

# INTRODUCTION

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The Passion according to St. Luke performed by Carl Philipp Emanuel Bach in Hamburg during Lent 1787 (H 800; BR-CPEB D 6.3) was scored to include the full complement of strings, two oboes (switching to flutes as needed), one bassoon (obbligato in one aria), and basso continuo.<sup>1</sup> The entry in his estate catalogue (NV 1790, p. 61) reads: “Paßions-Musik nach dem Evangelisten Lucas. H. 1786. und 1787. Mit Flöten, Hoboen und 1 Fagott.” It is based on his 1779 St. Luke Passion (see CPEB: CW, IV/6.3), which in turn was based on his 1771 St. Luke Passion (see CPEB: CW, IV/6.1), which ultimately derived from Georg Philipp Telemann’s 1760 St. Luke Passion (TVWV 5:45).<sup>2</sup> Bach’s two other St. Luke Passions, performed in 1775 and 1783 (see CPEB: CW, IV/6.2 and IV/6.4), draw instead on a setting by Gottfried August Homilius (HoWV I.5).

The 1787 St. Luke Passion is a pasticcio. It uses recitatives and chorales by Telemann (and two chorales of unknown origin) to convey, respectively, the biblical narrative and corporate reflections on the key events of the narrative. Woven into that framework are expressive movements on poetic texts (arias, choruses, and an accompanied recitative), all of which were newly composed by Bach for the 1787 Passion. Two arias (nos. 4 and 16) are arrangements of Bach’s own songs (respectively, Wq 194/21 and 198/21; see CPEB: CW, VI/1 and VI/2). The remaining poetic movements (chorus no. 2, reprised as no. 20 on a different text; the composite aria—accompanied recitative—chorus no. 6; and arias nos. 10 and 18) are entirely new compositions. The Passions written during the last years of Bach’s life contain more original music than those from the first

dozen or so years of his Hamburg tenure. (See table 1 for a summary of the derivation of movements.)

## Sources and Musical Elements

The 1787 Passion comes down to us as a fully intact set of vocal and instrumental parts (D-B, SA 34, source B) that was prepared for use in performances under Bach’s direct supervision. These materials are therefore the principal source for this edition. Two copies of the original printed libretto (OT), which would have been available for purchase by Bach’s audience, are also extant. The parts for the 1787 St. Luke Passion derive almost exclusively from the parts originally prepared for the 1779 St. Luke Passion (D-B, SA 21, source Q 1) when the movements are identical (that is, those containing the biblical narrative and the chorales). The parts and abbreviated score for the 1771 St. Luke Passion (D-B, SA 23, source Q 2) seem also to have informed the copying process. The newly composed movements were first written out by Bach in his autograph score (D-B, Mus. ms. Bach P 339, source A), then were copied into the parts.

Bach’s division of the Gospel narrative in the 1787 Passion—nearly identical to that of the 1771 and 1779 settings—is summarized below:

No.	Text Incipit	Chapter: Verses
3.	Und er ging hinaus	22:39–46
5.	Da er aber noch redete	22:47–62
7.	Die Männer aber, die Jesum hielten	22:63–65
9.	Und als es Tag ward	22:66–69
11.	Da sprachen sie alle	22:70–23:9
13.	Die Hohenpriester aber	23:10–25
15.	Und als sie ihn hinführeten	23:26–34a
17.	Und sie teilten seine Kleider	23:34b–43
19.	Und es war um die sechste Stunde	23:44–46

Bach’s 1787 Passion is similar to its predecessors (1771 and 1779 Passions) in terms of structure but is somewhat smaller in scope, with shorter, more modest interpolations. This is typical of the Passions from Bach’s later Hamburg years, with a shift away from long *da capo* arias toward

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1. Wotquenne (p. 102) includes listings for two Passions: Wq 234 for a St. Matthew Passion (1787) and Wq 235 for a St. Luke Passion (1788), but the dates and the Gospels are incorrect. The incipit for Wq 234, “Mein Erlöser, Gottes Sohn,” corresponds to chorus no. 2 of the 1787 St. Luke Passion, and the incipit for Wq 235, “O Jesu Christe, Gottes Sohn,” corresponds to chorus no. 2 in the 1789 St. Matthew Passion. Therefore, the edition does not use Wotquenne’s numbers for these works. These two choruses survive in the composite MS in D-B, Mus. ms. Bach P 339.

