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entitled THE ORGAN SONATAS OF C. P. E. BACH;

AN EVALUATION AND COMPARISON OF THREE MODERN
EDITIONS WITH SELECTED EXTANT MANUSCRIPTS

be accepted as fulfilling this part of the requirements for the degree of Doctor of Musical Arts in Organ

Approved by:

David G. Mulbury

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Donned Peck

THE ORGAN SONATAS OF C. P. E. BACH;
AN EVALUATION AND COMPARISON OF THREE MODERN
EDITIONS WITH SELECTED EXTANT MANUSCRIPTS

A Thesis Submitted to the
Division of Graduate Studies
of the
University of Cincinnati

In Partial Fulfillment
of the Requirements for the Degree of
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In the College-Conservatory of Music
August, 1979

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"He [C. P. E. Bach] is the father,
we are the children." (Mozart)

"Hamburg is not at present possessed
of any musical professor of great
eminence except Mr. Carl Philipp
Emanuel Bach; but he is a legion."
(Burney)

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CHAPTER ONE

INTRODUCTION

Biographical Sketch

Carl Philipp Emanuel Bach, the second son of J.S. Bach, was born in Weimar on March 8, 1714. His father was his only instructor in music. He was educated in law and philosophy at the Universities of Leipzig and Frankfort-on-the-Oder. In 1738 he went to Potsdam and in the same year was appointed Cembalist to Frederick the Great, serving in that capacity for nearly thirty years. His pedagogical and theoretical interests led to the writing of his epoch-making treatise, Essay on the True Art of Playing Keyboard Instruments. His compositions include choral works (oratorios, passions, cantatas, litanies, motets, psalms, secular cantatas), songs, concertos, much chamber music, and many keyboard works (sonatas, fantasies, rondos). For organ he wrote sonatas and a few miscellaneous works. Upon the death of Telemann in 1767 he assumed the position of director of church music for the five principal churches in Hamburg, where he remained until his death on December 14, 1788.

Compositional Style in the Organ Sonatas

C. P. E. Bach wrote in an age when the style galant and the empfindsamer Stil were in vogue. The intimate nature of the clavichord, his favorite instrument, was especially suitable to the empfindsamer Stil. In his organ sonatas Bach uses primarily the style galant and the empfindsamer Stil and his fondness for the clavichord is reflected in the organ sonatas. In fact, Traugott Fedtke states, "In accordance with the composer's intention, the performance of the six sonatas also on the clavichord, harpsichord or pianoforte is quite correct from the stylistic standpoint."¹

All of the organ sonatas are in three movements--fast, slow, fast. The outer two movements are usually in a type of sonata form which can be outlined as theme cluster, development, reprise. (Examples 1a and 1b).

¹Bach, C. P. E. Orgelwerke, Traugott Fedtke, ed. (New York, C. F. Peters, 1968), vol. I, p. 5.

(1a) Sonata in D-major, Wq. 70/5
mvt. I (Allegro di molto)

"Theme" A B C D E F A B¹ C D E F¹ A B C D E F
Key D--A-----A-E--b-----D--AD--
Section "Th. Clus." Development Reprise

(1b) Sonata in A-minor, Wq. 70/4
mvt. III (Allegro)

"Theme" A B D D¹ E B¹ F G A B B² D D¹ F G H A B B² F G
Key a-----C--a-e-----C--d--F-----a-----
Section "Th. Clus." Development Reprise

The slow movements are always lyrical and almost always employ permutation of one basic motive. (Example 2).

(2) Sonata in D-major, Wq. 70/5
mvt. II (Adagio e mesto)

"Theme" A A¹ bridge A² A³ A(frag.) A/A¹ "coda"/A (frag.)
Key g--B^b--c-----B^b--f--c-----g-----

Insight into Bach's concept of harmony can be gained from a statement in his treatise, " . . . the emotions are

stirred more by dissonance than consonance. . . .²

Strikingly bold harmonic progressions are frequent. (Example 3)

(3) Sonata in G-minor, Wq. 70/6
mvt. II (Adagio), meas. 10-17.

²Bach, C. P. E. Essay on the True Art of Keyboard Playing. Transl. and ed. by W. J. Mitchell. (New York, W. W. Norton, 1949), p. 138.

Like Mozart, Bach often wrote the slow, middle movements in the subdominant key. The present-day theorist, Matthew Shirlaw, states that the dominant is brighter than the subdominant because the dominant contains the leading tone and that all of the notes of the subdominant are consonant with the tonic, which gives the subdominant a subdued, warm character.³ In the Sonata in F-major, Wq. 70/3--the only organ sonata in which the slow movement is in the dominant--the minor dominant is used, rather than the major dominant. In fact, Bach made frequent use of minor tonalities--in any movement--in an age when major tonalities were preferred. The use of minor tonalities is, of course, in keeping with the empfindsamer Stil.

Melody in the organ sonatas is oriented stylistically between the Baroque Fortspinnung and the periodicity of the Classical Era. Phrases are often of irregular length. Stepwise motion is prevalent in both slow and fast movements. Wide leaps are used in the slow movements to give a sighing, yearning effect.

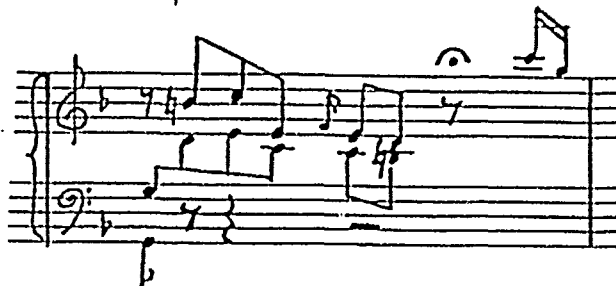
³Shirlaw, Matthew. "The Science of Harmony; the Harmonic Generation of Chords," Journal of Music Theory IV (April, 1960), pp. 1-18.

In general, the rhythm in the organ sonatas is rather straightforward, as opposed to the rhythm found in his fantasies. One notable exception is the use of dramatic, unexpected pauses, notated either by long rests or fermatas. These punctuate thematic material.
(Examples 4a and 4b).

(4a) Sonata in A-minor, Wq. 70/4
mvt. I (Allegro assai), meas. 111-113.

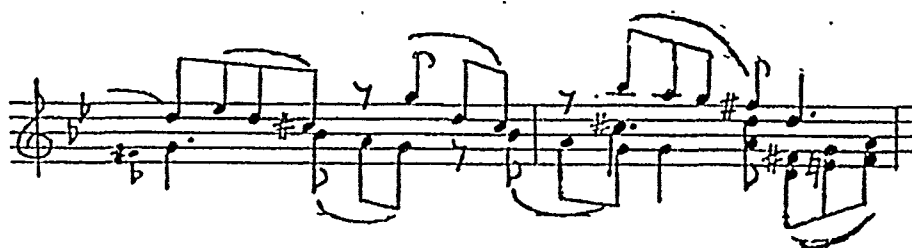


(4b) Sonata in F-major, Wq. 70/3
mvt. I (Allegro), meas. 16.



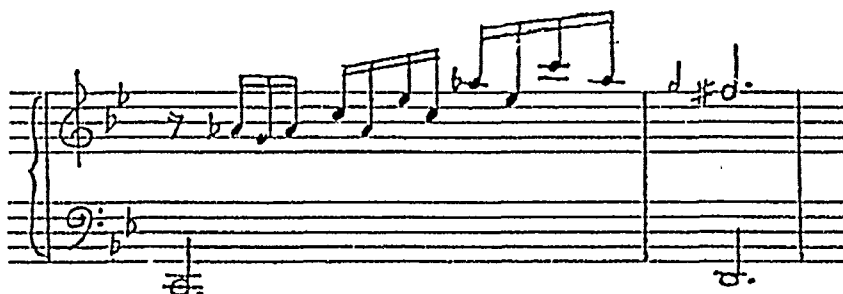
Bach writes almost entirely in a non-contrapuntal idiom. Occasionally, though, a bit of imitative writing can be found in the organ sonatas. (Example 5).

(5) Sonata in D-major, Wq. 70/5
mvt. II (Adagio e mesto), meas. 4-5.



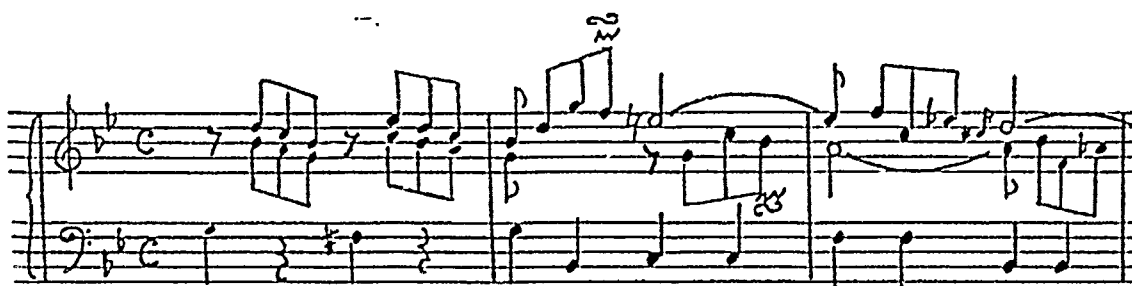
The number of voices ranges from a single voice, sometimes doubled at the octave, to two, three, and four. Often in the thin two-voice texture the vertical distance between the two voices exceeds three octaves. (Example 6).

(6) Sonata in G-minor, Wq. 70/6
mvt. III (Allegro), meas. 11-12.



This two-voice texture cannot be regarded as an outline sketch to be filled in with extra parts. Sometimes the texture is three-voice in the following manner: The upper two voices are paired and within the same register; the bass is not paired with either of the other voices and is distinctly separated from them in function. (Example 7).

(7) Sonata in D-major, Wq. 70/5
mvt. II (Adagio e mesto), meas. 1-3.



Concerning the use of dynamics Bach states:

There are certain general rules that govern the performance of forte and piano on the organ and the two-manual harpsichord; fortissimo and forte are played on the louder manual. . . . In a piano both hands use the softer manual, but with reduced parts.⁴

⁴Bach, Op. cit., p. 369.

In his advice to accompanists Bach said that achieving proper volume could be accomplished by reducing or adding to the number of parts.⁵ Free voicing is quite common and is used to effect dynamic changes. In the Sonata in A-minor, Wq. 70/4, the texture is two-voice in measure 29; however, in measure 30--the place in which the main motive returns in the tonic key of F-major--the texture becomes one of five voices. (Example 8).

(8) Sonata in A-minor, Wq. 70/4
mvt. II (Adagio), meas. 29-30.



Attention to some of the conditions under which Bach wrote provides further insight into his compositional style. The Seven Years War had sharply curtailed his income and, in order to insure as wide a sale as possible, he wrote music that would have a popular appeal. Another factor was the King's conservative taste, which tended to impose stylistic restrictions. Finally, much of Bach's music

⁵Ibid., p. 368.

was not written for himself, but for amateurs and students, which imposed technical restrictions. One of the amateurs for whom Bach wrote was Princess Amalie,⁶ sister of Frederick the Great. The Princess had a chamber organ built for herself in 1755/56 by Peter Migend, a student of the noted builder Joachim Wagner. (See Appendix B). Most, if not all, of Bach's organ music was written with this organ in mind.

⁶Variously spelled as Amalie and Amalia.

CHAPTER TWO

THE THREE MODERN EDITIONS

The Harmonia-Uitgave (n.d.)

