

INTRODUCTION

The Passion according to St. Luke performed by Carl Philipp Emanuel Bach during Lent 1783 (H 796; BR-CPEB D 8.2) is based on his 1775 St. Luke Passion (H 788; CPEB: CW, IV/6.2), which in turn was an arrangement of Gottfried August Homilius's St. Luke Passion (HoWV I.5).¹ Bach's three other St. Luke Passions, performed in 1771, 1779, and 1787 (respectively, H 784, H 792, and H 800; see CPEB: CW, IV/6.1, IV/6.3, and IV/6.5), draw instead on Georg Philipp Telemann's 1760 St. Luke Passion (TVWV 5:45). As was his custom with his annual Passions, Bach had begun the work in 1782 and finished it in early 1783, as his estate catalogue (NV 1790, p. 60) indicates: "Paßions-Musik nach dem Evangelisten Lucas. H. 1782 und 1783. Mit Hörnern, Hoboen, Flöten und 1 Fagott."

The 1783 St. Luke Passion is a pasticcio. It uses recitatives and chorales by Homilius to convey, respectively, the biblical narrative and corporate reflections on the key events of the narrative. Woven into that framework are expressive movements on poetic texts (arias, accompanied recitatives, and choruses). One chorus in the 1783 Passion (no. 3) had been used already in the 1781 St. Matthew Passion (CPEB: CW, IV/4.4, no. 20) with a different text; this chorus is an original piece by Bach, based on one of his Gellert songs, Wq 194/23 (see CPEB: CW, VI/1). One aria (no. 19) had its origin in a work by Georg Benda and had probably already been incorporated by Bach in an earlier cantata; Bach adapted the vocal line for a parody text. In addition, Bach composed three new choruses (nos. 13, 21, and 27) based on two Psalm settings and one song by him (respectively, Wq 196/30, 196/23, and 198/15; see CPEB: CW, VI/2), plus two pairs of new accompanied recitatives and arias (nos. 5–6 and 8–9). The Passions written during the last years of Bach's life contain more original music than those from the first dozen or so years of his Hamburg tenure. (See table 1 for a summary of the derivation of movements.)

1. For a comparison of Homilius's St. Luke Passion and Bach's 1775 St. Luke Passion, see CPEB: CW, IV/6.2, xii–xiii (table 1). HoWV I.5 is transmitted anonymously and survives only in a MS owned by Bach. The attribution to Homilius rests on the chorale movements; see Wolf, 59.

Sources and Musical Elements

The original performing material for the 1783 Passion survives in D-B, SA 30 (source B), a set of twenty-one parts. The biblical narrative and the chorales were most likely copied from the now-lost parts for the 1775 St. Luke Passion (Q 3, the *Vorlage* for those parts, stands in as a cognate source). Chorus no. 3, originally written for the 1781 Passion, H 794, survives in an autograph score (source Q 1). The *Vorlage* for the borrowed aria (no. 19) does not survive, but a manuscript that was prepared after Bach's death must have been copied from it (source Q 2). Several movements survive in Bach's hand, including nos. 5, 6, 8, 9, 13, 21, and 27 (sources A 1–A 5).

Bach's division of the gospel narrative in the 1783 Passion—identical to that of the 1775 setting—is summarized below:

No.	Text Incipit	Chapter: Verses
2.	Und er ging hinaus, nach seiner Gewohnheit	22:39–44
4.	Und er stund auf von dem Gebet	22:45–53
7.	Sie griffen ihn aber und führten ihn	22:54–62
10.	Die Männer aber, die Jesum hielten	22:63–67a
12.	Er aber sprach zu ihnen	22:67b–69
14.	Da sprachen sie alle	22:70–23:4
16.	Sie aber hielten an	23:5–21
18.	Er aber sprach zum dritten Mal zu ihnen	23:22–25
20.	Und als sie ihn hinführten	23:26–31
22.	Es wurden aber auch hingeführt	23:32–34a
24.	Und sie teilten seine Kleider	23:34b–43
26.	Und es war um die sechste Stunde	23:44–46

Bach's 1775 and 1783 Passions are similar in terms of structure, but the latter is somewhat smaller in scope than the former, with shorter, more modest interpolations. This is typical of the Passions from Bach's later Hamburg years, with a shift away from long *da capo* arias toward more compact, song-like poetic movements. In his later years Bach drew on his songs more and more frequently for both

