

INTRODUCTION

The present volume contains all of Carl Philipp Emanuel Bach's surviving organ music: the five sonatas Wq 70/2–6, and the prelude Wq 70/7; also included are the six fugues Wq 119/2–7 (including the fantasia that accompanies Wq 119/7),¹ and the four-part chorales H 336/1–5. The section of *incerta* includes pieces not found in the two authentic catalogues of Bach's works (CV 1772 and NV 1790) nor referred to in his letters or in other contemporary documents, but which nonetheless can be ascribed to him with varying degrees of certainty: the chorale preludes on "Aus der Tiefen rufe ich" and "Ich ruf zu dir, Herr Jesu Christ," and the Adagio in D Minor, H 352. The sketch known as the Pedal Exercitium, BWV 598, transmitted on an autograph page by C.P.E. Bach, is included in the appendix. Other C.P.E. Bach sonatas often played on the organ or deemed by various musicologists on stylistic grounds to have been intended for the organ have been excluded; only those sonatas listed in Bach's own catalogues as organ pieces have been included here.² Several fugal and chorale-based works that cannot be securely attributed to Bach are also omitted from the edition; they are listed below under the heading "Doubtful and Spurious Works." Two authentic imitative harmonizations of the family name, B–A–C–H, are given in Helm as spurious fugue expositions, H 389.6.³

1. The "Duo in Contrapuncto," Wq 119/1, is by Friedrich Wilhelm Marpurg (1718–95) and is not published in CPEB: CW. See Wolfgang Horn, "Friedrich Wilhelm Marpurg, Carl Philipp Emanuel Bach und das 'Duo in contrapuncto' Wq 119/1 (H. 76)," *BJ* 85 (1999): 159–69.

2. The Sonata in A Major, Wq 70/1, was included by Johann Jakob Heinrich Westphal, organist in Schwerin and collector of Bach's music, in his collection of organ sonatas (B-Bc, 5879 MSM); since then it has often been played on the organ, and is included in two modern critical editions of Bach's organ works: Fedtke, 1:5–21, and Hauschild, 62–85 (early and later versions). However, this sonata (also known as Wq 65/32) was first published in *Partie IX* of Johann Ulrich Haffner's *Œuvres mêlées* (1762–63), and therefore, it has been published in CPEB: CW, I/5.2. The Sonata in D Minor, Wq 69 (published in CPEB: CW, I/6.3), was published in an unauthorized edition of Bach's organ works (see critical report of the present volume, source E). Arguments have also been made for the Sonata in D Minor, Wq 65/24 (also in CPEB: CW, I/6.3), as a possible organ piece. See Leisinger/Wollny 1993, 139. The decision to include here only those sonatas listed in NV 1790 as organ pieces avoids the slippery question of style and a harpsichord versus organ idiom.

3. H 389.6/1 survives as an autograph entry by Bach in an album

Both are collected in *Miscellanea Musica*, Wq 121, published in CPEB: CW, VIII/1. Bach also wrote two concertos for organ and orchestra (Wq 34 and 35), which are not included in the present volume; they are published in CPEB: CW, III/9.11.

Bach and the Organ

That most of the important genres of organ music cultivated in the eighteenth century—sonata, fantasia, prelude, fugue, chorale prelude, and trio—are represented in Bach's oeuvre is perhaps the result of Bach's musical upbringing as son of the greatest organist of the eighteenth century. Taken as a whole, this corpus of works hardly places Bach among the most committed, wide-ranging, or prolific organ composers of his generation; he composed far less music for the instrument than did his father, or for that matter, several of his father's other students, for example, Johann Ludwig Krebs. Yet Bach did not forsake the organ altogether; when he wrote for the instrument, he approached it in novel, idiosyncratic ways. A hundred or so surviving manuscripts transmit his organ works and attest to the esteem with which his organ music was held in the late eighteenth century and into the nineteenth.

The marginal position of the organ in Bach's output probably has less to do with training or inclination than with the trajectory of his professional career. Although he applied for two organist posts, the first in Naumburg in 1734, the second in Zittau in 1753, he was unsuccessful in both attempts. In 1768, Bach took up the last and most important post of his career in Hamburg, arguably the greatest organ city in Germany. By then, his organ technique had long since withered, so that Charles Burney reported of Bach on his visit to Hamburg in 1772, he "has so long neglected organ-playing, that he says he has lost all use of the feet."⁴ Bach apparently never played the in-

of Carl Friedrich Cramer (see figure in the general preface, p. viii). H 389.6/2 is also given as an authentic fughetta, H 285. Copies of both items in H 389.6 are found in D-B, Mus. ms. P 774 (see source A 3 for the sonatas in the critical report).

4. Charles Burney, *The Present State of Music in Germany, the Netherlands and United Provinces*, 2nd ed., 2 vols. (London, 1775), 2:275.

struments in Hamburg's principal churches, at least not for his many visitors, though Burney mentions spending an entire morning "visiting churches, and hearing organs, to which M. Bach was so kind as to conduct me."⁵ The largest instrument in the city was demonstrated for Burney by an amateur organist.

