

INTRODUCTION

Of the *Quartalstücke* performed in Hamburg under the direction of Carl Philipp Emanuel Bach between 1768 and 1788 for the four major feast days of the church year (Christmas, Easter, Pentecost, and Michaelmas), those for Michaelmas are the best transmitted. (The *Quartalstücke* for Easter are published in CPEB:CW, V/2.1 and V/2.2, those for Pentecost in CPEB:CW, V/2.3, and those for Christmas in CPEB:CW, V/2.6 and V/2.7; the remaining *Quartalstücke* for Michaelmas are published in CPEB:CW, V/2.5.) Only for the years 1768, 1773, 1780, and 1787 do we not know the Michaelmas cantatas that were performed. These feast-day cantatas were always performed as the “first pieces” (*erste Musiken*) before the sermon at the principal Sunday service.¹ Altogether, seven different Michaelmas cantatas have survived; table 1 lists the known performances in chronological order (see also the performance schedule in the “Choral Music” preface, p. xiii).

Of the four *Quartalstücke* in the present volume—*Den Engeln gleich* (Wq 248), *Ich will den Namen des Herrn preisen* (Wq 245), *Siehe! Ich begehre deiner Befehle* (Wq 247), and *Der Frevler mag die Wahrheit schmähn* (Wq 246)—only three are listed in NV 1790 (pp. 61–62; Wq 245, 247, and 246, in that order), under the heading “Sing=Compositionen” (subheading “Ungedruckte Sachen”). In AK 1805 (p. 30, nos. 78 and 80), on the other hand, the sources for Wq 248 and *Es erhob sich ein Streit* (BR-CPEB F 18) are also listed, in addition to the listings for Wq 246 and 245, respectively (p. 30, nos. 66 and 69). The two remaining Michaelmas cantatas—*Wie wird uns werden* (arr. BR-JCFB F 4) and *Wenn Christus seine Kirche schützt* (BR-CPEB F 21)—are listed in NV 1790 (p. 82) as works by Johann Christoph Friedrich Bach, in the latter case with the notation: “With this work is an accompanied recitative by C.P.E. Bach.” (Bey dieser Musik ist ein *Accompagnement* von C.P.E. Bach.)

1. Regarding music at the principal services, and also the uncertainty about which compositions were performed in the afternoon and vesper services on feast days, see the “*Quartalstücke*” section of the “Choral Music” preface.

About Michaelmas

In the liturgical calendar of the Western Church, 29 September was dedicated to the archangel Michael as early as the year 493. Later the other archangels (e.g., Gabriel, Raphael, and Uriel) were also integrated into this commemoration. It is generally held that Michael occupies the highest rank among the archangels.

In the Christian tradition, two formative biblical passages for the image of Michael as conqueror of the devil in the form of a dragon are Revelation 12:7–9 and 20:1–3 (Authorized Version); in the latter, the name of the angel is not explicitly mentioned:

And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, and prevailed not; neither was their place found any more in heaven. And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him.

And I saw an angel come down from heaven, having the key of the bottomless pit and a great chain in his hand. And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years, and cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled: and after that he must be loosed a little season.

Den Engeln gleich, Wq 248

This work, the earliest surviving Michaelmas cantata by Bach, is not included in NV 1790, but the listing for it in AK 1805 on p. 30 (no. 78) reads: “[Musik] am Michaelis=Feste 1774.” This date refers to the last documented performance of the work during Bach’s lifetime; it was first performed in Michaelmas 1769 and reused in 1774, as indicated by Bach’s inscription on the title wrapper for the original performance parts (see critical report, source B; see also the table of performance dates in BR-CPEB, 2:477).