TABLE I. DERIVATIONS OF THE INDIVIDUAL MOVEMENTS IN BACH'S 1783 ST. LUKE PASSION

1783 No. Type	Incipit	Origin	Remarks
1. Choral	O Herr, mein Heil, an dessen Blut ich glaube	HoWV I.5, no. 34	H 788, no. 1, with different verse; new verse: Wq 194/23, v. 6
2. Recitativ	Und er ging hinaus, nach seiner Gewohnheit	HoWV I.5, no. 15	H 788, no. 2
3. Chor	Welch wundervoll hochheiliges Geschäfte!	H 794, no. 20 (arr. Wq 194/25)	Bach used vv. 3 and 9 of song text
4. Recitativ	Und er stund auf von dem Gebet	HoWV I.5, no. 17	H 788, no. 4
5. Accompagnement	Ihr Christen, eifert Jesu nach!	newly composed for the 1783 Passion	autograph in SA 30, fols. 2r–3r
6. Arie	Einst, wenn ich an meinem Grabe	newly composed for the 1783 Passion	autograph in SA 30, fols. 3v–5v
7. Recitativ	Sie griffen ihn aber und führeten ihn	HoWV I.5, no. 19	H 788, no. 6
8. Accompagnement	Man riss den Meister hin	newly composed for the 1783 Passion	autograph in P 340, pp. 65–67
9. Arie	Wenn sich Einbildungen türmen	newly composed for the 1783 Passion	autograph in P 340, pp. 68–73
10. Recitativ	Die Männer aber, die Jesum hielten	HoWV I.5, no. 23, mm. 1–24	H 788, no. 8
11. Choral	Es wird in der Sünder Hände	HoWV I.5, no. 22	H 788, no. 9 with the same verse
12. Recitativ	Er aber sprach zu ihnen	HoWV I.5, no. 23, mm. 25–33	H 788, no. 10 (ending recomposed)
13. Chor	Jehova sprach zu Gott, dem Sohne	newly composed for the 1783 Passion (arr. Wq 196/30)	autograph in SA 30, fol. 7; Bach used vv. 1 and 3 of Psalm text
14. Recitativ	Da sprachen sie alle	HoWV I.5, no. 25	H 788, no. 12
15. Choral	Christus, der uns selig macht	HoWV I.5, no. 26	H 788, no. 13 with different verse; new verse: HG 1766, no. III, v. 1
16. Recitativ	Sie aber hielten an und sprachen	HoWV I.5, nos. 27 and 29a–d	H 788, no. 14
17. Choral	Ein Lämmlein geht und trägt die Schuld	HoWV I.5, no. 34	H 788, no. 15, with different verse; new verse: HG 1766, no. III, v. 1
18. Recitativ	Er aber sprach zum dritten Mal zu ihnen	HoWV I.5, no. 29e	H 788, no. 16
19. Arie	Der Staub, zur Würde des Menschen erhoben	L 547, no. 1	cf. H 821g, no. 14; in 1783 CPEB revised the vocal line
20. Recitativ	Und als sie ihn hinführeten	HoWV I.5, no. 31	H 788, no. 18 (ending recomposed)
21. Chor	Jehova herrscht, ein König über alle	newly composed for the 1783 Passion (arr. Wq 196/23)	autograph in P 340, pp. 79–82; Bach used vv. 1 and 4 of Psalm text
22. Recitativ	Es wurden aber auch hingeführet	HoWV I.5, no. 33	H 788, no. 20
23. Choral	Für welche du dein Leben selbst gelassen	HoWV I.5, no. 34	H 788, no. 21 with different verse; new verse: Wq 194/23, v. 13
24. Recitativ	Und sie teilten seine Kleider	HoWV I.5, no. 35	H 788, no. 22
25. Choral	Wenn endlich ich soll treten ein	HoWV I.5, no. 36	H 788, no. 23 with the same verse
26. Recitativ	Und es war um die sechste Stunde	HoWV I.5, no. 37	H 788, no. 24
27. Chor	Mein Heiland, wenn mein Geist erfreut	newly composed for the 1783 Passion (arr. Wq 198/15)	autograph in SA 717, fols. 5–6; Bach used vv. 1 and 4 of song text
28. Choral	Unendlich Glück! Du littest uns zugute	HoWV I.5, no. 34	H 788, no. 27 with different verse; new verse: Wq 194/23, v. 16

Key: H 788 = CPEB 1775 St. Luke Passion; H 794 = CPEB 1781 St. Matthew Passion; H 821g = CPEB *Einführungsmusik Friderici*; HoWV I.5 = Homilius St. Luke Passion; L 547 = Benda cantata *Die Gottheit türmte Flut auf Flut*

