

## Chapter 6

### Passion Compositions associated with Zerbst Kapellmeisters 1:

#### *Passio Jesu Christi: Mich vom Stricke meiner Sünden* by J.F. Fasch

##### 6.1 Introduction

The only Passion work which enjoys an unambiguous attribution to J.F. Fasch is the abridged setting of the poem *Der für die Sünde der Welt gemartete und sterbende Jesus* by Barthold Heinrich Brockes (1680-1747). There are two extant scores of Fasch's work, entitled *Passio Jesu Christi: Mich vom Stricke meiner Sünden*, in Leipzig and Chicago.<sup>1</sup> On the basis of the entry in his autobiography quoted in Chapter 3,<sup>2</sup> it has been widely accepted that *Mich vom Stricke meiner Sünden* was composed in the first full year that Fasch took up office as *Kapellmeister* in Zerbst.<sup>3</sup> However, for reasons suggested in the sections on the Zerbst Passion tradition and *Zerbstisches Gesangbuch* above (Chapters 4 and 5), it seems unlikely that this work is the 'starke Passion' referred to in his autobiography. There is no evidence

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<sup>1</sup> 1) Leipziger Städtische Bibliotheken, Slg. Becker III.2.54. (referred to henceforth as 'L' )

2) University of Chicago Library, Department of Special Collections, MS 1273 (referred to henceforth as 'C' ). For a discussion of the sources, see Appendix 3d.

<sup>2</sup> B. Engelke (1908/9), p. 278. (See section 3.3.3)

<sup>3</sup> References to this can be found in Engelke (1908) p. 46; Steinitz (1975) p. 646; Schulze (1984a) p. 87; Gille (1989) p. 42. See Section 3.3.3 above

of a performance in Zerbst, nor of the existence of parts in the Kapelle library.<sup>4</sup> In addition, the style of the music, particularly of the chorales, suggests that its composition may even predate Fasch's appointment at Zerbst, and that it may have been performed during the period of his previous employment as organist and town clerk (*Stadtschreiber*) in Greiz and that a possible composition date for the work is c1719-21.<sup>5</sup> There are very few references to the work in the 18th century. One of these is the listing in the 1770 Non-Thematic Breitkopf catalogue: 'Fasch, Oratorium: Mich vom Stricke meiner Sünden. à 2 Ob, 2 Viol, Viola, S.A.T.B. e Contin. in Partitur. 2 thl. in S[t]immen 2th 16gl.'<sup>6</sup>

## 6.2 Sources

The two sources represent very different versions of the work. Not only are there some minor variations of instrumentation, but also one finds in the Leipzig version ('L') a rather more extensive use of instrumental accompaniment than in the Chicago version ('C') where at corresponding points the vocal part is supported just by the continuo. In addition, 'L' has an extra chorale, and the division into two parts is placed differently in the two versions. The differences between the two versions and the possible chronology are discussed below.

<sup>4</sup> The latter is in itself no basis of proof since none of the Passion music performed in Zerbst in the period 1720-1743 was listed in the 1743 *Inventory*. However, it is clear from the details in the *Verzeichnis* that the work was not performed as part of the liturgy in Zerbst. The only opportunity was as a 'sacred concert', but this seems unlikely since a concerted Passion was already being performed over two days in Holy Week. However, the division into two Parts does indicate either a break for a sermon or (less likely) a the performance over two days. An unusual version of the text of *Der für die Sünde der Welt* in five acts with 16 chorales was circulating in Zerbst in this period. A Latin / German text was published in 1725 entitled: *Die allgemeine / Welt=Erlösung / oder / die Geschichte von dem bitteren / Leiden und Sterben / unsers / HERRN JESU CHRISTI / von einem vornehmen Mitgleide der / Fruchtbringenden Gesellschaft ehemahls / in Lateinisch gebundener Rede vorgestellt / Und um ihrer Vortrefflichkeit willen / ins Teutsche übersetzt / durch / Rudolph Friedrichen von Schult / Weyl. Hoch=Fürstl. Hessen-Darmstädtischen / Regierungs=Rath./ Deine noch beygefügt ein / ORATORIUM / über das Leiden Christi / von dem berühmten Hn. L. Brockes // ZERBST / bey George Wilhelm Göckingen / 1725 in D-Gs 8 Poet lat rec. II. 3833. Fasch may have been aware of this publication, though it bears little resemblance to *Mich vom Stricke meiner Sünden*.*

<sup>5</sup> See discussion below on the form, structure and style of the arias and on the relationship between the chorales and the *Zerbstisches Gesangbuch* and *Cantional* in Chapter 5. If the work does date from Fasch's Zerbst years, the inspiration to set the text might have come from Fasch's good friend G.H. Stölzel, Kapellmeister at Gotha, who also set Brockes's text in 1725. In a similar manner to the friendly competition between the leading composers in Hamburg (Mattheson, Keiser, and their colleagues, Händel and Telemann, who each set Brockes's libretto in the years 1712-1718), was Fasch similarly prompted to set the same text following Stölzel's lead, or, since Stölzel's composition did not appear until 1725, was the influence in the opposite direction? It has to be admitted, however, that the evidence suggests that more often that not, it is Stölzel's lead that Fasch follows. It is significant that Fasch's first cantata cycle for Zerbst, *Gottgeheiligt Singen und Spielen* (1722/3), was to a text by Knauer published in 1720 and set by Stölzel the same year. The cycle *Das Saiten-Spiel des Hertzens* (Schmolck) set by Stölzel and performed in Zerbst 1724/25 and 1728/29, was also set by Fasch and performed in 1731/2. (Reul (1996) p. 108.)

<sup>6</sup> Breitkopf-Katalog (1770) p.16.

‘L’, along with copies of four other cantatas by J.F. Fasch,<sup>7</sup> is part of the Carl Ferdinand Becker collection in the Leipziger Städtische Bibliotheken. This manuscript of *Mich vom Stricke meiner Sünden*, which is entitled *PASSIO JESU CHRISTI. di Mons. Fasch.*, entered the Becker collection in 1834 (according to the note on the title page). Hans-Joachim Schulze believes that – unlike the three Fasch cantatas in the Becker collection, which can be definitely associated with the Breitkopf holdings<sup>8</sup> – ‘L’ has nothing to do with the entry in the Breitkopf 1770 catalogue and suggests that it may have been acquired from the collection of the Leipzig scholar C.F. Michaelis (1770-1834).<sup>9</sup> The dating of ‘L’ is difficult to determine since no information has come to light about Michaelis’ source. The scribe has not been identified but the watermark suggests that the source may have originated in Prussia or Anhalt<sup>10</sup> (i.e. a possible link with Zerbst).

An early owner of ‘C’ was Carl Ludwig Traugott Gläser (1747-1797), *Stadtkantor* and teacher at Weißenfels.<sup>11</sup> On the outside upper wrapper appears the following: ‘19 1/2 / *Oratorium / del Sgr. Fasch / Possessor / C.L.T.Gläser.*’ Several lines of notes in pencil about the various settings of the text by Händel, Keiser, Telemann and Mattheson have been added by a subsequent (and unidentified) owner. It has been suggested that the manuscript may be a copy purchased from Breitkopf.<sup>12</sup> An alternative suggestion that has been made, that the manuscript is in Gläser’s hand,<sup>13</sup> which would indicate that it was made after 1771,

<sup>7</sup> III.2.58 - *Die so das Land des Lichts bewohnen* (for Christmas day, no date); III.2.55 - *Gehet zu seinen Toren ein* (for New Year 1731 or 1732); III.2.57 - *Gottes und Marien Kind* (Annunciation, 25.3.1732); III.2.56 *Welt und Teufel, tobt ihr noch* (Reformation Day, 31.10.1734). Cantatas III.2.55-57 are in the hand of the Leipzig Thomasschule copyist J.L.Dietel. The copyist of the Christmas Cantata is unknown. See Schulze (1984b) pp. 86-88.

<sup>8</sup> According to Schulze, manuscripts of three of these cantatas (III.2.58, III.2.55 and III.2.56) came to Breitkopf from the Neukirche organist and Musical Director Carl Gotthilf Gerlach (1704-1761) and were used to make further copies for sale. (They were listed in the 1761 Breitkopf Non-thematic Catalogue.) When the works were withdrawn from sale, the source manuscripts were finally acquired by Becker at auction in 1836 and ownership was finally transferred to the Leipziger Städtische Bibliotheken in 1856.

<sup>9</sup> Schulze (1984b) pp. 86-88.

<sup>10</sup> Ibid. p.87.

<sup>11</sup> Gläser (b. Ehrensriedersdorf 1747- d. Weißenfels 1797) was a son of a Kantor and a student of the Thomasschule in Leipzig, graduating on 3rd April 1769. He later enrolled at the University in Leipzig and continued his studies with J.F.Doles (Kantor at Leipzig). He was highly recommended (by Doles) for the post of Stadtkantor in Weißenfels in 1771, a post he held to his death. (He was succeeded for one year by Karl Heinrich Reinicke, another pupil of Doles.) See Banning (1939) pp. 112-114.