2. According to BR-CPEB, 2:254 and 2:273, the basis of the 1771, 1779, and 1787 St. Luke Passions was a now-lost St. Luke Passion by Telemann (1752 or 1756); but see CPEB: CW, IV/6.3, xi, especially n. 1.

TABLE I. DERIVATIONS OF THE INDIVIDUAL MOVEMENTS IN BACH'S 1787 ST. LUKE PASSION

1787 No. Type	Incipit	Origin	Remarks
1. Choral	O Lamm Gottes, unschuldig	unknown; similar to TVWV 10:1, no. 37	H 792, no. 2 with different verse; new verse: HG 1766, no. 118, v. 1 instead of vv. 1–3 (same verse as in H 784, no. 3)
2. Chor	Mein Erlöser, Gottes Sohn	newly composed for the 1787 Passion	autograph in P 339, pp. 65–67
3. Recitativ	Und er ging hinaus	TVWV 5:45, nos. 3, 5, 7, and 10 (mm. 1–7)	H 792, no. 3
4. Arie	Dein Heil, o Christ	newly composed for the 1787 Passion (arr. Wq 194/21)	autograph in P 339, pp. 68–70; Bach used v. 1 of song text
5. Recitativ	Da er aber noch redete	TVWV 5:45, nos. 10 (mm. 8–16), 12–14, 16, and 18	H 792, no. 5
6a–c. Arie— Accompagnement— Chor	Mitten unter deinen Schmerzen	newly composed for the 1787 Passion	autograph in P 339, pp. 71–83
7. Recitativ	Die Männer aber, die Jesum hielten	TVWV 5:45, nos. 20–22	H 792, no. 8
8. Choral	Wenn böse Zungen stechen	unknown	H 792, no. 9 with different verse; new verse: HG 1766, no. 122, v. 14 (same verse as in H 784, no. 9)
9. Recitativ	Und als es Tag ward	TVWV 5:45, nos. 24–26 (mm. 1–7)	H 792, no. 10
10. Arie	Lob sei dem Mittler	newly composed for the 1787 Passion	autograph in P 339, pp. 83–85
11. Recitativ	Da sprachen sie alle	TVWV 5:45, nos. 26 (m. 8)–34	H 792, no. 12
12. Choral	Wann ich vor Gericht soll treten	TVWV 5:45, no. 36	H 792, no. 13 with different verse; new verse: HG 1766, no. 328, v. 9
13. Recitativ	Die Hohenpriester aber	TVWV 5:45, nos. 37–41	H 792, no. 14
14. Choral	Der Fromme stirbt	TVWV 5:45, no. 43	H 792, no. 15 with same verse (HG 1766, no. 114, v. 5)
15. Recitativ	Und als sie ihn hinführeten	TVWV 5:45, nos. 44, 46, 49, and 51 (mm. 1–3a)	H 792, nos. 16 and 18
16. Arie	Erstaunend seh ich diese Huld	newly composed for the 1787 Passion (arr. Wq 198/21)	autograph in P 339, pp. 85–88; Bach used v. 2 of song text
17. Recitativ	Und sie teilten seine Kleider	TVWV 5:45, nos. 51 (mm. 3b–5) and 53–57	H 792, no. 20
18. Arie	Wann sich zu jener Seligkeit	newly composed for the 1787 Passion	autograph in P 339, pp. 88–91
19. Recitativ	Und es war um die sechste Stunde	TVWV 5:45, no. 59	H 792, no. 23
20. Chor	Herr, dein Friede sei mit mir	newly composed for the 1787 Passion	autograph in P 339 (vocal <i>particella</i> ), pp. 91–92; reprise of no. 2 with different text
21. Choral	Des solln wir uns trösten	TVWV 5:45, no. 61	H 792, no. 25 with different verse; new verse: HG 1766, no. 110, v. 5

