

# Critical Comments

## List of Sources

Tablature notation:

### Schmahl

Kraków, Uniwersytet Jagielloński – Biblioteka Jagiellońska; formerly Deutsche Staatsbibliothek Berlin, *Mus. ms. 40295 (Schmahls Orgeltabulaturen)*.

Letter tablature in five fascicles of works by D. Buxtehude, V. Lübeck, N. Bruhns and G. D. Leyding (source description, see p. 14).

Fascicle 2 *Praeludium et Fuga | ex Gb. | V. Lübeck*

*Praeludium et Fuga | ex C# | V. Lübeck*

(title page, top)

*J:HB | ANNO 171[0] | d[ie] 24 7[Septembris]*

(title page, bottom right)

Fascicle 3 *Praeambulum ex E# | V. Lübeck*

*Praeambulum ex Cb | V. Lübeck*

*Praeambulum ex Db. | V. Lübeck*

(title page)

Photocopies in: Berlin, Staatliches Institut für Musikforschung Preussischer Kulturbesitz; *No Fot 81<sup>b</sup>*.

Nos. 1, 2, 4, and 7

### Kalmar

Kalmar (S), Stifts- och gymnasiebiblioteket i Kalmar, *Musikhandskrift 4b*.

Letter tablature in a clavier book dated 1709.

No. 10

### Lund

Lund (S), Universitetsbiblioteket, Lunds universitet, *Samling Wenster N 7*.

Letter tablature in a miscellany of short organ works by G. S. Nitauff.

No. 6

Staff notation:

### Clavier Uebung

Hamburg, Staats- und Universitätsbibliothek, *Scrin. B/295*; London, British Library, *K.11.a.8*; Paris, Bibliothèque André Meyer.

Print of the *Clavier Uebung* by Vincent Lübeck, Hamburg, 1728, in staff notation on 2 staves (copperplate).

No. 11

### Hamburg 3294°

Hamburg, Staats- und Universitätsbibliothek, *ND VI 3294°*

Single bifolio in staff notation on 2 staves. Cover title: *Praemb: et Fuga.*

*ex F. | Pedaliter. | del Sigr: Lübek*

No. 5

### Walther P 801

Berlin, Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, *Mus. Ms. Bach P 801*.

Collective manuscript – Entry of the works by Lübeck through Johann Gottfried Walther (after 1714), staff notation on 3 and 2 staves.

Nos. 3 and 9

### Walther P 802

Berlin, Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, *Mus. Ms. Bach P 802*.

Collective manuscript – Entry of the work by Lübeck through Johann Gottfried Walther (after 1714), staff notation on 3 staves.

No. 8

The four works by Vincent Lübeck in *Schmahls Orgeltabulaturen* are handed down in the transcription completed in 1877 by Heinrich Christian Ehrenfried Schmahl (1827–92), organist of the Jacobikirche in Hamburg (Staatsbibliothek zu Berlin, *Mus. ms. 30147*). In 1887 Max Seiffert made the transcriptions of Vincent Lübeck's organ works, which served as the basis of his edition in the *Organum* series (Leipzig, no date).


The libraries are warmly thanked for the possibility of inspection and for granting permission to publish.

## The Edition

The goal of this edition is a faithful reproduction of the source text in modern notation:

- Note values, measure lengths, time signatures and fermatas are reproduced according to the sources.
- Since all three sources in letter tablature show small vertical strokes in place of bar lines, which in the later stage of tablature writing in Hamburg was obviously customary in Lübeck's circle of disciples, bar lines are drawn in all transcriptions of this edition.
- The beaming corresponds to the sources in staff notation. For the transcriptions from letter tablature, the beaming of small note values shows quarter-note groups, as was generally customary from the second half of the 17<sup>th</sup> century (cf. the discussion of the historical forms of notation, p. 18).
- All ornament signs appear in the form of the sources.

