

APPENDIX D

EINLEITUNG ZUM Credo, H 848

Catalogues: NV 1790, p. 66; H 848; BR-CPEB E 1

Sources

D-B, Mus. ms. Bach P 22

MS score of the Credo of BWV 232, in the hand of Johann Heinrich Michel, Hamburg, c. 1786

42 bifolios, upright format (36.5 x 23 cm); no apparent watermarks

Provenance: CPEB's estate—Christian Friedrich Gottlieb Schwencke—Georg Poelchau—SBB (1841)

D-B, Mus. ms. Bach St 118

Set of 18 MS parts to the Credo of BWV 232, in the hands of Michel and H. G. M. Damköhler with entries and corrections by CPEB, plus 2 parts in the hand of CPEB, Hamburg, 1786

80 bifolios, upright format (33–35 x 20.5–21.5 cm); no apparent watermarks

Provenance: CPEB's estate—Schwencke—Poelchau—SBB (1841)

Konzert | für das | medizinische Armeninstitut.

Catalogues: NV 1790, pp. 66 and 72; BR-CPEB, 2:382

4 pp. in upright format (p. 1 has concert program; pp. 2–3 have parallel texts of Latin and German Credo; p. 4 is blank)

Copy: D-B, Mus. T 1925 R (*olim* Mus. ms. Bach P 22)

Contents: BR-CPEB E 1; BWV 232 II; Wq 215; Wq 217; also an unspecified symphony by CPEB and two selections from Handel's *Messiah*, HWV 56

Facsimile reproduction in CPEB:CW, VIII/3.3, 319–22

Commentary

On 9 April 1786, Carl Philipp Emanuel Bach performed a benefit concert for the Armeninstitut in Hamburg that included the Credo from Johann Sebastian Bach's Mass in B Minor, BWV 232. (See Wiermann, 469–71.) This was likely the first performance of this complete movement in the eighteenth century. This was possible due to the fact that C.P.E. Bach had the autograph score of BWV 232 in his music library (NV 1790, p. 72, as “Die große catholische Messe”). For this performance, C.P.E. Bach wrote an “Einleitung zum Credo” for four-part strings to precede the Credo, which opened the concert. In the bass part Bach uses the first two phrases of the chorale melody “Allein Gott in der Höh sei Ehr” as a *cantus firmus* in mm. 4–12 and 17–end.

Einleitung zum Credo

H 848

Adagio

Violino I

Violino II

Viola

Basso

tasto

7

14

21

tr