

INTRODUCTION

This volume contains two *Einführungsmusiken* by Carl Philipp Emanuel Bach. The *Einführungsmusik Häselers*, H 821d, was performed for the installation of Georg Heinrich Häselers in February 1772; the *Einführungsmusik Hornbostels*, H 821e, was performed in September of the same year for the installation of David Herrmann Hornbostel. In June and October 1772 Bach also performed two other *Einführungsmusiken* that contained little or no music by him, or which are now lost: respectively, the *Einführungsmusiken* for Peter Heinrich Klug and Johann Christoph Eberwein (see table 1 in the “Choral Music” preface).

Einführungsmusik Häselers, H 821d

The *Einführungsmusik Häselers* has come down to us as a fragment. All of the surviving music (with the exception of chorale no. 5) is apparently by C.P.E. Bach, although one movement was borrowed from a preexistent work and revised. The festive installation of Häselers took place on 4 February 1772 at St. Michaelis. For the performance Bach charged 137 Marks, 8 Schillings, including 90 Marks “Für die Composition, Direction und die Copisten.” Evidently the entire sum was paid by Pastor Häselers.¹

Häselers was born in Hamburg on 21 June 1743. Beginning in 1764 he studied theology in Jena and later in Leipzig.² On Easter Sunday 1770 he was accepted as a candidate for the office of preacher. He applied to become the pastor of Heilige Dreifaltigkeit (Holy Trinity) in Allermöhe, in the district of Billwerder, after the death of Paul Christoph Henschen on 16 May 1771. The surviving documents do not indicate how many candidates initially applied to succeed Henschen.³ The list of three candidates, as determined by the Landherr of Allermöhe on 19 November 1771, consisted of Häselers, Rudolph Gerhard Behr-

mann (Catechist of the Spinnhauskirche in Hamburg), and Johann Georg Wördenhof. Hamburg’s incumbent pastors and deacons, having been informed of these candidates by 22 November 1771, presented no opposition. As part of the application process, Häselers preached a sermon on Hebrews 10:5–7 on 3 December 1771 (Tuesday after the First Sunday of Advent) at St. Michaelis. (Wördenhof and Behrmann preached on different texts on 10 and 17 December, respectively.) Häselers was elected to succeed Henschen on 18 December 1771. On 25 October 1789, Häselers was elected deacon of St. Michaelis, after about sixteen years of service in Allermöhe, where he was succeeded by Johann Matthias Gabriel Stöcker. He died in Hamburg on 12 October 1820.⁴

The text of H 821d was written by Pastor Christian Wilhelm Alers (1737–1806), as noted in a newspaper announcement of Häselers’ upcoming installation: “The cantata [text] written by Pastor Alers, to be performed by Kapellmeister Bach on 4 February at St. Michaelis for the installation of the venerable Mr. G.S. [sic] Häselers as pastor in Allermöhe in Billwerder, is available for purchase from H.C. Grund at the Fischmarkt on a bifolio for 2 Schillings.”⁵ Alers also wrote the librettos for the *Einführungsmusik Klefegers*, H 821b (see CPEB: CW, V/3.1) and for the *Bürgercapitainsmusiken*, H 822a–d (see CPEB: CW, V/4).

Part I of the text deals largely with the power of speech and the duty of the pastor to preach the word of God. This theme is made most explicit in chorus no. 1, “Siehe! Ich will predigen deine Gerechtigkeit” (a citation of Psalm 40:10–

1. “Summa 137 M. 8 β. . . Hat Herr Häselers richtig bezahlt.” See *CPEB-Briefe*, 1:255, and transcription of invoice below.

2. For his theological thesis, presented at the University of Leipzig and published in two editions, see G.H. Haeseler, *De Disciplina Christiana: Disputatio Theologica* (Leipzig: 1769, 1771).

3. Election information taken from D-Ha, 511-1, Ministerium III B, Band 5.

4. Henschen was born on 8 July 1702 and was elected as pastor in Allermöhe on 5 February 1739. Stöcker was born on 15 October 1761, was elected as pastor in Allermöhe on 27 November 1789, and died on 29 September 1814. Biographical information on Häselers is from Janssen, 103 and 314; Jensen, 170 and 247; and *CPEB-Briefe*, 1:256. Information on Häselers’ predecessor and successor in Allermöhe is from Janssen, 215.