Deviations from the notation of the sources:

- The accidentals in staff notation as well as in letter tablature are valid only for individual notes in the original notation. In this edition they are valid for the whole measure.
- Editorial additions appear in brackets, added rests in small print. Added slurs and voice-leading indications are in the form of a broken line. The original curved voice-leading indications (  ) are given as straight lines.
- All original corrections and the original inscriptions outside the music text (such as titles, details of page turns, pedal indications and remarks at the end) are listed in the Critical Notes (see below).
- The titles are given in standardized form. The original titles are to be found in the Critical Notes below.
- The transcription of the free works with obligato pedal transmitted in letter tablature uses three staves. The chorale-based works are likewise notated on three staves as in the sources in staff notation, though in modern clefs. With the two free pedal works, which are not in the letter tablature, but handed down in staff notation on two staves (*Praeludium ex d* and *Praeambulum ex F*), an editorial decision for the notational form on two or three staves is necessary. In this edition the *Praeambulum ex F* and the toccata section of the *Praeludium ex d* (mm. 1–57) are notated on two staves.

## Critical Notes

Abbreviations:

S = soprano  
S2 = soprano 2

A = alto  
A2 = alto 2

T = tenor

B = bass

B1 = bass 1

B2 = bass 2

The following Critical Notes contain – when not otherwise noted – the differences between each source and the present edition. The left column gives first the measure and then the voice (71 T = measure 71, tenor).

The source description for the four works from *Schmahls Orgeltabaturen* is detailed, since these tablature writings come from the music collection of the Nicolaikirche in Hamburg and probably reproduce the notation of the autographs by Vincent Lübeck.

The added notation of missing notes is indicated in brackets. Other corrections concern erroneous note values and octave ranges as well as wrong pitches that do not fit the harmonic context. Further editorial changes of the source text (with the exception of the corrections of explicit errors) are marked in the Critical Notes with an asterisk (\*); likewise, the additions owing to paper losses.

### 1 Praeludium ex C (LübWV 10)

Source: **Schmahl**, fascicle 2, pp. 10–15; *Praeludium | ex C# | D. | V. L.* (title before the beginning of the tablature writing); writer probably J. H. Beuthner (1693–1731).

Each page has eight reading fields divided by horizontal lines that are continuously written over two pages. On pp. 10–11 only five reading fields are inscribed (to m. 23, the first measure of the first fugue); inscription: *Verte Cito Cito* (p. 11). On pp. 12–13 five entire reading fields and one measure in reading field 6, left, are inscribed (mm. 24–60, fugue 1); inscription: *Verte* (p. 12) *Verte | Cito | Verte* (p. 13). On pp. 14–15 seven reading fields are inscribed (mm. 61–125), inscription after the final chord: *Fi= | nis | Ende | des | freuen sich die Hände | J:HB | ANNO 1710 | d[ie] 28 7br [Septembris]*.

- 1 B inscription: *Pedahl*  
3<sup>rd</sup> note later corrected (*G* instead of *C*)
- 27 A *b* and *a* lacking
- 30 B 1<sup>st</sup> note lacking
- 31 S 1<sup>st</sup> note lacking (half note *c*<sup>2</sup> added)
- 40 S beat 4: half note
- 40 T 1<sup>st</sup> note *g*
- 41 AT beat 1: added in the free reading field of B
- 41 S beat 3: *g*<sup>2</sup>
- 46 A last note *g*<sup>1</sup>
- 46 T 2<sup>nd</sup>–5<sup>th</sup> notes one octave lower
- 48 T 4<sup>th</sup> note *g*
- 50–61 bar lines shifted a half note
- 51–53 rests in B: – | – | –

- 62f. ornament signs // located every time below the pitch letter
- 65 T 1<sup>st</sup> note *c*<sup>1</sup>
- 66 B inscription: *Manuabl*
- 66 S 6<sup>th</sup> note *g*<sup>1</sup>
- 76 inscription: *Allegro* between A and B
- 79 B inscription: *Pedahl*
- 106 S whole note *b*<sup>1</sup> lacking
- 107 B 4<sup>th</sup> note, half note
- 108 A 4<sup>th</sup> note, half note
- 122 T 1<sup>st</sup> note *f*

### 2 Praeambulum ex c (LübWV 6)

Source: **Schmahl**, fascicle 3, pp. 8–11; *Præmb | et Fuga | ex Cb | V Lübeck* (title before the beginning of the tablature writing); youthful writer, unsure of rhythm and rest signs.

Eight reading fields continuously written over two pages. On pp. 8–9 are inscribed six reading fields (up to m. 28, conclusion of the *Praeambulum*); no inscription, but concluding ornament in three parts. On pp. 10–11 all eight reading fields are inscribed (fugue and closing *adagio*). The piece is incomplete owing to paper loss; probably lacking only a short closing portion.

