

Critical Report

On the Edition

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

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

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

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

Basis for the Edition

This edition follows the given source texts, offering:

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

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

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

Suggested editorial additions are represented by

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

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

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

Corrections

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

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

Thus, three possible types of error are:

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

Error Analysis

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

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

In the case of staff-notation copies:

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

General:

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

1 The manuscript analysis by Peter Wollny in the *Bach-Jahrbuch* 2019, pp. 93f., facilitates the hitherto unclear provenance of the *Berlin Ms*, the most extensive source with a coherent content of Buxtehude organ works, in the Lübeck tradition.



Manual keyboards of the Schnitger Organ in Cappel, Germany (1680)
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Source Descriptions

Preliminary remark:

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

All sources include a description with details about

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

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

Andreas Bach Buch

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

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

The origin of the manuscript can be narrowed down to the period between 1708 and 1714.³ It remained in the possession of the Bach family in Ohrdruf and passed through the hands of Johann Christoph's sons, of whom Johann Andreas is listed by name at the end of the manuscript: "J. Andr. Bach | 1754." After its ownership by the Bach admirer Johann Gottfried Möller and various collectors in the first half of the 19th century, the volume was purchased by the Stadtbibliothek Leipzig.

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

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

Many indications lead to the assumption that it was J. S. Bach who transmitted the Buxtehudiana. He had spent more than three months in Lübeck around the turn of the year 1705/06 and maintained close contact with Buxtehude. After his return, the six free works were mainly entered into the manuscript by Johann Christoph. The special interest in ostinato works is striking, including also Pachelbel's *Ciacona ex D \flat* (D minor) and the early version of Bach's *Passacaglia* (BWV 582).

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

Berlin Ms

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

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

Work titles:

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

This important manuscript, including the most comprehensive content of Buxtehude organ works, was long assumed in the Buxtehude literature to belong to the Erfurt tradition of the Pachelbel school, due to the Buttstett composition therein. That the scribe of the manuscript was the Kiel court organist Gerhard Rudolph Albrecht Sievers⁴ could first be verified from the man-

uscript comparisons⁵ published by Peter Wollny in the 2019 Bach-Jahrbuch. Sievers may have visited the Katharineum in Lübeck during a school residence prior to 1729 and probably had there the opportunity of copying the Buxtehude works from the composer's son-in-law, Johann Christian Schiefferdecker.

Sievers stayed in Leipzig from 1739–1740, where he was matriculated at the university and is documented to have been a student of Bach's. He probably sold the manuscript with the Buxtehude works in 1740 to Johann Friedrich Agricola, who was then also studying with Bach and is documented as the further owner.⁶

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

E. B. 1688

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

Source description with inventory:

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

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

Repertoire and Notation:

The first section of the extensive anthology from the decades before 1688 contains a repertoire of 96 works inscribed on 227 pages. The ten works attributed to Buxtehude, eight of them unica, are written – except for the *Sonata* (BuxWV Anh. 5) – in the German clavier notation with treble and bass clefs and the closely spaced five-line staves without continuous bar lines (for notation description, see EB 9305, pp. 2f.). They are divided into three groups:

<i>Sonata</i> à 2 Clavir Pedal: Box de Hou	(BuxWV Anh. 5)	pp. 81–83
<i>Praeludium</i> D. Box de Hude. Org: Libeck. Ped:	(BuxWV 152)	pp. 84–87
<i>Præambulum</i> di Sig. D. Box de H. Ped:	(BuxWV 158)	pp. 88–91
<i>Praeludium</i> del Sig. D. Box de H	(BuxWV 142)	pp. 92–99
<i>Canzon</i> Sig. D. Box de H.	(BuxWV 166)	pp. 100–105
<i>Fuga</i> Sig: Box de Hude	(BuxWV 175)	pp. 117–119
<i>Praeludium</i> Sig: D Box de Hou. Org: Libec.	(BuxWV 148)	pp. 120–125
<i>Praeludium</i> Sig. Box de Hude à Libeck.	(BuxWV 144)	pp. 134–137
<i>Praeludium</i> Sigre. Box de Hude ex Gh.	(BuxWV 136)	pp. 137–141
<i>Toccata</i> . Sig. Box de Hude ex D ped: 1684.	(BuxWV 155)	pp. 142–147

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

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

Recorded in the second section (gatherings IX–X) on pages 173–220 are nine works by Nicolaus Adam Strungk in full-score notation (4 staves), followed by gathering XI with a toccata ascribed to Bernardo Pasquini, which due to stylistic features probably comes from the Viennese court organist Ferdinand Tobias Richter.⁷

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

Provenance of the Manuscript:

The initials on the cover (*E. B.* on the front and *1688* on the back) indicate Emanuel Benisch, Sr., born in 1649, who was organist at the Frauenkirche and Sophienkirche in Dresden from 1679 to 1695, then working at the Kreuzkirche from 1696 until his death in 1725.⁸ His son, Emanuel Benisch, Jr., worked in Dresden from 1722 and as his father's successor at the Kreuzkirche. Kerala Snyder first posited that the initials *E. B.* referred to Emanuel Benisch, Sr.⁹ Michael Belotti confirmed Emanuel Benisch, Sr., as the scribe from a handwriting comparison of the titles.¹⁰ Benisch displayed an impressive activity in collecting music.¹¹

In a further career, Benisch worked as a sculptor, whose 1704 plaster cast of the wax mask of the Saxon Elector and King, August the Strong, is well known, still preserved to this day.¹² Benisch must have had an exceptional position of trust at the Dresden court, which together with honora-ria, enabled him to build up a large music collection.

