

**The Untouched Organ Works of the *Lynar B3* Tablature and their Context in
the History of the North German Præambulum**

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Abstract

The Lynar manuscripts represent one of the largest collections of North German organ music. The Lynar B collection includes a sizeable number of anonymous works that have never been published. This study thus constitutes the first publication of a transcription from the historical tablature into modern notation of all the anonymous *praeludia/præambula* from the Lynar B3 fascicle. Furthermore, the study situates these pieces within the history of the North German *præambulum* by way of a systematic survey into the function of organ music in the Lutheran mass and the role of improvisation, the influence of the *fantasia* on the *praeludium*, the tablature system, and the history and content of the Lynar B3 manuscript itself. This study offers a thematic catalogue of the incipits of the pieces with information on their length, tonality, and formal outline. The collection is not of uniformly high quality comparable with the oeuvre of Sweelinck or other major composers, but provides a highly stimulating insight into the workshop of a seventeenth-century organist, and completes our understanding of a major historical resource.

Résumé

Les manuscrits Lynar représentent une des collections plus vastes de musique d'orgue d'Allemagne du Nord. La collection Lynar B3 comprend un nombre considérable d'oeuvres anonymes qui ne furent jamais publiées. Cette étude constitue donc la première publication d'une transcription de cette tablature historique en notation moderne de tous les *praeludia/præambula* anonymes du fascicule Lynar B3. En outre, l'étude replace ces pièces dans l'histoire du *præambulum* d'Allemagne du Nord dans une perspective synoptique du rôle de la musique d'orgue à l'intérieur de la messe luthérienne, de celui de l'improvisation, de l'influence de la *fantasia* sur le *praeludium*, du système de tablature, et de l'histoire et du contenu du manuscrit Lynar B3 même. Cette étude propose un catalogue thématique des incipits de toutes les pièces avec informations sur les durées, les tonalités, et les considérations formelles. Si la collection ne dénote pas une qualité uniformément élevée comparable à l'oeuvre de Sweelinck ou celle d'autres éminents compositeurs, elle offre néanmoins un aperçu très stimulant de l'atelier d'un organiste du XVII^{ème} siècle, et ajoute à notre compréhension d'une ressource historique significative.

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Introduction

Seht ihr den Mond dort stehen?
Er ist nur halb zu sehen,
Und ist doch rund und schön!
So sind wohl manche Sachen,
Die wir getrost belachen,
Weil unsre Augen sie nicht sehn.
—Matthias Claudius

Do you see the moon standing there?
It is only half to be seen,
And yet, it is round, and fair!
So it is with many things
That we mock confidently,
Because our eyes do not see them.
—Matthias Claudius

In 1625, King Gustavus Adolphus of Sweden ordered a magnificent flagship for the Swedish navy: The Wasa. Although assembled in Sweden, it combined material and expertise from several parts of Europe, including that of Dutch shipbuilder Henrik Hybertsson and German master builder Mårten Redtmer, who was in charge of the ship's ornaments, as well as Swedish craftsmanship. But her maiden voyage became a disaster and a scandal in Swedish military history: after the design had been finalized and when construction of the ship was already well underway, the king ordered a second gun deck and as a result the vessel became top-heavy and no longer seaworthy. Only a few minutes after the Wasa's launch, when she entered open water, a few gusts of wind made her heel alarmingly to port and water began pouring through the lower gun ports. The proud ship of the Swedish navy sank rapidly just 800 meters away from the Royal Palace in Stockholm. Despite its location being precisely known at the time of the disaster, the ship and all its treasures lay waiting in Stockholm's cold and murky waters for more than 300 years for rediscovery.

Rediscovered in 1956 by amateur archaeologist Anders Franzén and raised over the next five years by a mixed group of marine archeologists and the Swedish Navy, the Wasa's treasury once again came to light. The attention initially focused on

the magnificent carvings all over the ship. But more findings like clothes, kitchen equipment, and instruments revealed that the Wasa was a microcosm of society, with officers and sailors, craftsmen to repair the ship at sea, cooks, even musicians; furthermore, the intricate parts of the society could be reconstructed in their interactions with each other.

The Wasa now stands as a prominent symbol of Sweden's Great Power Period, but its connections to Stockholm's German church and the music that is the focus of this project are not merely symbolic. The German church's spectacular baroque organ was enlarged in 1625, the very year in which the King ordered the Wasa, and the instrument was decorated with sumptuous carvings and plated in gold leaf. The lead carpenter on the project of ornamenting the organ was none other than Mårten Redtmer, the very same master builder who decorated the Wasa. Also, the scribe's date marking the end of the first section in the B3 fascicle, April 5th, 1628, is just four months and five days before the sinking of the Wasa. Furthermore, the organists of the German church, including Andreas Düben, who became second master of the king's orchestra in 1622, consistently occupied leading positions in the musical life of the Swedish capital during this period and certainly had connections to the musical constituent on the Wasa.

Lynar B3, a manuscript collection of organ compositions, is a microcosm of international elements, as is the Wasa. The pieces reveal Anglo-Dutch compositional tools used in the North German liturgical context, which were studied and probably performed by the organists of the German church of Stockholm.¹ This collection

¹ In a letter to the author on 10 November 2009, North German organ expert Pieter Dirksen related his conviction that "Das einzige ungedruckte Repertoire aus den Lübbenauer Tabulaturen was noch bleibt findet

introduces us into the “society” of the Lutheran mass with its various interacting parts, showing us much more than just the music itself. Just as the society on the *Wasa* was a closed one, the fascicle of *Lynar B3* was not meant for the public: we look into the private sphere of North European professional musicians and also of their students, who studied this volume in order to learn their craft of music making.

Lynar B3 is devoted to the genre of the prelude. This genre can only be understood through its function both as prelude to “something that follows” and, if regarded as organ music, through its function within worship. This project thus seeks to scrutinize the role of organ preludes during the Lutheran mass. A major part of the project is the interpretation and transcription of the anonymous pieces from the *Lynar B3* manuscript, which have never been transcribed before, and which (like much North German repertoire of the period) are written in a special type of tablature. This paper will provide both a thematic catalogue and a complete transcription of the anonymous pieces within *Lynar B3*. Furthermore, the characteristics of *Lynar B3* will help to demonstrate that its primary purpose is to give models for composition and improvisation, two terms which were used interchangeably in the seventeenth century.

sich in *Lynar B3*. Da gibt’s noch eine Menge anonyme Praeludien sowie eine mysteriöse Fantasia 6. Toni. Bestimmt alles Deutsche Kirche Repertoire!”

The Function of Organ Music in the Lutheran Mass and the Role of Improvisation

In the sixteenth and seventeenth centuries, favorable political and economical conditions created an ideal situation to foster a flourishing of cultural activity in North Germany. The powerful Hanseatic cities grew significantly, and extensive trade benefited music-making both for the cities as well as for the church. Many churches either enlarged existing organs or built impressive new ones, and the organists' profession experienced a peak at this time. Sixteenth-century Protestant church orders are a primary source of information on historical performance practice, in particular for choral and congregational singing, as well as, to a lesser extent, the use of the organ during the service. The agenda (from Latin *agere*, "things that one must do") shows the place of music within a larger context. Most of the music was composed for services commemorating special occasions and was inspired by the dramatic contrasts between spoken word, simple chant (both choral and congregational), and elaborated vocal music for the choir.² But within the church orders, it was especially the alternation between performances by the school choir and by the organ that became the most prominent musical characteristic of the Lutheran service. These orders also show that there was no place for free, virtuosic organ playing.³

The primary task of the organist was to give the pitch to the choir and the priest, and to lead into congregational singing. In the words of Georg Philipp

² Frederick K. Gable, preface to *Dedication Service for St. Gertrud's Chapel, Hamburg, 1607*, ed. Frederick K. Gable (Madison: A-R Editions, 1998), vi.

³ Arnfried Edler, *Der nordelbische Organist* (Kassel: Bärenreiter, 1982), 161-2. Siegbert Rampe, "Abendmusik oder Gottesdienst," in *Schütz-Jahrbuch*, ed. Walter Werbeck (Kassel: Bärenreiter, 2003), 14.

