

INTRODUCTION

Carl Philipp Emanuel Bach's St. Mark Passion, H 795 (BR-CPEB D 5.4) was performed in Hamburg during the Lenten season of 1782 and was his fourth setting of Mark's Passion narrative.¹ As was standard for Bach, he began work on the 1782 Passion in 1781 and finished in 1782, as the catalogue of his estate (NV 1790, p. 60) indicates: "Paßions-Musik nach dem Evangelisten Marcus. H. 1781 und 1782. Mit Hoboen." Like his previous three settings of this narrative, and the one that followed it in 1786, the 1782 Passion was based on the St. Mark Passion, HoWV I.10 by Gottfried August Homilius (1714–85), who was cantor at the Dresden Kreuzkirche. Nearly all the biblical story and most of the chorales are derived directly from the Homilius model. Of the three chorales not from the model, one is by Georg Philipp Telemann and the other two are by Johann Gottlieb Graun; they were first used in the 1770 Passion, and in each St. Mark Passion thereafter.

For the non-biblical interpolations, Bach drew mostly on arrangements of his own Sturm songs (see CPEB: CW, VI/2), which provided the basis for four choruses. In the 1780s Bach began to use four-part song arrangements in his Passions more often than was typical for him earlier; one possible reason for this was weaknesses in his vocal ensemble.² Further support for this point can be found in the fact that the 1782 Passion only includes two arias, nos. 13 and 22, both of which are for bass, and both are modelled directly on arias from two different cantatas by Georg Benda. Indeed, the 1782 Passion is the only one of Bach's Passions not to have an aria for tenor and one of only two (the other from 1783) not to contain a solo movement for soprano.³ It is also possible, however, that the 1782 Passion was a deliberately modest setting, for the years 1780–83 also saw several large-scale choral performances by Bach and his performing forces, including the *Bürgerkapitän-*

musiken (H 822) and *Die Auferstehung und Himmelfahrt Jesu* (Wq 240). Only one movement in the 1782 Passion, an accompanied recitative (no. 21), appears to have been newly composed for this work. Table 1 lists the origin of each movement in Bach's 1782 St. Mark Passion.

Sources and Musical Elements

The original performing parts for Bach's 1782 Passion are extant (D-B, SA 49, source B) and were likely only used for the performances in 1782. This is the only source that presents the entire Passion from start to finish and is therefore the primary source for this edition. Multiple exemplars of the original printed text booklet (source OT) survive as well.

There are several poetic interpolations that are introduced into the 1782 Passion. Nos. 7, 17, 28, and 30 are Bach's arrangements of his own Sturm songs, the original composing scores of which are extant (sources A 1 and A 2, derived from sources Q 4 and Q 5 respectively). In their original versions (Wq 198/29, 198/26, 198/6, and 197/13), these are all strophic songs, for solo voice and keyboard accompaniment. For the Passion, Bach filled in the orchestration and composed the three lower voices. The texts are unchanged, although not all of the original verses are used: nos. 7, 17, and 28 set only two verses in the Passion; no. 30 sets three verses. For nos. 7 and 30, the keys are unchanged as well; no. 17 is transposed up to A major (from A-flat major) and no. 28 is transposed down to E minor (from F minor). For no. 7, brief interludes between the verses were composed and a short coda was added. For no. 17, an introduction was composed as well.

There are only two arias in this Passion, both modelled after movements from Benda cantatas. Bach's house copy of the Benda cantata from which no. 13 was borrowed is extant (source Q 1), with Bach's autograph annotations and corrections. This aria is borrowed, text and music, almost verbatim from the Benda original, though Bach notes that the voice part should be transposed down an octave and given to a bass singer (the original was for alto voice). The text, particularly in the B section of the aria, has troublingly anti-Semitic references, most particularly "Gottes Sohn ist

1. The final chorus, no. 30, in the 1782 Passion, along with a chorus from the 1785 St. Matthew Passion, are preserved in a manuscript in Bach's hand (source A 1 below) to which Wotquenne assigned a separate number in his catalogue. Thus, Wq 230 refers to just one small part of the 1782 Passion.

2. Moira Leanne Hill, "Carl Philipp Emanuel Bach's Passion Settings: Context, Content, and Impact" (Ph.D. diss., Yale University, 2015), 111.

