

## Recent Discoveries in St Petersburg and their Meaning for the Understanding of Bach's Cantatas

TATIANA SHABALINA

Among the primary sources of Johann Sebastian Bach's compositions, the original printed texts of his vocal works are of particular importance. If the majority of autographs and other contemporary manuscripts of these pieces lack any dates of their origin, the text booklets, which were printed for a performance, usually contain exact indications of its date and place. This information is extremely valuable, and it is truly regrettable that so few such booklets are preserved.

To date the National Library of Russia has become one of the richest treasure-houses of the originally printed texts for vocal works by Bach. The first to draw attention to these sources was Wolf Hobohm, who in the 1973 *Bach-Jahrbuch* presented several booklets of texts for Bach's church cantatas kept in this library (in those years the State Public Library 'Saltykov-Ščedrin' in Leningrad).<sup>1</sup> However, my recent searches for other similar sources led to new important discoveries: I have found that the National Library of Russia owns a far greater number of printed texts to vocal works by Bach and his contemporaries than was previously considered. Since December 2007 I have identified in this library more than 300 printed sources linked to Johann Sebastian Bach and other German composers of the time. Over 50 of them concern Leipzig and the Leipzig period of Bach's life.<sup>2</sup>

The most significant among these findings are unknown text booklets for church music by Bach dating from 1724, 1725, 1727 and 1728, as well as a printed text to the Passion oratorio performed at St Thomas' Church on Good Friday 1734.<sup>3</sup> Each of these sources sheds new light on our knowledge and

---

<sup>1</sup> Wolf Hobohm, 'Neue "Texte zur Leipziger Kirchen-Music"', *Bach-Jahrbuch* 59 (1973), 5-32.

<sup>2</sup> For a survey of the present state of knowledge on text booklets for Bach's cantatas, see Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (Oxford: Oxford University Press, 2000), pp. 259-60.

<sup>3</sup> See Tatiana Shabalina, "'Texte zur Music'" in Sankt Petersburg: Neue Quellen zur Leipziger Musikgeschichte sowie zur Kompositions- und Aufführungstätigkeit Johann Sebastian Bachs', *Bach-Jahrbuch* 94 (2008), 33-98. As the discovery of the Picander cycle of 1728/29 took place

understanding of the decade of Bach's life and work in Leipzig. But the discoveries of the texts for church music performed at Pentecost and Trinity 1727, as well as the so-called 'Picander-Jahrgang' of 1728 proved to be particularly significant in view of the scarcity of sources for our knowledge of Bach's cantata production in that period. This paper will focus on these findings and demonstrate their implications for Bach research and our understanding of the composer's work in the late 1720s.

### Text booklet for Pentecost and Trinity 1727

This source is kept at the National Library of Russia under the shelfmark 15.62.6.94. Its title-page reads as follows (see fig. 1):

Texte | Zur Leipziger | Kirchen-Music, | Auf die | Heiligen | Pfingst-Feyertage,  
| Und das | Fest der H. Dreyfaltigkeit | 1727. || Leipzig, | Gedruckt bey  
Immanuel Tietzen.

This is a small booklet, consisting of eight sheets measuring 16,5 × 9,6 cm. Unfortunately, there are no stamps, exlibris or previous owners' marks which would help us to ascertain its provenance. The traces of an erased number '67' in pencil and the similar erased inscription 'Cart.' are visible on the title-page. But it is unknown what they imply.

All the texts in this booklet correspond to four known cantatas:

- 1st day of Pentecost – 'O ewiges Feuer! o Ursprung der Liebe', BWV 34
- 2nd day of Pentecost – 'Erhöhtes Fleisch und Blut', BWV 173
- 3rd day of Pentecost – 'Erwünschtes Freudenlicht', BWV 184
- Trinity Sunday – 'Gelobet sey der Herr', BWV 129<sup>4</sup>

However, if Hobohm's findings confirmed in general the chronology of Bach's cantatas, relative to that moment, the new discovery reveals unknown facts, which call for a critical approach to the present knowledge of the datings of these works and their repeat performances in Leipzig. We shall consider each of these pieces separately.

**BWV 34, 'O ewiges Feuer! o Ursprung der Liebe'**, was performed on 1st June 1727 during the morning service at St Nicholas' and the afternoon service at St Thomas' church: 'Am ersten heiligen Pfingst-Feyer-Tag. Frühe in der Kirche zu St. Nicolai, und in der Vesper zu St. Thomä', as is stated at the beginning of the text print (see fig. 2).

Before this discovery, the work had been considered as one of Bach's last church cantatas and dated in the 1740s<sup>5</sup>; according to recent research to

---

after the completion of this article, it had not been included in it and was presented for the first time at the Fourth J. S. Bach Dialogue Meeting in Oxford in January 2009.

<sup>4</sup> Concerning a few of divergences of the texts see *ibid.*, pp. 66, 69, 71 and 74.

1746/1747.<sup>6</sup> So this cantata has always been grouped together with those compositions which were not included in the first four Bach's cantata cycles, or constituted the fifth one.<sup>7</sup>

For a long time it was believed that the Pentecost cantata, BWV 34 was a parody of the wedding cantata 'O ewiges Feuer! o Ursprung der Liebe', BWV 34a, composed at the end of 1725 or during the first half of 1726,<sup>8</sup> and that BWV 34 was written about twenty years later.

Bach's autograph score of this work exists;<sup>9</sup> the peculiarities of Bach's handwriting are evidence that it originated in the 1740s.<sup>10</sup> The paper of the manuscript (with the watermark of the Eger paper-mill and initials CCS – Weiss 21) is also related to the late years of Bach's life and was used by him in other works of the 1740s.<sup>11</sup>

Hans-Joachim Schulze noticed a number of inscriptions in this score, which suggested to him that this manuscript was intended by Bach 'zum Verleihen oder Verschenken', and he proposed that the intended recipient was Wilhelm Friedemann Bach, whose handwriting is also seen in the manuscript.<sup>12</sup>

'Daß der Thomaskantor mit dem kostspieligen Notenpapier sparsam umging und nach der Niederschrift eines vielstimmigen Satzes die noch unbenutzten Notensysteme im unteren Teil der Seiten für die Aufzeichnung geringstimmiger Sätze nutzte, läßt sich in über hundert Fällen beobachten, wobei es keine Rolle spielt, ob es sich um Erstniederschriften oder um Reinschriftexemplare handelt. Im Falle unserer Pfingstkantate ist jedoch für eine sozusagen narrensichere Aufzeichnungsform insofern gesorgt, als das erste Rezitativ, dessen Niederschrift auf derselben Partiturseite beginnt wie der Mittelteil des Eingangssatzes, mit einem Merkzeichen versehen ist sowie dem Hinweis 'Recitativ so nach dem erstern folget'... Plausibel erscheint dagegen die Deutung, daß die Partitur zum Verleihen oder Verschenken bestimmt war und die Annotationen sich an den Adressaten

---

<sup>5</sup> See Alfred Dürr, *Zur Chronologie der Leipziger Vokalwerke J. S. Bachs* (Kassel, Basel etc.: Bärenreiter, 1976) 2nd edn, p. 115; *Krit. Bericht, Neue Bach-Ausgabe*, I/13, pp. 120-21; Alfred Dürr, *Johann Sebastian Bach. Die Kantaten* (Kassel, Basel etc.: Bärenreiter, 2000), 8th edn, p. 403.

<sup>6</sup> See *Bach-Werke-Verzeichnis: Kleine Ausgabe (BWV<sup>2a</sup>) nach der von Wolfgang Schmieder vorgelegten 2. Ausgabe* (Wiesbaden: Breitkopf & Härtel, 1998), eds. Alfred Dürr and Yoshitake Kobayashi, p. 34; Yoshitake Kobayashi, 'Zur Chronologie der Spätwerke Johann Sebastian Bachs: Kompositions- und Aufführungstätigkeit von 1736 bis 1750', *Bach-Jahrbuch* 74 (1988), 55; *Bach Compendium: Analytisch-bibliographisches Repertorium der Werke Johann Sebastian Bachs* (Leipzig/Dresden: Peters, 1985), eds. Hans-Joachim Schulze and Christoph Wolff, *Vokalwerke*, I/1, p. 334; Hans-Joachim Schulze, *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs* (Leipzig: Evangelische Verlagsanstalt, 2007) 2nd edn, pp. 259-60.