- 2 T last note of the solo voice: eighth note, followed by eighth rest
- 3 S 3<sup>rd</sup> note *c*<sup>2</sup>
- 4 A 2<sup>nd</sup>–8<sup>th</sup> notes: rhythm signs lacking
- 5 A penultimate note *g*<sup>\*</sup>
- 6 SAT beat 1: eighth rests
- 8 AT last 2 notes without rhythm signs
- 8 B rhythm signs lacking
- 10 S 5<sup>th</sup> note *g*<sup>2</sup>
- 13 repeat of the last quarter note of the measure (cancelled)
- 16 A beat 3: 4 eighth notes (instead of sixteenths)
- 16 S beats 3/4: rhythm signs lacking
- 20 T quarter note *c*<sup>1</sup>
- 21 3 last notes one octave higher
- 24/25 middle voice notated in the alto; no addition of rests for the tenor
- 29/30 perpendicular entry in several lines: *Von | Vater | Von* (remainder not legible)
- 44 after beats 1–2 no longer legible notation cancelled, then beats 3–4 entered
- 65 B 2<sup>nd</sup> note lacking
- 66 T 5<sup>th</sup> note *f*
- 69 T 2<sup>nd</sup> note *c*<sup>1</sup>
- 71 S one octave lower
- 71 A first four notes one octave lower
- 72 T 5<sup>th</sup> note lacking
- 74 B 1<sup>st</sup> note lacking (paper loss)
- 79 S 1<sup>st</sup> note *c*<sup>2</sup>
- 79 A beat 4: two eighth notes *c*<sup>1</sup>–*c*<sup>1</sup>
- 81 inscription: *adagio* between T and B
- 81 ATB without rhythm signs

- 82 T 4<sup>th</sup> note *a*  
 84 A lacking (paper loss), *d<sup>l</sup>* added \*  
 84 A2 beats 2–4 added \*  
 84 B lacking (paper loss), *G* added \*

### 3 Praeludium ex d (LübWV 11)

Source: **Walther P 801**, pp. 373–383; *Prael: dj Vincent Lübeck*.

Staff notation with soprano clef in the upper and bass clef in the lower staves (10-line staff system, without leger lines between the two 5-line staves). Inscription: *V.S. (Volti Subito)*, pp. 373 and 375 below.

In mm. 35, 38, 43, 131, 139, 140, 160, and 166 x's were entered, probably by Walther. The ornaments in the first three measures probably belong as well to additions by Walther.

- 3 B inscription: *p.* (pedal)  
 27 S 2<sup>nd</sup> note *b-flat<sup>l</sup>*  
 28 B whole note *G*  
 34 A beat 2: added eighth note *c-sharp<sup>l</sup>*  
 34 T beats 3–4: lacking half note *a*  
 50 SA lacking on beat 4, instead inscription: *bis* (= twice)  
 59 S 4<sup>th</sup> note *c<sup>l</sup>*  
 64 B inscription: *p*  
 76 B inscription lacking (*p*)  
 78 B 3<sup>rd</sup> note *d*  
 88 B inscription: *p*:  
 110 B inscription: *p*:  
 118 B later inscription: *Pedal* (beginning p. 380)  
 129 S 3<sup>rd</sup> and 11<sup>th</sup> notes without accidentals  
 134 B inscription: *p*  
 135 A 1<sup>st</sup> note lacking  
 140–147 before the upper note in the left hand, lacking two eighth rests each time (not added)  
 140 A beat 6: additional note *f<sup>l</sup>*  
 150 B later inscription: *P*:  
 153 T last note lacking  
 159 T last note *a*  
 162 B 1<sup>st</sup> half of the measure: half note without dot  
 173 S fermata lacking on the last note

### 4 Praeambulum ex E (LübWV 7)

Source: **Schmahl**, fascicle 3, pp. 2–7; *Praamb: | ex E#| V Lübeck* (title before the beginning of the tablature writing). Eight reading fields continuously written over two pages. On all pages the eight reading fields are used: pp. 2–3 up to m. 30 (introductory toccata section), pp. 4–5, mm. 31–86 (fugues 1 and 2) and pp. 6–7, mm. 87–161 (fugue 3). A small blank space is filled on p. 3 by the inscription *Verte*.