Bach's three decades of service as royal chamber musician at the court of Friedrich II (Frederick the Great) of Prussia and as composer of keyboard music for the burgeoning print market apparently prevented him from devoting much attention to the organ, an instrument only occasionally found in the bourgeois homes, aristocratic salons, and royal apartments to which he directed his efforts and where he himself performed. But instead of being seen as an ancillary collection of compositions intended for the organ, the music in this volume should be considered as one facet of C.P.E. Bach's efforts as a composer of keyboard music for specific patrons and for general sale for domestic use by amateurs. Moreover, in spite of the fact that Bach never held a professional position as organist, we should by no means dismiss his interest in or abilities at the instrument. Organists' auditions, like those Bach would have had to undergo, were demanding, and we can assume that Bach would not have entered into the Zittau competition without having brought his skills as an organist to the highest level; after all, the other candidates for the job included his brother-in-law Johann Christoph Altnikol, his brother Wilhelm Friedemann Bach, and Gottfried August Homilius—some of the finest organists of the generation, and all students of J.S. Bach. Indeed, in a letter written two years after the unsuccessful Zittau application, the Berlin writer and publisher Christoph Friedrich Nicolai praised Bach's mastery of the organ: "If you want to have an example of how one can combine the deepest secrets of art with everything that taste treasures, then listen to the Berlin Bach on the organ."⁶ Nicolai specifically draws at-

tention to Bach's sensitivity and expressiveness, even on an instrument which, in contrast to Bach's beloved clavichord, was incapable of minute dynamic gradations. Nicolai's comment was written two decades before Burney's visit to Hamburg, that is, at a time when Bach would still have been confident at the organ.

Nicolai might have heard Bach on one of the many fine organs in the churches of Berlin or nearby Potsdam, but another interesting possibility might also be entertained. Two years after Bach had applied for the post in Zittau, an organ in the Berlin Royal Palace was finished by the Berlin organ builder Ernst Marx for Anna Amalia, Princess of Prussia, the music-loving younger sister of Friedrich II.⁷ Bach had close connections to the princess and served as her honorary Kapellmeister after 1768, when he had left Berlin for Hamburg. The immediate inspiration for Nicolai's account could well have been a visit with Bach to the organ newly installed in the Berlin Palace in December 1755. This still-extant instrument, now in the Kirche zur frohen Botschaft in Karlshorst on the outskirts of Berlin, could also have been played by Bach while still in Marx's workshop in the earlier months of 1755.

The specification of this organ was:⁸

I. Manual	II. Ober Werck	III. Pedal
Principal 8'	Principal 4'	Sub Bass 16'
Bordun 16'	Gedact 8'	Violon 8'
Viola di Gamba 8'	Quinda Töne 8'	Quinta 6'
Rohrflöt[e] 8'	Rohrflöt[e] 4'	Octave 4'
[Flauto dolce] 8'	Nasat 3'	Bass Flöt[e] 8'
Octave 4'	Octav[e] 2'	Posaun[e] 16'
Quinta 3'	Sifflöt[e] 1'	Sper Ventil
Octave 2'	Salicinat 8'"im discant"	Calcanten Glock
Quinte 1'	Sper Ventil	Tremolant
Viola di Gamba 4'		Eine Gabel Koppel
Mixtur 5fach		[manual coupler]
Sper Ventil		

5. Ibid., 2:273.

6. "Wollen Sie aber ein Beispiel haben, wie man die tiefsten Geheimnisse der Kunst, mit allem, was der Geschmakk schätzbares hat, verbinden können, so hören Sie den vortrefflichen Berlinischen *Bach* auf der Orgel." C. F. Nicolai to Johann Jakob Bodmer, letter of 1755, quoted in Dieter Martin, "Vom 'unsterblichen Leipziger' zum 'vortrefflichen Berlinischen Bach': Ein unbekanntes Dokument: J.S. Bach und C.Ph.E. Bach als Exempla in einer Kritik F. Nicolais an J.J. Bodmer," *BJ* 77 (1991): 193–98, esp. 195. It could also here be noted that the obituary of the Bach collector Christoph Ernst Abraham Albrecht von Boineburg describes Boineburg's visit to Hamburg in 1788, especially to hear Bach's "Orgelspiel," although it seems more likely that the reason for the trip was to hear Bach on the clavier—the reference to organ-playing stemming perhaps from a nineteenth-century assumption that all Bachs

played the organ. In any case, the passage conflicts with that of Burney. See Leisinger 1993, 17.

7. The organ is signed "Migendt, 1756," and was indeed commissioned from the leading Berlin builder Peter Migendt. Nevertheless, Marx, who worked for Migendt (and was his brother-in-law), numbered this organ as his Opus 1. It is likely that the instrument was in fact built by Marx and was the instrument that marked the end of his apprenticeship. Marx also built a larger organ for Princess Amalia in 1776. See Berg 1998 and Martin Rost, "Die Orgeln der Anna Amalia von Preußen von Migendt und Marx," in *Carl Philipp Emanuel Bach. Musik für Europa. Bericht über das Internationale Symposium vom 8. bis 12. März 1994 in Frankfurt (Oder)*, ed. Hans-Günter Ottenberg (Frankfurt/Oder: Konzerthalle "Carl Philipp Emanuel Bach," 1998), 406–21.

