Not a single piece of the latter's things left behind, only a few of the former's things could be used." Jacob Pagendarm worked alongside Buxtehude as cantor in Lübeck from 1679 to 1706. It can be gathered that Buxtehude's successors as organists at St. Marien lost interest in the 17th-century style after the death of his son-in-law Johann Christian Schiefferdecker in 1732 and developed an attitude similar to Ruetz's.¹

All sources include a description with details about

- library locations,
- notation,
- content and original Buxtehude works' titles,
- origin,
- scribes,
- provenance, and
- chronology.

The source descriptions are alphabetically organized. Not listed are concordances left unconsidered in the edition text and the later copies from the 18th and 19th centuries.²

Agricola Ms

Brussels, Bibliothèque du Conservatoire Royal de Musique, *U 26659/ Wagener*.

The volume of 30 folios in folio format contains in staff notation eleven organ works by Buxtehude with two organ works by Bruhns at the end. These were initially separate manuscripts later bound together. Nine free pedal works by Buxtehude (Nos. 2–10) are copied by the Bach student Johann Friedrich Agricola from the *Berlin Ms* in the same order. Entered in addition was the *Praeludium ex fis* (BuxWV 146) as the last Buxtehude work:

(*Magnificat primi Toni di Dietr Buxtehude*)

<i>Preludio da Dieterico Buxtehude</i>	(BuxWV 142)	pp. 8–12
<i>Preludio</i>	(BuxWV 153)	pp. 13–16
<i>Preludio da Diet: Buxtehude</i>	(BuxWV 139)	pp. 17–20
<i>Preludio da Diet: Buxtehude</i>	(BuxWV 140)	pp. 21–24
<i>Preludio da Dietr: Buxtehude</i>	(BuxWV 141)	pp. 24–28
<i>Preludio di Diet: Buxtehude</i>	(BuxWV 145)	pp. 29–33
<i>Preludio da Dietr: Buxtehude</i>	(BuxWV 143)	pp. 33–36
<i>Toccatà da Diet: Buxtehude</i>	(BuxWV 156)	pp. 37–41
<i>Preludio da Dieter: Buxtehude</i>	(BuxWV 149)	pp. 42–46
<i>Preludio di Dieter: Buxtehude.</i>	(BuxWV 146)	pp. 46–50

The manuscript begins and ends with three works that were originally separate fascicles not forming part of Buxtehude's preludes and the toccata:

<i>Magnificat primi Toni di Dietr. Buxtehude</i>	(BuxWV 203)	pp. 3–6
<i>Preludio [ex G] da Nicola Bruhns</i>		pp. 51–56
<i>Nun komm der Hejden Hejland. Von Nicol: Bruhns.</i>		pp. 61–64 ³

Agricola slightly revised the free Buxtehude works as compared to the *Berlin Ms*, including also writing the lower voices in red ink and assigning therewith the pedal. Since much less pedaling is to be observed in earlier sources, this addition, an interpretation by Agricola, is significant in several respects. It indicates that the technically demanding free Buxtehude organ works were finding increasing attention from the Berlin organists within the circle of the organ enthusiast, Princess Amalie, sister of the Prussian King Friedrich. Agricola was promoted to Prussian court kapellmeister [music director] in 1759.

The *Praeludium ex fis* is an addition to the works that Agricola found in the *Berlin Ms*. It is a composition that can be assigned to Buxtehude's late work, since here – comparable to the *Ciaccona ex c* (BuxWV 159) – the boundaries of meantone tuning are so largely exceeded that another tuning system must have existed. A discussion can be found in the text on "Key Usage" (see pp. 25f.).

The *Agricola Ms* was repeatedly copied in the late 18th and early 19th centuries. After several changes in ownership, the manuscript ended up in the extensive collection of G. R. Wagener (1822–1896), whose estate was sold to the library of the Conservatoire Royal de Musique in Brussels.

Andreas Bach Buch

Leipzig, Städtische Bibliotheken, Musikbibliothek, Sammlung Becker III.8.4.

The anthology comprises 129 folios, containing 55 works for keyboard instruments in staff notation and two in letter tablature. The main scribe was Johann Christoph Bach.

The origin of the manuscript can be narrowed down to the period between 1708 and 1714.⁴ It remained in the possession of the Bach family in Ohrdruf and passed through the hands of Johann Christoph's sons, of whom Johann Andreas is listed by name at the end of the manuscript: "J. Andr. Bach | 1754." After its ownership by the Bach admirer Johann Gottfried Möller and various collectors in the first half of the 19th century, the volume was purchased by the Stadtbibliothek Leipzig.

Six free Buxtehude works, extant as unica, were entered in various places:

<i>Ciaccone. di Diet: Buxtehude.</i>	(BuxWV 159)	fol. 33v–35r; pp. 88–89, 73
<i>Praeludium. con ped. die Sig^e Diet Buxtehude.</i>	(BuxWV 150)	fol. 6r–6v, 53r–54r; pp. 19–20, 115–117
<i>Fuga. di D:B.H.</i>	(BuxWV 174)	fol. 61v–62v; pp. 132–134
<i>Ciaccona. di Dit. Buxtehude.</i>	(BuxWV 160)	fol. 91r–92v; pp. 193–196
<i>PASSACALIA. Pedaliter di Diet: Buxtehude.</i>	(BuxWV 161)	fol. 107v–108v; pp. 226–228
<i>Praeludium in C Pedaliter di D Buxtehude.</i>	(BuxWV 137)	fol. 111v–113v; pp. 234–238

Many indications lead to the assumption that it was J. S. Bach who transmitted the Buxtehudiana. He had spent more than three months in Lübeck around the turn of the year 1705/06 and main-

tained close contact with Buxtehude. After his return, the six free works were mainly entered into the manuscript by Johann Christoph. The special interest in ostinato works is striking, including also Pachelbel's *Ciaccona ex D^b* (d minor) and the early version of Bach's *Passacaglia* (BWV 582).

The notation of the Buxtehude works shows no traces of a transcription from the letter tablature, but the use of the entire keyboard range and of a key usage, in part no longer based on the meantone temperament (especially in the two ciacconas), lead to the conclusion that several of the works extant here represent Buxtehude's late style, to which Johann Christoph had no access before 1706. Further classification details in the Buxtehude tradition are discussed in the "Einzelanmerkungen" [Individual Notes].

Berlin Ms

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. 2681*.

Title: "Præambula et Præludia | dell Sr: Buxtehuden.", crossed out by Forkel and replaced by "XV | Präludien und Fugen, nebst | dem Choral: | Nun lob mein Seel pp | für die Orgel | von | Dieterich Buxtehude. Organist | zu Lübeck. [XV Preludes and Fugues, besides the chorale: Nun lobe mein Seel, etc. for the organ by Dieterich Buxtehude. Organist at Lübeck.]" The extensive manuscript in staff notation contains on 45 folios fourteen free organ works and a chorale setting by Buxtehude. The only work not by Buxtehude is a manualiter fugue by the Pachelbel student Johann Heinrich Buttstett (Buttstaed).

Work titles:

<i>Præludium. ex. E. moll. Diet: Buxtehd:</i>	(BuxWV 142)	pp. 1–7
<i>Prælud: ex. A: C. Diet: Buxtehd:</i>	(BuxWV 153)	pp. 8–12
<i>Præludium. ex D. fs. Diet: Buxtehd.</i>	(BuxWV 139)	pp. 13–17
<i>Præludium. ex. D. F. Diet: Buxtehd:</i>	(BuxWV 140)	pp. 18–22
<i>Præludium. ex. E. gs: Diet: Buxtehuden.</i>	(BuxWV 141)	pp. 23–28
<i>Canzonet. ex. G. ♯: Diet: Buxtehuden.</i>	(BuxWV 171)	pp. 29–30
<i>Præludium. ex. F: a: Diet: Buxtehuden.</i>	(BuxWV 145)	pp. 31–37
<i>Fuga. ex: B: D: Dietr: Buxtehuden.</i>	(BuxWV 176)	pp. 38–42
<i>Præludium. ex: E. G. Diet: Buxtehuden.</i>	(BuxWV 143)	pp. 43–47
<i>Canzonet: ex: D: F Diet: Buxtehuden.</i>	(BuxWV 168)	pp. 48–51
<i>Fuga: ex: G: B: Diet. J. H. Buttstæd.</i>		pp. 52–57
<i>Præludium:ex: G: B: Diet. Buxtehauden.</i>	(BuxWV 163)	pp. 58–65
<i>Toccatà. ex. F. a. Diet Buxtehuden</i>	(BuxWV 156)	pp. 66–71
<i>Toccatà. ex. G: ♯. Diet. Buxtehuden.</i>	(BuxWV 164)	pp. 72–74
<i>Præludium. ex. G. B. Diet: Buxteh.</i>	(BuxWV 149)	pp. 75–81
<i>Nun lob mein Seel den Herren. Diet Buxtehuden.</i>	(BuxWV 213)	pp. 82–87

This important manuscript, including the most comprehensive content of Buxtehude organ works, was long assumed in the Buxtehude literature to belong to the Erfurt tradition of the Pachelbel school, due to the Buttstett composition therein. That the scribe of the manuscript was the Kiel court organist Gerhard Rudolph Albrecht Sievers⁵ could first be verified from the manuscript comparisons⁶ published by Peter Wollny in the 2019 Bach-Jahrbuch. Sievers may have visited the Katharineum in Lübeck during a school residence prior to 1729 and probably had there the opportunity of copying the Buxtehudiana from the composer's son-in-law, Johann Christian Schiefferdecker.

Sievers stayed in Leipzig from 1739–1740, where he was matriculated at the university and is documented to have been a student of Bach's. He probably sold the manuscript with the Buxtehude works in 1740 to Johann Friedrich Agricola, who was then also studying with Bach and is documented as the further owner.⁷

The Berlin manuscript came to the Königliche Bibliothek [Royal Library] Berlin via Johann Nikolaus Forkel and the collector Georg Poelchau in 1851, thereby enabling Philipp Spitta to use it as the main source for his first complete edition of Buxtehude's organ works (1875/76).

Commer Ed

Sammlung | DER BESTEN MEISTERWERKE | des 17ⁿ. und 18ⁿ. Jahrhunderts | für die | ORGEL | zum Gebrauch beim Gottesdienst und zum Studium | gesammelt und herausgegeben | von | Franz Commer., Berlin [1839].

Model: Berlin, Königlich akademisches Institut für Kirchenmusik, shelf mark unknown; lost in World War II.

Exemplar examined: Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, *Mus. 14579*.

Printed after the two works by Bruhns included in the *Agricola Ms*, is the *Toccatà ex F* (BuxWV 157) titled *Toccatà con Pedale. N^o. 8. Buxtehude*. on pages 20–22. The two-staff notation is so laid out that the toccata occupies one page (eight accolades) and the fugue, two pages (each, respectively, with seven accolades).

The *Commer Ed* can be classified as a faithful source edition, probably representing the music text without any major changes. This can be learned from the foreword and critical commentary in the *Spitta Ed* (see below), providing an accurate description of the lost separate manuscript for BuxWV 157. The *Commer Ed* reproduces the manuscript's pagination and clefs and does not include the ties added in the *Spitta Ed*. The sparing use of rests in the *Commer Ed* is, furthermore, consistent with the practice of early 18th-century sources.

E. B. 1688

New Haven (USA), Yale University, Beinecke Library, *Music Deposit 4 olim LM 5056* (Lowell Mason Codex in the earlier literature).

Source description with inventory:

Friedrich W. Riedel, *Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts*, Kassel, 1960, pp. 99–111.

Harald Vogel, *Der Codex E. B. 1688 und die Überlieferung von freien Orgelwerken Buxtehudes zur Musica sub communione*, in: *Buxtehude-Studien*, vol. 4, Bonn, 2021, pp. 33–53.

Repertoire and Notation:

The first section of the extensive anthology from the decades before 1688 contains a repertoire of 96 works inscribed on 227 pages. The ten works attributed to Buxtehude, eight of them unica, are written – except for the *Sonata* (BuxWV Anh. 5) – in the German clavier notation with treble and bass clefs and the closely spaced five-line staves without continuous bar lines (for notation description, see pp. 2f.). They are divided into three groups:

<i>Sonata â 2 Clavir Pedal: Box de Hou</i>	(BuxWV Anh. 5)	pp. 81–83
<i>Præludium D. Box de Hude. Org: Libeck. Ped:</i>	(BuxWV 152)	pp. 84–87

<i>Præambulum</i> di Sig. D. Box de H. Ped:	(BuxWV 158)	pp. 88–91
<i>Praeludium</i> del Sig. D. Box de H	(BuxWV 142)	pp. 92–99
<i>Canzon</i> Sig. D. Box de H.	(BuxWV 166)	pp. 100–105
<i>Fuga</i> Sig: Box de Hude	(BuxWV 175)	pp. 117–119
<i>Praeludium</i> Sig: D Box de Hou. Org: Libec.	(BuxWV 148)	pp. 120–125
<i>Praeludium</i> Sig. Box de Hude à Libeck.	(BuxWV 144)	pp. 134–137
<i>Praeludium</i> Sigre. Box de Hude ex Gh.	(BuxWV 136)	pp. 137–141
<i>Toccata</i> Sig. Box de Hude ex D ped: 1684.	(BuxWV 155)	pp. 142–147

The notation of the first 172 pages is clear, though evidently done in great haste, resulting in many inadvertent errors. The year 1684 can be found in the title of the *Toccata ex d* (BuxWV 155). It is the earliest surviving collection with an extensive content of Buxtehude works. Except for the *Sonata* and the chromatic *Praeludium ex e* (BuxWV 142), the notations of the Buxtehude works show clear evidence of having been transcribed from letter tablature.

The first section (gatherings I–VIII) contains on pages 1–172 works by Italian and South German masters (A. Poglietti and J. C. Kerll, in particular), North German (D. Buxtehude, in particular) and Central German organists (J. Pachelbel, J. Krieger, and J. Kuhnau, in particular).