5. *Gemeinnützige Hamburgische Anzeigen* 13 (30 January 1772): 3; quoted in Wiermann, 381. “Die von dem Herrn Pastor Ahlers verfertigte, und bey der Einsegnung Sr. Wohllehrwürden, des Herrn G.S. [sic] Haesellers, zum Pastor zu Allermöhe, im Billwärder, am 4ten Februar in der hiesigen großen St. Michaelis-Kirche von dem Herrn Kapellmeister Bach aufzuführende Cantate ist bey H.C. Grund am Fischmarkt auf einem ganz Bogen für 2 βl. bereits zu haben.”

11) and continues in the following pair of movements: accompanied recitative no. 2, “Durchdringe mich; erschüttere mein Gebein” and aria no. 3, “Halleluja! Welch ein Bund!” The next two movements—recitative no. 4, “Du kommst, du kommst! Du bist gekommen” and chorale no. 5, “Das ewige Licht geht da herein”—move on to the theology of the incarnation of Jesus as the light of the world. Bach borrowed the chorale from his own arrangement of a work by Georg Anton Benda (see source Q 2), modifying it further for the setting in H 821d. Movements 6–10, for which only the text survives, refer in various ways to preaching. Jesus, the ultimate model for the Christian, is portrayed as preaching not only in word but also in deed through the mysteries of his death, resurrection, and ascension. The believer can then take courage through faith in God. Part I ends with a chorale (no. 10) that expresses the will of the believer to proclaim God’s glory to all people, thus forming a textual parallel of the opening chorus.

Part II of the text, under the heading “Gebet-Lied” (prayer-song) in the printed libretto, is a single movement in the form of a strophic song.⁶ The believer praises God for his mercy, especially for sending a mediator (Jesus) to make lighter the duty of following God in the way of righteousness.

In addition to the newly written poetry, the text contains two Psalm citations: no. 1 (later repeated as no. 12) is based on Psalm 40:10–11; no. 11 is based on Psalm 40:12. There are also two chorales: no. 5 contains the fourth stanza of the Christmas chorale “Gelobet seist du, Jesu Christ” (HG 1766, no. 73) by Martin Luther; no. 10 contains stanzas 13, 17, and 18 of the chorale “Ich weiß, mein Gott, dass all mein Tun” (HG 1766, no. 377) by Paul Gerhardt. Movement 1 also incorporates the chorale melody “Dies sind die heiligen zehn Gebot” in the manner of a *cantus firmus*, sung by the voices in unison and octaves. See table 1 for a summary of the chorales in H 821d.

Of the surviving music, only no. 3 is demonstrably borrowed from another of Bach’s own works. The aria “Halleluja! Welch ein Bund!” is a revised version of Bach’s earlier tenor aria “Quia fecit mihi magna” from the Magnificat, Wq 215 (see CPEB: CW, V/1.1). The most significant change, aside from the new text underlay, was the addition of several measures of new music. Bach also made changes to the details of the musical text, including the addition of dynamic and articulation markings and the adjustment of

6. The first stanza of this text (with variants in the last two lines) appears in *Gesangbuch der evangelisch-lutherischen Domgemeinde zu Bremen* (Bremen, 1830), no. 659.

the vocal line to accommodate the new text (see commentary for details).

According to an article by Wolfram Enßlin and Uwe Wolf, nos. 6–10 (the lost second half of part I of H 821d) were probably not by Bach but were instead borrowed from an unidentified work by another composer, perhaps an *Einführungsmusik* by Georg Philipp Telemann, and were performed from the sources belonging to that work. Enßlin and Wolf base their claim primarily on the observations that both the score and parts for H 821d (see below and critical report) lack nos. 6–10. Moreover, after no. 5 in the autograph score, there are seven empty staves, which would have been enough room for Bach to begin no. 6 (a recitative, based on the printed libretto), had that movement been by him.⁷ While this may be the case, it seems odd that Alers would have written original poetry for all but half of part I of a cantata, and then written a parody of another cantata text for the remainder of the work. Given the amount that Häselser paid Bach, it seems likely that Alers and Bach provided what was effectively a brand-new work, the self-borrowing of nos. 3 and 5 notwithstanding. If the allegedly borrowed movements were performed from sources for another composition, those performing parts would most likely have been revised to account for a new text underlay. A piece of evidence supports the idea that the performance materials of H 821d were once complete: at the end of the T I and B II parts, notes in Bach’s hand indicate that the remainder of part I of the cantata is found in the T II and B I parts, respectively.⁸ Upon examination, the promised movements 6–10 are in fact not present. While it is possible that the now-missing movements were excised from both the performance parts and the autograph score, any reuse of them in another work remains unidentified.

