

Chapter 8

Zerbst Passions 1

Ja deine Sünd and Ach! Wir armen Sünder

8.1 The St Luke Passion: *Ja deine Sünd*

The two works which reside in Oranienbaum, the four-Part St Luke Passion, *Ja deine Sünd*, and the seven-Part St John Passion, *Ach! Wir armen Sünder* (*Zerbster Musikalien* A35 and A34),¹ belong respectively to the first and second periods of the Zerbst cycle.² No precise date for *Ja deine Sünd* can be established, though a four-Part St Luke Passion was performed in the years 1722, 1727, 1732, 1737 and 1742, the first version of which was prepared during Kuch's Kapellmeistership. Fasch would have been responsible for all the performances from 1727 and has undoubtedly revised and re-written the movements with lyrical texts.³ The surviving version, is incomplete, lacking all the Gospel music as well as the performing parts for the alto and tenor voice. Since the surviving parts show evidence of revision, the surviving music must have been composed for the performance in 1737 or earlier. Some of the music of this Passion seems to have been particularly popular with the Court. A large proportion of the music we have for the St Luke was re-used in the later St

¹ Sources listed in Chapter 4, footnote 1. Source descriptions are given in Appendix 3.

² Very little attention has been given to these two Passions and no critical commentary has yet been undertaken. Both are listed in Brian Clark (1995). Gottfried Gille lists the St John Passion in both his articles on Fasch sources, suggesting (1988) that the work needed investigating (on p. 67. - 'Eine Johannes-Passion muß überprüft werden, ob sie von Fasch stammen könnte', and on p. 71. - 'Ob die anonym überlieferte siebenteilige *Johannes Passion* von Fasch stammen könnte, muß noch untersucht werden.') In (1989) note 32, p. 49 Gille lists both works and the sources of the St Mark Passion. Such is the extent of previous literature.

³ The dating of Fasch's compositions often depends on circumstantial evidence, since the composer did not date autographs or indicate who had commissioned them when appropriate. (Stevens (1981) p.154.)

John Passion and there are direct references to at least two arias from the work in the entries in the Verzeichnis in the final years that Passion works were performed in Zerbst (1765-1767).⁴

The bulk of the music of *Ja deine Sünd* was prepared by an unknown copyist, although the hand is very similar to that found on page 93 of the *Verzeichnis war in Hoch-fürstl: Schloß-Kirche musiciret wird 1719-1721* for an entry noting the texts used in a service on 28 August 1738, which might suggest that the surviving St Luke Passion parts might have been prepared for the 1737 performance.⁵ Fasch's hand is also apparent on the surviving parts: as well as occasional corrections and additions, he prepared the oboe part and the extra page on each of the parts for Good Friday on which the music for the *Lamento* can be found.⁶

8.1.1 Structure

The St Luke Passion is very modest in scale compared to the two other surviving Zerbst Passions, both in forces and in the number of movements, and probably represents the typical oratorio Passion to be heard in Zerbst in the years up to c1743. The conservative nature of the work as a whole is indicative of the functional nature of the German Church cantata at the time, and the scale is more typical of the cantata that might be performed in the Schloßkirche for Sunday worship.⁷ The instrumental and vocal parts consist solely of music for the lyrical

⁴ Five items are identical - the *Schlußchor* and *Schlußchoral*, a soprano aria and two further chorales, whilst three more of the chorale melodies are shared - a significant quantity of music considering that the surviving movements of the St Luke Passion number 12. (See discussion below.) See details of the Zerbst Passion cycle in Chapter 4 above.

⁵ *Konsistorium Zerbst* Rep.15A IXa 378. This document records the texts (libretti) of all the composed sections - the recitatives and arias - of works performed in the Sunday and midweek services from 18.10.1719 to 9.4.1721. On p.93 is a single entry dated 28th August 1738 (there is no other entry after 1721).

⁶ See Appendix 3a for full comments and page references to the source. Brian Clark, who has examined the manuscript, has observed that Fasch's handwriting seems to be aged and infirm ('mildly arthritic') and concludes that Fasch revised the parts for a performance late in his career at Zerbst, suggesting that the surviving parts were prepared for one of the last two performances of the work in 1737 or 1742 (letter to author 16.6.94). However, the dating of the majority of the surviving works by Fasch is still very vague.

⁷ See Petzoldt (1974) p. 152. A typical cantata written c 1736 such as those by Fasch preserved in the Staatbibliothek zu Berlin consisted of four movements (Chorus, recitative, aria and chorale). Reul (1997), p. 42.

sections (indeed, the only indication that the work is a liturgical Passion is the title).⁸ As suggested in Chapter 4, it seems likely that the Gospel music was re-used each time the Passion was performed and therefore was written on separate parts, now lost; the lyrical and instrumental movements may have been periodically newly-composed.

The four Parts each have a consistent structure, consisting of two chorales sandwiching a lyrical aria/choral movement, while Parts I-III have additional introductory orchestral movements. By far the greater proportion of the music, therefore, would have been Gospel text which would have been inserted in the three breaks between the concerted movements (indicated in brackets on Table 8.1 below) - the sub-division of the text remaining constant on each occasion the work was performed.

⁸ Although the parts for the alto and tenor voices are missing from the set, it is likely that these parts would not have provided any more than the missing parts in the chorales since there is no music in the instrumental parts for which a vocal part is lacking nor any indication of recitative music in the cello or organ part. The missing music for the alto and tenor in the chorales can be reconstructed from the instrumental parts and, in the *Schlußchor*, from the parts of the St John Passion, where the music is re-used almost without change.

Table 8.1 Structure of *Passio Jesu Christi ex Luca*

<u>Part I</u>	<u>Chapter 22, Verses 1 - 30</u>	<u>Key</u>	<u>relationship with St John Passion</u>
1	Praeludium (1a Gospel Text)	Cm	
2	Chorale <i>Ja deine Sünd,</i> (2a Gospel Text)	C	
3	Aria (Bass) <i>Mit Jesu übernehm ich alles</i> (3a Gospel Text)	C	
4	Chorale <i>Ach! Liebster Vater geh doch nicht</i>	C	
<u>Part II</u>	<u>Chapter 22, Verses 31 - 71</u>		
5	(Sinfonia) (= modified version of the Praeludium) ⁹ (5a Gospel Text)	Cm	
6	Chorale <i>O Jammer! müß der grosse Gott</i> (6a Gospel Text)	Eb	melody same as J20 ¹⁰ (where it is in G) ¹¹
7	Aria (Bass) <i>Die tolle Bosheit schmiedet Waffen</i> (7a Gospel Text)	Bb	
8	Chorale <i>O Jesu du, mein Hülf und Ruh</i>	Gm	melody same as J39 (where it is in Gm) ¹²
<u>Part III</u>	<u>Chapter 23, Verses 1 - 31</u>		
9	Lamento (Sinfonia) (9a Gospel Text)	Dm	
10	Chorale <i>Es dient zu meinen Freuden</i> (10a Gospel Text)	Dm	J49 (in Dm)
11	Aria (Sop.) <i>An den blut'gen Kreutzes Stamme</i> (11a Gospel Text)	F	J42 (in F)
12	Chorale <i>Sey mir tausend-mahl begrüßet</i>	F	melody and key same as J44
<u>Part IV</u>	<u>Chapter 23, Verses 32 - 56</u>		
	?(12a Gospel Text) ¹³		
13	Chorale <i>Erwehre dich, mein Hertzens-Schrein</i> (13a Gospel Text)	F	J52 (in F)
14	Chorus <i>Jesu Tod erwirbt das Leben</i> (14a Gospel Text)	F	J58 (in F)
15	Chorale <i>Warest du, o Held gestorben?</i>	Dm	J59 (in Dm)

⁹ See comments below.

¹⁰ In the following discussions, the prefixes 'L', 'J', and 'M' denotes the source work.

¹¹ Melody is No. 325 in the 1743 *Zerbstisches Gesangbuch*. Words of Hymn 53 are used for the St Luke Passion while words of hymn 374 are used for the St John Passion.

¹² Melody and words are No. 60 in the 1743 *Zerbstisches Gesangbuch*. Words of Hymn 372 are used for the St John Passion.

