

■ **Edition Schott**

Orgel · Organ

Meister der Norddeutschen Orgelschule / Masters of the North German Organ School

Herausgegeben von / Edited by Klaus Beckmann

Band 25 / Volume 25

Dietrich Buxtehude

ca. 1637 – 1707

Sämtliche Orgelwerke Complete Organ Works

Teil 1: 18 Praeludia [pedaliter]

Part 1: 18 Praeludia [pedaliter]

Herausgegeben von / Edited by
Claudia Schumacher

ED 21111

ISMN 979-0-001-17689-7

www.schott-music.com

 **SCHOTT**

Mainz · London · Berlin · Madrid · New York · Paris · Prague · Tokyo · Toronto
© 2012 SCHOTT MUSIC GmbH & Co. KG, Mainz · Printed in Germany

PREVIEW
Low Resolution

Inhalt / Contents

TEIL 1 / PART 1 · ED 21111 (18 Praeludia pedaliter)

Einleitung		4	Einleitung		4
Introduction		5	Introduction		5
1. Praeludium [pedaliter] [C-Dur] BuxWV 136		6	19. Praeludium [pedaliter] [d-Moll] BuxWV 155		6
2. Praeludium [pedaliter] [C-Dur] BuxWV 137		10	20. Praeludium [pedaliter] [F-Dur] BuxWV 156		12
3. Praeludium [pedaliter] [C-Dur] BuxWV 138	16		21. Praeludium [pedaliter] [F-Dur] BuxWV 157		20
4. Praeludium [pedaliter] [D-Dur] BuxWV 139	20		22. Praeludium [pedaliter] [e-Moll] BuxWV 158		26
5. Praeludium [pedaliter] [d-Moll] BuxWV 140	26		23. Praeludium [pedaliter] [e-Moll] BuxWV 159		30
6. Praeludium [pedaliter] [B-Dur] BuxWV 141	28		24. Praeludium [pedaliter] [e-Moll] BuxWV 160		36
7. Praeludium [pedaliter] [e-Moll] BuxWV 142	30		25. Praeludium [pedaliter] [d-Moll] BuxWV 161		41
8. Praeludium [pedaliter] [e-Moll] BuxWV 143	32		26. Praeludium [pedaliter] [G-Dur] BuxWV 162		46
9. Praeludium [pedaliter] [F-Dur] BuxWV 144	34		27. Praeludium [pedaliter] [g-Moll] BuxWV 163		51
10. Praeludium [pedaliter] [F-Dur] BuxWV 145	36		28. Toccata [manualiter] [G-Dur] BuxWV 164		58
11. Praeludium [pedaliter] [fis-Moll] BuxWV 146	38		29. Toccata [manualiter] [G-Dur] BuxWV 165		60
12. Praeludium [pedaliter] [G-Dur] BuxWV 147	40		30. Toccata [manualiter] [C-Dur] BuxWV 166		66
13. Praeludium [pedaliter] [g-Moll] BuxWV 148	42		31. Canzonetta [manualiter] [C-Dur] BuxWV 167		70
14. Praeludium [pedaliter] [g-Moll] BuxWV 149	44		32. Canzona [manualiter] [d-Moll] BuxWV 168		72
15. Praeludium [pedaliter] [g-Moll] BuxWV 150	46		33. Canzonetta [manualiter] [e-Moll] BuxWV 169		76
16. Praeludium [pedaliter] [A-Dur] BuxWV 151	48		34. Canzona [manualiter] [G-Dur] BuxWV 170		78
17. Praeludium [pedaliter] [quart-Moll] BuxWV 152	50		35. Canzonetta [manualiter] [G-Dur] BuxWV 171		82
18. Praeludium [pedaliter] [a-Moll] BuxWV 153	52		36. Canzonetta [manualiter] [G-Dur] BuxWV 172		84
Revisionsbericht	108		37. Canzona [manualiter] [g-Moll] BuxWV 173		86
			38. Fuga [manualiter] [C-Dur] BuxWV 174		87
			39. Fuga [manualiter] [C-Dur] BuxWV 175		90
			40. Fuga [manualiter] [B-Dur] BuxWV 176		92
			41. Canzonetta [manualiter] [a-Moll] BuxWV 225		96
			Revisionsbericht		98
			Anhang – Toccata [d-Moll] BuxWV 155, Quellentext		106

