Libreremo

Questo libro è il frutto di un percorso di lotta per l'accesso alle conoscenze e alla formazione promosso dal **CSOA Terra Terra**, **CSOA Officina 99**, **Get Up Kids!**, **Neapolis Hacklab**. Questo libro è solo uno dei tanti messi a disposizione da **LIBREREMO**, un portale finalizzato alla condivisione e alla libera circolazione di materiali di studio universitario (e non solo!).

Pensiamo che in un'università dai costi e dai ritmi sempre più escludenti, sempre più subordinata agli interessi delle aziende, **LIBREREMO** possa essere uno strumento nelle mani degli studenti per riappropriarsi, attraverso la collaborazione reciproca, del proprio diritto allo studio e per stimolare, attraverso la diffusione di materiale controinformativo, una critica della proprietà intellettuale al fine di smascherarne i reali interessi.

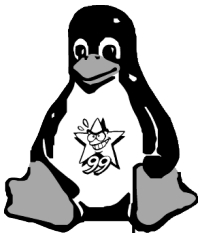
I diritti di proprietà intellettuale (che siano brevetti o copyright) sono da sempre – e soprattutto oggi - grosse fonti di profitto per multinazionali e grandi gruppi economici, che pur di tutelare i loro guadagni sono disposti a privatizzare le idee, a impedire l'accesso alla ricerca e a qualsiasi contenuto, tagliando fuori dalla cultura e dallo sviluppo la stragrande maggioranza delle persone. Inoltre impedire l'accesso ai saperi, renderlo possibile solo ad una ristretta minoranza, reprimere i contenuti culturali dal carattere emancipatorio e proporre solo contenuti inoffensivi o di intrattenimento sono da sempre i mezzi del capitale per garantirsi un controllo massiccio sulle classi sociali subalterne.

L'ignoranza, la mancanza di un pensiero critico rende succubi e sottomette alle logiche di profitto e di oppressione: per questo riappropriarsi della cultura – che sia un disco, un libro, un film o altro – **è un atto cosciente caratterizzato da un preciso significato e peso politico**. Condividere e cercare canali alternativi per la circolazione dei saperi significa combattere tale situazione, apportando benefici per tutti.

Abbiamo scelto di mettere in condivisione proprio i libri di testo perché i primi ad essere colpiti dall'attuale repressione di qualsiasi tipo di copia privata messa in atto da SIAE, governi e multinazionali, sono la gran parte degli studenti che, considerati gli alti costi che hanno attualmente i libri, non possono affrontare spese eccessive, costretti già a fare i conti con affitti elevati, mancanza di strutture, carenza di servizi e borse di studio etc...

Questo va evidentemente a ledere il nostro diritto allo studio: le università dovrebbero fornire libri di testo gratuiti o quanto meno strutture e biblioteche attrezzate, invece di creare di fatto uno sbarramento per chi non ha la possibilità di spendere migliaia di euro fra tasse e libri originali... Proprio per reagire a tale situazione, senza stare ad aspettare nulla dall'alto, invitiamo tutt* a far circolare il più possibile i libri, approfittando delle enormi possibilità che ci offrono al momento attuale internet e le nuove tecnologie, appropriandocene, liberandole e liberandoci dai limiti imposti dal controllo repressivo di tali mezzi da parte del capitale.

Facciamo fronte comune davanti ad un problema che coinvolge tutt* noi! Riappropriamoci di ciò che è un nostro inviolabile diritto!



csoa
Terra★Terra

Get Up Kids
www.getupkids.org

Neapolis Hacklab
www.neapolishacklab.org

csoa Terra Terra
www.csoaterraterra.org

csoa Officina 99
www.officina99.org

www.libreremo.org

DIETRICH BUXTEHUDE

Sämtliche

SUITEN und VARIATIONEN

für Klavier/Cembalo

Herausgegeben von
KLAUS BECKMANN

BREITKOPF & HÄRTEL
WIESBADEN
Edition Breitkopf Nr. 8077

INHALT

SUITEN

1. Suite C-Dur ..... BuxWV* 226 Seite 4
2. Suite C-Dur 227 8
3. Suite C-Dur 228 12
4. Suite C-Dur 230 16
5. Suite C-Dur (Zyklusfragment?) 231 20
6. Suite D-Dur (Zyklusfragment?) 232 23
7. Suite d-Moll 233 25
8. Suite d-Moll (Zyklusfragment?) 234 29
9. Suite e-Moll 235 34
10. Suite e-Moll 236 38
11. Suite e-Moll 237 42
12. Suite F-Dur 238 46
13. Suite F-Dur 239 49
14. Suite G-Dur 240 52
15. Suite g-Moll 241 55
16. Suite g-Moll 242 58
17. Suite A-Dur 243 62
18. Suite a-Moll 244 66

VARIATIONEN

19. Aria (con 10 variazioni) ..... C-Dur 246 70
20. Aria: More Palatino (12 partite diverse) ..... C-Dur 247 78
21. Aria: Rofilis (3 partite diverse) ..... d-Moll 248 86
22. Aria: La Capricciosa (32 partite diverse) ..... G-Dur 250 88
23. Aria (3 partite diverse) ..... a-Moll 249 101
24. Courante simple (8 partite diverse) ..... a-Moll 245 106

ANHANG (Zyklusfragment; Fehlzuweisungen)

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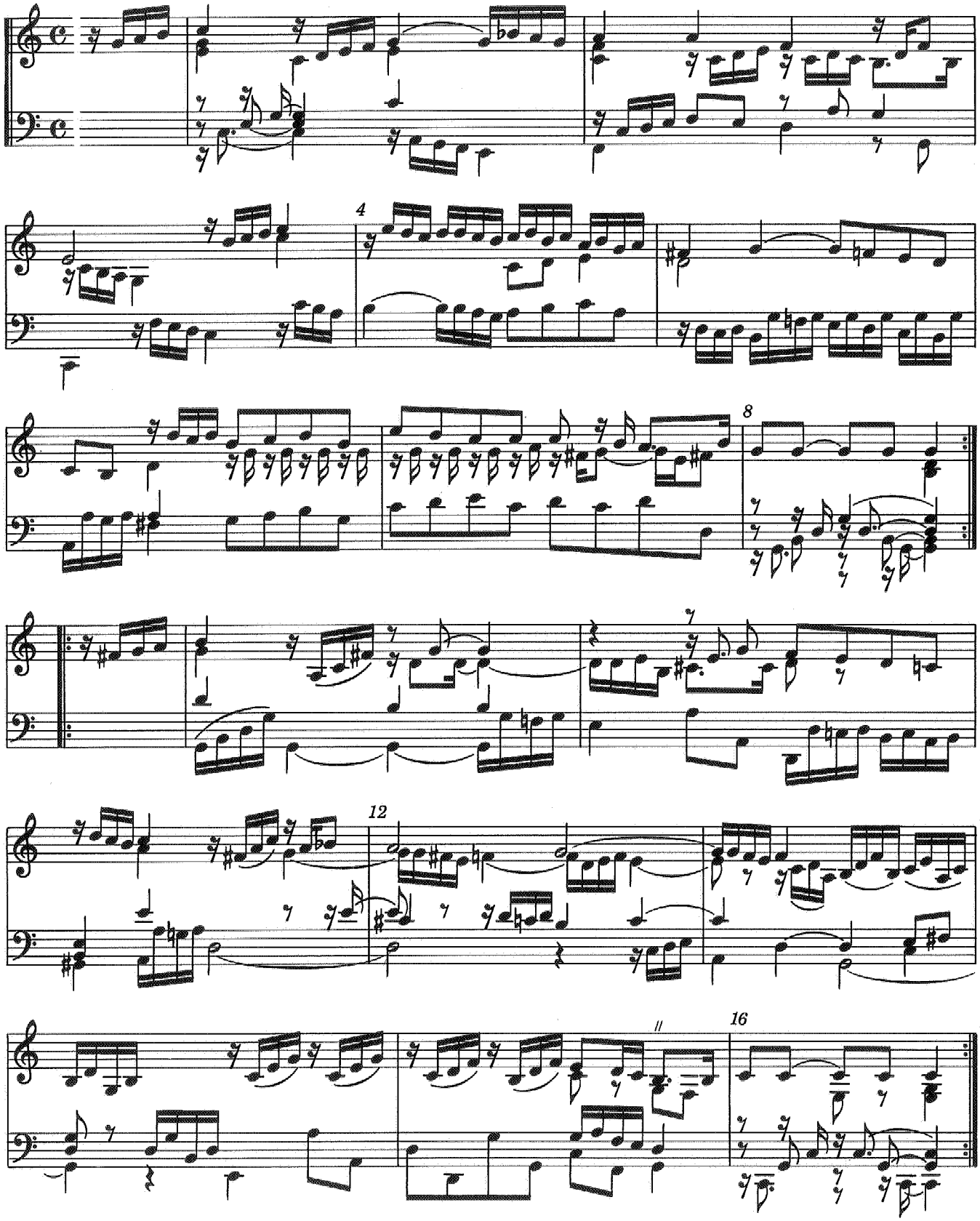
* Thematisch-systematisches Verzeichnis der musikalischen Werke von Dietrich Buxtehude, Buxtehude-Werke-Verzeichnis (BuxWV), herausgegeben von Georg Karstädt. Breitkopf & Härtel, Wiesbaden 1974

1. SUITE

Allemande

BuxWV 226



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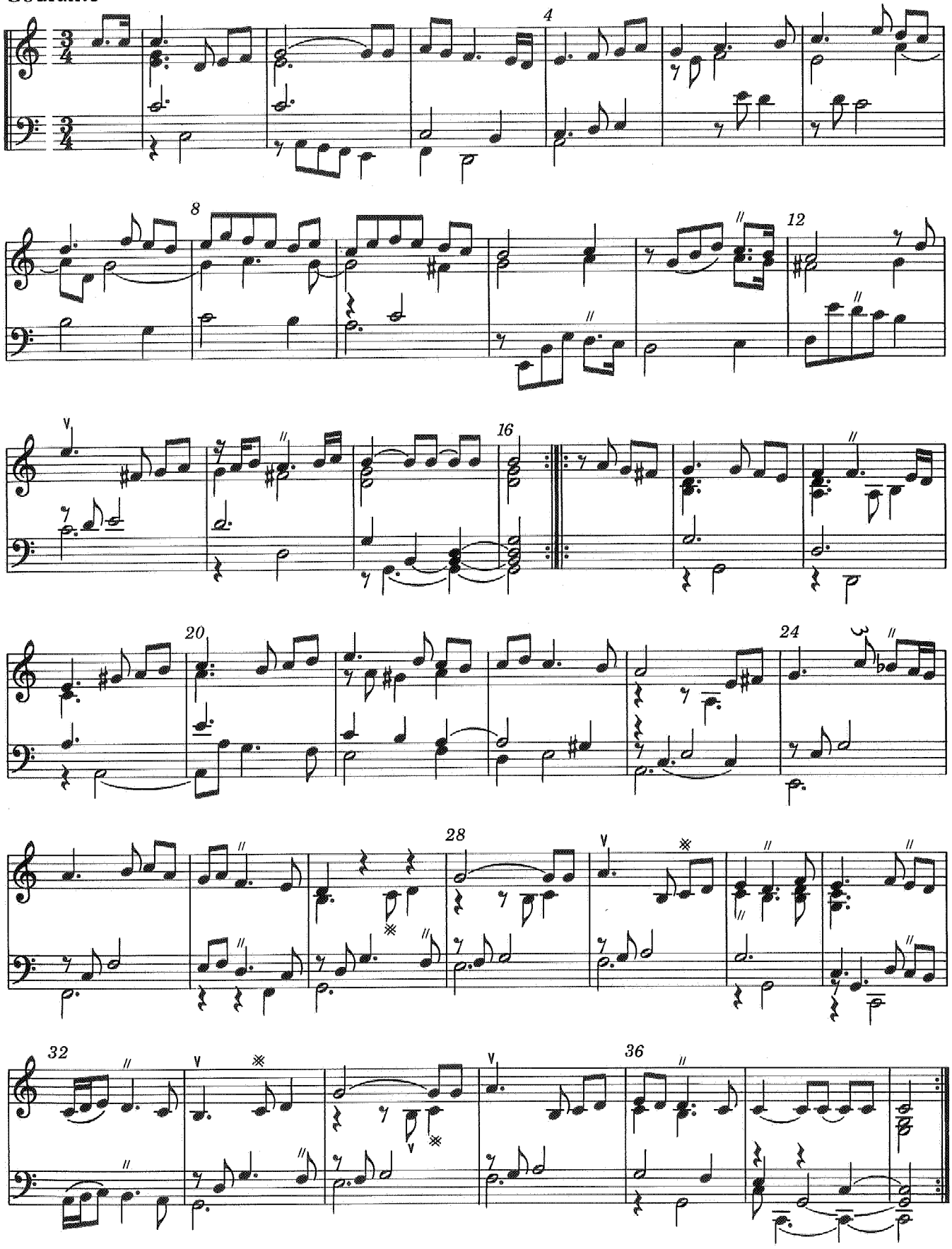

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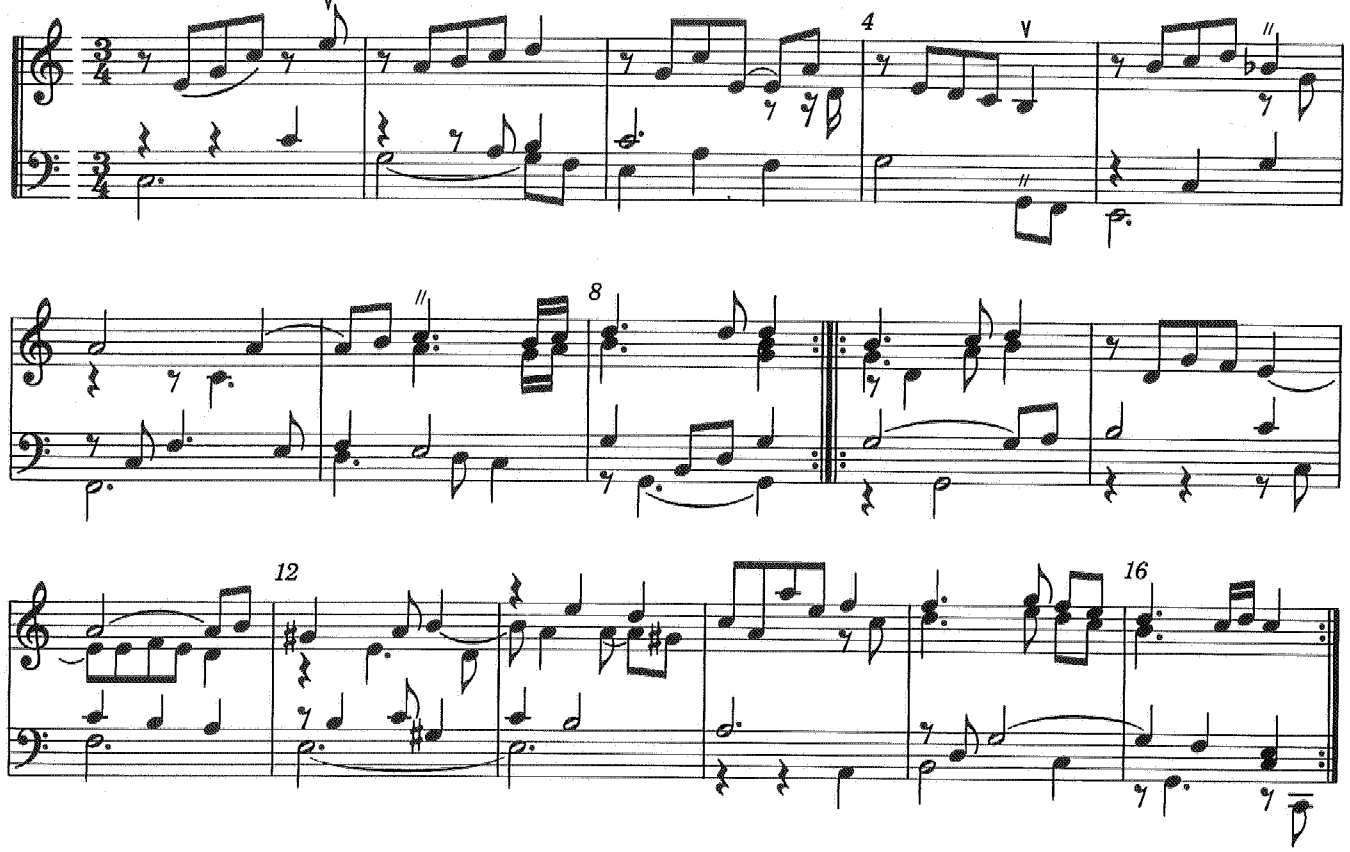

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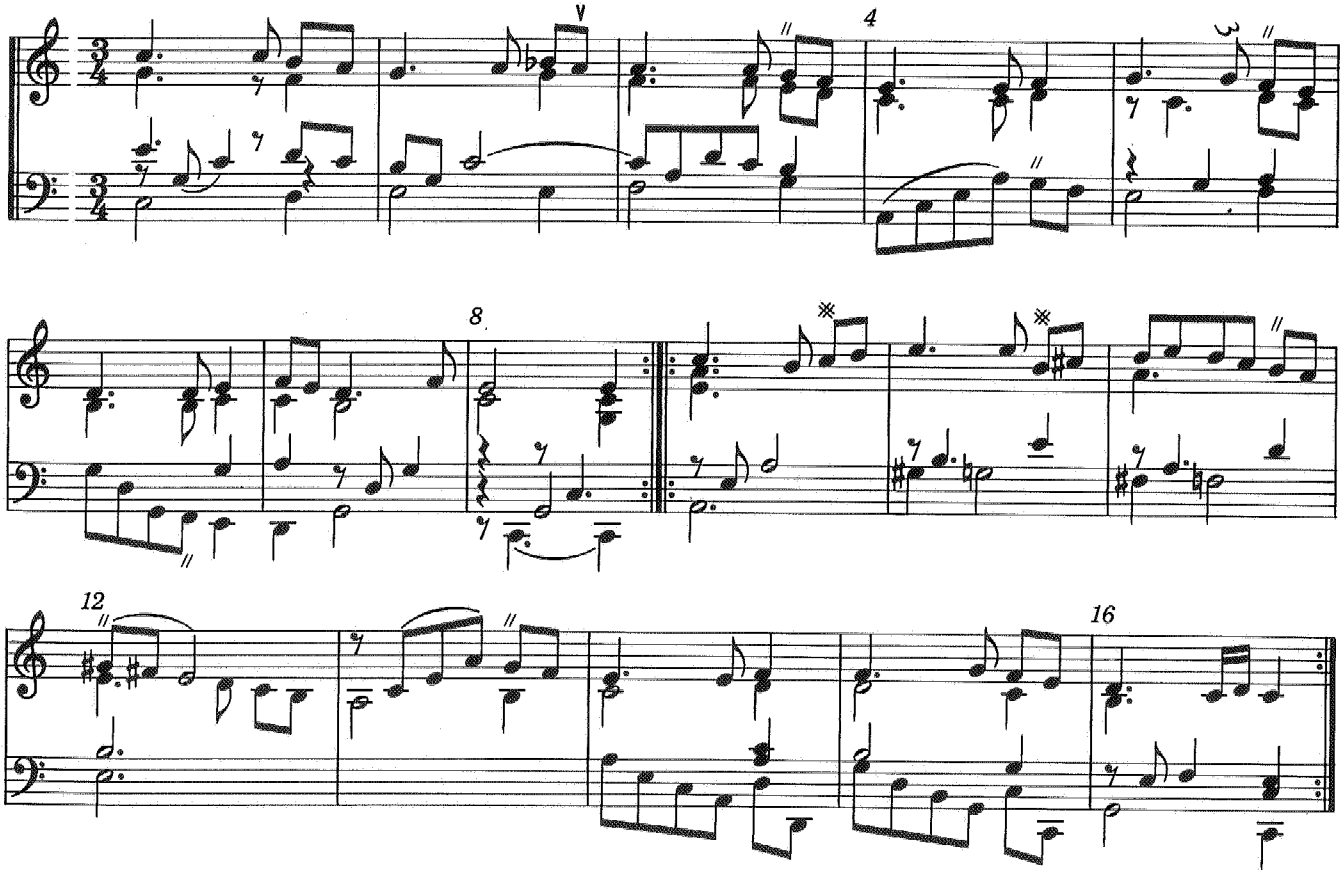
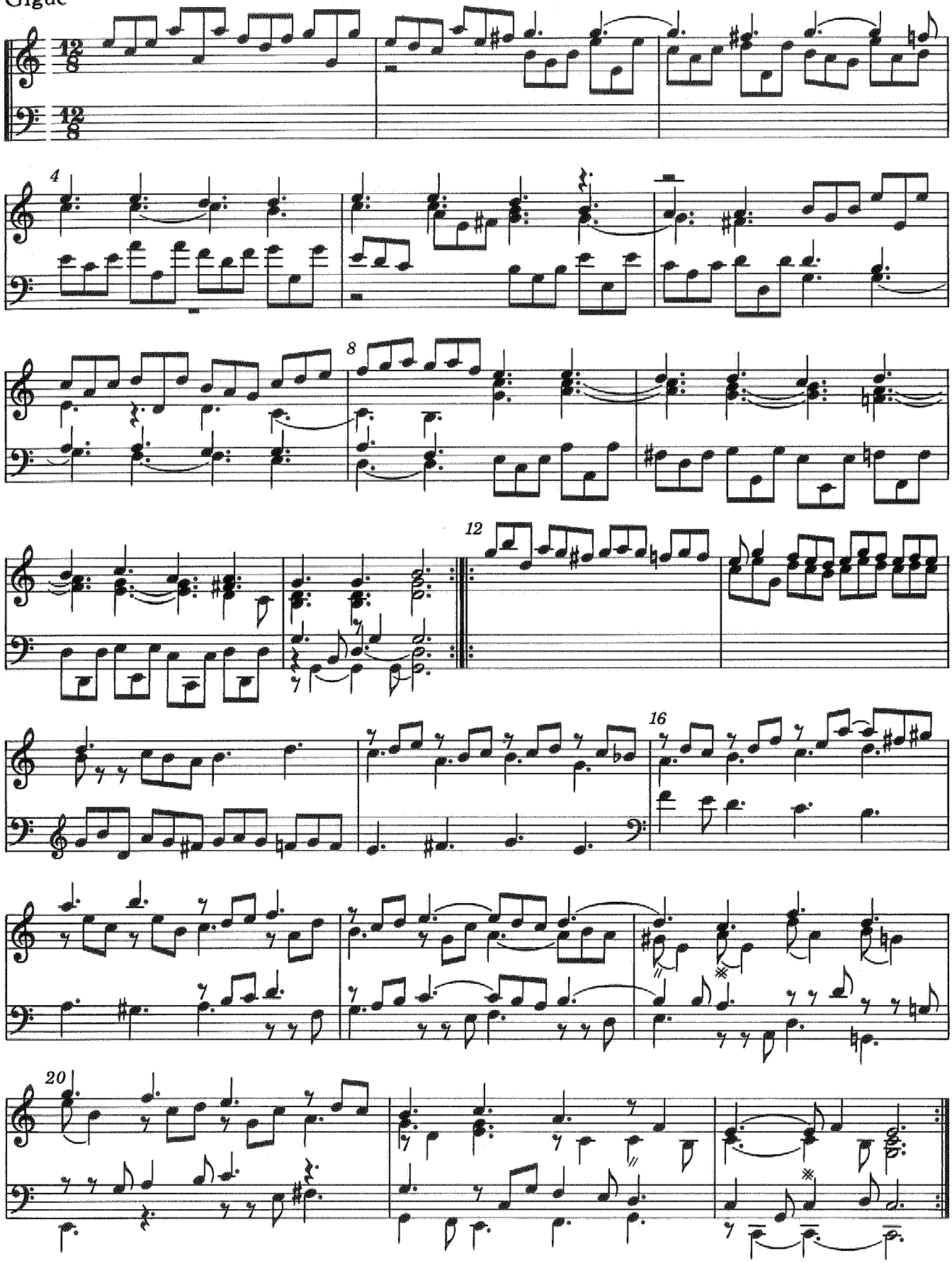


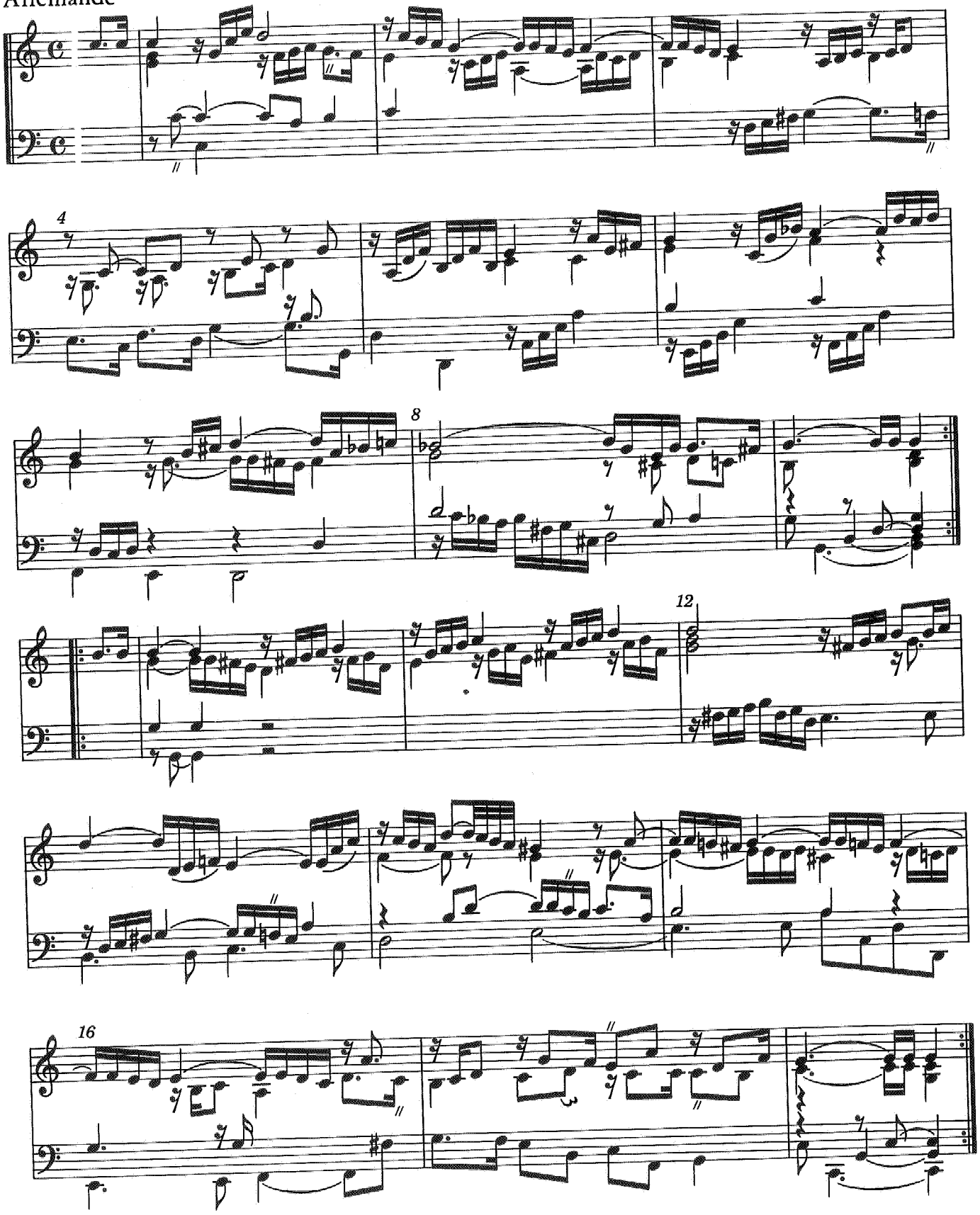
Gigue



2. SUITE

BuxWV 227

Allemande



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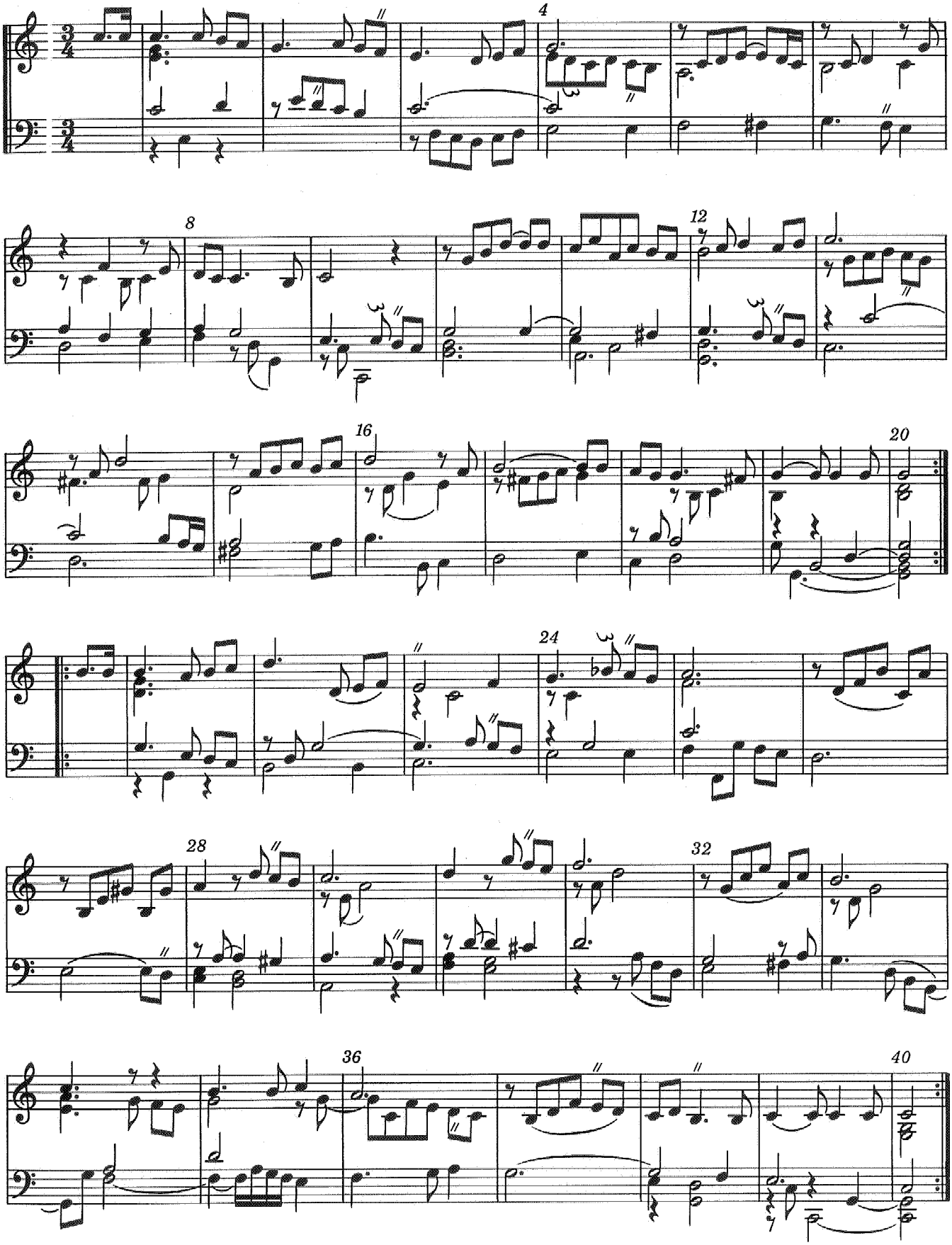

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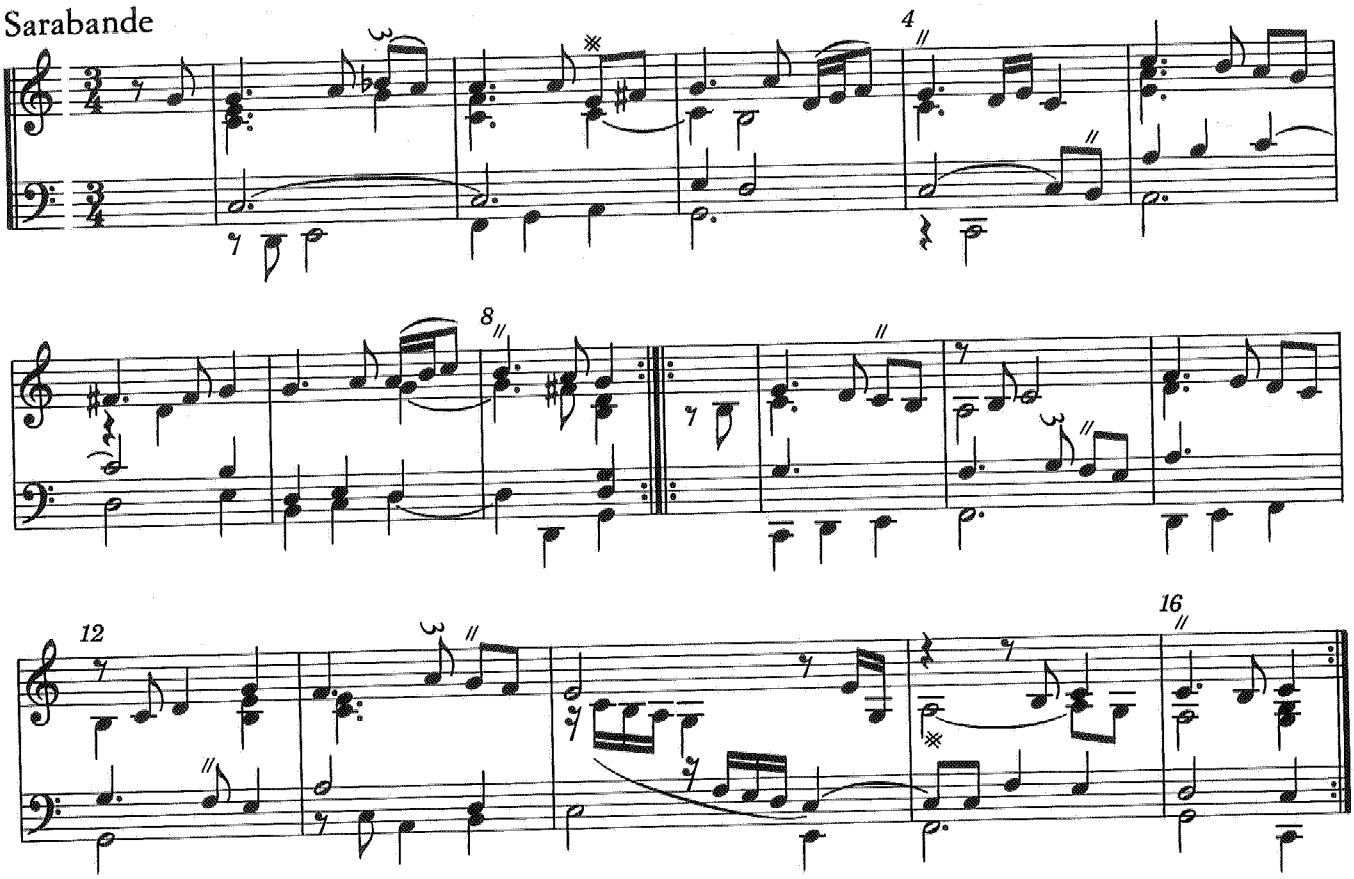

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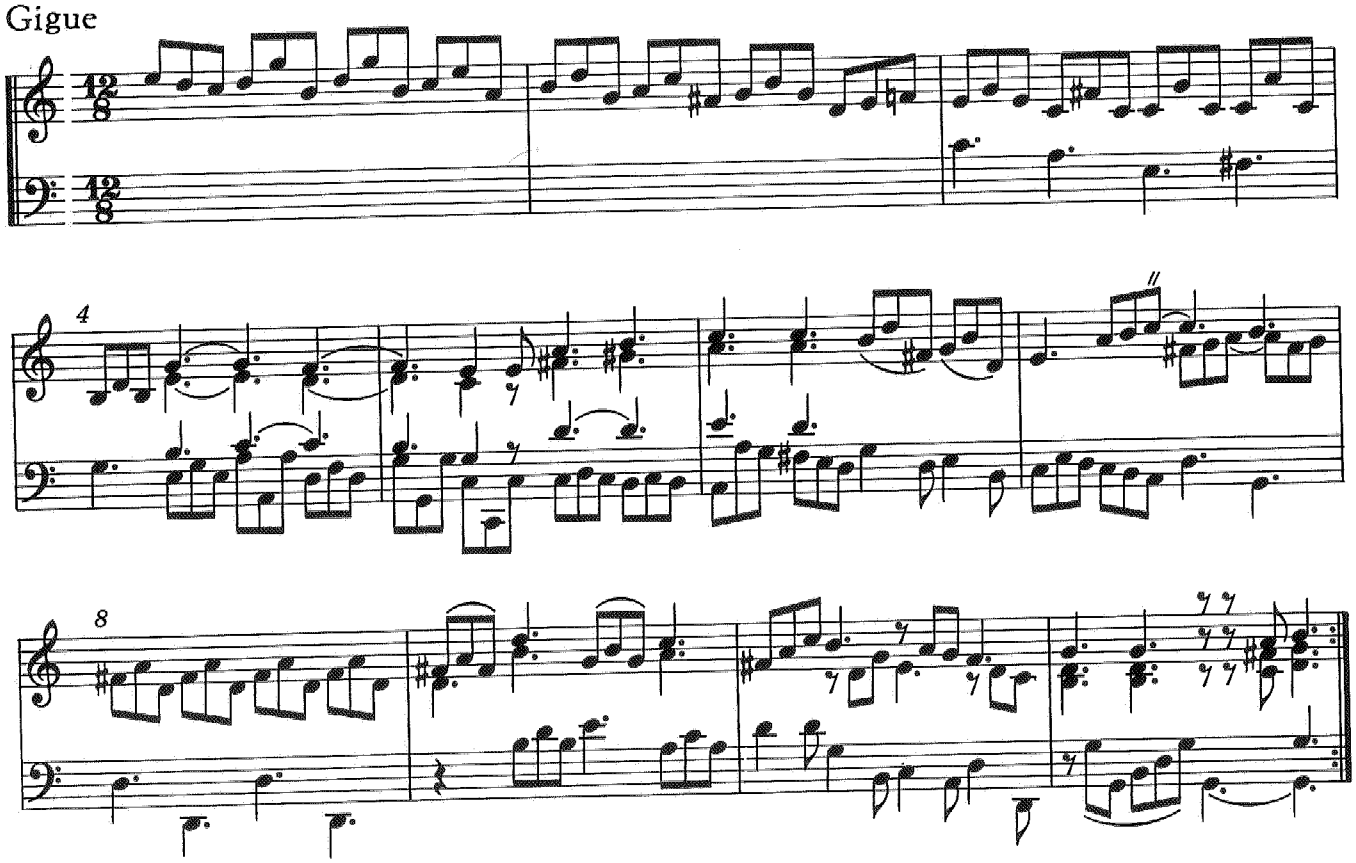

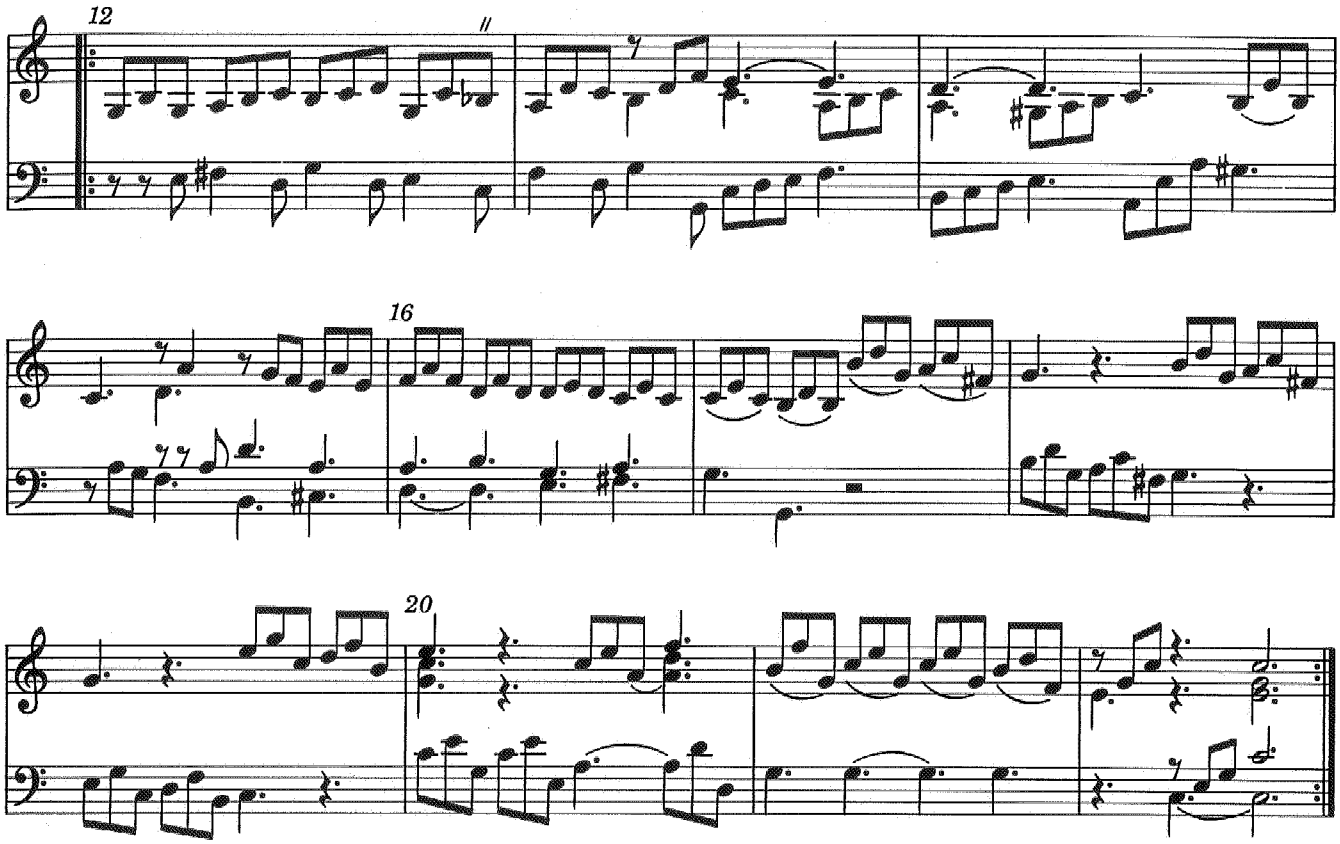
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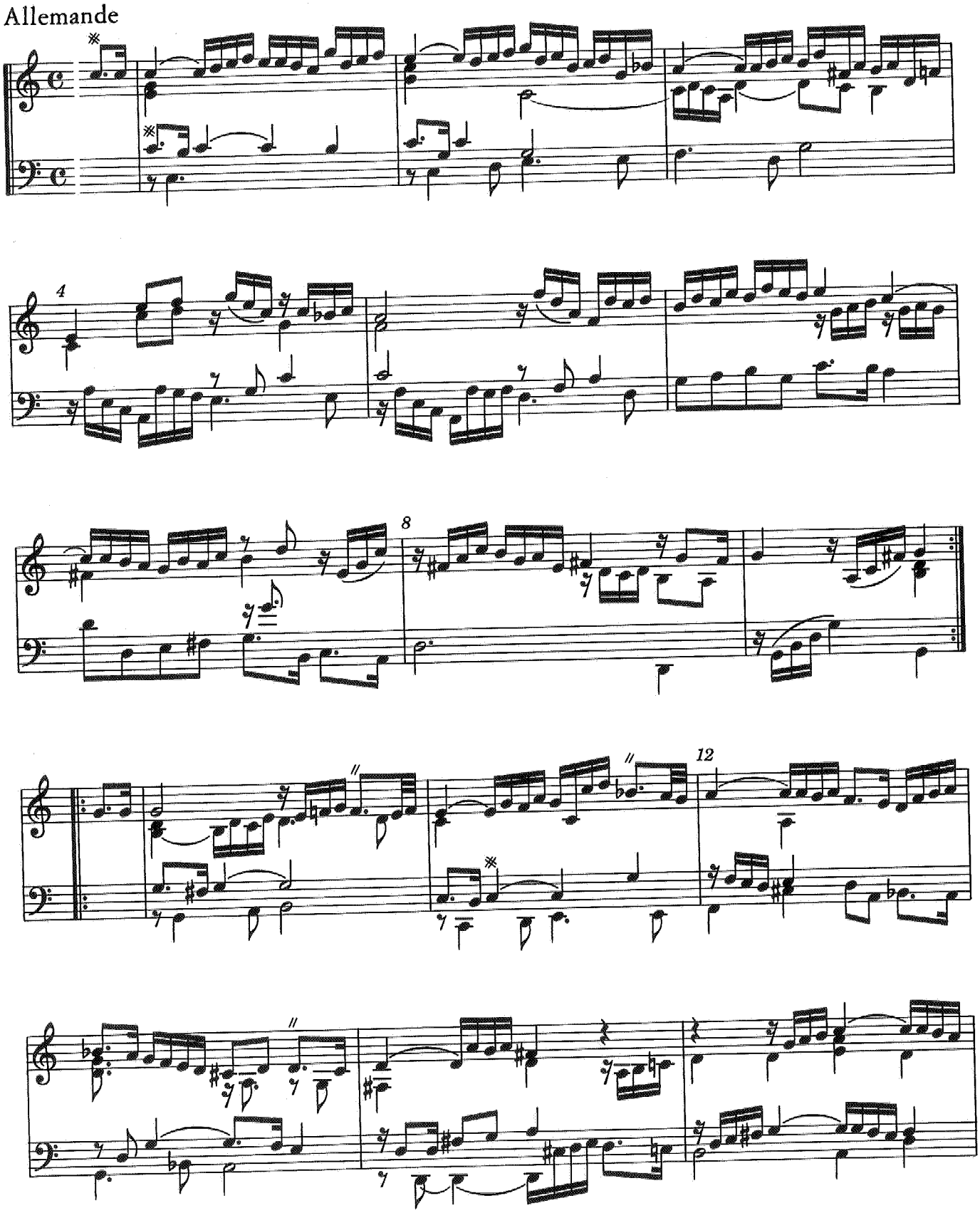
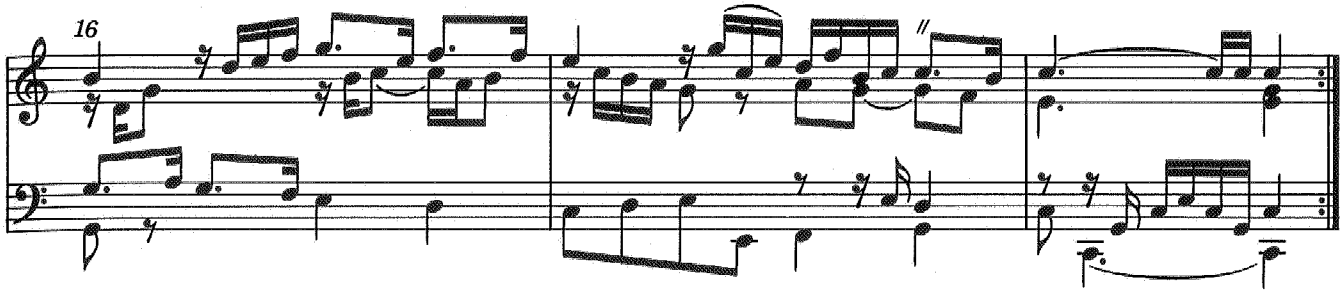
3. SUITE

BuxWV 228

Allemande





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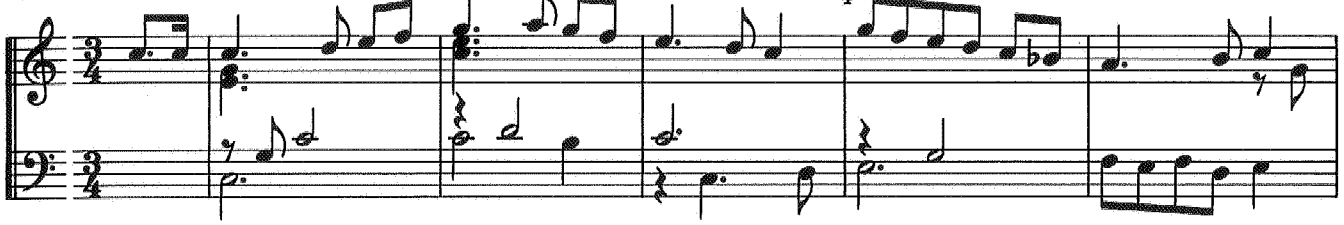
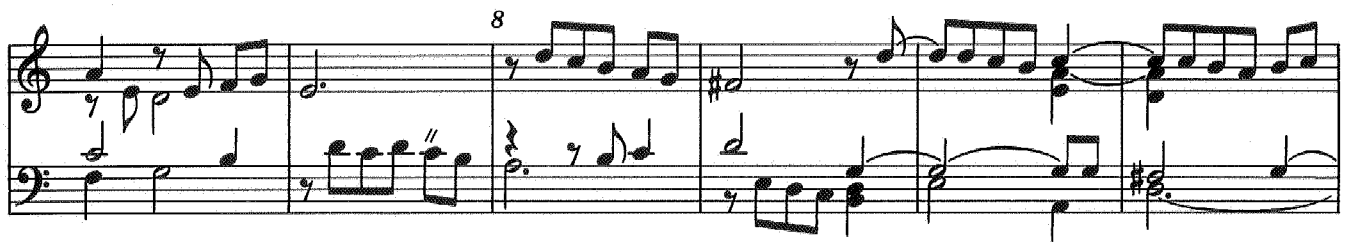
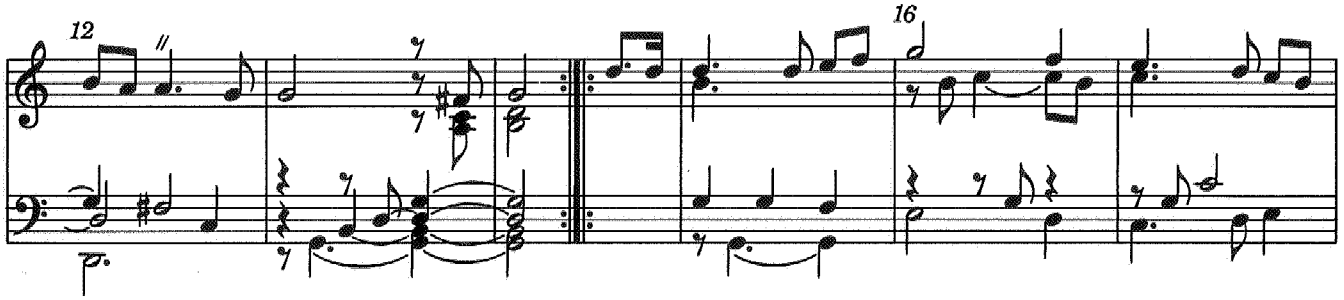
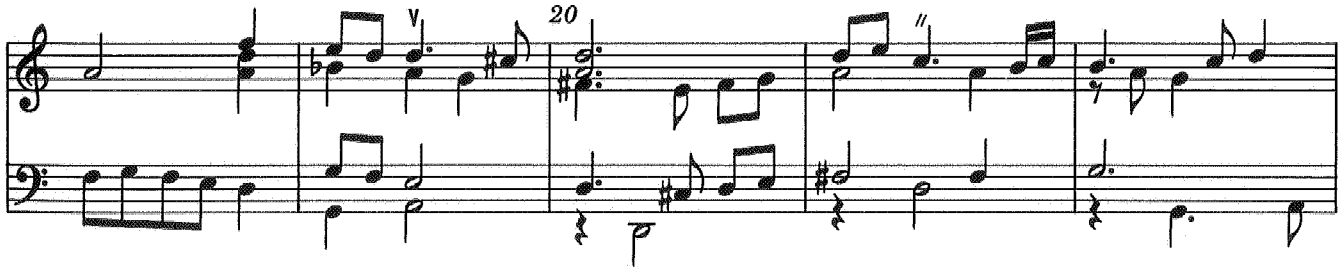
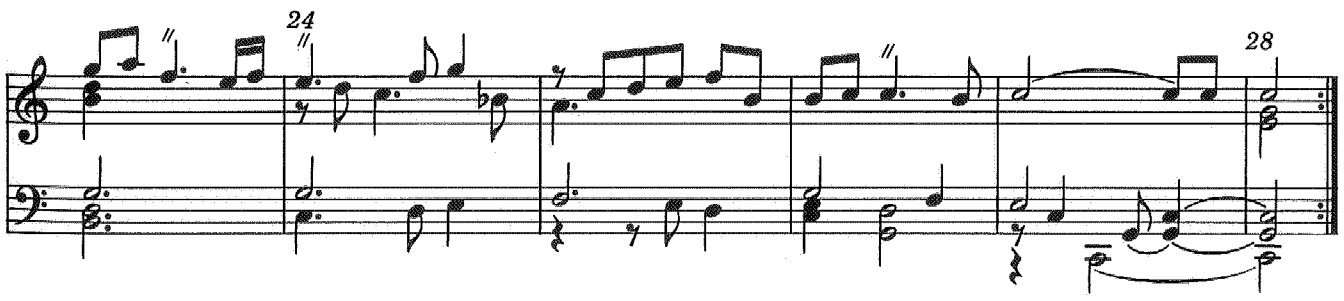


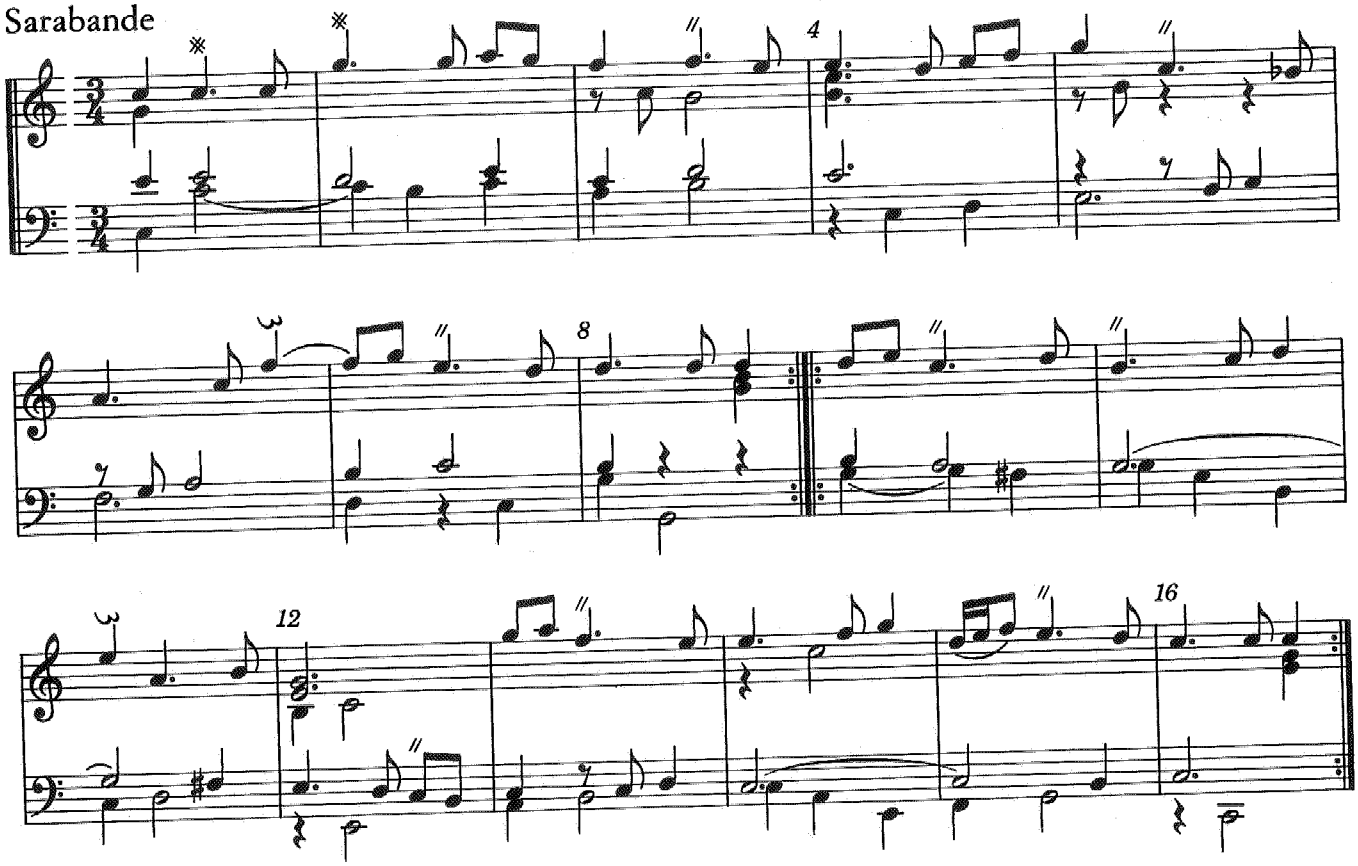








Sarabande



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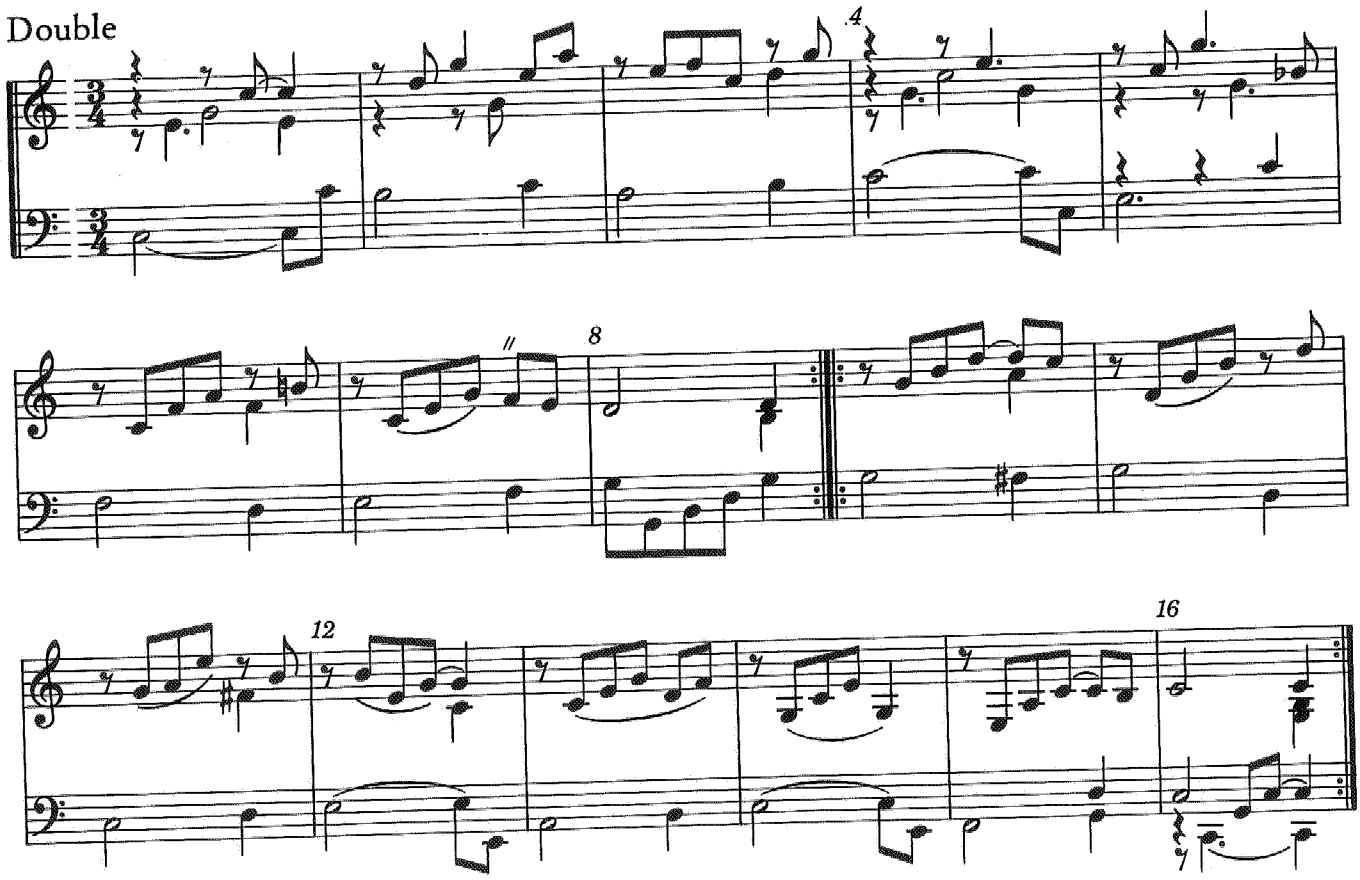
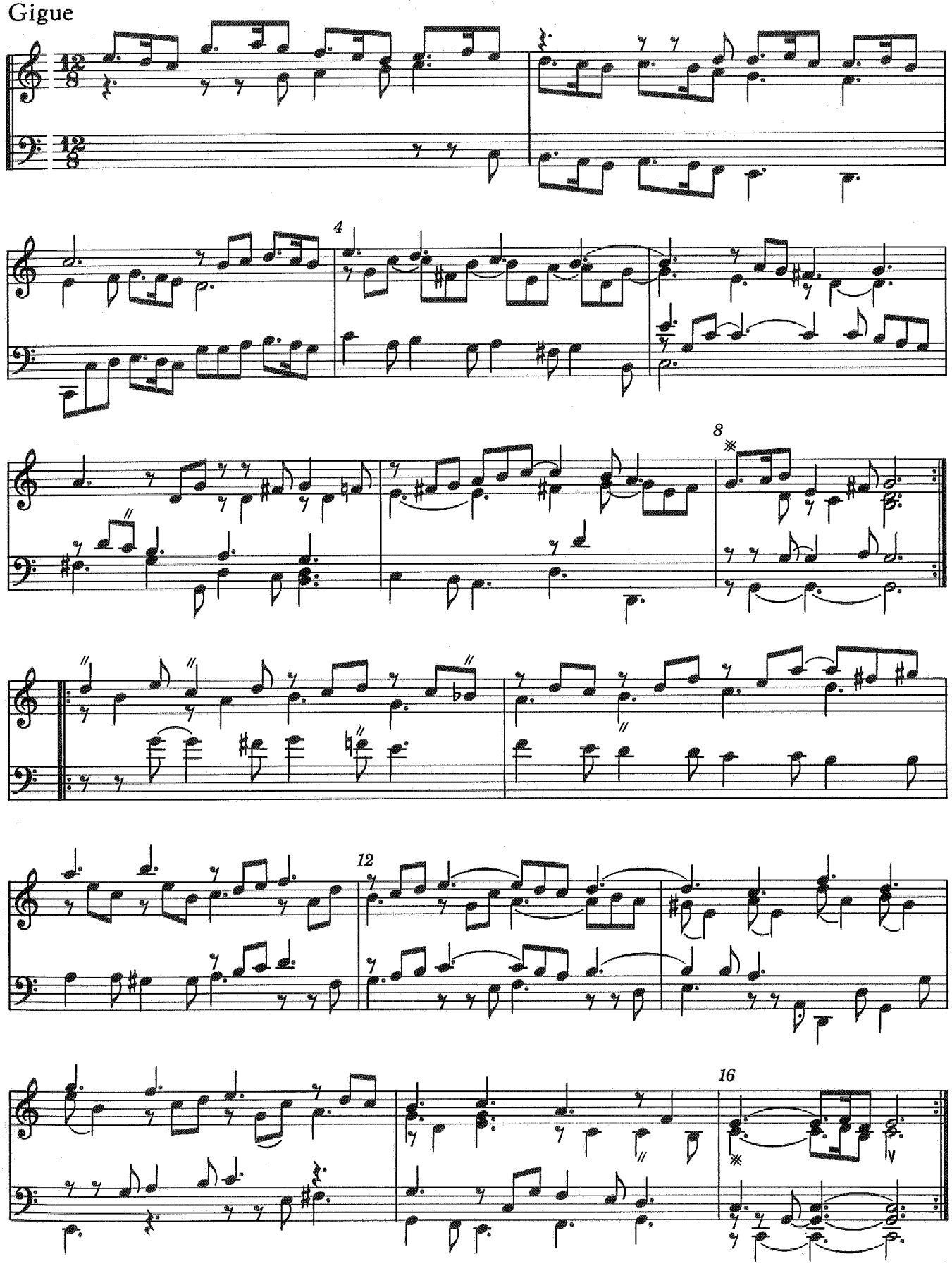


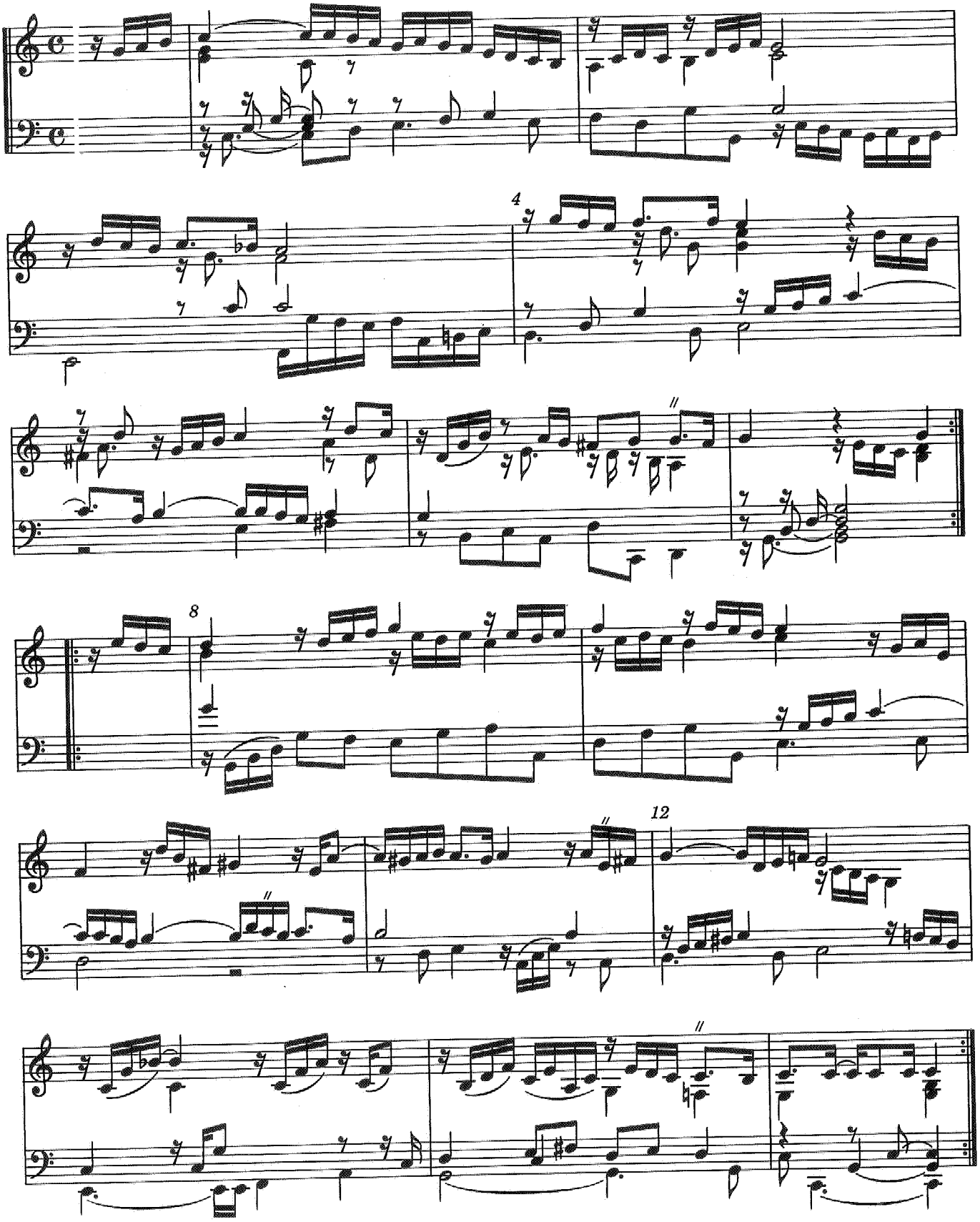
Gigue



4. SUITE

BuxWV 230

Allemande



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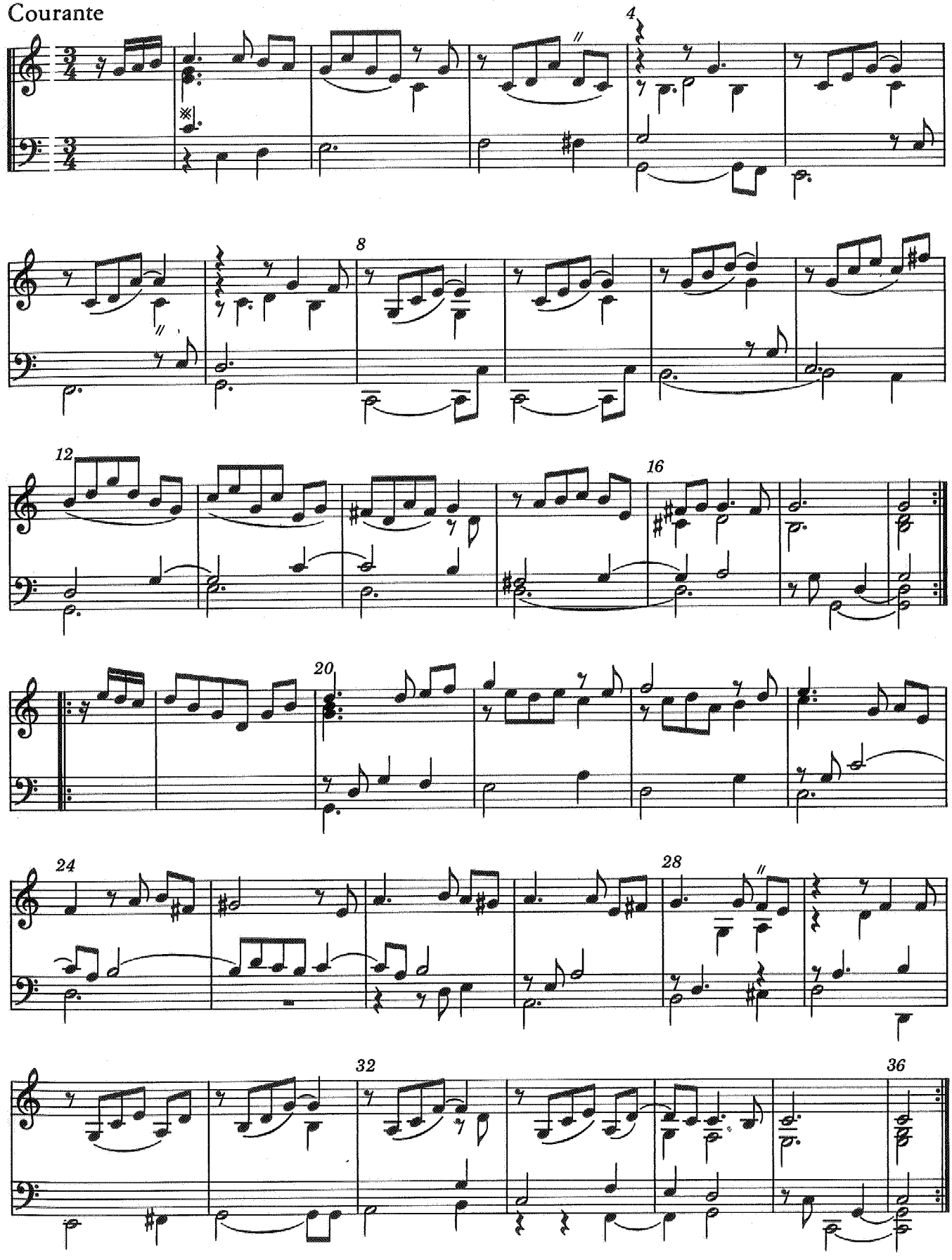

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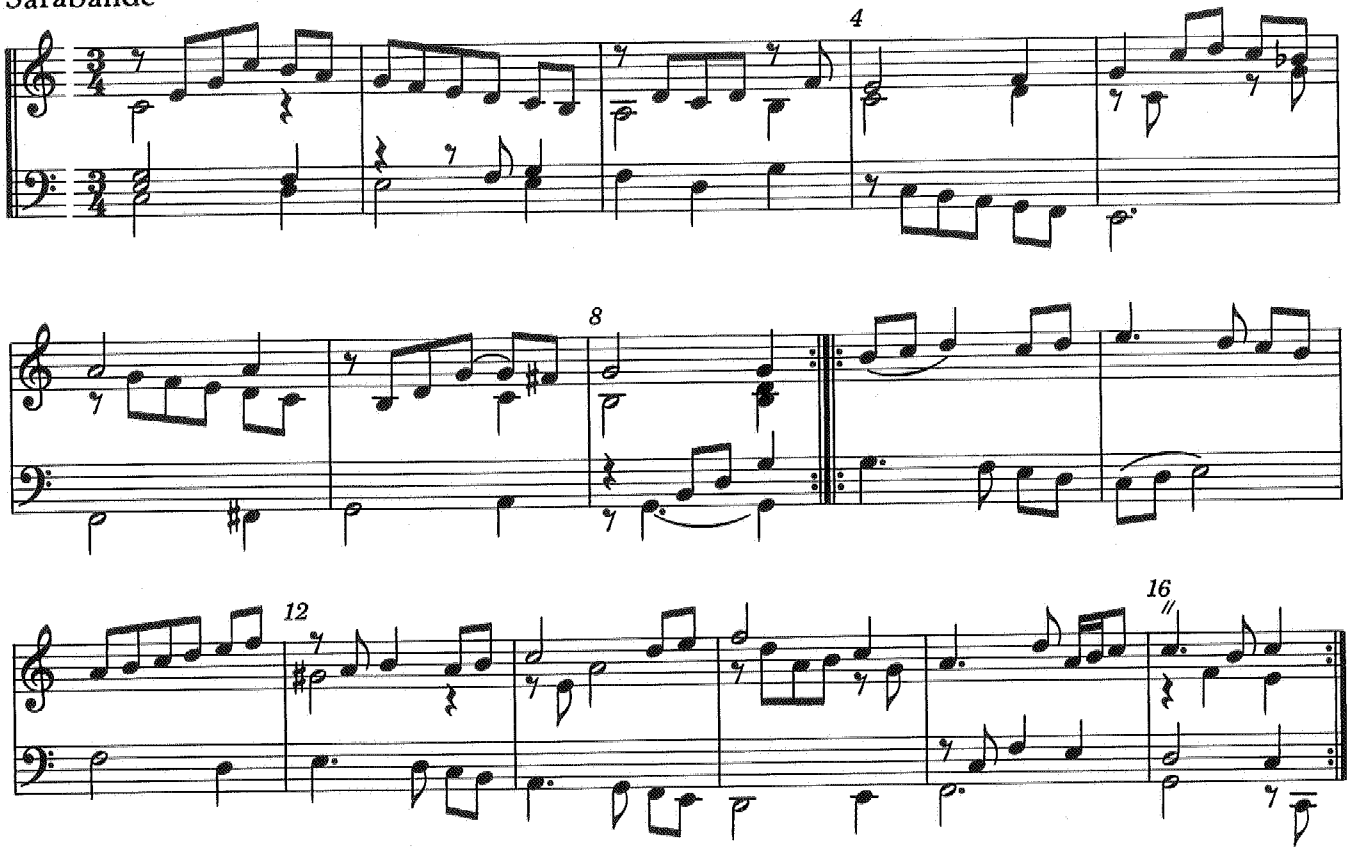

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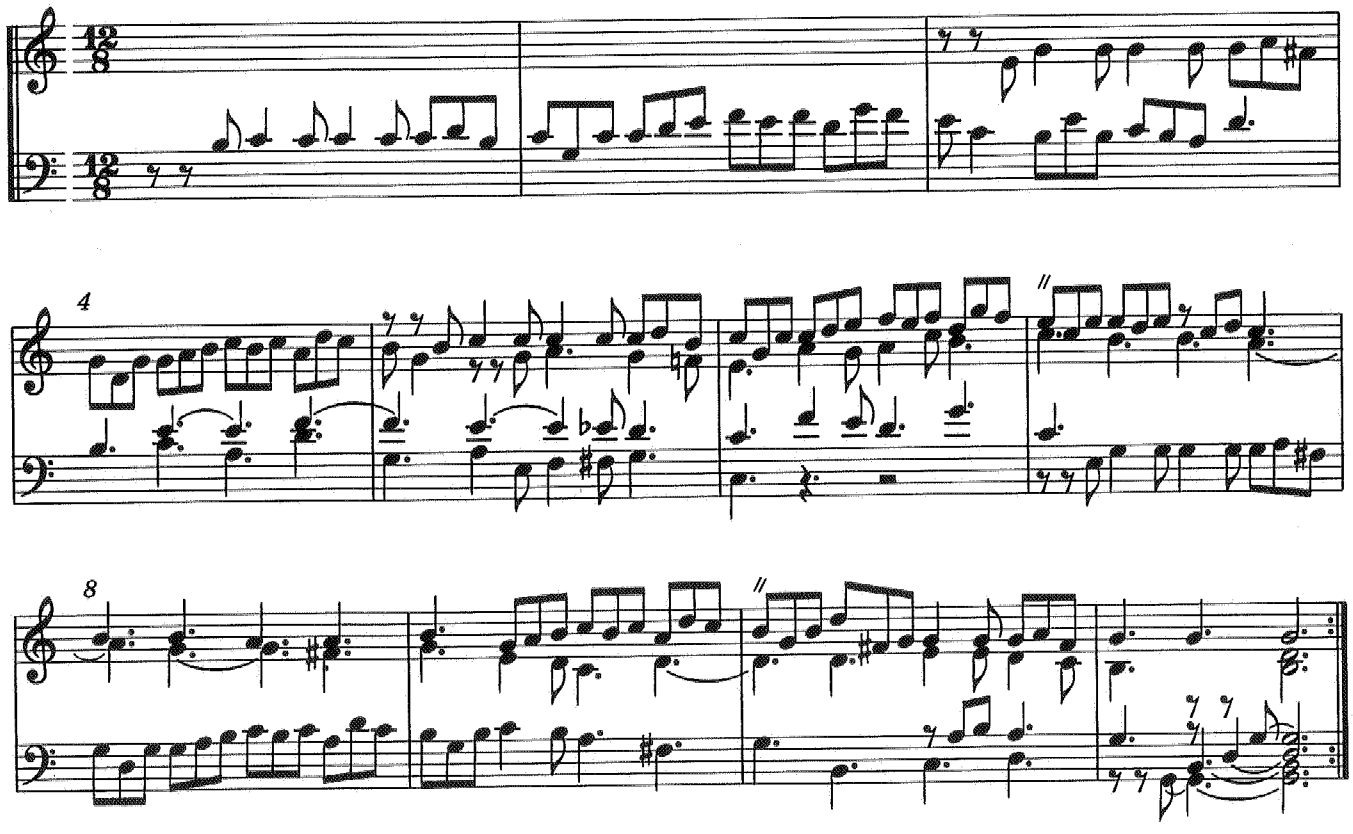