The rests and rhythm signs are not placed entirely correctly; but through the position of the pitch letter the rhythmic relation can be clearly deduced.

The tempo markings are found each time in the center in the reading field; only in m. 35 is *allegro* placed above the row of letters of the soprano.

- 8 A the last 4 notes notated as eighth notes  
 8 T first note *d-sharp<sup>l</sup>* notated as eighth note (instead of 16th); before this note is erroneously notated another *d-sharp* and changed later into a voice-leading indication  
 9 S 12<sup>th</sup> note *g-sharp<sup>2</sup>*  
 beat 3: eighth note, two 16ths, eighth note, two 32nds  
 10 ATB beat 3: eighth rests (instead of quarter rests)  
 11 T beat 3: half note *b* lacking; whole note on beat 1 corrected to half note  
 15 T beat 2: possible variant (after the position of the letters):



- 16 beat 2: note values in all parts doubled (bar line markings after beat 4); it results in a 5/4  
 measure for m. 17:



- 16 B beat 4: 16<sup>th</sup> rest (thereafter removed pitch letter *c-sharp*)  
 18 S 3<sup>rd</sup> note *c-sharp<sup>2</sup>*  
 18 T 2<sup>nd</sup> note *g-sharp<sup>l</sup>*  
 20 S 4<sup>th</sup> note *b<sup>2</sup>*; 5<sup>th</sup> note in the tablature writing changed from *f-sharp<sup>2</sup>* to *f-sharp<sup>l</sup>*  
 22–26 A in each group of 4 repeated notes the last is each time notated as eighth note (instead of 16<sup>th</sup>)  
 22 A beats 3–4: separate rhythm signs in the group of four  
 23–26 A joint rhythm signs (3) in each group of four  
 27 beat 3: eighth as rhythm sign for the chord (instead of quarter)  
 50 B 4<sup>th</sup> note *f-sharp*  
 54 B 3<sup>rd</sup> note improved to *d-sharp* (originally *G-sharp*)  
 75 before measure beginning, in the center, inscription: *Rückpositiv / scharff*  
 79 A beat 2 inadvertently notated in T (voice-leading indication between beats 2 and 3)  
 82 S 5<sup>th</sup> note *b<sup>l</sup>*  
 83 S 4<sup>th</sup> note *f-sharp* without rhythm sign  
 86 S 2<sup>nd</sup>–6<sup>th</sup> notes without rhythm signs  
 86 T last note lost owing to paper loss  
 88 T eighth rest at the beginning of the measure, then no rest up to m. 91  
 88 B 2<sup>nd</sup> note, quarter note

- 92 B 1<sup>st</sup> note lacking  
 96 T 1<sup>st</sup> note without rhythm sign  
 103 S last note *f-sharp*<sup>2</sup>  
 104 T first note *e*  
 107 S last note *c-sharp*<sup>1</sup>  
 107 A dotted half note (instead of half note)  
 107 T dotted half note *e* (instead of *e*<sup>1</sup>)  
 113 S 2<sup>nd</sup> note *d-sharp*<sup>1</sup>  
 118 S 2<sup>nd</sup> note *e*<sup>1</sup>  
 121 S 1<sup>st</sup> note *d-sharp*<sup>1</sup>  
 127 S 1<sup>st</sup> and 2<sup>nd</sup> notes, two quarter notes *b*<sup>1</sup>  
 128 T 3<sup>rd</sup> note *d-sharp*  
 152 B 1<sup>st</sup> note *g-sharp*  
 153 S 2<sup>nd</sup> note *a*<sup>2</sup>  
 156 T first note *e* \*  
 159 all notes without rhythm signs  
 160 rhythm signs only for the eighth notes in S and the half notes in T  
 161 addition of the two last notes \* (paper loss)

### 5 Praeambulum ex F (LübWV 8)

Source: **Hamburg 3294<sup>o</sup>**, single bifolio in staff notation on two staves with the soprano clef in the upper and the bass clef in the lower staves (10-line staff system, without leger lines between the two 5-line staves). Music text on the two inside pages of the bifolio. Title above the beginning of the notation: *Praeambulum ex F*. and above the beginning of the fugue (m. 26): *Fuga*.

