

# INTRODUCTION

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When Carl Philipp Emanuel Bach became responsible for liturgical music in the five principal churches in Hamburg in 1768, the performance of cantatas for Christmas and the other three quarterly festivals of the church year (Easter, Pentecost, and Michaelmas) was among his many duties. The importance of Christmas in the Christian liturgical calendar and the joyous nature of the festival were reflected in the special character of the celebrations in Hamburg. Christmas was celebrated with an enhanced musical ensemble that included trumpets and timpani. Among the *Quartalstücke*, those for Easter and Michaelmas seem to have had a particular significance in Hamburg, if the surviving sources can be taken as a measure of esteem. Our knowledge of the specific repertoire of Christmas *Quartalstücke* performed during Bach's tenure is more complete than for the Pentecost season, but it is substantially less complete than for the Easter season, and still less complete than our knowledge of the Michaelmas music. (The *Quartalstücke* for Easter are published in CPEB: CW, V/2.1 and V/2.2, those for Pentecost in CPEB: CW, V/2.3, and those for Michaelmas in CPEB: CW, V/2.4 and V/2.5; the remaining *Quartalstücke* for Christmas are published in CPEB: CW, V/2.7.) We are fairly confident about the identity of the Christmas *Quartalstücke* performed during nine of Bach's twenty Christmas seasons in Hamburg from 1768 through 1787. (Bach died ten days before the beginning of the 1788 Christmas season.) Table 1 lists the known performances of Christmas cantatas in chronological order.

There are several possibilities for cantatas that could have been performed in the years that are missing from table 1 but for which there is no direct evidence. NV 1790 lists five Christmas cantatas by Carl Heinrich Graun (p. 90; one of these entries may correspond to *Kommt Christen, feiert dieses Fest*, published in CPEB: CW, V/2.7), in addition to other Christmas cantatas contained in Bach's large collection of complete cantata cycles by Georg Benda, Georg Philipp Telemann, Gottfried Heinrich Stölzel, Johann Friedrich Fasch, and Christoph Förster (see NV 1790, pp. 85–87). Although NV 1790 also lists the *Weihnachtsoratorium* (BWV 248) and other Christmas cantatas by Johann Sebastian Bach (pp. 69 and 74–75), it is unlikely

that these would have been performed in Hamburg in the 1770s and 1780s, at least as complete entities, due to stylistic traits (both musical and poetic) that would have been considered outmoded. C.P.E. Bach did present to the Hamburg congregations one of his father's most imposing choral masterpieces, "Jauchzet, frohlocket"—the opening chorus of part I of BWV 248—not as a Christmas work, but as the opening chorus of the Easter *Quartalstück* for 1778 (Wq 242, reused in 1786; see CPEB: CW, V/2.1). One possible candidate for a Christmas *Quartalstück* for the early 1770s is the cantata *Herr, leite mich* (published in CPEB: CW, V/2.7), Bach's arrangement of a cantata for the first Sunday after Epiphany by Johann Gottlieb Graun. However, the evidence is insufficient to make a definitive assignment.

The two *Quartalstücke* in the present volume—*Auf, schicke dich*, Wq 249, and *Ehre sei Gott in der Höhe*, H 811—were performed by C.P.E. Bach during his Hamburg tenure for the feast of Christmas. Only the first of these works is listed in NV 1790, where it is the only Christmas work among C.P.E. Bach's own compositions; but both of them contain borrowed movements, either from Bach's earlier works or from other composers' works. Judging by the number and dissemination of surviving manuscripts, Wq 249 and H 811 were not especially popular works. Both of them seem only to have served their specific local function in Hamburg and remained little known beyond the city.