Telemann, the organist had “to put the first note of a hymn into the people’s mouth.”⁴ But organ music also had to adjust in length to the other parts of the liturgy, for instance scripture readings and vocal music, in order to guarantee that the sermon could start exactly one hour after the beginning of the mass as it is documented for Hamburg organists. Scholar Siegbert Rampe suggests that this adjustment was essential to the chronological organization of the service and could only be accomplished through improvisation by the organists.⁵ It is not difficult to imagine that written music may indeed have been used in the services, and one recalls Frescobaldi’s books of toccatas with fermatas over each cadence point that may serve as an ending if the organist suddenly runs out of time during a service. Although the exact uses of improvised and composed music in the Lutheran service of centuries past will never be known precisely, some recorded organists’ job interviews do show a remarkable focus on improvisation. Matthias Weckmann’s *Orgelprobe* of 1655 in Hamburg, for instance, not only provides great detail on the variety of tasks that the organist had to master, but it also shows that *all* of the required tasks were improvised.

Firstly, Weckmann had to improvise preludes and postludes in all keys to a number of liturgical parts which were sung and performed *alternatim*, that is in alternation between organist and choir, or organist and congregation. This certainly included the improvisation of fugues. Secondly, he had to improvise hymn settings and variations on two manuals and pedal, music which was performed especially during

⁴ Telemann, preface to *Georg Philipp Telemann, Orgelwerke 2: XX Kleine Fugen und Freie Orgelstücke*, ed. Traugott Fedke (Kassel: Bärenreiter, 1964), 3.

⁵ Siegbert Rampe, “Abendmusik oder Gottesdienst” Part 1, 25-6 and 32-3.

communion. Thirdly, he was expected to intabulate vocal compositions, in particular motets, and fourthly, to play thoroughbass.⁶

Improvised organ music clearly occupied an important organizational and functional role in the Lutheran services. Before examining the development of the music itself, one important question is already apparent: if Weckmann was only required to improvise, where was the place to play repertoire? And if not played in performance, what was the purpose of the seemingly superfluous but nonetheless immense repertoire of North German organ compositions? What was the role of improvised and composed music in the service, and might there have been some organists who played a great deal of written music, while others may have improvised exclusively? Further investigation of the musical genres and of the Lynar B manuscript will give additional clues to answering these questions.

⁶ Liselotte Krüger, *Die Hamburgische Musikorganisation im XVII. Jahrhundert* (Straßburg: Verlag Heitz & Co., 1933), 117-8. Joseph Herl, *Worship Wars in Early Lutheranism: Choir, Congregation and Three Centuries of Conflict* (Oxford: Oxford University Press, 2004), 131.

The Concept of “Fantasia”

The concept of the fantasia as a free way of playing, without purpose or aim, but with commitment to some basic guidelines, was closely related to the rising importance of instrumental music (both written and improvised) in Northern Europe at this time.⁷ The need for the fantasia was rooted in such factors as the trying out and testing of the instrument, certainly including the instrument’s temperament and condition of intonation, as these were highly variable and yet essential aspects for ensemble music making, as well as in warming up the fingers and the mind before one could devote full attention to more rigorous and structured music.⁸

Throughout the sixteenth century, the idea of “fantasia” more and more became associated with basic contrapuntal formulas, independent of genre. It is also related to a type of improvised counterpoint. Practicing an extensive repertoire of improvisation formulas enabled musicians to play on a high qualitative level, even if individual formulas could sometimes be quite banal. Within the development of the fantasia, both the invention of artful motives and the equally artful contrapuntal connection of these ideas constitute the concept of fantasia.⁹ Both Tomás de Sancta Maria in his *Arte de tañer fantasia* from 1565 and Girolamo Diruta in his *Il Transilvano* from 1609 discussed the term “fantasia” as synonymous with improvisation in strict contrapuntal style. It is the improvisation which lies at the heart of the matter: as scholar Pieter

⁷ Margarete Reimann, “Zur Deutung des Begriffs Fantasia,” in *Archiv für Musikwissenschaft*, publ. Franz Steiner, available from www.jstor.org/stable/929697, accessed 2010 July 11, 254.

⁸ Reimann, 257.

⁹ Hans Heinrich Eggebrecht, “Ricercar,” in *Archiv für Musikwissenschaft*, publ. Franz Steiner, available from www.jstor.org/stable/929697, accessed 2010 July 11, 145.

Dirksen writes, “If written down, the specialty of the ‘unconsciously’ evoked contrapuntal patterns and their unpredictable sequence was lost; in short, their ‘phantasma’ was gone.”¹⁰ But the fantasia was never a purely improvised form: ideas could be improvised or composed for different purposes.¹¹

While the fantasia describes more an approach to the music rather than a function, the præludium takes many of the same compositional ingredients and applies them to a specific function within the mass.

¹⁰ Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997), 328-330.

¹¹ Reimann, 259.

The Præambulum / Præludium

The terms præambulum (derived from the Latin word “praeambulare”, to antecede or to lead the way) and præludium (to prelude) are interchangeable and describe no form but the function of a piece. Documents from the seventeenth and eighteenth centuries show that the prelude always refers to a piece of music that follows, but it is noteworthy that no document mentions a prelude to the service itself. As a prelude to a composition or hymn, its length is limited.¹² Michael Praetorius speaks of the prelude thus:

Prelude for itself: as there are fantasias, fugues, symphonies and sonatas: if one follows one's own taste and pleasure and plays a fugue, but not too long, and plays another one as soon as it comes to his mind.¹³

And Friedrich Erhard Niedt writes in Hamburg in 1710 the following:

The term præludium is derived from [the Latin word] preludere which means to play before. Therefore praeludium means prelude. In musical terms it is a beginning before a composed piece of music is started. It is played by the organist alone in order to give the pitch to the singers and in order that the instrumentalists may tune their instruments without disturbing the listeners.¹⁴

The passage by Praetorius is interesting since it equates improvisation and prelude, in the way fantasia and improvisation are equated by Sancta Maria and Diruta. Might seventeenth-century organists generally have improvised and not played

¹² Werner Breig, *Die Orgelwerke von Heinrich Scheidemann* (Wiesbaden: Steiner, 1967), 78. Rampe, “Abendmusik oder Gottedienst” Part 1, 38.

¹³ Michael Praetorius, *Syntagma Musicum III* (Wolfenbüttel, 1619); Faksimile ed. Willibald Gurlitt (Kassel: Bärenreiter, 1958), 21.

¹⁴ Friedrich Erhard Niedt, *Musicalische Handleitung Oder Gründlicher Unterricht* (Hamburg, 1710), Reprint (Buren: Knuf, 1976), 102.

composed music? Also, Johann Mattheson and Johann Gottfried Walther use the term *præludium* as a synonym for improvisation.¹⁵ Martin Heinrich Fuhrmann refers in a treatise of 1706 to the toccatas of Frescobaldi as models for prelude improvisation.¹⁶ Perhaps the preludes written out on paper served only as improvisation models, and perhaps they may never have been performed by experienced organists. Certainly the pieces were read and studied by students seeking to expand their repertoire of improvisational techniques, but to what extent were these pieces played as written music is played today?

In the music in the seventeenth century, there was a fluid spectrum between music that is fully thought-out before being written down permanently and music that comes from the improviser's inspiration in the moment of performance. Even this spontaneous improvisation is rooted in compositional patterns, which for North German baroque music are very clearly documented.¹⁷ Many texts give such exercises, which were certainly practiced by all aspiring organists. Naturally there is a great difference between the most remarkable musical geniuses, who can instantly comprehend and play anything which they have heard, and some others who rely more completely on this type of pattern training. But the distinction between composition, improvisation, playing by memory and by sight is not at all as clear as our modern terms and approach lead us to believe.

¹⁵ Johann Gottfried Walther, *Praecepta der Musicalischen Composition* (Weimar, 1708), 52; Johann Mattheson 1739, *Der Vollkommene Capellmeister* (Hamburg, 1739), 477; Martin Heinrich Fuhrmann, *Musicalischer Trichter* (Frankfurt an der Spree (=Berlin)), 1706; quoted after Siegbert Rampe, *Abendmusik II*, 167-8.

¹⁶ Martin Heinrich Fuhrmann, 86; quoted in Siegbert Rampe, "Abendmusik oder Gottesdienst" Teil 2, 167-8.

¹⁷ Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, 520-21.

The præludium recalls some features from the “fantasia,” a term that could appear in many different forms. Michael Praetorius equated “fantasia” with prelude, fugue, symphony, sonata, and capriccio.¹⁸ This shows that the boundaries between genres in many cases could be rather fluid. The North German pupils of Sweelinck transferred the concept of fantasia to some extent to the præludium. Here, as in the fantasia, the polyphonic section constitutes the main part of the composition. But especially in the framing parts of the prelude, the element of pure delight of playing and testing an instrument still predominates.

