DIETERICH BUXTEHUDE
THE COLLECTED WORKS

VOLUME 15
KEYBOARD WORKS, PART 1
PRELUDES, TOCCATAS, AND CIACCONAS FOR ORGAN (*PEDALITER*)
SECTION A: MUSIC

Hochschule für Kirchenmusik
der Ev.-Luth. Landeskirche Sachsens
Käthe - Kollwitz - Ufer 97
01309 Dresden, Tel. 0351/31 86 40
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DIETERICH BUXTEHUDE

The Collected Works

Kerala J. Snyder and Christoph Wolff, *General Editors*

Volume 15

Section A

Music

St. Mary's Church, Lübeck, view from the southeast.

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Keyboard Works

Christoph Wolff, *General Editor*

Part 1
Preludes, Toccatas, and Ciacconas for Organ *(pedaliter)*

Edited by Michael Belotti

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Volume 15

Keyboard Music, Part 1
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Editor: Michael Belotti
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DIETERICH BUXTEHUDE: THE COLLECTED WORKS

Dieterich Buxtehude (ca. 1637–1707) is recognized as one of the key figures of seventeenth-century music in Northern Europe. Ever since Philipp Spitta reintroduced him to the musical world of 1873, Buxtehude's music has been edited, performed, and studied both in Europe and in America.

A critical edition of Buxtehude's works, issued under the title *Dietrich Buxtehudes Werke*, was begun under the direction of Wilibald Gurlitt as a project of the musicological seminar at the University of Freiburg im Breisgau. Seven volumes, prepared by various editors, were issued between 1925 and 1937 by Ugrino Verlag, Hamburg; an eighth volume appeared in 1958. Even though the edition was far from complete, no further volumes appeared before Ugrino ceased publication in 1971. These eight volumes were reprinted in 1976 by Broude International Editions, Inc., under license from Ugrino's successor, VEB Deutscher Verlag für Musik, Leipzig.

The eight volumes of the *Werke* contain vocal works, distributed among the volumes according to the number of vocal parts. Volumes 1 and 2 contain works for one voice; Volumes 3, 5, and 6 contain works for two voices; Volume 7 contains works for three voices; and Volume 8 contains works for four voices. (Volume 4 departs from this pattern; it contains the *Missa alla brevis* for five voices and the concerted motet *Benedicam Dominum* for six choirs of voices and instruments.) This edition plan seems sensible, since the works cannot be organized in either chronological or liturgical order.

All together, the eight volumes of the *Werke* contain most of Buxtehude's works for one, two, and three voices with instruments and about half the works for four voices with instruments. The extant works for four, five, and six voices with instruments not published in the *Werke* have all appeared in individual editions, issued by various publishers; the most active editors have been Bruno Grusnick, Dietrich Kilian, and Søren Sørensen.

With the publication of Volume 9 of *The Collected Works* of Dieterich Buxtehude, a new series was begun. Published by The Broude Trust, a non-profit organization for the support of scholarly editions of music, this new series will make available editions of all of Buxtehude's works—vocal and instrumental—prepared in accordance with modern editorial principles. In publishing the vocal works, the editors retained the edition plan of the *Werke*, arranging the works among volumes according to the number of vocal parts. The new series has begun where the old series stopped; Volume 9 of *The Collected Works* contains those works for four voices and instruments that did not appear in Volume 8 of the *Werke*. Eventually all the works in the eight volumes of the *Werke* will be re-edited and issued in *The Collected Works*.

The Collected Works is an international edition, published in New York, with an editorial board made up of scholars from the United States and from all the regions in which Buxtehude lived and worked—Denmark, Germany, and Sweden.

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The present edition depends to a large extent on previous scholarly work. The study of the sources has been greatly facilitated by the research of Hans-Joachim Schulze (Leipzig) and Robert Hill (Freiburg); both have freely offered valuable advice. Ton Koopman (Amsterdam) first directed attention to the Pittsburgh manuscripts, which had long escaped the attention of Buxtehude scholars, and Don Franklin (Pittsburgh) provided additional information on these sources. Wolfram Steude (Dresden) assisted in conclusively identifying Emanuel Benisch as the scribe of Codex E. B.

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Michael Belotti
Freiburg im Breisgau

Christoph Wolff
Harvard University
Cambridge, Massachusetts

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Michael Belotti
Freiburg im Breisgau

INTRODUCTION
BUXTEHUDE'S ORGANS
EDITORIAL POLICIES

INTRODUCTION

The critical edition of Dieterich Buxtehude's keyboard music in *The Collected Works* is presented in three volumes, respectively:

Part 1. Preludes, Toccatas, and Ciacconas (*pedaliter*)—Volume 15

Part 2. Organ Chorales—Volume 16

Part 3. Preludes, Toccatas, Canzonas, Suites, and Variations (*manualiter*)—Volume 17

There are both historical and practical reasons for this threefold division of Buxtehude's keyboard works. The free organ works (i.e., the works not based on chorale tunes) are generally transmitted as a body. Among these works, *pedaliter* and *manualiter* works are transmitted sometimes together and sometimes separately from each other. However, the harpsichord works are always transmitted separately from the organ works, and the chorale-based organ works are always transmitted separately from both the free organ works and the harpsichord works.[1] The division in the present edition reflects this pattern of transmission. The free organ works with pedal are presented in the first volume. Chorale-based organ works appear in the second volume. The remaining category—the *manualiter* keyboard works, some of which are intended for organ, some for harpsichord, and some for either—are published in the third volume. It is not only patterns of transmission that suggest this division; considerations of genre, function, and performance medium call for this systematic and pragmatic presentation of Buxtehude's large and diverse keyboard output.

Reception and Earlier Editions

To a considerable extent, Buxtehude's position in the history of music has been defined by his extraordinary reputation as an organist and by the widespread and continued popularity of his organ compositions.[2] Of particular significance in this respect are the large-scale preludes, toccatas, and ciacconas featured in the present volume. In these pieces, in which the explicit designation *pedaliter* points to their extensive and resourceful use of the obbligato pedal, Buxtehude created a new type of organ composition, a type that goes far beyond the scope of the works of Tunder, Weckmann, Scheidemann, Frescobaldi, and Sweelinck. In Buxtehude's mature preludes, the North German *stylus phantasticus* is combined with the formal elements of the multi-sectional Italian ensemble sonata, while the organ pedal assumes the function of a thorough bass.[3] However, the overall musical conception of Buxtehude's large-scale organ pieces is unmistakably dependent upon the seventeenth-century North German organ, a highly developed instrument refined in the northern Hanseatic cities, most notably Hamburg and Lübeck. The sheer size and technical perfection of these Hanseatic instruments—as well as their rich, sonorous resources—were exploited by the unprecedented dimensions and fanciful textures of Buxtehude's organ preludes and toccatas. In many ways, these are among the most stylistically innovative, most compositionally sophisticated, and most technically advanced organ works of the seventeenth century: that is, they are the most important body of organ music to have been composed before the advent of the young Johann Sebastian Bach.[4]

[1]Further on transmission patterns of Buxtehude's organ works, see Michael Belotti, *Die freien Orgelwerke Dieterich Buxtehudes; Überlieferungsgeschichtliche und stilkritische Studien*, Europäische Hochschulschriften, Series XXXVI, vol. 136, 2nd ed. (Frankfurt: Peter Lang, 1997), p. 201.

[2]On Buxtehude's reputation as an organist and the fame of his organ compositions, see Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer Books, 1987), passim.

[3]The style of Buxtehude's mature preludes is discussed in Christoph Wolff, "Praeludium (Toccata) und Sonata: Formbildung und Gattungstradition in der Orgelmusik Buxtehudes und seines Kreises," *Festschrift Michael Schneider zum 75. Geburtstag* (Kassel: Bärenreiter, 1985), pp. 55–64.

[4]On the significance of Buxtehude's organ works, see Christoph Wolff, "Buxtehude, Bach, and Seventeenth-Century Music in Retrospect," *Bach: Essays on His Life and Music*, 3rd edition (Cambridge, Mass.: Harvard University Press, 1996), pp. 41–55.

Buxtehude's influence on Bach contributed directly to the latter's development as an organ virtuoso and organ composer. Indeed, this influence had begun to exert itself well before Bach's famous visit to Lübeck in 1705–6. In central Germany—and especially in Thuringia—a vital Buxtehude tradition had been firmly established well before 1700. This tradition owed much to Johann Pachelbel, who had dedicated his principal published keyboard work, *Hexachordum Apollinis* (Nuremberg: W. M. Endter, 1699), to Buxtehude.[5] However, it was the persistent cultivation of Buxtehude's organ music by Bach's later pupils and their students that proved decisive in establishing Buxtehude's position and in fostering an ongoing interest in Buxtehude's music—an interest that continued virtually uninterrupted through the eighteenth and nineteenth centuries. This interest, however, was focused exclusively on Buxtehude's organ works, very much at the expense of the composer's other instrumental and vocal compositions. The first "modern" publication of one of Buxtehude's organ works was the appearance of the prelude "Wie schön leuchtet der Morgenstern," BuxWV 223, in the anthology *Sammlung von Präludien, Fugen, ausgeführten Chorälen . . . für die Orgel, von berühmten älteren Meistern. Erstes Heft* (Leipzig: Breitkopf, n. d. [ca. 1784]). Almost forty years later, Christian Friedrich Michaelis (1770–1834) included the first sixteen measures of the Prelude in g, BuxWV 150, in *Allgemeine Geschichte der Musik. Aus dem englischen übersetzt und mit Anmerkungen und Zusätzen begleitet* (Leipzig: Baumgärtner, 1821–22), his German translation of Thomas Busby's *A General History of Music* (London: B. W. Whittaker, 1819).[6] One of Buxtehude's works was published in early and influential organ anthologies: the Toccata in F (BuxWV 157) appeared in Franz Commer's *Musica sacra* (Vol. 1, Berlin: M. Westphal, 1839), and the fugue (mm. 38–91) of same piece was included in *Der Orgelfreund*, a popular collection compiled by Gotthilf Wilhelm Körner and August Gottfried Ritter (Erfurt: G. W. Körner, 1841).[7] The same co-compilers also published some of Buxtehude's organ chorales, as did Siegfried Wilhelm Dehn.[8] It was probably these publications that encouraged the entrepreneurial Körner to undertake a *Gesammt-Ausgabe der classischen Orgelcompositionen von Dietrich Buxtehude* (Erfurt and Leipzig: G. W. Körner, ca. 1850). Even though this project did not advance beyond its first volume, the fact that such an edition was conceived demonstrates how much interest the music of the Lübeck organist was commanding in the middle of the nineteenth century. Finally, in the mid-1860s, Hermann Kretzschmar added to the few published Buxtehude preludes by issuing three new pieces, BuxWV 140, BuxWV 142, and BuxWV 143, in the three fascicles of his *Drei grosse Orgelstücke von Dietrich Buxtehude . . . zum Concert- und Schulgebrauch* (Leipzig: R. Forberg, 1866–68).

The first collected edition to make available all of Buxtehude's organ works known at the time followed soon thereafter. Prepared by the Bach scholar Philipp Spitta, published by Breitkopf & Härtel (Leipzig, 1876–78),[9] and undertaken fifty years before the inception of the Ugrino edition of the complete works[10] (which never got beyond Buxtehude's vocal music), Spitta's edition served the dual purpose of firmly establishing the intrinsic merit of Buxtehude's music and demonstrating its historical importance as a basis of Bach's art. Volume I of the Spitta edition (*Passacaglia, Ciaconen, Praeludien und Fugen, Fugen, Toccaten und Canzonetten*) contained 24 pieces—seventeen *pedaliter* works followed by seven *manualiter* pieces; Volume II (*Choralbearbeitungen*), with 46 organ chorales, completed the edition. The harpsichord works did not appear in Spitta's edition, for their sources were completely unknown at the time. Spitta based his editions of the

[5]On the relationship between Pachelbel and Buxtehude, see Christoph Wolff, "Pachelbel, Buxtehude und die weitere Einfluß-Sphäre des jungen Bach," *Das Frühwerk Johann Sebastian Bachs. Kolloquium Rostock 1990*, ed. Karl Heller and Hans-Joachim Schulze (Cologne: Studio, 1995), pp. 21–32.

[6]Vol. 2, pp. 677–79. Michaelis was a lecturer at the University of Leipzig and had earlier been a student at the Thomasschule and a pupil of Thomaskantor Johann Friedrich Doles, himself a student of Bach. Michaelis' source for BuxWV 150 was **Andreas Bach Bk**, which he had acquired in 1820.

[7]Georg Karstädt, *Thematisch-ststematisches Verzeichnis des musikalischen Werke von Dietrich Buxtehude*, 2nd ed. (Wiesbaden: Breitkopf & Härtel, 1985), p. 139, reports that Gotthilf Wilhelm Körner prepared an edition of the Prelude in e (BuxWV 143), but it cannot be verified that such an edition ever existed.

[8]For details on earlier editions of Buxtehude's organ chorales, see the introduction to the edition of the chorale preludes, Dieterich Buxtehude, *The Collected Works*, vol. 16.

[9]Spitta based the layout of his edition and his texts of BuxWV 140, 142, and 143 on Kretzschmar's.

[10]Dietrich Buxtehude, *Werke*, ed. Wilibald Gurlitt et al., 8 vols. (Hamburg: Ugrino Verlag, 1925–58; reprint, New York: Broude International Editions, [1976]).

seventeen *pedaliter* works known to him (BuxWV 137, 139, 140, 141, 142, 143, 145, 146, 148, 149, 150, 153, 156, 157, 159, 160, and 161) primarily on the two manuscripts he considered to be the most authoritative—**Berlin Ms** and **Andreas Bach Bk**, both of central German origin and dating from the early eighteenth century. Despite the fact that one major manuscript (**Agricola Ms**) was only indirectly accessible to him and that others were completely unknown at the time, Spitta's command of the sources still inspires respect, and his editorial approach still seems balanced and judicious.

Max Seiffert, who studied under Spitta, published a revised version of Spitta's edition in two volumes (Leipzig: Breitkopf & Härtel, [1903–4]) and in 1939 produced a substantial supplement to his teacher's edition (Leipzig: Breitkopf & Härtel). Seiffert, like some other later editors of Buxtehude's keyboard music, was sometimes more selective than Spitta in his handling of sources, preferring to stress the importance of manuscripts that had recently become available. Seiffert's supplement included six important additions to the *pedaliter* repertoire, taken from two newly discovered late seventeenth-century manuscripts—**Codex E. B.**, of Saxon origin, and **Schmahl Tab**, from Hamburg: the new pieces were BuxWV 136, 144, 151, 152, 155, and 158. Seiffert used these new sources not only to expand the canon, but also to offer alternative texts for some of the works that Spitta had edited.

Scarcely thirteen years after Seiffert's edition, Josef Hedar published a new complete edition of Buxtehude's organ works in four volumes (Copenhagen: Hansen, 1952). Like Seiffert, Hedar emphasized previously unknown manuscripts—this time two tablature sources from the early eighteenth century—**Lindemann Tab**, of Stettin provenance, and **Engelhart Tab**, of Scandinavian origin. Although these manuscripts contained only two hitherto unpublished *pedaliter* pieces (BuxWV 147 and the fragmentary BuxWV 154), they provided many readings that differed from the texts printed by Spitta and Seiffert. Hedar maintained that the readings from these newly discovered sources were superior, but he did not support his contention with an analysis of the source complex based upon a thorough collation of all of the known sources.[11]

Two decades later, Klaus Beckmann presented yet another new complete edition of Buxtehude's keyboard music (Wiesbaden: Breitkopf & Härtel, 1971–72). This edition included a new *pedaliter* prelude (BuxWV 138) that had been discovered by Dietrich Kilian and published in 1963.[12] Beckmann undertook a thorough review of all of the source material then available, and produced substantially revised texts, virtually all of which differed from those of earlier editors. Beckmann, who believed that he could recover earlier states of Buxtehude's works than any single source transmitted, followed a method of "internal textual criticism" ["innere Textkritik"] which was based on inferred structural elements, analogies, and perceived musical logic. The result was a textually eclectic edition with a combination of conflation and conjecture that has proven extremely controversial.[13] Many problems inherent in Beckmann's method are implicitly recognized in the new edition Beckmann published in 1996–97.

The present edition of Buxtehude's keyboard works within *The Collected Works* takes into consideration the full spectrum of extant Buxtehude sources, but evaluates each source within the context of stemmatic and geographical transmission patterns. Rather than considering certain manuscript anthologies as main sources for groups of works, the present edition proceeds on a work-by-work basis. For each work, the editor has selected as the basis of his edition a single source that he believes transmits a text closest to the Buxtehude holograph from which it is ultimately descended. Since no holograph of a Buxtehude organ work has survived, understanding the lines of descent that lead to each of the extant sources is an essential prerequisite for deciding which source or sources have claims to serve as principal source for each particular work. In this connection, three eighteenth-century manuscripts, previously unknown, are of particular interest: these are

[11]Hedar's opinion appears in his *Dietrich Buxtehudes Orgelwerke. Zur Geschichte des norddeutschen Orgelstils* (Stockholm: Nordiska Musikförlaget, 1951).

[12]Kilian published his edition of the work as Dietrich Buxtehude, *Präludium und Fuge C-Dur für Orgel* (Berlin: Merseburger, 1963).

[13]For a discussion, comparison, and critique of the philological methods applied by Seiffert, Hedar, and Beckmann, see Belotti, *Die freien Orgelwerke Dieterich Buxtehudes*, pp. 5–15. Yet another edition—Dietrich Buxtehude: *Neue Ausgabe sämtlicher freien Orgelwerke*, 3 vols. (Kassel: Bärenreiter, 1994–95) has been edited by Christoph Albrecht; Albrecht's evaluation of the sources largely follows Beckmann's, but he adds many of his own conjectures.

Pittsburgh Ms/1 and **Ms/2**, of Thuringian origin (the older fascicle comes from the manuscript collection of Johann Sebastian Bach's elder brother Johann Christoph),[14] and **Werndt Ms**, from Leipzig, a source that surfaced only in the early 1980s.[15] The edition does not aim at providing diplomatic transcriptions of the principal sources (facsimile reproductions provide much better information in this regard); rather, it seeks to preserve the general notational images of the historical sources, especially as these relate to the compositional techniques prominent in Buxtehude's *pedaliter* works.[16]

The Repertoire

The surviving sources do not transmit Buxtehude's *pedaliter* preludes, toccatas, and ciacconas as a closed repertoire. Among extant sources, the most important are **Berlin Ms**—a Thuringian source bearing the title *Praeambula et Praeludia*—which transmits nine pieces, and **Agricola Ms**, which contains ten compositions, including the nine in **Berlin Ms**. Independent of these collections are several manuscript anthologies of earlier date: the closely related **Andreas Bach Bk** and **Möller Ms** (six pieces) and **Codex E. B.** (seven pieces). Then there are some prominent individual manuscripts such as **Lindemann Tab** with its various fascicles (four pieces), **Pittsburgh Ms/1** and **Ms/2** (four pieces), **Joh Ringk Ms** (one piece), and **Werndt Ms** (one piece). In none of these manuscripts is there any grouping of works that might reflect an original, let alone a canonical, order. On the contrary, the overall manuscript evidence points clearly in the direction of haphazard transmission—i.e., a basically random dissemination without regard to genre, key, chronology, or any other kind of ordering principle. The exception is the three ostinato pieces (BuxWV 159, 160, and 161), which are unique to a single source—**Andreas Bach Bk**—although within this source they do not form a closed group. The present edition reflects this by grouping these three ostinato pieces together at the end of the volume rather than intermixing them among the preludes and toccatas.

All of the compositions included in the present volume are specifically and unambiguously attributed to Dieterich Buxtehude in the sources transmitting them. None of the sources gives any reason to doubt its attributions.[17] Stylistic anomalies, however, raise doubts about the authenticity of three pieces: BuxWV 143, 144, and 154. Whether the stylistic anomalies of BuxWV 143 can be better explained by assigning the work to the formative stages Buxtehude's instrumental writing or by considering it the product of a somewhat unimaginative imitator of Buxtehude cannot be decided on source-critical grounds, and the work has therefore been retained in the main body of the edition. In BuxWV 144 there are indeed harmonic and textural details—as well as deficiencies in fugal technique—that raise reasonable doubts regarding its authenticity. The fragment BuxWV 154—if only because of the state in which it comes down to us—is clearly the most problematic work of the three. BuxWV 144 and the fragment BuxWV 154 are presented as Appendix 4 and Appendix 5 respectively of the present volume. Nevertheless, none of these works has been entirely excluded from the present edition; to do so would seem to stigmatize them unfairly, for regardless of reservations raised by stylistic features, the sources are quite unequivocal in assigning these works to Buxtehude.

Reservations raised by stylistic anomalies are compounded by the fact that the available body of sources does not permit the establishment of a reliable chronology for Buxtehude's organ works. Not even the dates appearing in the two oldest manuscripts—the lost **[Grobe Tab]** of 1675 and **Codex E. B.** of 1688, where BuxWV 155 is specifically dated 1684—provide much more than *termini ante quem*, for these dates refer to the years pieces were copied; presumably, they were composed still earlier. On the other hand, the dates that can be assigned to a number of important works imply that by the 1680s Buxtehude's organ style had reached

[14]The editors thank Ton Koopman for bringing these important sources to their attention. On the relationship of **Pittsburgh Ms/1** to Johann Christoph Bach, see Hans-Joachim Schulze, "Bach und Buxtehude: Eine wenig beachtete Quelle in der Carnegie Library zu Pittsburgh," *Bach-Jahrbuch 1991*, pp. 177–81.

[15]Further on **Werndt Ms** see Klaus Beckmann, "Eine bisher unbeachtete Quelle zu Buxtehudes fis-moll-Präludium," *Musik und Kirche*, 54 (1984), 271–75.

[16]Cf. Belotti, *Die freien Orgelwerke Dieterich Buxtehudes*, p. 3.

[17]For a discussion of the authenticity of these pieces, see Belotti, *Die freien Orgelwerke Dieterich Buxtehudes*, pp. 239–51. The authenticity of BuxWV 151 and 155 had been questioned by Hedar, *Dietrich Buxtehudes Orgelwerke*, pp. 195, 197, but his arguments were convincingly refuted by Beckmann (preface to his 1971–72 edition, pp. VII–VIII).

full maturity. Further chronological conclusions may, with appropriate caution, be drawn from a few objective criteria. For example, the manual and pedal compass required by individual works may point to specific instruments at Buxtehude's disposal in Helsingør and Lübeck. However, one must allow for the fact that keyboard compositions are quite adaptable in this respect and that the sources may well transmit redactions prepared with specific instruments other than those for which they were composed in mind.[18] Another, more important—and perhaps more reliable—criterion for dating lies in the relationship between harmonic textures and key choices on the one hand, and the tuning and temperament of Buxtehude's instruments on the other.[19] Buxtehude's interest in overcoming the impediments of mean-tone temperament and his well-documented association with Andreas Werckmeister seem to be reflected in changes made to the tuning of the large organ at St. Mary's in Lübeck, probably in the 1680s.[20] Hence, with at least some confidence, three general chronological layers can be identified.

(a) Works from Buxtehude's period as organist at St. Mary's in Helsingør (1660–68), recognizable by compass and by the rudimentary quality of fugal technique: BuxWV 152 and 158.

(b) Works from the Lübeck period up to the early 1680s:[21] BuxWV 136, 138, 140, 143, 145, 148, 151, 153, 155, 156, and 157.

(c) Works most probably originating from the mid-1680s and later, identifiable by their harmonic structure and formal design, and from manuscript evidence:[22] BuxWV 137, 139, 141, 142, 146, 147, 149, 150, 159, 160, and 161.

* * *

The present volume differs from previous critical editions of Buxtehude's keyboard works in the following major respects:

(1) Buxtehude's free compositions with obbligato pedal are kept together and are separated from the corresponding *manualiter* works, which will be presented in Part 3 of Buxtehude's keyboard music.

(2) The nomenclature of the titles preserves the terminology of the seventeenth- and eighteenth-century sources; the present edition therefore departs from a tradition, established by Spitta and carried on in most subsequent editions, which rather consistently applies to Buxtehude's multi-sectional preludes and toccatas titles that read, in the Bachian manner, "prelude (or toccata) and fugue."

[18]The two organs at St. Mary's in Lübeck lacked F-sharp and G-sharp in the pedal, but Buxtehude requires both tones in most of his *pedaliter* pieces. This suggests that Buxtehude did not compose specifically and exclusively for his own organs, but rather—like Johann Sebastian Bach later—for an "ideal" instrument.

[19]Only the preludes BuxWV 138, 147, 155, 157, and 158 can be performed without difficulty on an instrument tuned in mean-tone temperament; pieces requiring d-sharp and a-flat cannot. Works such as BuxWV 142, which uses three enharmonic equivalents (e-flat/d-sharp, b-flat/a-sharp, and f/e-sharp) require at least something like Werckmeister's "first correct temperament" (= Werckmeister III), while BuxWV 146—the most harmonically progressive of Buxtehude's organ works—actually demands equal temperament.

[20]According to Snyder, *Dieterich Buxtehude*, "Both of the St. Mary's organs were most likely tuned in some modified form of quarter-comma mean-tone temperament when Buxtehude arrived in 1668, but it seems likely that he changed them to a well-tempered system when the harmonic language of his organ compositions began to exceed the limits of mean-tone" (p. 84). The church accounts refer in 1683 to a major cleaning and tuning of the large organ that took 36 days; Snyder (p. 354) suggests that this "may have initiated the process of a change in temperament," quite possibly in response to Werckmeister's *Orgel-Probe* (Frankfurt am Main and Leipzig: T. P. Calvisius, 1681), where well-tempered tuning is proposed. The close relationship between the Lübeck organist and the leading proponent of well-tempered tuning systems is well documented. For example (as Snyder, pp. 126–28, reports), Buxtehude dedicated a congratulatory poem to Werckmeister; this poem was published in the latter's *Harmonologia musica* (Frankfurt and Leipzig: T. P. Calvisius, 1702); Werckmeister received a substantial portion of Buxtehude's autograph keyboard tablatures from the composer.

[21]The date 1683, implied by the probable date of retuning of the larger organ, cannot be taken as an absolute *terminus ante quem*.

[22]BuxWV 137, 146, 147, 150, 151, and 159–161 appear in no extant manuscripts datable earlier than ca. 1690.

(3) The *pedaliter* works are presented on two staves, thereby following a notational convention that was used in the seventeenth and eighteenth centuries for this repertoire and that has important implications for performance practice.

(4) No attempt has been made to reconstruct the readings of the composer's holographs. Recognizing that the texts of Buxtehude's free organ works must have undergone many changes both during and after the composer's lifetime, the editors believe that to present a text that claims either to be "definitive" or, indeed, to be much more than a conservative rendering of an extant source can result only in text-critical and historical misrepresentation.

The edition does seek to give the reader an idea of what changes the text of each work may have undergone, and therefore not only are all variant readings reported, but important variants are presented "on the page" as footnotes. (An appendix presents extended major variants intact.) The range of these variants serves to demonstrate how fluid the texts of Buxtehude's free organ works were. Individual variants may have resulted from any of several causes: some may be the slips of pedantic copyists making the occasional error; some may be changes effected by mature performers to suit their own performing styles or instruments; some may be the result of the careful composer's changing his mind about a larger musical conception or a minor detail; and some may be attributable to the unconstrained composer-performer, for whom a creation was a rather general concept with the potential to be realized in different details each time it was performed. Here and there the sources seem to reflect the "musical logic" of an early eighteenth-century musician interpreting phrases and textures in a rather progressive fashion (see, for example, the variants in the Prelude in e, BuxWV 142, transmitted in **Berlin Ms**). In many cases it would be impossible to determine to which of these processes a variant might be ascribed; in many it would be pointless.

The Musical Text

Unfortunately, Buxtehude's organ works have not come down to us in holographs; instead, they reach us in copies ranging in date from the late seventeenth to the late eighteenth centuries and in provenance from central Germany to Scandinavia. Few of the extant copies use tablature notation—the notation widely used in North German organ circles and, presumably, the notation in which Buxtehude himself originally wrote down his pieces. Most of the surviving sources employ the much more commonly accepted staff notation. The tablature notation is in fact preserved in the few surviving North German and Scandinavian sources—those from the regions in which Buxtehude lived and worked. Staff notation, however, is employed in virtually all the surviving sources from central Germany, especially those from Thuringia and Saxony. Johann Pachelbel and Johann Sebastian Bach, both among the central figures in the central German dissemination of Buxtehude's organ music—men who were themselves fluent in tablature notation—clearly favored staff notation for Buxtehude's organ works—as they did for their own. The present edition uses staff notation—the only notation that would make these works accessible to most modern performers—and the editors concede thereby that the presentation of the text departs from Buxtehude's conception insofar as it was shaped by the tablature he employed. The present edition does, however, use two-staff notation, and thereby departs significantly from the practice of all previous modern editions of Buxtehude's *pedaliter* works, which accepted the nineteenth-century format of a three-staff organ score, with the bottom staff reserved exclusively for the pedal part.

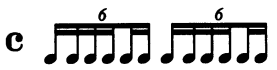
Just as transcription from tablature to staff notation requires various compromises, so does transcription from eighteenth-century staff notation to modern staff notation—and this is so regardless of whether two- or three-staff keyboard score is used. Seventeenth- and eighteenth-century keyboard scores used the soprano (C^1) clef for the upper staff, generally stemmed notes in chords individually, and applied accidentals differently from modern usage. The present edition, therefore, does not pursue the unrealistic goal of printing diplomatic transcriptions of seventeenth- and eighteenth-century texts. Instead, it aims at producing a notational image that preserves the essential features of the historical score notation—including, for example, the omission of rests in free textures. Many notational elements have direct or indirect consequences for performance, especially in the following four areas:

Articulation. The texts of Buxtehude's organ works—like those of his contemporaries'—generally do not employ symbols such as staccato dots and legato slurs to indicate articulation.[23] The grouping of notes of smaller rhythmic value is usually indicated by beaming, although it is not always clear whether or not the implications of this beaming were intended to be realized in performance. In any event, the extant sources transmitting Buxtehude's works are so far removed from the lost holographs, and the conventions governing the transcription of tablature sources into staff notation were so flexible, that it is unlikely that the extant sources preserve much of the composer's intentions regarding articulation. The beaming of groups of notes in sources in staff notation has therefore been standardized in the edition. To reproduce anomalous groupings in the sources may well impart to them an authority that they do not, in fact, possess.

On the other hand, the grouping of notes in sources in tablature (at least those which do not seem to have intermediate antecedents in staff notation) may preserve features of the composer's holograph. In the exceptional case where the editor believes that a tablature figure does indeed preserve the composer's intention, the grouping of the source has been reflected in the beaming. This occurs in the sextolet figuration of the opening of the Prelude in g (BuxWV 149), Example 1.

Example 1

a. **Lindemann Tab**



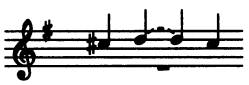
b. **Berlin Ms**

The difference in the musical meaning of these two notational figures—subdividing the sextolets into asymmetric groups (4+2) versus leaving the sextolets undivided—is quite evident, even if its interpretation remains open to question.[24]

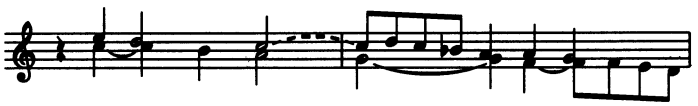
Tied notes. Seventeenth- and eighteenth-century keyboard sources often show some ambivalence with respect to ties that connect two successive notes of the same pitch. While the notation of dotted note values is generally unambiguous, the question of tied vs. untied notes cannot be solved without reference to the specific context in which each pair of notes occurs.

Example 2

a. BuxWV 147, m. 27



b. BuxWV 137, mm. 88–89



Example 2a (BuxWV 147, m. 27) presents a clear case, as does the pedal point in BuxWV 139, m. 10–15, or the "arpeggiando" chord in BuxWV 155, m. 9. On the other hand, Example 2b (BuxWV 137, m. 88) is much less clear. The second note may well be repeated, and hence a dotted tie is not provided in the edition. In order not to limit the performer's choices, editorial ties have been supplied only where suggested by the context.

Ornamentation. Ornamentation symbols are used rather rarely in the sources transmitting Buxtehude's organ works—and when they are used, they are used inconsistently. Indications of ornamentation were probably just as sparse—and perhaps even more so—in Buxtehude's originals. As his two sets of published trio sonatas (Hamburg, 1694 and 1696) demonstrate, Buxtehude was extremely reticent in furnishing ornamentation symbols.[25] This reticence does not mean, however, that cadential trills and other traditional

[23]The slurs in m. 8 of the Prelude in C, BuxWV 138, are probably later additions; some slurs also occur in the **Andreas Bach Bk** copy of BuxWV 159.

[24]Beckmann subdivides the sextolets into groups of 3+3, a pattern which represents neither of the sources.

[25]For a modern edition of the trio sonatas, see Dieterich Buxtehude, *The Collected Works*, vol. 14, ed. Eva Linfield. Information about vocal ornamentation practices from Buxtehude's circle is provided by Martin Heinrich Fuhrmann, *Unterweisung zur Singe-Kunst* (Berlin: J. Lorentz, 1715); Fuhrmann was a student of Buxtehude's pupil Friedrich Gottlieb Klingenberg. According to Fuhrmann's treatise, regular trills

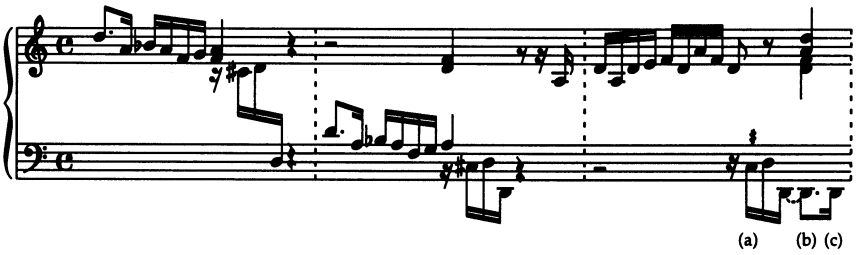
ornaments should not be applied to his music. An example of relatively rich ornamentation is provided by a version of BuxWV 151 transmitted by the **Möller Ms**; responsibility for this ornamentation seems to rest with the Möller copyist, Johann Christoph Bach of Ohrdruf.[26] Some less common ornament symbols are also found in other German keyboard repertoires (e.g., the works of Johann Kuhnau) and indicate connections with seventeenth-century English and French practices:

// = shake, trill, cadence, tremblement, or occasionally (see BuxWV 145) mordent (𝆔)

x = trill, pincement (𝆕).

Pedaling. Buxtehude's innovative and sophisticated use of the pedal established new technical standards for organ playing. However, exact indications of the beginnings and ends of pedal parts are often lacking in the sources. Moreover, the sources demonstrate that bass parts, even in standard four-part texture, are not always routinely assigned to the pedal. In short, the sources suggest a far less rigid and stereotypical application of the pedal than has been prescribed by modern editions employing a separate pedal staff.

Example 3. BuxWV 155, mm.1–3



The beginning of BuxWV 155, Example 3, presents a case in point. All editions from Seiffert to Beckmann let the pedal enter in m. 3 and assign the entire bass figure to the pedal (a). Albrecht's edition even arbitrarily extrapolates the three-note pattern *c'*-sharp–*d'*–*d* as a repetitive pedal motif in mm. 2–4. Much more musically logical is an entry on the last beat (b), or even the last note, of the measure (c). There are numerous similarly ambiguous passages, with especially good examples to be found in the transition passage "con discretione" of the Prelude in E (BuxWV 141), where pedal indications are otherwise quite specific; in the gigue fugue of the Prelude in e (BuxWV 142); and in the interlude between the two fugues of the Prelude in g (BuxWV 149), where three-staff notation necessarily limits choices. Although pedal indications in manuscript sources are incomplete and inconsistent, they do provide valuable insight into seventeenth- and eighteenth-century performing practice. By electing to present the *pedaliter* works on two staves, the present edition preserves the ambiguity of the originals; providing a pedal staff would in many cases have imposed an interpretation of a passage that is ambiguous in the source. The present edition prefers a non-prescriptive notation of the bass part, one that accommodates different manners of approaching the division between *manualiter* and *pedaliter* performance of the bass. The editors hope that the two-staff notation will enable performers to see the music in a new light—and will encourage them to emulate what in Buxtehude's day was a most innovative, varied, and flexible manner of pedal playing.

—Christoph Wolff

("tremoletto") begin with the main note (as in the seventeenth-century Italian tradition), not with the upper auxiliary (as in the French tradition); cf. Ewald Kooiman, "Een belangrijke bron voor de versieringen uit de omgeving van Buxtehude," *Het Orgel*, 83 (1987), 410–17. In an earlier treatise published before Buxtehude's death, *Musicalischer Trichter* (Frankfurt an der Spree [i.e., Berlin]: author, 1706), Fuhrmann refers to the latter's concern to limit the freedom of his performers when he suggests that one "should hear the incomparable Mr. Buxtehude perform at Lübeck" and observes that he did not let his instrumentalists "change a single note or dot, or bow otherwise than he has directed" (cf. Snyder, *Dieterich Buxtehude*, p. 383).

[26]For a facsimile, see below, Section B, pp. 150–53. See also the transcription of this version in Robert Hill, ed., *Keyboard Music from the Andreas Bach Book and the Möller Manuscript*, Harvard Publications in Music 16 (Cambridge, Mass.: Harvard University Press, 1991), pp. 82–84.

BUXTEHUDE'S ORGANS

The following information on specifications and other important details of those organs that played a significant role in Buxtehude's professional life is provided in order to offer a frame of reference for historical and stylistic purposes and to aid in answering questions of performance practice. In the following tables, organ terminology and the orthography of stop names have been normalized.

Helsingborg, St. Mary's Church

Buxtehude served here as organist from 1657 or 1658 until 1660, succeeding his father, Johannes Buxtehude (1601?–1674).

The sixteenth-century instrument by an unknown organ builder was renovated in 1641 and enlarged by the addition of a Rückpositiv, probably made by Johann Lorentz. The specification given below was made in 1773 by Abraham Hülphers; since the organ was renovated several times between 1660 and 1773, the list does not reflect the condition of the instrument when Buxtehude played it. The organ case and three stops from the historical instrument survive to the present—not in Helsingborg but in the village church of Torrlösa.[1]

Oberwerk	*Positiv*	*Pedal*
1. Gedakt 8′	1. Gedakt 8′	1. Gedakt 16′
2. Principal 4′	2. Principal 4′	2. Principal 8′
3. Gedakt 4′	3. Gedakt 4′	3. Gedakt 8′
4. Nasat 3′	4. Quinta 3′	4. Principal 4′
5. Octava 2′	5. Super Octava 2′	5. Quinta 1 1/2′
6. Wald-Flöte 2′	6. Scharf III	6. Trompete 8′
7. Mixtur III	7. Dulcian 8′	7. Cornet 2′
8. Scharf II		
9. Sesquialtera II		
10. Trompete 8′		

Compass: *CDEFGA–g″ a″* (manuals); *CDEFGA–d′* (pedal). Couplers: P/OW, OW/Ped., P/Ped.

[1]Information about the specification and present location of stops from this organ is taken from Jan Jongepier, "Enkele notities over de orgels van Dietrich Buxtehude," *Het Orgel*, 83 (1987), 401–2; see also Snyder, *Dieterich Buxtehude*, p. 30.

Helsingør, St. Mary's Church

Buxtehude served as organist here from 1660 to 1668.

The organ was built by Johann Lorentz in 1636 and renovated by Hans Christoph Fritzsche in 1662. The specifications are only partially known; the organ encompassed 24 stops. The historical organ case has survived in its original place; the pipework (except 27 pipes from the Rückpositiv facade) was removed in 1854.[2]

Hauptwerk	*Rückpositiv*	*Pedal*
1. Principal 8′	1. Gedakt 8′	1. Subbass 16′
2. Gedakt 8′	2. Principal 4′	2. Principal 8′
3. Oktav 4′	3. - ? - 4′	3. Gedakt 8′
4. Rohrflöte 4′	4. - ? -	4. Oktav 4′
5. Quint 2 2/3′	5. - ? - 2′	5. - ? -
6. Sifflöte 1 1/3′	6. Scharf	6. Rauschpfeife II
7. Mixtur IV	7. Dulcian 8′	7. Trompete 16′
8. Trompete 8′		8. Trompete 8′

Compass: *CDEFG–c‴* (manuals; topmost keys perhaps added only in 1662); *CDE–c′* (pedal). Couplers: RP/HW. Cymbelstern.

Lübeck, St. Mary's Church

Buxtehude served as organist here from 1668 to 1707. The church boasted two organs.

The large organ on the west wall was originally built by Bartolt Hering in 1516–18 as an instrument of two manuals, Hauptwerk and Rückpositiv; the Brustwerk was added by Jacob Scherer in 1560–61. The instrument was further enlarged by Gottschalk Borchert and Jacob Rabe in 1596–98, renovated by Friedrich Stellwagen in 1637–41, and expanded by two stops (marked with asterisks in the list below) in 1704, yielding a total of 52 stops. The pipework of the instrument and Scherer's Brustwerk were removed in 1851; nothing of the historical instrument survived the Second World War. Following is the specification reported by Johann Mattheson in 1721.[3]

Hauptwerk	*Rückpositiv*	*Brustwerk*	*Pedal*
1. Principal 16′	1. Principal 8′	1. Principal 8′[4]	1. Principal 32′
2. Quintadena 16′	2. Bordun 16′	2. Gedact 8′	2. Sub-Bass 16′
3. Octava 8′	3. Blockflöte 8′	3. Octava 4′	3. Octava 8′
4. Spitzflöte 8′	4. Sesquialtera I	4. Hohlflöte 4′	4. Bauernflöte 2′
5. Octava 4′	5. Hohlflöte 8′	5. Sesquialtera II*	5. Mixtur IV
6. Hohlflöte 4′	6. Quintadena 8′	6. Feld-Pfeife 2′	6. Groß-Posaune 24′
7. Nasat 3′	7. Octava 4′	7. Gemshorn 2′	7. Posaune 16′
8. Rauschpfeife IV	8. Spiel-Flöte 2′	8. Sifflöte 1 1/2′	8. Trompete 8′
9. Scharf IV	9. Mixtura V	9. Mixtur VIII	9. Principal 16′
10. Mixtur XV	10. Dulcian 16′	10 Cimbel III	10. Gedakt 8′
11. Trompete 16′	11. Baarpfeife 8′	11. Krummhorn 8′	11. Octava 4′
12. Trompete 8′	12. Trichter-Regal 8′	12. Regal 8′	12. Nachthorn 2′
13. Zink 8′	13. Vox humana 8′*		13. Dulcian 16′
	14. Scharf IV–V		14. Krummhorn 8′
			15. Cornet 2′

Compass: *CDEFGA—c‴* (HW, RP); *DEFGA–g″ a″* (BW); *CDEFGA–d′* (Ped.). Couplers: RP/HW, BW/HW, HW/Ped. Cymbelstern, 2 Trommeln, 2 Tremulants (manual and pedal).

[2]Reported by Snyder, *Dieterich Buxtehude*, p. 33.

[3]Friedrich Erhard Niedt and Johann Mattheson, *Musicalische Handleitung*, vol. 2 (Hamburg: Benjamin Schiller, 1721), pp. 189–90.

[4]Erroneously listed by Mattheson as 16′.

The chapel organ, in the north (Totentanz) chapel, was originally built by Johannes Stephani in 1475–77; the Rückpositiv was probably added by Hans Scherer in 1557–58 and the Brustwerk by Henning Kröker in 1621–22. The instrument was renovated by Friedrich Stellwagen in 1653–55 but was destroyed in the Second World War. Its specification was reported by Theodor Vogt, ca. 1845, as follows.[5]

Hauptwerk	*Brustwerk*	*Rückpositiv*	*Pedal*
1. Quintade 16′	1. Gedakt 8′	1. Principal 8′	1. Principal 16′
2. Principal 8′	2. Quintade 4′	2. Rohrflöte 8′	2. Subbass 16′
3. Spitzflöte 8′	3. Hohlflöte 2′	3. Quintade 8′	3. Octave 8′
4. Nasat 2 2/3′	4. Quintflöte 1 1/2′	4. Octave 4′	4. Gedakt 8′
5. Mixtur VI–X	5. Cimbel IV	5. Rohrflöte 4′	5. Octave 4′
6. Rauschpfeife II	6. Krummhorn 8′	6. Sifflöte 1 1/3′	6. Quintade 4′
7. Trompete 8′	7. Schalmei 4′	7. Scharf VI–VIII	7. Octave 2′
		8. Sesquialtera II	8. Nachthorn 1′
		9. Dulcian 16′	9. Mixtur IV
			10. Cimbel II
			11. Posaune 16′
			12. Dulcian 16′
			13. Trompete 8′
			14. Schalmei 4′
			15. Cornet 2′

Compass: probably *CDEFGA—c‴* (manuals); *CDEFGA–d′* (pedal).

[5]Reported by Snyder, *Dieterich Buxtehude*, pp. 83–84.

EDITORIAL POLICIES

For each of the more than twenty works it contains, the present edition seeks to present a text representing as much of Dieterich Buxtehude's conception of the work as can be recovered by a conservative handling of the surviving sources.

A salient feature of Buxtehude's *pedaliter* works is the diversity of the sources in which they come down to us. None of the extant sources is a holograph. Some may be close to lost holographs, while others are clearly far removed from them; some are in the tablature in which Buxtehude presumably recorded them, while others are in staff notation. This diversity means that no single set of detailed editorial rules will be suitable for all the works and that the aspects of each source that the editor elects to preserve will depend upon his assessment of the extent to which the source conveys Buxtehude's intentions.

The edition of each work is, with a few exceptions, based upon a single source—the "Principal Source" for that work. In no case, however, have the readings of the Principal Source been accepted uncritically. In general, the editor has proceeded upon the premise that each source represents its copyist's interpretation of the work it transmits, and therefore no attempt has been made to emend details that might within the conventions of the time have varied from performance to performance. However, in the few cases where the editor believes that a concordant source provides a more authoritative reading than that of the Principal Source, the editor has adopted the reading of the concordant source. In the few cases in which the editor believes that no surviving source preserves an authoritative reading, he has proposed a reading consistent with what he believes Buxtehude could have envisioned. The fact that most of Buxtehude's *pedaliter* works survive only in staff notation and in sources considerably removed from the holographs makes it unlikely that many details of the texture of the composer's holograph are preserved. The detail in which the editor reproduces any Principal Source therefore depends upon the extent to which he believes that it preserves not only pitches and values but such textural details as rhythmic groupings and voice leading.

Documentary emendations to the Principal Source—i.e., those made upon the authority of a concordant source—are effected silently in the edition and are reported in the Critical Apparatus. Conjectural emendations to the Principal Source—i.e., those made without the authority of a concordant source—are printed in half-tone and are reported in the Critical Apparatus. Passages lacking in the Principal Source but present in a concordant source are supplied from the concordant source without typographical distinction, since they are documentary emendations; such passages are identified in the Critical Apparatus. Passages which are lacking in the Principal Source and in all concordant sources but the content of which may be inferred upon reasonably secure grounds have been reconstructed by the editor in as conservative a manner as possible; since they are conjectural emendations, such reconstructions are printed in half-tone and are discussed in the Critical Apparatus, where the principles upon which each reconstruction is based are explained.

In the few cases where a concordant source presents readings that differ from those of the Principal Source sufficiently to constitute a distinct version of a passage, the alternate version is presented separately. Interesting variants in concordant sources that may represent eighteenth-century alternative manners of performing shorter passages are given as footnotes to the music.

Titles and Verbal Indications

Each work in the present edition has been provided with a standardized title, consisting of the genre (Praeludium, Toccata, etc.) designated by the Principal Source and the key of the work. Titles in the edition appear in standardized Latin or Italian; the title and attribution provided by each of the sources appears, in its original orthography, in the Critical Apparatus. The Principal Source is identified by a siglum below and to the left of the title; the number of the work in Georg Karstädt's *Thematisch-systematisches Verzeichnis der Werke von Dietrich Buxtehude* [Wiesbaden: Breitkopf & Härtel, 1974; 2nd ed., 1986] (BuxWV number) appears below and to the right of the title.

Works in the edition are ordered by genre (preludes/toccatas preceding passacaglias/ciacconas). Within each genre, works are ordered by key, beginning with C; works in major keys precede those in minor keys on the same tonic. When there are multiple pieces in the same genre and key, larger works precede smaller ones.

All section titles, "tempo" indications, and other verbal performance instructions supplied by the Principal Source have been reproduced in the edition; they are printed in roman type.

Structural Divisions within Works

Structural divisions within works indicated by double barlines in the Principal Source are signalled by double-thin barlines in the edition.

Transcriptional Procedures

In the present edition, the *pedaliter* works are presented on two staves, following the convention of the surviving early sources in staff notation.

An incipit is provided at the beginning of each work. Where the Principal Source of a work is in tablature, the incipit supplies the first complete group of tablature symbols. Where the Principal Source of a work is in staff notation, the incipit supplies the original clef and key signature.

Clefs in the edition are the modern treble (G^2) and bass (F^4).

Key signatures in the edition are those of the Principal Source.

Time signatures in the edition are those of the Principal Source. Where the Principal Source does not provide time signatures, those supplied by a concordant source are used. Where no source supplies time signatures, the editor has supplied them editorially; time signatures supplied editorially are printed in half-tone. Emendations and normalizations of time signatures are reported in the Critical Apparatus.

Note values in the edition are those of the Principal Source. Dots have been added silently to "perfect" notes and rests in compound meters, in accordance with modern notational practice.

Where the Principal Source is in tablature and there is no concordant source in staff notation, barlines have been supplied editorially, following the barring implied by the octave lines in the tablature. Where the Principal Source is in tablature and a concordant source is in staff notation, barring has been supplied from the concordant source.

Where the Principal Source is in staff notation and the barring is regular, the barring of the Principal Source has been reproduced. Where the Principal Source is in staff notation and the barring is not regular, and there exists no concordant source in staff notation, barlines have been normalized, and the adjustments have been reported in the Critical Apparatus. Where the Principal Source is in staff notation with irregular barring and there exists a concordant source in staff notation with regular barring, the barring of the concordant source has been adopted. Where a Principal Source in staff notation has passages without barring, the editor has provided barring in the form of dotted barlines.

Beaming has been normalized in accordance with modern practice except for those exceptional cases in which the editor believes that the Principal Source preserves indications of the composer's intentions. In such cases, beaming follows the grouping of the source.

Dots in the Principal Source have been adjusted to maintain the integrity of the metrical unit, normally but not invariably the beat. Where in the Principal Source the dot of a dotted note is placed after a barline to indicate that the note is carried over the barline, the dot has been replaced by a note representing the value of the dot and a tie to the preceding note. Such adjustments are considered part of the transcriptional process and are therefore neither distinguished typographically nor reported in the critical apparatus.

The division of music between the two staves has been normalized, since the adoption of modern clefs renders the literal reproduction of the division in the sources impractical. In general, the edition follows the principle of presenting soprano and alto parts on the upper staff, tenor and bass parts on the lower staff. It must be recognized, however, that changes in the number of parts, free transitional passages, or extended range frequently require departures from this policy.

All pedal indications in the Principal Source are reproduced in the edition in roman type. Pedal indications entered upon the authority of concordant sources are identified in footnotes. Pedal indications supplied entirely upon editorial initiative are printed in italics. In passages intended for double pedal, a brace has been supplied to identify the two pedal voices.

Stemming has been normalized. In contrapuntal textures, stemming indicates voice leading: soprano and tenor lines are stemmed up; alto and bass lines are stemmed down. In chordal textures, in chordal passages accompanying a moving line, and in *stile brisé* passages, stemming has been determined by the position of the note or chord on the staff, in accordance with modern practice. Although sources in staff notation frequently provide separate stems for each note in chordal textures, the edition generally uses single stems for chordal passages and for passages when three or more voices appear on the same staff and two of them move in the same rhythm.

All rests in the Principal Source have been reproduced except for multiple rests in chordal passages, where only one rest per staff is printed. Rests have occasionally been supplied in order to clarify rhythm and/or voice-leading in polyphonic textures; such rests are printed in half-tone.

Accidentals are treated in accordance with modern practice. The modern natural sign (not the sharp) is used to cancel a flat. In cases where the editor believes that a note which the Principal Source represents as uninflected should in fact be inflected, editorial accidentals have been added. An editorial accidental is printed above or below the staff and applies only to the note above or below which it occurs.

All ties present in the Principal Source have been reproduced in the edition. Ties have been supplied from concordant sources to correct omissions in the Principal Source; such ties are printed without typographical distinction but are reported in the Critical Apparatus. Ties supplied entirely upon editorial initiative to correct omissions in the Principal Source are printed as broken lines.

All ornaments and all indications of articulation present in the Principal Source are represented in the edition by the same symbols employed in the Principal Source. Additional ornaments have occasionally been supplied from concordant sources; such ornaments are printed in parentheses, and their sources are identified in footnotes.

Where the Principal Source supplies a fermata for at least one voice, fermatas have been added in half-tone to all voices lacking them.

KEY TO SIGLA

The following key to the sigla by which the Principal Sources of Buxtehude's keyboard works are cited in the edition below is provided for the convenience of users. For a complete list of sources and detailed descriptions of them, see Section B, Commentary, pp. 5–23.

Agricola Ms
Brussels, Bibliothèque du Conservatoire Royal de Musique, U 26659/Wagener
BuxWV 146

Andreas Bach Bk
Leipzig, Musikbibliothek der Stadt Leipzig, Sammlung Becker, III.8.4
BuxWV 137, 150, 159, 160, 161

Berlin Ms
Berlin, Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, Mus. ms. 2681
BuxWV 139, 140, 141, 142, 143, 145, 149, 153, 156

Codex E. B.
New Haven, CT, Yale University, Music Library, LM 5056
BuxWV 136, 142, 144, 148, 152, 155, 158

Commer Ed
Franz Commer, ed., *Sammlung der besten Meisterwerke des 17^t und 18^t Jahrhunderts für die Orgel*. Berlin: Mortiz Westphal, 1839
BuxWV 157

Engelhart Tab
Lund, Universitetsbiblioteket, Handskriftavdelningen, Samling Engelhart, N^o 216
BuxWV 147

[Grobe Tab]
Mühlhausen (Thuringia), private collection of the Mühlhausen organist Hildebrand, Tablature Book of Johann George Grobe (now lost)
BuxWV 148

Joh Ringk Ms
Berlin, Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung, Mus. ms. 30381, No. 3
BuxWV 145

[Krebs Ms]
Königsberg (Kaliningrad), Universitätsbibliothek, Sammlung Gotthold 14314(12) (lost; photograph in Berlin, Staatliches Institut für Musikforschung, Preußischer Kulturbesitz, Fot. Bü 227)
BuxWV 143

Lindemann Tab
Lund, Universitetsbiblioteket, Handskriftavdelningen, Samling Wenster, Litt. N, Litt. U
BuxWV 154 (N 1b), BuxWV 142 (N 5), BuxWV 149 (U 5), BuxWV 139 (U 6)

Möller Ms
Berlin, Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, Musikabteilung, Mus. ms. 40644
BuxWV 151

Pittsburgh Ms/1
Pittsburgh, PA, Carnegie Library, William Oliver Special Collections Room, Older Buxtehude Manuscript (call number rQM10 .B89 BuxWV 148 1695x)
BuxWV 148

Pittsburgh Ms/2
Pittsburgh, PA, Carnegie Library, William Oliver Special Collections Room, Later Buxtehude Manuscript (call number R786.8 B98)
BuxWV 140, 141, 156

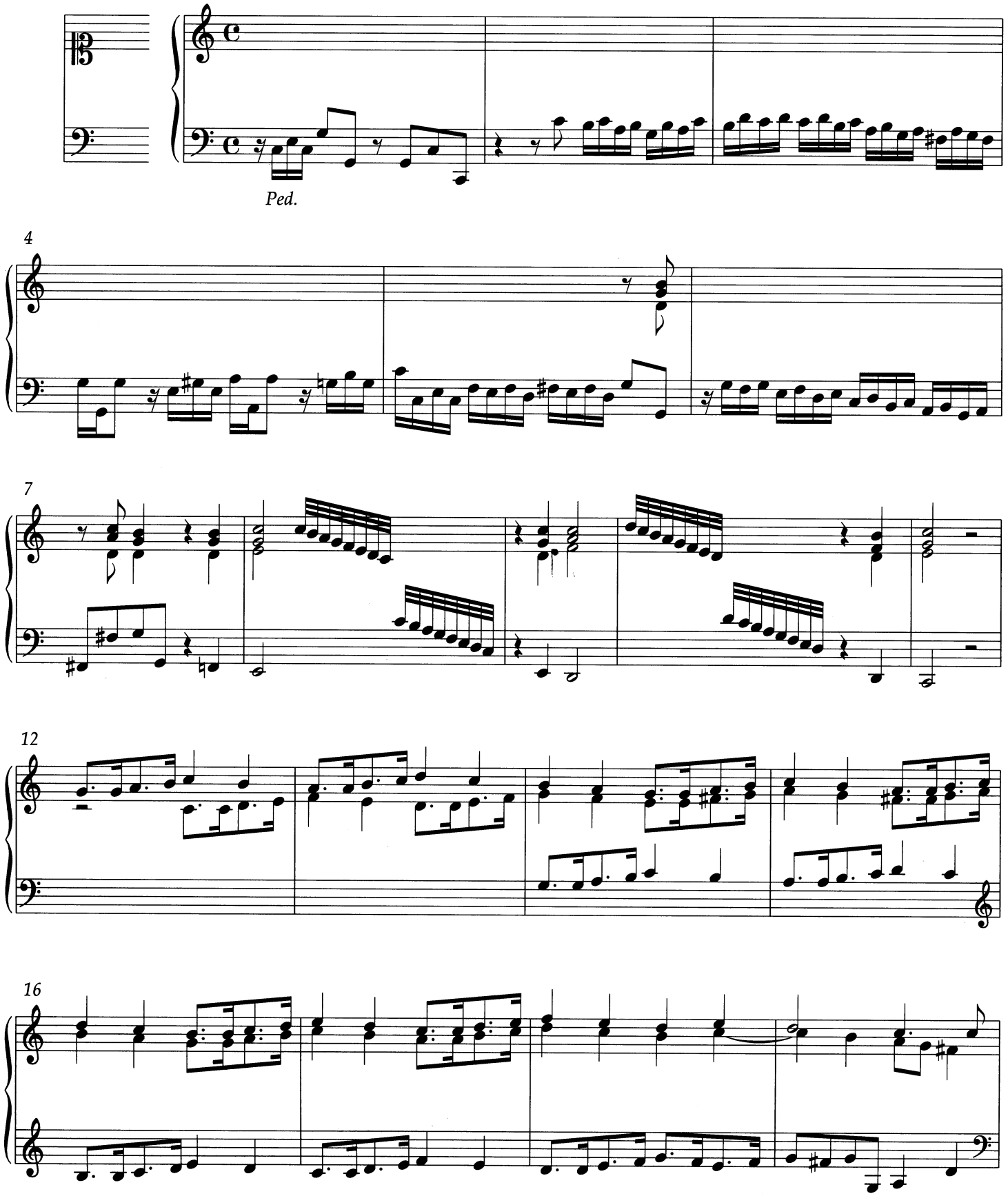
Rinck Ms
New Haven, CT, Yale University, Music Library, LM 4838
BuxWV 138

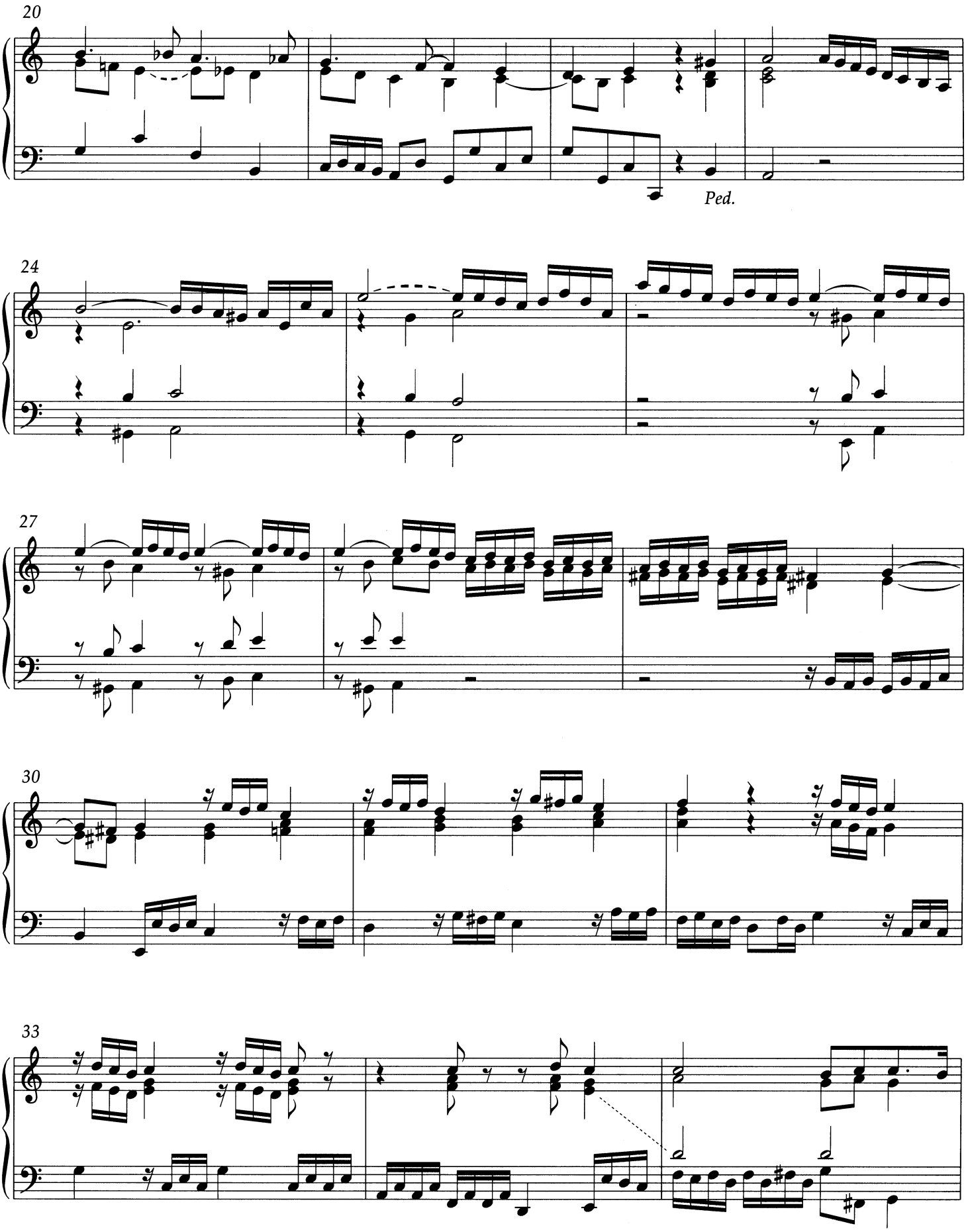
Schmahl Tab	Kraków, Uniwersytet Jagielloński, Biblioteka Jagiellońska (formerly Berlin, Preußische Staatsbibliothek), Mus. ms. 40295 BuxWV 151 (fasc. 1), BuxWV 139 (fasc. 4)
Spitta Ed	Philipp Spitta, ed., *Dietrich Buxtehude's Orgelcompositionen*, vol. 1. Leipzig: Breitkopf & Härtel, [ca. 1875] BuxWV 148, 157
Werndt Ms	Darmstadt, Hessische Landes- und Hochschulbibliothek, Mus. ms. 1462/1 BuxWV 146

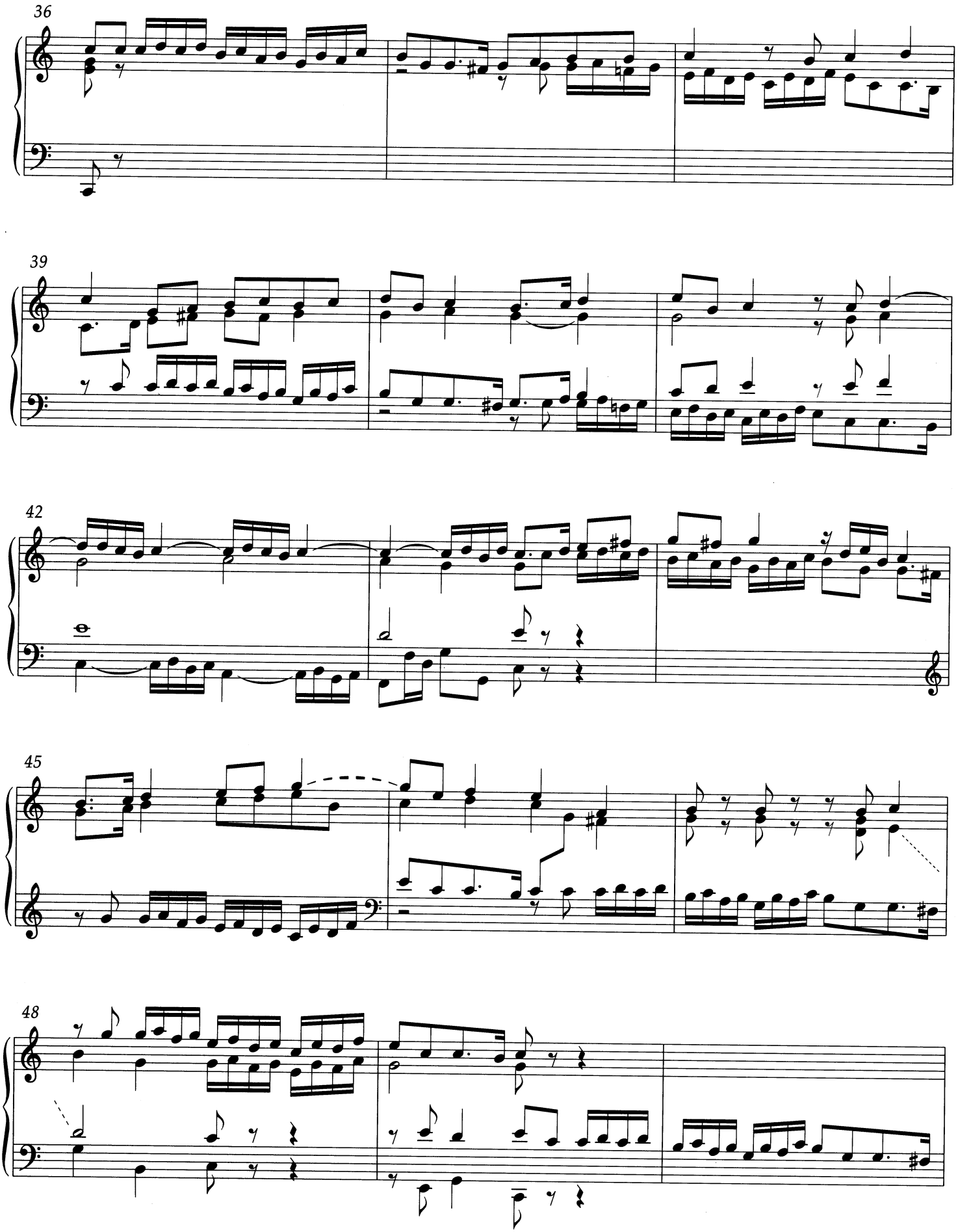
DIETERICH BUXTEHUDE
PRELUDES, TOCCATAS, AND CIACCONAS
FOR ORGAN (*PEDALITER*)

1. Praeludium in C

Andreas Bach Bk BuxWV 137




20
Ped.
24
27
30
33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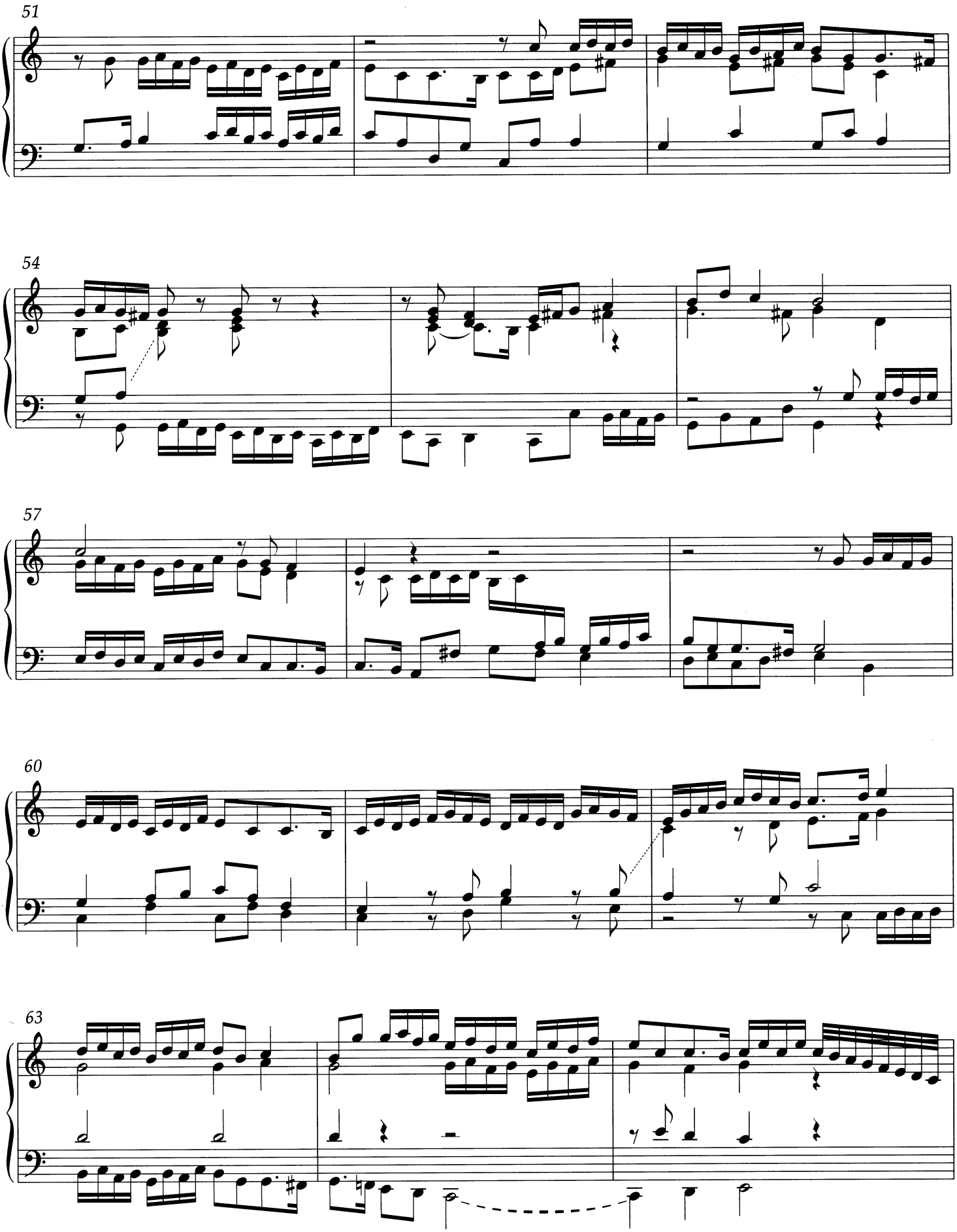
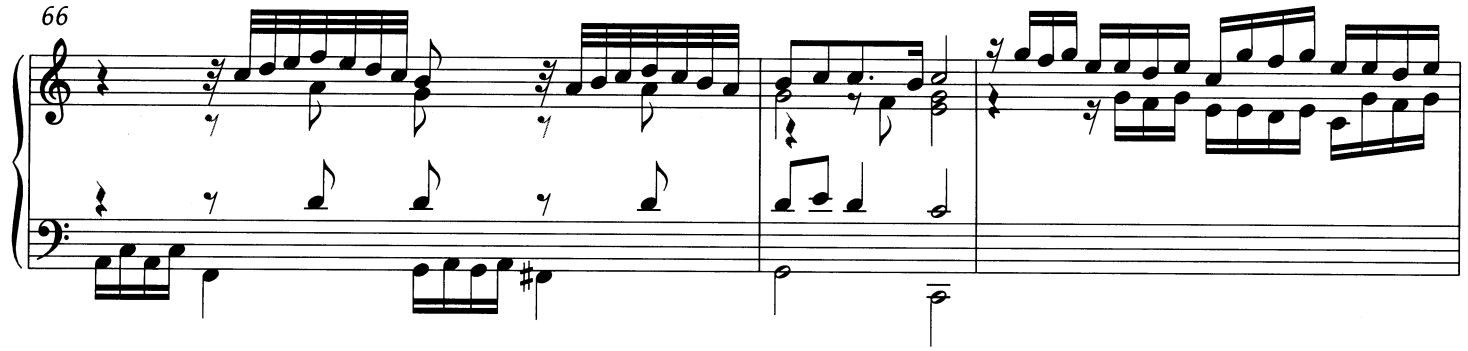
39
42
45
48


51
54
57
60
63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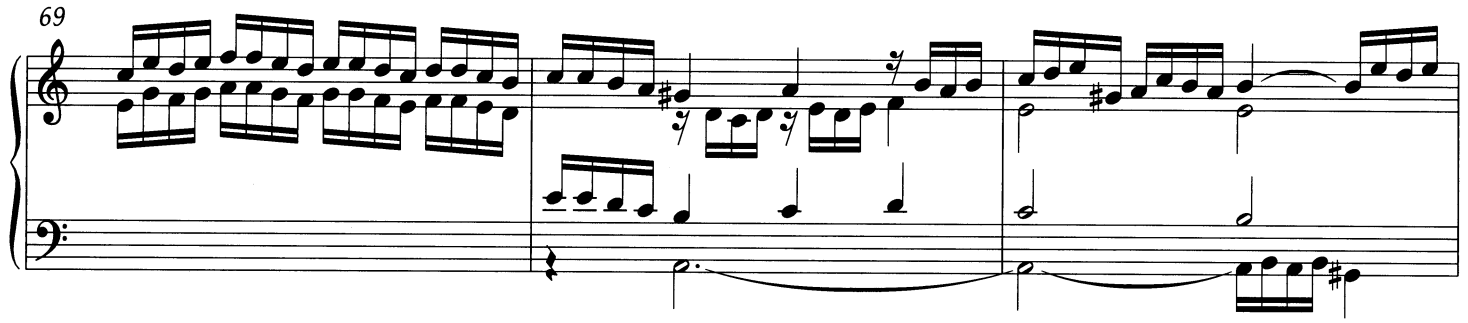
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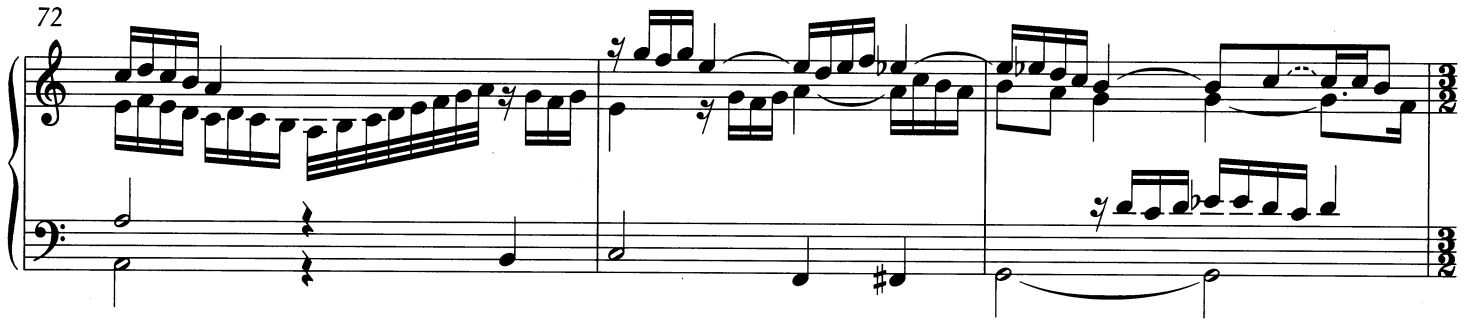
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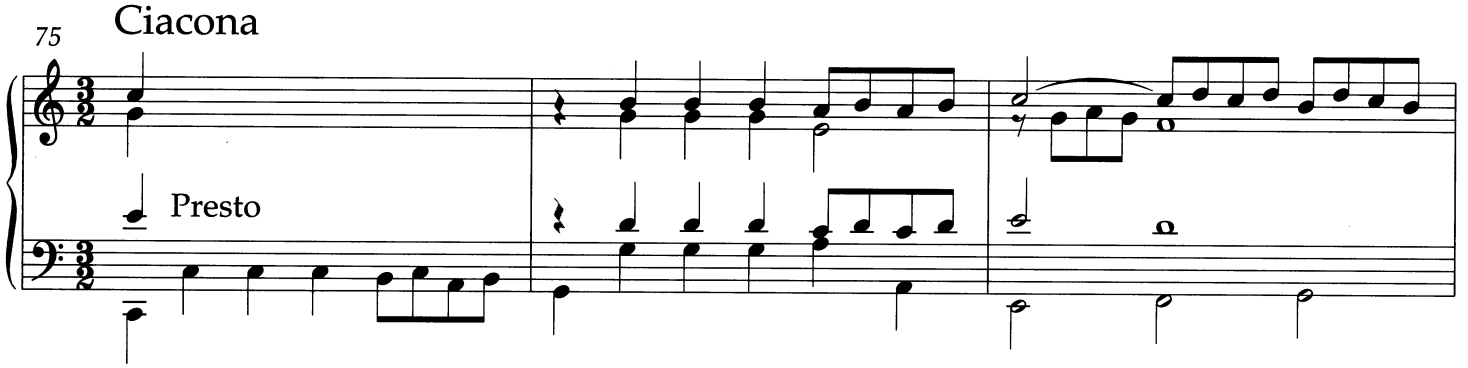
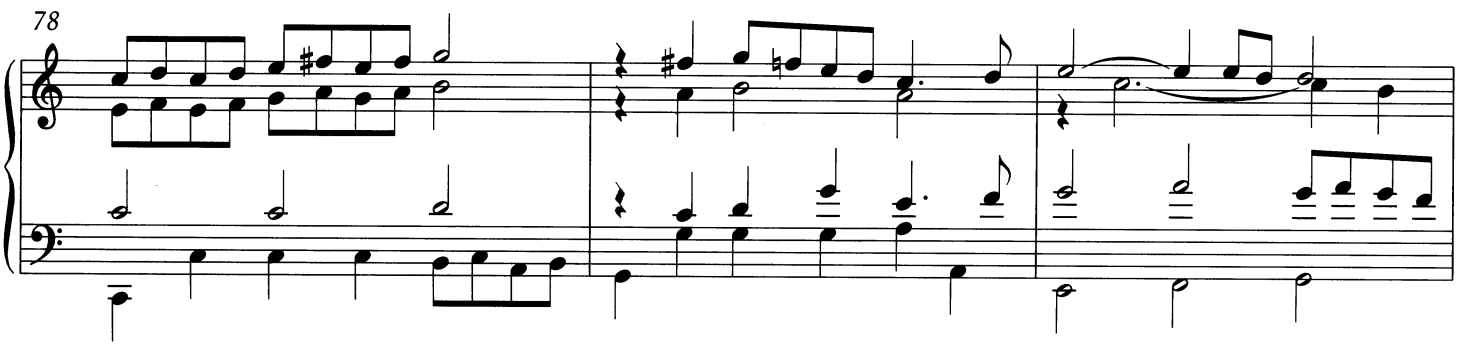

75
Ciacona
Presto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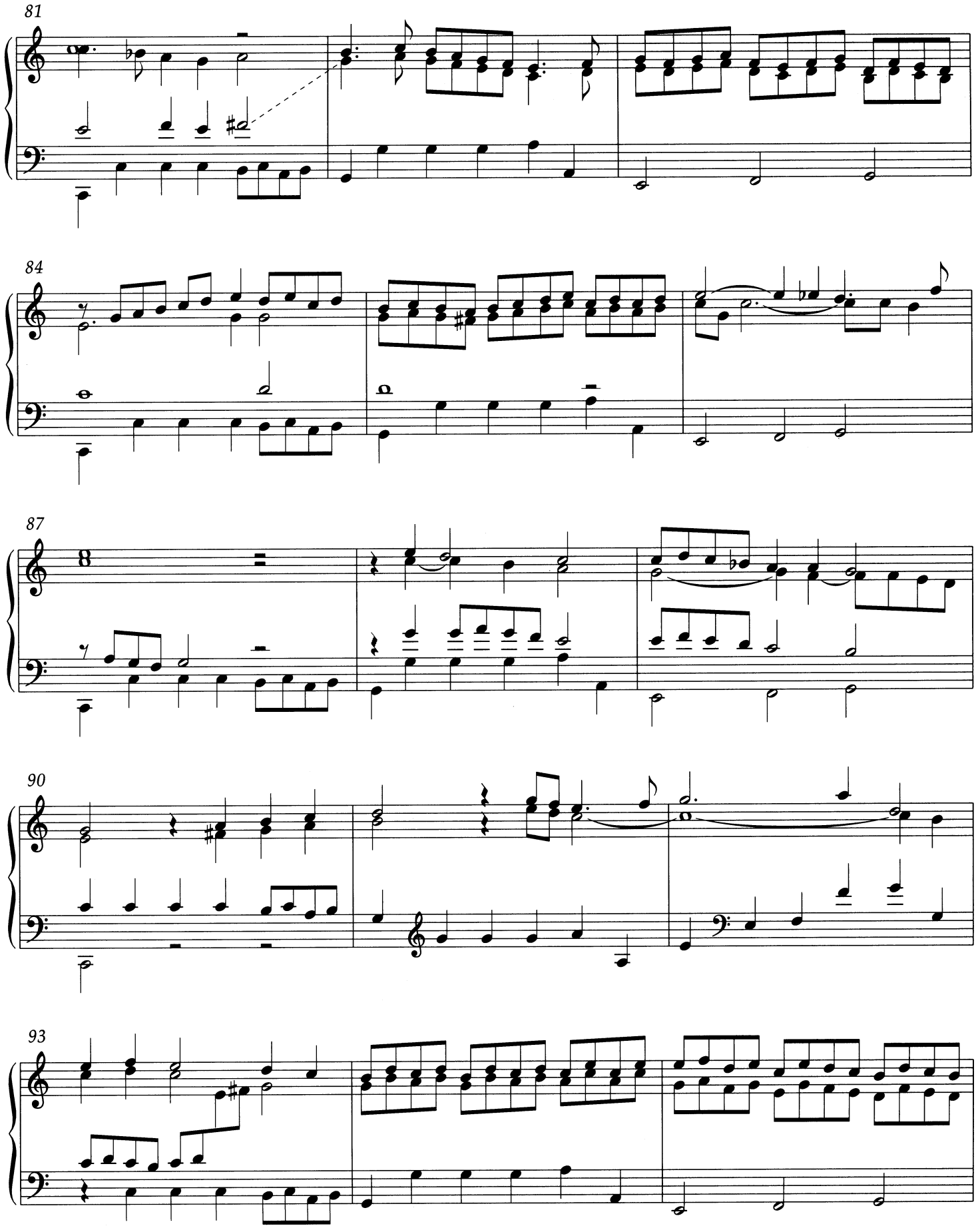
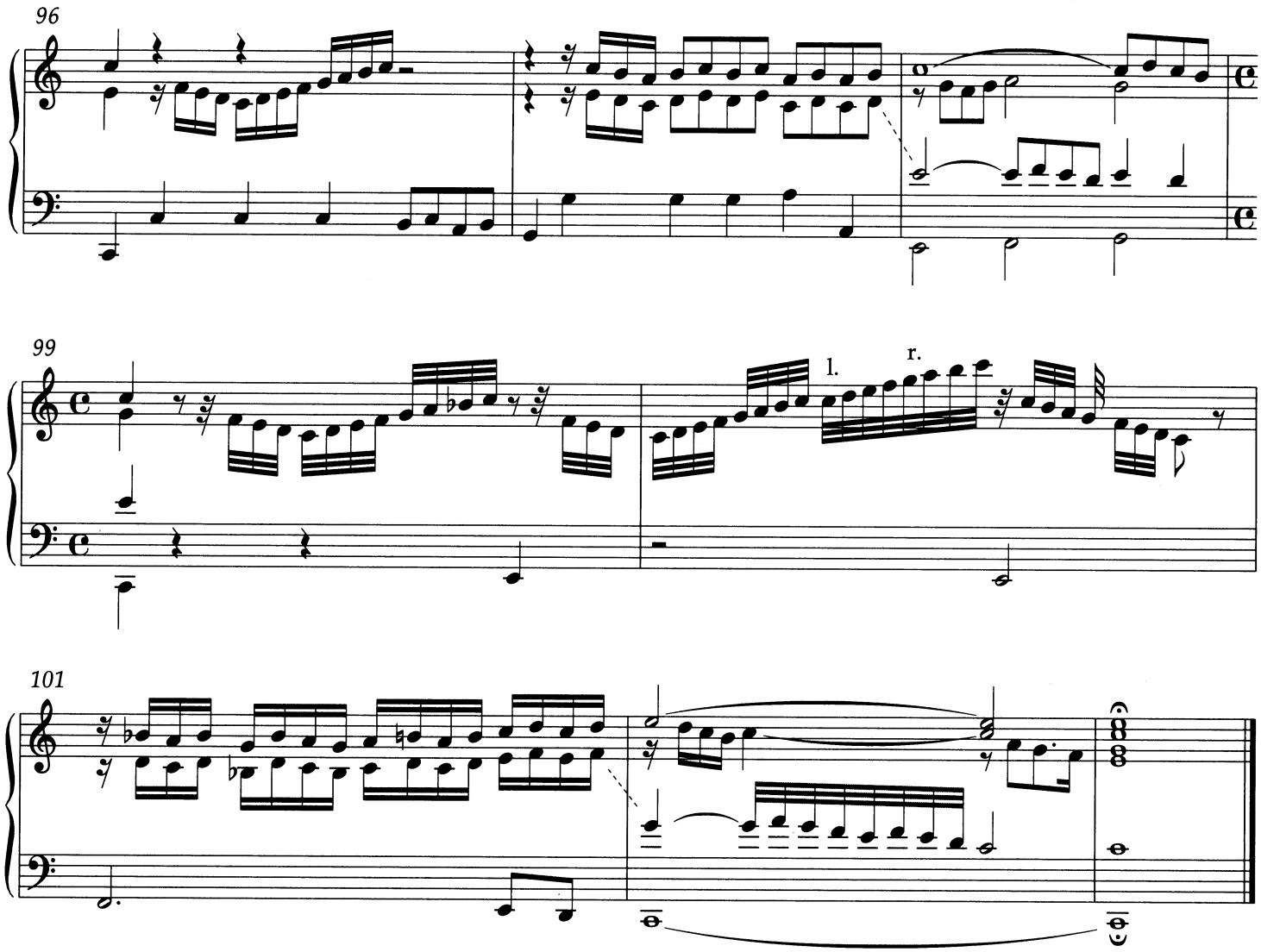
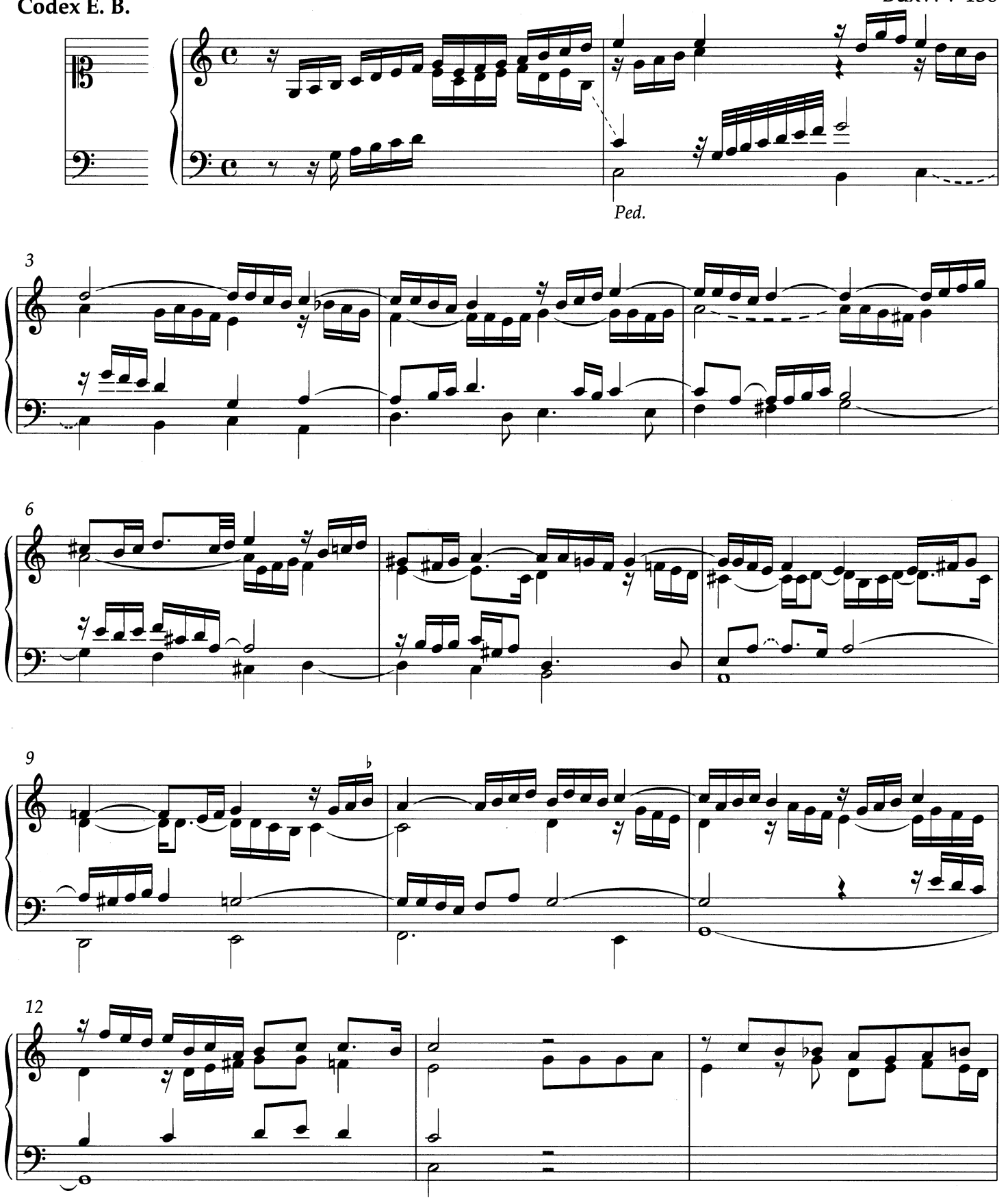

81
84
87
90
93

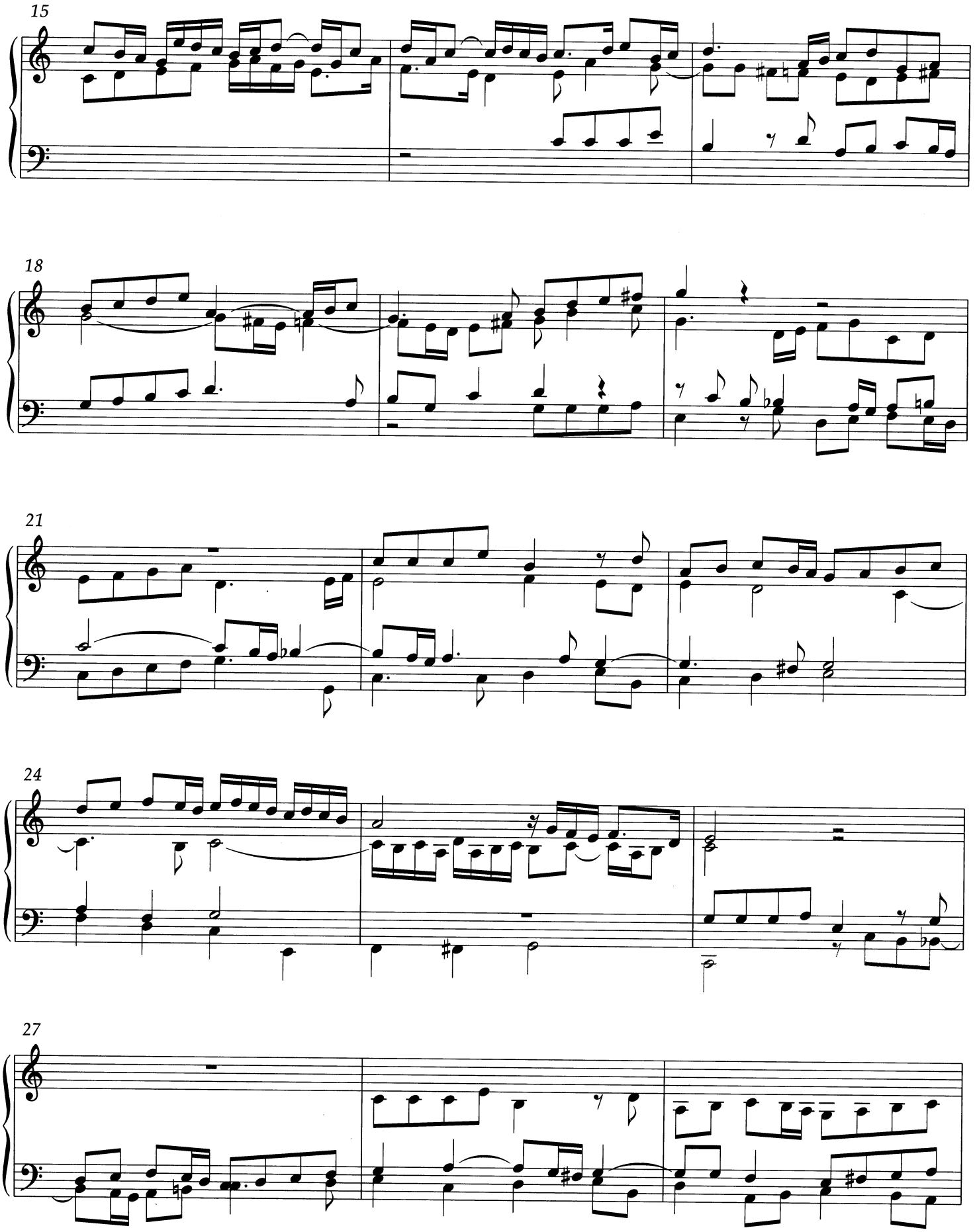

96
99
l.
r.
101

2. Praeludium in C

Codex E. B.