According to the invoice for H 821d, Bach apparently had eight singers available to him for the performance of H 821d on 4 February 1772 at St. Michaelis:⁹

Unkosten der Einführungsmusik Sr. Hoch-
Ehrwürden, des Herrn Pastors Häselser:

7. See Enßlin/Wolf 2007, 166, esp. n. 99.

8. At the end of the T I part Bach wrote: “Das darauf folgende steht in | Herr Wredens Stimme” [T II]. At the end of the B II part Bach wrote: “Der Choral, und das übrige des ersten Theiles | steht in Herr Illerts Stimme [B I].”

9. *CPEB-Briefe*, 1:255–56. “Rechnungsbuch der Kirchenmusiker” in D-Ha, 731-1, Handschriftensammlung 462, fol. 115. See Sanders, 95–107, for a summary of the singers in Bach’s vocal ensemble; see also Neubacher, 210–61.

TABLE I. THE CHORALES IN H 821D AND H 821E

No. Incipit	HG 1766 (No., Verses)	Poet	Chorale Melody (Zahn No.)
H 821d			
1. Siehe! Ich will predigen deine Gerechtigkeit		Psalm 40:10	Dies sind die heiligen zehn Gebot (Z 1951)
5. Das ew'ge Licht geht da herein	73, 4	Martin Luther	Gelobet seist du, Jesu Christ (Z 1947)
[10. Tritt du mir zu und mache leicht]	377, 13, 17, 18	Paul Gerhardt	In dich hab ich gehoffet (Z 1706 or 2459?)
H 821e			
5. Groß ist der Herr und mächtig	542, 2	Paul Gerhardt	Von Gott will ich nicht lassen (Z 5264b) ^a
9b. Heilig ist unser Gott	529; from the German Te Deum	Martin Luther	(Z 8652)
14. Sein Wort ist unsre Zuversicht		Heinrich Würzer (?)	In dich hab ich gehoffet, Herr (Z 2459)
16. Wenn ringsumher Gewitter auf uns blitzen		Heinrich Würzer (?)	Herzliebster Jesu, was hast du verbrochen (Z 983)
18. Steh, Höchster, unserm Lehrer bei!		Heinrich Würzer (?)	Lobt Gott, ihr Christen alle gleich (Z 198) ^b

NOTES

a. The melody is identified as "Aus meines Herzens" in HG 1766. The setting in H 821e is borrowed, with modifications, from TVWV 1:713, no. 5; see Enßlin/Rimek 2010, 148–50.

b. The melody is identified as "Nun sich der Tag geendet hat" in OT.

Für die Composition, Direction und die Copisten	90 M.
Für 8 Sänger	16 --
- 8 Rathsmusicanten	12 --
- 2 Expectanten	3 --
- die Rollbrüder	8 --
- den Vorsänger	1 --
- Trompeter und Pauker	6 --
- den Instrumententräger und Gehülffen	1 --
- den Chor Knaben	<u>8 ß.</u>
Summa	137 M. 8 ß

Hamburg, d. 4 Febr.
1772.
Hat Herr Häseler richtig bezahlt
Bach

Although eight singers were paid, the surviving performance material for H 821d contains vocal parts for only six singers (one soprano, one alto, two tenors, and two basses).

