

# INTRODUCTION

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The four sacred works contained in this volume—*Der Gerechte, ob er gleich zu zeitlich stirbt*, H 818 (BR-CPEB F 24.1); *Herr, deine Augen sehen nach dem Glauben* (BR-CPEB F 28.1), an arrangement of BWV 102; *In deinem Schmuck gehen der Könige Töchter*, H 818.5 (BR-CPEB F 32); and *Meine Seele erhebt den Herrn*, H 819 (BR-CPEB F 36)—were assembled and in part composed by Carl Philipp Emanuel Bach for performance in Hamburg’s five principal churches in fulfillment of his responsibilities as city music director. Bach assumed this position in 1768, succeeding his godfather, Georg Philipp Telemann, who had died the previous year. Three of the four cantatas in the present volume are listed in the section of “Einige vermischte Stücke” in C.P.E. Bach’s estate catalogue (NV 1790, pp. 65–66), with explicit references to other composers whose music was borrowed or adapted by him. The other cantata, *In deinem Schmuck gehen der Könige Töchter*, H 818.5, though not listed in NV 1790 because the sources from Bach’s library had already been sold at the auction of 1789 (see below), fits the same profile as the other “mixed pieces,” and like these was also performed on one of the Sundays after Trinity.

Bach provided music at the principal churches—St. Petri, St. Nicolai, St. Catharinen, St. Jacobi, and St. Michaelis—according to a rather complex scheme of rotations prescribed in a 1657 document known as the *Ordnung der Musik*.<sup>1</sup> There was a rotation of *ganze Musik* on particular Sundays and feasts that involved three performances of concerted music: 1) the Saturday or feast eve vesper service, 2) the Sunday or feast principal service, and 3) the Sunday or feast vesper service. On the other “regular” Sundays, there was a separate, independent rotation of *halbe Musik* in which concerted music was heard only in the principal service.

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1. The full title is: *Hamburger Musik. Eine so woll den Einheimischen als auch den hie ankommende Außlendischen nütz- und dienliche Anweisung welche Zeit und an was Ort man alhier in dieser guten und weitberühmten Stadt Hamburg die herrliche und wolbestalte Musik das gantze Jahre durch nach Hertzens-Wunsch vernüglichen anhören kan. Gedruckt im Jahre 1657.* Copy in D-Ha, A534/810. Mappe 1. Also given in Liselotte Krüger, *Die Hamburgische Musikorganisation im XVII. Jahrhundert* (Strasbourg: Heitz, 1933), 81–85.

We know that the *Ordnung der Musik* was followed even in Bach’s day from evidence found in contemporary *Schreib- und Taschenkalender*. These documents indicated the church at which concerted music was scheduled and whether there was *ganze* or *halbe Musik*. The *ganze Musik* is specified in the calendars by the initial of the church (for example, “J” for St. Jacobi) on the date corresponding to the Saturday or feast eve, where music was heard in the vesper service, and by that same initial twice on the Sunday or feast (“JJ”), where concerted music was heard in both the principal and vesper services.<sup>2</sup>

Bach employed similar notation in the music sources themselves to specify the location and occasion of performances. For example, the wrappers associated with sources for *Herr, deine Augen sehen nach dem Glauben* provide precise information concerning the performance history of the two adapted versions of this work. The original wrapper, mostly in the hand of Johann Sebastian Bach, contains the following notation in the hand of C.P.E. Bach:

1, 76. JJ  
–, 77 –  
–, 81 –  
–, 86 –

This notation indicates that the work was performed in its first version (BR-CPEB F 28.1) during both the principal and vesper services—that is, as *ganze Musik*—at St. Jacobi in 1776 and 1777. The work was almost certainly also performed in the Saturday vesper service as well, although this is not indicated in the sources.<sup>3</sup> Bach does not specify that the performances were on Trinity X—the Sunday for which the cantata was written—but this was almost certainly the case, as the “1” indicates this work was performed before the sermon, in the position of the *de tempore* cantata.<sup>4</sup> The later wrapper (see plate 3) indi-

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2. For a fuller explanation, see Sanders, chap. 1; see also CPEB:CW, V/2.1, xiii.

3. See Barbara Wiermann, “Carl Philipp Emanuel Bachs Gottesdienstmusiken,” in *Frankfurt/Oder 1998a*, 88.

4. This is consistent with the *Ordnung der Musik*, which stipulates that performances on Trinity X were always to take place at St. Jacobi as part of the rotation of *ganze Musik*.

cates that another version of the work (BR-CPEB F 28.2), with a second chorus by C. P. E. Bach, was performed at St. Jacobi on Trinity X in 1781 and 1786. The performance of the second version in 1781 explains why “81” was crossed out on the earlier wrapper (although, apparently through an oversight, “86” was not).