BuxWV 136

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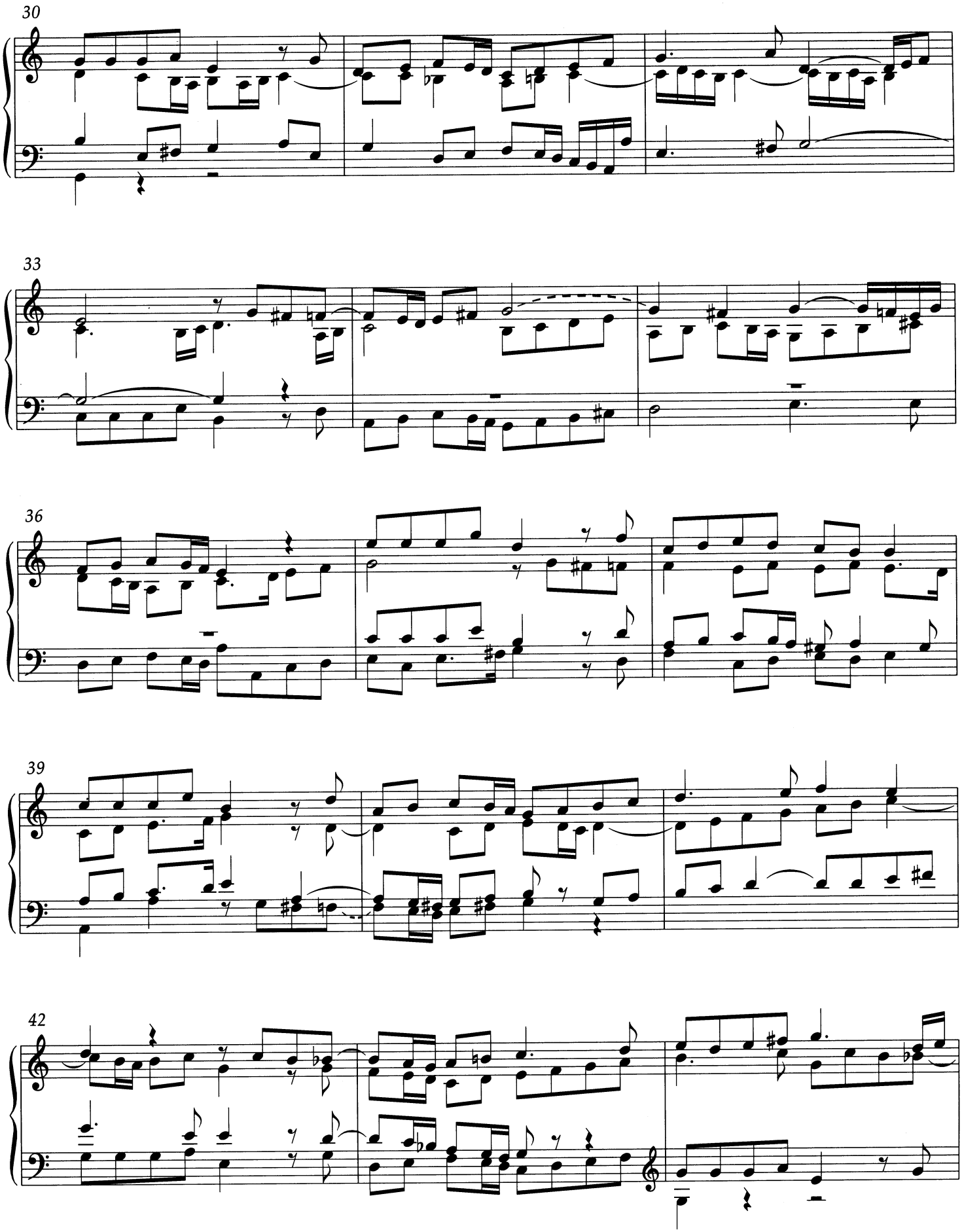
18
21
24
27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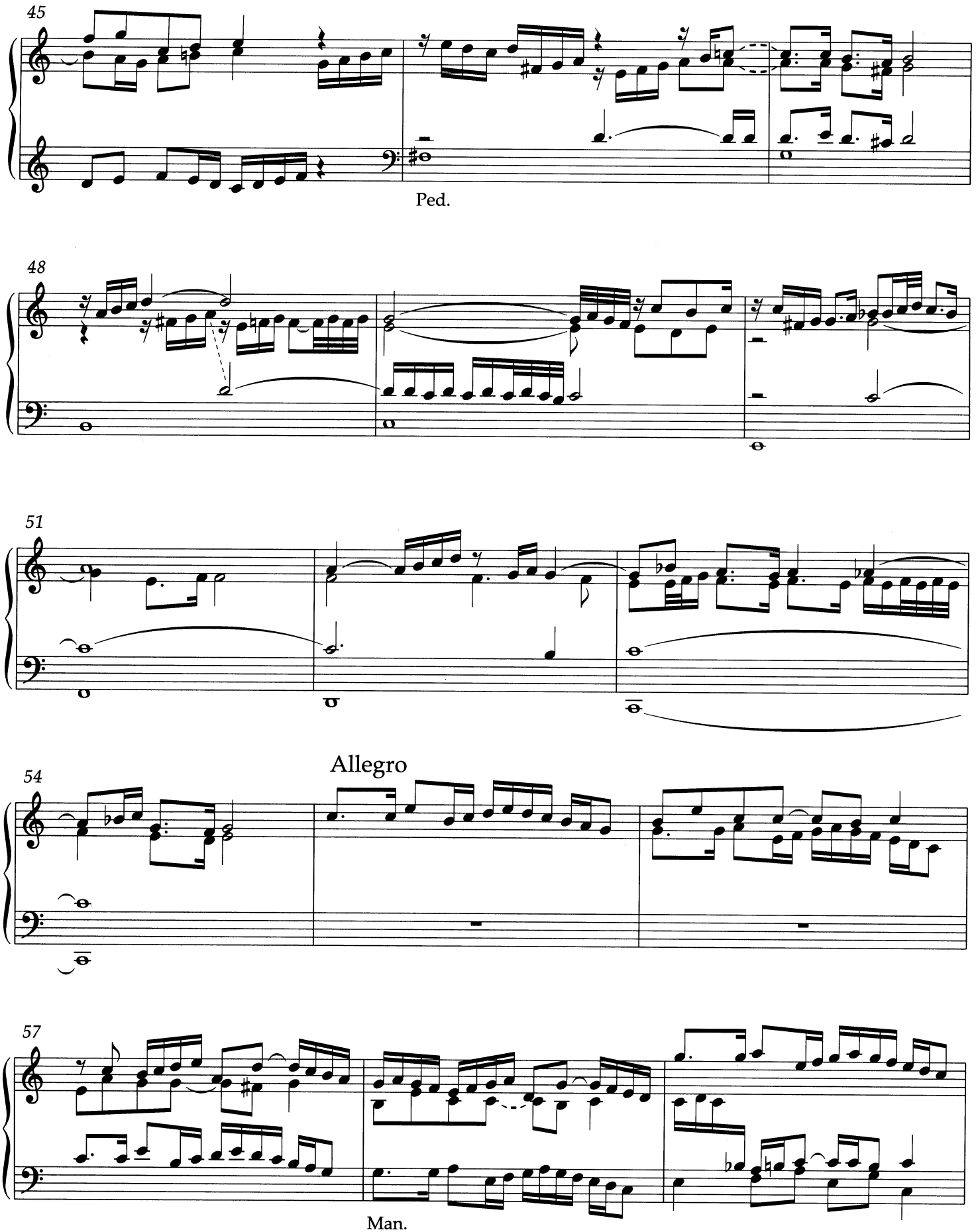
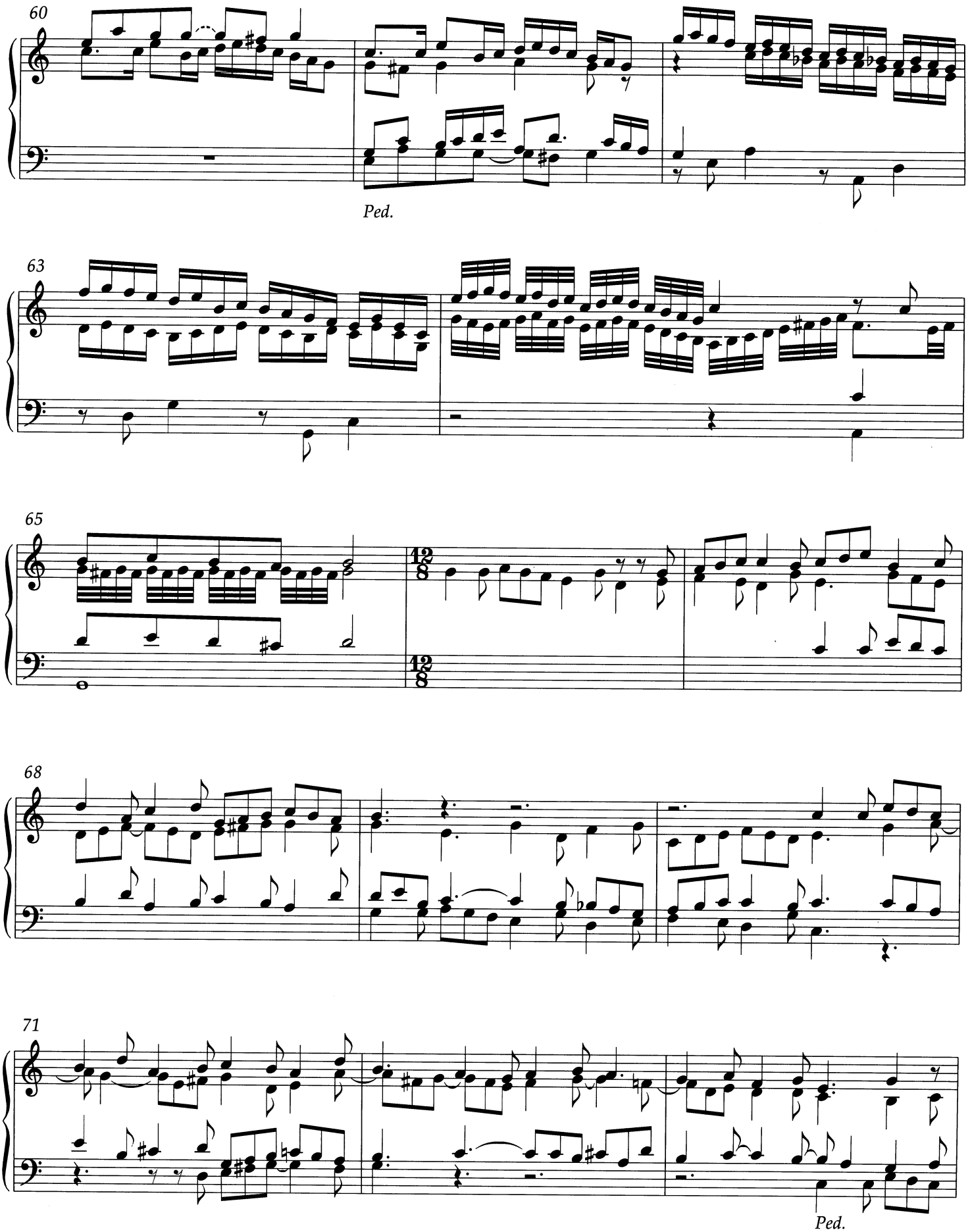
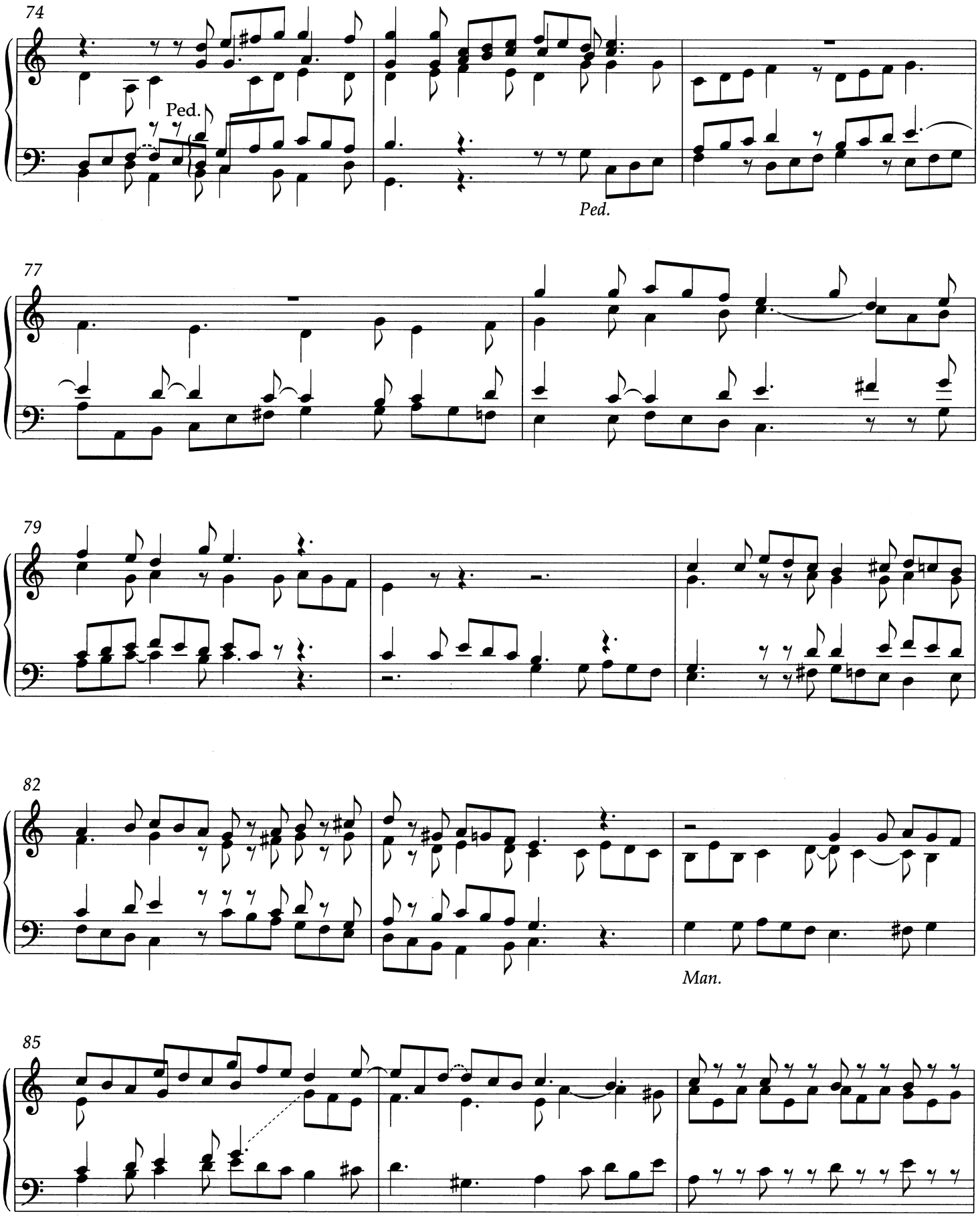
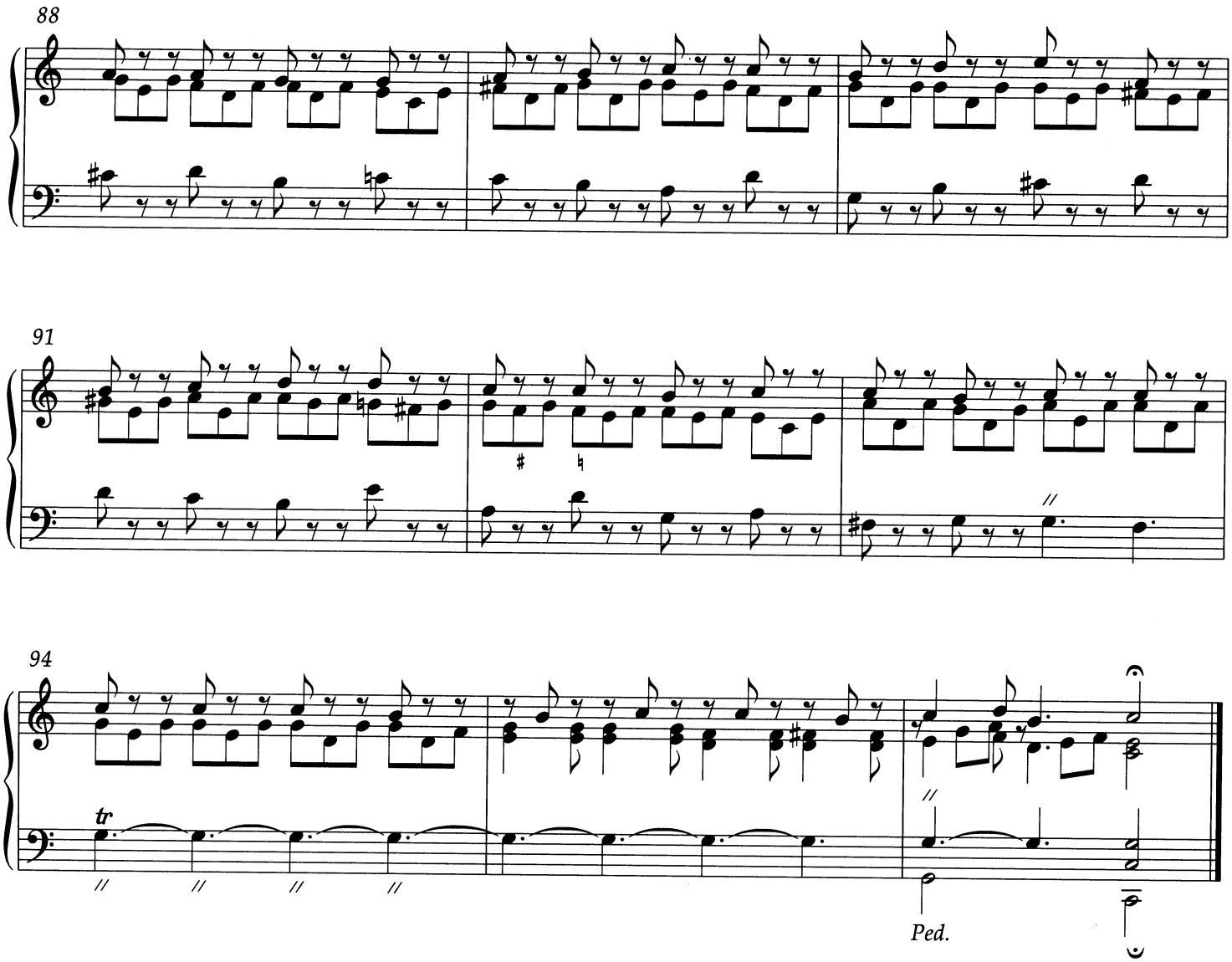
36
39
42


45
Ped.
48
51
Allegro
54
57
Man.

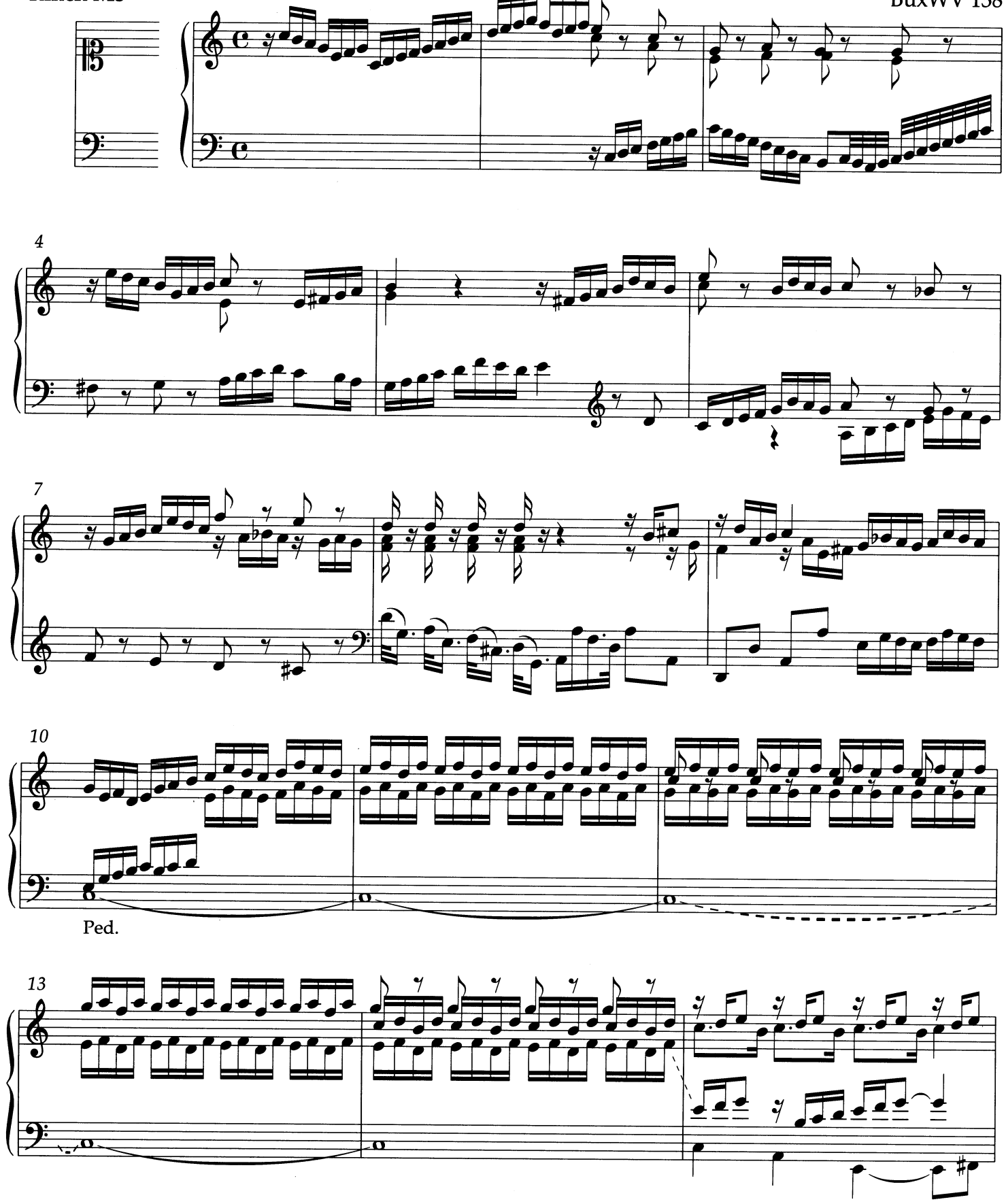

60
Ped.
63
65
12/8
12/8
68
71
Ped.

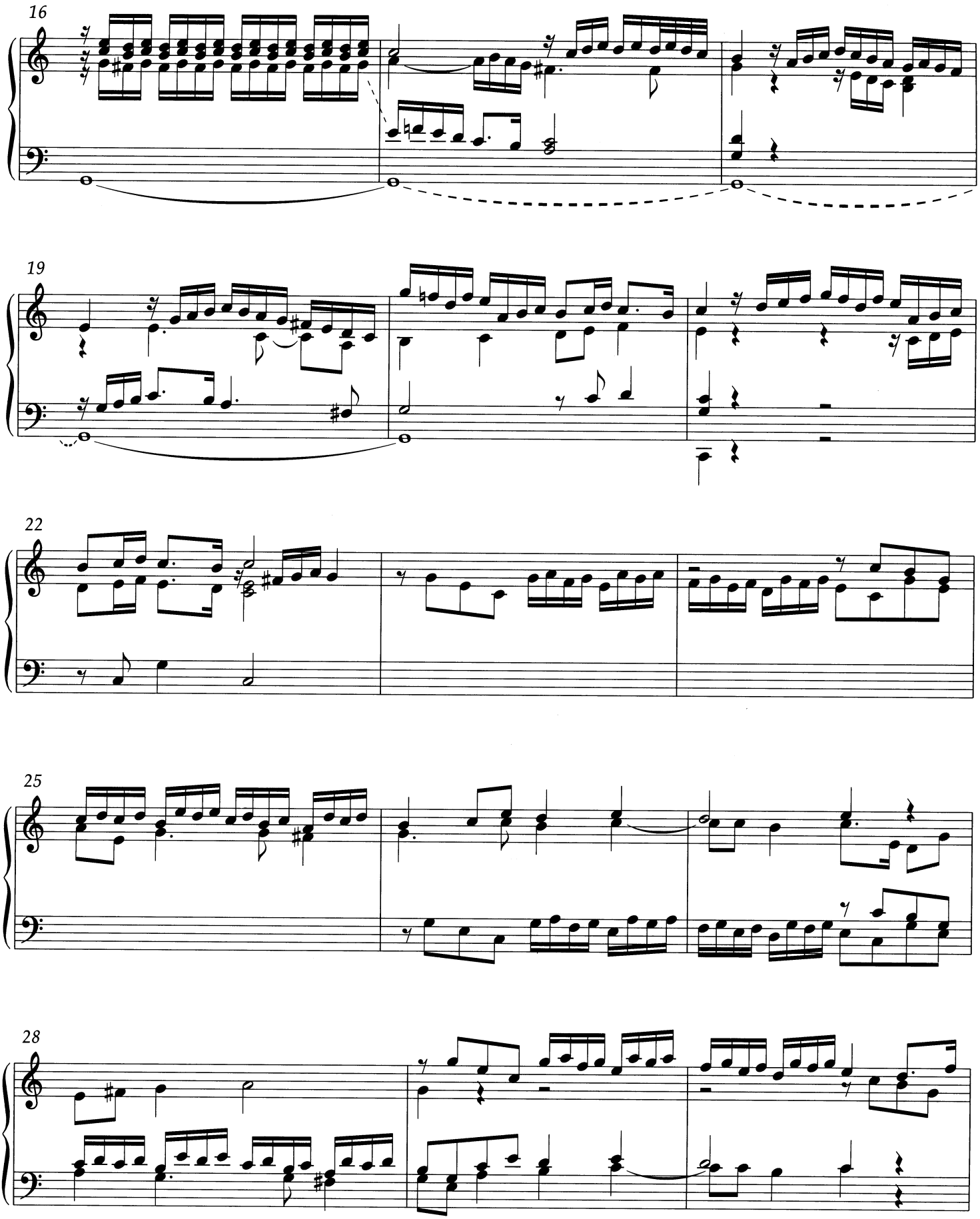

74
Ped.
Ped.
77
79
82
Man.
85

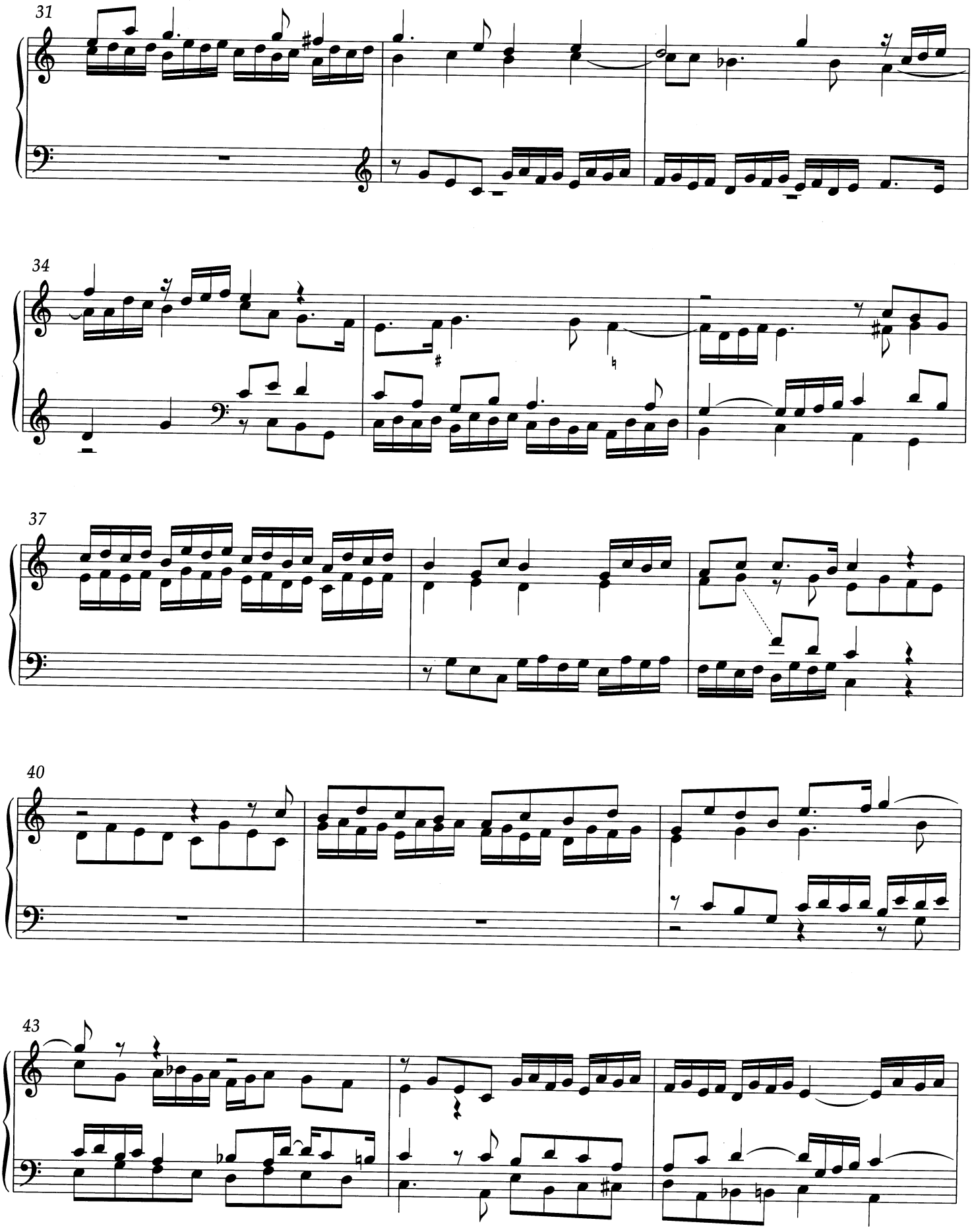

88
91
94
tr
Ped.

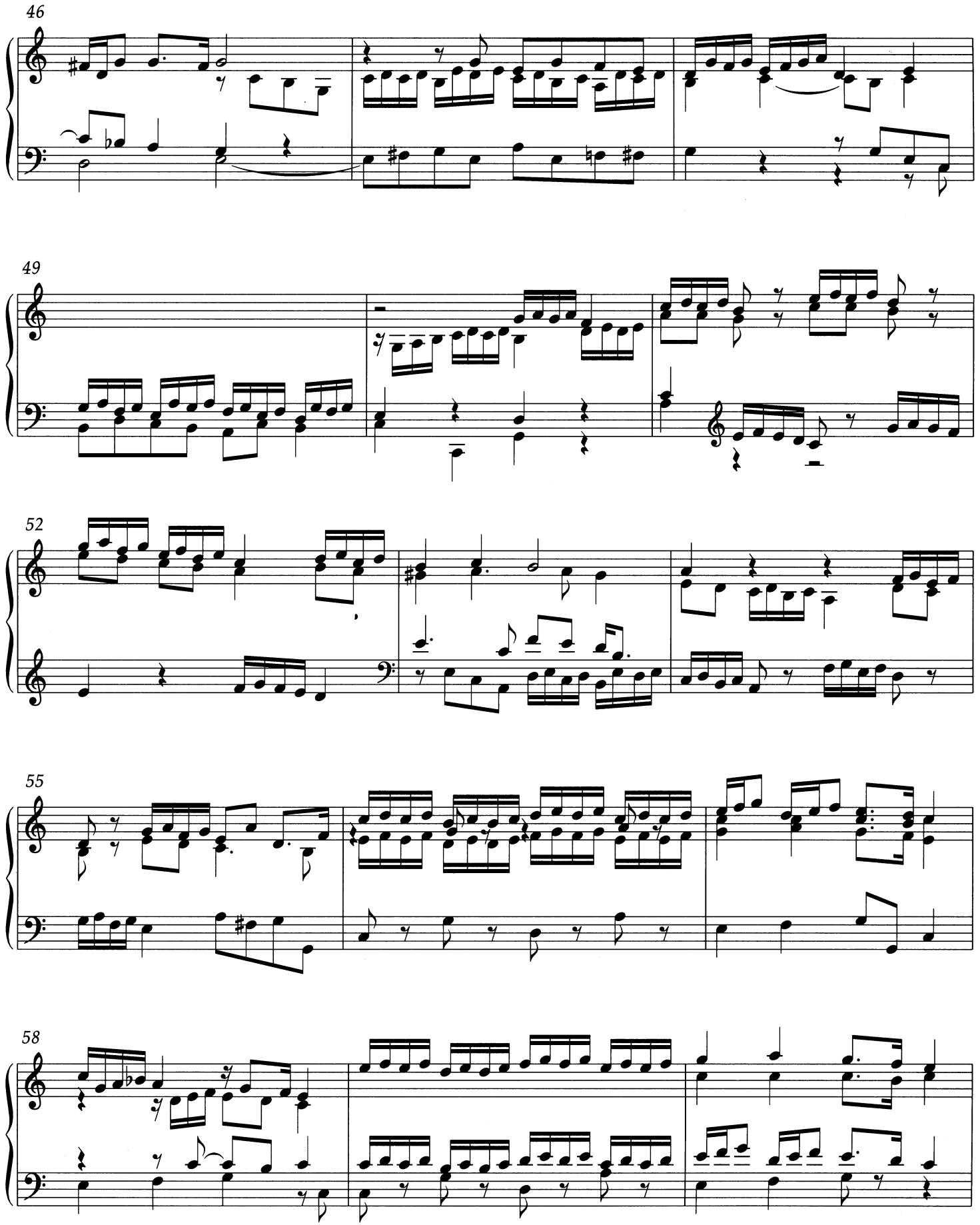
3. Praeludium in C

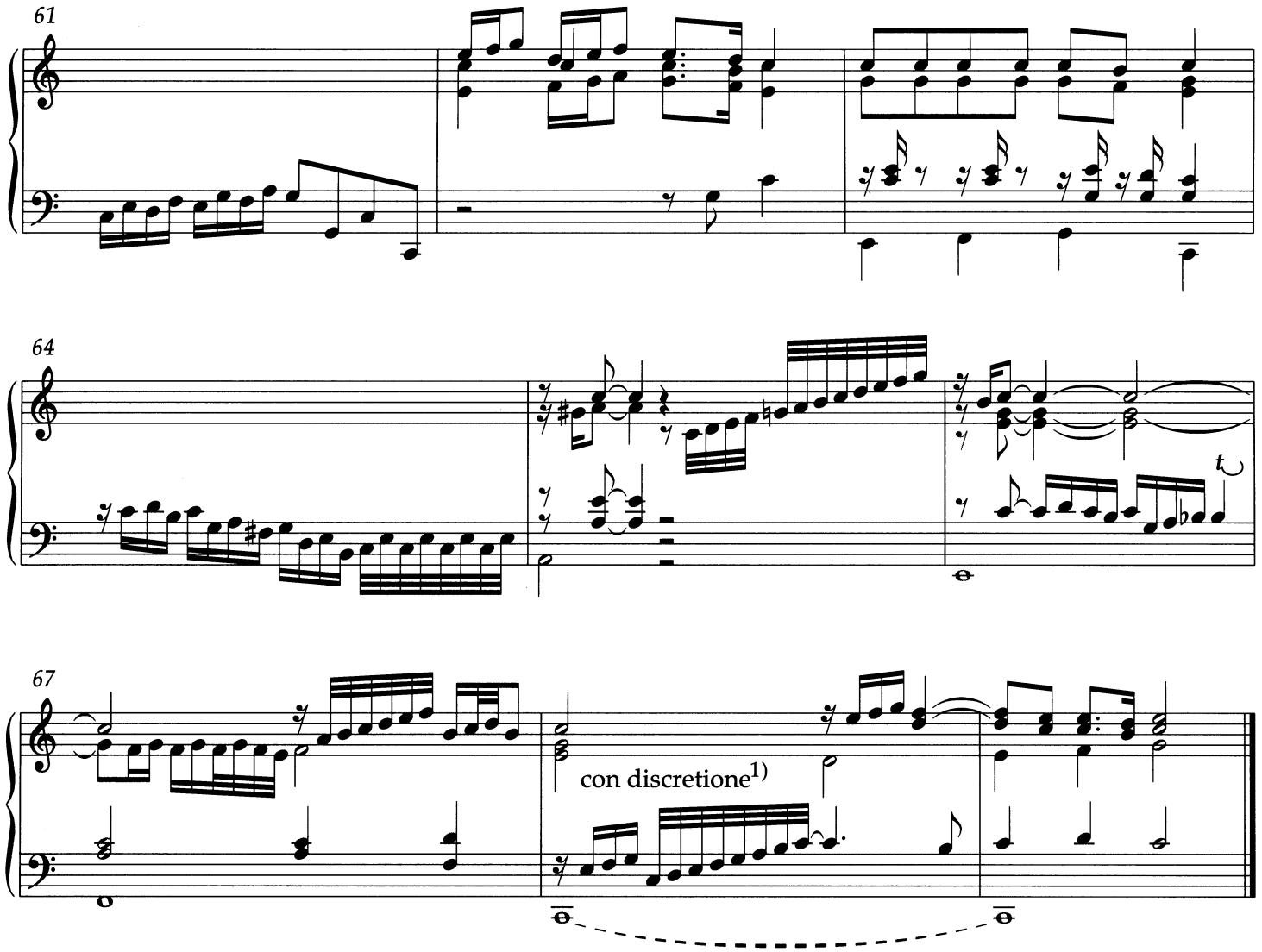
Rinck Ms BuxWV 138




16
19
22
25
28


31
34
37
40
43

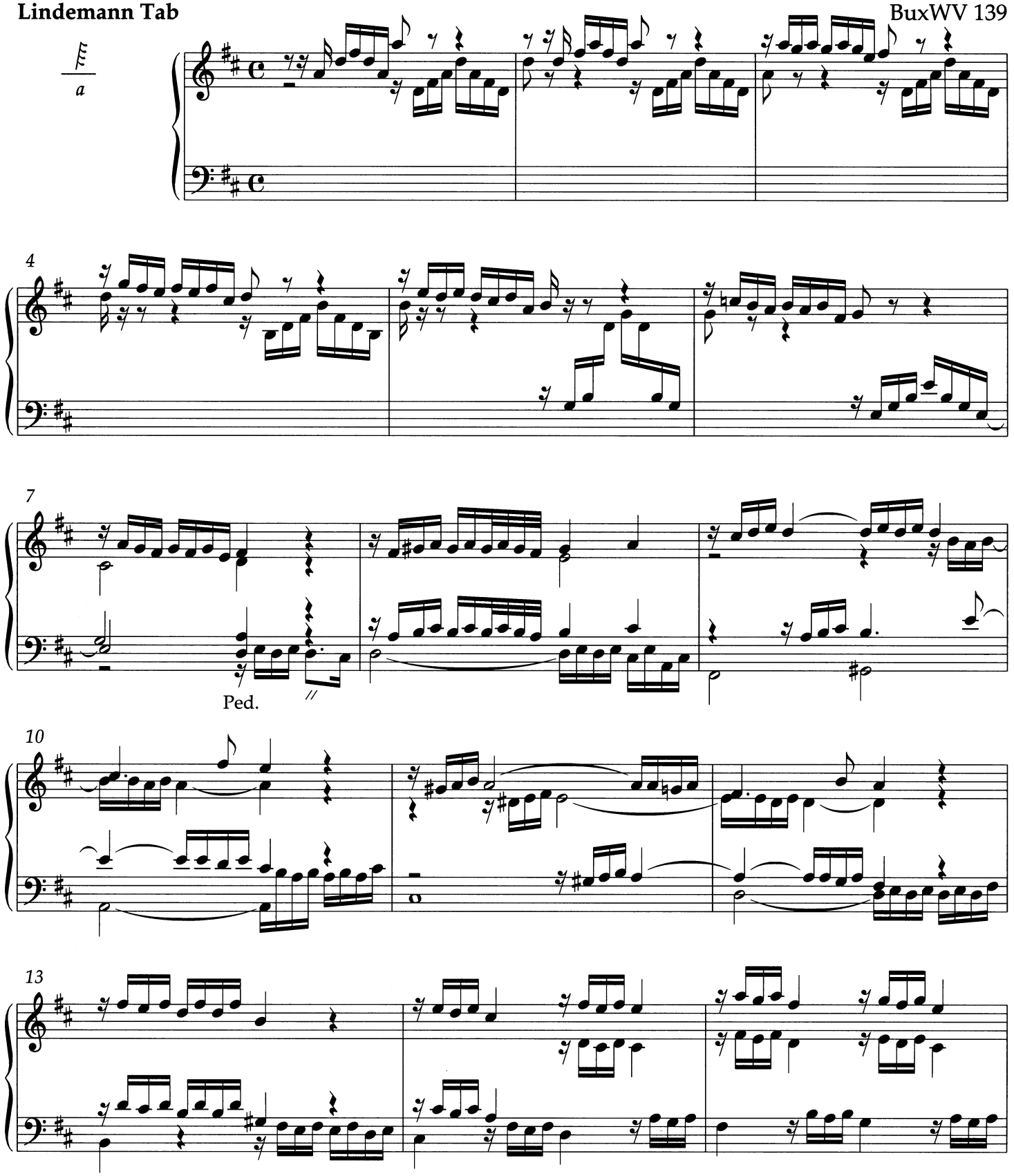

46
49
52
55
58



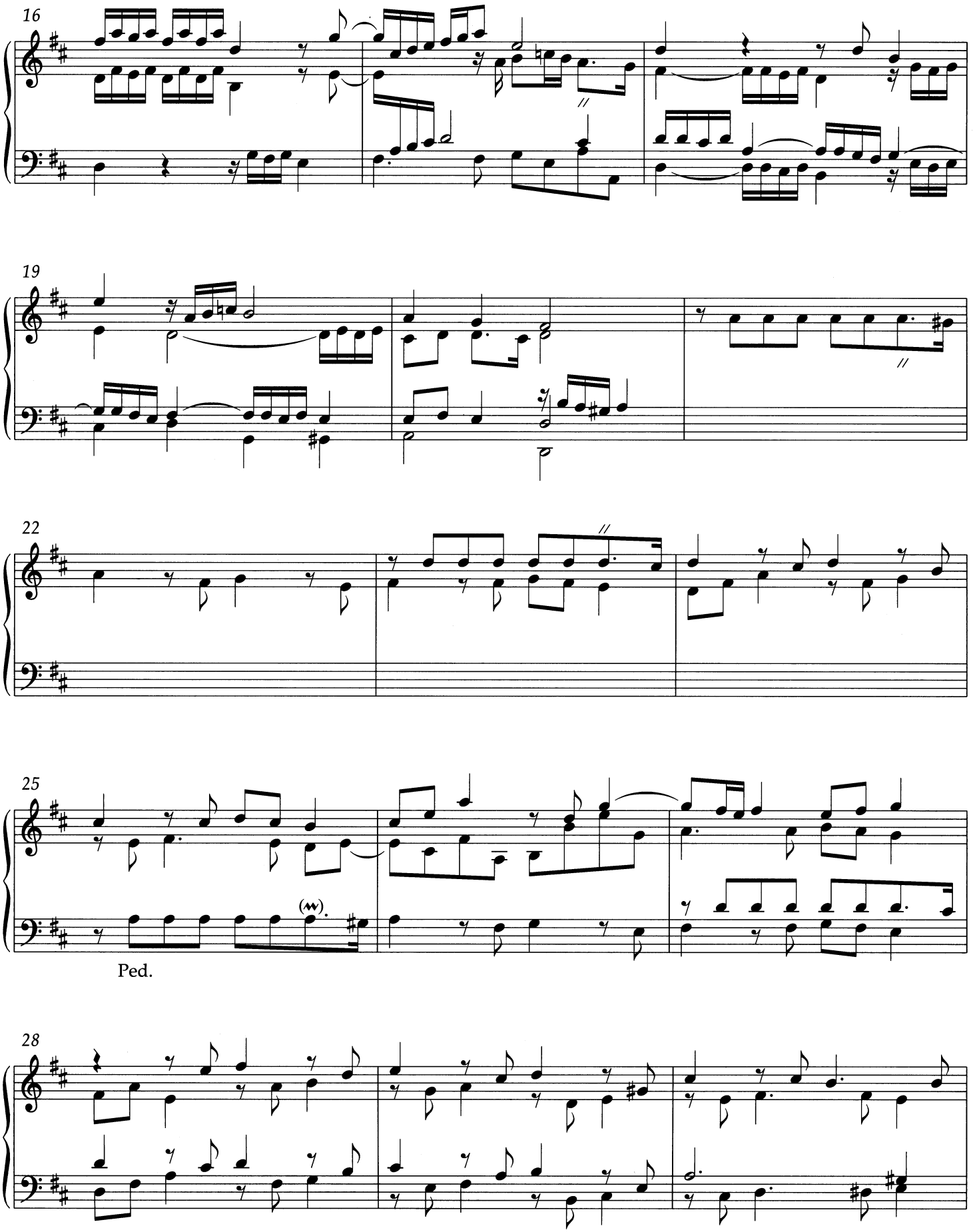
[1] This indication may be misplaced; it may refer to the entire section beginning in m. 64.

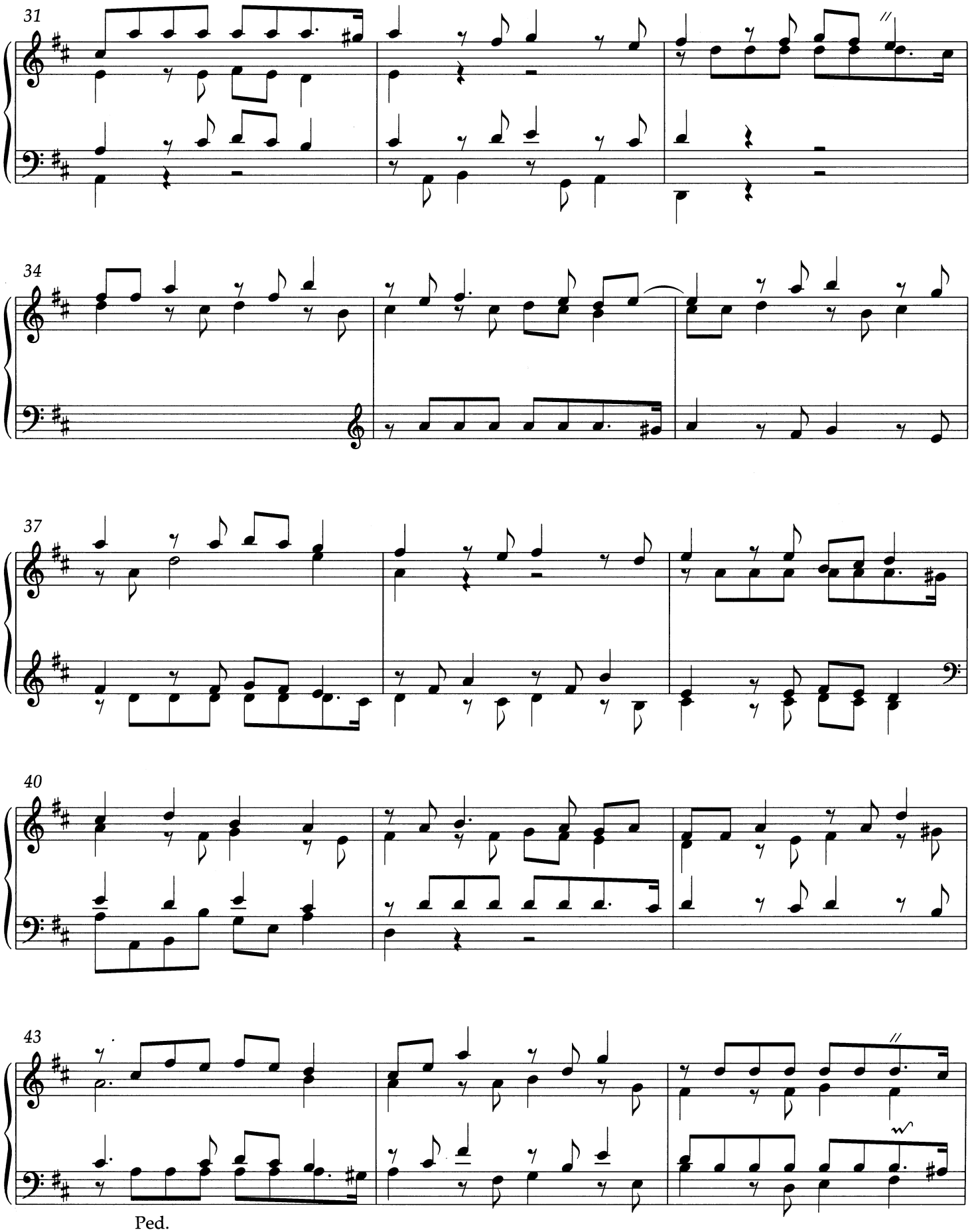
4. Praeludium in D

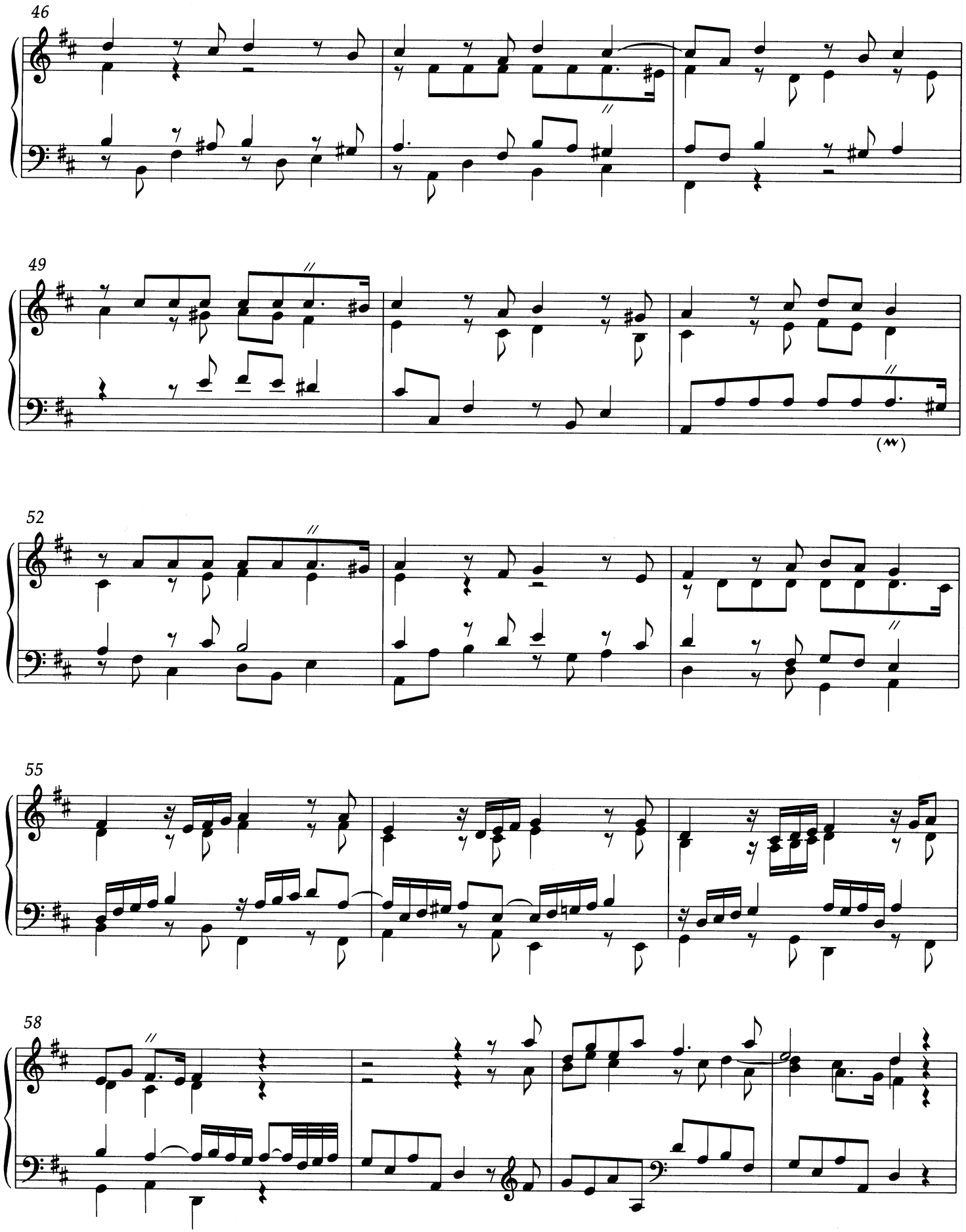
Lindemann Tab BuxWV 139

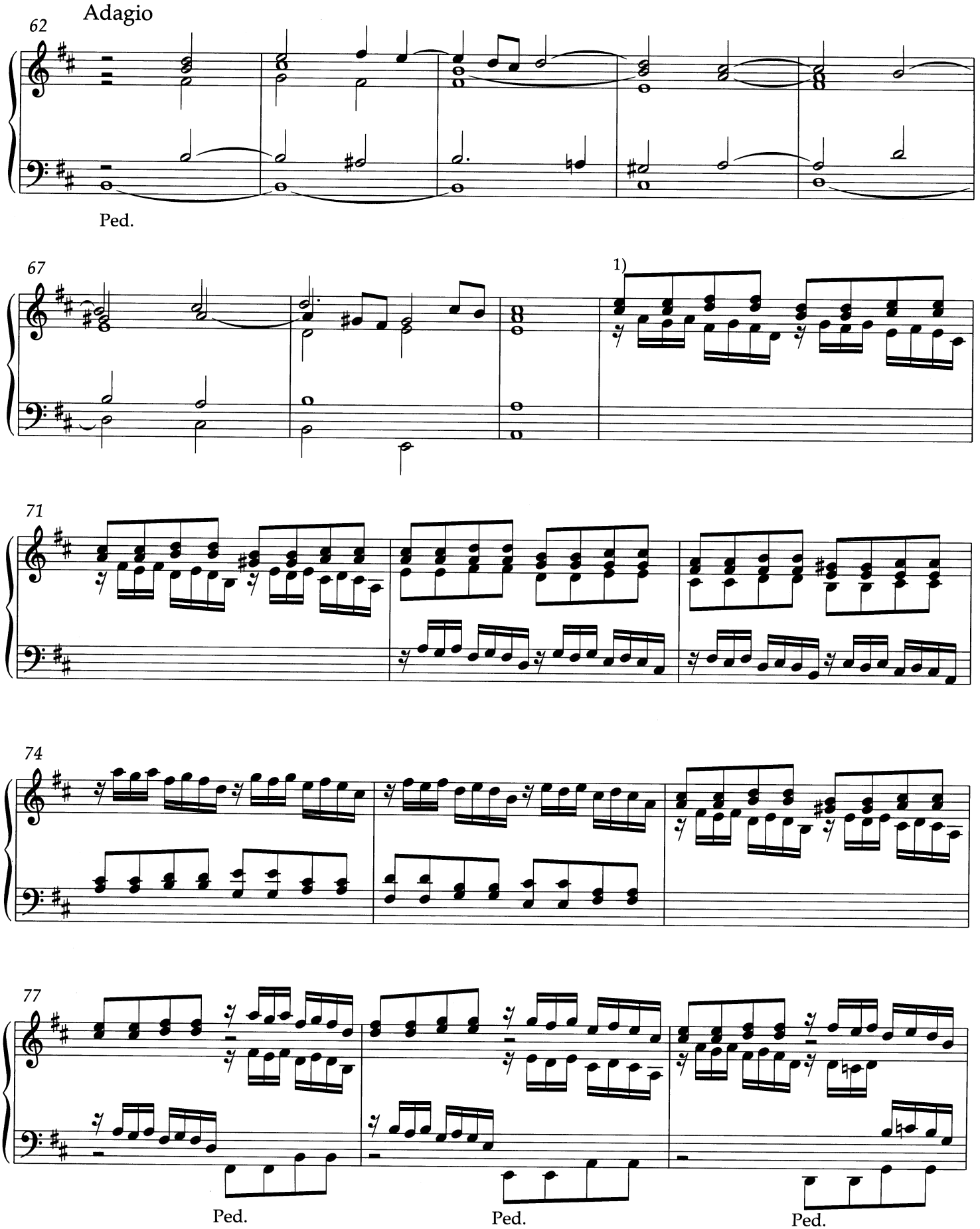


Ornaments in parentheses and all pedal indications are taken from **Berlin Ms.**

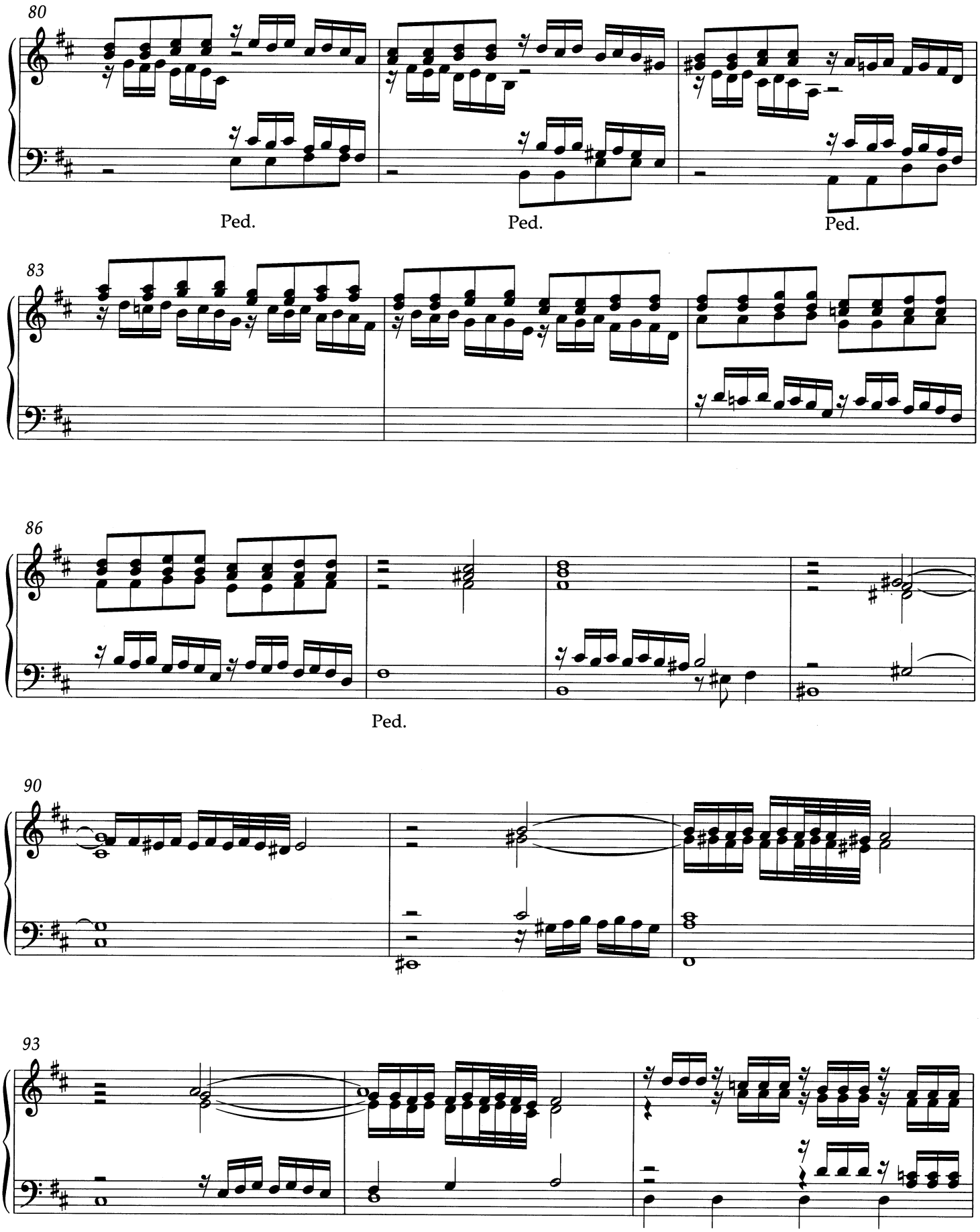

16
19
22
25
(𝆹𝅥).
Ped.
28

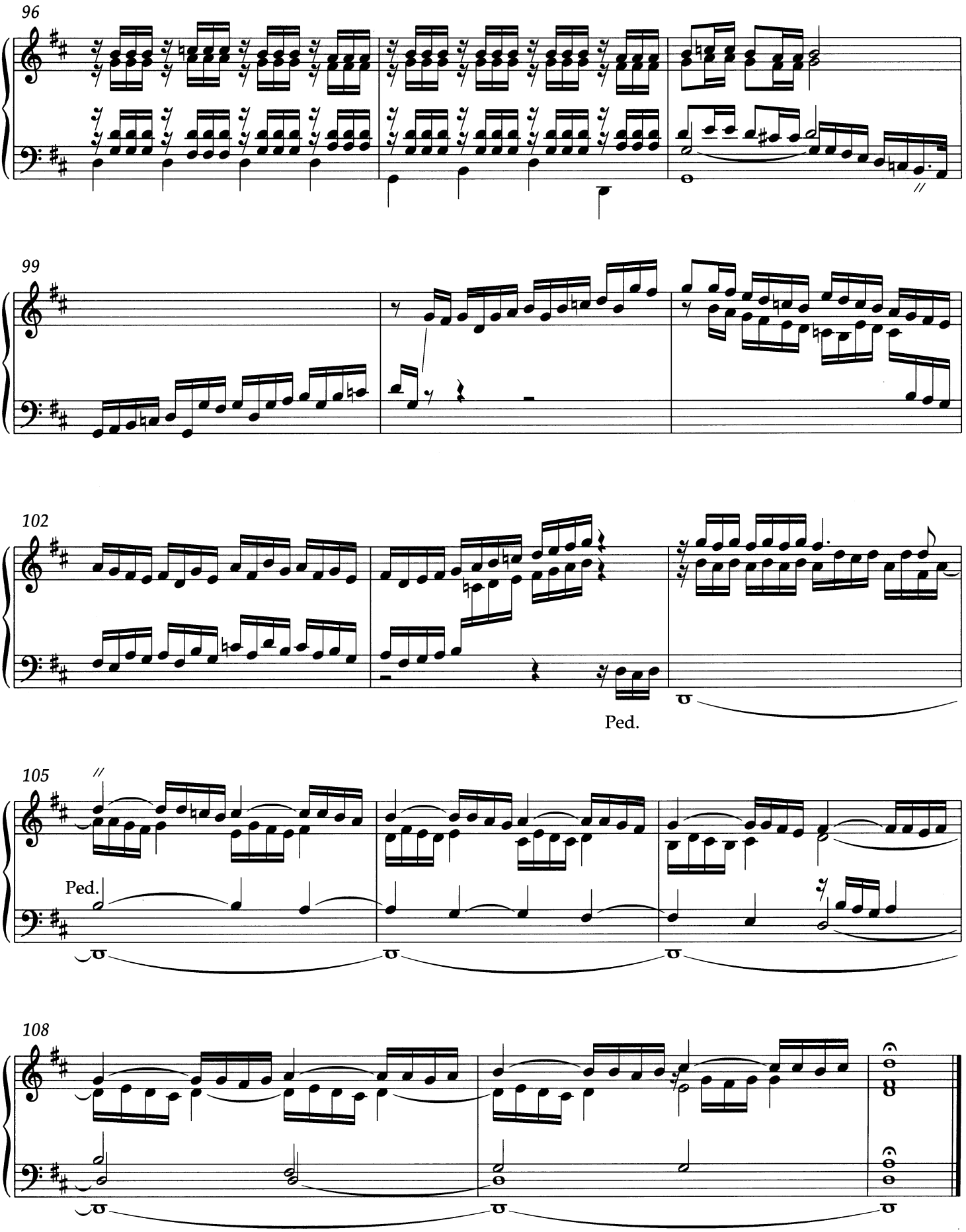

31
34
37
40
43
Ped.


46
49
52
55
58



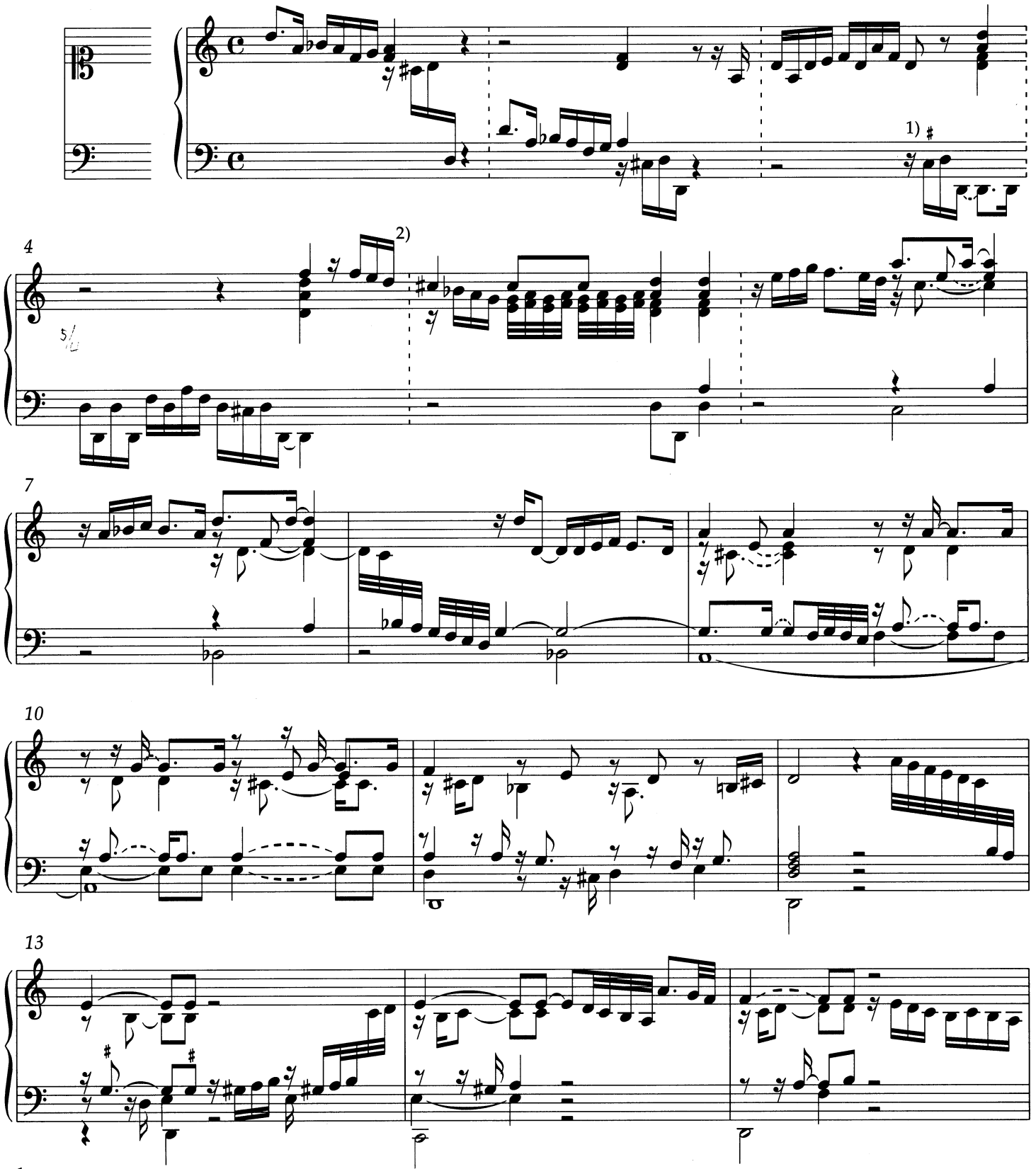
[1] **Berlin Ms**: most eighth notes beamed in pairs, mm. 70-86.


80
Ped.
Ped.
Ped.
83
86
Ped.
90
93


96
99
102
Ped.
105
Ped.
108

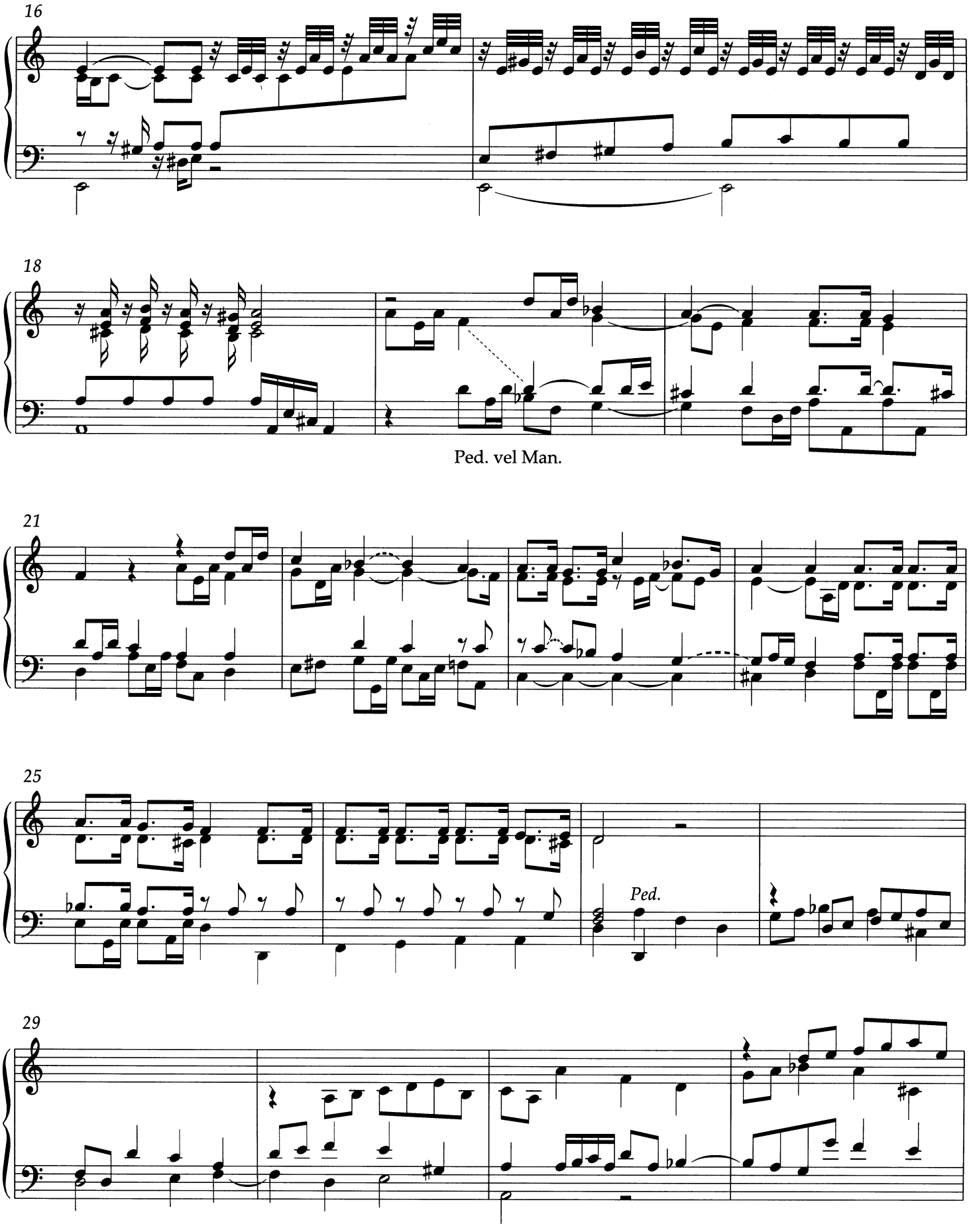
5. Toccata in d

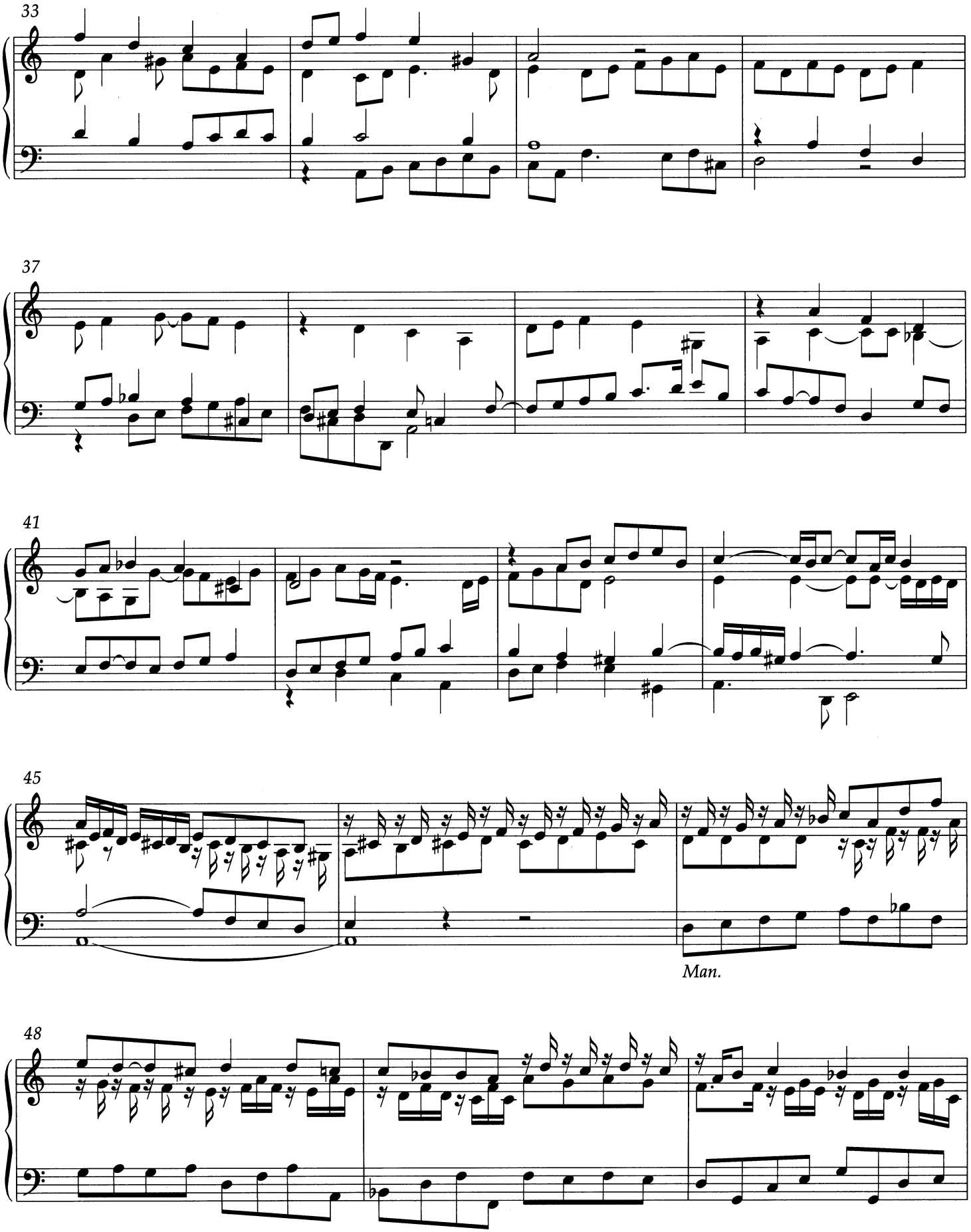
Codex E. B. BuxWV 155

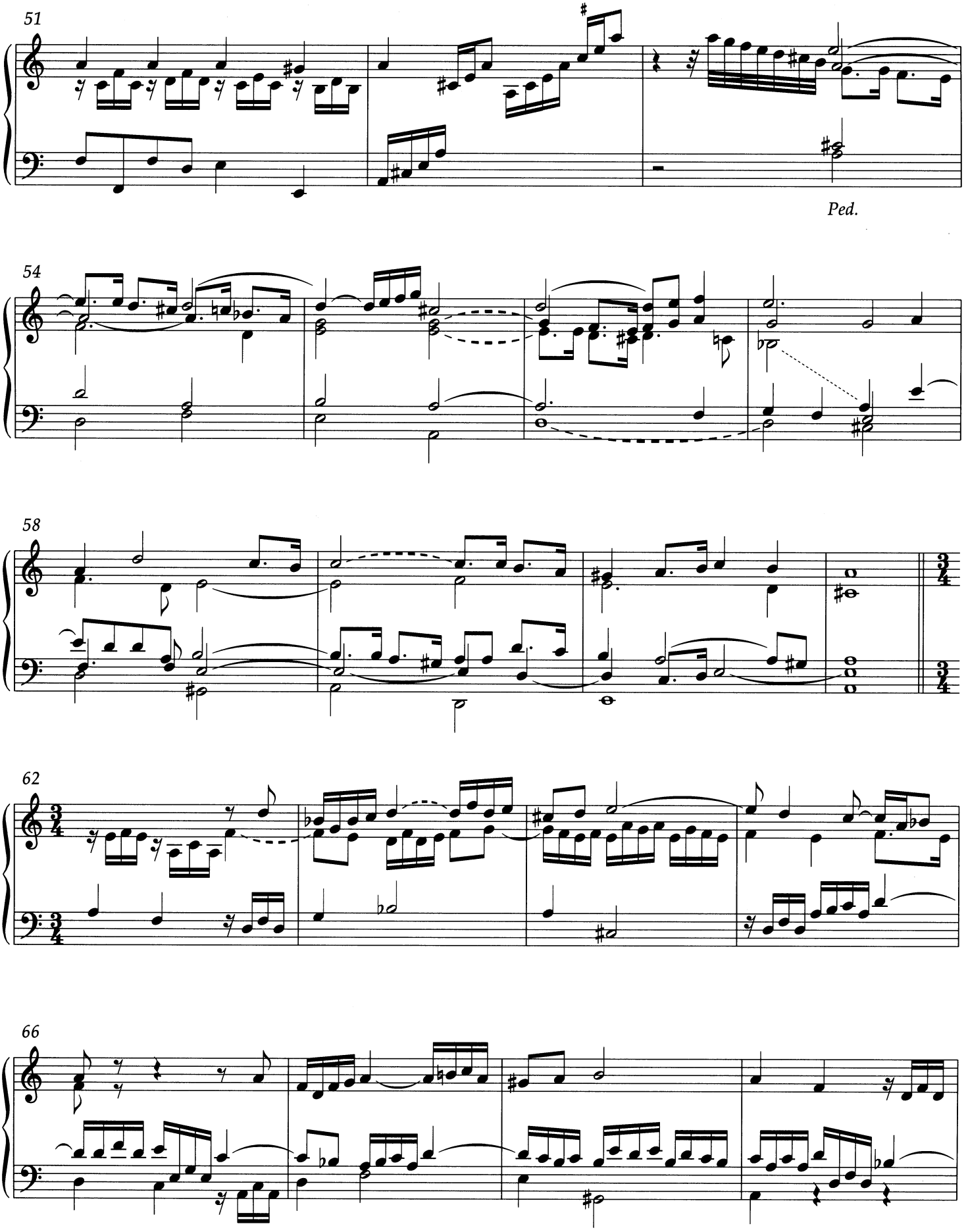


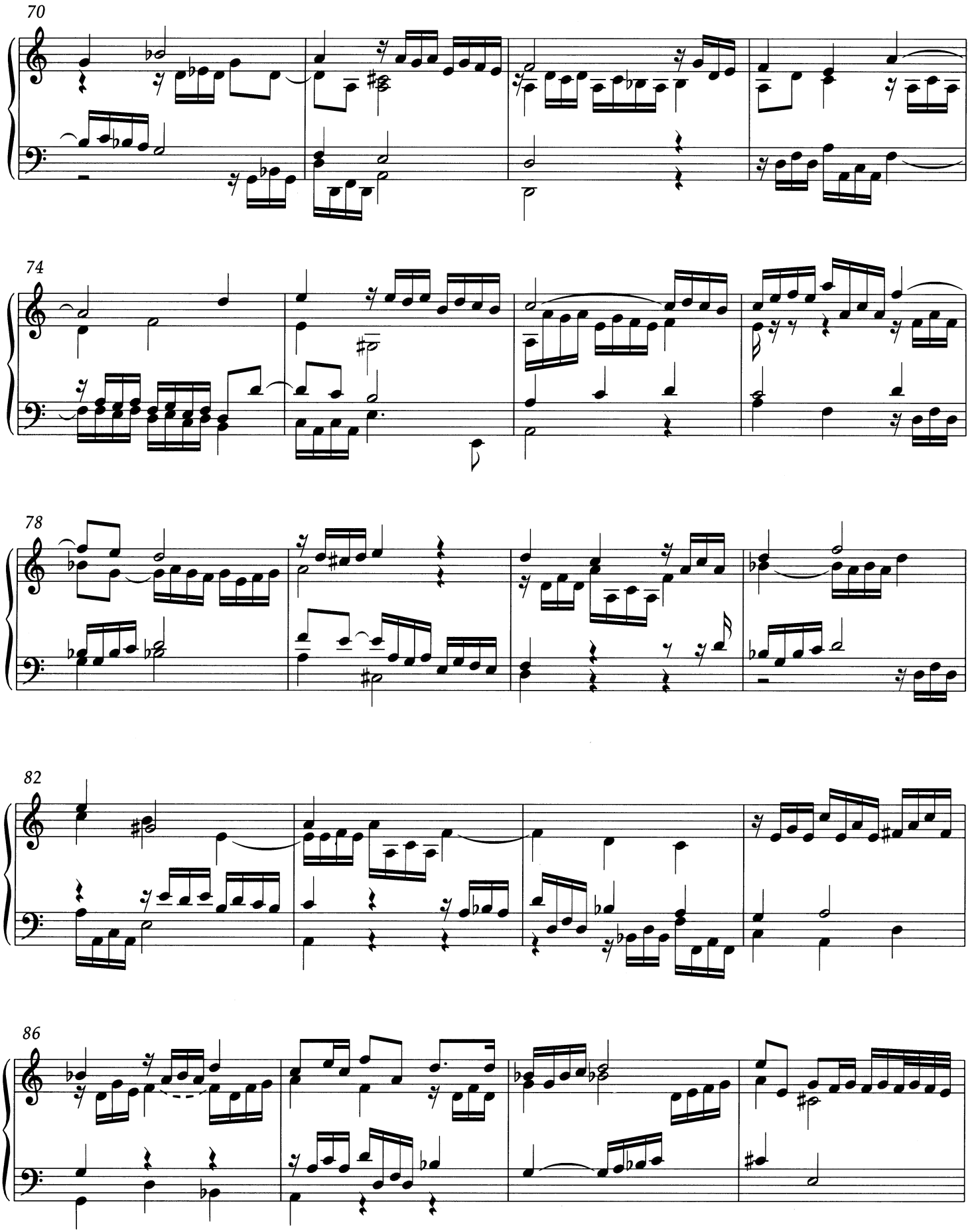
[1] For pedal entry, see Introduction, p. xxiv.

