

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

Band 1 / Volume 1

# Hieronymus Praetorius

Sämtliche Orgelwerke  
Complete Organ Works

Teil 1 / Part 1

Magnificat-Zyklus (Anonymus) - Magnificat Cycles - 2 Choralfantasien / 2 Chorale Fantasias  
(Hieronymus Praetorius III.) - Magnificat primi toni (Anonymus)

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Ausführung der ausgesparten Versus 3, 5, 7 und 9 durch die Orgel im Sinne der „Alternativ-Praxis“ zu denken<sup>20</sup>. Diese Lösung zeigt allerdings insofern eine Unebenheit, als die Orgel-Zyklen über den I., II., IV. und VI. Ton nur drei Versus aufweisen. Vermutlich ist mit wechselnden Aufführungsmodalitäten zu rechnen – eine Annahme, die der für Hamburg im 16. Jahrhundert eingeführten Aepinschen Kirchenordnung mit eher flexiblen Empfehlungen als starren Vorschriften für das gottesdienstliche Orgelspiel entspricht<sup>21</sup>.

Herten, im November 2001

Klaus Beckmann

1 Der Familienname *Praetorius* erscheint auch in nicht latinisierter Form als *Schulte*, später *Schultz*. *Stadtbuch Hieronymus* ist ebenso *Jerominus* geläufig. In Gebrauch ist ferner die Kombination *Schulte/Schulze*.

2 Mattheson, Johann: *Grundlage eines neuen Praetorius*. Hamburg 1740. Neudruck hrsg. v. Klaus Beckmann. Kassel: Bärenreiter 1969, S. 324.

3 Der Begriff *welsch* bedeutet in Matthesons *Grundlagen* „italienisch“ (vgl. Mattheson, Johann: *Grundlagen eines neuen Praetorius*, Kassel: Bärenreiter 1969, S. 324). „Welsche“ und „Welsch“ sind aber auch bzw. die dazu angelegten Suffixe. Vgl. *Manier* vgl. *Organist* ..., Kassel: Bärenreiter 1969, S. 324.

4 Leichsenring, Hugo: *Die Orgelmusik im Reformationszeitalter (Hamburger Beiträge zur Musikwissenschaft, Band 20)*, S. 113.

5 Krüger, Liselotte: *Die Orgelmusik im 16. Jahrhundert* ... Stralburg 1987. Hrsg. v. Klaus Beckmann. Kassel: Bärenreiter 1987, S. 120.

6 Vollständige Namenliste bei Frotscher, Gotthold: *Geschichte des Orgelspiels* ..., Band I. Berlin: Herold 1935, S. 419 f.

7 Krüger, Liselotte: *Johann Kortkamp Organistenchronik* ... In: *Zeitschrift des Vereins für Hamburgische Geschichte*, Band 33, Hamburg 1971, S. 107-110.

8 Krüger, Op. cit. (s. Anmerkung 5), S. 17-21.

9 Kinder, Katrin: *Ein Wolfenbütteler Tabulaturbuch von Heinrich Scheidt* ... In: *Tabulaturbuch*, 10. Jg., Kassel: Bärenreiter 1998, S. 107-110.

10 Vgl. hierzu den Katalog: *Die Orgelmusik im 16. Jahrhundert* ... Zeitalter Sebastian Bachs. Hrsg. v. Klaus Beckmann. Hamburg 1971, S. 107-110. (In der Edition wurde die Orgelmusik durch die Orgel ersetzt.)

11 Folgt dem Original (1611), am Ende des Zyklus steht: „In dem 1611. am 10. Tag des Monats Augusti (Ymnatys) in Hamburg ...“.

12 Vgl. Beckmann, Klaus: *Die Orgelmusik im 16. Jahrhundert* ... Zeitalter Sebastian Bachs. Hrsg. v. Klaus Beckmann. Hamburg 1971, S. 107-110.

13 Beckmann, Klaus: *Die Orgelmusik im 16. Jahrhundert* ... Zeitalter Sebastian Bachs. Hrsg. v. Klaus Beckmann. Hamburg 1971, S. 107-110.