8. The stop names are transcribed from the facsimile of the original

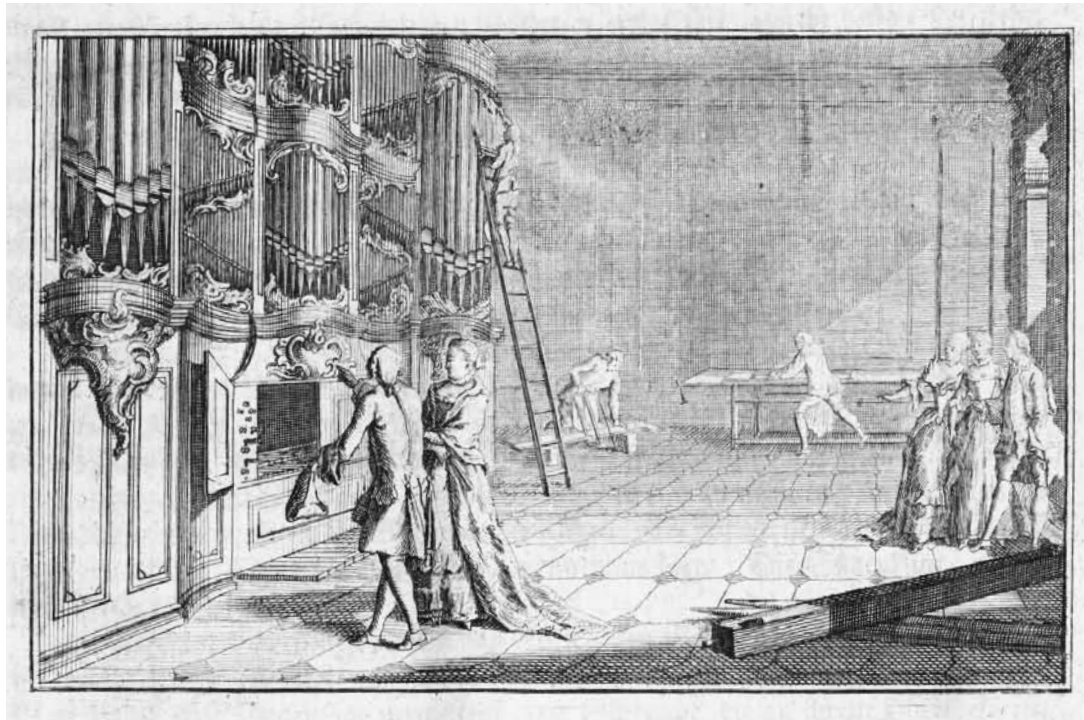


FIGURE 1. Engraving of the Amalia organ by Schleuen. Title page, Johann Samuel Halle, *Die Kunst des Orgelbaues* (Brandenburg, 1779). Courtesy of the Trustees of the Boston Public Library, M.419.26, p. [214] (cropped)

Perhaps the most striking feature of this organ was the lack of any reed stop on the manuals; the entire instrument had only one, the Posaune 16' in the pedal.⁹ Amalia's organ was Marx's first, and the specification reflects not only the Berlin tradition—one much less rich in reeds than organs in Hamburg and other northern cities—but the organ's installation in the apartments of the princess (see figure 1). The tonal palette of the instrument, especially that offered by the four colorful 8' stops on the first manual, encouraged the kind of intimate expressivity which could well have been an aspect of Bach's playing that had so enthralled Nicolai. The compass of the manuals was also ex-

ceptional for the period, extending from C to f''' ; several passages in the sonatas and especially in the Prelude in D Major reflect the unusually wide range of the keyboards of Amalia's organ.¹⁰

Sonatas and Prelude

It can be no coincidence that (according to both CV 1772 and NV 1790) the first four of Bach's five organ sonatas were written in 1755, the same year as the installation of Amalia's organ. The entries in both catalogues for Wq 70/2–7 are given below:

disposition (Staatsarchiv Münster, Nachlaß Roetzel, Nr. 39), in Berthold Schwarz, ed. *500 Jahre Orgeln in Berliner Evangelischen Kirchen*, 2 vols. (Berlin: Pape Verlag, 1991), 1:125. The material on the Amalia organ, pp. 123–35, was written by Stefan Behrens and Uwe Pape.

9. The Flauto dolce 8', Salicinat 8', and Bass Flöte 8' were replaced in 1960 by reed stops (Trompete 8', Vox humana 8', and Trompete 8') but will be reinstated as part of the planned restoration of the organ by the Orgelwerkstatt Wegscheider Dresden. Some of the original pipes of the Flauto dolce and Salicinat are extant (Kristian Wegscheider, private communication).

10. The compass of C–f''' is now more or less standard for modern baroque-style organs, but was practically non-existent for German instruments of the mid-eighteenth century. In its transposing of those passages which exceed the normal organ compass, C–c''', Johann Carl Friedrich Rellstab's edition of the sonatas, published in 1790, provides a valuable solution for those wishing to play this music on old organs other than the Amalia organ itself. The sonatas Wq 70/2–6 have been recorded on the Amalia organ by Jörg-Hannes Hahn, *Carl Philipp Emanuel Bach. Sämtliche Orgelwerke*, vol. 1, Cantate C 58016.

