

INTRODUCTION

The six church cantatas contained in this volume are all based on works by leading eighteenth-century German composers of sacred music. *Der Himmel allenthalben ist des Herrn*, BR-CPEB F 25, is based on a work by Carl Heinrich Graun (1703/4–1759); *Ich nahe mich zu deiner Krippen*, BR-CPEB F 31, is based on a work attributed to Graun but was possibly composed by Gottfried Heinrich Stölzel (1690–1749); *Die mit Tränen säen*, BR-CPEB F 26, *Harre auf Gott*, BR-CPEB 27, and *Wer meine Gebote hat*, BR-CPEB F 39, are based on compositions by Carl Friedrich Christian Fasch (1736–1800); and *Lobsinget dem Heiland*, BR-CPEB F 35, is based on a work by Gottfried August Homilius (1714–1785).

These cantatas were assembled by Bach for performance in Hamburg's five principal churches in fulfillment of his duties as town music director. Uwe Wolf has determined that Bach generally assembled works for performance in Hamburg in two ways. The first approach involved reworking a single composition designed for a particular occasion in small ways—switching or shortening movements, adding recitatives, making small changes to the text—such that the composition nevertheless remained appropriate for the same occasion as the original, for a particular Sunday, for example. Or a Passion remained a Passion. Alternatively, Bach would assemble a completely new work, a pasticcio, from various *Vorlagen*.¹ Bach followed the second practice to assemble all the works contained in this volume, except one, *Lobsinget dem Heiland*, BR-CPEB F 35, and even for that work he eventually turned it into a pasticcio as well, by adding movements for later performances. In most cases Bach also substituted or added chorales that were familiar to his Hamburg congregations, due to the inclusion of these chorales in HG 1766 (see table 1 for the chorales included in the present volume).

Bach provided music at Hamburg's 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

1. Uwe Wolf, "Carl Philipp Emanuel Bach, Carl Heinrich Graun und die Kantate 'Der Himmel allenthalben' zum 7. Sonntag nach Trinitatis," *BJ* (2014): 131–48, esp. 139–40.

Ordnung der Musik.² There was a rotation by seniority of *ganze Musik* on particular Sundays and feasts (notably on Easter, Pentecost, St. Michael's, and Christmas, when the so-called *Quartalmusiken* were performed) that involved three performances of concerted music on: 1) the Saturday or feast eve vespers service, 2) the Sunday or feast principal service, and 3) the Sunday or feast vespers 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.

We know that the *Ordnung der Musik* was followed even in Bach's day from evidence found in contemporary *Schreib- und Taschenkalender*. These documents indicate 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, "M" for St. Michaelis) on the date corresponding to the Saturday or feast eve, where music was heard in the vespers service, and by that same initial twice on the Sunday or feast ("MM"), where concerted music was heard in both the principal and vespers services.³ When *halbe Musik* was performed, the initial of the church appeared on Sundays in the calendars only once.

Bach employed similar notation in the music sources themselves to specify the location and occasion of performances. For example, the title page to the performing parts to *Der Himmel allenthalben* (BR-CPEB F 25) contains the following information in Bach's hand (see plate 1):

2. The full title is: *Hamburger Musik. Eine so woll den Einheimischen als auch den hie ankommende Außländischen 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 ganze 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.

3. For a fuller explanation, see Sanders, chap. 1, and the preface to this volume.

TABLE I. THE CHORALES IN CPEB: CW, V/6.4

No. Incipit	HG 1766 (No., Verse)	Poet	Chorale Melody (Zahn No.)
<i>Der Himmel allenthalben ist des Herrn</i>			
4. Von dir hab ich das Leben	38, 2	Heinrich Elmenhorst	Für jetzt beschehrtes Essen (Z 4297a)
<i>Die mit Tränen säen</i>			
4. Mit Fried und Freud ich fahr dahin	108, 1	Martin Luther	Mit Fried und Freud ich fahr dahin (Z 3986)
<i>Harre auf Gott</i>			
4. Darum auf Gott will hoffen ich	324, 3	Luther	Aus tiefer Not schrei ich zu dir (Z 4438a)
<i>Ich nahe mich zu deiner Krippen</i>			
4. Ei, so kommt und lasst uns laufen	87, 8	Paul Gerhardt	Fröhlich soll mein Herze springen (Z 6481)
<i>Lobsinget dem Heiland</i> (later version, see appendix B)			
7. Meines Bleibens ist nicht hier	582, 3	Ämilie Juliane von Schwarzburg-Rudolstadt	Flügel her, nur Flügel her (Z 3450)
<i>Wer meine Gebote hat</i>			
4. Du süße Lieb, schenk uns deine Gunst	55, 3	Luther	Nun bitten wir den heiligen Geist (Z 2029a)

I

12 p. Trin. 75 MM.