The *Schreib- und Taschenkalender* reveal that Bach led approximately 130 performances of concerted music each year in Hamburg. The heavy demands of his position likely contributed to Bach’s adaptation of the works of other composers in the fulfillment of his responsibilities. In addition, Bach may have felt that the high point of Lutheran church music had been reached with the generation of his father and Telemann, and therefore invested his best creative energies in works of greater utility, longevity, and profitability.<sup>5</sup>

### *Der Gerechte, ob er gleich zu zeitlich stirbt*, H 818

In order to preserve the Bach family’s musical legacy, J. S. Bach assembled a genealogy as well as a collection of manuscripts of works by older members of the family. C. P. E. Bach inherited both the genealogy and the “Alt-Bachisches Archiv,” as it is referred to in his estate catalogue (NV 1790, pp. 83–85), perhaps using a term already coined by his father.<sup>6</sup> The third entry under this heading (p. 84) is “Der Gerechte, ob er gleich etc. *Motetto*. Mit 5 Singstimmen und Fundament, von dem selben [Johann Christoph Bach, 1642–1703].” Bach adapted this motet (source Q 2) to serve as the opening movement of a cantata intended for Trinity XVI that contained music of his own, as well as music by Telemann and Georg Benda. This pasticcio is listed in NV 1790 (p. 66): “Am 16 Sonntage nach Trinitatis: Der Gerechte, ob er gleich etc. H. 1774. Zum Theil von Johann Christoph Bach aus Eisenach. Mit Hoboen und 1 Fagott.”

The autograph score (source A) and manuscript set of parts (source B) reside in the Staatsbibliothek zu Berlin (D-B, Mus. ms. Bach P 3 and D-B, Mus. ms. Bach St 167, respectively). On the wrapper to the parts, Bach indicated that the work was suitable for performance on “16 oder 24 p. Trinit.” On the title page of the autograph score Georg Poelchau similarly indicated the cantata was suitable for both Trinity XVI and XXIV.

The adaptation of the first movement involved the addition of instruments (ob I–II, vn I–II, va, vc, bn) that largely double the voices, along with a few minor changes to the vocal parts, most frequently octave displacements. For the text of the remaining movements (nos. 2–6), Bach turned to Balthasar Münter’s poetic cycle *Geistliche Cantaten* (Münter 1769); Bach set the texts of nos. 2–6 from cantata no. VII, *Entfernung von der Welt*. Bach composed music for the recitatives nos. 2 and 5, as well as the aria no. 3.<sup>7</sup> The music to the chorale no. 4 is an adaptation of no. 5 from *Halleluja, lobet den Namen des Herrn* (TVWV 1:713), the ninth cantata for New Year’s Day in Telemann’s “Nürnbergische” *Jahrgang* of 1744 (source Q 3), which is listed in NV 1790 (p. 86). For the aria no. 6, Bach adapted the music from no. 3, “Wallend, Herr der Ewigkeiten,” in Benda’s cantata *Sei uns gesegnet*, L 513 (source Q 1; the vocal line and bass of Benda’s aria are given in appendix B).

The performance markings on the wrapper to the parts (plate 2) indicate the work was performed as shown in table 1.<sup>8</sup> Following the established tradition, the cantata was only performed before the sermon as the *de tempore* cantata on Trinity XXIV in 1775. In 1782, for Trinity X, only “die erste Hälfte” (presumably nos. 1–4) was performed; then on Trinity XII only “die 2te” [Hälfte] (presumably nos. 5–6) was performed. The version of the work performed on Trinity IV in 1784 (BR-CPEB F 24.2) contained no arias and began with “mein Heiland,” presumably “Mein Heiland, meine Zuversicht,” Wq 221 (see CPEB: CW, V/6.1), followed by the recitative “Noch leb ich hier” (no. 2), and concluded with “Der Gerechte, ob er gleich zu zeitlich stirbt” (no. 1). On Trinity XIII in 1787, the version of the work performed (BR-CPEB F 24.3) similarly contained no arias and began with the chorus “Herr, höre meine Worte” by Dietrich Ewald von Grotthuß,<sup>9</sup> followed by the recitative “Noch leb ich hier” (no. 2) and chorus “Der Gerechte, ob er gleich zu zeitlich stirbt” (no. 1), concluding with the chorale “Bewaffnet euch, ihr Christen” (no. 4). The chorus “Herr, höre meine Worte” is included in appendix A.