Recorded in the second section (gatherings IX–X) on pages 173–220 are nine works by Nicolaus Adam Strungk in full-score notation (4 staves), followed by gathering XI with a toccata ascribed to Bernardo Pasquini, which due to stylistic features probably comes from the Viennese court organist Ferdinand Tobias Richter.⁸

The manuscript was rebound in the late 18th century, using the old covers and expanded in size. From 1779 on, works by J. S. Bach and J. Ph. Kirnberger, were entered in the new third section by the Kassel court organist Johannes Becker. The manuscript was bought in 1852 from the estate of the Darmstadt court organist Johann Christian Heinrich Rinck (1770–1846) by the American collector Lowell Mason and donated in 1873 to the Beinecke Library at Yale University, New Haven (CT).

Provenance of the Manuscript:

The initials on the cover (*E. B.* on the front and 1688 on the back) indicate Emanuel Benisch, Sr., born in 1649, who was organist at the Frauenkirche and Sophienkirche in Dresden from 1679 to 1695, then working at the Kreuzkirche from 1696 until his death in 1725.⁹ His son, Emanuel Benisch, Jr., worked in Dresden from 1722 and as his father's successor at the Kreuzkirche. Kerala Snyder first posited that the initials *E. B.* referred to Emanuel Benisch, Sr.¹⁰ Michael Belotti confirmed Emanuel Benisch, Sr., as the scribe from a handwriting comparison of the titles.¹¹ Benisch displayed an impressive activity in collecting music.¹²

In a further career, Benisch worked as a sculptor, whose 1704 plaster cast of the wax mask of the Saxon Elector and King, August the Strong, is well known, still preserved to this day.¹³ Benisch must have had an exceptional position of trust at the Dresden court, which together with honoraria, enabled him to build up a large music collection.

Dresden was an outstanding European cultural center in the late 17th and early 18th centuries. The court orchestra, featuring Italian musicians, had firmly established the Italian style in Dresden. The conversion of the Saxon Elector Augustus to Catholicism in conjunction with assuming the Polish royal crown in 1697 promoted competition in the Lutheran city for the most impressive church buildings (Hofkirche and Frauenkirche) and church music performances. In this culturally fertile situation, Emanuel Benisch, Sr., developed his collecting activity, receiving most of the

models for the manuscript anthology *E. B. 1688* from Nicolaus Adam Strungk, who was employed from 1688 as vice kapellmeister, and from other organist colleagues.

We are not familiar with the models available to Benisch. It is likely that he was not acquainted with the Italian, South and North German composers to be found in the manuscript, whose works are in part wrongly attributed and the form of whose names is incorrect there. Thus, in the first two works, Frescobaldi's elevation toccata (*Toccata Terza* from the second toccata book) and the well-known organ-point toccata by Kerll (*Toccata VI*), we find inaccurate attributions to Poglietti. Noteworthy are the erroneous and abbreviated final bars of many works and the strange forms of Buxtehude's name, as of p. 81.¹⁴

Engelhart Tab

Lund (SE), Universitetsbiblioteket, Samling Engelhart, Nr 216.

The single manuscript in letter tablature dating from the early 18th century may have been based on a Buxtehude manuscript coming from the period of his early work in Sweden and Denmark. The titles, outer (title page) and inner (before the tablature notation) are identical:

J. N. J. [In Nomine Jesu] | *Praeludium* | *Diterico Buxtehude* (BuxWV 147)

The *Engelhart Tab* comprises a folded single folio with the title on the front and the continuous music text (a libro aperto) on the two inside pages. Three additions were later made on the title page by the same scribe:

- “Ex G H” directly after “Praeludium,”
- “Peda” [pedaliter] and
- a pedal solo of four measures further below on the page.

The first known owner was Henrich Christoffer Engelhart, organist at the St. Marienkirche from 1718 to 1723 in Helsingborg, Sweden, where from 1657 Dieterich Buxtehude was active for two years.

The separate pedal solo on the title page, with a 16th-note figuration throughout, does not display the stylistic idiosyncrasies of the other solos, rhythmically subdivided and articulated, in Buxtehude's organ work. The opening of the piece, which was stylistically antiquated in the 18th century, may possibly have been brought up to date in this manner by a preceding incipit. The work begins in the original handwriting state with the title script at the left inside page before the tablature notation.

The music text of the *Engelhart Tab* shows a very well-considered spatial distribution, exactly fitting on two pages and reflecting the written form of the model perhaps going back to Buxtehude.

Grobe Tab

Mühlhausen, Collection of the organist Hildebrand, manuscript lost.

This letter tablature was written around 1675 by the school attendant (teacher) Johann Georg Grobe from Höngeda near Mühlhausen/Thuringia around 1675. It mainly contained organ works by Johann Rudolph Ahle, active up to 1673 in Mühlhausen, and by Wolfgang Carl Briegel, court kapellmeister up to 1671 in Gotha. Its only Buxtehude work was the *Praeludium ex g* (BuxWV 148).

August Gottfried Ritter made a copy of the Buxtehude work in 1838 while preparing his *Geschichte des Orgelspiels* (1884), later making it available to Philipp Spitta for his 1875 edition. The

Grobe Tab was unfortunately lost after the death of the Mühlhausen organist Hildebrand in 1868, so that an early widespread Buxtehude tradition is no longer available.

Krebs Ms

Formerly Königsberg, Universitätsbibliothek, Collection Gotthold 14314 (12), lost during World War II; whereabouts unknown (photo in Berlin, Staatliches Institut für Musikforschung, Preußischer Kulturbesitz, Fot. Bü 227).

The manuscript in staff notation mainly contained works by Johann Ludwig Krebs and a single work by Buxtehude:

Praeludium del Sig: D. Buxtehude (BuxWV 143)

The paper watermarks are also found in Bach cantata autographs from the Weimar and Leipzig periods.¹⁵ The scribe could have been Johann Ludwig Krebs, or a pupil imitating his teacher's handwriting.¹⁶

Lindemann Tab

Lund (SE), Universitetsbiblioteket, Handskriftsavdelningen, Samling Wenster, *Lit. N, Litt U*.

This is a collection of separate folios and fascicles in letter tablature with nine Buxtehude works, six of them surviving as unica, including five manualiter pieces and the fragment of a Praeludium in B-flat major (BuxWV 154). Most of the titles indicate the copying dates:

Cantzon. | ex: G: b. || G: Lindemañ. | Anno 1713. d: ["on the day"] 6 April (BuxWV 173) N 1

Praeludium. | di. | Dieter. Buxtehude. [fragment] (BuxWV 154) N 1

Praeludium. manualit: | ex: G: ♯. | di. | Diet: Buxtehude. || G: Lindemañ.
|| Aõ: 1713 d: 6 Nove: (BuxWV 162) N 2

Praeludium. ex: E: b. | di. | D: B: H: | Pedalieter. || G: Lindemañ. |
Aõ: 1714. d: 17 M[ay] (BuxWV 142) N 5

Cantzon. | ex: C: ♯. | di. | D. Buxtehude: | G: Lindemañ: | Aõ: 1713.
| d: 5 Martý: (BuxWV 167) N 6

Cantzon. ex. G: ♯ | di. | Diet: Buxtehude. || G: Lindemañ. (BuxWV 170) N 8

Cantzon. ex: E: b. | di: | Diet: Buxtehude. || G: Lindemañ. || 1714. 31:Jan: (BuxWV 169) N 9

Praeludium. ex: G: b: | di. | Diete: Buxtehude. || G: Lindemañ:
| Aõ: 1714. | d: 15. Máj (BuxWV 149) U 5

Praeludium. ex: D: ♯: | di. | Diet: Buxtehude. || G: Lindemañ.
|| J: N: J: 1714. d: 3 Janu: (BuxWV 139) U 6

The letter tablatures were written in 1713/14 by Gottfried Lindemann during his organ apprenticeship in Stettin with the St. Jacob's organist Gottlieb Klingenberg or with his student Michael Rohde. Klingenberg was a student of Buxtehude's in Lübeck up to 1689 and was able to make copies from the manuscripts that are no longer extant there. The high error rate in several works is probably not the result of a cursory copying process by Lindemann, but must in part have already existed in Klingenberg's or Rohde's copies.

Lindemann's tablature notation is written clearly and neatly over two adjacent pages (a libro aperto). Buxtehude scholars share the view that this music text preserves the readings and also some of the peculiarities of Buxtehude's notation. For this reason, the *Lindemann Tablatures* have been consulted for this edition as the main source in a multiple transmission.

The notation errors in Lindemann's copies provide illustrative material for the errors that can occur while copying in the notation form of the letter-tablature. It is a student's copy, in which the graphic position of the pitch letters is well reproduced, though there are many errors in the note-value symbols.

Lindemann worked until 1741 in Karlshamn, Sweden, where the tablatures remained extant in the family of his successor Christian Wenster. The cathedral organist in Lund, Emanuel Wenster, donated the extensive Wenster collection to the Lund University Academic Chapel in the years 1832, 1836, and 1846.¹⁷

Möller Ms

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. 40644* (*Möllersche Handschrift* in the earlier literature).

The anthology in staff notation comprises 101 folios, and includes, in addition to several ensemble compositions, altogether 49 works for keyboard instruments, focusing on the North German organ repertoire,¹⁸ French harpsichord works, and compositions by the young Johann Sebastian Bach (partly in early autographs). Hans-Joachim Schulze was able to identify Johann Sebastian Bach's older brother, Johann Christoph Bach (1671–1721), working in Ohrdruf, as the main scribe and original owner.¹⁹

The origin of the manuscripts can be narrowed down to the years between 1703 and 1707.²⁰ It remained in the hands of the Bach family until the late 18th century. One of its later owners was Johann Gottfried Möller, coming from Ohrdruf, who was a student of Johann Christian Kittel's, trained by Bach in his last Leipzig years. The highly important manuscript came to the Preußische Staatsbibliothek in 1931, after the previous owner, Werner Wolffheim, had published its content in the 1912 *Bach-Jahrbuch*.²¹

Extant by Buxtehude in the middle of the volume are two free works:

Praeludium a cis con Pedale. di Buxtehude. (BuxWV 151) fols. 47r–48v

Toccata. ex G♯ Sig^{ae} Diet Buxtehudee (BuxWV 165) fols. 52v–54r

In both cases, J. Chr. Bach added many ornaments in the French manner, thereby undertaking a stylistic reshaping. This version of the *Praeludium ex A* (BuxWV 151) is reproduced in full in the appendix (Vol. I/2, 17A). In the main section of this edition, the closing fugue of the *Praeludium* completes the incomplete transmission in the *Schmahl Tab*.

Noteworthy is the space-saving tablature notation for the last seven measures of the *Toccata ex G* (BuxWV 165). The remaining space on the page (fol. 54r) would not have been sufficient for a continuation to the end in staff notation. It is an example of the simultaneous use of the two notation systems fundamental to the transmission of Buxtehude's keyboard repertoire.²²

Pittsburgh Ms/1

Pittsburgh (USA), Carnegie Library, William Oliver Special Collections Room, Older Buxtehude Manuscript, *qM 786.8 B98*.

The single manuscript in staff notation contains as the only work the *Praeludium ex g* (BuxWV 148), titled:

Praeludium. del Sig^{ae} Daniel. Boxtehude. Org: Lubeci.

Hans-Joachim Schulze presented arguments that around 1700 Johann Christoph Bach from Ohrdruf was the first scribe and the young Johann Sebastian, the second.²³ Subsequent investigations by Peter Wollny have provided evidence of only one scribe and a somewhat later origin. Ownership can be traced via Johann Gottfried Möller (see above), Henry Rohbock from Gotha who emigrated to Pittsburgh, to the Pittsburgh music dealer Charles Mellor. The manuscript came to the Carnegie Library in 1895.

Pittsburgh Ms/2

Pittsburgh (USA), Carnegie Library, William Oliver Special Collections Room, Later Buxtehude Manuscript, *qM 786.8 B98*.

The manuscript contains in staff notation three works by Buxtehude, titled:

Prælude ex D.b. dell: Sign. Dietrich Buxtehude (BuxWV 140) fols. 1r–3r
Præl: E.#. (BuxWV 141) fols. 3v–5r
Toccatà ex F.a. di Buxtehuden (BuxWV 156) fols. 5v–8r

The late 18th-century scribe may have been one of Johann Christian Kittel's students, including also Johann Gottfried Möller, through whom it passed to the Carnegie Library through the same successive ownership as was the case with *Pittsburgh Ms/1*.

Both manuscripts come from Thuringia, whereby the connection between *Pittsburgh Ms/1* and the Bach family can be established. The models for the *Pittsburgh Ms/2* written almost a hundred years later, are, however, not known.

Rinck Ms

New Haven (USA), Yale University, Beinecke Library, *LM 4838*.

The anthology in staff notation contains on 35 folios mainly works "for organ and clavier" by Johann Sebastian Bach and was written shortly before 1790 by an unknown copyist close to Johann Christian Heinrich Rinck, evidently in a great hurry with a cursory-appearing notation, but surprisingly modest error rate. Prior to 1789, Rinck studied with the Bach student Johann Christian Kittel in Erfurt, where he probably had the opportunity to copy works by J. S. Bach and a work by Buxtehude:

Prælude ex Ch di Diet: Buxtehude. (BuxWV 138) pp. 65–67

With the Rinck estate, purchased by the American collector Lowell Mason in 1852, this anthology came to the Yale University library in 1873.

Ringk Ms

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. 30381, No. 3*.

This source is the third section of a set in staff notation, titled on the title page:

Prælude con Fuga Ex F. di. | pedaliter. | di. | Buxtehude. (BuxWV 145)

Included in addition to this *Prælude* by Buxtehude are works by G. Böhm, "Prunth," J. Pachelbel, and A. Werckmeister, as part of the collection that Johannes Ringk, later organist at the Berlin Marienkirche, assembled around 1730 in his early student years with Johann Peter Kellner in

Gräfenroda. Also belonging here is the earliest source for Bach's *Toccatà in d minor* (BWV 565). The Ringk copy of the Buxtehude prelude contains many slips of the pen and omissions.