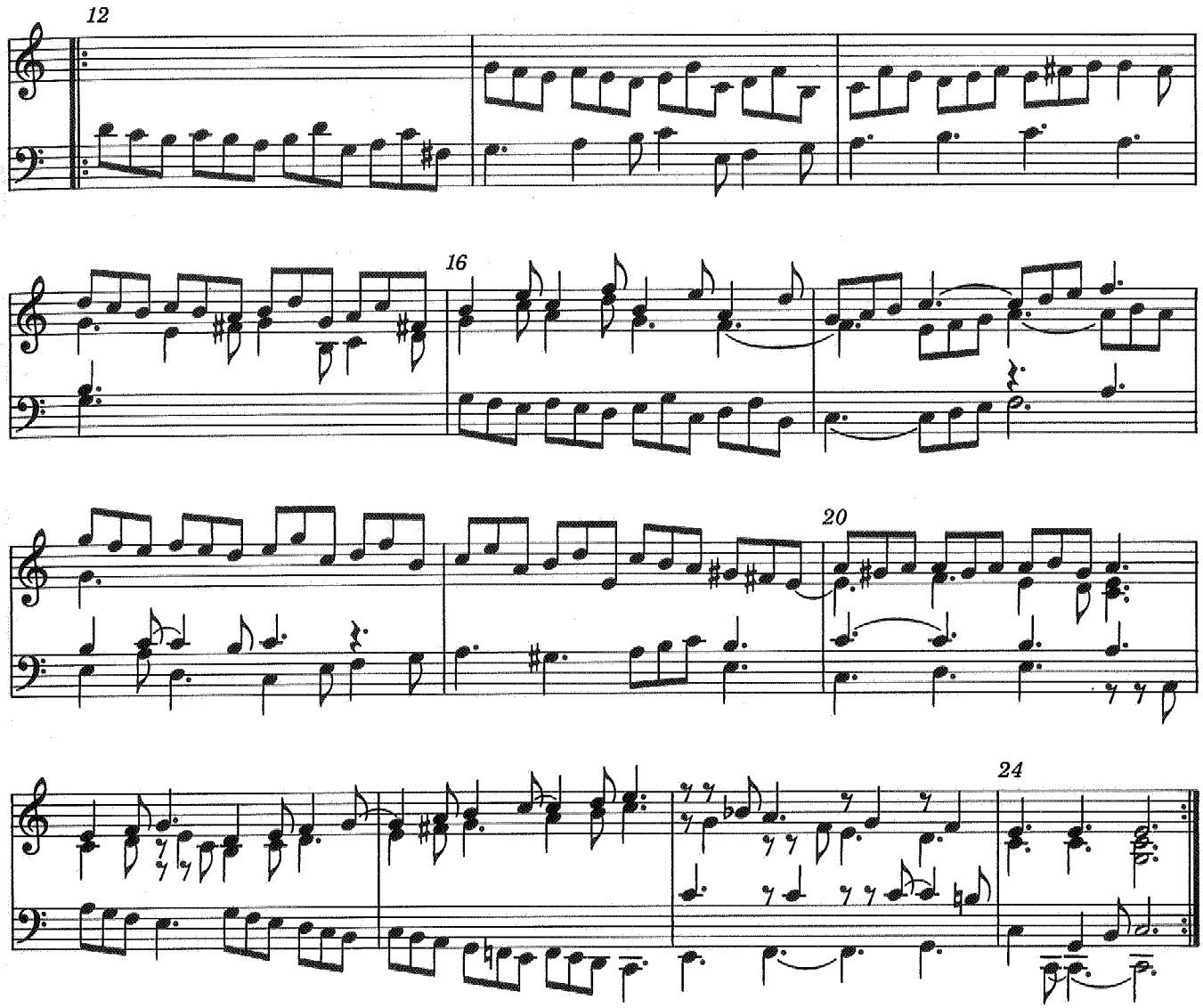
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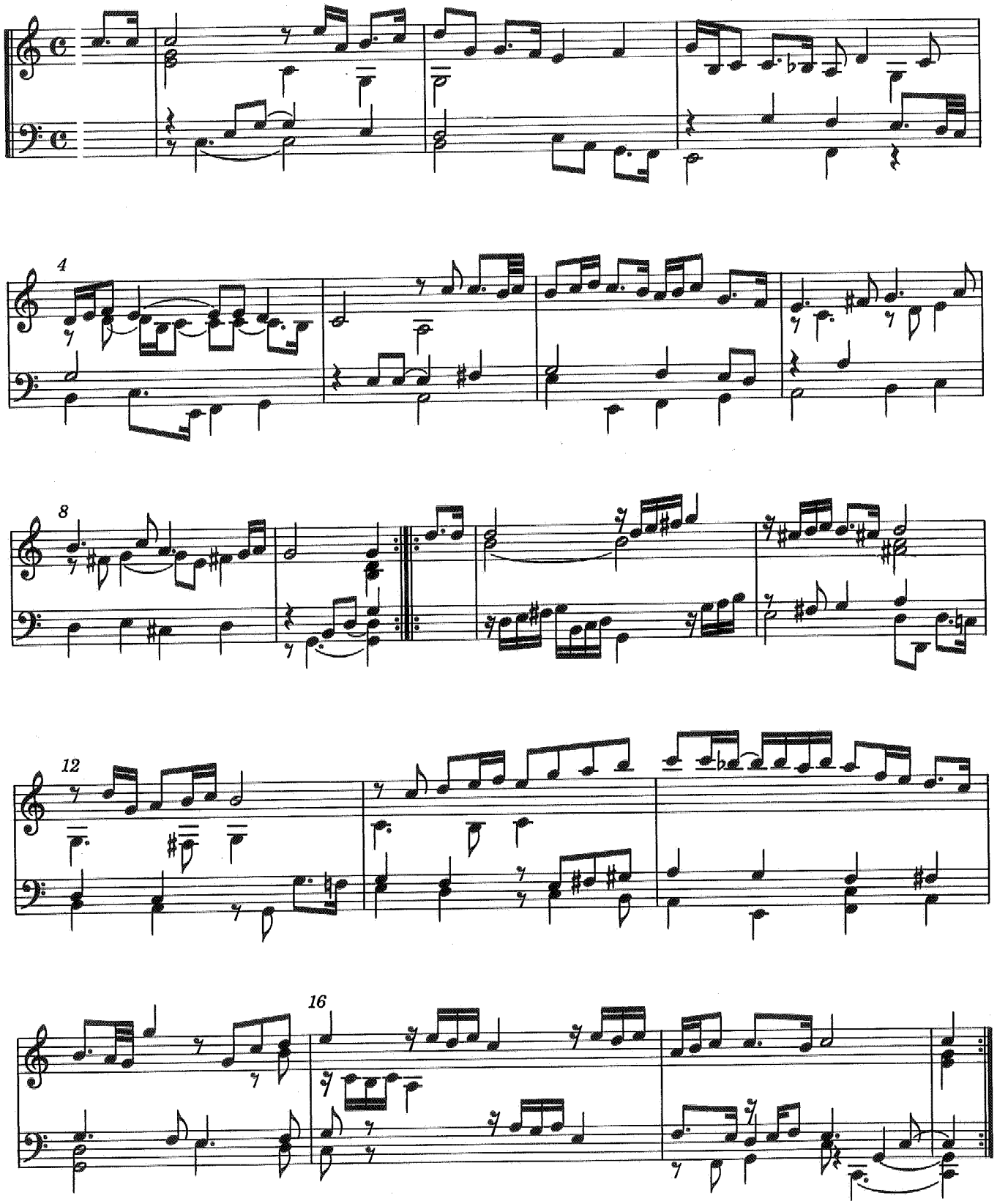
5. SUITE

BuxWV 231

Allemande



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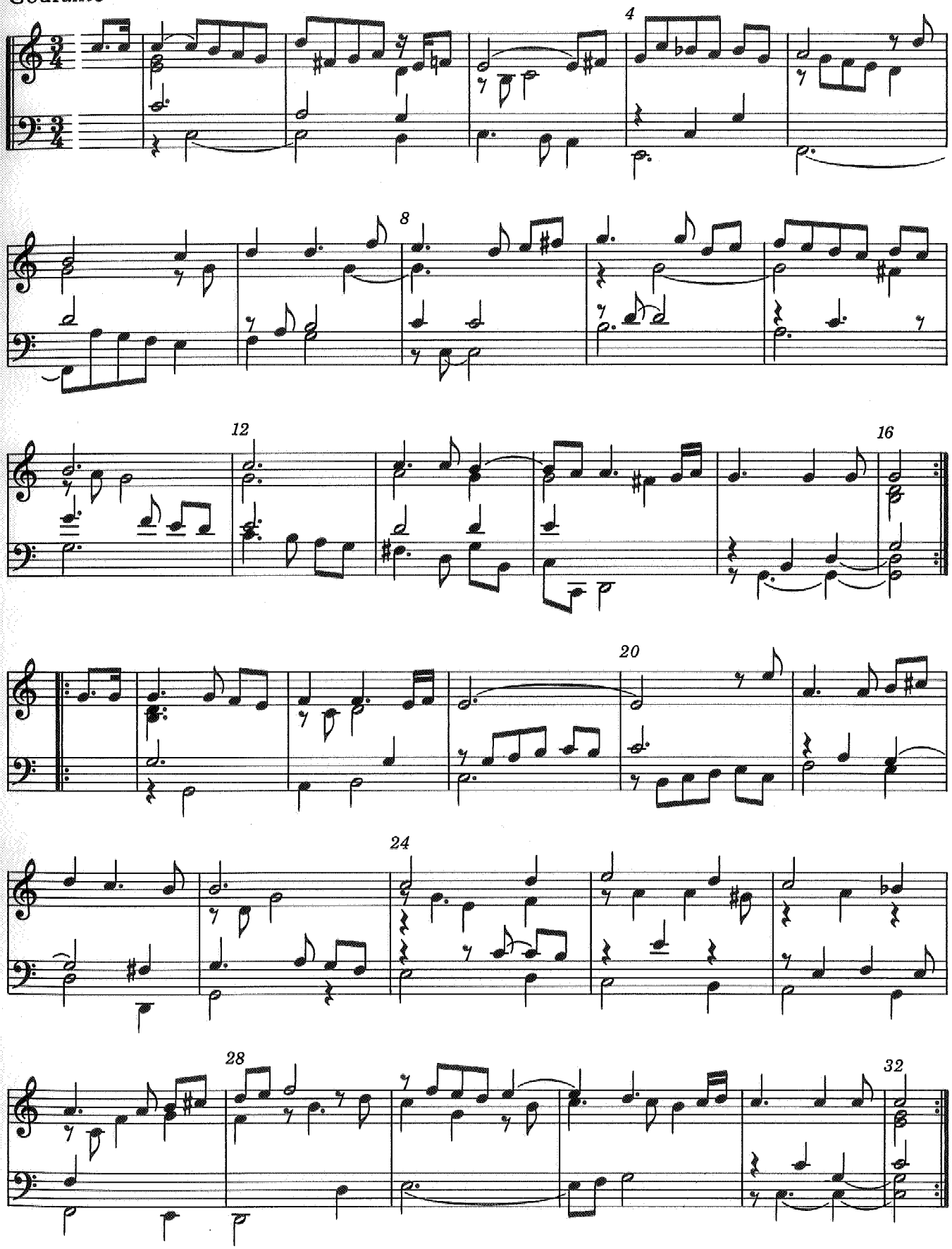

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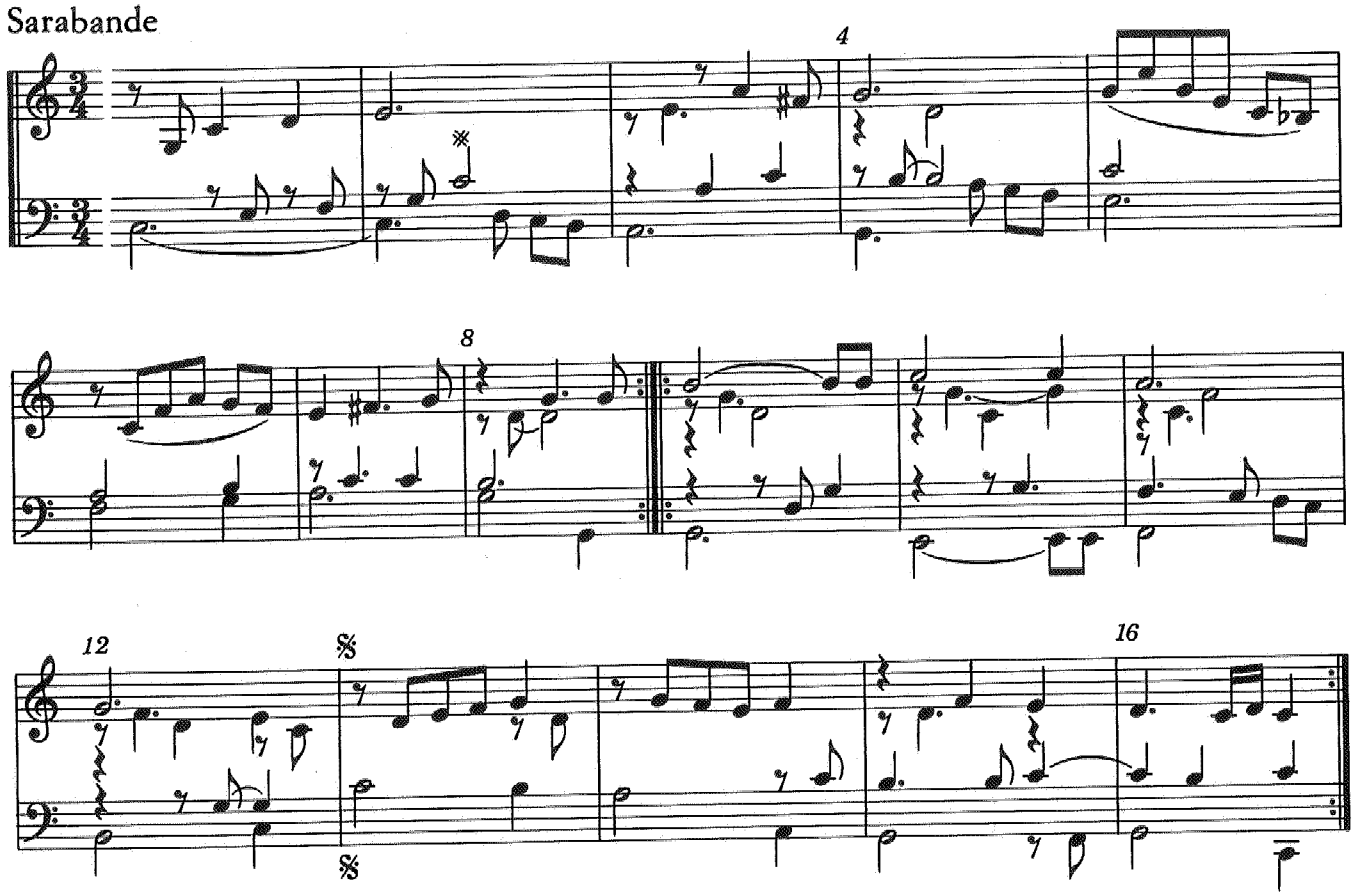
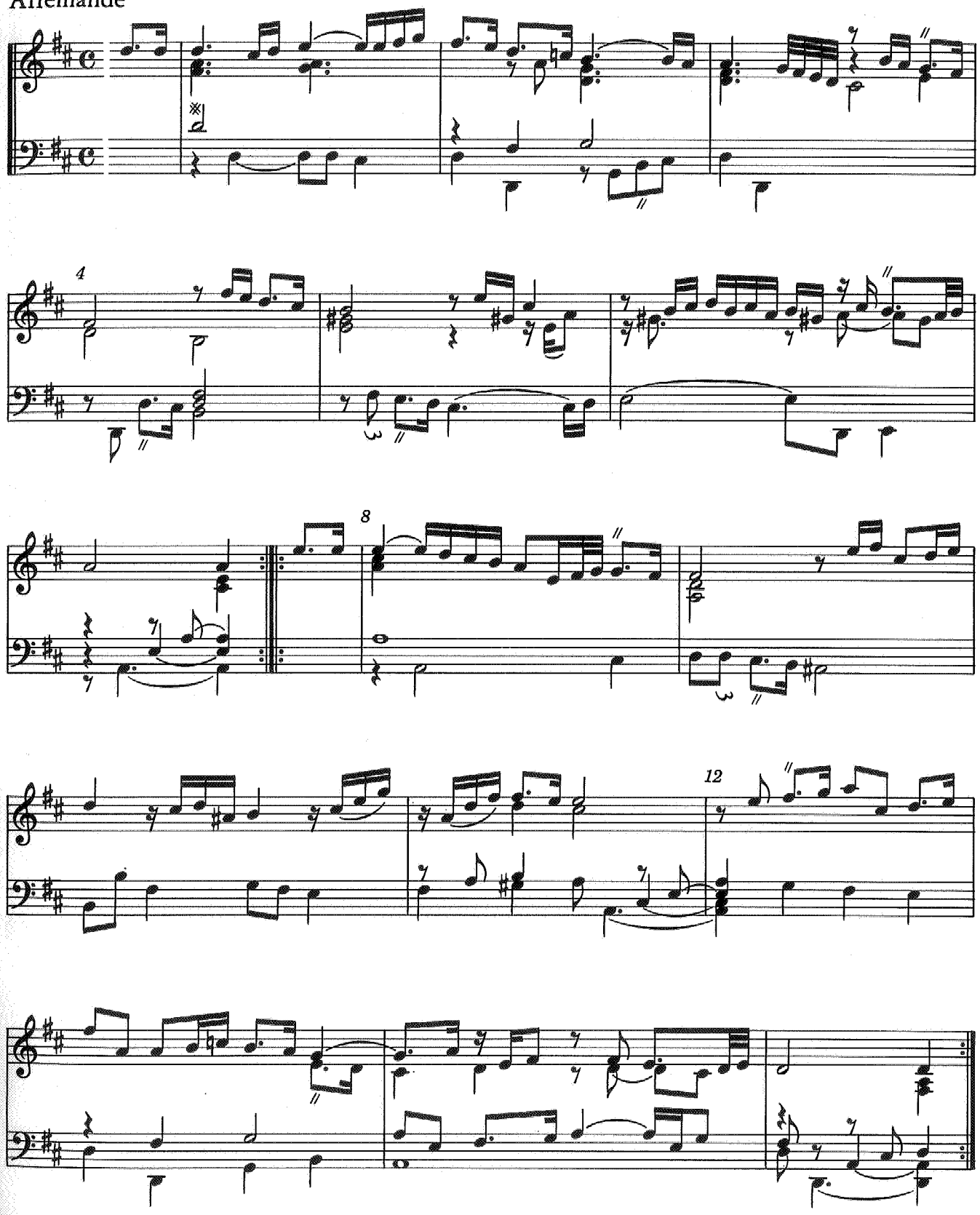


6. SUITE (Fragment)

Bux WV 232

Allemande



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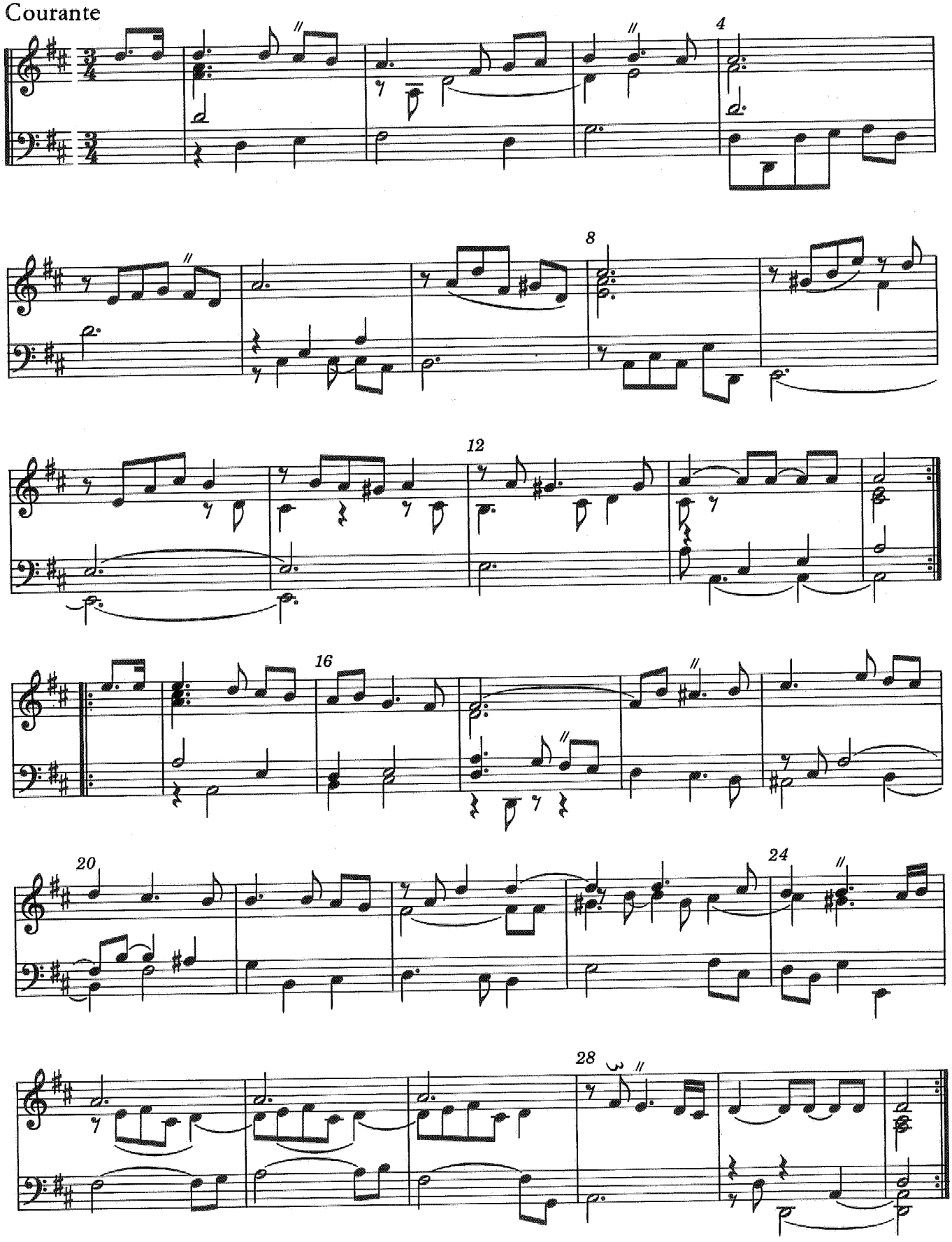
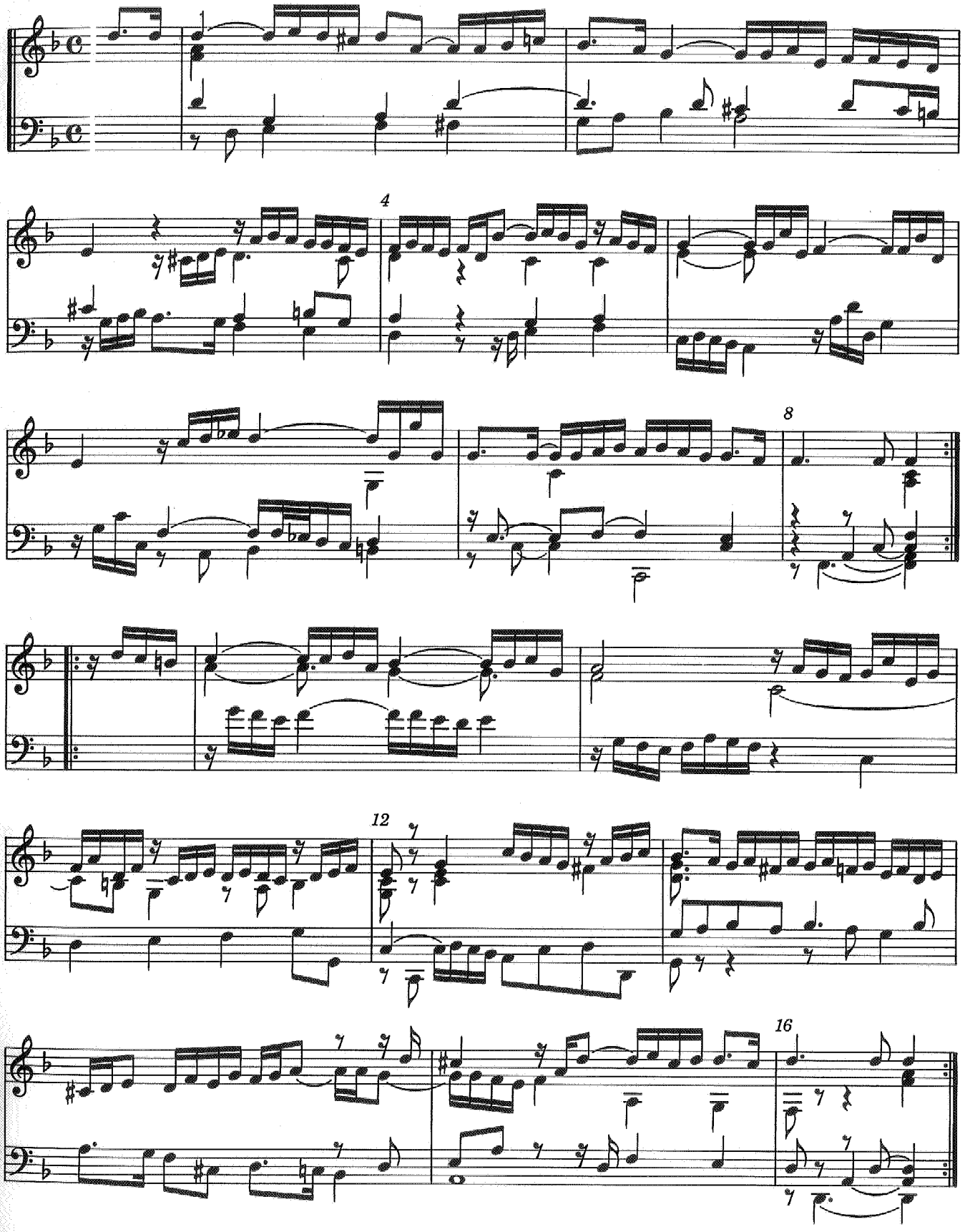


7. SUITE

Allemande d'Amour

BuxWV 233



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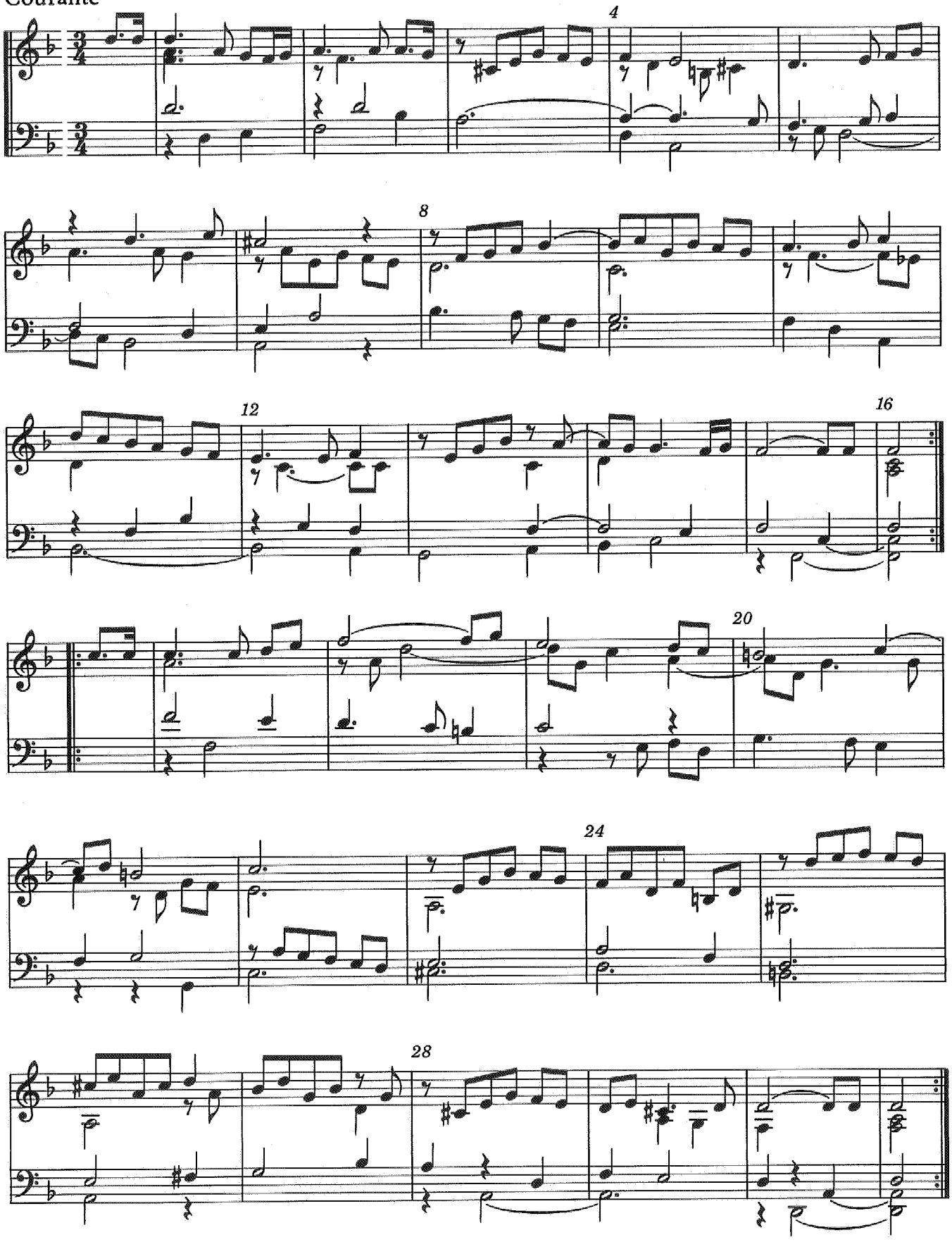
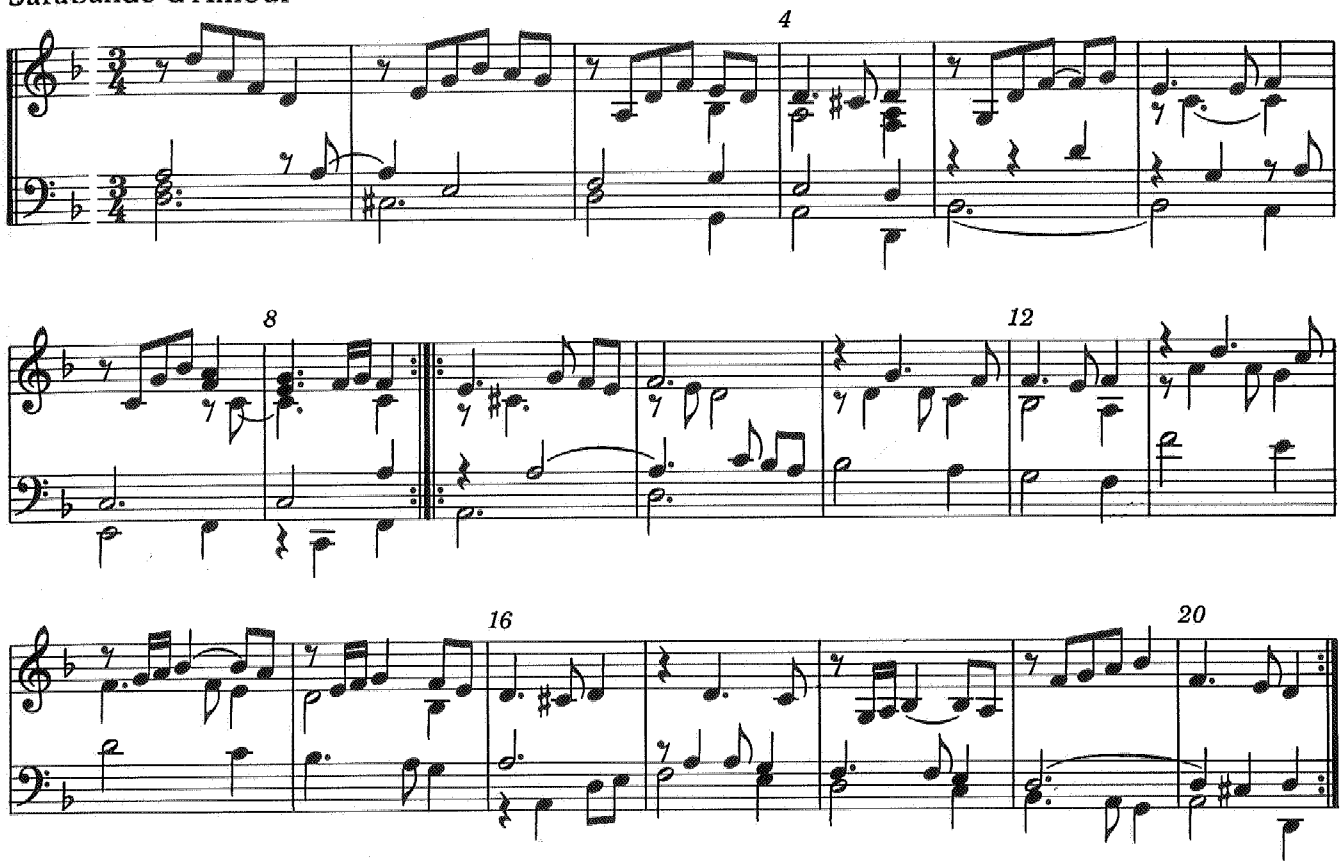


Sarabande d'Amour



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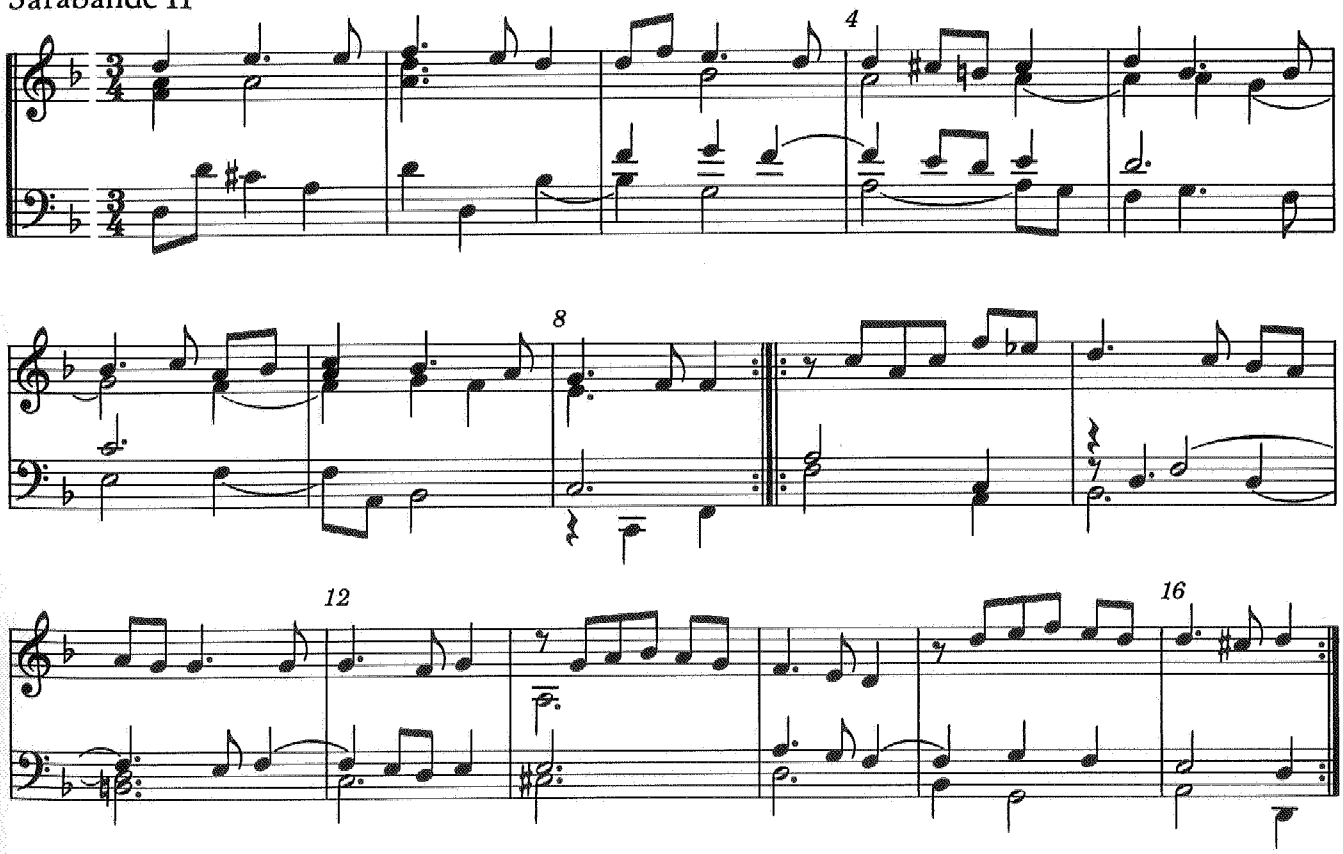
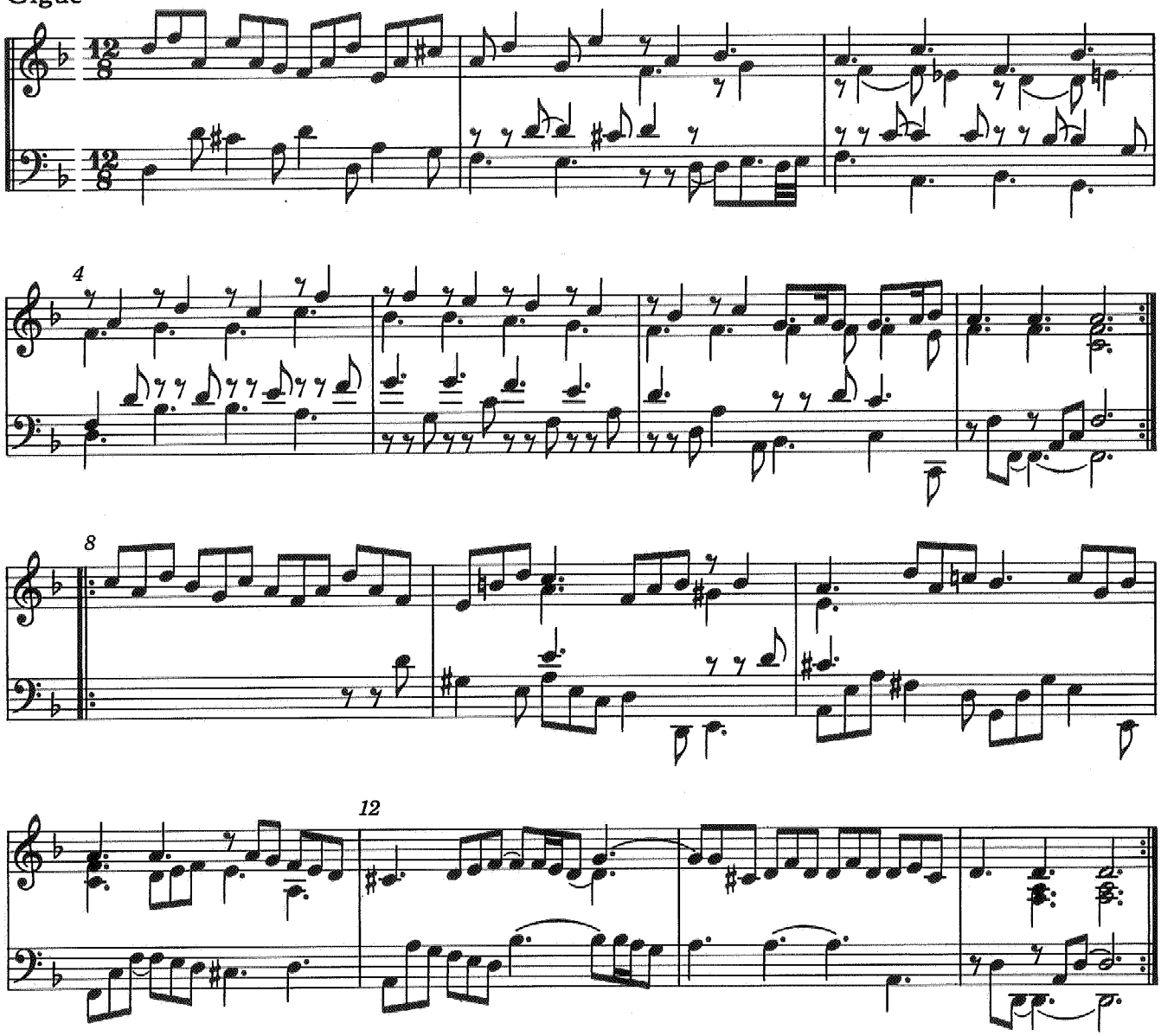


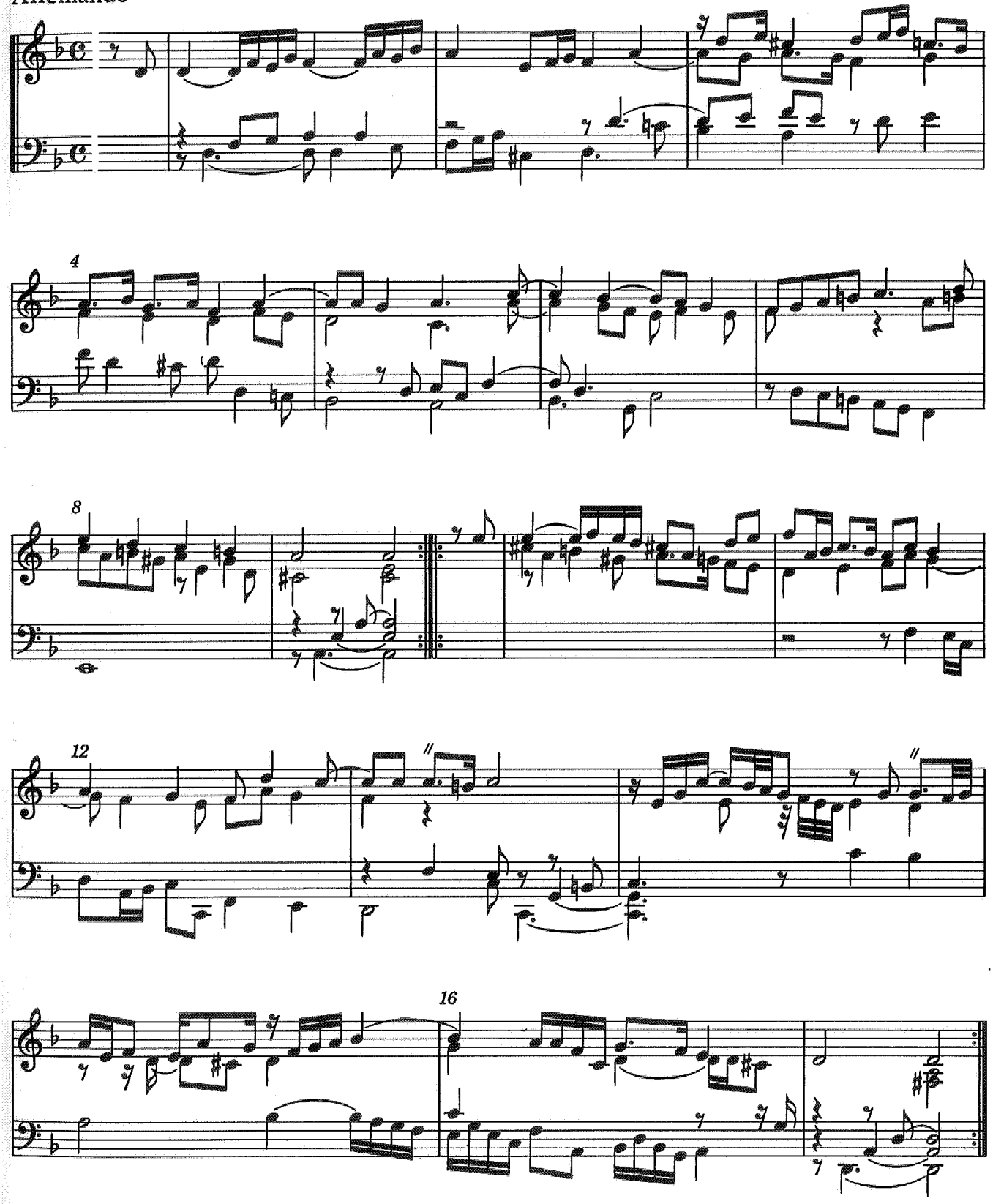
Gigue



8. SUITE

Bux WV 234

Allemande



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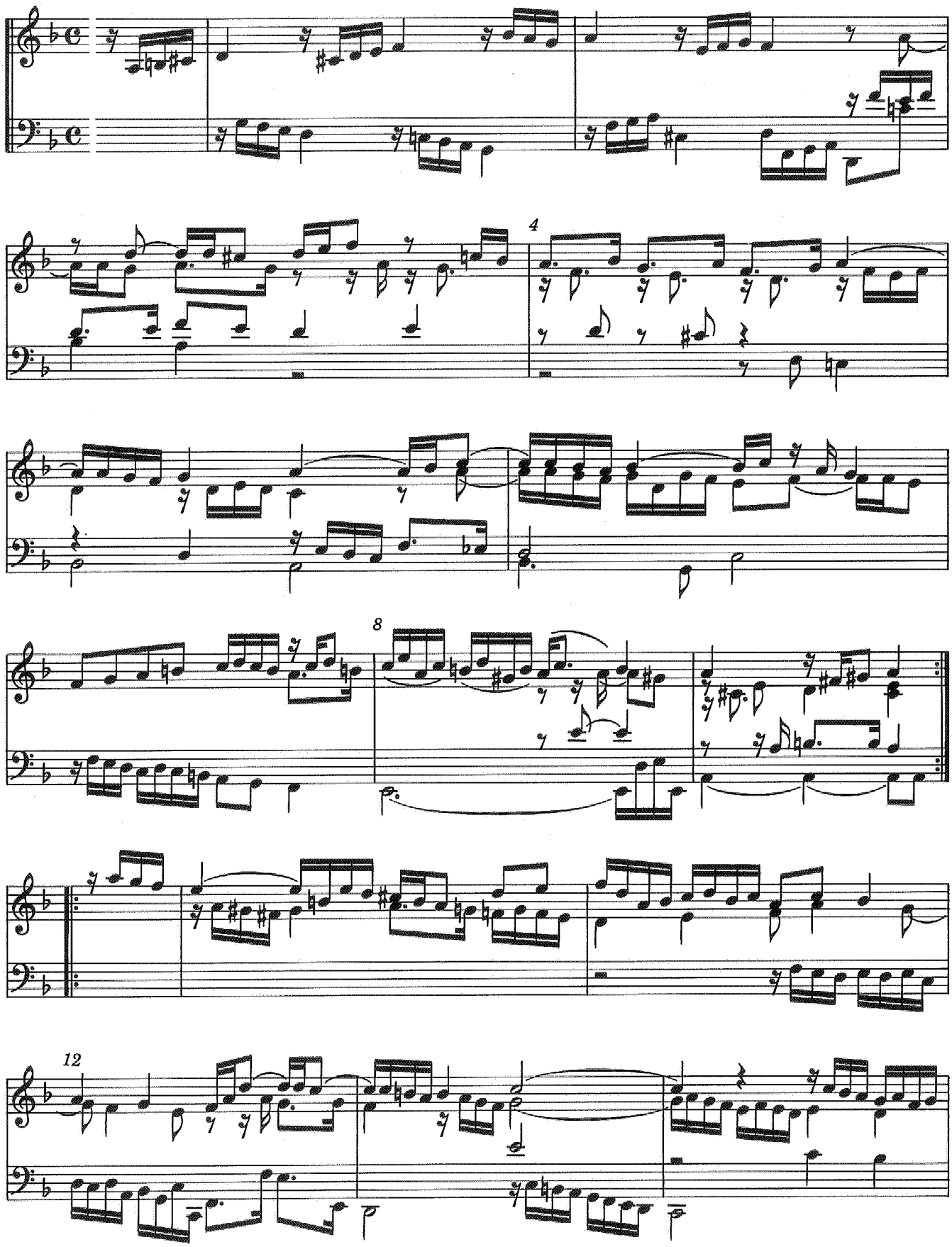

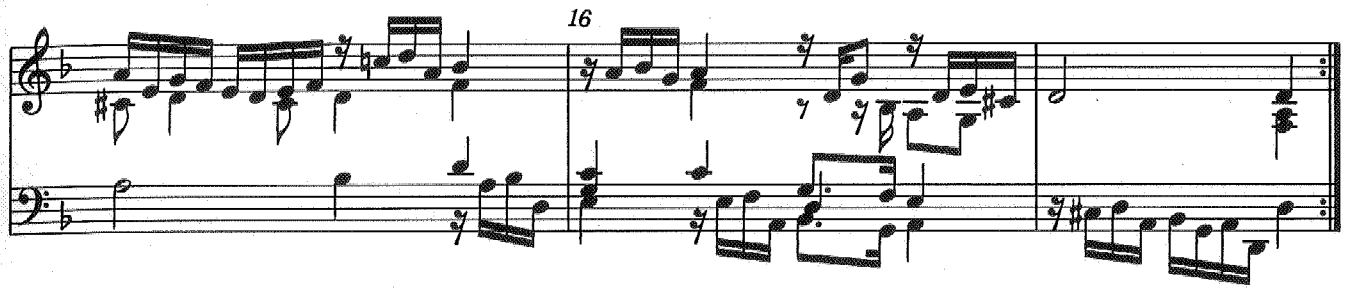

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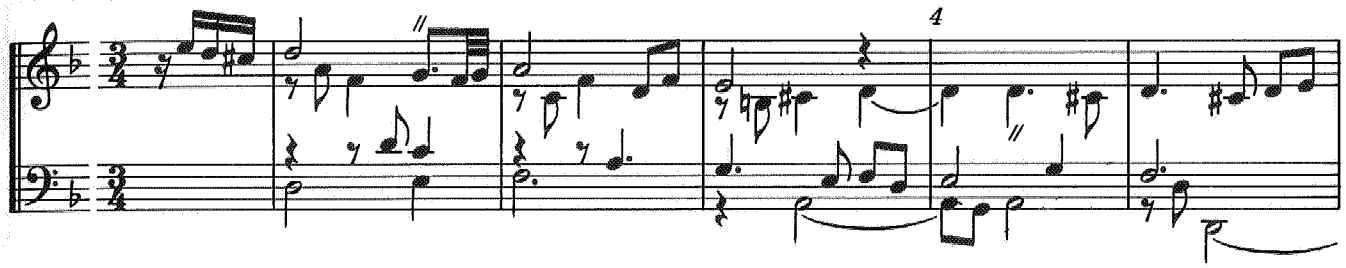

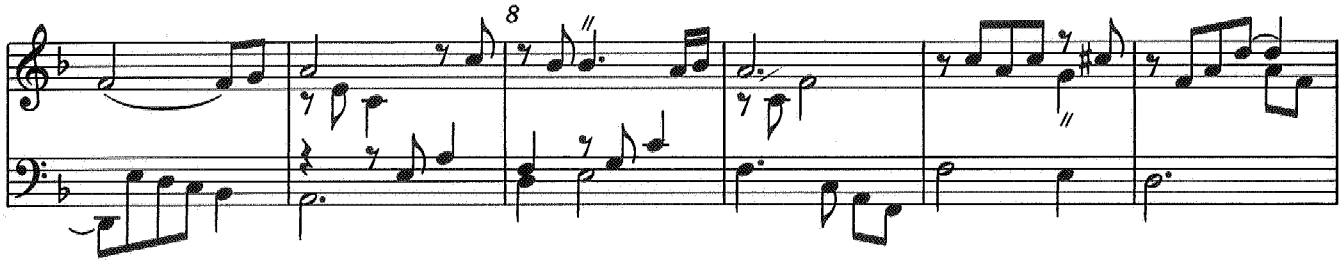

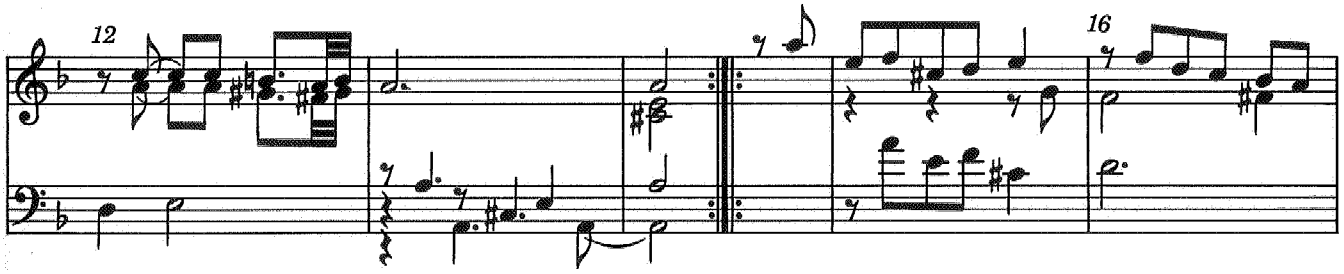

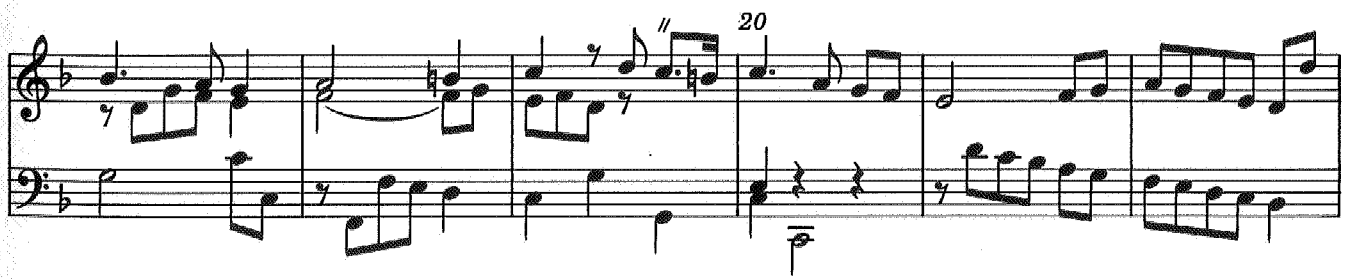

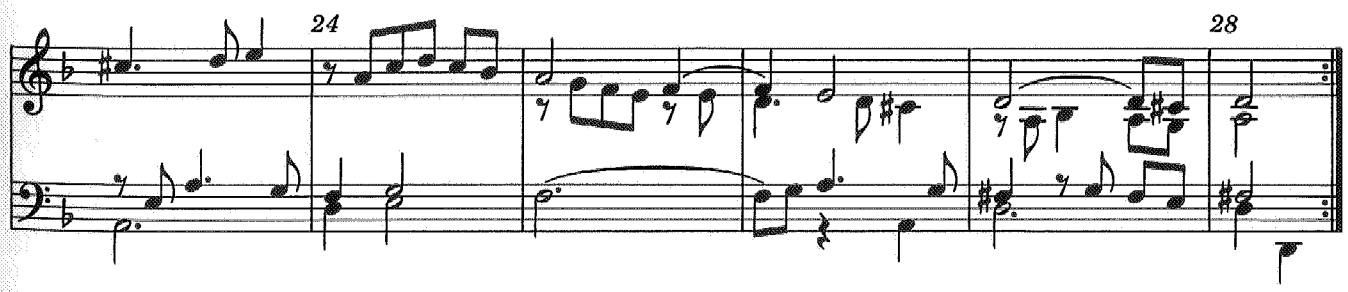

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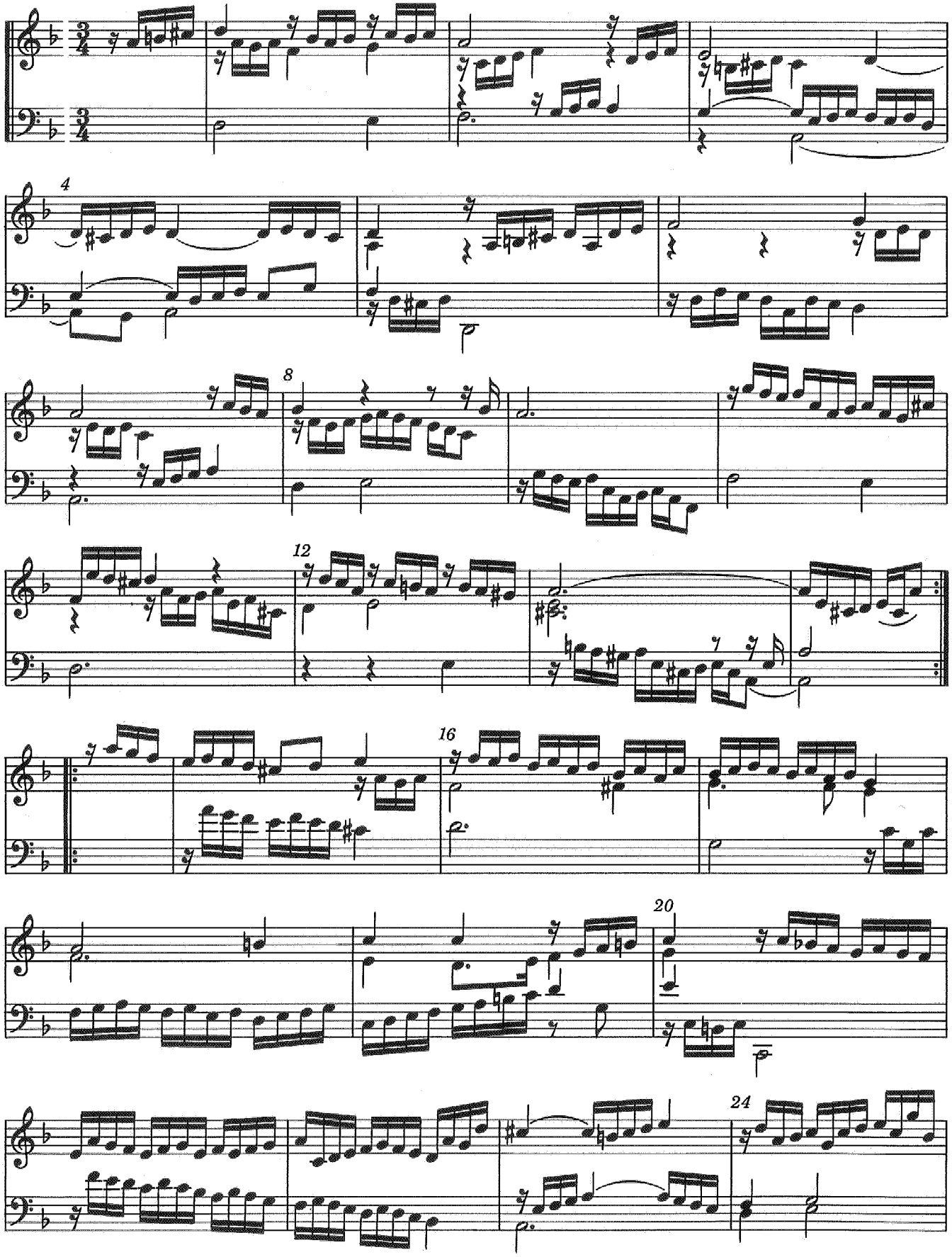
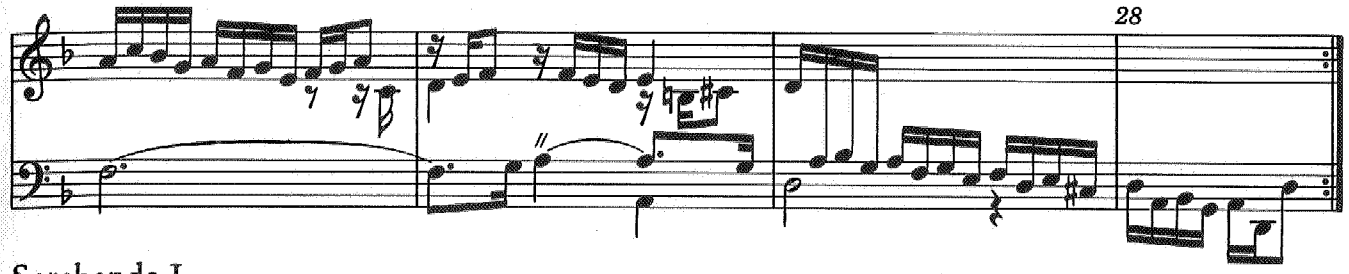
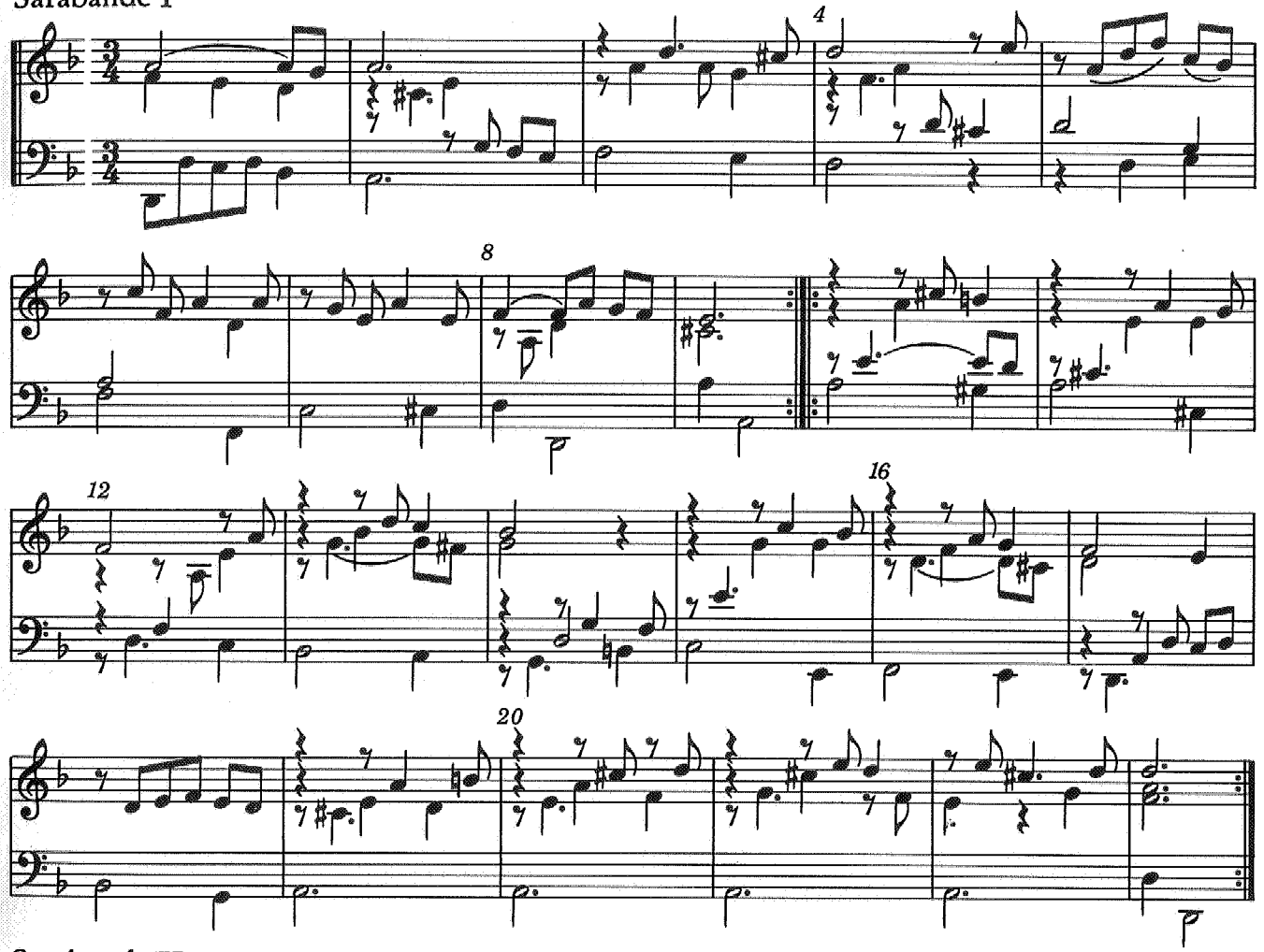
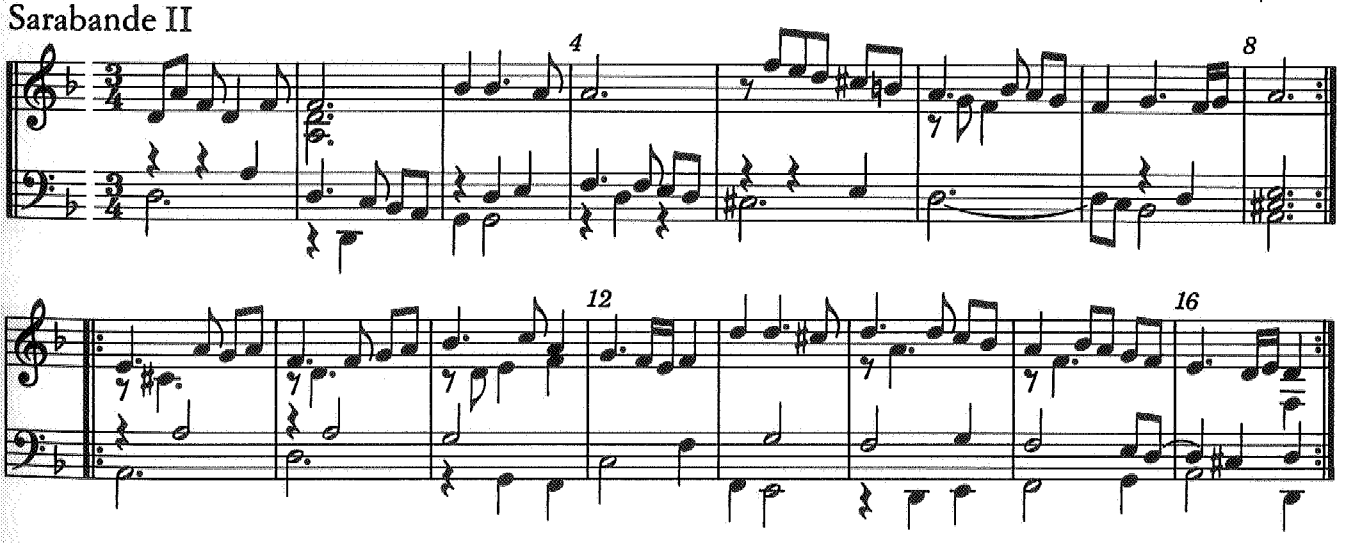