<sup>7</sup> Dürr, *Zur Chronologie* (n. 5 above), p. 20; Dürr, *Johann Sebastian Bach. Die Kantaten* (n. 5 above), pp. 65-66; Wolff, *Johann Sebastian Bach* (n. 2 above), p. 285.

<sup>8</sup> See *Bach Compendium* I/1, p. 334 and I/3, p. 867; Dürr, *Johann Sebastian Bach. Die Kantaten* (n. 5 above), pp. 403-4; Schulze, *Die Bach-Kantaten* (n. 6 above), pp. 260-61.

<sup>9</sup> D-B, Am. B. 39.

<sup>10</sup> Kobayashi, 'Zur Chronologie' (n. 6 above), p. 55.

<sup>11</sup> For example, for the string version of BWV 118, and for BWV 191 and 1080; see *Katalog der Wasserzeichen in Bachs Originalhandschriften*, von Wisso Weiss unter musikwissenschaftlicher Mitarbeit von Yoshitake Kobayashi (Leipzig: VEB Deutscher Verlag für Musik, 1985; *Neue Bach-Ausgabe* IX/1), Textband, p. 37.

<sup>12</sup> Schulze, *Die Bach-Kantaten* (n. 6 above), pp. 259-60.

richteten. Als Empfänger der Handschrift kann mit ziemlicher Gewißheit Bachs ältester Sohn Wilhelm Friedemann gelten, denn dieser hat in der Partitur einige Ergänzungen an Stellen angebracht, wo sein Vater sich eine vereinfachte Partituraufzeichnung gestattet hatte’.

If the recipient of this score was in fact Wilhelm Friedemann, its performance would have taken place not in Leipzig, but in Halle on 21 May, 1747.<sup>13</sup>

The newly discovered booklet 15.62.6.94 reveals the early history of this work, as it very clearly points to a performance of this cantata in Leipzig twenty years earlier. Unfortunately, no musical sources of this performance – neither a score nor parts – are known today. But the full coincidence of the texts demonstrates that BWV 34 was performed in the main churches of Leipzig in 1727 and was repeated about twenty years later. The new dating is more in line with Bach’s practice, which was that a parody cantata would follow the original composition some months or one or two years later.<sup>14</sup>

Consequently, our understanding of this work as one of Bach’s latest church cantatas should now be seriously reconsidered. The notion that it belonged to the fifth annual cantata cycle or was not a part of Bach’s first four cycles has to be revisited.

**BWV 173, ‘Erhöhtes Fleisch und Blut’.** This cantata was performed on the second day of Pentecost 1727: ‘Am andern heiligen Pfingst-Feyer-Tage. Frühe zu St. Thomä, Nachmittag zu St. Nicolai’ (see fig. 3).

According to present knowledge, the first performance of this cantata could have been connected with the year 1724.<sup>15</sup> It is a sacred parody of the Cöthen congratulation cantata BWV 173a, ‘Durchlauchtster Leopold’, performed on the birthday of Prince Leopold of Anhalt-Cöthen, presumably on 10 December, 1722.<sup>16</sup> We have the autograph score of the Cöthen cantata (Mus. ms. Bach P 42 adn. 1), as well as the score of ‘Erhöhtes Fleisch und Blut’ (Mus. ms. Bach P 74), made by Christian Gottlob Meißner, one of Bach’s main copyists in Leipzig.

The dating of this cantata back to 1724 is widely accepted, although the parts of its first performance are lost. The watermark of Meißner’s score (letters ‘MA’, of medium size)<sup>17</sup> can be found in Bach’s autographs starting from 1727; for the first time we come across it in the autograph of the Trauer-Ode for Queen Christiane Eberhardine in October of that year (Mus. ms. Bach P 41). Besides, this watermark is found in the fragmentary parts of cantata BWV 174 with the

<sup>13</sup> *Ibid.*, p. 260; *Bach Compendium* (n. 6 above), I/1, p. 334.

<sup>14</sup> The examples of Bach’s cantatas and their parodies, which were written within several years, are the following: BWV 30a and 30, 36a, 36c and 36, 66a and 66, 120a, 120b and 120, 134a and 134, 173a and 173, 184a and 184, 193a and 193, 194a and 194, 197a and 197, 205 and 205a, 207 and 207a, 210 and 210a, 216 and 216a, 248a and 248<sup>vi</sup>, 249, 249a and 249b. The correlation of BWV 34 and 34a will be presented in new light in my forthcoming paper in the *Bach-Jahrbuch*.

<sup>15</sup> See Dürr, *Zur Chronologie* (n. 5 above), p. 70; BWV <sup>2a</sup>, p. 173; *Krit. Bericht, Neue Bach-Ausgabe* I/14, pp. 26-27; *Bach Compendium* (n. 6 above), I/1, p. 348; Dürr, *Die Kantaten* (n. 5 above), p. 406; Schulze, *Die Bach-Kantaten* (n. 6 above), pp. 262-63.

<sup>16</sup> *Bach Compendium* (n. 6 above), I/4, p. 1470; Dürr, *Die Kantaten* (n. 5 above), p. 893.

<sup>17</sup> *Katalog der Wasserzeichen* (n. 11 above), no. 122.

original date '1729' and two autograph documents datable to 1730:<sup>18</sup> 'Short but most necessary draft for a well-appointed church music' of 23. 08. 1730,<sup>19</sup> and Bach's testimonial on behalf of Johann Christian Weyrauch of 14. 01. 1730.<sup>20</sup>

The handwriting of Meißner in the score P 74 demonstrates the late known forms of his musical script. Its general features (size, density of writing, slope) and many details (forms of treble-, basso- and C-clef, time signature C, notes, rests and others) are very close to the writing of Johann Sebastian Bach. They show that this score corresponds to those of Meißner's manuscripts in which he specially adopted the manner of his teacher and which have been considered as Bach's autographs for a long time.<sup>21</sup>

It may be suggested that the version contained in Meißner's score was based on another version, which was performed during the first cantata cycle in Leipzig. Firstly, cantata 173 is listed in the catalogue of C. P. E. Bach's heritage (1790) among Bach's cantatas of this Jahrgang. Secondly, the insertion of a new text into the score of the first movement of the Cöthen cantata BWV 173a (P 42 adn. 1) gives reason to suppose that this cantata had already been performed before the time of preparation of Meißner's score. Thirdly, there is a definite parallel with the cantata BWV 184, performance parts of which refer to 1724. Finally, some uncertain correlation of the sources P 42 adn. 1 and P 74 can be explained if we imagine some intermediate version of this composition.<sup>22</sup>

The affinity of BWV 173 with 184, both of them being close parodies of Cöthen secular cantatas and forming a pair of related works ('Schwesterwerke' in the words of Alfred Dürr), can support an idea of their origin in one year. The newly found booklet, when it is added to the earlier known one of 1731,<sup>23</sup> proves that Bach performed these cantatas more than once together on the second and third days of Pentecost. The possibility cannot be excluded, however, that unlike BWV 184, cantata BWV 173 *in its present form* was written by Bach and performed for the first time in 1727.

A number of corrections in Meißner's score P 74 and their comparison with Bach's autograph score P 42 adn. 1 suggest that Meißner's manuscript could have been prepared directly from BWV 173a. They are the following corrections (see also **Examples a-i** below):

---

<sup>18</sup> *Katalog der Wasserzeichen* (n. 11 above), Textband, pp. 95 ff.

<sup>19</sup> *Bach-Dokumente*, eds. Werner Neumann and Hans-Joachim Schulze (Leipzig and Kassel, 1963-1972), I, no. 22; *The New Bach Reader*, eds. Hans T. David and Arthur Mendel, rev. Christoph Wolff (New York: Norton, 1998), no. 151.

<sup>20</sup> *Bach-Dokumente*, *ibid.*, I, no. 67; *The New Bach Reader*, *ibid.*, no. 148.

<sup>21</sup> As Alfred Dürr points out, such changes in Meißner's script were typical for the period after 1726: Dürr, *Zur Chronologie* (n. 5 above), pp. 28, 30.

<sup>22</sup> See *Krit. Bericht, Neue Bach-Ausgabe I/14*, pp. 26-7.

<sup>23</sup> This booklet is preserved in Leipzig: 'Texte | Zur | Leipziger | Kirchen-MUSIC, | Auf die | Heiligen | Pfingst-Feyertage, | Und | Das Fest | Der | H. H. Dreyfaltigkeit. | | Anno 1731.' It contains the texts for BWV 172, 173, 184 and 194.

