

Critical Report

On the Edition

This edition follows the given source texts, offering

- the music text with the original note values, beaming, and rests,
- the original notation with divided bar lines, and
- a systematic error analysis in the *Einzelmerkungen* [Individual Notes].

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

Modern clef notation varies between using two and three staves, three staves appearing only in obbligato pedal sections. Serving as model is the notation in Johann Gottfried Walther's manuscripts. One difference in this edition is that the alto voice is sometimes also notated in the upper staff, creating a more consistent music score by avoiding many clef changes in the middle staff.

Editorial additions include

- accidentals above or below the notes,
- verbal indications in brackets, and
- notes and rests in small print.

The text on the edition in volume I/2 (Critical Report pp. 1f.) contains further information on notation and error corrections.

Buxtehude's chorale-based organ works represent many genres, providing at the same time clues as to their chronological classification. The large **chorale fantasias** form the late stage of a North German stylistic development reaching its peak in the 17th century as last cultivated by Buxtehude, his contemporaries, and pupils late in the century. They are among the works that were composed during the first decades of Buxtehude's career in Lübeck. The traditional compositional forms include the **chorale variations**, which could be used as alternating verses to congregational singing, and the **chorale ricercar**. The *Magnificat* compositions *primi toni* don't belong to the chorale fantasias, but to the rare **chorale toccata** genre, in which toccata sections and fugues alternate. The monodic **chorale preludes** with expressive figuration in the upper voice belong to the later works. The **chorale suite** is a special case and can also be included in the repertoire for stringed keyboard instruments.

The discussion of the melody versions in Buxtehude's chorale-based works cannot be dealt with in this edition. Congregational singing at that time was in a very dynamic phase with constant small changes to the melodies. As a result, it is not possible to make a clear assignment to the hymnbooks in Buxtehude's milieu.

Another aspect is the function of the monodic chorale preludes, which make up the majority of Buxtehude's chorale arrangements in the Walther manuscripts. This is a type that was ambitiously described as a "prelude before the chorale" and also had a fixed position before unaccompanied congregational singing. Afterwards, the organ could be played together with the following congregational singing or not, as in St. Mary's Church in Lübeck. This independent role of the chorale preludes gave organists the opportunity to showcase their artistry.

- 1 The continuous bar lines in the three-stave notations in the Walther manuscripts are a special feature. In the *Plauen Orgelbuch*, on the other hand, all examples with three-stave notation are notated without continuous bar lines. There are also no continuous bar lines in the other, contemporaneous prints and manuscripts, such as Bach's *Clavier-Übung III* or his trio sonatas.
- 2 This difference from Walther's music score is a consequence of abandoning the alto clef, an editorial practice established since the mid-20th century.
- 3 Detailed improvisation instructions for the keyboard-instrument suite, also including the chorale suite, can be found in the second part of Friedrich Erhard Niedt's *Musicalische Handleitung* (Hamburg, 1706). In the second edition published by Johann Mattheson (Hamburg, 1721), available also in facsimile, the extensive instructions comprise 24 pages (from p. 130).
- 4 An overview of this problem is given in the scholarly edition by Michael Belotti (*Dieterich Buxtehude, The Collected Works*, vol. 16B, New York, 2010, pp. 113f.). Most of the melodies listed there do not correspond to the versions in Buxtehude's chorale arrangements.
- 5 This designation can be found, among other places, in the preface to Christoph Graupner's hymn book, published in 1728.

Notation and Chronology

The sources of the chorale-based works are almost all extant in staff notation, although Buxtehude's compositional notation was letter tablature, characterized by a very clear distribution of voices with separate rows of letters for each voice.¹ In the Walther manuscripts we find notation on three staves for the first time to a considerable extent.

The two large chorale fantasias from the Krebs estate (BuxWV 188 and 210) were probably transcribed by Johann Gottfried Walther from a model in tablature notation.² He distributed the lower voices between the two lower staves with two bass clefs (F clef) or, like the usual German keyboard notation, with the treble clef (C clef) and the bass clef. In the upper staff, the soloistic upper voice appears with the additional indication "R" for playing on the *Rückpositiv*. The lowest voice in the lower staff in a four-part setting is the pedal voice.

Music example 1: BuxWV 188, mm. 6–9

a) Walther Ms K/1



b) Transcription in modern notation

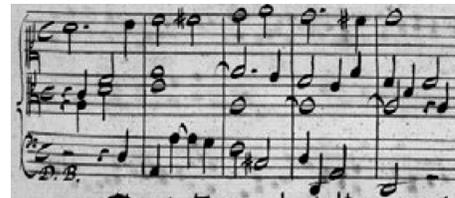
This arrangement does not correspond to the notation of most of Buxtehude's shorter chorale arrangements by Walther or to the modern solution, where the bass voice is separated in the lowest staff of the three-staff notation. In Walther's notation, through the alto clef in the middle voices, leger lines are avoided as far as possible, whereas in modern notation, restriction to treble and bass clefs necessitates many leger lines. The very small distance between the staves³ in Walther's notation facilitates the reading process in the constant transitions from one staff to another. In the notation of the chorale fantasias "Gelobet seist du, Jesu Christ" and "Nun freut euch lieben Christen gmein," a different way of playing a solo in the left hand is realized by the solo notation in the middle staff.⁴ Another differing case can be found in the double-choir parts, where the higher choir is notated on the two upper staves and the repetition or the lower choir on the two lower staves (on a different manual).⁵

Another chorale fantasia occurs in the "Pleni sunt coeli", the second verse of the *Te Deum laudamus* (BuxWV 218). Here, from measure 25, the obbligato pedal voice begins together with Walther's three-staff notation, ending in bar 75. In the verse "Pleni sunt coeli" the combined notation with two and three staves is used. This can also be found in the chorale fantasia "Ich ruf zu dir" (BuxWV 196) in the *Walther Ms G*.

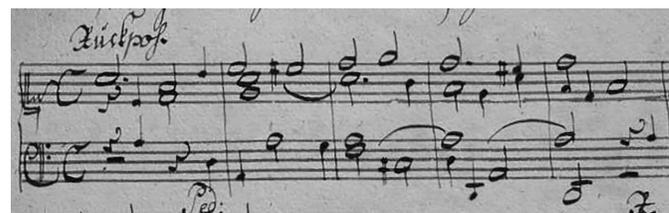
It is important to note that in the Walther manuscripts we find in several works an alternation of two and three staves. The determining factor here is the distinction between manualiter and pedaliter sections.⁶ A comparison of extant pieces in the Walther and Dröbs manuscripts reveals that several works are notated both on two (Dröbs) as well as three staves (Walther). In the two-stave notations, "P." often indicates the pedal entries.⁷

Music example 2: BuxWV 222, mm. 1–5

a) Walther Ms F



b) Dröbs Ms/2



Most common, with 25 examples, in the Walther manuscripts' Buxtehude works we find the three-staff notation with treble, alto and bass clefs. The middle voices are clearly grouped in the middle staff and facilitate the reading process, comparable to the tablature notation laid out in rows of letters.⁸

The Dröbs manuscript, not written until around 1800, goes back to the older Buxtehude transmission in Thuringia.⁹ Here, all Buxtehude works appear on two staves. It can be assumed that the original transcriptions in staff notation available to Walther, or those that he himself produced, were also notated on two staves. He probably compiled the three-staff versions of the Buxtehude works in a (now lost) **specimen collection**, which also served as a model for the extant manuscripts *Ms Z/1*, *Ms Z/2* and *Ms Z/3*, as well as for *Ms F* and *Ms G*. The manuscripts mentioned here largely correspond in written form to the early Walther manuscripts (*Ms K/1* and *Ms K/2*, produced before 1717) and can be interpreted as copyist manuscripts in Walther's writing style. They contain notations on two and three staves of works by Walther and other central and northern German composers. A more detailed

examination of the handwriting in this respect is still pending. It is possible that most of Walther's manuscripts were copies for sale, which also explains the many concordances.¹⁰

The Plauen Orgelbuch, written as of 1708 in J. G. Walther's vicinity, also shows notation on two and three staves (see *Einzelanmerkungen*).

The three-stave notation with the separate pedal notation has become a model for the modern edition style since the Spitta edition (as of 1875). Buxtehude's monodic organ chorales, forming a focal point in the Buxtehude transmission in the Walther manuscripts, met the interest of Thuringian organists from the Pachelbel school after 1700 due to the complex fugal technique in the interludes between the melodic sections. They can be assigned to Buxtehude's late works and were widely disseminated in the 18th century through Walther's manuscripts.

In this respect, a decree in Lübeck's Marienkirche from December 1701 can be quoted, according to which boards with the hymn numbers should be hung up in the church, "because the hymns can be recognized only by few, but the new ones, as their melodies are not known, can be recognized by almost no one from the organ playing beforehand."¹¹ The monodic organ chorales by Buxtehude that Walther handed down fit this description, as some of them are so elaborately figured that the congregation could not recognize the hymn melodies beforehand from the organ playing. This measure was taken only in the last decade of Buxtehude's life. It is important to note that during Buxtehude's lifetime, the organ was only rarely played to accompany congregational singing in St. Mary's Church.¹²

- 1 On the other hand, some of the manuscripts with free works show tablature notation. This is due to the fact that these sources were written in the late 17th century or around 1700, whereas all extant manuscripts with complete chorale-based works date from the 18th century.
- 2 The model for the chorale fantasia "Nun freut euch" (BuxWV 210) may have been the tablature manuscript attributed to the young Johann Sebastian Bach and preserved in the Weimar Herzogin Anna Amalia Library (*Fol. 49/11, Fasz. 2*); see *Weimarer Orgeltabulatur. Die frühesten Notenhandschriften Johann Sebastian Bachs sowie Abschriften seines Schülers Johann Martin Schubart. Mit Werken von Dieterich Buxtehude, Johann Adam Reinken und Johann Pachelbel*, facsimile und transcription, ed. by Michael Maul and Peter Wollny, Kassel, 2007. Several tablature errors (such as octave slips) correspond in the tablature notation and in Walther's notation, but others do not. Walther's bar lines are drawn with a ruler throughout and adapted to the space requirements of the music text.
- 3 The small distance between the staves indicates the origin of German keyboard notation, the ten-line system developed in the 16th century, the Scala decemlinealis (see volume I/2, Critical Report, p. 2).
- 4 See BuxWV 188, mm. 34–37/1.
- 5 See BuxWV 188, mm. 99–129, or in BuxWV 210, mm. 45–78 and 131–148. Here, this allocation is supplemented by the manual references "R" (*Rückpositiv*) and "O" (*Organum*).
- 6 This historical notation concept was also used in the free works of this edition.
- 7 Cf. *Walther Ms F*, p. 311, and *Dröbs Ms/2*, p. 1.
- 8 Spitta has used the alto clef in his edition to avoid many leger lines.
- 9 Cf. Michael Belotti in: *Dieterich Buxtehude, The Collected Works*, vol. 16B, New York, 2010, pp. 11f.
- 10 Kirsten Beißwenger's handwriting analyses must be reevaluated from this perspective; see K. Beißwenger, *Zur Chronologie der Notenhandschriften Johann Gottfried Walthers*, in: *Acht kleine Präludien und Studien über BACH*. Georg von Dadelsen zum 70. Geburtstag, Wiesbaden, 1992, pp. 11–39.
- 11 Quoted from: Kerala J. Snyder, *Dieterich Buxtehude. Leben – Werk – Aufführungspraxis*, Kassel, 2007, p. 127.
- 12 Cf. Wilhelm Stahl, *Musikgeschichte Lübecks*, vol. 2, Kassel, 1952, p. 66, and Siegbert Rampe, *Schütz-Jahrbuch* 2003, p. 27, quoting from the Hamburg service book 1699: "der Organist vorher einen Vers vor dem ersten Liede...praeludiret | wie nachgehend vor einem jeglichen Liede | worauf der Vorsänger es intoniret | und die Orgel ruhet. [The organist plays a verse before the first song... | as follows before each song | whereupon the cantor intones it | and the organ rests.]"