Sarabande I



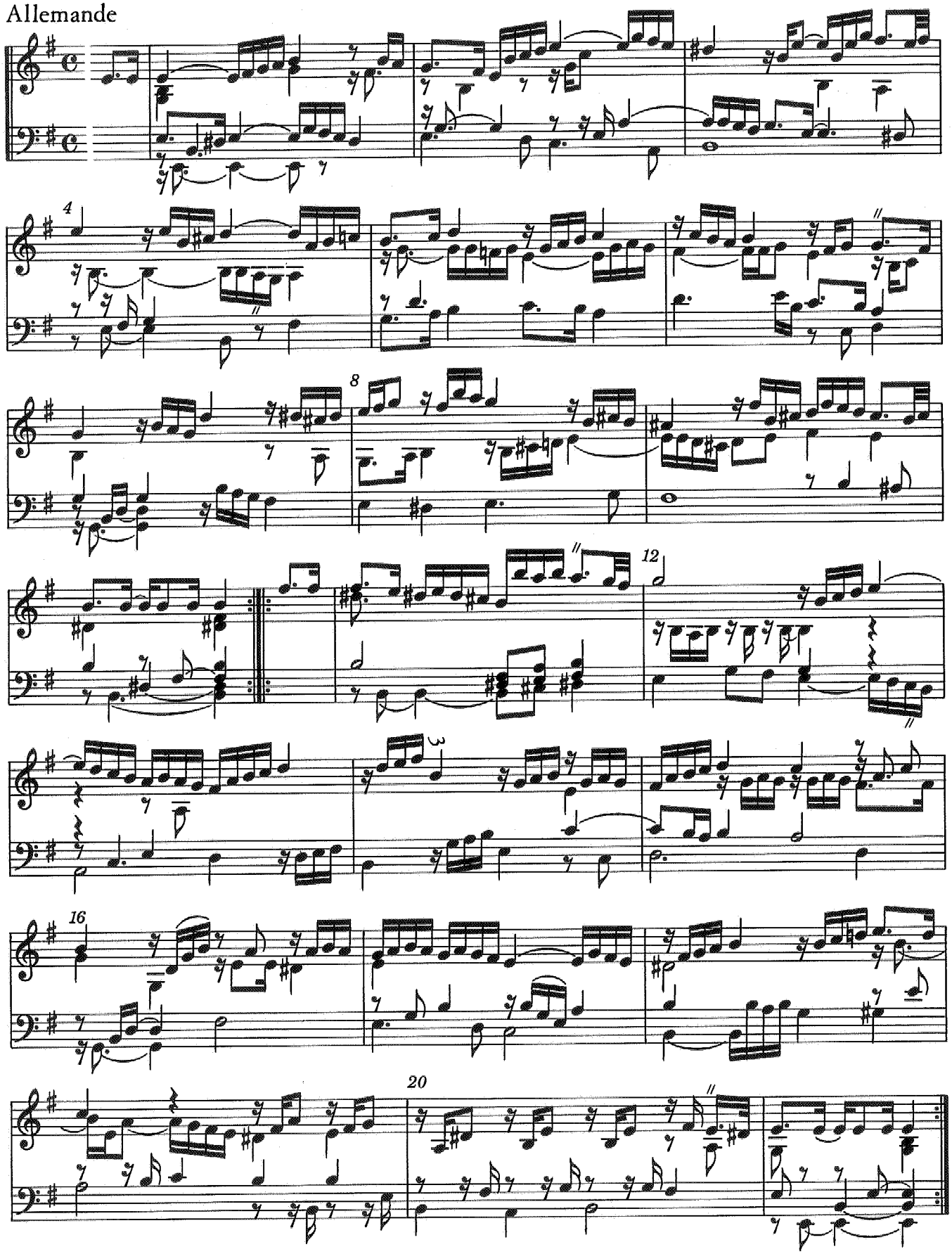
Sarabande II



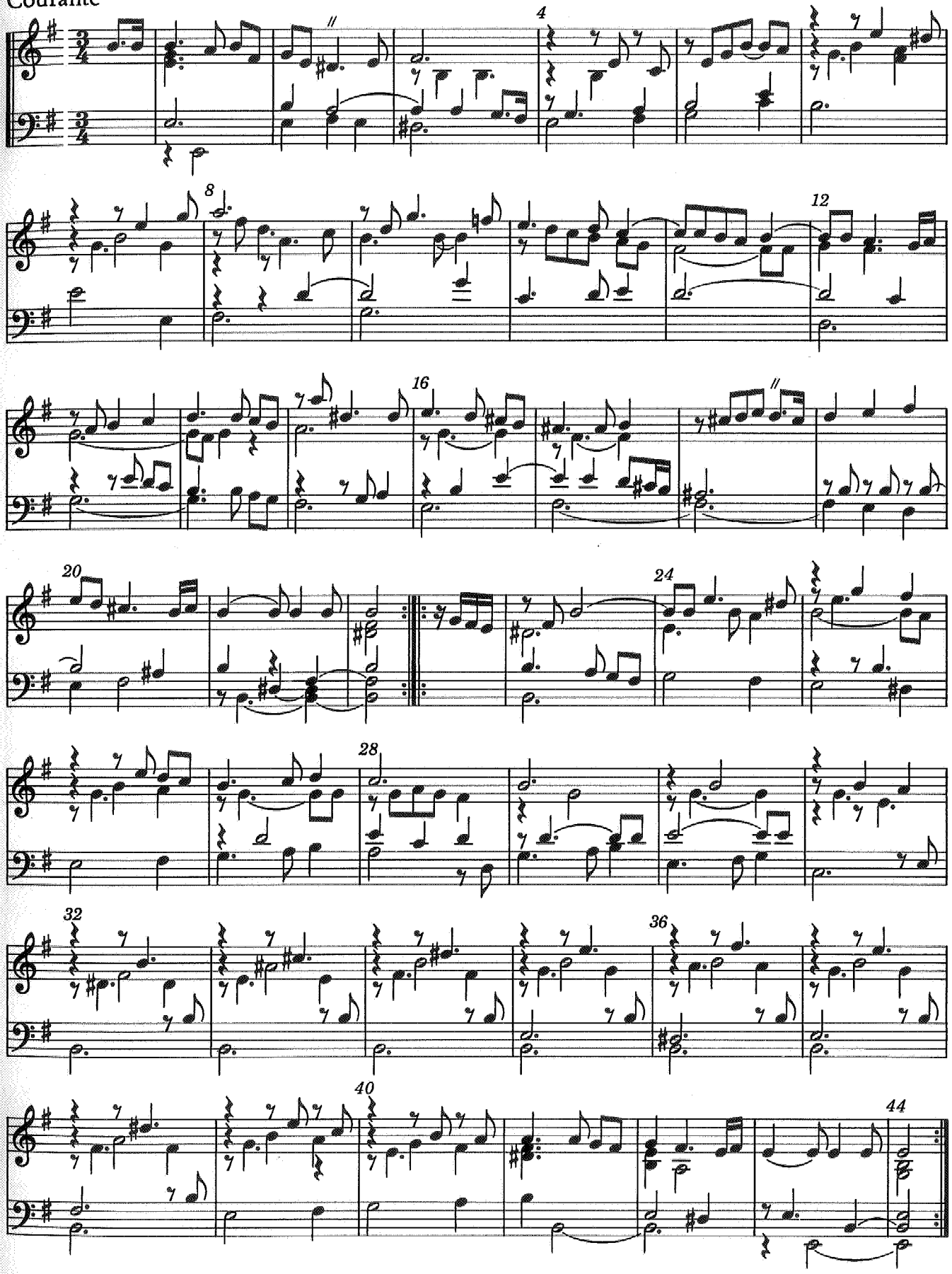
9. SUITE

Bux WV 235

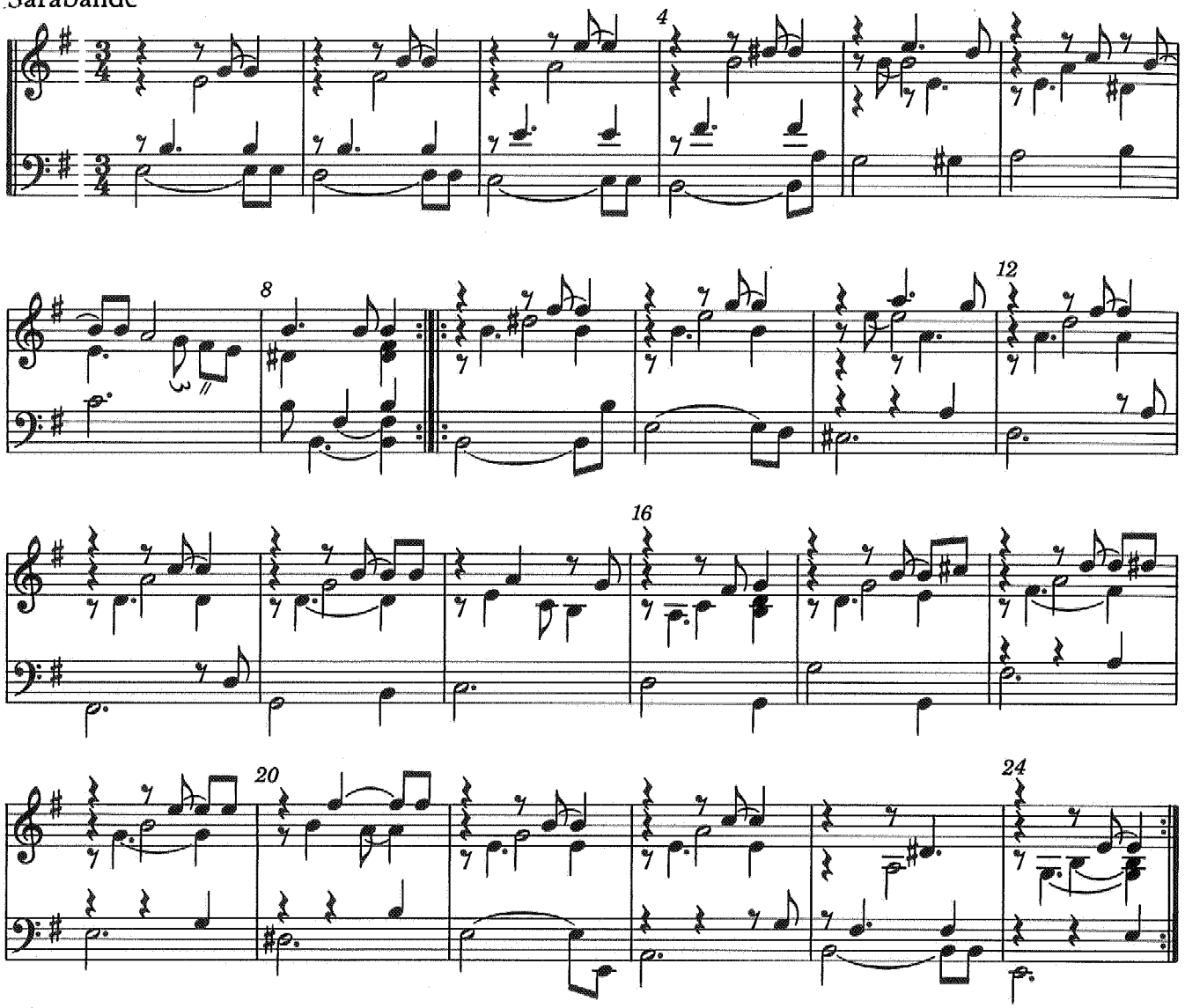
Allemande



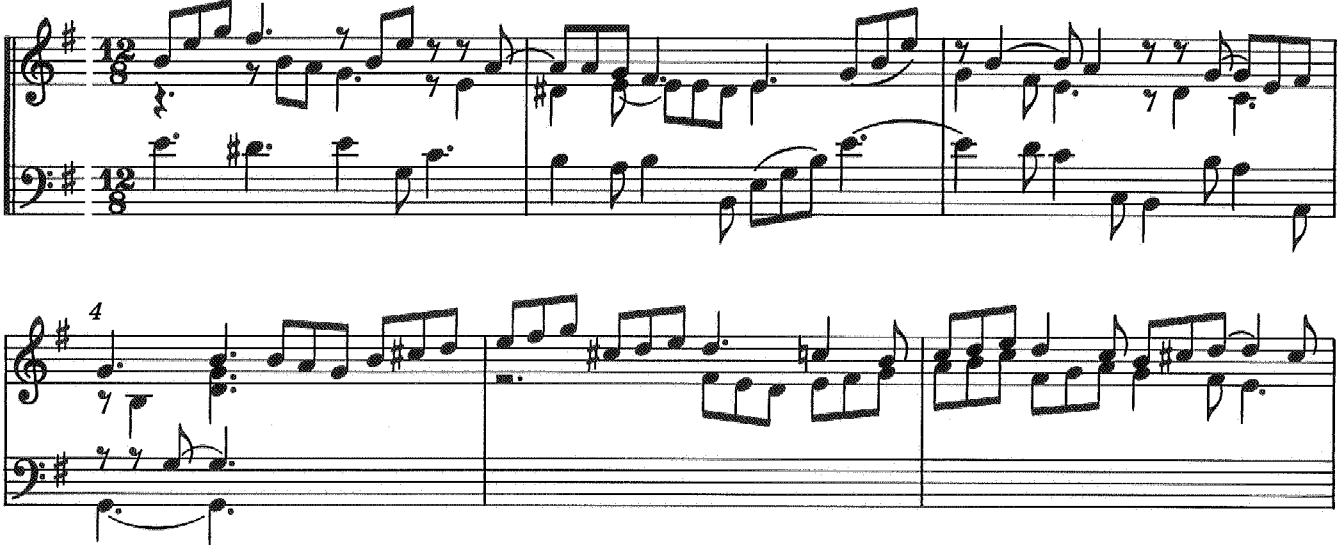
Courante

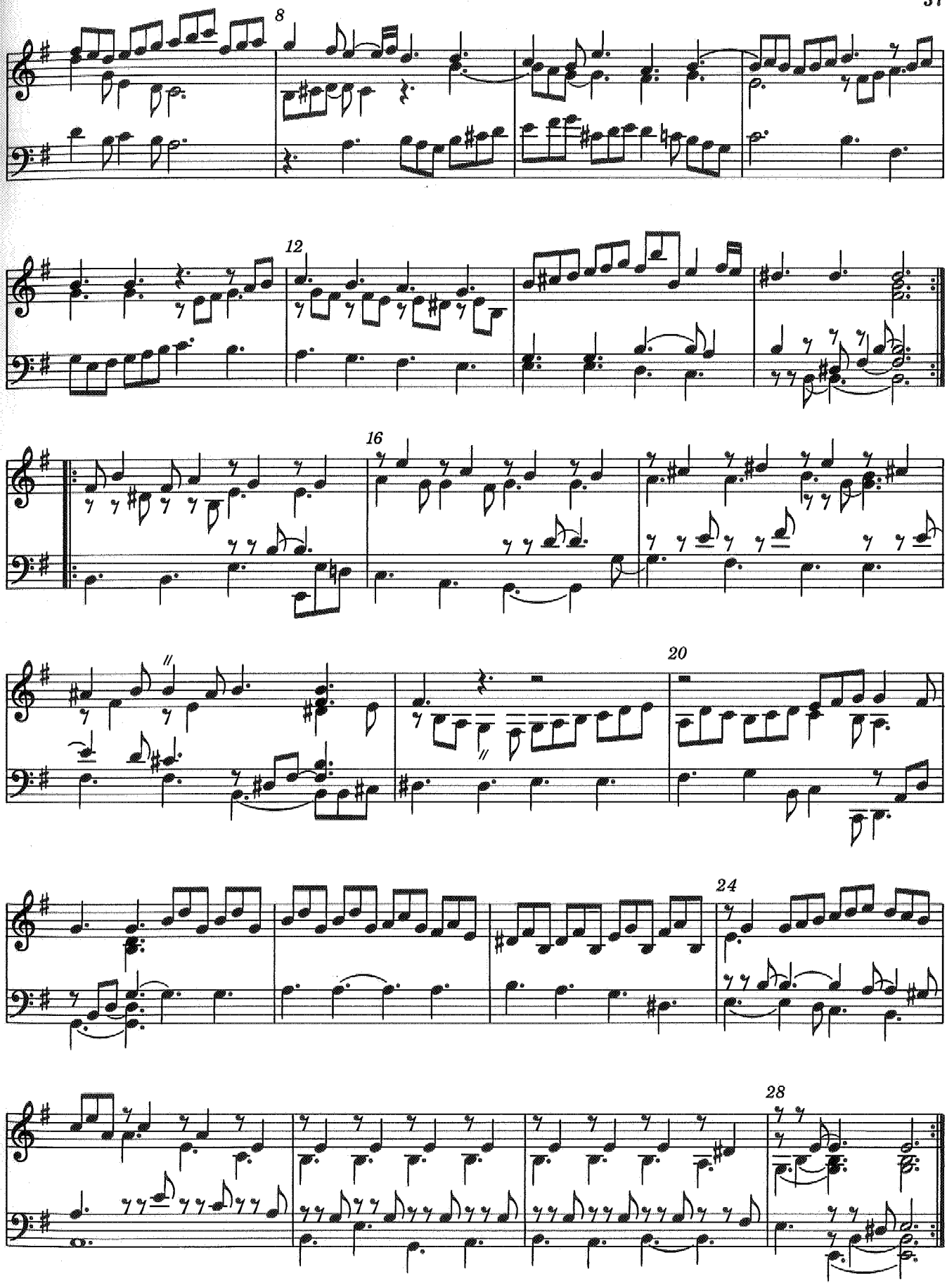


Sarabande



Gigue

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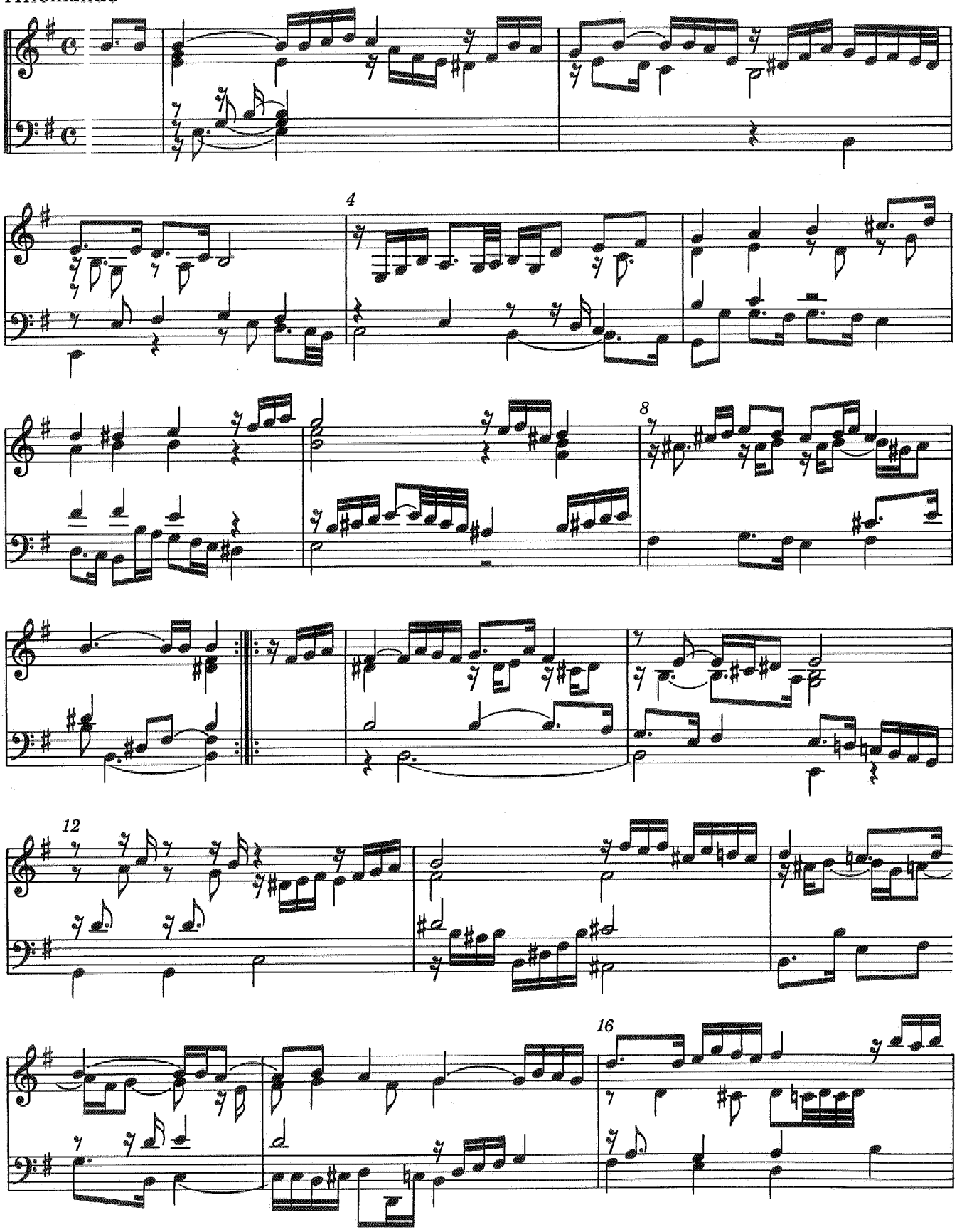
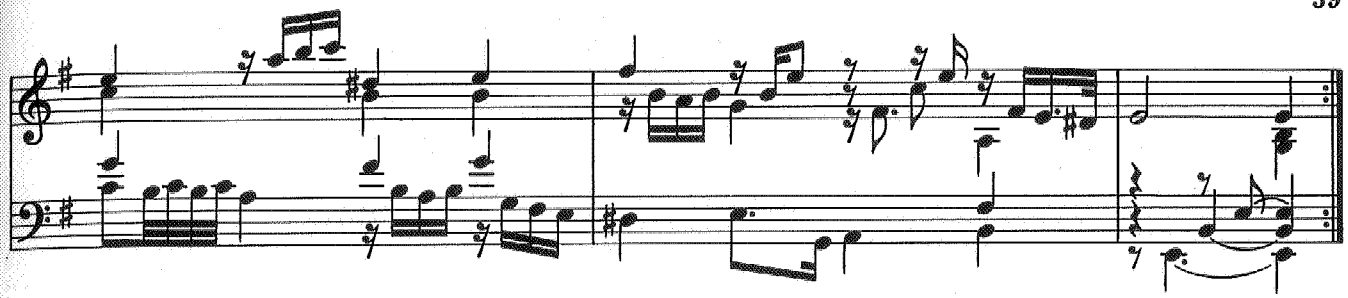
10. SUITE

Allemande

BuxWV 236





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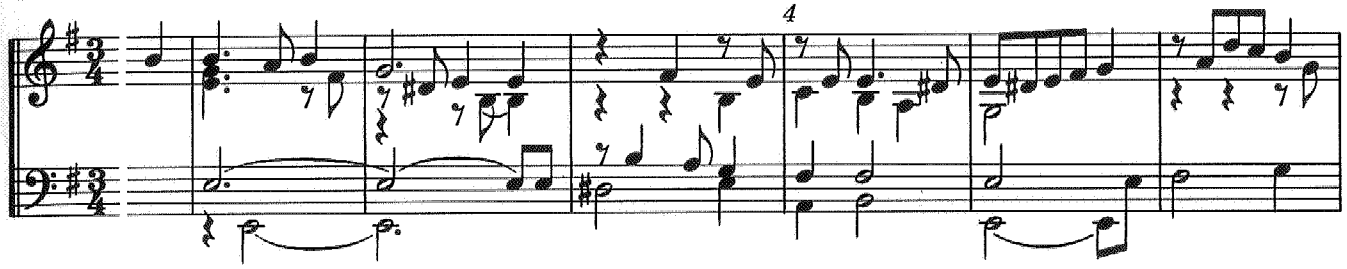
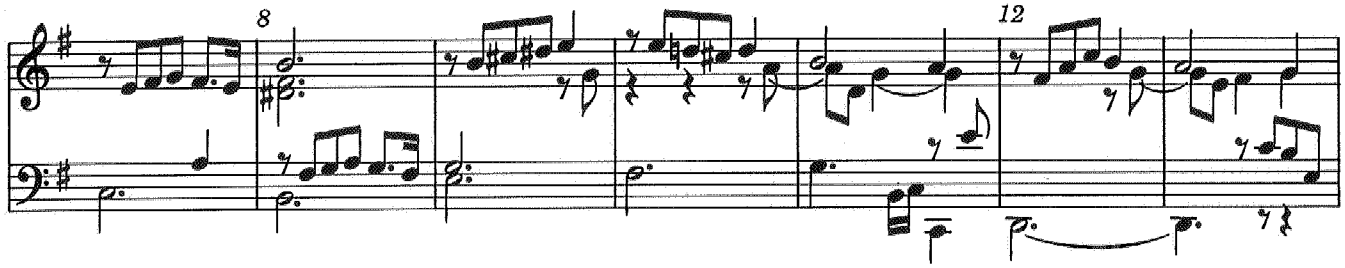
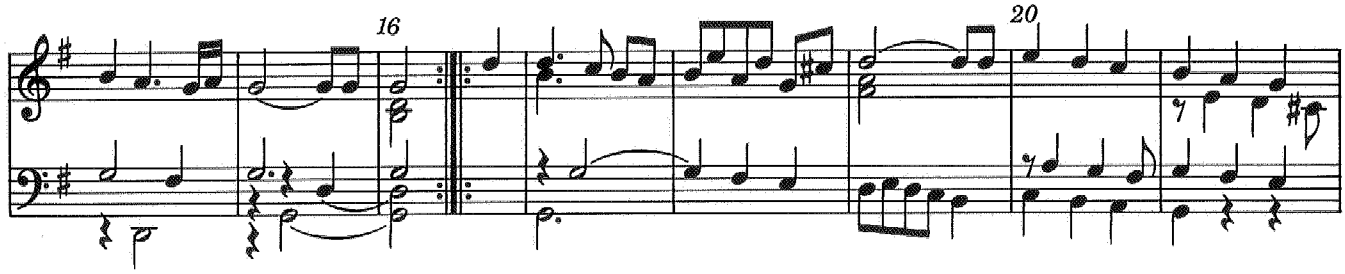
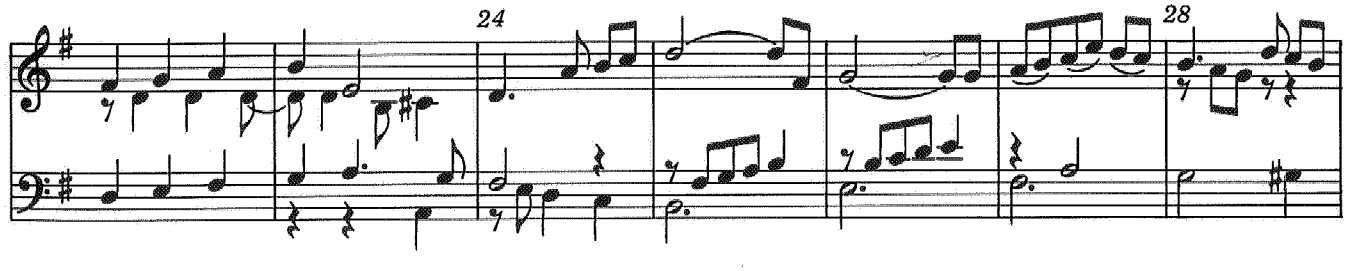
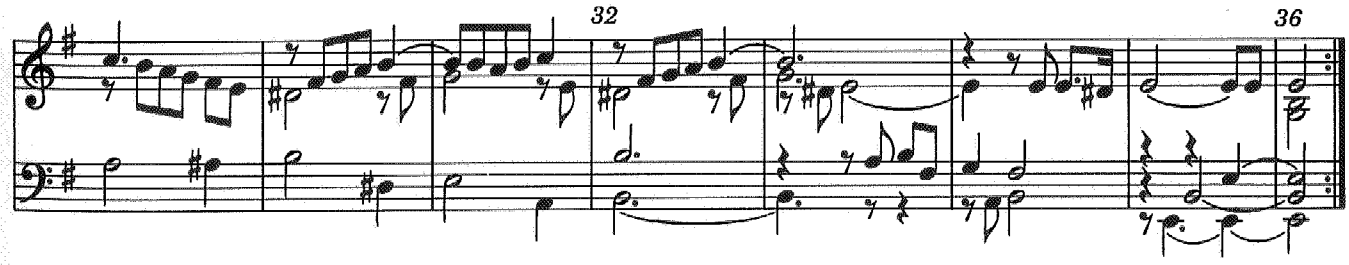


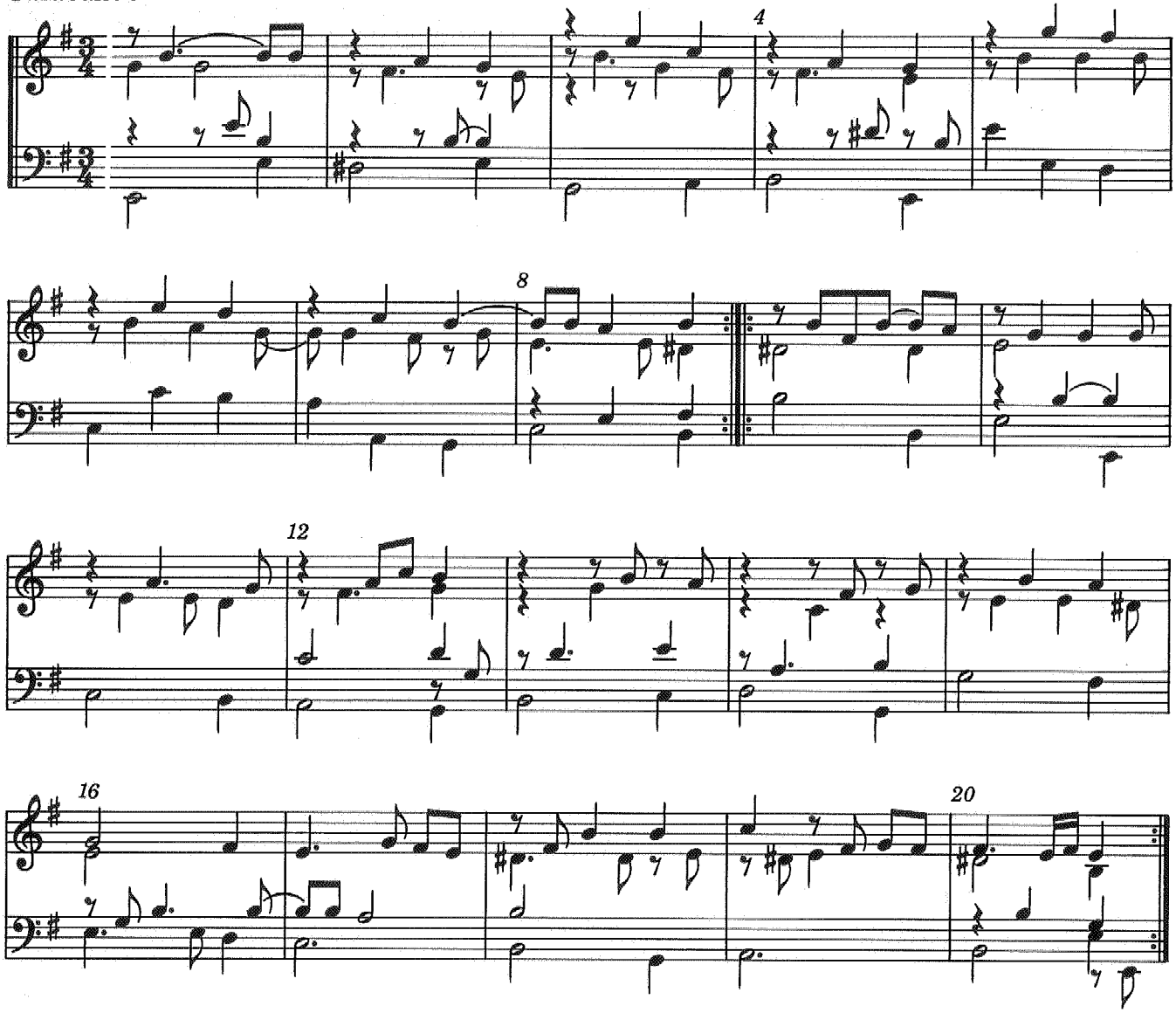




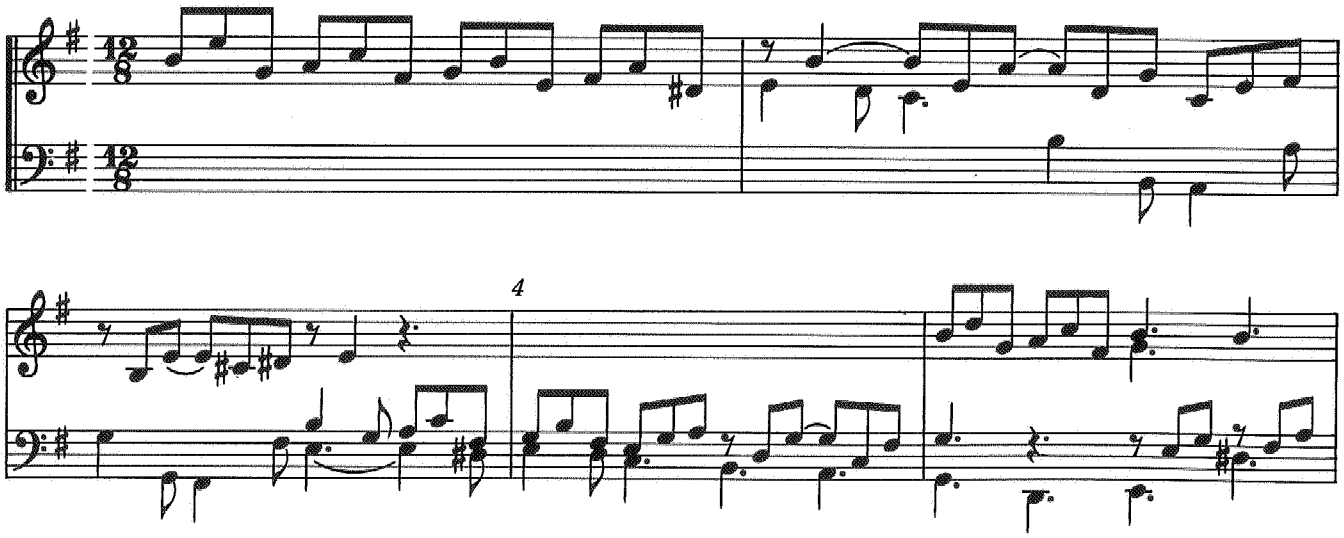


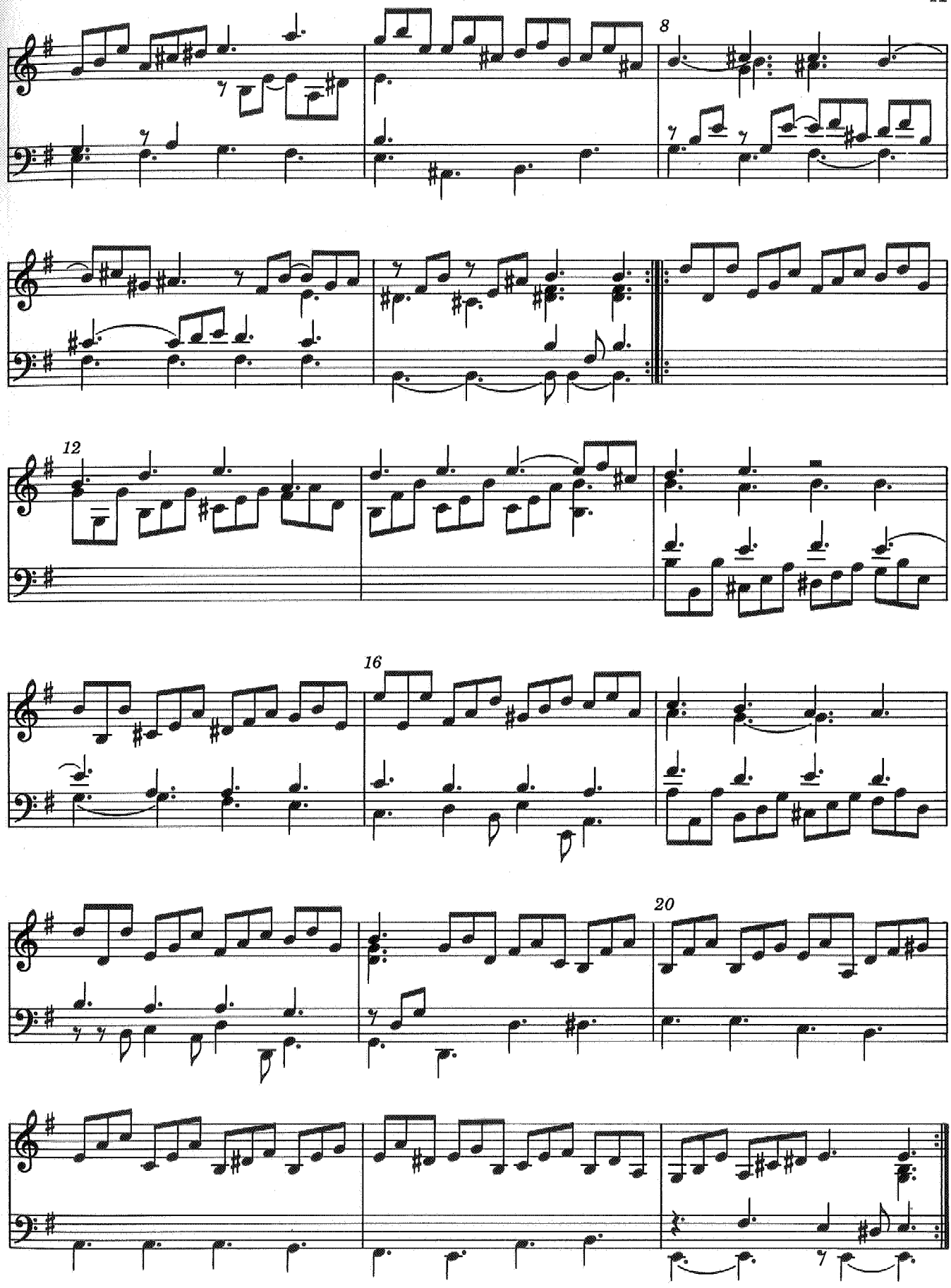


Sarabande



Gigue

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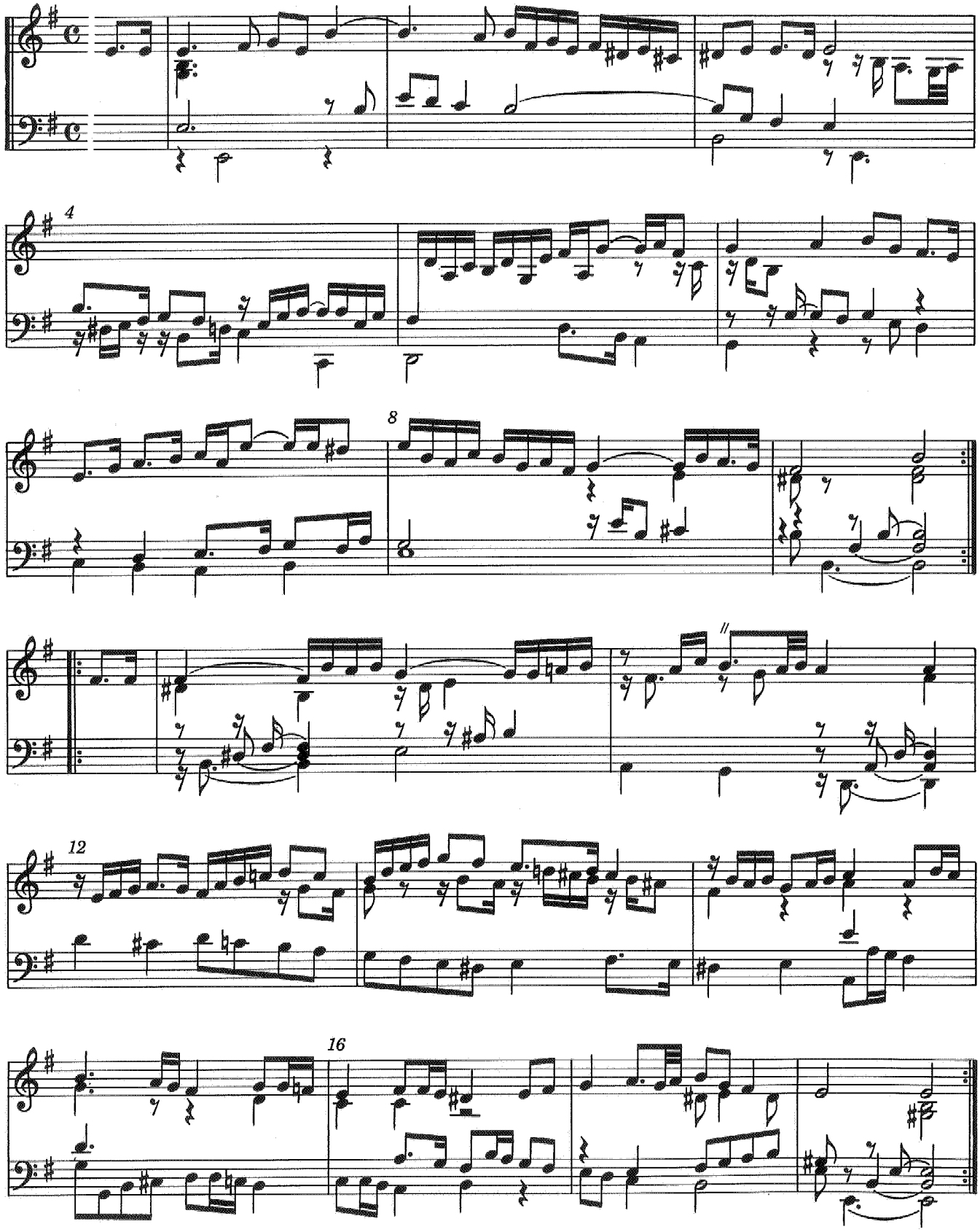
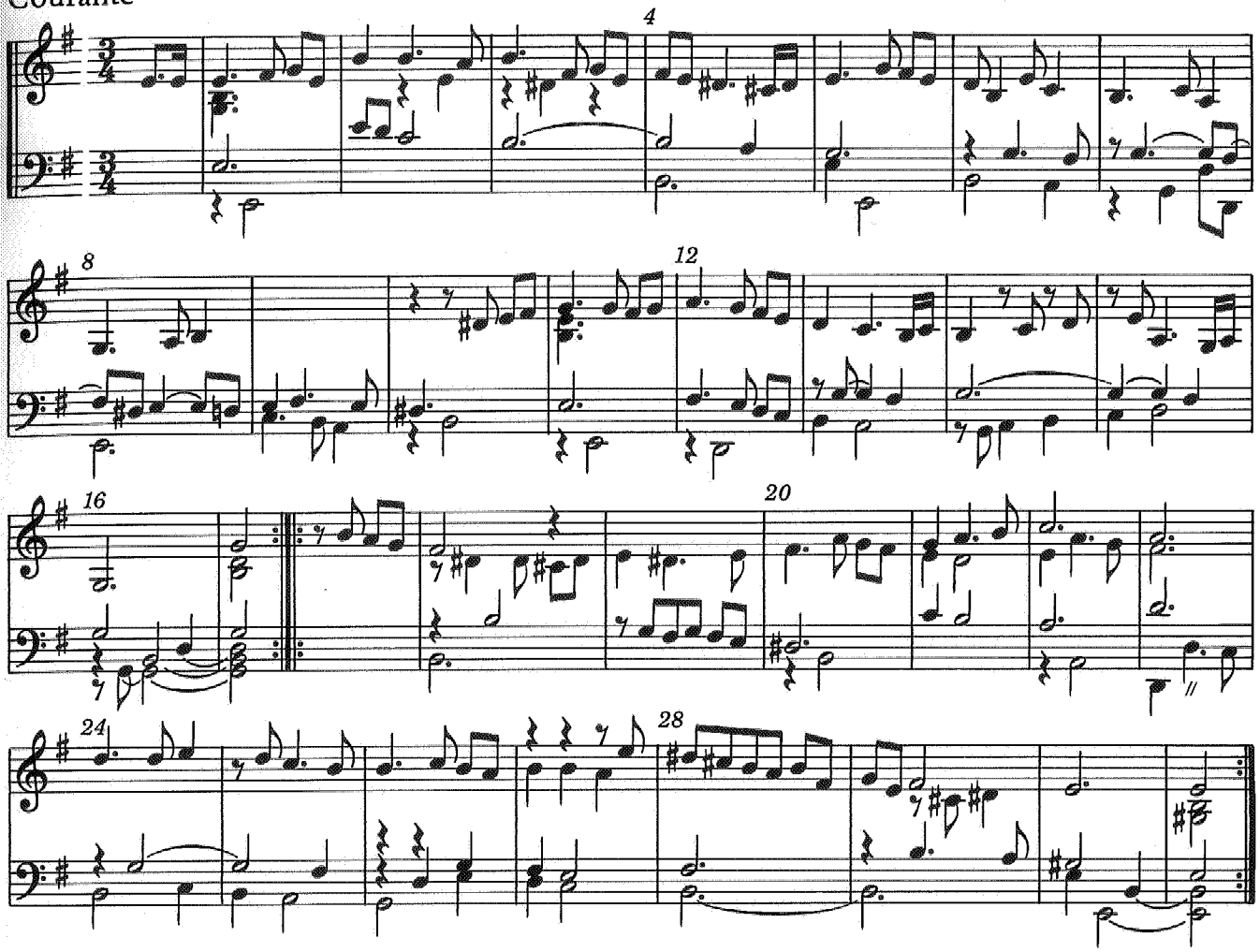
11. SUITE

Allemande

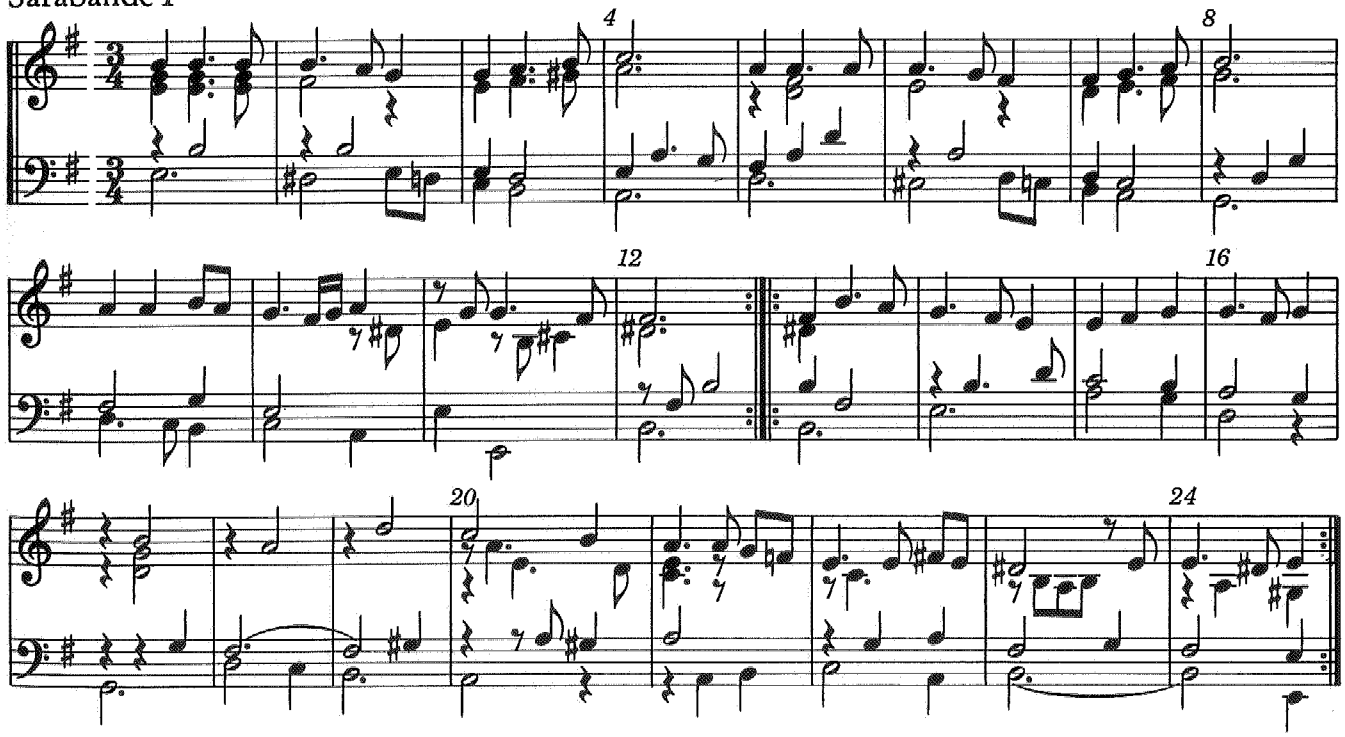
BuxWV 237



Courante



Sarabande I



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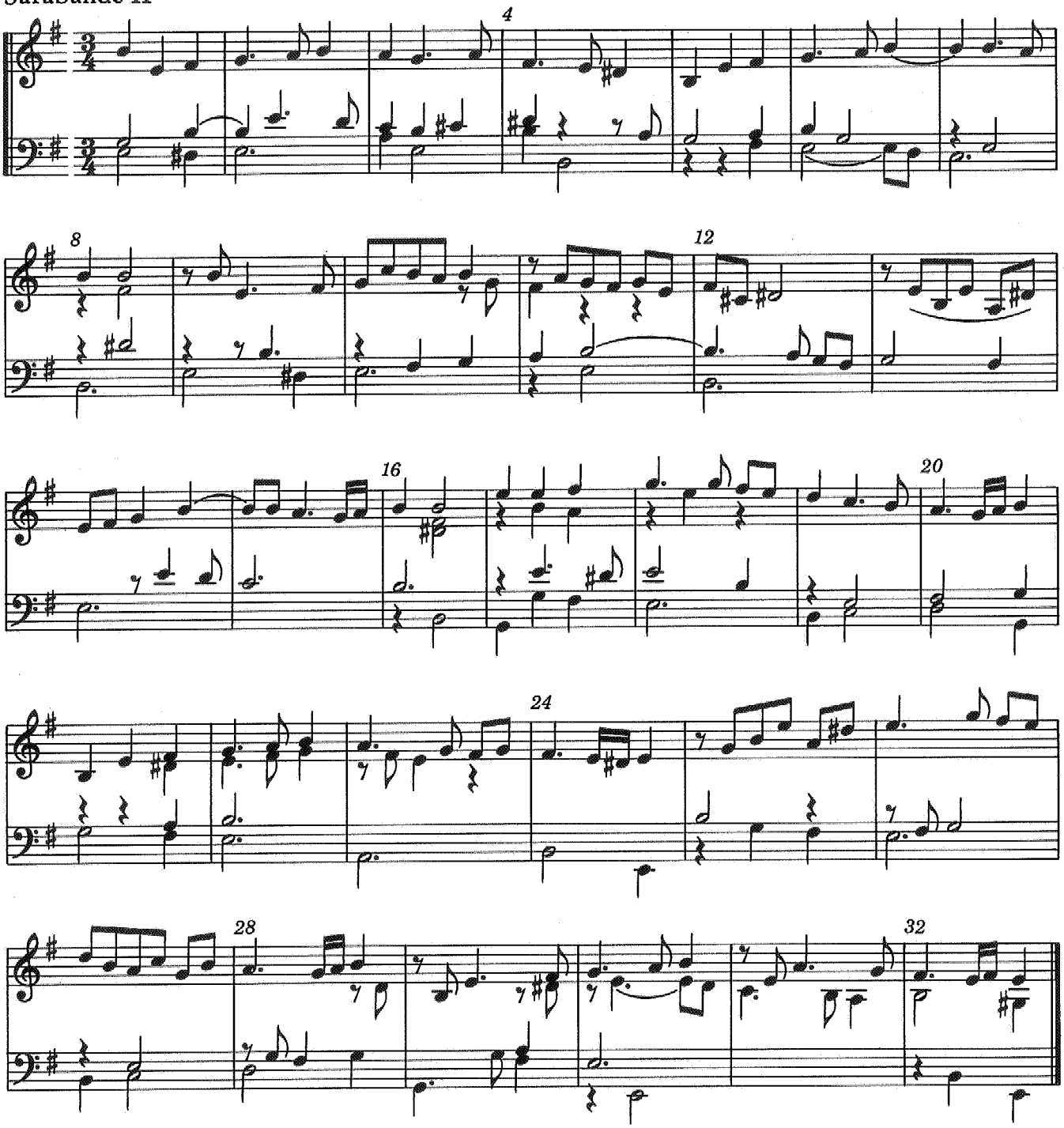
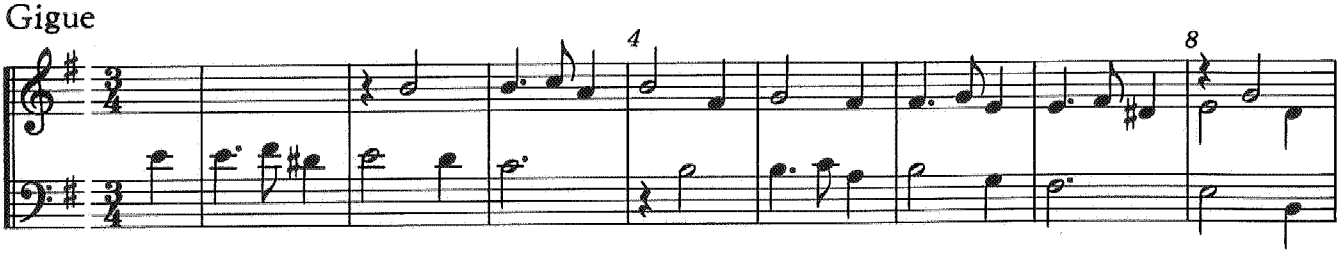
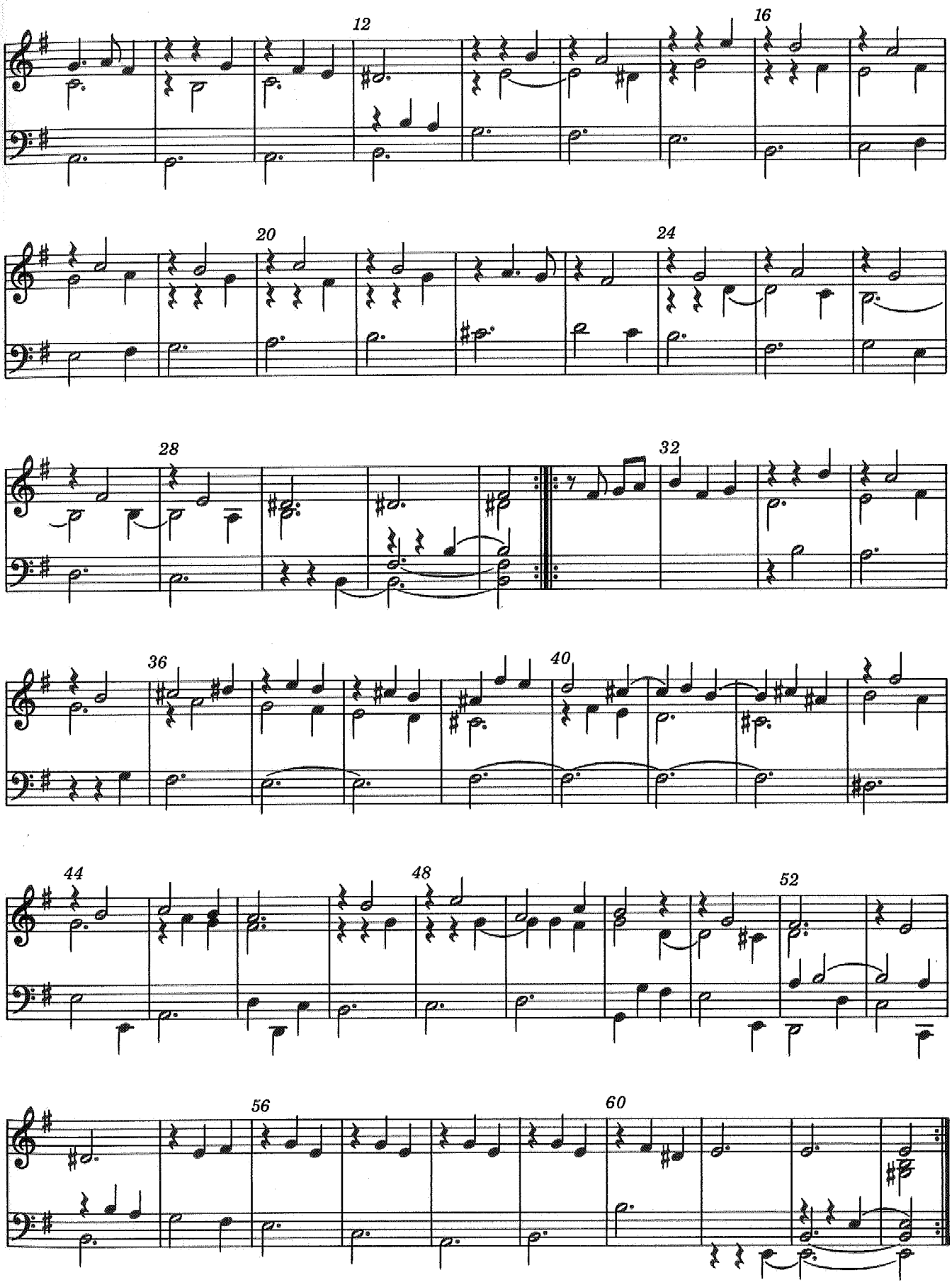


Gigue

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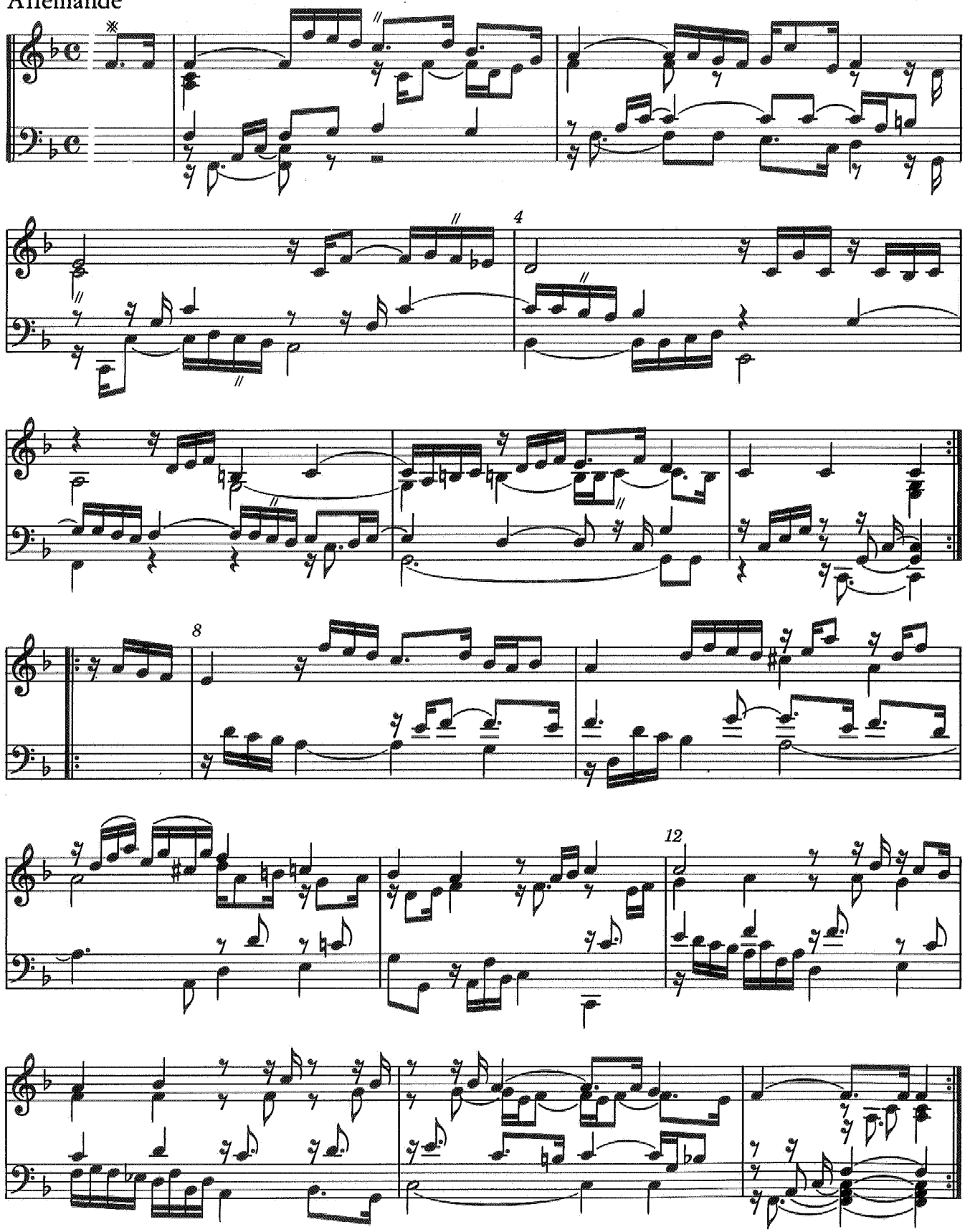
12. SUITE

Allemande

Bux WV 238



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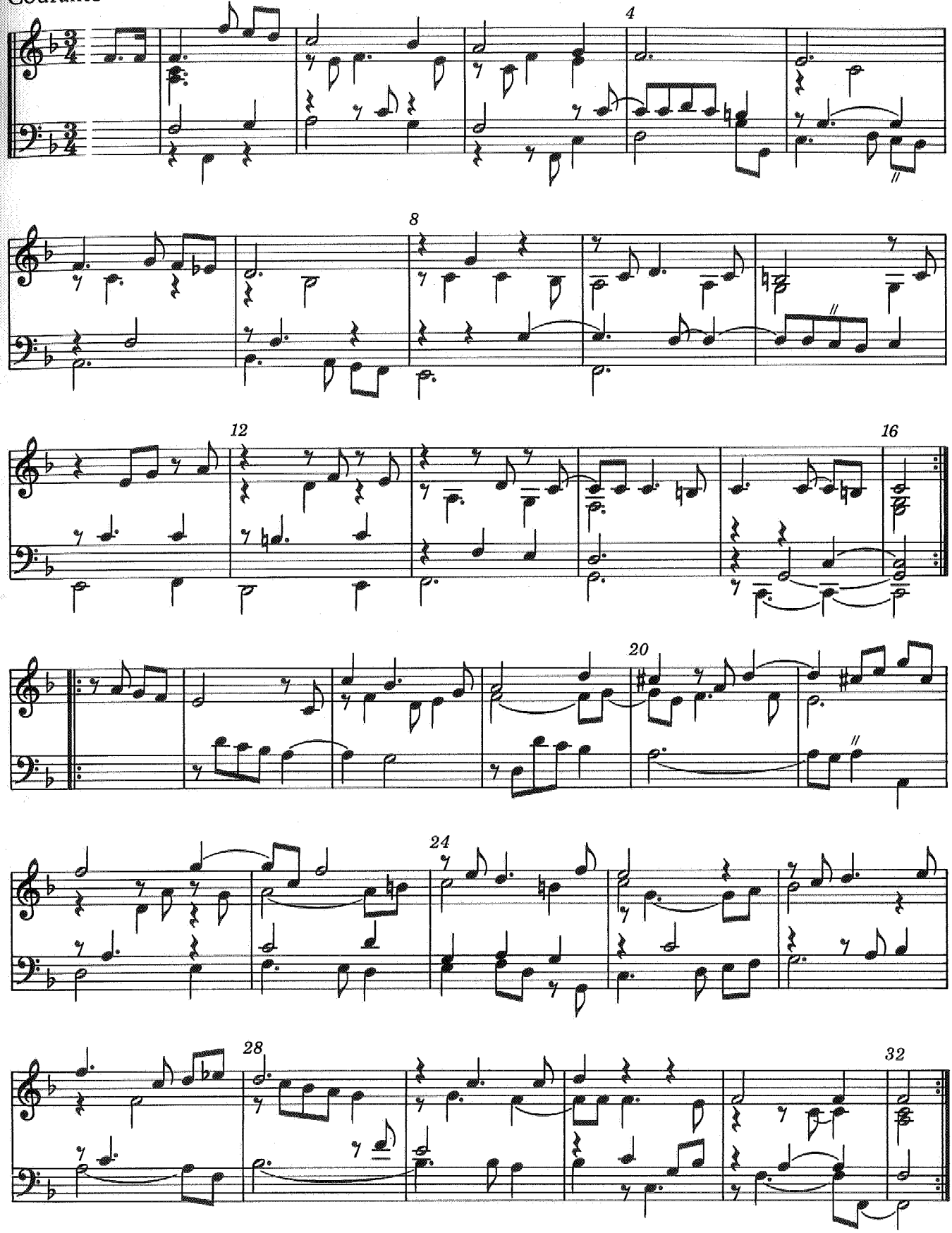

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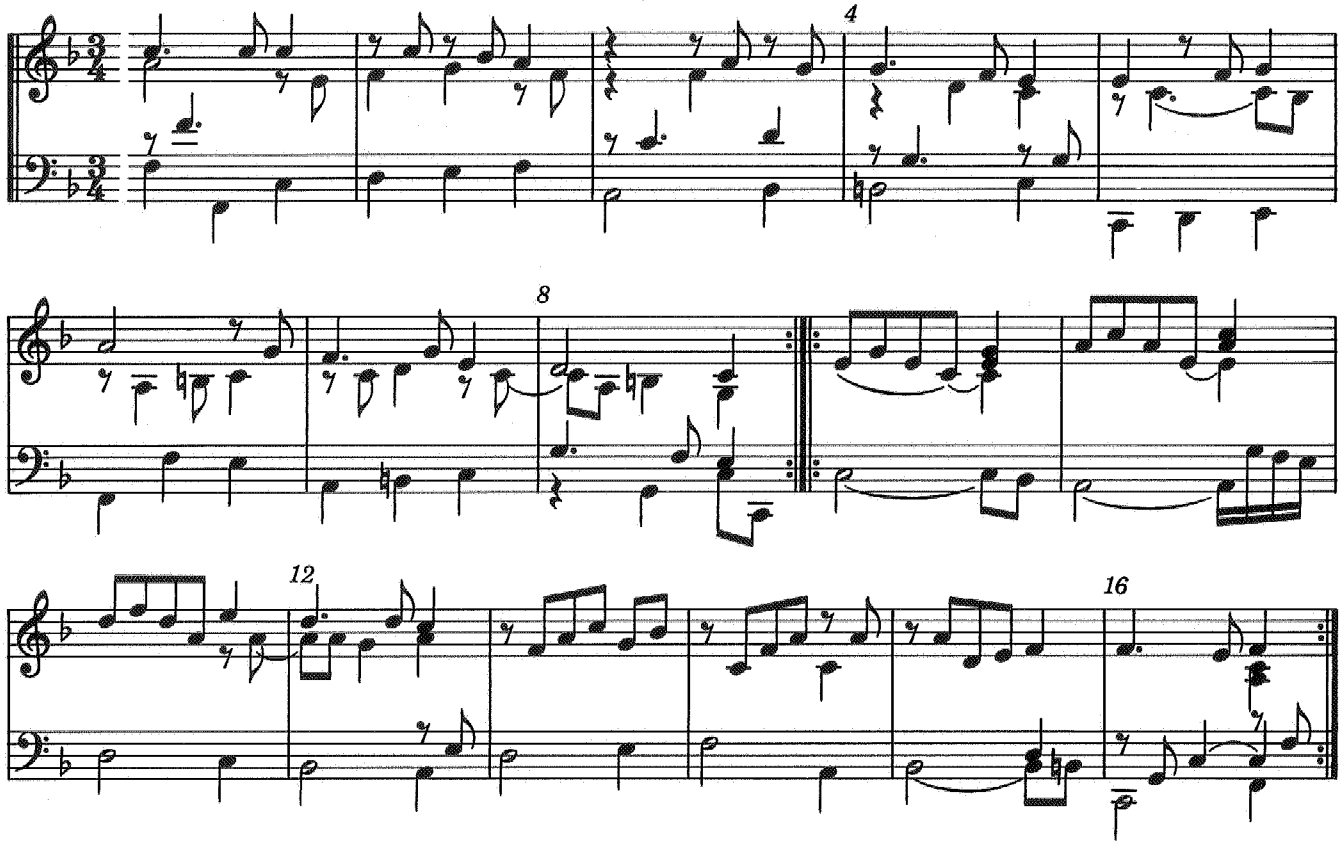

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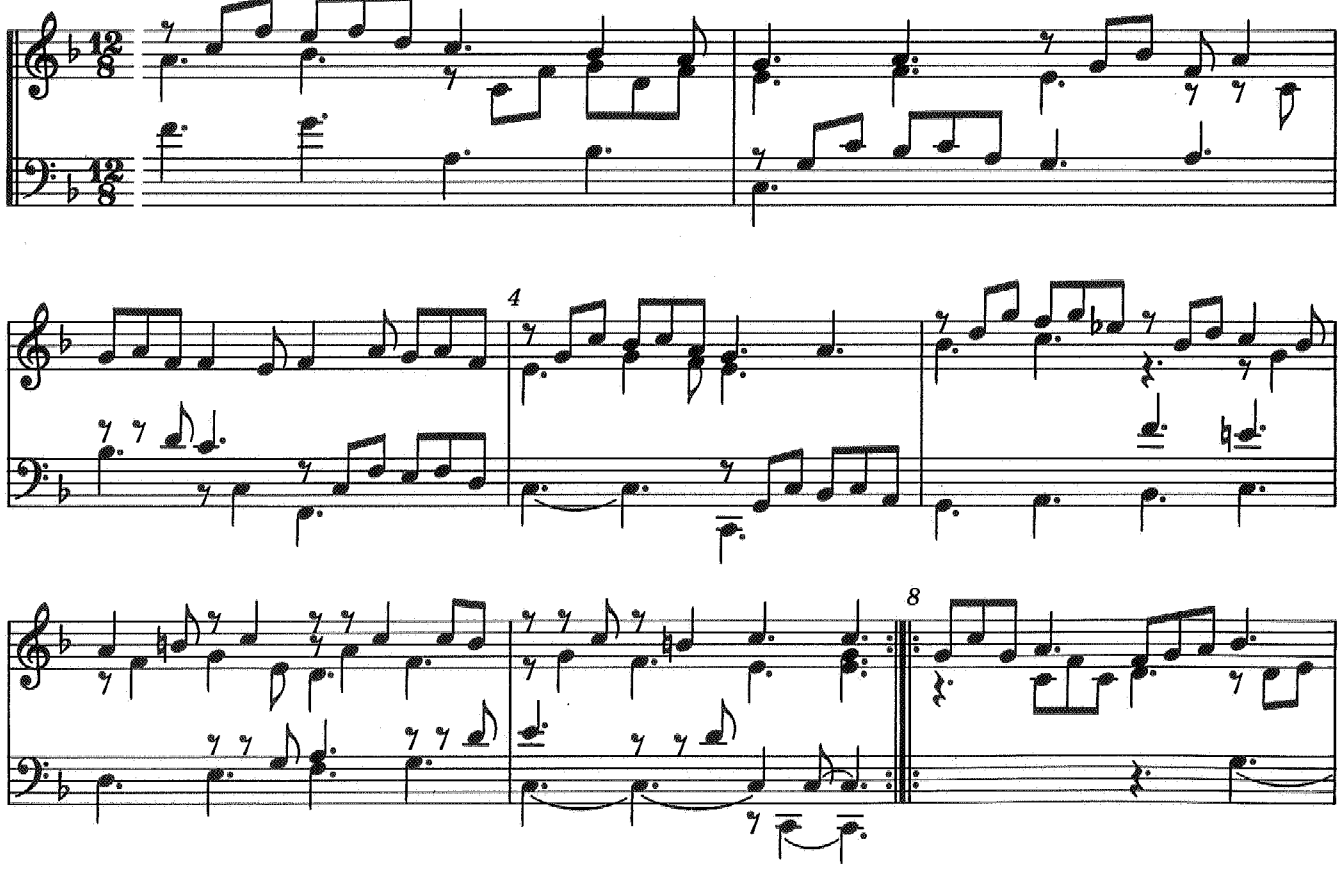
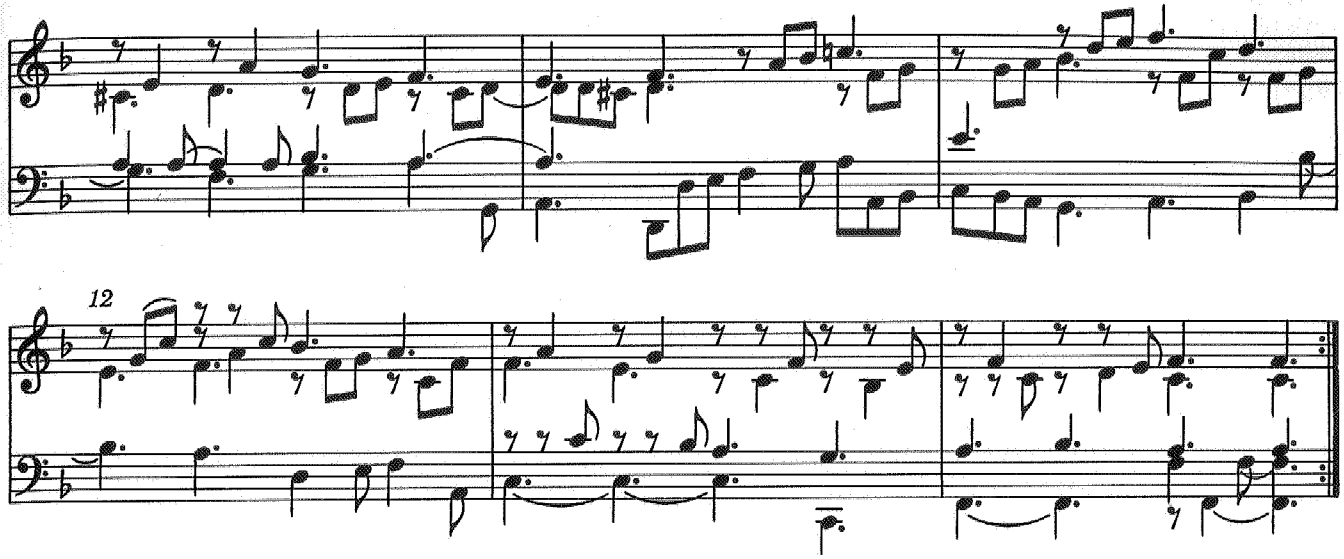
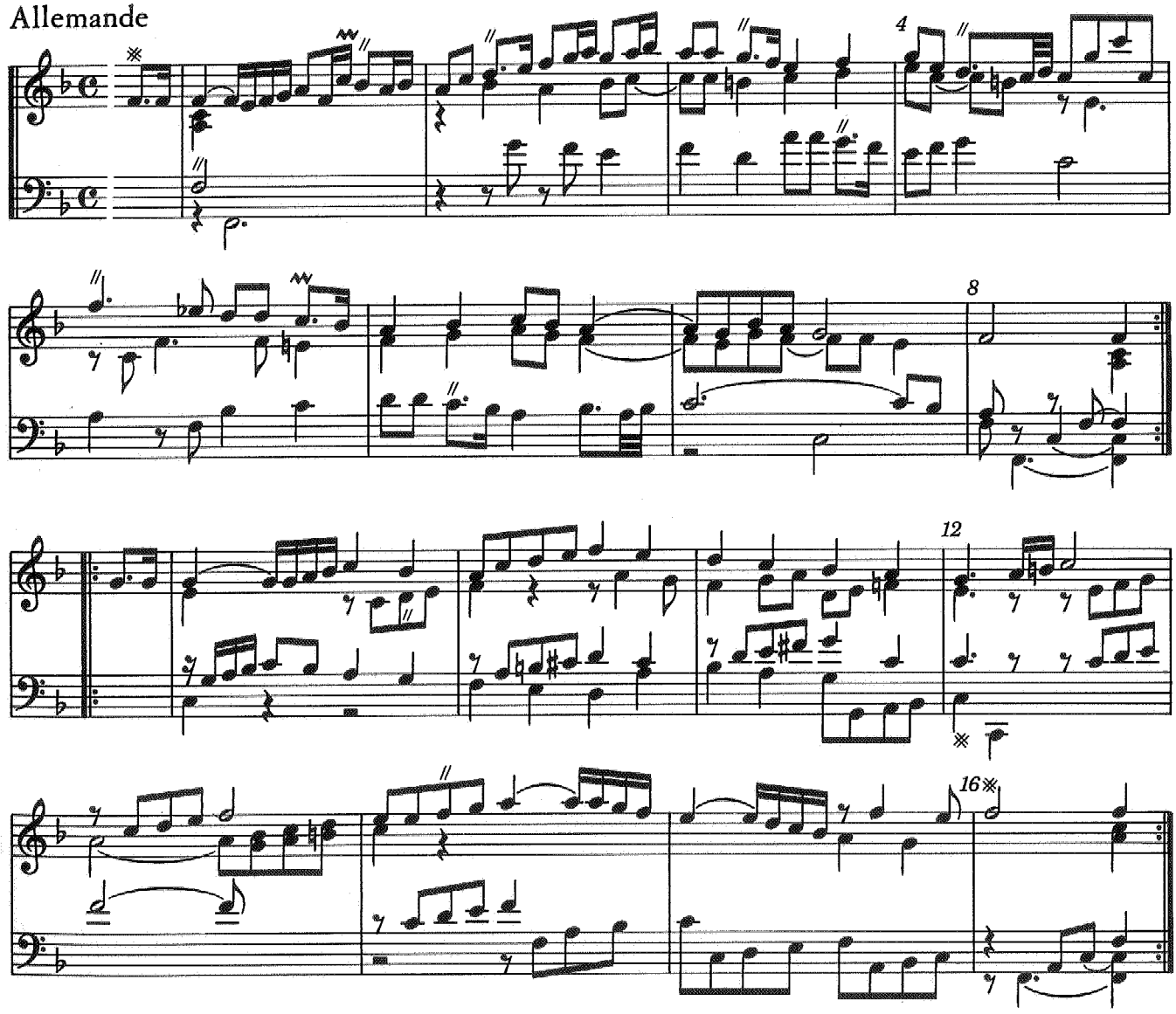




13. SUITE

Buxwv 239

Allemande



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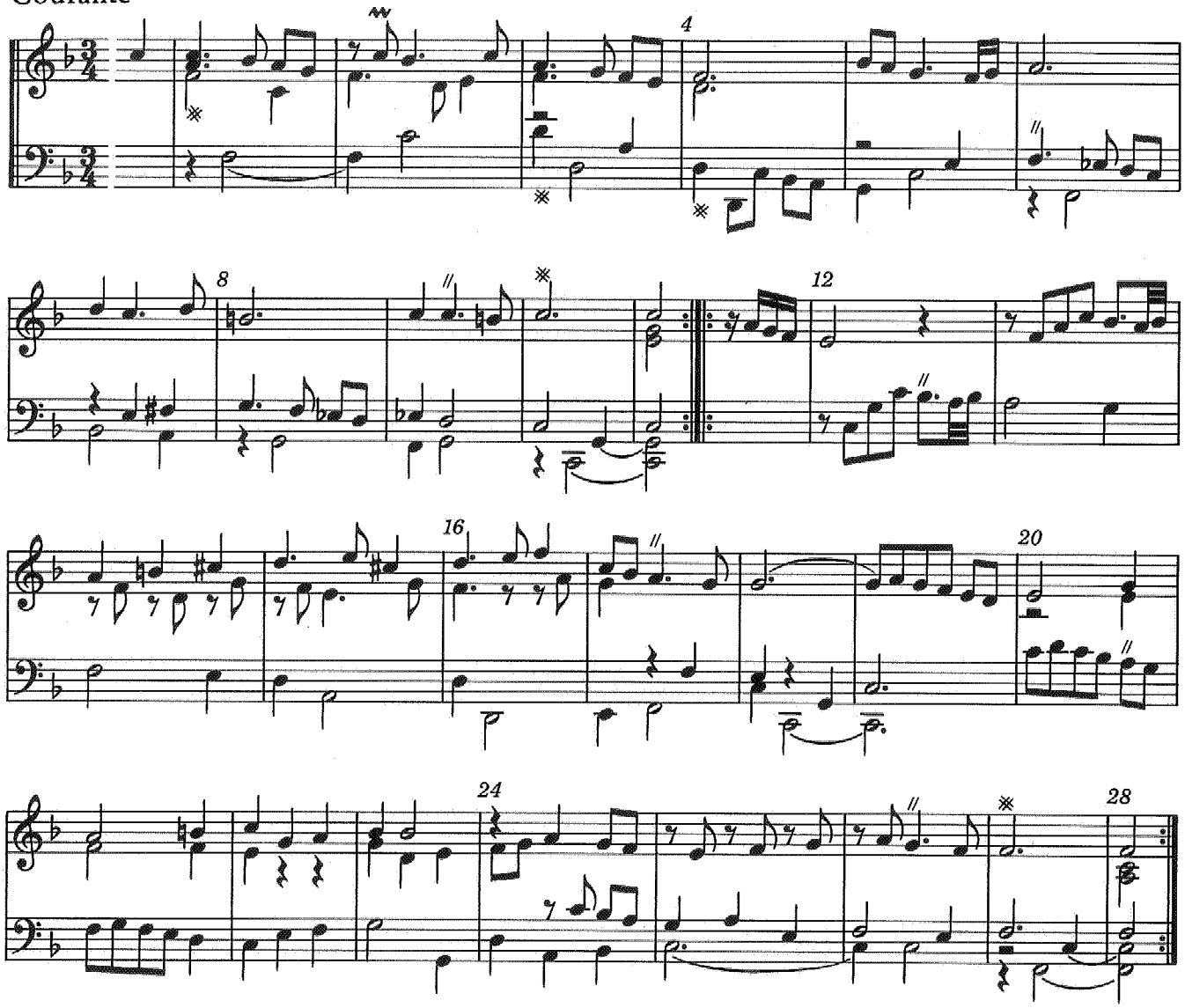

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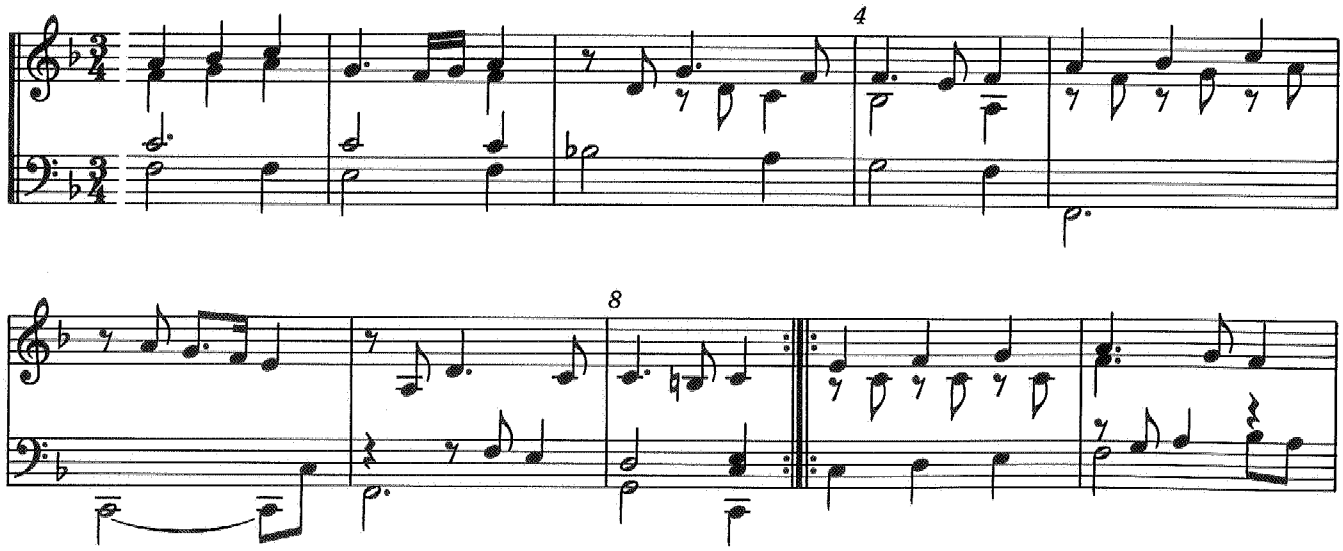
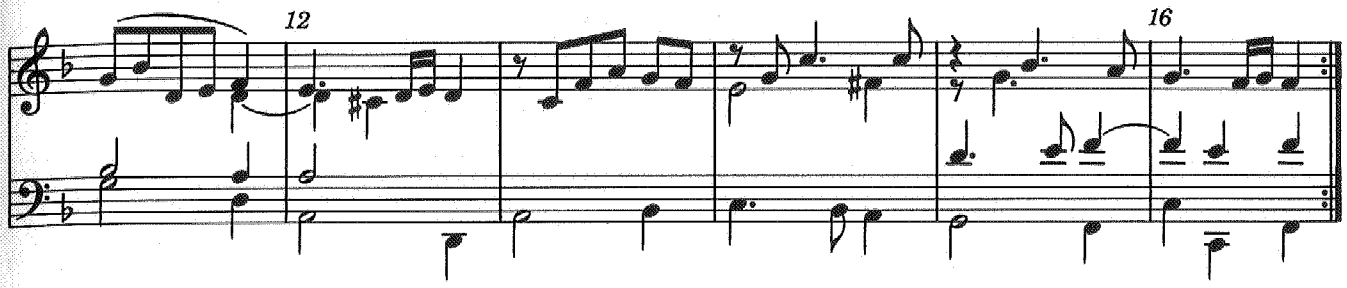
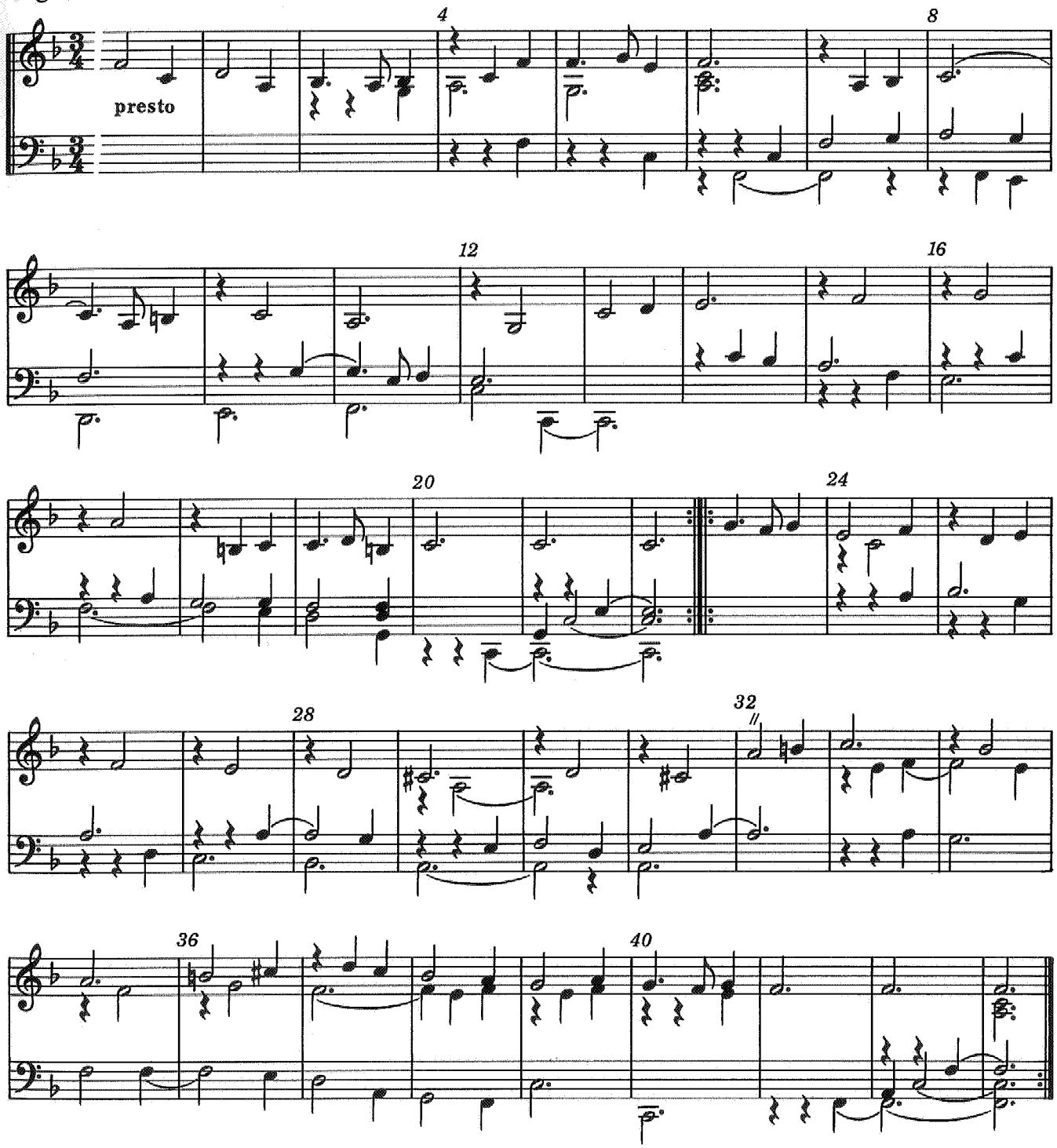




