

INTRODUCTION

In 1786 Carl Philipp Emanuel Bach performed his fifth and last St. Mark Passion (H 799, BR-CPEB D 5.5) in Hamburg. As with all of Bach's St. Mark Passions, this one is based on the St. Mark Passion, HoWV I.10, of his exact contemporary Gottfried August Homilius (1714–85), who was cantor at the Dresden Kreuzkirche. The 1786 Passion is listed in Bach's estate catalogue (NV 1790, p. 61): "Paßions-Musik nach dem Evangelisten Marcus. H. 1785 und 1786. Mit Flöten, Hoboen und 1 Fagott." Nearly the entire biblical narrative and most of the chorales are drawn from Homilius's *Vorlage*.¹ In 1770 Bach's St. Mark Passion (see CPEB: CW, IV/5.1) was based almost entirely on Homilius's, but with some abridgment in order to align the piece more closely to Hamburg norms. At the same time Bach added two chorale movements—as replacements for arias in the original—which thenceforth remained part of all of his later St. Mark Passions. Bach's sources for these two movements were a chorale from Georg Philipp Telemann's *Fast allgemeines Evangelisch-Musikalisches Lieder-Buch* (Hamburg, 1730), and one from a cantata by Johann Gottlieb Graun, to which Bach made some alterations. The original chorales as they appear in the Telemann and Graun *Vorlagen* are given in appendix B and in CPEB: CW, V/2.7, respectively.

As in Bach's previous St. Mark Passions, the biblical narrative begins with the Last Supper and ends immediately after the death of Jesus (Mark 14:26–15:37).² However, Bach divided the biblical narrative in each Passion differently (see appendix below). The 1786 Passion agrees very closely in this respect with the 1778 setting, with the narrative subdivided as follows:

No. Text Incipit	Chapter: Verses
2. Und da sie den Lobgesang gesprochen hatten	14:26–30
4. Desselben gleichen sagten sie alle	14:31–32
6. Und nahm zu sich Petrum	14:33–34
8. Und ging ein wenig fürbass	14:35–45
10. Die aber legten ihre Hände an ihn	14:46
12. Einer aber von denen, die dabeistunden	14:47–64
14. Da fingen an etliche, ihn zu verspeien	14:65–72
16. Und bald am Morgen	15:1–2
18. Und die Hohenpriester beschuldigten ihn hart	15:3–14
20. Pilatus aber gedachte dem Volk gnug zu tun	15:15–17
22. Und fingen an, ihn zu grüßen	15:18–21
24. Und sie brachten ihn an die Stätte Golgatha	15:22–23
26. Und da sie ihn gekreuziget hatten	15:24–32
28. Und nach der sechsten Stunde	15:33–37

The only difference in the 1778 Passion is that Bach inserted an accompanied recitative before the very last verse (Mark 15:37), which subdivided the final segment there (beginning with "Und nach der sechsten Stunde") into two parts.

The recitatives, turbae choruses, and chorales in the 1786 Passion correspond to those of Bach's other settings, and, again, there is a particularly close association with the 1778 Passion. (See table 1 for the derivations of movements in the 1786 Passion.) Since the tonal relationships between movements—with the exception of nos. 22–23—is the same for the two settings, it was possible for Bach to use the existing parts from 1778 as the model for copying the biblical narrative and chorales for the 1786 Passion. Bach, in fact, entered the slightly different ending required for no. 22 directly into the 1778 Evangelist and organ parts, from which they were copied into the 1786 parts.

The same chorale harmonizations are used in all five of Bach's St. Mark Passions, although their positions within the biblical narrative, their order and number, and the verses of text that are set change from setting to setting. For all of the chorales in the 1786 Passion, except no. 3,

1. On the nearly complete usage of the Homilius Passion by Bach see Uwe Wolf, "Zu den ' Fassungen ' der Markuspassion ' von ' Carl Philipp Emanuel Bach. Beobachtungen am Rande des Fassungs begriffs," in *Mit Fassung. Fassungsprobleme in Musik- und Text-Philologie. Helga Lühning zum 60. Geburtstag*, ed. Reinmar Emans (Laaber: Laaber, 2007): 39–56.