¹³ It would break with the Zerbst tradition to commence a part with a recitative rather than a choral or instrumental movement, yet it seems unlikely that all the verses of the gospel text were sung in only two slots on Good Friday

The music for each service is clearly delineated by key and, with the exception of Part II, the key structure is simple: there is merely a change of mode (from tonic minor to tonic major) in Part I, whilst only two closely related keys are employed in Parts III and IV. There are indications that some attention has been given to the relationships of the two Parts performed on a single day. Parts I and II commence with the same introductory *sinfonia* (each time in the same key), and the key of the *Lamento* (L9 - which was added to the parts at a later date by Fasch) and the chorale 'Es dient zu meinen Freuden' commencing Part III also balances the key of the final chorale in Part IV, which gives the two Parts a palindromic structure. It is perhaps also significant that the second half of the work, performed on Good Friday, is predominantly in F major, the traditional key for Passions.¹⁴

From Table 8.1 it can be noted that eight of the twelve vocal movements are related to the St John Passion: five movements (aria L11, chorus L14 and chorales L10, 13 and 15) are identical in text and setting whilst two other chorale melodies are also used in both works.¹⁵

Of these shared movements, all but one are used in the same key in each work.

At least two arias (and maybe more material - chorales and chorus) from this setting were also performed in the years 1765-1767: the bass aria 'Mit Jesu übernehm ich alles' (L3) received performances in 1776 and 1767 with a possible performance in 1765, whilst the soprano aria 'An den blut'gen Kreutzes Stamme' (L11) was performed during the Passiontide services in 1767 and possibly also in 1765 and 1766.¹⁶

8.1.2 Lyrical Texts

Although there are isolated Pietistic tendencies in various lines of the text, e.g.: 'Ach! mich dürst nach seinen Blut' ('Ah! I thirst for his Blood' from the aria L11, 'An den blut'gen Kreutzes Stamme'), in general the texts of the lyrical movements of *Ja deine Sünd* display post-pietistic characteristics which emphasize the faith of the listener rather than their direct association with the sufferings of Christ more typical of the Pietist texts of the Brockes-type. Thus, faith in the power and protection of Christ is the principal theme in the first aria (L3,

¹⁴ See comments on tonality in section 1.4.1.1.

¹⁵ No 12 uses another stanza of the same hymn. See commentary above in Chapter 5 on the relationship of the chorales used in the surviving *Zerbst Passions* and the *Zerbstisches Gesangbuch* and *Cantional*.

¹⁶ See commentary on the final period of Passion performance at the Court of Zerbst in section 4.3.2. The chorus 'Jesu Tod er wirbt das Leben' might well have been performed in the years 1727?, 1732?, 1737 and 1742 as the final chorus of the St Luke Passion, in 1748, 1752, 1756 and 1760 as the final chorus of *Ach! Wir Armen Sünder* and possibly again in 1765, 1766 and 1767.

'Mit Jesu übernehm ich alles'): 'With Jesus I take possession of all, with Jesus I laugh at every danger, with Jesus I walk towards death.' A similar view, the universal truth at the core of the Christian faith, is presented in the *Schlußchor* with the words 'Jesus' death enforces life, Jesus' tomb gives full salvation. Once the Lord of Victory appears, his people will share with him in victory and triumph.' The simplicity of the message of the final chorus reflects ideals associated more readily with the Enlightenment which might, in part, explain the popularity of this particular movement after the mid century.¹⁷

Though none of the commentators in the aria movements are identified, the references to the more gruesome aspects of the crucifixion, expressed in the first line of the text of the soprano aria 'An den blut'gen Kreutzes Stamme' (L11) and in the phrase 'Ach! mich dürst nach seinen Blute', as well as the expressions of grief, are similar to those associated with *Tochter Zion* arias.¹⁸ The clear allegories that are expressed in the verses also make it possible to place them approximately in the Gospel text.¹⁹ In addition, it is possible to identify from the *Verzeichnis* which passages of Gospel text were assigned to each of the Parts enabling the possible association of arias with particular passages in the text.²⁰ For instance, L3 could be placed after Luke 22: 22 ('For the Son of man goes as it has been determined; but woe to that man by whom he is betrayed'):

Bass aria (L3)

Mit Jesu übernehm ich alles,
mit Jesu lach ich aller Noth,
mit Jesu geh ich in den Tod.
So stark erklärt sich die Liebe
wenn ja die Ohnmacht stecken bliebe
so schaut mein Glaube nach den Armen,
die dort der Heiland mir Erbarmen
dem Jünger auf dem Meere bot.

With Jesus I take possession of all,
with Jesus I laugh at every danger,
with Jesus I walk towards death.
Love declares itself so strongly,
though the weak-willed hang back
my faith looks to those arms
held out by the merciful Saviour there
to the disciple on the sea.

¹⁷ The rigidity of the format of the Passion services, together with the apparent popularity of particular movements pointed out above, leads one to conjecture whether the same chorus might also have been sung in other Passions prepared by Fasch for the Court of Zerbst.

¹⁸ See section 1.4.3.

¹⁹ The principal scenes in each Part of the Passion according to St Luke are: *Part 1*: The Priests seek to kill Jesus; Judas offers to betray Jesus; Preparation for the Passover; The Last Supper. *Part 2*: Peter's denial is foretold; The Agony in the Garden; The Arrest of Jesus; Peter's denial and remorse; Christ's interrogation by the Priests. *Part 3*: The trial before Pilate (1); Herod's soldiers mock Jesus; The trial before Pilate (2); Simon the Cyrenian carries Jesus's cross. *Part 4*: The Crucifixion; Descent from the Cross and Burial. (See discussion of the division of Gospel text in Chapter 4.)

²⁰ The same pattern of breaks was used for all the settings in the first period of the Zerbst Cycle - see section 4.5.

Traditionally, there is an angry statement, often a 'rage-aria', following the arrest of Jesus (Luke 22: 54). There are references to 'malice forges weapons' and 'carry off the bringer of peace', in the text of L7, the bass aria 'Die tolle Bosheit schmiedet Waffen' which, though not a rage aria, would be ideal sentiments directly after the arrest:

Bass aria (L7)

Die tolle Bosheit schmiedet Waffen,
den Friedensstifter hin zu raffén
der Mordgeist spricht den Mörder frey.
Wenn Rachgier, Neid und Ehrsucht wollen
daß die Gerechten fallen sollen
verfallen sie in Raserey.

Wild malice forges weapons
to carry off the bringer of peace;
the urge to kill absolves the murderer.
When vengefulness, envy and ambition
seek to bring down the righteous,
they are lost in [their own] frenzy.

Part III contains the narration from the beginning of the trial before Pilate to the deliverance of Jesus to be crucified and the co-option of Simon the Cyrenian to carry the cross. Thus, the references to the impending crucifixion in L11 might find a likely placement after Luke 23: 25, i.e. after the release of Barabbas and the delivering up of Jesus to be crucified:

Soprano aria (L11/J42)

An den blut'gen Kreutzes Stamme
steigt mein seufzend Hertz empor.
Zu dem unbefleckten Lamme
dringen meine Seufzer vor,
ach! mich düst nach seinen Blute,
doch in heil'ger Liebes Gluth
wer in dieser Purpurflucht ruhet
dem kömmt es zu gute.

By the bloody tree of the cross
my sighing heart soars upward:
up to the spotless Lamb
my sighs press their way.
Ah! I thirst for His blood,
and those who, fired by holy love,
rest in the purple stream
will be well served.

This aria is used again in the St John Passion where it is perhaps more logically placed after the casting of lots by the soldiers for Jesus's clothes at the foot of the cross. In this position, the reference to the 'bloody tree', looking up to the 'spotless Lamb' and the 'purple stream' (the piercing of Christ's side) is more immediate.