79 –

82 –

84 –

86

2, 74, am Michaelis in PP. die erste [Hälfte]

–, –, am 21. p. Tr. in MM. die letzte Hälfte

–, 83, am ersten Adv. die erste, 2ten Adv. die letzte Hälfte
mit Hörnern in D.

No. 16.

The “I” that precedes the first set of dates indicates this work was performed before the sermon, in the position of the *de tempore cantata*, during the principal service. As discussed above, the notation “MM” indicates this work was performed not only during the principal service but also during the vespers services—that is, as *ganze Musik*—on Trinity XII at St. Michaelis in 1775, 1779, 1782, 1784, and 1786. Performances of *ganze Musik* on the 12th Sunday after Trinity would always have been at St. Michaelis as part of the rotation of *ganze Musik* associated with St. John.⁴ This composition may also have been performed in the preceding Saturday vespers service in these years as well, although this is not indicated in the sources.

4. Sanders, 16.

The notation “2” in the subsequent list of performances indicates the first or last half of the cantata was performed after the sermon. According to the *Ordnung der Musik*, *ganze Musik* was always performed at St. Petri on the feast of St. Michael’s,⁵ as occurred in 1774 when the first half of the cantata was performed there after the sermon (the *Quartalsmusik* for the feast of St. Michael’s—which in 1774 was *Den Engeln gleich*, Wq 248—would have been performed before the sermon) and also in the Sunday vespers service, as indicated by the notation “PP.” Similarly, in that same year, the second half of the cantata was performed at the St. Michaelis church after the sermon on Trinity XXI (which was simultaneously the fourth Sunday after the feast of St. Michael’s, so *Den Engeln gleich* would again have been performed before the sermon) and also in the Sunday vespers service, as indicated by the notation “MM”. The performances after the sermon in 1783 on the first Sunday of Advent (first half of the work) and the second Sunday of Advent (last half of the work) would have been at St. Petri and St. Nicolai, respectively, as these performances were fixed in the *Ordnung der Musik*.⁶ The known performances of this work are summarized in table 2. The practice seen here with the second set of dates, in which the piece performed after the sermon received an additional performance in the Sunday vespers service, appears to have been the more usual practice.

5. Sanders, 30.

6. Sanders, 31.

TABLE 2. PERFORMANCES OF BR-CPEB F 25 IN HAMBURG UNDER C. P. E. BACH

Date: Occasion	Worship Service	Place of Performance
29 September 1774	St. Michael's principal service (after the sermon) and vesper service; first half of the work	St. Petri
23 October 1774: Trinity XXI	Principal service (after the sermon) and vesper service; last half of the work	St. Michaelis
3 September 1775: Trinity XII	Principal service (before the sermon) and vesper service	St. Michaelis
22 August 1779: Trinity XII	Principal service (before the sermon) and vesper service	St. Michaelis
18 August 1782: Trinity XII	Principal service (before the sermon) and vesper service	St. Michaelis
30 November 1783: Advent I	Principal service (after the sermon); first half of the work, with horns in D	St. Petri
7 December 1783: Advent II	Principal service (after the sermon); last half of the work, with horns in D	St. Nicolai
29 August 1784: Trinity XII	Principal service (before the sermon) and vesper service	St. Michaelis
3 September 1786: Trinity XII	Principal service (before the sermon) and vesper service	St. Michaelis

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 Georg Philipp Telemann, and he therefore invested his best creative energies in works of greater utility, longevity, and profitability.⁷

