Ed. Nr. 727

JOHANN
PACHELBEL

(1653-1706)

Suiten für Cembalo

Suites for Harpsichord

Neu durchgesehen und herausgegeben von
New revised and edited by
Hans Joachim Moser / Traugott Fedtke

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MUSIKVERLAG HANS SIKORSKI · HAMBURG

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Zur Einführung

Das ausgehende 17. Jahrhundert hat nicht nur der Musikwelt eine unvergleichliche Reihe von Höchstbegabungen geschenkt (Bach, Händel, Telemann, Domenico Scarlatti, Rameau und viele andere Meister), sondern zugleich für sie das Tonfeld zu neuer harmonischer Reife vorbereitet, wobei eine der wichtigsten Entdeckungen Schritt für Schritt vorangetrieben worden ist: die gleichschwebende Temperatur, um durch den ganzen Quintenzirkel modulieren zu können — mit anderen Worten: sämtliche Dur- und Molltonarten gleich gut (und gleich schlecht) benutzen zu dürfen.

Die von einigen zentralen Tonarten ausgehende ungleich schwebende Stimmung gab diesen einfachsten Dreiklangslagen besondere Reinheit, allen entfernteren dagegen so erhebliche Verfärbung durch „Wölfe", daß man zwar solche Ausweichung gelegentlich benutzen konnte, um auch intonatorisch den diabolus als abstoßenden Höllengeist zu kennzeichnen — aber, wie Experimente neuerdings praktisch bestätigt haben: schon Es-dur klingt damit so unrein, daß J. S. Bach nie diesen Tonbereich gewählt hätte, um im Praeludium und Fuge der Klavierübung Teil III der Trinitas sancta zu huldigen, wenn es ungleichschwebend hätte geschehen müssen.

Man möchte die enharmonische Ausgleichung, die die Quintenkette zum Quintenzirkel zu schließen gestattet, mit der Temperatur des Andreas Werckmeister (1645—1706) zu Halberstadt, im Bach- und Händeljahr 1685 beginnen lassen, — aber daß es hinsichtlich dieser Chronologie doch nicht so einfach stimmt, beweist allein schon ein Musikalientitel, den wir freilich nur erst aus einem Meßkatalog kennen (Göhler 2, Nr. 771): „Joh. Jungnickels fugen in pedal und manual durch alle tonos zu traktiren, Frankfurt a. M., bei Christoph Balthasar Wüst 1676", also neun Jahre zuvor — es sei denn, daß dieser sonst unbekannte Organist es gewagt haben sollte, seine Fugen für alle Tonarten graphisch kühn zu entwerfen, und es dann den Akustikern überlassen hätte, für eine im Klang erträgliche Realisierung seines Wunschtraumbildes nachträglich zu sorgen. Oder meinte er die Kirchentonarten?

Andere Meister trieben den Bereich der Toni langsamer, aber im Kern nicht minder beharrlich voran. Georg Daniel Speer (1636—1707) benutzte 1687 dreizehn Tonarten, und Johann Pachelbel gehört mit dem Wagnis seiner Cembalo-Suiten in siebzehn Tonarten, die schon 1683 fertig vorlagen, zu den frühesten Bahnbrechern der Zeit vor Werckmeister, die auf enharmonische Identifizierung hinstrebten. Dieses kann sowohl durch Zwölfteilung der Oktave mit dem Halbton-Baustein $1 : \sqrt[12]{2}$, als auch durch Verteilung des pythagoreïschen Kommas (Überschuß von 12 Quinten über 7 Oktaven, *„bis"* höher als *„c"*) auf jede der um eine Winzigkeit einzuengende Quinte erlangt werden. Während dieser Vorgang erst 1722 mit Joh. Seb. Bachs I. Teil des Wohltemperierten Claviers künstlerisch geweiht und mit dem II. Teil, Leipzig 1740, bestätigt worden ist, bildet Johann Kaspar Ferdinand Fischers (1665—1746) „Ariadne musica" von 1715 das wichtigste Zwischenglied von Pachelbel bis zu Bach hin, später das dörfliche Epigonum gleichen Namens von Bernhard Christian Weber (1712—1758) in Tennstedt (Neudruck von M. Seiffert, 1934). Es folgten Gottfried Kirchhoffs (1685—1746) verschollenes „Mus. ABC", Chopins Préludes, A. A. Klengels Überbietungsversuch von 1850, Julius Weismanns „Fugenbaum" op. 150, in manchem noch Paul Hindemiths „Ludus tonalis".

Noch bei den Opernmeistern des 19. Jahrhunderts, ob Cornelius oder Gounod, ist zu spüren, daß ihnen Tonarten mit zahlreichen Vorzeichen, die die Orchester ehedem als wenig gutklingend mieden, nun mit der Leuchtkraft von terrae incognitae, mit dem Glanz der Unabgebrauchtheit lockend entgegenkamen. Diese Entrücktheit von aller Banalisierung des Alltags, die auch Haydns Klaviertrio in es-moll, Schuberts Ges-dur vor G-dur subjektiv auszeichnete, muß einen Bach als unbetretenes Wun-

Introduction

The end of the seventeenth century not only gave to the musical world an incomparable number of highly talented men (Bach, Handel, Telemann, Domenico Scarlatti, Rameau, and many other masters), but also prepared the scope of composition for a new maturity in harmony, whereby one of the most important discoveries was the equally tempered scale, which made modulation through the complete circle of fifths possible, or in other words: gave the ability to use all major und minor keys equally well (and equally poorly).

The tuning in disproportionate intervals from one central scale gave the simplest triads an especial purity, but those more distant a very marked impurity through wölfe[1]) so that on the one hand one could sometimes use such modulations to signify, through the intonation, the diabolus as a repelling evil spirit, but that on the other hand, as experiments lately have proved, even E-flat major sounds so impure in this temperament that J. S. Bach would never have selected this key to pay homage to the Trinitas sancta in the Prelude and Fugue of Part Three of the Klavierübung if it would have had to be performed on an unevenly tempered instrument.

One would like to find the beginning of the enharmonic adjustments which permitted the chain of fifths to close in a circle of fifths with the temperament of Andreas Werckmeister (1645—1706) in Halberstadt in the year of Bach and Handel, 1685; that, in some regards, this chronology is not correct is pointed out by a title which is known only from a book merchants' catalogue of music (Göhler 2, No. 771): Joh. Jungnickel's fugues for manuals and pedal which pass through all scales, Frankfurt on Main, at Christoph Balthasar Wüst 1676", thus nine years earlier — although it could be that this otherwise unknown organist boldly dared to draft his fugues for all scales and then left it to the acoustic experts to worry about a bearable realisation of his dream. Or did he mean the Gregorian modes?

Other masters pushed the world of Toni ahead more slowly, but with essentially no less perseverance. Georg Daniel Speer (1636—1707) used thirteen scales in 1687 and Johann Pachelbel, with the daring of his harpsichord suites in seventeen scales already existing in print in 1683, belongs to the earliest pioneers before Werckmeister who strived for enharmonic identification. This can be obtained just as well through the division of the octave into twelve by half tone elements ($1 : \sqrt[12]{2}$) as through the division of the Pythagorean comma (the surplus of twelve fifths over seven octaves makes B-sharp higher than C) on each of the fifths which is slightly diminished.

During this course, artistically begun in 1722 with Joh. Seb. Bach's Part One of the Wohltemperiertes Klavier and ended with Part Two, Leipzig, 1740, Johann Kaspars Ferdinand Fischer's (1665—1746) Ariadne Musica in 1715 was the most important intermediate link from Pachelbel to Bach, later a rustic imitation with the same title by Bernhard Christian Weber (1712—1758) in Tennstedt. There followed Gottfried Kirchhof's (1685—1746) lost Mus. ABC, Chopin's Préludes, A. A. Klengel's Überbietungsversuch from 1850, Julius Weismann's Fugenbaum, op. 150, and in part, Paul Hindemiths' Ludus tonalis.

One notices even in the opera masters of the nineteenth century, such as Cornelius or Gounod, that, for them, scales with many accidentals, which the orchestras before then shunned, now with the luminating power of terrae incognitae came beckoning with the lustre of freshness. This "moving away from the daily banalities" which also Haydn's Piano Trio in E-flat minor, and Schubert's G-flat major before G major

[1]) "wolf" — a favourite word used to describe impure intervals or the appearance of unfavourable resonances in string instruments.

derland (dis-moll usw.) magisch angezogen haben. Ermöglichte es ihm doch, neue Tonart-Charakteristiken zu entdecken. Es würde lohnen, auch seine Vorgänger Pachelbel und Fischer (bzw. Jungnickel, falls man sein Opus einmal finden sollte) daraufhin zu prüfen, ob bei ihnen mit dem jeweils gewählten Affekt lediglich alter Wein in den neuen Schlauch unüblicher Transpositionen gegossen worden ist, oder ob der frische tonale Bereich auch nichtalltäglichen Inhalt nach sich gezogen hat, wie es bei Bachs Praeludien und Fugen zweifellos bis heute wie in einem unerschöpflichen Märchenbuch gefühlt und empfunden wird.

Bei Pachelbel schiebt sich freilich der Typus der damaligen Cembalosuite als Schranke vor solche mögliche Erkenntnis, worin sein Jugendwerk den Seitenstücken Buxtehudes (1637—1707), Kuhnaus (1660—1722), Fischers und Friedrich Wilhelm Zachows (1663—1712) nahesteht und sich eher im Personalstil als nach besonderem Kunst-Wollen von ihnen distanziert. (Daß er mit seinem Hexachrodum Apollinis von 1699 den Klaviersuiten Buxtehudes in diatonischem Aufstieg und somit auch der Anordnung der Bachschen Inventionen nahekommt, steht auf einem anderen Blatt.) Mustern wir nun sein Erfurter Tastenwerk, die Cembalo-Suiten, unter dem oben berührten Gesichtspunkt des Verhältnisses von Tonart und Affekt, so ist ein bewußtes Prinzip in dieser Hinsicht kaum irgendwo zu bemerken; die Typenbindung herrscht vor. Es sei denn, daß wir (ohne der Gefahr subjektiver Ausdeutung von eigener Tonartfassung her zu erliegen) Haupttonarten wie C-, D-, F-, G-dur einen „offenen" oder „naiven" Charakter der betreffenden Kompositionen zugestehen, dagegen Moll-Partiten oder solchen in Dur mit vermehrten Vorzeichen stärkere innere Erregtheit abzulauschen vermeinen. Bei der eigentlichen Naht des Quintenzirkels, etwa bei as = gis-moll, vermerkt man mit Vergnügen mancherlei Doppelvorzeichen, z. B. Sonst aber, bei hohen Kreuztonarten, ist die Neigung spürbar, durch Abwärtsmodulieren sich keinesfalls in die Region der Doppelkreuze zu verlieren, sondern im Gegenteil zur Normalvorzeichnung zurückzustreben.

In nicht wenigen Fällen lassen sich Reste des alten Gedankens der Variationssuite [aus dem Jahrhundertbeginn der Johann Hermann Schein (1586—1630), Isaac Posch († um 1622), Paul Peurl (um 1570—1625), Melchior Franck (1580—1639)] beobachten, auch wenn sie manchmal nur noch insofern durchschimmern, als mehrere Sätze derselben Tanzfolge mit der gleichen Tonstufe beginnen. Man wäre versucht, wo dieses öfter oder stärker hervortritt, frühere Entstehungszeit zu unterstellen, doch empfiehlt sich (nicht nur gegenüber dem Schöpfer der Brandenburgischen Konzerte) dieserhalb Vorsicht: die Meister haben nicht entlang der Systematik spätgeborener Musikhistoriker progressiv erfunden, sondern auch bei ihnen wehte der Wind des Geistes, wann und woher er wollte und sollte. Freuen wir uns als Praktiker des reichen Zuwachses an feiner alter Spielmusik, die besonders „denen Incipientibus" willkommen sein dürfte.

Berlin-Charlottenburg,
im Frühjahr 1967

Hans Joachim Moser

subjectively honoured, must have magically drawn Bach as to an unvisited wonderland (D-sharp minor, etc.). It made it also possible for him to discover new scale characteristics. It would also be worthwhile to examine his predecessors, Pachelbel and Fischer, (and also Jungnickel if his work is ever found), to see whether in the repeatedly chosen Affekt[2]) old wine is simply poured into the new wineskins of unusual transposition, or whether the fresh tonal world draws an also unusual content after it, as still is felt and found, as though in an inexhaustible story-book, in Bach's Preludes and Fugues.

In Pachelbel, the typical harpsichord suite of those days placed itself as a barrier before such a possible recognition, in which his youthful work stands near to the similar works of Buxtehude (1637—1707), Kuhnau (1660—1722) Fischer, and Friedrich Wilhelm Zachow (1663—1712) and distanced himself from them rather through his personal style than through his artistic intent. (That he, with his Hexachordum Appolinis in 1699 in diatonic cycles, approaches the keyboard suites of Buxtehude and thereby also approaches the order of Bach's Inventions, is a subject in itself.) When we gather together his keyboard works from Erfurt, the harpsichord suites, under the point of view touched on above, i. e. that of the relation of scale and Affekt, there is scarcely a conscious principle in this regard to notice anywhere; the typical combinations predominate. It might occur, however, if we were to give (without the danger of subjective interpretation from one's own concept of the scale being set down here) primary scales such as C, D, F, and G major an "open" or "naïve" character in the compositions under discussion, and against them presume to expect a stronger inner excitement in minor sections, or those in major with increased accidentals. At the actual seam of the circle of fifths, as at A-flat = G-sharp minor, one notices with satisfaction sundry double accidentals, e. g. . Otherwise, in scales with many sharps, a tendency is noticeable, through descending modulations, not to lose oneself in the realm of the double sharp, but, quite the opposite, to return to normal accidentals. In not a few cases is it possible to see the remains of old ideas of suite variations [from the beginning of the century, those from Johann Hermann Schein (1586—1630, Isaac Posch († ca. 1622), Paul Peurl (ca. 1570—1625), Melchior Franck (1580—1639)] even when they only gleam through to the extent of several movements appearing in the same dance order beginning with the same degree of the scale.

One would be tempted, in cases where these more often appear, to attribute an earlier time of composition to them, although care is to be recommended (not only in the case of the creator of the Brandenburg Concertos) on these grounds: the masters did not progressively make their discoveries along the systems of later music historians, but in them breathed the wind of the spirit, when and where it would and should. Let us as practicants, rejoice in the rich increase of the old refined Spielmusik (musik for entertainment) which may be especially welcome to beginners.

Berlin-Charlottenburg,
Spring 1967

Hans Joachim Moser

[2]) Affekt — the expression of emotion subjectively.

Suiten für Cembalo

1. Suite in C-dur

Neu durchgesehen und herausgegeben von
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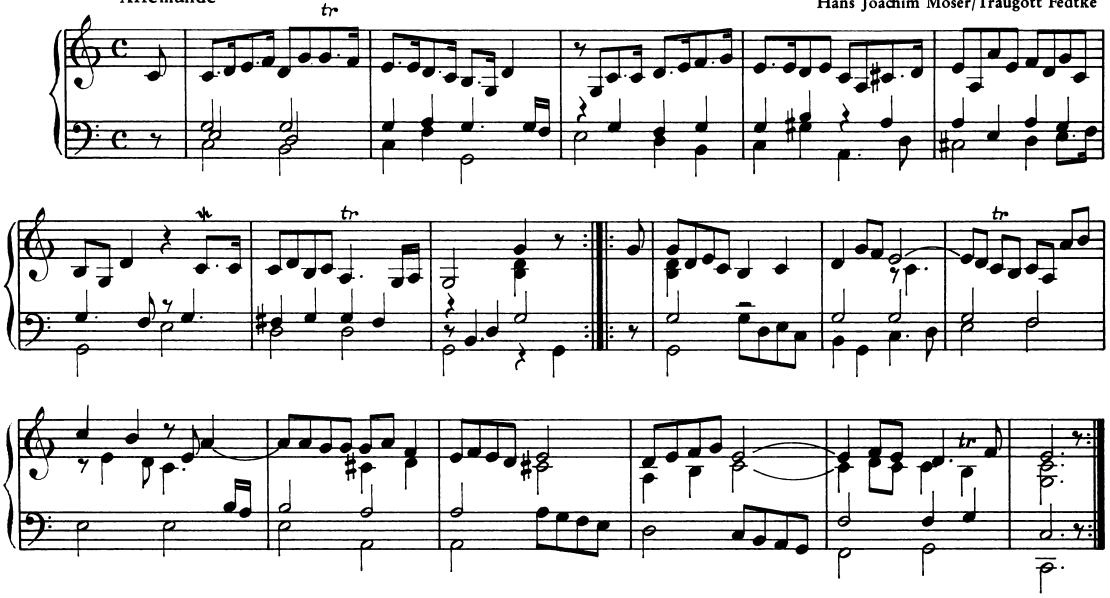
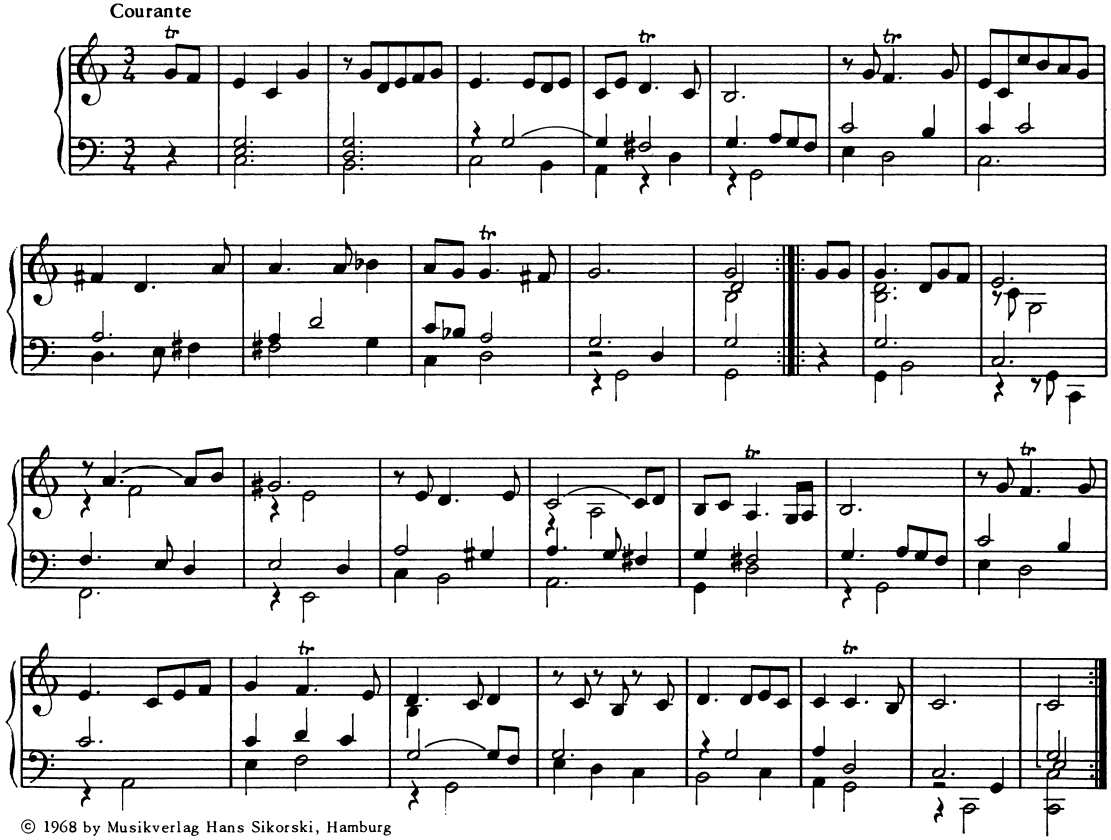
Allemande



Courante



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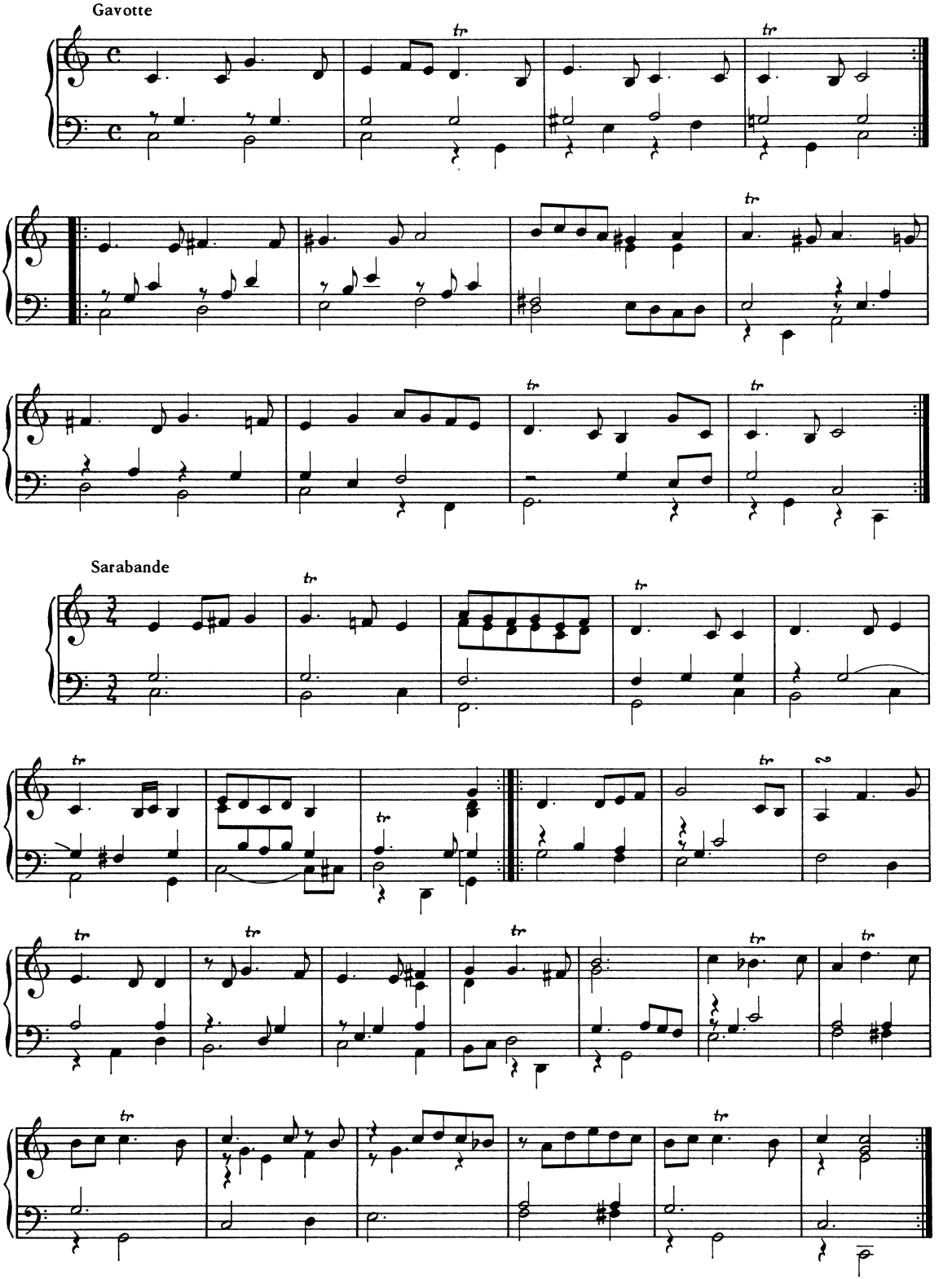
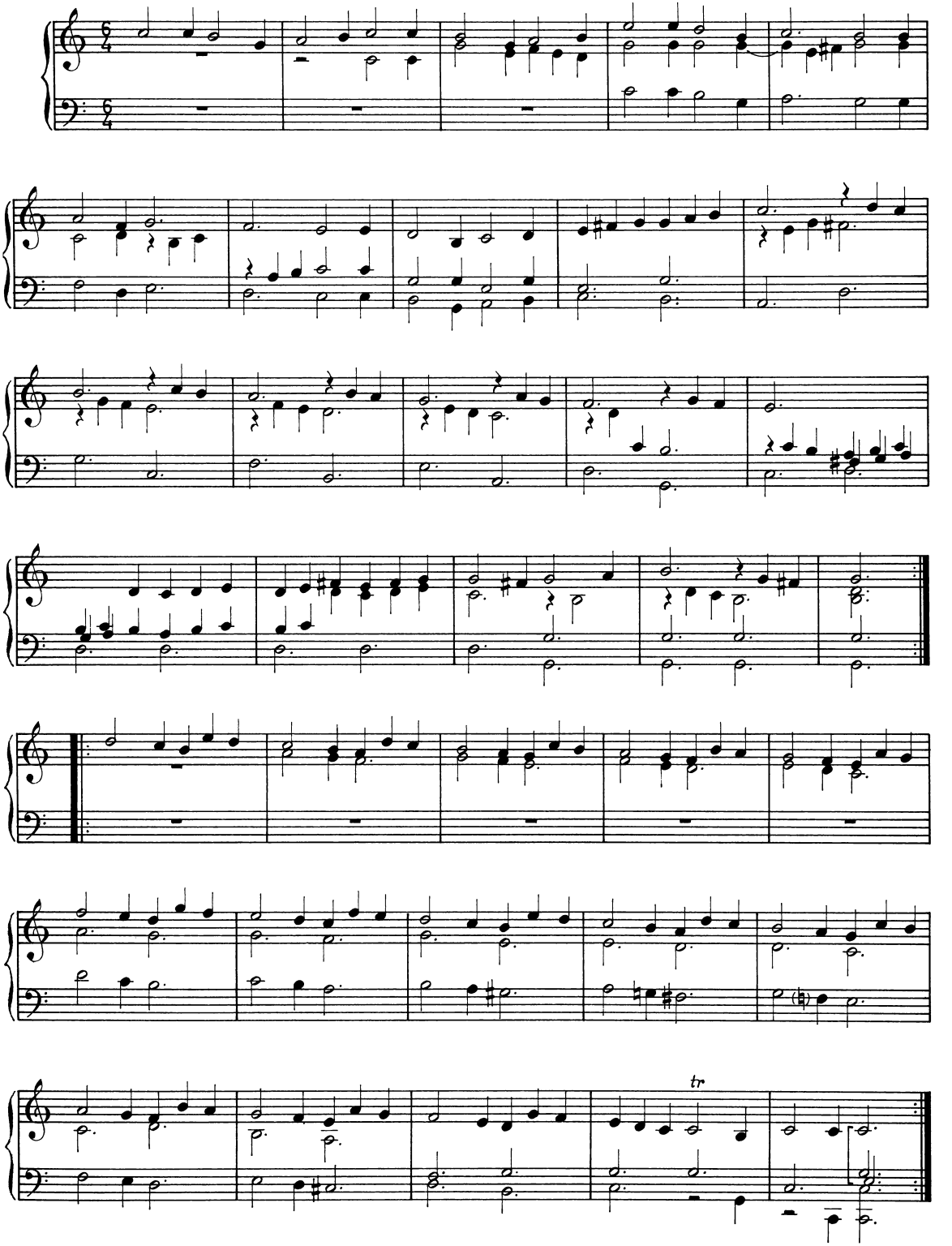