Introduction

There are no archival documents of **DIETRICH BUXTEHUDE's** date and place of birth as yet. However, his obituary – **BUXTEHUDE** died on the **9th of May 1707** – reveals that he must have been about seventy years old (*septuaginta circiter annos*¹) and therefore must have been born *ca. 1637*. Helsingborg in Southern Sweden can be taken into consideration as his place of birth as there is evidence that his father **JOHANN BUXTEHUDE** (1601/02-1674) – who came from Bad Oldesloe in Holstein – permanently served as organist there as from 1641 (and had presumably been employed even earlier). In 1641 or 1642 the father changed to *Helsingør* on the Western side of the Øresund, to the so called *Deutsche Kirche* (Marienkirche), where **DIETRICH** hence spent his childhood and schooldays and was presumably educated to become an organist by his father. In 1657 or 1658 **DIETRICH BUXTEHUDE** took his first position at St. Marion in *Helsingborg*², his father's former domain. In April 1668 he was called to the famous *Marienkirche* in *Lübeck*, i. e. to the then most renowned position in the field of church music in the North and Baltic Sea area. He held this position – together with the post as *Werkmeister* – for 39 years.

BUXTEHUDE's organ works – quantitatively as well as qualitatively the largest inventory of German organ music before **JOHANN SEBASTIAN BACH** – have been recorded by **GEORG KARSTÄDT** in the *Buxtehude-Werke-Verzeichnis*³ in 1974, it altogether comprises **90 works for the organ**, 43 free (BuxWV 130-176, 225) and 48 chorale-bound pieces (BuxWV 177-224).

However, since **PHILIPP SPITTA** presented the first edition of **BUXTEHUDE's** organ works in 1876, musicological problems concerning the transmission of his organ music have been challenged by explicit problems: as there are no original copies,⁴ which could guarantee strict adherence to the original text, one can only rely on non-authorized copies.⁵ In the most favourable situation with regards to the transmission of the organ works caused by the transmission of the manuscript copies, corrected accordingly by means of secondary observations.

Whenever there are several sources of a work, a comparison subsequently allow to adequately assess their authenticity (source criticism) becomes more difficult when a work is transmitted in a single source – in that case the responsibility of the competence of the copyist or the reliability of the source text respectively (textual criticism) is being so the examina-

correspondence or thematic identity (*diastematic-rhythmic profile; Dux, Comes, countersubject(s)*) has proved to be a significant criterion. In addition musicology could always revert to safe findings of the classical philology from the 19th and 20th century (*historical critical method*). Since the 1970s textual criticism of **BUXTEHUDE's** organ works has achieved astonishing as well as satisfying results. Thus – in the substance, the composition is concerned – the text can be rated positively today, at the end of a long and sometimes stony track.⁶

The main objective of editorial work is an accurate reproduction of the *Vox ipsissima*, **BUXTEHUDE's** original organ voice, as possible. The fact that his organ music was only recorded in *letter tablature* does not mean that the then customary notation – which in Northern Germany is also documented by a considerable number of tablature copies.⁷ However, the discrepancies have been noted into the tablature and additional *tablature* information may be necessary. These have to be revised; the tablature is not a mere translation of the tablature. It has been demonstrated by young scholars (see note 1) that the tablature was not a mere transcription of the original but a re-creation by young scholars (see note 1) who had understood the original notation and its meaning.

Furthermore, the tablature is not a mere transcription of the original but a re-creation by young scholars (see note 1) who had understood the original notation and its meaning.

Whenever there are several sources of a work, a comparison subsequently allow to adequately assess their authenticity (source criticism) becomes more difficult when a work is transmitted in a single source – in that case the responsibility of the competence of the copyist or the reliability of the source text respectively (textual criticism) is being so the examina-

In the second half of the past century a general awareness of original sound, historical performance practices and – in case of keyboard instruments – the so called *Alte Spielweise*⁸ developed. Since then the parameter *rhythm notation* (namely *conform with the tablature*) has become an indispensable characteristic of a modern „original“ edition text. On this note and in view of the notation technique the new edition of **BUXTEHUDE's** organ oeuvre at hand intends to adequately render or

reception, source situation, textual criticism, edition etc. can be found in detail in **BECKMANN** (see note 5), pp. 117 ff. and pp. 293 ff.