Der Himmel allenthalben ist des Herrn,
BR-CPEB F 25

This pasticcio is largely based on one of Graun's finest compositions, *Quis desiderio sit pudor*, Graun WV B:VIII:1, the funeral music for Friedrich Wilhelm I of Prussia. Graun's setting of highly stylized Latin poetry by Nathanael Baumgarten (1717–1762) was first performed in Potsdam on 22 June 1740 in the Garnisonskirche, which for this occasion had been appropriately draped in black cloth.⁸ Bach was in the service of Friedrich Wilhelm's son and successor as king, Friedrich II, at this time, but it is not known if he participated in the performance. The funeral music was published in 1740 as *Grauns Trauer Music des höchst-seel: [sic] Königs Fr: Willh: von Preussen. 1740*.⁹ Bach's estate catalogue (NV 1790) contains no listing of the funeral cantata or the pasticcio. A reference to the latter,

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

8. In a slightly modified version, this work also served as the funeral cantata for Johann Joachim Quantz in 1773 and Luise Amalia von Preußen in 1780. Wolf, "Der Himmel allenthalben," 135–36.

9. RISM A/I/3, G 3562.

however, appears as item no. 82 in the 1805 auction catalogue (AK 1805): "Musik am 12ten Sonntage nach Trinitatis 1786." This description of the piece and year of performance corresponds to one of the performance indications found on the wrapper.

Bach's pasticcio survives only as a set of parts that belonged to the Berlin Sing-Akademie, and the notations on the wrapper indicate that among the works for which we know the performance dates it was one of the most performed by Bach in Hamburg (see table 2). It was never performed, however, on Trinity VII, despite the inscription found on most of the parts. The organ part for this cantata survives only at *Kammerton*, which would have been suitable for performance at St. Michaelis. The organ parts that would have been necessary for performances at St. Petri (minor third below *Kammerton*) and St. Nicolai (major second below *Kammerton*) are lost.

The structure of this work involves an opening chorus, no. 1, set to Psalm 115:116, and a closing chorus, no. 7, in which the music of the opening chorus is set to Psalm 37:37–39. Between the two choruses are two recitative/aria pairs (nos. 2–3 and nos. 5–6) separated by a chorale, no. 4. The texts to all the internal movements, except the chorale, are from Balthasar Münter's *Geistliche Cantaten* of 1769. The texts are taken from nos. 2, 3, 5, and 6, respectively, of Münter's cantata no. 13, *Du öffnest deine Hand*, which is not designated for a particular Sunday but appears under the heading "Leiblicher und geistlicher Segen." The text for the chorale no. 4 is the second stanza of Heinrich Elmenhorst's *Für jetzt beschehrtes Essen* (HG 1766, no. 38).

The closing chorus of Graun's *Quis desiderio sit pudor*, no. 9, "Virtus recludens," forms the musical basis for the opening and closing choruses of the pasticcio. For a richer texture, Bach added two oboes, which double violin I and

violin II, respectively, and composed parts for horn I and horn II to enhance the meaning of the text: “We praise the Lord now and forever.” The notation on the title page suggests that the horns may have only been employed at the Advent performances. No. 3 (aria) of the pasticcio is based on the aria “Hero ate,” no. 3 of the funeral cantata, for which Bach also wrote horn parts (again perhaps only for the Advent performances) to reinforce the message of the text: “You, father of all who inhabit the world and heaven.” No. 6 (aria) of the pasticcio is based on the aria “Conscende regiam aetheris,” no. 7 of the funeral cantata. The vocal and continuo parts for “Virtus recludens,” “Hero ate,” and “Conscende regiam aetheris” are given in the appendix of the present volume to show the changes Bach made to the vocal lines to accommodate the new texts.

The music of the recitatives nos. 2 and 5 was presumably written by Bach. The music of the chorale no. 4 is an adaptation of no. 5 from *Schmecket und sehet, wie freundlich der Herr* (TVWV 1:1250), the forty-ninth cantata, for Trinity VII, in Telemann’s “Nürnbergische” *Jahrgang* of 1744, which is listed in Bach’s estate catalogue (NV 1790, p. 86).

As noted above, Bach typically prepared works for performance in Hamburg by either 1) reworking a single composition in relatively small ways while retaining the work’s appropriateness for the occasion for which it was originally intended, or 2) assembling a completely new work from various *Vorlagen*. *Der Himmel allenthalben* marks a singular and noteworthy departure from these two usual practices. In this case, from a single musical source Bach created a new work in a different language, designed for an occasion other than that for which the *Vorlage* was intended.¹⁰ The present case involves one of only two pieces not originally in German for which Bach later provided German texts while creating pasticcios. The other piece is his own Magnificat, movements from which he used in several *Quartalstücke*.

