

INTRODUCTION

This volume contains three *Einführungsmusiken* by Carl Philipp Emanuel Bach. The *Einführungsmusik Gerling*, H 821h, was performed in 1777 for the installation of Christian Ludewig Gerling; the *Einführungsmusik Sturm*, H 821i, was performed in 1778 for the installation of Christoph Christian Sturm; and the *Einführungsmusik Jänisch*, H 821k, was performed in 1782 for the installation of Rudolph Jänisch. During the period 1777–84 Bach performed several other *Einführungsmusiken* that contained little or no music by him, or which are now lost: the *Einführungsmusiken* for Johann Jacob Rambach (H 821j), Johann Georg Lampe, Michael David Steen, and Franz Carl von Som. All three works in this volume were reused, in whole or in part, for later *Einführungsmusiken*: H 821h for Johann Heinrich Lütken and Johann Matthias Gabriel Stöcker, H 821i for Joachim Christoph Bracke, and H 821k for Paul Lorenz Cropp (see table 1 in the “Choral Music” preface).

Einführungsmusik Gerling, H 821h

Christian Ludewig Gerling was installed as head pastor at St. Jacobi at a service held in that church on 28 November 1777.¹ The cantata performed on this occasion was the *Einführungsmusik Gerling*, H 821h, a largely original composition by C. P. E. Bach that also includes movements adapted by Bach from earlier compositions by him, Georg Anton Benda, and Christoph Förster.

Gerling was born on 11 November 1745 in Rostock, where his father, Joachim Wilhelm Gerling, was pastor at St. Marien. C. L. Gerling first studied in Rostock and then from 1767 in Göttingen, where he became university pastor in 1769 and adjunct member of the theology faculty in 1771. He later served as German court pastor in London (1773) and professor of theology and superintendent in Rostock (1776) before receiving his doctorate in theology from the university in Göttingen on 28 December 1776.²

1. The installation was reported in the *Hamburger Relations-Courier* 191 (1 December 1777): 3; transcribed in Wiermann, 400; see also Clark, 125.

2. For his theological thesis, see Christianus Ludovicus Gerling, *Selecta Capita Doctrinae de Summa atque Aeterna Iesu Christi Divinitate, Recentiorum Quorundam Erroribus Opposita* (Göttingen, [1776]).

By 8 August 1777 Gerling and seven other candidates had applied for the position of head pastor of St. Jacobi, which had been vacant since the death of Christian Samuel Ulber on 28 August 1776.³ Three elections had already been held to fill the position, but each time the pastor-elect declined to accept the call. The final round (“enger Aufsatz”), as determined by the *Juraten* of St. Jacobi and dated 21 August 1777, consisted of four candidates: Gerling, Johann Hinrich Neuschäffer (pastor of Melle near Osnabrück), Chr. Wilhelm Oemler of Jena, and Herrmann Ringelmann of Osnabrück. Hamburg’s incumbent pastors and deacons, having been informed of this final round in a circular letter also dated 21 August 1777, presented no opposition to the list. On 7 September 1777, Gerling was elected to succeed Ulber, and on 28 April 1784 he was elected *Senior* of the *Ministerium*, the administrative body that oversaw all the churches in Hamburg. He died in Hamburg on 13 January 1801, and was succeeded in office at St. Jacobi by Bernhard Klefeker.⁴

From the payment record discussed below, we know that the text of H 821h was written by poet and pastor Johann Heinrich Lütken, who also wrote the text of the 1775 *Einführungsmusik Friderici*, H 821g.⁵

Part I of the text opens with chorus no. 1, “Mache dich auf, werde Licht,” a setting of Isaiah 60:1, whose English translation is familiar from Handel’s *Messiah*: “Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.” The emphasis on “light” is carried forward as a focus on the savior Christ, “the light of life” and teacher,

3. Election information taken from D-Ha, III-1, Senat Cl. VII Lit. Hc N. 1, vol. 10 and D-Ha, 511-1, Ministerium III B, Bd. II.

4. Ulber was born on 26 August 1714 and was elected as pastor at St. Jacobi on 5 June 1757. Klefeker was born on 12 January 1760, was elected as pastor at St. Jacobi on 3 January 1802, and died on 10 June 1825. Biographical information on Gerling, his predecessor, and his successor is from Jensen, 135 and Janssen, 76.

5. See also Clark, 140. The text of H 821h was included with the publication of Gerling’s inaugural sermon; see Christian Ludwig Gerling, *Predigt bey dem Antritt des Hauptpastorats an der St. Jacobi Kirche den 28. November 1777. gehalten* (Hamburg: Nicolaus Conrad Wörmer, 1777), 53–62.

6. See CPEB: CW, V/3.3. Lütken also wrote the text of Bach’s song “Gartenlied,” Wq 200/15; see CPEB: CW, VI/3.1.

whose example is to be followed in life, leading to a joyous death. Two chorales support this message: no. 6 (“Du heiliges Licht, starker Hort!”), which is the second stanza of “Hör unser Gebet, Geist des Herrn!” by Gottfried Benedikt Funk; and no. 9, which contains the first and last stanzas of “Wie sanft sehn wir den Frommen” by Christian Felix Weiße.

Part II focuses on God and Christ as protectors, teachers, and providers of comfort and consolation. It employs two chorales—both on texts by Christian Fürchtegott Gellert—related to this theme: no. 11 (“Wenn Christus seine Kirche schützt”), which is the first stanza of “Der Schutz der Kirche”; and no. 15 (“Da ruft, o möchte Gott es geben”), which is the eleventh stanza of “Trost des ewigen Lebens” (see table 1 for a summary of the chorales in

H 821h). After the consecration of the new pastor, the opening chorus was repeated to conclude both the work and the installation service.