## *Auf, schicke dich*, Wq 249

NV 1790 lists this work on p. 62 with the following description: "Weihnachts-Musik: Auf, schicke dich etc. H. 1775. Mit Trompeten, Pauken, Flöten und Hoboen." Wq 249 is essentially an arrangement of a portion of one of Bach's own earlier works. Movements 2–8 derive from part I (movements 2–4, 6–7, 10, and 11) of the 1772 *Einführungsmusik Hornbostel*, H 821e (see CPEB: CW, V/3.2). The text of that work was by the Hamburg-born poet Heinrich Würzer (1751–1835). Although Würzer's name is not mentioned in any of the original sources for H 821e, he later published a revised version of his cantata text in a

TABLE I. C. P. E. BACH'S HAMBURG PERFORMANCES OF CHRISTMAS QUARTALSTÜCKE

Year*	Title	Wq	H	BR-CPEB	Remarks	CPEB:CW
1771	<i>Gott steigt herab</i>	deest	deest	F 1	Arr. of a cantata by Benda, L 511	V/2.7
1772	<i>Ehre sei Gott in der Höhe</i>	deest	811	F 2.1	Pasticcio with music by CPEB and Benda	V/2.6
1773?	<i>Die Himmel erzählen</i>	deest	deest	F 3.2	Based on part I of H 821e (see table 2 and CPEB:CW, V/3.2)	V/2.6
1775	<i>Auf, schicke dich</i>	249	815	F 3.1	Based on part I of H 821e (see table 2 and CPEB:CW, V/3.2)	V/2.6
1777	<i>Gott steigt herab</i>	deest	deest	F 1	see 1771 above	V/2.7
1778	<i>Ehre sei Gott in der Höhe</i>	deest	811	F 2.1	see 1772 above	V/2.6
1779	<i>Auf, schicke dich</i>	249	815	F 3.1	see 1775 above	V/2.6
1782	<i>Ehre sei Gott in der Höhe</i>	deest	811	F 2.2	see 1772 above; chorus "Herr, es ist dir keiner gleich" most likely omitted by 1782	V/2.6
1784	<i>Gott steigt herab</i>	deest	deest	F 1	see 1771 above	V/2.7
1786	<i>Auf, schicke dich</i>	249	815	F 3.1	see 1775 above	V/2.6

\* The cantatas for the years 1768–70, 1774, 1776, 1780, 1781, 1783, 1785, and 1787 are not known. Helm's identification of H 811 as a Michaelmas cantata derives from the misreading by Miesner (p. 78) of Bach's corrected inscription "Mie~~h~~ Weynachts Quartalstück" on the wrapper of D-B, SA 247. The entry for H 816 (citing Miesner, 52, 78) reads as follows: "A considerable number of mss. of 'Weihnachts-Musik' are lost." The cantatas *Herr, leite mich* (BR-CPEB F 4) and *Kommt Christen, feiert dieses Fest* (listed under the rubric "N" [Notenbibliothek] in BR-CPEB, 2:394) were possibly Christmas *Quartalstücke* (see CPEB:CW, V/2.7), but the years of performance are not known.

collection of his poems. This print shows that Würzer was also the librettist for the 1772 *Einführungsmusik Eberwein*, BR-CPEB F 47 (later parodied as the 1780 *Einführungsmusik Rambach*, H 821j). Würzer's prefatory note to these two works indicates that they were originally for the installations of Hornbostel and Eberwein, respectively, and that they appear in the print with many alterations.<sup>1</sup> This note is consistent with Bach's date and annotation on the title wrapper of the original performance materials for H 821e that the work was newly composed ("anno 1772 ganz neu gemacht"; see source Q 1 for Wq 249 in the critical report). Both the music and text underlay of mm. 1–12 of movement 7 (replacing mm. 1–7 of H 821e, movement 10) were new to Wq 249. It is unlikely that Würzer was responsible for the new text, since he had left Hamburg in 1772. The music in

the new measures may be the only portion of Wq 249 that was composed by Bach expressly for that work. But since no autograph material for those measures is extant, their compositional status remains uncertain.

In addition to the movements based on free poetry (nos. 2–5 and 7–8) and a biblical citation (no. 6, based on John 3:16), Wq 249 contains two chorales, one at the beginning and one at the end of the work (nos. 1 and 9). The texts of the chorales, "Auf, schicke dich" and "Rat, Kraft und Held," were not drawn from HG 1766, but rather they are based, respectively, on stanzas 1 and 6 of Christian Fürchtegott Gellert's "Weihnachtslied," which Bach had set earlier as the song Wq 194/5 (see CPEB:CW, VI/1). For Wq 249, Bach set each stanza of text to the same chorale melody, "Wir Christenleut" (Z 2072). Whether Bach was responsible for the harmonization is not known.<sup>2</sup> Bach repeated Wq 249 during the Christmas seasons in 1779 and 1786 with no significant changes.