The Harmonia-Uitgave contains the following in one volume:

Preludio in D-major, Wq. 70/7
Sonata in D-major, Wq. 70/5
Sonata in G-minor, Wq. 70/6
Sonata in B^b-major, Wq. 70/2
Sonata in F-major, Wq. 70/3
Sonata in D-minor, Wq. 69
Sonata in A-minor, Wq. 70/4

In his preface, written in both Dutch and English, Hans Brandt Buys discusses some of his editorial problems. The first section of the English version follows:

In 1791, three years after the death of the great and much loved master C. P. E. Bach, these organ sonatas were published for the first time by J. K. F. Rellstab. We read in the introduction that C. P. E. Bach wrote these sonatas for Princess Amalia of Prussia. Her organ had several higher notes added in the treble compared with other contemporary organs, which took it up to F^{'''}. These extra notes are frequently made use of in the following sonatas, and Rellstab considered it necessary in his edition to provide alternative ways of playing the passages involved, in order no doubt, to make the publication more saleable. He effected this by transposing the 5th and 6th sonatas a tone lower, and in the case of the Preludium and of the first sonata by writing the affected passages an octave lower with instructions to play them with

the 4ft stop. There are one or two other slight adjustments.

In our present edition the original notation has been restored, which, thanks to Rellstab's detailed directions, was no difficult task. In these days many organs are equipped with the wider range and even where this is not the case the average player will have little difficulty in making the necessary adjustments himself.

Otherwise this edition is a reproduction of the original, except that obvious misprints have been corrected and attention is drawn in a footnote to what is presumably a faulty reading of the MS. Any editor's alterations or suggestions are given in parenthesis (). Added slurs are dotted, staccato signs are marked thus (.), distinguishable from the original ('). For the reader's interest I here add the registrations⁷ indicated in the original edition. These are not C. P. E. Bach's own indications and some of them apply to the above-mentioned arrangement for playing certain passages an octave lower.

Preludium: Volles Werk mit der Koppel. Das clavier hervorstechende 4 Fuss, als Principal, Rohrflöte.

Sonate I a: Das Forti auf dem Hauptclavier mit dem vollen Werk auf dem Pedal, das Piano auf dem Oberclavier mit vierfüssigem Registern, als Principal 4 Fuss, Rohrflöte 4 Fuss, u.d.m.

b: Sanfte Register.

c: Disposition wie beym ersten Allegro.

Sonate II a: Das volle Werk, doch ohne Mixturen, Das Piano mit Flötenregister im Nebenwerk.

b: Sanfte Register.

c: Disposition wie beym ersten Allegro.

⁷The registrations as listed in the first publication of 1791 by J. K. F. Rellstab are accurately reproduced in the Harmonia-Uitgave with two exceptions: (1) There are a few mistakes in spelling, and (2) The registration for Sonata V, variation VI should read, "Oberclavier zwey 4 Fuss. Unterclavier 16 und 8 Fuss," not "geen aanwijzingen (no indication)."

Sonate III a: Das Forte mit dem vollen Werk,
aber ohne 16 Fuss im Manual. Das Piano
mit einem sanften 8 und 4 Fuss.

b en c: geen aanwijzingen (no indication).

Sonate IV a: Das volle Werk mit der Koppel.

Das Piano im Nebenwerk, doch auch voll.

b en c: geen aanwijzingen (no indication).

Sonate V-a: Das volle Werk ohne Mixturen.

Das Piano mit sanften Registern.

b: Das Forte mit zwey 8 Fuss und Cornet
onder Horn. Das Piano mit einem 8 und 4
Fuss. Im Pedal ein 8 Fuss, Posaune und
Violon 16 Fuss.

c: Das Forte auf dem Unterclaviere mit
Rohrflöte, Quintatön 8 Fuss und Flötetr.
4 Fuss. Das Piano auf dem Oberclaviere
mit gedackt 8 Fuss und Rohrflöte 4 Fuss.

Var. I: Cornet oder Horn und zwey sanfte
8 Fuss.

Var. II: Oberclavier ein 8, 4 und 2 Fuss.
Unterclavier ein 16 und 8 Fuss.

Var. III: Oberclavier zwey 8 Fuss, ein 4
und 2 Fuss. Unterclavier ein 4 und 2 Fuss.
mit der Koppel.

Var. IV: Oberclavier 16, 8 und 2 Fuss.
Unterclavier 16 und 8 Fuss

Var. V: Unterclavier rechte Hand zwey 8
und ein 4 Fuss. Oberclavier linke Hand ein
8, 4 und 2 Fuss.

Var. VI: geen aanwijzingen (no indication).

Var. VII: Oberclavier 8 Fuss. Unterclavier
16 und 8 Fuss.

Var. VIII: Oberclavier linke Hand, ein 16
und 8 Fuss. Unterclavier rechte Hand, ein
8 Fuss und Flötetr. 4 Fuss.

Var. IX: Oberclavier linke Hand, Principal
und Gedackt 8 Fuss. Unterclavier rechte
Hand, Rohrflöte 8 und Flötetr. 4 Fuss.

Sonate VI a: Volles Werk. Oberclavier Flöten-
register.

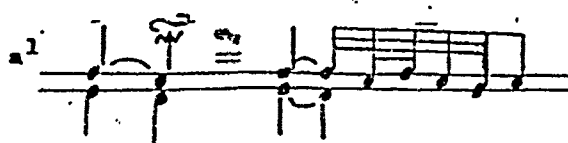
b en c: geen aanwijzingen (no indication).

Buys includes no fingering, pedaling, or metronome
markings. Toward the end of his preface, Buys does include
a detailed chart of ornaments taken from Bach's treatise.
For each ornament he gives the name, an example, the proper

execution, and a letter/number designation (e.g., "a¹") that corresponds to the respective ornament each time it is found in the music. (Examples 9a and 9b).

(9a) Ornament from the ornament chart
in the preface to the Harmonia-Uitgave

Pralltriller met dubbelslag. --
Uppermordent with turn.



(9b) Corresponding ornament as found in
the Harmonia-Uitgave:
Sonata in D-Major, Wq. 70/5
mvt. I, (Allegro di molto), meas. 55-57.



At the end of his preface Buys indicates that it is not necessary to use the pedals and that "... one can quite well do justice to these works where the organ has no pedals or on a harmonium. They can be played equally well on a pianoforte or harpsichord, since the style of these sonatas is not implicit to the organ."⁸

⁸Bach, C. P. E. Preludium and Six Sonatas. Hans Brandt Buys, ed. (Holland: Harmonia-Uitgave, n.d.), p. III.

He does, however, suggest a pedal part by marking places in which he deems the use of the pedal appropriate. Even though his abbreviation for pedal (+p) does include a plus sign (+), it is somewhat easily confused visually with the abbreviation for piano (p). (Example 10).

(10) Pedal and dynamic indications in
Harmonia-Uitgave: Sonata in F-Major,
Wq. 70/3, mvt. I. (Allegro), meas. 1-8.

The musical score is presented in three systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and accidentals. Dynamic markings include *f* (forte), *p* (piano), and *mp* (mezzo-piano). Pedal indications are marked with the abbreviation *+p* (plus piano) and a vertical line with a horizontal bar. The score is divided into measures by vertical bar lines, and the first system is labeled with measures 1-8.

The FitzSimons Edition (1957)

The FitzSimons Edition contains the following in two volumes

Preludio in D-major, Wq. 70/7
Sonata in D-major, Wq. 70/5
Sonata in G-minor, Wq. 70/6
Sonata in Bb-major, Wq. 70/2

Sonata in F-major, Wq. 70/3
Sonata in D-minor (transposed to
 C-minor), Wq. 69
Sonata in A-minor (transposed to
 G-minor), Wq. 70/4

Jean Langlais states that he used "an edition published a very long time ago" and that it is now located in the Bibliothèque Nationale, Paris. Also, he remarks that a musicologist told him recently that the sonatas were composed for Klavier and that he (Langlais) ". . . added a pedal part which is not obligatory since it is like the left hand one octave lower."⁹

As stated above, Langlais says he used an edition, which he does not identify. Most likely, it was Rellstab's,¹⁰

⁹Copy of a letter of March 29, 1977 sent by Langlais to the FitzSimons Company in response to questions posed to them by the present writer.

¹⁰The Bibliothèque Nationale, Paris confirmed that their copy of the Rellstab Edition served as the source for Langlais' edition in a letter to the present writer, May 28, 1979.

since (1) both follow the same order and arrangement of the sonatas, (2) both include the Sonata in D-minor (Wq. 69) and the Sonata in A-minor (Wq. 70/4) transposed down a tone, (3) both have sections of the upper register rewritten, (4) both include the Preludio in D-major (Wq. 70/7).

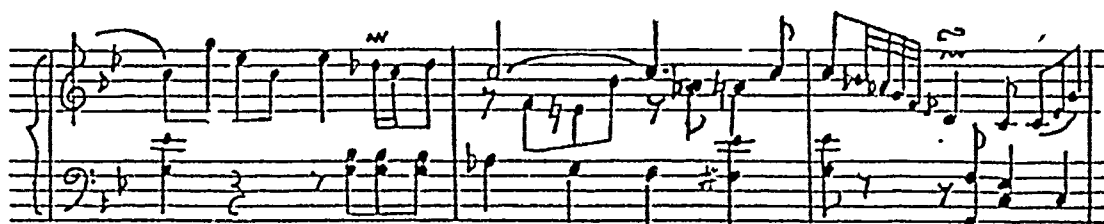
In his Preface (written in English), Langlais gives some very brief biographical information on C. P. E. Bach and then states:

At the time the composer wrote this charming collection for the Princess Amalia (1723-1787), sister of Frederick the Great of Prussia, he was no longer accustomed to use the pedals. The Princess herself was not a great organist. In the Prelude the pedal part is precisely indicated by the composer, but in the Sonatas he merely writes the word "pedal," leaving the performer to use the organ pedals at will. He is, however, explicit in his choice of stops.¹¹

Langlais, however, does write the music out on three staves, not two, thereby indicating a pedal part per se for the Prelude and all six Sonatas. There are places in which Langlais' suggested use of the pedal seems rather overdone, to the point of distorting the natural flow and voice leading. This is demonstrated in Examples 11a and 11b.

¹¹Bach, C. P. E. Six Sonatas for Organ. 2 vols. Jean Langlais, ed. (Chicago: H. T. FitzSimons, 1957).

(11a) Sonata in D-major, Wq. 70/5
 mvt. II (Adagio e mesto), meas. 12-14.
 Two staves, as in Rellstab Edition.



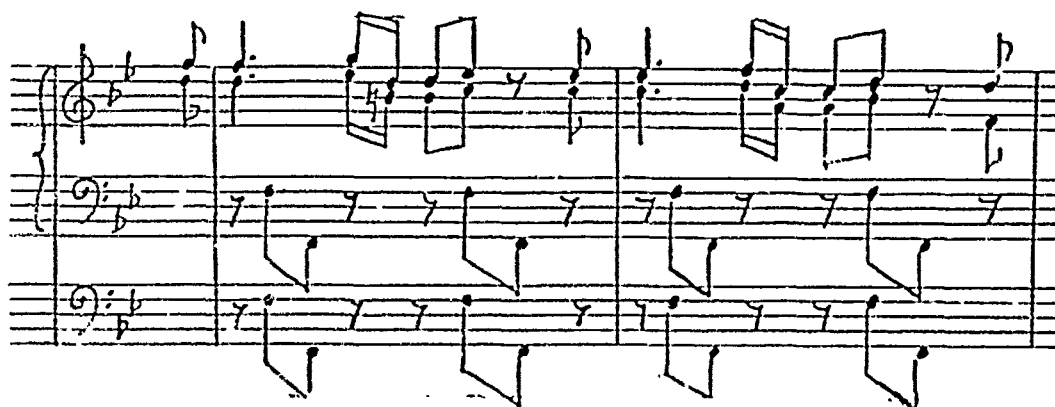
(11b) FitzSimons Edition, as edited by Langlais:
Sonata in D-major, Wq. 70/5
 mvt. II (Adagio e mesto), meas. 12-14.