14 Vgl. Beckmann, Klaus: *Die Orgelmusik im 16. Jahrhundert* ... Zeitalter Sebastian Bachs. Hrsg. v. Klaus Beckmann. Hamburg 1971, S. 107-110.

15 Beckmann, Klaus: Op. cit., S. 151-157. – Ferner Beckmann, Klaus: *Der Fall „Johann P.“: Die Rehabilitierung des Hamburger Nicolai-Organisten Johann Praetorius († 1660) ...* In: *Der Kirchenmusiker*. Kassel: Merseburger, 1/90 (S. 16-22), 6/90 (S. 215-222), 3/91 (S. 95-101).

16 Jakob Praetorius hat einige Magnificat-Bearbeitungen seines Vaters zu Parodien umgestaltet (vgl. *The*

*Church Music of the 16th Century* ... Hrsg. v. Klaus Beckmann. Kopenhagen: Copenhagen University Press 1998, S. 107-110.

17 Vgl. Beckmann, Klaus: *Die Orgelmusik im 16. Jahrhundert* ... Zeitalter Sebastian Bachs. Hrsg. v. Klaus Beckmann. Hamburg 1971, S. 107-110.

18 Die Einfügung tonisfreier Strecken dürfte auf entsprechende Erscheinungen bei der vokalen Magnificat-Komposition zurückgehen, wie sie z. B. beim 1571 gedruckten Magnificat-Zyklus von Gallus Dressler festzustellen sind: *In den 31 freier gearbeiteten Stücken ... stehen die Stimmen weniger unter dem Einfluß des Choral; ... An die Stelle der gregorianischen Melodie treten dann frei gebildete Motive und auch syllabisch deklamierte Partien* (Luther, Wilhelm Martin: *Gallus Dressler*. Kassel: Bärenreiter o. J. [Vorwort: Oktober 1941], S. 128).

19 Vgl. S. 10 dieser Edition.

20 Zum Vergleich: Orlando di Lasso († 1594) und Gallus Dressler (s. Anmerkung 16) vertonen in ihren vokalen Magnificatzyklen jeweils die Verse 2, 4, 6, 8, 10 und 12 mehrstimmig. Samuel Scheidt dagegen weist in seinen neun Magnificatzyklen (*Tabulatura Nova*, Teil III, Hamburg 1624) jeweils die Versus 2, 4, 6, 8, 10 und 12 der Orgel zu.

21 Vgl. Krüger, Op. cit. (s. Anmerkung 5), S. 17-21; ferner Leichsenring, Op. cit. S. 25 f. (*de organista mach wol eyn mal effte twe mal manck spelen*, „dar de organista schicklich manck her mag spelen, wo he sunst gewontlick, edder nha gelegenheit der tydt den gesanck mith den orgeln besuten.“) – Neben den von Hieronymus Praetorius handgeschriebenen und 1587 vollendeten CANTIONES SACRAE CHORALES, die das liturgische Gebrauchsgut der St.-Jakobi-Kirche enthalten (Prachtkodex im Staatsarchiv Hamburg, Signatur: St. Jacobi A.VI.12), liegt annähernd dasselbe Repertoire gedruckt vor in Eler, Franz: *CANTICA SACRA*, Hamburg: Wolff 1588, Reprint, mit einer Einleitung von Klaus Beckmann, Hildesheim: Olms 2002.