TABLE 2. THE CHORALES

No. Incipit	Text	Poet	Chorale Melody (Zahn No.)
1. O Herr, mein Heil, an dessen Blut ich glaube	"Passionslied" (Wq 194/23), v. 6	Christian Fürchtegott Gellert	Herzliebster Jesu, was hast du verbrochen (Z 983)
11. Es wird in der Sünder Hände	"Fließt ihr Augen, fließt von Tränen," v. 3; cf. BWV 246, no. 30	Laurentius Laurenti	Werde munter, mein Gemüte (Z 6551a)
15. Christus, der uns selig macht	HG 1766, no. 111, v. 1	Michael Weiße	Christus, der uns selig macht (Z 6283b)
17. Ein Lämmlein geht und trägt die Schuld	HG 1766, no. 113, v. 1	Paul Gerhardt	An Wasserflüssen Babylon (Z 7663)
23. Für welche du dein Leben selbst gelassen	"Passionslied" (Wq 194/23), v. 13	Christian Fürchtegott Gellert	Same harmonization as no. 1 (transposed)
25. Wenn endlich ich soll treten ein	HG 1766, no. 113, v. 10	Paul Gerhardt	Same harmonization as no. 17
28. Unendlich Glück! Du littest uns zugute	"Passionslied" (Wq 194/23), v. 16	Christian Fürchtegott Gellert	Same harmonization as no. 1 (transposed)

choruses and arias.² One fundamental difference between the two works is that the 1775 Passion is drawn entirely from a single setting—with some movements revised and reordered by Bach—whereas the 1783 Passion is a pasticcio, retaining Homilius's narrative and chorales, but substituting all new poetic movements, most of which were composed by Bach himself.

Bach reused all but one of the chorales from the 1775 Passion (all of which came from Homilius's setting) in the 1783 Passion. The chorale texts were different, with two exceptions (see table 2).

Performance History

In 1783 Easter Sunday fell on 20 April. Thus according to the tradition, the Passion was performed in the five principal Hamburg churches as follows:

Sunday	Date	Church
Invocavit	9 March	St. Petri
Reminiscere	16 March	St. Nicolai
Laetare	30 March	St. Catharinen
Judica	6 April	St. Jacobi
Palmarum	13 April	St. Michaelis

Oculi (23 March) was reserved for installation services at St. Michaelis. The Hamburg calendars and other documents reveal that Passion music was also performed on fixed dates in the secondary churches in Hamburg, although

2. See Moira Leanne Hill, "Die Liedästhetik in Carl Philipp Emanuel Bach's späten Passionen," in *Leipzig 2014*, 79–94.

little is known about the repertory performed there. According to newspaper announcements, Bach's *Passions-Cantate*, Wq 233, was given at the Spinnhauskirche (3 April); Telemann's *Seliges Erwägen* was performed—though not necessarily under Bach's direction—at the Werk-, Zucht- und Armenhauskirche (19 March) and Heilig-Geist-Kirche (11 April); and Carl Heinrich Graun's *Der Tod Jesu* was performed at the Neue Lazarettkirche/Pesthof (16 April).³ The 1783 Passion was also likely performed in the following churches: Kleine Michaelis-Kirche (10 April), St. Johannis (12 April), St. Gertrud (15 April), St. Pauli am Hamburger Berge (Maundy Thursday, 17 April), and Heilige Dreieinigkei St. Georg (Good Friday, 18 April).

Issues of Performance Practice

Part books for seven singers survive for the 1783 St. Luke Passion. None of the singers who performed with Bach during Lent 1783 are named in the parts (source B; see table 1 in the critical report), but three of the singers are named in Bach's autograph scores.⁴ The tenor Hartmann, named in the autograph score for aria no. 6, used the T II part and sang the role "Erster Uebelthäter." Friedrich Martin Illert, named in the autograph scores for accompanied recitative no. 5 and aria no. 9, used the B I part and sang the role of Jesus.⁵ Johann Andreas Hoffmann, named in the

3. Wiermann, 428–29; see also Sanders, 237.

4. See Sanders, 95–107, for a summary of the singers in Bach's vocal ensemble.

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

autograph score for accompanied recitative no. 8, used the B II part and sang the roles of Petrus and Pilatus, as well as aria no. 19.⁶ Although the Evangelist is not named in the sources, it is almost certain that Johann Heinrich Michel sang the role (T I part), as he did in all of the Passions except the three St. Luke settings (1771, 1779, and 1787) in which the Evangelist is assigned variously to other voices.⁷ The S I and S II parts, which have the same contents and were likely sung by Christian Friedrich Gottlieb Schwenke and Johann Christian Lau, have the role “Die Magd”; and the A part has the roles “Erster Knecht,” “Zweyter Knecht,” and “Zweeter Uebelthäter.” But otherwise the parts for the high voices contain no solo material.

