

**Addenda & Corrigenda**  
**CPEB:CW, IV/7.1**  
**Passion according to St. John (1772)**  
**updated May 2020**

The Passion according to St. John (1772) is listed as BR-CPEB D 7.1.

**Front Matter**

Pages xii–xvii: The musical sources for C.P.E. Bach’s borrowings are discussed in: Wolfgang Hirschmann, “Kompilation als Emanzipation: Bachs Johannespassion von 1772 und ihr Modell,” in *Impulse—Transformationen—Kontraste: Georg Philipp Telemann und Carl Philipp Emanuel Bach. Bericht über die Internationale Wissenschaftliche Konferenz, Magdeburg, 17. und 18. März 2014, anlässlich der 22. Magdeburger Telemann-Festtage*, ed. Carsten Lange, Brit Reipsch, and Ralph-Jürgen Reipsch (Hildesheim: Georg Olms, 2018), 264–73.

Page xv: Table 2, the last item of the last column “Chorale Melody (Zahn No.)” should read: “Ach wir armen Sünder (Z 8187h)”

**Music**

<b>No.</b>	<b>Page</b>	<b>Mm.</b>	<b>Part</b>	<b>Remarks</b>
2d	7	32b	bc	note 2, fig. should be $\frac{7}{}$ instead of 7; cf. Q
5	11	8	fl I	note 3 should be f' instead of a''
15	54	5	va	note 1 should be a# instead of a#+c#'
15	55	25	vn II	note 1 should be a# instead of a#+c#'
15	56	45	vn I	notes 2–4 should have one slur, instead of two slurs on notes 1–2 and 3–4
15	57	63, 71	vn II	notes 1–6 should have one slur, instead of two slurs on notes 2–3 and 4–6

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Bibliographical Abbreviations, page 111:

BR-CPEB      Enßlin, Wolfram, Uwe Wolf, and Christine Blanken. *Carl Philipp Emanuel Bach. Thematisch-systematisches Verzeichnis der musikalischen Werke. Pt. 2, Vokalwerke.* Stuttgart: Carus, 2014.

Critical Report, page 113, source A 1: The Passion by Stölzel dates from 1741, not c. 1749; see Hirschmann (citation above), p. 268, n. 20. Source A 1 is in the hand of an unidentified copyist (not Stölzel) with additions in the hand of Bach. The copyist's hand is found in D-B, Mus. ms. 21412, vol. IV (German Missa in C Minor by Stölzel) and, perhaps more importantly, on the title page of the cantata *Beweise deine wunderbare Güte* by Georg Benda in D-B, Mus. ms. 1336. The latter MS is from Bach's library. This copyist probably worked in Gotha during Benda's time, and the Stölzel Passion as well as most or all of the Benda cantatas in Bach's library were probably sent by Benda to Bach. (Information on the hand in A 1 was provided by Peter Wollny.)

Critical Report, page 114, source A 4: At the end of no. 14 (fol. 9r), Bach entered a cue ("N. 4. Acc. u. Chor") that corresponds to nos. 15 and 16 in the 1784 St. John Passion, indicating that source A 4 was a *Vorlage* for the latter work (see CPEB:CW, IV/7.4 for further details).

Critical Report, page 115, Table 1, "Remarks" column for fol. 9r: (CPEB possibly wrote "Arie" to indicate aria no. 15 but later erased it and changed it to "Acc. u. Chor" for the 1784 Passion, nos. 16 and 17.)

Critical Report, page 121, no. 15: Other changes made in A 3 (in original key) include:

<u>Mm.</u>	<u>Part</u>	<u>Remarks</u>
25	vn II	beat 1 changed from b $\sharp$ +d' to b $\sharp$
90	vn I	note 8, b added on a' (cancelling $\sharp$ on note 4 in that measure)
92, 110	vn II, va	"poco forte" added to match directives in vn I and bc
139	vn I, vn II	<i>f</i> added on note 3
140	va, bc	<i>f</i> added on note 1
154	bc	<i>f</i> added on note 2
155	vn II, va	<i>f</i> added on note 1

Critical Report, pages 122–23, no. 21: The online table of contents has a link to the oboe, vocal, and continuo lines of Stölzel's duet with the original text underlay.