

**Addenda & Corrigenda**  
**CPEB:CW, V/3.1**  
**Einführungsmusiken I**  
updated May 2018

The *Einführungsmusik Palm* is listed as BR-CPEB F 42.  
The *Einführungsmusik Klefeker* is listed as BR-CPEB F 43.  
The *Einführungsmusik Schuchmacher* is listed as BR-CPEB F 44.

**General Statement:** Throughout CPEB:CW, V/3.1, the name of a Pastor “Lüders” was based on a misreading of the name “Lindes.” The correct reading is reflected in the list of corrections below.

**Corrections in Front Matter**

The “Choral Music” preface, pp. ix–xvii, is superseded by the corresponding preface in CPEB:CW, V/3.5, pp. xi–xxvii.

**Introduction:**

- p. xix, left column, replace “a Pastor Lüders, who is not otherwise documented” with “Johann Heinrich Lindes”
- p. xx, left column, change “Lüders” to “Lindes”
- p. xxi, left column, change “As far as we can tell, part I of H 821a was revived unchanged in Bach’s later years for a pastor named Lüders” to “Part I of H 821a was revived in 1784 as part I of the *Einführungsmusik Lindes*”
- p. xxiii, right column, change “in Bach’s later Hamburg period as part II of an *Einführungsmusik* for a certain Pastor Lüders” to “in 1784 as part II of the *Einführungsmusik Lindes*”
- p. xxiv, left column, change “Lüders, whose name was added by Bach to the wrapper of the original parts during the final years of his life” to “Lindes, whose name was added by Bach to the wrapper of the original parts in 1784”
- p. xxiv, left column, change “late revival as the *Einführungsmusik Lüders*” to “late revival as the *Einführungsmusik Lindes*”
- p. xxiv, left column, change “The revisions for the *Einführungsmusik Lüders*” to “The revisions for the *Einführungsmusik Lindes*”
- p. xxiv, footnote 30, change “Lüders” to “Lindes”
- p. xxvii, left column, heading, change “Lüders” to “Lindes”
- p. xxvii, left column, change “The *Einführungsmusik* for Pastor Lüders is documented only by a few inscriptions on the performance materials and on the title wrappers of H 821a and 821b.” to “The *Einführungsmusik* for Pastor Lindes is documented by the invoice, the Hamburg *Senioratsprotokolle*, and by a few inscriptions on the performance materials and on the title wrappers of H 821a and 821b.”
- p. xxxix, caption for plate 3, change “Lüders” to “Lindes”

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Corrections in Music

<u>Work Title</u>	<u>Mvt.</u>	<u>Page</u>	<u>Mm.</u>	<u>Part</u>	<u>Remarks</u>
<i>Einführungsmusik Klefeker</i> , H 821b	3	82	11	vn I	note 1 should be f'' instead of d''
	3	83	22	bc	note 9 should be a $\flat$ instead of g
	12	110	45	T	<i>tr</i> should be on note 4 instead of note 5
	12	111	67	T	note 2 should be f $\sharp$ instead of g $\sharp$

Corrections in Back Matter

Abbreviations, Bibliographical, page 161, add:

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:

- p. 164, left column, change "As we know from the original wrapper, part I of H 821a was later reused as part I of the *Einführungsmusik Lüders*, but no information about this installation is to be found in D-Ha. Only Bach's hand allows us to date this performance to Bach's late Hamburg years (see introduction)." to "As we know from the original wrapper and archival sources, part I of H 821a was reused as part I of the 1784 *Einführungsmusik Lindes*."
- p. 164, right column, description of source **B**: change "— — — Lüdersschen" to "— — — Lindesschen" and "*Lüders*" to "*Lindes*".
- p. 169, left column, change "*Lüders*" to "*Lindes*" (x 3)
- p. 170, left column, change "*Lüders*" to "*Lindes*"
- p. 171, left column, change "*Lüders*" to "*Lindes*"
- p. 173, left column, change "As we know from the original wrapper, part I of H 821b was later reused as part II of the *Einführungsmusik Lüders* (date unknown, but Bach's hand on the wrapper suggests his late Hamburg years; see introduction)." to "As we know from the original wrapper and archival sources, part I of H 821b was later reused as part II of the 1784 *Einführungsmusik Lindes*."
- p. 173, left column, description of source **A**: change "*Lüders*" to "*Lindes*"
- p. 174, right column, description of source **B**: change "*Lüders*" to "*Lindes*" and "— — — Lüdersschen" to "— — — Lindesschen"
- p. 175, left column, change "*Lüders*" to "*Lindes*" (x 5)
- pp. 176–79 (table 4), change "*Lüders*" to "*Lindes*" (x 10)
- p. 180, change "*Lüders*" to "*Lindes*" (x 6)
- p. 180, right column, commentary for 8. *Arie*: Wreden is verifiable only until 1774 not 1775.
- p. 181, change "*Lüders*" to "*Lindes*" (x 4)
- p. 182, left column, change "*Lüders*" to "*Lindes*"

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Appendix A:  
p. 187, left column:

Change heading from “Einführungsmusik Lüders” to “Einführungsmusik Lindes”

Replace entire text of left column as follows:

“The *Einführungsmusik Lindes* of 1784 (listed as BR-CPEB F 59) is documented by archival sources in D-Ha, and by inscriptions on the performance materials and on the title wrappers of H 821a and 821b (see critical report, sources A and B for each work). The date of 1784 is consistent with the late form of Bach’s handwriting in the inscriptions, especially on the title wrappers, and also the revisions in those sections that were taken over from H 821b. Below is a list of the contents of the *Einführungsmusik Lindes*, with remarks about the *Vorlage* of each movement and any revisions that were made (see commentary for details; only movement 16 is given in full in this appendix).”