

Harpsichord & fortepiano

Vol. 11, No. 2 Spring, 2007

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Musical Instrument Research Catalog
(MIRCat)

BUXTEHUDE'S WORKS FOR STRINGED KEYBOARD INSTRUMENTS

By John Collins

This year we commemorate the 300th anniversary of the death of Dietrich Buxtehude, one of the most important figures of the North German Baroque prior to J.S. Bach. Probably better known for his organ works¹ including toccatas, praeludia, and ostinato-based works, including two ciacona and a passacaglia, as well as chorale based works, he also left a wealth of music intended primarily for stringed keyboard instruments, including some 19 dance suites, six sets of variations and a few individual dance movements. In addition there are several compositions performable on one manual only, including two praeludia, two toccatas, three fugues, three canzonas and five canzonettas; all of these can be played with great success on the harpsichord, although in some pieces pedals are helpful to hold down long notes and obviate large stretches in the left hand. Finally there is a set of manualiter variations on the chorale "Auf meinen lieben Gott" with an allemande and double, sarabande, courante and gigue without repeats (a most unusual order) that is preserved in a manuscript compiled by J.G. Walther; unfortunately this is included only amongst the organ works in modern editions. Whilst several chorale variations by Böhm and Pachelbel could well have been performed on stringed keyboard instruments, none of these are written in suite format; this piece could well be unique in the literature, making it all the more infuriating that it is not available in the editions of non-organ works.

The edition of Buxtehude's work by Klaus Beckmann remains the most scholarly and accurate to date, and is used in our numbering. Like Bangert's edition, works are published in order of ascending key rather than in as found in the manuscripts. Unfortunately none of the original sources is autographed, and if any works were indeed published,² they must be presumed lost. The surviving suites and variations are preserved mainly in a tablature book known as the Ryge Tablature (now in the Kongelige Bibliotek, Copenhagen) alongside arias with variations by Pachelbel and Reincken. It is not known who copied the pieces into the book, but it may well have been in the early eighteenth century. Several suites are in Sweden. The University Libraries of Lund house MS G29, which has no. 10 in E Minor. The University Library of Uppsala has MS 285 (including suite no. 5 in C, no. 10, no. 12 and 13, both in F, of which numbers 5 and 13 are unique to this source) and MS 410 (No.10); all of these date from the

eighteenth century. The suite in E Minor, no. 10 is the only work to be found in all four sources.

Problems of attribution of the suites and variations that are signed D.B.H in the Ryge Tablature are illustrated by two of the suites (D Minor and G Minor). These are works that were published by Nicolas Lebègue in his second *Livre de pièces de clavessin* in 1687. A further suite, in C Major, published in the Bangert edition is considered spurious by Beckmann and is relegated to the appendix in his edition; although it appears similar in style to those demonstrably by Lebègue, it was not included in his printed collections. This shows how close the stylistic similarity is between the French and German suites. The compass required by the writing covers four octaves, from CC to c³.

Suites

In terms of quantity, the 18 suites considered authentic, plus the suite in C considered spurious and the newly

discovered A Minor suite, far exceed those surviving by Buxtehude's closest contemporaries, with the exception of Froberger. The majority of Buxtehude's suites have the traditional four movements of allemande, courante, sarabande and gigue, but there are exceptions as noted in the table following this article. Some have doubles or two of the same dance, but none contain any of the additional "galanterien" found in the suites attributed to contemporaries such as Georg Muffat, Johann Pachelbel, Ferdinand Tobias Richter and Franz Techelmann.³ The only tempo indicated is *Presto* in the gigue from Suite no.13 in F, preserved only in Uppsala MS 285.

The allemandes are composed in flowing semiquavers, with much *style brisé*, resulting in pseudo polyphonic progressions as notes are held on and voices disappear and reappear at will, resulting in works of great charm [Fig.1]. Full of lute inspired writing, the courantes [Fig. 2] are in 3/4, apart from no. 18 in A Minor, which is in 3/2. As in French courantes, hemiolas occur in the final bars of each section. The sarabandes are all in 3/4, and begin either with a chord (as for example in no. 14 in G) or a written out quaver arpeggio (as in no. 1 in C, and particularly no.9 in E Minor — which is constructed almost entirely in this way, the cumulative effect of the broken chords over the dominant pedal in bars 32-38 sounding particularly dramatic). *Style brisé* and broken arpeggios predominate, but the two sarabandes to no.11 in E Minor are more solidly Germanic in their chordal writing [Fig. 3]. In Suite 5 (bar 13, sarabande), there is the sign for a "*petite reprise*", preserved only in Uppsala MS285.

