

# INTRODUCTION

---

The Passion according to St. Luke performed by Carl Philipp Emanuel Bach in 1771 (H 784) was drawn entirely from compositions by others. It is evidently based on the 1760 St. Luke Passion by Bach's godfather and predecessor at Hamburg, Georg Philipp Telemann. In addition, Bach drew arias, duets, and choruses from Georg Anton Benda's cantata *Nun ist er da* (Lorenz 540), Gottfried Heinrich Stölzel's 1749 Passion, and Gottfried August Homilius's St. Mark Passion (HoWV I.10). Telemann's 1760 St. Luke Passion (TVWV 5:45) also served as the model for the St. Luke Passions Bach presented in 1779 and 1787 (H 792 and H 800). Bach's two other St. Luke Passions, performed in 1775 and 1783 (H 788 and H 796), draw instead on a setting by Homilius (HoWV I.5).

## Sources and Musical Elements

The St. Luke Passion Bach performed in 1771 is transmitted in a mostly complete set of original performing parts (D-B, SA 23, source B 1), the principal source for this edition. The part books for alto and second soprano are missing, but these lines can be supplied from Bach's copies of the model works by Benda (D-B, Mus. ms. 1335, no. 9, source A 1), Stölzel (D-B, Mus. ms. 21401, source A 2), and Homilius (D-B, SA 37, source A 3), and from an abbreviated score (also in D-B, SA 23, source B 2) that accompanies the performing parts. The precise disposition of the alto and second soprano lines in the gospel narrative is based on the performing parts for Bach's 1779 St. Luke Passion (D-B, SA 21, source Q 2), in which Bach reused his adaptation of Telemann's gospel narrative. Bach's direct source for Telemann's Passion setting is unknown, but he probably had access to material closely related to Telemann's own performing parts, two of which survive (in D-B, Mus. ms. 21704, source Q 1).<sup>1</sup>

1. The work may have been among the church pieces Bach obtained from Telemann's grandson Georg Michael, and possibly among materials (including Passion settings) that Bach returned to the younger Telemann in April 1771. See Stephen L. Clark, "The Letters from Carl Philipp Emanuel Bach to Georg Michael Telemann," *Journal of Musicology* 3 (1984): 177–95. On Bach's adaptation of Telemann's Passion settings see Uwe Wolf, "Der Anteil Telemanns an den Hamburger Passionen Carl Philipp Emanuel Bachs," in *Telemann, der musikalische*

The main difference between Telemann's setting of 1760 and Bach's of 1771 is the overall length. While he retains all of Telemann's gospel narrative, Bach has only six arias (including duets) to Telemann's ten (including one cavata and one duet). Both Bach and Telemann have three choruses, but Bach has only one accompanied recitative set to a poetic text (no. 2d) to Telemann's four. Table 1 is a comparison between Bach's setting and his immediate model; even with a different numbering convention (following Pausch's edition), it is immediately clear how much material there is in common between the two settings.

Aside from inserting arias, duets, choruses, and accompanied recitatives in different places, there is very little difference, in terms of content, between Bach's gospel narrative and Telemann's. Both settings begin at Luke 22:39: Jesus and his disciples go to the Mount of Olives, where Judas betrays Jesus. Both settings conclude with the death of Jesus at Luke 23:46. Bach's division of the gospel narrative is summarized below:

No.	Text incipit	Chapter: Verses
4.	Und er ging hinaus nach seiner Gewohnheit	22:39–46
6.	Da er aber noch redete	22:47–62
8.	Die Männer aber, die Jesum hielten	22:63–65
10.	Und als es Tag ward	22:66–69
12.	Da sprachen sie alle	22:70–23:9
14.	Die Hohenpriester aber	23:10–25
16.	Und als sie ihn hinführeten	23:26
18.	Es folgte ihm aber nach ein großer Haufe Volks	23:27–34a
20.	Und sie teilten seine Kleider	23:34b–43
22.	Und es war um die sechste Stunde	23:44–46