2. Bach's model, the St. Mark Passion by Homilius, covers more material (Mark 14:1–15:47). See Gottfried August Homilius, *Ausgewählte Werke 1/7, Markuspassion HoWV I.10*, ed. Uwe Wolf (Stuttgart: Carus, 2011).

TABLE I. DERIVATION OF INDIVIDUAL MOVEMENTS IN BACH'S 1786 ST. MARK PASSION

No.	Type	Incipit	Origin	Remarks
1.	Choral	Ach, großer König, groß zu allen Zeiten	HoWV I.10, no. 38	H 791, no. 25, with different verse
2.	Recitativ	Und da sie den Lobgesang gesprochen hatten	HoWV I.10, no. 10	H 791, no. 2
3.	Choral	Hilf, dass ich stets sorgfältig sei	HoWV I.10, no. 11	H 791, no. 3
4.	Recitativ	Desselben gleichen sagten sie alle	HoWV I.10, no. 12	H 791, no. 4
5.	Chor	Dich bet ich an, Herr Jesu Christ		arr. Wq 198/1
6.	Recitativ	Und nahm zu sich Petrum	HoWV I.10, no. 12	H 791, no. 4
7.	Choral	Zeig mir deine Vaterhuld	HoWV I.10, no. 13	H 791, no. 7, with different verse
8.	Recitativ	Und ging ein wenig fürbass	HoWV I.10, nos. 14, 16	H 791, no. 8
9.	Arie	Durchdenk ich meines Heilands Leben		probably newly composed
10.	Recitativ	Die aber legten ihre Hände an ihn	HoWV I.10, no. 18	H 791, no. 10
11.	Choral	Christus, der uns selig macht	TVWV 10:1, no. 102/2	H 791, no. 11, with different verse
12.	Recitativ	Einer aber von denen, die dabeistunden	HoWV I.10, nos. 18, 20	H 791, no. 12
13.	Arie—Chor	Sieh, Gottes Lamm, wir fallen		arr. Wq 197/3
14.	Recitativ	Da fingen an etliche, ihn zu verspeien	HoWV I.10, nos. 24, 26	H 791, no. 14
15.	Choral	Nun, was du, Herr, erduldet	GraunWV Av:IX:3, no. 8	H 791, no. 15, with different verse
16.	Recitativ	Und bald am Morgen	HoWV I.10, no. 29	H 791, no. 16
17.	Chor	Von Ewigkeit warst du bestimmt	H 795, no. 17	arr. Wq 198/26, with different verses
18.	Recitativ	Und die Hohenpriester beschuldigten ihn hart	HoWV I.10, no. 31	H 791, no. 18
19.	Choral	O große Lieb, o Lieb ohn alle Maße	HoWV I.10, no. 32	H 791, no. 19, with different verse
20.	Recitativ	Pilatus aber gedachte dem Volk gnug zu tun	HoWV I.10, no. 33a	H 791, no. 20 to m. 12
21a.	Accompagnement	Der Martern jede schwebte		probably newly composed
21b.	Arie	O wär ich doch im Leiden		arr. Wq 198/28
22.	Recitativ	Und fingen an, ihn zu grüßen	HoWV I.10, no. 33b	H 791, no. 22
23.	Arie	Nein, ich fliehe nicht dein Kreuz		arr. Wq 198/11
24.	Recitativ	Und sie brachten ihn an die Stätte Golgatha	HoWV I.10, no. 35	H 791, no. 25
25.	Choral	Dein Durst und Gallenrank mich lab	HoWV I.10, no. 36	H 791, no. 26, with different verse
26.	Recitativ	Und da sie ihn gekreuziget hatten	HoWV I.10, no. 37	H 791, no. 27
27.	Arie	Furchtbar blickst du auf ihn nieder		probably newly composed
28.	Recitativ	Und nach der sechsten Stunde	HoWV I.10, nos. 39, 41	H 791, no. 30
29.	Choral	Wann ich einmal soll scheiden	GraunWV Av:IX:3, no. 8	H 791, no. 33, with different verse