Key: TVWV 5:45 = Telemann 1760 St. Luke Passion; TVWV 10:1 = Telemann *Fast allgemeines Evangelisch-Musicalisches Lieder-Buch* (Hamburg, 1730); H 784 = CPEB 1771 St. Luke Passion; H 792 = CPEB 1779 St. Luke Passion

TABLE 2. THE CHORALES

No. Incipit	HG 1766 (No., Verse)	Poet	Chorale Melody (Zahn No.)
1. O Lamm Gottes, unschuldig	118, 1	Nikolaus Decius	O Lamm Gottes, unschuldig (Z 4361)
8. Wenn böse Zungen stechen	122, 14	Paul Gerhardt	O Welt, ich muss dich lassen (Z 2293b)
12. Wann ich vor Gericht soll treten	328, 9	Johann Rist	Jesu, der du meine Seele (Z 6804)
14. Der Fromme stirbt	114, 5	Johannes Heermann	Wend ab deinen Zorn (Z 967)
21. Des solln wir uns trösten	110, 5	Hermann Bonnus	Ach wir armen Sünder (Z 8187h)

more compact, song-like poetic movements. In his later years Bach drew on his songs more and more frequently for both choruses and arias.<sup>3</sup> Bach reused five of the six chorales from the 1779 Passion (all of which had been used in the 1771 Passion) in the 1787 Passion. The chorale texts are different, with a single exception (see table 2).

### Performance History

In 1787 Easter Sunday fell on 8 April. In accordance with a long-standing tradition, the performances of the 1787 Passion in Hamburg's five principal churches must have taken place as follows:

Sunday	Date	Church
Estomihi	18 February	St. Petri
Invocavit	25 February	St. Nicolai
Reminiscere	4 March	St. Catharinen
Laetare	18 March	St. Jacobi
Palmarum	1 April	St. Michaelis

Oculi (11 March) was reserved for installation services at St. Michaelis, and Judica (25 March) was superseded by the Feast of the Annunciation, celebrated with music at St. Catharinen. The Hamburg calendars and other documents reveal that Passion music was also performed on fixed dates in the secondary churches in Hamburg, although little is known about the repertory performed there. According to newspaper announcements, Bach's *Passions-Cantate*, Wq 233, was given at the Waisenhauskirche (14 March), and Telemann's *Seliges Erwägen* was performed—though not necessarily under Bach's direction—at the Werk-, Zucht- und Armenhauskirche (7 March), Heilig-Geist-Kirche (30 March), Marien-Magdalenen-Kirche (2 April), and the Neue Lazarettkirche/

3. See Moira Leanne Hill, "Die Liedästhetik in Carl Philipp Emanuel Bach's späten Passionen," in *Leipzig 2014*, 79–94.

Pesthof (4 April).<sup>4</sup> The 1787 Passion was also likely performed in the following churches: Kleine Michaelis-Kirche (29 March), St. Johannis (31 March), St. Gertrud (Tuesday after Palmarum, 3 April), St. Pauli am Hamburger Berge (Maundy Thursday, 5 April), and Heilige Dreieinigkei St. Georg (Good Friday, 6 April). The 1787 Passion was revived in a performance in April 2007 at the Herkulesaal in the Munich Residenz, with Joshard Daus leading the EuropaChor Akademie and the Mendelssohn Symphonia; this performance was later released as a recording.

