

Appendix D

Disposition Comparisons

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Appendix D-1 Disposition of the organ in Zschortau: 1744, 1746, 2000

Contract disposition (I/P/13), 1744	Additional stops according to J. S. Bach's report, 1746	Disposition after restoration by Hermann Eule Orgelbau (I/P/16), 2000 (CD–c ³ , CD–c ¹)	Number of surviving original pipes	Total number of pipes after restoration in 2000
	Quinta Thön 16', wood	Quinta Thoen 16'	48 wood	48 wood
Principal 8', from F in facade, tin; C, D, D#, E inside, wood		Principal 8'	44 metal 4 wood	44 metal 4 wood
[see below]	Viol di Gamba 8', wood	Viol de Gamba 8', divided c ¹ /c ^{#1} C–b, wood; c ¹ –c ³ , metal (conical)	23 wood 12 metal	23 wood 25 metal

Grob Gedackt 8', wood		Grobgedact 8'	48 wood	48 wood
Fleute doux 4', wood (partially boxwood)	Fleute-Travers 4', wood	Fleute doux 4'	47 wood	48 wood
Octav 4', good metal		Octav 4'	48 metal	48 metal
Hohl Fleute 3', metal		Hohl Floet 3', divided c ¹ /c# ¹	47 metal	48 metal
Super Octav 2', metal		Octav 2'	47 metal	48 metal
	Super Octava 1', metal	Super-Octava 1'	19 metal	48 metal
Mixtur III–IV c g c ^[1] e ^[1]		Mixtur III–IV 1–1/3'	114	168 metal
Sub Bass 16', wood		Sub Baß 16'	24 wood	24 wood
Posaunen Bass 16', wood		Posaunen-Baß 16'	24 wood	24 wood
Violon 8', wood		Violon 8'	24 wood	24 wood
Tremulant		Tremulant		
Bellows signal		Bellows Signal		
“Also, moreover, a register [Viol di Gamba] previously discussed as a gift in memory.”		[see above]		
	“Angehänge,” Manual/Pedal	Pedal coupler		
“In order to provide more registration possibilities, several registers will be divided.”				

Sources: Contract 1744 (appendix A-39); Bach-Dokumente I, 168 (no. 89); and Dänhardt 2000, 7, 44, and 31–66.

Note: Principal 8' and Viol di Gamba 8' share the lowest four pipes (C, D, D#, E), which are made of wood.

*Appendix D-2 Disposition of the large organ at St. Thomas's,
Leipzig, ca. 1700 and 1757*

Disposition
as recorded by J. J. Vogel
in ca. 1700, III/35

Disposition
as recorded by J. S. Riemer
in 1757, III/39

IN THE OBERWERCKE [9]

Principal 16'
Quintadena 16'
Principal 8'
Octava 4'
Quinta 3'
Super Octava 2'
Sesqui altera gedoppelt [II]
Mixtur VI–VIII–X
Spielpfeiffe 8'

IN THE BRUST [9]

Grobgedackt 8'
Principal 4'
Nachthorn 4'
Nasat 3'
Gemßhorn 2'
Zimbel II
Sesqui altera [1–3/5']
Regal 8'
Geigen Regal 4'

IN THE RÜCK-POSITIV [12]

Principal 8'
Quintadena 8'
Lieblich Gedacktes 8'
Klein Gedacktes 4'
Spitzflöt 4'
Traversa 4'
Violin 2'
Rausch Quinta gedoppelt [II]
Schallflöt [Hohlflöte] 1'

Mixtur IV
Trommet 8'
Krumbhorn 16'

IN THE HAUPT MANUAL [9]

(middle keyboard)
Groß Principal 16'
Groß Quintatön 16'
Klein Principal 8'
Octava 4'
Quinta 3'
Super Octava 2'
Tertia[n] III 1–3/5'
Mixtur VIII 2'
Gembs Horn 8'

IN THE BRUST WERCK [9]

Gedackt 8'
Principal 4'
Flöthe 4'
Nasat 3'
Gembs Horn 2'
Mixtur Zimbel II'
Tertia 1–3/5'
Regal 8'
Geigen Regal 4'