A broader picture of the tradition of improvising and “preluding” to more sophisticated music is documented by Georg Philipp Telemann. In 1731, he published twenty short fugues, each of them preceded by a harmonic skeleton for a prelude which was expected to be elaborated with passages, suspensions and modulation. Telemann states in the preface that:

[One has chosen short construction pieces] in order to achieve the purpose, to give the student a model of how to deal with four-voice-fugues...I consider it appropriate, and most valuable for the untrained, to reflect the following: it is postulated, that one plays some chords as introduction, before one plays the fugue... Each one might modulate according to his skills, less or more... and here and there one might run riot in passages, might combine them differently, and add dissonances... Furthermore, I have to inform about the double final cadences which one finds now and then: their intention is either through the one or the other closing, to put the first tone of the piece into the mouth of the liturgy singer, depending if he is more or less musical.”¹⁹

¹⁸ Reimann, 261.

¹⁹ Georg Philipp Telemann, preface to “XX Kleine Fugen,” in *Georg Philipp Telemann, Orgelwerke Vol. II*, ed. Traugott Fedtke (Kassel: Bärenreiter, 1964), III, translated by the author.

Even if it is clear that the fugues embody the main part of Telemann's compositions and that they are pedagogical models, they are only middle sections of a sequence of music which begins with more or less improvised passages on a given harmonic model. The fugue in turn has the function of giving the pitch to the vocalists who follow. Finally, there is some elaboration on the final cadence in order to state very clearly the key and pitch of the following music. The connection between polyphonic and homophonic elements still follows the same model as that in many *præambula* of the seventeenth century. The fugues and preludes are basically no longer and no more elaborated than the largest pieces of Franz Tunder and early pieces by Dieterich Buxtehude.

A central concept in the understanding of the *præambulum* is classical rhetoric. The importance of classical rhetoric rose during the humanist period in connection with the strength of the Latin school education in Northern Germany. Rhetoric also served as a model for music theory during this period. In general, art was considered to be learnable, and through imitation of the ancient principles and an able master, one could acquire mastery on the same level. Music took over terminology from rhetoric, an art which had always had close ties to music.²⁰ It was not only common that German Lutheran musicians would attend Latin schools as children, but it was also common that the cantors would *teach* not only music but also Latin, which included grammar and rhetoric, in these schools. Indeed, Joachim Burmeister, whose treatise is the first from this period to systematically combine the disciplines of music and rhetoric, is one such

²⁰ Dietrich Bartel, *Handbuch der musikalischen Figurenlehre* (Laaber: Laaber, 2004), 22.

case.²¹ Another famous example is J.S. Bach, of course. The tripartite outline of a speech (exordium, medium and finis) transfers directly into compositional processes in music. Gallus Dressler writes in *Praecepta Musicae Poeticae* in 1563/64 that “virtue” (=mastery) lies in the middle section.²² North German præludia very often consist of distinct sections that can be clearly understood through classical rhetorical terminology. Indeed, several scholars have written on the rhetorical foundations of the præludium. In Burmeister’s terminology, the typical *dispositio* may be seen in three parts: *Exordium*, *Ipsium corpus carminis*, and *Finis*:

The *Exordium* is primarily homophonic and is rooted in harmonic progression, usually opening with root-position harmonies built in succession on scale degrees I-IV-I-V, particularly in the Hamburg circle of organists. Slow harmonic motion at the opening generally quickens toward the cadence. Figures animate the *exordium*, in particular the *anabasis* and *transitus* figures.

The *Ipsium corpus carminis* is characterized by dialogue in the form of *fuga mutilans*, *mimesis* (including echo), *noema*, and *transitus*. The texture is variable, unlike in the other parts of the præludium. This portion of the piece is the most important indicator of the length of the piece and may be the longest part. Furthermore, it shows the greatest internal contrasts.

The *Finis* generally begins in a carry-over of the previous section, but moves to a homophonic texture devoid of the previous figuration and gears toward a cadence.

²¹ Dietrich Bartel, *Musica poetica : Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), 65.

²² Beckmann, *Die norddeutsche Schule*, Vol. 1, 101 and 104.

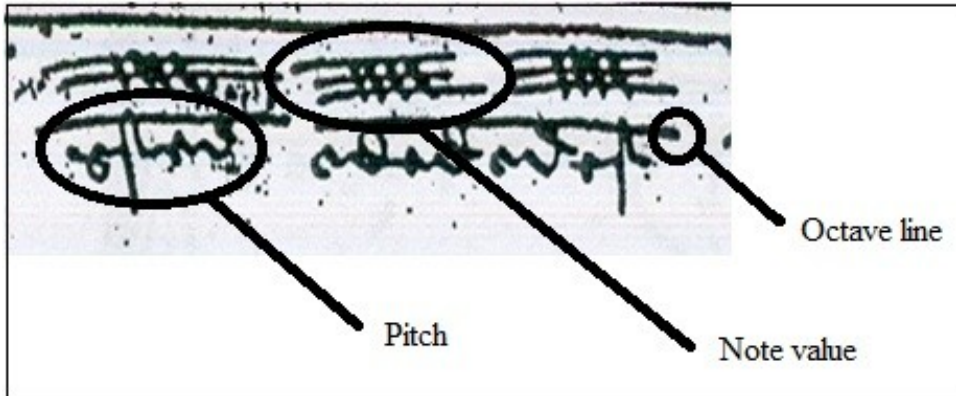
The harmonic motion is generally quicker than in the *exordium*, and this section is nearly always the shortest of the three.²³

Improvisation, the fantasia, and the præludium are essential elements in the Lynar B3 manuscript, but the present query into this document requires the treatment of one additional aspect, which is the writing itself.

²³ William Porter, "Notes on the Praeambulum With a Report on Pedagogy Used in December 1995," in *GoArt Research Reports Vol. 2*, ed. Sverker Jullander (Göteborg: Göteborg Universitet, 2000), 31-3.

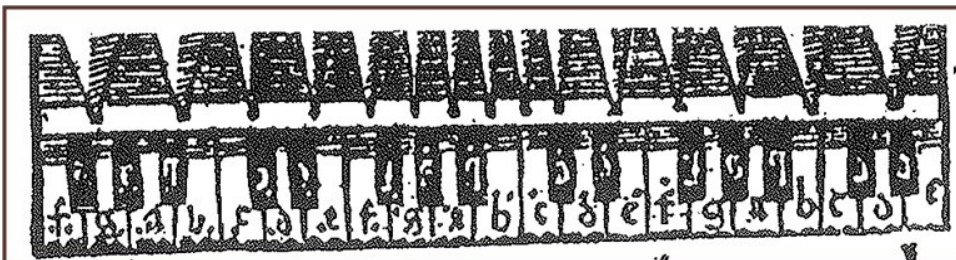
New German Organ Tablature

The North German Organ repertoire is predominantly preserved in the so-called New German Organ Tablature, and this is the case with Lynar B3. This form of notation combines three signs for every note: a letter for the pitch, a line for the octave, and a symbol for the note value.



Example 1: Extract from Lynar B3, illustrating the notation of pitch, note value, and octave.

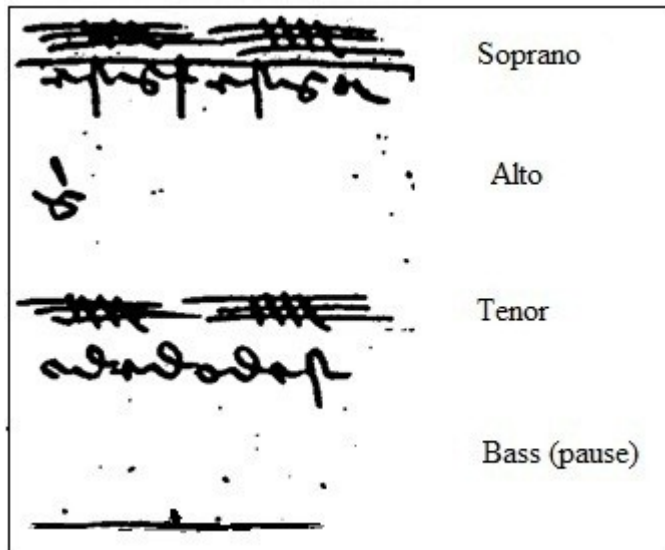
In medieval times, the letters of the alphabet were written directly on the keys of the organ.²⁴



Example 2: Illustration of a medieval organ keyboard with note names written directly on the keys.

²⁴ Jürgen Eppelsheim, "Buchstaben-Notation, Tabulatur und Klaviatur," in *Archiv für Musikwissenschaft*, available from www.jstor.org/stable/930170, accessed on 2009 August 12, 57.

Almost all tablatures organize multiple polyphonic voices separately on different lines by pitch level, from soprano at the top to the bass voice on the bottom.