- movement 2, tenor – change of soprano clef to tenor clef in the first 6 systems (in BWV 173a this aria is written for soprano), see Ex. a;
- m. 2, tenor, bars 8, 9, 11, 12 – pitch corrections of 18 notes (soprano notation in the first layer), as well as alteration of rhythm, notes and beaming in bars 9, 12 (*ante correcturam* reading = BWV 173a), see Exs 4 b and c;
- m. 2, tenor, bar 21 – pitch corrections of 3 notes, similar to the ones in bars 8, 9, 11, 12;
- m. 2, tenor, bar 26 – unnecessary ledger line above the first note (in BWV 173a this is  $f^2$  sharp in soprano clef);
- m. 2, tenor, bar 31 – pitch corrections of the first 3 notes, similar to the ones in bars 8, 9, 11, 12, 21;
- m. 3 – change of designation “Basso” to “Alto” at the beginning of the movement (in BWV 173a this movement is written for basso), see Ex. d;
- m. 3, alto – change of basso clef to alto clef at the first system, see Ex. e;
- m. 4 – the fragmentary title “al tempo | di | ...” is crossed out (BWV 173a has “Aria | al tempo | di | Menuetta”), see Ex. f;
- m. 4, soprano, bars 61–65 – the initial text “Nach Landes Vätterlicher Arth Er” is crossed out (*ante correcturam* = BWV 173a), see Ex. g;
- m. 5, tenor – change of basso clef to tenor clef at the second system (in BWV 173a this movement is a recitative for soprano and basso);
- m. 5, basso continuo, bar 5 – pitch correction of the second note (*ante correcturam* = BWV 173a);
- m. 6, bars 9 ff., 51 – change of clefs in vocal and instrumental parts (this is a duetto for soprano and basso in BWV 173a);
- m. 6, soprano, bars 27, 28 – corrections of pitches of 5 notes to octave (*ante correcturam* = BWV 173a), see Ex. h;
- m. 6, soprano, bar 65 – correction of initial letters “gl” to a word “Da” (BWV 173a has “glücklich sey dein Lebens Lauff”), see Ex. i;
- m. 6, basso, bar 67 – pitch correction of the second note (this note is added to BWV 173 in comparison with BWV 173a).<sup>24</sup>



Examples a - i, Corrections in Meißner's score (P 74) of BWV 173

<sup>24</sup> See also *Krit. Bericht, Neue Bach-Ausgabe I/14*, pp. 11–14.

All of these corrections may be explained, if Meißner did his work by copying from the manuscripts of BWV 173a with changes of clefs and other notational features in the vocal parts, with some revisions according to Bach's instructions. This score contains other variants, however, which seem to be too important for the work of a copyist: for example, the readings in the tenor part of the second movement (b. 12, 17, 18), the alto part of the third movement (b. 17, 19, 26, 27) and similar ones elsewhere differ substantially from BWV 173a.

For these reasons Alfred Dürr presupposed the existence of an intermediate version of BWV 173, which could have been performed on the second day of Pentecost in 1724.<sup>25</sup> However, not only do the corrections of clefs and other notational features in P 74 suggest its direct link to BWV 173a, but also the corrections of the verbal text (m. 4, soprano, b. 61–65 and m. 6, soprano, b. 65) support this idea.

Some changes appearing in the musical text of BWV 173 in comparison with BWV 173a could have been inserted by Bach into the performance parts of the Cöthen cantata. In this case some discrepancies between the known versions of BWV 173a and 173 are explained if Meißner prepared his score from the performance parts of BWV 173a, which are lost.<sup>26</sup> In addition, the corrections in P 74 demonstrate that many variants were introduced during the process of scoring: Bach could have written some additional fragments for Meißner or even dictated them to him. At any rate, all the revisions in P 74, as listed above, seem to demonstrate that the present form of BWV 173 was created in the process of preparation of Meißner's score. Bach's insertion of a new version of the text into the score of the first movement of BWV 173a (in P 42 adn. 1) could have been made for a copyist and could be unconnected with an earlier version of BWV 173. As regards the dating of P 74, there are reasons to suppose that it was prepared for the performance in 1727. According to the text booklet of 1731, however, a repeat performance of 'Erhöhtes Fleisch und Blut' took place in Leipzig four years later. So the possibility that P 74 could have been prepared for such a later performance should not be ignored. The paper with the watermark Weiss 122 was used in some manuscripts datable to 1731 (among them, for example, the parts of BWV 1033 St 460, made by C. P. E. Bach<sup>27</sup>). The forms of Meißner's script represented above are also compatible with a later origin of P 74; they are close to the ones in the *organo obligato* part of BWV 27 (Mus. ms. Bach St 105) and the score of Wilderer's *Missa g-moll* (Mus. ms. 23116/10), which belong to the latest

---

<sup>25</sup> *Ibid.*, pp. 26–28.

<sup>26</sup> Alfred Dürr suggested as one of the possible variants that the "Zwischenquelle" for some movements could have been the performance parts of BWV 173a (*ibid.*, pp. 21–22).

<sup>27</sup> *Katalog der Wasserzeichen* (n. 11 above), Textband, p. 99; Yoshitake Kobayashi and Kirsten Beisswenger, *Neue Bach-Ausgabe IX/3: Die Kopisten Johann Sebastian Bachs*, Katalog und Dokumentation (Kassel, Basel etc.: Bärenreiter, 2007), Textband, p. 120. For the use of this paper in 1731 and 1732, see also Dürr, *Zur Chronologie* (n. 5 above), pp. 104–05; Kobayashi, 'Zur Chronologie' (n. 6 above), pp. 19–20.

known samples of Meißner's script.<sup>28</sup> Nevertheless, there is no documentary evidence to prove a dating of P 74 to 1731. It is known that Meißner was occupied as Bach's copyist from 1723 until 1728. From 1729 he served as copyist for Carl Gotthelf Gerlach at the Neue Kirche and in 1731 he became cantor in Geithain.<sup>29</sup> Unfortunately, an exact date of his move from Leipzig to Geithain is unknown. Besides, at present it is hard to derive an exact dating of Meißner's copies from the development of his handwriting in the period from 1727 until 1731.<sup>30</sup> However, the study of corrections in Meißner's score and their comparison with the autograph of BWV 173a, shown above, suggest the possibility that Bach created the existing version of BWV 173 when Meißner prepared P 74. Since the newly discovered booklet testifies to this cantata's performance in 1727, the version of P 74 could have been written for performance in that year. And, if the editors of the *Neue Bach-Ausgabe* have stated: 'Wir können daher die Kantate 173 in der uns erhaltenen Fassung vorerst nur 'ab 1727, spätestens 1731' datieren',<sup>31</sup> we can now consider its performance in 1727 as a definite fact of the composer's life.<sup>32</sup> If some earlier performance of BWV 173 took place in Leipzig in 1724, it must really have been in a different version from the one we know at present.

**BWV 184, 'Erwünschtes Freudenlicht'.** This is the third cantata performed at Pentecost 1727: 'Am dritten heiligen Pfingst-Feyer-Tage. In der Kirche zu St. Nicolai' (see fig. 4).

Similarly to the work discussed previously, this cantata was written by Bach as a parody of the Cöthen secular cantata BWV 184a. The sacred cantata is dated to 1724.<sup>33</sup> Unlike the case of 'Erhöhtes Fleisch und Blut', however, we have the performance parts of BWV 184, prepared by two of Bach's copyists, Johann Andreas Kuhnau and Christian Gottlob Meißner (Mus. ms. Bach St 24; the parts

<sup>28</sup> According to Kobayashi and Beisswenger, *ibid.*, the score of the Missa (Kyrie and Gloria) g-moll by Johann Hugo von Wilderer, Mus. ms. 23116/10, is dated to 1727/31 (see p. 51), and the *organo obligato* part of BWV 27 St 105 is dated 'um 1731?' (see p. 42).

<sup>29</sup> Hans-Joachim Schulze, 'Johann Sebastian Bach und Christian Gottlob Meißner', *Bach-Jahrbuch* 54 (1968), 80-88; Hans-Joachim Schulze, *Studien zur Bach-Überlieferung im 18. Jahrhundert* (Leipzig/Dresden: Peters, 1984), pp. 101-110; Kobayashi and Beisswenger, *Die Kopisten* (n. 27 above), p. 38.

<sup>30</sup> Dürr, *Zur Chronologie* (n. 5 above), pp. 96-97, 103, 138 and 148. I would like to express my thanks to Hans-Joachim Schulze for sharing with me detailed information about Meißner and his manuscripts in our private correspondence.