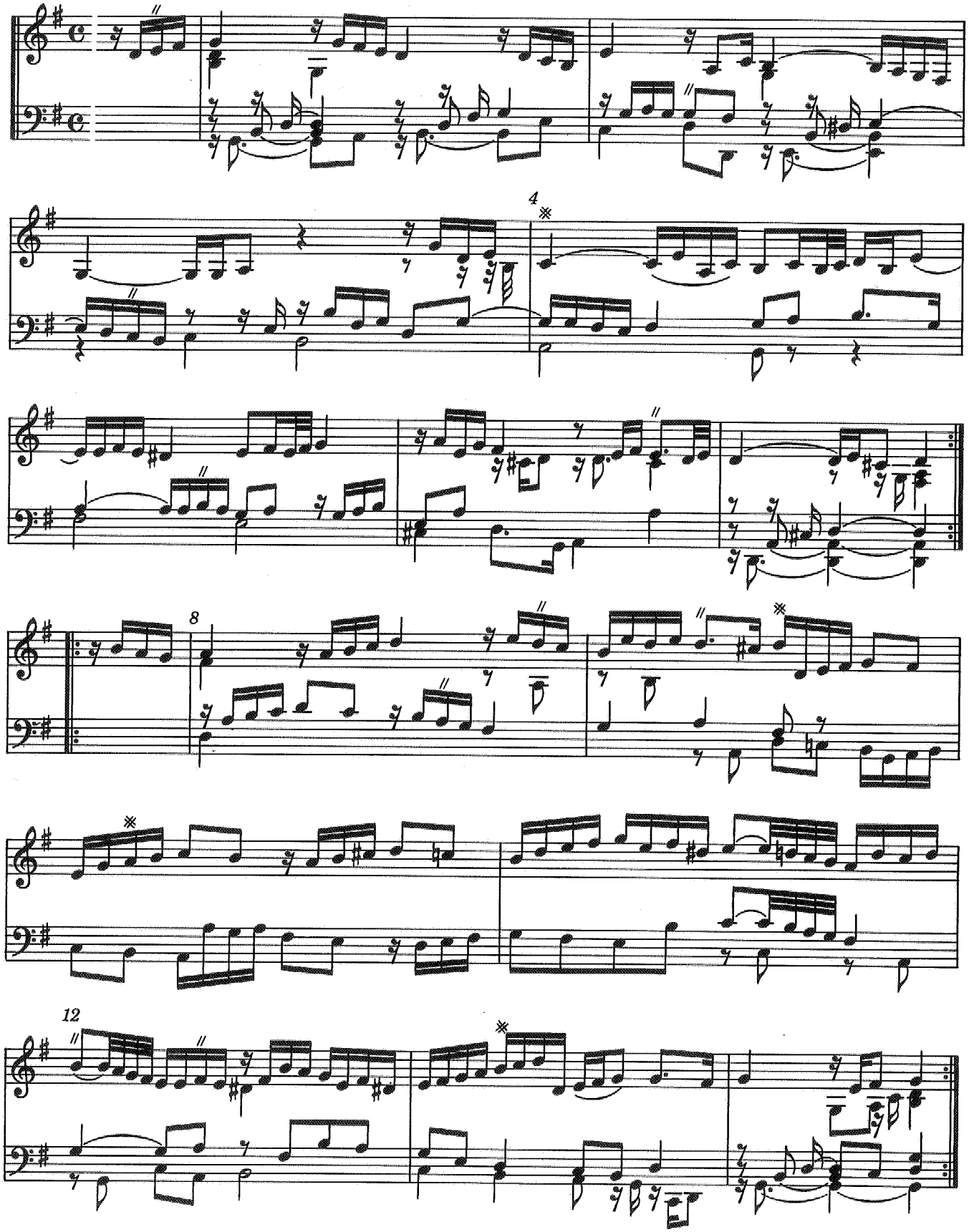
Gigue



14. SUITE

Allemande

Bux WV 240



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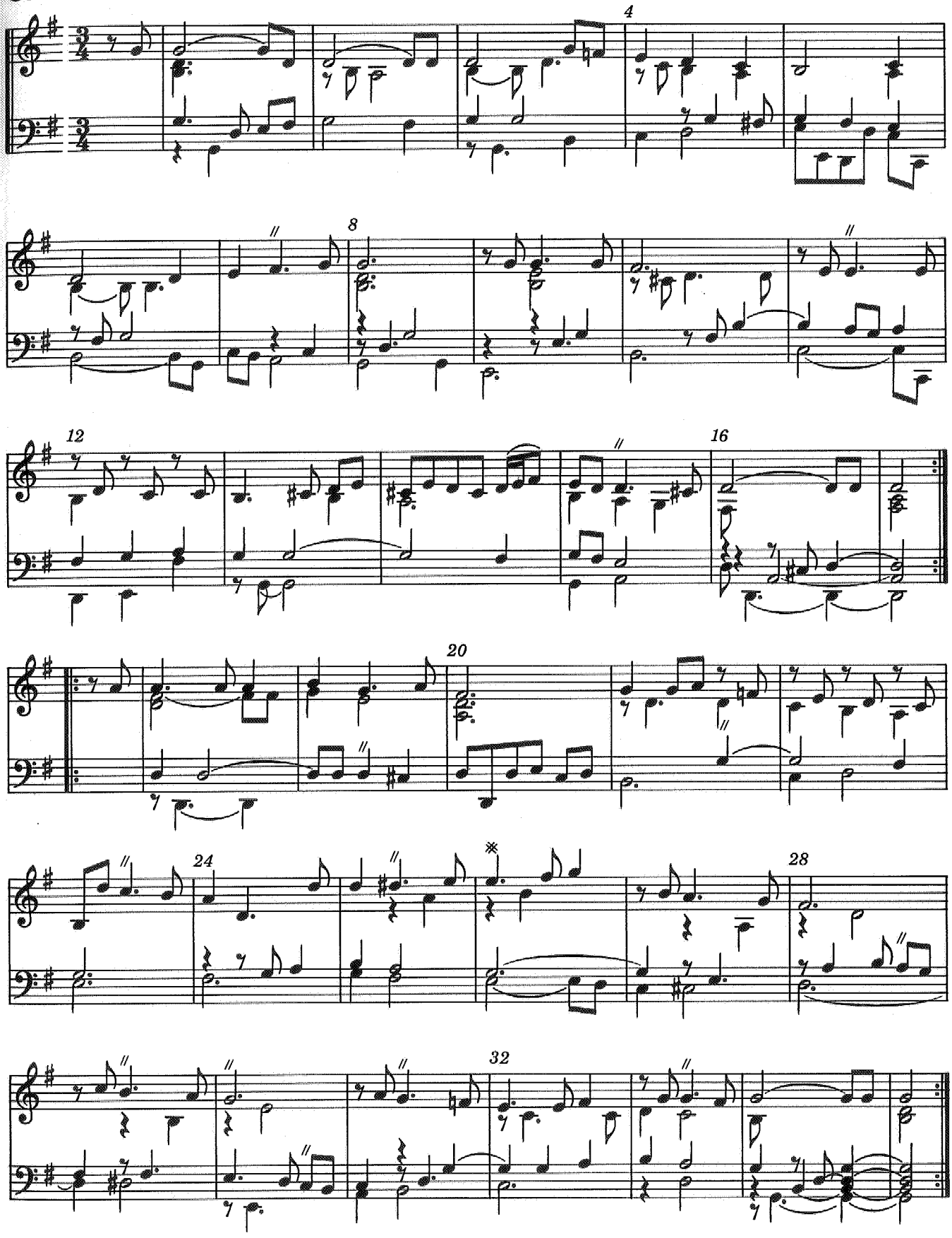

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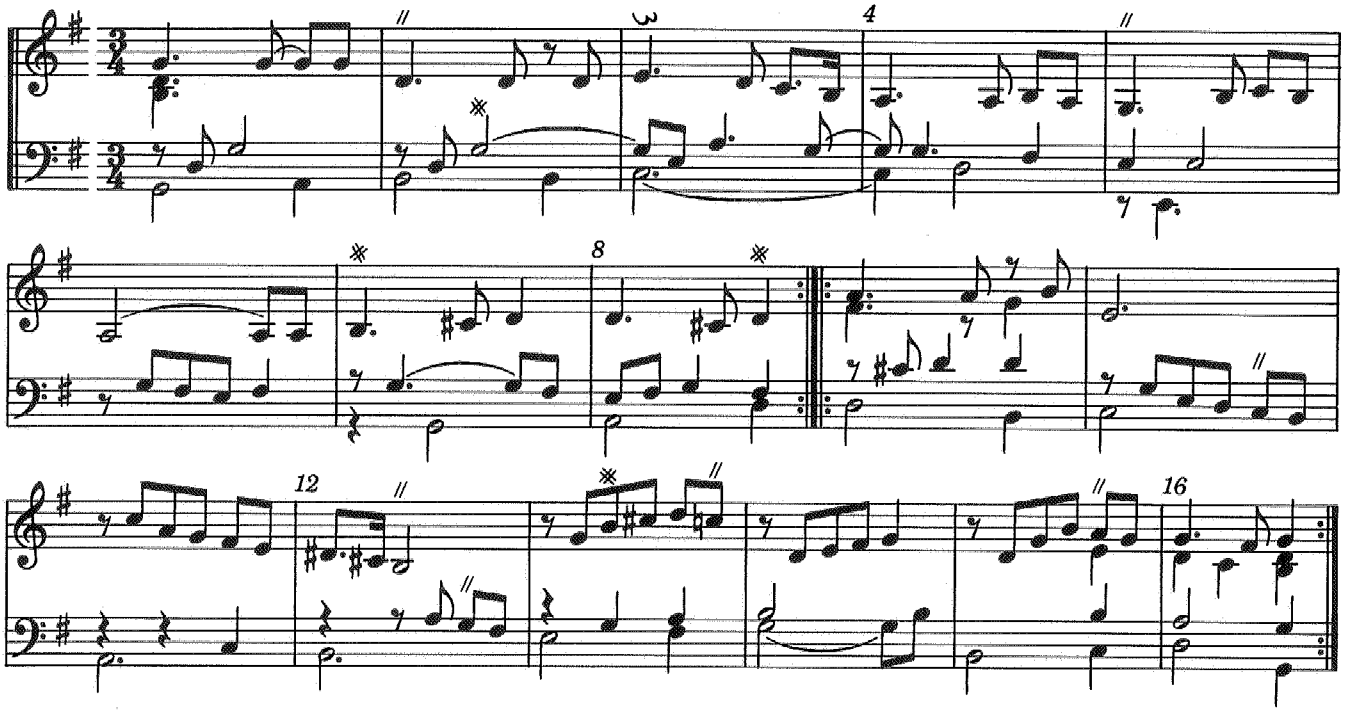

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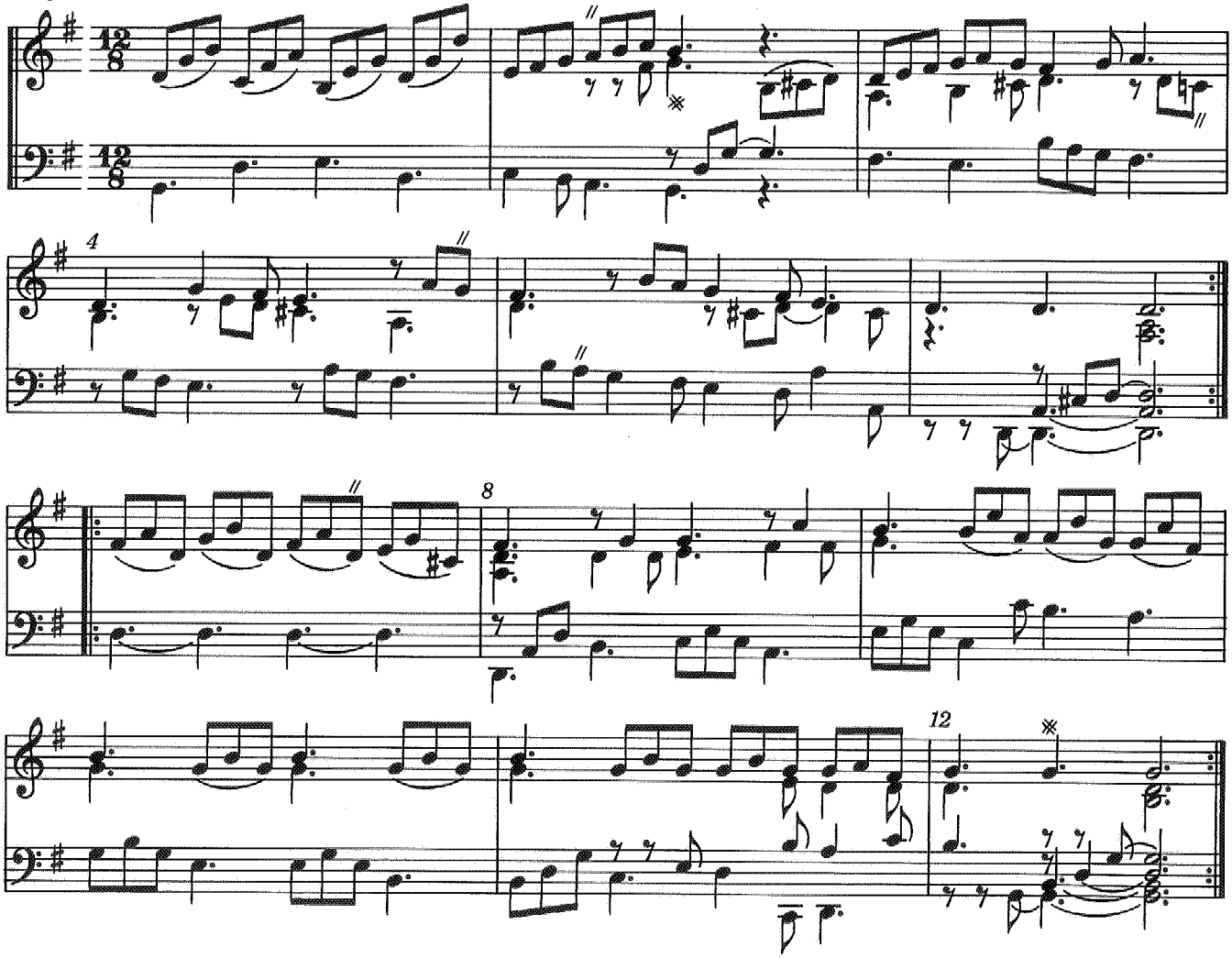
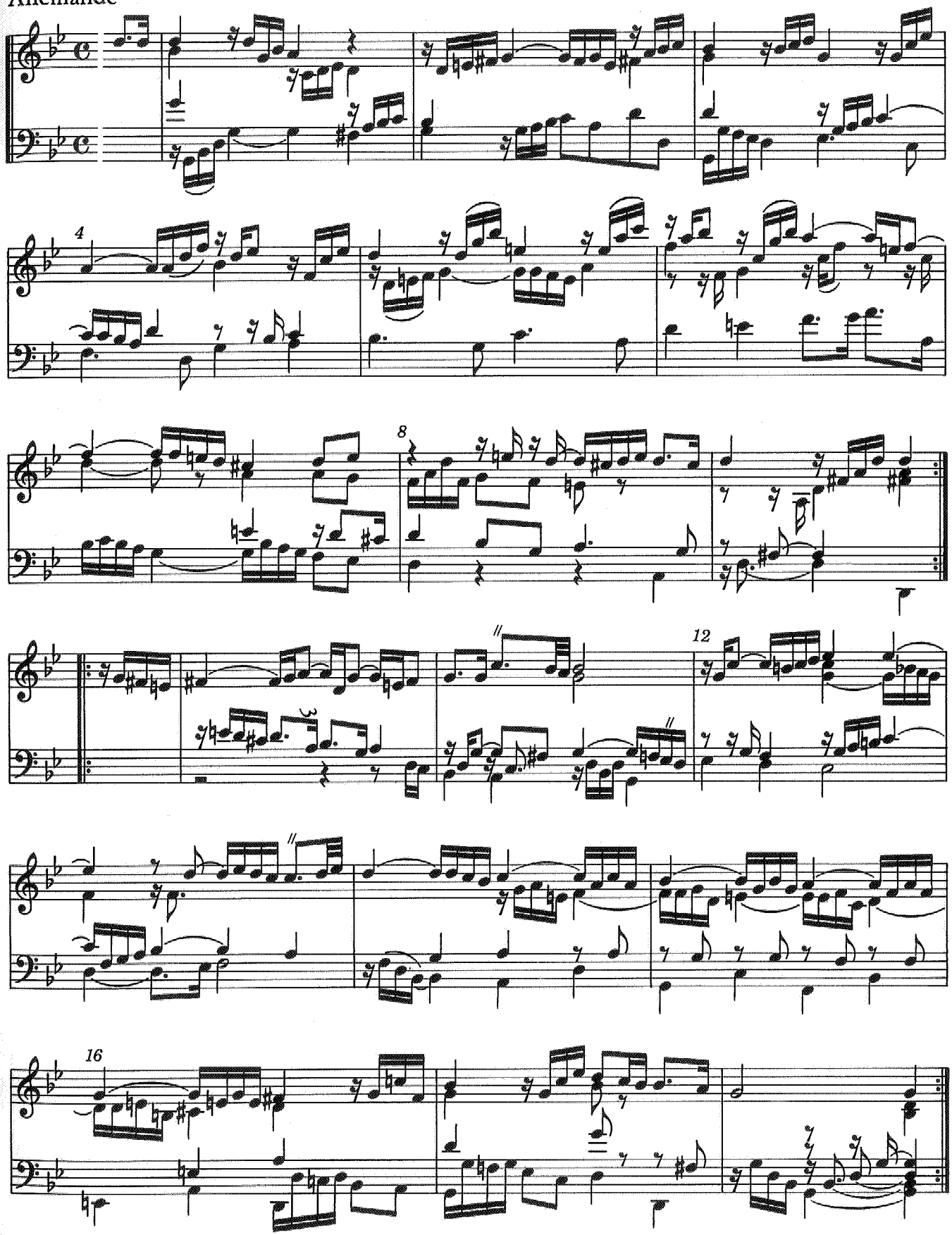


15. SUITE

Allemande

Bux WV 241



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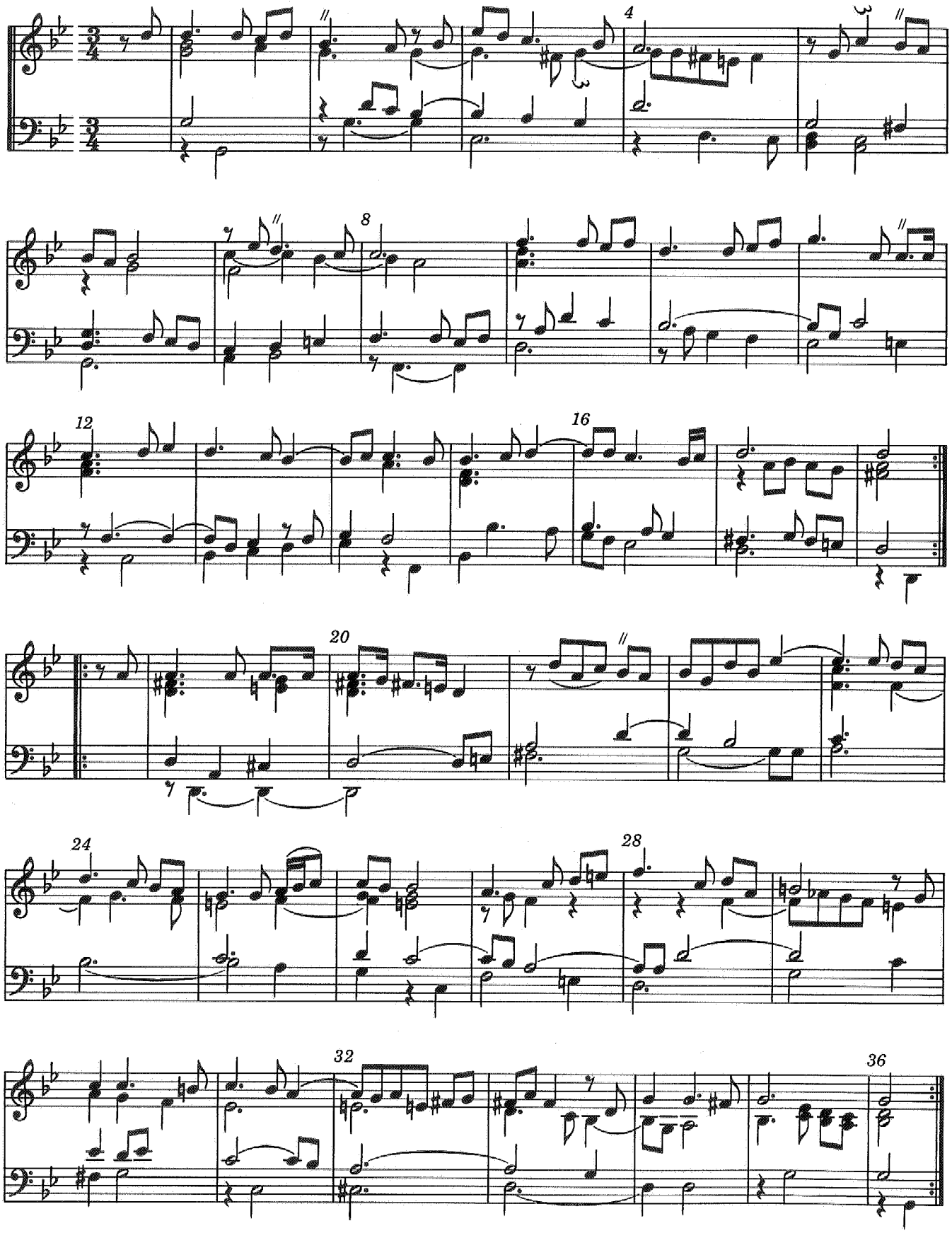

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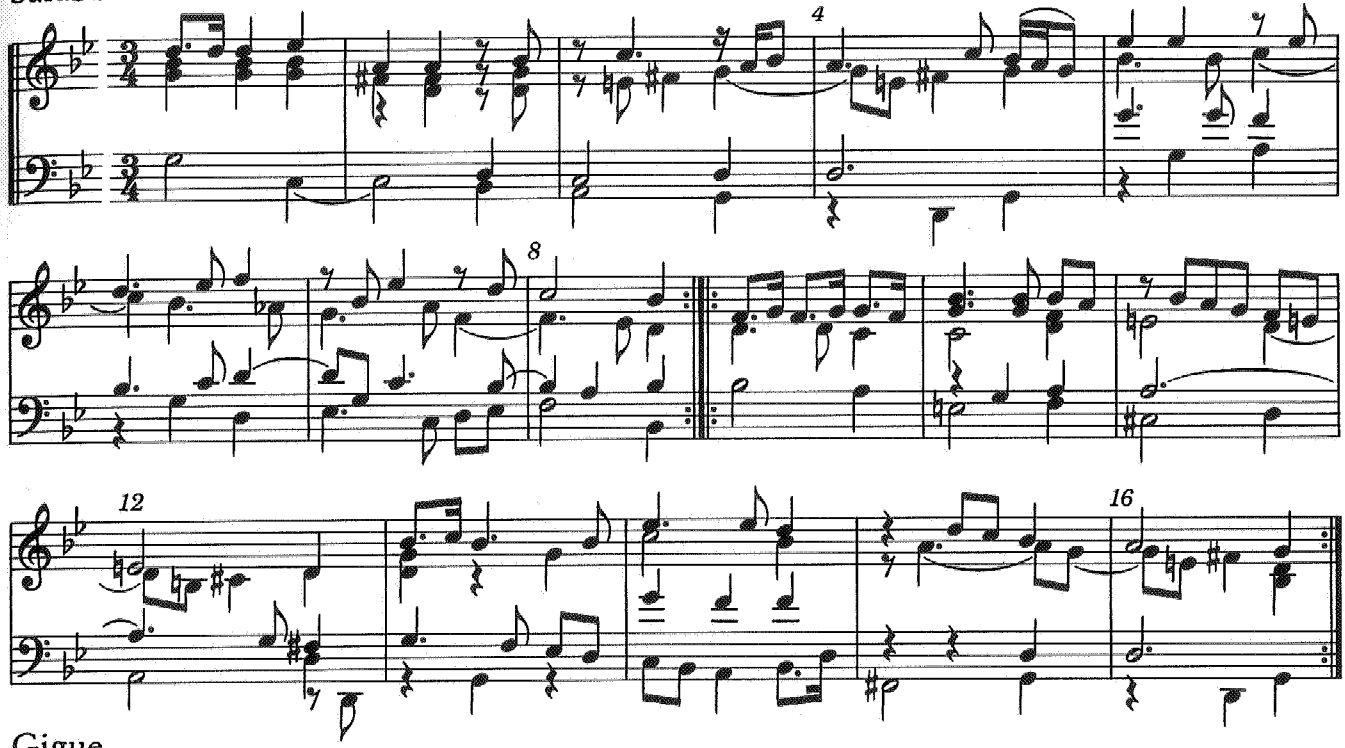

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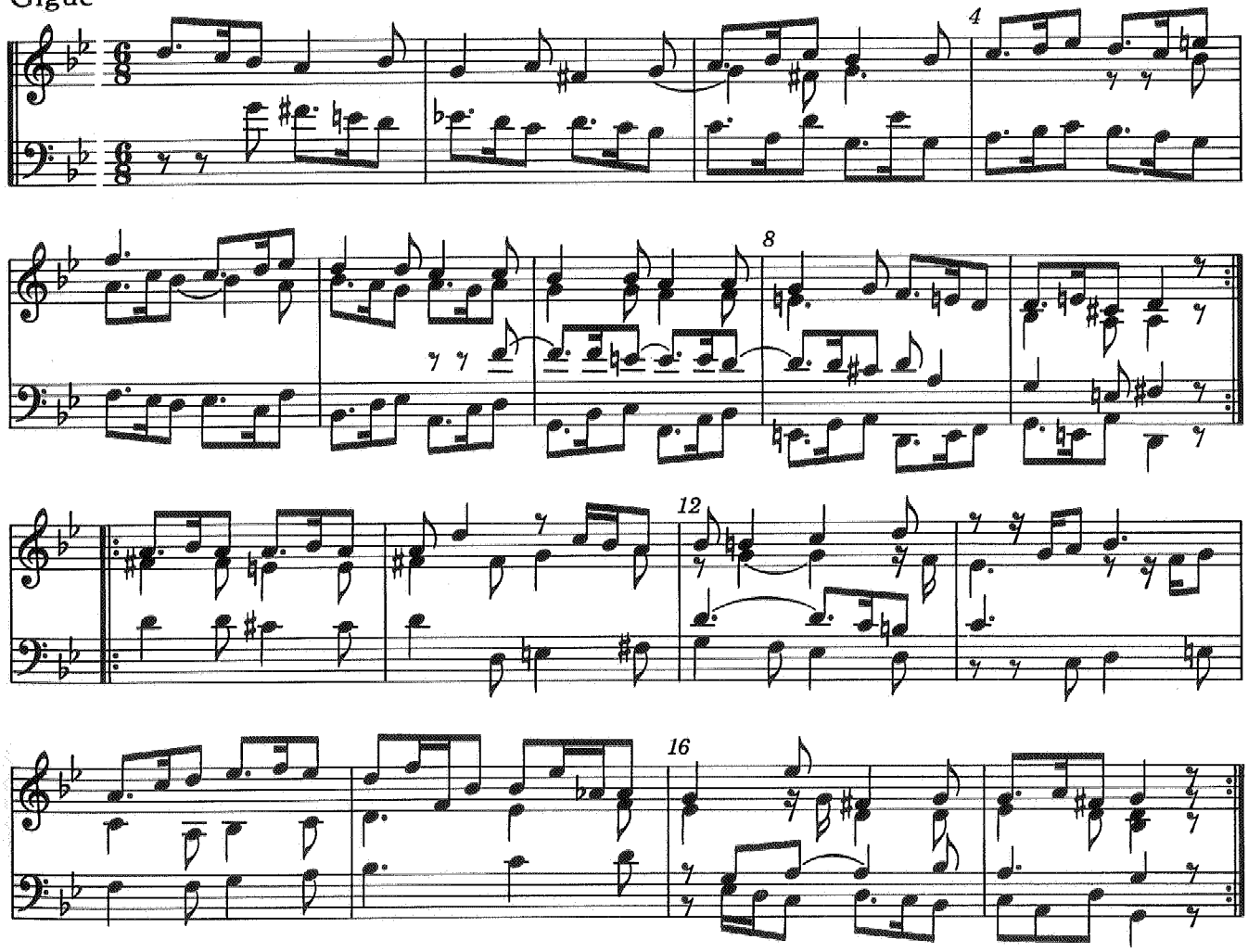
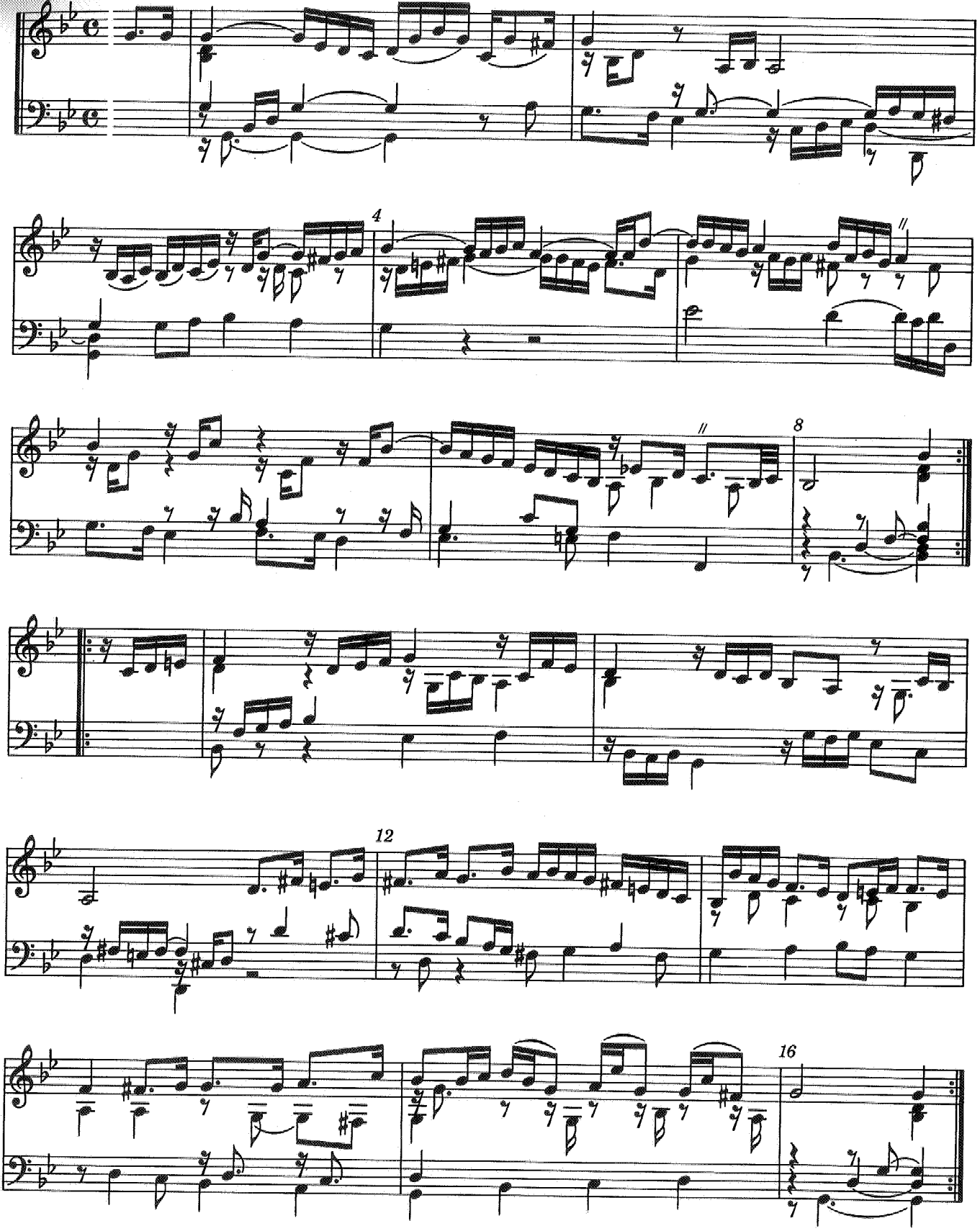


16. SUITE

Allemande

Bux WV 242



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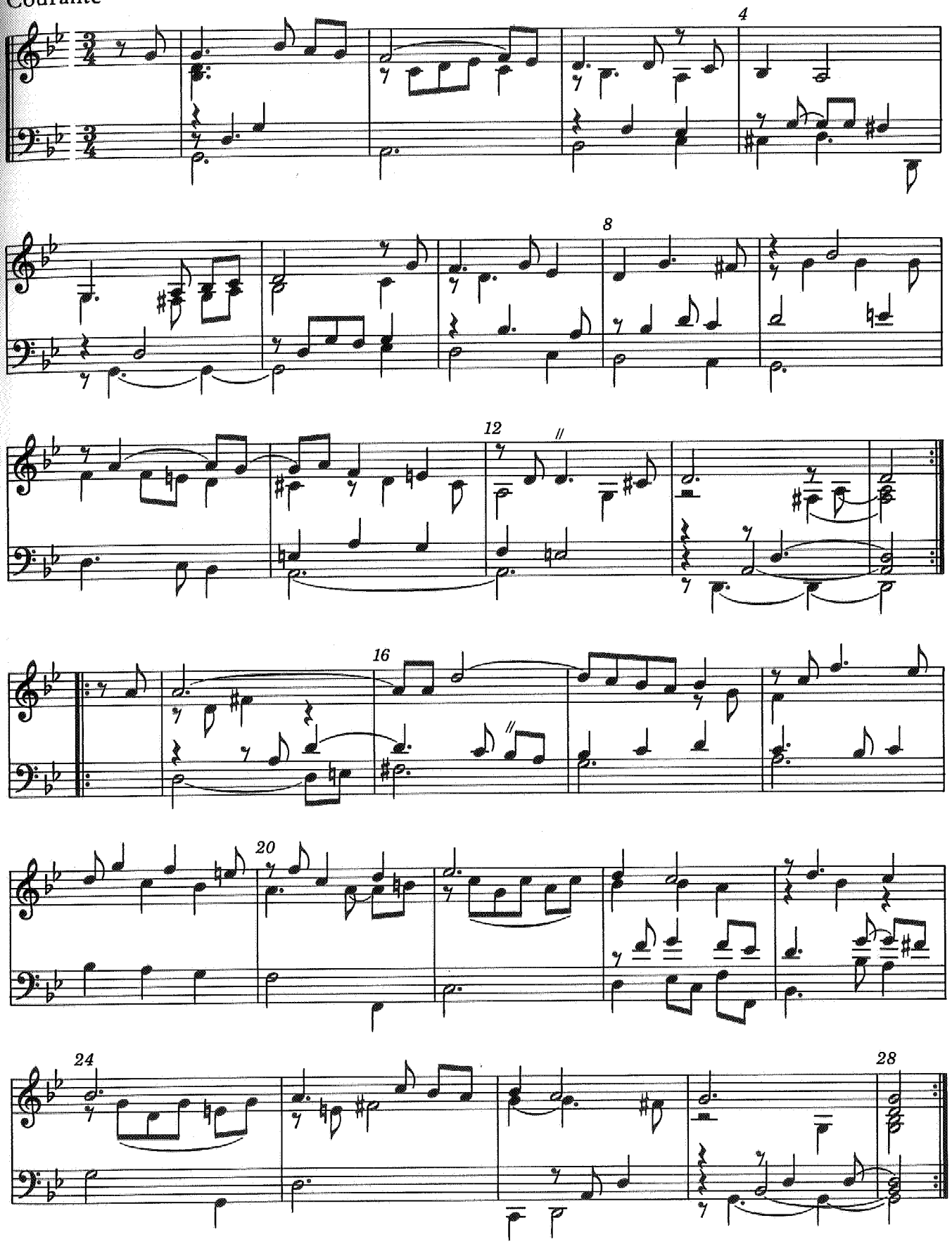

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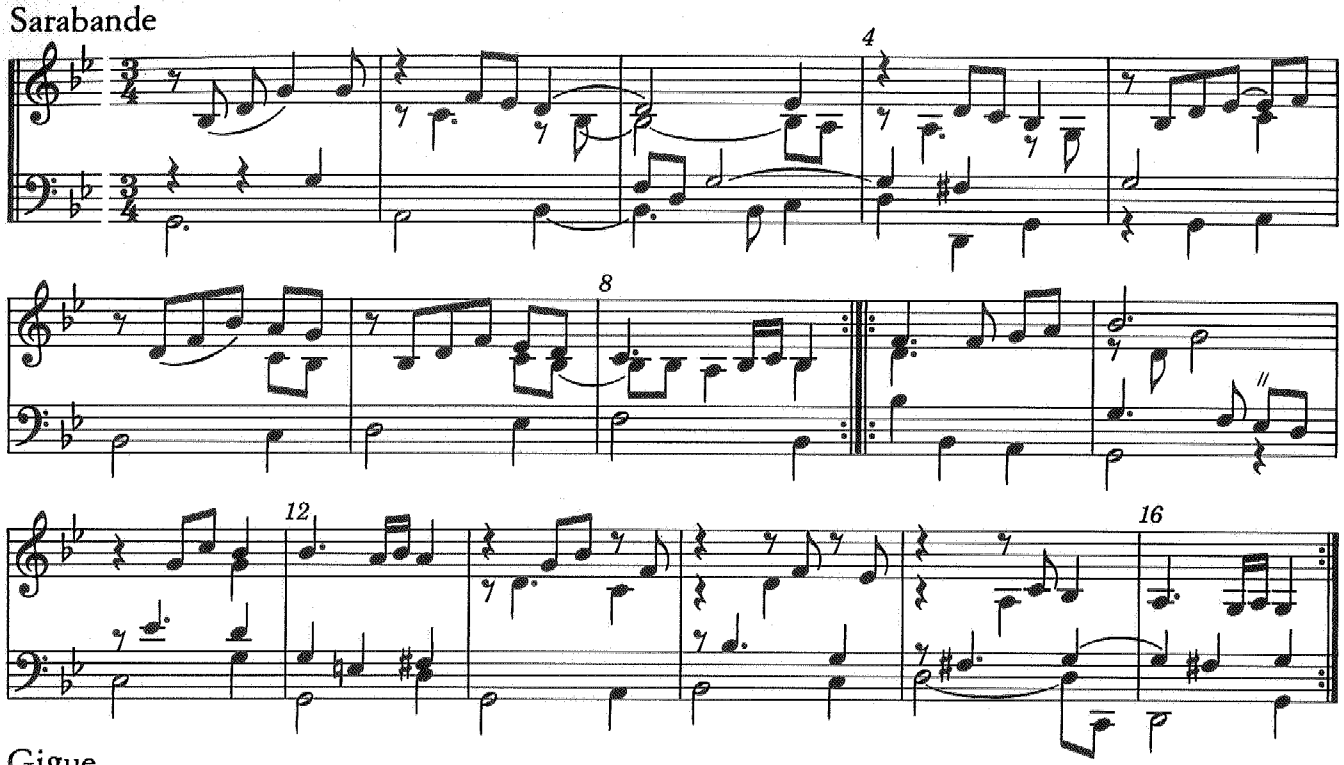

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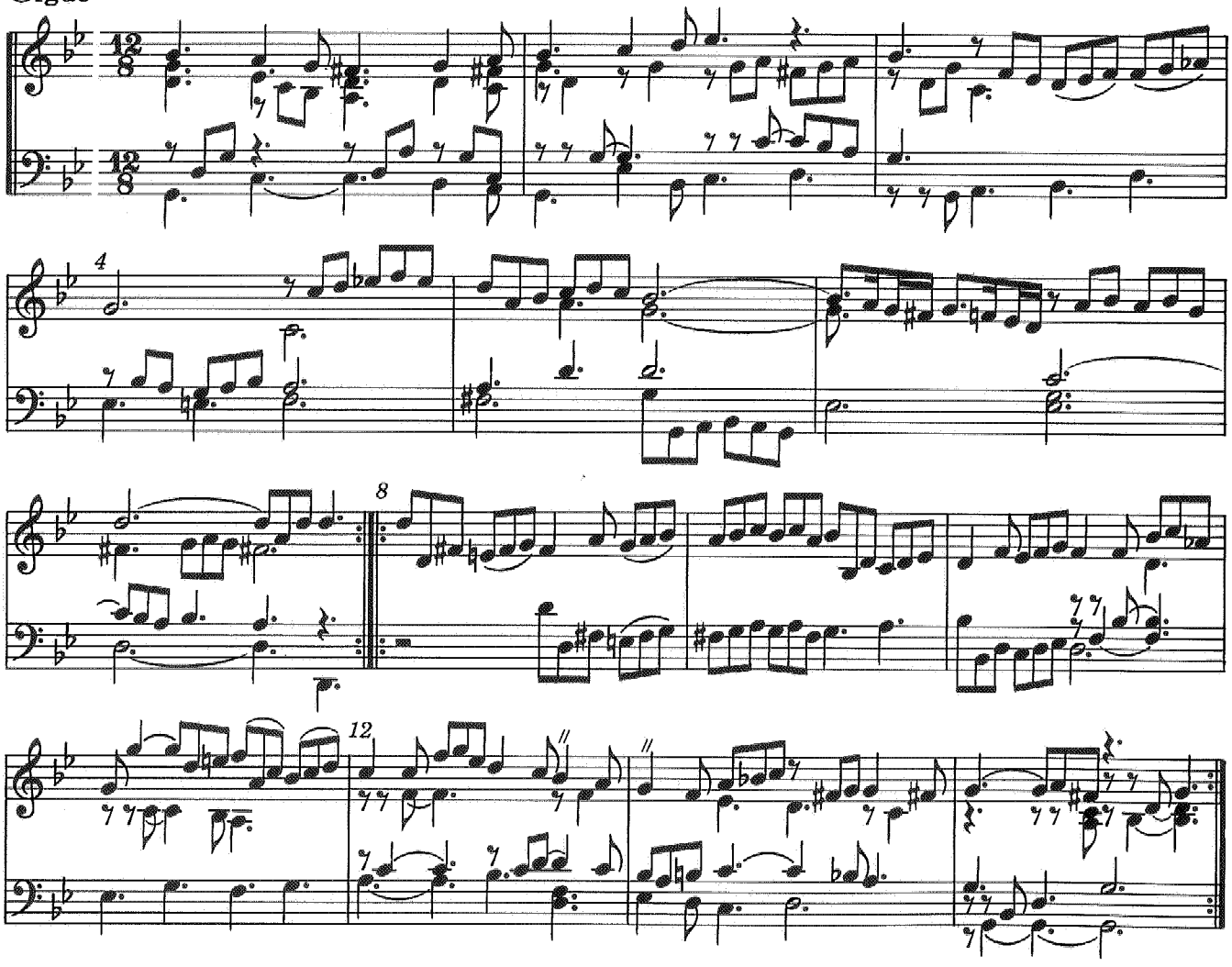
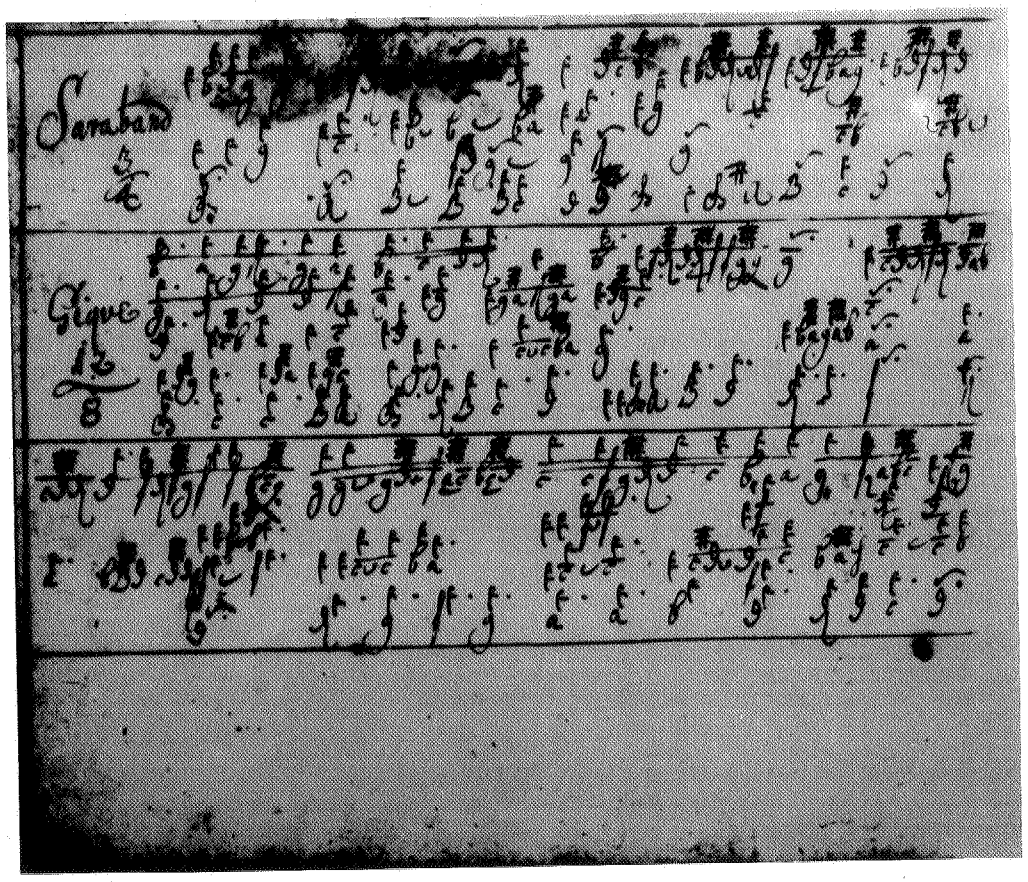
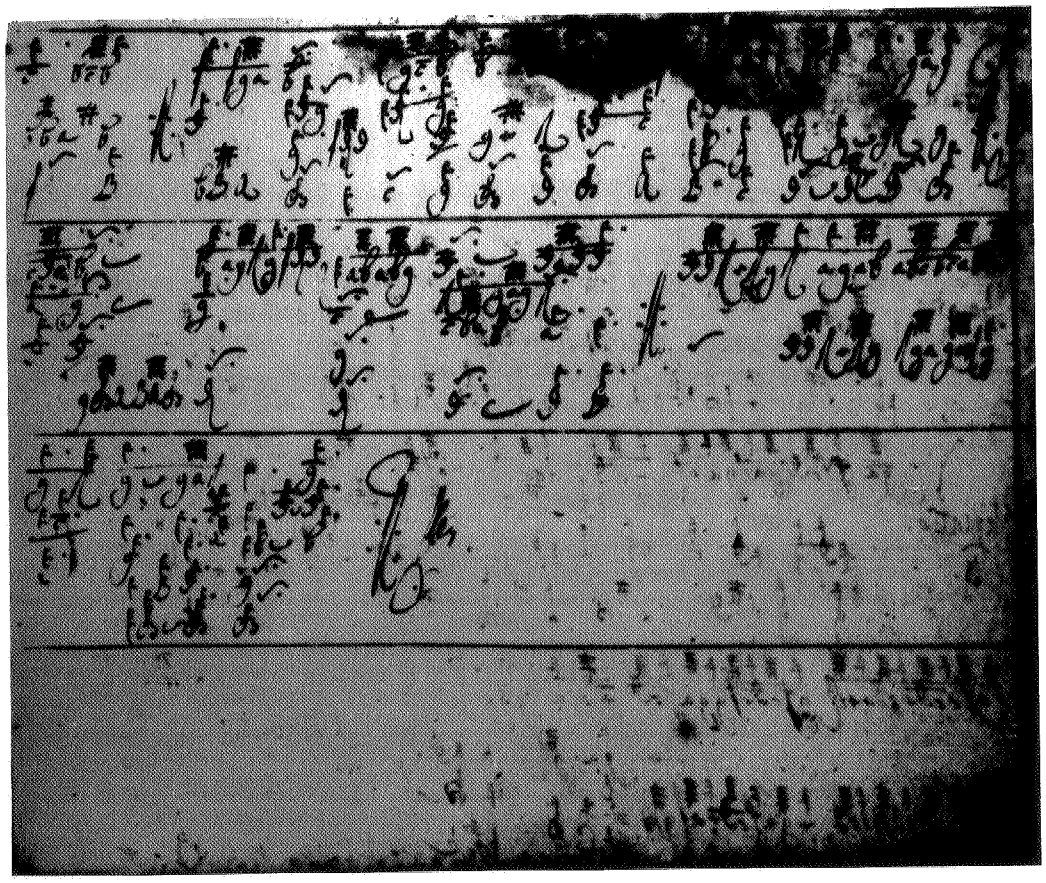




Dietrich Buxtehude:
Suite g-Moll (BuxWV 242)

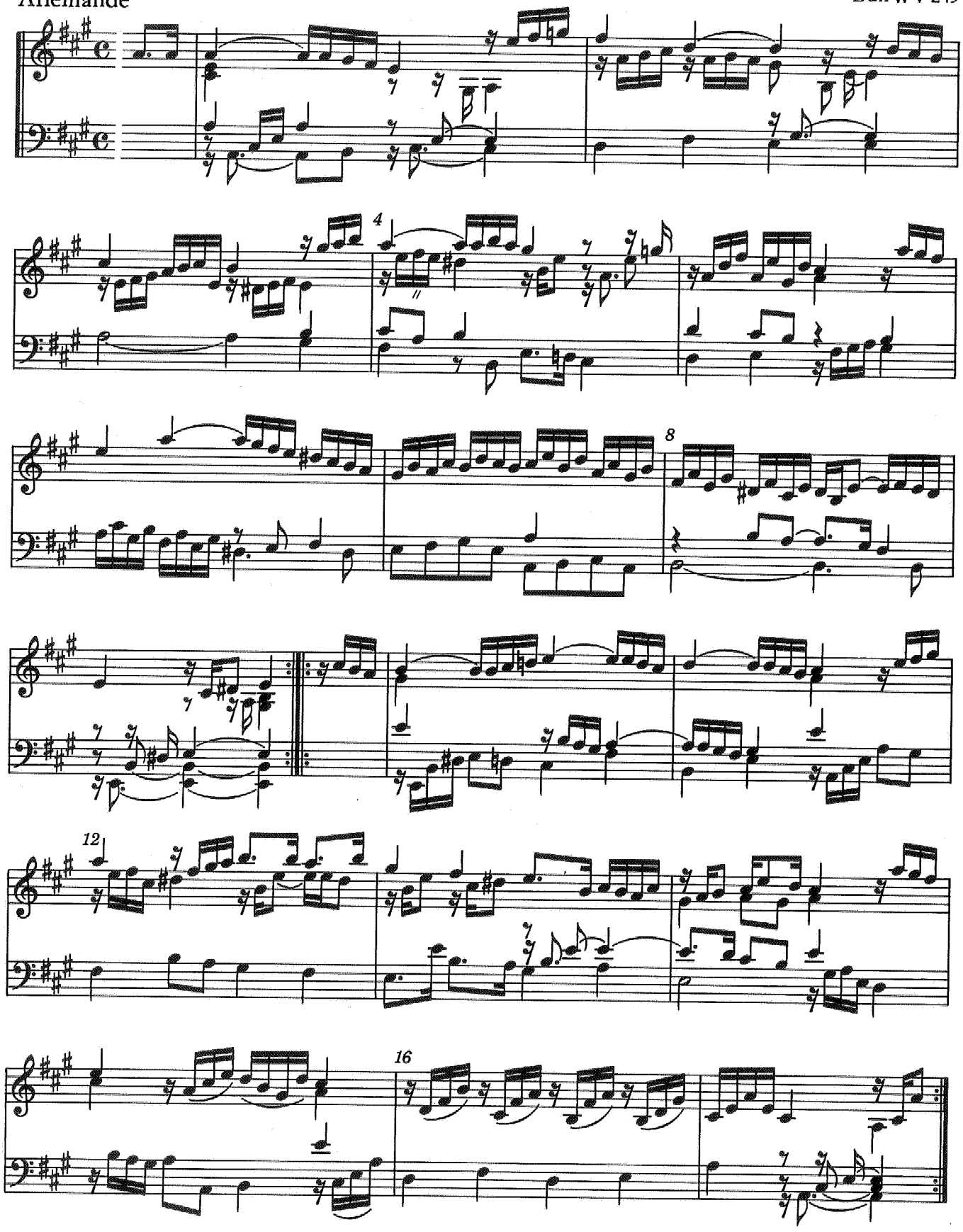
Tabulatur Ryge, fol. 58^{v} und (unten) fol. 59^{r} (København. Det Kongelige Bibliotek: MU 6806.1399)



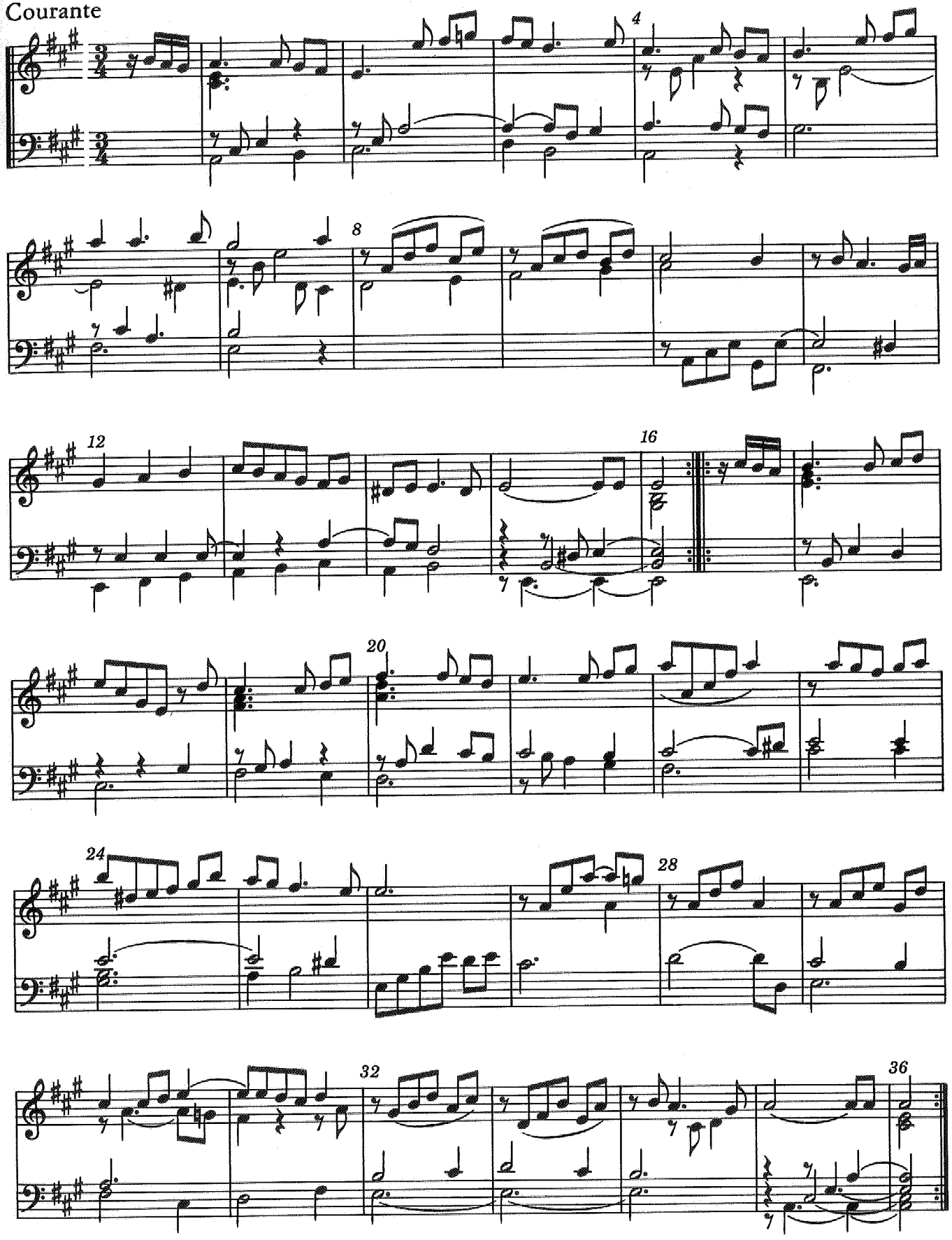
17. SUITE

Allemande

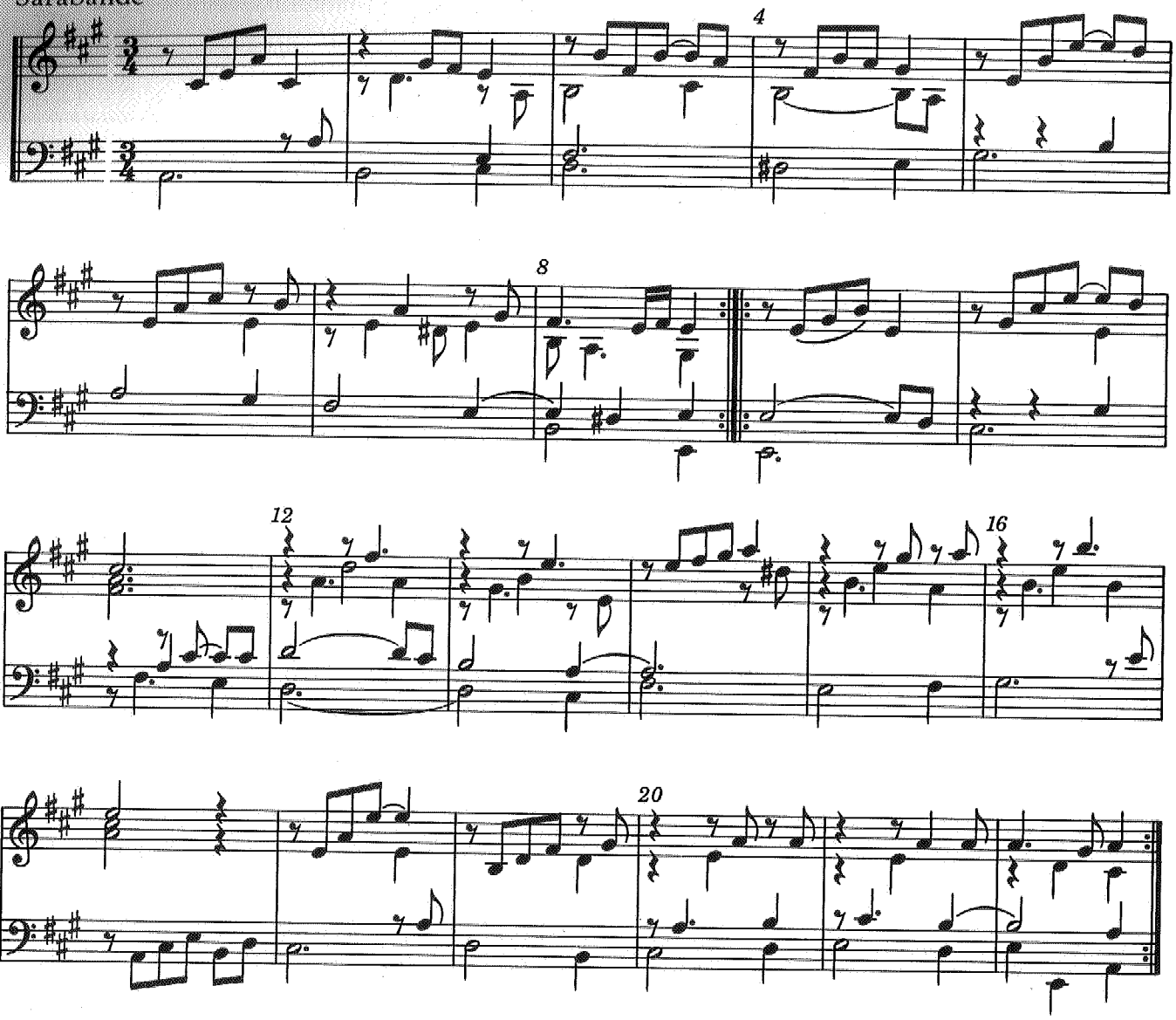
BuxWV 243



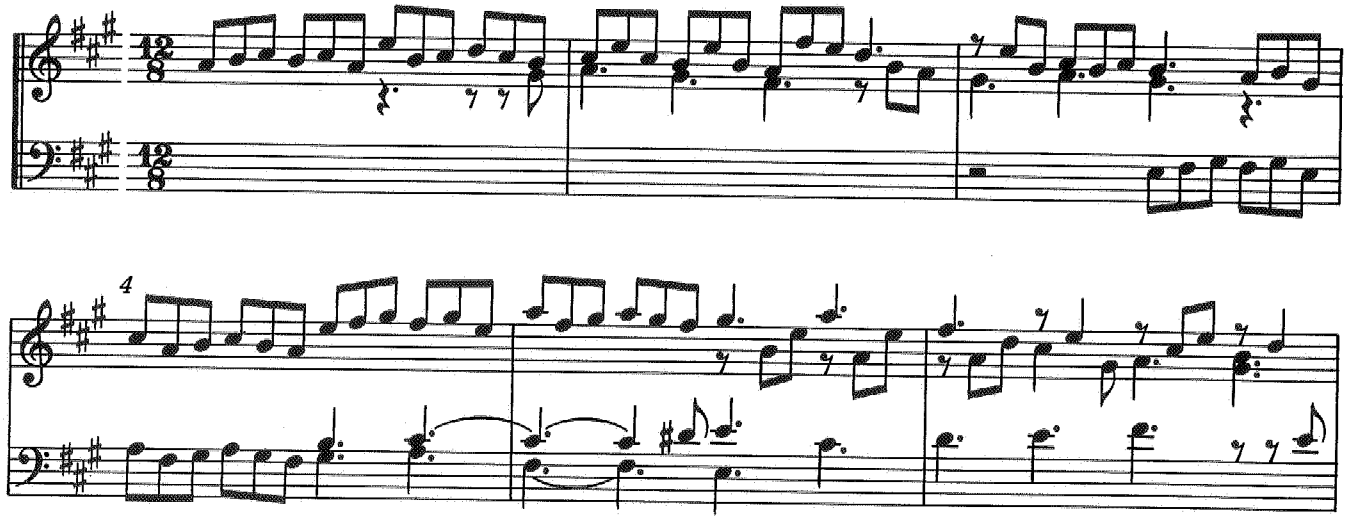
Courante

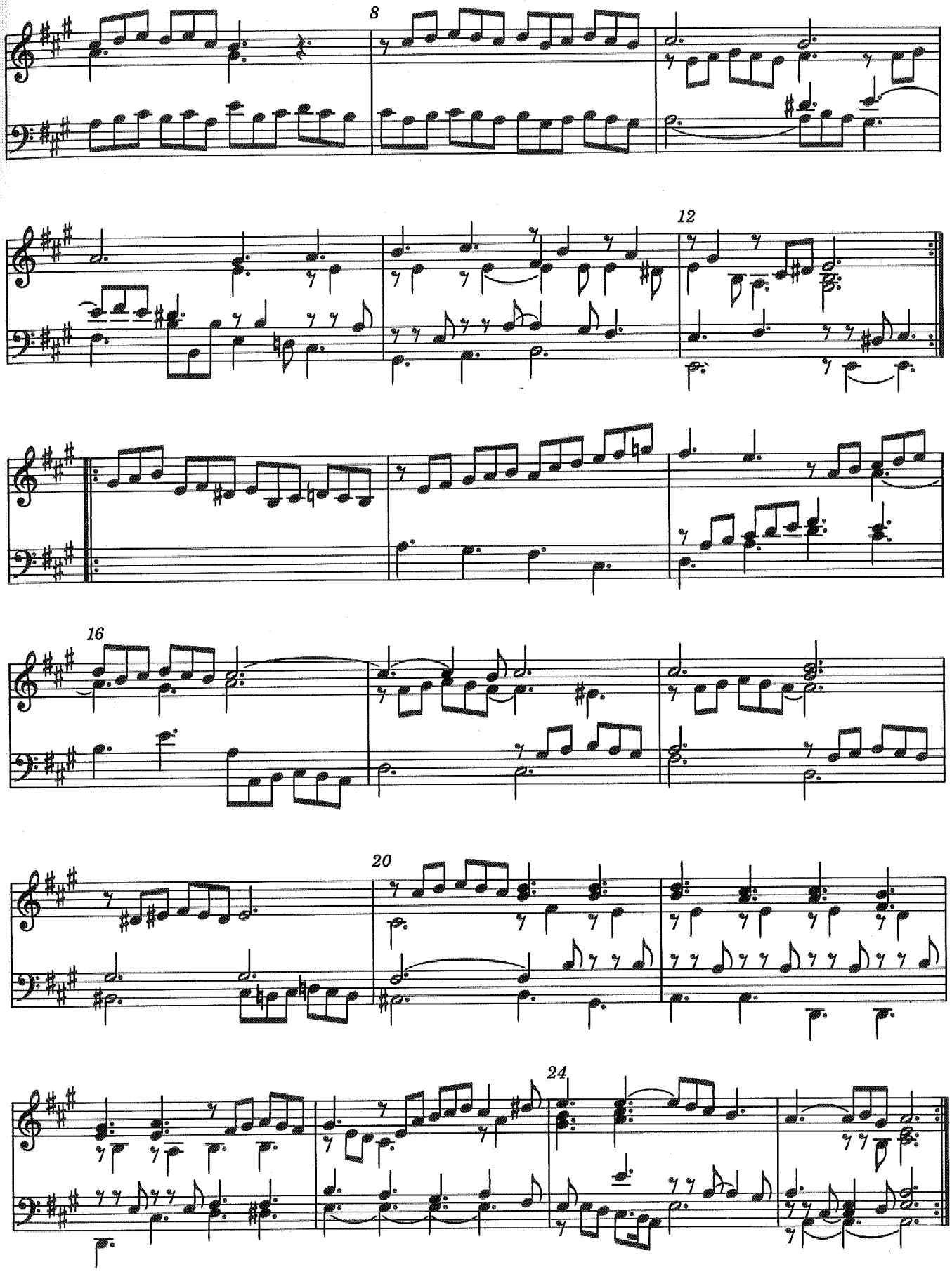


Sarabande



Gigue




8
12
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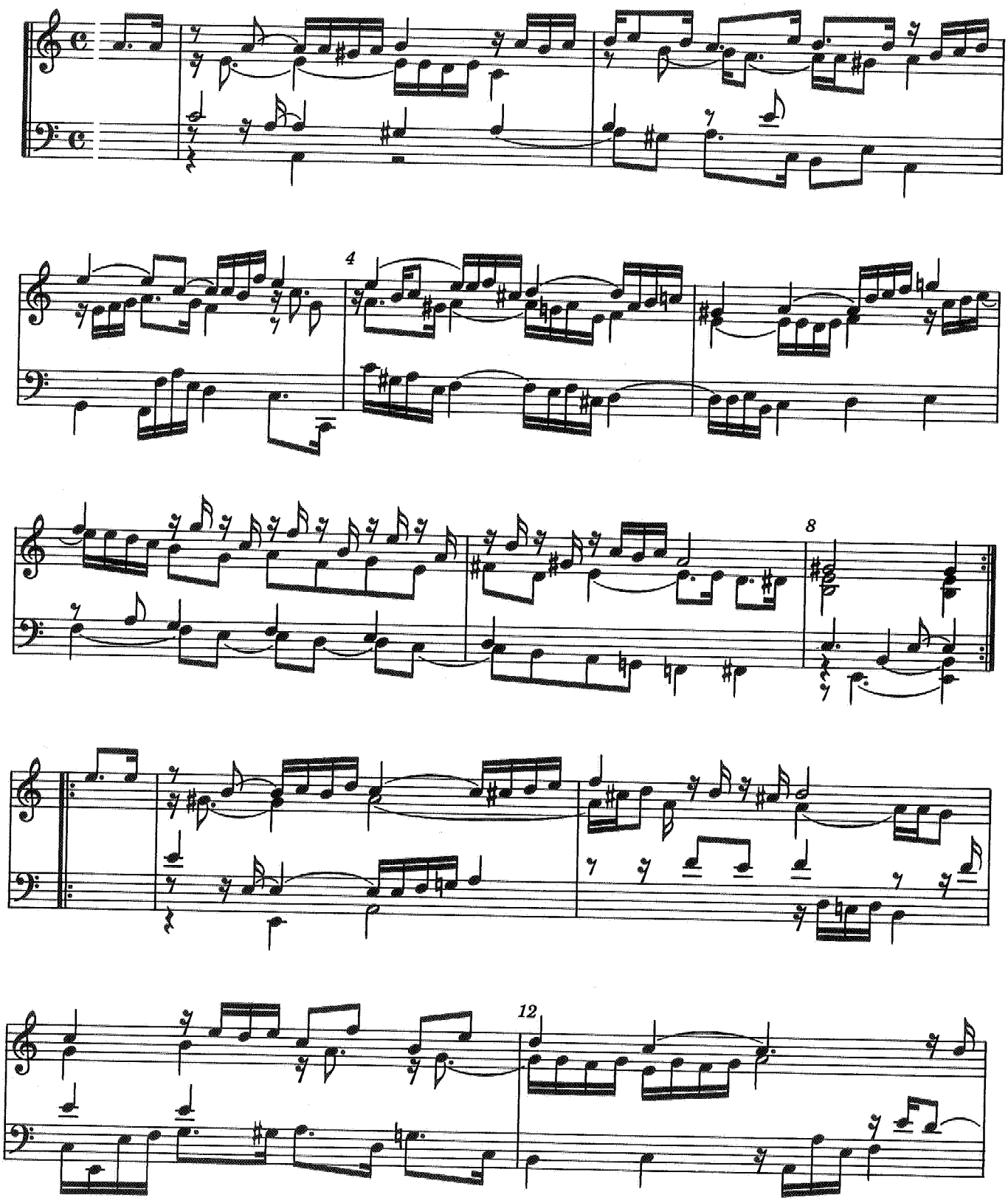
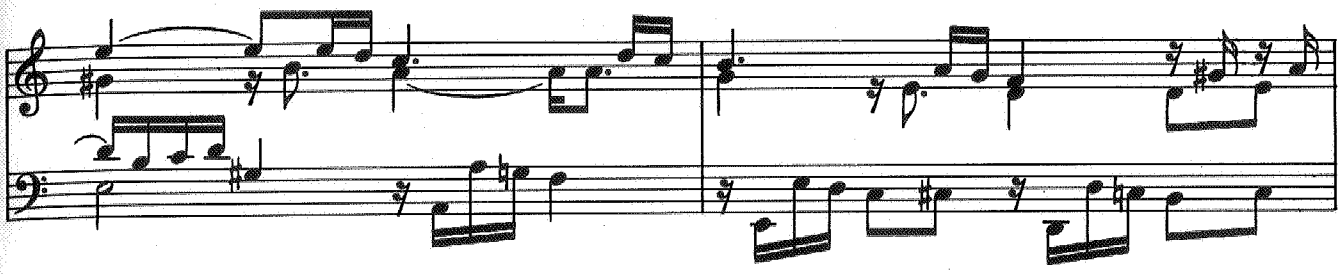
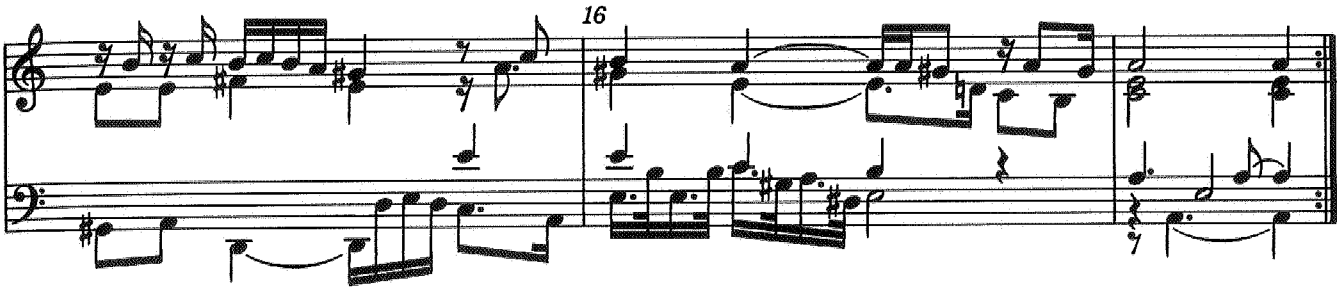
18. SUITE

