

INTRODUCTION

Even before Carl Philipp Emanuel Bach became responsible for liturgical music in the five principal churches in Hamburg in 1768, he had composed an Easter cantata, *Gott hat den Herrn auferwecket* (Wq 244), that was performed throughout northern and central Germany and circulated widely in manuscript copies. His first performance as music director in Hamburg was also of an Easter cantata, *Sing, Volk der Christen* (H 808/3), and it was in yet another Easter cantata that Bach chose to present to the Hamburg congregations one of his father's most imposing choral masterpieces, "Jauchzet, frohlocket"—the opening chorus of part I of the *Weihnachtsoratorium* (BWV 248). The centrality of Easter in the Christian liturgical calendar and the joyous nature of the festival were reflected in the special character of the celebrations in Hamburg. As one of the four quarterly festivals (along with Christmas, Pentecost, and Michaelmas), Easter was celebrated with an enhanced musical ensemble that included trumpets and timpani. Among the *Quartalstücke*, those for Easter and Michaelmas seem to have had a particular significance in Hamburg, if the surviving sources can be taken as a measure of esteem. Our knowledge of the specific repertory of Easter *Quartalstücke* performed during Bach's tenure in Hamburg, for example, is substantially more complete than for either the Christmas or Pentecost seasons, and our knowledge of the Michaelmas music is more complete still. (The *Quartalstücke* for Pentecost are published in CPEB: CW, V/2.3, those for Michaelmas in CPEB: CW, V/2.4 and V/2.5, and those for Christmas in CPEB: CW, V/2.6 and V/2.7). We are fairly confident about the identity of the Easter *Quartalstücke* performed during sixteen of Bach's twenty-one Easter seasons in Hamburg from 1768 through 1788. Table 1 lists the known performances of Easter cantatas in chronological order.

There are several possibilities for cantatas that could have been performed in the years that are missing from table 1 but for which direct evidence is missing. NV 1790 lists two Easter cantatas by Carl Heinrich Graun (p. 90), an intriguing-sounding "Ostermusik aus dem Meßias, von Händel" (p. 91), and an Easter cantata by Gottfried August Homilius (p. 91), in addition to other Easter cantatas contained in Bach's large collection of complete cantata

cycles by Georg Anton Benda, Georg Philipp Telemann, Gottfried Heinrich Stölzel, Johann Friedrich Fasch, and Christoph Förster (see NV 1790, pp. 85–87). Although NV 1790 also lists Easter cantatas by Johann Sebastian Bach (pp. 76–78), it is unlikely that these would have been performed in Hamburg in the 1770s and 1780s, at least as complete entities, due to stylistic traits (both musical and poetic) that would have been considered outmoded. One possible candidate for an Easter *Quartalstück* for the early 1770s is the cantata *Ich lebe, mein Herze, zu deinem Ergötzen*, BWV 145. Peter Wollny has suggested that the piece may have originated as a cantata for Leipzig composed by the young C.P.E. Bach that he later revised for use in Hamburg (see CPEB: CW, V/5.2, pp. xv–xvi). However, the evidence is insufficient to make a positive statement and the suggestion must remain speculative at this time.

Circumstantial evidence for the use of one of C.P.E. Bach's own compositions in 1774 exists in two reports from the poet Johann Heinrich Voss, who was visiting Hamburg and spent some time with Bach. In a letter to Ernst Theodor Johann Brückner from 2 April 1774 (*CPEB-Briefe*, 1:381–82), and again two days later in a letter to Johann Martin Müller (*CPEB-Briefe*, 1:382–85), Voss reports having heard Bach's *Auferstehung* performed at the Vespers service on the day before Easter. This would have been the first performance of the Easter *Quartalstück* for that year, which traditionally took place at St. Petri at Vespers on Holy Saturday. Presumably the music would have included only part I, the resurrection section, of Bach's oratorio *Die Auferstehung und Himmelfahrt Jesu* (Wq 240), which also served as the Easter *Quartalstück* for 1782. These two letters are the primary evidence suggesting that at least part of Wq 240 was composed as early as 1774; NV 1790 (p. 55) gives the date of the oratorio as "1777 und 1778." Unfortunately, no libretto or other evidence for a 1774 performance has survived, leaving us unable to make a definitive assignment.

The four *Quartalstücke* in the present volume were performed by C.P.E. Bach during his Hamburg tenure for the feast of Easter, and include Wq 244, a work Bach composed in Berlin and performed there and in Hamburg on multiple occasions; *Jauchzet, frohlocket*, Wq 242;