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

Year*	Title	Wq	H	BR-CPEB	Remarks	CPEB:CW
1769	<i>Den Engeln gleich</i>	248	809	F 17	Opening chorus possibly not by CPEB	V/2.4
1770	<i>Es erhub sich ein Streit</i>	<i>deest</i>	<i>deest</i>	F 18.1	Pasticcio with music by CPEB, JSB, and Benda	V/2.5
1771	<i>Wie wird uns werden†</i>	<i>deest</i>	<i>deest</i>	<i>deest</i>	Arr. of a cantata by JCFB, BR-JCFB F 4	V/2.5
1772	<i>Ich will den Namen des Herrn preisen</i>	245	810	F 19	Pasticcio with music by CPEB and Benda	V/2.4
1774	<i>Den Engeln gleich</i>	248	809	F 17	see 1769 above	V/2.4
1775	<i>Siehe! Ich begehre deiner Befehle</i>	247	812	F 20.1	Pasticcio with music by CPEB	V/2.4
1776	<i>Es erhub sich ein Streit</i>	<i>deest</i>	<i>deest</i>	F 18.2	see 1770 above; CPEB's double-choir Heilig included only in 1776	V/2.5
1777	<i>Ich will den Namen des Herrn preisen</i>	245	810	F 19	see 1772 above	V/2.4
1778	<i>Wenn Christus seine Kirche schützt</i>	<i>deest</i>	<i>deest</i>	F 21	Pasticcio with music by JCFB, CPEB, and Benda	V/2.5
1779	<i>Siehe! Ich begehre deiner Befehle</i>	247	812	F 20.1	see 1775 above	V/2.4
1781	<i>Es erhub sich ein Streit</i>	<i>deest</i>	<i>deest</i>	F 18.1	see 1770 above	V/2.5
1782	<i>Ich will den Namen des Herrn preisen</i>	245	810	F 19	see 1772 above	V/2.4
1783	<i>Siehe! Ich begehre deiner Befehle</i>	247	812	F 20.1	see 1775 above	V/2.4
1784	<i>Wenn Christus seine Kirche schützt</i>	<i>deest</i>	<i>deest</i>	F 21	see 1778 above	V/2.5
1785	<i>Der Frevler mag die Wahrheit schmäh'n</i>	246	814	F 22	Pasticcio with music by JCFB and CPEB	V/2.4
1786	<i>Ich will den Namen des Herrn preisen</i>	245	810	F 19	see 1772 above	V/2.4
1788	<i>Siehe! Ich begehre deiner Befehle</i>	247	812	F 20.2	see 1775 above; two new chorales added in 1788	V/2.4

* The cantatas for the years 1768, 1773, 1780, and 1787 are not known. Helm's identification of the Christmas cantata *Ehre sei Gott in der Höhe*, H 811, as a Michaelmas cantata derives from the misreading by Miesner (p. 78) of Bach's corrected inscription "Mieh Weynachts Quartalstück" on the wrapper of D-B, SA 247.

† The cantata BR-JCFB F 4 is listed under the rubric "N" (Notenbibliothek) in BR-CPEB, 2:394.

All eight movements of Wq 248 are of unknown origin. While it has not been possible thus far to identify any *Vorlagen*, source analysis points to the strong possibility that no movement of Wq 248 contains any music originally composed by Bach for Michaelmas 1769 (see the description and evaluation of sources in the critical report).

The author of the poetic texts for this Michaelmas cantata (nos. 1, 2, 4, 5, and 7) is unknown. The text of chorus no. 6 is taken from Revelation 7:12, the song of the angels standing before the throne of God: "Amen. Lob und Ehre und Weisheit und Dank und Preis und Kraft und Stärke sei unserm Gott von Ewigkeit zu Ewigkeit. Amen." The two chorales (nos. 3 and 8) are based on strophes 1 and 3, respectively, of the chorale "Nun danket alle Gott" by Martin Rinckart (see table 2). The textual connection to the feast of Michaelmas is given in a very general way in chorus no. 1 and aria no. 7 through references to the angels' song of praise. The overall thematic content of this cantata emphasizes continuous thanksgiving and praise of God.

The extant sources do not indicate any musical differences between the 1769 and 1774 performances of this Michaelmas cantata. While it is still unknown which

cantatas were performed as the "second pieces" (*zweite Musiken*) in 1769, three of the five "second pieces" can be identified for 1774:

Church	Michaelmas Cycle	Second Piece
St. Petri	Michaelmas	<i>Der Himmel allenthalben</i> , BR-CPEB F 25 (part I) ²
St. Nicolai	First Sunday after Michaelmas	Benda, <i>Folget mir, so spricht die Liebe</i> , L 551 (part I) ³
St. Catharinen	Second Sunday after Michaelmas	unknown
St. Jacobi	Third Sunday after Michaelmas	unknown
St. Michaelis	Fourth Sunday after Michaelmas	BR-CPEB F 25 (part II)

2. See the title wrapper for Bach's original set of parts in D-B, SA 250; see also BR-CPEB, 2:510–11 and Uwe Wolf, "Carl Philipp Emanuel Bach, Carl Heinrich Graun und die Kantate 'Der Himmel allenthalben' zum 7. Sonntag nach Trinitatis," *BJ* (2014): 131–48.

