

INTRODUCTION

This volume contains three *Einführungsmusiken* by Carl Philipp Emanuel Bach. The *Einführungsmusik Palm*, H 821a, was performed in 1769 for the installation of Christian Arnold Palm; the *Einführungsmusik Klefeker*, H 821b, was performed in 1771 for the installation of Johann Matthias Klefeker; and the *Einführungsmusik Schuchmacher*, H 821c, was performed in 1771 for the installation of Otto Christian Schuchmacher. During the period 1768–71 Bach performed several other *Einführungsmusiken* that contained little or no music by him, or which are now lost: the *Einführungsmusiken* for Albert Georg Brandes, Johann Georg Heidritter, Benedict Gilbert Flügge, and Johann Daniel Schuldze. Portions of H 821a and H 821b were later used to compile an *Einführungsmusik* for a Pastor Lüders, who is not otherwise documented (see table 1 in the “Choral Music” preface).

Einführungsmusik Palm, H 821a

The *Einführungsmusik Palm*, H 821a, is the earliest *Einführungsmusik* for which the music was composed mainly by C.P.E. Bach himself. For the first installation of a pastor during the time of Bach’s employment in Hamburg—that of Albert Georg Brandes on 25 August 1768—Bach had reused an earlier *Einführungsmusik* by Georg Philipp Telemann, apparently making only slight revisions. The installation ceremony for Palm took place on 12 July 1769 at St. Nicolai.

By 23 January 1769 a total of ten candidates had applied to succeed Adam Christoph Höfer (1749–68)¹ as deacon at St. Nicolai. Three additional candidates were noted as of 15 February. For the final round, the undated short list (“enger Aufsatz”) consisted of four candidates: Johann Heinrich Mutzenbecher (1731–72) from Stade;² Christian Arnold Palm; Wilhelm Greve (1747–1811) from Hamburg;³ and Ernst Daniel Beckstein (1732–1809), also from Hamburg.⁴

1. Jensen, 90.

2. Bruhn, 233.

3. *Ibid.*, 248.

4. *Ibid.*, 235.

From these, Palm was elected with a clear majority on 23 April.⁵

Palm was born in Hamburg on 30 September 1732 and was accepted as a candidate of the Hamburg Church on Michaelmas (29 September) 1760. In 1765 he became the pastor at Münsterdorf/Holstein, and in 1769, deacon at St. Nicolai in Hamburg, his last post. In 1817, after almost fifty years in church service, he retired at his own request. He died in Hamburg on 6 April 1821.⁶

According to a newspaper article, the text for H 821a was written by Daniel Schiebeler (1741–71).⁷ This article was not one of the usual announcements,⁸ but rather a somewhat extended discussion of the text—which “departs greatly from the usual texts: the poetic expression and the thoughts found therein are of equal weight” (unterscheidet sich sehr von den gewöhnlichen Texten. Der poetische Ausdruck und die Gedanken darinn sind von gleicher Stärke). To illustrate this, the texts for movements 2–5 were included. The anonymous author of the article also reported “that the excellent words of the poet were set to music in an equally excellent way by Kapellmeister Bach” (dass die vortrefflichen Worte des Dichters von dem Herrn Kapellmeister Bach eben so vortrefflich in die Musik gesetzt worden). The newspaper announcements also indicate that the printed libretto was available for purchase at least as early as 30 June, that is, almost two weeks before Palm’s installation.

Part I of the text deals in a general way with Christ as the first preacher and with the priesthood in imitation of Christ. In part II, the new preacher is addressed directly

5. D-Ha, Senat Cl. VII Lit. Hc N. 1 vol. 10. Palm received eight votes, Mutzenbecher and Greve received five votes each, and Beckstein received two votes. The date of the election is from *CPEB-Briefe*, 1:176.

6. Jensen, 91.

7. *HUC* 104 (1 July 1769): 3; see Wiermann, 367–69. The text of H 821a was not included with the publication of Palm’s inaugural sermon; see Christian Arnold Palm, *Das Bild eines treuen Lehrers nach dem Bilde des Apostels Pauli, in einer . . . Antritts-Predigt* (Hamburg: Heinrich Christian Grund, [1769]).

8. These appeared (all in 1769) in *HUC* 103 (30 June): 3; 106 (5 July): 4; and 109 (11 July): 4; and in *GHA* 76 (6 July): 4; 77 (8 July): 4; and 78 (11 July): 4. Quoted in Wiermann, 367 and 369.

and a reference is made to the fact that he had already served in another parish. His erudition is praised, he is welcomed, and a prayer of benediction is pronounced.

In addition to the new poetry, the text includes two Psalm citations: the chorus no. 1 (revised as no. 14) is based on Psalm 57:10–11, and the chorus no. 11 is based on Psalm 16:9. The only chorale (no. 8) is on a text by Martin Luther (see table 1).

H 821a combines newly-composed movements with various borrowings, from Bach himself and from other composers. This is also evident in the payment Bach received; the invoice (see below) expressly indicates that he was paid only for “a part of the composition” (einen Theil der Compos.).