TABLE I. C.P.E. BACH'S HAMBURG PERFORMANCES OF EASTER QUARTALSTÜCKE

Year*	Title	Wq	H	BR-CPEB	Remarks	CPEB:CW
1768	<i>Sing, Volk der Christen</i>	deest	808/3	F 6	Pasticcio with music by Homilius and CPEB	V/2.2
1769	<i>Gott hat den Herrn auferwecket</i>	244	803	F 5.2	Written by CPEB in Berlin, 1756; see also table 2	V/2.1
1770	<i>Er ist nicht mehr</i>	deest	deest	F 7	Arr. of a cantata by Benda, L 550	V/2.2
1771	<i>Ist Christus nicht auferstanden</i>	deest	808/4	F 8	Pasticcio with music by Benda and other composers	V/2.2
1775	<i>Sing, Volk der Christen</i>	deest	808/3	F 6	see 1768 above	V/2.2
1776	<i>Gott hat den Herrn auferwecket</i>	244	803	F 5.3	see 1769 above	V/2.1
1778	<i>Jauchzet, frohlocket</i>	242	804	F 9	Pasticcio with music by JSB, C.H. Graun, Homilius, and CPEB	V/2.1
1779	<i>Er ist nicht mehr</i>	deest	deest	F 7	see 1770 above	V/2.2
1780	<i>Nun danket alle Gott</i>	241	805	F 10.1	Pasticcio with music by CPEB	V/2.1
1781	<i>Sing, Volk der Christen</i>	deest	808/3	F 6	see 1768 above	V/2.2
1782	<i>Gott, du wirst seine Seele</i>	deest	808/1	F 11	= Wq 240, nos. 2–7	cf. IV/2
1783	<i>Nun danket alle Gott</i>	241	805	F 10.2	see 1780 above; mvt. 1 replaced with Wq 226	V/2.1 appendix
1784	<i>Anbetung dem Erbarmer</i>	243	807	F 12	Pasticcio with music by CPEB	V/2.1
1786	<i>Jauchzet, frohlocket</i>	242	804	F 9	see 1778 above	V/2.1
1787	<i>Gott hat den Herrn auferwecket</i>	244	803	F 5.3	see 1769 above	V/2.1
1788	<i>Anbetung dem Erbarmer</i>	243	807	F 12	see 1784 above	V/2.1

* The cantatas for the years 1772, 1773, 1774, 1777, and 1785 are not known. Helm's identification of a 1786 performance of Wq 244 is an apparent misreading of the figures "87" on the wrapper of D-B, Mus. ms. Bach St 182.

Nun danket alle Gott, Wq 241; and *Anbetung dem Erbarmer*, Wq 243. All four of these works are listed in NV 1790 among C.P.E. Bach's own compositions, but all of them contain borrowed movements, either from Bach's earlier works or from other composers' works. Wq 244 was one of Bach's most popular choral works, judging by the number and dissemination of surviving manuscripts, while the other three seem only to have served their specific local function in Hamburg and remained little known beyond the city.

Gott hat den Herrn auferwecket, Wq 244

The title page of Bach's autograph score to Wq 244 reads as follows: "Easter cantata, for which the poetry is by the court preacher Cochius, the music by C.P.E. Bach. Both were prepared in the year 1756." (Oster Cantate, wovon die Poesie vom H. HofPrediger Cochius, die Musik von C.P.E. Bachen ist. Beÿdes ist im Jahre 1756 verfertiget.) Leonhard Cochius (1718–79) was appointed court preacher in Potsdam by Friedrich II in 1749, and would have been in regular contact with Bach during the latter's service as ac-

companist to the king in Potsdam.¹ Cochius was a fine amateur musician—shortly before being called to Potsdam, he had been one of the founding members and the first director of the Musikübende Gesellschaft in Berlin. In Potsdam he is said to have arranged large-scale performances of oratorios at his house, performances which he conducted from the keyboard. Also famous as a mathematician and a philosopher, Cochius is not particularly known as a poet.

1. Biographical information about Cochius comes primarily from an obituary written in 1781 by Friedrich Goldbeck and printed in the *Literarische Nachrichten von Preußen* (Berlin, 1781), I:64–66. Cited in Peter Wollny, "C.P.E. Bach, Georg Philipp Telemann und die Osterkantate 'Gott hat den Herrn auferwecket' Wq 244," in *Er ist der Vater, wir sind die Bub'n: Essays in Honor of Christoph Wolff*, ed. Paul Corneilson and Peter Wollny (Ann Arbor: Steglein, 2010), 79–80. Prior to the outbreak of the Seven Years' War in the late summer of 1756, Bach alternated approximately every four weeks with the second court harpsichordist in performing his duties as continuo accompanist for the king's concerts in Potsdam. Presumably during his weeks off Bach returned to his family in Berlin. See Christoph Henzel, "Neues zum Hofcembalisten Carl Philipp Emanuel Bach," *BJ* (1999): 171–77.

He does not seem to have ever published any poetry, and Bach never set any other texts by him.²

Bach's purpose for composing an Easter cantata in Berlin in 1756 has long been the subject of speculation. His official duties at the Prussian court did not require him to compose music for the church or, for that matter, to compose any music at all, and his occupational aspirations outside of the court were clearly directed towards establishing himself as a keyboard virtuoso and composer. His only other major choral work before 1756 was the Magnificat (Wq 215) of 1749,³ which he most likely composed as a test piece for the position of Thomaskantor in Leipzig, in the hopes of succeeding his father. It would be convenient to surmise that Wq 244 was composed as a test piece for the same position when it became open once again in 1755 upon the death of J. S. Bach's actual successor, Gottlob Harrer—who died after only five years in office—but the date of composition given for Wq 244 in NV 1790, p. 61 (“B[erlin]. 1756.”) makes this unlikely.

Günther Wagner has suggested that Wq 244 might have been Bach's artistic response to Graun's Passion oratorio, *Der Tod Jesu*, which was first performed in 1755 with great success, and which included Bach himself performing the continuo part.⁴ If this had been the case, however, one might think that Bach would have chosen for his subject another Passion oratorio, or, indeed, would have set *Der Tod Jesu* himself, as Telemann in fact did in friendly competition with Graun. Karl Wilhelm Ramler's text and Graun's music in *Der Tod Jesu* are very much focused on the individual listener's response to the Passion story, and it is hard to imagine that Bach would respond to such personal piety with a very public affirmation of the Easter message, complete with trumpets and timpani.⁵

2. It seems that only one other composer besides Bach attempted to set Coelius's text *Gott hat den Herrn auferwecket*. A MS in SA 567 exists in Johann Friedrich Agricola's hand with movements 2–5 set (the opening movement is not currently part of the MS and may never have been composed). Wollny, “C. P. E. Bach, Georg Philipp Telemann und die Osterkantate,” 87–88, suggests that the composer was Agricola.