No. in CV 1772	Work	H	Entry in NV 1790
78	Wq 70/6	87	"No. 80. B[erlin]. 1755. Für die Orgel."
80	Wq 70/5	86	"No. 82. B[erlin]. 1755. Für die Orgel."
82	Wq 70/3	84	"No. 84. B[erlin]. 1755. Für die Orgel."
83	Wq 70/4	85	"No. 85. B[erlin]. 1755. Für die Orgel."
88	Wq 70/7	107	"No. 90. B[erlin]. 1756. Präludium für die Orgel mit 2 Tastaturen und Pedal."
94	Wq 70/2	134	"No. 99. B[erlin]. 1758. Für die Orgel, ist von Hafnern gedruckt."

A letter by C. P. E. Bach dated 5 April 1785 confirms that he wrote at least one of his organ sonatas for Amalia.¹¹ Further, an annotation in the hand of Johann Nikolaus Forkel, friend and correspondent of C. P. E. Bach and first biographer of J. S. Bach, comments on the four sonatas Wq 70/6, 70/5, 70/3, and 70/4: "NB. These four organ solos were composed for a princess who could not play the pedals, nor anything difficult, although she had a beautiful organ with two manuals and pedal made for her, and liked to play upon it."¹² It is probably safe to assume that this comment on the origins of the pieces and their character was provided to Forkel by Bach himself along with the four sonatas (as were Wq 70/2 and 70/7, which Bach probably sent to Forkel in 1775).¹³ All five sonatas (Wq 70/2–6) are indeed without pedal, and not overly taxing, though they do present some technical challenges. Wq 70/7 is the only piece requiring pedals, and here they are employed only on long held notes, rather than amounting to a real obbligato pedal line. The principal source for three of the organ pieces (B-Br, Fétis 2026, source A 2 for the sonatas in the present edition), made by Bach's chief Hamburg copyist, Johann Heinrich Michel, contains the surviving authorized sale copies of the sonatas obtained by J. J. H. Westphal directly from Bach. The composer added annotations regarding

11. "This sonata was composed for the organ for Princess Amalia." See *CPEB-Letters*, 225–26. See also Berg 1998, 477–519, esp. 488–93, which identifies the sonata in question as Wq 70/2.

12. "NB. 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." D-B, Mus. ms. Bach P 764 (source B 1 for the sonatas in the present edition), p. 2.

13. Berg 1998, 495.

the status of the pedal, presumably for Westphal's benefit. To Wq 70/4 and 70/5 Bach added the annotation "ohne Pedal" directly beneath the title; to Wq 70/7 Bach added the title "Orgelsonate mit dem Pedale."

Only the Sonata in B-flat Major, Wq 70/2, was published during Bach's lifetime, although Bach was apparently unsure that it had in fact appeared.¹⁴ His own references to the print are inconsistent. In a letter of 3 June 1775 he wrote to Forkel, "The printed one was not issued; the publisher died while in the process of issuing it. This copy was the proof."¹⁵ Yet in a later letter (5 April 1785), Bach protests, "I do not have the slightest knowledge of the printed edition of this piece. I have never seen the collection in which it is contained."¹⁶ The CV 1772 entry for Wq 70/2, no. 94, includes the marking "N[ota]B[ene]," indicating that it had been printed. Further evidence that Bach authorized the printing of Wq 70/2 is found in both the *Autobiography* (p. 204, no. 8) and NV 1790, where the work is listed as a publication issued by Haffner. Bach's apparently muddled recollection in his later years may have had to do with the fact that Haffner, the original publisher, had died in 1767, before the volume in which Wq 70/2 was to appear could be issued; the volume was subsequently printed in 1770 by Adam Wolfgang Winterschmidt, who had taken over the firm.¹⁷ The popularity of the sonatas is attested to by their widespread dissemination, both in manuscripts stemming from Bach's favored copyists and those made by musicians beyond his immediate circle. Strangely, although Wq 70/2–7 were apparently written with Anna Amalia in mind, only Wq 70/6 survives in her library.

The organ sonatas possess a decided chamber quality—indeed, they are rich in the kind of expressive moments which might have elicited Nicolai's praise for Bach's organ playing. Whether the sonatas were written in a specific organ idiom which sets them apart from Bach's numerous other keyboard sonatas is a matter for debate, and one that is not particularly important. Although C. P. E. Bach seems to have been meticulous about specifying instruments in his catalogues, the utilitarian ethos of eighteenth-century musicians would have allowed this repertoire to be

14. *Ibid.*, 488.

15. "Das gedruckte ist nicht herausgekomen, der Verleger starb drüber; dies Exemplar war die Korrektur." See *CPEB-Letters*, 79, and *CPEB-Briefe*, 501.

16. "Ich weiß nicht das geringste vom Drucke dieses Stücks. Ich habe die Sammlung, worin sie stehet, nie gesehen." See *CPEB-Letters*, 225, and *CPEB-Briefe*, 1071.