His statement that his added pedal part ". . . is not obligatory since it is like the left hand one octave lower" is confusing and not always true; i.e., it is not always "like the left hand" and when it is "like the left hand" it is not always "one octave lower." This is demonstrated in Examples 12a and 12b.

(12a) FitzSimons Edition:Sonata in G-minor, Wq. 70/6mvt. I (Allegro moderato), meas. 1-3.

Pedal part not like the left hand.

(12b) FitzSimons Edition:Sonata in G-minor, Wq. 70/6mvt. I (Allegro moderato), meas. 15-16.Pedal part like the left hand, but
not one octave lower.

From his preface it could be concluded that Langlais apparently mistakenly assumed the registrations suggested by Rellstab to be by Bach. Furthermore, rather than quoting those registrations, he gives his own, which are

for a three-manual American Classic organ. (Princess Amalie's chamber organ had only two manuals. See Appendix B.)

Dynamic markings are changed by Langlais to coincide with his registrations; he also adds gradated dynamic markings. Four types of phrasing and articulation marked by Langlais include: slurs (—), accent (v), staccato (.), and punctuation/breath marks (?). Only the first two types are found in the Rellstab Edition. With one exception, the tempo markings are exactly the same in both editions.¹² Langlais does not add any metronome markings. Following his Preface, Langlais lists examples of the ornaments used in the sonatas and writes out the ways in which they should be executed. He does not state any source or reference as the basis for this information.

The FitzSimons Edition is very heavily edited. Langlais gives no indication, in his Preface or in the music, as to what is editorial and what is original.

¹²Langlais notes the third movement of Sonata in D-minor, Wq. 69, as Allegretto; Rellstab, Allegro.

The Peters Edition (1968)

The Peters Edition contains the following in one volume:

Sonata in A-major, Wq. 70/1
Sonata in B^b-major, Wq. 70/2
Sonata in F-major, Wq. 70/3
Sonata in A-minor, Wq. 70/4
Sonata in D-major, Wq. 70/5
Sonata in G-minor, Wq. 70/6

The Preludio in D-Major (Wq. 70/7) and a few other miscellaneous pieces are published in a second volume.

At the end of this edition, the editor, Traugott Fedtke, lists the manuscripts he used and the libraries from which they came. Also listed is the title of each sonata as found on its corresponding manuscript, the catalog numbers (Wotq., Them. Kat., Nachtr. Verz.), the city in which and the date when the manuscripts originated.¹³

In his Preface (in both German and English), Fedtke states that all of C. P. E. Bach's posthumously published organ works date from the years 1754-1759 and that they were written for Princess Amalie,¹⁴ who had a chamber organ built for herself in 1755 by Peter Migend, a pupil of the noted builder, Joachim Wagner. He then lists the specifications.

¹³There is apparently a mistake in the date given for the Sonata in F-major, Wq. 70/3. See page 40.

¹⁴He does not state which four were written for the Princess. See page 40.

In his Preface, Fedtke commented upon his edition:

In order to clarify the musical structure, short lines indicating breaks between phrases have been supplied by the editor and are enclosed in brackets. Necessary corrections in the musical text are indicated in the appropriate place by a footnote. With regard to the performance of the numerous ornaments the player is referred to C. P. E. Bach's "Versuch über die wahre Art das Klavier zu spielen," which provides the most conclusive information on this point, and for this reason it is here possible to dispense with further directions as to their execution. Accidentals supplied by the editor are printed in small type.¹⁵

Fedtke uses two staves and thus does not indicate a pedal part per se. He does not include any fingering, pedaling, or registration. Marks of phrasing and articulation are restricted to the above mentioned short lines (!). Fedtke does suggest metronome tempos.

A revised, second edition has been made by Fedtke, but it is not yet readily available in the United States. The corrections¹⁶ made in the revised, second edition are these:

¹⁵Fedtke, Op. cit., vol. I, p. 3.

¹⁶From a copy of a letter from Fedtke to Frau Tenbrock of the C. F. Peters Corp., Frankfurt, April 23, 1977 and another letter from Fedtke to the present writer, April 23, 1977. (English translation by Esther Heerspink Griswold.)

- pp. 3/4 Change the Forward as in 8009b
- p. 12 Measure 84: to contra-A footnote like
p. 16
- p. 20 Measure 81: first eighth note (bass)
e instead of g-sharp
- p. 25 Measure 57: second half note in alto
g' instead of e-flat and measure 64
trill above soprano in the second
quarter note
- p. 33 Measure 22: first note soprano f'' instead
of a''
- p. 37 Measure 8: grace note d'' and f'' before
the first quarter note and measure 10
the last eighth note d' and f'
- p. 37 Measure 10: d' must be mentioned in the
last eighth note next to f'
- p. 39 Measure 2: in the Allegretto second
eighth note in alto c'
- p. 40 Measure 34: forte on first eighth note
and measure 40 Praller and Doppelschlag
on the second eighth note.
- p. 44 Measure 48: piano on second quarter note
- p. 46 Measure 117: first quarter note in
tenor f
- p. 52 Measure 68: first eighth note forte
- p. 56 Measure 65: forte already on first half
note bass
- p. 59 Measure 10: grace note before second
quarter note soprano g'' and b''
- p. 59 Measure 14: second quarter bass eighth
note G
- p. 59 Measure 14: the natural sign must be
removed before the modified G in the bass

- p. 64 Measure 111: forte
- p. 64 Measure 114: the suggested f-sharp" and g" has remained, instead of being changed to f-sharp" and a"
- p. 67 Measure 18: forte already before the third to the last eighth note
- p. 72 Measure 30: bass 32nd note f instead of e-flat

A copy of the revised, second edition has been obtained by the present writer from the Peters Corporation (Frankfurt) via the Peters Corporation (New York). A comparison of the revised, second edition with the above list of corrections reveals that (1) the forte is still missing on page 40, measure 34, first eighth-note, and (2) the natural sign still remains before the G in the bass on page 59, measure 14, beat 2.

Summary of
Problems in the Three Modern Editions

An examination and comparison of the three modern editions demonstrated that they differ in: (1) the compositions presented as the six organ sonatas,¹⁷ (2) the order and arrangement of the sonatas, (3) sources used, (4) keys, (5) number of staves--with or without a pedal part, (6) notes, (7) octave placement, (8) registration (given only in the editions by Buys and Langlais), and (9) ornamentation.

An examination and comparison of the three modern editions with the Reilstab Edition and manuscripts¹⁸ demonstrated that (1) the editions by Buys and Langlais are full of editorial changes and are based on only a secondary source, the Reilstab Edition, and (2) the edition by Fedtke is based on manuscripts¹⁹ and is, therefore, the most reliable.

In order to determine to what extent discrepancies may exist in the edition by Fedtke, it was necessary to: (1) attempt to determine which of the manuscripts is the auto-

¹⁷The FitzSimons Edition and the Harmonia-Uitgave present the same six sonatas as the "organ sonatas." In the Peters Edition five of the sonatas are the same as those in the FitzSimons Edition and the Harmonia-Uitgave; however, the Sonata in D-minor, Wq. 69 in the Harmonia-Uitgave and in the FitzSimons Edition (transposed to C-minor) is not in the Peters Edition; instead, a completely different sonata --Sonata in A-major, Wq. 70/1--is included.

¹⁸See Appendix A for a list of manuscripts obtained by the present writer.

¹⁹Listed at the back of his edition.

graph manuscript, (2) attempt to determine which copy manuscript²⁰ is the most reliable if determination of the autograph manuscript proved to be too indefinite, and (3) compare the edition by Fedtke with all the manuscripts. These problems are dealt with in the following chapters.

²⁰In a letter of May 20, 1979 to the present writer, Eugene Helm states that Michel was C. P. E. Bach's most important and reliable copyist. (See page 27.)

CHAPTER THREE

PROBLEMS OF THE ORGAN SONATAS

Manuscripts

The following libraries, individuals, and references were consulted concerning the autograph and copy manuscripts:

Libraries

Bayerische Staatsbibliothek (RISM), Munich
Bibliothèque Nationale, Paris
British Library, London
Deutsche Staatsbibliothek, Berlin (DDR)
Gesellschaft der Musikfreunde, Vienna
Library, Eastman School of Music, University of Rochester,
Rochester, N.Y.
Library of Congress, Washington, D.C.
Musikbibliothek, Leipzig
Österreichische Nationalbibliothek, Vienna
Staatsbibliothek Preussischer Kulturbesitz, Berlin (BRD)
Westdeutsche Bibliothek, Marburg (BRD)

Individuals

Traugott Fedtke, editor of the Peters edition of the organ sonatas
Eugene Helm, author of A New Thematic Catalog of the Works of C. P. E. Bach (to be published in 1979) and editor for a projected complete edition of the works of C. P. E. Bach.
Jean Langlais, editor of the FitzSimons edition of the organ sonatas
Carl Münch, organist at the Church of Glad Tidings (Zur frohen Botschaft) in Berlin-Karlshorst

References

- Dadelsen, Georg von. Bemerkungen zur Handschrift Johann Sebastian Bachs seiner Familie und seines Kreises. Trossingen: Hohner-Verlag, 1957.
- Eitner, Robert. Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zu Mitte des neunzehnten Jahrhunderts. Leipzig: Breitkopf & Härtel, 1898-1904.
- Kast, Paul. Die Bach-Handschriften der Berliner Staatsbibliothek. Trossingen: Hohner-Verlag, 1958.
- Lesure, Francois. Répertoire International des Sources musicales. München-Duisburg: G. Henle Verlag, 1960-.

microfilm copies of manuscripts were obtained from the Deutsche Staatsbibliothek, Berlin (DDR), the Gesellschaft der Musikfreunde, Vienna, and the Staatsbibliothek Preussischer Kulturbesitz, Berlin (BRD). (See Appendix A). Only the Deutsche Staatsbibliothek, the Gesellschaft der Musikfreunde, Eugene Helm, and Traugott Fedtke claimed any manuscripts as autograph or "original" manuscripts. All other libraries, individuals, and references either said that they did not know where the autograph manuscripts were located or that the autograph manuscripts did not exist.

Handwriting characteristics are important in determining which manuscripts are genuine autograph manuscripts. A brief description of C. P. E. Bach's handwriting is given by Georg von Dadelsen in Bemerkungen zur Handschrift Johann

Sebastian Bachs seiner Familie und seines Kreises.²¹ He says that slightly shaky forms are the predominant characteristic but that this characteristic has been over-emphasized; gout, which plagued Bach from the time he was thirty years old, left its signs in his handwriting. However, the handwriting of the youthful Bach was extraordinarily spirited and spacious. In addition, he states:

In spite of all the changes, there are still some characteristics which remain unchanged from the earliest examples to old age. First and foremost are: the form of the brace [{] and the noticeable emphasis on the bottom curves. This clearly occurs on the thickening of the lower half of white notes, and it is especially apparent in the lengthening of letters and signs, usually with strong pen pressure, in a right, horizontal direction; bass-clef, c-clef, quarter rest. The noticeable thickening of some eighth-note flags is later also not unusual.²²

The Gesellschaft der Musikfreunde lists a manuscript (A 87) of the Sonata in G-minor, Wq. 70/6, as an autograph manuscript.²³ Eugene Helm concurs in his thematic catalog.