H 821h combines newly composed movements with various borrowings, from Bach himself and from other composers. The opening chorus (no. 1, which is reprised as no. 16) is derived from Förster’s Christmas cantata *Ehre sei Gott in der Höhe*. The music has been significantly revised by Bach. The original version by Förster is given in appendix B.

Arias nos. 3, 5, and 8 are borrowings from three different cantatas by Benda: no. 3 is based on no. 5 (“Sie darf die Güter nicht verschwenden”) of *Gerechtigkeit, ihr Fürsten*, L 537; no. 5 is based on no. 3 (“Staub, in den wir hier zerfallen”) of *Bewaffnet mit Schrecken*, L 542; and no. 8 is based on

TABLE I. THE CHORALES IN H 821H, H 821I, AND H 821K

No. Incipit	Text	Poet	Chorale Melody (Zahn No.)
H 821h			
6. Du heiliges Licht, starker Hort!	“Hör unser Gebet, Geist des Herrn!” (arr. “Komm, heiliger Geist, Herre Gott”), v. 2	Gottfried Benedikt Funk	Komm, heiliger Geist, Herre Gott (Z 7445a)
9. Wie sanft sehn wir den Frommen ^a	“Wie sanft sehn wir den Frommen,” vv. 1, 5	Christian Felix Weiße	O Welt, ich muss dich lassen (Z 2293b)
11. Wenn Christus seine Kirche schützt	“Der Schutz der Kirche” (Wq 194/12), v. 1	Christian Fürchtegott Gellert	Ein feste Burg ist unser Gott (Z 7377d)
15. Da ruft, o möchte Gott es geben	“Trost des ewigen Lebens” (Wq 194/17), v. 11	Christian Fürchtegott Gellert	Wer nur den lieben Gott lässt walten (Z 2781)
H 821i			
4. Wohl dem, der mit Lust und Freude	HG 1766, no. 405, v. 2	Paul Gerhardt	Werde munter, mein Gemüte (Z 6551a)
8. Zion, Gott ist nicht dein Rächer ^b	“Von der Auferstehung Jesu,” v. 5	Christoph Christian Sturm	Wachet auf, ruft uns die Stimme (Z 8405a)
11. Ich bin, mein Heil, verbunden	HG 1766, no. 122, v. 9	Paul Gerhardt	O Welt, ich muss dich lassen (Z 2293b)
16. Gib deinem Diener Stärke	unknown	unknown	Herr Christ, der einig Gotts Sohn (Z 4297a)
H 821k			
7. Ihr, die ihr Christi Namen nennt ^c	“Sei Lob und Ehr’ dem höchsten Gut,” v. 8	Johann Jakob Schütz	Allein Gott in der Höh’ sei Ehr (Z 4457)
11. Erheb ihn ewig, o mein Geist	“Preis des Schöpfers” (Wq 194/27), v. 6	Christian Fürchtegott Gellert	Nun freut euch liebe Christen g’mein (Z 4427)
16. Was seid ihr Leiden dieser Erden	“Trost des ewigen Lebens” (Wq 194/17), v. 12	Christian Fürchtegott Gellert	Wer nur den lieben Gott lässt walten (Z 2781)

NOTES

a. See *Sammlung christlicher Gesänge zum Gebrauch bey der öffentlichen Andacht in den Stadtkirchen zu Leipzig* (Leipzig, 1796), no. 798.

b. See *Lieder der Deutschen zur Erbauung* (Hamburg, 1774), no. 100; cf. Wq 198/14, v. 3.

c. See *Neuverbesserte Übersetzung der Psalmen Davids* (Basel, 1770), no. 98; also used by Johann Sebastian Bach in BWV 117.

no. 6 (“Hier liegen wir im Staube”) of *Die Gottheit türmte Flut auf Flut*, L 547. In all three cases Bach made changes to the vocal line, mainly to accommodate a new text underlay, but left the instrumental parts mostly intact. One revision in aria no. 3 is worthy of note: Bach used only the A section of the original, and for the B section he either composed new music or adapted music from a still-unidentified *Vorlage* (for details see the critical report). For the sake of comparison, Benda’s original vocal and continuo lines for all three borrowed arias are given in appendix B (for no. 5 of L 537, only the A section is shown).

The aria–chorus no. 14 is a revised and shortened version of the chorus no. 11 of the *Einführungsmusik Häsele*, H 821d (see CPEB: CW, V/3.2). The most significant change is the reduction of the original rondo-like five-part structure (chorus–solo–chorus–solo–chorus) to a two-part structure (aria–chorus). For details see the critical report.

The invoice for H 821h prepared by Bach in December 1777 outlines the costs associated with the performance, providing evidence that Lütkens was the librettist and that Bach not only directed the work but also composed it, at least in large part.⁷ This document, transcribed below, also reveals much about the performing forces.⁸

Beÿ H.D. Gerlings Einführung ao. 77.

Kostete die Music

Für H. Lütkens Text	12 M.
Für die Comp. u. Dir.	75
– 9 Sängere	18
– 8 R. Mus.	12
– 2 Exp.	3
– – Rollbrüder	5
– den Vorsänger	1
– Pauken u. Tromp.	6
– Copialien	13 – 4 ß.
– den Accomp.	2
– den Instr. tr[äger]. u. Geh[ilfen].	1
– den Chor Knaben	– 8 –
	148 M. 12 ß.