Example 3: Extract from Lynar B3, illustrating the notation of multiple voices.

The New German Organ Tablature was exclusively used by North German organists as the primary tool for notation from the sixteenth century until after 1700.

Lynar B3: History and Physical Description

The Lynar B3 manuscript was preserved in the holdings of the Duke of Lynar in Lübbenau, today in East Germany. The two large codices in staff notation, Lynar A1 and A2, and the eleven disparate fascicles in letter notation B1 to B11, were rediscovered and given their signatures by Max Seiffert in 1930. Today they are held in the library *Staatsbibliothek Preußischer Kulturbesitz* in Berlin. Several scribes contributed to the B-collection, which represents the most comprehensive source of works by North German composers who were students of Sweelinck. Concordances show that the quality of this source is very good, even if the music was in some cases transcribed from Anglo/Dutch staff notation into tablature as is the case with several compositions by Sweelinck.²⁵

The Lynar B3 manuscript is upright in format, with dimensions of 38.2 by 31.5 centimeters. The binding is from the twentieth century, probably done in connection with the source's rediscovery in the 1930s. It consists of 44 folios on the same type of slightly brown paper. Three folios in the middle of the fascicle are empty and have not been numbered by Seiffert, but there seems to be no reason to suspect that these pages were added at a later date. They are positioned between folio 23 and 24 in Seiffert's numbering.

It is remarkable that the only date given in the B-tablatures, April 5th, 1628, is found just at the end of the first section in the B3 fascicle. This date most likely marks the end of a collection of pieces or a period of copying. Since the three blank pages

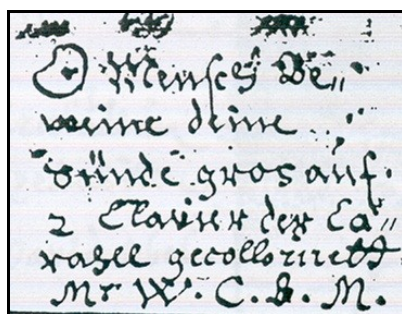
²⁵ Pieter Dirksen, "Lübbenauer Clavierhandschriften," in *Die Musik in Geschichte und Gegenwart, Sachteil*, ed. Ludwig Finscher (Kassel: Bärenreiter, 1996), 5:1495-6. Beckmann, *Die norddeutsche Schule*, Part 2, 503-7.

follow the page on which this date appears, one can assume that a second section of pieces begins with folio 24. The transmission of this source in general thus occurred very soon after Sweelinck's death in 1621.

The vague, hardly discernable watermarks are not evident on all pages, and they occur in an irregular order.²⁶ Their position is mostly on the centre of the right side of the folios.

The B3 manuscript contains 38 compositions, three thereof in fragment, the first two and the last one. That only the first and last pieces are fragments may indicate that the manuscript could lack additional pages originally present.

There are no clues as to where the collection was copied, and likewise the identities of the scribes are unknown. Previously, Wilhelm Karges, organist in Stockholm and Berlin and assistant of Andreas Düben, was thought to have been the scribe (scholar Hans Joachim Moser interpreted the initials M. W. C. B. M inscribed at the beginning of the choral setting "O Mensch beweine deine Sünde gros" in Lynar B3 as "Magister Wilhelm Carges Berolinenis Marchicus").

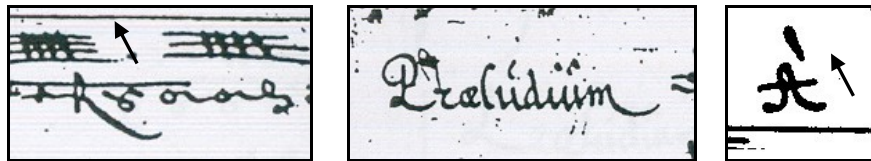


Example 4: The author signature in Lynar B3, fol. 22a.

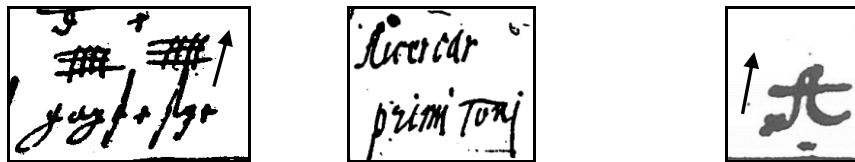
²⁶ Watermarks are identifiable on fol. 1, 2, 3, 6, 8, 10, 11, 15, 19, 20, 21, 24, 25, 26, 27 on every other page. Also, watermarks appear on the unnumbered pages, and on fol. 15 a watermark is upside down.

This assumption has been rejected by Klaus Beckmann, even if Pieter Dirksen considers that Lynar B very plausibly did originate in Stockholm, at least in part.²⁷

In Lynar B3, at least two scribes can be identified: at first sight one can see that scribe number one has a straighter and more even handwriting than scribe number two. His style is also smaller. The rhythm signs for the quarter and eighth notes have a diagonal tendency from top left to bottom right. For the note “a”, scribe #1 uses the common sign as circled to the right with a cauda at the right side; his “g” recalls the Greek Gamma sign. The diagonal tendency is the other way around for scribe #2, from the bottom left to the top right. He employs the regular style for the letters “a” and “g”. Also his handwriting angles to the right-hand side and is less even than with scribe #1.



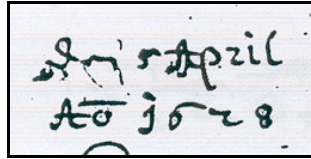
Examples 5-7: The handwriting of scribe #1, Lynar B3, fol. 3.



Examples 8-10: The handwriting of scribe #2, Lynar B3, fol. 27 and 34.

²⁷ Beckmann, *Die norddeutsche Schule*, Part 2, 507-508. Pieter Dirksen, *Heinrich Scheidemann's Keyboard Music. Transmission, Style and Chronology* (Aldershot: Ashgate, 2007), 9-10.

Several factors suggest that the Lynar B3 manuscript was planned in a strategic way. The most obvious sign is the one date in the manuscript, followed by three empty folios, which seems to indicate that a period of copying or a section had come to an end.



Example 11: Date-marking, “den 5 April Aō 1628”, Lynar B3, fol. 23a.

Further, the entire manuscript up to this point (folio 23) is in the hand of scribe #1, while the remainder of the manuscript is mixed almost equally between the two scribes. A second scribe started to copy from folio 24. Notably, all of the Sweelinck and Scheidemann pieces occur in the first part, while the Abel, Düben, and Hasse occur exclusively in the second part.²⁸

The limited amount of information available on the Lynar B3 manuscript lends greater intrigue to the history of the collection of anonymous pieces that it contains. But some of the musical contents do give clues as to the origins and purpose of the collection, including its connection to Andreas and Martin Düben of Stockholm’s German Church.

²⁸ The Præludium/Pedaliter/M. J. P. S. W. on fol. 36 a/b is a spurious arrangement of Sweelinck’s Fantasia F3 and is supposedly not copied in order to collect a model composition but as a private study in sequence and suspension techniques. It is remarkable that the piece appears as prelude in Lynar B3 even if the original version is transmitted as Fantasia (in Lynar B2 and TorG6). Dirksen assumes that this Præludium stems from Andreas or Martin Düben. Pieter Dirksen, preface to *Jan Pieterszoon Sweelinck, Sämtliche Werke für Tasteninstrumente, Vol. 2*, ed. Pieter Dirksen and Harald Vogel (Wiesbaden: Breitkopf, 2007), 25 and 22; Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck*, 660.

The Contents of Lynar B3

Lynar B3 contains (including the fragments) 28 præludia, 3 fantasias, 2 ricercari, a fugue and 3 choral settings. Only 11 of the 38 pieces can be assigned to specific composers: Jan Pieterszoon Sweelinck, Heinrich Scheidemann, David Abel, Andreas and Martin Düben, Petrus Hasse, and Simon Lohet. The preserved handwritten corpus of North German organ music in general confronts us with significant questions of authorship. Many compositions, including those in Lynar B3, are transmitted anonymously. While initials sometimes identify an author unambiguously, as for example H. S. M. identifying Heinrich Scheidemann, at other times they give reason for speculation, in particular when a source leaves the region of its origin. In Lynar B3, this is the case for two pieces assigned to M.W.C.B.M. Today, information about anonymously transmitted pieces is very incomplete. This investigation of Lynar B3 is a starting point to give information about incipits, titles, number of voices, form, and a table of openings of compositions, even if the identities of the composers still cannot be determined. The editing and publication of all anonymous North German keyboard works is a desirable long-term goal.