²¹At the end of his book, Dadelsen also gives samples of C. P. E. Bach's handwriting. (See Example 13a.)

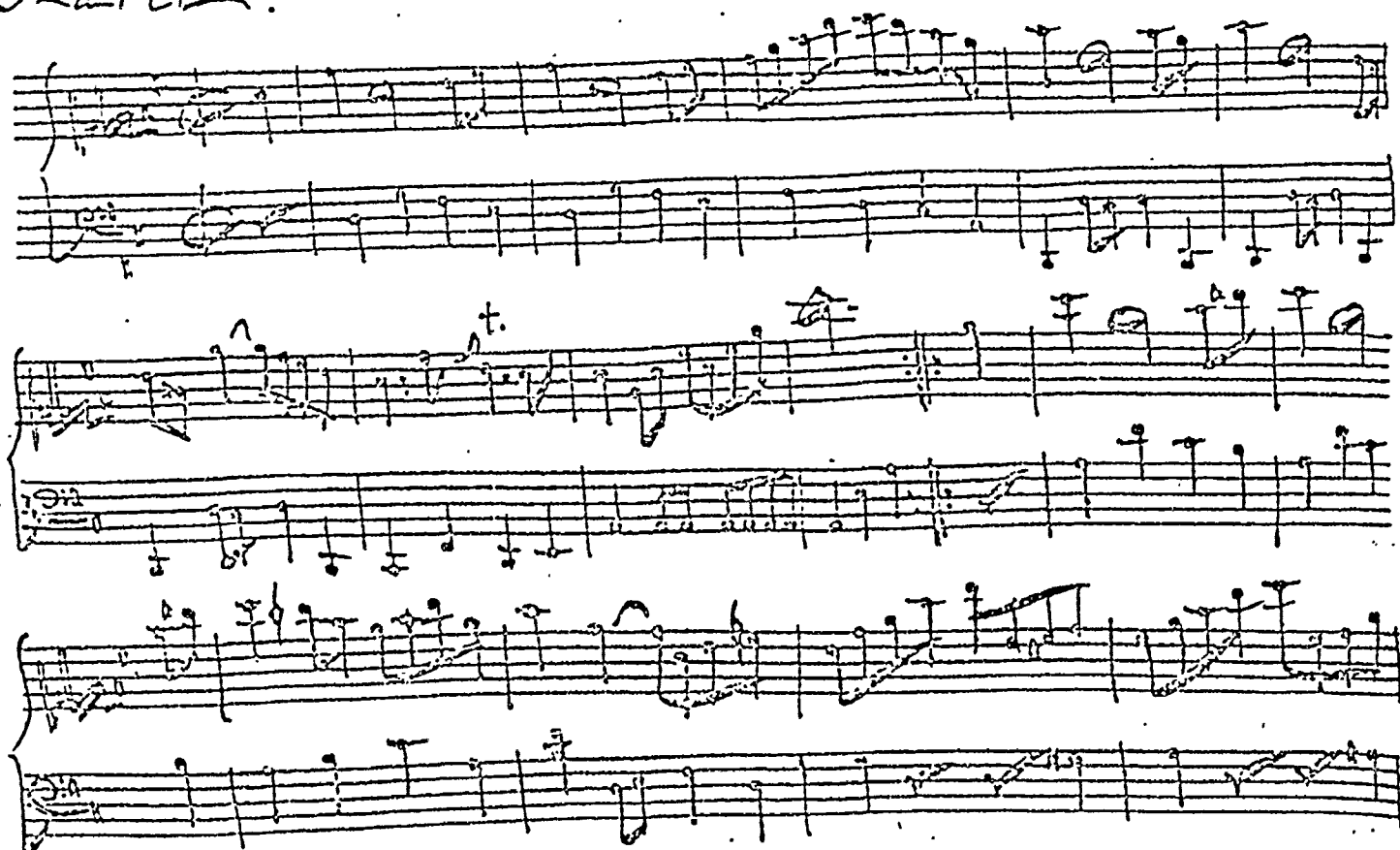
²²English translation by Esther Heerspink Griswold.

²³The listing appears on a bill to the present writer for a microfilm copy of manuscripts in their possession of the organ sonatas by C. P. E. Bach.

(Examples 13a and 13b).

(13a) Sample of C. P. E. Bach's handwriting
from Dadelsen's book.

March.



(13b) Microfilm print-out of part of
first page of manuscript A 87.

Sonata per il Organo solo - la Chiesa

Allegro
moderato

The image shows a microfilm print-out of a handwritten musical score. The title at the top is "Sonata per il Organo solo - la Chiesa". Below the title, the tempo is marked "Allegro" and the dynamics "moderato". The score is written on ten staves, with the first two staves of each system joined by a brace. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like "p" (piano). The handwriting is in a historical style, and the paper shows signs of age and wear.

Dr. Karl-Heinz Köhler of the Deutsche Staatsbibliothek, states that he examined all the manuscripts for the sonatas, ". . . whereby it has been established that the manuscript P364 is claimed as the autograph for Wq. 70/2 and Wq. 70/3" and that this manuscript is located in the Staatsbibliothek Preussischer Kulturbesitz.²⁴ (Example 14).

²⁴In a letter to the present writer, dated October 21, 1976.

Allegro



In his edition of the sonatas, Fedtke lists the manuscripts that he used and the libraries in which he found them. In the preface he thanks these libraries for ". . . granting him the permission to examine the originals in their possession." However, he does not state (1) if by "original" he means autograph, or (2), if only some of the manuscripts he used were autograph manuscripts, which ones were autograph manuscripts.

The present writer asked Fedtke if he used autograph manuscripts and, if so, where they were located. In his reply he gave answers to other questions posed but made no mention of the existence of or his use of autograph manuscripts.²⁵

In his Préface, however, Fedtke does imply that manuscript P 764 is an autograph manuscript. He states:

Volume I of the organ works of C. P. E. Bach consists of the six organ Sonatas. That they were indeed written for Princess Amalie's chamber organ is shown by a note of the composer's on the title page of Sonata VI: "These 4 organ solos were written for a Princess who was unable to play the pedals, or any very difficult music, but who nevertheless caused a fine organ with 2 manuals and pedal to be built for herself, and took great pleasure in playing upon it."

²⁵Letter dated April 23, 1977.

Following are copies of two pages from manuscript P 764. Example 15a is a microfilm print-out of the above mentioned inscription, "These 4 organ solos were written for a Princess. . . ." Example 15b is a microfilm print-out of the first page of the third movement of the Sonata in D-major, Wq. 70/5, which bears another inscription: "The variants in this section are better played on the pianoforte or harpsichord, rather than on the organ."²⁶ (Examples 15a and 15b).

²⁶English version of Fedtke's Preface to his edition.

- (15a) Microfilm print-out of the page from manuscript P 764 which bears the inscription, "N.B. Diese 4 Orgelsolos sind für eine Prinzessin gemacht, die kein Pedal und keine Schwierigkeiten spielen konnte, ob sie sich gleich eine schöne Orgel mit 2 Clavieren und Pedal machen liess, und gerne darauf spielte."

N.B. Diese 4 Orgelsolos sind für eine Prinzessin gemacht, die kein Pedal und keine Schwierigkeiten spielen konnte, ob sie sich gleich eine schöne Orgel mit 2 Clavieren und Pedal machen liess, und gerne darauf spielte.

thun besser aufm Flügel oder Claviere, als auf der Orgel."

Allegro.

*Die Pianisten der Orgel sind sehr ungenügend
oder schlecht, aber die Orgel ist sehr schön.*

The image displays a handwritten musical score on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of various note values, including minims, crotchets, and quavers, along with rests and bar lines. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. The score is written in a cursive, handwritten style, with some ink bleed-through visible from the reverse side of the paper.

Manuscript P 764 includes:

Sonata in G-minor, Wq. 70/6
Sonata in D-major, Wq. 70/5
Sonata in F-major, Wq. 70/3
Sonata in A-minor, Wq. 70/4.

The order of sonatas included in this manuscript is significant.

At the end of his edition, Fedtke lists the manuscripts that he used; however, P 764 is listed as being used only for the Sonatas in D-major and G-minor.

Eugene Helm stated that manuscripts by Michel, Fétis, and Westfall--C. P. E. Bach's most important and reliable copyists and collectors--do exist and are, for the most part, in Brussels.²⁷ These manuscripts have not yet been obtained by the present writer. Helm also stated that the largest collection of manuscripts is in the Staatsbibliothek Preussischer Kulturbesitz. The present writer has obtained microfilm copies of these. (See Appendix A).

²⁷Phone conversation of June 25, 1979 and Xerox copies of pages from the manuscript of his thematic catalog.

Cembalo Sonatas vs. Organ Sonatas

Determining which sonatas were actually written for organ, as opposed to cembalo, is made particularly difficult by two facts. (1) Wotquenne lists the Sonata in A-Major as both an organ sonata (Wq. 70/1) and as a cembalo sonata (Wq. 65/32); for the Sonata in B^b-Major, Wq. 70/2, he notes, "Veröffentlicht in dem Hefte: III Sonates pour le Clavecin, composées par Mrs C. P. E. Bach, C. S. Binder et C. Fasch. -- Nürnberg, Winterschmidt, in Quer-Fol. Seite 4-7." (2) Performance of the sonatas on either organ or cembalo during C. P. E. Bach's time was considered perfectly acceptable; four of the sonatas are variously titled both "organ sonatas" and "cembalo sonatas." Also, two inscriptions are included in manuscript P 764, one of which states that the sonatas were composed for a Princess who played the organ and another which states that variant ways of playing a few measures in Sonata in D-Major, Wq. 70/5, sound better on pianoforte or harpsichord. (Examples 15a and 15b)

Fedtke stated, ". . . Bach apparently composed the Prelude, Wq. 70/7, and two sonatas for the construction of the organ in 1755 in the Charlottenburg Castle in Berlin and only later did he write the other four sonatas for the Princess."²⁸ However, in his edition, with the list of

²⁸Letter dated April 23, 1977.

sources, he dates the sonatas as follows:

<u>Sonata in A-major, Wq. 70/1</u>	--	1758
<u>Sonata in B^D-major, Wq. 70/2</u>	-	1758
<u>Sonata in F-major, Wq. 70/3</u>	--	1758
<u>Sonata in A-minor, Wq. 70/4</u>	--	1755
<u>Sonata in D-major, Wq. 70/5</u>	--	1755
<u>Sonata in G-minor, Wq. 70/6</u>	--	1755

Wotquenne, on the other hand, dates them thusly:²⁹...

<u>Sonata in A-major, Wq. 70/1</u>	--	1758
<u>Sonata in B^b-major, Wq. 70/2</u>	-	1758
<u>Sonata in F-major, Wq. 70/3</u>	--	1755
<u>Sonata in A-minor, Wq. 70/4</u>	--	1755
<u>Sonata in D-major, Wq. 70/5</u>	--	1755
<u>Sonata in G-minor, Wq. 70/6</u>	--	1755

The four sonatas dated 1755 by Wotquenne correspond to the sonatas of manuscript P 764 and the two dated 1758 may correspond to the two sonatas referred to by Fedtke as the ones composed for the construction of the organ in Charlottenburg Castle. This indicates that the four sonatas composed for the Princess may have been composed before the other two, not the other way around as suggested by Fedtke.