8.1.3. Instrumentation and orchestral movements

The modest orchestration of the St Luke Passion, consisting of a single oboe, strings and organ, also confirms an early composition date when the Kapelle had much more limited means. In contrast, the surviving Passions according to St John and St Mark both utilise much larger instrumental forces, including pairs of flutes, oboes, horns and *concertato*

bassoons (plus additional recorders and gambas in the St Mark Passion).²¹ In its original form the setting of the St Luke Passion was likely to have been for strings only and the parts as they stand would be self-sufficient in this form. At a later date, possibly coinciding with an increase in the personnel of the Kapelle (i.e. for 1727 or a subsequent performance),²² a part for oboe was added by Fasch, presumably at the same time that he wrote out the music for the *Lamento* (item 9) which is pasted to the front of each of the instrumental parts for Good Friday. The late addition of the *obbligato* instrument may well have contributed to a feature which is common to all the Zerbst Passions, the maintenance of the full string orchestra in every movement and no lengthy reductions to *basso continuo* accompaniments.²³

It seems surprising that the shortest surviving liturgical Passion setting surviving from Zerbst has the greatest number of purely instrumental movements (*Ach! Wir armen Sünder* has none and the 1750 St Mark Passion has one).²⁴ Each of the introductory *sinfonias* that commence Parts I to III are 'lamenting' in character in the Italian style.²⁵ The first two are characterised by slow-changing, modulatory chordal patterns with a constant texture over a repeated-note bass line reminiscent of slow movements of choral works or concerti of the Vivaldi-type (see example 8.1a and 8.1b.). The short *Praeludium* that opens the work (only 26 bars long) is the simplest movement. Through-composed, it consists of a series of sequential ideas, modulating to Eb, through Ab and back to C minor to end with an imperfect cadence. The oboe part doubles the 1st violin, replacing the repeated quavers of the violin part with sustained notes. The second *sinfonia*, No. 5 (for Thursday afternoon), is a truncated

²¹ Of the 18th-century oratorio Passions that survive, only those by Koch (St Matthew 1718) and Freislich (St Matthew 1720) are for strings only. Freislich subsequently added 2 oboes to the revised version performed in Danzig in 1750. Surviving oratorio Passions with an instrumentation of one oboe and strings are by Keiser (St Mark, c1712), Freislich (Brockes Passion, c1750) and Telemann (St John, 1757 and St Matthew, 1758). (See Chapter 1.) See below for a discussion of the St John Passion and Chapter 9 for a discussion of the music of the surviving St Mark Passion.

²² The first St Luke Passion was performed in 1722; however, it was the turn to perform St Luke again in 1727 by which time an oboist was a member of the Kapelle. Oboists were not employed until 1725 (when Ritter was appointed), and Frödel was appointed in 1727. (See Chapter 2.)

²³ Except in one notable example, 'Wo is das Kreuz', No.32 in the St Mark Passion. (See discussion in Chapter 9 below.)

²⁴ Without any evidence to suggest otherwise, one can only speculate whether instrumental movements were a characteristic of the Kuch Passions and whether these particular *sinfonias* were common to each setting.

²⁵ See comments on instrumental movements in the Danzig tradition in section 1.6.1.2.

variation of the first (only 21 bars long) omitting the return to C minor and concluding with an imperfect cadence in Eb. The 1st violin quavers are replaced by semiquavers and the oboe part is less sustained and more closely follows the shape of the 1st violin music.

Musical Example 8.1:

Example 8.1a: *St Luke Passion, Praeludium* bars (1-4)

Andante

Example 8.1b: *St Luke Passion, Praeludium* (bars 16-end)

Musical Example 8.2*Example 8.2a St Luke Passion L9 Lamento (bars 1-4)*

Lamento

Oboe

Violin I
solo

Violin II
Viola

Continuo

Example 8.2b St Luke Passion L9 Lamento (bars 36-43)

Ob

Vn I

Vn II
Va

Cont

for.

for

for.

The *Lamento* (see example 2 above) was added to act as an instrumental introduction to the Good Friday Passion performances and, presumably, to help re-focus the mind of the congregation. The movement is both longer (58 bars) and more intricate than the preceding *sinfonias* in style and construction, resembling a self-contained concerto slow movement:

Table. 8.2 Structural plan of the *Lamento*

<i>bar</i>	<i>section</i>	<i>instrumentation</i>	<i>key</i>
1-9	ritornello	tutti	Dm
10-15	solo 1	solo violin + upper strings and oboe	Dm
16-24 ¹	solo 2	solo violin and b.c.	Dm-F
24-30 ¹		tutti	F-Bb
30-44	solo 3	solo violin + upper strings and oboe	Bb-Dm
45-48	solo 4	solo violin and b.c.	Dm
49-58	ritornello	tutti (bars 1-10 ¹ <i>da capo</i>)	Dm

Two lengthy solo passages (bars 10-24¹ and 30-48) are framed by two *ritornelli*. Bar 10 commences with the ritornello theme in the tonic key, but with the basses omitted, and this is followed at bar 16 by a true solo section, the solo violin accompanied solely by the *basso continuo*. The second solo section develops the opening ritornello with sequential writing based first on triplet semiquavers (bars 35-37) and then a more chromatic phrase (bars 38-44).

8.1.4. The lyrical movements: internal structures and musical style

8.1.4.1 Internal structures

The decision to assign the three arias to soprano (L11) and bass (L3 and L7) might give a further clue to the dating of this work. Mention has been made in section 2.3.2 of the performing strength of the singers in the Court Kapelle and Fasch's reluctance to score arias for the alto voice in his cantata works. (The lack of music for solo alto in *Mich vom Stricke meiner Sünder* has been mooted above as evidence for a composition date of this work between 1722-1727.) For the first performance of a St Luke Passion in 1722 the vocalists

required would correspond with the complement listed in 1721.²⁶ Since the music of the arias and final chorus in the surviving version is much too modern for a composer of Kuch's generation and is comparable to Fasch's style of the 1730s, the existing parts probably date back to 1732 and even possibly 1727 at the earliest. No effort has been made to re-assign any of the bass arias to alto voice (which could have been quite possible with No. 3) nor to compose any new arias for alto even though one was certainly available for the second and subsequent performances.

The rhyming patterns of all four madrigal texts are fairly standard, falling as they do into two sentences, the first consisting of two or three lines.²⁷ As a result, all are set in Type 'A1' full *da capo* form (L 3 and L11), or abridged *da capo* (*dal segno*) form (Type 'C2'): (Nos. 7 and 14) with simple key structures, typical of the oratorio in Germany in the period 1730-40.²⁸ Perhaps indicative of the extent of Fasch's awareness of the early classical style, despite the theme of the work, all arias adopt the a major key for the tonic, whilst the B section in each is, as to be expected, in the relative minor.

The aria 'Mit Jesu übernehm ich alles' (L3) adopts the standard structure of Type 'A' and displays a simple construction where the ritornello theme pervades the music throughout. Apart from the tonal alteration to enable a modulation to the dominant, S1 is more or less a restatement of R1 whilst R2 is a complete statement of the ritornello material (without the pauses in bars 15 and 18). Though contrasting in key and instrumentation (there is very little oboe writing excerpt for linking *suspirans* figures in bars 100-101, 110 and 126 and a doubling of the vocal part in the final cadence in bars 128-130), the music of S3 is a

²⁶ Minor *synagoga* characters are assigned to the alto voice in both the St John and St Passions suggesting that this was the norm in Zerbst Passions. Since no *servus* or *ancilla* is required in settings of the Gospel according to St Luke, in the absence of an alto soloist it is quite possible that the short passages setting words of Pilate and Caiaphas could have been assigned to one of the boys to sing.

²⁷ Rhyming patterns of the St Luke Passion aria movements:

Table Footnote 27: Rhyming patterns of the St Luke Passion arias				
5 lines	L14	ab.aab.	abridged DC	Type 'D2'
6 lines	L7	aab.aab.	abridged DC	Type 'D2'
8 lines	L3	xaa.bbcca	<i>da capo</i>	Type 'A'
	L11	ab.abacca	<i>da capo</i>	Type 'C'

²⁸ See section 1.5 for a description of the common *da capo* forms and a description of the types 'A', 'C' and 'D'.

development of the material of the A section and again many of the ritornello figures pervade the music. From A minor, S3 moves through G (bar 106), back to A minor in 116, to hover around the dominant of A minor until finally cadencing in E minor at the end of the B section (bar 130).

The Aria 'An den blut'gen Kreutzes Stamme' (L11) is an example of Type 'C' *da capo* aria. No real modulation is achieved in the single vocal phrase in the A section and lines one and two of the text are not repeated as a whole at any point which would be indicative of a division of the A section into S1 and S2. The B section compensates for such harmonic inactivity with a more dynamic modulatory scheme: Dm (bar 60), Gm (65), F (67), Am (72), Gm (85) and Dm (88).

