

Critical Report

The Sources¹

KN: **Ratsbücherei Lüneburg**, Mus. ant. pract. KN 207/15; 207/16; 207/17,1; 209.

The tablature KN 207/17,1 was produced, as several idiosyncrasies of the notation indicate (characteristic form of the minuscule “e” and other letters, wavy lines for the two-line octave, note values in excess of the measure – see facsimile, p. 51), by at least two scribes of the Jacob Praetorius school. Besides a praeambulum in e by Heinrich Scheidemann, it contains arrangements of the Latin Te Deum (not completely extant due to a lost leaf and without indication of author) and of the German Herr Gott, dich loben wir by Jacob Praetorius (composition dated 1636), Jacob Kortkamp, and Franz Tunder. The manuscript is very carefully done and contains only a few writing errors. The tablature manuscripts KN 207/15; 207/16; 209, written in the 1660s and 1670s by the Lüneburg organist Heinrich Baltzer Wedemann (1646–1718), represent together with the Zellerfeld tablatures the most important sources for the organ music of the Sweelinck pupils and the subsequent generation. *KN 209* particularly contains chorale arrangements and intabulations; *KN 207/15* and *KN 207/16* augment the repertoire by free forms. Franz Tunder’s preludes are handed down in the manuscript mentioned last; in *KN 207/15* there is a small fragment of a fifth prelude. Wedemann’s copies are evidently based on good sources (the repeatedly occurring concluding comment “comp: [osed by] Franz Tunder” could imply autograph models), but are not free of careless mistakes. Measure boundaries are occasionally demarcated by comma-like signs.

Ihre: **Uppsala Universitetsbibliotek, Ihreska samlingen**, ms. 285.

Thomas Ihre (1659–1720), native of the Swedish island Gotland, was enrolled at Copenhagen University in 1679. Two tablature books that he compiled the same year (**Ihreska samlingen**, ms. 284, 285) bear witness to the musical studies that he apparently pursued with or in the vicinity of Johann Lorentz. Numerous pieces are signed with the initials “J. L.”; these are predominately intabulated dance movements and short preludes replete with fingerings and ornaments. In addition to other things found here are suites by Froberger and a praeambulum by Scheidemann. The writing of the Canzon by Franz Tunder is likewise of significant source value for the performance practice of the time (see the comments on notation in the list of readings).

Pelplin, **Bibliothek des Priesterseminars**, 305, 306 (**Pelplin Organ Tablature, volumes 2 and 3**)

The six-volume tablature discovered in 1957 in the library of the Pelplin seminary contains mainly vocal compositions written down in the period 1620–1630 for the use of the organist in the Cistercian abbey Pelplin.² On pages left blank in the first three volumes are found entries in a later hand dating to the second half of the 17th century; these comprise mainly

1 Pieter Dirksen, *Heinrich Scheidemann’s Keyboard Music: Transmission, Style and Chronology*. (Aldershot, 2007), pp. 48, 52f., 56–58A, gives a survey of the sources according to the more recent state of research; cf. also the article, *Lüneburger Tablaturen* (Curtis Lasell) and *Pelpliner Orgeltablatur* (Miróslaw Perz) in *MGG*² (Sachteil) 5, cols. 1513–1516, and 7, cols. 1542f.

2 The Pelplin tablature exists in facsimile edition: Adam Sutkowski, Alina Osostowicz-Sutkowska (eds.), *The Pelplin Tablature. Facsimile* (*Antiquitates Musicae in Polonia*, 2–7), Graz and Warsaw, 1964, 1965.

chorale-based organ music by Heinrich Scheidemann, Franz Tunder, Nicolaus Hasse, and “Ewaldt” (probably Ewald Hintz, 1613–1668). The scribe may have been a musician belonging to or at least connected with the cloister who studied Protestant North German organ playing with an organist in nearby Danzig.

The transcriptions of organ music contain numerous writing errors and passages of unclear notation. They are overlaid by a network of later additions and changes distinguished from the main text by darker-colored ink, thinner strokes, and an often hasty writing style, and include corrections of individual tones or rhythm signs, details relating to registration and manual/pedal division on the organ, titles of chorale lines, and information on compositional technique. Quite probably these additions were entered by the tablature writer himself upon checking through the copy, possibly under the guidance of an instructor. For an edition they must be subjected to critical scrutiny since they obviously do not in every case meet the composer’s intention. The present edition consistently distinguishes the main text from additions, but discloses all entries relevant to the performance practice.

On the Edition

All compositions assembled in this volume are copied by scribal hands in “new German organ tablature.” This way of writing dispenses with note lines; letters indicate pitches above which are placed octave lines and rhythm signs. With its score-like character it is especially suitable for the representation of polyphonic organ music. This said, also involved is the specific potential for errors (octave shifts, confusion of letters) that have to be taken into consideration in the production of a critical music text. In making the transfer into modern notation it was necessary, on the one hand, to be mindful of clearly representing the voice-leading, on the other, to strive for a readily accessible practical presentation. In the notation of the Canzon (no. 5), indicating the division between hands presents a special case; it was reproduced by analogy in the transcription with aids inserted for comprehending the voice-leading. Information from the sources relating to registration and the use of different manuals and the pedal was adopted in the music text of the present edition (in parentheses when derived from a secondary source or a later layer of writing within the source), sometimes augmented by editorial information (given in italics).