### Issues of Performance Practice

Part books for eight singers survive for the 1787 St. Luke Passion. Two of the singers who performed with Bach during Lent 1787 are named in the parts (source B), but three of the singers are named in Bach's autograph score (source A).<sup>5</sup> Johann Heinrich Michel, named in the autograph score at aria no. 10, used the T I part (where he is not named) and sang the roles of Petrus and "2.ter Uebelthäter."<sup>6</sup> The tenor Kirchner, relatively new to Bach's ensemble and named in the autograph score at aria no. 16, used the T II part and sang the role "Erster Knecht." Friedrich Martin Illert, though not named in the sources, almost certainly used the B I part and sang aria no. 6a, accompanied recitative no. 6b, and the role of Jesus.<sup>7</sup> Johann Andreas Hoffmann, named in the autograph score at aria no. 18, used the B II part and sang the roles of the Evan-

4. Wiermann, 431.

5. See Sanders, 95–107, for a summary of the singers in Bach's vocal ensemble.

6. On Michel's career, see Paul Corneilson, "C.P.E. Bach's Evangelist: Johann Heinrich Michel," in *Er ist der Vater*, 95–118. It is worth noting that Michel sang the role of the Evangelist in all of Bach's Passions except in the 1771, 1779, and 1787 St. Luke settings, in which the Evangelist is assigned variously to other voices.

7. See Paul Corneilson, "Carl Philipp Emanuel Bach's 'Principal Singer' Friedrich Martin Illert," in *Leipzig 2014*, 135–63.

gelist (nos. 3 and 5) and Pilatus.<sup>8</sup> The S I and S II parts, which have the same contents, have aria no. 4 and the role “Eine Magd.” The A I part has the roles “Zweyter Knecht” and the Evangelist (no. 9 to the end). The A II part, labeled “Alto Ripieno,” contains only the choruses and chorales.

The 1787 St. Luke Passion requires a minimum of thirteen instrumentalists, and this is roughly the number Bach had available to him during his time at Hamburg. The surviving parts consist of two copies each of the violin I, violin II, and violoncello parts, and one copy each of the viola, bassoon, oboe I, and oboe II parts. Two of the instrumentalists can be tentatively identified (they are not named in the sources). One of the copies of the violin I part was likely used by Johann Adolph Buckhoffer, the director of the town musicians from 1757 to 1788.<sup>9</sup> The bassoon part, which is only for aria no. 4, was likely played by Johann Gottfried Schwencke (1744–1823), the father of Bach’s successor, Christian Friedrich Gottlieb Schwencke (1767–1822). The bassoon probably joined the continuo group (the bassoon part is tipped into the violoncello part that is labeled “Violoncello. è Fagotto.”), as may have been done in other Passions; though not indicated explicitly in the sources, it is likely that a violone was also part of the continuo group.<sup>10</sup> The same pair of players performed the flute and oboe parts. The oboe was evidently regarded as the standard instrument. The indication “Flauto” was entered at nos. 6a, 6c, and 16, the only movements assigned to flute. There are explicit cues to return to oboe thereafter. Three copies of the organ part have survived: one in *Kammerton* (org), one transposed down a major second (org+), and one transposed down a minor third (org++), to match the tunings of the organs in the main Hamburg churches (see preface, p. x).

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8. On Hoffmann, see Neubacher, 429.

9. See Sanders, 148–59, for the names of musicians who performed with Bach; see also Neubacher, 415–16.

10. See CPEB:CW, IV/6.1, xvi, n. 7 regarding indications of this in Bach’s Passion parts: “These indications, though scattered, suggest that the bassoon and violone players regularly read from the continuo parts labeled ‘Violoncello.’”

plates. I am also indebted to Ulrich Leisinger and Paul Corneilson for their careful work on the edition, to Lisa DeSiro for supervising the production of this volume, and to Evan Cortens, Matthew Hall, and Kevin Leong, who helped with proofreading the music at various stages.

I dedicate this edition to the memory of Don O. Franklin (1938–2021).