On the Ornament Style

The late transmission of Buxtehude's chorale-based organ works, begun only in the 18th century, makes the interpretation of the ornament signs more difficult than in the free works, which still display in some cases the ornamental forms of 17th-century North German tradition. More detailed explanations of the 17th-century ornament signs can be found in volume II of this edition (Critical Report, p. 12). There it is explained that most ornaments started with the main note. The written-out ornaments are also listed there.

Many chorale-based organ compositions contain a larger number of ornament signs in comparison to the generation of Buxtehude's teachers, in particular, to Heinrich Scheide-
mann and Matthias Weckmann. Within the context of the Walther manuscripts, the frequency corresponds to most works by other composers at the beginning of the 18th century. Only in individual variations we find a great many ornament signs, especially in the works of Georg Böhm and in some of Walther's trio movements based on the Böhm model. Whether Walther added ornaments to the Buxtehude works cannot possibly be determined on a statistical basis. As no autographs are available, the question of the extent of the original ornamentation cannot be definitively answered.

The most common type of ornament is the short inverted mordent [*Praller*]: . The number per chorale prelude or chorale variation is between two and ten, mostly in the upper voice. The performance begins with the main note and usually uses the upper neighboring note.

The mordent occurs rarely: . This can also be the long form. We very rarely find the turn in two variants:  (BuxWV 205) and  (BuxWV 198, m. 1 only). This is a form from the 18th century not known to Buxtehude.

In the two large chorale fantasias (BuxWV 188 and 210) and the *Te Deum laudamus* (BuxWV 218), transcribed by Walther from letter tablature, ornament signs can be found in only a few places, possibly reworked by Buxtehude at a later date.¹ The *Te Deum laudamus* shows two compositional phases, with the introductory Praeludium and the second verse "Secundus Versus. Pleni sunt coeli" probably added later to the other three verses. More ornament signs can be found here. The observation that there are only a few ornament signs

in Walther's tablature transcriptions, but more in the transcriptions from staff notation, can be interpreted as a stylistic development in the expressive monodic chorales in Buxtehude's late work.

It is possible that in this late repertoire, in cases with a third or larger intervals before the ornamented notes, the ornament can begin with the upper neighboring note.

Music example 1: "Ach Herr, mich armen Sünder" BuxWV 178, m. 17



A written-out example where the ornament begins with the upper neighboring note can be found in "Ein feste Burg":

Music example 2: "Ein feste Burg ist unser Gott" BuxWV 184, m. 42



It is important to note that Buxtehude's ornaments, starting on the main note agree with the North German tradition. Regardless of that, the form of the ornament signs in all Walther manuscripts already shows the influence of contemporary French practice.

However, in accordance with 17th-century North German conventions, the performance may remain on the main note at the beginning.

¹ Cf. *Te Deum laudamus*, verse 1, mm. 24–25, and "Secundus Versus," mm. 40–41 (in octaves, respectively) or "Tu devicto," as of m. 31 (addition).

Source Descriptions

Preliminary remark:

The majority of extant manuscripts with Dieterich Buxtehude's chorale-based works were not written in Lübeck, but in Weimar. Here, simultaneously from 1708, Johann Gottfried Walther was the town organist, while Johann Sebastian Bach was the court organist. Both, mentoring an extensive circle of pupils, showed an interest in Buxtehude's organ works. Both also played a major role in the notational change from traditional letter tablature to staff notation.

All sources include a description with details about

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

The source descriptions are alphabetically organized. The Buxtehude works are reproduced in the order of their appearance in the manuscripts with the original titles and page numbers. Not listed are concordances not included in the edition text.

The source indications largely match those in Michael Belotti's scholarly edition (*Dieterich Buxtehude, The Collected Works*, vol. 16 A/B, New York, 2010), thereby achieving a better standard of comparison in German and English.

Overview of the Provenance of the Sources with Buxtehude's Chorale-Based Works¹

North Germany	Thuringia	J. G. Walther	Bach Family/Bach School
Wettstein Druck	IK	Walther Ms K/1	Bach Tab
Berlin Ms	Plauen Ob	Walther Ms K/2	Andreas Bach Buch
	Joh. Ringk Ms	Walther Ms F	Agricola Ms
	Dröbs Ms/1	Walther Ms G	Kittel Ms
	Dröbs Ms/2	Walther Ms Z/1	
		Walther Ms Z/2	
		Walther Ms Z/3	

Agricola Ms

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

For the source description, see volume I/2, Source Descriptions, p. 6. At the beginning of the manuscript is the

Magnificat primi Toni di Dietr. Buxtehude (BuxWV 203) pp. 3–6

This *Magnificat* belongs to the chorale toccatas. It was originally a separate fascicle bound in before Buxtehude's ten preludes and toccatas. The scribe was Bach's pupil Johann Friedrich Agricola, who rose to become Prussian Court Kapellmeister in 1759.

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

Andreas Bach Buch

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

For the source description, see volume I/2, Source Descriptions, pp. 6f. The main scribe was Johann Christoph Bach, Johann Sebastian Bach's older brother.² The manuscript can be dated to the years between 1708 and 1714.³ It remained in Bach family possession in Ohrdruf and passed through the hands of Johann Christoph Bach's sons, of whom Johann Andreas is listed by name at the end of the manuscript: "J. Andr. Bach | 1754". After passing down to Johann Gottfried Möller, a Bach admirer from Ohrdruf, and various collectors in the first half of the 19th century, the volume was purchased by the Stadtbibliothek Leipzig in 1856.

Included here is only a fragment of a Buxtehude chorale-based work, probably conveyed by Johann Sebastian, returning from Lübeck in 1706:

O Lux beata | Trinitas. | col Pedali | da | D:∞ Buxtehude. (BuxWV 216) fol. 110r

Bach Tab

Weimar, Herzogin Anna Amalia Bibliothek, *Fol. 49/11, Fasc. 2* (fragment).

Single leaf (incomplete at the bottom) with mm. 1–43 and 54–88:

Nun freüt eüch | lieben Christeng'mein. | uff 2 Clavir | Diet. Buxtehute. (BuxWV 210)

Letter tablature of central German provenance with octave range between B/B flat. Notated on the recto and verso. Possibly written by Johann Sebastian Bach shortly before 1700.

Further information on the source discovery and notation in: *Weimarer Orgeltabulatur. Die frühesten Notenhandschriften Johann Sebastian Bachs sowie Abschriften seines Schülers Johann Martin Schubart. Mit Werken von Dieterich Buxtehude, Johann Adam Reinken und Johann Pachelbel*, facsimile and transcription, ed. by Michael Maul and Peter Wollny, Kassel, 2007.

Berlin Ms

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

For the source description, see volume I/2, Source Descriptions, p. 7.

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.” The extensive manuscript in staff notation contains on 45 leaves fourteen free organ works and a chorale arrangement with three verses by Buxtehude:

Nun lob mein Seel den Herren. | Diet. Buxtehuden. (BuxWV 213) pp. 82–87

Peter Wollny's investigation of its provenance (cf. vol. I/2, Source Descriptions, p. 7) has shown that this manuscript was produced in Lübeck probably shortly before 1729. It came to the Königliche Bibliothek Berlin in 1851 via the Bach pupil Johann Friedrich Agricola, the Bach biographer Johann Nikolaus Forkel, and the collector Georg Poelchau.

Dröbs Ms/1

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus.ms. 30245*.

Late composite manuscript by Johann Andreas Dröbs (1784–1825), a pupil of Johann Christian Kittel's in Erfurt. An ownership mark is located at the bottom right of the title page: “Poss. Dröbs.” As of 1810 Dröbs was organist at the St. Peter's Church in Leipzig.

Staff notation on two staves (treble and bass clefs).

Nimb von uns Herr du treuer Gott &c. Dietrich Buxtehude. (BuxWV 207) pp. 35–39

Nun lob mein Seel den Herrn &c. D. Buxtehude (BuxWV 213) pp. 70–74

Nun lob meine Seele den Herrn &c. D. Buxtehude. (BuxWV 214) pp. 74–76

Danket dem Herrn, denn er ist sehr freundlich &c. D. Buxtehude. (BuxWV 181) pp. 77–78

Es ist das Heyl uns kommen her &c. a 3 Clav. et Ped. Dietrich Buxtehude (BuxWV 186) pp. 95–96

Herr Christ der einige Gottes Sohn &c. Dietr. Buxtehude. (BuxWV 191) pp. 99–100

Buxtehude's six chorale-based works can also be found in the *Plauen Orgelbuch*.⁴

The *Dröbs Ms/1* was completely copied in the first half of the 19th century (cf. Staatsbibliothek zu Berlin, *Mus.ms. Bach P 806*).⁵

Dröbs Ms/2

Leipzig, Städtische Bibliotheken, Musikbibliothek, *Sammlung Becker III.8.26*.

Late composite manuscript by Johann Andreas Dröbs on two staves (treble and bass clefs). The comparatively small manuscript of 18 leaves received the title by the later owner Carl Ferdinand Becker (1804–1877): “Choralvorspiele | von | Pachelbel, Walther, Armsdoffer, | Krebs, Buxtehude.” This compilation indicates Erfurt as the place of origin with Kittel as mediator.

Included by Buxtehude are four chorale-based works:

Wär Gott nicht mit uns diese Zeit a 2 Clav et Pedal. D. Buxtehude. (BuxWV 222) p. 1

Vater unser im Himmelreich &c. a 2. Clav: et Pedal Dietr. Buxtehude (BuxWV 219) p. 4

*Magnificat 1mi Toni 9ni Toni et Vs 5. alla Duodecima.*⁶ | *di Dietrich Buxtehude Organ. | in Lübeck* (BuxWV 204) pp. 25–26

Versus Noni Toni. (BuxWV 205) p. 27

Versu 5 alla Duodecima. pp. 27–28

Dröbs Ms/2 is the only source for the two *Magnificats* (BuxWV 204 and 205).

The manuscript came to the Stadtbibliothek Leipzig via C. F. Becker.

Fischer Ms

Formerly, Berlin, Hochschule für Musik, Sammlung Spitta, *Ms fol. 1439* (lost); retained from photos in: Winterthur (CH), Stadtbibliothek, Sondersammlungen, Archiv des Musikkollegiums, *Ms. Rp. 33*.

Late composite manuscript by Michael Gotthardt Fischer (1773–1829).

Title: *Verschiedene variierte Choräle | von den besten Meistern älterer Zeit, | gesammelt von Michael Gotthardt Fischer. | 1793.*

Complete inventory at: Harry Joelson-Strohbach, *Nachricht von verschiedenen verloren geglaubten Handschriften mit barocker Tastenmusik*, in: *Archiv für Musikwissenschaft* 44/2 (1987), pp. 108–110.

The manuscript comprises 41 pages and contains two works by Dieterich Buxtehude:

Es ist das Heil uns kommen her &c. a 2 clav. E Ped. (BuxWV 186) pp. 26–27

Nun lob mein Seel den Herrn &c. | D. Buxtehude (BuxWV 214) pp. 28–29

Staff notation on two staves (treble and bass clefs).