## Introduction

Hieronymus Praetorius was born in Hamburg on 10<sup>th</sup> August 1560, son of the organist Jakob Praetorius (I)<sup>1</sup>. As Mattheson relates, Hieronymus was, as a scholar at the Hamburg Johanneum, *diligent in his studies*<sup>2</sup>, moreover *has taken great trouble in becoming a good organist, to which purpose he has received the best instruction straight from his own father*<sup>2</sup>, *after the welsh manner*<sup>3</sup>. With financial support from the Jakobi parish he was able to complete his musical education in 1573 at the hands of Hinrich thor Mohlen<sup>4</sup>, the organist at the Petri church in Hamburg and from 1574 with Albin Walran in Cologne, who received *217 Ml for teaching the boy the Fundamentum on the organ for 1 1/2 years*<sup>5</sup>. After two years' employment as organist in Erfurt he became in Easter 1582 first his father's deputy at St. Jakobi's, then, in 1586, his successor, as well as organist and church clerk at St. Gertruden's in Hamburg. In 1596 he took part in the famous organists' meeting at Gröningen near Halberstadt, which was attended by 54 organists – among whom were Cajus Schmiedlein from Danzig, Hans Leo Haßler from Augsburg, Johann Steffens from Lüneburg, Michael Praetorius from Wolfenbüttel and Joachim a Burek from Mühlhausen<sup>6</sup> – for testing and assessing David Beck's newly built palace organ. In 1606 he approved a new organ for St. Gertruden, *constructed by Hans Scherer the organ maker*<sup>7</sup>. He fulfilled his twin duties as organist and church clerk at St. Jakobi and St. Gertruden with great pleasure until, finally, in 1625, his son Jakob was admitted as organist, as his age and feebleness no longer permitted him to carry out his duties regularly. He died on 22 October 1629.

The present edition of the organ Magnificats of Hieronymus Praetorius is based on the original manuscript and a number of other sources. Among these are the first edition of the organ Magnificats, rediscovered by Cajus Schmiedlein vorhanden in 1602, and the organ Magnificats of Hieronymus Praetorius, as they were brought into the established organ tablature by Hieronymus at the beginning of the 17<sup>th</sup> century. It was not possible in tl

Hieronymus Praetorius's eight *Magnificat* cycles, which came to light only in 1921, have survived the age in a manuscript in letter tablature that has been kept since the middle of the 17<sup>th</sup> century in Visby (Gotland Island, Sweden). According to the note at the beginning, dated *anno 1611 the Monday after Holy Trinity*, the manuscript was written by hand in Hamburg at the house of Jakob Praetorius<sup>11</sup> by Berendt Petri, an organist from Freiburg an der Elbe. This direct transfer of tablature down (father – son – pupil) and the fact that the manuscript has a high degree of accuracy, if only the occasional errors do not render qualifications necessary, are reasons why the settings are found differing, only rarely including the first verse in the *Magnificat septimi toni*. The first edition of the organ Magnificats has been added in this edition, as they will correspond to the original manuscript. The first edition is an arrangement of the last two verses of the *Magnificat Christi, unser Herr Jesu Christi*, which was written by Hieronymus Praetorius. The first edition of the organ Magnificats has been added in this edition, as they will correspond to the original manuscript.

In addition to the original manuscript, which bears the name of Hieronymus Praetorius, the organ Magnificats are found in several other sources. Among these are the first edition of the organ Magnificats, rediscovered by Cajus Schmiedlein vorhanden in 1602, and the organ Magnificats of Hieronymus Praetorius, as they were brought into the established organ tablature by Hieronymus at the beginning of the 17<sup>th</sup> century. It was not possible in tl

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It is indisputable that the organ Magnificats of the Hamburg master are intended for liturgical use. Their individual use is unclear, however, as relevant evidence is not available. If we also take into consideration the vocal Magnificat compositions of Hieronymus Praetorius – the copy published in 1602 presents for the eight modes Versus 1 in unison<sup>19</sup> as well as Versus 2 (*Et exultavit*), 4 (*Quia fecit*), 6 (*Fecit potentiam*), 8 (*Esurientes*) and 10 & 11 (*Sicut locutus ... Gloria patri ... saeculorum. Amen.*) for several voices – it seems reasonable to imagine a performance in which the organ takes over the Versus 3, 5, 7, and 9 in accordance with „alternatim practice“<sup>20</sup>. This solution contains one inconsistency, inasmuch as the organ cycles on the I, II., IV. and VI. mode have only three verses. Presumably various modes of performance were envisaged – an assumption that is in keeping with the Church Law of Aepinus introduced in the 16<sup>th</sup> century for Hamburg with its flexible suggestions for organ playing at church services rather than adherence to rigid rules<sup>21</sup>.



