

Die praktische Bedeutung dieser Erkenntnisse sei an einem Beispiel demonstriert. In dem *Magnificat* SWV 426 aus den *Zwölf geistlichen Gesängen* von 1657 notiert Heinrich Schütz die Proportion  $\frac{3}{1}$ , fährt aber mit einer Bewegung in Minimen fort:

An-fang jetzt und im-mer-dar und von E-wigkeit zu E-wigkeit

Aus der Bewegung in Minimen ist zu schließen, daß in diesem Fall nicht die Proportion  $\frac{3}{1}$ , sondern die Proportion  $\frac{3}{2}$  auszuführen ist. Zwei Minimen vor der Proportion entsprechen also drei Minimen nach der Proportion. Die Ziffer 1 könnte ebenso wie das Mensurzeichen *c* als Forderung nach einem relativ langsamen Tactusschlag verstanden werden.

## Ein bisher unberücksichtigter Notendruck mit deutscher Cembalomusik um 1710

(Georg Böhm, Johann Adam Reincken, Johann Pachelbel et alii)

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Unter den vielen Schätzen der Fitzwilliam Library in Cambridge befindet sich ein anonymer Druck, den Estienne Roger spätestens im Frühjahr 1710 herausgegeben hat: *VI Suites / Divers Airs avec Leurs Variations & / Fugues / Pour le Clavessin / De Divers Excellents Maîtres / Choisis & Mises en ordre par / Estienne Roger. / A Amsterdam / Chez Estienne Roger Marchand Libraire*<sup>1</sup>. Am 22. Mai 1710 wurde die Veröffentlichung im *Amsterdamsche Courant* angezeigt: „Ses Suiten meenigen Airen met variatien en verscheide Fuguen voor't Clavier, uyt uytleesen Musik door Roger uytgesogt 4 gl.“<sup>2</sup>. Rogers Verlagskatalog von 1716 bringt die Ausgabe mit der Verlagsnummer 322 als „Suites Airs & Fugues pour le Clavecin choisies des plus excellentes pièces Manuscrites de divers habiles Maîtres, par Estienne Roger“<sup>3</sup>. Dieser abweichende Titel ist insofern von Bedeutung, weil somit der Beweis erbracht wird, daß der Inhalt auf handschriftliche Quellen zurückgeht: Es handelt sich also nicht um einen Raubdruck. Die sauber gestochene Ausgabe wurde kürzlich in der Zürcher Ausstellung „Fitzwilliam: a Cambridge Collection of Music“ gezeigt<sup>4</sup> und zwar dergestalt, daß die schöne Doppelseite mit dem Anfang von Böhms Variationen über *Jesu du bist allzu schöne* aufgeschlagen war<sup>5</sup>. Sechs Werke im Band konnten nun identifiziert werden. Die anderen Werke seien hier in der Folge mit ihren Incipits<sup>6</sup> bekanntgemacht. Eine Faksimileausgabe des Druckes mit Kommentar ist geplant.

<sup>1</sup> *RISM B II*, S. 377, weist ein zweites Exemplar in der Pariser Bibliothèque Nationale nach.

<sup>2</sup> Zitiert nach François Lesure. *Bibliographie des Éditions musicales publiées par Estienne Roger et Michel-Charles Le Cène* (Amsterdam, 1696-1743), Paris 1969, S. 48.

<sup>3</sup> *Ibid.*, S. 87.

<sup>4</sup> Vgl. den Ausstellungskatalog *Fitzwilliam: a Cambridge Collection of Music*, hrsg. v. d. Präsidialabteilung der Stadt Zürich, Zürich 1986. Die wissenschaftliche Bearbeitung besorgte Dr. Günter Birkner.

<sup>5</sup> Der Fund konnte noch rechtzeitig für: Georg Böhm, *Sämtliche Orgelwerke*, hrsg. v. Klaus Beckmann, Wiesbaden 1986, genutzt werden.

<sup>6</sup> By permission of the Syndics of the Fitzwilliam Museum.

S. 1-5 SUISTE I

Allemande

The Allemande is in common time (C). The first staff (treble clef) features a melodic line with eighth-note patterns and a long note with a fermata. The second staff (bass clef) provides a rhythmic accompaniment with a steady eighth-note pulse.