Allemande

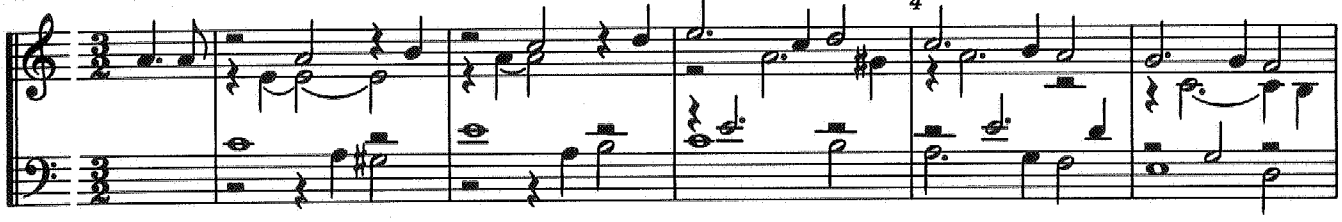
Bux WV 244

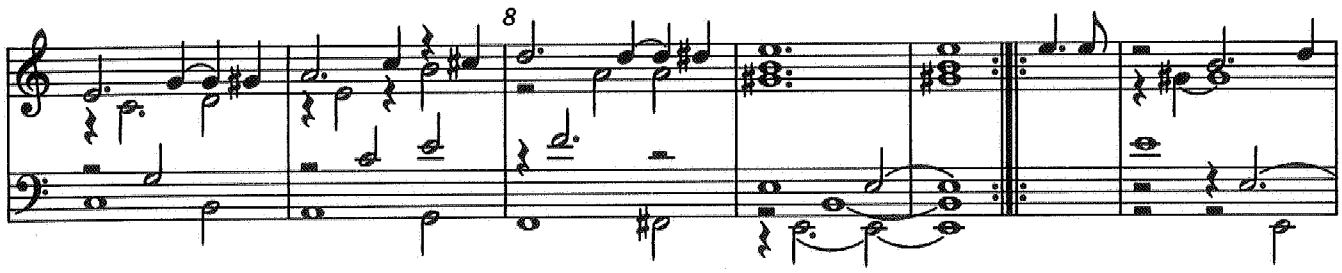


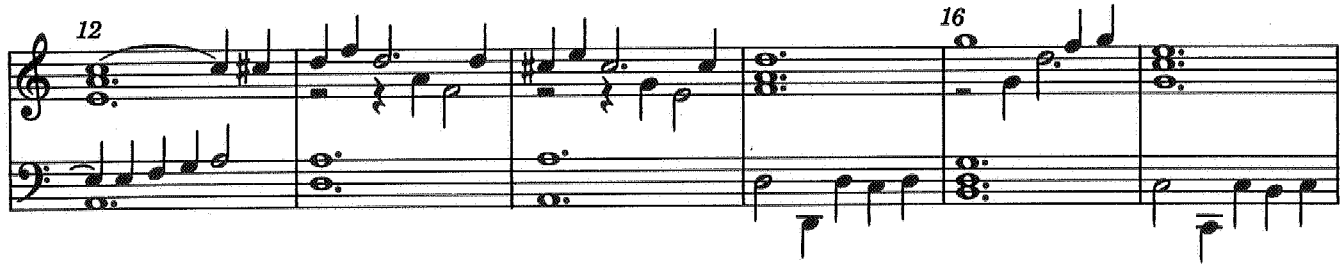


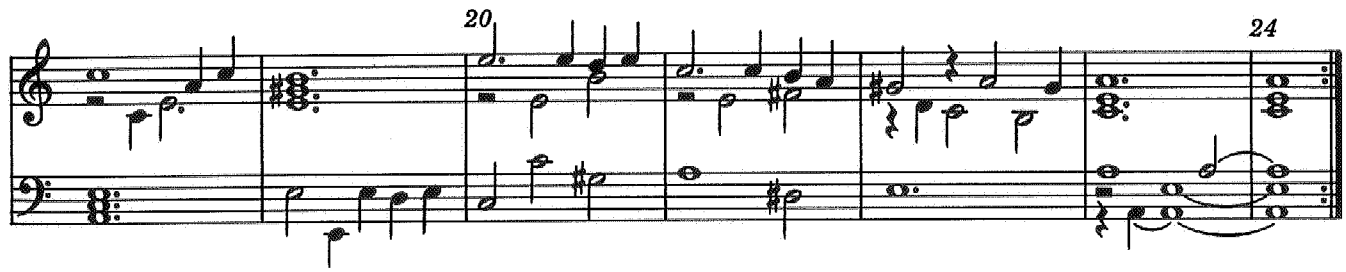


Courante

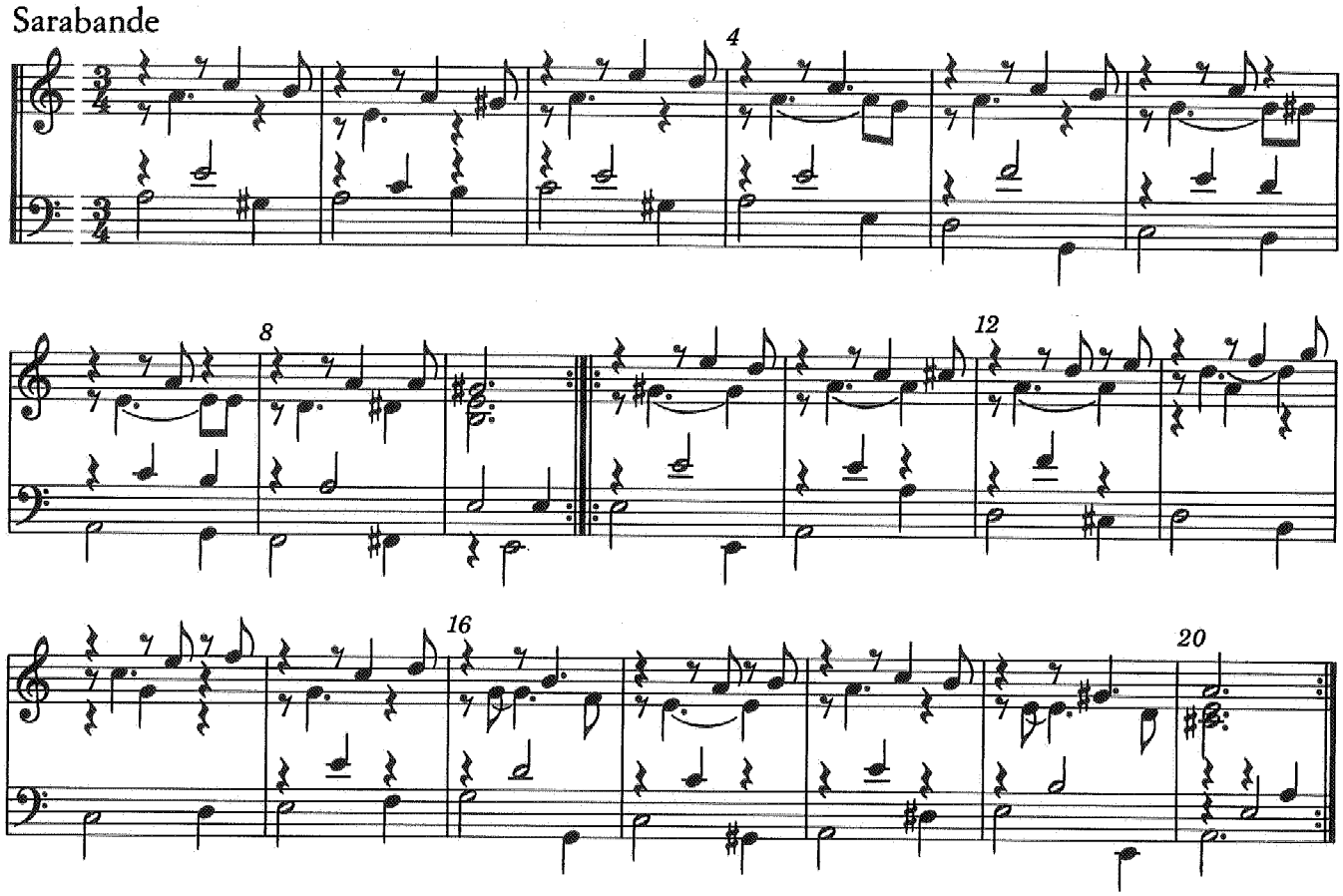




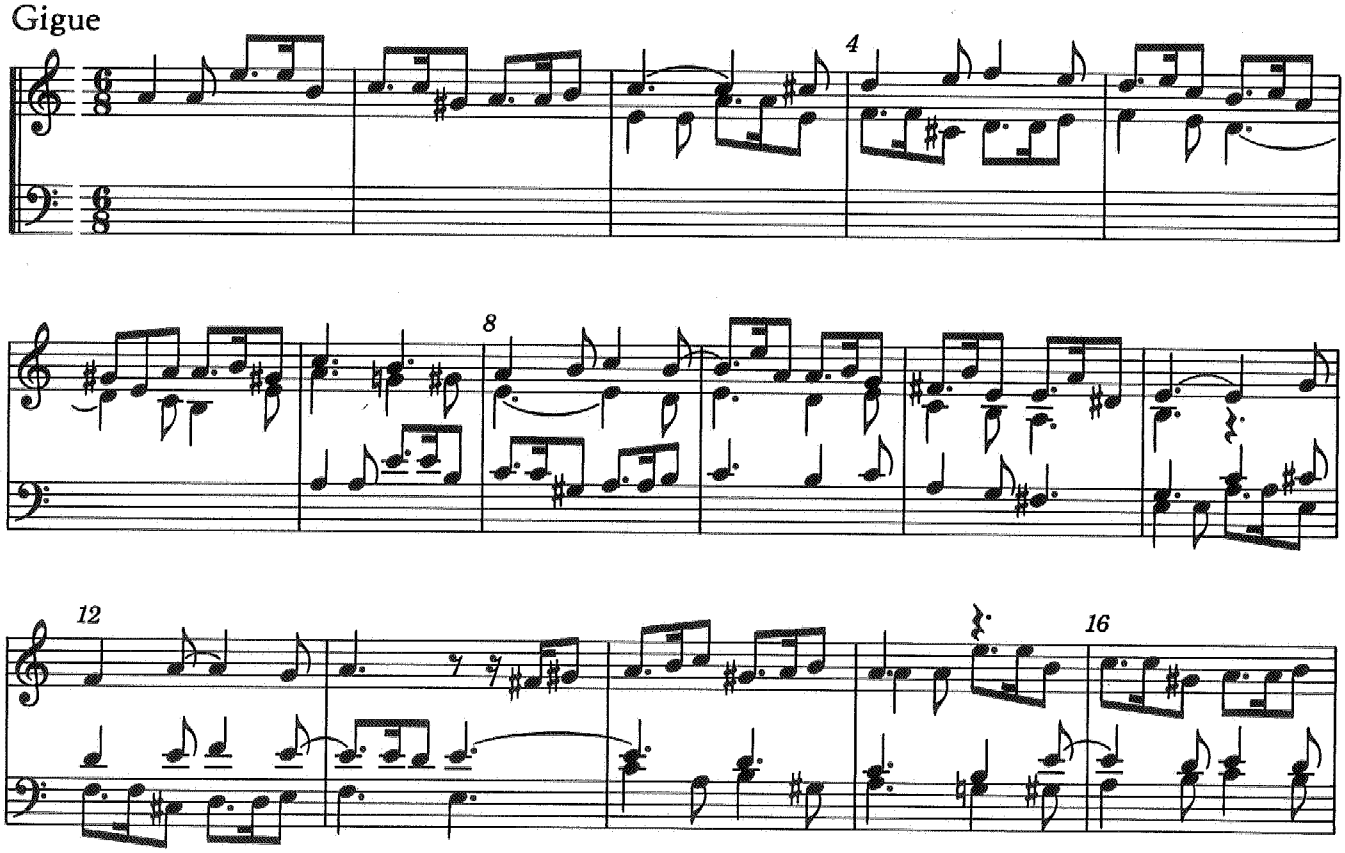


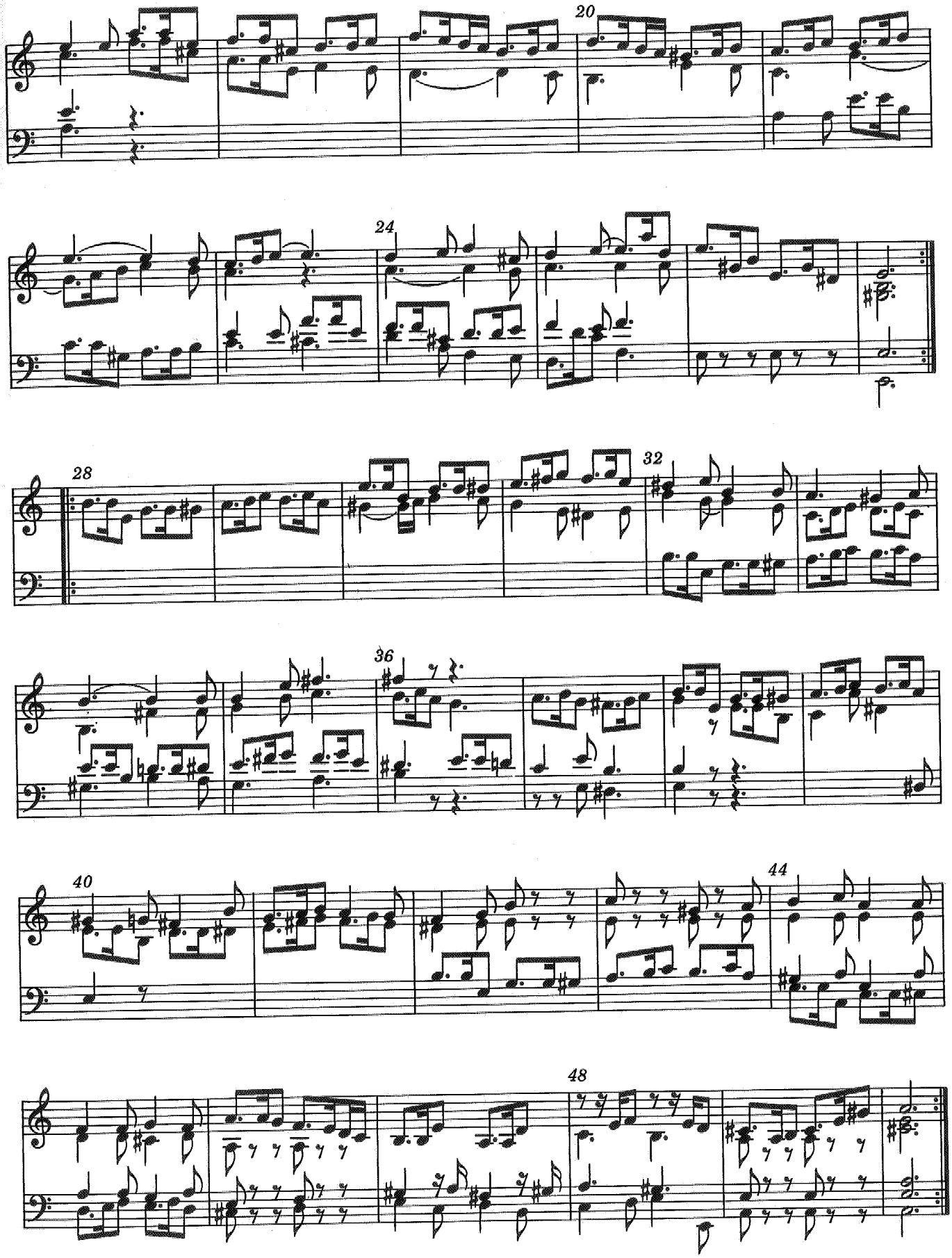


Sarabande



Gigue




20
24
28
32
36
40
44
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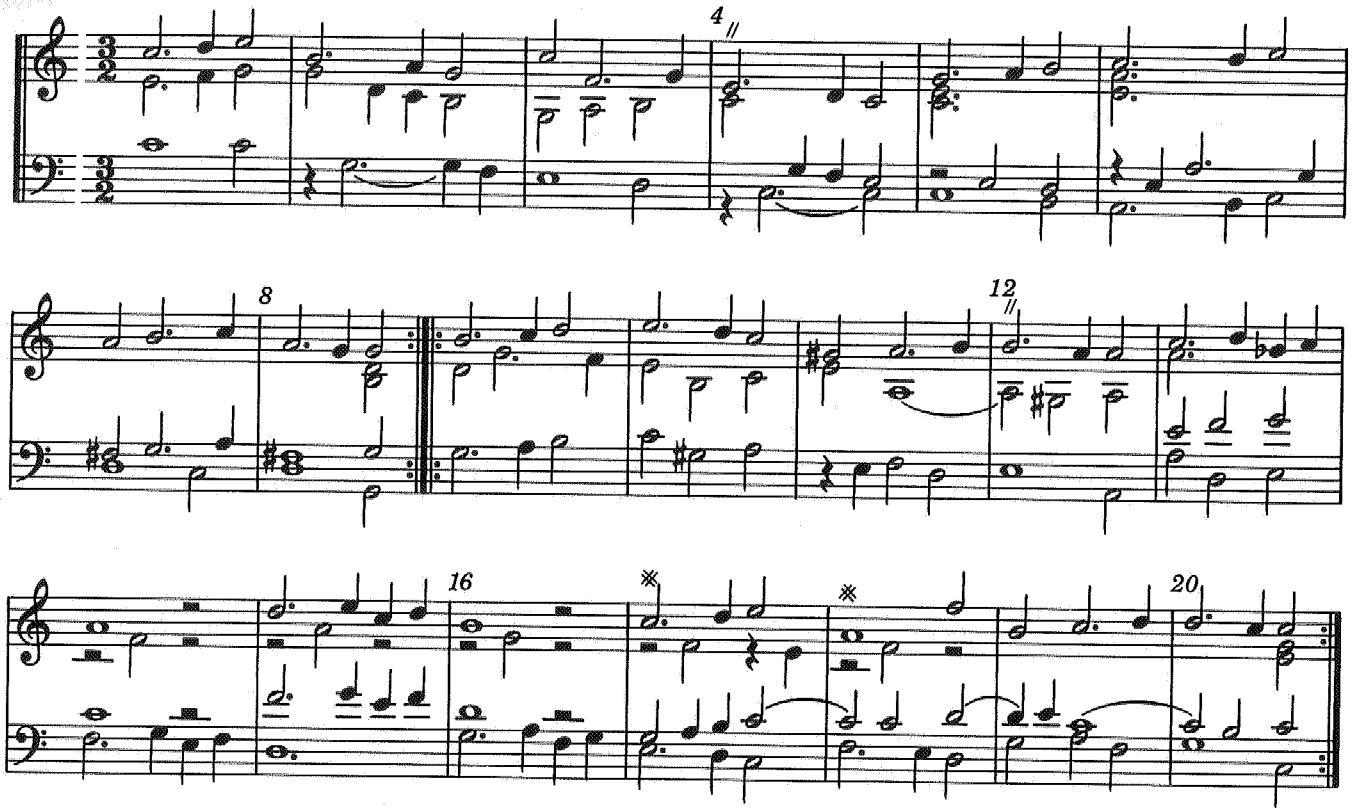
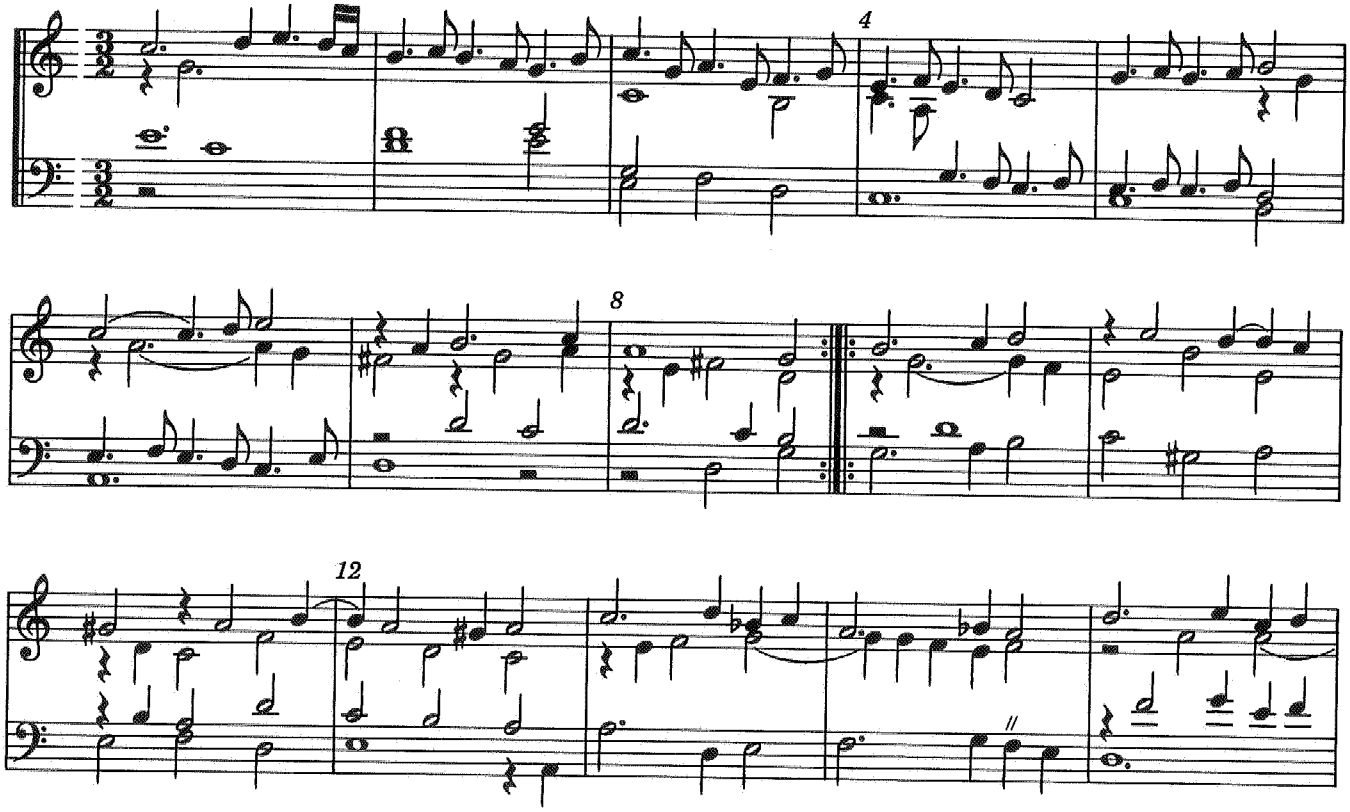
19. ARIA

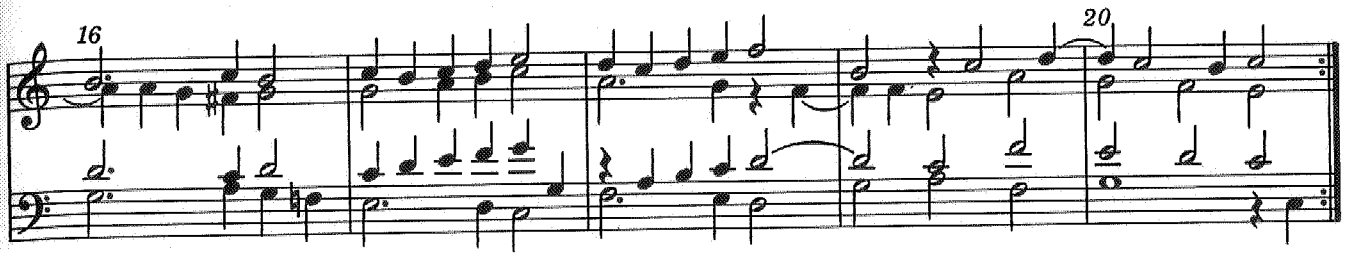
(con variazioni)

Bux WV 246

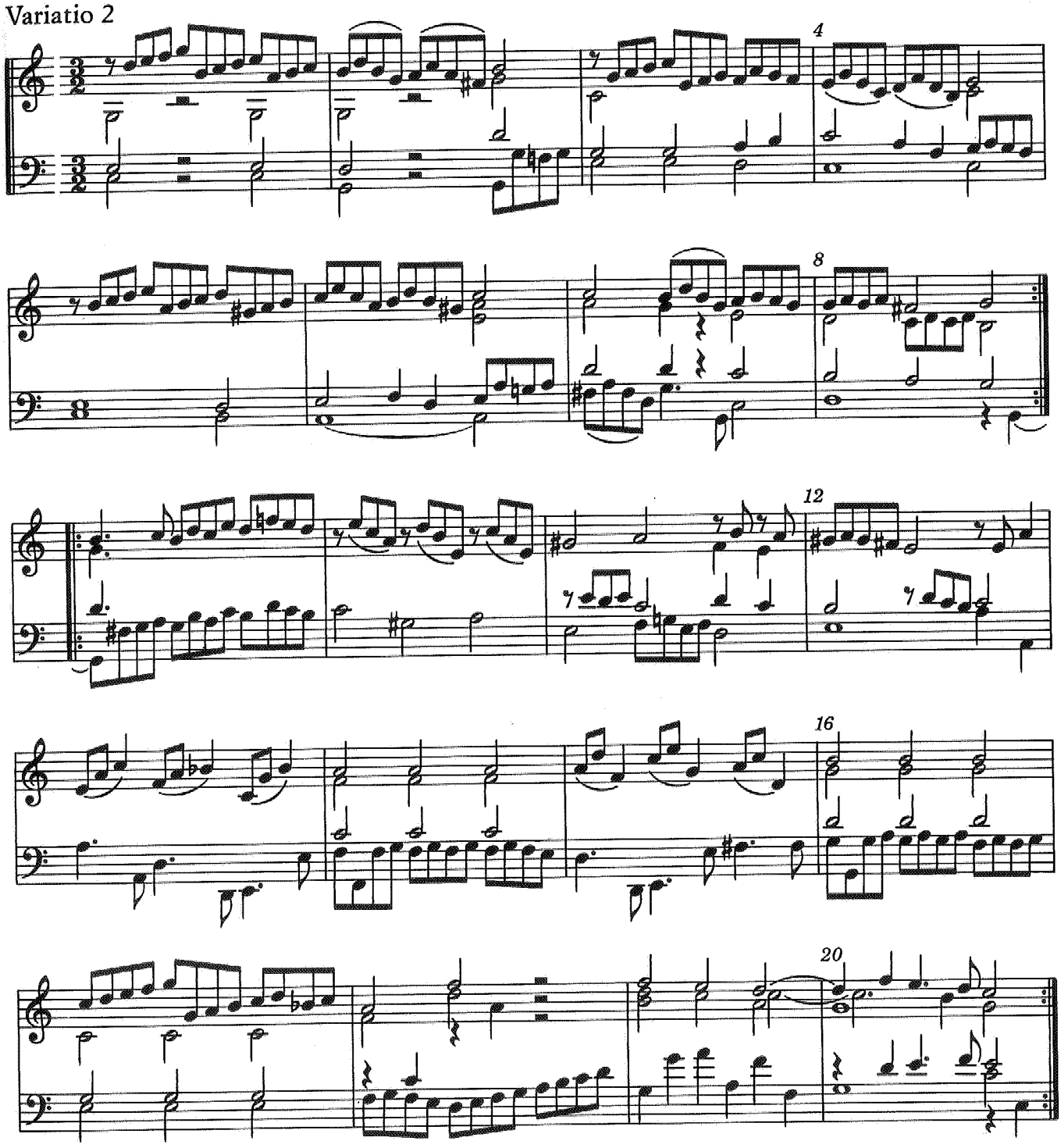


Variatio 1

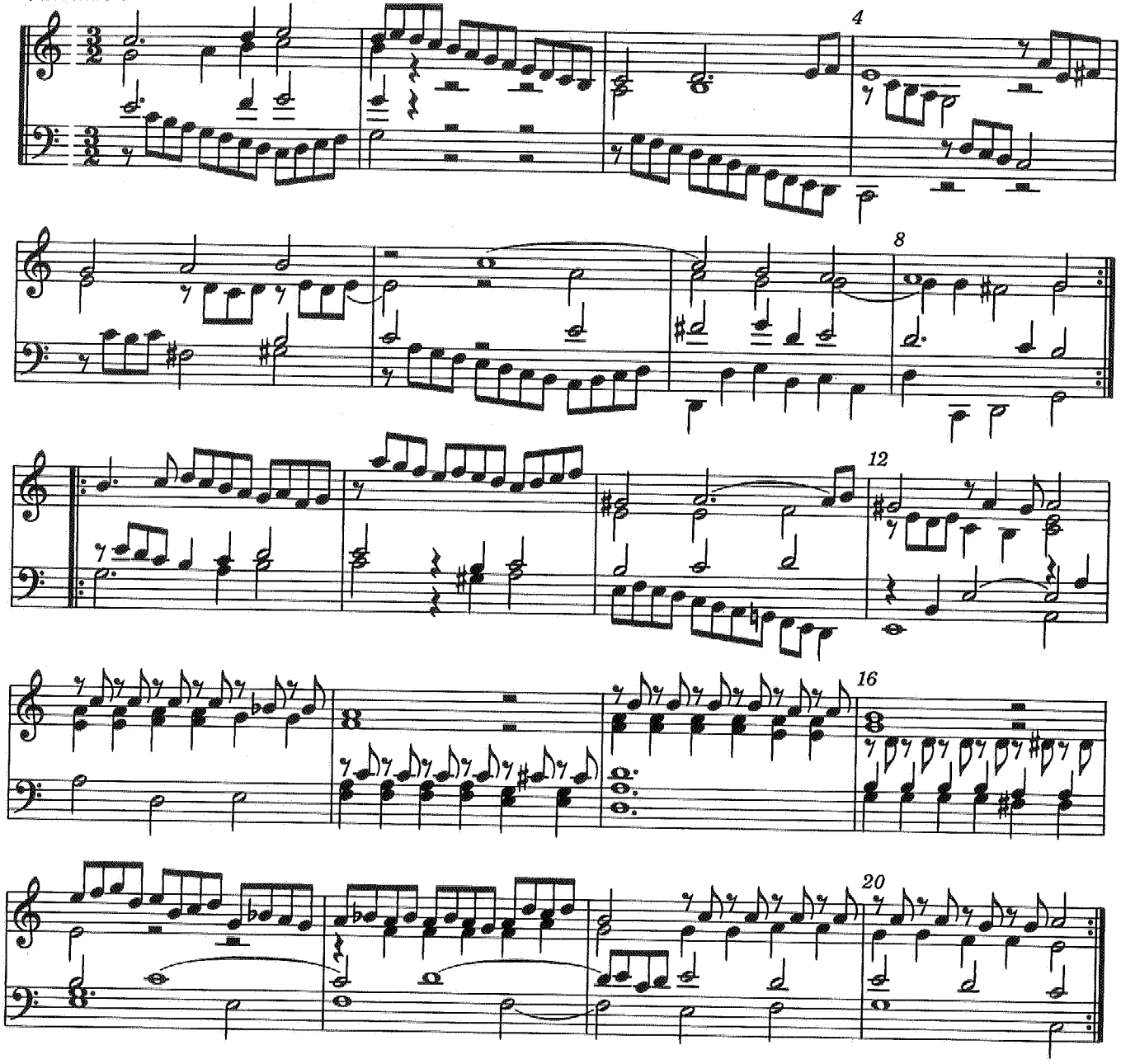




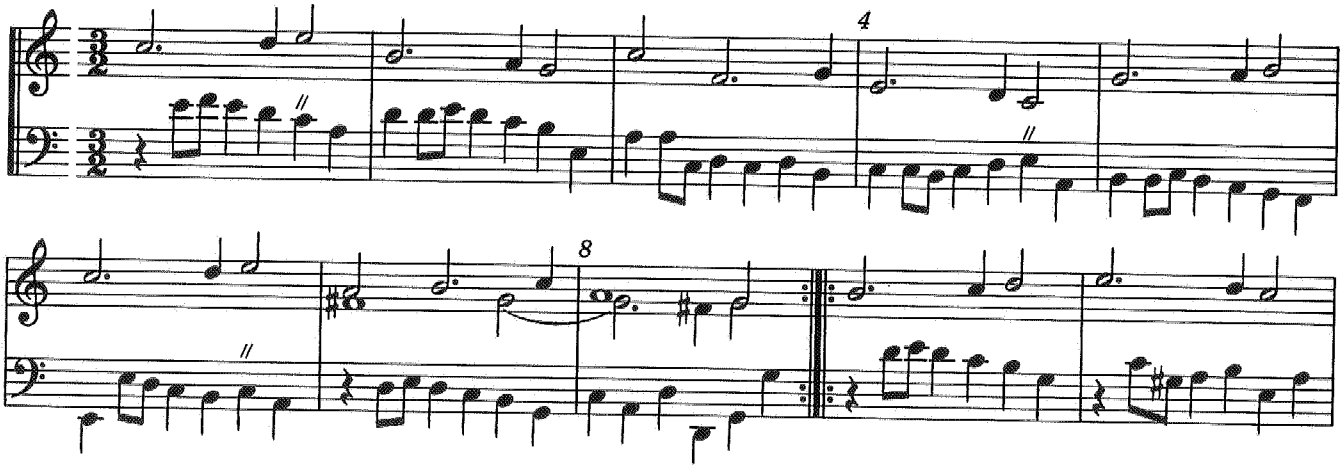
Variatio 2

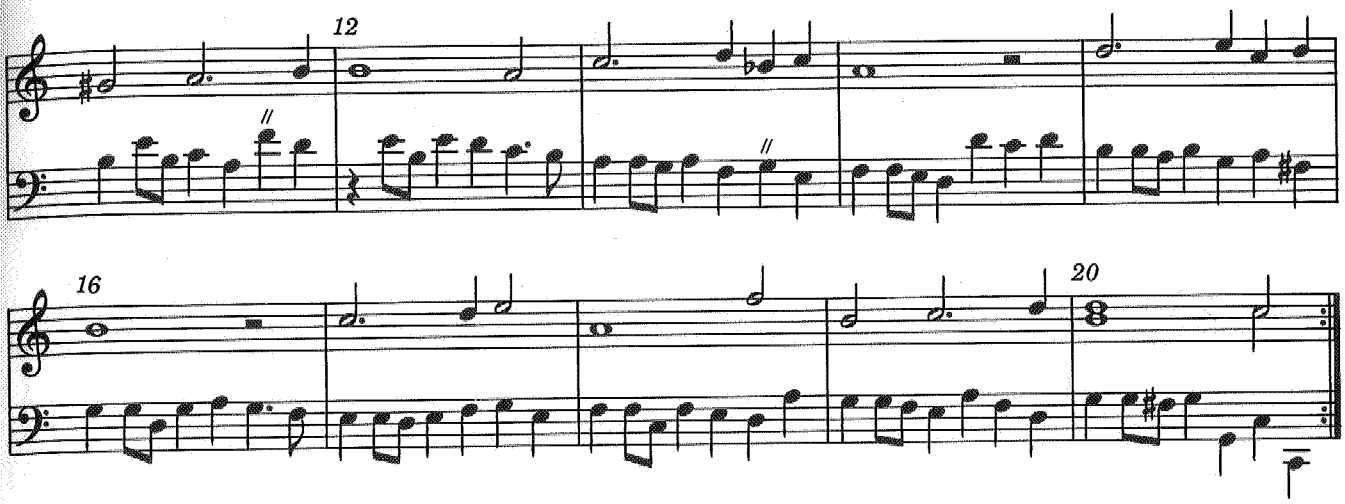


Variatio 3

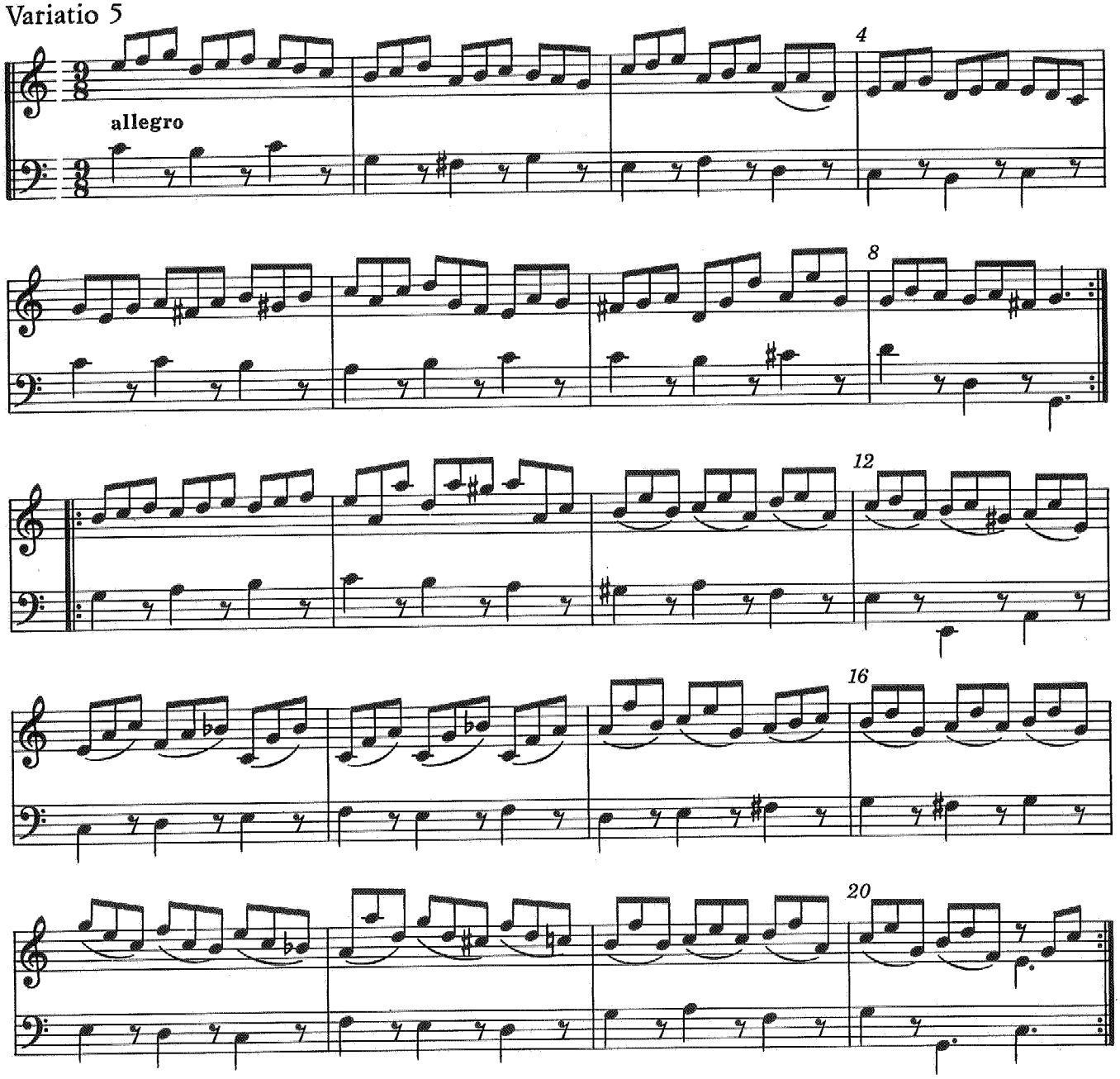


Variatio 4

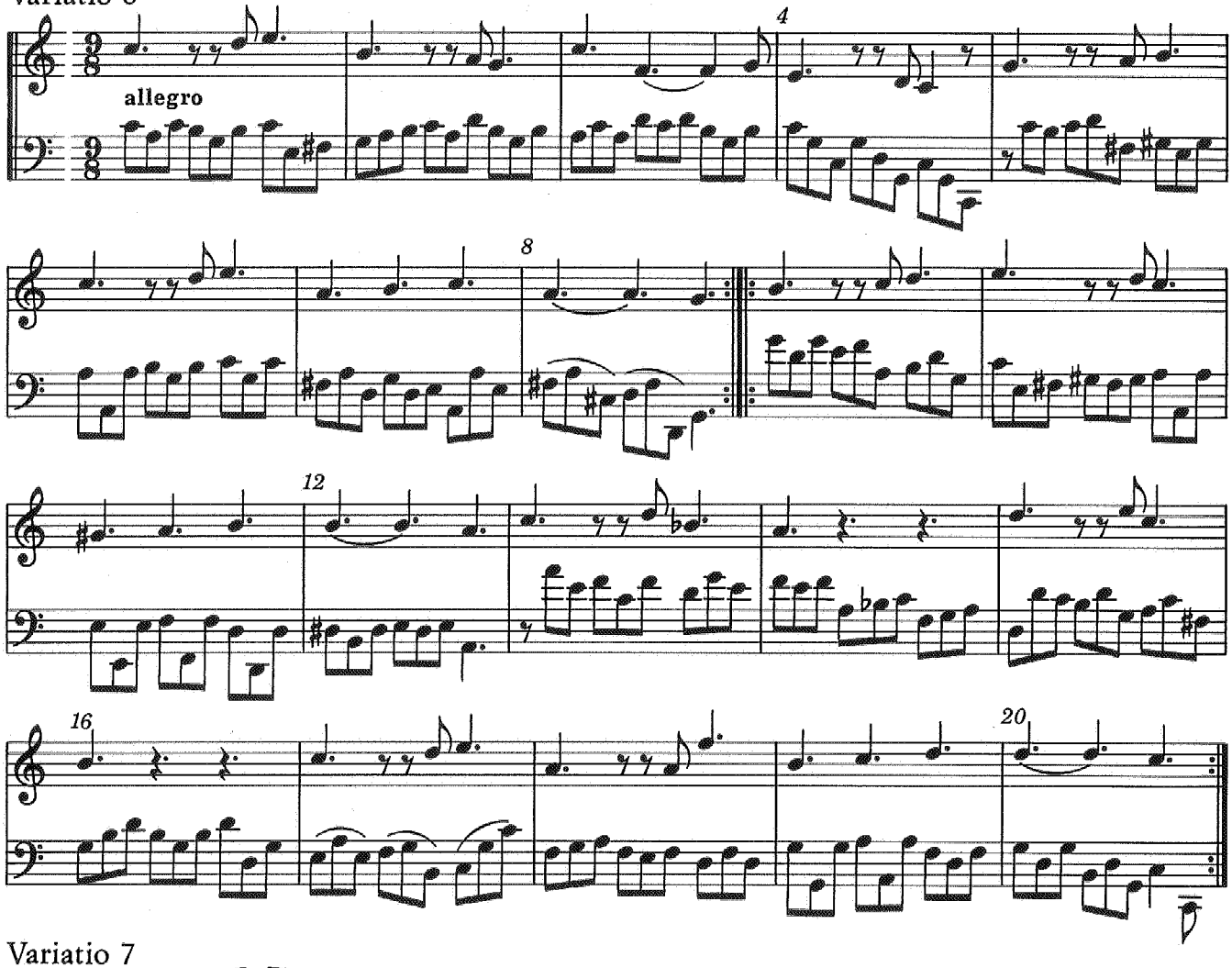




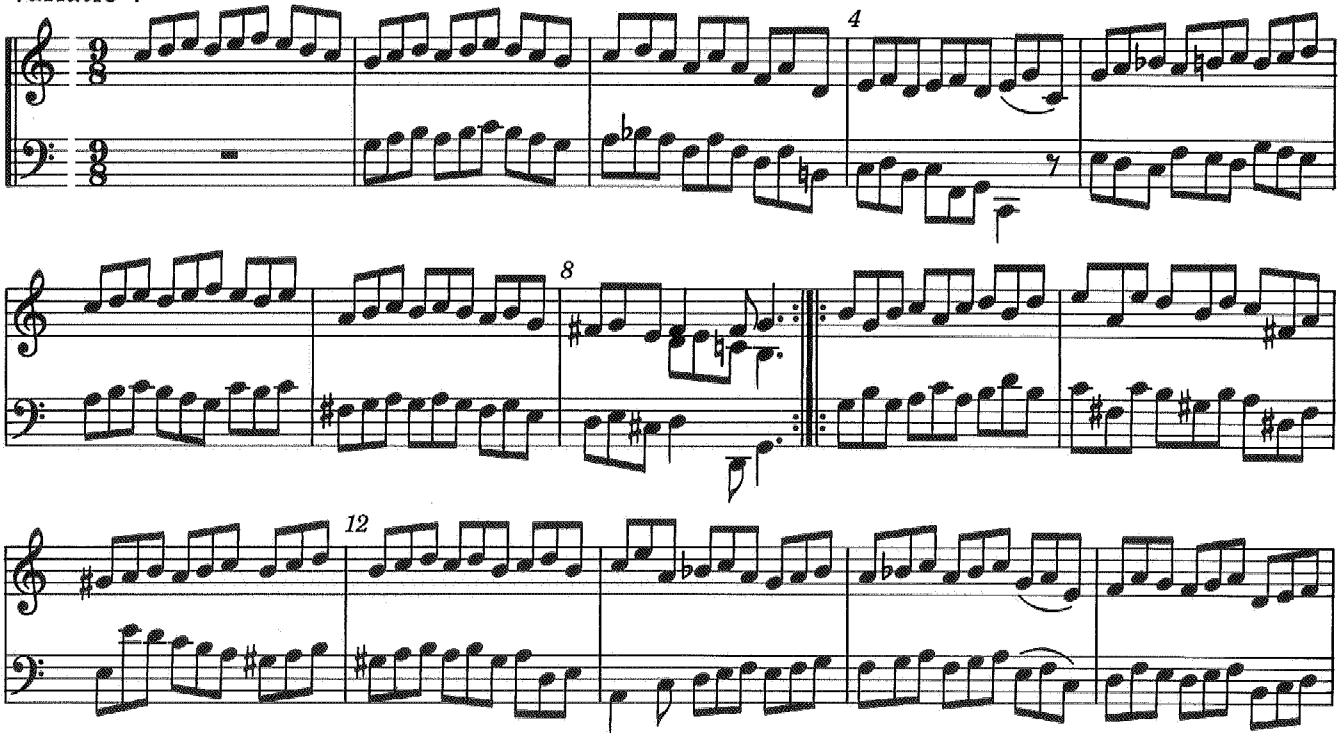
Variatio 5

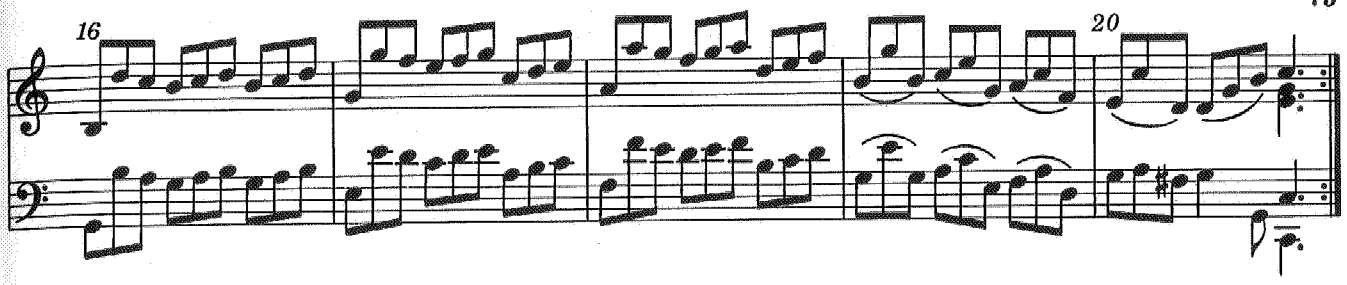


Variatio 6

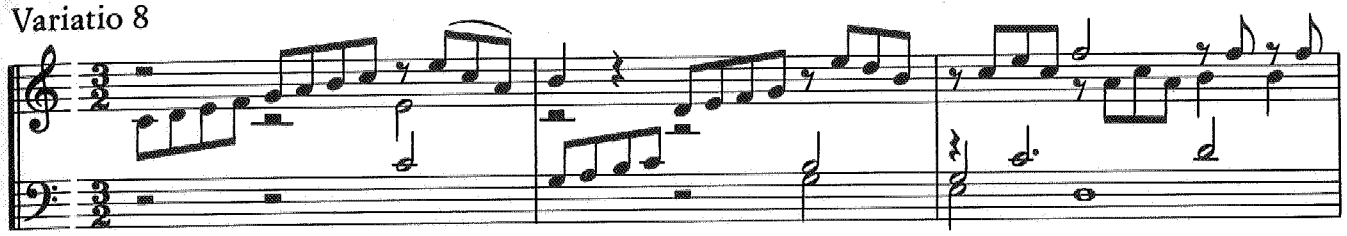


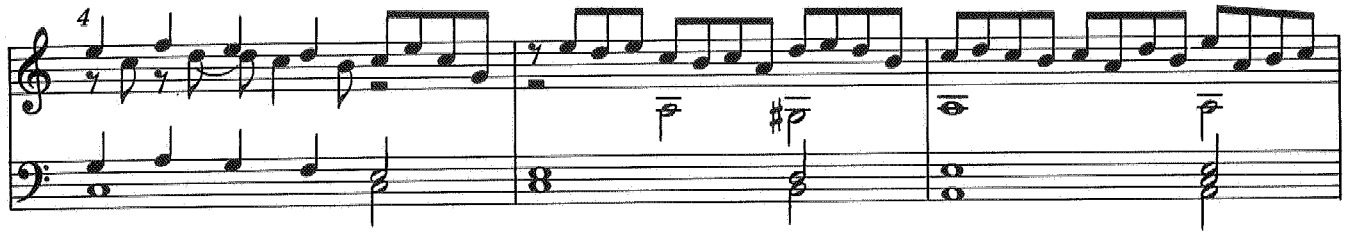
Variatio 7

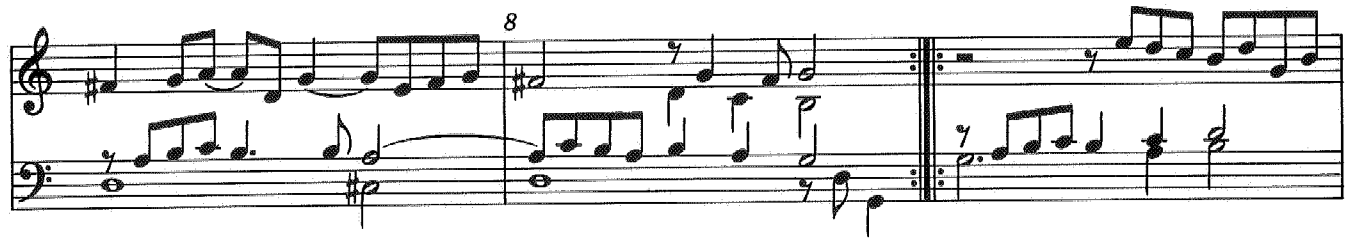


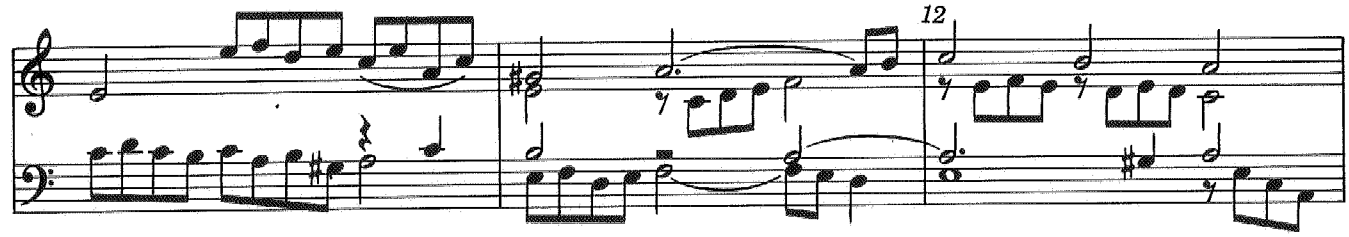


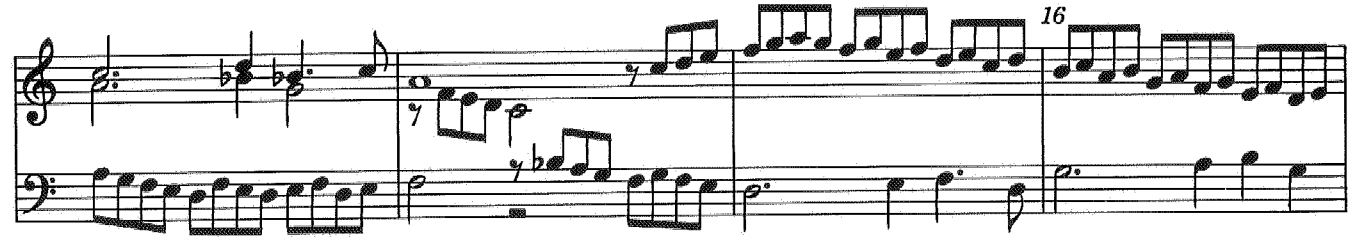
Variatio 8

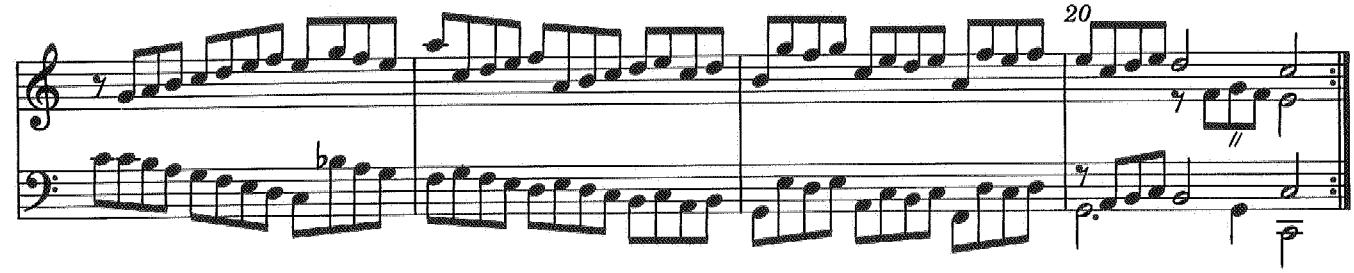




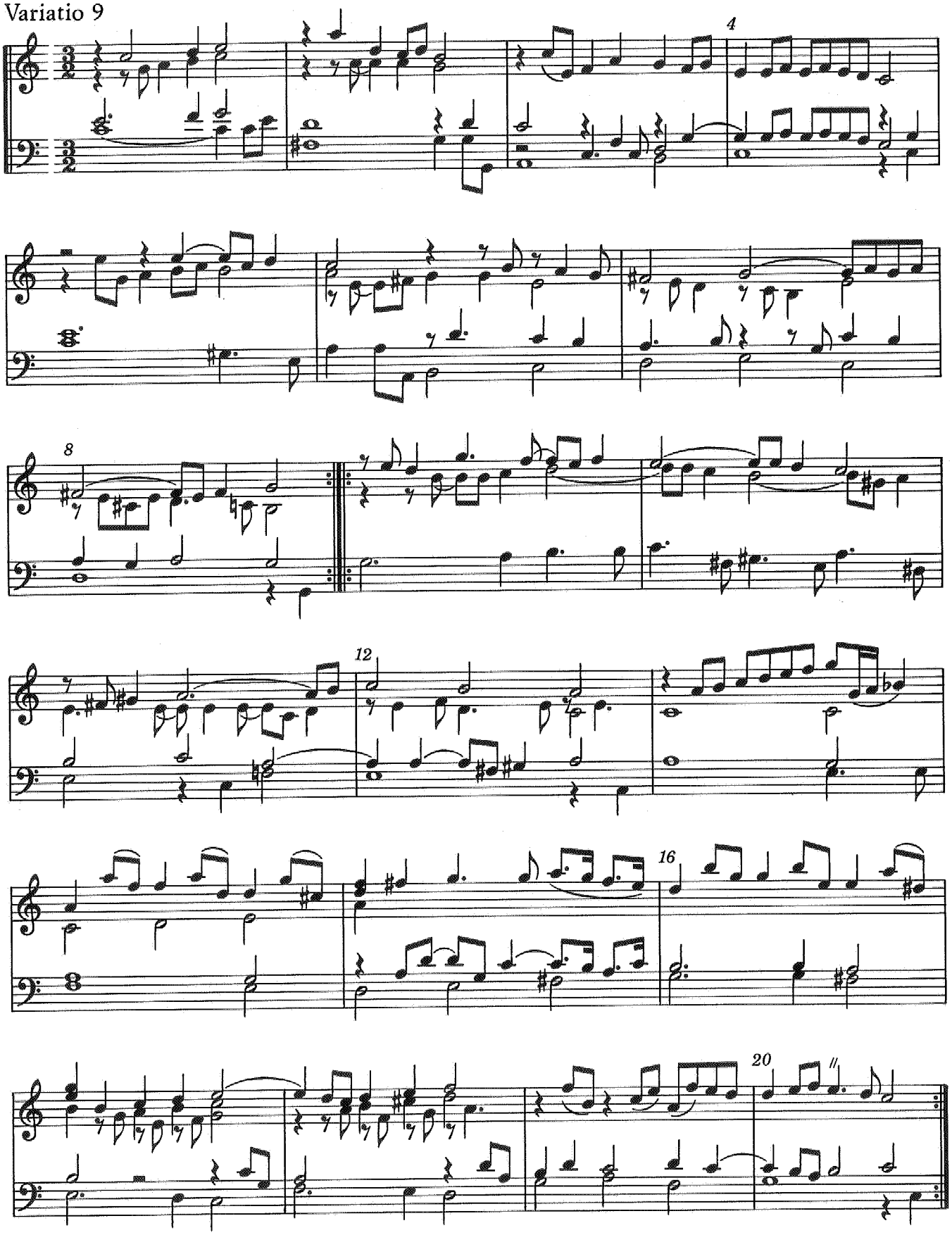




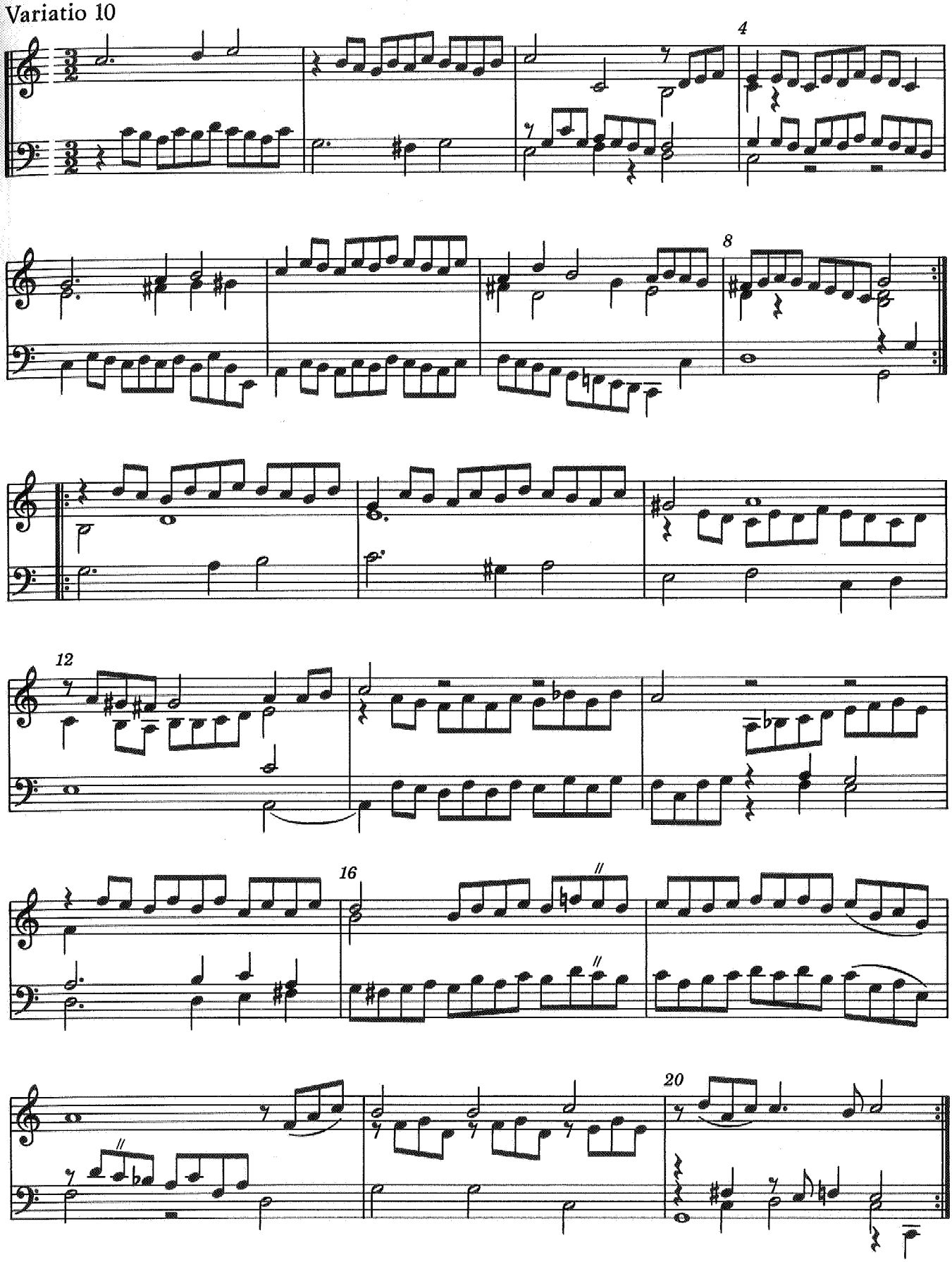




Variatio 9



Variatio 10

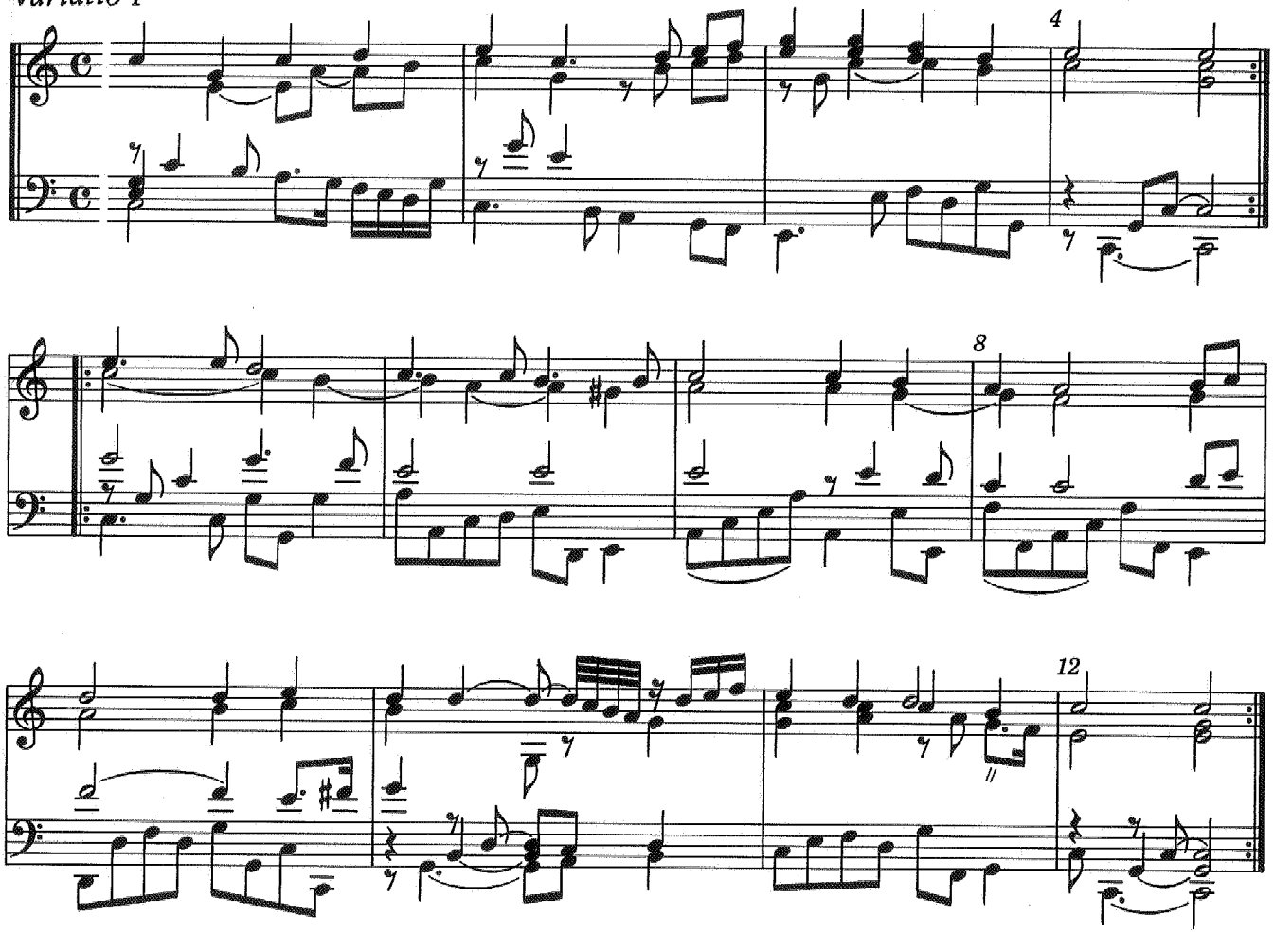


20. ARIA: MORE PALATINO

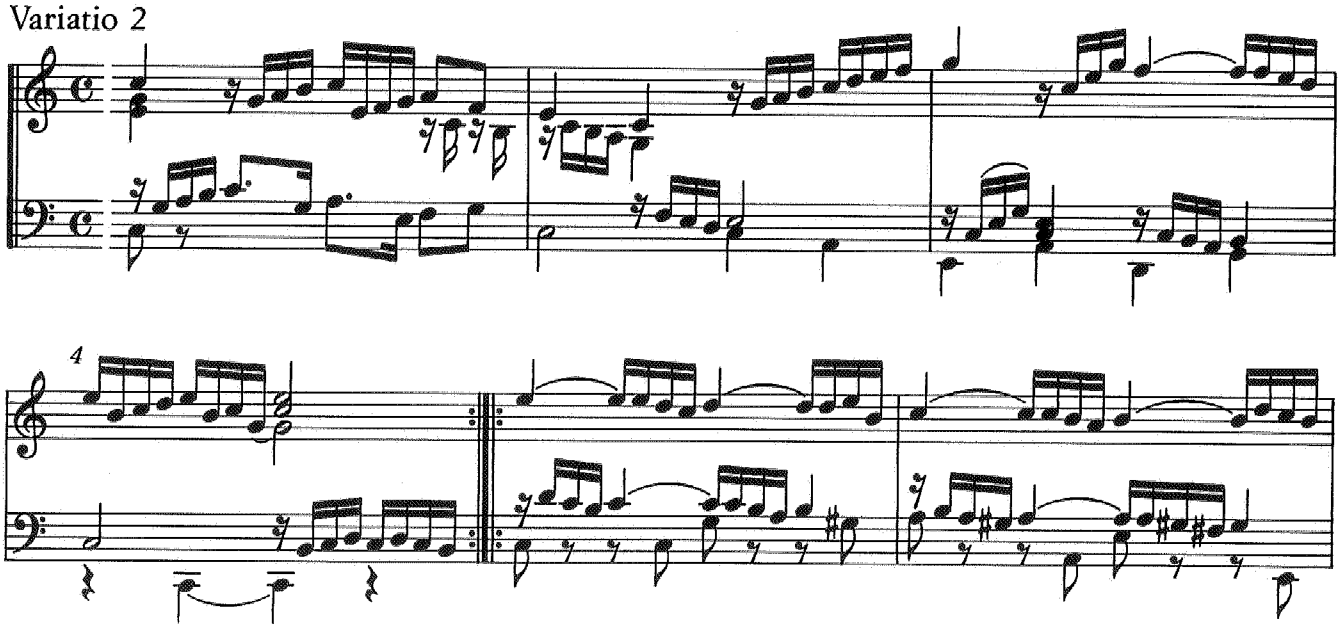
(Partite diverse)