Dresden was an outstanding European cultural center in the late 17th and early 18th centuries. The court orchestra, featuring Italian musicians, had firmly established the Italian style in Dresden. The conversion of the Saxon Elector Augustus to Catholicism in conjunction with assuming the Polish royal crown in 1697 promoted competition in the Lutheran city for the most impressive church buildings (Hofkirche and Frauenkirche) and church music performances. In this culturally fertile situation, Emanuel Benisch, Sr., developed his collecting activity, receiving most of the models for the manuscript anthology *E. B. 1688* from Nicolaus Adam Strungk, who was employed from 1688 as vice kapellmeister, and from other organist colleagues.

We are not familiar with the models available to Benisch. It is likely that he was not acquainted with the Italian, South and North German composers to be found in the manuscript, whose works are in part wrongly attributed and the form of whose names is incorrect there. Thus, in the first two works, Frescobaldi's elevation toccata (*Toccata Terza* from the second toccata book) and the well-known organ-point toccata by Kerll (*Toccata VI*), we find inaccurate attributions to Poglietti. Noteworthy are the erroneous and abbreviated final bars of many works and the strange forms of Buxtehude's name, as of p. 81.¹³

Gerber Ms

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. 40268*.

This extensive manuscript was begun by the 13-year-old Heinrich Nicolaus Gerber in 1715 and contains an excerpt (mm. 41–71) from BuxWV 166:

[without title] *Buxtehudi. Org. in Lüb.* S. 64–66

Via the son Ernst Ludwig Gerber the manuscript in staff notation came to the Königliche Bibliothek [Royal Library] Berlin, later Preußische Staatsbibliothek (Nr. 7365).

J. Günther Bach Buch

New Haven (USA), Yale University, Beinecke Library, LM 4983.

The manuscript in staff notation contains 56 pages, at the beginning there are two free manual works by Buxtehude in the immediate vicinity of compositions by Johann Caspar Ferdinand Fischer and Johann Pachelbel. The repertoire continues to consist of chorale settings, that can be classified as teaching material, and an early copy of Johann Sebastian Bach's two-part inventions and three-part sinfonias. The scribe Johann Christoph Bach (1673–1727), who worked in Erfurt and from 1698 in Gehren near Arnstadt, was related to Johann Sebastian Bach and created the manuscript around 1720.¹⁴

Immanuel! Toccata di Sig^{re} Dieter. Buxtehude | G. ♯. G. durez (BuxWV 164) pp. 1–3
Canzonetta. di. Diet. Buxtehude. (BuxWV 172) pp. 6–7

The sale of Johann Christoph Bach's Erfurt parental home to Johann Pachelbel in 1684 created a connection that explains the route of transmission of the templates of Buxtehude's compositions to the Bach family and thus the affiliation with the general Thuringian Pachelbel tradition.¹⁵ The owner's mark "Johann Günther Bach" points to the son of Johann Christoph, who worked in Erfurt until 1756. The further course of ownership leads via Johann Christian Kittel to Johann Christian Heinrich Rinck (see volume I/2, EB 9305, p. 53), whose estate came to the Yale University Library via the American collector Lowell Mason.

J. Christoph Bach Ms

Köln, Universitätsbibliothek, Handschriftenabteilung, B 62 R (earlier: Musikwissenschaftliches Seminar, no. 586).

The single manuscript in staff notation contains the *Canzonetta ex G ♯ | di | Buxtehude* (BuxWV 172).

It was written by the Gehren cantor Johann Christoph Bach at the same time as the J. Günther Bach Buch and shows this piece in an almost identical musical text.

The provenance is unknown until the manuscript came into the extensive musical collection of Erich Prieger in Bonn in the late 19th century and, after his death, into the library of the Musicology Department of the University of Cologne.¹⁶

Leipzig Tab

Leipzig, Städtische Bibliotheken, Musikbibliothek, Sammlung Becker II.2.51.

The anthology contains four parts in letter tablature, of which the extensive third part on 66 pages contains a repertoire that is comparable with *E. B. 1688*. Italian as well as South, Central and North German composers are represented here, including Frescobaldi, Kerll, Pachelbel or Strungk. At the beginning there is a work by Buxtehude with the title:

Canzon. | D. Buxtehude. (BuxWV 168)

Remarkable is the tablature notation written by an unknown scribe around 1700 in comparison with the staff notation of this work in *E. B. 1688*, which was written almost twenty years earlier.

We find here an example of the long coexistence of the two so different forms of notation in the Buxtehude tradition.

So far, origin and provenance could not be ascertained. The manuscript was part of the collection of the Leipzig St. Petri organist and music collector Carl Ferdinand Becker, who had the four parts bound together into one volume and sold it to the Stadtbibliothek Leipzig in 1856.

Lindemann Tab

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

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

Canzon. | ex: G: b. || G: Lindemañ. | Anno 1713. d: ["on the day"] 6 April (BuxWV 173) N 1
Praeludium. | di. | Dieter. Buxtehude. [fragment] (BuxWV 154) N 1
Praeludium. manualit: | ex: G: ♯. | di. | Diet: Buxtehude. || G: Lindemañ.
 || Aõ: 1713 d: 6 Nove: (BuxWV 162) N 2
Praeludium. ex: E: b. | di. | D: B: H: | Pedalieter. || G: Lindemañ. |
 Aõ: 1714. d: 17 M[ay] (BuxWV 142) N 5
Canzon. | ex: C: ♯. | di. | D. Buxtehude: | G: Lindemañ: | Aõ: 1713.
 | d: 5 Martý: (BuxWV 167) N 6
Canzon. ex: G: ♯ | di. | Diet: Buxtehude. || G: Lindemañ. (BuxWV 170) N 8
Canzon. ex: E: b. | di: | Diet: Buxtehude. || G: Lindemañ. || 1714. 31:Jan: (BuxWV 169) N 9
Praeludium. ex: G: b: | di. | Diete: Buxtehude. || G: Lindemañ:
 | Aõ: 1714. | d: 15. Maÿ (BuxWV 149) U 5
Praeludium. ex: D: ♯: | di. | Diet: Buxtehude. || G: Lindemañ.
 || J: N: J: 1714. d: 3 Janu: (BuxWV 139) U 6

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

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

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

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

Möller Ms

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

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

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

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

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

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

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

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

Norrköping Tab

Norrköping (SE), Stadsbibliotek, Samling Finspång, *No. 1136:2*.