Courante

The Courante is in 3/4 time. The first staff (treble clef) has a melodic line with quarter and eighth notes. The second staff (bass clef) features a bass line with chords and eighth-note accompaniment.

Sarabande

The Sarabande is in 3/4 time. The first staff (treble clef) contains a simple melodic line. The second staff (bass clef) has a complex bass line with sixteenth-note patterns and chords.

Gigue

The Gigue is in 12/8 time. The first staff (treble clef) shows a melodic line with eighth-note patterns. The second staff (bass clef) has a bass line with eighth-note accompaniment.

## S. 6-9 SUITTE II



Allemande

Musical score for Allemande, featuring a treble and bass staff in C major and 3/4 time. The piece begins with a treble staff containing a series of eighth and sixteenth notes, followed by a bass staff with a similar rhythmic pattern. A first ending bracket is present in the treble staff.



Courante

Musical score for Courante, featuring a treble and bass staff in C major and 3/4 time. The piece begins with a treble staff containing a series of eighth and sixteenth notes, followed by a bass staff with a similar rhythmic pattern. A first ending bracket is present in the treble staff.



Sarabande

Musical score for Sarabande, featuring a treble and bass staff in C major and 3/4 time. The piece begins with a treble staff containing a series of eighth and sixteenth notes, followed by a bass staff with a similar rhythmic pattern. A first ending bracket is present in the treble staff.



Gigue

Musical score for Gigue, featuring a treble and bass staff in C major and 12/8 time. The piece begins with a treble staff containing a series of eighth and sixteenth notes, followed by a bass staff with a similar rhythmic pattern. A first ending bracket is present in the treble staff.

S. 10-13 SUITTE III



Allemande

Musical score for Allemande, featuring a treble and bass staff in 3/4 time. The key signature has one flat (B-flat). The melody in the treble staff includes a trill on the first measure and a fermata on the eighth measure. The bass staff provides a steady accompaniment.



Courante

Musical score for Courante, featuring a treble and bass staff in 3/4 time. The key signature has one flat (B-flat). The melody in the treble staff is characterized by eighth-note patterns. The bass staff features a rhythmic accompaniment with eighth notes.



Sarabande

Musical score for Sarabande, featuring a treble and bass staff in 3/4 time. The key signature has one flat (B-flat). The melody in the treble staff is slow and features a trill on the first measure. The bass staff provides a simple accompaniment.



Gigue

Musical score for Gigue, featuring a treble and bass staff in 6/8 time. The key signature has one flat (B-flat). The melody in the treble staff is lively and features a trill on the first measure. The bass staff provides a rhythmic accompaniment.

S. 14-17 SUITTE IV

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a quarter note G4, followed by a half note chord of G4-Bb4-Eb4. The melody continues with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature. It starts with a whole note chord of G2-Bb2-Eb2, followed by a half note chord of G2-Bb2-Eb2, and then a quarter note chord of G2-Bb2-Eb2.

Courante

The second system is for a piece titled 'Courante'. It features two staves in 3/4 time. The upper staff is in treble clef with a key signature of two flats. The melody is characterized by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and half notes.

Sarabande

The third system is for a piece titled 'Sarabande'. It consists of two staves in 3/4 time. The upper staff is in treble clef with a key signature of two flats. The melody is slower and features a mix of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, with a bass line of quarter notes.

Gigue

The fourth system is for a piece titled 'Gigue'. It consists of two staves in 6/8 time. The upper staff is in treble clef with a key signature of two flats. The melody is lively and consists of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes.

S. 18-23 SUITTE V

Prelude

The score for 'Prelude' is written in G minor (two flats) and common time (C). The upper staff begins with a treble clef and a key signature of two flats. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The lower staff begins with a bass clef and a key signature of two flats, with a common time signature. It features a bass line with quarter and eighth notes.

Allemande

The score for 'Allemande' is in G minor and common time. The upper staff has a treble clef and two flats. The melody is characterized by a series of sixteenth-note runs and eighth-note patterns. The lower staff has a bass clef and two flats, with a bass line consisting of quarter and eighth notes.