Whenever there are several sources of a work, a comparison subsequently allow to adequately assess their authenticity (source criticism) becomes more difficult when a work is transmitted in a single source – in that case the responsibility of the competence of the copyist or the reliability of the source text respectively (textual criticism) is being so the examina-

Journal, April 2010

Claudia Schumacher

1 *Novae Librorum Martii Balthici & Septentrionis, collecta Librorum M DCC VII, Mensis Julii M DCC VII* [News from the North and North Sea, collected in Lübeck in 1707, July issue 1707], p. 224

2 When the roof of the pulpit was restored in 2009, a rats nest together with a fragment of a letter in Danish by **JOHANN BUXTEHUDE** was found. In this letter to his son he announced a delivery of drapery and food as well as a personal visit. Cf. **KONSTVED, OLE**: *Kirkevoite*, in: **SKALK** [www.skalk.dk], Nr. 1, February 2002, pp. 12-17

3 **KARSTÄDT, GEORG**: *Thematisch-systematisches Verzeichnis der musikalischen Werke von Dietrich Buxtehude [...]* (BuxWV), Wiesbaden: Breitkopf & Härtel 1974

4 Later generations didn't understand the tablature's specific notation technique at all and therefore handled these recordings in an utterly careless way. If any material isn't considered understandable, precious or worthy to preserve it is destroyed quickly.

5 A detailed account of the total complex can be found in **BECKMANN, KLAUS**: *Die Norddeutsche Schule. Orgelmusik im protestantischen Norddeutschland zwischen 1517 und 1755, Teil II [...]*, Mainz: Schott 2009 (ED 20088), pp. 117-149 and pp. 254-391.

6 Details and documents regarding the reception, source situation, textual criticism, edition etc. can be found in detail in **BECKMANN** (see note 5), pp. 117 ff. and pp. 293 ff.

7 **JOHANN GOTTFRIED WALTHER** testified in 1729 that **BUXTEHUDE's** works were actually composed in tablature notation: [translated:] *Now I would only like to touch the subject: that I can serve [...] with the works of the famous Buxtehude and Bach [...] indeed own [...] more than 200 pieces. The major part of the works of the former I received from the late Mr. Werkmeister and Mr. Buxtehude himself in German tablature [...]*. In: **BECKMANN, KLAUS; SCHULZE, HANS-JOACHIM** (edd.): *Johann Gottfried Walther, Briefe*. Leipzig: Deutscher Verlag für Musik 1987, pp. 62 f.

8 Cf. **BECKMANN, KLAUS**: *Die Norddeutsche Schule [...]*. Teil I. Mainz: Schott 2005 (ED 9869), pp. 262-272

1. Praeludium [C-Dur] BuxWV 136 (vor 1650)

Johann Sebastian Bach (ca. 1637-1707)

The image displays a musical score for the Praeludium [C-Dur] BuxWV 136 by Johann Sebastian Bach. The score is arranged in four systems, each consisting of three staves. The top staff is in treble clef, and the two bottom staves are in bass clef. The music is written in C major and 3/4 time. The score includes various musical notations such as notes, rests, and bar lines. A large, diagonal watermark reading "PREVIEW Low Resolution" is overlaid across the entire page.

19

25

31

36

7

The image displays a musical score for piano, consisting of four systems of music. Each system includes a treble clef staff, a bass clef staff, and a lower bass clef staff. The first system is numbered 19, the second 25, the third 31, and the fourth 36. A large, semi-transparent watermark reading 'PREVIEW' is oriented diagonally across the page. Below the watermark, the text 'Low Resolution' is written in a smaller font. The score concludes with a final measure in the first system of the fourth system, marked with a '7' and a 'b'.

41



Musical score system 1, measures 41-45. It features a treble and bass staff with various rhythmic patterns and accidentals.

46



Musical score system 2, measures 46-50. It includes a treble staff, a middle staff with a fermata, and a bass staff with a 'Ped:' marking.

51



Musical score system 3, measures 51-55. It features a treble and bass staff with a tempo marking 'allegro' appearing in the middle of the system.

57



Musical score system 4, measures 57-61. It features a treble and bass staff with complex rhythmic patterns.

PREVIEW Low Resolution