

Praeludium in C BuxWV136

Score (instrumental pitches) arranged for Wind Quintet (Cor Anglais repl Oboe) by Toby Miller

Buxtehude

[Andante, tempo rubato ~ ♩ = 80]

Flute

Cor Anglais in F

Clarinet in Bb

Horn in F

Bassoon

mp *f*

mp *f*

p *f*

f *marcato*

f

4

ff *marcato*

11

rall.....

.....

.....

.....

Fuga

Con moto, tempo giusto

[~ ♩ = 90]

16

21

Musical score for measures 21-26. The score is written for five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo/mood marking *f marcato* is placed below the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second and third staves continue the melodic lines, while the fourth and fifth staves provide harmonic support with bass notes and rests.

27

Musical score for measures 27-31. The score continues on five staves. The first staff is mostly empty, indicating rests for that part. The other staves show active musical notation, including eighth and sixteenth notes, and rests. The key signature remains one sharp.

32

Musical score for measures 32-36. The score continues on five staves. The first staff is mostly empty. The other staves show active musical notation, including eighth and sixteenth notes, and rests. The key signature remains one sharp.

49

f

mf

f

attacca **Allegro** [tempo giusto, ~ ♩ = 90]

54

f

f

f

59

p

f

ff

63

rall.....

.....

.....

.....

attacca

Giga

con brio

67

71

Measures 75-79 of a musical score. The score is written for five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 80-83 of a musical score. The score is written for five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings *pp* and *mf* are present.

Measures 84-88 of a musical score. The score is written for five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 89-93. The score consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many eighth and sixteenth notes. The bottom two staves are mostly empty, with some notes in the final measure.

Measures 94-98. The score consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many eighth and sixteenth notes. The bottom two staves are mostly empty, with some notes in the final measure. The word "Rit....." is written above the top staff in measure 97, and "....." is written above the top staff in measure 98.

Diderich Buxtehude was born at Helsingborg, now in Sweden but then part of Denmark, probably in 1637. His father was an organist in Helsingør (Shakespeare's Elsinore), and Diderich followed in the profession, first at Helsingborg and then succeeding his father in Helsingør. In 1668 he moved to his final job at the Marienkirche in Lübeck, where he remained until his death in 1707, eventually Germanizing his name. As well as organist, Buxtehude was church treasurer, and he also developed his predecessor's tradition of promoting regular 'Abendmusik' concerts of both secular and religious music.

When Buxtehude wrote down his music it was in 'tablature' (alphabetic note names in long strings, one for each part in the counterpoint), a style that had some ambiguities and was perhaps more an aide-memoire to the composer or rough guide to the performer, and one which was already becoming old-fashioned. Everything that survives now (a fraction of his total output) was either copied by other composers, written out as training material for pupils or sent as presents to Buxtehude's friend Gustav Düben in Sweden. Famously, the young JS Bach walked 300 miles to Lübeck to hear the master performer /composer, to copy his music and learn all he could about the practicalities of the job: Bach's one month's approved leave of absence extended to three, to the annoyance of his employer. Buxtehude's "Praeludia" are divided into those with pedal parts, which were written for organ but probably practised at home on a pedal clavichord, and those written for hands only (e.g. harpsichord). The more complex pedal pieces alternate contrasting episodes: free improvisatory or recitative-like passages, and formal fugues. The influence of this 'fantasia' style on Bach's early organ music is very clear. Buxtehude played before the advent of compromise tuning, which Bach helped to cement as the standard we know today. However some of the Schnitger organs Buxtehude played on had ingenious 'alternative' semitones for the different sounds of G[#] and A^b (for example), and he pushed the boundaries of the less flexible mean-tone tuning of his organs with complex modulations and pieces in unusual keys (one famous Prelude is in F[#] minor).

This energetic prelude (one of 3 with pedal in C major) demonstrates Buxtehude's fondness for repeated notes in his subjects. After an overture-like introduction, there are three short fugal sections, which (as often) all use closely related subjects, differentiated by metre. The first two sections are separated by a rhapsodic interlude, while the last, a jig, is preceded by only a short flourish as the previous section dissolves in a cadence. The first fugue catches the ear with its jazz syncopated countersubject with flattened seventh, and the piece ends in a homophonic canter.