*Malers. Telemann-Kompositionen im Notenarchiv der Singakademie zu Berlin. Bericht über die Internationale Musikwissenschaftliche Konferenz anlässlich der 17. Magdeburger Telemann-Festtage, 10. bis 12. März 2004*, ed. Carsten Lange and Brit Reipsch, forthcoming. Although it is not absolutely certain which of Telemann's St. Luke Passions was the basis for Bach's 1771 Passion, the edition considers the 1760 setting to be the most likely model. For a modern edition of Telemann's Passion see *Georg Philipp Telemann (1681–1767). Lucas-Passion 1760*, ed. Johannes Pausch (Hamburg: Edition Musik-Landschaften, 1995). This edition, made before the recovery of the sources of Bach's adaptations, presents editorial reconstructions of the parts for several of the *personae*.

TABLE I. COMPARISON OF TELEMANN'S 1760 ST. LUKE PASSION AND BACH'S 1771 ST. LUKE PASSION

Telemann No. Type	Incipit	Bach No. Type	Incipit; Remarks
1. Aria	Weiche, Feind des Kreuzes		omitted
2. Chorus	Ja! voll Wehmut schauen wir		omitted
		1. Chorus	Nun ist er da; borrowed from Benda's cantata <i>Nun ist er da</i>
		2a–d. Aria—Recit.— Aria—Accomp.	Heilig, heilig, heilig ist der zürnende Gott!; borrowed from Benda's cantata <i>Nun ist er da</i>
		3. Chorale	O Lamm Gottes, unschuldig; HG 1766, no. 118, 1
3. Recitative	Und er ging hinaus, nach seiner Gewohnheit	4. Recitative (mm. 1–8)	= Telemann no. 3
4. Cavata	Jesu! wenn mich mein Gewissen		omitted
5. Recitative	Und er riss sich von ihnen	4. (mm. 9–18)	= Telemann no. 5
6. Aria	Presse mich, siebenfache Pein!		omitted
7. Recitative	Und es kam, dass er mit dem Tode rang	4. (mm. 19–23)	= Telemann no. 7
8. Accomp.	Welt, Welt, vernimm's!		omitted
9. Chorale	Wein, ach, wein jetzt um die Wette		omitted
10. Recitative	Und er stund auf von dem Gebet	4. (mm. 24–31)	= Telemann no. 10 (mm. 1–7)
		5. Duet	„Wacht und betet!“ rufest du; borrowed from Stölzel's 1749 Passion
		6a. Recitative (mm. 1–9)	= Telemann no. 10 (mm. 8–16)
11. Aria	Hülle dich in Schmeicheleien		omitted
12. Recitative	Da aber sahen	6a. (mm. 10–13)	= Telemann no. 12
13. Chorus	Herr, sollen wir mit dem Schwerte	6b.	= Telemann no. 13
14. Recitative	Und einer aus ihnen schlug	6c. (mm. 21–24)	= Telemann no. 14
15. Aria	Jesum ich gefangen sehen?		omitted
16. Recitative	Jesus aber antwortete	6c. (mm. 25–40)	= Telemann no. 16
17. Aria	Der Herr, Herr, meine Zuversicht		omitted
18. Recitative	Sie griffen ihn aber	6c. (mm. 41–78)	= Telemann no. 18
19. Accomp.	Ach! welche Finsternisse decken		omitted
		7. Aria	Ja, Petre, geh hinaus und weine; borrowed from Stölzel's 1749 Passion
20. Recitative	Die Männer aber, die Jesum hielten	8a. Recitative	= Telemann no. 20
21. Chorus	Weissage, wer ist's	8b.	= Telemann no. 21
22. Recitative	Und viel andre Lästerungen	8c.	= Telemann no. 22
23. Aria	Ihr Mörder! bebt bei eurer Frage		omitted
		9. Chorale	Wenn böse Zungen stechen; HG 1766, no. 122, 14
24. Recitative	Und als es Tag ward	10a. Recitative	= Telemann no. 24
25. Chorus	Bist du Christus? Sage es uns!	10b.	= Telemann no. 25
26. Recitative	Er sprach aber zu ihnen	10c.	= Telemann no. 26 (mm. 1–7)
		11. Duet	Wehe dir, verruchtem Volke; borrowed from Stölzel's 1749 Passion
		12a. Recitative	= Telemann no. 26 (m. 8)
27. Chorus	Bist du denn Gottes Sohn?	12b.	= Telemann no. 27
28. Recitative	Er aber sprach zu ihnen	12c.	= Telemann no. 28
29. Chorus	Was brauchen wir weiter Zeugnis?	12d.	= Telemann no. 29
30. Recitative	Und der ganze Haufe stund auf	12e.	= Telemann no. 30