Gavotte
Sarabande

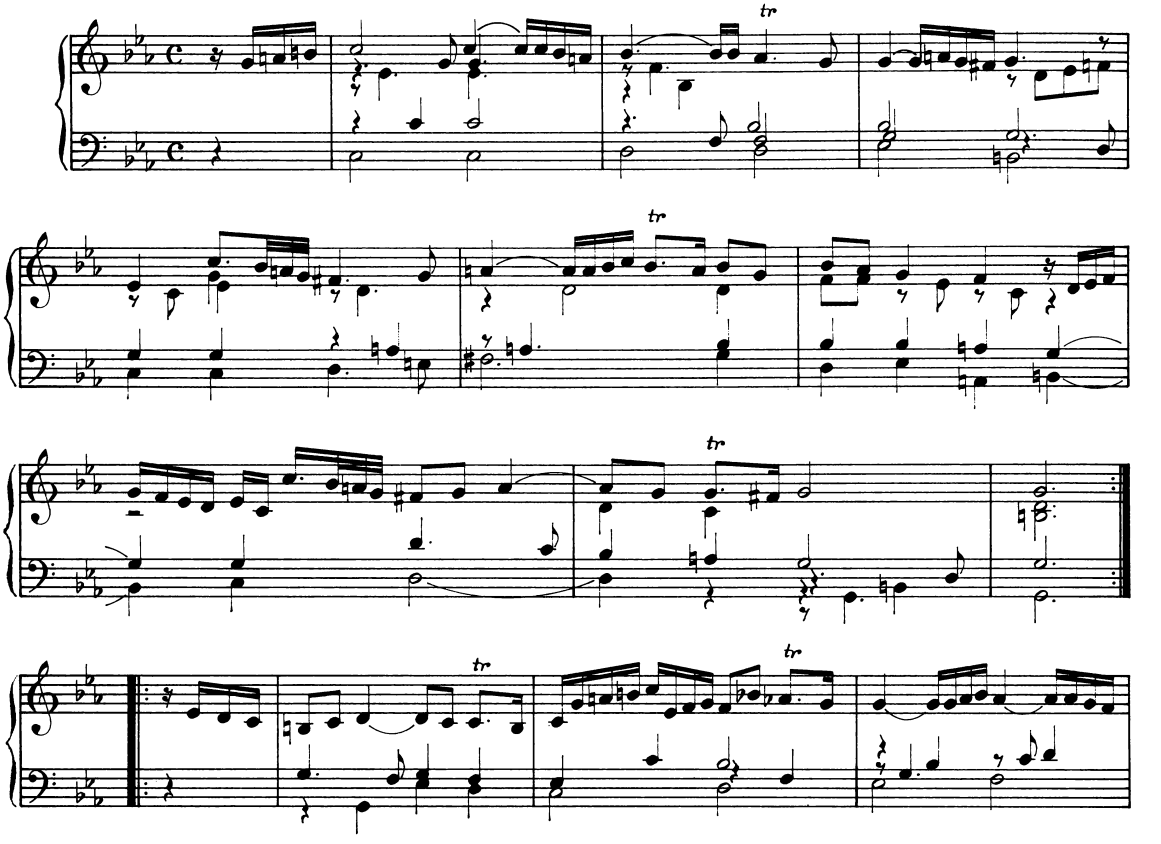
Gigue



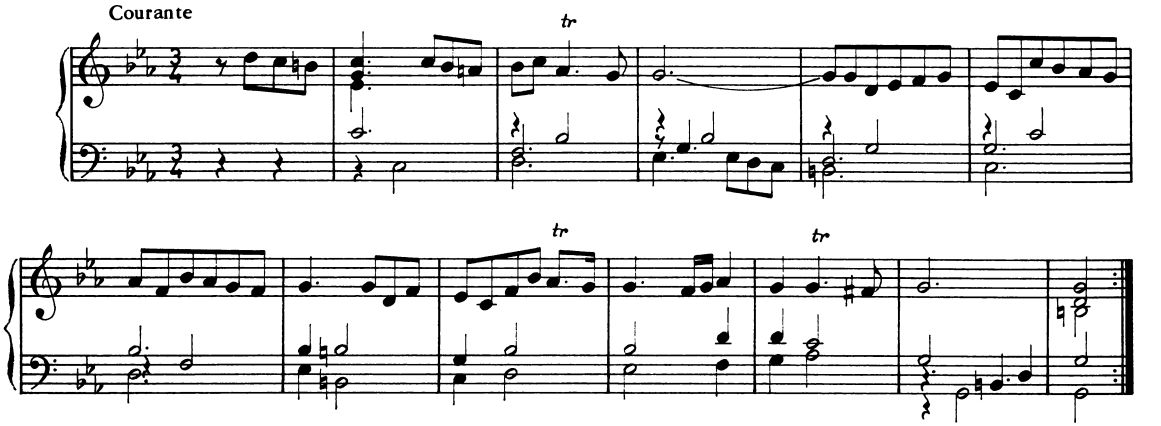
2. Suite in c-moll

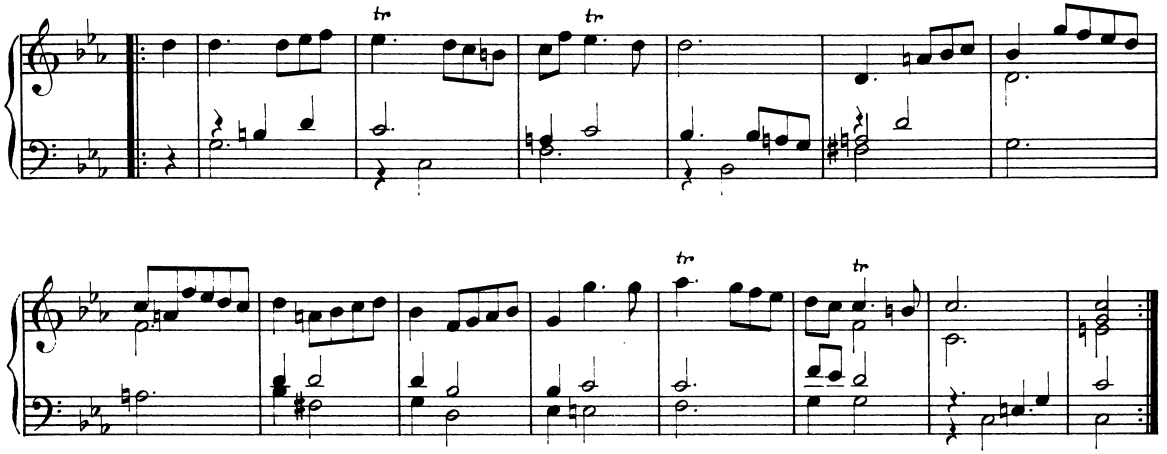
unvollständig

Allemande



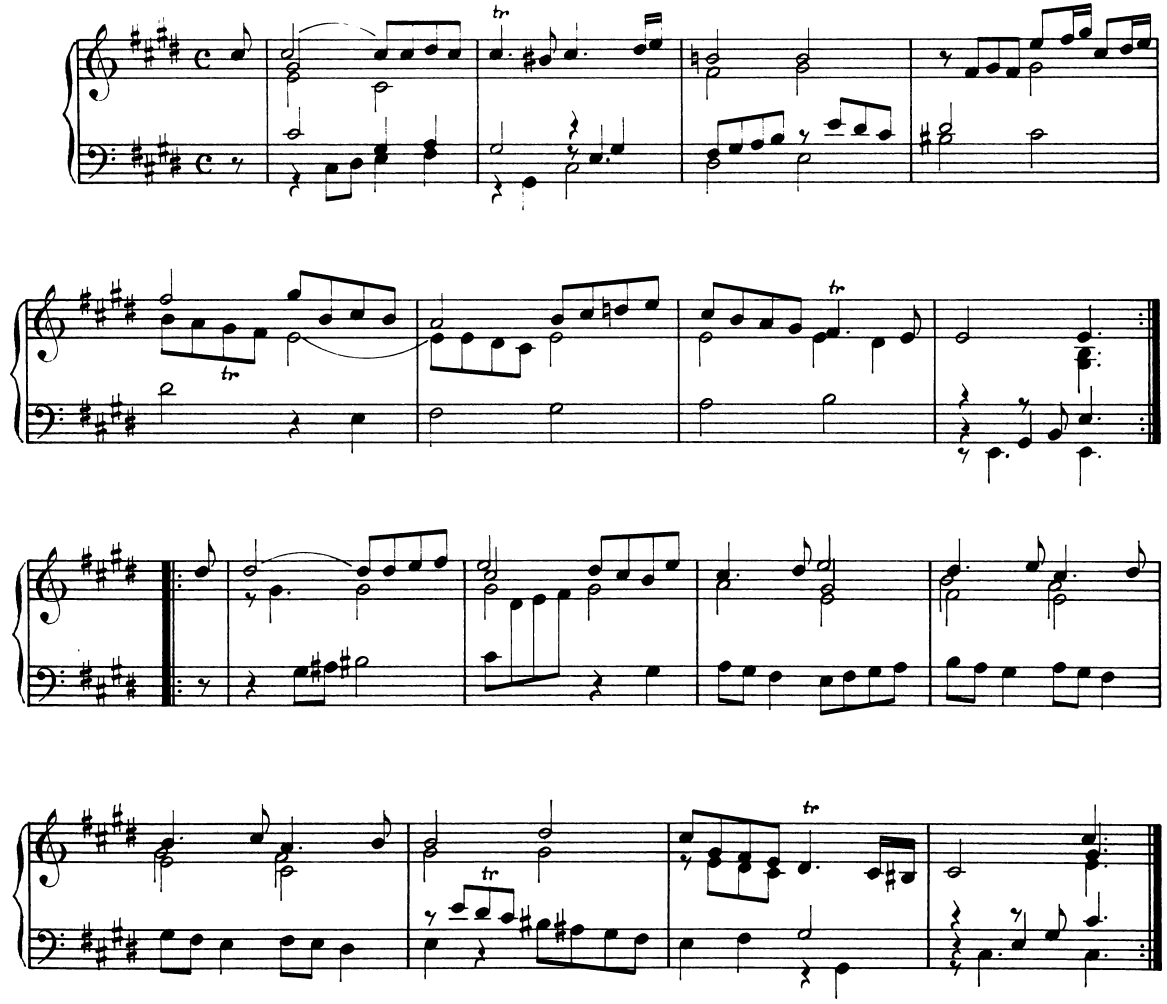
Courante



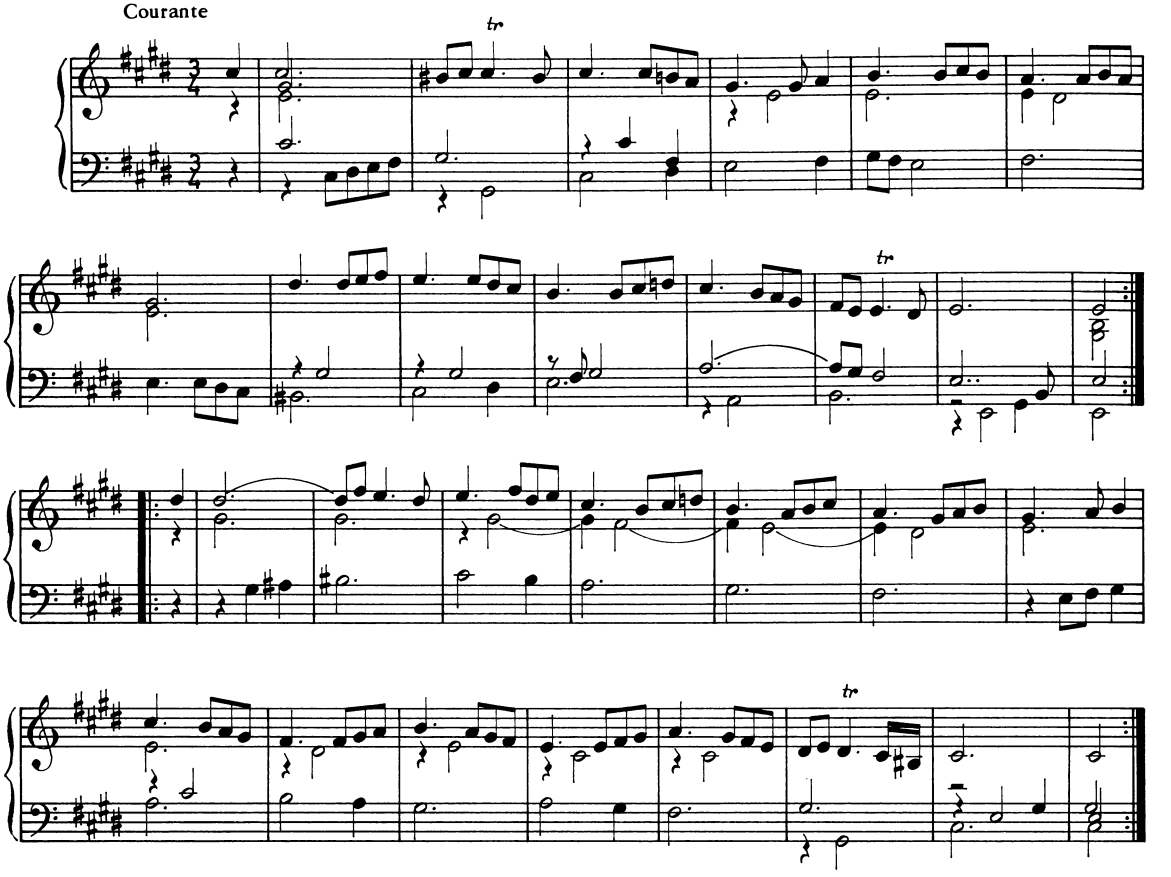


3. Suite in cis-moll

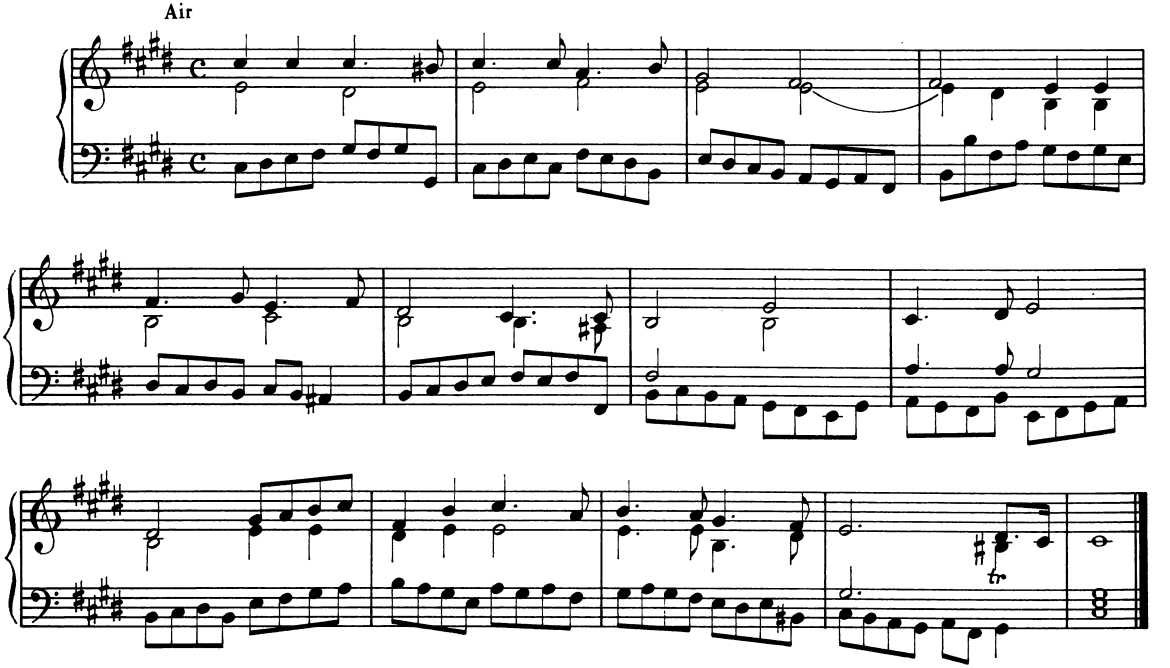
Allemande



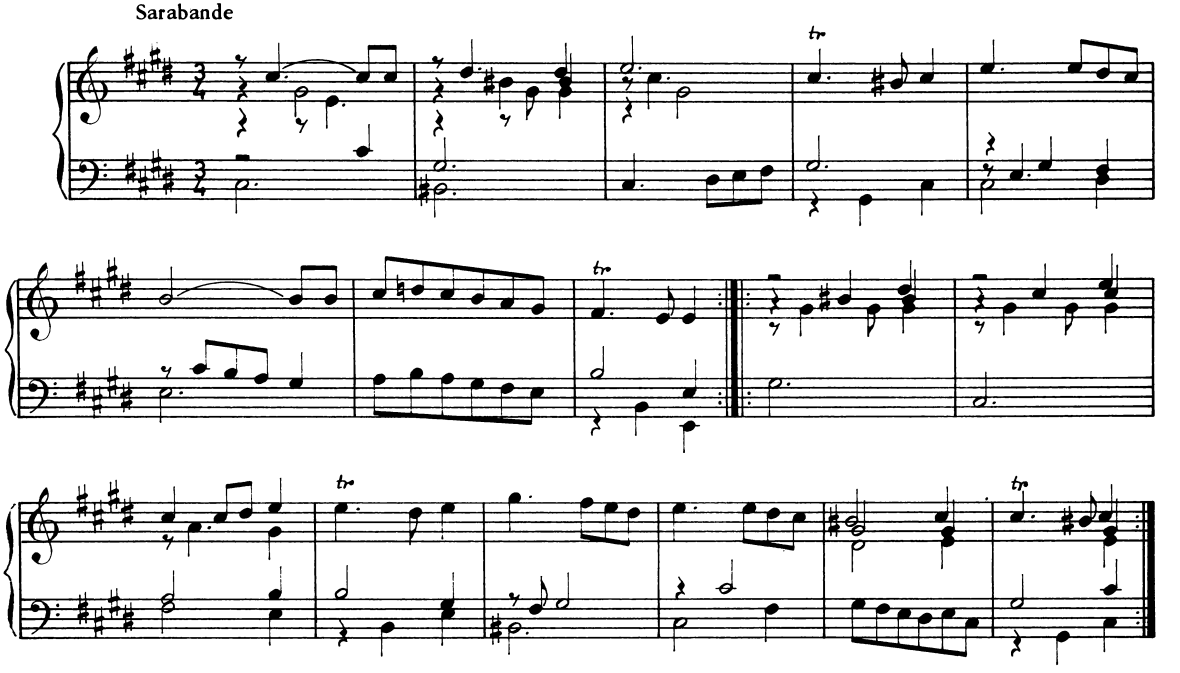
Courante



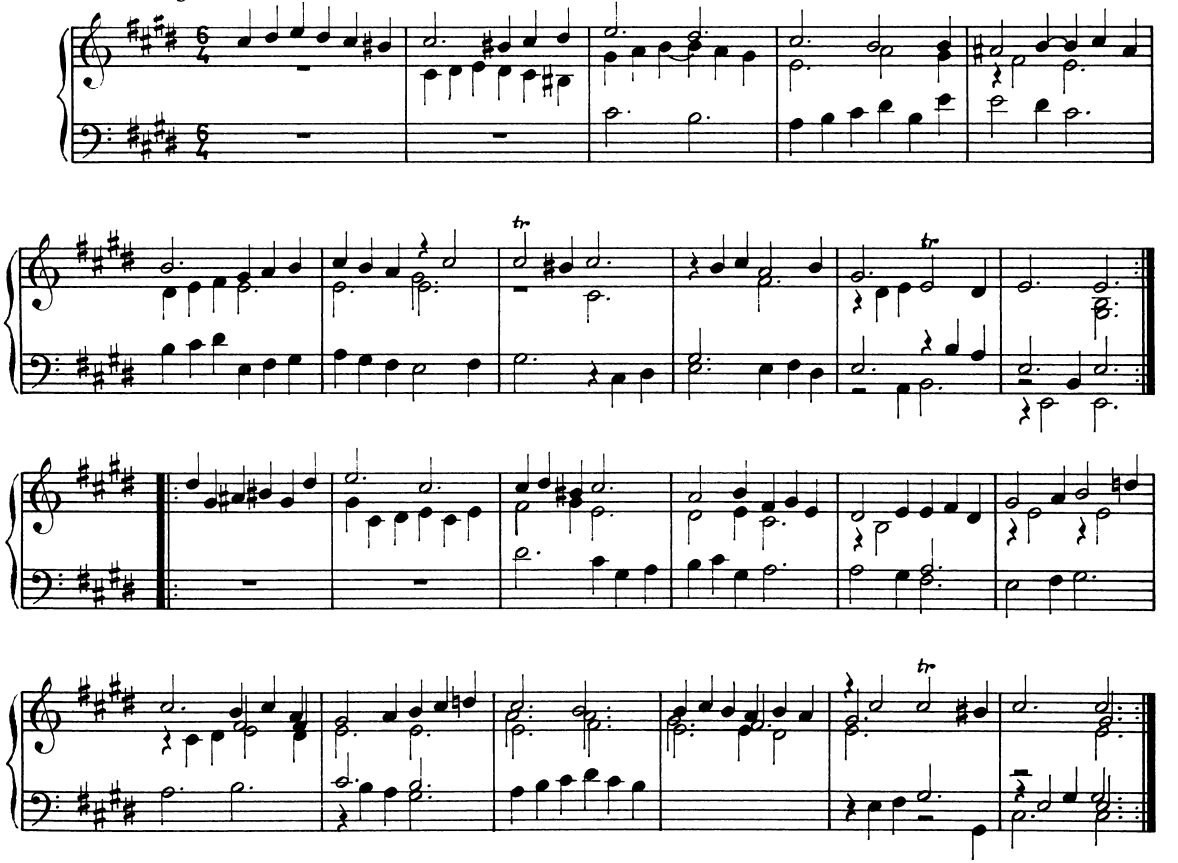
Air



Sarabande

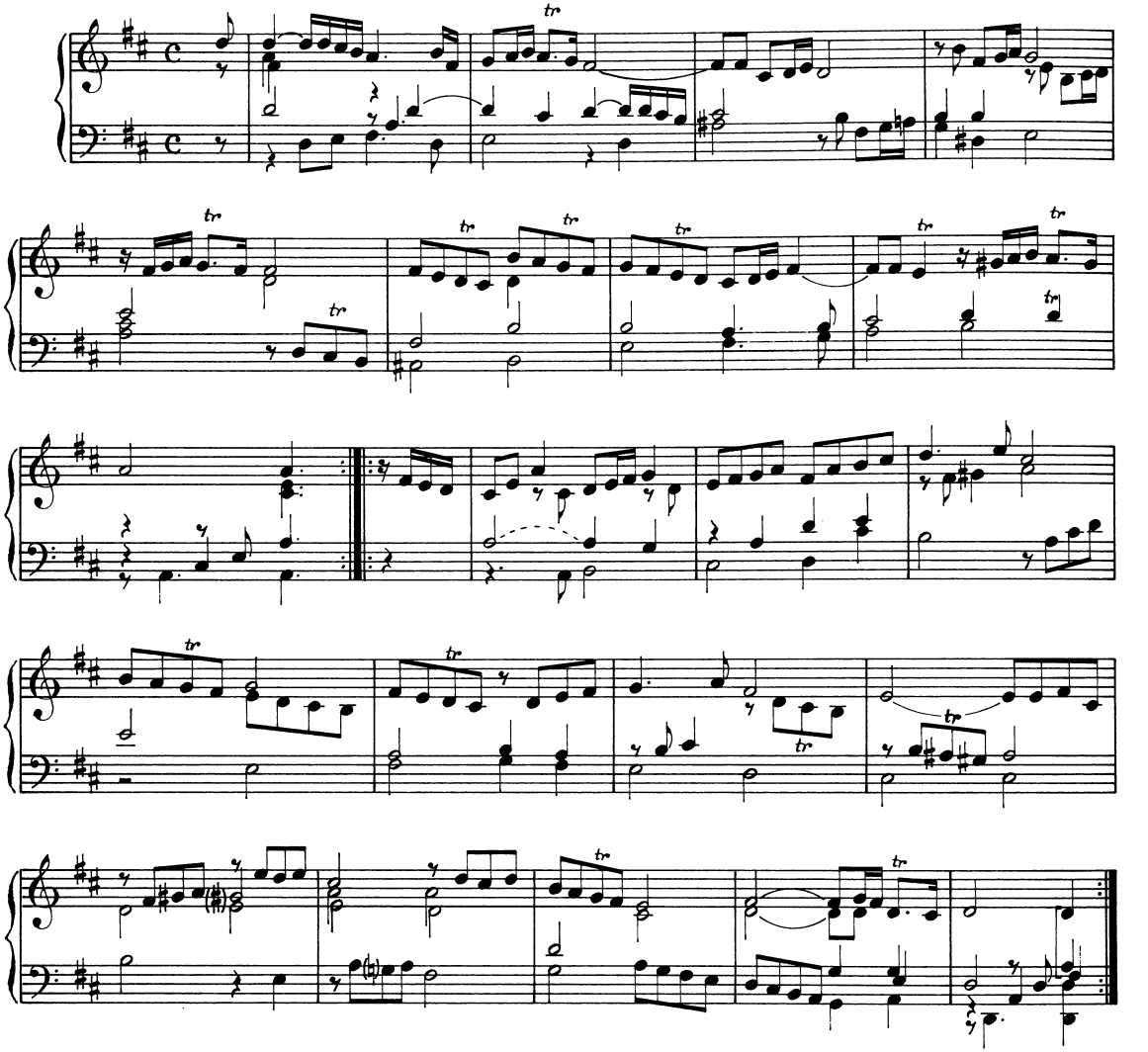


Gigue



4. Suite in D-dur

Allemande



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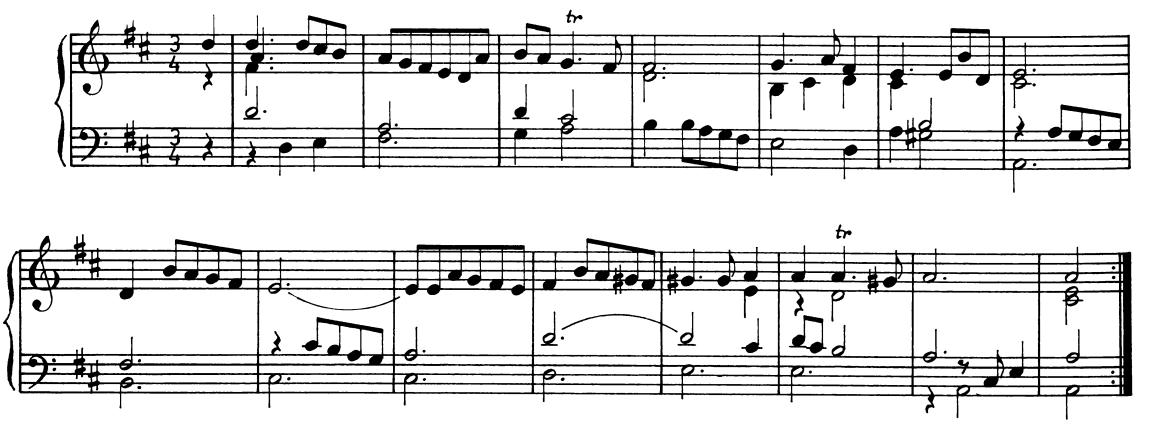
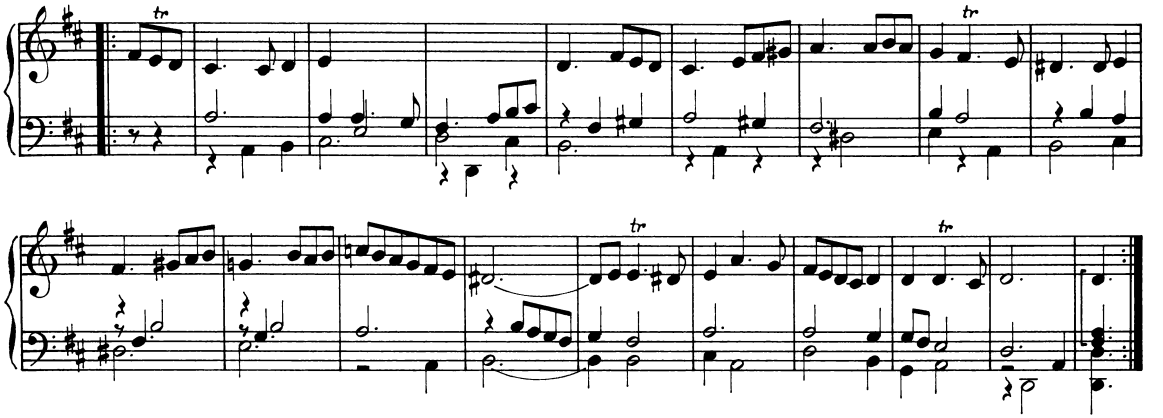
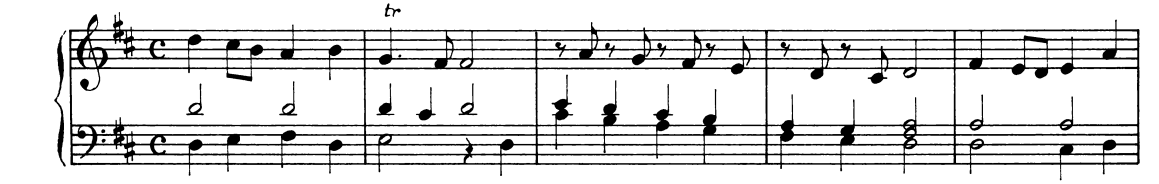
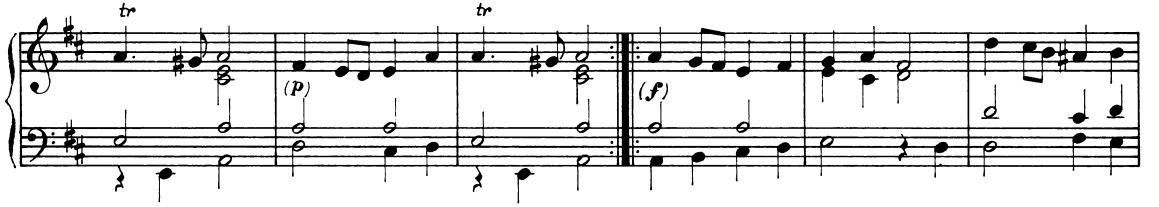
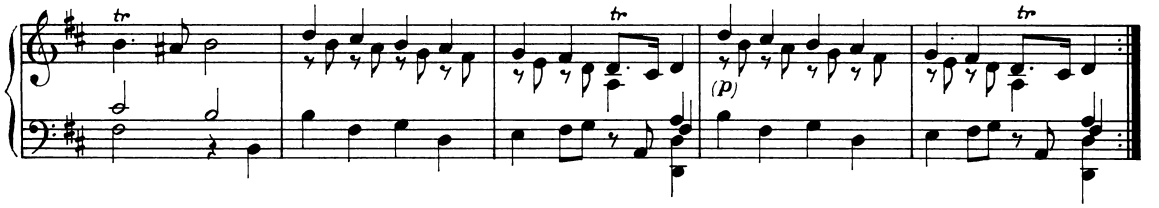