Both choral movements (no. 1, which is revised as no. 14, and no. 11) are based on compositions by Georg Anton Benda.⁹ The chorus no. 1 is derived from the opening chorus of Benda’s cantata *Herr, ich will dir danken*, L 597. The music has been significantly revised by C.P.E. Bach. The original version by Benda is given in appendix B. The chorus no. 11 is based on the opening chorus of Benda’s cantata *Mein Herz freuet sich*, L 598. Bach modified this chorus only slightly: he added the third trumpet part, and he made minor changes in the other parts (see critical report). Bach added trumpet parts to the opening measures, apparently for some later use of this chorus that has not yet been determined. These changes are not noted in the parts for H 821a, and because of this they were not incorporated into the *Einführungsmusik Lüders*, which was performed from the same parts.

The duet no. 7 and the aria no. 10 are based on works composed by Bach himself. The duet no. 7 is modeled on the duet no. 6 (“*Deposuit potentes*”) from the Magnificat, Wq 215 (see CPEB: CW, V/1.1). Bach altered this duet in many ways for H 821a. The most significant structural change is the expansion to *da capo* form. Further changes were made to fit the new text underlay (long passages with significant alteration of the voice parts, and insertion of extra measures) and the revised disposition of the voice parts (tenor and bass instead of alto and tenor); for details see the critical report.

The aria no. 10 is based on the aria no. 4 from the *Trauungs-Cantate*, H 824a (see CPEB: CW, VI/4). Here the changes were restricted mainly to the vocal part; in numerous places the music was revised to fit the new text underlay. One change, in mm. 74–75, is worthy of note: the virtuosity in the vocal part was increased for H 821a and a

9. See Wolf 2006, 220.

new high note (b^b) was inserted. Bach also added a short instrumental introduction to this movement. For details see the critical report.

The chorale no. 8 is J.S. Bach’s chorale “*Es wolle Gott uns gnädig sein*,” BWV 311; it is also found in the two collections of J.S. Bach’s four-part chorales that were published by C.P.E. Bach (the first in 1765, followed by a corrected edition in 1784).¹⁰ However, the readings in H 821a show that the chorale does not go back to the 1765 print, but rather is from a lost manuscript once in C.P.E. Bach’s possession. The movement in H 821a is a major second lower than in the printed editions of this chorale.

The first recitative (no. 2) also probably goes back to an earlier composition; there is hardly any other explanation for the fact that it is the only movement in the autograph score that was not written out by Bach, but rather by his copyist.

The invoice for H 821a provides evidence about the performing forces, as well as other pertinent expenses:¹¹

Der H. Jurat Amsinck zu S. Nicolai
zahlte für des H. Pastoris Palm Einführungsmusic

Für Directorem	6 M
Sänger	15
Rathsmusc.	12
Expectanten	3
Rollbrüder	6
Tromp. u. Pauken	6
den Accomp.	2
Vorsänger	1
Calcanten	- 8 ß
Chor Knaben	- 8 -
	52 Mark

Der H. Pastor Palm
zahlte noch nachher
dazu für
einen Theil der Compos.
u. Copie

	48 M. 8 ß.
	7 M. 8
	56 Mark

H 821a was performed at St. Nicolai by town musicians, *Expectanten* (next in line to become town musicians), *Roll-*

10. See *Johann Sebastian Bachs vierstimmige Choralgesänge gesammelt von Carl Philipp Emanuel Bach. Erster Theil* (Berlin: F.W. Birnstiel, 1765), no. 17, and *Johann Sebastian Bachs vierstimmige Choralgesänge. Erster Theil* (Leipzig: J.G.I. Breitkopf, 1784), no. 16.

11. CPEB-Briefe, 175–77. “Rechnungsbuch der Kirchenmusiker” in D-Ha, 731-1, Handschriftensammlung 462, fol. 102.

TABLE I. THE CHORALES IN H 821A, H 821B, AND H 821C

No. Incipit	Text	Poet	Chorale Melody (Zahn No.)
H 821a			
8. Es wolle Gott uns gnädig sein	HG 1766, no. 59, vv. 1–2 (with variants; not cited in OT)	Martin Luther	Es wolle Gott uns gnädig sein (Z 7247); harmonization by J.S. Bach, BWV 311
H 821b			
5. Gib, dass sie halten gute Wacht	HG 1766, no. 478, v. 5	Johann Gerhardt (rev. by Friedrich Fabricius)	Herzlich lieb hab ich (Z 8326)
10. Sei Lob und Preis mit Ehren	HG 1766, no. 528, v. 5	Johann Poliander	Nun lob mein Seel, den Herren (Z 8245)
14. Du süße Lieb, schenk uns dein Gunst	HG 1766, no. 55, v. 3	Martin Luther	Nun bitten wir den heiligen Geist (Z 2029a)
H 821c			
6. Da ruft, o mögte Gott es geben	“Der Trost des ewigen Lebens” (Wq 194/17), v. 11	Christian Fürchtegott Gellert	Wer nur den lieben Gott lässt walten (Z 2781)
9. Leit uns in deiner Wahrheit ^a	“Lasst unserm Gott uns singen,” v. 13	Nicolaus Selnecker	Nun lasst uns Gott, den Herren (Z 159)

