THE KEYBOARD MUSIC OF
GEORG ANDREAS SORGE [1703-1778]

DISSERTATION FOR THE DEGREE OF Ph. D.

MICHIGAN STATE UNIVERSITY

FRANKLIN SHERWOOD MILLER

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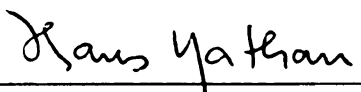
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THE KEYBOARD MUSIC OF GEORG ANDREAS SORGE (1703-
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ABSTRACT

THE KEYBOARD MUSIC OF GEORG ANDREAS SORGE (1703-1778)

By

Franklin Sherwood Miller

Georg Andreas Sorge is well-known today pri-
marily as a theorist who wrote a number of treatises on
various tuning and tempering systems. Because of the rel-
ative emphasis accorded the theoretical writings, Sorge's
considerable output as a composer has been almost totally
neglected. Much of his music can be found in first editions
and manuscript sources in European and at least one American
library, and his music for keyboard is particularly well
represented.

The purpose of the present study has been to exam-
ine the complete corpus of keyboard music of Sorge, with
special consideration accorded its historical importance
and placement in the general framework of eighteenth cen-
tury keyboard style.

A thorough stylistic study has been made of the
music, and some comparisons have been drawn between it and
the music being written by contemporaries, both in Germany
and in other countries. During the course of the disser-
tation, numerous references have also been made to the music

of Johann Sebastian Bach, not only because of the obvious-
ly important position which that composer has come to com-
mand in the field of German music of the time, but also be-
cause of stylistic similarities and geographical, social and
biographical parallels and ties between the lives and careers
of the two men.

Since all the constituent elements of a style do
not exhibit change and modification simultaneously, the
dissertation treats mainly those which are most striking
in their departure from the practice of the generation or
two immediately preceding Sorge, namely: enlargement and
development of formal structures, changes in texture from
that of a contrapuntal and imitative one to homophonic,
accompanied melody, and the character of melodic shapes
employed. Sorge's harmonic language, for example, is not
particularly noteworthy or exceptional, and has not been
treated extensively.

In assembling the necessary data for this study,
the writer addressed inquiries to a total of fifty-nine li-
braries and city and state archives, located in Europe and
the United States. Of this number, nine responded in the
affirmative, sending, in due course of time, microfilms or
xerographic copies of the originals. In all, these comprise
181 individual movements or component parts of the larger
collections (e.g., chorale preludes).

Franklin Sherwood Miller

Taking into consideration all the facts, the writer has sought (by rational procedures) to account for lacunae in the music and evidence of lost or destroyed works. In addition, there are several unica in the music, and at least one doubtful attribution. Additional works not listed in the standard bibliographical sources were located, and errors of various types--wrong publishers numbers, location of first editions, and incorrect transcriptions of previous- ly published works--have been corrected.

A chapter of the dissertation discusses the over- all structures of the various collections of keyboard music by Sorge, and reviews efforts to achieve unity by means of internal key arrangements in the music of earlier composers from the 17th and first half of the 18th centuries. In connection with these considerations, some attention is paid to the question of tuning and temperament as they are reflect- ed in Sorge's theoretical writings and keyboard music.

Finally, nearly ninety separate examples of Sorge's music, some of them complete works or movements of larger works such as sonatas, sonatinas, preludes, fugues and chorale preludes, have been transcribed into modern clefs and reproduced throughout the body of the dissertation.

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By

Franklin Sherwood Miller

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Finally, I wish to acknowledge a debt of gratitude to my wife, Gudrun, for her excellent and painstaking copying of the many musical examples. She has also assisted in making many of the transcriptions from the C clefs commonly seen in keyboard music of the 17th and 18th centuries, and, in addition, has checked the accuracy of the translations from the German language.

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LIST OF ABBREVIATIONS

BAMS -- Bulletin of the American Musicological Society

BJ -- Bach Jahrbuch

BWV -- Bach Werke Verzeichnis

HD -- Harvard Dictionary of Music

JAMS -- Journal of the American Musicological Society

Mf -- Die Musikforschung

MGG -- Die Musik in Geschichte und Gegenwart

MQ -- The Musical Quarterly

QL -- Eitner's Quellenlexikon

RISM -- Repértoire International des sources musicales

ZfMW -- Zeitschrift für Musikwissenschaft

Chapter 1

INTRODUCTION

Musicological research of recent years has added
much to our knowledge of medieval and renaissance music,
in addition to a wealth of information about the baroque
era. However, it is generally acknowledged that we have
barely begun to investigate the fascinating aspects of
change which mark the transition from baroque to classical
style. Some writers have commented on the emeragence of a
new, or at least different "sound" in the 20's and 30's of
the 18th century, and further observed that this shift in
style occurred first in the keyboard genres, in music by
Martini, Platti, Paradisi and other Italians of the genera-
tion.

During the 1967 International Musicological Con-
gress in Ljubljana, Yugoslavia, one of the interesting series
of symposia dealt with stylistic changes occurring during so-
called "critical years" of music history. Among the most pro-
vocative, and of the greatest importance for the present study,
is the twenty year period, 1740-1760, a time during which
many cross currents in musical style were evident.[1] In the

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[1]Susan Thiemann, "Report from Ljubljana," Current
Musicology, no. 6 (1968), pp. 75-78.

keyboard music of a good many German composers, these differing stylistic tratis are especially noticeable. Constant references to the term "Italienischen gusto" in published keyboard music by native German composers makes crystal clear the primary source for these style changes, as evidenced by the name of Italian composers mentioned above. The combination of German and Italian elements in the keyboard music of George Andreas Sorge represents one of the most substantial stylistic traits of his music.

Living as he did at a pivotal point in the history of keyboard music, Sorge exhibits, in his style, elements of both baroque and pre-classical or "galant" writing. Thus, for example, although he stems from the same sociological and geographical milieu as Johann Sebastian Bach, and, in fact, dedicated a set of six sonatinas to "the excellent German virtuoso", Sorge is included by William S. Newman in his book The Sonata in the Classic Era.[2] This interesting ambivalence of styles is one of the most fascinating aspects of our analytical studies and continuous reference will be made to this phenomenon.

In examining this body of keyboard music, we will deal with its historical place in this period of change and with the various stylistic elements which contribute to this change. It is admitted that we are here dealing with a man

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[2]William S. Newman, The Sonata in the Classic Era (Chapel Hill: University of North Carolina Press, 1963), p. 388.

of considerably less musical stature than his illustrious
contemporary, Johann Sebastian Bach (to whom numerous re-
ferences will be made in the course of this study), but it
should be pointed out that it is, by and large, not the
"great man" (with a few notable exceptions) who develops
a style, but rather the innumerable smaller toilers in the
musical vineyard, who sow the seeds which eventually result
in a stylistic fruition.

Indeed, until recent years, it has been fashion-
able, in musical studies, to deride the efforts of the "Klein-
meister", and to assume that little of aesthetic worth or
historical value can be gained from a study of their music
and place in the history of style. Such an attitude is
not only unconscionable, but also historically inaccurate.

Newman, speaking of just this neglect of Sorge
by previous writers, points out that

> Gerber found space only to list his composi-
> tions, while Eitner and some succeeding lexi-
> cographers went further to dismiss his compo-
> sitions as being of little significance. In-
> sofar as the three keyboard sonatas examined
> here are representative, Sorge has been wronged;
> these are skillful, sincere, warm, telling works.[3]

The artistic merit of this music is not to be denied or
at all slighted. A strong case for its presentation is

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[3]Ibid., p. 388.

made as Newman continues:

> These sonatas would, in fact, provide material of considerably more appeal and artistic value for today's young student-- were they to be reintroduced in a modern edition--than many another piece from the same period that has been disinterred apparently for no better reason than the notion that it must be good because it is old. Sorge's writing has the advantage of achieving unusual melodic, expressive and textural interest for so few notes....The result is a surprising sureness of purpose and breadth of outline...The fugues, based on similarly attractive ideas, are well worked out in relatively unserried counterpoint.[4]

In what is to follow, the writer hopes to show the specific elements of style which contribute to "achieving unusual melodic, expressive and textural interest for so few notes", not only in the three works examined by Newman, but also in all of the other keyboard works of Sorge.

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[4]Ibid., p. 390.

Chapter II

BIOGRAPHICAL ESSAY

Georg Andreas Sorge, though spending all of his adult life in and around the city of Lobenstein, in the Frankish forest about forty miles directly north of Bayreuth, was born on March 21, 1703 (the same date as J.S. Bach, born eighteen years earlier) in the small town of Mellenbach in the Schwarza valley, a few miles southwest of Rudolstadt, where his father was a local government official.[1]

The area of Thuringia in which Sorge was born and grew up was already rich in musical tradition. In the year of his birth, the young Bach entered into his first musical position in Arnstadt, just fifteen miles northwest of Mellenbach. Throughout the lives of both men, their paths were to cross frequently, culminating in the dedication

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[1]For many of the details of Sorge's life, as recounted here, the writer is indebted to the article by Manfred Frisch in the Heinrich Albert Festschrift, "Georg Andreas Sorge--ein grosser Lobensteiner des 18. Jahrhunderts," (Weimar: 1954), p. 44-55.

to Bach of a group of sonatinas by Sorge in 1745. One of Bach's other important positions was at Weimar, also in close proximity to Mellenbach.

In Mellenbach, and the considerably more populous city of Rudolstadt, Sorge studied under the cantor Nicolaus Walther and his assistant Kaspar Tischer.[2] In addition, he studied violin with Johann Gottfried Holzhey there.[3] When Tischer moved to Schney, located some 25 miles northeast of Bamberg, the fifteen-year-old Sorge accompanied his teacher, continuing to be his student for two additional years. After returning to Meuselbach, in the neighborhood of his hometown, he completed his formal academic studies in theology, mathematics, German literature, oratory and Latin. For a few months Sorge taught privately in Burgh, during which time the opportunity as court organist and teacher in the parochial schools of Lobenstein presented itself, and on June

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[2]Eitner, QL has misread the name as "Fischer", although all other sources give "Tischer". Kaspar Tischer is almost certainly a younger brother of the well known Johann Nicolaus Tischer, both having been employed at courts in Rudolstadt and the Scharzburg area. A possible connection between Sorge and Bach may be seen in J.N. Tischers studies in Arnstadt, although he was not a student of Bach as Rubsamen believes, who evidently picked up the error from Riemann. There is also a discrepency between the year of Tischer's death, as given by Rubsamen, and that listed by Lilian Pruett in her article on the composer. (See MGG, Vol. XIII, col. 430.)

[3]There is probably no connection with the well-known south German organ builder Johann Nepomuk Holzhey.

5, 1721, at the age of eighteen, the composer entered the position the position which was to become his life work.

The duties of the post may be taken as typical for countless numbers of German church musicians of the 17th and 18th centuries. Sorge saw his work as organist and cantor as entailing the largest number of obligations and expenditure of time, and the classroom instruction as of somewhat less importance. The typical school day consisted of six hours of lectures and recitation from seven to ten in the morning, and from one to four in the afternoon. On Tuesdays and Saturdays classes were not held in the afternoon, at which time Sorge was avilable to provide instruction on the various instruments, including the organ and harpsichord, and in what we would term "theory", although it was called by the term "composition" at the time. This type of instruction was especially valuable to young men training to become cantors, responsible for the writing of cantatas and other necessary music for the Lutheran Church services.

Seven years before Sorge came to Lobenstein, the city had been severely damaged by a fire which destroyed much of the church and an almost new organ, but within two years the church was being rebuilt, and included a new tower, a set of four bells, and an excellent new organ constructed by Johann Mattaeus Obermüller of Meiningen. Thus did Sorge not only find at his disposal a new organ less than five

years old, but also the faculty of the school, by virtue
of various resignations and deaths, was almost completely
new in the year of his appointment.

The young musician now began a process of system-
atic artistic growth, during which time he studied and ab-
sorbed the theoretical works of writers such as Johann David
Heinischen, Johann Mattheson, Wolfgang Kaspar Printz and
Andreas Werckmeister.

Notable events of Sorge's first fifteen years in
Lobenstein included his marriage to Christiane Sechner on
January 8, 1726, and, over the next ten years, the birth of
seven children, two of whom died in infancy. In September
of 1732, the city suffered a second disastrous fire, which
destroyed over 150 houses, and reduced the entire church,
parochial school, and city hall to smoking rubble. Sorge
was personally able to save some 642 tin case pipes from
the organ before it, too, fell victim to the ravaging flames.
The composer was to be deprived of an instrument for the next
five years, although the school and church rebuilding com-
menced almost immediately. With the construction of the new
school, a large, three-story affair, provisions were also
made for the accommodation of the cantor's family in the
building. (One may recall that similar arrangements were
made in the case of Bach's appointment to the St. Thomas

Church and school in Leipzig.) Four years after the loss
of the church, a further tragedy, of a personal nature,
befell Sorge in May of 1736, when his wife died in giving
birth to their seventh child, a stillborn son.

Finally, in the 1737, Sorge's fortunes seem to
have improved considerably. The 34 year old widower chose
to marry again, and took, as his wife, the 23 year old
daughter of a local city official, Wilhelmine Christiane
Reinhardt. She became the mother of five additional child-
ren. In the church, a new, three-manual organ of 36 stops,
built by Johann Gräf and Son of Schwarzenberg, was installed
and dedicated. The instrument, incorporating the tin case
pipes which Sorge had managed to save from the earlier in-
strument, was unfortunately destroyed in yet a thrid fire in
the middle of the 19th century. We may assume that its size
and disposition is essentially the same as the instrument de-
scribed by Sorge in his 1773 publication dealing with organ
design and construction.[4] This, we may conclude, represents
what the author considered an ideal instrument for church
services and playing the literature, and was very probably
the organ which Sorge had helped design and over which he

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[4]Der in der Rechen- und Messkunst wohlerfahrene
Orgelbaumeister....Mit einer Application auf ein Werk von
35 Stimmen und 3 Manualen;....Lobenstein: by the author,
1773.

presided from 1737 on. The disposition listed below is
found in Chapter IV, pages 21 and 22, where Sorge is dis-
cussing space requirements for the various ranks of pipes
and divisions of the organ.

I. HAUPTWERK

1. Principal 8 Fuss
2. Quintatöna 16 Fuss
3. Gemshorn 8 Fuss
4. Salicional 8 Fuss
5. Gedackt 8 Fuss
6. Querflöte 4 F.
7. Octav 4 F.
8. Quinte 2-2/3 F.
9. Superoctav 2 F.
10. Mixtur 5 fach
11. Cymbel 2 fach

II. BRUSTWERK

1. Principal 4 Fuss
2. Viola di Gamba 8 F.
3. Gedackt 8 Fuss
4. Quintatöna 8 F.
5. Flöte 4 F.
6. Fistelquint 2-2/3 F.
7. Octav 2 F.
8. Sesquialtera 2 fach
9. Mixtur 3 fach
10. Vox humana 8 F.

III. OBERWERK

1. Principal 4 Fuss
2. Angusta 8 Fuss
3. Stillgedackt 8 F.
4. Rohrflöte 4 F.
5. Spitzflöte 2 Fuss
6. Quinte 1-1/3 F.
7. Cymbel 2 fach

IV. PEDAL

1. Principal 16 Fuss
2. Subbass 16 Fuss
3. Violoncello 8 F.
4. Dulcian 8 F.
5. Quinte 5-1/4 F.
6. Octava 4 F.
7. Posaune 16 F.

Carl Bleyle, in a paper presented at a Midwest
Chapter meeting of the American Musicological Society on May
3, 1970, and in his doctoral dissertation, has also reproduced

this specification, omitting however the stops of the second manual (Brustwerk). In addition, he includes the specification of an organ identified only as "St. Michael's, Lobenstein", but unfortunately gives no source for his information.[5]

From 1737 or early 1738, we may date the first music of Sorge, works written not just for his own students (hardly necessitating publication) but for a large and ever-growing group of amateur players who provided publishers with a demand for music of modest dimensions.[6] This music has been examined in detail in the following chapters, and forms the main focus of the present study.

Biographical details of Sorge's life become increasingly sketchy after 1740, and we are able to trace his activities, in large part, by the publication of his musical and theoretical works, which appeared almost yearly, from 1741 on. In the years after 1754, theoretical publications begin to take preference over music in frequency, as Sorge became more involved in the problems of new tuning and tempering schemes. Although arrived at with no knowledge of Rameau's writings, Sorge's investigations in the field of

[5]Carl O. Bleyle,"Georg Andreas Sorge's Influence on David Tannenberg and organ Construction in 18th Century America" (unpublished PhD dissertation, University of Minnesota, 1969).

[6]Although Frisch, "G.A. Sorge," p. 50 restricts Sorge's publishing activities to a period encompassing only eight years (1737-1745), it is now possible to extend this at least another ten years—possibly even as late as 1760.

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harmony, particularly regarding the principle of chord inversion, and the fundamental concept of the superimposition of thirds, became highly respected, and his work is cited and discussed by Hugo Riemann.[7] Likewise, in the first part of the _Vorgemach_, Sorge discusses the phenomenon of "combination tones", the formulation of which he arrived at before Guiseppe Tartini, who, according to persistent legend, is credited with having described it as early as 1715.[8]

An intriguing aspect of Sorge's theoretical writings deals with the invention of a device which was meant to illustrate the principles of equal temperament, a subject which a large number of writers at the time discussed. Variously described as a type of monochord, or a "Klangmesser" [sound measure?], the instrument was highly regarded by theoreticians and writers, among them Johann Adam Hiller. According to Hiller, Sorge's interesting device appeared on the market for the first time at the Leipzig New Year's Fair

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[7]Hugo Riemann, _Geschichte der Musiktheorie im IX.-XIX. Jahrhundert_. (Leipzig: 1898.)

[8]Tartini's _Trattato di secondo la vera scienza dell' armonia_, published at Padua in 1754, nine years after Sorge's _Vorgemach_, is the earliest datable reference in that author's writings to the theory of combination tones.

of 1769. It is probable that Sorge himself may have

travelled to the city to illustrate it.[9]

This is one of the last published records of

Sorge, and comes just four years before his final pub-

lication, cited here in connection with the organ spec-

ifications listed above. (See footnote 4.) We know that

Sorge continued writing, corresponding with theorists and

musicians. In 1764, the composer addressed a lengthy

communication to "my dear friends of the Moravian Church

in Bethlehem in America", in which he describes "the se-

cretly received art of measuring [i.e., scaling] organ

pipes." The manuscript of this treatise and letter is list-

ed in Oberdörffer's MGG article (with a wrong date), but

without any indication as to its present location. The

only copies are housed in the archives of the Moravian

Music Foundation, Winston-Salem, North Carolina, where the

writer has personally examined them.[10]

Although it has been asserted that Sorge suffered

at the hands of theorists such as Marpurg and Quantz, his

theoretical works contain much of value, particularly in the

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[9]See Johann Adam Hiller, Wöchentlichen Nachrichten und Anmerkung, die Musik betreffend. (Leipzig: 1766-69.) There is evidence that Sorge had already experimented with such an instrument as early as 1748 or 1749. His 1749 pub- lication, Anweisung zu Rationalrechnung...und der damit ver- knüpften Ausmessung und Abtheilung des Monochords, would in- dicate a more than passing acquaintance with it.

[10]Die geheime gehaltene Kunst der Mensuration der Orgel-Pfeiffen. The manuscript forms the central part of Carl Bleyle's doctoral disseration cited in footnote 5. See also: William H. Armstrong, Organs for America The Life and Work of David Tannenberg (Philadelphia: University of Penn- sylvania Press, 1967), p. 17.

field of harmonic analysis of the music of his time, and
later theorists were nowhere as critical of him as his own
contemporaries seem to have been.[11] Certainly the inter-
national nature of his extensive correspondence would indi-
cate something of the nature of his position among other
writers of the time.

Sorge remained active in teaching, writing and in
fulfilling his duties as cantor and organist until almost the
day of his death, at the ripe age of 75, on April 4, 1778.
He lies buried in the cemetary adjoining St. Michael's Church
in Lobenstein.

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[11]In Marpurg's Kritische Briefe, no. 4, p. 25,
Quantz, in a letter to C.P.E. Bach, writes: "You must con-
sider, that Herr Sorge believes himself to be the only per-
son in the world who knows that 2 X 2 does not equal 5, and
that a third is not a fourth. On this basis, he considers
himself alone authorized to write on music, and woe to him
who stands in his way." ("Sie müssen bedenken, dass der Herr
Sorge der einzige Mann in der Welt zu sein glaubt, der weiss,
dass 2 X 2 nicht 5, und eine Terz keine Quarte ist. Er hält
sich aus diesem Grunde alleine berechtigt von der Musik zu
schreiben, und wehe dem, der ihm auf dem Wege begegnet.")
In point of fact, Sorge invited Marpurg to contribute a series
of remarks to his 1760 publications, Anleitung zum General-
bass und Composition. Marpurg's name is prominently displayed
on the title page of the work, and, in his Beiträge, Vol. V,
p. 100, he discusses the treatise at some length. In addition,
the Anleitung of Sorge contains a listing of what Sorge him-
self describes as "the famous musicians of Germany", 52 in
all, including both Quantz and C.P.E. Bach.

Chapter III

BIBLIOGRAPHY OF SORGE'S KEYBOARD MUSIC

First Editions and Publishers

Sorge's compositions in all media were written during a relatively short period of his life, namely the years between approximately 1735 and 1760. They include, in addition to the keyboard works which are the subject of the present monograph, more than forty trios, sonatas and suites for several instruments, mostly strings and woodwinds; a set of cantatas for all the Sundays of the church year, scored for four-part choir, strings oboe and basso continuo; and various marriage cantatas and motets.[1] Frisch has calculated that Sorge wrote over three hundred individual opera in all media.[2] Some of these have

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[1] Part I of the Breitkopf Thematic Catalog of 1763 lists four sonatas for two flutes and basso continuo, one for flute and violin with continuo, and one for piccolo, violin, oboe and continuo. Another work from the same year listed as a "Trio" for piccolo, violin, oboe and continuo is identical to the "Sonata" bearing the same instrumentation. Breitkopf Thematic Catalog. The Six Parts and Sixteen Supplements, 1762-1787. Edited with an introduction and indexes by Barry S. Brook. (New York: Dover Publications, Inc., 1966), pp. 90, 101.

[2] Frisch, "G.A. Sorge," p. 54.

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undoubtedly been lost, although Frisch's claim that only
a small part of Sorge's music was printed during his life-
time needs some qualification. While it is true that al-
most all of the sacred music mentioned above remains in
manuscript, it is significant that the majority of the
keyboard music was published, reflecting no doubt, the
changing tastes of a growing audience of music lovers,
known by the collective appelation "Kenner und Liebhaber",
who were especially interested in playing keyboard music
for their own pleasure. This music became widely dissemi-
nated by the publishers Schmid and Haffner of Nürnberg,
and appeared regularly in the catalogs of Lotter and other
music dealers. In fact, Sorge, in the dedication to Bach
of six sonatinas comprising the third part of a group of
eighteen, relates that his previous sonatinas had already
gone through eight editions!

The most reliable aids to the published works of
Sorge are to be found in the composers own listings, appear-
ing as a part of his theoretical writings. Although not
complete, they often serve to date fairly accurately the
composition of certain works.

In his most well-known theoretical work, <u>Vorge-
mach der Musicalischen Composition</u>,[3] Sorge takes pains to

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[3]<u>Vorgemach der Musicalischen Composition</u>...1.2.
3. Theile, (Lobenstein: 1745 to 1747.

list not only all the music which had already been
published, but also those works which were in manuscript
and soon to be printed. We find, therefore, at the end of
Part I as well as at the end of the second division of
the second part, the following resumé of his works. (See
PLATES I through IV.) It will be noticed that in the earlier
of the two catalogs the "24 Preludes for Children" ("XXIV
Kurtze und leichte Praeludia vor Kinder") have been listed
as a "clean manuscript" ("saubern Manuscript"), and in the
latter catalog they appear among the works in print: "In
copper-engraving and printed" ("In Kupferstich und Druck").
Since there was a difference of approximately two years in
the publication of thw two parts, these are, in all proba-
bility, the preludes referred to by Robert Eitner and other
earlier sources to be discussed below.[4] Although Sorge
describes as item six "VI Suiten vors Clavier nach Frantz-
ösischen Styl" in both these listings, the published title
page calls the works "Clavier-Partien", a common appella-
tion for such works, especially among German composers.[5]

An additional source of information, though some-
what limited in scope, is the brief Catalogus Musicus, which

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[4]Robert Eitner, Biographisch-bibliographisches
Quellen-Lexikon der Musiker und Musikgelehrten der christ-
lichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts (Leip-
zig: Breitkopf & Härtel, 1900-04), 10 Vols.

[5]These are the only works of Sorge published by
Johann Ulrich Haffner of Nürnberg, and appeared in 1744.

PLATE I

CATALOGUS
der Sorgiſchen muſicaliſchen Wercke:
In Kupfferſtich und Druck ſind bereits heraus gekommen:

XVIII. Sonatiën vors Clavier in 3. Theilen.

XXIV. Præludia mit untermiſchten Doppel-Fugen aus allen 24. Modis, in 2. Th.

I. Toccata per omnem Circulum 24. Modorum, vors Clavier.

XII. Menueten vors Clavier, Violin oder Flauto Trav.

II. Partien vor 2. Traverſen.

VI. Suiten vors Clavier nach Frantzöſiſchen Styl, wohlgewürtzte Klang-Speiſen genannt.

Genealogia allegoricä, oder verblümtes Geſchlecht-Regiſter der Intervallen, wie ſie die Trompet und Waldhorn natürlich giebt.

Anweiſung zur Stimmung und Temperatur der Orgelwercke 2c. in einem Geſpräche zwiſchen einem Muſico theoretico und ſeinem Scholaren.

Vorgemach der muſicaliſchen Compoſition, oder ausführliche ordentliche, und vor heutige Praxin hinlängliche Anweiſung zum General-Baß.

Bald möchten heraus kommen:

Zweytes Geſpräch zwiſchen einem Canonico und einem Studioſo muſices von der Prätorianiſchen, Printziſchen, Werckmeiſteriſchen, Neidhardtiſchen und Silbermanniſchen Temperatur.