The letter tablature contains 16 leaves in a leather binding and was copied by an unknown scribe at the beginning of the 18th century. The volume originates from the possession of the De Beer family and came to the Norrköping City Library in the early 70s of the 20th century.²³ In addition to suites by Johann Adam Reincken, the *Canzonetta ex a* is preserved here as a unicum:

Canzonetto. | D.B.H. (BuxWV 225) fol. 2v–3r

Schubart Ms

Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung, *Mus. ms. 30194*.

In the 19th century, the composite manuscript in staff notation was compiled from 26 fascicles. It contains music for keyboard instruments and chamber ensembles by 20 composers of the 18th century, including J. S. Bach and several Bach students. In fascicle 5, a work by Buxtehude is preserved on one sheet:

Toccata Manual: D. Buxtehude (BuxWV 164)

The scribe Johann Martin Schubart (1690–1721), Bach's successor as organist in Weimar, was identified by Peter Wollny and Michael Maul.²⁴ He is represented as scribe only in fascicle 5 of this composite manuscript. It is possible that a copy of BuxWV 164 was available to him as a model during his lessons with Bach in Weimar, during which he also notated works by Pachelbel in the Weimar organ tablatures. This multi-part *Toccata* by Buxtehude, which contains five stylistically different parts in a compact form, seems to have been popular as a teaching piece in Pachelbel's school circle. It is the only manualiter composition that has survived in four different sources.²⁵

The later owners of fascicle 5 are unknown, as are the closer circumstances of its incorporation into the Staatsbibliothek zu Berlin.

Overview of the Origin of the Buxtehude sources:²⁶

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

This overview shows the concentration of the tablature tradition in the Scandinavian and North German sources and contains, therefore, also sources from Volume II (EB 9306), including works from the early and middle creative periods.²⁷ An example of early transcriptions to staff notation is *E. B. 1688*, with a repertoire for practical use from mainly prior to 1688.²⁸ The *Berlin Ms* is a collection of pre-1700 masterworks probably serving as model pieces and are based on the Lübeck tradition. Finally, the Bach-family manuscript tradition goes back to the Pachelbel students Johann Christoph Bach in Ohrdruf and to the cantor by the same name in neighboring Gehren, as well as to Johann Sebastian Bach. The *Andreas Bach Buch* contains mainly the post-1700 late works of Buxtehude.

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

1 Cf. Kerala J. Snyder, *Dieterich Buxtehude, Leben – Werk – Aufführungspraxis*, Kassel, 2007, pp. 356f.

2 Completely listed in the critical apparatus of the scholarly Buxtehude editions by Michael Belotti and Christoph Wolff: *Dieterich Buxtehude, The Collected Works*, Vols. 15/B and 17, New York, 1998, and, respectively, 2016. The abbreviations in this text serve as a reference to the source information compiled here: CW, Vol. 15/B, and CW, Vol. 17.