Kellner had contacts with the Bach family in nearby Ohrdruf, and with Johann Sebastian in Weimar, and he may possibly have gained access to the *Prælude ex F* through Johann Gottfried Walther in Weimar.²⁴

Schmahl Tab

Kraków (PL), Uniwersytet Jagiellonski, Biblioteka Jagiellonska; formerly, Berlin, Preußische Staatsbibliothek, *Mus. ms. 40295 (Schmahls Orgeltabulaturen* in the earlier literature).

The collection of tablature writings is divided into five fascicles, containing organ works by Vincent Lübeck, Dieterich Buxtehude, Nicolaus Bruhns, and Georg Dietrich Leyding.

The first fascicle includes the *Prælude ex A* in an incomplete version, dated:

Prælude | D B H. | A: 1696 d 25 Junius (BuxWV 151)

Preceding the first fugue, the unknown scribe inserted a stylistically unrelated 35 measures not included in this edition.²⁵ The second fugue is missing.

The fourth fascicle includes besides the small *Prælude ex e* by Bruhns, the *Prælude ex D:*

Prælude | D B H (BuxWV 139)

The letter tablature comes from the music holdings of the Nicolaikirche in Hamburg, primarily produced by Vincent Lübeck's students after 1702. The Hamburg organists Johann Christian Westphal and Heinrich Redeker are listed as previous owners on the flyleaf added by the Hamburg Jacobikirche organist H. C. Ehrenfried Schmahl (1827–1892).

These tablature writings, along with the *Lindemann Tab* and the *Berlin Ms* are an important example of the North German tradition of Buxtehude's organ works. Schmahl recognized the value of the "original manuscripts" and bequeathed them in his will to Philipp Spitta, who, however, couldn't use them in his Buxtehude edition. In 1907, the tablature writings came with Spitta's estate to the Royal Library (since 1918, the Preußische Staatsbibliothek) in Berlin.

Spitta Ed

Dietrich Buxtehude's Orgelcompositionen, ed. by Philipp Spitta, 2 volumes, Leipzig, no year, Breitkopf & Härtel, prefaces dated 1875 and 1876.

The value of Spitta's edition for this new edition primarily results from Spitta's precise source descriptions. Important information about the *Toccatà ex F* (BuxWV 157) and its manuscript, meanwhile lost, can be found in Spitta's critical report in the first volume, pp. VIII/IX and XXI.

Philipp Spitta describes the separate manuscript in the preface of this edition (p. III): "An upright bifolio [...]. Only the first three pages are inscribed, [the continuous music text] across the two inside [pages]. According to paper and writing, the bifolio dates from around the beginning of the 18th century." This description fits the *Commer Ed*, thus appearing to depict the lost source in both form and content. This differs from Spitta's edition (1875), which recorded the work consistently with three staves on five pages (pp. 111–115).

Spitta furthermore comments on the ties in the preface (p. VIII/IX): "Regarding the ties, which the writers treated more or less casually, I have followed the principle of tying all dissonances

[...]. There were also enough other cases where the consideration of organ-like flow made a tie appear desirable.”

In the 1903, widely-disseminated version of the *Spitta Ed*, all the “missing” rests are systematically added.

Werndt Ms

Darmstadt, Hessische Landes- und Hochschulbibliothek, *Mus. ms. 1462/1*.

The single manuscript comprises four folios, containing in staff notation the *Praeludium ex fis* (BuxWV 146), titled there only as *Præludium*.

The unknown professional scribe probably wrote the manuscript in a careful handwriting for the Leipzig music dealer Christoph Friedrich Werndt, whose signature can be seen at the bottom of the first page. A cross-connection to Johann Gottfried Möller – the transient owner of the *Möller Ms*, of the *Andreas Bach Buch*, and of the *Pittsburgh manuscripts* – is documented by a Möller entry dated 24 August 1799 in the Werndt family album.²⁶

Franz Hauser (1794–1870), collector of Bach manuscripts, is known to have been the owner. In 1956, the *Werndt Ms* came from the Franz Hauser Archives in Mannheim to the Hessische Landes- und Hochschulbibliothek in Darmstadt.

As compared to the version of the *Praeludium ex fis* in the *Agricola Ms*, the differences in the introductory section up to m. 13 and in the transition section in measures 89 to 93 are particularly striking (see p. 17), belonging to the smoothing out of texts to be attributed stylistically to the 18th century.

Overview of the Origin of the Buxtehude sources:²⁷

Scandinavia/North Germany	Thuringia /Saxony	Bach Family and Bach School
(Helsingborg/Stettin/Hamburg/Lübeck)	(Mühlhausen/Gräfenroda/Erfurt/Dresden/Leipzig)	(Ohrdruf/Weimar/Berlin)
Engelhart Tab	Grobe Tab	<u>Möller Ms</u>
Norrköping Tab	Ringk Ms	<u>Andreas Bach Buch</u>
<u>Lindemann Tab</u>	Rinck Ms	J. Günther Bach Buch
Schmahl Tab	<u>E. B. 1688</u>	J. Christoph Bach Ms
<u>Berlin Ms</u>	Leipzig Tab	Schubart Ms
	Agricola Ms	Krebs Ms
	Pittsburgh Ms/2	Pittsburgh Ms/1
	Werndt Ms	

This overview shows the concentration of the tablature tradition in the Scandinavian and North German sources and contains, therefore, also sources from Volume II (EB 9306), including works from the early and middle creative periods.²⁸ An example of early transcriptions to staff notation is *E. B. 1688*, with a repertoire for practical use from mainly prior to 1688.²⁹ The *Berlin Ms* is a collection of pre-1700 masterworks probably serving as model pieces and are based on the Lübeck tradition. Finally, the Bach-family manuscript tradition goes back to the Pachelbel students Johann Christoph Bach in Ohrdruf and to the cantor by the same name in neighboring Gehren, as well as to Johann Sebastian Bach. The *Andreas Bach Buch* contains mainly the post-1700 late works of Buxtehude.

Underlined in this overview are the most important manuscripts, in terms of scope and content, including three quarters of Buxtehude’s free organ works.

- 1 Cf. Kerala J. Snyder, *Dieterich Buxtehude, Leben – Werk – Aufführungspraxis*, Kassel, 2007, pp. 356f.
- 2 Completely listed in the critical apparatus of the scholarly Buxtehude editions by Michael Belotti and Christoph Wolff: *Dieterich Buxtehude, The Collected Works*, Vols. 15/B and 17, New York, 1998, and, respectively, 2016. The abbreviations in this text serve as a reference to the source information compiled here: CW, Vol. 15/B, and CW, Vol. 17.
- 3 Cf. Harald Vogel (ed.), *Nicolaus Bruhns, Sämtliche Orgelwerke*, Edition Breitkopf 8663, Wiesbaden, 2008, p. 4.
- 4 Cf. Robert Hill, *Keyboard Music from the Andreas Bach Book and the Möller Manuscript*, Harvard University Press, 1991 (Harvard Publications in Music, Vol. 16), p. 26.
- 5 Born in 1709 in Schleswig-Friederichsberg. Matthias Lassen, *Der Kieler Hoforganist Gerhard Rudolph Albrecht Sievers – ein bislang unbekannter Schüler „des berühmten Herrn Capellmeister Bach“*, in: *Bach-Jahrbuch 2019*, pp. 83f.
- 6 Peter Wollny, *Nachtrag zum Beitrag von Matthias Lassen*, in: *Bach-Jahrbuch 2019*, pp. 93f.

- 7 The sale to Agricola can be explained by the financial situation of Sievers, who had to finance his studies in Leipzig partly from music sales, cf. Wollny, see note 6, p. 95.
- 8 Kind communication from Edoardo Bellotti (Pavia/Bremen).
- 9 Cf. Frank-Harald Greß/Holger Gehring, *Orgeln und Organisten der Kreuzkirche zu Dresden*, Regensburg, 2013, p. 52 (with information about the correct birth year 1649 of Benisch, Sr.).
- 10 Cf. Kerala J. Snyder, *Dieterich Buxtehude, Organist in Lübeck*, New York, 1987, p. 326.
- 11 Michael Belotti, CW, Vol. 15/B, p. 9.
- 12 Samantha Owens, *Music via Correspondence: A List of the Music Collection of Dresden Kreuzorganist Emanuel Benisch*, in: *Understanding Bach* 11 (2016), Online publication of the Bach Network UK, pp. 39–56.
- 13 Since 2020, on display again in the armory of the Dresden Residenzschloss (Inventory number *i. 0024 a*). The “royal statue” with the coronation regalia erected in the armory immediately after the coronation of Augustus the Strong in 1697 was not completed until the king's life mask was attached in 1704. Cf. Jutta Charlotte von Bloh/Sabine Schneider, *Paradetextilien Augusts des Starken 1697 und 1719*, Cologne, 2014.
- 14 The models used by Benisch were possibly separate manuscripts without the full names of the composers. Information about the authorship of the Buxtehude works may have been given orally by Nicolaus Adam Strungk, who could also have provided many models for North and South German compositions. Thus, the distorted forms of Buxtehude's name may be a phonetic rendering of the Saxon pronunciation by Benisch (kind information from Wolfgang Skorupa, Dresden). Michael Belotti remarked in his Freiburg dissertation on *Die freien Orgelwerke Buxtehudes*, Frankfurt am Main, 1995, p. 111: “The dialectal forms of the author attributions in the Codex E. B. 1688 [...] suggest that the interpretation was mediated by oral communication; the first name is never written out.”
- 15 Cf. Alfred Dürr, *Studien über die frühen Kantaten Johann Sebastian Bachs*, Wiesbaden, 1977, pp. 23f.
- 16 Cf. Michael Belotti, see note 14, p. 182.
- 17 Cf. Josef Hedar, *Dieterich Buxtehudes Orgelwerke*, Diss., Lund, 1951, p. 12.
- 18 Among them two preludes (in E minor and G major) by Nicolaus Bruhns in tablature notation.
- 19 Cf. Hans-Joachim Schulze, *Studien zur Bach-Überlieferung im 18. Jahrhundert*, Leipzig and Dresden, 1984, p. 54.
- 20 Cf. Robert Hill, see note 4, p. 26. The bearer of the North German and French repertoire was probably J. S. Bach after his return to Ohrdruf from Lüneburg in 1702, cf. Christoph Wolff, *Johann Sebastian Bach. The Learned Musician*, New York & London, 2000, p. 73.
- 21 Cf. Werner Wolffheim, *Die Möllersche Handschrift. Ein unbekanntes Gegenstück zum Andreas-Bach-Buche*, in: *Bach-Jahrbuch* 1912, pp. 42–60, and appendix.
- 22 Various forms of the combination of staff notation and letter tablature can be found in Bach's autograph notations in the *Orgelbüchlein*: BuxWV 605, 612, 616, 617, 620, 623, and 624.
- 23 Cf. Hans-Joachim Schulze, *Bach und Buxtehude: Eine wenig beachtete Quelle in der Carnegie Library zu Pittsburgh*, in: *Bach-Jahrbuch* 1991, pp. 177–181. Peter Wollny, *Traditionen des phantastischen Stils in Johann Sebastian Bachs Toccaten BWV 910–916*, in: *Bach, Lübeck und die norddeutsche Musiktradition*, Kassel, 2002, pp. 245–255.
- 24 Cf. Russel Stinson, *The Bach Manuscripts of Johann Peter Kellner and his Circle*, Ph.D. diss., University of Chicago, 1985, p. 9.
- 25 Partly printed in the Commentary to the Individual Notes, see p. 19. The fascicles 2 and 3 contain five organ works by Vincent Lübeck; cf. *Vincent Lübeck | Sämtliche Orgelwerke*, ed. by Harald Vogel, Edition Breitkopf 8824, Wiesbaden, 2010, p. 106.
- 26 Cf. *Bach Dokumente III*, Kassel, 1984, No. 1020: „Es lebe Sebastian Bach!... Zum Andencken Schrieb's Ihr Freund Joh. Gottfr. Möller aus Ohrdruff [In memory of Sebastian Bach! Written by your friend Joh. Gottfr. Möller from Ohrdruff],“ see Schulze, note 19, p. 34.
- 27 Listed are all sources of the volumes I and II of this edition.
- 28 The extensive *Lindemann Tab* contain model pieces from Buxtehude's instruction.
- 29 The identification of Buxtehude's works in *E. B. 1688* as communion repertoire (sub communione), presented as part of this edition project, reveals many pieces as a liturgical repertory.

Individual Notes

Listed in the individual notes are the differences in the edition from the sources cited. The following notation conventions are not stated:

- Accidentals in staff-notation sources apply to only one note, except for repetitions.
- Natural signs appear only before b flat; otherwise ♭ is used to resolve sharps.

As a consequence of transcribing from letter tablature, in which only one form of altered pitch letters is known for c sharp, d sharp, f sharp, and g sharp, the notation of the semitones a flat, e flat, a sharp and e sharp is not standardized. The then usual 1♭- and 1♯-key signature given in the staff notation results in further differences in the use of accidentals and natural signs.

Abbreviations

A = Alto, B = Bass, D = treble (Discant), geb. = tied (gebunden), gestr. = dashed (gestrichelt), Nq = secondary source (Nebenquelle), Ost. = upper voice (Oberstimme), punkt. = dotted (punktiert), St = voice (Stimme), T = Tenor, T. = measure (Takt), Tz = beat (Taktzeit), Ust. = lower voice (Unterstimme)

Regarding the explanation of errors in the remarks (Bemerkungen) please see p. 2.

Commentary to the individual notes

1 Praeludium ex C BuxWV 136

Single source: *E. B. 1688* (staff notation).

The inaccurate vertical coordination of the note values in different voices that occurs in many places indicates that it is a direct transfer from the letter tablature. In the first nine measures, great carefulness is to be observed at first, whereas from m. 10 (at the beginning of page 138) the inaccuracy in the transcription increases and m. 21 at the end of the second accolade is even incorrectly entered.

In m. 53, the tone *a flat*¹ is notated as *g sharp*¹ in a direct quotation of the tablature letter. The scope of meantone tuning is exceeded only with this tone at the end of the *durezza* part after the first fuga.