Arcanum Muſicum, oder Beweiß, daß die Septima der Urſprung aller Diſſonantzen ſey, in welchen gelehret wird, wo dieſe oder jene Diſſonantz, ſo zu reden, eigentlich zu Hauſe, und wie man ſie behörig gebrauchen und anwenden könne.

Aromata muſica, oder ein Tractat von denen ſo genannten Falſis, worinnen gezeiget wird, wie man ſolche an behörigem Ort zu ſuchen und anzubringen habe. Denenjenigen ſehr nützlich, welche denen General-Bäſſen des neu herausgekommenen Telemanniſchen Jahrganges ihr behöriges Recht thun wollen.

XVIII. kleine und leichte Clavier-Stückgen vor Kinder und Anfänger.

XII. Chor-Arien vor Schul-Chöre.

In

PLATE 2

In saubern Manuscript sind in einem leidlichen Preiße zu bekommen :

XXIV. kurße Præludia vors Clavier vor Kinder, so noch keine Octav mit einer Hand erlangen können.

IV. Dußend kurße Toccatinen vor Orgel und Clavier.

XII. Trio vor Manual und Pedal, vor diejenigen, so anfangen sich auf dem Pedal auf obligate Art zu üben.

XII. kurße Fugen vor Orgel und Clavier.

XII. Arien vor Orgel und Clavier.

XXIV. Vorspiele vor denen am meisten gewöhnlichen Kirchen-Gesängen, worunter die meisten mit einem obligaten Pedal.

Verschiedene Concerte mit einem obligaten Clavier, 2. Violinen 1. Viola und Violoncello.

VI. Trio mit 2. Traversen und Baß.

VI. Trio mit 1. Trav. 1. Violin und Baß.

VI. Trio mit 2. Violinen und Baß.

VI. Trio mit 1. Oboe, 1. Violin und Baß.

VI. Trio mit 1. Oboe de amore, 1. Violin und Baß.

VI. Trio mit 2. Flut. douc. und Baß.

VI. Sonaten mit 1. Flauto trav. und Baß.

VI. Suiten nach Frantzösischer Art vor 1. Traverf. und Baß.

Ein gantzer Jahrgang mit 4. Singstimmen 1. Oboe, 2. Violin. 1. Viola und General-Baß.

Verschiedene Hochzeit-Cantaten ꝛc. ꝛc.

Uber diese practische Sachen sind auch compendiöse Monochorda oder Klang-Messer, auf welche die gleichschwebende Temperatur aufs accurateste aufgetragen ist, und nach welchen man eine Orgel, Clavier ꝛc. aufs beste und genaueste stimmen kan, in Lobenstein bey dem Autore derselben zu haben. Der Preiß ist 16. gr.

Alle diese specificirte Sachen sind auch in Hof bey Herrn Organisten Scheuenstuhl in Commißion zu haben.

PLATE 3

CATALOGUS
der Sorgischen muſicaliſchen Wercke:
In Kupfferſtich und Druck ſind bereits heraus gekom=
men:

XVIII. Sonatinen vors Clavier in 3. Theilen. Jeder Theil 4. Ggr.

XXIV. Præludia mit untermiſchten Doppel=Fugen aus allen 24. Modis, in 2. Theile 16. Ggr.

I. Toccata per omnem Circulum 24. Modorum, vors Clavier 3. Ggr.

XII. Menueten vors Clavier, Violin oder Flauto Trav. 3. Ggr.

II. Partien vor 2. Traverſen. 3. Ggr.

VI. Suiten vors Clavier nach Frantzöſiſchen Styl, wohlgewürtzte Klang=Spei=ſen genannt. 10. Ggr. 8. Pf.

XXIV. Kurtze und leidte Præludia vor Kinder. a 8. Ggr.

Genealogia allegorica, oder verblümtes Geſchlecht=Regiſter der Intervallen, wie ſie die Trompet und Waldhorn natürlich giebt. 2. Ggr.

Anweiſung zur Stimmung und Temperatur der Orgelwercke x. in einem Ge=ſpräche zwiſchen einem Muſico theoretico und ſeinem Scholaren. 2. Ggr.

Vorgemach der muſicaliſchen Compoſition, oder ausführliche ordentliche, und vor heutige Praxin hinlängliche Anweiſung zum General=Baß. I. Th. 10. Ggr. 8. Pf. II. Theil 9. Ggr.

Bald möchten heraus kommen:

Zweytes Geſpräch zwiſchen einem Canonico und einem Studioſo muſices von der Prätorianiſchen, Printziſchen, Werckmeiſteriſchen, Neidhardtiſchen und Silbermanniſchen Temperatur.

Arcanum Muſicum, oder Beweiß, daß die Septima der Urſprung aller Diſſonan=tzen ſey, in welchen gelehret wird, wo dieſe oder jene Diſſonantz, ſo zu reden, ei=gentlich zu Hauſe, und wie man ſie behörig gebrauchen und anwenden könne. Wird im Manuſcr. verkaufft a 1. Thr. 8. Ggr.

Aromata muſica, oder ein Tractat von denen ſo genannten Falſis, worinnen ge=zeiget wird, wie man ſolche an behörigen Ort zu ſuchen und anzubringen habe. Denenjenigen ſehr nützlich, welche denen General=Büſſen des neu herausgekommenen Telemanniſchen Jahrganges ihr behöriges Recht thun wollen. im Manuſcr. 20. Ggr.

XVIII. kleine und leichte Clavier=Stückgen vor Kinder und Anfänger. 8. Ggr.

XII. Chor=Arien vor Schul=Chöre.

In

PLATE 4

In saubern Manuscript sind in einem leidlichen Preiße zu bekommen:

IV. Dutzend kurtze Toccatinen vor Orgel und Clavier. Jedes Dutzend 12. Ggr.

XII. Trio vor Manual und Pedal, vor diejenigen, so anfangen sich auf dem Pedal auf obligate Art zu üben. 12. Ggr.

XII. kurtze Fugen vor Orgel und Clavier. 12. Ggr.

XII. Arien vor Orgel und Clavier. 10. Ggr.

XXIV. Vorspiele vor denen am meisten gewöhnlichen Kirchen-Gesängen, worunter die meisten mit einem obligaten Pedal. 16. Ggr.

Verschiedene Concerte mit einem obligaten Clavier, 2. Violinen 1. Viola und Violoncello. jedes 16. Ggr.

VI. Concerti à 2. Violini e Basso.
VI. Trio mit 2. Traversen und Baß.
VI. Trio mit 1. Trav. 1. Violin und Baß.
VI. Trio mit 2. Violinen und Baß. } jedes VI. 1. Thlr.
VI. Trio mit 1. Oboe, 1. Violin und Baß.
VI. Trio mit 1. Oboe de amore, 1. Violin und Baß.
VI. Trio mit 2. Flut. douc. und Baß.

VI. Sonaten mit 1. Flauto trav. und Baß. 16. Ggr.

VI. Suiten nach Frantzösischer Art vor 1. Traversl. und Baß. 16. Ggr.

Ein gantzer Jahrgang mit 4. Singstimmen 1. Oboe, 2. Violin, 1. Viola und General-Baß. zur Abschrifft a 3. Thr.

Verschiedene Hochzeit-Cantaten ꝛc. ꝛc. jede 8. Ggr.

Mottetten à 4. Voc. jede 6. Ggr.

was published in 1753 by the Augsburg printer Johann
Jacob Lotter.[6] In it, Lotter lists five collections of
keyboard music of Sorge which were at the time on the
market, and available in Augsburg, at least through his
establishment. The "III Sonaten vor die Orgel und Clavier,
1.ster Teil", appears, in the absence of any evidence to
the contrary, to be a duplication of the second item in
the list, the "Erste Lieferung von XII Sonaten vor die
Orgel und das Clavier", published between 1747 and 1749,
and consisting of but three sonatas.

Eitner's Quellenlexikon (which we shall occa-
sionally designate with the siglum "QL"), provides us
with the first extensive listings of Sorge's oeuvres, both
theoretical and practical, including works still in manu-
script (to be taken up in the next part of this chapter.)
In examining these listings, one must constantly bear in
mind a fact of musical scholarship known for years. Eitner
often had only second or third-hand knowledge of the sources
which he cites, having not personally examined all the ma-
terial which he listed. This results, in Sorge's case at
least, in several factual errors and some omissions which

[6]Johann Jacob Lotter, Catalogus aller Musicalischen
Bücher. (Augsburg, 1753), fasc. ed. by Adolf Layer (Kassel:
Bärenreiter-Druck, 1964).

can be corrected here. In the case of a manuscript which
Eitner identifies as "Ms 110 (17858) hochfol. 6 Sonaten...",
we find the music to be identical to a portion of Part I
of Sorge's Clavierübung.[7] There is, in fact, an error on
the title page of the manuscript itself, where the works
are listed as "Sonaten". The first page of the music cor-
rectly calls the music a "Sonatina", as can be seen in
examining the first published edition. (It is the third
part of this group of eighteen one movement sonatinas
which bears the oft-cited dedication to Johann Sebastian
Bach.) Eitner was also unaware of the presence of three
additional works in America. They are a first edition of
some organ music, and two copies of the manuscript dealing
with organ pipe measurement cited in the previous chapter.[8]
Unfortunately, Eitner's errors with respect to the existence
of either first editions or manuscripts have been repeated
in Oberdörffer's article on the composer in MGG cited in
the previous chapter.

Finally, a particularly fruitful and, for the
most part, reliable source of information concerning pub-
lished music comes from publishers and printers plate num-
bers, advertisements and newspaper listings. To the best

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[7]Eitner, Quellenlexikon, IX, p. 209.

[8]See supra, footnotes 5 and 10, Chapter 2.

of our knowledge, only two firms published keyboard music
by Sorge: Balthasar Schmid and Johann Ulrich Haffner. Al-
though Sorge published his theoretical works under his own
aegis, either in Lobenstein or the nearby city of Hof, his
music was brought out almost exclusively by commercial pub-
lishers. This, of course, assured it of wide circulation
among a large and diversified group of music lovers.

Balthasar Schmid, the man responsible for print-
ing the bulk of Sorge's keyboard music, was one of the best-
known German music publishers of the mid-century period. He
was born in 1705 in the city of Albrecht Dürer and Hans
Sachs--Nürnberg. Fully 87 percent of Schmid's entire out-
put was devoted to keyboard music, according to Heussner's
compilation,[9] and he was responsible for having introduced
to the public music by the current German masters Georg
Philipp Telemann, C. P. E. Bach, Johann Ludwig Krebs, Fried-
rich Wilhelm Marpurg and Johann Sebastian Bach[10] as well as
a host of lesser composers.

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[9]Horst Heussner, "Der Musikdrucker Balthasar Schmid
in Nürnberg", Die Musikforschung, XVI (1963), p. 348-362.

[10]The "Clavier Übung bestehend in einer Aria mit ver-
schiedenen Veraenderungen" of J. S. Bach, appeared in the
Schmid catalog as number 16, but without date. Kinsky, David
and Mendel believe it to be 1742, which would place it in the
same year as Sorge's Clavierübung, Parts III and IV. (See
David and Mendel, The Bach Reader, p. 171; Georg Kinsky, Die
Originalausgaben der Werke J. S. Bachs (Vienna: 1937), p. 53.

Schmid began work in 1729, together with Adam
Jonathan Felssecker as his partner, and his activity as
an independent publisher dates from March 31, 1738. He
normally announced the appearance of new volumes of music
in the pages of a local Nürnberg newspaper, the Friedens-
und Kriegs- Currier. This publication, although no long-
er completely extant, often affords us a convenient dating
device for the majority of Sorge's keyboard music. Thus,
in the case of the works to be listed presently, we can
verify their year of composition rather precisely by means
of their announcement in the Friedens- und Kriegs- Currier.
We list below all the keyboard music of Sorge published by
Schmid, except for the six partitas in the French style,
which are the product of the other important Nürnberg pub-
lisher, Johann Ulrich Haffner.[11]

_____

[11]For a discussion of Haffner's work, and a com-
plete listing of music published by him see: Lothar Hoffman-
Erbrecht, "Der Nürnberger Musikverleger Johann Ulrich Haff-
ner," Acta Musicologica, XXVI (1954), p. 114-126; XXVII (1955),
p. 141-142; William S. Newman and Lothar Hoffmann-Erbrecht,
"Further on the Nürnberg Music Publisher Johann Ulrich Haff-
ner," XXXIV (1962), p. 194-195.

1738 - Clavierübung/ bestehend in/ sechs nach
Italiaenischen Gusto gesetzten/ Sonatinen

1739 - Clavierübung/ in sich haltend/ das I. und
II halbe Dutzend/ .../ .../ gesetzten/ Pre-
ludiia

1740   Zweytes halbes Dutzend/ Sonatinen/ zur
or - Übung im Clavier nach Italiaenischen Gusto
1741   gesetzet

1742 - Clavierübung/ in sich haltend/ das III. u.
IVte halbe Dutzend/ .../ .../ Preludiis

       Wohl-gewürtzte Klang-Speissen/ vor musika-
ca. - lische Gemüther,/ bestehend in/ Sechs nach
1744   frantzösicher Art gesetzten/ Clavier-Partien

ca. _ Drittes halbes Dutzend/ Sonatinen/ vors Cla-
1745   vier/ nach Italiaenischen Gusto/ gesetzet

1746 - Vier und zwantzig kurtze/ Praeludia/ zum
nützlichen Gebrauch/ kleiner Clavier Schüler

between
   1747   Erste Lieferung/ von/ XII Sonaten/ vor die
and - Orgel und das Clavier/ im neuern Styl ge-
   1749   zetzet

between
   1749   Erster Theil/ der Vorspiele/ vor/ bekannter
and - Choral-Gesängen/ in 3 stimmiger reiner Har-
   1751   monie gesezt

1751 - Sonatinen Fantasien Toccatinen/ und/ Sin-
fonien/ vors Clavier/ im neuern Styl gesetzet

In the case of the second listing, the publication of the first part of a _Clavierübung_ consisting of 24 Preludes in all keys, an incorrect date of 1730 has been given by both Hans David and Manfred Bukofzer.[12]

Regarding the _Erste Lieferung von XII Sonaten_, no actual date of publication is to be found on the title page of the first edition, although Kinsky assigns the sonatas to a period "between 1745 and 1749".[13] However, he failed to take into account two important pieces of evidence. First, we know that the music was already advertised for a sale at a Leipzig industrial fair in 1748, and secondly, Sorge includes, for the first time in these works, a phrase not seen before in his music, when he writes, on the title page of these works: "and corresponding member of the Society of Musical Science in Germany." ("und correspendirenden Societät der Musikalischen Wissenschaften in Deutschland mitglied.") This is, of course, the organization founded by Lorenz Mizler which numbered among its members Telemann, Handel, Carl Heinrich Graun and J.S. Bach. Sorge was accepted into this society as member number fifteen

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[12]See Hans David, "The Structure of musical Collections up to 1750," BAMS, no. 3, p. 3, and Manfred Bukofzer, _Music in the Baroque Era_ (New York: W.W. Norton and Co.,1947), p. 384.

[13]Kinsky, _Werke J.S.Bachs_, p. 69.

in July, 1747, one month after J.S. Bach, who is listed
as member number fourteen.[14]

The title *Erste Lieferung von XII Sonaten*
("First Installment [delivery] of XII Sonatas") undoubt-
edly reflects Sorge's plans to publish a set of twelve such
works (a popular number for collections, and a phenomenom
which we shall discuss in detail in ChapterVI), but that he
only completed the first three.

Concerning the collection of chorale preludes for
organ ("Erster Theil der Vorspiele vor bekannter Choral-
Gesängen") some confusion exists. Heussner, in his listings
of Schmid's publications, gives, under plate number XXX, the
title: "Hn Sorgens Choral Fugen erster Theil", with the
statement that the music has not been "ascertained" ("nicht
ermittelt").[15] Oberdörffer, in his *MGG* article, gives the
title as simply "Choralfugen f. die Orgel". Eitner does not
list the music for reasons which will become momentarily

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[14]Bach's variations on "Vom Himmel hoch" and the
fine portrait by Elias Gottlieb Haussman are visible evidence
of his induction into the society. The variations were pub-
lished by Schmid with a plate number of XXVIII; Sorge's
Erste Lieferung carries plate number XXVII. (See David and
Mendel, *The Bach Reader*, p. 177; also *MGG*, IX, col. 391 for
information relating to the Mizler Society. On the problem
of dating the Bach work, see Karl Geiringer, *Johann Sebastian
Bach, The Culmination of an Era* (New York: Oxford University
Press, 1966), p. 253, footnote 1. See also the review of the
book by Arthur Mendel, *JAMS*, XXI, p. 396, and Dr. Geiringer's
reply, *JAMS*, XXII, p. 143.)

[15]Heussner, "Schmid in Nürnberg," p. 357.

evident. The fact of the matter is that Schmid himself
assigned an incorrect title to the collection, thus con-
fusing both Heussner and Oberdörffer. Plate number XXX
belongs, in fact, to this group of eight chorale preludes
(not to a set of "Choral Fugen", as Heussner and Oberdörffer
believe.)

The sole surviving copy of this music is found
in the Yale University Library, and was purchased for that
institution in 1852 by the well-known American music educa-
tor Lowell Mason, from the library which had been owned by
the nineteenth century German organist and composer, Johann
Christian Heinrich Rinck (1770-1846), court organist at the
city of Darmstadt. Rinck was a student of Johann Christian
Kittel, who is remembered as one of J.S. Bach's last pupils.
Rinck was presented with much music, both in manuscript and
first editions, including many works of Bach, by his teacher
in Erfurt.[16] This is obviously the source of the eight
chorale preludes in question. The fact that these works
were no longer in Europe after the middle of the century ex-
plains, of course, why there is no mention of them in Eit-
ner's Quellenlexikon, also why Heussner was not aware

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[16]See Reinhold Sietz, "Johann Christian Heinrich
Rinck," Die Musik in Geschichte und Gegenwart. 14 vols., ed.
Friedrich Blume (Kassel: Bärenreiter, 1949-68), XI, col. 538.
(Hereafter referred to by the siglum "MGG".)

of the music's whereabouts. A final curious note is that
what was obviously meant to be the second part of the col-
lection, listed by Eitner as "Zweyter Theil der Vorspiele"
and supposed to have been published by Sorge himself in
1754, does not appear to have survived, although Eitner
states that they were in the Royal Library in Brussels.[17]
On the other hand, we shall explore, in the next section,
the possible existence of at least a large portion of these
chorale preludes in a single manuscript copy found in the
Bach archives in Leipzig.

Unpublished manuscripts, modern reprints, unica,
spurious and doubtful attributions, and works no
longer in existence.

In addition to the first editions discussed
above, numbering 123 individual items or movements, there
are a considerable number of manuscripts and other pub-
lished editions gathered by the writer, which fall into
one of four general classifications. The works, listed
below, according to these categories, have all been thor-
oughly examined in the course of the present study, with
the obvious exceptions of works listed under category "D".

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[17]Eitner, Quellenlexikon, X, p. 209.

A. <u>Unpublished manuscripts</u>

   1. Eleven trios for organ

   2. Organ sonata

   3. "Vorspiele zu Choral-Liedern mit 2 Clavieren"

   4. Fugue in B flat major [for organ ?]

B. <u>Manuscripts with printed concordances</u>

   1. "Sonaten"

   2. "Sonatinen, Fantasien, Toccatinen"...1751

   3. ditto [another copyist]

   4. Clavierübung, part III [1742]

   5. Three fugues on B-A-C-H

   6. ditto [another copyist]

   7. Toccata per omnem Circulum

C. <u>Nineteenth century publications out of print</u>

   1. Fughetta in G minor

   2. Fugue on B-A-C-H

   3. Fugue in C minor

   4. "Fuga chromatica duplex"

   5. Moderato

   6. Fughetta in G minor

D. <u>Music assumed to be lost or destroyed</u>

   1. Six "Sinfonias fürs Clavier"

   2. "Choral Fugen für die Orgel"

   3. Six "Sonatinen per Cemb. solo, opera prima"

   4. Six "Sonatinen per Cemb. solo, opera secunda"

   5. 12 short fugues ["vor Orgel und Clavier"]

6. Zweyter Theil der Vorspiele vor bekannten
Choral-Gesang in 3 stimmiger reiner Harmonie
gesezt...1754

7. 24 Vorspiele vor bekannten Choralgesang in 3
stimmiger Harmonie...1754

8. 18 kleine und leichte Clavier-Stückgen vor
Kinder und Anfänger.

9. 4 Dutzend kurtze Toccatinen vor Clavier und Orgel

10. 12 Trios vor Manual und Pedal

11. 12 Arien vor Orgel und Clavier

12. 24 Vorspiele vor denen am meisten gewöhnlichen
Kirchen-Gesängen, worunter die meisten mit einem
obligaten Pedal.

13. 12 Menuets for Clavier

14. 12 long fugues for clavier

15. 44 [!] Chorale preludes with obligato pedal

The manuscripts of three organ works listed in the
first category are to be found, respectively, in the li-
braries of the Royal Library of Belgium in Brussels, the
Society of the Friends of Music in Vienna, and the Bach ar-
chive in Leipzig. The eleven trios, comprising part of the
extensive Nachlass of the Belgian musicologist and composer
François-Joseph Fétis (1784-1871) were evidently examined
personally by Eitner, who pronounced them "not insignificant,
often rather skilled contrapuntally and sounding well, even
if without more profound feeling."[18] They are part of a

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[18]"...nicht unbedentend und kontrapunktisch öf-
ter recht geschikt und wohlklingend gearbeitet, wenn auch
ohne tiefere Empfindung." Eitner, Quellenlexikon, X, p. 209.

collection of organ music by various composers, the Sorge
trios beginning on the recto of a page whose verso contains
what appears to be the final variations of a chaconne or
passacaglia in the style of Johann Pachelbel. (Fétis was
an accomplished organist, who held several important church
posts in the course of a very long life.) The copyist of
the music is different for the two sides of the page, al-
though the notational layout is identical: two clefs only
are used, with the pedal parts written in the bass clef,
while the manual parts employ, as usual, the soprano clef.
It is quite possible that Fétis himself is the copyist of
at least one page, although this has not been determined.
Since there is no evidence that these works were ever pub-
lished, they seem to be unica. Inexplicably, too, they
fail to appear among the RISM listings.

The organ sonata is mentioned by Eitner as exist-
ing in manuscript. On all other counts, however, it is of
little significance, and appears nowhere among available
lists. Musically, too, it is of peripheral value, and lacks
any distinguishing marks of idiomatic organ writing. (The
common appellation "for the organ and clavier" indicates
that the composer himself fails to give any preference to
the organ.) For these reasons, more details of which are
to be discussed in Chapter V, the writer seriously questions

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Sorge's authorship of the music. In one of the listings
of Schmid's publications cited by Heussner, mention is made
of three sonatas "vor die Orgel und Clavier von guter Melo-
die...", and carrying plate number IX.[19] The present work
might possibly be from this set, although since it is a
manuscript, and yields no further information aside from
the inscription "Orgel Sonate/ von/ Georg Andr: Sorge./
Hof u Stadt Organist zu Lobenstein", positive identifica-
tion remains problematic.

The most extensive of the existing unpublished
manuscripts in the present category is the group of Vor-
spiele zu Choral-liedern consisting of twenty chorale pre-
ludes for organ on well-known Lutheran tunes of the time.
Although the RISM catalog cards indicate that there were
originally twenty-four such settings, the title page of the
manuscript gives no hint of this fact.[20] Neatly copied on
three staves, and employing a soprano clef and two bass
clefs, the manuscript is the work of a certain Johann
Michael Streidt, who copied it in 1793, from whence it
became a part of the collection amassed by the Bach Archive

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[19]Heussner, "Schmid in Nürnberg," p. 354.

[20]The information on the catalog cards also states
that numbers twenty through twenty-four are missing, although
number twenty (a prelude on "O Herre Gott, dein [göttlich
Wort]"), is complete in all respects. However, number 18,
"Freu' dich sehr" is incomplete. (See Chapter V.)

in Leipzig. The music, to be discussed in a later chapter,
is the most fully developed organ music by Sorge, and re-
presents a musical achievement of consistently high calibre.
We shall also have occasion to return to this collection
momentarily.

The final work in category "A", a fugue in B flat
major, represents another unicum, and forms item number sixty
in a collection of eighteenth century music for organ which
was copied out by the organist Martin Fischer. It is written
on two staves only, with the pedal part being indicated by
"Ped.", and is the only manuscript in this category which
uses the newer G clef, rather than the older C clef. This
would seem to indicate that the copy was made in the nine-
teenth century. It is highly probable that this fugue, as
well as several of those listed in category "C", may be the
remains of item ten ("XII kurtzte [sic!] Fugen vor Orgel und
Clavier") from category "D", to be taken up in a moment.

The music represented under category "B" ("Manu-
scripts with printed concordances") is largely self-explana-
tory. The existence of multiple copies of the three fugues
on "B-A-C-H", and the 1751 publication of "Sonatinen Fanta-
sien Toccatinen und Sinfonien" may indicate that, of all
Sorge's keyboard music, these examples had proven to be
the best known and most often reproduced. The three fugues
on "B-A-C-H" are preserved in the British Museum, as well

as the Deutsche Staatsbibliothek, East Berlin, Germany.
(The British Museum copy carries the siglum "Add. MSS 31307,
ff. 78-81".) In view of the widespread dispersion of these
fugues in both manuscript copies and a nineteenth century
published edition, it is strange that Eitner makes no men-
tion of them at all in his QL listings. Oberdörffer's MGG
article includes the fugues, and gives an additional ref-
erence to Schmieder's thematic catalog of J.S. Bach's works,
where the three fugues are listed under doubtful works as-
cribed to that composer.[21] (Regarding item number one in
this category, see supra, footnote 7.)