3. A recently discovered solo cantata from Leipzig, *Ich bin vergnügt mit meinem Stande* (see CPEB: CW, V/5.2), shows that Bach was writing music for the church already in the 1730s, but not until the Magnificat of 1749 do we find any large-scale choral writing. The early version of the Magnificat is published in CPEB: CW, V/1.1.

4. Günther Wagner, “Carl Philipp Emanuel Bachs Osterkantate aus dem Jahre 1756,” *Frankfurt/Oder 1998a*, 30–40, here 33.

5. Moira Leanne Hill has recently suggested that Bach did, in fact, respond artistically to Graun's *Der Tod Jesu*, but with the *Passions-Cantate*, Wq 233, instead of Wq 244. See “Carl Philipp Emanuel Bach's Passion Settings: Context, Content, and Impact” (Ph.D. diss., Yale University, 2015), 198–202.

Other writers, while acknowledging that it was unlikely Bach would have written Wq 244 with no specific occasion in mind, have chosen not to posit a reason for the work's composition,⁶ but have noted some unusual aspects of its performance and transmission history. For example, even though NV 1790 and the title page to the autograph score both give 1756 as the date of composition, no public performance in Berlin or Potsdam is known before 1757. Stranger still, printed librettos from Hamburg document performances there of an Easter cantata with the same text—along with three additional chorales—already in 1756 during Telemann's tenure there.⁷ Since Bach's autograph title page makes clear that both the text and music were composed in Berlin in 1756, it would have been surprising for Telemann to have had access to the text in Hamburg in time to compose his own cantata for Easter that same year.

The apparent resolution to these questions is found in a manuscript copy of Bach's cantata in Copenhagen (DK-Kk, mu 6309.0934), in which Peter Wollny was able to identify the signature of Hardenack Otto Conrad Zinck.⁸ What is distinctive about the Zinck copy is that it contains two of the same “foreign” chorales in the same places as the ones that turn up in the Hamburg librettos from 1756. Further, Zinck was employed as a singer in Hamburg from 1768 at the latest until 1777, when he moved to Ludwigslust to work for the Duke of Mecklenburg-Schwerin. At some point during Zinck's tenure in Ludwigslust his manuscript of the Easter cantata (a copy of which is still in Schwerin today) was copied for the court before Zinck finally moved in 1787 to Copenhagen, where he died in 1832. His music collection apparently then passed to the Danish Royal Library upon his death.

This information suggests that what had been performed in Hamburg in 1756 was not Telemann's own setting of Coelius's text, but rather Bach's setting, to which Telemann had added chorales appropriate for Hamburg,

6. See, for example, Bitter, 131. More recent discussions of the work's genesis can be found in Harasim, 72–82; Siegbert Rampe, *Carl Philipp Emanuel Bach und seine Zeit* (Laaber: Laaber-Verlag, 2014), 313; and David Schulenberg, *The Music of Carl Philipp Emanuel Bach* (Rochester: University of Rochester Press, 2014), 148–52.

7. Werner Menke, in his catalogue of Telemann's vocal works, includes an entry (TVWV 1:651) for a cantata by Telemann on the text *Gott hat den Herrn auferwecket*, based on the printed librettos in Hamburg. No music for such a cantata by Telemann has been found, nor is any likely to have existed; see discussion below.

8. Wollny, “C. P. E. Bach, Georg Philipp Telemann und die Osterkantate,” 78–94. Much of the material in the following discussion is based on Wollny's article.

and that Zinck had made his copy from Telemann's material. This further suggests that Bach composed the piece specifically for the performances in Hamburg, and that it was, indeed, an informal test piece for a possible new position for Bach, but not in Leipzig, rather in Hamburg, to succeed Telemann. In 1756 Telemann was seventy-five years old and no longer in the best of health. While there could not be an official audition for a position still held by Telemann, it is conceivable that he had invited his godson Bach to submit a work that could be performed in the course of Telemann's normal duties and that would introduce Bach's church music to Hamburg, thus making Bach an early favorite to become Telemann's successor. Few at the time would have expected Telemann to live another eleven years—much less that he would be able to fulfill his duties that long—but this ruse by Telemann may have been just enough to secure the position for Bach when the time finally did come to find a successor to Telemann. Bach won the position in 1767 by a single vote over Johann Heinrich Rolle.

Further strengthening this argument is the fact that the “foreign” chorales in Zinck's copy were settings by Telemann himself, the first of which was used by him in two cantatas from 1749, the second in his 1744 *St. Luke Passion*. The Hamburg librettos also share a text variant with the Copenhagen and Schwerin copies of Wq 244: the beginning of the B section of the first aria was changed from “Dich hält des Todes Macht vergebens” to “Das Grab umschließet dich vergebens” sometime after the autograph score was copied. Whether the change came from Bach or Cochiuſ, it was Bach who crossed out the original text in his score and replaced it with the new text. Nearly all of the musical sources reflect this change (a few reflect an even later change), but only the musical sources associated with Zinck's copy give the original readings as found in the Hamburg librettos.

In this scenario, Bach would have received the request for an Easter cantata from Telemann sometime in early 1756 and would have then commissioned Cochiuſ to write the text. Cochiuſ provided a five-movement text, consisting of a Bible verse and two recitative–aria pairs, that Bach set to music and sent to Hamburg.⁹ There Telemann added the chorales and performed the work as the Easter

9. Bach's letter to Telemann in December 1756 refers to two works, “winter and summer forage” (was Winter- u. was Sommer Fourage ist), that he was sending. Although it is unlikely that he meant his cantata Wq 244, which had been performed during Easter 1756, it suggests that the two composers were sharing their music. See *CPEB-Briefe*, 1:46, and *CPEB-Letters*, 4.