Noteworthy are the differing versions of the countersubject in the first fuga:

Countersubject a: mm. 20, 33/34, 37/38 (varied), 39/40, 42/43, 44/45

Countersubject b: mm. 14, 26/27 (varied)

Variants: mm. 17, 22/23, 28/29, 30/31



Music example 1a: Countersubject a



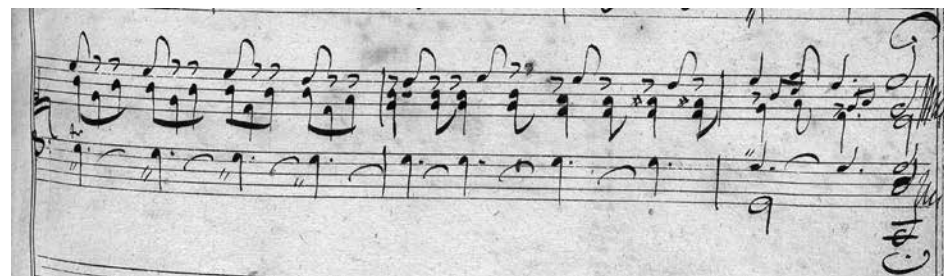
Music example 1b: Countersubject b

An adjustment of the rhythmic form was made in the edition by Beckmann (1971) following countersubject b. An adjustment following countersubject a can be found in the editions by Albrecht (1994) and Belotti (1998). The first two editions of this work by Seiffert (1939) and Hedar (1952) show the differentiated *E. B. 1688* source version. These confusing edition differences have created uncertainty in practice. The rhythmically and melodically differentiated countersubject versions belong to the composition as part of its stylistic profile, correspond to the stylistic *variatio* principle, and appear in this edition in the form of the sources.

Unusual in the third from last measure is the double indication for the ornaments in the lower voice. The double stroke under each tied dotted quarter note indicates a main-note ornament that starts anew with each dotted note, while the sign *tr* at the beginning of m. 94 suggests a continuous trill. Whether this is an alternative option or whether the *tr* sign is a subsequent addition is not certain.

Pedal: The introductory part (mm. 1–13/3) requires pedal playing, as the distance between tenor and bass cannot be reached by the left hand already in the second measure. The bass shows long note values that are not related to the figuration of the upper voices. The first fuga can be played manualiter except for the five bass cadence notes in mm. 24/4–26/3. The *durezza* part from m. 46 shows the inscription “Ped:”; in the fugato from m. 55, on the other hand, the inscription “Man:” can be found in m. 58 with the subject in the bass. The final fuga in gigue style with the flowing transition to the free final part can be executed manualiter except for mm. 74/2–75/1 and the bass tones in the final measure. The notation in *E. B. 1688* shows in m. 74/2 a subsequent inscription “Ped” in the five-voice cadenza for the upper bass voice. It is the only subject entry that cannot be executed completely manualiter in this fuga. In the present edition, a double pedal version is noted, which is subsequently documented by the pedal marking (later in very small script) in *E. B. 1688*.

All parts of this prelude requiring an obligatory pedal playing style are – except for the C-major cadence in the middle of the first fuga and the final measure – notated on three staves. It is also possible to play the fugal subject entries in the 18th-century style with the pedal. In doing so the bass should be played at the same (8') pitch as the other voices.



Facsimile 1: *E. B. 1688*, p. 141, mm. 94–96

2 Praeludium ex C BuxWV 137

Single source: *Andreas Bach Buch* (staff notation).

The notation is very clear and contains only a few errors. The notation in the *Andreas Bach Buch*, going back almost entirely to Johann Christoph Bach, is probably related to J. S. Bach's visit to Lübeck at the turn of the year 1705/06. A model in staff notation from Buxtehude's circle can explain the flawless rhythmic coordination of all note values and the absence of errors resulting from the transfer from letter tablature to staff notation. Noteworthy is the complete avoidance of ledger lines between the staves.

This prelude is notated on two staves from the beginning up to m. 23 in this edition, because the bass can also be played manualiter or alternately executed in manual and pedal. To be found in the title is the playing instruction “Pedaliter,” but not the exact beginning of the pedal playing. The introductory solo in the bass with the subsequent toccata section (up to m. 11) can be understood as a dialogue (*Klangrede*). Only from m. 24 onwards is pedal playing required for technical reasons, because the bass cannot be reached by the left hand.

To be observed in all parts of this prelude, except for the *ciaccona*, is a constant alternation of triple and quadruple meter, though having no effect on the notation. Thus, in the toccata part at the beginning (up to m. 11) there is a clear triple meter, interrupted only by a quadruple meter in m. 4. The fugato part from m. 12 begins with eight quadruple measures, before the inclusion of triple beats starts again from mm. 20 to 23. This stylistic element of including triple meter in the C notation can also be found in the *Toccata ex d* (BuxWV 155) as well as in parts of the *Praeludia ex e* (BuxWV 143) and *fis* (BuxWV 146).¹

An interpretation option in the fuga is the manual execution of the two subject entries in mm. 46/3–48/1 and 54/1–56/3. The execution of the stepwise figuration in 16ths in the top and bottom registers of the pedal keyboard is usually avoided in Buxtehude's pedal repertoire. Striking is the soloistic character of the upper voice following the subject entry in m. 59, after which the fuga setting

merges into the toccata style, resuming in mm. 65 and 66 the dialoguing alternation of upper voice and pedal in the measures before the fuga (mm. 30–33).

Remarkable is the correspondence of the *passaggio* scales in measures 96 (16th notes) and 99/100 (32nd notes). This is an indication of the equivalence of the basic beat in 4/4 meter and 3/2 meter ($\underline{J} = \underline{J}$). This notation convention can also be observed in the *Praeludia ex e* (BuxWV 142, mm. 98/99) and *ex g* (BuxWV 149, mm. 154/155).

The scope of meantone tuning is only exceeded with the passing notes *a flat*¹ in the treble (m. 20) and *d sharp*¹ in the alto (m. 30) as well as in the expressive measures 73/4 and 74/1.

3 Praeludium ex C BuxWV 138

Single source: *Rinck Ms* (staff notation).

Noteworthy is the harpsichord style at the beginning of the prelude with the rhythmic differentiation of the lower voice in m. 8. The pedal marking in m. 10 pertains to the organ point on *c* and a few supporting bass notes up to the cadence before m. 21. The following short cadence repetition can be played manualiter.

The fuga belongs to the type of canzona fugue and can be played manualiter up to m. 56. The uniform setting shows no reduction of the agitated figuration in the bass. Only from mm. 56 or 59 is a pedal playing required, with a notation on three staves as a consequence.

The inscription “con discretione” may not be positioned correctly and is already possible from m. 64, where the solo can also be executed manualiter.

This three-part prelude shows no exceeding of the meantone-tuning scope.

4 Praeludium ex D BuxWV 139

The transmission goes back to three sources: *Lindemann Tab*, *Schmahl Tab* (both letter tablatures) and *Berlin Ms* (staff notation).

The notation in this edition uses a key signature of two sharps as in the *Berlin Ms*.

Michael Belotti's analysis (cf. CW, Vol. 15/B, pp. 34f.) states that all three sources are based on a common model, showing therefore relatively few structural differences from each other. Lindemann's careful tablature script shows the fewest errors and is therefore used as the main source. The tablature script in *Schmahl Tab* is, on the other hand, not so carefully executed and shows many writing errors in the musical text. The error rate in the *Berlin Ms* is determined by the transfer from the letter tablature. *Berlin Ms* is used as a secondary source, of value due to the pedal indications.

The ornaments of the *Lindemann Tab* are included in the edition, although they do not appear in the other two sources. It is the double-stroke form typical of tablature notation, that was not subsequently indicated.

In the *Lindemann Tab*, m. 108 is missing in the transition from fols. 4r to 4v. In the penultimate bar, the interruption of the organ point on *D* results in a meaningful sound differentiation for the close. In the *Berlin Ms*, an editor from the early 18th century may have notated “missing” notes in the final chord and from m. 105 the tenor was marked as double pedal.

Music example 2: *Berlin Ms*, mm. 105–110

The scope of meantone tuning is exceeded up to m. 61 by only a few passing notes (16th and eighth notes). In the following adagio, a dissonant seven-nine chord with the pitch *a sharp* is sharpened above the organ point. The notes *a sharp*, *e sharp* and *b sharp* appear in measures 87–91 as whole and half notes, giving this section a strongly dissonant character in the *durezza* style. A gentle 8' registration appropriate for this style can mitigate the very strong dissonance contrasts and make an interpretation, based on meantone tuning, appropriate.

The key of D major, which was not very common in the 17th century, is original. Buxtehude largely avoided the dissonant tones *a sharp* and *e sharp*, except for mm. 63 and 87–92. In tablature and staff notation of the three sources, these tones are noted as *b flat* and *f*, preserving the letter-tablature terminology.

Pedal Indications: The *Lindemann Tab* does not contain any pedal markings. This corresponds to the notation convention of the letter tablature that includes pedal indications for pedal pieces only in exceptional cases. In the staff notation of the *Berlin Ms*, on the other hand, 14 pedal markings can be found. Almost all of them are entries after rests. Excluded is the subject entry in m. 37 on *d'* with the highest notes of the pedal keyboard. It is another example of selective pedal playing in fugues.

Facsimile 2 shows the first one and a half measures from the *Lindemann tablature* with the notation of the alternating voice in the left hand as a tenor voice in the first six measures, which could not be reproduced correctly in the staff notation of *Berlin Ms*.

Facsimile 2: *Lindemann Tab*, p. 2 (accolade 1)

5 Praeludium ex d BuxWV 140

The transmission goes back to two sources: *Berlin Ms* and *Pittsburgh Ms/2* (both staff notation).

The manuscripts have different models, showing different time signatures for the second fuga and the final part: 3/4 in the *Berlin Ms* and 3/2 in the *Pittsburgh Ms/2*. Apart from the meter, the music text matches with few exceptions. For this reason, deciding on one of the two source versions is necessary. Selected here was the version from the *Berlin Ms*, since with its notation without accidentals it represents an older notation model, written half a century earlier.

Music example 3: *Pittsburgh Ms/2*, mm. 64–67

A striking difference in *Pittsburgh Ms/2* shows at the beginning the pedal figure in the middle of m. 5: *a d f d* (16th note) + *d*¹ (quarter note).

As of m. 102, the tempo of the triple meter cannot be continued, as the transition to the stylistically contrasting final part takes place here, which with the same execution of the note values would lose all gravitas. By adapting to the tempo of the final toccata, however, the last fuga would be excessively drawn out and lose its dancing character. In the notation of the *Berlin Ms* (in 3/4 time) the usual note pattern of the toccata style appears with 16th and 32nd notes. An obvious interpretative option lies in the doubling of the note values in the transition from mm. 101 to 102, with the 16th notes of the fuga corresponding to the 32nd notes in the final part.

Use of several manuals can be made in the introductory toccata part, though this is not mandatory: Mm. 1–12/1 with separately played upper voice and mm. 12/2–13/2 and 15/2–16/2 manualiter, thereby emphasizing the stylistic contrast without needing to change the pedal registration.

The limits of meantone tuning are exceeded only twice: in m. 54 (*a flat*, eighth note, beat 1, as a sharpening of the C major cadenza) and in m. 61 (*A flat*, eighth note in the bass).

6 Praeludium ex E BuxWV 141

The transmission goes back to two sources: *Berlin Ms* and *Pittsburgh Ms/2* (both staff notation).

As was the case with the *Praeludium ex d* (BuxWV 140), *Berlin Ms* was chosen as the main source. The staff notation shows four sharps in the key signature of both sources and is thus a notation standard of the early 18th century.² All accidentals exceeding the scope of meantone tuning (*d sharp*, *a sharp*, *e sharp* and *b sharp*) are correctly notated, indicating a model in staff notation.

There is no possibility of representing the *Praeludium ex E* in meantone tuning. Possible is an original version in C major that does not exceed the scope of meantone tuning. The generally high register of the version in E major could be explained in this way.

The introductory treble solo points to a prominent role of the upper voice in the first part. Therefore, it is notated in the upper staff, allowing execution with the right hand only, regardless of the

playing style on a separate manual. The notation of the middle voices in the middle staff leads to a very clear representation of the voice progressions. A two-staff notation was chosen only for mm. 60–86. The short free section “con discrezione” in measures 73–74 has no pedal marking and can be executed manualiter. In comparable cases, the pedal use is always indicated in the *Berlin Ms*.

The manuscript *Pittsburgh Ms/2*, originating at the end of the 18th century, shows many ornaments, especially at the beginning of the work, which can be classified as a later addition. The introductory treble solo thus acquires a stylistically different character:

Music example 4: *Pittsburgh Ms/2*, mm. 1–3

7 Praeludium ex e BuxWV 142

The transmission goes back to three sources: *Lindemann Tab* (letter tablature), *E. B. 1688*, and *Berlin Ms* (both staff notation).

The carefully written *Lindemann Tab* originated more than 20 years later than *E. B. 1688*. Due to the tablature notation and the well-known transmission process of the Buxtehude student Friedrich Gottlieb Klingenberg, with whom in 1713–14 Gottfried Lindemann studied in Stettin, the *Lindemann Tab* was in greater proximity to Buxtehude's autograph manuscripts. For this reason, the *Lindemann Tab* was chosen as the main source. Here, the usual tablature nomenclature is used for the tones exceeding the scope of meantone tuning: a sharp as b flat and e sharp as f.

Two variants in the *Berlin Ms*, which have been widely disseminated through the Spitta edition, can be found in m. 1/beat 4 and m. 2/1 (octave):

Music example 5: *Berlin Ms*, mm. 1–2/1

The cadence before the second fuga shows an unusual dissonant sharpening in the *Berlin Ms* (m. 46/4), which also became very well-known from the Spitta edition:

Music example 6: *Berlin Ms*, mm. 45/3–46/4

During the transition from the *durezza* part to the fuga in the gigue rhythm in mm. 112/113, an additional B-major chord in whole notes appears in *E. B. 1688*. The penultimate bar is complete only in *E. B. 1688*, hence replacing the *Lindemann Tab* version in this edition.