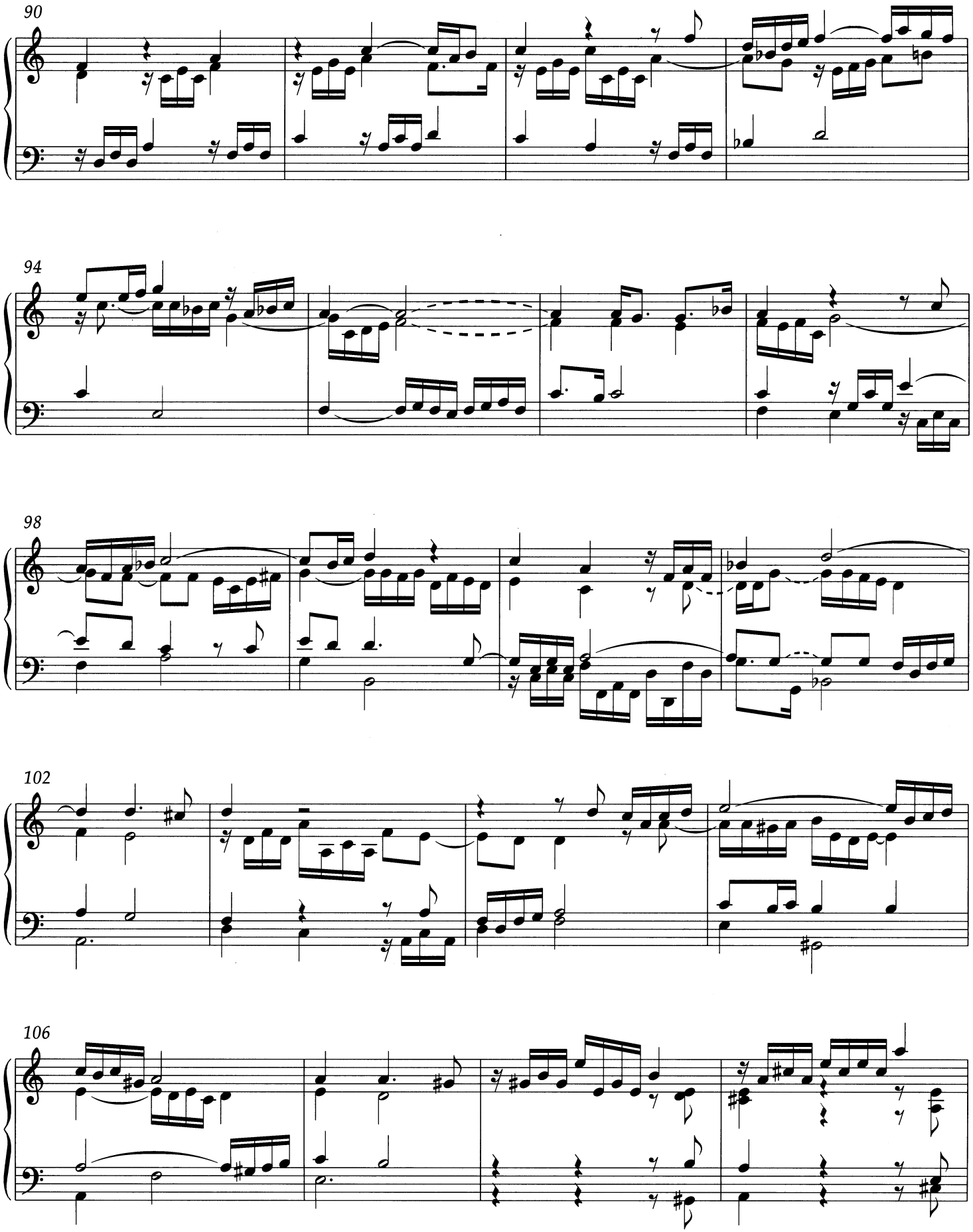
[2] This "measure" reproduces the note values of **Codex E.B.**, in which the opening section has no barlines.

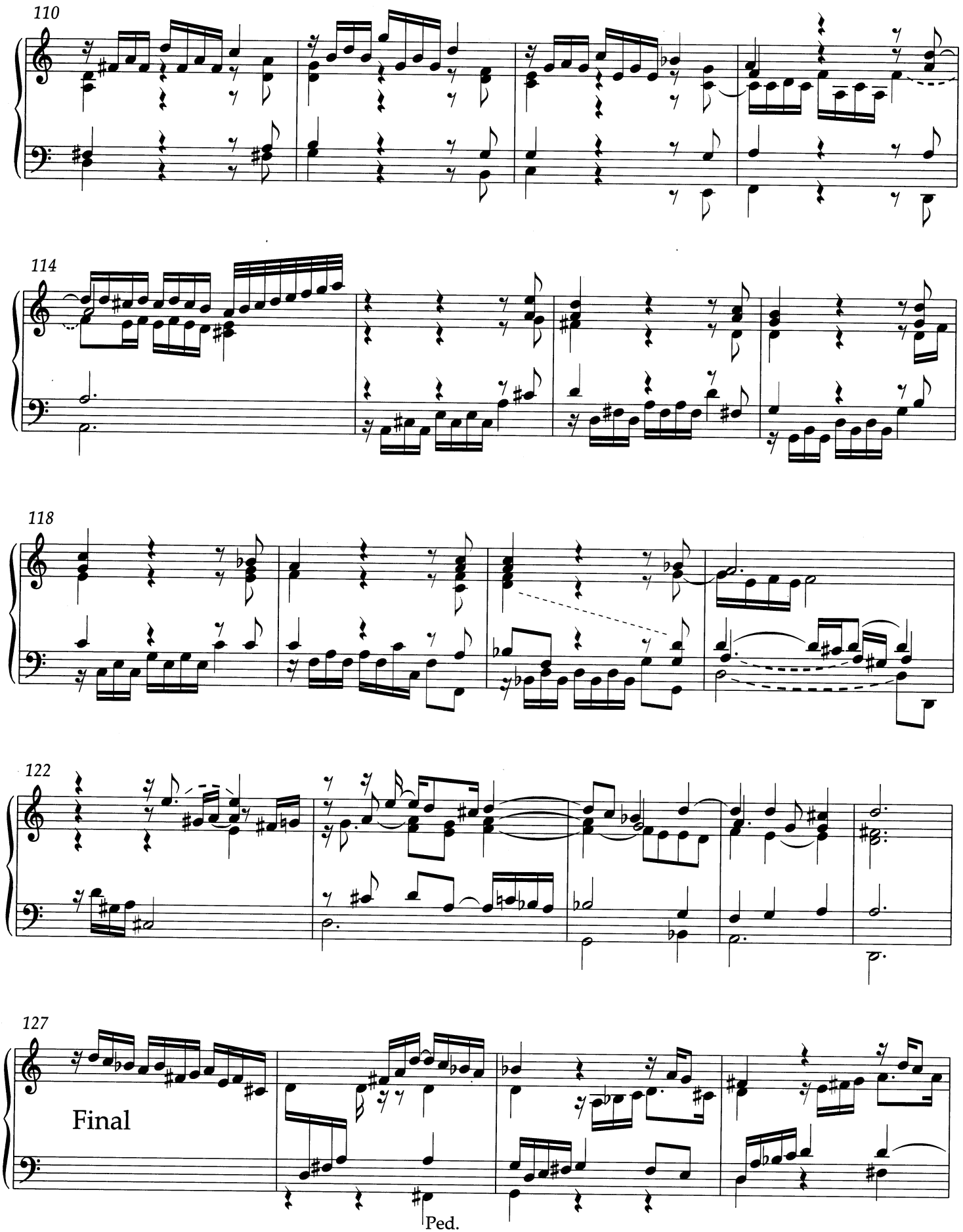

16
18
Ped. vel Man.
21
25
Ped.
29

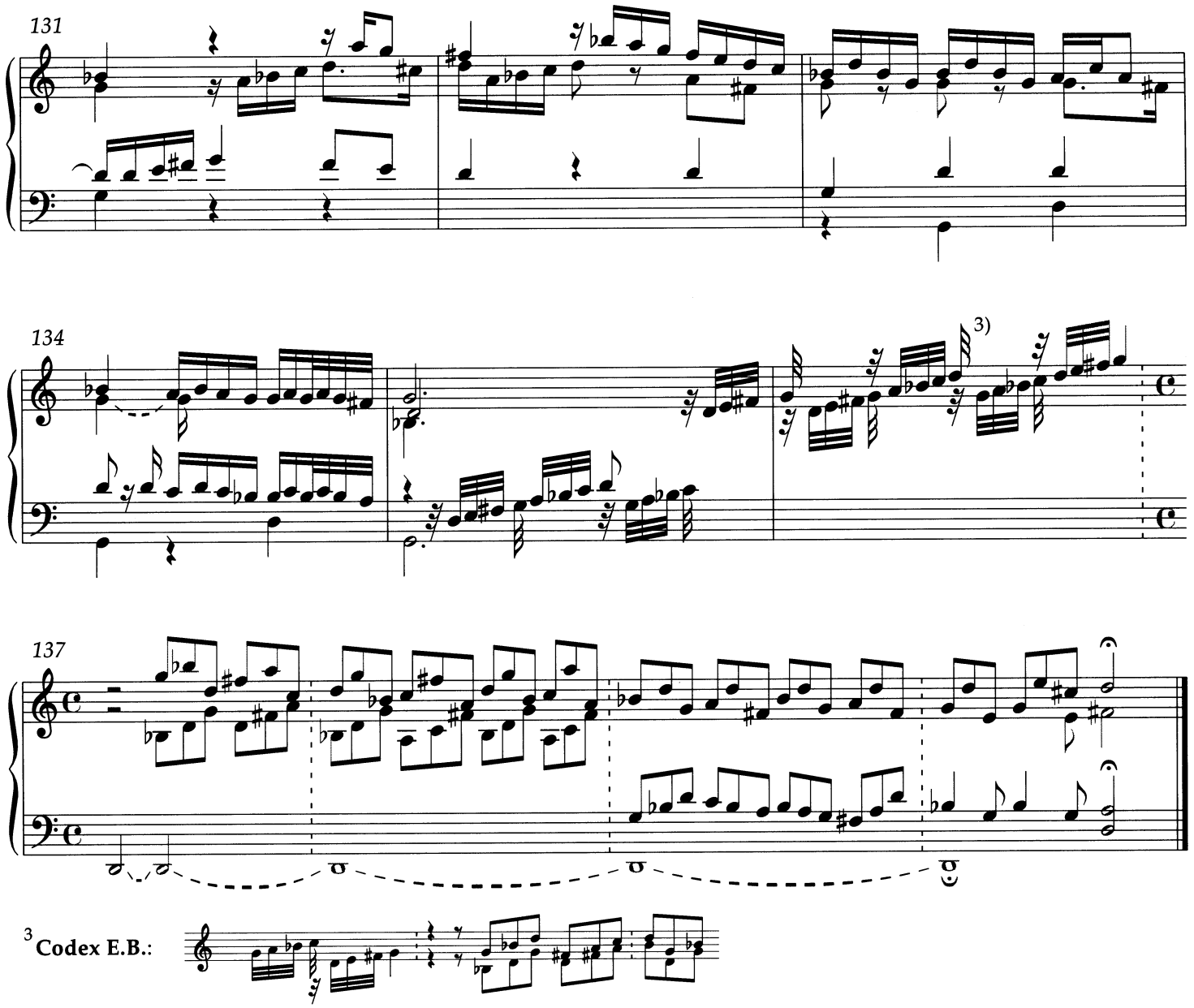

33
37
41
45
Man.
48


51
Ped.
54
58
62
66


70
74
78
82
86


90
94
98
102
106


110
114
118
122
127
Final
Ped.

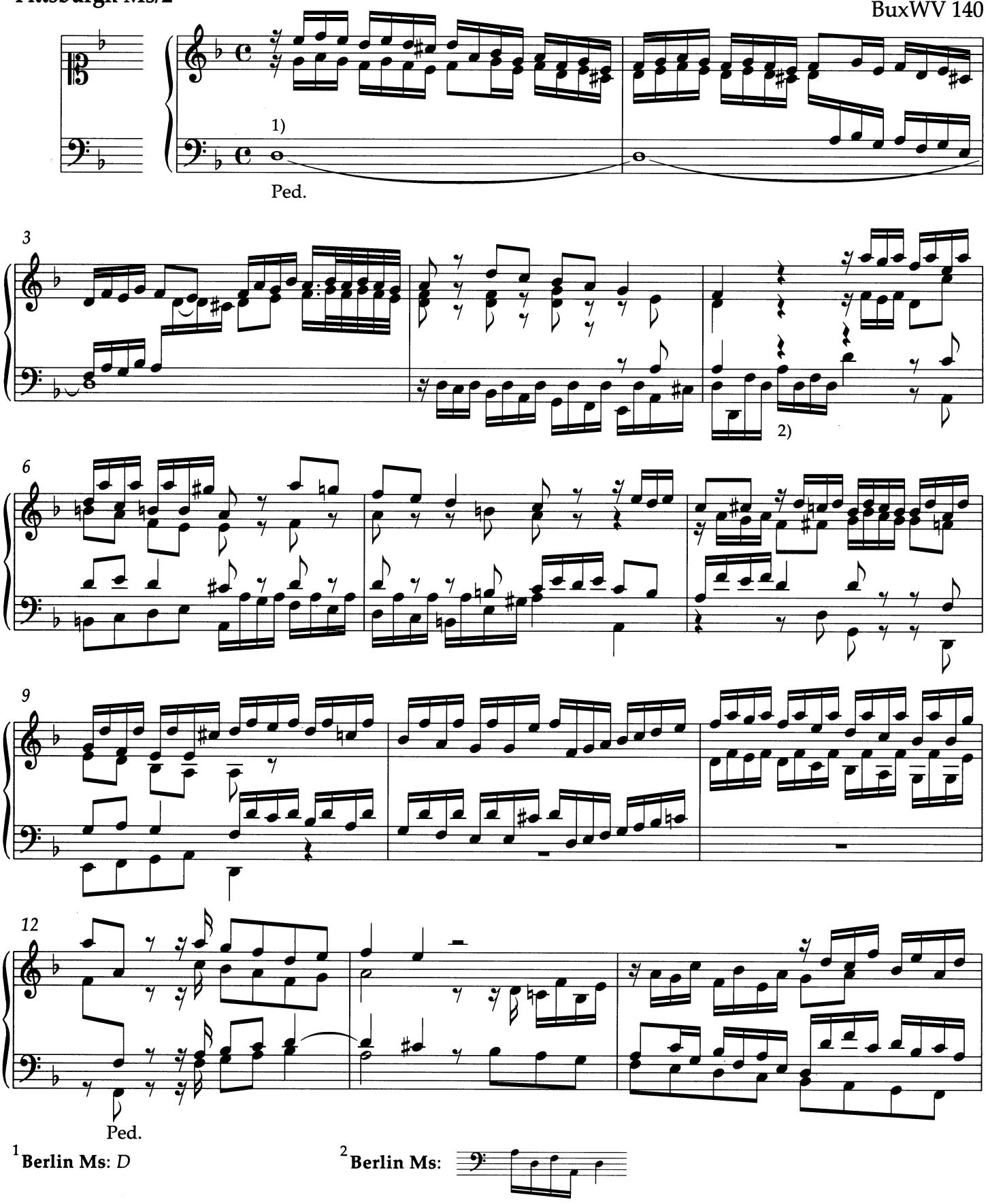


[3] **Codex E.B.:**

6. Praeludium in d

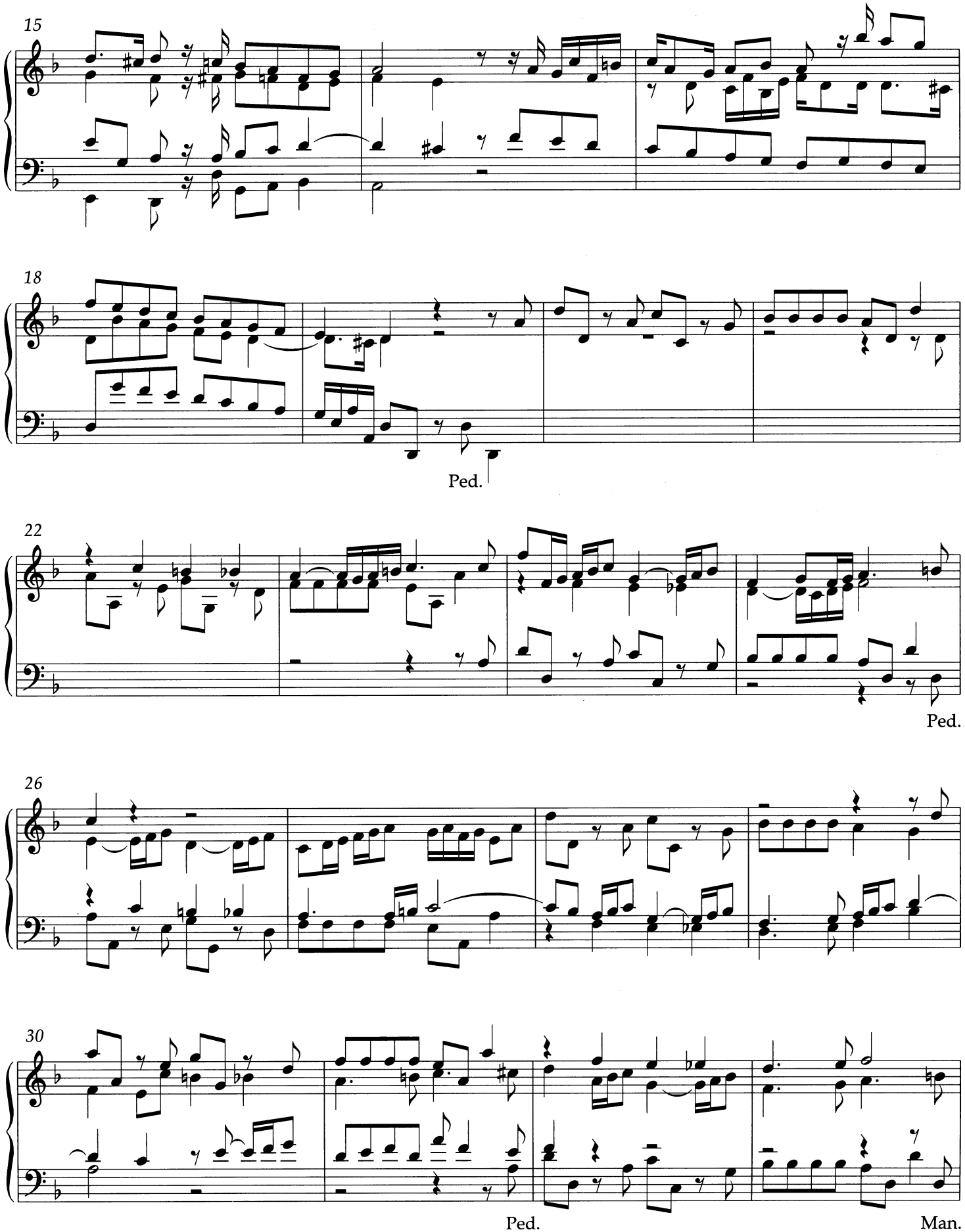
Pittsburgh Ms/2

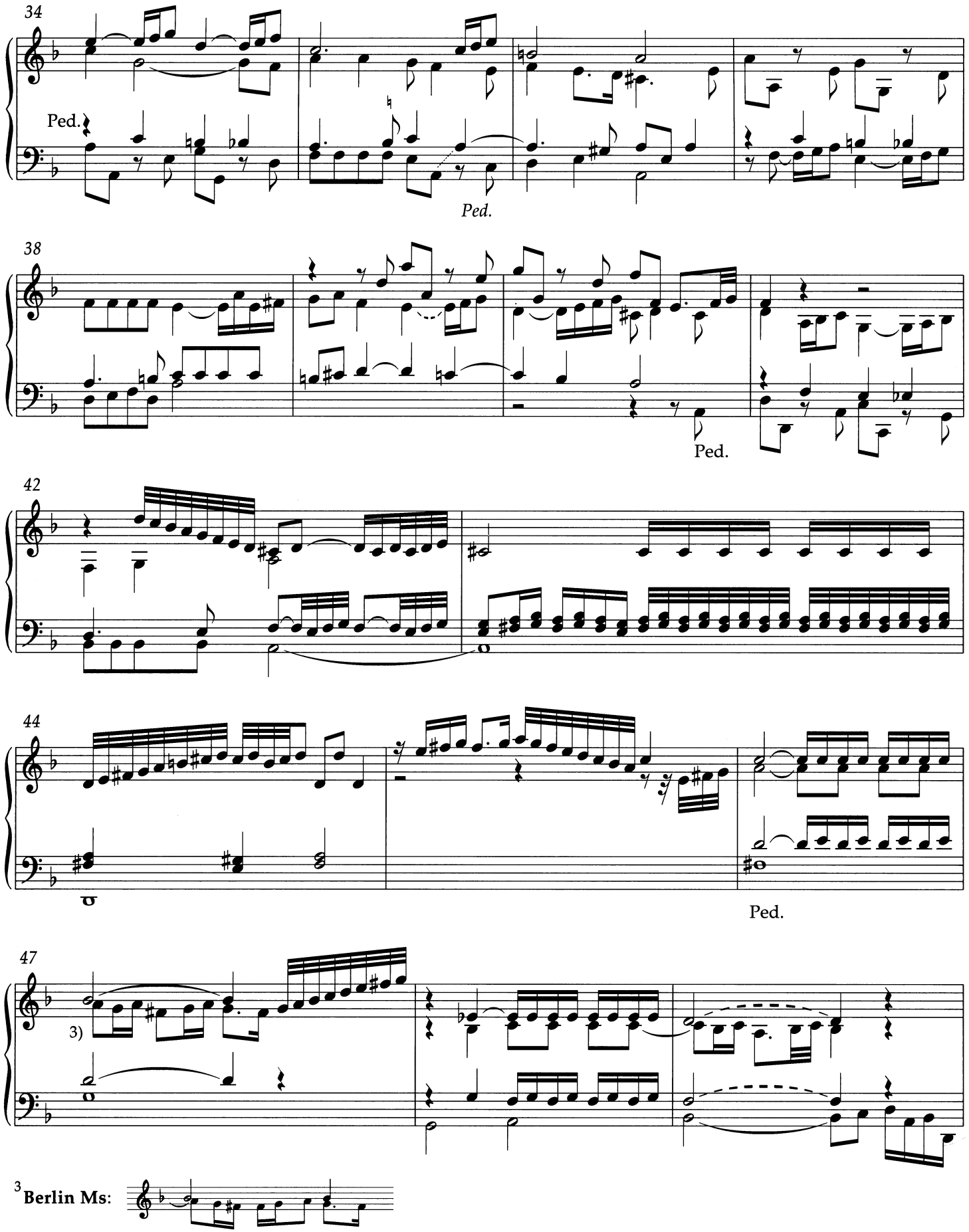
BuxWV 140

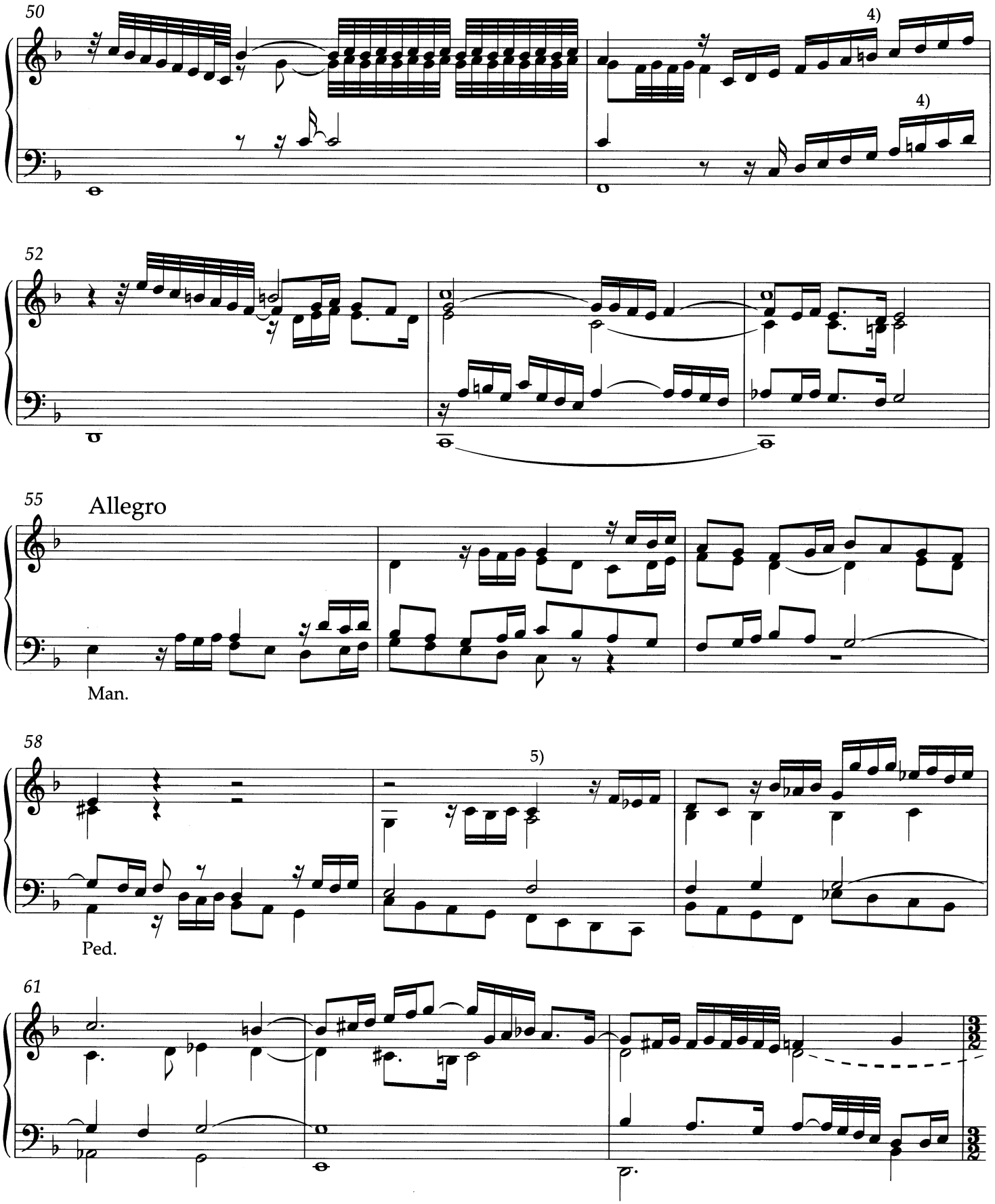


[1] **Berlin Ms**: *D*

[2] **Berlin Ms**:

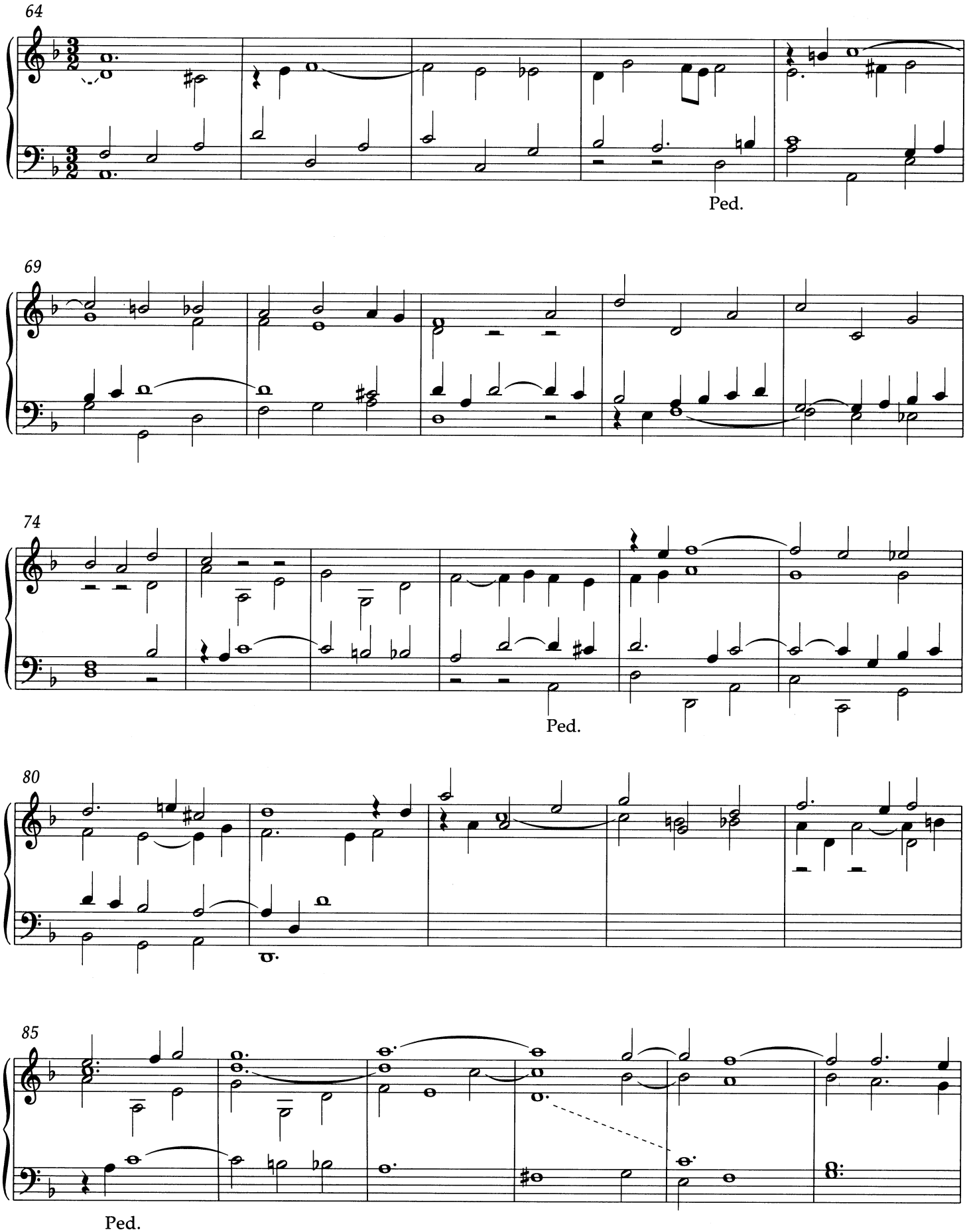

15
18
Ped.
22
Ped.
26
30
Ped.
Man.

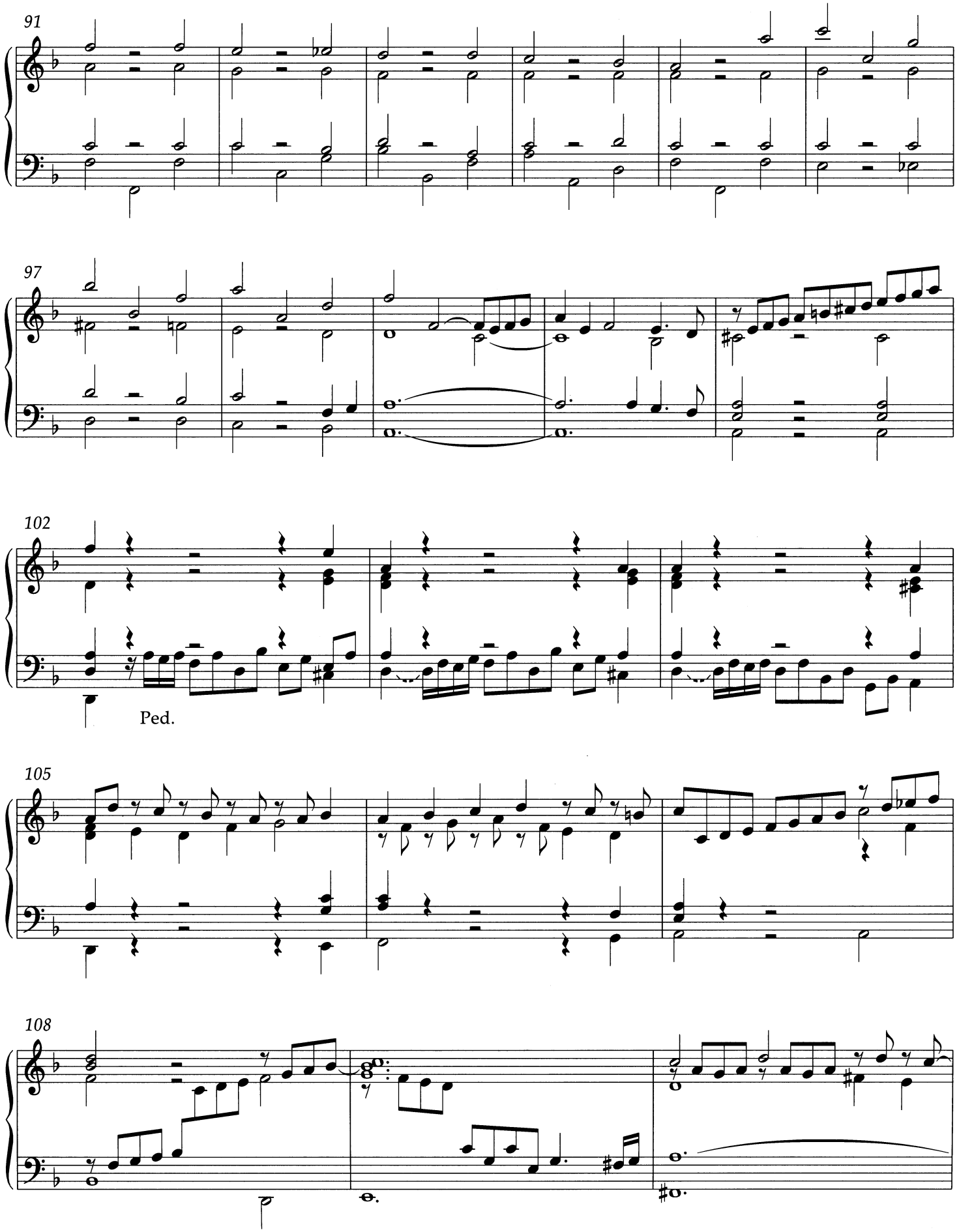

34
Ped.
Ped.
38
Ped.
42
44
Ped.
47
3)
3 Berlin Ms:

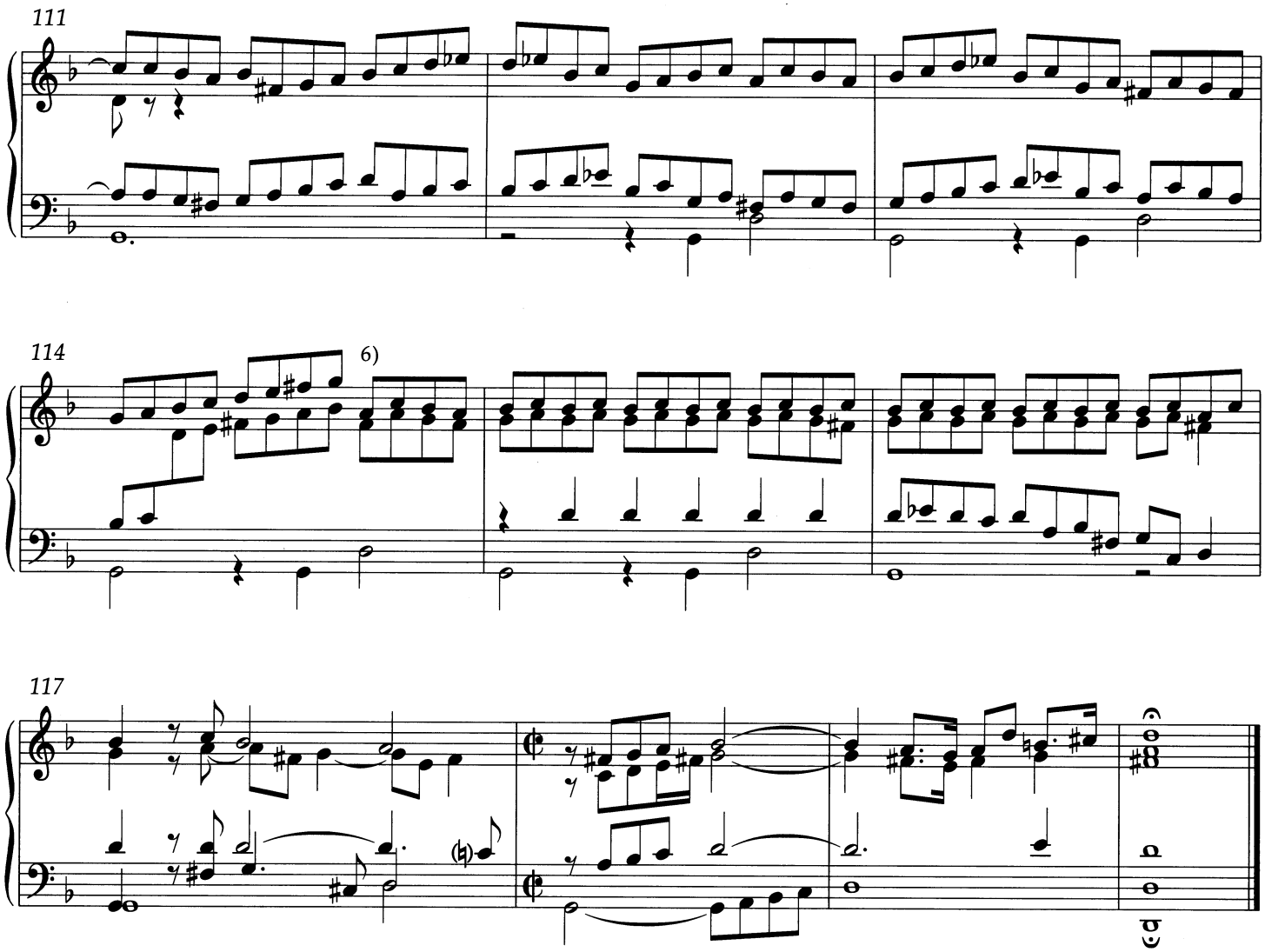


[4] **Berlin Ms**: flat both times

[5] **Pittsburgh Ms/2, Berlin Ms**: octave higher


64
Ped.
69
74
Ped.
80
85
Ped.


91
97
102
Ped.
105
108

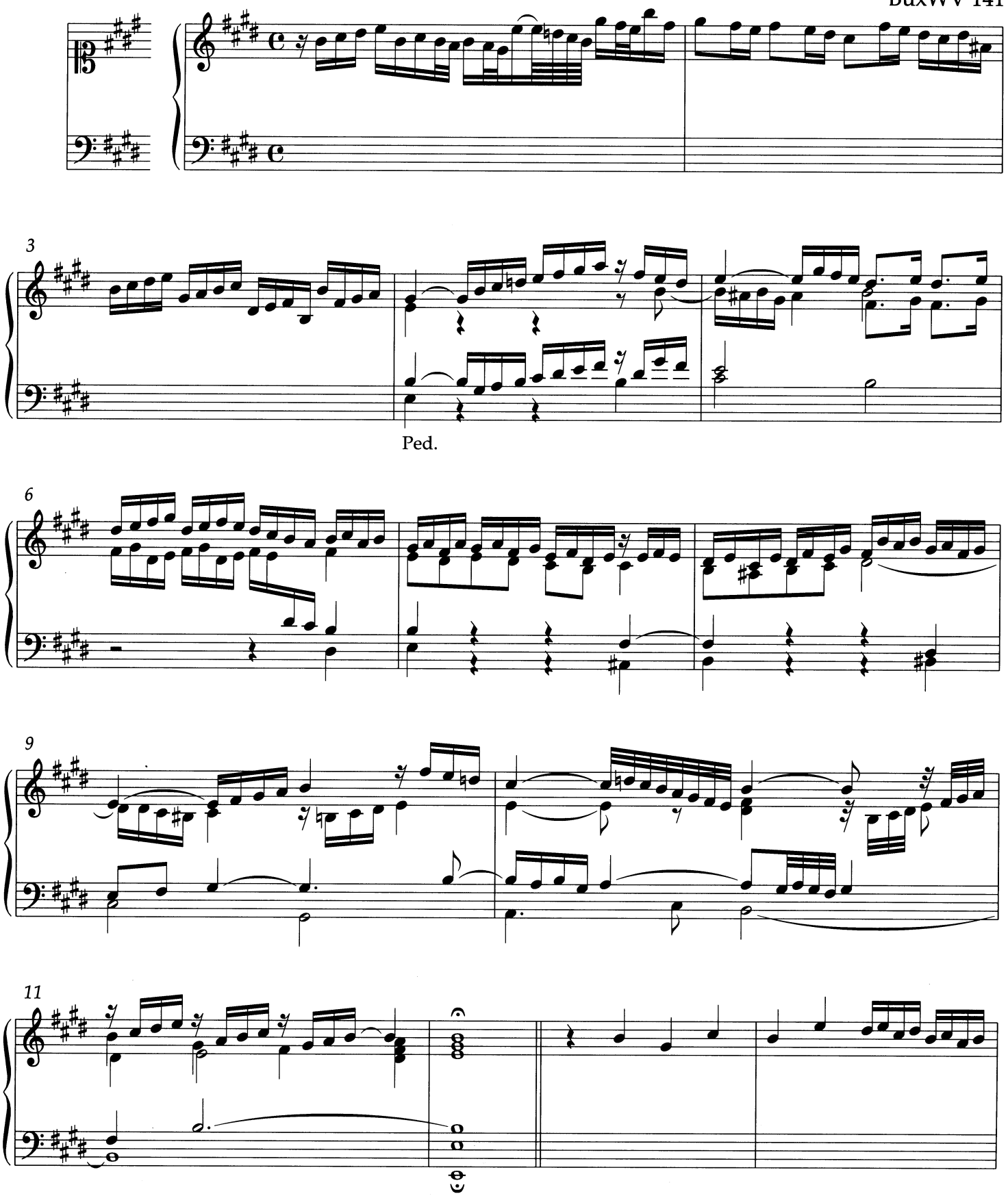


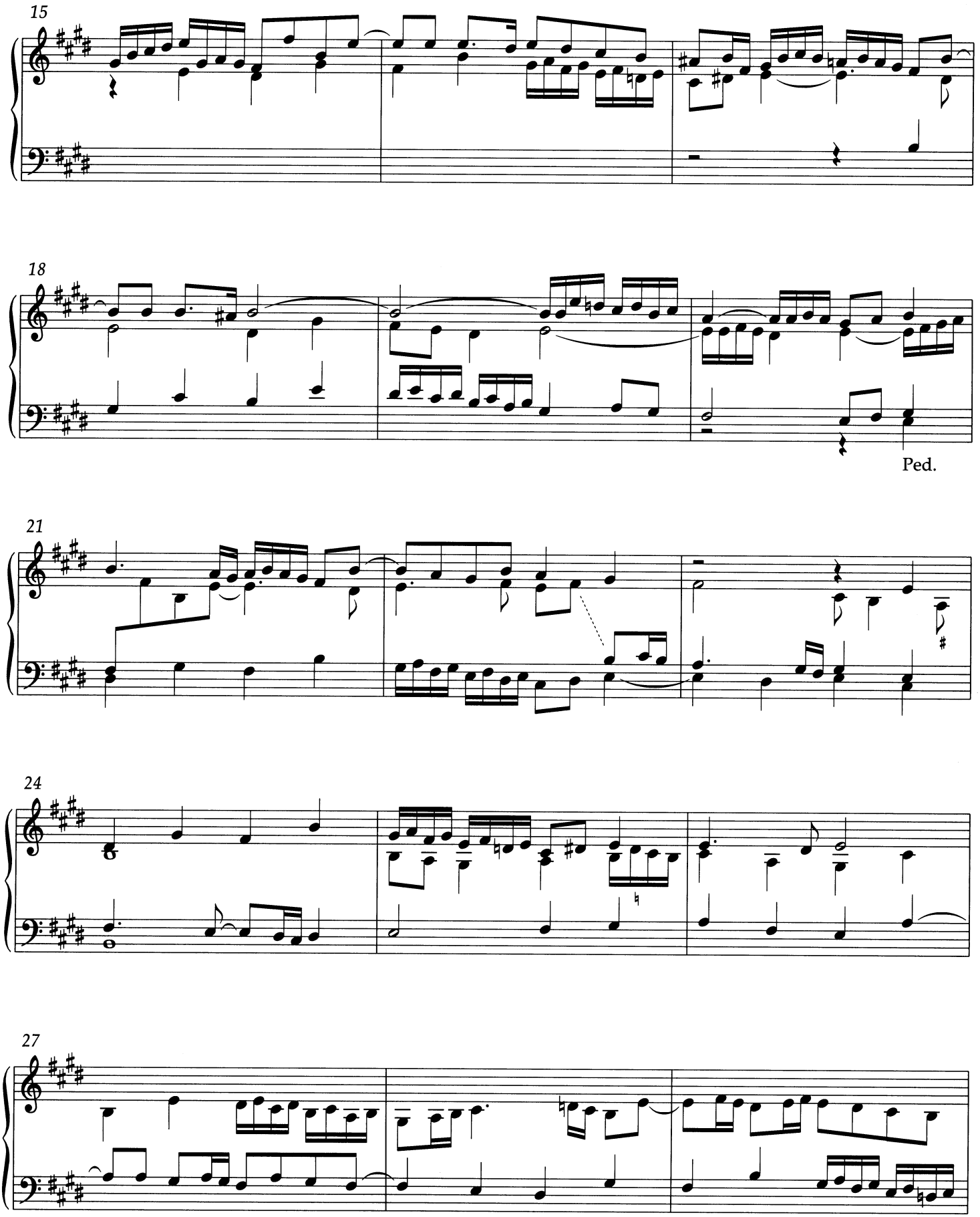
[6] **Berlin Ms**: *a''*

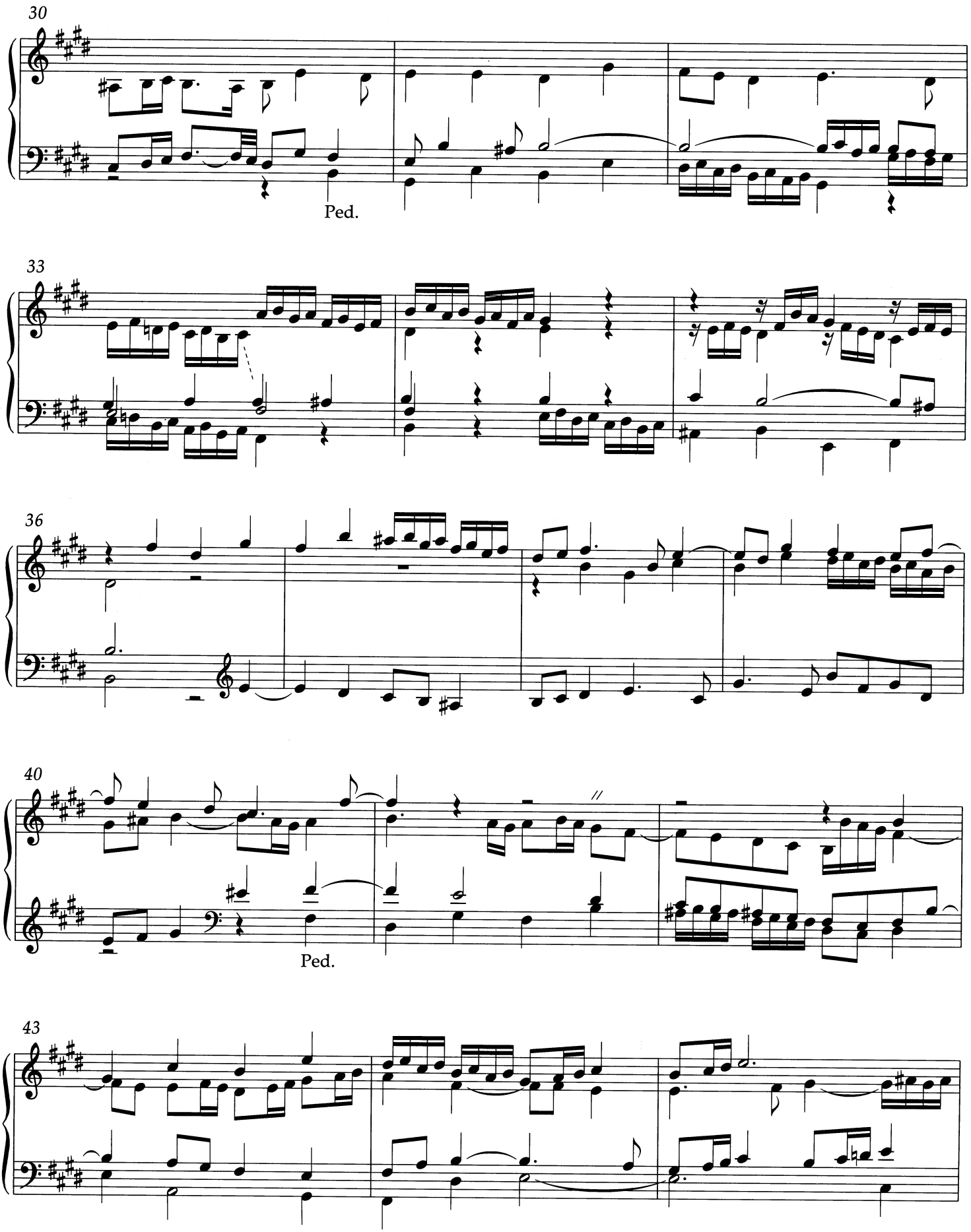
7. Praeludium in E

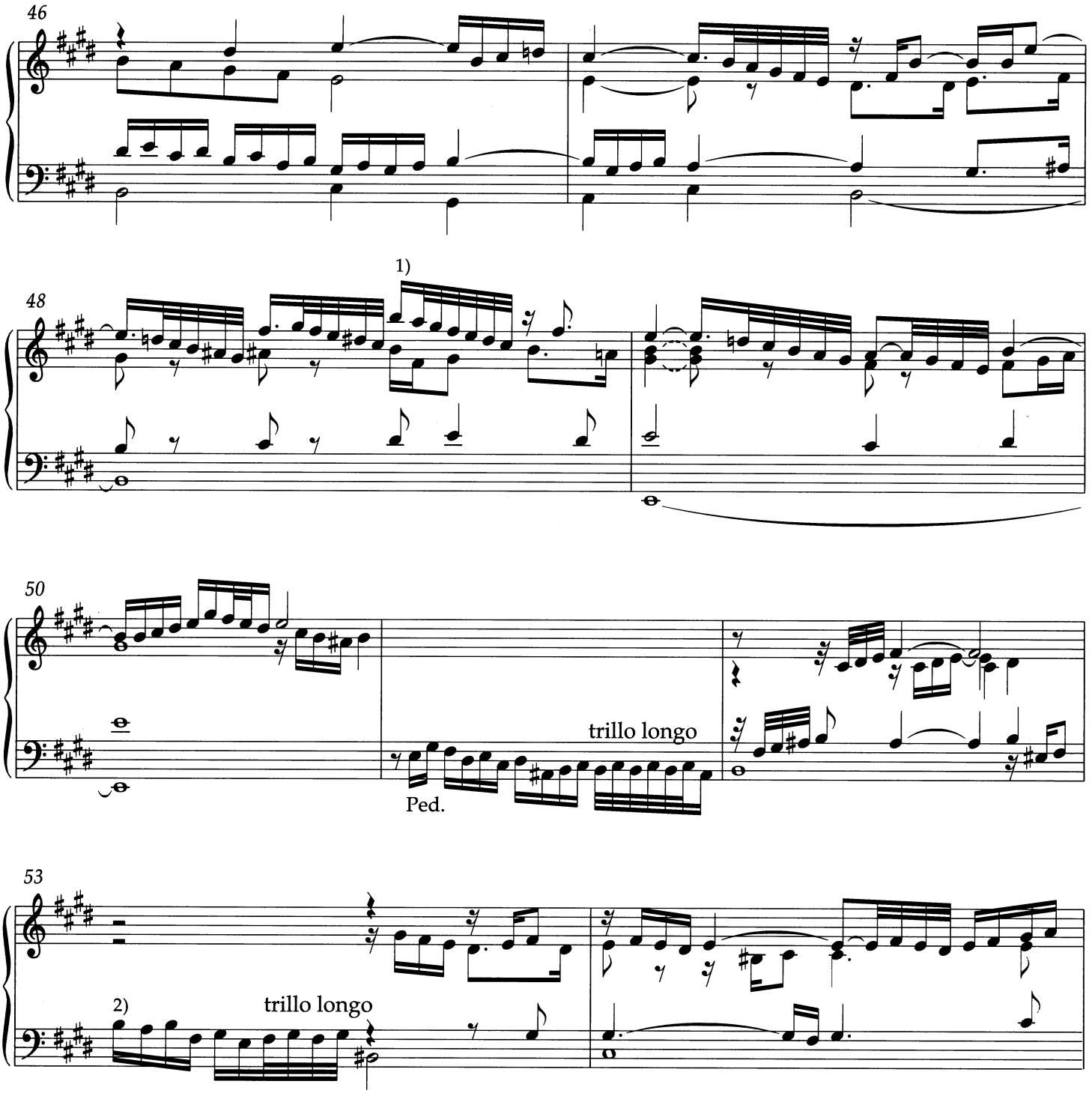
Berlin Ms

BuxWV 141

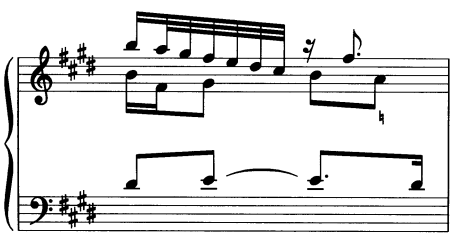



15
18
Ped.
21
24
27


30
Ped.
33
36
40
Ped.
43



[1] **Pittsburgh Ms/2**:



[2] **Pittsburgh Ms/2**: first half-measure stemmed upward, with half rest below, suggesting performance on manual

55

57

3)

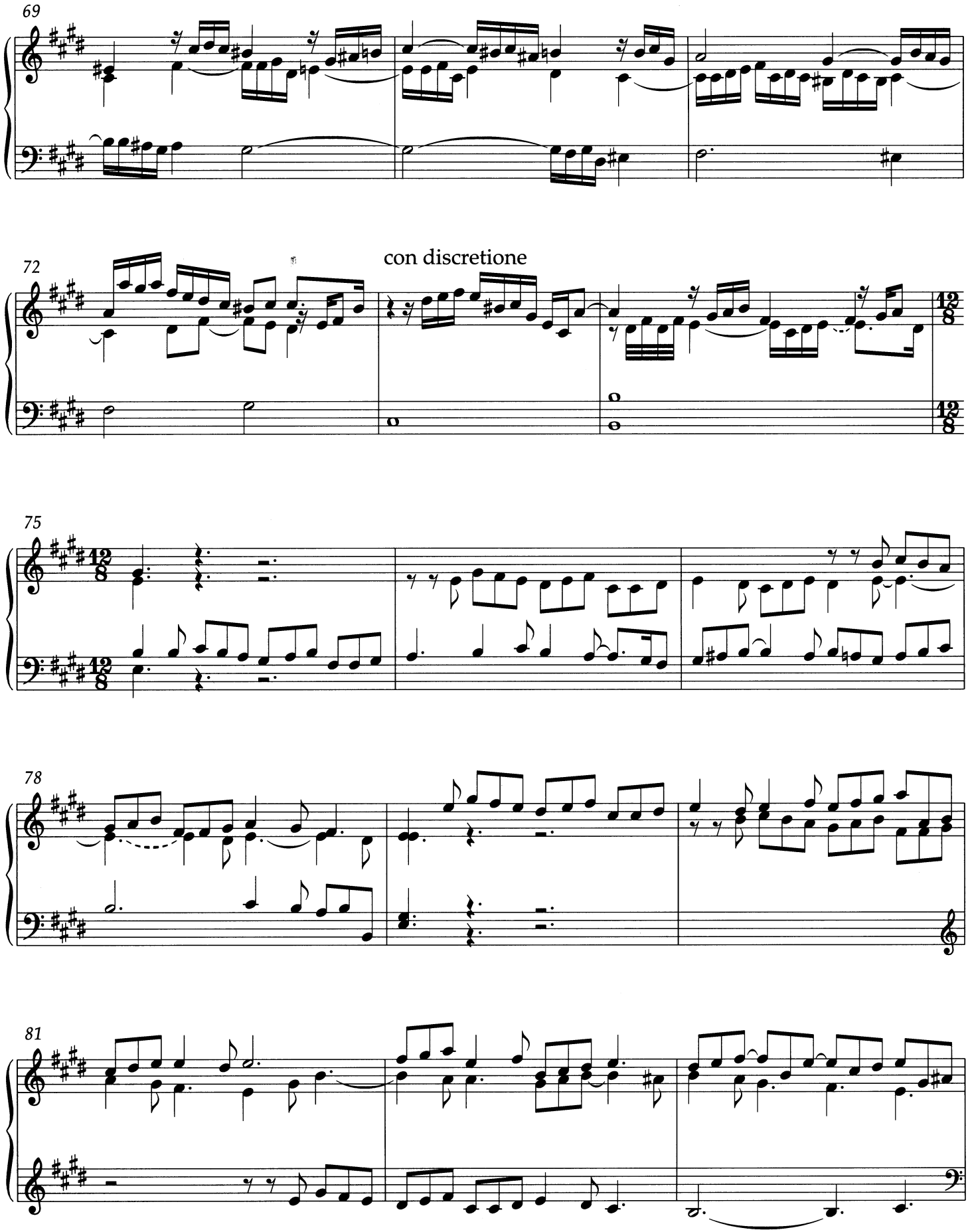
60

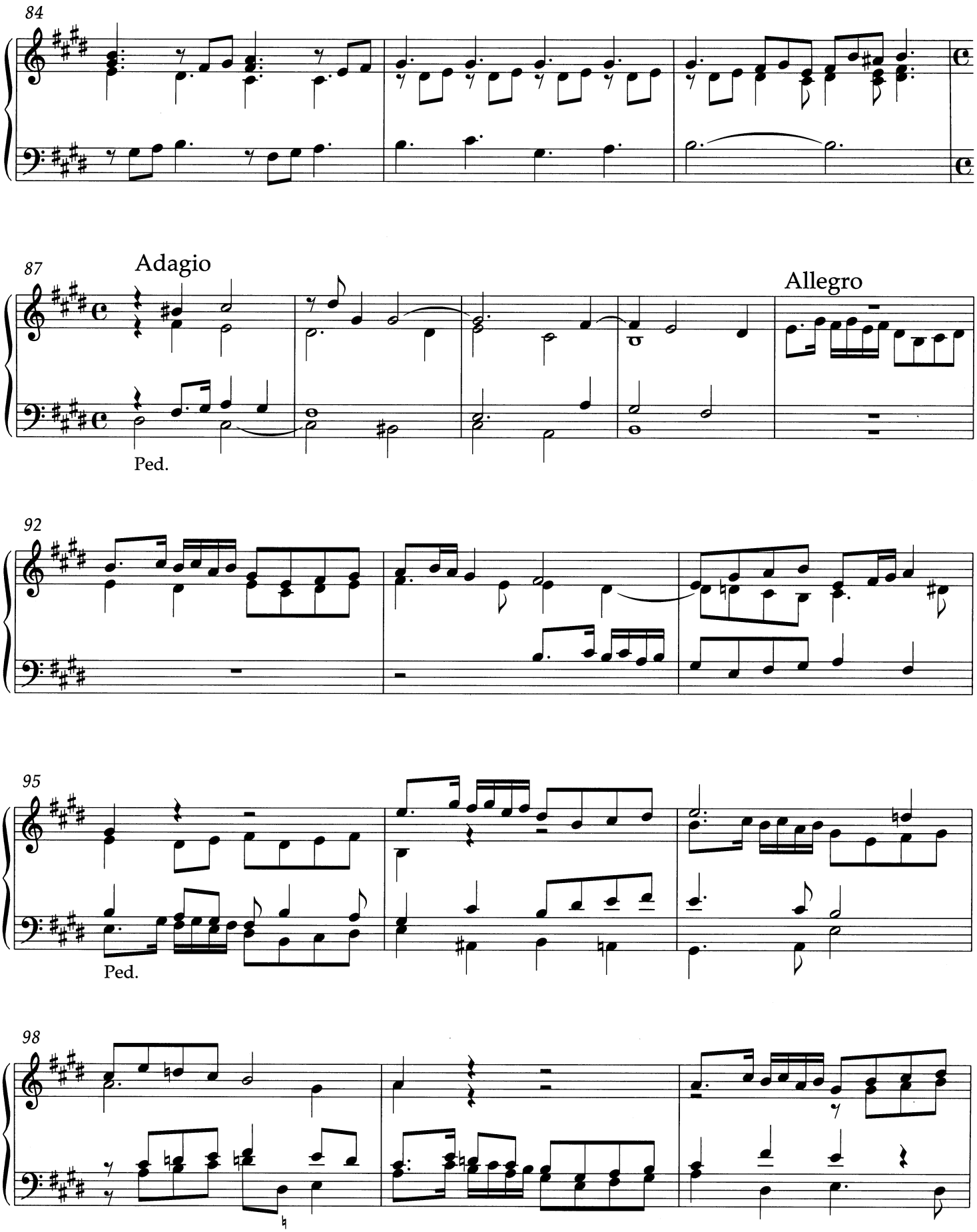
Presto

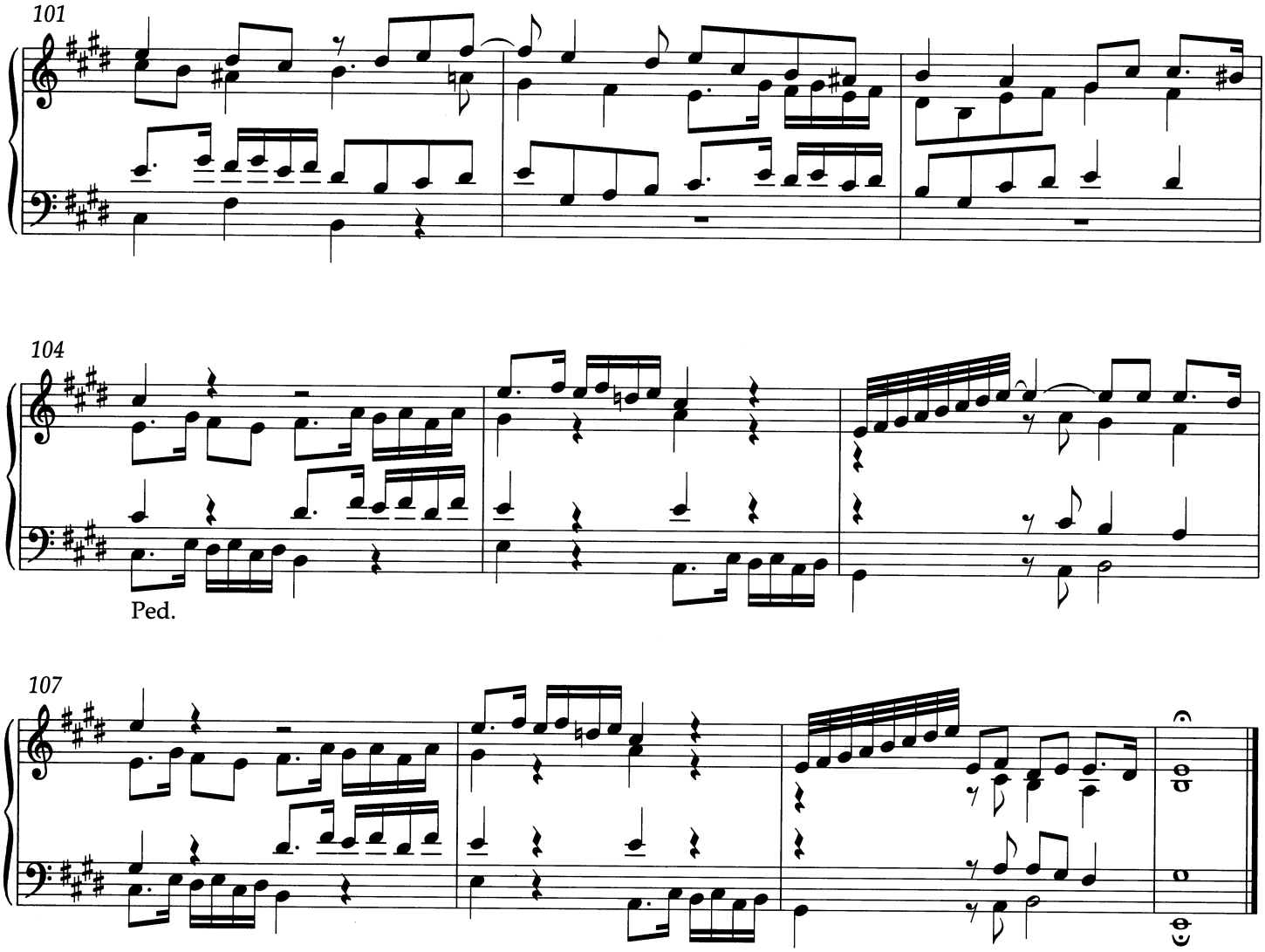
63

66

[3] **Pittsburgh Ms/2:**

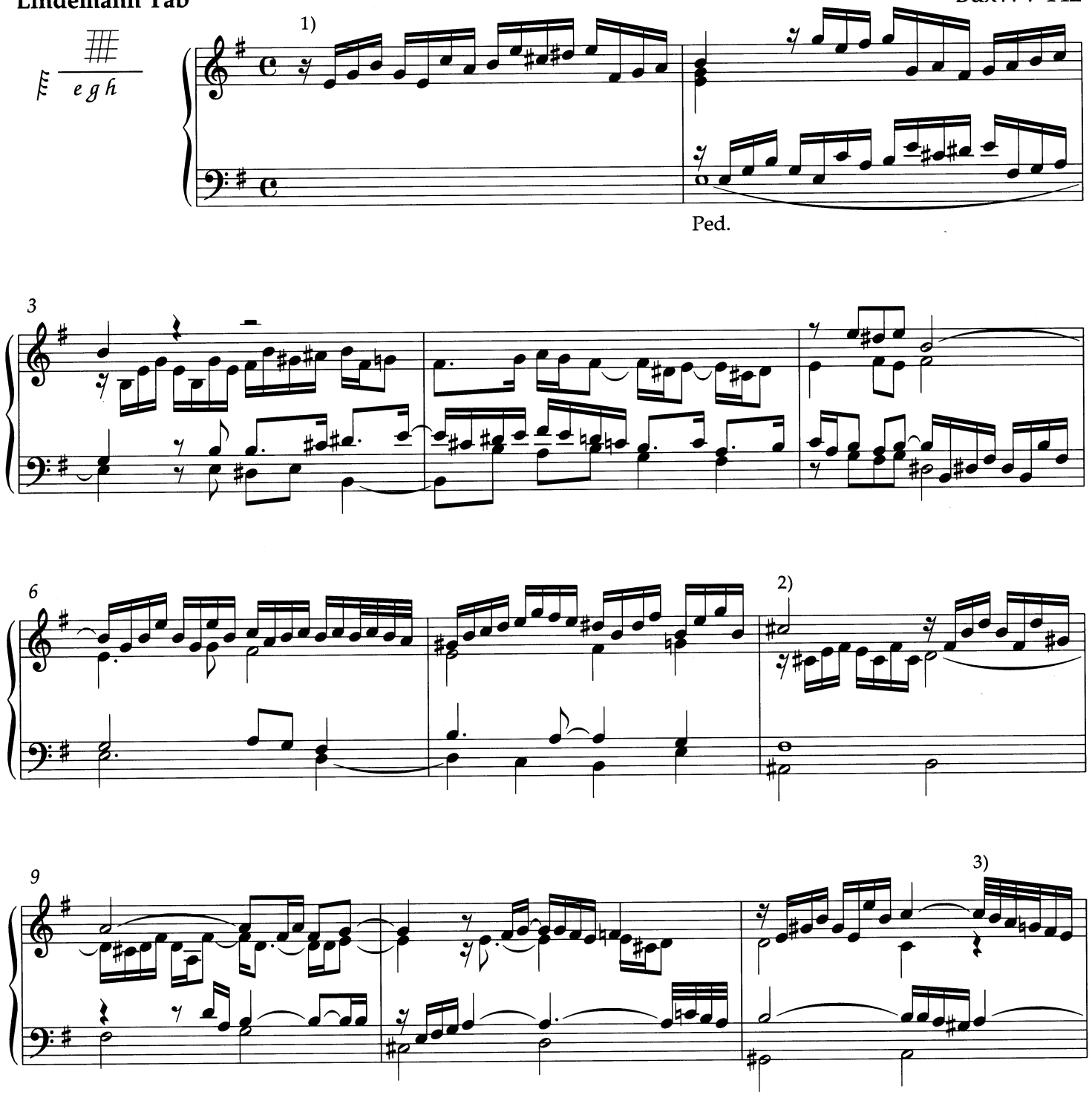

69
72
con discretione
75
78
81


84
87
Adagio
Allegro
Ped.
92
95
Ped.
98


101
104
Ped.
107

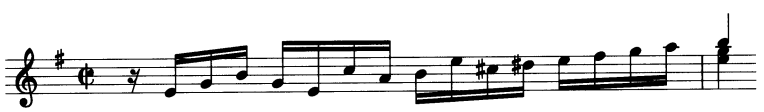
8. Praeludium in e

Lindemann Tab BuxWV 142

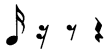


All pedal indications are taken from **Berlin Ms.**

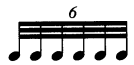
[1] **Berlin Ms:**

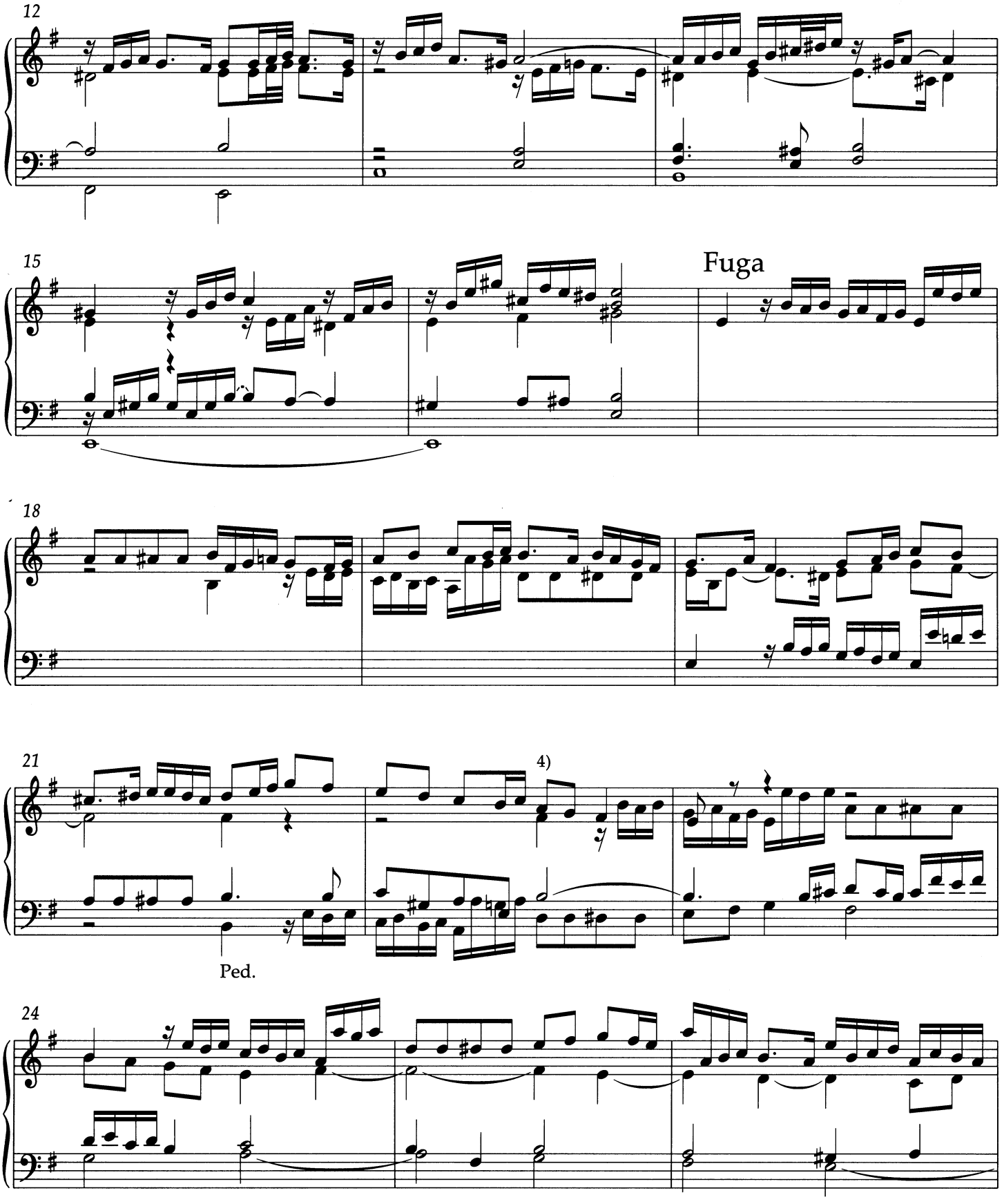


[2] **Codex E. B., Berlin Ms:**

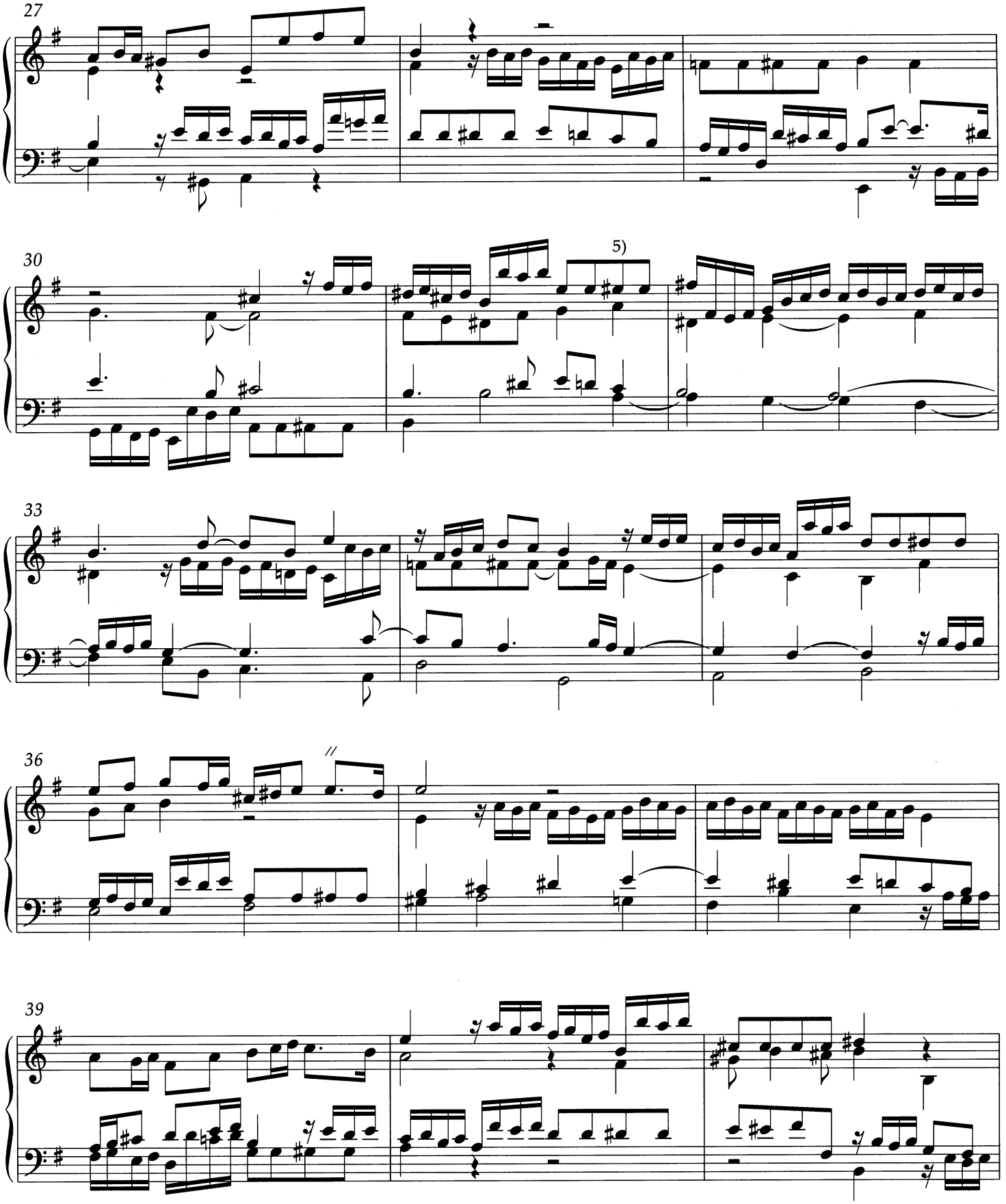


[3] **Codex E. B.:**





[4] **Codex E. B.:**



[5] **Lindemann Tab**: *f''*-natural; **Codex E.B.**: *e''*-sharp

42

45

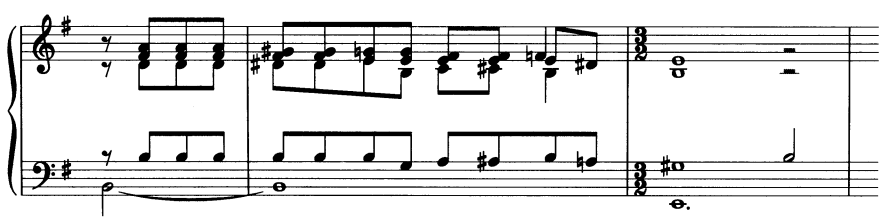
6)

7)