- 8/9 bar line lacking  
 10 S 5<sup>th</sup> note *g*<sup>1</sup>  
 14 B 1<sup>st</sup> note *B-flat*  
 36 T beat 2: added eighth note *b-flat* above *g*  
 43 S beat 3: eighth notes *d*<sup>2</sup>–*b*<sup>1</sup>  
 43 A beat 3: quarter note *c*<sup>2</sup>  
 beat 4: eighth note *c*<sup>2</sup> lacking  
 54 B 4<sup>th</sup> note *d* \*

### 6 Praeambulum ex G (LübWV 9)



Source: **Lund**, fols. 4v–7r, *Praeambulum | ex G | di | Vi Lübeck*. (title before the beginning of the tablature writing). Eight reading fields, continuing over two pages. At the end of fol. 5r *Verte Fuga* and at the end of fol. 6r *Verte*.

- 10 S last note without dot  
 15 S last four notes as 16ths  
 17 S 4<sup>th</sup> note as eighth note  
 20 S2 beat 1: 16<sup>th</sup> rest (instead of eighth rest) and dotted quarter note  
 21 S extra half-note rest at the beginning of the bar  
 23 A beat 1: half-note rest at the beginning of the bar  
 23 T last note quarter note  
 28 SAT last chord one octave lower

- 43 T last note *c*<sup>1</sup> \*  
 46 T beat 2: pitch letter lacking (rhythm sign present)  
 57 T last note *c*<sup>1</sup>  
 61 T 1<sup>st</sup> note *e*<sup>1</sup> (parallel octave TB)  
 74 T beat 2 lacking  
 84 A 8<sup>th</sup> note without dot  
 85 T 3<sup>rd</sup> note without dot  
 97 T 4<sup>th</sup> note without dot  
 100 S 5<sup>th</sup> note *b*<sup>2</sup>  
 104 S 1<sup>st</sup> note *b*<sup>2</sup>  
 105 B 3<sup>rd</sup> and 4<sup>th</sup> notes two eighth notes

### 7 Praeludium ex g (LübWV 12)

Source: **Schmahl**, fascicle 2, pp. 2–9; *Praeludium / ex Gb / V. L.* (title before the beginning of the tablature writing). Each page has six (pp. 2–5) or seven (pp. 6–9) reading fields divided by horizontal lines that are continuously written over two pages. On pages 2–3 five reading fields are inscribed (up to m. 24, the end of the introductory toccata part); inscription: *Verte Cito | Verte*. On pp. 4–5 six reading fields are inscribed (mm. 25–75, fugue 1); inscription: *Verte Cito*. On pp. 6–9 seven reading fields are inscribed; inscription at the end of p. 7: *Verte* (before fugue 3). The tempo marking *Grave* is found at the beginning below the upper row of letters.

- 1–8 the number 3 indicates eighth-note values as well as triplets;  
 the notation  occurs in connection with triplets in other voices, whereas   
 produces a sharper dotting  
 5 T beat 3: quarter note with dot  
 5 A beat 4: quarter note with dot  
 8 AT beat 4: 32<sup>nd</sup> notes in tetrachords notated as staggered groups of four notes  
 9 S beats 3–4: *d*<sup>2</sup>  
 10 beats 1–2: 32<sup>nd</sup> notes in tetrachord groups (see remarks at m. 8)  
 11 beat 3: additional horizontal bracket before B1 and B2  
 13/14 voice exchange S and A (voice-leading indication from *c*<sup>2</sup> to *b-flat*<sup>1</sup>)  
 18 AB1 beat 4: each, half note  
 18 B2 beats 2–3: two quarter notes with slur  
 23 beat 3: whole note in the three lower voices  
 43 B2 beats 2–3: half note *A* (*d* added on beat 4)  
 51 S beats 1–3: no slur  
 64 AT beats 1–2: two quarter notes \*  
 69 T beat 3: *f*  
 91 A last note lacking (*f-sharp*<sup>1</sup>)  
 101 before beat 3: voice-leading indication from *f-sharp*<sup>1</sup> (A) to *g*<sup>1</sup> (S)  
 104 before beat 1: likewise  
 124 B inscription: *Pedahl*  
 133 B beats 2–3: dotted quarter note *g*, eighth note *f* \*  
 156 A without rhythm sign  
 169 T 1<sup>st</sup> note quarter note (instead of half note)  
 176 S 1<sup>st</sup> note *a*<sup>1</sup>