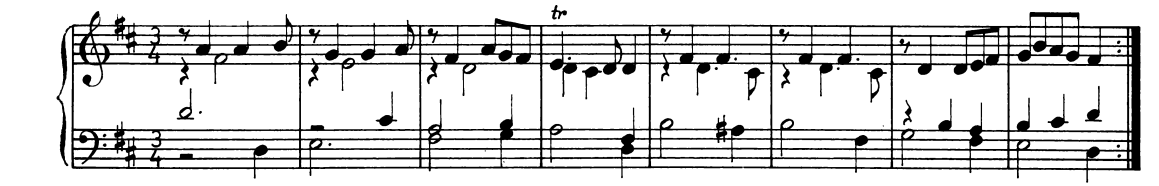
Gavotte

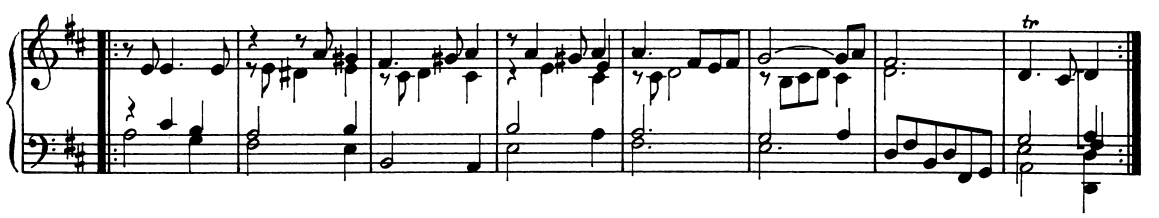


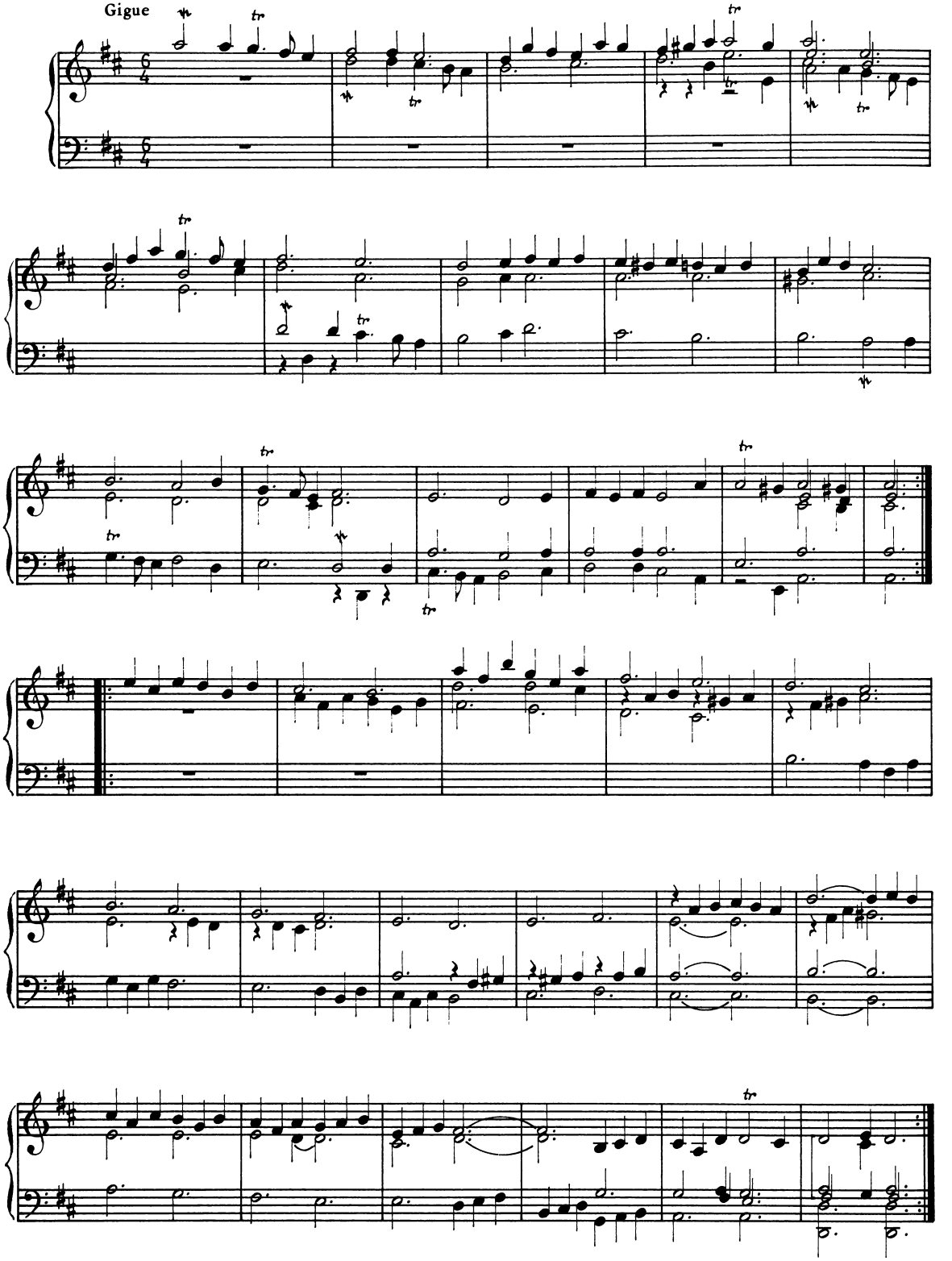




Sarabande

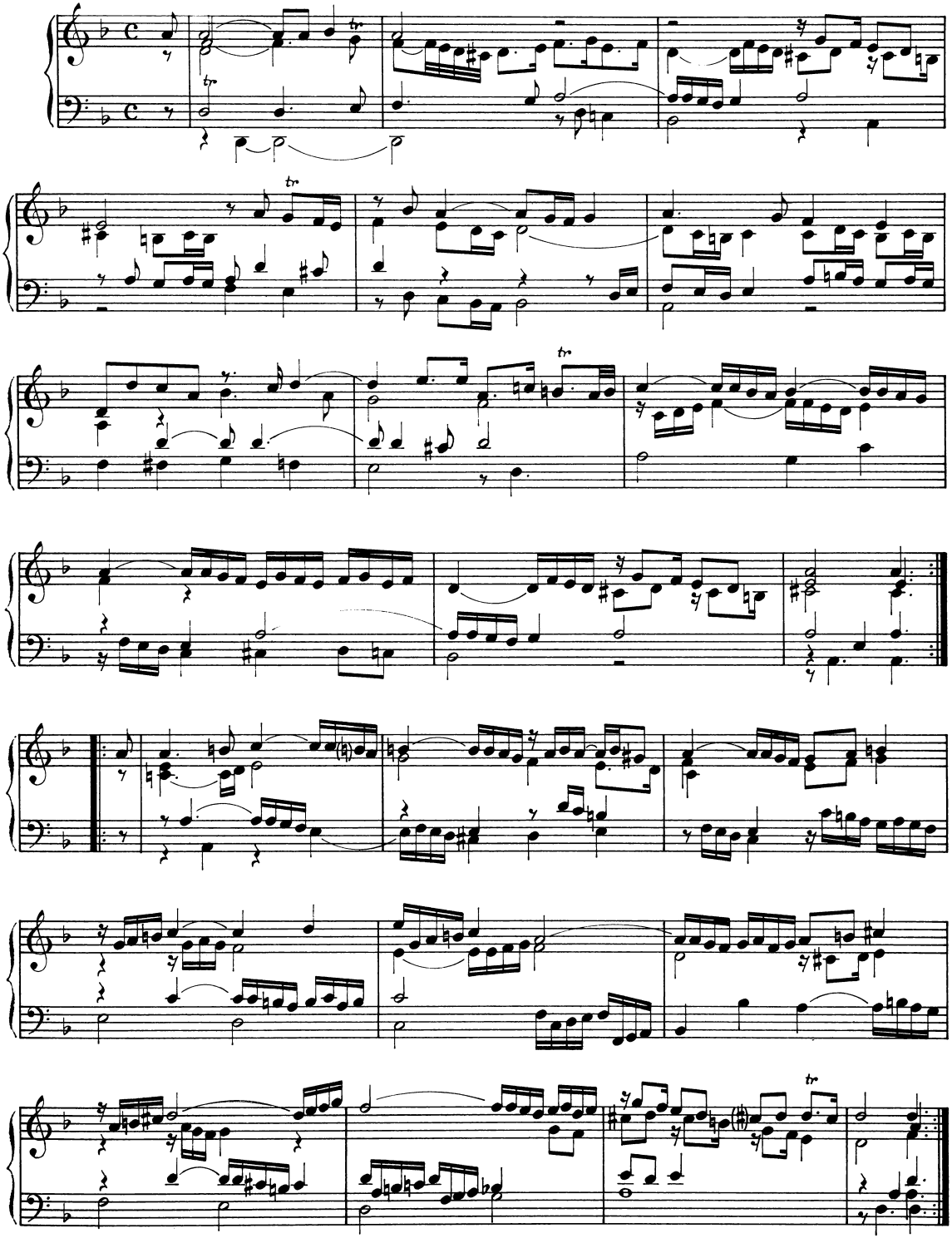




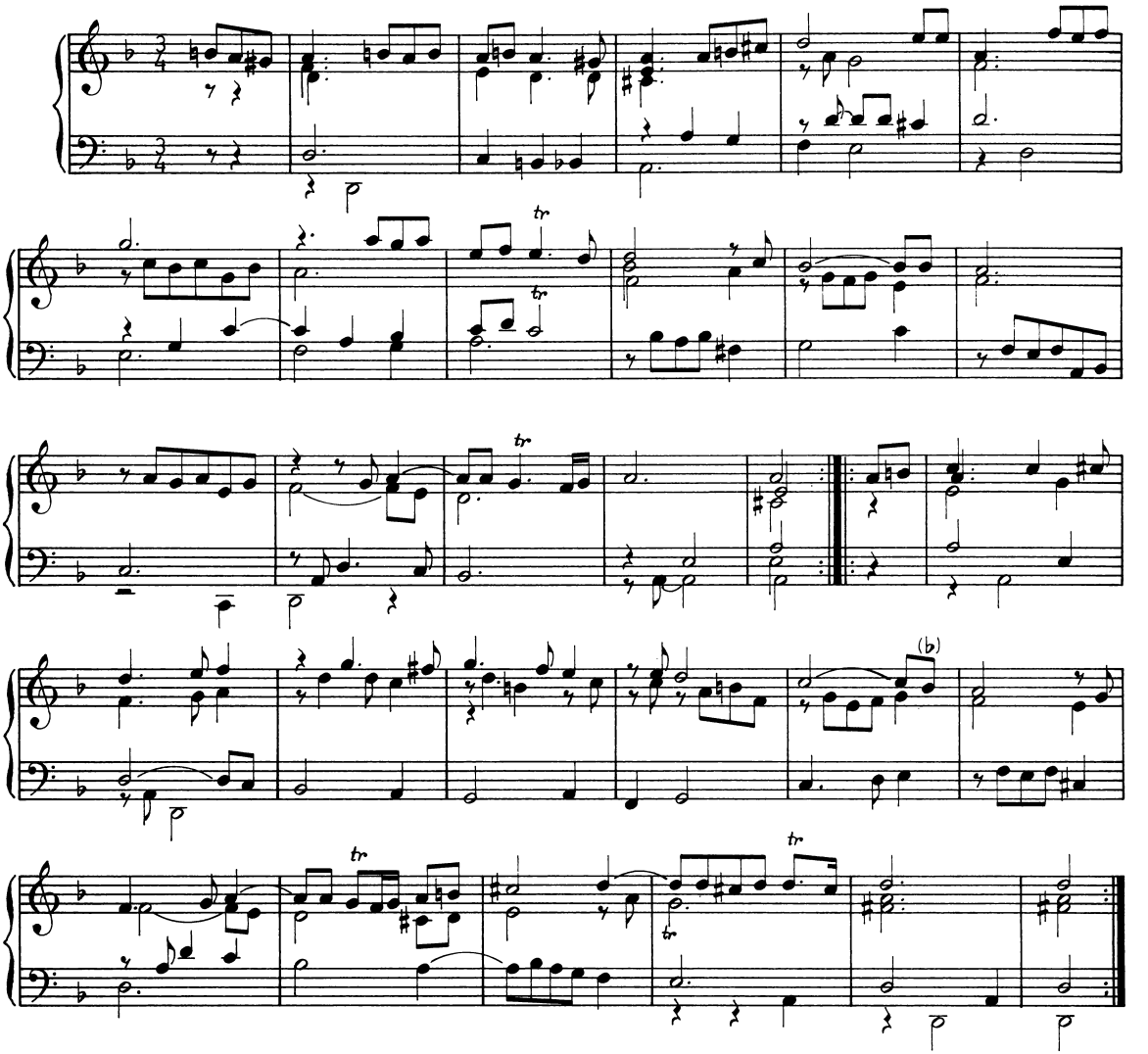

Gigue

5. Suite in d-moll

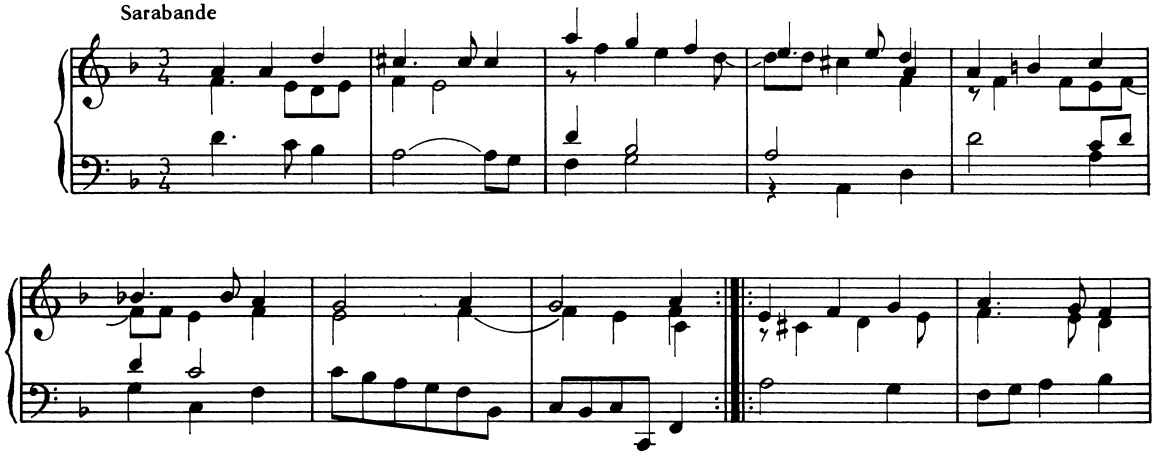
Allemande

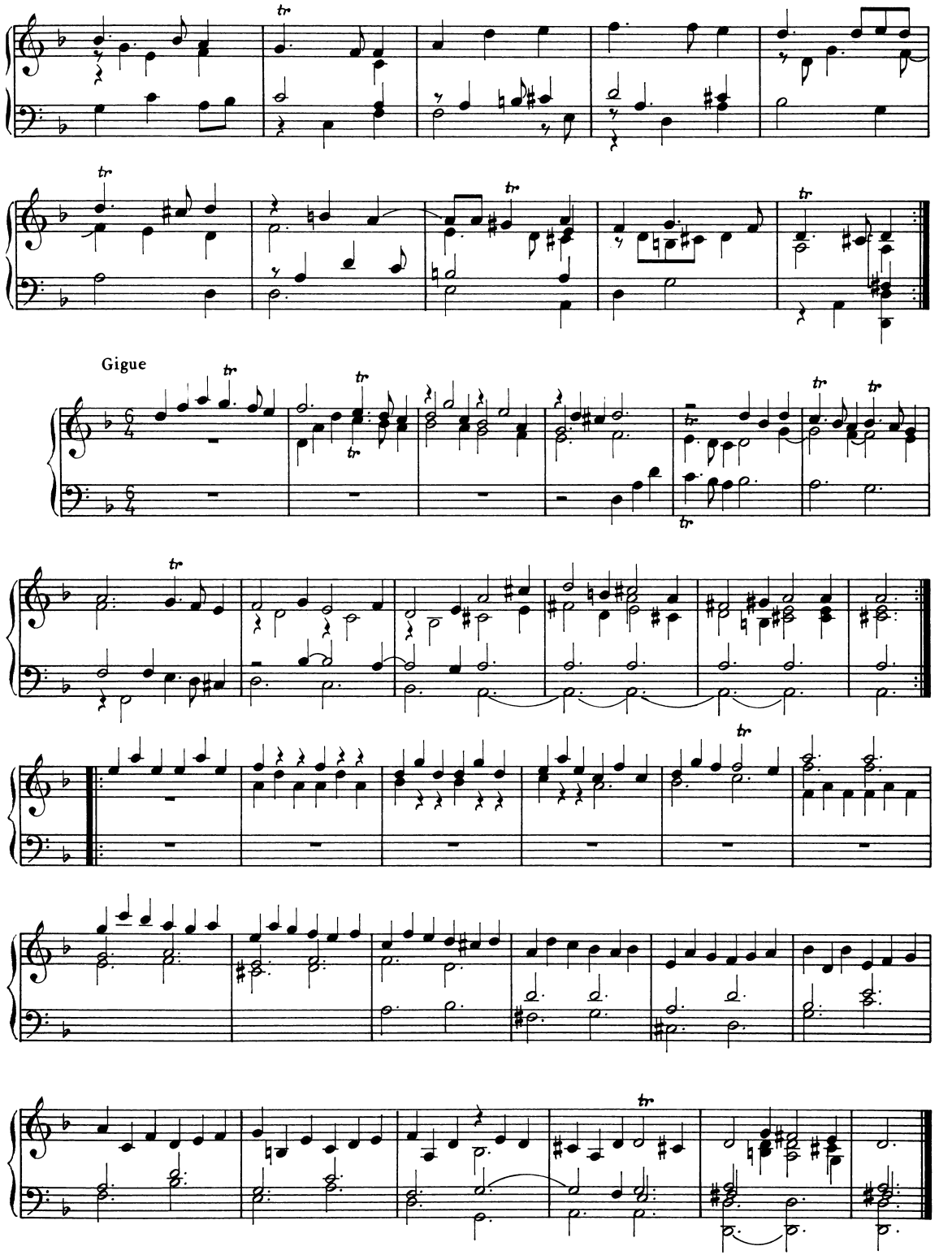


Courante



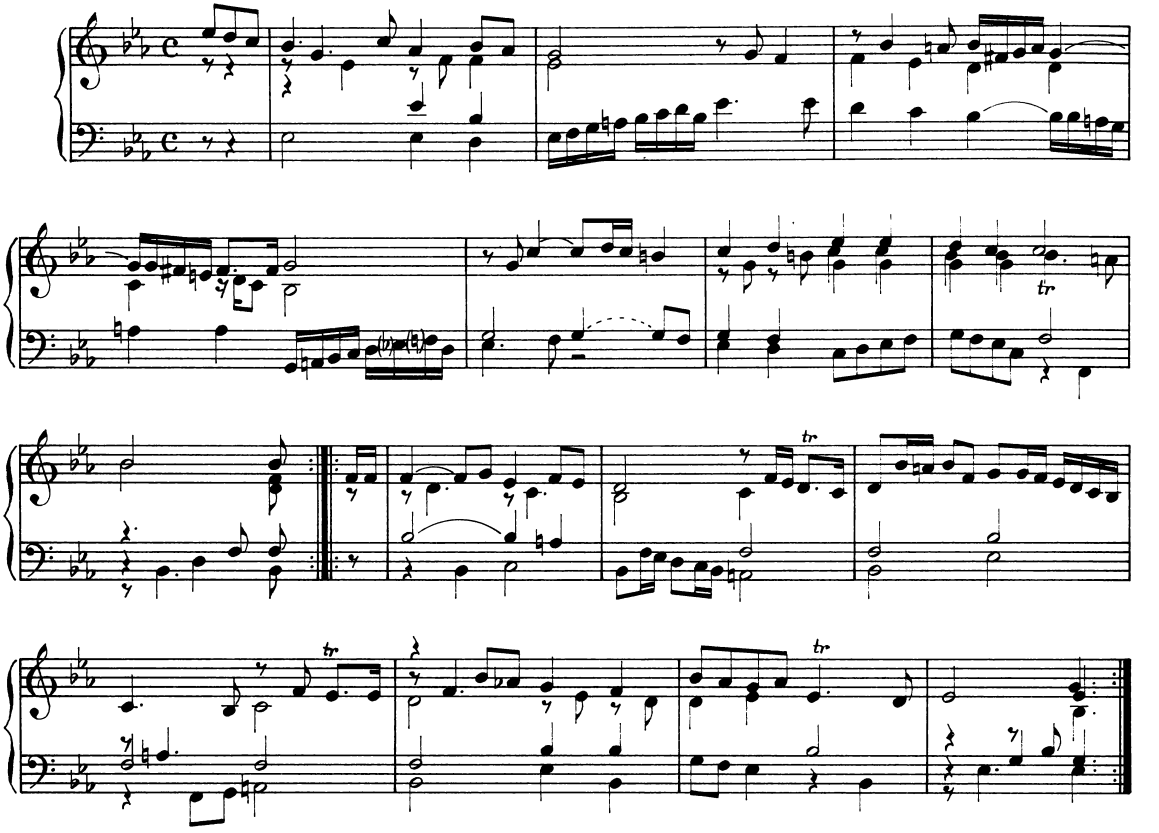
Sarabande



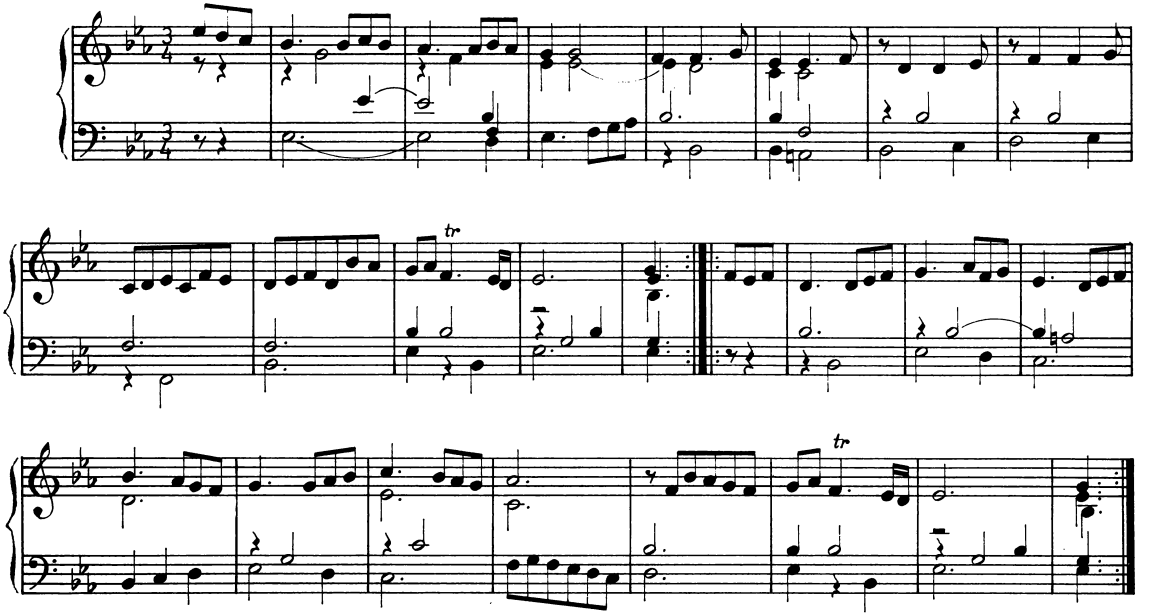

Gigue

6. Suite in Es-dur

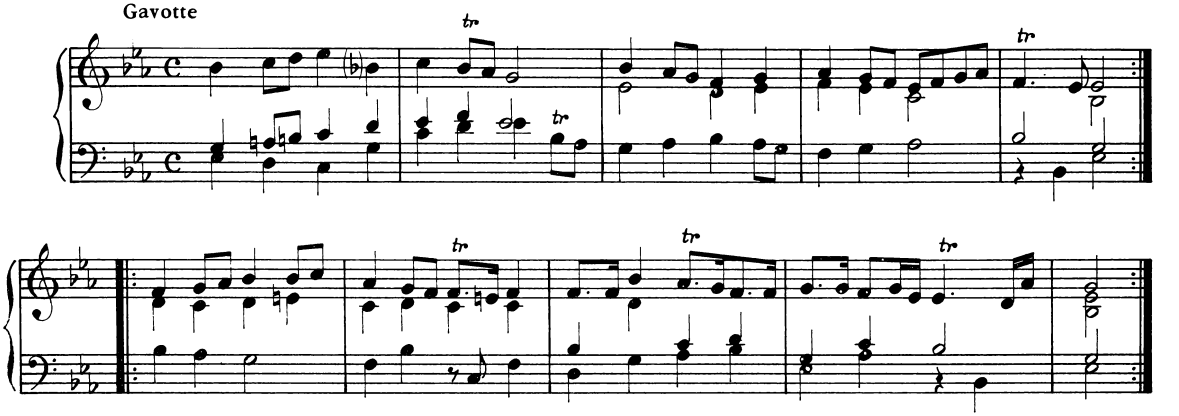
Allemande



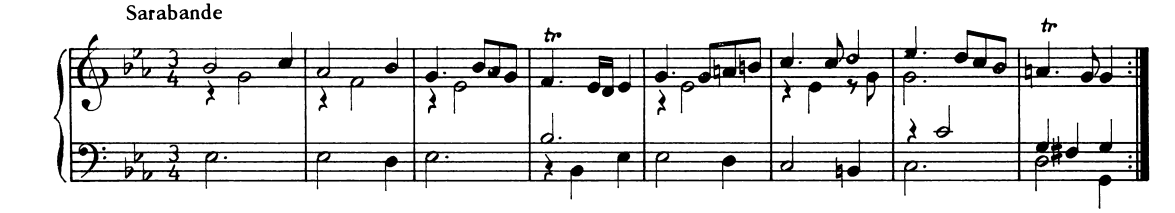
Courante

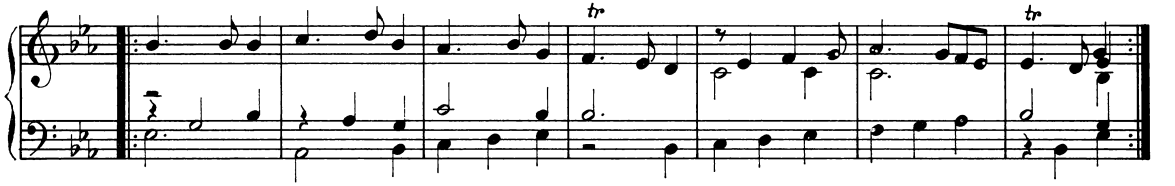


Gavotte

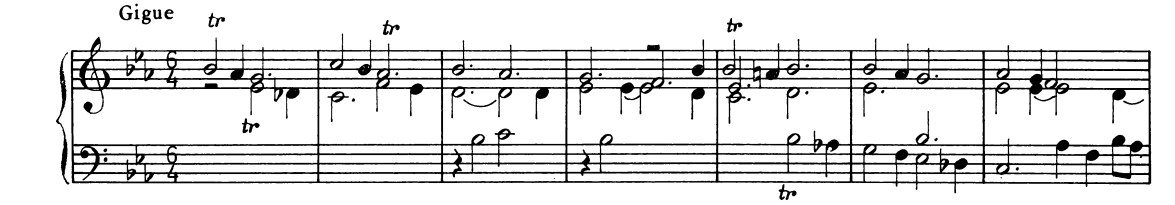


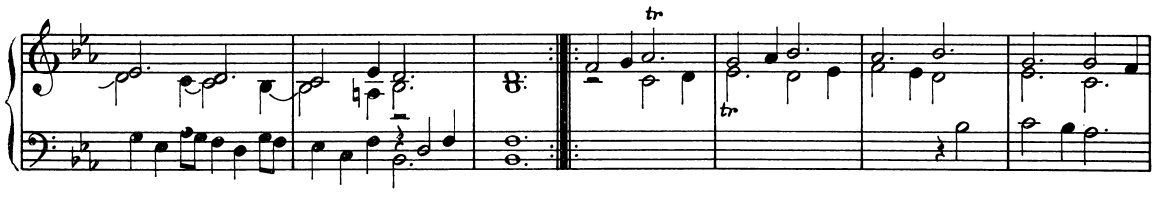
Sarabande

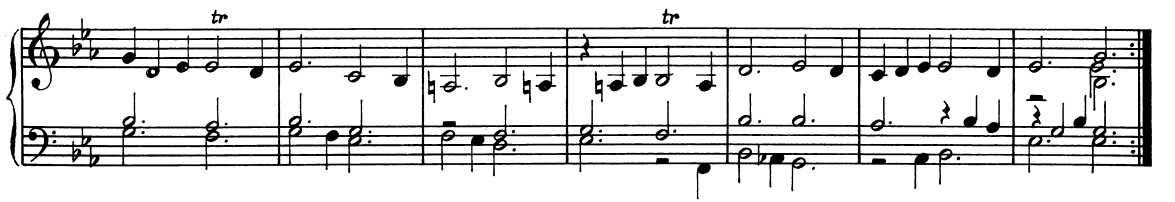




Gigue

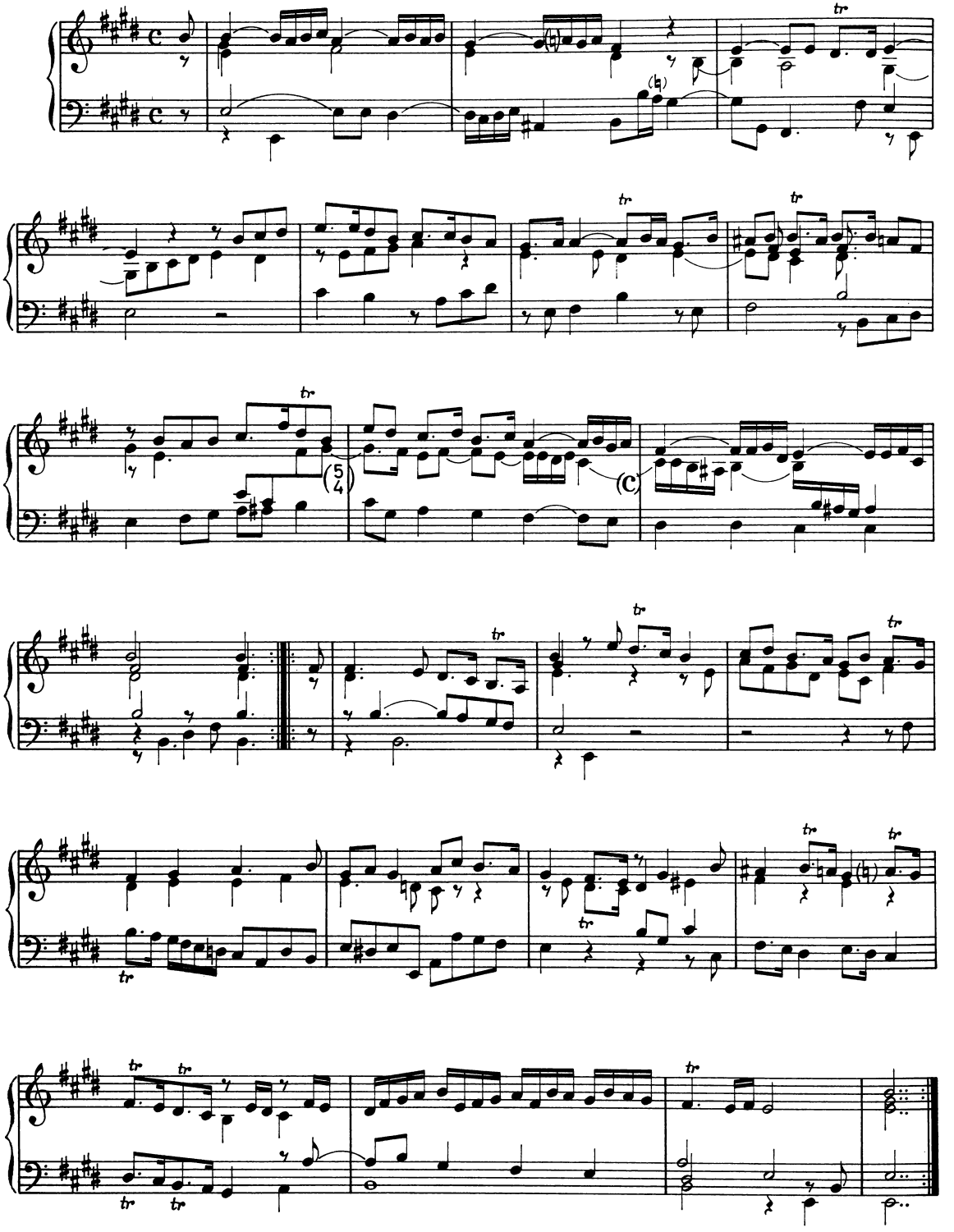




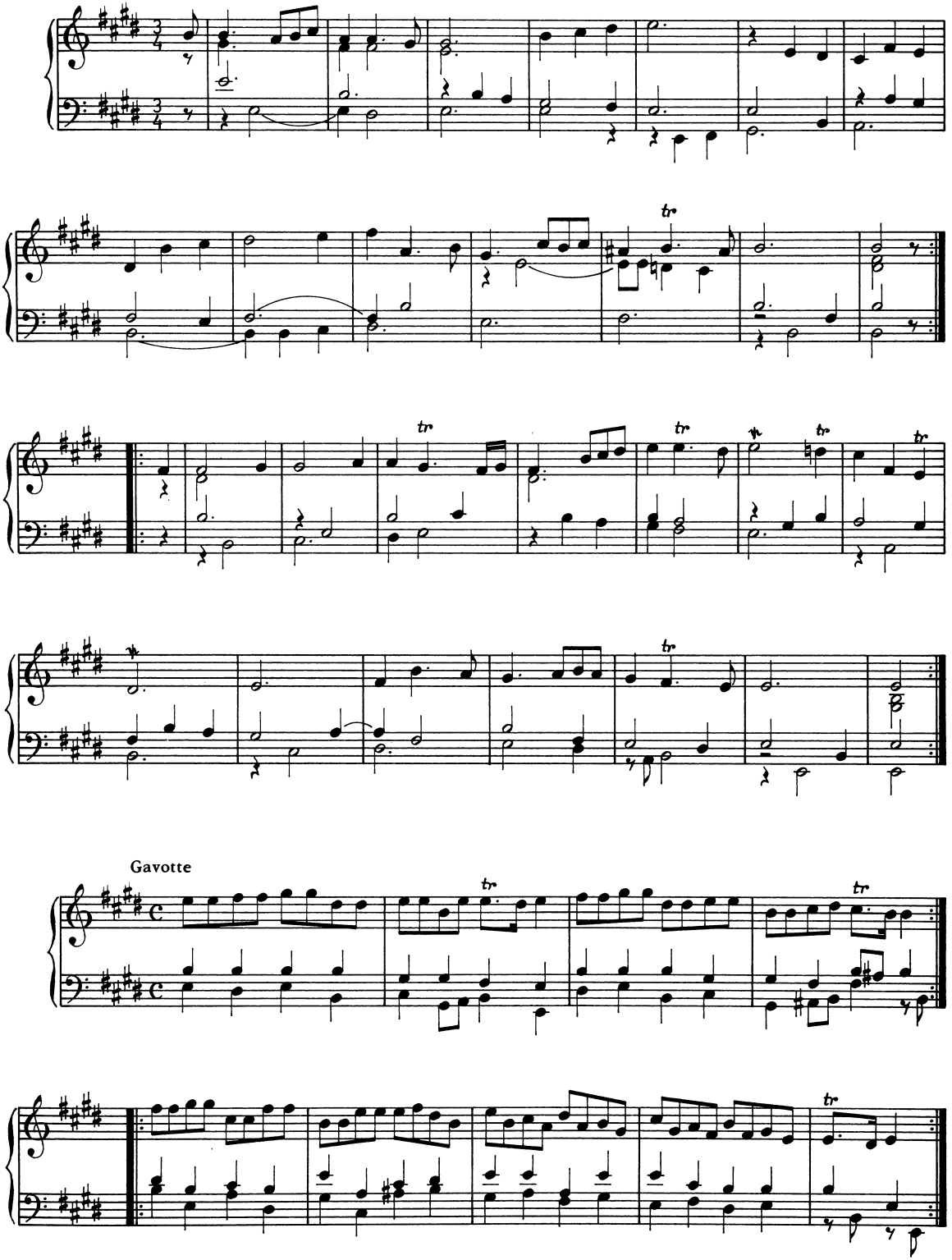


7. Suite in E-dur

Allemande

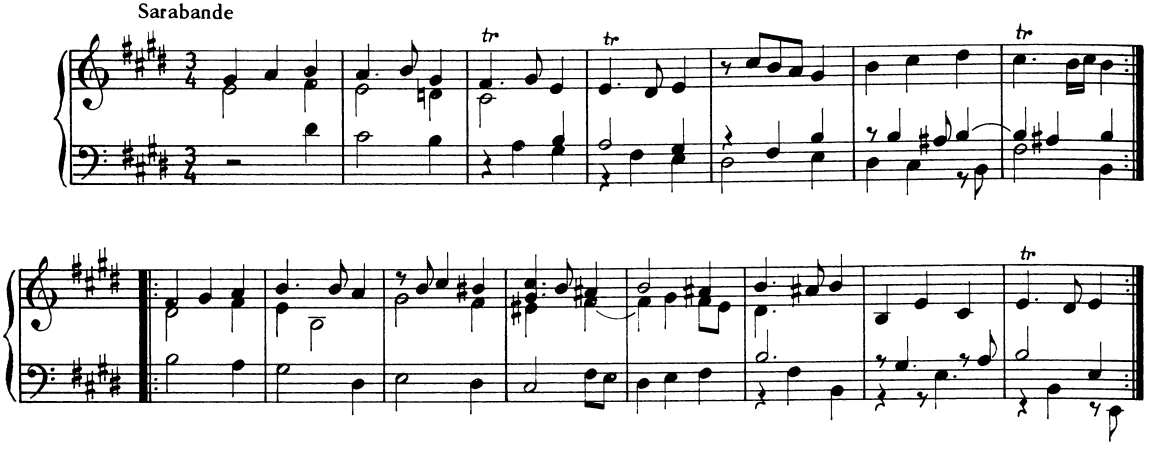


Courante

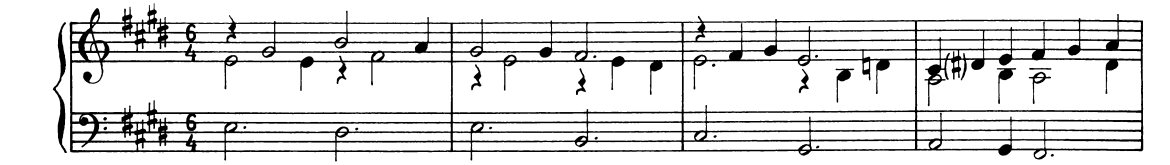


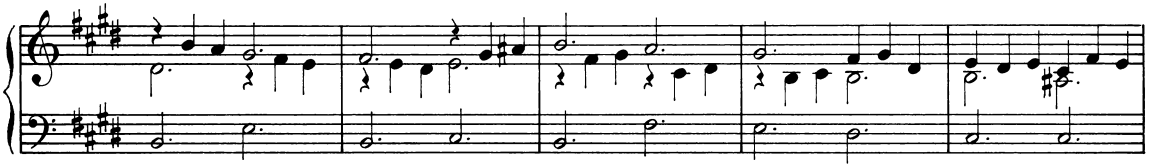
Gavotte

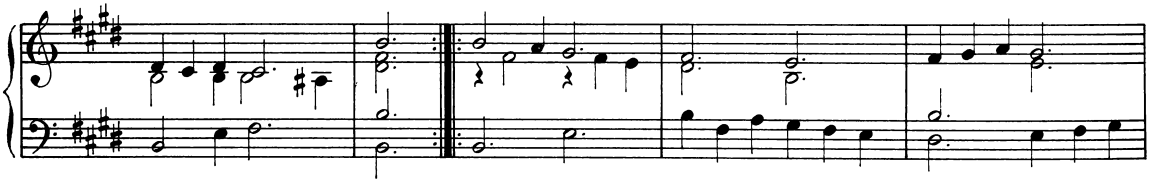
Sarabande

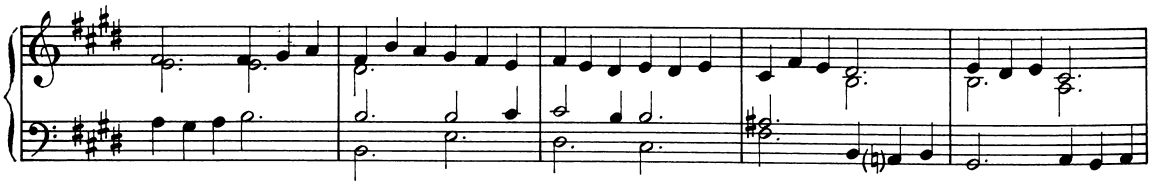


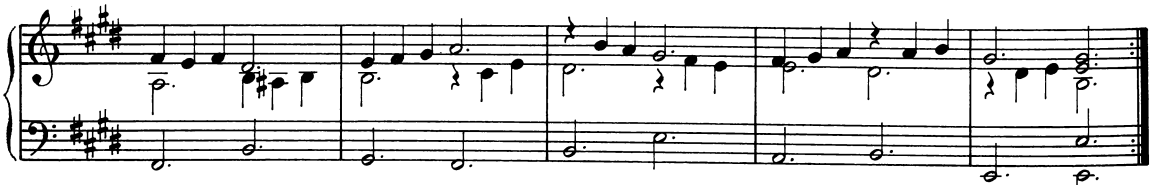
Gigue











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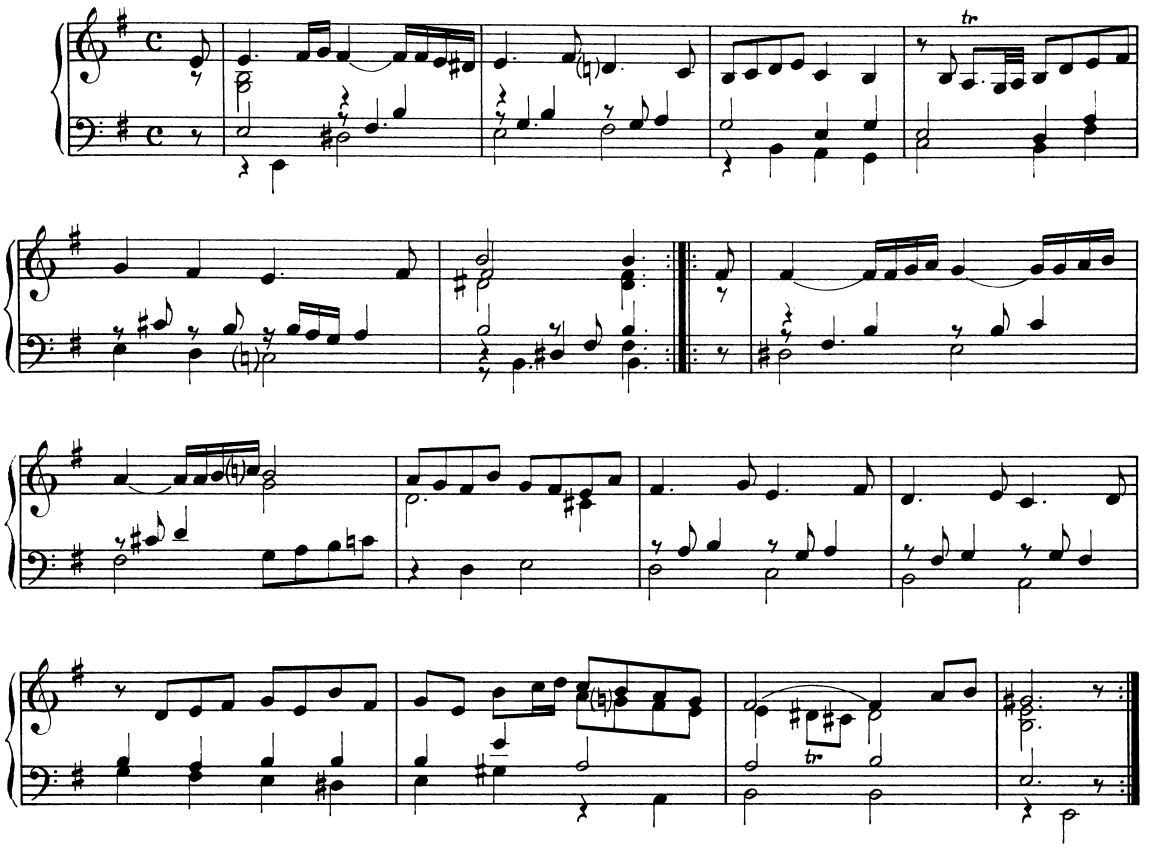