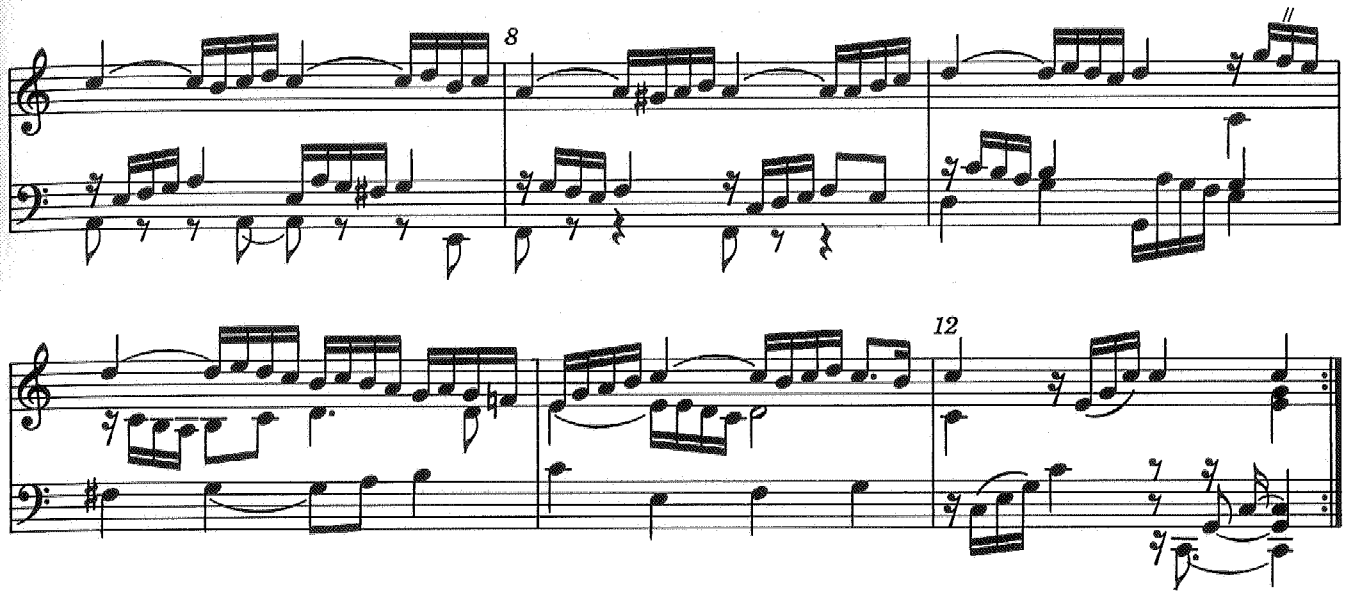
BuxWV 247

Variatio 1

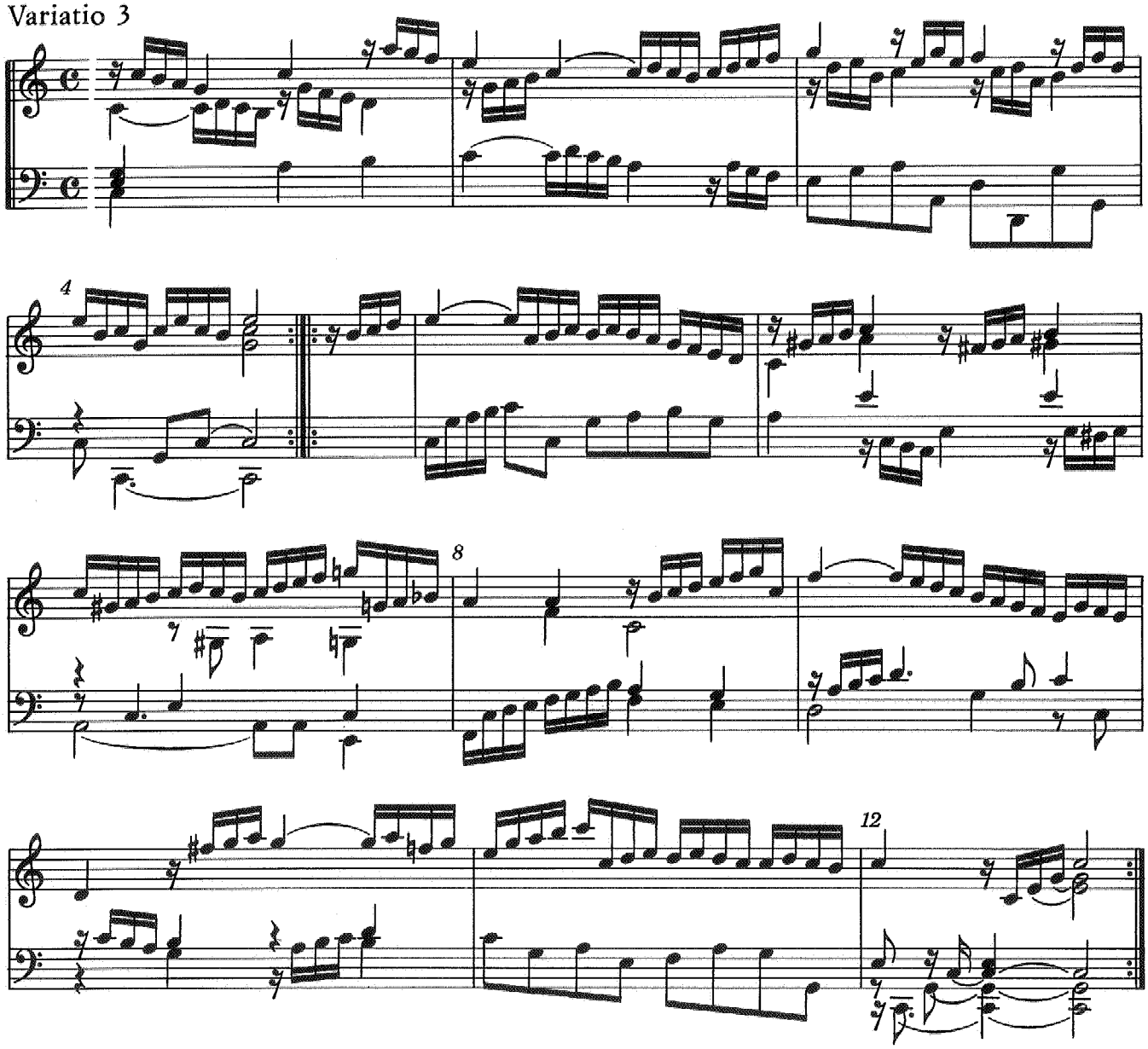


Variatio 2

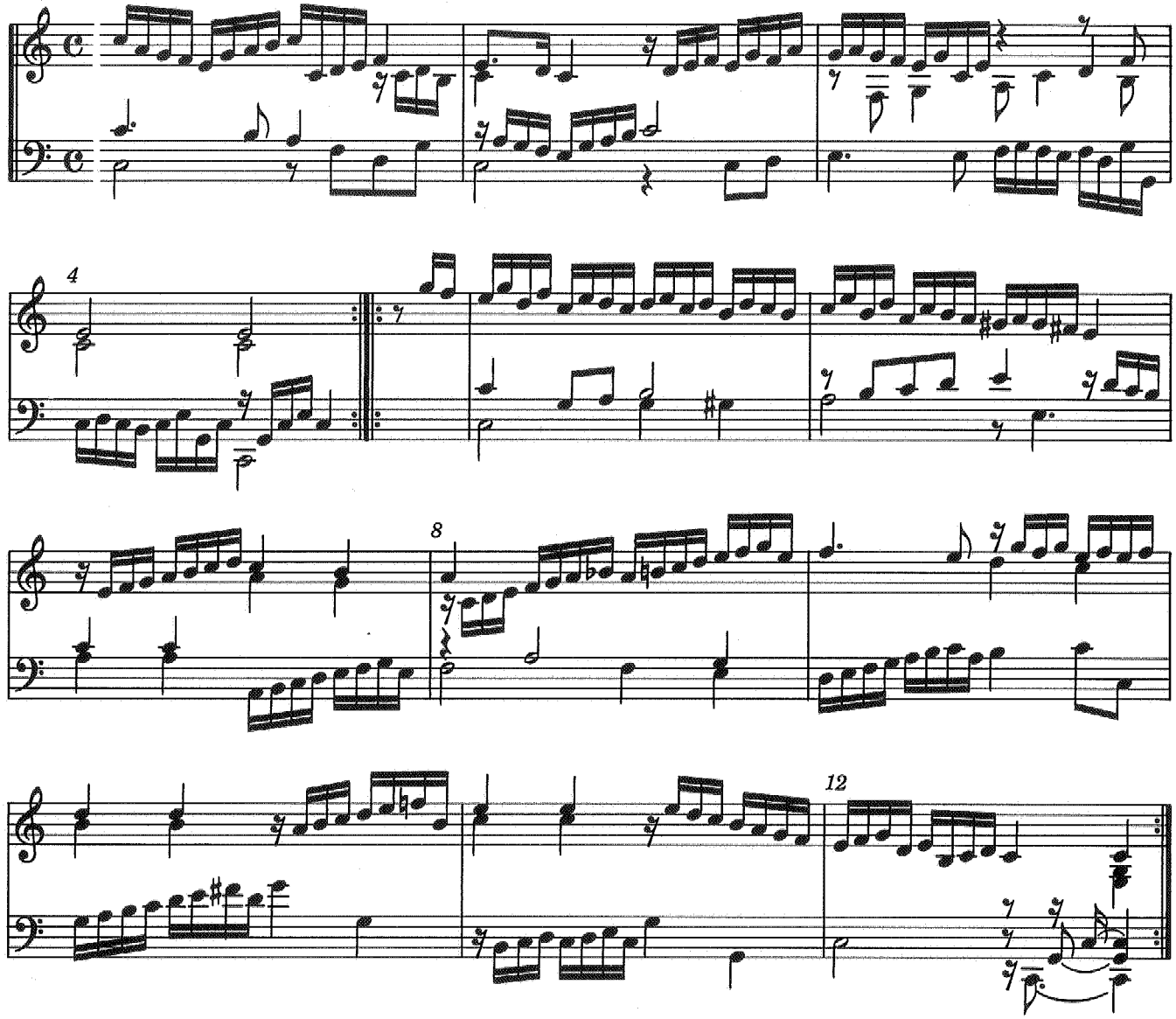




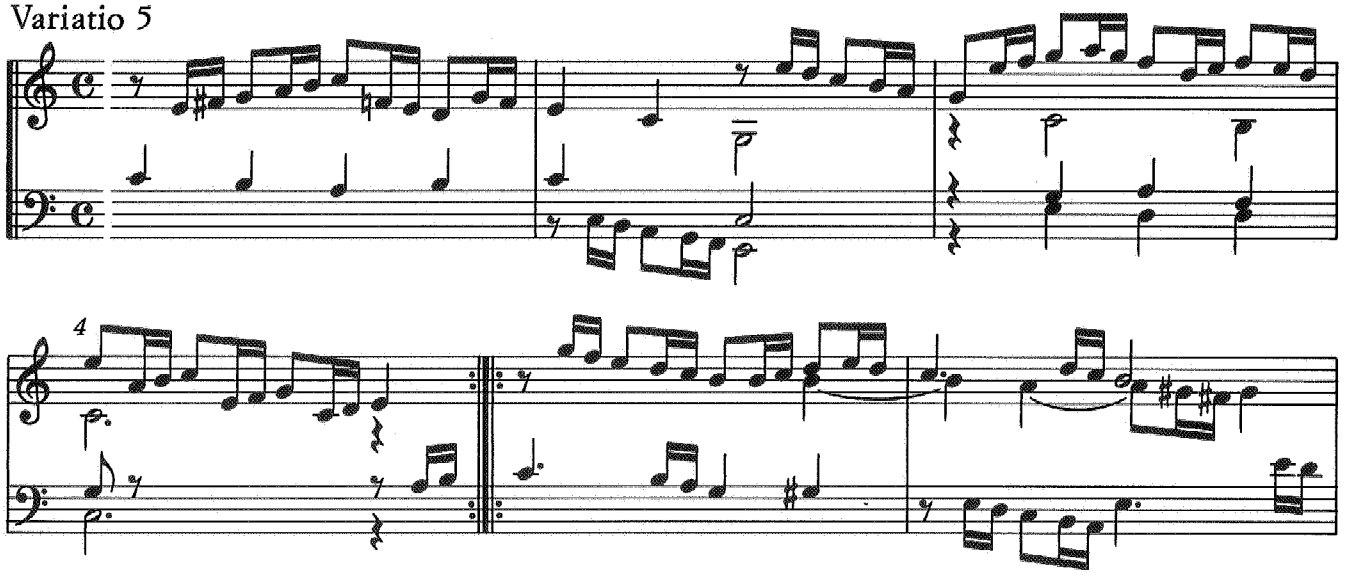
Variatio 3

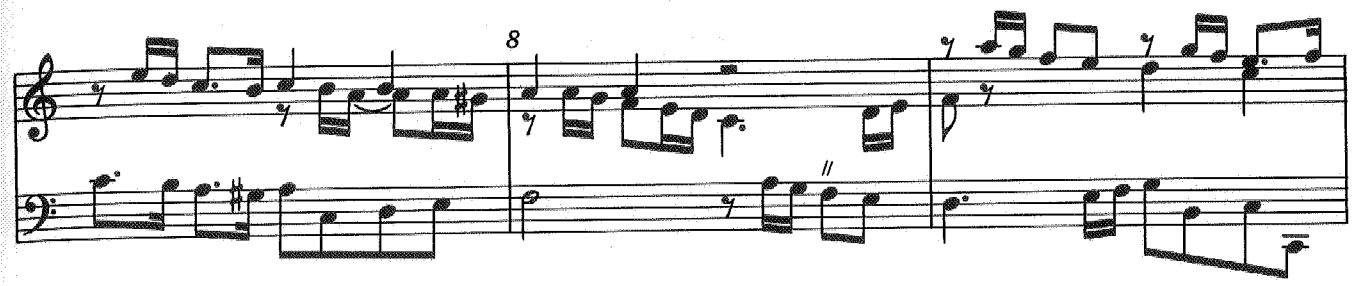


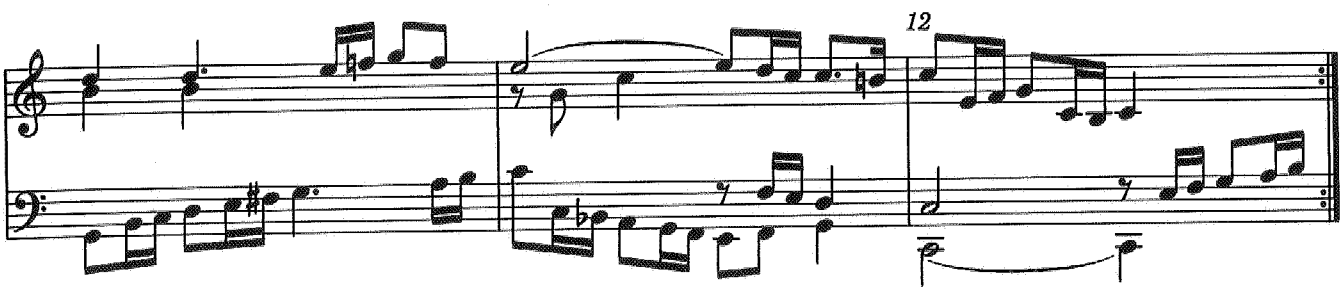
Variatio 4



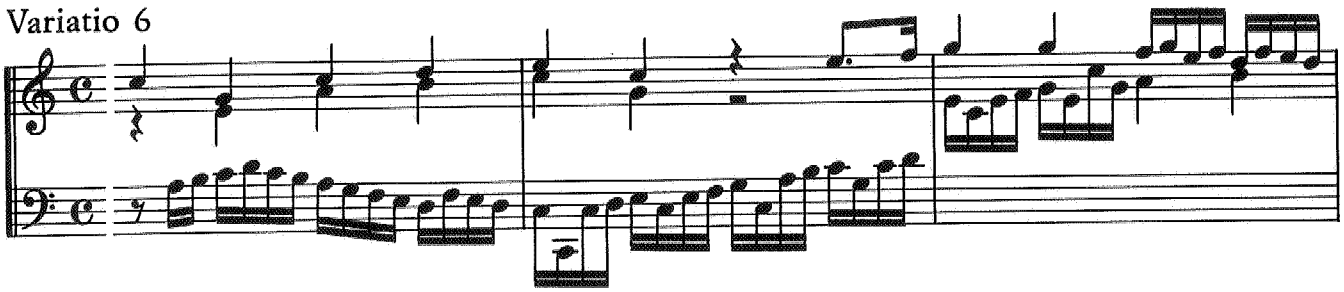
Variatio 5

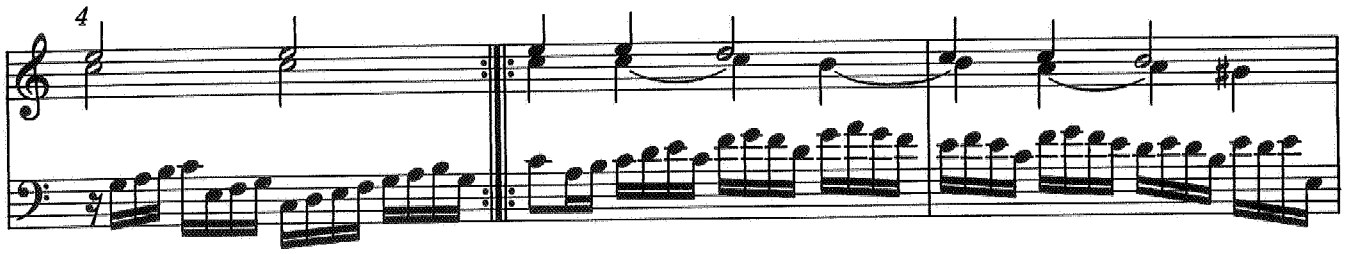


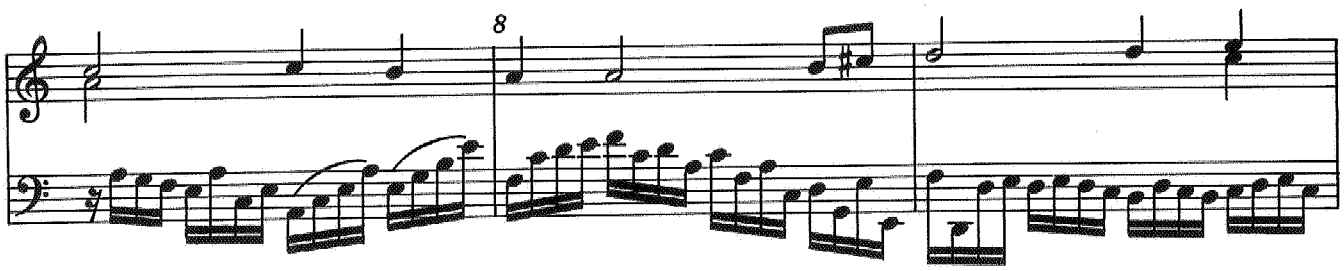


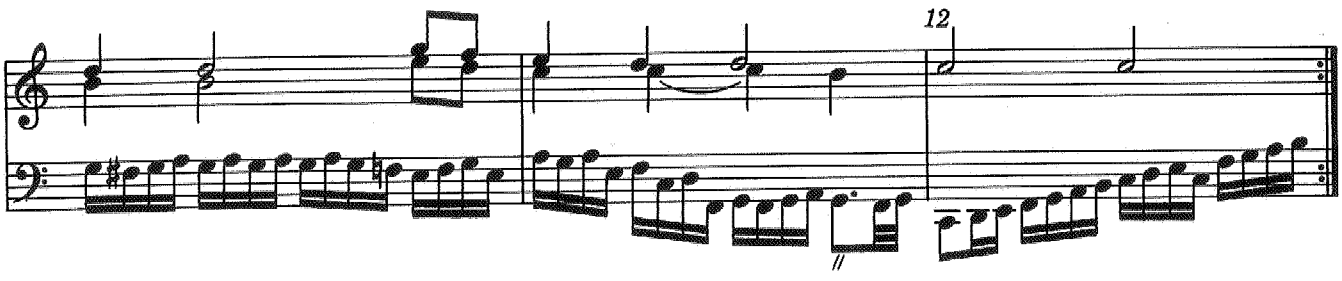


Variatio 6

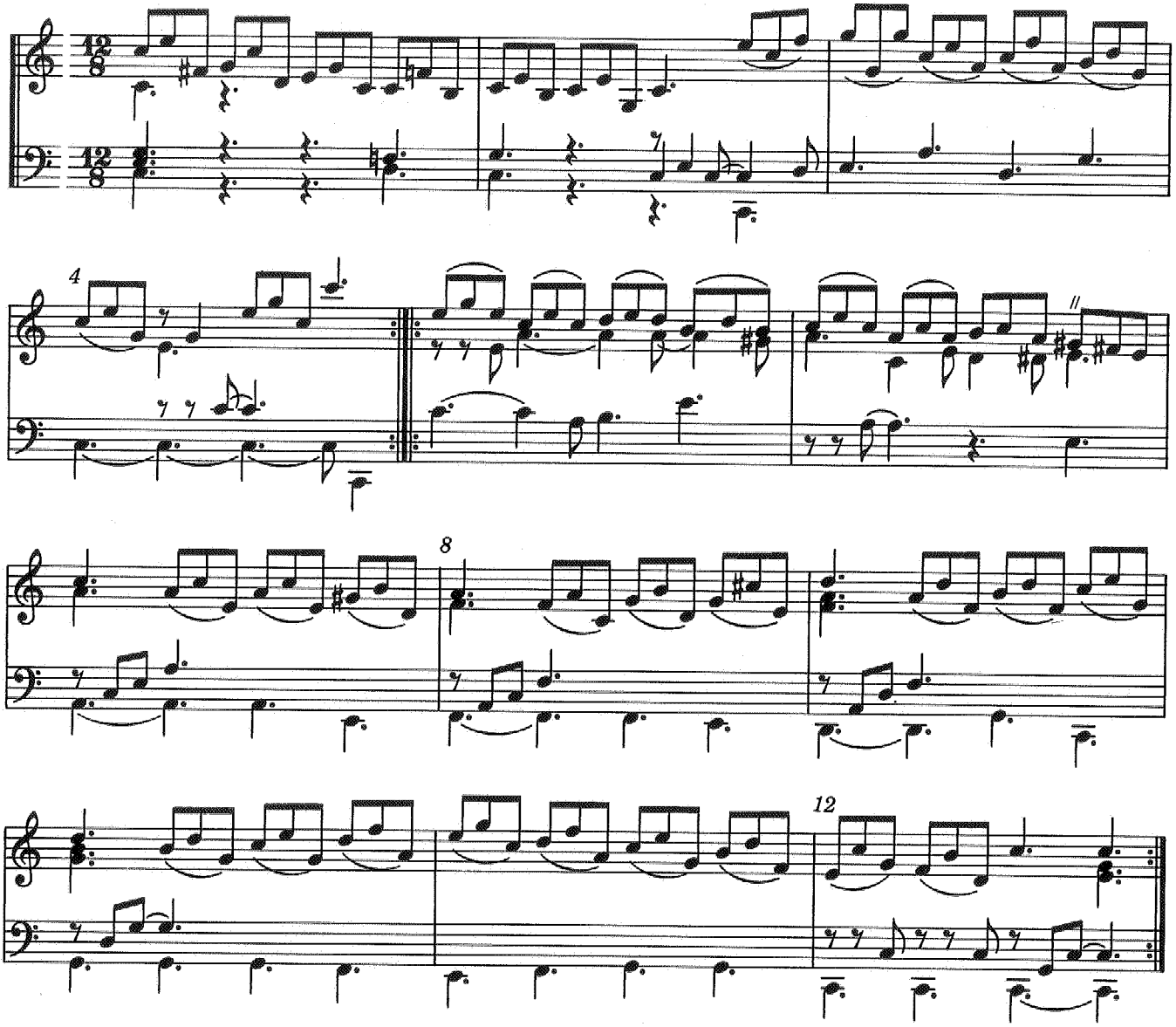




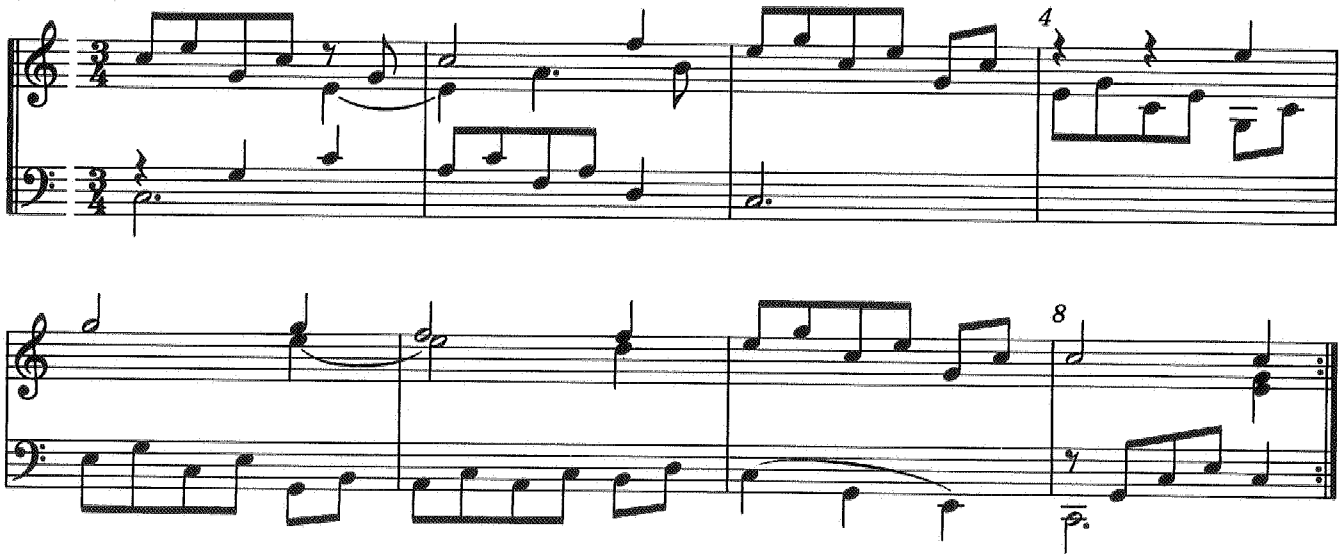


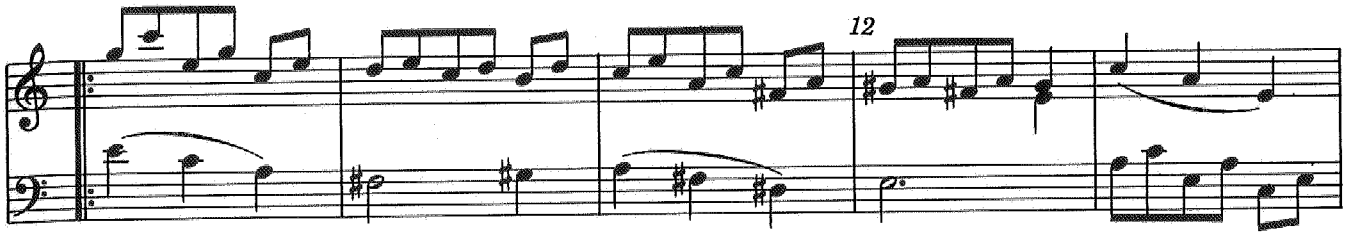


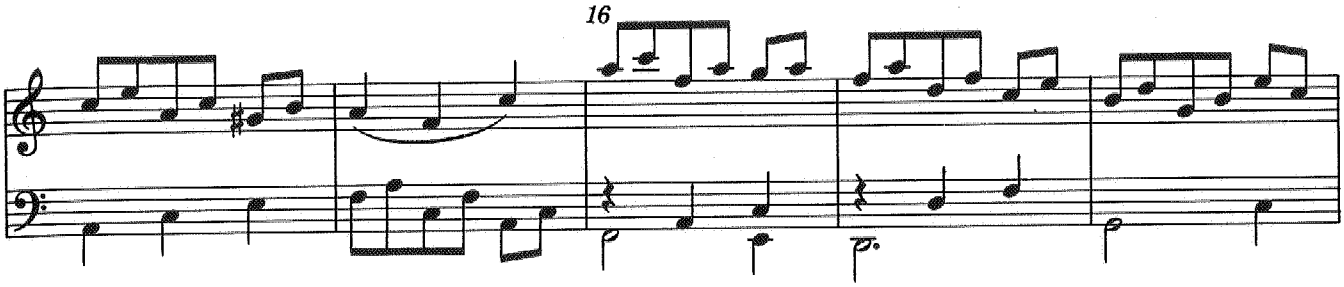
Variatio 7

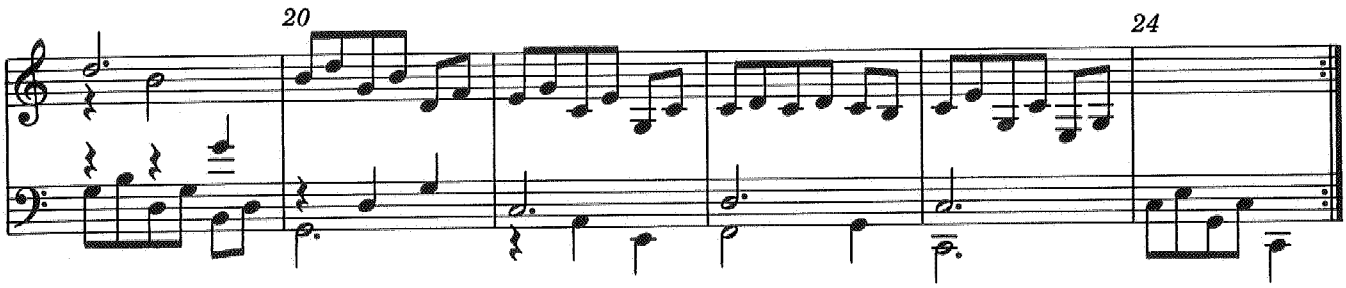


Variatio 8

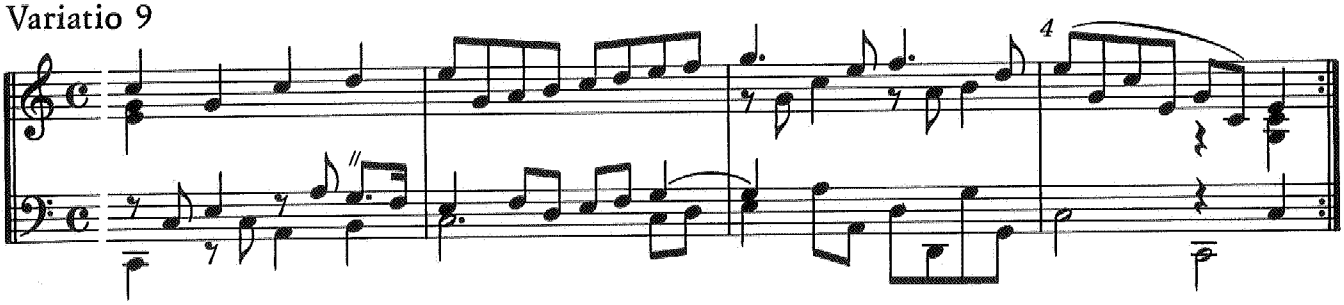


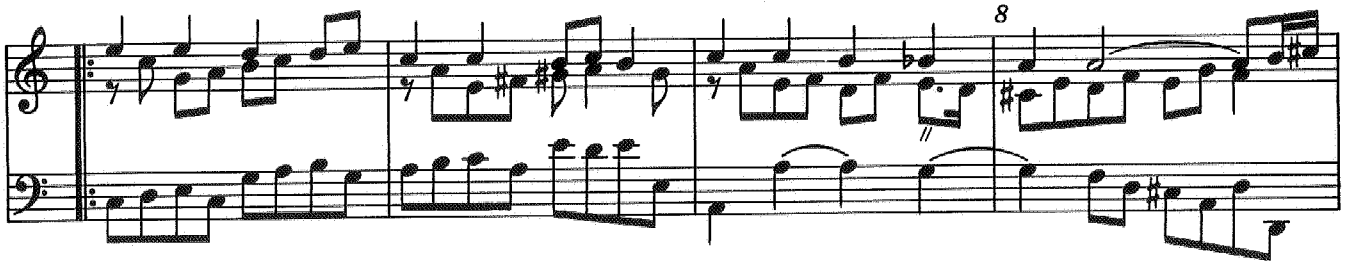


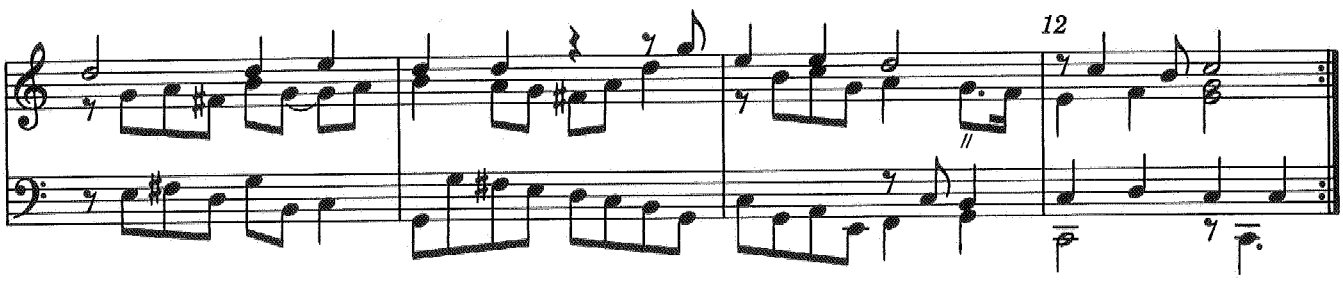




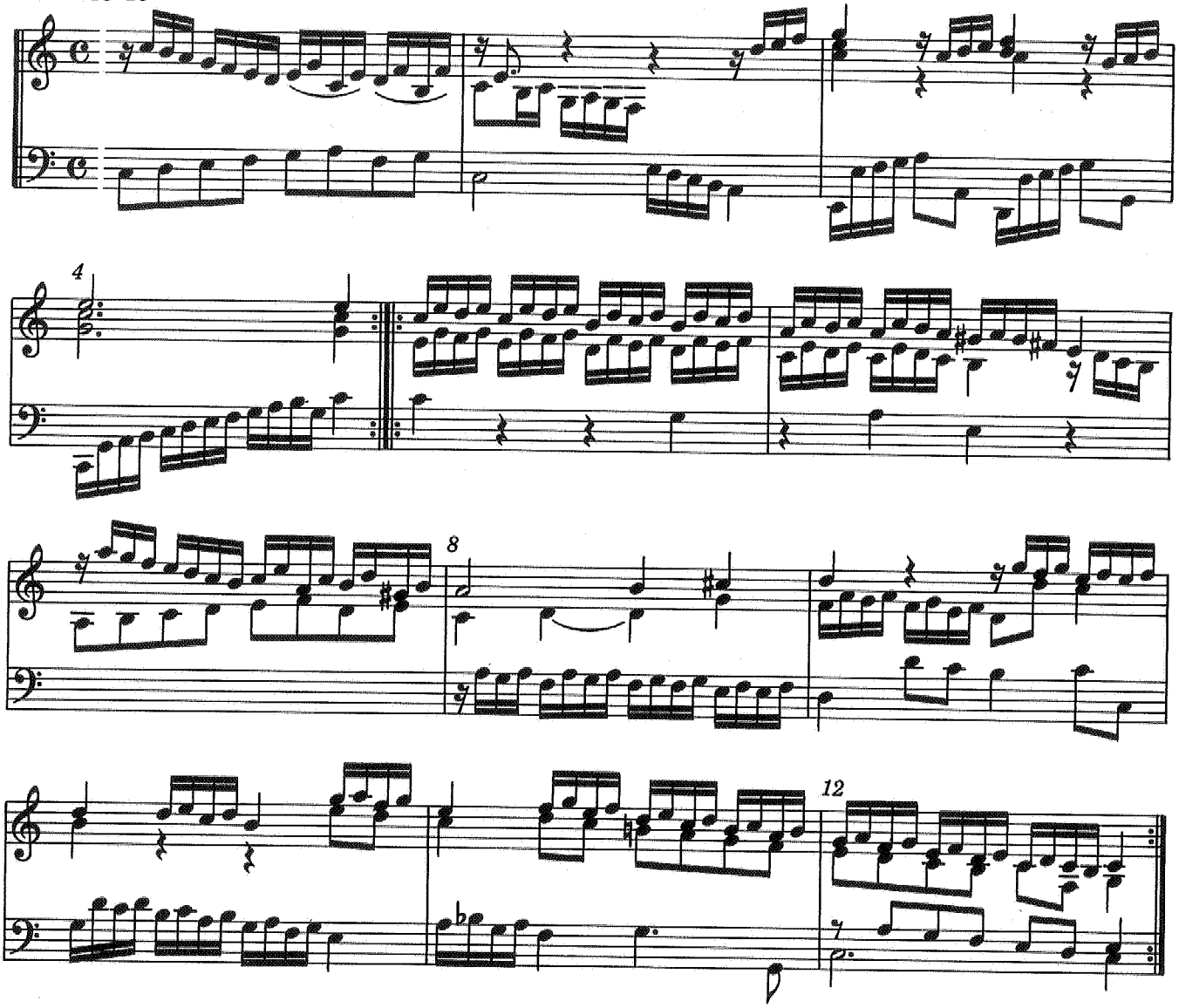
Variatio 9



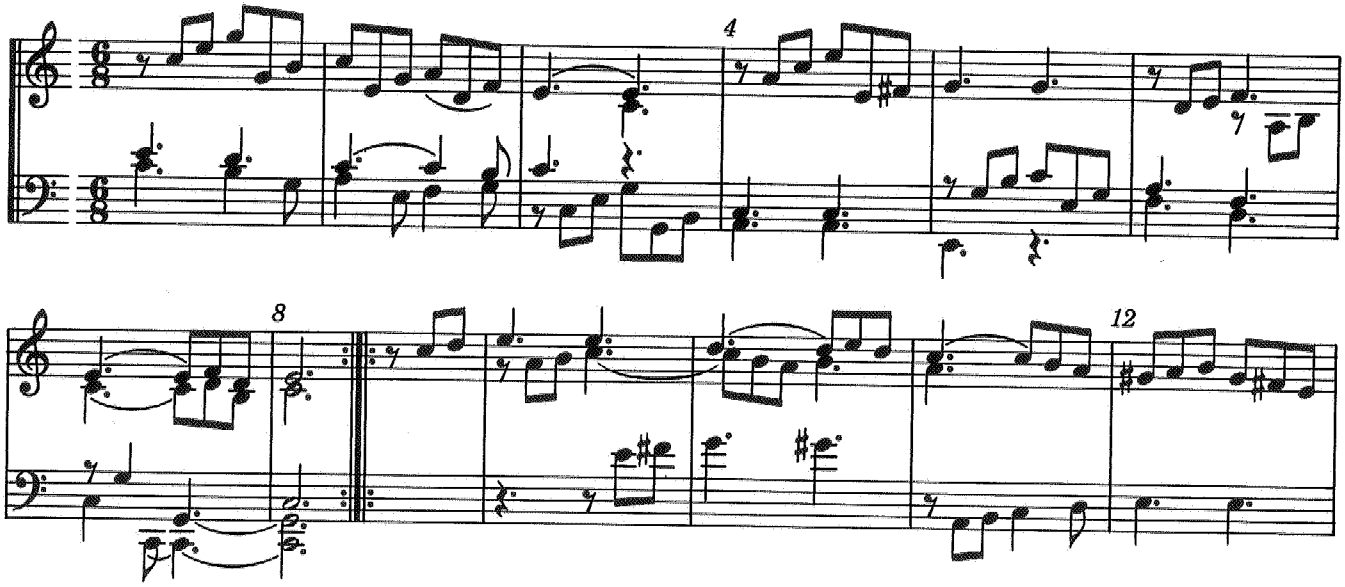


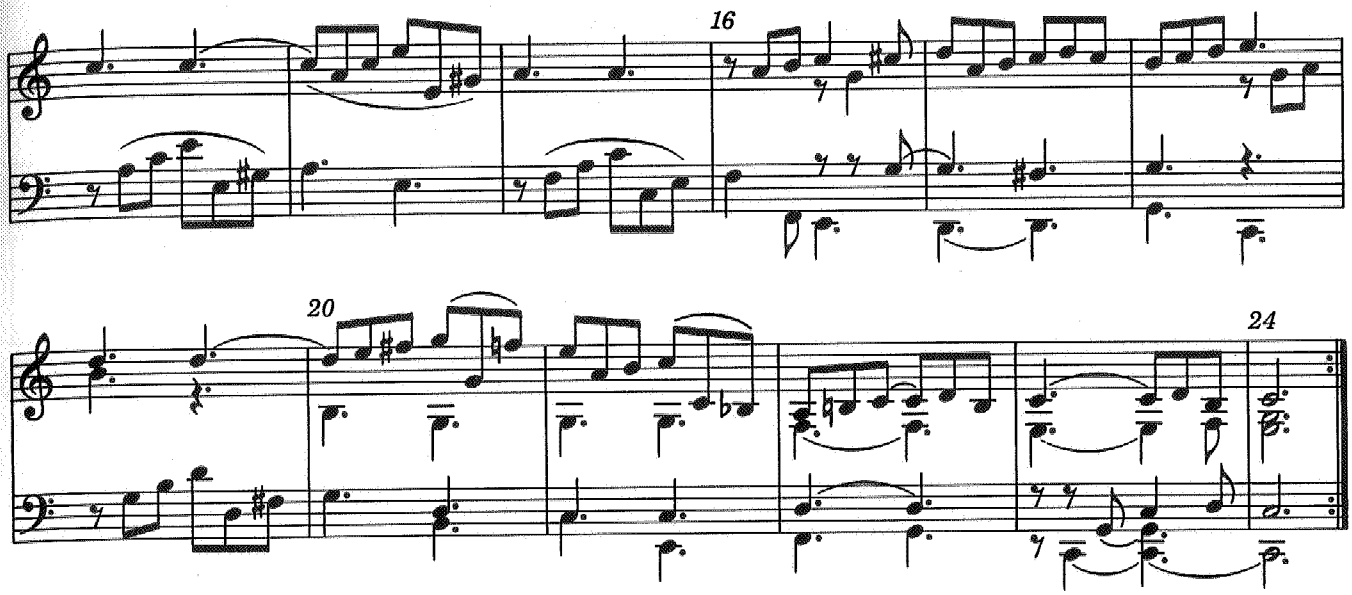


Variatio 10

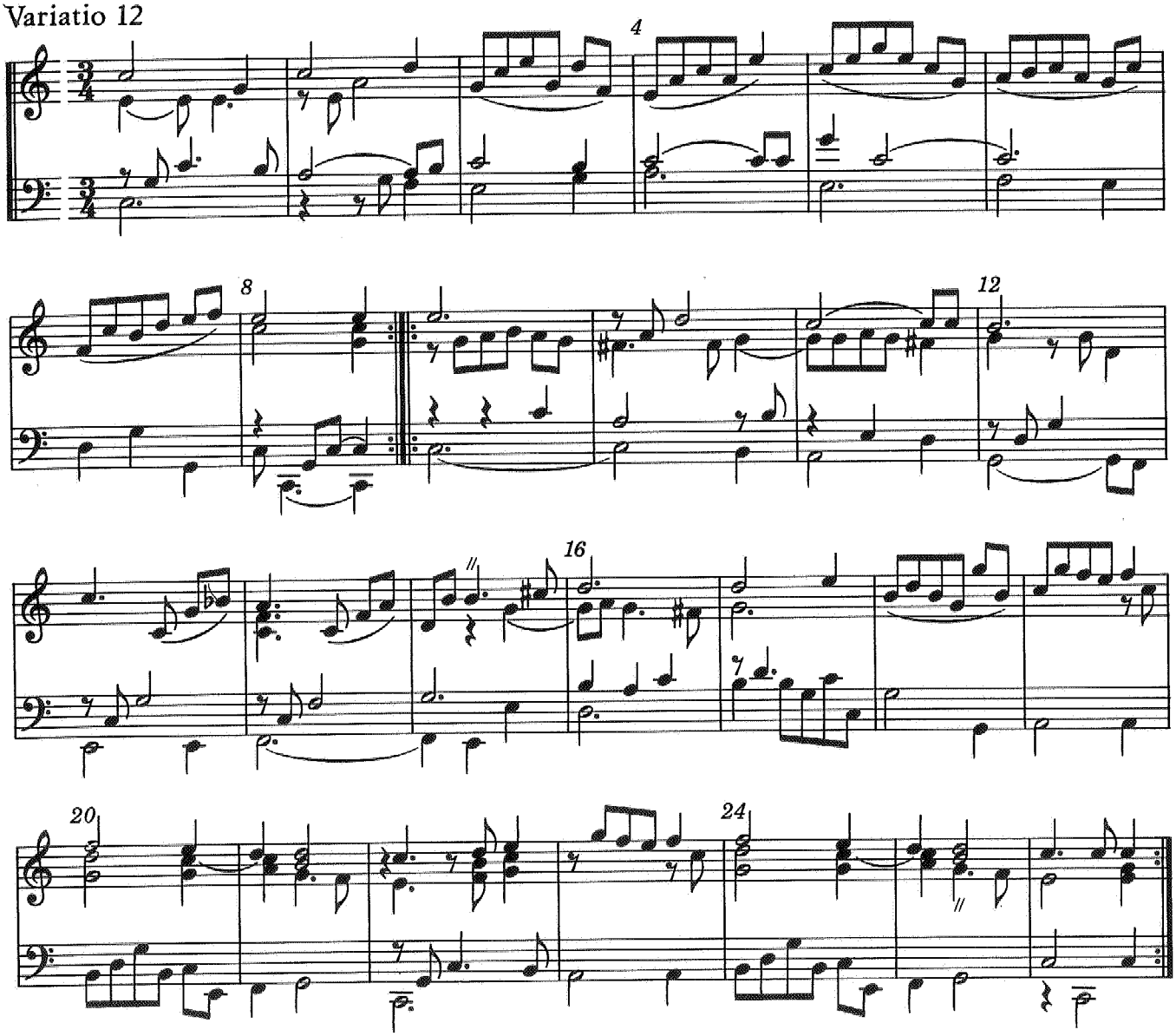


Variatio 11





Variatio 12

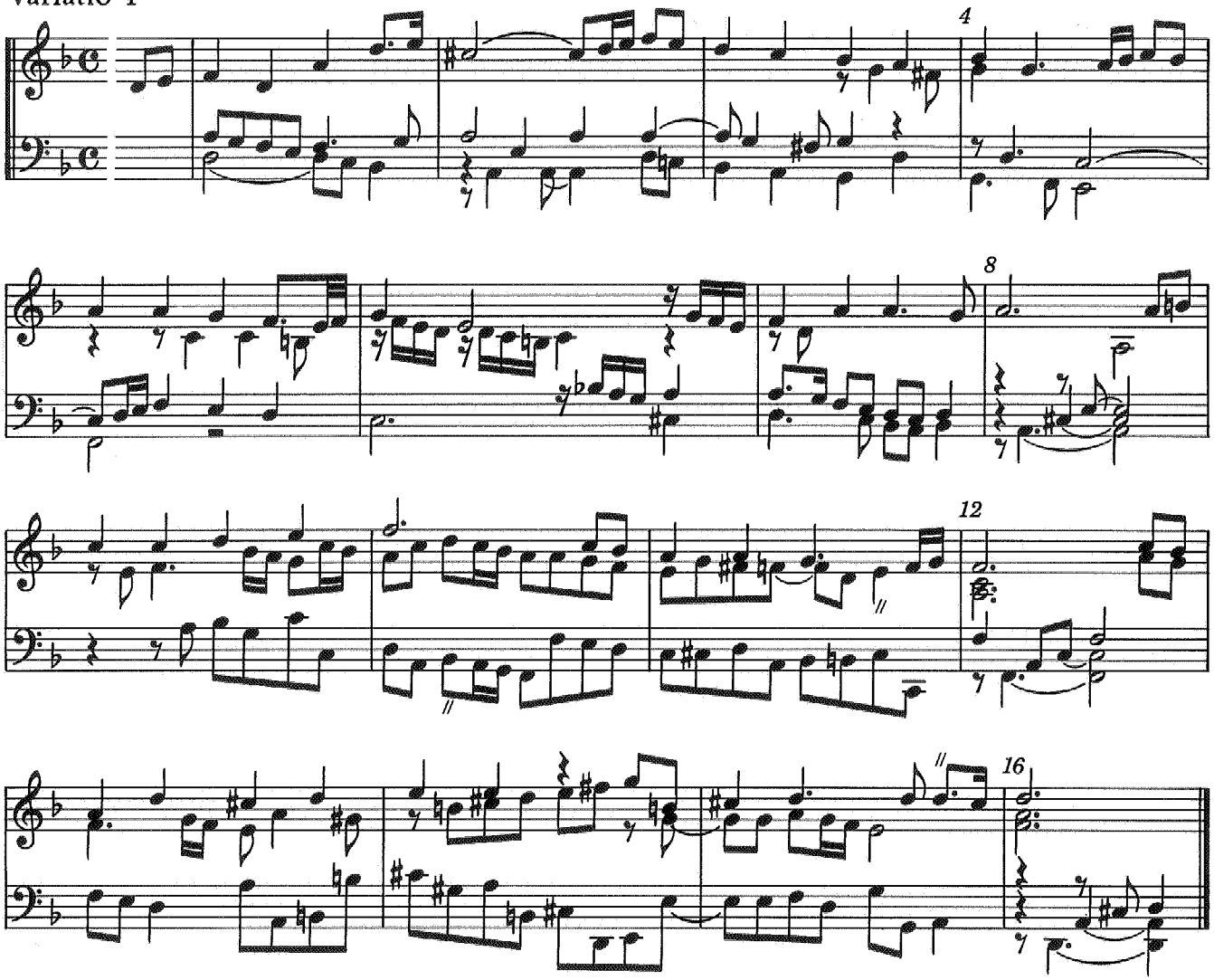


21. ARIA: ROFILIS

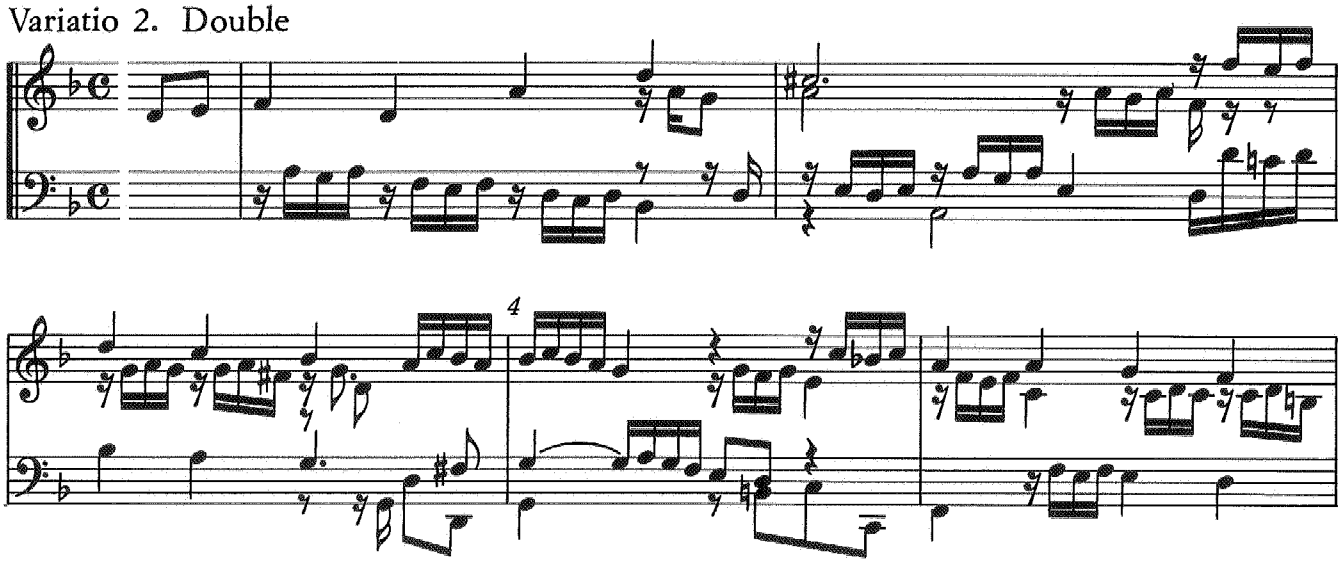
(Partite diverse)

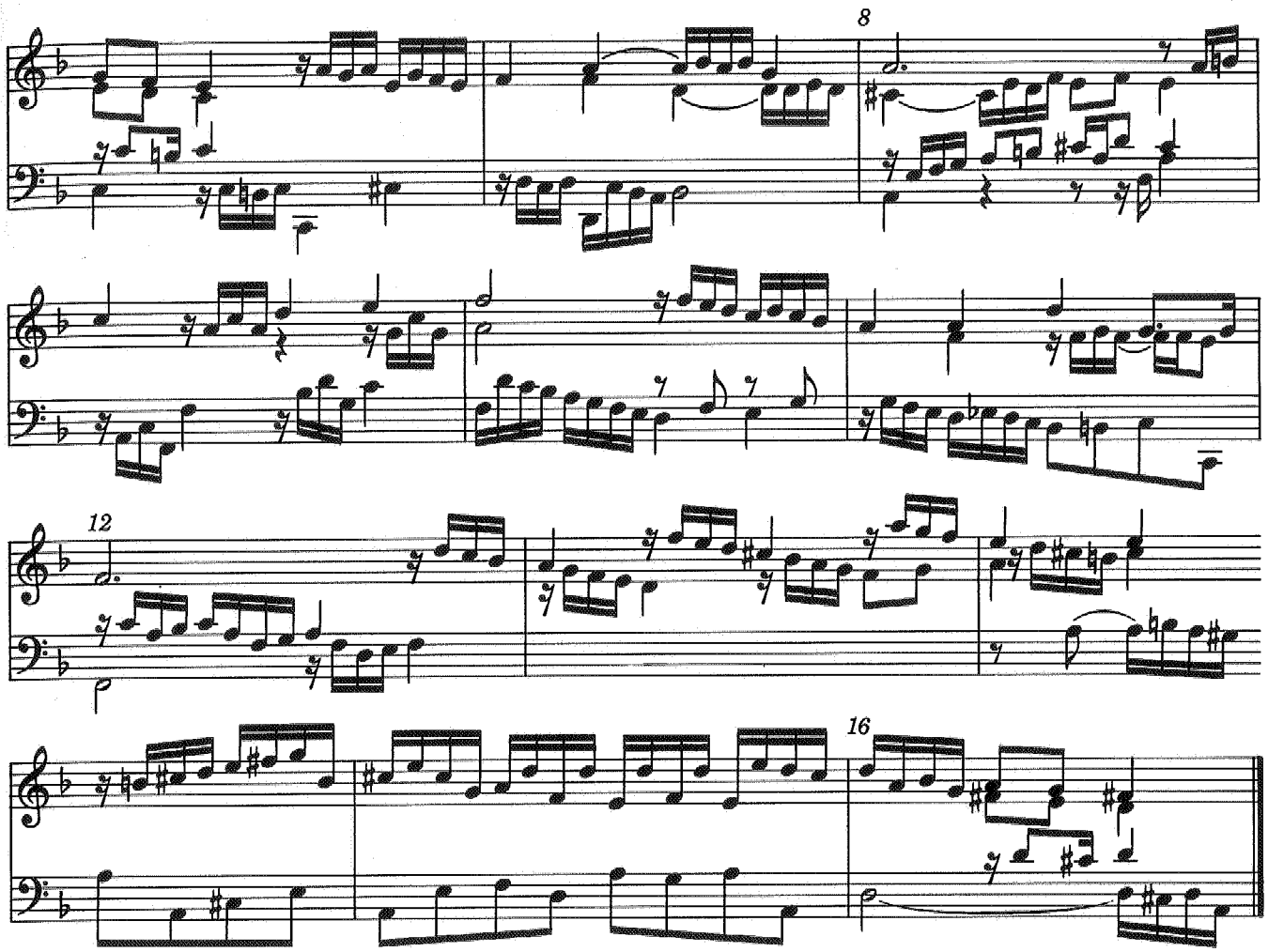
BuxWV 248

Variatio 1

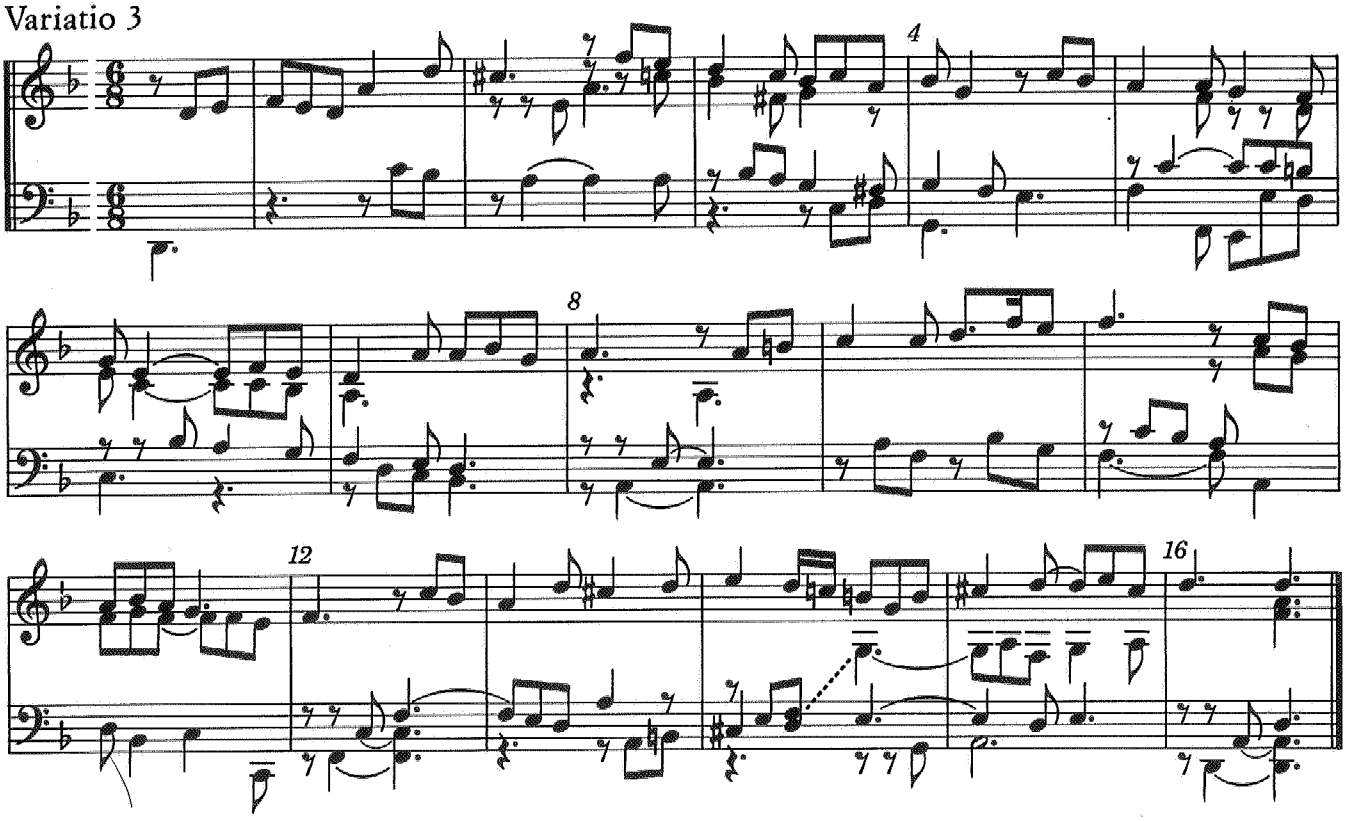


Variatio 2. Double





Variatio 3

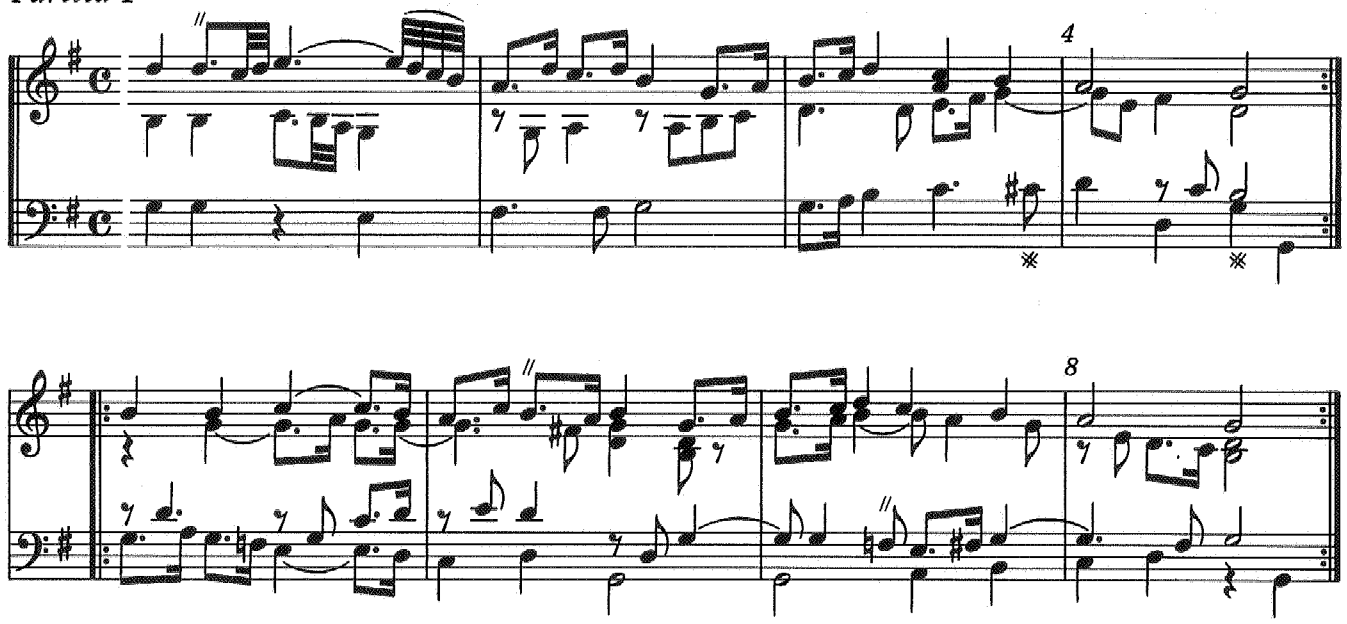


22. ARIA: LA CAPRICCIOSA

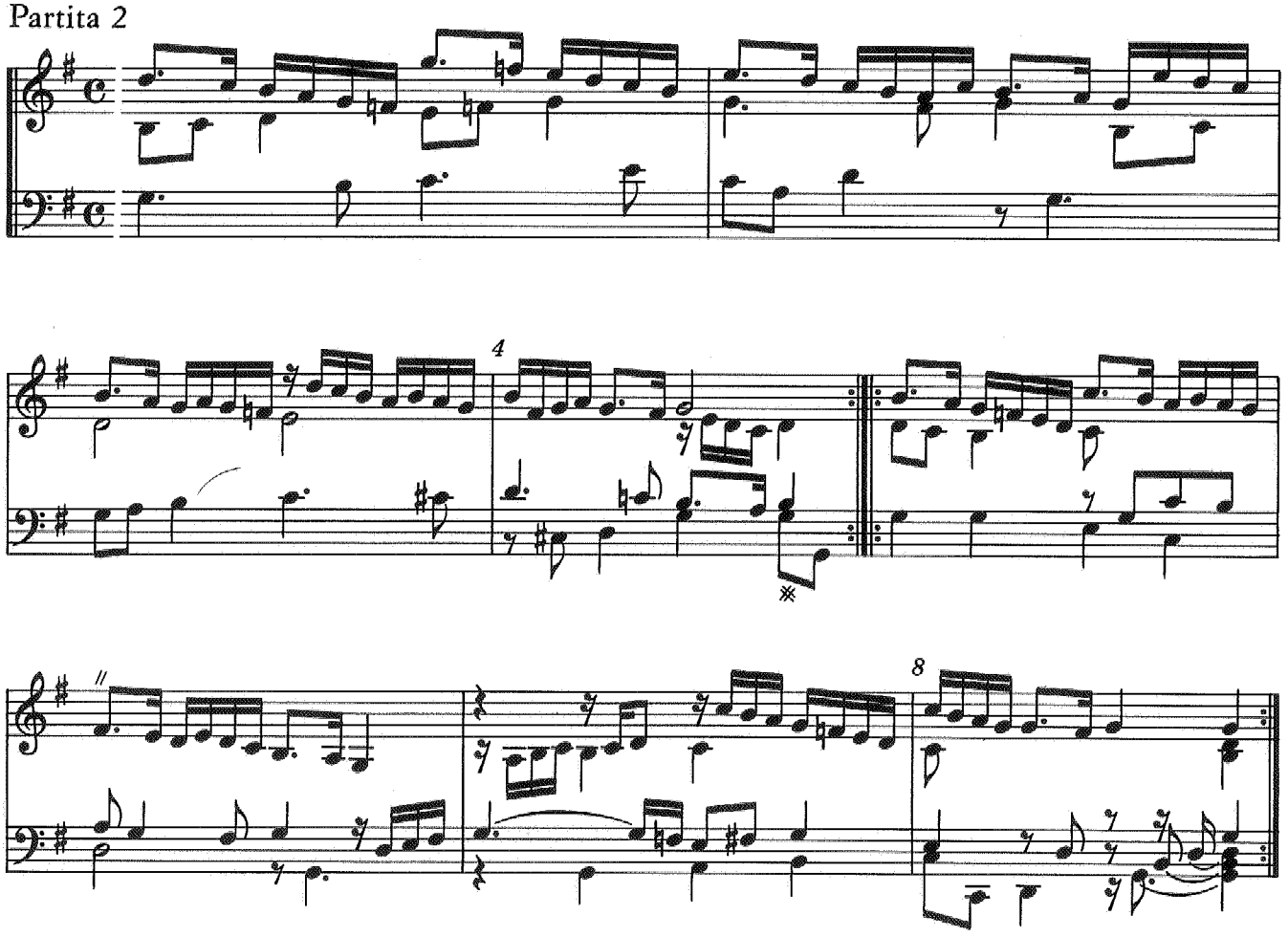
(Partite diverse)