Quartalstück in the normal cycle of cantatas.¹⁰ Wollny suggests that Cochiuſ's history of arranging choral–orchestral concerts in his home makes it at least possible that he gave a private performance of Wq 244 in Potsdam for Easter 1756.¹¹ Bach would still have wanted a public performance in Berlin for such a large-scale work, however, and he arranged for the work to be performed the following Easter in the Petri church under the direction of its Cantor, Rudolf Dietrich Buchholtz, and with the participation of many of Berlin's top musicians, including the soprano Benedetta Emilia Molteni, Agricola's wife and one of the leading singers at the opera.¹²

For this Berlin performance Bach made some changes, in addition to the change in the text mentioned above (see table 2 for the versions of Wq 244 performed under Bach's direct or indirect supervision during his lifetime).¹³ He added a closing chorale of his own choosing, but not of his own composition, picking instead a chorale harmonization by his father, BWV 342. There are many spots in Bach's autograph score where older readings have been scratched out and replaced with newer readings. In almost all such cases, however, the corrections have been made leaving little trace of the original readings. Since all but a handful of those corrections that are legible are represented in

10. Bach himself may even have been in Hamburg to direct the 1756 performances of Wq 244. He was certainly still in Berlin on Good Friday, 16 April, to participate in the first performance there of Telemann's *Der Tod Jesu*, but assuming that he left Berlin on the Monday or Tuesday after Easter, he would have arrived in Hamburg in time to direct the performances of Wq 244 at St. Catharinen at Vespers on 24 April and during the regular Sunday service the next day, as well as on 2 May and 9 May, respectively, at St. Jacobi and St. Michaelis. These are the three Sundays for which librettos for Wq 244 in Hamburg have survived. Equally telling, Hamburg librettos for Easter Sunday and Easter Monday 1756, at St. Petri and St. Nicolai, have also survived, and Bach's cantata was not performed on those days, rather Telemann's own *Auf, lasset in Zions geheiligten Hallen*, TVWV 1:104. While it is not unheard of that different *Quartalstücke* would be performed during a single Easter season at the principal churches in Hamburg, there were usually specific reasons for doing so, and in 1756 the reason may well have been that Bach could not have reached Hamburg in time to direct the first two *Quartalstück* performances in that year's rota, and that Telemann performed his own work until Bach arrived.

11. Wollny, “C. P. E. Bach, Georg Philipp Telemann und die Osterkantate,” 84–85.

12. The Berlin performance was reported on 12 April 1757 in the *Berlinische Nachrichten von Staats- und gelehrten Sachen*. See Christoph Henzel, “Das Konzertleben der preußischen Hauptstadt 1740–1786 im Spiegel der Berliner Presse (Teil 1),” *JbSIM* (2004): 216–91, esp. 255.

13. BR-CPEB lists only three versions of Wq 244 (F 5.1, F 5.2, and F 5.3), corresponding to the last three versions in table 2. The Hamburg performances of 1756 are not included in BR-CPEB as an authentic version.

TABLE 2. AUTHORIZED VERSIONS OF WQ 244

1756, Hamburg	1757, Berlin	1769, Hamburg (possibly also Berlin before 1768)	1776, Hamburg	1787, Hamburg
1. Chor: "Gott hat den Herrn auferwecket" + Choral: "Jesus, der mein Heiland, lebt" ^a	1. Chor	1. Chor	1. Chor + Choral: "Nun ist des Höchsten Wort erfüllt" ^b	1. Chor
2. Recitativ: "So wird mein Heiland nun erhöht"	2. Recitativ	2. Recitativ	2. Recitativ	2. Recitativ
3. Arie: "Dir sing ich froh, Erstandner" + Choral: "Weil du vom Tod erstanden bist" ^c	3. Arie	3. Arie	3. Arie	3. Arie
4. Recitativ: "So sei nun, Seele, sei erfreut"	4. Recitativ	4. Recitativ	4. Recitativ	4. Recitativ
5. Arie: "Wie freudig seh ich dir entgegen"	5. Arie	5. Arie	5. Arie	5. Arie
		+ Chor (reprise of no. 1)		
	6. Choral: "O süßer Herre, Jesu Christ" ^d	6. Choral: "O süßer Herre, Jesu Christ" ^d		+ Choral ^e
+ Choral: "So fahr ich hin zu Jesu Christ" ^f			+ Choral: "Herr, dies sind die edlen Früchte" ^b	

NOTES

- a. From a 1749 cantata by Telemann
- b. Possibly by CPEB
- c. From the 1744 Passion by Telemann
- d. BWV 342 by JSB; CPEB later added flutes
- e. The identity of the chorale(s) used in the 1787 performance is not entirely clear, but it appears likely that the final chorale was "Nun ist des Höchsten Wort erfüllt" with added trumpet and timpani parts.
- f. Different verse, but same melody and harmonization as "Weil du vom Tod erstanden bist"

the Zinck copy, it is clear that Bach made a thorough pass through the score before sending it off to Hamburg.

A significant change that Bach apparently undertook sometime during his Berlin years was to have the opening chorus repeated between the second aria and the final chorale (or perhaps replacing the final chorale). He indicated this by writing "si replica il coro" into his score. Whether this change was made for the 1757 Berlin performance cannot be established, given the evidence that has survived. A libretto has survived from a performance in the Petri church in Berlin that could be from the 1757 performance, which includes the repeated chorus. However, the libretto is undated and may well represent a performance from later in Bach's Berlin tenure. In any case, nearly all of the manuscripts that transmit the "Berlin" readings do not include the indication for the opening chorus to be repeated.