Most of the gigues are in 12/8 with even quavers, a few containing the French dotted quaver, semiquaver, quaver rhythm (as no. 3 in C, no. 15 in G Minor and no. 18 in A Minor). In suite no.1 in C, the first section is imitative [Fig. 4], but the second half reverts to a homophonic treatment. In no. 4 in C, no. 10 in E Minor and no. 18 in A Minor, the different subject of each half is treated

fugally; this happens also in gigues by Pachelbel, Schultheiss, Kuhnau and Reincken. Unlike these composers, Buxtehude does not invert the subject in the second half, subject it to fugal treatment, or make continuing use of the same subject throughout.⁴ In many pieces, in order to play some of the left hand stretches, a short octave keyboard is essential. Noteworthy in suite no. 4 is the descent in quavers from tenor G to lowest C against an ascending right hand. None of the gigues are notated in common time, despite examples of this appearing the prints of Kuhnau (No.1, 1692 set), Schultheiss (E Minor, B Minor, 1680 set) and Krieger (No. 2 and 5).

A newly discovered suite was published by Carus in 2005. In A Minor (despite the cover and title page proclaiming it to be in D Minor!), it includes the expected four movements, but in many places the writing is of such an amateur standard that, although in the source it is ascribed to D.B.H., it is hard to accept it as emanating from Buxtehude's pen. It is found in a manuscript owned by one Johann Kruse which contains mainly violin pieces, followed by keyboard dances including some by Pachelbel and Reincken, the entries dating from 1704. There are several instances where the writing lies most uncomfortably beneath the hands, or remains static through repeated harmonies. For example, the penultimate bar of the courante is a first inversion chord based on the submediant, the F falling to an E in the following chord of A Major. The gigue is notated in such a way that it ensures that arpeggiated chords result, but there are surely several errors in the original manuscript carried over into this edition. The suites bear close comparison with several of the suites by Reincken. Many of his suites, such as his no.3 in C, are similar to the example in Fig. 5 of BuxWV243, where there are melodic and harmonic similarities between at least the allemande and courante. Reincken was also able to exploit the virtuoso possibilities inherent in the gigues.

Variation Sets

Buxtehude's variation sets are all in binary form and comprise a courante with eight variations headed "Zimble" in Bangert and "Simple" in Beckmann (no. 24) – could the former term indicate cembalo? The first three variations are in quaver motion, variations 4–7 include semiquaver figuration, variation 6 is based on an insistent rhythmic figure of quaver followed by two semiquavers that appears in other variation sets, and variation 8 is in quaver triplets. There are five arias, two of which are probably based on Buxtehude's own subjects (as in the arias with variations by Johann Christoph Bach, Pachelbel, Johann Krieger and Bernardo Pasquini amongst others). Only in Variation Set no. 19 does the actual aria appear before the numbered variations.⁵ This is a sarabande-like work in 3/2, the aria being based predominantly on dotted minim, crotchet, with variations of different rhythms and some in 9/8 as well as bicinium in variation 4, some virtuosic work, and exciting quaver passagework including plenty of contrary motion in variation 8.

Variation Set No. 20 in C is a set of 12 variations based on "More Palatino", a popular tune in the seventeenth century.⁶ In variation 5, an insistent dactylic figure of quaver followed by two semiquavers appears. In variation 7, even quavers in the right hand in 12/8 progress over dotted crotchets, and in variation 8 in 3/4, quaver arpeggio figures are employed. In variation 9, the theme is heard in crotchets against quavers, sometimes in three voices. In variation 10, semiquaver runs against quavers in contrary motion are most effective as are the figures of semiquavers in sixths. The piece finishes with a variation in 3/4 which contains both arpeggiated and conjunct motion in quavers.