IN THE RÜCK WERCK [12]

new wind chest
Principal 8'
Quinte Thön 8'
Grob Gedackt 8'
Octava 3' [recte 4']
Spitz Flöthe 4'
Quinta 4' [recte 3']
Super Octav 2'
Sesqui altera II 1–1/2'
Tertia 1–3/5'
Cornet IV 4'
Mixtur III 1'
Trompet 8'

IN THE PEDAL [5]

Sub Bass 16', *Metal*

Posaunen Bass 16'^{*}
 Trommeten Bass 8'^{*}
 Schallmeyen Bass 4'^{*}
 Cornet 3 [*recte* 2']^{*}
 Tremulant
 Vogelgesang
 Zimbelstern
 Ventils to each chest
 10 bellows

IN THE PEDAL [9]

new wind chest

Untersatz 32'

Sub Bass 16'

Violon 16'

Violon 8'

Octav Bass 4'

Mixtur Bass VIII 3'

Posaunen Bass 16'

Trompet Bass 8'

Schalmeey Bass 4'

Tremulant

“a new coupler to the Rückpositiv”

2 new bellows added to 4 existing; new wind trunks

Sources: Vogel Chronicle, 111–12; Riemer Chronicle, vol. 3, 1047–48.

Note: Terms in red refer to stops changed between 1700 and 1757. Terms in blue refer to elements built by Schweinefleisch, 1755–57.

* Resonators from tin-plated iron (*Blech*).

Appendix D-3 Disposition of the New Church organ, Leipzig, 1703–1833

Contract disposition, 1703, II/P/21 Christoph Donat & Son	Disposition according to Mattheson	Stops to be built, repaired, or replaced by J. Gottl. Mauer, 1773–74 (in <i>italic</i>)	Disposition as recorded in 1833 by J. G. Mende (II/P/23)
Förderwerck (lowest keyboard)	Werck	Haupt-Wercke	Hauptwerk (11)
Quintadöhn 16'	Quintadena 16'	<i>Quinta Thon 16'</i>	Quintatön 16'
Principal 8'	Principal 8'	Principal 8' <i>needs repolishing</i>	Principal 8'
Grobgedackt 8'		<i>Grobgetact 8'</i>	Gedact 8'
Spillflaut 8'	Spielflöte 8'	<i>Spitz-Fleut 8'</i>	Spitzfloete 8'
Octava 4'	Octava 4'	<i>Octava 4'</i>	Octave 4'
Gedackte Flöthe 4'	Gedackt 4'	<i>Lieblichgetact 4'</i>	Gedackt 4'
Quinta 3'	Quinta 3'	<i>Quinta 3'</i>	Quinte 3'
Superoctava 2'	Superoctava 2'	<i>Octava 2'</i>	Octave 2'
Gems Horn 2'		<i>Gemshorn 2'</i>	Gemshorn 2'
<i>Stop without a name</i>	Tertian 2'	[no mention]	
Suff Flöthe 1'		[no mention]	
Mixtur IV		[no mention]	Mixtur IV
		[no mention]	Zinck II