According to the autograph wrapper on the original set of parts, Wq 244 was performed during three Easter

seasons in Hamburg: 1769, 1776, and 1787. For these performances Bach made further changes to both the text and music, including the following: a note to repeat the opening chorus was struck through, a chorale was added after the first movement, and another replaced BWV 342 as the closing chorale. However, Bach also added flute parts to BWV 342 at some point, so it may have been restored (or not yet cut) for one of the three performances of Wq 244, and Bach also added trumpets and timpani to the first of the newly added chorales. Thus Bach's treatment of Wq 244 follows his usual working method of making changes to a work nearly every time that it was performed.

Since the priority of the latest rounds of changes could not be satisfactorily determined because of conflicting evidence in the sources (e.g., in some parts the directive to repeat the opening chorus has been crossed out, in others it has not) the edition reproduces the work in its "Berlin" form. The methodology for parsing the sources and deter-

mining the various performing traditions is spelled out in the critical report, but the results show that of the large number of sources for Wq 244, the majority represent the early Berlin tradition both in terms of movement order (no repeat of the opening chorus, and only one chorale, BWV 342, at the end) and of specific readings.

The latest Hamburg version of 1787 and the first Berlin version of 1757 may only differ by the inclusion of flutes in the final chorale, in which case both early and late versions are fairly represented in the main text. The other versions are distinguished by alternate chorales or by the repeat of the opening chorus in place of the final chorale. The additional chorales (including those by Telemann used in the 1756 Hamburg performances) are given in appendix A, while the repeat of the opening chorus can be managed without having to reprint the music. (Table 3 lists all the chorales used in the four Easter cantatas in the present volume.)

Jauchzet, frohlocket, Wq 242

NV 1790 lists this work on p. 61 with the following description: “Oster-Musik: Jauchzet, frohlocket! etc. H. 1778. Mit Trompeten, Pauken und Hoboen.” Before 1778, Bach’s known public performances of music by his father (besides chorale harmonizations) had been limited to a few movements in his Passion settings and the reworking of *Es erhub sich ein Streit* (BWV 19) as a *Quartalstück* for Michaelmas (BR-CPEB F 18; see CPEB: CW, V/2.5). When in that year he decided to use the opening chorus from J.S. Bach’s *Weihnachtsoratorium* (BWV 248) as the first movement of Wq 242, it was the largest-scale borrowing that he had made from his father. C.P.E. Bach certainly introduced other large-scale works by J.S. Bach to the Hamburg public, notably the Credo from the Mass in B Minor (BWV 232) in 1786, but this was in the context of non-liturgical public concerts—where the true author was freely acknowledged—and not as part of his duties as music director of the five principal churches in Hamburg.¹⁴ Whether the city’s church-going citizens (or, indeed, Bach’s superiors) were aware of the source of the joyous chorus “Jauchzet, frohlocket” during Easter in 1778 has not been determined, but certainly the sentiment expressed in it is equally valid for Easter and Christmas, and it fits well within the Hamburg *Quartalstück* tradition of grand opening choruses featuring trumpets and drums.

14. See Christoph Wolff, “C.P.E. Bach and the History of Music,” *Notes* (2014): 197–218.

Bach was faced with a problem in his use of this piece. The musicians available to him included two players who could double on oboe or flute. Since the chorus “Jauchzet, frohlocket” calls for pairs of both instruments simultaneously, Bach had to rearrange things to fit his ensemble. He did this by assigning the flute parts to two solo violins. He used this technique occasionally in his Passion borrowings (as early as 1773), and again when he borrowed the “Sicut erat” fugue from his own Magnificat for his Easter cantata *Anbetung dem Erbarmer* (see below). Besides this change of instrumentation, Bach made only minor changes to his father’s music.

Bach’s own contributions to the pasticcio Wq 242 were the two recitatives. The second movement, “So sahn wir dich gemartert und geschlagen,” is an expressive accompanied recitative that Bach later reused in *Nun danket alle Gott*, Wq 241, in 1780. The fourth movement is a simple recitative for bass, serving as an harmonic bridge between the two arias.

The arias were borrowed from two different composers. The first, no. 3, is taken from C.H. Graun’s Italian cantata *Fidi compagni a suon di tromba* (Graun WV B:III:27), there with the text “Fende il sol con suoi bei raggi.” Bach changed this to the German text “So weiß der Herr die Seinen” by an unknown author. In general very little is known about the authors of the texts for Bach’s Hamburg church music. For the second aria, no. 5, Bach turned to an earlier borrowing he had used from Homilius’s cantata *Uns schützet Israels Gott* (HoWV II.78) for the *Einführungsmusik Friderici* of 1775 (H 821g, no. 12; see CPEB: CW, V/3.3). Homilius’s original text began “Wo ist er, den ich liebe,” which Bach had changed to “Nun freue ich mich zu meinem Grabe” for H 821g, and which he used again for Wq 242.

The cantata ends with the chorale “Da werd ich deine Süßigkeit” set to the chorale melody “Wie schön leuchtet der Morgenstern.” Whether Bach was responsible for the harmonization is not known.¹⁵ Bach repeated the work during the Easter season in 1786 with no significant changes.