TABLE I. (CONTINUED)

Telemann No. Type	Incipit	Bach No. Type	Incipit; Remarks
31. Chorus	Diesen finden wir	12f.	= Telemann no. 31
32. Recitative	Pilatus aber fragte ihn	12g.	= Telemann no. 32
33. Chorus	Er hat das Volk erreget	12h.	= Telemann no. 33
34. Recitative	Da aber Pilatus Galiläam	12i.	= Telemann no. 34
35. Accomp.	Die Wahrheit sieht mit freiem Blicke		omitted
36. Chorale	Du hast lassen Wunden schlagen	13. Chorale	= Telemann no. 36; HG 1766, no. 117, 3
37. Recitative	Die Hohenpriester aber	14a. Recitative	= Telemann no. 37
38. Chorus	Hinweg mit diesem	14b.	= Telemann no. 38
39. Recitative	Dieser war um einer Aufruhr	14c.	= Telemann no. 39
40. Chorus	Kreuzige, kreuzige ihn!	14d.	= Telemann no. 40
41. Recitative	Er sprach aber zum dritten Mal	14e.	= Telemann no. 41
42. Aria	Nein! Gedanke süßer Schmerzen		omitted
43. Chorale	Der Fromme stirbt, der recht und richtig wandelt	15. Chorale	= Telemann no. 43; HG 1766, no. 114, 5
44. Recitative	Und als sie ihn hinführeten	16. Recitative	= Telemann no. 44
45. Chorale	Ich werde dir zu Ehren alles wagen	17. Chorale	= Telemann no. 45; HG 1766, no. 114, 13
46. Recitative	Es folgte ihm aber nach ein großer Haufe Volks	18a–b. Recitative	= Telemann no. 46
47. Accomp.	Bewundert hier den Weisen und den Held!		omitted
48. Aria	Braust gegen einander, empörte Winde		omitted
49. Recitative	Es wurden aber auch hingeführet	18c. (mm. 25–34)	= Telemann no. 49
50. Aria	Golgatha! zu deinen Hügeln		omitted
51. Recitative	Jesus aber sprach	18c. (mm. 35–37)	= Telemann no. 51 (mm. 1–3a)
		19. Aria	Verlöscht denn deine Liebe nicht; borrowed from Stölzel's 1749 Passion
		20a. Recitative (mm. 1–3)	= Telemann no. 51 (mm. 3b–5)
52. Chorus	O Gott, Messias der Welt		omitted
53. Recitative	Und das Volk stand und sahe zu	20a. (mm. 4–7)	= Telemann no. 53
54. Chorus	Er hat andern geholfen	20b.	= Telemann no. 54
55. Recitative	Es spotteten ihn	20c.	= Telemann no. 55
56. Chorus	Bist du der Juden König	20d.	= Telemann no. 56
57. Recitative	Es war auch oben über ihn geschrieben	20e.	= Telemann no. 57
58. Duet	Höre, Jesu, wie ich girre!		omitted
		21a–b. Aria—Chorus	Wenn euch eure Sünden drücken; borrowed from Homilius's St. Mark Passion
59. Recitative	Und es war um die sechste Stunde	22. Recitative	= Telemann no. 59
60. Chorus	Du Löw aus Juda		omitted
		23. Chorus	Gott ist versöhnt; borrowed from Homilius's St. Mark Passion
61. Chorale	Darum wolln wir loben	24. Chorale	= Telemann no. 61; HG 1766, no. 110, 6