- 176 A 1<sup>st</sup> note  $f^l$  (without dot)  
 179 T 2<sup>nd</sup> note  $f$   
 181 S 1<sup>st</sup> note  $d^2$   
 181 B 1<sup>st</sup> note  $B\text{-flat}$   
 186 S last note  $f\text{-sharp}^l$   
 187 S all six notes one octave lower  
 190 T beat 1:  $e\text{-flat}^l\text{-}c^l$   
 190 B beat 1:  $e\text{-flat}$  (T and B exchanged in the edition) \*

### 8 Ich ruf zu dir, Herr Jesu Christ (LübWV 13)

Source: **Walther P 802**, pp. 142–161; *Ich ruff zu dir Herr Jesu Christ X à 2 Clav: è ped: dj Vincent: Lubeck*. Staff notation on three staves with changing clefs.

The transcription by Walther in staff notation takes into consideration the voice arrangement in the letter tablature, where the solo voice was presumably always notated in the uppermost letter row; it is mostly played with the right hand ( $d.$  = *dextra*) and sometimes with the left hand ( $s.$  = *sinistra*). These two markings were probably added by Walther. In this edition the position of the hands is shown for the right in the upper staff and for the left hand in the middle staff. Therefore the instructions “ $d$ ” and “ $s$ ” in Walther’s staff notation are not always needed in the text of this edition. The instructions for the division of the hands “ $d$ ” and “ $s$ ” are also found in other transcriptions by Walther. They are located in measures 37, 51, 63, 89, 122, 139, 143, 175, 213, 244 (“ $s$ ”) and 42, 52, 62, 94, 123, 140, 143, 175, 215, 252 (“ $d$ ”).

Another level with few instructions for dividing the hands, the origin of which cannot be precisely determined, is marked with “ $r$ ” (right) and “ $l$ ” (left).

In comparison the markings for “ $R$ ” (Rückpositiv) and “ $O$ ” (Oberwerk or Organum) are located in the measures 96–106 and 264–268, which were probably already existing in the tablature notation. They were added in brackets to make the process of reading easier for the solo voice.

The beaming corresponds to the manuscript by Walther.

- 12 S 6<sup>th</sup> note  $b^l$  \*  
 32 S 4<sup>th</sup> note  $a^l$   
 37 inscription:  $l$  at the beginning of the measure in the solo voice (change of hand)  
 42 S inscription:  $r$   
 50 clef change in the solo voice after the first note  
 51 T inscription:  $l$   
 52 inscription:  $r$  in the upper voice  
 71 A 2<sup>nd</sup> note  $g^l$   
 78 T 2<sup>nd</sup> note  $e$   
 80 A 2<sup>nd</sup> note  $f^l$  possible \*  
 95 S 12<sup>th</sup> note  $d^l$   
 106 B inscription:  $P$   
 111 A is continued as T  
 122 A 5<sup>th</sup> note  $a^l$   
 124 A beat 3:  $d^l$  \*  
 137 B 1<sup>st</sup> note  $g$   
 139 S reproduction of the inscription  $s$  (and  $d$  in m. 140) owing to the takeover of the solo voice by the left hand;

- 153 A beat 1: added quarter rest, beat 2: additional  $g^l$   
 153 T beats 3–4: additional half-note rest  
 181 A whole note  $d^l$  \*  
 184 T 2<sup>nd</sup> note  $c^l$   
 220 S 2<sup>nd</sup> note  $g^l$  (third error)  
 225 A beat 1:  $d\text{-sharp}^l$   
 225 T beat 1:  $b$   
 246 S half note  $e^2$   
 248 S 2<sup>nd</sup> note  $d^2$  \*  
 250 A 3<sup>rd</sup> note  $c^l$   
 264 S beat 2:  $d^2$   
 275 no fermata above the last note; a blank measure follows with a squiggle in each of the three staves

### 9 Nun lasst uns Gott dem Herren (LübWV 15)

Source: **Walther P 801**, pp. 357–365; *Nun Last uns Gott den Herren. A 2 Clav: è ped: di Vinc: Lubeck*. Staff notation on three staves (verses 1–3 and 5) and two staves (verses 4 and 6) with changing clefs. The manual markings at the beginning are:

“ $O$ ” for the upper staff, containing the cantus firmus, and “ $R$ ” for the middle staff. This indicates a performance practice that differs from the hand position in most of the sources with the assignment of the solo voice to the *Rückpositiv*.