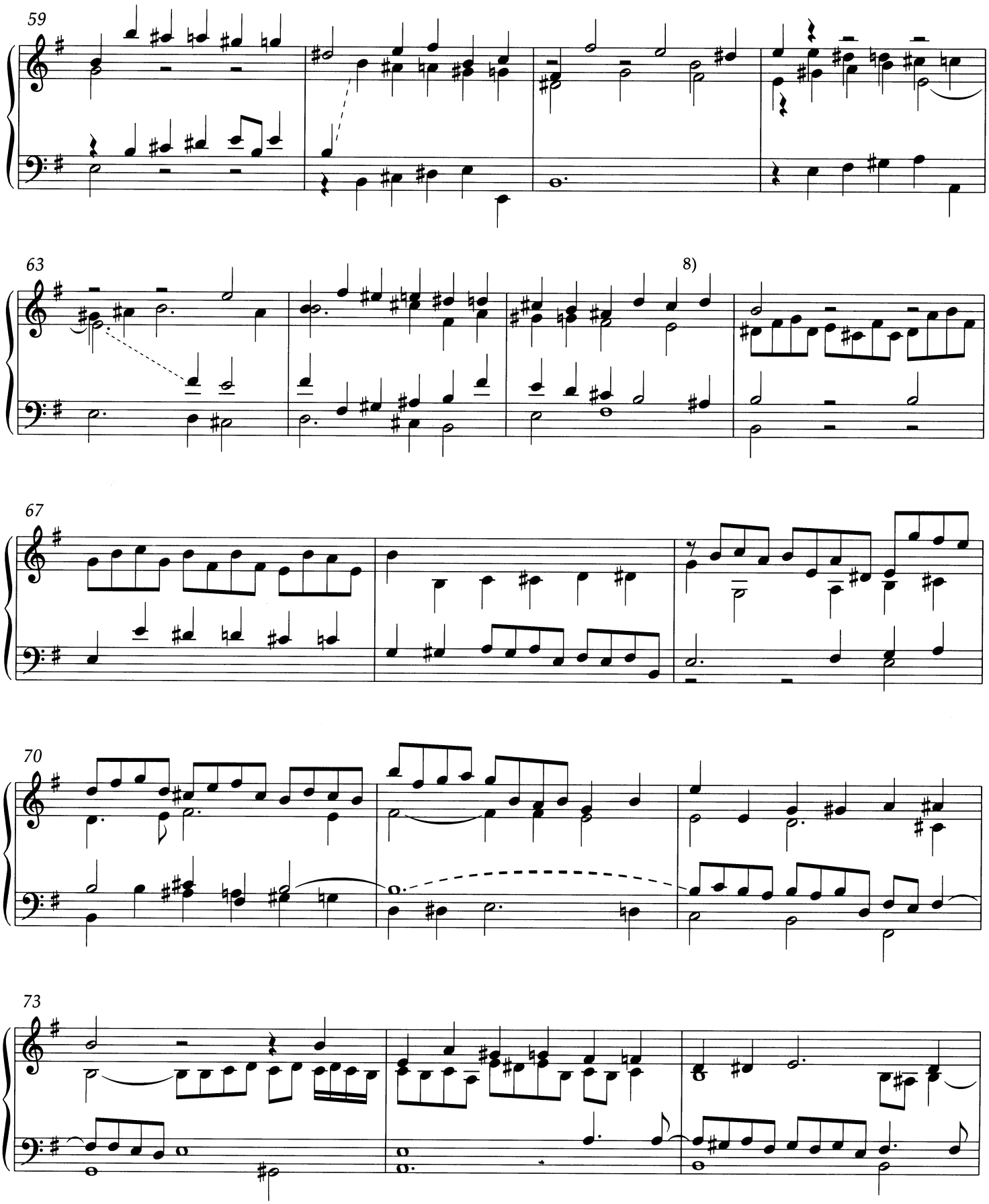
49

54

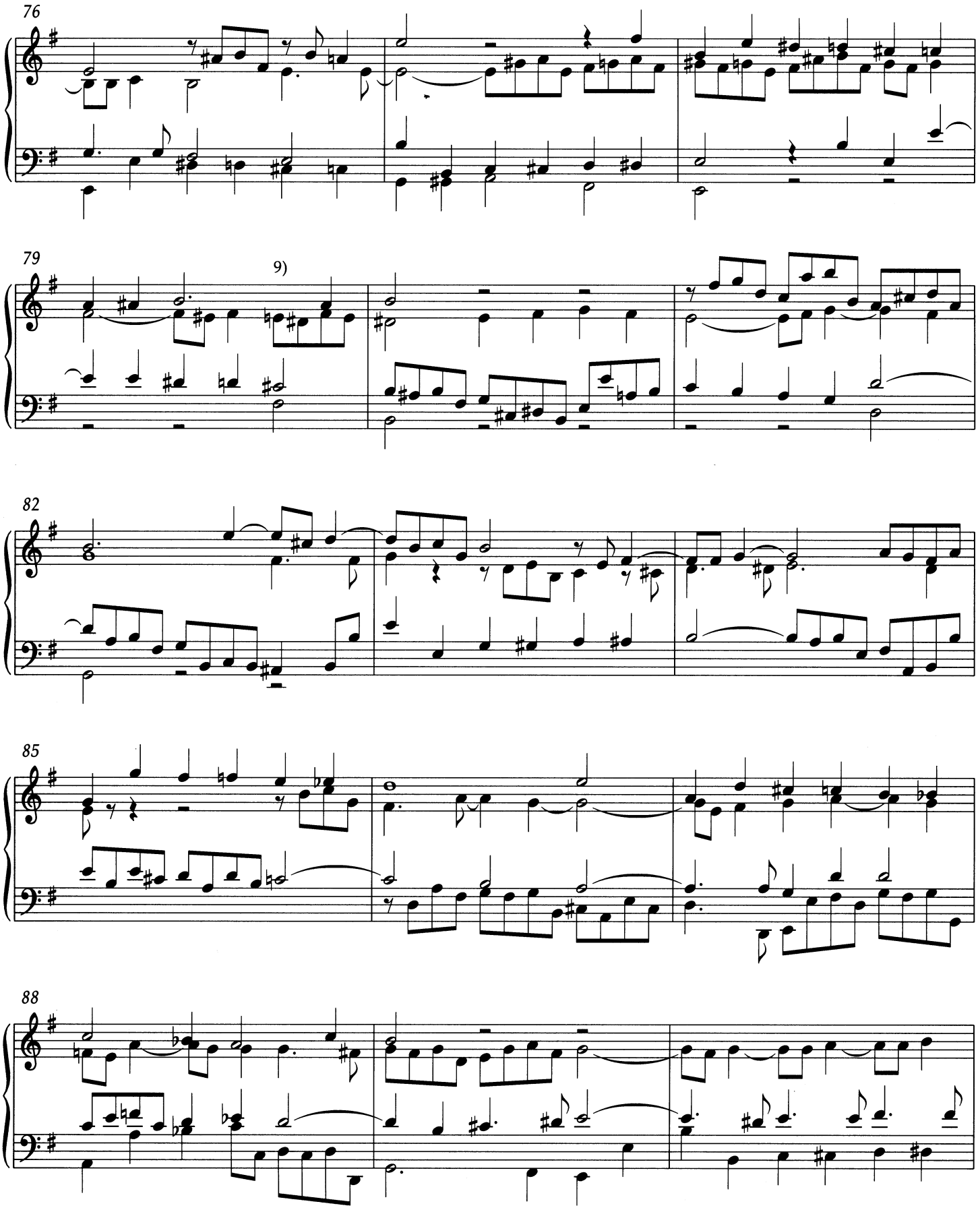
6 **Berlin Ms:**



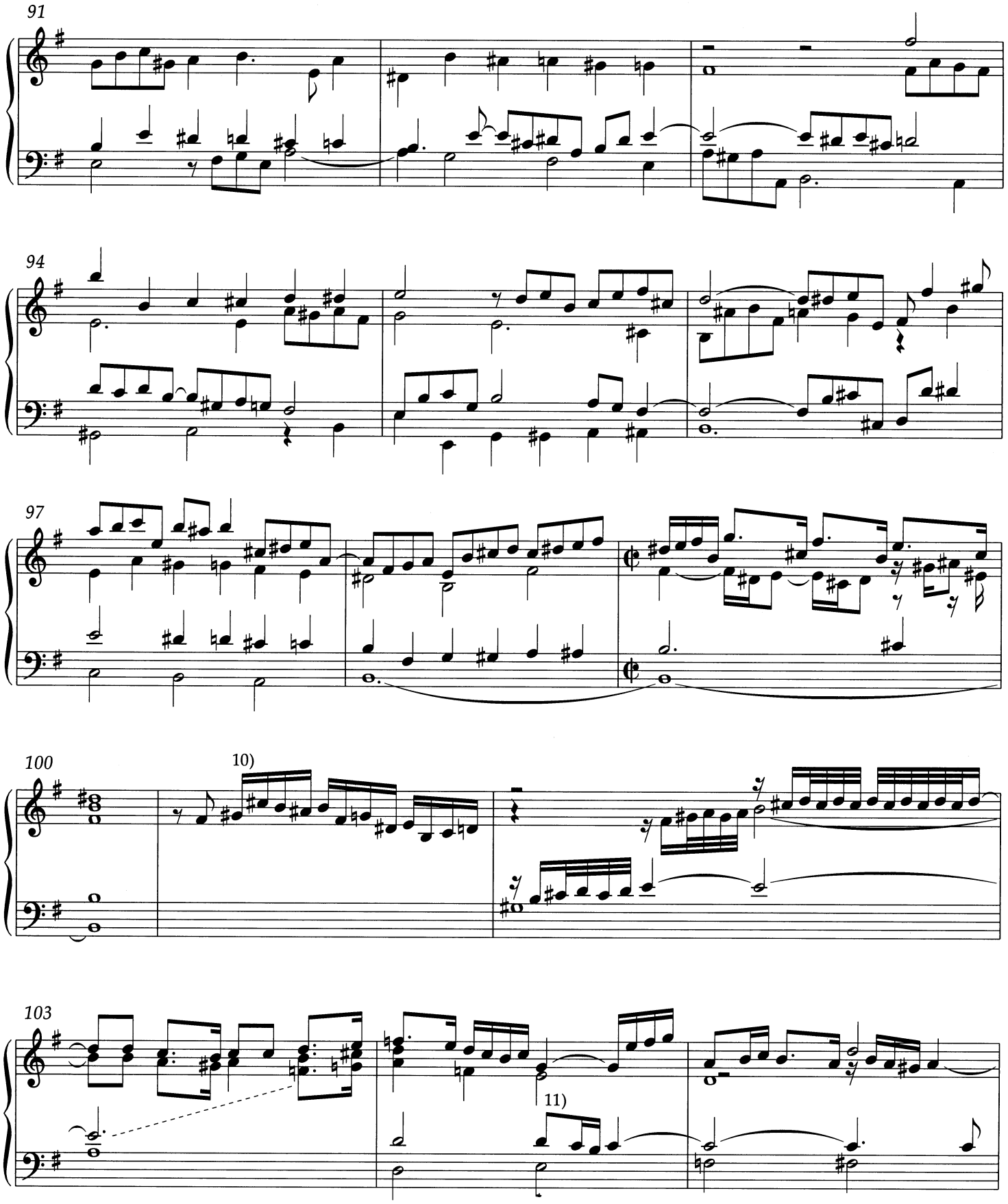
7 **Codex E. B.:**



[8] **Codex E. B., Berlin Ms:** ♩. ♪

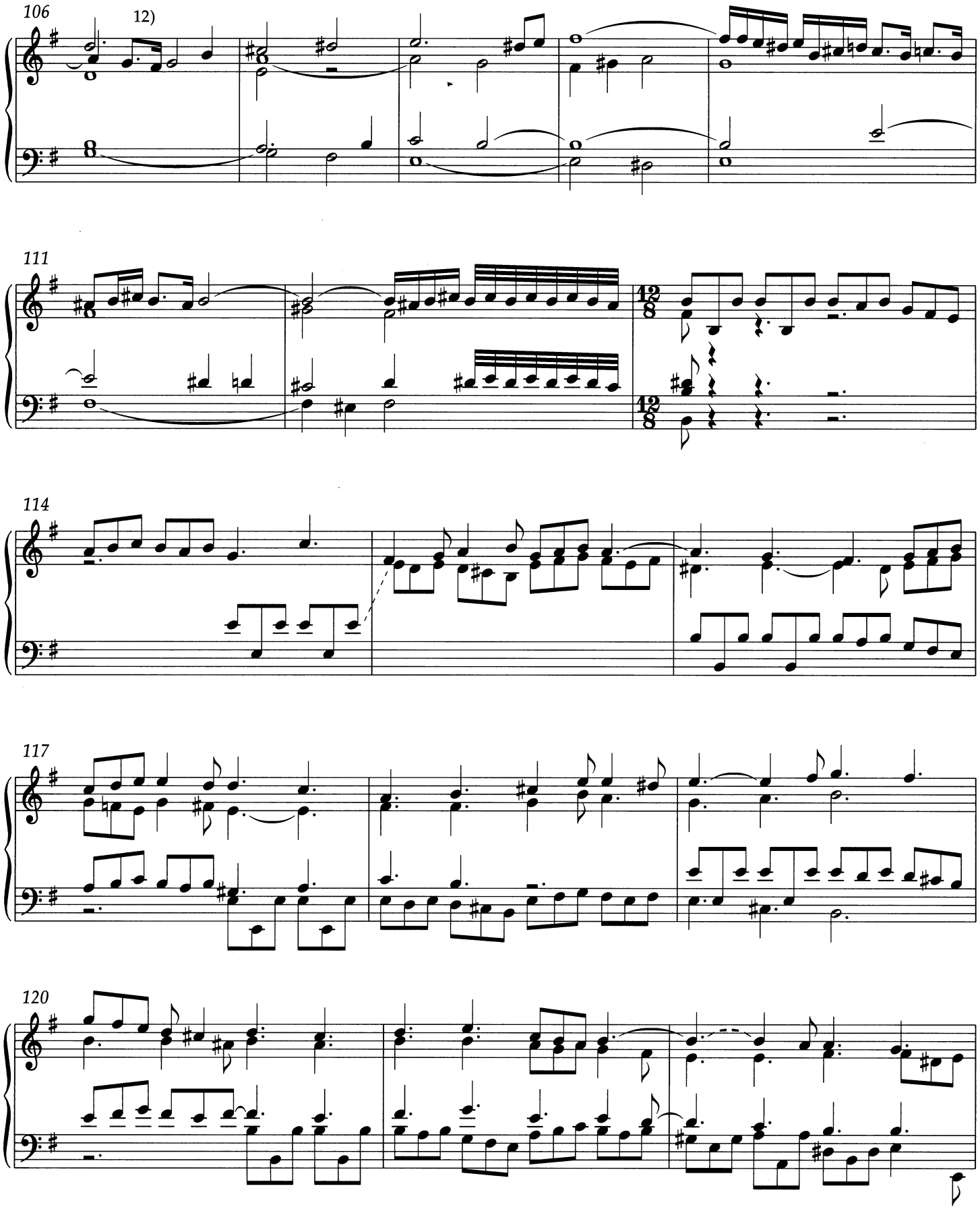


[9] **Berlin Ms:** ♩. ♪ ♩♪



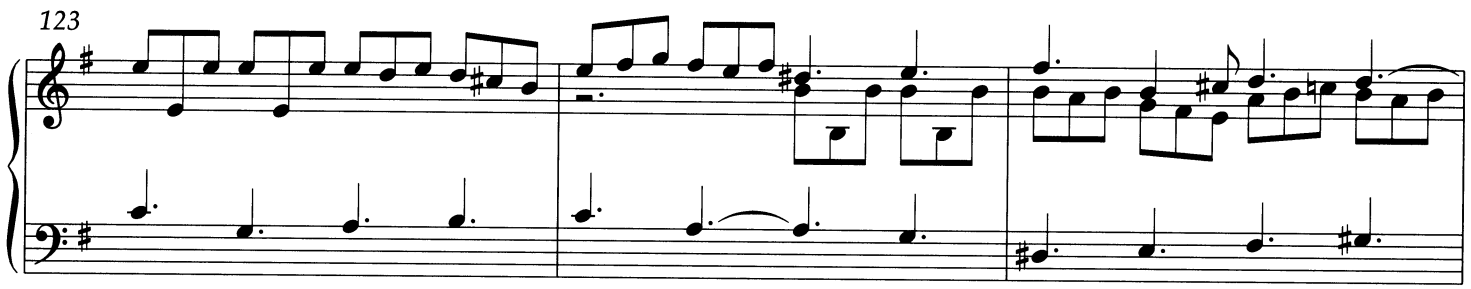
[10] **Berlin Ms:**

[11] **Codex E. B., Berlin Ms:**

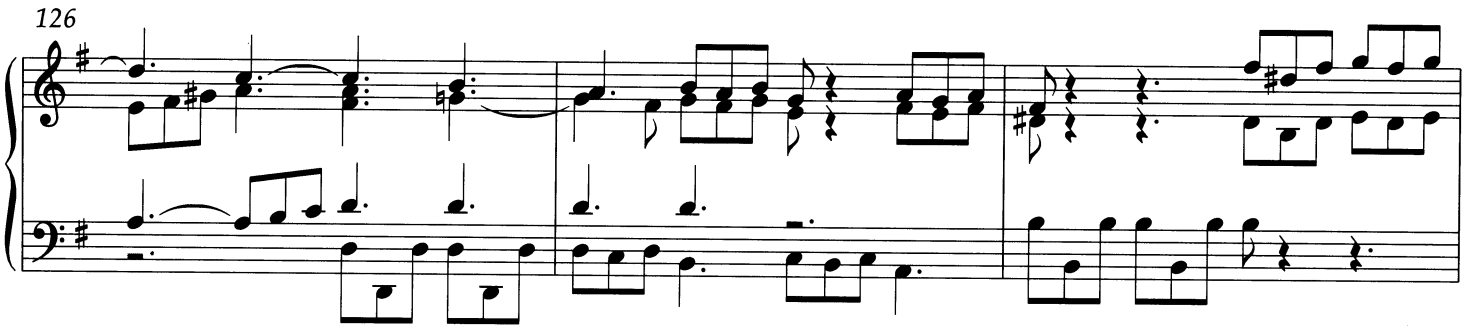


[12] **Codex E. B., Berlin Ms:** ♪♪

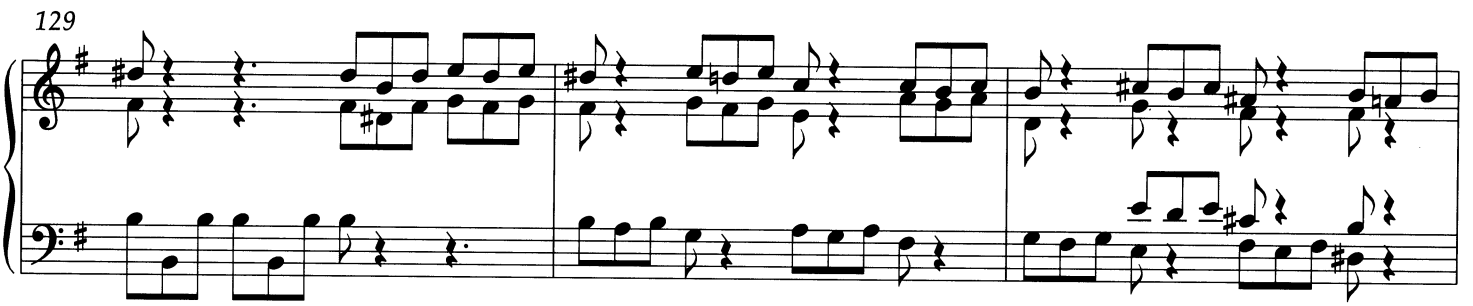
123



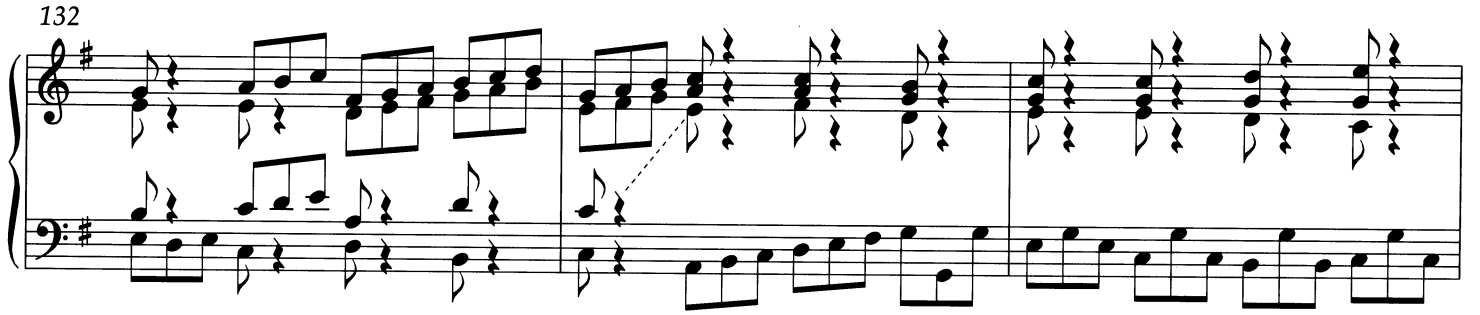
126



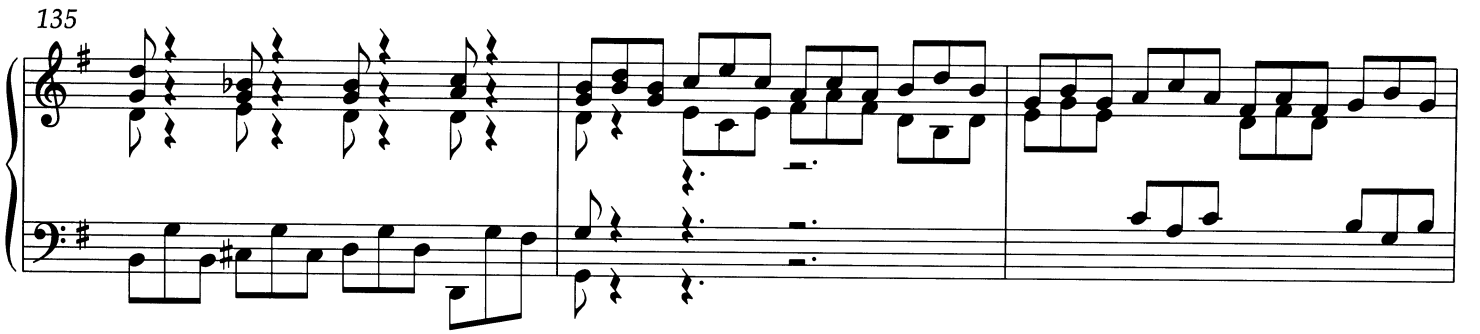
129

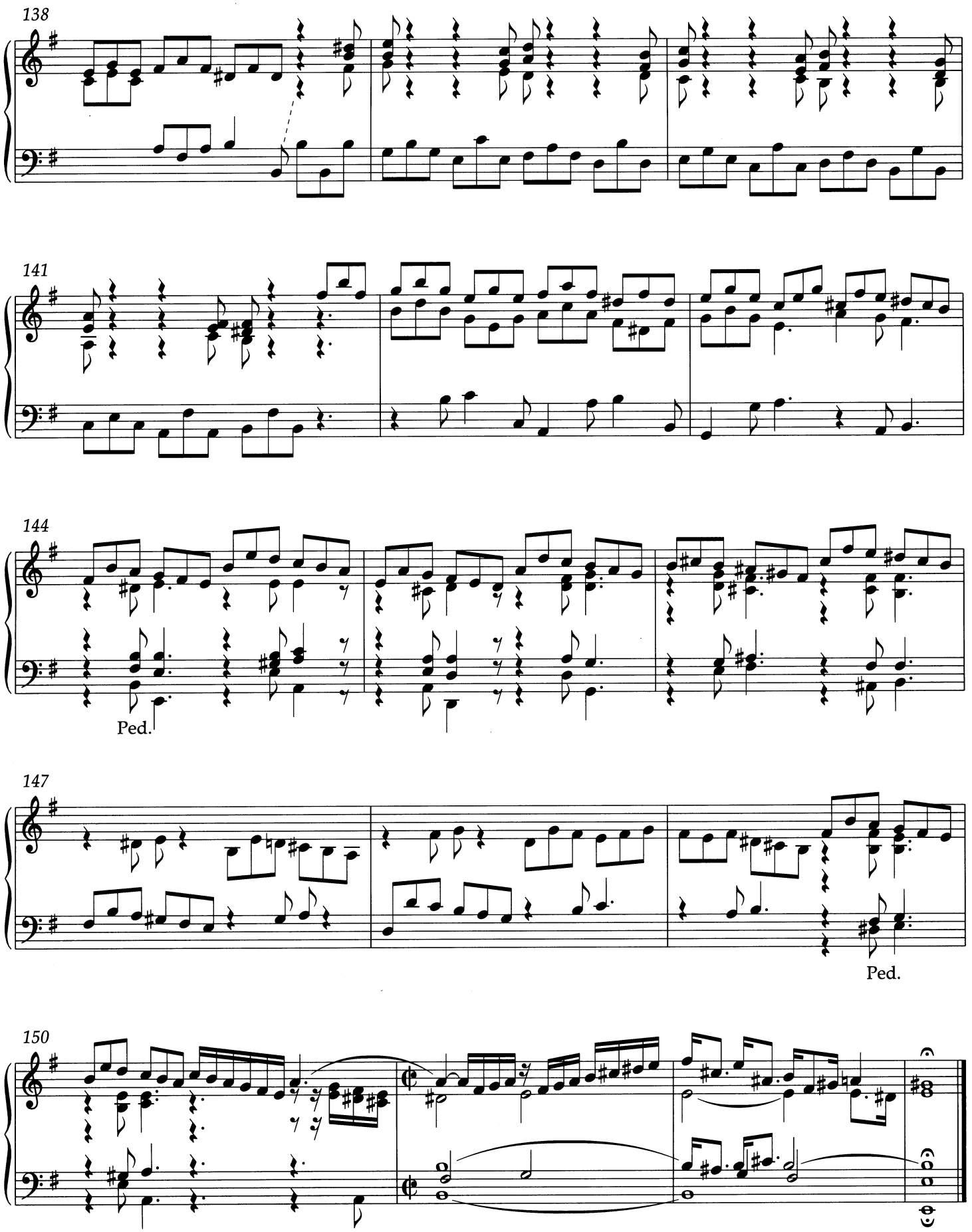


132



135

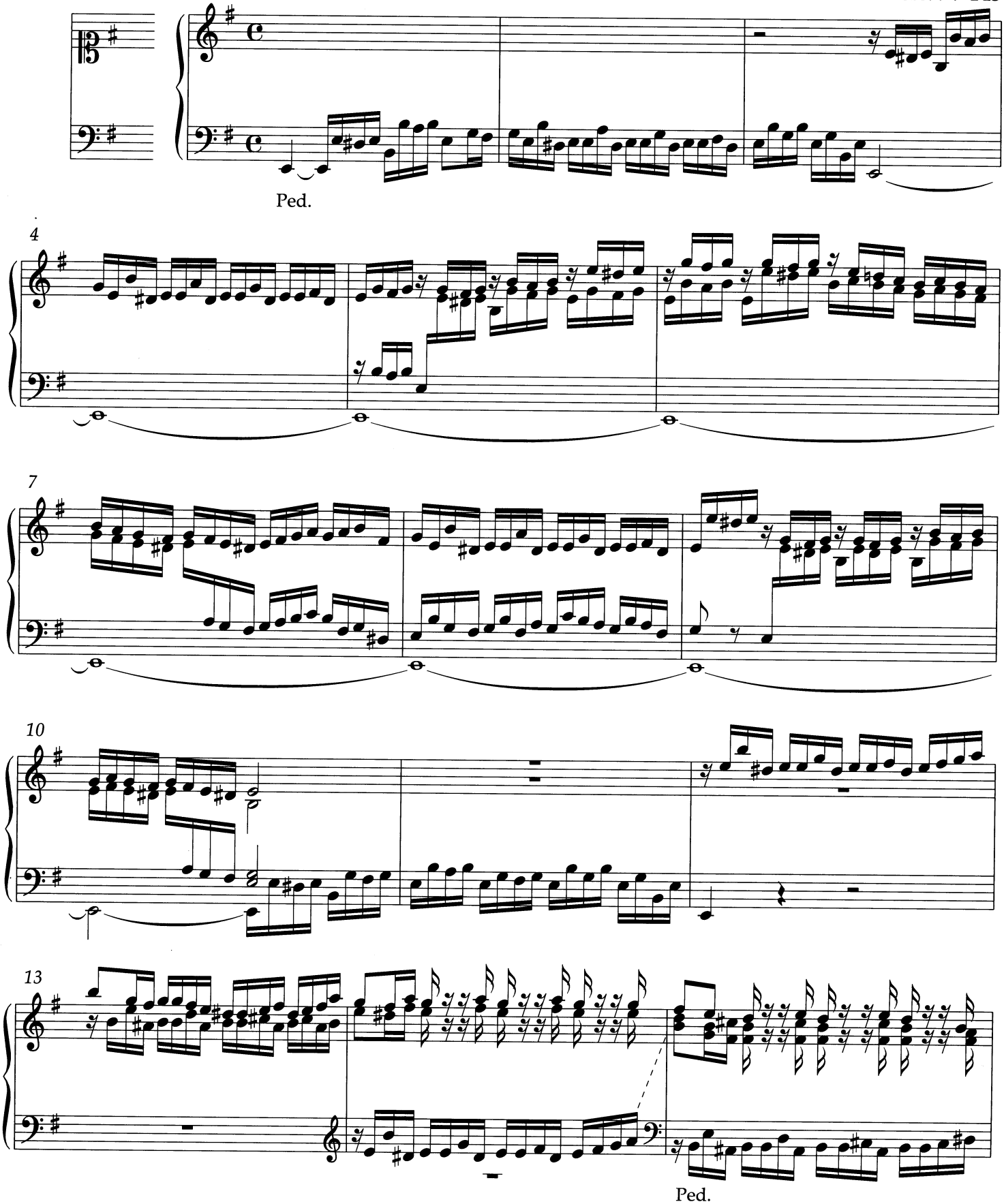


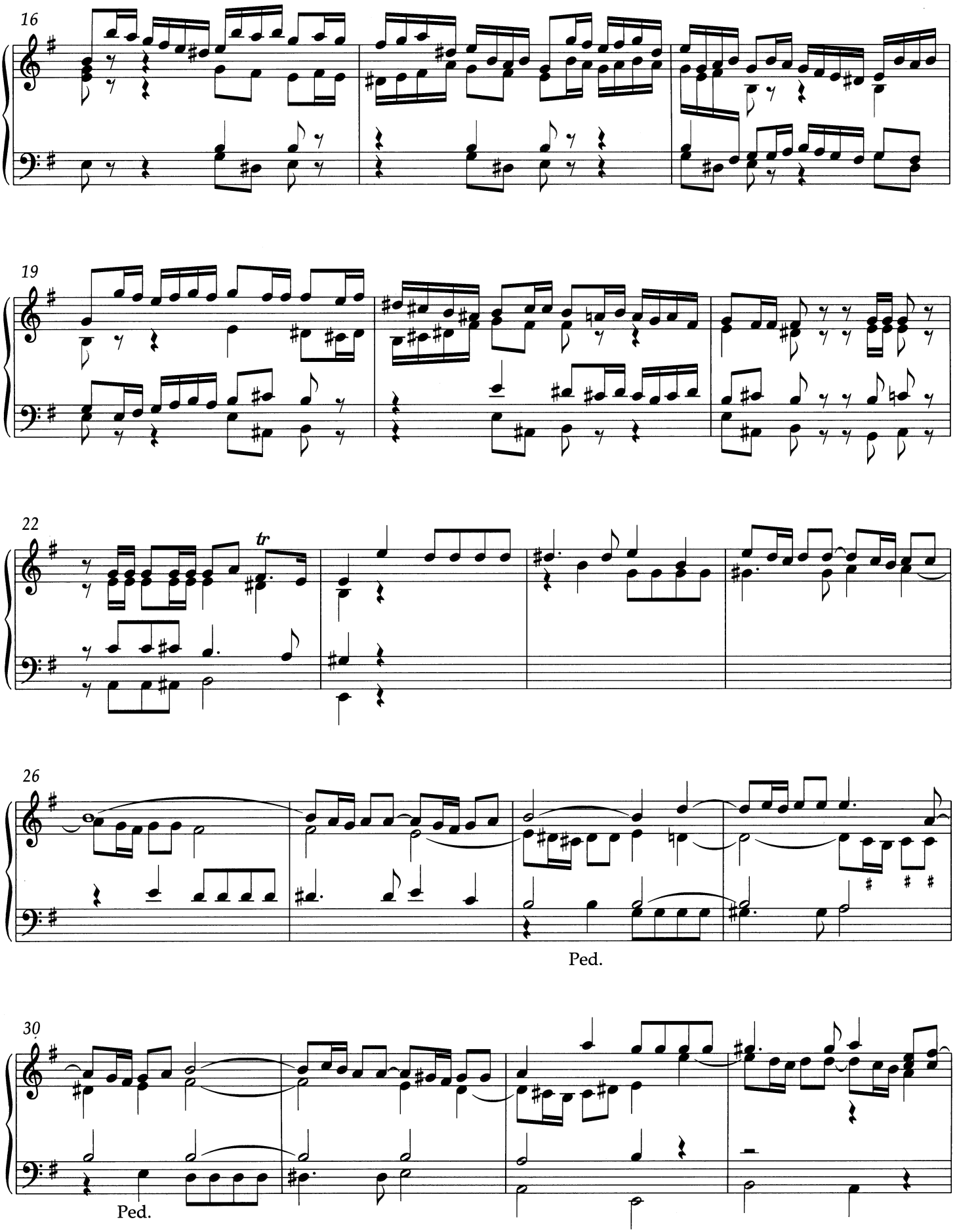

138
141
144
Ped.
147
Ped.
150

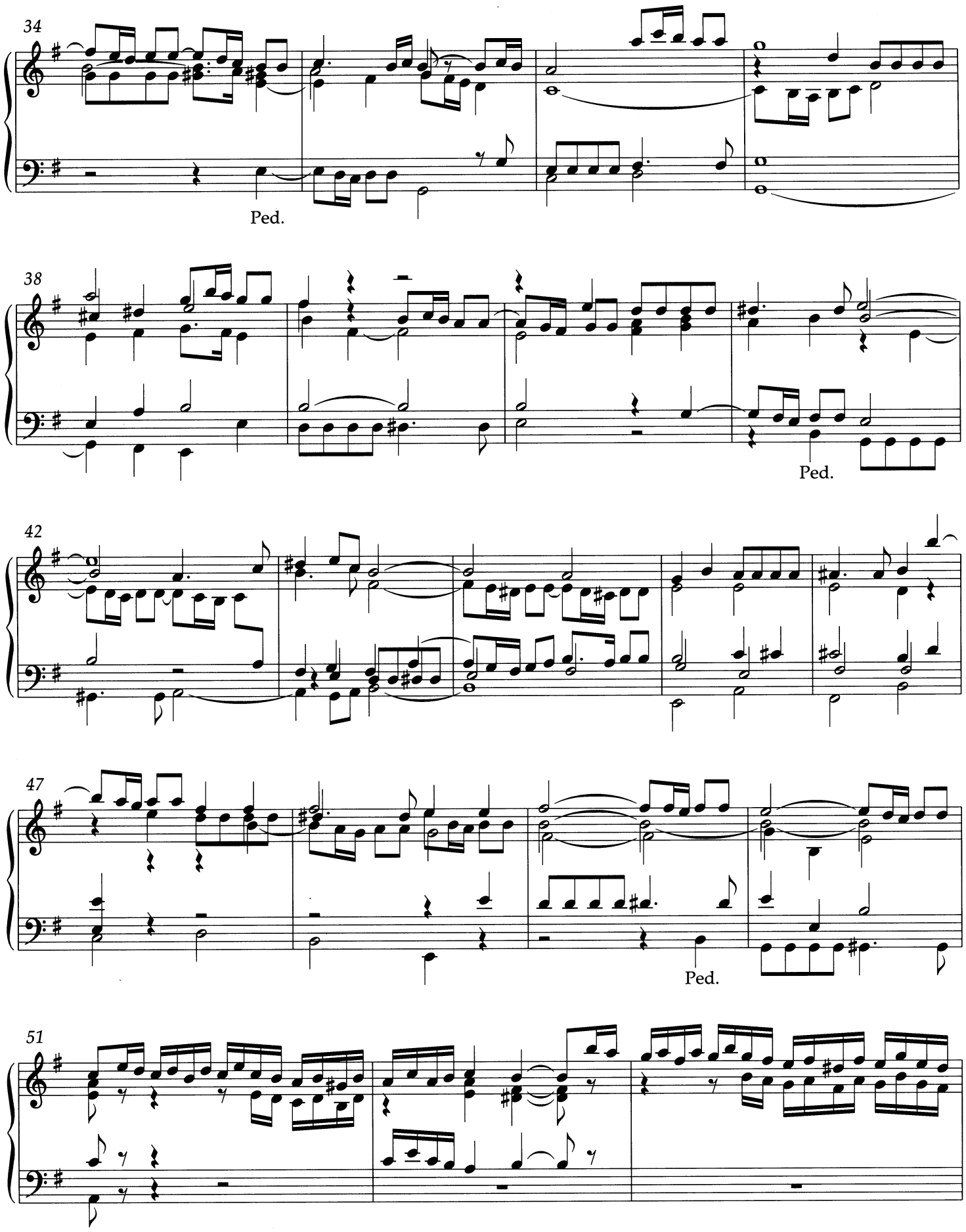
9. Praeludium in e

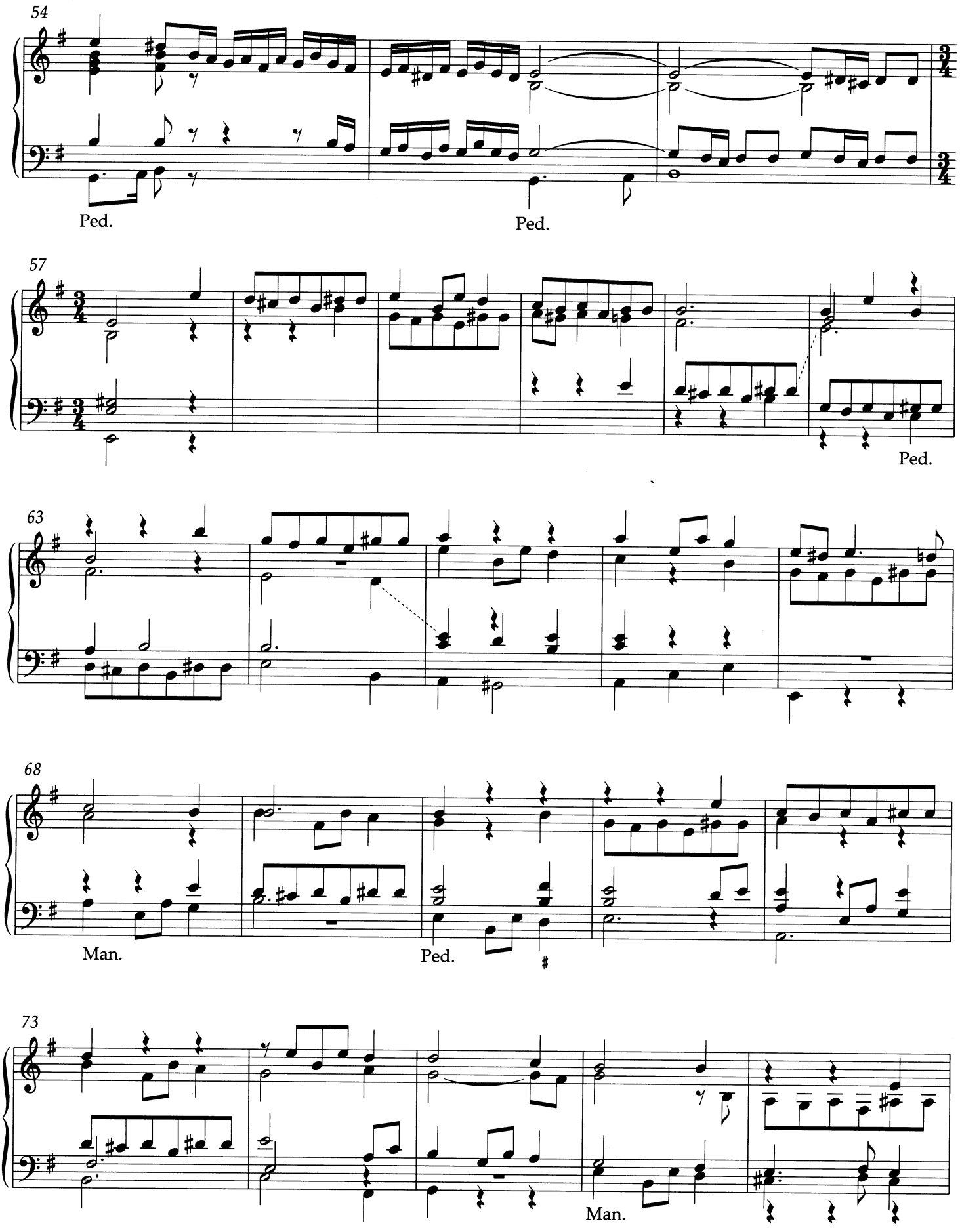
[Krebs Ms]

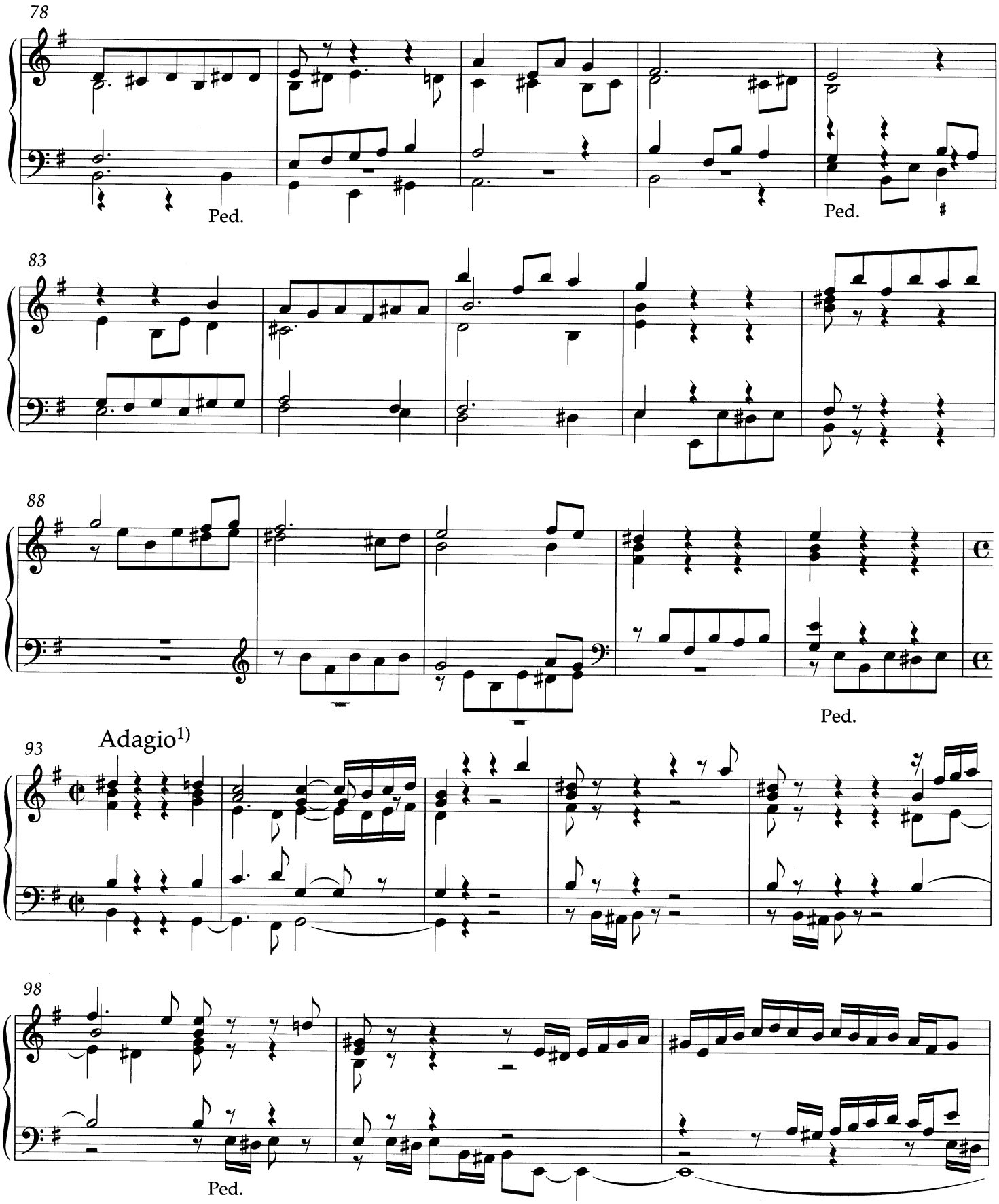
BuxWV 143



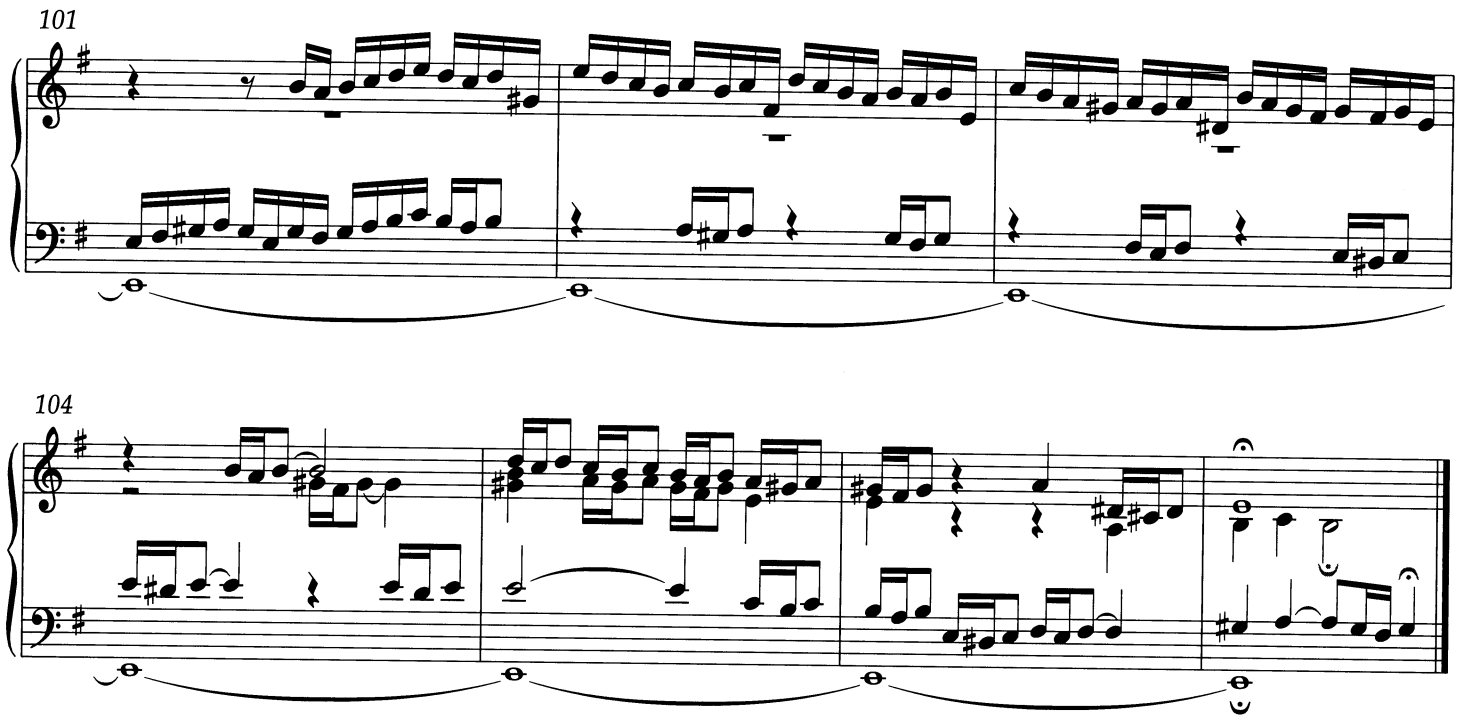

16
19
22
tr
26
Ped.
30
Ped.


34
Ped.
38
Ped.
42
47
Ped.
51


54
Ped.
Ped.
57
Ped.
63
68
Man.
Ped.
73
Man.



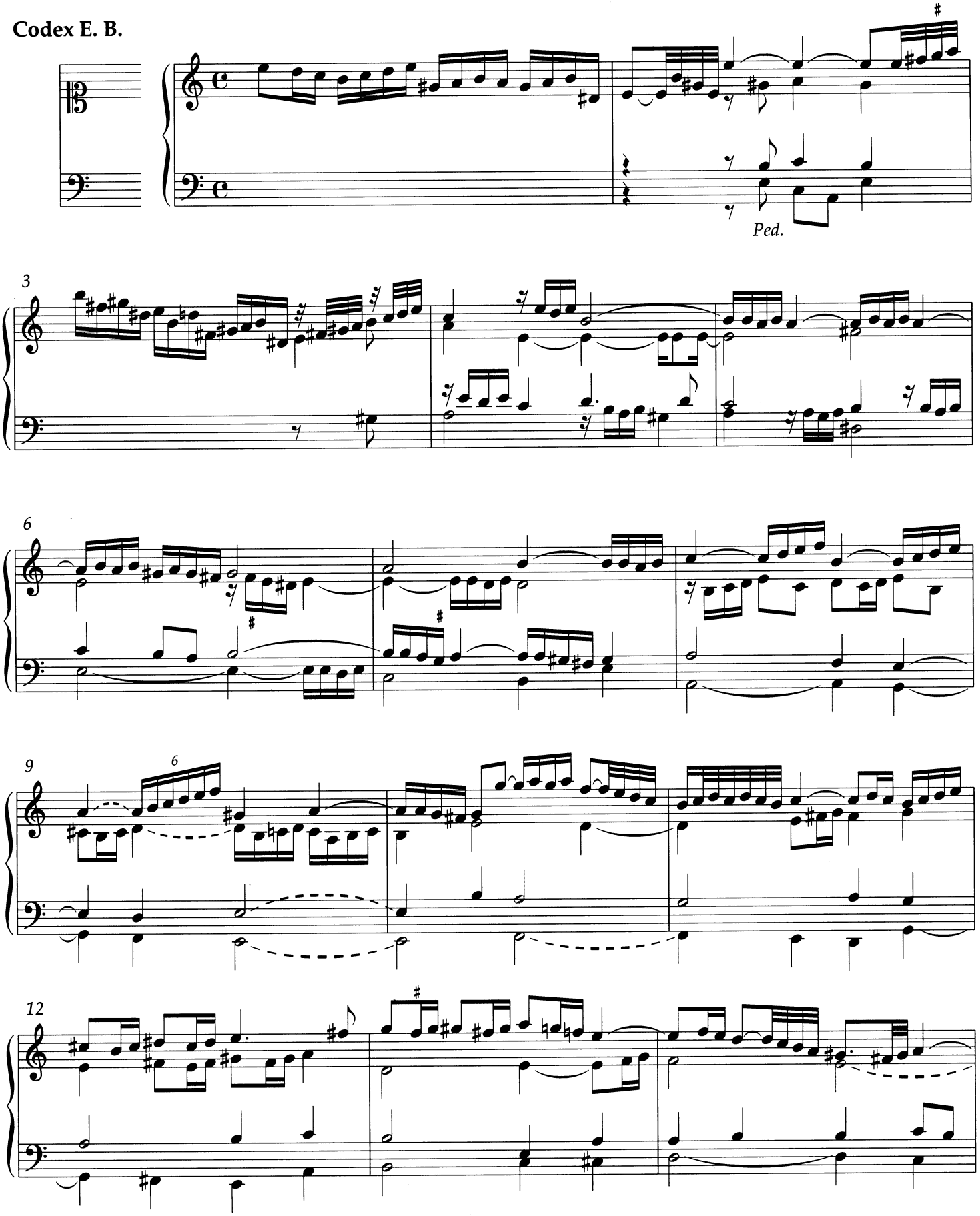
[1] The metrical structure of the final section, as given here following **[Krebs Ms]** and **Berlin Ms**, may not in every respect reflect the composer's intention.

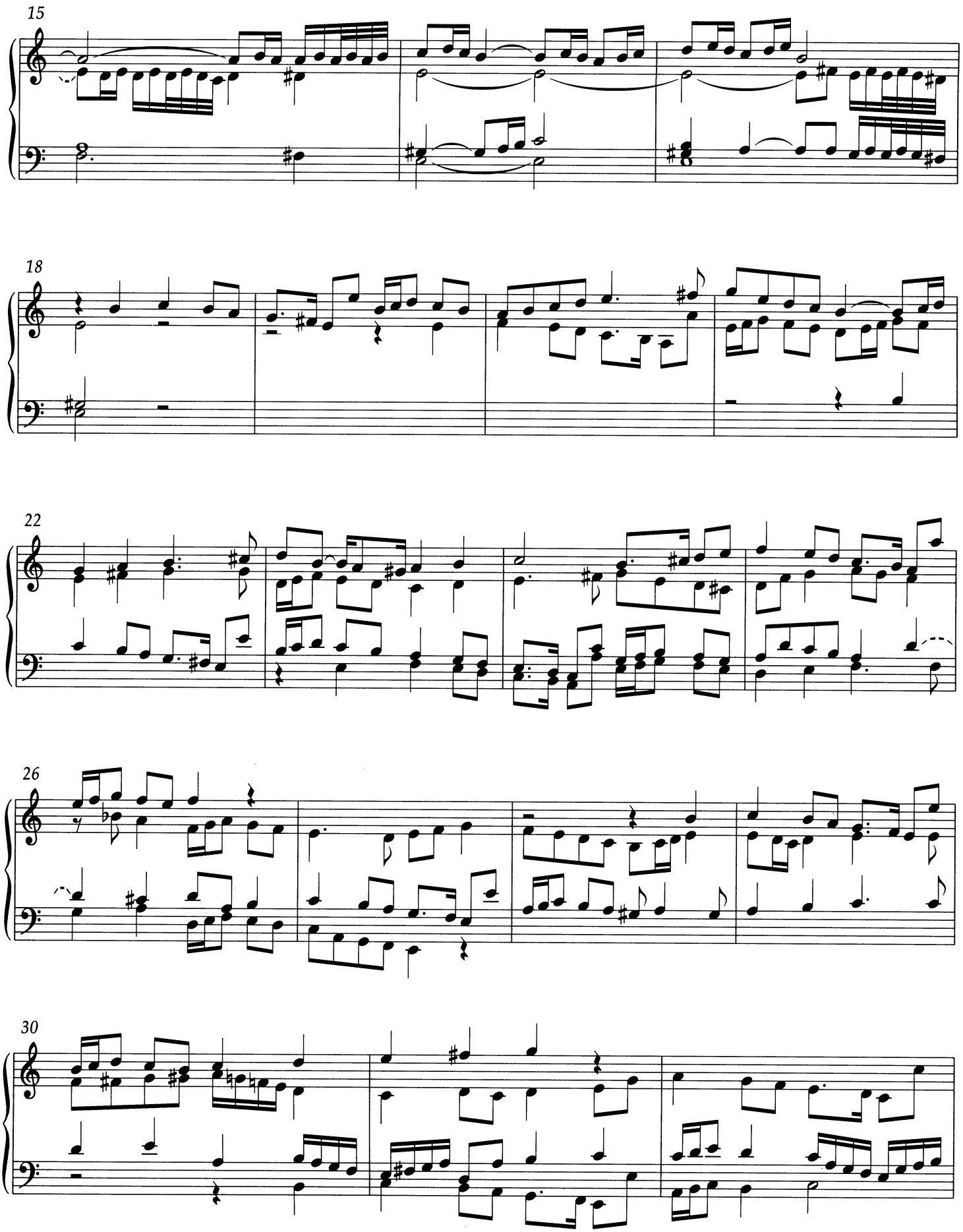

101
104

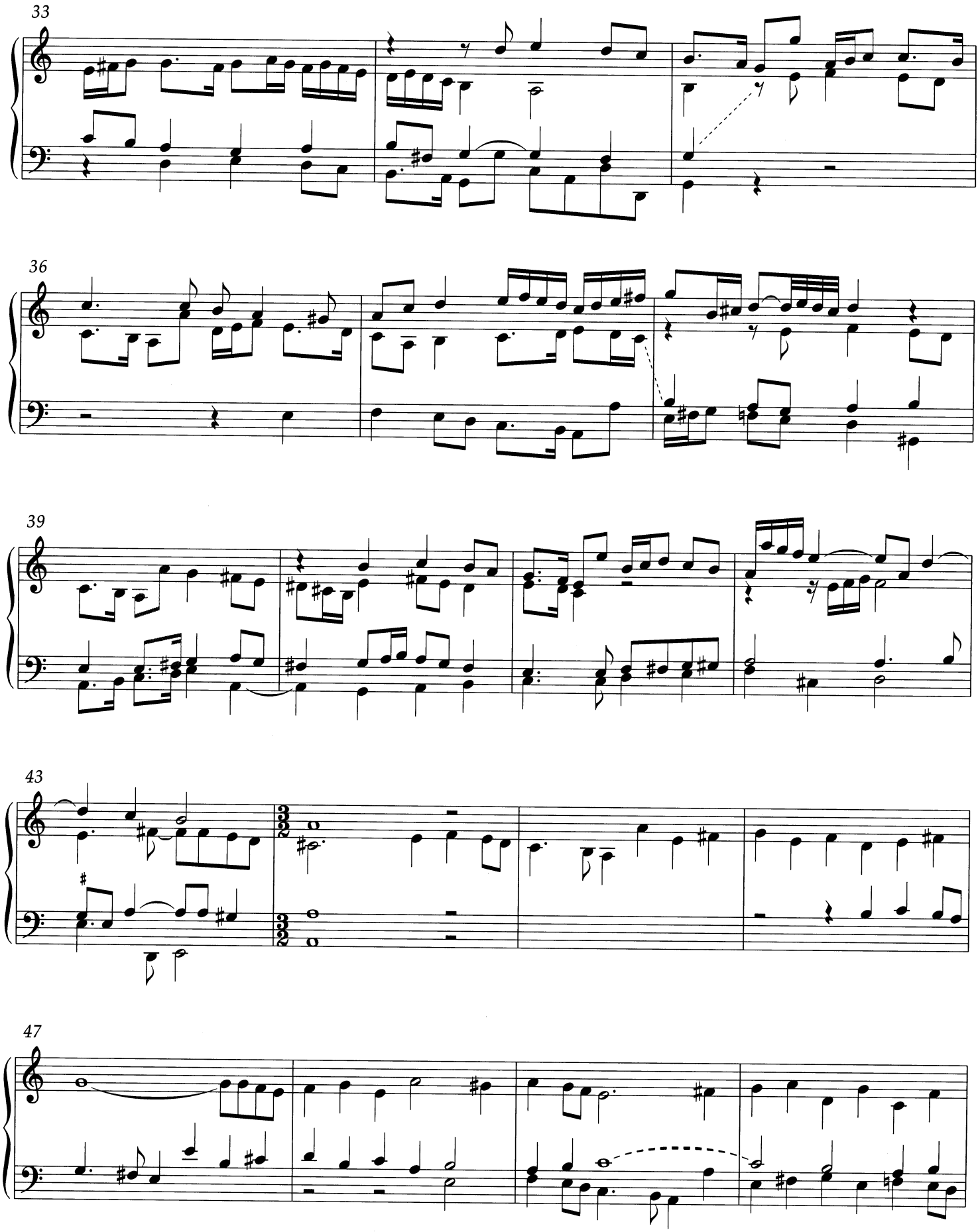
10. Praeludium in e

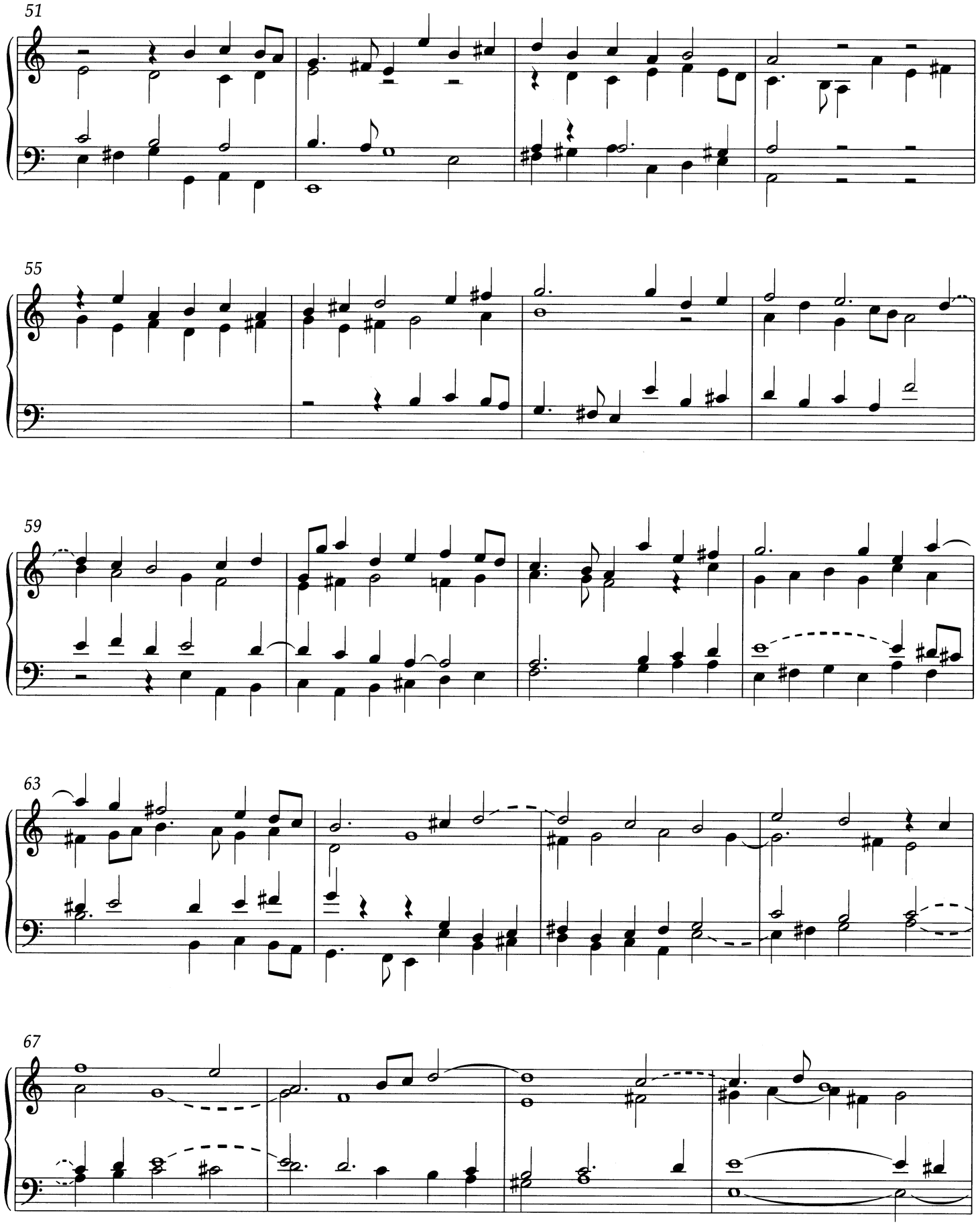
BuxWV 152

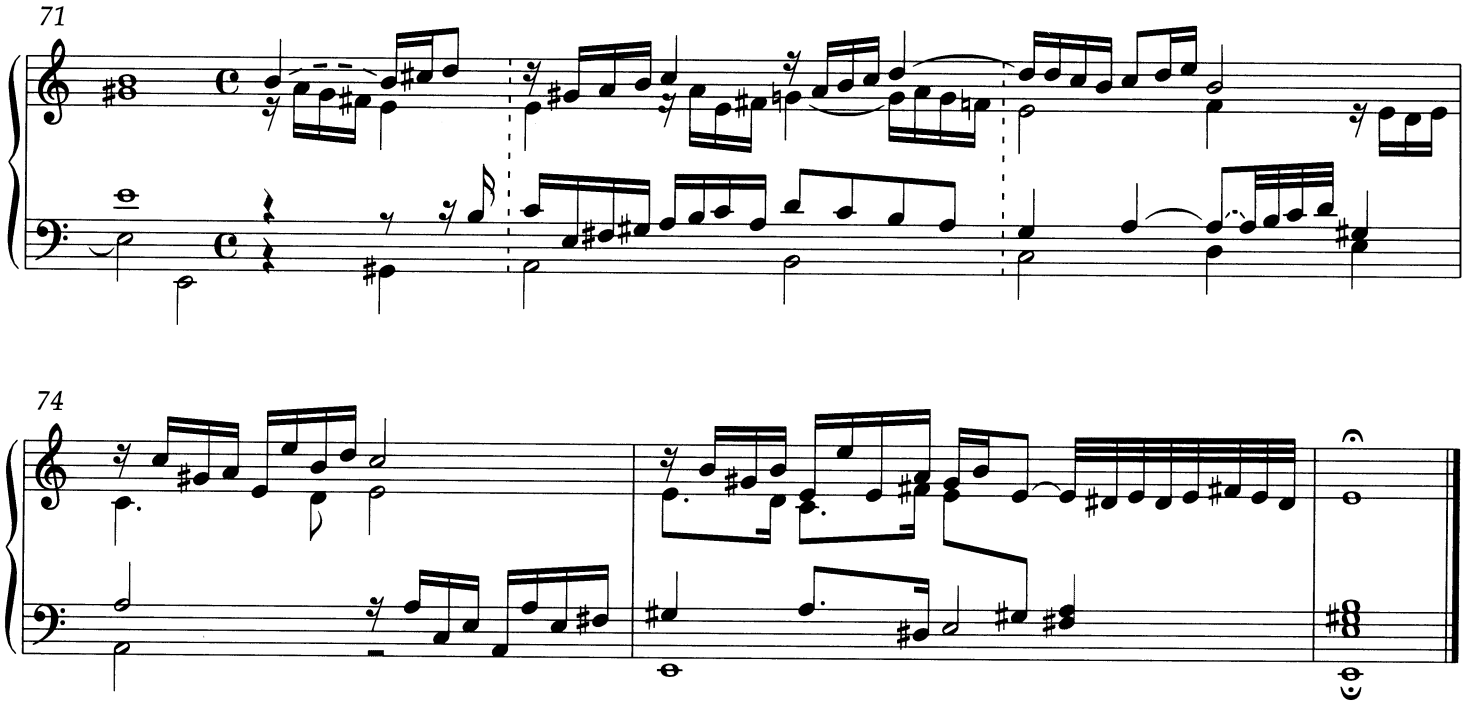
Codex E. B.




15
18
22
26
30


33
36
39
43
47

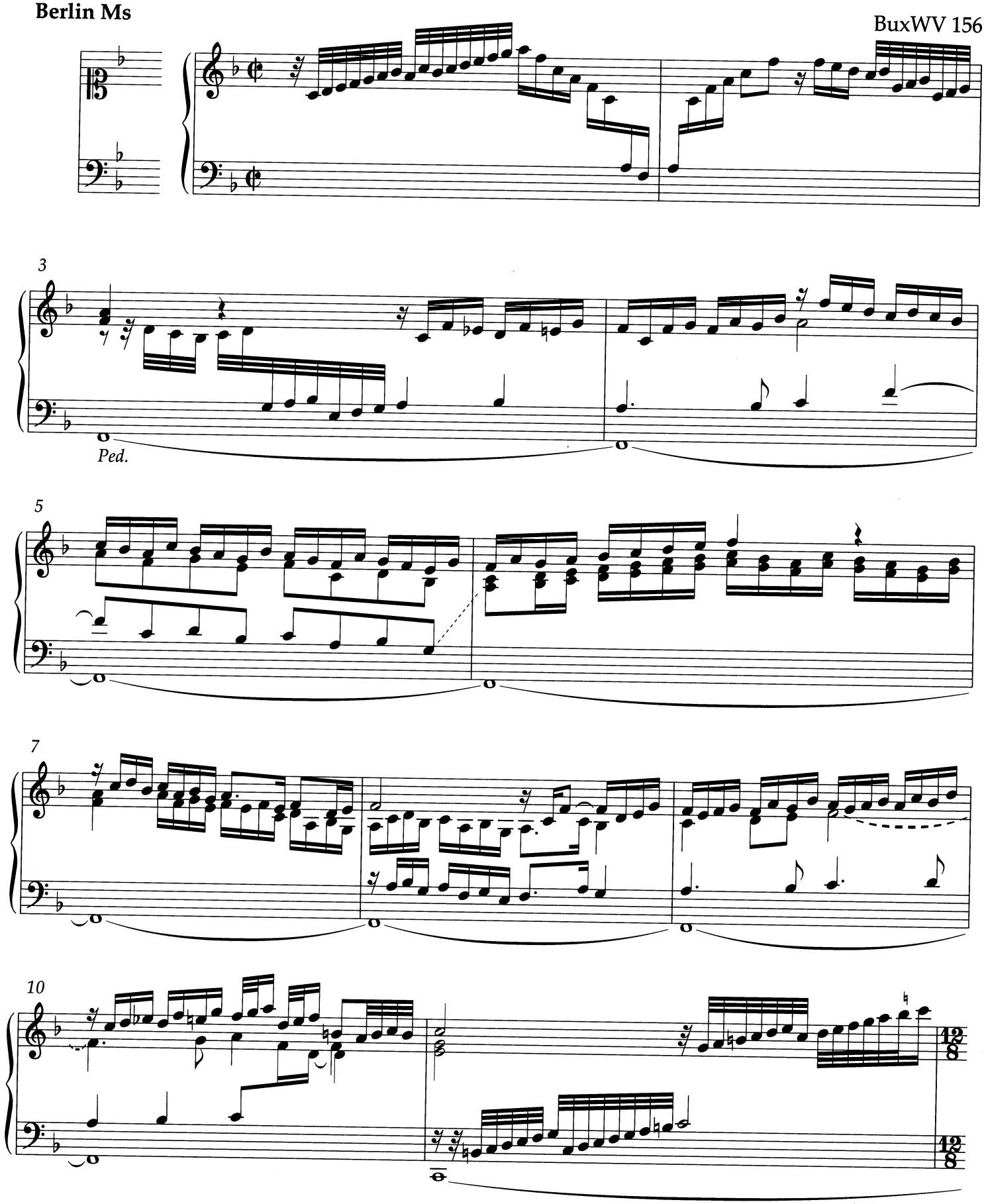

51
55
59
63
67

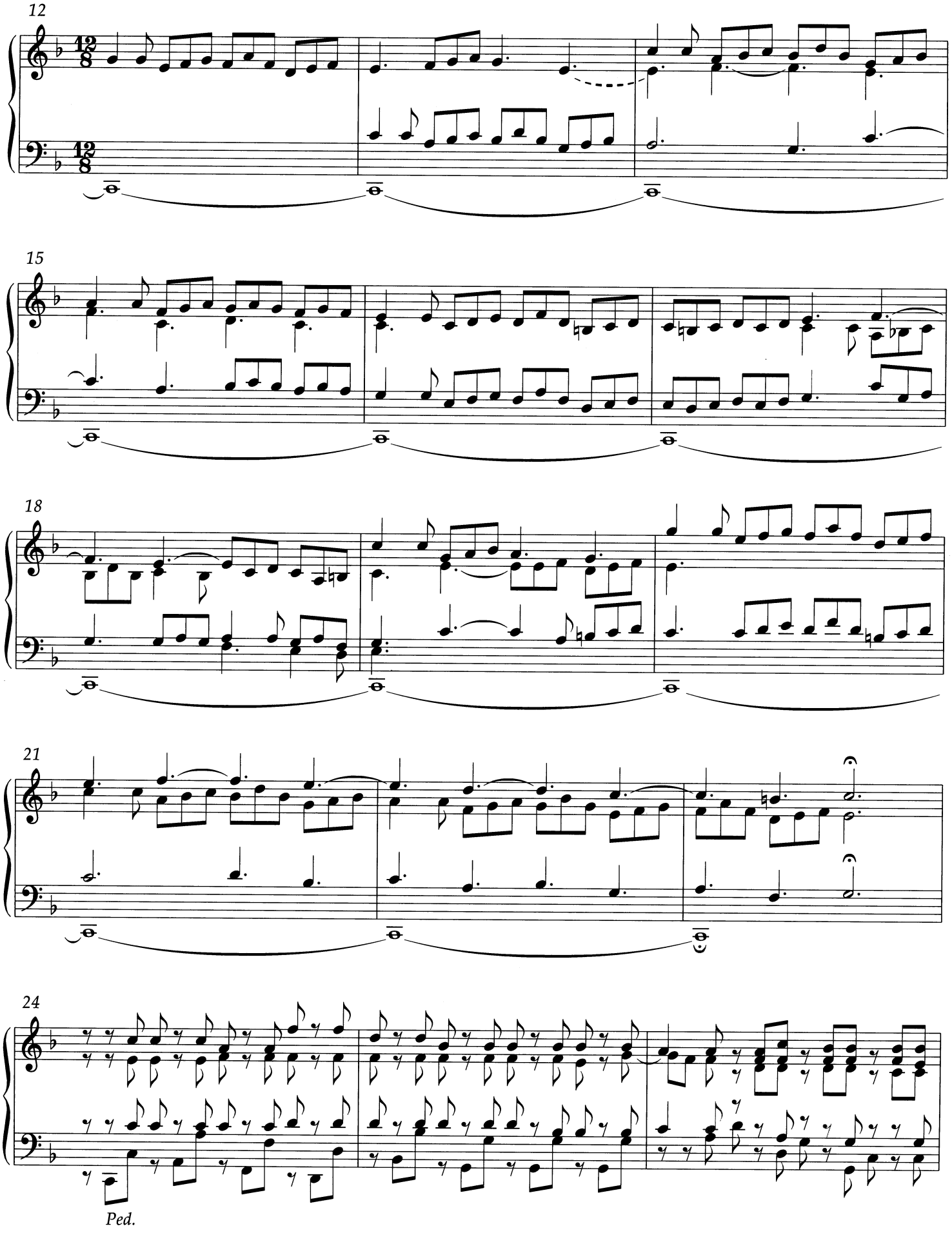

71
74

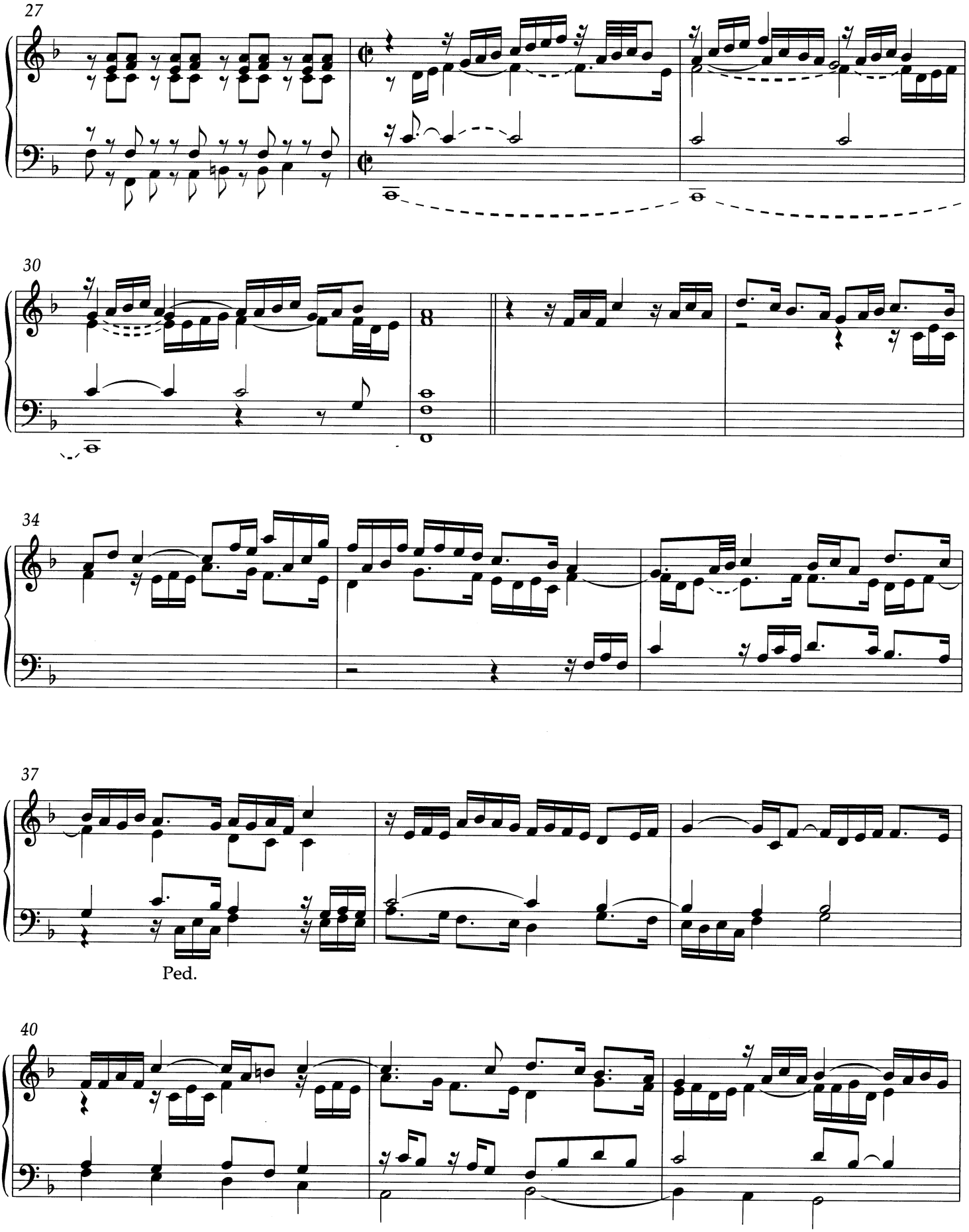
11. Toccata in F

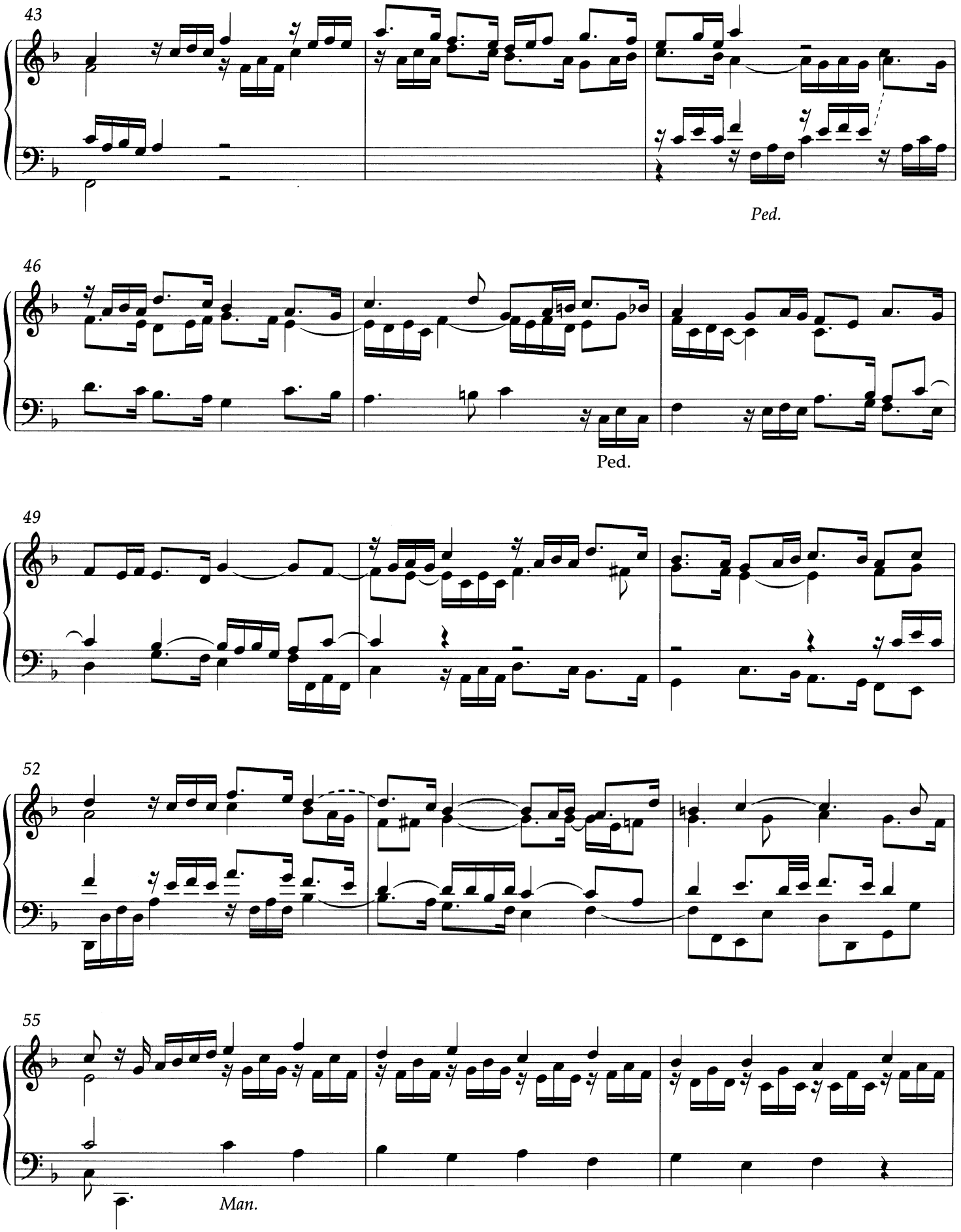
Berlin Ms

BuxWV 156




12
15
18
21
24
Ped.


27
30
34
37
Ped.
40


43
Ped.
46
Ped.
49
52
55
Man.

58

61

1)

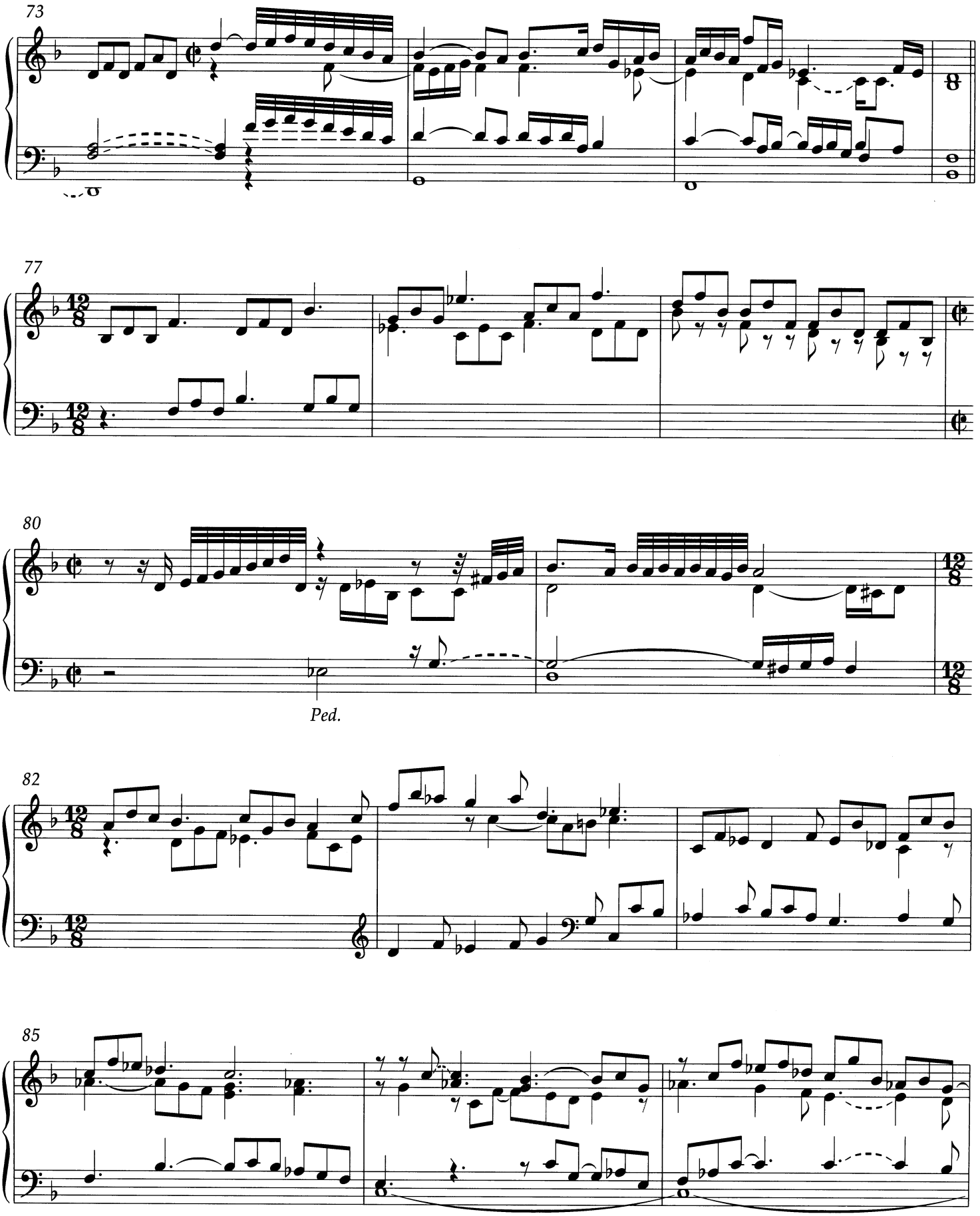
64

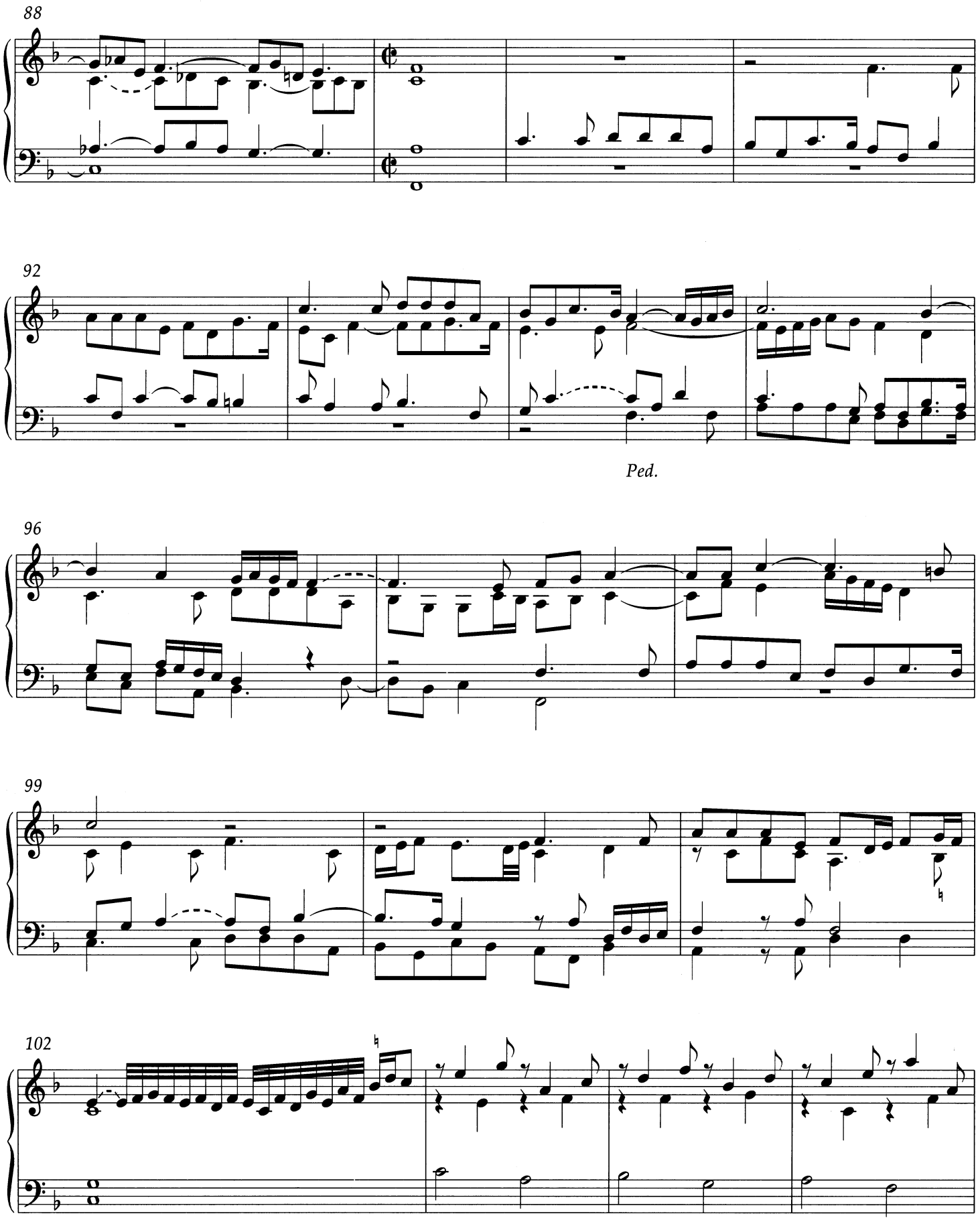
Ped.