- 3 Cf. 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 Born in 1709 in Schleswig-Friederichsberg. Matthias Lassen, *Der Kieler Hoforganist Gerhard Rudolph Albrecht Sievers – ein bislang unbekannter Schüler „des berühmten Herrn Capellmeister Bach“*, in: *Bach-Jahrbuch* 2019, pp. 83f.
- 5 Peter Wollny, *Nachtrag zum Beitrag von Matthias Lassen*, in: *Bach-Jahrbuch* 2019, pp. 93f.
- 6 The sale to Agricola can be explained by the financial situation of Sievers, who had to finance his studies in Leipzig partly from music sales, cf. Wollny, see note 5, p. 95.
- 7 Kind communication from Edoardo Bellotti (Pavia/Bremen).
- 8 Cf. Frank-Harald Greß/Holger Gehring, *Orgeln und Organisten der Kreuzkirche zu Dresden*, Regensburg, 2013, p. 52 (with information about the correct birth year 1649 of Benisch, Sr.).
- 9 Cf. Kerala J. Snyder, *Dieterich Buxtehude, Organist in Lübeck*, New York, 1987, p. 326.
- 10 Michael Belotti, *CW*, Vol. 15/B, p. 9.
- 11 Samantha Owens, *Music via Correspondence: A List of the Music Collection of Dresden Kreuzorganist Emanuel Benisch*, in: *Understanding Bach* 11 (2016), Online publication of the Bach Network UK, pp. 39–56.
- 12 Since 2020, on display again in the armory of the Dresden Residenzschloss (Inventory number *i. 0024 a*). The “royal statue” with the coronation regalia erected in the armory immediately after the coronation of Augustus the Strong in 1697 was not completed until the king’s life mask was attached in 1704. Cf. Jutta Charlotte von Bloh/Sabine Schneider, *Paradetextilien Augusts des Starken 1697 und 1719*, Cologne, 2014.
- 13 The models used by Benisch were possibly separate manuscripts without the full names of the composers. Information about the authorship of the Buxtehude works may have been given orally by Nicolaus Adam Strungk, who could also have provided many models for North and South German compositions. Thus, the distorted forms of Buxtehude’s name may be a phonetic rendering of the Saxon pronunciation by Benisch (kind information from Wolfgang Skorupa, Dresden). Michael Belotti remarked in his Freiburg dissertation on *Die freien Orgelwerke Buxtehudes*, Frankfurt am Main, 1995, p. 111: “The dialectal forms of the author attributions in the Codex E. B. 1688 [...] suggest that the interpretation was mediated by oral communication; the first name is never written out.”
- 14 Cf. Yoshitake Kobayashi, *Der Gehrener Kantor Johann Christoph Bach (1673–1727) und seine Sammelbände mit Musik für Tasteninstrumente*, in: *Bachiana et alia musicologica. Festschrift Alfred Dürr zum 65. Geburtstag*, Kassel, 1983, pp. 168–177. Johann Christoph Bach, no. 17 in the Bach genealogy, was a second cousin of Johann Sebastian Bach.
- 15 Cf. Otto Rollert, *Die Erfurter Bache*, in: *Johann Sebastian Bach in Thüringen, Festgabe zum Gedenkjahr 1950*, Weimar, 1950, pp. 201–213, here p. 208.
- 16 Cf. Georg Kinsky, *Musiksammlung aus dem Nachlasse Dr. Erich Prieger-Bonn nebst einigen Beiträgen aus anderem Besitz*, III. part, Cologne, 1924.
- 17 Cf. Josef Hedar, *Dietrich Buxtehudes Orgelwerke*, Diss., Lund, 1951, p. 12.
- 18 Among them two preludes (in E minor and G major) by Nicolaus Bruhns in tablature notation.
- 19 Cf. Hans-Joachim Schulze, *Studien zur Bach-Überlieferung im 18. Jahrhundert*, Leipzig and Dresden, 1984, p. 54.
- 20 Cf. Robert Hill, see note 3, p. 26. The bearer of the North German and French repertoire was probably J. S. Bach after his return to Ohrdruf from Lüneburg in 1702, cf. Christoph Wolff, *Johann Sebastian Bach. The Learned Musician*, New York & London, 2000, p. 73.
- 21 Cf. Werner Wolffheim, *Die Möllersche Handschrift. Ein unbekanntes Gegenstück zum Andreas-Bach-Buche*, in: *Bach-Jahrbuch* 1912, pp. 42–60, and appendix.
- 22 Various forms of the combination of staff notation and letter tablature can be found in Bach’s autograph notations in the *Orgelbüchlein*: BuxWV 605, 612, 616, 617, 620, 623, and 624.
- 23 See *CW*, Vol. 17, p. 92.
- 24 Cf. *Weimarer Orgeltabulatur. Die frühesten Notenhandschriften Johann Sebastian Bachs sowie Abschriften seines Schülers Johann Martin Schubart*, Kassel, 2007, pp. XXIII f.
- 25 See the Commentary to the Individual Notes, p. 8.
- 26 Listed are all sources of the volumes I and II of this edition.
- 27 The extensive *Lindemann Tab* contain model pieces from Buxtehude’s instruction.
- 28 The identification of Buxtehude’s works in *E. B. 1688* as communion repertoire (sub communione), presented as part of this edition project, reveals many pieces as a liturgical repertory.

Individual Notes

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

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

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

Abbreviations

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

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

Commentary to the Individual Notes

1 Praeludium manualiter ex G BuxWV 162

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

This Praeludium belongs to the pedagogically oriented pieces in the *Lindemann Tab* repertoire. Right at the beginning, the precise overlegato (*überlegato*) notation of the broken G-major chord in measure 3 is one of the demanding examples of complex notation in letter tablature (see facsimile on p. 70). In measure 5, the E-minor chord requires the short octave, while the following measure features a low F sharp. Here, right at the beginning, is a situation presupposing the keyboard arrangement described in the preface with the short octave and the doubled sharp keys for the F-sharp and G-sharp pitches.

This work's fugal style corresponds to an improvisational model with many parallel thirds, sixths, and tenths. Noteworthy is the small proportion of four-voice sections and the inconsistent voice leading at various places, where one voice disappears and is subsequently replaced by a newly beginning voice (usually in the treble). This voice mutation can be observed in measures 35–37 and 39–41. A comparable situation is also to be found in the manual Toccata (BuxWV 164).¹

The scope of the meantone temperament is exceeded in several places, especially in cadences. Particularly striking is the B-major cadence in measures 48–50, the middle of the prelude, where there is a dissonance concentration under the requisite of a meantone or modified meantone temperament. The musical weighting of the B-major key's dissonance character gets lost in modern equal temperament.²

2 Praeludium ex g BuxWV 163

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

The manual *Praeludium ex g* is of a completely different nature. Extant together with the large pedal prelude in the *Berlin Ms*, its formal differentiation as well as its harmonic and contrapuntal finesse conform to this collection's high compositional demands. The wide hand spans in measures 96 and 108 need the short octave, while also featured, on the other hand, is the low F sharp (m. 14). The rhythmic and harmonic profile is determined by the absence of many ties before dissonances, such as are to be found in 20th-century editions, thus reshaping the stylistic character.

The adaptation of Froberger's style in the free sections brings this prelude close to the free keyboard works of Johann Adam Reincken. In this *Praeludium ex g*, the scope of meantone temperament is only slightly exceeded: by a few passing tones in the first fugue (from m. 10) as well as by short, emphasized dissonances in the middle interlude (from m. 87) and the last gigue-fugue.

3 Toccata ex G BuxWV 164

The transmission goes back to three sources: *Berlin Ms*, *J. Günther Bach Buch* and *Schubart Ms* (all staff notation).

The multiple transmission shows the popularity of this toccata, which – comparable to Buxtehude's pedal toccatas – is cross-stylistic in character. The fewer-voiced manual setting can be compared to BuxWV 162, thus complying with the same pedagogical concept, including a guide to

improvisation. Striking here, too, is the voice mutation in the middle section: the disappearance of voices in the bass chord breaks and the subsequent new voice entries in the treble (from m. 31).

The meantone-temperament scope is exceeded only in the harmonic sharpening of the final cadence (m. 48).

4 Toccata ex G BuxWV 165

Main source: *Möller Ms* (staff notation).