The first part (up to m. 16) is one of Buxtehude's stylistic innovations that exerted a great influence, fundamentally changing the free organ style cultivated in Heinrich Scheidemann's generation. Buxtehude here combines the Italian-influenced expressive toccata style, probably first encountered through Matthias Weckmann,³ with the figuration art of the North German chorale fantasia.

The very large modulation range using the pitches e flat, b flat ... up to e sharp, not so far encountered in any other work by Buxtehude, belongs to the middle stage of the work's transmission in *E. B. 1688*. The questions about the strong dissonance formations in meantone or modified meantone tuning are elucidated in conjunction with the performance "sub communionem" (see pp. 23, 25f.).

On pedal playing and notation on two or three staves:

To be observed up to the expressive interlude in m. 101 is a continuous and partly virtuosic pedal playing, showing a new quality in the requirements for pedal playing. The pedal markings in the *Berlin Ms* suggest that from m. 123 after the first two expositions of the last fuga, no pedal playing is mandatory in the final toccata part (up to m. 144), thus, this is notated on two staves up to m. 143. The execution of the lowest voice in the pedal is possible, but not indispensable as in the last 10 bars up to the end.

Praeludium ex e is part of the repertoire that may have initially served as a study model due to its exceeding the scope of meantone tuning and to its very demanding pedal playing. It is noteworthy that this work appears at the beginning of the *Berlin Ms* (cf. Source Description, p. 7). Because of the constant use of longer chords exceeding meantone tuning, a utilization as liturgical repertoire is likely only within the context of communion music, possibly even in parts. Due to the development of well-tempered tuning, this *Praeludium* was more wide-spread in the 18th century. To be mentioned in this context are the many pedal markings written in red ink in the manuscript by the Bach student Johann Friedrich Agricola.

8 Praeludium ex e BuxWV 143

The transmission goes back to two sources: *Berlin Ms* and *Krebs Ms* (both staff notation).

The main source is the *Berlin Ms*, originating much earlier. The *Krebs Ms*, probably written by Johann Ludwig Krebs, also contains pedal indications for the bass entries in the fugues. Furthermore, a more complete positioning of rests can be found in the *Krebs Ms*. In this respect, the *Berlin Ms* conveys a greater proximity to the model in letter tablature.

A special feature of BuxWV 143 lies in the five-voice setting of the two fugues and the first seven measures of the free closing section. Striking is a clear triple meter in the introductory toccata part in mm. 16/1 to 22/2:

Music example 7: Inclusion of triple meter in the C notation (excerpt)

This inclusion of a 3/4 meter in the C notation is an element of Buxtehude's style that also plays a major role in the *Toccatto ex d* (BuxWV 155, see EB 9305, p. 1). In the closing part of *Praeludium ex e*, as of m. 96, a multiple change between quadruple- and triple-meter emphases can be observed, comparable to the closing part of *Toccatto ex d* from m. 97.

The notation in this edition with one voice for the right hand and two voices for the left hand in the upper or middle staff from m. 16 facilitates the playing style and corresponds to the customary reading of tablature notation, where in various constellations only up to two voices are read and played in one hand.⁴ This notation corresponds to the musical structure. The octave errors in the tenor must be taken into account.

The pedal markings in the *Berlin Ms* are almost complete, with a pedal marking missing only in m. 15. This can be interpreted as an indication that the fugato subject in the bass can also be played manually. Pedal playing is indispensable from m. 16/3.

In this prelude, the dissonance effect of the pitch d sharp is constantly present in meantone tuning. Striking are B-major chords with short note values, whereby the dissonant d sharp is sounding only briefly. In general, the tonal contrast between the suspenseful-sounding d sharp in the dominant B-major chord will only be acceptably balanced within soft registrations. The expanded reception of this piece, based on well-tempered (circulating) tunings can be seen in the listing of many copies from the 18th and 19th centuries (cf. CW, Vol. 15/B, p. 72).

9 Praeludium ex e BuxWV 152

Single source: *E. B. 1688* (staff notation).

Correction of one setting error (m. 53).

In the first part (mm. 1–17) the playing style is obvious, with the upper voice in the right hand and the middle voices in the left hand. With this option of grouping the manual parts, a clear picture results, showing at the same time a meaningful solution in terms of playing technique and music structure. In m. 3/4, the notated overlegato (*überlegato*) articulation in the upper voice can be distinguished from the use of the alto voice at the beginning of m. 4 in the left hand. With this allocation of manual parts, a two-manual style of playing is possible, too, as in the chorale-based organ works. Only in the second half of m. 17 does the alto voice's final written-out ornament have to be played with the right hand.

The first three measures are printed in *Der Vollkommene Capellmeister* by Johann Mattheson (Hamburg 1739, p. 89) as an example of the "fantastic style," titled "Opening of a Toccata by Froberger."



Facsimile 3: Johann Mattheson, *Der vollkommene Capellmeister*, pp. 89, mm. 1–3

It is a two-part version of the opening bars of BuxWV 152. This notation indicates the subordinate role of the middle voices in *E. B. 1688*, which in the opening part (up to m. 17) largely have the character of a slightly figured-bass notation. Based on this, the upper part's possible soloistic emphasis can be further justified. Noteworthy in Mattheson is the missing overlegato notation of the eight 32nd notes at the end of m. 3. The question of whether this example in *Der vollkommene Capellmeister* is the beginning of a lost toccata or a Froberger quotation by Buxtehude cannot be answered conclusively as long as this toccata (or at least its incipit) is lost.

10 Praeludium ex F BuxWV 144

Single source: *E. B. 1688* (staff notation).

Correction of one setting error (m. 23).

The simple two-part layout (Praeludium – Fuga), the slight stylistic difference and the sequence of a limited number of figuration models have given rise to the question of whether this *Praeludium* belongs to the authentic Buxtehude works. Friedrich W. Riedel pointed out that the usual toccata closing is missing and that the piece may have been incompletely handed down.⁵ On the other hand, this work appears in the middle of the part with organ works by Buxtehude in *E. B. 1688*. Recognizable is a resemblance to the beginning of *Praeludium ex a* (BuxWV 153).

The three-stave notation in this edition corresponds to the hand distribution (except for mm. 38–40/2). Remarkable is the differentiation of the overlegato notation in m. 10 (in groups of two), in m. 12 (half measure) and m. 15 (full measure).

On pedal playing: The inscription "Pedaliter" at the end of m. 4 refers to the pedal execution of the bass voice in the introductory toccata section, ending with a double bar line. The fuga can be played predominantly manualiter, except for the four bass tones in the cadence in mm. 28/4 and 29, the extended cadence in mm. 38/3 to 41/2, and the end from m. 49. This selective pedal execution of the bass voice corresponds to the assignment to the practical repertoire, where especially in fugues

with a figured subject in fast note-values, pedal playing is only necessary at cadences.⁶ As a result, the technical requirements do not exceed the pedal playing in the repertoire of chorale settings.

The scope of meantone tuning is not exceeded at any point.

11 Praeludium ex F BuxWV 145

The transmission goes back to two sources: *Berlin Ms* and *Ringk Ms* (both in staff notation).

The two manuscripts show octave and voice-exchange errors, as they can arise during the transfer from tablature notation. However, the *Ringk Ms* shows a less careful writing and a greater number of writing errors (cf. CW, Vol. 15/B, pp. 85f.). Therefore, the *Berlin Ms* was chosen as the main source. The *Ringk Ms* was used only comparatively in places with voice-leading problems for correcting the music text. Noteworthy is the exchange of lower voices in m. 71.

The echo-like execution of the subject's second measure is possible, though not documented in the sources. Obvious is the manual playing style of the bass 16ths figuration in mm. 88/3–91/1.

The scope of meantone tuning is exceeded in the prelude only in mm. 16 and 20 to 21 by the passing note a flat. The chord with the note a-flat in m. 125 shortly before the end belongs to Buxtehude's concept of harmonic cadence-sharpening, which is very noticeable in meantone tuning, but is lost in the later well-tempered tuning systems. Unlike the notation in mm. 16–21, this tone is written as *g sharp*¹ in the *Berlin Ms* (as in the letter tablature).

12 Praeludium ex fis BuxWV 146

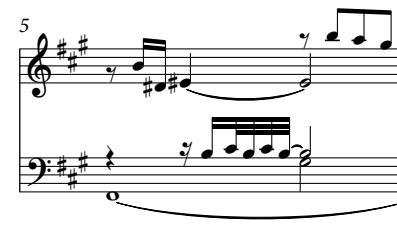
The transmission goes back to two sources: *Agricola Ms* and *Werndt Ms* (both in staff notation).

Of the two manuscripts, the *Agricola Ms* originated before the middle of the 18th century mainly as a copy of the *Berlin Ms* that Johann Friedrich Agricola had available, from which he took over Buxtehude's nine pedaliter organ works in its same order, starting with BuxWV 142, writing the pedal voice in red ink. We find here the *Praeludium ex fis* as the tenth free organ work. It is possible that this work was also in the set of models for the *Berlin Ms*. The edition text follows the *Agricola Ms*.

The *Werndt Ms*, written towards the end of the 18th century for the Leipzig music dealer Christoph Friedrich Werndt, contains only BuxWV 146.⁷ The differences, especially in mm. 5–29, represent harmonic variants, the most important of which can be found in m. 5.



Music example 8: *Agricola Ms*, m. 5



Music example 9: *Werndt Ms*, m. 5

The notation in the *Werndt Ms* shows the treble clef and the *Agricola Ms*, the violin clef. *Agricola Ms* contains the more modern notation form, whereas in the *Werndt Ms* harmonic phrases (see above) can be found, which can perhaps be attributed to a text revision from the 18th century. An exception in the *Agricola Ms* is the consistent notation of rests in the two fugue expositions.

With an echo-like execution of the cadence repetition in mm. 76/3–78/3, the bass can be executed manualiter in order to avoid pedal re-registration.

Praeludium ex fis exceeds the scope of meantone tuning from the first measure. Completely unusual, however, is the final chord in F sharp major, which may also be the result of a later text revision. All other cadences to f sharp show a final chord in minor. The interest in this prelude is documented by the many copies of the *Agricola Ms* in the late 18th and early 19th centuries (cf. CW, Vol. 15/B, p. 93). The dissemination as widely used repertoire was promoted by the well-tempered tunings of the 18th century and the later customary equal temperament. Through the *Spitta Ed* of 1875/76, the version from the *Agricola Ms* has gained great popularity in the first phase of Buxtehude reception since the late 19th century.

13 Praeludium ex G BuxWV 147

Single source: *Engelhart Tab* (letter tablature).

The introductory pedal solo was subsequently added on the title page and differs in rhythmic uniformity from comparable examples in the Buxtehude oeuvre. The original beginning is noted on the first inside page with a title script matching the title page. It is possible to play this early prelude without the introductory pedal solo.

Excursus to the reading convention of the letter tablature:

The clear notation of the *Engelhart Tab*, which is close to Buxtehude's notation, permits a reconstruction of the reading process, providing information about the hand distribution of the upper voices. The practice of playing from tablature leads to the result that more than two voices in one hand in a continuous polyphonic structure can only be read and played in slow note values. In the process of reading tablature script, two voices are usually read together. The closely spaced rows of letters allow a change of the voices read and played together without difficulty (e.g., the change from two voices in the right hand to two voices in the left hand).

In the present case, it becomes clear that the compositional structure as of m. 9 consists of a separate upper part, two harmonic voices filling in, and a bass part in long note values. It is Scheide- mann's chorale fantasia style, which in its complexity can also be read and played at the pace of playing from tablature notation in the manner described above (cf. facsimile and transcription p. 3).

Based on the correspondence between reading and playing described here, the notation in this edition has been set up in such a way that the respective hand distribution is mapped in three-staff notation. In the early *Praeludium ex G*, the distribution that is very common with Buxtehude can already be observed. In the free parts one voice in the upper staff and two in the middle staff, and in the fugal parts, two voices in the upper staff and one voice in the middle staff.

The scope of meantone tuning is observed.

The closing notation corresponds to a 17th-century convention of letter tablature, according to which all closing notes have a fermata, even if they occur long before the end. They are sustained until the end without a notated prolongation.

The ornaments in mm. 14, 20, and 64 correspond to the 17th-century North German ornamental style, while the ornamental sign in m. 61 probably belongs to the time of origin of the *Engelhart Tab* at the beginning of the 18th century. This layer of additions most likely includes the *d sharp*¹ in small script and without rhythm indications in m. 21/1 between *g*¹ and *e*¹. Also in small script, the C-major chord was completed in m. 66/3 with the notes *c*² and *g*¹.

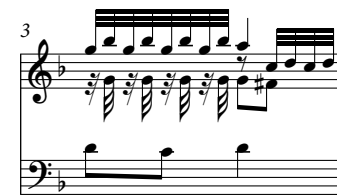
14 Praeludium ex g BuxWV 148

The transmission goes back to two sources: *E. B. 1688* and *Pittsburgh Ms/1* (both in staff notation). Concordance: *Grobe Tab*, dated 1675 (lost); basis of the *Spitta Ed*.

Due to the knowledge that BuxWV 148 was included in the now lost *Grobe Tab*, we have the indication that this prelude is one of the earliest extensive pedal works and thus one of Buxtehude's most important model compositions. There is an ostinato at the end also in the late *Praeludium ex C* (BuxWV 137). The two manuscripts *E. B. 1688* and *Pittsburgh Ms/1* show traces of transcription from the letter tablature by octave errors and the confusion of similarly written pitch letters such as *a* and *e*.

The copy by the Dresden organist Emanuel Benisch in *E. B. 1688* may go back to the music inventory by Nicolaus Adam Strungk, who worked for many years in North Germany before his activity in Dresden as of 1688. The manuscript *Pittsburgh Ms/1*, on the other hand, comes from the vicinity of the Pachelbel school in Thuringia. The unknown scribe apparently did not know Buxtehude's first name and called the composer "Daniel. Boxtehude. Org: Lubeci."