Variation Set No. 21 is a set of three short variations in D Minor based on "Rofilis", an air by Lully. The first and second, which are mainly in semiquaver motion, are in 4/4; the third is in even quaver 6/8. Set no. 22 in G includes 32

variations entitled "La Capricciosa" (based on the bergamasca⁶ and contains a veritable compendium of styles. Variations 10 and 25 stand out for being *style brisé* throughout, variation 12 is highly chromatic, variations 13 and 17 are full of demisemiquaver figuration, and the bass in variation 18 is oscillating octave G's throughout.

Variations 19, 24 and 30 are 12/8, 24/16 and 3/8 gigues respectively, and in variation 31 the treble throughout is a semiquaver rest followed by G, F# and G semiquavers over crotchet chords. The piece finishes with right hand crotchet chords over semiquaver passagework, and could be considered in its intensity as a parallel to Reincken's 18 variations on "La Meyerin."⁷ Variation Set No. 23 in A Minor features three variations on a particularly attractive melody in 3/4 of which variations 2 and 3 contain written out repeats. Variation 1 moves in mainly crotchet motion with some quavers, whilst 2 and 3 contain flowing semiquaver figuration with, in variation 2 a central three-voice section in quavers.

Isolated movements in the appendix include a courante in D Minor in which each half finishes in the tonic, and a piece in G entitled "Simphonie", tentatively ascribed to Lebègue. A courante in G printed by Bangert has been rejected by Beckmann on stylistic grounds.

Ornaments and Other Effects

Several of the pieces contain ornament signs, mainly the double stroke and the sharp-like sign both described by Reincken in the preface to his *Hortus Musicus* of 1687, the former being "a trill with the upper auxiliary, the latter with the lower". The courante and first sarabande of Suite no. 1 and the courante of Suite no. 3 contain a v-shaped mark (possibly to be interpreted as an appoggiatura as per Michel Saint-Lambert in *Les principes de clavessin* 1702, or as a mordent as per Etienne Loulié's *Éléments ou principes de musique* 1696). Also to be found occasionally (for example in bars 4, 9, 12 and 24 of the courante from

Suite no. 2 and in bar 10 of allemande from Suite no. 15) is a squiggly sign that probably represents an ascending slide of a third [Fig. 6]. This sign is found in Weckmann's gigue in C Minor, and also in Kuhnau's *Clavierübung* of 1689 where the graphic representation has the addition of an extra hook. Kuhnau himself informs us in his preface that this represents a *Schleifer* or upward slide; it is also found in Böhm's Suite in G in the Möllersche Handschrift MS. The wavy line before a chord that indicates arpeggiation is not present. There is plenty of scope for the tasteful addition of ornaments especially in the repeats.

Fingering is included in just the first bar of variation 7 of "La Capricciosa". The overholding of notes to form a chord is treated inconsistently even in the same piece, sometimes a slur being used and at other times, as in the *Andreas Bach Buch*, the notes have diminishing values (i.e. dotted crotchet, crotchet and quaver in a gigue). Obviously this particular effect should be applied in many places where there is no such indication.

Imitative Works

The imitative works fall into two categories: canzonas & canzonetas, and fugues. There are three pieces entitled Fuga: in C (BuxWV174), G (BuxWV 175) and Bb (BuxWV176). The Fuga in C is a lively gigue in 12/8, lasting for 77 bars, with a subject that lasts for six bars and modulates to the dominant; the theme is comprised of three crotchets followed by non-stop quavers set mainly against dotted crotchet chords. The piece is in predominantly three voices, with a fourth voice making occasional appearances with the subject, and as a homophonic chordal filler from bar 59 to 64. From bar 69 to 75 the bass consists of dotted minims; in bar 72 the stretch above the held bottom C to the octave C and then E would be far more easily managed on a short octave instrument. The final two bars form a short cadenza in common time.