The "Toccata per omnem Circulum..." is the single
work by Sorge in print today, and was published in the United
States by C.F. Peters in 1942.[22] The copyist of the Toccata,
Johann Christoph Kuntz, writing in a florid Latin hand, says
that the work is "Sumptibus Balthasaris Schmidii, Organoedi
et Sculptoris/ ararii Norimb.". (See PLATE V)[23] There is,
however, no evidence of this work ever having been published,
nor does the Augsburg music dealer Johann Jacob Lotter, whose

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[21]Wolfgang Schmieder, Thematisch-systematisches
Verzeichnis der Werke Johann Sebastian Bachs (Leipzig:
Breitkopf und Härtel Musikverlag, 1958) p. 629.

[22]Published in the Spielbuch für die Kleinorgel,
ed. Wolfgang Auler (New York: C.F. Peters Corp. 1942), p. 62.

[23]Schmid was himself an accomplished organist and
composer, who often published his own works.

No.8. 43

Toccata

(ut ajunt)

per omnem Circulum viginti qvatuor

Modorum Musicum

elaborata studio et operâ

Georgii Andrea Sorge

Celebrissimi Comitis Rutheni de Plavia,

ad Lobensteinium

Musici aulici et Organœdi.

Sumptibus Balthasaris Schmidii, Organœdi et sculptoris

œrarii Norimb.

Joh. Christ. Sturt.

1753 catalog has already been examined above, list it.
Another unexplained fact is that Sorge had already listed
the work in Part one of his <u>Vorgemach der Musicalischen</u>
<u>Composition</u> of 1745-47, as being in "Kupferstich und Druck"
("Copper engraving and Print"). (See <u>supra</u> PLATE 1.) Eit-
ner's <u>QL</u>, on the other hand, lists it as existing only in
the present manuscript copy, and Oberdörffer, apparently
unaware of the modern edition of Auler, simply repeats
Sorge's listing.[24]

The name of the work, as seen reproduced here as
PLATE 5, is inexplicably changed on the first page of the
music where it appears as "Toccata per omnes modos", and
Auler gives it an Italian title: "Toccata per ogni modi".
We might best translate it as "Toccata through all the keys".
Most of the notational differences in Auler's edition deal
with precautionary accidentals not appearing in the manu-
script, though there are other not completely justifiable
changes of a more serious nature. These include such things
as an octave change (EX. 1), rewriting two rhythmic patterns
(EXAMPLES 2 and 3), the addition of a tie where none is found

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[24]Oberdörffer, "Sorge," <u>MGG</u>, XII, col. 930.

Example 1: "Toccata per ogni modi", measure 5, Auler
edition, followed by variant manuscript reading.
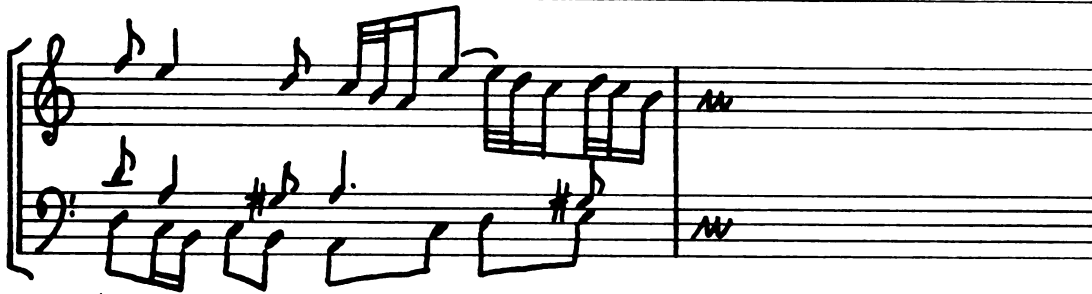
Example 2: "Toccata per ogni modi", measure 115, Auler
edition, followed by variant manuscript reading.
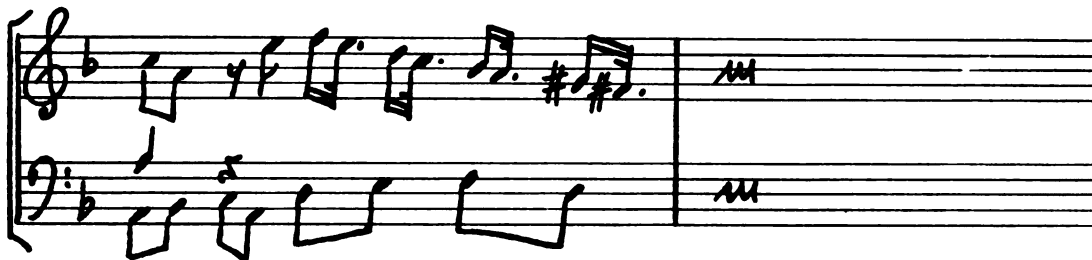
Example 3: "Toccata per ogni modi", measures 116 and 117,
Auler edition, followed by variant manuscript reading.
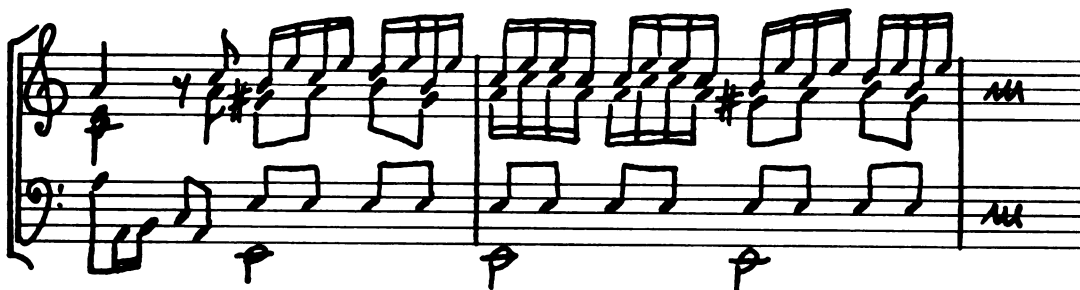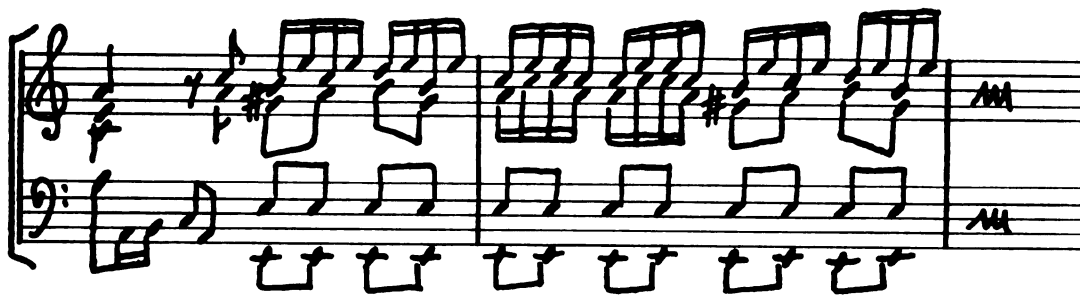
Example 4: "Toccata per ogni modi", measure in manuscript
lacking in the Auler edition.
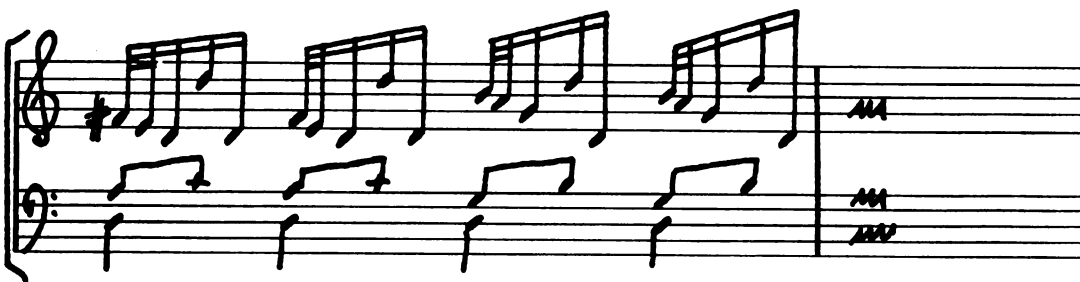
in the original, and an entire measure which does not even
appear in the manuscript version. (EX. 4) It is, of course,
possible that Auler had access to either a first edition--
if such even existed--or another manuscript copy not listed
in available sources cited here. Unfortunately, he does not
identify most of the sources for this modern edition, so one
can only assume that he knew only the sources generally pro-
curable. This is especially plausible, since the Auler
edition was published in 1942, at the height of World War
II, when research in European libraries was in a chaotic
state.

An examination of the works under category "C"
reveals that, without exception, they are written for the
organ--or at least organ performance is to be assumed in
these editions by the use of either a three stave notation,
or the word "Pedal" (or its abbreviation "Ped.") at certain
thematic entries. The first five items appear in three dif-
ferent collections of organ music published in 1845 and 1846
by the well-known German organist and editor, G.W. Körner
(1809-1865). Körner is remembered chiefly for his new edi-
tions of the complete organ music of Bach, Buxtehude, Pachel-
bel and other German baroque keyboard masters, many of which
were brought out together with A.G. Ritter, the author of
the highly respected Zur Geschichte des Orgelspiels.[25] The
first three items were brought out by the Leipzig publisher

[25]See Thomas M. Langner, MGG, VII, col. 1387-1389,
the article "Gotthilf Wilhelm Körner".

Schuberth in a three volume collection with the title
Der neue Organist. Item four is from Körner's Postludien-
Buch, a four volume set of organ music published in 1845,
and item five comes from another collection with the title
Orgel-Album, in three volumes, edited jointly with Ritter.
The final item is found in a collection of organ works edited
by Otto Gauss (1877.   ), and published in Zurich in 1913
as Orgelkompositionen alter und neuer Zeit.

The presence of Sorge's organ music in new 19th
century editions gives rise to the speculation that editors
and publishers considered works in these genres to be of
greater utility as Gebrauchsmusik within the church service,
than the large amount of his other keyboard music. The vogue
of technically simple but musically attractive works written
in the last half of the 18th century began to be more and
more in eclipse as the 19th century dawned, with the atten-
dant rise of virtuosity and technically more difficult (but
often more musically questionable!) works for the piano,
written and played by personalities such as Carl Czerny (a
pupil of Beethoven), Ignaz Moscheles, and Sigismund Thalberg
(for a time considered superior to Liszt). The consequent
decline of much private music making for pleasure (für
Kenner und Liebhaber) led to a decreased interest on the
part of publishers to republish music for which a market no
longer existed. Then, too, the invention of the modern
piano obviously encouraged a different kind of writing for

the keyboard than that which was effective on the harp-
sichord, whereas the organ underwent much less change, at
least in its mechanical components, during the analogous
period.

The remainder of Sorge's keyboard music, that
falling into category "D", is comprised of listings appear-
ing in Sorge's <u>Vorgemach der Musicalischen Composition</u> and
<u>Compendium harmonicum</u>[26]; Eitner, <u>Quellenlexikon</u>; Fétis,
<u>Biographie universelle</u>[27]; and Oberdörffer, <u>MGG</u>, and includes
those works not accounted for in any existing first editions
or manuscript copies.

Although the list of lost and destroyed works at
first appears to be extensive, there is a distinct possi-
bility that some of them, at least, are duplications of
works from other categories. We have already identified
item number two ("Choralfugen für die Orgel") in section
one of this chapter. Those works cited here as items six
and seven are probably a duplication of the same music,
particularly since the year of publication is the same.
In addition, the writer submits that the incomplete copy

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[26]G. A. Sorge, <u>Compendium harmonicum</u>...(Loben-
stein: published by the author, 1760).

[27]François-Joseph Fétis, <u>Biographie universelle
des musiciens et bibliographie generale de la musique,</u> 8
vols. (Brussels: 1833 to 1844), V, p. 66.

of twenty-four chorale preludes appearing in a manuscript found in the Leipzig Bach archives, and appearing as item number three of category "A", is probably the same music as these two items. This supposition is strengthened by the phrase "in 3 Stimmiger reiner Harmonie" ("in three voice pure Harmony..."). While "in...pure harmony" is exact English rendering, the use of the phrase "reiner Harmonie" or "reiner Satz" at this time actually had the meaning of "strict counterpoint", and so should be understood in this sense.[28] In examining the chorale preludes in question, it will be immediately apparent that these works are not only highly contrapuntal, but also exhibit a strict three-part texture at all times. (Their musical characteristics are discussed in detail in Chapter V.) Finally, the descriptive title used by Sorge to describe the "Erster Theil" (see supra, Section 1, listings of first editions), is word for word the same as that employed for item six here. The conclusion seems obvious enough: item six in category "D" (and perhaps also item seven) is identical to our manuscript of

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[28]Cf. for example: Johann Philipp Kirnberger, Die Kunst der reinen Satzes in der Musik..., published first in 1771, with subsequent additions in 1774, 1776, 1777 and 1779. The book is probably the most important counterpoint text of the high baroque. In contrast to the Gradus ad Parnassum of Fux (1725), with its artificial and abstract rules, Kirnberger's book is eminently practical.

category "A". It only remains to say that, because Sorge
published the second part of his chorale preludes himself,
they fail to appear in any listings by his Nürnberg pub-
lishers, and the manuscript is copied from the now lost
publication of 1754.

This still leaves us with the problem of identi-
fying the music of item twelve ("XXIV. Vorspiele von denen
am meisten gewöhnlichen Kirchen-Gesängen..."). This title
appears in Sorge's Vorgemach (as do several other items in
the present category) dating from between 1745 and 1747,
and are thus not identical to items six and seven (published
some eight or nine years later). In addition, Sorge lists
this title as a manuscript only, and the later works are
listed by Eitner, as having been published in 1754 by the
composer. As to whether our manuscript might possibly be
that of the lost chorale preludes listed as item twelve, is
rather unlikely in view of Sorge's description of them as
"die meisten mit einem obligaten Pedal".[29] The implication
is that some (even only a few) are without pedal. In the
manuscript all the preludes, without exception, are pro-
vided with pedal parts. The most plausible conclusion,
therefore, to be drawn from this rather involved investi-
gation is 1) that items six and seven are duplications of

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[29]The meaning of the word "obligato" here is to
be understood in the sense of "obligatory", i.e., necessary.

the same music, a large portion of which is preserved in manuscript (listed as item three of category "A") and 2) that item twelve is a work now presumed to be lost.

Item three is more than likely a duplication of the first part of the Clavierübung of 1738, which contains six sonatinas, and is the first published work of the composer ("opera prima"). Item four perhaps refers to the second group of six sonatinas published by Schmid for Sorge in 1739. If so, however, the appellation "opera secunda" is incorrect, since the chronological order of publication would place a group of twelve preludes ahead of these. Neither Eitner's Quellenlexikon nor Fetis' Biographie universelle list either title, and it is more than likely that both items are accounted for as duplications of already existing works.

Among the fugues of item five, there are undoubtedly many of the works listed under category "C" (numbers 1, 3, 4 and 6) and "A" (number 4). Likewise, the long fugues under item fourteen would include, on the basis of length alone, the three built on the "B-A-C-H" subject.

Item number ten ("12 Trios vor Manual und Pedal") must be assumed to be identical to the trios listed under category "A" (number one), in manuscript in the Royal Library in Brussels. This supposition is fortified by the observation that there appears to be some kind of structural order dictated by the choice of keys, the details of which

are discussed in Chapter VI. Suffice it to say here that the order of the trios, in groups of three similar keys is once violated within the course of the music. There are three groups of three trios bound together, and following one another, all in the same key: three in C major, three in G major, three in A minor, but only two in E minor. It is the writer's belief that a trio in E minor is missing, thus making a total of twelve trios.

Finally, one can express the hope that more of Sorge's music, either in manuscript or first editions, will eventually come to light. Given the ravages of time, wartime destruction and neglect, one can be grateful that there is preserved as much music as we have found here. A group of forty-four missing chorale preludes (Item 15) sounds intriguing, and they are not accounted for in any other sources. These works, as well as the many others listed in category "D" continue to whet the appetite, but, for the present, we must satisfy ourselves that all possible sources of Sorge's music have been examined with a view toward recovering these works. It is entirely probable that his music has also been falsely ascribed to other composers, as has been seen in the case of J.S. Bach on innumerable occasions.

Chapter IV
FORMAL AND STYLISTIC ANALYSIS
Formal and stylistic types

Fritz Oberdörffer, in his article on Sorge which appeared some years ago in MGG, observes that the composer is one "of the many transition figures of the eighteenth century..."[1] This element of "transition" is most obvious in the formal types represented in the majority of Sorge's keyboard music, where traits of baroque style, such as contrapuntal textures and roughly symetrical bi-partite structures, exist side by side with a homophonic, accompanimental texture, slow harmonic rhythm, and formal aspects typical of pre-classical and classical music. The keyboard music thus mixes, in an original and yet completely convincing manner, the elements of both styles.

A few works of Sorge fall wholly within the scope of accepted baroque practice, of which the two groups of organ chorale preludes are prime examples. Because of the presence of a _cantus prius factus_, the form of these works is generally predictable. They will be discussed in detail, and some examples will be cited, in Chapter V.

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[1]original: "...eine der vielen Übergangsfiguren des 18. Jh....", MGG, col. 930.

A detailed formal analysis of all the existing key-
board works has been made and the results can be summarized
in a series of rather categorical observations. A bi-partite
arrangement, presenting a thematic idea in two divisions of
approximately equal length, is seen in eleven samples. In
works in a major key, the second section ("a^1"), a rewrite
of the first part ("a"), always begins in the dominant. In
the case of pieces in a minor mode, Sorge shows a preference
for placing the material of "a^1" in the minor dominant rather
than the relative major key. Examples 1 and 2 will illustrate
the way in which the two sections are related, showing how
"a^1" is simply a rewrite of "a". (Example 2, however, does
not exhibit the use of the minor dominant, but the relative
major. An example of the former will be seen presently.)

This rather neat formal arrangement of two equal
sections proves, however, upon further examination, to be
much less prominent than a structure whi ch we may term "ex-
panded bi-partite", of which there are 43 samples out of a
total of 124 individual movements.

The presence of these different formal structures,
that is: bi-partite, and expanded bi-partite having a great-
ly enlarged second section twice or three times as long as
the first section, will finally lead to a new form which adds
a clear reprise now in the tonic key and represents a series

Example 1: Sonatina 2 (1738), measures 1-4 and 29-32

Example 2: Sonatina 5 (1738), measures 1-4 and 35-38

of metamorphoses which causes many of these works to be considered clearly ternary in character. From here it is but a step to a rudimentary, but complete sonata form structure, several clear examples of which will be examined.

In examining examples of expanded bi-partite form, we find that Sorge employs one of two different methods for enlaring the second section. The first type, represented by twenty-seven samples, is by far the most common of all formal structures to be found in the keyboard music. In this type, the second section begins with an exact or nearly exact restatement of the material heard in the first section, but with the adjustments noted above--dominant or relative major as the case may be. However, as this second section proceeds, new, unrelated material is introduced, in most instances after the seventh or eighth measure. This material bears no relationship to anything to be found in the first part ("a"). Such a procedure is illustrated by Sonatina 3 of 1738. (EX. 3) This new material will occasionally encompass as much as twelve or sixteen measures, but is normally confined in appearance to a space of approximately eight measures, after which material from the first section, sounding in keys other than the tonic, most notably the dominant, relative minor or sub-dominant, will be heard.

The second procedure is of particular significance, as it forms the essential elements leading to a consideration of many of these works as tending toward a ternary division.

Example 3: Sonatina 3 (1738)

Example 3 (cont.)

Example 3 (cont.)

Example 3 (cont.)

In seventeen examples of the keyboard music, we observe
the restatement, mostly in a literal fashion, of material
with which the movement began, occurring somewhere close
to the end of the expanded bi-partite form. With the ex-
ception of two cases, the reprise occurs either fourteen
or sixteen measures from the end of the movement, thus
effectively dividing the second section into two roughly
equal portions. In the first exception, the Sonatina 1,
from the 1740-41 set of six which forms the second half-
dozen of such works inaugurated with the publication of
1738, the reprise appears shortly after the repeat, thus
forming an atypical example of the procedure. It then
continues, however, for another twenty-four measures to
the end of the movement. Thus the third section (if we
conceive of the form as ternary) becomes lop-sided. The
"a" section contains 18 measures, and the section from here
to the end has 24 measures. In the other exception, Pre-
lude VII of 1739, the reprise is heard a scant seven mea-
sures from the end. These two instances, where the reprise
appears at an unusual place, are exceptional, however, and
the essential threefold division, basically symmetrical in
length, is the norm in this group of seventeen movements.

It must not be thought from the foregoing, that
the employment of bi-partite form or an expanded bi-partite
form with or without reprise, represents either a stylistic

development or a phenomenon which marks off earlier works from later ones. Within a time span of little more than fifteen years, it is obviously difficult to detect a prevalence of one formal structure over another, let alone to speak of a stylistic development. We may, however, make several assertions at this point, based on a close scrutiny of these pieces, which can serve in a general way to delimit our studies.

First, the use of those formal structures outlined above can be observed from the earliest to the latest works. Thus, for example, the Sonatina 1 of 1738, the first work of Sorge in print, exhibits an expanded bi-partite form containing new material and no reprise, the Sonatina 2 of the same set, however, is virtually bi-partite, with equal sections, and the Sonatina 4 is an expanded bi-partite form with a complete reprise of the opening measures. Thus, within the confines of one opus, Sorge employs both older baroque forms as well as newer structures. As late as 1751, this same flexibility is seen in the set of twelve "Sonatinen, Fantasien, Toccatinen/ und Sinfonien", in which we find two works exhibiting bi-partite structure, four having expanded bi-partite forms with new material, and four in which the length of the reprises cause us to consider them as being in three part form, and two which are multi-sectional with no discernible single theme predominating.

A second observation to be made of the works
as a whole is that, generally, the use of the term
"Sonatina", as seen in the publications 1738- 1740-41,
1745 and 1751, and the title "Prelude" used in works
dated 1739, 1742 and 1746, provides scarcely any clue
regarding the kind of structure employed. (There are,
on the other hand, four vitally important exceptions to
this assertion which will be discussed presently.) A com-
parison between works titled "Sonatina" and "Prelude"
yields only the superficial information that the "Sonatinas"
all contain repeat signs and the "Preludes" do not. How-
ever, a closer examination of the works marked "Prelude"
or "Preludium" will reveal that the composer, in effect,
has simply elided the double bar, but retained the essential
tonal and time relationships between the opening bars and
the appearance of the thematic material in the dominant
(or relative minor) in precisely the same location at which
a double bar would normally have appeared. An excellent
example of just such a procedure is seen in the Prelude of
the Partita 3, where a casual perusal of the music reveals
what appears to be a multi-sectional form. However, closer
study shows the opening thematic material appearing, in the
relative major, at measure 32, thinly disguised by an open-
ended cadence. (EX. 4) It must naturally be remembered that

Example 4, "Prelude", Partita 3 (1744)

Example 4 (cont.)

Example 4 (cont.)

in the sonatinas where double bars are always present, the form will be considerably lengthened over that of the preludes, if one interprets the repeat signs literally.

A further assertion deals with the type of material to be found in those expanded bi-partite structures which evidence a reprise and those which do not. Generally speaking, Sorge omits the introduction of new thematic material in the majority of those pieces containing a reprise, preferring rather to develop, in a motivic fashion, material found already in the opening bars. (EX. 5) Conversely, those works in expanded bi-partite form are more than likely to contain unrelated material in the "a¹" section when no reprise is present. (See EX. 3)

Bi-partite structures, either in a symmetrical arrangement, or in the expanded form just discussed, account for approximately half of Sorge's total keyboard music, and represent the continuation of a formal structural plan which may be traced back to sixteenth century dance pieces and other instrumental works down through the entire baroque period, and even into the time of the Viennese classicists.

Seventy out of a total of 148 individual movements by Sorge fall into some type of bi-partite formal structure, but, as we have seen, when material heard at the beginning is again quoted at the end, the balance inherent in bi-partite

Example 5, Sonatina 1 (1740-41)

Vivace

Example 5 (cont.)

Example 5 (cont.)

Example 5 (cont.)

Example 5 (cont.)

form is upset, and we must consider the possibility that the
formal scheme is exhibiting elements of ternary structure.

That this is not necessarily employed by other
composers of the time, is evident from reading Ralph Kirk-
patrick's remarks about the formal structure of the Scar-
latti sonatas. He says:

> The Scarlatti sonata is a piece in binary
> form, divided into two halves by a double
> bar....Although the material announced in
> the tonic at the opening of a Scarlatti
> sonata may determine the character and
> suggest or even state the principal the-
> matic elements of the piece, it is not
> necessarily subject to recapitulation or
> even to later allusion....The Scarlatti
> sonata ordinarily makes no recapitulation.
> [It] maintains a balancing or complementary
> relationship between the halves, even when
> they are not of the same length... (Under-
> lining mine)[2]

Thus it will be seen that the concept of a re-
capitulation, and by implication, of three part structure,
is generally lacking in at least one well-known Italian
composer of the time. The keyboard sonatas of Padre Mar-
tini, Platti and Paridisi, are similar in form to those
described above by Kirkpatrick.

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[2]Ralph Kirkpatrick, _Domenico Scarlatti_ (Prince-
ton: Princeton University Press, 1953), p. 252. For an opin-
ion somewhat at variance with Kirkpatrick's, see Rita Benton,
"Form in the sonatas of Domenico Scarlatti," _Music Review_
XIII (1952), p. 264.

The principle of sonata form structure, as it
is seen in Sorge's music (and other German and Italian
composers of the time), is a gradual evolution, and, as
such, is considerably freer and more flexible than some
writers on musical form would have one believe. Paul Henry
Lang, in a recent monograph, has perhaps stated more suc-
cintly than any previous writer, those characteristics
which may serve as an irreductible minimum in appraising
a movement in sonata form, and at the same time has at-
tempted to correct several mistaken notions surrounding
the use of the term itself.

> A good deal of misconception is attached
> to this constructional scheme, and one fre-
> quently encounters the remark that such-and-
> such a movement is composed in "strict" so-
> nata form. But there is nothing "strict"
> about the sonata form. In fact, the eigh-
> teenth century composer had not even heard
> the term, which was coined in the nineteenth
> century; he followed certain principles, not
> a pattern....Within these general principles
> the composer was absolutely free;...only the
> principles of thematic development and tonal
> stress and resolution were binding. (Under-
> lining mine.)3

Although Lang is essentially correct in observing that
"sonata form" was a term which came into vogue in the nine-
teenth century, descriptions of its essential features
are found as early as 1789 in J.G. Portmann's Leichtes

3Paul Henry Lang, The Symphony (New York: W.W.
Norton and Co., 1969), Preface, pp. xi-xii.

