

vielleicht leitete? Damit erhalte auch die Komposition des Chorals eine neue Dimension, nämlich als eine persönliche Huldigung Buxtehudes nicht nur an seinen geistlichen Vorgesetzten, sondern gleichermaßen an einen Consortgefährten, der sich vielleicht dieses Stück selber ausgesucht und Buxtehude dazu ermutigt haben mag, dergleichen zu komponieren. Diese menschliche Dimension liegt außerhalb wissenschaftlicher Exaktheit, denn sie ist nicht nachzuweisen. Ein Beleg, wie arm unsere Kenntnis bleibt, weil wir zu dieser Dimension keinen Zugang mehr haben.

Berlin, März 2007
Annette Otterstedt

Unsere Ausgabe

Buxtehudes Trauermusik BuxWV 76 ist eines der wenigen Stücke, die zu Buxtehudes Lebzeiten (1674) gedruckt wurden. Das einzige heute noch existierende Exemplar dieses Druckes liegt in **Karlsruhe, Badische Landesbibliothek, Musikabteilung**, Signatur **D-KA 43 B 204 RH**. Wir danken der Badischen Landesbibliothek für die Genehmigung, diesen Druck vollständig in dieser Ausgabe wiederzugeben.

Unsere Neuausgabe ist für den praktischen Gebrauch eingerichtet, hält sich jedoch so eng wie möglich an das Original. Unsere modernisierte Schreibweise des Textes entspricht weitgehend der Ausgabe von 1926¹. Wir haben *alle* Vorzeichen des Originals übernommen. Vorzeichen, die wir hinzugefügt haben, stehen in Klammern (Auflösungszeichen im gleichen Takt nach heutiger Konvention und Warnungssakzidienzien). Sopran- und Tenorschlüssel sind durch Violin- bzw. Altschlüssel ersetzt. Die Altstimme liegt sowohl im Alt- als auch im Violinschlüssel vor.

Wir danken Annette Otterstedt für das Vorwort, Dankwart von Zadow für die Durchsicht der Bezifferung des Klag-Lieds und Howard Weiner für die Übersetzung dieses Vorworts.

Heidelberg, März 2007
Leonore von Zadow-Reichling
Günter von Zadow

Preface

The Lutheran chorale *Mit Fried und Freud* and the *Klag-Lied* are actually two separate compositions written at different times. The chorale, with its elaborate double counterpoint, was composed for the funeral service of Men[n]o Hanneken (1595-1671). Hanneken was an eminent scholar, who had been superintendent in Lübeck since 1646. Thus, he was simultaneously also pastor of the Marienkirche, the church in which Buxtehude held his famous *Abendmusik* concerts. He was known as a strict Lutheran, and the fact that he had no objections to the *Abendmusik* concerts under Franz Tunder and Dietrich Buxtehude is an indication that he himself was interested in music.² That Buxtehude had amicable relations with the Hanneken family is shown by the entry, dated 1670, in the album of Hanneken's son, Menno the younger, in the form of a canon: *Divertisons nous* (BuxWV 124).³

When his father, the organist Johann Buxtehude, died in 1674, Buxtehude composed a very personal *Klag-Lied* ("threnody"), combining the two compositions to form a whole.

The performance of these two works has prompted a number of discussions. Johann Gottfried Walther simply took it for granted that Buxtehude played these compositions on the organ when he wrote: "Of his many and artful keyboard pieces nothing, as far as I know, has been published, except the chorale composed upon his father's death, *Mit Fried und Freud ich fahr dahin*, etc., together with a *Klag-Lied*."⁴ On the other hand, a manuscript copy in the Düben Collection indicates an accompaniment by "viole," and the *Klag-Lied* itself has been preserved with a figured bass in addition to the two separate parts.⁵ Taking into consideration the ranges of the parts, one could imagine a viol consort, but also a mixed ensemble of violin, viola, tenor viol, and bass viol suggests itself. This was not at all unusual at this time. Viols – alone, as a duo, or in ensembles – frequently play a role in German funereal works. Buxtehude's own *Membra Jesu nostri* is composed throughout for two violins and obligato viol, but a five-part viol ensemble made up of a treble, two tenor, and two bass viols underscore the climax; a distant echo of this viol paradise is the mystical viol aria "Es ist voll-

¹ *Dietrich Buxtehudes Werke*, herausgegeben von der Glaubensgemeinschaft Ugrino, Band II Seite 85-88, Hamburg 1926

² Discord between the choir director and/or organist, on the one hand, and the pastor, on the other, has remained a common problem to the present day, especially when the latter has no appreciation for church music. It was no different in Buxtehude's day.