Nun danket alle Gott, Wq 241

The NV 1790 listing for this work is on p. 61 under the heading “Ungedruckte Sachen” and reads: “Oster-Musik: Nun danket alle Gott! etc. H. Mit Trompeten, Pauken und Hoboen.” In 1780, Bach departed from the custom of opening his *Quartalstücke* with a large-scale figural chorus,

15. On Bach’s use of chorales see Enßlin/Rimek 2010, 130–85.

TABLE 3. THE CHORALES IN WQ 244, WQ 242, WQ 241, AND WQ 243

No. Incipit	Text	Poet	Chorale Melody (Zahn No.)
<i>Wq 244</i>			
6. O süßer Herre Jesus Christ	“Heut triumphieret Gottes Sohn,” v. 3 (cf. HG 1766, no. 146)	Kaspar Stolzhagen?	Heut triumphieret Gottes Sohn (Z 2585); harmonization by J.S. Bach, BWV 342
<i>Wq 242</i>			
6. Da werd ich deine Süßigkeit	HG 1766, no. 384, v. 7	Johann Heermann	Wie schön leuchtet der Morgen- stern (Z 8359)
<i>Wq 241</i>			
1. Nun danket alle Gott	HG 1766, no. 60, v. 1	Martin Rinckart	Nun danket alle Gott (Z 5142)
5. O Jesu, meine Lust	“O Jesu, meine Lust,” v. 1	Matthäus Avenarius	Nun danket alle Gott (Z 5142)
9. Lob, Ehr und Preis sei Gott	HG 1766, no. 60, v. 3	Martin Rinckart	Nun danket alle Gott (Z 5142)
<i>Wq 243</i>			
8. Dank sei dir, o du Friedefürst	HG 1766, no. 155, v. 9	Gottfried Wilhelm Sacer	Du Friedefürst, Herr Jesu Christ (Z 4373)
<i>Appendix A</i>			
Jesus, der mein Heiland, lebt	HG 1766, no. 149, v. 2	Caspar Ziegler	Jesus, meine Zuversicht (Z 3437); harmonization by G.P. Telemann, TVWV 1:225, 1:640, 1:450
Weil du vom Tod erstanden bist	HG 1766, no. 555, v. 4	Nicolaus Herrmann	Wenn mein Stündlein vorhanden ist (Z 4482a); harmonization by G.P. Telemann, TVWV 5:29/45
Nun ist des Höchsten Wort erfüllt	HG 1766, no. 155, v. 2	Gottfried Wilhelm Sacer	Du Friedefürst, Herr Jesu Christ (Z 4373); harmonization by G.P. Telemann, TVWV 1:975/2
Herr, dies sind die edlen Früchte	HG 1766, no. 156, v. 8	Johann Rist	Lasset uns den Herren preisen (Z 7886b); harmonization by G.P. Telemann, TVWV 1:975/5

and instead began Wq 241 with a richly orchestrated chorale setting. He seems to have been not entirely convinced by this experiment, though, as his next performance of the piece in 1783 saw him substitute an arrangement for chorus and orchestra of his song setting for voice and keyboard, “Amen! Lob und Preis und Stärke,” Wq 197/4 (see CPEB: CW, VI/2). In its original version of 1780, Wq 241 might be considered a “chorale” cantata; not in the sense we associate the term with Bach’s father, but because Bach includes a chorale setting (in fact, the same chorale setting, but with a different verse each time) at the beginning, the middle, and the end of the cantata. (The chorale texts for nos. 1 and 9 are taken from HG 1766, but no. 5 is from a different source; see table 3.) Again, we do not know whether Bach was responsible for the chorale harmonization, but he seems to have been rather fond of it, since he used it in two Michaelmas *Quartalstücke* (Wq 245 and 248) and the *Einführungsmusik Schaffer* (H 821m; see CPEB: CW,

V/3.5). It is also transmitted independently in D-B, SA 815, a manuscript from Bach’s library.

Around these chorale settings, Bach uses movements from several of his earlier works. Wq 241 is thus one of Bach’s few pasticcios where the only composer he was borrowing from was himself. Typical for his pasticcios, though, is the fact that the only newly composed movements are two recitatives: no. 4, “Von Sonne zu Sonne dringt,” and no. 7, “Doch soll, so lang ich hier noch walle.”

Bach borrowed the accompanied recitative no. 2, “Dich sahen wir gemartert und zerschlagen” from Wq 242, with minor changes to the text and to the declamation. The only aria in the piece, no. 6, “Ach, ruft mich einst zu seinen Freuden,” was originally composed for the *Einführungsmusik Palm* (H 821a; see CPEB: CW, V/3.1) in 1769, there with the text “Der Herr erfülle Wunsch und Flehen.” Bach used the movement again in his 1777 St. Matthew Passion (H 790), where he changed the text to the version used

in Wq 241. Before the final chorale Bach incorporated his arietta and double-choir Heilig, Wq 217 (see CPEB: CW, V/6.1).

The evidence for the changes made for the 1783 performance of Wq 241 comes from a printed libretto that survives incomplete. From this we know that the opening chorale was replaced with the arrangement of Bach's Cramer Psalm mentioned above, and that the middle chorale setting was dropped and not replaced with another movement. The libretto breaks off after the aria no. 6 at the end of a verso, so the remaining course of the performance cannot be determined. The newly composed chorus "Amen! Lob und Preis und Stärke" (Wq 226), which replaced the opening chorale in 1783, has a transmission tradition as a separate movement, so it has been included in appendix C to the present volume to allow for the reconstruction of the 1783 version of Wq 241.