²⁹Wotquenne, Alfred. Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach 1714-1788. (Wiesbaden: Breitkopf und Härtel, 1964), pp. 25-26.

In a new thematic catalog, to be published in 1979, Eugene Helm dates the sonatas the same as does Wotquenne.

If we have four sonatas which definitely appear to have been genuine organ sonatas, on what basis does the collection increase to six sonatas? As previously mentioned (See page 39.), the Sonata in A-major, Wq. 70/1, and the Sonata in B^b-major, Wq. 70/2, are also catalogued as cembalo sonatas; Wq. 70/1, as a cembalo sonata (Wq. 65/32) is dated 1757, but we have no date for the cembalo version of Wq. 70/2. However, the Sonata in D-minor, Wq. 69, in the editions by Buys and Langlais, is listed by Wotquenne only as a cembalo sonata and is dated 1747 by him, considerably earlier than any of the other sonatas or the construction of the organ. It is possible to conceive that Bach simply rewrote cembalo versions of the Sonata in A-major, Wq. 70/1, and Sonata in B^b-major, Wq. 70/2, for organ, perhaps for some particular concert in Charlottenburg Castle; however, aside from the fact that the Sonata in D-minor, Wq. 69, is listed as the only sonata for a two-manual Klavier, there is no evidence to suggest that this sonata was ever intended for the organ.

Other evidence that the Sonata in A-major, Wq. 70/1, and the Sonata in D-minor, Wq. 69, are cembalo sonatas can be cited. The last movement of the Sonata in D-minor, Wq. 69, is "theme and variations," a form much more often associated with the cembalo than the organ. The Sonata in A-major, Wq. 70/1, appears only once on the list of manuscripts from the Staatsbibliothek Preussischer Kulturbesitz³⁰ and each sonata in that manuscript bears the heading "Sonata il Cembalo." Still further evidence that the Sonata in A-major, Wq. 70/1, was composed for cembalo can be found

³⁰See Appendix A.

in the music itself. (1) It is the only sonata in which gradated (as opposed to terraced) dynamic markings occur,³¹ (2) The bass note in measure 44 of the third movement is not within the manual compass of the organ. (3) Even though one might argue that in order to sustain the long note A in the bass in the last five measures of the last movement, the organ would necessarily be the instrument for which this sonata was intended, three reasons to the contrary can be given: (a) it was a practice to simply repeat long notes when they occurred in music for the piano, harpsichord, or clavichord;³² (b) in describing Bach's clavichord playing, J. F. Reichardt wrote that Bach was able to sustain long notes even in slow movements and states further that this was perhaps possible because of the very fine Silbermann clavichord that Bach owned.³³ (Bach, himself, said, " . . . our instrument sustains longer than generally believed.")³⁴ (4) If one played the fortissimo on the loud manual and the piano/pianissimo on the soft manual, as Bach said to do, the wrong musical effect would result on the organ, but exactly the right musical effect would be obtained if played on any other keyboard instrument since

³¹In the Peters Edition. Also, in the manuscripts; see Appendix A.

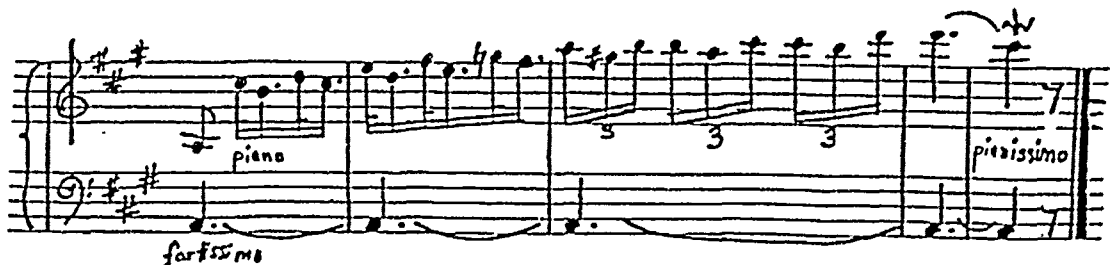
³²Bach, C. P. E., Op. cit., pp. 33-34, 159.

³³Ibid., p. 36.

³⁴Ibid., p. 129.

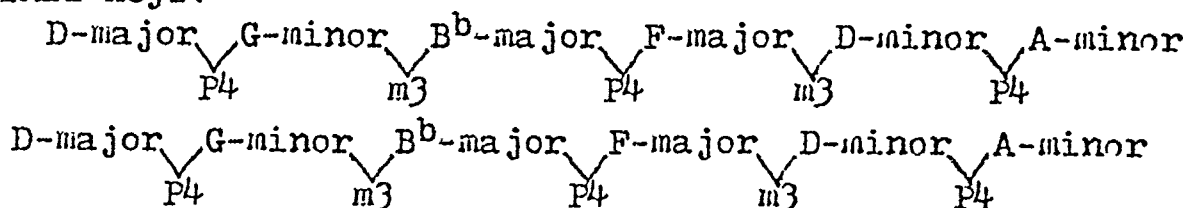
the long note would naturally and gradually get softer and this diminuendo would correspond to the one notated for the upper, moving part. (Example 16).

(16) Sonata in A-major, Wq. 70/1
mvt. III. (Allegretto), last 5 meas.



It is the hypothesis of the present writer that, first, only the four sonatas in manuscript P 764--the sonatas composed for the Princess (Wq. 70/3,4,5,6)--were originally intended for organ and, second, that since sonatas of the Baroque Era were usually published in groups of six or twelve, the editors and publishers simply added the Sonata in A-major, Wq. 70/1, or the Sonata in B^b-major, Wq. 70/2, and the Sonata in D-minor, Wq. 69, to make a total of six. (See footnote number 17, page 25.) Why, then, do the FitzSimons Edition and the Harmonia-Uitgave include the Sonata in D-minor, Wq. 69, instead of the Sonata in A-major, Wq. 70/1? The FitzSimons Edition appears to be based on the Reilstab Edition. (See Chapter

Two, pages 16 and 17.) It is possible that Rellstab chose the Sonata in D-minor, Wq. 69, instead of the Sonata in A-major, Wq. 70/1, because the key relationships of the sonatas, in the order in which the sonatas appear in his edition, would produce a symmetrical design using the original keys.



To summarize: (1) Manuscript A 87 (in the Gesellschaft der Musikfreunde) appears to be an autograph manuscript. It includes only the Sonata in G-minor, Wq. 70/6. (2) Michel, Fétis, and Westphal were C. P. E. Bach's most important copyists and collectors; and, manuscripts copied and collected by them are the most reliable sources for the other sonatas. (3) Other manuscripts are located in the Deutsche Staatsbibliothek, Berlin (DDR) and the Staatsbibliothek Preussischer Kulturbesitz, Berlin (BRD); microfilm copies of them have been obtained by the present writer. (4) The Princess Amalie sonatas are apparently the only ones originally intended for the organ; they date from 1755 and are arranged in manuscript P 764 as follows:

Sonata in G-minor, Wq. 70/6
Sonata in D-major, Wq. 70/5
Sonata in F-major, Wq. 70/3
Sonata in A-minor, Wq. 70/4

(5) The Sonata in A-major, Wq. 70/1, and the Sonata in B^b-major, Wq. 70/2, were probably originally intended for cembalo and possibly were later rewritten and/or designated for organ,³⁵ perhaps designated so by persons other than the composer. (6) The Sonata in D-minor, Wq. 69, apparently was never intended for the organ.

³⁵Manuscript P 774 is attributed to Michel by Helm in his catalog. In P 774 both Wq. 70/1 and 70/2 are titled "Sonata per Cembalo solo."

CHAPTER FOUR

CRITICAL EXAMINATION OF THE ORGAN SONATAS:

NOTES; ORNAMENTS; DYNAMIC MARKINGS; AND

MARKINGS OF PHRASING AND ARTICULATION

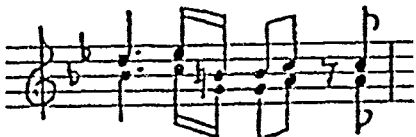
This chapter is a list of discrepancies between the Peters Edition and selected manuscripts³⁶ of the four sonatas composed for Princess Amalie. (S = Soprano; A = Alto; T = Tenor; B = Bass; RH = Right Hand; LH = Left Hand; MS(S) = Manuscript(s); PE = Peters Edition.)

³⁶See Appendix A.

1. Sonata in G-minor, Wq. 70/6

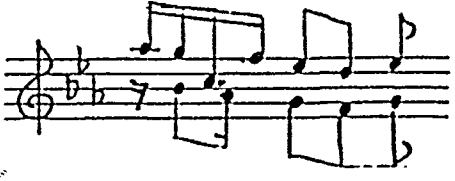
Mvt. I, Allegro moderato

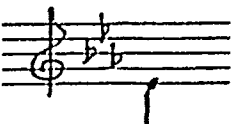
Measure	Beat	Voice	<u>Peters Edition</u>	<u>Manuscripts</u>
7	2	B	no ' on F#	' on F#
12	1,2	S	no slur	slur F, B ^b , G
14	2,3	A		
15	1,2	SA	no slur	slur in some MSS
16	1,2	SA	no slur	slur in some MSS
17	1,2	SA	no slur	slur in some MSS
18	3,4	B		
28	4	S	~ on 2nd ♪	~ on 1st ♪ in some MSS
40	3	B	<u>f</u> on A ^b	<u>f</u> on A ^b in some MSS; <u>f</u> on G in other MSS
50	1,2	SA	no slur	slur in some MSS
53	3	B	F as 2nd ♪	F as 2nd ♪ in most MSS; D ^b in one MS
54	3,4	S	no slur	slur B ^b , F#, A in some MSS
58	3,4	B	no slur	slur
61	1	S	no ~	~ on 1st ♪ G

Measure	Beat	Voice	Peters Edition	Manuscripts
64	2,3	A		most MSS like PE; one MS shows 
67	2,3	SA	no slurs	 in some MSS
68	1	RH	no <u>f</u> in RH	<u>f</u> in RH in some MS
70	4	LH,RH	no p	p in some MSS
71	4	LH,RH	no <u>f</u>	<u>f</u> in some MSS

Mvt. II, Adagio

Measure	Beat	Voice	Peters Edition	Manuscripts
4	1,2	S	no slur	slur B ^b , A
6	2	S		 in some MSS
6	3	S		no  in some MSS
13	2	S		 in some MSS
16	2	S	3rd  is F	3rd  is A ^b in all MSS
20	4	A	7 below soprano B ^b	E ^b below soprano B ^b
21	1	SA	soprano A ^b not aligned with alto C	soprano A ^b aligned with alto C in some MSS
28	2	LH,RH	p	no p in any MS
28	3	LH,RH	<u>f</u>	no <u>f</u> in any MS
29	2	LH,RH	p	no p in any MS
29	3	LH,RH	<u>f</u>	no <u>f</u> in any MS

Measure	Beat	Voice	Peters Edition	Manuscripts
30	3	B	 is Eb	 is F in all MSS
33	1,2	SA		Varying versions are: 

34	1	A		
----	---	---	---	---

Mvt. III, Allegro

Measure	Beat	Voice	Peters Edition	Manuscripts
2	1	S	no  on A	 on A in some MSS
9	2	RH, LH	no  above chord	 above chord in some MSS
12	1	S	grace note G is 	grace note G is 
43	1	S	no  on D	 on D
45	1	S	no  on D	 on D
75	3	S	 on F#	 on E in all MSS
101	1,2	RH, LH	no  on either chord	 on each chord
123	3	LH	no  on octave D's	 on octave D's