Another Christmas cantata, *Die Himmel erzählen* (BR-CPEB F 3.2), is closely related to Wq 249 and was also adapted, with some modifications, from part I of H 821e. Until the recovery of the archive of the Sing-Akademie zu Berlin, *Die Himmel erzählen* was known only from an

1. See Heinrich Würzer, *Versuch in Gedichten von H. W.* (Göttingen, 1774). Prefatory note, p. 56: "Diese beyden Stücke sind bey ähnlichen Gelegenheiten entstanden. Zu dem ersten gab die Einweihung des Herrn Pastor Hornbostels zum Diakonus an der St. Nicolaikirche in Hamburg, zu dem zweyten die Einsegnung des Herrn Pastor Eberweins zum Diakonus der St. Catharinengemeinde daselbst Anlaß. Sie erscheinen hier mit vielen Veränderungen." The revised texts of H 821e and BR-CPEB F 47 (part title, p. 55: "Zwey musicalische Gedichte.") are, respectively, on pp. 57–68 (title: "Der Vorzug der geoffenbarten vor der natürlichen Religion.") and pp. 69–76 (title: "Zweytes Stück."). For Würzer's biographical data and a list of his works, see *Neuer Nekrolog der Deutschen*, vol. 13 (1835), part 2 (Weimar, 1837), 629–36.

2. On Bach's use of chorales see Enßlin/Rimek 2010 and BR-CPEB, 2:1082–1101 (indexes 1 and 2).

undated text print (see source T for Wq 249 in the critical report). This adaptation of H 821e is not acknowledged in NV 1790, but is attested to by three surviving soprano parts shelved with D-B, SA 707 (see source Q 2 for Wq 249 in the critical report). The text and surviving music of *Die Himmel erzählen* correspond to Wq 249, except that the first movement is the chorus “Die Himmel erzählen die Ehre Gottes” (the opening movement of H 821e) instead of a chorale, and there is no concluding chorale. (See table 2 for a comparison of H 821e, BR-CPEB F 3.2, and Wq 249.) Given that H 821e was composed in 1772, and since Bach’s Christmas *Quartalstücke* for 1772 and 1775 are documented (H 811 and Wq 249, respectively), we can provisionally identify *Die Himmel erzählen* as Bach’s Christmas *Quartalstück* for 1773 or 1774. The latter date seems less likely, based on the following scenario. For Eastertide of 1774, Bach evidently reused the opening chorus of H 821e—with a new text underlay and significant musical revisions—as the recurring chorus “Triumph!” for an early version of the oratorio *Die Auferstehung und Himmelfahrt Jesu*, Wq 240. So Bach probably did not reuse the chorus “Die Himmel erzählen die Ehre Gottes” during Christmastide of 1774, since he had already performed the revised version of the chorus earlier that year. Thus 1773 seems likely to have been the first—perhaps the only—year when Bach could have performed *Die Himmel erzählen* as a Christmas *Quartalstück*. But the absence of chorales, which were apparently de rigueur in Hamburg church music, is evidence against *Die Himmel erzählen*, as transmitted in the surviving sources, as part of Bach’s Christmas *Quartalstück* repertoire. It is possible that the cantata, as transmitted, was compiled not for liturgical use but rather for a concert performance. It has been suggested that *Die Himmel erzählen* was first performed as part of a public concert on 25 December 1770 that Bach organized and conducted in honor of the Swedish Princes Gustav and Fredrik Adolf at short notice. This concert included the chorus *Spiega, Ammonia fortunata*, Wq 216 (see CPEB: CW, V/5.2), whose text is included in source T along with those for *Die Himmel erzählen* and a cantata, *Vater, deines Sohnes Geist*, BR-CPEB F 38, whose music has not survived. Although a Christmas cantata would have been appropriate for a concert held on 25 December, dating *Die Himmel erzählen* to 1770 is doubtful, not only because source T lacks a date and cannot be related securely to any particular performance, but especially because of Bach’s and Würzer’s dating of H 821e to 1772.<sup>3</sup>