Lehrbuch der Harmonie.[4] The writings of Heinrich Christoph
Koch, particularly his Versuch einer Anleitung zur Kompo-
sition, also contain detailed discussions of sonata form,
although admittedly not labeling the structure by such a
term.[5] In addition, Galeazzi, in 1796, described sonata
form in volume two of his Elementi teorico-practici di
Musici.[6] Depending upon the national bias of the author,
a case for the "discovery" of sonata form can be made for
Giovanni Platti,[7] or Johann Stamitz.[8]

In the keyboard works under discussion, we dis-
cover in four movements, unmistakable evidence of an arrange-
ment of thematic and key schemes which represents examples
of sonata form as described above by Lang. They appear in

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[4]Johann Gottlieb Portmann, Leichtes Lehrbuch der
Harmonie (Darmstadt, 1789).

[5]Heinrich Christoph Koch, Versuch einer Anleitung
zur Komposition, 3 vols. (Leipzig: Adam Friedrich Böhne,
1782, 1787 and 1793.

[6]Francesco Galeazzi, Elementi teorico-practici di
Musica...(Rome: Cracas, 1791; Vol. II Rome: Puccinelli, 1796).
Also see Bathia Churgin, "Francesco Galeazzi's Description
(1796) of Sonata Form," JAMS, XXI, p. 181.

[7]See Fausto Torrefranca, Le Origini italiane del
romanticismo musicale: i primitivi della sonata moderna.
(Torino: Fratelli Bocca, 1930).

[8]See Hugo Riemann, Geschichte der Musiktheorie im
9.-19. Jhs. (1898).

the group of six sonatinas from 1745, and in the three
sonatas which appeared between 1747 and 1749. The group
of six from 1745 are those which Sorge dedicated to J.S.
Bach. (See the title page reproduced as PLATE VI of this
study.)

In the Sonatina 1 of 1745, we find, as in many
other examples from even a later period of the century,
that there is not a great deal of difference between the
material presented as the first "theme" and the second. The
modulation to the dominant is accomplished at measure five,
and what we have designated the second theme occurs at meas-
ure nine. On reaching the double bar, the composer repeats
the first two bars of the exposition, now heard, of course,
in the dominant, but then continues with but a fragment of
the main theme, of just three notes, which he then subjects
to a series of sequential passages. This breaking up of the-
matic material into small motivic units is seen as a con-
stituent element in the development sections of many later
sonata form movements. It is, in fact, rather common for
Haydn or Mozart to prune a lengthy theme of several measures
down to perhaps four or five notes, and, by means of sequen-
tial treatment, quick key changes, canonic and other contra-
puntal devices, such as augmentation and stretto, simply
extract the essence of the material. Oftentimes Haydn will
raise some insignificant notes in the middle of a theme to
dramatic importance by building his entire development on

PLATE VI

Drittes halbes Dutzend

SONATEN

vors Clavier

nach Italienischen Gusto

gesetzet

und

Dem vortrefflichen teutschen Virtuosen

Herrn Johann Sebastian Bach,

Koenigl. Pohlnischen und Churfürstl. Saechs. Hoff Compositeur

Capellmeister und Directori Chori Musici in Leipzig.

dediciret von

Georgio Andrea Sorgen

Hochgräfl. Reys-Plauschen Hof- und Stadt-Organisten

zu Lobenstein.

verlegt und zu finden bey Balth. Schmid. in Nürnberg

68

them.[9] In a rudimentary state, then, we find the same
technique in the Sorge development section which is under
discussion. At the recapitulation, an examination shows
that no key change occurs and the material heard at measure
nine in the exposition and designated as the second theme, is
now heard, in a literal restatement, but clearly in the tonic.
Its repetition also brings the movement to a close. Example
6 reproduces the entire movement. (An obvious error of "g"
in the bass of measure four has been corrected to read "g
sharp", to conform to the analogous place in the recapitulation.)

Although the Sonatinas of 1745 provide what are
probably the earliest examples, in Sorge's music, of a
sonata form structure, it is in the group of three Sonatas,
published between 1747 and 1749, that we find the best and
most highly developed examples of the form.[10] The three
works are the only ones known to the writer which the com-
poser calls "sonata", as distinct from "sonatina", a term

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[9]For a supreme example of this procedure, we cite
the development section of the first movement of the Symphony
no. 104 in D major.

[10]William A. Newman, Classic Era, p. 389, reports
that he examined the three sonatas "except for the first move-
ment of Sonata 2, which movement appears to be missing from
what may be the only surviving copy of this set, at the
British Museum". Newman is in error on two counts. The
British Museum not only has the three sonatas in complete
first editions, but, in addition, there is another copy in
the Bavarian State Library in Munich.

Example 6: Sonatina 1 (1745)

Example 6 (cont.)

Example 6 (cont.)

Example 6 (cont.)

Example 6 (concluded)

previously employed, and they are the only works which are
obviously in several movements. In Chapter VI we shall exam-
ine several other works whose internal order very possibly
suggests a pairing into several movements. Additionally,
since the title of the publication refers to these three
sonatas as "Erste Lieferung von XII Sonaten" ("First del-
ivery [i.e., installment] of XII Sonatas"), there is good
reason to believe that there were originally nine more so-
natas either projected or perhaps even published, and that
they are no longer extant.[11] The presence of main and sub-
ordinate themes, a small development in which motives are
worked over, the interesting use of tonal relationships, and
the lengthy repetition of thematic material from the begin-
ning toward the end, resolving the different keys into the
tonic, mark these movements as early examples of sonata form.
The first sonata has been chosen as showing most clearly
these procedures.

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[11]The appellation "Erste Lieferung" was very common-
place, being applied by composers to designate a first install-
ment of a collection. British Museum Add. 32095, for example,
is entitled "Zweyte Lieferung der Choral Fugen von Johann
Ludwig Krebs"; this is a Schmid publication of 1753 (Plate
Number XXXVI), the "Erste Lieferung" of which appeared in 1752,
with, inexplicably, the identical plate number. (See Heussner,
"Schmid in Nurnberg,", p. 357.)

The movement, marked "Moderato", begins with a theme which is characterized by slow harmonic rhythm, a repeated bass figure in the accompaniment, and a constantly changing rhythmic contour, all of them features of classical style. At measure six, a strong cadence introduces a second thematic area. Aside from the second sonata, where the initial theme is not heard again, the two themes will reappear together toward the end of the movement, both now being in the tonic. In Examples 7 and 8 we quote the first and second "themes" as they appear first in the exposition, and then as they reappear in the recapitulation, now both in the tonic.

Although the development section of these sonata form movements is generally of a rather elementary nature, several ingredients generally associated with such sections are clearly present. Rapid key changes and some thematic fragmentation are to be seen, but by far the most noteworthy element is that the development, aside from stating the first theme in the dominant, is concerned almost exclusively with a reworking of the second set of thematic materials. (Once more, Haydn comes to mind, and the development sections of the 96th and 99th Symphonies are fine specimens of this procedure.) From the key of F major (the dominant), Sorge touches on first the key of G minor and then on D minor. There are three measures of unrelated material in the development which may be said to constitute a third "thematic" area (measures 30 to 33), and a hint of the second theme in

Example 7: Sonata 1 (1747-49), first movement ("Moderato"),
measures 1-3, 6-8.

Example 8: Sonata 1 (1747-49), first movement ("Moderato"),
measures 1-3, 43-45.

inversion is seen at measure 29. The recapitulation, at measure 38, is an exact rewrite of all the thematic material of the exposition, now in the tonic. A short coda, corresponding to material (in the dominant) found in the exposition at measure 11, completes the movement. (EX. 9)

While these samples of sonata form do not represent a particularly sophisticated or highly imaginative use of the form, and by their nature are merely incipient examples of what was to be later more highly refined and polished in the works of later composers, they do show the irrevocable direction which such formal structures were taking in the middle of the century.

Finally, it must not be thought that Sorge was alone in sensing the possibilities inherent in the formal order of sonata structure. As early as 1720, according to Apel, Francesco Maria Veracini (1690-1768) had employed sonata form, and he goes on to say that "K.P.E. Bach consistently used [it] for the fast movements of his piano sonatas."[12] However, it is probably true that in this

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[12]Willi Apel, Masters of the Keyboard (Cambridge: Harvard University Press, 1947 and 1965), p. 190. So far as this writer can ascertain, this statement is open to some question. Although K.P.E. Bach did employ a reprise at the end of his sonatas (as did, incidentally Müthel, Martini and Platti) the absence of any characteristic key scheme militates against one calling them true sonata forms. There is also some question about Veracini's dates. The dates given above are from the Paumgartner's MGG article.

Example 9: Sonata 1 (1747-49), first movement ("Moderato").

Example 9 (cont.)

Example 9 (cont.)

Example 9 (cont.)

music we have seen the clearest examples of the form, at least in Germany, before the mid-century mark.

Another point of interest is the overall sequence of movements in the 1747 sonatas. Generally, they exhibit the order fast - slow - "aria" - fugue (or "fughetta") except that the third sonata begins with "Andante", but preserves the general order by having a second movement which is even slower, a "Largheto" (sic!). The third sonata also omits the "aria". This general arrangement of fast - slow - fast is in obvious contrast to many sonatas of the time which often exhibit no set sequence or even number of movements. Even later Haydn sonatas lack any standardized order of movements. Number 37 of his sonatas consists of an Allegro - Menuet and Trio - Allegro, and number 40, of 1773, has two movements only, an Allegro and a Menuet and Trio. Number 36 (1776) comprises a fast first movement and a theme and variations.

Very few of the sonatas by Sorge's contemporaries conclude, as do all three of the sonatas under consideration, with a fugue. The use of such a procedure is clearly a throwback to baroque practices, once again reinforcing the impression one receives from Sorge's keyboard music: he is a true "transition" figure, able to write in either the dying baroque style, i.e., fugues, or to compose in the new style of pre-classicism, with a first (or other movement) in a true sonata form.

The remainder of the keyboard music of Sorge falls into various formal structures which will be taken up now. Somewhat different from those forms which we labeled bi-partite or expanded bi-partite, is one which may be called two-part or "a-b", to show that there is no ostensible thematic relationship between the opening of the movement and the material following the repeat sign, such as we found to be the case in those movements just discussed. Of these latter structures, there are fifteen examples, and interestingly enough, they are confined, with but two exceptions, to two sets of works only. Seven examples are found in the Clavier-Partien of 1744, and six are seen in the organ trios found by the writer in manuscript in the Bibliotheque Nationale in Brussels. Briefly, this form comprises two sections, either approximately equal in size, or, more often than not, with an expanded second part, neither of which may be construed as having any connection to the other. In addition, there is, with two exceptions, no reprise at the end of these movements. To illustrate this type of structure, we have chosen the prelude to the first Partita, in C major. (EX. 10) It will be observed that a conscious effort seems to have seen made to contrast the two sections rhythmically and melodically. The "b" part is considerably longer than "a", but nowhere in the second section is there any hint of the rather striking, upward-leaping figure with its simple imitation, that is found at the beginning of the "a" section.

Example 10: Partita 1 (1744), "Prelude"

Example 10 (cont.)

Example 10 (cont.)

There are, however, a few hints of earlier material as seen, for instance, at measures 5 and 46.

Another example, in which Sorge skillfully develops new material in the "b" section, linking it, however, by means of similar rhythmic figures, melodic contours or patterns of accompaniment, to material which has already been heard, is seen in two interesting cases, taken again from the Partitas built on French models. In the "Pourlesca" (sic!) (read: "Burlesca") of Partita number six in B flat major, the retention of a simple broken octave bass pattern in the material following the double bar serves to connect the two parts. (EX. 11) A somewhat more subtle illustration of this technique is found in another "Pourlesca", this time from the fifth partita in F major. The linke between the sections is preserved by means of repeated notes and descending thirds in the "a" section as contrasted with ascending motion in the "b" section. (EX. 12)

Works exhibiting a multi-sectional character constitute a good percentage of Sorge's works. Analysis shows a variety of thematic areas, none of which can be thought of as being of more importance than any other. Such examples are found, not surprisingly, exclusively in works with the titles "Prelude" or "Fantasia", and are never seen in any of the dance sets, sonatas or sonatinas. Whereas the term "Fantasie" in the sixteenth century denoted a mono- or poly-thematic work with imitative textures, which had evolved out of the

Example 11: Partita no. 6, "Pourlesca", measures 1-12

Example 12: Partita no. 5, "Pourlesca", measures 1-23

canzone (see especially ensemble works by Purcell and key-
board works by Sweelinck with this title), the eighteenth
century Fantasie pursued a course which led in two main
directions.

Mattheson, in Der vollkommene Capellmeister des-
cribes the Fantasie in the following terms:

> ...without particularly observing the mea-
> sure and tones, [or] considering the place
> they take up on the paper...now gay, now
> hesitating...now somewhat after the beat.[13]

This is the Fantasie as seen in the works of C.P.E. Bach,
and as described very carefully in his Versuch über die
wahre Art das Clavier zu spielen.[14] Of his father's Fan-
tasies, the so-called "Chromatic Fantasie and Fugue" is
the outstanding example of the type.

The characteristics of this Fantasie type include
quick alterations of tempi, a large abundance of flashing,
arpeggiated chords, many dynamic changes, in short, a thor-
oughly kaleidoscopic musical representation. The highly
sectionalized character of the music exhibits one mood or
affect followed immediately by another. This is basically
in contrast to the typically late baroque idea of a single

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[13]"...ohne eigentliche Beachtung des Takts und
Tons, unangesehen dieselben auf dem Papier Platz nehmen...
bald lustig, bald zögernd...bald auch eine kurze Zeit nach
dem Takt." Johann Mattheson, Der vollkommene Capellmeister
(Hamburg: Herold, 1739).

[14]C.P.E. Bach, Versuch über die wahre Art das
Clavier zu spielen (1753-1762), translated and edited by
William J. Mitchell (New York: W.W. Norton, 1949), p. 439.

"affect" remaining valid for the duration of a piece or movement. Thus it will be seen that the Fantasies of C. P.E. Bach, and also his father are, in effect, a foreshadowing of the emerging style of the latter eighteenth century, in which a movement came to represent a variety of "affects" in the contrasting character of thematic material found in late eighteenth century forms and genres.

On the other hand, when we turn to the Fantasies of Telemann, as prime examples of this genre, we find an entirely different principle at work.[15] There are thirty-six of them, grouped together in the typical pairing of sixes or twelves. In fact, taken as a whole, the Fantasies are in three contrasted movements, in which each movement, whether slow or fast, moves in a uniform metrical scheme. In the first dozen, Telemann groups a Fantasie in D major, in a quick tempo, together with a contrasting movement in B minor, with the direction that the player return to the quick D major movement. This produces a three movement suite in an overall ternary structure. There are exceptions, as for example in number six, which is entitled "Tempo di Minueto" (sic!). The second dozen are in the pattern slow-fast-slow-fast, many

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[15]Georg Philipp Telemann, Fantasies pour le Clavessin, 3 Douzaines, Veröffentlichungen der Musik-Bibliothek Paul Hirsch. Frankfurt am Main. Johannes Wolf, Ed., Vol. 4 (1923).

times starting with a French overture. These Fantasies,
then, are more in the style of the Prelude-like movements,
where the idea of the single "affect" is seen almost ex-
clusively.

Summing up, we see two main types of Fantasies
emerging from the foregoin. In the Fantasies of C.P.E.
Bach, we have multi-sectional structures, alternating
"affects", quick changes of tempi and many dynamic markings.
In the Telemann type, we find, in contrast, uni-sectional
structures, a single affect for each movement, one tempo,
and a uniform dynamic marking--either piano or forte, for
the entire movement. Certain traits, on the other hand,
are held in common between the two types, such as a defi-
nitely non-imitative texture, an emphasis on the top voice
and a slow harmonic rhythm.

In those works by Sorge marked "Fantasie" or "Pre-
lude", we find a generally conservative, that is to say,
baroque approach. There are no examples of rapid tempo
fluctuation, or many dynamic markings, as is to be found so
often in C.P.E. Bach. However, multi-sectional writing is
abundant, wherein a variety of thematic materials is seen.
Although we encounter multi-sectional structures in four in-
stances in the Preludes of 1739, it is in the set of twenty-
four Preludes from 1746 that the most extensive use is made
of this procedure. Not quite half of these works can be so

described, and it is interesting to observe that the idea
of phrase periodization and rhythmic differentiation, often
cited as a characteristic of pre-classical and classical
music, becomes, in these examples an important element in
the overall style.[16] Prelude XIX illustrates this quality
well, the changes in texture, rhythm and melodic individ-
uality occurring precisely every two measures. (EX. 13)
Quite often, however, the change occurs every four measures,
as in Prelude XVIII in G minor. (EX. 14)

At times we encounter a kind of hybrid form which
contains elements of two different procedures. Thus in three
of these Preludes, a generally multi-sectional piece contains
a hint of a reprise which lifts the initial theme slightly
in importance above the other material by a tiny restatement
of no more than four measures. Such a procedure is best seen
in the first Prelude from the 1746 publication. (EX. 15)

The employment of a monothematic form, that is
to say, a form which is the opposite of the multi-sectional
type described above, is found in only six examples of the
keyboard music, and they are all works called "Prelude".
(Two of them come from the Partitas, the remainder from the
set of twenty-four Preludes from 1746.) In every case, the

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[16]See F. Blume, *Classic and Romantic Music*, trans.
by M.D. Herter Norton (New York: W.W. Norton and Co., Inc.,
1970), pp. 31-37.

Example 13: Prelude 19 (1746)

Example 14: Prelude 18 (1746)

Example 14 (cont.)

Example 15: Prelude no. 1 (1746)

characteristic baroque trait of a striking rhythmic or melodic figure is worked out in rather sterotyped fashion, being subjected to sequential treatment, inversion or octave displacement, but maintaining a motoric forward movement typical of the technique used in countless works labeled "Toccata", "Prelude", or "Fantasie" by German composers of the seventeenth and eighteenth centuries, but without the multisectional character which gradually began to replace this technique as we reach the fourth decade of the eighteenth century. (See keyboard works with such titles by Johann Pachelbel, Buxtehude, J.K.F. Fischer, Kuhnau and J.S. Bach.)

Another kind of monothematic structure typical of much baroque keyboard music, but exhibited in only three movements by Sorge, is the "perpetual motion" prelude or toccata using a single figural motive reiterated in each measure with changing harmonies, as in the Prelude to the fifth Partita. (EX. 16). This style of writing is seen more often in organ music, where the reverberant interiors of the large churches enhanced the rather simple series of broken chords and chains of arpeggios, thereby producing a shimmering, scintilating impression. It may suffice to mention, in this connection, nine dance suites for clavier by Johann Kasper Ferdinand Fischer, all of which begin with a perpetual motion type movement. The works, entitled Musicalisher Parnassus, are

Example 16: Partita no. 5, first movement ("Prelude").

Example 16 (cont.)

Example 16 (cont.)

said to personify the nine muses, and each suite or partita begins with a "Toccata", "Toccatina" or "Prelude" conforming to the type described above. The first suite opens with a "Preludium harpeggiato" consisting of a constantly repeated series of arpeggios divided between the two hands, and resembles the first Prelude from Bach's Well Tempered Keyboard, even to retaining many of the same harmonies.

Of all the non-dance type movements, however, it was the "Prelude and Fugue" which enjoyed the most popularity among clavier and organ composers of the Germanic countries in the seventeenth and eighteenth centuries. Neither the French character pieces, suggested by programatic titles which described moods, emotions, and even, in at least one instance, colors, nor the Italian organ music based on Gregorian chant and designed to be played during Mass in the Catholic Church, found much lasting popularity in the northern countries. The German composers preferred rather to utilize the severe contrapuntal idioms of the fugue, combining them with contrasting movements in the "unbuttoned" style of the "Prelude", "Fantasie" or "Toccata", such as we have seen in the examples cited above.

The most common practice was simply to title such works "Toccata" or "Prelude", and to include a fugue at the conclusion of the first part, with perhaps a return to this section again at the conclusion of the fugue. In the "Preludia" and "Toccatas" by Buxtehude, the contrapuntal sections

alternate with the rhapsodic, the result being two or three separate fugues, often thematically related, interspersed with free movements, the whole falling into five or six individual entities, but with the single title "Toccata" or "Prelude". In the organ and clavier music by Bach, we find ample evidence of this approach, particularly in his earlier works. Thus the "Toccata in C major" (BWV 564) is a three movement work, containing a Toccata, a slow movement, and concluding with a fugue of considerable dimensions. Even the famous "Toccata and Fugue in D minor" (BWV 565) is called by Bach simply "Toccata", and the fugue begins directly in the middle of measure 30, at the conclusion of the Toccata. Toward the end, the fugue disintegrates into a series of arpeggios related to the previous Toccata. In addition to these examples, one may recall the various "Toccatas" for clavier by Bach, all of which are in several movements, and all of which include fugues.

In what manner, now, does Sorge employ this time-proven keyboard idiom, the "Prelude and Fugue"? It is probably symptomatic of Sorge's historical position that, among all of his keyboard music, there are but nine examples of a genuine Prelude and Fugue, and two of these can hardly be thought of as particularly important illustrations of the genre. Examples of short fughetti conclude Preludes number five and seventeen of the group of twenty-four from the year

1746. In the fifth prelude there is merely a six measure exposition of a three part fugue, followed by a perfunctory cadential formula. (EX. 17). Prelude number seventeen is not much more important, but the fugue subject is raised to considerably greater distinction by its use of one of the most popular motive patterns employed in the writing of a fugue subject during the latter baroque era—the expressive drop of the sixth (usually major but occasionally augmented.) The figure was immensely popular and Seiffert lists nine composers who made use of this melodic profile in the writing of a fugue theme.[17] (EX. 18). Sorge's subject also bears a striking resemblance to the sixteenth fugue, in the same key, from Part I of Bach's Well-Tempered Keyboard. (EX. 19). In addition to these examples, there are seven longer and more involved Preludes, each with an appended fugue, starting, in the manner of north and central German clavier and organ music, in the middle of the measure. With the exception of a single example (Prelude XI of 1739) these Preludes ("con fuga") occur

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[17]Max Seiffert, Geschichte der Klaviermusik (Leipzig: Breitkopf und Härtel, 1899), p. 206. Seiffert contends that the "Urthema" utilizing this melodic figure was the specific contribution of Johann Pachelbel. It is, however, more likely a stock pattern which is another example of a "coin of the realm" common in many stylistic eras. In addition to Pachelbel, Seiffert cites themes by Buttstett, Witte, Buxtehude, Lübeck, Kuhnau, J.S. Bach, Handel and Mozart. Another example evidently not known to Seiffert is the fourth fugue from Gottlieb Muffat's first Toccata from the 1726 collection of 72 versets and 12 Toccatas published in Vienna. (Reprint, Broude Bros., 1968).

Example 17: Prelude 5 (1746), measures 9 through 18

Example 18: Prelude 17 (1746)

Example 19: J.S. Bach, WTC, I, Prelude 16 in G minor, measures 1 through 6.

in one publication, the group of twelve Preludes published in
1742. Three of the Preludes from this collection (numbers 15,
17 and 24) contain double fugues, which Sorge marks "Fuga du-
plex"; two (numbers 19 and 21) have a single subject, and one
(number 20) combines the fugue subject with that of the Pre-
lude in the final half-dozen measures. This latter work, in-
cidentally, also contains the single example of a designated
tempo change among this group of seven Preludes--from a pre-
vious "Moderato" to a "Presto" at the beginning of the fugue.
Once again, the fugue subject provides an example of the drop-
ping sixth interval. (EX. 20).

In general, these seven fugues exhibit a higher
degree of technical mastery, denser, more involved contra-
puntal working out and attractive musical materials than
those examples seen in the small works of 1746. There are
several instances of invertible counterpoint, and, in two
cases, the subjects are highly chromatic in character. Since
fugue is, properly speaking, a technique or procedure, rather
than a form, discussion of these textures belongs properly in
the next section of this chapter, where they will be taken up
in detail.

Example 20: Prelude 20 (1742)

Example 20 (cont.)

Textural Considerations

Just as the variety of formal structures en-
countered in the foregoing section are indicative of
Sorge's transitional position in the mid-eighteenth cen-
tury, so too we will see in what follows, an ambivalence
in the matter of homophonic and polyphonic textures, bass
lines and melodic characteristics, which look in both di-
rections: back to the polyphonic structures of German key-
board music of the seventeenth and early eighteenth cen-
turies, and forward to the simpler homophonic textures of
the latter part of the century, particularly those showing
inclinations toward the "Italian taste", and influenced
strongly by opera and vocal music of that country. It has
been shown, on at least one occasion, that the pre-classical
spirit is found first in the realm of keyboard music, and
that chamber and church music were slower to make the change.[18]
Geminiani was still publishing concerti grossi after 1746,

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[18]See Paul Henry Lang, "Stylistic Elements in the
Classic Era", Kongressbericht, Internationale Gesellschaft
für Musikwissenschaft, vierter Kongress (1949) (Basel: Bären-
reiter-Verlag, 1951), p. 22, and Hans Engel, "Die Quellen des
klassischen Stiles," International Musicological Society, Re-
port of the 8th Congress, New York, 1961. (Kassel, 1961),
volume 1, p. 285.

and Bach's immediate successor at St. Thomas in Leipzig,
Johann Gottlob Harrer, still wrote cantatas and motets
in the accepted style of German baroque polyphony, al-
though at the same time admitting that fugue was an out-
moded technique. At much the same time, however, Graup-
ner and Kirnberger, as well as C.P.E. Bach were writing
keyboard sonatas and suites exhibiting new stylistic traits.

Two basic textures are to be found in the extant
keyboard music of Sorge, and they occasionally occur with-
in different sections of the same movement. The first we
may term "accompanied melody", in which a chordal texture
of some type supports a melody line in the soprano. Type
two is a more contrapuntally oriented texture, often em-
ploying well-wrought imitative passages of considerable
skillfulness.