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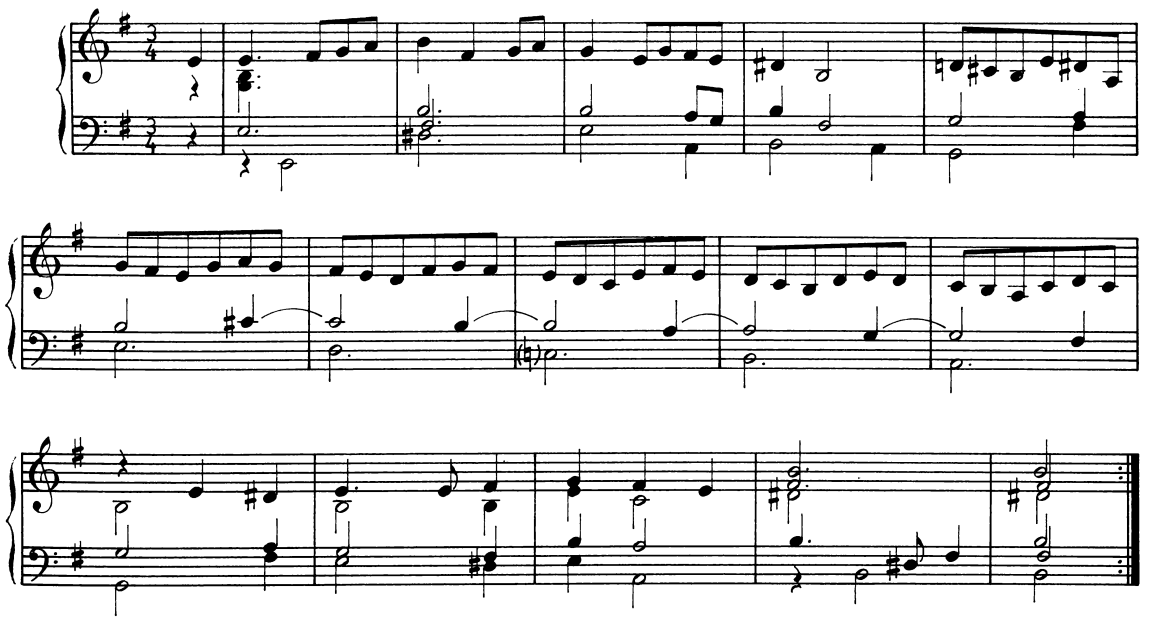
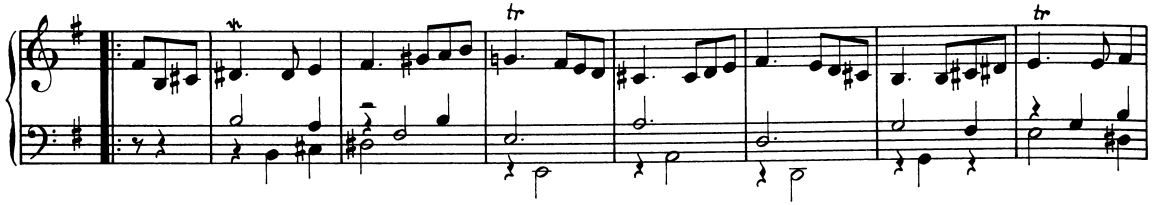
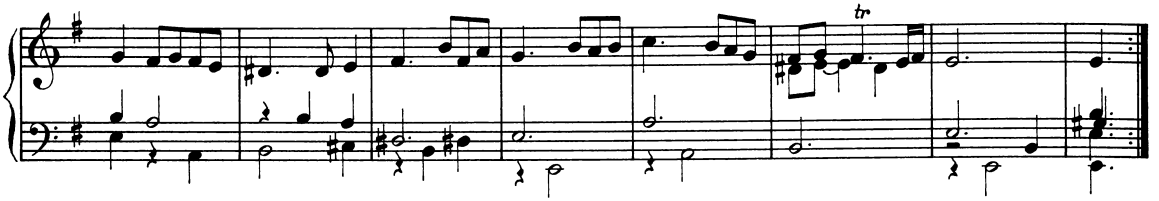
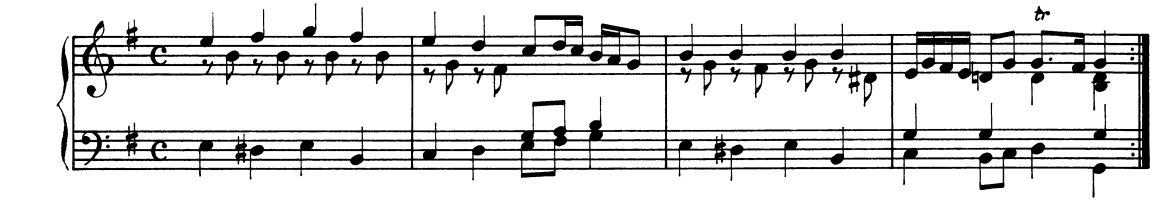
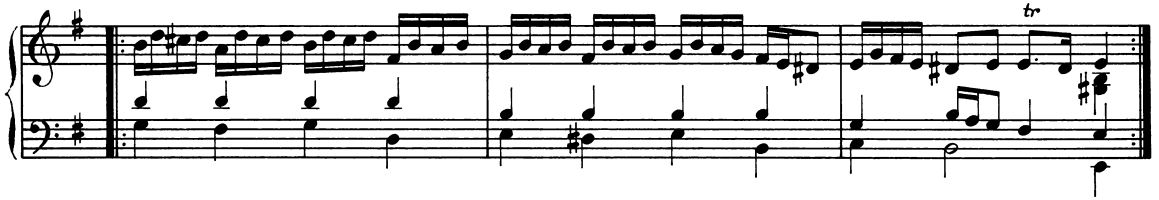




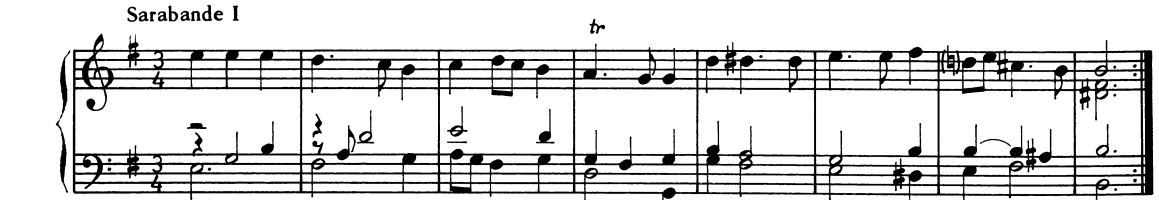


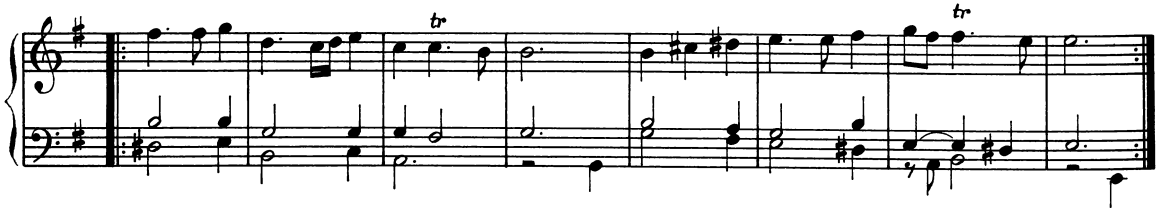
Gavotte





Sarabande I





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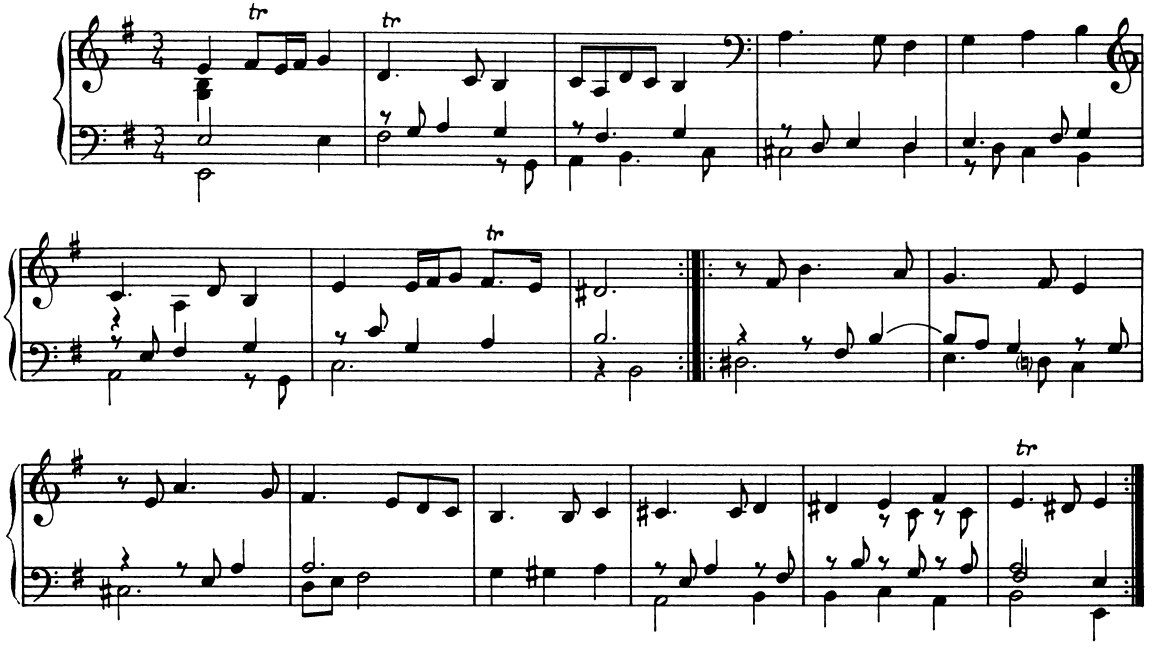
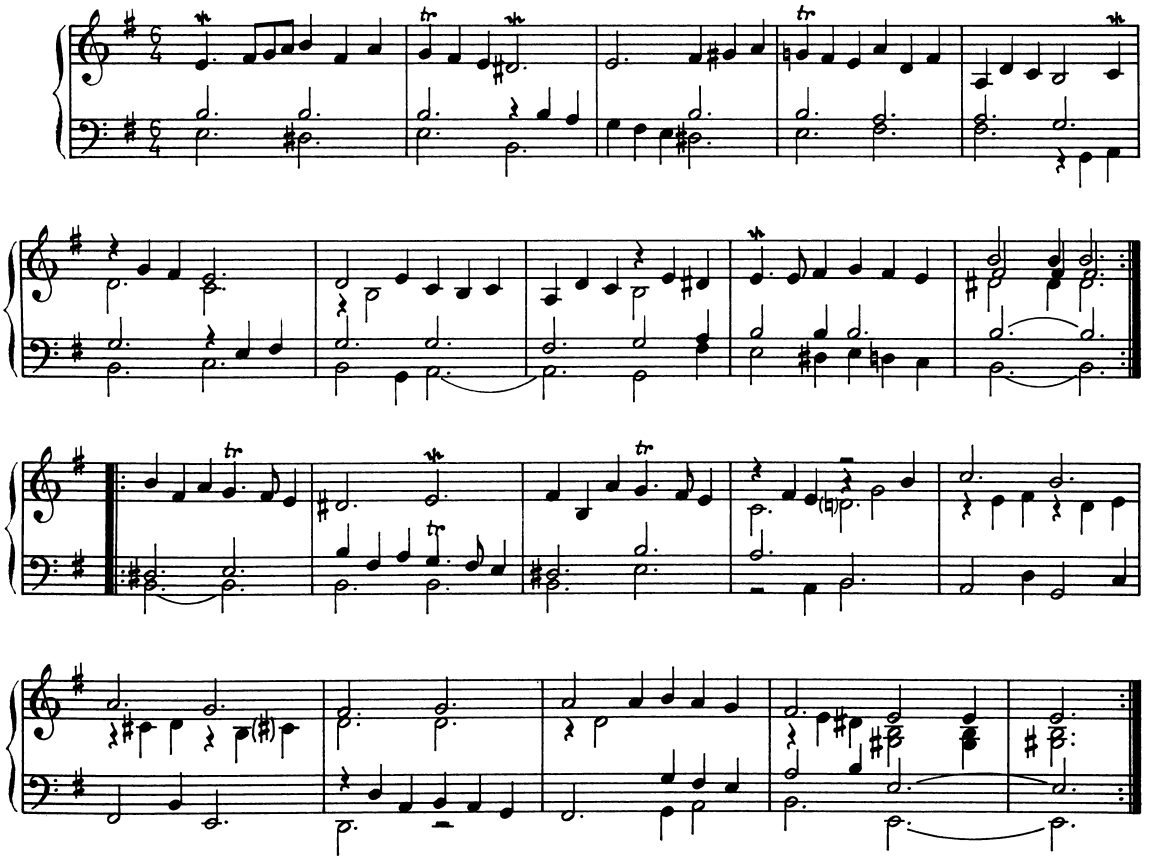
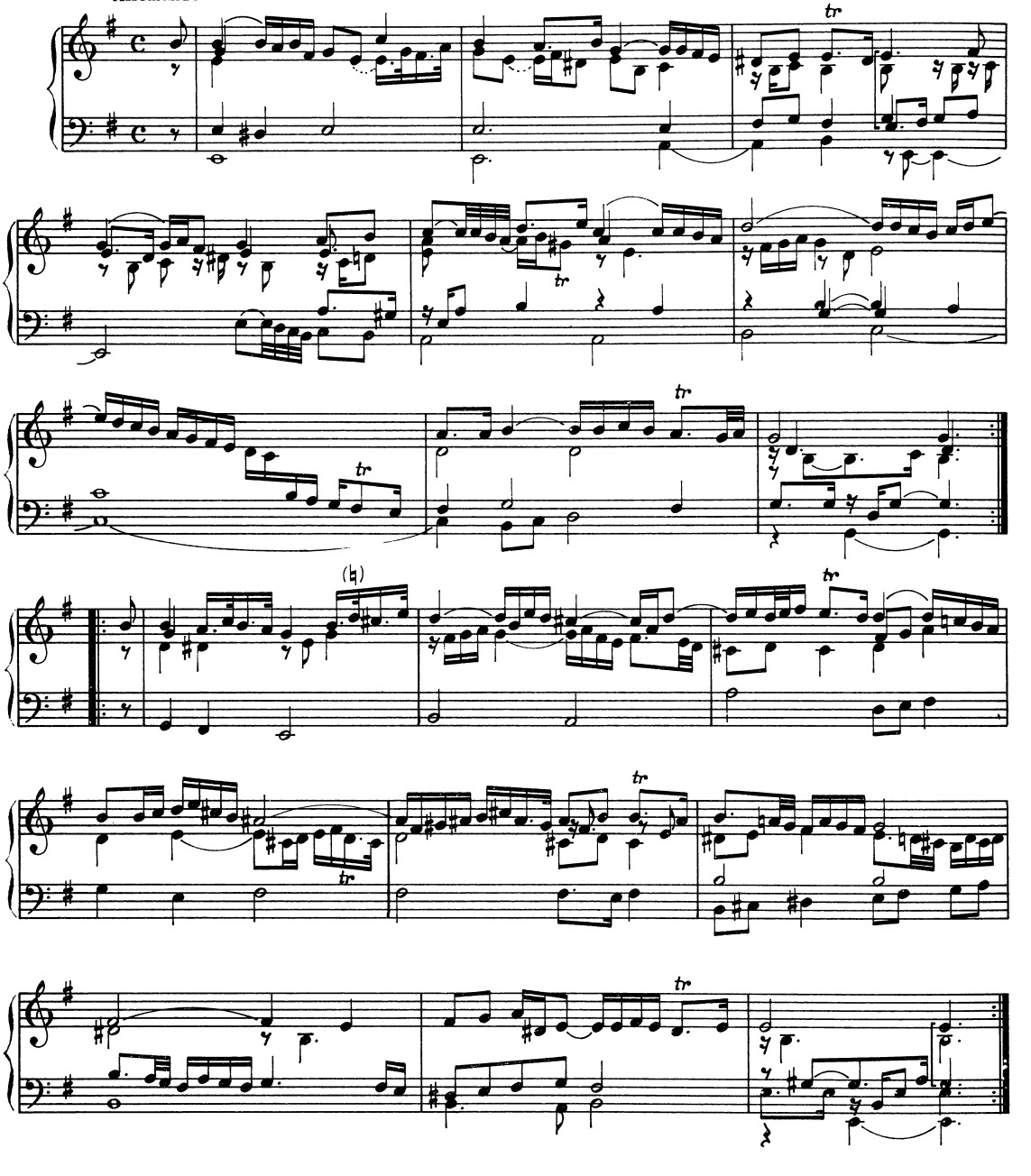