Four of the singers who participated in the performance can be identified, based on the names written into the autograph score and parts:

Tenor	Johann Heinrich Michel (accompanied recitative no. 2, aria no. 3, solo in no. 11)
Tenor	Carl Rudolph Wreden (solo in no. 11)
Bass	Friedrich Martin Illert (solo in no. 11)
Bass	Johann Andreas Hoffmann (solo in no. 11)

Michel served as one of Bach's regular singers as well as his most trusted copyist in Hamburg.¹⁰ Wreden was a singer in Altona, who sang for Bach frequently through at least 1775,¹¹ often as a tenor though he was apparently known as a baritone. The basses Illert and Hoffmann sang regularly

10. See Paul Corneilson, "C.P.E. Bach's Evangelist, Johann Heinrich Michel," in *Er ist der Vater, wir sind die Bub'n: Essays in Honor of Christoph Wolff*, ed. Paul Corneilson and Peter Wollny (Ann Arbor: Steglein Publishing, 2010), 95–118.

11. Wreden's name appears in the parts for the 1775 Christmas cantata *Auf, schicke dich, recht feierlich*, Wq 249 (D-B, SA 289).

for Bach throughout his Hamburg career. The name of the soprano who sang recitative no. 4 is unknown. The surviving performing material contains only one alto part, which contains no solo material; it was possibly sung by another of Bach's regular singers, Otto Ernst Gregorius Schieferlein, who also worked for Bach as a copyist, though the hand of Schieferlein is not evident in the parts.¹²

The cantata H 821d requires a minimum of sixteen instrumentalists. This is roughly the number Bach had available to him during his time at Hamburg. Bach's ensemble included town musicians, *Expectanten* (next in line to become town musicians), *Rollbrüder* (a brotherhood of musicians next in the hierarchy), and trumpet and timpani players. The surviving parts include two copies each of the violin I and II and cello, and one copy each of the oboe I and II, bassoon I and II, trumpet I, II, and III, timpani, viola, and organ parts. Unlike the Passions, which sometimes have initials on the instrumental parts indicating who might have played from them, it is unknown precisely who played in the ensemble under Bach's direction in the performance of H 821d.¹³ The untransposed organ part matches the tuning (*Kammerton*) of the organ in St. Michaelis, where the installation took place. Two bassoons play in chorus no. 11 (they may have doubled the cello in the continuo group in the rest of the cantata, though this is not explicitly noted in the score or parts). Oboes, trumpets, and timpani are used in the chorale and choruses.

Bach evidently reused individual movements of H 821d in later works. Chorus no. 1 was reused in 1775 (with a parody text) as chorus no. 1, "Siehe! Ich begehre deiner Befehle" of the Michaelmas cantata Wq 247 (see CPEB: CW, V/2.5). Chorus no. 11 was revised (and shortened, with a new text) in 1777 as the aria-chorus no. 15, "Sei mir gesegnet, o Gemeinde!" in the *Einführungsmusik Gerling*, H 821h (see CPEB: CW, V/3.4).

The sources for H 821d are D-B, SA 706, which contains the original performing parts (source B in the present edition); D-B, Mus. ms. Bach P 346, which contains the autograph score (source A); RUS-SPsc, fond 956 opis' 2 N° 6, which is a late copy by Michel of chorus no. 1 (with a caption in the hand of Bach; source D); and two exemplars of the printed libretto (source OT). The *Vorlage* for aria no. 3 is the autograph score of Bach's Magnificat, Wq 215

12. 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.

13. See Sanders, 148–59, for the names of musicians who performed with Bach; see also Neubacher, 415, 424, 458.

(source Q 1). The *Vorlage* for chorale no. 5 is the set of parts from Bach's library for his arrangement of Benda's Christmas cantata *Gott steigt herab*, L 511 (source Q 2). The parts are organized in an unusual manner, whereby part I is organized into two sets of part books: set no. 1, containing chorus no. 1, is in the hand of Anon. 308, with additions by Bach; set no. 2, containing movements 2–5, is in a hand that has been identified as an early stage of the hand of Michel, with additions by Bach.¹⁴ The set of parts for part II are entirely in the hand of Anon. 308. A similar organization of performance materials is found in the parts for the *Einführungsmusik Klefeker*, H 821b (see CPEB: CW, V/3.1).