Echo parts in the chorale arrangements “on 2 Clavier” are notated in the tablature in various ways (see the illustrations on pp. 38, 51):

1. The echo repetition of a single-voice phrase is notated as a second soprano voice. This manner of notation could be reproduced without problem in the transcription.
2. According to this method, multi-voice echoes would have had to be represented more consistently on two levels within the tablature line, whereby the upper level consists of the part of the Rückpositiv, the lower that of the Hauptwerk (“Organum”) or Echowerk. In the case of two-voice echo parts from short motives interconnected with each other (canon-echo-combination) a graduated typeface is then created (facsimile, p. 38, 4th tablature line). Chosen in the edition in the interest of greater practicability for this kind of echo was a compromise notation that presents the right-hand part in the upper staff, the left-hand part in the lower staff, with the manual information appended in italics.
3. Often used for the block-like responding homophonic phrases on different manuals in Tunder’s organ-music sources is a simplified notational procedure: original phrase and repeat

are successively notated on the same level; taking the place here of manual indications can be dynamic details “F:” (*forte*) and “P:” (*piano*), occasionally “scharf” and “sanft” (facsimile, p. 38, 2nd/3rd tablature lines). Consequently, this notation is precisely reproduced in the transcription and also applied at the few places where multi-voice echoes are notated in the sources on two levels (as in *KN 207/17,1*, see the facsimile on p. 51).

The tablature often dispenses with whole-measure rests since the score-like character of this notation does not normally leave any doubt about the course of the individual voices. In the case of transliteration in line notation, rests had more often to be added in the interest of clarity. Measure boundaries are marked in the tablature notation by small blank spaces and generally respected in drawing the octave lines. Where this is not the case (as in several passages written down in nos. 6 and 7), broken bar lines were added in the edition. More often found as a vestige of earlier writing customs are note values that in the case of synopes, dotting, and sustained closing notes go beyond measure boundaries; these were resolved as tied notes in the transcription.

The placement of accidentals in the edition follows today’s usage (valid within a measure for notes of the same pitch in the same voice); cautionary accidentals were tacitly added very sparingly. Since the grouping of notes in the tablature is generally standardized, not allowing for any conclusions about articulation, treatment in this area is also in accordance with modern standards (permitting, unlike in tablature notation, combining notes of various values under one beam). Unusual groupings in the tablature sources are pointed out in the individual comments. Notes and rests added by the editor appear in smaller type, added accidentals are in square brackets. Added ties are given dashed, likewise guidance lines [Stimmweiser] that were added for the better understanding of the voice-leading. On the other hand, the conjunction lines in the tablature showing that the melodic line continues in another voice are given in unbroken lines.

Individual Comments

In the following, the repositories for the individual compositions are accounted for within the sources already mentioned; listed as well are those passages in the present edition that show a music text differing from the source. Given first in Roman numerals in the second column below is the staff, indicated as necessary thereafter in Arabic numbers in descending order is the voice (I/2 = 1st staff, 2nd voice). Latin script in the verbal text of the sources is in italics; abbreviation resolutions are in square brackets. Crossed-out words in the sources, e.g., “Rue:” are in several cases also correspondingly reproduced in the commentaries.

1 Praeludium in F

KN 207/16, pp. 5–6: “*Praeludium* | *Franc: Tunder.*”

Measure	Voice	Comment
3	II	1st note <i>f</i> .
5	I/1	Beat 3 to beat 1 of the following measure one octave lower.
7	I/2	2nd note <i>c</i> ¹ .
9	I	The pairing of eighth notes according to the tablature.
10	I/1	Beats 2–3, half note with dot.
25	II	4th note <i>g</i> .
28	II	Final note <i>e</i> .

30	III	Final note <i>c</i> .
31	I/2	Dot lacking.
45	I/1	1st note lacking (dot forgotten after the previous note).
	I/2	4th note <i>c</i> ¹ .
57	II	1st note <i>f</i> .
59	I	Beats 2–3: dots lacking in both upper voices.
60	I/1	1st note <i>d</i> ² .
62	I/2	3rd note <i>f</i> ¹ .
65	I/2	Beats 1–2 <i>f</i> .
65–66	III	Half note <i>F</i> (pitch letter corrected), half-note rest two half notes <i>F</i> (rhythm corrected), tied.
66	II	4th note <i>f</i> .
67	II	Final note <i>d</i> ¹ .

2 Praeludium in g

KN 207/16, pp. 3–4: “*Praeludium* | *Franc: Tunder.*”

Measure	Voice	Comment
12	II	Beats 3–4 one octave lower.
17	II	Beat 2: two 16ths, eighth note.
18	II	Beat 1: two quarter notes.
41	III	Beat 4: quarter note <i>c</i> .
50	I/2	1st note <i>g</i> ¹ (probably confusion of pitch letters).

3 Praeludium in g

KN 207/16, pp. 7–8: “*Praeludium* | *Franc: Tunder.*”

Measure	Voice	Comment
15	I/2	Final note <i>d</i> ¹ .
29	I/2	1st note <i>b-flat</i> ¹ .
64	II	Final note <i>d</i> ¹ (mistake for <i>d-sharp</i> ¹ = <i>e-flat</i> ¹).

4 Praeludium in g

KN 207/16, pp. 9–10: “*A. 4 Voc.* | *Praeludium* | *Franc: Tunder.*”

Measure	Voice	Comment
3	I/1	3rd note without dot.
14	II	Beats 3–4, eighth notes.
21	II	1st note <i>d</i> .
23	II	3rd note <i>d-sharp</i> ¹ .
28	I/1	Last note <i>c-sharp</i> ² .
33	III	2nd note without dot.
61	II	2nd note <i>d</i> (mistake for <i>d-sharp</i> = <i>e-flat</i>).
69	I/2	1st note <i>d</i> ² .
93	I/1	3rd and 4th notes <i>d-sharp</i> ² (= <i>e-flat</i> ²) <i>d</i> ² .

5 Canzon in G

Ihre 285, pp. 50–52: “*Cantzon* | *F: Töndern.*”

Contrary to other usage of the letter notation the attempt in this transcription is to map in

the notation the distribution of the hands analogous to the Italian-South German keyboard tablature. Thus, the notated voices within each tablature line do not convey contrapuntal development, but technical playing processes. This is clear in passages where one voice is continued by another (e.g., m. 20, middle voice). In m. 11 (facsimile, p. 15, left half below) the alto voice was placed in the upper half, then cancelled and entered further below (and hence assigned to the l.h.).