The two Type 'D2' *dal segno* movements, with shorter texts than the *da capo* ones, share the conservative feature where the last three lines of the text are repeated in the B section, creating two distinct vocal phrases (S3 and S4) defined by key and separated by an instrumental 'articulation'. R4 is usually 2-to-4 bars in length and based upon a single motif from R1. The extra ritornello at the end of the B section, R5, is unusual since it is a modulatory passage which serves as a preparation for the return to S1 (*ritornelli* normally finish in the key that they open).²⁹

The overall structure of the the *Schlußchor* is similar. However, two of the episodes remain surprisingly static; S2 remains in the dominant, with the modulation back to the tonic taking place most unusually in the final ritornello, R3; S3 also remains in the submediant key. S4 modulates from vi to I so that the extra ritornello, R5, simply serves to reinforce the return to the tonic:

²⁹ Ritornello 5 moves from G minor swiftly in the first half of bar 66 and then recapitulates bars 73-93 altering the 3rd beat to end on an imperfect cadence ready for the return of S1.

Table 8.3: Structural plan of the Schlußchor				
	<i>bar no.</i>	<i>section</i>	<i>key</i>	<i>lines in text:</i>
A	1-27	R1	F	
	\$28-48	S1	F-C	1-2
	48-58	R2	C	
	59-81	S2	C	1-2
	81-94	R3	C-F	
	<i>Fine</i>			
B	94-105	S3	Dm	
	105-108	R4	Dm	3-4
	108-121	S4	Dm-F	
	122-130	R5	F	3-4
	<i>Dal segno</i>			

To conclude, the tonalities of the B sections of the four lyrical movements can be summarized as follows (Table 8.4):

Table 8.4: Tonal Structures of B sections of da capo arias					
	<i>item</i>	<i>key</i>	<i>S 3</i>	<i>S 4</i>	<i>R5</i>
<i>DC movements</i>	L3	C	vi (-iii)		
	L11	F	vi		
<i>DS movements</i>	L7	Bb	vi - VI	VI - vi	vi - I
	L14	F	vi	vi - I	I

8.1.4.2 Musical style

Stylistically, the music of the three arias and chorus seems more advanced than the two instrumental introductions described above. All make use of modern orchestration employing a four-part string section throughout each movement. This is at a time when contemporary German works, including Fasch's own cantatas,³⁰ would often create variety by reducing the full instrumentation employed in the A section of *da capo* arias to just the continuo group in B sections and at cadential points, or use varying combinations of just *obbligato* instruments

³⁰ Barbara Reul (letter to author, 20.11.96) notes that 'In his cantatas of the 1730s and later, Fasch frequently reduces the instrumentation (i.e. strings only, no woodwinds); he at times also employs *basso continuo* accompaniment, thus turning the B-section into a continuo aria. However, most of the time, he changes the orchestral texture to emphasize musically a change in mood, i.e. different textual statements, Consequently, solo instruments tend to drop out, dynamics and articulation marks change (forte-piano, l'arco-pizz., etc.).'

for each movement, as noted above in *Mich vom Stricke meiner Sünden*. Elements of this are true for the *Ja deine Sünd*, though such a reduction to just *basso continuo* occurs at only one point: in the five bars of S2 in the Soprano aria 'An den blut'gen Kreutzes Stamme' (L11).³¹

In the main, the oboe doubles the soprano part in the choral movements and presents a more idiomatic version of the the 1st violin line in all the other movements. Apart from the occasional bar where there is a textural deviation between the oboe and 1st violin parts (principally where the oboe plays through a rest in all the other parts) the string parts are quite self-sufficient. Two common procedures in Fasch's *da capo* arias can be seen in St Luke. In the opening aria, the oboe is silent for most of the vocal sections whilst in L7 the oboe part is very much reduced for the B sections. In the latter aria the use of the oboe is restricted to occasional statements: on two occasions a one-bar phrase playing through a break in the string parts and voice at a cadential point to maintain momentum; and to strengthen the final cadence before the *da capo* return. The oboe is also used to reinforce *forte* passages in the strings and the final ritornello prior to the *da capo*. The relationship of the violins and oboe is clearly apparent in the opening *ritornello* of L7, 'Die tolle Bosheit schmiedet Waffen' Ex.8.3). Here the oboe is a *ripieno* instrument and doubles the 1st violin but with an altered and more idiomatic version, playing sustaining notes where the figuration of the violins would be awkward for the wind player.³²

³¹ The rarity of *basso continuo* passages and the relationship of the oboe and the 1st violin described above is due to the likely addition of the oboe part at a later date as a result of a revision of the work.

³² Where the violin part has short repeated notes, the oboe part may have more sustained writing, often with syncopated patterns adding to the rhythmic articulation.

Musical Example 8.3: *St Luke Passion*: bass aria, 'Die tolle Bosheit' (bars 1-10)

The musical score for measures 1-10 of the bass aria 'Die tolle Bosheit' from the *St Luke Passion* is presented for Oboe and Violin I. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo/mood marking is 'Furioso'. The dynamic is marked 'f' (forte). The Oboe part (top staff) begins with a melodic line, including a trill (tr) and a fifth fingering (5). The Violin I part (bottom staff) provides a continuous sixteenth-note accompaniment. The score concludes with a double bar line and a repeat sign (§).

The instrumentation in L11 presents a very unusual case in Fasch's *da capo* arias. Here the oboe doubles the violin part in all the instrumental passages and the soprano part in all the vocal passages except for the cadential phrase referred to above. Did Fasch have some reason to need to support the vocal line? When the aria was used again in the *St John Passion* (J42), he provided two oboe parts and adopted the more normal pattern where the wind instruments play only in *ritornelli* - in S1 and S2 and throughout the B section they are silent.

The second violin part is not truly independent of the 1st. In *ritornelli* violin 1 and 2 play in

unison, whilst in vocal passages they often separate. Where the two parts are not in unison, the second is often rhythmically identical in parallel thirds or 6ths with the upper part, or allied to the viola part. The viola generally harmonises but is allied rhythmically either to the 2nd violin or (most of the time) to the orchestral bass part. Notable is the omission of the viola part in much of S4 in L3, creating a three-part orchestral string texture.

Described in the source as an '*Aria Furioso*', the bass aria 'Die tolle Bosheit schmiedet Waffen' (L7) is full of the energetic writing associated with the aria commonly placed at the arrest of Jesus.³³ The music is notable for the ritornello which consists entirely of 2-bar phrases (see Ex 8.3 above - this 'periodicity' is accentuated by the rests at the end of the first four bars in the strings.) The *Kopfmotiv* is continued with a sequential development of the same material in bars 3-4. A new idea over a dominant pedal follows with tension created at the fortissimo with a 7/4/2 chord leading to an arpeggio figure in bars 7³ - 8 and a typical cadential formula in bars 9-10. The oboe part can be seen to strengthen the weak 4th beat of the extension of the *Kopfmotiv* material and to provide continuity in bars 10 and 15 where all the other instrumental parts rest on the 4th beat. Typical High Baroque figures ranging from arpeggio figures and trills (bars 19-20 - see Ex.8.4 below), the *suspirans* figure in the oboe (bars 15-16), scalar and cross-string passages in a *concertato* style (bars 16-19) and the cadential formula in bars 21-22 - all of which are typical of the energetic *furioso* arias - all serve to indicate the conservatism of this music. On the other hand the two-bar 'stop/start' phraseology is a early Classical feature.

³³ See section 1.4.3.2.

Musical Example 8.4: *St Luke Passion*: bass aria, 'Die tolle Bosheit' (bars 10-22)

10

Oboe

Bass

Die tol - - le Bos - heit die tol - - le Bos - heit

Violin I, II

Viola Continuo

15

Ob

B

schmie - det Waf - fen, schmie - det Waf - fen, den Frie - dens - stuf - ter den Frie - den - stuf - ter hin zu -

Vn I, II

Va Cont

15

Ob

B

raf - fen der Mord - geist spricht den Mör - der frei der Mörd - geist

Vn I, II

Va

Va Cont

15

B

spricht der Mör - - der frei den Mör - der frei den Mör - der frei

Vn I, II

Va

Va Cont

Some of the key features of the new mid-century style which leans nearer to the *Empfindsamkeit* can be found in the soprano aria L11, 'An den blut'gen Kreutzes stamme', namely: feminine chromatic appoggiaturas (in bars 37-8, which itself is an echo of the delayed resolution of an augmented 6th chord in bars 29-30),³⁴ sighing cadences, the slower harmonic movement associated with a less linear bass-line and repeated-note accompaniment patterns (though not, significantly, motivic contrast in this example).³⁵ However, more typical of a work which pre-dates 1737, the harmonically more dynamic B section reverts to a more recognizable Baroque idiom with a more linear bass line and phrases extended by repetition, variation and sequence.)