3. See the title wrapper for Bach's original set of parts in D-B, Mus. ms. 1337 (10).

TABLE 2. THE CHORALES IN WQ 248, WQ 245, WQ 247, AND WQ 246

No. Incipit	Text	Poet	Chorale Melody (Zahn No.)
<i>Wq 248</i>			
3. Nun danket alle Gott	HG 1766, no. 60, v. 1	Martin Rinckart	Nun danket alle Gott (Z 5142)
8. Lob, Ehr und Preis sei Gott	HG 1766, no. 60, v. 3	Martin Rinckart	same melody and harmonization as no. 3
<i>Wq 245</i>			
8. Lob, Ehr und Preis sei Gott	HG 1766, no. 60, v. 3	Martin Rinckart	same melody and harmonization (transposed) as Wq 248, nos. 3 and 8
<i>Wq 247</i>			
1. Siehe! Ich begehre deiner Befehle!	Psalm 119:40		Dies sind die heil'gen zehn Gebot (Z 1951)
8. Das helf uns der Herr Jesus Christ	HG 1766, no. 369, v. 12	Martin Luther	Dies sind die heil'gen zehn Gebot (Z 1951)
<i>Wq 246</i>			
1. Der Frevler mag die Wahrheit schmähn	"Der Schutz der Kirche" (Wq 194/12), v. 3	Christian Fürchtegott Gellert	Ein feste Burg ist unser Gott (Z 7377a)
4. Halleluja schalle dir	"Springt, ihr Grabesfesseln, springt!" v. 2	possibly Johann Ludwig Gericke (librettist for <i>Einführungsmusik Schöffers</i> , H 821m)	Jesus, meine Zuversicht (Z 3437)
<i>Appendix A</i>			
Wohl mir! Ich bin sein Eigentum	NHG 1787, no. 437, v. 9	Gottfried Benedict Funk	Bald oder spät des Todes Raub (Z 2427); melody and harmonization by CPEB (Wq 203/13, transposed)
Ist Gott mein Schutz	"Gottes Macht und Vorsehung" (Wq 194/16); NHG 1787, no. 264, v. 15	Christian Fürchtegott Gellert	Gott ist mein Lied (Z 86); melody and harmonization by CPEB (Wq 203/6)

While Bach typically had a maximum of eight singers available to him for the performances of *Quartalstücke*, the surviving performance material for Wq 248 contains parts for only five singers (two sopranos, one alto, one tenor, and one bass). There were probably ripieno tenor and bass parts in the original set of performing materials, allowing Bach to perform Wq 248 with at least seven singers, but these have not come down to us. Unlike the sets of parts for the other three works in the present volume, the vocal parts for Wq 248 (see the critical report, table 1) do not contain the names of any of the singers. In all performances of the work during Bach's tenure, the alto part might have been sung by Otto Ernst Gregorius Schieferlein. The tenor part was probably sung by Carl Rudolph Wreden or Johann Heinrich Michel. Wreden was a singer in Altona, who sang for Bach frequently through 1774, often as a tenor though he was apparently known as a baritone. The bass part was probably sung by Friedrich Martin Illert. If there

had indeed been ripieno tenor and bass parts, the tenor was probably sung by Wreden or Michel, and the bass by Johann Andreas Hoffmann.⁴ Some of Bach's singers also worked for him as copyists: certainly Michel, probably Schieferlein, and possibly Hoffmann.⁵

Performances of Wq 248 in Bach's day probably required a minimum of fourteen instrumentalists. This

4. For more information on many of Bach's vocalists see Sanders, 95–107 and 148–59, and Neubacher, 411–64. See also Paul Corneilson's two case studies of Bach's regular singers: "C. P. E. Bach's Evangelist, Johann Heinrich Michel," in *Er ist der Vater*, 95–118; and "Carl Philipp Emanuel Bach's 'Principal Singer' Friedrich Martin Illert," in *Leipzig 2014*, 135–63.