The edition correspondingly renders this property of the notation, though inserts broken lines as guidance lines for better understanding of the voice-leading.

Notated instead of whole-measure rests in this tablature transcription are always two half rests (dotted half rests in the second section).

Measure	Voice	Comment
9	II/1	e^1 notated in the upper voice group; corrected for technical reasons of reach. Beats 2–3, middle voice, one octave lower.
14	II	Extra quarter rest over the 1st note group; in the 2nd half of the measure, quarter instead of half-note rest.
18		Time signature 3/4.
26	II/2	2nd note, quarter note, rhythm sign of the 3rd note corrected from eighth to quarter note.
31	II/1	1st note without dot.
33	II	Bass notated as tenor (two dotted quarter rests in the bass).
34	II	Bass notated in tenor register, transferred to the bass register at the start of m. 35 by a conjunction stroke.
38	II	Final note c .
39	II/1	Eighth-note rest, quarter note (dot obliterated), dotted quarter note; the rhythm in the edition proceeds from the horizontal position of the letters.

6 Auf meinen lieben Gott

KN 209, no. 34, pp. 180–183: “*Auff meinen Lieben | Gott | Auff 2 Clavier | Manualiter | F. Tunder.*” After m. 66, page-turn comment “*Verte | Cito.*”

Two-voice part writing on the Rückpositiv is indicated in the tablature by boundary lines beneath the second voice (mm. 7–9, 14–15, 74–79, 81–85, 90–98, 116–123, 125–136, 138, 139, 140). In the echo passage, mm. 106–112, the measure boundaries are not always strictly heeded in drawing the octave line (broken bar lines in the edition). The manual indications for the lowest voice in measures 36 and 101 were evidently added by the scribe later.

Measure	Voice	Comment
3	II/1	Beats 2–3: dot lacking.
9	I/1	Beat 1: The two eighths are written as two single signs.
11	I	1st note without dot.
12	II/2	Quarter notes $f^1 e^1$, half note d^1 .
13	I	1st note d -sharp ² .
15	I/2	Quarter note.
21	II	Final note c^1 (it would also be conceivable to keep this tone and to correct instead the 1st note of the following measure to d^1).

24	II	Beat 3: first note f .
30	II	1st note f^1 .
31	I/2	1st note a .
38	II	Final note d^1 .
39	I/1	1st note d^2 .
	II/1	Final note c^1 (parallel octaves).
40	II	1st note without rhythm sign.
44	I/1	Final note without rhythm sign.
45	II/1	e and f without octave stroke.
46	II	1st note without rhythm sign.
47	I/2	1st note lacking (dot forgotten after the preceding note).
	I/3	Final note written as quarter note, but notated in the new measure as eighth note (without tie).
53	I/2	Beats 1–2: dotted quarter, eighth; but c^2 is not over the eighth note g^1 of the 3rd voice, but further left (above the first e -flat of the bass), and the dotting does not correspond to the chorale melody.
56	I/3	3rd note notated as eighth note.
60	I/1	1st note without dot.
	I/2	Final note a^1 .
	II/1	Beat 3: 1st and 2nd notes exchanged.
61	II	Beat 4, $D d$.
65	I	Beat 3: D-major chord in quarter notes; as a result the metrical position of the subsequent 16th-figures in the soprano and alto becomes unclear. The grouping of these figures (two plus four 16ths) makes, however, the transcription produced in the edition text appear reasonable.
	II	Beats 3–4: quarter note without subsequent rest.
66	II/1	Beats 3–4: quarter rest, quarter note corrected to eighth rest, eighth note.
	II/2	Bass tone positioned below b of the alto.
67	I	Half rest.
89	II	Beat 4: quarter note c instead of quarter rest.
91	I/1	Final note g^2 .
	I/2	1st–3rd notes one octave lower.
98	I	Beat 3, 1st note b -flat ² .
103	I/2	Beats 2–3: dot lacking (a new line begins after beat 2).
104	I/1	Beat 2, final note, and beat 3, 1st note, exchanged.
106	I/1	Beats 1–2: quarter note, two eighths (cf., though, the following measure).
111, 112		Beat 2: three eighth notes in the upper and middle voices; lower voice, eighth note, quarter note (but preceded by quarter notes in all voices).
114	II/2	1st note without dot.
118	I/2	1st note f^1 .
119	I/2	Final note e .
122	II/1	Final note g .
136	I/2	Final note g^1 .
142	I	Third from last note g^1 .
144–145	II	The bass already closes with a fermata in measure 144; the same is probably true of the alto, although g is written as a simple whole note.

145 I/3 *b^l* corrected to *b* by cancelling the octave stroke.

7 Christ lag in Todes Banden

Pelplin, vol. 3, fols. 134v–140r (penultimate entry at the end of the volume): “Christ lag in | todes banden | *Frans: Tunder.*”

The transcription is overlaid by a network of later additions and changes (see the “Description of Sources”). Reproduced in the music text of the present edition are only those entries that are of interest for performance practice; they appear in parentheses. The addenda are completely listed in the following.