<sup>12</sup> With no supporting evidence, Gille (1989) Note 31, p.49. suggests that this source might be a copy that was produced by Breitkopf for Gläser of the *Oratorium* listed in Breitkopf 1770.

<sup>13</sup> As suggested in the notes from the list of stock for sale prepared by J.& J. Lubrano and in Schulze (1984b) p. 87.

i.e. from the time that Gläser was Kantor in Weißenfels. Unfortunately, no information about the ownership of the score since the 18th century has come to light. The manuscript was acquired by the University of Chicago Library in 1981 from J.& J. Lubrano, a rare-books dealer located in South Lee, Massachusetts (no longer in business).

The master copy that Breitkopf held was evidently disposed of sometime around the turn of the 19th century since the work is not listed in the holdings of 18th-century manuscripts sold off in the sale of material in 1836.<sup>14</sup> A further, though not conclusive, reason to believe that neither extant source is directly connected with Breitkopf is the entry in the 1770 Breitkopf Catalogue itself - both extant scores require flutes which are not specified in this listing.

The provenance of the extant sources suggests that these manuscripts were prepared by/for contemporary musicians who were responsible for performances over which it was unlikely that Fasch had direct control. Thus, the possibility that neither source represents the definitive version that Fasch performed, either in Greiz, Zerbst or elsewhere, cannot be ruled out since the significant textural differences could have been the result of other composers attempting to 'improve' or 'modernise' the music. However, if the significant variants between the two sources were to be ascribed to Fasch, then the comparison provides a valuable insight into the development of Fasch's compositional style.<sup>15</sup> For the modern scholar, as a vehicle for the transmission of the score, not only does 'L' represent a more extended and modern representation of the work (with an extra chorale—see discussion below) but also a more accurate one; 'C' is flawed by the presence of a large number of what can only be described as copyist's errors.

<sup>14</sup> Breitkopf-Katalog (1836). The only Passion setting available in the sale was Graun's *Kommt her und schaut*. (On p.1.)

<sup>15</sup> There are several examples of the reworking of movements from earlier compositions in Fasch's cantata works including three movements in the St John Passion. Others are the aria 'Ich weiß du läßt mich Gnade finden' from cantata *Wir müssen alle offenbar werden* (1722) BWV D:W8 and the reworking of the aria 'Denkt doch nicht verstockte Seelen' from the same cantata as 'Herr laß uns nicht in Glauben' in *Selig sind* (c1740) BWV D: S5. In each of these arias, as in the case of *Mich vom Stricke meiner Sünden*, the principal change is the addition of upper string accompaniments in vocal phrases which in the original versions are accompanied by *basso continuo* only (particularly in the B section of the *da capo* arias) and a filling out of the string accompaniments in general. Further examples of the re-working of material have been discussed in 'Self-borrowing in Johann Friedrich Fasch cantatas *Die Starken bedürfen des Arzte nicht* and *Lobe den Herrn, meine Seele*', a paper presented at the 1997 Internationale Wissenschaftliche Konferenz on the occasion of the Fifth International Fasch Festival in Zerbst by Gregory Johnson. No comprehensive study has been made of this subject.

### 6.3 The text and structure of the work

Barthold Heinrich Brockes (1680-1747), the author of *Der für die Sünde der Welt gemartete und sterbende Jesus*, was a poet of some considerable significance for the history of German literature. A well-educated man, Brockes undertook a lengthy period of travel, studying in various parts of Europe. His return to Hamburg in 1704 coincided with the performances of the anonymous St John Passion with a libretto by Postel and music attributed to Händel,<sup>16</sup> and Keiser's *Der blutige und sterbende Jesus* (text by König), both in the Refectory of the former Cathedral, the Domkirche.<sup>17</sup> Spurred on, no doubt, by the success of these new works, Brockes set about producing his own text, *Der für die Sünde der Welt gemartete und sterbende Jesus*, which was set to music by Keiser.<sup>18</sup> It proved to be influential, since not only did subsequent librettists model their own texts on *Der für die Sünde der Welt*, but performances of the earliest settings were instrumental in breaking down many of the barriers both against this kind of music in an ecclesiastical setting, and against church music being

<sup>16</sup> Christian Postel's libretto, the first surviving example of an oratorio Passion of the 18th-century type, represents a bridge between the Lutheran oratorio Passion and the new lyrical type emerging at the beginning of the century: see Smither (1977) p.97. The work is in the manner of a *passio brevis* in which only Chapter 19 of St John's Gospel is set (see section 1.4.1 above).

<sup>17</sup> The former Refectory, now a kind of concert-room, was the venue for the concerts of oratorios and secular music given by Weckmann's *Collegium Musicum* (see Petzoldt (1974) p. 52 and Smither (1977) p.109). Moe (1968) p.87, suggests that Keiser's work was composed in competition to the settings of Postel's St John Passion text, but a ban on plays, imposed by the Hamburg Senate during 1704 and lasting several months, seems a more plausible reason for the composition of a Passion.

<sup>18</sup> The first performance was given in the poet's house in 1712, with a further performance in the same venue in 1713. The performance of Telemann's setting, given in the Barfüsserkirche, Frankfurt (March 1716), in the presence of the Landgrave of Hesse and using the Darmstadt court orchestra was particularly noteworthy. For this church concert the audience was required to purchase a copy of the libretto which acted as an admission ticket - the first recorded occasion that entry had been charged for such an event in a church. Mattheson's performance of his setting in the Domkirche on Palm Sunday 1718 marked a change in the official attitude towards the Passion oratorio in Hamburg, since it was the first time such a work had received a performance in the nave of a Hamburg Church. In 1719 Mattheson repeated the performance of his setting both in the Dom and in one of the other Hamburg churches (20.3.1719 in St Marie-Magdalenenkirche). He also performed all the other known settings in the Domkirche in a short season in Holy Week: 3.4.1719 Händel (which was performed at least six times between 1719 and 1724 in Hamburg), 4.4.1719, Telemann and possibly Keiser's setting.

performed in a secular one.<sup>19</sup> The reasons for the poem's success were that, while keeping to the spirit of the new Passion libretti, Brockes avoided the 'more vulgar sentiments'<sup>20</sup> that works such as *Der blutige und sterbende Jesus* had indulged; he also maintained a link with the liturgical Passion that the previous works had avoided: the inclusion of four congregational hymns and an Evangelist, who frequently paraphrases the biblical text, ensure that the libretto is only one step removed from the oratorio Passion (which may have contributed to the work's popularity where other similar works had been condemned). Even *Tochter Zion* (the daughter of Zion) and the *Gläubige Seelen* (the devout souls) who act as commentators had previously appeared in oratorio Passion works of the 17th century. Thus, Brockes' libretto is essentially a Gospel 'harmony', i.e. a musical *historia* compiled from four Gospels.<sup>21</sup>

The various characters still present their own dialogue, and the chorus sings *turbae* based upon the Gospels. The reflective texts which constitute roughly two thirds of the whole are intended to be set in a variety of ways: as recitatives, arias, ariosos, ensembles and choruses. Whilst some are given to the characters in the drama (Christ, Peter and Judas), the majority are assigned to fictitious observers: *Tochter Zion* and *Die Gläubige Seelen I, II and III*.

For the oratorio *Mich vom Stricke meiner Sünden* Fasch not only chose to set a considerably abridged version, omitting more of Brockes's text than he included, but also included several movements towards the end which are not from Brockes's poem and added to the recitative in Part II. It seems significant that, apart from the addition of the concluding chorale to Part I, all of the deviations from Brockes's libretto occur in Part II. In the following table of items, the right-hand column indicates the correspondences with Telemann's setting of the complete

<sup>19</sup> Set to music by Keiser (Hamburg, 1712), Händel (London, c.1716), Telemann (Frankfurt, 1716) and Mattheson (Hamburg, 1718). Further full or partial settings followed: Johann Friedrich Fasch (c1719-1723 Greiz/Zerbst?); Gottfried Heinrich Stölzel (Gotha: 1725); Johann Balthasar (c1750); J.B.C.Freislich (Danzig: c1750); Paul Steiniger (c1750); Jacob Schuback (performed Hamburg 1755– Smither (1977) footnote pg.111 has c1750), and numerous lesser composers including the Swiss composer J.C.Bachofer. Moe (1968) p.62ff., suggests 'ten others' but does not specify any. The text also provided the basis of other compositions including two settings performed in 1723: J.S. Bach's St John and Telemann's St Mark Passions. In addition, Fröber has also been ascribed a setting dated 1729 which was performed as a test piece for the post of organist at the Leipzig Neukirche. See Schering (1941) p.67 and Geiringer (1966) p.66. However there are conflicting reports—other sources suggest that the work performed on this occasion was a St Matthew Passion. See Werner (1918) p.545.

<sup>20</sup> Steinitz (1979) pp.28-29.

<sup>21</sup> Smither (1977) pp.3 and 132. The text is taken in the main from St Matthew's Gospel because of its completeness, with details not included in St Matthew's account interpolated from the other Gospels, including, most importantly, all of the Seven Last Words. Often a *historia* that states that it is taken from one of the Gospels includes a Gospel harmony near the end to present the Seven Last Words. Historically, the immediate precursors to *Der für die Sünde der Welt gemartete und sterbende Jesus* are the various settings of the *Sieben Worte an dem Kreuz* by Schütz and Pflieger.