³ Kerala Snyder, "Dietrich Buxtehude's Studies in Learned Counterpoint," *Journal of the American Musicological Society* 33 (1980), p. 545ff.

⁴ Johann Gottfried Walther, *Musicalisches Lexicon oder musicalische Bibliothec* (Leipzig, 1732), s.v. "Buxtehude."

⁵ Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Ms. mus. 2680.

bracht" in J. S. Bach's *St. John Passion*. Tenor viols were built well into the eighteenth century, and were consequently also being played. Johann Walther noted this in his *Musicalisches Lexicon* in the article on "Violetta," which for him was both a viola da braccio as well as a viol on an inner part. The term "Viole" is likewise ambivalent here, and stands not only for viols, but also for this mixed ensemble. Accordingly, it would be equally legitimate to perform this work on organ or with string instruments.

A connection existed for generations between the organ and the viol ensemble. The beginnings reach back into the sixteenth century, when one was accustomed to setting polyphonic compositions for homogeneous ensembles as well as for organ. This does not necessarily mean that both played together, but rather that they were interchangeable. Numerous examples from Italy, later from England and France document this relationship. A further tradition was the linking of viols and erudition. Italian academies of the sixteenth century, English university circles, and German student collegia cultivated viol consort playing; and the reason we know so little about this today, so that we can only surmise that such groups also existed in Lübeck at the time of Buxtehude, is that these gatherings were apparently closed to the public. Viols were ubiquitous, yet they do not appear in official inventories. They therefore must have been available somewhere else.

Contrapuntal puzzles were a musical parlor game among connoisseurs and aficionados. Johann Mattheson recalled a coach ride from Hamburg to Lübeck with his colleague George Frideric Handel on 17 August 1703: they "made many double fugues in the wagon, da mente, non da penna [mentally, not with the quill]." ¹ One wanted to hear Buxtehude, let oneself be heard, and possibly become his successor. A painting by Johannes Voorhout from 1674 ² – exactly the time of the present compositions – shows Jan Adam Reinken at the harpsichord and Buxtehude(?) with a sheet of music on which an eight-part canon is notated. But not only musicians passed the time with such tricks; precisely their presence in funeral compositions for scholars and theologians points to the old practice of music-making among educated amateurs. Is it going too far to speculate that Hanneken, his sons, and Buxtehude were members of a viol consort that Buxtehude may have directed? If so, the composition of the chorale would attain a new dimension, namely as Buxtehude's personal homage not only to his spiritual superior, but in equal measure to his fellow consort member, who perhaps selected this piece himself and may have encouraged Buxtehude to compose something of the kind. This human dimension lies outside scholarly precision, for it cannot be proven. It is evidence of how poor our knowledge remains, because this is a dimension to which we no longer have access.

Berlin, March 2007
Annette Otterstedt

Our Edition

Buxtehude's *Trauermusiik*, BuxWV 76, was one of the few pieces published (1674) during the composer's lifetime. The only surviving exemplar of this print is housed in the **Music Department**, of the **Badische Landesbibliothek, Karlsruhe**, under the call number **43 B 204 RH**. We would like to thank the Badische Landesbibliothek for granting permission to publish this work.

Our edition has been prepared for *practical* use, but follows the original as closely as possible. Our modernized spelling of the text corresponds largely to that of the 1926 edition. ³ We have included *all* original accidentals. Editorial accidentals are in brackets (natural signs within a measure in accordance with modern usage and cautionary accidentals). Soprano and tenor clefs have been replaced by treble and alto clefs, respectively. The alto part is provided in both alto and treble clef.

We would like to thank Annette Otterstedt for the preface, Dankwart von Zadow for checking the figures of the Klag-Lied, and Howard Weiner for the translation of this preface.

Heidelberg, März 2007
Leonore von Zadow-Reichling
Günter von Zadow
Translation by Howard Weiner

¹ Johann Mattheson, *Grundlage einer Ehrenpforte* (Hamburg, 1740), s.v. "G. Fr. Händel."

² Hamburg, Museum für Hamburgische Geschichte.

³ *Dietrich Buxtehudes Werke II* (Hamburg: Ugrino, 1926), pp. 85-88.