2. Sonata in D-major, Wq. 70/5Mvt. I, Allegro di molto

Measure	Beat	Voice	<u>Peters Edition</u>	<u>Manuscripts</u>
4	1-4	A	F# 's not tied	F# 's tied in some MSS
6	1	S	no ' on E	' on E
21	1,2	S	no slur	slur on G#, B, D in some MSS
25	1	SA	no ' on 1st 	' on 1st  in some MSS
36	3	-	no ' on A	' on A in some MSS
51	1	LH	no ' on F# 's	' on F# 's
52	1	RH, LH	no ' on chord	' on chord
54	1	LH	no ' on chord	' on chord
54	3,4	SA	no slur	slur in some MSS
55	1,2	RH	no slur	slur in some MSS
55	3	RH	no ' on E & G	' on E & G
56	1,2	RH, LH	no ' on chords	' on chords
57	1,2	RH	no slur	slur in some MSS
61	1	RH, LH	no ' on 1st 	' on 1st  in some MSS
62	1	RH, LH	no ' on chord	' on chord in some MSS
63	1	RH	no ' on chord	' on chord in some MSS
65	1,2	RH, LH	<u>f</u> on beats 3 & 4	<u>f</u> on beats 1 & 2 in some MSS

Measure	Beat	Voice	<u>Peters Edition</u>	<u>Manuscripts</u>
69	1	LH	no ' on chord	' on chord
82	1	LH	no ' on chord	' on chord
83	2	S	w	w in some MSS
84	1	LH	no ' on chord	' on chord
85	2	S	w	w in some MSS
105	3	-	no ' on D	' on D in some MSS

Mvt. II, Adagio é mesto

Measure	Beat	Voice	<u>Peters Edition</u>	<u>Manuscripts</u>
10	2	S	grace notes are G & A ^b	grace notes are G & B ^b
11	1,2	S	no slur	slur in some MSS
14	2	B	E	G
15	3,4	SA	no slur	slur in some MSS
28	1-4	B	D is 	D is  in some MS

Mvt. III, Allegro

Measure	Beat	Voice	<u>Peters Edition</u>	<u>Manuscripts</u>
18	1	S	no slur	slur in some MSS
20	1	S	no slur	slur in some MSS
27,31,32	1,2	RH	triplets notated as 	triplets notated as 
55	1	RH, LH	no p	p in some MSS
57	1	RH, LH	no f	f in some MSS

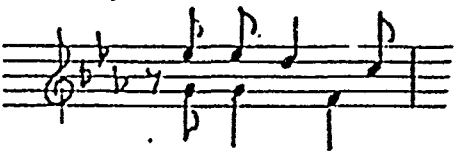
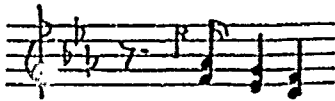
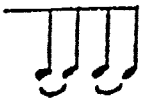
Measure	Beat	Voice	Peters Edition	Manuscripts
94	1	S	no slur	slur in some MSS
96	1	S	no slur	slur in some MSS
97	1	RH, LH	no <u>f</u>	<u>f</u> in some MSS
98	1,2	RH, LH	no alignment as in MSS	3rd  of each triplet aligned with  of LH in some MSS
103	1	S	C#	c 
111	1	RH, LH	no <u>f</u>	<u>f</u> in some MSS
114	1	S	grace notes are F# & G	grace notes are F# & A
118	1	S	C#	c  in some MSS
128	1,2	S	no slur	slur on G & F# in some MSS
153, 154	1,2	-	triplet notated as 	triplet notated as 
171	1	RH		
171, 172	1	RH, LH	no on chord	on chord
181	1	LH	octave G	octave G in some MSS; octave A in other MSS

3. Sonata in F-major, Wq. 70/3

Mvt. I. Allegro

Measure	Beat	Voice	Peters Edition	Manuscripts
1	3	S	♭ on F	various ornaments given:  ,  , 
6	1	S	♭ on B	♭ on B in only some MSS
6	4	S	♭ on E	♭ on E in only some MSS
5,7	2	S	no ♭ on A	♭ on A in some MSS
8	1	S	no ♭ on C [#]	♭ on C [#] in some MSS
8	4	S	♭ on F	no ♭ on F in some MSS
13	4	S	♭	♭ in some MSS
22	1	S	A	F in all MSS
22-25	-	RH, LH	no ♭ on chords	♭ on chords in most MSS
30	3	S	♭ on C	various ornaments given:  ,  , 
35	4	RH		
39-48	-	RH, LH	♭ not always on ♮'s	♭ on ♮'s
56	3	S	♭ on F	various ornaments given:  ,  , 
70	3	S	no grace note	grace note B ^b
82	1	RH, LH	no <u>f</u>	<u>f</u>

Mvt. II, Largo

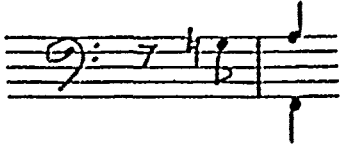
Measure	Beat	Voice	Peters Edition	Manuscripts
3	2,3	SA		
8	1	S	grace notes are D & E ^b	grace notes are D & F in all MSS
10	3	A	no D under F	D under F
16	1	SA	rhythm is: 	rhythm is: 
22,23	-	RH, LH	measures 22 and 23 are consecu- tive.	Between measures 22 and 23 in most MSS, this passage occurs: 
25	1	RH	grace note: 	grace notes: 
34	3	AB	2nd  , alto is C and bass is E ^b	2nd  , alto is D and bass is F (as it is in inversion in measure 36)
36	2,3	AB	no slurs	slurred as: 

Mvt. III, Allegretto

Measure	Beat	Voice	Peters Edition	Manuscripts
2	2	A	B ^b	C
10	3	S	no ' on E	' on E
34	2	RH, LH	no <u>f</u>	<u>f</u> in all MSS
36	1	RH, LH	no alignment	3rd  of RH triplet aligned with  of LH
40	2,3	S	 on beat 3	 on beat 2 in all MSS
60	3	S		variously given as:  , 
68	3	RH, LH	no <u>f</u>	<u>f</u>
74, 75	-	RH, LH	<u>f</u> (seems correct since main thematic material returns here)	no <u>f</u>
113	1	RH, LH	no alignment	3rd  of RH triplet aligned with  of LH in some MSS

4. Sonata in A-minor, Wq. 70/4

Mvt. I, Allegro assai

Measure	Beat	Voice	Peters Edition	Manuscripts
through-out	-	RH, LH	 's as in meas. 2 & 21 not consistently marked as: 	 's as in meas. 2 & 21 marked as: 
26	1,2	S	C's not tied	C's tied in some MSS; not tied in others
43	3	SA		
48	1	RH		like PE in some MSS; in one MSS written as: 
49	2	S	G is 	G is 
92	3	S	no 	 in one MS
116, 117	3,1	LH		
123	3	S		 in some MSS
124	1,2	S	E's not tied	E's tied in some MSS; not tied in others
133	3	RH, LH	no p	p in one MS
134	1	RH, LH	no p	p in two MSS

Measure	Beat	Voice	Peters Edition	Manuscripts
135	2	RH, LH	no <u>f</u>	<u>f</u> in most MSS
142	2,3	LH	D & C are  's	D & C are  's in one MS

Mvt. II, Adagio

Measure	Beat	Voice	Peters Edition	Manuscripts
2	1,2	A	no tie	tie in some MSS
6	1	S	no slur	slur
9	1	S	no slur	slur
10	1	S	no slur	slur
10	3	S	∞ on D	∞ on G in some MSS; between G & D in other MSS
17	3	B	rhythm is 	rhythm is  in one MS (this corresponds to meas. 34)
18	2	B	no slur	D & C [#] slurred in some MSS
19	3	T	no w	w on B ^b in some MSS
21	2	S	no slur	slur

Measure	Beat	Voice	Peters Edition	Manuscripts
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23, 24	-	RH, LH	Measures 23 and 24 are consecutive.	Between measures 23 and 24 in most MSS, this passage occurs:
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25	1	S	rhythm is:	like PE in some MSS; in one MS:
----	---	---	------------	---------------------------------



29	1	S	no slur	slur on F & E in some MSS
----	---	---	---------	---------------------------

29	2	B	no slur	slur
----	---	---	---------	------

34	2	B	no slur	slur
----	---	---	---------	------

35	2	B	no slur	slur on F & E in some MSS
----	---	---	---------	---------------------------

40	2	S	rhythm is:	rhythm like PE in one MS; in all other MSS rhythm is:
----	---	---	------------	---



42	2, 3	S	Various versions include:
----	------	---	---------------------------



Myt. III, Allegro

Measure	Beat	Voice	Peters Edition	Manuscripts
through-out	-	RH, LH	↓-chords as in meas. 21 sometimes marked sometimes not marked	↓-chords as in meas. 21 marked:
14	2	S	no ω	ω on E in one MS
28	1,2	LH		 in most MSS
31	2	S	ω on E	ω on F in some MSS; no ω in other MSS
39	1,2	S	no ω on F $^\sharp$	ω on F $^\sharp$ in some MSS
68	1	RH, LH	no $\underline{f}$	$\underline{f}$ in some MSS
73	2	RH, LH	no $\underline{f}$	$\underline{f}$ in some MSS; no $\underline{f}$ in other MSS
74	1	RH, LH	$\underline{f}$	no $\underline{f}$ in one MS
84	2	S	no ω	ω on B in some MSS
106	2	RH, LH	no $\underline{f}$	$\underline{f}$ in some MSS; no $\underline{f}$ in other MSS
107	1	RH, LH	$\underline{f}$	no $\underline{f}$ in one MS

CHAPTER FIVE

SUMMARY AND CONCLUSION

The three modern editions vary considerably. Only the Peters Edition is based on primary sources and is, therefore, the most trustworthy; however, a comparison of the Peters Edition with manuscripts reveals many discrepancies. Some of these discrepancies are only minute and, as in the tradition of the Baroque, can be regarded as performers' options. Conversely, some of the discrepancies are major; for example, in the Peters Edition there are two cases in which an entire measure is missing.

The FitzSimons Edition and the Harmonia-Uitgave are of value because they are based on the original publication by Rellstab, both notate a pedal part, and both give registrations. The pedal part in the FitzSimons Edition is often not musically satisfactory and the editor's registrations are for a three-manual American Classic organ rather than for a two-manual Baroque organ. The pedal part in the Harmonia-Uitgave seems more stylistically correct and better in musical effect than that in the FitzSimons Edition and the registrations are the old ones suggested by Rellstab.

The sonatas composed for Princess Amalie, (Wq. 70/3,4,5,6), only four in number rather than the generally accepted six, were written for a chamber organ which she had built in 1755/56 by Wigend. This organ has been restored by the organbuilder H. J. Schuke to its original specifications and now stands in the Church of Glad Tidings (Kirche zur frohen Botschaft) in Berlin-Karlshorst.

Because the Peters Edition, the most reliable of the three modern editions, has many problems and because the organ for which Bach composed at least four sonatas still exists, a new edition of the organ sonatas and a recording of them on this organ would be of much value in fostering a fuller understanding and appreciation of the unique organ music of C. P. E. Bach.

APPENDIX A
List of Manuscripts

Appendix A contains a list of manuscripts. Microfilm copies of these manuscripts were obtained by the present writer. These are listed below by library.

