

Addenda & Corrigenda
CPEB:CW, IV/7.1
Passion according to St. John (1772)
updated April 2024

The Passion according to St. John (1772) is listed as BR-CPEB D 7.1.

Introduction

Page xi, n. 9:

The reference to a performance of a Passion by C.P.E. Bach at the “Petri Kirche” in J.F. Reichardt’s *Briefe eines aufmerksamen Reisenden die Musik betreffend*, 1:111–12, almost certainly refers to a performance of the *Passions-Cantate* (Wq 233) at St. Petri in Berlin, not the 1774 St. Mark Passion at St. Petri in Hamburg. Although the sixth letter in volume 1 has no date or place, the first five letters as well as the seventh indicate Berlin as the place, so it seems likely that this letter was also written from Berlin. Furthermore, Christoph Henzel, “Das Konzertleben der preußischen Hauptstadt 1740–86 im Spiegel der Berliner Presse (Teil 1),” *Jahrbuch des Staatlichen Instituts für Musikforschung* 2004, 286, provides documentation for a performance of Wq 233 at St. Petri in Berlin on 30 March 1774 as part of the Konzert für Musikliebhaber.

Pages xii–xvii, the musical sources for C.P.E. Bach’s borrowing are discussed in:

Wolfgang Hirschmann, “Kompilation als Emanzipation: Bachs Johannespassion von 1772 und ihr Modell,” in *Impulse—Transformationen—Kontraste: Georg Philipp Telemann und Carl Philipp Emanuel Bach. Bericht über die Internationale Wissenschaftliche Konferenz, Magdeburg, 17. und 18. März 2014, anlässlich der 22. Magdeburger Telemann-Festtage*, ed. Carsten Lange, Brit Reipsch, and Ralph-Jürgen Reipsch (Hildesheim: Georg Olms, 2018), 264–73.

Page xv, table 2, the last item of the last column “Chorale Melody (Zahn No.)” should read: “Ach wir armen Sünder (Z 8187h)”

Corrections in Music

<u>No.</u>	<u>Page</u>	<u>Mm.</u>	<u>Part</u>	<u>Remarks</u>
2d	7	32b	bc	note 2, fig. should be $\overset{7}{b}$; cf. Q
5	11	8	fl I	note 3 should be $f\sharp''$ instead of a''
15	54	5	va	note 1 should be $a\sharp$ instead of $a\sharp+c\sharp'$
15	55	25	vn II	note 1 should be $a\sharp$ instead of $a\sharp+c\sharp'$
15	56	45	vn I	notes 2–4 should have a slur, instead of two slurs on notes 1–2 and 3–4
15	57	63, 71	vn II	notes 2–6 should have one slur, instead of two slurs on notes 2–3 and 4–6
15	58	75	bc	notes 1–5 should be slurred
15	60	112	vn, bc	note 1 should have stroke

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Bibliographical Abbreviations

Page 115, add:

BR-CPEB Enßlin, Wolfram, Uwe Wolf, and Christine Blanken. *Carl Philipp Emanuel Bach. Thematisch-systematisches Verzeichnis der musikalischen Werke. Pt. 2, Vokalwerke.* Stuttgart: Carus, 2014.

Critical Report

Page 113, source A 1, Stölzel's Passion oratorio *Jesu, deine Passion will ich itzt bedenken* (in "VI Betrachtungen"), dates from 1741, not c. 1749; see Hirschmann (cited above), p. 268, n. 20. See also CPEB:CW, VIII/5, 408. The note on the wrapper with a title by Gähler reads: "Passions-Musik | vom Kapellm. Gottfried Heinrich | Stölzel. | aus C. P. E. Bachs Musikalien | Vorrath."

Page 114, source A 4, at the end of the description add:

At the end of no. 14 (fol. 9r), Bach entered the cue "N. 4. Acc. u. Chor" that corresponds to nos. 15 and 16 in the 1784 St. John Passion, indicating that source A 4 was a *Vorlage* for the latter work (see CPEB:CW, IV/7.4 for further details).

Page 115, table 1, "Remarks" column for fol. 9r:

(CPEB possibly wrote "Arie" to indicate aria no. 15 but later erased it and changed it to "Acc. u. Chor" for the 1784 Passion, nos. 16 and 17.)

Page 121, no. 15, add the following to "Other changes made in A 3 (in original key) include:"

<u>Mm.</u>	<u>Part</u>	<u>Remarks</u>
25	vn II	beat 1 changed from b \natural +d' to b \natural
90	vn I	note 8, added b on a' (cancelling \sharp on note 4 in that measure)
92, 110	vn II, va	added "poco forte" to match directives in vn I and bc
139	vn I, vn II	added <i>f</i> on note 3
140	va, bc	added <i>f</i> on note 1
154	bc	added <i>f</i> on note 2
155	vn II, va	added <i>f</i> on note 1

Appendix

The *Vorlage* for duet no. 21 by Stölzel is published in CPEB:CW, VIII/8.