Partita 1

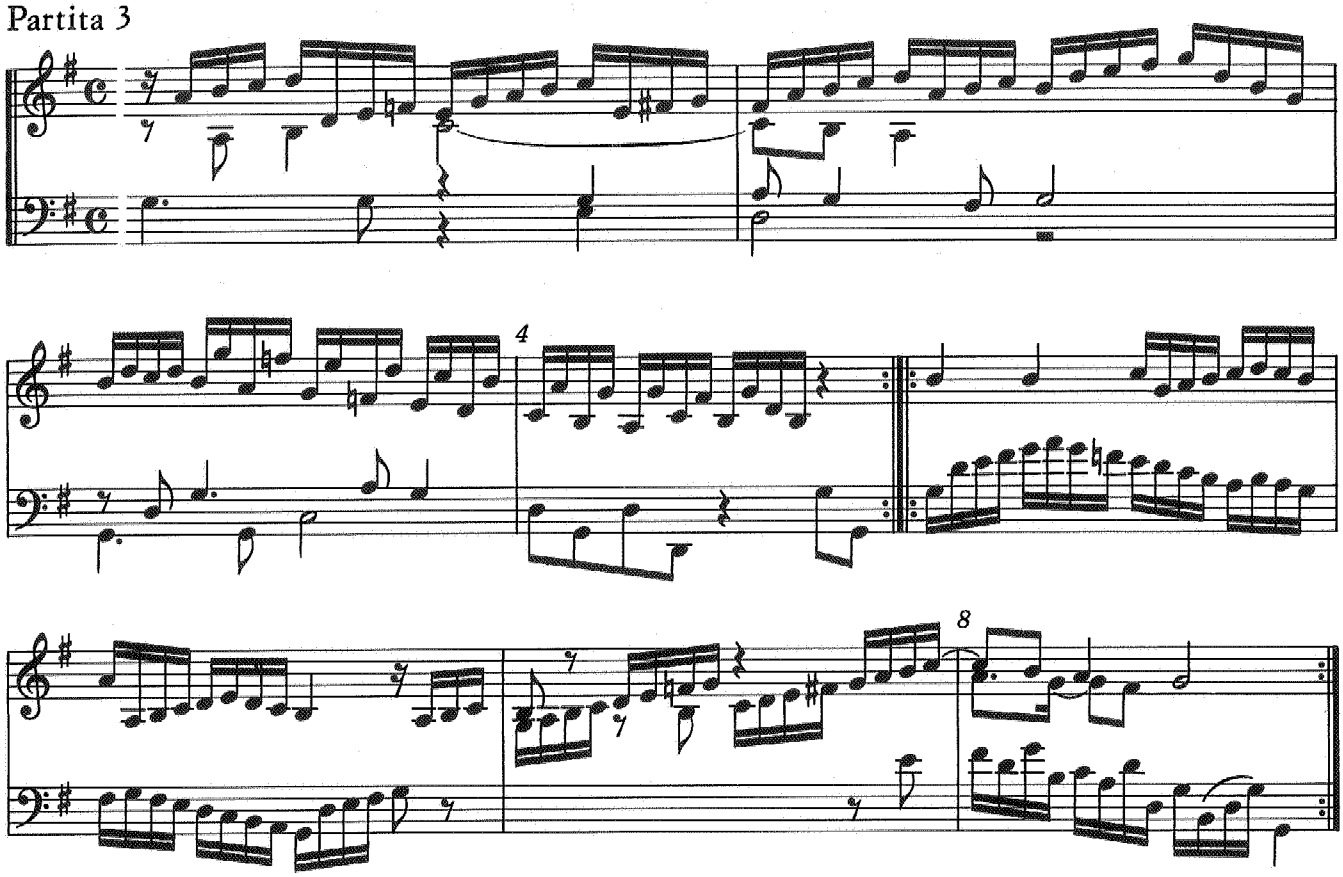
BuxWV 250



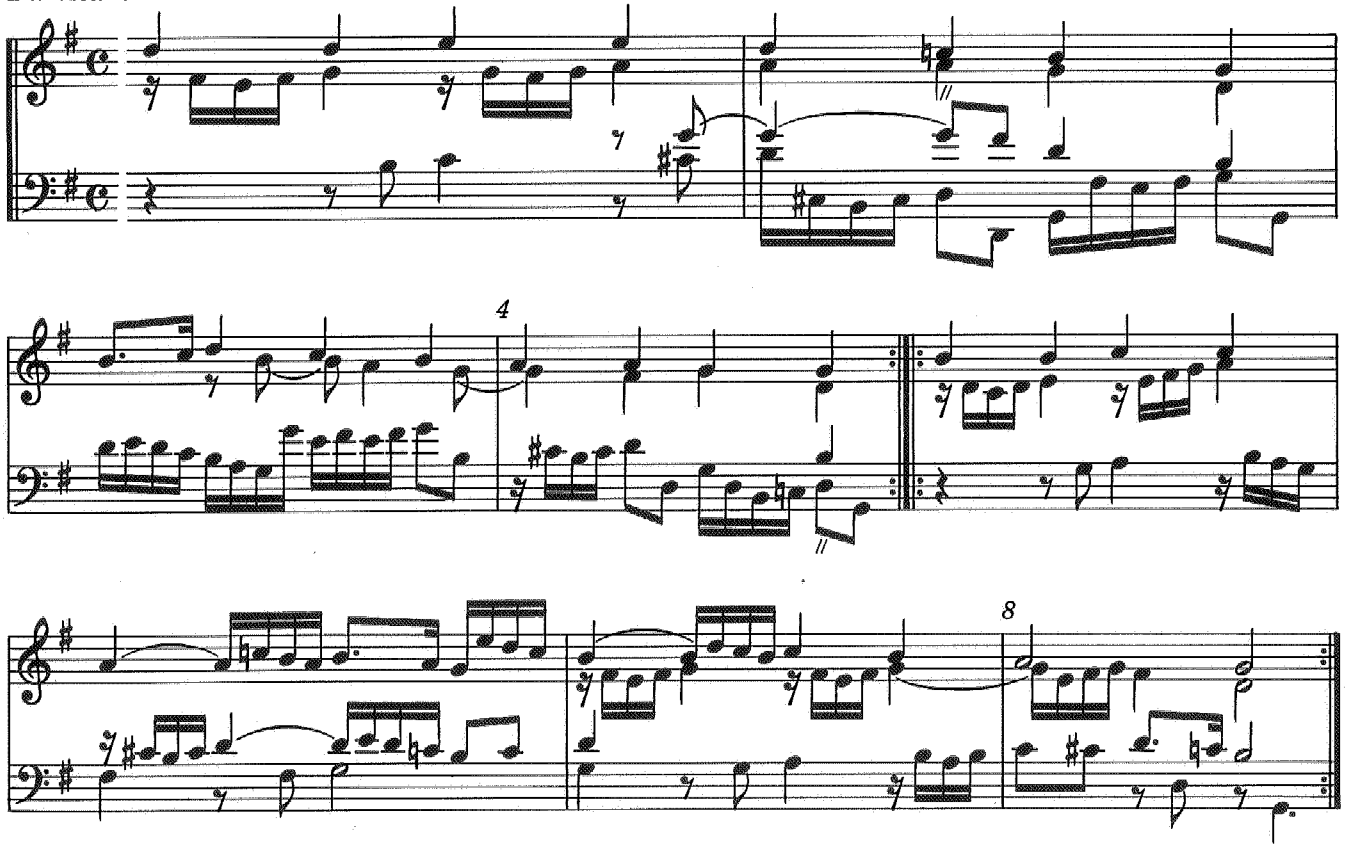
Partita 2



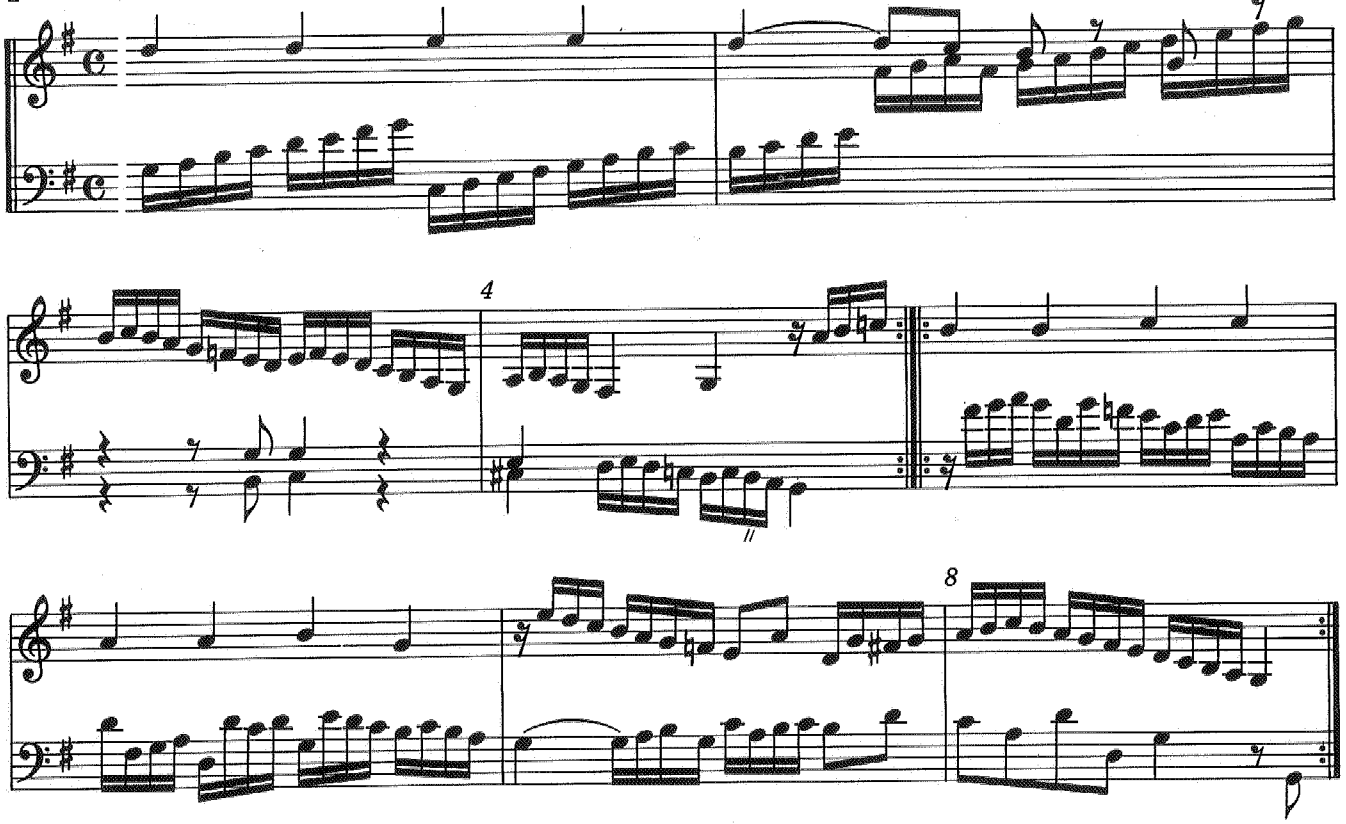
Partita 3



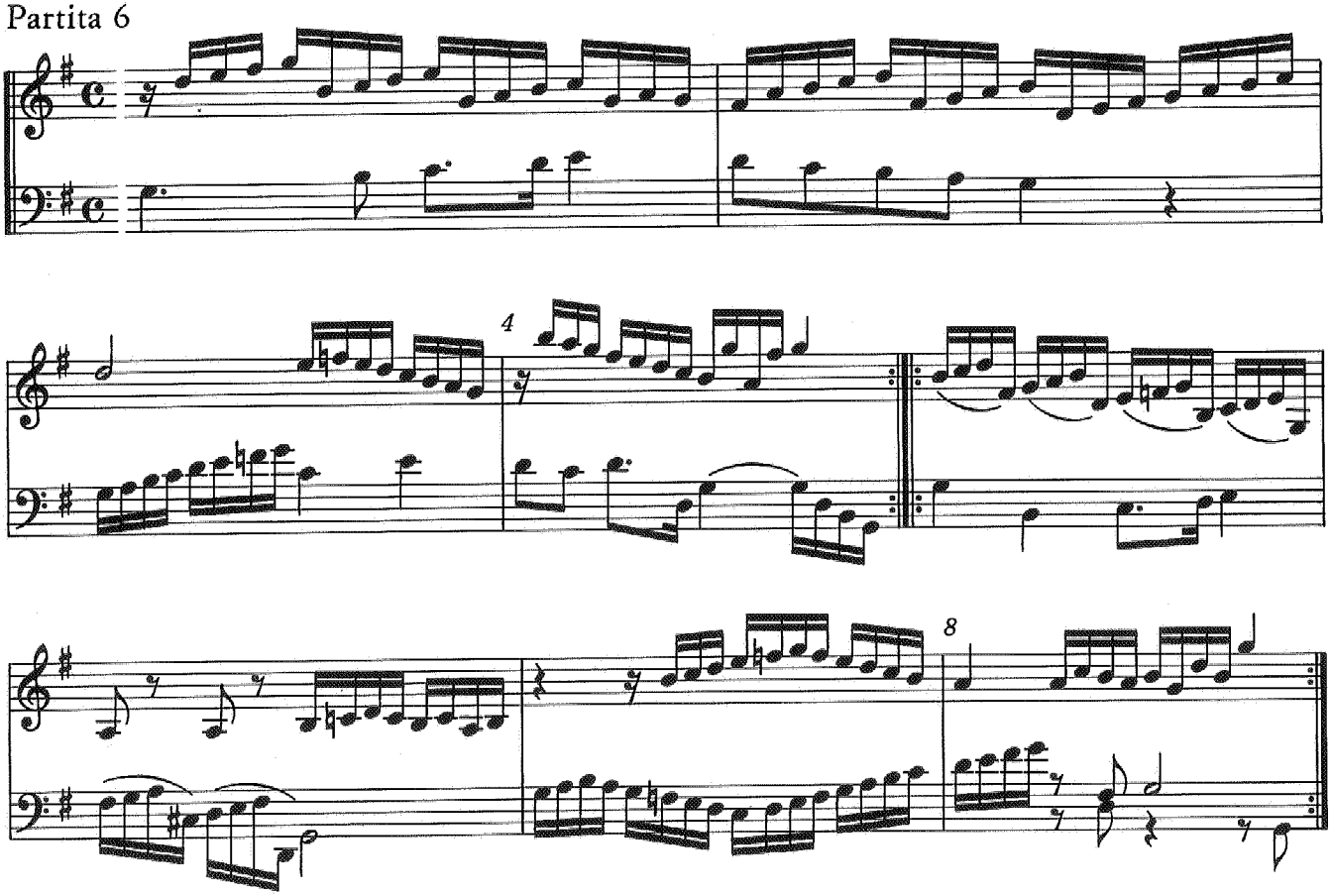
Partita 4



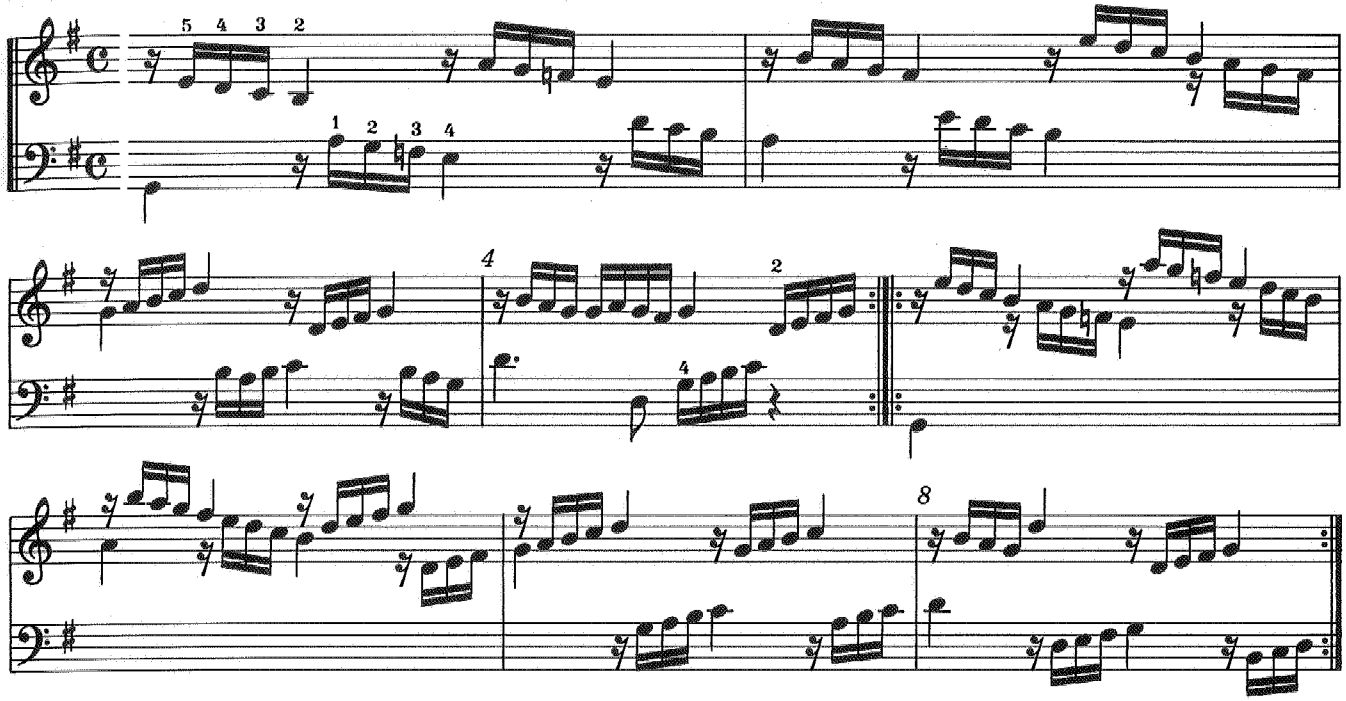
Partita 5



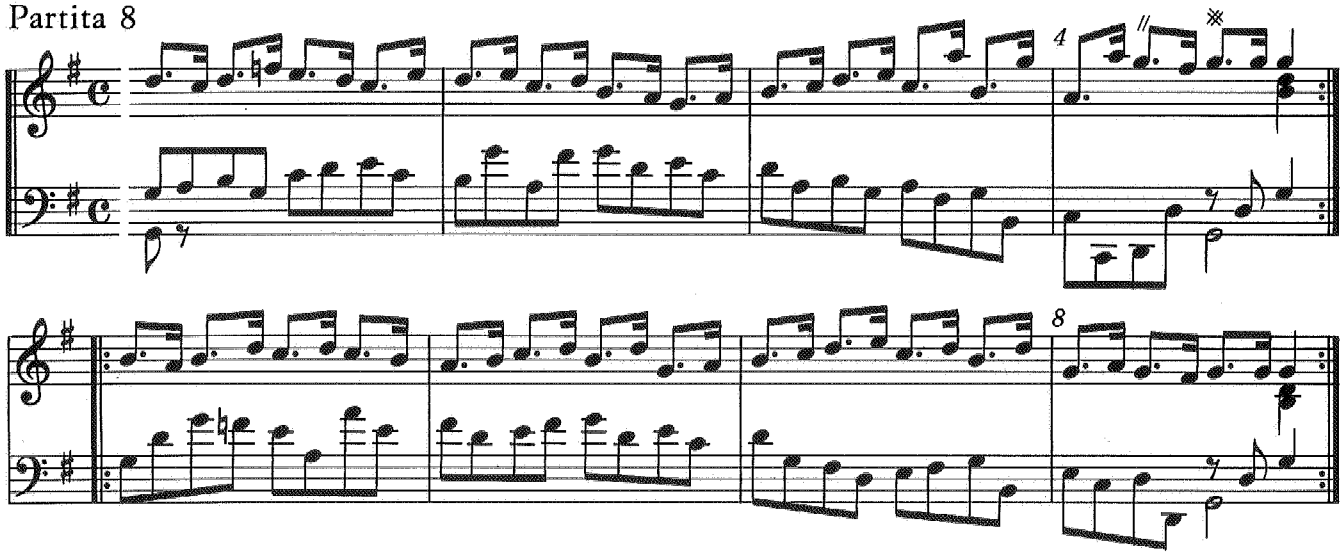
Partita 6



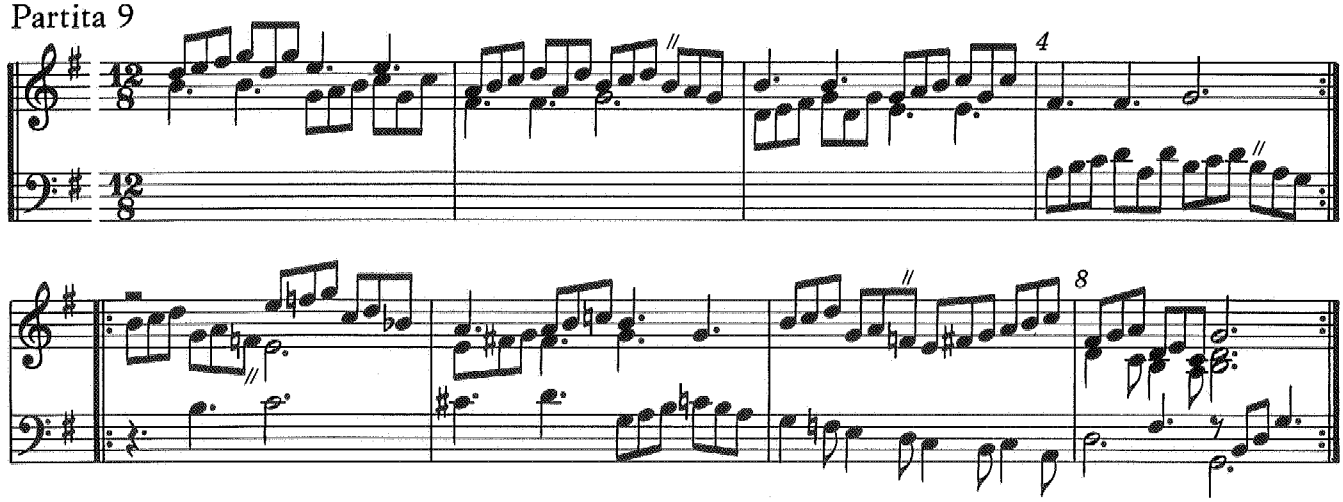
Partita 7



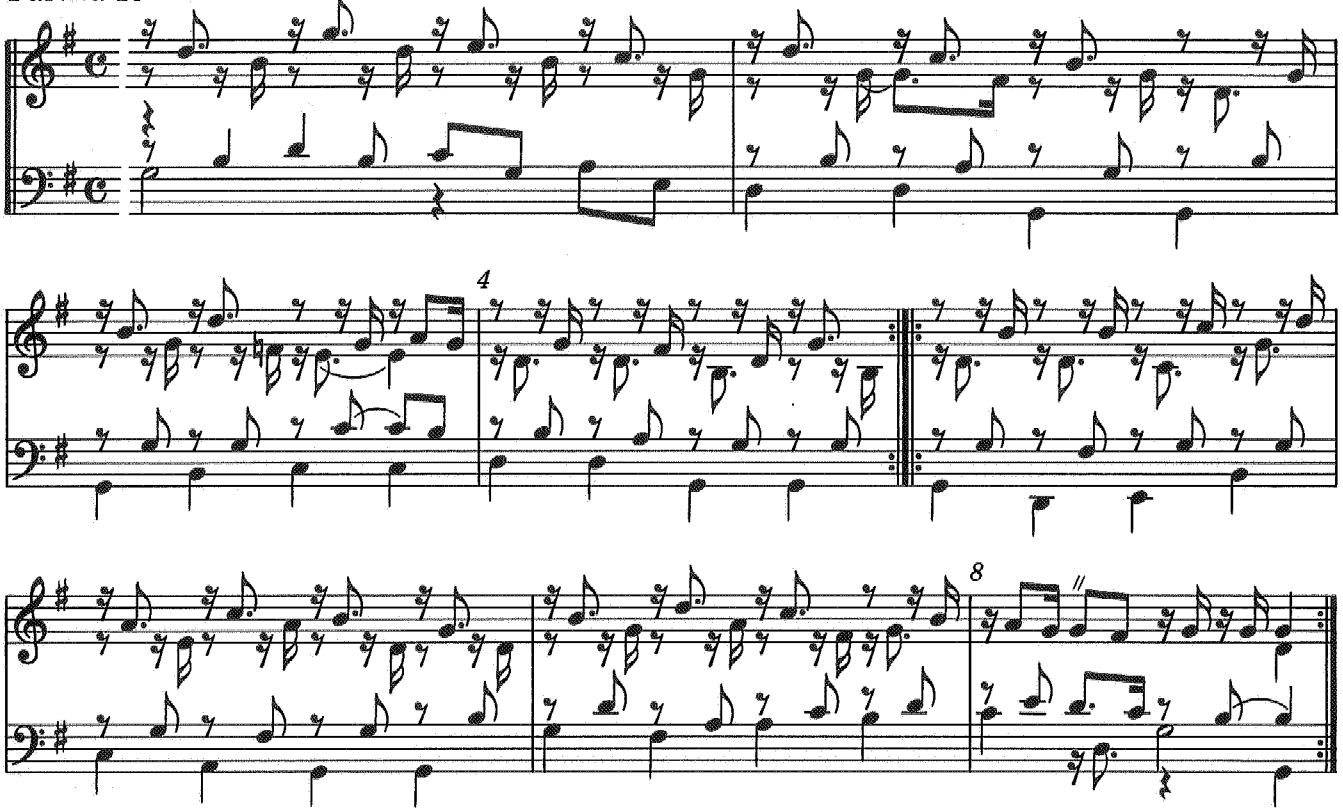
Partita 8



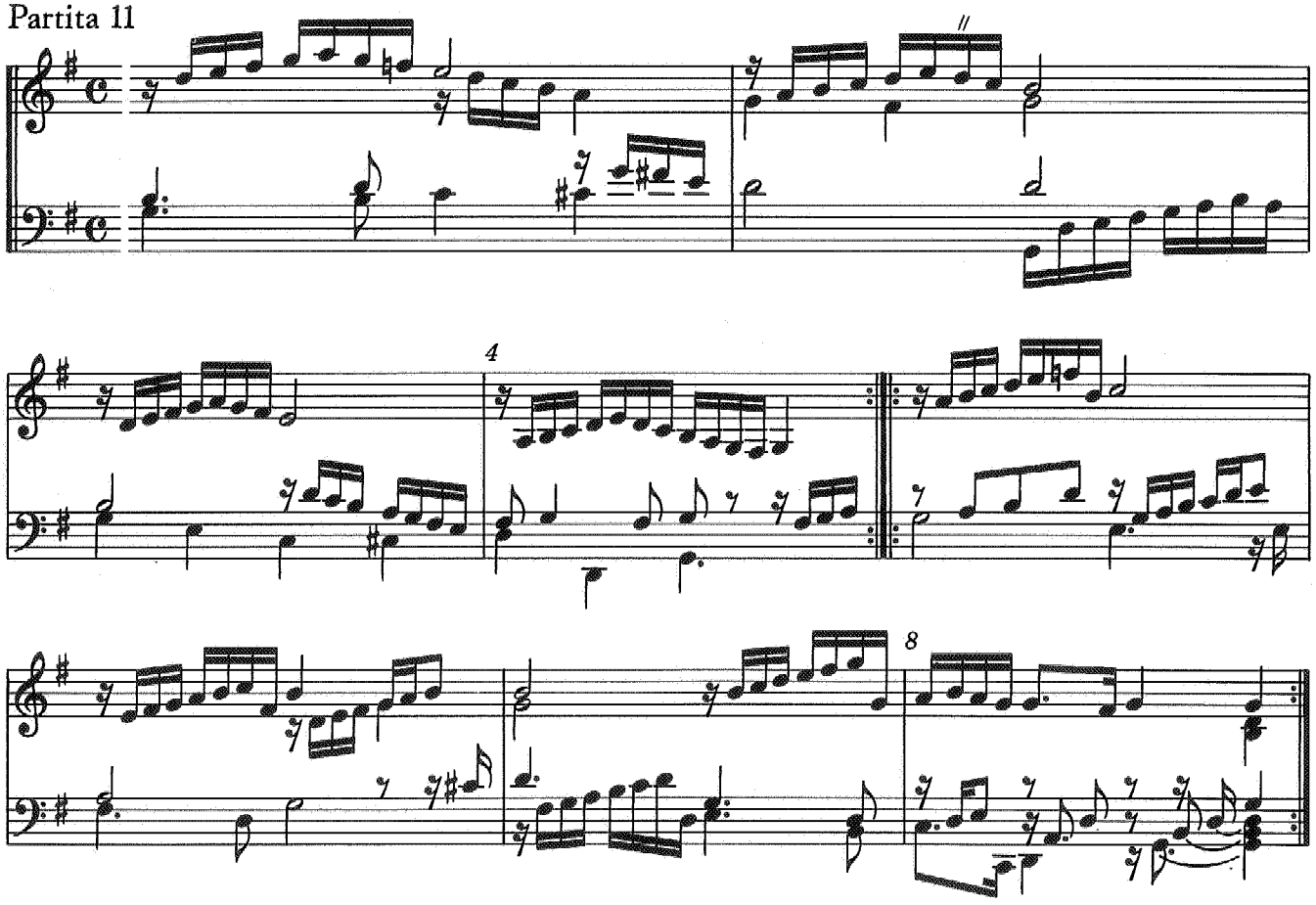
Partita 9



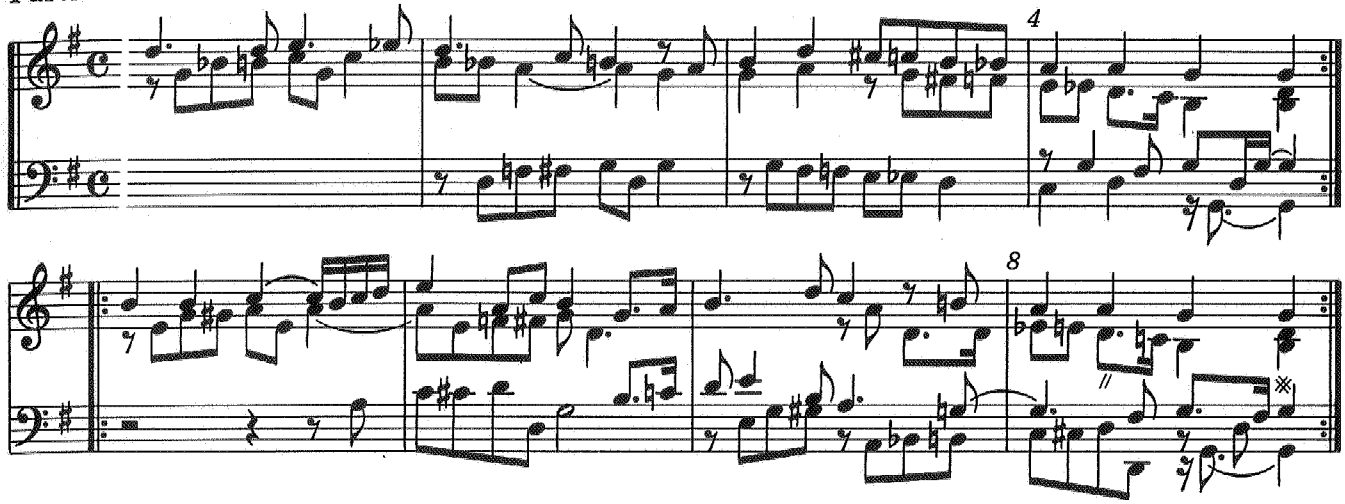
Partita 10



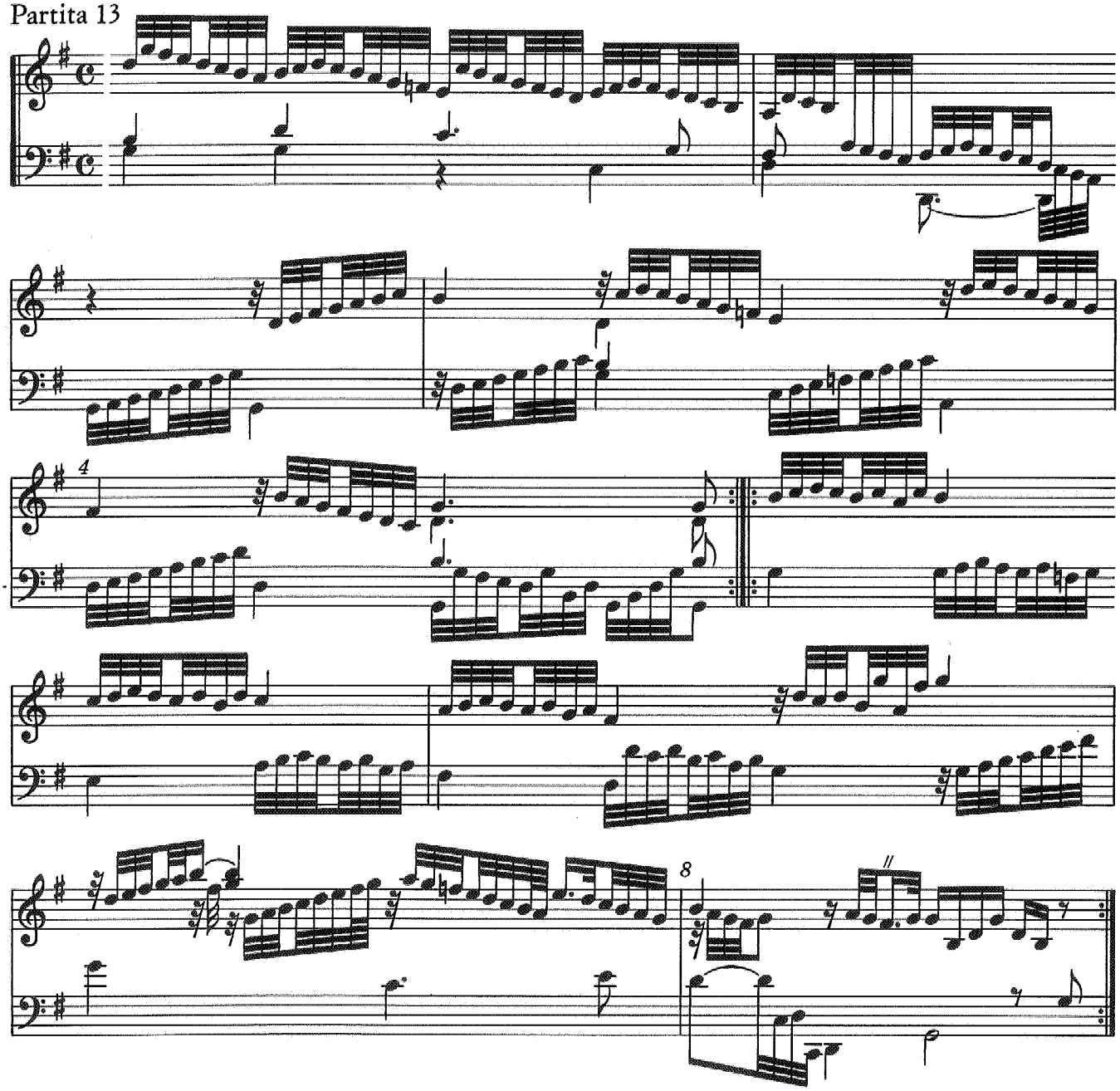
Partita 11



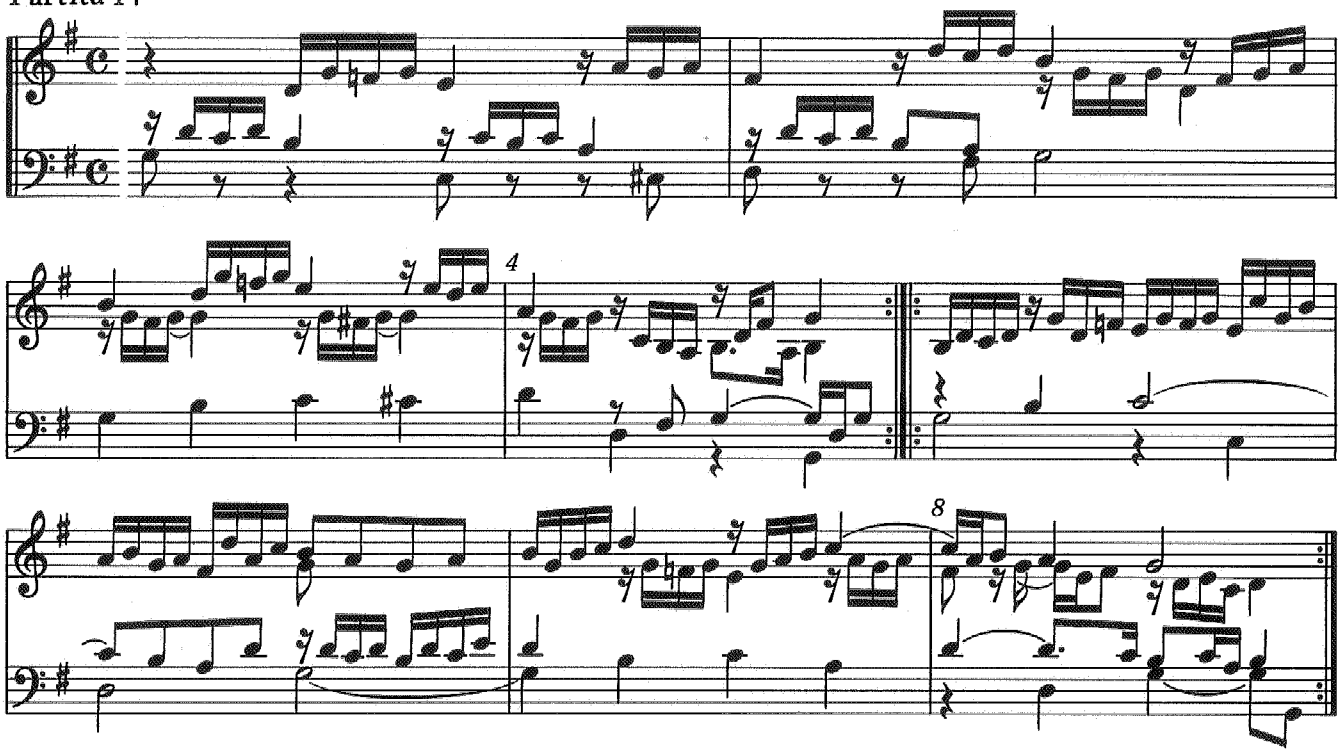
Partita 12



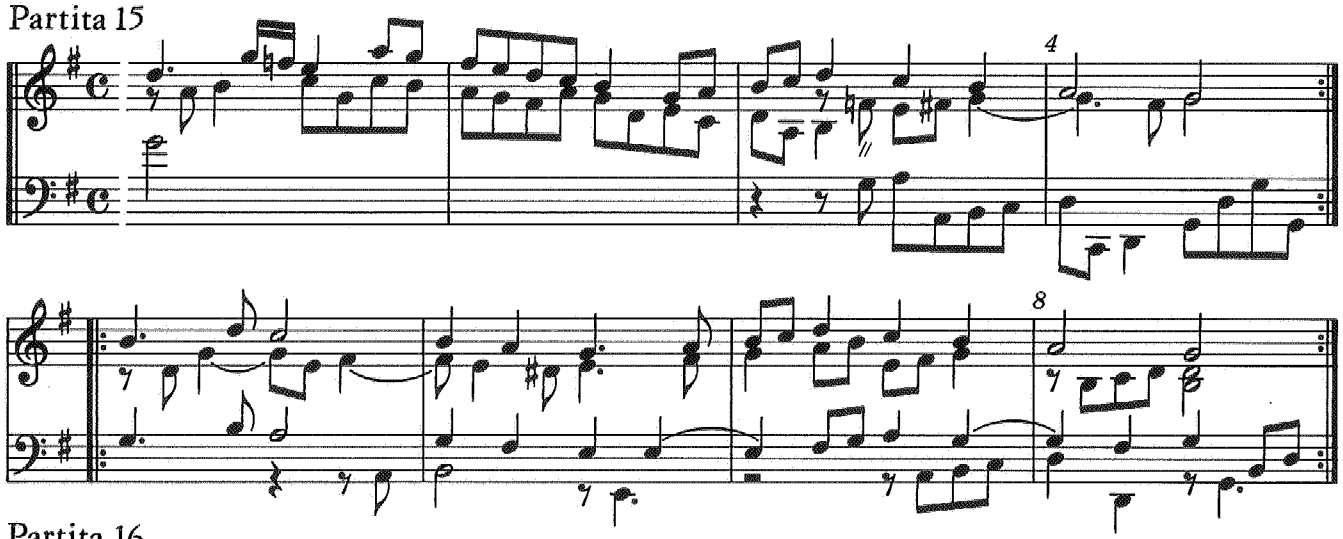
Partita 13



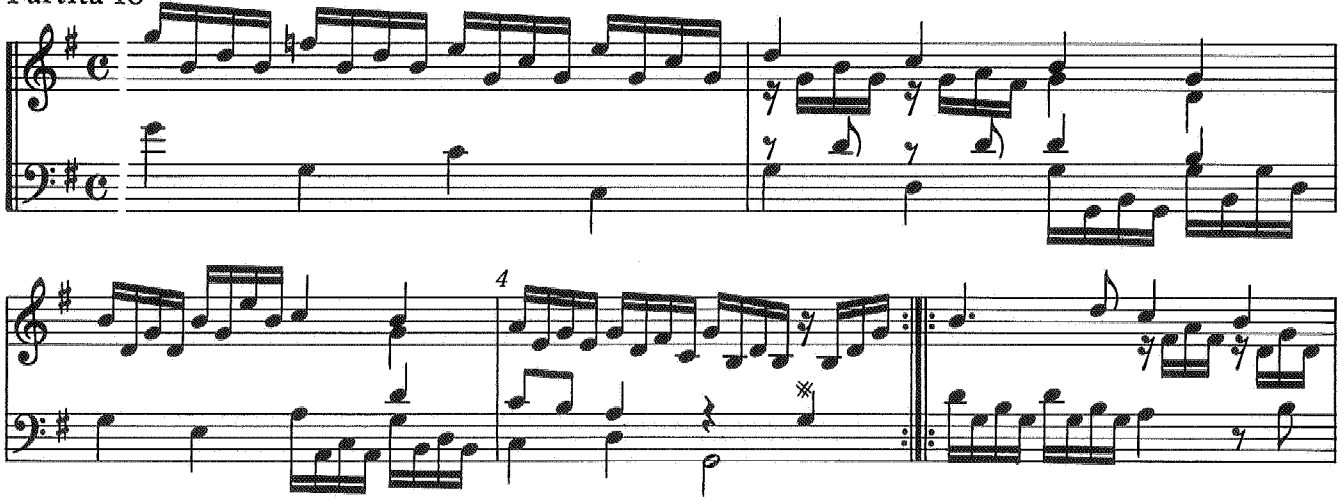
Partita 14

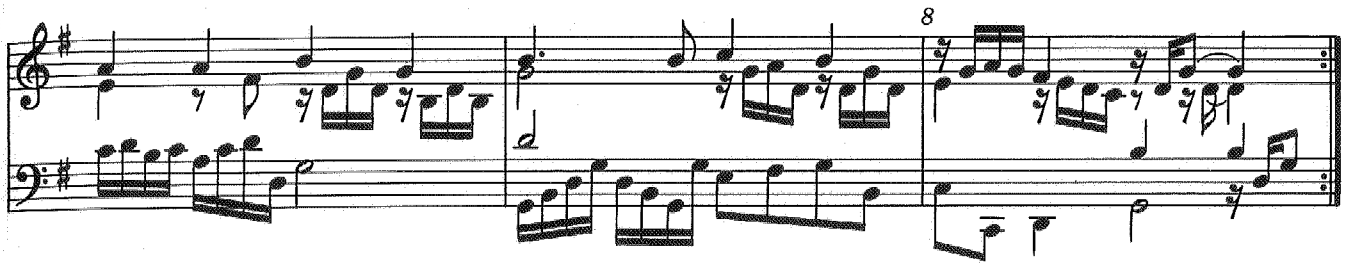


Partita 15

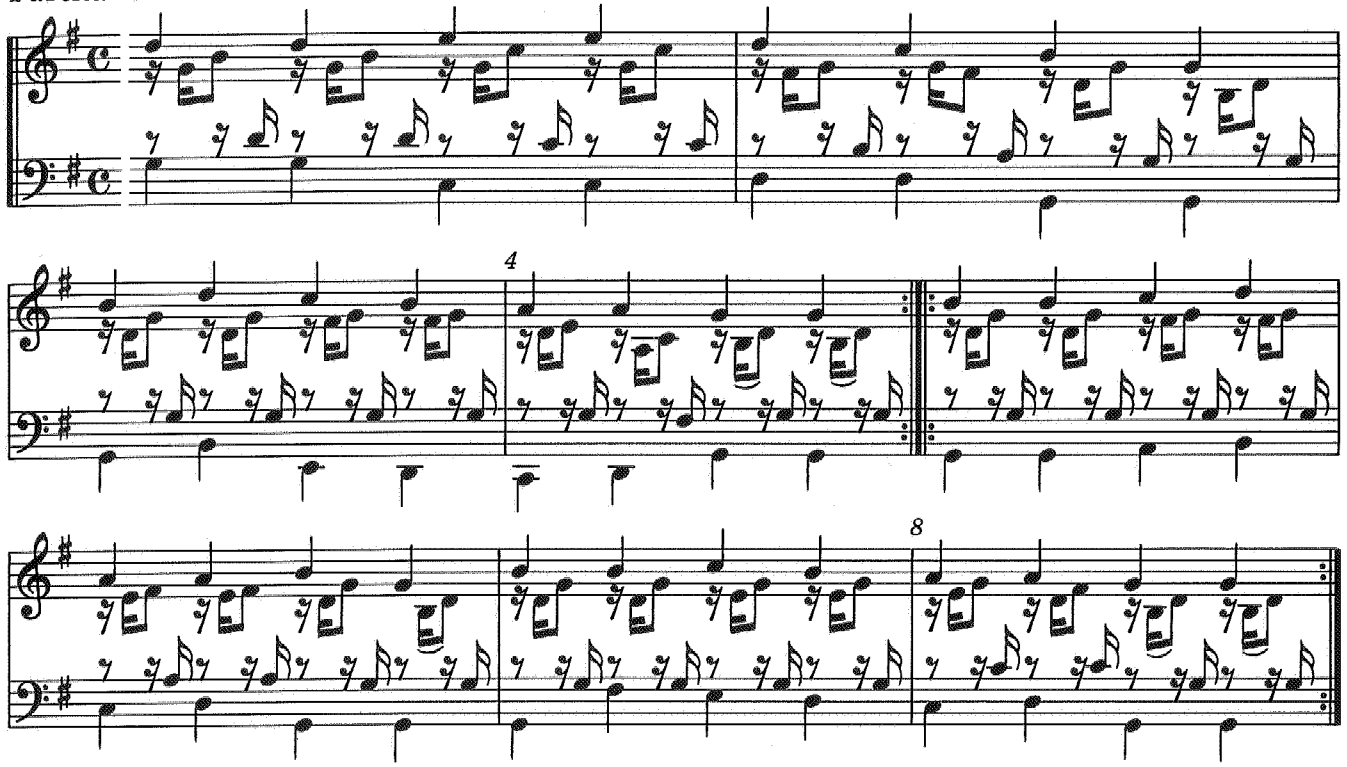


Partita 16

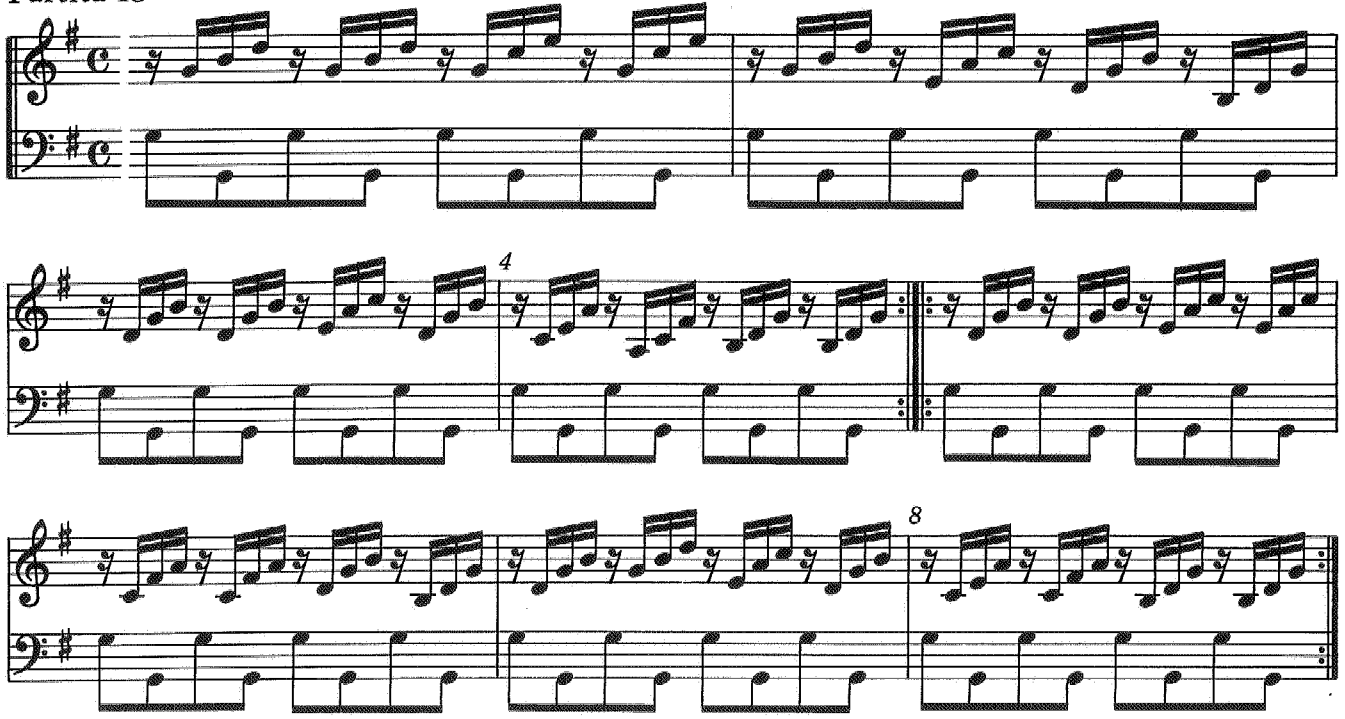




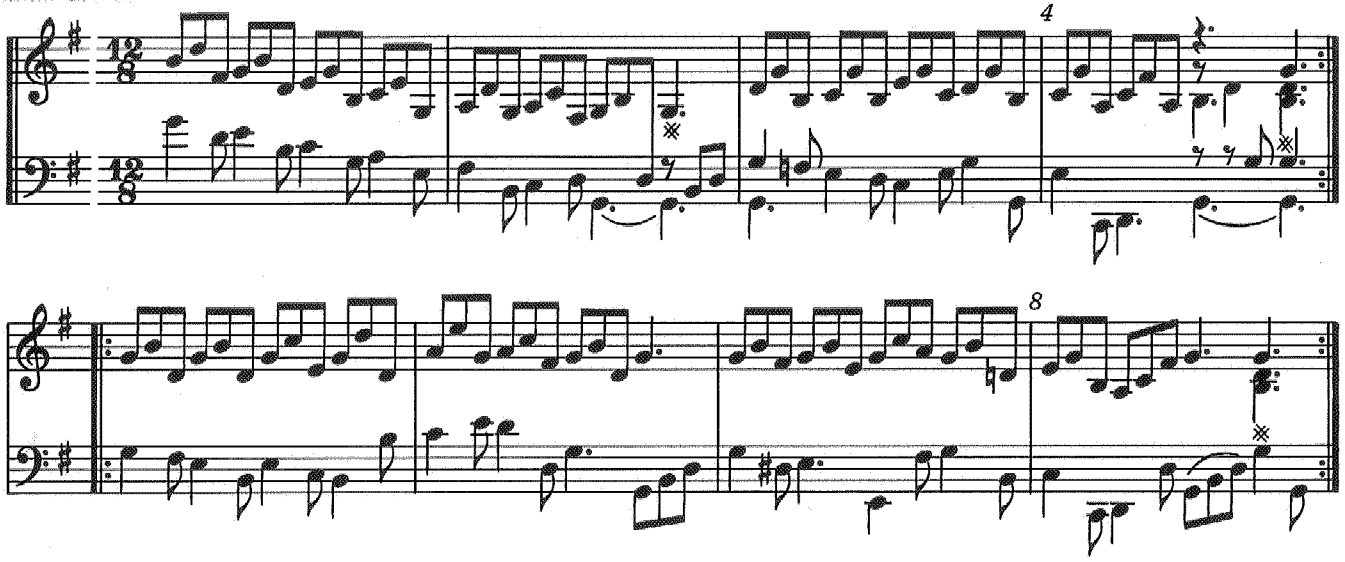
Partita 17



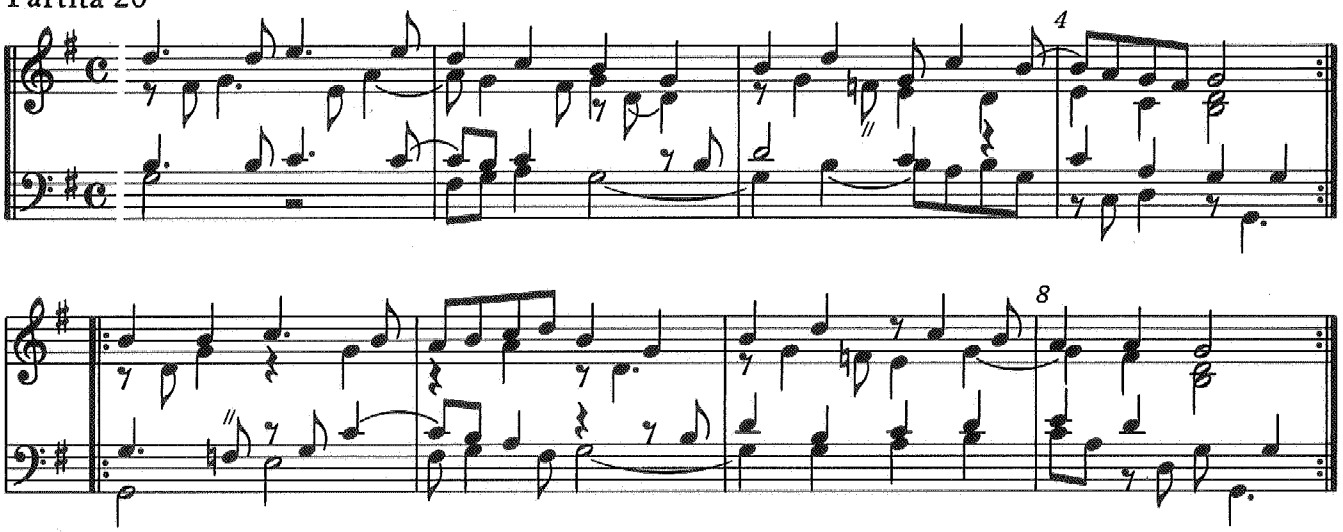
Partita 18



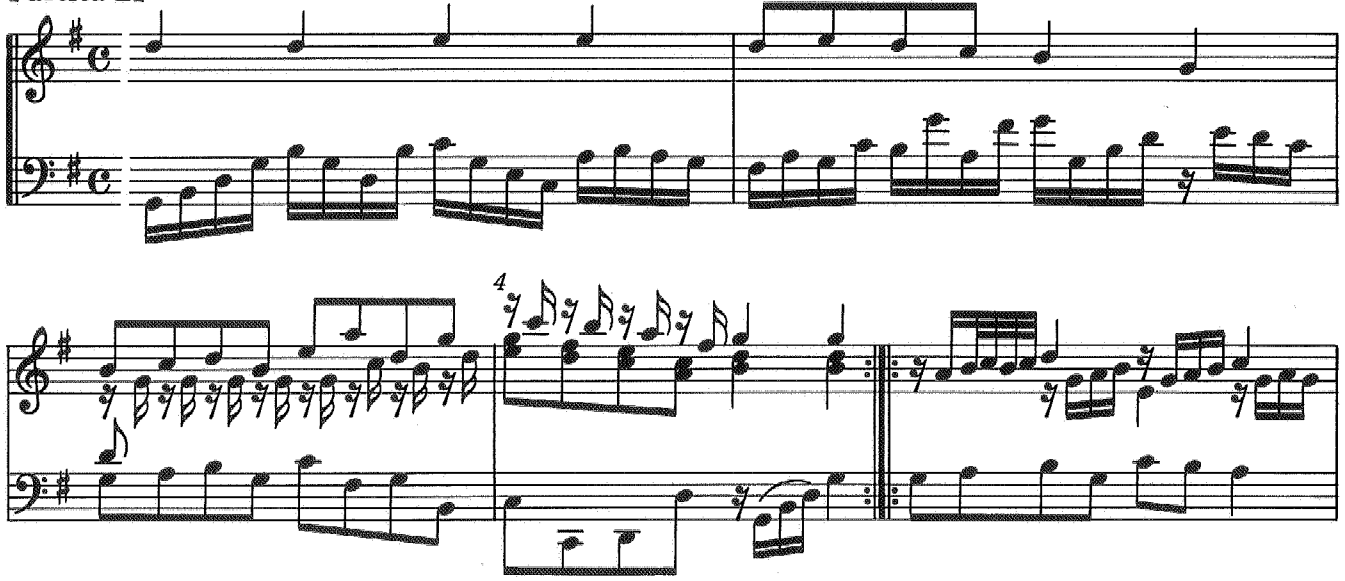
Partita 19

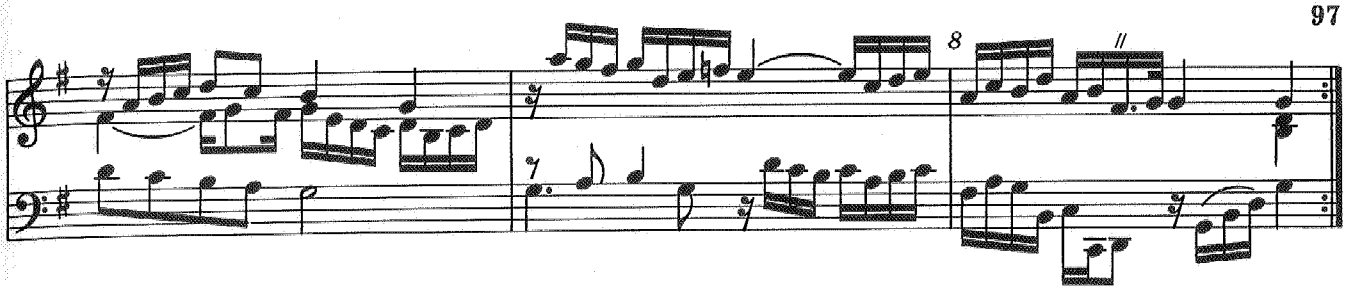


Partita 20

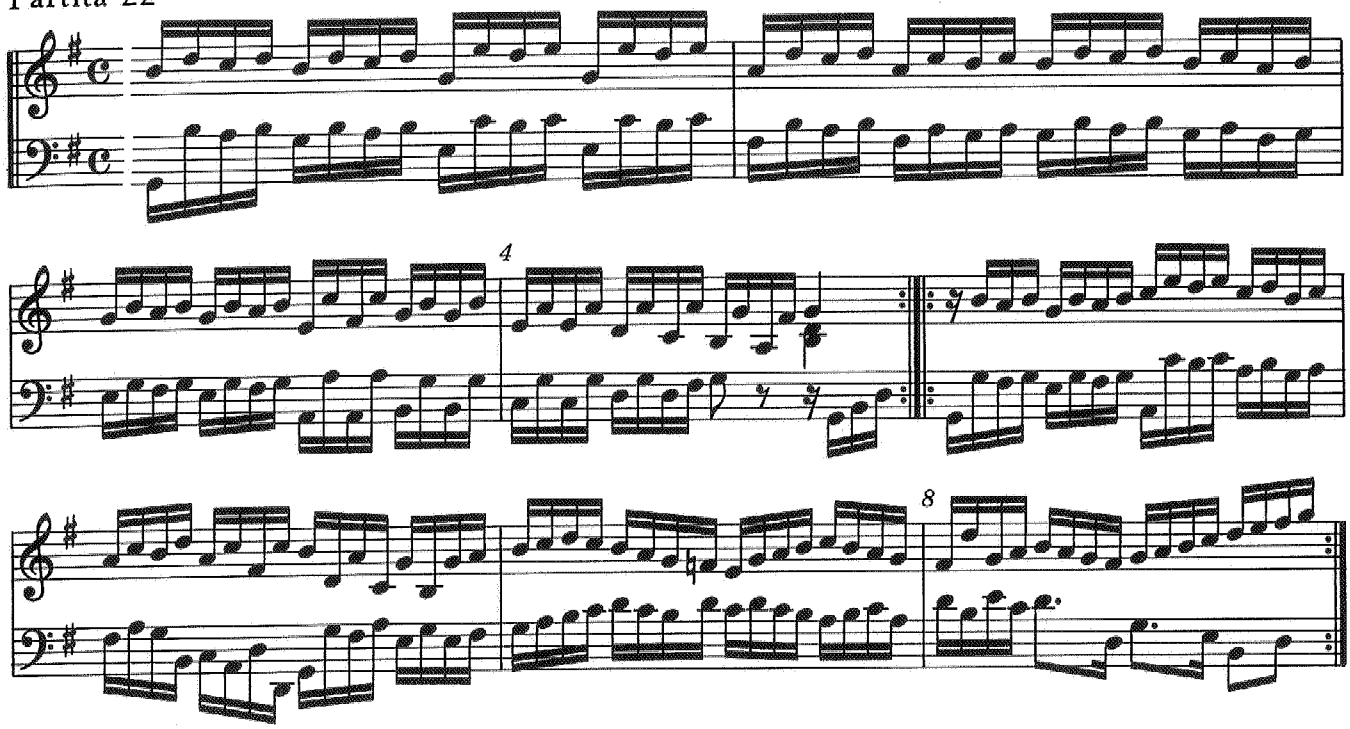


Partita 21

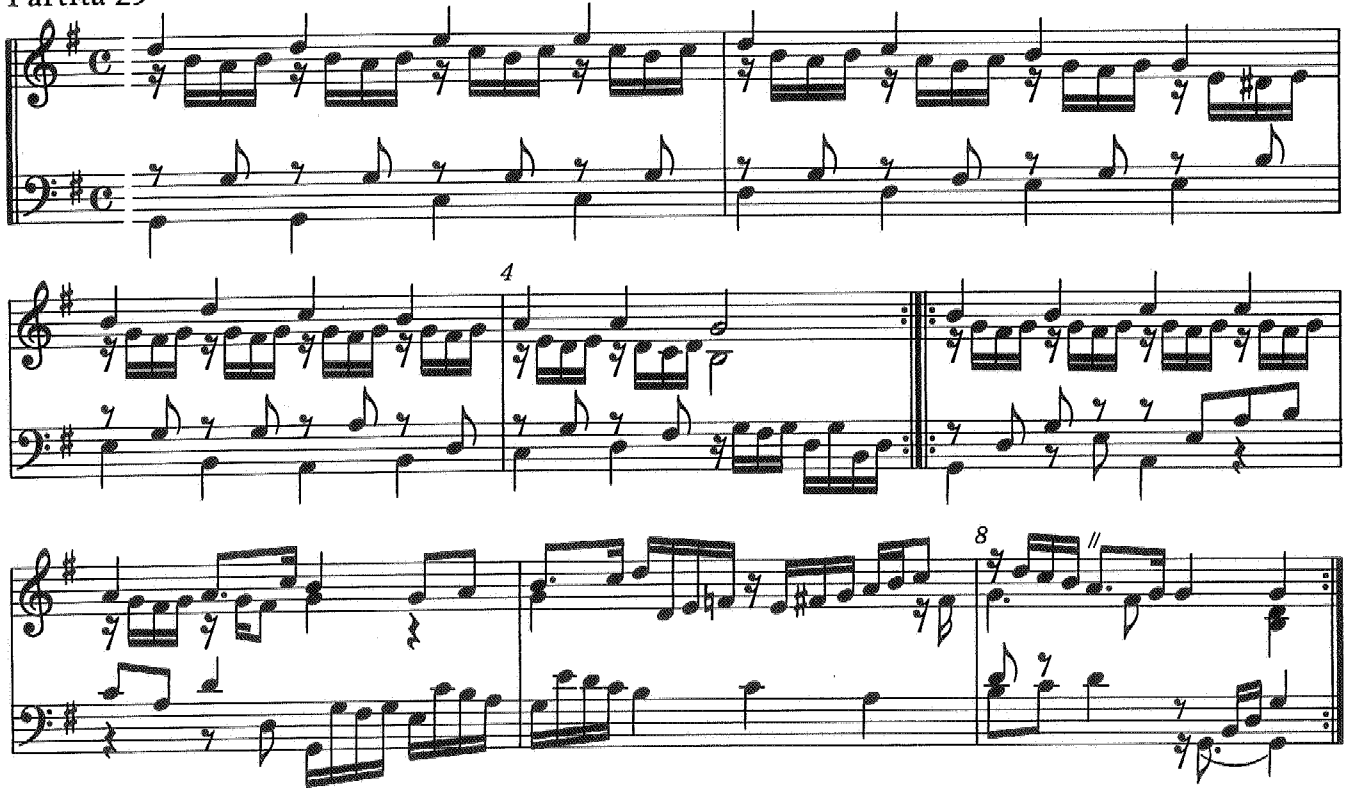




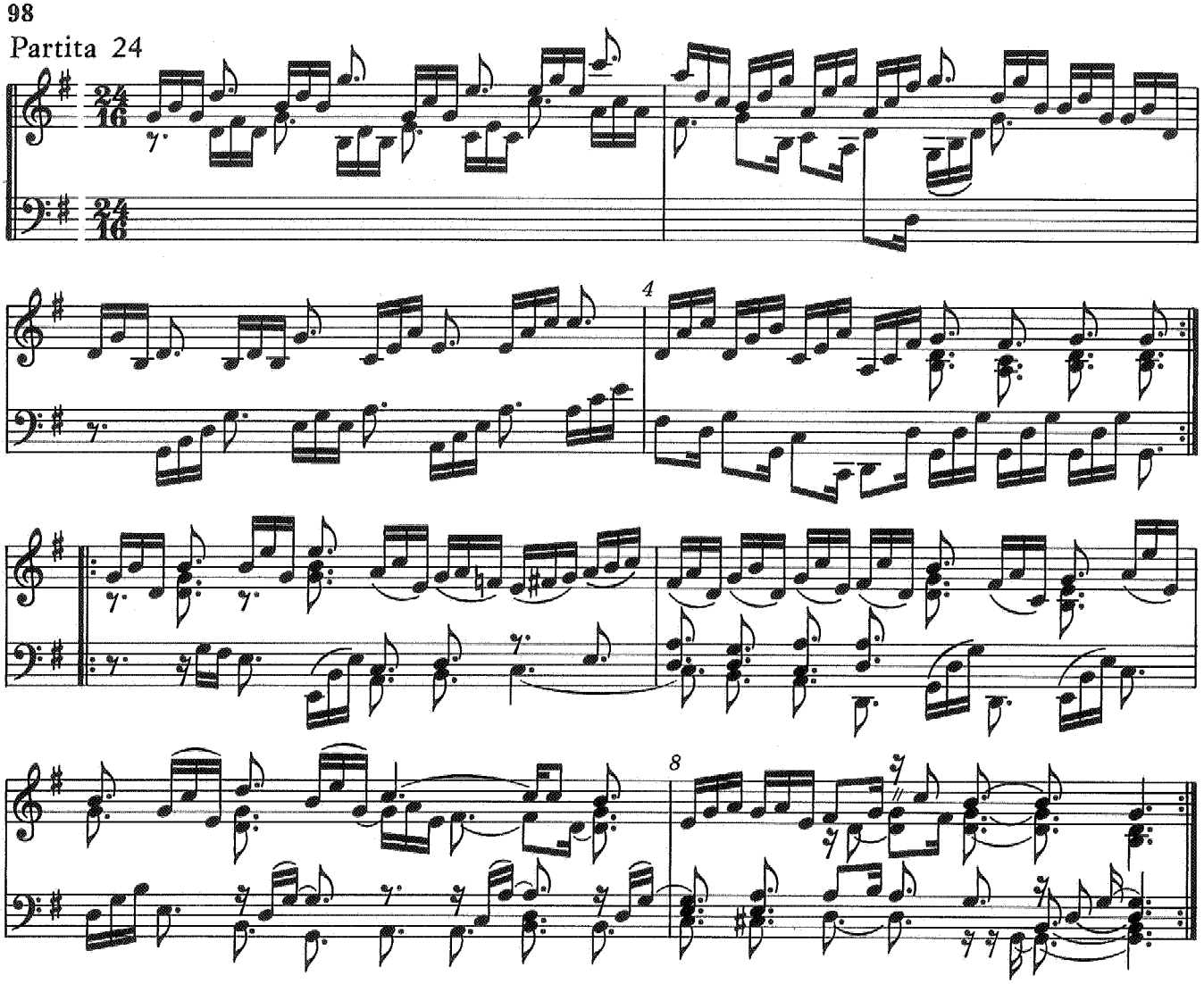
Partita 22



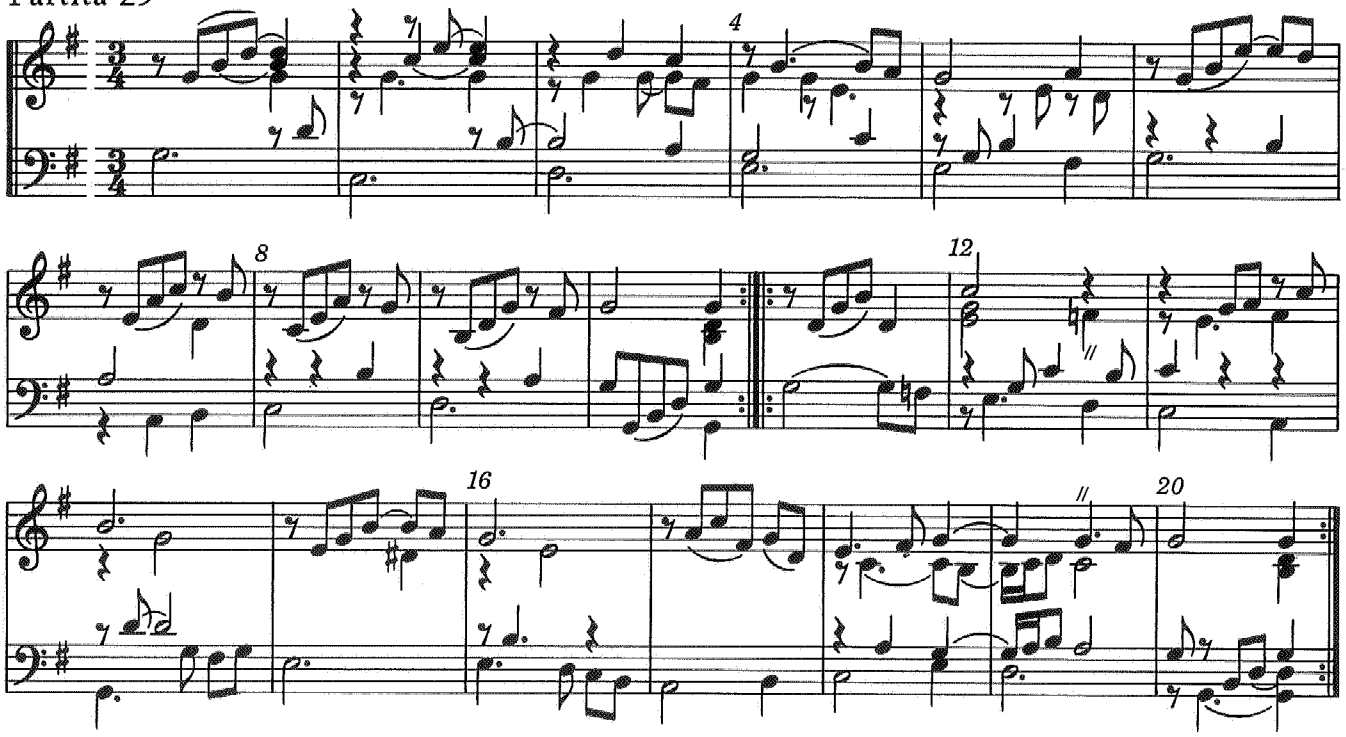
Partita 23



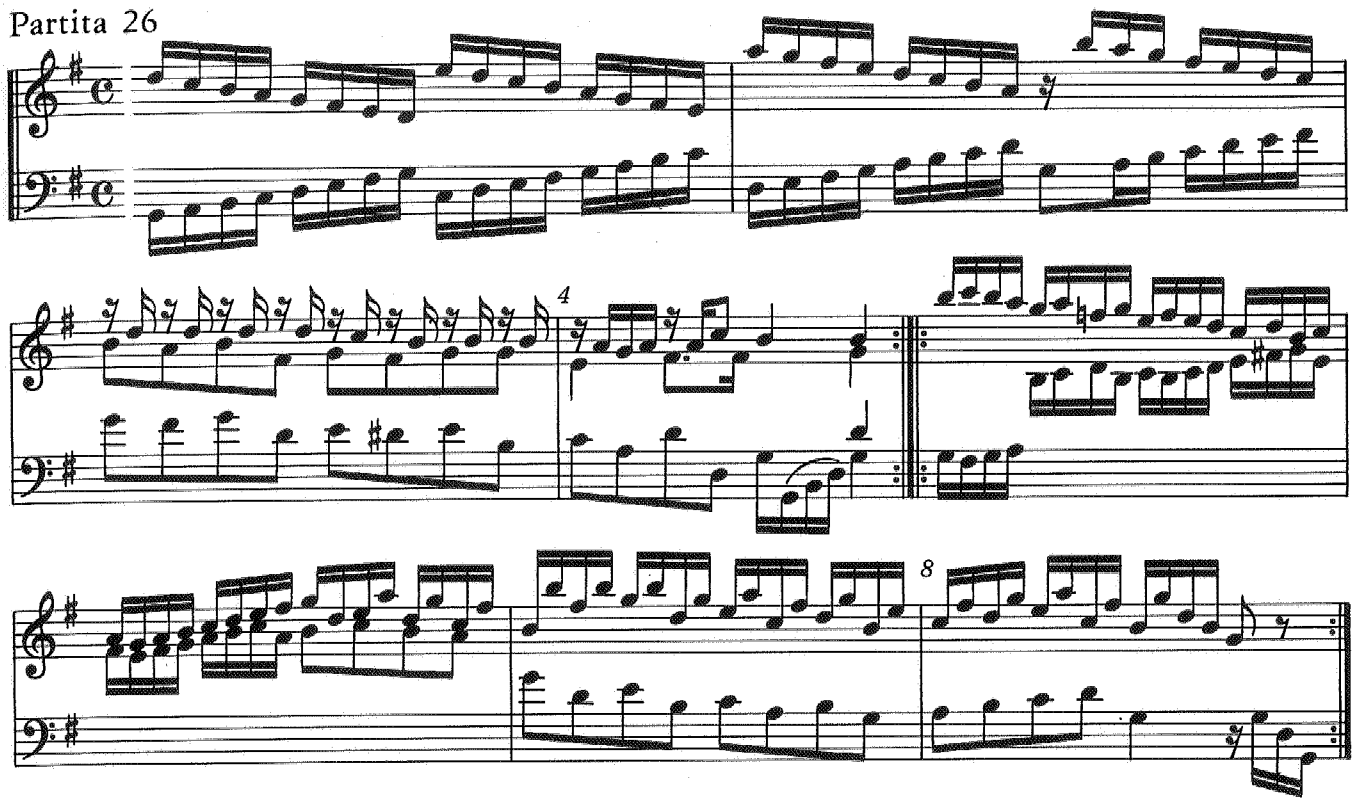
Partita 24



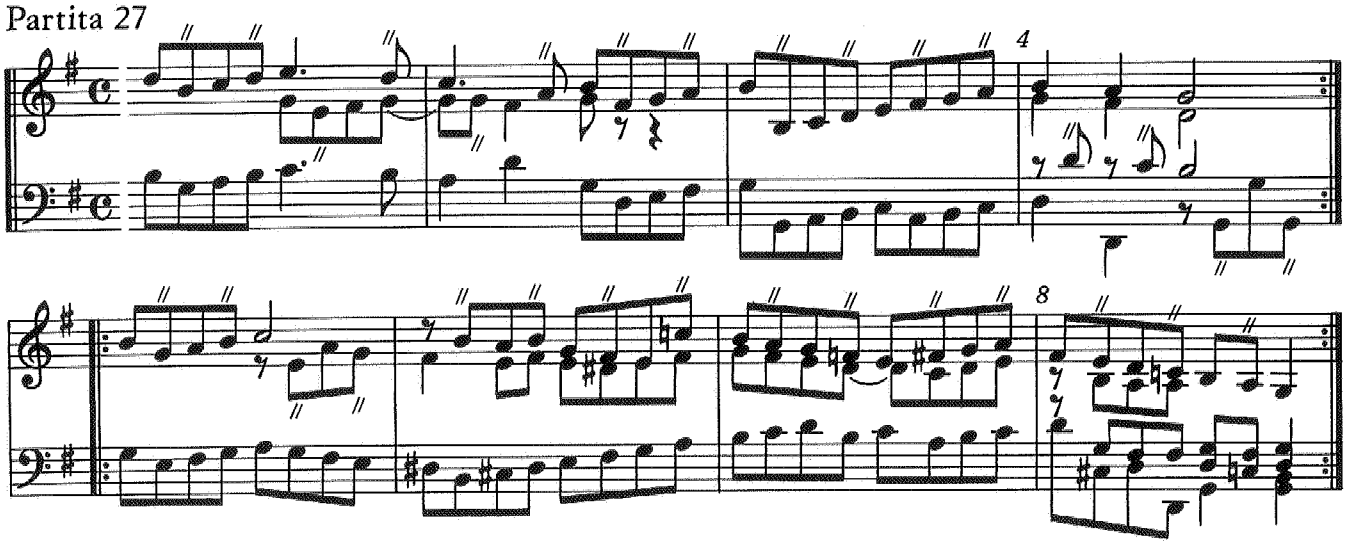
Partita 25



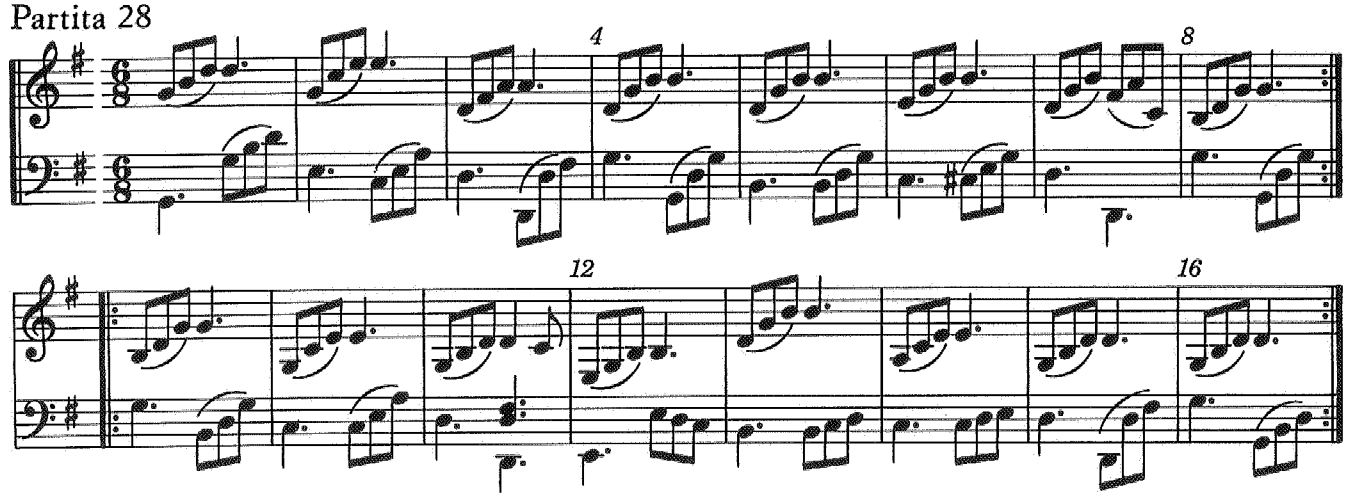
Partita 26



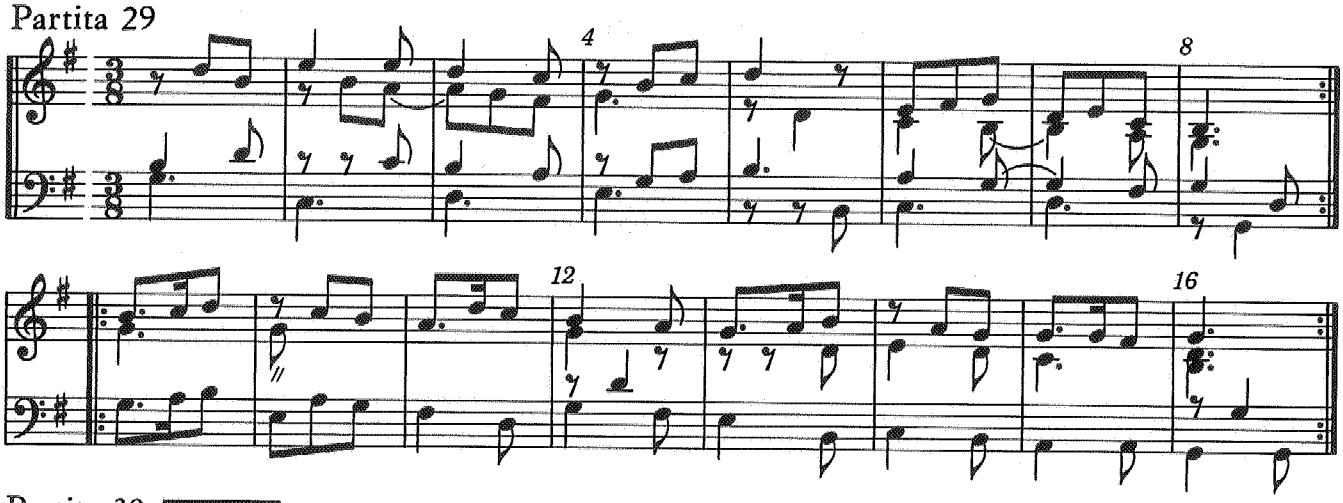
Partita 27



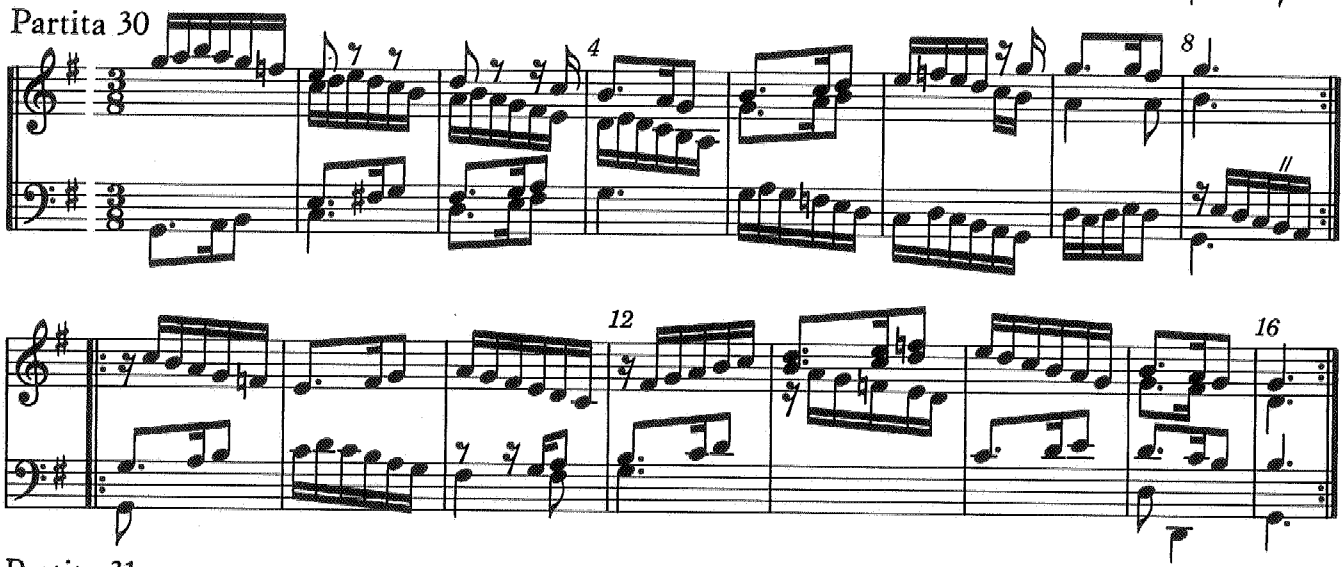
Partita 28



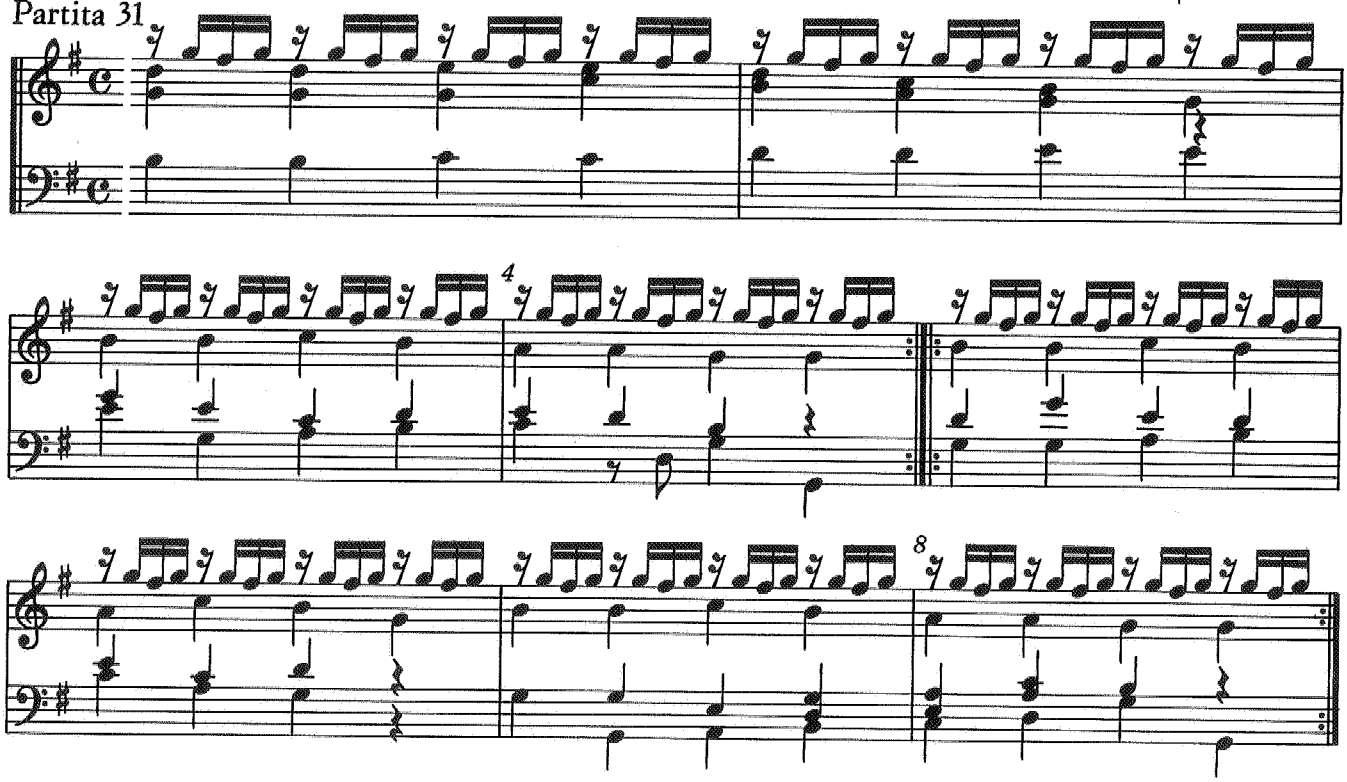
Partita 29



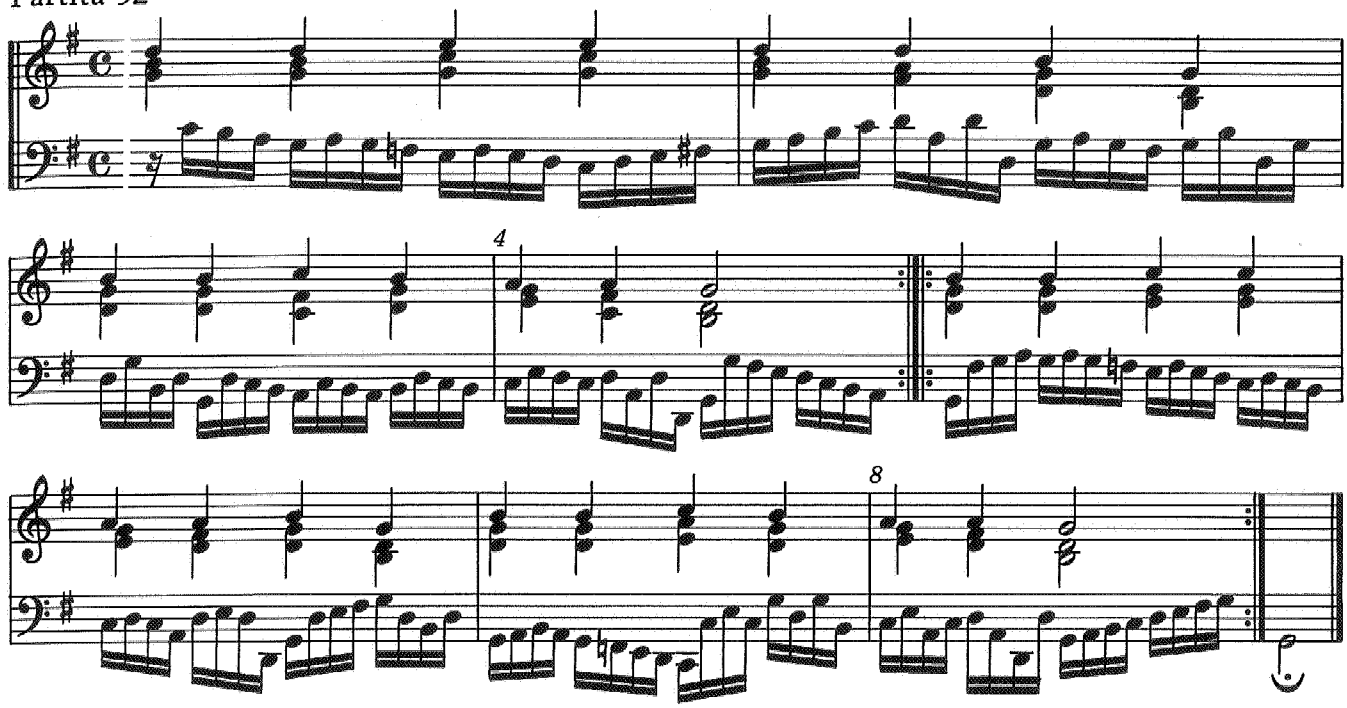
Partita 30



Partita 31



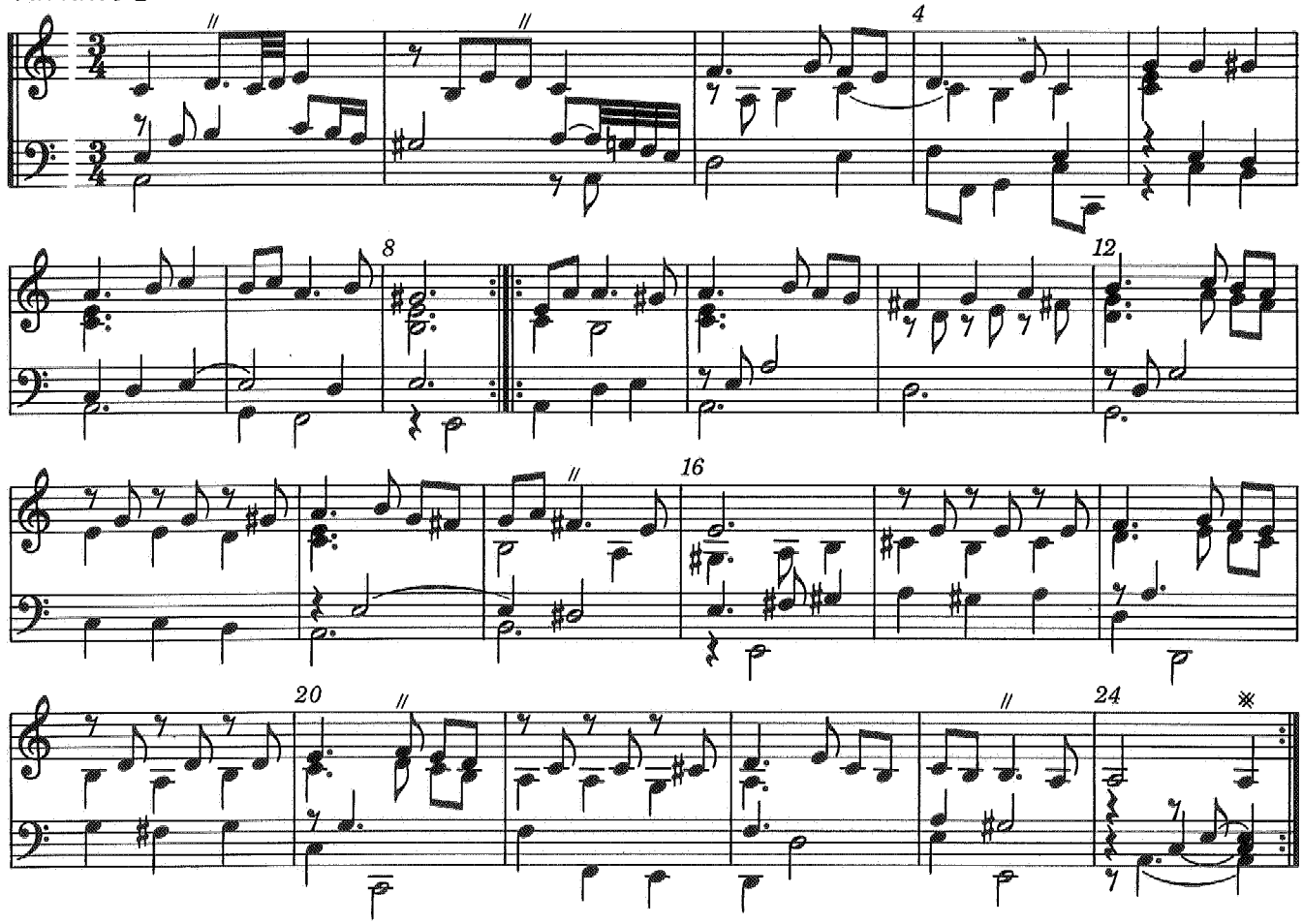
Partita 32



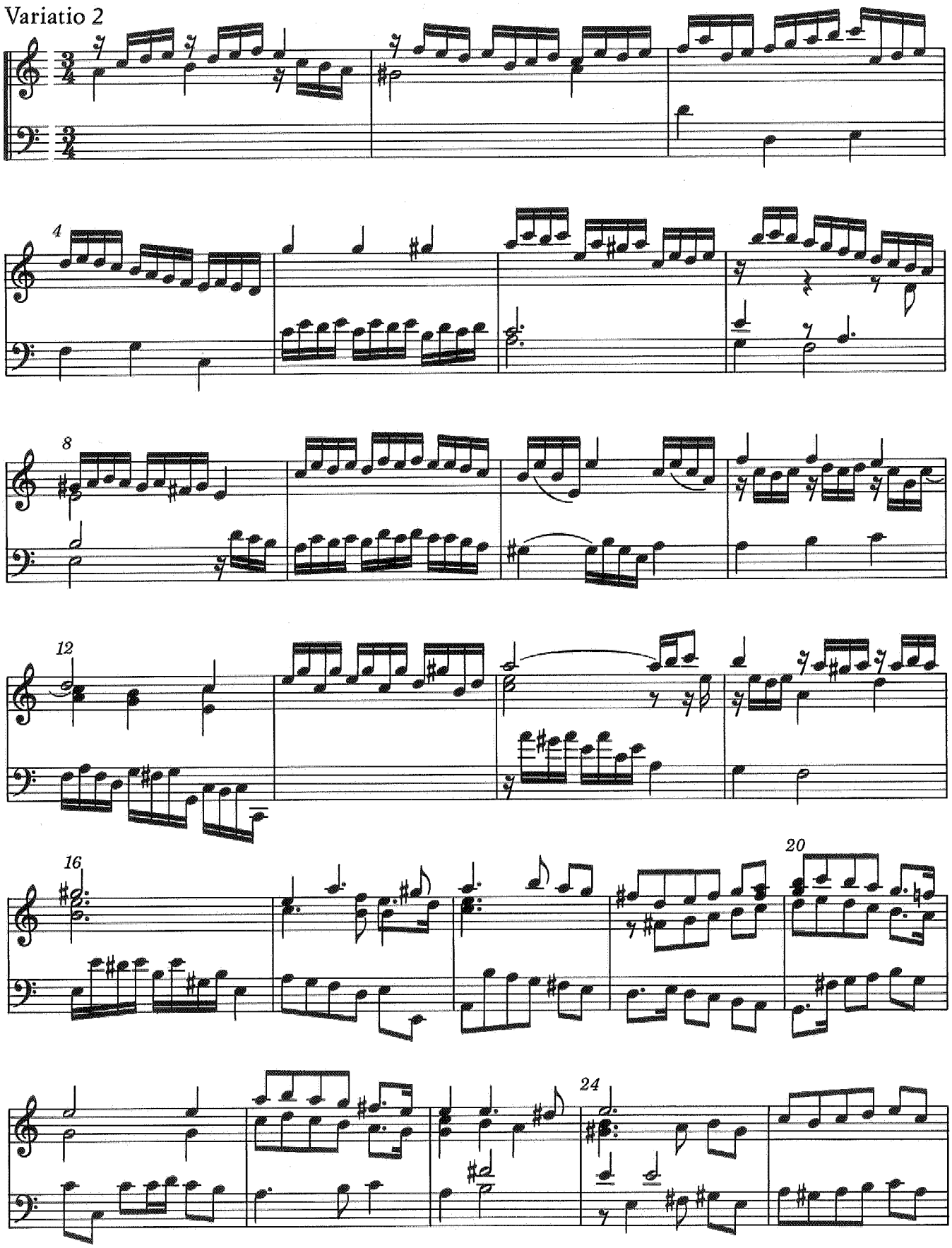
23. ARIA
(Partite diverse)