5. See Reginald L. Sanders, “Die Hamburger Kirchenmusikreform von 1789 zwischen Tradition und Aufklärung,” *BJ* (2014): 75–95.

6. Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton, 2000), 420.

7. The music for this aria was also used, with a different text, for no. 6 of *Einführungsmusik Jänisch*, H 821k; see CPEB: CW, V/3.4.

8. See Wiermann, “Bachs Gottesdienstmusiken,” 95–96, 100–101.

9. NV 1790, p. 88. The MSS owned by Bach are in D-B, Mus. ms. 30199, fascicle II (score) and Mus. ms. 8650 (parts). The wrapper to the score contains performance indications in Bach’s hand.

TABLE I. PERFORMANCES OF H 818 IN HAMBURG UNDER C. P. E. BACH

Date: Occasion	Worship Service	Place of Performance
27 November 1774: Advent I	Principal service (after the sermon)	St. Petri
1 January 1775: Epiphany I	Principal service (after the sermon) and vesper service	St. Michaelis
26 November 1775: Trinity XXIV	Principal service (before the sermon)	St. Petri
17 August 1777: Trinity XII	Principal service (after the sermon) and vesper service	St. Michaelis
11 April 1779: Quasimodogeniti	Principal service (after the sermon) and vesper service	St. Catharinen
4 August 1782: Trinity X	Principal service (after the sermon) and vesper service	St. Jacobi
18 August 1782: Trinity XII	Principal service (after the sermon) and vesper service	St. Michaelis
4 July 1784: Trinity IV	Principal service (after the sermon)	St. Jacobi
2 September 1787: Trinity XIII	Principal service (after the sermon)	St. Nicolai

*Herr, deine Augen sehen nach dem Glauben,*  
BR-CPEB F 28

Among the many works listed in NV 1790 under the heading “von Johann Sebastian Bach” is the cantata *Herr, deine Augen sehen nach dem Glauben*, BWV 102, for Trinity X, composed in Leipzig as part of the third annual cycle and first performed on 25 August 1726. The entry in NV 1790 (p. 80) reveals that C.P.E. Bach owned both the autograph score and the parts: “Am 10 Sonnt. nach Trinit. Herr, deine Augen sehen etc. Mit Hoboen und 1 Flöte. In eigenhändiger Partitur, und auch in Stimmen.” Reference to this cantata is also found in NV 1790 (p. 65), where the entry is significantly different: “Am 10 Sonntage nach Trinitatis: Herr, deine Augen sehen nach dem Glauben etc. Zum Theil von Joh. Sebastian Bach. Mit Hoboen.” This entry refers to C.P.E. Bach’s adaptation of the work, with oboes but without flutes.

The source situation is far from ideal. Only two of the original Leipzig performing parts survive, for continuo and soprano (sources Q 2 and Q 3, respectively), along with J.S. Bach’s autograph score (Q 1). Inserted in the score is a revised version of the accompanied recitative no. 6, in C.P.E. Bach’s hand (source A). The version classified as BR-CPEB F 28.1 is known from C.P.E. Bach’s markings in these parts. Only one of the Hamburg performing parts survives, for continuo (source B 1), likely copied from Q 2 and transposed. An annotation in B 1 indicates that Bach created a second version of this cantata, BR-CPEB F 28.2, by inserting a choral movement (interestingly indicated by “Choral” rather than “Chor”) following no. 2.

The wrapper associated with B 1 and Q 3 provides evidence of the performance history of the two adapted versions. The continuo part B 1 is a minor third below *Kammerton*, which would have been appropriate for the

organ in St. Jacobi (and also St. Petri) during Bach’s time.<sup>10</sup> The original wrapper indicates that BR-CPEB F 28.1 was performed as *ganze Musik* on Trinity X at St. Jacobi on 11 August 1776 and 3 August 1777; the later wrapper indicates that BR-CPEB F 28.2, the version with the second chorus by C.P.E. Bach, was performed as *ganze Musik* at St. Jacobi on Trinity X on 19 August 1781 and 20 August 1786. In all four cases, the cantata was performed at the principal service (before the sermon) and at the vesper service.