Einführungsmusik Hornbostel, H 821e

The *Einführungsmusik Hornbostel* contains, with the exception of chorale no. 5, music composed specifically for the occasion by Bach. The festive installation of Hornbostel took place on 23 September 1772 at St. Nicolai. For the performance Bach was paid a sum of 52 Marks by the *Jurat* of St. Nicolai, one Herr Hecht, including 6 Marks "Für die Direction." Apparently Bach expected to receive an honorarium for his composition and was displeased at the church official's lack of generosity, given the tone of the remark written by Bach in the left-hand margin of the invoice: "These 52 Marks, as with Pastor Palm, and no more, were paid to me by Herr *Jurat* Hecht out of an all too great conscientiousness." Bach wrote a further remark in the left-hand margin that pastor Hornbostel paid him an additional 30 Taler (= 90 Marks) out of his own pocket for the composition and the copying, for a grand total of 142 Marks.¹⁵

Hornbostel was born in Dannenberg on 15 May 1736. On Easter Sunday 1761 he was accepted as a candidate for the office of preacher in Hamburg. He became the preacher for the church of Mölln in 1764 and of Breitenfelden near Lauenburg in 1769. He applied to become a deacon at St. Nicolai after the death of Michael Gerhard Feyga on 17 February 1772. The surviving documents do not indicate how many candidates initially applied to succeed Feyga. The list of four candidates, as determined by the *Juraten* of St. Nicolai, consisted of Hornbostel, Nicolai Heinrich Massen (city preacher in Eutin), Hieronymus

14. On this identification of Michel's early hand, see Enßlin/Wolf 2007, 166 n. 99 and Enßlin, 1:129; see critical report (*Einführungsmusik Häselser*, source B, n. 6) for further details.

15. See *CPEB-Briefe*, 1:282–84, and transcription of invoice below.

Hinrich Kenzler (pastor of Neue Gamm), and Rudolph Gerhard Behrmann (Catechist of the Spinnhauskirche, who had earlier applied for the position that went to Häsele). Hamburg's incumbent pastors and deacons, having been informed of these candidates in a circular letter dated 25 June 1772, presented no opposition to this list. A subsequent circular letter dated 3 July 1772 informed the Hamburg clergy that Behrmann had accepted a position as preacher in Buxtehude, and that a new candidate, Johann Ernst Behr of Grünen near Lübeck, was to be considered. Once again, the clergy presented no opposition. On 12 July 1772 Hornbostel was elected to succeed Feyga as a deacon at St. Nicolai.¹⁶ Hornbostel died in Hamburg on 13 January 1814, and was succeeded in office by Johann Andreas Martin Eckermann.¹⁷

The text of H 821e was written by the Hamburg poet Heinrich Würzer (1751–1835).¹⁸ Part I deals largely with praise for the power and greatness of God. Following the opening chorus—“Die Himmel erzählen die Ehre Gottes,” a citation of Psalm 19:2—is a series of movements with closely related texts. The basis of aria no. 2 is the exclamation “Groß ist der Herr!” (Great is the Lord!). In recitative no. 3, paraphrasing nos. 1 and 2, the beauty of nature proclaims God's greatness. The text of no. 2 is resumed in the aria-chorus no. 4, which includes a related proclamation: “Der Herr ist Gott!” (The Lord is God!). Moreover, nos. 2 and 4 are musically interrelated: no. 4a is a transposed and abbreviated reprise of no. 2, and the head motive of both movements recurs in chorus no. 4c. The text “Groß ist der Herr!” is further expanded by chorale no. 5, “Groß ist der Herr und mächtig.” Bach borrowed the chorale from a can-

tata by Telemann, modifying it for the setting in H 821e. The next four movements of part I deal with the unworthiness of sinners to sing to God (recitative no. 6); God's love for the world (duet no. 7, “Also hat Gott die Welt geliebet,” a citation of John 3:16, and recitative no. 8); and songs of thanks to Jesus for his sacrifice (chorus-chorale no. 9, which includes the text “Heilig ist unser Gott!” excerpted from the German Te Deum, and recitative no. 10). Part I concludes with an aria-chorus (no. 11) that is devotional but lighter in tone than what preceded it.