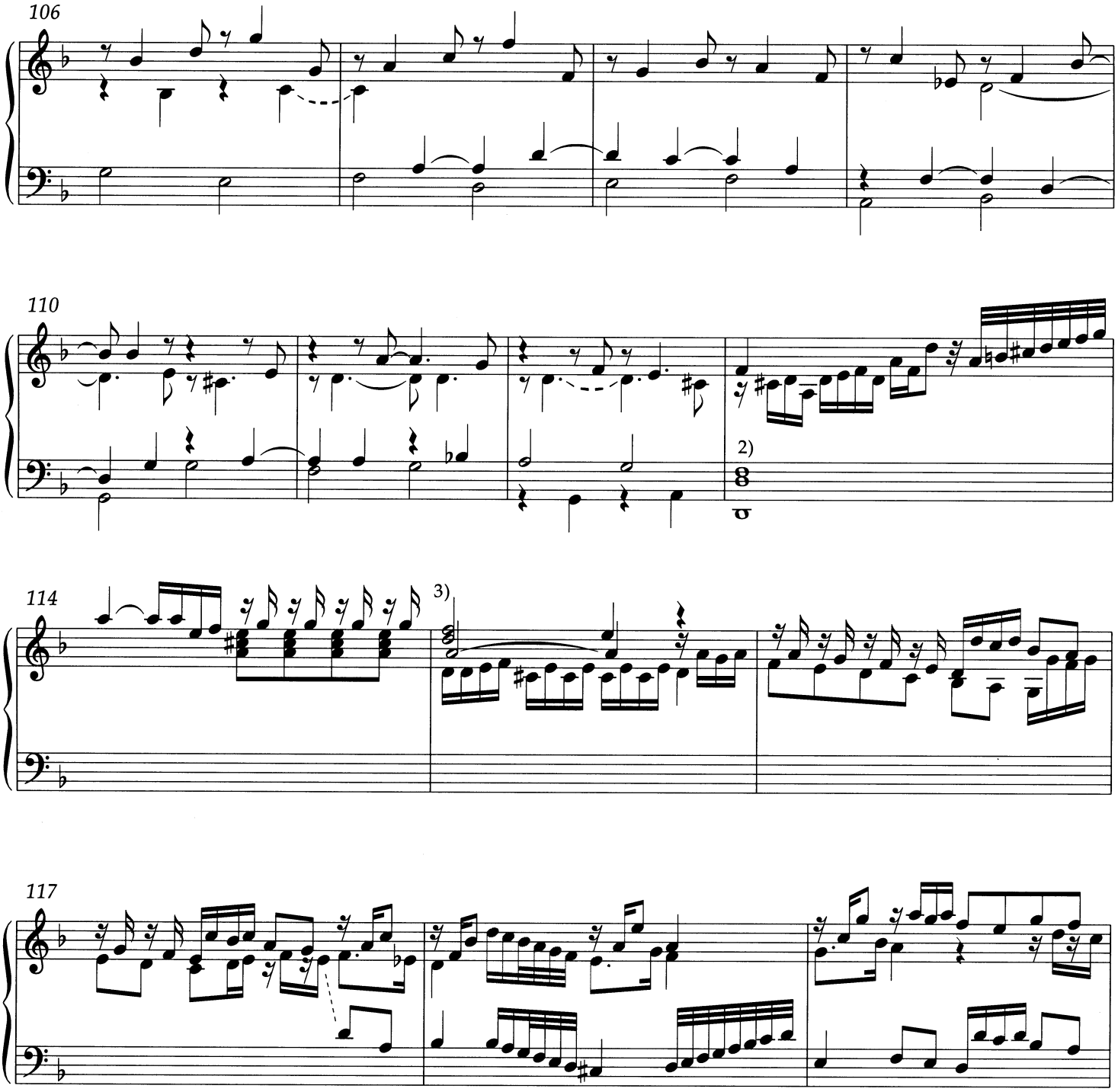
67

70

[1] **Berlin Ms:** **Pittsburgh Ms/2:**


73
77
80
Ped.
82
85


88
92
Ped.
96
99
102
Man.

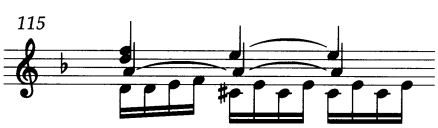


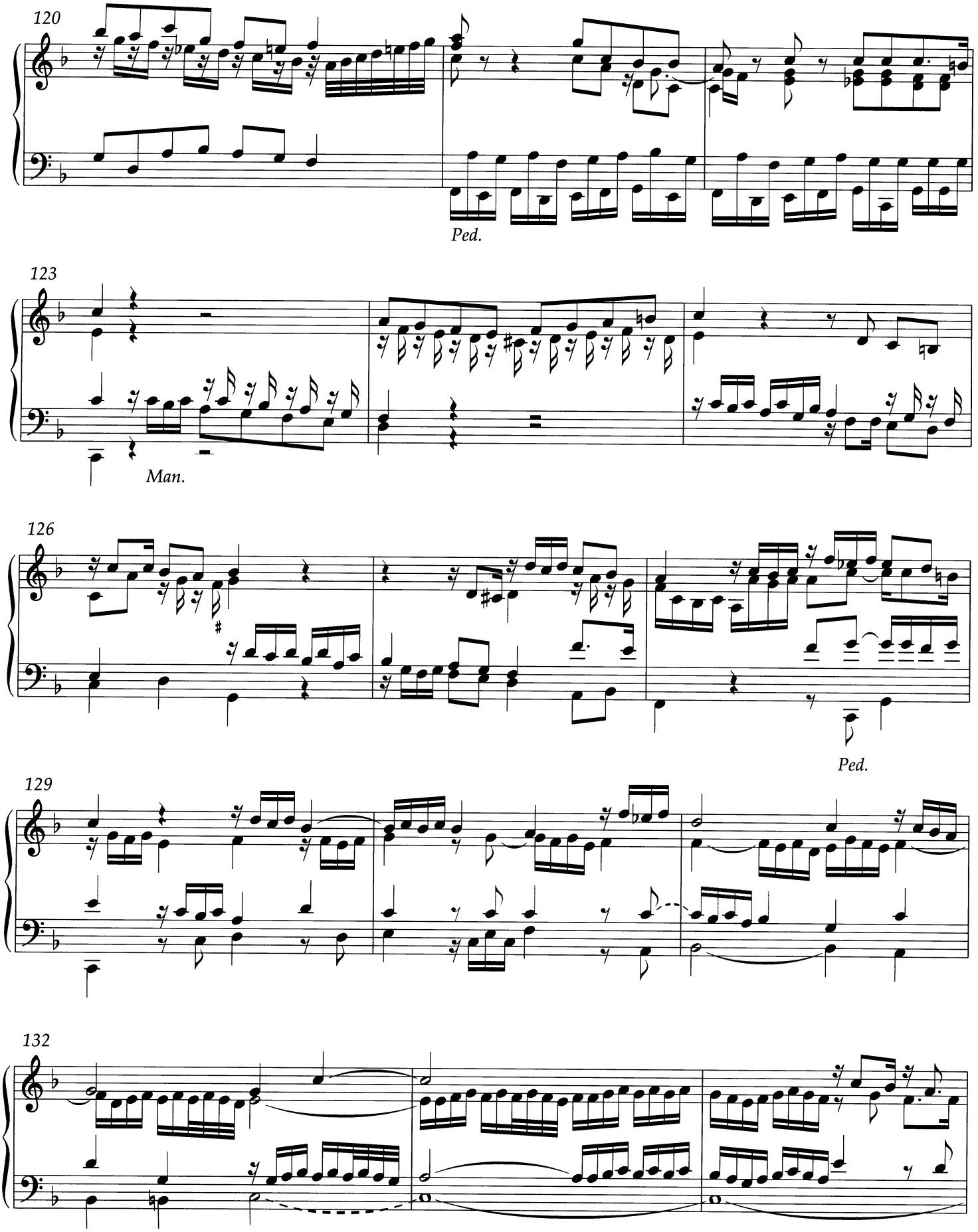
[2] Playable *manualiter* because of short octave.

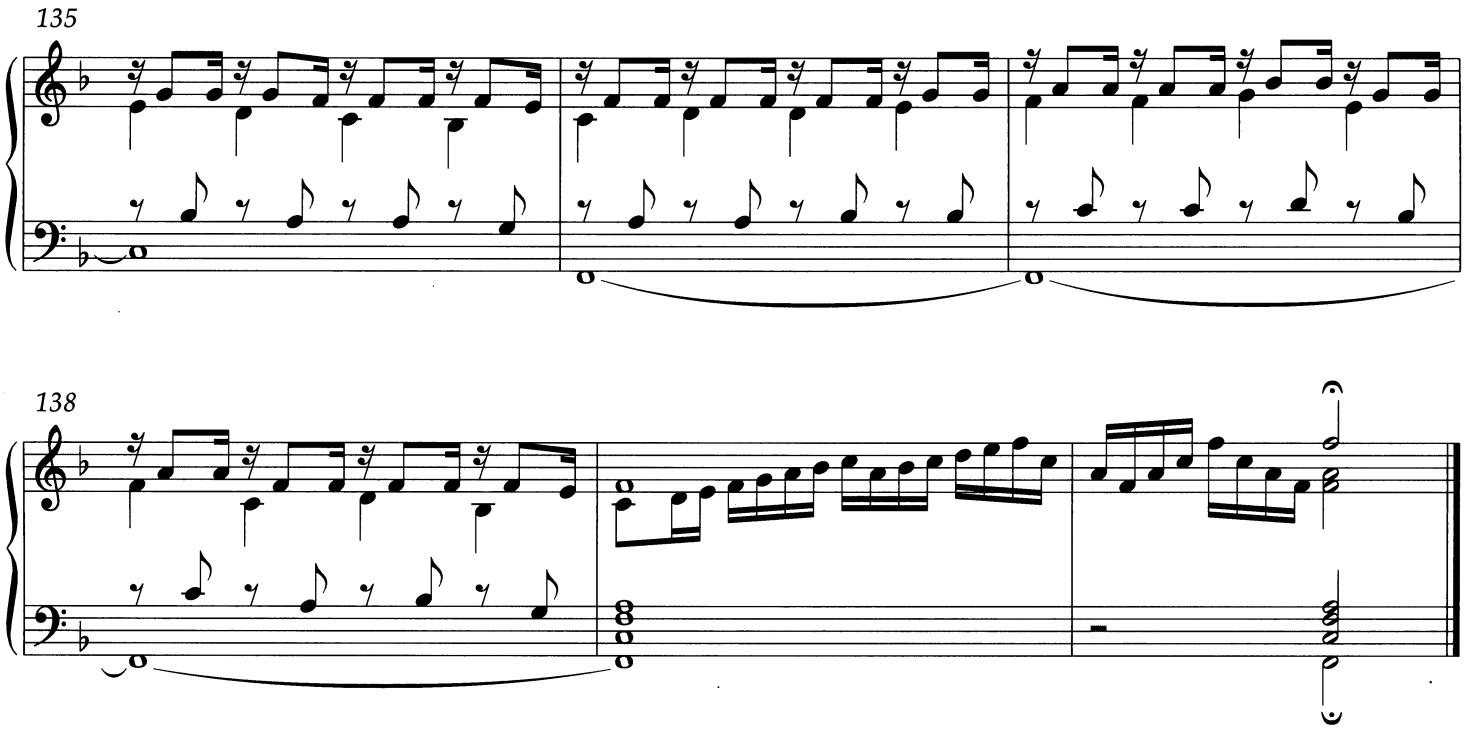
[3] Proposed emendations:

Spitta Ed:

Beckmann:

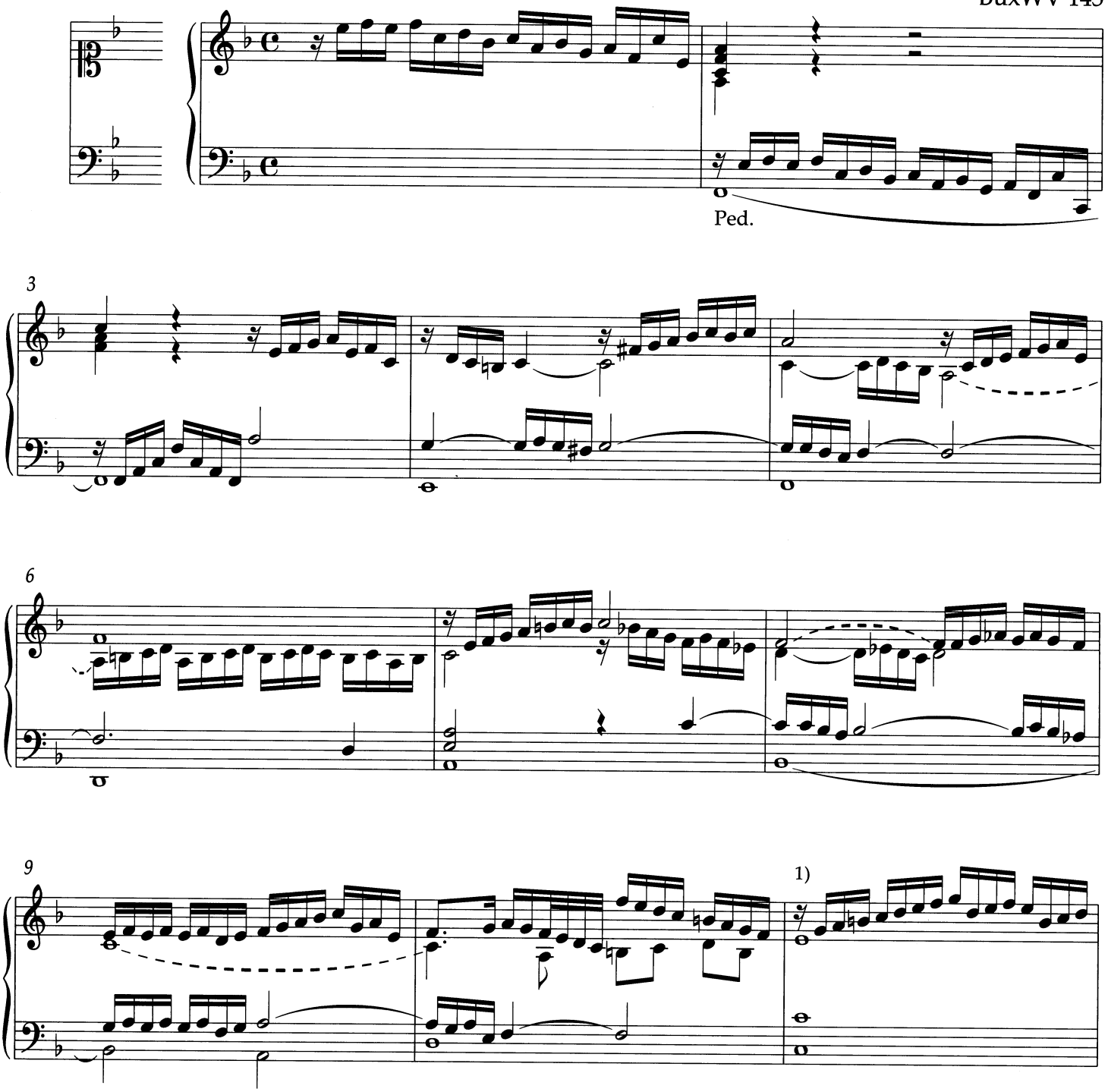



120
Ped.
123
Man.
126
Ped.
129
132


135
138

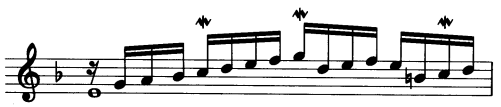
12. Praeludium in F

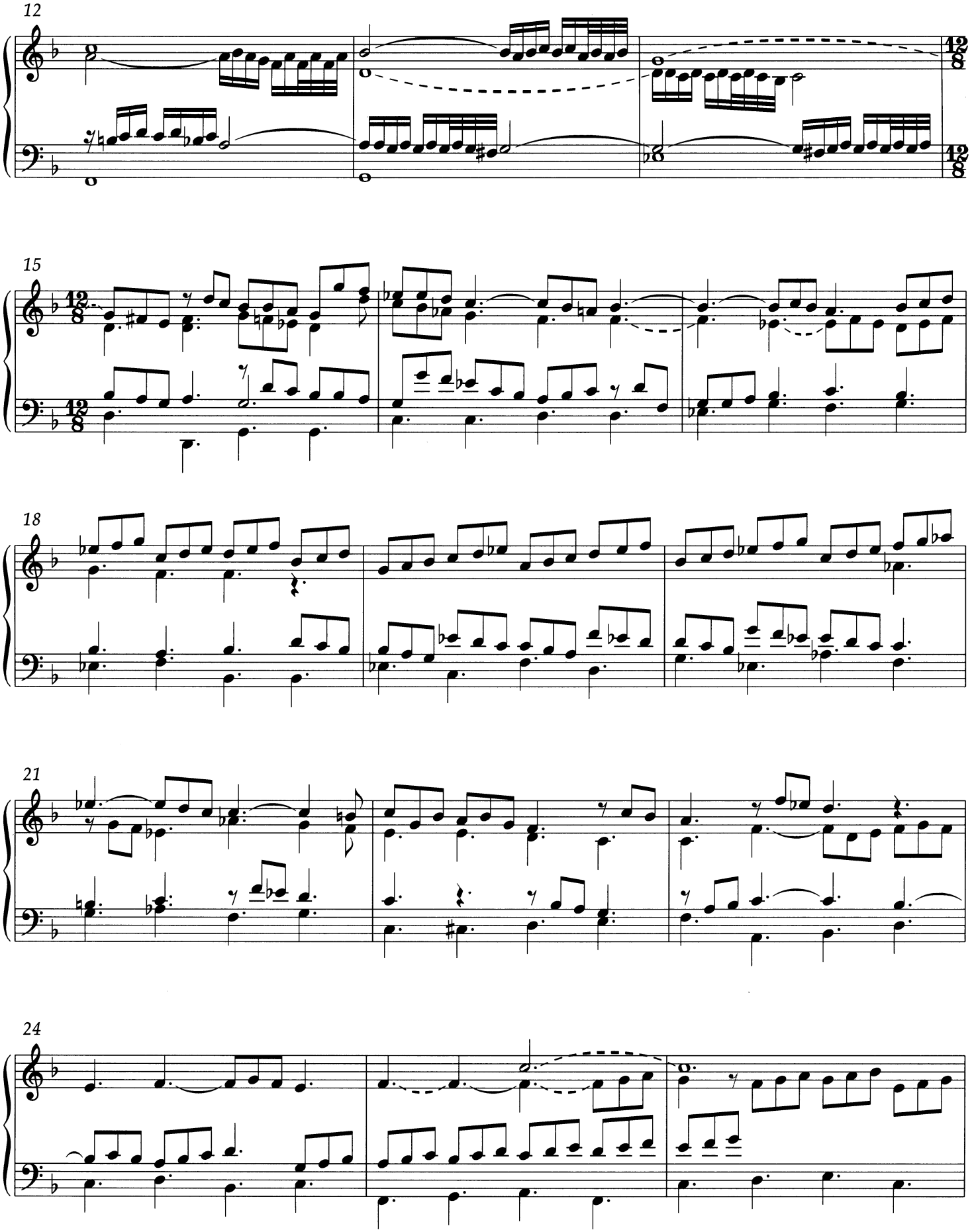
Berlin Ms BuxWV 145



Ornaments in parentheses are from **Joh Ringk Ms**. Further on the quality and quantity of ornaments in that source, see the critical commentary.

[1] **Joh Ringk Ms:**




12
15
18
21
24

27

Ped.

30

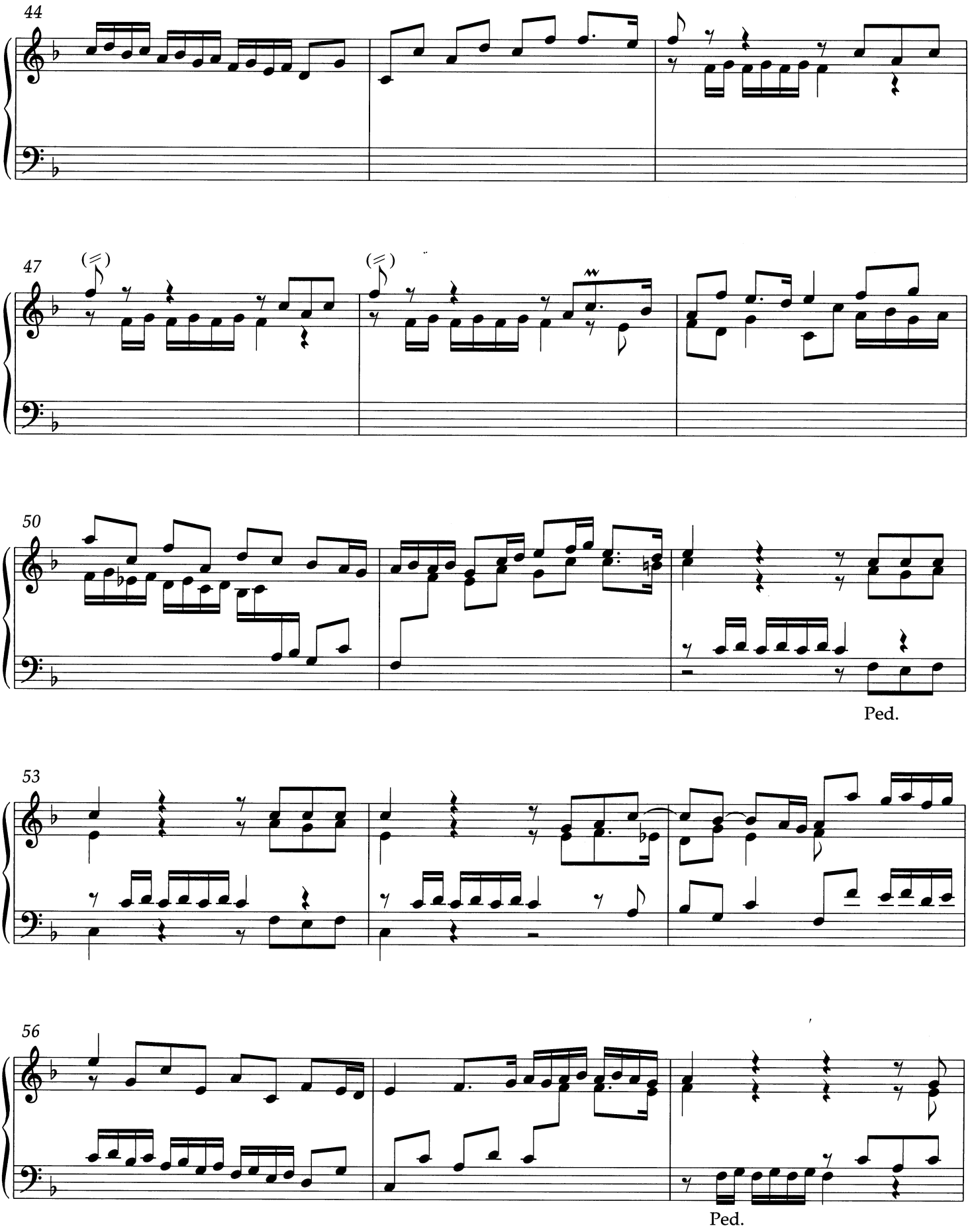
33

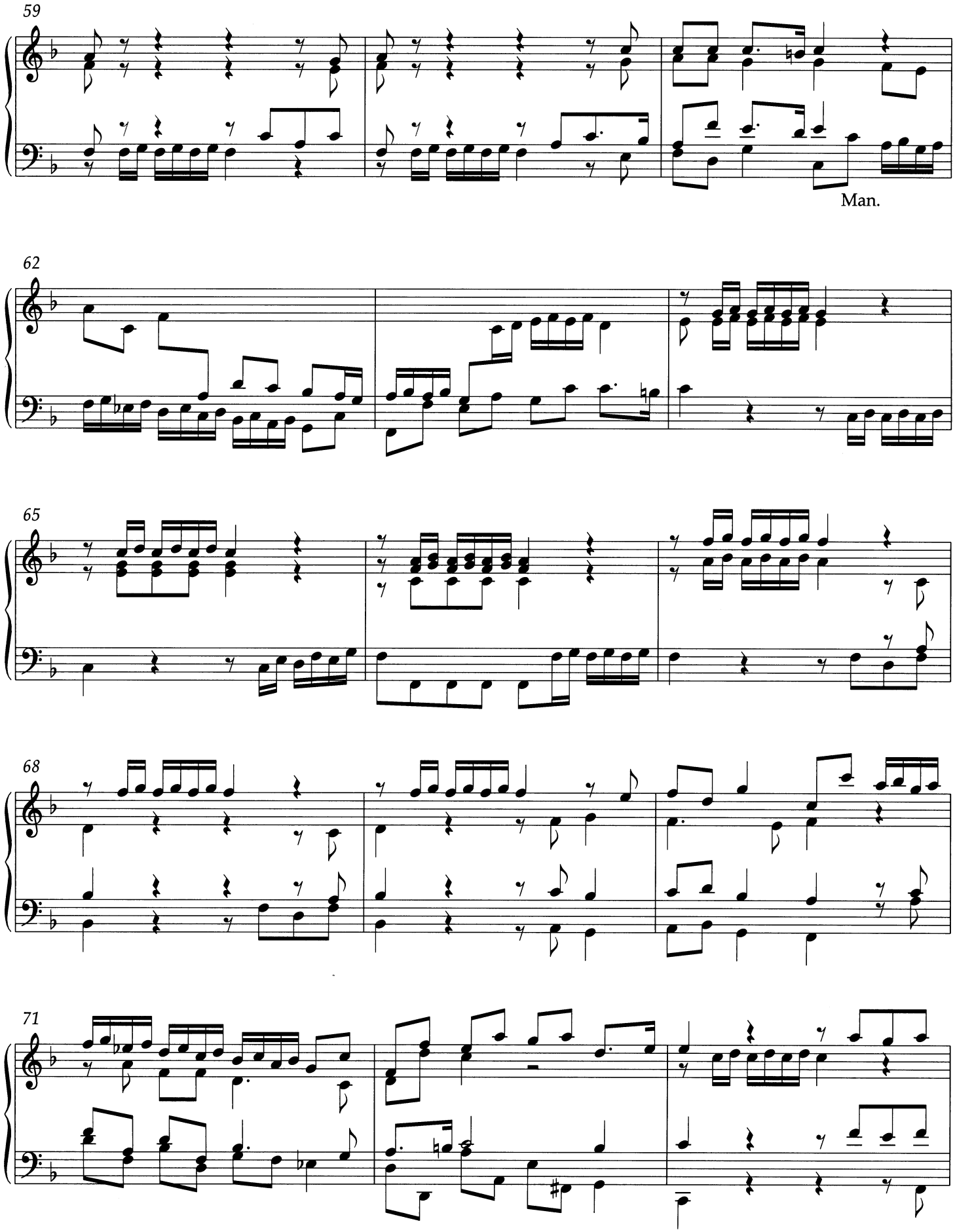
36

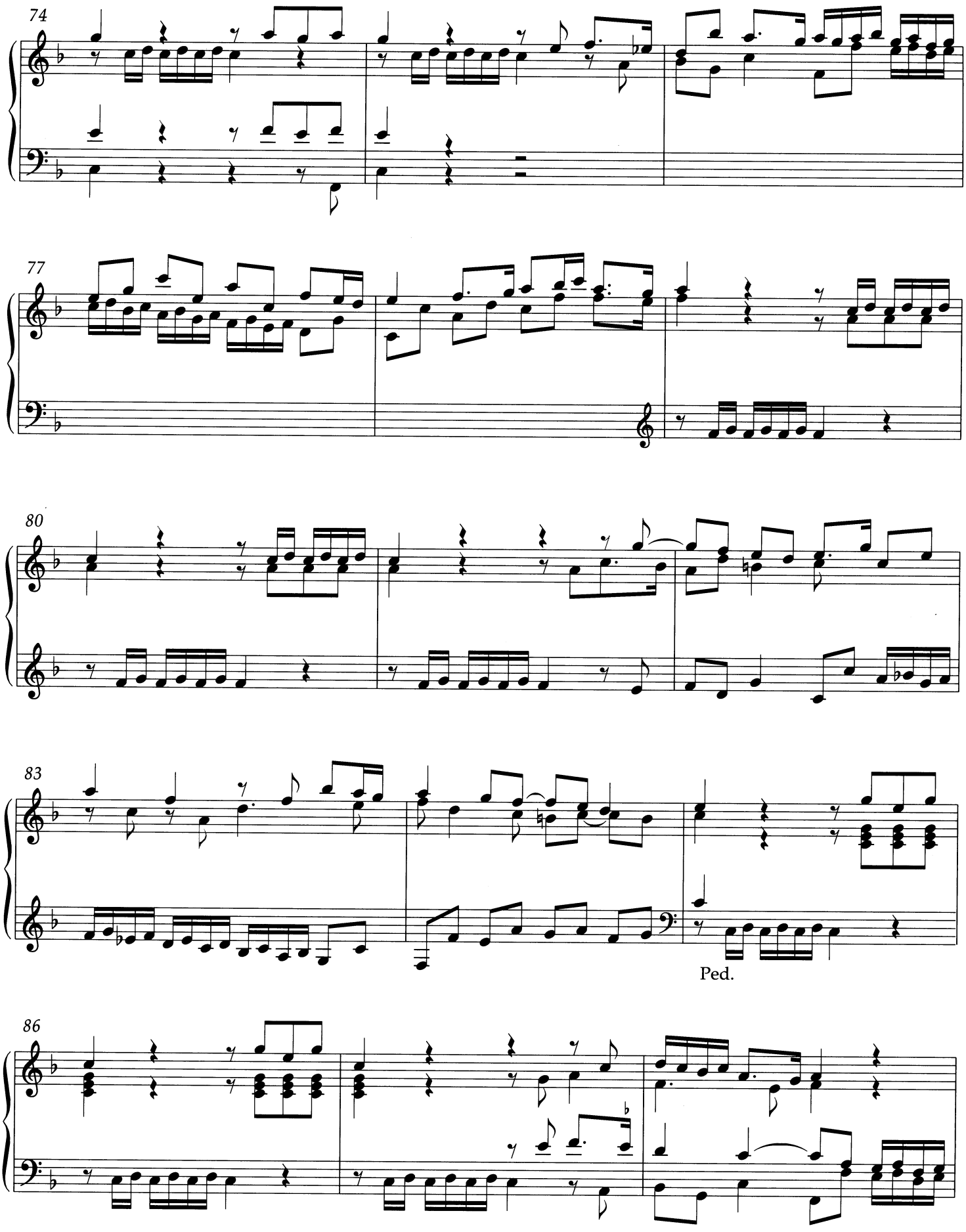
2)

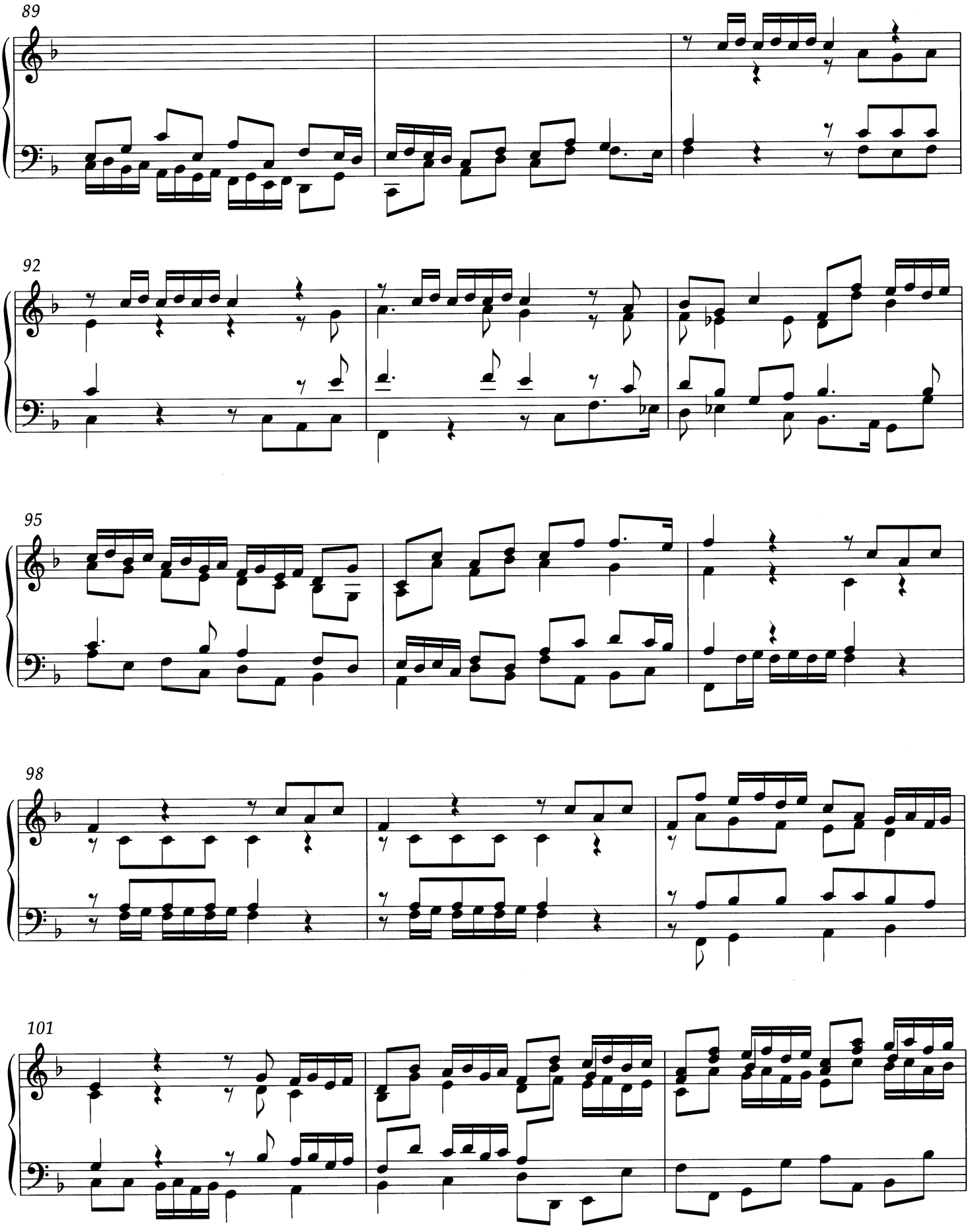
40 Fuga

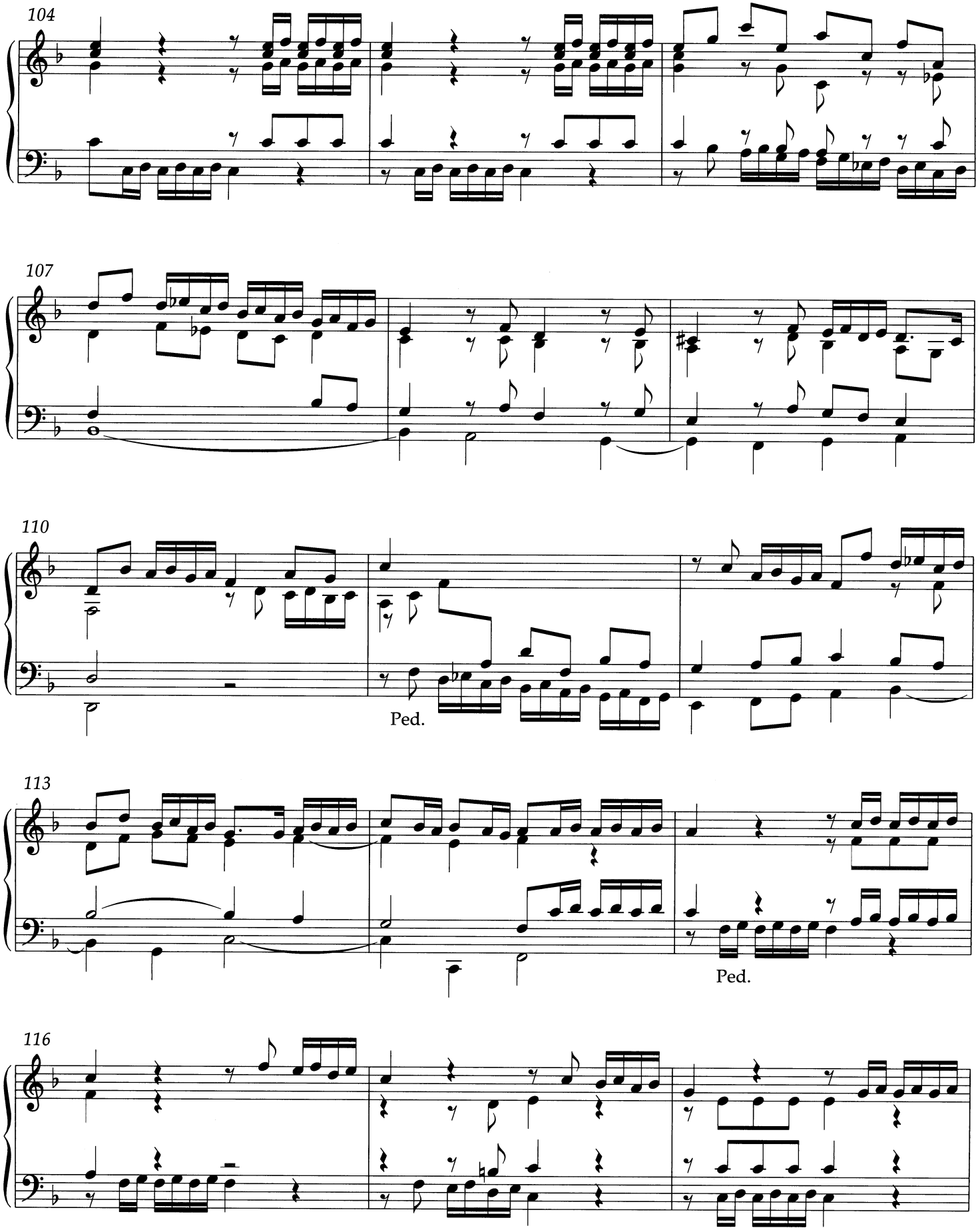
[2] **Joh Ringk Ms:**

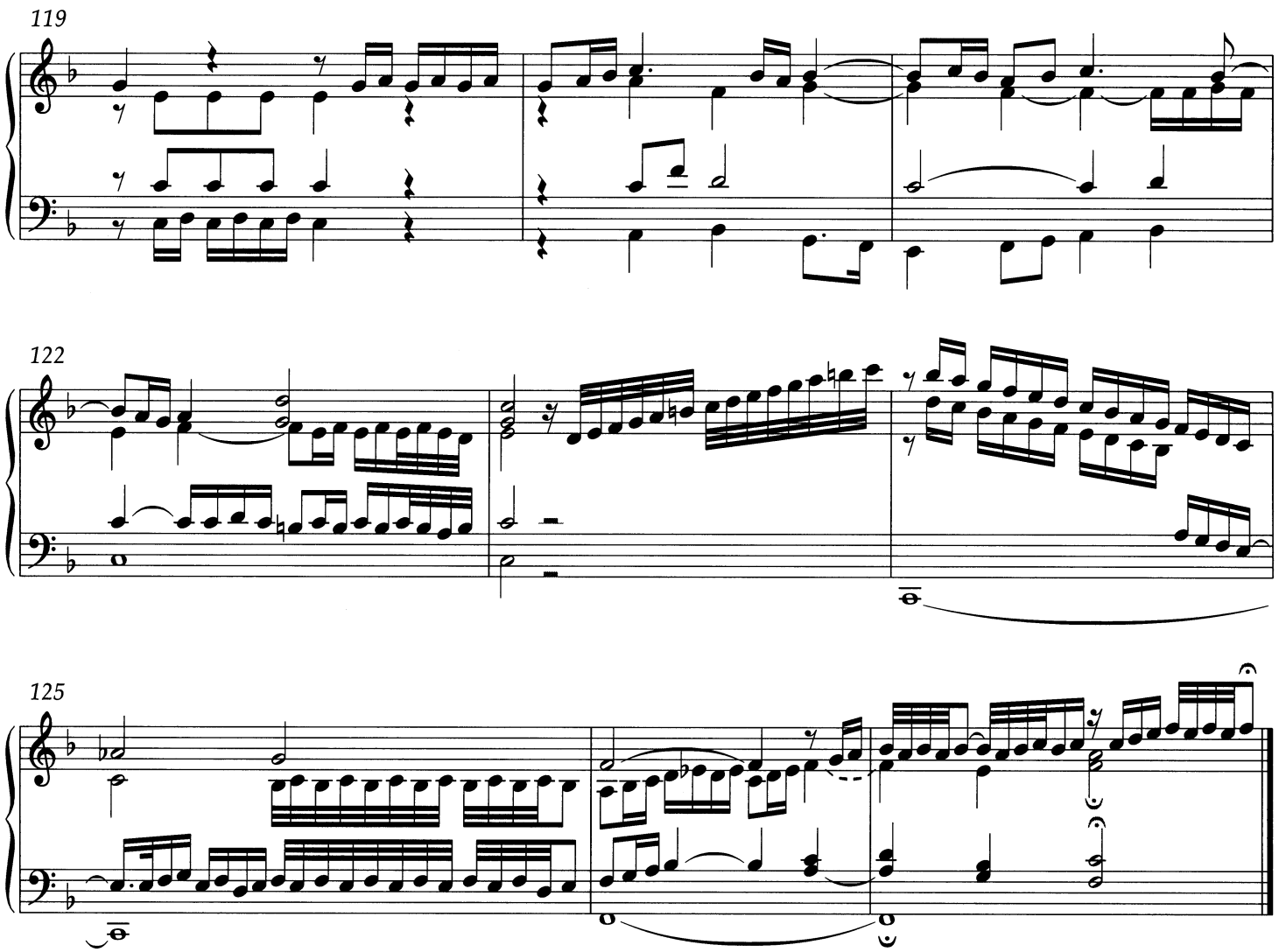

44
47
50
Ped.
53
56
Ped.


59
Man.
62
65
68
71


74
77
80
83
Ped.
86

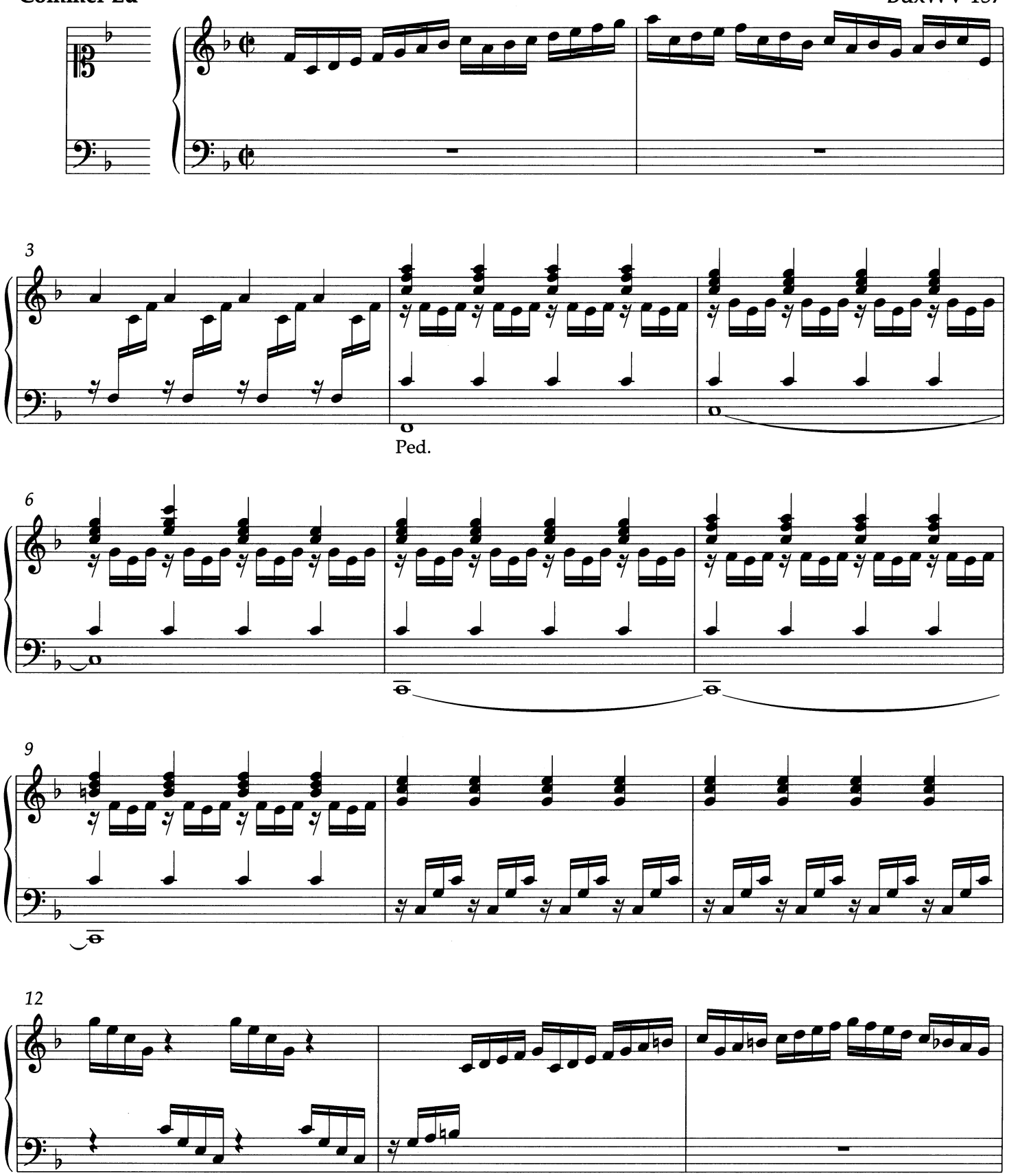

89
92
95
98
101

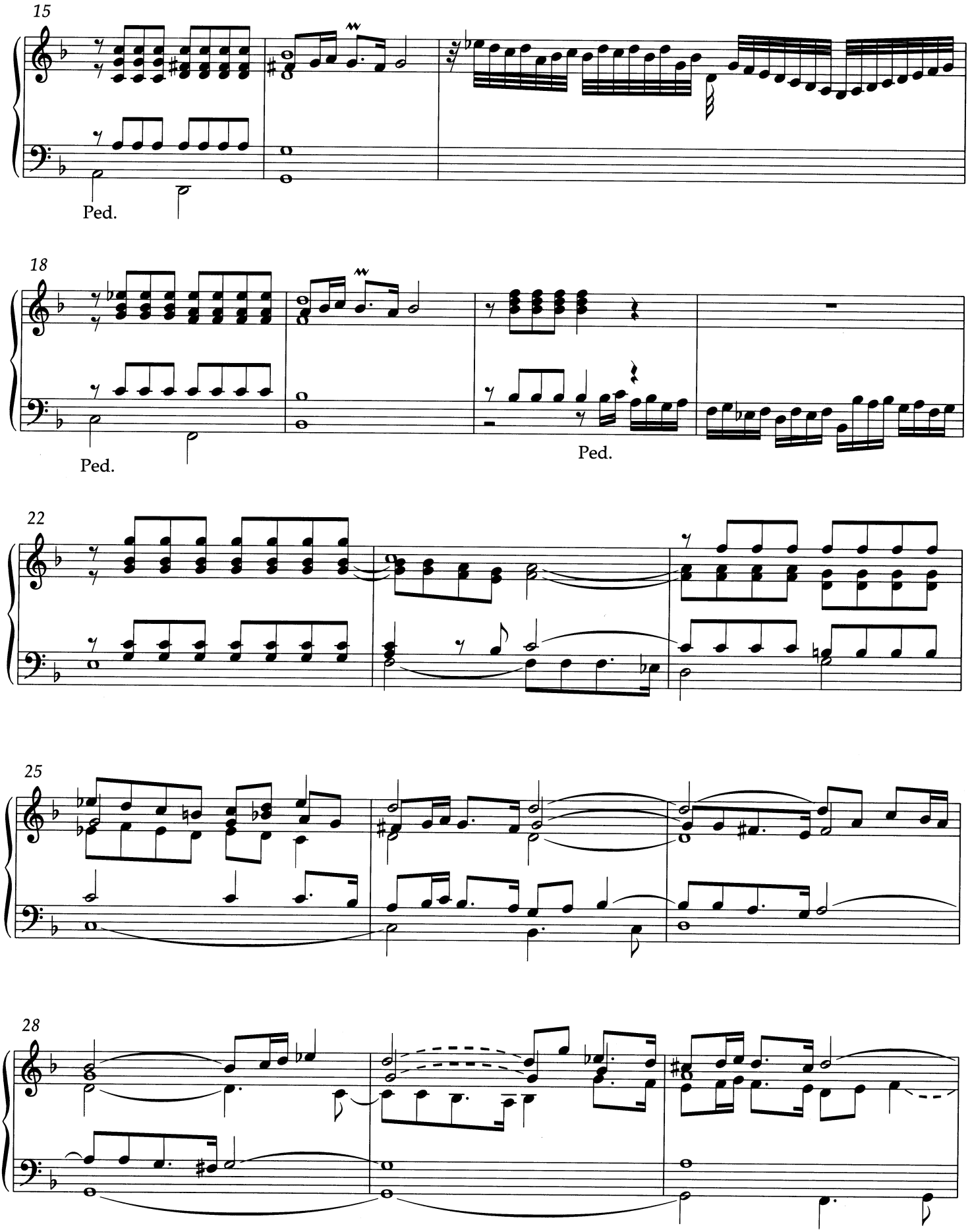

104
107
110
Ped.
113
Ped.
116

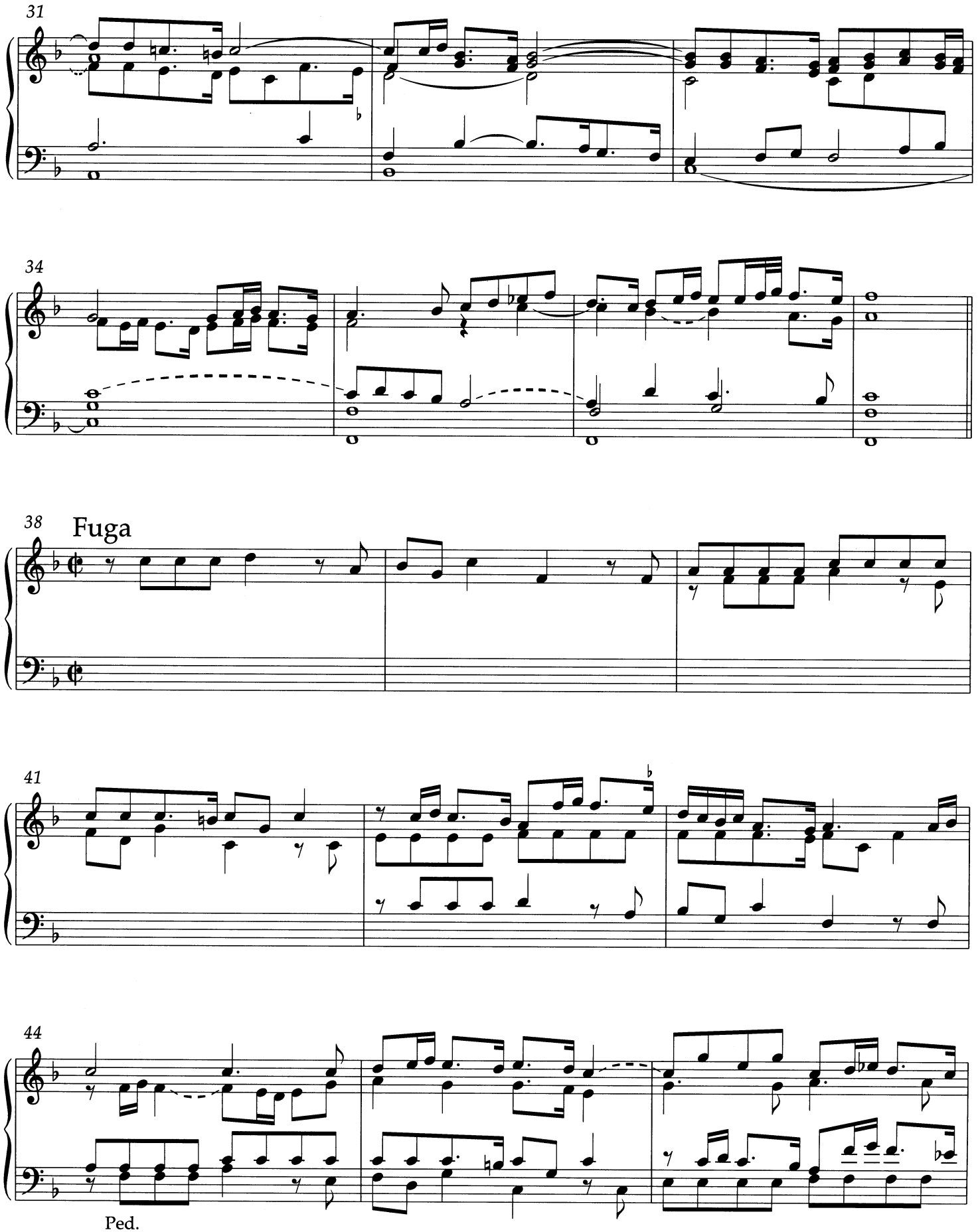

119
122
125

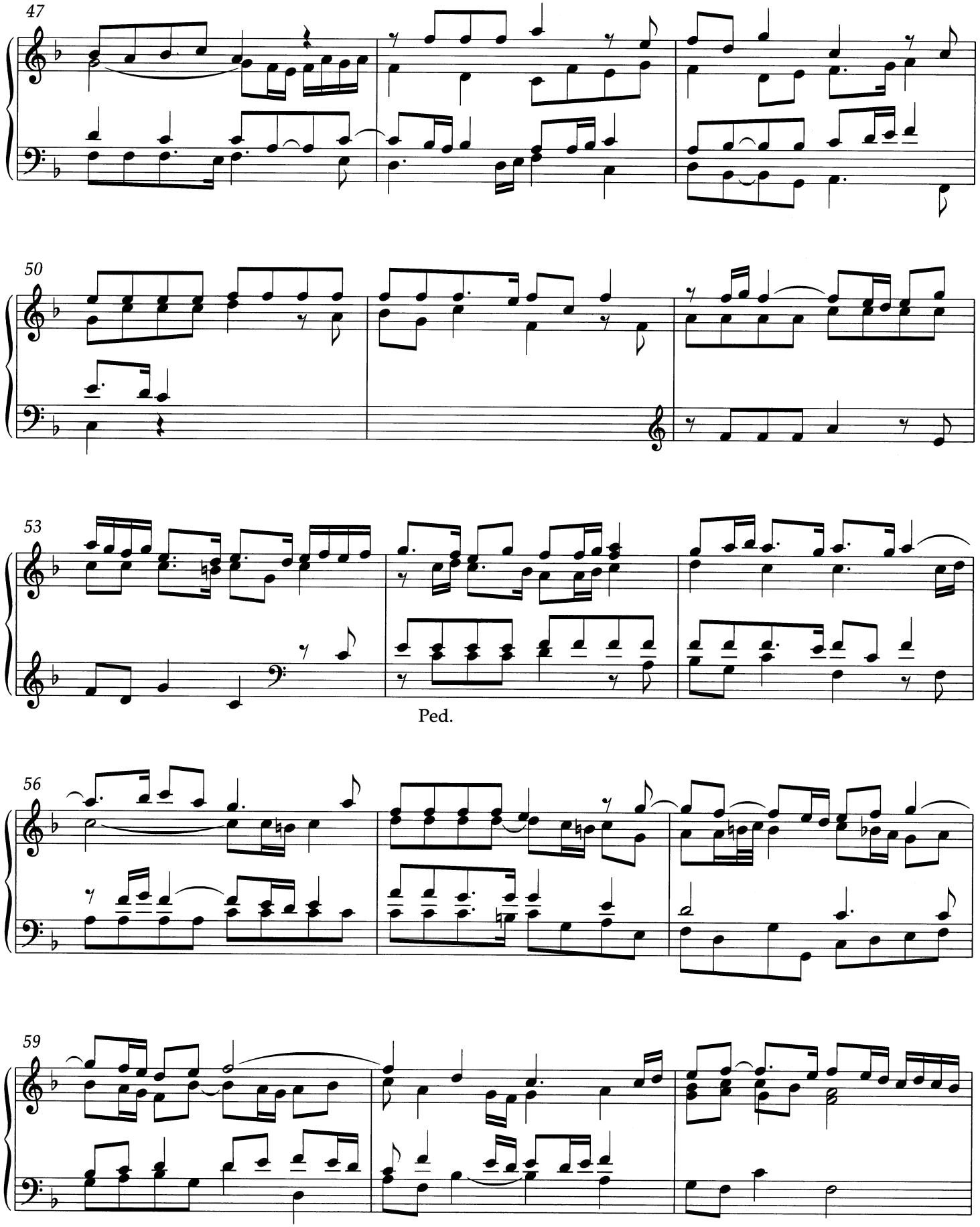
13. Toccata in F

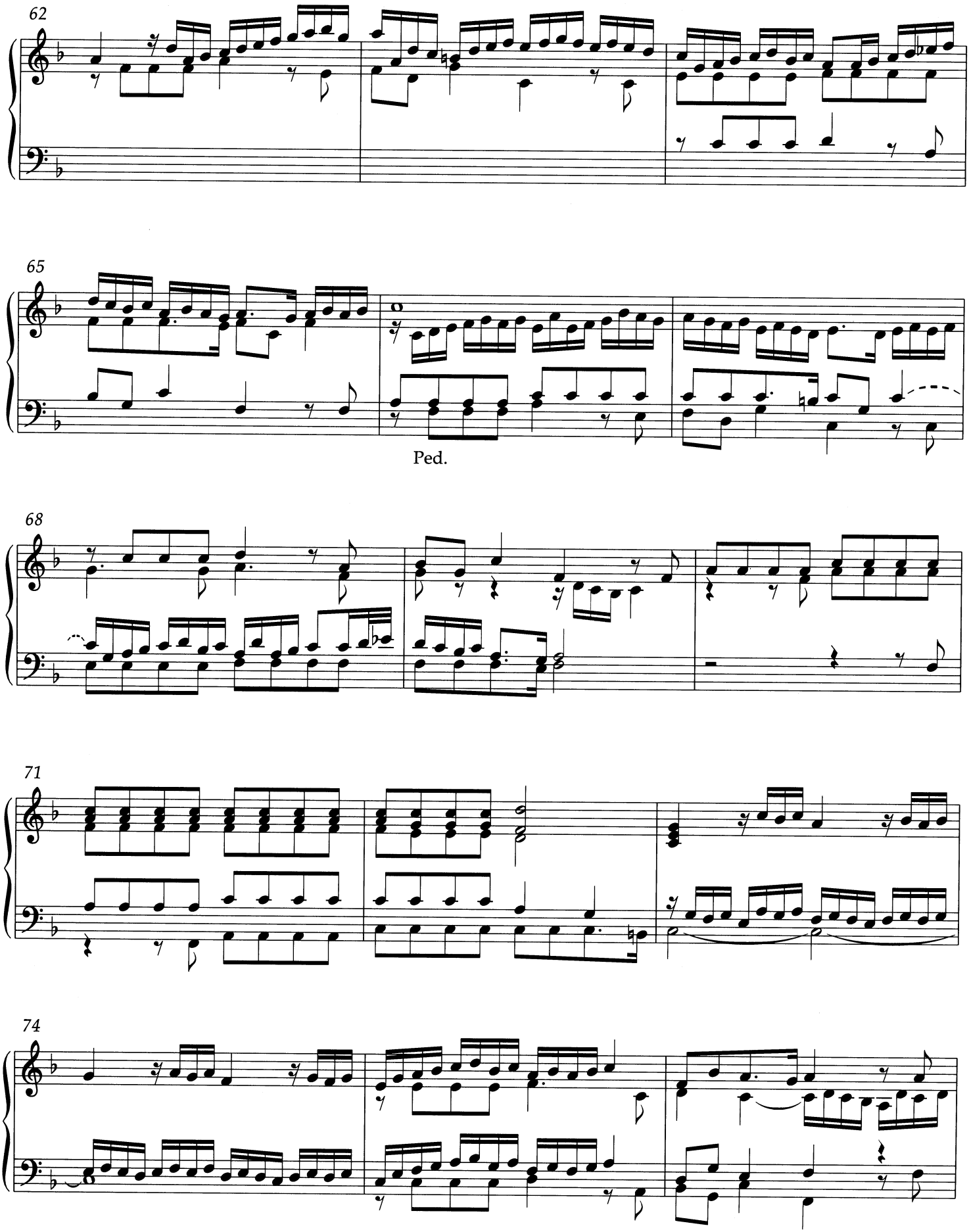
Commer Ed BuxWV 157

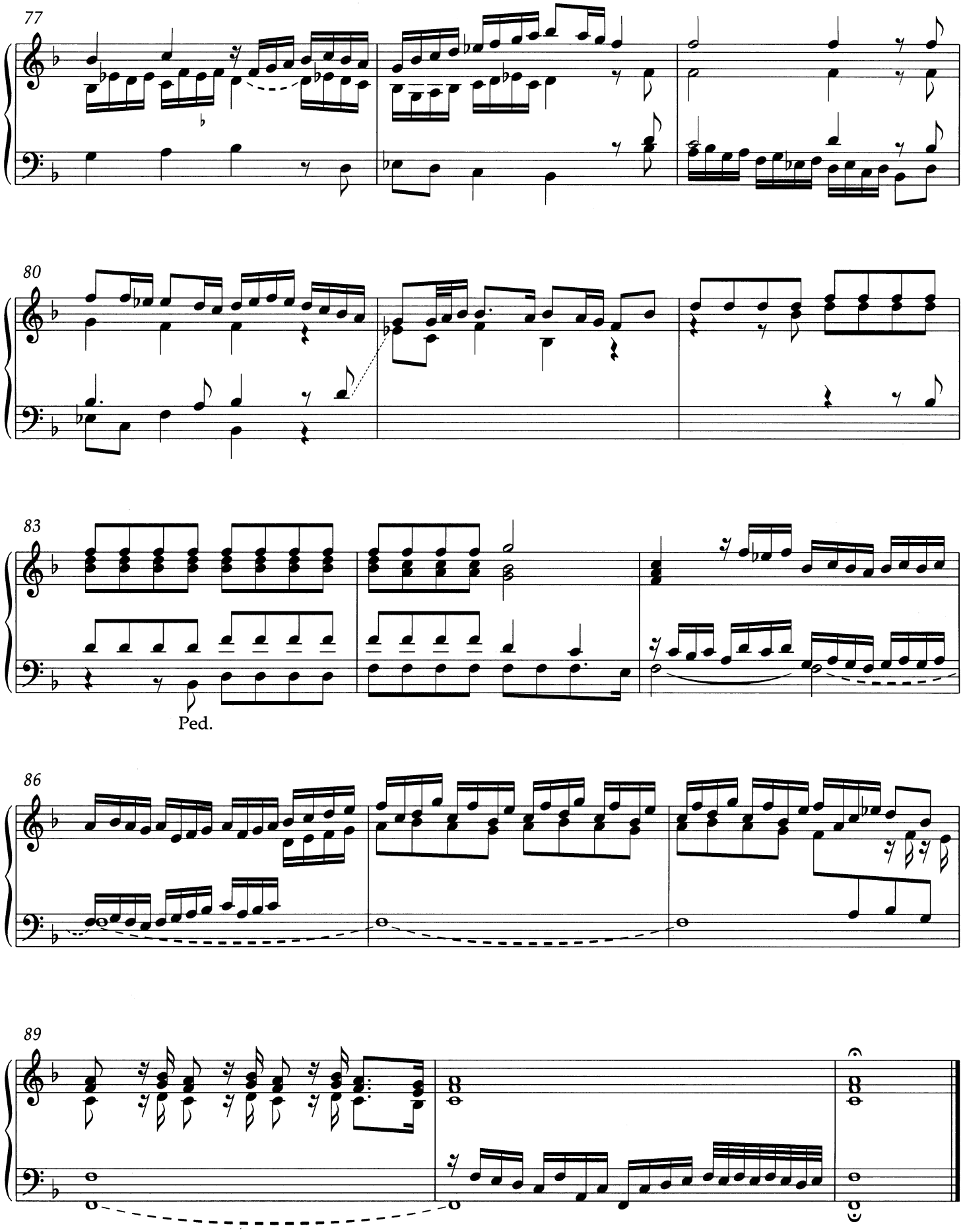



15
Ped.
18
Ped.
Ped.
22
25
28


31
34
38
Fuga
41
44
Ped.

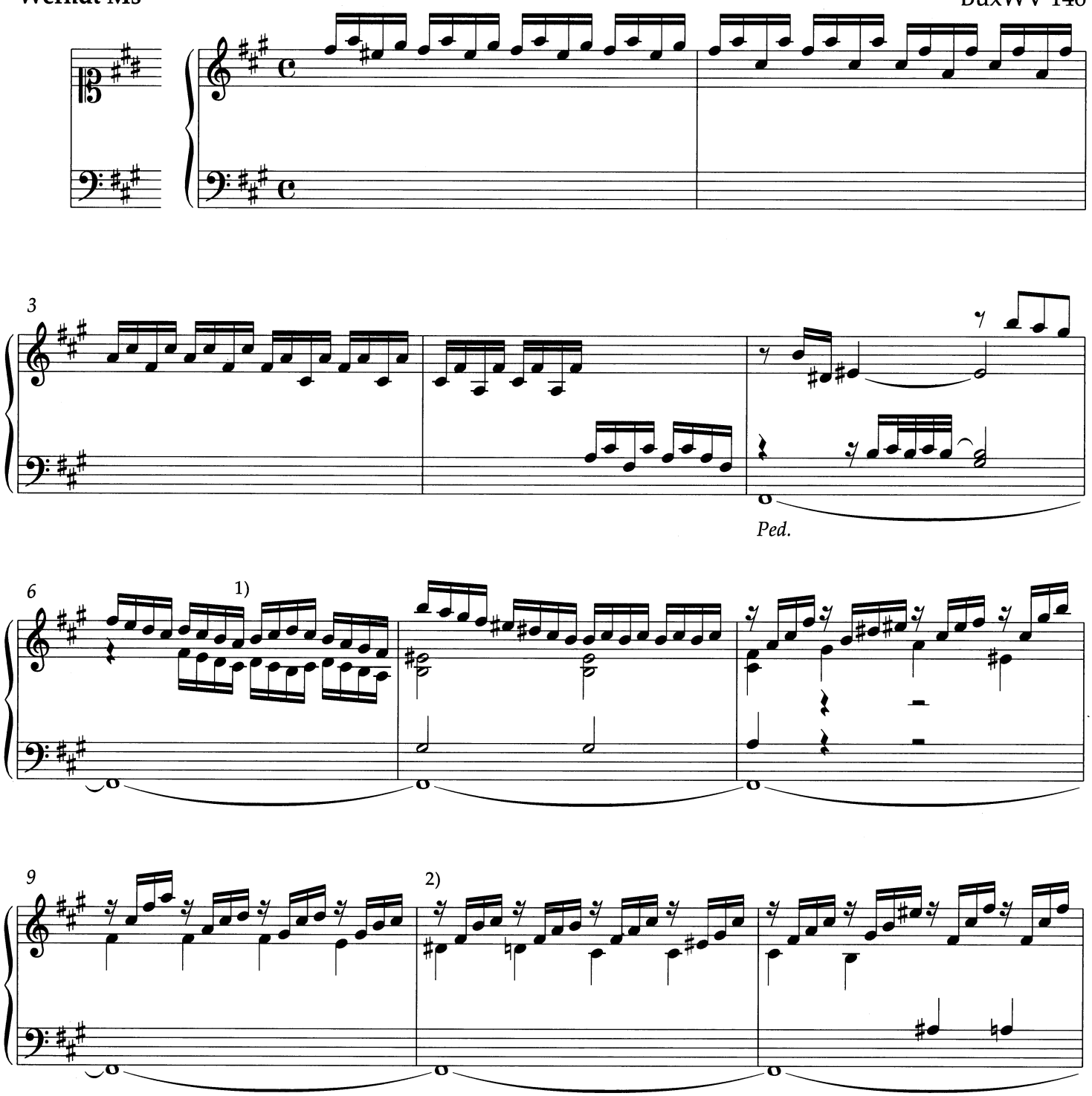

47
50
53
Ped.
56
59


62
65
Ped.
68
71
74


77
80
83
Ped.
86
89

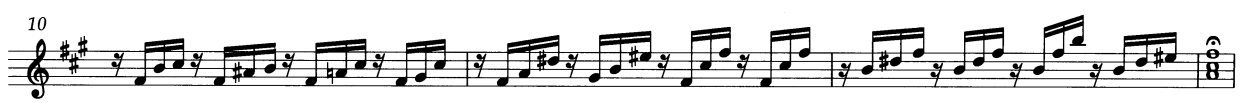
14. Praeludium in f-sharp

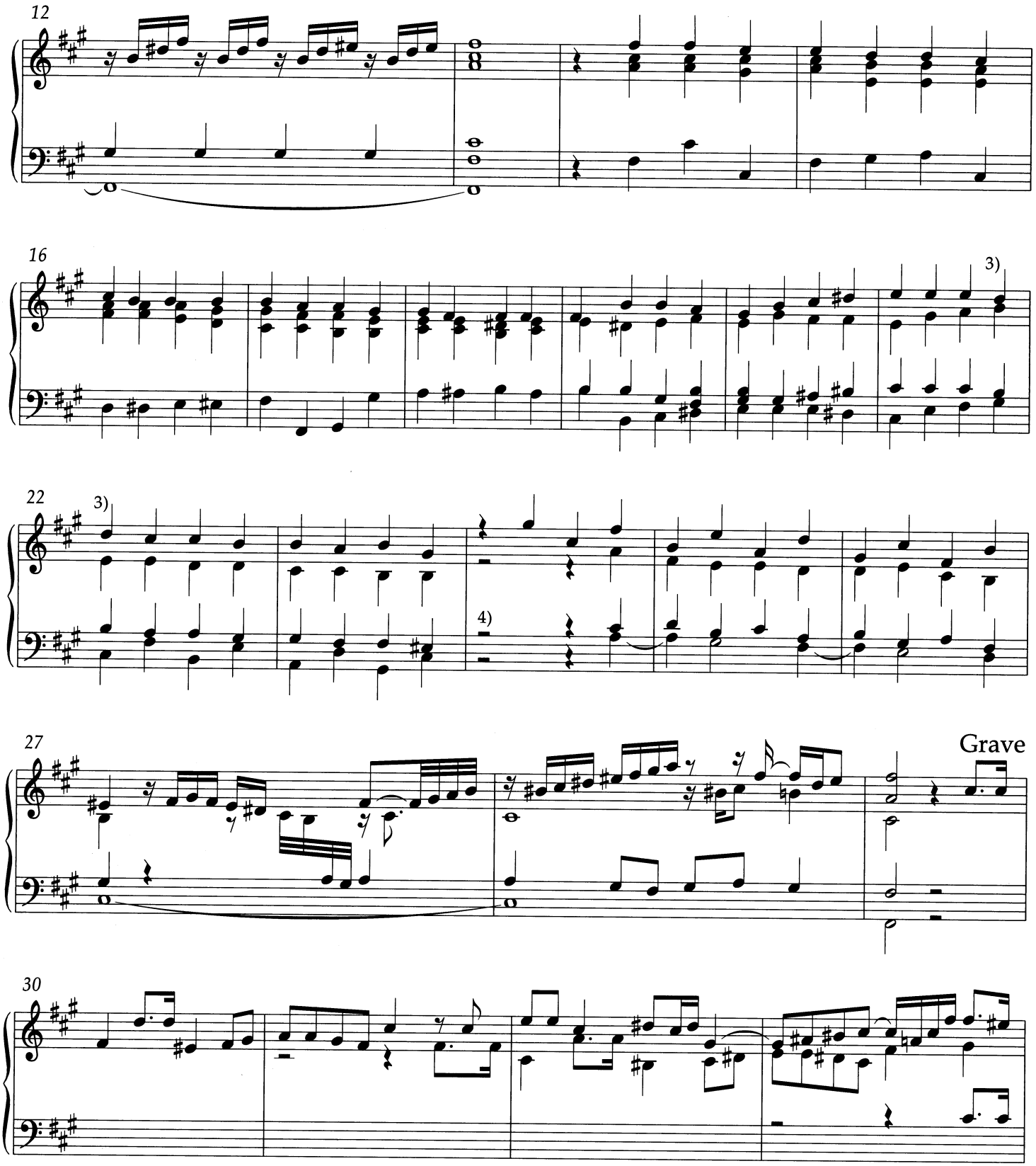
Werndt Ms BuxWV 146



[1] **Agricola Ms**: *a'*-sharp

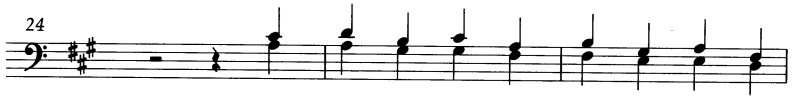
[2] **Agricola Ms**:

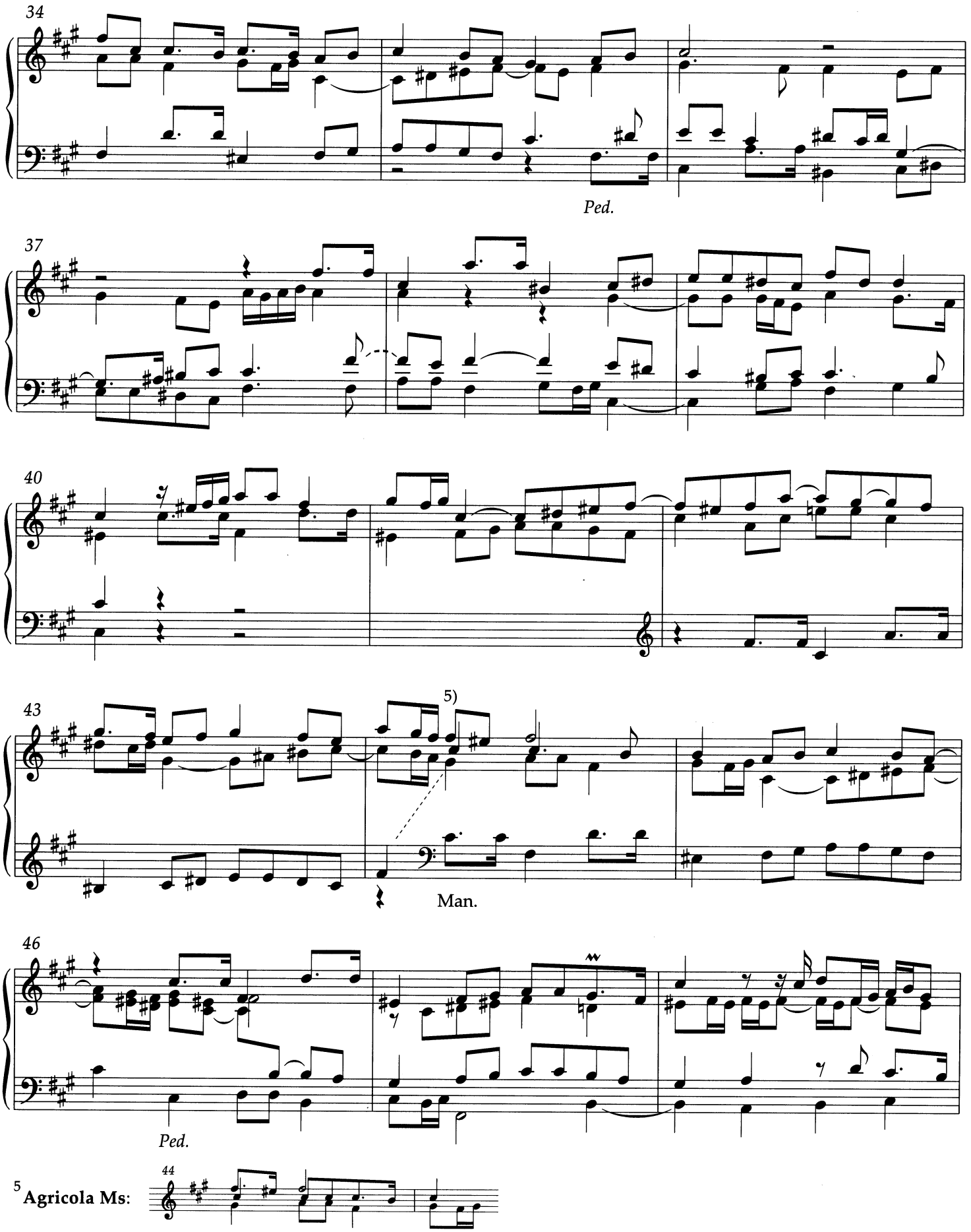


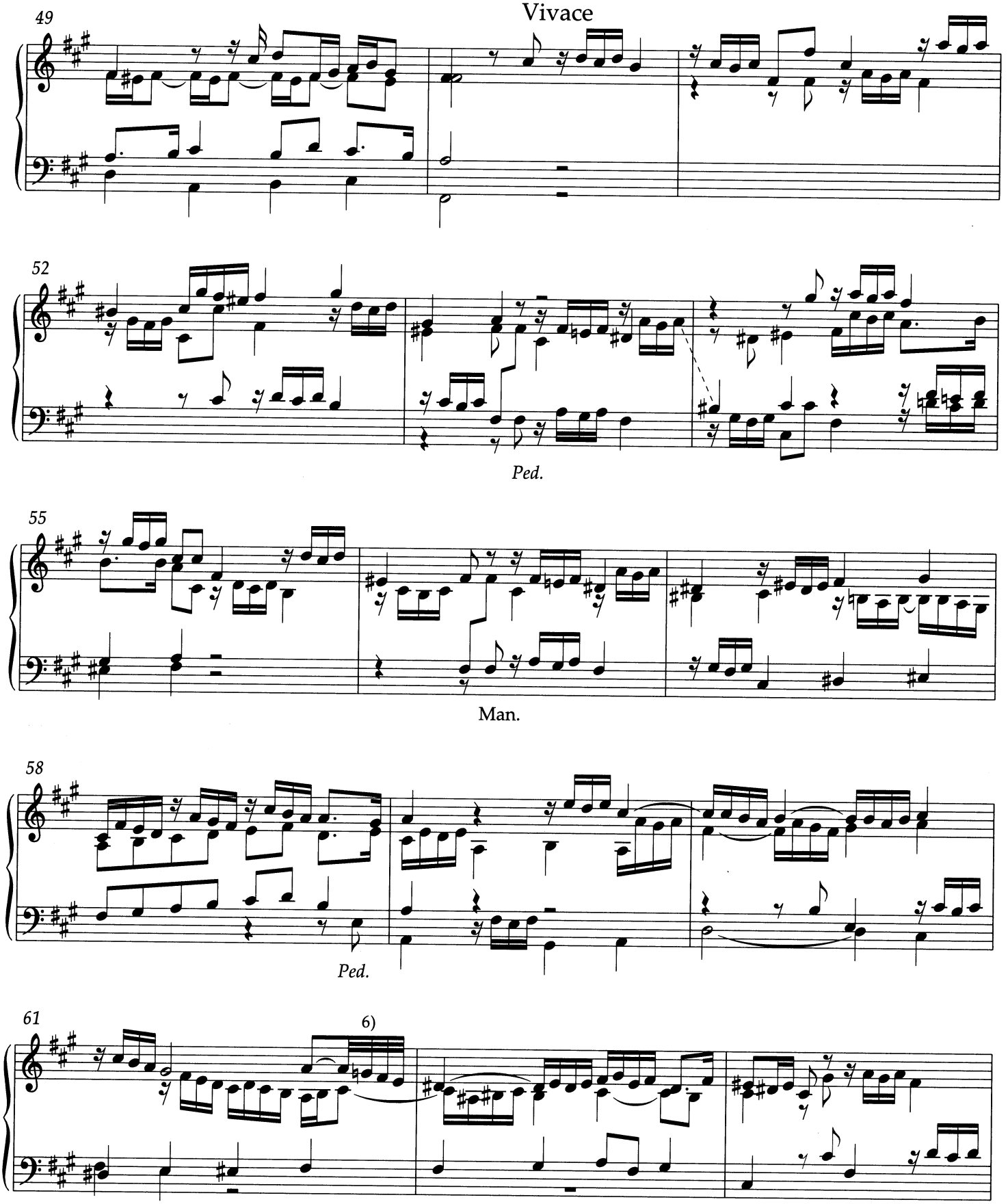


[3] **Agricola Ms**: *d''*-sharps

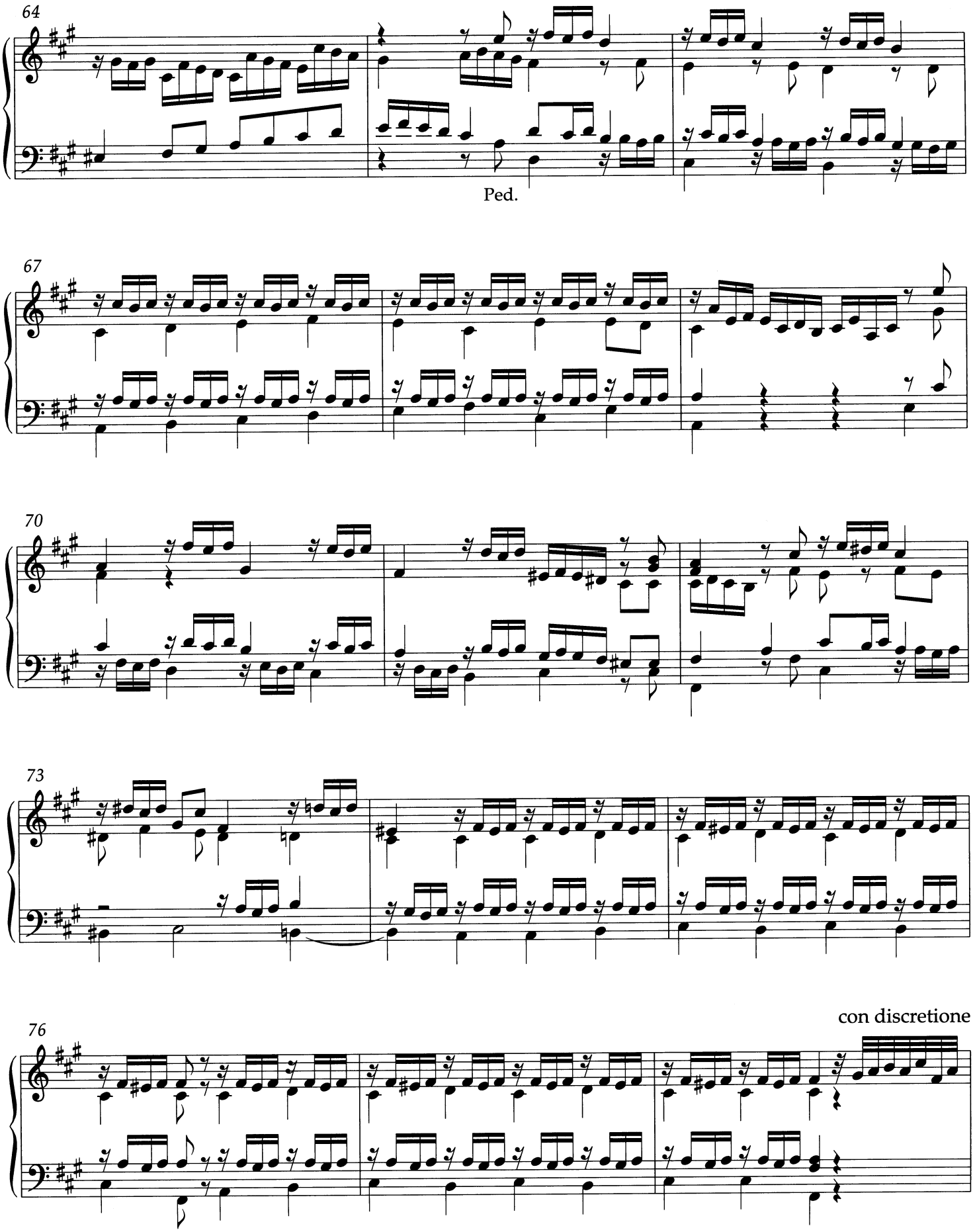
[4] **Agricola Ms**:

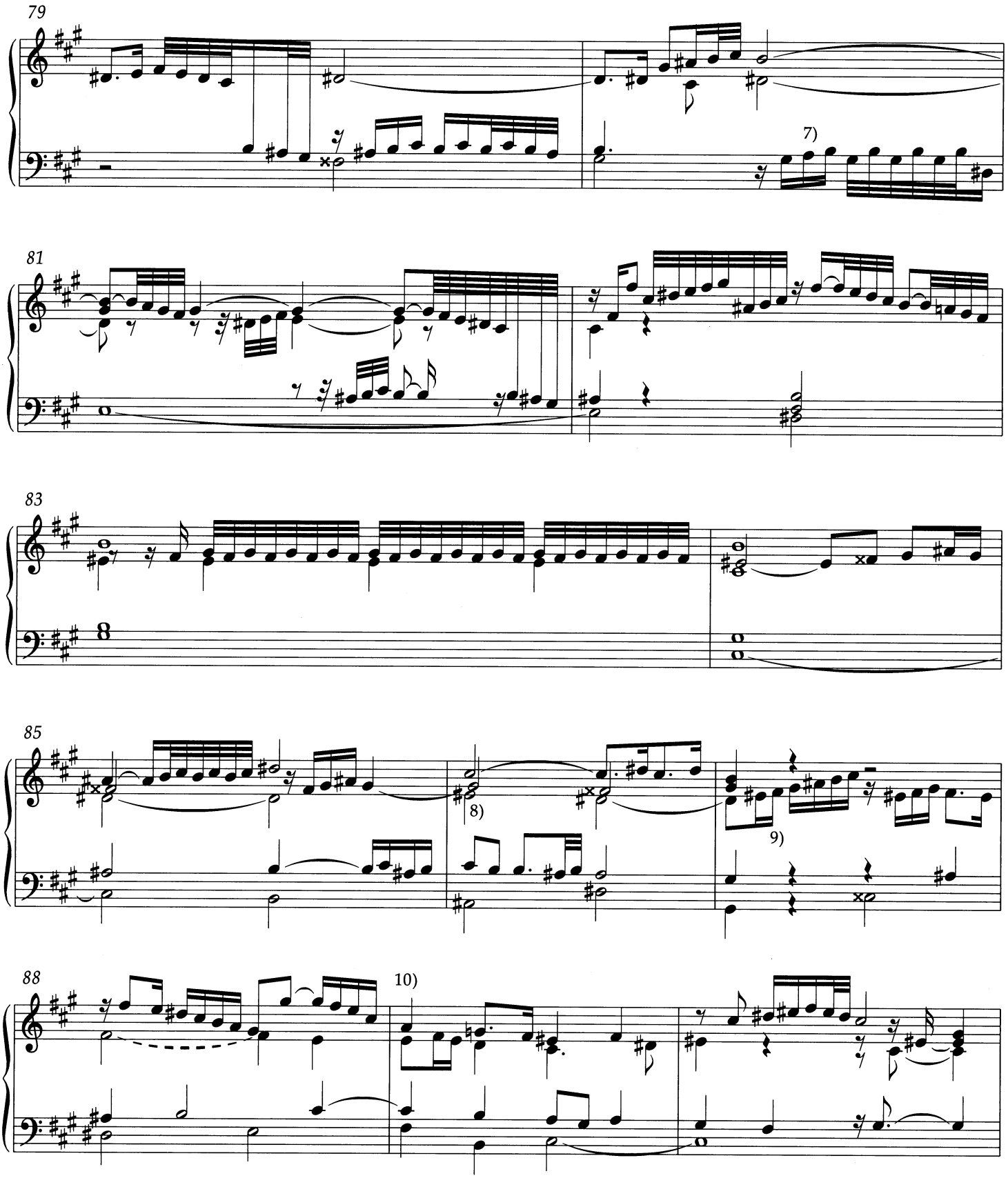



34
Ped.
37
40
43
5)
Man.
46
Ped.
5 Agricola Ms:
44



[6] **Agricola Ms**: *g'*-sharp


64
Ped.
67
70
73
76
con discretione

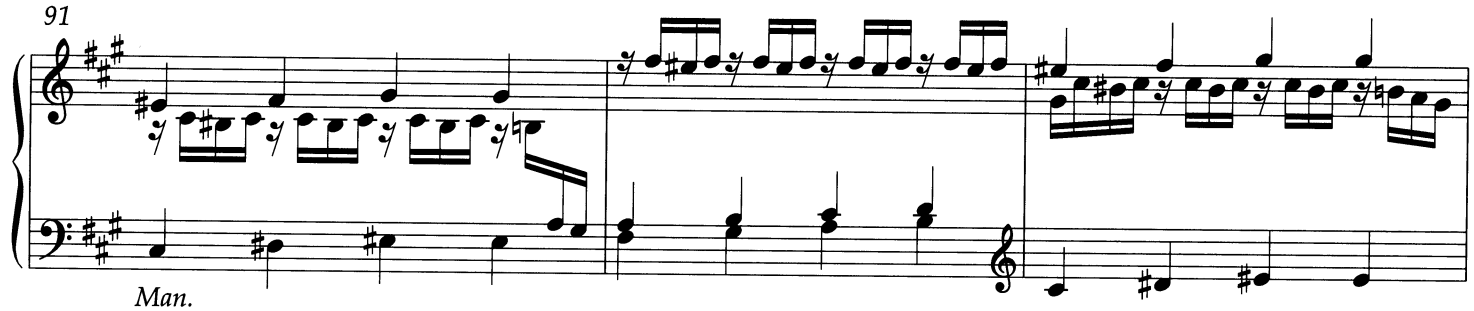


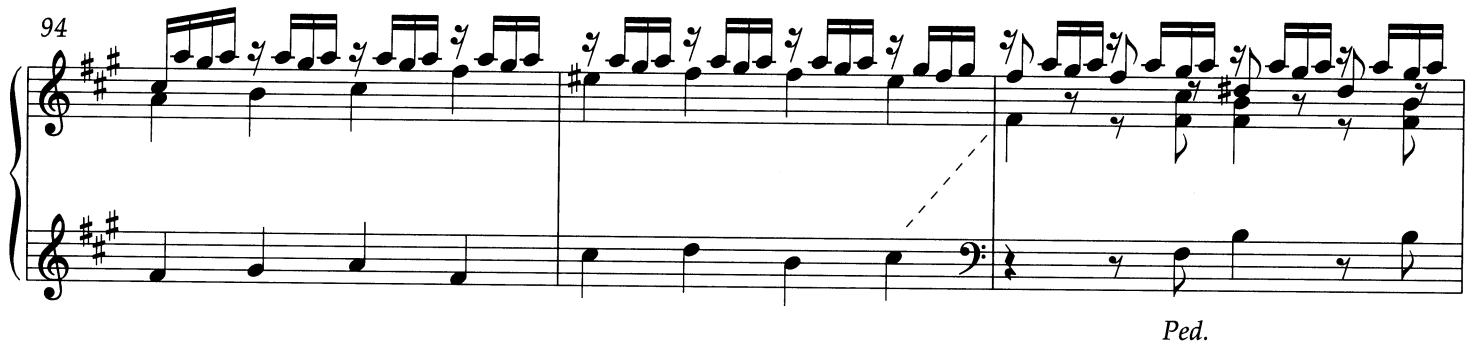
[7] **Agricola Ms**: *a*-sharp

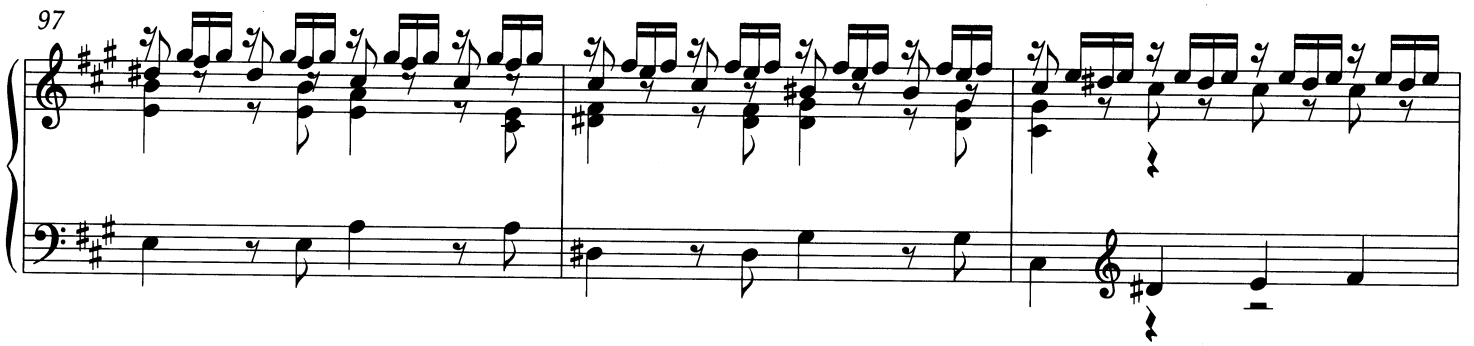
[8] **Agricola Ms**: *e'*-natural

[9] **Agricola Ms**: *f'*-double sharp

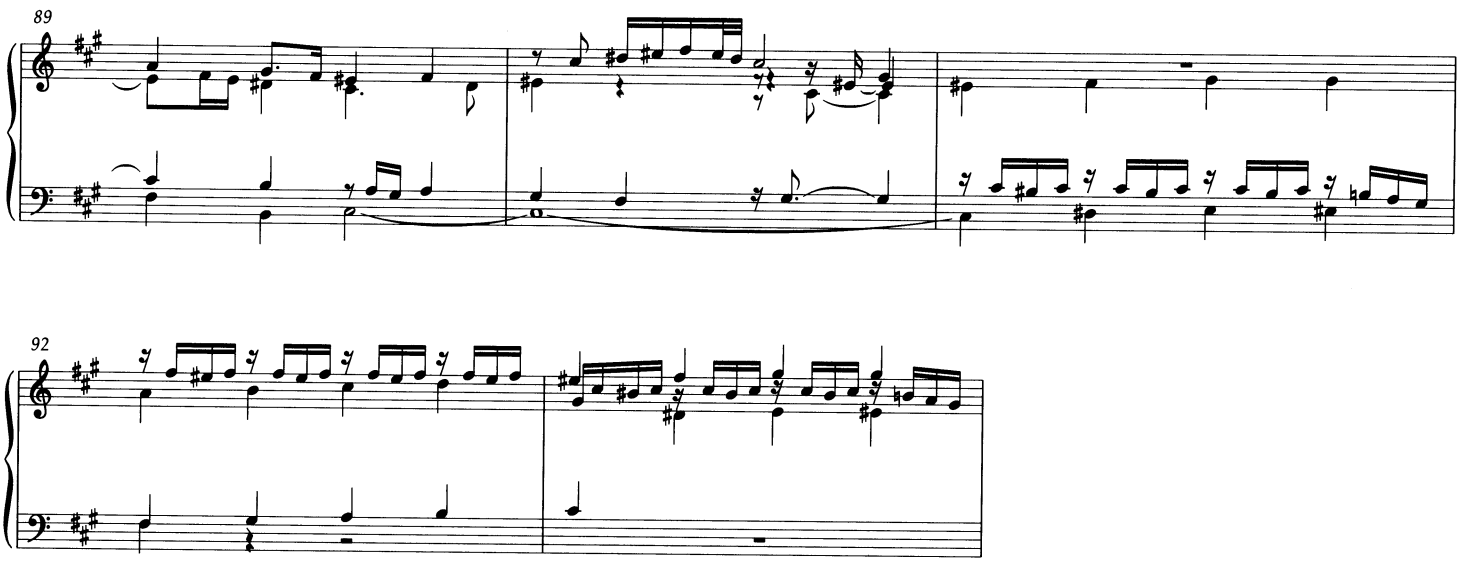
[10] For reading of **Agricola Ms**, see next page.

