

**Addenda & Corrigenda**  
**CPEB:CW, IV/6.1**  
**Passion according to St. Luke (1771)**  
**updated May 2020**

The Passion according to St. Luke (1771) is listed as BR-CPEB D 6.1.

**Additions in Front Matter**

Page xi: The derivation of the 1771 Passion is clarified in CPEB:CW, IV/6.3, xi, n. 1: “Until recently, the exact derivation of Bach’s 1771 Passion had been in question. Heinrich Miesner, for example, wrote that the recitatives and turba choruses in the 1779 Passion went back to Telemann’s 1764 Passion: ‘Mit welcher Bequemlichkeit E. Bach zu Werke ging, zeigt sich darin, daß er die Volkschöre der Passion von 1771 der Telemannischen Lukaspassion von 1764 entnahm; ebenso verfuhr er 1779 und 1787. In diesem letztgenannten Jahre benutzte er auch die Rezitative von 1764’ (Miesner, 55). In 2011, Ralph-Jürgen Reipsch discovered a different line of transmission for Telemann’s 1760 Passion and was able to demonstrate definitively that it, and not the 1764 setting, was Bach’s source (*pace* Uwe Wolf, ‘Der Anteil Telemanns an den Hamburger Passionen Carl Philipp Emanuel Bachs,’ in *Telemann, der musikalische Maler. Telemann-Kompositionen im Notenarchiv der Sing-Akademie zu Berlin. Bericht über die internationale wissenschaftliche Konferenz Magdeburg, 10. bis 12. März 2004, anlässlich der 17. Magdeburger Telemann-Festtage*, ed. Carsten Lange and Brit Reipsch [Hildesheim: Georg Olms, 2010], 412–22); see R.-J. Reipsch, ‘Eine unbekannte Quelle zu Telemanns Lukaspassion 1760 TVWV 5:45,’ *Mitteilungsblatt der Telemann-Gesellschaft* 25 (2011): 24–31.”

Page xv: Table 2, the fourth item of the last column “Chorale Melody (Zahn No.)” should read: “Wend ab deinen Zorn (Z 967)”

**Additions in Back Matter**

Bibliographical Abbreviations, page 115:

BR-CPEB      Enßlin, Wolfram, Uwe Wolf, and Christine Blanken. *Carl Philipp Emanuel Bach. Thematisch-systematisches Verzeichnis der musikalischen Werke. Pt. 2, Vokalwerke.* Stuttgart: Carus, 2014.

Critical Report, page 117, source A 2: The Passion by Stölzel dates from 1741, not c. 1749; see Wolfgang Hirschmann, “Kompilation als Emanzipation: Bachs Johannespassion von 1772 und ihr Modell,” in *Impulse—Transformationen—Kontraste: Georg Philipp Telemann und Carl Philipp Emanuel Bach. Bericht über die Internationale Wissenschaftliche Konferenz, Magdeburg, 17. und 18. März 2014, anlässlich der 22. Magdeburger Telemann-Festtage*, ed. Carsten Lange, Brit Reipsch, and Ralph-Jürgen Reipsch (Hildesheim: Georg Olms, 2018), 264–73, esp. 268, n. 20. Source A 2 is in the hand of one unidentified copyist (not multiple copyists, and Stölzel’s hand is not present) with additions in the hand of Bach. The copyist’s hand is found in D-B, Mus. ms. 21412, vol. IV (German Missa in C Minor by Stölzel) and, perhaps more importantly, on the title page of the cantata *Beweise deine wunderbare Güte* by Georg Benda in D-B, Mus. ms. 1336. The latter MS is from Bach’s library. This copyist probably worked in Gotha during Benda’s time, and the Stölzel Passion as well as most or all of the Benda cantatas in Bach’s library were probably sent by Benda to Bach. (Information on the hand in A 2 was provided by Peter Wollny.)