The transmission in *E. B. 1688* is older and more reliable. No music texts from the secondary sources were mixed. In m. 42, however, the missing fugue subject in the bass was added as per the other sources. An important variant in *Pittsburgh Ms/1* can be found in m. 3:



Music example 10: *Pittsburgh Ms/1*, m. 3

The key signature in *E. B. 1688* contains one *b*. The tone *e* flat is correctly notated and not as *d* sharp as in the letter tablature, the tone *a* flat, on the other hand, is initially notated as *g* sharp, and only more frequently written as a flat from m. 126. In mm. 7–10, the solo voice is played with the right hand, making a leap of two octaves from the treble to the tenor position in m. 9, and appears in the upper staff.

Pedal: The first fuga is noted on three staves, since the pedal playing is mandatory; in m. 47/3 there is a pedal marking on *f* (octave tone) before the subject entry. The second fuga is notated on two staves, as it can be played both manualiter and pedaliter. There is no pedal marking here in the sources. In the final ostinato there are many pedal markings before the entries of the ostinato subject.

15 Praeludium ex g BuxWV 149

The transmission goes back to two sources: *Lindemann Tab* (letter tablature) and *Berlin Ms* (staff notation).

The *Lindemann Tab*, closer to the original Buxtehude notation, is largely error-free and was chosen as the main source. In this case of multiple transmission, there are serious differences, especially in the introductory ostinato. Therefore, the *Berlin Ms* version is reproduced as a variant in the appendix (EB 9305, 15A, p. 38). Besides differences in the sextuplet notation of the manual voices, there is above all the deviation in the ostinato theme:

Music example 11: *Lindemann Tab*, mm. 7–8

Music example 12: *Berlin Ms*, mm. 7–8

These are variants possibly going back to Buxtehude. Another difference is the sextuplet notation in the manual, indicating graphic conventions of the two notation forms, but showing no difference in the articulation texture.⁸

A much-discussed question in the 20th century was the bass-voice pedal execution in the *Allegro* (from m. 55) between the two fugues. By a three-stave notation from m. 68, Spitta had stimulated a pedal-playing style that can be executed without problems by using the heels. In the case of historic consoles with short pedal keys (and raised black keys) lying directly in front of the organ-case, a pedal execution is not likely. No pedal markings are to be found here in either source. From m. 73, however, the pedal playing of the individual quarter notes in the bass is necessary because they cannot be reached with the left hand. In this edition, in the two-stave notation from m. 55, the lower part can be soloistically performed with the left hand, and in the three-stave notation from m. 73, the upper part can be played separately.

Except for m. 126, the scope of meantone tuning is exceeded only by the moderate use of the pitch a flat, particularly in the case of passing notes. This corresponds to the situation in many of Buxtehude's other free organ works and confirms the element of short-term harmonic sharpening by the foreign tone a flat, sounding in meantone and notated in the letter tablature as g sharp. In m. 126 the notes g flat and d flat appear – sounding in meantone tuning as f sharp and c sharp – as a very dissonant minor-seventh chord.

A notable problem appear in m. 122 with the tone *C sharp* used in the bass subject. This tone did not exist in the pedal of the organs played by Buxtehude. In the *Lindemann Tab*, it is replaced at this point by an *E*, creating an empty fourth sound. It is a makeshift and distorts the subject. In the *Berlin Ms*, the *C sharp* appears, allowing the subject to be heard correctly. A practical solution for historical organs is to play the fugue subject one octave higher from mm. 119/3 to 124/2.

16 Praeludium ex g BuxWV 150

Single source: *Andreas Bach Buch* (staff notation).

The almost error-free music text in the *Andreas Bach Buch* is one of the most reliable examples of the Buxtehude tradition.

The many pedal markings are an indication of Buxtehude's late style, in which the continuous obligatory pedaling plays a major role. The first fuga shows almost continuously a three- and four-voice setting that is even extended to five voices at the end. The pedal playing is very demanding and is increased in the notated pedal trills in m. 36; a pedal trill even appears in m. 64 as a solo passage. In the notation of m. 15, however, there are no references to a double-pedal playing in the manuscript. The bass-voice manual specification in m. 40/41 is an indication of the 8' pedal registration of the whole fuga. The repetition of m. 85 can be played as an echo on another manual. Remarkable is the five-voice notation at the beginning of the last fuga. The upper bass part in m. 90 becomes the bass of the fuga assigned to the manual. From m. 94/2 a pedal entry is likely due to the tone *F sharp* (m. 95) that was not present in the manuals of the organs in the Marienkirche.

17 Praeludium ex A BuxWV 151

The transmission for this edition goes back to two sources: *Schmahl Tab* for mm. 1–75 (letter tablature) and *Möller Ms* (staff notation) from m. 75.

The versions in the two sources do not reproduce the complete work and are combined in this edition, both manuscripts showing different additions that can be clearly identified:

Notated in *Schmahl Tab* before the beginning of the first fuga is an intermediate part that does not belong to Buxtehude's composition and stylistically points to a student's composition attempt:⁹

Music example 13: *Schmahl Tab*, mm. 23–25

BuxWV 151 was entered into the *Möller Ms* by Johann Christoph Bach,¹⁰ whose essential additions are the many ornaments in this work.¹¹ The frequency of added ornaments decreases during the course of the version of BuxWV 151 in the *Möller Ms*, even disappearing completely in the last fuga.

The combination of *Schmahl Tab* and *Möller Ms* results in a version comprised of two matching puzzle pieces, though it is not possible to speak with certainty of a reconstruction of the original shape of the prelude, as a final toccata part may be missing. However, it is an approximation that unfolds the compositional richness of the work.

Remarkable is the similarity of the subject formation of the first fuga with two works by Arcangelo Corelli. It is a double fugue, with the first subject in the second movement of Corelli's Sonata No. 9, op. 3 (in a minor version) and the second subject occurring in the second movement of Sonata No. 4, op. 3.

A pedal marking can be found only in the *Möller Ms* in m. 3. A continuous obbligato pedal-playing style exists only from m. 11 with the bass entry on *G sharp*. Optional before that is a pedal version of the bass, apart from the first cadence in measures 3 and 4.

In meantone tuning, the effect of the conspicuous harmonic sharpening by the dissonant-sounding pitch *d sharp* can only be heard at short note values and not in the stationary chords. An exception is the *durezza* part from m. 62, where the pitches *a sharp* and *b sharp* each occur several times in different note values. This is probably a *lamento* representation that can be compared with the duplicate part in *Praeludium ex D* (BuxWV 139) from m. 87. 8' registration results in a strong reduction in the dissonance effect in the meantone tuning.

18 Praeludium ex a BuxWV 153

Single source: *Berlin Ms* (staff notation).

The music text, the second number in the *Berlin Ms*, was entered with the usual transcription errors from the letter tablature to staff notation. The beginning with the cadence in *style brisé* in m. 3 resembles the beginning of the late *Praeludium ex g* (BuxWV 150), handed down in the *Andreas Bach Buch*, and the early *Praeludium ex F* (BuxWV 144). Great care can be observed in the overlegato notation in mm. 16 to 19. M. 110 is notated twice and is not included in the edition, whereby an echo version manualiter is also conceivable.

The pitch *d sharp* occurs in nine places, fulfilling the function of harmonic sharpening in meantone tuning, comparable to many other free organ works by Buxtehude. Particularly striking is the second chord with *d sharp*¹ in the penultimate measure.

The numerous pedal markings belong to the notation style of the organ works after 1700 and were probably not all present in the letter-tablature original. The continuous pedal playing makes a three-stave notation useful. An optional manual version of the bass voice is possible in mm. 89–96, 103–104 (echo) and 111–112.

19 Praeambulum ex a BuxWV 158

Single source: *E. B. 1688* (staff notation).

The unusually dense five-voice setting of the opening part can be understood as a counter-model to the four-voice opening setting with an emphasized upper voice in BuxWV 152. The works are located in *E. B. 1688* directly next to each other. The allocation of two voices each in the upper and middle staves results in a clear notation image, largely corresponding to the hand distribution.

As the second fuga can be played both manualiter and pedaliter, it was therefore given a two-stave notation. Also, a limited use of the pedal in the second measure half of mm. 71, 73, and 77 is another option.

Stylistically, the prelude belongs to Buxtehude's early creative phase and fits almost completely into the scope of meantone tuning. This context is only exceeded by the *d sharp*¹ in two passing notes (mm. 2 and 67).

20 Toccata ex d BuxWV 155

Single source: *E. B. 1688* (staff notation).

The notation is clear but with many writing errors, apparently hurriedly transcribed from the letter tablature. The entire introductory toccata part does not reveal a uniform meter scheme but corresponds to the metrically free toccata style. The bar lines start from m. 8, coinciding from mm. 10 to 120 with the first edition by Max Seiffert (1939).

Measure 87 shows an additional half measure after a cadence (F major) that marks a structural incision. This notational irregularity cannot be conclusively clarified and satisfactorily "repaired" by changing the existing music text.¹²

Necessary besides the explicable errors of a fourth, based on the confusion of the tablature letters *e* and *a*, are only two setting-error corrections (in mm. 38/4 and 63/4–64/2). A correction of the first bass quarter note in the cadence is proposed for the second half of measure 26. Further suggested corrections pertain to errors in the notation of the subject and the first countersubject in the second fuga as of m. 63. At the close, the two incompletely recorded last chords were filled in and the bass note *D* was prolonged.

On pedal-playing and the notation on two or three staves:

The first part (mm. 1–19) is notated on two staves, mainly because of the ambiguous pedal entries at the beginning. The title refers to the pedal playing with the indication "ex D ped.:", though when the pedal playing begins is not clear. There are many possibilities for the first pedal's entrance. The first indication of pedal playing can be found in m. 19, where stated under the four 16th notes in the bass in the middle of the measure is: "P: vel Man:" (pedal or manual). Indicated in the following bar is "p." (pedaliter). It is possible that the inscription "p." in m. 20 is incorrectly placed, more likely preceding the tone *a* in m. 28, since from this point on the pedal is necessary, probably from the 2nd beat. The five-voice part (mm. 54–62) is notated in the manual on three staves in a clear allocation of two voices per staff.

On the inclusion of the 3/4 meter in the C notation (4/4 meter):

From the beginning, changing metric structures appear in a continuous C notation. In the notation in 4/4 meter, a "hidden triple meter" can repeatedly be observed. This starts in the initial part up to m. 15 and is part of the important cadence in mm. 26/3–28/1. The triple meter is more noticeable than before in the second fuga from m. 63, becoming dominant at the beginning of the final toccata part in m. 97/3. This inclusion of triple meter in shorter or longer groups that contradict the notated meter is a notational convention that can also be observed in other Buxtehude works (e.g., BuxWV 143, mm. 16–21/1) as well as in the *Fuga ex g* by Peter Heydorn and in the *Praeambulum ex E* by Jacob Bölsche in *E. B. 1688*.¹³

The alternating pedal and manual passages in the mm. 103 to 106/1 conspicuously correspond to a 3/4 meter, in mm. 106 to 107, rather than to a quadruple meter (see music example 14). Only the following measures (mm. 108–113) correspond to a continuously included triple meter, again losing its clarity in the final coda.

Music example 14: *E. B. 1688*, mm. 103–111
(Notation with alternating triple and quadruple meters)

Any attempt to align the changing metric structures in the sense of a uniform 3/4 notation from m. 63 leads to changes to a considerable extent.¹⁴ Klaus Beckmann was the first in his Buxtehude edition of 1971 (EB 6661) to refer to the triple meter in the C notation and proposed a notation in 3/4 meter from measure 63. This was methodically wrong, because the music text in *E. B. 1688* does not fit into this metric scheme, especially as of measure 101. For corrections, arbitrary omissions and rhythmic changes are necessary. The notation proposal for a 3/4 meter is based on insufficient familiarity with the letter tablature, as a confusion of the meter types from the tablature graphic is not possible. The continuous C notation observed in the sources of the 17th and 18th centuries is methodically the best option for the present incompatibility of meter signature and notation. The occasional differences of meter and notation within the same basic meter (on quarters) is one of the hallmarks of Buxtehude's free style.¹⁵

21 Toccata ex F BuxWV 156

The transmission goes back to two coequal sources: *Berlin Ms* and *Pittsburgh Ms/2* (both in staff notation).

Being the older manuscript, *Berlin Ms* was utilized for this edition, thereby omitting a reading mixture with the later sources. *Berlin Ms* also served as a model for the *Agricola Ms*, where J. F. Agricola had made some changes, including, for example, adding the quarter note e^2 in m. 6 (treble, beat 4).

The differences between the sources concern mainly individual notes, groups of notes, and ties. The respect for the complex Buxtehude notation in the 18th-century sources is astonishing.

The organ points up to m. 23 and as of m. 86 can be easily integrated within the two-stave notation. The low D in m. 113 can be executed on a keyboard with a short octave manualiter and fits the end of the section with broken chords as of m. 103. Execution on a separate manual is possible for the passages of 32nd notes in mm. 1, 2, and 11. This also applies to the F-major chord figuration of 16th notes in the last two measures, whereby the double-pedal execution of F and c is necessary.

The scope of meantone tuning is exceeded only in the manual fugato between mm. 83 and 88, where the pitches a flat and d flat appear. It is a striking sharpening of harmony, which has a particularly expressive effect in the Buxtehude period's types of tuning. The pitches a flat and d flat are notated as correct alterations and show no traces of the letter-tablature nomenclature.

22 Toccata ex F BuxWV 157

The single manuscript known, dating from the beginning of the 18th century and once located in the library of the former royal academic church-music institute in Berlin, was lost in the Second World War. The transmission is verified by two 19th-century editions:

Commer Ed (edition by Franz Commer, Berlin, 1839) and *Spitta Ed* (edition by Philipp Spitta, Leipzig, 1875/76)

The music text can be deduced from the 19th-century editions, especially the *Commer Ed*, which can be considered a faithful source edition, since even the two-stave notation was adopted with the original clefs (see facsimile 4). The title of the lost manuscript was, according to *Commer Ed*, "Toccata con pedale." This title is justified by the necessary pedal playing of the bass voice. Many special features have been preserved, including, for example, in the middle of m. 17, the single cauda added to the 32nd note d^1 , stemmed downwards. This illustrates the playing style of this *passaggio* figure: the first fifteen 32nd notes are played with the right hand, the single d^1 with the left hand and the beginning of the subsequent scale again with the right hand.