Gigue

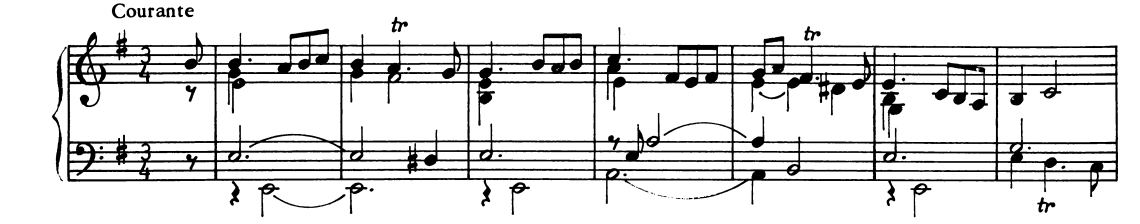


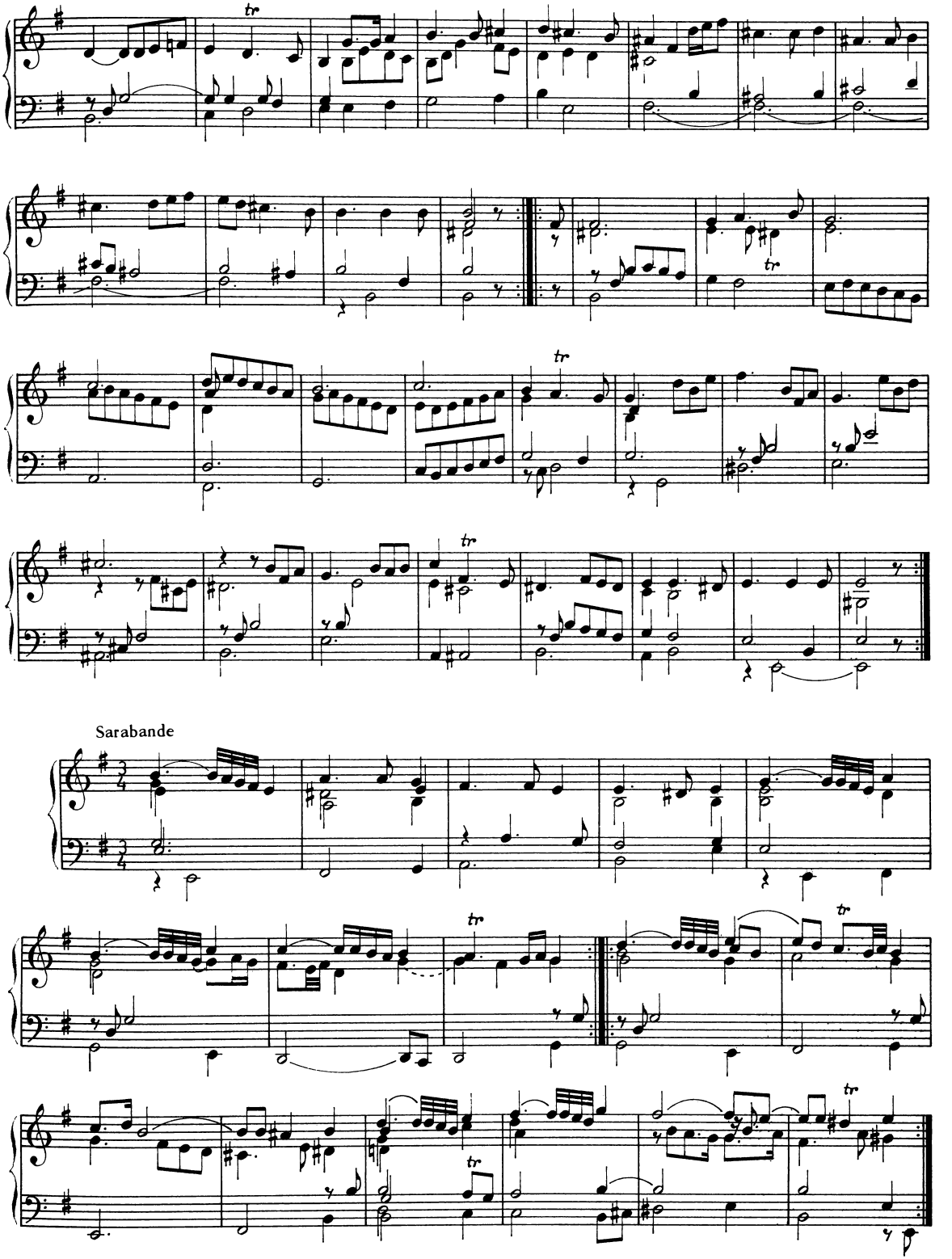
9. Suite in e-moll

Allemande

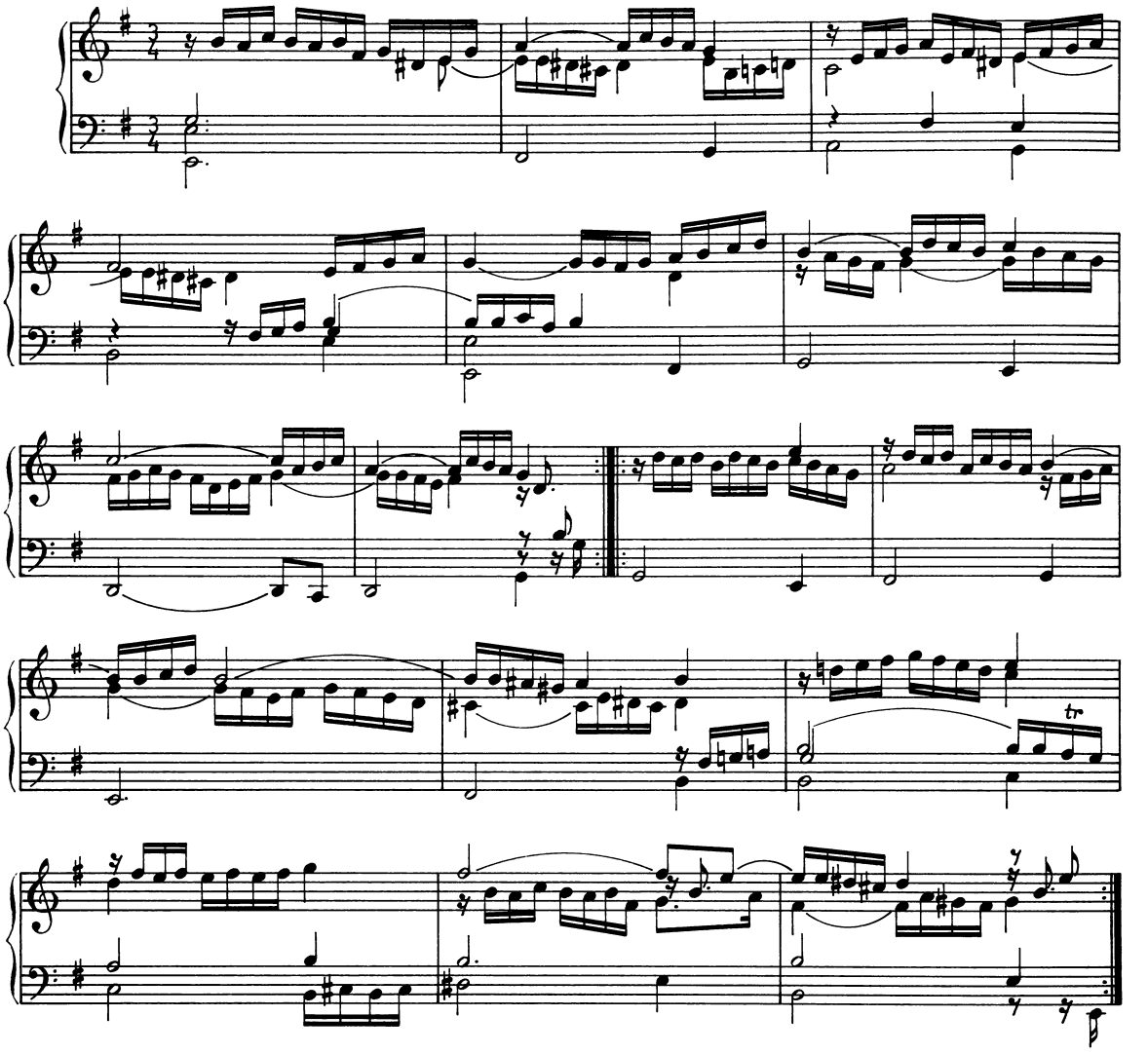


Courante

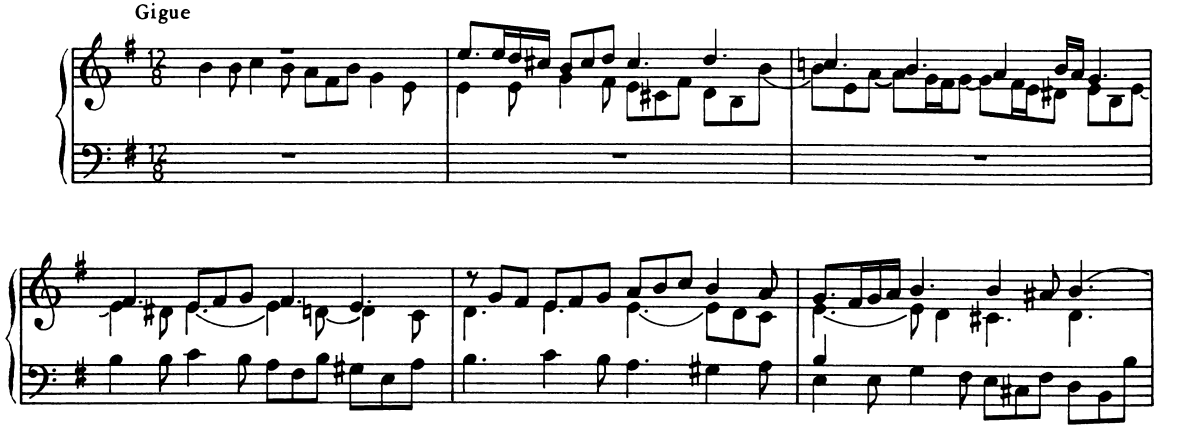


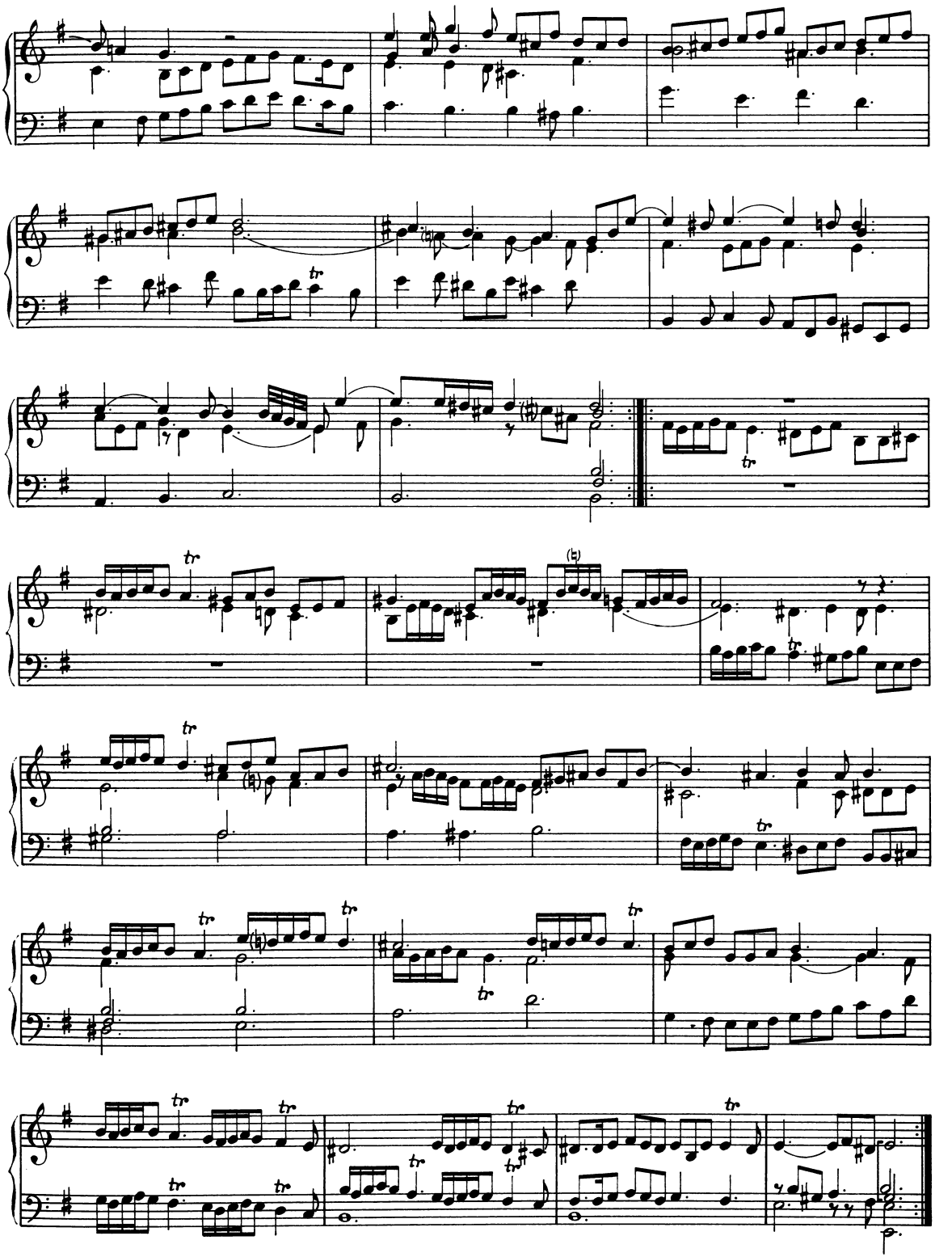

Sarabande

Le Double



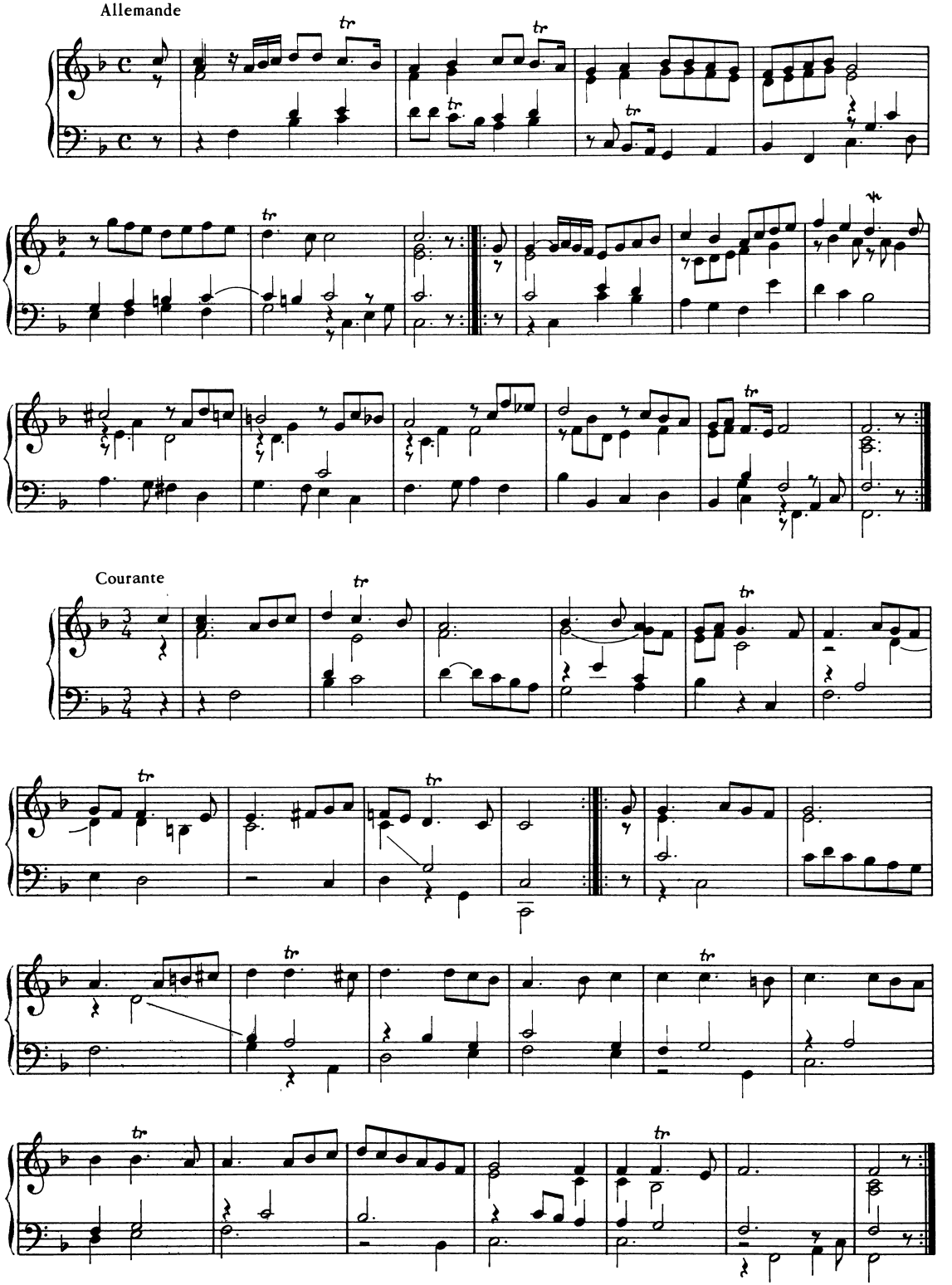
Gigue





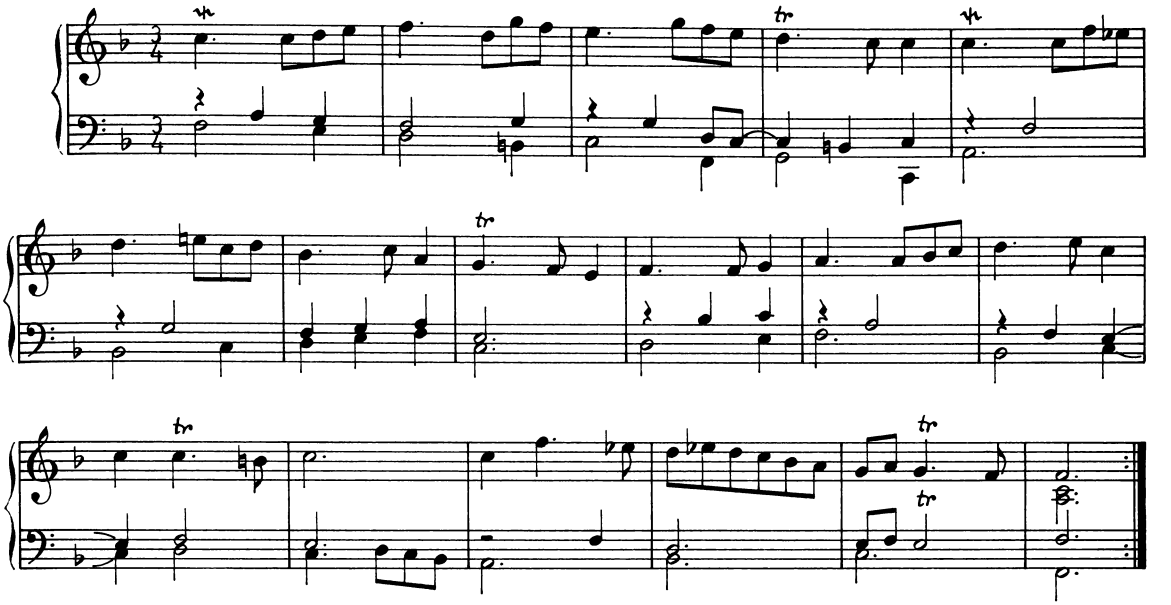
10. Suite in F-dur

Allemande

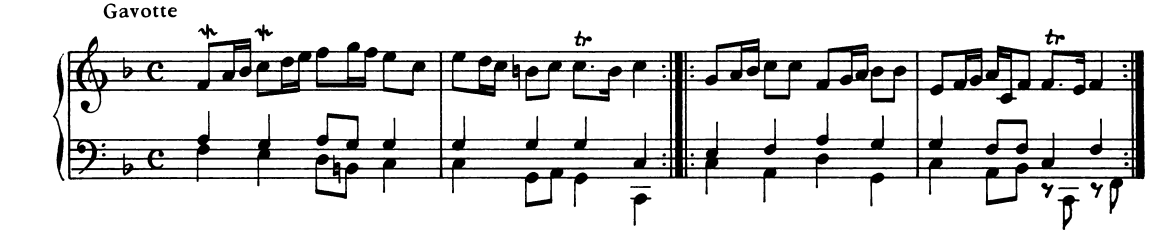


Courante

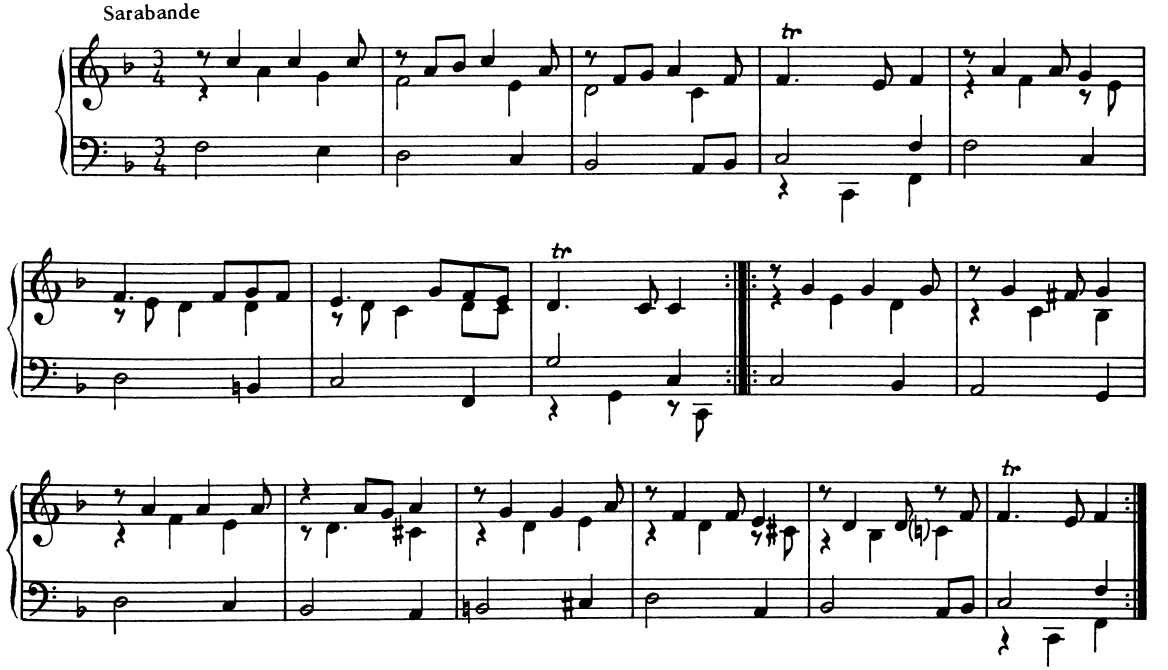
Air



Gavotte



Sarabande



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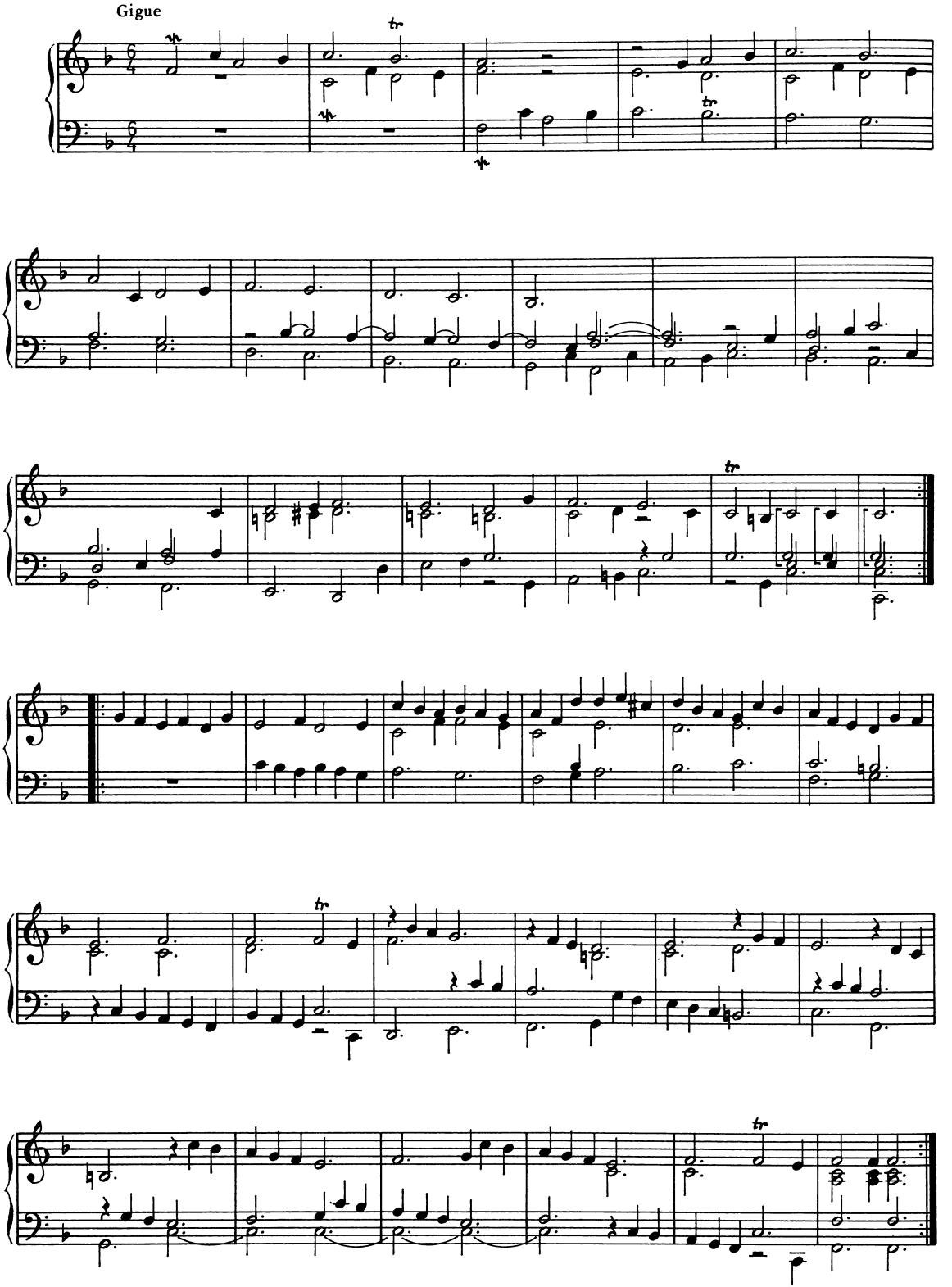
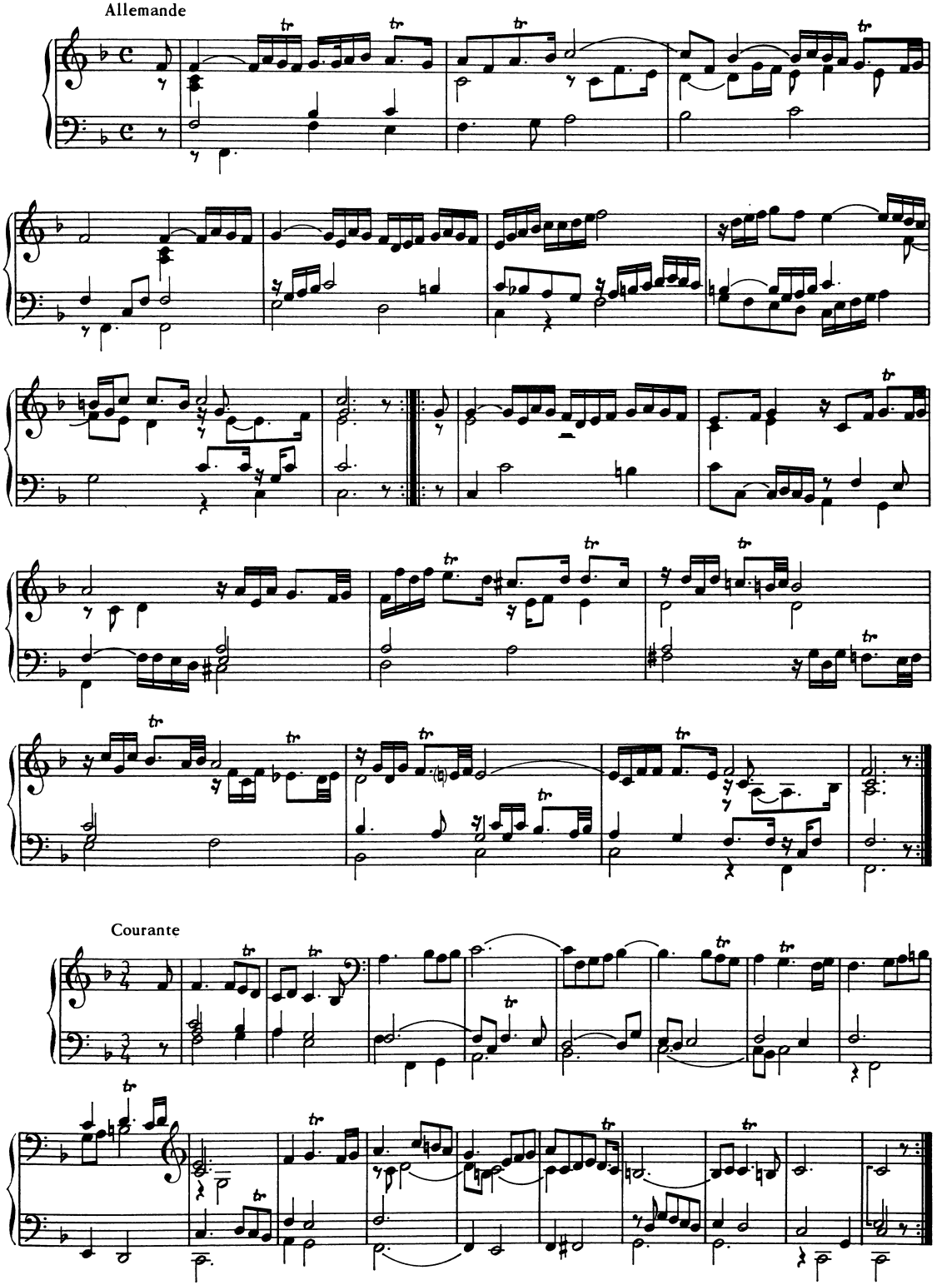


11. Suite in F-dur

unvollständig

Allemande



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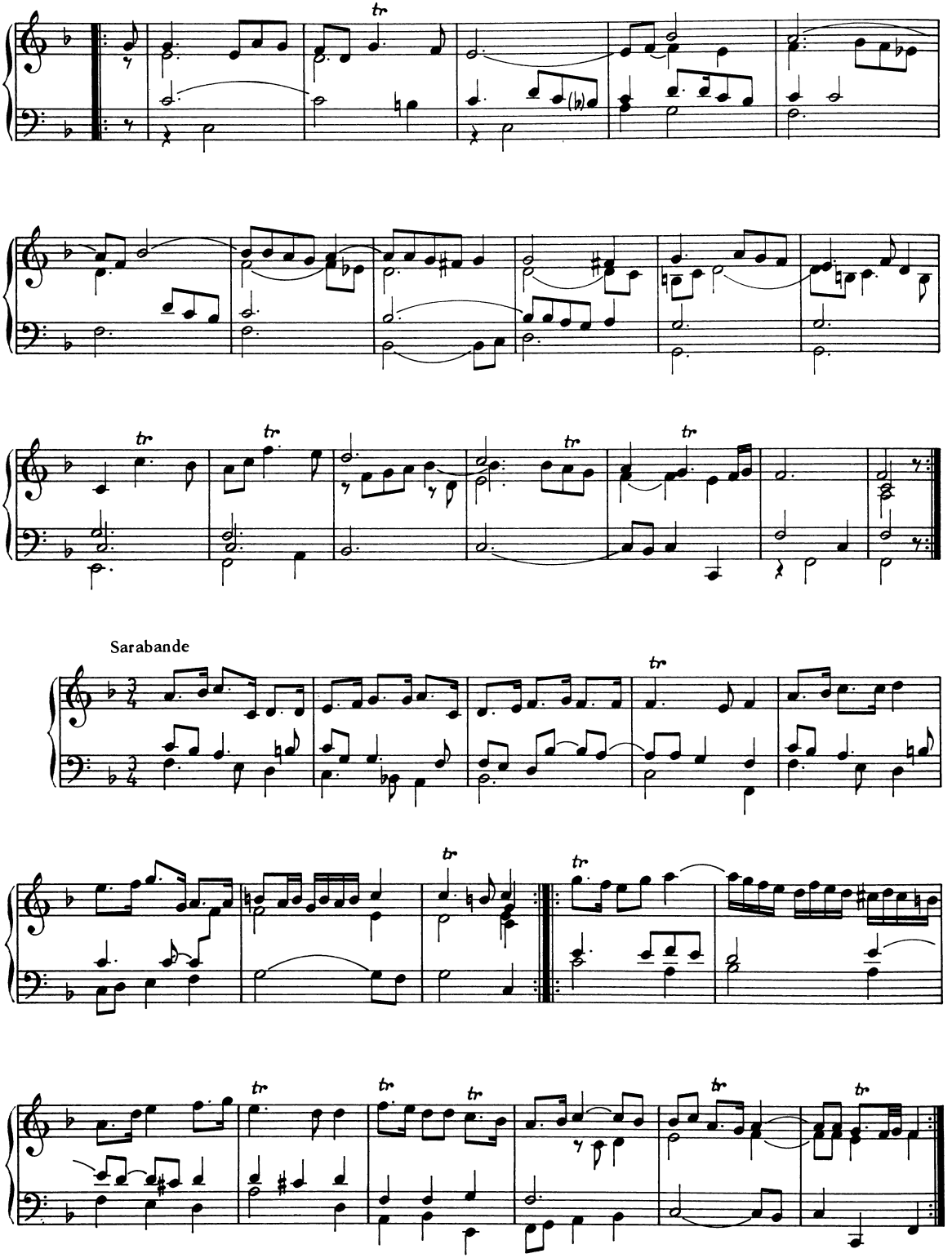
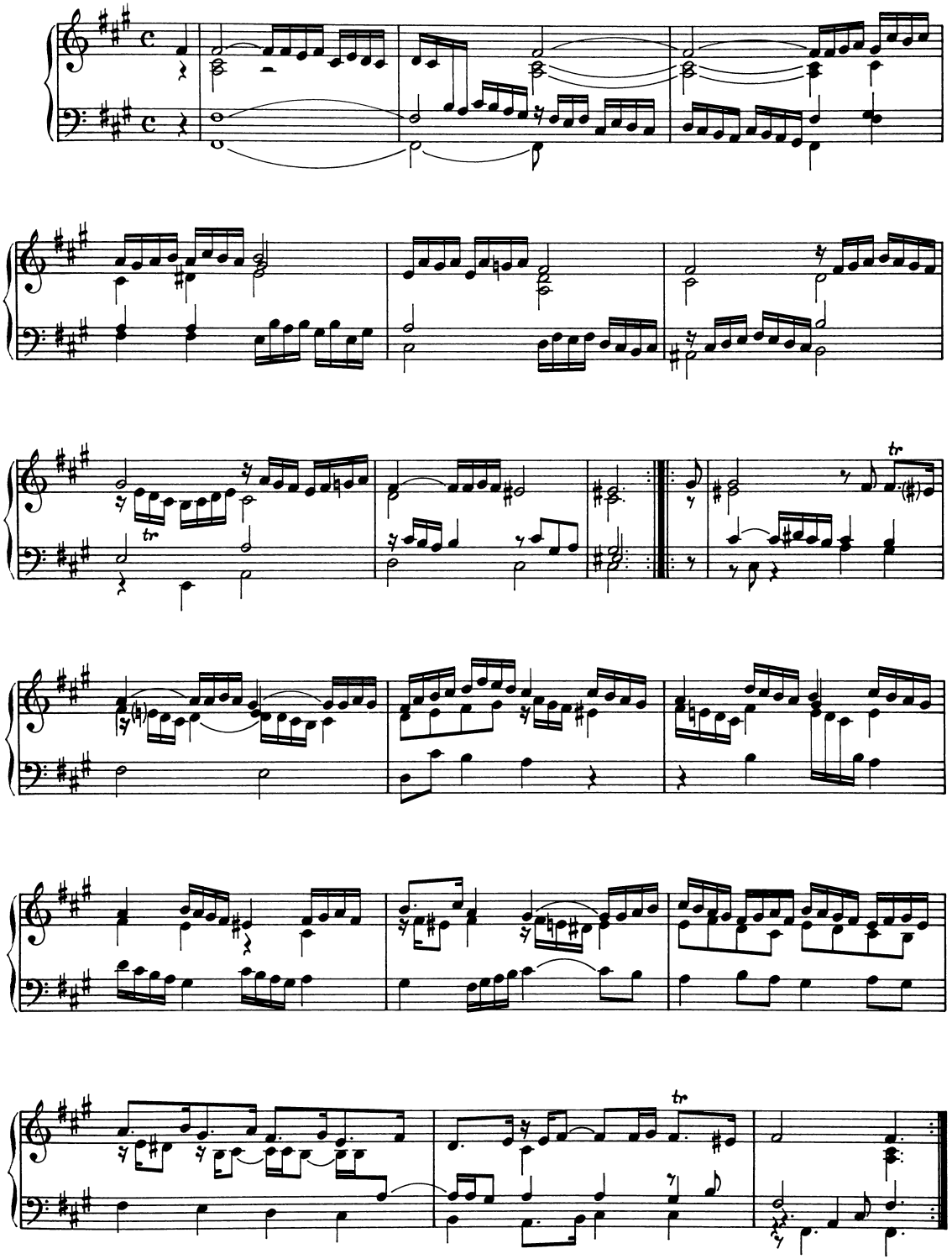
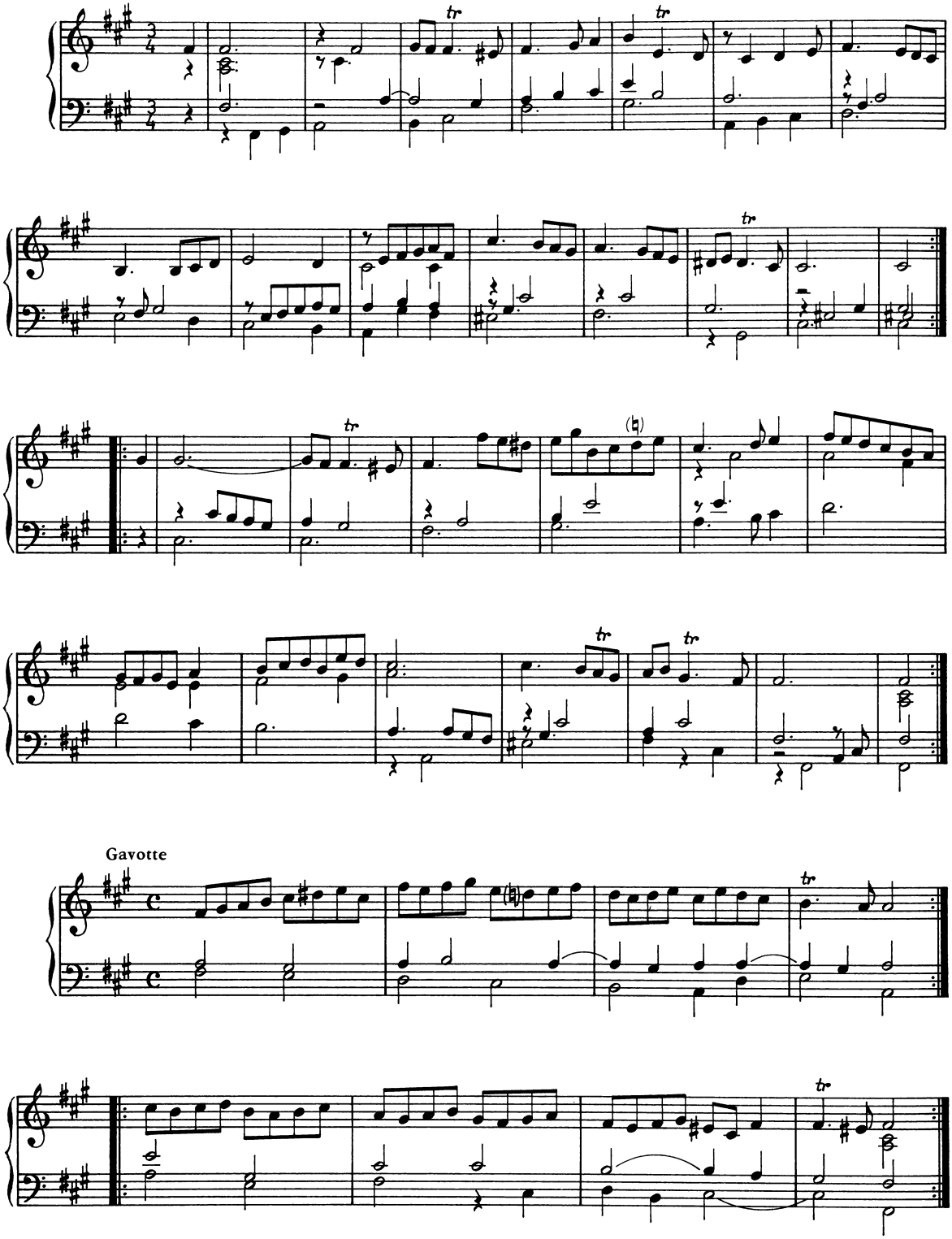