In C.P.E. Bach’s adapted versions, he abandoned the two-part structure of BWV 102. There are relatively minor revisions to the movements that he retained from BWV 102.<sup>11</sup> For instance, in the opening chorus (no. 1) Bach exchanged voices among the oboe and violin parts, and occasionally introduced a new figuration. In the first recitative (no. 2) and in the second aria (no. 5) he made a few changes to the text and vocal line. In the latter he also reassigned the flute accompaniment to the violins. More extensive changes are evident in the accompanied recitative (no. 6), for which Bach revised the vocal melody and continuo, and added strings to the oboe accompaniment.

The main difference between the J.S. Bach and C.P.E. Bach versions is that C.P.E. Bach omitted the alto “Arioso” (no. 3 in BWV 102). It seems unlikely that this was because of any artistic deficiencies; J.S. Bach later adapted this movement to serve as the “Qui tollis” of the Mass in F Major, BWV 233.<sup>12</sup> It is conceivable that C.P.E. Bach omitted this somewhat challenging aria because of con-

10. Sanders, 135.

11. These can be easily seen by comparing the present edition to that of NBA, I/19, ed. Robert L. Marshall.

12. Christoph Wolff, *Johann Sebastian Bach*, 386, calls the adaptation “a striking example of Bach’s enhancing a movement already possessed of extraordinary quality.” Similarly, Alfred Dürr, *The Cantatas of J.S. Bach*, rev. and trans. Richard D.P. Jones (Oxford: Oxford University

cerns that it could not be executed properly by the alto soloist. Bach's principal alto at the time was the aging Otto Ernst Gregorius Schieferlein,<sup>13</sup> who also happened to be the copyist of the continuo part **B 1**. In 1792, some years after Bach's death, the *Musikalischen Correspondenz* in Speyer reported that "the blessed Bach complained severely that he could not perform anything great and that all the good parts must be given to the two basses because the two choirboys seldom maintained their good soprano voices longer than two or three years and in various years were not serviceable. The tenors and altos are good people, but without capable voices."<sup>14</sup>

The other substantial difference is that C.P.E. Bach inserted a chorale (no. 4) between parts I and II of BWV 102, where in Leipzig there would have been a sermon between the two parts. He might have thought, that without the intervening sermon, an aria (no. 3) that asks, "Do you despise the riches of His grace, forbearance, and long-suffering? Do you not know that God's goodness entices you to repentance?" could not easily be followed by another aria (no. 5) that proclaims, "Fear then, you all too secure soul! ... God's patience leaves you time to spend, but know that his anger is much greater afterward." In the absence of a sermon, Bach inserted a chorale (no. 4), whose text is a reminder of the promise of redemption: "... do not despair in your sin; here you find consolation, salvation, and mercy, which God promised you and indeed through a cherished oath; o blessed, those for whom sin is suffering." By using in no. 4 a different verse of the same chorale that ends the cantata (no. 7), from Johann Heermann's "So wahr ich leb, spricht der Gott," Bach's addition fits easily into the work as a whole.

C.P.E. Bach's version of the cantata was performed by Carl Friedrich Zelter at the Sing-Akademie zu Berlin as early as October 1813 and in January 1814.<sup>15</sup> It is only

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Press, 2005), 489, referred to the movement as "an aria whose gestures could hardly be surpassed for compelling effect."

13. Sanders, 105, 156. 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.

14. Quoted in Josef Sittard, *Geschichte des Musik- und Concertwesens in Hamburg von 14. Jahrhundert bis auf die Gegenwart* (Altona and Leipzig: A. C. Reher, 1890), 53. See also Paul Corneilson, "Carl Philipp Emanuel Bach's 'Principal Singer' Friedrich Martin Illert," in *Leipzig 2014*, 135–36.

15. Andreas Glöckner, "Ich habe den alten Bachen wieder lebendig gemacht, aber er hat mich weidlich schwitzen lassen"—Carl Friedrich Zelter und die Bach-Aufführungen der Sing-Akademie zu Berlin," in "Zu groß, zu unerreichbar": *Bach-Rezeption im Zeitalter Mendelssohns*

this version that is preserved in a complete copy by Fanny Mendelssohn, made in the 1820s (source **B 2**), and that was published in Berlin, c. 1830 (source **E**). Presumably both of these later sources were based on the now-lost performing material from C.P.E. Bach's library, though it is not clear whether **E** is based on **B 2** or is independent. Nevertheless, **B 2** provides the most complete surviving copy of C.P.E. Bach's version and was used as the principal source for the present edition.