5. For documentation on Michel see Neubacher, 443. Peter Wollny, in a review of *Georg Philipp Telemann. Autographe und Abschriften*, ed. Joachim Jaenecke, *BJ* (1995): 218, was the first to connect Telemann's Hauptkopist A, Anon. 304, and Schieferlein. For further documentation see Neubacher, 454. For the recent identification of Hoffmann as Anon. 308, see Moira Leanne Hill, "Der Sänger Johann Andreas Hoffmann als Notenkopist C. P. E. Bachs," *BJ* (2016): 199–206.

roughly corresponds with the number available to Bach during his time in Hamburg, where his ensemble for the *Quartalstücke* included the town musicians, trumpet and timpani players, and a continuo player who was probably paid extra. There are only eleven surviving instrumental parts, however, including one copy each of the oboe I and II, trumpet I, II, and III, timpani, violin I and II, viola, cello, and organ parts. The organ part (untransposed, notated in *Kammerton*) matches the tuning of the organ in St. Michaelis. The other two organ parts, in the necessary transpositions (down a major second and a minor third) for use in the other four principal churches of Hamburg, are lost. The original set of parts probably also included duplicate copies of the violin I and II and cello parts. It is possible that the duplicate instrumental parts and ripieno vocal parts—none of which would have been strictly necessary to transmit Wq 248 in its entirety—were discarded at some point by a collector, librarian, or archivist (see critical report for more information).

The two sources for Wq 248 are the autograph score for the opening chorus (D-B, Mus. ms. Bach P 373; source A) and the original performing parts (D-B, SA 248; source B), which are mostly in the hand of Anon. 304 (Schieferlein), with the trumpet III part and other additions and corrections by Bach. There are no secondary copies, and no printed librettos are extant.

Ich will den Namen des Herrn preisen, Wq 245

NV 1790 lists this work on p. 61 with the following description: “Michaelis-Musik: Ich will den Namen des Herrn preisen etc. H. 1772. Mit Trompeten, Pauken und Hoboen.” The listing for it in AK 1805 on p. 30 (no. 69) reads: “[Musik] am Michaelis-Feste 1786.” This date refers to the last documented performance of the work during Bach’s lifetime; it was first performed in Michaelmas 1772 and reused in 1777, 1782, and 1786, as indicated by Bach’s inscription on the title wrapper for the autograph score and original performance parts (see critical report, source A; see also the table of performance dates in BR-CPEB, 2:486). The surviving sources do not indicate any significant musical changes from one series of performances to the next.

Wq 245 is a pasticcio consisting of borrowings from a foreign work, one self-borrowing, original compositions, and a chorale of unknown origin. The first three movements are related, musically and textually, to the first two movements of Georg Benda’s cantata *Ich will den Namen des Herrn preisen*, L 603. That work is transmitted with

substantial textual and musical differences in the surviving sources (see Lorenz, 448–49). Unfortunately, the copy of L 603 from Bach’s library is not extant, so the relationship between the model and Bach’s adaptation cannot be fully documented. The version of L 603 that is most closely related overall to Wq 245 is in a score now in Dresden (D-DI, Mus. 3107-E-500; see critical report, source Q); the following discussion is based on this source. The opening choruses of both works have different music but the same text, taken from Deuteronomy 32:3 (“Ich will den Namen des Herrn preisen. Gebt unserm Gott allein die Ehre!”). Aria no. 2 of Wq 245 is based on the A section of L 603, no. 2, “Es kam der erste Punkt der Zeiten,” with some differences: the vocal line has a somewhat different text underlay (“Es pries vom ersten Punkt der Zeiten”), the flutes are omitted, the solo part is for tenor instead of soprano, and there are a few variant readings—some minor, others substantial—in the musical setting (see “Autograph Changes and Compositional Revisions” in the critical report; a full score of the A section, based on the D-DI manuscript, is published in appendix B). The B section of L 603, no. 2 is a chorus, and Bach used the same text for chorus no. 3 of Wq 245, but repeated the music of his own opening chorus. All of the movements discussed above, in both the model and Bach’s adaptation, have a recurring line of text (“Gebt unserm Gott allein die Ehre!”) that is used in all movements in the model.

The only other movement of Wq 245 known to be based on an existing model is the composite accompanied recitative—chorus no. 6. This movement was modeled on Bach’s own *Trauungs-Cantate*, H 824a, no. 5 (see CPEB: CW, VI/4), which Bach revised and expanded for the Michaelmas cantata. The changes include the solo voice in the recitative sections (bass in H 824a, tenor and bass in Wq 245) and scoring in the chorus (strings, voices, and continuo in H 824a; additional trumpets, timpani, and oboes in Wq 245); additional details are given in the commentary.