3. Hill, "Bach's Passion Settings," 103, Table 9.

TABLE I. DERIVATION OF INDIVIDUAL MOVEMENTS IN BACH'S 1782 ST. MARK PASSION

No.	Type	Incipit	Origin	Remarks
1.	Choral	Schreibe deine blut'gen Wunden	HoWV I.10, no. 28	H 783, no. 1, with different verse
2.	Recitativ	Und da sie den Lobgesang gesprochen hatten	HoWV I.10, no. 10	H 783, no. 2
3.	Choral	Hilf, dass ich stets sorgfältig sei	HoWV I.10, no. 11	H 783, no. 3
4.	Recitativ	Desselben gleichen sagten sie alle	HoWV I.10, no. 12	H 783, no. 4
5.	Choral	Straf mich nicht in deinem Zorn	HoWV I.10, no. 13	H 783, no. 5
6.	Recitativ	Und ging ein wenig fürbass	HoWV I.10, no. 14	H 783, no. 6
7.	Chor	Schau hin! Dort in Gethsemane	Wq 198/29	vv. 1–2, arr. for SATB
8.	Recitativ	Und alsbald, da er noch redete	HoWV I.10, no. 16	H 783, no. 8
9.	Choral	Ich umfange, herz und küsse	HoWV I.10, no. 17	H 783, no. 9, with different verse = H 787, no. 8
10.	Recitativ	Die aber legten ihre Hände an ihn	HoWV I.10, no. 18	H 783, no. 10
11.	Choral	Christus, der uns selig macht	TVWV 10:1, no. 102	H 783, no. 11
12.	Recitativ	Petrus aber folgte ihm nach von ferne	HoWV I.10, nos. 18, 20	H 783, no. 12
13.	Arie	Heult wie die, die Gott verlassen	L 540, no. 3	soloist changed from alto to bass
14.	Recitativ	Da fingen an etliche, ihn zu verspeien	HoWV I.10, no. 24, 26	H 783, no. 14
15.	Choral	Erkenne mich, mein Hüter!	GraunWV Av:IX:3, no. 8	H 783, no. 15
16.	Recitativ	Und bald am Morgen hielten die Hohenpriester einen Rat	HoWV I.10, no. 29	H 783, no. 16
17.	Chor	Dir, o du Herrscher, Jesu Christ	Wq 198/26	vv. 1–2, arr. for SATB
18.	Recitativ	Und die Hohenpriester beschuldigten ihn hart	HoWV I.10, no. 31	H 783, no. 18
19.	Choral	Wie wunderbarlich ist doch diese Strafe!	HoWV I.10, no. 32	H 783, no. 19, with different verse = H 791, no. 19
20.	Recitativ	Pilatus aber gedachte, dem Volk genug zu tun	HoWV I.10, no. 33	H 783, no. 20
21.	Accompagnement	Verspottet und verhöhnt		likely new; first part of text from HoWV I.2, no. 16
22.	Arie	So riefen Israelis Helden	L 575, no. 3	different text
23.	Recitativ	Und sie brachten ihn an die Stätte Golgatha	HoWV I.10, no. 35	H 783, no. 22
24.	Choral	Dein Durst und Gallenrank mich lab	HoWV I.10, no. 36	H 783, no. 23
25.	Recitativ	Und da sie ihn gekreuziget hatten	HoWV I.10, no. 37	H 783, no. 24
26.	Choral	Was ist doch wohl die Ursach solcher Plagen?	HoWV I.10, no. 38	H 783, no. 25, with different verse
27.	Recitativ	Und nach der sechsten Stunde ward eine Finsternis	HoWV I.10, no. 39	H 783, no. 26
28.	Chor	In Todesängsten hängst du da	Wq 198/6	v. 1, arr. for SATB
29.	Recitativ	Und etliche, die dabeistunden	HoWV I.10, no. 41	H 783, no. 28
30.	Chor	Wann der Erde Gründe beben	Wq 197/13	vv. 1–3, arr. for SATB
31.	Choral	Nun, was du, Herr, erduldet	GraunWV Av:IX:3, no. 8	H 783, no. 30, with different verse

Key: GraunWV Av:IX:3 = J.G. Graun cantata *Herr, leite mich in deiner Wahrheit*; H 783 = CPEB 1770 St. Mark Passion; H 787 = CPEB 1774 St. Mark Passion; H 791 = CPEB 1778 St. Mark Passion; HoWV I.2 = Homilius Passions-Cantate; HoWV I.10 = Homilius St. Mark Passion; L 540 = Benda cantata *Nun ist er da*; L 575 = Benda cantata *Groß ist die Menge falscher Christen*; TVWV 10:1 = Telemann, *Fast allgemeines Evangelisch-Musikalisches Lieder-Buch*; Wq 197 = CPEB *Sturms geistliche Gesänge mit Melodien, Erste Sammlung*; Wq 198 = CPEB *Sturms geistliche Gesänge mit Melodien, Zweite Sammlung*

Mensch geworden. Den wird Israel ermorden.” (The Son of God has become Man. Israel will murder him.) As a rule, in the original, the continuo rests when the singer is active; Bach creates a continuo part for these passages by doubling the viola an octave lower and adding figures.