### *In deinem Schmuck gehen der Könige Töchter,* H 818.5

There is no entry for this work in NV 1790, but BA 1789 (item 219) includes a listing for a work "Am 20 post Trinit. von G.H." The work listed in the auction catalogue is probably not by Gottfried August Homilius, as suggested by the initials, but this entry undoubtedly refers to the work preserved in a set of parts copied by Johann Heinrich Michel, one of Bach's principal Hamburg copyists, because an entry on the wrapper indicates they are "No. 219."<sup>16</sup> These parts constitute the pasticcio cantata *In deinem Schmuck gehen der Könige Töchter*, H 818.5, consisting of one movement from an unknown source, two movements composed by Bach, and movements appropriated from a manuscript score (with entries in Bach's hand) attributed to both Homilius and "G.H." (as in BA 1789).

The opening chorus is taken from a cantata of the same title (source **Q**). Although catalogued in the Staatsbibliothek zu Berlin as an autograph score, the work is not in Homilius's hand and the attribution to Homilius is considered doubtful (see HoWV II.Anh.34 in Wolf, 433–34). The two recitatives were written by Bach, based on the text from Münter 1769; no. 2 is from cantata no. XX (mislabelled XII), *Das wahre Lob Gottes*, no. 4, and no. 6 is from cantata no. I, *Heiligkeit der Christen*, no. 5. Only the first survives in an autograph score (source **A**) but a note by Poelchau indicates that he saw the other one (now lost; perhaps Poelchau shared it with another collector of music autographs). The first aria (no. 3) and chorale (no. 4) are also from source **Q**, but the second aria (no. 5) is not, and its *Vorlage* is unknown. The texts for the two arias are from Johann Friedrich von Uffenbach's *Poetischer Versuch worinnen die Nachfolge Christi in Betrachtung seiner heilsamen*

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*und Schumanns*, ed. Anselm Hartinger, Christoph Wolff, and Peter Wollny (Wiesbaden: Breitkopf & Härtel, 2007), 329–55, esp. 350.

16. Rachel W. Wade first brought this work to light. See Wade, "Newly Found Works of C.P.E. Bach," *Early Music* 16 (1988): 528–30.

*Lehre und heiligen Lebens durch Sinn-Bilder erkläret* (Frankfurt, 1726). Bach set the text to aria no. 3 from the cantata for Trinity XX, *Ich will mich mit dir verloben*, no. 7, and aria no. 5 from the same cantata, no. 1.

On the back of the autograph score to no. 2 (source A) there is a sketch of an aria for tenor and accompanied recitative for bass that became part of the 1784 St. John Passion (see CPEB: CW, IV/7.4),<sup>17</sup> which suggests the approximate date of assemblage of H 818.5. The only surviving continuo part (source B) is at *Kammerton*, indicating the work was performed at St. Michaelis. Frequently during Bach's time in Hamburg, Trinity XX, the occasion for which this work was intended, coincided with one of the four Sundays following Michaelmas (29 September). On these Sundays, the *Quartalsmusik* was performed before the sermon, displacing the *de tempore* cantata, which was performed after the sermon.<sup>18</sup> The Sundays during Bach's tenure in which concerted music was performed at St. Michaelis on Trinity XX (even if celebrated as a "Sunday after St. Michael's") occurred in 1770, 1773, 1778, 1784, and 1786.<sup>19</sup> Performance at St. Michaelis in any of these years is conceivable, although given the association with the sketch from the 1784 St. John Passion, performance in 1784 seems likely and perhaps in 1786 as well. This work, of course, could have also been performed after the sermon on Sundays other than Trinity XX.

### *Meine Seele erhebt den Herrn*, H 819

This Visitation cantata is listed in NV 1790 (p. 65): "Auf Mariä Heimsuchung; Meine Seele erhebt den Herrn etc. Zum Theil von Hoffmann. Mit Hörnern, Hoboen und Flöten." It is also listed in AK 1805 (no. 67): "[Musik] am Feste der Heimsuchung Mariä 1780." Heinrich Miesner examined the sources to this work (A and B) before the Second World War, and he reported that the title page read: "Mariä Heimsuchung" and further "z[um]. T[heil]. von Hoffmann, 1. Chor und 1. Arie von Ph. E. Bach."<sup>20</sup> Miesner also reported performance indications for the

17. See Jason B. Grant, "A Borrowing Identified in Carl Philipp Emanuel Bach's 1784 St. John Passion and a Sketch Explained," in *The Sons of Bach: Essays in Honor of Elias N. Kulukundis*, ed. Stephen Roe and Peter Wollny (Ann Arbor: Steglein, 2016), 47–55.