The 1783 St. Luke Passion requires a minimum of thirteen instrumentalists, and this is roughly the number Bach had available to him during his time at Hamburg. The surviving parts include two copies each of the violin I, violin II, and violoncello parts, and one copy each of the viola, horn I, horn II, bassoon, oboe I, and oboe II parts. A single instrumentalist may be tentatively identified. One of the copies of the violin I part has the initial “B” in pencil, which might indicate Johann Adolph Buckhoffer, the director of the town musicians from 1757 to 1788.⁸ Only two of the three copies of the organ part have survived: the one in *Kammerton* (org) and the one transposed down a whole step (org+) to match the tunings of the main Hamburg churches (see preface, p. x). The bassoon part (in Bach’s hand and probably played by Johann Gottlieb Schwenke) is for no. 2b only, and there is no separate violone part, although the bassoon and violone are assigned to play the upper and lower continuo lines, respectively, in chorus no. 21 in the violoncello part. The horn parts contain nos. 9, 13, 19, and 21. What the bassoon, violone, and horn players did for the rest of the Passion is not known. Perhaps the bassoon and violone joined the continuo, as may have been done in other Passions.⁹ Perhaps the horn players doubled as string players except when needed in an obbligato capacity.¹⁰ The same pair of players performed the flute and oboe

parts but not all changes of instrumentation are clearly indicated in those parts. It appears, however, that the oboe was regarded as the standard instrument; thus the indication “Flaut: Trav:” was entered at no. 2b, the only movement assigned to flutes. There are no explicit cues for oboe for any of the turba choruses, although the nature of those movements suggests that oboe is intended. All but one of the interpolated poetic movements in the oboe part (nos. 9, 19, 21, and 27; the exception is no. 13) are assigned explicitly to “Oboe,” as are many movements in the 1775 Passion.

In the tenor I part, between nos. 15 and 16, there is an annotation in pencil in an unknown hand: “Nach der Predigt” (after the sermon), suggesting that the 1783 Passion was performed in two parts, before and after the sermon. But there is no additional internal or external evidence to establish the revival of two-part Passion performances in Hamburg, a tradition that had evidently been abandoned in 1755 (see preface, pp. ix–x).

In chorus no. 27, Bach added an eight-measure instrumental introduction as an afterthought, but it is uncertain when he did so. It is present in the autograph score and all of the instrumental parts except the transposed organ part (org+). Since the org++ part is lost, it cannot be determined if the introduction was present for the first performance at St. Petri or not. Otherwise, it may have been added between the performance on Laetare at St. Catharinen, which used the org+ part, and the performance on Palmarum at St. Michaelis, which used the org part. On the other hand, the notation of the vc and vc* parts suggests that extra space was allotted from the beginning, since the heading “Choral.” (for no. 28) is on a separate staff from the music, unlike other movements, so that the extra measures could easily be written in by Bach. Since the vc parts were among the last to be copied it is possible that the decision to include the extra measures was communicated to Michel before the copying process was completed, that is, before the first performance at St. Petri. None of the vocal parts include the introduction, but the music director could have given them a cue as to when to start. Notwithstanding the apparently conflicting source evidence, the introduction is realized in all parts in the present edition.¹¹

6. On Hoffmann, see Neubacher, 429.

7. On Michel’s career, see Paul Corneilson, “C.P.E. Bach’s Evangelist: Johann Heinrich Michel,” in *Er ist der Vater*, 95–118.

8. See Sanders, 148–59, for the names of musicians who performed with Bach at the time; see also Neubacher, 415–16.

9. See CPEB: CW, IV/6.1, xvi, n. 7 regarding indications of this in Bach’s Passion parts: “These indications, though scattered, suggest that the bassoon and violone players regularly read from the continuo parts labeled ‘Violoncello.’”

10. The brothers Paul and Johann Hartmann, both of whom worked for Telemann and Bach, played both violin and horn. See Neubacher, 424.

11. According to BR-CPEB, 2:705 and 2:1065, the introduction was not added until the reuse of the chorus in the *Trauermusik Luis* in 1788. In the vocal parts for the *Trauermusik* in D-B, SA 717 (there are no instrumental parts) the introduction was added in Bach’s hand. This could indicate that the vocal parts for the *Trauermusik* were copied from those for the 1783 Passion, which lack the introduction, and were corrected by Bach; see CPEB: CW, V/6.2.

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