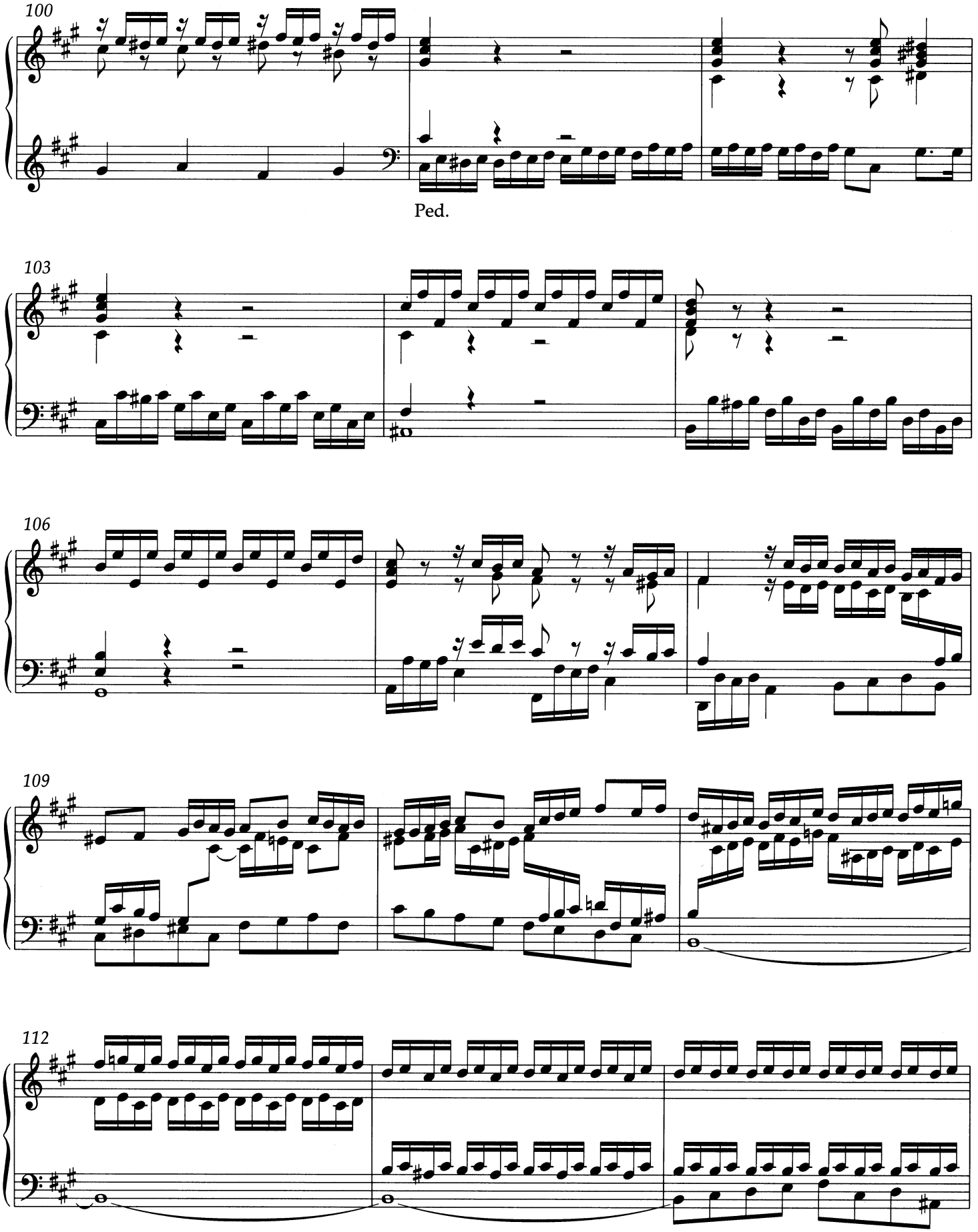


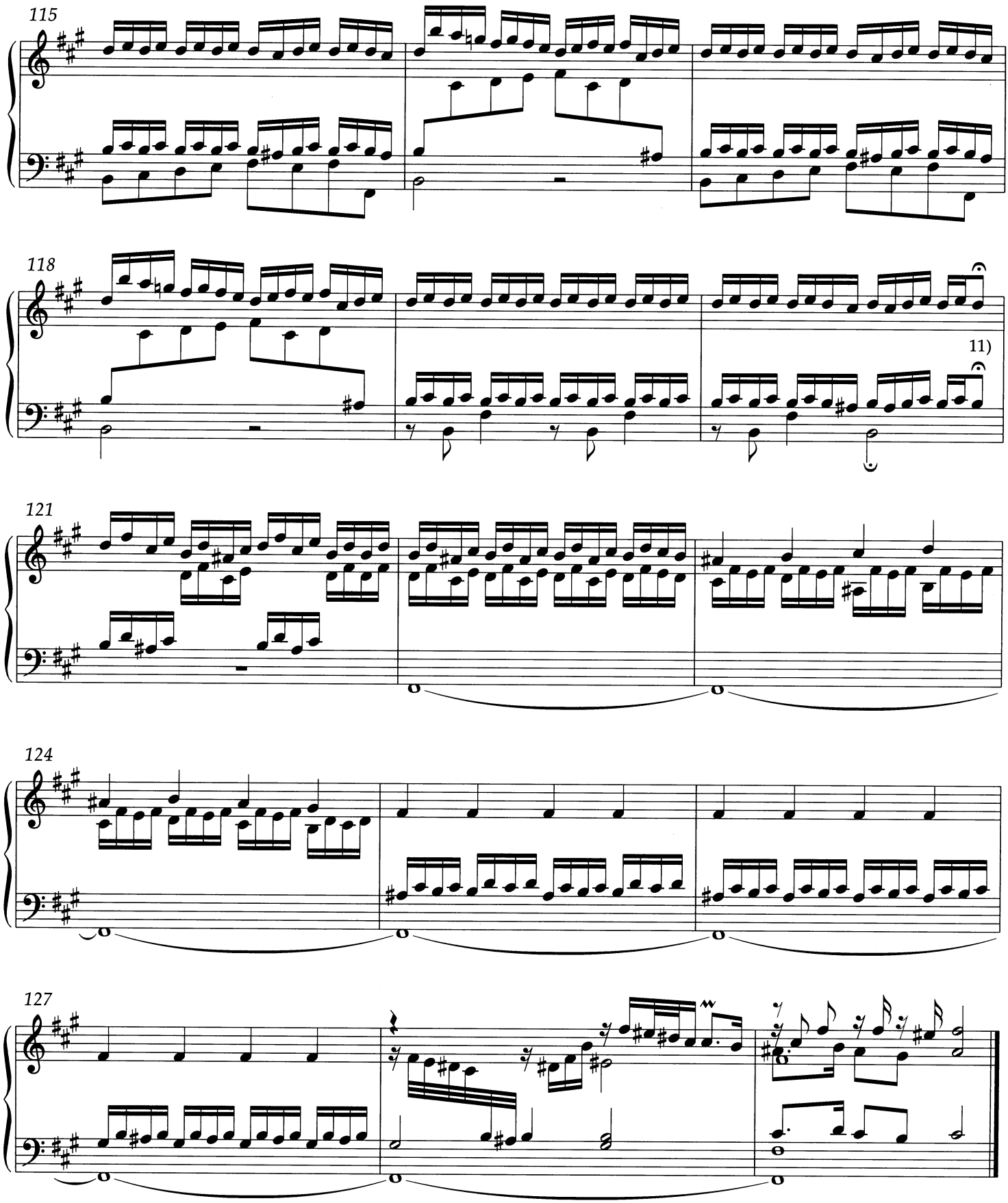




[10] **Agricola Ms**, mm. 89 - 93:



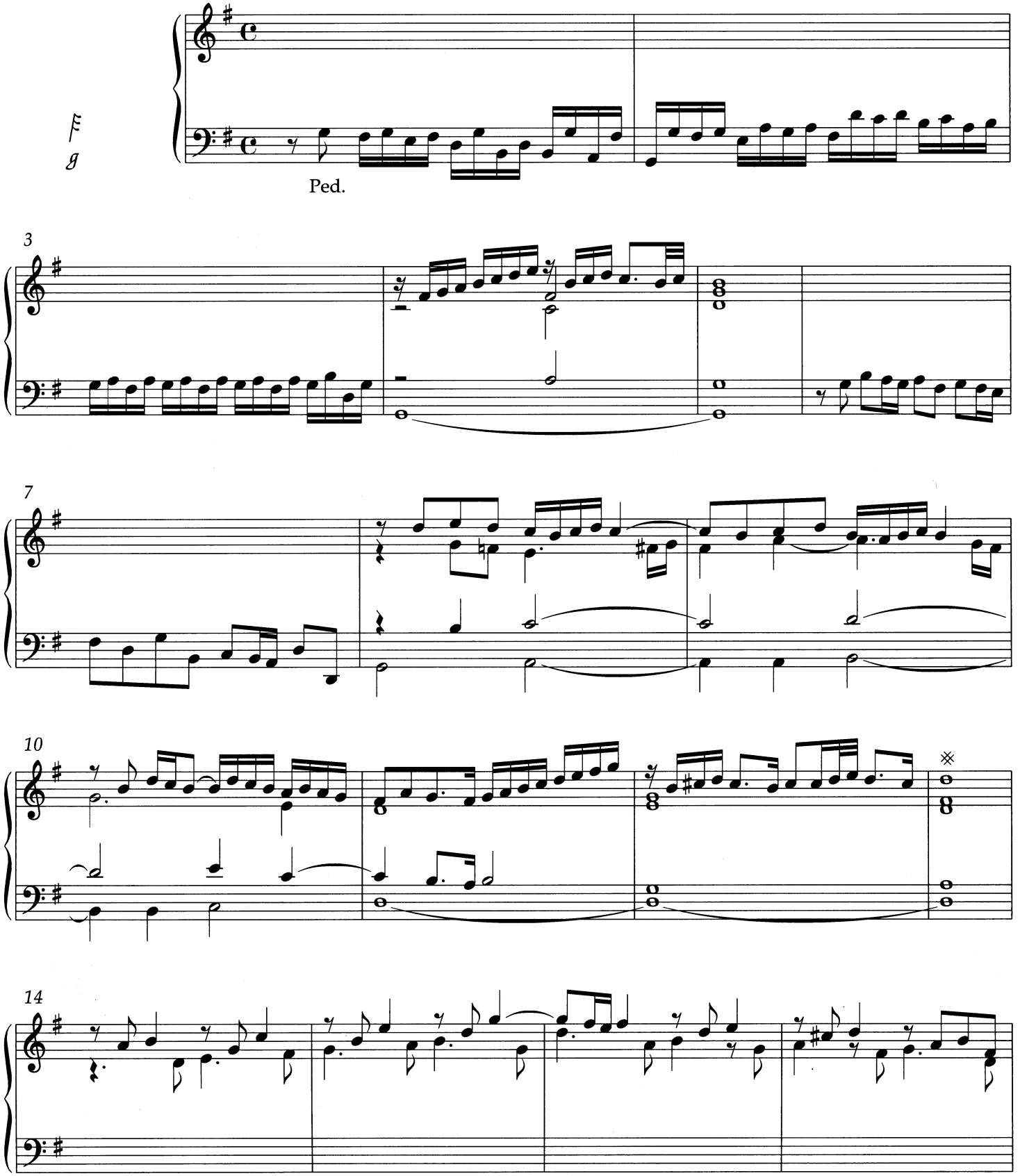

100
Ped.
103
106
109
112

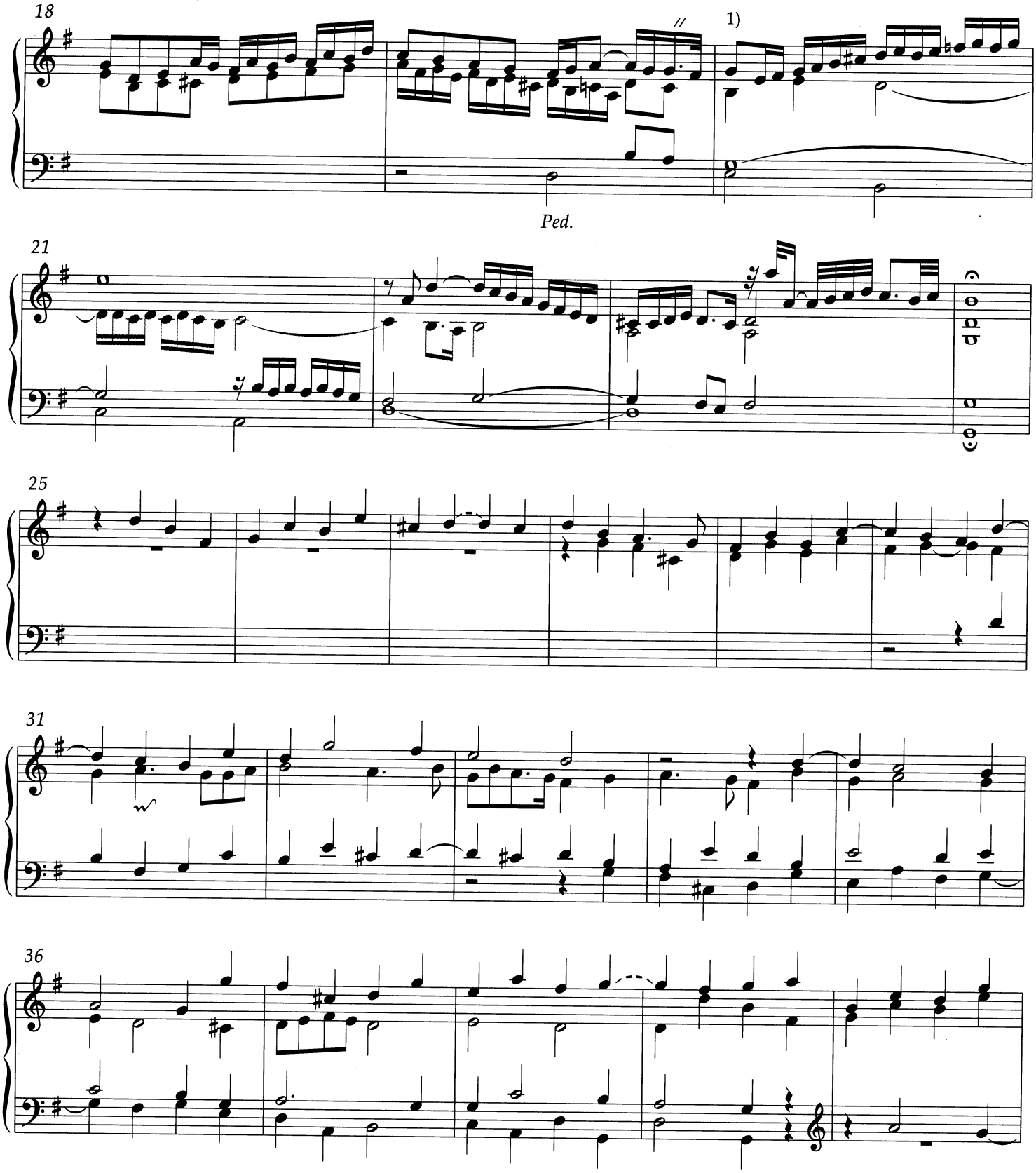


[11] **Agricola Ms**: no fermatas; *d''* and *b* tied to m. 121; pedal *F*-sharp begins one measure earlier.

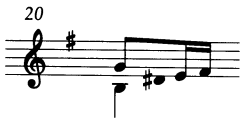
15. Praeludium in G

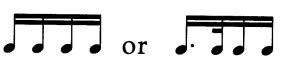
Engelhart Tab BuxWV 147

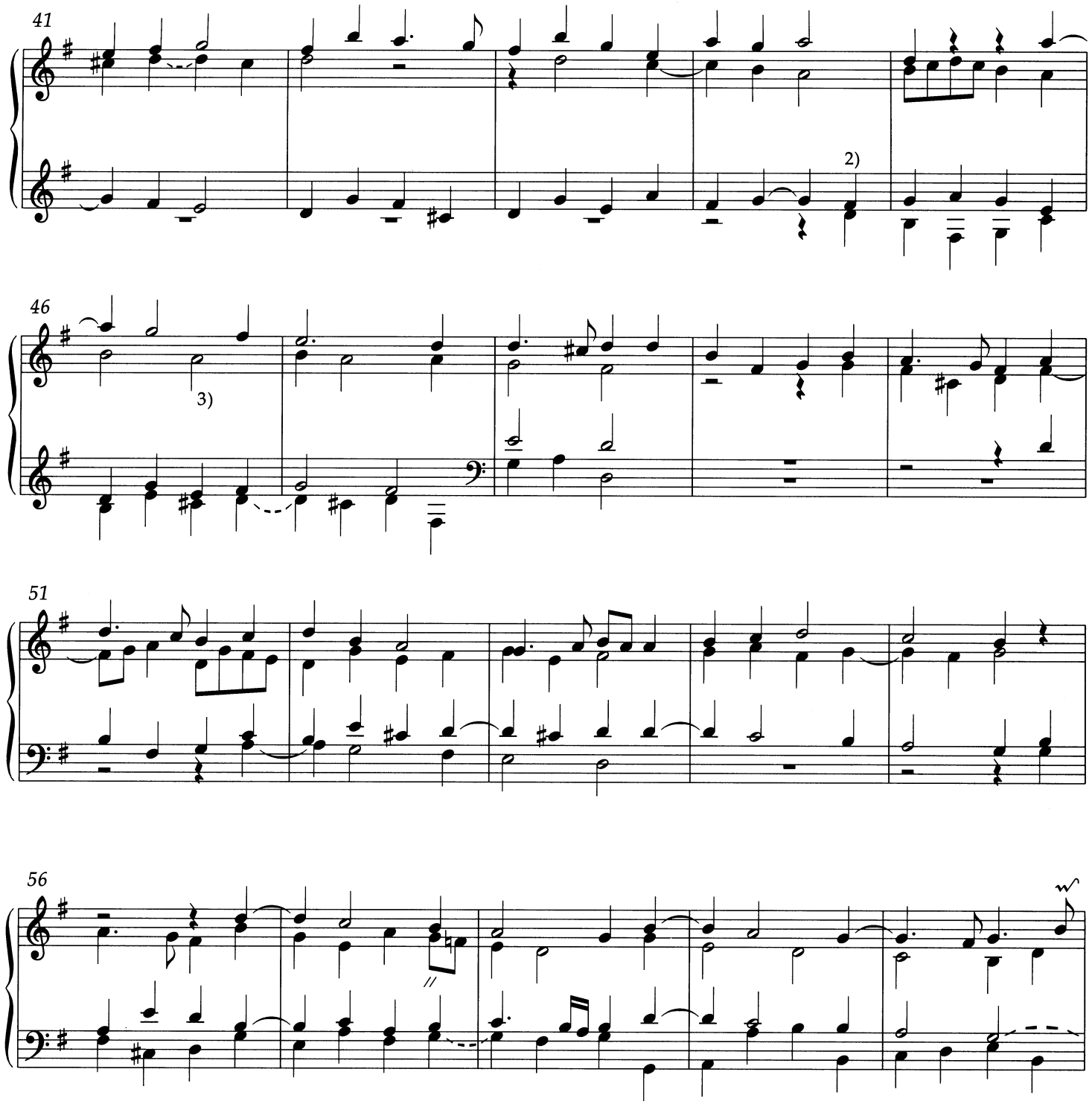




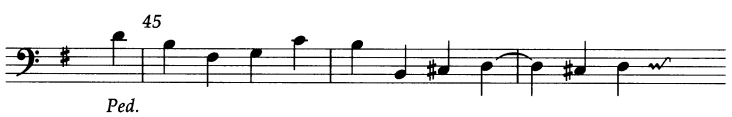
[1] **Engelhart Tab** includes an added *d'*-sharp, with no indication of rhythm:



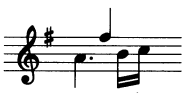
; may be performed  or

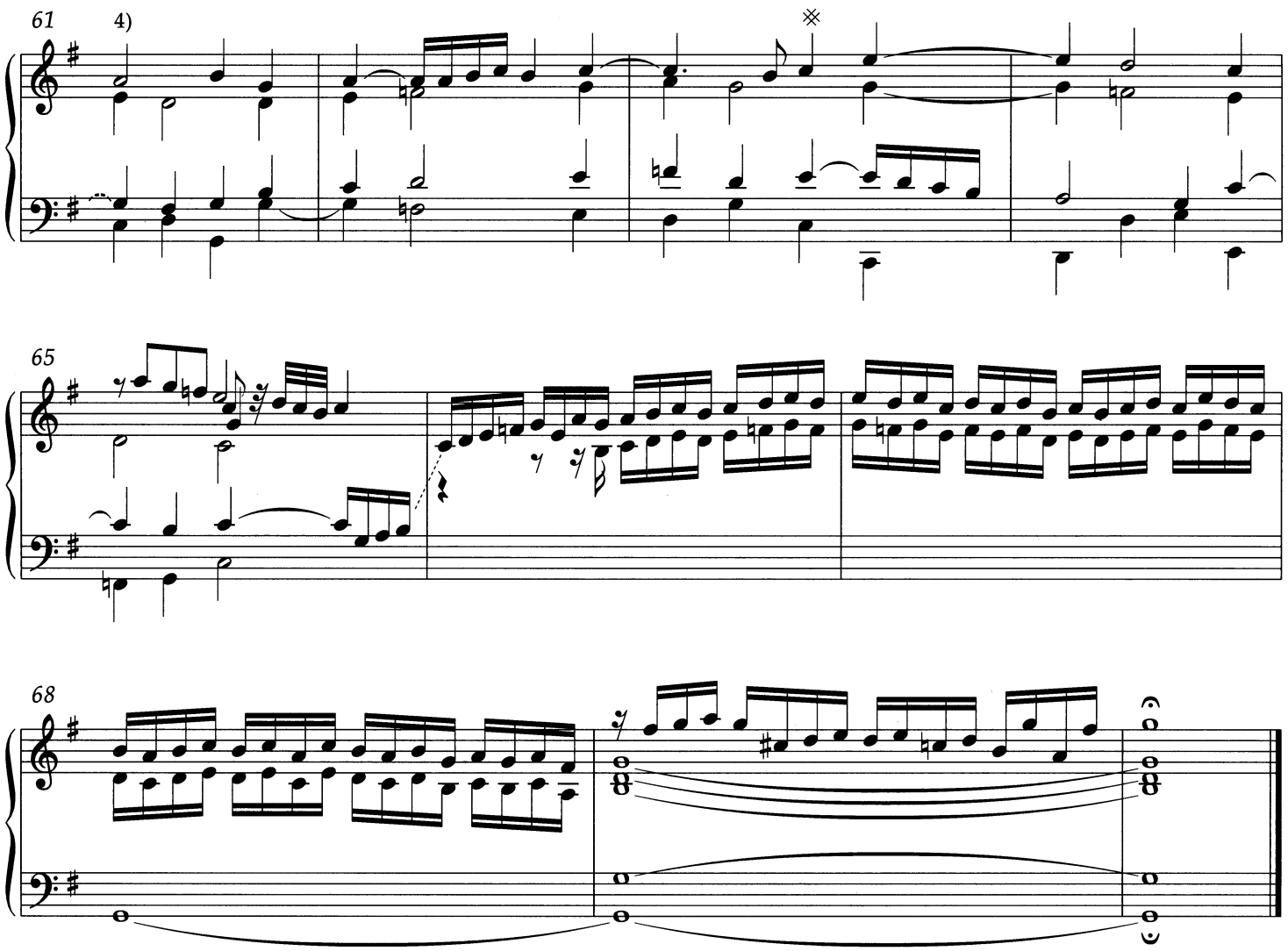


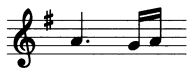
[2] In **Engelhart Tab**, a pitch letter *B* has been added on the second beat of m. 46. Probably whoever added it intended for the passage to be performed as follows:



(*e′* was not usually present on North German pedalboards.)

[3] In **Engelhardt Tab**, sixteenth notes *b′* and *c″* have been added after the *a′* half note; to be performed: 

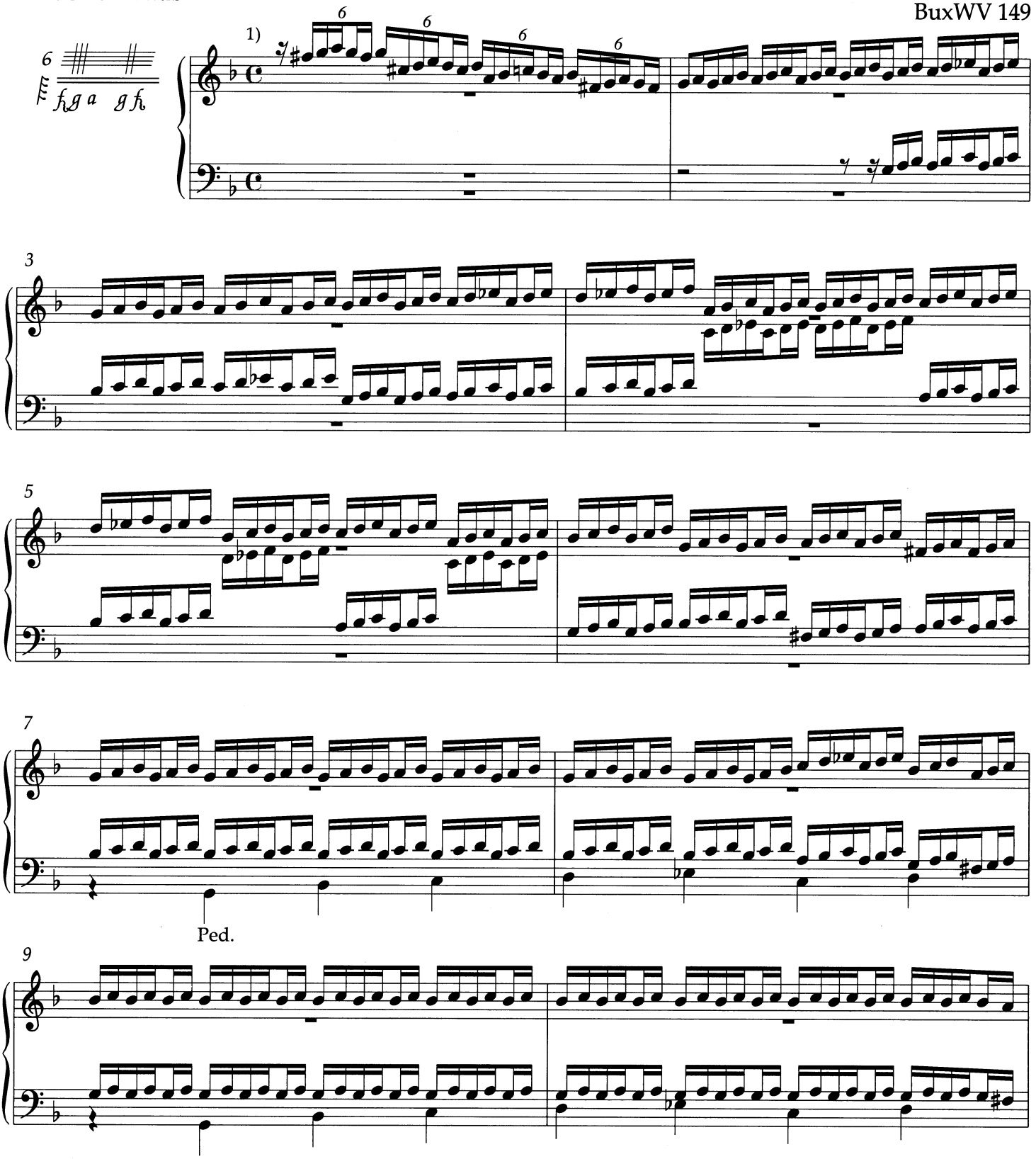


[4] *a'* followed by a hook, possibly an ornament: 

16. Praeludium in g

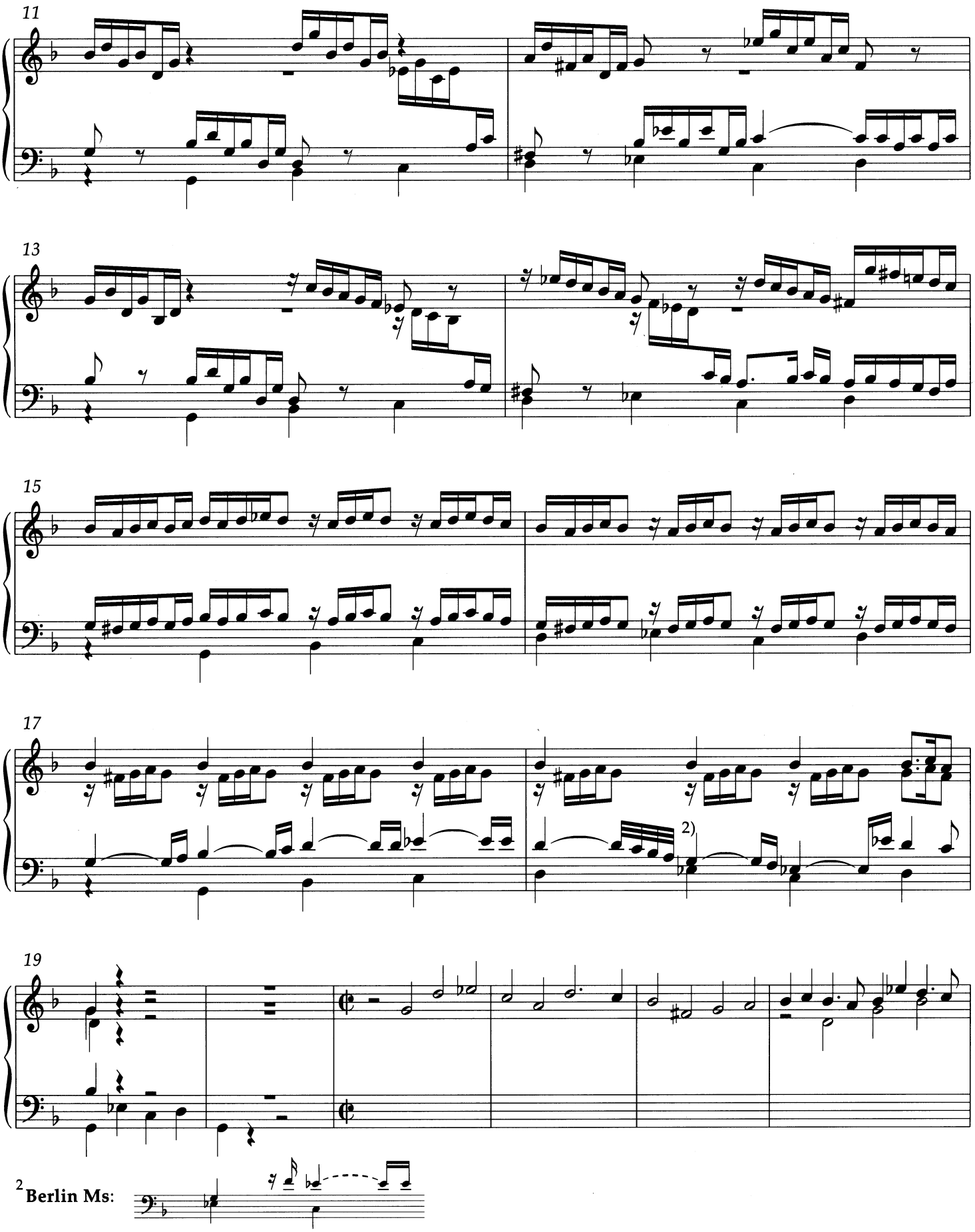
Lindemann Tab

BuxWV 149

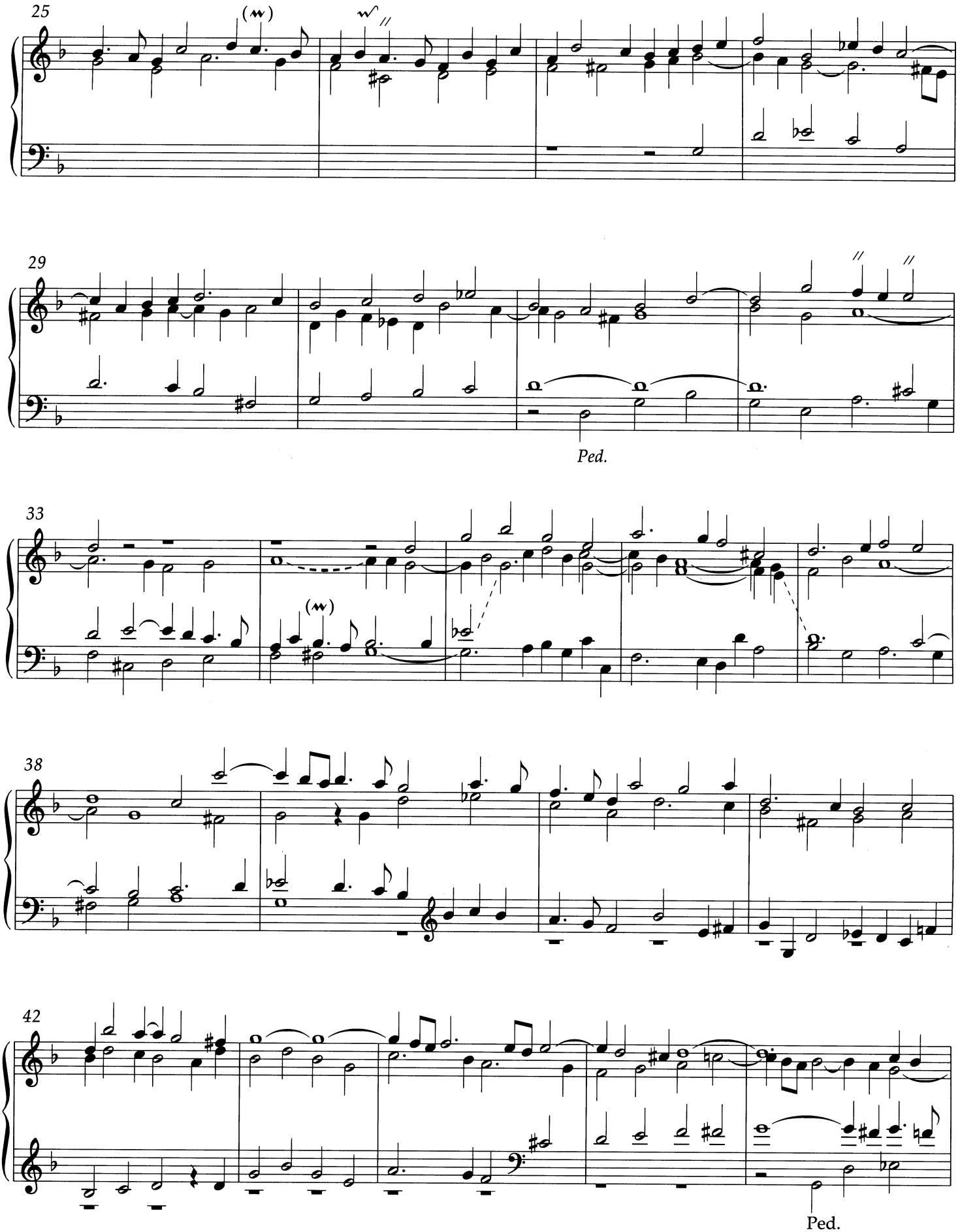


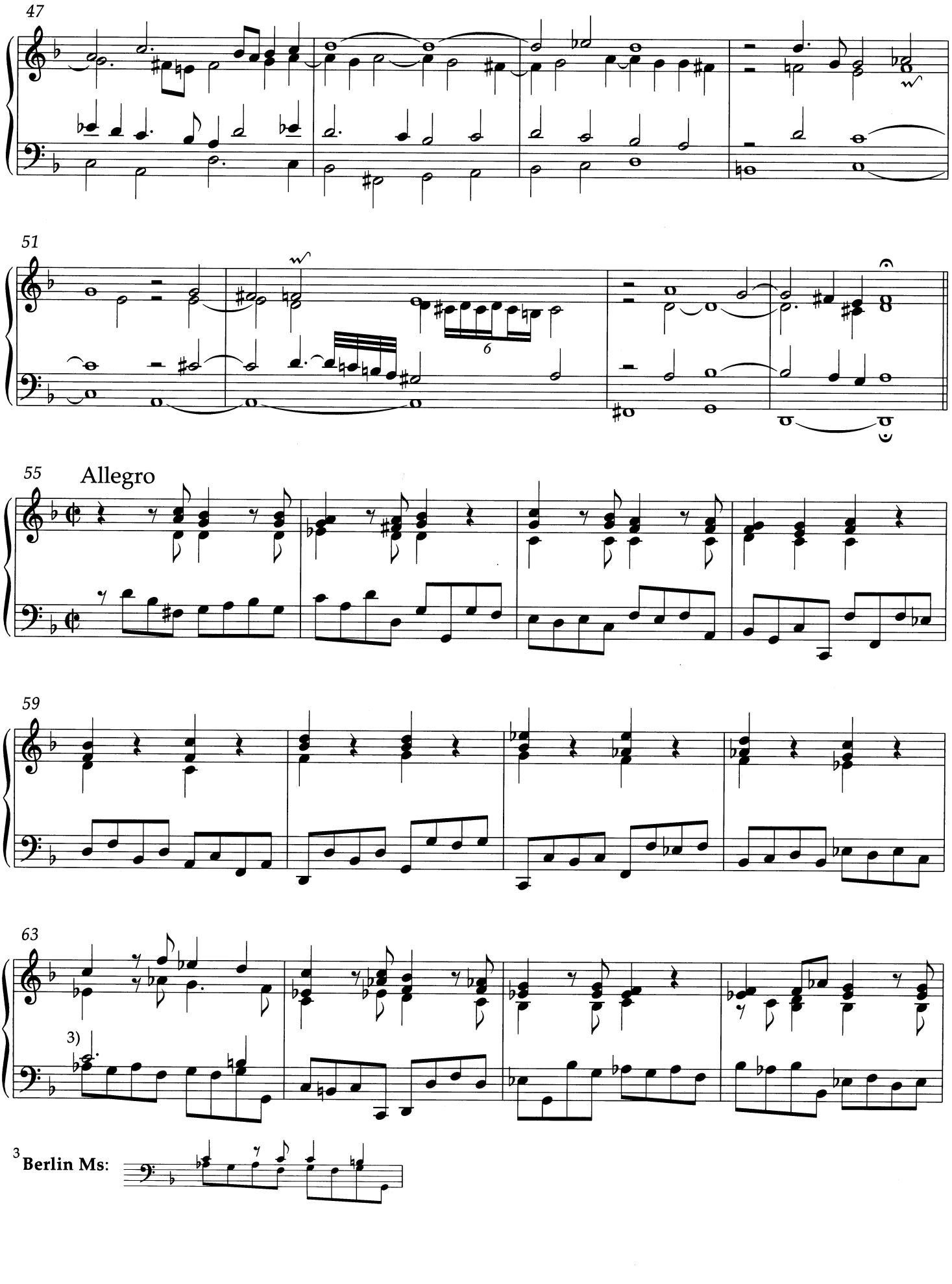
Ornaments in parentheses and all pedal indications are taken from **Berlin Ms.**

[1] Meter signature and pattern of beams: **Lindemann Tab:** **Berlin Ms:**

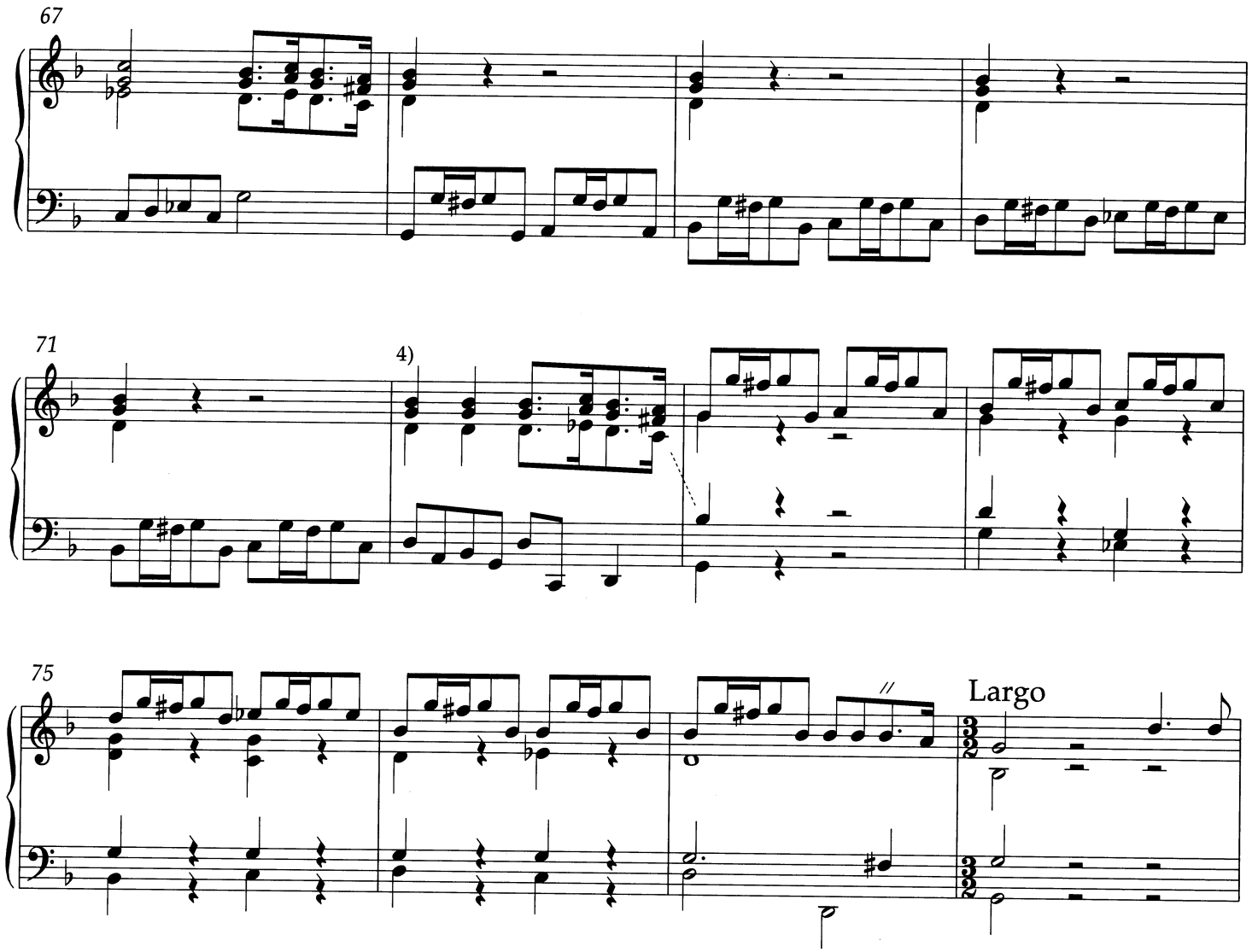


[2] **Berlin Ms:**

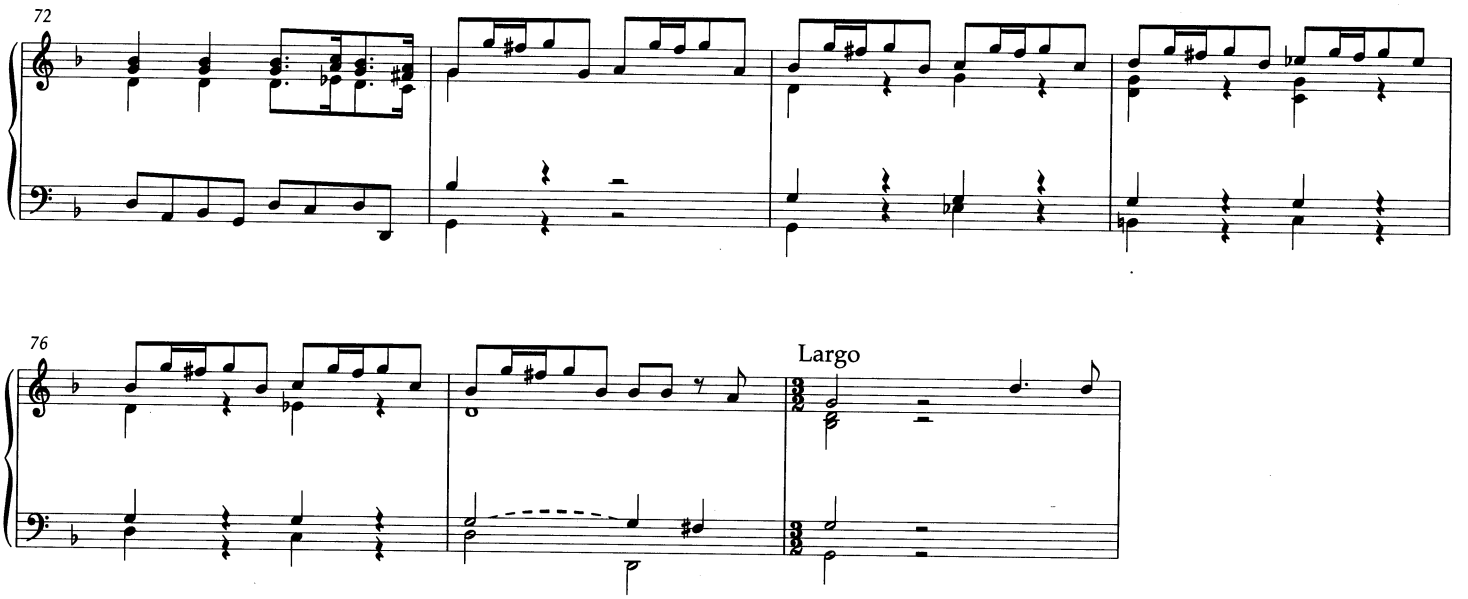

25
29
Ped.
33
38
42
Ped.

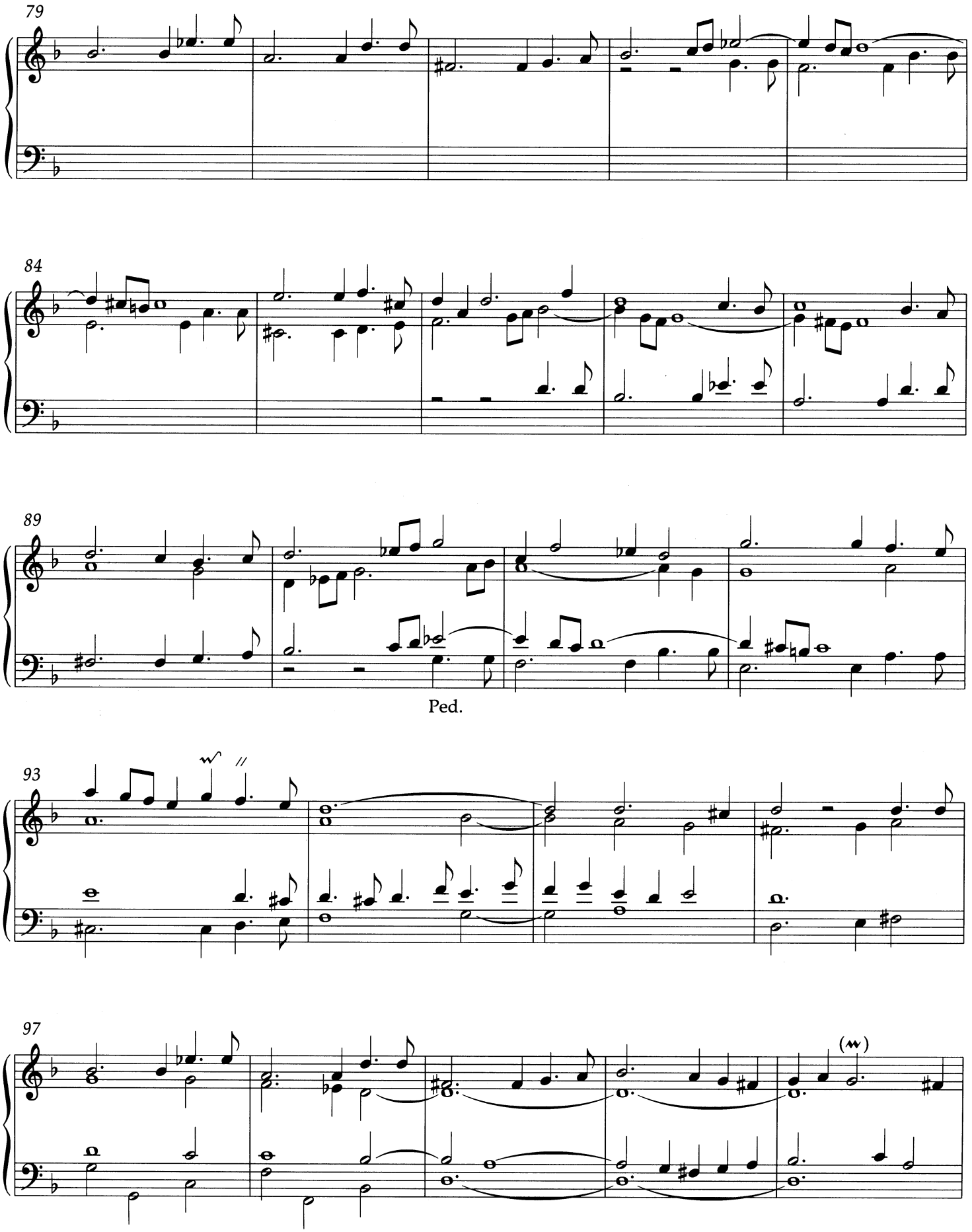


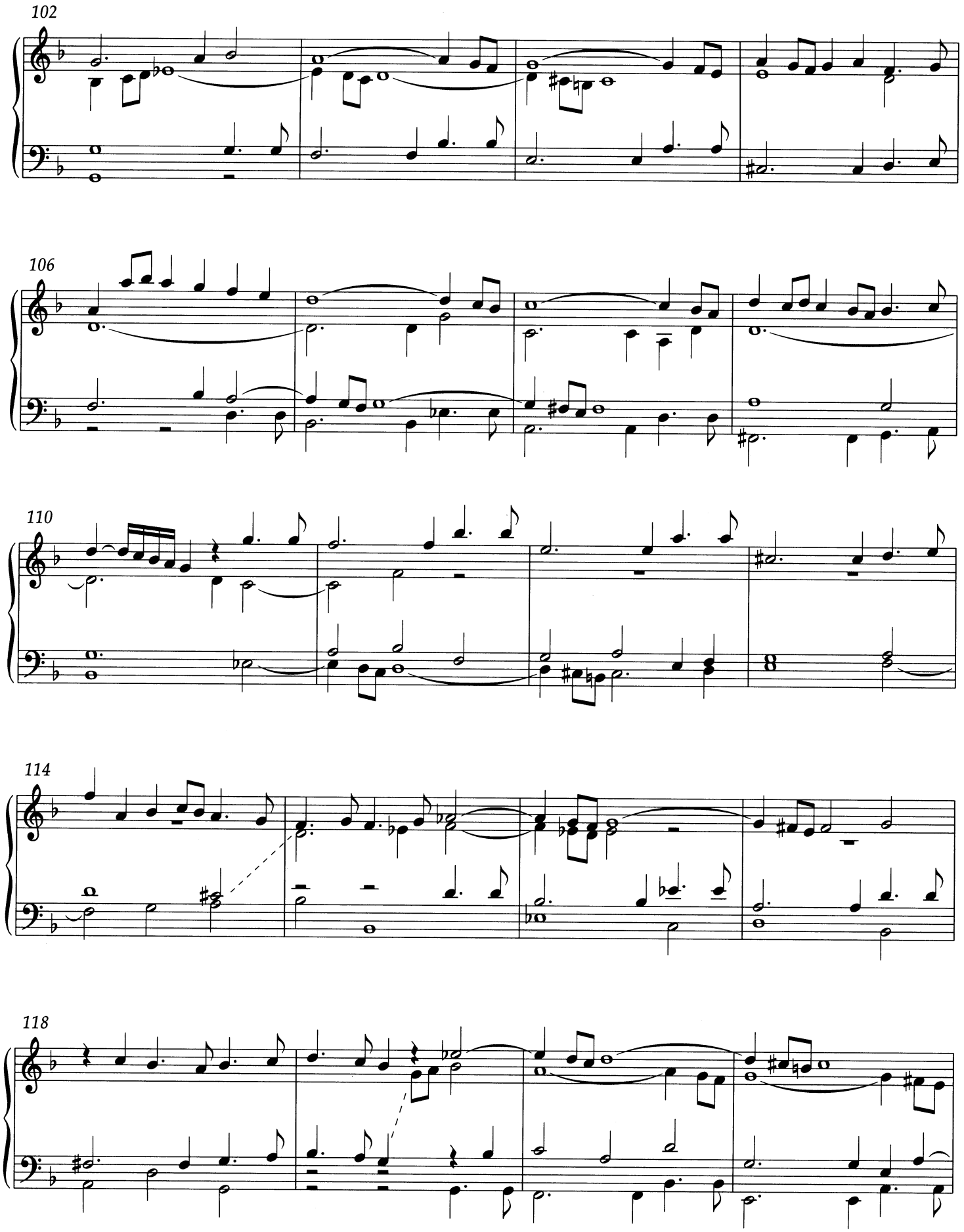
[3] **Berlin Ms:**

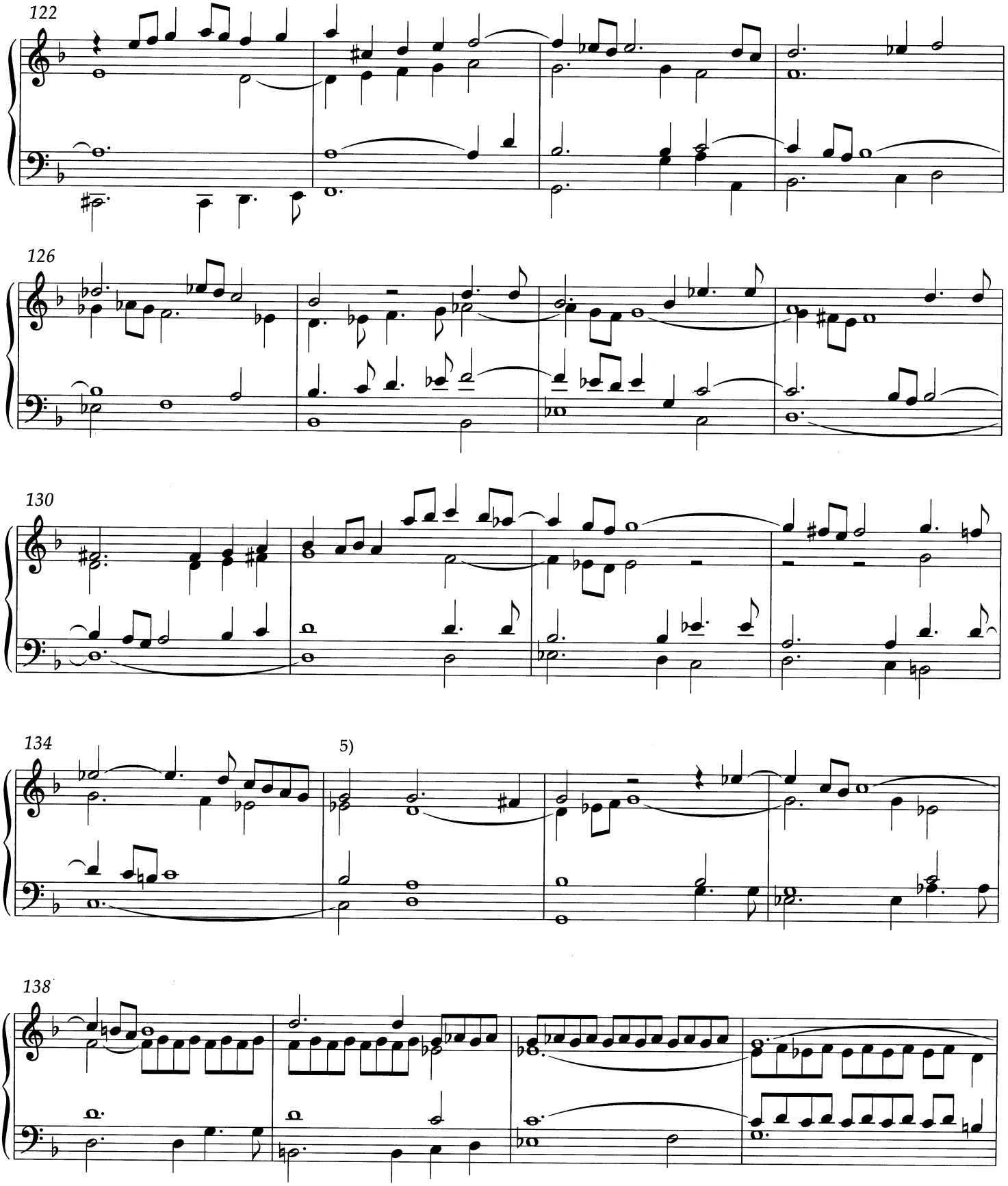


[4] **Berlin Ms**:

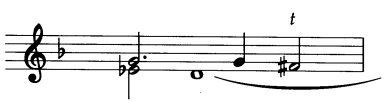



79
84
89
Ped.
93
97
(𝆖)


102
106
110
114
118



[5] **Berlin Ms:**



Trill sign added by a different hand.

142

146

150

6)

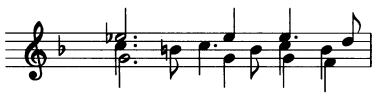
154

Ped.

157

Ped.

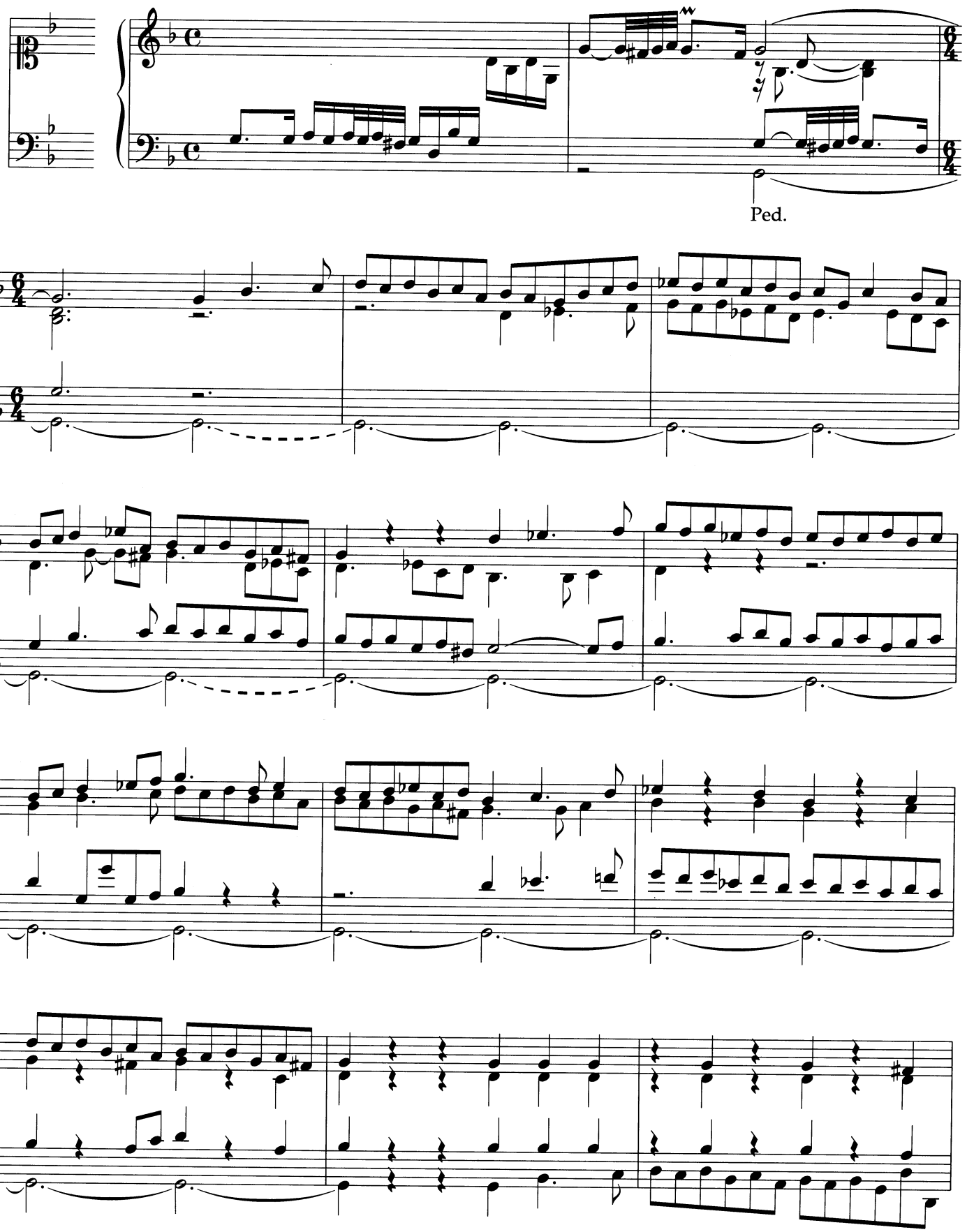
[6] **Berlin Ms:**

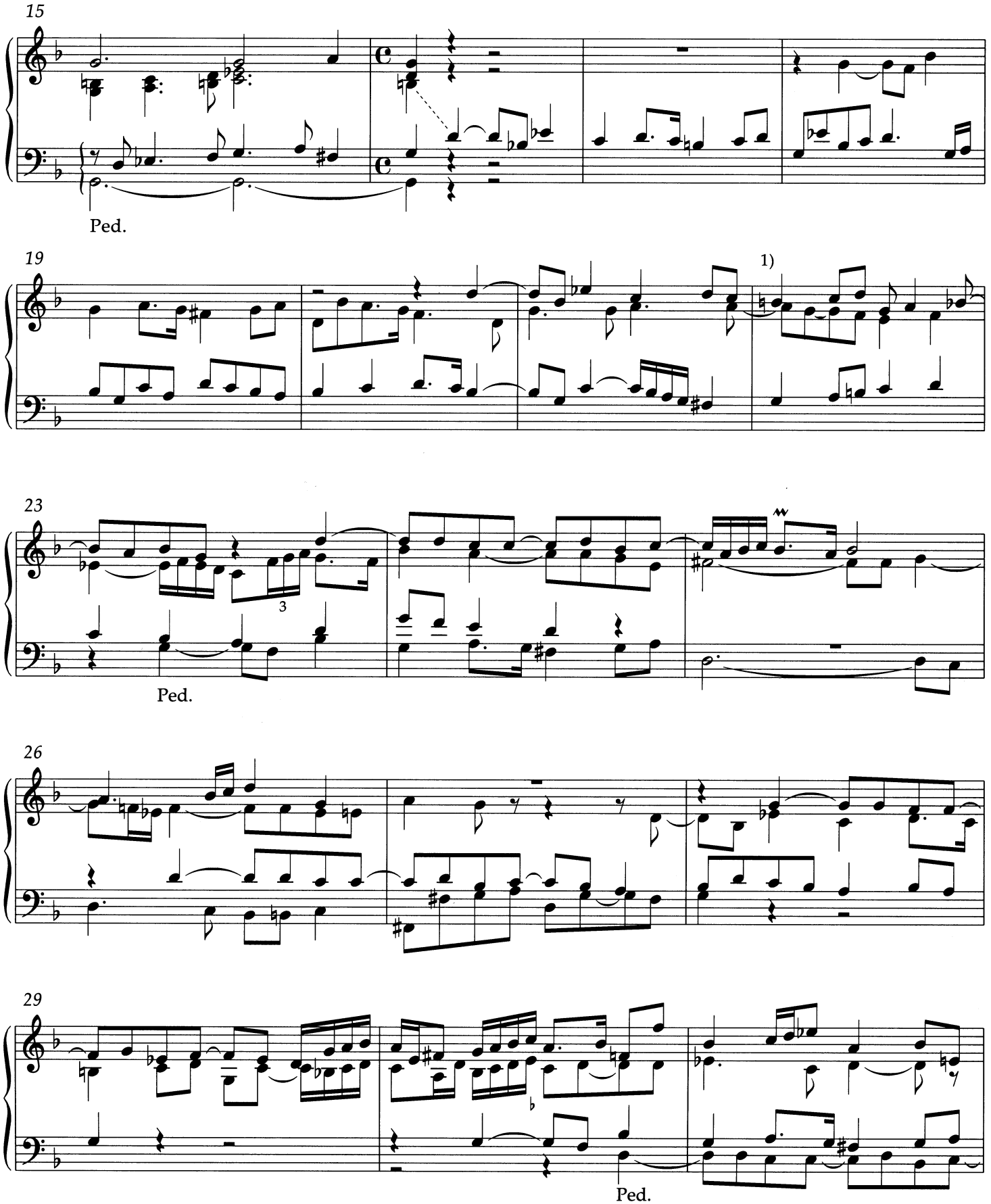


17. Praeludium in g

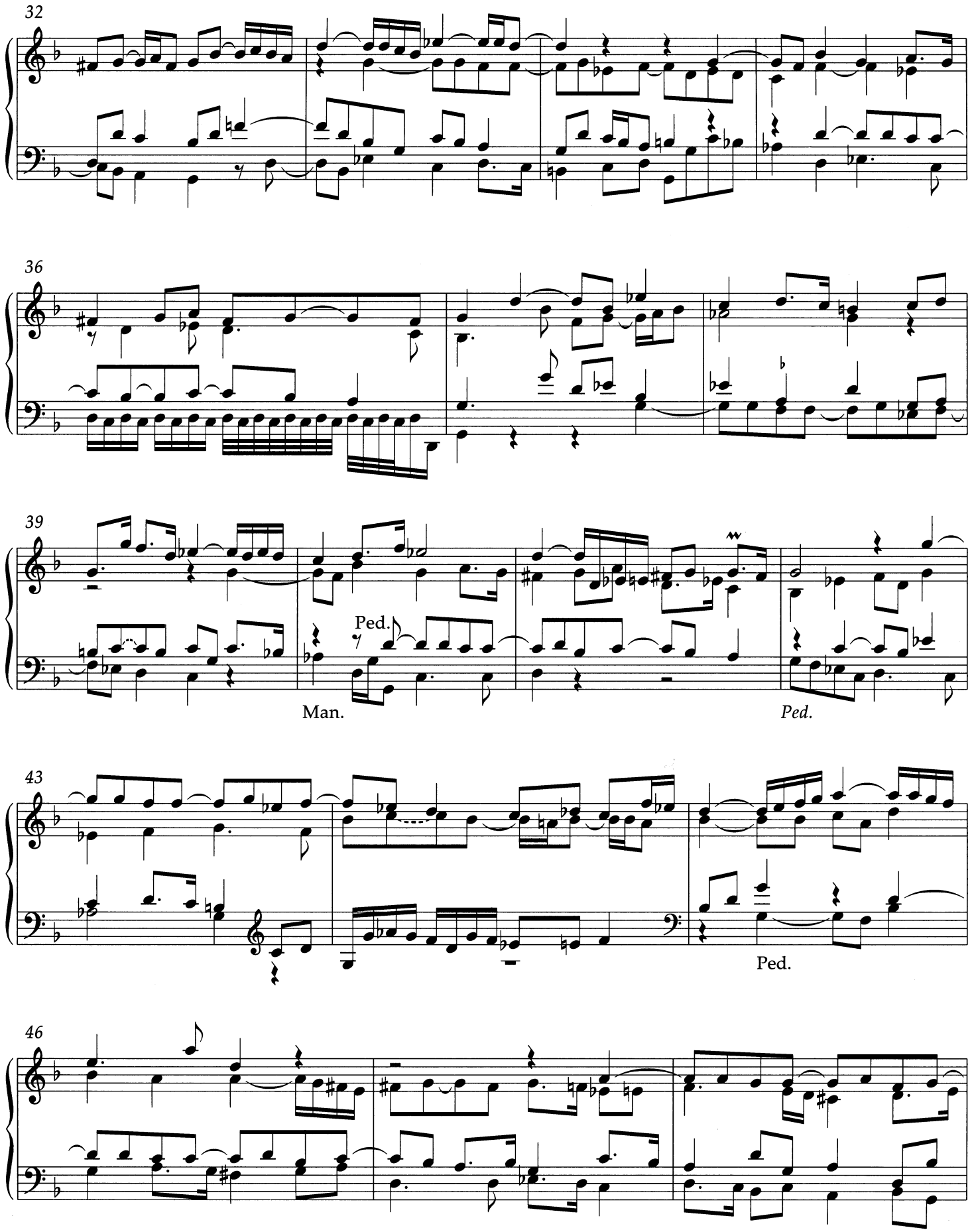
Andreas Bach Bk

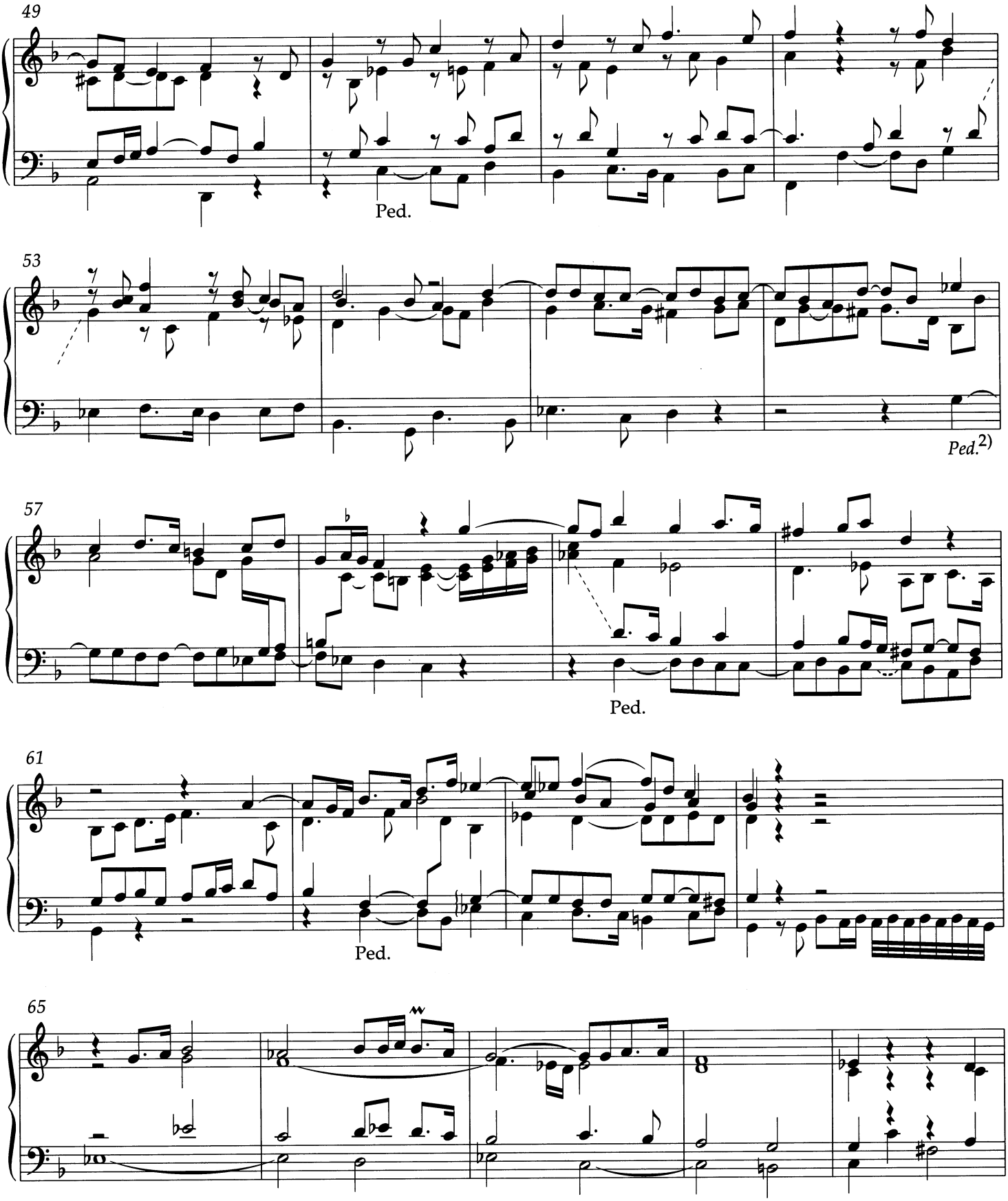
BuxWV 150



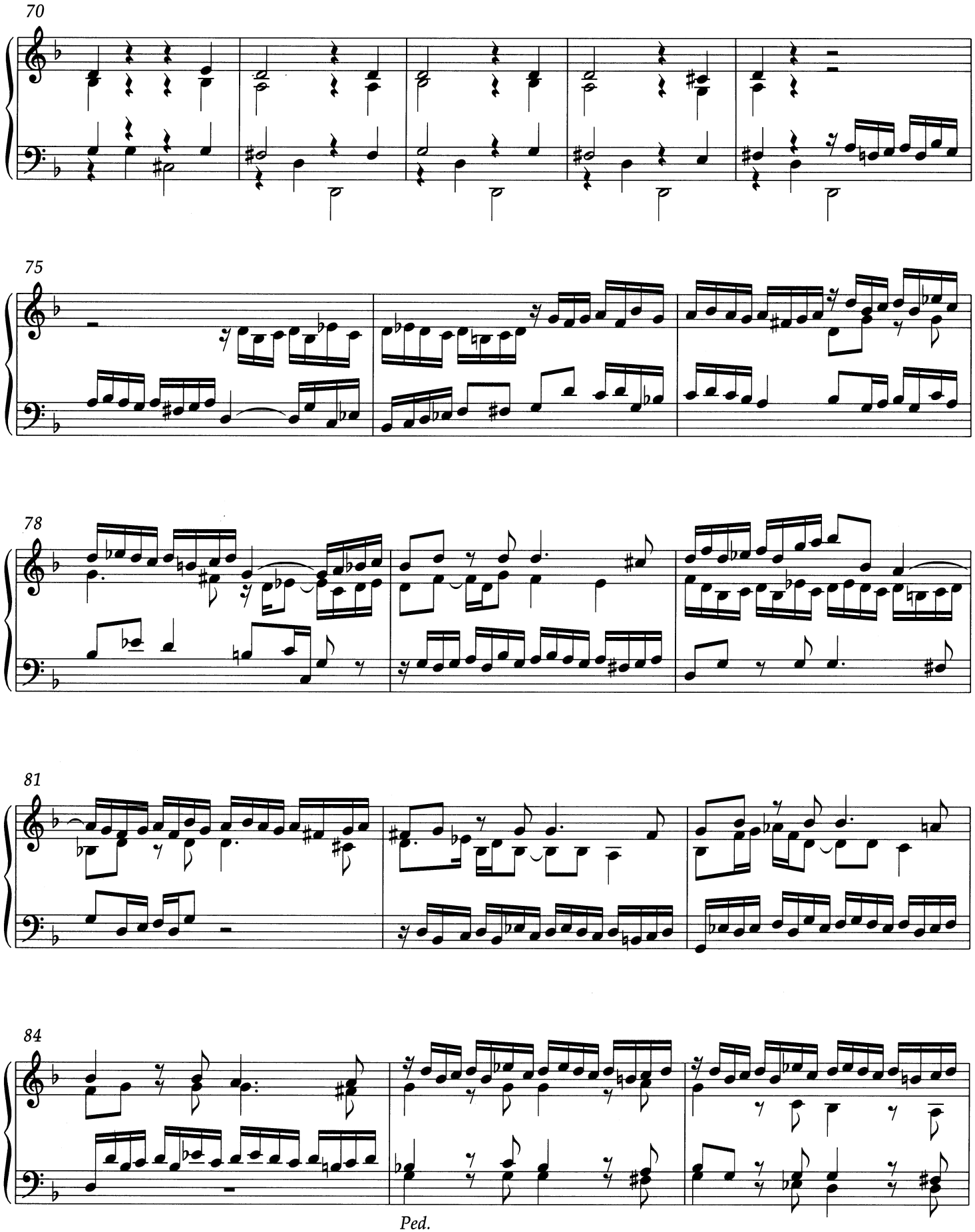


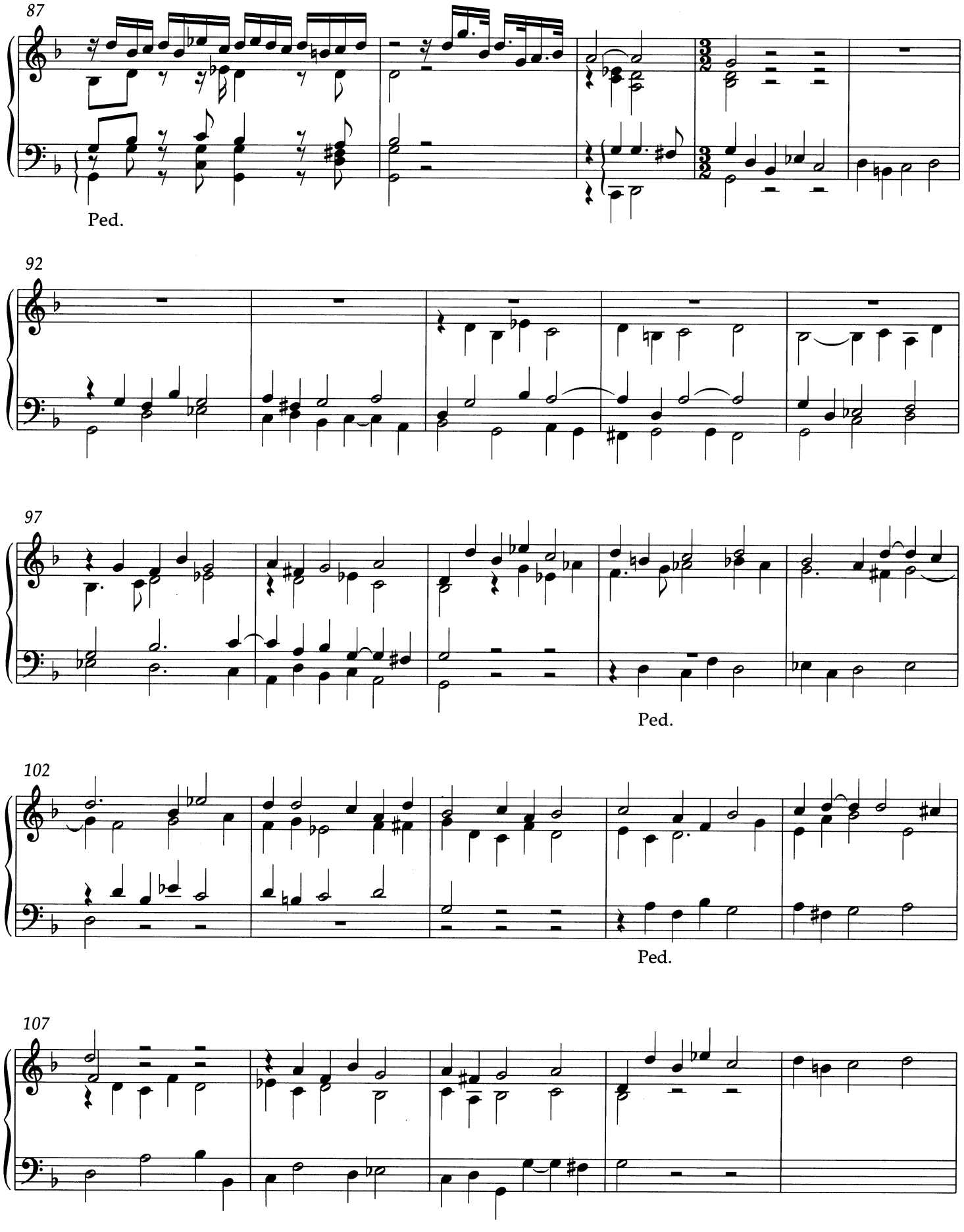
[1] **Andreas Bach Bk**: most eighth notes beamed in pairs, mm. 22-68

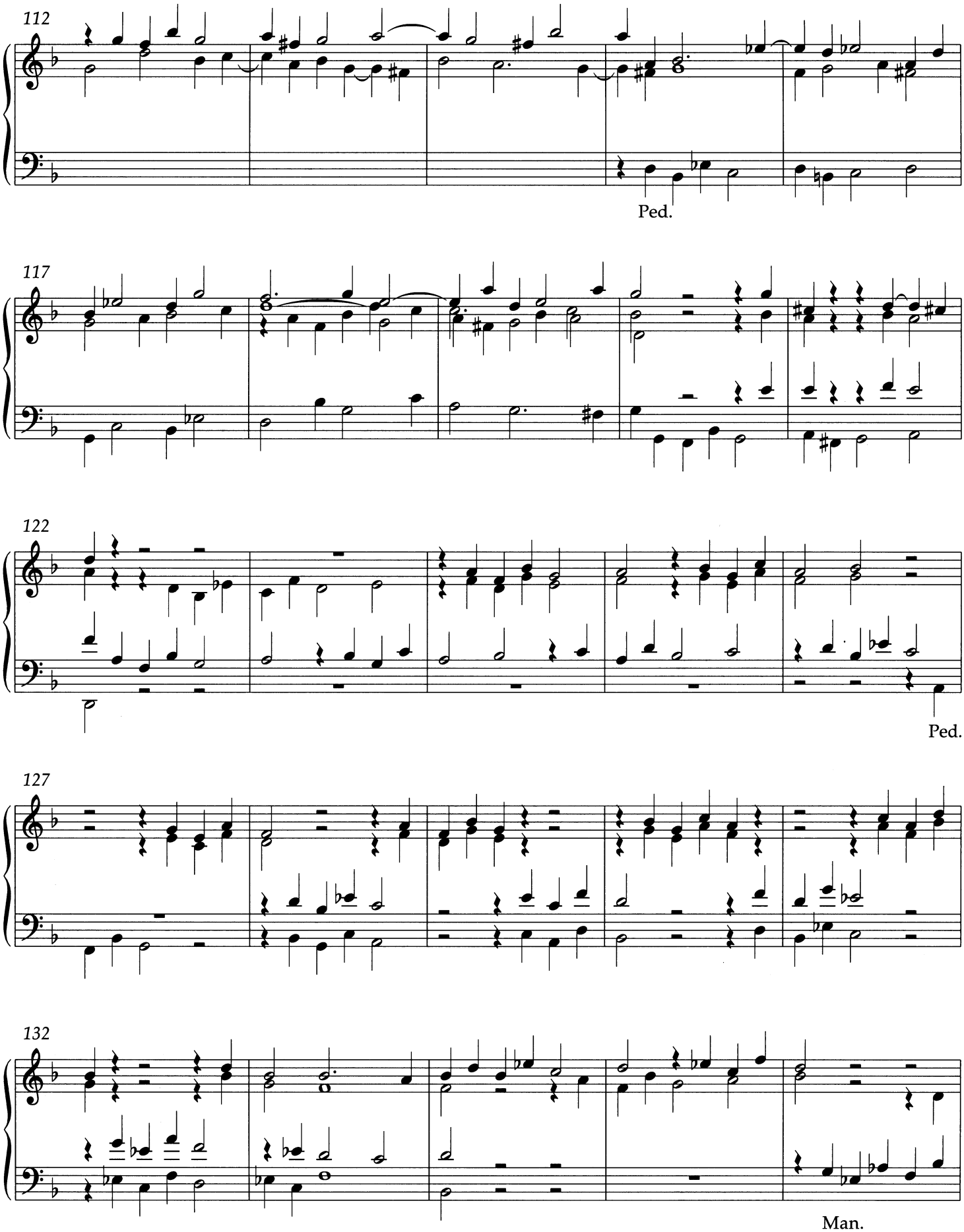

32
36
39
Ped.
Man.
Ped.
43
Ped.
46

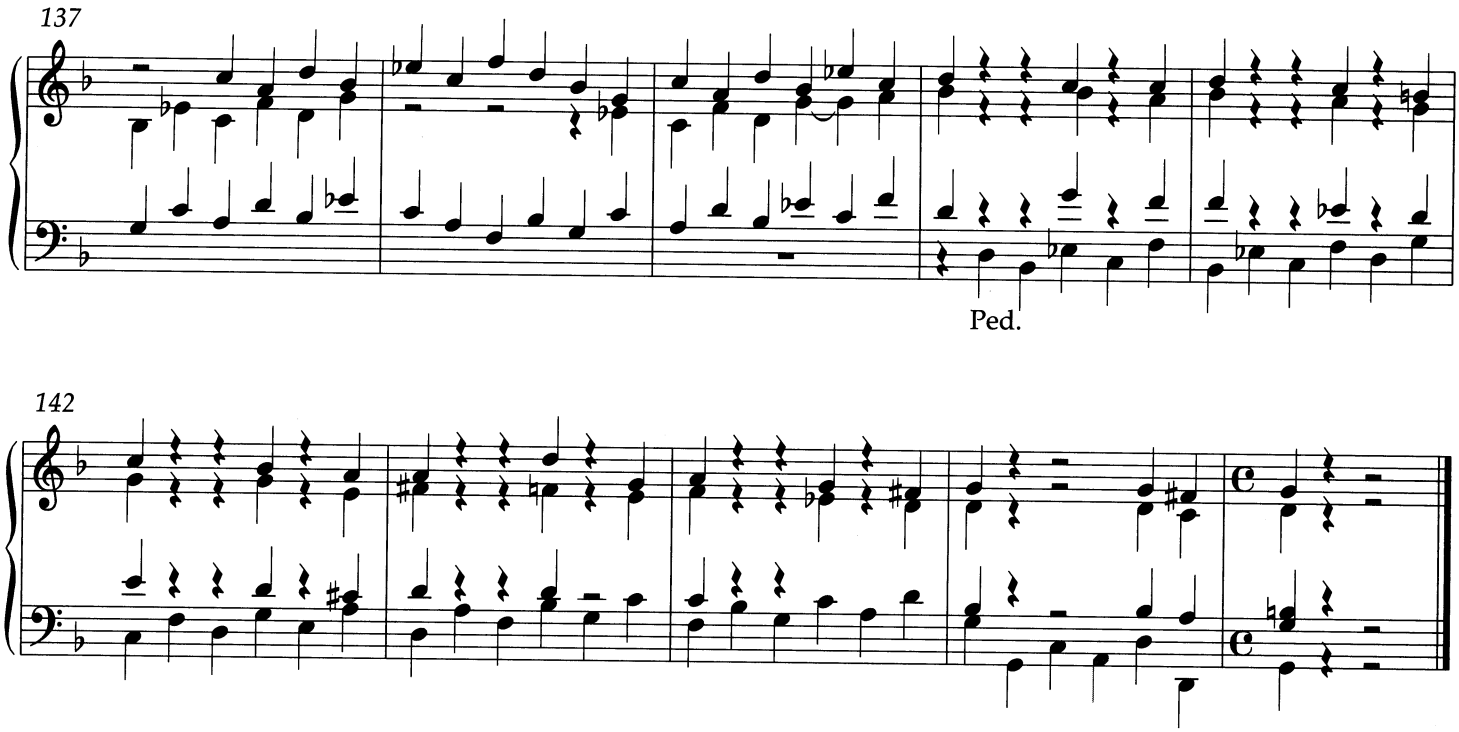


[2] **Andreas Bach Bk**: "manual."