Key: GraunWV Av:IX:3 = J.G. Graun cantata *Herr, leite mich*; H 791 = CPEB 1778 St. Mark Passion; H 795 = CPEB 1782 St. Mark Passion; HoWV I.10 = Homilius St. Mark Passion; TVWV 10:1 = Telemann, *Fast allgemeines Evangelisch-Musicalisches Lieder-Buch*; Wq 197 = CPEB *Sturms geistliche Gesänge mit Melodien, Erste Sammlung*; Wq 198 = CPEB *Sturms geistliche Gesänge mit Melodien, Zweite Sammlung*

the printed libretto (source OT) gives the number of the chorale in HG 1766 as well as the verse number. For no. 3, which is not included in HG 1766, OT gives the name of the chorale melody ("Mel. Ach Gott! vom Himmel, sieh ec."). The text for this chorale, which stems from David Denicke, was taken over from the Homilius *Vorlage* and was used unchanged by Bach in all of his St. Mark Passions except for 1774. Table 2 lists the chorales as they are used in the 1786 Passion.

While the arias and choruses outside of the biblical narrative in Bach's earlier St. Mark Passions were almost all movements borrowed from other composers, from the mid-1770s onward Bach began in addition to borrow from his own works, most often from his sacred songs for voice and keyboard. By the 1780s these self-borrowings outnumbered the foreign borrowings, and in 1786, for the first time in his St. Mark Passions, Bach only used movements that he either arranged from his own earlier works or that he

TABLE 2. THE CHORALES

No.	Incipit	HG 1766 (No., Verse)	Poet	Chorale Melody (Zahn No.)
1.	Ach, großer König, groß zu allen Zeiten	114, 8	Johann Heermann	Herzliebster Jesu (Z 983)
3.	Hilf, dass ich stets sorgfältig sei	<i>deest</i>	David Denicke	Ach Gott, vom Himmel sieh darein (Z 4431)
7.	Zeig mir deine Vaterhuld	429, 2	Johann Georg Albinus	Straf mich nicht in deinem Zorn (Z 6274a)
11.	Christus, der uns selig macht	111, 1	Michael Weiße	Christus, der uns selig macht (Z 6283b)
15.	Nun, was du, Herr, erduldet	129, 4	Paul Gerhard	Herzlich tut mich verlangen (Z 5385a)
19.	O große Lieb, o Lieb ohn alle Maße	114, 7	Johann Heermann	see no. 1; same harmonization
25.	Dein Durst und Gallenrank mich lab	560, 7	Martin Böhme	Herr Jesu Christ, meins Lebens Licht (Z 533a)
29.	Wann ich einmal soll scheiden	129, 9	Paul Gerhard	see no. 15; same harmonization

probably composed specifically for the Passion. In his previous setting from 1782 there were still two arias by Georg Benda. The arias and choruses arranged from sacred songs are significantly shorter (some under twenty measures) than, for example, the da capo arias from the earlier Passions, and even the two arias that were most likely composed specifically for 1786, nos. 9 and 27, are also fairly short (eighty-six and forty-nine measures, respectively). Taken together, the shorter arias and choruses in the 1786 Passion lead to a significantly shorter performance time compared to Bach's earlier settings.

For the texts of the newly composed pieces, Bach turned to proven sources: for no. 9 he drew from Elisa von der Recke's *Geistliche Lieder*,³ and for no. 27 from the *Geistliche Cantaten* by Balthasar Münter.⁴ The *Vorlagen* for the arrangements in the 1786 Passion are the two volumes of Bach's *Gesänge mit Melodien* to texts by the Hamburg pastor Christoph Christian Sturm. Bach had used only one of these arrangements before: no. 17 had first been used in 1782 (there also no. 17).

The 1786 Passion was performed with the small group of vocalists that Bach regularly used in his Hamburg church music.⁵ The original performing parts (source B) contain eight vocal part books: three for soprano, one for alto, and two each for tenor and bass. While the two tenor and two bass parts, respectively, identify different character roles and contain different arias, the three soprano parts

are identical, as is the case in other of Bach's Passion settings. Unlike earlier settings, on the other hand, there is no longer the distinction that was made up to 1778 between Magd I and Magd II in no. 14. No specific singer names appear in the part books, but in the score (source A), no. 21a is assigned to "Herrn Illert." This movement is in the B I part, which also contains the role of Jesus, showing that Friedrich Martin Illert sang the role of Jesus in 1786, as he had throughout Bach's tenure.⁶ Source A assigns both the tenor aria no. 13 and the bass aria no. 27 to "Herrn Hofmann." Since these arias are in two different part books (T II and B II) either two different singers named Hofmann are called for, or the intended soloists changed during the writing out of the parts. The bass was certainly Johann Andreas Hoffmann, who had been a singer for Bach for quite some time.