The fuga in G in common time is in three sections, each in three voices, and lasts 67

bars. It opens with a canzona-like subject of 1 1/2 bars that starts with repeated D's in a dactyl rhythm and closes after 18 bars. The second section inverts the subject after the repeated D's and includes more semiquaver figuration before closing in bar 37. The rest of the piece is built upon the two subjects combined in a workmanlike rather than inspired manner [Fig. 7]. The final fuga is more akin to the toccata style, its 2 1/2-bar subject starting again with dactylic repeated notes (quaver and semiquaver). A flurry of fast notes and free passages leads into a second subject which in turn yields to a third, in 12/8. The last section consists of broken chords in the right hand over octave Bb's in the left hand. This is the most adventurous and exciting of the fugues, with its juxtapositions of fantasy and strict contrapuntal writing.

Of the four canzonas, three contain a tempo change in the manner developed by Froberger and Weckmann from Frescobaldi's examples printed in his second book of toccatas, (Heinrich Scheidemann, organist at the Catherinekirche, Hamburg also left one example in MS), with only the short (24 bars) one in G Minor (BuxWV 173) remaining in common time throughout. The two-bar subject starts with a dotted crotchet, followed by semiquavers in a sequential pattern. This unassuming piece is not without its charm, but for more substance we have the examples in C (BuxWV 166), D Minor (BuxWV 168) and G (BuxWV 170). The first of these, at 108 bars in length, has a lively subject, that after thirty bars lapses into broken chord figures that finish abruptly on the dominant seventh; a semiquaver rest leads into a toccata-like passage before the second fugue in 6/8; the subject covers three bars and can be seen as a variation of the first. At the entry of the fourth voice in bar 68, the subject appears in a changed and shortened format. A three-bar conclusion with a written out double trill brings this exuberant piece to a conclusion.

The canzona in D Minor (93 bars) has an excitingly tensioned subject; the first bar of minim middle A, followed by four quavers,

the first falling to middle D, the second rising to treble D is followed by two beats of two semiquavers plus quaver and two beats of quaver plus two semiquavers.

Counterpoint in contrary motion provides some spiky clashes and the *stretto* entries of the subject in the 3/4 section, (a variant of the first), add to the tension. A short transition in common time (in which some large stretches of up to a 12th in the left hand pose problems even on a short octave keyboard) leads to the final subject. Absence of toccata passagework only adds to the restless and relentless mood of this piece.

The final canzona, in G, 102 bars in length, opens with another semiquaver figure and proceeds in mainly two-voice texture before a two-bar conclusion in the tonic. The second subject, in 6/8, bears very little resemblance to the first, a fourth voice entering seven bars before the close to add bulk before winding down to the dominant. The final section in 3/2 opens with a quaver subject apart from one crotchet followed by an octave leap. The piece is mainly three voices with a fourth voice adding bulk rather than substance. These pieces may not all be of the high standard of the variation canzonas of Froberger, but the C Major and especially the brooding D Minor canzonas bear comparison with the five by Weckmann.

There are five pieces entitled *Canzonetta*: BuxWV167 in C, BuxWV 169 in E Minor, BuxWV 171 and 172, both in G, and BuxWV 255 in A Minor. All are short and, apart from BuxWV 171, are in common time without tempo variations. BuxWV 167, at 26 bars, is almost entirely in quaver movement; its subject covering three bars opens with a bar of repeated middle G's and closes with an octave scale from middle C. BuxWV 169 in E Minor covers 45 bars and can be divided into two sections. Bar 27 finishes with a perfect cadence in E Minor; a quaver rest allows us to breathe before a new subject appears, combined immediately with the original subject. A fourth voice appears in bar 17, giving rise to writing that poses problems to the player. A short toccata-like

passage brings the piece to a convincing conclusion.

BuxWV 171 [See Fig. 8], covering 36 bars, shows the principle of the variation canzona, its second section being a 12/8 version of the first. The opening subject covers 1 $\frac{1}{2}$ bars and for the first bar consists of groups of semiquavers repeated twice each. A fourth voice is heard in bars 9–11 and again in bars 17–19, after which a toccata-like flourish, including a written out trill in the alto, leads to a cadence on the dominant. In bar 21 the 12/8 section appears, only the second beat containing equal quavers, the others being dotted in the French manner. In BuxWV172 much of the writing is homophonic rather than strictly imitative. The final canzonetta, BuxWV 225 in A Minor, follows a very similar course. The subject covering three bars of semiquavers is typically instrumental. In bar 40 there is a written out demisemiquaver trill beneath an inverted dominant pedal, before two bars of cadential flourishes.