The *Schlußchor*, 'Jesu Tod erwirbt das Leben', seems even more the product of the 1740s. It is a remarkable movement for a Passion setting and one must assume that - since it shares such an optimistic view of the significance of Christ's death and burial with the later 1750 St Mark Passion, and it was employed again in excerpts in the 1760s - this sentiment (rather than one of sorrow and mourning which accompanies a typical 'sleep' chorus) was a feature of the Zerbst Passions. One is struck immediately by the Haydnesque chromaticism of the opening four bars (see Ex.8.5): specifically a chromatic passing note in bar 2 (C#) leading to a secondary dominant at the beginning of bar 3 and a feminine cadence in bar 4. An abundance of lightly contrasting ideas in a homophonic texture in bars 1-27 suggests an early Classical style, and an attempt to analyse R1 in terms of the *Fortspinnungstypus* ritornello structure falls down.³⁶

³⁴ See commentary on Fasch's use of harmony below (section 8.3.4) Here the augmented 6th chord is prompted by the word 'seufzend' ('sighing').

³⁵ It is perhaps just such stylistic characteristics, coupled with the sentiments of the text, that appealed to the Court, accounting for the popularity of the movement in the final years of Passion performance in Zerbst in the mid-1760s.

³⁶ A loose description might be adopted as follows: bars 1-42 The head motive (*Vordersatz*), 43-13, 2nd idea (*Fortspinnung 1*); 14-20, 3rd idea (*Fortspinnung 2*); 21-27 rounding off (*Epilogue*). However, the *Fortspinnung* sections lack the consistent patterns and sequences associated with this form, and indeed, a new idea, which eventually becomes the *Epilogue*, is introduced in bars 8-13.

Musical Example 8.5: *St Luke Passion: Schlußchor* (ritornello) bars (1-27)

The musical score is for the *Schlußchor* (ritornello) of the *St Luke Passion*, covering bars 1 to 27. It is written in 2/4 time and features four parts: Violin I/Oboe, Violin II, Viola, and Continuo. The key signature has one flat (B-flat). The score is divided into five systems of staves. The first system (bars 1-6) includes a trill (tr) in the Violin I/Oboe part and an accent (a2) in the Violin II part. The second system (bars 7-12) includes dynamic markings of *p* (piano) and *f* (forte). The third system (bars 13-18) includes a forte (*f*) marking and triplet markings (3). The fourth system (bars 19-24) includes a trill (tr) and a piano (*p*) marking. The fifth system (bars 25-27) includes dynamic markings of *f* (forte), *p* (piano), *pp* (pianissimo), and *f* (forte). The piece concludes with a double bar line and a repeat sign (§).

The opening phrase of the head theme is developed sequentially at the opening of S2, emphasizing the passing chromaticism.

Musical Example 8.6: *St Luke Passion: Schlußchor* (bars 59-64)

59

Horns in F

S (+ Fl. 1, 2 and Ob. 1)
A (+ Ob. 2)

Je - su Tod - Je - su Tod - er - wirbt das Le - ben

T, B

Violin I, II (unis)

Viola, Continuo

tr

* Flute 1 and 2, oboe 2, bassoon and horn parts added to version in *St John Passion* (see discussion below)

Echoes of an older style and a theme common in the works of Fasch return in S3. In particular, the rising anacrusis 'x', the repeated-note motif 'y' followed by a sigh 'z' of bars 94-97 has been highlighted in the discussion of *Mich vom Stricke meiner Sünden* and by William Henry Stevens in that of Fasch's Marian psalms.³⁷

Musical Example 8.7: *St Luke Passion: Schlußchor* (bars 94-97)

Soprano

Wird der Sie - ges Fürst er - schein - en ha - ben auch mit Ihm die sei - - nen

x y z

A further conservative feature found in this chorus, which is common to the majority of Fasch's arias, is the reduction of the instrumentation in the last three bars of S2 to the final

³⁷ See section 6.5 and Stevens (1981) pp.57-61.

perfect cadence to voices (still in four parts) supported only by the *basso continuo*.

8.1.5 Words and Music

There is surprisingly little specific word-painting in the work as a whole - in the bass Aria: 'Mit Jesu übernehm ich alles' (L3) can be found some of the few examples. The triplet figures which are a feature of the aria obviously derive from the setting of the key word 'lach' (laugh) and the pauses and sudden switches to the opposite mode in the final bars of the ritornello come from the setting of the third line of the text, 'Mit Jesu geh ich in den Tod.'

The text of the first two lines of L11 also has images which can be effectively portrayed in musical terms; the cross by the four opening notes of the vocal line of S1 and by a more decorated version in bars 31-2, the 'sighing heart' ('seufzend Hertz') with sighing cadences, and 'soaring' ('emporsteigen') by a rising scale and sustained notes in the upper register in bars 25, 27-28 (and later in bars 35-37 and 43/47). The use of the minor mode in bar 32-3 for the words 'blut'gen Kreutzes Stamme' ('the bloody tree of the cross') also displays the composer's sensitivity to the basic *Affekt*.

8.2 St John Passion: *Ach! Wir armen Sünder*

Ach! Wir armen Sünder dates from the richest period of artistic life in Zerbst (1745-50),³⁸ and most likely received its first performance in 1748 (the record for this year is missing) with subsequent complete performances in 1752, 1756 and 1760.³⁹ In addition to the movements formerly in the earlier St Luke Passion, this setting of St John's gospel also shares a movement with the J.F. Fasch cantata *Wachet und betet* (1753).⁴⁰ The set of parts in *D-HAmi* (hn 1, hn 2, A and B vocal parts) and *D-ORB* (S, and T vocal parts, ob/fl 1, ob/fl 2, bn 1, bn 2, vn 1, vn 2, va, vne and org) are all in the hand of the same copyist (a different copyist from A35) though Fasch's distinctive hand can be found on a number of pages.⁴¹

8.2.1 Structure

The scale of *Ach! Wir armen Sünder* and the surviving five-Part St Mark Passion, is perhaps indicative of the substance of the missing St Matthew and St Luke Passions from the years 1745 and 1747. In seven Parts with 11 arias, 21 chorales and two choruses and accompanied by a much larger orchestra, the work is in marked contrast with *Ja deine Sünd*. There are approximately the same number of lyrical insertions in each of the seven Parts of *Ach! Wir armen Sünder* and, unlike the two other surviving works, there are no independent orchestral movements. However, the overall scale camouflages the fact that there are still only two lyrical movements per part, as would be the case in an ordinary Sunday cantata - the increase in scale being a direct result of the large number of chorales (as many as four where in an ordinary cantata there would most commonly have only been one concluding hymn) and the greatly increased recitative.

The music for *Ach! Wir armen Sünder* is complete and the gospel text is clearly marked in all the scores although, unlike *Ja deine Sünd*, there are no indications in the performing parts themselves of the services in which the various parts were performed. However, the

³⁸ See discussion of the Zerbst Kapelle in Chapter 2.

³⁹ See discussion of the Passion cycle in section 4.3 above.

⁴⁰ FWV D : W 1, in D-Bds, (Mus.ms.autogr.J.F.Fasch. 1 d) - Clark (1995).

⁴¹ See Appendix 3b for a description of the source.

Verzeichnis confirms a pattern of performances over seven services from Palm Sunday morning which had been in operation since 1745. Thus it was probably deemed unnecessary to include the details of a well-established pattern in the performing parts.