Although the invoice indicates that Bach had nine singers available to him (possibly including two ripieno sopra-

7. The original printed libretto (source OT 1) also indicates that H 821h was “neu verfertigt und aufgeführt” by Bach.

8. “Rechnungsbuch der Kirchenmusiker” in D-Ha, 731-1, Handschriftensammlung 462, fol. 87; transcribed in CPEB-Briefe, 1:667–69.

nos), the surviving performance material for H 821h contains parts for only seven singers (two sopranos, one alto, two tenors, and two basses). From indications in the vocal parts (see the critical report, table 3), we know the names of six of the vocalists (who were each paid 2 Marks):⁹

Soprano	Joachim Siemers
Soprano	“Steinike”
Alto	Johann Matthias Seidel
Alto	Peter Nicolaus Friederich Delver
Tenor	Johann Heinrich Michel
Tenor	“Hartmann”

The soprano identified as Steinike in the parts was possibly Leopold August Elias Steinegger, who sang for Bach as a tenor in the late 1780s. The tenor Hartmann was possibly the same as the soprano Hartmann who had sung for Bach in the late 1760s and early 1770s. The two bass parts were probably sung by Friedrich Martin Illert and Johann Andreas Hoffmann (see H 821i below).

Twenty instrumentalists assisted at the performance of H 821h: eight town musicians (each paid 1 Mark, 8 Schillings); two *Expectanten* (next in line to become town musicians, each paid 1 Mark, 8 Schillings); five *Rollbrüder* (a brotherhood of musicians next in the hierarchy, each paid 1 Mark); three trumpeters and one drummer (each paid 1 Mark, 8 Schillings); and a continuo player (paid 2 Marks).¹⁰

The autograph score (source A 1) and the original set of parts (source B 1) reside in the music archives of the Sing-Akademie zu Berlin (in D-B, SA 710), and both are relevant to the edition. The autograph score, which lacks the first movement, is not a fair copy but a working manuscript in which repeated notes and part doublings are indicated in shorthand rather than written out; movements 5 and 8, arias borrowed from Benda cantatas, include only the vocal part and the unfigured basso continuo. The set of parts more clearly represents the work as it was performed and serves as the principal source for the edition. Four exemplars of the printed libretto (source OT 1) also survive. The *Vorlagen* for movements 3, 5, 8, and 14 were scores from Bach’s library (sources Q 2–Q 5). Bach’s direct *Vorlage* for the opening chorus would have been a manu-

9. For more information on many of the vocalists see Sanders, 148–59 and Neubacher, 411–64.

10. For a discussion of Bach’s instrumental ensemble and the names of the musicians active at this time in their various capacities, see Sanders, 83–94. For biographical information on these instrumentalists, see Sanders, 148–59 and Neubacher, 411–64.

script from his library, but this is lost. Thus for the cantata by Förster we have to refer to a contemporary copy (source Q 1). Because H 821h was composed for a particular occasion, it is unlikely that any copies were made during Bach's lifetime or in the years before the manuscripts came into the possession of the Sing-Akademie, in or around 1811.

Fittingly, H 821h was later reused, with revisions and a few replacement movements composed by C. P. E. Bach, when the work's librettist, Johann Heinrich Lütken, was himself installed as pastor in Moorfleet. This work—the *Einführungsmusik Lütken* (see appendix A)—was performed at St. Nicolai in Hamburg on 29 January 1783.

Lütken was born on 1 January 1746 in Hamburg. He was accepted as a candidate for the Hamburg pastorate on 19 June 1772. From 1778 he was deacon and garrison preacher in Ratzeburg (south of Lübeck), and on 25 November 1782 he was elected pastor of St. Nicolai in Moorfleet, where he succeeded Johann Matthias Klefeker, who died on 22 June 1782. Lütken died in Moorfleet on 2 February 1814, and was succeeded in office by Peter August Lossau.¹¹

From the payment record cited below and from a handwritten note on the original printed libretto, we know that Lütken himself prepared the text for the cantata performed at his own installation, adapting his earlier libretto that he had written for H 821h (see critical report and appendix A for details).

The invoice for the *Einführungsmusik Lütken* prepared by Bach on 30 January 1783 outlines the costs associated with the performance, including 24 Marks which Bach charged for directing the performance and composing three new recitatives (his only compositional activity for the work), as well as the necessary copying for the new movements.¹² The performing forces for Lütken's *Einführungsmusik* were similar to what Bach employed at other installations.

The autograph score and original performing parts (sources A 2 and B 2, respectively) for the replacement

movements in the *Einführungsmusik Lütken* are filed with the autograph and parts for H 821h (see critical report). These movements are published in appendix A; the parts are the principal source for the edition. One exemplar of the printed libretto (source OT 2) also survives.

Part II of H 821h was again reused, with only slight changes to the original text underlay (i.e., without the replacement movements used in the 1783 *Einführungsmusik Lütken*), as part II of the *Einführungsmusik Stöcker*. The text of the opening chorus matches that of H 821h, but the model for the rest of part I is unknown. The work was performed on 18 December 1789 (during the interim between Bach's death and the beginning of Christian Friedrich Gottlieb Schwencke's cantorate) at a service held at St. Jacobi in Hamburg for the installation of Johann Matthias Gabriel Stöcker as the pastor in Allermöhe.