The present edition of the *Toccata ex F* focuses in several places on the compatibility of structural notation and the representation of the playing process. An example is the conclusion of the *Toccata* as of m. 25: it is the rare instance of Buxtehude's stylistic approach to the French organ style, namely, a variant of the five-voice setting in the *Grand plein jeu* with its constant use of suspensions and dotted rhythms. Here, the manual setting can be divided into two voices for the right hand in the upper staff and two voices for the left hand in the middle staff.

This toccata has a multi-stylistic character with the contrasting sections of the toccata and the extensive fuga in the Italian string style. It is likely that this is not a late work since the scope of meantone tuning is not exceeded at any point.



Facsimile 4: *Commer Ed*, p. 22 (acolades 6 and 7)

23 Ciacona ex c BuxWV 159

Single source: *Andreas Bach Buch* (staff notation).

The very clearly written staff notation comes from Tobias Friedrich Bach, the eldest son of Johann Christoph Bach in Ohrdruf. Johann Christoph, the main scribe of the manuscript, added the title (cf. CW, Vol. 15/B, p. 134).

In mm. 122–137, the 3/4 meter is changed to a 9/8 meter. The basic tempo of the ostinato remains, though shifting by a metric unit in mm. 122–129. It is another example of metric differences occurring in the Buxtehude style. These measures consist of parallel intervals of tenths and sevenths (in eighth notes) with the directive “Arpeggiando.” Since the *Spitta Ed*, a way of playing with delayed (*nachschlagend*) notes in the upper voice has been generally accepted:



a) *Andreas Bach Buch*

Music example 15: mm. 122/2–123/1



b) Edition EB 9305

It can be assumed that this piece, constantly exceeding the scope of meantone tuning, is notated in the original key exploiting the keyboard range from C to c³. All the prerequisites for using this key are given when playing on a pedal clavichord.¹⁶

The *Ciacona ex c* shows features of the late Buxtehude style through alternating between four- and five-voice sections. The selectively used five-voice setting can also be observed in the other two ostinato works in the *Andreas Bach Buch*. The notation of this edition shows one voice in the four-voice sections and two voices in the five-voice sections in the upper staff.

It is noteworthy that the voice allocation between the two hands works precisely in this distribution, regardless of whether the upper voices are played on a separate manual. This hand distribution also opens up the possibility of making a manual change in the second of the ostinato variations – either for all voices or only for the upper voice. The change of manuals is part of the possible interpretation profile of the ostinato repertoire, culminating in the three Buxtehude examples from the *Andreas Bach Buch*, though it is also possible to play them without changing the manuals and registration.

24 Ciacona ex e BuxWV 160

Single source: *Andreas Bach Buch* (staff notation).

The very carefully written staff notation, coming from Johann Christoph Bach himself, contains a number of notation errors. Following 17th-century tradition, the *Andreas Bach Buch* notation does not contain any #-key signatures and only the number 3 as meter signature. On the other hand, the scope of the meantone tuning is constantly exceeded with the pitch d sharp and extended in mm. 86 and 90 by F-sharp major chords.

The paired layout of the ostinato variations shows similarities with the *Ciacona ex c*, though there is a completely different concept in the formal layout of the piece and less use of the five-voice setting. In the first 24 measures, a division of the four-voice setting with a selectively, separately played upper voice is possible, but could not be implemented in this edition for reasons of notation. The nearly-half ratio of sections played only in the manual is another element of the structural ostinato-style diversity in the Buxtehude oeuvre.

25 Passacaglia ex d BuxWV 161

Single source: *Andreas Bach Buch* (staff notation).

The copy made by Johann Christoph Bach has created some reading problems due to the poor state of paper preservation and the ink corrosion. The four-part form structure and adherence to meantone tuning indicate an earlier origin than that of the two ciaconas. Another difference is the continuous use of the pedal, the symmetrical distribution of the four- and five-voice settings within the four parts (IV-V-V-IV) and the layout of modulating transition measures (*manualiter*) between the parts.

Two text problems have been much discussed: the parallel fifth in m. 15/3 and the erroneous upper voice in m. 70. The parallel fifth formed by passing tones at the end of the measure sounds inconspicuous and has led to various imaginative solutions in efforts at repair, all of them remaining unsatisfactory.¹⁷ The incorrectly entered upper voice in m. 70/1 leads, on the other hand, to an accumulation of dissonances making a correction necessary.¹⁸

The notation of triplet eighth notes in the last part (as of m. 95) showing the coincidence of the 3/2 and 9/8 meter belongs to the Buxtehude style. It is a notation convention also to be found with Bach, e.g. in the organ chorale “In dulci júbilo” (BWV 608) from the *Orgelbüchlein*.

Playing the upper voice with the right hand is possible in the second part as of m. 47 and almost continuously so in the last part. This playing style is independent of a tonal emphasis on another manual. As with all ostinato organ works, single-manual or multi-manual playing styles are equal options.

26 Praeludium ex B BuxWV 154 (Fragment)

Single source: *Lindemann Tab* (letter tablature on a single folio).

It is doubtful whether this fragment of a praeludium in the very rare key of B flat major is by Buxtehude. It shows elements of the style from the successor generation to Buxtehude in South Sweden.

27 Sonata BuxWV Anh. 5

Single source: *E. B. 1688* (upper voice and gamba solo voice in staff notation, bass in letter tablature).

Concordances: *Partiturbuch Ludwig*, Wolfenbüttel, Herzog August Bibliothek, *Cod. Guelf. 34.7*.
Durham (GB), Cathedral Library, *ms. 2* (William Young) and *ms. 10* (anonymous).¹⁹

The *Sonata â 2 Clavir* is the transcription of a three-movement trio sonata for strings by the Hapsburg court kapellmeister, Antonio Bertali, contained within the *Partiturbuch Ludwig*.



Facsimile 5: *Partiturbuch Ludwig*, p. 80
A. 2. Violine. è Viola Sign: Ant: Berthali | Sonata
Score notation on three five-line staves.

This transcription, mentioning the Buxtehude name in its title, is arranged for an execution with the upper voice in the manual and the lower voice in the pedal as well as a solo gamba voice. The sonata opens the group of Buxtehude works in *E. B. 1688*. The middle voice marked "Viol d' Gamb" contains a virtuoso viola da gamba part. Eva Linfield correctly concluded that this sonata was originally a chamber music work and published a reconstruction of it as a string sonata in the complete edition of Buxtehude's instrumental works.²⁰

No further examples in the work of Buxtehude and his contemporaries exist of such a notation with the two staves and the letter tablature for the bass in the pedal (see facsimile 6), though it is documented in the most important Dutch publication of 17th-century organ music, the "Tabulatuur-Boeck" (1659) by Anthoni van Noordt, coming from the Sweelinck tradition. The cross connection can be found in the work of the Dutch painter Johannes Voorhout, who created the famous music scene in 1674 with a double portrait of Reincken and Buxtehude. Voorhout worked from 1664 to 1669 with the painter Johan van Noordt in Amsterdam, the brother of Anthoni van Noordt.²¹ Reincken and Buxtehude may have known of the Anthoni van Noordt publication through Voorhout and were possibly inspired by his organ style with an exclusive obligatory use of the pedal.



Facsimile 6: *E. B. 1688*, p. 81 (3rd accolade)
Keyboard notation on two five-line staves and notation of the pedal voice (*ped.*)
in letter tablature.

On the style of the *Sonata*:

The gamba voice recorded in the lower five-line staff is, on the one hand, alternating or parallel with the upper voice, corresponding, on the other hand, to the continuo voice in slow note values in a low register. A third structural element is a figuration in the gamba voice of the slow note values of the continuo voice. These alternating roles of the two lower voices are also among the compositional idiosyncrasies of Buxtehude's string sonatas, which appeared in print in 1694 and 1696 as "Suonate à doi (due), Violino & Violadagamba, con Cembalo." In this respect, there are great similarities between the style of Antonio Bertali's *Sonata* and Buxtehude's chamber music works.

The placement of this widely disseminated composition in the scoring for organ and gamba finds a basis in church-book entries and instructions on liturgical music in North German archives from the 17th century, which are discussed elsewhere.²² An example is to be given here, exactly indicating the sonata's scoring:

- Hamburg-St. Jacobi: 1684 "an Christoffer Hartwich, do alle 14 Tage unter der Communion mit der viola di Gamba auf der Orgel aufgewartet ...".²³ [To Christoffer Hartwich, who has played every time in 14 days during communion with the viola di gamba at the organ (loft) ...] This payment appears for Hartwich until April 1687; from December 1687 to December 1690: "for the viola-di-gambist...."

Hartwich belonged to the Hamburg council musicians (*Ratsmusikanten*) and was also separately paid for the same activity at Hamburg's Katharinenkirche and at the cathedral.²⁴ He knew Nicolaus Adam Strungk, who worked until 1682 as director of the Hamburg council music and music director at the cathedral. This connection leads to tracing the transmission of the *Sonata* in *E. B. 1688*.

The model for the sonata transcription in *E. B. 1688* probably contained the information "Viol d'Gamb" for the solo voice notated in the middle staff. Exactly this designation can also be found in a solo gamba part in the chorale concerto "Jesus Christus unser Heyland" (verse 1) by Thomas Selle.²⁵ In *E. B. 1688* this information together with the author's name "Box de Hou" was probably added later by Benisch with a thinner quill pen. By the designation "â / 2 Clavir / Pedal," the title also indicates a playing style on two manuals and obligatory pedal.²⁶ This results in a double execution possibility as a two-manual organ piece with the gamba part on a separate manual or as a scoring with a solo gamba. It is an example of flexibility in the execution of organ transcriptions.

It can be assumed that the Buxtehude organ works following the *Sonata* in *E. B. 1688*, also belong to the communion repertoire, exceeding in many cases the scope of meantone tuning with eight pure major thirds, including the very dissonant-sounding pitches d sharp, a sharp, and e sharp. The pitches d sharp and a sharp are also included in Bertali's *Sonata*, whose expressive character was probably one reason for its wide circulation.

15A Praeludium ex g BuxWV 149

Berlin Ms (mm. 1–20).

This alternative version, showing at the beginning in the ostinato such significant differences from the *Lindemann Tab* version reproduced in Volume I/1 (p. 74), necessitates a separate edition. Differing, first of all, is the meter signature 12/8. The tablature notation has, as is generally the case with a C meter, no preliminary time signature. We are dealing here with an equal identity of the two types of meter: The basic beat is divided into four sixteenth notes (C meter) or three eighth notes (triplets) or six sixteenth notes (sextuplets). Therefore, the ostinato theme is notated in quarter notes in both versions. In the *Lindemann Tab* there is also no C notation preceding the first fugue, indicating in the *Berlin Ms* the subdividing of the note values ($\text{♩} = \text{♩}$).

The ostinato-theme difference has already been referred to in the commentary on the *Lindemann Tab* version (pp. 18f.). The second tone, a G in the *Berlin Ms*, does not lead to any problems in the harmonic context as compared to the B flat in the *Lindemann Tab*.

In the two-voice introduction and the first two ostinato variations, the sextuplets in both versions coincide, apart from the different subdivision in the notation (cf. the discussion on p. 19). In the following ostinato variation, however, two very different versions can be noticed. The ten sextuplet groups here – with one exception – have various broken chord progressions.²⁷ The differences are so extensive that it is not possible to unify the versions. Noteworthy is the broad conformity in the remaining three ostinato variations. The differences here concern minor melodic and rhythmic variants. The two final measures with the single-voice conclusion in the bass are again identical.

Summary: Here are two versions, differing in one tone in the ostinato theme, but which are otherwise completely different in mm. 11 to 13. Mixing these two and a half measures from the *Lindemann Tab* and the *Berlin Ms* does not lead to a common archetype, but to fantasy solutions. Due to this initial situation, it is not possible to identify with certainty all the copyists' errors. Therefore, the source versions in this edition can serve modern interpreters as a starting point for individual adaptations of the broken chords. However, they cannot claim a greater approximation to the lost Buxtehude autograph versions than the source texts.

17A Praeludium ex A BuxWV 51

Möller Ms (complete version).

The entry by Johann Christoph Bach in the *Möller Ms*, probably made in Ohrdruf during the period between 1703 and 1707,²⁸ originates in an environment without any further indications of the large number of French ornaments, atypical of Buxtehude's free works. They are also not present in the copy of the *Schmahl Tab* that originated about ten years earlier. Remarkable is the fact that in the *Möller Ms* directly preceding this praeludium is a chaconne by Lully, which is completely free of ornaments.²⁹ Since we do not know the model for BuxWV 151 in the *Möller Ms*, this praeludium version can be considered an interesting interpretation example of the early 18th century.

The music-text differences in the *Schmahl Tab* and *Möller Ms* are minor and mainly concern passing notes. It can be assumed that both versions go back to a model without the French ornaments. Handed down in the *Möller Ms*, with the many ornaments and the arpeggio signs in mm. 20 and 71, is probably a version for stringed keyboard instruments.³⁰

- 1 For a detailed discussion of the inclusion, see further below, commentary on BuxWV 143 and BuxWV 155.
- 2 The *Præambulum ex E* by Jacob Bölsche, published in *E. B. 1688* immediately after the *Praeludium ex g* (BuxWV 148), shows a key signature with three sharps.
- 3 The influence of Weckmann and Froberger on Buxtehude's style is evident. Buxtehude was able to study with Weckmann, who came to Hamburg in 1655, though documentary evidence of this is yet to be found.
- 4 Cf. the excursus on the reading convention of the letter tablature in the commentary on *Praeludium ex G* (BuxWV 147), p. 18.
- 5 Cf. Friedrich Wilhelm Riedel, *Quellenkundliche Beiträge zur Geschichte der Musik für Tasteninstrumente in der zweiten Hälfte des 17. Jahrhunderts*, Kassel, 1960, pp. 205–206.
- 6 Cf. the discussion of the use of pedals in the *Praeludium ex C* (BuxWV 136), p. 13.
- 7 Cf. the Source Descriptions, p. 12, note 26.
- 8 The semi-triple notation is misleading:



Music example 16: from EB 6661, m. 1.