I. Identifying the melody lines (as a rule above the soprano part; glosses in the tenor and bass areas are designated in the second column by “T” and/or “B”):

1-2		“Choral”
9-11		“für unser Sünd”
16-17		“Choral p[er] echo: Christ lag”
21 (beat 4)-22		“für unser Sund fuga.”
23-24		“für unser Sund Per Echo”
30	B	“Christ lag. Choral in pedal”
36-37	B	“für ünser sünde p[er] Echo”
42	B	“für ünser Sund Ch: in ped: vid.” (the bass development begins on the next page).
50-54		“daß wir sollen p[er] fugam Crom: p[er] tot: fac:”
102-103		“d[aß] wir sollen p[er] Echo Crom:”
118-119		“Gott loben u[nd] danckbar p[er] Echo”
127-128	B	“Gott loben u[nd] ped Chor”
134	T	“Gott loben”
145-146		“Gott loben u[nd] danckbar”
161-162		“u[nd] singen Choral.”
167-168	T	“u[nd] singen All Cho:”
178-179	B	“u[nd] singen Alleluja.”
182-183	T	“u[nd] singen p[er] Echo.”
191	B	(above the bass part) “Alleluj: Ped:”
195-197		“Alleluja p[er] Echo biß zu Ende [up to the end]”
225	B	“Alleluja.”

II. Practical playing references and interventions in the music text:

Measure	Voice	Comment
1	I, II/1	curly brace and indication “Org”.
5	III	“Pedal.”
9	I	“Bru: Ruc:”; curly brace beneath the note <i>d^l</i> (beat 2, 1st note)
11	II/2, III	curly brace with indication “Org:”. In order to make the movement playable manualiter, the bass tone <i>G</i> in m. 12 was changed to <i>g</i> and the alto cancelled in m. 13.
15	I, II	The curly brace originally assigning only the two middle voices to the Rückpositiv was expanded upward.
17	I/1, II	“Ruc:” (in the bass area “Ruc: Org:”).
29	I/1	Above beat 4, rhythm sign of two quarter notes (correction of note values in order to fill out the incomplete measure owing to the lacking quarter rest).
53	III	“Pos:”

57	I/1, 2	Curly brace and indication “Ruc:”.
67	I	“Ruc:”
76	I, II/1	Curly brace and indication “Ruc:” (but the 2nd soprano part first enters in m. 78, then alto and tenor shift further below in the tablature field).
86	II/1, 2	Curly brace and indication “Org:”.
142	I/1, 2	Beat 3: curly brace and indication “Ruc:”.
144	II	Beat 4: “Org:”
147	I/1	“R:”
	II/1	“O”
150	I/1	Beat 4: “Ruc:”
153	II/1, 2	Beat 4: curly brace and indication “Org:”.
156	III	“Pos:”
186	I	Beat 3: “Ruc:”
187	III	“Ruc: Org:”
189	I/2, II	Curly brace and indication “Ruc:”, the repeat of the phrase (a level lower) with brace and indication “Org:”.
	III	After beat 2 a quarter note <i>d</i> added, but the original reading of beat 3 (corresponding to the music text of the present edition) was not cancelled.
211	I/2	1st and 2nd notes corrected to <i>a^l</i> ;
213	I/2	1st and 2nd notes corrected to <i>e^l</i> ; due to the sound of the resulting open fourth this reading was not adopted in the music text.
227	I/1, 2	Curly brace and indication “R:”.
234	I/1, 2	Curly brace and indication “Ruc:”.
238	II/1	A bent line starts with the 1st note and includes the half note <i>g^l</i> (I/2, beats 3–4); this is evidently to be spanned by the left hand.

In the echo portions the letters are often grouped according to motive entities regardless of measure boundaries; the measure division is on that account not evident in these passages from the tablature notation (18–21, 25–28, 37–38, 40–41, 101–114, 125–128, 137–140, 144–145, 182–185, 220–223).

Readings:

11	III	Beat 3: <i>e</i> .
13	II/1	<i>d²</i> (octave mistake; the letter was later cancelled).
18	II	Beat 2: eighths <i>c d</i> .
19	II	Beats 1 and 3: always <i>e E</i> .
22	II/2	Beat 4: four eighths.
23	I	Half instead of quarter rest.
	II/2	Beat 2: <i>e</i> .
40	I/1	Final note <i>fsharp²</i> .
	I/2	1st note <i>d^l</i> .
	II	1st note <i>d</i> .
42	I, II	Rhythm sign for beat 4 lacking.
44	II	Beat 3 <i>g</i> .
45	II	7th note <i>b</i> .
48	III	<i>D</i> notated again in the second half of the measure as half note (new line).
62	I	Penultimate note <i>fsharp^l</i> .
75	II/2	Whole note <i>a</i> .