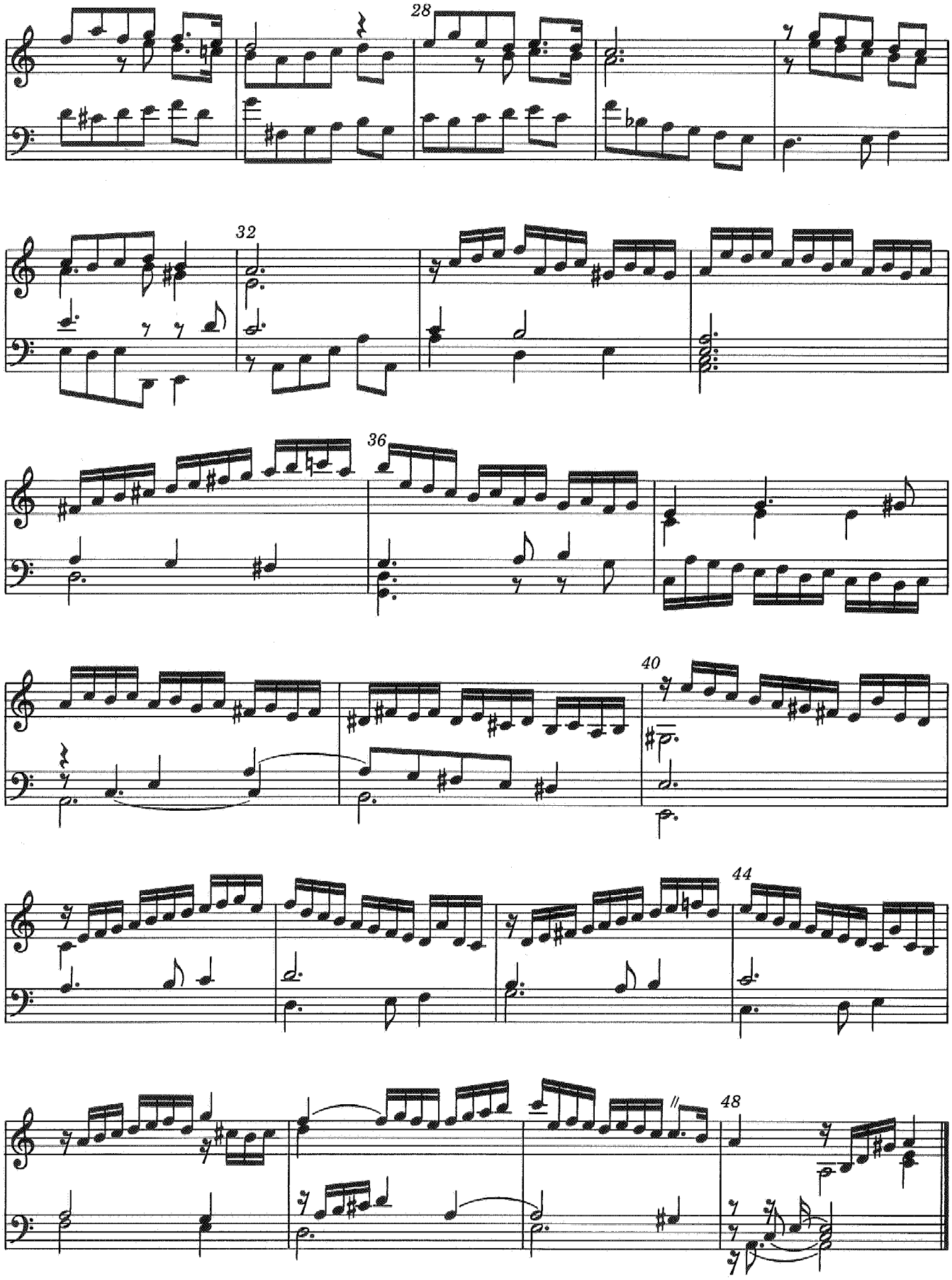
Variatio 1

BuxWV 249

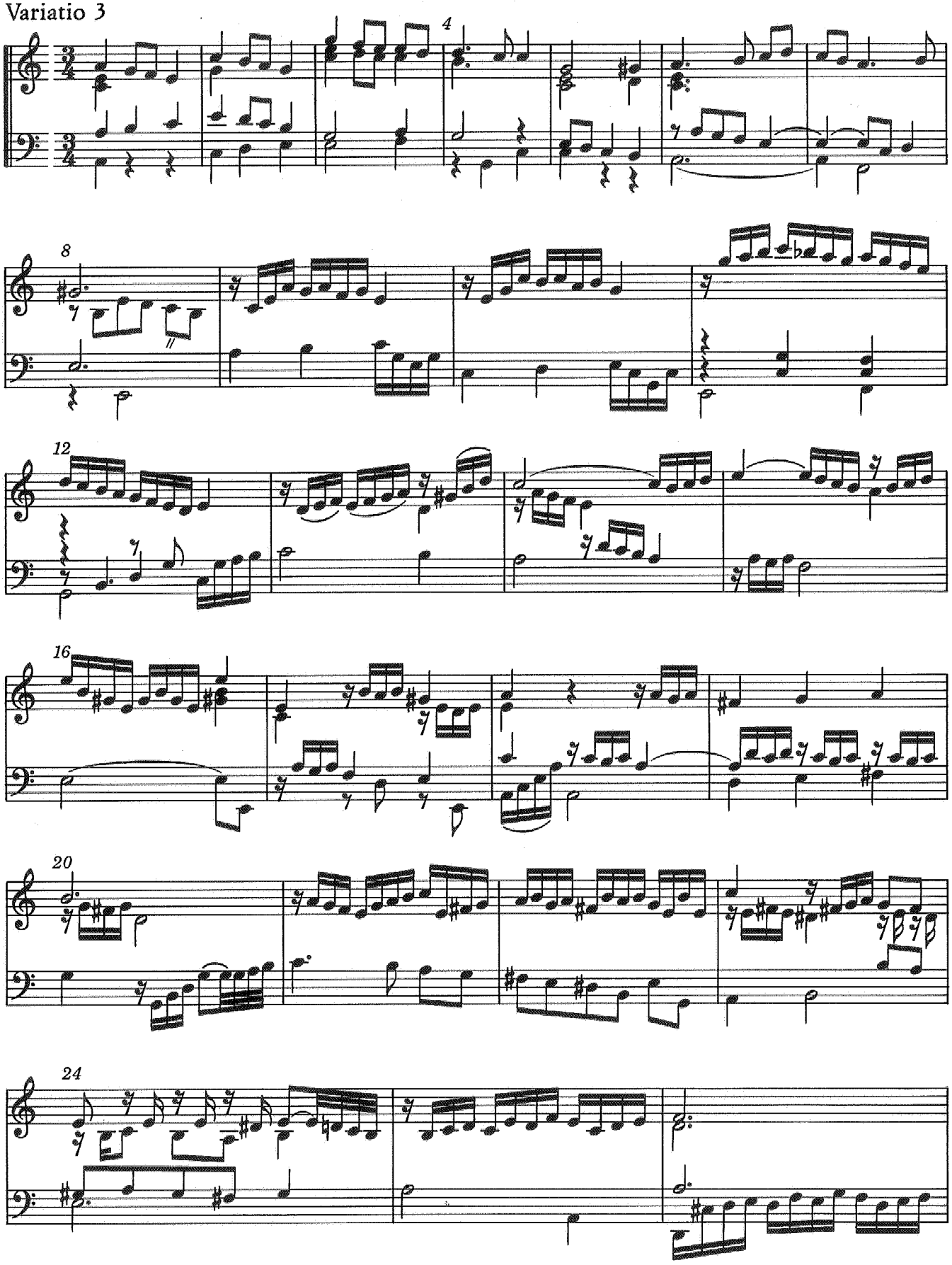


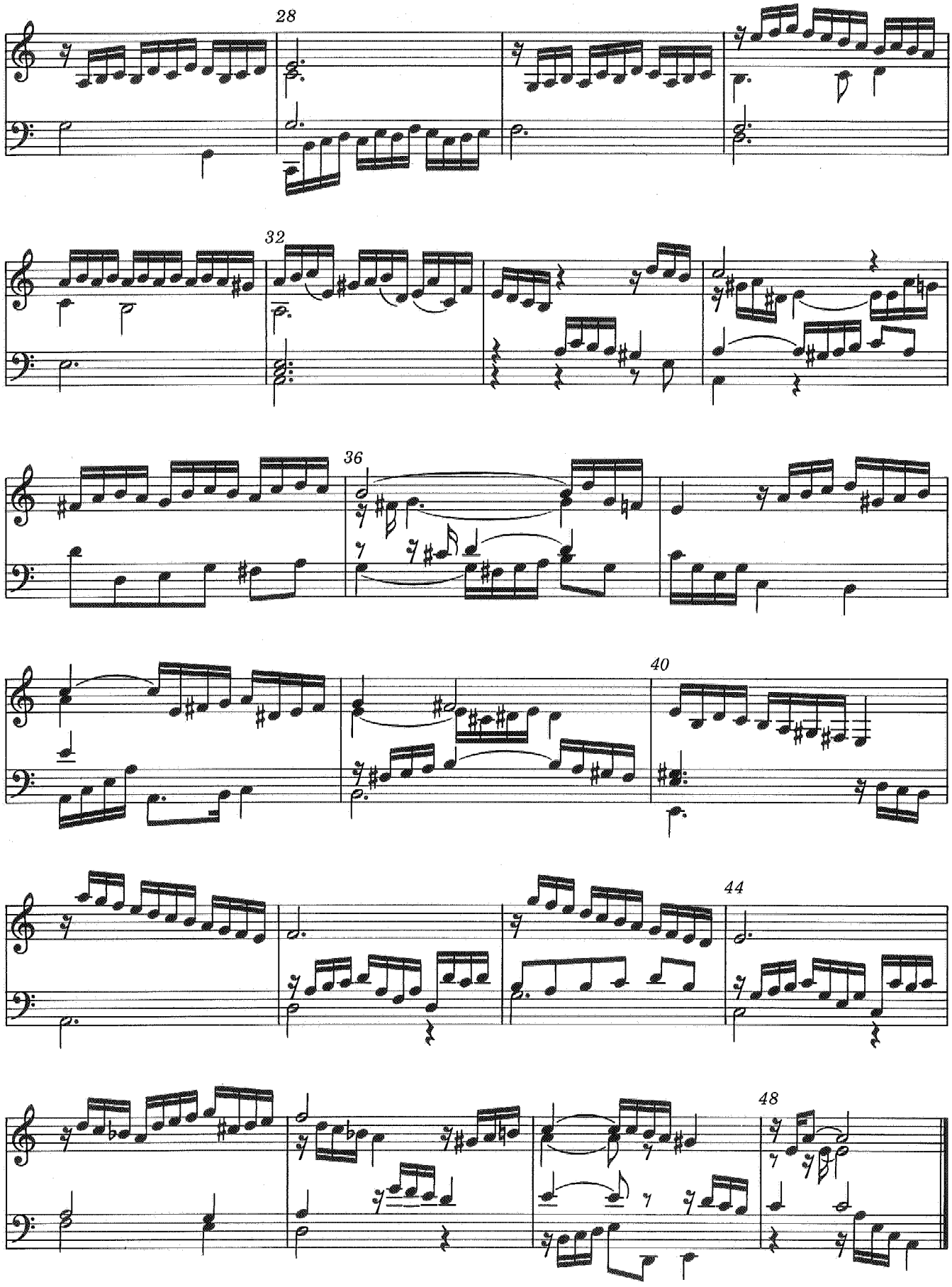
Variatio 2




28
32
36
40
44
48

Variatio 3



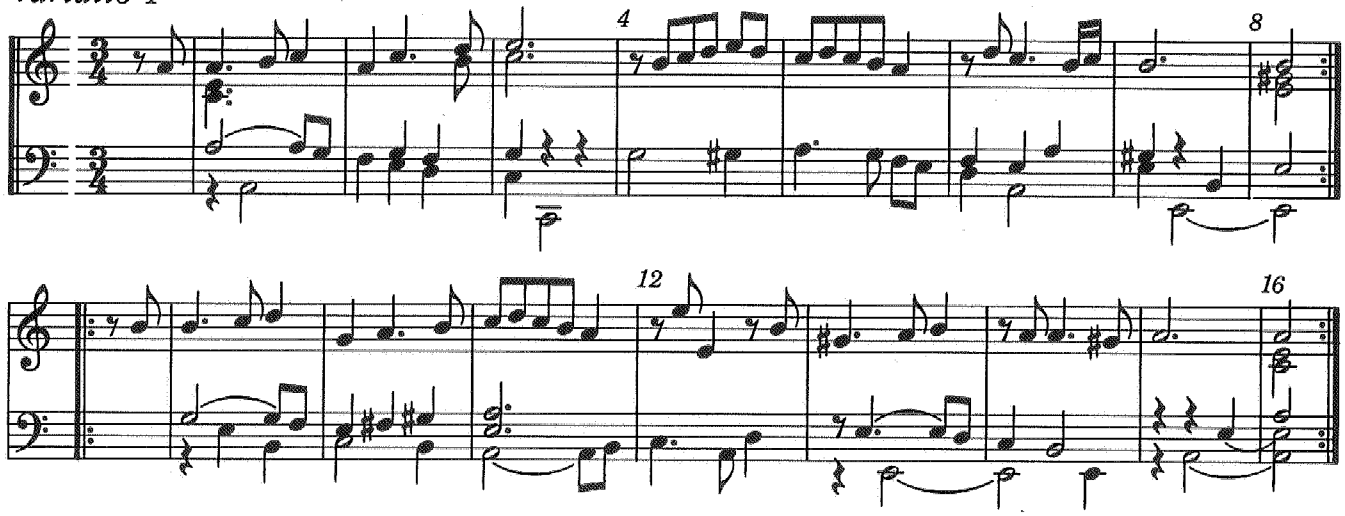

28
32
36
40
44
48

24. COURANTE SIMPLE

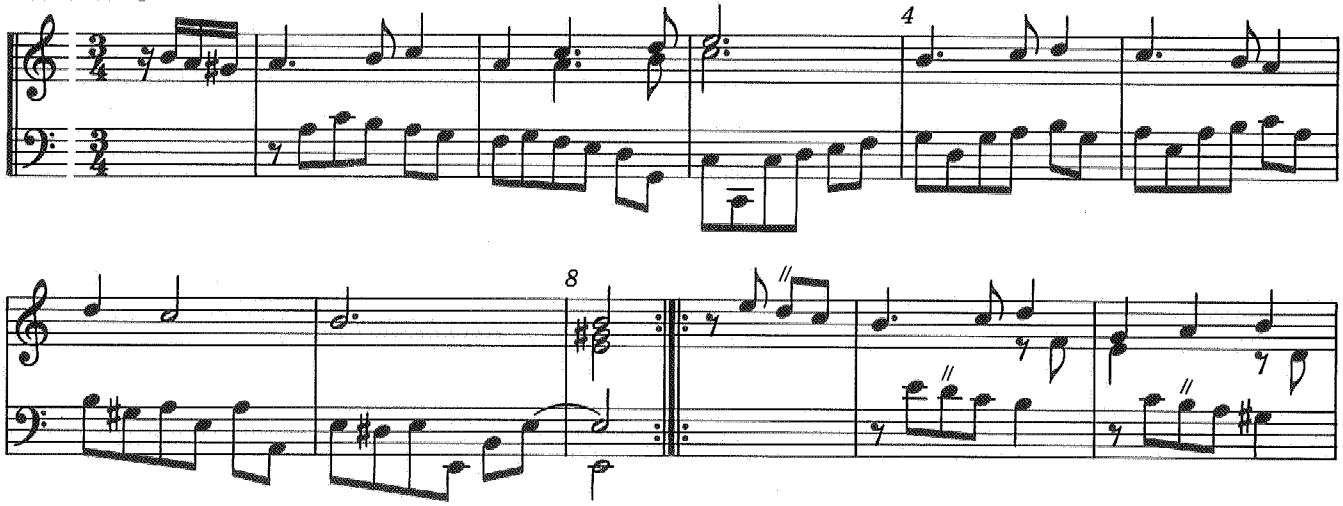
(Partite diverse)

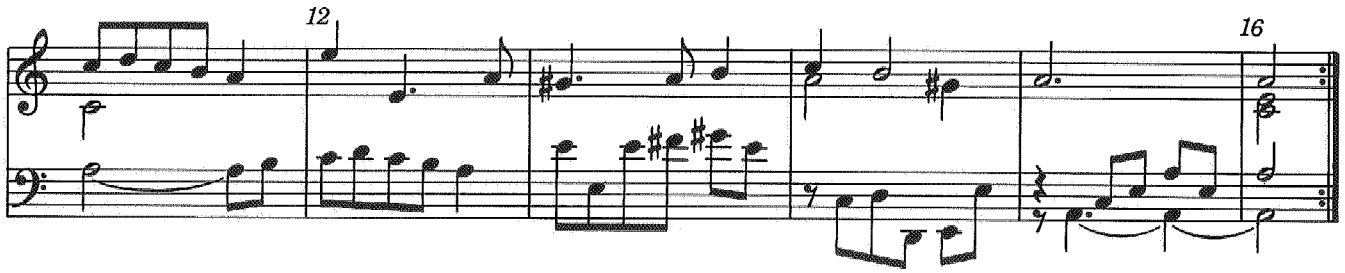
Variatio 1

Bux WV 245

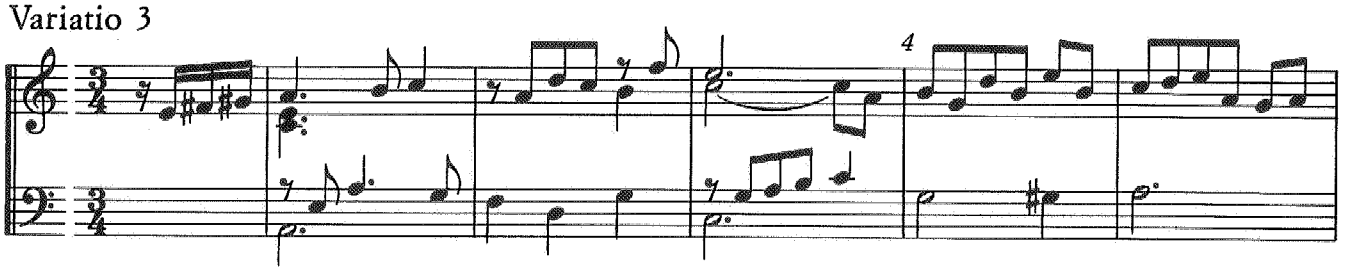


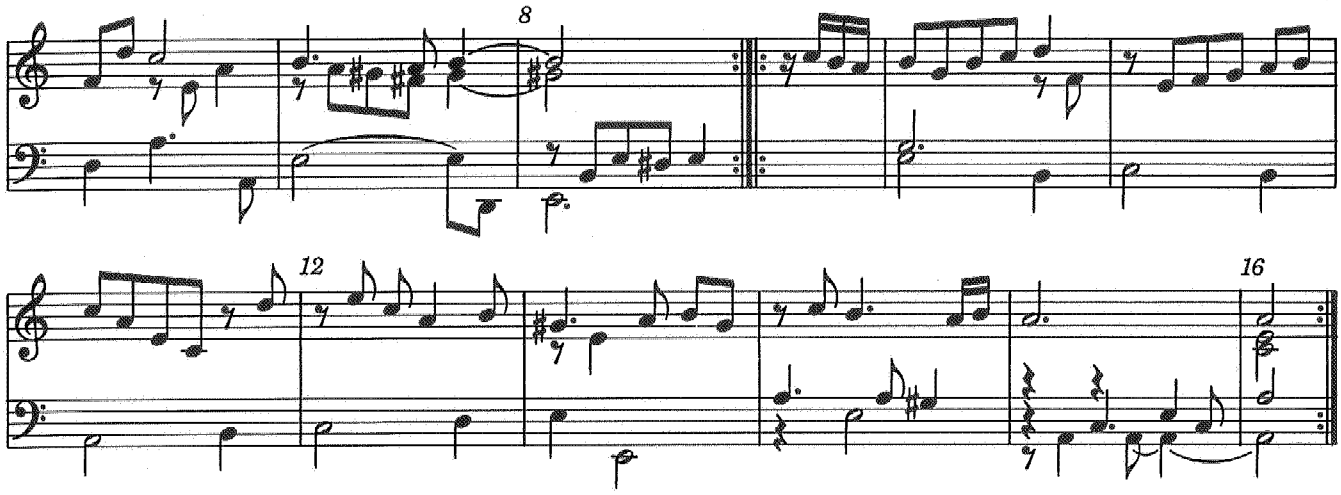
Variatio 2



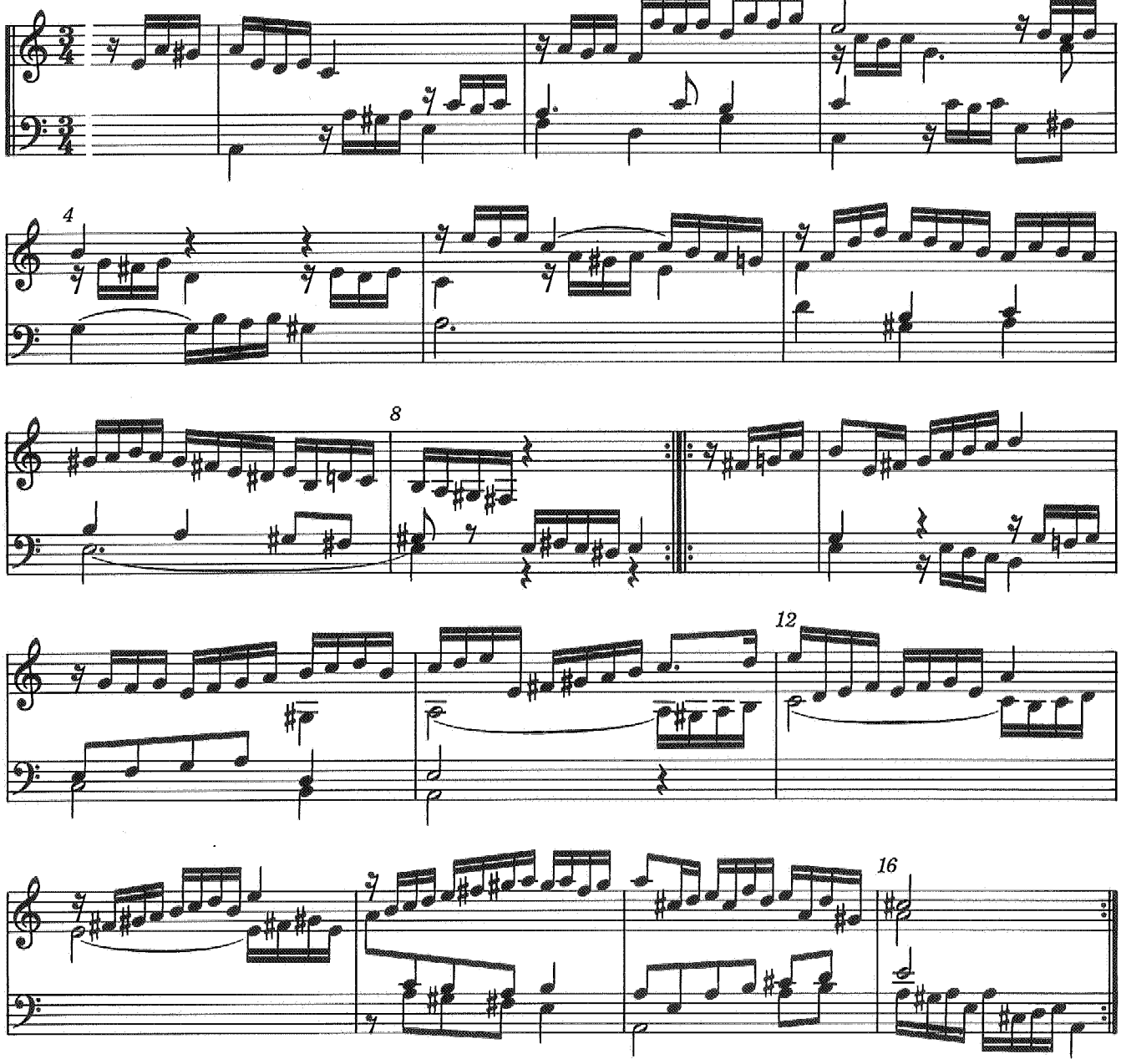


Variatio 3

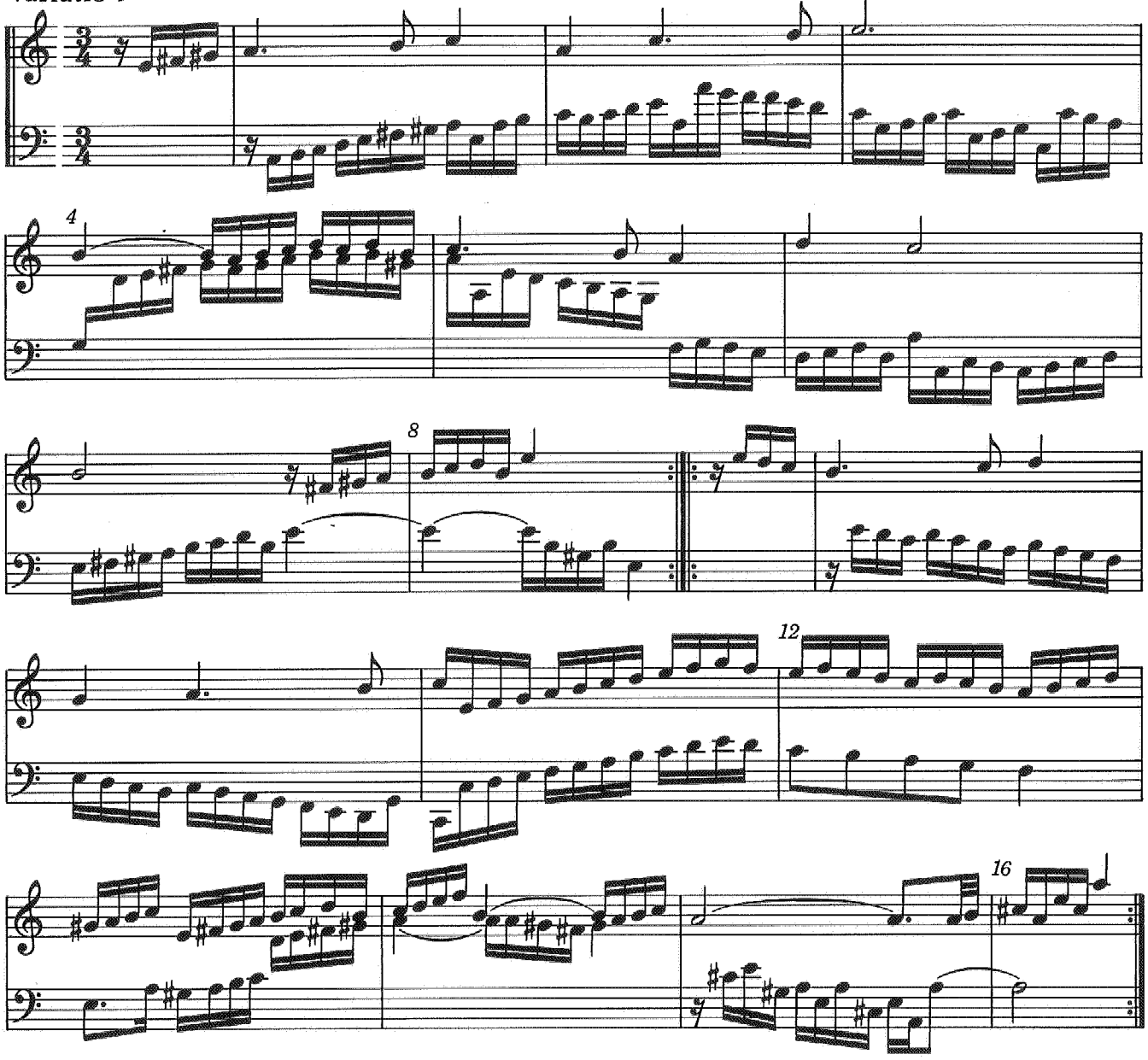




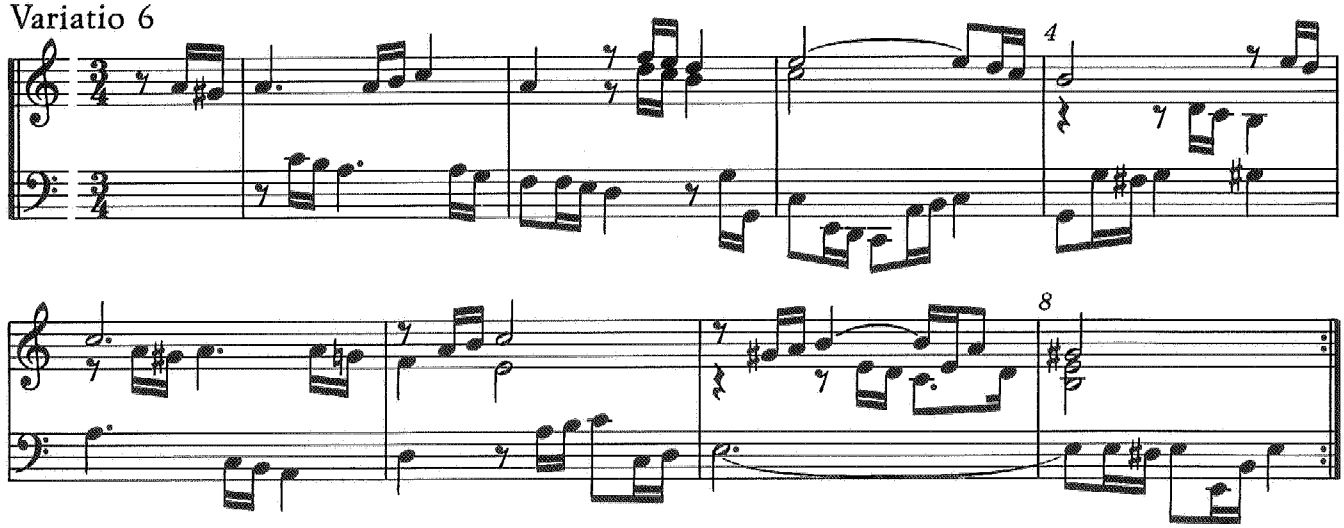
Variatio 4

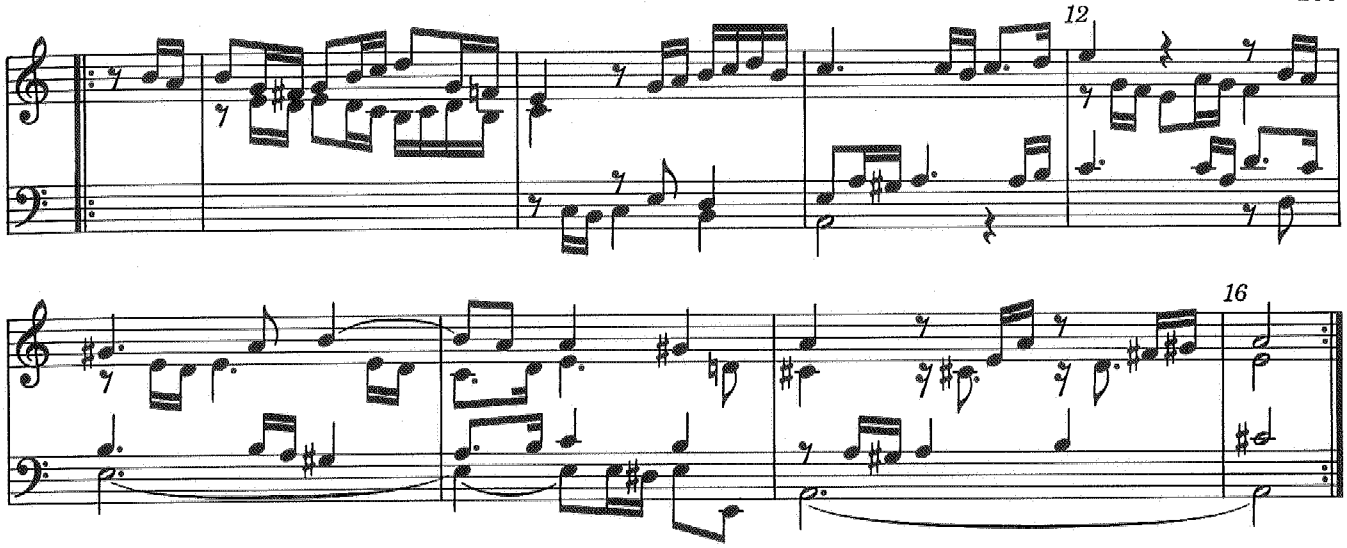


Variatio 5

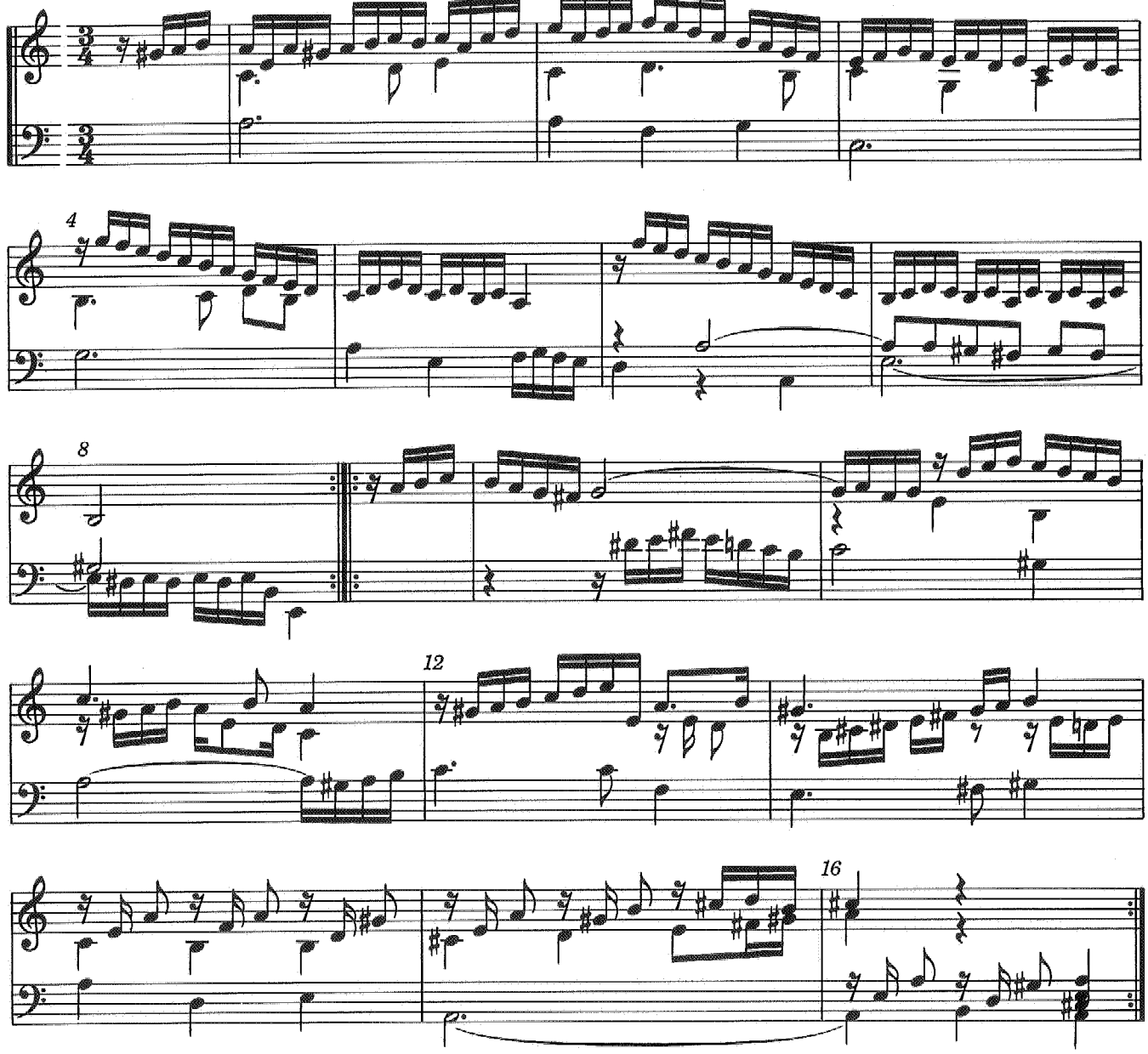


Variatio 6

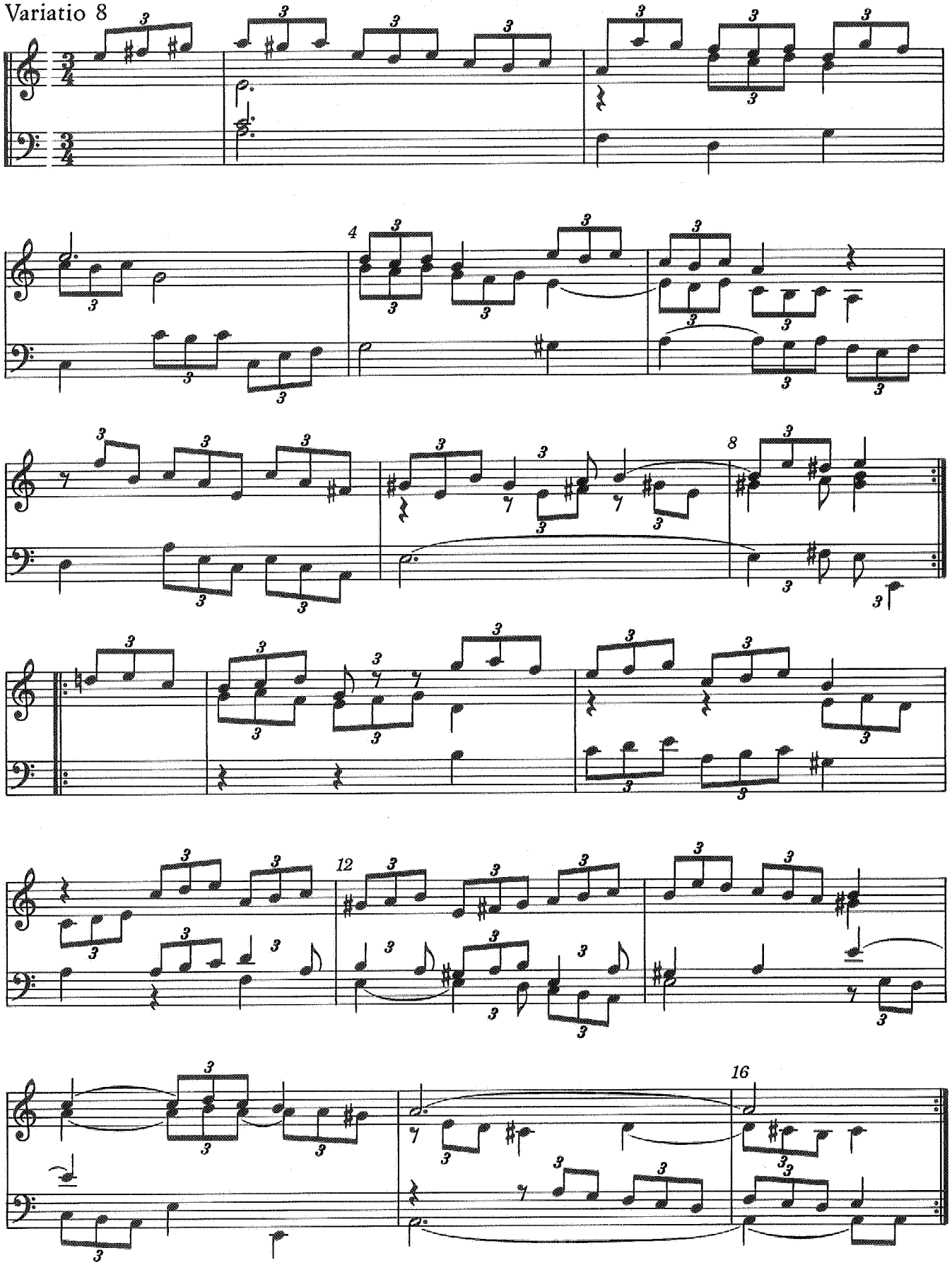




Variatio 7

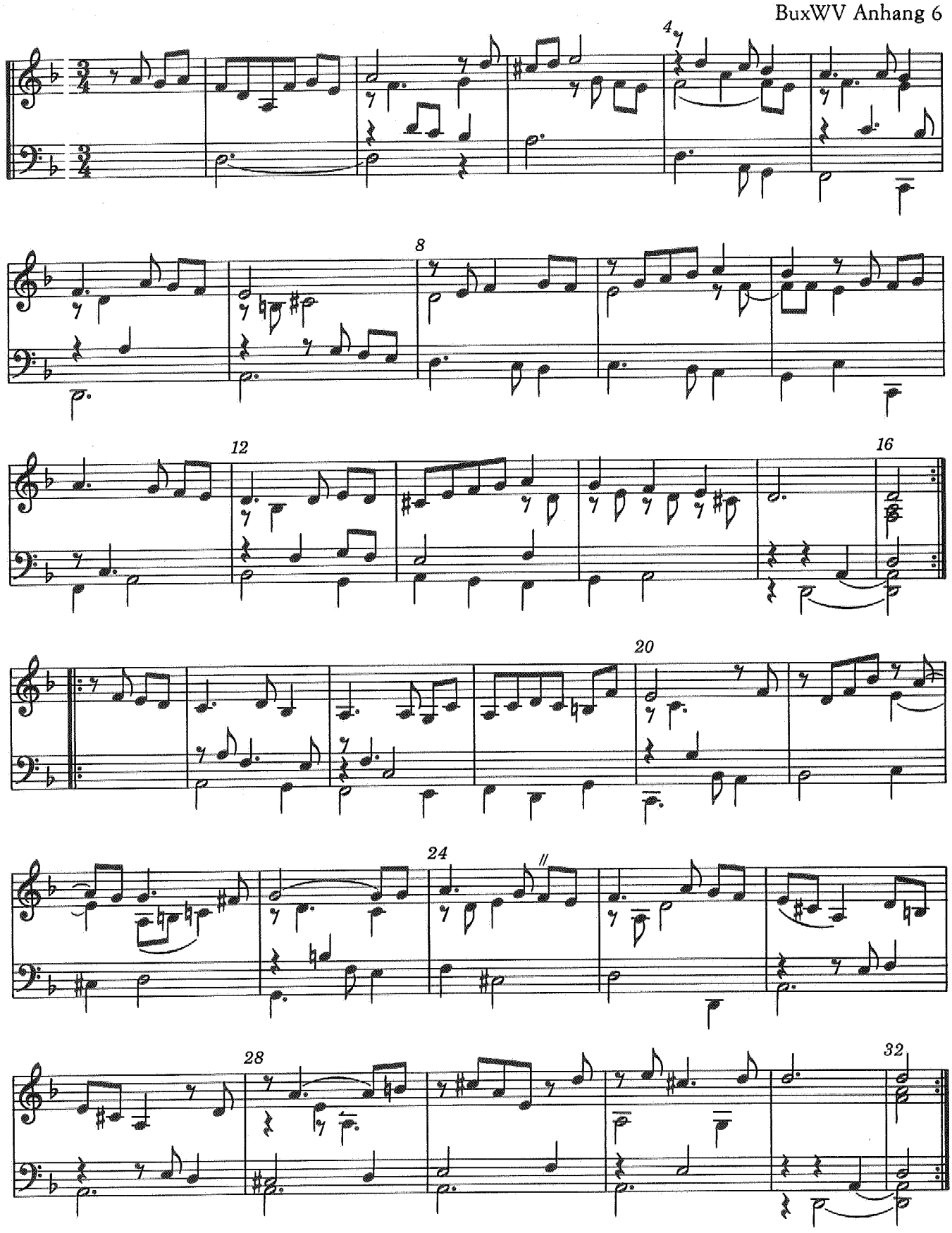


Variatio 8



25. COURANTE

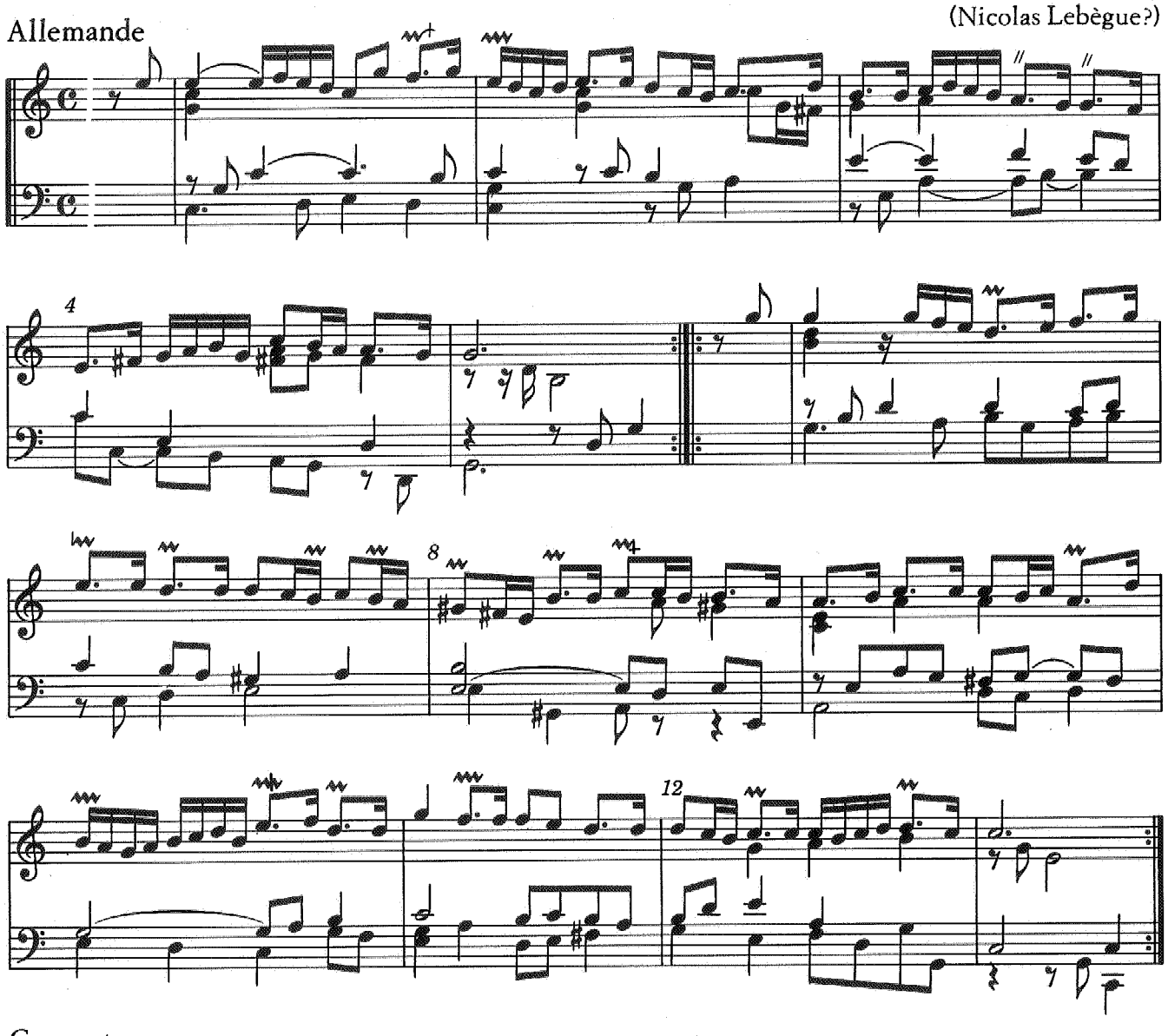
BuxWV Anhang 6



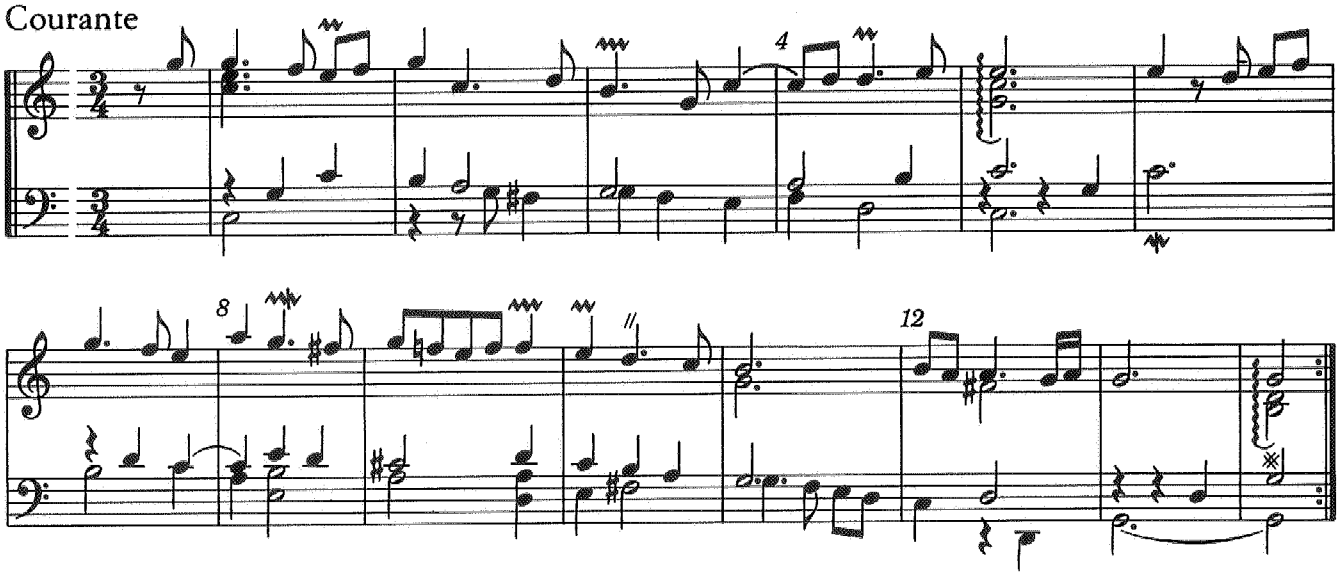
26. SUITE

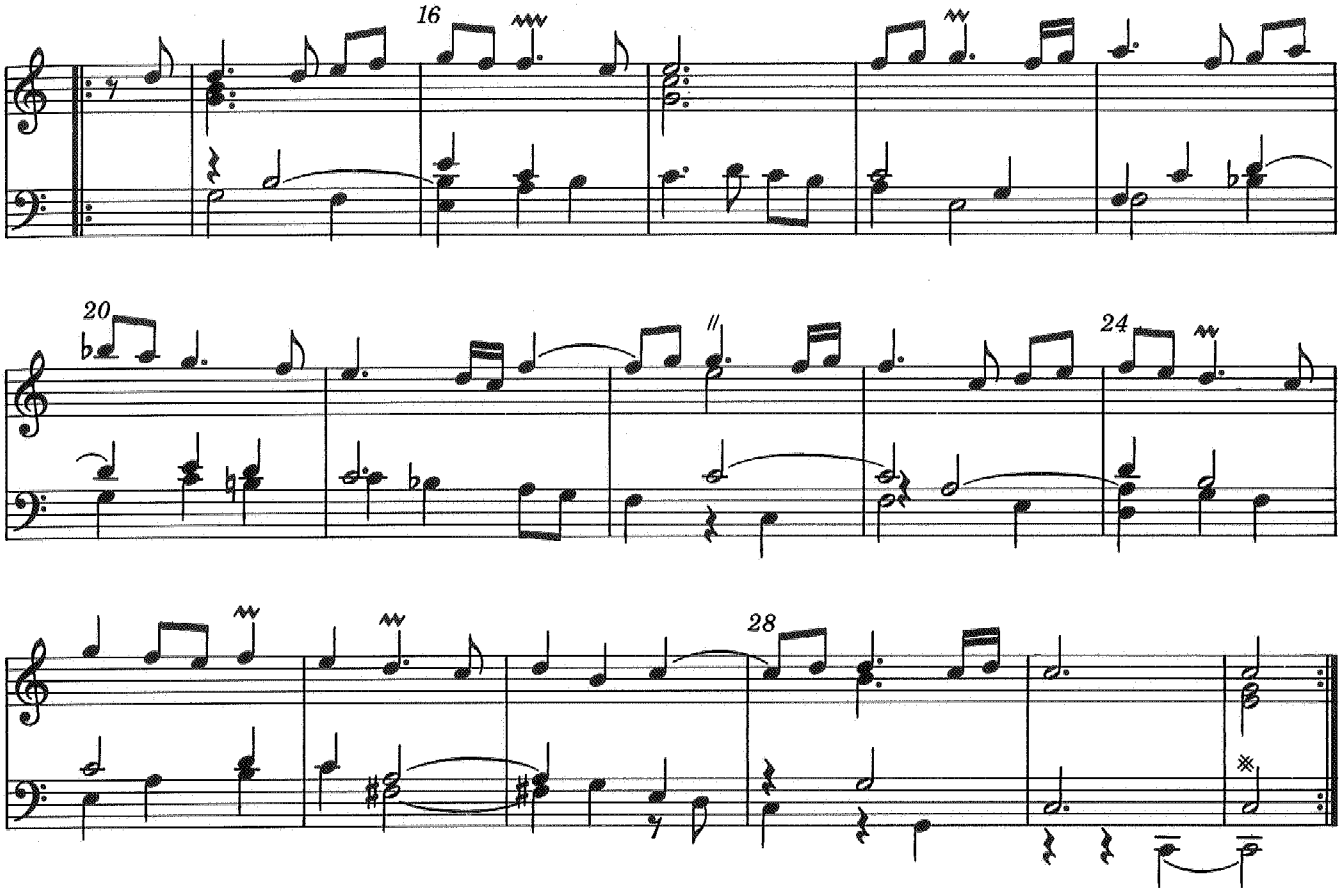
(BuxWV 229)
(Nicolas Lebègue?)

Allemande

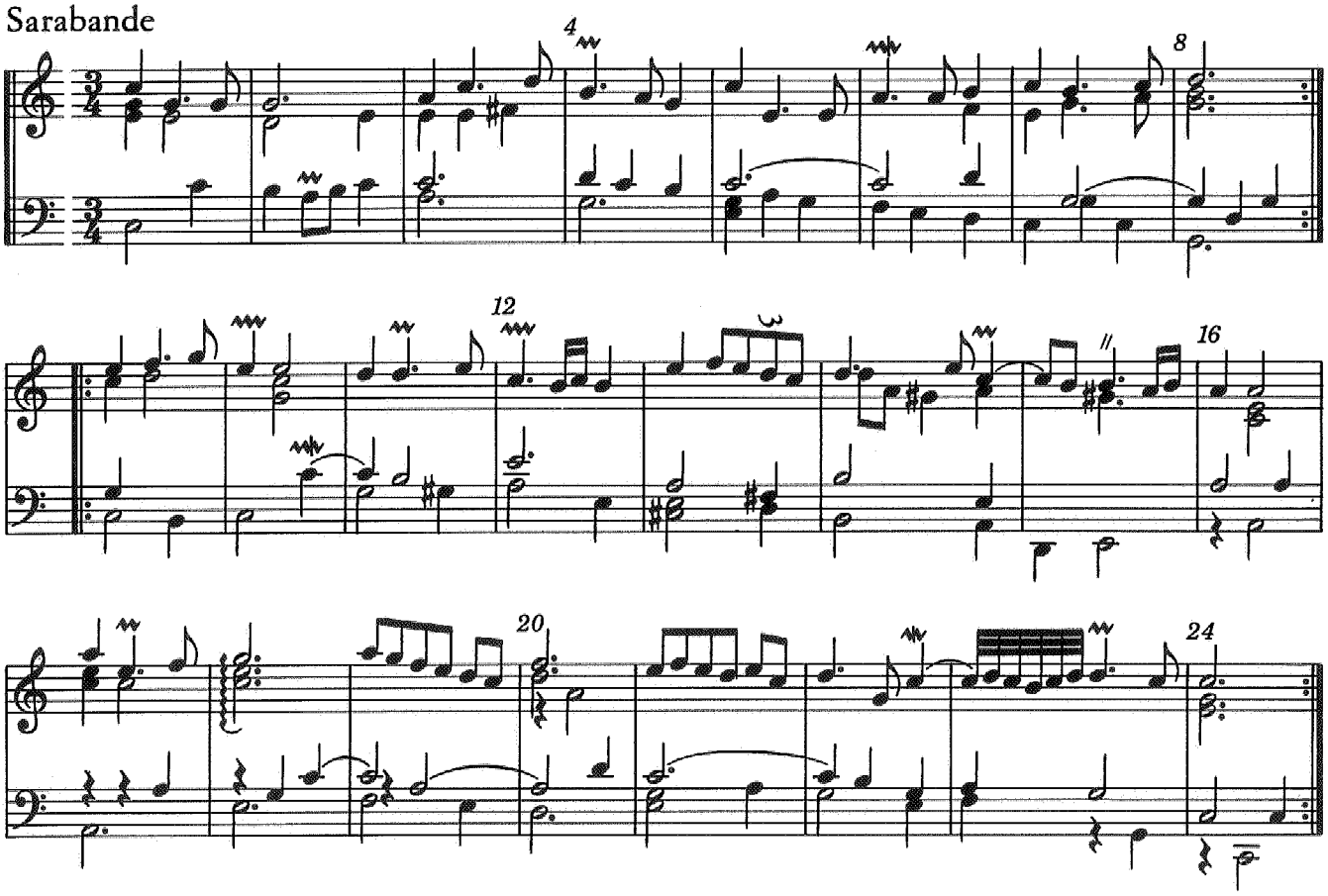


Courante



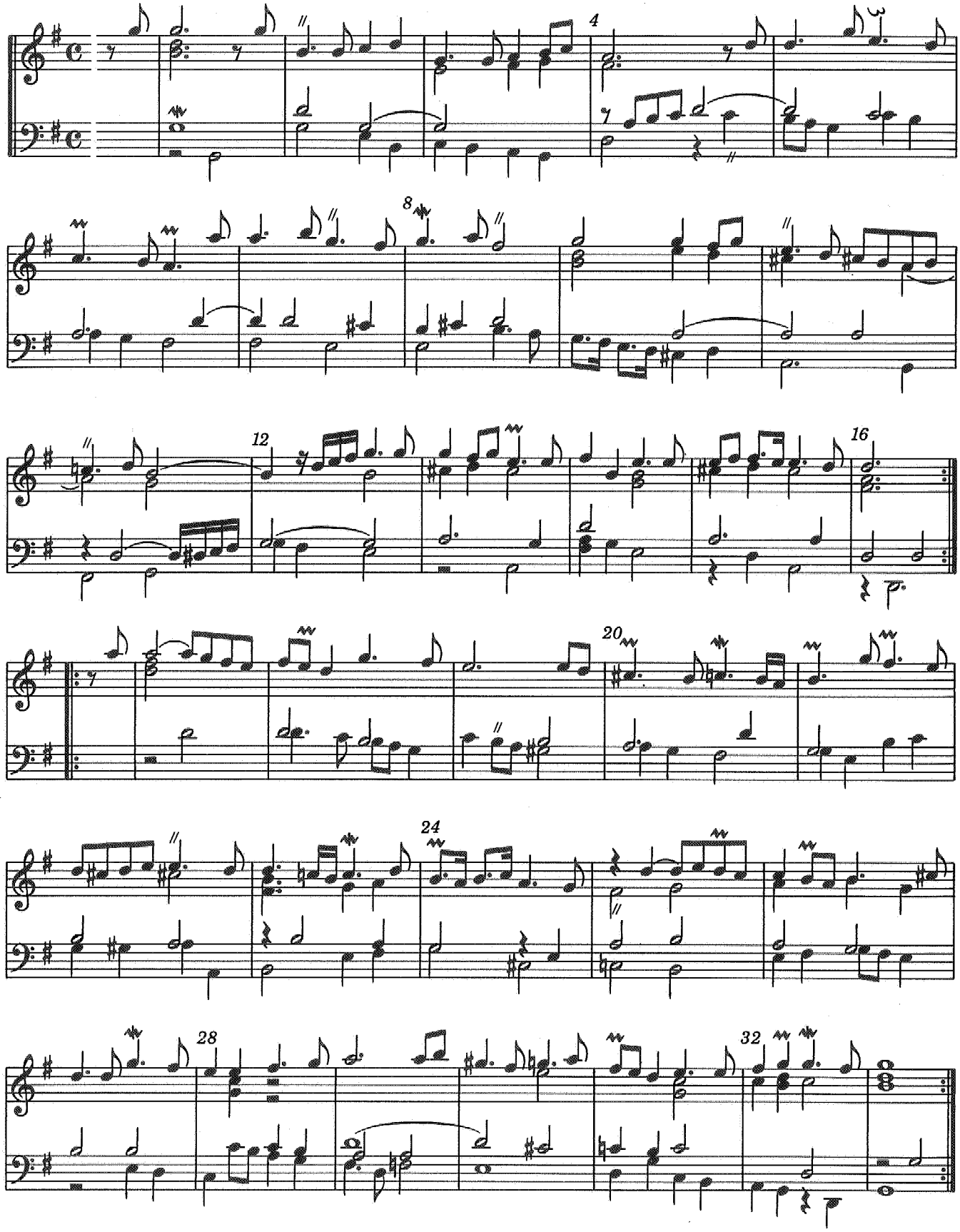


Sarabande



27. SIMPHONIE

BuxWV Anhang 8
(Nicolas Lebègue?)



Anmerkungen zur Edition

I Quellen

Buxtehudes Suiten und Variationen sind in 4 Quellen überliefert:

Q1 København (Dänemark), Det Kongelige Bibliotek (Mu 6806.1399/olim C II,49). Kodex (313 Bl., 40 Quaternionen) aus dem Besitz der Familie Ryge (Roskilde, Vallø, Nykøbing). Tabulatur (1 Schreiber), frühestens 1. Jahrzehnt des 18. Jh.s. Inhalt: BuxWV 226–230, 232–238, 240–250, Anh. 12 und 13 (= 2 Fehlzuweisungen: N. Lebègue, Second livre de clavessin 1687; Q1 abhängig vom Raubdruck Roger, Amsterdam 1701) sowie 8 Anonyma (identifiziert sind: Menuet [Lebègue 1687/1701], 3 Aria [Pachelbel: Hexachordum 1699], 1 Aria [Reincken: Schweiget mir]).

Q2 Lund (Schweden), Universitetsbibliotek (Saml. Wenster Litt. G. 29). Kodex (41 Bl., mehrfach Blattverluste) aus dem Besitz der Familie Kraus. Tabulatur, fol. 2–19 von 1 Hand („... Michael Vallentin Kraus/d: 17 Aug: 1710."), im übrigen Notenschrift mehrerer Schreiber (nach 1729?). Inhalt: Werke von „P. Radeck", „M. Radick", „D. B. Hudh" (fol. 16v–19v BuxWV 236).

Q3 Uppsala (Schweden), Universitetsbibliotek (Ihre 285). Konvolut (9 Faszikel); Fasz. II (Septenio, p. 17–44) Tabulatur von Thomas Ihre, um 1680. Inhalt: Suiten von „D. B. H." bzw. „DBH" (BuxWV 231, 238, 236, 239) und „J. A. Reinke".

Q4 Uppsala (Schweden, Universitetsbibliotek (Instrumentalmusik i handskrift 410). Kodex (37 Bl., 10 Binionen), „Possessor /Matth: Ternstedt", Beschriftung von 1 Hand in 4 Phasen (1. Phase 1704–1728?). Inhalt: 188 kurze Tanzsätze, 1 Suite von „D. Bouxtehoude." (p. 64–71, 2. Beschriftungsphase – um/nach 1730? –, BuxWV 236).

II Textkritik

Die nichtautographische Überlieferung bedarf eingehender Überprüfung in bezug auf die Verfasserschaft und die Authentizität der Werkgestalt. Die historisch-kritische Methode kann nur auf zwei Fälle von Mehrfachüberlieferung angewandt werden (Konkordanzen: BuxWV 236 in Q1, Q2, Q3, Q4; BuxWV 238 in Q1, Q3), die Kollation ergibt kein eindeutiges Bild (testes recentiores non deteriores). Für den Hauptanteil der Überlieferung (ca. 90% unica) kommt allein eine stilkritische Überprüfung in Betracht.

Aus stilkritischen Gründen nicht haltbar ist die Autorenangabe zu BuxWV 229 (Q1: D.B.H: [= D. Buxtehude]): Die dreistimmige Quartsext-Sextakkord-Verbindung (Allem. T. 3, 11; Cour. T. 10) ist nirgendwo bei Buxtehude, wohl aber bei Lebègue mehrfach nachweisbar. Die charakteristische Kadenzgestaltung (Allem. T. 5, 13) wäre für Buxtehude singulär, für Lebègue ist sie nahezu stereotyp. Fünf Fälle von „englischer Kadenz" sind in dieser Konzentration ungewöhnlich für Buxtehude. Verwendet wird ein Sondervorrat an französischen Ornamenten, der nur noch in der anonymen Simphonie BuxWV Anh. 8 vorkommt. Für BuxWV 229 und Anh. 8 (beide in Q1) ist die Autorschaft Lebègues sehr wahrscheinlich.

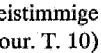
Die Überlieferungsqualität wird beeinträchtigt durch beabsichtigte oder unbeabsichtigte Fremdeinflüsse sowie durch Schreiber-Individualismen. Soweit eben möglich, werden erkennbare Überlieferungsmängel emendiert: bei Tabulaturen stellen Oktavversehen, Umstellung von Tonbuchstaben oder Rhythmuszeichen und das Fehlen von Bindebögen erfahrungsgemäß die häufigsten Fehlerursachen dar; die Beobachtung des Kontextes, der Satzstruktur, vorhandener Analogien sowie allgemeiner musikkundlicher Phänomene bieten am ehesten Anhaltspunkte zur Identifizierung bzw. Korrektur von Überlieferungsdefekten.

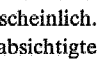
III Editionspraxis

Werktitel sind überwiegend Ergänzungen; falls original, werden sie ebenso wie die Satzbezeichnungen in moderner Schreibweise wiedergegeben. In der Akkolade grenzt eine Trennleere Zusätze – Schlüsselung, Tonartvorzeichnung, nichtoriginale Taktangabe – gegenüber dem Quellentext ab. Sämtliche Taktstriche sind, da sie in Tabulaturen fehlen, ergänzt worden. Der stimmige Charakter des Tastensatzes bleibt erhalten; in den Quellen selbst herrscht keineswegs immer Lagenklarheit vor; Konjunktionsstriche entfallen zwecks Entlastung des Notenbildes. Bis auf wenige intrikate Notationsfälle erfolgt die Schreibung der Notenwerte quellengetreu, hinsichtlich der Balkung nach modernem Standard. Pausen werden im allgemeinen nicht ergänzt, in Tripeltakten wird ihre Schreibweise nach Maßgabe der Sonatendrucke BuxWV 252–265 sowie gesicherter Kantate-Autographen vereinheitlicht. Unebenheiten bei Ripresa-Anschlüssen (Taktlänge) müßten erforderlichenfalls in der Spielpraxis ausgeglichen werden.

IV Verzierungen

Hinsichtlich der Ornamente ist die Überlieferung recht uneinheitlich (insofern verdächtig), und zwar sowohl was die Häufigkeit pro Satz als auch die Verschiedenartigkeit der Zeichen betrifft. Auf die diesbezügliche Sonderstellung von BuxWV 229 und Anh. 8 wurde bereits hingewiesen (s. II); ähnlich verhält es sich mit BuxWV 226 und 228: allein hier kommt neben den gebräuchlichen Ornamenten das Zeichen v vor – erstmals in der Hauptquelle Q1 überhaupt, zudem in 2 aufeinanderfolgenden Suiten sowie am Ende der Tabulatur (diese Merkmale deuten auf Sondertradition hin). Dieses v-Zeichen ist nicht eindeutig bestimmbar, da zeitgenössische Theoretiker unterschiedliche Erklärungen bieten (z.B. Loulié, 1696: Martellement simple, dreitönig: ; anders St. Lambert, 1702: Aspiration, zweitönig:). Ein wichtiger Anhaltspunkt für die Buxtehudiana in Q1 ergibt sich aus der Beobachtung, daß der Schreiber von Q1 die Agréments des Lebègue-Drucks (s.o.) mit folgenden deutschen Zeichen identifiziert:

~ (cadence, tremblement: )	entspricht // (Praller?)
(pincement:)	entspricht ✻ (Mordent?)
(coulé:)	entspricht

Ob diese Entsprechungen auch für die authentische Buxtehude-Spielpraxis gelten, ist im einzelnen zweifelhaft, weil die deutschen Zeichen möglicherweise eine eigene (nord)deutsche Tradition bzw. Verzierungspraxis repräsentieren (Fortbestand der Fundamentpraxis Buchners: // = duas esse simul tangendas?); sicher zu sein scheint nur die allgemeine Bedeutung der Hauptzeichen: // meint eine Verzierung mit oberer, ✻ mit unterer Nebennote. Das Zeichen ω scheint doppelte Bedeutung zu haben: Coulé und Martellement double (Loulié, 1696: vv entspricht ).

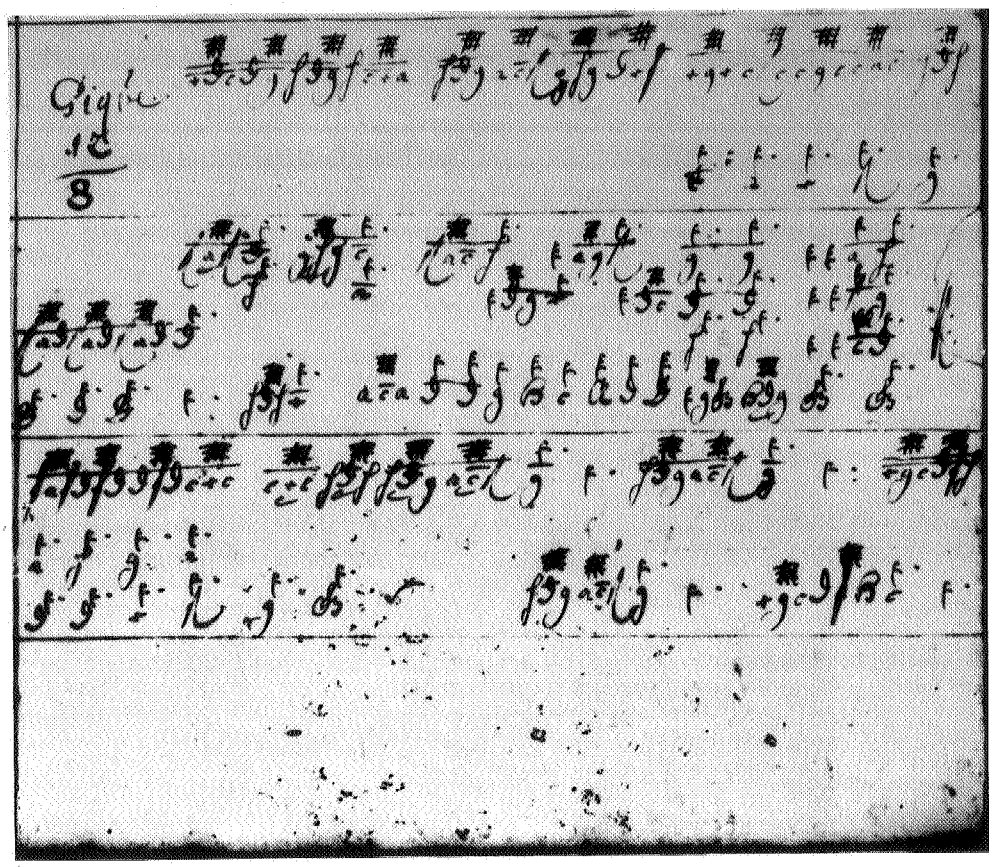
V Bögen

Neben Bindebögen kommen Artikulations- und Akkumulationsbögen vor. Der Artikulationsbogen steht über zwei- und dreitönigen Tonfolgen; insbesondere beim dreitönigen Sekundgang oder – auf- oder abwärts – darf die Bogensetzung analog zahlreichen Beispielen in den Sonatendrucken als authentisch gelten. Die vom Akkumulationsbogen erfaßten Einzeltöne (meist Bestandteile eines Akkords) sollen sukzessiv zu einem Gesamtklang zusammentreten (Akkumulation), wobei der Spieler die Dauer und mitunter auch die Auswahl der (geeigneten, harmonietragenden) Töne angemessen bestimmt. Diese abkürzende Schreibweise tritt auch unmittelbar neben der realen Notation des Akkumulationseffekts auf; an bestimmten Stellen (Kontext, Akkordbildung) dürfte derselbe Effekt vermutlich auch dann, wenn ein Bogen fehlt, vom Komponisten intendiert sein. In den Tabulaturen erfolgt die Bogensetzung nicht immer eindeutig präzis in bezug auf Anfang und Ende des Bogens.

VI Einzelnachweise

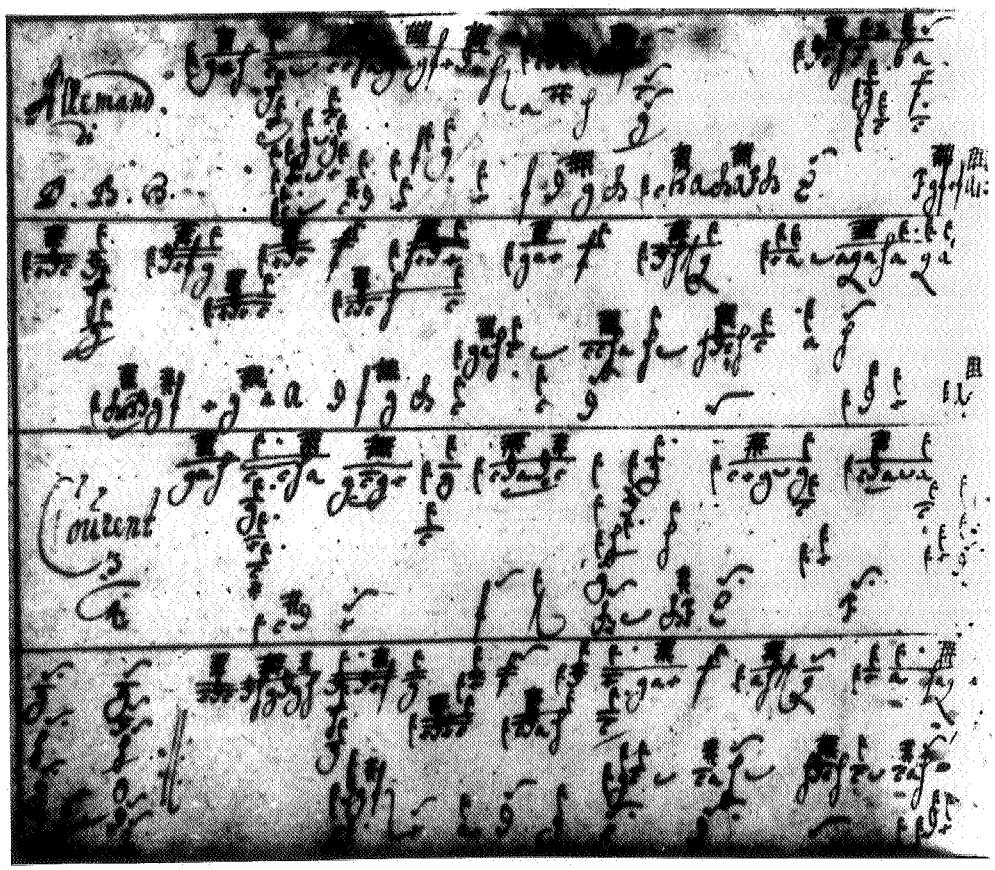
Einzelnachweise der Herausgeberentscheidungen, die – abweichend vom Quellentext – die vermutlich originale Lesart wiederherzustellen bemüht sind, müssen hier aus Platzmangel entfallen; sie sind jedoch in der wissenschaftlichen Ausgabe (D. Buxtehude, Sämtliche Suiten und Variationen, hrsg. von Kl. Beckmann, Edition Breitkopf Nr. 8078) enthalten.

Recklinghausen, im Frühjahr 1980 Klaus Beckmann



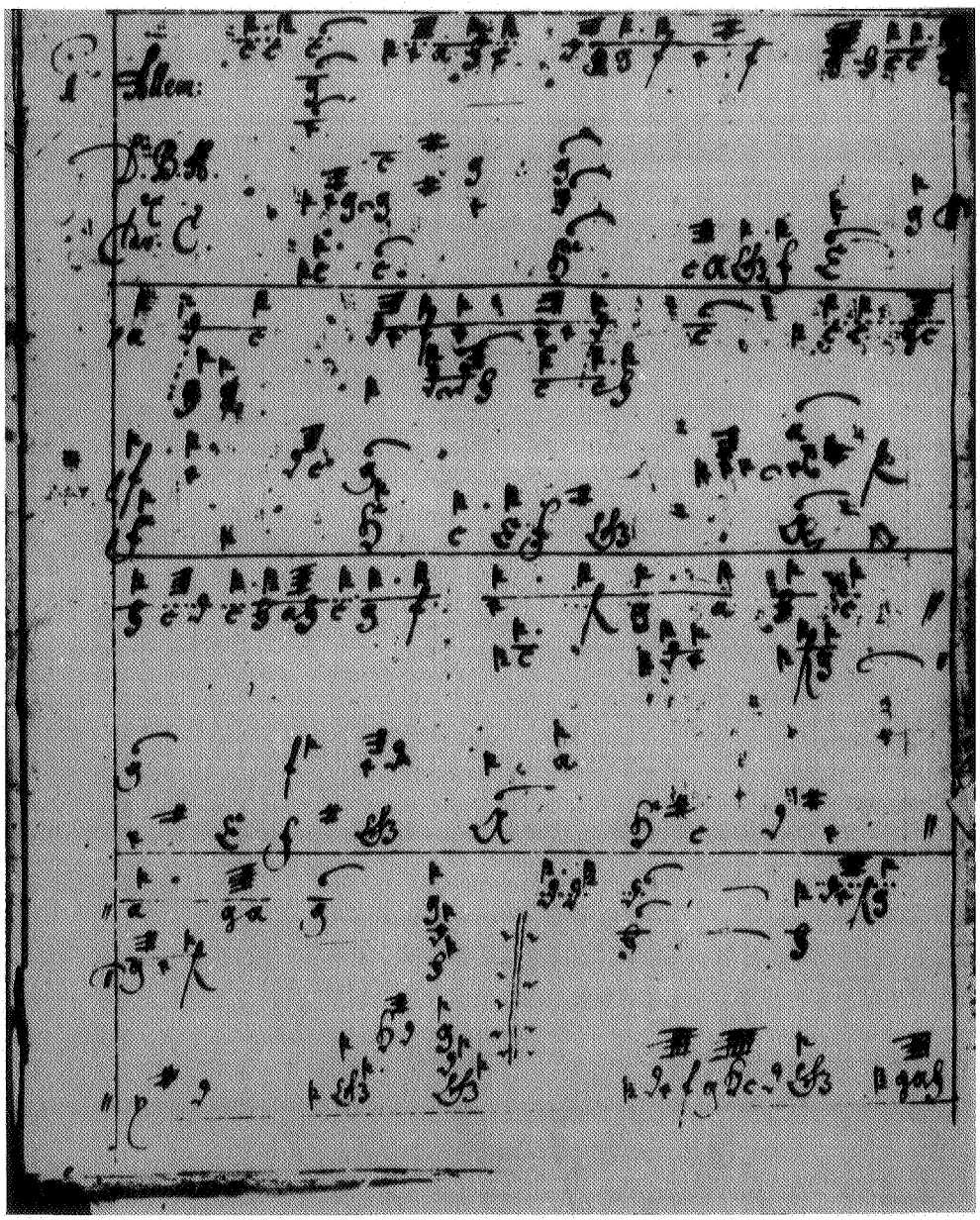
Dietrich Buxtehude:
Suite C-Dur (BuxWV 227)

Tabulatur Ryge, fol. 24ᵛ
(København. Det Kongelige
Bibliotek: MU 6806.1399)



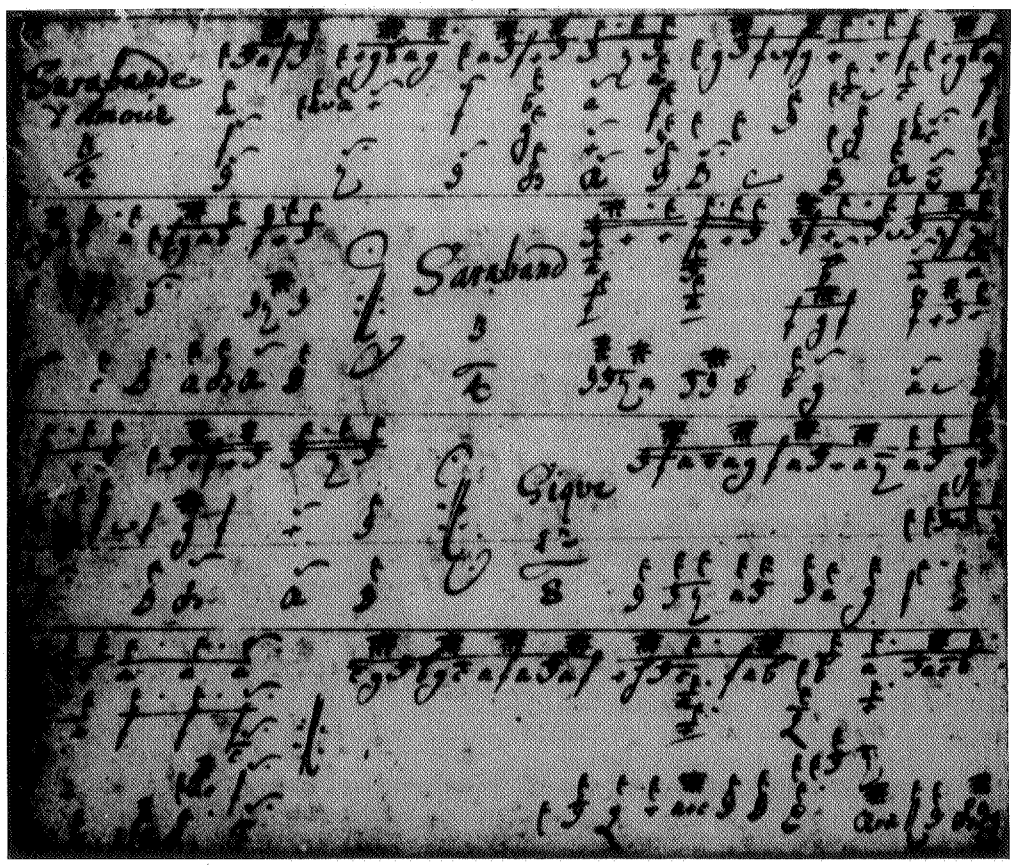
Dietrich Buxtehude:
Suite C-Dur (BuxWV 230)

Tabulatur Ryge, fol. 72ᵛ
(København. Det Kongelige
Bibliotek: MU 6806.1399)



Dietrich Buxtehude: Suite C-Dur (BuxWV 231)

Tabulatur Ihre, pag. 17 (Uppsala. Universitätsbibliotek: Ihre 285)



Dietrich Buxtehude: Suite d-Moll (BuxWV 233)

Tabulatur Ryge, fol. 14^{v} (København. Det Kongelige Bibliotek: MU 6806.1399)