One of Bach’s biggest challenges in assembling BR-CPEB F 25 was fitting the German text to the existing music. In the choruses, he accomplished this principally by lengthening and subdividing the rhythmic values to fit the scansion of the poetry.¹¹ The arias required greater modifications, however. Wolf illustrates how rhythmic adjustments in these movements sometimes necessitated melodic changes, and he suggests Bach may have adjusted some melodic lines to fit the capabilities of his singers.¹²

10. Wolf, “Der Himmel allenthalben,” 139–40.

11. *Ibid.*, 137; musical example on p. 138.

12. *Ibid.*, 137, 139; musical examples on pp. 142–47.

In this context, Wolf observes that Bach’s usual practice of drawing from various *Vorlagen* had the advantage of providing him with a wider selection from which to find a suitable musical setting for a given text.¹³

Of particular interest is Wolf’s observation that Graun’s music, even that composed for performance in the church, is virtuosic, courtly music involving dotted notes and notes of very short rhythmic value, in slow as well as fast movements. In contrast to the music of Georg Benda, Telemann, and Stölzel that was also heard on regular Sundays in Hamburg, the appearances of Graun’s music would have been a recurring “musical surprise, a short trip to another musical world.”¹⁴

Die mit Tränen säen, BR-CPEB F 26

The cantata of the same name by Fasch upon which this pasticcio is based was first performed on Trinity XVI, the Sunday for which it was written, at the Nikolaikirche in Potsdam on 3 October 1756.¹⁵ Fasch appears to have assembled this work in stages, completing nos. 1 (chorus), 2 (aria), and 3 (recitative), before later adding nos. 4 (dictum/aria) and 5 (chorale).¹⁶ Bach was in possession of Fasch’s autograph score of this work, which contains his instructions for adapting the cantata for performance in Hamburg. Bach’s instructions are reflected in the performing parts, which were copied from the score.

In adapting Fasch’s cantata, Bach retained the first three movements; inserted as no. 4 a choral—his own four-part setting of the first stanza of Martin Luther’s “Mit Fried und Freud ich fahr dahin” (HG 1766, no. 108), which survives in his own hand; retained the dictum as no. 5; deleted Fasch’s chorale; composed a recitative as no. 6—which also survives in his own hand; and repeated the opening chorus as no. 7. A listing for Bach’s pasticcio appears in his estate catalogue (NV 1790, p. 89): “Auf den 16ten Sonnt. nach Trinit. von Demselben [C.F.C. Fasch], worinn ein Recitativ von C. P. E. B. Partitur und Stimmen.” The text of no. 1 is from Psalm 126:4–6, and the texts of nos. 2 and 3

13. *Ibid.*, 140.

14. “Sie wird erklingen sein zwischen Aufführungen von Kantaten Bendas, Telemanns und Stölzels und stellte damit immer wieder eine musikalische Überraschung dar, ein kurzer Ausflug in eine andere musikalische Welt.” *Ibid.*, 140–41.

15. Barbara M. Reul, “‘Die mit Thränen säen’ und ‘Harre auf Gott’—ein Beitrag zu den frühen Kantaten Carl Friedrich Christian Faschs, in *C. Fr. Chr. Fasch (1736–1800) und das Berliner Musikleben seiner Zeit, Fasch-Studien 7* (Dessau: Anhaltische Verlagsgesellschaft, 1999), 53.

16. *Ibid.*, 57.

are taken from nos. 5 and 6, respectively, of *Mitten wir im Leben sind*, the cantata text for Trinity XVI from Johann Friedrich von Uffenbach's *Poetischer Versuch* of 1726 (hereafter *Uffenbach 1726*). The text of no. 5 is Psalm 39:6, which was also used for the text of Uffenbach's no. 7. The author of the text of no. 6 is unknown.

Bach entered most of the continuo figures in the movements he borrowed from Fasch (see "Autograph Changes and Compositional Revisions" in the critical report). Fasch had entered most of the dynamics and other text directives into his score in a reddish-purple ink that has faded more than the black ink used for the rest of the score. But even the black ink appears to have already faded in some places while the manuscript was in Bach's possession. Bach thus frequently clarified the original readings by writing over these faded spots in a darker ink, and while doing so also sometimes altered or adjusted the readings (see plate 2). He wrote a few new measures of music for instruments that were *colla parte*, and in nos. 2 and 5 he made a few revisions to the solo vocal lines.