17. See Berg 1998, 492.

played on any available keyboard instrument. Questions of the “appropriateness” of the various possible instruments for a given piece concern many modern players far more than they did those of the eighteenth century; as much as there was a boundary between these instruments and their idioms, it was always a fluid one. In this regard, eighteenth-century sources of the sonatas sometimes present a confused picture of the situation, since several sources designate the “organ” sonatas as being for the harpsichord. The manuscript D-B, Mus. ms. Bach P 774 (source A 3 for the sonatas in the present edition; fascicles III and IV served as the house copies of Wq 70/2 and 70/3) is a good example: the copy of Wq 70/3 by Michel designates the piece for “cembalo”; Bach’s daughter Anna Carolina Philippina later corrected this to “organo” (in accordance with NV 1790).¹⁸ In the active exchange of the sonatas outside the Bach household, this control could not be exercised, and copyists, players, and collectors used the pieces for their own purposes.

Fugues

Five of Bach’s six fugues were published during his lifetime and presumably with his authorization. Both authentic catalogues of Bach’s works (CV 1772 and NV 1790) list the fugues under single, similar headings. In CV 1772 (p. 2), entry no. 60 reads: “Sechs Fugen, wovon 5 gedruckt sind | B[erlin]. 55”. The entry in NV 1790 (p. 11) reads: “No. 78. B[erlin]. 1755. Bestehet aus 6 Fugen, wovon die meisten gedruckt sind.” Bach also mentions the anthologies in which the fugues were printed in his *Autobiography* (pp. 204, 206). Both catalogues give 1755 as the year of composition, but as can be shown by the fugues’ publication history (see list below), that date is not quite correct. Extracts of Wq 119/7, the only fugue not published in full in Bach’s lifetime, had already been published in 1754.¹⁹ Wq 119/5 was printed only in its revised state in 1765 in the collection *Clavierstücke verschiedener Art* (published as Wq 112/19 in CPEB: CW, I/8.1). Bach’s catalogues are not completely reliable in any case; it should be noted that the CV 1772 entry for the fugues comes between entries for the years 1749 and 1750, though this kind of non-chronological ordering of the entries is by no means exceptional in the catalogue as

a whole.²⁰ In any case, 1755 is a plausible date for the remaining fugues, since the next fugue (Wq 119/4) was not published until 1757.

Wq	H	Date of Publication	Publication
119/7	75.5	1754	Marpurg, <i>Abhandlung von der Fuge</i> , vol. 2 (extracts)
119/2	99	1758	Marpurg, <i>Fugen-Sammlung</i>
119/3	100	1762	Wever, <i>Tonstücke für das Clavier</i>
119/4 (early)	101	1757	Marpurg, <i>Raccolta II</i>
119/4 (rev.)	101	1762	Marpurg, <i>Clavierstücke mit einem practischen Unterricht</i>
119/5 (rev.)	101.5	1765	CPEB, <i>Clavierstücke verschiedener Art</i>
119/6	102	1762	Marpurg, <i>Clavierstücke mit einem practischen Unterricht</i>

With only a few exceptions (e.g., the BB♭ in Wq 119/5, m. 111, the AA♭ in Wq 119/7, m. 119, and the e''' in Wq 119/2, m. 39), all six fugues fit the standard eighteenth-century organ compass of four octaves. It might also be worth noting that the title page of vol. 1 of Marpurg’s *Clavierstücke mit einem practischen Unterricht* shows a man sitting at a chamber organ; further, the volume is dedicated to the court and cathedral organist in Berlin, Johann Philipp Sack (1722–63). Neither of these facts should be taken as decisive or even particularly important with respect to the instrument for which the fugues may have been conceived. Rather, they suggest that the organ was one of the options for the performance of these fugues. The styles range from the lively and often idiosyncratic Wq 119/2, in two voices, to the densely contrapuntal Wq 119/4 and 119/6, in four voices. One could cite the *recherché* qualities of Wq 119/6 as a classic example of the kind of polyphonic writing long associated with the organ, though by no means exclusive to it. Indeed, in a letter of 25 October 1787 to J.J.H. Westphal, Bach implied that he considered the fugues to be organ pieces, following a remark about “the 6 fugues for clavier” (“6 Clavierfugen”) with the comment that “I have

18. *Ibid.*, 512.

19. Friedrich Wilhelm Marpurg, *Abhandlung von der Fuge*, 2 vols. (Berlin, 1754), 2: Tab. LI and LII. The second volume is dedicated to C.P.E. Bach and W.F. Bach.

20. See Darrell M. Berg, “Sources of C.P.E. Bach’s Solo Keyboard Works in the Sing-Akademie Archives,” in C.P.E. *Bach Studies*, ed. Annette Richards (Cambridge: Cambridge University Press, 2006), 67–83, esp. 70–73.

also not set anything further for the organ.”²¹ On 4 November 1787, Bach wrote to his subscriber, Johann Hieronymus Schröter, “Among my fugues for clavier in 4 voices, in which the pedal is not necessary but can indeed be used with good effect, besides the one in E flat major, there is one other in C minor.”²² From this letter we can assume that when Bach had played the pieces on the organ he had introduced the pedal. Furthermore, pedal annotations in certain D sources (see, for example, D 14 for the fugues in the critical report) indicate that use of the pedal was an important aspect of eighteenth-century performing traditions for this music.