83	I	2nd–4th notes one octave higher.			
85	II/1	Beat 1: e^1 .			
	II/2	Beat 2: a .			
88	I/2	1st note e^1 .			
91	II	1st notes of beats 2 and 4 always eighths.			
93	III	a .			
97	II/1	2nd note c^1 .			
98	II/2	1st note e^1 .			
99	II/1	2nd note e^1 .			
101	I	Beat 3: half note.			
	II	Beat 3: half rests (then page turn). The subsequent double-choir section would then begin with the full measure; but at the latest in measure 104 the accent relations are made clear by the cantus-firmus-progression.			
105	I, II	Beat 4: doubled note values.			
106	I, II	Beat 2: doubled note values.			
107	II	Beats 1 and 3: final note always E .			
108	I/1	Beats 1 and 3: e^2 ; but the figure of the upper part circumscribes the three-tone motive $a^1 b^1 c^2$.			
128	II	Letter e notated a quarter too soon (without rhythm sign), then rewritten at the correct place.			
130	II	1st note without rhythm sign.			
134	II/1	1st note notated as a whole note.			
136	II	Final note d^2 (notated below the group of 16ths of m. 137, beat 3; obviously incomplete).			
137-138		The assignment of the voices to the manuals is clarified by glosses that would appear to be redundant in the notation: 137, beat 4, middle voice, “scharf.”, lower voice, “ <i>Org.</i> ”; 138, beat 4 (new page), upper voice, “ <i>Ruc.</i> ”, middle and lower voices connected by a brace with the comment “sanft <i>Org.</i> ”.			
138	II	Beat 2: $c^1 e^1$.			
139	I	Beat 2: $e^1 e^1$.			
	II/2	Beat 3 lacking.			
141	I	Beat 2: two eighths.			
	II	Beats 1–2: two eighths, dotted eighth, 16th (cf. measures 145 and 146).			
142		Since the by now two-voice portion of the Rückpositiv requires more writing space, the <i>Organum</i> portion is transferred to a lower voice line, the lower voice from beat 1 (conjunction line), the upper voice from beat 2. Notated instead of e^1 of the Rückpositiv is e^2 directly in conjunction with the eighths $e^2 d^2$ of the upper <i>Organum</i> voice. Cf. measure 147.			
142	II/2	1st–3rd notes without rhythm signs; 3rd note a .			
143	I/2	Beat 2 e^1 ; on beats 3–4, I/1 and I/2 are also originally one octave higher (corrected by the scribe).			
149	II/1	1st note f -sharp ¹ .			
151-152	II	The lower voice is notated directly, without gap, underneath the upper and could on that account be understood as a second Rückpositiv voice. Since, however, it is transferred at the start of measure 153 to a lower-lying			
					voice line, it more likely belongs to the <i>Organum</i> part.
154	I/2	1st note a .			
	II/1	Beat 3: eighth note, eighth rest, (but II/2, quarter note).			
155-159	I	No triplet figures.			
157	I	In the case of the 1st, 5th–7th, 11th, 12th notes the second octave stroke is always lacking; the emendation is oriented to the figuration stressing leaps in the following measure.			
	II/1	2nd note a^1 .			
159	I/1, 2	All quarter notes with dots; beats 3–4: b^1 of the upper voice notated as dotted quarter.			
163	II/2	e .			
166	III	Half note without subsequent rest.			
169	I/1	Half note, two eighths, quarter; but the letter positions correspond to the rhythm in the music text of the edition.			
172	II	Beat 3: 2nd and 3rd notes gf (but the following note, E).			
178	I	Beat 4: 1st note c^2 .			
180	I	Final note b .			
183	II	Beat 2 to m. 184, beat 1: eighth rest, 16ths fd , quarter e (twice).			
184	I/1	Beat 3: $g^1 f^1$ (m. 185 as in the music text of this edition);			
	I/2	3rd note e^1 (likewise in m. 185);			
	II	lowest voice from beat 2 to m. 186 notated in the bass register (with indication “ <i>Man.</i> ”).			
186-188	I, II	The terraced layering of the voices refers to two-manual execution in which the two upper voices are assigned to the Rückpositiv, the third and fourth to the <i>Organum</i> . The (later added and corrected) manual information for the bass voice hence appears untenable.			
192	I	3rd note e^2 .			
195	I/1	beats 3–4: half note a^2 ;			
	I/3	Final note c^2 (upon the second return, m. 196, beat 2, the upper octave line is cancelled).			
199	I/3	Beat 4: originally quarter note e^1 , corrected later.			
200	II	1st–2nd notes corrected from $e a$; 4th note corrected from c^1 .			
205	II	Final note A (but the goal tone is d^1 of the middle voice in the next measure).			
208	I/2	1st note f -sharp ¹ , later corrected to a^1 .			
211	I	Beats 3–4: 8 eighths.			
219	I	8th–9th notes notated as eighths.			
220-223	I, II	Erroneous rhythm: instead of the half notes, notated are always quarters; 16ths instead of eighths in mm. 220, beats 1–3; 221, beat 1; 222, beat 3.			
224	I	Beat 1 unclear owing to correction (the group of 16ths seems to have been corrected to a dotted eighth d^2 , 16th e^2); beat 3, 16th.			
	II	One octave higher from the 2nd note.			
233-237	I/1	One octave lower.			
243	I	f -sharp ¹ ; either the octave stroke is wrong here, or it should be supplemented for the two previous 16ths (see the alternative version of the music text).			

8 Herr Gott, dich loben wir

Principal source: *KN 207/17,1*, pp. 14–17: “Herr Gott | dich loben wir.&c. | auff 2. Clav. | *Franciscus Tunder.*” Page turn after m. 117 (although there would still be space for several more measures), page-turn comment “*vollate.*”

Other source: *KN 209*, no. 74, pp. 346–351: “Herr Gott | dich Loben Wir &c. | Auff 2 Clavier | *F: Tunder Pedal.*” Page-turn comment “*Verte | Citissime*” after measure 81, 1st quarter; another page turn after measure 139. Closing comment “*F: Tunder. | Comp.*”

The principal source has been done with greatest care and is practically flawless. It frequently uses breves [double whole notes] and other note values exceeding the measure that in *KN 209* are often resolved to tied notes. The double-choir section, measures 66–87, is notated on two levels; the present edition follows the simplified notation in *KN 209* (on one level, with manual indications). In measures 88–101 the Rückpositiv and Organum parts are made clear in both sources through various notation levels; the notation of the transcription reflects, on the other hand, the distribution of the two hands. Wedemann’s copy (*KN 209*) probably has a model in common with the principal source. It shows several slips of the pen, but contains in a number of places clarifying manual indications (bracketed in the music text of the present edition). It is striking that lacking at two passages in both manuscripts are essential alterations: measure 53, 3rd note of the bass *f* (but cf. the tenor entrance in the previous measure); measure 63, *f*² in the soprano four times against *f-sharp*¹ in the alto.