Bach inserted new movements to replace similar types of movements in the 1760 Passion, though fewer than Telemann toward the beginning and end of the narrative (see table 1). Bach replaced Telemann's opening aria and chorus (Telemann nos. 1 and 2) with a chorus, composite aria, and chorale (Bach nos. 1–3); at the end of the Passion he replaced the last chorus (the penultimate movement, Telemann no. 60) with a new one (Bach no. 23). The duet no. 5 appears in a place in the narrative where Telemann's setting had continuous recitative (Telemann no. 10), splitting the gospel setting at this point. The aria no. 7 replaces Telemann's accompanied recitative in the same place (Telemann no. 19). The chorale no. 9 replaces an aria (Telemann no. 23). The duet no. 11 once again divides the narrative at a new place, as does the aria no. 19. The aria no. 21a and chorus no. 21b replace a duet in the original setting (Telemann no. 58).

Where Bach omitted one of Telemann's inserted movements, he simply joined the original recitatives. This explains places like no. 6a, m. 9, filled out with rests (where Telemann's no. 11 began) so that the notation of m. 10 (starting on the first beat) could be retained.<sup>2</sup> Where Bach divided Telemann's narrative in new places at nos. 5 and 11 he used the original cadences, simply repeating the cadential chord after the inserted movement. For the new division at no. 19, Bach recomposed Telemann's original cadence in A minor to close in G minor instead, setting up the new aria in G major; after the aria he recomposed the first measures of the gospel narrative for tonal reasons. Where Bach replaced Telemann's inserted movements with new pieces, he occasionally recomposed the connecting recitatives. The original cadence of no. 6c in A minor (Telemann's no. 14, preparing an accompanied recitative also in A minor) was changed to a cadence in G minor before the new C minor aria no. 7. The end of no. 20e originally had a cadence in E minor to prepare a duet in E major (Telemann's nos. 57 and 58); Bach rewrote the last two measures to close instead in G minor, preparing the aria no. 21 in G major.

From Telemann's Passion Bach took four chorales (nos. 13, 15, 17, and 24 in the present edition). Bach used each in its original place in his setting. He inserted two additional chorales (nos. 3 and 9) for a total of six; the musical sources of the latter two are unknown (see table 2).

Bach made several adjustments to his models in terms of instrumentation. He specified the use of oboes throughout; his instructions probably directed his copyist to in-

clude oboes in every ensemble and concerted number unless he indicated otherwise, as the annotations "without oboes" or "oboes rest" (nos. 2, 5, 11) or "oboes play only the ritornellos" (no. 21a) suggest. Oboes were thus included in no. 1 and the ritornellos of no. 21a (whose models did not call for them), doubling the violins; plus in all the gospel choruses and chorales, doubling the violins and/or the soprano and alto. In no. 7 Bach changed the original "grand oboe" (an instrument notated in F) to regular oboe notated an octave higher, and in no. 19 the two "grand oboi" were replaced by transverse flute an octave above. Bach added viola lines doubling the basso continuo at the octave in nos. 5, 7, and 19. In no. 11 he expanded the viola line, including it continuously in the unison violin texture where the model has rests.