Brockes text and which movements are new to *Mich vom Stricke meiner Sünden*. The simpler order of movements in 'C' is given in Table 6.1 after which a discussion follows concerning the order of the chorales and placement of the break between Parts in 'L'.

**Table 6.1** *Passio Jesu Christi: Mich vom Stricke meiner Sünden* (Chicago)

<b>Part I</b>			No. of item in Telemann's setting
		Keys	
1.	<b>Chorus</b>	<i>Mich vom Stricke meiner Sünden</i>	Em 2
2.	<b>Recitative</b>	<i>Als Jesus nun zu Tische saße</i>	3/4
3.	<b>Aria (S)</b>	<i>Der Gott, dem alle Himmelskreise,</i>	G 5
4.	<b>Recitative</b>	<i>Und bald hernach</i>	6/7
5.	<b>Aria (S)</b>	<i>Gott selbst, der Brunquell alles Guten,</i> (No.3 da capo)	G 8
6.	<b>Chorale</b>	<i>Ach, wie hungert mein Gemüte,</i>	G 9
7.	<b>Recitative</b>	<i>Drauf sagten sie dem Höchsten Dank,</i>	10/15
8.	<b>Aria (B)</b>	<i>Mein Vater!</i>	Am 16
9.	<b>Recitative</b>	<i>Mich drückt der Sünden Zentnerlast,</i>	17
10.	<b>Aria (T)</b>	<i>Sünder, schaut mit Furcht und Zagen</i>	Em 19
11.	<b>Recitative</b>	<i>Die Pein vermehrte sich</i>	20
12.	<b>Aria (T)</b>	<i>Brich mein Herz, zerfließ in Tränen</i>	Cm 21
13.	<b>Chorale:</b>	<i>Ein Lämmlein geht, und trägt die Schuld</i>	G *
<b>Part II</b>			
14.	<b>Recitative</b>	<i>Und Jesus ward zum Palast Caiphas',</i>	34
15.	<b>Chorale</b>	<i>Falsche Zeugnis, Hohn und Spott</i>	G *
16.	<b>Recitative</b>	<i>Die Nacht war kaum vorbei,</i>	47
17.	<b>Aria (S)</b>	<i>Meine Laster sind die Stricke,</i>	Bm 48
18.	<b>Recitative</b>	<i>Wie nun Pilatus Jesum fragt,</i>	53
19.	<b>Aria (T)</b>	<i>Verwegene Rotte was fängest du an,</i>	D *
20.	<b>Recitative</b>	<i>Wie man ihm nun genug Verspottung,</i>	83/89
21.	<b>Aria (S)</b>	<i>Hier erstarrt mein Herz und Blut,</i>	Am 90
22.	<b>Recitative</b>	<i>Sobald er nun gekreuzigt war,</i>	93
23.	<b>Chorale</b>	<i>O Menschenkind, nur deine Sünd'</i>	Am 92
24.	<b>Recitative</b>	<i>Und um die neunte Stund',</i>	97,100-102
25.	<b>Chorale</b>	<i>Jesus gab man bitter Gall,</i>	F *
26.	<b>Recitative</b>	<i>Hieraufrief Jesus laut mit ganzer Macht:</i>	104,105+110
27.	<b>Aria (T)</b>	<i>Ihr Augen weinet Blut,</i>	Dm *
28.	<b>Chorale</b>	<i>Ich danke dir von Herzen</i>	D *

\* movements not in Brockes poem *Der für die Sünde der Welt*

The inscription 'Andere Theil' on f11r indicates that the division between Parts I and II occurred after items 12 in 'L'.<sup>22</sup> According to a note following No.12 in 'L' (which appears not to be in the copyist's hand), the first Part of the Passion should be concluded with the fifth verse of 'Wenn meine Sünd' mich kränken' (text: 'Herr, laß dein bitter

<sup>22</sup> See Appendix 4 for full details of the foliation.

Leiden’), the music of which appears as item 29 in ‘L’ in the copyist’s hand (i.e. the addition of item 29, a movement is not found in ‘C’, <sup>23</sup> appears to have been contemporary with the production of the rest of the score). The keys of items 29 and 13 would support this order of movements. Placed after item 28, ‘Herr, laß dein bitter Leiden’ seems out of place - both in key (C minor) and text. Convention would dictate that Part I ought to be concluded with a choral movement; thus, it is seems probable that this chorale was intended to conclude Part I of the Passion. Supporting this argument is the key of the the chorale *Ein Lämmlein geht*, which would be more logically placed at the commencement of Part II. This strengthens the structure of the work as a whole, particularly if the break between parts was to allow the placing of a sermon:

**Table 6.2 Possible order of movements in ‘L’:**

12.	<b>Aria (T)</b>	<i>Brich mein Herz, zerfließ in Tränen</i>	Cm	21
29#.	<b>Chorale</b>	<i>Herr, laß dein bitter Leiden</i>	Cm	*

### *Part II*

13.	<b>Chorale:</b>	<i>Ein Lämmlein geht, und trägt die Schuld</i>	G	*
14.	<b>Recitative</b>	<i>Und Jesus ward zum Palast Caiphass’,</i>		34
15.	<b>Chorale</b>	<i>Falsche Zeugnis, Hohn und Spott</i>	G	*

Fasch considerably abridges Brockes’s libretto in producing this Passion; *Mich vom Stricke meiner Sünden* has only 29 numbers (28 in ‘C’), in comparison with Telemann’s complete setting of *Der für Sünde der Welt* which runs to 117 numbers. Only 21 movements of *Mich vom Stricke meiner Sünden* are taken from Brockes’ libretto; seven movements (five chorales and two arias) come from other sources. Part I follows Brockes’ libretto more or less completely; Fasch omits only 6 movements out of the first 21 in Brockes’ poem. However, Fasch has been far more selective in Part II, utilising only 14 of the 78 remaining items of the original libretto, leaving a gap between items 18/19 and 20 which is the equivalent of some 30 items in the Telemann score. Some of the recitative has been compressed from the Brockes original, whilst new recitative has been introduced into items 13 and 25. As already suggested, it is possible that the new texts are by Fasch himself - he wrote the texts of

<sup>23</sup> Both the note at the foot of p.20 and the title on p. 21 are in a hand which differs from the copyist’s. It would appear that no division into Parts was indicated on the first draft of this source, hence no chorale between items 12 and 13.



several serenatas performed at Zerbst and possibly the *libretti* for an entire Cantata cycle.<sup>24</sup> The resultant text concentrates on the narrative and omits much of the lyrical commentary of the *Gläubige Seele* and *Tochter Zion*. However, whereas the drama of the events is heightened by these omissions Fasch, surprisingly, underplays the dramatic possibilities of the work, most noticeably in the Crucifixion scene which is quoted below. In particular, Jesus narrates his own words and commentary only in the first four recitative sections of *Mich vom Stricke meiner Sünden*, leaving the Evangelist to narrate the rest, including the words uttered from the cross, even though Jesus appears in ten further recitatives and two aria movements in the original text. The following extract demonstrates both the contraction of the text, the abandonment of Christ's dialogue, and the interpolation of new text:

**Brockes****No.97<sup>25</sup> Recitative***Evangelist*

Und um die neunte Stund',  
als dies geschah  
rief Jesus laut und sprach:

**No.98 Recitative***Jesus*

Eli! Eli! Lama asaphtani!

**No.99 Recitative***Evangelist*

Das ist, in unsrer Sprache zu fassen:

**No.100 Recitative**

Mein Gott!, mein Gott!,  
wie hast du mich verlassen!

**No.101 Recitative**

Darnach, wie ihm bewußt,  
daß alles schon vorbei,  
rief er, mit lechzenden Geschrei:

**No.102 Recitative***Jesus*

Mich dürst'!

**No.103 Aria (Gläubige Seele III)****No.104 Recitative***Evangelist*

Drauf lief ein Kriegsknecht hin,  
der einen Schwamm,

**Fasch****No. 24 Recitative***Evangelist*

Und um die neunte Stunde,  
da er vor Durste, kaum atmen konnte  
rief Jesus laut und sprach:

Mein Gott, mein Gott,  
wie hast du mich verlassen?

Darnach, wie ihm bewußt,  
daß alles schon vorbei,  
rief er, mit ächzenden Geschrei:

Mich dürst'!

**No.25 Chorale****No.26 Recitative**

<sup>24</sup> Fasch is known to have written the lyrical texts and music of a birthday piece performed 29.10.1722, a birthday Serenata, performed 9.8.1732 (the texts of both are reproduced in Engelke (1908) Anhang III), and the cantata cycle: *Geistliche Andachten über die Epostolischen Texte*, 1727/28. Fasch may also have written the texts of the double cantata cycle *Das in bitte, Gebeth, Fürbitte und Dancksagung bestehende Opfer*, 1735. See Gille (1988) p. 68. and (1989) p. 39.