IK

Formerly, Berlin, Institut für Kirchenmusik, lost since World War II.

The manuscript contained the *Te deum laudamus* (BuxWV 218) and was used by Philipp Spitta for his edition.

Staff notation probably on two staves with treble and bass clefs.

Originated ca. 1700 in Thuringia.

Joh. Ringk Ms

Lübeck, Bibliothek der Hansestadt Lübeck, *Mus U 212*.

The manuscript, containing fragments of Buxtehude's *Te Deum laudamus*, comprises only 4 pages and includes with the date 1730, the signature “Johannes Ringk.” The notation shows two staves.

Gigue [G. Muffat] | & | *Te Deum laudamus.* | à 2 Clav: & | Ped: |
di Buxtehude (BuxWV 218) p. 1
Te Deum laudamus. à 2 Clav: & Ped: *di D. Buxtehude* (BuxWV 218) p. 3

Transmitted here is only the *Praeludium* (mm. 1–39). Johannes Ringk (1717–1778) was a pupil of Johann Peter Kellner (1705–1772), who probably learned about Buxtehude's works through his good contacts to J. S. Bach and J. G. Walther in Weimar.

Kittel Ms

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus.ms. 11419*.

Manuscript by Johann Christian Kittel (1732–1809) with the copy of the *Harmonische Seelenlust* by Georg Friedrich Kauffmann (Merseburg, 1733) and organ chorales by Oley, Kittel, Walther, Buxtehude, and Johann Michael Bach. 56 leaves in upright format. On the title page, there is the ownership mark "Poss. Dröbs."⁷ Contains only one Buxtehude work:

Ach Gott und Herr, wie groß &c. a 2. Clav. e Ped. D.
Buxtehude (BuxWV 177) pp. 101–102
 (transposed to C minor)

The manuscript later belonged to Friedrich August Grasnack (1798–1877), a Berlin music collector, whose collection was acquired in 1879 by the Königliche Bibliothek in Berlin.

Plauen Ob

Formerly, Plauen (Vogtland), Bibliothek des Kirchenchors, *III.B.a. No. 4* (lost); retained from photos in: Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *No Fot B 129*.

Composite manuscript with 325 leaves.

Title: *Fugen, Bicinia, Variationes etc.* | über | *Choral-Gesänge* | geschrieben | 1708.

Staff notation on two staves (treble and bass clefs) and three staves (treble, alto, and bass clefs). The scribe was associated by Jean-Claude Zehnder with the initials "J.A.L."⁸ written out in the Mempel-Preller Collection (Leipzig, *Ms. 8.2*) on the title page as "Joh. Adolph Lohrber".⁹ Not yet known is the place of activity of this organist, whose training can be traced in the Weimar *Tabulaturbuch* (dated 1704)¹⁰ and the *Plauen Orgelbuch* (dated 1708). There are in the second part of the *Plauen Orgelbuch*, showing a proximity to the Walther manuscripts,¹¹ nine works by Buxtehude:

Es ist das Heyl uns kommen her. D. Buxtehude. (BuxWV 186) p. 119
Herr Christ der einig Gottes Sohn. D. Buxtehude. (BuxWV 191) pp. 120–121
Ach Gott und Herr, wie groß &c. D. Buxtehude (BuxWV 177) pp. 122–123
Nun lob mein Seel den Herren. â 2 Clav:e ped:
D. Buxtehude. (BuxWV 212) pp. 192–194
Nun lob mein Seel den Herren. D. Buxtehude. (BuxWV 213) pp. 212–217
Nun lob mein Seel, den Herren. Buxtehude. (BuxWV 214) pp. 218–219
Dancket dem Herren denn Er ist sehr freundlich.
Dn. Buxtehude. (BuxWV 181) pp. 220–221

Nim von uns Herr du treuer Gott. Dn. Buxtehude. (BuxWV 207) p. 222–226
Erhalt uns H: bey deinem Wort. D. Buxteh: (BuxWV Anh. 11) pp. 254–255

The ownership history is not known. Max Seiffert provided the first description in 1919.¹² Fortunately, at his instigation, a photographic documentation of the later-lost manuscript was implemented as early as 1932.

Ritter Kat

Beuron, Erzabtei St. Martin, Bibliothek, *Mus. ms. 159*.

The Incipit catalog of organ music was compiled by August Gottfried Ritter (1811–1885) in preparation for his seminal work *Zur Geschichte des Orgelspiels*, Leipzig, 1884, first between 1830–1840 and then between 1865–1875. This source preserves the initial figuration (mm. 1/1–2) in the chorale work "Herr Christ, der einig Gottes Sohn" (BuxWV 192).

Spitta Ed

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

The Spitta edition's value for this new edition emerges, above all, from his precise source descriptions and the transmission of musical texts from sources that have since been lost. This applies in particular to some organ chorales from *Walther Ms G*, which were not photographed before 1937.

The musical texts of the following works from volume II were relevant for the present edition:

Ich dank dir, lieber Herre. (BuxWV 194) pp. 10–13
Ich dank dir schon durch deinen Sohn. (BuxWV 195) pp. 14–17
Nun freut euch, lieben Christen g'mein. (BuxWV 210) pp. 27–38
I. N. I Praeludium (BuxWV 218) pp. 52–64
Gott der Vater wohn uns bei. (BuxWV 190) pp. 98–99
Herr Christ, der einig Gottes Sohn. (BuxWV 192) pp. 100–101
Herr Jesu Christ, ich weiss gar wohl. (BuxWV 193) pp. 104–105
Ich ruf zu dir, Herr Jesu Christ. (BuxWV 196) pp. 106–108

The Walther Manuscripts

Of the 50 chorale-based organ works in this edition, 44 can be found in the manuscripts by Johann Gottfried Walther (1684–1748) and in the related *Plauen Orgelbuch*. Missing are only the three *Magnificat* compositions, the fragment *O lux beata Trinitas*, and the funeral music intended for Buxtehude's father (BuxWV 76). Walther's Buxtehude transmission is therefore of preeminent importance.

Three transmission lines can be distinguished here:

1) the manuscripts for the Bach and Walther pupil Johann Tobias Krebs (1690–1762), later taken over by his son Johann Ludwig (1713–1780),

2) the manuscripts associated with the name “Zegert” (Seger), oriented towards the liturgical year (Christmas and Pentecost), and

3) the very extensive manuscripts owned by Friedrich August Gotthold (1847) and Heinrich Frankenberger (Sondershausen, before 1885), containing also a large part of the important works by Thuringian organ composers and accounting for the entire church year (*per omni tempore*).

Buxtehude’s chorale-based works form only a small minority in the Walther manuscripts, which with almost a thousand pieces is the most comprehensive collection of organ music from the Baroque period. It deals mainly with compositions by Walther, his Thuringian contemporaries, and important North German masterpieces.¹³

The dates of origin listed here follow the research of Kirsten Beißwenger.¹⁴ The extent to which copyists were involved in the production of the Walther manuscripts *Ms Z/1* to *Z/3*, *Ms F* and *Ms G*, probably created as sales copies, requires further investigation. This may explain the multiple transmission of many pieces.

Walther Ms K/1

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus.ms. Bach P 802*.

Composite manuscript with 368 pages, mainly written by Johann Gottfried Walther and Johann Tobias Krebs (ca. 1710–1717) with later additions by Johann Ludwig Krebs.

Staff notation on two staves (treble and bass clefs) and three staves (two treble clefs and one bass clef or treble, alto, and bass clefs).

Alongside earlier chorale works by Bach, this manuscript includes organ chorales by J. Pachelbel, J. F. Alberti, G. Böhm, G. F. Kauffmann, and J. G. Walther. Very important are the large chorale fantasias by D. Buxtehude, J. A. Reincken, N. Bruhns, and V. Lübeck.

The two Buxtehude works were entered by J. G. Walther:

Nun freut euch lieben Christen gemein, a 2 Clav: Diet.

Buxteh: (BuxWV 210) pp. 17–37

Gelobet seÿstu Jesu Christ. à 2 Clav: Diet: Buxtehude (BuxWV 188) pp. 57–69

The manuscript came into the possession of Johann Ludwig Krebs’ successors in the position of Altenburg court organists. From there it was passed on to F. K. Griepenkerl and F. A. Roitzsch and was made available to Ph. Spitta for the first Buxtehude edition published by Breitkopf & Härtel. It came to the Königliche Bibliothek in Berlin via Max Abraham in 1889. This Walther manuscript is one of the most important sources of the late chorale masterpieces from North Germany and of the early choral-based works by J. S. Bach.

Walther Ms K/2

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus.ms. Bach P 801*.

Composite manuscript with 520 pages, mainly written by Johann Gottfried Walther and Johann Tobias Krebs (ca. 1714–1717) with later additions by Johann Ludwig Krebs.

Staff notation on two staves (treble and bass clefs) and three staves (treble, alto, and bass clefs).

The extensive volume contains works by Johann Sebastian Bach (inter alia, the *Orgelbüchlein* (BWV 599–644), together with further early organ and harpsichord works), and French harpsichord compositions.

The Buxtehude *Te Deum laudamus* was entered by J. G. Walther, likewise the three variations on *Nun lasst uns Gott den Herren*, and the *Praeludium ex d* by Vincent Lübeck. Of Buxtehude we find:

Te Deum Laudamus | da | Dieterich Buxtehude | Organista Lubec. (BuxWV 218) pp. 333–353

The ownership history is the same as that of *Walther Ms K/1*. The repertoire reflects Walther’s and Bach’s ambitious pedagogical concept.

Walther Ms Z/1

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus.ms. 22541 I*.

Composite manuscript with 174 pages, written in the house of Johann Gottfried Walther, ca. 1725.

Title: “Praeludien und Fugen | gesammelt | von Zegert.”¹⁵ (later hand). Meant by the name “Zegert” is Josef Ferdinand Norbert Seger (1716–1782), who was active in Prague.

Staff notation on two staves (treble and bass clefs) and three staves (treble, alto, and bass clefs).

<i>Nun komm der Heÿden Heÿland. D. B.</i>	(BuxWV 211)	pp. 6–7
<i>Herr Christ der einig Gottes Sohn. D. B.</i>	(BuxWV 192)	pp. 22–23
<i>Der Tag der ist so freÿdenreich. D. B.</i>	(BuxWV 182)	pp. 64–67
<i>Puer natus in Bethlehem D. B.</i>	(BuxWV 217)	p. 69
<i>Gelobet seÿstu Jesu Christ. D. B.</i>	(BuxWV 189)	pp. 72–73
<i>In dulci júbilo. D. B.</i>	(BuxWV 197)	pp. 96–97
<i>Lobt Gott ihr Christen D. B.</i>	(BuxWV 202)	p. 100

The manuscript probably belonged to the music scores owned by Franz Anton Ernst (1745–1805), who came from Bohemia, was educated in Prague, and later worked in Gotha. These also included the manuscripts of Seger’s *Acht Toccaten und Fugen* published by Daniel Gottlob Türk (1750–1813).¹⁶ Established as the next users were Johann Ernst Rembt (1749–1810) and August Gottfried Ritter. Ritter published his *Geschichte des Orgelspiels* (14th–18th century) in 1884, for which he had already carried out extensive studies 50 years earlier, after consulting the Walther manuscripts. It is not known when the “Zegert” manuscripts came to the Königliche Bibliothek Berlin.