Deutsche Staatsbibliothek (Berlin, DDR)

<u>Ms. Number</u>	<u>Page(s)</u>	<u>Wq. Number</u>	<u>Key</u>
P 369	151-160	70/1	A-major

Gesellschaft der Musikfreunde (Wien)

<u>Ms. Number</u>	<u>Page(s)</u>	<u>Wq. Number</u>	<u>Key</u>
VII 42172	not listed	70/2	B ^b -major
A 87	not listed	70/6	G-minor

Staatsbibliothek Preussischer Kulturbesitz (Berlin, BRD)

<u>Ms. Number</u>	<u>Page(s)</u>	<u>Wq. Number</u>	<u>Key</u>
P 364	18-19	70/3	F-major
P 366	10-19	70/6	G-minor
	34-43	70/4	A-minor
P 370	26-33	70/2	B ^b -major
P 414	25-41	70/3	F-major
	70-75	70/6	G-minor
P 434	2-4	70/7	D-major
	5-11	70/5	D-major
	13-19	70/6	G-minor
	21-26	70/2	B ^b -major
	27-32	70/3	F-major
	43-49	70/4	A-minor
P 760	2-9	70/6	G-minor
P 761	2-9	70/4	A-minor

Staatsbibliothek Preussischer Kulturbesitz (continued)

<u>Ns. Number</u>	<u>Page(s)</u>	<u>Wq. Number</u>	<u>Key</u>
P 762	3-11	70/3	F-major
P 763	2-11	70/4	A-minor
P 764	3-10	70/6	G-minor
	11-17	70/5	D-major
	18-23	70/3	F-major
	24-29	70/4	A-minor
P 767	1-3	70/7	D-major
P 774	83-90	70/2	Bb-major
	91-97	70/3	F-major
	99-110	70/1	A-major
P 1150	2-11	70/3	F-major
	14-23	70/4	A-minor
P 1187	1-6	70/5	D-major
	7-12	70/6	G-minor
	13-16	70/2	Bb-major
	17-22	70/3	F-major
	30-36	70/4	A-minor

In addition to the above listed manuscripts, a microfilm copy of the Reillstab Edition was obtained from the British Library in London.

APPENDIX B

The Chamber Organ of Princess Amalie

Three people have been consulted by the present writer about the chamber organ of Princess Amalie: H. J. Schuke (organ builder from Potsdam who restored the organ in 1960), Roland Münch (organist at the Church of Glad Tidings in Berlin-Karlshorst, where the organ now stands), and Traugott Fedtke (editor of the Peters Edition of the solo organ works).

A "report" by Schuke about the organ. (English translation by Esther Heerspink Griswold.)

Report

about the memorial organ in the Church of Glad Tidings in Berlin-Karlshorst built in 1756 by Migend, Berlin, Wagner student.

I saw and heard this Migend organ in the church in Berlin-Buch for the first time in August 1934. At that time it was in bad condition. I, at first, thought it was an organ of the famous organ builder Joachim Wagner, Berlin, since the whole manner of construction and the style of the metal pipes showed a great relationship to the Wagner organs. But the specifications, the form of the organ screen and the colorful handling of the organ caused some doubt to crop up in my mind. The church in Berlin-Buch--a Baroque central dome construction--had inside furnishings (altar, chancel, gallery, pews) which were carved in Baroque manner from natural oak. However, the organ housings standing in the organ loft are worked in pine wood and colorfully figured in white, green, and gold with gilded ornaments. It was further apparent that this organ in its housings was too big for the church. The upper mouldings of both side towers and of the middle tower, struck the ceiling. Quite obviously also ornamental decorations belonged originally on the three towers. However, these were missing. On the inside, some of the big pipes for certain stops were cropped. The cropping was obviously done later.

My suspicions that this organ was originally built and architecturally figured for another space and then later placed in the church in Berlin-Buch were confirmed in my research of the following years. On the biggest pipe--Subbass 16' C--there was a handwritten sign that the organ was built by Migend in 1756. But still another proof could be brought--not only about the builder, but also that the organ originally stood in another place. In the "Deutschen Heeresbücherei," Berlin, which was an offering to

the bombing attacks in the last war, there was a book "Werkstätte der heutigen Künste oder die neue Kunstgeschichte" by Johann Samuel Halle, 1764. Over the chapter "Orgelbau u.s.f." was a vignette that showed a picture of an organ. Closer examination resulted--in the number of prospect pipes as well as the architectural configuration of the housings with its ornaments--in complete concurrence with the Migend organ standing in Berlin-Buch. The interesting description here I copied from the Halle book and include it. Also this description shows complete concurrence with the organ in Buch. If the talk here is of "28 voices" then apparently the number of stops in the console is meant, namely:

22 sounding stops	(22)
manual coupler	(23)
3 stop valves	(26)
tremulant	(27)
calcant	(28)

One picture of the vignette from the Halle book and one picture of the Migend organ at that time are enclosed here for comparison, with the request that they be returned. The room in which the organ is drawn on the vignette shows the form of a royal castle hall.

Meanwhile, I learned that the organ was a present from Frederick the Great to the Squire of Buch at that time and it was not set up in the church at Berlin-Buch until ca. 1775. Since it says in the Halle book "The organ put by me into a vignette for this discourse about the organ builder is the one which serves her royal highness, the princess Amalie in her worship, likewise built by Migend" seems to prove to me that this organ was built by Migend for Princess Amalie. (She is the sister of Frederick the Great). It is known that Princess Amalie was herself a practiced musician and might also have played the organ herself. Princess Amalie lived for an extended time in the castle on the Wilhelmstrasse in Berlin (later the Prince Albrecht Palace). It could be that the vignette portrays a hall of this castle. On the other hand, it was also said at that time that it could be the Oranienburg Castle.

Why, however, was the organ given as a present to Berlin-Buch? It is known that Princess Amalie later became depressed and was sent to a convent--if I am not mistaken, it

was Quedlinburg or Gernrode. So it was quite possible that the organ in the castle was no longer used, and her brother Frederick the Great presented this organ to the Squire of Buch for the newly built church in Buch; indeed, a friendly relationship is said to have existed between Frederick and the Squire. Thus, the origin of the organ and the reason for its later installation in the church at Buch seems proven without objection. And there the effect of the organ in such an architecturally closed interior of the Berlin church was that of an architectural "foreign body."

I received at that time the task of restoring this organ and contacted the Berlin monument-curator--building director Peschke--whom I informed about the historic value of the organ. At the same time the renovation of the memorial Baroque church began and my opinion that the Migend organ did not fit either architecturally or in size in the church in Buch was adopted. With Peschke's permission, the parish church councilors of St. Marie and Nikolai, Berlin bought this organ in order to install it as a second organ in the oldest Berlin church--St. Nikolai--which was to be generously renovated. The organ was taken apart: shutters, mechanics, and pipes came to my workshop in Potsdam, while the organ-housings were stored in Berlin. Meanwhile the war broke out. The planned renovation of St. Nikolaikirche came to a standstill. As an interim solution, the organ-housings with the (screen) pipes were set up as a second organ in St. Marienkirche in the side nave near the high choir after the renovation of the housings.

In relationship to the housings of a new to an (already) built organ, an architectural equivalent had to be created for the church in Buch for the reception of the Migend organ. In the "Heimatmuseum" in Prenslau (The Heiligegeist-Kapelle) I discovered a Baroque organ-housing of 1774, standing empty without an organ. This was purchased by the monument-curator for Berlin-Buch and was set up there. During the bombing of the church in Buch it was luckily only partly damaged and could be re-instated in the original after the war. The organ-housing of the Migend organ in the Berlin St. Marienkirche was--unfortunately, without the organ builder

there to supervise--in ca. 1943 dismantled by the Institute for Monument Care and was placed in safety in the Berlin mint, when the bombing attacks against Berlin became stronger and stronger. Since the St. Nikolai-kirche was in the meantime also almost totally destroyed, the installation of the Migend organ there was no longer under consideration. On the other hand, it could also not be installed in the Berlin St. Marienkirche, since an actual installation place could not be found. For this reason, the St. Marie parish gave the Migend organ to the Berlin-Karlshorst parish for installation in the Kirche "Zur frohen Botschaft," renovated after having been bombed out. I then installed the organ there in 1960 after renovation. When the organ still stood in Berlin-Buch, I found the following changes in the specifications. As the last stop on the Hauptwerk chest (before the Mixtur) stood a Flöt Dus 8', stopped, wood. As the last stop on the Oberwerk chest (before the Sifflöte 1') stood a Salicional 8' from c¹ - f³. As the last stop on the Pedal chest (before the original Posaune 16') stood a Bassflöte 8', stopped, wood. The building style of these pipes coincides with that of other Migend pipes, so that one can recognize Migend as the creator. However, in the console the gold stop-inscriptions show changes, especially with these stops. My suspicions were that the changes were undertaken by Migend himself during the installation in Buch. Because if these stops had been built in right from the beginning, he would have arranged them in the usual manner according to size on the wind chests. Quite apparently, a Trompete 8' earlier stood in place of the Flöt Dus 8' on the Hauptwerk, a Vox Humana 8' in place of the Salicional 8' on the Oberwerk, and a Trompete 8' in place of the Bassflöte 8' in the Pedal. The wooden pipes were in terrible condition and very rotten--I destroyed them. The funnel-shaped Salicional 8' c¹ - f³ is however still preserved.

The specifications of the organ show, especially in consideration of the construction of the 4-rank Mixtur in the Hauptwerk--which, slightly reminiscent of the Wagner manner, contains a Terz--and the specifications of the second manual make it quite clear that

this organ was built at that time as a chamber music instrument. I sensed this already when I first saw it in 1934 without the benefit or knowledge of later research results. There is a further proof for the origin of the organ. I consider it worthwhile that the complex history of this memorial organ to held onto. The Migend organ now standing in the Kirche "Zur frohen Botschaft" in Berlin-Karlshorst is the oldest preserved organ in Berlin.

Potsdam: July 12, 1962

H. J. Schuke

Schuke lists the specifications as follows. (These specifications are the same as those listed in a letter to the present writer from Roland Münch, October 15, 1977.)