<sup>25</sup> Item numbers from Telemann's setting

mit Essig angefüllet, nahm  
und steckt' in auf ein Rohr  
und hielt ihn ihm zu trinken vor.  
Hierauf rief Jesus laut mit ganzer Macht:

*Evangelist*

Hierauf rief Jesus laut mit ganzer Macht:

**No.105** *Recitative*

*Jesus*

Es ist vollbracht!

Es ist vollbracht!

Die Finsterniß bedeckete die Erde,  
da auch die Sonne ihren Glanz entzieht,

**No.106** *Terzetto (Gläubige Seelen )*

**No.107** *Aria (Gläubige Seele III)*

**No.108** *Recitative*

*Gläubige Seele III*

O selig, wer dies glaubt  
und wer, wenn seine Not am größten,  
sich dieser Worte kann getrösten!

*Evangelist*

Drauf nieget er sein Haupt

**No.109** *Duet (Tochter Zion/  
Gläubige Seele III)*

**No.110** *Recitative*

*Tochter Zion*

O Großmut! O erbarmendes Gemüt!

*Evangelist*

und er verschied.

und er verschied.

The overall effect, therefore, is a work which, as Steinitz suggests,<sup>26</sup> is nearer in style to an oratorio Passion but with the dramatic impact lessened by the omission of the greater part of the dialogue and all the *turba* choruses.

Fasch also omits several crucial scenes entirely, including Peter's denial. Other scenes omitted are: Jesus telling the disciples that they will betray him, the calling to the disciples who have fallen asleep on the Mount of Olives, the Arrest. The lengthiest cut, items 53-83 in the Telemann setting, is the section containing most of the Trial before Pilate, the crowd shouting for Barabbas and the Whipping and Scourging of Jesus. Surprisingly, the Last Words from the Cross are also omitted.<sup>27</sup> Only the bare bones of the drama remain:

<sup>26</sup> Steinitz (1975) p. 646

<sup>27</sup> It is particularly surprising that the scene of the Whipping and Scourging of Christ is omitted since in Catholic areas this is one of the 'Seven Sorrowful Mysteries', i.e. a Station of the Cross. The whipping of Christ is obliquely referred to by the dotted rhythms of the music of 'Verwegene Rotte' (No.19).

*PART I*

The Last Supper (the institution of the sacrament)

Jesus on the Mount of Olives

*PART II*

Jesus before Caiaphas (no dialogue)

Jesus is dragged before Pilate and interrogated

Jesus is delivered to the Jews

Soldiers cast lots for Jesus' clothes

Death of Jesus

Though there is no formal indication of the subdivision of the text, the four 'Choräle der christlichen Kirche'<sup>28</sup> are so placed in Brockes's libretto as to divide the work into four large sections, each concluding important events in the story: the end of the Last Supper, Peter's denial, the Crucifixion, and the very end of the work. However, as suggested above, Fasch (if it is he who has made the alterations) considerably remodelled the work, and divided it, like the traditional oratorio Passion, into two Parts with a choral movement framing each Part. In this adaptation of *Der für die Sünde der Welt* are included seven chorales in all, of which only two are from the selection of five originally in Brockes's libretto. The two chorales from the Brockes poem that Fasch included in his setting conclude the same parts of the story. ('Ach wie hungert meine Gemüte' concludes the Last Supper and 'O Menschen-Kind, nur deine Sünd' follows Christ's Crucifixion in both versions.) The others in *Mich vom Stricke* also conclude key scenes: 'Herr, laß dein bitter Leyden' at the end of the scene on the Mount of Olives, 'Falsche Zeugnis, Hohn und Spott' after the trial by Caiaphas (between this and the presentation of Jesus before Pilate), and 'Jesus gab man bittere Gall' follows quickly after Christ's words 'I thirst', whilst the work as a whole is concluded by the chorale 'Ich danke dir von Herzen'. Table 6.3 below lists the chorales in comparable positions in *Der für die*

<sup>28</sup> Even though the inference from this description of the chorales is that that they were to be sung by a congregation (i.e. that they were *Gemeindechoräle*) reflecting the circumstances of the premiere, a private performance in Brockes' own home, Keiser sets the chorales in the form of 'Lieder[n] für Soloquartett mit obligatem Basso continuo'. (See Frederichs, (1975) p. 174.) Mattheson, in similar fashion to his own St John Passion, *Das Lied des Lammes* (1723), sets the chorales as intricate fantasias and clearly intended them to be performed by the choir. On the other hand, Telemann and Händel both employ the simple settings prevalent at the time in the works of J.S. Bach's contemporaries, suggesting that they did view these four pieces as *Gemeindechoräle*.

*Sünde der Welt* and in *Mich vom Stricke meine Sünden*:<sup>29</sup>

<b>Table 6.3 - Chorales in 'Der für die Sünde' and 'Mich vom Stricke'</b>	
<i>Der für die Sünde der Welt</i>	<i>Mich vom Stricke meiner Sünden (Leipzig)</i>
<b>I</b> Ach wie hungert meine Gemüte	<b>I</b> Ach wie hungert meine Gemüte
<b>II</b> -	Herr, laß dein bitter Leyden
Ach Gott und Herr	<b>II</b> Ein Lämmlein geht
<b>III</b> -	Falsche Zeugnis, Hohn und Spott
O Menschen-Kind, nur deine Sünd'	O Menschen-Kind, nur deine Sünd'
<b>IV</b> Mein' Sünd mich werden kränken	Jesus gab man bittre Gall
Ich bin ein Glied an deinem Leib	Ich danke dir von Herzen

The addition of chorales to Brockes' text further suggests that Fasch's setting was created with the performance in a liturgical context in mind. Although a performance of the work in a 'sacred concert' cannot be ruled out, the bipartite structure is typical of the oratorio Passion where each Part lies either side of the sermon. Comments have already been made in Chapter 5 about the form of the chorale melodies to be found in *Mich vom Stricke meiner Sünden* and their relation to the *Zerbstisches Gesangbuch* which outlines a case that the work predates Fasch's appointment at Zerbst— a point to be explored further below.

Not only does Fasch add two movements for tenor not originally in *Der für die Sünde der Welt* (nos. 19 and 25), but he also recasts two *Tochter Zion* arias for tenor voice, a surprising decision since 'Brich mein Herz, zerfließ in Tränen' (No.12 ) contains all the sentiments traditionally associated with the the character of *Tochter Zion*. As a result, three of the nine aria movements are for soprano (No.5 is a da capo of No.3), four for tenor and one for bass. In common with many of the cantatas composed early in Fasch's tenure as Kapellmeister at Zerbst, there is no solo work (aria or recitative) for alto voice in this work.

<sup>29</sup> Freislich also remodelled and abridged the text of *Der für die Sünde der Welt* in his setting (Danzig c1750) and divided the work into four 'acts': Act I: Evening meal to the arrest in the Garden of Gethsemane; Act 2: Jesus before Caiaphas; Act 3: Pilate's interrogation and sentencing; Act 4: Death. Similarly to Fasch and reflecting the importance of chorales in the Danzig tradition, Freislich also increases the number of chorales (to 13). He also adds a (free-standing) introductory 'Sonatina' in D minor before Act 3 which is similar in style to the Sinfonias to Freislich's oratorio Passions - here a solo oboe carries the melody over the strings and continuo which only provide harmonic support. Notable is the setting of 'Eli lama asaphthani' where Christ's words are accompanied with what Lott (1925) pp. 315-316 describes as 'Fauxbourdonstyle'. (Lott gives no details of what he means - presumably the accompaniment was in a chordal style.) There is no information on any known performance of the work and no evidence to suggest that it was performed as part of liturgy - in Danzig, only performances of settings of St Matthew being normally allowed in the churches. Only from 1743 are there reports of performances of Lyrical Passions in the Konzertsaal and not until 1774 were performances of Lyrical Passions allowed in church. See Lott (1925) pp. 299-301. Stölzel also sets his version in four Parts. See Blankenburg (1963) p. 53.