NOTE

a. See *Heilige Lieder aus alten und neuen zum Gottesdienstlichen Gebrauche der Evangelisch-Lutherischen Gemeinde zu Ravenspurg in Schwaben gesammelt* (Ulm, 1771).

brüder (a brotherhood of musicians next in the hierarchy), trumpet and timpani players, and a continuo player who was paid extra. Bach charged 52 Marks for the performance. He received an additional 56 Marks directly from Pastor Palm: 48 Marks, 8 Schillings for “a part of the composition” (einen Theil der Compos.), and 7 Marks, 8 Schillings for the copying. No singers are named in the invoice, but the following singers are identified in the original sources:

Soprano Hartmann (full name unknown)
 Soprano Lüders (full name unknown)
 Tenor Johann Heinrich Michel
 Bass Carl Rudolph Wreden
 Bass Friedrich Martin Illert

The name of the alto is not given, and a second tenor does not seem to have been provided.

As far as we can tell, part I of H 821a was revived unchanged in Bach’s later years as part I of an *Einführungsmusik* for a pastor named Lüders (see appendix A). As part II of the cantata for that occasion, Bach reused part I of the *Einführungsmusik Klefeker*, H 821b, shortened and slightly altered.

Single movements of H 821a were also reused, with different text underlay, in the St. Matthew Passion of 1777,

H 790 (arias nos. 3, 5, and 13; see CPEB: CW, IV/4.3). In addition, no. 13 returns again as aria no. 6 in the 1780 Easter cantata *Nun danket alle Gott*, Wq 241 (see CPEB: CW, V/2.2).¹²

Aria no. 10, “Sei gesegnet, sei willkommen”—which had already been taken over from the *Trauungs-Cantate*, H 824a—was reused by Bach with a similar text underlay (“Sei gegrüßet, Fürst des Lebens”) as aria no. 6 in the early version of *Die Auferstehung und Himmelfahrt Jesu*, Wq 240 (see CPEB: CW, IV/2).¹³

Chorus no. 11—on the basis of autograph corrections in the score, whereby parts for trumpets and timpani were inserted in the first three measures—was probably reused in a slightly revised form for an otherwise unknown occasion at some later time (see above and critical report).

For H 821a there exists not only an autograph score (source A), but also the original parts (source B) and two copies of the printed libretto (source OT). Of the *Vorlage*

12. The great similarity between the text of the aria in the Passion and that of the Easter cantata suggests that the Easter music was not modeled directly on H 821a, but rather on the Passion.

13. The aria in Wq 240 (early version) was probably modeled directly on H 821a rather than H 824a. This aria was then also reused with the text of Wq 240 (early version) in the Easter cantata *Anbetung dem Erbarmer*, Wq 243 (see CPEB: CW, V/2.2).

sources from Bach's library for the movements borrowed from other works—written either by Bach himself or by other composers—only the autograph score of the Magnificat, Wq 215 (source Q 2) has come down to us. For the other works, Bach would also have had manuscripts in his library, but these are lost. Thus for Bach's *Trauungs-Cantate* and the two cantatas by Benda, we have to refer to contemporary copies (sources Q 1, Q 4, and Q 5), and for the chorale by J.S. Bach we have to use the printed edition from 1765 (source Q 3).

Einführungsmusik Klefeker, H 821b

The *Einführungsmusik Klefeker*, H 821b, was the sixth *Einführungsmusik* that was performed under C.P.E. Bach's direction in Hamburg. However, it was only the second one for which he composed the music.

The installation of Johann Matthias Klefeker as pastor was announced in two Hamburg newspapers, both on 2 November 1771 and with the same wording:

Next Tuesday in the great St. Michaelis Church there will be a celebratory installation of Herr Johann Matthias Klefeker as the pastor of Moorfleet in Billwerder. The text for the music by Kapellmeister Bach that will be performed on this occasion has been newly written by Pastor Alers of Rellingen and can be purchased for 2 Schillings from H.C. Grund at the Fischmarkt.¹⁴

The printed libretto (see critical report, source OT) also names Christian Wilhelm Alers (see below) as the author of the text.

Extensive documentary materials survive concerning the election of a pastor at Moorfleet in Billwerder in 1771. This position became available on the death of Pastor Johann Conrad Klefeker (1710–71)¹⁵ on 13 August 1771.¹⁶

14. HUC 176: 3; and GHA 128: 1; quoted in Wiermann, 376. "Am künftigen Dienstage wird der Herr Johann Matthias Klefeker in der großen St. Michaelis-Kirche zum Pastor der Gemeinde zu Mohrenfleth, im Billwärder, feyerlich eingesegnet werden. Der Text der bey dieser Gelegenheit von dem Herrn Kapellmeister Bach aufzuführenden Musik ist von dem Herrn Pastor Ahlers zu Rellingen neu verfertigt, und bey H.C. Grund am Fischmarkt für 2 fl. zu haben."