This notation is not to be found in any source and suggests a triplet grouping, which leads to incorrect emphasis on two triplets in one sextuplet.

- 9 The style of this insertion points to Nicolaus Bruhns. A possible transmission can be traced through the Enewald (Latinized: Eobaldus) Laurentius, who came from Husum and worked as a cantor in Stade from 1693 to 1702 alongside Vincent Lübeck; cf. the article "Laurentius," in: Johann Mattheson, *Grundlage einer Ehren-Pforte*, Hamburg, 1740, p. 168.
- 10 Facsimile, see CW, Vol. 15/B, pp. 150–153.
- 11 A comparable reshaping is that of *Toccata ex G* (BuxWV 165) in the *Preller Manuscript* (Leipzig, Städtische Bibliotheken, Musikbibliothek, MsS 4) (see Volume II, EB 9306).
- 12 The examples of adaptation to a continuous metric scheme have been associated with serious changes in the editions since 1939 (Seiffert): with omissions, shortenings or lengthenings of note values. Christoph Albrecht offers an elegant solution in his edition (BA 8221), by appropriately inserting the original music text in small engraving between his measures 94 and 95. Only in the edition by Josef Hedar was the musical caesura preserved at this point.
- 13 Both works are located in *E. B. 1688* in the part with the North German repertoire (pp. 84–158).
- 14 The different solutions in the editions by Beckmann (1971), Albrecht (1994) and Belotti (1998) are an indication that there can be no logical reconstruction of an alleged original notation in 3/4 meter. The inclusion of the triple meter inconsistently inserted in the metric structure of a quadruple meter is one of the stylistic elements found in the North German repertoire.
- 15 Klaus Beckmann wrongly assumed that Benisch had changed the meter. Born in 1649, Benisch (cf. Source Descriptions, p. 12, note 9) had long been active as a professional musician in 1688 and was not an inexperienced "young organist of 16-18 years of age" (see Klaus Beckmann, *Die Norddeutsche Orgelschule*, Part II, Mainz, 2009, p. 294).
- 16 Cf. Key Usage and Organ Tuning, pp. 25f.
- 17 This parallel fifth does not concern a change of harmony, but results from inserted auxiliary notes, namely the seventh passing tone *g* in the tenor, coinciding with the anticipation *d*' in the alto. In the 18th century, a similar voice-leading can often be observed in cadences immediately preceding a final chord, also in various Bach chorales, such as in the cantata BWV 40, where we encounter this parallel fifth (between soprano and tenor) four times in the final chorale. Kind communication from Konrad Brandt.
- 18 The suggested correction consists of the beginning of the descending scale in eighth notes on the tone *f*² (beat 2 after a quarter rest).
- 19 Tassilo Erhardt, *Revisiting a Buxtehude Curiosity Once Again*, in: *Early Music Performer* 24 (2009), pp. 16–21. The Young Concordances in the Durham Cathedral Library were found by Jochen Thesmann, see Kerala J. Snyder, *Dieterich Buxtehude*, Kassel, 2007, pp. 538f. (note 4).
- 20 Dieterich Buxtehude, *The Collected Works*, Vol. 14, Appendix B, New York, 1994.
- 21 Cf. Herman de Kler, *Text zum Doppelportrait von Reincken und Buxtehude*, in: *Het Orgel* 104 (2008), Volume 1, p. 12.

- 22 Harald Vogel, *Der Codex E. B 1688 und die Überlieferung von freien Orgelwerken Buxtehudes zur Musica sub communione*, in: *Buxtehude-Studien* 4, Bonn 2021, pp. 33–53. A portrayal of the participation of council musicians “on the organ” in the Marienkirche can be found in: Wilhelm Stahl, *Musikgeschichte Lübecks*, Volume II, Kassel, 1952, p. 68.
- 23 Staatsarchiv Hamburg, A. I. b. 8., St. Jacobi, accounts book of the *Heiligen-Leichnam*, 1664–1709, p. 374.
- 24 Cf. Liselotte Krüger, *Die Hamburgische Musikorganisation im XVII. Jahrhundert*, Strasbourg, 1933, p. 222.
- 25 The virtuosic gamba part in BuxWV Anh. 5 is comparable to that in the chorale concerto mentioned from Selle’s third part of *Teutsche Geistliche Concerte* [German Sacred Concerti]. Here, Selle has composed all ten stanzas in view of the various length of the communion. The first three stanzas were first published in: Holger Eichhorn, *Thomas Selle und seine Choralbearbeitungen*, in: *Auskunft/Mitteilungsblatt Hamburger Bibliotheken*, Vol. 19/IX, 1999-3, pp. 339f. An edition can be found at: https://www.selle.uni-hamburg.de/receive/skeleton_selledb_00000146.
- 26 This version reckons with the pitches F sharp and G sharp in the manual, which were not available to Buxtehude. It is an option that was possible with organs outside Lübeck and was probably inserted into the model for Benisch during the process of transmission.
- 27 The only editorial change in the music text of 15A in m. 13 is the octavation of the fifth sixteenth note in the second sextuplet figure from *d*’ to *d*, corresponding to the version in *Lindemann Tab*.
- 28 Cf. *Keyboard Music from the Andreas Bach Book and the Möller Manuscript*, ed. by Robert Hill, Harvard Publications in Music, Vol. 16, 1991, p. XXIII.
- 29 *Möller Ms*, fol. 45v, *Ciaconne. di M. Lyllius*. Transcription of the orchestral chaconne from the opera *Phaeton* (Paris, 1683).
- 30 The discussion on manual playing can be found in Volume II, EB 9306.

Key Usage and Organ Tuning

The presence of the old tunings in historical and new organs provides an important basis for the interpretation and reception of Buxtehude’s keyboard works in recent decades.

At first, the following quotes give an overview of Buxtehude’s entries in the week books of the Lübeck Marienkirche referring to organ tuning:¹

- 1673 (26 October) ... after the large organ... was *renovated* by Joachim Richborn, who has worked at St. Jacob. ... the *Belgentreterin* [female bellow pumper or calcant] attended him for 29 days ...
- 1683 (18 February) ... organ maker Michel Briegel started to tune the small organ, and worked on it for 4½ days: ...
- 1683 (11 November) ... Master Briegel the organ maker ... tuned both organs completely without the reeds, and spent 18½ days on the large organ and 13 days on the small one. Worked 31½ days ... in addition those calcants attending him daily, paid for 30½ days ...
- 1701 (13 November) ... Because the small organ had not had a *renovation* since 1654, ... whereupon the organ maker Master Hans Hantelman, who lives here, made a start on 20 July and finished on 24: *September*: ... To the *organ* maker [paid] for 9: weeks and 3. days ...
- 1704 (31 August) ... Otto Dietrich Richborn the organ maker is paid, according to the contract, for the first term: 150 [Mark] ...
- 1704 (9 November) ... to the organ maker Otto Dietrich Richborn for the planned *renovation* of the large organ here, with the three new voices mentioned in the contract ... is paid for with 300 [Mark] ...

Buxtehude had probably taken over the richly dispositioned instruments when he assumed his duties in 1668 in good playable condition. The Lübeck city organ builder Friedrich Stellwagen had rebuilt and partly enlarged the large organ in 1637–1641 and the small (Totentanz) organ in 1653–1655.² Stellwagen was the most important North German organ builder in the decades before 1660 and completed in 1659 his preserved opus magnum in the Stralsund Marienkirche. The small organ in the Lübeck Jakobikirche, which Stellwagen rebuilt and expanded with a new *Rück-* and *Brustpositiv* in 1636/37, is particularly well preserved. Four typical reed stops and seven typical flute stops

by Stellwagen have been preserved here, giving an impression of the timbres and polyphonic sound transparency that could also be experienced in the Marienkirche until the Totentanz organ was destroyed in 1942.

In the list above, the stages of possible changes in tuning associated with longer tuning periods can be traced: 1673 (Joachim Richborn), 1683 (Michael Beriegel), 1701 (Hans Hantelmann), and 1704 (Otto Dietrich Richborn). It is not known in which tuning Buxtehude found the organs in the Marienkirche in 1668 and in which tuning they were at the end of his life in 1707, though it can be said that he was very interested in the tuning of his instruments. There is no other example in North Germany where so much information on tuning work in a church is documented in the decades between 1670 and 1710. An event that has not hitherto been elucidated is the disagreement between Buxtehude and Schnitger, which led the latter to reject the desired “main renovation.”³

When he took office, Buxtehude probably found a meantone tuning with pure major thirds in the traditional church modes.⁴ The various tunings can be interpreted as a moderation of the dissonant meantone intervals (b/d sharp, f sharp/a sharp, c sharp/e sharp, a flat/c and g sharp/e flat) being softened in several stages before 1700. Only with the extensive work of Hans Hantelmann (1701, small organ) and Otto Dietrich Richborn (1704, large organ) it was possible to reach a temperament enabling the use of keys in Buxtehude’s late work, though it cannot be determined whether the wolf fifth between g sharp and d sharp/e flat was closed. It is possible that the two organs exhibited different tuning variants and that the large organ stayed closer to the original, pure meantone temperament. When both organs were re-tuned to equal temperament by the organ builder J. C. Kaltschmid in 1782 (large organ) and 1805 (small organ), the pre-existing tuning was not specified.⁵ Therefore all discussions about the precise tuning of Buxtehude’s organs have a hypothetical character.⁶

The assignment of a part of the free organ works to communion music offers a new perspective in practical application. A very detailed description of the understanding of the Lord’s Supper can be found in the publication “Himmlisches FreudenMahl [Heavenly Joyous Repast]” (Helmstedt, 1713) by Johann Rittmeyer. The use of very dissonant-sounding diminished fourths (such as g sharp/c or c sharp/f) can already be observed in the elevation toccatas by Frescobaldi and Froberger, whose style influenced Buxtehude. It is important at this point to indicate the consentaneous interdenominational position that the commemoration of Christ’s sufferings in the communion section of the

Mass was an essential part of the liturgy. This provides an explanation for the occurrence of strong dissonances as part of these works' compositional concept. This includes the use of soft 8' registers to moderate the tuning dissonances.

Most of Buxtehude's free organ works were able to find a place in the Marienkirche services, with the use of the second organ near the choir, the place of communion, playing a major role. The Totentanz organ was in a position favorable for use as a continuo instrument for small scored communion music conducted by the organist and also for organ works.⁷ The Totentanz chapel was also utilized for communion.

Going beyond the harmonious keys in the meantone tuning occurs in many free works as brief modulations, especially as a sharpening of cadences. Longer chords with the notes d sharp, a sharp, e sharp, or b sharp can be found in several *durezza* sections, inserted as interludes between fugues. This is the case in the *Praeludia ex D* (BuxWV 139, from m. 87), *ex E* (141, from m. 51), *ex e* (142, from m. 101), *ex fis* (146, from m. 78), and *ex A* (151, from m. T62). There are also modulations in brief fugue sections in the *Praeludium ex g* (149, m. 126) and in the *Toccata ex F* (156, mm. 85–88).

The two Ciaconas show such extensive transgressions of the meantone framework that a performance on the Marienkirche organs with their tunings, most likely still containing the wolf interval between g sharp and d sharp/e flat was improbable. In this case it is possible that the two works could initially be played on stringed pedal instruments such as the pedal clavichord.

Closing comment:

Buxtehude's organ works were handed down during the long transition period from the meantone contrast aesthetics (with a constant alternation of pure third consonances and sharp third dissonances) to the tunings propagated by Andreas Werckmeister, allowing playing in all keys. It can be assumed that Buxtehude himself took part in this evolution and that his late work no longer reckoned with the extreme dissonance effects when exceeding the meantone framework. The overview of sources (p. 11) shows that the free organ works were surprisingly poorly disseminated during Buxtehude's lifetime. The works, significantly exceeding the scope of meantone temperament, only found broader reception in the 18th century with the establishment of well-tempered tunings and the growing number of copies, especially in the Bach school.

- 1 Kerala J. Snyder, *Dieterich Buxtehude. Organist in Lübeck*, New York, 1987, pp. 470f.; quoted from the German edition: *Dieterich Buxtehude. Leben – Werk – Aufführungspraxis*, appendix 4, D. 7., Kassel, 2007, pp. 502f.
- 2 Ibo Ortgies, *Über den Umbau der großen Orgel der Marienkirche zu Lübeck durch Friedrich Stellwagen, 1637–41*, in: *Orphei Organi Antiqui. Essays in Honor of Harald Vogel*, Orcas (WA), 2005, pp. 313–335.
- 3 Gustav Fock, *Arp Schnitger und seine Schule*, Kassel, 1974, p. 161.
- 4 For a summary account of the key usage in the North German repertoire, see Harald Vogel, *Die Orgeln und ihre Stimmungen*, in: *Vincent Lübeck. Sämtliche Orgelwerke*, Wiesbaden, 2010, pp. 97f.
- 5 A radical change in tuning from the meantone to the equal temperament is assumed by Ibo Ortgies in his Göteborg dissertation (2004) on *Die Praxis der Orgelstimmung in Norddeutschland im 17. und 18. Jahrhundert und ihr Verhältnis zur zeitgenössischen Musikpraxis*.
- 6 Cf. Harald Vogel, *Tuning and Temperament in the North German School of the Seventeenth and Eighteenth Centuries*, in: *Charles Brenton Fisk. Organ Builder*, Vol. I, *Essays in his Honor*, Easthampton (MA), 1986, pp. 237–265.
- 7 To the right of the console, in the direction of the choir, the gallery was so extended that individual musicians found space here. To be clearly seen in the old photos is the asymmetry of the gallery parapets.