Stöcker was born on 15 October 1761 in Hamburg. He was accepted as a candidate for the Hamburg pastorate on Michaelmas (29 September) 1785. On 27 November 1789 he was elected pastor in Allermöhe, where he succeeded Georg Heinrich Häsel, who had been elected as a deacon at St. Michaelis in Hamburg on 25 October 1789. Stöcker became mentally ill in 1798 and was declared pastor emeritus in 1801. He was succeeded in office by Karl Johann Heinrich Hübbe. Stöcker died in a Hamburg asylum on 29 September 1814.¹³

From the original printed libretto (source OT 3) and from the entry in AK 1805, we know that the *Einführungsmusik Stöcker* was based in part on H 821h with only a few textual revisions.¹⁴ There are no independent musical sources for the work; rather, the ensemble for the 1789 performance used the original parts for H 821h, in which an unidentified scribe entered the necessary revisions (see critical report for details). No payment record for the *Einführungsmusik Stöcker* is known to survive, but it is reasonable to conclude that the performing forces for that work were similar to what Bach had employed during his lifetime at other installations.

11. Klefeker was born on 4 November 1743 and was elected pastor in Moorfleet on 16 October 1771. For his installation Bach performed the *Einführungsmusik Klefeker*, H 821b; see CPEB: CW, V/3.1. Lossau was born on 13 June 1775, was elected as pastor in Moorfleet on 29 November 1814, and died on 15 October 1845. Biographical information on Lütken, his predecessor, and successor is from *CPEB-Briefe*, 1:545; Janssen, 212 and 315 (which gives the date of Lütken's acceptance as a pastoral candidate as Easter Sunday 1772); and Jensen, 269.

12. "Für die Direction, Composition 3 neue Recitative, worunter 1 Accompagnement und die Copialien 24 Mk"; see "Rechnungsbuch der Kirchenmusiker" in D-Ha, 731-1, Handschriftensammlung 462, fol. 85; transcribed in *CPEB-Briefe*, 2:951-52.

13. Häsel was born on 21 June 1743 and was elected pastor in Allermöhe on 18 December 1771. For his installation Bach performed the *Einführungsmusik Häsel*, H 821d; see CPEB: CW, V/3.2. Häsel died in Hamburg on 12 October 1820. Hübbe was born on 12 December 1764, was elected first as pastor in Allermöhe on 6 October 1801, then as pastor of the Hamburg Waisenhaus on 24 September 1815, and died on 26 February 1830. Biographical information on Stöcker, his predecessor, and successor is from Janssen, 215. Hübbe's date of death is from *Allgemeine deutsche Biographie*, vol. 13 (Leipzig, 1881), 228.

14. The entry for H 821h in AK 1805 (p. 29, no. 32) reads: "Hrn. Pastors Gerling, Lütken und Stöcker Einführungsmusik, 2 Theile, 777, 783 u. 789."

In addition to the large-scale revivals of H 821h described above, single movements of that work were also reused, with different text underlay, in later works by Bach. Aria no. 5 was reused as no. 19 (“Sein Blut am Kreuz herabgeflossen”) in the 1779 St. Luke Passion, H 792 (see CPEB:CW, IV/6.3). Aria no. 10 was reused as no. 3 (“Vor ihm geht Feuer”) in the 1782 *Einführungsmusik Jänisch*, H 821k (see below).

Einführungsmusik Sturm, H 821i

Christoph Christian Sturm was installed as head pastor at St. Petri at a service held in that church on 1 September 1778. The cantata performed on this occasion was the *Einführungsmusik Sturm*, H 821i, a largely original composition by C.P.E. Bach with only one known borrowing.¹⁵

Sturm was born on 25 January 1740 in Augsburg. He studied in Jena and Halle before teaching at the Halle Pädagogium (1762) and serving as the conrector in Sorau (1765). He served as pastor at the Marktkirche in Halle (1767) and the Heiligengeistkirche in Magdeburg (1769). By 3 March 1778 a total of eight candidates had applied for the position of head pastor at St. Petri, which had become vacant with the death of Johann Christoph Friderici on 12 August 1777. By 6 April 1778, the *Juraten* of St. Petri had determined the final round of four candidates: Sturm, Friedrich Ludwig Kahle (inspector and first preacher of Soldin near Berlin), Johann Hinrich Neuschäffer (pastor of Melle near Osnabrück, who had earlier been in the final round of candidates for the head pastorate at St. Jacobi that went to Gerling; see above), and Johann Gottfried Wilhelm Wagemann (superintendent of Osterode). Hamburg’s incumbent pastors and deacons were informed of this final round in a circular letter dated 7 April 1778, and they presented no opposition to the list. Sturm was elected to succeed Friderici on 26 April 1778.¹⁶ Sturm was not only a theologian but also a talented poet, whose sacred song texts were set by C.P.E. Bach in 1780 (Wq 197) and 1781 (Wq 198). Sturm died in Hamburg on 20 August 1786,

15. The installation was reported during September 1778 in the *Hamburger Relations-Courier* 140 (1 September): 3; the *Staats- und gelehrte Zeitung des Hamburgischen unpartheyischen Correspondenten* 140 (2 September): 4; the *Königliche allergnädigst privilegirte Altonaer Adress-Comtoirs Nachrichten* 71 (4 September): 3; and the *Buchhändlerzeitung* 37 (10 September): 587 (only the last of these specifically mentions H 821i); see Wiermann, 402–3. See also Clark, 125.