No reliable estimate of the size of Bach's orchestra can be made. Two parts each survive for violin I, violin II, and violoncello. The two oboe players would have also played the flute parts in no. 5. The bassoon part only contains one movement, no. 9, where it has an obbligato function. Perhaps the bassoon player participated in other movements by reading the continuo line from the cello part.

In 1786 Easter Sunday fell on 16 April. According to long-standing Hamburg tradition, which is further confirmed by surviving copies of the *Hamburgischer Taschen-Calendar* for 1786,⁷ performances of the Passion took place

3. Elisa von der Recke, *Elisens Geistliche Lieder*, Leipzig 1783, 56.

4. Balthasar Münter, *Geistliche Cantaten*, Göttingen 1769, 60.

5. Sanders, 148–59 provides a complete list of musicians who performed with Bach.

6. See Paul Corneilson, "Carl Philipp Emanuel Bach's 'Principal singer' Friedrich Martin Illert," in *Leipzig 2014*, 135–63.

7. *Hamburgischer Taschen-Calendar aufs Jahr Christi 1786* (Hamburg: C. W. Meyn). Known copies in D-Ha, Z 800/0018; D-Hkm, MKGH RAR-Jb/Hamburgischer Taschenkalender.

in Hamburg's main churches on the following dates during Lent:

Sunday	Date	Church
Invocavit	5 March	St. Petri
Reminiscere	12 March	St. Nicolai
Laetare	26 March	St. Catharinen
Judica	2 April	St. Jacobi
Palm Sunday	9 April	St. Michaelis

As happened every year, the sequence of Passion performances was interrupted on Oculi (19 March) for the installation of the new *Kirchengeschworenen* at St. Michaelis. It can be assumed that there were further performances in Hamburg's smaller parish churches, as was common practice.⁸

The complete set of performing parts (source B) survives for Bach's 1786 St. Mark Passion, as does an autograph score (source A) for the newly composed and newly arranged movements, and the original printed libretto (source OT). Also extant is Bach's copy of the Homilius St. Mark Passion, HoWV I.10 (source Q 3), which Bach marked up as the basis for his 1770 Passion, and into which he made additional entries for the 1774 and 1778 Passions. Sources also survive for the two chorale movements that did not come from the Homilius Passion: a copy of J.G. Graun's cantata *Herr, leite mich* from Bach's library (source Q 1), and the printed collection of chorales by Telemann, *Fast allgemeines Evangelisch-Musicalisches Lieder-Buch* (source Q 6). The performing parts from the 1778 Passion (source Q 2) served as the *Vorlage* from which the copyist in 1786, Johann Heinrich Michel, copied the biblical narrative and the chorales. The chorus no. 17 was originally used in the 1782 Passion, and the sources for that work (Q 4 and Q 5) were used in 1786 to copy the parts for that movement.

Acknowledgments

I particularly wish to thank the Sing-Akademie zu Berlin and the Staatsbibliothek zu Berlin—Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Both institutions, as well as their staff, generously allowed access to the sources and granted permission for the reproduction of facsimile plates. The CPEB:CW editorial office—

8. The modern revival and first recording of Bach's 1786 St. Mark Passion took place in Bremen in April 2006 with the Europa Chor Akademie and the Mendelssohn Sinfonia conducted by Joshard Daus.

particularly Mark W. Knoll and Paul Corneilson—was always supportive and helpful in dealing with questions and problems, as was the general editor for the series, Ulrich Leisinger.