The seven Parts of the St John Passion are fairly balanced; Parts III -VII each have between 12 and 16 verses of gospel text set to music whilst Part I and II, for the Palm Sunday performances, have a somewhat greater load with 30 and 19 verses respectively. Possibly to offset such amounts of gospel text, Part I has only one lyrical text insertion whilst the other Parts each have two lyrical movements (either arias or choruses), and in general between three or four chorales. Part VI is perhaps the shortest section with only two chorales and 13 gospel verses set, compensating presumably for the fact that the Passion performance on Maundy Thursday morning was also often a Eucharist service.⁴²

Table 8.5 - Nos. of movement in 'Ach! Wir Armen Sünder'			
	Arias	Chorales	Choruses
Part I	1	3	0
Part II	1	2	1
Part III	2	4	0
Part IV	2	2	0
Part V	2	3	0
Part VI	2	4	0
Part VII	1	4	1
	11	21	2

The key structure is similar to that of the St Luke Passion. The predominant keys are F (based on the Lydian mode - the 'Passion tone') and G minor, the second most common home key for Passions in the late 17th and 18th centuries. As expected, the key schemes of the seven Parts reflect the pattern of performance (see Table 8.6 below). The two Parts performed on Palm Sunday have a balanced structure, Part II commencing in a related key to the close of Part I, and ending in the key in which Part I commenced. Parts III, IV and V end in the key in which they commenced (G or G minor) with a fairly unadventurous internal key scheme (with one exception - No.23 - which is in the dominant of the dominant). Parts VI and VII are each defined by a differing structure, Part VI in F-Dm and Part VI in Gm/F. Again, the two Parts performed on Good Friday seem to have been conceived as a whole. The key of D

⁴² Compare this also to the division of text - see Table 4.15 in Chapter 4

minor, in which Part VI concludes is a preparation for the opening G minor of Part VII, whilst Part VII returns to F major which is both the tonal centre of Part VI and the opening tonality of Part I. Part III, the only music performed on Wednesday, stands apart in its use of G and A major in the lyrical movements.

Table 8.6 *Structure of Passio Jesu Christi ex Johanne*

Part I (<u>Palm Sunday Matins</u>)			<u>Key</u>
1.	Chorale	<i>Ach! Wir armen Sünder</i>	F
2.	Recitative	John 13: 1-5	
3.	Chorale	<i>Deine Demut hat</i>	Bb
4.	Recitative	John 13: 6-15	
5.	Aria (Sop)	<i>Du Bild der Demut und der Liebe</i>	Gm
6.	Recitative	John 13: 16-21	
7.	Aria (Ten)	<i>O Juda! bist du so verstocket?</i>	Eb
8.	Recitative	John 13: 22-30	
9.	Chorale	<i>Mein Heiland hat in jener Nacht</i>	D
			(\$ Catabasis)
Part II (<u>Palm Sunday Vespers</u>)			
10.	Chorale	<i>Jesus meines Lebens Leben</i>	Am
11.	Recitative	John 13: 31-35	
12.	Aria (Alto)	<i>Die Liebe bleibt der Christenprobe</i>	C
13.	Recitative	John 13: 36-38; John 18: 1	
14.	Chorus	<i>Von des Teufels Macht und Ketten</i>	F
15.	Recitative + turba chorus	John 18: 2-11	
16.†	Chorale	<i>Ein Lämmlein geht, und trägt die Schuld</i>	F
Part III (<u>Wednesday Vespers</u>)			
17.	Chorale	<i>Was die Trauernacht anfang</i>	G
18.	Recitative	John 18, 12-14	
19.	Aria (Ten.+choir)	<i>Verblendeter! die Wahrheit</i>	G
20.†	Chorale	<i>Das Volck, daß noch erst kommen soll</i>	G
21.	Recitative	John 18, 15-23	
22.	Aria (Bass)	<i>So geht es: wer die Wahrheit redet</i>	D
23.	Chorale	<i>Der am Creuz ist meine Liebe</i>	A
24.	Recitative + turba chorus	John 18, 24-27	
25.	Chorale	<i>Dein Wort laß mich bekennen</i>	G
Part IV (<u>Maundy Thursday Matins</u>)			
26.	Chorale	<i>So geht du nun, mein Jesu hin</i>	Gm
27.	Recitative + turba chorus	John 18, 28-32	
28.	Aria (Ten)	<i>Wo Grimm und Wut das Ruder führet</i>	G
29.	Recitative + turba chorus	John 18, 33-40	
30.	Aria (Alto)	<i>O unbeflecktes Gotteslamm!</i>	D
31.	Chorale	<i>Wenn der Feind mich tut anklagen</i>	Gm

Part V	(Maundy Thursday Vespers)			
32.	Chorale	<i>Herr, laß ein bitter Leiden</i>		Gm
33.		Recitative + turba chorus	John 19, 1-5	
34.		Aria (Alto)	<i>Mitt Spott gekrönter Lebensfürst</i>	Dm
35.		Recitative + turba chorus	John 19, 6-9	
36.	Chorale	<i>Rede durch dein Stilleschweigen</i>		Gm
37.		Recitative + turba chorus	John 19, 10-16	
38.		Aria (Sop)	<i>Könnten die gesalz'nen Quellen</i>	Gm
39.†	Chorale	<i>Ach Jammerbild! du Friedeschild</i>		Gm
Part VI	(Good Friday Matins)			
40.	Chorale	<i>Meine Liebe hängt am Creuz'</i>		C
41.		Recitative	John 19, 17-18	
42.*		Aria (Sop)	<i>An den blut'gen Kreutzes Stamme</i>	F
43.		Recitative + turba chorus	John 19, 19-25	
44.†	Chorale	<i>Sei mir tausendmal begrüßet</i>		F
45.		Recitative	John 19, 26-27	
46.	Chorale	<i>O wer kann doch, schönster Fürst</i>		F
47.		Recitative	John 19, 28-30	
48.		Aria (Alto)	<i>Mein' Ruhe blüht im Tode</i>	Dm
49.*	Chorale	<i>Es dient zu meinen Freuden</i>		Dm
Part VII	(Good Friday Vespers)			
50.	Chorale	<i>Auf! mein Herz, geh' zu Grabe</i>		Gm
51.		Recitative	John 19, 31-34	
52.*	Choral	<i>Erweitere dich, mein Hertzens-Schrein</i>		F
53.		Recitative	John 19, 35-37	
54. <i>f</i>		Aria (Bass)	<i>Vergießt, Verwerft, ihr Feinde, Gottes Blut</i>	Gm
55.		Recitative	John 19, 38-40	
56.	Chorale	<i>Mein Jesu Christ, auch ich will dich</i>		Gm
57.		Recitative	John 19, 40 -42	
58.*	<i>Schlußchor</i>	<i>Jesu Tod er wirbt das Leben</i>		F
59.*	<i>Schlußchoral</i>	<i>Warest du, o Held gestorben?</i>		Dm

* movements identical with St Luke Passion

f music identical with aria in Fasch's Cantata *Wachet und betet* (1753)⁴³

† melody same as one used in St Luke Passion (see above)

Given the generally conservative treatment of keys in the St John Passion, there are some surprising juxtapositions: the chorale that concludes Part I follows immediately an aria and recitative which has been predominantly in Eb. This is a curious relationship following the catabasis from F to Eb which has been a feature of Part I. Since the chorale is pitched in F in

⁴³ FWV D : W 1, in D-Bds, (Mus.ms.autogr.J.F.Fasch. 1 d). There are four volumes with a total of 36 cantatas by Fasch preserved in the Staatsbibliothek zu Berlin - Preußischer Kulturbesitz. With reference to the *Verzeichnis*, Barbara Reul (information in letter dated 20.11.96) has been able to confirm that there was a performance of this cantata in the Schloßkirche in 1753. The majority of the Berlin cantatas were performed in Zerbst in 1736, but three were performed for the first time somewhat later: *Wachet und betet* (4.2.1753), *Ich hebe meine Augen auf* (28.1.1736) and *Mitternacht war ein Geschrei* (25.11.1742).

the Cantional there has been an active decision on the part of the composer to use D major, yet there seems to be little rhyme or reason, apart from the larger tonal structuring described above - having remained around Eb for nearly all of item 8, the recitative suddenly modulates to D in the final bars where Judas leaves the Last Supper to go to the Pharisees: 'So, after receiving the morsel, he [Judas] immediately went out; and it was night.'

The relationship of item 54 with the cantata *Wachet und betet* provides some tangible proof of Fasch's authorship of the *Ach! Wir armen Sünder*. The possible dating of the cantata also indicates that the two works are more or less contemporary, with the movement in the Passion being probably the earlier version by a couple of years or so (either 1748 or 1752).⁴⁴

It is significant that three of the last four aria movements (J42, J54 and the *Schlußchor*), and three of the chorales from Parts VI and VII are borrowed from either the St Luke Passion or another Fasch cantata. Several inferences might be made from this: 1) these movements were so popular with the congregation that they were used in several settings (see section 4.3.2 concerning the choice of excerpts performed in the final period of Passion performance in Zerbst), 2) that the composer (Fasch) was short of time and re-used existing material to complete the composition, 3) that the composer of the music for the lyrical texts of both the St Luke and St John Passions is the same.