Part II of the text shifts its focus from the power of God to the word of God (aria no. 12, chorale no. 14, recitative no. 15, chorale no. 16) and admonishes the pastoral candidate to uphold it (recitative no. 13 and arioso-accompanied recitative no. 17). The concluding chorale no. 18 is a prayer for both the pastor and his congregation. A reprise of the opening chorus followed the consecration of the pastor. The accompanied recitative no. 17b, in the form of direct address, includes text that refers explicitly to Hornbostel and to his father: “Two flocks you have already shepherded: / They both loved you; you loved them both. This one your father has already shepherded. / I loved it, and it me.”¹⁹

In addition to the newly written poetry and the biblical citations already mentioned, the text contains five chorales, two in part I and three in part II (see table 1). In the printed libretto, none of these chorales include a citation from HG 1766, probably because they were written by the librettist Würzer for the occasion.

According to the invoice for H 821e, Bach apparently had eight singers available to him for its performance on 23 September 1772 at St. Nicolai:²⁰

Des Herrn Juraten zu St. Nicolai
HochEdelgeb. zahlten für die Aufführung
der Einführungs-Music Sr. WohlEhrwür-
den des Herrn Pastoris Hornbostel folgendes:

19. “Zwei Herden weidetest du schon: / Sie liebten beide dich; du liebste sie beide. / Hier diese weidete dein Vater schon. / Ich liebte sie, sie mich.” The two flocks were the congregations that Hornbostel had previously served as preacher, those of Mölln (1764–69) and Breitenfelden near Lauenburg (1769–72). The present flock refers, of course, to the congregation of St. Nicolai, where Hornbostel was being installed as a deacon. Hornbostel's father, mentioned in the text, was Herrmann Christian Hornbostel (1695–1757), who was elected pastor of St. Nicolai on 28 February 1740; see Janssen, 47.

20. *CPEB-Briefe*, 1:282–84. “Rechnungsbuch der Kirchenmusiker,” fol. 91; this leaf, separated from the “Rechnungsbuch” in D-Ha, survives in a private collection. The original contents list for the “Rechnungsbuch” (D-Ha, Handschriftensammlung 462, fol. b) contains the following entry: “[Preis] 52.—Hornbostel. 1772. den 24 September.—[Seite] 91.”

16. Information on Hornbostel's election is from D-Ha, 511-1, Ministerium III B, Band 6.

17. Feyga was born on 21 March 1705 and was elected as a deacon at St. Nicolai on 27 February 1746. Eckermann was born in October 1782, was elected as a deacon at St. Nicolai on 29 January 1815, and died on 1 June 1828. Details of Hornbostel's biography are from Janssen, 53 and 313; Jensen, 91 and 238; and *CPEB-Briefe*, 1:283. Information on Hornbostel's predecessor and successor is from Janssen, 52–53, which gives Eckermann's date of birth as 2 October. Eckermann's date of death is from *Neuer Nekrolog der Deutschen*, vol. 6 (1828), part 1 (Ilmenau, 1830), 450, which gives his date of birth as 7 October.

18. Although Würzer's name is not mentioned in any of the original sources for H 821e, his cantata text appeared in Heinrich Würzer, *Versuch in Gedichten von H. W.* (Göttingen, 1774), 57–68. This print shows that Würzer was also the librettist for the 1772 *Einführungsmusik Eberwein* (which was later parodied as the 1780 *Einführungsmusik Rambach*, H 821j); this text is on pp. 69–76. Würzer's prefatory note on p. 56 indicates that these works were originally for the installations of Hornbostel and Eberwein, respectively, and that they appeared in the print with many alterations.

Für die Direction	6 M.	
- 8 Sänger	16 --	
- die Rathsmusicanten	12 --	
- die Expectanten	3 --	
- die Rollbrüder	5 --	
- Trompeten und Pauken	6 --	
- den Accompagnisten	2 --	
- den Vorsänger	1 --	
- den Instrumententräger	-	8 β.
- den Notenschreiber	5 -	
- den Chorknaben	-	8 β.
Summa	52 M.	

Hamburg, d. 24 Sept.

1772.

Ueber den richtigen Empfang quittirt
gebührend
Bach.