Anbetung dem Erbarmer, Wq 243

The NV 1790 listing for this work on p. 61 reads: "Oster-Musik: Anbetung dem Erbarmer etc. H. 1784. Mit Trompeten, Pauken, Hoboen und 1 Fagott." Wq 243 is again a pasticcio for which Bach apparently borrowed only from himself. Bach seems to have composed an aria specifically for it, instead of only providing newly composed recitatives to hold the borrowed movements together. The aria no. 3, "Ach! Als in siebenfält'ge Nacht," has not yet been identified as a borrowing, and the fact that we have an autograph score of it is good evidence that Bach was indeed the composer.¹⁶ The aria calls for an obbligato bassoon, a somewhat unusual solo instrument, but one occasionally found in Bach's performing repertory, especially in the 1780s. The cantata opens with a chorus, "Anbetung dem Erbarmer," that Bach had composed originally in 1772 for the *Einführungsmusik Hornbostel* (H 821e; see CPEB: CW, V/3.2), but which he transposed up a whole step for its use in Wq 243. To this Bach appended another arrangement of one of his songs, this one from his second collection of "Sturm" songs from 1781, "Halleluja! Jesus lebet," Wq 198/14 (see CPEB: CW, VI/2). Here Bach provided the three trumpets and timpani expected of *Quartalstücke* in Hamburg, but that are missing from the first half of the movement.

16. However, it is not conclusive evidence since Bach occasionally prepared scores of music he borrowed from other composers, e.g., no. 1 of *Einführungsmusik Palm* and no. 3 of *Einführungsmusik Gerling*, both of which are borrowed from works by Benda. See CPEB: CW, V/3.1 and V/3.4.

Surrounding the aria no. 3 are two newly composed accompanied recitatives: no. 2, "Wir standen weinend," and no. 4, "Doch nun verwandelte sich." This type of movement was a regular feature of Bach's *Quartalstücke*, and one for which Bach seemed to have a special affinity. The second aria, no. 5, "Sei gegrüßet, Fürst des Lebens!" was one that Bach turned to often. Originally composed in Berlin for his *Trauungs-Cantate* (H 824a; see CPEB: CW, VI/4), in 1763 with the text "Amen, amen," the music was reused by Bach in his *Einführungsmusik Palm* (H 821a) in 1769, with the text "Sei gesegnet, sei willkommen." The version used here originated from Bach's setting of *Die Auferstehung und Himmelfahrt Jesu* (Wq 240) with the current text, but from which it had been removed after Bach requested a new text for this spot in the oratorio in a letter to the poet Ramler from 20 November 1780.¹⁷ Following the aria, another newly composed simple recitative, "Die ihr ihn fürchtet," leads to the imposing choral fugue, "Herr, es ist dir keiner gleich." One of Bach's few large-scale fugues, this movement was composed in 1749 for Bach's Magnificat to the text "Sicut erat," and has a long and convoluted history, with five discrete permutations spanning the years between 1749 and 1784. The differences among these relate not only to the musical substance, but also to the text and to the instrumentation used to accompany the voices. The final permutation was the one performed during the Easter season 1784 as the penultimate movement of Wq 243.

For his Magnificat setting in 1749 Bach composed a four-voiced double fugue of 246 measures, setting the second half of the Latin text of the lesser Doxology: "Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen." The four voices were accompanied by two horns, two flutes, two oboes, strings, and basso continuo. The wind and string parts double the voice parts throughout (although each instrument jumps among the voices that it doubles, so that it is not possible to say, for example, "viola doubles tenor" for the entire movement), while the horn and continuo parts switch between doubling and independent roles.

Following his move to Hamburg in 1768, Bach began to parody various movements from his Magnificat in fulfilling his duties to provide music for the five principal churches. By 1772 he had used nearly all of the movements in other contexts, often in *Quartalstücke* (see the introduction to CPEB: CW, V/1.1). For Christmas 1772 Bach decided to use the fugue in *Ehre sei Gott in der Höhe* (H 811). The parody text that Bach chose was Psalm 86, verse 8 ("Herr,

17. See *CPEB-Briefe*, 1:869–71; *CPEB-Letters*, 169.

es ist dir keiner gleich unter den Göttern, und ist niemand, der tun kann wie du”) and he replaced the “Amen” of the Doxology with “Halleluja!” He began to make these alterations by squeezing the German text above or below the original Latin in the alto and bass lines of the existing parts from 1749 (D-B, Mus. ms. Bach St 191), but then realized that he would need a fresh set of parts for legibility, and had Anon. 304 copy out a complete set. This source for H 811 (D-B, SA 247), besides transmitting evidence for what was performed at Christmas 1772, further demonstrates that Bach decided to revise the fugue for a later performance of H 811, either in 1778 or 1782, first attempting to alter it, then finally deciding to remove it from the work by crossing it out. At some later point, those pages containing the fugue were physically cut out and removed from SA 247, probably not by Bach himself; they are no longer extant. Some pages, however, could not be removed, or at least not completely, because music for other movements of H 811 was written elsewhere on those pages. On these pages, the *ante correcturam* readings of the initial layer of SA 247 can still be discerned in most cases, so that enough material for the fugue as it was performed in H 811 in 1772 has survived to permit a reconstruction (see appendix to CPEB: CW, V/2.6). The instrumentation was three trumpets, timpani, two oboes, strings, and basso continuo. Flutes could not be used simultaneously with oboes in the Hamburg churches, so Bach dropped the flutes of the 1749 version. Since these were purely doubling parts, this resulted in no damage to the musical substance. Bach furthermore did not normally have horns in his church band, while a *Quartalstück* would be expected to have trumpets and timpani. Thus Bach converted his existing two horn parts from 1749 to trumpet parts by assigning them unchanged to first and second trumpets, while he composed new third trumpet and timpani parts. This was certainly the form in which the fugue was performed as part of H 811 in 1772—and presumably also in 1778—still 246 measures long, with the new German text, and with “Hamburg” instrumentation.