3. On the relationship of H 821e to Wq 240, see CPEB: CW, IV/2

Whether *Die Himmel erzählen* was intended for the concert hall or the church—or both—Bach apparently subjected the work to further modification by omitting the chorus “Die Himmel erzählen die Ehre Gottes” and by adding opening and concluding chorales. The result was the cantata Wq 249 for Christmas of 1775. The replacement of the chorus with a chorale was evidently not simply a way of shortening and simplifying *Die Himmel erzählen*; it was probably because Bach had borrowed the chorus and modified it for use in Wq 240. Once this concert work had taken on a life of its own, he could no longer use the chorus in his Christmas performances—it had become an Easter/Ascension piece. To give Wq 240 the appearance of originality, or at least of “newness,” it would have behooved Bach to obscure the origin of the “Triumph!” chorus. The chorale “Auf, schicke dich” was an effective and expedient replacement that was suited to Bach’s Christmas repertoire.

Bach apparently had a maximum of eight singers available to him for the performances of Wq 249. The surviving performance material contains parts for seven singers (two sopranos, one alto, two tenors, and two basses). From indications in the vocal parts (see the critical report, table 1), we know the names of three of the vocalists, at least for the 1775 performances:<sup>4</sup> the (boy) soprano Peter Nicolaus Friedrich Delver, and the basses Friedrich Martin Illert and Johann Andreas Hoffmann. By the late 1770s, Delver sang as an alto in Bach’s ensemble, so other vocalists probably sang soprano in the 1779 and 1786 performances of Wq 249. In all performances of the work during Bach’s Hamburg tenure, the alto part might have been sung by Otto Ernst Gregorius Schieferlein, and the first tenor part was probably sung by Johann Heinrich Michel (see H 811 below). Some of Bach’s singers also worked for him as

and Jason B. Grant, “Die Herkunft des Chors ‘Triumph! Triumph! Des Herrn Gesalbter sieget’ aus dem Oratorium ‘Die Auferstehung und Himmelfahrt Jesu’ von C. P. E. Bach,” *BJ* (2011): 273–86; revised and expanded as “The Origins of the Aria ‘Ich folge dir, verkklärter Held’ and the Recurring Chorus ‘Triumph!’ from the Oratorio *Die Auferstehung und Himmelfahrt Jesu* by Carl Philipp Emanuel Bach,” *BACH: Journal of the Riemenschneider Bach Institute* 44, no. 2 (2013): 6–24. The date 1773 (and/or 1774) for *Die Himmel erzählen* is also suggested, without any reference to Wq 240, by Harasim, 64–65. Regarding Bach’s concert on 25 December 1770, see CPEB: CW, VIII/3.3, xxxiii–xxxiv and n. 51.

4. For more information on many of Bach’s vocalists see Sanders, 95–107 and 148–59, and Neubacher, 411–64. See also Paul Corneilson’s two case studies of Bach’s regular singers: “C. P. E. Bach’s Evangelist, Johann Heinrich Michel,” in *Er ist der Vater*, 95–118; and “Carl Philipp Emanuel Bach’s ‘Principal Singer’ Friedrich Martin Illert,” in *Leipzig 2014*, 135–63.