Walther Ms Z/2

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus.ms. 22541 II*.

Composite manuscript with 123 pages, written in the house of Johann Gottfried Walther after 1736.

Title: “Praeludien und Fugen | gesammelt | von Zegert” (later hand).

Staff notation on two staves (treble and bass clefs) and three staves (treble, alto, and bass clefs).

<i>Wie schön leuchtet der Morgenstern. D. B.</i>	(BuxWV 223)	pp. 1–5
<i>Nun komm der Hejden Hejland. D. B.</i>	(BuxWV 211)	pp. 25
<i>Gelobet seÿstu Jesu Christ. D. Buxtehude.</i>	(BuxWV 189)	pp. 100–101
<i>Lobt Gott ihr Christen allzugleich. D. B.</i>	(BuxWV 202)	pp. 101
<i>In dulci jubilo. D. B.</i>	(BuxWV 197)	pp. 103
<i>Der Tag der ist so freudenreich. D. B.</i>	(BuxWV 182)	pp. 104–106
<i>Puer natus in Bethlehem. D. B.</i>	(BuxWV 217)	p. 106

This manuscript contains the chorale fantasia “Wie schön leuchtet der Morgenstern” (BuxWV 223), published before 1795 in Breitkopf’s *Sammlung von Praeludien, Fugen, ausgeführten Chorälen &c. für die Orgel von berühmten ältern Meistern*.¹⁷

For the ownership history, see *Walther Ms Z/1*.

Walther Ms Z/3

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus.ms. 22541 III*.

Fragment of a formerly larger manuscript of 82 pages, written in the house of Johann Gottfried Walther after 1736. Title: “Praeludien u. Fugen gesammelt von Zegert.” (later hand).

Staff notation on two staves (treble and bass clefs) and three staves (treble, alto, and bass clefs).

<i>Wir danken dir Herr Jesu Christ, daß du gen Himmel &c.</i>		
<i>D. B.</i>	(BuxWV 224)	p. 148
<i>Jesus Christus unser Hejland. D. B.</i>	(BuxWV (198)	p. 162
<i>D. B. Komm Heiliger Geist, Herre Gott.</i>	(BuxWV (199)	pp. 165–166
<i>D. B. Komm Heiliger Geist, Herre Gott.</i>	(BuxWV (200)	pp. 167–168
<i>Nun bitten wir den Heiligen Geist. D. B.</i>	(BuxWV (208)	p. 181
<i>Nun bitten wir den Heiligen Geist. D. B.</i>	(BuxWV (209)	p. 182

For the ownership history, see *Walther Ms Z/1*.

Walther Ms F

Den Haag (NL), Koninklijke Bibliotheek, Nederlands Muziek Instituut, 4.G.14.

Composite manuscript with 367 pages, written in the house of Johann Gottfried Walther, 1730–1735.

Staff notation on two staves (treble and bass clefs) and three staves (mostly treble, alto, and bass clefs).

<i>Nun lob mein Seel den Herren. D. B.</i>	(BuxWV 213, v. 2)	pp. 40–41
<i>[Nun lob mein Seel den Herren] D. B.</i>	(BuxWV 214)	pp. 42–43
<i>[Nun lob mein Seel den Herren] D. B.</i>	(BuxWV 213, v. 3)	pp. 44–45
<i>Gott der Vater wohn uns beÿ D. B.</i>	(BuxWV 190)	pp. 70–71
<i>Mensch wiltu leben seeliglich D. B.</i>	(BuxWV 206)	p. 96
<i>Vater unser im Himmelreich. D. B.</i>	(BuxWV 207, v. 1)	pp. 98–99
<i>D. B. Vater unser im Himmelreich</i>	(BuxWV 207, v. 3)	pp. 102–103
<i>Vater unser im Himmelreich D. B.</i>	(BuxWV 219)	pp. 104–05
<i>D. B. Christ unser Herr zum Jordan &c.</i>	(BuxWV 180)	pp. 113–114
<i>Ach Herr mich armen Sünder. D. B.</i>	(BuxWV 178)	pp. 141–142
<i>Durch Adams Fall ist ganz verderbt. D. B.</i>	(BuxWV 183)	pp. 151–152
<i>Es ist das Hej! uns kommen her. D. B.</i>	(BuxWV 186)	pp. 157–158
<i>Kommt her zu mir spricht Gottes Sohn. D. B.</i>	(BuxWV 201)	pp. 179–180
<i>Herr Christ der einig Gottes Sohn. D. B.</i>	(BuxWV 192)	pp. 197–198
<i>Von Gott will ich nicht laßen D. B.</i>	(BuxWV 221)	pp. 199–200
<i>[Von Gott will ich nicht laßen] D. B.</i>	(BuxWV 220)	p. 200
<i>Es spricht der Unweisen Mund wohl D. B.</i>	(BuxWV 187)	pp. 295–296
<i>Ein feste Burg ist unser Gott. D. B.</i>	(BuxWV 184)	pp. 305–306
<i>Wär Gott nicht mit uns diese Zeit D. B.</i>	(BuxWV 222)	p. 311
<i>Erhalt uns Herr, beÿ deinem Wort &c. D. B.</i>	(BuxWV 185)	p. 318
<i>Auf meinen lieben Gott. D. B.</i>	(BuxWV 179)	p. 356–358

The manuscript contains 196 pieces, most of which correspond to the Walther manuscript *Ms G* and provide a cross-section of the high-quality repertoire for use in Central and North Germany around 1700. The composers are (in alphabetical order): J. F. Alberti, A. Armsdorff, J. Bernh. Bach, J. Michael Bach, J. S. Bach, G. Böhm, J. H. Buttstedt, D. Buxtehude, D. Erich, J. Graf, J. N. Hanff, G. F. Kauffmann, J. P. Kellner, G. Kirckhoff, J. T. Krebs, J. Kuhnau, G. D. Leiding, J. G. Pachelbel, F. Chr. Scheidemantel, N. A. Strunck, G. Ph. Telemann, J. Ulich, N. Vetter, J. G. Walther, and F. W. Zachau.

The ownership history cannot be traced up to the second half of the 19th century. The first known owner was music director Heinrich Frankenberger in Sondershausen (1876). The manuscript came from private English possession to a 1902 Berlin auction at Liepmannsohn’s, where it was acquired by the Dutch collector D. F. Scheurleer. After his death, it became part of the library of the Gemeentemuseum Den Haag in 1927.

Walther Ms G

formerly, Königsberg, Universitätsbibliothek, Sammlung Gotthold, *Ms. 15839* (lost since 1937); partially documented by photographs, in: Winterthur (CH), Stadtbibliothek, Archiv des Musikcollegiums, *Ms. Rp. 32*.

Composite manuscript, originally with 333 pages, written in the house of Johann Gottfried Walther, after 1720.

Staff notation on two staves (treble and bass clefs) and three staves (mostly treble, alto, and bass clefs).

<i>Erhalt uns Herr beÿ deinen Wort. D. B.</i>	(BuxWV Anh. 11)	pp. 1–2
<i>Es ist das Heil uns kommen her. D. B.</i>	(BuxWV 186)	pp. 13–14

<i>Vater unser im Himmelreich. D. B.</i>	(BuxWV 207 v. 3)	pp. 85–86
<i>Vater unser im Himmelreich D. B.</i>	(BuxWV 219)	pp. 87–88)
<i>Erhalt uns Herr &c. D. B.</i>	(BuxWV 185)	p. 114
<i>Ich ruf zu dir Jesu Christ. D. B.</i>	(BuxWV 196)	pp. 115–117
<i>Mensch wiltu leben seeliglich. D. B.</i>	(BuxWV 206)	pp. 117–118
<i>Duch Adams Fall ist ganz verderbt. D. B.</i>	(BuxWV 183)	pp. 119–120
<i>Es spricht der Unweisen Mund wohl. D. B.</i>	(BuxWV 187)	pp. 121–122
<i>Kommt her zu mir spricht Gottes. D. B.</i>	(BuxWV 201)	pp. 123–124
<i>Von Gott will ich nicht laßen. D. B.</i>	(BuxWV 220)	pp. 183–184
<i>Von Gott will ich nicht laßen. D. B.</i>	(BuxWV 221)	pp. 185–186
<i>Ach Herr mich armen Sünder. D. B.</i>	(BuxWV 178)	pp. 187–188
<i>Herr Jesu Christ ich weis gar wohl. D. B.</i>	(BuxWV 193)	pp. 264–265
<i>Ich dank dir, lieber Herre</i>	(BuxWV 194)	pp. 295–298
<i>Ich dank dir schon durch deinen Sohn</i>	(BuxWV 195)	pp. 299–302
<i>Gott der Vater wohn uns bei</i>	(BuxWV 190)	pp. 303–304
<i>Nun lob mein Seel den Herren. D. B.</i>	(BuxWV 214)	pp. 311–312
<i>Vers 2.</i>	(BuxWV 215)	pp. 313–314
<i>Vers 3.</i>	(BuxWV 213, v. 2 and 3)	pp. 315–318

From Cantor Roselt in Niederroßla (near Apolda not far from Weimar), the manuscript reached August Friedrich Gotthold (1847) via unknown intermediaries. An incomplete photo documentation was produced in 1932 at Karl Matthaei's instigation.¹⁸ Spitta used this source in his edition (see above).

Wettstein Druck

Karlsruhe, Badische Landesbibliothek, Aa36 V, no 48.

Part of a bundle with printed funeral sermons (1677). Score notation with four staves: C1-(treble), C3-(alto), C5-(tenor), and F4-(bass) clefs.

Title: *Fried- und freudenreiche | Hinfarth | Des [...] Herrn JOHANNIS | Buxtehuden / | [...] Welcher im 72. Jahr seines Alters am 22 Januarii des 1674. | Jahres alhier zu Lübeck [...] abgeschrieben [...] | In Verlegung Ulrich Wettstein, | Buchhändler in Lübeck / | 1674.*

Title page	fol. 1r
<i>Contrapunctus 1.</i>	fol. 1v
<i>Evolutio.</i>	fol. 2r
<i>Contrapunctus 2.</i>	fol. 2v
<i>Evolutio.</i>	fol. 3v
Text: <i>Muß der Tod denn auch entbinden</i>	fol. 4r
<i>Klag-Lied.</i>	(BuxWV 76) fol. 4v