16. Election information taken from D-Ha, 111-1, Senat Cl. VII Lit. Hc N. 1, vol. 10; D-Ha, 511-1, Ministerium III B, Bd. 12; and CPEB-Briefe, 1:692.

and was succeeded in office at St. Petri by Heinrich Julius Willerding, who was installed on 11 September 1787 with Bach’s H 821o.¹⁷

The libretto of H 821i, by an unknown poet, begins with a passage from James 1:21 (“Nehmet das Wort an mit Sanftmut”) and continues in part I to emphasize the importance of following the word of God: those who follow the word receive salvation; those who do not, face death; but even sinners may be saved through Christ. This message is reinforced with the chorale text “Wohl dem, der mit Lust und Freude,” the second stanza of Paul Gerhardt’s chorale “Wohl dem Menschen, der nicht wandelt.”¹⁸ The depiction of God as merciful rather than vengeful is furthered in the chorale “Zion, Gott ist nicht dein Rächer,” the fifth stanza of Sturm’s own “Von der Auferstehung Jesu.” Part I is brought to an end with a focus on following the example of Christ and serving and honoring him, body and soul, as stated in the concluding chorale “Ich bin, mein Heil, verbunden,” the ninth stanza of Gerhardt’s chorale “O Welt sieh hier dein Leben.”

Part II has a close connection to part I in that it continues the focus on following the word of God (opening text from Hebrews 13:17) and on Christ as model and teacher. Before the repetition of the opening chorus, part II concludes with a chorale asking God to fortify the believers along the difficult path they tread: “Gib deinem Diener Stärke.” See table 1 for a summary of the chorales in H 821i. Given the use of a chorale stanza by Sturm, it is possible that he wrote the text of H 821i himself, although the text of recitative no. 14 seems conceited, given its laudatory tone about Sturm’s merits.¹⁹

H 821i consists almost entirely of newly composed music by Bach himself. The only known borrowing is aria no. 2, derived from no. 2 (“Limpido ruscelletto”) of the Italian cantata *Veggio la vaga Fille*, which is attributed to Johann Adolf Hasse in the only known surviving source, but may actually be by Carl Heinrich Graun (see critical

17. Friderici was born on 25 June 1730 and was elected head pastor at St. Petri on 1 August 1775; he was installed in that office on 12 December 1775 with an *Einführungsmusik*, possibly Bach’s H 821g. Willerding was born on 21 October 1748, was elected as head pastor of St. Petri on 17 June 1787, and died on 21 January 1834. Biographical information on Sturm is from Jensen, 51 and Janssen, 35. For further information on Friderici and Willerding see, respectively, CPEB:CW, V/3.3 and V/3.5.

18. HG 1766, no. 405; this is the first chorale in the section “Von Hochachtung des Wortes Gottes.”

19. The text of H 821i was included with the publication of Sturm’s inaugural sermon; see Christoph Christian Sturm, *Antrittspredigt in der Hauptkirche zu St. Petri den 1sten Septemb. 1778. gehalten* (Hamburg: Nicolaus Conrad Wörmer, 1778), 55–64.

report for details). Bach used only the A section of his model, and transposed it from C major to B-flat major. He made changes to the vocal line, mainly to accommodate a new text underlay, but left the instrumental parts mostly intact, except for necessary octave adjustments due to the downward transposition. For the sake of comparison, the original vocal and continuo lines are given in appendix B (A section only).

It is also possible that the opening chorus of H 821i was borrowed from another work. This is suggested by the sometimes crude text underlay (e.g., alto part, mm. 9–11) and by the fact that the horn parts are lacking in the autograph score. The movement may have been transposed, possibly from a model in F major (in which case all parts except the horns would have needed to be rewritten in the autograph), and the trumpet and timpani parts may have been newly composed.

The invoice for H 821i prepared by Bach in September 1778 outlines not only the costs associated with the performance, but also indicates that Bach both composed and directed the work.²⁰ This document, transcribed below, also reveals much about the performing forces.²¹

Die Unkosten wegen der Einführungs-Musik des
Herrn Hauptpastor Sturms betragen:

Für die Composition	59	Mark
Für die Direction	6	
Für die Sänger	6	
Für 8 Rathsmusikanten	12	
Für 2 Expectanten	3	
Für die Rollbrüder	5	
Für den Vorsänger	1	
Für Pauken u. Trompeten	6	
Für 2 Waldhornisten	2	
Für Copialien	13	– 12 β
Für den Accompagnisten	2	
Für den Instrumententräger		
u. Gehülffen	1	–
Für den Chorknaben	–	8
	Summa	127 Mk. 4 β

H. d. 2 Sept. 1778.

C.P.E. Bach
Cantor

20. In contrast to the invoice, the original printed libretto (source OT 1) indicates that H 821i was only “aufgeführt” by Bach.

21. “Rechnungsbuch der Kirchenmusiker” in D-Ha, 731-1, Handschriftensammlung 462, fol. 110; transcribed in *CPEB-Briefe*, 1:692–93.

The invoice does not specify the number of singers available to Bach, but based on the total payment amount of 16 Marks we can conclude that there were eight singers, each paid at the usual rate of 2 Marks. This is borne out in the surviving performance material for H 821i, which contains parts for eight singers (two sopranos, two altos, two tenors, and two basses). From indications in the autograph score and vocal parts (see the critical report, tables 5 and 6), we know the names of seven of the vocalists:²²

Soprano	“Steineke”
Alto	Johann Matthias Seidel
Alto	Peter Nicolaus Friederich Delver
Tenor	Johann Heinrich Michel
Tenor	“Hartmann”
Bass	Johann Andreas Hoffmann
Bass	Friedrich Martin Illert

The soprano, altos, and tenors identified in the sources evidently also sang in Bach’s performance of H 821h in 1777 (see above for details). The basses Illert and Hoffmann sang regularly for Bach throughout his Hamburg career.