TABLE 2. COMPARISON OF MOVEMENTS IN H 821E, BR-CPEB F 3.2, AND WQ 249

H 821e	BR-CPEB F 3.2	Wq 249	Remarks
1. Chor	1. Chor	1. Choral	opening chorus of H 821e and BR-CPEB F 3.2 replaced by chorale in Wq 249
2. Arie	2. Arie	2. Arie	
3. Recitativ	3. Recitativ	3. Recitativ	
4. Arie—Chor	4. Arie—Chor	4. Arie—Chor	
5. Choral			
6. Recitativ	5. Recitativ	5. Recitativ	mm. 1–34 for tenor in H 821e (and BR-CPEB F 3.2); for soprano in Wq 249
7. Duett	6. Duett	6. Duett	lower part for alto in H 821e and Wq 249; for second soprano in BR-CPEB F 3.2
8. Recitativ			
9. Chor—Choral			
10. Recitativ	7. Accompagnement	7. Accompagnement	mm. 1–7 of no. 10 in H 821e replaced by mm. 1–12 of no. 7 in BR-CPEB F 3.2 and Wq 249
11. Arie—Chor	8. Arie—Chor	8. Arie—Chor	solo in mm. 1–43 assigned to tenor in H 821e and Wq 249, to third soprano in BR-CPEB F 3.2; solo in mm. 82–99 assigned to tenor in H 821e, to bass in Wq 249 (assignment unknown in BR-CPEB F 3.2)
		9. Choral	same harmonization as no. 1

copyists: certainly Michel, probably Schieferlein, and possibly Hoffmann.<sup>5</sup>

Wq 249 requires a minimum of fourteen instrumentalists. This is roughly the number Bach had available to him during his time in Hamburg. As usual for the *Quartalstücke*, Bach's ensemble included the town musicians, trumpet and timpani players, and a continuo player who was probably paid extra. The surviving parts include two copies each of the violin I and II and cello parts, and one copy each of the oboe I and II (whose players doubled on flute), trumpet I, II, and III, timpani, and viola parts. One of the copies of the violin I part has the initial "B" in pencil, which might indicate Johann Adolph Buckhoffer, the senior of the town musicians from 1757 to 1788.<sup>6</sup> There are also three organ parts in the necessary transpositions for use in the five principal churches of Hamburg. Oboes, trumpets, and timpani are used in the chorales and choruses, flutes are used in duet no. 6, and the timpani are used in aria no. 2.

5. For documentation on Michel see Neubacher, 443. Peter Wollny, in a review of Georg Philipp Telemann. *Autographe und Abschriften*, ed. Joachim Jaenecke, *BJ* (1995): 218, was the first to connect Telemann's Hauptkopist A, Anon. 304, and Schieferlein. For further documentation see Neubacher, 454. For the recent identification of Hoffmann as Anon. 308, see Moira Leanne Hill, "Der Sänger Johann Andreas Hoffmann als Notenkopist C.P.E. Bachs," *BJ* (2016): 199–206.

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

The most important sources for Wq 249 are D-B, SA 289—consisting of the original performing parts (source B) in the hand of Anon. 304 (Schieferlein), with additions and corrections by Bach—and three printed librettos (sources OT 1–OT 3). There are also two secondary copies of the work, both of which are scores in the hand of Michel (sources D 1 and D 2), but these have not been used for the edition.

### *Ehre sei Gott in der Höhe*, H 811

This work is not included in NV 1790, but the listing for it in AK 1805 on p. 31 (no. 83) reads: "[Musik] am 1sten Weihnachtstage 1782." This date refers to the last documented performance of the work during Bach's lifetime; it was first performed in Christmas 1772 and reused in 1778 and 1782, as evidenced by Bach's inscription on the title wrapper for the original performance parts (see critical report, source B). H 811 is a pasticcio, but the origins of only two of the movements can be identified. The work was performed in two versions during Bach's Hamburg tenure. Version 1, performed in 1772 and probably in 1778, consists of eight movements; version 2, performed in 1782, consists of only seven movements ("Herr, es ist dir keiner gleich," the penultimate movement of version 1, is omitted). For reasons that are explained in detail in the critical report, version 2 of H 811 is published in the present edition, but

the following summary of the work's contents and structure takes the original conception—the eight movements of version 1—into consideration.