Sarabande

12. Suite in fis-moll

Allemande

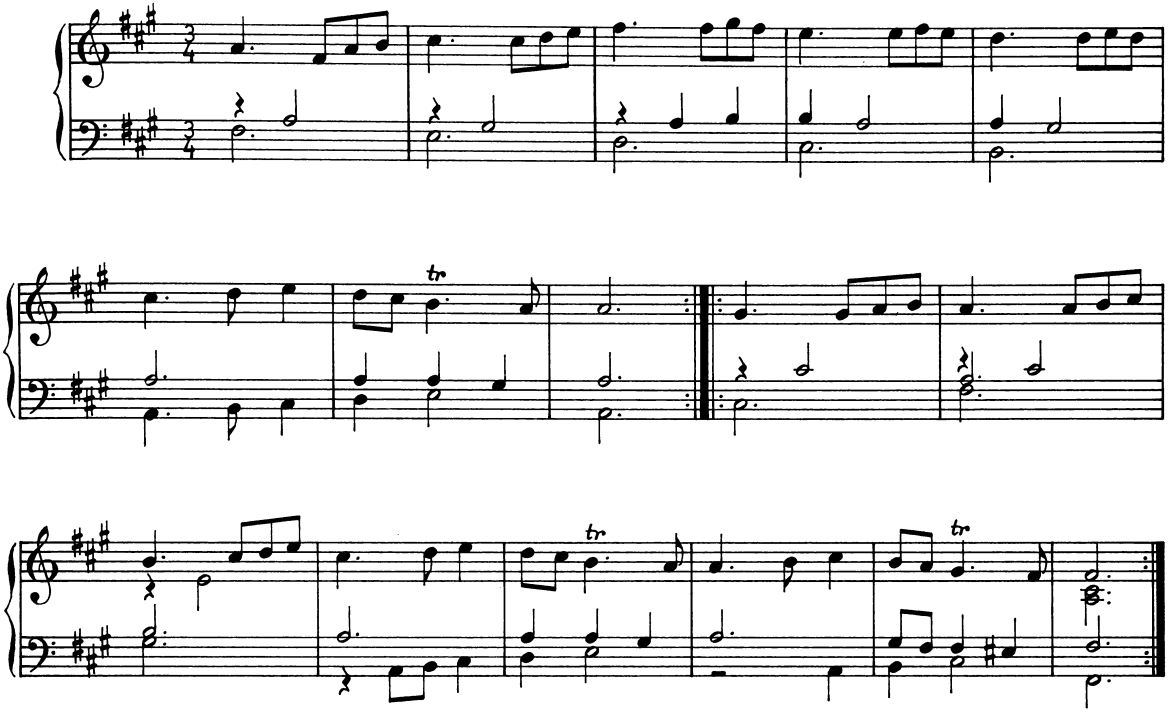


Courante

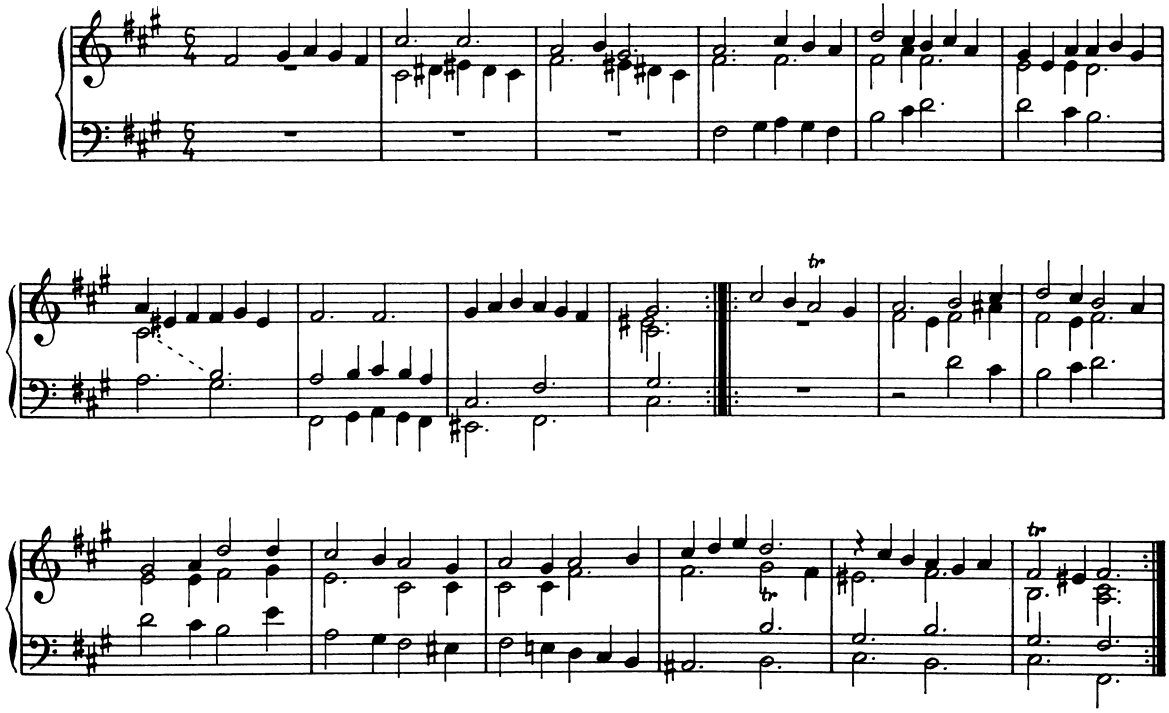


Gavotte

Sarabande

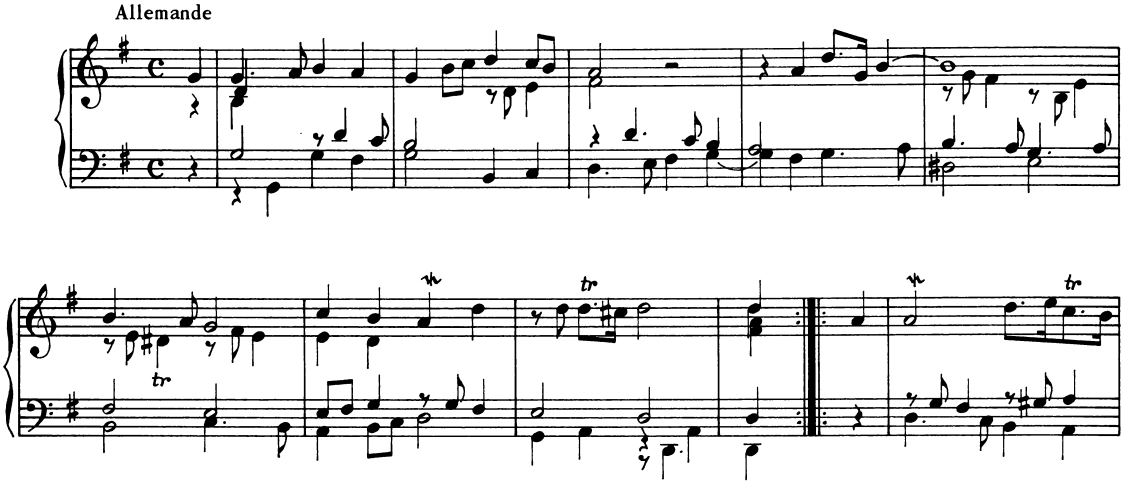


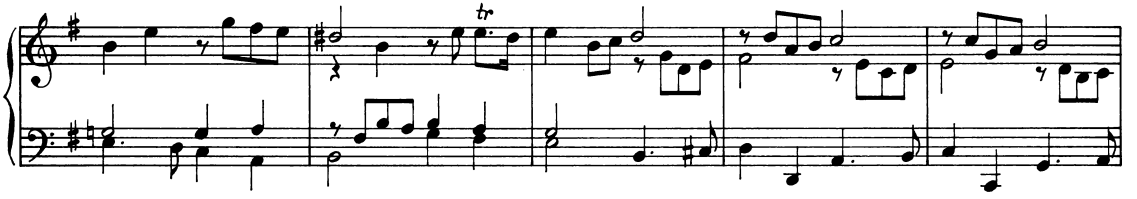
Gigue

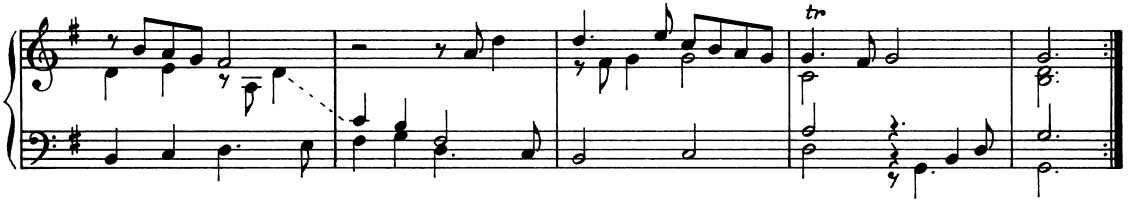


13. Suite in G-dur

Allemande







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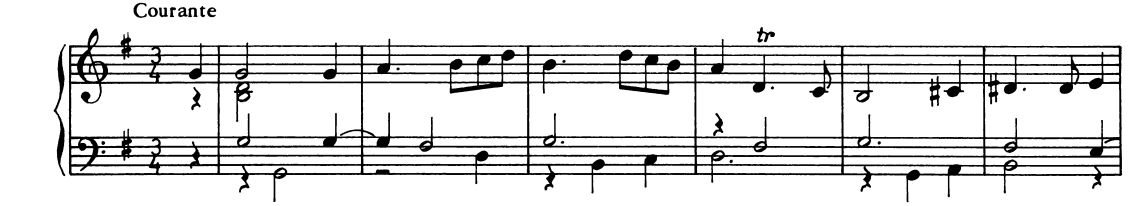
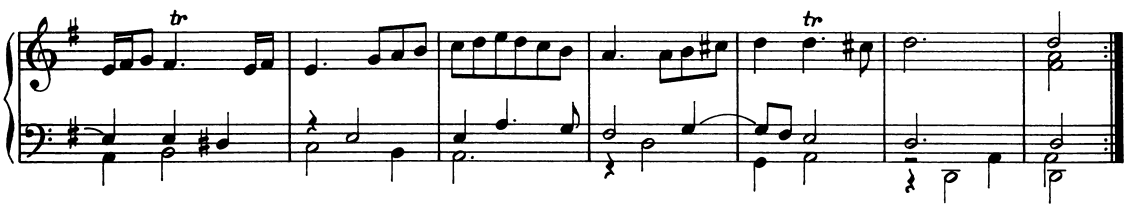
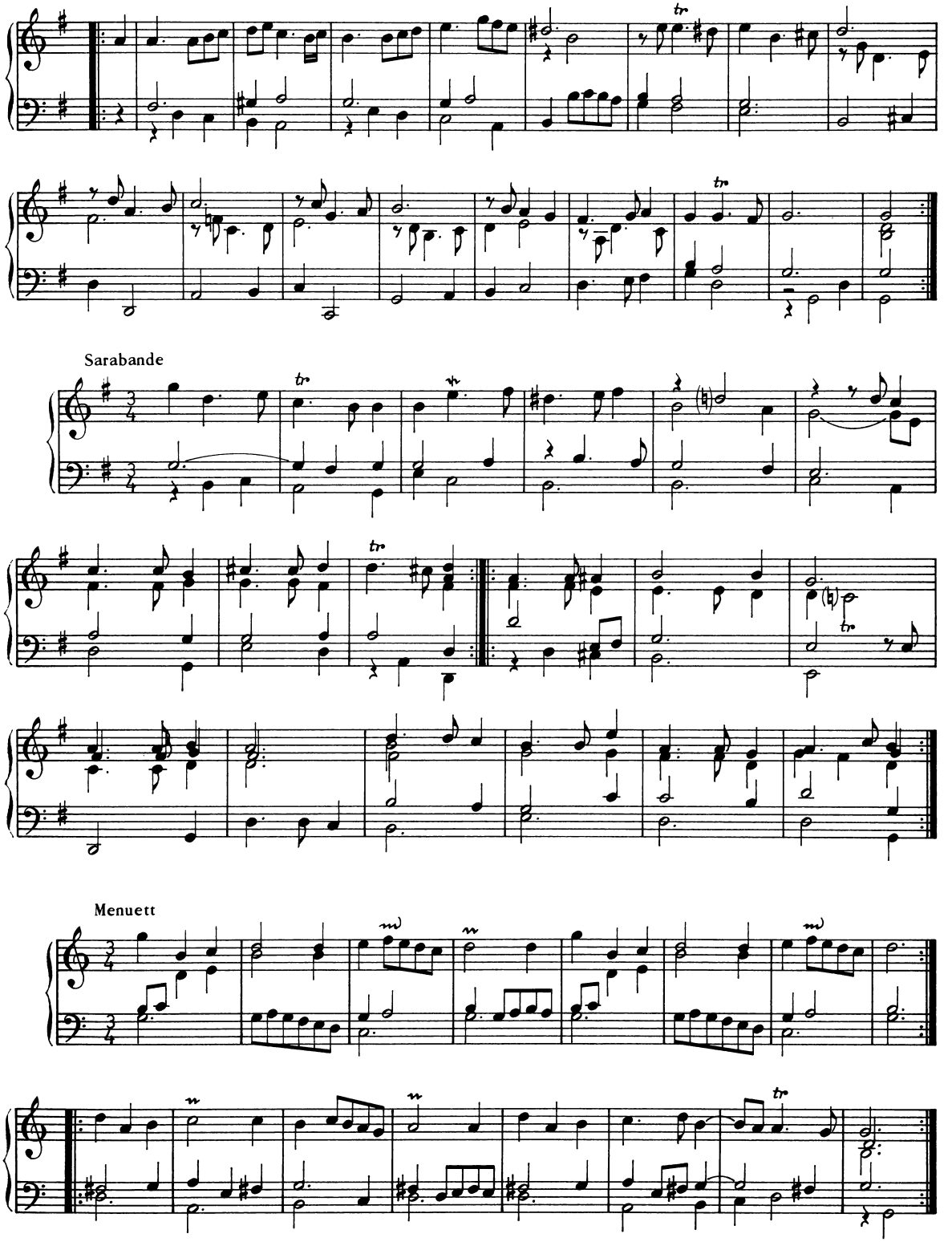
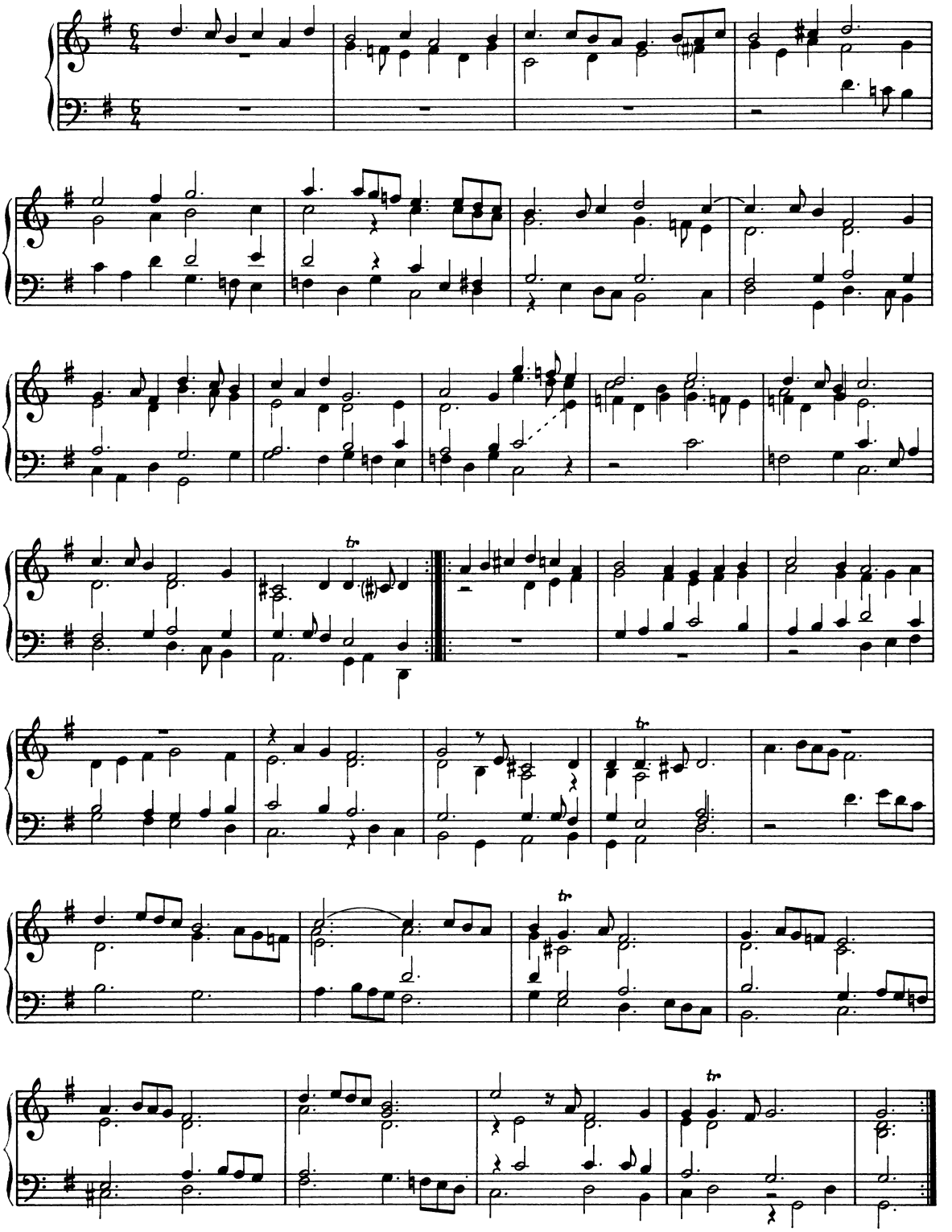




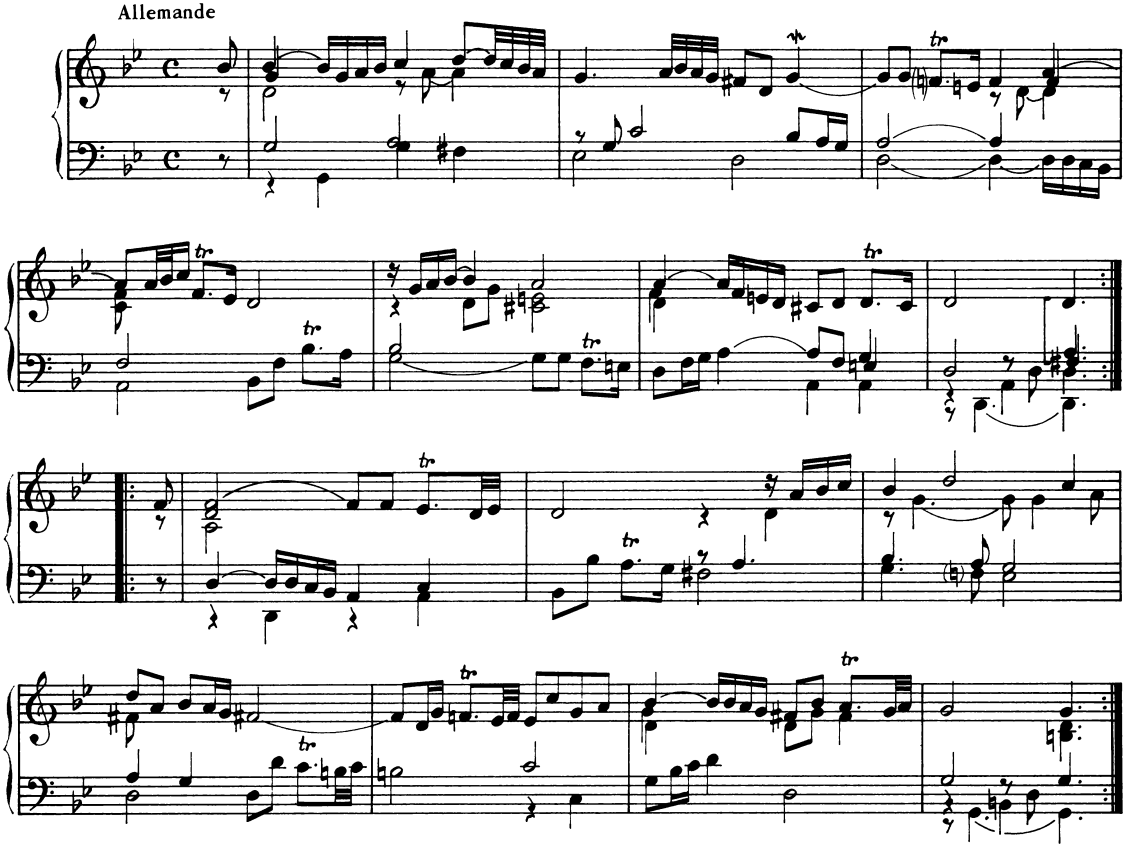

Sarabande
Menuett

Gigue



14. Suite in g-moll

Allemande



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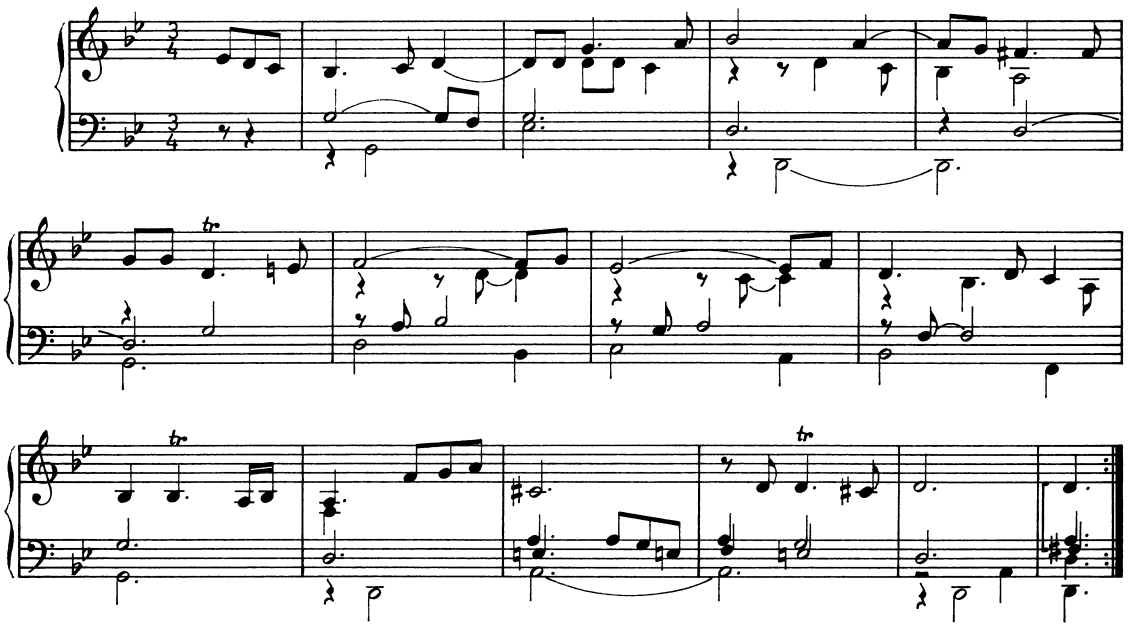
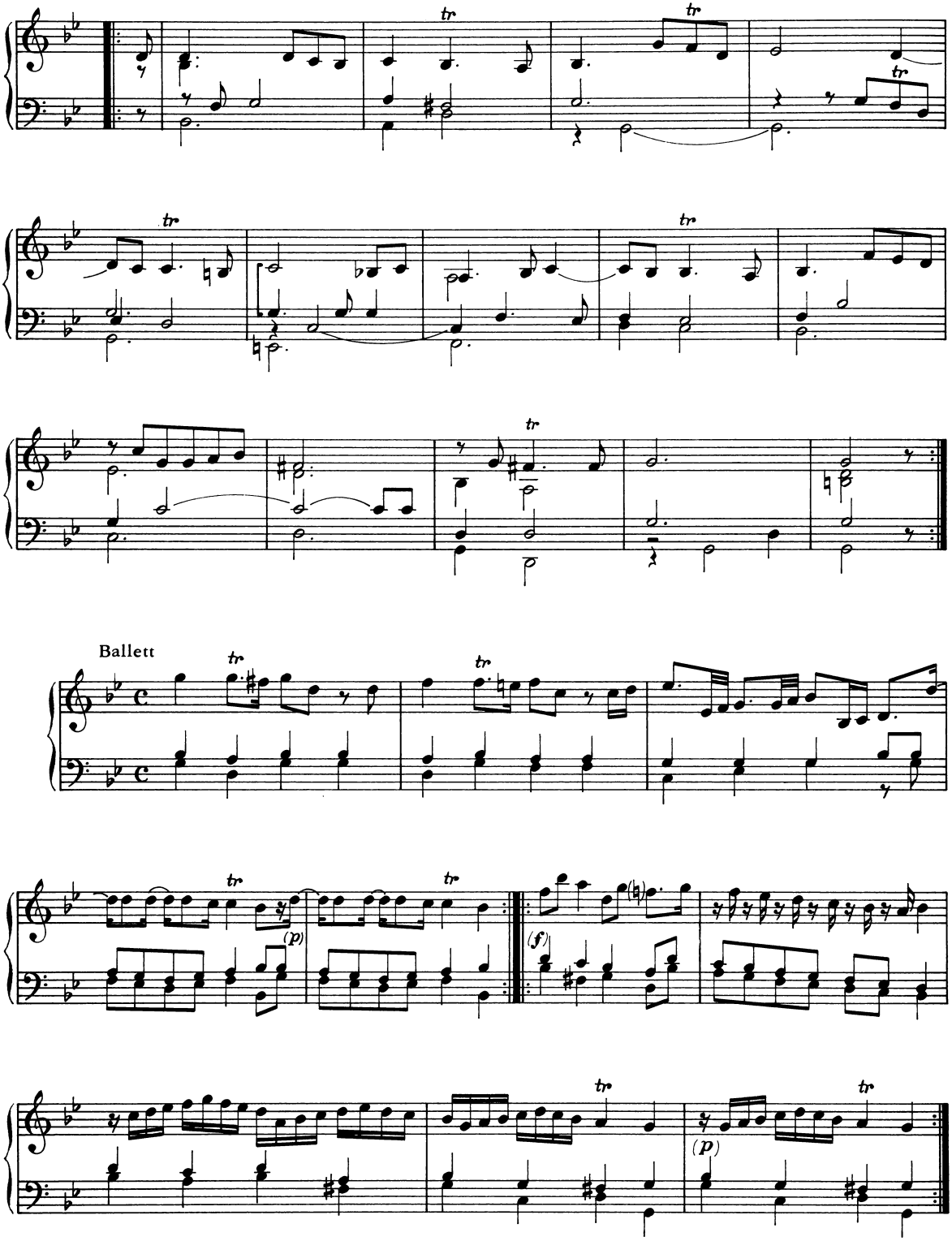
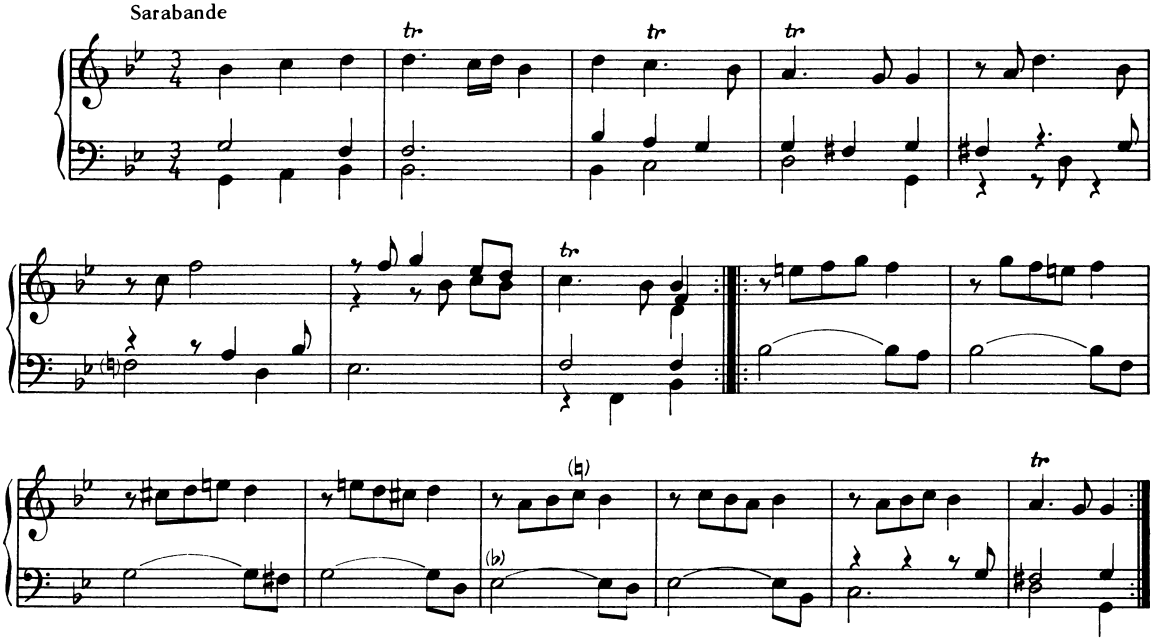
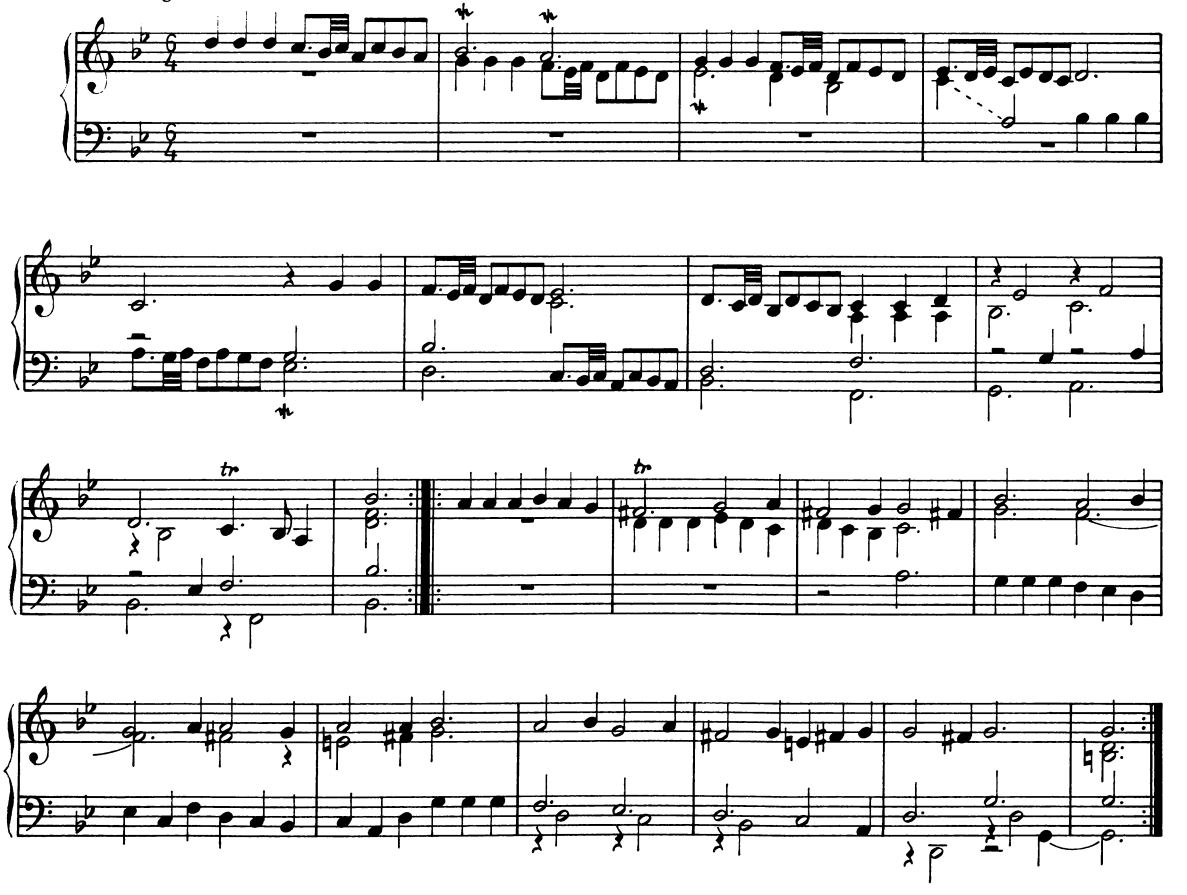



Ballett
(p)
(f)
(p)

Sarabande



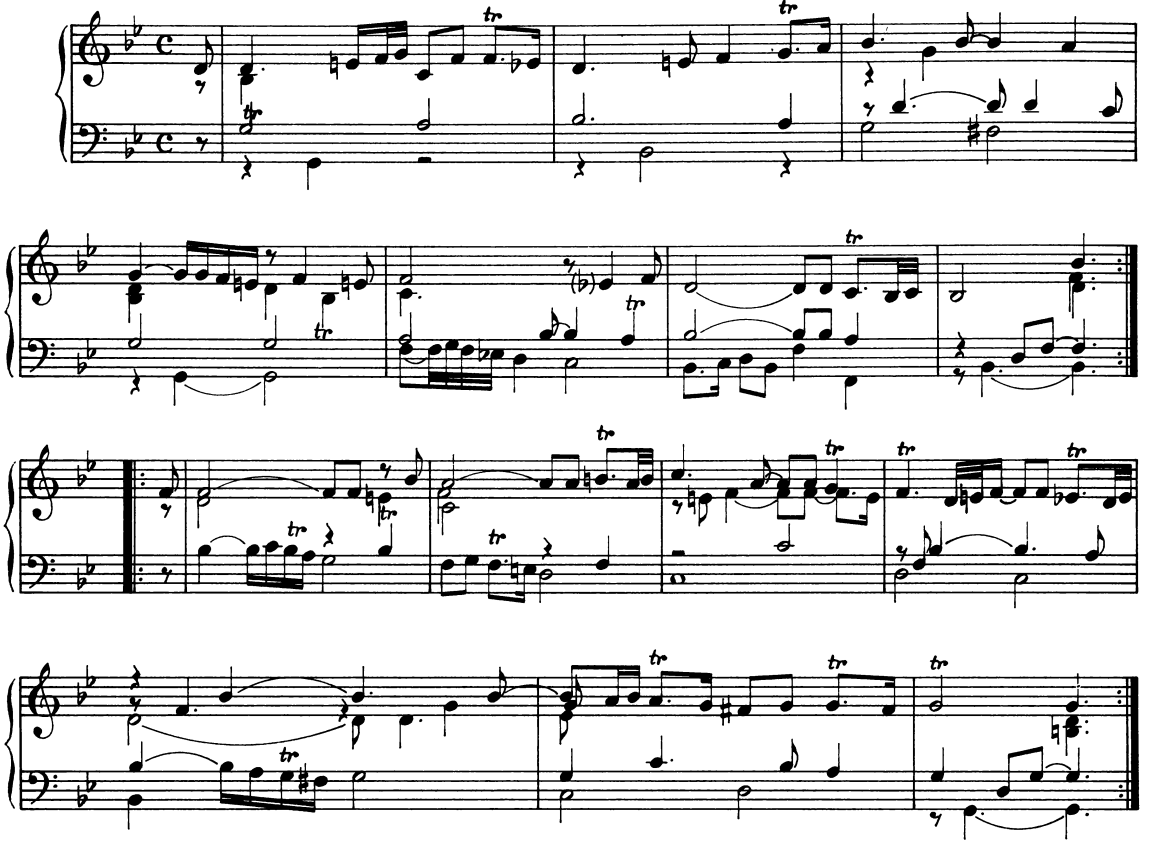
Gigue



15. Suite in g-moll

unvollständig

Allemande I



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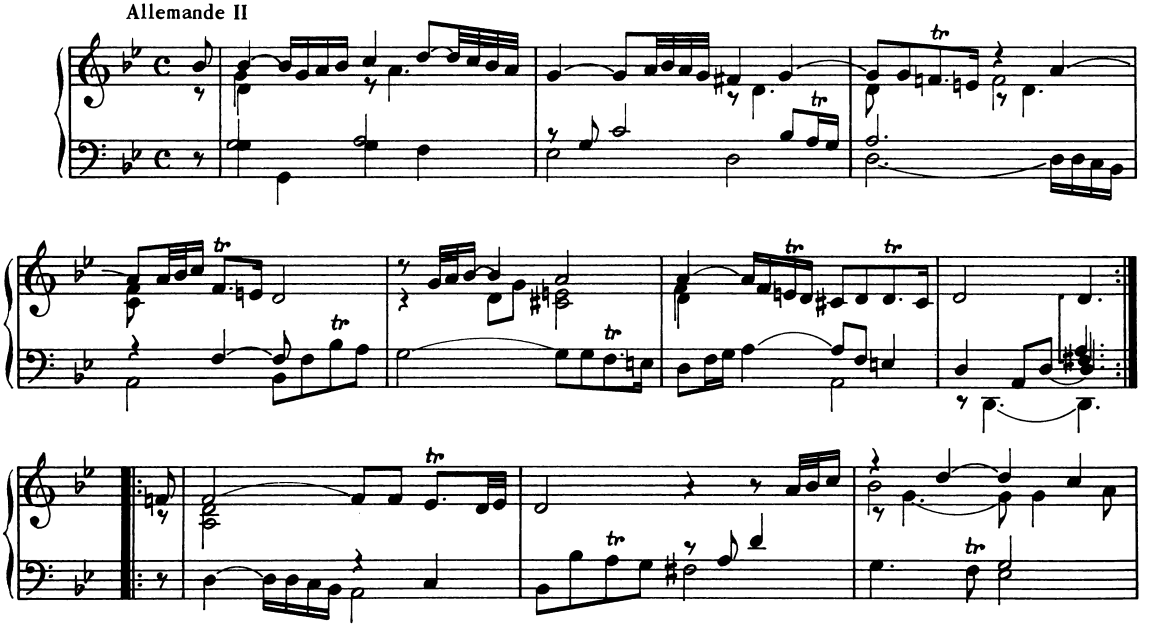
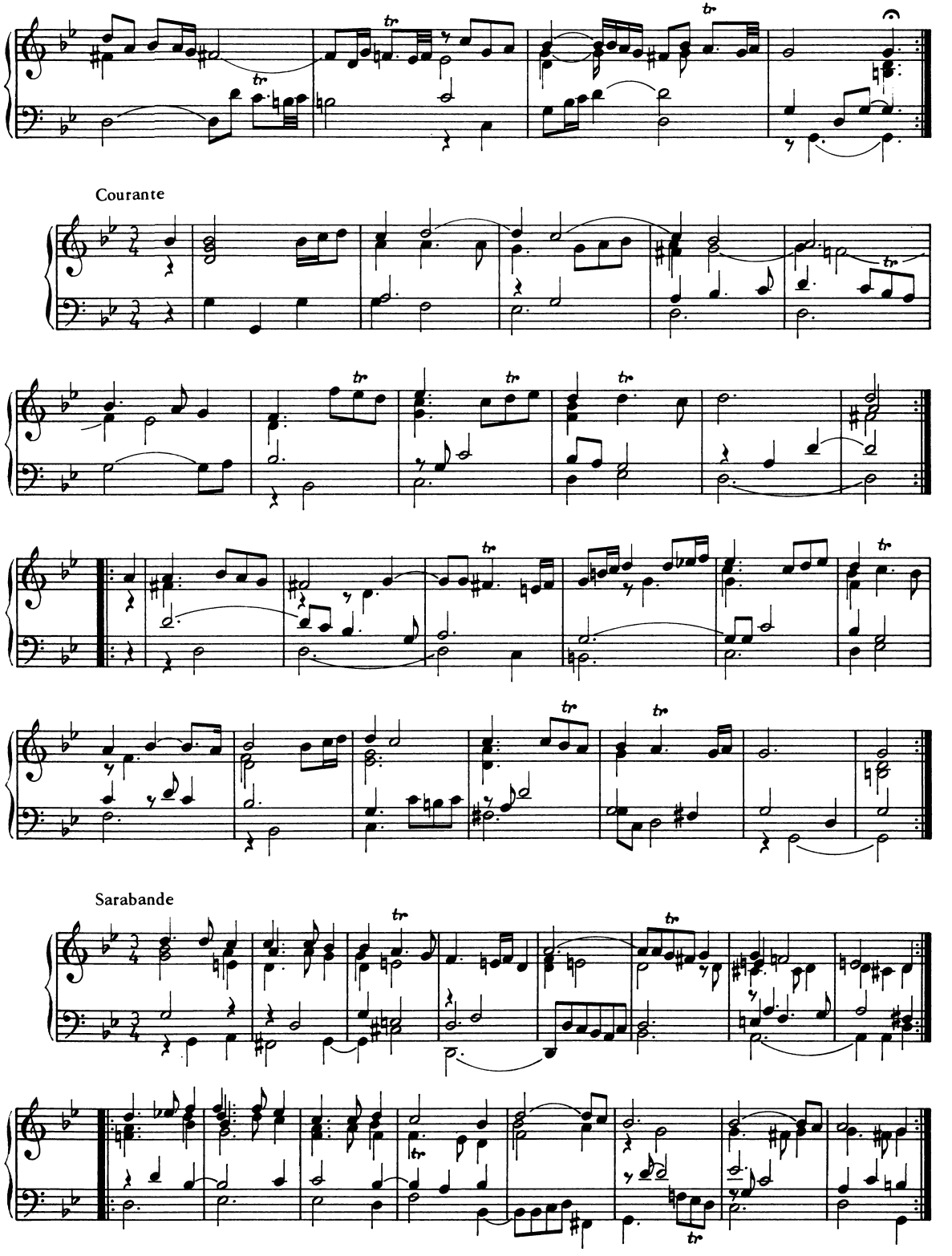
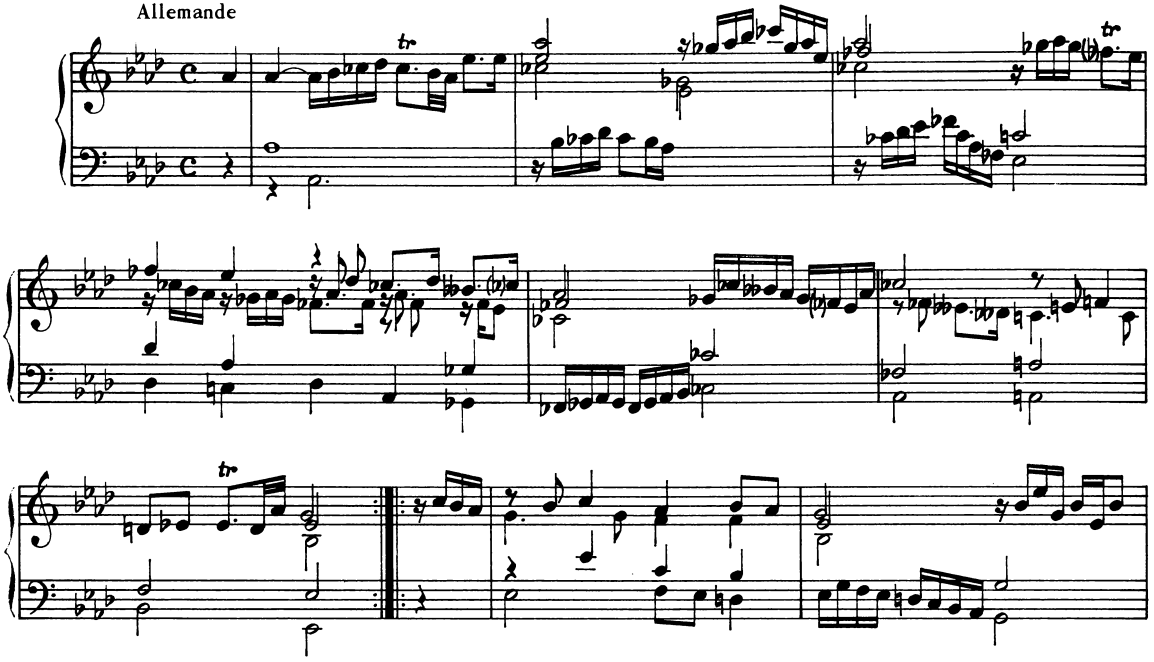