Concordance: *Preller Ms* (staff notation).

This toccata, extant in the immediate vicinity of the early version of J. S. Bach's manual-toccata in D major (BWV 912a),³ is one of Buxtehude's free-repertoire masterpieces. Notable in the introductory toccata section are the alternating chord breaks between the hands, notated with differentiated overlegatos as of measure 15. Arising for nine measures in an interlude beginning in measure 21 are strong dissonant effects from modulations to B, F-sharp, and C-sharp majors. This passage's expressive musical effect is lost, however, due to modern equal temperament.

The second third section of this virtuosic toccata is taken up by a fuga transitioning into a figured ostinato setting in the third and final section. This combination of fuga and ostinato is singular in Buxtehude's keyboard works, resembling Reincken's fugal style in the predominantly two-voiced, uninterrupted 16th-note motion.

A copy by Johann Gottfried Preller (1727–1768)⁴ contains, in addition to several music-text differences, a great many added ornaments and fingerings that represent a mid-18th-century interpretive style.⁵

5–13 The Canzonas BuxWV 166–173, 225

Buxtehude's canzonas can be understood as an art-of-fugue compendium, featuring very different contrapuntal and formal concepts. Typical are the sometimes extended subjects with a continuous 16th-note motion and many large intervallic leaps. In many cases, these subjects do not lend themselves well to pedal playing. In the pedal works, this fugue type can also be performed manually, often requiring pedal use only in the main cadences and at the end.⁶ Based on the source titles, this edition uses the terms "canzon" and "canzonetta" (for the smaller works).

5 Canzon ex C BuxWV 166

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

The multi-section structure resembles Buxtehude's prelude without the introductory free section. As of measure 24, the fugue style is abandoned and parallel figuration begins (cf. *Toccata ex G* (BuxWV 164), mm. 12 and 13). The following chord breaks correspond to measures 25 to 27 in *Toccata ex d* (BuxWV 155). The two cadenzas in the free Froberger manner beginning in measures 38 and 72 are also close to the prelude and toccata styles.

This canzon is a typical example of the style mixtures in Buxtehude's free works, with a relationship to Johann Jacob Froberger's capriccio style.

The meantone-temperament range is exceeded in measure 85, but only very briefly for the harmonic sharpening of the cadence.

6 Canzonetta ex C BuxWV 167

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

Here, unlike the stylistically, formally, and figuratively very demanding *Canzon ex C* (BuxWV 166), we have a simple example of the fugue style as an improvisation model for elementary instruction. The source dates back to the study period with Buxtehude.

The scope of the meantone temperament is not exceeded at any point.

7 Canzon ex d BuxWV 168

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

Secondary source: *Leipzig Tab* (letter tablature).

The title "Canzona," common in previous editions, does not appear in the sources ("Canzon" in *Leipzig Tab* and "Canzonet" in the *Berlin Ms*). Peter Wollny's identification of the Lübeck origin of the *Berlin Ms* has led to its assessment as the main source.⁷

The *Canzon ex d*, with its extensive abandoning of free style in cadences and transitional bars between fugal sections, is among the most contrapuntally rigorous examples in this style. Its proximity to Froberger's canzonas with direct transitions from one to the following fugal sections is striking. A special feature is the occurrence of the subject's inversion. It is not an improvisational example, but a compositional model.

The scope of meantone temperament is observed.

8 Canzon ex e BuxWV 169

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

Revealed in this canzon is another compositional model in which two subjects appear in stretto in the second section. The frequent appearance of the pitch D sharp is not problematic in the letter tablature, since here the black key between D and E is not designated as E flat, but as D sharp. The pitch A sharp is notated, on the other hand, as B flat.⁸

The frequent occurrence of embellishment signs and the pitches D sharp, A sharp, and E sharp stipulate the harpsichord, where the meantone-temperament boundaries can be shifted by modifying the tuning in the circle of fifths: with the "wolf" not as usual between E flat and G sharp, but between C and E sharp (instead of F).⁹ The pitches E flat, B flat, and F do not occur in BuxWV 169.

9 Canzon ex G BuxWV 170

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

This canzon, with its lesser contrapuntal substance, a frequent basso continuo-like upper or lower voice setting, and the parallel leading of two voices to the subject in the first section, can be considered an alternative model to the *Canzon ex e*. It is a virtuoso improvisation model. Notewor-

thy is the mostly three-voice setting, only expanding to four-voice harmony at the end of the three sections.

The subject requires the key F sharp (m. 109) in the low register, present on stringed keyboard instruments in Buxtehude's milieu. The scope of meantone temperament is not exceeded.

10 Canzon ex G BuxWV 171

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

With the repeated use of F sharp in the low octave, this canzon can also be assigned to the harpsichord repertoire. Observed in the second section can be a basso continuo-like setting in the upper or lower voices. The setting is initially in three voices, though as of measure 30 in four voices throughout. This concept of increasing number of voices is clarified by the rest positioning in the *Berlin Ms*.

The hemiola character in 12/8 time of the first half of the subject in measures 22, 23, 28, 30, and 33 is striking (see music example below).

The scope of meantone temperament is observed.



Music example: BuxWV 171, m. 23, beats 1–2

11 Canzonetta ex G BuxWV 172

Two main sources: *J. Günther Bach Buch* (staff notation) and *J. Christoph Bach Ms* (staff notation).

The almost identical music text in both sources was written by the Gehren cantor Johann Christoph Bach. In both cases the title is "Canzonetta." The predominantly three- and two-voice setting can be attributed to the improvisational type. The scope of meantone temperament is observed.

12 Canzonetta ex g BuxWV 173

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

The three- and two-voice setting resembling BuxWV 172 is also an example of Buxtehude's improvisational style without exceeding the scope of meantone temperament.