- 1 For the provenance overview of the sources with free works, see volume I/2, Critical Report, p. 11.
- 2 Cf. Hans-Joachim Schulze, *Studien zur Bach-Überlieferung im 18. Jahrhundert*, Leipzig, 1984, p. 54. The identification of Johann Christoph Bach as owner and main scribe of the *Andreas Bach Buch* and the related *Möller Ms* is one of the most important results of more recent Bach research.
- 3 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.
- 4 An overview of the concordances in the *Plauen Orgelbuch* and in the Walther manuscripts shows the close connection between the transmission in Walther's manuscripts and the Pachelbel school in Thuringia. See Michael Belotti, *The Transmission of Buxtehude's Organ Chorales*, in: *Dieterich Buxtehude, The Collected Works*, vol. 16 A/B, New York, 2010, pp. 8–10.
- 5 Paul Kast, *Die Bach-Handschriften der Berliner Staatsbibliothek*, Tübinger Bach-Studien 2/3, Trossingen, 1958, p. 122.
- 6 The heading, p. 25, "9ni Toni et Vs 5 alla Duodecima" belongs to the *Magnificat noni toni* (BuxWV 205), see volume III/2, p. 10.
- 7 Cf. *Dröbs Ms/1*, see above.
- 8 Jean-Claude Zehnder, J.A.L. – *Ein Organist im Umkreis des jungen Bach*, in: *Basler Jahrbuch für Historische Musikpraxis XXII*, Basel, 1998, pp. 127–155.
- 9 Cf. the handwriting comparison by Heinz-Harald Löhlein in the critical report of NBA, vol. IV/1.
- 10 Weimar, Herzogin Anna Amalia Bibliothek, *Ms. Q 341b*.
- 11 The concordance with the repertoire of the Walther manuscripts indicates that L. A. Lohrber belonged to Walther's circle of pupils.
- 12 Cf. Max Seiffert, *Das Plauener Orgelbuch von 1708*, in: *Archiv für Musikwissenschaft [= AfM] 2* (1919/1920), pp. 371–393.
- 13 Inventories are located in: Harry Joelson-Strohbach, *Nachricht von verschiedenen verloren geglaubten Handschriften mit barocker Tastenmusik*, in: *AfM 44/2* (1987), pp. 96–108 (*Walther Ms G*). Critical Reports in NBA IV/2 (*Walther Ms Z/1, Ms Z/2, Ms Z/3*), NBA IV/3 (*Walther Ms F*) and NBA IV/11 (*Dröbs Ms /2*); Hermann Zietz, *Quellenkritische Untersuchungen an den Bach Handschriften P 801, P 802 und P 803 aus dem "Krebs'schen Nachlass" unter besonderer Berücksichtigung der Choralbearbeitungen des jungen J. S. Bach*, Hamburg, 1969 (Hamburger Beiträge zur Musikwissenschaft 1) (*Walther Ms K/1 and K/2*).
- 14 For information on the dating of the Walther manuscripts and an analysis of the scribal forms, see: Kirsten Beißwenger, *Zur Chronologie der Notenhandschriften Johann Gottfried Walthers*, in: *Acht kleine Präludien und Studien über BACH. Georg von Dadelzen zum 70. Geburtstag*, Wiesbaden, 1992, pp. 11–39.
- 15 This later addition to the manuscript is partially incorrect, as there are no preludes and fugues in the *Walther Z/1–3* manuscripts.
- 16 Published by Breitkopf, Leipzig in 1793, RISM A/1: S 2680. Türk writes in the preface that the "worthy concertmaster Ernst in Gotha" tried to "acquire all the compositions for the organ left behind by Seeg(e)rn." *Walther Ms Z/1* also belonged to this collection. This transfer of ownership is a further indication that most of the surviving Walther manuscripts were intended as sales copies, which could serve as example collections for strict counterpoint until the late 18th century.
- 17 The notation corresponds in almost all details to the version in the Walther manuscripts; this is the first and last source edition without any differences from the original.
- 18 Cf. Harry Joelson-Strohbach, see fn. 13. Lacking are pages 187–188 and pages 265–304. The listing here by Joelson-Strohbach is not entirely correct.

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 according to modern practice with preliminary # or b accidentals in the key signature.

The works are listed in alphabetical order. The major works are exceptions: the two extensive choral fantasias and the *Te Deum laudamus* can be found at the beginning of volume III/1.

Abbreviations:

A = Alto, B = Bass, Bg. = slur (Bogen), C. f. = Cantus firmus, D = treble (Discant), geb. = tied (gebunden), gestr. = dashed (gestrichelt), Hrsg. = editor (Herausgeber), Jahrh. = century (Jahrhundert), Korr. = correction (Korrektur), mögl. = possibly (möglicherweise), Ms. = manuscript, punkt. = dotted (punktiert), S. = page (Seite), s. o. = see above (siehe oben), St = voice (Stimme), T = Tenor, T. = measure (Takt), Tz = beat (Taktzeit), V. = Versus

Small print and []: Editorial additions.

Regarding the explanation of errors in the remarks (Bemerkungen) please see volume I/2, Critical Report, p. 2.

The Organs played by Buxtehude in Denmark, Sweden, and Lübeck

Helsingborg: S:ta Maria Kyrka / today in Torrlösa (SE)

before 1600	unknown organ builder	<i>Hauptwerk, Pedal</i>
1641	expansion	<i>Rückpositiv</i> – perhaps by Johan Lorentz
1662	Hans Christoph Fritzsche	modification
after 1849	translocation to Torrlösa	remodeling without <i>Rückpositiv</i>
1962	Frobenius Orgelbyggeri	modification with the old parts of <i>Hauptwerk</i> and <i>Pedal</i> ; new windchest, action, and new modern <i>Rückpositiv</i>

Organists

1641–45	Johannes Buxtehude, Dieterich's father
1657–58	Dieterich Buxtehude's first organ position

The Specification according to Abraham Hülphers 1773:¹

Oberwerk (Hauptwerk) ²	Positiv	Pedal
Gedact 8'	Gedact 8'	Gedact 16'
Principal 4'	Principal 4'	Principal 8'
Gedact 4'	Gedact 4'	Gedact 8'
Nasat 3'	Qvinta 3'	Principal 4'
Octava 2'	Super Octava 2'	Quinta 1 1/2'
Wald Fleut 2'	Scharf III	Trompet 8'
Mixtur III	Dulcian 8'	Cornettin 2'
Sesquialtera II		
Trompet 8'		

Surviving stops of the Buxtehude Organ:³

Hauptwerk	Principal	4'(G–g im P) – other pipes new
	Gedact	8' fis–c ³
	Gedactflöjte	4'
	Quint	3'
	Octava	2'
	Spidsflöjte	2'
Pedal	Principal	4' (G–cis im P) – other pipes new
	Rauschquint	II

P = Prospekt

Extant in the village church at Torrlösa, north of Lund, are the remains of the organ from St. Mary's Church in Helsingborg, where Dieterich Buxtehude worked from 1657 to 1658. His father Johannes (or Hans) Buxtehude had been the organist here until 1645 when he found a better-paid position at St. Olai Church in nearby Helsingør on the other side of the Sound. Dieterich therefore spent both his early childhood and his first years as an independent musician in Helsingborg.

The organ that Johannes Buxtehude played, was of Dutch origin and dates back to the late 16th century. It was probably enlarged in 1641 by Johan Lorentz, who had been associated with the Buxtehude family for decades. As a 21-year-old, the young Dieterich played this instrument, which was then renovated by Hans Christoph Fritzsche in 1662. The first record of its specification goes back to 1773 from the Abraham Hülphers collection. It contains 24 stops in the *Oberwerk* (*Hauptwerk*), *Rückpositiv*, and *Pedal*, whereby the front pipes in the *Oberwerk* and *Rückpositiv* were built as 4' stops. The specifications of the organs played by the young Buxtehude in Helsingborg and Helsingør give an impression of their chamber-music character.

The Helsingborg organ was repeatedly repaired during the 17th and 18th centuries, though not fundamentally rebuilt. Replaced by a new organ in 1849, it was sold to Torrlösa, where it was installed in the newly built church. In the process, the *Rückpositiv* case unfortunately disappeared. The entire structure was reassembled, during which 8 stops were largely preserved, at least in parts. The façade was probably assembled from parts of the old *Oberwerk* and *Pedal*. After it was last rebuilt, by the Frobenius organ workshop in 1962, old front pipes now sound as Principal 4' in the *Hauptwerk* and *Pedal*. Preserved here and in the other old stops is much of the old sound character.

Helsingør: Sct. Mariæ Kirke

1636	Johan Lorentz	new organ
1663	Hans Christoph Fritzsche	modification directed by Dieterich Buxtehude
as of 1854	Marcussen & Søn	new construction while retaining the original front
1960	Frobenius Orgelbyggeri	new construction in neo-baroque style
1997	Marcussen & Søn	reconstruction

Hauptwerk	Rückpositiv	Pedal
Principal 8'	Principal 4'	Principal 8'
Gedact 8'	Gedact 8'	UnterSatz 16'
Octava 4'	(Flöit 4')	Gedact 8'
Rohrflöit 4'	(Octava 2')	Octav 4'
Quint 3'	(?)	RauschPfeiffe II
Octav 2'	Scharff III	(Posaun 16')
Zifflöite 1 1/2'	(Krumhorn 8')	Trompet 8'
Mixtur IV		(Trompet 4')
Trompet 8'	() = added	

CDEFGA–c³ (Man.) CDE–d¹ (Ped.)

The only stop from Buxtehude's time is the Principal 4' in the *Rückpositiv* front, whose polyphonic quality is shown to its best advantage in St. Mary's excellent acoustics.⁴

Buxtehude was organist here from 1660 to 1667, before going to Lübeck. The beautifully decorated and elegantly proportioned organ case still stands on the west gallery of the Gothic former abbey church. As St. Mary's was the German community's church, it is not surprising that almost all the music preserved in the archives is of German origin.

The Lorentz organ that Buxtehude found in Helsingør in 1660 was quite new, but obviously did not meet the young virtuoso's demands. So, in 1663 he had the instrument rebuilt by Hans Christoph Fritzsche, the son of the famous Hamburg master Gottfried Fritzsche. The partially incomplete, extant specification included 24 stops.

The instrument was little changed until the end of the 18th century. The first major rebuild was carried out in 1854 by Marcussen & Søn, renewing almost the entire instrument. Another major rebuild occurred in 1960 in neo-baroque style, until finally a reconstructed new instrument was built in 1997. The relationship between space and sound now corresponds to the situation in Buxtehude's time.

Lübeck: St. Marien Large organ

Specification according to Praetorius (systematically ordered):

Michael Praetorius, *Syntagma musicum II | De Organographia*, Wolfenbüttel, 1619, pp. 165–166.

V. | In Lübeck.

Bey unser lieben Frawen / welche M. | Bartold H. verfertigt / begreiff 46. | Stimmen/ 3. ManualClavir, deren die | beyde obersten vom D. biß ins a°. Das | unterste vom C. biß ins a°. Das Pedal | aber vom C biß ins d' hinauff steigt. | Item Coppel zum Pedal und Ma- | nuall.

Hauptwerk	Pedal	Rückpositiv	Brustwerk
Oben in der Orgel	Im Pedal	Im Rückpositiv	
Principal (16)	Doppelt Unter Baß (32)	Principal (8) *	Borduna
Großoctava (8)	Groß Principal Baß (16)	Octava 4 *	Gedact von 8. fuß
Kleinoctava (4)	oben in der Orgel:	Superoctava (2) *	Offenflöt von 8. fuß
R[a]uschquint	Dulcian Baß (8)	Mixtur *	Offenflöt 4
Superoctava (2)	Schallmeyer Baß (4)		Blockpfeiff 4. fuß
Mixtur	Cornett Baß (2)	Dulcian 8	Querpfeiffe 4
Scharff Zimbel	im Stuel (hinten):	oder Fagott 16	Feldpfeiffe (2)
	Bassunen Baß (16)	Trommeten (8)	Gemßhörner (2)
	Trommeten Baß (8)		Zimbel
	im Stuel (vorn):		In der Brust (Regalwerk)
	Unter-Baß (16)		Regal (8)
	Groß Octaven Baß (8)		Zinck oder
	Detzehm Baß		Cornett
	Klein Octaven Baß (4)		Krumhorn
	Quintadehen Baß		Baarpfeife
	Feldpfeiffen Baß (2)		Gedact (4)
	Mixtur Baß		

* = stop knobs doubled (right/left)

() = reconstructed pitch ranges

Mattheson specification (original and information on the Stellwagen stops):

Friedrich Erhard Niedt, *Musicalische Handleitung Anderer Theil, [...] Anhang von mehr als 60. Orgel=Wercken versehen durch J. MATTHESON*, Hamburg, 1721, pp. 189–190.

