

INTRODUCTION

The series of Carl Philipp Emanuel Bach's twenty-one Hamburg Passions began in 1769 with a St. Matthew Passion, in which Bach combined movements of his own composition with elements from his father's works (in particular the St. Matthew Passion, BWV 244) to create a pasticcio Passion.¹ According to Hamburg liturgical convention, in the following year a St. Mark Passion was to be performed.² For this purpose, however, Bach did not compose a new work, nor did he create another pasticcio; rather he performed a shortened and slightly modified version of the St. Mark Passion by Gottfried August Homilius (1714–85), his contemporary and cantor of the Church of the Holy Cross (Kreuzkantor) in Dresden. Bach seems already to have been familiar with Homilius's Passion while he was still employed at the court of Friedrich II in Berlin.³ The four subsequent St. Mark Passions performed by Bach in Hamburg were again pasticcios, but in each case Bach used the Homilius St. Mark Passion, rather than one of his own compositions, as the starting point, to which he then added single movements specifically composed or adapted for the purpose. Thus, although the 1770 St. Mark Passion involved almost no original compositional activity by Bach, its status as the foundation for the remaining St. Mark Passions during Bach's Hamburg tenure justifies its inclusion in the edition. Table 1 shows the relationship between Homilius's original setting and Bach's arrangement of it in 1770; some of the movements from Homilius's setting that Bach omitted in 1770 were used in Bach's Passions in the following two years.⁴

1. The 1769 Passion, H 782, is published in CPEB: CW, IV/4.1.

2. See Leisinger 2002, 107–19, esp. 109.

3. A copy of Homilius's St. Mark Passion with an autograph dedication to Friedrich's sister, Princess Anna Amalia of Prussia, is in the Amalienbibliothek (now in D-B). Bach had already utilized a turba chorus from Homilius's Passion in his own 1769 St. Matthew Passion, the composition of which Bach had begun in Berlin in early 1768, shortly before his move to Hamburg. A St. Mark Passion by Homilius (presumably this one) was performed in Berlin sometime before 1765, as reported in *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend*, 2. Jahrgang, 36. Stück (Leipzig, 1768), 280. No record of a performance in Dresden has been found.

4. Bach also entered a new text into the score of Homilius's first movement, indicating that this movement, too, was planned for reuse

The biblical narrative of all five of Bach's St. Mark Passions is somewhat shortened from that given in Homilius's version. It presents the Passion story from the Last Supper through Jesus' death (Mark 14:26–15:37). The prehistory contained in the Homilius setting (Mark 14:1–25), beginning with the plot to kill Jesus, as well as the concluding material from Jesus' death through his burial (Mark 15:38–47) were excluded as part of Bach's cuts. The gospel narrative is divided in the 1770 Passion as follows:

No.	Text incipit	Chapter: Verses
2.	Und da sie den Lobgesang	14:26–31
4.	Desselben gleichen sagten sie alle	14:31–34
6.	Und ging ein wenig fürbass	14:35–42
8.	Und alsbald, da er noch redete	14:43–45
10.	Die aber legten ihre Hände an ihn	14:46–53
12.	Petrus aber folgte ihm nach	14:54–64
14.	Da fingen an etliche ihn zu verspeien	14:65–72
16.	Und bald am Morgen	15:1–2
18.	Und die Hohenpriester beschuldigten	15:3–14
20.	Pilatus aber gedachte	15:15–21
22.	Und sie brachten ihn	15:22–23
24.	Und die da ihn gekreuziget hatten	15:24–32
26.	Und nach der sechsten Stunde	15:33–34
28.	Und etliche, die dabei stunden	15:35–37

Although Bach left Homilius's musical setting of the biblical text essentially intact, he did make numerous small changes to the text, to the declamation, and, as a consequence, also sometimes to the melody of the original. Such changes are listed in the critical commentary. Additional changes of this kind occur in Bach's subsequent St. Mark Passions, but only the text as performed in 1770 is reproduced in the present volume.