The role of Marpurg, the Berlin music theorist, editor, and composer, in disseminating Bach’s fugues is crucial. Marpurg printed single fugues by Bach in four of his publications (see list above); he used them as exemplary, pedagogical pieces, and included detailed analysis of three of them (Wq 119/4, 119/6, 119/7). In his commentary to Wq 119/4, Marpurg wrote that the piece was “one of the most beautiful fugues that is possible in music.”²³ It was especially through Marpurg’s publications that Bach projected a popular image as a writer of keyboard fugues and thus as an upholder, at least in the public imagination, of the fugal traditions of his father, whose works, aside from the very limited print of the *Art of Fugue* and fugal movements found in the *Clavierübung* series, were not disseminated in print. Even more impressive was the traffic in manuscript copies; upwards of fifty manuscripts containing one or more of C.P.E. Bach’s fugues survive. As is made clear by these sources, the popularity of these pieces among players and collectors continued into the nineteenth century. Prompted or not by Marpurg’s publication, analysis, and praise of these fugues, players throughout Europe, from Denmark to Italy, admired and collected these works, whose importance has been overlooked in modern times.

21. “[A]uch habe ich nichts weiter für die Orgel . . . aufgesetzt.” See *CPEB-Letters*, 272, and *CPEB-Briefe*, 1237.

22. “Unter meinen Clavierfugen von 4 Stimmen, wozu das Pedal zwar nicht nothwendig ist, aber doch mit guter Wirkung darzu getreten werden kann, ist blos, außer der aus Es dur, noch eine aus C moll.” The term “clavier” is being used here generically as “keyboard”—thus including the organ, but not necessarily precluding other keyboard instruments. In the same letter, Bach wrote that his Litanies (Wq 204, published in *CPEB: CW, V/6*) “can be played very well with the pedal” (sehr gut mit dem Pedale gespielt werden können), a comment which suggests a tradition of playing four-part contrapuntal music on the organ. See *CPEB-Letters*, 273–74, and *CPEB-Briefe*, 1239–40.

23. “eine der schönsten Fugen, die in der Musik möglich ist.” *Clavierstücke mit einem practischen Unterricht*, ed. F.W. Marpurg (Berlin, 1762), vol. 1, p. 10. See critical report, source C 3.

Chorales

Bach’s four-part chorales H 336/1–5 are included here, not because they can be considered independent organ works, but because there was a tradition of playing such pieces at the organ and other keyboard instruments. In terms of genre, H 336/1, 336/2, 336/3, and 336/5 are (essentially) homophonic chorale harmonizations. The exception is H 336/4: with its florid 16th-note accompaniment distributed among the three lower parts, it is a keyboard chorale prelude. The chorales are listed in NV 1790 (p. 64) among the “Sing=Compositionen” (vocal compositions) under the subheading “Ungedruckte Sachen” (unprinted items): “Choräle, theils mit Trompeten, Pauken und andern Instrumenten, theils beym Clavier zu spielen” (chorales, some with trumpets, timpani, and other instruments, and some to be played on the keyboard). This entry corresponds, in part, to the autograph title on the wrapper of the manuscript D-B, SA 817, the principal source of the chorales (source A for the chorales in the present edition): “Choräle mit Tr[ompeten]. u. Paucken” (chorales with tr[umpets] and timpani). Compiled under Bach’s supervision, the manuscript contains a complete group of the five chorales disseminated in keyboard notation for performance and study at the organ.²⁴ Bach’s title is then to be seen as a truncated version of the rubric in NV 1790; he somewhat confusingly omitted the reference to the keyboard that concludes the catalogue entry, though it is possible that the other chorales—those with trumpets and timpani—were once to be found within this wrapper as well. While the wrapper title does not mention the keyboard, the authenticity of the instrumental designation in NV 1790 can be inferred from Bach’s preface to his edition of his father’s chorales, published by Birnstiel in 1765. There Bach noted that, while the chorales had originally been written on four staves, “they have been printed on two staves to accommodate lovers of the organ and the clavier, since this makes them easier to read.”²⁵ The chorales H 336/1–5 certainly

24. D-B, SA 817 was apparently once part of a larger collection which included chorales by J.S. Bach (see commentary). The chorales H 336/1–5 are also contained in the manuscript D-B, SA 818 (see source D 3 for the chorales in the critical report), a collection of J.S. Bach’s chorales made by Carl Friedrich Christian Fasch (Berlin, 1762). C.P.E. Bach’s chorales were evidently disseminated as a continuation of his father’s seminal engagement with the genre.

25. C.P.E. Bach, “Vorrede zu Birnstiel-Ausgabe von Johann Sebastian Bachs Chorälen,” in *Dokumente zum Nachwirken Johann Sebastian Bachs, 1750–1800*, Bach-Dokumente 3, ed. Hans-Joachim Schulze (Kassel: Bärenreiter, 1972), 179–80.

reflect Bach's tuition with his father (whose pedagogical approach was founded on the harmonization of chorales) and testify to Bach's mastery of the genre through their elegant voice leading, astonishing harmonies, and carefully judged treatment of the chorale melodies.