70
75
78
81
84
Ped.


87
Ped.
92
97
Ped.
102
Ped.
107


112
Ped.
117
122
Ped.
127
132
Man.

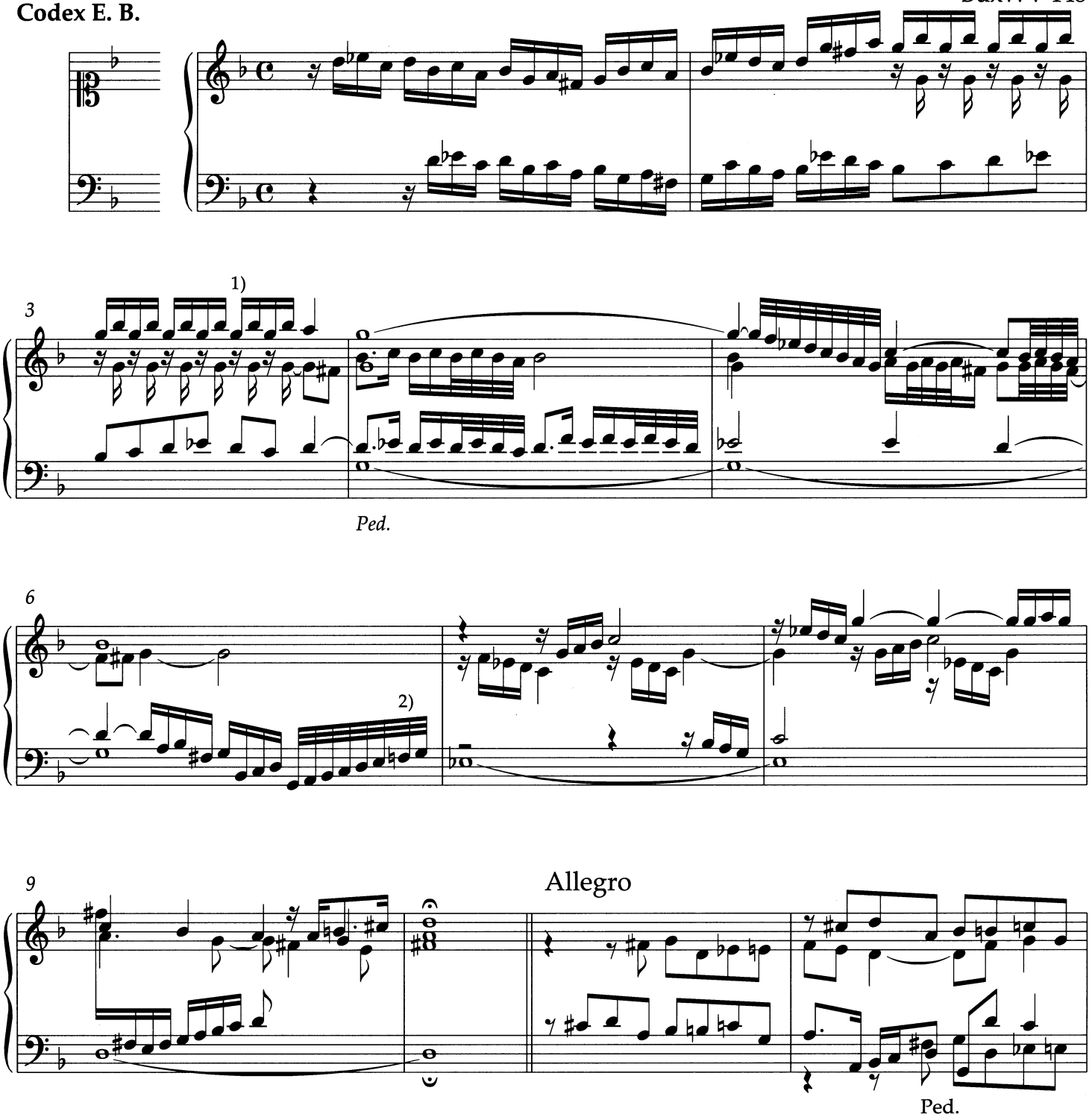

137
Ped.

142

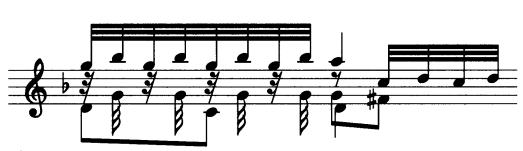
18. Praeludium in g

BuxWV 148

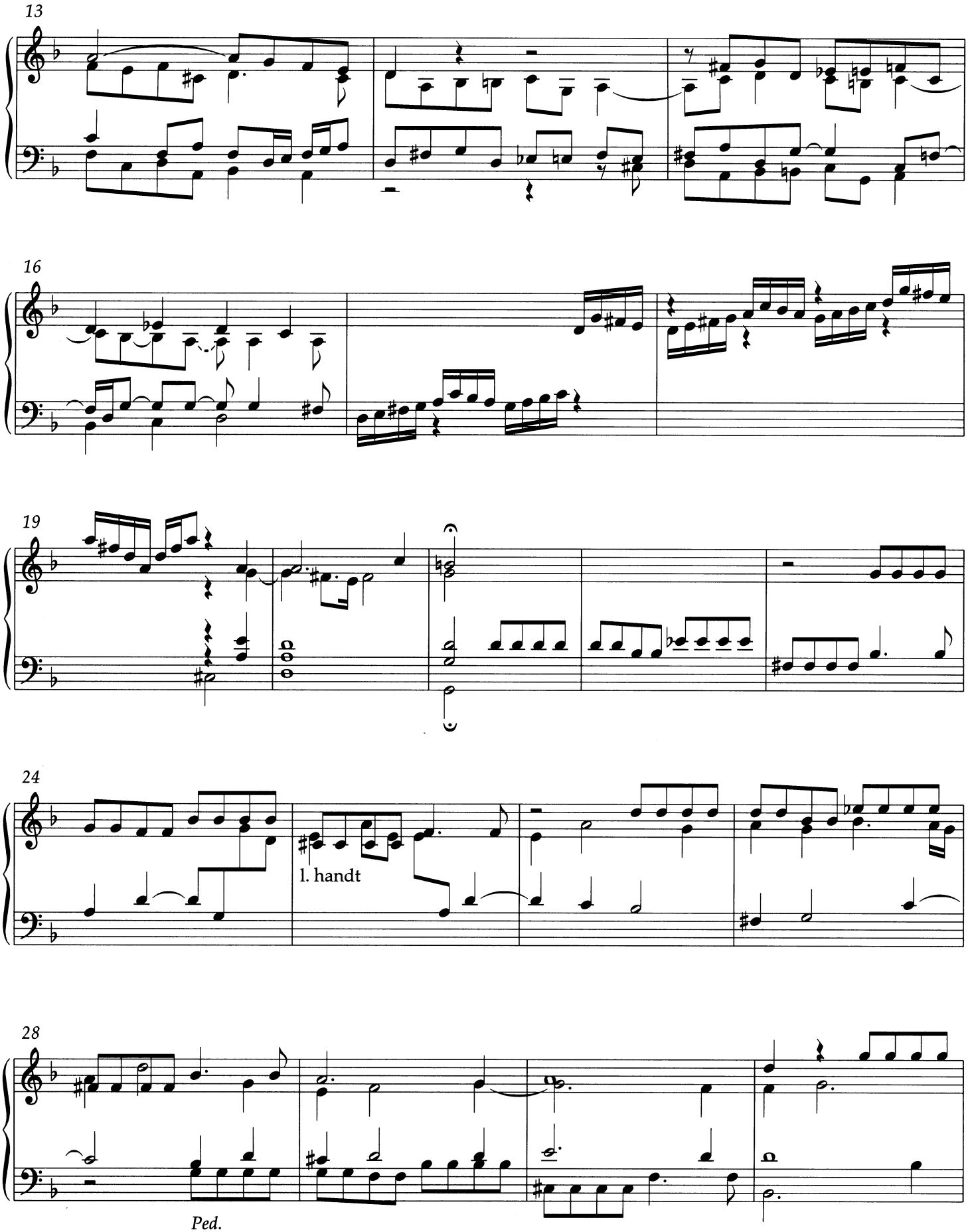
Codex E. B.

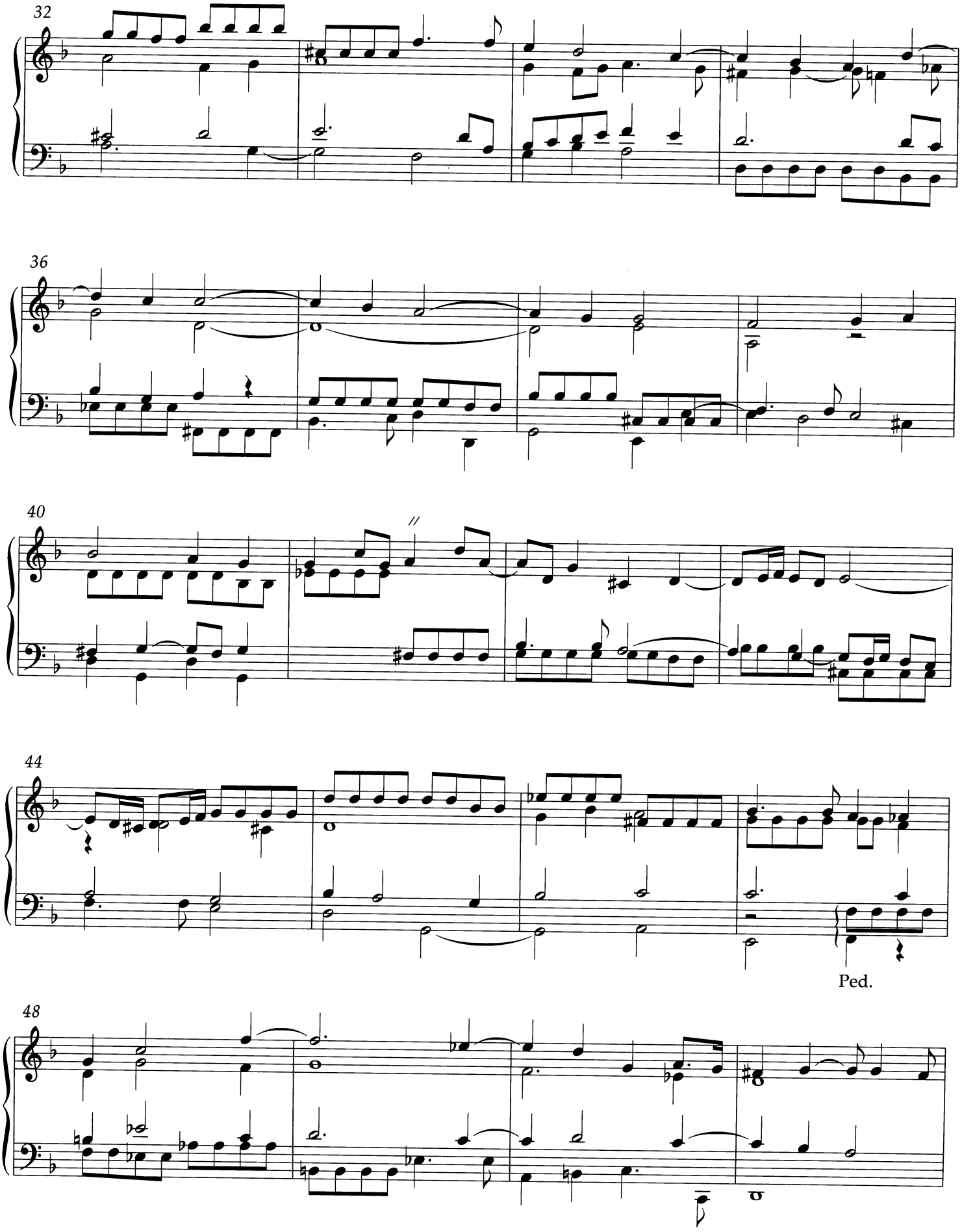


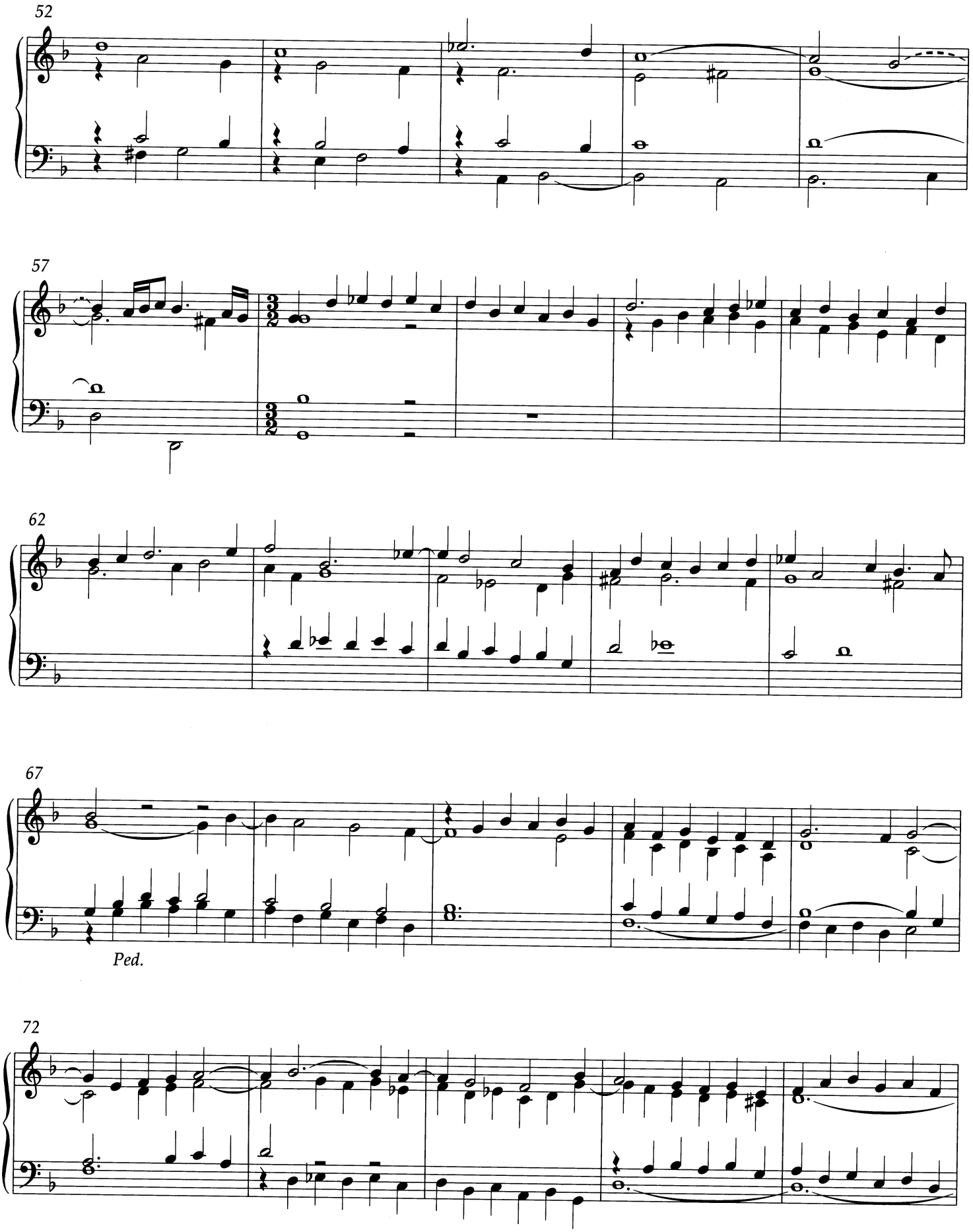
[1] **Pittsburgh Ms/1, [Grobe Tab]:**

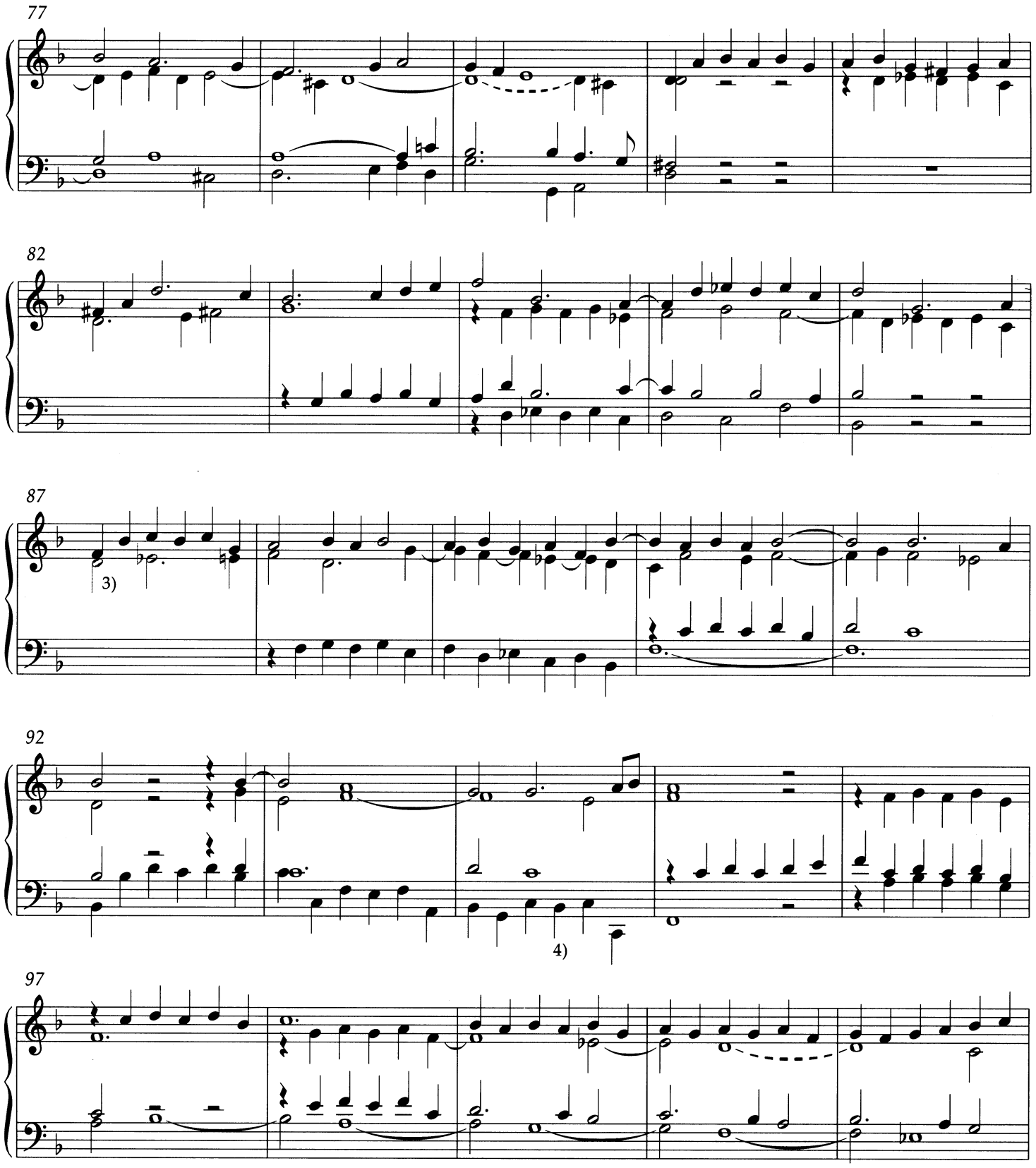


[2] **Pittsburgh Ms/1, [Grobe Tab]**: *f*-sharp


13
16
19
24
l. handt
28
Ped.

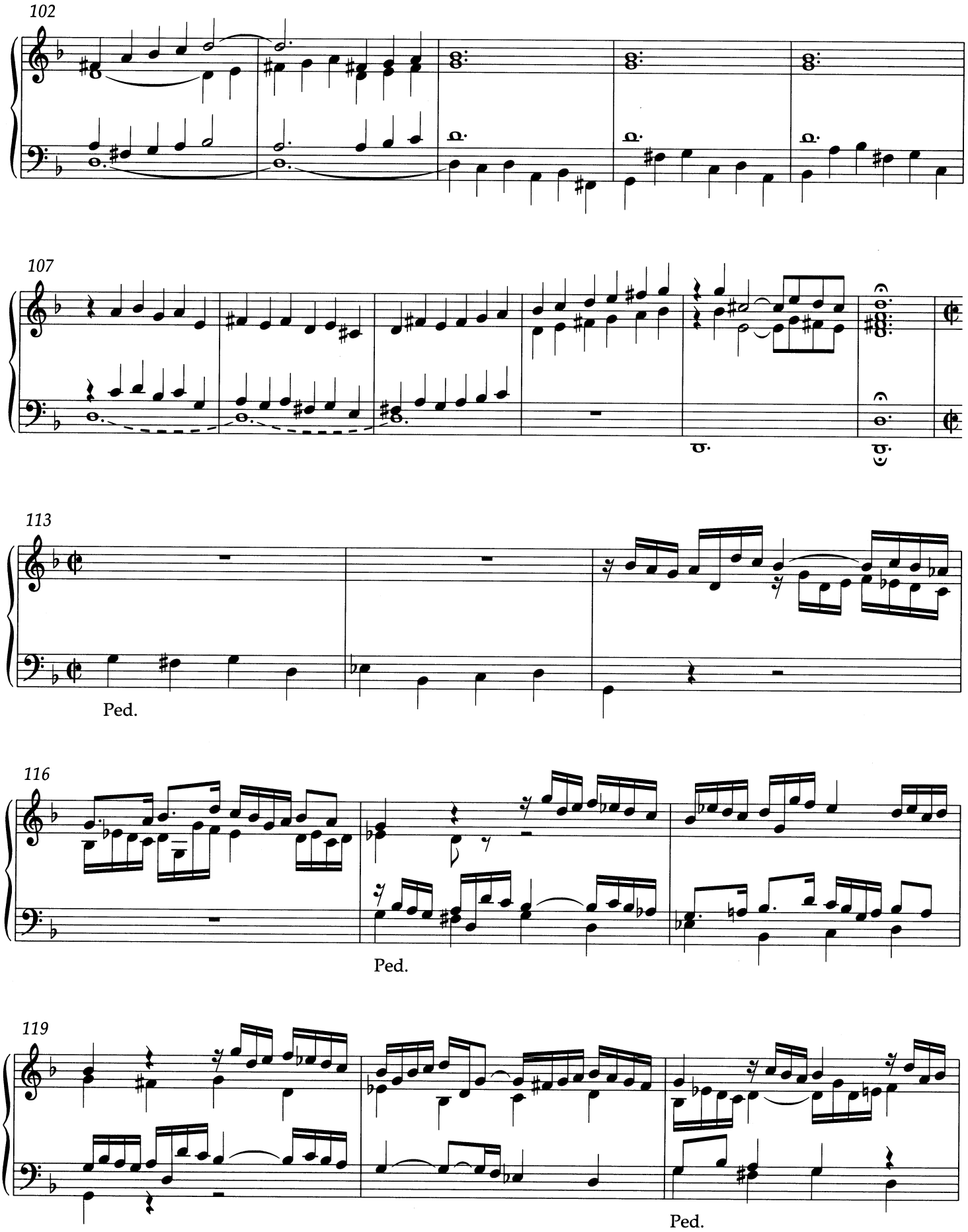

32
36
40
44
Ped.
48

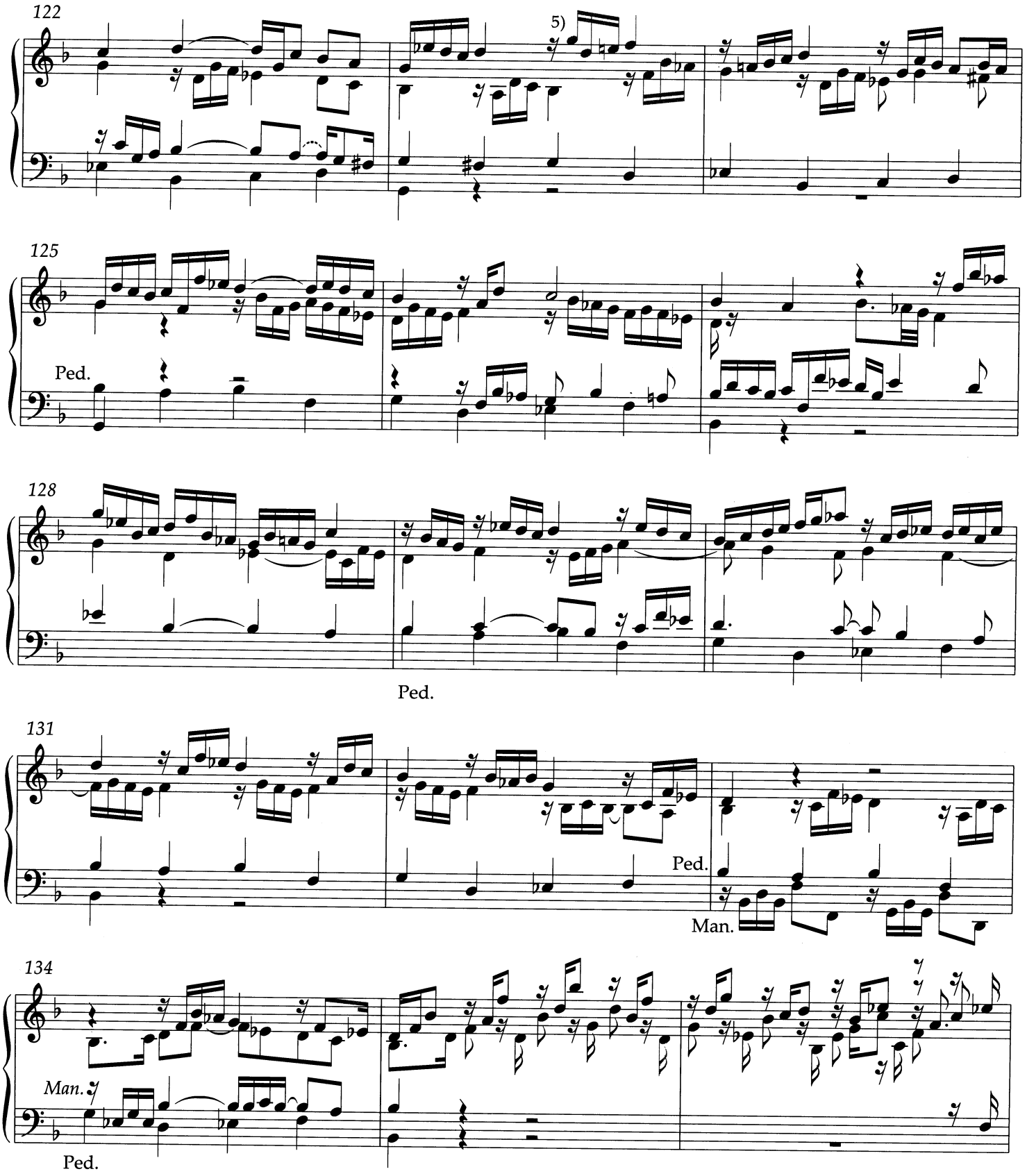

52
57
62
67
Ped.
72



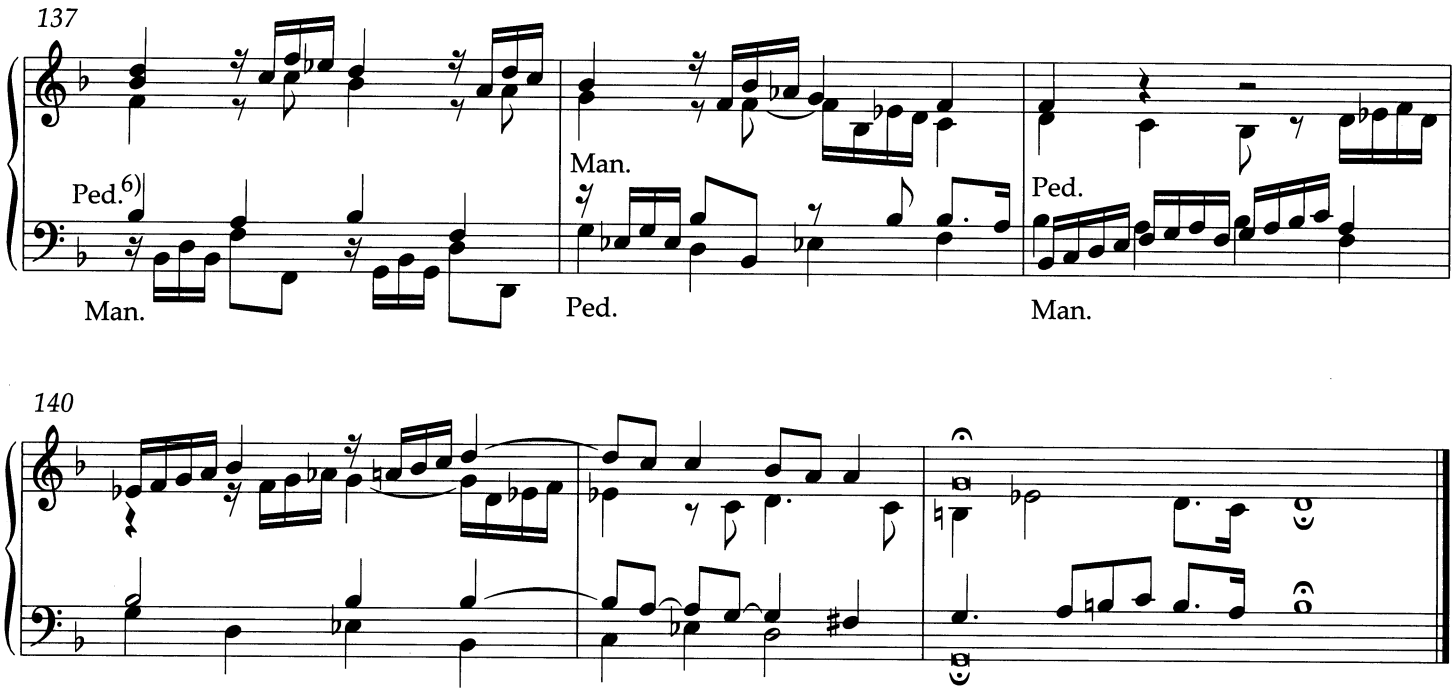
[3] **Codex E. B., Pittsburgh Ms/1:** 𝅗𝅥. 𝅘𝅥 𝅗𝅥 **[Grobe Tab]**: lacking

[4] **Pittsburgh Ms/1, [Grobe Tab]**: *B*-natural


102
107
113
Ped.
116
Ped.
119
Ped.



[5] All sources: The soprano on the third and fourth beats of m. 123 and the alto on the fourth beat of m. 123 and first beat of m. 124 are an octave lower. In **Codex E. B.**, the soprano continues an octave lower through the fourth beat of m. 124, and the alto continues an octave lower through the first beat of m. 125.

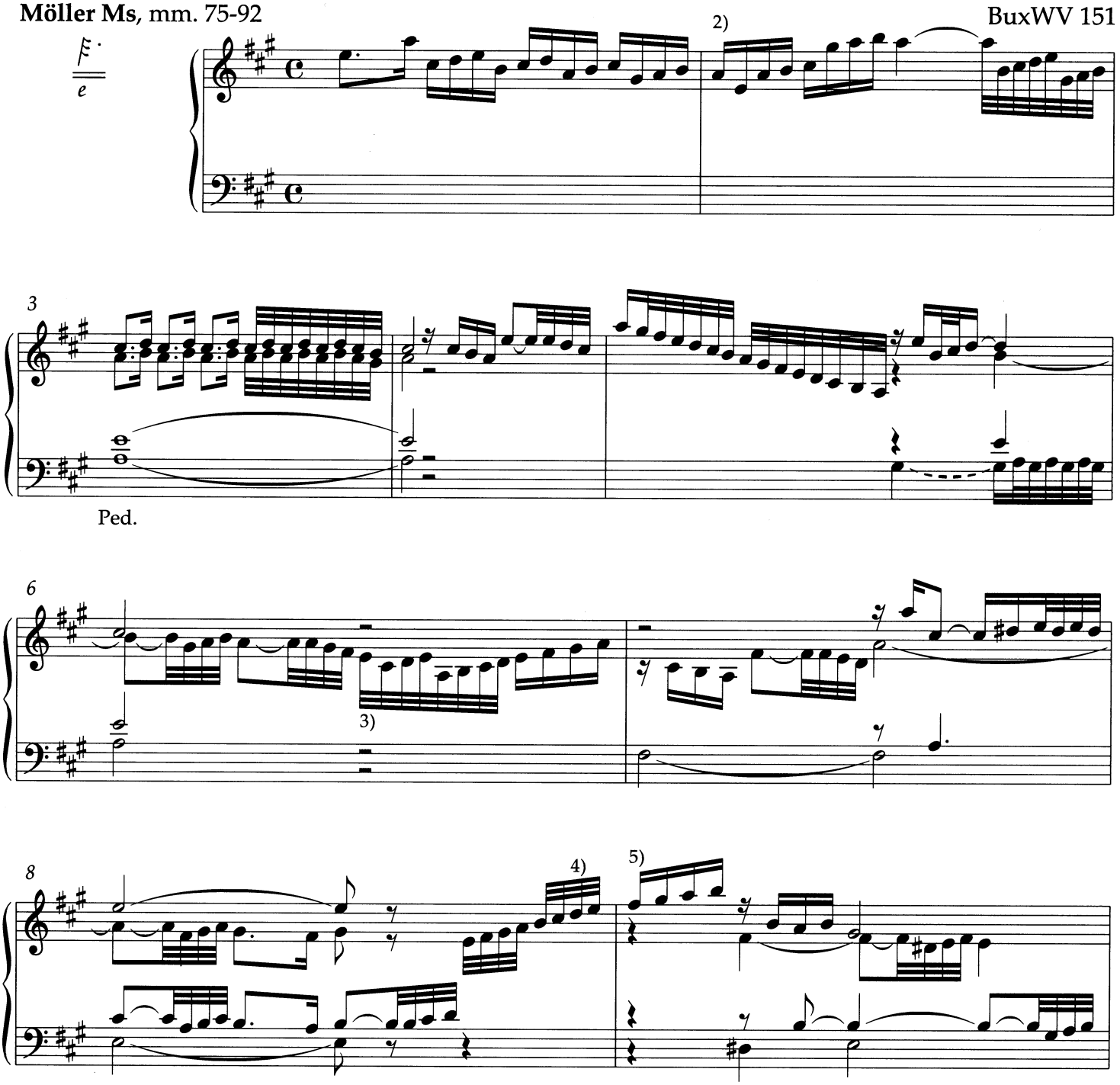


[6] In **Spitta Ed**, which is based on a transcription from **[Grobe Tab]**, the parts of left hand and pedal are exchanged in mm. 137-138.

19. Praeludium in A

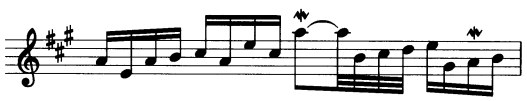
Schmahl Tab[1)]
Möller Ms, mm. 75-92

BuxWV 151

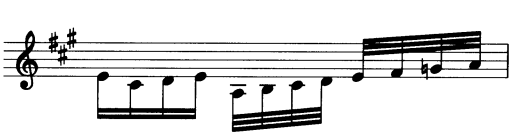


[1] **Möller Ms**: numerous ornaments throughout; see facsimile, Appendix 3, Section B, pp. 150-53.

[2] **Möller Ms**:

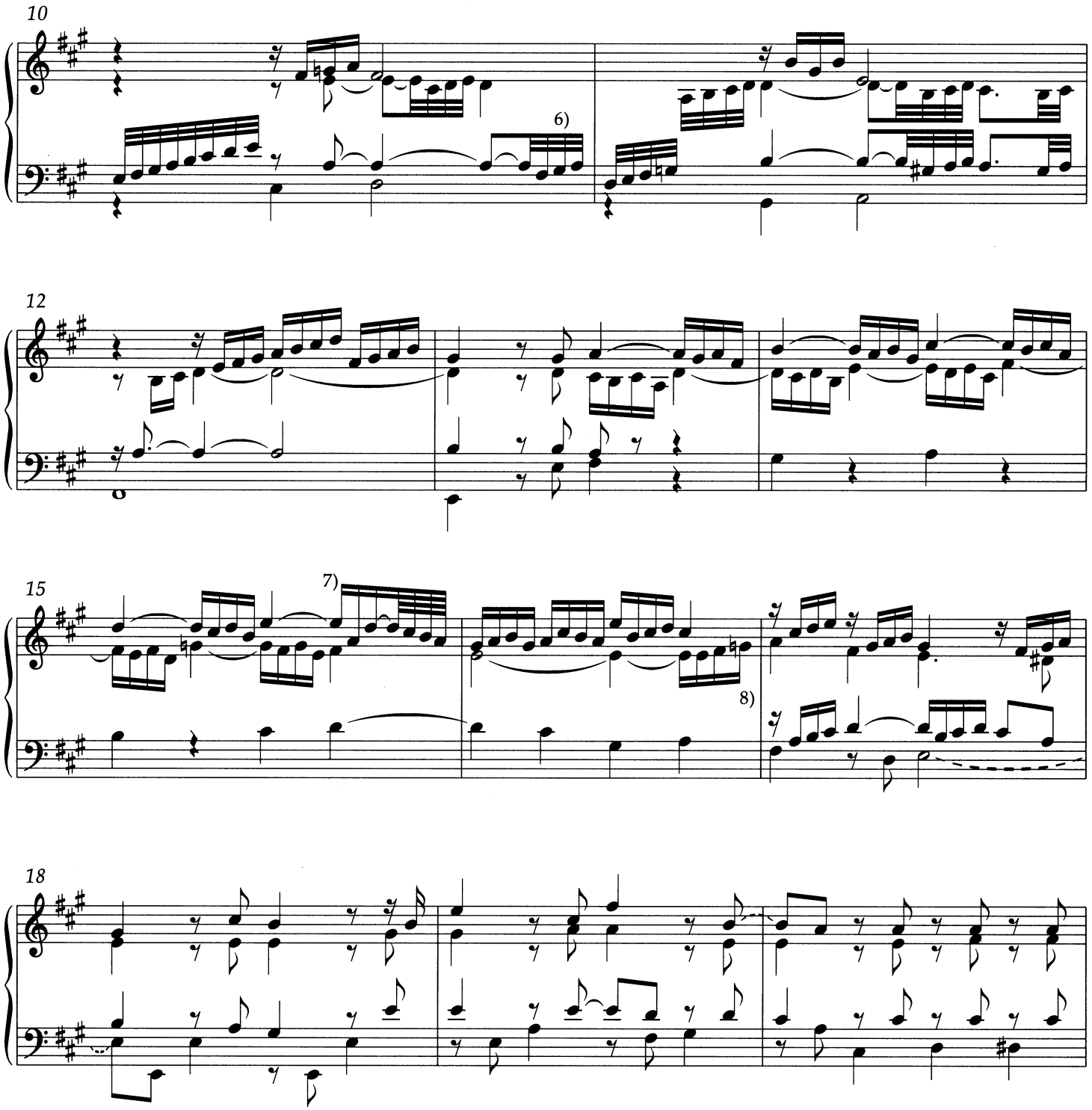


[3] **Möller Ms**:



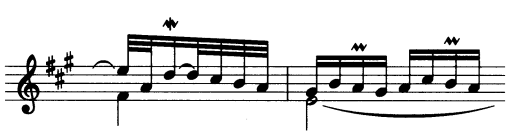
[4] **Möller Ms**: *d''*-sharp

[5] **Möller Ms**:

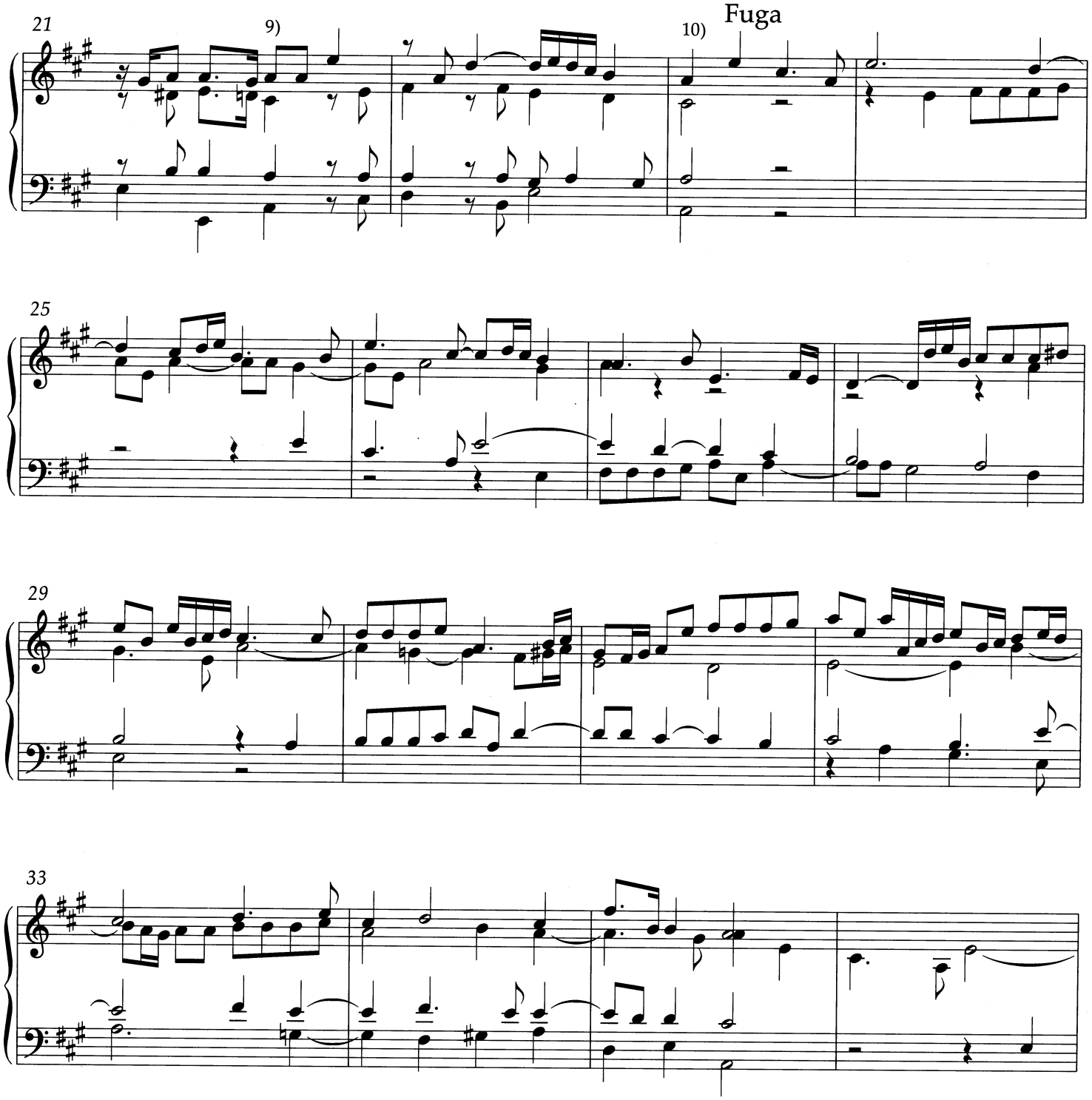


[6] **Möller Ms**: *g*-natural

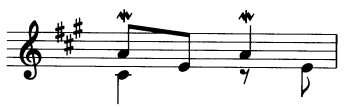
[7] **Möller Ms**:



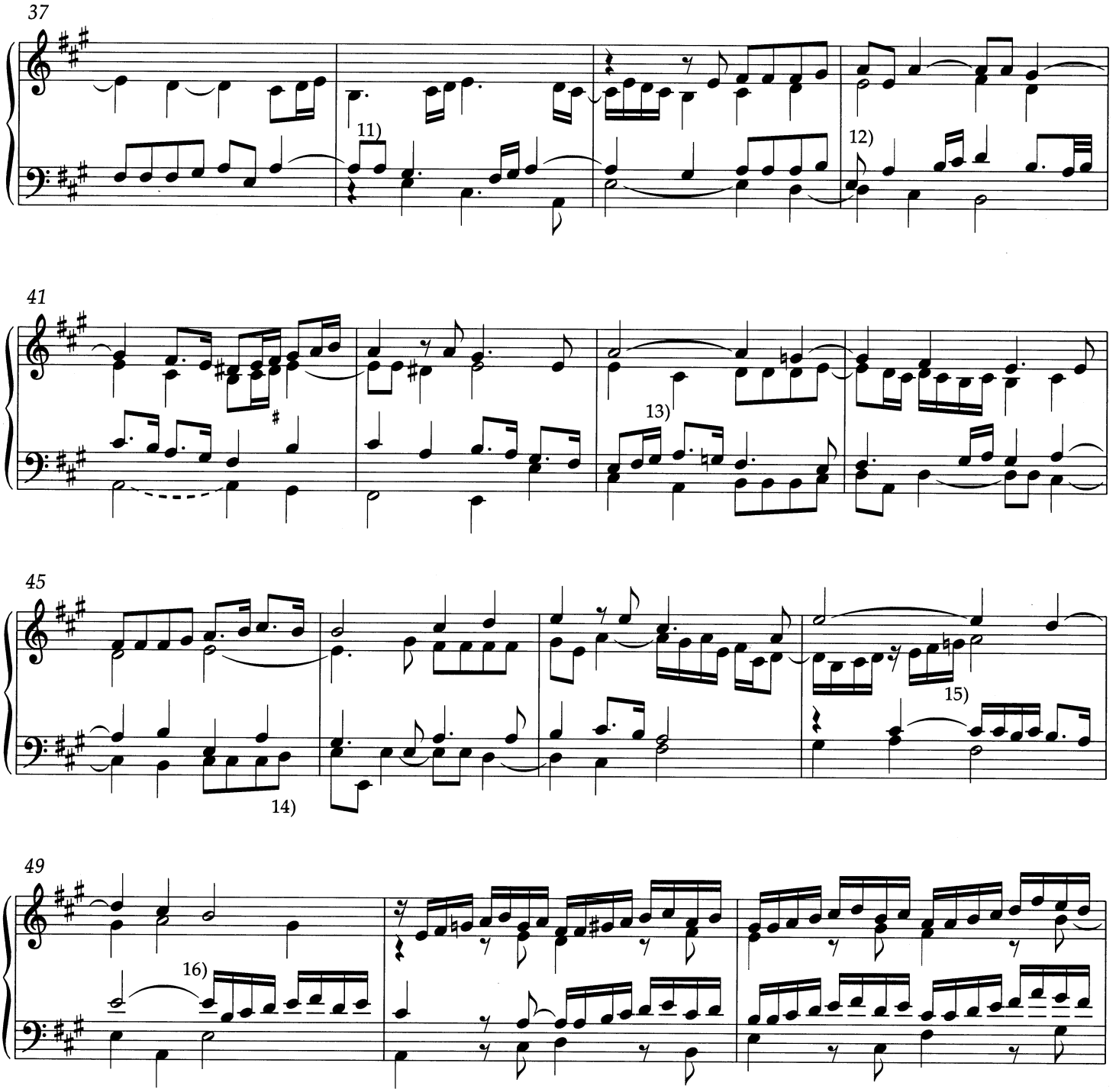
[8] **Möller Ms**: *g′*-sharp



[9] **Möller Ms:**



[10] **Schmahl Tab** includes a section of questionable authenticity after this note; see Appendix 2, Section B, pp. 146-49. Designation "Fuga" in **Möller Ms** only.



[11] **Möller Ms:**

[12] **Möller Ms:**

[13] **Möller Ms:**

[14] **Möller Ms:** *d*-sharp

[15] **Möller Ms:** *g′*-sharp

[16] **Möller Ms:**

52

17)

55

18)

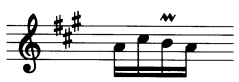
58

61

Adagio

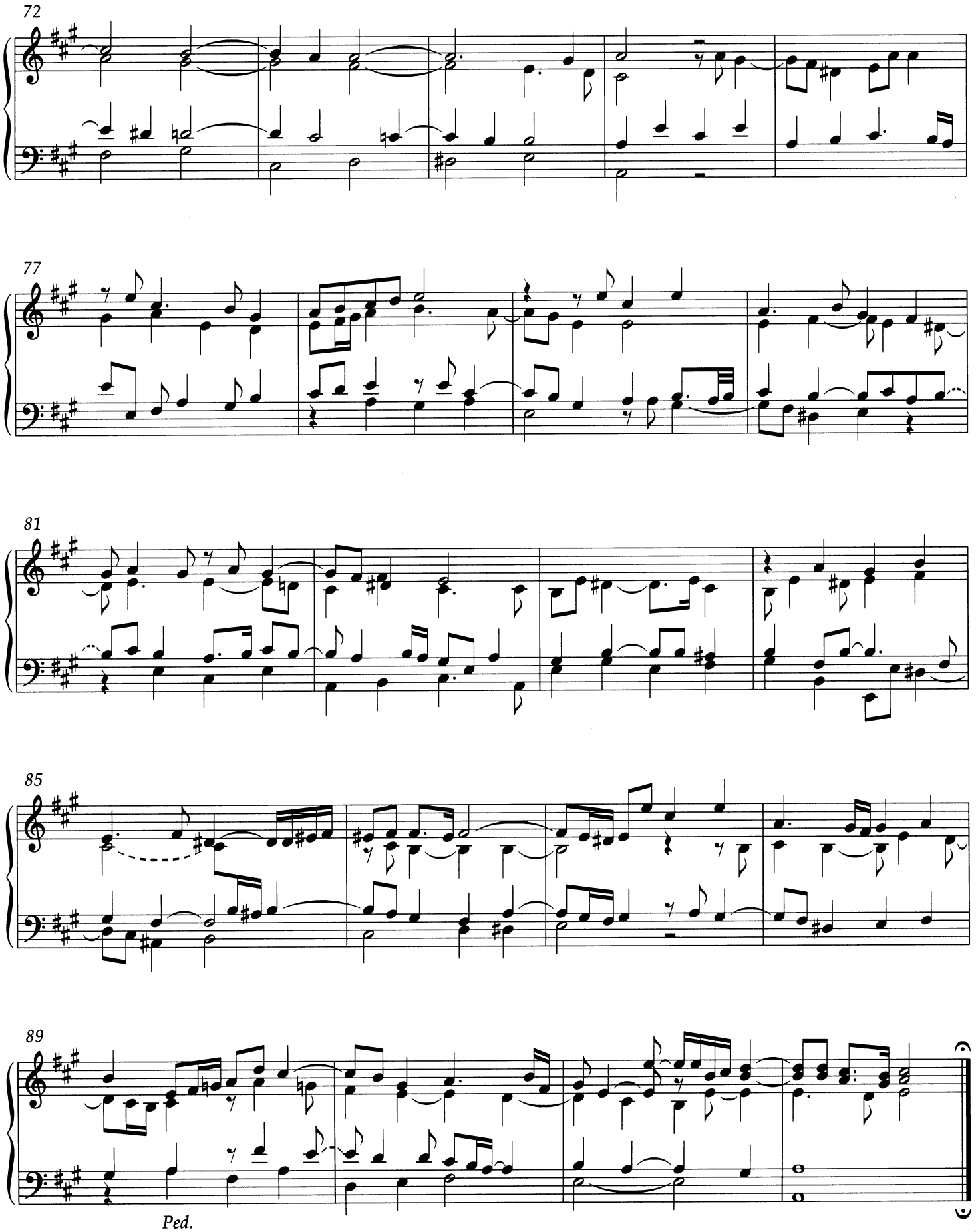
19)

65

17 **Möller Ms:** 

18 **Möller Ms:** *g′*-sharp

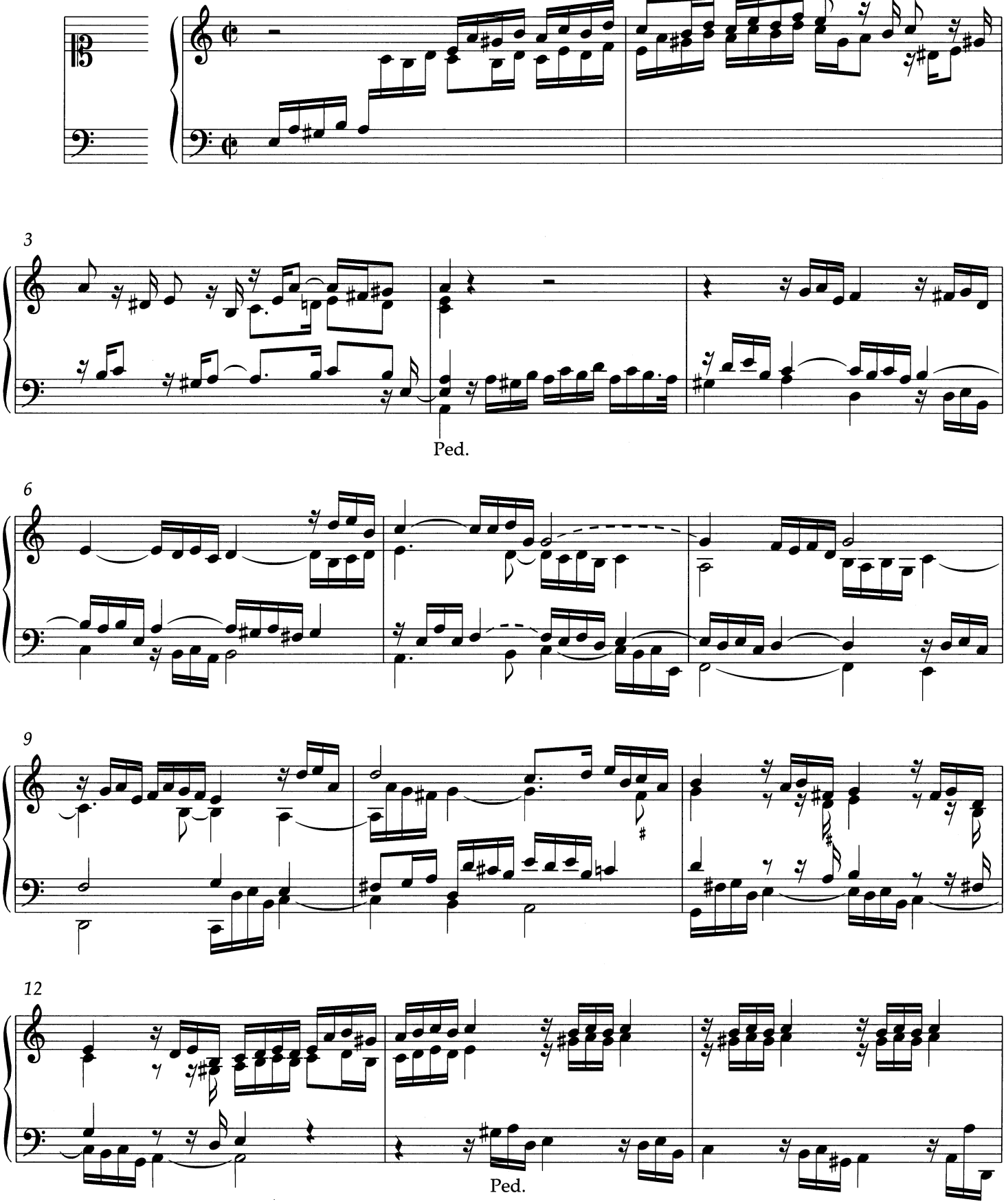
19 **Möller Ms:**

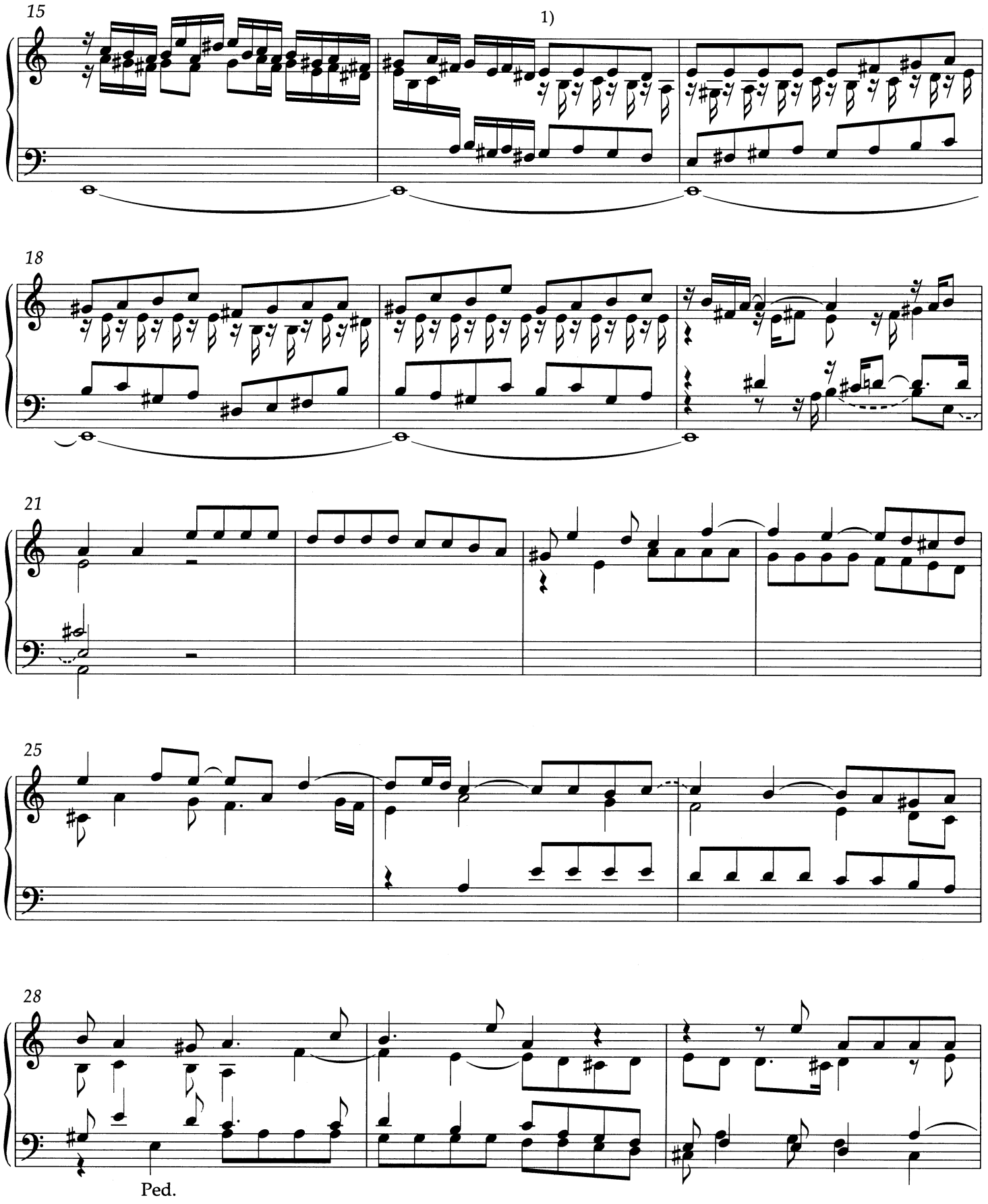

72
77
81
85
89
Ped.

20. Praeludium in a

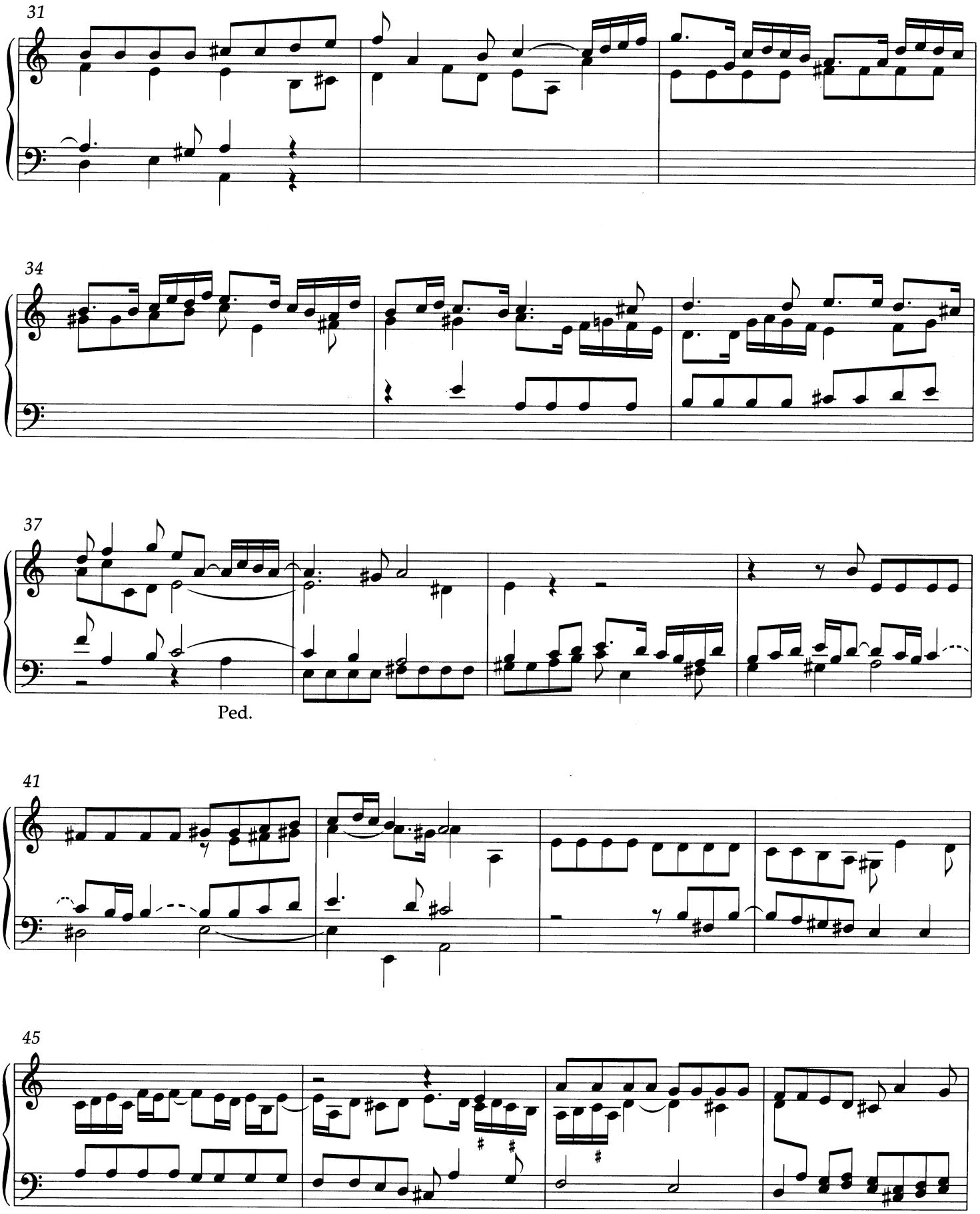
Berlin Ms

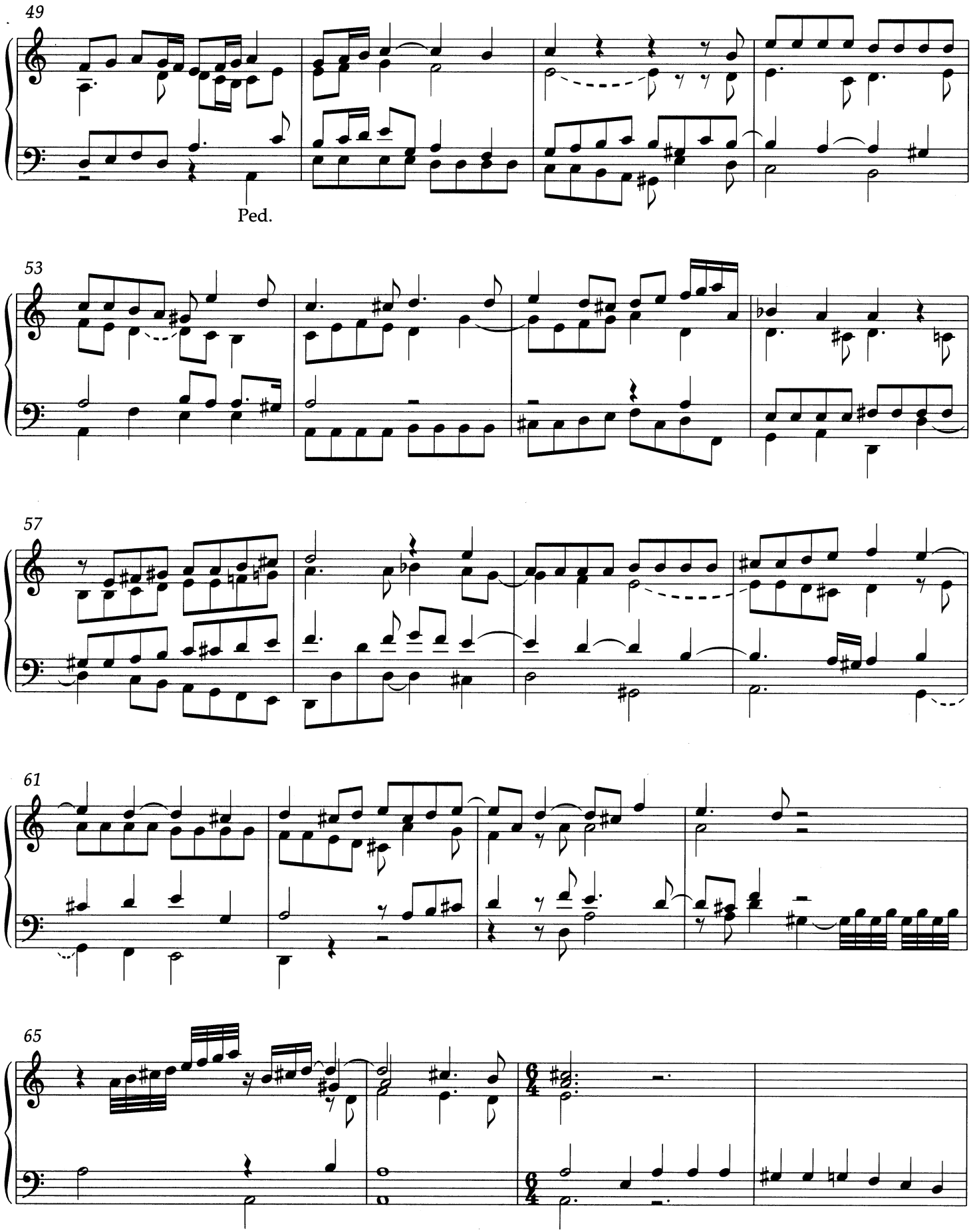
BuxWV 153

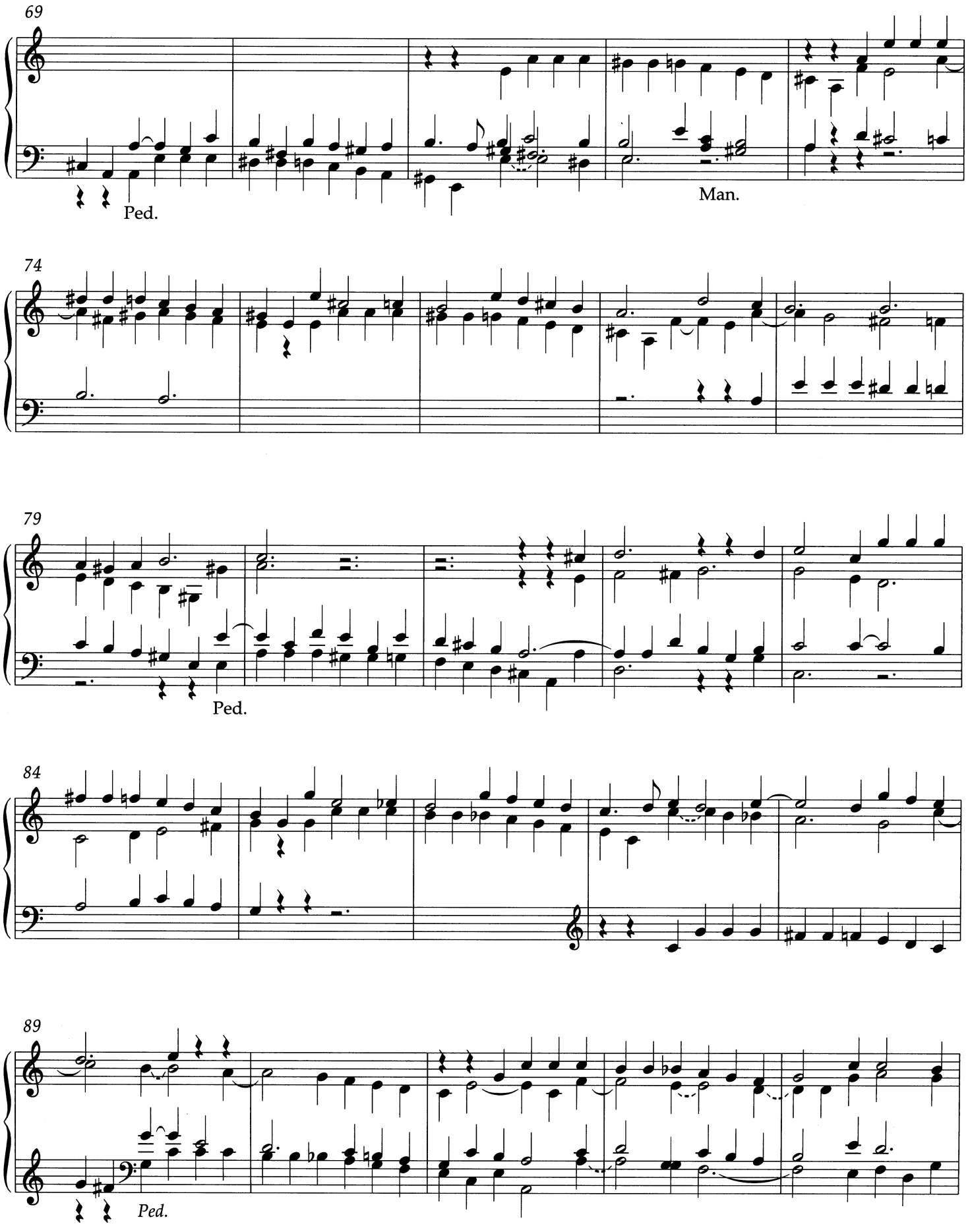


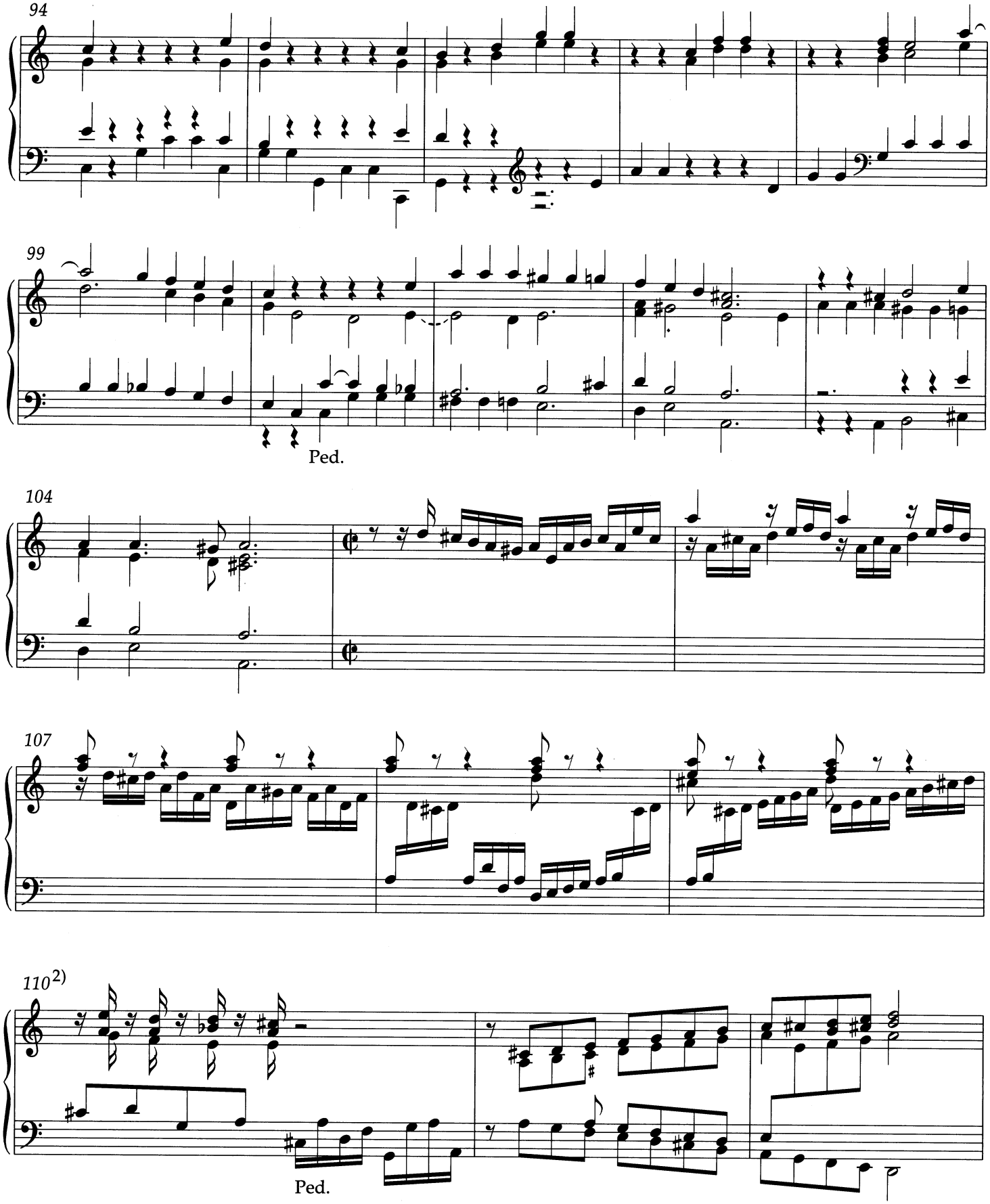


[1] **Berlin Ms**: eighth notes beamed in pairs, mm. 16-19

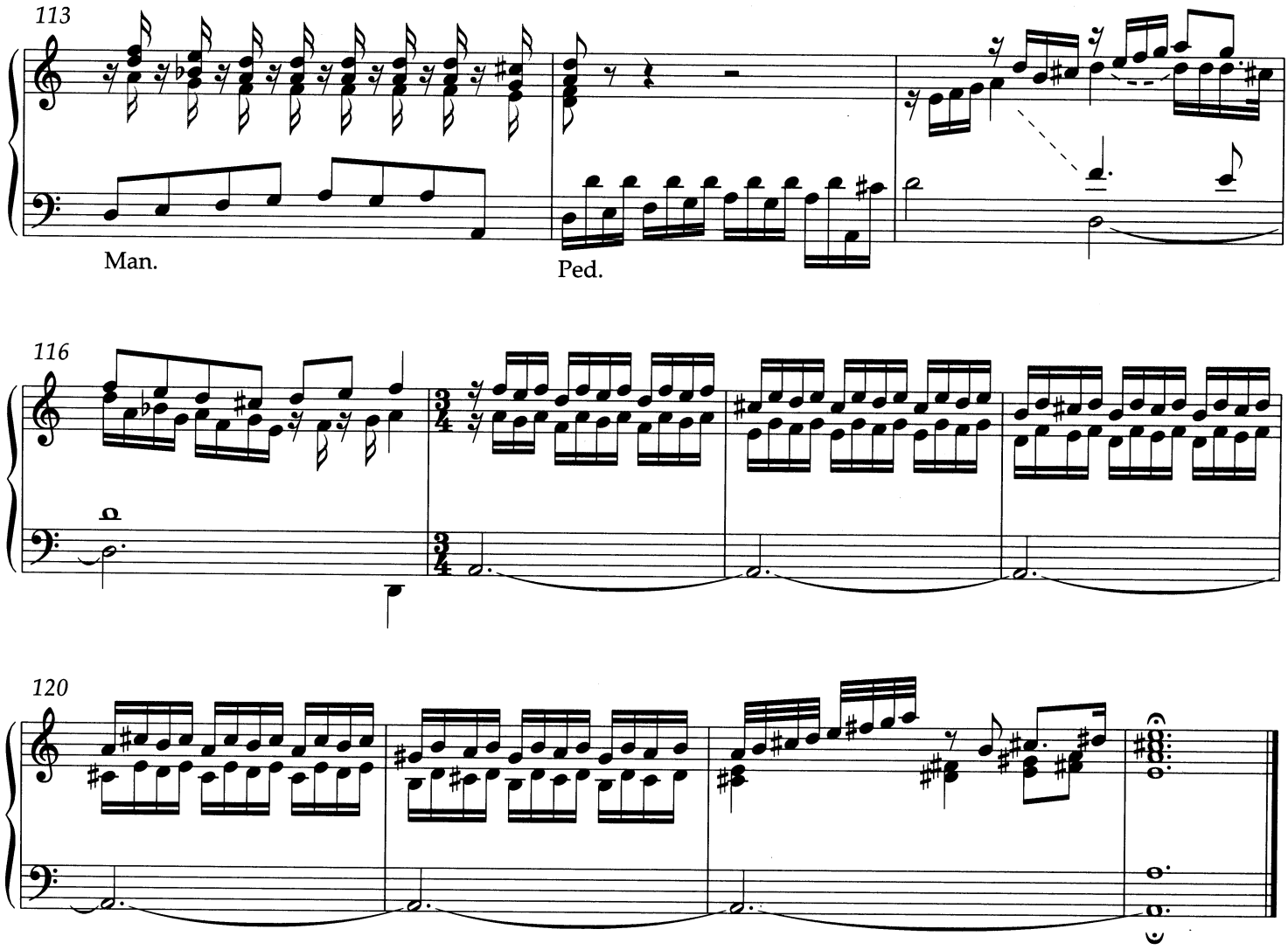

31
34
37
Ped.
41
45


49
Ped.
53
57
61
65


69
Ped.
Man.
74
79
Ped.
84
89
Ped.



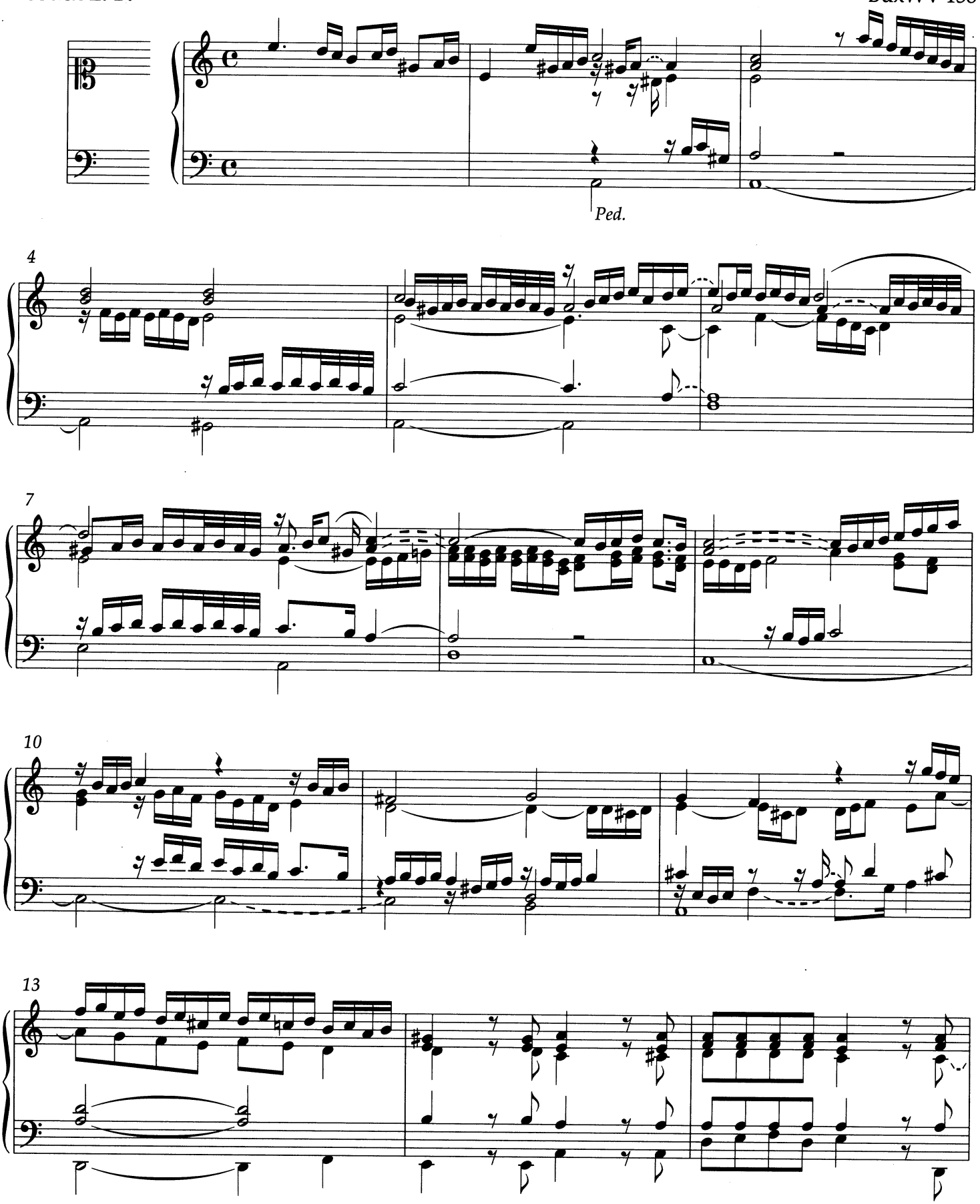
[2] In **Berlin Ms** m. 110 is written twice.