The author of the cantata’s poetic texts (nos. 2–6) remains unknown. The text of chorus no. 7 of Wq 245 is taken from Revelation 19:1, the song of the heavenly host after the destruction of the great city of Babylon: “Halleluja! Heil und Preis, Ehre und Kraft sei Gott, unserm Herrn! Amen.” The text of chorale no. 8 is based on strophe 3 of “Nun danket alle Gott” by Rinckart (see table 2; same text and harmonization as Wq 248, no. 8). Along with the song of the heavenly host in chorus no. 7, specific textual connections to Michaelmas are found in chorus no. 3, recitative no. 4, and accompanied recitative no. 6a.

The thematic content of the remaining movements is generally concerned with thanks and praise to God.

The surviving performance material for Wq 245 contains parts for seven singers (two sopranos, one alto, two tenors, and two basses). From an indication in the vocal parts (see the critical report, table 3), we know that Wreden sang the first tenor part.⁶ He probably sang only for the 1772 performances, and another singer, possibly Michel, would have taken over in 1777, 1782, and 1786. The alto and first bass parts were probably sung by Schieferlein and Illert, respectively; the ripieno tenor part was probably sung by Michel in 1772 and possibly by an unknown singer thereafter; and the ripieno bass part was probably sung by Hoffmann.

As was usual for *Quartalstücke*, performances of Wq 245 in Bach's day required a minimum of fourteen instrumentalists. The surviving parts include two copies each of the violin I and II and cello parts, and one copy each of the oboe I and II, trumpet I, II, and III, timpani, and viola parts. One of the copies of the violin I part has the initial "B" in pencil, which might indicate Johann Adolph Buckhoffer, the senior of the town musicians from 1757 to 1788.⁷ For aria no. 5 there are extra parts for two concertante violins and a second viola. There are also three organ parts in the necessary transpositions for use in the five principal churches of Hamburg.

The most important source for Wq 245 is D-B, SA 253, which consists of the autograph score (source A) and the original performing parts (source B) in the hand of Anon. 304, with additions and corrections by Bach. There is also a derivative copy of the work, a score in the hand of Michel (source D), but this has not been used for the edition.

Siehe! Ich begehre deiner Befehle, Wq 247

NV 1790 lists this work on p. 61 with the following description: "Michaelis=Musik: Siehe, ich begehre deine Befehle etc. H. 1775. Mit Trompeten, Pauken und Hoboen." The work was first performed in Michaelmas 1775 and reused in 1779, 1783, and 1788, as indicated by the inscription in the hand of Bach's daughter, Anna Carolina Philippina, on the title wrapper for the autograph score and original performance parts (see critical report, source A; see also the table of performance dates in BR-CPEB, 2:491). Evi-

6. For more information on many of Bach's vocalists see Sanders, 95–107 and 148–59, and Neubacher, 411–64.

7. See Sanders, 148–59, for the names of musicians who performed with Bach; on Buckhoffer, see also Neubacher, 415–16.

dently the cantata was performed in a somewhat different version in 1788 (see below).

In this Michaelmas cantata Bach did not draw on any works by other composers. Rather, he relied on his own earlier works and added several new movements, including three simple recitatives (nos. 2, 4, and 6). These recitatives were probably composed by Bach, but no autograph scores of them survive. Recitative no. 6 contains several layers of corrections; a reconstruction of the original version is shown as an example in the commentary. Wq 247 concludes with a chorale of unknown origin.

Three movements of Wq 247 are known self-borrowings. Chorus no. 1a (repeated as no. 7a) is based on the opening chorus ("Siehe! Ich will predigen deine Gerechtigkeit") of the 1772 *Einführungsmusik Häsele*, H 821d (see CPEB:CW, V/3.2), but with a different text underlay ("Siehe! Ich begehre deiner Befehle"). A sketch related to no. 1a is represented in appendix A. Bach expanded the opening chorus with a new choral fugue (no. 1b, repeated as no. 7b). Aria no. 3 is based on aria no. 12 ("Noch steht sie, zu des Mittlers Ehre") of the 1772 *Einführungsmusik Hornbostel*, H 821e (see CPEB:CW, V/3.2), with the same text but transposed from E-flat major to D major, and a few other minor musical revisions. Aria no. 5 is based on aria no. 12 ("Sei fromm, mein Sohn, und sanft!") of the 1771 *Einführungsmusik Klefeker*, H 821b (see CPEB:CW, V/3.1), with a new text ("Sing ihm, voll Rührung, o Zion!") and a few minor musical revisions.