The præambula from Lynar B3 vary significantly in length and compositional sophistication. The shortest examples on folio 39 feature only 12 to 23 measures and they consist of a single section. Seen in the context of a rhetorical *dispositio*, they may be seen as fragments and constitute only one element of a larger context. As the analyses of longer preludes will show, the preludes or modules on folio 39 could even have served as a *medium* or a part thereof. It is most likely that this music either never

was played as transmitted, or was intended to be escorted by other sections, most likely improvised.

Nevertheless, the notation of these pieces features a clearly stated beginning with a title and a fermata (corona) on the last chord, and appear therefore for the modern observer as defined compositions.

While it is striking that we do not find isolated models of how to play the *exordium* or *supplementum*, it is the polyphonic *medium* which lies of the heart of interest of the short preludes of Lynar B3, and polyphony is common to all pieces with single-section construction, either in canonic or in fugal form in stretto as in example 12 or in a simpler quality by means of a livened-up homophonic setting as in example 13.



Example 12: Lynar B3, fol. 39 #1, m. 1-4 Example 13: Lynar B3, fol. 39 #3, m. 1-4.

Example 14 shows that an *anabasis* figure in parallel tenths forms the frame for a pseudo-polyphonic setting.



Example 14: Lynar B3, fol. 39 #2, m. 1-7.

A good example of sequential patterns is the præludium on folio 34 #2.

Throughout, the lowest voice declares the same motive at descending pitch levels and leads to a perfect cadence.



Example 15: Lynar B3, fol. 34 #2.

It is noteworthy that these short pieces feature the title “Præludium” or “Præludium pedaliter” even if they do not appear to be more than simple sketches or excercises. But they already contain the material which will be seen in the more elaborate pieces. Also, these short examples are reduced to simple contrapuntal formulas and relinquish any figural decoration or flourish. Due to their extreme simplicity, these modules could be memorized and repeated easily. They were most likely not played unembellished, but rather took part within a larger piece or a larger section. They are part of a highly improvisatory concept of music-making as was the case for the præambulum of the early seventeenth century.²⁹

²⁹ Werner Breig, *Die Orgelwerke von Heinrich Scheidemann* (Wiesbaden: Steiner, 1967), 78-86.

In general, the North German *præambulum* is tripartite.³⁰ Folio 33 from Lynar B3 serves as an exemplary piece for this form.³¹ The *exordium plenum* starts harmonically with a basic plagal opening formula. A fast five-note *anabasis* scale forms figural decoration and gives the piece a distinct opening which is lacking in many other early *præambula*. This opening formula is unique both in the piece and in Lynar B3 as a whole, for the strong, on-the-beat statement of ascending sixteenth-notes directly at the beginning of the piece. It also remains as the sole statement of this motivic gesture, which is not repeated within this prelude. The first part is concluded by a cadence on the descending bass-line in m. 6 where the fugal middle section starts. The fugue's short subject is handled in a rather sophisticated way: first it appears as a diatonic motive of an ascending and descending forth. The first entries are on a-d-a in stretto. The continuation of the motives is free.



Example 16: Lynar B3, fol. 33, m. 6-10.

In m. 14, the range is reduced to a third, and the upbeat is diminished from two quarter notes to two eighth notes, so that the rhythmical gesture of two eighth notes, which appeared in the original *soggetto* in the middle, is now moved to the upbeat. The result is an artful but homogeneous construction of the fugue.

³⁰ Dirksen, *Heinrich Scheidemann's Keyboard Music*, 79.

³¹ See pp. 67-8.



Example 17: Lynar B3, fol. 33, mm. 14-17.

After a strong cadence in mm. 18/19, the soprano states an inversion of the shorter motive, but the alto and tenor continue with the motive in original form within the ambitus of a third as before. Starting in m. 21, cadential and descending fifth sequential phrases appear, before in m. 30 the same motives as seen in m. 7 are developed, this time with the entry order d-a-d. From m. 39 to 64, sequential patterns dominate. The first sequence is the exact repetition of mm. 25-27 but one octave lower. The figuration found in m. 42 ff. performs a harmonization of an ascending bass line with animated inner voices. Starting in m. 48, this figuration of alto and tenor appears as a compound figuration, now with the length of one bar and in all voices but the bass voice. The sequential figure is repeated 17 times. Compared to the first part of the piece with its subtle fugue, the uninspired character of the equally long second part is striking. It is obvious that the composer proceeded in a rather “blocky” way, putting a lot of effort on certain parts whereas he or she disregarded others. But this might recall the approach to the small pieces, the fragments discussed above which easily could have been embedded in a larger context.

The *finis* begins in a carry-over from the sequential section in m. 65 and is only four measures long, featuring a simple cadence iv-V- I. As in the previous section, only the inner voices are animated.



Example 18: Lynar B3, fol. 33, mm. 64-68.

Only one of the anonymously transmitted pieces almost completely abandons polyphonic texture and features several unusual characteristics: fol. 3a/b. It seems like a single-section composition in which various compositional techniques have been employed. Even if such commonplaces as harmonic progression and melodic decoration can be found in the *exordium* and *supplementum* (mm. 1-5, 34-36), the use of the rhetoric figure of the *tirata* in sixteenth notes is quite extraordinary.



Example 19: Lynar B3, fol. 3, mm. 1-7.



Example 20: Lynar B3, fol. 3, mm. 32-36.

The *tirata* figure connects the introductory measures with the following cadential events and becomes part of the development in mm. 13-17. Runs of sixteenth notes even lead back into the final plagal cadence in mm. 34-36. Toccata-like figuration

on an eight-measure pedal point is also a very untypical characteristic of this piece. Considering that most pieces in Lynar B3 have pedal points of at most two measures, this piece's eight-measure pedal point is remarkable, especially considering that the piece has only 34 measures. Furthermore, the pedal point is crowned by toccata figuration.

The Præambulum in the Generations Following Lynar B3

Heinrich Scheidemann is one of the most prominent representatives of composers of præambula in Lynar B3. The development after Lynar B3 tends towards both the expansion of the homophonic sections and the polyphonic sections.

Composers seek to exploit the resources of the North German organ, in particular echo effects through the use of different manuals and the pedal in most sections of a composition. Pieter Dirksen observes a chronological development in length and structural sophistication within the preludes of Heinrich Scheidemann.³²

Scheidemann's three pieces represented in Lynar B3 (WV 31, WV 38, and WV 41) definitely show the progress towards a larger three-section composition, even if they are not the most sophisticated pieces within his entire oeuvre. From the group found in Lynar B3, WV 41 is the most intricate prelude, and next to the simpler compositions by Andreas and Martin Düben it is also the longest (73 measures).

The most important organists of the generation after Scheidemann are Franz Tunder, Matthias Weckmann and Johann Adam Reincken. Especially Franz Tunder demonstrates the further development of the tripartite structure. The form is still the same as seen in the anonymous piece on folio 33 and in the præambula of Heinrich Scheidemann. But in contrast, Tunder's pieces follow a clearer architecture, and the outer parts are significantly expanded and show an increased independence, especially in the clear dividing line between the *exordium* and the fugal section.

³² Dirksen, *Heinrich Scheidemann's Keyboard Music*, 79.

The third section tends more and more to resume the dramatic use of the sixteenth notes that first appear in the *exordium*, which now are much more virtuosic than with earlier composers.



Example 21: Franz Tunder, Praeludium in g, mm. 62-68.

It is noteworthy that the basically homophonic structure in the opening often remains, though it is prepared through a single-line toccata-like decoration (for example, in the Praeludium in g, KN 207/16,2,³³ and KN 207/16,4).



Example 22: Franz Tunder, Praeludium in g, mm. 1-4.

³³ Ratsbücherei Lüneburg, signature *Mus. Ant. Pract. KN 207/16*.

As seen in earlier compositions, the modulation to scale degree IV plays an important role even here, and the use of sequential patterns is more elaborated than before.

All of Tunder's preludes still feature a paired entry of the fugal *soggetto* in the middle section: subject and countersubject are presented simultaneously as often seen in earlier *præambula*. The only exception is the fugue of prelude in g KN 207/16,4 which opens with an exposition of the entire theme of the fugue (tenor, mm. 22-24), and it is first in the course of the fugue that Tunder combines two voices as was standard in the preludes of the Scheidemann generation (stretto alto and soprano, mm. 24-26).



Example 23: Franz Tunder, Praeludium in g, mm. 21-26.

The exposition of the entire subject without a second contrapuntal voice is unique compared to the other preludes of Franz Tunder, and rarely seen in the early *præambula*. It demonstrates an increasing independence of the fugue. In m. 45, the first motive of the theme in quarter-notes splits off and is diminished into eighth-notes. Later on, the second half of the theme appears. The thematic elaboration is more delicate than in the music described earlier.