The first six movements, common to both versions, are of unknown origin: a chorus whose text is based on Luke 2:14 (the song of the angels announcing the nativity of Jesus: "Ehre sei Gott in der Höhe, Friede auf Erden und den Menschen ein Wohlgefallen."), a simple recitative for tenor, a duet for soprano and bass, an accompanied recitative for bass, an aria for tenor, and a simple recitative for soprano. It is possible that the duet and aria were borrowed from foreign works. This is suggested by the fact that, for these two movements, the basso continuo figures in the organ part are entirely in the hand of Bach. The figures may have been lacking in the *Vorlagen*. In version 1, the soprano's recitative leads to the imposing choral fugue, "Herr, es ist dir keiner gleich." One of Bach's few large-scale fugues, this movement was composed in 1749 for Bach's Magnificat to the text "Sicut erat in principio." It has a long and convoluted history, and underwent several stages of revision between 1749 and 1784. The differences among these relate not only to the musical substance, but also to the text and to the instrumentation used to accompany the voices. The first revised version of the fugue was the one performed during the 1772 Christmas season as the penultimate movement of H 811. (The following discussion focuses on this 1772 version of the fugue and its subsequent revisions; a more detailed account is given in the introduction to CPEB: CW, V/2.1, xxii–xxiv; also see the appendix to the present volume.)

For his Magnificat setting in 1749 Bach composed a four-voiced double fugue of 246 measures, setting the second half of the Latin text of the lesser Doxology: "Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen." The four voices were accompanied by two horns, two flutes, two oboes, strings, and basso continuo.

Following his move to Hamburg in 1768, Bach began to parody various movements from his Magnificat in fulfilling his duties to provide music for the five principal churches. By 1772 he had used nearly all of the movements in other contexts, often in *Quartalstücke* (see the introduction to CPEB: CW, V/1.1). For Christmas 1772 Bach decided to use the "Sicut erat in principio" fugue in H 811. The parody text that Bach chose was Psalm 86, verse 8 ("Herr, es ist dir keiner gleich unter den Göttern, und ist niemand, der tun kann wie du"), and he replaced the "Amen" of the Doxology with "Halleluja!" He began to make these alterations by squeezing the German text above or below the original Latin in the alto and bass lines of the existing parts from

1749 (D-B, Mus. ms. Bach St 191; see plate 9), but then realized that he would need a fresh set of parts for legibility, and had Anon. 304 copy out a complete set. This source for H 811 (D-B, SA 247), besides transmitting evidence for what was performed at Christmas 1772, further demonstrates that Bach revised the fugue for a later performance of H 811, possibly in 1778, and then removed it from the work by crossing it out, probably in 1782. At some later point, those pages containing the fugue were physically cut out and removed from SA 247, probably not by Bach himself; they are no longer extant. Some pages, however, could not be removed, or at least not completely, because music for other movements of H 811 was written elsewhere on those pages. On these pages, the *ante correcturam* readings of the initial layer of SA 247 can still be discerned in most cases, so that, when used in conjunction with the alto and bass parts of St 191, enough material for the fugue as it was performed in H 811 in 1772 has survived to permit a reconstruction (see appendix). The instrumentation was three trumpets, timpani, two oboes, strings, and basso continuo. Flutes could not be used simultaneously with oboes in the Hamburg churches, since the same players doubled on both instruments, so Bach dropped the flutes of the 1749 version. Since these were purely doubling parts, this resulted in no damage to the musical substance. Bach furthermore did not normally have horns in his church band, while a *Quartalstück* would be expected to have trumpets and timpani. Thus Bach converted his existing two horn parts from 1749 to trumpet parts by assigning them unchanged to first and second trumpets, while he composed new third trumpet and timpani parts. This was certainly the form in which the fugue was performed as part of H 811 in 1772, still 246 measures long, with the new German text and with "Hamburg" instrumentation.

In 1778 and 1782, Bach decided again to use H 811 as the Christmas *Quartalstück*. He made changes to the fugue's musical substance, possibly for the 1778 cycle of performances. This stage of revisions added twenty measures to the fugue (from 246 measures to 266 measures), an expansion that affected four passages in the movement. Bach made a few other alterations but without adding new material. In 1782, Bach decided not to use the fugue again. He crossed out the fugue in SA 247 and performed H 811 that Christmas season without it. (See the appendix for further discussion of the revisions and expanded passages.)

