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**Freie Norddeutsche „Clavierstücke Pedaliter“ zwischen Orgel und Saitenclavieren**

**Notenbeispiele/Music examples**

**Seite/page 68:**
Buxtehude: Praeludium d-Moll/Prelude in d minor BuxWV 140

In BuxWV140 d minor, we notice a surprisingly seldom use of the secondary dominant and its tone g#. Instead, Buxtehude here uses a♭ during the *confuntatio*, whilst g# becomes a "very shy tone" (only extremely short durations on metrically unimportant positions) with the only long rhythmical value where appears as a tritonus in an *Orgelpunkt*, bar 44. Such behavior could indicate a temporarily adapted a♭ (which can be done within seconds on stringed keyboards and of course damages the purity of g#) which explains the consequent avoiding of g# in constellations where it would become empirically problematic.

**Seite/page 78:**
Buxtehude: Praeludium fis-Moll/Prelude in f sharp minor BuxWV 146 (hier Tonikaposition d-Moll/here tonic position d minor)
In both d and g minor tonics of this composition, we notice the exact behavior for compositions based on the "prototypus" (a historically documented North German type of modified meantone tuning, read quoted sources, pages 71-76).

In d minor tonic position, we find 2 tones exceeding the Mt-frame: d# is used cautiously (never without a dissonance in the chord; in bar 79 the augmented fourth d#-g with a written out ornament, which even more "covers" the d#, in successive bars never without a tritonus, which makes the impurity of d# empirically less perceivable). Under even more restricted conditions, and quantitatively seen marginal, a# is used (bar 87, the impurity of a# is empirically mild, if used as a single voice and then covered by an augmented chord). This partial acceptance of d# and a#, whereby d# is used in a less restricted way than a#, corresponds exactly with the characteristics of the "prototypus".

In g minor position, BuxWV 146 shows - as already stated by Michael Belotti before - a typical behavior of a g
minor composition, exceeding the MT-frame only with cautiously added $a^\flat$ in its final part. This fits, again, perfectly into the prototypus-logic.

The $f^\#$ minor tonic position for BuxWV146 might certainly have been chosen by Buxtehude himself, but clearly it is not the only intended tonic position for this piece and most probably it was intended exclusively for stringed instruments.

Buxtehude: Toccata F-Dur/Toccata in f major BuxWV 156
(hier Tonikaposition G-Dur/here tonic position G major)

note the typical behavior for $d^\#$ - the tonic position F major for BuxWV 156 is not the »one and only original«
Seite/page 79:
Buxtehude: Praeludium in C-Dur/Prelude in C major BuxWV 136
(hier Tonikaposition D-Dur/here tonic position D major)
In the tonic G major, d# is obviously used to illustrate the negative verbal content "von Finsternis umfangen, dazu in großer Not" and is typically treated as a »bad tone« out of the MT-frame (short rhythmical value, unimportant metrical position and often covered with ornaments in other voices). The effect of this d#, if played in pure meantone, would represent rather a harsh contrast, while with prototypus it seems perfectly controlled to fit into the context of the whole verbal content of the choral.

NB. Belotti’s recent edition differs from some other previous editions in numerations of bars; e.g. the bar 61 in older editions is bar 62 in Belotti’s edition.
Seite/page 80:
Lübeck: Praeambulum et Fuga c-Moll/Prelude and Fugue c minor LübWV 6
(hier Tonikaposition e-Moll/here tonic position e minor)
Seite/page 81:
Buxtehude: Praeludium g-Moll/Prelude in g minor BuxWV 149
(hier Tonikaposition a-Moll/ here tonic position a minor)
the ornaments in the exposition of the fugue show their new dimension when the piece is played in its typical prototypus-position a minor: here the imperfect pitch of d# appears exactly together with these ornaments. Most probably this is a suggestion, how to empirically handle the imperfection of d# here and also later in the fugue (note that d# is allways threatened by Buxtehude as a imperfect tone).
Buxtehude: Praeludium g-Moll/Prelude in g minor BuxWV 149
(hier Tonikaposition e-Moll/ here tonic position e minor)
Seite/page 82:
Saxer: Praeludium D-Dur/Prelude D major