Die | Orgel zu St. Marien, | in | Lübeck/ | hat 54. Stimmen.

Werck.	Pedal.	Rück-Positiv.	Brust.
Principal 16	Principal 32	Principal 8	Principal 16 *
Quintadena 16 +	Sub-Bass 16	Bordun 16 +	Gedact 8
Octava 8	Octava 8	Blockflöte 8 +	Octava 4
Spitz-Flöte 8 +	Bauerflöte 2 +	Sesquialtera 2fach +	Hohlflöte 4
Octava 4	Mixtura 6fach	Hohl-Flöte 8 +	Sesquialtera 2fach +
Hohlflöte 4	Groß-Posaun 24 + (ab F)	Quintadena 8 +	Feld-Pfeiffe 2
Nasat 3 +	Posaune 16	Octava 4	Gemshorn 2
Rauschpfeiffe 4fach	Trommete 8	Spiel-Flöte 2 +	Sifflet 1½ +
Scharff 4fach	Principal 16	Mixtura 5fach	Mixtura 8fach
Mixtura 15fach	Gedact 8 +	Dulcian 16	Cimbel 3fach
Trommete 16 +	Octava 4	Baarpfeiffe 8 **	Krumhorn 8
Trommete 8	Nachthorn 2 +	Trichter-Regal 8 +	Regal 8
Zincke 8	Dulcian 16	Vox humana 8	
	Krumhorn 8 [aus Bw]	Scharff 4–5fach	
	Cornet 2		

Hiebey ein Cimbel-Stern/ | zwo Trummeln / zweene [zwei] | Tremulanten/ und 16. | Bälge. Der Organiste/ | Christian Schiefer- | decker / ist ein habiler | Mann.

+ = new by Stellwagen (not mentioned by Praetorius)

* possibly originally 6'

** originally in the *Brust-Regalwerk*

For facsimiles of the specifications by Praetorius and Mattheson, see volume III/2, p. 95.

The most important construction phases (without the renovations from 1707 to 1851):

1516–18	Martin Flor	late Gothic organ with sections from the 15th century
before 1555	Bartold Hering	completion (<i>Hauptwerk, Pedal, Rückpositiv</i>)
1560–61	Jacob Scherer	<i>Brustwerk</i>
1596–98	Jacob Rabe	expansion (Praetorius specification 1619)
1637–41	Friedrich Stellwagen	renovation
1704	Otto Dietrich Richborn	3 new stops in the <i>Rückpositiv</i> : Sesquialtera, Dulcian Vox humana
1851	Johann Friedrich Schulze	new organ built behind the old front
1942		wartime destruction

The specification handed down by Johann Mattheson existed during Buxtehude's lifetime, although Richborn's registers were not added or replaced until 1704.

The key to understanding the internal structure of the large organ in Lübeck's Marienkirche can be found in the specification handed down by Michael Praetorius, which has hitherto been rated as fundamentally erroneous and was therefore not evaluated. In the following analysis, the inaccuracies in allocating the stops to the manuals in Praetorius' specification are resolved and the technical organ construction details explained. This makes it possible for the first time to obtain a detailed picture of the instrument's construction.

Johann Mattheson probably reliably published the specification in the appendix "of more than 60 organs," following the second part of Friedrich Erhard Niedt's *Musicalische Handleitung* in 1721.⁵ Yet, the missing technical details can be inferred from the description that Michael Praetorius had provided almost exactly 100 years earlier in his specification collection in the second part of his comprehensive, fundamental work *De Organographia* of 1619.⁶ Between these dates, Buxtehude was active in the Marienkirche from 1668 to 1707. The Renaissance organ documented by Praetorius (with essential elements of the original late Gothic large organ) had been fundamentally renovated and extended by the Lübeck master Friedrich Stellwagen between 1637 and 1641,⁷ shortly before Buxtehude's predecessor Franz Tunder took office. Comparing the documented states of 1619 and 1721 provides us with important information about this work's essential details.

To be given first of all is the extant description of the St. Mary's organ front before its new construction by Johann Friedrich Schulze in 1851:⁸

The interior layout is clearly evident from the façade's structure. This is built on two levels, with five pipe groups on the upper and four on the lower level. Behind the second and fourth upper pipe groups were the *Hauptwerk* windchests; the other three (the middle and the two lateral ones) were part of the upper *Pedal*. Below, the two polygonal cases, designed as three sides of an octagon, form the façade of the first manual (*Rückpositiv*). The two outer pipe groups belonged to the *Pedal* ("im stuel").

With this information, the construction can largely be explained. First of all, the front pipes:

The **Hauptwerk** ("oben in der Orgel [the upper part of the organ]") contained the old *Manual Principal* behind the two smaller façade sections, which had lost its *blockwerk* character in the 16th century and was later divided into seven stops; the pipes of the Principal 16' were in the front.

The **Pedal** contained the Principal 32' and 16' pipes ("Groß Principal Unter Baß" and "Dupelt Unter Baß" ["Great Principal Lower Bass" and "Double Lower Bass"]) in the three large parts of the façade. In addition, there are the front pipes from the "Unter Baß" 16' in the large side sections "im stuel", i.e., laterally in front of the lower case in a straight line. These pipes can be recognized as wide-scaled (stopped) *Unterbass* pipes in the photos before 1942 and are similar in length to the Principal (8') pipes of the *Rückpositiv* directly next to them.

This Principal stands in the **Rückpositiv's** polygonal façade. Splitting the *Rückpositiv* into two parts, leaves a space in the middle, allowing the organist to have visual or a conductor's contact with musicians on the galleries halfway up the church.

Finally, the **Brustwerk** in the Renaissance form was a 4' division, situated high above the keyboards in a case in front of the monumental main case. The front pipes of the Principals in the *Pedal* and *Hauptwerk* probably stood on separate front chests, which could be switched on and off with shut-off valves [Sperrventile]. The information on the valves indicates the importance of the shut-off valves in the complicated system of windchests, handed down by Praetorius.

The **Pedal** had at least 9 windchests: one for each of the three *Pedal* façade sections "oben [above],"⁹ one chest for the small pedal reeds "oben in der Orgel", two pedal chests each on the right and left "im stuel" [lower case] and, as a later addition by Stellwagen, a large bass chest for the *Posaune* 24' (32' as of F) behind the main case.

The windchest behind the central front chest contained all the "Röhren-Bässen oben in der Orgel [reeds at the upper level of the organ] / as Dulcian B. [Bass] Schallmeyer B. [Bass] and Cornet B. [Bass]" The multiple references to the "Ventile [valves]" are important, as they indicate many stop knobs, since the upper pedal had three separate front chests. This was just so in the lower case with two chests on each side for the *Pedal*.

At the bottom "im stuel," the stops behind the flat façade were each grouped together by at least two windchests: on the one hand, "Ventile [valves] zum Bassunen- und TrommetenB[ass] im Stuele." and on the other hand, the other stops: "Groß Octaven Baß im Stuel, Detzehm [Quint] Baß, Klein Octaven Baß, Quintadehen Baß im Stuel, Feldpfeiffen B. im Stuel und Mixtur Baß im Stuel." Praetorius' arrangement of stop knobs obviously corresponds to that in the console area and not to a systematic order. The *Mixtur Baß* belonged to the stops "im Stuel." It can be stated that stops with a high wind consumption were placed on separate windchests, which could be made available, if necessary, by means of shut-off valves or switched off to make the action easier to play for consort-like registrations. It is not clear, however, from Praetorius' information whether the *Unter Baß* (16') at the bottom of the façade stood on separate front chests. Located in the pedal, the labial [flue] and reed stops were each on separate windchests. This was also the case with the *Rückpositiv* and *Brustwerk* stops.

The observations on the layout of the *Pedal* stops facilitate understanding the specification of the **Rückpositiv**, where four stops are mentioned twice. I have marked them with an * in the Praetorius specification above. As already mentioned, Praetorius does not specify the stops, but the stop knobs. In the case of the large organ at St. Mary's Church, there were two *Rückpositiv* cases, necessitating two stop knobs for each individual stop. These double stop knobs (right and left) were included in the *Organographia* specification. The stops only mentioned once did not belong to the *Rückpositiv*, but to the *Brustwerk*. Furthermore, the reed stops not having double naming, were on separate windchests (as in the *Pedal* and *Brustwerk*). Praetorius incorrectly lists 20 stops due to incorrect classification.

The **Brustwerk** was located in a five-part Renaissance case directly below the upper part of the main case. From Mattheson's specification, we can see that the stops listed by Praetorius in the *Rückpositiv* column without doubling belong to the *Brustwerk*. The reed stops mentioned by Praetorius for the *Brustwerk* were located, on the other hand, in a small *Regalwerk* directly above the keyboards. Indeed, there were two *Brustwerk* windchests: The upper for the labial [flue] stops and the lower one for the reed stops, which had to be easily accessible for tuning. The *Brustwerk* keyboard was the middle one and permitted a quick alternation in playing with the lower keyboard in echo-like dialoguing solo or chordal sections.

Finally, a comment on **terminology**: Praetorius and Mattheson refer to the division played from the lower keyboard as "Rückpositiff" or "Rück-Positiv." These terms are correct, as the cases were at the organist's back. The console was located directly in front of the large main case.¹⁰ In addition, the façades of the lower pedal division ("im Stuel") were only slightly further back than the *Rückpositiv*. In the lower pedal, partly located in the lower case, the distribution of the stops on several windchests was possible, achieving better gradation in the lower register. At the very back, the reed stops with long resonators, *Bassunen* and *Trummeten* Bass, were each placed on two windchests (right and left), which could find sufficient space directly behind the flat late-Gothic main case.

Mattheson's specification (1721) documents the organ that Buxtehude had at his disposal during his time at St. Mary's Church. It is striking that the specification largely corresponds to the one handed down to us by Praetorius. Of the 54 stops, only 19 are new, many of them with space-saving small pipes. The rebuilding by Stellwagen in the years 1637 to 1641 obviously did not result in any serious structural changes to the technical system. The arrangement of the sound resources "oben in der Orgel" and at the bottom (in front of and in the case) remained the same, although it is not clear how many windchests were renewed. In any case, Stellwagen had to rebuild the *Hauptwerk* chests to make room for the *Quintadena* 16' and *Trommete* 16' stops. This was, however, not absolutely necessary for the complicated technical pedal construction. Only the *Posaune* 24' (32' from F) was added here, which could be placed behind the main case on a new windchest. Eight stops were added in the *Rückpositiv*, which may have been placed on larger windchests, but there is no information on their location. The changes in the *Brustwerk* specification can be clearly established, as the stops in the *Rückpositiv* not mentioned twice in Praetorius' specification belonged to the *Brustwerk* in the five-part Renaissance case.¹¹ The stop knobs of the *Brustwerk* were vertical iron levers that extended to the *Rückpositiv* case.

The keyboards' layout was unusual, as the main manual with a simple, suspended action could not find any other place and was located at the top (Manual III). The *Rückpositiv* was played from the lower manual – as was common practice – whereas the *Brustwerk* keyboard was located in between and had two action attachments (for the Scherer *Positiv* and the *Regalwerk*). There were no manual couplers; therefore, different keyboard ranges could exist:

CDEFGA–c³ (*Hauptwerk, Rückpositiv*),

DEFGA–g²a² (*Brustwerk*), and

CDE–d¹ (*Pedal*). The different indications of the *Pedal* range are due to the fact that some of the old windchests had fewer notes (e.g. without F sharp and G sharp).