15. Janssen, 212.

16. A.H. Kellinghausen reports that J.C. Klefeker's death was caused by a flood: "[He died] from a stroke which probably happened because high water flowed into the church and, as a result, the confessional began to sink under him, inducing a great shock" (. . . an einem Schlagfluß, welcher wohl dadurch verursacht wurde, daß das hohe Wasser in die Kirche drang, und dadurch der Beichtstuhl unter ihm das Sinken anfang, welches ihm einen heftigen Schrecken zu wege brachte). See CPEB-Briefe, 1:245 (commentary on document no. 103).

A list of the three candidates who had made it to the last round was drawn up on 30 August 1771: Georg Heinrich Häselier (1743–1820, later a deacon at St. Michaelis) from Hamburg,¹⁷ Johann von Döhren (1741–1810, later the pastor at Heilig-Geist) from Hamburg,¹⁸ and Johann Matthias Klefeker. The probationary sermons were set for successive Tuesdays in October 1771: Klefeker on the 1st, von Döhren on the 8th, and Häselier on the 15th. Klefeker was elected on 16 October, one day after the last test sermon. He signed his contract on 1 November and the installation ceremony—with the performance of H 821b—was held at St. Michaelis on 5 November. Finally, the installation at Moorfleet itself took place on 17 November.¹⁹

J.M. Klefeker was born on 4 November 1743 in Moorfleet near Hamburg, the son of the pastor there, J.C. Klefeker. He attended the Johanneum, then the Akademisches Gymnasium in Hamburg, and afterwards studied theology in Jena. In 1771 he was accepted as a church candidate in Hamburg, and in the same year took over his late father's position in Moorfleet, which he held until his death in 1782. His successor was Johann Heinrich Lütken (1746–1814).²⁰

As indicated in the announcement in the Hamburg newspapers and also in the printed libretto, the text for H 821b was written by the Hamburg-born pastor in Rellingen, Christian Wilhelm Alers (1737–1806).²¹ Alers was an active poet who provided texts for several musical works, including Telemann's *Tag des Gerichts*, TVWV 6:8.

Alers's text was tailored exactly to fit the person of Johann Matthias Klefeker. In particular, the fact that Klefeker was his father's successor as pastor is alluded to in the opening chorus, and made more explicit in nos. 11–13; in the aria no. 12 ("Sei fromm, mein Sohn") the singer assumes the role of J.C. Klefeker himself, who addresses his son directly. The remaining movements deal with such

17. Jensen, 170.

18. Ibid., 220.

19. D-Ha, 511-1, Ministerium III B, Bd. 5.

20. Bruhn, 248; Janssen, 212. For Lütken's installation Bach performed a cantata that was based on his earlier *Einführungsmusik Gerling*, H 821h (see CPEB:CW, V/3.4).

21. The text was reprinted in a collected edition of Alers's occasional poems; see Friedrich Wilhelm Alers, *Gedichte, der Religion, dem Vaterlande und der Freundschaft gesungen*, vol. 2 (Hamburg, 1787), 40–46. This edition contains the text of H 821b under the heading "Einführungs-Cantate, eines Predigers, componirt von Bach." This reprint omits all chorale stanzas and the *Veni, Sancte Spiritus*, and does not indicate the repetition of no. 13c as no. 15 ("Zum Beschluss") of the cantata. The text shows minor revisions and has not been used for the edition.

topics as the call to be a pastor and the gravity and significance of the appointment.

The commission to write the text must have taken place at the earliest after Klefeker's election. There then remained a period of less than three weeks in which to pen the text, compose the music, and prepare the performance materials. Perhaps this haste was the cause for the unusual state of the original parts (see below and critical report, source B).

The libretto includes several chorale texts. There are three chorale movements (nos. 5, 10, and 14; see table 1), and the beginning of the third stanza of Paul Gerhardt's "Ein Lämmlein geht und trägt die Schuld" is cited in the recitative no. 11a.²² Two further possible chorale citations in the recitative no. 8 have yet to be identified.²³

The performance of H 821b took place at St. Michaelis and, as with H 821a, involved the town musicians, *Expectanten*, *Rollbrüder*, and trumpet and timpani players. On 7 November 1771, only two days after the installation ceremony, C.P.E. Bach presented a bill for 136 Marks, 8 Schillings for his composition.²⁴ The names of most of the singers are inscribed on the original sources:

Soprano	Hartmann (full name unknown)
Alto	Hardenack Otto Conrad Zinck: ²⁵
Tenor	Johann Heinrich Michel
Tenor	Carl Rudolph Wreden
Bass	Johann Andreas Hoffmann
Bass	Friedrich Martin Illert

The name of the second soprano is not recorded. The performing parts for H 821b mainly contain only one part per

22. "Ja, Jesu, ja, von Herzensgrund, leg auf, gern will ich tragen. Dein Wollen hängt an meinem Mund, mein Wirken ist dein Sagen." HG 1766, no. 113, 3. In the chorale *Vorlage*, however, the first line reads: "Ja, Vater, ja, von Herzensgrund".

