

Dietrich

BUXTEHUDE

HARPSICHORD COMPOSITIONS

FOR HARPSICHORD OR PIANO

K 03281

INTRODUCTION

THE piano works by *Dietrich Buxtehude* published in this volume were found in a family-book which was for centuries handed down in the Danish family of *Ryge*, whose ancestor was *Johan Christian Ryge* (1688–1758), choirmaster at the Cathedral of Roskilde.

With exception of the suite No. XI in e-minor, which is to be found in the University Library of Uppsala as part of a greater lute-tablature from the early part of the 18th century, the existence of these works has up to now been unknown. All the works of Buxtehude given in this edition are published here for the first time.

The works are: 19 suites and 6 works of variation bearing the name of Buxtehude or the initials D.B.H. Moreover, this volume contains a number of anonymous works, of which the Courantes Nos. XXVI and XXVII – judging from their whole musical character – were probably composed by Buxtehude, while it is less likely, though possible, that the Simphonie No. XXVIII is by him.

The other anonymous works from the family-book, which, however, are not included in this edition because they are already known, are the Aria-Variations Nos. 1, 2 and 3 from *Pachelbel's* "Hexachordum Apollinis" printed 1699 at Nuremberg, *Reinken's* variations on "Die Mayerin", edited by "Vereeniging voor Nederlands Muziekgeschiedenis", and further a 16-bar-minuet, which to all appearance is of French origin.

It has not been possible to prove who entered the works, which are written in German organ-tablature, in the family-book. The occurrence of

the Pachelbel works, which may well have existed some years before the year of printing 1699, but hardly before he got the situation as court-organist at Eisenach, 1677, makes it very unlikely that the family-book should contain autographs by Buxtehude. His handwriting from 1680 and onwards is amply represented in the *Düben* collections at Uppsala, it has other characteristics than the handwriting of the tablature of the family-book. As the relation between the works of Buxtehude found herein and the composer himself cannot be established from the tablature itself, the authenticity of the works must be proved by their own musical character. Even if there may seem to be some unevenness in the musical quality and the technique of composition, they are nevertheless almost without exception characterized by such forms of expression as are typical for Buxtehude; we find the characteristic features of his particular individuality in full measure. The works follow the system of the unequal temperament in regard of the use of the keys and the modulations within these. Thus, the likelihood is that these works date from his youth or manhood, i. e. from the eighties of the 17th century or earlier. The editor would think that the tablatures were entered into the family-book in the nineties of the 17th century.

Among the suites we would instinctively look for the suites on "Die Natur und Eigenschaft der Planeten" mentioned by *Mattheson* (which were later on lost). They may be there, but not under this cognomen. The only pieces provided with a designation are the Allemande and Sarabande of the

suite No. VI. The term "d'Amour" must, however, be regarded only as a designation of mood, and not as a programmatic designation.

The themes of the works of variation are partly Buxtehude's original themes, partly those of other composers or well-known folk-songs. "More Palatino" No. XXI is a Latin students' song. "Rofilis" No. XXII is a melody from *Lully's* "Ballet de l'Impatience"; it became widely known, and already in the 17th century it was used in Denmark as a hymn tune. "La Capricciosa" is a melody of which different variants were itinerant; thus we find it in *J. S. Bach's* "Goldberg-Variationen" (Variatio 30. Quodlibet) as the tune of "Kraut und Rüben", and in this country the same melody was used for an old harvest song.

The Ryge family submitted the family-book to the organist Mr. *Svend-Ove Møller* who established that it is a tablature book, the works of which bear the name of Buxtehude, and who initiated the research, of which the results are hereby submitted to the public.

The signs of graces used in the tablatures have been translated into notation. Some of the works are over-ornamented, e. g. suite no. IV, others as suite no. XIII have few or no graces. The signs of

graces are those commonly used in the 17th century, only in suite No. IV we find signs of graces which are usually not met with until the early part of the 18th century, they are most likely later additions. The signs of graces are:

Pralltriller: #

Mordent, short: ♯

Mordent, long: ♯

Shake without note of complement: w or ww

Shake with note of complement: w† or w‡

Appoggiatura from below on accented beat: v

Appoggiatura from above on accented beat: >

Coulé: w

The ambiguous shake-sign + or x has been replaced by # or ♯ according to the connection in which it occurs.

The works were translated from tablature into notation by the editor with the exception of the work of variation „La Capricciosa” no. XXV, the translation of which is due to Professor, Dr. *Max Seiffert*, Berlin, to whom I beg to tender my best thanks for the interest he has thus shown my work.

Roskilde, Denmark, November 1941.



Emilius Bangert,
Choirmaster at the Cathedral of Roskilde.

REVISIONSBERICHT

Der Herausgeber hat die Tabulatur ohne Änderungen oder Zusätze in Notenschrift übertragen, mit Ausnahme von den Fällen, wo solche notwendig waren, um offensichtliche Schreibfehler zu korrigieren oder um Mängel zu beseitigen, wie Unübereinstimmungen zwischen gleichförmigen Episoden, z. B. in Kadenzten in demselben Stück oder in Sequenzen. Ferner sind Pausen hinzugefügt, wenn ihr Fehlen als ein Mangel im Notenbild empfunden werden würde, sowie auch fehlende Haltebögen; mit Bezug auf die letzteren gilt, dass punktierte Haltebögen vom Herausgeber hinzugefügt sind.

SUITE III

Seite. System. Takt.

10. 1. 1. Der Mordent über der Auftaktnote ist getilgt.
10. 4. 1. Das *g* im unteren System ist mit einem Mordent versehen worden.
10. 4. 2. Der Mordent über der zweiten Viertelnote *c* im unteren System ist über die erste Viertelnote *c* gesetzt worden.
11. 1. 2. Die Notenwerte für $\frac{e^2}{c^2}$ im oberen System sind von  in  abgeändert worden, um die Vorhaltsdissonanz im Bass deutlicher zu machen. Mehrere analoge Änderungen sind an verschiedenen Stellen in den Werken vorgenommen worden.

SUITE IV

SUITE IV

Seite. System. Takt.

Page. Staff. Bar.

13. 2. 2. Die Tabulatur hat:
The reading of the tablature



Geändert in:
should be altered to:



13. 4. 4. Die Tabulatur hat:
The reading of the tablature:



Geändert in:
should be altered to:



EDITORIAL NOTATIONS

The editor has translated the tablature into notation without making any alterations or additions, except in cases where it was necessary in order to correct evident errors in writing or to amend deficiencies, as discrepancies between homomorphic episodes, e. g. in cadences within the same piece or in sequences. Further, rests have been added if their absence would be felt as a defect, and lacking ties. A dotted tie means that it has been added by the editor.

SUITE III

Page. Staff. Bar.

10. 1. 1. The mordent over the upbeat note should be expunged.
10. 4. 1. A mordent has been put over the *g* in the lower staff.
10. 4. 2. The mordent over the 2nd crotchet *c* in the lower staff has been removed to the 1st crotchet *c*.
11. 1. 2. The dotted crotchets $\frac{e''}{c''}$ in the upper staff should be altered to plain crotchets in order to explain the suspended discord in the bass part. Several analogous alterations have been made in various places in the works.