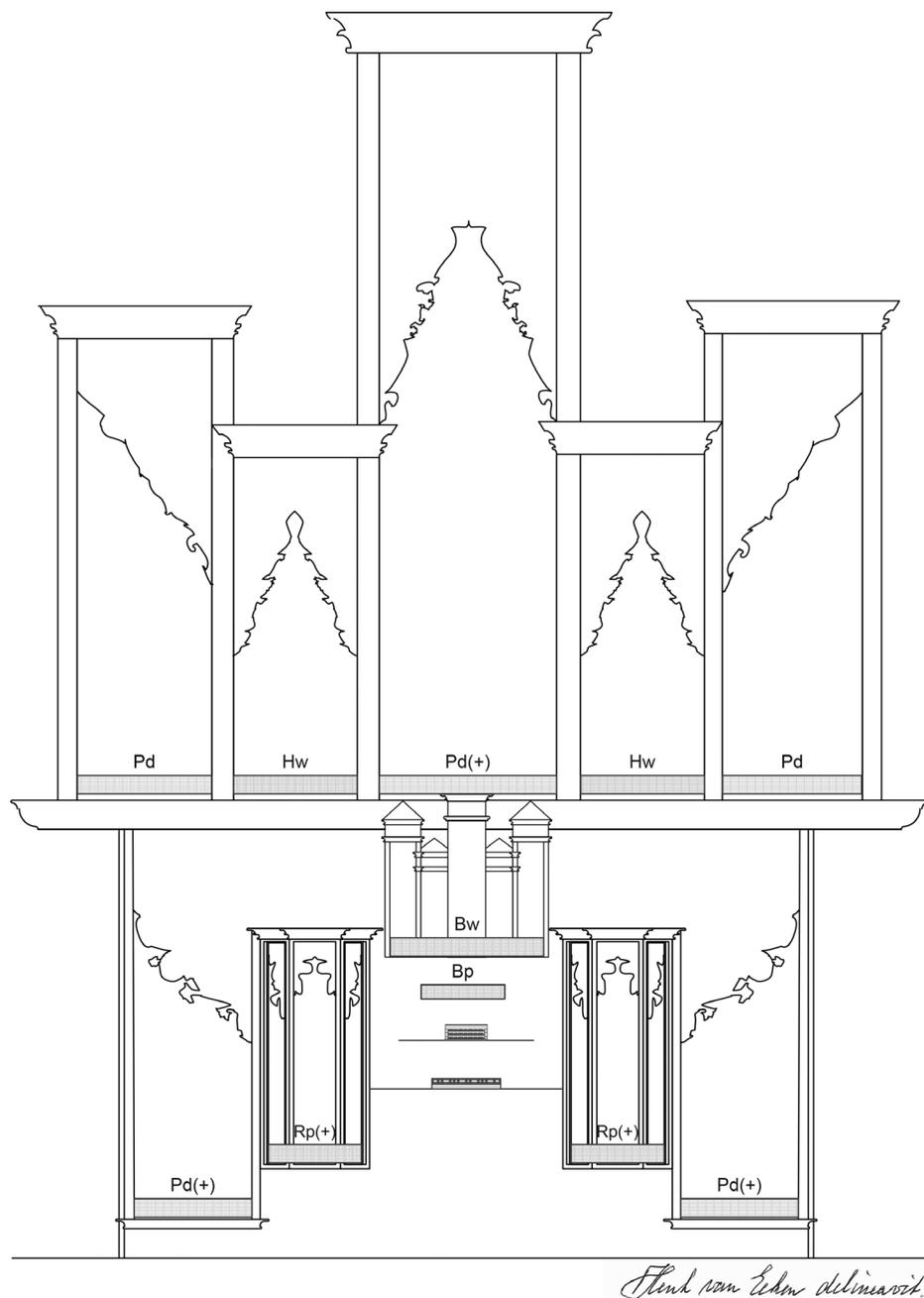
Praetorius describes the pedal coupler for the *Hauptwerk*, but Mattheson no longer mentions it. This pedal coupler belonged to the old stock, as there was originally no plenum pipework behind the large lateral pedal pipe flats.

The keyboard arrangement, with the *Hauptwerk* keyboard at the top, facilitated playing three manuals with quick changes of solo registrations between the *Rückpositiv* and *Brustwerk*. The first indications of the use of three manuals in this sense appear in the first half of the 17th century. Noteworthy are the chorale fantasias with dialoguing solo voices in the *Rückpositiv* and *Brustwerk* by Nicolaus Hasse (ca. 1605–1670), a member of the Hasse organist family, belonging to which was the Lübeck St. Mary's organist Peter Hasse, predecessor of Franz Tunder.¹² A similar allocation is possible in Buxtehude's chorale fantasia "Gelobet seist du, Jesu Christ" (BuxWV 188).

At St. Mary's, Buxtehude had a large organ at his disposal, which, in terms of its stops and technical construction, still largely contained parts of the Renaissance organ with Gothic elements described by Michael Praetorius. Outwardly, it was a monumental work, though characterized by the consort sounds of the 16th and 17th centuries. Technically, by installing many relatively small windchests that could be used selectively by means of shut-off valves, the large St. Mary's organ facilitated perfecting the chamber music-oriented sound and composition concept that Buxtehude, before coming to Lübeck, had developed on the elegant Danish organs by the Lorentz organ-builder family.

Remarkable in this context is the placement of the vocalists and instrumentalists on the music galleries halfway up the church, which did not provide space for a massive sound capacity with a multiple scoring of the individual voices, but rather for many small groups, which displayed – like the organ – a variety of different sounds and sound combinations with a limited tonal volume.

The main case probably still had the original very flat shape with the large posts from the late Gothic organ. At the height of the gallery were the two-part *Rückpositiv* and the *Pedalwerk* "im Stuel" with several windchests in a row. The large pedal reeds, *Groß-Posaun* 24' (center) and *Posaune* 16' and *Trommete* 8' (side), could be placed directly behind the flat main case. This left plenty of space at the rear for the bellows system.¹³



- Hw *Hauptwerk*: behind the two small front chests in the upper case
 Pd *Pedal*: lateral front chests in the upper case
 Pd(+) *Pedal*: middle front chest (32') in the upper case and the chest behind it with pedal reed stops
 Pd(+) *Pedal*: lateral front chests in front of the lower case (UnterBaß 16') and behind it more pedal chests „im Stuel“
 Rp(+) *Rückpositiv*: front chest and behind it more chests from the Rückpositiv
 Bw *Brustwerk* by Scherer (1561)
 Bp *Brustpositiv*: *Regalwerk* and below them the keyboards, which are not visible in Gruner's drawing.

The pedal chest including the *Posaune* 32' by Stellwagen was located behind the main case.

The drawing was created by Dutch organ builder Henk van Eeken based on the information in the text.

Description p. 102:

Drawing by Ludwig Gruner (1852) with the additional indication of the location of the wind-chests, in: *The Dictionary of Architecture*, Architectural Publication Society, Vol. IV. PT.2.

This is the only true-to-scale drawing of the case of the large organ in St. Mary's Church in Lübeck before the neo-Gothic redesign of the central section of the lower case and showing the location of the two *Brustwerke*. It is possible that Gruner had access to the organ during the renovation work that began in 1851. The discrepancy in the number of front pipes is probably due to the fact that, when Gruner took his measurements, they were no longer in the front of the case. A detailed analysis of this drawing, which has not yet been considered in the literature on Buxtehude's large organ, is in preparation.

Schematic drawing showing the location of the front chests based on the drawing published by Ludwig Gruner in 1852 (see volume III/2, p. 102 for the drawing and below for its description in English), which still shows the original position of the *Brustwerk* from 1561 before the renovation by Johann Friedrich Schulze.

Lübeck: St. Marien		Small organ (Totentanzorgel) ¹⁴
1475–77	Johannes Stephani	<i>Hauptwerk, Pedal</i>
1557–58	Jacob Scherer	<i>Rückpositiv</i>
1621–22	Henning Kröger	<i>Brustwerk</i> and third pedal chest ¹⁵
1653–55	Friedrich Stellwagen	renovation
18./19. centuries		repair and specification alterations
1937	Karl Kemper	reconstruction of the lacking stops
1942		wartime destruction

Specification (1937):¹⁶

<i>Hauptwerk</i>		<i>Pedal</i>		<i>Rückpositiv</i>		<i>Brustwerk</i>	
Principal	8'	Principal	16'	Principal	8'	Gedact	8'
Quintadena	16'	Subbaß	16'	Rohrflöte	8'	Quintade	4'
Spitzflöte	8'	Octava	8'	Quintadena	8'	Hohlflöte	2'
Octava	4'	Gedact	8'	Octava	4'	Quintflöte	1 1/3'
Nasat	3'	Octava	4'	Rohrflöte	4'	Scharff	IV
Rauschpfeife	II	Quintade	4' *	Siffelöte	1 1/3'	Krummhorn	8'
Mixtur	VIII–X	Nachthorn	1' *	Sesquialter	II	Schalmey	4'
Trompete	8'	Mixtur	IV–V	Scharff	VI–VIII		
		Cimbel	II	Dulcian	16'		
		Posaune	16'	Trichterregal	8'		
		Dulcian	16'				
		Trompete	8'				
		Schalmey	4'	* in 1937, reconstructed on empty sliders			
		Cornet	2'				

CDEFGA–c³ (Man.) CDE–d¹ (Ped.)

The *Haupt-* and *Rückpositiv* cases originally had double doors. Since no burials had taken place in St. Mary's Church since 1832, they were subsequently removed.

Remarkable was the placement of the pedal reed stops on a pedal upper chest, standing at the same height as the *Hauptwerk* chest.¹⁷ Here, too, the labial [flue] and reed stops were placed on separate windchests.

- 1 Abraham Abrahamsson Hülphers, *Historisk Afhandling om Musik och Instrumenter* [...], Västerås, 1773; Facsimile Edition, Buren, 1976, p. 223.
- 2 The term *Oberwerk* is often used in the 17th and 18th centuries' sources to refer to the *Hauptwerk*.
- 3 Documentation by the author in 1993 for the Buxtehude Complete Recording, vol. 6, MD+G L 3426.
- 4 For the documentation of the organ history, see Henrik Fibiger Nørfelt, *Sct. Mariæ Kirkes orgelhistorie*, in: *Orglet i Sct. Mariæ Kirke i Helsingør. Et festskrift*, Helsingør, 1999, pp. 45–63.
- 5 Facsimile Edition, Buren, 1976, pp. 189–190; digitally accessible at <https://mdz-nbn-resolving.de/details:bsb10622811>.
- 6 Facsimile Edition, Kassel, 1958, pp. 165–166; digitally accessible at <https://digital.slub-dresden.de/werkansicht/dlf/15636/1>.
- 7 Cf. Wilhelm Stahl, *Die große Orgel in der Marienkirche zu Lübeck*, Kassel, 1938.
- 8 The following text is a summary of the information by Stahl, op. cit., pp. 6–7.
- 9 Located here were the two lowest pedal stops, first mentioned by Praetorius: *Groß Principal UnterBaß und Doppelt UnterBaß*.
- 10 This meant that the *Hauptwerk* action could be attached directly to the top keyboard keys with the rollerboard on the inside of the front panel.
- 11 The *Regalwerk* must have continued to exist, as the reeds could only be tuned in this position. After the new building in 1851, the Scherer case was converted into a rood screen organ [*Lettnerorgel*].
- 12 Cf. *Orgelmusik der Familie Hasse. Praeludien und Choralbearbeitungen*, ed. by Michael Belotti, Stuttgart, 2008.
- 13 There was no space available for a Schnitger-style renovation without replacing large parts of the existing framework, which was necessary for the stability of the huge front. This explains why negotiations with Arp Schnitger regarding a "major renovation" and the possibility of redesigning the instrument in his architectural style were unsuccessful; cf. Gustav Fock, *Arp Schnitger und seine Schule*, Kassel, 1974, p. 161.
- 14 The term "Totentanzorgel" dates from the 20th century and refers to the installation of the organ in the chapel (next to the rood screen), which contained the late Gothic Dance of Death painting by Bernt Notke.
- 15 Johann Hennings and Wilhelm Stahl, *Musikgeschichte Lübecks*, volume II, Kassel, 1952, p. 40.
- 16 With minor differences from the state in Buxtehude's time, but these could no longer be clearly determined and had to be interpreted, cf. Wilhelm Stahl, *Die Totentanz-Organ der Marienkirche zu Lübeck*, Mainz, 1942, pp. 18f.
- 17 Photo published in: "Ein fürtrefflicher Componist und Organist zu Lübeck": *Dieterich Buxtehude (1637–1707)*, ed. by Dorothea Schröder, Lübeck, [2007], p. 73 (Ill. from: *Lübeckische Blätter*, June 1937).