<sup>31</sup> *Krit. Bericht, Neue Bach-Ausgabe* I/14, p. 26.

<sup>32</sup> See also Johann Sebastian Bach, *Vergnügte Pleißenstadt BWV 216, Facsimile Edition of Original Parts* (Tokyo: Kunitachi College of Music, Tokyo Shoseki Co., 2005), report on the analysis of the original material of BWV 216 by Yoshitake Kobayashi, p. 47. I would like to thank Mr Nobuaki Ebata for his valuable comments on my suggestions.

<sup>33</sup> Dürr, *Zur Chronologie* (n. 5 above), pp. 70-71; BWV 2a, p. 184; *Krit. Bericht, Neue Bach-Ausgabe* I/14 pp. 173-74; *Bach Compendium* (n. 6 above), I/1, p. 360; Dürr, *Die Kantaten* (n. 5 above), pp. 415-16; Schulze, *Die Bach-Kantaten* (n. 6 above), pp. 273-74.



of soprano, alto, tenore, basso were written mainly by Andreas Kuhnau and the continuo part was made by Meißner).<sup>34</sup>

The analysis of handwritings in the parts of this cantata demonstrates that the existing parts of 'Erwünschtes Freudenlicht' were written in 1724.<sup>35</sup>

The rediscovered booklet greatly enriches our knowledge of the repeat performances of this work in Leipzig. Their chronology looks very clear now. After its first performance on the third day of Pentecost in 1724 Bach returned to this composition three years later, performing it on Pentecost 1727; four years later, in 1731, yet another performance took place in Leipzig. It appears that Bach performed this cantata in Leipzig with some regularity in three or four years:

- 1st performance - 1724
- 2nd performance - 1727
- 3rd performance - 1731

As the second and third performances are confirmed by the original printed texts, this case adds much to our knowledge of the frequency with which Bach performed his church cantatas in Leipzig.

**BWV 129, 'Gelobet sey der Herr'.** This cantata was performed at Trinity 1727: 'Am Fest-Tage der Hochheiligen Dreyeinigkeit. Früh zu St. Thomä, Nachmittag zu St. Nicolai' (see fig. 5).

According to a suggestion of Alfred Dürr, this work could have been performed for the first time at Trinity either in 1726 or 1727.<sup>36</sup> Later on, it started to become related to the year 1726<sup>37</sup> - and not even to Trinity but to Reformation Day.<sup>38</sup>

The original parts of this cantata are kept at the library of the Thomasschule. Johann Heinrich Bach (the composer's nephew) and Christian Gottlob Meißner wrote most of the parts. Soprano, alto, tenore, basso, hautbois 2, violino 1, 2 and viola appeared to be their joint work, in which the opening movements until a certain point were written by Heinrich Bach and the remaining ones were continued by Meißner. The parts of tromba 1-3, tamburi and hautbois 1 were written mainly by Heinrich Bach. Anonymous copyists IIf, IIIa, IIIb took part in the making of other parts.<sup>39</sup>

As regards the change in Heinrich Bach's handwriting (especially the C-clef), which has been used for a dating of 'Gelobet sey der Herr' to 1726, it should be

---

<sup>34</sup> There is also a score made mainly by Christoph Nichelmann (Mus. ms. P 77). But as it is a later source, it is not taken into account in this research.

<sup>35</sup> Dürr, *Zur Chronologie* (n. 5 above), pp. 70-71.

<sup>36</sup> Dürr, *Zur Chronologie* (n. 5 above), p. 92; *Krit. Bericht, Neue Bach-Ausgabe I/15*, p. 86.

<sup>37</sup> See BWV 2a, p. 133.

<sup>38</sup> 'Die Entwicklung der Schriftformen Johann Heinrich Bachs und die Daten seines Leipziger Aufenthaltes lassen eine Datierung der Kantate 129 „Gelobet sei der Herr“ in das Jahr 1727 nicht mehr zu; diese muß 1726 aufgeführt worden sein und war vielleicht, wie von Dürr vorgeschlagen, zunächst für das Reformationsfest bestimmt': Schulze, *Studien zur Bach-Überlieferung* (n. 29 above), p. 114. See also *Bach Compendium* (n. 6 above), I/1, pp. 369-70; Schulze, *Die Bach-Kantaten* (n. 6 above), p. 286.

<sup>39</sup> Kobayashi and Beisswenger, *Die Kopisten* (n. 27 above), Textband, pp. 46, 83, 90, 97, 100.

emphasised that this change is indeed visible in his manuscripts of that period. A comparison of the cantata's parts with those of the Sanctus, BWV 232<sup>III</sup>, and other manuscripts of 1727 (performance parts of BWV 58, 84, 193) reveals, however, that during those months Heinrich used the simplest hook form, which first appeared in his handwriting in 1727, as well as the more complicated one, used by him in previous years. At any rate, with the newly found booklet at our disposal there is every reason to return now to dating this cantata to Trinity 1727. Of course, we should not completely ignore the possibility of its first performance on Reformation Day 1726 and a repeat performance at Trinity the following year. But the text of this cantata corresponds best of all to a performance at Trinity, as is stated on the title-page of the new source. And, this exactly coincides with the inscription on the title-page of the original parts: 'Festo S. S. Trinitatis'.

The discovery of the texts for church music performed at Pentecost and Trinity 1727 appears to be particularly important as we hardly have any knowledge of the production and performances of Bach's cantatas in that period. No other documentary evidence has been found for his church cantatas performed in 1727. On the basis of the musical sources alone, it was thought that in the beginning of that year several works could have been performed under Bach's direction in the main churches of Leipzig:

- 5 January 1727 (Sunday after New Year's Day): BWV 58, 'Ach Gott, wie manches Herzeleid';
- 2 February 1727 (4th Sunday after Epiphany/Mariae Reinigung): BWV 82, 'Ich habe genug', and BWV 83, 'Erfreute Zeit im neuen Bunde' (a repeat performance);
- 9 February 1727 (Septuagesimae): BWV 84, 'Ich bin vergnügt mit meinem Glücke'.

It has also been suggested that BWV 69a was repeatedly performed on the 12th Sunday after Trinity and that the 'election' cantata BWV 193 was played on 25 August of that year. For a long time it was believed that a few of Bach's works of early 1727 completed the third annual cycle of his cantatas and that the fourth one commenced only in June 1728.<sup>40</sup> It was supposed that a long 'Kantaten-Pause' had taken place in the composer's work after February 1727.<sup>41</sup> Thus the new source in St Petersburg allows us to fill essential gaps in our knowledge of the compositions that Bach wrote and performed in 1727. It gives us a fresh look at the distribution of Bach's cantatas within their annual cycles, which is so crucial for an understanding of this important aspect of his Leipzig period. It is clear now that the previously proposed distribution of Bach's cantatas between the third and fourth cycles is no longer valid.

---

<sup>40</sup> See Dürr, *Zur Chronologie* (n. 5 above), pp. 49 ff.; Dürr, *Die Kantaten* (n. 5 above), pp. 56 ff.; Wolff, *Johann Sebastian Bach* (n. 2 above), pp. 283 ff.

<sup>41</sup> 'Es ist denkbar, dass in Bachs Schaffen seit Februar 1727 eine ähnliche Kantaten-Pause eintrat wie schon im Sommer und Herbst 1725': *Bach Handbuch* (Kassel: Bärenreiter & Stuttgart: Metzler, 1999), ed. Konrad Küster, p. 336.

Moreover, not only will the new findings enable us to elucidate the creative history of these works and their chronology, they will also help us to study further the evolution of handwriting of Bach's Leipzig copyists, especially concerning those changes that took place after 1726. The discovery of the 1727 booklet has provided a fixed point for the chronology of that period of Bach's work, which may lead to a new study of other manuscripts of the late 1720s and help us to ascertain their origin.