23. "Ein Priester des Allmächtigen sein" and "Ein Priester der allweisen, der höchsten Liebe sein." In the printed libretto they were treated in the same way as the other chorale citations (with quotation marks at the beginning of each line).

24. The invoice itself is missing from the "Rechnungsbuch der Kirchenmusiker" and is presumed to be lost; only the entry in the table of contents (D-Ha, Handschriftensammlung 462, fol. b) has survived: "[Preis] 136.8. [Marks] Klefeker. 1771. den 7 November.—[Seite] 99 [fol. 99 of the "Rechnungsbuch"]." See *CPEB-Briefe*, 1:244–46.

25. A portion of the recitative no. 8 was originally assigned to Zinck in the autograph score, but Bach then reassigned it to the tenor Wreden. It is unclear when this took place (see below) and—if Wreden did sing this passage in 1771—to what extent Zinck participated in the original performance.

voice disposition; therefore, it can be assumed that the two tenors sang together most of the time from one voice part, as did the two basses. A second copy was only made when the two basses each had a separate solo part, as happened in part II, nos. 11–13b (see below and critical report). Only for the final chorus and chorale were all seven voice parts copied out. Perhaps this situation was a result of the short amount of time available to prepare the performance materials.

Part I of H 821b was reused—shortened and slightly changed—in Bach's later Hamburg period as part II of an *Einführungsmusik* for a certain Pastor Lüders (see appendix A). In addition, two of the movements reappeared in Bach's later works. Aria no. 9, "Dies ist mein Mut," was heavily altered to create aria no. 10, "Ich folge dir, verklärter Held," in *Die Auferstehung und Himmelfahrt Jesu*, Wq 240 (see CPEB: CW, IV/2). And aria no. 12, "Sei fromm, mein Sohn," was reused by Bach—with minor revisions and a new text underlay—as aria no. 5, "Sing ihm, voll Rührung," in the 1775 Michaelmas cantata *Siehe! Ich begehre deiner Befehle*, Wq 247 (see CPEB: CW, V/2.5). Bach had Michel prepare a copy of the latter aria, in the Michaelmas version, to which Bach himself added the original text from H 821b (see critical report, source D). This is mentioned in a letter by Bach from 27 October 1783: "The requested aria is enclosed. . . . I composed this aria 12 years ago when a pastor's son was being installed in his father's position. The text at that time was as I have written under the bass, and occasioned the few changes also noted by me in the voice part."²⁶ The addressee of the letter is not known; it has been suggested that the letter was sent to Johann Nikolaus Forkel.²⁷ Another possible recipient of the letter is Johann Friedrich Reichardt, in view of the fact that a copy of "Sing ihm, voll Rührung" is listed in the 1815 catalogue of Reichardt's estate.²⁸ Although Reichardt had met Bach several times during his stay in Hamburg in the summer

26. "Die verlangte Arie folgt hierbey. . . . Vor 12 Jahren machte ich diese Arie, da ein Predigers Sohn in seines Vaters Amt eingeführt wurde. Der Text war damahls so, wie ich ihn unter den Baß geschrieben habe, und veranlaßte die wenigen, auch von mir in der Singstimme angemerckten Veränderungen." See *CPEB-Briefe*, 2:987–89 and *CPEB-Letters*, 197.

27. See *CPEB-Briefe*, 2:988.

28. *Verzeichniß der von dem zu Giebichenstein bei Halle verstorbenen Herrn Kapellmeister Reichardt hinterlassenen Bücher und Musikalien, welche den 29sten April 1816 und in den darauf folgenden Tagen Nachmittags um 2 Uhr zu Halle an den Meistbiethenden verkauft werden sollen* (Halle, 1815), 90 (section "XIII. Sebastian Bach und Philipp Emanuel Bach."): "8. Aria: Sing ihm voll Rührung, (P.E.B.) geschriebene Partitur."

of 1774,²⁹ and had favorably discussed Bach's works in his *Musikalisches Kunstmagazin* (Berlin, 1782), no documentation survives for a close relationship around 1783.

In several movements of H 821b there are parallel corrections in the score and parts, which indicates that C.P.E. Bach made alterations after the parts were copied out. Several of these changes are clearly in Bach's late hand and seem to have been made in connection with the reuse of H 821b as the *Einführungsmusik Lüders*, whose name was added by Bach to the wrapper of the original parts during the final years of his life (see appendix A). In particular, these adaptations include an altered text underlay and changes in the continuo part in the chorus no. 1, a shortened version of the recitative no. 8, and the deletion of the aria no. 9.