Measure Voice Comment

Readings from *KN 207/17,1*:

110	I	Octave indication for the 5th note unclear (apparently <i>g</i> ² was corrected to <i>g</i> ¹).
134	III	Rhythm sign lacking.
Reading from <i>KN 209</i> :		
3	II/2	Final note <i>d</i> .
9	II/1, 2	No crossing of voices.
28	I	Final note <i>a</i> ¹ .
47	II	Beat 4: two 16ths, eighth.
50	I/2	Beats 3–4: two quarters.
	II	Tie lacking.
55	II/1	Beats 3–4 one octave higher.
67	II	Beat 4: <i>e</i> ¹ <i>e</i> (likewise measure 69).
72	II	4th note without octave stroke.
75	I/1	Beat 4: two 16ths, eighth (likewise measure 76).
84	I/2, 3	Voice-crossing on beat 4.
90	II	2nd note <i>g</i> ¹ .
91–100	I, II	Rhythm signs often lacking; only for the upper voice of the Rückpositiv are they placed consistently.
107	III	4th note <i>g</i> .
112	III	Rest and note lacking.
120	II/1	2nd note <i>e</i> ¹ .
125	II	Beat 4: 1st note eighth.
130	I/2	<i>c</i> ¹ lacking.
132–134	I/1, 2	The goal notes of the individual phrases are notated as eighths, but with a subsequent dotted-eighth rest.
143	I/1	Beat 3: 2nd note <i>b</i> ¹ ; beat 4, final note <i>d</i> ¹ .
144	I/1	Beat 1: originally <i>c</i> ¹ , corrected by the writer to <i>a</i> ¹ .

145 I/1 Eighth instead of quarter rest.

9 In dich hab ich gehoffet, Herr

KN 209, no. 30, pp. 168–171: “*In dich hab ich ge | hoffet Herr. | Auff 2. Clavier. | F. Tunder.*” After m. 64, 1st quarter, page-turn comment “*Verte Cito.*” Closing comment “*Compo: | F. Tunder.*”

The echo passage, measures 33–38, is notated on two levels, see the facsimile on p. 110, 5th tablature line

Measure	Voice	Comment
5	II/2	1st note <i>g</i> ¹ .
10	II/2	1st note <i>d</i> .
16	II/1	3rd note <i>c</i> ¹ .
27	I/1	1st note with dot (instead of eighth rest).
30	II	3rd note <i>d</i> (but 5th note <i>d</i> ¹).
33	I/2	1st note <i>d</i> ¹ .
	I/1, 2	Beat 2: two 16ths, eighth (corrected based on the echo repeat in beat 4; there the rhythm sign for the first note of the upper voice shows a correction).
	II	1st note without rhythm sign.
35	III	2nd note <i>e</i> .
44	I	<i>a</i> ¹ <i>b</i> ¹ <i>c</i> ² <i>d</i> ² <i>e</i> ² <i>f</i> ² <i>g</i> ² <i>a</i> ² ; since in the second half of the measure there must be <i>a</i> ¹ (as starting tone of the 4th chorale line), a reconstruction as octave echo appears the most likely solution.
45	II/1	Beat 3: two eighths.
54	I	Beat 3: 2nd note <i>d</i> ² .
56	II	Beat 3: eighth <i>c-sharp</i> ¹ , 16ths <i>f</i> ¹ <i>e</i> ¹ .
58	I/1	Beat 3 to m. 59, beat 1: one octave higher.
59	I/2	Beats 1–2 one octave higher (octave line for beats 3–4 was cancelled).
62	II/2	One octave lower.
65	I/2	Beats 1–2: <i>a</i> ¹ <i>b</i> without rhythm signs.
67	II	1st note <i>c</i> .
68	I, II	Beat 1: C-major chord in half notes.
69	II	1st note <i>e</i> ¹ .
75	II	4th note <i>c</i> ¹ (likewise m. 76).
79	I	From the 2nd note to the end of m. 81, one octave lower. Although canonic part-writing in unison occurs frequently with Tunder, regarding the entrance at the interval of an octave in measure 77, as well as for reasons of the partwriting, a higher position appeared indicated.
84	II/1	2nd and 3rd notes one octave higher;
86	II/1	1st note one octave higher. It would also be conceivable to keep these three tones unchanged and to correct instead the octave register of the alto in measure 85; arising thereby as a result, though, would be a progression of fifths <i>c-sharp</i> ¹ - <i>g</i> ¹ / <i>d</i> ¹ - <i>a</i> ¹ (beats 2–3).
90	I	Beat 4: 2nd and 4th notes one octave lower.
93	I	Beat 2: 2nd note one octave lower; beat 3: 1st note one octave higher.

10 Jesus Christus, unser Heiland

KN 209, no. 48, pp. 262–265: “*Jesus Christus | Vnser Heyland. | F. T. – Secund[us] Vers. –*

Verte 3. *Vers.* – *Tertio. Vers.*”

Notated in 6/4 time (1st verse, mm. 18–34; 3rd verse, mm. 22–31) are half and whole notes without dots in the cantus-firmus voice.

Measure	Voice	Comment
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Measure	Voice	Comment
[Primus Versus]		

13	III/2	1st note lacking (dot forgotten after the previous note).
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23	I/1	1st note of the second half of the measure, e^2 .
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26	I/1, II	Half notes without dots.
----	---------	--------------------------

28	I/1	1st note without dot.
----	-----	-----------------------

	III/2	3rd note without dot.
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Measure	Voice	Comment
Secundus Versus		

7	III	2nd note <i>F</i> .
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Measure	Voice	Comment
Tertius Versus		

1	I/1	Beat 3: dotted eighth, 16th.
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11	I/1	Dot lacking.
----	-----	--------------

15	I/1	Final note d^2 .
----	-----	--------------------

19	I/1	Final note e^2 .
----	-----	--------------------

20	I/2	2nd note without dot.
----	-----	-----------------------

22	I/1	Fourth from last note a^1 .
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28	I/1	7th note <i>f-sharp</i> ¹ .
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11 Jesus Christus, wahr' Gottes Sohn

KN 209, no. 29, pp. 164–167: “Jesus Christus | wahr Gottes Sohn | *F: Tunder.*” Page-turn comment after m. 37: “*Verte Cito*”.