I. Hauptwerk C, C[#] - f3

1. Principal 8	C - b	old, organ screen, tin
	d- f ³	new according to old measure, organ screen, tin
2. Bordun 16	C - c [#]	wood, new according to old measure
3. Rohrflöte 8	d- f ³	tin, old
4. Viola di Gamba 8	C - f ³	tin, old
5. Oktave 4	C - f ³	tin, old
6. Quinte 3	C - f ³	tin, old
7. Oktave 2	C - f ³	tin, old
8. Mixtur IV	C - f ³	tin, old
C 1 1/3 1	4/5	2/3
c ¹ 2 1 1/3	1	4/5
c ¹ 2 2/3 2	1 3/5	1 1/3
c ² 4 2 2/3	2	1 3/5
c ³ 5 1/3 4	2 2/3	2
9. Trompete 8	with boots and containers of tin, new	

II. Oberwerk C, c[#] - f³

- | | | |
|-----|--------------|---|
| 10. | Principal 4 | C-- c (without G) organ
screen, tin, old
G & c [#] - f ^{#2} organ
screen, new according
to old measure, tin
g ² - f ³ new according
to old measure, inside
tin |
| 11. | Gedackt 8 | C - D [#] new according to
old measure, wood
E - f ³ tin, old |
| 12. | Quintatön 8 | C - f ³ tin, old |
| 13. | Gedackt 4 | C - f ³ tin, old |
| 14. | Nassat 3 | C - f ³ tin, old
C - f ³ Röhrlöte, tin, old
c ² - f ³ open, conical, tin,
old |
| 15. | Waldflöte 2 | C - f ³ tin, old (weak,
conical) |
| 16. | Sifflöte 1 | C - f ³ tin, old
(cylindrical) |
| 17. | Vox humana 8 | new, with boots and
containers of tin |

Pedal C, C[#] - d¹

- | | | |
|-----|------------|---|
| 18. | Subbass 16 | C - d ¹ wood, new in
old measure |
| 19. | Oktave 8 | C - F [#] new in old
measure, wood |
| 20. | Oktave 4 | C - d ¹ tin, old |
| 21. | Posaune 16 | C - d ¹ old containers of
wood, new according to
old measure |
| 22. | Trompete 8 | new with boots and
containers of tin |

Manual coupler (fork coupler) old
 Pedal coupler new
 3 Ventils
 Tremulant to Manual II
 Sliding shutters out of oak wood
 Mechanical keyboard action
 Mechanical stop action

It should be pointed out that the specifications as listed by Traugott Fedtke in the preface to Volume I (first edition, 1968) of the organ works are different than those given here by Schuke. However, the specifications as listed by Fedtke in Volume I (revised, second edition) are the same as those by Schuke. Fedtke explains that in the first edition of the organ works (1968) he took the specifications from Werner David's Die Orgel von St. Marien zu Berlin und andere berühmte Berliner Orgeln (Rheingold-Verlag, Mainz) but that these specifications were ones which reflected the changes in the organ that had taken place over the course of time. In the meantime, however, Schuke rebuilt the organ according to the original. Thus, in the revised, second edition (1974) of the organ works he revised the specifications to concur with those of the rebuild.³⁷

Roland Münch states that the wind pressure is 70mm (original). He continues at some length concerning the manual coupler:³⁸

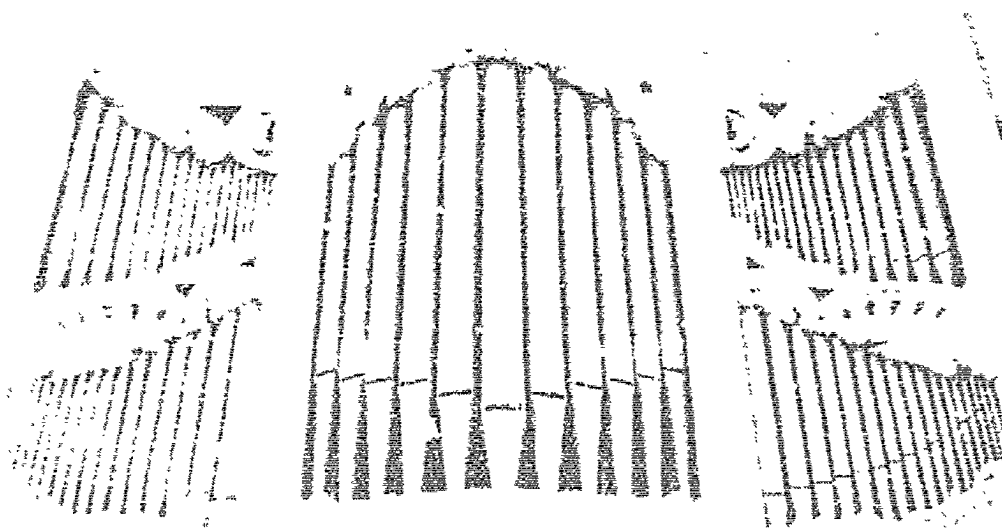
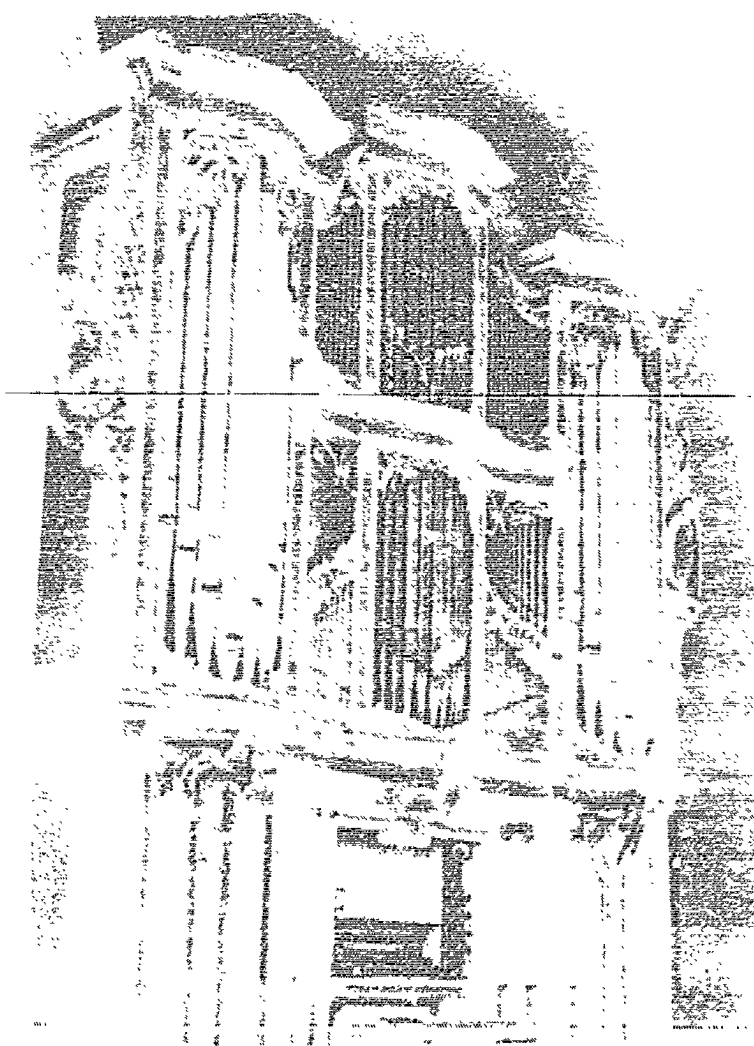
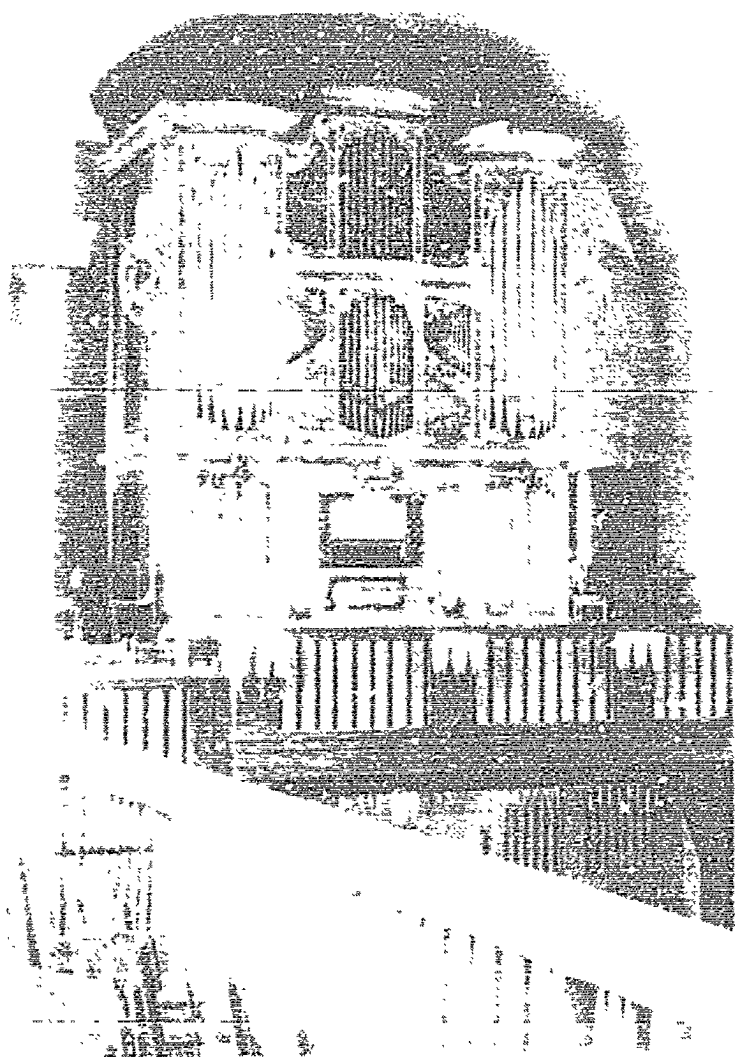
³⁷Letter to present writer, April 23, 1977.

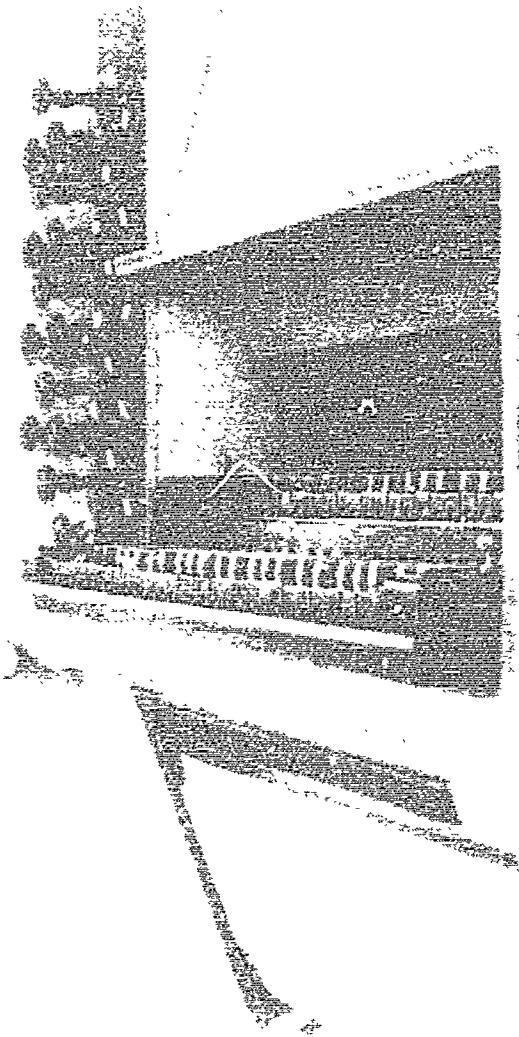
³⁸Letter to the present writer, October 15, 1977.

Manual coupler built as fork-coupler, unfortunately operated by only one stop. Originally it was probably a push-coupler; i.e., the upper manual had to be pushed back, and the disengagement of the coupler happened by back-forth pulling. Otherwise the brass knobs on the sides of the keys would be senseless. The designation "couple" is found only once on the console. Either this stop corresponds with the push-coupler (i.e., that it came out when pushed back and for its part could also push the upper manual forward), then the organ would have had no pedal coupler, or we are dealing with the original pedal coupler. Since (first) the pedal is very well preserved and (second) Anna Amalie hardly used it, I consider the first more likely. Thus, one could comfortably couple during playing and equally comfortably (namely by hitting the right hand against the stop) take the coupler off. When pushing back the upper manual, one needs both hands.

Today the "Couple" is the manual coupler, and the pedal coupler functions through the current of the former pedal stop-valve. Both manual stop-valves are silent.

The following pictures of the organ were obtained by the present writer from Herr Münch.





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