The author of the new poetic texts of Wq 247 is unknown. The text of aria no. 3, borrowed from H 821e, was by the Hamburg-born poet Heinrich Würzer (1751–1835; see CPEB:CW, V/2.6, xv–xvi, and CPEB:CW, V/3.2, xxiii). The texts of the opening chorus (nos. 1a and 1b) are taken from Psalm 119:40, 42b, 44–46a, 47 (no. 1a), and Psalm 119:60 (no. 1b), respectively. Strophe 12 of the chorale "Dies sind die heil'gen zehn Gebot" by Martin Luther served as the closing chorale of the original version of Wq 247 (also used for the 1779 and 1783 performances; see table 2). Chorus no. 1a also incorporates the melody of the same Luther chorale in the manner of a *cantus firmus*, sung by the voices in unison and octaves.

Although the original set of parts contains only one clue as to changes in the sequence of movements (see commentary), the title wrapper in the hand of A. C. P. Bach (see source A) indicates that Wq 247 was performed in a revised version in 1788. For this version, Bach omitted the repetition of the opening chorus. He also inserted a new chorale after aria no. 3, based on strophe 9 of "Bald oder spät des Todes Raub" by Gottfried Benedict Funk,

and added a new closing chorale based on strophe 15 of “Gott ist mein Lied” by Christian Fürchtegott Gellert (see table 2). These new chorales were adaptations by Bach of two of his own chorales from the *Neue Melodien zu einigen Liedern des neuen Hamburgischen Gesangbuchs* of 1787 (Wq 203; see CPEB:CW, V/6.2); the chorales as adapted for the 1788 version of Wq 247 are published with commentary in appendix A.

In terms of the overall content of Wq 247, the themes include the striving of the faithful to keep God’s commandments, God’s holding fast to his covenant, and Christ as intermediary. A direct reference to the context of Michaelmas is not discernible.

The surviving performance material for Wq 247 contains parts for seven singers (two sopranos, one alto, two tenors, and two basses). From indications in the vocal parts (see the critical report, table 4), we know the names of the two basses: Illert and Hoffmann.⁸ The alto and first tenor parts were probably sung by Schieferlein and Michel, respectively.

The sixteen surviving instrumental parts include two copies each of the violin I and II and cello parts, and one copy each of the oboe I and II, trumpet I, II, and III, timpani, and viola parts. One of the copies of the violin I part has the initial “B” in pencil, which might indicate Buckhoffer (see Wq 245 above). For aria no. 5 there is an extra part for violone. There are also three organ parts in the necessary transpositions for use in the five principal churches of Hamburg.

The most important source for Wq 247 is D-B, SA 252, which consists of the autograph score for chorus no. 1a (source A) and the original performing parts (source B) in the hand of Anon. 304, with additions and corrections by Bach. There is also a derivative copy of the work, a score in the hand of Michel (source D 1). Michel also copied a separate score of aria no. 5 that includes entries by Bach (source D 2). Neither of these secondary copies was used for the edition.

Der Frevler mag die Wahrheit schmäh’n, Wq 246

NV 1790 lists this work on p. 62 with the following description: “Michaelis=Musik: Der Frevler mag etc. H. 1785. Mit Trompeten, Pauken und Hoboen.” The listing for it in AK 1805 on p. 30 (no. 66) reads: “[Musik] am Michaelis=Feste 1785.” The work was performed in Mich-

aelmas 1785 and was not reused, as indicated by Bach’s inscription on the title wrapper for the autograph score and original performance parts (see plate 7 and critical report, source A; see also the table of performance dates in BR-CPEB, 2:499).

This cantata contains no music composed originally for Michaelmas 1785. Each movement is borrowed from an earlier composition. The opening chorale is based on chorale no. 1 (with different text) of the Michaelmas cantata *Wenn Christus seine Kirche schützt*, BR-CPEB F 21 (performed 1778 and 1784), itself a parody of a chorale (with the same text used in Wq 246) from *Wie wird uns werden*, an arrangement of BR-JCFB F 4 (for both model cantatas, see CPEB:CW, V/2.5).⁹ Recitative no. 2, aria no. 3, and chorale no. 4 are based on the 1785 *Einführungsmusik Schöffers*, H 821m, nos. 7–9 (see CPEB:CW, V/3.5), without any significant changes except for the reduced scoring and omission of one strophe of text in the chorale (see commentary). Recitative no. 5 is borrowed unchanged from BR-CPEB F 21, no. 5. And for the final movement, Bach inserted his arietta and double-choir Heilig, Wq 217 (see CPEB:CW, V/6.1).