Whether this is as a result of a personal preference or lack of suitable performers is not clear.<sup>30</sup> Only one movement in 'L' is assigned to a named character (No. 8 - Jesus) whilst 'C' offers more indication of the singing characters. Table 6.4 below highlights the modifications made to Brockes' allocation of characters and voices in the Fasch version of the work:

<b>Table 6.4 - Comparison of voice and character allocation between <i>Mich vom Stricke meiner Sünden</i> and Telemann's setting of <i>Der für die Sünde der Welt</i></b>				
<i>Der für die Sünde der Welt</i>		<i>Mich vom Stricke meiner Sünden</i>		
<i>character</i>	<i>voice</i>	<i>movement</i>	<i>voice</i>	<i>character</i>
Tochter Zion	S	3 (and 5)	S	Tochter Zion
Jesus	B	8	B	Jesus
Tochter Zion	S	10	T	Evangelist
Tochter Zion	S	12	T	-
Tochter Zion	S	17	S	Tochter Zion
-	-	19	T	-
Eine gläubige Seele	S	21	S	Tochter Zion
-	-	27	T	Evangelist

## 6.4 The Music of *Mich vom Stricke meiner Sünden*

### 6.4.1 Differences between the two sources

Steinitz is surely correct in describing style of the writing in *Mich vom Stricke meiner Sünden* as midway between that of the anonymous St John Passion ascribed to Händel (1704) and the mature works of Telemann.<sup>31</sup> The work is a typical product of the second to third decade of the 18th century with none of the hints of early classical style that can be recognised in J.F. Fasch's post -1730 instrumental works. Thus, the orchestra is modest with two oboes and strings as well as a flute (presumably played by one of the oboists). The four-part string group (vn. I and II, va. and b) is used in four of the nine arias, while in two there is only a

<sup>30</sup> Dittrich (1995) p.131-132 argues that the allocation of voices and lack of music for solo alto indicates that the work was composed by Fasch early in his Kapellmeistership in Zerbst. He cites the evidence that the singers in the Court Kapelle in 1721 included Kettner (soprano), Poll(e) (tenor) and Horn (bass) and that the first mention of an alto soloist is the appointment of Weißflock late in 1726. Thus, the vocalists required for a performance of *Mich vom Stricke meine Sünden* (and the surviving St Luke Passion) would correspond with the complement listed in 1721 by Wäschke, supporting the argument that this work is likely to be of this period. However, this is a rather negative argument, and the evidence of the chorales gives a rather stronger indication of the provenance of the score and therefore its dating. See comments below.

<sup>31</sup> Steinitz (1975) p. 646.

three-part texture of 2 violins and bc or two oboes and bc - the later combination is absolutely unique in Fasch's (known) output.<sup>32</sup> In another only a two-part texture with the violins unison with the violas over the basso continuo (again a unique combination for an entire movement in Fasch's output though there are two mass movements with sections like this),<sup>33</sup> and in one movement the basso continuo only. However, the principal difference between the two sources is the differing details of instrumentation, summarized in Table 6.5 below, and orchestration.

<b>Table 6.5 -</b>		<b><i>Mich vom Stricke meiner Sünden</i> instrumentation of the sources</b>	
		<b>Leipzig (III.2.54)</b>	<b>Chicago (MS 1273)</b>
1	Chorus*	2 oboes and strings	flute and strings
3	Aria (S)	Vln 1+2, bc	Vln 1+2, bc
5	Aria (S)	Vln 1+2, bc	Vln 1+2, bc
8	Aria (B)	unison violins and viola, bc	unison violins and viola, bc
10	Aria (T)	bc	bc ('instrumente unisono')
12	Aria (T)	oboe + pizz. strings	oboe + pizz. strings
17	Aria (S)*	flute + strings	strings
19	Aria (T)*	(?) oboe(s) + strings	strings
21	Aria (S)	oboe + strings	oboe + strings
27	Aria (T)	2 oboes and bc	2 (muted) oboes and bc
* movements where sources differ in instrumentation			
Actually there is no list of instruments for No.19 except for an ambiguous note in a different colour of ink above the 1st stave indicating 'Hautb. et violin.' The musical style would suggest that the oboes double both violin parts. In bars 10 and 17 'Violini' is written above the stave in the copyist's hand and the word 'Tutti' in bars 15 and 24, suggesting that the oboes play only in ritornelli.			

Notable is the use of the wind instruments in the two sources. Two oboes in 'L' replace the flute in 'C' in the opening chorus, whilst 'L' also specifies *obbligato* wind instruments for items 17 and 19. Fasch is clearly aware of the colouristic effects that can be achieved with this group of instruments. Of particular interest is the note 'Hautb:1. gedämpft' at the beginning of the aria 'Ihr Augen weinet Blut' (item 27) in 'C'. Muting is not unknown at that period and, in this instance, the toning down of the stridency in the oboes is due to the references to the dead Prince (Son of God) and to the remorse expressed by the

<sup>32</sup> Brian Clark in letter to author dated 4.6.97.

<sup>33</sup> Ibid. This, and the feature noted immediately above, tends to add weight to the argument that *Mich vom Stricke meiner Sünden* predates the surviving sacred music, all of which was produced after 1723.

commentator.<sup>34</sup>

A further and most important difference between the two sources is the enrichment of the instrumental accompaniments in 'L', which is achieved in four ways:

- 1) the elaboration of the 1st violin part at many points;
- 2) in passages where the vocal part is supported by the basso continuo only, the accompaniment has been filled out with added parts in the upper strings;
- 3) where missing, the inner parts have been filled out to create more continuous accompaniments and
- 4) textural details such as ties, slurs and individual notes vary between sources.

The instrumental parts are generally independent of the solo vocal parts in the arias. In only one (No. 21) is the vocal soloist (soprano) doubled by instruments. In all other aria movements, the vocal part is either self-contained over a basso continuo accompaniment (as in the tenor arias Nos. 10 and 27) or in imitation with an instrumental part (as in nos. 12 and 21). The doubling of vocal parts in choral movements follows contemporary convention: in chorales, the instruments are all *colla voce* (i.e. treble instruments with the soprano and alto parts, bass instruments with the bass line and the viola with the tenor part.). However, a comparison of the orchestration of the opening chorus in the two sources highlights differing approaches: in 'C' the string parts are also strictly *colla voce* whereas in 'L', only the wind instruments, viola and bass double the vocal parts while the violins perform more idiomatic and elaborate parts. (There are also some textural differences between the two sources e.g. F#/Fnatural in bar 7.)

<sup>34</sup> Muting was achieved either by the application of paper or wool pushed into the bell or by purpose-made pear-shaped objects made of solid wood jammed into the bell-mouth. According to Baines (1967/1991) p.285, these latter mutes are surprisingly effective, 'making the oboe whimper most pathetically'. A clear parallel can be seen in aria 'Lasset mich ihn nur noch einmal küssen' from the entombment scene in the anonymous *St Luke Passion* (BWV 244), itself most probably a contemporary work to *Mich vom Stricke meiner Sünden*. Here, in the manner of a chorale fantasia, the strings (marked *con molto lamento*) rest intermittently to allow the four-piece double-reed group (2 oboes, taille and bassoon), marked 'piano, und zwar die Hoboen mit Papier gedämpft', to come through playing the tune 'Derselbe mein Herr Jesus Christ, vor all'main Sündige storben ist'. In fact, the chorale is played only moments earlier by the double-reed band as a short sinfonia, followed by one verse sung and completed by a *da capo* of the sinfonia. It is only in these two sections that the taille appears in the work.

**Musical Example 6.1:**

*Mich vom Stricke meiner Sünden* No.1, Chorus - comparison of bars 5-11 in 'C' and 'L'

The musical score is presented in three systems. The first system, labeled '5', shows the 'Fl and Vn I Chicago' staff with a simple melody and the 'Vn I Leipzig' staff with a more complex, rhythmic accompaniment. The second system, labeled '(b)', continues the 'L' version with a (b) marking above the staff. The third system, labeled '10', shows the continuation of the 'L' version with a 10 marking above the staff.

Only in item 10, the tenor aria 'Sünder, schaut mit Furcht und Zagen' and item 17, the soprano aria 'Meine Laster sind die Stricke', has there been no change. In both arias there is already a very consistent accompaniment in 'C'; in No. 10, there are no upper instrumental parts, the voice being supported only by the continuo accompaniment, and in the *Tochter Zion* aria, No. 17, the lombardic unison accompaniment continues unabated in the three upper instrumental parts.

A further example of the elaboration of the 1st violin part can be found in the Soprano aria 'Der Gott, dem Himmelskreise/Gott selbst, der Brunquell alles Guten' (No.3/5), where the simple violin 1 part in 'C' which doubles the voice is replaced by much more idiomatic writing in 'L'.

## 2) Addition of upper parts to basso continuo accompaniments in 'L'

Where the *obbligato* oboe rests for the entire B section in No.12 (the voice is supported by the string sections with an ostinato accompaniment), it is added in 'L'. In the case of No. 8



the filling out of the treble parts has also entailed the modification of the bass part. (Note again the other minor textural differences e.g. 1st bass note bar 38, the 3rd in bar 42 and the difference in the length of the bass notes in bars 40-41):

### Musical Example 6.2

*Mich vom Stricke meiner Sünden* No. 8, bars 37-45 in both versions.<sup>35</sup>

**(Largo)**

*Chicago*

Bass

40

Mein Her - ze bricht und mein - e See - le be - trü - bet

Vn and Va unis

Continuo

---

*Leipzig*

Vn and Va unis

Continuo

45

B. sich biß in den od, biß in - den Tod

Vn and Va Chicago

Cont.

Vn and Va Leipzig

Cont.

<sup>35</sup> Translation: 'My heart breaks and my soul sorrows unto death'.

**Musical Example 6.3***Mich vom Stricke meiner Sünden* No. 21, bars 12-14<sup>36</sup>

12 (Largo)

Oboe

Soprano

Chicago

Vn I, II and Viola

Basso cont

Him - mel!

12

Oboe

Leipzig

Vn I, II

Viola

Basso cont

*p*

Ob

S

Chicago

was wolt ihr be - gin - nen?