Tuning and Key Usage

The tuning of Buxtehude's Lübeck organs was probably meantone with pure major thirds when he took up his post in 1668. As we have no precise documentation from the decades of his activity, we rely on hypotheses. One interpretation is the retaining of a consistent meantone temperament.¹ However, due to Buxtehude's use of keys, modifications could be assumed in which, for example, the lower keys (F to B) could have pure major thirds, while several higher keys (e.g., E/G sharp, B flat/D, and E flat/G) could have augmented thirds, moderating the wolf fifth, G sharp/E flat. It is significant for the sound effect that strongly dissonant wolf intervals were present and could be used as an expression of pain.² The dissonant wolf thirds or diminished fourths (such as B/E flat or G sharp/C) require quiet registrations without aliquots and mixtures, similar to the use in the elevation toccata style of Frescobaldi and his successors. For the "programmatic dissonances," however, the maximum degree of dissonance of the consistent meantone temperament is not essential.

To summarize, it can be stated that Buxtehude's organs may possibly have had meantone temperament variants.³ On the other hand, it must be noted that the later-circulating tunings (well-tempered or equal temperament) alter the interval structure more than possible meantone variants.

In the chorale-based organ works, the meantone tuning is less often exceeded (by the intervals B/D sharp, F sharp/A sharp, C sharp/F and G sharp/C) than in the free works. The key selection remains within the framework of the traditional church modes, to which the hymnbooks also adhered.

Chorale Fantasias

- "Gelobet seist du, Jesu Christ" (BuxWV 188) is compatible with the pure-third meantone temperament. There is only a *d sharp*² as a short passing note in m. 59/4.
- "Ich dank dir, lieber Herre" (BuxWV 194) contains three A flats and two D sharps as passing notes, as well as two A flats as accented notes.
- "Ich ruf zu dir, Herr Jesu Christ" (BuxWV 196) – consistently in pure meantone.
- "Nun freut euch, lieben Christen gmein" (BuxWV 210) shows only four notes of D sharp and one of A sharp in the text-line chromaticism "gar teur hat ers erworben [he paid dearly for it]" (as of m. 167) as text-related strong dissonances.
- "Nun lob, mein Seel, den Herren" (BuxWV 212) – consistently in pure meantone.
- In the five movements of the *Te Deum laudamus* (BuxWV 218) the note D sharp occurs seven times as a passing note and four times as part of a cadence to E minor. The strongly dissonant third B/D sharp is used only a few times. Thus, here a plenum sound is also partially possible in meantone tuning.
- "Wie schön leuchtet der Morgenstern" (BuxWV 223) – consistently in pure meantone except for two passing notes, a *d sharp*¹ (m. 159) and an *a sharp* (m. 161).

Chorale Variations

- "Ach Gott und Herr" (BuxWV 177) – consistently in pure meantone.
- "Danket dem Herren" (BuxWV 181) – consistently in pure meantone.
- *Magnificat noni toni* (BuxWV 205) – consistently in pure meantone.
- "Mit Fried und Freud ich fahr dahin" (BuxWV 76) – Contrapunctus I and II correspond to the pure meantone temperament; the two Evolutio movements with the inversion of all voices in multiple counterpoint contain the tones D sharp and A sharp on accented beats and sharpen the dissonance character as an expression of pain in this composition that appeared in print as funeral music for the death of Buxtehude's father.
- "Nimm von uns, Herr, du treuer Gott" (BuxWV 207) – consistently in pure meantone.
- "Nun lob, mein Seel, den Herren" (BuxWV 213) – consistently in pure meantone except for the cadence at the end of the fifth melody phrase in verses 1, 2, and 3, as well as two passing notes in mm. 89 and 131.

Chorale Ricercare

- "Ich dank dir schon durch deinen Sohn" (BuxWV 195) contains 10 A flats as passing notes and two A flats as accented notes in the first section (up to m. 68).
- "Nun lob, mein Seel, den Herren" (BuxWV 214) – almost consistently in pure meantone except for two passing notes and the cadence at the end of the fifth melody phrase.

Chorale Toccatas

- *Magnificat primi toni* (BuxWV 203) – consistently in pure meantone.
- *Magnificat primi toni* (BuxWV 204) – consistently in pure meantone.
- "Von Gott will ich nicht lassen" (BuxWV 221) with five D sharps as accented notes and two D sharps as passing notes; can only be performed in pure meantone to a limited extent in the plenum.

Chorale Preludes

With 29 works, the genre of the monodic chorale preludes occupies a prominent place in the Buxtehude tradition. The consistent meantone-temperament context is maintained in 16 chorale preludes⁴ and only slightly exceeded in the others.

With the expressive figuration of the leading melodic upper voice, the artful counterpoint of the lower voices, and the harmonic elegance, these works long exerted an influence in the 18th century.

Summary

The exceedances of the meantone temperature, especially with the notes D sharp, A sharp, or A flat, cannot be considered an indication of unplayability on Buxtehude's organs. They have a musically expressive effect as passing dissonances or as an expression of pain, whereby the strong dissonant character can be moderated by gentle registrations. This is an aesthetic with striking contrasts between beauty and ugliness, which can also be observed in the visual arts in the Mannerism of the late 16th and 17th centuries. This effect is lost in the chorale-based and free works of the late North German keyboard style when using well-tempered tunings and especially when using equal temperament. All of Buxtehude's organ works could be played on the organs of St. Mary's Church in a liturgical setting and served equally as models for study purposes.

- 1 Cf. Ibo Ortgies, *Die Praxis der Orgelstimmung in Norddeutschland im 17. und 18. Jahrhundert und ihr Verhältnis zur zeitgenössischen Musikpraxis*, Diss., Göteborg, 2004. Ortgies bases his argument on equating the term "praetorian" with the pure meantone temperament with eight pure major thirds. However, Praetorius has already indicated various tuning variations in his *Organographia* (pp. 148–158).
- 2 Cf. volume I/2, p. 79: *Tonartengebrauch und Orgelstimmungen* [Critical Report, pp. 25ff.].
- 3 Tuning was implemented in 1683, 1688, 1701, and 1704, without further details; cf. Kerala J. Snyder, *Dieterich Buxtehude. Leben – Werk – Aufführungspraxis*, Kassel, 2007, p. 109. There is no evidence that a retuning to a well-tempered tuning (according to Werckmeister) occurred in 1683.
- 4 These chorale preludes can be consistently performed in meantone: BuxWV 184–187, 189–190, 198–202, 211, 217, 219, 222, and 224.

Harald Vogel (born 1941) has been associated with Breitkopf & Härtel as an editor since 1994. He developed the concept of practical source editions and supervised the editions of the complete organ works by Nicolaus Bruhns (EB 8663) and Vincent Lübeck (EB 8824). He also edited the new edition of Samuel Scheidt's *Tabulatura nova* (EB 8565–8867) and the volumes of Jan Pieterszoon Sweelinck's toccatas and chorale-based works (EB 8741/8743). These new editions contain a comprehensive collection of sources on the fingerings of the time and the associated style of articulation.

Vogel's edition of Dieterich Buxtehude's organ and free keyboard works comprises five volumes (EB 9304–9306, 9470–9471). A complete edition of Georg Böhm's organ works is currently in preparation.

In 2008, the *XXIV Capricetten voor't Clavier* by Jacob Wilhelm Lustig (organist at the organ at the Groningen Martinikerk from 1728) were published as part of the Dutch monument series *Muziek uit de Republiek* (MR 9). Another major project of his was the facsimile edition of the most comprehensive keyboard school in German: *Der sich selbst informierende Clavierspieler* (Halle and Leipzig, 1765/1767) by Michael Johann Wilhelm Wiedeburg, who played the Schnitger organ in Norden (Wilhelmshaven, 2006).

Harald Vogel made his first recordings for Radio Bremen in 1961. Since then, he has made a large part of the historical organs in the North German style accessible as sound documents. This includes the complete recording of Buxtehude's organ works for MDG (Musikproduktion Dabringhaus und Grimm):

- Vol. 1 Lübeck – St. Jakobi (Stellwagen) and Norden (Schnitger)
- Vol. 2 Stade – St. Cosmae (Hus/Schnitger) and Weener (Schnitger)
- Vol. 3 Grasberg (Schnitger) and Damp (Wiese)
- Vol. 4 Noordbroek (Schnitger) and Groningen Aa-kerk (Schnitger)
- Vol. 5 Pilssum (Grotian), Buttforde (Richborn), Langwarden (Kröger), Groß Eichsen (Hantelmann) and Basedow (Herbst)
- Vol. 6 Roskilde – Dom (Mülisch/Botz), Helsingør – Sct. Mariae (Lorentz) and Torrlösa (Lorentz/Fritzsche)
- Vol. 7 Hamburg – St. Jacobi (Schnitger)

Alongside the Breitkopf editions, complete recordings of the organ works by Lübeck, Bruhns and Böhm (Organeum) were produced.

Harald Vogel's teaching career began in 1972 with the founding of the North German Organ Academy; as an institute for postgraduate studies, it offered students the opportunity to study the North German repertoire on the original instruments. Since 1978, the medieval stone house in Bunderhee and, since 1986, the Renaissance stone house in Uttum have served as study centers in East Frisia.

In 1994, Harald Vogel became a professor of historical organ at the University of the Arts in Bremen, following a visiting professorship at Westminster Choir College in Princeton, New Jersey.

He began his basic church work in 1982 when he was appointed as the regional church music director of the Reformed Church in Leer (East Frisia). In this position, he was entrusted with the supervision and maintenance of the region's significant historical organs. As an organ expert, he has led many restoration projects in northern Germany and new construction projects across Europe, Japan, and the USA, including the Fisk organ at Stanford University's Memorial Church, which features a tuning system of 17 tones per octave.

As a former student of French organist Charles Letestu, who was the first to seek the foundation of organ technique in clavichord playing, Harald Vogel has cultivated clavichord playing since the 1950s. In 1997, he released a CD featuring the pedal clavichord by Joel Speerstra and John Barnes, based on the historical instrument by Gerstenberg (1760).