Jason B. Grant

## APPENDIX

Table 3 shows how C.P.E. Bach subdivided the biblical narrative in different ways in his five settings of the St. Luke Passion, and indicates the models for the borrowed movements, including arrangements of his own songs. The shaded rows that span all five columns of the table represent the material common to all five settings, namely the Passion story from the conclusion of the Last Supper through the death of Jesus as related in St. Luke, beginning at chapter 22, verse 39 and ending at chapter 23, verse 46. All of this material was borrowed from the Telemann St. Luke Passion (1760), TVWV 5:45, in three of Bach’s five St. Luke Passions (1771, 1779, 1787) and from the Homilius St. Luke Passion, HoWV I.5, in the other two (1775, 1783). Bach thus repeated each setting every eight years instead of repeating a single setting every four years, as he did with his St. Matthew, St. Mark, and—with a single exception in 1776—St. John Passions. For the sake of comparison, the three Passions based on Telemann are listed first, followed by the two Passions based on Homilius. Apart from minor adjustments to harmony and declamation to allow for varying interpolations, the music and text of the borrowed passages are unchanged from the respective models. Cells with bold text show the movements interpolated by Bach into the Telemann and Homilius models. Detailed information on the derivations of movements is found in the introductions to CPEB:CW, IV/6.1–6.5.

While the shaded rows show the commonality of the biblical narrative across all three Telemann-based and both Homilius-based settings, the unshaded rows indicate how the narrative was divided differently among the settings to include different poetic interpolations. By reading each column from top to bottom one can see the continuity of the respective settings with the help of continuity arrows. These indicate that while at least one other setting has an interpolation at this spot, the current one does not, and one should follow the arrows to find the next event in the current setting. Thus, while the 1787 setting includes a



chorus (no. 2) after the first chorale (no. 1), the 1771 and 1779 settings do not, and the continuity arrows for those settings show this by leading the eye from the first chorale (1771, no. 3; 1779, no. 2) to the first recitative (1771, no. 4; 1779, no. 3).

Horizontal lines above the movement headings indicate the beginning of each movement. Reading down the column from the heading, the next horizontal line indicates the end of the movement. Thus, again using 1787 as an example, the recitative no. 15 begins with the heading and proceeds until the next horizontal line, which simultaneously indicates the beginning of movement no. 16. The 1787 Passion, then, sets all of the biblical text from Luke 23:26 (“Und als sie ihn hinführeten ..”) through 23:34a (“Es folgte ihm aber nach ein großer Haufe Volks ..”) in a single recitative, while the 1771 and 1779 settings break up this text with an interpolated chorale. Bach also occasionally combined multiple movements from the respective model into a single movement for that particular setting. Thus the recitative no. 15 from 1787 consists of a combination of TVWV 5:30, no. 44 and 5:30, nos. 46, 49, and 51.

Perhaps the most striking aspect of the overall development of Bach’s approach to the poetic interpolations in his Passions over the course of his two-decade Hamburg tenure was the shift away from borrowing older music and arranging existing Passions by other composers toward original composition.<sup>11</sup> Thus, for the St. Luke Passions, in 1771 Bach relied heavily on a Passion oratorio by Gottfried Heinrich Stölzel (dating from 1741), and in 1775 he presented an abridged arrangement of Homilius’s St. Luke Passion. The 1779 and 1783 Passions are true pasticcios, incorporating music by Georg Benda, Homilius, and Stölzel, as well as new music by Bach. In the 1787 Passion Bach begins with a chorale (“O Lamm Gottes, unschuldig”) instead of a chorus as in 1771 and 1779; only in 1787 are the interpolations wholly by Bach, though even those represent a mixture of new compositions and arrangements of pre-existing material.

The following abbreviations have been used in table 3:

- H 784; BR-CPEB D 6.1 = CPEB 1771 St. Luke Passion
  - H 788; BR-CPEB D 8.1 = CPEB 1775 St. Luke Passion
  - H 792; BR-CPEB D 6.2 = CPEB 1779 St. Luke Passion
  - H 796; BR-CPEB D 8.2 = CPEB 1783 St. Luke Passion
  - H 800; BR-CPEB D 6.3 = CPEB 1787 St. Luke Passion
  - HoWV I.4 = Homilius St. John Passion
  - HoWV I.5 = Homilius St. Luke Passion
  - HoWV I.10 = Homilius St. Mark Passion
  - HoWV II.72 = Homilius cantata *Musste nicht Christus solches leiden*
  - L 515 = Benda cantata *Das Jahr stürzt hin*
  - L 540 = Benda cantata *Nun ist er da*
  - L 542 = Benda cantata *Bewaffnet mit Schrecken*
  - L 547 = Benda cantata *Die Gottheit türmte Flut auf Flut*
  - L 548 = Benda cantata *Der Herr lebet, und gelobet sei mein Hort*
  - Stölzel = *Sechs Geistliche Betrachtungen des leidenden und sterbenden Jesu*
  - TVWV 5:45 = Telemann 1760 St. Luke Passion (movement numbering based on edition in *Georg Philipp Telemann (1681–1767). Lucas-Passion 1760*, ed. Johannes Pausch)
  - Wq 194/21 = CPEB, “Das Gebet”
  - Wq 194/23 = CPEB, “Passionslied”
  - Wq 196/23 = CPEB, “Der 93. Psalm”
  - Wq 196/30 = CPEB, “Der 110. Psalm”
  - Wq 198/15 = CPEB, “Betrachtung des Todes”
  - Wq 198/21 = CPEB, “Fürbitte des gekreuzigten Jesu für seine Feinde”
- “CPEB” by itself indicates a movement newly composed for that setting.

11. For a detailed study of this development see Paul Corneilson, “The Evolution of C.P.E. Bach’s St. John Passions,” *BACH: Journal of the Riemenschneider Bach Institute* 52 (2021): 46–61.

TABLE 3. SUMMARY OF BACH'S ST. LUKE PASSIONS

1771 (H 784; BR-CPEB D 6.1)	1779 (H 792; BR-CPEB D 6.2)	1787 (H 800; BR-CPEB D 6.3)	1783 (H 796; BR-CPEB D 8.2)
1. CHOR Nun ist er da L 540, no. 1	1. CHOR O Gottes Lamm HoWV I.4, no. 39	1. CHORAL O Lamm Gottes, unschuldig unknown	1. CHORAL O Herr, mein Heil HoWV I.5, no. 34
2. ARIE—RECIT.—ARIE—ACCOMP. Heilig, heilig, heilig L 540, no. 5	↓	2. CHOR O Lamm Gottes, unschuldig unknown	2. RECITATIV Und er ging hinaus (22:39–44) HoWV I.5, no. 15
3. CHORAL O Lamm Gottes, unschuldig unknown	3. RECITATIV O Lamm Gottes, unschuldig unknown	3. RECITATIV Und er ging hinaus (22:39–46) TVWV 5:45, nos. 3, 5, 7, and 10 (mm. 1–7)	3. CHOR Welch wundervoll Wq 194/23
↓	↓	4. ARIE Ach, dass wir Erbarmung fänden* Stölzel, II. Betrachtung, no. 3	4. RECITATIV Und er stund auf von dem Gebet (22:45–53) HoWV I.5, no. 17
4. RECITATIV Und er ging hinaus (22:39–46) TVWV 5:45, nos. 3, 5, 7, and 10 (mm. 1–7)	5. RECITATIV Da er aber noch redete (22:47–62) TVWV 5:45, nos. 10 (mm. 8–16), 12–14, 16, and 18	5. RECITATIV Da er aber noch redete (22:47–62) TVWV 5:45, nos. 10 (mm. 8–16), 12–14, 16, and 18	5. ACCOMP. Ihr Christen, eifert Jesu nach! CPEB
5. DUETT „Wacht und betet“ rufest du Stölzel, I. Betrachtung, no. 5	6. ACCOMP. Wo ist der Held CPEB	6. ARIE—ACCOMP.—CHOR Mitten unter deinen Schmerzen CPEB	6. ARIE Einst, wenn ich an meinem Grabe CPEB
6. RECITATIV Da er aber noch redete (22:47–62) TVWV 5:45, nos. 10 (mm. 8–16), 12–14, 16, and 18	7. ARIE Ja, Petre, geh hinaus und weine Stölzel, III. Betrachtung, no. 5	7. RECITATIV Die Männer aber, die Jesum hielten (22:63–65) TVWV 5:45, nos. 20–22	7. RECITATIV Sie griffen ihn aber und fuhreten ihn (22:54–62) HoWV I.5, no. 19
↓	8. RECITATIV Die Männer aber, die Jesum hielten (22:63–65) TVWV 5:45, nos. 20–22	8. RECITATIV Die Männer aber, die Jesum hielten (22:63–65) TVWV 5:45, nos. 20–22	8. ACCOMP. Man riss den Meister hin CPEB
8. RECITATIV Die Männer aber, die Jesum hielten (22:63–65) TVWV 5:45, nos. 20–22	9. ARIE Fließet, sanfte Tränen* L 548, no. 4	9. ARIE Wenn sich Einbildungen türmen CPEB	9. ARIE Wenn sich Einbildungen türmen CPEB
↓	10. RECITATIV Die Männer aber, die Jesum hielten (22:63–65) TVWV 5:45, nos. 20–22	10. RECITATIV Die Männer aber, die Jesum hielten (22:63–65) TVWV 5:45, nos. 20–22	10. RECITATIV Die Männer aber, die Jesum hielten (22:63–65) TVWV 5:45, nos. 20–22