With only a few exceptions (see table 2 below), the chorale settings were also taken from Homilius's Passion, even when the chorale texts were not found in the hymnal used by the Hamburg churches at the time, HG 1766.

by Bach, but the occasion for the reuse has not yet been identified. Homilius's movement begins, "So gehst du nun, mein Jesu hin." Bach's added text begins, "Du trägst der Missetäter Lohn."

TABLE I. COMPARISON OF HOMILIUS'S ST. MARK PASSION AND BACH'S 1770 PASSION

Homilius No.	Type	Incipit	Bach 1770 No.	Remarks
1.	Chorus	So gehst du nun, mein Jesu		omitted
2.	Recitative	Und nach zween Tagen		omitted
3.	Aria	Mensch, empfinde doch		omitted, but parodied as no. 15 in CPEB's 1772 St. John Passion and as no. 17 in CPEB's 1780 St. John Passion
4.	Recitative	Und Judas Ischariot		omitted
5.	Chorale	Wie soll ich, der du alles weißt		omitted
6.	Recitative	Und sie wurden traurig		omitted
7.	Chorale	O weh, demselben		omitted
8.	Recitative	Und indem sie aßen		omitted
9.	Aria with chorus	Wenn euch eure Sünden		omitted, but used as nos. 22– 23 in CPEB's 1771 St. Luke Passion
10.	Recitative	Und da sie den Lobgesang	= 2.	
11.	Chorale	Hilf, dass ich stets sorgfältig sei	= 3.	not in HG 1766
12.	Recitative	Desselbigen gleichen sagten	= 4.	
13.	Chorale	Straf mich nicht	= 5.	HG 1766, no. 429, 1
14.	Recitative	Und ging ein wenig fürbass	= 6.	
15.	Aria	Ich geh von Leiden	= 7.	
16.	Recitative	Und alsbald, da er noch redete	= 8.	
17.	Chorale	Freu dich sehr, oh meine Seele	= 9.	not in HG 1766
18a.	Recitative	Die aber legten ihre Hände	= 10.	
	Chorale	Christus, der uns selig macht	= 11.	HG 1766, no. 111, 1; not in Homilius
18b.	Recitative	Petrus aber folgte ihm nach	= 12a.	
19.	Chorale	Mir nach, spricht Christus		omitted
20.	Recitative	Wir haben gehöret	= 12b.	
21.	Chorale	O Jesu, hilf zur selben Zeit		omitted
22.	Recitative	Aber ihr Zeugnis	= 12c.	
23.	Aria	Verdammt ihn nur	= 13.	also used as no. 11 in CPEB's 1789 St. Matthew Passion
24.	Recitative	Da fingen an etliche	= 14a.	
25.	Aria	Verkennt ihn nicht		omitted, but used as no. 9 in CPEB's 1772 St. John Passion
26.	Recitative	Weissage uns	= 14b.	
	Chorale	Erkenne mich, mein Hirte	= 15.	HG 1766, no. 129, 5; not in Homilius
27.	Chorale	O Vater der Barmherzigkeit		omitted, replaced with no. 15
28.	Chorale	Sei mir tausendmal gegrüßet	= 1.	HG 1766, no. 123, 1
29.	Recitative	Und bald am Morgen	= 16.	
30.	Aria	Mit Preis und Ruhm	= 17.	
31.	Recitative	Und die Hohenpriester	= 18.	
32.	Chorale	Herzliebster Jesu!	= 19.	HG 1766, no. 114, 1
33.	Recitative	Pilatus aber gedachte	= 20.	
34.	Accomp.	Jerusalem, wie wütest du!	= 21.	
35.	Recitative	Und sie brachten ihn	= 22.	
36.	Chorale	Dein Durst und Gallenrank	= 23.	
37.	Recitative	Und da sie ihn gekreuziget	= 24.	
38.	Chorale	Ich werde dir zu Ehren	= 25.	HG 1766, no. 114, 13

TABLE I. (CONTINUED)