Some changes, however, cannot be related to the late revival as the *Einführungsmusik Lüders*. These include the reassignment of the alto part in no. 8 to tenor, as well as a newly-composed passage in the recitative no. 11a;³⁰ the handwriting suggests that these changes were made during the 1770s.³¹ It is possible that these were last-minute changes for the hastily prepared installation of Pastor Klefeker on 5 November 1771. On the other hand, it cannot be entirely ruled out that these changes point toward an early revival of the work for which no other evidence has so far come to light. As a result of this uncertainty, the edition presents as the main text of H 821b the final state of the revisions of the 1770s. The revisions for the *Einführungsmusik Lüders* are described in detail in the commentary, with the exception of the shortened recitative (H 821b, no. 8), which is given in appendix A.

The surviving sources for H 821b include not only the autograph score (source A) but also the original parts (source B), as well as one exemplar of the printed libretto (source OT). However, there are some problems with the main sources A and B. Both of these are divided into six sections: in A, each section is notated in a self-contained portion of the score (two bifolios for each section, with the remaining space on the last folio of each section left

empty); in B there is a separate group of parts for each of the six sections. These groups of parts likewise contain—variously determined by the different lengths of the separate sections—numerous empty and half-empty pages. Bach through-numbered these groups of parts in the upper right corner of each part: “K. [possibly meaning Klefeker] 1” through “K. 4” for the four groups of parts for part I of H 821b, and “K. 1” and “K. 2” for the two groups of parts for part II. The numbering, contents, and copyists of the several groups of parts can be summarized as follows:

CPEB's Numbering	Contents	Scribe
Part I		
“K. 1”	no. 1	Anon. 307
“K. 2”	nos. 2–6	Michel (?)
“K. 3”	nos. 7–8	Anon. 304
“K. 4”	nos. 9–10	Anon. 308
Part II		
“K. 1”	nos. 11–13b	Anon. 304
“K. 2”	nos. 13c–14	Anon. 304

For parts that are silent throughout one of the sections, no extra parts were prepared; rather, *tacet* markings were added afterwards (mostly by Bach) on the parts in another section. This is especially the case in part II; there the S I, S II, A, and T II parts and the wind parts are involved only in movements 13c and 14 (that is, in section “K. 2”). These parts originally contained only those movements. They were expanded after the fact with the *tacet* markings for movements 11–13b; these parts are marked only with “K.” (without a number).

This unusual procedure may have resulted from the limited time available to Bach to complete H 821b. It is true that there were almost three weeks between Klefeker's election on 16 October and his installation on 5 November. However, Alers first had to write the text. Just how much time was left to Bach is not known. Furthermore, the next *Einführungsmusik*—for Pastor Schuchmacher—had to be ready for an installation ceremony on 8 November 1771. The documented course of events suggests that four copyists were simultaneously preparing the parts for part I of H 821b, and that while Anon. 304 was copying one section of part II, Bach himself was able to complete the other.

Einführungsmusik Schuchmacher, H 821c

The *Einführungsmusik Schuchmacher*, H 821c, was performed only a few days after the installation ceremony for Klefeker. It is possible that this fast succession of events

29. See Johann Friedrich Reichardt, *Briefe eines aufmerksamen Reisenden die Musik betreffend*, part 2 (Frankfurt and Breslau, 1776), esp. 7–22.

30. As the sources reveal, neither the reassigned portion of the recitative no. 8 (mm. 28–40) nor the recitative no. 11 were ever part of the *Einführungsmusik Lüders*.

31. Furthermore there are also some changes in the violin parts in the chorus no. 1, but when they were made cannot be determined; they could have been added already for the first performance or at some later time.

was the reason not only for Bach's lesser involvement in H 821c, but also for the peculiar source situation for H 821b (see above).

Otto Christian Schuchmacher's installation was announced with the same wording in two Hamburg newspapers in early November 1771:

This Friday, the day after tomorrow, Pastor Schuchmacher will be solemnly installed as deacon of St. Jacobi. The music to be performed at the said church for this occasion will be available this afternoon from H. C. Grund at the Fischmarkt for 2 Schillings.³²

A few days after the performance a somewhat longer article appeared in the *Hamburgischer unpartheyischer Correspondent*, mentioning that Christoph Daniel Ebeling (1741–1817) was the author of the text of H 821c: "it would be most desirable if all so-called music texts were as good and suitable to the dignity of our religion as is the one which we wish to make known today to our readers." ([es] wäre sehr zu wünschen, daß alle sogenannte Musik-Texte so gut, und der Würde unserer Religion so angemessen wären, als derjenige ist, welchen wir heute unseren Lesern bekannt machen wollen.) The printed text of movements 1–9 follows at the end of the article.³³

The former deacon at St. Jacobi, Erdmann Gottwerth Neumeister (b. 1708), died on 14 March 1771. He was the son of the poet and former head pastor at St. Jacobi, Erdmann Neumeister (1671–1756).³⁴ By 30 April a total of twelve candidates had applied for the opening. A list ("Aufsatz") from 30 August shows that four candidates had made it to the final round: Pastor Lindes³⁵ from Brome (north of Wolfsburg); Pastor Milow from Lüneburg (full name and dates unknown); Otto Christian Schuch-

macher; and Johann Andreas Gottfried Schetelig from Hamburg (1729–1807, teacher, later assistant headmaster at the Johanneum, then pastor in Celle).³⁶ Schuchmacher received a decisive majority of the votes that were cast at the election on 8 September.³⁷ The official ceremony was held at St. Jacobi on 8 November 1771.