In the following generation, Dieterich Buxtehude undertakes a further step in order to explore the sonic possibilities of the organ. His præludium in G BuxWV 147 is an early composition and maybe his earliest organ work of all; within Buxtehude's oeuvre it is a rather short piece (70 measures). Unlike any of the preceding written preludes, it opens with a pedal solo; also an indication that Buxtehude wants to tap the full potential of the organ.³⁴



Example 24: Dieterich Buxtehude, Praeludium in G, BuxWV 147, mm. 1-8.

The architecture of the piece is even clearer than in the Tunder generation. Free and fugal sections are now mostly juxtaposed and through caesurae clearly distinguished. In BuxWV 147, the free section is subdivided into three parts which also are delineated by cadences closing on five-voice chords with a length of a whole note. The first two parts feature a pedal solo flourishing on G major before settling on a G major chord as in m. 5, or reaching a half cadence to the dominant D in m. 13. At this point another hoqueting texture is employed, wherein two voices are intertwined before *passaggios* in all voices lead back to G major.

³⁴ Beckmann, *Die Norddeutsche Schule*, Part 2, 339.



Example 25: mm. 12-16.

The whole *exordium* is based on a large-scale I-V-I progression, and only one plagal progression appears, in the *supplementum*: the final flourishing is performed in a two-voice texture on scale degree IV and on a pedal point on the tonic, and the virtuosic sixteenth notes of the exordium are skillfully re-introduced at the end of the fugue in m. 62.



Example 26: mm. 60-67.

The theme of the fugue has gained further independence compared to the earlier examples. It is exposed in its entirety before the next entry, but in mm. 49-50 one finds some pre-imitation. The pairing of voices in terms of polyphonic imitation and *stretto* entries have been given up in favour of the clarity of the statements of the subject.



Example 27: mm. 23-28.

Buxtehude's organ preludes are more distinctive and virtuosic than the music of the older generations. But they still follow the general ideas of the fantasia. Scholar Kerala Snyder describes them "as fantasies in the tone of the fugue."³⁵

³⁵ Kerala Snyder, *Dieterich Buxtehude. Organist in Lübeck* (Rochester: University of Rochester Press, 2007), 228-9.

Conclusion and Summary

An important factor in understanding the music of the B3 fascicle is its purpose. Large compositions of high quality, such as Sweelinck's Fantasia C2 are mixed with shorter pieces of less sophistication. A possible conclusion might be that the purpose is multiplex: the manuscript seems to have functioned both as a collection of model compositions as well as a sketch book for attempts of the scribes for their own compositional studies. It is noteworthy that even the shortest pieces are entitled "præludium". This makes sense only if all pieces serve the same purpose, regardless of their structural and contrapuntal sophistication.

The shorter preludes show that the fugal section is the most important component of the North German prelude. Therefore one may conclude that other contrapuntal works such as ricercari and fantasias are added to the collection by way of complementation by including polyphonic works of different genres. Also, the chorale settings feature contrapuntal techniques, especially the composition "Herr Christ, der einige Gottes Sohn," and might for this reason have been added to the collection. It is notable that homophonic settings like the typical *Colorierte cantus firmus* do not appear, as the focus is strictly on polyphony. The chorale settings also suggest that a prelude always preceded other music, often vocal music.

The exercise character can notably be seen in the very short pieces of the B3 fascicle. These models were simple and sometimes mechanical and easy to repeat or to improvise. Improvisation followed different degrees of sophistication and therefore also different scales of spontaneity.

The more intricate pieces display the elaboration of both the fugal middle section and the framing parts, especially the first free section. This paper has traced the gradual expansion of the sections of the prelude as well as the development of the architecture of a genre which reaches its climax in the North German præludium in the works of Dieterich Buxtehude.

Although more than 100 years after the Lynar manuscript, the pieces of Telemann still follow the same structure. Since Telemann explained their purpose both as models and in order to give pitch to the singers, it is likely that the tradition of the liturgical organ music of the seventeenth century continued uninterrupted through this entire period, from the Hamburg school through Tunder and Buxtehude right up to Telemann.

Appendix 1:

Table of the Præambula and Præludia, Ricercari, and Fantasias of Lynar B3³⁶

Lübbenau/Lehde, Spreewaldmuseum, currently in Staatsbibliothek Berlin, Preußischer Kulturbesitz, Mus. MS Lynar B3.

#	Pages	Title	Authorship	Key	# mm.
1	1b	[Præludium]			fragm.
2	1b	Præludium	Scheidemann, WV 31	d	19, fragm.
3	2a/b	Præludium	Scheidemann, WV 38	e	32
4	3a/b	Præludium		d	37
5	4a/b	Præludium		g	41
6	5a/b	Præludium	Scheidemann, WV 41	g	73
8	7a/9b	Fantasia / J. P.	J. P. Sweelinck, C2		
9	10a/b	Fantasia / 6 toni	Erbach? (Dirksen)		
10	11a/b	Præludium / Pedaliter		g	36

³⁶ The chorale settings in Lynar B3 are omitted.

11	11a/b	Præludium		g	34
13	13a/b	Præludium		d	23
14	14a/b	Præludium		g	37
15	15a/b	Præludium		F	16
16	16a/b	Præludium / secundi Toni / auf 2 Clavier / Vndt Pedahl.		g	49
17	17a/19b	Fantasia	J. P. Sweelinck? (Dirksen)	C	
20	24a/b	Præludium / Pedaliter / David Abel.	David Abel	d	65
21	25a/b	Præludium / David Abels.	David Abel	d	40
22	26a/b	Fuga	Simon Lohet	d	42
25	31a/b	Præludium / Ex. E Vel / A Pedaliter / A. D. O.	Andreas Düben	F	82
26	32a/b	Præambulum / Pedaliter M. D. O.	Martin Düben	F	55
27	33a/b	Præambulum / Pedaliter		d	
28	34a/b	Præambulum / Pedaliter		d	53

29	34a/b	Præludium / Pedaliter		d	17
30	35a/b	Præambulum / Pedaliter / P. H.	Petrus Hasse	F	84
31	36a/b	Præludium / Pedaliter / M. J. P. S. W.	Sweelinck F3		
32	37a/b	Præludium / Pedaliter		F	78
33	38a/b	Præludium / M. D. O.	Martin Düben	e	86
34	39a/b	Præludium / Pedaliter		d	15
35	39a/b	Præludium		d	15
36	39a/b	Præludium / Pedaliter		d	12
37	39a/b	Præludium / Pedaliter			23
38	40a	Præludium / Pedaliter		d	fragment

Appendix 2: Indices of Anonymous Pieces in Lynar B3

No 1, fol.1b [Præludium?] (fragment, 12 measures preserved)



No 4, fol. 3 a/b: Præludium [d]



No 5, fol. 4 a/b: Præludium [g]



No 9, fol. 10 a/b: Fantasia/6 toni



No 10, fol. 11 a/b, #1: Præludium/pedaliter [g]



No 11, fol. 11 a/b, #2: Præludium [g]



No 13, fol. 13 a/b: Præludium [d]



No 14, fol. 14 a/b: Præludium [g]



№ 15, fol. 15 a/b: Præludium [F]



№ 16, fol. 16 a/b: Præludium/secundi Toni/Auf 2 Clavier/undt Pedahl

Note “finis” at the end.



№ 17, fol. 17 a/b – 19 a/b: Fantasia [C]. Note “finis” at the end.