Homilius No.	Type	Incipit	Bach 1770 No.	Remarks
39.	Recitative	Und nach der sechsten Stunde	= 26.	
40.	Aria	Verstummet, ihr Himmel	= 27.	
41.	Recitative	Und etliche, die dabei stunden	= 28.	
42.	Aria	Ihr Tränen, fließt	= 29.	
43.	Recitative	Und der Vorhang im Tempel		omitted
44.	Chorale	Ihr Gräber brecht		omitted
45.	Recitative	Der Hauptmann aber		omitted
46.	Chorale	Der Hirt ist tot		omitted
47.	Recitative	Und er kaufte eine Leinwand		omitted
48.	Chorus	Gott ist versöhnt		omitted, but used as no. 25 in CPEB's 1771 St. Luke Passion
	Chorale	Ich danke dir von Herzen	= 30.	HG 1766, no. 129, 5; not in Homilius

TABLE 2. THE CHORALES

No.	Incipit	HG 1766 (no., verse)	Poet	Chorale melody (Zahn no.)
1.	Sei mir tausendmal begrüßet	123, 1	Paul Gerhard	Freu dich sehr, o meine Seele (Z 6543)
3.	Hilf, dass ich stets sorgfältig sei ^a	n/a	David Denicke	Ach Gott vom Himmel sieh darein (Z 4431)
5.	Straf mich nicht in deinem Zorn	429, 1	Johann Georg Albinus	Straf mich nicht in deinem Zorn (Z 6274a)
9.	Sei getreu in deinem Herzen ^b	n/a	Benjamin Praetorius	Freu dich sehr, o meine Seele (Z 6543)
11.	Christus, der uns selig macht ^c	111, 1	Michael Weiss	(Z 6283b)
15.	Erkenne mich, mein Hüter ^c	129, 5	Paul Gerhard	Herzlich tut mich verlangen (Z 5385a)
19.	Herzliebster Jesu	114, 1	Johann Herrmann	(Z 983)
23.	Dein Durst und Gallentrank	560, 7	Martin Böhme	Herr Jesu Christ, mein's Lebens Licht (Z 533a)
25.	Ich werde dir zu Ehren	114, 13	see no. 19	see no. 19
30.	Ich danke dir von Herzen ^c	129, 8	see no. 15	same harmonization as no. 15

NOTES

a. Stanza 7 of "O Gottes Sohn, Herr Jesu Christ," no. 771 from *Das Privilegierte Ordentliche und vermehrte Dreßdnische Gesang-Buch* (Dresden and Leipzig: Friedrich Hekeln, 1748).

b. Stanza 7 of "Sei getreu bis an das Ende," no. 657 from *Das Privilegierte Ordentliche und vermehrte Dreßdnische Gesang-Buch*.

c. Nos. 11, 15, and 30 are not from the Homilius St. Mark Passion.

The texts for movements 3 and 9, for example, are not included in HG 1766, although their respective melodies were known in Hamburg. Bach's cuts to the central portion of Homilius's Passion also extended to three chorale movements: one chorale (Homilius no. 21) was taken out without a replacement, while two others (Homilius nos. 19 and 27) were replaced with different chorales (Bach nos. 11 and 15/30). It has not yet been possible to establish the precise provenance of these chorale movements, although no. 11, at least, could not have been set specifically for the 1770 Passion, since the text of the chosen verse contains fewer syllables than provided for in the musical setting (see commentary).

In the movements setting poetic texts, that is, the arias plus the accompanied recitative (no. 21), Bach followed Homilius without significant changes. He adapted the range of one aria (no. 13) to more comfortably fit his singer's voice, while in two further arias he slightly altered the text. The Homilius Passion contains other movements that Bach chose not to use in his 1770 Passion (although he used almost all of them in his later Passions). In addition to the movements from the beginning and end of the Homilius setting (i.e., from those portions of the Passion story that Bach did not include in his setting), one aria from the middle section was also cut and was replaced by a simple four-part chorale.