### Picander's cycle of 1728 / 29

A further discovery, made in September 2008, provides us with the long-sought opportunity to study Picander's cycle of 1728/29. Since its single known copy, once kept at the Dresden Saxon Library, disappeared in 1945, the new source is of special interest and will enable us to gain a greater understanding of this cycle.<sup>42</sup>

It is kept at the National Library of Russia under the shelfmark 15.56.7.59. This book measures 15,5 × 9,2 cm. Originally it consisted of 168 pages (the text ends on page 166, followed by two empty and unnumbered pages). The binding with a blue cardboard cover was made in the middle or first half of the eighteenth century. As is immediately obvious, today this copy is not complete. It begins with page 13 (see fig. 6). Although the rest of the booklet is preserved in good condition, its title-sheet, preface and the pages with the first three cantatas are lost. This copy was in this condition before it found its way into the Russian Imperial Library. There are handwritten marks of its previous owner – 'Arien auf die Son- und Fest-tage des Jahrs', 'Cantica', and several others, which prove this supposition. Judging by the peculiarities of handwriting, these inscriptions were made by a prominent representative of the Polish Enlightenment, the remarkable book-collector Józef Andrzej Załuski (1702–1774).<sup>43</sup> Several other sources with texts of cantata cycles of Bach's time, which are kept at the National Library of Russia, contain similar inscriptions in Załuski's hand.

In spite of the loss of the first pages in this source, we know that it had the title 'Cantaten | Auf die Sonn- | und | Fest-Tage | durch | das gantze Jahr, | verfertiget | durch | Picandern. | Leipzig, 1728', which had been reported by Philipp Spitta in his monograph.<sup>44</sup> Moreover, Spitta cited the preface, dated 24 June, where Picander refers to Bach's name:

'For the praise of God, in response to the requests of good friends, and for the encouragement of much devotion, I resolved to compose the present cantatas. I undertook the design the more readily, because I flatter myself that the lack of

---

<sup>42</sup> It must be emphasized that this copy cannot be considered to be the former Dresden exemplar. There is some evidence that a copy from Dresden may now be kept in Moscow, as is stated in the *Neue Bach-Ausgabe* (see *Krit. Bericht, Neue Bach-Ausgabe* I/8, p. 80). But judging by all the descriptions, the Dresden copy was complete and not connected with the Załuski-Library (see below). Thus the discovery at the National Library of Russia has revealed an extra copy of the original print of the Picander-Jahrgang.

<sup>43</sup> Concerning the Załuski-Library and its role in the formation history of the Russian Imperial Library see Shabalina, "'Texte zur Music'" (n. 3 above), pp. 33-4.

<sup>44</sup> Philipp Spitta, *Johann Sebastian Bach* (Leipzig: Breitkopf und Härtel, 1880), vol. 2, p. 172.

poetic charm may be compensated for by the loveliness of the music of our incomparable Capellmeister B a c h, and that these songs may be sung in the main churches of our pious Leipzig.<sup>45</sup>

Comparison of the new booklet's content with the descriptions made by Spitta and Wustmann leaves no doubt about its origin.<sup>46</sup> This is indeed the original print of the Picander-Jahrgang 1728.

It is known that four years later after its first publication Picander included all the texts in the third part of his *Ernst-Schertzhafte und Satyrische Gedichte* (Leipzig, 1732). But the preface with the reference to Bach's name was omitted from this reprint, and the date was changed to 1729. Besides, the texts' peculiar sequence – from Johannisfest to the fourth Sunday after Trinity – was amended to the standard one (from the first Advent to the twenty-sixth Sunday after Trinity).

The Picander-Jahrgang has been the subject of intense debates for about forty years, starting with contributions by William H. Scheide,<sup>47</sup> Alfred Dürr<sup>48</sup> and Klaus Häfner,<sup>49</sup> until a recent article by Klaus Hofmann.<sup>50</sup> Were all the cantatas to the texts of this cycle written by Bach? How exact was the information in his *Obituary* that Bach wrote five cantata cycles? If this Jahrgang was intended by Picander for performance with Bach's music, why did it contain texts to those Sundays of the church year, in which cantatas could not be performed in Leipzig at that time? These questions, and many similar ones, have always surrounded Picander's cycle.

At last some riddles that have tortured researchers who had never seen the original print of this book can be deciphered.

- There is a supposition that the first print in 1728 had lacked several cantatas in comparison with the second publication in Picander's third part of

---

<sup>45</sup> 'Gott zu Ehren, dem Verlangen guter Freunde zur Folge und vieler Andacht zur Beförderung habe ich mich entschlossen, gegenwärtige Cantaten zu verfertigen. Ich habe solches Vorhaben desto lieber unternommen, weil ich mir schmeicheln darf, daß vielleicht der Mangel der poetischen Anmuth durch die Lieblichkeit des unvergleichlichen Herrn Capell-Meisters, B a c h s, dürfte ersetzt, und diese Lieder in den Haupt-Kirchen des andächtigen Leipzigs angestimmt werden.' (*ibid.*, pp. 174-75).

<sup>46</sup> Rudolf Wustmann, *Joh. Seb. Bachs Kantatentexte* (Leipzig: Breitkopf und Härtel, 1913), pp. 275 ff. The page numbers given by Wustmann for the cantata texts in the print of 1728 exactly match the ones in the St Petersburg copy.

<sup>47</sup> William H. Scheide, 'Ist Mizlers Bericht über Bachs Kantaten korrekt?' *Die Musikforschung* 14 (1961), 60–63; 'Nochmals Mizlers Kantatenbericht – Eine Erwiderung', *Die Musikforschung* 14 (1961), 423–427; 'Bach und der Picander-Jahrgang – Eine Erwiderung', *Bach-Jahrbuch* 66 (1980), 47–51; 'Eindeutigkeit und Mehrdeutigkeit in Picanders Kantatenjahrgangs-Vorbemerkung und im Werkverzeichnis des Nekrologs auf Johann Sebastian Bach', *Bach-Jahrbuch* 69 (1983), 109–113.

<sup>48</sup> Alfred Dürr, 'Wieviele Kantatenjahrgänge hat Bach komponiert? Eine Entgegnung', *Die Musikforschung* 14 (1961), 192–195.

<sup>49</sup> Klaus Häfner, 'Der Picander-Jahrgang', *Bach-Jahrbuch* 61 (1975), 70–113; *idem*, 'Picander, der Textdichter von Bachs viertem Kantatenjahrgang: Ein neuer Hinweis', *Die Musikforschung* 35 (1982), 156–162; *idem*, *Aspekte des Parodieverfahrens bei Johann Sebastian Bach: Beiträge zur Wiederentdeckung verschollener Vokalwerke* (Laaber: Laaber-Verlag, 1987), pp. 21 ff., 520 ff.

<sup>50</sup> Klaus Hofmann, 'Anmerkungen zum Problem "Picander-Jahrgang"', *Bach in Leipzig – Bach und Leipzig: Konferenzbericht Leipzig 2000*, ed. Ulrich Leisinger (Hildesheim: Olms, 2002), 69–87.

*Ernst-Schertzhafte und Satirische Gedichte* (1732).<sup>51</sup> As is known, the second to the fourth Sunday in Advent, as well as the Sundays from *Invocavit* until *Judica*, were 'tempus clausum' in the practice of the Leipzig churches. Besides, there was no Sunday after Christmas in 1728, and no sixth Sunday after Epiphany in 1729. Picander's cycle as printed in 1732, however, contains the texts for all those days. If its first print did not include them, it would be possible to explain this paradox and prove the practical destination of Picander's texts for performance with Bach's music in 1728/29.

- It has been suggested that Spitta did not thoroughly study the original print of this cycle and only made a study of its beginning and end.<sup>52</sup> In fact, Spitta's description of the 1728 print is our earliest source describing this cycle. But in his monograph he is rather brief and some details are not mentioned at all (for example, the divergence of the text for *Estomihi* 'Sehet! wir gehen hinauf, gen Jerusalem' from BWV 159). If Spitta missed some details, he might also have ignored those cantatas, which had not been included in the first print of the Picander-Jahrgang, but were entered only in the second edition of 1732.<sup>53</sup>
- Attempts were made to explain the sequence of the texts in the 1728 print to the effect that it had been intended to start with the first Sunday after Trinity<sup>54</sup> or even with the first Sunday in Advent.<sup>55</sup>

We can now demonstrate that Spitta studied this Jahrgang carefully and that his descriptions as well as those of Wustmann correspond to the details of this source.<sup>56</sup> The newly-found copy definitely confirms the sequence of its texts 'against all custom' ('gegen allen Brauch', Spitta). Though the St Petersburg exemplar lacks the texts of the first cantatas, it ends with the text for the fourth Sunday after Trinity. Page 13 contains the text for the sixth Sunday after Trinity (beginning with the third line of the first movement). Thus the preceding cantatas must have been for *Johannisfest*, the fifth Sunday after Trinity and *Mariae Heimsuchung*. Such a sequence was absolutely unique and had no analogy in other cantata cycles of that time.