8.2.2. The Instrumentation of the St John Passion

The basic instrumentation for Parts I-V of the St John Passion is 2 oboes, 2 bassoons, strings and organ. The oboists are required to double d'amore (for J12) and flute (for item J30 and J38).⁴⁵ The greater part of the work, therefore, could be played by the resident Kapelle.

The music for Good Friday requires a larger orchestra: pairs of *obbligato* flutes in addition to the pair of oboes and a pair of horns which are required for just a single movement: the

⁴⁴ See earlier comments in Chapter 4 and above on the dating of the St John Passion.

⁴⁵ The use of the d'amore was rare in the choral works of Fasch. Clarke states: 'Although it is known that Fasch used the oboe d'amore (see 34/35 ... [Kyrie / a2 cornu ex D / 1 Flute trav / 3 Hautb: / 2 Hautb: d'amour / 2 Violini / Viola / Fagotto / Violono / 4 voci / et / Cembalo / di / Fasch], the two large-scale mass settings at *GB-Ob* and the Breitkopf catalogue), no other autograph music has so far been brought to light for the instrument (except possibly the concerto FWV L : G 11, D-Dlb 2423-0-18, though the *Hautbois du Silve*, notated in alto clef, is more likely to be oboe da caccia.)' See Clark (1995). The listing in the Breitkopf Thematic Catalogue (Part III: 1763, p.30.) is of a 'Sonata for oboe d'amore, violin and bass' in Bb.

Schlußchor.⁴⁶ In context of the 18th-century oratorio Passion, the only works predating *Ach! Wir armen Sünder* that require a pair of horns are the Röllig St Matthew Passion and the 1746 Telemann St Matthew Passion.⁴⁷ Contained in each of the oboe parts is a separate single page of flute music with *tacet* indications for items 1-47 and the music for J48 written in the same hand and apparently at the same time that the rest of the parts were prepared.⁴⁸ Since differing music is written in each of the flute and oboe parts and there are two bassoons required (one *obbligato* the other *ripieno*), six woodwind players are clearly required for this item. Further music added in Fasch's hand, presumably for a repeat performance in either 1752 or 1756, were extra flute parts to the final two movements and for a bassoon solo in J48. It is not clear whether the new flute parts are meant to replace the oboe versions since the newer flute parts are fuller, doubling mainly the violin part (in some parts at a higher octave) and the soprano vocal part. As in the St Luke Passion, the organ part has been transposed down a tone to counter the high pitch of the Zerbst instrument.

Timbral variety in the work is restricted. Wind instruments are required in every movement, there being no reduction to strings alone (nor even to *basso continuo* alone for any stretch of music). Of the eleven aria movements, only three dispense with oboes: in J12 these are replaced by two d'amore (chosen presumably for the reference to 'love' in the text) and in Nos. 30 and 38 by two flutes. (In the latter the flutes are in unison throughout).⁴⁹ The richest orchestration can be found in J48 (see Ex.8.9). To muted strings and pairs of flutes and oboes, Fasch has subsequently added a solo bassoon part and created at moments a rich

⁴⁶ Only in J14 (Chorus 'Von es Teufels Macht und Ketten' - see commentary on the music below) - are there two distinct *obbligato* parts for bassoons in the hand of the main copyist; other than this, there is no indication that more than one bassoon is required except for the addition of a solo part in Fasch's hand to J48, alto aria, 'Mein Ruhe blüht im Tode'. There seems to be no evidence of the use of multiple bassoons in the cantatas of Fasch or Röllig yet, since a pair of bassoons is employed in selected movements in both the St John and St Mark Passion, it must be concluded that they played in unison for the remainder of the music, doubled up to balance the (for Zerbst) larger-than-usual orchestral forces required for these festival works. It is likely that the extra player was engaged from another court. Unbescheid was recorded as a visiting musician in the Court accounts of 1755 before he was appointed a full member of the Kapelle at Easter 1756, coinciding with a performance of the St John Passion. (Unbescheid presumably replaced Ungar since only one bassoonist appears on any list of the Kapelle - see Appendix 2a.)

⁴⁷ See comments on use of horns in the Röllig St Matthew Passion in Chapter 7 above.

⁴⁸ 85r, Flute I - J58, J 59; 89r, Flute I - J48; 89v, Flute I crossed out opening of J58; 94r, Flute II - J58; 97r, Flute II - J48. (See Appendix 3.)

⁴⁹ Presumably, following the general tenets of *Affekt*, the flutes are used in preference to oboes in J38 as a result of the reference to salt springs ('gesalz'nen Quellen') in the text.

tapestry of sound with subtle orchestral touches. In this movement one feels that the composer is manipulating the tonal combination of the instruments: if the parts were to be interchanged, the effect maybe weakened:⁵⁰

Musical Example 8.8: *St John Passion*: aria, 'Meine Ruhe blüht im Tode' (bars 9-16)

The musical score for 'Meine Ruhe blüht im Tode' is presented in two systems. The first system (bars 9-16) features the Alto singing the melody, with instrumental accompaniment from Flute I,II, Oboe I,II, Bassoon I, Violin I,II, Viola, and Continuo. The lyrics are: 'Mei - ne Ru - he mei - ne Ru - he blüht im To - de mei - ne'. The second system (bars 17-24) continues the melody, with the Alto singing: 'Ru - he blüht im To - de es er - blaßt, es er - blaßt, es er - blaßt, et sim.' The instrumental accompaniment includes Violin I,II, Viola, and Continuo. The score includes dynamic markings like 'piano' and 'tutti piano', and performance instructions like 'cello, bass tacet' and 'et sim.'

⁵⁰ See also Example 8.15 below.

(Translation; 'Peace shall flower, at my death and its dread image pale, assuaged by Gods wrath')

In the two lyrical movements borrowed from the St Luke Passion Fasch has added further wind instruments to the complement required for the earlier version, leaving the string parts unaffected by this change. Mention has already been made above of the difference between the two versions of the aria 'An den blut'gen Kreutzes Stamme' (L11/J42). The addition of the parts in the *Schlußchor* is more straightforward. In this movement the added 2nd oboe doubles either the alto vocal part or, in *ritornelli*, the 2nd violin part, whilst both added flutes double the 1st violin except in echo passages where the oboes remain silent and the flutes harmonise in thirds and sixths. Horn 1 doubles as far as is possible the 1st violin part whilst the 2nd horn plays a harmonic part following the 2nd violin and viola and, on occasion, the cello part.

Musical Example 8.9 *St John Passion: Schlußchor* - horn parts (bars 1-7)

Later on the horns perform a more independent and harmonic role:⁵¹

Musical Example 8.10

St John Passion: Schlußchor - horn and 1st violin parts (bars 59- 71)

The musical score for Musical Example 8.10 shows the Horns in F and Violin I, II parts for bars 59-71. The Horns part (top staff) begins at bar 60 with a whole note G2, followed by a half note F2, and then a series of eighth notes. The Violin I, II part (bottom staff) begins at bar 59 with a whole note G2, followed by a half note F2, and then a series of eighth notes. The score includes a trill (tr) in bar 65 and a double bar line (//) in bar 70.

8.2.3. Gospel Text: Recitative and *turbæ*

8.2.3.1 Recitative

Following tradition, the story is told by an Evangelist (tenor) and the words of Christ are sung by a bass. However, apart from the female role (*ancilla*) which is notated in the treble clef, all other spoken dialogue is notated in the alto clef. In assigning all the sundry minor male roles - the *synagoga*: Petrus, Pilatus, Servus, *Kriegsknecht* - to alto voice in the St John Passion (as in Röllig's St Mark Passion), a much older tradition established in the 11th century and which had fallen into disuse during the 17th century has been revived, thereby

⁵¹ Further comment is made on Fasch's orchestration in the context of his general style in section 8.2.4 below

making the Zerbst Passions unique in the 18th century.⁵² Whether this was for aesthetic reasons, or simply because the court by this time had a particularly fine alto soloist can only be conjectured.