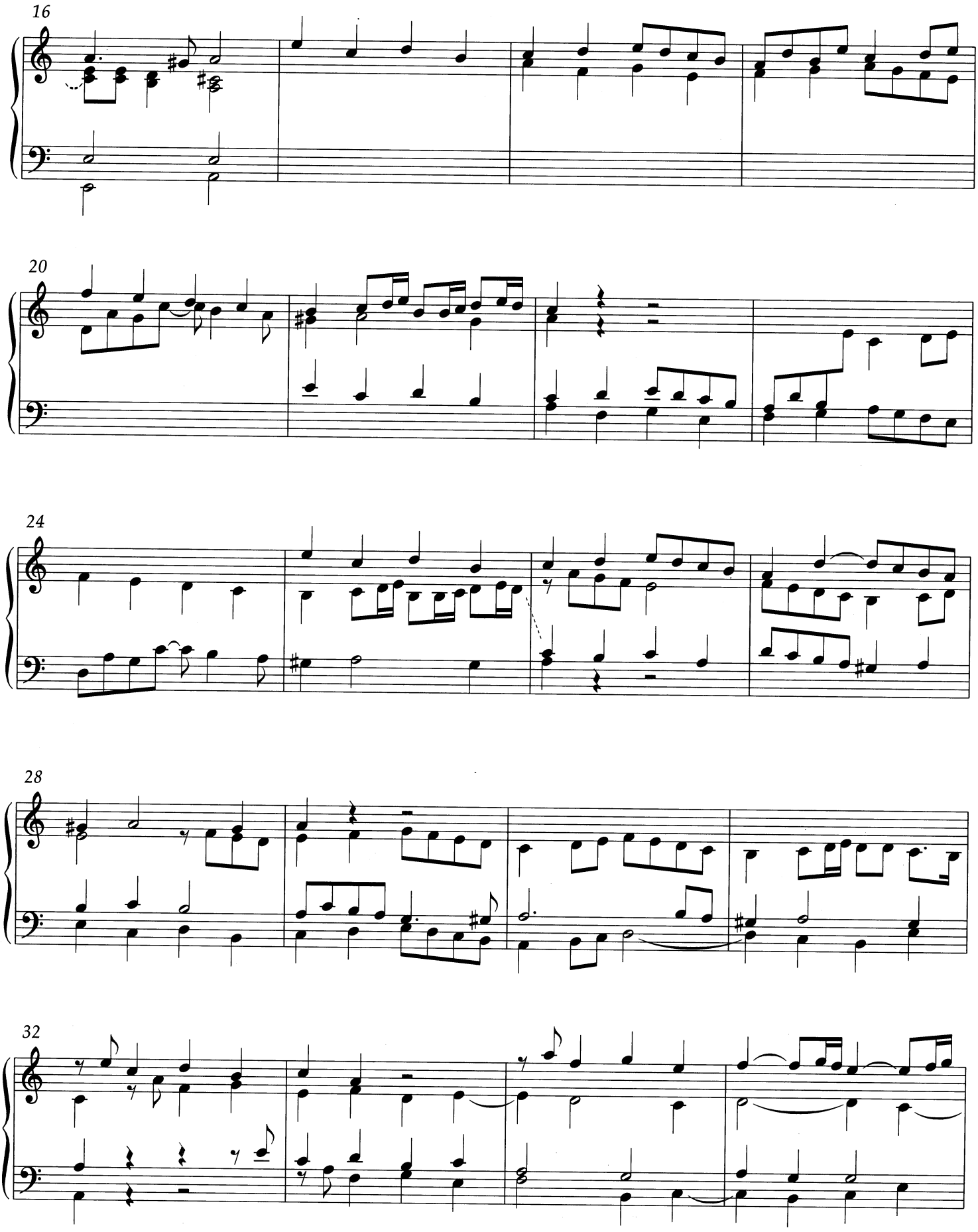

113
Man.
Ped.
116
120

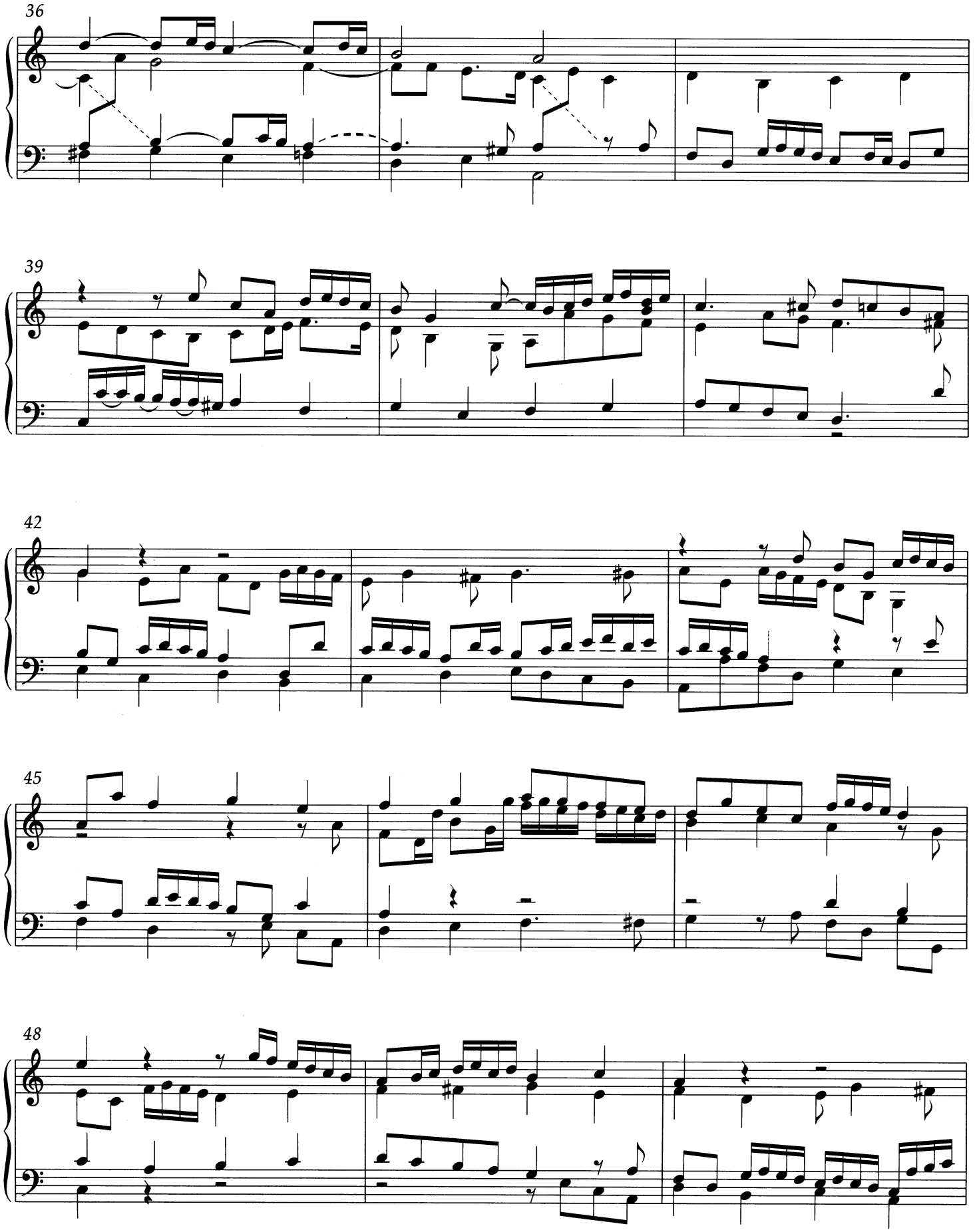
21. Praeambulum in a

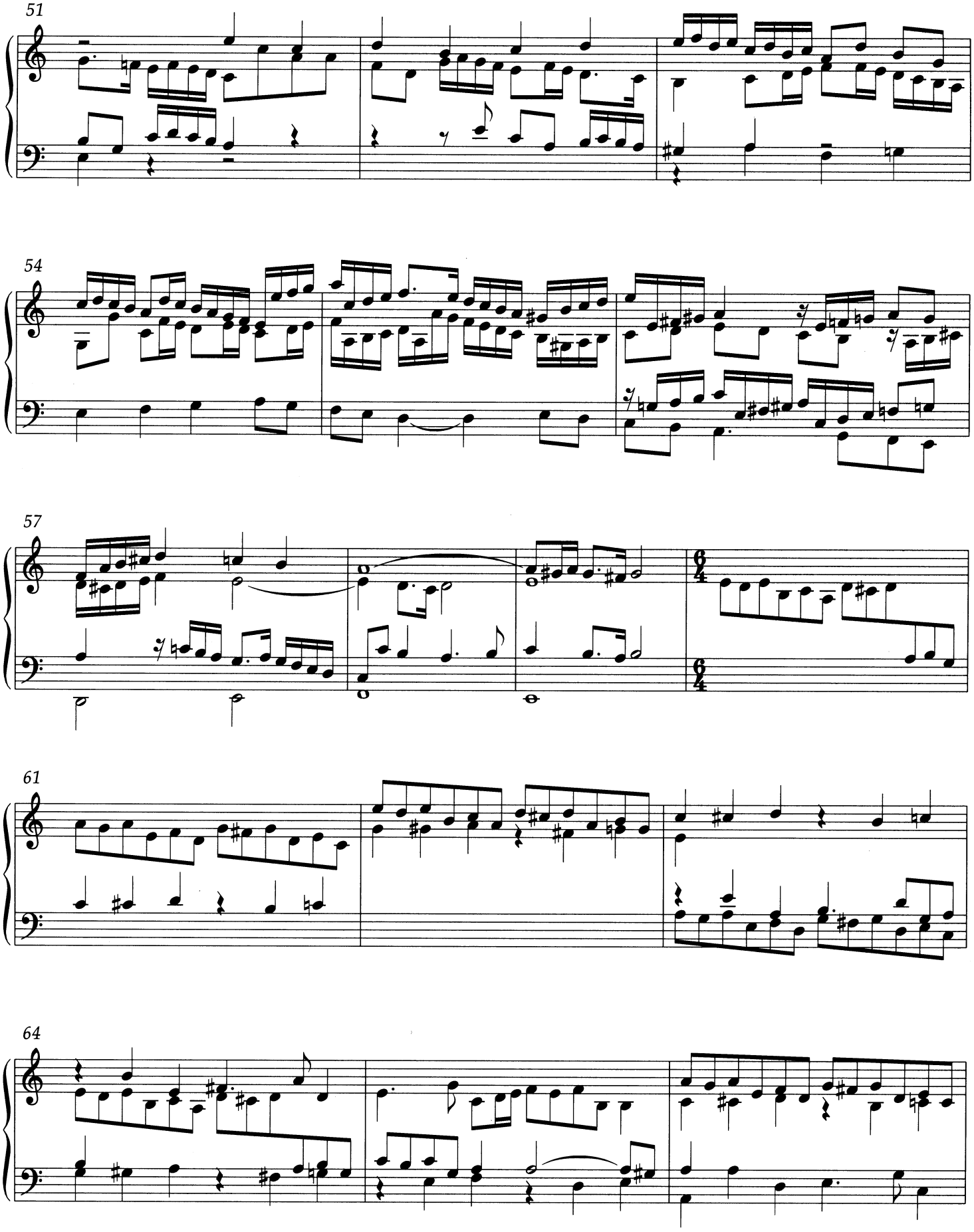
Codex E. B.

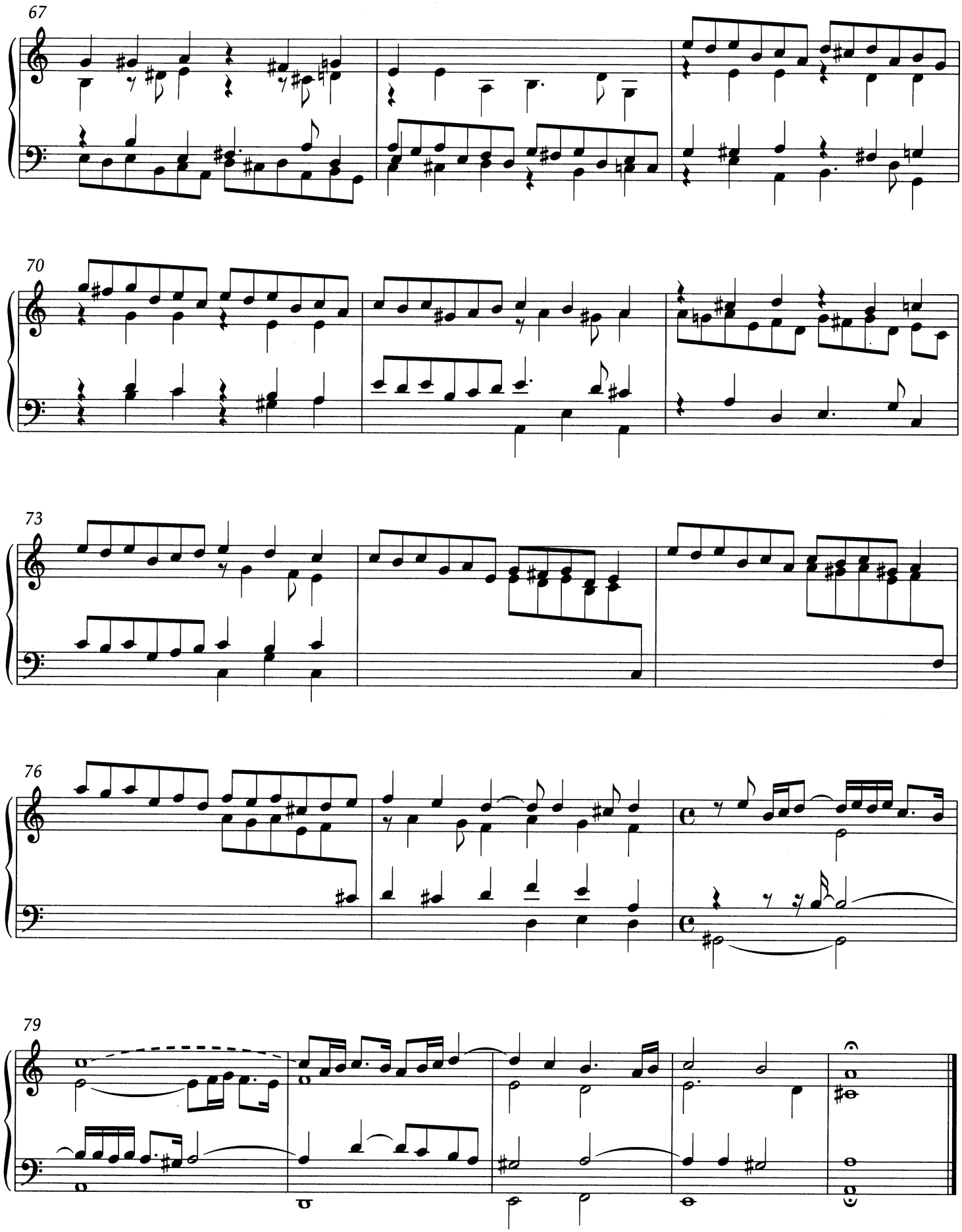
BuxWV 158




16
20
24
28
32

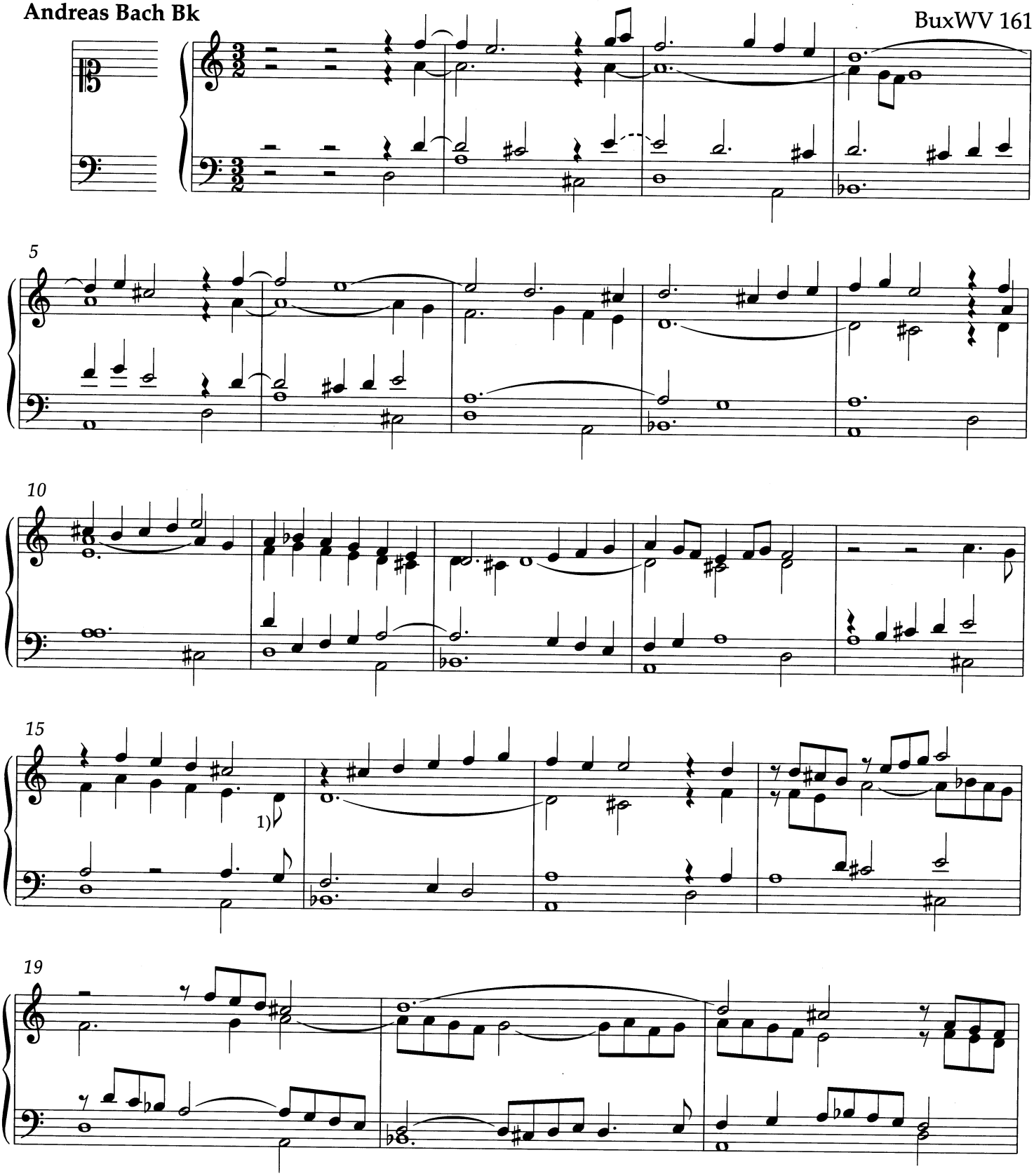

36
39
42
45
48


51
54
57
61
64

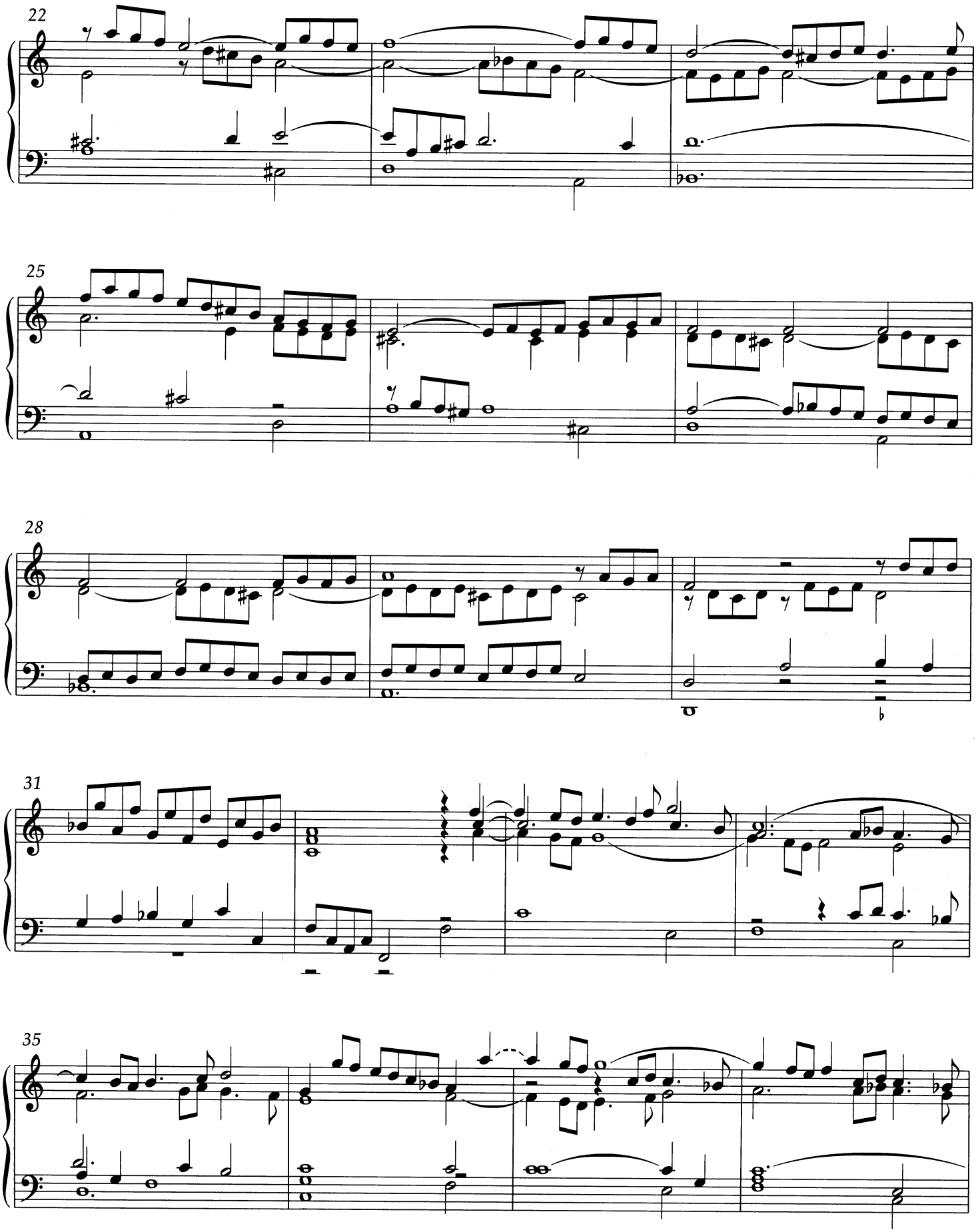

67
70
73
76
79

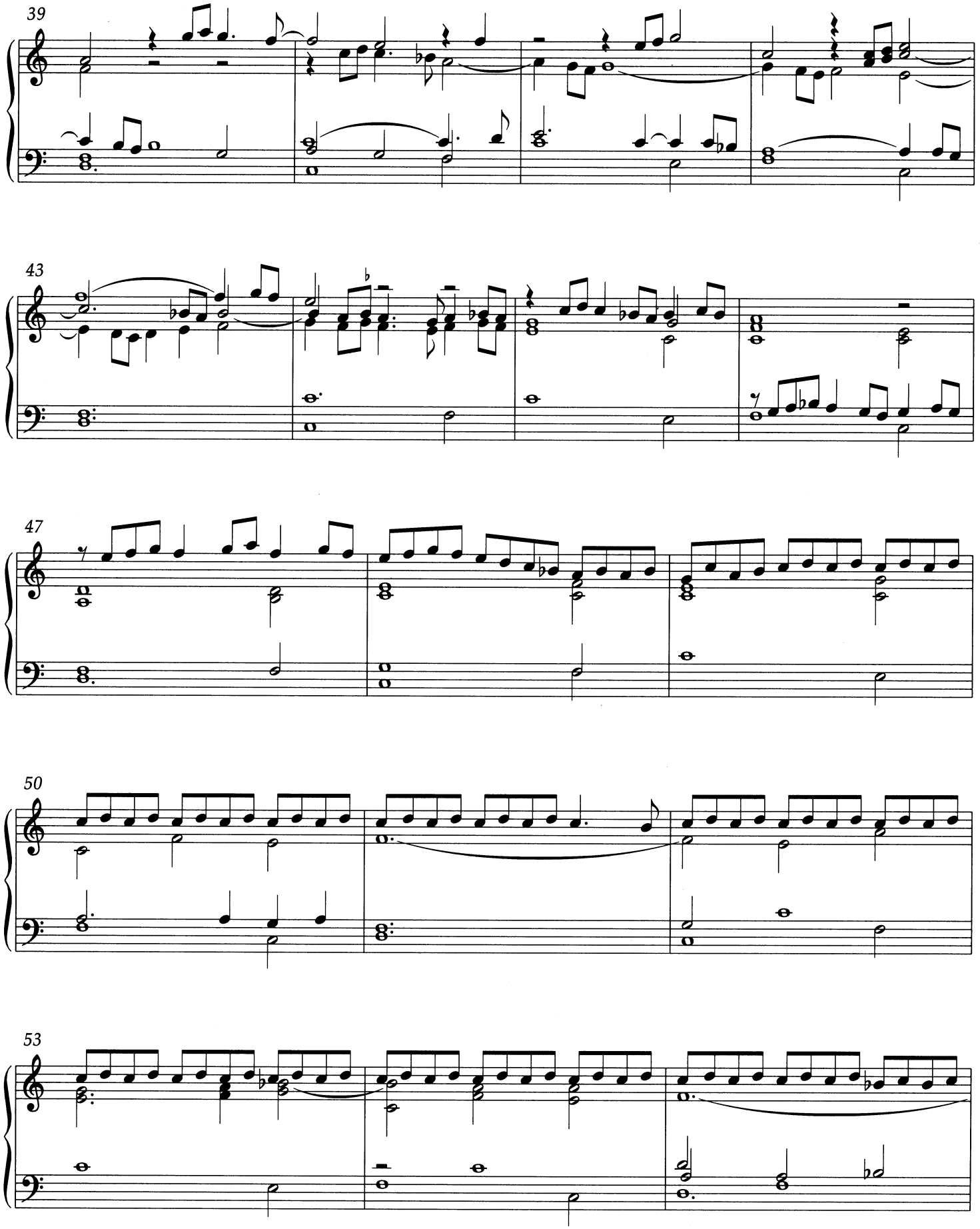
22. Passacaglia in d

Andreas Bach Bk BuxWV 161



[1] Parallel fifths in source; probably *d'* and *g* were not intended to be played simultaneously.


22
25
28
31
35


39
43
47
50
53

56

59

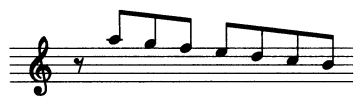
62

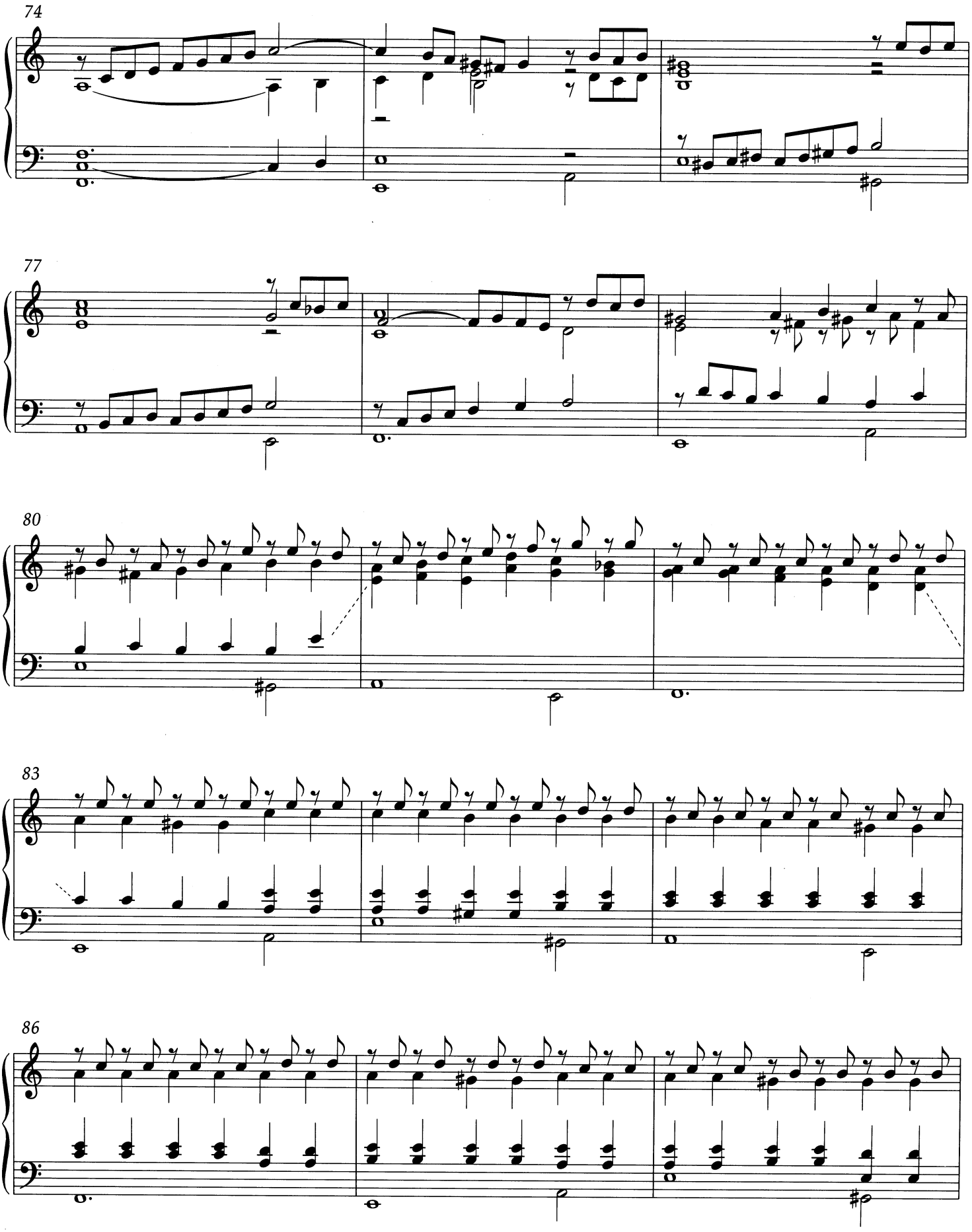
67

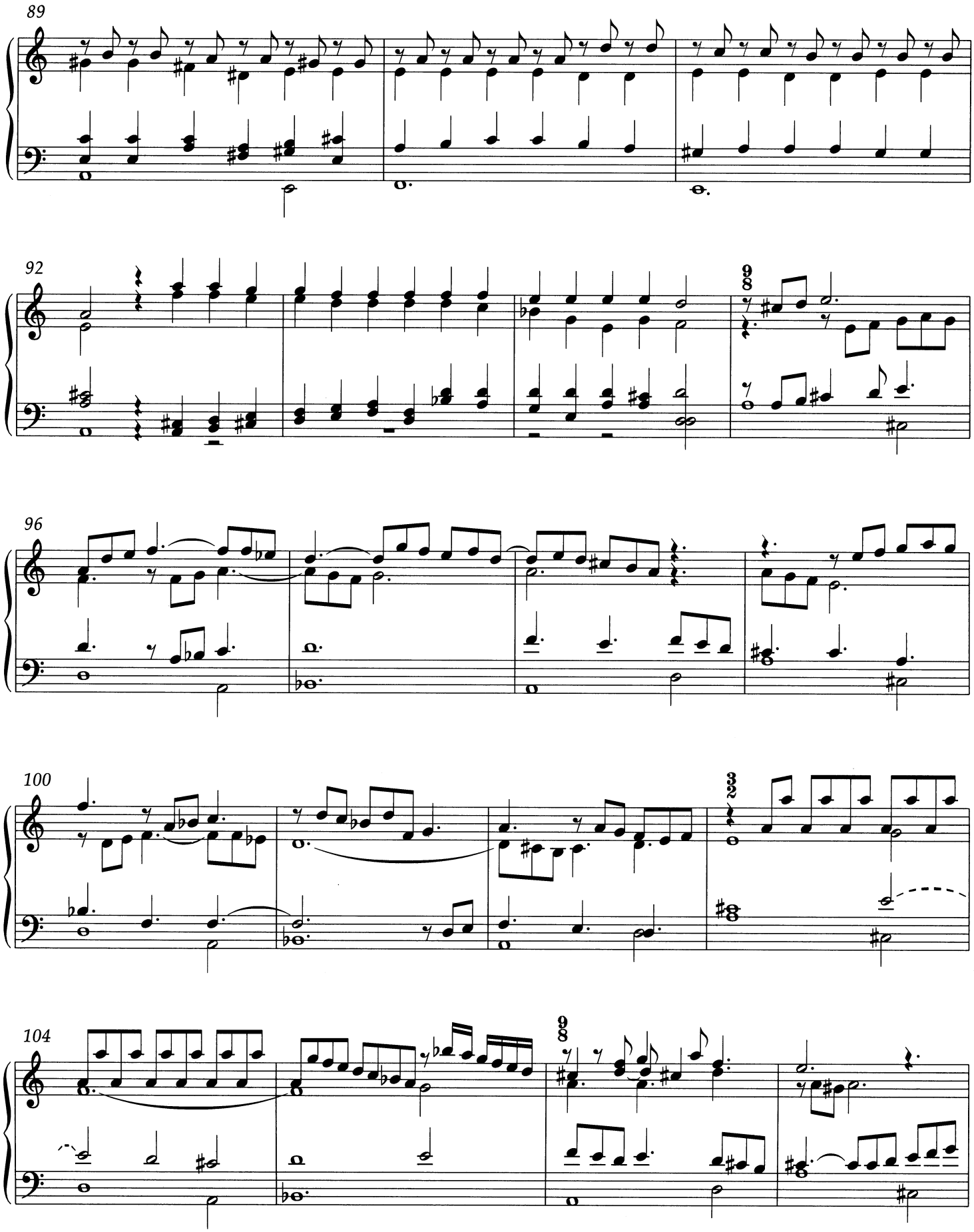
2)

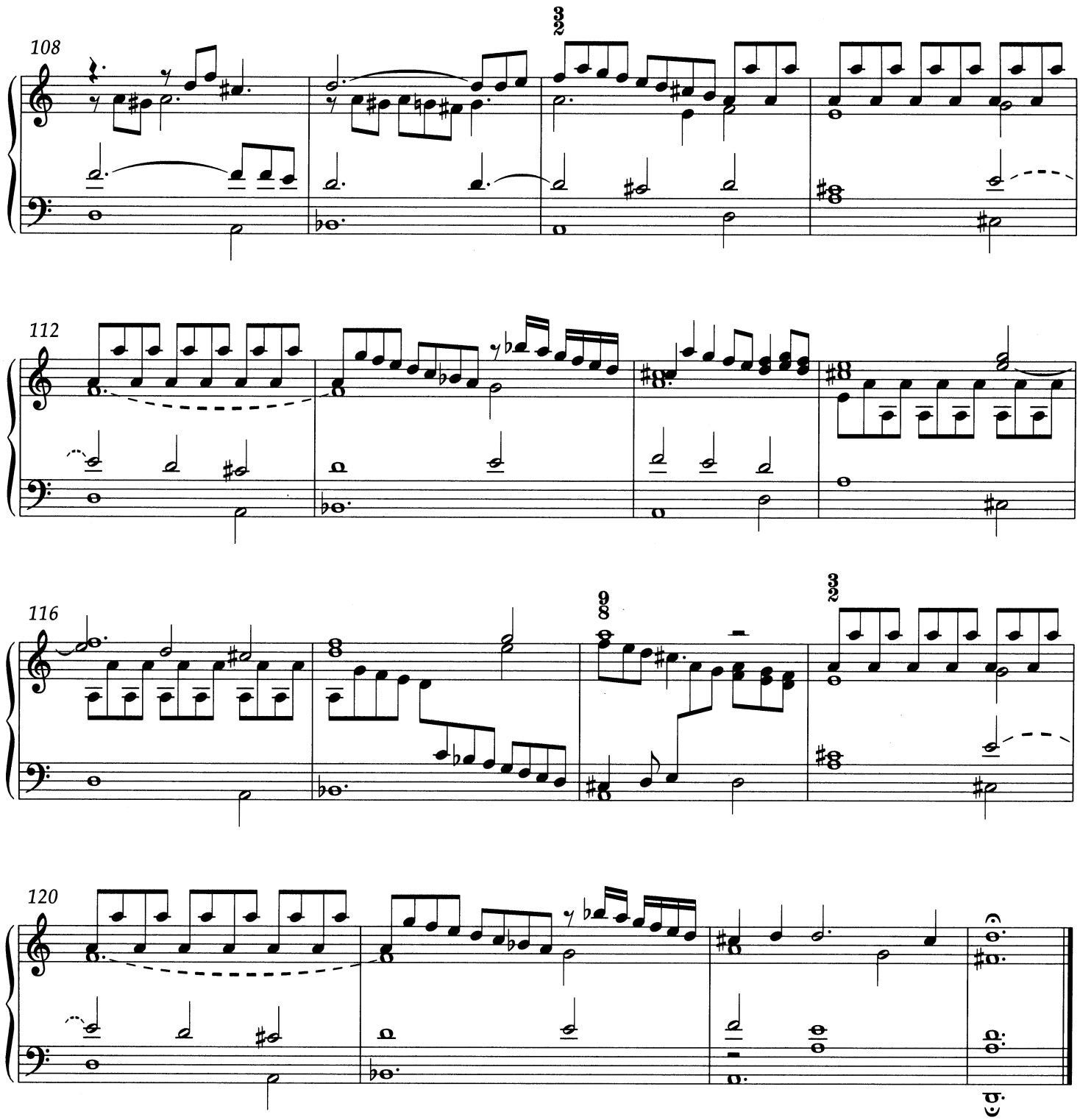
71

[2] **Andreas Bach Bk:**



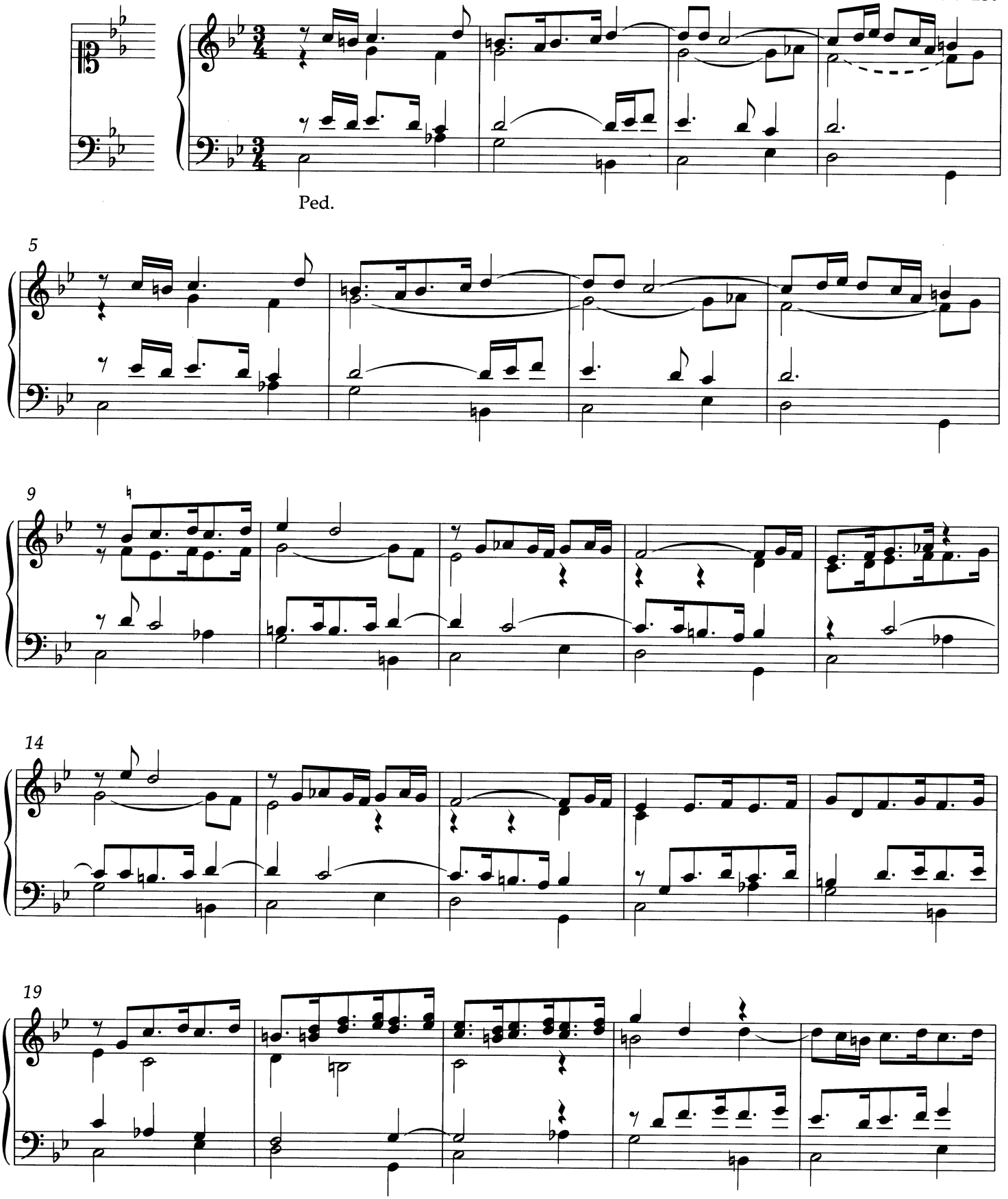

74
77
80
83
86

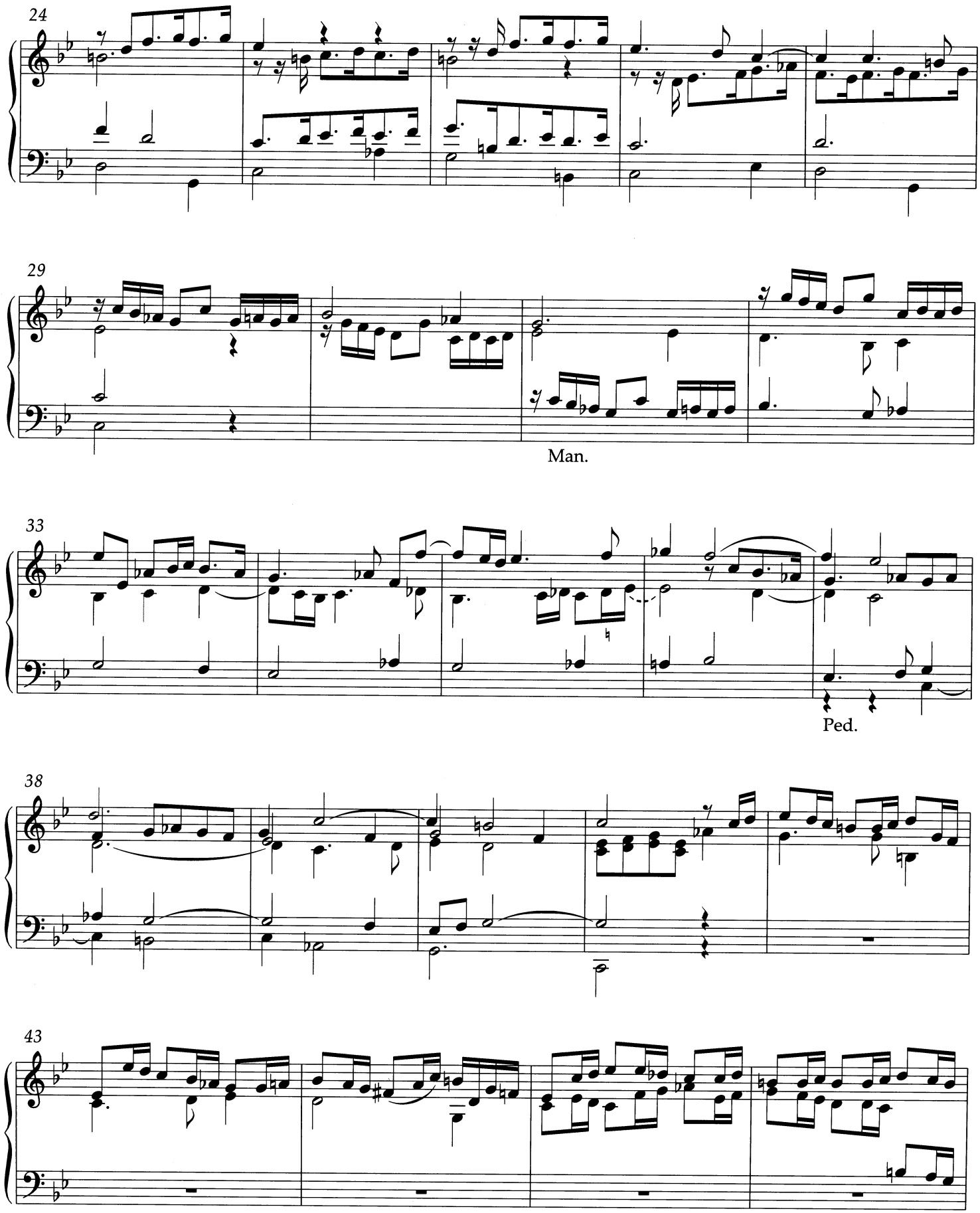

89
92
96
100
104

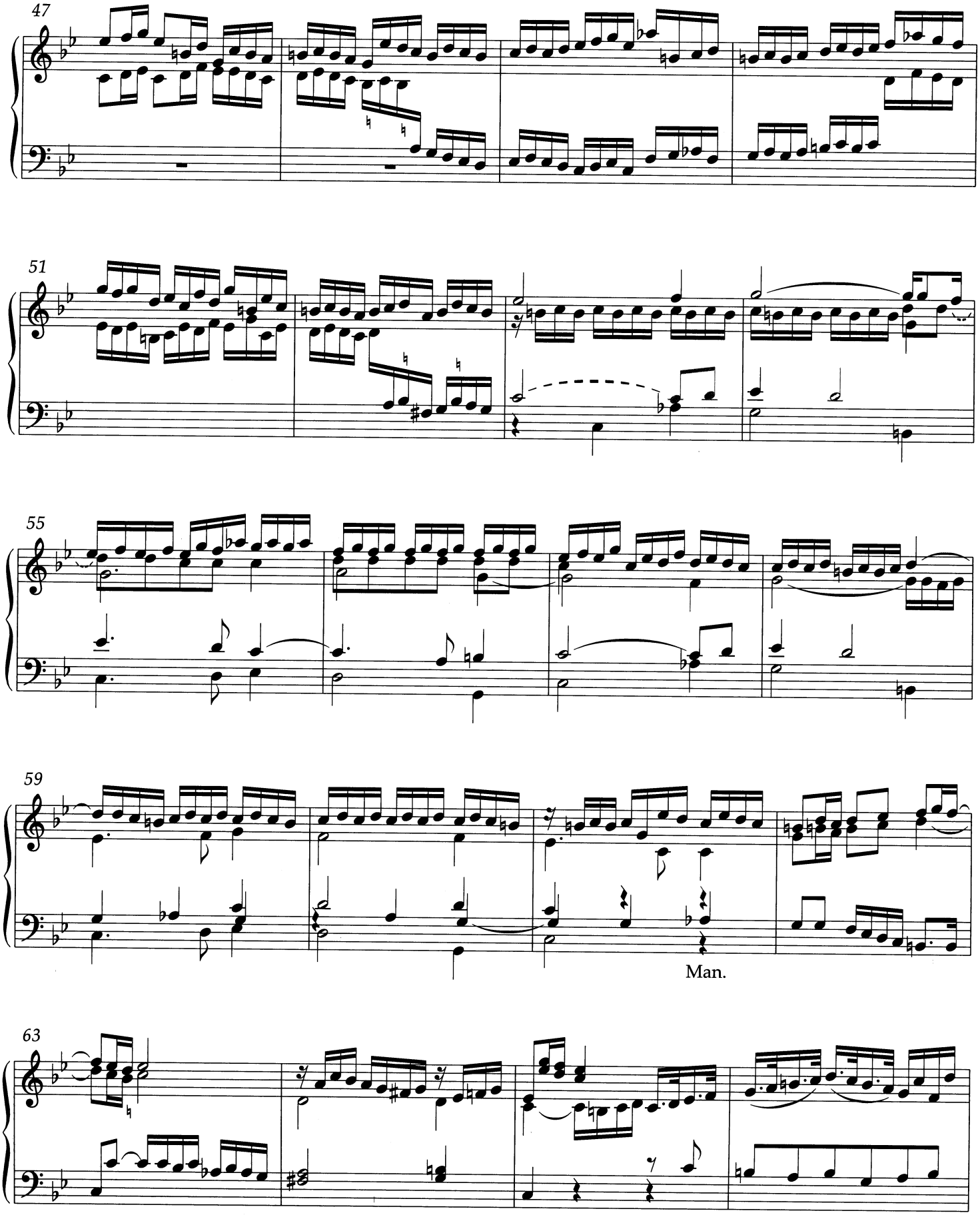

108
112
116
120

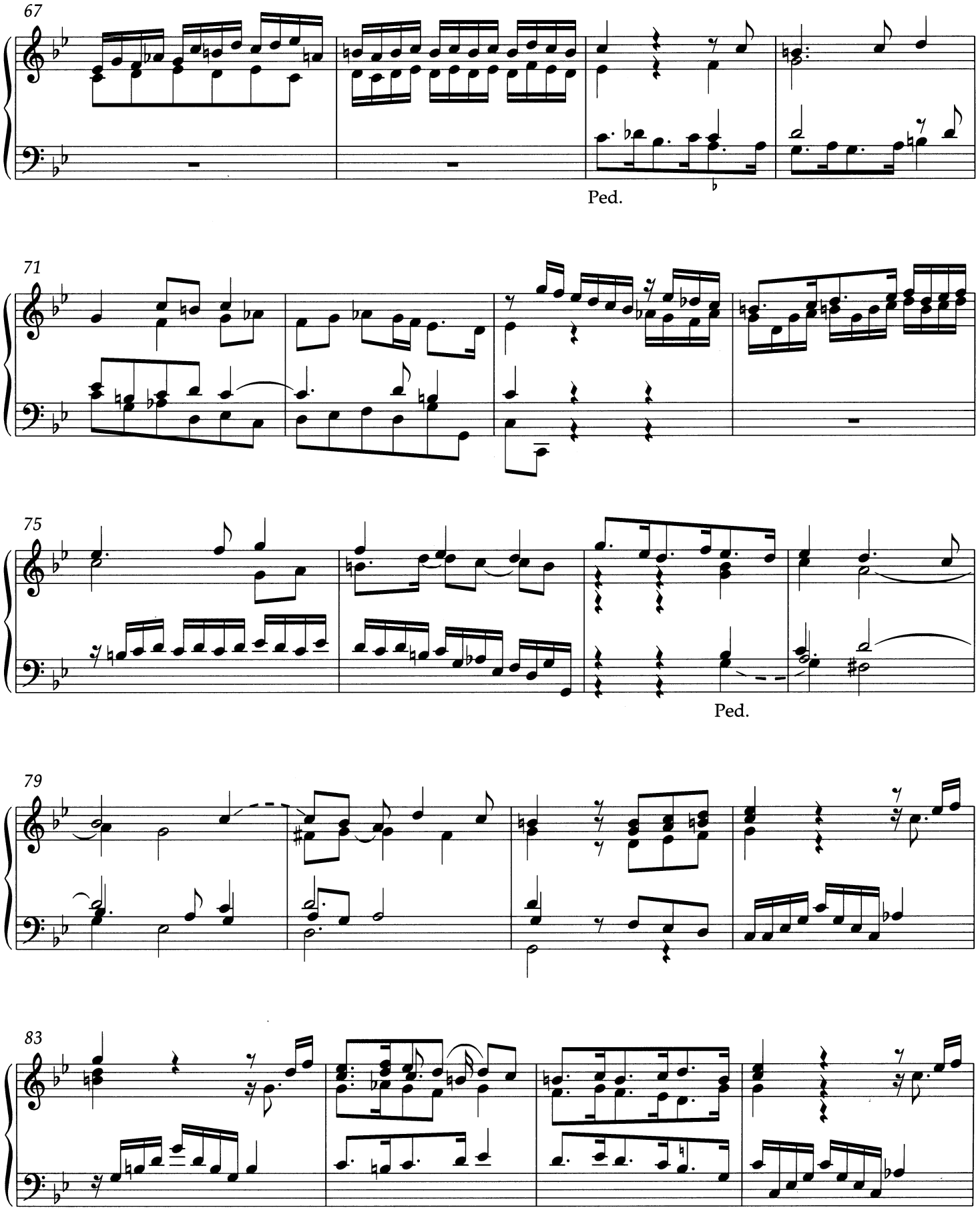
23. Ciaccona in c

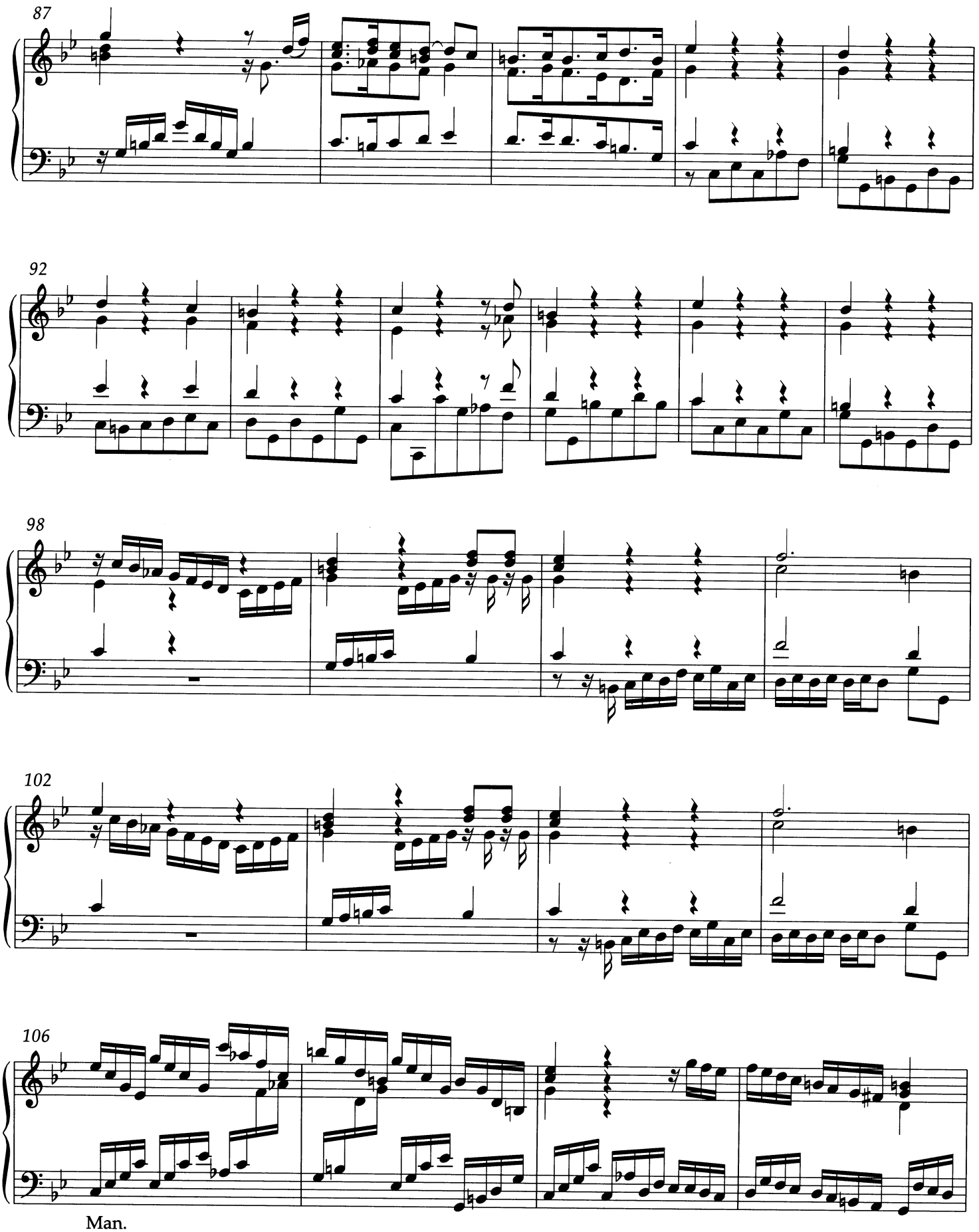
Andreas Bach Bk BuxWV 159




24
29
Man.
33
Ped.
38
43


47
51
55
59
Man.
63


67
Ped.
71
75
Ped.
79
83


87
92
98
102
106
Man.

110

114

119

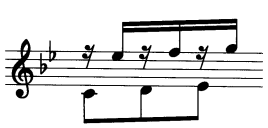
Arpeggiando[1)]

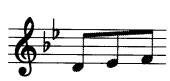
123

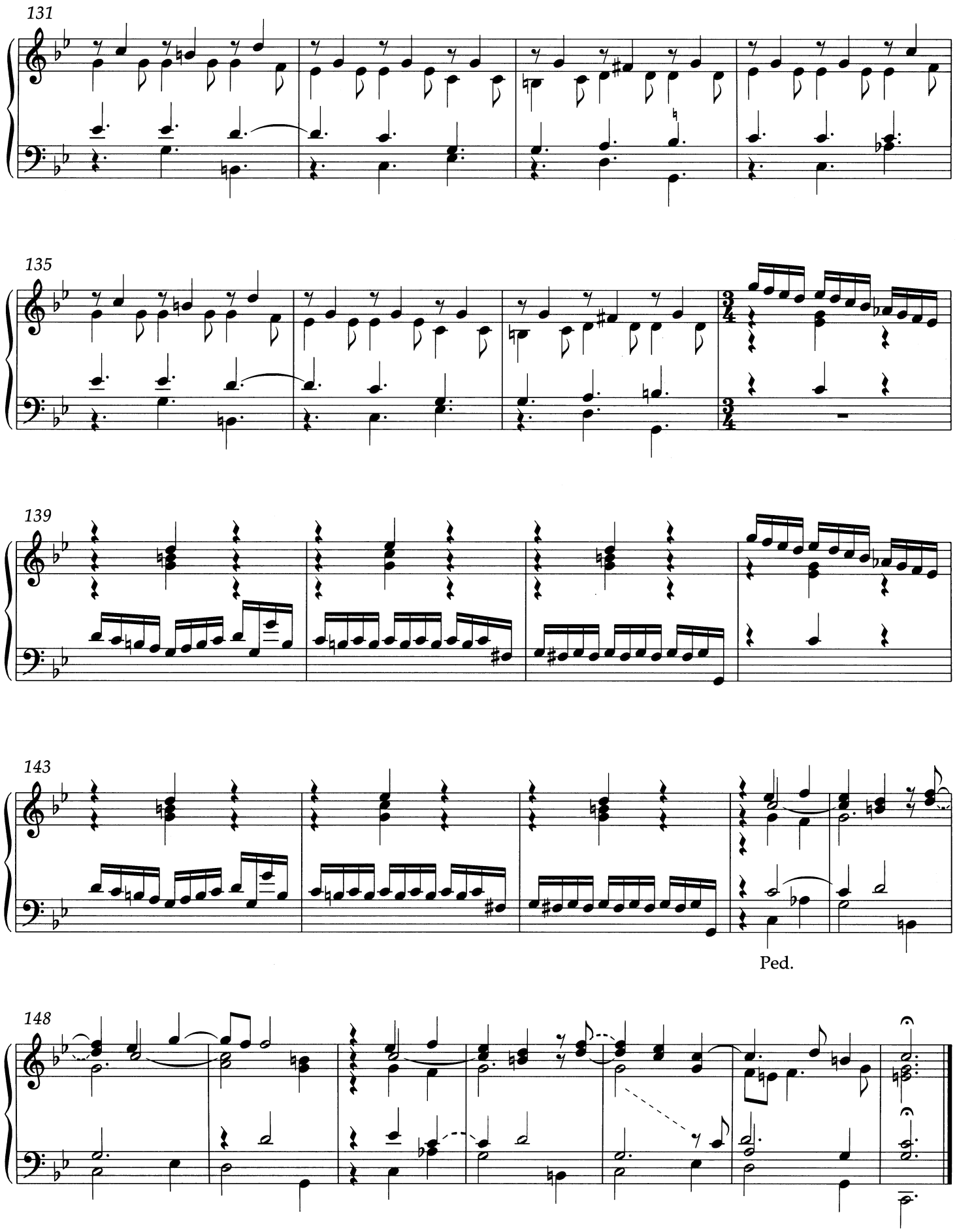
127

2)

Ped.

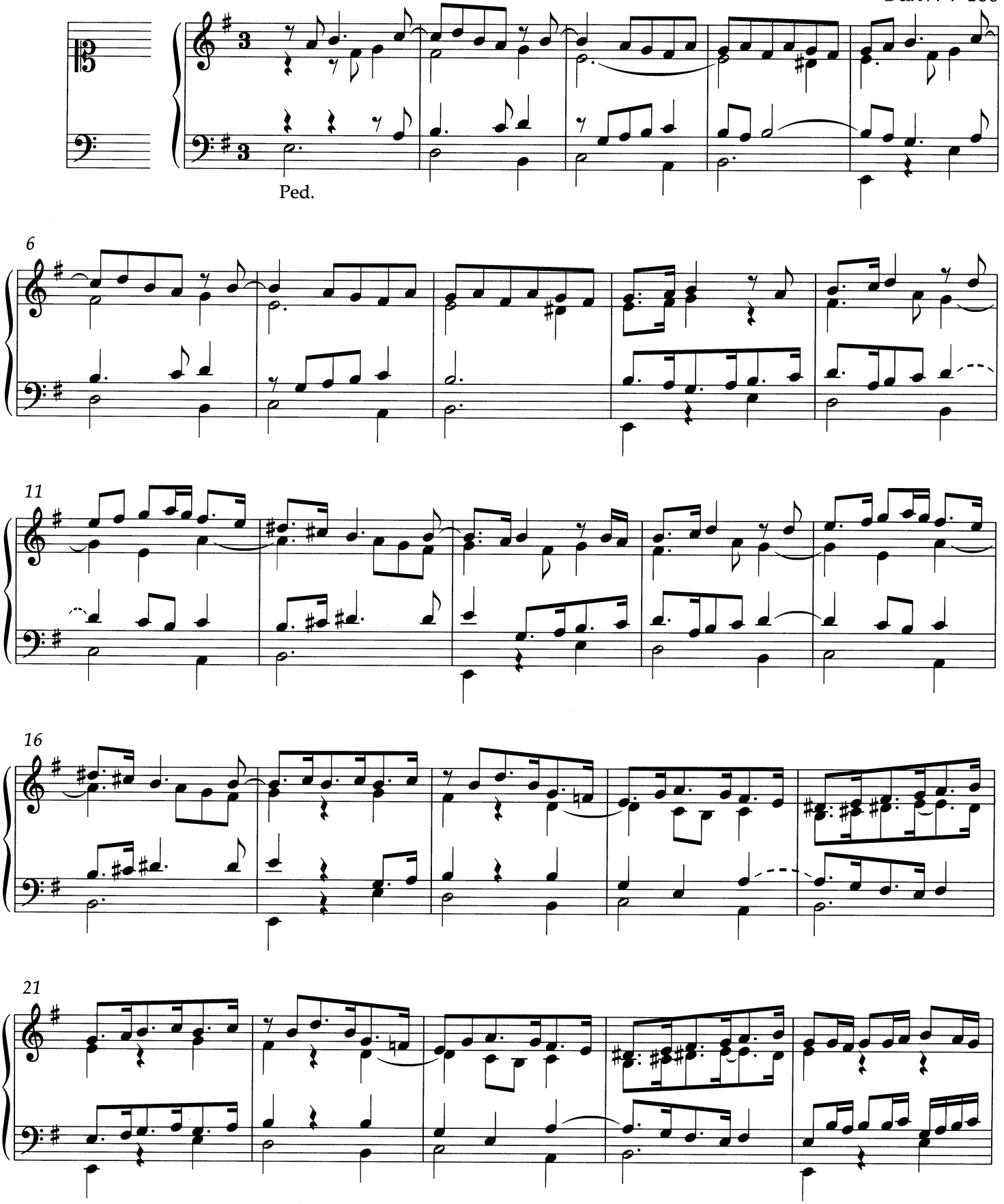
[1] Performed:  etc.

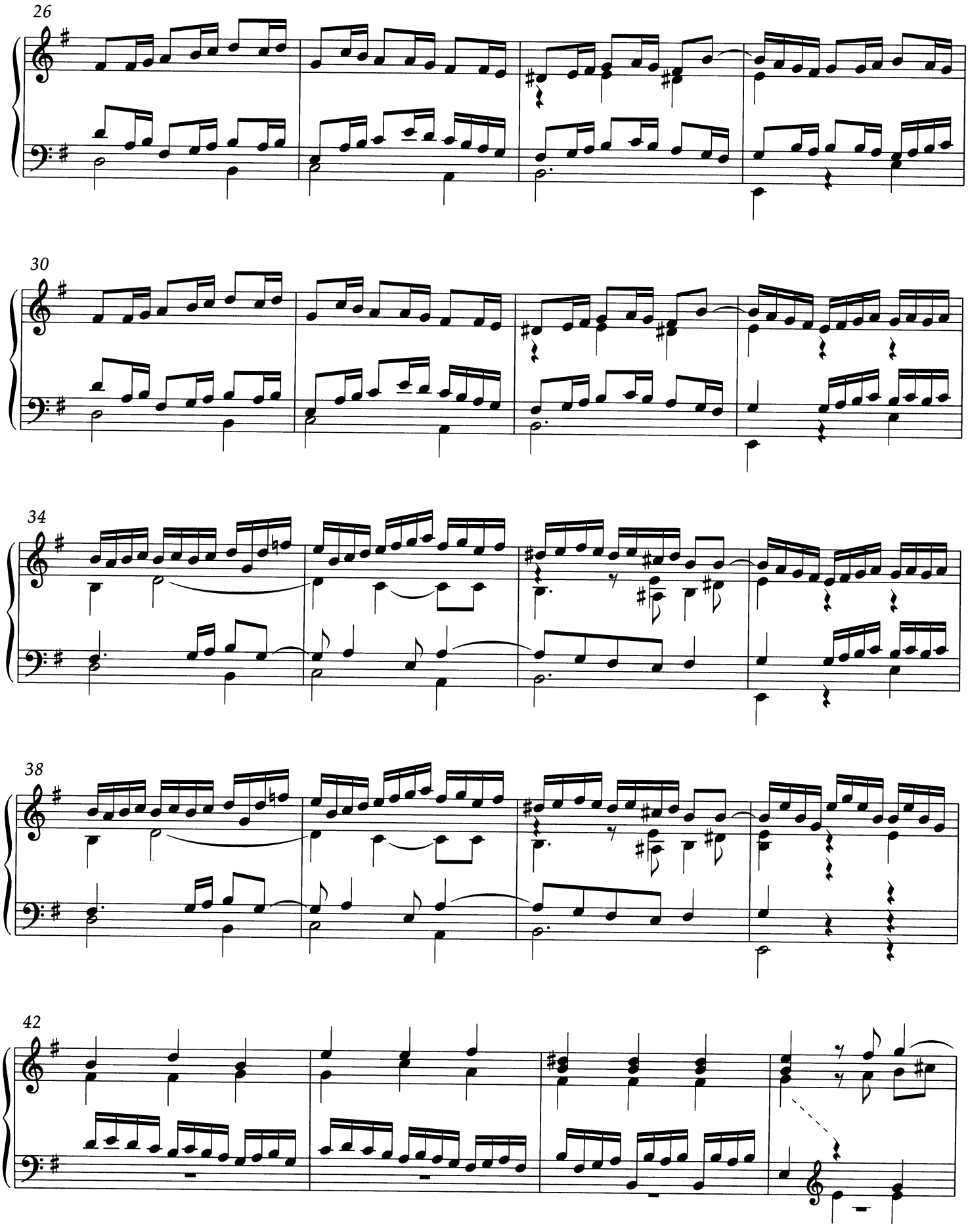
[2] Alternate reconstruction: 

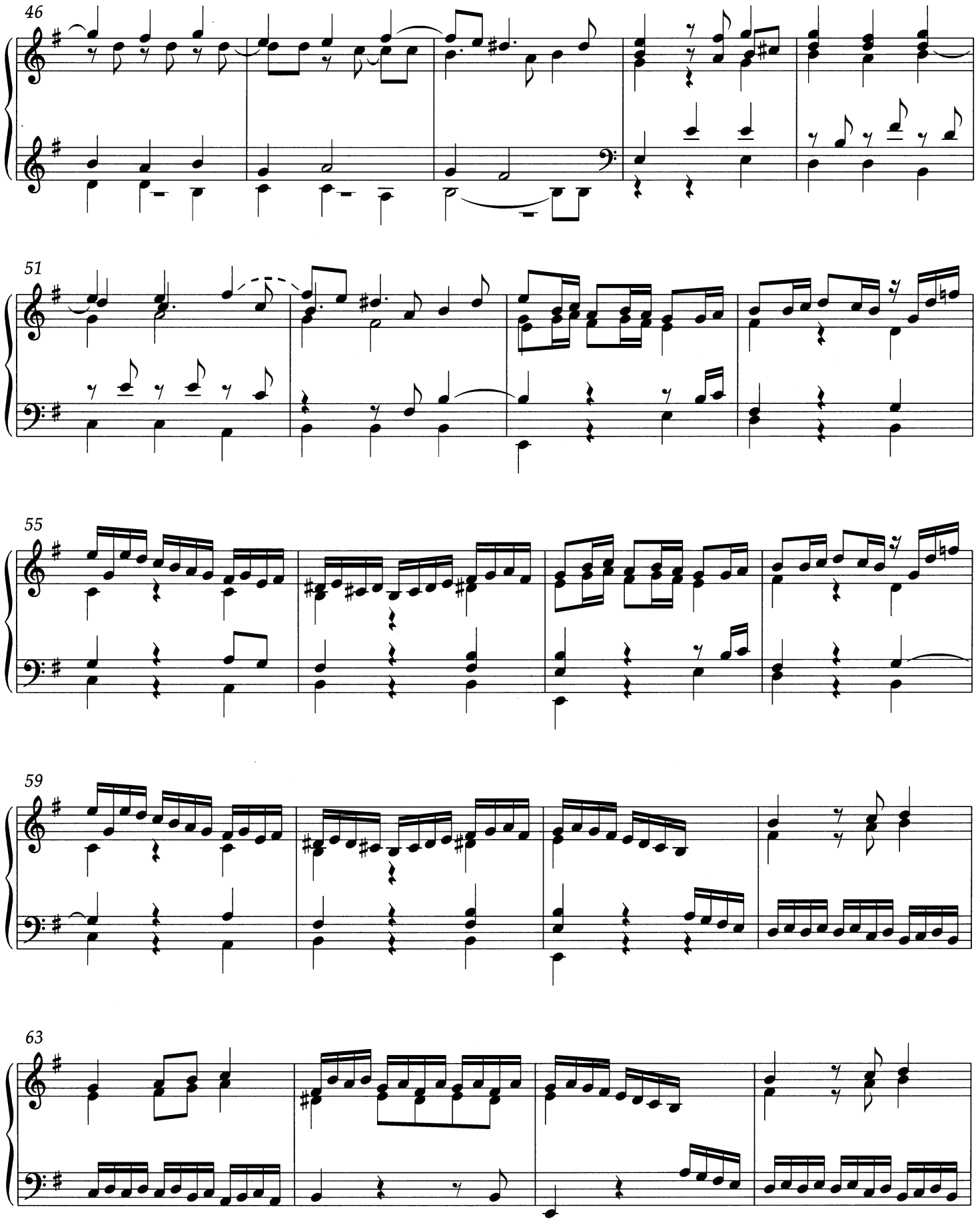

131
135
139
143
Ped.
148

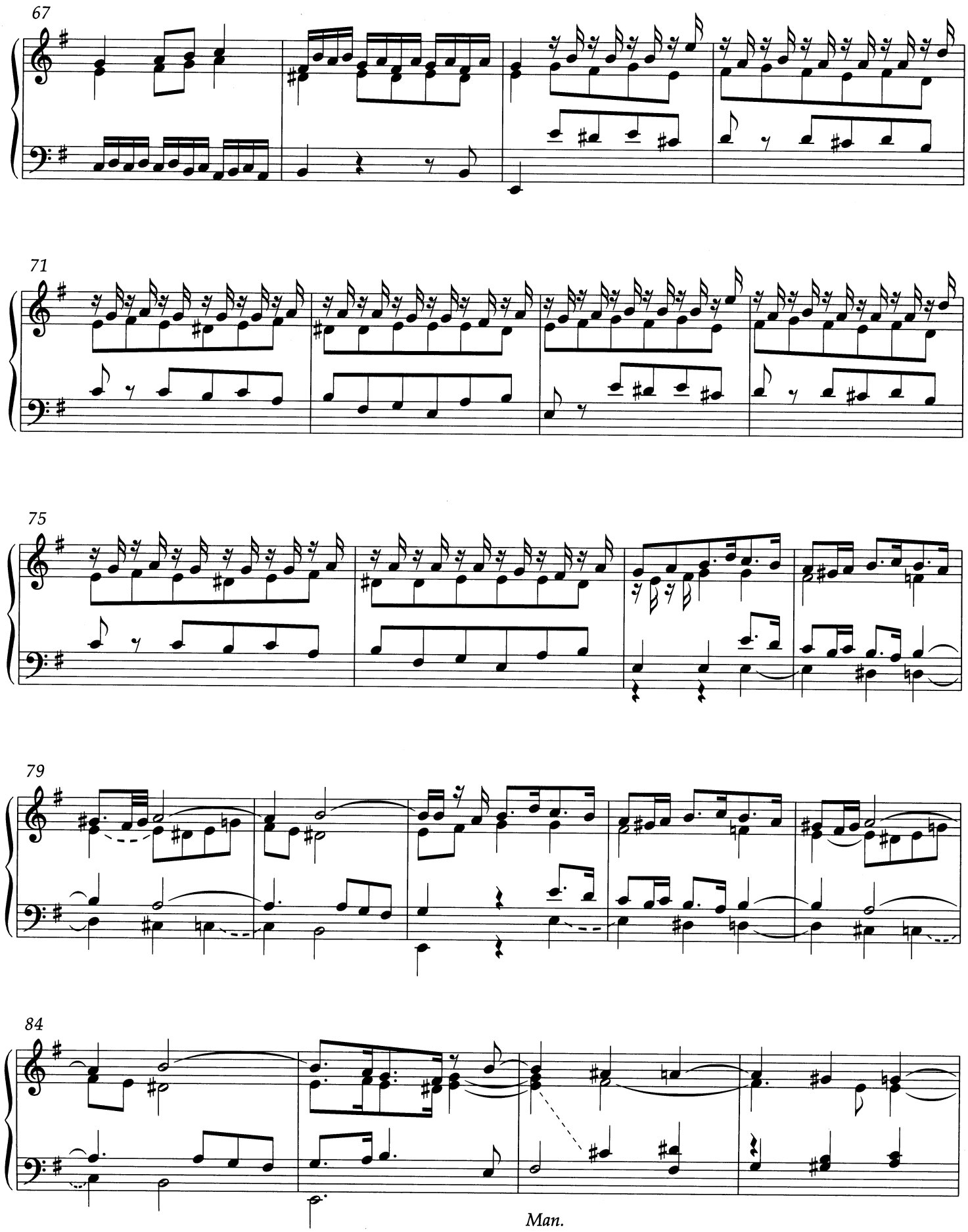
24. Ciaccona in e

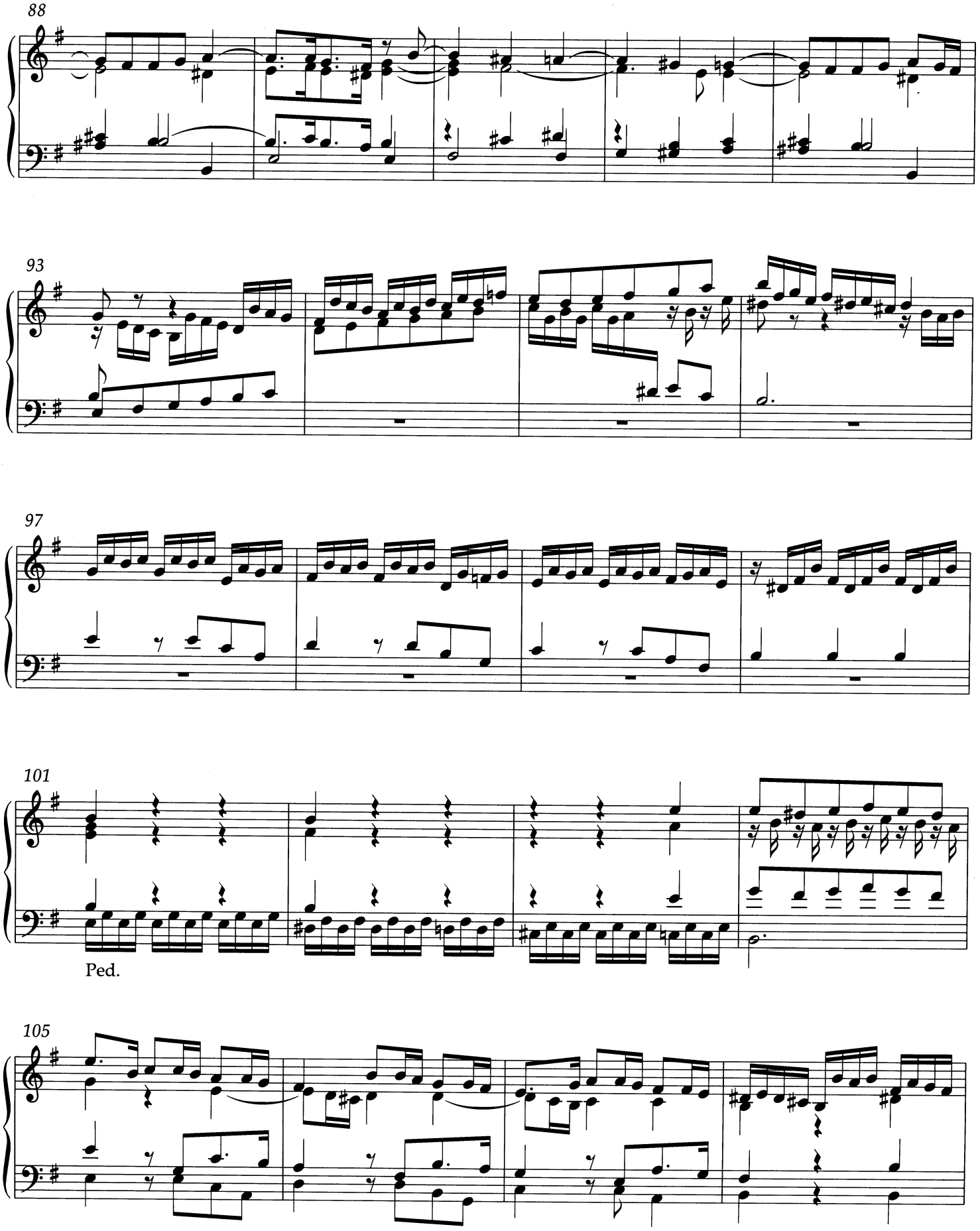
Andreas Bach Bk BuxWV 160

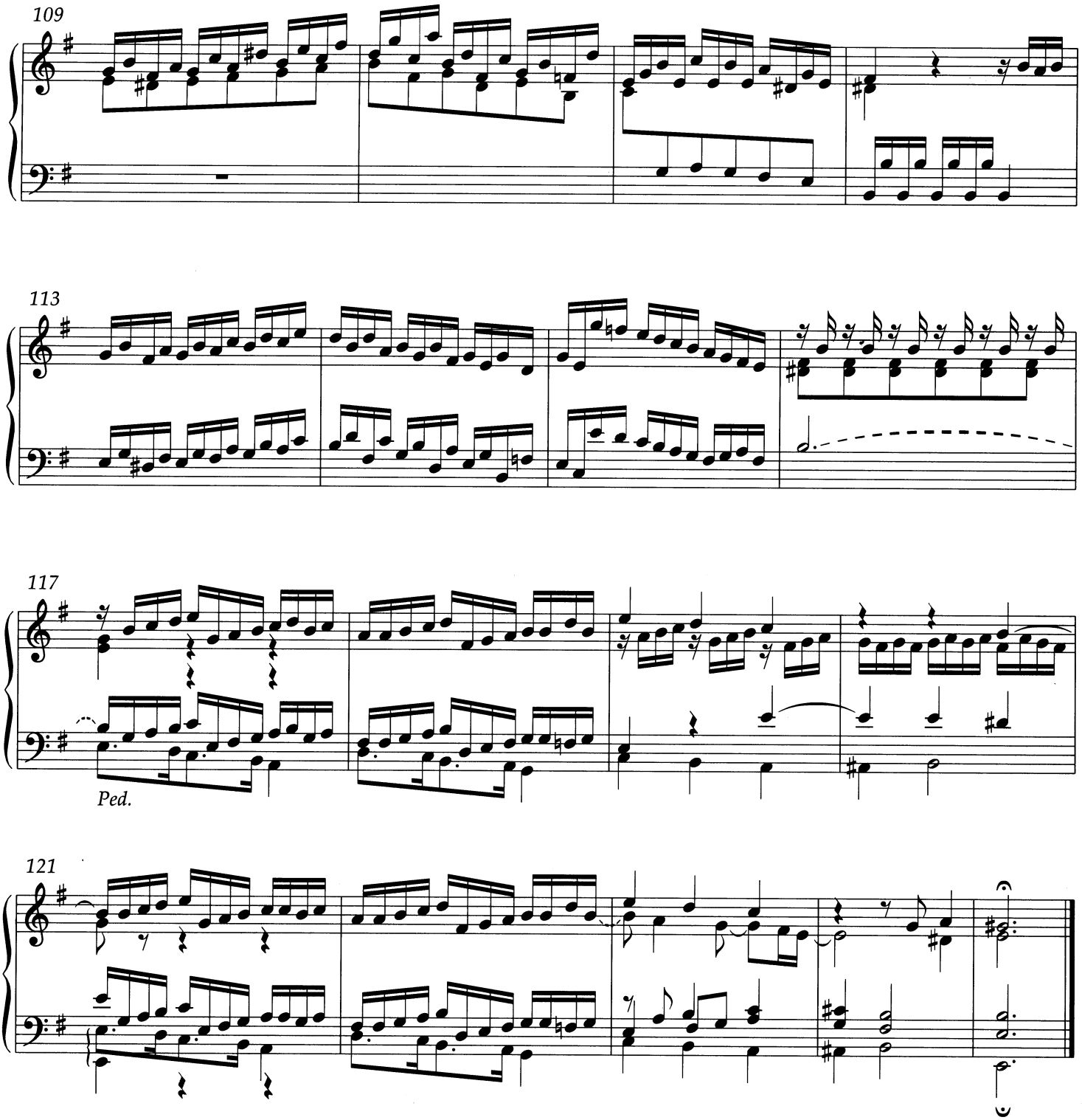



26
30
34
38
42


46
51
55
59
63


67
71
75
79
84
Man.


88
93
97
101
Ped.
105


109
113
117
Ped.
121