13 Canzonetta ex a BuxWV 225

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

This only later known canzonetta dating back to the late 17th-century Swedish tradition is also an improvisational model with an agitated subject and basso continuo-like upper or lower voices.

Following as of measure 26, after eight subject entries in direct succession, is a toccata section, with further suggestions for improvisation

The meantone-temperament scope is exceeded only in the quickly-played subject in the dominant and with three longer tones on D sharp in measures 31, 38, and 42 (final cadence).

14–16 The Fugues BuxWV 174–176

The three fugues, coming from three of Buxtehude's most important sources, show a wide spectrum of contrapuntal concepts.

14 Fuga ex C BuxWV 174

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

The longest fugue subject in Buxtehude's oeuvre represents the gigue style and is accompanied at each appearance by few voices in continuo setting. It is a contrapuntal minimalism and a challenging improvisational model, closing with chord breaks in toccata style.

The meantone-temperament scope is not exceeded.

15 Fuga ex G BuxWV 175

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

The three-voice setting shows contrapuntal consistency without elements of the preludia and toccata style. In the second section, the subject appears in contrary motion, and in the third section, in a combination of basic form and contrary motion. Notable in the subject inversion in the ascending leap of a fourth is the lack of the natural sign. The meantone-temperament scope is observed throughout.

16 Fuga ex B BuxWV 176

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

This fuga shows a four-part canzona form, beginning with the continuous sixteenth-note figuration in the first section, rhythmically differentiated toccata elements in the second, and an elegant contrapuntal development of the subject material in the third and fourth sections. Despite the unusual B-flat-major key, the meantone-temperament scope is only slightly exceeded by the note A flat as a dissonant sharpening.

17 Praeludium ex D BuxWV 139

Source edition as per *Berlin Ms* (staff notation) on two staves.

Comparison: Notation on three staves as per *Lindemann Tab* in volume I/1, pp. 15–19.

The differences from the *Lindemann Tab* music text are minor, suggesting that both versions go back to the same original model. Several changes can also be classified as transcription errors.¹⁰ Noteworthy is the theme's rhythmic change in measures 31 (treble) and 47 (alto).

This two-stave notation of the *Praeludium ex D* serves as an example of a model for manualiter interpretation. The pedal indications contained in the *Berlin Ms* marked with an * serve as a reference to the source text with the apparently later added pedal indications that are not complete (see volume I/2, p. 47 (or translation document p. 4)). The following pitches cannot be reached in the left hand, requiring use of an octave or playing with an attached pedal:

- mm. 9–10, F sharp, G sharp, A; m. 20, D; mm. 32–33 A, B, G, A, D (cadence notes); mm. 91–92 E sharp, F sharp, and as of m. 105, the organ point D.
- The four bass notes in measures 77–79 can be played an octave higher and form a descending line with the sequencing bass notes in the subsequent measures.

This adaptation to manual playing involves a few notes in the lowest octave that can be performed without octavation on instruments with attached, low-register pedal. This results in a broadening of the interpretation possibilities for historical organs outside the North German tradition, especially in Spain and Italy. The two-stave as compared to the three-stave notation has, however, the disadvantage that the voice progressions of the middle voices are confusing, and the hand distribution cannot be clearly shown.

Excursus into Manual und Pedal Playing of the free Buxtehude works:

The starting point for learning the pedal works in Buxtehude's time was playing on stringed instruments in a domestic context (cf. vol. I/2, p. 46f. (p. 3f.)). The essential technical playing skills could first be acquired in manual playing. An instructive example of this concept is the most extensive printed collection of organ and clavier music in the 17th century: the *Tabulatura nova* by Samuel Scheidt (Hamburg, 1624). Almost all works can be performed manually, except for some organ verses with a bass cantus firmus that cannot be fully reached with the left hand.¹¹

With its differentiated notation on two and three systems, the present edition offers a solution for the interpretation of the pedal repertoire on modern and historical organs, in which only those sections that require obligatory pedal playing in terms of fingering appear on three staves.

However, the ability to play bass lines with long note values pedaliter, as required in the organ works from the generation before Buxtehude – Heinrich Scheidemann and Matthias Weckmann in Hamburg, as well as Franz Tunder in Lübeck – could be acquired during the learning phase on stringed instruments with attached pedal. The young Buxtehude may possibly have already had a separate pedal clavichord at his disposal during his apprenticeship and the first period of his career in Denmark and was thereby able to learn very difficult, obbligato pedal playing.¹²

A telling example is the *Praeludium ex e* (BuxWV 142), extant in several manuscripts. This prelude attains demanding pedal-playing techniques that, together with a high complexity of counterpoint and a wide stylistic range, are not observed in the North German repertoire before Buxtehude. It is an obbligato pedal piece in which only the last gigue-fugue with triplets in the bass in measures 120 to 141 can be played manualiter (cf. vol. I/2, pp. 69f. (p. 15f.)). In comparison, in all other pedal works a constant alternation between manual and pedal execution of the bass lines is possible.

This step of practicing on an independent pedal instrument, reserved for professional training, was generally associated with high tuition fees. It must be pointed out that within this context, practice possibilities on the larger church organs were very limited.¹³ This kind of practice was not likely, especially for the initial learning phase, requiring many daily practice hours.

These indications do not provide us with established facts about the learning process details associated with professional organ playing in the late 17th century. They can, however, facilitate understanding that in the initial phase the practice process probably started from an extensive manualiter performance of the pedal repertoire in Buxtehude's time. Therefore, a manualiter performance of

Buxtehude's organ works is not to be understood as a reduction of the obligatory pedal playing, but rather as an intermediate step in the learning process that had in general to be traversed.