The house copy of the other Benda cantata, from which no. 22 was borrowed, does not appear to have survived, thus another score of the cantata, not associated with Bach’s library, was consulted (source Q 3). Bach had borrowed this aria at least once before, as no. 6 in the *Einführungsmusik Winkler*, H 821f (where it is also preceded by a perhaps newly composed accompanied recitative). For the 1782 Passion, the aria has a new text, by an unknown author, with the necessary changes made in the vocal part to accommodate this. This version is somewhat closer to Benda’s original than the arrangement for H 821f. While they do not appear to be mutually dependent (see critical report), neither of Bach’s versions makes substantial changes to the structure of the movement.

As mentioned above, no. 21, an accompanied recitative for bass voice, appears to be the only movement newly composed for the 1782 Passion. The movement begins with virtually the same text (save for “Kreuz” in m. 5 instead of “Tod”) as no. 16, a secco recitative, from Homilius’s *Passions-Cantate*, HoWV I.2 (Breitkopf, 1775), but continues in m. 6, at “Erschrück und fliehe nicht,” with a different text by an unknown author. The movement serves to modulate from A minor to B-flat major (the relative major of G minor, the key of the following aria).

The majority of the chorales in the 1782 Passion are either identical to those used in Bach’s 1770 Passion, and in turn the Homilius original (nos. 3, 5, and 24), or musically the same but with different textual verses (nos. 1, 9, 19, and 26). The remaining three chorales are also all present in the 1770 Passion, but not in the Homilius original. They derive from Telemann (no. 11) and Graun (nos. 15 and 31, the latter with a different verse in 1782 than in 1770). Table 2 provides more detail about the chorales used in the 1782 Passion.

The biblical narrative begins—as in Bach’s previous St. Mark Passions—with the Last Supper and ends immediately after the death of Jesus (Mark 14:21–15:37),⁴ but is divided slightly differently than the earlier Passions. The Gospel narrative in the 1782 Passion is subdivided as follows:

4. The Homilius Passion on which Bach’s St. Mark Passion is based covers more material (Mark 14:1–15:47). See *Gottfried August Homilius, Ausgewählte Werke*, 1/7, *Markuspassion HoWV I.10*, ed. Uwe Wolf (Stuttgart: Carus, 2011).

No. Text Incipit	Chapter: Verses
2. Und da sie den Lobgesang gesprochen hatten	14:26–31a
4. Desselben gleichen sagten sie alle	14:31b–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 von ferne	14:54–64
14. Da fingen an etliche, ihn zu verspeien	14:65–72
16. Und bald am Morgen hielten die Hohenpriester einen Rat	15:1–2
18. Und die Hohenpriester beschuldigten ihn hart	15:3–14
20. Pilatus aber gedachte, dem Volk genug zu tun	15:15–21
23. Und sie brachten ihn an die Stätte Golgatha	15:22–23
25. Und da sie ihn gekreuziget hatten	15:24–32
27. Und nach der sechsten Stunde ward eine Finsternis	15:33–34
29. Und etliche, die dabeistunden	15:35–37

Performance Practice Issues

The 1782 Passion was performed with the small group of vocalists that Bach regularly used in his Hamburg church music:⁵ the original performing parts (source B) contains eight vocal part books, two for each voice part. Three of the four vocal parts for the lower voices identify specific singers. The tenor part containing the roles of “Petrus,” “falscher Zeuge [I],” and “Pilatus” was assigned to “Hr. Hartmann” (designated Hartmann (III) by Sanders); the bass part containing the role of “Jesus” was assigned to “Hr. Illert” (Friedrich Martin Illert);⁶ and the bass part containing the roles of “falscher Zeuge [II]” and “Hoherpriester” was assigned to “Hr. Hoffmann” (Johann Andreas Hoffmann). The remaining tenor part, containing the Evangelist role, does not specifically identify a singer, but was sung by Bach’s usual evangelist, Johann Heinrich Michel.⁷ (Michel was the copyist who prepared the part, and perhaps did not think it necessary to write his own name on it. A correction to the text in no. 20 in his hand in pencil shows

5. Sanders, 148–59 provides a complete list of musicians who performed with Bach.

6. On Illert, see Paul Corneilson, “Carl Philipp Emanuel Bach’s ‘Principal Singer’ Friedrich Martin Illert,” in *Leipzig 2014*, 135–63.