The wrapper, upon which performance dates and venues might have been written, does not survive. The only surviving organ part is at *Kammerton*, which would have been appropriate only for the organ at St. Michaelis. Performances on Trinity XVI at St. Michaelis occurred in 1774, 1779, and 1787 during Bach's tenure in Hamburg. Organ parts for performances at the other churches may be lost, and of course this work could have been performed on Sundays other than Trinity XVI, when it did not function as the *de tempore* cantata.

Harre auf Gott, BR-CPEB F 27

In assembling this work, Bach turned once again to an early cantata by Fasch and refashioned it for the same occasion as the original. Fasch's cantata of the same name was first performed on Epiphany II, the Sunday for which it was written, at the Nicolaikirche in Potsdam on 16 January 1757. Fasch's cantata, as seen in the autograph owned by Bach, consists of no. 1 (chorus), no. 2 (accompanied recitative), and no. 3 (aria). According to Barbara Reul, the absence of a concluding choral suggests that either the chorale was sung with the congregation or the chosen cantional setting was one well known to the choir and orchestra.¹⁷

In Fasch's autograph score of nos. 1–3, Bach made very few revisions; he changed only a few measures of music in various parts (see "Autograph Changes and Compositional

17. *Ibid.*, 55.

Revisions" in the critical report). The version performed in Hamburg is known from the parts. In assembling this version, Bach retained nos. 1–3; as no. 4 he added his own setting of the third stanza of Luther's chorale "Aus tiefer Not schrei ich zu dir" (HG 1766, no. 324); as no. 5 he added an aria for soprano from a source that is yet to be identified; as no. 6 he added a newly composed recitative that survives in his hand (see plate 3). He repeated the opening chorus as no. 7 to conclude the work. The texts of nos. 1–3 are from nos. 5 (Psalm 42:12), 6, and 7 of *Wohl dem, der in Gottes Furcht steht*, the cantata text for Epiphany II from *Uffenbach 1726*. The text of no. 6 is from no. 5 of the tenth cantata, listed under the heading "Wie soll man Jesum empfangen?" from Münter's *Geistliche Cantaten* of 1769. Bach's estate catalogue contains an entry for this work that notes the recitative added by Bach (NV 1790, p. 89): "Auf den 2ten Sonntag nach Epiphania, von C. Fasch, worinn ein Recitativ von C. P. E. B. Partitur und Stimmen."

Performance dates and venues might have been written on a wrapper, but none survives. The only surviving organ part is at *Kammerton*, which would have only been suitable for performances at St. Michaelis. Performances on Epiphany II were at St. Michaelis in 1770, 1774, 1779, and 1783. Organ parts for performances at the other churches may be lost, and of course this work could have been performed on Sundays other than the Epiphany II, when it did not function as the *de tempore* cantata.

Ich nahe mich zu deiner Krippen, BR-CPEB F 31

This cantata is based on a work attributed to Graun in the Breitkopf catalog of 1761¹⁸ and Bach's estate catalogue (NV 1790, p. 90): "Am 2 Weihnachtstage, von Demselben [C.H. Graun]. Partitur und Stimmen." This four-movement work consists of a chorus, recitative, chorus, and chorale, and survives only in a score copied by Johann Andreas Hoffmann, (previously known as CPEB V and Anon. 308) from a manuscript score owned by Johann Gottlob Immanuel Breitkopf¹⁹ and a set of parts, both

18. Tobias Schwinger, *Die Kirchenkantaten der Brüder Graun in der Staatsbibliothek Preussischer Kulturbesitz*, (Master's thesis, Technical University of Berlin, 1997), 20–25. The work appears in Breitkopf's *Verzeichniß Musicalischer Werke* (Leipzig, 1761), 12. The catalogue number for this work is GraunWV Bv:IX: 14/GSV 17.