Seite/page 83:
Buxtehude: Praeludium d-Moll/Prelude in d minor BuxWV 140
(Tonikaposition e-Moll/tonic position e minor) siehe Seite 79/see page 79

Buxtehude: Praeludium E-Dur/Prelude in E major BuxWV 141
(hier Tonikaposition D-Dur/here tonic position D major)
In North German pedaliter repertoire, when slightly exceeding the meantone frame, different types of behavior for imperfect tones d#, a#, e#, ... can be observed. To focus on d# and a♭:

1.) d# appears also in tonalities, where it is indispensable (e minor...), while a♭ preferably avoids this important role, e.g. in all free works in g minor (all Preludes etc by Buxtehude, Böhm, Brunckhorst; also Heydorn’s and young Bach’s Fugues (BWV535)) where its absence would not cause a tragedy: as seen in BuxWV 148,149, 150, a♭ appears preferably towards the end of a section of the composition, or the end of the whole composition, where it could be cut out and improvised instead. The same can be observed with a♭ in other tonalities, where it shows up only in certain less important parts and could be ignored (e.g. in F maior BuxWV 156, 145, or 140). This can not be done with d#.

2.) d# is very often used together with e♭ within the same piece, whilst a♭ allways "kills" g# (Bux 156, 145, 148,150..) or makes it - even more interesting - a "very shy tone" (BuxWV 149, 140).

3.) d# appears quite often in the choral repertoire by Buxtehude, Erich, Böhm, Lübeck, Hanff & others – in fact it is by far the most frequent tone out of the MT-frame (this corresponds with the prototypus). But a♭ is to find far more often in free pieces, behaving as stated under 1.) and 2.) Pieces in c minor (Buxtehude, Lübeck) or E♭ major (only one example: Leyding) with a♭ as an important, indispensable tone (subdominant) are without exception free pieces, not chorale works (about BuxWV 194, 195 read the main article).

This statistical difference between both tones could be interpreted in many ways. We could speculate that a♭ was preferably obtained with a simple temporary retuning of g# on stringed keyboards. On organs, where the tone was not really available even in prototypus, one could slightly adapt or shorten the compositions. Here one of the many typical examples: a section from BuxWV150, first fugue, where 8 bars with a♭ and d♭ are only introduced after a fairly long fugue was already developed. One could simply cut these 8 bars out and continue in bar 45, implying a small improvisatory adaptation.
In the fugue BWV 542/2 the "prototypus behavior" can be observed, before suddenly in bars 71-89 the composer switches to "everything is possible", and then returns to prototypus again.
Similarly as documented in Prelude BWV 535 or Fugue BWV 531/2, we may also here suspect that Bach later extended his earlier work. The bars 70-89 certainly require a very modern tuning and include chords f minor, D♭ major, A♭ major etc on metrically important positions, including the E♭ triad, which was consequently avoided throughout the rest of the composition (E♭ major is not well sounding in prototypus, this is why Mathesson’s contemporary in Hamburg, Georg Preus names it "sehr hart". In the section before bar 71 and after 89, Bach consequently avoided it in root position, especially on metrically important positions /beat 1 and 3/ or longer then an eighth note).

The hypothetical early version of BWV 542/2 without its later extension (e.g. bar 70 becomes bar 89) can be seen here and, since typically written for the prototypus, perhaps represents what Bach might have played in Hamburg when applying for the post at the Jakobikirche.

Leyding: Praeludium Es-Dur/Prelude E flat major (hier Tonikaposition C-Dur/here tonic position C major)
Seite/page 85:
Buxtehude: Praeludium g-Moll/Prelude g minor BuxWV 150 siehe Seite 83/see page 83

Seite/page 86:
Buxtehude: Ich dank dir, lieber Herre BuxWV 194 siehe Seite 79/see page 79
Bach: In dulci jubilo BWV 608