Otto Christian Schuchmacher (or Schuhmacher) was born in Buxtehude on 12 April 1738. After theology studies in Gießen and Göttingen, he started out as a preacher in Horneburg near Buxtehude (appointed in 1769) until his election to the position of deacon at St. Jacobi in Hamburg on 8 September 1771. He held this office until his death on 29 March 1793.

As noted in the newspaper account cited above, the text of part I of H 821c was written by Christoph Daniel Ebeling. The opening movement is based on a citation from Deuteronomy 32:3; this is repeated (as movement no. 8) before the final chorale of part I. A total of two chorales are included in Ebeling's text (see table 1). The first one is the eleventh stanza of Christian Fürchtegott Gellert's lied "Der Trost des ewigen Lebens" from the *Geistliche Oden und Lieder*, 1757,³⁸ whose text was not included in HG 1766, in use at the time of Schuchmacher's installation, but was incorporated in the new edition, NHG 1787, as no. 417. The second chorale is the thirteenth stanza of Nicolaus Selnecker's "Lasst unserm Gott uns singen." This chorale is somewhat exotic (it is not found in HG 1766) and it is unknown how Ebeling acquired it.

Both the text and the music of part II of H 821c were taken from G.P. Telemann's *Einführungsmusik* for Johann Ludwig Schlosser of 1741, TVWV 3:35. Telemann's music is unfortunately lost. Only the printed libretto has survived (see critical report, source T). Telemann's music was owned by Bach.³⁹

The participation of a second composer in part I of H 821c is indicated in NV 1790 (p. 65, under the heading "Einige vermischte Stücke"): "Einführungsmusik des Herrn Pastors Schuhmacher, ein Theil. H. 1771. Zum

32. HUC 178 (6 November 1771): 4; and GHA 130 (7 November 1771): 3; quoted in Wiermann, 377. "Am übermorgenden Freytag wird der Herr Pastor Schumacher zum Diacono an der St. Jacobi-Kirche feyerlich eingeseget werden. Die bey dieser Gelegenheit in selbiger Kirche aufzuführende Musik ist heute Nachmittag bey H.C. Grund am Fischmarkt für 2 fl. zu haben."

33. Wiermann, 377–79. Movements 2a and 2b are combined under the title "Recitativ." Movements 4b, 4c, and 5 are likewise combined under the title "Accompagnement." There is no indication that movement 1 is repeated (= movement 8). The text of H 821c was included with the publication of Schuchmacher's inaugural sermon; see Otto Christian Schuchmacher, *Das wichtige Geschäfte eines evangelischen Lehrers in einer . . . Antritts-Predigt* (Hamburg: Johann Ludewig Schwarz, [1771]), 21–28.

34. Jensen, 147.

35. Full name and dates are unknown. He is not the same person as the later pastor at Arkhangelsk.

36. Bach performed an *Einführungsmusik* in 1773 for Schetelig's installation as assistant headmaster of the Johanneum (Wq/H *deest*; see NV 1790, p. 58), but this work is now lost. The original printed libretto is published in facsimile in CPEB: CW, VIII/3.2.

37. D-Ha, Senat Cl. VII Lit. Hc N. 1 vol. 10 and 511-1, Ministerium III B, Bd. 5. Schuchmacher received seven votes, Schetelig received four votes, Milow received three votes, and Lindes received only one vote.

38. The chorale melody for this stanza, "Wer nur den lieben Gott lässt walten," is played by the oboe in aria no. 5.

39. BA 1789, p. 73, no. 249: "dito [Telemann], Herrn Pastor Schlossers Einführungsmusik, 1741, in Stimmen."

Theil vom Herrn Syndicus Schuback. Mit Trompeten, Pauken und Hoboen." Bach's collaborator was the Hamburg syndic Jacob Schuback, who was born on 8 February 1726 in Hamburg. He attended the Johanneum during the time that G.P. Telemann served as cantor there. After law studies in Göttingen, Schuback began his practice as a lawyer in Hamburg. He served in various public positions, and from 1760 on was a syndic for the city of Hamburg. Schuback gave public performances of several of his own compositions, including the oratorio *Die Jünger zu Emmaus*. In addition, he served as a teacher of practical music and music theory at a school for the poor in Hamburg. He died on 15 May 1784 in Hamburg.⁴⁰

Bach and Schuback's collaboration is corroborated by a note in Schuback's hand on the sole surviving copy of H 821c (see plate 6 and critical report, source B): "1771, 8 November, for the installation of Pastor Schuchmacher, before the sermon, the beginning up to the recitative wie felsenfest etc. is by Capellmeister Bach. What follows is by me. The last recitative Er, den du zu uns etc. is by Capellmeister Bach." (1771. d. 8 Nov. bey Einführung Herrn Past. Schuchmachers vor | der Predigt | der Anfang bis zum Recitat. wie felsenfest etc. von Hn Capelm. Bach | das folgende von mir | das letzte Recit. Er, den du zu uns etc. von Hn Capelm. Bach.) Georg Poelchau later inserted "exclusive" after "wie felsenfest etc." and "(Syndicus Schuback. in Hamburg)" after "by me" (von mir). This would indicate that movements 1–3 and 8 were written by Bach, while the remaining movements were Schuback's own compositions.