Twenty-two instrumentalists assisted at this performance. As with H 821h, these included eight town musicians, two *Expectanten*, five *Rollbrüder*, three trumpeters, one drummer, and a continuo player. Bach also employed two horn players for this performance (each paid 1 Mark).²³

The autograph score (source A) and the original set of parts (source B) reside in the music archives of the Sing-Akademie zu Berlin (in D-B, SA 715), and both are relevant to the edition. The autograph score is not a fair copy but a working manuscript in which repeated notes and part doublings are indicated in shorthand rather than written out; the opening chorus lacks the horn parts, and movement 2 includes only the vocal part and the figured basso continuo. The set of parts more clearly represents the work as it was performed and serves as the principal source for the edition. One exemplar of the printed libretto (source OT 1) also survives. Bach’s direct *Vorlage* for aria no. 2 would have been a manuscript from his library (see NV 1790, p. 90), but this is lost. Thus for the cantata *Veggio la vaga Fille* we have to refer to a contemporary copy

22. For more information on many of the vocalists see Sanders, 148–59 and Neubacher, 411–64.

23. For a discussion of Bach’s instrumental ensemble and the names of the musicians active at this time in the various capacities, see Sanders, 83–94. For biographical information on these instrumentalists, see Sanders, 148–59 and Neubacher, 411–64.

(source Q). Because H 821i was composed for a particular occasion, it is unlikely that any copies were made during Bach's lifetime or in the years before the manuscripts came into the possession of the Sing-Akademie, in or around 1811.

Part I of H 821i was later reused, with no identifiable revisions, as part I of the *Einführungsmusik Bracke*, part II of which was based on part II of the *Einführungsmusik Winkler*, H 821f (see source OT 2 and CPEB: CW, V/3.3). This pasticcio was performed for the installation of Joachim Christoph Bracke as the head pastor of St. Nicolai at a service held in that church on 11 May 1785.²⁴ There are no independent musical sources for the *Einführungsmusik Bracke*; rather, the ensemble for the 1785 performance would have used the original parts for the two model cantatas.

Bracke was born on 15 August 1738 in Magdeburg. He studied theology in Halle and Göttingen from 1757 to 1759. Beginning in 1765 he held various pastoral offices in Magdeburg, including preacher at the cathedral there from 1778. On 16 January 1785 he was elected head pastor of St. Nicolai, where he succeeded Johann Dietrich Winckler, who died on 4 April 1784. Bracke died in Hamburg on 8 January 1801, and was succeeded in office by Johann Jacob Schäffer.²⁵

The invoice for the *Einführungsmusik Bracke* prepared by Bach on 12 May 1785 outlines the costs associated with the performance.²⁶ The performing forces for Bracke's *Einführungsmusik* were similar to what Bach employed at other installations.

24. Miesner, "Nachträge," item 21. The entry in AK 1805 (p. 29, no. 31) reads: "Hrn. Pastors Sturm und Bracke Einführungsmusik, 2 Theile, 778 u. 785." Bracke's installation was reported in the *Hamburger Relations-Courier* 76 (13 May 1785): 3 (but with no mention of the *Einführungsmusik*); transcribed in Wiermann, 413.

25. Winckler was born on 29 December 1711 and was elected pastor at St. Nicolai on 2 July 1758. Schäffer was born on 30 December 1751, was elected first as a deacon of St. Nicolai on 24 April 1785 (he was installed in that office on 11 May 1785 with Bach's H 821m), then as head pastor of the same church on 19 July 1801, resigned from that office in January 1819, and died on 19 July 1819. Biographical information on Bracke, his predecessor, and successor is from *CPEB-Briefe*, 2:1077 and Janssen, 215. For further information on Schäffer see CPEB: CW, V/3.5.

26. The invoice lists charges for revisions and the resulting new copies ("Für gewisse Aendrunge[n] u. daraus erstehende Copialien"), but there is no evidence of such revisions in the performing materials for H 821i, part I of which was used for part I of the *Einführungsmusik Bracke*. It is possible that the revisions refer to changes in part II of the latter work, which were based on part II of H 821f, but the original parts for that work are lost, so the changes cannot be traced. See "Rechnungsbuch der Kirchenmusiker" in D-Ha, 731-1, Handschriftensammlung 462, fol. 86; transcribed in *CPEB-Briefe*, 2:1077-78.

Einführungsmusik Jänisch, H 821k

Rudolph Jänisch was installed as pastor in Altengamme at a service held in St. Nicolai on 16 January 1782. The cantata performed on this occasion was the *Einführungsmusik Jänisch*, H 821k, a largely original composition by C.P.E. Bach that also includes movements adapted by Bach from earlier compositions by him and G.A. Benda, and from unknown sources.

Jänisch was born on 22 May 1750 in Hamburg, where his father Gottfried Jakob Jänisch was a doctor. He attended both the Hamburg Johanneum and Academic Gymnasium, and later studied in Göttingen (1770). He later returned to Hamburg, and on Michaelmas in 1774 (29 September) was named a candidate (*Kandidat*), signifying that he had completed his theological training and could stand for election to the pastorate. From 1774 he was Catechist at the Zuchthaus. Jänisch applied to become the adjunct pastor in Altengamme, in the district of Bergedorf, to assist the head pastor, Johann Hinrich Vermehren, who celebrated his jubilee (fiftieth anniversary in office) on 5 August 1781. The surviving documents do not indicate how many candidates initially applied to succeed Vermehren.²⁷ The list of candidates, as of November 1781, consisted of Jänisch, Johann Gottlob Bar, Johann Anton Gasie, and Jakob Thomas Wessel.²⁸ Jänisch was unanimously elected adjunct pastor in Altengamme on 28 November 1781, and he was confirmed as the new pastor after the death of Vermehren on 11 January 1782. In 1786, Jänisch became preacher to the German congregation in Amsterdam, after about four years of service in Altengamme, where he was succeeded by Joachim Johann Adam Kosegarten. Jänisch returned to Hamburg when he was elected head pastor of St. Catharinen on 15 September 1796. He died in Hamburg on 7 April 1826.²⁹