Vn I, II

Cont

Vn I, II

Leipzig

Vla

Cont

36 Translation: 'Great Heavens, what will you do?'

3) Inner parts filled out to create more flowing accompaniments and simpler accompaniments elaborated.

In several places, 'L' has a completed accompaniment where in 'C', the parts are very simple or have rests with only the continuo to provide the harmony and continuity at these points. The effect is often to create a less disjointed accompaniment and the creation of a tutti at the cadential point as in No.21 (see example 6.3 above).

4) Textural details such as ties, slurs and individual notes vary between sources

Textural details also differ between the two sources, examples of which can be found in example 6.6c below.

In addition to the variations in the two sources outlined above, there are two instances of changes to the vocal line where the intention appears to be to make it more expressive. In the first instance, the abandonment of the second syllable of the word 'Hertz[e]' has resulted in the addition of a sighing figure in No 12 (example 6.4). In the second, in No. 21 the vocal line has been recast and harmonized for a few bars. (Note the difference in the upper string chord bar 22<sup>2</sup>) (example 6.5).

**Musical Example 6.4:**

*Mich vom Stricke meiner Sünden* No. 12, bar 11 in both sources (vocal part)

bar 11

Tenor (Chicago) *Brich mein Hert - ze*

Tenor (Leipzig) *Brich mein - Hertz*

*Mich vom Stricke meiner Sünden* No. 21, bars 20-21 in both sources<sup>37</sup>

S  
 wag - en Got - tes Sohn ans Kreuz zu schlag - en  
 Vn I  
 Cont  
 S  
 wag - en Got - tes Sohn ans Kreuz zu - - schlag - en  
 Vn I  
 Cont

<sup>37</sup> Translation: ‘How dare you, hounds and devils, nail the Son of God to the cross?’

### 6.4.2 Key relationships

The key scheme of the work as a whole is conservative, with pairs of adjacent movements displaying simple key relationships. There appears to be a catabasis in Part II from No.19: D, Am, F, Dm i.e. from the deliverance of Jesus to the Jews to be crucified through to the death of Jesus, a tradition linked with the Bach Leipzig settings. The general scheme of the arias follows the theory of *Affekt*, with minor keys being used for arias depicting suffering. Major keys are found in just two arias (item 5 is a reprise of the item 3). The first, 'Der Gott, dem alle Himmelskreise' expresses the wonder of the omnipresence of God, whilst the second concerns the commentator's anger with the crowd which demands Jesus's crucifixion. Though in a major key, the persistent rhythm of the melodic line is a musical allusion to the whipping of Christ.

### 6.4.3 Recitative

The writing in the recitatives of *Mich vom Stricke meiner Sünden*, which conforms to popular practice, is simple but quite elegant and is very similar to that found in cantatas composed at the beginning of Fasch's Kapellmeistership at Zerbst.<sup>38</sup> The greater part of the narration, sung by the Evangelist, is set in with sustained note *basso continuo* accompaniment, whilst the words of Jesus and the single recitative section for *Tochter Zion* (No.16) are exclusively accompanied by sustained string chords, the 'halo of strings'.<sup>39</sup> There is no *arioso* recitative at any point and, surprisingly, no change in the style of the writing in the Evangelist's recitative when there is a quotation of the words of Jesus (in nos. 18, 24 and 26) except for the indication of *adagio* for the words 'Mein Gott, mein Gott wie hast du mich verlassen!' in both sources.

### 6.4.4 Structure of lyrical movements

As to be expected of a work of this period,<sup>40</sup> the majority of the arias in *Mich vom Stricke* are in the full *da capo* form (five of the eight arias are in this form). These are all settings of simple verses of between 4 and 6 lines where the first sentence consists of two lines of text.<sup>41</sup>

<sup>38</sup> An example of the sustained bass note *basso continuo* recitative style can be found in: *Wir müssen alle offenbar werden* FWV D: W8 (1722).

<sup>39</sup> Fasch's style had evidently changed by the 1740s since a very different approach is adopted in the setting of the St John Passion. (See below).

<sup>40</sup> See section 1.5 for a discussion of common aria forms in the 18th century.

<sup>41</sup> Crist (1989) p.44.

Those with more complex verses or strophic texts are set in non-repeating or other forms.

Table 6.6 below summarizes the text structures and musical forms of the lyrical texts.<sup>42</sup>

<b>Table 6.6 - Rhyming schemes, lengths of texts and movement structures</b>						
length of stanza	movt. type	Rhyme scheme	Structure:			
			da capo/type		Binary	other
4-line	chorus	ab.cb/abcb (strophic)			1	
	aria	ab.ab	8	A2		
			10	A1		
	aria	a bba				19 (motto)
5-line	aria	ab.cab	27	A1		
6-line	aria	ab.aaab	12	A1		
	aria	ab.babb				21
	aria	aab.ccb	17	C		
	aria	ababab			3/5	

None of the arias is of any great length, though there is quite a range from 20 to 104 bars of music. (See Table 8.13 for a summary and comparison with movements from the St Luke and St John Passions.)

#### 6.4.4.1 *Da capo* movements

All the *da capo* arias in *Mich vom Stricke meiner Sünden* are in minor keys and display surprising variety of structure in both A and B sections. The only aria to follow the standard pattern: Type ‘A’ as described in Chapter 1, is No.12, ‘Brich mein Hertz, zerfließ in Tränen’, in which the music modulates immediately back to the tonic in the brief medial ritornello (R2). The simplest construction (Type ‘C’) can be found in No. 17, the soprano aria ‘Meine Laster sind die Stricke’, which consists of only one vocal phrase in the A section framed by *ritornelli*. Another simple construction can be found in No. 10, the continuo aria for tenor ‘Sünder, schaut mit Furcht und Zagen’. In this aria there is no structural modulation in the A section, the repetition of lines 1-2 of the text being set over a slightly adapted complete statement of the opening ritornello. Thus, with three statements of the four-bar introductory bass line in R1, S1 (bars 9-13) and in R2, all in the space of 17 bars, this aria is not far removed from the ground bass form. Nos. 8 ‘Mein Vater!’, and 27 ‘Ihr Augen weinet Blut’, share similar constructions where the first two lines of text are separated in S1 by a brief instrumental ‘articulation’ (a kind of mini-ritornello).

<sup>42</sup> A full stop marks the end of a sentence, italicized letters indicate repetition of a line.

The harmonic construction of the B section in each aria displays a surprising degree of variety—compared with the tonal plans of the St Luke and St John Passions described in Chapter 8—suggesting that the work was composed before Fasch’s own tonal conventions had ‘congealed’, i.e. a further argument supporting an early composition date for *Mich vom Stricke meiner Sünden*. The B section in each *da capo* movement is treated in a different way:

**Table 6.7** Key schemes of B sections of *Mich vom Stricke da capo* arias

	movement.	key	S 3	S 4
<i>Minor keys:</i>	8.	Am	i	i–III
	10.	Em	i–V	
	12.	Cm	iv–V	
	17.	Bm	III–i	
	27.	Dm	VII–v	

Only one aria follows the construction of Type ‘A2’ in which the B section is divided by a medial ritornello. In No. 8 the lines 3–4 of the text are sung in each phrase, the first moving towards the relative major but brought firmly back to the tonic in the medial *ritornello*, while the second passes via the submediant (F major) to conclude in the relative major (C) .

#### 6.4.4.2 Arias with non-repeating forms

Two movements (chorus no.1 and aria no.3/5) adopt the same non-repeating form, a kind of modified binary structure which is the equivalent of *da capo* form without the contrasting B section; i.e. a short movement with two vocal phrases separated by a brief medial ritornello and framed by an opening and closing ritornello. In both movements the text is strophic and the entire movement is repeated for the second verse; immediately, in the case of the opening chorus, or after an intermediary recitative as in the case of the aria. In ‘Der Gott, dem Himmelskreise/Gott selbst, der Brunquell alles Guten’ (No. 3/5) the music does not stray far from the tonic of G; the first four-bar vocal phrase (bars 5–9) cadences in G, whilst the second commences on the dominant and moves to a minor before cadencing back into the tonic key. The medial ritornello is very brief in the aria, consisting of only one bar, but is somewhat longer in the chorus (4 bars).

Nos. 19 (which is a motto aria) and 21 adopt more complex constructions which are clearly

determined by the structure of the libretto. The last four words of the 1st line of the opening stanza of No.19 are repeated at the end of the 4th line and the entire first line of the aria is repeated as the 1st and 4th lines of the second stanza.

Verwegene Rotte, was fängest du an,  
Du suchest dem Leben das Leben zu nehmen  
willst du dich denn nicht dieser Übelthat schämen?  
du gehe[s]t zu Grunde gedanke daran, was fängest du an?

Verwegene Rotte, was fängest du an,  
dem, der die unzählige Wohlthat erwiesen  
den suchst du in Ketten und Banden zu schließen,  
Verwegene Rotte, was fängest du an?

The music is cast in an extended binary form with the two stanzas sung in separate halves of the movement. There are distinct vocal phrases, the first two separated by a *ritornello*. In No.3, lines 1-4 are sung in the first four-bar vocal phrase, and lines 5-6 are sung twice in the second 7-bar vocal phrase.