Contrary to Schuback's note, however, the opening movement is not a composition by Bach, but rather incorporates the first movement of the cantata with the same name by Georg Anton Benda (L 603). Benda's chorus was transposed from C major to D major by Bach, and otherwise revised only slightly: Bach added a third trumpet part and made minor changes to the voice parts (see commentary).

The layout of the printed libretto (source OT) suggests that the entire section between the two arias nos. 3 and 5 of part I forms a unity (see plate 8). Schuback, however, did not follow the libretto. Instead, after a full cadence he set the final three lines of text as an arioso (no. 4c), thus separating it from the preceding material (nos. 4a and 4b).

The raw harmonies and modulations in the chorale no. 6 cast doubt on Schuback's compositional skill. However, these may also have been caused by transmission problems.

40. MGG^{II}, Personenteil, s.v. "Schuback, Jacob," by E. Krüger.

The performance of H 821c took place at St. Jacobi and, as with H 821a and 821b, involved the town musicians, *Expectanten*, *Rollbrüder*, and trumpet and timpani players. The invoice for H 821c provides evidence about the performing forces, as well as other pertinent expenses:⁴¹

Unkosten wegen der Einführungs-Musik
Sr. WohlEhrwürden, des Herrn Pastors
Schuchmacher zu St. Jacobi

Für die Composition,	Mk	
Direction u. die Copisten	60	--
Für 8 Sänger	16	--
- 8 Rathsmusikanten	12	--
- 2 Expectanten	3	
- die Rollbrüder	5	
- den Vorsänger	1	
- Trompeten und Pauken	6	
- den Instrumenten Träger	-	8 s
- den Chor Knaben	-	8
- - Accompagnisten	2	
Summa	106	Mk

Hamburg
d. 12 Nov. 1771.
C.P.E. Bach
Music Director.

Ward von dem H. Juraten Oldenburg
mit vieler Höflichkeit so gleich bezahlt.

Bach specified the costs for the direction, composition, and copying as 60 Marks; he charged an additional 46 Marks to pay the musicians and the transporter of instruments. But since no original sources have survived, no further details about the performance (for example, the names of the singers) have come down to us. The singers were probably the same ones who had participated only a few days before in the performance of H 821b (see above).

Only single movements from H 821c were reused by Bach in later works. The opening chorus that Bach had taken over from Benda was reused in 1782 in the *Einführungsmusik Jänisch*, H 821k, with a new text underlay, "Der Herr ist König" (see CPEB: CW, V/3.4). This movement was performed again in 1786 when the whole of H 821c was used, with a few revisions, for the installation of Pas-

41. CPEB-Briefe, 1:246–47. Originally in "Rechnungsbuch der Kirchenmusiker" in D-Ha, fol. 89, but this folio is now in A-Wgm. In Suchalla's commentary on this invoice, the date of the performance is given erroneously as 12 November instead of 8 November, probably because the date was taken from the invoice. See CPEB-Briefe, 1:247.

tor Cropp. In addition, the first aria of H 821c (no. 3) was reused as aria no. 22 in the 1779 St. Luke Passion, H 792, with the parody text “Für seinen Feind zum Himmel flehn” (see CPEB:CW, IV/6.3).

Only part I of H 821c has survived, and this only in a manuscript copy in the hand of Ludwig August Christoph Hopff (source B).⁴² In addition, there exists one exemplar of the printed libretto (source OT). For the original version of the choral movement by Benda, we also cannot go back to a copy once owned by Bach. Instead, we must use a parallel source (Q1). The *Einführungsmusik Schlosser* by Telemann, part II of which was also performed at Schuchmacher’s installation, is likewise lost. Only a printed libretto (source T) proves that the same text was used in part II of both works.

Einführungsmusik Lüders, H deest

The *Einführungsmusik* for Pastor Lüders is documented only by a few inscriptions on the performance materials and on the title wrappers of H 821a and 821b. Accordingly,

42. Jürgen Neubacher, “Der Organist Johann Gottfried Rist (1741–1795) und der Bratschist Ludwig August Christoph Hopff (1715–1798): zwei Hamburger Notenkopisten Carl Philipp Emanuel Bachs,” *BJ* (2005): 109–23, esp. 115–17.

the work performed for that installation consisted of part I of H 821a as part I, and part I of H 821b (shortened) as part II. For details, see the critical report and appendix A.

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Uwe Wolf