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APPENDIX

Table 3 shows how C.P.E. Bach subdivided the biblical narrative in different ways in his five settings of the St. Mark Passion, and indicates the models for the borrowed movements, including arrangements of his own songs. The shaded rows that span all five columns of the table represent material common to all five settings, namely the Passion story from the conclusion of the Last Supper through the death of Jesus as related in St. Mark, beginning at chapter 14, verse 26 and ending at chapter 15, verse 37. All of this material was borrowed from the Homilius St. Mark Passion, HoWV I.10, and, apart from minor adjustments to harmony and declamation to allow for varying interpolations, the music and text of these passages are unchanged from the model. Cells with bold text show the movements interpolated by Bach into the Homilius model. Detailed information on the derivation of movements is found in the introductions to the individual settings in CPEB:CW, IV/5.1–5.5.

While the shaded rows show the commonality of the biblical narrative across all five settings, the unshaded rows indicate how the narrative was divided differently among the settings to include different poetic interpolations. By reading each column from top to bottom one can see the continuity of the respective settings with the help of continuity arrows. These indicate that while at least one other setting has an interpolation at this spot, the current one does not, and one should follow the arrows to find the next event in the current setting. Thus, while the 1774 setting includes a chorus after the opening chorale, none of the other settings do, and the continuity arrows for those settings show this by leading the eye from the chorale no. 1 to the recitative no. 2.

Horizontal lines above the movement headings indicate the beginning of each movement. Reading down the column from the heading, the next horizontal line indicates the end of the movement and the beginning of the next. Thus, again using 1774 as an example, the recitative no. 3 begins with the heading and proceeds until the next horizontal line, which simultaneously indicates the beginning of movement no. 4. The 1774 Passion, then, sets all of the

biblical text from Mark 14:26 (“Und da sie den Lobgesang . . .”) through 14:34 (“Und nahm zu sich Petrum . . .”) in a single recitative, while the other four settings break up this text with various interpolations of chorales, arias, and choruses. Occasionally Bach combined multiple movements or parts of multiple movements from the Homilius model into a single movement for that particular setting.

The following abbreviations have been used in table 3:

GraunWV Av:IX:3 = J. G. Graun cantata *Herr, leite mich*
 H 783; BR-CPEB D 5.1 = CPEB 1770 St. Mark Passion
 H 787; BR-CPEB D 5.2 = CPEB 1774 St. Mark
 Passion
 H 790; BR-CPEB D 4.3 = CPEB 1777 St. Matthew
 Passion
 H 791; BR-CPEB D 5.3 = CPEB 1778 St. Mark Passion
 H 795; BR-CPEB D 5.4 = CPEB 1782 St. Mark
 Passion
 H 799; BR-CPEB D 5.5 = CPEB 1786 St. Mark
 Passion
 HoWV I.4 = Homilius St. John Passion
 HoWV I.5 = Homilius St. Luke Passion

HoWV I.9 = Homilius Passion oratorio *Nun, ihr, meiner
 Augen Lider*
 HoWV I.10 = Homilius St. Mark Passion
 L 515 = Benda cantata *Das Jahr stürzt hin ins Meer der
 Ewigkeiten*
 L 540 = Benda cantata *Nun ist er da*
 L 575 = Benda cantata *Groß ist die Menge falscher
 Christen*
 TVWV 10:1 = Telemann, *Fast allgemeines Evangelisch-
 Musicalisches Lieder-Buch*
 Wq 194/14 = CPEB, “Passionslied”
 Wq 197/3 = CPEB, “Loblied für das Seelenleiden Jesu”
 Wq 197/13 = CPEB, “Der Tag des Weltgerichts”
 Wq 198/3 = CPEB, “Menschenliebe Jesu”
 Wq 198/6 = CPEB, “Passionslied”
 Wq 198/11 = CPEB, “Ermunterung zur Nachfolge Jesu”
 Wq 198/26 = CPEB, “Das Reich Jesu”
 Wq 198/28 = CPEB, “Ermunterung zur Gelassenheit”
 Wq 198/29 = CPEB, “Jesus in Gethsemane”
 “CPEB” by itself indicates a movement newly composed
 for that setting