7. On Michel, see Paul Corneilson, “C.P.E. Bach’s Evangelist: Johann Heinrich Michel,” in *Er ist der Vater*, 95–118.

TABLE 2. THE CHORALES

No.	Incipit	HG 1766 (No., Verse)	Poet	Chorale Melody (Zahn No.)
1.	Schreibe deine blut'gen Wunden	123, 4	Paul Gerhardt	Freu dich sehr, o meine Seele (Z 6543)
3.	Hilf, dass ich stets sorgfältig sei*	<i>deest</i>	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.	Ich umfange, herz und küsse	123, 2	Paul Gerhardt	See no. 1
11.	Christus, der uns selig macht	111, 1	Michael Weiße	Christus, der uns selig macht (Z 6283b)
15.	Erkenne mich, mein Hüter!	129, 5	Paul Gerhardt	Herzlich tut mich verlangen (Z 5385a)
19.	Wie wunderbarlich ist doch diese Strafe!	114, 4	Johannes Heermann	Herzliebster Jesu (Z 983)
24.	Dein Durst und Gallentrank mich lab	560, 7	Martin Böhme	Herr Jesu Christ, meins Lebens Licht (Z 533a)
26.	Was ist doch wohl die Ursach solcher Plagen?	114, 3	Johannes Heermann	See no. 19
31.	Nun, was du, Herr, erduldet	129, 4	Paul Gerhardt	See no. 15; same harmonization

*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).

that he was using the part in performance.) Two of the upper voice parts identify specific named roles (a soprano part containing material for "Die Magd" and an alto part containing material for "Judas"); the other two upper voice parts are simply designated "Ripieno."

Source B contains eleven separate instrumental parts, one of which is the transposed organ part for use at St. Catharinen and St. Nicolai. (The part transposed for St. Petri and St. Jacobi appears to have been lost; the untransposed part was for St. Michaelis.) This means that if the violin parts were all played by two musicians each, a total of fourteen instrumentalists were needed for a performance of this Passion. One of the copies of the violin part has a "B" in pencil, which may refer to Johann Adolph Buckhoffer, senior of the town musicians, who was active from 1757 to 1788. None of the other instrumental parts have markings suggesting any particular musician. There is no separate violone part; it is possible this instrument was not used in 1782, or the player could have read from one of the two violoncello parts.

Performance History

The first (and likely only) performances of H 795 can be ascertained from the Hamburg *Schreib-Calendar*, of which exemplars from 1782 are extant,⁸ as follows:

Sunday	Date	Principal Church
Estomihi	10 February	St. Petri
Invocavit	17 February	St. Nicolai
Reminiscere	24 February	St. Catharinen
Laetare	10 March	St. Jacobi
Judica	17 March	St. Michaelis ⁹

8. *Hamburgischer nützlicher Schreib-Calendar aufs 1782. Jahr* [. . .] Hamburg, verlegt von Heinr. Christ. Grund. Known exemplars: D-Hs, Scrin A/541:1782; D-MÜu, 494624. See BR-CPEB, D 5.4, p. 226 and Sanders, 232.

9. The *Kammerton* organ part (source B [org]) specifically contains "Mich: Kirche." in the heading.

As in every year, the sequence of Passion performances was interrupted on Oculi (3 March) for the installation of the newly inaugurated *Kirchengeschworenen* at St. Michaelis. According to the *Schreib-Calender*, the 1782 St. Mark Passion was also performed at several of the smaller Hamburg churches: Kleine Michaeliskirche (21 March), St. Johannis (23 March), St. Gertruden (26 March), St. Pauli (28 March), and St. Georg (29 March). Additionally, Bach's *Passions-Cantate*, Wq 233, was performed at the Spinnhauskirche (14 March) and Telemann's *Seliges Erwägen*, TVWV 5:2 was performed at the Armenhauskirche (6 March) and the Neue Lazarett-Kirche (27 March).

Acknowledgments

My thanks first to the Sing-Akademie zu Berlin and the Staatsbibliothek zu Berlin–Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Both institutions generously allowed access to the sources and granted permission for the reproduction of facsimile plates. I am extraordinarily grateful to the amazing CPEB:CW editorial office, particularly Mark W. Knoll, Jason Grant, and Paul Corneilson, for their patient assistance with this edition, as well as at many other times. Editors often thank the proofreader here, but in this case, that was actually a younger version of myself—my thanks again to the CPEB:CW edition for the countless opportunities it has provided me.

Evan Cortens