Grouping of quarter notes within a measure: 4 + 2.

This Easter chorale, known no longer today, represents a free translation by Hermann Bonn (ca. 1543) of the Latin song *Christus pro nobis passus est*. The melody first appeared in 1561 in the *Psalmodia* by Lucas Lossius.

Measure	Voice	Comment
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4	III	Dot lacking.
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10	III	2nd note: pitch letter lacking (rhythm sign present).
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15	III	Final note <i>d</i> .
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34	II	1st note lacking (dot forgotten after the previous note); 3rd note without dot.
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36	I/2	1st note lacking (dot forgotten after the previous note).
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63	I/2	Final note c^1 .
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74	II	3rd and 4th notes <i>a b-flat</i> (thereby causing parallel fifths with the soprano from beats 2 to 3).
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80	I/2	The first 4 notes without rhythm signs.
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83	III	Final note <i>d</i> .
----	-----	-----------------------

84	I/2	Final note a^1 .
----	-----	--------------------

85	II	2nd–4th notes lacking; 5th note without rhythm sign.
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86	III	1st note <i>F</i> .
----	-----	---------------------

90	I/2	2nd note c^2 .
----	-----	------------------

91	III	Final note <i>f</i> .
----	-----	-----------------------

92	II	e^1 without dot.
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106	I/1	Final note c^2 .
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107		Missing (dropped in the wake of the line break).
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113	III	Instead of the first note, a half rest.
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121	I/1	2nd note <i>b-flat</i> ¹ (does not correspond to the rest of the cantus firmus entries).
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12 Komm, Heiliger Geist, Herre Gott

KN 209, no. 72, pp. 336–341: “*Komm Heyliger* | Geist Herre Gott | Auff 2 Clavier | *Franciscus: Tunder. Ped.*” Page-turn comment after measure 62: “*Verte Continuatur.*”; after measure 127, 2nd quarter: “*Verte | perge*”. Closing comment: “*Finis Fran: Tunder: | Comp.*”

Measure	Voice	Comment
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11	I	Beat 3, 1st note a^2 (cf. no. 6, measure 73).
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16	I	Beats 3–4: dot lacking.
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27	II/2	1st note d^1 .
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30	II/1	1st note <i>b</i> .
----	------	---------------------

	II/2	Final note <i>d</i> .
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34	II/1	3rd note e^1 .
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37	III	Rhythm signs lacking.
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42	II/2	<i>g b c² b a</i> .
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57	II/1	3rd note e^1 (cf. the figure in no. 8, measure 119).
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94	I/3	1st note <i>g</i> .
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100	II/2	1st note <i>d</i> .
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	II/1	Final note notated as eighth (although a dotted eighth rest precedes).
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102	I/1	Beat 2: 16th instead of eighth rest.
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119	I/2, II/1	Half rests in the second half of the measure.
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134	II/1	Beats 3–4 one octave lower.
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136	I	Beat 4: 2nd and 3rd notes exchanged.
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13 Was kann uns kommen an für Not

KN 209, no. 65, pp. 314–323: “*Waß kan vns | kommen an | für noth | Auff 2. Clavier | F. Tunder. Ped.*” Page-turn comment after m. 55: “*Vert*”; after measure 95: “*Verte*”, after measure 145: “*Verte Cito*,” after measure 199: “*Verte Cito*”. Closing comment, “*Finis.*”

The echo passages, measures 68–78 (first half) and 181–198, are notated on two levels.

The melody still used today with many texts (initially Wittenberg 1529) is customarily named in the sources of North German organ music according to the opening line of Andreas Knöpken’s rhyming of the 23rd Psalm (1530, originally Low German).

Measure	Voice	Comment
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2	II/2	3rd note without dot.
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15	II/1	2nd note without dot.
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	III	1st note without dot.
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16	II/2	1st note without dot.
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17	II/1	1st and 2nd notes without rhythm signs; beat 4, dotted eighth, 16th.
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	II/2	Beat 2, dotted eighth, 16th.
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18	III	Beat 4, dotted eighth, 16th.
----	-----	------------------------------

19	II/1	Beat 4, dotted eighth, 16th.
----	------	------------------------------

20	II/2	Beat 3: 1st note without dot.
----	------	-------------------------------

21	II/2	Without rhythm signs.
23	III	4th note without rhythm sign; final note lacking.
24	II/2	Beat 3: 1st note without dot.
32	III	Half rest, half note <i>A</i> .
40	II/2	<i>c</i> .
42	I	Beats 2 and 4: 2nd note always one octave higher.
43	II	Beat 2: 2nd note one octave higher.
44	I	Final note one octave higher.
49	II	Final note without rhythm sign.
51	II	Beat 4, first note <i>e</i> .
56	I/2	Dot after 1st note erased.
57	I/2	Final note <i>f</i> .
66	II/1	Following the 1st note is a metrically redundant quarter rest.
67	II/1	3rd note without dot.
	III	1st note <i>B-flat</i> .
73	II	Final note unclear as corrected (<i>e</i> ² ? <i>c</i> ² ?).
74	I	1st note <i>g</i> ¹ .
	II	Final note <i>c</i> ¹ .
77	II	Final note one octave higher.
79	II/1	Beat 4: <i>c</i> without rhythm sign.
87	I/2	Final note notated as eighth.
96	II/2	1st and 2nd notes notated as eighths.
	III	Final note <i>B-flat</i> .
110	I/2	1st note one octave higher.
	II/1	4th note <i>e</i> ¹ .
113	I/2	The final four notes without rhythm signs.
116	II/2	Beats 1–2 one octave lower.
125	II/1	2nd note one octave lower.
129	I	1st note one octave higher.
135	II	Penultimate note originally <i>d</i> ¹ , corrected to <i>c</i> ¹ .
138	II	1st and 2nd notes one octave lower.
150	III	2nd note <i>e</i> .
163	I	Beat 3: quarter note, quarter rest in all voices.
	II	Beat 3: half note. In this section the writer seems to have been very uncertain about the division into measures: He interrupts the octave lines at short intervals (after the value of a half, often only a quarter note), but otherwise occasionally draws out the octave lines in the soprano beyond the measure boundaries (168–171).
164	I/1	1st note without dot.
165	I/1	Beat 1: quarter note, quarter rest;
	I/2, I/3, II	Beat 2: half-note rests.
166	I/1	Beat 3: quarter note, quarter rest;
	I/2, I/3, II	Beat 4: half-note rests.
175	I/2	1st note <i>g</i> .
177	I/1	Beat 1: quarter note, quarter rest;
	II/2	Beat 2: half-note rest (no rests are placed for the middle voices).