The performance of the Passion took place in 1770 with the small vocal ensemble typical for Hamburg. Seven vocal part books survive; five of them include the names of the singers: [J. P. A.?] Lüders and Hartmann (sopranos), [Johann Heinrich] Michel and Wreden (tenors), and [Johann Andreas] Hoffmann (bass). The bass who sang the role of Jesus, while not identified on the part book, is mentioned in Bach's score, where the singer of the aria no. 7 is given as "Mr. [Friedrich Martin] Illert." It is not known whether the alto part in 1770 was sung by the aging Otto Ernst Gregorius Schieferlein, or whether perhaps Georg Michael Telemann took the part. Even though the demands on the singers vary according to their role (e.g., Evangelist, Jesus, the smaller roles, etc.) each of the soloists, except the alto, is assigned one aria (the specific singers assigned to each aria and the part books in which the arias are found are identified in the critical report and in footnotes in the musical text). The two alto arias from Homilius's St. Mark Passion were cut in Bach's setting: one was in the deleted opening part of the Passion; the other, however, is the only aria that Bach excluded from Homilius's central section. Perhaps Bach wished to minimize the demands on the alto singer, who presumably had to sing all of the choral alto

parts alone, unlike the other voice parts that each had two singers for the choruses and chorales.

The size of the orchestral ensemble cannot be reconstructed exactly. Two copies each of violin I, violin II, and cello survive, and the possibility of doubled string parts is further suggested by the known number of available musicians (14), as well as by the fact that the parts for the two horns and bassoon consist of only one movement each (without *Tacet* indications for the other movements), so that those musicians could perhaps have performed on other instruments in the remaining movements.

According to well-established tradition in Hamburg, the Passion performances each year followed a rotation that began at the oldest principal church, St. Petri, six or seven weeks before Easter (depending on when the Feast of the Annunciation fell in relation to Easter). In 1770 Easter fell on 15 April and Annunciation on Laetare (the fourth Sunday in Lent), so the first performance in St. Petri would have taken place on Estomihi (the last Sunday before Lent), 25 February. Performances in each of the four other principal churches took place on subsequent Sundays in Lent (in 1770, however, skipping over Oculi, to allow for the installation of the new *Kirchesgeschworene* at St. Michaelis, and Laetare, to allow for the observance of Annunciation at St. Catharinen), resulting in Passion performances at St. Nicolai on Invocavit (4 March), at St. Catharinen on Reminiscere (11 March), at St. Jacobi on Judica (1 April), and at St. Michaelis on Palm Sunday (8 April). Performances were also given in some of the smaller Hamburg churches on days other than Sundays, so that Bach's 1770 Passion was performed perhaps ten times or more that year before being shelved and not performed again, as far as we know, in Bach's lifetime.⁵

Almost all the sources connected to the Passion performance of 1770 survive today. In addition to the original performing parts (D-B, SA 22, source B) in the hand of a Hamburg scribe (Anon. 304 = O. E. G. Schieferlein?)⁶ and the original text print (several exemplars, source OT), the score of the Homilius Passion as copied by a Berlin scribe (Anon. 307) and arranged by Bach also survives (D-B, SA 37, source A). Only the *Vorlagen* for the two chorale settings not derived from the Homilius Passion are missing. In two chorales, nos. 11 and 30, where the alto part is doubled by the second oboe, the alto occasionally descends

5. Sanders, 22–26.

6. On the possible identity of Anon. 304 and Schieferlein see Peter Wollny, review of *Georg Philipp Telemann. Autographe und Abschriften*, ed. Joachim Jaenecke, *BJ* 81 (1995): 218.

below *c'*. The oboe part diverges from the alto part in just those passages in order to avoid notes not available to the instrument.

Source **A** contains numerous markings in Bach's hand. Not all of them are related to the performance in 1770, however, but rather testify to Bach's further use of Homilius's setting in preparation of his later St. Mark Passion performances. The performance parts **B** were copied directly from the score **A**, which Bach had already corrected; nevertheless, they also include some autograph additions.

Despite Bach's corrections to source **A**, some inconsistencies and mistakes do remain; they can, however, be easily adjusted with the help of another score to the Homilius Passion from the composer's circle (the dedication score D-B, Am. B. 368, source **Q**; no autograph by Homilius is known to survive).

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