Courante

The score for 'Courante' is in G minor and 3/4 time. The upper staff has a treble clef and two flats. The melody features a mix of quarter and eighth notes. The lower staff has a bass clef and two flats, with a bass line of quarter notes.

Air Adagio

The score for 'Air Adagio' is in G minor and common time. The upper staff has a treble clef and two flats. The melody is slow and features a mix of quarter and eighth notes. The lower staff has a bass clef and two flats, with a bass line of quarter notes.

Sarabande



Musical score for Sarabande, featuring a treble and bass staff in 3/4 time with a key signature of two flats. The melody in the treble staff is characterized by a slow, expressive feel with a prominent dotted half note in the first measure. The bass staff provides a steady accompaniment of quarter notes.

Bourée



Musical score for Bourée, featuring a treble and bass staff in common time with a key signature of two flats. The treble staff contains a lively melody with eighth and sixteenth notes. The bass staff features a rhythmic accompaniment of eighth notes.

Menuet



Musical score for Menuet, featuring a treble and bass staff in 3/4 time with a key signature of two flats. The melody in the treble staff is simple and elegant, primarily consisting of quarter and eighth notes. The bass staff provides a simple accompaniment of quarter notes.

Gigue



Musical score for Gigue, featuring a treble and bass staff in 6/8 time with a key signature of two flats. The treble staff contains a fast, rhythmic melody with eighth and sixteenth notes. The bass staff provides a simple accompaniment of quarter notes.

- S. 24–27 *SUITE VI* [*Allemande – Courante – Sarabande – Passacaille*]  
Georg Böhm, Suite in f-moll: Wolgast Nr. 8; Beckmann Nr. 5. –  
Die Suite ist sonst einzig in der um 1703–07 entstandenen *Möllerschen Handschrift* (Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, Mus. ms. 40644) überliefert, wo der letzte Satz *Chaconne* genannt wird.
- S. 28–34 *AIR Avec diverses Variations*  
Böhm, *Partite diverse Sopra l’Aria: Jesu du bist allzu schöne.* –  
Konkordanz: *Möllersche Handschrift*.  
Bei Roger fehlt die Partita 9.
- S. 34–37 *AIR*  
Johann Adam Reincken, *Holländische Nachtigall.* –  
Konkordanz: Norrköping (Schweden), Stadtbibliothek, Samling Finspong 1136:2
- S. 37–50 *AIR Avec diverses Variations*  
Reincken, *Partite diverse sopra l’Aria: schweiget mir von Weiber nehmen, altrimente chiamata la Meyerin.* –  
Konkordanzen: 1) Leipzig, Musikbibliothek der Stadt Leipzig, Ms. III.8.4 (*Andreas-Bach-Buch*) [danach Willi Apels Edition in *CEKM* 16]; 2) Amsterdam, Stichting Toonkunst-Bibliothek, 200-C-16; 3) Kopenhagen, Det kongelige Bibliothek, Musikafdelingen, Mu 6806.1399 (*Tabulatur Ryge*) [danach Klaus Beckmanns Edition, Wiesbaden 1982]. – Der Roger-Druck bringt die Fassung des *Andreas-Bach-Buches*.
- S. 50–53 *FUGA*  
Johann Pachelbel, *Magnificat primi toni* (*DTÖ VIII/2* Nr. I.12). –  
Konkordanzen: 1) Berlin, Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, Mus. ms. 16485; 2) Berlin, Deutsche Staatsbibliothek, Mus. ms. 30021; 3) München, Bayerische Staatsbibliothek, Mus. ms. 1177.
- S. 54–55 *FUGA*



- S. 56–57 *FUGA*  
Pachelbel, *Fuga in F* (*DTB IV/1*, Nr. 40). –  
Konkordanzen: 1–3) die gleichen Quellen wie für die Magnificat-Fuge oben; 4) New Haven, Yale University Library, LM 5056 (Codex E. B. 1688); 5) München, ehem. Privatbibliothek Prof. Dr. Adolf Sandberger, Ms. von der Orgel der Sebalduskirche zu Nürnberg (z. Z. nicht auffindbar).