180		This incomplete measure is the logical conclusion of the response section. The metric irregularity could thereby be rectified if need be, so that the chord will enter as an harmonic addition in the next measure, or so that the right hand executes a transition figure for the subsequent echo motive.
181	I	One octave lower up to the first note of the following measure.
183	II	One octave lower up to the first note of the following measure.
190	I	2nd note <i>e</i> ² .
193	II	1st note one octave lower.
200	II/1	Final note <i>f</i> ¹ .
206	II/2	1st note without dot.
226	I/3	Beat 3: <i>e</i> ¹ without rhythm sign.
231	II	Quarter rest instead of the final note.
239	I/2	3rd note without dot; two 16th rests follow.
243	II	Beats 2 and 4: dotted eighth, 16th, eighth.
244	I/2, II	Beats 2 and 4: dotted eighth, 16th, eighth.
255	III	<i>B-flat</i> without rhythm sign.

Appendix: Compositions Fragmentarily Extant

14 Praeludium

KN 207/15, no. 55, fols. 34v–35r: “*Praeludium* | *F. Tund.*” The transcription was broken off after the first tablature line.

Measure	Voice	Comment
5	II/2	<i>G</i> without rhythm sign.

15 Was kann uns kommen an für Not

Pelplin, vol. 2, fols. 143^v, VII^r–X^r (penultimate entry at the end of the volume): “Was kan uns | kom[m]en an für | Noth | 2 *Clav: Ped.* | *Frans: Tunder.*”

Later additions to the tablature text include elucidating manual and pedal information (these are, insofar as seemed reasonable, reproduced in the present edition in parentheses), as well as (mostly erroneous) corrections of individual tones. The transcription ends after measure 180 with a closing flourish.

Measure	Voice	Comment
2	II/2	Beat 3: <i>g</i> ¹ corrected to <i>e</i> ¹ .
13	II/1	2nd note (<i>b-flat</i> ¹) corrected to <i>b</i> ¹ .
16	III	Pedal information added later; since the structure leaves no doubt about pedal use, this information was not adopted in the music text (likewise, in mm. 50, 57, 74, 90, 100, 110).
25	III	4th pitch letter later given a cauda (<i>f</i> raised to <i>f-sharp</i>).
29	I	Third from final note <i>g</i> ² .
Ties are several times added later in the measures 38–44. Since the addition does not occur consistently and re-striking the tone can well be justified, the ties are not adopted in the music text.		
38	I	Final note <i>c</i> ¹ .

40	II/2	g^l instead of e^l .	101	III	Beat 3: d instead of g .
41	I	Final note e^2 .	115	II/1	2nd–4th notes one octave lower.
44	I	Final note b^l .		II/2	4th note e^l .
51	I	Beat 3, 2nd note g^2 .	119-133		Other manual indications not adopted to ease the burden of the notation: measures 119, beat 2 (lower voice); 121 (middle voice); 130, beat 4 (lower voice); 131, beat 4 (lower voice); 133, beat 4 (lower voice) always “ <i>Org.</i> ”.
54	I	Beat 2: final note g^2 (before that a c^2 was erased).			
59	I	Two quarter notes, half rest.			
	II/1	Beat 4: one octave lower.	129	II/2	3rd note c^l .
	III	Beat 3: a ; the preceding note was corrected (originally b).	130	II/1	1st note c^2 .
62	II/1	Beats 3–4: two eighths, quarter.	132	I	Beat 3, 1st note c^2 .
	III	Beats 1–2: two quarters.	142	II/1	Beats 2–3: quarters e^l d^l .
70	I	Rhythm of 1st note given as quarter note.	159	I/2	3rd note c^l .
73	II/1	The two final notes g^l e^l .		III	3rd note with dot.
79	II/1	3rd note (d^2) corrected to a^l .	159-160		No triplet figures.
81	III	Beats 1–2: quarter note, quarter rest.	160	II	2nd and 3rd notes (f^l e^l) corrected to e^l f^l .
86	II	Two quarters, four 16ths, quarter.	161	II	Beats 3–4: eighth instead of 16th triplets.
91	II	Tie (later addition?) between beats 3 und 4.	165	I	Rhythmic value of 1st note given as quarter note.
92	I	Beat 4: 32nd (rhythm figure 4 corrected to 5) $d e c d$, 32nd $B c A B$ (but first beat of the following measure notated correctly).	173	I	Lacking the quarter rest, the bar lines are shifted by a quarter value up to the end of the transcription. But the cantus-firmus line must start with an anacrusis.
	II	Beat 4: eighth note d , 32nd $d e c d$ (but first beat of the following measure notated correctly).			
96	II	Beat 2: first note c^2 .			
97	I	1st note originally c^2 , with tie to the following note (the second octave line was erased, but not the tie).			
	II	Tie between beats 2 and 3.			