This argument provides the background for considering that playing Buxtehude's pedal works on instruments with attached or only minimally extended pedal is a legitimate interpretation option. This means that even the historical organs outside of northern Germany having only rudimentary pedals (e.g., only the lowest octave) can be considered in performing Buxtehude's organ works, though excluded must be several pieces with an almost continuous obbligato pedal part. These include the three ostinato works belonging to the late works, and the two *Praeludia ex e* (BuxWV 142 and 143).

Emerging for pedal playing in Buxtehude's free organ works, 150 years after Spitta's first edition, is a different interpretation perspective: Based on an expanded knowledge of sources and styles, it is a matter of a stylistically legitimate way of playing on all existing organ types.

Another important aspect concerns the pedal playing of long bass notes, organ points and cadence sections in the manual repertoire. Models for this can be found in the publications of the South German organ music in the late 17th and in the 18th century.¹⁴ These include:

BuxWV 162	mm. 51–56
BuxWV 163	mm. 105–109
BuxWV 168	mm. 60–65
BuxWV 170	mm. 70–72, 99–102
BuxWV 172	mm. 41
BuxWV 173	mm. 23–25
BuxWV 174	mm. 69/4–77
BuxWV 176	mm. 26–27, 71–75
BuxWV 139	mm. 9–10, 19/4–20, 32–33, 68, 77–82, 87–92, and 104–110

- 1 Margarete Reimann has pointed out this North German tablature-notation inconsistency in the text to the transcriptions from the Lüneburg tablature KN 208¹, cf. *Das Erbe Deutscher Musik*, volume 36, Frankfurt, 1957, p. 102.
- 2 In recent decades' discussion about tuning the deliberate use of tuning dissonances in the keyboard style of the Buxtehude period for the expression of pain in the sense of expressively expanding the *stylus phantasticus* has played so far only a subordinate role.
- 3 Title in the *Möller Ms: Toccata. ex D f. Joh. Seb. Bach*.
- 4 Cf. Bernd Koska, "Bachs Privatschüler," in: *Bach-Jahrbuch* 2019, p. 37.
- 5 *Preller Ms*, published in *Dieterich Buxtehude, The Collected Works*, Vol. 17, ed. by Christoph Wolff, New York, 2016, pp. 34–39.
- 6 This fugue type is notated on two staves in the *Praeludium ex C* (BuxWV 138); the pedal is only essential as of m. 56.
- 7 Cf. Source Description, p. 3f.
- 8 For the discussion of the pitch designations in the letter tablature, see volume I/2, p. 45 (p. 2).
- 9 In preparation by the author is a study on the compatibility of the meantone tuning system with key usage in the North German keyboard repertoire.
- 10 This includes the chord break in measure 3.
- 11 The other examples of cantus firmus playing in the higher pedal registers are mentioned as registration examples in the Appendix to the third part of the *Tabulatura nova*.
- 12 Cf. the information on separate pedal clavichords in Danish organists' bequests in the last third of the 17th century, in volume I/2, p. 48 (p. 5), note 9.
- 13 A detailed discussion can be found in Siegbert Rampe, "Abendmusik oder Gottesdienst? Zur Funktion norddeutscher Orgelkompositionen im 17. und 18. Jahrhundert," *Schütz Jahrbücher* 2003 and 2004.
- 14 This includes *Ars Magna Consoni et Dissoni*, ed. by Johann Speth, Augsburg, 1693 (facsimile: Innsbruck, 1994).



Written-Out Embellishments and Ornamentation Signs

Buxtehude's compositions for keyboard instruments and their reception in the 17th and 18th centuries date from the transitional period between tablature and staff notation, between meantone and well-tempered tuning, and between North-German- and French-influenced ornamentation styles. These changes in stylistic parameters make it especially difficult to assess the ornamentation signs.

First of all, distinguishing between written-out embellishments and ornamentation signs is important. The precise **ornamentation notation** in both letter tablature and staff notation was one of the complex notation tasks due to the use of the respectively fastest note values. Following here is a representative selection:

BuxWV 136	65 / 1–2 / A 53 / 2–4 / A	Main-note trill with lower neighboring tone, cadence Acceleration trill with lower neighboring tone, cadence
BuxWV 138	64 / 4 / B and	trill of a third
BuxWV 153	64 / 4 / B	
BuxWV 139	90, 92 and 94	Acceleration trill with upper neighboring tone ¹
BuxWV 140	43 / 3–4 and 50 / 3–4	Trill in parallel thirds
BuxWV 141	51 / 4 / B 56 / 2–3 / T	Trillo longo with upper neighboring tone Main-note trill with lower neighboring tone ²
BuxWV 142	102 / 1–4 / T/A/D	Main-note ornament with upper and lower neighboring tones
BuxWV 152	76 / 4 / D	Cadence ornament
BuxWV 145	125 / 1–4 / T/A 127 / 4 / D	Contrary-motion trill Cadence ornaments
BuxWV 149	158 / 1–4 / D1/2	Cadence ornament – trillo longo with third
BuxWV 150	36 / 1–4 / B	Trillo longo with lower neighboring tone and acceleration
BuxWV 151	3 / 1–4 / D/A	Trill in parallel thirds with acceleration

Ornaments are written out with the upper and lower neighboring tones beginning with the main note. Even contrary-motion models are possible (BuxWV 145). Versatile are the slides (*Schleifer*) in conjunction with short trills. Buxtehude's free organ works include an unusually large number of written-out ornaments, to be found almost exclusively in the pedal preludias and not in the toccatas, canzonas, and fugues. Such a comparable diversity of written-out embellishments can be observed neither before nor after Buxtehude.