27. Election information taken from D-Ha, III-1, Senat Cl. VII Lit. Hc N. 1, vol. 10.

28. Gasie was later elected as a deacon of St. Michaelis; he was installed in that office on 30 August 1785 with Bach's H 821l. Wessel was later elected as deacon in Groden; for his installation at St. Jacobi on 30 June 1786 Bach performed an *Einführungsmusik* (now lost) that was probably based on TVWV 3:34.

29. Vermehren was born on 6 May 1701 and was elected as pastor in Altengamme on 3 August 1731. Kosegarten was born on 14 June 1751, was elected as pastor in Altengamme on 14 October 1789, and died on 13 October 1825. Biographical information on Jänisch is from Jensen, 103, 250 (which indicates that Jänisch became pastor in Amsterdam in 1789) and 260 (which indicates that Jänisch studied in Göttingen from 1772); Janssen, 63, 176, 258, and 315; and *CPEB-Briefe*, 2:916. Information on Jänisch's predecessor and successor is from Janssen, 257-58. Kosegarten's date of death is from *Neuer Nekrolog der Deutschen*,

The text of H 821k, by an unknown poet, makes considerable use in part I of texts from Psalm 97. The cantata opens with Psalm 97:1, “Der Herr ist König! Des freue sich das Erdreich und sein fröhlich die Länder, so viel ihrer ist,” which establishes the theme of God the powerful and righteous ruler. This theme is solidified in no. 4 by Psalm 97:6, “Die Himmel verkündigen seine Gerechtigkeit, und alle Völker sehen seine Ehre,” which also shifts the focus to thanking and honoring God; this latter concept is reinforced by chorale no. 7, “Ihr, die ihr Christi Namen nennt,” the eighth stanza of Johann Jacob Schütz’s “Sei Lob und Ehr’ dem höchsten Gut.” Psalm 97:11 is cited in chorus no. 9, “Dem Gerechten muss das Licht immer wieder aufgehen.” Part I concludes with an emphasis on the righteous who rejoice in, serve, and praise the Lord, as indicated in chorale no. 11, “Erheb ihn ewig, o mein Geist,” the sixth stanza of Gellert’s “Preis des Schöpfers.”

Part II focuses on the importance of faith in God and the rewards of the faithful. In contrast to part I, part II employs mostly newly written poetry, yet culminates with chorale no. 14, “Was seid ihr, Leiden dieser Erden,” the twelfth stanza of Gellert’s “Trost des ewigen Lebens,” before the repetition of the opening chorus. See table 1 for a summary of the chorales in H 821k.

H 821k combines newly composed movements with various borrowings from Bach himself and other composers. The opening chorus is an adaptation with new text underlay of the opening chorus of the *Einführungsmusik Schuchmacher*, H 821c (see CPEB: CW, V/3.1), which is itself derived from the opening chorus of Benda’s *Ich will den Namen des Herrn preisen*, L 603. The opening chorus of H 821k is repeated with a new text underlay as no. 4 and reprised—with the original text underlay—as no. 17. Arias nos. 3 and 6 are borrowed from two different works by C.P.E. Bach: no. 3 is based on no. 10 (“Berge weichen, Hügel fallen”) from the *Einführungsmusik Gerling*, H 821h (published in the present volume), and no. 6 is based on no. 3 (“Freuden, die mein Herz nicht kennt”) from the pasticcio cantata *Der Gerechte*, H 818 (see CPEB: CW, VIII/2). Movements 9 and 10 are based on unknown sources.

The invoice for H 821k—prepared by Bach’s daughter, Anna Carolina Philippina, in January 1782—outlines not only the costs associated with the performance, but also in-

dicates that Bach both composed and directed the work.³⁰ This document, transcribed below, also reveals much about the performing forces.³¹

Die Unkosten wegen der Einführungsmusik Sr.
Wohlehrwürden des Herrn Pastor Jänisch betragen:

Für die Composition u. Direction	75 Mk	
Für Copialien	16 –	
Für 10 Sänger	17 –	
Für 8 Rathsmusikanten	12 –	
Für 2 Expectanten	3 –	
Für die Rollmusikanten	6 –	
Für den Vorsänger	1 –	
Für Trompeter u. Pauken	6 –	
Für den Instrumententräger u. Gehilfen	1 –	
Für den Chorknaben	–	8 ß
Für den Accompagnisten	2 –	
Für Musiktexte	3 –	
		Summa 142 Mk 8 ß

Hamb. d. 17ten Januar
1782.

C.P.E. Bach.

Bach’s usual complement of eight singers was augmented in this case by two others.³² But the surviving performance material for H 821k contains parts for only eight singers (two sopranos, two altos, two tenors, and two basses). From indications in the autograph score and vocal parts (see the critical report, tables 7 and 8), we know the names of five of the vocalists (all of whom had participated in the performance of H 821i; see above):³³

30. The original printed libretto (source OT 1) also indicates that H 821k was “neu verfertigt und aufgeführt” by Bach.

31. “Rechnungsbuch der Kirchenmusiker,” fol. 92; this leaf, separated from the “Rechnungsbuch” in D-Ha, resides in a private collection. The original contents list for the “Rechnungsbuch” (D-Ha, 731-1, Handschriftensammlung 462, fol. b) contains the following entry: “[Preis] 142.8. Jänisch. 1782. den 17. Januar.—[Seite] 92.” For a transcription and discussion of the document, see *CPEB-Briefe*, 2:914–16.