Hinterwerck (upper keyboard)	Seiten-Positiv	Ober-Wercke	Oberwerk (8)
Liebligh Gedackt zur Music 8'	Gedackt 8'	<i>Grobgetact 8'</i>	Flüttrav. 8' Gedact 8'
Viol di Gamba 8'	Viola di Gamba 8' Octava 4'	<i>Viola di Gambe 8'</i>	Viol di Gambe 8'
Klein Gedackt 4'	Rohrflöte 4'	<i>Fleut 4'</i>	Floete 4'
Nasat 3'	Quinta 3'	<i>Nasath 3'</i>	—
Octava 2'	Gemshorn 2'	<i>Octava 2'</i> <i>Cornet [IV]</i>	Octave 2' Cornett IV
Spitz Flöth 1'		[no mention]	Rauschzimmel II
Cimbel III	Cimbel	[no mention]	Mixtur III
Vox humana 8'	Vox humana 8'	[no mention; probably removed by Schweinefleisch in 1753]	—
In the Pedal	Pedal	Pedal	Pedal
Sub Bass 16', wood	Sub-Bass 16'	[no mention; however, named in 1753 condition report]	Subbass 16', wood
Posaunen Bass 16', wood	Posaune 16'	Posaunenbass 16', tinplate resonators retained; <i>new shallots, tuning wires, and brass tongues</i>	Posaune 16'
Trompeten Bass 8', tinplate	Trommete 8'	Trompetenbass 8', <i>new tin resonators; new boots, tuning wires, brass tongues</i>	Trompette 8'
Schalmeyen Bass 4', tinplate	Schallmey 4' Octava 8' Octava 4' Sifflet 1' Mixtura	Schalmey 4', <i>new tin resonators; new boots, tuning wires, brass tongues</i>	Octavenbass 8'
Tremulant Pull-down coupler (Pedal to Förderwerk) Bellows pumper signal Unless otherwise noted, all pipes of <i>Metall</i> Keyboard naturals of boxwood, sharps of ebony Manual compass: CD-c ³ Pedal compass: CD-c ¹ Round stop knobs stained black 4 single-fold bellows	Tremulant Manual coupler Pedal HW/P coupler	<i>4 new bellows and 24 Elle of wind trunks</i>	

Sources: Contract dated 7 July 1703, New Church Accounts, 1703–4, fols. 96–99 [contract disposition]; Niedt (1721) 1976, 189, and Dresden Ms., 26 [Mattheson disposition]; New Church Accounts, 1773–74, fols. 6r–10r [changes by Mauer]; Stadtarchiv Leipzig, Cap. 41 C. Nr. 4, fols. 1v–2 [disposition recorded by Mende].

Note: Terms in blue indicate a stop added by Donat above contract, resulting in 24 stops. See Contract 1721 (appendix A-26).

Appendix D-4 Disposition of the organ at St. Nicholas's, Leipzig, 1694 and 1741

Disposition
as recorded by Zacharias Thyssner, 1694
III/P/36

Disposition
as recorded by J. A. Silbermann, 1741
III/P/36

IN THE OBER WERK [13]

Quintadehn 16'

Principal 8'

Octava 4'

Quinta 3'

Superoctava 2'

Mixtur VI

Grobgedackt 8'

Gemshorn 8'

Nassat 3'

Waldflöt 2'

Sesquialtera 1-1/5'

Fagott 16'

Trompet 8'

IN THE BRUST [7] (new wind chest)

Quintadehna 8'

Principal 4'

Quinta 3'

Octava 2'

Sesquialtera 1-1/5'

Mixtur III

Schallmey 4'

IN THE RÜCK POSITIV [10]

Grobgedackt 8'

Principal 4'

Viola di Gamba 4'

Spitzflör [or Gemshorn] 4'

Quintadehna 4'

Quinta 3'

Octava 2'

Sesquialtera 1-1/5'

Mixtur IV

Bombart 8'

HAUPTWERCK [13]

Quintathon 16'

Principal 8'

Octava 4'

Quinte 3'

Superoctava 2'

Mixtur VI

Gedact 8'

Gemshorn 8'

Nazard 3'

Waldflöte 4'

Sesquialtera 1-1/5'

Fagot 16'

Tromp. 8'

BRUSTPOSITIF [7]

Quintathon 8'

Principal 4'

Quinte **1-1/2'**

Octava 2'

Sesquialtera

Mixtur

Schallmey 4', in facade

RÜCKWERCK [10]

Grobgedackt 8'

Principal 4'

Nazard 3'

Gemshorn 4'

Quintathon 4'

Quinte **1-1/2'**

Octava 2'

Sesquialtera

Mixtur

Bompartte 8'

PEDAL [6] (new wind chest)

Subbass gedakt 16'

Octaven Bass 4'

Posaun Bass 16'

Trompeten Bass 8'

Schallmeyen Bass 4'

Cornet Bass 2'

Tremulant

Zimbelstern (modified)