Bach also adjusted the assignment of vocal lines. In the gospel narrative, Telemann's original assignments are difficult to determine because of the fragmentary transmission of the version heard in 1760. The words of the Evangelist were most likely originally presented by a bass voice (they were divided between bass and alto in Telemann's adaptation of the narrative in his 1764 Passion), but Bach evidently divided the Evangelist part among three singers. The opening gospel narrative in nos. 4–6 is found in the bass part labeled "Evangelist" (B I in the present edition). The Evangelist's words from no. 14c to the end were assigned to a soprano and are found in that part (S in this edition); some passages in this section were evidently too low for Lüdgers (the singer identified in the part as the designated soprano), and were altered to lie higher in his range. This edition presents the revised readings; it is unlikely that the lower (original) readings were ever performed under Bach, but they are reported in the commentary. The narrative in nos. 8–14a is not found in any surviving vocal part, but was presumably assigned to the alto: although the part is missing for the 1771 Passion, in Bach's later settings (1779 and 1787), this portion of the narrative (and more) is contained in one of the two alto parts. This distribution of the Evangelist part consistently avoids conflicts: the words of the *personae* other than those of Jesus are never in the same voice range as the Evangelist, and the singer of the Evangelist never sings an aria or duet during the portion he is narrating.

Bach reassigned the vocal lines of several of the inserted movements. Aria no. 7 was originally intended for alto but changed by Bach to tenor; aria no. 19 was reassigned from alto to bass; and aria no. 21a was transferred from alto to tenor. With the duet no. 11 assigned to a second tenor and second bass, this left only the duet no. 5 and the recitatives

2. In performance, the notated timing of these passages should probably not be taken too literally.

TABLE 2. THE CHORALES

No. Incipit	HG 1766 (No., Verse)	Poet	Chorale Melody (Zahn No.)
3. O Lamm Gottes, unschuldig <sup>a</sup>	118, 1	Martin Luther	O Lamm Gottes unschuldig (Z 4361)
9. Wenn böse Zungen stechen <sup>a</sup>	122, 14	Paul Gerhard	O Welt, ich muß dich lassen (Z 2293b)
13. Du hast lassen Wunden schlagen	117, 3	Ernst Christoph Homburg	Jesu, der du meine Seele (Z 6804)
15. Der Fromme stirbt, der recht und richtig wandelt	114, 5	Johann Heermann	Herzliebster Jesu (Z 983)
17. Ich werde dir zu Ehren alles wagen	114, 13	Johann Heermann	same harmonization as no. 15
24. Darum wolln wir loben	110, 6	Herrmann Bonnus	Ach wir armen Sünder (Z 8187h)

## NOTE

a. Nos. 3 and 9 are not from Telemann's 1760 St. Luke Passion, nor do they match the harmonizations of the corresponding melodies in Telemann's *Fast allgemeines Evangelisch-Musicalisches Lieder-Buch* (Hamburg, 1730).

nos. 2b and 2d as the responsibility of Bach's sopranos or altos, perhaps an indication of the abilities of singers available that year.

In addition to the changes to the gospel narrative discussed above, Bach recomposed the end of no. 2, which in Benda's cantata led back to a repeat of the opening chorus; Bach instead brought no. 2d to a more emphatic close in the tonic. In the arias and duets he recomposed several passages, mostly to accommodate reassignments of vocal range or (as in no. 5) to avoid low notes that were evidently not possible for his singer Lüders. In a few passages Bach adjusted instrumental lines, typically in conjunction with changes to vocal lines (see commentary for further details).

### Performance History and Performance Issues

The 1771 Passion was performed in each of Hamburg's five principal churches, following a modified rotational scheme: 10 February (Estomihi) at St. Petri; 17 February (Invocavit) at St. Nicolai; 24 February (Reminiscere) at St. Catharinen; 10 March (Laetare) at St. Jacobi; and 17 March (Judica) at St. Michaelis. It was also performed on 21 March at Kleine St. Michaelis and 23 March at St. Johannis, and possibly also at smaller churches (St. Pauli, St. Gertrud, St. Georg), though performances there are not specifically documented in 1771 as they are in other years.<sup>3</sup>

Bach probably performed the 1771 Passion with an ensemble of seven singers, using two voices in each range except alto. Six singers are named on the surviving part books evidently intended for them: "M. [J.P.A.?] Lüders" (labeled S; see plate 1), "Herr Wrede[n]" (labeled T I), "H. [Johann Heinrich] Michel" (labeled T II), "H. [Friedrich Martin] Illert" (labeled B I), and "H. [Johann Andreas] Hoffman[n]" (labeled B II); additionally, the name "Mr. Holland" (an alto) appears in the S part at the beginning of the duet no. 5.