Bach next used the fugue in March 1779, when he performed his Magnificat as part of a public concert at the Kramer Amthaus in Hamburg. No longer restricted to the specific make-up of his church band and able to hire all of the musicians that he needed, Bach restored the flute and horn parts that he had to do without in H 811, but also kept the added trumpet and timpani parts. The resulting doubling of two horns with first and second trumpets is a combination not frequently seen in Bach’s music. Of course, the text used for this performance was the original Latin. A telling bit of evidence is the *particella* for trum-

pets and timpani that Bach wrote out for this performance (D-B, Mus. ms. Bach St 191 III:3), which includes added trumpets and timpani for four other movements of the Magnificat, but not for the fugue. It was unnecessary for Bach to add these instruments to the fugue at this time, since he had already done so for the 1772 performance in SA 247, and his 1779 scribe could simply copy the parts from there. This version of the fugue was also performed in Bach’s famous charity concert in 1786 that included the Magnificat.

In 1782 Bach decided again to use H 811 as the Christmas *Quartalstück*. In preparation for this performance he began to make changes to the fugue’s musical substance. As he would write to Princess Anna Amalia on 5 March 1783: “I composed the choral fugue to different words many years ago; but since I later noticed that both themes are particularly receptive to further contrapuntal artifice, I have thoroughly revised it.”¹⁸ The revisions Bach referred to added thirty measures to the fugue—bringing the total to 276—and affected more than a half-dozen passages in the movement. The passages where material was added are (using the measure numbers of the 276-measure version) mm. 43–48, 59–63, 137–41, 147–50, 155–62, 190–96, and 268–76. Several other passages were altered but without new material being added. At what point Bach completed these revisions is somewhat conjectural, but it seems to have been sometime in early 1783, that is, after the 1782 Christmas season.

A plausible scenario for what transpired in 1782–83 is that Bach took up the fugue in the late autumn of 1782, with the intent of making a few minor changes to it for the Christmas *Quartalstück* performances beginning on 24 December. He started entering these changes directly into the existing parts of SA 247. As he did so, he discovered additional “contrapuntal artifice” that could be applied, and made more and more changes to the parts. At some point he realized that he would not be ready with the revised fugue in time for the Christmas performances, and that he could no longer use the version in SA 247 for a performance of the fugue because it had now been too heavily marked up, with different parts at different stages of revision. Thus Bach crossed out the fugue in SA 247 and performed H 811 that season without it.

18. “Das fugirte Chor hatte ich zwar über andere Worte schon vor vielen Jahren gemacht; da ich aber nachher gesehen habe, daß beyde Thematata besonders willig sind, viele contrapunctische Künste ohne Zwang anzunehmen: so habe ich es ganz umgearbeitet . . .” *CPEB-Briefe*, 2:962; cf. *CPEB-Letters*, 192.

Bach continued working on the fugue in the first two months of 1783, however, and completed his revisions by the beginning of March, whereupon he wrote out a fair copy of the score (now part of D-B, Mus. ms. Bach P 339). This longer version again sets the German text (with changes to the underlay, not only to adapt to the extra measures, but even in passages otherwise unchanged from 1772) and calls for nearly the same instrumentation as 1779, but without the horns. The trumpet and timpani parts have also been revised and expanded, and are more independent than earlier versions. Bach had Johann Heinrich Michel make a copy of this version of the score to send to the counterpoint-loving Anna Amalia in Berlin (Am. B. 89), along with the letter mentioned above.

Finally Bach decided to use the newly revised fugue in Wq 243, his Easter *Quartalstück* in 1784. After writing out the other movements to the cantata, Bach inserted the autograph fugue score he had written out the previous year. Bach was again confronted by the flute/oboe problem, but instead of dropping the flute parts as he had in 1772 he re-assigned them to solo violins (as he had done in 1778 when performing his father's chorus "Jauchzet, frohlocket" as part of his Easter *Quartalstück* that year). Bach again performed Wq 243 for the Easter season in 1788, but apparently made no further changes to the fugue at that time.¹⁹

Wq 243 concludes with the chorale "Dank sei dir, o du Friedefürst," to the melody "Du Friedefürst, Herr Jesu Christ," in a harmonization of unknown origin (possibly by Bach) that Bach had used in *Ist Christus nicht auferstanden* (H 808/4) in 1771. For the performance of Wq 243 in 1788 Bach seems to have considered replacing the final chorale with one of the newly composed chorales that he had contributed to NHG 1787. He bracketed, but did not cross out, the existing chorale in the trumpet and timpani parts and entered music for the new one, but the remaining parts were left unchanged, so the original chorale must have still been performed in 1788. Later that year, though, Bach included the new chorale in his Michaelmas cantata *Siehe! Ich begehre deiner Befehle*, Wq 247.

19. The fugue is published in CPEB:CW four times: the original Latin version from the Magnificat in V/1.1; the 1772 German version with added trumpets and timpani in V/2.6; the 1779 Latin version with trumpets, timpani, and horns in V/1.2; and the final, expanded version in German in V/2.1. The copy that Bach sent to Anna Amalia in 1783, although representing a line of reception independent of the larger context of a Magnificat or *Quartalstück*, differs so minimally from the version given in the present volume, that yet another printing is not justified. For further discussion of the revisions made to the fugue, see Christine Blanken, "Zur Werk- und Überlieferungsgeschichte des Magnificat Wq 215 von Carl Philipp Emanuel Bach," *BJ* (2006): 248–55.

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