1771 (H 784; BR-CPEB D 6.1)	1779 (H 792; BR-CPEB D 6.2)	1787 (H 800; BR-CPEB D 6.3)
9. CHORAL Wenn böse Zungen stechen unknown	9. CHORAL Wer hat dich so geschlagen unknown	8. CHORAL Wenn böse Zungen stechen unknown
10. RECITATIV Und als es Tag ward (22:66–69) TVWV 5:45, nos. 24–26 (mm. 1–7)	10. RECITATIV	9. RECITATIV
II. DUETT Wehe dir, verruchtem Volke Störlzel, III. Betrachtung, no. 3	II. ARIE Du hast vom Anfang* HoWV II.72, no. 5	IO. ARIE Lob sei dem Mittler CPEB
12. RECITATIV Da sprachen sie alle (22:70–23:9) TVWV 5:45, nos. 26 (m. 8)–34	12. RECITATIV	II. RECITATIV
13. CHORAL Du hast lassen Wunden schlagen TVWV 5:45, no. 36	13. CHORAL Du, ach, du hast ausgestanden TVWV 5:45, no. 36	12. CHORAL Wann ich vor Gericht soll treten TVWV 5:45, no. 36
14. RECITATIV Die Hohenpriester aber (23:10–25) TVWV 5:45, nos. 37–41	14. RECITATIV	13. RECITATIV
15. CHORAL Der Fromme stirbt TVWV 5:45, no. 43	15. CHORAL Der Fromme stirbt TVWV 5:45, no. 43	14. CHORAL Der Fromme stirbt TVWV 5:45, no. 43
16. RECITATIV Und als sie ihn hinführeten (23:26) TVWV 5:45, no. 44	16. RECITATIV	15. RECITATIV
17. CHORAL Ich werde dir zu Ehren alles wagen TVWV 5:45, no. 45	17. CHORAL O große Lieb, o Lieb ohn alle Maße TVWV 5:45, no. 45	↓
18. RECITATIV Es folgte ihm aber nach ein großer Haufe Volks (23:27–34a) TVWV 5:45, nos. 46, 49, and 51 (mm. 1–3a)	18. RECITATIV	