19. Tobias Schwinger, "Die Überlieferung der Kirchenkantaten der Brüder Graun in der Staatsbibliothek zu Berlin Preussischer Kulturbesitz, in *Miscellaneorum de musica concertus. Karl Heller zum 65. Geburtstag am 10. Dezember 2000*, eds. Walpurga Alexander, Joachim Stange-Elbe, and Andreas Waczkat (Rostock, 2000), 118.

from Bach's estate.²⁰ The texts of the first three movements are from the opening movements of the cantata for the second day of Christmas from Benjamin Schmolck's *Das Saiten-Spiel des Hertzens*, first published in Beslau in 1720 and used here in the revised version published in Zerbst in 1724.²¹

Peter Wollny has identified similarities between this work and musical settings by Stölzel that suggest this work may not be by Graun but by Stölzel, from his *Saiten-Spiel* cantata cycle, which has come down to us in fragmentary form.²² Bach's revisions to the cantata are indicated in the score, where he retained nos. 1 and 3; but he crossed out the recitative no. 2 (see plate 4) and the cantional chorale setting no. 4, and composed music for both, written in his hand in the score. The chorale no. 4, is a setting of the eighth stanza of Paul Gerhardt's "Fröhlich soll mein Herze springen" (HG 1766, no. 87).

Minor revisions were made to Schmolck's text for nos. 1 and 3, and these revisions appear in Bach's hand in his copy of the score.

Tobias Schwinger, working under the assumption that the work was by Graun, comments on the melodic structure of the two settings and finds Bach's to be more fluid, resulting from the use of longer arcs and a smaller range, the avoidance of large leaps, and the sparing use of quarter notes and quarter rests. He also observes that Bach introduced cadences only at a few textually relevant phrase endings.²³ One might also argue that the shorter, more concise text contributed to Bach's ability to construct

a more fluid structure. In fact, Bach may have abbreviated the text for that very reason. Schwinger goes on to note that the situation involves Bach in his fifties composing in the 1770s, updating the work of a composer who was in his twenties composing in the late 1720s.²⁴ Schwinger frames the difference in their approaches within the context of the theoretical-aesthetic discussion of the design of the recitative in the eighteenth century. Lending support to the argument that this work may in fact be by Stölzel, Schwinger explains that Graun's recitatives in his early cantatas, with their many caesuras, follow the small division of the text described by Stölzel according to the rules of punctuation. This approach was prevalent from around 1720 until the middle of the century. A different approach developed later found its exponent in Johann Adolph Scheibe, who in his *Der critische Musikus* of 1745 advocated for an aesthetic whose top priority was "naturalness of expression." Recitative should imitate free natural speech, not rhetorically sophisticated speech; it should be fluid, almost more spoken than sung.²⁵ Bach's later construction would seem to follow the principles articulated by Scheibe.

On the second day of Christmas in Hamburg, Bach and his ensemble would have performed *Ich nahe mich zu deiner Krippen* at St. Nicolai in the principal service and at St. Petri in the vespers service, where the church officials known as the *Kirchgeschworene* were sworn in. Organ parts for this work survive transposed down a major second from *Kammerton*, which would have been necessary for performances at St. Nicolai, and transposed down a minor third from *Kammerton*, which would have been necessary for performances at St. Petri.

Lobsinget dem Heiland, BR-CPEB F 35

The basis of this work is a five-movement cantata by Homilius (librettist unknown) of the same name, HoWV II.74: no. 1 (chorus), no. 2 (aria for soprano), no. 3 (accompanied recitative for alto), no. 4 (duet for alto and tenor), no. 5 (opening chorus with a second verse). Bach's treatment of the work in Hamburg is known from a rather complicated, incomplete set of parts that contains several layers and indicates the work may have been performed in as many as four different versions (see the discussion in the critical report, and BR-CPEB, 2:540–44, where

20. The commercial copyist's exemplar is no longer available. See Peter Wollny, "'Bekennen Will Ich Seinen Namen': Authenticity, Purpose and Context for the Aria BWV 200. Observations on Johann Sebastian Bach's Reception of Works by Gottfried Heinrich Stölzel," *Bach* 48, no. 1 (2017): 63.

21. *Ibid.*, 53, 62.

22. *Ibid.*, 62–63. As characteristic features, Wollny notes the duet no. 1 between soprano and alto that leads to a *tutti*, as well as the concerted treatment of the oboes in the same movement. In no. 3, the *tutti* involves extended solo passages, and, perhaps most convincingly, extended sections of the closing chorale movement are identical to passages in the second chorale from Stölzel's Epiphany cantata *Kommt, ihr frohen Morgenländer*. Further, both chorale movements involve an otherwise undocumented melodic variant of the hymn "Fröhlich soll mein Herze springen."