In examining the first type of texture--the
"accompanied melody"--we find that the number of voice
parts will not remain constant, and the openings of move-
ments or sections, as well as strong cadences, will ex-
hibit a slightly thicker texture than internal cadences.
This practice of Freistimmigkeit is of course natural to
the keyboard style, and is seen often, even in contra-
puntal textures. Of the "accompanied melody" type, there
are fifty-seven samples, or a little more than one-third
of the total keyboard music preserved. This represents the

largest percentage of one type, and may be seen as the influence of a simple melodic style of Italian vocal music upon the more severe German contrapuntal tradition. In examining the entire corpus of Sorge's keyboard music, this writer has found that, although a mixture of both the homophonic, "accompanied melody" type, and the contrapuntal, imitative type quite often may be discerned within a single movement, there is a definite tendency toward a more exclusively homophonic style in Sorge's later keyboard works, particularly after 1745.

Bass patterns, acting as harmonic "filler", take the form of "Murky bass" configurations (EX. 21), arpeggiated triads (EX. 22), and a type of Alberti bass (EX. 23), and are generally static or neutral in melodic interest.

The origin of the term "Murky" bass can be traced to a distinct class of keyboard works called "Morqui" (plural: "Morquien"). Typical examples are to be found in the six "Morquien" of Johann Foltmar, a transplanted German composer active in Copenhagen, which display the device from the beginning to the end of each piece. The collection was brought out by Sorge's Nurnberg publisher Balthasar Schmid and given the plate number XXXI, which would place them at the precise

time of Sorge's most intense publishing activities.[19] (See Chapter II, Part II.) Plate number XXX belongs to Sorge's eight chorale preludes, and plate number XXXII to his 1751 group of "Sonatinen, Fantasien, Toccatinen und Sinfonien", at least one of which makes use of a Murky bass pattern. Murkies also turn up frequently in that famous collection of popular airs and danse tunes published by Johann Sigismund Scholze in Leipzig in 1736, entitled Die Singende Muse an der Pleisse. The song "Ich bin nun wie ich bin", number thirty-three in the collection, built on a Murky bass, and bearing the superscription "Murki", may have been written by J.S. Bach. (See BWV Anh. 40, p. 619.) (EXAMPLE 24)

The Murky bass is definitely of popular origin, perhaps even suggesting the coarse vulgarisms of peasant music with its imitation of bagpipes, musettes and other instruments capable of producing a drone bass. The German term "Brillenbass" has occasionally been used as synonomous with Murky. On the other hand, Apel's definition of "Brillenbass" as denoting an Alberti bass, is rather unconvincing.[20] He explains it as having a connection with eye

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[19] Johann Foltmar, VI Morquien ganz neu und auserlesen nach dem jezigen (sic!) besten italienischen Goustosingmaessig eingerichtet. (Nurnberg: Balthasar Schmid seel. Wittib, n.d.)

[20] See Harvard Dictionary of Music, Second Edition, p. 112.

Example 21: A "Murky Bass" pattern.

Example 22: An arpeggiated triad pattern.

Example 23: Variation of the "Alberti Bass" pattern.

Example 24: "Ich bin nun wie ich bin", no. 33 from Sper-
     ontes' ("Scholze") Die Singende Muse an der Pleisse,
     measures 1-4.

glasses, in German "Brillen", because of the look of the figure, thus:

Example 25: Alberti bass figure ("Brillenbass")

It is more than likely that the Murky figure of broken octaves is meant by the term, which can be thus explained as a corruption of the German work "brüllen", meaning to rumble or roar. Marpurg's highly fanciful account of the origins of the Murky, reported in number 36 of his Kritsche Briefe of 1759, belongs, in all probability, to the realm of fiction, and has no substantiation in fact.[21]

Sorge employs Murky bass patterns in a sporadic fashion throughout most of his active composing years, and in the sonatinas dedicated to J.S. Bach uses it effectively in the first and third sonatinas, which, as will be determined in a later chapter, are most likely the first and last movements of a three movement work.

Several modifications of the broken octaves of the Murky bass are seen in the accompaniment figures reproduced

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[21]See Walter H. Rubsamen, article "Murky" in MGG, Vol. IX, col. 937.

in the following illustrations:

Example 26: Prelude 2 (1739), measures 27 and 28, bass part.[22]
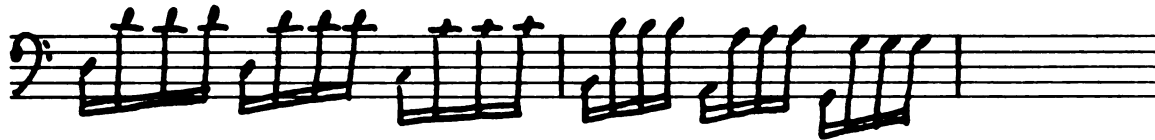
Example 27: Partita 5, "Prelude" (c. 1744), measure 6, bass part.

Example 28: Prelude 12 (1739), measure 1 and 2, bass part.

Example 29: Sonatina 4 (1745), measures 36-40, bass part.

Example 30: Sonata in B flat major (1747-49), measure 4 and 20, bass part.

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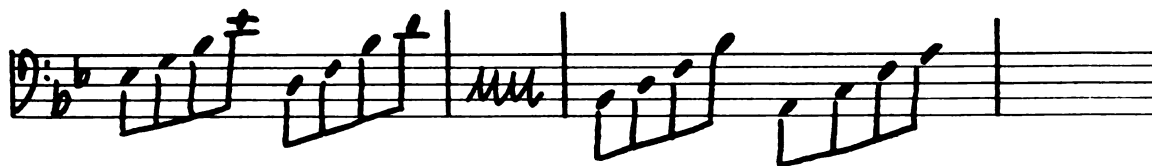
[22]For no apparent reason, Eitner QL quotes this passage in his discussion of Sorge's publications. See Vol. IX, p. 14.

A typical employment of the second most common bass configuration, that of the broken chord or arpeggiated pattern, is seen in the sonatina no. 4 of 1745, and in the Sonata in B flat major from the collection of three sonatas of 1747-49. (EX. 29 and EX. 30).

Alberti basses, the particular cliché of the keyboard and even orchestral basses of the Viennese classicists, are found rather infrequently in Sorge's keyboard works, and when they do appear, they undergo certain modifications in patterns which tend to make it difficult to ascribe the term "Alberti bass" to the samples. The most extensive employment of this bass type is seen in a single work, the Prelude 22 from 1742. Here the bass pattern appears in the following form:

Example 31: Prelude 22 (1742), measures 24 through 27
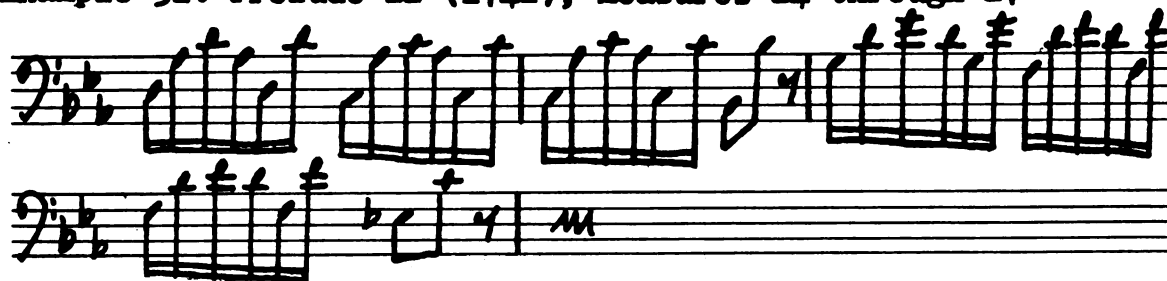
It is also seen in the first movement of the Sonata in D minor from 1747-49, where the pattern remains essentially unchanged.

Example 32: Sonata in D minor (1747-49), measure 5 and 6

With slight modifications, these bass patterns may also
be found occasionally in the top voice, in which case their
purpose remains essentially similar: they function as har-
monic "fillers" serving to keep the music moving. Numerous
examples of this procedure abound, with the following samples
being most typical.

Example 33: Sonata 3, 1st movement (1747-49), measure 13

Example 34: Sonatina 6 (1740-41), measures 17-22

Example 35: Prelude 20 (1746), measures 9-10

In general, there appears to be a slight increase in the use of these bass figures in those works marked "Prelude" over those titled "Sonatina". A more cogent discovery is that these figures, whether in the bass or treble do exhibit a higher incidence of appearance in later works, than in Sorge's initial publications. A most important consideration regarding these stereotyped bass patterns enumerated above is that they tend to reduce the speed of the harmonic rhythm of the passages in which they are incorporated, producing a less learned, more popular tone. The writer suggests that here, in fact, may well be the most striking difference between baroque style and the music of the latter half of the eighteenth century, and that perhaps this is the key to what Sorge, and other writers of the time, mean by the words "neuern Styl" ("new style") and "nach Italienischen gusto" ("in the Italian taste"). The use of stereotyped bass patterns, easily grasped and mechanically repeated by "Liebhaber" dilettante performers--perhaps the eighteenth century equivalent of the notorious "vamp 'til ready" directions in certain kinds of jazz and commercial music--might almost be said to characterize a large part of the textures of late eighteenth century keyboard music and may serve to demarcate it from the imitative and contrapuntal textures of works composed before about 1730.

This gradual shift in the character of the bass lines in much mid-century keyboard music is a fascinating phenomenon which has been but slightly investigated in the scholarly literature, and may almost seem to symbolize the change from a figured bass orientation, with a fast harmonic rhythm, to the accompanimental structure evident in slow harmonic rhythm and relatively unobtrusive, even somewhat dull bass lines. If we compare the following bass lines, typical of baroque keyboard and, to a large extent, instrumental writing, with those of the examples quoted above, this difference will become strikingly clear.

Example 36: J.S. Bach, Cantata 78, "Jesu, der du meine Seele", 1st chorus, measures 17-21 of the bass part.

Example 37: Arcangelo Corelli, Opus 3, no. 2, 1st movement (Grave), measures 1 through 8 of the bass part.

121
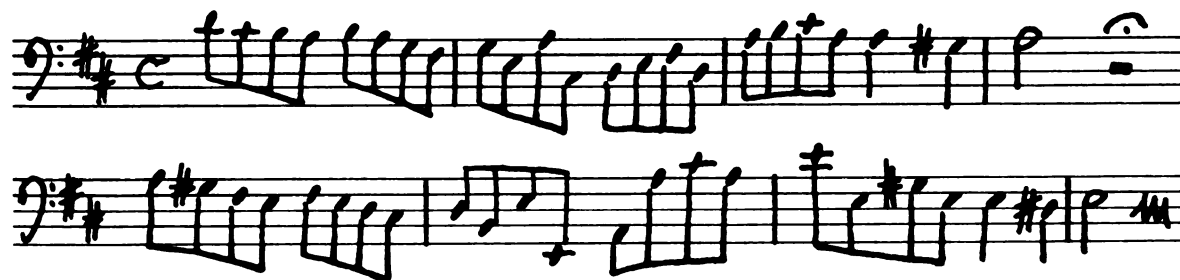
Example 38: J.K.F. Fischer, Chaconne in G major, measures
33-36 of the bass part.

Example 39: J.S. Bach, Prelude 24, Well-Tempered Keyboard,
Book I, measures 1-4 of the bass part.
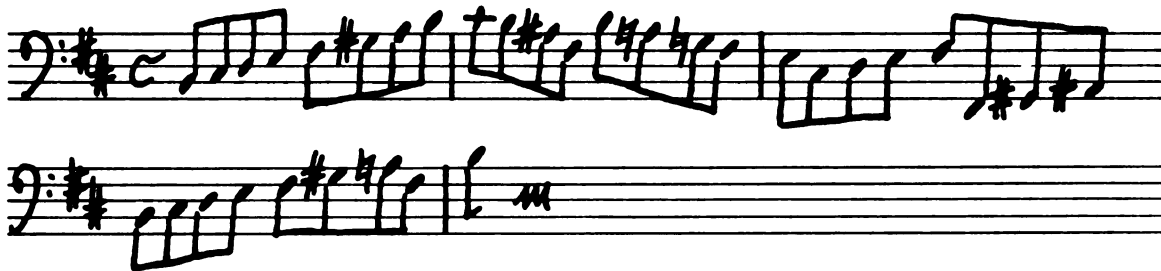
It is to be noted that these types of basses con-
tain within themselves a substantial amount of independent
melodic life, and as such are a constituent element in a
contrapuntal web. Investigation reveals that this character-
istic polyphonic texture is also employed by Sorge to a con-
siderable extent, and represents that second most common
texture seen in his keyboard music. A detailed examination
of these procedures will be taken up momentarily. Likewise,
Sorge's basses are often similar to those just quoted in
Examples 36, 37, 38 and 39.

Two observations regarding these stock bass patterns may be made. First, they neither become clichés in the music, nor do they function as distinguishing features of Sorge's style. Indeed, the co-existence of both the "accompanied melody" texture, using bass patterns which been enumerated above, and the more imitative, contrapuntal textures, within the confines of one work, is probably the most consistent stylistic phenomenon to be found in all of Sorge's music. Even in those works clearly in a contrapuntal texture, e.g., a "fugue", there are often lengthy passages in a homophonic texture, though the "accompanied melody" type is not always present.

This ever-increasing invasion of contrapuntal texture by the simpler homophonic, or "accompanied melody" style of writing, with its consequent avoidance of too much "activity" in the parts at any given time, may be behind Sorge's peculiar dedication of the third part of his set of eighteen sonatinas, published in 1745, and inscribed to J.S. Bach. He writes:

> ...I should like only to deliver into the hands of those [music lovers], the eighth edition of my keyboard works, something for their pleasure, which they may be able to play without particular difficulty.[23]

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[23]"...ich habe nur denen Liebhabern meiner nun zum achten mahle edirten Clavier Arbeit etwas zu ihren Vergnügen in die Hände liefern wollen, welches sie ohne besondere Mühe werden weg spielen können." The passage, of some significance for an understanding of Bach's compositional procedures, has been omitted from David and Mendel's translation of the dedication in The Bach Reader, p. 235.

Sorge, by a somewhat veiled insinuation, seems to be saying that, whereas the elder Bach wrote in a rather learned, convoluted contrapuntal style which was rapidly declining in favor, he (Sorge) was writing for a public which could play these pieces "zu ihren Vergnügen ... ohne besondere Mühe...".

Slightly less than one-quarter of Sorge's extant keyboard works (a total of 32 separate works or movements of works) exhibit a mixture of contrapuntal and homophonic textures, even, as stated above, in works titled "fugue", where numerous instances of quasi polyphony abound. It should, of course, be remembered that the tonal orientation of baroque polyphony, together with the all-pervasive principle of figured harmony as a structural determinant, will show many instances of chordal textures, even among acknowledged masters of counterpoint, such as J.S. Bach. Upon reflection, it will be understood that sixteenth century polyphony is based upon a different musical style, in which the linear quality of independent lines is governed by scales organized modally. In fact, when a baroque composer does indulge in this ancient practice ("stile antico"), it is seen as an anomaly and will be pointed out, discussed and written about extensively.[24]

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[24]For a particularly thorough study of this phenomenon, see Christoph Wolff, Der Stile antico in der Musik J.S. Bachs, Band VI, Beihefte zum "Archiv für Musikwissenschaft," (Wiesbaden: Franz Steiner Verlag, 1968.)

It is significant that Sorge's works based on chorale tunes, and written for the organ, make the most consistent use of contrapuntal textures and imitation, and show that the composer had indeed learned his lessons well as an organist and able improvisor on chorale melodies--a skill which was highly developed among German keyboard players of the 17th and 18th centuries. A detailed study of these works will be undertaken in Chapter V.

In those works by Sorge which are wholly or in large part contrapuntal in texture, we see the patterns of baroque polyphonic practice, such as running basses, fast harmonic rhythm and imitative entries. Sorge has also made good use of such basses in works which are firmly anchored in baroque instrumental style, though not really of a contrapuntal cast. The running bass of Prelude 10 (1739) in E major (EX. 40) or Sonatina 2 (1745) (from the set dedicated to J.S. Bach) (EX. 41), or the movement "Andante" from the 1751 set of "Sonatinen, Fantasien, Toccatinen und Sinfonien" (EX. 42), should serve to dispel any lingering doubts as to the composer's ability to write in this style quite effectively. In Prelude 24 (1746), the running bass pattern is combined with the familiar sound of "chains of suspensions" figures which could have come from the pen of Corelli himself. (EX. 43)

Example 40: Prelude 10 (1739), measures 1-8 of the bass part.

Example 41: Sonatina 2 (1745), measures 1-8 of the bass part.

Example 42: "Andante" (1751), measure 5 of the bass part.
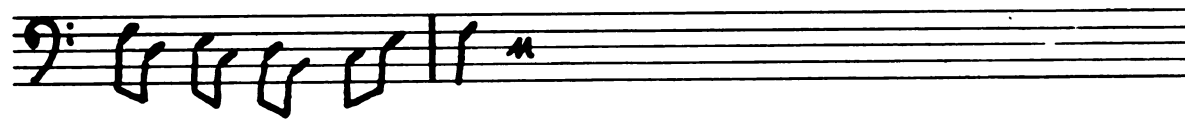
Example 43: Prelude 24 (1746), measures 12-16.

Some writers have coined the term "invention"
style, or, when three parts are consistently employed,
"trio" style. "Trio" style, however, introduces an ad-
ditional voice, and hence another, but typically baroque
writing texture, which will be examined shortly. Fifty-
five of all the individual movements exhibit such textures
exclusively, and although there seems to be a slight de-
crease in such writing in the later works, examples are to
be found scattered through all of Sorge's keyboard music
from the earliest to the latest publications. The first
movements of both the second and third sonatas of the set
from 1747 (identified by the siglum "Erste Lieferung") and
the slow movement of the latter, are excellent examples of
this type of writing. (EX. 44, 45 and 46.)

Although the use of the "invention" texture would
seem to imply a contrapuntal, imitative texture, as exempli-
fied, for example, by the two and three-part inventions of
Bach, there is, in fact, a significant difference between the
two styles. Bach's music (and that of many of the better-
known central and north-German keyboard composers) exhibits
a genuine polyphony in which all parts enter into the contra-
puntal web, a procedure dubbed by some writers as "cartwheel
technique". This consists of letting one voice proceed in
even sixteenth notes, the counterpoint being seen in the other
voice as eighth notes. Then the procedure is exchanged. Often

Example 44: Sonata in F major ("Erste Lieferung") (1747-1749), first movement, measures 1-21.

Example 44 (cont.)

Example 45: Sonata in D minor ("Erste Lieferung") (1747-
1749), first movement ("Andante"), measures 1-4.

Example 46: Sonata in D minor ("Erste Lieferung") (1747-
1749), second movement ("Largheto"[sic!]), measures
1-10.
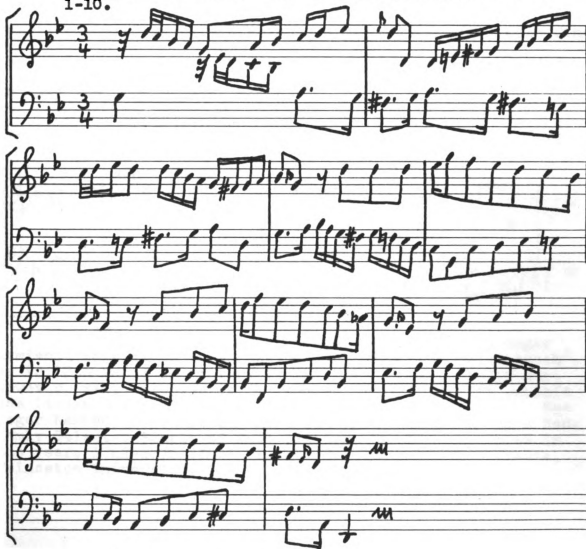
in the best examples of the species, the reversal of parts produces invertible counterpoint.[25] Although the present movements appear to show an "invention" style, it will be seen, upon closer examination, that the bass lacks contrapuntal participation, and the "cartwheel technique" described above, is seen rather sparingly. To illustrate this point more forcefully, we refer again to Example 45. In Example 47 (below), we have rewritten the passage in question, as it would perhaps have been conceived by a baroque composer. In the second version, the first measure of the music is followed by an imitative entry in the second measure in invertible counterpoint, a procedure which one might, and often does find in the Bach Inventions. (A few extra notes have been added to keep the counterpoint moving.)

Example 47: Sonata no. 3 in D minor from the "Erste Lieferung" (1747-49), measures 1 and 2, rewritten by the author.

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[25]The term "voice exchange" is employed by Roger Kamien. This seems to suggest the presence of "Stimmtausch", as in 12th and 13th century Parisian and insular polyphony; however, many examples of "cartwheel" writing do not exhibit the literal exchange of parts, as implied by this term. See Roger Kamien, "The opening Sonata-Allegro Movements in a Randomly Selected Sample of Solo Keyboard Sonatas Published in the years 1742-1774 (Inclusive)", (unpublished PhD. thesis, Princeton University, 1964), p. 38.

When Sorge does write genuine imitative textures, they will occur almost exclusively at the beginning of movements or sections, and will be maintained for two or three measures only, as in Examples 44 and 46.

Example 48, the Prelude 15 from 1746, is typical of the rather unserried contrapuntal procedure of Sorge. It is also a good example of Sorge's <u>Freistimmigkeit</u>, even when writing in a contrapuntal texture generally. There are several simple, but effective instances of invertible counterpoint (cf. measures 3 and 4, 11 and 12, and 25 and 26.) From a pedagogical viewpoint, the music might well serve as a preparation for and an introduction to the two part Inventions of Bach, which are generally too technically difficult and musically sophisticated for children to master readily. In fact, Sorge himself, in the title page of the work, specifically says: "for practical use [by] young keyboard students."[26] When Sorge writes in the so-called "invention" style, the counterpoint tends to be of a simple, unpretentious type and the "cartwheel" technique is employed in a rudimentary manner.

As we have noted here before, Sorge often combines both the invention or contrapuntal textures with basically more homophonic or accompanied melody styles,

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[26]original: "zum nützlichen Gebrauch kleiner Klavier Schüler."

Example 48: Prelude 15 (1746)

alternating them at the distance of a few measures. In
the opening movements of the French partitas of 1744, we
find several clear instances of this. Thus, in the open-
ing Prelude, a generally imitative texture gives way, after
the distance of either four or eight measures, to a consid-
erably less polyphonic, more homophonic texture, and then
returns to a reiteration of the striking motive with which
the movement opened. The series of octave passages in the
final two measures are unique in Sorge's keyboard music, and
foreshadows a trait often seen in the succeeding generation
of composers. (EX. 49) In this sample, the "cartwheel" tech-
nique is much in evidence, and the movement is in two voices
almost exclusively. The Preludes of these 1744 publications,
and, indeed several of the many other dance movements which
follow them, are written in a comparatively light, transpar-
ent texture, so that the existence of the two textures side
by side is not really so differentiated as one might at first
be led to assume. The chains of thirds and sixths in paral-
lel motion provide a welcome change from the prevailingly
contrapuntal, imitative openings of the movements.

A slightly more involved polyphonic practice is
found in sections of works where the composer uses a three
voice texture, and which has been dubbed as "trio style"
above. In this style, which could almost be called a Sorge

Example 49: Partita 2 (1744), "Prelude"

Example 49 (cont.)

cliché were it not for its existence in a host of other keyboard works of the time, one voice acts as a rhythmic marking device, proceeding in even eighth or quarter notes, and the other two weave contrapuntal parts employing the "cartwheel" technique. The highly satisfying nature of the texture, the idiomatic sound on the keyboard, and the manner in which it illustrates the well-known baroque concept of trio sonata texture, make such passages among the most attractive in all Sorge's keyboard music.

In citing here some of the more prominent examples of this type of writing, we may make several observations which will remain valid, for the most part, for all of them. In the largest number of instances, the passages occur in the context of non-modulating sequences which rarely exceed four measures in length. In addition, instances of this writing show a marked decrease in frequency in later works, most of the examples occurring in the 1739 Preludes, 1740-41 sonatinas and 1742 Preludes, with but three other similar examples of this type from 1742. In the group of eleven organ trios in manuscript, we find several prominent examples of the texture. Since no date has been established for these works, we may postulate, on the basis of frequency of occurrence, that the works belong to Sorge's music written before 1742. Similarly the well-known "Toccata per ogni modi" contains four instances of well-known "trio" style writing, the first

sample of which is a note for note quotation from the Pre-
lude 3 of 1739. (See EXAMPLE 50).

Of the 1739 Preludes, half exhibit this technique
rather prominently, and of these, the third is a particularly
well-wrought example. (EXAMPLE 50). It has the additional
virtue of illustrating the interesting mixture of contra-
puntal and homophonic textures so common in Sorge's music.
Finally, it shows the idea of "phrase periodization" clearly,
wherein shifts in textures, motivic and thematic treatment,
and rhythmic change occur at the distance of two measures in
virtually every instance. Measures one and two exhibit an
"accompanied melody" texture with a somewhat Haydnesque sound,
followed in the next two measures by slightly more active con-
trapuntally oriented trio part writing in the bass. Finally,
two measures of a typically contrapuntally cast are heard,
the two top voices engaging in a bit of typical "cartwheel"
technique. The sixteenth note rhythms of the next two bars
culminate in a strong cadence in D major, after which a mo-
tive, obviously derived from the opening measure, is devel-
oped sequentially. Basically, this is the thematic "stuff"
of the entire prelude, textures in a three-part "trio" set-
ting alternating constantly with "accompanied melody" passages.

A further example of trio style, in this instance
with a very common bass pattern, occurs in number 5 of the
same set of 1739 Preludes. As usual, a non-modulating set

Example 50: Prelude 3 (1739).

Example 50 (cont.)

Example 50 (cont.)

Example 50 (cont.)

of sequences forms the harmonic basis for the passage. (EXAMPLE 51).

Although of rather short duration, the final example of this type of contrapuntal writing in trio form, exhibits one of the few examples, in Sorge's music, of three different rhythms occurring together. It is seen in Sonatina 5 from 1740-41. (EXAMPLE 52). The bass, in even eighth notes, is contrasted with the two upper parts: the alto moves in eighths and sixteenths, while the soprano descends by a series of held and tied eighth and half notes.