Courante
Sarabande

16. Suite in As-dur

Allemande



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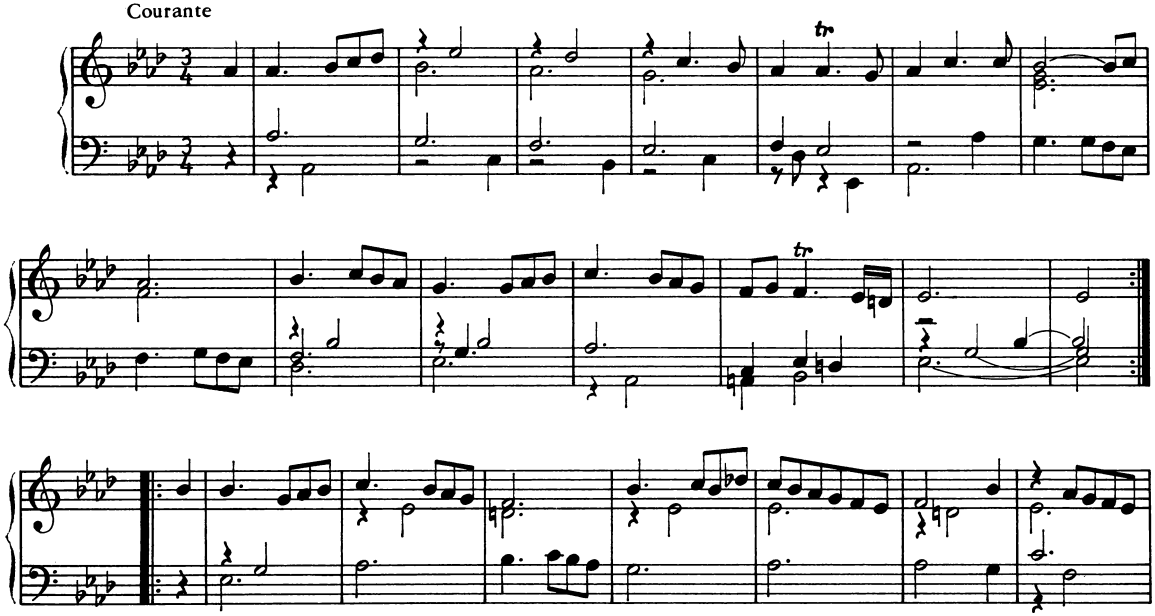
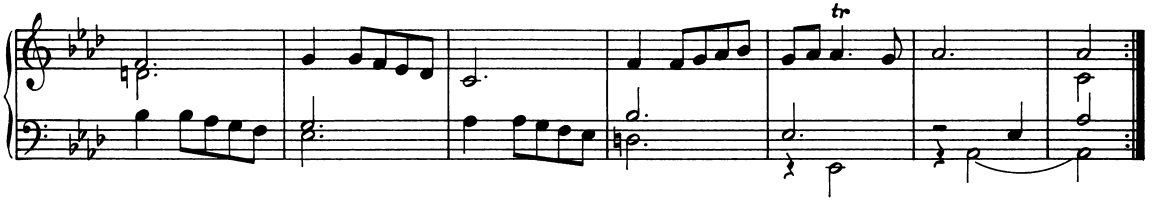
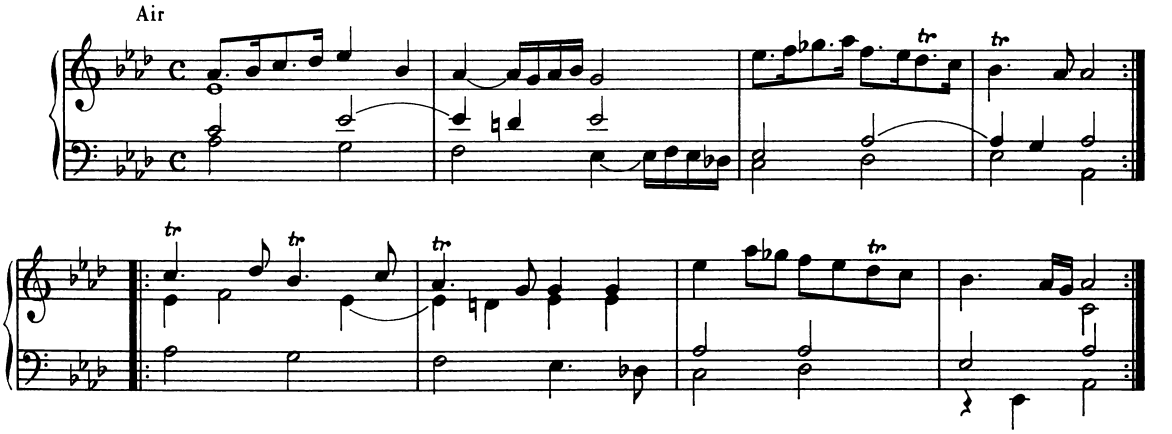
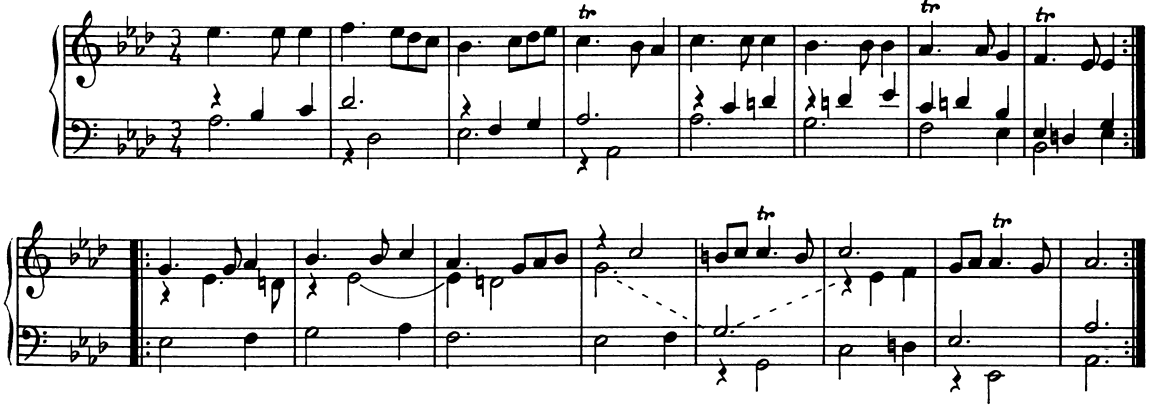




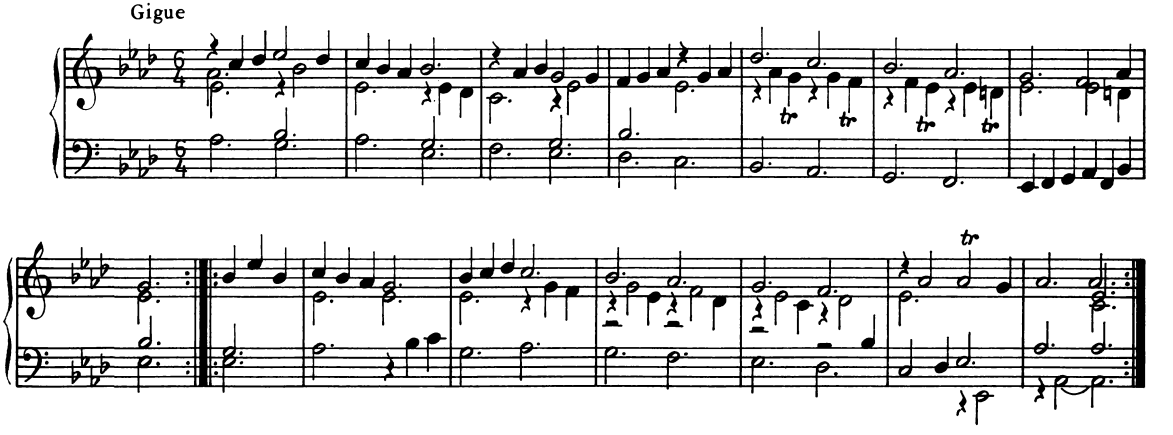
Air



Sarabande

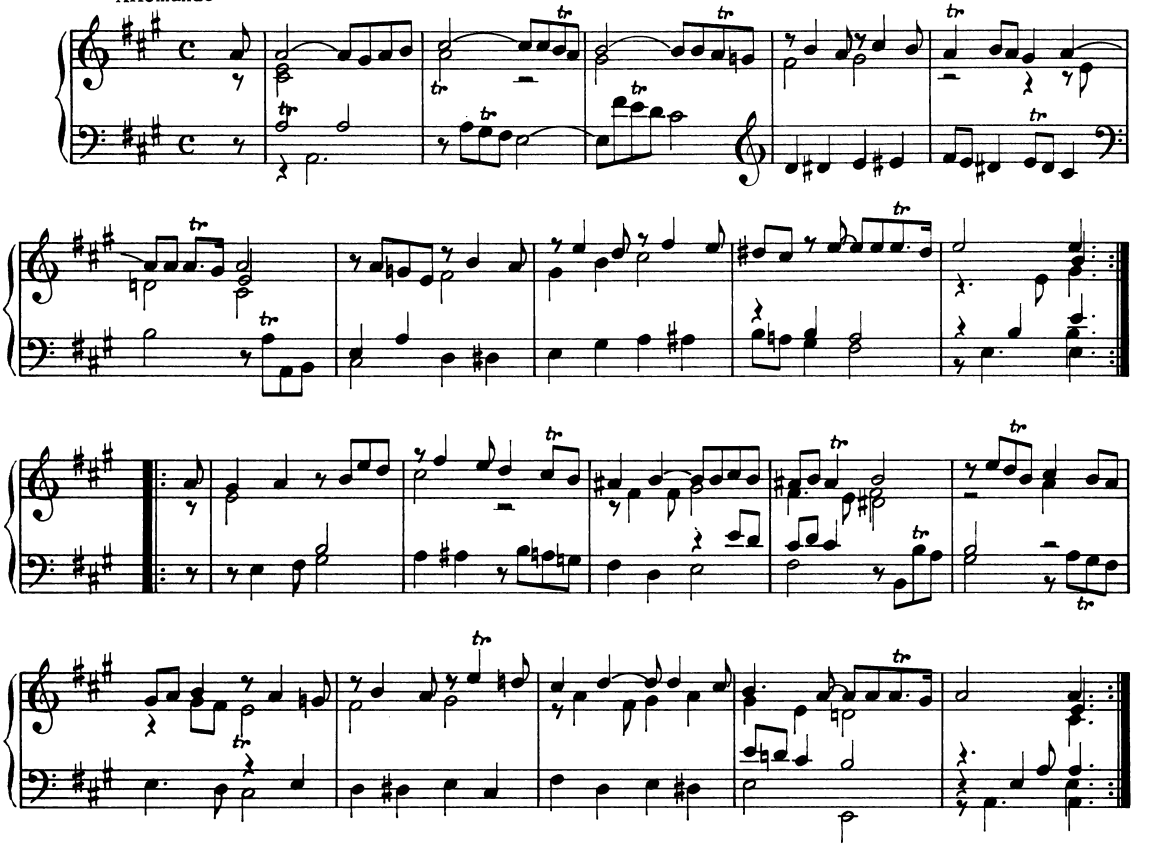


Gigue

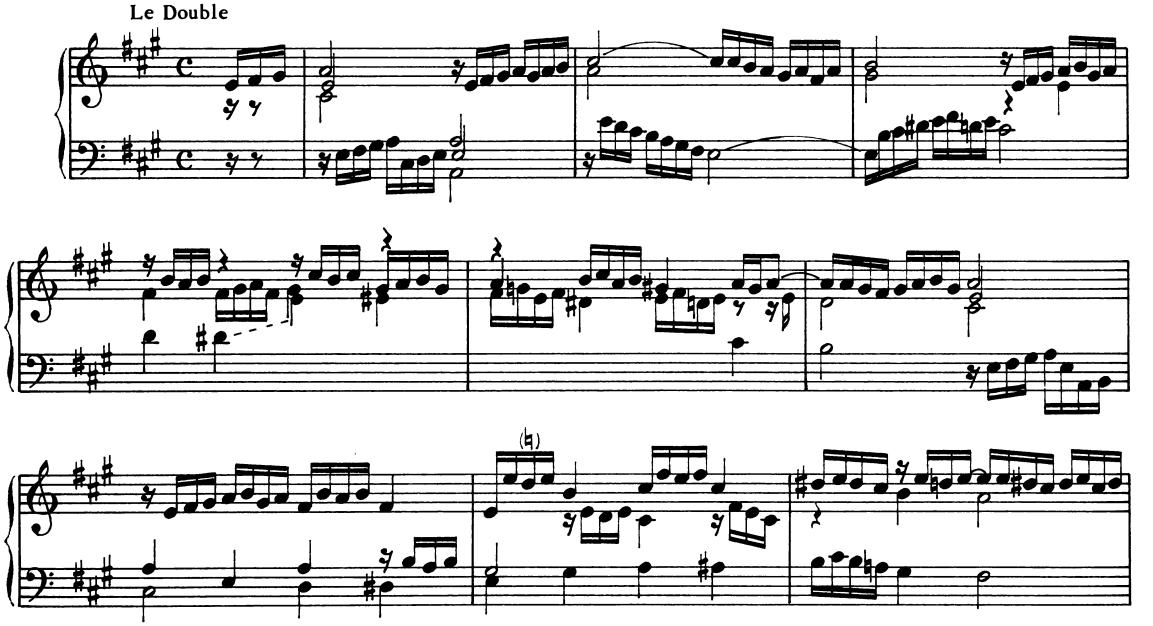


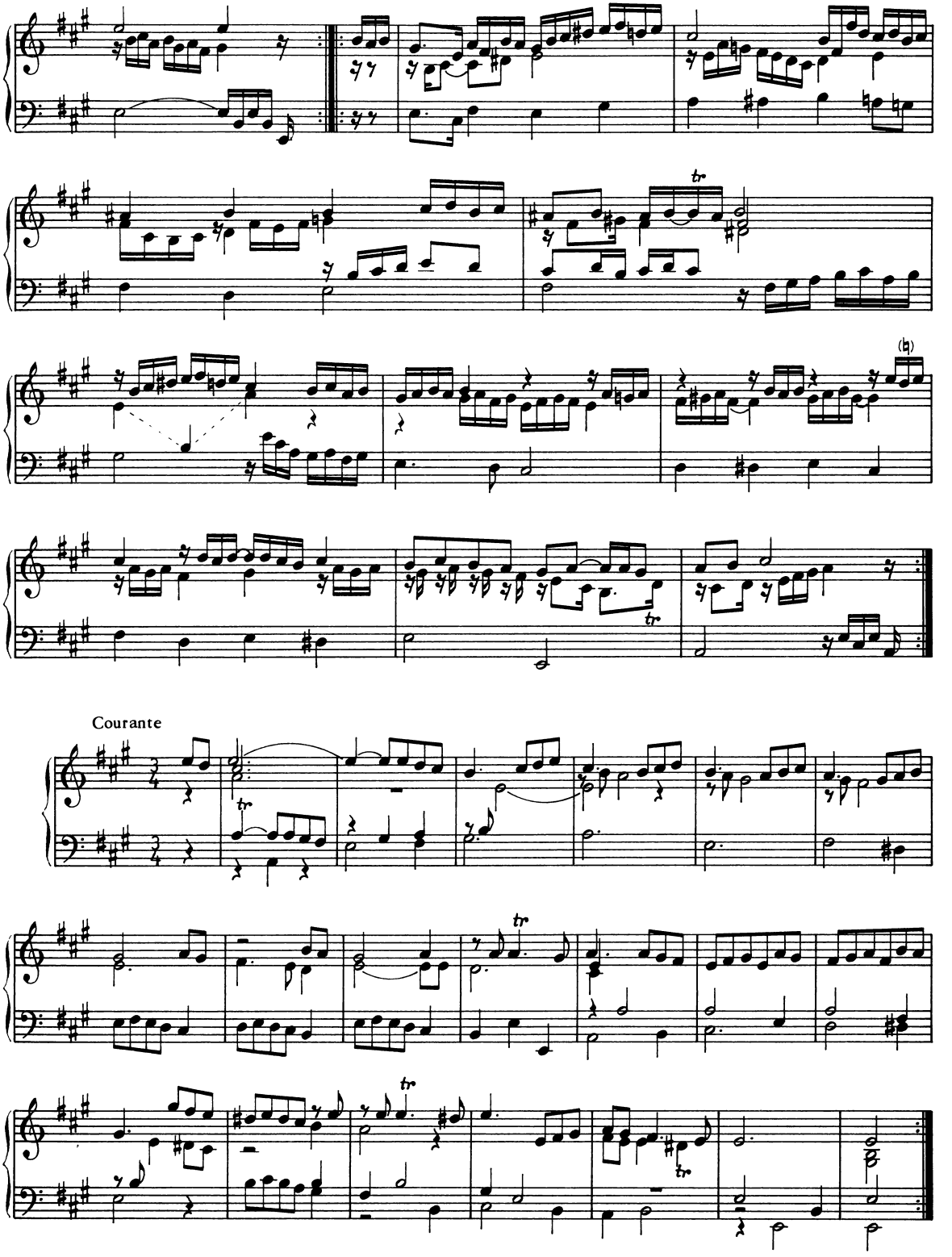
17. Suite in A-dur

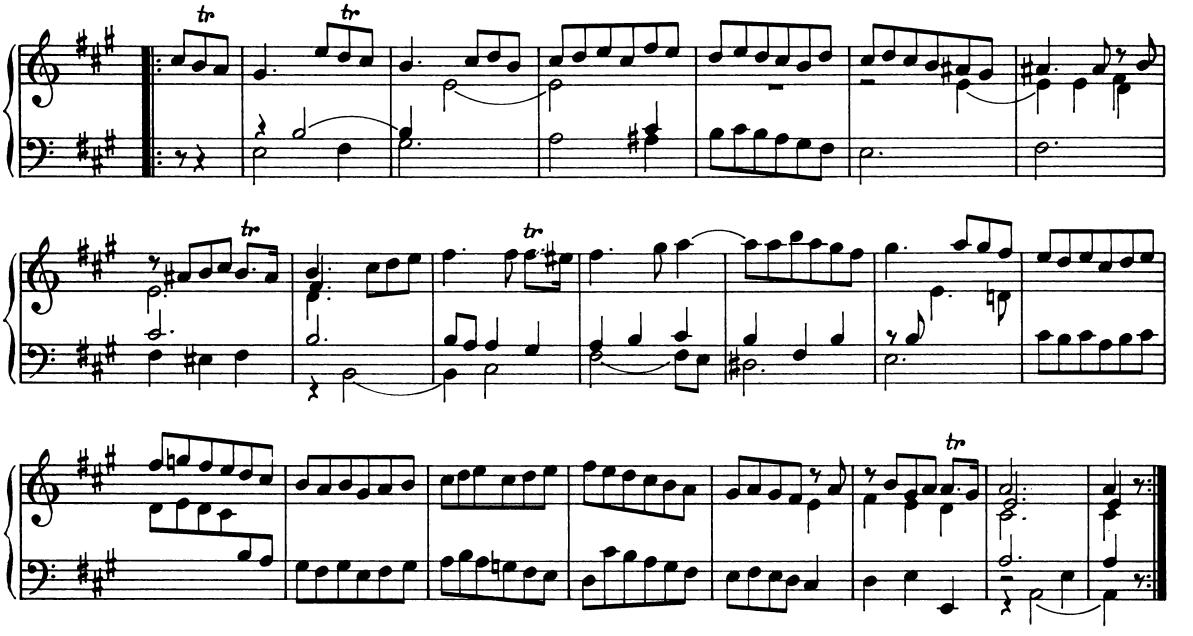
Allemande



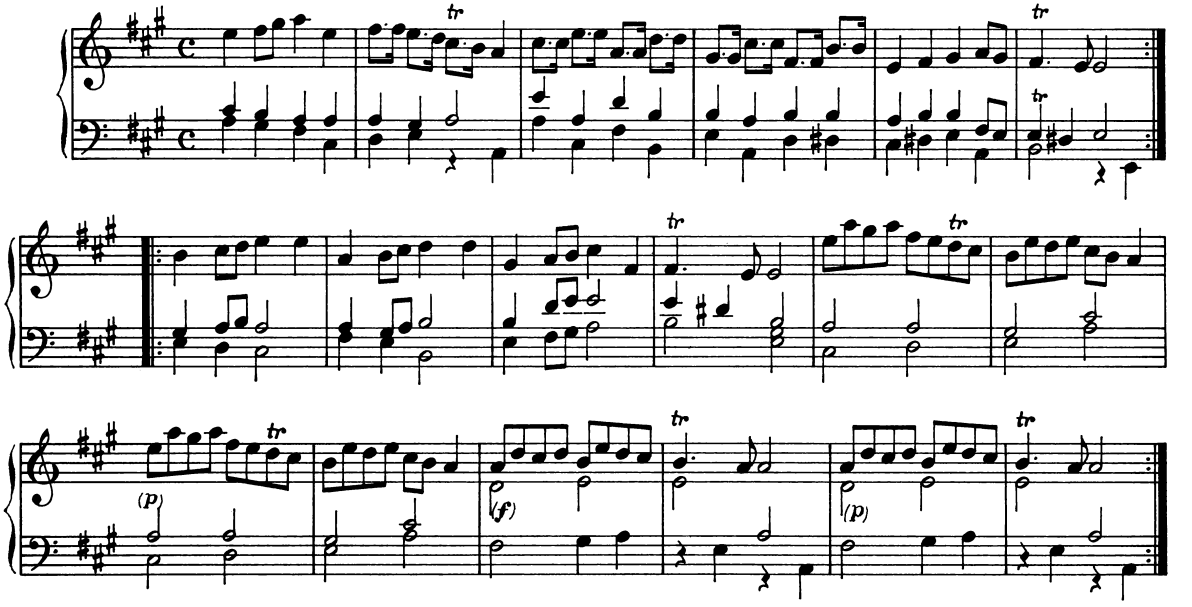
Le Double



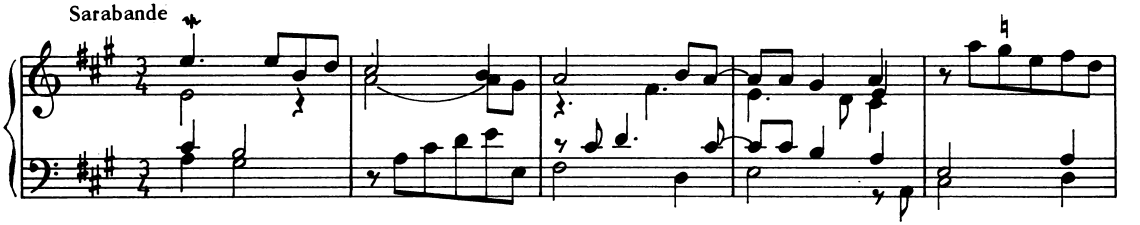

Courante

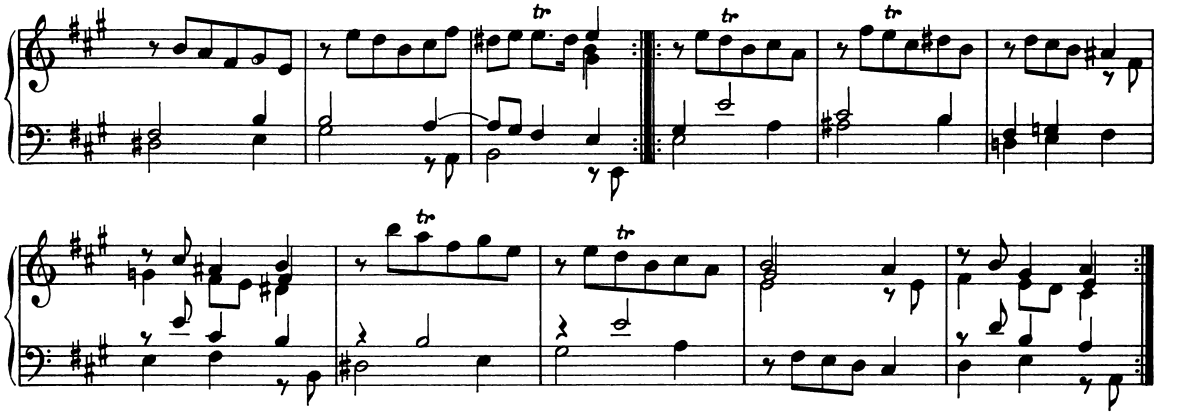


Gavotte



Sarabande





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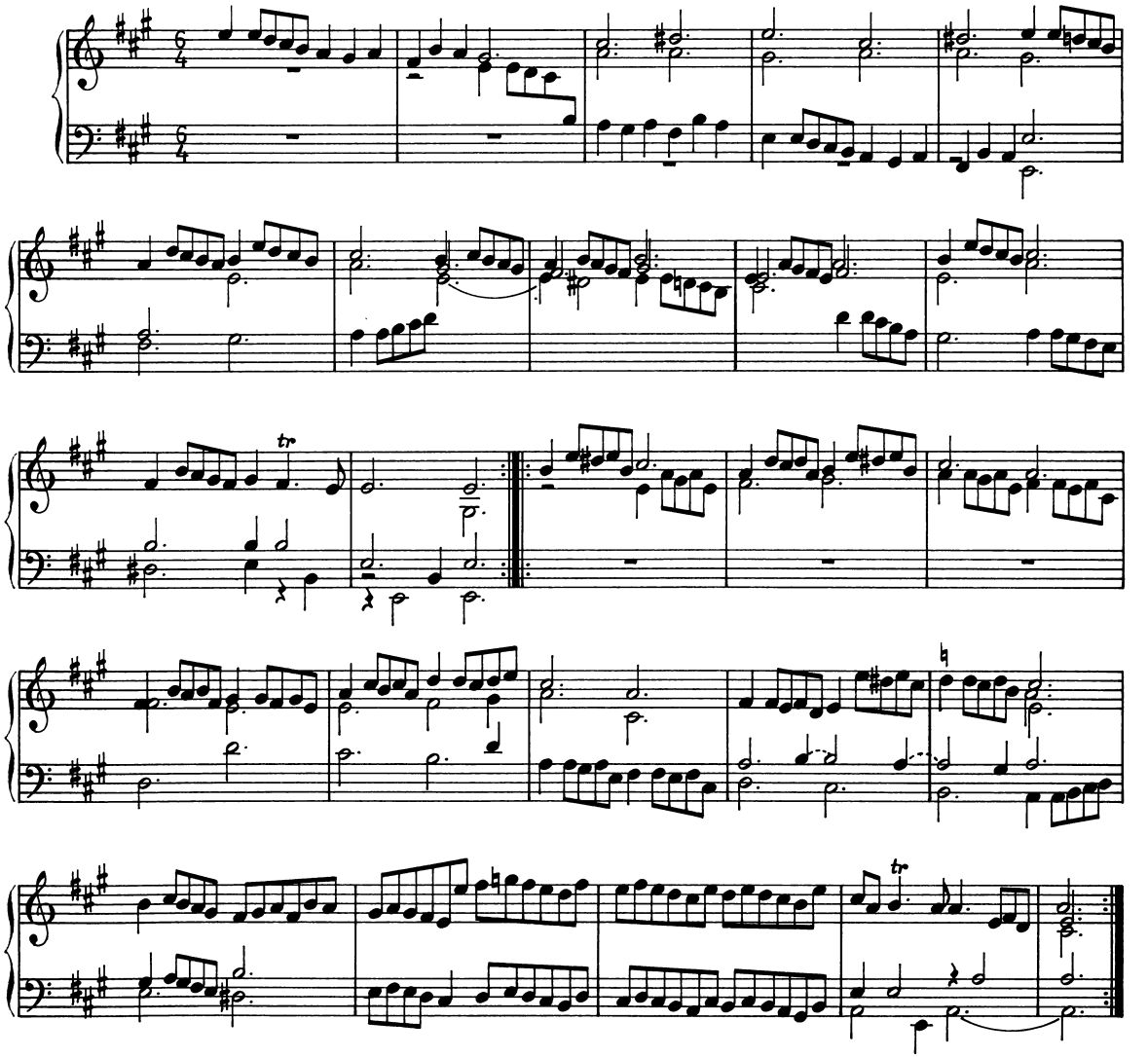
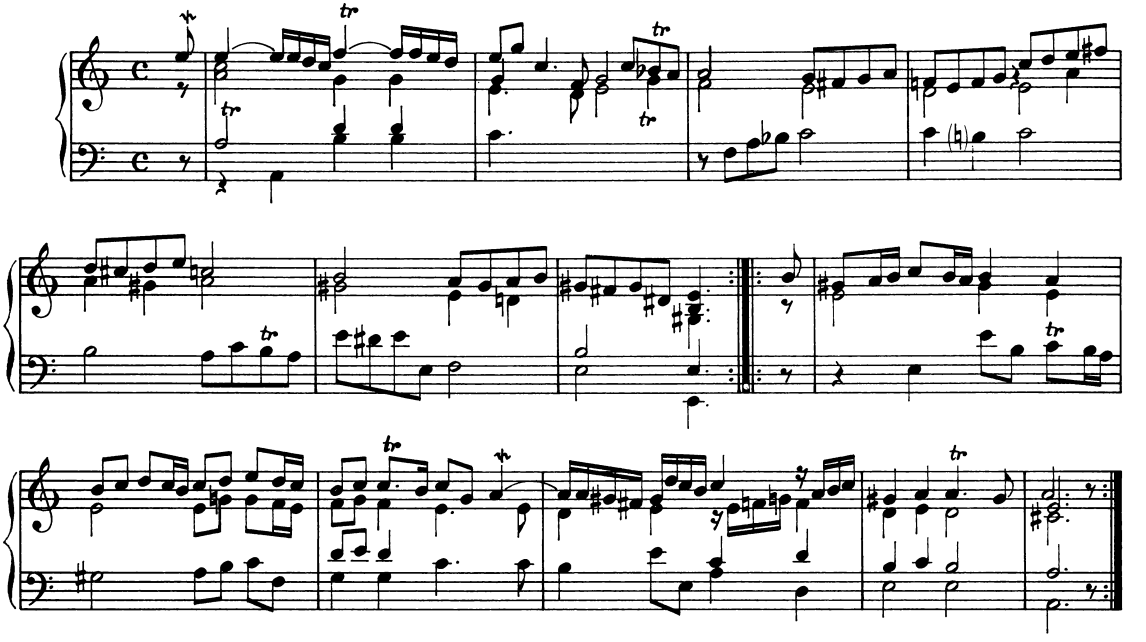


18. Suite in a-moll

Allemande



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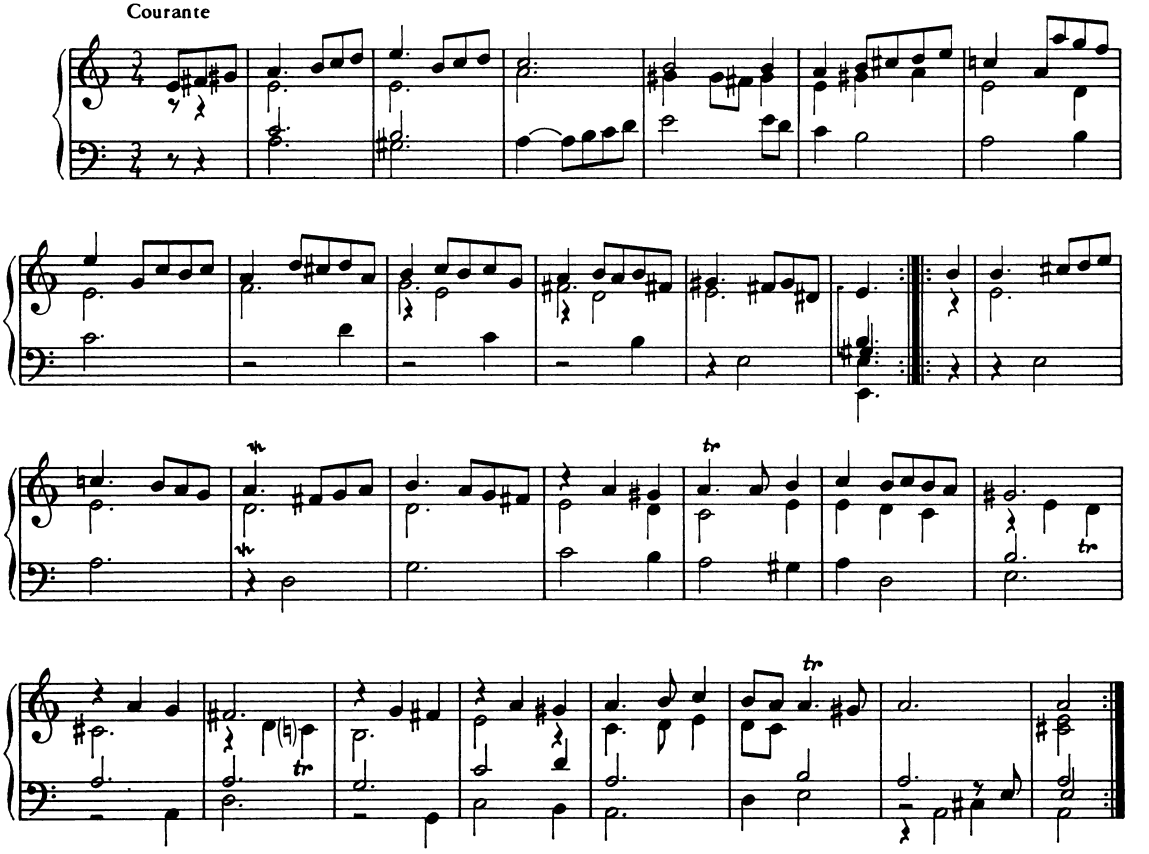
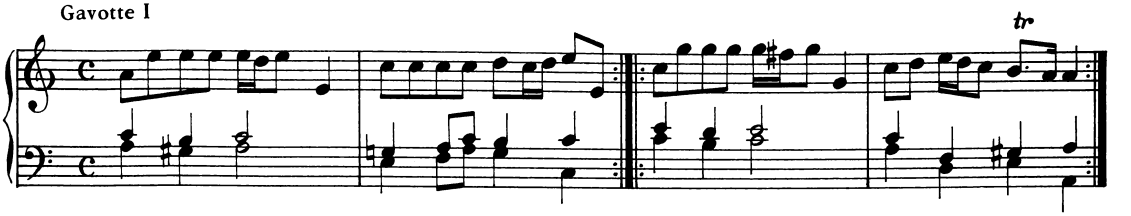
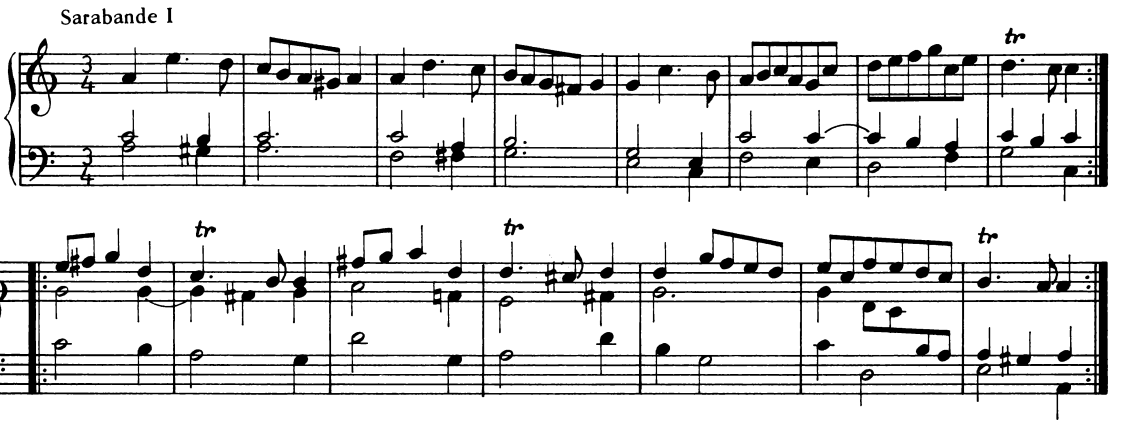