№ 23, fol. 27 a/b: Ricercar/primj Tonj



No 24, fol. 28 a/b: Ricercar/primj Tonj/ ex G. B. Mol



No 27, fol. 33 a/b: Præambulum/pedaliter [d]



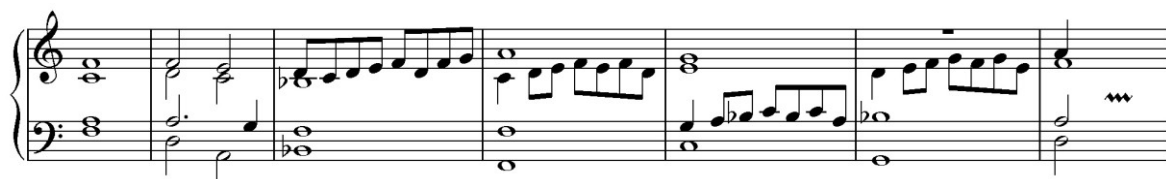
No 28, fol. 34 a/b, #1: Præambulum/pedaliter [d]



No 29, fol. 34 a/b, #2: Præludium/pedaliter [d]



No 32, fol. 37 a/b: Præludium/Pedaliter [F]



№ 34, fol. 39 a/b, #1: Præludium/pedaliter [d]



№ 35, fol. 39 a/b, #2: Præludium [d]



№ 36, fol. 39 a/b, #3: Præludium/pedaliter [d]



№ 37, fol. 39 a/b, #4: Præludium/pedaliter [d]



№ 38, fol. 40 a: Præludium/pedaliter [d] (fragment, 9 measures preserved)



Appendix 3:

The Anonymous Præambula from Lynar B3 in Modern Notation

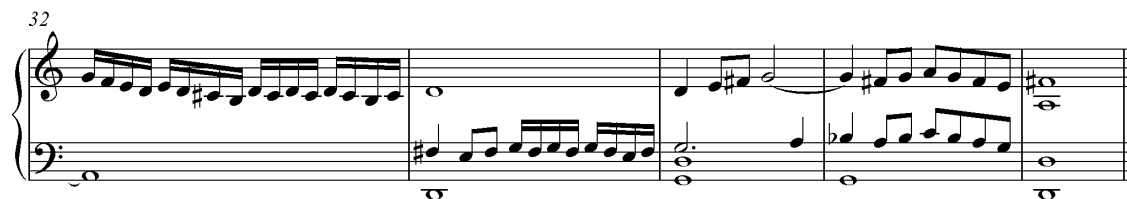
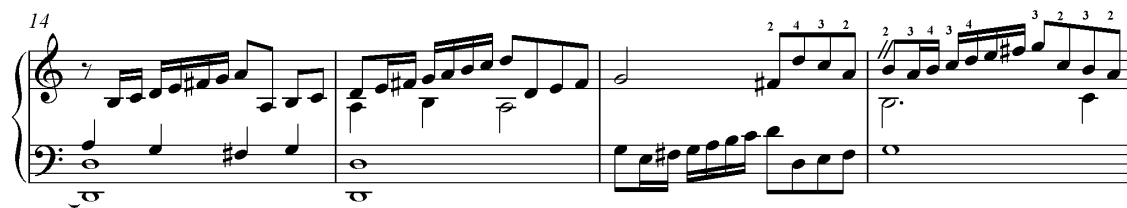
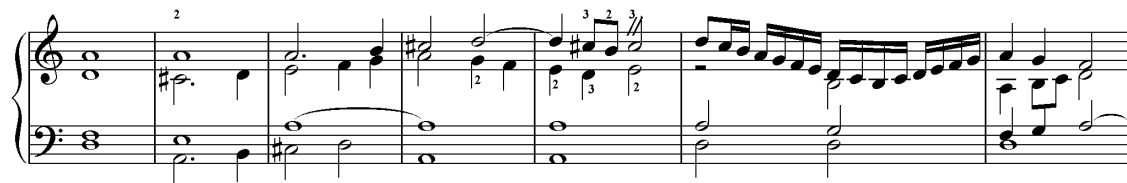
[Fragment]

Lynar B3, fol. 1b

The image displays a modern musical notation transcription of a fragment from the Anonymous Præambula in Lynar B3, fol. 1b. The score is written in common time (C) and consists of three systems of two staves each (treble and bass clef). The first system contains 7 measures, the second 4 measures, and the third 4 measures. The notation includes various note values (minims, crotchets, quavers), rests, and fingerings (1-5). The piece ends with a double bar line and a repeat sign.

Praeludium

Lynar B3, fol. 3 a/b



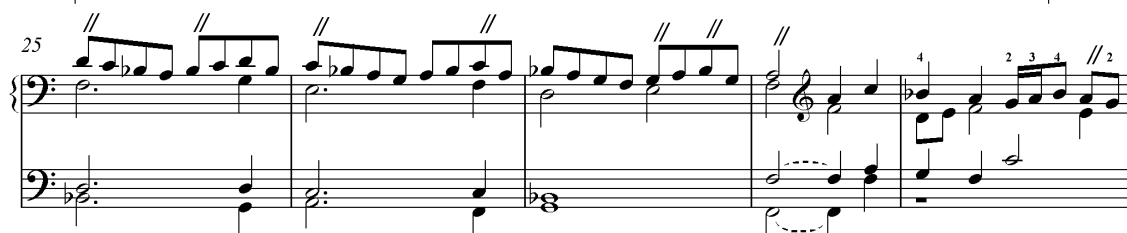
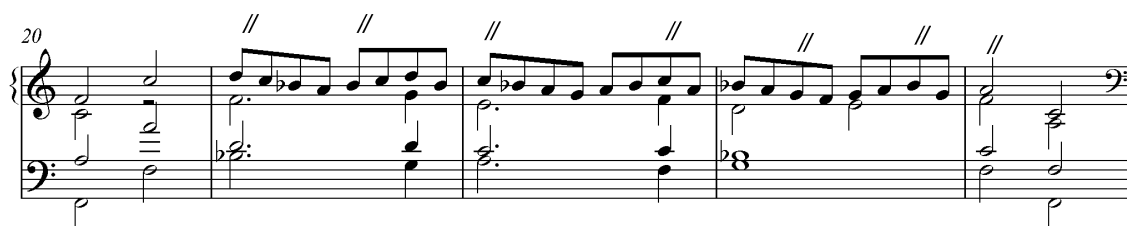
Praeludium

Lynar B3, fol. 4 a/b



Fantasia/ 6 toni

Lynar B3, fol. 10 a/b



40

45

49

53

58

63

67

71

74

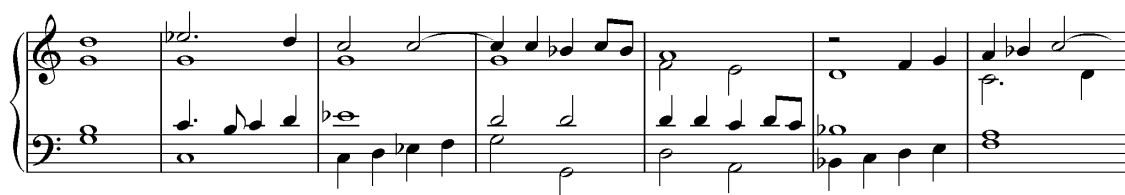
78

83

86

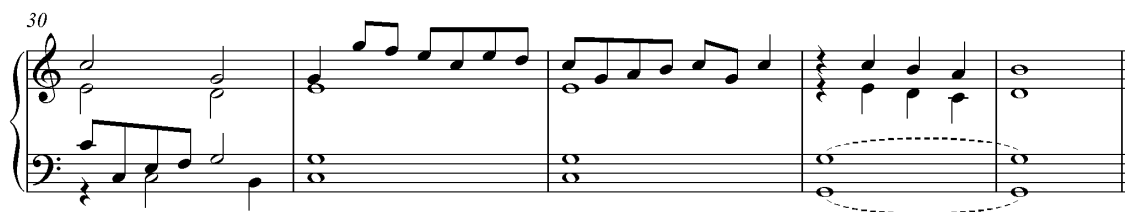
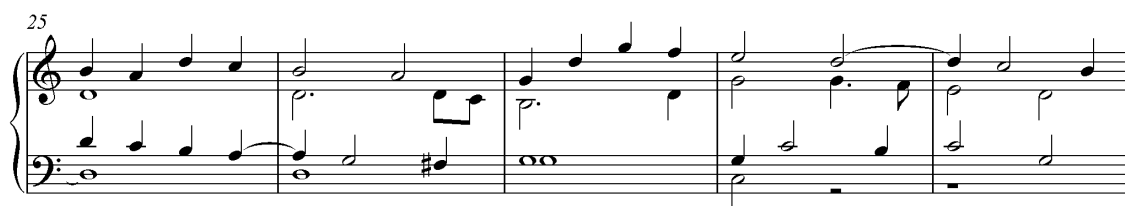
Praeludium pedaliter