All of Bach's singers participated in the choral numbers (both poetic and gospel) and in the chorales, forming the chorus; each of the vocal parts includes the ensemble vocal music in its range along with solo material. Bach divided the solo tenor material between Wreden, who performed nos. 7 and 21a as well as the words of Pilatus and the Erster Knecht, and Michel, who performed no. 11 along with the words of Petrus and the Zweiter Übeltäter. One bass, Illert, sang nos. 2 and 19 along with the words of Jesus; a second bass, Hoffmann, sang no. 11, the Evangelist in nos. 4–6, and the words of the Erster Übeltäter.

The division of the upper-range parts is less certain, though some elements are clear. To a boy soprano, Lüders, Bach definitely assigned the Evangelist part from no. 14c to the end. By analogy with later settings (1779 and 1787), the alto was presumably given the words of the Evangelist in nos. 8–14a and those of the Zweiter Knecht. The chief uncertainties concern the recitatives nos. 2b and 2d, the duet

3. According to the standard scheme, the Passion would have been performed from Invocavit through Palm Sunday, but the performances in 1771 began on the Sunday before Lent to accommodate the Feast of

the Annunciation (25 March), which fell on Monday of Holy Week and was observed on Palm Sunday (24 March). See above, p. ix, and Sanders, 177.

no. 5, and the words of the Magd, none of which are present in any surviving part in source **B 1**. The lower-range line of the duet no. 5, notated in alto clef in source **A 2** and designated in that source as “Alto” by Bach, appears in the **S** part labeled with Lüdgers’s name, but the movement itself is headed “Mr. Holland” in that part. Holland was an alto and was evidently a substitute accompanist for the absent G.M. Telemann.<sup>4</sup> It is possible that Lüdgers sang the duet line entered in his part and that Holland’s name at no. 5 identifies him as Lüdgers’s duet partner in that number; it is also possible that both Lüdgers and Holland used the surviving **S** part, the latter singing only no. 5 (if the music was too low for Lüdgers). The missing upper-range part, notated in soprano clef in source **A 2** and designated in that source as “Canto” by Bach, was probably contained in a lost part for a second soprano. If so, the two soprano parts for the 1771 Passion would not have been identical (as was often the case in Bach’s Passions); the missing second soprano part probably contained nos. 2b and 2d, one line of the duet no. 5, and the words of the Magd.

Bach’s instrumental forces likely consisted of fifteen players, a total consistent with the number of performers documented as available to him.<sup>5</sup> There are two copies each of the first and second violin parts, and one of the viola part (all evidently intended for one player each); two oboe parts (instructing players to take up transverse flute in nos. 19 and 20);<sup>6</sup> and two horn parts. Additionally, there are two copies of a part labeled “Violoncello” (see plate 2);

4. On this matter see Bach’s letter of 31 January 1771, printed with translation in Clark, “The Letters from Carl Philipp Emanuel Bach to Georg Michael Telemann,” 188–93; see also *CPEB-Briefe*, 1:206–21, and *CPEB-Letters*, 20–22. This letter shows Bach very concerned about the upcoming Passion, the first performance of which was scheduled only ten days after the date of the letter. Bach was concerned in general about the alto voice and in particular about Holland, who could “no longer sing” and was displeased that his compensation as accompanist would be lower than G.M. Telemann’s was. (Bach had agreed to pay Telemann his regular salary *in absentia* until Easter 1771 but had to cease supplemental payments, which had come out of Bach’s own pocket.) Bach found Holland’s displeasure unreasonable and complained that he was “saddled with an alto who is now starving,” probably referring to a new alto whom Bach could not pay until he had settled his account with Telemann. Though it is not clear when Holland ceased singing and when he began his new duties as accompanist, the presence of his name in the **S** part suggests that he continued as alto until at least the end of Holy Week 1771. Bach had a complete ensemble of eight singers by 26 June 1771 (see *CPEB-Briefe*, 1:216, note to line 76 of Bach’s letter cited above), but he does not appear to have had two altos on a regular basis for Passion performances until 1778.