Remaining *Manuliter* Works

There remain four pieces that are included as *manualiter* compositions. Two are entitled *Praeludium* and are in G Major (BuxWV 162) and G Minor (BuxWV 163). The *Praeludium* in G Major covers 145 bars and is in the same form as the *pedaliter* *Praeludia*, including a toccata-like introduction, first fugue in common time with a markedly dotted rhythm, leading to a slow minim-based bridge passage (in which pedals would certainly ease some of the stretches), leading to the second fugue in 6/8. This concludes with a striking dissonance of tenor G, middle C# and G over tenor D, which is held for two bars before a toccata-like conclusion with demisemiquaver runs and written out alto trills. The writing in bars 129–133 requires careful fingering to ensure the parts proceed smoothly.

Similar to this piece in style and far exceeding it in virtuoso writing is the 154-bar *Praeludium* in G Minor. The quirky second note of Ab sets the scene as

sweeping demisemiquaver runs and built up chords dominate the opening ten bars before a lively 12/8 fugue concludes over a three-bar dominant pedal. The common time toccata-like passage ends in bar 43, to be followed by a fugue opening with repeated quavers before sinuous semiquaver passagework; after carefully worked appearances of the subject, the writing dissolves again into fantasy in bar 83. This includes off-beat right hand figures over steady quavers from bars 90-97, and demisemiquavers for the right hand over a long held dominant pedal of low D in the bass leading to further before the final fugue in 12/16 commences in bar 113. This exciting section closes in common time from bar 147, dissolving into broken semiquaver chords in the right hand over crotchets before closing with ascending scales of G followed by two short chords. Both of these works are imbued with the spirit of the *stylus fantasticus* discussed by Athanasius Kircher in 1650.

Ornament signs appear in only two of these pieces. In the canzonetta in C we find the double stroke implying a trill, and a cross, which also possibly represents a trill/mordent. Additionally, in bar 10, 15, and 20 of this piece there is a wavy line followed by a bracket. This is seen also in the canzonetta in E Minor [See Fig. 9]- over the fourth quaver in bar 2 of the subject and in its subsequent appearances. This symbol is similar to D'Anglebert's *Tremblement et Pincé* as well as to the sign of a wavy line following the letter "t" explained by

Allemande

figure 1

Gottlieb Muffat in his *Componimenti per il Cembalo c1735*. Muffat's rendering is as a trill with turned ending; another possible interpretation is the slide as discussed under the suites and variations. As in all these works, there is plenty of scope for the addition of trills and mordents at appropriate moments.

Two pieces entitled *Toccata*, neither of which contains ornament signs, are both in G (BuxWV 164 and 165). The first one is, at 50 bars, quite short; a 20-bar opening leads to a fugue that after ten bars is followed by predominantly single-voice arpeggios with the occasional quaver support. Demisemiquaver scales over bars 41-3 are followed by a calmer conclusion. These two pieces do not contain the variety and inspiration of the toccatas of Froberger and Weckmann.

In comparison to his organ music, Buxtehude's suites may border on the conventional and do not have the individual quirkiness and surprises of Froberger (and to a lesser extent Weckmann). The writing is not as virtuosic (particularly when comparing the gigues with Reincken's). However, the suites do have enough of interest to warrant careful study by harpsichordists and are a most valuable addition to the canon of Baroque keyboard suites. The variation sets offer a microcosm of formal variety and of the other forms, the Praeludium in G Minor in particular is outstanding. Many of these pieces deserve to feature in concerts, and not just in this anniversary year.