Lynar B3, fol. 11 a/b, #1



Praeludium

Lynar B3, fol. 11 a/b, #2



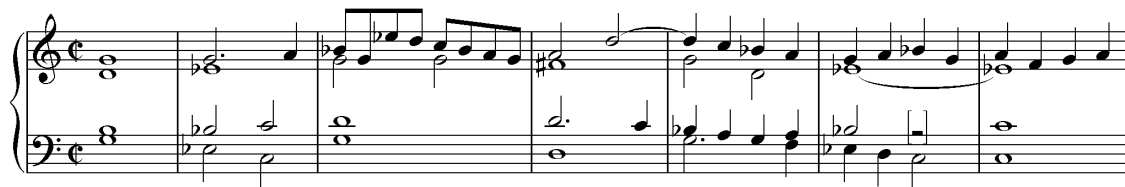
Praeludium

Lynar B3, fol. 13 a/b



Praeludium

Lynar B3, fol. 14 a/b



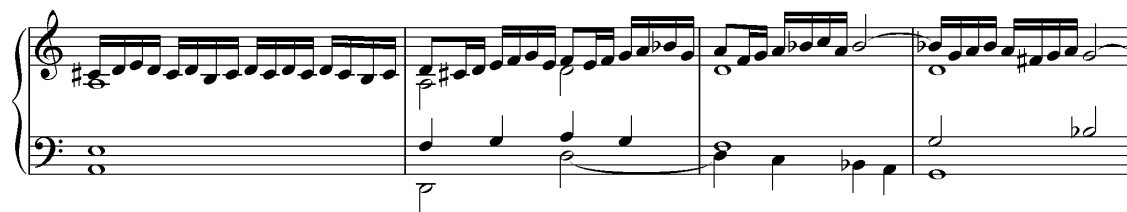
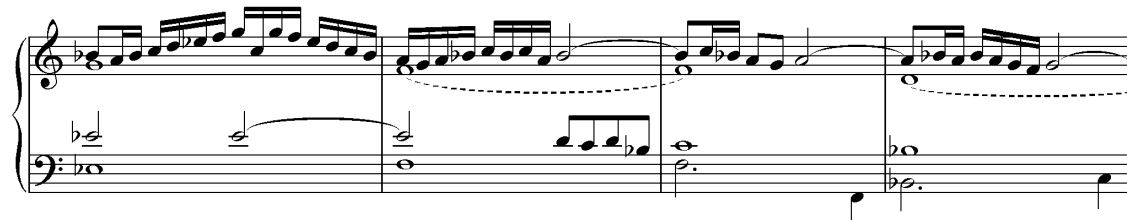
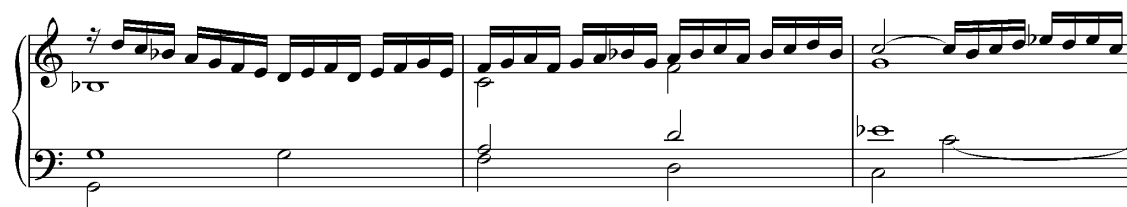
Praeludium

Lynar B3, fol. 15 a/b



Praeludium/ secundi Toni/ Auf 2 Clavier/ undt Pedahl

Lynar B3, fol. 16 a /b



Finis

Ricercar/ primj Tonj

Lynar B3, fol. 27 a/b



48

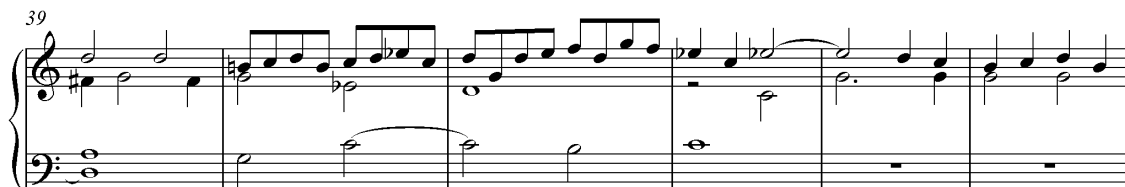
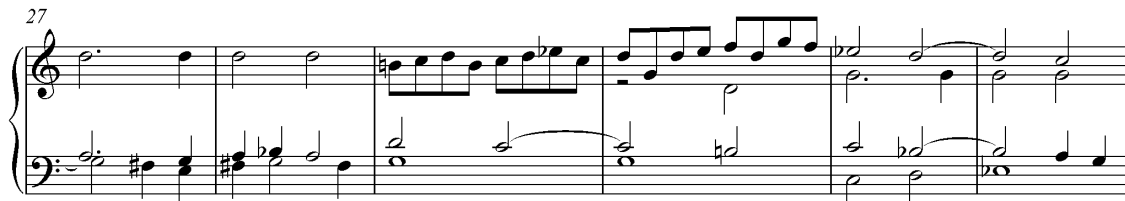
53

59

63

Ricercar/ primj Tonj/ ex G. B. Moll

Lynar B3, fol. 28a - 30b



45

51

58

64

70

76

82

88

Measures 88-93 of a musical score. The key signature has two flats (B-flat and E-flat). The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

94

Measures 94-99. The melody continues with a mix of eighth and sixteenth notes. The left hand features a more active bass line with eighth notes and chords.

100

Measures 100-105. The right hand has a more complex melodic line with many sixteenth notes. The left hand continues with a steady accompaniment.

106

Measures 106-111. The melody in the right hand becomes more melodic with longer note values. The left hand features a walking bass line with eighth notes.

112

Measures 112-118. The right hand has a more active melody with eighth notes. The left hand provides a steady accompaniment with chords and single notes.

119

Measures 119-125. The melody in the right hand features a series of eighth notes. The left hand has a more active bass line with eighth notes and chords.

126

Measures 126-131. The right hand has a more complex melodic line with many sixteenth notes. The left hand continues with a steady accompaniment.

132

138

144

150

157

164

171

177

183

189

192

Praeambulum pedaliter

Lynar B3, fol. 33 a/b



39

44

49

54

59

64

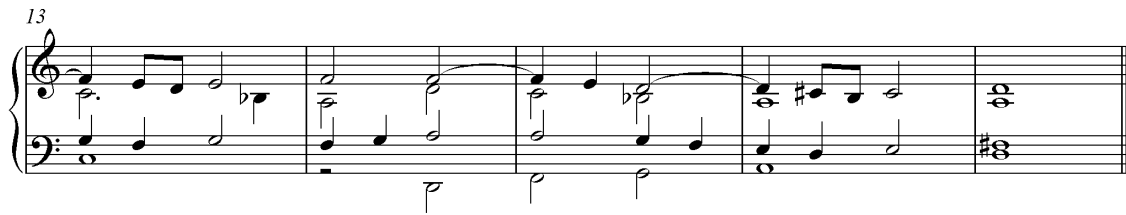
Praeambulum pedaliter

Lynar B3, fol. 34 a/b



Praeludium pedaliter

Lynar B3, fol. 34 a/b, #2



Praeludium Pedaliter

Lynar B3, fol. 37 a/b



45

53

61

65

Lynar B3, fol. 39a/b, #1

Lynar B3, fol. 39 a/b, #2

74

Praeludium pedaliter

Lynar B3, fol 39 a/b, #3

7

Praeludium pedaliter

Lynar B3, fol. 39 a/b, #4

7

13

18

Praeludium pedaliter

[fragment]

Lynar B3, fol. 40 a

7

The musical score is written for a single melodic line with a pedal point in the bass. The first system consists of six measures. The second system consists of three measures. The music is written in common time (C) and has a key signature of one sharp (F#). The first system ends with a repeat sign. The second system ends with a repeat sign.

Critical Commentary

Source: MS Lynar B3, Spreewald-Museum (Staatsbibliothek Berlin, Preußischer Kulturbesitz)

Soprano, alto, tenor, bass, right hand and left hand are abbreviated as S, A, T, B.

- Fol. 3: 6 S rhythm line is missing
- Fol. 10: 20 A rest is missing - 29 B rest is missing – 70 S last note (g') is missing –
75 S incorrect rhythm sign on first beat (two eighth notes)
- Fol. 13: 14 A dot is missing
- Fol. 14: 6 T rest is missing – 35 S superfluous notes (notated: dotted eighth e''-flat
sixteenth d'', dotted eighth e''-flat, sixteenth c'', dotted eighth d'', sixteenth e''-flat,
dotted eighth d'', sixteenth c'', dotted eighth d'', sixteenth b', dotted eighth d'',
sixteenth c'')
- Fol. 28: 40 S last note is missing
- Fol. 34: 4 S incorrect rhythm sign (quarter note d'', eight notes c#'' b')
- Fol. 37: 15 T second note is missing
- Fol. 39 #1: 12 B second note b⁻¹
- Fol. 39 #4: 13 A b¹ instead of b⁰

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