At the end of p. 365 is the time signature  $3/4$  for the following verse with the inscription *V.S. (Volti Subito* = turn [the page] over quickly). The following pages 366–372 are not inscribed. Each page is ruled four times with two staves. It is possible that this space was intended for one or several variations of this work, but not subsequently used.

Before the first note in mm. 4, 23 and 26 as well as after m. 144 x’s were marked, probably by Walther.

In the first and second verses the two bass voices were notated on the lower staff. In measure 17 a bracket before the two lower voices indicates double pedal playing, comparable to the double-pedal brackets in the *Praeambulum ex g* (LübWV 12). In the second verse these brackets are lacking and it is questionable whether from m. 42 continuous double-pedal playing is intended here. The first bass voice can only be notated in the lower staff.

- 41 T last note  $g$  \*  
 41 B last note  $b\text{-flat}$  \*  
 42 B1 1<sup>st</sup>–4<sup>th</sup> notes one octave higher \*  
 42 B2 beats 1–2: two half-note rests \*  
 100 T 2 half notes  $d$   
 102 B inscription:  $p$   
 109 T beat 3: half note  $b\text{-flat}$  lacking  
 109 B beat 3: half note  $B\text{-flat}$  lacking  
 110 beat 1: in the three lower voices  $d^l + b\text{-flat} + B\text{-flat}$   
 119ff. from m. 119, beat 3: no clef and accidentals up to the end  
 144 no bar line at the end of the measure; the time signature  $3/4$  is meant for verse 7, not entered

**10 Chacon ex A** (LübWV 20)

Source: **Kalmar**, fols. 31v.–36r., *Chacon | de | V: Lübeck* (title before the beginning of the tablature writing).

Each page has four reading fields divided by horizontal lines. The notation is written continuously over two pages. With the small format a variation often occupies only one reading field continuously over the two pages. The hand distribution is indicated, on the one hand, by the somewhat larger distances of the letter rows and, on the other hand, by small horizontal slurs in the center of the reading field (particularly for the concluding chords). This represents the type of “playing tablature.”

- 24 S beat 1: no ornament sign
- 26 T 2<sup>nd</sup> and 3<sup>rd</sup> notes notated as eighth notes
- 29 A last note lacking
- 31 S last note  $a^2$
- 31 A  $c$ -sharp<sup>2</sup> notated one octave lower
- 34 A first note lacking
- 56 A beat 2: last note  $e^1$  (cf. m. 52)
- 60 A beat 2 lacking (cf. m. 64)
- 64 T penultimate note  $e$  lacking
- 67 A first note lacking
- 68 A beat 2: dotted quarter note and eighth note

- 72 A likewise
- 77 A beat 2:  $c$ -sharp<sup>1</sup>
- 78 T beat 3: rest lacking

**11 Praeludium et Fuga (ex a)** (LübWV 16/1)

Source: **Clavier Uebung**, pp. 1–2; *Praeludium | Vivace*. (title), pp. 3–5; *Fuga. | Allegro*. (title)

Staff notation (copperplate) on two staves with the soprano clef in the upper and the bass clef in the lower staves (10-line staff system without leger lines between the two 5-line staves). The format of the print is very large (print area, 35 x 24 cm). The *Praeludium* is printed on two pages (verso and recto), in which the last 3 measures are greatly reduced in order not to exceed the page. The *Fuga* is printed on three pages with page turn in m. 100 (inscription: *Verte.*).

- 8 A last note lacking
- 53 A 1<sup>st</sup> note: note stem lacking (slur is present)
- 70 A beat 2:  $c^2$  notated as 16th note
- 74 T 32<sup>nd</sup> note dotted 16th (instead of a dotted eighth note)
- 93 S every  $c^2$  in this measure later corrected to  $c$ -sharp<sup>2</sup>
- 97 1<sup>st</sup> and 3<sup>rd</sup> chords only dotted in the upper voice
- 108 A 1<sup>st</sup> and 3<sup>rd</sup> chords without dots

Translation: Margit McCorkle