The text of No 21 has an unusual construction with three separate sections: an opening statement, two questions, and final statement:

Hier erstarrt mein Herz und Blut,  
hier erstaunen Seel und Sinnen  
Himmel, was wollt ihr beginnen?  
Wißt ihr, Mörder, was ihr tut?

Dürft ihr Hund' und Teufel wagen,  
Gottes Sohn ans Kreuz zu schlagen.

My heart and blood are numbed  
my soul and mind amazed!  
Great Heavens, what will you do?  
Do you know what you are doing,  
murderers?

How dare you, hounds and devils,  
nail the Son of God to the cross.

The non-repeating form adopted reflects the construction of the text with lines 1 and 2 in S1, the rest of the text in S2 and then the final statement in S3. Unusually, since *ritornelli* tend to be tonally stable, the second ritornello modulates back to the tonic from the relative major:

**Table 6.8 Structure of Aria 'Hier erstarrt mein Hertz und Blut'**

Bar no.	Section	Key	Lines of text
1-7 <sup>3</sup>	R1	Am	
7 <sup>3</sup> -11	S1	Am-C	1-2 (line 1 repeated after statement of 2)
11-13 <sup>3</sup>	R2	C-Am	
13 <sup>3</sup> -19	S2	Am-G	3-6
20	R3	G	
20-24	S3	Am	5-6
25-31	R4	Am	



## 6.5 Style

The majority of the arias display opening ritornelli constructed on the *Fortspinnungstypus*<sup>43</sup> principle (Nos. 3/5, 10, 19, 21, 27 and possibly No. 8). No.17 has a monothematic ritornello built on a recurring melodic/rhythmic pattern, whilst the ritornello of No.12 defies allocation to a standard category. Examples of the three types are shown in example 6 below.

### Musical Example 6.6: Ritornelli of Arias nos. 3, 17, 12

Ex. 6.6a No.3, soprano aria 'Der Gott, dem alle Himmelkreise' (bars 1-5)

Violin

*Vordersatz* *Fortspinnung*

*Epilog*

Ex. 6.6b No. 17, soprano aria 'Meine Laster sind sie Stricke' (bars 1-8)

Violin *Andante*

Ex.6.6c No. 12, soprano aria 'Brich mein Herz' (bars 1-6)

Violin

*no ties in 'L'* *slurred in groups of 4 in 'L'* *no tie in 'L'*

*'L' has a C*

<sup>43</sup> A term invented by Wilhelm Fischer (see 'Zur Entwicklungsgeschichte des Wiener Klassischen Stils', *Studien zur Musikwissenschaft*, 3, 1915, pp.24-28) to describe the classical type of ritornello found in the concerti of Vivaldi and Bach. The ritornelli comprise a motivic *Vordersatz*, a *Fortspinnung* or continuation, usually involving sequential repetition, and a cadential *Epilog*.

There appear also to be similarities in the opening phrases of several movements; a four-note repetition (y) approached from a note below (x) and ending with a 'sigh' (z) is common to the

**Musical Example 6.7:** *Mich vom Stricke meiner Sünden* Examples of *Kopfmotifs*

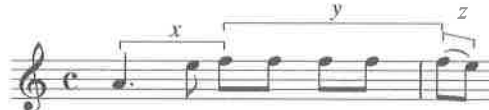
6.7a - *Mich vom Stricke; No.1, Chorus 'Mich vom Stricke'*



6.7b - *Mich vom Stricke; No. 3, Aria 'Der Gott, dem all Himmelskreise'*



6.7c - *Mich Vom stricke; No.21, Aria ' Hier erstarrt mein Herz und Blut*



6.7d - *Handel: 'For unto us a child is born'*



opening chorus, the opening bars of the *Kopfmotif* of Nos.3 and 21. A very similar melodic device is identified in the music of the five Marien Psalms.<sup>44</sup> Though a common figure in 18th-century Baroque parlance (see example 6.7d) the number of times that it occurs in both this work and others by Fasch is significant.

Other motifs occur in more than one movement; the opening four note-pattern of No.3 (x') is very close to the last phrase of the previous recitative. Again, in No.3 the *basso continuo* in bars 11-12 picks out the ostinato bass motif from the opening chorus (see ex 6.8).

With the adoption of differing instrumental groupings and details of orchestration, Fasch

<sup>44</sup> Although this melodic device was part-and-parcel of every baroque composer's technique, Steven (1981) pp.57-61, points out that its use is so pervasive 'as to suggest a conscious attempt by Fasch to unify the five Marian Psalms by means of this recurring motive.'

achieves variety of style and texture in the arias, from basso continuo only accompaniments in an archaic style, through two- and three-part instrumental accompaniments to a full string orchestra-plus *obbligato* wind instrument texture. In several of the arias Fasch's orchestration is in part a response to the text. For example, he chooses the deep tone of unison violins with violas over the bass line to support Jesus's soliloquy describing his suffering in the Garden of Gethsemane. In No.27, 'Ihr Augen weinet Blut', the weeping of blood is portrayed with canonic entries in the oboes of running semiquaver passage-work.

There are other examples of ostinato writing in the work which are also clearly related to the text. In two notable instances this is linked with the idea of 'binding' referred to in the text; in the opening chorus to 'the rope of sin' of the title of the work and in the aria (No.17) 'Meine Laster sind die Stricke, seine Ketten meine Tücke' ('My vices are his ropes and his chains my perfidies'). In the former example, the bass part consists almost entirely of one rhythmic/melodic figure (see example 6.8 below), which is 'echoed' in the 1st aria. In the latter, every part has an almost unremitting lombardic crotchet-minim rhythm throughout (a characteristic of the music of Fasch in the period 1722-1730)<sup>45</sup> suggesting both the repetitive links of the chain as well as the restrictions associated with such a binding (see Example 6.6b).<sup>46</sup> Though no specific mention is made of it in the text, the theme of whipping in the aria 'Verwegene Rotte' - which is placed between the two recitatives describing the giving up of Jesus to the crowd and the mocking and tormenting of him - is clearly captured in the relentless quaver-2 semiquaver pattern that continues through the vocal part.

**Musical Example 6.8:** Bass motif in opening chorus (bars 1-2)



<sup>45</sup> See Dittrich (1992) p. 137-8. Examples of the 'vocal-sarabande' can be found in the 'Domine Deus' of the *missa tota* FWV G: F1a (1727), the 'Esurientes' from the *Magnificat* FWV H: G1 (1727).

<sup>46</sup> Dittrich (1995) p.131 points out the melisma with which Telemann sets the word 'Ketten' (in *Der für die Sünde der Welt*). Here Telemann creates a sequence from a repeated two-note figure, which, like the examples in Fasch, suggests the repeating links of a chain.

### 6.6 ‘L’ and ‘C’ – a discussion of possible chronology

In addition to the numerous inevitable minor differences found on a superficial level (which in many instances can only be described as copyist errors in ‘C’), the two sources vary in some quite important features which suggest that one is a later partial re-working of the composition. The major variants which have been pointed out in the course of this chapter are the number and distribution of movements, details of instrumentation and orchestration and the names of the characters who provide the commentary. The question remains: were these changes made by another hand in an attempt to ‘bring the work up to date’, or is there any indication that Fasch himself might be the author of them?

The changes in the orchestration perhaps give the clearest indication of the chronology of the two sources. During the 18th century there was a general trend toward the continuous use of a complete string section throughout a movement, and an elaboration and increasing harmonic function of the wind instruments - graphically indicated by Mozart’s re-orchestrations of Händel scores - to ‘bring them up to date.’ This same trend can be identified in the works of Fasch: typical characteristics of Fasch’s style displayed in cantatas composed c1722, also observed in *Mich vom Stricke meiner Sünden*, include the reduction of the accompaniment to just *basso continuo* in vocal passages, particularly in the middle section of arias,<sup>47</sup> whilst in later works Fasch maintained a more consistent and fuller accompaniment throughout the aria. Although he often contrasts the B section by the omission of an *obbligato* wind instrument, the accompaniment by full strings or at least one treble instrument is still maintained. Works from later in the 18th century display a more consistent texture when, more often, there was no major reduction in the instrumentation in the middle section of the *da capo* structure. The evidence of several reworked examples of arias in the cantatas of J.F. Fasch points to the process of enrichment of instrumental accompaniments in versions of arias that are used in subsequent works. In *Mich vom Stricke meiner Sünden*, it would appear that the music of

<sup>47</sup> In both the arias from cantata *Wir müssen alle offenbar werden* FWV D: W8 (1722), the voice is supported by the basso continuo only in the B section. This feature is common to the arias of two other cantatas given tentative dates of c1730: *In der Welt habt ihr Angst* FWV D: I8, and *Gott, wir warten deiner Güte* FWV D: G10. The arias of cantatas which have been given firm composition dates after this point display no such reduction of the instrumental accompaniment in the B section of the arias, instead either full strings or some form of treble instrumental continues unabated. See *Bewahre deinen Fuß* FWV D: B1 (1735) and *Niemand kennt den Sohn* FWV D: N2 (c1730), *Die Starke bedürfen des Arztes nicht* FWV D: D6 (after 1730) and *Selig sind* FWV D: S5 (1740). Indeed confirmation of the development of Fasch’s compositional style can be found in the subsequent rescoring of earlier arias; the instrumental accompaniment of the B section of both arias from cantata *Wir müssen alle offenbar werden* have been enriched at a later date (a later version of ‘Ich weiß du läßt mich Gnade finde’ is published as an appendix to Brian Clark’s edition, Kings Music 1994, and ‘Denkt doch nicht verstocken’ appears as ‘Herr laß uns nicht in Glauben’ in cantata *Selig sind*).