BuxWV 2

Courante

figure 2

figure 3

Gigue

figure 4

Allemande

BuxWV 243

Courante

figure 5

Sarabande

figure 6

figure 7



figure 8



figure 9

- 1 Sources of the seventeenth century rarely named specific instruments, and in many the use of the pedals was not indicated consistently. In the pieces specifically entitled "pedaliter" there remains the possibility of performance on pedal harpsichord and clavichord. Works headed "manualiter" were often played on any keyboard instrument.
- 2 Mattheson, in *Der vollkommene Kapellmeister*, (Hamburg, 1739), 130, mentions a set of seven suites based on the nature of the planets, and laments its not being published. There is no obvious connection with the manuscripts.
- 3 Of the eight suites published in 1698 by Johann Fischer in his *Musicalisches Blumen-Büschlein*, after the opening prelude, only no.6 in D contains all four traditional movements; the rest contain galanterien or a chaconne/rondeau. An opening prelude is also found in each suite published by Schultheiss and Kuhnau.
—Two complete suites by Georg Muffat are considered authentic, in addition to the four traditional movements, the one in D Minor includes a prelude, gavotte and two minuets and that in F a gavotte, menuet and a piece entitled *Les Pepheuses*, the gigue of this suite is entitled *à l'angloise, gayement*. Two pieces possibly by him contain mainly galanterien and one other contains a pastorelle and menuet instead of the gigue.
—Of the four suites by Richter, each is preceded by a preludial movement (including titles such as *Toccatina* and *Entrée*) followed in 1-3 by a fugue. No.1 contains an allemande, courante and menuet, 2 an allemande, bourée, sarabande, menuet and gigue, 3 an allemande, courante and passacaglia and 4 an allemande, courante (sic), minuet, sarabande and gigue.
—Galanterien are in 14/20 suites attributed to Pachelbel and in 13/13 suites attributed to Teichelmann (Göttweig MS).
- 4 There are several examples of imitative treatment being applied to gigues by Buxtehude's German contemporaries:
Kuhnau (1689 set): Partien 1, 2, 6, 7 (1692 set): Partien 1, 3, 7 (subject inverted in second half) Reincken's suites no. 3 and 4 in C, 7 in G and 8 in Bb. Suite no.6 in F, only the first half. Schultheiss: subject is inverted in Suite G, (1689), Suite in E Minor (1680); subject is treated imitatively in Suite in D (1689), gigue from Suite in F (1680), gigue from Suite in B Minor (1680) Krieger (1697 set): the subject is inverted in the second half of gigues of suites 2, 3, 5 and 6. Fischer (1698): Suite no. 6 , gigue in ?; in each half the subject is treated fugally. Böhm: Suite in Eb, Suite no.3 in D Minor (subject inverted) Suite in G , Suite in A Minor: (imitative in each half) . Richter: Suite no. 3, gigue, second half (imitative)
Teichelmann: two authentic gigues, plus 10/13 from the Göttweig MS have separate imitatively treated subjects for each half. In No.9 of the set, the inverted theme of the first half appears against the new theme in the second half. Pachelbel: Separate themes in each half are treated imitatively in six of the gigues; in others imitation last a few bars. In contrast, the gigues by Weckmann, apart from no.4 in which each half has its own imitatively treated subject, are made up rather of short figures or motifs that appear in *stretto* without the importance of a recognised subject.
- 5 The practise of the composer assuming that the player (and listener) knows the subject is seen in variations by the virginalists, Frescobaldi, Sweelinck and Scheidt as well as in Weckmann's Partite on *Die lieblichen Blicke*, Wolfgang Ebner's Eight Partite on L'Aria Favorite 20 and Reincken's Partite diverse on the aria "Schweigt mir von Weiber nehme"n (La Meyerin), although not in his Ballet in E Minor. Wolfgang Ebner (Aria with 36 variations on a theme by Ferdinand III printed in 1648), Franz Teichelmann in his Aria with 30 variations, Johann Pachelbel (*Hexachordum Apollinis* printed 1699), Johann Christoph Bach, Johann Philipp Krieger and Bernardo Pasquini do state the aria or theme before numbering the variations in their sets.
- 6 Further settings are by John Bull, Orlando Gibbons (Italian Ground), Sweelinck, Frescobaldi (*Aria detto balletto* from the second book of Toccatas), Steenwick (*Anna Maria van Eijl's Klavierboek*).
- 7 Like Froberger's partite on the same subject, Reincken's contains several that are dance based (however, without indication in their titles), but does not contain the highly expressive chromatic variation which was used frequently by Pachelbel in his Chorale Variations and by J. Christoph Bach. Buxtehude may have intended "La Capricciosa" to be a compendium of possible forms.