The number of **ornamentation signs** in Buxtehude's free works is small compared to contemporaneous French keyboard style, borrowing from it mainly the mordent  and the short upper mordent [*Praller*] . The traditional North German ornamentation signs in double stroke and cross form predominate: //, +, x und ✕. A detailed account for the Sweelinck school can be found in volume I of the Sweelinck edition (EB 8741), where I analyzed the fingering indications for the double-stroke ornaments from the *Tabulatur Büchlein* belonging to Margravine Luise Charlotte of Brandenburg (1632).³ Here the double strokes primarily mean main-note trills with the lower neighboring tone at long and short note values. The execution with the upper neighboring note is missing (*tremulus ascendens* and *tremoletti* in Michael Praetorius).⁴ On the other hand, the ornamentation form with the beginning on the upper neighboring tone occurs only occasionally on short note values (*Praller*). The explanation from Johann Adam Reincken's *Hortus musicus* (1688) comes from Buxtehude's immediate

milieu, where the single x signifies a *tremulus* striking the note below (“qui infernè tonum feriat”) and the two strokes signify a *tremulus* touching the note above (“qui supernè tonum contingit”).⁵

We can assume that used in Buxtehude's free keyboard works were primarily main-note embellishments with the lower and upper neighboring tones. Ornaments beginning on the upper neighboring tone seem to have played a minor role only for short note values. On the other hand, ornamentation forms beginning on the upper neighboring tone can be ruled out for longer note values having a suspension character that are typical of the French style.

Also appearing in copies with free Buxtehude works are French ornamentation signs, since at the beginning of the 18th century, the French style was increasingly adapted. As the number of these ornamentation signs is small here, this is only a minor problem for Buxtehude's free works. Exceptions are a few pieces that contain a conspicuous number of later added ornamentation signs, including the *Praeludia ex E* (BuxWV 141) and *ex A* (BuxWV 151) as well as the *Toccatà ex G* (BuxWV 165). The *Praeludium ex A* copy, made by Johann Christoph Bach and his entourage in Ohrdruf, represents an interpretation style already widespread in Thuringia at the beginning of the 18th century. Half a century later, the *Toccatà ex G* was notated in the *Praller Ms* with an even greater number of *Praller* and mordent signs as well as fingering indications.⁶

Much more difficult to interpret are the ornamentation signs in Buxtehude's chorale-based organ works that are extant in another source group. This is closely related to Johann Gottfried Walther, the most important collector of the chorale-based works.⁷ In his copies, we find ornamentation signs not in the original North German manner, but in the French manner, especially upper and lower mordents.

A frequently recurring ornamentation sign shows the *Praller* form with an ascending rear cauda:  It is found primarily in the *Lindemann Tablaturen* and in the *Berlin Ms*. A doubtless Interpretation of this sign is difficult and perhaps not conclusive.

In summary, it can be said that written-out embellishments have the highest degree of authenticity. Even in the case of a multiple transmission, they largely coincide. They are individually shaped and not transferable to ornamentation signs. The double stroke and cross ornamentation signs may go back to Buxtehude's autograph models. Here, though, there is no certainty as to which signs were omitted or added by the copyists. The pieces with very many ornamentation signs probably indicate harpsichord playing. These are some manual works from the canzona repertoire (BuxWV 167 and 169), especially the suites and variations from the *Ryge manuscript*.⁸

Many pedal preludia are entirely without ornamentation signs. The French-style ornaments are most likely additions by the first and second generation of copyists, replacing in some cases also the original ornamentation signs. In the *Praeludium ex A* (BuxWV 151) from the *Möller Ms*, even the written-out ornaments are overlaid with French ornamentation signs, indicating the incompatibility of the two ornamentation concepts.⁹

The ornaments in Buxtehude's keyboard-style follow the 17th-century tradition and function as impulse ornaments of varying durations. Differing from the French ornamentation style, they do not yet exhibit the melodic quality of embellishment art that became a determining factor in the 18th century.

- 1 Identical in both notation forms (tablature notation in *Schmahl Tab* and staff notation in *Berlin Ms*). This ornamentation is probably also meant in the bass in the second half of m. 7 with the double-stroke ornamentation sign and the three anticipated 16th notes. This ornament is also found in BuxWV 153 (mm. 14 and 16).
- 2 Likewise in BuxWV 146, 83 / 1–4 / A.
- 3 Cf. *Jan Pieterszoon Sweelinck, Sämtliche Werke für Tasteninstrumente*, ed. by Harald Vogel, Edition Breitkopf 8741, Wiesbaden, 2004, pp. 118–119.
- 4 Michael Praetorius, *Syntagma Musicum*, Part III, Wolfenbüttel, 1619, p. 235: *Tremulus Ascendens* for long and *Tremoletti* for short note values. The tremoletti can also be described as *Praller* starting with the main note. This tradition can be found in Buxtehude's written-out embellishments in BuxWV 142, m. 102 (beats 1–2).
- 5 Johann Adam Reincken, *Admonitio* in the viola part, in: *Hortus musicus*, Hamburg, 1688.
- 6 Cf. Source Description, p. 5. Here are also several J. S. Bach works in a similarly "enriched" notation, for example, the fugue in A minor (BWV 944/2).
- 7 Cf. *Dieterich Buxtehude, The Collected Works*, Vol. 16 A/B, ed. by Michael Belotti, New York, 2010, pp. 18ff.
- 8 The Danish manuscript of the Ryge family (Copenhagen, Det Kongelige Bibliotek, *Mu 6806, 1399 olim C II,49*), in which Buxtehude's domestic repertoire of suites and variations is extant, shows the ornamentation signs in the North German manner that are also found in the *Lindemann Tab*. The *Ryge Ms*, written shortly after 1700, is exemplary of domestic music-making on stringed keyboard instruments. Cf. *Dieterich Buxtehude, Sämtliche Suiten und Variationen*, ed. by Klaus Beckmann, Edition Breitkopf 8077, Wiesbaden, 1980.
- 9 See the facsimile in: *Dieterich Buxtehude, The Collected Works*, vol. 15/B, ed. by Michael Belotti, New York, 1998, p. 150