Although Bach had omitted the fugue from H 811, he continued to revise and expand it, as suggested by a few sketches in SA 247 (see appendix). This longer version, with a total of 276 measures, again sets the German text

(with changes to the underlay, not only to adapt to the extra measures, but even in passages otherwise unchanged from 1772). Bach used the newly revised fugue in *Anbetung dem Erbarmer* (Wq 243), his Easter *Quartalstück* in 1784. Bach restored the flute parts that he had dropped in 1772, but he reassigned them to solo violins.<sup>7</sup>

H 811 concludes with a chorale set to the melody “Gebet seist du, Jesu Christ” (Z 1947) in a harmonization by Benda that Bach had used in his 1771 Christmas cantata *Gott steigt herab* (BR-CPEB F 1; see CPEB: CW, V/2.7) and in the *Einführungsmusik Häseler*, H 821d. It is not known, however, what text was sung in H 811 because the physical alteration of SA 247 (discussed above) resulted in the loss of the chorale in all of the vocal and continuo parts, and no printed libretto is extant. Fortunately, Bach’s original performance parts for *Gott steigt herab* (D-B, SA 288; see source Q in the critical report) allow us to reconstruct the missing music and to provide a suitable text underlay (see HG 1766, no. 73, v. 7; text by Martin Luther).

While Bach typically had a maximum of eight singers available to him for the performances of *Quartalstücke*, the surviving performance material for H 811 contains parts for only five singers (one soprano, one alto, two tenors, and one bass). There were probably ripieno soprano and bass parts in the original set of performing materials, allowing Bach to perform H 811 with at least seven singers, but these have not come down to us. From indications in the vocal parts (see the critical report, table 2), we know only the names of the two tenors: J.H. Michel and Carl Rudolph Wreden.<sup>8</sup> Michel probably sang for all performances of H 811 during Bach’s tenure. Wreden was a singer in Altona, who sang for Bach frequently through 1774, often as a tenor though he was apparently known as a baritone. Wreden probably sang only for the 1772 performances, and another singer, whose name we do not know, would have taken over in 1778 and 1782. This is suggested by the fact that Wreden’s name was scratched out from the part book originally assigned to him, but no new name was written as a replacement. The alto and bass parts of H 811 were probably sung by Schieferlein and Illert, respectively; if there

indeed had been a ripieno bass part, it was probably sung by Hoffmann.

As with Wq 249, performances of H 811 in Bach’s day probably required a minimum of fourteen instrumentalists. This roughly corresponds with the number available to Bach during his time in Hamburg, where his ensemble for the *Quartalstücke* included the town musicians, trumpet and timpani players, and a continuo player who was probably paid extra. There are only eleven surviving parts, however, including one copy each of the oboe I and II (whose players doubled on flute), trumpet I, II, and III, timpani, violin I and II, viola, cello, and organ parts. The organ part (untransposed) matches the tuning of the organ in St. Michaelis. The other two organ parts, in the necessary transpositions for use in the other four principal churches of Hamburg, are lost. The original set of parts probably also included duplicate copies of the violin I and II and cello parts. It is possible that the duplicate instrumental parts and ripieno vocal parts—none of which would have been strictly necessary to transmit H 811 in its entirety—were discarded at some point by a collector, librarian, or archivist (see critical report for more information). Oboes (or flutes), trumpets, and timpani are used only in the choruses and chorales (version 1, nos. 1, 7, and 8; version 2, nos. 1 and 7).

The sole source for H 811 is D-B, SA 247, consisting of the original performing parts (source B) in the hand of Anon. 304, with additions and corrections by Bach. There are no secondary copies, and no printed librettos are extant.

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7. The fugue is published in CPEB: CW four times: the original Latin version from the Magnificat in V/1.1; the 1772 German version with added trumpets and timpani in V/2.6; the 1779 Latin version with trumpets, timpani, and horns in V/1.2; and the final, expanded version in German in V/2.1. For further discussion of the revisions made to the fugue, see Blanken 2006, esp. 248–55.

8. For more information on many of Bach’s vocalists see Sanders, 95–107 and 148–59, and Neubacher, 411–64.