Table 1: Buxtehude's Manualiter Keyboard Works	Key	BuxWV	Table 2: Modern editions of Buxtehude
Praeludium Man	G	162	<i>Sämtliche Suiten und Variationen</i> ed. K. Beckmann (Kassel: Breitkopf & Härtel, 1980) Pl. No. EB8077 or EB8078. **
Praeludium (man)	g	163	
Toccata	G	164	
Toccata	G	165	<i>Piano works</i> ed. Emilius Bangert (Copenhagen: Wilhelm Hansen; England: Chester Music, 1944). 2 nd ed.
Canzona	C	166	
Canzonetta	C	167	
Canzona	D	168	The manualiter pieces are included in:
Canzonetta	e	169	
Canzona	G	170	<i>Sämtliche Orgelwerke</i> vol. 1, pt 2 ed. K. Beckmann (Kassel: Breitkopf & Härtel, 1971) Pl. No. EB6662).
Canzonetta	G	171	
Canzonetta	G	172	
Canzona	g	173	The variations on "Auf meinen lieben Gott" are included in vol. 3 of (Breitkopf & Härtel EB6663).
Fuga	C	174	
Fuga	G	175	The manualiter pieces are also edited by Josef Hedar:
Fuga	Bb	176	
Canzonetta	A	225	
Suite A, C, S1, S2, G	C	226	<i>Complete Organ Works</i> . Vol. 1 Ed. Jodef Hedar (Copenhagen: Wilhem Hansen; London: Novello & Co., 1953)
Suite A, C, S, G	C	227	
Suite A, C, S, SD, G	C	228	
Suite A, C, S	C	229	The variations on "Auf meinen lieben Gott" edited by Hedar are included with the <i>Chorale Variations and Fantasias</i> in volume 3 of the same, and are also, together with the
Suite A, C, S, G	C	230	Canzonetta in G Minor in:
Suite A, C, S	C	231	
Suite A, C	D	232	
Suite A, C, S1, S2, G	d	233	Howard Ferguson, ed. <i>Early German Keyboard Music</i> , vol. 1 (Oxford: Oxford University Press, 1970).
Suite A, AD, C, CD, S1, S2	d	234	
Suite A, C, S, G	e	235	The newly discovered suite in A Minor includes facsimiles:
Suite A, C, S, G	e	236	
Suite A, C, S1, S2 G	e	237	<i>Suite in d</i> [really a] für Cembalo (Klavier): (BuxWV deest) ed. Konrad Küster (Stuttgart: Carus, 2005). Pl. no. 18521.
Suite A, C, S, G	F	238	
Suite A, C, S, G	F	239	Scholarly versus practical:
Suite A, C, S, G	G	240	Beckmann's edition (listed above) is available in two formats; the "wissenschaftliche" edition (EB8078) contains highly detailed and comprehensive information about the sources, ornaments, the historical background and much more, but in German only. To get the most from this an advanced knowledge of German is essential.
Suite A, C, S, G	g	241	
Suite A, C, S, G	g	242	
Suite A, C, S, G	A	243	
Suite A, C, S, G	a	244	
Suite A, C, S, G	a	250	
Courante Zimble: 8 Variations	a	245	
Aria: 10 Variations	C	246	The other format, the "praktische", (EB8077) contains just a
Aria: More Palatino 12	C	247	two page summary, again in German only, covering sources,
Aria: Rofilis 3 Variations	d	248	textual criticism, ornaments, notation and ties. Both formats
Aria: 3 Variations	G	249	include four facsimiles from the MSS, showing the notational
Aria: La Capricciosa 32 Variations	G	250	difficulties facing editors. The printing is very clear, and all
Courante	d	Anh-6	movements or variations finish at the bottom of the right
Simphonie	G	Anh-8	hand page, eliminating awkward page turns.

A: Allemande C: Courante S: Sarabande G: Gigue D: Double