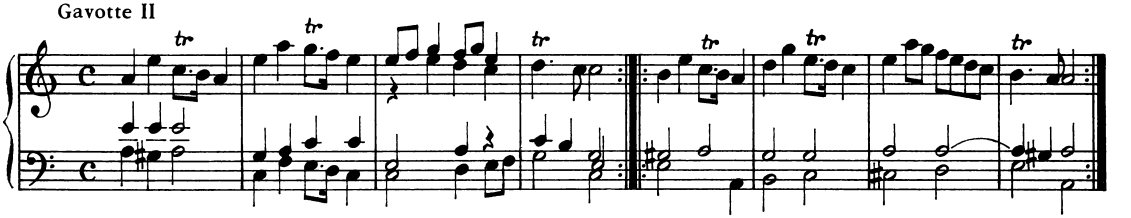
Gavotte I



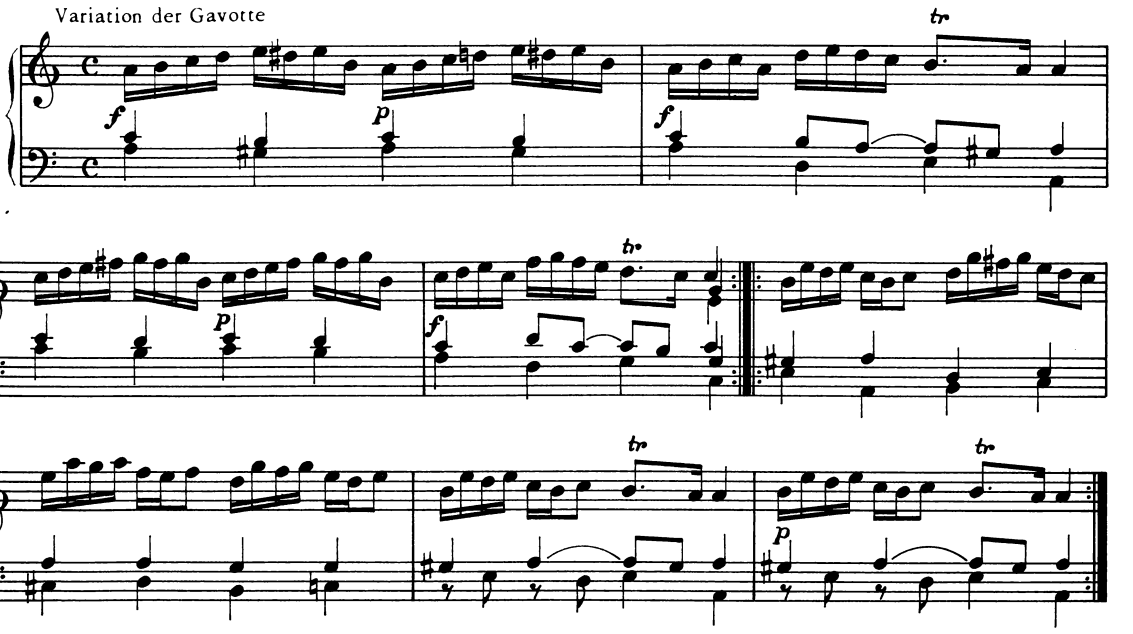
Sarabande I



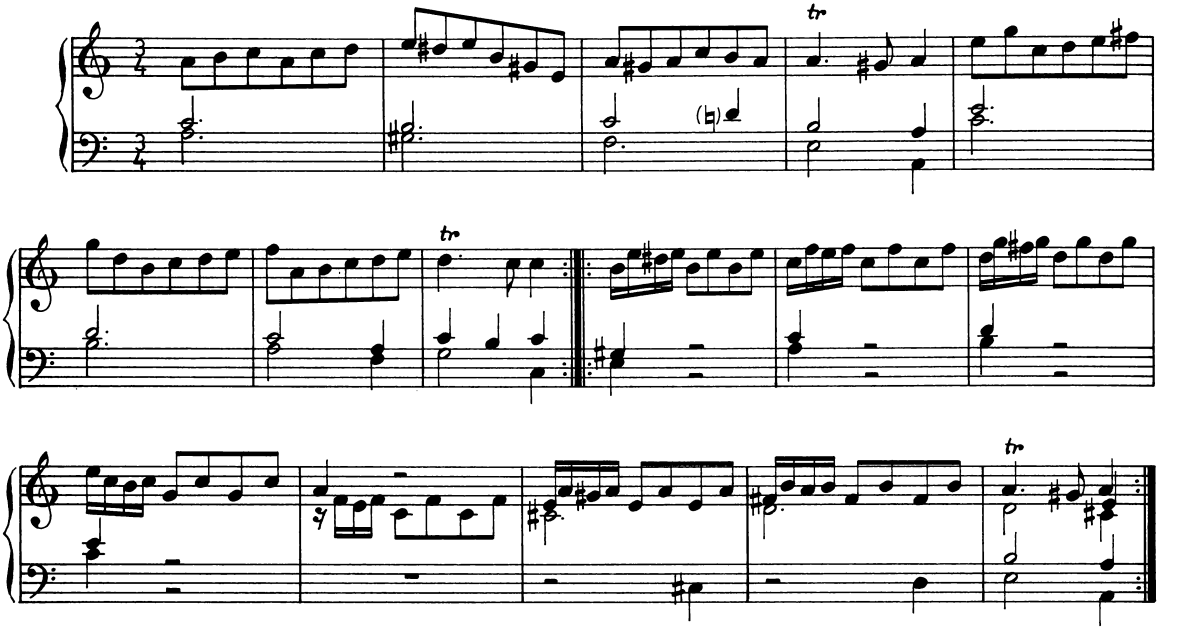
Gavotte II



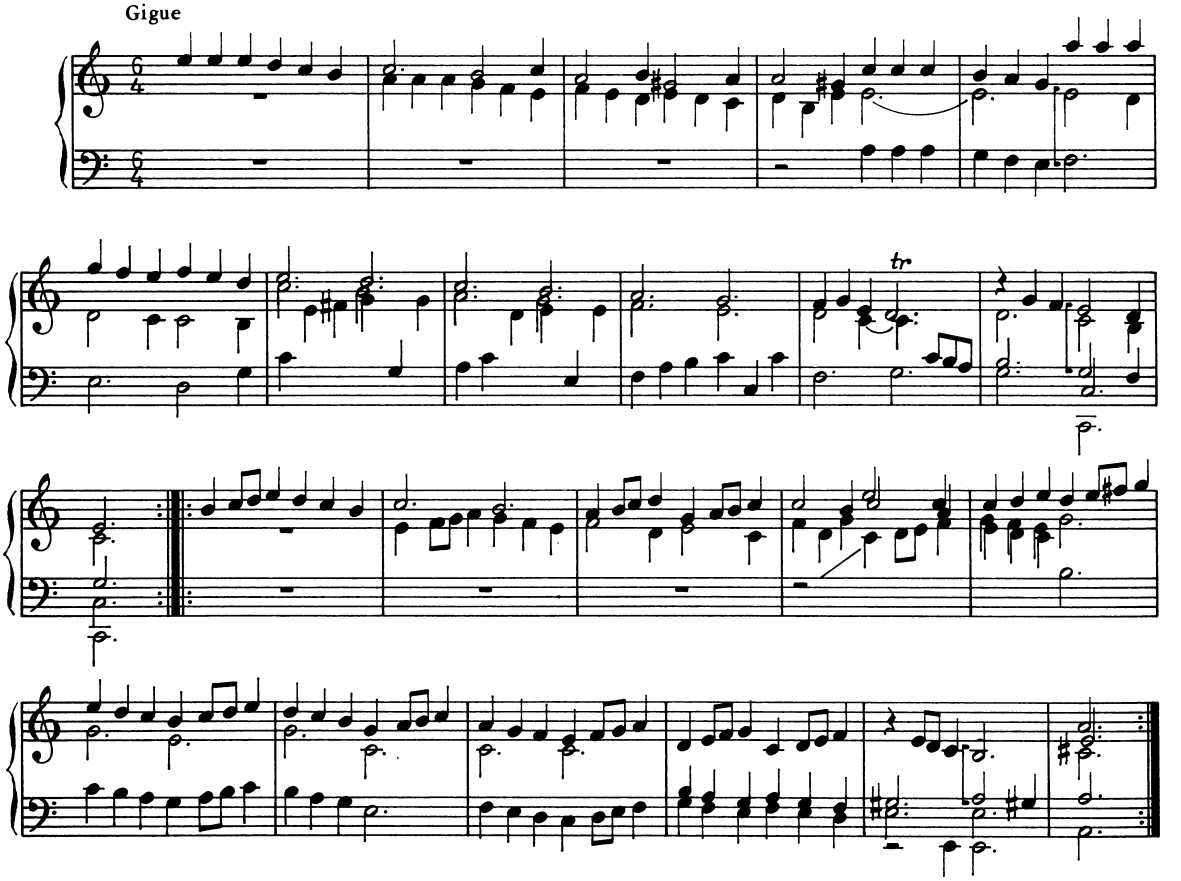
Variation der Gavotte



Sarabande II nach der Variation der Gavotte

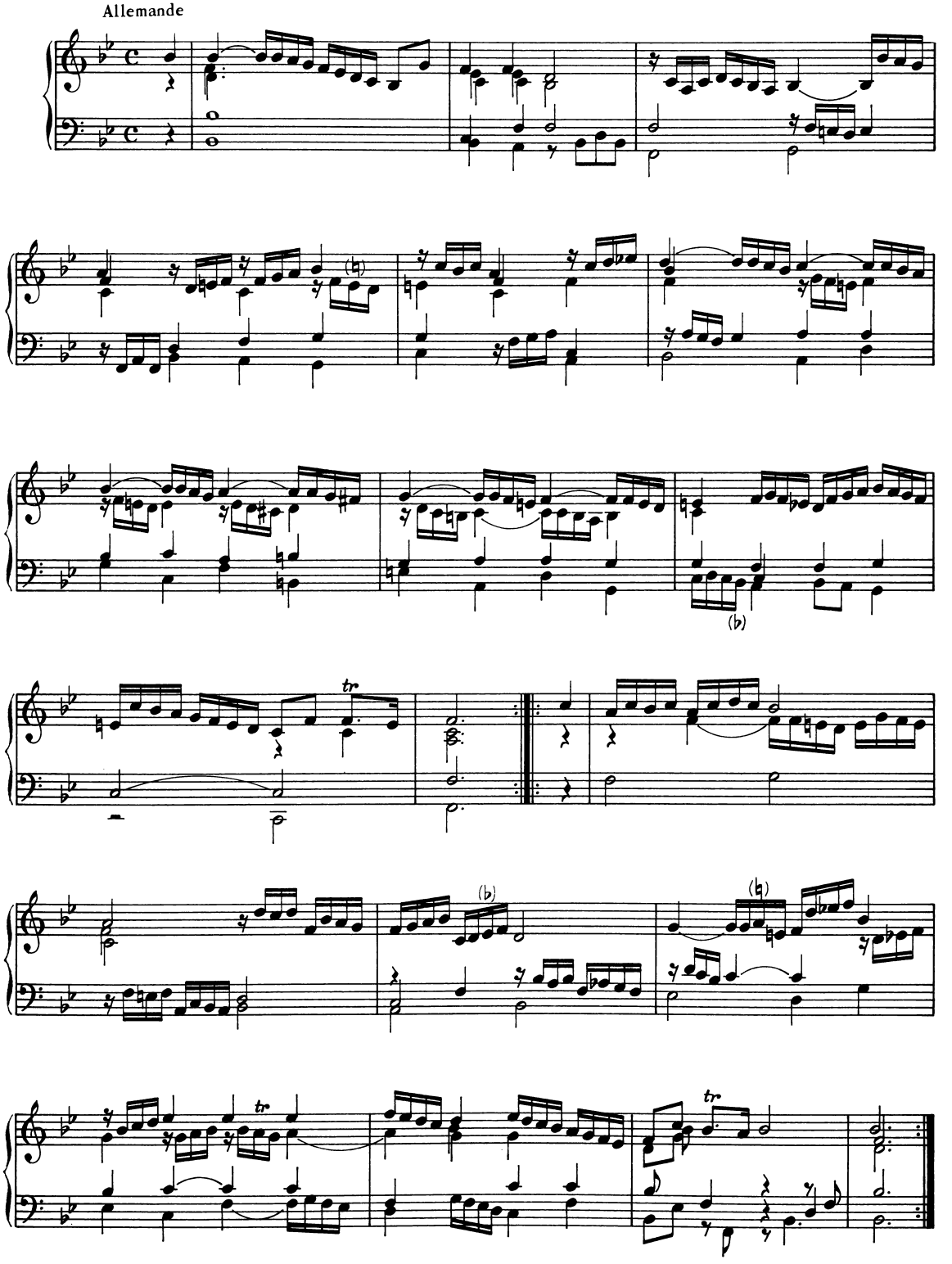


Gigue



19. Suite in B-dur

Allemande



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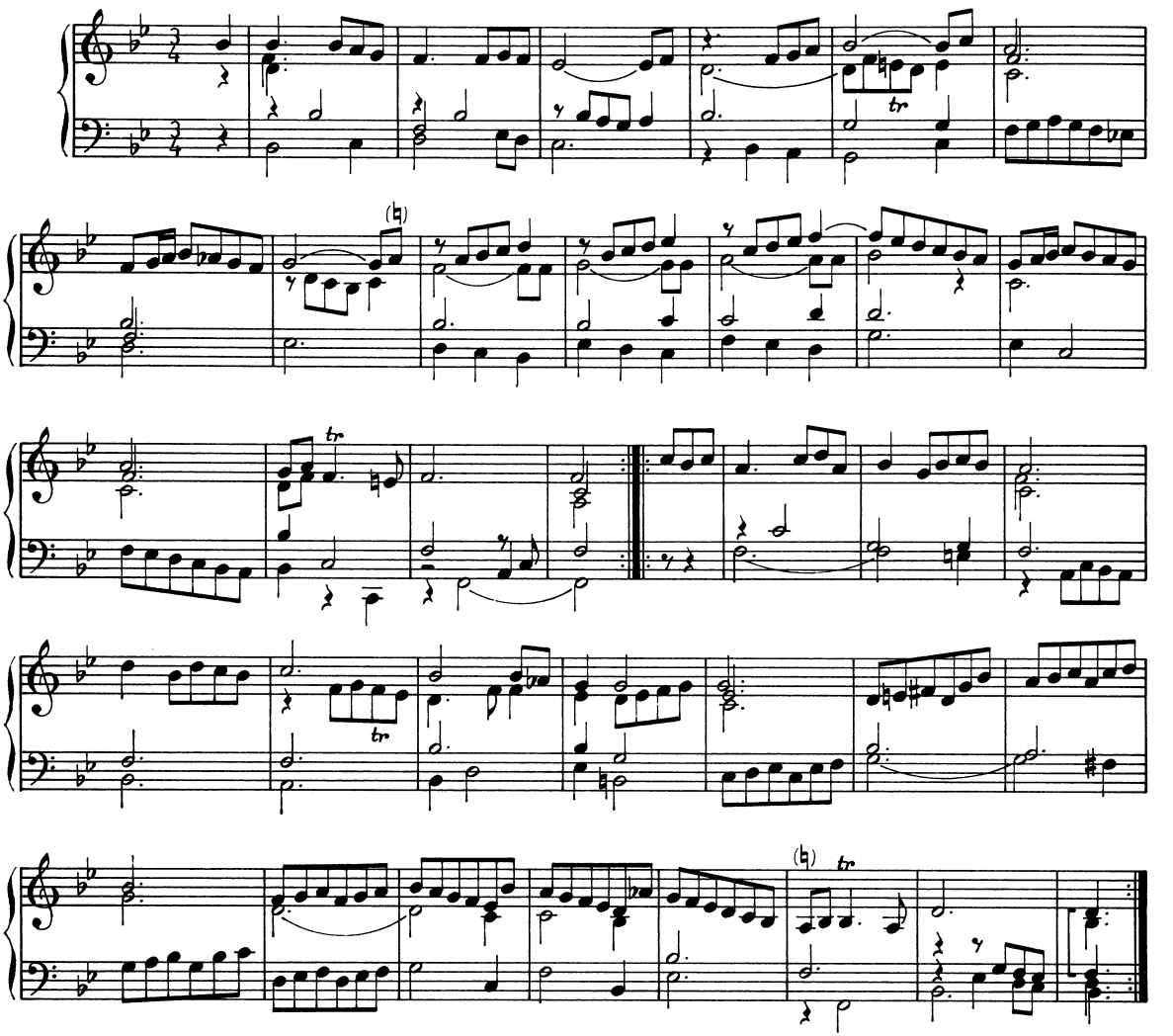
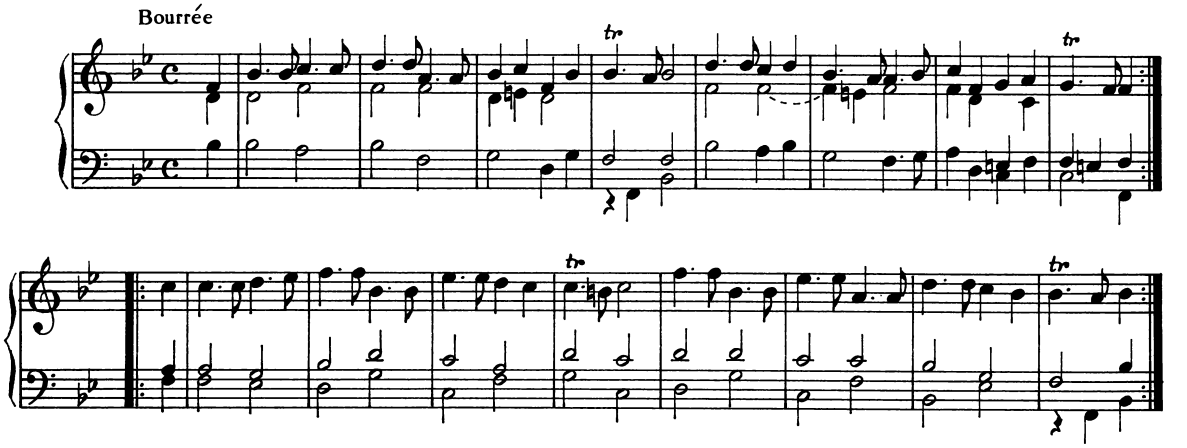
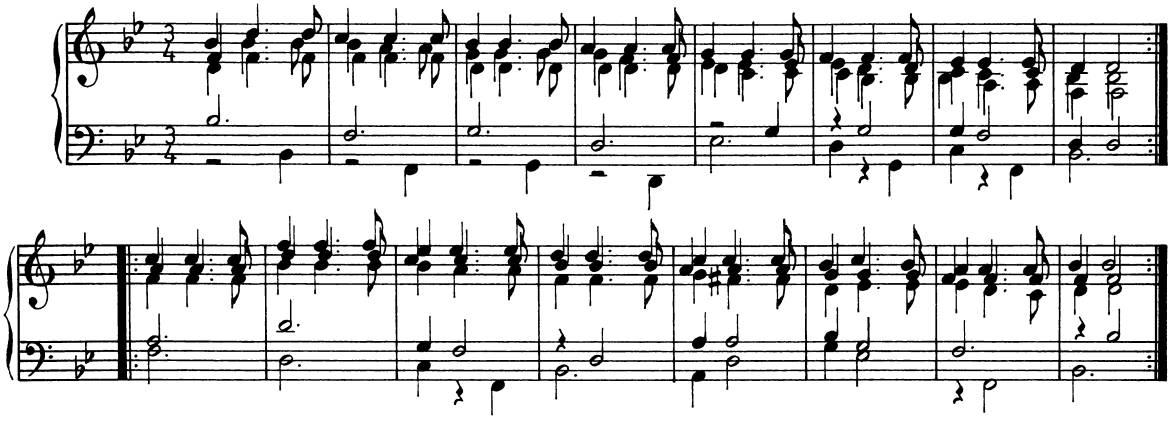


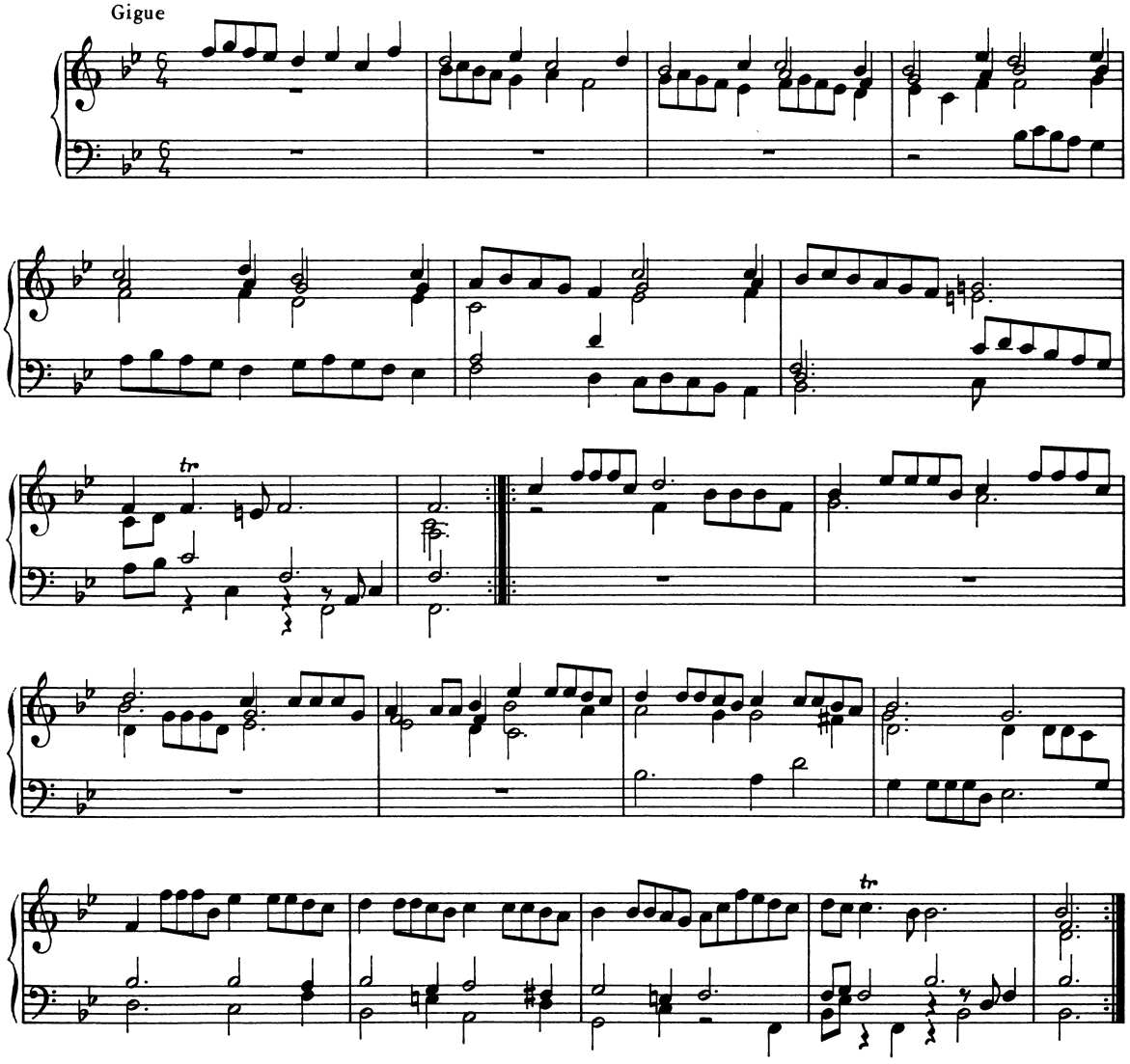
Bourrée



Sarabande

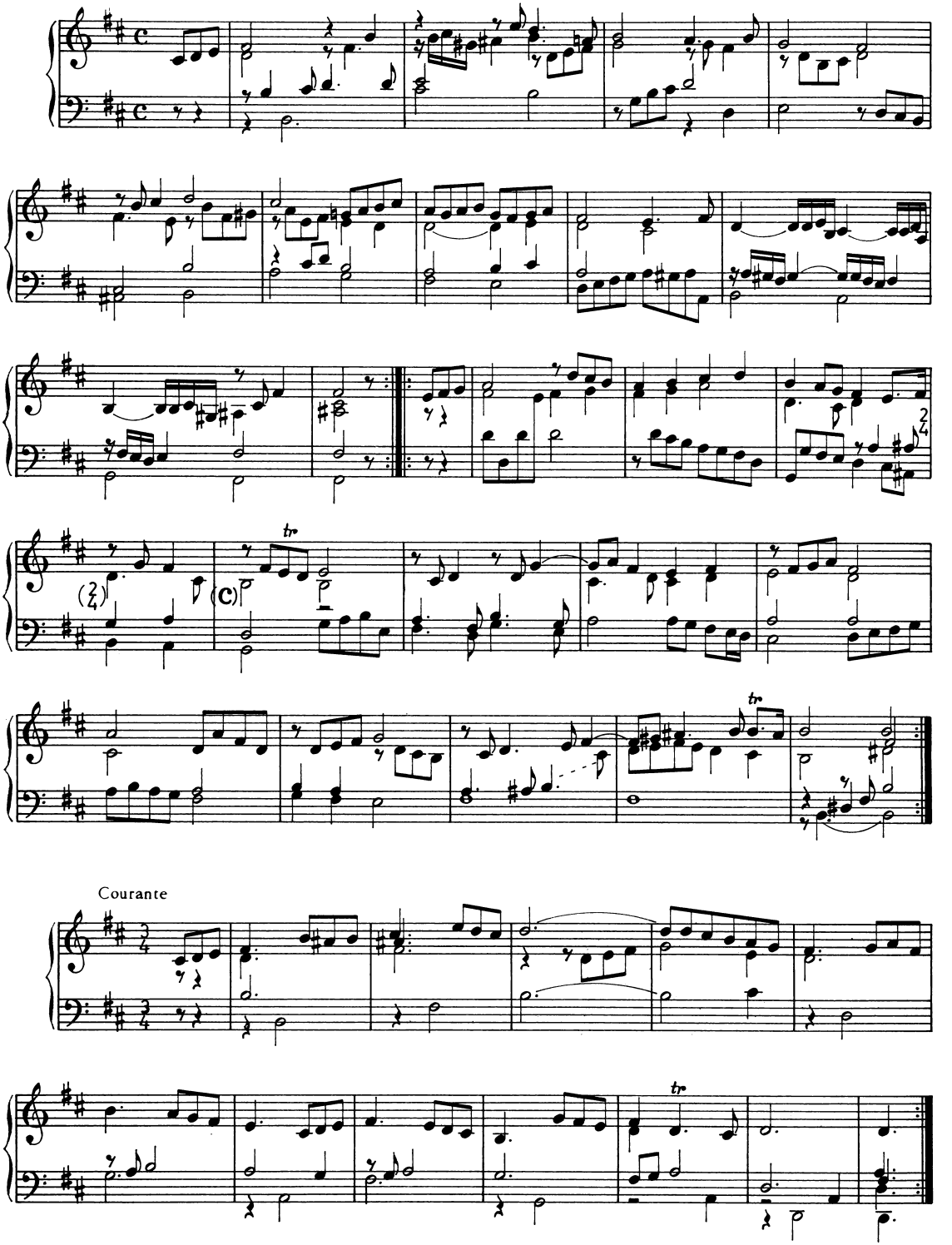


Gigue



20. Suite in h-moll

Allemande



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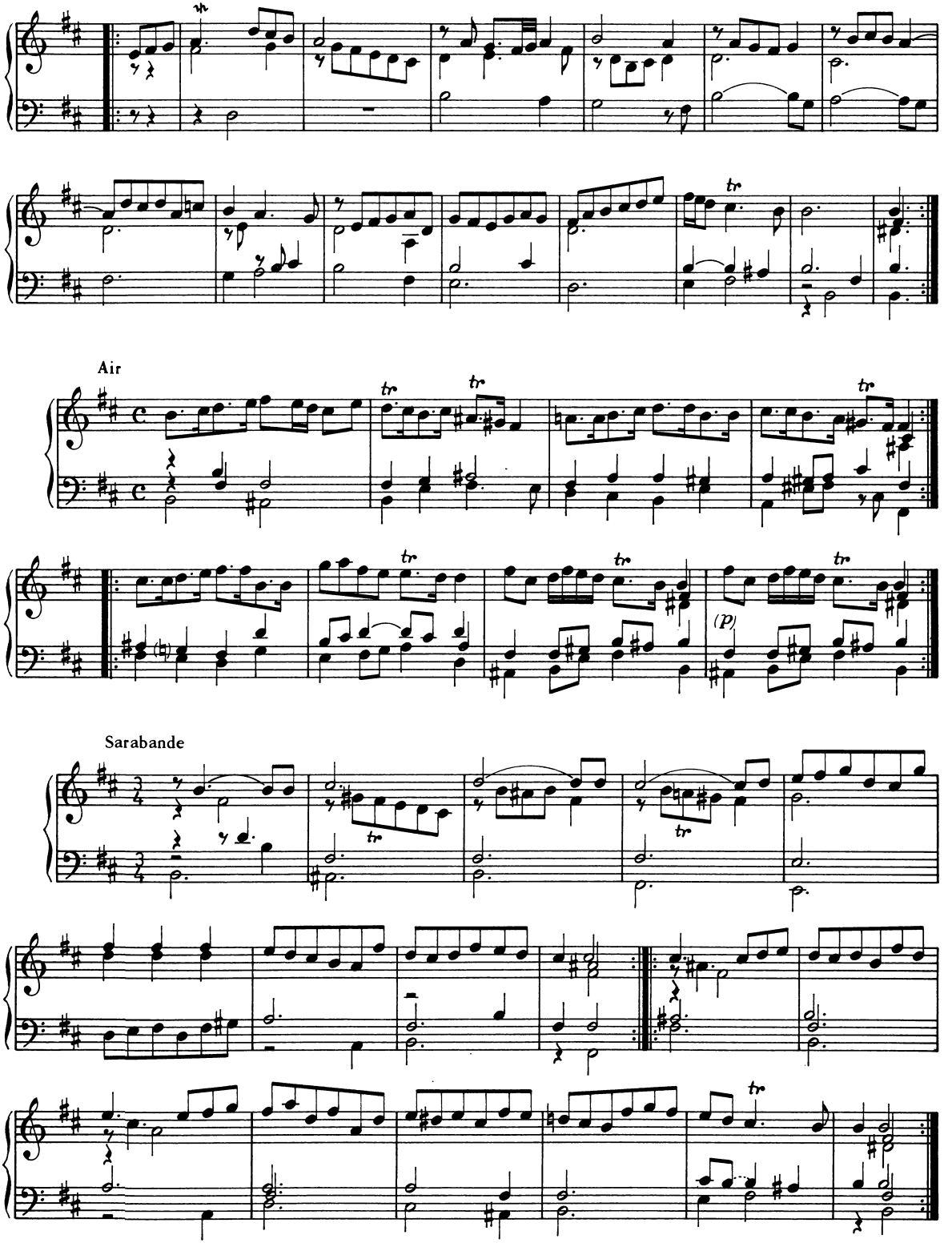
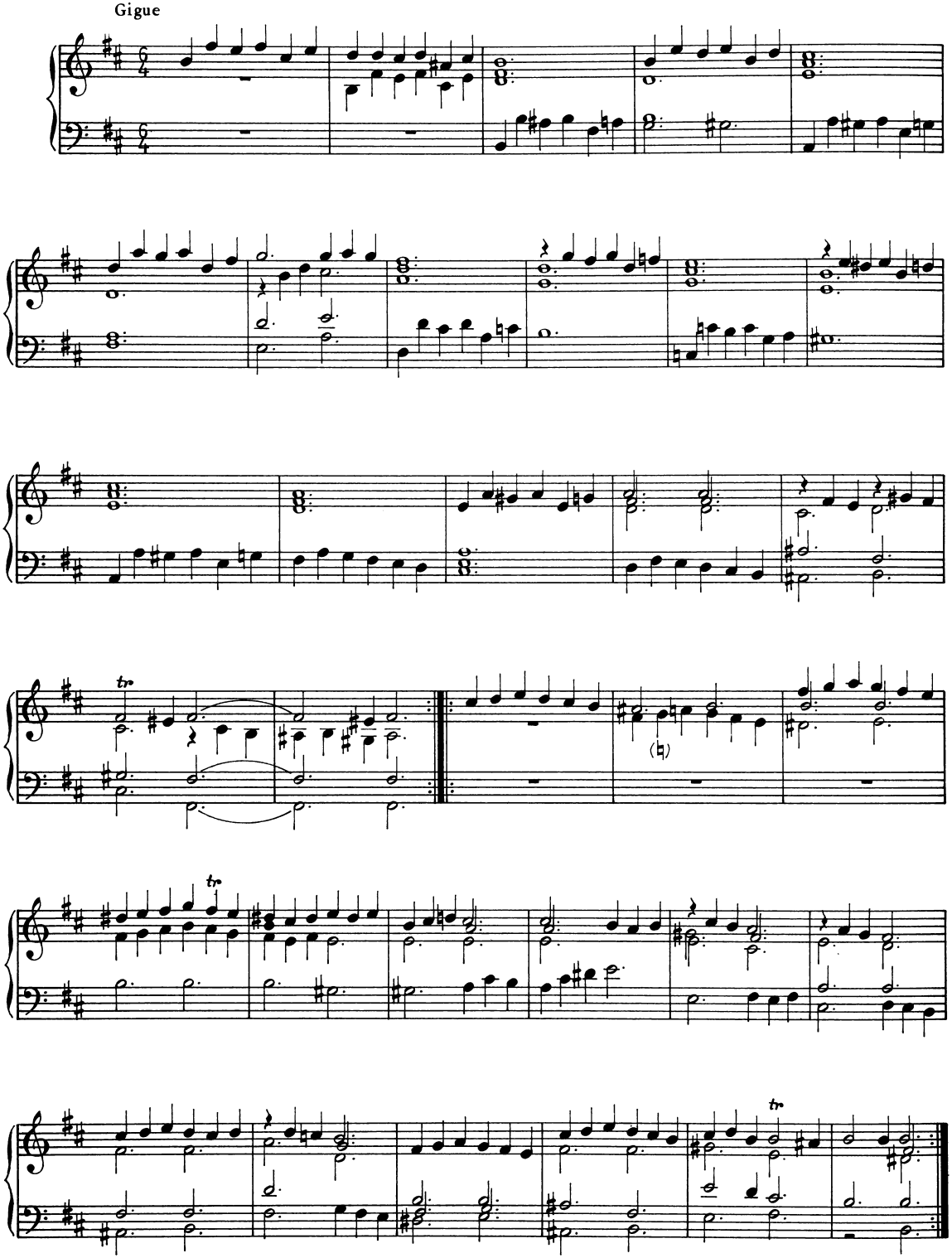

Air
Sarabande

Gigue



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