Vogelgesang

4 large wedge bellows, new wind trunks

Chorton

Pedal/Oberwerk coupler

Rückpositiv/Oberwerk coupler

Brustpositiv/Oberwerk coupler

3 keyboards, 1 pedalboard

PEDAL [6]

Untersatz 16'

Octava **8'**

Posaun. Bass 16'

Tromp. 8'

Schalmey 4'

Cornet 2'

Tremulant

Cymbel[stern]

Vogelgesang

4 multifold bellows

Cornetton

3 keyboards

Manual compass: CD-c³

Pedal compass: CD-d¹

Sources: Z. Thayssner, memorandum, Stadtarchiv Leipzig, Stift IX A 2, fol. 16–22; *Silbermann-Archiv*, 171 and 173.

Note: Terms in blue refer to elements built by Thayssner. Terms in red indicate a change in disposition.

*Appendix D-5 Disposition of the small organ at St. Thomas's,
ca. 1700 and 1740*

Disposition as recorded by Vogel in ca. 1700	Disposition as recorded by Scheibe in 1740	Weight in pounds	✓ = reuse m = melt down
In the Oberwercke (7)	In the Haupt Werck [CDEFGA-c ³]		
Principal 8'	Principal 8', in the facade	200	m
Gedackt 8'	Grob Gedackt 8'	114	✓
Quintadena 8'	Quinta Döhn 8'	80	✓
Octava 4'	Octav 4'	40	m
Rausch Quinte 3' and 2'	Quinta 3'	40	✓
Mixtur IV,V,VI,VIII-X	Mixtur III	40	m
Cymbeln II	Cymbal II	12	m
In the Rückpositiv (8)	In the Rückpositiv		
Lieblich Gedackt 8'	Grobgedackt 8'	114	✓
Principal 4'	Principal 4'	41	✓
Hollflöth 4'	Hohl Flöt 4'	26	✓
Nasath 3'	Nassat 3'	21	✓
Octava 2'	Octav 2'	12	✓
Sesquialtera gedoppelt [II]	Sesquialtera	24	m
Dulcian 8'			
Trommet 8'	Trompet 8'	150	m
In the Brust (3)	Brust-Wercke		
Trichter Regal 8'	Ranquet 8', tin	24	m
Spitzflöth 2'	Spitz Flöthe 2'	16	m
Suffloth 1'	Octav 1'	8	m
In the Pedal	In the Bass [Pedal]		
Sub Bass 16', wood			
Fagott Baß 16'			
Trommet Baß 8'	Trompet, 21 pipes [CDE-c ¹]	75	m
6 bellows		1,037 total	
Tremulant		(tin = 406,	
Zimbelstern		lead = 631)	
Ventils to each chest			

Sources: Vogel Chronicle, 111; and Stadtarchiv Leipzig, Stift IX A 2, fol. 105r-v.

Notes: Scheibe's inventory includes only stops made from metal. Terms in red indicate differences from disposition as recorded in ca. 1710.