5. See Sanders, 88.

6. Each of the oboe parts includes an instruction to switch to transverse flute for the aria no. 19. An instruction to switch back to oboe

a single leaf labeled “Violoncello obligato” containing no. 5; and two bassoon parts: “Bassono obligato” (containing nos. 7 and 23) and “Bassono Secondo” (containing no. 23). Evidence from Bach’s twenty-one Passions and other performing material suggests that “Violoncello” parts were typically also used by bassoon and violone players, likely as follows: two cellos, one violone, and one or possibly two bassoons.<sup>7</sup> This would suggest an ensemble of four players (or perhaps five) on the bass line reading from the two parts labeled “Violoncello.” The single leaves containing obbligato lines in the bass range are probably best interpreted as inserts for the two melodic bass parts: the indication “mit dem obligaten Violoncell” at no. 5 presumably served as a cue for one cello player to refer to the insert containing the obbligato part for that movement. Likewise the remark “mit dem obligaten Basson” at no. 7 evidently instructed a bassoon player to refer temporarily to the other part. The bassoon lines in no. 23 are not cued in the other continuo parts.

Figured organ parts are provided both at pitch (for performance at St. Michaelis) and transposed down a major second (for performances at St. Nicolai and St. Catharinen). There was probably also a third copy of the organ part transposed down a minor third for performances at St. Petri and St. Jacobi, whose organs were tuned even higher.<sup>8</sup> The organ and continuo parts in no. 18b, an accompanied recitative for Jesus, are labeled “gehalten,” suggesting sustained notes. At the beginning of no. 18c, a simple recitative, this instruction is cancelled (org: “nicht ausgehalten”; org+: “abgestoßen”; vc and vc\*: “kurz abgestoßen” [= staccato]). This strongly suggests that notes in the continuo line in simple recitatives were played short rather than sustained.

The gospel narrative of Bach’s 1771 Passion contains several changes of meter; see, for example, no. 4, which begins in common time, changes to  $\frac{3}{4}$  time in m. 5, reverts to com-

appears unambiguously at the beginning of the aria no. 21. This strongly suggests that the players executed the choruses nos. 20b and 20d on the flute, an exception to the usual use of oboes in this type of movement.

7. There are references to bassoon and to violone in “Violoncello” parts among Bach’s Passion sources. For example, the cello parts for the 1777 St. Matthew and 1780 St. John Passions indicate pizzicato for violone; the parts for the 1783 St. Luke Passion provide distinct lines for cello and violone; the cello part for the 1776 St. John Passion includes a bassoon leaf explicitly designated as an insert, as well as the instruction “con Fagotti.” These indications, though scattered, suggest that bassoon and violone players regularly read from the continuo parts labeled “Violoncello” and may well have done so in 1771.

8. See Sanders, 134–35.

mon time in m. 6, changes again to  $\frac{3}{4}$  time in m. 10, returns to common time in m. 11, etc. These changes of meter occur frequently in Telemann's later Passions and are found in source Q 1.

### Acknowledgments

For assistance in the preparation of this edition I am grateful to the members of a seminar at Indiana University in 2004 (Tong Cheng, Randy Goldberg, Caitlin Hunter,

Matthew Nisbet, Ann Shaffer, Sherri Winks, and Travis Yeager); to Joshua Rifkin and Steven Zohn; to the staff and editors associated with the edition (including Paul Corneilson, Jason B. Grant, Ulrich Leisinger, Reginald L. Sanders, and Uwe Wolf); and to the libraries that made available the source material (the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv and Sing-Akademie zu Berlin).

*Daniel R. Melamed*