---

<sup>51</sup> 'PJ I kann demzufolge inhaltlich nicht mit PJ II deckungsgleich gewesen sein, sondern muß weniger Kantaten enthalten haben als PJ II': Häfner, 'Der Picander-Jahrgang' (n. 49 above), p. 77. The abbreviations PJ I and PJ II are used in this article for the first and second prints of the cycle, respectively.

<sup>52</sup> 'Daß Spitta dies nicht bemerkte, könnte sich damit erklären lassen, daß die anzunehmenden Lücken sich ungefähr in der Mitte von PJ I befanden. Wenn Spitta PJ I und PJ II nicht eingehend miteinander verglich, sondern sich auf Beginn und Schluß von PJ I beschränkte und die Mitte etwas flüchtiger durchblätterte – was bei der ungeheuren Fülle der von ihm eingesehenen Quellen nur allzu verständlich wäre –, dann kann ihm das leicht entgangen sein' (*ibid.*).

<sup>53</sup> *Ibid.*

<sup>54</sup> *Ibid.*, p. 80.

<sup>55</sup> Walter Blankenburg, 'Die Bachforschung seit etwa 1965: Ergebnisse – Probleme – Aufgaben', *Acta Musicologica* L (1978), p. 109.

<sup>56</sup> The newly found source allows us to elucidate all the details and to find some inexactitudes in Spitta's and Wustmann's descriptions. But on the whole their information as well as Wustmann's page numbers for the cantata texts are now confirmed by the new source.

But the idea that this Jahrgang consisted of four issues ('Lieferungen')<sup>57</sup> has proved to be less fantastic than it may have seemed before. It is peculiar that an empty space is left on page 80 after the text for Sunday after Christmas. Here a vignette is placed and there is no custos (it really looks like the end of a section of the booklet, see fig. 7). A similar design can be found on page 120 after the text for *Mariae Verkündigung*, whereas all other cantatas are printed in direct succession, sometimes even beginning on the two or three remaining lines of a page after the end of a preceding text. On page 40 after the text for the eighteenth Sunday after Trinity there is no vignette, but the custos is erroneous: it is printed as 'Am', though the next cantata title begins with 'Auf'. So the printing design and layout of the book suggest an intended structure in four parts:

I: pages 1–40 (preface + 16 cantatas)

II: pages 41–80 (17 cantatas)

III: pages 81–120 (19 cantatas)

IV: pages 121–166 (18 cantatas).

Thus the supposition that this book could have been published in four issues, as some kind of 'Texte zur Leipziger Kirchen-Music', does not seem unreasonable. Not only its printing design, but also the fascicle structure can support this idea.<sup>58</sup> The publication of cantata cycles in several issues was no exception in Leipzig practice of that time. There is evidence that the text of Johann Kuhnau's Jahrgang of 1709/10 ('Texte | zur Leipziger | Kirchen-Music, | auff das mit Gott angefangene | Kirchen-Jahr, | vom ersten Advent-Sonntage | dieses zu Ende lauffenden | 1709ten Jahres, | biß wieder dahin | ANNO 1710') was also divided into four parts in its original print.<sup>59</sup> Similarly, the Leipzig publication of *Das Saiten-Spiel des Hertzens* by Benjamin Schmolck of 1735/36 has also been divided into several issues in booklets of four cantatas with a continuous pagination.<sup>60</sup>

It is established that there was an essential difference between a so-called 'ideal' cantata cycle of that time and a 'practical' one. The first type contained texts for all possible Sundays and Feasts, but the second one served for a particular church year.<sup>61</sup> The Picander-Jahrgang 1728 is certainly puzzling in this regard. Some of its features – inclusion of the texts for Sundays of 'tempus clausum' and lack of designation of the churches for a performance of every

<sup>57</sup> Häfner, 'Picander, der Textdichter' (n. 49 above), pp. 160 ff.; Häfner, *Aspekte* (n. 49 above), pp. 28 ff.

<sup>58</sup> Its fascicle structure and new observations on the peculiarities of this copy will be presented in my forthcoming article in the *Bach-Jahrbuch* 2009.

<sup>59</sup> Häfner, *Aspekte* (n. 49 above), p. 29; Peter Wollny, "'Bekennen will ich seinen Namen" – Authentizität, Bestimmung und Kontext der Arie BWV 200. Anmerkungen zu Johann Sebastian Bachs Rezeption von Werken Gottfried Heinrich Stölzels', *Bach-Jahrbuch* 94 (2008), 138.

<sup>60</sup> Wollny, 'Bekennen will ich seinen Namen', *ibid.*, p. 137 ff.; Marc-Roderich Pfau, 'Ein unbekanntes Leipziger Kantatentextheft aus dem Jahr 1735 – Neues zum Thema Bach und Stölzel', *Bach-Jahrbuch* 94 (2008), 102 ff.

<sup>61</sup> See Wolf Hobohm, 'Kantatentextsammlungen der ersten Hälfte des 18. Jahrhunderts – Texte zur Musik?' *Bach-Jahrbuch* 83 (1997), 185–192; Pfau, 'Ein unbekanntes Leipziger Kantatentextheft' *ibid.*, pp. 106 ff.

cantata – could point to the ‘ideal’ type. But others – its structure and presumed publication in four issues, as well as a very peculiar sequence of the texts and the reference to Bach’s name in the preface – reveal the ‘practical’ destination of this Jahrgang. Probably Picander pursued different aims in its publication. Intending to provide Bach with the necessary texts for the whole church year, he could wish to expand this project, including the texts for probable performances in other locations of Germany and in other years.

Today many questions concerning this Jahrgang are still left open.<sup>62</sup> And, until any new musical sources are discovered, these problems are not likely to be finally resolved. But the other findings in St. Petersburg, surprising as it may seem, can throw new light on some of them. After all, one of the main arguments against Bach’s composition of the Picander-Jahrgang is the following:

- After 1726 Bach did not regularly compose his church cantatas and he started to lose interest in this genre.<sup>63</sup>

To date new facts are at our disposal. The 1727 booklet makes it clear that for Pentecost and Trinity 1727 Bach prepared and performed his four cantatas. At least two of them could have been composed and played for the first time that year. It can hardly have been a singular occurrence. The new find gives reasons to presume that for the preceding and following Sundays and feasts Bach also composed cantatas and prepared repeat performances of earlier works. If so, the cantatas of that year and the first half of the next one (until 24 June 1728) may have made up the fourth cantata cycle (excluding the mourning period for Christiane Eberhardine). Perhaps it was a ‘mixed’ Jahrgang similar to the first Leipzig one, when Bach repeated earlier cantatas amidst new compositions.<sup>64</sup> The Picander cycle (assuming it was composed by Bach) could have been the fifth one, and in this case the number of Bach’s cantata cycles would correspond to the *Obituary* information.<sup>65</sup> Today we certainly do not have enough evidence to prove or refute this supposition. But the absolutely unforeseen discovery of the 1727

---

<sup>62</sup> Among them there is the question of how many cantatas on the texts of this cycle were written by Bach. Today we have only nine works, the majority of which is preserved in autograph fragments or in later copies (BWV 145, 149, 156, 159, 171, 174, 188, 197a, Anh. 190).

<sup>63</sup> See among other considerations: ‘Auch gibt es keine andere Spur von Beweisen dafür, daß Bach nach 1726 sich noch für längere Zeiträume auf die Komposition von Kantaten konzentrierte. Alles, was bisher entdeckt worden ist, zeigt viel eher, daß seine Interessen sich seit dem Jahr, in dem die erste Partita veröffentlicht wurde, von der Kantatenkomposition entfernten und nie mehr mit der alten Intensität zu ihr zurückkehrten’: Scheide, ‘Nochmals Mizlers Kantatenbericht’ (n. 47 above), p. 426.

<sup>64</sup> It should be added that also Dadelsen has suggested that the lost cantatas of 1727 could have constituted the fourth cantata cycle by Bach: see Georg von Dadelsen, *Beiträge zur Chronologie der Werke Johann Sebastian Bachs* (Trossingen: Hohner-Verlag, 1958), Tübinger Bach-Studien, Heft 4/5, p. 130.

<sup>65</sup> The cantatas for Pentecost and Trinity 1727 could hardly relate to the third annual cycle of Bach’s cantatas (at least the cantata for Trinity is present in it). However, they are not included in the Picander cycle of 1728/29. So the supposition that they may belong to the currently unknown Jahrgang seems plausible. Of course, the cantata cycles are considered here in their original state. Their compilation by Bach’s successors is not taken into account in this paper.

booklet shows that our knowledge of that period of Bach's work has been extremely restricted due to the lack of sources.