1775 (H 788; BR-CPEB D 8.1)	1783 (H 796; BR-CPEB D 8.2)
9. CHORAL Es wird in der Sünder Hände HoWV I.5, no. 22	II. CHORAL Es wird in der Sünder Hände HoWV I.5, no. 22
10. RECITATIV Er aber sprach zu ihnen (22:67b–69) HoWV I.5, no. 23, mm. 25–33	12. RECITATIV
II. ARIE Nun, jünger, geh ich hin HoWV I.5, no. 24	13. CHORAL Jehova sprach zu Gott, dem Sohne Wq 196/30
12. RECITATIV Da sprachen sie alle (22:70–23:4) HoWV I.5, no. 25	14. RECITATIV
13. CHORAL Nein, fürwahr, wahrhaftig nein! HoWV I.5, no. 26	15. CHORAL Christus, der uns selig macht HoWV I.5, no. 26
14. RECITATIV Sie aber hielten an (23:5–21) HoWV I.5, nos. 27 and 29a–d	16. RECITATIV
15. CHORAL Du trägst der Missetäter Lohn HoWV I.5, no. 36	17. CHORAL Ein Lämmlein geht HoWV I.5, no. 36
16. RECITATIV Er aber sprach zum dritten Mal zu ihnen (23:22–25) HoWV I.5, no. 29e	18. RECITATIV
17. ARIE Umgeben von der Frevler Rotte HoWV I.5, no. 30	19. ARIE Der Staub, zur Würde* L 547, no. 1
18. RECITATIV Und als sie ihn hinführeten (23:26–31) HoWV I.5, no. 31	20. RECITATIV

TABLE 3. (CONTINUED)

1771 (H 784; BR-CPEB D 6.1)	1779 (H 792; BR-CPEB D 6.2)	1787 (H 800; BR-CPEB D 6.3)
19. ARIE Verflöscht denn deine Liebe nicht Störlzel, V. Betrachtung, no. 3	19. ARIE Sein Blut, am Kreuz herabgeflossen* L 542, no. 3	16. ARIE Erstaunend seh ich diese Huld Wq 198/21
20. RECITATIV Und sie teilten seine Kleider (23:34b–43) TVWV 5:45, nos. 51 (mm. 3b–5) and 53–57	20. RECITATIV	17. RECITATIV
21. ARIE—CHOR Wenn euch eure Sünden drücken HoWV I.10, no. 9	21. ACCOMP. O du, die Liebe selbst CPEB	18. ARIE Wann sich zu jener Seligkeit CPEB
↓	22. ARIE Für seinen Feind zum Himmel* H 821G, no. 3	↓
22. RECITATIV Und es war um die sechste Stunde (23:44–46) TVWV 5:45, no. 59	23. RECITATIV	19. RECITATIV
23. CHOR Gott ist versöhnt HoWV I.10, no. 48	24. ARIE Das Opfer stand auf Golgatha* L 515, no. 3	20. CHOR Herr, dein Friede sei mit mir CPEB (see no. 2)
24. CHOR Darum wolln wir loben TVWV 5:45, no. 61	25. CHORAL Solche große Gnade TVWV 5:45, no. 61	21. CHORAL Des solln wir uns trösten TVWV 5:45, no. 61

\* CPEB set a parody text.

1775 (H 788; BR-CPEB D 8.1)	1783 (H 796; BR-CPEB D 8.2)
19. TERZETT In stillen Tränen HoWV I.5, no. 32	21. CHOR Jehova herrscht, ein König Wq 196/23
20. RECITATIV Es wurden aber auch hingeführt (23:32–34a) HoWV I.5, no. 33	22. RECITATIV
21. CHORAL Vergib auch mir, o Vater, alle Sünde HoWV I.5, no. 34	23. CHORAL Für welche du dein Leben HoWV I.5, no. 34
22. RECITATIV Und sie teilten seine Kleider (23:34b–43) HoWV I.5, no. 35	24. RECITATIV
23. CHORAL Wenn endlich ich soll treten ein HoWV I.5, no. 36	25. CHORAL Wenn endlich ich soll treten ein HoWV I.5, no. 36
24. RECITATIV Und es war um die sechste Stunde (23:44–46) HoWV I.5, no. 37	26. RECITATIV
25. ACCOMP.—CHOR—ACCOMP. Der Heilige verschied HoWV I.5, no. 38	27. CHOR Mein Heiland, wenn mein Geist Wq 198/15
26. CHOR Erbarme dich HoWV I.5, no. 39	↓
27. CHORAL O Herr, mein Heil HoWV I.5, no. 34	28. CHORAL Unendlich Glück! HoWV I.5, no. 34