‘C’ shares many of the characteristics displayed in works of the period before 1724 whilst that of ‘L’ displays the enrichment of the instrumental textures and accompaniments to be found in works of the post 1730 period. Thus, despite the indication on the front cover that ‘C’ represents a version still in circulation as late as 1738, the chronology of the two sources seems clear: ‘L’ represents a later re-working of the music. Since the re-working is consistent with the practice seen in other Fasch works, though in itself no proof of Fasch’s connection with the version represented in ‘L’, it cannot be ruled out that the composer is also the author of these changes. Such a conclusion would also suggest that: a) Fasch himself had the opportunity to perform the oratorio at a somewhat later date than the original composition, i.e. suggesting a possible performance of the work in Zerbst in the period after 1730, though it is clear that such a performance would have been as a ‘sacred concert’ rather than as part of the liturgy, or b) the modifications were in preparation for the submission of a master copy to Breitkopf. Such questions cannot be properly resolved without access to an autograph. What remains puzzling is the connection with Gläser of the version transmitted in ‘C’, by then possibly over 40 years old, when a more modern version was clearly in circulation.

## 6.7 Conclusions

Why Fasch set this famous lyrical passion text to music is not certain. It could be argued that an abridgement of the Brockes libretto is an indication of a hurried preparation due, perhaps, to limited time available to complete the project, as Fasch had suggested was the case in the period October 1722- March 1723. Under so much pressure of time, instead of setting the entire libretto as he perhaps intended, Fasch completed only the first quarter (in Part I) and then had to contract the rest for Part II. However, the inclusion of text other than by Brockes would suggest otherwise since it would have inevitably required more time, rather than less, for Fasch to assemble and possibly write the new verses.<sup>48</sup> Indeed, many settings of the poem after 1720 modify the original text, some quite markedly, eg Freislich (1750) and the

<sup>48</sup> As an early commentator on the work, Engelke (1908) p.46, suggests that the music of Part I is superior to that of Part II. He also commented on the seriousness of the music, particularly of the first part which also contains the aria ‘Gott selbst der Brunquell alles Guten’ which he described as ‘one of the most beautiful sacred songs of the 18th Century’. Engelke recognised the shortening of the Brockes text and the addition of extra chorales, suggesting that Fasch had ‘won’ (*gewann*), a cantata for *Gründonnerstag* and *Charfreitag*. (He was clearly unaware of the Zerbst Passion tradition and was probably unaware of the problems in dating the work.) Does Engelke suggest by the use of the word ‘won’ that Fasch used existing music to complete Part 2? Without more surviving music from the pre-1722 period, this can only remain conjecture.

text published in Zerbst 1725 which has 16 interpolated chorales.

The widely accepted date for the composition of *Mich vom Stricke meiner Sünden* rests almost solely upon the statement in the autobiography that Fasch composed a ‘starke Passion’ in his first year in Zerbst. However, it seems far more plausible that Fasch was referring to the St John Passion which he had to compose for his first Easter at the court. A further argument that *Mich vom Stricke meiner Sünden* was composed in Zerbst lies with the lack of a solo alto part. The apparent lack of alto arias in early Fasch cantatas, together with the appointment of the first alto soloist in the court in 1726 (described in Chapter 2) tends to add credibility to the view that *Mich vom Stricke meiner Sünden* is a product of the 1723-27 period.<sup>49</sup> Against this circumstantial evidence comes the evidence of the court records and of the music itself. Not only is it clear from the Verzeichnis that no performance of *Mich vom Stricke meiner Sünden* took place in the Zerbst Schloßkirche as part of the liturgy, but also the very structure of the work is contrary to the Zerbst liturgical Passion tradition. It is not inconceivable that the work was given a concert performance, though no evidence of the regular performance of oratorio works in the court has yet come to light. Most compelling is the evidence of the music itself; the chorale melodies (discussed in Chapter 5) bear little resemblance to the forms used in Zerbst at the commencement of Fasch’s Kapellmeistership as found in the Cantional, suggesting that the composition of *Mich vom Stricke meiner Sünden* predated his appointment to Zerbst. Apart from some minor differences in some of the chorales in the oratorio Passions composed for Zerbst under consideration in this study, the vast majority of examples are the same as the version in the Cantional except for transpositions. On the other hand, only one chorale in *Mich vom Stricke meiner Sünden* (No.15) has basically the same form as the version in the Cantional. Even in key, the chorales of the Zerbst oratorio Passions more often than not agree with those found in the Cantional (as has been pointed out above in section 5.3.3).

Is it the case that Fasch had such limited resources at the time of composition that he could not contemplate a full setting? Before he enjoyed the relative affluence that the Court of Zerbst could afford, Fasch would only have had the opportunity to compose Lutheran works for the much more straightened circumstances of a city church. There is no doubt that Fasch could have come across a copy of the libretto of *Der für die Sünde der Welt* by c1720. The first

<sup>49</sup> This, indeed, was an early view of the author, and one which other commentators have independently suggested - see Raymond Dittrich (1995) pp.130-44.

performance of Keiser's setting was in Hamburg in 1712, and Telemann and Händel produced their versions in Frankfurt and London in 1716. Each of these three settings and another by Mattheson received performances in Hamburg between 1718 and 1719, by which time many copies of the libretto, in several editions, were circulating in Germany. One must presume that after his study tours of 1712-1714 Fasch continued to compose despite not yet finding a Kapellmeistership. He became organist at Greiz in 1719 and undoubtedly composed church music at this time (a set of cantatas was published during this period).<sup>50</sup> The modest forces required to mount a performance of *Mich vom Stricke meiner Sünden* (2 oboes - one doubling flute? - strings and continuo) were certainly available to him at this time. Pfeiffer confirms that he could call upon some trained musicians. In addition to some *Stadtmusici* and *Kirchner* are the following named players:<sup>51</sup>

<i>Obergreizer Stadtpfeifer</i> <sup>52</sup>	Johann Nicolaus Erhard
<i>Untergreizer Stadtpfeifer</i>	Johann Nicolaus Gau
<i>Kantor</i>	Georg Wilhelm Hamleben
<i>Musikus</i>	Mann
<i>Kammerdiener</i> and <i>Hofmusicus</i>	Andreas Ernst Degen (oboe, violin and cello)
<i>Kammerdiener</i> and <i>Hofmusicus</i>	Christoph Matthäus Schneider (oboe and violin)

Other musicians passed through Greiz, including fellow Leipzig students Johann Oßwald Fickweiler (who was an oboist), Gottfried Heinrich Stölzel (who had previously been a guest of Heinrich XIII in 1717) and in 1721, Johann Gottfried Vogler.<sup>53</sup>

It cannot be ruled out that Fasch might have staged a performance of *Mich vom Stricke meiner Sünden*, a setting of what was by then the most well-known and widely performed Lutheran Passion text, whilst he was in the employ of the Graf Morzin (1721-1722) since he had the use of a particularly fine orchestra of 10-12 players praised by Vivaldi. However, it was unlikely that the work was composed in this period since there seems to have been no chapel attached to what was in fact a Catholic Court, and therefore no reason for Fasch to compose or perform Lutheran church music.

<sup>50</sup> *Kirchweih=CANTATEN / und ARIEN. / Welche / Bey angestellter Solennen / Einwehung / Der neu=erbauten Kirche / Zur Heiligen Dreyeinigkeit / in Reinßdorff / Am XXIII. Sont. nach Trinit. 1720 / Vermittelst / Einer KirchenMUSIC / um Preiß des Dreyeinigen Gottes und der Christlichen Gemeinde Emunterung / abgesungen worden. / Greitz: gedruckt bey Carl Friedrich Martini. (Pfeiffer (1994) p.32.)*

<sup>51</sup> Pfeiffer (1994) p.31.

<sup>52</sup> Were there two categories of *Stadtpfeifer* for differing parts of the town of Greiz designated by the prefix 'Ober' and 'Unter'?

<sup>53</sup> Pfeiffer (1994) p.30.

One might assume that there was not a great market in circulating such an incomplete work for financial reward, supporting the theory that *Mich vom Stricke meiner Sünden* was originally planned for use in Fasch's own sphere of activity. Whether the newer version was created purely for his own consumption again or whether the submission of a score to Breitkopf was the catalyst for the changes can most probably never be fully established. In the end though, the existence of two sources with no direct connection to the composer, together with a listing in the 1770 Breitkopf Catalogue, confirms that the work did enjoy some success further afield.