Appendix D-6 Disposition of the organ at St. Paul's, ca. 1700 and 1710

Disposition as published by J. J. Vogel, ca. 1700	Kuhnau's "specification of the registers now present in the organ,"** 25 September 1710	Vetter's proposed disposition, 25 September 1710
In the Hauptwerck [16]	In the Oberwerck [16]	Ober Werck [16] (middle keyboard)
Groß Principal 16'	Gross Principal 16'	1. Groß Principal 16'
Fistula humana "above 1½', two ranks"	/ Fistula humana	2. Nassat 3' (replacing Fistula Humana)
Scarpe 2–3 pipes [ranks]	Scarpe	3. Scarpe
Octava 4'	Octava 4'	4. Octava 4'
Super Octava 2'	Superoctava 2'	5. Super octava 2'
Groß Quintadena 16'	Gross Quinta Döhn 16'	6. Groß Quintatön 16'
Gemshorn 8'	Gembs Horn 8'	7. Gemshorn 8'
Viola da Gamba 8'	Viol di Gamba 8'	8. Viol di Gamba 8'
Principal Subbass 16' [Pedal]**	Principal SubBass 16'	9. Principal Sub Bass 16'
Groß Gedackt 8'	Gross Octava 8	10. Groß Octava 8'
Mixtur VI	Mixtur	11. Mixtur
Gemshorn Baß 8' [Pedal]	Klein Gemshorn 2'	12. Klein Gemshorn 2'
Quinta 3'	Quinta 3'	13. Quinta 3'
Klein Gemßhorn 4'	Gemshorn 4'	14. Gemshorn 4'
Rohrflöten Subbass 16' [Pedal]	Rohrflöten SubBass 16'	15. Rohrflöten Sub Bass 16'
Quintadenenbass 16' [Pedal]	Qvinta D[öhn] Sub Bass 16'	16. Quintatön Sub Bass 16'
In the Rück-Positiv [8]	In the Rück Pos: [8]	Rück Positiv [8] (lowest keyboard, from which the Brust [Hinterwerk] can be made)
Principal 4'	Principal 4'	1. Principal 4'
Quinta 1½'	Quinta 3' [recte: 1½?]	2. Quinta 3' [recte: 1½?]
Nassat 3'	Nassat 3'	3. Nachthorn 4' (in place of the Nasatt, which can either be moved to the Oberwerck or melted down for the Nachthorn 4')
Trommel [Trommet] 8'	/ Trompett 8'	4. Trompett 8'
Grobgedackt 8'	Gedackt 8'	5. Gedackt 8'
Sesqui altera 2 [1–3/5']	Sesquialtera	6. Sesquialtera
Gedacktfloit 4'	Octava 2'	7. Octava 2'
Suffloth 1'	Sufflöt 4' [recte 1']	8. Sufflöt 4' [recte 1']

In the Brust [8]

Principal 2'

Gedackt 8'

Mixture II

Nasatt 3'

Quintadena 8'

Quinta 1½'

Octava 1'

Regal 8'

In the Brust [8]

/ Principal 2'

Gedackt 8'

Mixture

Nasatt 3'

Qvinta D[öhn] 8'

Cimbal

Octava 1'

/ Regal

Brust Werck (top keyboard) [8]

1. Principal 2'

2. Gedackt 4'

3. Mixture

4. Nasatt 3'

5. Quintatön 8'

6. Cimbell

7. Octava 1'

8. Regal 4'

In the Pedal [4]

Posaunen-Baß 16'

Cornet-Baß 4'

Bauerflöten-Baß 2'

Dulcian-Baß 16' [recte 8']

Cymbelstern

Vogelgesang

Tremulant

Trummel

Pedal-Coppel to Rückpositiv

Seiten Bässe [4]

/ Posaunen Bass 16 Fuß [tin plate]

/ Cornett Bass

/ Bauerflöten Bass [2']

/ Dulcian Bass [8', wood]

NB: *Cimbale* [Cimbelstern]

Tremulant

Calcanten-Glöcklein

Seiten Bässe, which belong to the Pedal [5]

1. Posaunen Bass 16', wood

2. Cornett Bass 2' [new; tin plate]

3. Bauerflöten Bass

4. Trompetten Bass 8' [new; tin plate]

5. Schallmeyer Bass 4' [new; tin plate]

Note: A Tremulant is to be added that beats throughout the organ

Sources: Vogel Chronicle, 118–19; UAL, Rep. II/III/B II 6, fol. 5r–v (see Kuhnau and Vetter 1710, appendix A-2); UAL, Rep. II/III/B II 6, fols. 6r–7r (see Kuhnau and Vetter 1710, appendix A-2).

Notes: / = handwritten notation in red pencil, probably added later, indicating a register not used in Scheibe's rebuild. Red stop names indicate differences among the dispositions.

* According to Registrar 1712 and 1715 (appendix A-7), fol. 32r, the *Fistula humana*, the *Trompete* 8', and the *Principal* 2' had 45 *Metall* pipes; the *Posaunen Bass* and *Bauerflöten Bass* had 21 pipes; the *Dulcian* was made of wood; the *Subbass* was made of *Metall*; and the *Regal* had 45 brass pipes.

** Four stops on the *Hauptwerk* wind chest (indicated with [Pedal]) were played by the Pedal.