23. "Bei einer Betrachtung der Melodiebildung in beiden Fassungen fällt die sehr viel flüssigere, auf große Bögen bedachte Anlage der Bachschen Version auf. Der insgesamt geringere Ambitus innerhalb der Stimmführung, das Vermeiden größerer Intervalle in den Tonfortschreitungen, der sparsamere Einsatz von Viertelpausen und Viertelpausen sowie das Kadenzieren nur an wenigen textlich relevanten Phrasenenden bewirken diesen Eindruck." Schwinger, "Die Überlieferung," 119.

24. Similarly, we could think of Stölzel in his thirties composing in the late 1720s.

25. Schwinger, "Die Überlieferung," 119–20.

three versions are described). Some of the layers may be seen in plate 5. In adapting the work, Bach changed the vocal soloist of the aria no. 2 from soprano to tenor (and may have transposed it up a whole step), and that of the accompanied recitative no. 3 from alto to bass. Later, Bach transposed the chorus from F major to E-flat major, switched the two horn parts to trumpets, added a third trumpet and timpani, added a recitative for bass before the repeat of the chorus, and added a chorale after it. The text of this recitative is lost, for it was written in a now-lost bass part. We know of the lost bass part because in the surviving bass part Bach wrote: “hierauf der Schluß Choral aus der anderen Baßstimme” (at this point the closing chorale from the other bass part). The chorale is a setting of the third stanza of “Flügel her, nur Flügel her” by Ämilie Juliane von Schwarzburg-Rudolstadt (HG 1766, no. 582). Other markings in the parts suggest that Bach continued to tinker with the piece as he continued to perform it over a period of at least ten years.

The wrapper to these parts contains the following performance indications in Bach’s hand: “3 Ostern. 68 | 2, 1 Ostern 73, 78 | 2, 2 u 3 Ostern 78”. Unfortunately, the version of the work performed on each of these occasions is not specified. The performance of cantatas on the third day of Easter (“3 Ostern” = Easter Tuesday) took place in the principal Hamburg churches according to the rotation of the *halbe Musik*.²⁶ In 1768 this performance would have been at St. Catharinen. According to the *Ordnung der Musik*, the music on Easter Sunday was always performed at St. Petri. The Easter *Quartalstück* was performed before the sermon, and in 1773 and 1778 this work was performed after the sermon. The cantata may have been performed in the vespers service on that day as well. Similarly, music on the second day of Easter was always performed at St. Nicolai. It follows, then, that BR-CPEB F 35 was performed there in 1778 following the sermon. On the third day of Easter in 1778, this work was performed after the sermon at St. Michaelis, according to the rotation of *halbe Musik*. These performances are summarized in table 3. Organ parts survive in F major (org), D-flat major (org+), and D major (org++, chorus only). The labeling of the surviving organ parts is somewhat unusual. The organ part in D major is a minor third below the *Kammerton* tonality of F major, and receives the usual org++ label for such parts intended for performances at St. Petri and St. Jacobi. However, an organ part a major third below *Kammerton*, as with the D-flat major organ part here, would not make sense within

the principal Hamburg churches as there were no organs tuned at that pitch. The disparity is explained by the fact that in one of the versions of *Lobsinget dem Heiland* performed by Bach the first movement was transposed down a whole step from F to E-flat. The D-flat organ part was intended for this transposed version when performed at St. Nicolai or St. Catharinen, and thus receives the org+ label for this later transposed version. At some point there must also have been an organ part a whole step below the original key, suitable for performances at St. Nicolai and St. Catharinen when the opening chorus was performed in F, because the org+ part does not include the music to nos. 2, 3, and 4 but refers the player to another part (“auf dem andren Bogen”).

The present edition gives the BR-CPEB F 35.1 version in the main text, with the chorus in F major and with two horns. The changed and added movements of BR-CPEB F 35.3 are included in the appendix. These are the chorus transposed to E-flat major with three trumpets and timpani in place of the two horns, the added bass recitative (without its text), and the added chorale.