Research of the Picander-Jahrgang is certainly to be continued. It is obvious, however, that a stream of fresh air is coming into our knowledge and understanding of Bach's work in the late 1720s. Judging by all the recent events, Bach research worldwide is now entering a new phase of development, when unknown Bach autographs, unknown works and texts are constantly appearing. No doubt, each of them widens and enriches our knowledge and understanding of Bach's life and work. Let us hope that this process continues further and brings us new fresh and important advances.

To sum up, the recent discoveries in St Petersburg essentially contribute to our knowledge of existing text booklets for Bach's works and those performed under him in Leipzig. Apart from giving us a closer insight into the texts themselves, the findings furnish new clues for the chronology of Bach's creative career. Furthermore, they fill a number of gaps in our knowledge and understanding of Bach's Leipzig period, as well as opening new horizons for its further study.

*The author would like to express her gratitude to Mr Nobuaki Ebata for his invaluable comments on an early version of this article, to the National Library of Russia and the Staatsbibliothek zu Berlin (Musikabteilung) for kind permission to reproduce facsimile examples and to the George Bell Institute (UK) for support of this research.*





Fig. 1:

Title-page of the text booklet for Bach's cantatas at Pentecost and Trinity 1727, shelfmark 15.62.6.94 (reproduced by permission of the National Library of Russia)

Am ersten heiligen Pfingst-  
Feier-Tag.

Frühe in der Kirche zu St. Nicolai, und in  
der Vesper zu St. Thomä.

A R I A.

**E**wiges Feuer! o Ursprung der  
Liebe,  
Entzünde die Herzen, und  
wenhe sie ein.  
Laß himmlische Flammen durchdrin-  
gen und wallen,  
Wir wüntschen, o Höchster, dein  
Tempel zu seyn,  
Ach laß dir die Seelen im Glauben ge-  
fallen.

Da Capo.

X 2 Recit.

Fig. 2:

The page of the booklet with the text for Bach's cantata BWV 34, shelfmark 15.62.6.94  
(reproduced by permission of the National Library of Russia)

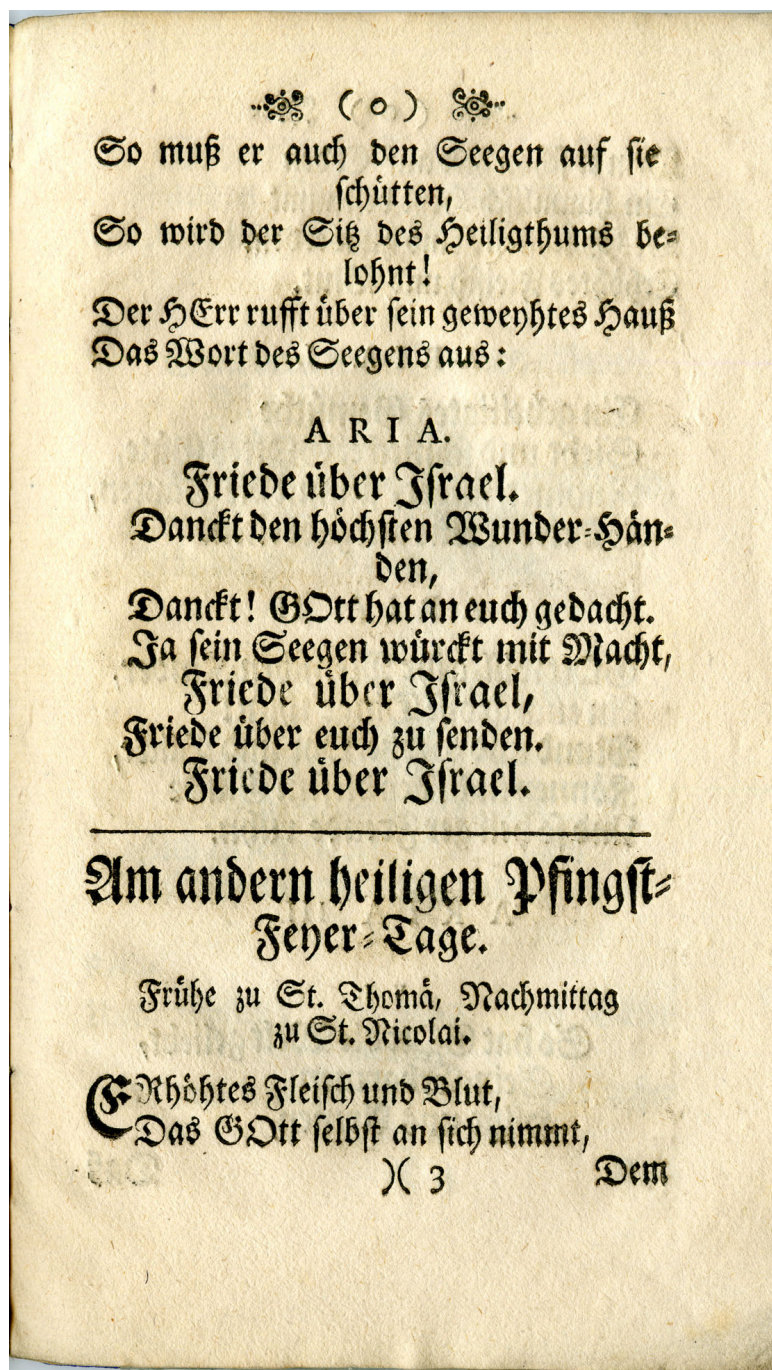


Fig. 3:

The page of the booklet with the beginning of the text for Bach's cantata BWV 173, shelfmark 15.62.6.94 (reproduced by permission of the National Library of Russia)

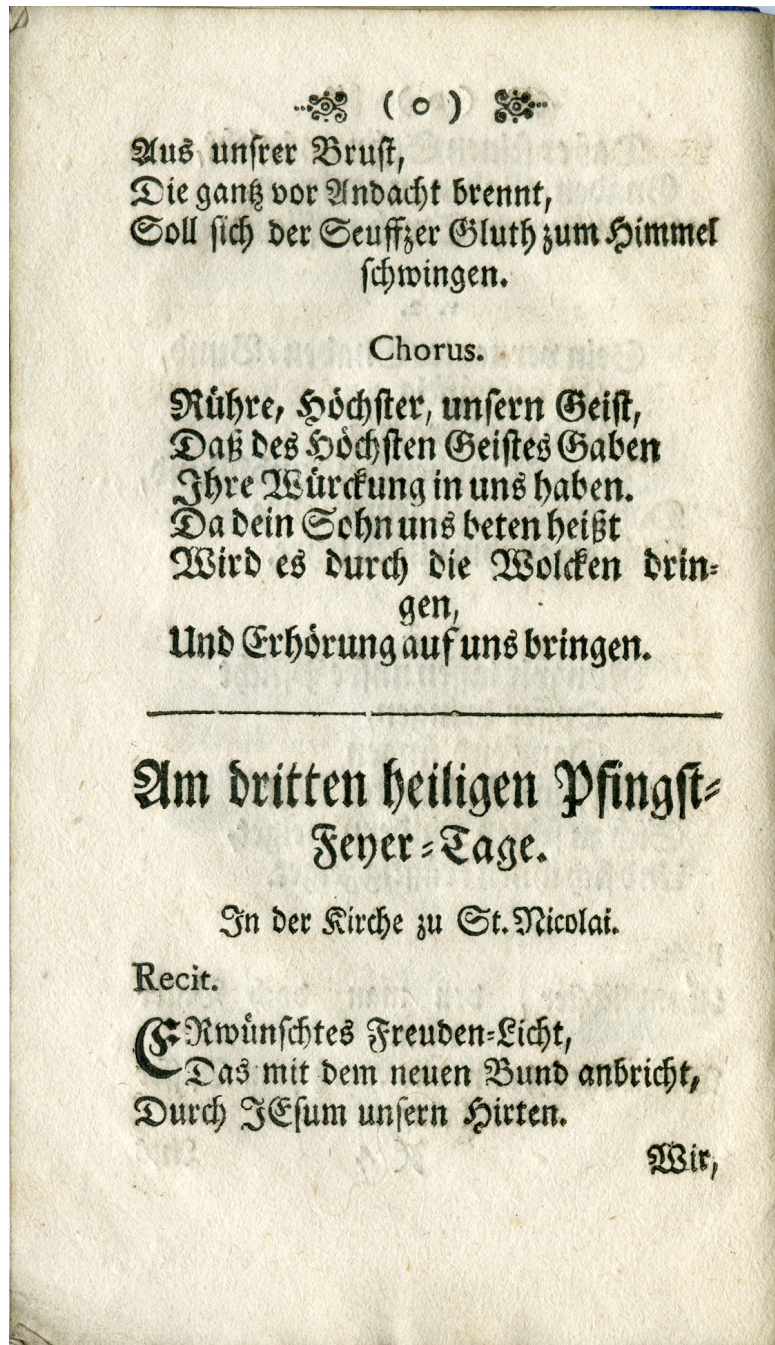


Fig. 4:

The page of the booklet with the beginning of the text for Bach's cantata BWV 184, shelfmark 15.62.6.94 (reproduced by permission of the National Library of Russia)

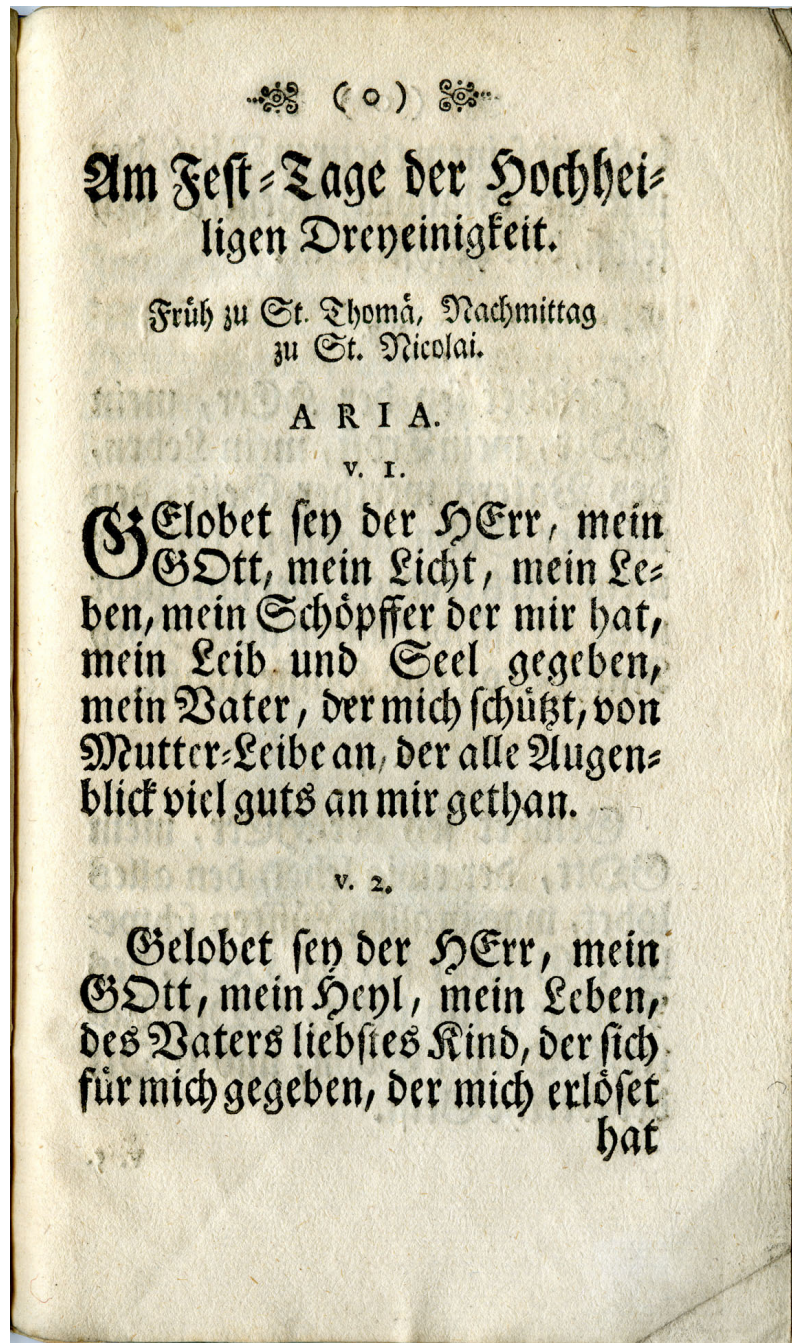


Fig. 5:

The page of the booklet with the beginning of the text for Bach's cantata BWV 129, shelfmark 15.62.6.94 (reproduced by permission of the National Library of Russia)

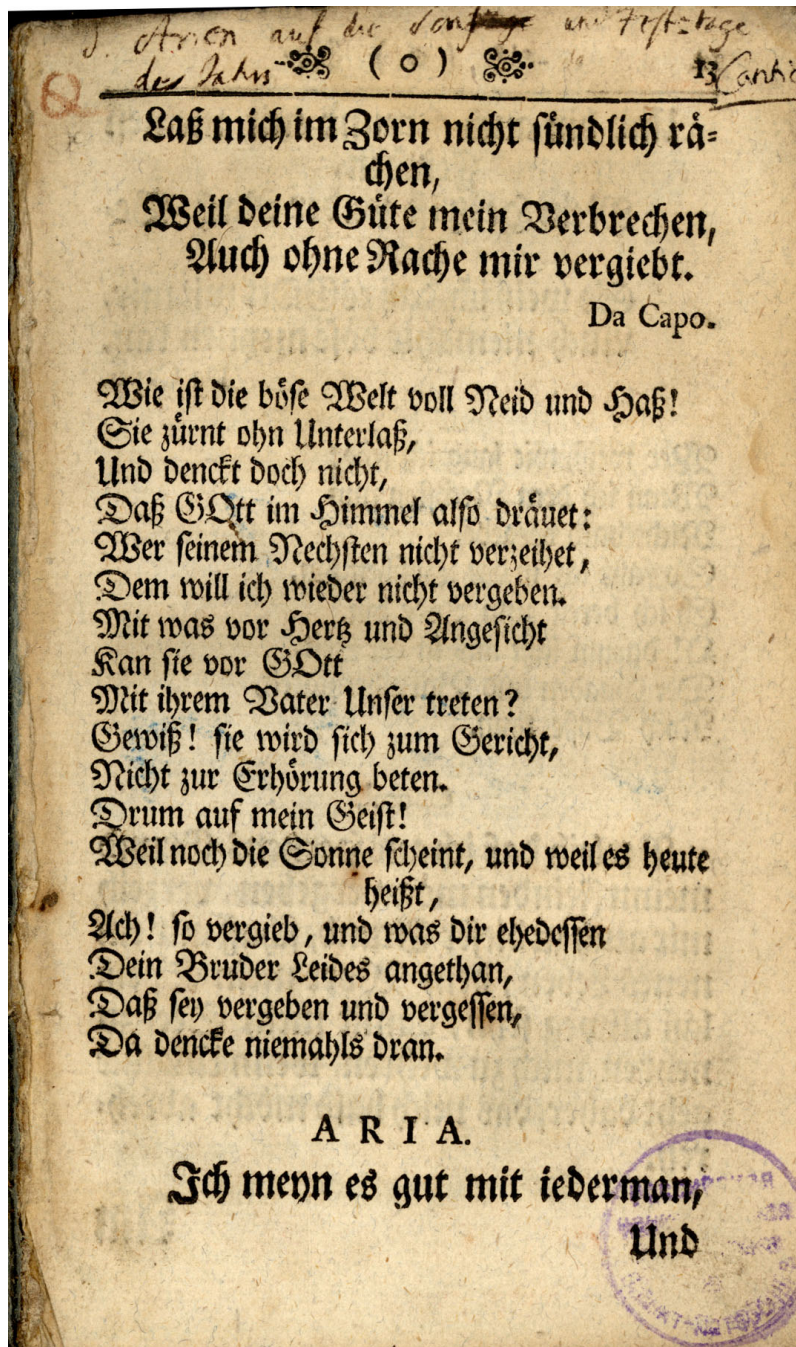


Fig. 6:

Page 13 of the Picander-Jahrgang, shelfmark 15.56.7.59 (reproduced by permission of the National Library of Russia)



Fig. 7:

Page 80 of the Picander-Jahrgang, shelfmark 15.56.7.59 (reproduced by  
permission of the National Library of Russia)