As in other places, the textures seen in the foregoing samples are maintained for only short stretches, usually no more than four measures, before and after which a switch to accompanied melody, homophonic textures, or even, in one instance, a series of arpeggiated chords, is seen. Although we are dealing with a basic three part texture in these works, there are numerous instances where Sorge, in sections not in contrapuntal (i.e., "trio" style) thickens the texture considerably by adding octave doublings and filling up chord members.

A case in point are the measures immediately following the attractive three-part trio writing of Example 51. For four measures, Sorge writes the following

Example 51: Prelude 5 (1739), measures 7-17.

Example 52: Sonatina 5 (1740-41), measures 43-46.

passage:

Example 53: Prelude 5 (1739), measures 18-21.
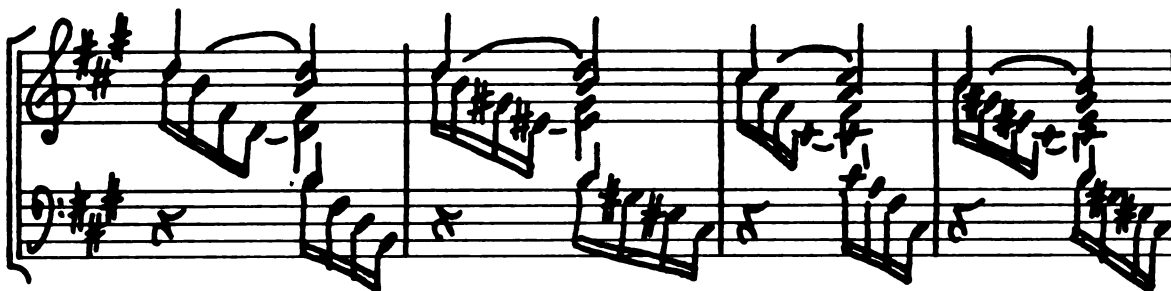
This is followed immediately by another four measure phrase,
which concludes with a two measure cadential figure. Eitner
quotes the complete six measure passage, prefacing it with
the remark: "That Sorge was an able harmonist is demonstrated
by the following passage."[27] Taken as a whole, the passage is
not particularly attractive, representing less than the best
writing of which Sorge is capable. The reader is referred to
the music of Example 50 for a more characteristic and sub-
stantial example of the composer's workmanship.

Example 54: Prelude 5 (1739), measures 22-26.

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[27]original: "Dass Sorge ein tüchtiger Harmoniker
war, beweisst folgende Stelle." (Eitner QL, IX, p. 209.)
The final F sharp in the bass is incorrectly printed as G
sharp.

In considering examples of fugal procedures
in the music of Sorge, it is best to remember that even
though the works are, in many instances, titled "Fuga"
or "Fughetta", they contain considerable stretches of
pseudo-polyphony or outright homophonic writing, similar
in texture to the fugues of Domenico Scarlatti, Antonio
Caldara, Johann Pachelbel, and even J.S. Bach. Although
it may represent an artifical separation, the fugues for
organ are going to be considered here along with the other
keyboard fugues. It should be recalled, of course, that,
almost without exception, the music represented in the var-
ious collections now under discussion includes in the titles
such phrases as "...which can, with pleasure, be heard on
either the organ as well as the harpsichord and clavichord".[28]
Insofar as the intrinsic style is concerned, no really idio-
matic style of writing which would argue for organ performance
is discernible. That this is generally true throughout the
period, and in a number of different countries, can be seen
in the sonatas of Giovanni Battista Martini, for one, whose
six keyboard sonatas, comprising the first set of twelve,
have been edited by Lothar Hoffmann-Erbrecht. The editor
comments, in his forward to the volume: "The first, third and
fifth sonatas carry the direction 'per il cembalo', the

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[28] original: "...welche sich so wohl auf der Orgel
als auch auf dem Clavizymbel u. Clavicordio mit Vergnügen
hören lassen."

other three 'per l'organo'. A stylistic difference is,

however, impossible to detect."[29] Even though the pre-

sence, in manuscript or first editions, of an independent

pedal part forces us to assume the organ as the proper per-

forming medium, the converse is not necessarily true. There-

fore, the eight chorale preludes of around 1750, though

written on two staves, are most effective as organ music.[30]

　　　　There are only thirteen fugues in all of Sorge's

music, and of these, two are marked specifically "Fuga du-

plex" by the composer. These two double fugues occur in the

1742 Prelude collection as numbers 15 and 17. It is also

certainly not coincidental that this same collection contains

numerous other instances of good fugal writing, as in Preludes

19, 21 and 24. In Sonatina 6 of the 1745 collection dedica-

ted to J.S. Bach, Sorge has written a four voice fugue, in

bi-partite form, somewhat in the manner of the "gigue" fugues

which conclude the Bach Partitas and the French and English

suites. The second half begins with a strict inversion, not

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[29]original: "Die Sonaten I, III und V tragen die
Bezeichnung 'per il cembalo', die anderen drei 'per l'organo.'
Ein stilistischer Unterschied ist jedoch nicht zu bemerken."
Reihe 1, Mitteldeutsches Musikarchiv (Leipzig: Breitkopf und
Härtel Musikverlag, 1954).

[30]Sorge's remark that they can be played on either
the "clavier" or the organ reflects merely an attempt to avoid
restricting the scope of potential buyers for the music, and
is similar to the phrase "pour le Clavecin ou Pianoforte" over
most of Beethoven's early sonatas. (On this point see further,
Newman, Classic Era, p. 510.)

only of the fugue subject, but also the counter-subject as well, a clever bit of contrapuntal juggling rare in Sorge's music, perhaps intended as an homage by the composer to the master contrapuntist.

Example 55: Sonatina 6 (1745), measures 1-13 and 65-76

Each of the multi-movement sonatas of the "Erste Lieferung" of 1747 concludes with an extended three part fugue. Sorge calls the first example a "Fugetta" (sic!), and it is indeed the shortest of the three.

At least three of the fugues are preserved in collections for the use of church organists which were published during the late 19th and early 20th centuries. Some of the fugues are found neither in available first editions nor in manuscripts. All have been previously discussed, in a general way, in Chapter III, to which the reader is referred for specific publication data. Although published as organ music, there is no evidence which would bind them to that instrument, all the parts being readily playable by two hands.

Without a doubt, the three fugues on the name of B-A-C-H are the most consistently high-level writing which we have by Sorge, and they also represent the most extended movements of the type.[31] In addition, there are two works marked "Fughetta", both double fugues, and two other miscellaneous fugues which exhibit highly chromatic subjects. The second of this latter group, marked "Fuga chromatica duplex",

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[31]Schmieder, BWV, has listed the fugues among the doubtful works, assigning them the numbers 107- 108 and 110 in the second appendix ("Anhang II"), but curiously makes no attempt to identify the composer, although the information has been commonly available for half a century. (See also Paul Mies, BJ (1922), p. 9.

is closely related in spirit to the "Toccata per omnes modos" in the use of enharmonic passages and double spellings. This aspect is discussed in Chapter VI of the present work.

The preference for three voice writing is apparent in most of the fugues, although the presence of a redundant fourth entry sometimes seems to give the impression of four real parts. However, only two of the three fugues on B-A-C-H, the "Fuga chromatica duplex" and the bi-partite fugue of the sixth sonatina of 1745 are four voice fugues. In the majority of instances, Sorge expresses a predilection for the Fort-spinnung type of subject of four or more measures length, often with phrase repetition and sequential treatment, as in the fugue from the Sonata 3 of the "Erste Lieferung", as well as the previous examples. Note, too, the asymmetrical phrase structure of four plus six measures in the present work.

Example 56: Sonata 3, third movement (Fuga), "Erste Lieferung" (1747-49), measures 1-10

Ricercare-like subjects, consisting of even half-note values, either in the shape of triads or step-wise configurations, and harking back to 16th century motet models, or the more sprightly canzona subjects with their characteristic rhythmic anapests and repeated notes, are wholly lacking in the fugue subjects examined. In two fugues, Sorge has written strongly chromatic subjects, one a wide-ranging theme ascending and descending an entire octave, the other a tightly-knit theme with the range of a sixth. Examples 57 and 58 reproduce these themes.

Example 57: Fugue in C minor, measures 1-4.

Example 58: "Fuga chromatica duplex", measures 1-3.
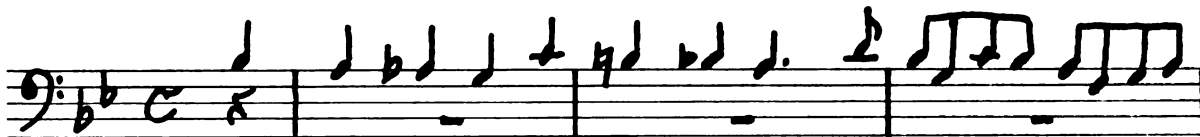
Other examples indicate that the composer is particularly adept at writing well when working in a chromatic idiom. Although not a fugue, the following "fugal" passage, from the second section of the last prelude from 1742 illustrates the especially felicitous nature of his chromatic writing, and includes extended passages in invertible counterpoint.

Example 59: Prelude 24 (1742), measures 51-138

Example 59 (cont.)

Example 59 (cont.)

With regard to the works marked by Sorge as "Fuga duplex", and found most notably in the 1742 collection of Preludes (numbers 15 and 17), it should be pointed out that what we are dealing with here are examples, not of double fugues as such, but single fugues with double subjects, in which the subject and countersubject occur together at each appearance. As might be expected, we also find in the works numerous instances of invertible counterpoint, in which the exchange of parts between soprano and bass produces workable intervalic combinations. A work entitled "Fuga chromatica duplex" (quoted above as Example 58) found in Gauss' Orgelcompositionen alter und neuer Zeit, is evidently a misnomer, since there is no hint of any double subject, and it is, in fact, a simple fugue. Of the many traditional devices often associated with fugues--pedal points, augmentation and diminution--we discover only isolated instances. The first and third of the B-A-C-H fugues contain short pedal points just before the penultimate measure, in addition to those works exhibiting invertible counterpoint cited above. In Prelude 21 (1742) an attractive sequential stretto occurs some seven measures from the end. Again, the subject, sequential in nature, is lengthy and rambling, a trait found rather commonly in Sorge's fugue subjects. (See Example 56 for another typical example.) (EX. 60)

Example 60: Prelude 21 (1742), measures 52-58

We turn now to a more detailed discussion of the three fugues on B-A-C-H. Not only are the works available in a number of attractive manuscript copies from the last half of the 18th century, and in first editions from the 19th century, but they also represent the most imaginative and musically adroit of all Sorge's keyboard music.[32] Because of the general excellence of the writing, and the working out of the material, these three fugues, together with the otherwise undatable "Fuga chromatica duplex" (EX. 58) may safely be dated sometime after 1750, perhaps as late as 1756 or 1758. (The use of enharmonic spellings in the latter work points especially to a time when Sorge had firmly embraced a form of well- or equal-temperament. This aspect is discussed in Chapter VI.)

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[32] One of the fugues, in $\frac{12}{8}$ time, bearing the siglum "No. 3", appears in Körner's _Der neue Organist_ lacking the fourth measure. Since the last beat consists of the opening note of the fugue answer, it can hardly be considered a variant reading. There are also other minor emendations.

The nature of the B-A-C-H theme has fascinated composers, of whom Bach himself may not have been the first. The subject is by definition--or implication--chromatic at the least, and tonally unstable at the most, with its wavering B flat--B natural dichotomy coloring all contrapuntal treatment. (This quality is, of course, tailormade for the musical style and harmonic vocabulary of late 19th century organ composers such as Liszt, Max Reger and Siegfried Karg-Elert, who wrote extremely involved chromatic fugues on the subject.) Sorge, in these fugues, uses a key signature of C major for the first and third fugues, and C minor for the second, producing a page studded with accidentals. All of the fugues are lengthy, running to almost seventy measures in the case of the first two fugues, and 51 measures for the third one.

The subjects themselves, unlike the settings by Bach, Schumann and others, all begin with an upbeat pattern. Curiously, the answer in the first and second fugues commences on the second beat, rather than the last, in succeeding entrances of the theme.

In general, cumulative rhythms occur in each fugue. As the contrapuntal fabric develops, the use of ever-increasing rhythmic sub-divisions, particularly in episodical sections in the middle of the fugue, and involving a good deal of unrelated scale-wise passages, often sequential in nature,

is seen. There is every reason to believe that all three fugues were written at approximately the same time. The manuscript copy in the writer's possession is the work of the same scribe and the general style and care in part-writing attest to a close similarity. Finally, a special "Spielfigur" permeates the three fugues almost in the manner of a "Leitmotiv", and links them together musically.

The most interesting and technically adroit of the three fugues is number two, and it is the longest. It is characterized by the most extreme chromaticism, cross relations, and double spellings and is unique in other respects as well. The subject and answer alternate between entrances on the upbeat, and the second beat; the third entry of the theme is varied, and the countersubject, in both the original form and its inversion actually becomes more pervasive than the subject itself. Finally, there is a rhapsodic middle section of several measures thematically unrelated to previous material.

Though the fugues are written on two staves, organ performance seems implied by the word "Pedal" which appears at the recurrence of the fugue theme at the end of the rhapsodic middle section (measure 34), and also by a few awkward (but not impossible) stretches at measures 65 and 67. There is a good deal of Freistimmigkeit present, with the textures thickening markedly in the final measures.

This writer has taken the liberty of correcting what seem to be two errors in the part writing, which may be noted here. In measure 33, soprano part, last beat, the last sixteenth note, the original has an E flat, which should probably read F in order to maintain the melodic pattern and avoid a minor second at this point. In addition, the last two beats of measure 31 appear to be unduly crude, and are certainly out of style with the rest of the work. The original reads as follows:

Example 61: Fugue on B-A-C-H, measure 31.
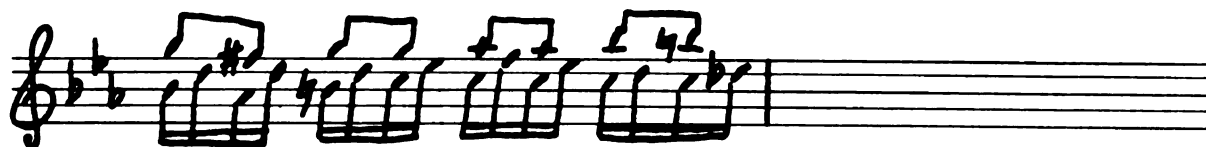
In all probability this is a copyist's error, and we have adjusted a few notes at this point to accord more accurately with the harmonic language seen in the remainder of the fugue. Since it has never been published, and exists here in manuscript only, we reproduce it complete below. (EX. 62)

Even though these fugues probably represent the most mature contrapuntal writing of Sorge, the unmistakable trend toward a more homophonic texture, evidenced in stretches of quasi-polyphony involving chains of thirds and sixths (cf. measures 21-27 and 62-63), points to trends leading to a

Example 62: Fugue no. 2 on "B-A-C-H"

Example 62 (cont.)

Example 62 (cont.)

Example 62 (cont.)

practical abandonment of polyphony in the succeeding generation. Even J.S. Bach, during the last ten or fifteen years of his life, came under increasing attacks by writers such as Scheibe (a former pupil!), who complained that

> This great man would be the admiration of
> whole nations if he had more amenity, if he did
> not take away the natural element in his pieces
> by giving them a turgid and confused style, and
> if he did not darken their beauty by an excess
> of art....All the voices must work with each
> other and be of equal difficulty, and none of
> them can be recognized as the principal voice.[33]

In addition, C.P.E. Bach, who was known to have had a less than favorable attitude toward strict contrapuntal practice, was probably speaking specifically of his father's predilections in this respect when, in a surprising lack of filial reverence, refers to him as "die alte Perücke" (literally "the old wig", but perhaps more accurately, and idiomatically as "the old fuddy-duddy").

Finally, it should rightfully be pointed out that the inclination toward simple homophonic writing, aimed at "Liebhaber" mentalities, was generally short-lived, and, particularly in the hands of the major composers, examples of fugues and fugal writing begin to reappear in the 1770's— almost precisely one generation after Bach's death, and still within the lifetime of Sorge. Three of the quartets from

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[33]Johann Adolph Scheibe, Critischer Musicus, May 14, 1737. Trans. by Hans David and Arthur Mendel in The Bach Reader, p. 238.

Haydn's Opus 20, from 1772, exhibit final movements which are fugues, even containing learned devices such as crab canon and inversion. Almost at the same time, in 1773, the music of the seventeen year old Mozart begins to show significant increases in contrapuntal writing. Of the six quartets of August and September of that year, two (K. 168 and K. 173) conclude with fugues (perhaps even modelled on the Haydn quartets mentioned above), and one (K. 171) begins with a fugal exposition.[34] Even lesser composers tried their hand at fugue writing, of which the six quartets of Leopold Gassmann, each containing two fugues, are typical.

Thus once again we discover another manifestation of Sorge's interesting position in the history of musical style, a position from which he looks backward to baroque practices, and forward, both toward the immediate future and to the generation which is to follow: truly the "Über-gangsfigur" alluded to in the opening sentence of this chapter.

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[34]Needless to say, fugues and fugal writing are found abundantly in Mozart's church music, e.g., "Missa in honorem SSmae Trinitatis" (K. 167), "Missa Brevis" (K. 115) and the Psalm "In te Domine speravi" (K. 166a) though these may be better understood as manifestations of the prescribed manner of writing such types of music.

Chapter V

THE ORGAN MUSIC

In surveying the keyboard music of Sorge, we find that works for the organ occupy a rather peripheral position. This is particularly paradoxical when one remembers that the composer, like countless other German musicians of the era, spent his entire adult life as a church organist and _cantor_. This anomaly can perhaps best be explained as a consequence of social forces at work in Germany at the time, relating to the gradual decline in importance accorded the position of _cantor_ and those connected with the production and performance of church music. The mid-eighteenth century was increasingly feeling the impact of a rationalistic, basically secular philosophy which promulgated the view that "science" and "reason" were now able to answer man's questions and solve his problems, and that the church and religion in general as the axis of man's existence were in eclipse. Certainly the instruments which Sorge had at his disposal, as noted in the biographical essay (Chapter II) were adequate and able to perform rather complex polyphonic

compositions too, so, for whatever reasons, the relative paucity of Sorge's organ music can only be regretted. None-theless, those works that he did leave are of considerable interest, and rather substantial musical worth. They con-sist of two groups of chorale preludes, the first set com-prising eight works and dating from the period 1749-51, and another, larger group of twenty, dated, according to the re-search recounted in Chapter III, from the year 1754. Ad-ditionally, there are a set of eleven organ "trios", and, finally, an organ sonata, of doubtful authorship. Although there is some question as to the medium of the three fugues on "B-A-C-H", they have been included among the keyboard, i.e., harpsichord works, rather than the organ music. (See Chapter IV, Part 2.)

The first group of chorale preludes is written on two staves and, like countless other similar collections, can be executed with equal facility on the harpsichord as well as on the organ. These publications of _manualiter_ settings of chorale preludes were most probably meant for performance in the privacy of the home, outside of regular church ser-vices, and thus represented a kind of "privat Gebet", a musical counterpart of the many devotional manuals, con-taining religious poetry and commentaries on scripture which became so popular in German Pietist circles in the first half of the 18th century.

Structurally, the _cantus firmus_, in every instance, appears in the soprano voice of these chorale preludes. The music is written in three-part harmony (Sorge uses the term "reiner Harmonie", which, as we have commented earlier, is bound up with the art of contrapuntal writing-- see Chapter III, page 40). The composer has appended an illuminating preface to these chorale preludes, in which he explains his purpose in writing the music, and, in addition, makes an interesting and rather insinuating reference to some chorale-based organ works of J.S. Bach.

Preface

In addition to the science [i.e., craft, skill] of figured bass, in which connection my Introduction to Musical Composition gives sufficient and thorough instruction, there is nothing more necessary than for an organist to be able to _praeludiren_ well upon the chorale tunes, so that the congregation may be encouraged to sing the chorale which follows with attentive worship. Of this type of keyboard art, are the preludes on the Catechism hymns by Herr Capell- meister Bach in Leipzig, which have eraned for him great renown.

Since, however, these works are too difficult for beginners and others who have not yet at- tained great mastery, and are almost unusable, I have taken the occasion here to publish eight easy chorale preludes for good friends, as well as my own students, playable on two manuals.

> Should they, as one hopes, find sales,
> amateurs can wait with the easy as well
> as the difficult and longer preludes,
> especially those with an obligato Pedal...[1]

It will be noticed that Sorge recommends the use of pedals,
at least by the more experienced player. It is possible
that Sorge may also be referring to a future collection of
chorale preludes when he describes some as "difficult and
longer" and having an "obligato pedal". None of the present
works has what can be called "obligato" (that is, necessary)
pedal part, although the next collection does, so perhaps
he is making a reference to it here. The works of Bach to
which Sorge refers are, of course, the Clavierübung, Part
III, also called the "German Organ Mass", or the Catechism

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[1]Original: "Vorrede./ Nebst der Wissenschafft des
General Basses, wozu mein Vorgemach der musicalischen Compo-
sition hinlängliche und ausführliche Anweisung gibt, ist ei-
nem Organisten wohl nichts nothwendiger, als dass er auf die
Choral-Lieder nach Beschaffenheit ihres mancherley Inhalts
geschicklich praeludiren könne, damit eine Kirch-Versammlung
aufgemuntert werde, das folgende Lied mit behöriger Andacht
zusingen. Von solcher Art Clavier-Stücke sind des Herrn
Capellmeister Bachs in Leipzig Vorspiele über die Catechis-
mus-Gesänge, welche ihren grossen Ruhm verdienen. Da solche
aber jungen Anfängern und andern, welchen die dazu gehörige
grosse Fertigkeit noch abgehet, allzuschwer und fasst un-
brauchbar sind, als habe auf Veranlassung guter Freunde wie
auch meiner eigene Scholaren nachstehende 8. leicht, und nur
mit dem Manual zuspielende Vorspiele der Lehr begierigen
musicalischen Jugend wie auch andern Liebhabern dergleichen
Spiel-Art verfertiget, und öffentlich heraus gegeben. Soll-
ten sie, wie man hoffet, Abgang finden, so kan den Liebhabern
so wohl mit dergleichen als auch schwerern und längern Vor-
spielen, sonderlich auch solchen zu welchen ein obligates
Pedal gehöret, aufwarten..."

chorales, a collection of preludes based on chorale tunes whose texts reflect the main tenets of orthodox Lutheran theology.

Sorge's modest collection of preludes employs the following eight tunes:

1. Vater unser

2. Auf! Christen Mensch

3. Wo Gott der Herr

4. Herr Jesu Christ du höchtes Gut

5. Freu' dich sehr du meine Seele[2]

6. Auf der Tiefen

7. Auf! ihr Christen

8. In allen meinen Taten

He sets the chorale tune, for the most part, in a straight-forward manner, with only rare instances of <u>vorimitation</u> or fugal and canonic devices. The most frequently encountered embellishment to the chorale tune occurs in the filling in of intervals of a third or fourth by passing tones, or by slight rhythmical alteration of the melody, a typical ex-ample of which is seen in the setting of the "Vater unser", with which the collection begins. The initial phrases of

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[2]This tune is the only one also set by Sorge in the second, larger set of chorale preludes from 1754.

the tune appear as follows in the original:[3]

Example 1: Chorale melody, "Vater unser im Himmelreich",
measures 1-7.

Sorge embellishes it in this manner, which clearly illus-

trates the typical procedure:

Example 2: Chorale melody, "Vater unser...", Sorge arrange-
ment, measures 1-8.

The music of these chorale preludes leans heavily

on the style of central German organ composers such as Georg

Böhm (possibly one of J.S. Bach's teachers) and Johann Gott-

fried Walther (a distant cousin to Bach), but with less of

the highly melismatic cantus firmus treatment employed by the

former composer.

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[3]Valentin Schumann, Geistliche Lieder auffs neu
gebessert (Leipzig: 1539). The original as well as Sorge's
setting, is notated without key signature, suggesting a Dor-
ian modality. Of interest is Sorge's shifting of accents so
that all the phrases begin on an anacrusis rather than a down-
beat as in the original form. The former process is some-
times said to be typically baroque.

Generally, each of the chorale preludes uses a particular figure in the accompaning voices throughout to achieve unity, as in "Aus der Tiefen", where the use of a sigh motive, and the expressive interval of the augmented second serve to underline the meaning of the text. However, the employment of the "doctrine of affects", in which certain cliché patterns and rhythms are used to convey a specific thought in the chorale text (e.g., chromaticism to represent death, dactylic rhythms for joy, etc.) is not normally seen in these works, hence the present example is atypical from this standpoint. One is reminded of the final measures from Bach's prelude on "Nun komm, der Heiden Heiland" from the Orgelbüchlein in this work. The internal pedal point in the soprano, over a long cadential extension in the other voices, is seen in every one of these chorale preludes, and may be said to constitute a stylistic cliché. (EX. 3)

Each chorale prelude begins with an immediate atatement of the first phrase of the cantus firmus, always in the soprano voice, over a tightly-knit contrapuntal fabric exhibiting a particular scalic configuration which remains constant throughout the writing. Thus, for example, in the setting of "Freu' dich sehr", the bass patterns, characterized by octave jumps, and melodic thirds,

Example 3: Chorale prelude on "Aus der Tiefen", no. 6 (1747-49).

tends to predominate and tie the texture together. In-
variably, each interior phrase of the chorale tune will be
separated by a measure or two of "filler", maintaining the
prevailing rhythm of the accompaniment and keeping the music
moving until the next entry of the tune. The present ex-
ample is typical in this respect. (EX. 4)

Although as a general statement we may classify
these works, and also the larger group of twenty-four chorale
preludes and the eleven trios, as the most consistently
baroque in style and spirit, there are a few isolated places
where an unmistakable hint at a shift in emphasis occurs.
In the last of the eight short chorale preludes, a setting of
"In allen meinen Thaten", Sorge employs what we have already
seen to be so typical: a sudden mixing of styles. Observe
the interesting textures of measures three (last beat), mea-
sure four (last two beats) and measure eight, where the slow-
er harmonic rhythm generally less dissonant and less contra-
puntal movement has the sound of galant style writing seen
often in Sorge's keyboard (i.e., harpsichord) music. (EX. 5)

When we turn to the more lengthy and elaborate
chorale settings represented by the 1754 collection, we dis-
cover a considerable advance in technique and compositional
sophistication over the earlier works discussed. Sorge evi-
dently had had an opportunity not only to develop his own
style, but also to examine models of the best examples of

Example 4: Chorale prelude on "Freu' dich sehr", no. 5 (1747-49).