Wer meine Gebote hat, BR-CPEB F 39

This adaptation is based on a C.F.C. Fasch cantata of the same name intended for Trinity XIII. In many ways, Bach’s engagement with this work is similar to his treatment of Fasch’s *Harre auf Gott*. Bach owned the autograph score to Fasch’s cantata, which consists of four movements: no. 1 (aria for bass), no. 2 (recitative/accompanied recitative for alto), no. 3 (aria for alto), and no. 4 (cantional chorale setting). Bach entered revisions in this score as he adapted the work to be copied into the surviving performing parts, primarily in the hand of Ludwig August Christoph Hopff. Bach retained the first movement, to which he entered the figured bass and made a few small revisions to the music and text into the score. To Fasch’s no. 2, Bach made a number of revisions into the score before having it copied into the alto part. Bach later decided, however, to compose a recitative of his own for tenor, and he crossed out Fasch’s no. 2 in both the score and alto part. Bach wrote the new recitative into the tenor part in his own hand (see plate 6). Bach also retained Fasch’s second aria and, as with no. 1, entered the figured bass. Fasch’s aria includes two oboes d’amore that mostly double the violins but occasionally have independent figuration. Bach eliminated the wind instruments and transferred some of their independent material into his violin parts. He also occasionally entered completely new material for the violins onto the otherwise

26. See Sanders, pp. 7ff and 162ff.

TABLE 3. PERFORMANCES OF BR-CPEB F 35 IN HAMBURG UNDER C. P. E. BACH

Date: Occasion	Worship Service	Place of Performance
5 April 1768: Easter Tuesday	Principal service (presumably before the sermon)	St. Catharinen
11 April 1773: Easter Sunday	Principal service (after the sermon); also vespers?	St. Petri
19 April 1778: Easter Sunday	Principal service (after the sermon); also vespers?	St. Petri
20 April 1778: Easter Monday	Principal service (after the sermon)	St. Nicolai
21 April 1778: Easter Tuesday	Principal service (after the sermon)	St. Michaelis

empty staves in the score reserved for the oboes d'amore. Bach made a few revisions in other parts as well (see "Autograph Changes and Compositional Revisions" in the critical report). Bach did not cross out Fasch's cantional chorale setting that concludes the piece, but the performing parts contain a cantional chorale setting of Bach's own devising on the third stanza of Luther's "Nun bitten wir den heiligen Geist" (HG 1766, no. 55).

The text of no. 1 is from John 14:21. The text of no. 2 is from no. 4 of cantata XII, *Gottes Gesetz is Liebe*, found under the heading "Menschenliebe," in Münter's *Geistliche Cantaten* of 1769. The text of no. 3 is from no. 6 of *Du süsse Liebe*, for Trinity XIII from *Uffenbach* 1726. The listing of this work in NV 1790 (p. 89) is noteworthy in that it does not mention the recitative composed by Bach, as was the case with *Die mit Tränen säen*: "Auf den 13ten Sonntag nach Trinitatis von C. Fasch. Partitur und Stimmen." The performance of music in Hamburg on Trinity XIII was not fixed but would have occurred at one of the principal churches according to the prevailing rotation of *halbe Musik*. The only surviving organ part is at *Kammerton*, suggesting performance at St. Michaelis. Performances may have taken place at other churches with organ parts that are now lost.

Lost and Spurious Works

The existence of a cantata for Trinity XVIII entitled *Das ist sein Gebot* (BR-CPEB F 23) is documented only by a wrapper (D-B, Mus. ms. Bach P 339, pp. 61–64, see plate 7) that contains the titles of the individual movements and the dates of performance in Bach's hand. The cantata is described and the wrapper text is transcribed in BR-CPEB, 2:501–2.

Also omitted from CPEB:CW are two cantatas listed in BR-CPEB as doubtful works: *Ich will dich erhöhen* (BR-CPEB F-Inc 3), whose nineteenth-century sources (D-MLHb, Divi Blasii Nr. 563 and Nr. 664) bear the attribution "Emanuel Bach"; and *Singet dem Herrn ein neues Lied* (BR-CPEB F-Inc 4), attributed to C.P.E. Bach in its sources (D-BNms, EC 11.6; D-MLHb, Divi Blasii Nr. 564; and D-WFe, B 12) but is evidently a work by Johann Ernst Bach.

Acknowledgments

I would like to express my gratitude to the kind and helpful staff of the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv for allowing me access to their collection and the collection of the Sing-Akademie zu Berlin, and for providing plates from both collections. I am indebted to Wolfram Enßlin for kindly responding to many inquiries at various points in the editorial process and to Barbara Reul for sharing her scholarship on Fasch. I am especially grateful to Paul Corneilson, Mark W. Knoll, Ulrich Leisinger, and Peter Wollny for lending their considerable expertise to this project and for their careful and critical reading of the edition.

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