TABLE 3. COMPARISON OF THE ST. MARK PASSIONS BY CPEB

1770 (H 783; BR-CPEB D 5.1)	1774 (H 787; BR-CPEB D 5.2)	1778 (H 791; BR-CPEB D 5.3)	1782 (H 795; BR-CPEB D 5.4)	1786 (H 799; BR-CPEB D 5.5)
1. CHORAL Sei mir tausendmal gegrüßet HoWV I.10, no. 28	1. CHORAL O Haupt voll Blut und Wunden GraunWV Av:IX:3, no. 8	1. CHORAL Herr, stärke mich, dein Leiden HoWV I.10, no. 38	1. CHORAL Schreibe deine blut'gen Wunden HoWV I.10, no. 28	1. CHORAL Ach, großer König HoWV I.10, no. 38
↓	2. CHOR Die Könige im Lande HoWV I.9, no. 8	↓	↓	↓
2. RECITATIV	3. RECITATIV	2. RECITATIV	2. RECITATIV	2. RECITATIV
	Und da sie den Lobgesang gesprochen hatten (14:26–30) HoWV I.10, no. 10			
3. CHORAL Hilf, dass ich stets sorgfältig sei HoWV I.10, no. II	↓	3. CHORAL Hilf, dass ich stets sorgfältig sei HoWV I.10, no. II	3. CHORAL Hilf, dass ich stets sorgfältig sei HoWV I.10, no. II	3. CHORAL Hilf, dass ich stets sorgfältig sei HoWV I.10, no. II
4. RECITATIV		4. RECITATIV	4. RECITATIV	4. RECITATIV
↓	↓	5. ARIE Ich habe, Väter, dich auf Erden HoWV I.5, no. 14	↓	5. CHOR Dich bet ich an, Herr Jesu Christ Wq 198/3
		6. RECITATIV		6. RECITATIV
	Und nahm zu sich Petrum (14:33–34) HoWV I.10, no. 12, mm. 7–17			
5. CHORAL Straf mich nicht in deinem Zorn HoWV I.10, no. 13	4. CHORAL Wache, dass dich Satans List HoWV I.10, no. 13	7. CHORAL Mache dich, mein Geist, bereit HoWV I.10, no. 13	5. CHORAL Straf mich nicht in deinem Zorn HoWV I.10, no. 13	7. CHORAL Zeig mir deine Vaterhuld HoWV I.10, no. 13
6. RECITATIV	5. RECITATIV	8. RECITATIV	6. RECITATIV	8. RECITATIV
	Und ging ein wenig fürbass (14:35–38) HoWV I.10, no. 14, mm. 1–22			
↓	6. ARIE Jesus, deine heil'ge Lehren HoWV I.9, no. 10			
			↓	↓
	7. RECITATIV			
	Und ging wieder hin (14:39–42) HoWV I.10, no. 14, mm. 23–39			

1770 (H 783; BR-CPEB D 5.1)	1774 (H 787; BR-CPEB D 5.2)	1778 (H 791; BR-CPEB D 5.3)	1782 (H 795; BR-CPEB D 5.4)	1786 (H 799; BR-CPEB D 5.5)
7. ARIE Ich geh von Leiden HoWV I.10, no. 15	↓	↓	7. CHOR Schau hin! dort in Gethsemane Wq 198/29	↓
8. RECITATIV				
Und alsbald, da er noch redete (14:43–45) HoWV I.10, no. 16				
9. CHORAL Sei getreu in deinem Herzen HoWV I.10, no. 17	8. CHORAL Ich umfange, herz und küsse HoWV I.10, no. 17	9. ARIE Herr, erforsche mich HoWV I.5, no. 8	9. CHORAL Ich umfange, herz und küsse HoWV I.10, no. 17	9. ARIE Durchdenk ich meines Heilands CPEB
10. RECITATIV				
Die aber legten ihre Hände an ihn (14:46) HoWV I.10, no. 18, mm. 1–3				
↓	↓	II. CHORAL Alle Jünger laufen weg TVWV 10:1, no. 102	↓	II. CHORAL Christus, der uns selig macht TVWV 10:1, no. 102
12. RECITATIV				
Einer aber von denen, die dabeistunden (14:47–53) HoWV I.10, no. 18, mm. 3–31				
II. CHORAL Christus, der uns selig macht TVWV 10:1, no. 102	IO. CHORAL Oh, du wunderbarer Rat TVWV 10:1, no. 102	↓	II. CHORAL Christus, der uns selig macht TVWV 10:1, no. 102	↓
12. RECITATIV				
Petrus aber folgte ihm nach (14:54–64) HoWV I.10, no. 18, mm. 32–35, HoWV I.10, no. 20, HoWV I.10, no. 22				
13. ARIE Verdammt ihn nur HoWV I.10, no. 23	↓	13. CHOR Weil der Gottlose Übermut HoWV I.9, no. 19	13. ARIE Heult wie die, die Gott L 540, no. 3	13. ARIE — CHOR Sieh, Gotteslamm, wir fallen Wq 197/3
14. RECITATIV				
Da fingen an etliche, ihn zu verspeien (14:65) HoWV I.10, no. 24, mm. 1–10				
↓	12. CHORAL Meine wilde Schandbegier TVWV 10:1, no. 102	↓	↓	↓
13. RECITATIV				
Und Petrus war danieden im Pallast (14:66–72) HoWV I.10, no. 24, mm. 10–68, HoWV I.10, no. 26				