Example 5: Chorale prelude on "In allen meinen Thaten", no. 1
(1747-49).

Example 5 (cont.)

the genres, for these works are close in technical maturity to those of Bach and other masters of the time. The chorale tunes represented here are as follows, in order of their appearance in the manuscript:

Vorspiele/ zu/ ChoralsLiedern/ mit/ 2. Claviren/ und/ obligaten Pedal/ gesetzt/ von/ G. A. Sorge

1. Gottes Sohn ist kommen

2. Lob sei dem allmächtigen Gott

3. Von Adam her

4. Wir Christen Leut'

5. Frölich soll mein Herze springen

6. Helft mir Gottes Güte preisen

7. Nun lasst uns gehen

8. Ein Lämlein geht

9. Herr Jesu Christ meins Lebens

10. Jesu meines Lebens [Leben]

11. Ist dieser nicht?

12. Wenn meine Sünd mich kränken

13. Heut' triumphiert Gottes Sohn

14. Erstanden ist der [heilige Christ]

15. Jesum lieb ich ewiglich

16. Jesu meine Zuversicht

17. Zeuch ein zu deinen Thron

18. Freu' dich sehr, o meine Seele

19. Seelen Bräutigam

20. O Herre Gott, dein [göttliche Wort]

In looking through the twenty chorale tunes listed above, it will be found that Sorge has adopted an order which reflects the Church Year, as in Bach's Orgelbüchlein. Thus, the first work is based on the well-known Advent hymn, "God's son is coming", and is followed by settings of chorales for the seasons of Christmas (numbers two, four and five), New Year's (numbers six and seven), Lent (numbers eight, nine, ten, eleven and Twelve), Easter (numbers thirteen and fourteen), and Pentecost (number seventeen), with several interspersed settings of a general nature (numbers three, fifteen and sixteen). Numbers eighteen and nineteen employ texts usually associated with death, and number twenty is proper for a Saint's Day.

Several observations are applicable, in a general way, to all of these works. Even though ostensibly still in a basic three-part harmony, there are many places where the texture thickens to four real parts. In addition, the music, at least in the hand-written copy which has come down to us, uses three staves: the pedal on the lowermost, the accompanying voices next, and the cantus independently on the top staff. This indicates the unmistakably organistic cast of the music, and also sets the music apart from the

earlier collection, insofar as registrational demands are concerned. Whereas we have observed that the 1749 group, written on two staves, and with a minimal differentiation in character between cantus and accompanying parts, can be easily realized on a harpsichord, or a single manual organ without pedals, the present collection demands that the melody be lined out on a separate manual from the generally faster moving and more elaborate accompanying parts, often resulting in a true trio texture.

Well constructed contrapuntal devices abound in these works, often taking the form of canonic entries between the melody and pedal, as in the setting of "Jesum lieb' ich ewiglich" (measures seven through nineteen). In this same excerpt, we see an instance of an added fourth part, also treated canonically (measures ten and eleven) (EX. 6).

Without exception, all of the 1754 collection begins with a passage of running scale figures, often containing excellent examples either of vorimitation or a melodic structure in which the initial phrase of the chorale tune is unmistakably outlined. As an excellent example of the former procedure, we reproduce here the opening of "O Herre Gott, dein göttlich Wort", where the chorale beginning is subjected to fugal entries which anticipate the chorale melody itself in measure nine.

Example 6: "Jesum lieb' ich ewiglich", Chorale prelude no. 15 (1754?), measures 7-19.

Example 6 (cont.)

Two further observations may be made here. An examination of the arrangement of manual parts in the present example should show convincingly the awkwardness which would result in attempting to play the works on one manual. The range of the parts, numerous voice crossings between the cantus and accompanying parts, and the clever way in which the composer has caused the fourth part (found as a third voice in the accompaniment) to drop out at the moment the chorale tune is heard (thus releasing the right hand to play it) all show the complete necessity of playing these works on an organ containing, at the least, two independent manuals and pedal.

The other observation is that, in "O Herre Gott...", Sorge has set only a portion of the complete melody, a practice seen in several other preludes of this collection. This, of course, is not unusual, and results in a kind of "chorale intonation", which betrays the didactic purpose of much of this music: to introduce the chorale to the congregation, who will follow this by singing the complete tune. (EX. 7)[4]

The use of a scalic profile which suggests the contours of the chorale melody is cleverly seen in a number of chorale preludes. A particularly felicitous example of this

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[4]The copyist of the Sorge chorale preludes has failed to include the proper key signature. It is notated with no sharps or flats, but should be read in the key of A major to make any musical sense. (The original key is G major, and the tune is closely related to the Louis Bourgeois tune of 1551, although it predates the French Psalter by some 24 years.)

Example 7: "O Herre Gott dein [Göttlich Wort]", from the
collection of 1754 (?), measures 1-20.

procedure, cast in the form of a miniature fugal exposition, appears in Sorge's setting of "Zeuch ein zu deinen Thorem".[5] We have indicated the outlines of the chorale melody in the excerpt given in Example 8. Again, the composer writes in three parts for the accompanying voices until the chorale tune is heard, and then transfers the right hand to the solo manual (measures seven and ten). (EX. 8)

An instructive comparative illustration of Sorge's compositional procedures in the two chorale prelude collections is afforded by an examination of the single chorale setting which is common to both, "Freu' dich sehr, o meine Seele". It might be observed here that Sorge, like the large majority of 18th century composers who set or reharmonized older chorale melodies, has literally "steam-rolled" the original rhythms out of the tune, resulting in a square-cut duple meter which completely obscures the swinging triple meter with its delightful hemiolas. Even the great Bach did not escape this habit, and a comparison of chorale melodies set by him with the rhythmic contours of the original show much the same process. After all, it is the harmonization of these chorale melodies which is studied, not their rhythmic complexity, which often borders on the dull and pedestrian.

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[5]It is questionable whether the Johann Crüger tune of 1653 is the basis for the work. A comparison with the original and Sorge's setting shows so many divergencies that it is difficult to identify it. Only the key and a few isolated melodic progressions are similar.

Example 8: Chorale prelude on "Zeuch ein zu deinen Thron", no. 17 (1754?), measures 1-12.

Example 8 (cont.)

Here is the tune with its original rhythm, and then in the

version usually seen today. (EX. 9)[6]

[6]The tune was probably written by Louis Bourgeois, and first appeared, with a French paraphrase of Psalm 42, in 1542. It was published, with the German text of "Freu' dich sehr", and retaining the same rhythm, in Christopher Demantius's Threnodiae, Das ist: Ausserlesene Trostreiche Begräbniss Gesänge (Freiberg: 1620). Recent German Gesangbücher revert to the earlier, freer rhythms. This is especially true with tunes like the present one, which are derived from French Psalter settings of composers such as Claude le Jeune, Claude Goudimel and Louis Bourgeois, with their suggestion of vers measuré speech rhythms, although the majority of American hymnals still use the less interesting (and perhaps less demanding) versions in one meter. However, the tune appears in the 1940 Episcopal hymnal in the original rhythms. (Cf. hymn 125).

[7]Transposed to G major.

We refer the reader to Example 4 of this chapter for a perusal of the earlier setting of the chorale. As in all examples, the second setting is considerably more extensive than that found in the 1749 collection. Unfortunately, due either to a copyist's error or an omission on the part of the photographer who produced the microfilm of the original, a portion of the 1754 setting toward the end is missing. Although the pagination appears to be correct (as seen in the photography, where a comparison of the binding between the pages can be made), there is no correlation between the music of the first page, and what is assumed to be the second page. The first page is in $\frac{12}{8}$ time, and contains an incomplete final measure, while the second page is in $\frac{4}{4}$ time and bears no relation at all to the previous music, except that both are in G major. Intensive examination of the entire collection, and attempts to correlate the pages have been unsuccessful, and we must therefore conclude that the second page of this chorale prelude has been lost.

In spite of these difficulties, the first half of the work gives us a more than adequate idea of the compositional technique involved. As we have already discovered in similar works from this collection, the large setting of "Freu' dich sehr" begins with an extended series of scale passages in trio texture, in which the melodic outline of the chorale tune is easily recognizable in the opening

measure and a half. However, unlike some of the other set-
tings, the satisfying practice of a series of fugal entries
(as seen, for example, in number 20, "O Herre Gott, dein
göttlich Wort , number 17, "Zeuch ein zu deinem Thron",
and several others), is here abandoned in favor of a free-
voiced treatment of the lines, employing chains of sixths.
(EX. 10)

The setting of 1749 is more compact, its texture
more tightly-knit, and its overall structure probably more
consistent--in short, more "baroque" than the somewhat more
"airy" and generally thinner sound of the 1754 setting.
There is also a tendency toward a somewhat slower harmonic
rhythm in the latter setting, perhaps produced by the gener-
ally augmented nature of the chorale tune itself, none of
which need be construed as implying a hierarchy of values.
It is simply a different approach to the setting of a cantus
prius factus.[8]

The third set of organ works is a group of eleven
trios (originally twelve in number), found in a manuscript
containing other organ music which became a part of the Royal
Library, Brussels. Eitner knew of them (see supra Chapter III,
part II, p. 28, fn. 18). Frotscher briefly described them as

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[8]Both sets are eminently suitable for church use
by an organist of even modest accomplishments, and the writer
intends to make them available in a modern edition in the
future.
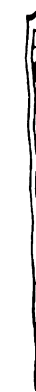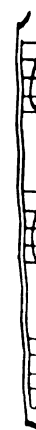
Example 10: Chorale prelude on "Freu' dich sehr", no. 18
    (1754?), measures 1-13.

Example 10 (cont.)

follows:

> Also the trios of Sorge...are restrict-
> ed in essence to parallel motion and
> supporting bass [patterns]; when dis-
> posed in an imitative manner, the in-
> clination toward vocal style is mani-
> fested.[9]

While it is true that some of the trios exhibit a somewhat

vocally oriented style, the majority of them are undeniably

instrumentally conceived, and this is particularly true in

imitative ones, contrary to Frotscher's belief here. We

will discuss the internal order of these trios in the next

chapter, but it can be pointed out that a grouping into

threes seems to be inherent or implied. The first and third

trios are in an unmistakable imitative texture, while the

middle trio of each group of three is in a generally more

homophonic, simple style.

The eleven trios were, in fact, the first works

which the writer examined. The well-wrought contrapuntal

workmanship evident in many of them, plus the modest tech-

nical demands of the pedal parts, seem to mark them as ex-

cellent models for teaching independence of the hands and

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[9]Gotthold Frotscher, Geschichte des Orgelspiels
und der Orgelkomposition (Berlin: Verlag Merseburger, 1935;
Second unchanged edition, 1959), p. 1099. Original: "Auch
die Trios von Sorge...beschränken sich im wesentlichen auf
Parallelführung und Bassstütze; wenn imitative oder komple-
mentäre Anlage zur Geltung kommt, offenbart sich trotzdem
der Hang zu liedhafter Geschlossenheit."

feet to beginning organists. There can be no doubt that, although written on two staves, this is idiomatic organ music. In the first place, they appear in a manuscript volume containing exclusively organ compositions. The immediately preceding work, the final variation of a chaconne, also written on two staves, has the abbreviation "Ped." plainly marked. More persuasive evidence for organ performance is to be seen in the obvious impossibility of playing both manual parts with one hand. (See Examples eleven and twelve.) Intervals of a tenth, twelth and a fifteenth are common (measures two, and twelve through fifteen) and can only be executed by two hands, with the feet taking the simpler pedal parts, which often include stereotyped "Spielfiguren" lying easily under the feet. (See measures eight, nine and twenty.) In Example eleven below, we have reproduced the original manuscript of the fourth trio (including the use of the soprano clef) and then, in Example twelve, we have made a transcription and arrangement into modern clefs which also reflects the essential trio format. (The low F sharp in the bass three measures from the end can probably be replaced by the F sharp an octave higher, in order to maintain the sequence and to avoid an awkward leap of a seventh.) (EX. 11) Several instructive observations may be made regarding this work, which apply with equal force to the others in the same general style.

Example 11: Trio in G major

Example 12: Trio in G major, transcription for organ:
    two manuals and pedal

Example 12 (cont.)

The whole look and effect of the G major trio, and the others which are similar to it, exhibit typically baroque characteristics: an opening "repercussion" theme, so beloved of Italian canzona writers of over one hundred years earlier, and taken over by German composers of both instrumental and vocal music; two fugal entries and a small bit of invertible counterpoint (cf. measures sixteen and seventeen), and use of the "cartwheel" technique discussed in an earlier chapter (measures three to six). (EXAMPLE 12)

Trio nine is somewhat unusual with regard to key relationships. Most of the trios, bi-partite in form, affect a natural modulation to the dominant (as in Example 12 above) or, if in a minor key, to the minor dominant. However, the ninth trio, in an unmistakably contrapuntal texture, with attractive imitative entries, makes the expected modulation to the minor dominant at the double bar, and modulates once more, but this time to the unexpected key of G major. Quite obviously, the work, as it stands, is incomplete. (There are two lines of empty ruled staves at the bottom of the page. (EXAMPLE 13)

Another type of trio writing is seen in numbers two, three, five, six seven and eleven. Their most conspicuous features consist of long passages of parallel thirds and sixths, supported by a simple bass pattern in the pedal, and are obviously the models to which Frotscher refers above. However, even here there are occasional examples of imitative

Example 13: Trio in A minor

writing. Quite often, Sorge begins one of these trios homophonically and then introduces some modest contrapuntal movement later in the piece, as in trio eleven. The four opening measures, homophonically conceived, are followed by eight measures in a somewhat more contrapuntally oriented texture, although the bass does not participate at all in the movement. (Incidentally, this is another example of the concept of "phrase periodization" into four measures, or multiples of four measures, seen before in Sorge's music.) Again, it should be noted that the extreme stretches of the two parts in the upper clef demand performance by two separate hands and pedal.

Without exception, the trios are cast in bipartite form, are monothematic, and only occasionally introduce elements of a reprise at the end. The music is written exclusively in three parts, and there are no instances of **freistimmigkeit**. An additional observation which further underlines the dichotomy of styles is that all the trios in a prevailingly contrapuntal style, begin with an anacrusis, and those homophonically conceived always start on a downbeat. The idea of baroque music having basically an "upbeatness" is here given considerable credence.

We turn finally to an examination of a manuscript of an organ sonata in the library of the Gesellschaft der Musikfreunde in Vienna, (Siglum: VII. 21626)

which is ascribed to Sorge. We have already discussed the possible identification of this work among the lists of published and manuscript music of the composer. (See Chapter III.)

The work, in D major, is cast in a three movement form with a fast-slow-fast scheme, although the marking of the first movement is actually "Andnate", with the added qualifying "Fantasie". The second movement, in the parallel key of D minor, and marked simply "Cantabile", is followed by a three voice "Fugetta" (sic!) whose asymmetrical subject is characterized by sequences and excessive phrase repetitions, somewhat in the manner of the subject found in the last movement of the third sonata of the "Erste Lieferung". (See Example 56 of Chapter IV.)

There is nothing in the music to suggest organ performance, either in the format (two staves: soprano and bass clefs) or in the general style, and the first movement exhibits abundant traits of style galant writing: constantly changing, kaleidoscopic rhythmic textures, alternating 16th, 32nds and 16th note triplet patterns and scale passages with melody and accompaniment textures, usually in groups of three measures. (EX. 14) The second movement, slightly more Italianate, has the character of an aria containing augmented fourth skips which underline its expressive qualities. Although somewhat similar to the slow movement of

Example 14: Organ sonata, First movement ("Andante"), measures 1-9.

Example 14 (cont.)

Haydn's clavier concerto in D major (the so-called "Kinder-Konzert") the music is rather undistinguished, exhibiting numerous instances of awkward harmonic progressions, short-circuited cadential formulae and tiresome melodic repetition. (EX. 15) In addition, the manuscript copy in the writer's possession is marred by several obvious copyist's errors. The generally dull and unimaginative nature of the fugue subject, strings of parallel thirds, and sixths, and redundant sequential passages, do not raise the final movement above a level of mediocrity either, despite a short-lived episode employing an attractive, chromatically descending countersubject. (EX. 16)

The over-all impression which the sonata produces is that, if, in fact written by Sorge, it represents an early effort, certainly nowhere as finished musically as the majority of the works we have examined in the course of our investigations. It is only too true, of course, that many of the marks of the "Klein Meister" are to be seen here, but, even in comparison to the others, this work must be accounted musically among the composer's most easily forgotten.

At this point, the writer wishes to call attention to a minor point of attribution among a group of organ works which were for many years identified originally as music by J.S.Bach. There are the so-called "Eight Short Preludes and Fugues" (BWV 553-560), a staple of the young organ student's repertoire. Since about the turn of this century,

Example 15: Organ sonata, second movement ("Cantabile"),
measures 1-16.

Example 16: Organ sonata, third movement ("Fugetta"), measures 1-12 and 42-56.

increasing doubt as to their authenticity has been re-peatedly raised. Without recounting here the various in-vestigations involved with the works, we may simply state that all the evidence, some of it admittedly circumstantial, points to the music having not been composed by the Leipzig master.[11]

The possibility has occurred to this writer that these works may have been composed by Sorge himself. There are a number of similar stylistic traits and several identi-cal passages seen in both Sorge's extant keyboard works and in the organ works in question. In addition, such works could conceivably be found among those lost works of Sorge, which includes a number of fugues (but not Preludes). It has also been observed that the fugues are generally more well-written and musically adroit than the Preludes.[12] As a matter of fact, the style of several of the Preludes points to a later period than the fugues, mainly because of the adun-dance of galant traits: slow harmonic rhythm arising from stereotyped bass lines, constantly fluctuating rhythmic pat-terns containing by turns arpeggios, Alberti basses, 16th

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[11]For a good summary of the research on the music in question, the reader is referred to the article by Vernon Gotwals in volume VI, no. 3 (Autumn, 1956), p. 15, of the Organ Institute Quarterly.

[12]See, for example, Harvey Grace, The Organ Works of Bach, (London: Novello and Co., 1922) pp. 49-51.

note triplets, Lombardic rhythms and dotted notes, often in three or four measure groupings with full stops between them. Not all the Preludes exhibit these traits, but enough of them do to impress one with the musical disparity between them and the fugues. It is possible that some compiler arbitrarily coupled Preludes by one composer to fugues (in the same key) by another, a procedure certainly not without precedent.

Although other places could easily be found, we point out here only two obvious quotations. Examples 17 and 19 reproduce two Sorge Preludes, and in Examples 18 and 20, we have placed excerpts from the Bach attributions in juxtaposition to them to show the very close similarity between the works. (EXAMPLES 17, 18, 19 and 20).

In spite of having thus established a possible connection between the styles of the two composers, Sorge and whomever was responsible for the "Eight Short Preludes and Fugues", we are forced to conclude that, in the final analysis, such similarities can be more rightfully considered "coin of the realm" phrases, stock permutations which crop up all too often in music by literally dozens of other German composers of the time. Unless more persuasive evidence can be uncovered, preferably in the form of scribal concordances between manuscript copies made by Sorge and the organ works, we must continue to wonder who did write these eight works. However, to the names of Johann Christoph Altnikol, Johann Ludwig Krebs and Johann Tobias Krebs, may now be added another possible and likely candidate: Georg Andreas Sorge.

Example 17: Prelude 24 (1742), measures 14-21.

Example 18: Prelude and Fugue in E minor, attributed to J.S.
Bach, measures 16-18 of the Prelude.

Example 19: Prelude 8 (1746), measures 7-10.
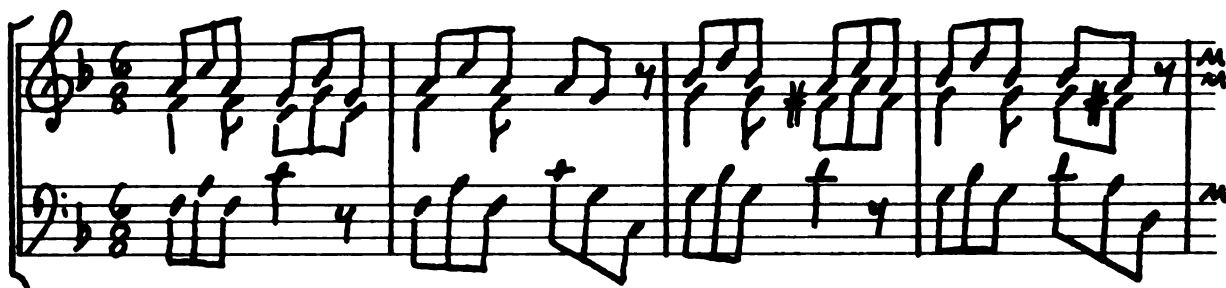
Example 20: Prelude and Fugue in F major, attributed to J.S. Bach, measures 15-22 of the Prelude.

CHAPTER VI

THE STRUCTURE OF THE COLLECTIONS AND THE

QUESTION OF TUNING AND TEMPERAMENT

It is apparent, from even a superficial perusal of
the keyboard music of Sorge, that he follows a definite plan
of numerical organization in writing all of his music. The
collections of Preludes and Sonatinas are arranged in groups
of sixes, and an examination of the listings given on page
of Chapter III, Part 2, will show that the interlocking al-
ternation of "Sonatina" and "Prelude" is also accompanied by
a definite numerical correlation:

(1738)	6	Sonatinas
(1739)	12	Preludes
(1740)	6	Sonatinas
(1742)	12	Preludes
(1745)	6	Sonatinas

Likewise, there are six Partitas in the French style, and
twelve works forming the 1751 publication of Sonatinas, Fan-
tasies, Toccatinas and Sinfonias. Although this mechanical
ordering in sixes and twelves comes to be followed almost
without exception in musical collections from the latter part
of the seventeenth century on, at least in Germany, it is of

considerably greater interest to investigate key choices as a means by which some kind of structural unity is established.

In all the publications of Sonatinas (1738, 1740, 1745) and the Erste Lieferung von XII Sonaten (c. 1747-49), only the simple keys up to three flats and two sharps are seen. On the other hand, internal key relationships between supposedly independent entities become increasingly apparent with each subsequent appearance of these works, so that one is almost forced to conclude that pairings, in the manner of a two or three movement suite are actually intended. The table reproduced below indicates clearly the plausibility of such a hypothesis:

(1738) - 6 Sonatinas - G, D, b, e, a, F

(1740) - 6 Sonatinas - C, c, E♭, B♭, g, d

(1745) - 6 Sonatinas - D, b, D, G, e, G

There seems to exist a more than casual key relationship between the sonatinas of the first group, in the clearly tonic-dominant pairing of the first two, and the tonic-subdominant pairing of the third and fourth sonatinas. This becomes slightly more obvious in the second group of six sonatinas, where, for example, C major is followed by its parallel minor, C minor, and in turn by E flat, the relative major of C minor. In the second group of three sonatinas, B flat major is followed by its relative minor, G minor (exhibiting a minor relation-

ship to the second and third sonatinas) and the last sona-
tina presents the minor dominant of G minor. There is yet
an additional observation which should reinforce the internal
structure which Sorge seems to be establishing. The publi-
cation (the second group of six sonatinas, dating from either
1740 or 1741), is the first (except for an isolated example
in the fourth sonatina of 1738) wherein the composer employs
exact tempo markings, and the second and fifth sonatinas are
precisely those having the markings "Con Affetto" and "Andante",
respectively, the other movements being marked "Vivace",
"Allegro", "Presto", and "Presto". It thus becomes quite ob-
vious that these six sonatinas were probably meant to be play-
ed in groups of two works having three movements in the order:
fast - slow - fast.

The next publications of concern to us here are the
1745 sonatinas, which fall completely and naturally into two,
three movement works. The outside movements are all fast, and
the middle movements are marked "Andante" and use the relative
minor keys.[1]

It should be remembered, of course, that this pair-
ing of two (or three) seemingly unrelated movements into a
group was not unusual in keyboard music of the eighteenth
century, and has already been shown to prevail in the large

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[1]Frisch mistakenly identifies the key of the sec-
ond sonatina as D major, failing thereby to take into account
the correspondence between keys and movements. (See Frisch,
"G.A. Sorge", p. 52.

majority of Scarlatti sonatas.[2] Likewise, the thirty-six Fantasies by Georg Philipp Telemann divide themselves conveniently into twelve works of three movements with the unalterable tempo order: fast - slow - fast, and the key scheme: Tonic - Relative minor - Tonic.[3]

Sorge's next keyboard publication, the three sonatas of the Erste Lieferung von XII Sonaten from 1747-1749, present the first examples of true three and four movement works in the style of later classical models. The key schemes for the three sonatas are as follows:

I. 1. B flat major	II. 1. F major	III. 1. D minor[4]
2. G minor	2. F minor	2. G minor
3. B flat major	3. F major	3. D minor
4. B flat major	4. F major	

We discover here yet another indication of Sorge's transitional stylistic position. In the first sonata, the use of the relative minor in the slow movement reflects a baroque concept which saw such a relationship as but two different sides of the same coin. In the second sonata, on the other hand,

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[2]Kirkpatrick, Scarlatti, p. 141.

[3]Georg Philipp Telemann, Fantasies pour le Clavessin,...3 Douzaines, Veröffentlichungen der Musik-Bibliothek Paul Hirsch. Frankfurt am Main. Johannes Wolf, ed., 1923.

[4]Newman incorrectly identifies the movement as being in F major, and on this basis misleadingly states that the key of the second movement is in "the unusual one of the super tonic." (Newman, Classic Era, p. 389.)

F major of the first movement is contrasted to F minor of the second and reflects not a baroque attitude which saw the parallel minor as only distantly related to its major, but a later, almost nineteenth century concept of tonal relationships.[5] As will be seen presently, representation of the "circle of fifths" will show the most striking illustration of these concepts.