18. Sanders, 19, 50–51.

19. Sanders, 162–65.

20. Miesner, 78. Miesner suggested that the unknown "Hoffmann" might have been the bass singer associated with Bach. But this singer, Johann Andreas Hoffmann (1752–1832), would have been too young. See Harasim, 237.

years "1768, 75, 76, 80, 86." The title page (see plate 8) likely seen by Miesner (in source A) reveals, however, the following performance indications: "68 [N. N.] | 73 N. N. | 76 [N. N.] | 80 [N. N.]." Thus the cantata was performed at St. Nicolai on Visitation (2 July) in 1768, 1773, 1776, and 1780. It is conceivable that Miesner misread "73" as "75" and apparently reported "86" by mistake.

The indicated performances at St. Nicolai are consistent with the *Ordnung der Musik*, which specifies *ganze Musik* on Visitation at that church.<sup>21</sup> Performances at St. Nicolai are confirmed by the existence of continuo part B (org+), which is a major second below *Kammerton*, needed for performance in that church. This part, however, was copied, according to instructions in Bach's hand, from continuo part B (org++), which is a minor third below *Kammerton*. The existence of this part suggests there may have been performances of this work at St. Petri or St. Jacobi, whose organs required such a transposition.

For the opening chorus of this work Bach turned, appropriately for this occasion, to the opening movement of his Magnificat (Berlin version), Wq 215, of 1749, his earliest major vocal work. Bach adapted the movement principally by adjusting the vocal lines to fit the German text.<sup>22</sup> He also omitted the flutes, since he had only one pair of woodwind players at his disposal, and made a few minor changes to the figured bass. His focus on fitting the German text to the existing music is reflected in the autograph score of this movement (source A), which contains only the revised vocal parts. The chorale no. 2 is taken from Telemann's "Engel" *Jahrgang*, with oboes doubling the soprano line, and the aria no. 3 was composed by Bach. For nos. 4–6, Bach used music attributed to "Hoffmann," and the concluding chorale (no. 7) is a setting of Paul Gerhardt's "Ich will mit Danken kommen" (also possibly by Hoffmann).

### Performance Issues

Bach's instrumental ensemble for liturgical performances regularly numbered fourteen, consisting of the eight town musicians plus six supplemental musicians chosen according to the local hierarchical structure of musicians. For special occasions and performances of the *Quartalsmusiken* when additional forces (particularly trumpets and timpani) were needed, this ensemble could be expanded to

21. Sanders, 30. Its performance before the sermon is confirmed by the printed libretto for 1780 (source OT).

22. For a discussion of this aspect of the parody process, see Harasim, 238–39.

nineteen through the engagement of the five church trumpeters. Bach's vocal ensemble for liturgical performances regularly numbered seven singers: five adult male singers on the three lowest parts (two on bass, two on tenor, and one on alto), along with two boy sopranos. Bach also had the ability to engage additional singers as needed.<sup>23</sup>

The four works contained in this volume were not assembled around the same time. Their first performances span the period from 1768 to perhaps as late as 1784, so the distribution of solo movements among the voice parts does not offer insight into the nature of Bach's vocal ensemble during a particular period. Nevertheless, it is informative to note that the five simple recitatives in these works are distributed as follows: two each for tenor and bass; one for soprano; and none for alto. The alto, however, has two accompanied recitatives. Four of the five simple recitatives were newly composed. The exception, BR-CPEB F 28.I, no. 2, was slightly revised from BWV 102, no. 2. The eight

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23. For more on Bach's vocal and instrumental ensemble for liturgical performances and those who performed with him during his tenure in Hamburg, see Sanders, 83–107, 148–59. See also Neubacher, 415–16, 424.

arias are distributed two each to the soprano and alto, one to the tenor, and three to the bass, slightly favoring the lowest part, as suggested by the quotation above from the *Musikalischen Correspondenz*. Two of the eight arias—H 818, no. 3 (first performance 1774), and H 819, no. 3 (first performance 1768)—appear to have been newly composed by Bach. These arias are not for bass but for alto and soprano, respectively, indicating that at those times Bach was comfortable enough with the singers on those parts to compose new works for them.

### Acknowledgments

I would like to offer my sincere thanks to the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, the Sing-Akademie zu Berlin, the Bach-Archiv Leipzig, the Bodleian Library at Oxford, and Elias N. Kulukundis, for making materials available to me and for providing facsimile plates. I would also like to express my deep gratitude to Paul Corneilson and Ulrich Leisinger for bringing their considerable expertise to bear on this project.

*Reginald L. Sanders*