TABLE 3. (CONTINUED)

1770 (H 783; BR-CPEB D 5.1)	1774 (H 787; BR-CPEB D 5.2)	1778 (H 791; BR-CPEB D 5.3)	1782 (H 795; BR-CPEB D 5.4)	1786 (H 799; BR-CPEB D 5.5)
15. CHORAL Erkenne mich, mein Hirte Graun WV Av:IX:3, no. 8	14. ACCOMP. Dich zu bekennen, Herr! Ho WV I.4, no. 15	15. CHORAL Hilf, dass ich ja nicht wanke Graun WV Av:IX:3, no. 8	15. CHORAL Erkenne mich, mein Hüter Graun WV Av:IX:3, no. 8	15. CHORAL Nun, was du, Herr erduldet Graun WV Av:IX:3, no. 8
↓	15. ARIE Vor dir, dem Vater, der verzeiht Ho WV I.4, no. 16	↓	↓	↓
16. RECITATIV	16. RECITATIV	16. RECITATIV	16. RECITATIV	16. RECITATIV
	Und bald am Morgen (15:1–2) Ho WV I.10, no. 29			
17. ARIE Mit Preis und Ruhm gekrönt Ho WV I.10, no. 30	↓	17. DUETT Seid stolz, ihr Monarchen Ho WV I.5, no. 12	17. CHOR Dir, o du Herrscher, Jesu Christ Wq 198/26	17. CHOR Von Ewigkeit warst du Wq 198/26
18. RECITATIV	18. RECITATIV	18. RECITATIV	18. RECITATIV	18. RECITATIV
	Und die Hohenpriester beschuldigten ihn hart (15:3–14) Ho WV I.10, no. 31			
19. CHORAL Herzliebster Jesu! Was hast Ho WV I.10, no. 32	↓	19. CHORAL Wie wunderbarlich Ho WV I.10, no. 32	19. CHORAL Wie wunderbarlich Ho WV I.10, no. 32	19. CHORAL O große Lieb, o Lieb Ho WV I.10, no. 32
20. RECITATIV	20. RECITATIV	20. RECITATIV	20. RECITATIV	20. RECITATIV
	Pilatus aber gedachte dem Volk gnug zu tun (15:15) Ho WV I.10, no. 33, mm. 1–6			
↓	17. ACCOMP. Den Mörder Barrabam Ho WV I.4, no. 20	↓	↓	↓
↓	18. ARIE Herr, mach dich auf Ho WV I.4, no. 21	↓	↓	↓
↓	19. CHORAL Herzliebster Jesu Ho WV I.10, no. 32	↓	↓	↓
	20. RECITATIV			
	Die Kriegsknechte aber führten ihn hinein (15:16–17) Ho WV I.10, no. 33, mm. 6–12			