Incerta

The items in the section of *incerta* give an intimation of what might have come from a broader engagement with the organ had Bach's professional life taken a different course. The arrangement of J.S. Bach's "Ich ruf zu dir, Herr Jesu Christ," BWV 639 (from the *Orgelbüchlein*), is attributed to C.P.E. Bach in two of its three sources, and simply to "Bach" in the third. No mention is made in any of these manuscripts of J.S. Bach, the composer of the model. The arrangement of BWV 639 adds an introduction and an additional voice to the manual accompaniment during the interludes between statements of the chorale melody. This strategy of arrangement is otherwise unknown in J.S. Bach's organ works; the motives behind this interesting engagement with the piece remain unclear, though there is the possibility that the setting was used by C.P.E. Bach for an organ audition.

The chorale prelude on "Aus der Tiefen rufe ich" appears anonymously in both its sources, large collections of mostly chorale preludes primarily by J.S. Bach. Hans-Günter Ottenberg demonstrated that this prelude shares material with the Allemande from the Suite in E Minor, Wq 62/12 (published in CPEB: CW, I/8.2);²⁶ however, Ottenberg rejected Bach's authorship of the chorale prelude. Leisinger and Wollny have asserted that the Allemande must have been based on the chorale prelude, since they believe that it would be exceedingly difficult to work a cantus firmus into a preexistent piece.²⁷ They argue further that since Bach published this suite it would be highly unlikely that he would plagiarize from another composer, again on the assumption that the chorale prelude must have come first. This order (Allemande adapted from chorale prelude) is, however, almost certainly incorrect. The chorale prelude merely plunders the Allemande for the introductory bars of the section in *style brisé* (beginning at m. 9 of the present edition) and for material for the interludes. This adaptation is unrefined, not only with regard to the *ad hoc* use of the pedal but more especially when the *style brisé* suddenly

halts immediately before the first entrance of the cantus firmus (mm. 19–20).

If Bach is indeed responsible for adapting the chorale prelude from the Allemande, he would have done so after 1751, the date of Wq 62/12 in NV 1790 (p. 10, no. 65). Perhaps Bach needed a chorale prelude (and full harmonization) for some specific, liturgical purpose. One such possibility would have been his audition for the organist's post at Zittau in 1753—though it is risky to ascribe any of Bach's organ compositions to this attempted change of career direction. The piece is included here as a curiosity which among other things may suggest the difficulties of bridging the gap between Bach's domestic style and the tradition of composing chorale preludes, even those of seemingly modest aspirations.

The Adagio in D Minor, H 352, the only complete movement with obbligato pedal attributed to Bach, survives in three sources. In the manuscripts D-B, Mus. ms. Bach P 1151 and D-B, SA 3479, the work is designated for two manuals and pedal, and is attributed specifically to C.P.E. Bach. In the manuscript D-B, Am.B. 505, it is called simply "Trio" and is attributed to "Bach." The first and third of these three manuscripts are nearly identical copies made by Anon. 303, one of Bach's Berlin copyists. Nonetheless, we have placed the piece among the *incerta* because it does not appear in any of Bach's catalogues. That one of the copies went to the Amalien-Bibliothek suggests that it could have been written with the princess in mind; if so, this elegant trio could well contradict Forkel's note that she lacked all pedal technique.

Doubtful and Spurious Works

In addition to Wq 119/1, discussed above, the works listed in this section have been omitted from the edition. The fugues H 350, 360, 372 (published in Fedtke, 2:12–15), 373, and 388, and the fughettas H 373.5/1–3 are doubtful in light of CV 1772, NV 1790, the *Autobiography*, and Bach's explicit statement in a letter of 25 October 1787 (cited above) that only the six fugues Wq 119/2–7 could be attributed to him. The fugue H 373 is possibly by Georg Andreas Sorge.²⁸ The fugues H 377.5/1–4 are Contrapunctus 1–4

26. H.G. Ottenberg, "Zur Frage der Authentizität der Choralbearbeitung 'Aus der Tiefe rufe ich' (BWV 745)," *BJ* 72 (1986): 127–30.

27. Leisinger/Wollny 1993, 139–41.

28. The evidence for the attribution of this fugue (given in BWV Anh. II 108/Anh. III 181 as a doubtful work by J.S. Bach) to Sorge comes from a copy of it (along with two other fugues) in GB-Lbl, Add. MS 31307 from the collection of Erich Prieger, with the title "Drey Fugen über den Nahmen BACH gesetzt von G A Sorge, Hoforganisten zu Lebenstein." Private communication from Peter Wollny; see also BWV, p. 902.

from J.S. Bach's *Kunst der Fuge*, BWV 1080. The fugue H 389 is J.S. Bach's Fugue in C Minor, BWV 575. The Fugue in B-flat Major, H 389.5, is a transposed version of a fugue in C major by Johann Christoph Kellner.²⁹ Other fugal works that have been omitted include the Fantasia and Fugue, H 349, a composition by Johann Ernst Eberlin (see Leisinger/Wollny 1997, p. 355), and the Sonata di Preludio e Fuga [on B–A–C–H], H 371.9, published without attribution in a 1755 print, in addition to the manuscript source given in Helm (see Leisinger/Wollny 1993, p. 203).