[Notes in margin, both in Bach's hand:]

Diese 52 M. wie bey P. Palm, u. nicht
mehr ward mir von H. Juraten
Hecht aus allzu großer
Gewißenhaftigkeit
bezahlt.

H. P. Hornbostel
gab aus seiner Tasche
30 [Taler], für Composi-
tion u. Copialien,
dazu.

The surviving performance material for H 821e, however, contains parts for only seven singers (two sopranos, one alto, two tenors, and two basses). The names written into the autograph score and parts reveal that the following singers participated in the performance:

Soprano	Hartmann (full name unknown; duet no. 7; solo in no. 11a; recitative no. 15)
Alto	Hardenack Otto Conrad Zinck (duet no. 7; solo in no. 11a)
Tenor	Johann Heinrich Michel (recitatives nos. 6, 8, and 10; solo in no. 11a; recitative no. 13)
Tenor	Carl Rudolph Wreden (recitative no. 3; aria no. 4a; solo in no. 11a; accompanied recitative no. 17b)
Bass	Friedrich Martin Illert (aria no. 2; recitatives nos. 6 and 8; aria no. 12)
Bass	Johann Andreas Hoffmann (arioso no. 17a)

The cantata H 821e requires a minimum of fourteen instrumentalists. This is roughly the number Bach had available to him during his time at Hamburg. As with H 821d, Bach's ensemble included town musicians, *Expectanten*, *Rollbrüder*, and trumpet and timpani players. Bach also employed a continuo player who was paid extra. The surviving parts include two copies each of the violin I and II and cello, and one copy each of the oboe I and II, trumpet I, II, and III, timpani, viola, and organ parts. As with H 821d, we do not know the names of the instrumentalists who played in the ensemble under Bach's direction in the performance of H 821e. The organ part (transposed down a major second) matches the tuning of the organ in St. Nicolai. Oboes, trumpets, and timpani are used in the chorales and choruses as well as aria no. 12.

Both large-scale sections and individual movements of H 821e were reused by Bach in later works. Almost all of part I was taken over into the Christmas cantata (year of performance unknown) *Die Himmel erzählen die Ehre Gottes*, Wq/H deest, with revisions and the addition of one recitative by Bach. With further revisions, especially the replacement of the opening chorus with a chorale, Bach transformed part I of H 821e into the 1775 Christmas cantata *Auf, schicke dich, recht feierlich*, Wq 249 (regarding both revisions, see Enßlin/Wolf 2007, 166–68, and CPEB: CW, V/2.6). Chorus no. 1 was used, with a new text underlay and substantial musical revisions, as the recurring chorus "Triumph!" in the oratorio *Die Auferstehung und Himmelfahrt Jesu*, Wq 240.²¹ Chorus no. 9a was reused (transposed from C minor to D minor) as the opening chorus of the 1784 Easter cantata *Anbetung dem Erbarmer*, Wq 243 (see CPEB: CW, V/2.2). Chorale no. 9b, an excerpt from the German Te Deum, was used with the same harmonization (but transposed) as chorale no. 9 in the 1775 *Einführungsmusik Friderici*, H 821g (see CPEB: CW, V/3.3).²² Aria no. 12 was reused (transposed from E-flat major to D major and with a new text underlay) as aria no. 3, "Noch steht sie, zu des Mittlers Ehre," in the 1775 Michaelmas cantata Wq 247 (see CPEB: CW, V/2.5).

The sources for H 821e are D-B, SA 707—which consists of both the complete autograph score (source A) and the original performing parts (source B) in the hand of

21. See CPEB: CW, IV/2 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.

22. The same chorale text is found in the printed librettos of the *Einführungsmusiken* (music lost) for Pastors Eberwein (22 October 1772) and Rambach (H 821j; 3 October 1780).

Schieferlein (Anon. 304), with additions and corrections by Bach—and four exemplars of the printed libretto (source OT). The performing parts are divided into two separate sets, one for part I and the other for part II.²³

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Jason B. Grant

23. There are three extra soprano parts filed with SA 707 that belong not to H 821e but to the Christmas cantata *Die Himmel erzählen die Ehre Gottes*, Wq/H deest. See commentary for further details.