1770 (H 783; BR-CPEB D 5.1)	1774 (H 787; BR-CPEB D 5.2)	1778 (H 791; BR-CPEB D 5.3)	1782 (H 795; BR-CPEB D 5.4)	1786 (H 799; BR-CPEB D 5.5)
↓	↓	↓	↓	21A. ACCOMP. Der Martern jede schwebte CPEB
↓	↓	21. ARIE Entziehe dich der eitlen Freuden HoWV I.9, no. 4	↓	21B. ARIE O wär ich doch im Leiden Wq 198/28
22. RECITATIV				
↓	21. ARIE Ich zage, Herr HoWV I.4, no. 25	↓	↓	↓
22. RECITATIV				
21A. ACCOMP. Jerusalem, wie wütest du! HoWV I.10, no. 34a	↓	23. ACCOMP. Nun wird, Jerusalem HoWV I.9, no. 26	21. ACCOMP. Verspottet und verhöhnt CPEB	23. ARIE Nein, ich fliehe nicht Wq 198/II
21B. ARIE Er hat die Welt erretten HoWV I.10, no. 34b	↓	24. CHOR Ein Opfer nach dem ew'gen Rat Wq 194/14	22. ARIE So riefen Israelis Helden L 575, no. 3	↓
22. RECITATIV				
Und sie brachten ihm an die Stätte Golgatha (15:22–23) HoWV I.10, no. 35				
23. CHORAL Dein Durst und Gallentrank HoWV I.10, no. 36	23. CHORAL Dein Durst und Gallentrank HoWV I.10, no. 36	26. CHORAL Dein Kreuz lass sein HoWV I.10, no. 36	24. CHORAL Dein Durst und Gallentrank HoWV I.10, no. 36	25. CHORAL Dein Durst und Gallentrank HoWV I.10, no. 36
24. RECITATIV				
Und da sie ihn gekreuziget hatten (15:24–32) HoWV I.10, no. 37				
↓	25. ARIE Wenn, Heiland, die dich HoWV I.4, no. 37	28. CHOR Ihr Himmel, verdunkelt L 515, no. 1	↓	27. ARIE Furchtbar blickst du auf ihn CPEB

TABLE 3. (CONTINUED)

1770 (H 783; BR-CPEB D 5.1)	1774 (H 787; BR-CPEB D 5.2)	1778 (H 791; BR-CPEB D 5.3)	1782 (H 795; BR-CPEB D 5.4)	1786 (H 799; BR-CPEB D 5.5)
25. CHORAL Ich werde dir zu ehren Ho WV I.10, no. 38	↓	29. CHORAL O große Lieb, o Lieb ohn alle Maße Ho WV I.10, no. 38	26. CHORAL Was ist doch wohl die Ursach Ho WV I.10, no. 38	↓
26. RECITATIV	26. RECITATIV	30. RECITATIV	27. RECITATIV	28. RECITATIV
Und nach der sechsten Stunde (15:33–34) Ho WV I.10, no. 39				
27. ARIE Verstummet, ihr Himmel Ho WV I.10, no. 40	27. CHORAL Ich will hier bei dir stehen Graun WV Av:IX:3, no. 8	↓	28. CHOR In Todesängsten hängst du da Wq 198/6	↓
28. RECITATIV	28. RECITATIV	29. RECITATIV		
Und etliche, die dabei stunden (15:35–36) Ho WV I.10, no. 41, mm. 1–13				
↓	↓	31. ACCOMP. Hier hängt das Lamm Ho WV I.9, no. 29		↓
32. RECITATIV				
Aber Jesus schrie laut und verschied (15:37) Ho WV I.10, no. 41, mm. 13–15				
29. ARIE Ihr Tränen fließt Ho WV I.10, no. 42	29. CHOR Nun dürfen wir den Tod Ho WV I.5, no. 41	↓	30. CHOR Wann der Erde Gründe beben Wq 197/13	↓
30. CHORAL Ich danke dir von Herzen Graun WV Av:IX:3, no. 8	30 CHORAL Erscheine mir zum Schilde Graun WV Av:IX:3, no. 8	33. CHORAL Erscheine mir zum Schilde Graun WV Av:IX:3, no. 8	31. CHORAL Nun, was du, Herr, erduldet Graun WV Av:IX:3, no. 8	29. CHORAL Wann ich einmal soll scheiden Graun WV Av:IX:3, no. 8