Several chorale-based works have also been omitted from the edition. The chorale prelude on "Gott, deine Güte reicht so weit," H 357, is an arrangement for organ of Wq 194/9 that cannot be traced to Bach. The keyboard chorale H 376, found in a copy in the hand of Bach, is a chorale from his father's cantata BWV 48. Two further keyboard chorales, H 393 and 394, survive in copies possibly made by the collector Friedrich August Grasnick (1798–1887) and cannot be assigned to Bach.

Performance Practice








As discussed above, Bach's organ sonatas were most likely composed for an impressive chamber instrument in a royal palace. This should by no means, however, suggest that they were not, or should not now be, played on larger (or smaller) church organs. Indeed, the preface to J. C. F. Rellstab's unauthorized edition of the organ sonatas (source E for the sonatas in the critical report) claims that the composer had "probably thought of church organs" when writing these pieces. Though this claim cannot be attributed directly to Bach, it reflects the fact that these works were performed on organs of every size, as well as on stringed keyboard instruments. As noted above, Princess Amalia's organ had an unusually large manual compass. In order to accommodate Bach's sonatas to the more typical organs of the time, Rellstab made a number of editorial interventions, including the transposition of whole pieces and of individual passages. Rellstab's registrations exploit the full tonal range of church organs. In Wq 70/6/i, for example, he advises that the *forte* should be played on full organ ("volles Werck") and the *piano* taken by the upper manual at 4' pitch. Clearly a two-manual instrument is an ideal, but the dynamic changes can also be accomplished on a one-manual organ by changing stops. The specifi-

cation of Amalia's organ (given above), representative of mid-eighteenth-century Berlin, can provide insight into possible approaches to registration on other instruments, both historic and modern.

As for the fugues, much is left to the discretion of the performer, including the choice of instrument, registration, dynamics, and use of the pedal. None of these elements is specified in the authentic sources; though as discussed above, Bach evidently sanctioned the performance of the fugues on organs with full use of the pedal as one possibility. A similar flexibility is called for in the keyboard chorales, the sources of which contain no performance specifications.

With the exception of the Chorale Prelude on "Aus der Tiefen rufe ich" and the Adagio in D Minor, both in the section of *incerta*, the music in this volume is presented on two staves, rather than three. This reflects both Bach's general avoidance of writing obbligato pedal lines and eighteenth-century notation, which generally placed only trios on three staves. Even the authoritative source for the Prelude in D Major, which does call for the pedal, is not explicit about where it is to be employed. Editorial indications mark the plausible pedal entrances.

The list below presents an overview of the ornaments used in the present volume:

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|---|--|
| tr,  | Trill, regular trill (Triller, ordentlicher Triller; see <i>Versuch</i> I:2.3, § 1–21, and Tab. IV, Fig. XIX–XXIII) |
|  | Trill from below (Triller von unten; see <i>Versuch</i> I:2.3, § 22, and Tab. IV, Fig. XXXIV) |
|  | Short trill (halber Triller, Pralltriller; see <i>Versuch</i> I:2.3, § 30–36, Tab. IV, Fig. XLV–XLVIII, and Tab. V, Fig. XLIX) |
|  | Turn (Doppelschlag; see <i>Versuch</i> I:2.4, § 1–27, and Tab. V, Fig. L–LXII) |
|  | Trilled turn (prallender Doppelschlag; see <i>Versuch</i> I:2.4, § 28–34, and Tab. V, Fig. LXIII–LXVIII) |
|  | Inverted turn (Schleiffer von dreym Nötgen; see <i>Versuch</i> I:2.7, § 5, and Tab. VI, Fig. LXXXIX) |
|  | Mordent and long mordent (Mordent, langer Mordent; see <i>Versuch</i> I:2.5, § 1–15, and Tab. V, Fig. LXXII–LXXV) |

29. Included with H 389.5 is a Prelude in F Major, correctly identified as the slow movement of the fourth of Johann Friedrich Reichardt's six "Prussian" sonatas.

Acknowledgments

During the preparation of this volume, scholarly and practical advice came steadily from Darrell M. Berg, Paul Corneilson, Stephen C. Fisher, Ulrich Leisinger, and Peter Wollny. A number of institutions supported our research, but most centrally the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, and its former director, Helmut Hell, as well as its gracious and expert staff. Warm assistance also came from Karl W. Geck, the director of the Sächsische Landesbibliothek—Staats- und Universitätsbibliothek Dresden, Musikabteilung; Johan Eckeloo of the Koninklijk Conservatorium Bibliotheek in Brussels; as well as the staffs of the Universität der Künste Universitätsbibliothek and the Staatliches Institut für Musikforschung Bibliothek

in Berlin, and the Forschungs- und Landesbibliothek in Gotha. Special thanks to Beate Kruppke, organist of the Kirche zur frohen Botschaft in Berlin-Karlshorst for allowing us to visit and play Princess Amalia's organ, and to Kristian Wegscheider for information about the upcoming restoration of the instrument. We were encouraged and assisted by our colleagues in the C.P.E. Bach community, but especially by the CPEB:CW editorial office; Jason B. Grant's efforts, in particular, contributed to this volume in both its details and its larger shape. The editors take full responsibility for any errors and omissions whose eventual correction will ultimately help render more complete our picture of this repertoire.

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