Bach himself probably compiled the poetic texts of Wq 246. No independent author was needed, for the cantata contains no newly written texts; rather, as with the music, Bach drew on earlier models. The text for chorale no. 1 derives from strophe 3 of Gellert’s “Der Schutz der Kirche” (Wq 194/12; see CPEB:CW, VI/1). The author of the texts of nos. 2–4, which were borrowed from H 821m, is unknown, but it was possibly Johann Ludwig Gericke (see BR-CPEB, 2:499). The author of the text of BR-CPEB F 21, the basis of recitative no. 5, is likewise unknown. Bach adopted the text of the arietta of Wq 217 from Benda’s cantata *Herr, ich will dir danken*, L 544, no. 2, also by an unidentified poet. The text of the double-choir Heilig, on the other hand, comes from Isaiah 6:3 (the German Sanctus without the closing Hosanna), to which Bach added the opening lines from Luther’s German Te Deum.

With its content based on the antipodes of the faithful and the non-Christians, the themes of Wq 246 include the Last Judgment (in aria no. 3 the angels who lift the stone from the tomb are mentioned, perhaps an allusion to the angel who rolled back the stone from Christ’s tomb in Matthew 28:2), the Savior’s triumph over death, and the coming of the new heaven (cf. Revelation 21:1). The work

8. For more information on many of Bach’s vocalists see Sanders, 95–107 and 148–59, and Neubacher, 411–64.

9. In BR-JCFB, 281, the possibility is discussed that the chorales in BR-JCFB F 4 transmit otherwise unknown settings by Johann Sebastian Bach.

culminates with a song of thanks and praise sung by the choirs of angels and people.

Atypically, Bach did not conclude Wq 246 with a chorale, as he otherwise usually did with *Quartalstücke*, but rather he ended with the double-choir Heilig. (Bach inserted the double-choir Heilig into many of his Hamburg church works; see the introduction to CPEB: CW, V/6.1, especially p. xiii, table 2.) Just as uncharacteristic is the setting of the opening chorale, which does not have the three trumpets typical for Hamburg. Instead, the heading in the autograph score for this movement indicates that trumpet I, occupied as soloist in aria no. 3, is tacet (“die erste Tromp. pausiert”; see plate 8 and the description of source A in the critical report). Bach’s scoring was in contrast to his model (BR-CPEB F 21, no. 1), which had the usual three trumpets. In Wq 246, Bach assigned the original trumpet I and II lines to trumpets II and III, respectively, while he omitted the original trumpet III part.

Wq 246 is striking in its brevity (with two short chorales, one small-scale aria, and two simple recitatives), even with the addition of the arietta and double-choir Heilig, and thus it corresponds to Bach’s late style, which can be seen in the Passions and *Einführungsmusiken* around 1785.¹⁰

The surviving performance material for Wq 246 contains a total of only four vocal parts: one each for soprano, alto, tenor, and bass. From indications in these parts (see the critical report, table 5), we know that the bass part was shared by Hoffmann, who sang recitative no. 2, and Illert, who sang aria no. 3. The alto and tenor parts were probably sung by Schieferlein and Michel, respectively.

The fifteen surviving instrumental parts include two copies each of the violin I and II and cello parts, and one copy each of the oboe I and II, trumpet I, II, and III, timpani, and viola parts. One of the copies of the violin I part has the initial “B” in pencil, which might indicate Buckhoffer (see Wq 245 above and plate 9). There is an extra “Basso” part, apparently for violone. The organ part (untransposed, notated in *Kammerton*) matches the tuning of the organ in St. Michaelis. The other two organ parts, in the necessary transpositions (down a major second and a minor third) for use in the other four principal churches of Hamburg, are lost.

The most important sources for Wq 246 are D-B, SA 254—consisting of the autograph score for chorale no. 1 (source A) and the original performing parts (source B)

in the hand of Michel, with additions and corrections by Bach—and one printed libretto (source OT; see plate 10). There is also a derivative copy of the work, a score in the hand of Michel (source D), but this has not been used for the edition.

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10. See Moira Leanne Hill, “Carl Philipp Emanuel Bach’s Passion Settings: Context, Content, and Impact” (Ph.D. diss., Yale University, 2015), especially chapter 7.