In the group of twelve Sonatinen, Fantasien, Toccatinen and Sinfonien from 1751, yet another type of key arrangement is seen. Although only four keys are represented, each of them is used for three pieces, in the order fast - slow - fast. The titles "Fantasie", "Toccatina", and "Sinfonia" are used exclusively for the first piece in each key group, and thus explain the title. (Although the term "Sonatinen" is included in the title, there are actually no examples of works with such a name in the collection.) Again we observe the strong possibility of internal groupings being suggested by key choice or tempo designations. The chart below will sum up our hypothesis clearly, and it will also show

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[5]Although little research has been conducted in this interesting field, it can easily be demonstrated that, with the exception of some highly interesting French clavecin pieces, the relative minor is used, in general, by the baroque composer for contrasting keys of separate movements. Mozart, and even more, Haydn, among the composers of the Viennese school, make interesting and increasingly greater use of the parallel minor, and Beethoven's extensive use of the parallel minor for different movements is, of course, well-known. (See also Bukofzer, Baroque Era, p. 385.)

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that the first six works stand in the same relationship
to each other as the last six: the second three in each
group of six are in the relative minor of the first three.
In the listings given below, there are several instances in
which either tempo designations or titles of movements are
omitted. However, there are no instances in which both
tempo designation and a characteristic title for a given
movement are both lacking. This, therefore, allows us to
observe the fast - slow - fast order in all cases.

1. Fantasie - "Moderato" - C major

2. Aria   - "Poco adagio" - C major

3.   - "Vivace" - C major

4. Toccatina - "Poco allegro" - A minor

5.   - "Andante" - A minor

6.   - "Vivace ma non presto" - A minor

7. Fantasie - "Moderato" - G major

8. Arioso   -   - G major

9.   - "Vivace" - G major

10. Sinfonia - "Allegro" - E minor

11.   - "Andante" - E minor

12.   - "Tempo di Giga" - E minor

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Further instances of an implied internal order of movements can be observed in the group of eleven (originally twelve--see below) manuscript organ trios found in the Royal Belgium Library in Brussels, and discussed in more detail in Chapter V. As in the 1751 collection of music we have just examined, only four keys are represented, each group of three trios being grouped in one key, with the exception of trios seven and eight, where there are only two samples. In Chapter III, Part 2, we postulated that there is, in fact, one trio missing from the set of preserved manuscripts, basing our conclusion, in part, on the persistence of the number six, and its multiples twelve and twenty-four, as being part of a structurally determining factor, not only in Sorge's music, but also in a large number of the other composers of the time.

However, stronger and more persuasive evidence may be found in purely musical elements. We have observed that the grouping together of three movements, all in a common key, in the 1751 Fantasien, Toccatinen und Sinfonien, was underlined by means of tempo changes, so as to produce a natural fast - slow - fast sequence. We find no tempo markings at all in the case of the eleven trios, and can only surmise that Sorge calls for a generally moderate speed. Closer scrutiny of our samples reveals, however, more subtle types of structural determinants at work.

In all but one case (and this too, is easily susceptible to logical explanation) the first and third trios of each __group__ are generally in a contrapuntal, imitative texture, or one which combines elements of both, and employs duple meter, and the middle trio of each key grouping is in an obviously chordal, homophonic style and exhibits triple meter. In addition, those in a predominantly contrapuntal style have an upbeat entrance of thematic material, while those having mixed or homophonic treatment, always begin with a downbeat. (This has already been pointed out in Chapter V, incidentally.) Summarizing our findings to this point, we produce the following chart:

Number	Key	Texture	Part of Beat	Meter
1	C major	polyphonic	upbeat	duple
2	C major	homophonic	downbeat	triple
3	C major	mixed	downbeat	duple
4	G major	polyphonic	upbeat	duple
5	G major	homophonic	downbeat	triple
6	G major	mixed	downbeat	duple
7	E minor	homophonic	downbeat	triple
8	E minor	polyphonic	upbeat	duple
9	A minor	polyphonic	upbeat	duple
10	A minor	polyphonic	upbeat	duple
11	A minor	homophonic	downbeat	triple

Two observations can be made about the above tabulation.
First, in the case of trios seven and eight, it becomes
clear, after seeing the inherent order in the first six,
that the sequence has been definitely disrupted and that
a trio, in duple time, probably with an upbeat, and in a
generally contrapuntal texture, has, in all probability,
been lost and is missing from the collection. Secondly,
the apparent disparity in order of the three E minor trios
(numbers 9, 10 and 11) can be easily reconciled if we ex-
change trio eleven and twelve, thus reestablishing the or-
der: polyphonic, upbeat opening and duple time; homophonic,
downbeat opening and triple time; polyphonic, upbeat open-
ing and duple meter.

# # # # #

It might have been noticed, in surveying the fore-
going works, that we have failed to discuss, thus far, two
sets of Preludes, published in 1739 and 1742, each contain-
ing twelve individual pieces. In these Preludes, Sorge em-
ploys an entirely new set of determinants to achieve struc-
tural unity between disparate works. For the first time, he
makes use of all twenty-four major and minor tonalities, and
because of the significance of this new approach, it is nec-
essary here to review such a use of keys in earlier collec-
tions of keyboard and organ music, as well as some instru-
mental music.

Writing over thirty years ago, Hans David observed that

> When the old modes were renounced in favor of the modern major and minor, the problem arose [of] how to combine or arrange the new tonalities to form a complete and perfect cycle.... The first complete solution was offered by Joh. Kuhnau, predecessor of Bach as <u>director musices</u> and organist at St. Thomas' at Leipzig.[6]

David refers here to Kuhnau's 1695 publication <u>Neue Clavier Übung</u>, a title, incidentally, which was to serve many German composers in the following century, including, of course, Bach and Sorge.

Actually, however, numerous prior instances of grouping pieces in a scheme according to key, and before that, according to mode, are known. The collection of twelve "Praeambulorum" by the Dresden court organist Johann Heinrich Kittel (or perhaps "Johann George", as the title page indicates), dated 1682, uses all the keys which were then available in mean-tone temperament in the following order: C minor, C major, D minor, D major, E major, F major, G minor, G major, A minor, A major, B flat major and B minor.[7] John H. Baron's recent article also discusses this collection, and, in addition calls attention to a set of Pachelbel suites, of 1683, and

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[6]Hans David, "The Structure of Musical Collections up to 1750," <u>BAMS</u>, number 3, p. 2.

[7]See Erich H. Mueller, "Eine Tabulatur des Dresdener Hoforganist Kittel," <u>ZfMW</u> (1930), pp. 99-101.

Kuhnau's own partien with introductory praeludia, dated 1689 and 1692 for the major and minor keys respectively, which predate the composer's 1695 publication cited above.[8] An organ tablature by Werner Fabricius, which comes from a period before 1679, exhibits the following key order, which closely resembles Kittel's: C minor, C major, D minor, D major, E minor, F major, G minor, G major, A minor, A major, B flat major and B minor. In addition, Fabricius adds extra preludes in F major, A minor and B flat major.[9] French sources provide us with many additional examples of key groupings. The eight suites of Guillaume-Gabriel Nivers, published in 1665, are arranged in the order D minor, G minor, A minor, E (Phrygian), C major, F major, D major and G major.[10] Seiffert cites the first book of clavecin suites of Jacques Chambonnières, published in 1670, as having a similar order, but beginning with A minor (cf. Sorge's Preludes below) and continuing: C major, D minor, D major, F major, G minor, G major, an order followed almost exactly by Johann Froberger

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[8] John H. Baron, "A 17th century keyboard tablature in Brasov", JAMS, XX (1967), pp. 279-285.

[9] See Roland Jackson, "Communication", JAMS, XXIV (1971), p. 318, which adds to Baron's article.

[10] Livre d'Orgue Contenant cent pieces de tons les Tons de l'Eglise. (Paris: R. Ballard, 1665.) (Madeleine Garros' MGG article states incorrectly that the work was published by the composer.)

also. Chambonnières' most illustrious pupil, Louis Couperin, continues this development and includes, in his suites, in addition to the above keys, works in C minor, F sharp minor, A major, A minor and B minor. This represents, as Seiffert notes, all twelve tones, and almost all the major and minor tonalities.[11]

Further examples of works by German composers, and arranged according to a definite key scheme, are the two groups of "Präamblum" for organ by Erasmus Kindermann, with the title "Harmonia organica". Group one has preludes in D minor, E major, F (Lydian), G major, A minor and C major, and group two makes use of the order: G minor, A major, B flat major, C major, D minor and F major.[12] A final German example is the group of seventy Symphonien of Samuel Scheidt, published in 1644 and exhibiting a more restricted key choice: C major, D (Dorian), E (Phrygian), F major, G major, G minor and A minor.[13] Curiously, none of these numerous works are cited in an article in the Apel Festschrift by Klaus Speer, who writes that "no collections of non chorale-based works following any systematic order are known before those of J.

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[11]Seiffert, Geschichte der Klaviermusik, p. 164.

[12]A.G. Ritter, Zur Geschichte des Orgelspiels... (Leipzig: Max Hesse's Verlag, 1884), facsimile ed. Hildesheim: Georg Olms Verlag, 1969, p. 146.

[13]Samuel Scheidt, LXX Symphonien auff Concerten manir, (Breslau and Leipzig, 1644-1645.)

K.F. Fischer, J. Kuhnau [Neue Clavier Ubung, 1695?] and J.S. Bach [Inventions and Symphonies?]".[14]

We return now to an examination of keys employed by Sorge in these twenty-four preludes. It should be remembered that the composer was an enthusiastic advocate of tuning systems of several types, all of them illustrating, in one way or the other, concepts of tempering intervals which were departures from the principles embodied in mean-tone tuning. Sorge dealt with these novel tuning theories in a number of books, articles and monographs, illustrated with profuse mathematical tables and charts. This was at a time during which an extraordinary amount of heated debate as to the merits of various tuning and tempering systems could be found almost weekly in music magazines and journals. Sorge frequently found himself embroiled in bitter polemical disputes with Friedrich Wilhelm Marpurg, Johann Mattheson and Jacob Adlung as to the relative merits of one tuning system over another. Two important publications of a theoretical

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[14]Klaus Speer, "What is _tonus_ in polyphonic music?", in _Studies in Musicology_, ed. Hans Tischler (Bloomington: Indiana University Press, 1968), p. 138. It is not clear which of the many keyboard collections of Fischer are meant; the earliest appeared in 1696, the latest in 1737, the latter date even possibly representing the work of a son. They are all in a systematic key order. In addition, Speer's description of the Bach Inventions and Symphonies as being "in ascending _chromatic_ order" (underlining mine) is hardly accurate, since only two of the works, those in E flat major and B flat major, make use of keys built upon anything but the diatonic scale from C to C.

nature deal particularly with the question of different temperaments. These are Sorge's Gespraech zwischen einem Musico theoretico und einem Studioso Musices von der Praetorianschen, Printzischen, Werckmeisterischen, Neidhartischen und Silbermannischen Temperatur ("Conversation between a music theorist and a music student about the Praetorius, Printz, Werckmeister, Neidhart and Silbermann temperament"), published by Sorge himself in Lobenstein in 1748, and the considerably more well-known Gründliche Untersuchung ("Basic Inquiry"), dealing with a disputed aspect of the equal temperament proposed by C.G. Schröter, which was published in 1754, also in Lobenstein by the author.

The twenty-four preludes predate, by several years, the theoretical writings on new tuning and tempering systems, and simply represent the practical application of principles that were only subsequently codified by the composer. The arrangement of keys which Sorge employs in these two books of preludes can be explained by reproducing Table XXVI from his most important publication, the Vorgemach der Musicalischen Composition, of which the first part was published in Lobenstein in 1745--three years after the appearance of Book two of the preludes. (PLATE VII) The second circle of the diagram, beginning with "A moll", is the starting point for the twenty-four preludes. The scheme presented in the diagram (read clockwise), corresponds almost exactly to that employed in the two books of preludes, with the exception of

PLATE VII

TAB.XXVI.P.I.

P.57.
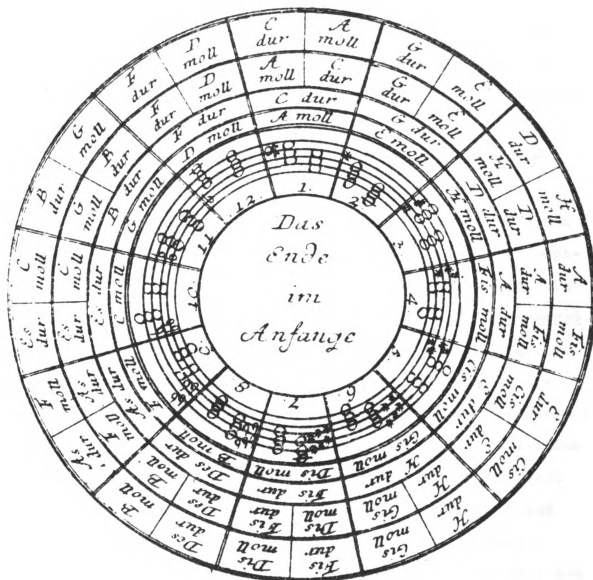
the two enharmonic keys of D sharp minor and F sharp major, which are spelled in their respective flat key signatures. The circle illustrated in Sorge's Vorgemach is taken directly from an identical circle of keys which appeared in Mattheson's Kleine Generalbass-Schule of 1735. Mattheson includes, in addition, both the flat and sharp spellings of E flat minor, G flat major and D flat major.[15] An even earlier and in most respects similar version, is illustrated by Johann David Heinischen in his Der Generalbass in der Composition.[16]

It is perhaps prudent, at this juncture, to sound a caveat regarding any conclusions which one might be tempted to draw from observing the use of all major and minor tonalities. In the case, for example, of Bach's Well Tempered Keyboard, the employment of all the chromatic semitones has often led writers to assert that Bach is here proving the feasibility of what is inaccurately called "equal temperament". First, it should be remembered that Bach's famous collection is not called the "Equal Tempered Keyboard", but the "Well Tempered Keyboard". The distinctions "well tempered" and "equal tempered", which every theorist of the eighteenth century, from Werckmeister on, takes pains to point out, are

[15]Johann Mattheson, Kleine Generalbass-Schule (Hamburg, 1735). The circle is reproduced in Bukofzer, Baroque Era, p. 385.

[16]Johann David Heinischen, Der Generalbass in der Composition (Dresden, 1728), opposite p. 836.

only two among a host of different tempering schemes then in use, or advocated as alternates to mean-tone tunings. As a matter of fact, German writers of the time had a perfectly good term for each system: "wohltemperiertes" and "gleich-schwebende".

Second, and of considerably greater moment, is the observation that the mere existence of a group of works, all separate, but employing the twelve chromatic keys, is no special proof of their unacceptability in a mean-tone tuning, since, within the confines of one work, the number of tones which were needed was normally confined to the key of the work and its near related major and minor neighbors, and the "48" were obviously not meant to be played consecutively. J. Murray Barbour has shown the the great majority of Bach's keyboard works (excluding, of course, the Well Tempered Key-board as a whole, and much of the organ music) may still be performed using some kind of mean-tone tuning.[17] The writer has proven the soundness of this hypothesis by tuning his harpsichord in one of the many types of mean-tone tunings available and, with no difficulty, playing a good portion of the French and English suites and Partitas. It must,

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[17] J. Murray Barbour, "Bach and the Art of Tem-perament," MQ, XXXIII (1947), p. 64.

of course, be understood that adjustments, in the tuning
of the enharmonic tones, will be necessary when changing
from a piece containing C sharp or D sharp, as in the E
major French suite, to works using D flat or E flat, as in
the C minor Partita. This procedure poses no problems on
the harpsichord and entails but a few moments time.

On the other hand, an entirely different class
of keyboard writing, which illustrates a concept of "equal"
or "well" temperament, did, however, exist, and these are
works in which both C sharp and D flat, F sharp and G flat,
and so on, occur within the confines of one piece, often at
a distance of only two or three measures. They are written
by composers actively engaged in experimental tuning and tem-
pering schemes which exploit the phenomenon of enharmonic
equivalence. In Heinischen's writings just cited (see supra
footnote 16) a "Fantasie durch alle Tonarten gehend" is in-
cluded, whose title, while not completely accurate, does be-
gin in A minor and modulates through twenty-two of the twenty-
four major and minor tonalities, thus illustrating, in an em-
pirical manner, the "circle of fifths" seen in the illustration
to which we have just alluded. (PLATE VII).[18]

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[18]The work has been falsely ascribed to J.S. Bach.
See BWV, Anhang 179, p. 645.

The earliest evidence in the keyboard music of
Sorge, for the possible employment of a tuning system ap-
proaching equal or well temperament is a place in Prelude
4 of 1739, where the composer specifically uses enharmonic
spellings at the distance of only a few beats. (EXAMPLE 1)

Example 1: Prelude 4 in E minor, 1739, measures 51-55

Interestingly, this passage, of five measures length, is re-
peated exactly, just five measures later, almost as if Sorge
wished to tell the reader that the music was, in fact, cor-
rectly notated. In addition, the passage exhibits a some-
what uncommon use of the Neapolitan sixth chord with an ir-
regular resolution. (Measure 52) The Prelude is the fourth
work in the two groups of twelve Preludes written in all the
major and minor tonalities and following the scheme found,
as already noted above, in Plate VII.

Further examples of works in which some kind of equal or well temperament might be deemed necessary are the fugues on B-A-C-H, where the chromatic nature of the theme would lead one to assume that enharmonic spellings are to be found extensively. Such is, however, not the case to any great extent. The second fugue, which we have discussed in some detail in Chapter IV, part 2, is the only one having any amount of double spellings, and even they are not numerous. (The complete fugue is reproduced as Example 62, page 159 of the present study.)

Finally, there is the "Fuga chromatica duplex", whose theme was given as Example 58 in Chapter IV, part 2. It is the only work containing any appreciable amount of enharmonic tones, and even here, such a practice hardly warrants our considering it a stylistic element. In all respects, however, the piece is well-wrought as a fugue, and exhibits an extremely chromatic subject. Example 2 gives a typical example of the prevailing enharmonic spellings, and shows the necessity for a temperament other than a mean-tone one. (The particularly fluid nature of the tonality at this point can be observed in the difficulty with which one identifies the correct key. Were the signature of two flats not present, the identification of B flat major as the key would remain somewhat problematical.) (EX. 2)

Example 2: "Fuga chromatic duplex", measures 32-43.

We find the most widespread use of double spellings in the "Toccata per ogni Modi", which the reader will recall is the single work of the composer in print today.[19] It exists, as discussed in Chapter III, only in a single manuscript copy from the end of the eighteenth century, and was evidently not published during Sorge's lifetime. The plan of modulation follows exactly that seen in the illustration reproduced in Plate VII, as well as the Mattheson and Heinischen schemes, and all possible enharmonic relationships are fully exploited.

Two other classes of keyboard composition may also be cited here, representing another approach of some interest. First, there are works beginning in C major, and modulating, not by means of dominant relationships and the "circle of fifths", but chromatically. Among the many works attributed to J.S. Bach, but of whose authorship we are in some doubt, is the "Kleines harmonisches Laybrinth" (BWV 591) It is listed in the Bach Gesellschaft among his organ works, although there is certainly no internal evidence to suggest that it would not be equally appropriate on the harpsichord.[20]

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[19]Auler, ed., Spielbuch, Vol. II, p. 62.

[20]J.S.Bach's Werke, Vol. XXXVIII, p. 235. See also Schmieder, BWV, p. 438.

Although cited by Apel in <u>HD</u> as employing methods similar
to those used by Sorge, Mattheson and Heinischen, this work
is rather distantly related, because of the use of chromatic
modulations rather than the circle of fifths.[21] The work is
admittedly of somewhat peripheral musical worth, and Schmieder
is of the opinion that it was written by Heinischen. Since
Heinischen did, in fact, write a piece modulating by the circle
of fifths (see above), and was one of those most interested
in new tuning systems, it is reasonable to assume that he may
have, in addition, tried his hand at a chromatically modula-
ting composition.

In addition to works exhibiting modulation schemes
based on the circle of fifths and those of a chromatic nature,
there is a third, rather unusual type of modulating composi-
tion built on the six tones of the <u>hexachordum durum</u>, system-
atically transposed to higher or lower intervals, either in
a descending or ascending set. The fascinating history of
this type has been discussed in splendid detail in a recent
monograph by Edward Lowinsky, in an article which deals main-
ly with the chromaticism of Adrian Willaert.[22]

The important element that all of these types of
works have in common is that they employ double spellings for

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[21] Willi Apel, "Circle of Fifths," <u>HD</u>, p. 171.

[22] Edward E. Lowinsky, "Echoes of Adrian Willaert's
chromatic 'duo' in 16th and 17th century compositions," in
<u>Studies in Music History: Essays for Oliver Strunk</u>, ed. Harold
Powers (Princeton: Princeton University Press, 1968), p. 211.

many passages, making them intolerably out of tune in any-
thing but some kind of well or equal temperament. Speak-
ing of John Bull's famous keyboard fantasie on the hexa-
chord, Lowinsky reminds us that Fuller Maitland and Barclay
Squire, the editors of the Fitzwilliam Virginal Book, as
well as Charles van den Borren in his book, The Sources of
Keyboard Music in England (London, 1913) are all in agree-
ment "that John Bull must have used a keyboard instrument
with equal temperament."[23]

Whereas the Bull Fantasie begins on G (the initial
tone, of course, of the untransposed hard hexachord), and the
"Kleines harmonisches Laybrinth" starts in C major, the Hein-
ischen Fantasie and the Sorge Toccata begin and conclude in
A minor. This arrangement brings about a pairwise sequence
of major keys together and minor keys together, except for
the opening key of A minor. Thus both works follow the sec-
ond line in the circle reproduced as Plate VII: A minor, C
major, G major, E minor, B minor, D major, A major", etc.
The effect of the enharmonic relations in the Sorge Toccata
is largely hidden due to the changes in key signature which
occur every ten or twelve bars, thus effectively cancelling
the visual impact, at least, of the double spellings. Oddly
enough, the single instance of such a procedure occurs in the
penultimate measure of the music. We reproduce below the final

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[23]Ibid., p. 212.

four measures of the music.

Example 3: "Toccata per ogni modi", measures 119-122.[24]

The fascinating history of the many attempts to construct tuning and temperament systems which represent efforts at circumventing the supposed limitations of the various mean-tone schemes has yet to be fully documented.[25] It is significant that those men most interested in experimental systems were most often composers of keyboard music,

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[24]The upper G sharp of the third beat of the fermata measure does not appear in the manuscript, being added by Auler in his edition. (On the variant readings between the manuscript and the printed edition of Auler see further Chapter III, Examples 1, 2, 3 and 4 and the accompanying discussion.)

[25]J. Murray Barbour's excellent book should be noted here however, in addition to the interesting series of records which were produced by him for Musurgia Records. J. Murray Barbour, Tuning and Temperament (East Lansing: Michigan State College Press, 1951). (See also Dr. Barbour's article "Temperatur und Stimmung," MGG, XIII, cols. 213-227.)

Arnold Schlick having been one of the first organist-composers to make experiments in this direction.[26] Although we have discussed here various attempts at well and equal temperament, and specifically the musical results which illustrate such concepts (works with enharmonic tones which modulate through many tonalities), there were also a good number of keyboard works which deliberately used a mean-tone temperament and simultaneously exploited the shocking sonorities resulting therefrom when non-enharmonic sounds were introduced. The most famous examples (all keyboard works) are the final, chromatic variation of Samuel Scheidt's "Da Jesus an dem Kreuze stund", Sweelinck's "Chromatic Fantasie", and the fifth variation of Bach's Partita on "Gott, du frommer Gott". In the case of the two works built on chorale tunes, the prescribed effects can be explained as a means of underlining the text to be found in the corresponding verses--an "affect" brought about by the tuning of the instrument.

Sorge thus stands in a line of development spanning several centuries and the efforts of a host of composer-theorists, whose interest and creative imagination were fired by some of the most intriguing aspects of speculative music theory.

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[26]Arnold Schlick, Spiegel der Orgelmacher und Organisten (Mainz: Peter Schoeffer, 1511). English trans. by the author in Organ Institute Quarterly, Vols. VII (1961), IX (1963), and X (1964).

CONCLUSIONS

In the foregoing study, we have attempted to evaluate a body of keyboard music written in one of the most critical periods of music history: the middle of the eighteenth century. Second only to the upheaval caused by the development of monody at the opening of the seventeenth century, the course of musical style, in the half-century from 1730 to 1780, shifted from a contrapuntal orientation to a new, yet not so new stylistic affinity: accompanied melody. Though oversimplified perhaps, this constitutes the essential direction of musical expression. The keyboard instruments themselves were especially sensitive to this style change, and the sharpely etched sound of the harpsichord and the cohesive, bright ensembles of the baroque organ, both admirably suited to independence of voice parts and individuality of contrapuntal lines, began to give way to the piano, with its "expressive" qualities and its ability to play both a melodic line and its accompaniment on one keyboard, but at different sound levels.

In addition to these purely musical considerations, another one, social in nature, began to be apparent: the rise of middle-class audiences for listening and for private music making. For this new audience of amateurs, many of whom chose to learn the <u>clavier</u>, composers were quick to create a readily appreciated body of literature, a repertoire of music making use of stock left hand patterns of accompaniment and an easily grasped melodic design.

We have discovered, in the present study that, as in all stylistic changes, and in all the arts, vestigial remains of the previous era continue to be intermingled with more progressive elements, and the isolating of these different elements and their interrelationships constitutes in itself some of the hallmarks of style, and style, after all, is that way in which the constituent elements are welded together and interact on each other.

Georg Andreas Sorge, Übergangsfigur, presents us with a "Klein Meister" who has written works contributing to an understanding of those style elements which result in change from one era to another. This music must be studied in order to explain and understand, in turn, the music of Haydn, on the one hand, and that of Bach, on the other. There are classes of excellence in all things, and if Sorge is not Johann Sebastian Bach or Franz Joseph Haydn, his excellence as a composer and a musical arbiter need not be condemmed simply because he stands in the shadows cast by two giants.

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