32. Suchalla suggests that the eight regular singers were each paid 1 Mark, 8 Schillings, and the two auxiliary singers 1 Mark each; *CPEB-Briefe*, 2:916. This payment arrangement, however, would total 14 Marks, not 17 (1 Mark = 16 Schillings). It is more likely that each of the regular singers received the usual payment of 2 Marks, and the auxiliary singers each received 8 Schillings.

33. For more information on many of the vocalists see Sanders, 148–59 and Neubacher, 411–64.

vol. 3 (1825), part 2 (Ilmenau, 1827), 1637. Since Altengamme was jointly overseen by the Hamburg and Lübeck clergy, Bach was apparently not involved in a *Jubelmusik* for Vermehren, nor was Bach’s successor involved in the installation of Kosegarten as Jänisch’s successor.

Alto	Johann Matthias Seidel
Alto	Peter Nicolaus Friederich Delver
Tenor	Johann Heinrich Michel
Bass	Johann Andreas Hoffmann
Bass	Friedrich Martin Illert

Twenty-one instrumentalists assisted at this performance. As with H 821h and 821i, these included eight town musicians, two *Expectanten*, six *Rollbrüder* (one more than had participated in H 821h and 821i), three trumpeters, one drummer, and a continuo player.³⁴

The autograph score (source A) and the original set of parts (source B) reside in the music archives of the Sing-Akademie zu Berlin (in D-B, SA 712), and both are relevant to the edition. In the autograph score, movements 1, 3, 4, 6, and 10 contain only the vocal parts, and movement 9 has the vocal parts and continuo; all the remaining movements are fully scored (see critical report, table 7). The set of parts more clearly represents the work as it was performed and serves as the principal source for the edition. One exemplar of the printed libretto (source OT 1) also survives. The *Vorlagen* for arias nos. 3 and 6 were scores and parts from Bach's library (sources Q 3 and Q 1, respectively). Bach's direct *Vorlagen* for movements 1, 4, 9, and 10 would have been manuscripts from his library, but these are lost; moreover, the models for nos. 9 and 10 remain unidentified. But for H 821c (the model for nos. 1 and 4) we can refer to a contemporary copy (source Q 2). Because H 821k was composed for a particular occasion it is unlikely that any copies were made during Bach's lifetime or in the years before the manuscripts came into the possession of the Sing-Akademie, in or around 1811.

H 821k served as the basis for the *Einführungsmusik Cropp*. This work was performed at the installation of Paul Lorenz Cropp as adjunct pastor in Moorburg at a service held in St. Jacobi on 16 June 1786.³⁵ For that occasion, Bach omitted recitative no. 5 and made changes to the text underlay in aria no. 13b (= no. 12b in the *Einführungsmusik Cropp*; see commentary and appendix A).

Cropp was born on 1 October 1759 in Hamburg. He was accepted as a candidate for the Hamburg pastorate on Easter Sunday 1783. On 19 May 1786 he was elected

adjunct pastor in Moorburg to assist the head pastor, Christian Gottlob Baumgarten, upon whose death on 5 November 1788 Cropp was confirmed as the head pastor. Cropp died on 19 May 1830 and was succeeded in office by Friedrich Matthias Perthes.³⁶

From the original printed libretto (source OT 2) and from the entry in AK 1805 (p. 29, no. 28), we know that the *Einführungsmusik Cropp* was based on H 821k, with a few revisions. These revisions are evident in the original performing materials for H 821k, especially the omission of recitative no. 5 and changes to the text underlay in aria no. 13b (see critical report for details). There are no independent musical sources for the work; rather, the ensemble for the 1785 performance would have used the original parts for H 821k. No payment record for the *Einführungsmusik Cropp* is known to survive, but it is reasonable to conclude that the performing forces for that work were similar to what Bach had employed at other installations.

In addition to the large-scale revival described above, a single movement from H 821k is known to have been reused by Bach in a later work. Aria no. 12d was reused in 1786 (with new text underlay and other revisions) as no. 10c in the *Musik am Dankfeste wegen des fertigen Michaelisturms*, H 823 (see CPEB: CW, V/5.2).

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Reginald L. Sanders

34. For a discussion of Bach's instrumental ensemble and the names of the musicians active at this time in the various capacities, see Sanders, 83–94. For biographical information on these instrumentalists, see Sanders, 148–59 and Neubacher, 411–64.

35. Miesner, "Nachträge," item 21. The entry in AK 1805 (no. 28) reads: "Hrn. Pastors Jänisch und Cropp Einführungsmusik, 2 Theile, 782 u. 786."

36. Baumgarten was born on 26 August 1718 and was elected pastor in Moorburg on 15 June 1758. Perthes was born on 16 January 1800, was elected as pastor in Moorburg on 5 July 1830, and died on 28 August 1859. Biographical information on Cropp and his predecessor is from Janssen, 224. Cropp's date of death and information on Perthes are from *Lexikon der hamburgischen Schriftsteller bis zur Gegenwart*, ed. Hans Schröder, vol. 1 (Hamburg, 1849), 606 and vol. 6 (Hamburg, 1873), 27, respectively.