Dramatic recitative of the Röllig St Matthew Passion-type or accompanied recitative of the Bach oratorio Passion-type is non-existent in this work (although, admittedly, two obvious opportunities for dramatic settings, Peter's remorse, and the rending of the curtain, earthquake and opening of tombs upon Christ's death, are absent in St John's account of the Passion story) and Fasch also shuns large-scale set-piece *turba* choruses. What is notable is Fasch's consistency in his setting of the Gospel text: the greater part of the narration, sung by the Evangelist and the minor characters, is set in *recitativo secco*, accompanied by short string chords and continuo, whilst the words of Jesus are exclusively accompanied by sustained string chords, the 'halo of strings'. *Arioso* sections are rare and are reserved for the points in the recitative where Jesus or the Evangelist quotes the scriptures (J6 - John 18:18; J43 - John 19: 24; J53 - John 19: 36-37) or when the Evangelist quotes the words of Jesus (J15 - John 18: 9), and are the only sections where the solo voice is supported solely by the *basso continuo*. Examples of the *secco* string chords, that unrelievedly make up the vast bulk of the recitative writing in this Passion, can be found in many Fasch cantatas of the 1730-35 period, although in these shorter works the style is used far more sparingly than sustained string chords.⁵³ The extract from J15 below (Ex.8.11)⁵⁴ gives an example of each style of recitative Fasch employs in this work:⁵⁵

⁵² See section 1.4.1. Possibly the influence of opera on 18th-century church composers in general encouraged more realism in the casting of the voices in the oratorio Passion.

⁵³ Examples of the *secco* recitative, set with string chords, can be found in *Bewahre deinen Fuß*, FWD D: B1 (c1735); *Die Starken bedürfen des Arztes nicht*, FWV D: D6 (after 1730); *Gott, wir warten deiner Güte*, FWV D:G10 (c1730); *In der Welt habt ihr Angst*, FWV D: I8 (c1730); *Niemand kennet den Sohn*, FWV D: N2 (c1730); *Selig Sind*, FWV D: S5 (c1740).

⁵⁴ Translation - ex 8.11a: 'Jesus therefore, knowing all things that should come upon him, went forth, and said unto them, Whom seek ye? They answered him Jesus of Nazareth' - ex 8.11b 'I have told you that I am he: if therefore ye seek me, let these go their way: That the saying might be fulfilled which he spake, Of none which thou gavest me have I lost none.'

⁵⁵ Evangelist orchestral *secco*: Ex.8.12a bars 1-4.
Christ's 'halo of strings': Ex 8.12b bars 1-4.
Continuo *arioso*: Ex 8.12b, bars 6-7.
Turba chorus: Ex 8.12.a, bar 7.

Musical Example 8.11 *St John Passion: recitative (J15)*Example 8.12a (*St John 18: 4-5*)

Evangelist
Bass
Violin I, II
Viola
Continuo
Ev.
Jesus
Vn I, II
Va
Cont

Und nun Je - sus wußte al - les was ihm be - ge - gnen soll - te ging er hin - aus und sprach zu ih - nen

Sie ant - wor - ten ihm Je - - sum von Na - za - reth

Wen su - chet ihr?

Example 8.12b (*St John 18: 8-9*)

Jesus
Vn I, II
Va
Cont
Ev.

Ich hab's euch ge - sagt daß ich's bin. Su - chet ihr denn mich so las - set die - se ge - hen! Auf das Wort

Arioso

er - füllt wür - de wel - ches er ge - sagt hat - te Ich hab's der er - kein - en ver - lor - en die du mir, die du mir ge - ge - ben hast.

8.3.3.2 *Turbae*

Ranging in length from just one bar (for the first statement of 'Jesum von Nazareth' - see ex 8.11a) to six bars, (the majority being just four bars in length), the 13 short *turba* choruses are most conservative and uncharacteristic for a work of this period - reflecting a style more prevalent in the works of the latter part of the 17th century than that commonly found in the post-1725 oratorio Passion.⁵⁶ There is none of the drama that characterises the *turbae* of J.S. Bach nor the operatically-inspired style of Telemann; instead, the simpler St John Passion *turbae* are written in strict chordal style in word rhythm. With little or no textual repetition - only in two is there actual repetition of text - the musical flow between the recitative and the ensemble outbursts is maintained. (The words 'Jesum von Nazareth' are repeated for the second statement and in 'Sei gegrüßet' - see example 8.12) In all the choruses the wind instruments play *collaparte* with the voices (2nd oboe with the altos). In two, the strings also double the voices whilst in all the others they play repeated semiquavers (as in ex 8.11a), broken chord or arpeggio patterns.

Musical Example 8.12: *St John Passion: Turba 'Sei gegrüßet'*

Sop.
Alto

Tenor
Bass

Sei ge-grüs-set sei gegrüs-set sei ge-grüs-set lie-ber Ju-den Kö-nig lie-ber Ju-den Kö-nig

Instruments colla parte

There is no equivalent of the brief *turba* choruses in any other type of vocal music. Only in opera might one find similar passages but since no examples of Fasch's operatic writing survive, there is no possibility of comparison with similar authenticated passages. Without further evidence, it is difficult to determine whether these passages are newly composed or are

⁵⁶ See comments on the setting of the *turbae* in 1.4.1.2., in the two Case Studies (in 1.6.3.2 and 1.6.4.2.) and in section 9.9.2.

derived from an earlier work, but the simplicity of the *turbae* suggest that the latter might be the case. In Chapter 4, it has been demonstrated that Fasch is the likely composer of the first St John Passion performed in the cycle at Zerbst. If, indeed, Fasch did include the original recitative from this earliest version, which would also help to explain the archaic style of the *turba* choruses in *Ach! Wir armen Sünder*, then this would have implications on the harmonic structure of the work as a whole. To support this hypothesis, an examination in Chapter 4 of the relationship of the three structural plans of the St John Passion performed in Zerbst: a) 1723-38, b) 1743 and c) 1752-1760 demonstrated that the structural breaks are maintained in each of the three version (unlike settings of other Passions). Not only are the verse breaks the same, but also the tonal plan of *Ach! Wir armen Sünder* echoes the four-Part division of the 1723 Passion (indicated in Table 8.7) and thus it is quite possible that the recitative was adapted for the later work.

Table 8.7: Macro-division of the St John Passions		
1723	1752-1760	key structure of 1752 St John recitative
Part I	Part I	Dm - D
Part II	Part II	C - F
Part III	Part III	G -
	Part IV	
	Part V	- Gm
Part IV	Part VI	Gm -
	Part VII	- Gm

8.2.4 The texts and music of the Aria movements

The librettist has, apparently, not attempted to explore the theological aspects of the text of St John, which modern scholars would recognise as the special Johannine characteristics of this gospel. This is due in part to the limitations imposed by the fragmented performances of the Passion cycle in Zerbst and the attempt to make the narrative of St John's account nearer in style to the synoptic gospels by the inclusion of the text from Chapter 13. The probability that

the author was not the composer also has a bearing upon this.⁵⁷

In the sometimes colourful pietist-inspired texts of *Ach! Wir armen Sünder* are echoes of images made popular by Postel and Brockes.⁵⁸ Phrases such as 'Dein Hertz, noch härter als ein Stein, triebt dich, voll Gift und Galle fort,' ('Your heart, harder than stone, drives you on, filled with bile and gall to fulfil your evil aim') (J7), and 'So krümme dich, du Wurm und Made,' ('then cringe, you worm and maggot') (J22) and 'Ist's mir erlaubt, daß ich in deinem Blute bade?' ('Am I permitted to bathe in your blood?') (J34) would not be out of place in a *libretto* written in the first two decades of the century. Generally, however, the language is more subdued, i.e. more 'modern', with an accent on the example of Christ that the listener should follow. The theme of 'love' also recurs in several texts: 'Du Bild der Demut und der Liebe, laß mich abbilden deinen Sinn' ('You, the image of humility and love, let me reflect Your nature' - J5), and 'Die Liebe bleibt der Christen-Probe, des wahren Glaubens Prüfestein' ('Love is forever the Christian gauge the touchstone of true faith') and 'Wer seinen Stand recht will siegeln, muß sich in Christi Bilde spiegeln' ('He who would set the seal on his stature must mirror himself on Christ' - both from J12). Mention has already been made above of the rather up-beat final chorus and the *Schlußchoral* which contains sentiments of release and salvation more normally associated with Easter Day.

Though no commentators are named, sentiments of 'anguish', 'sorrow draws forth tears' and 'unspeakable pain' in the soprano aria 'Könnten die gesalz'nen Quellen' (J38) as well as those in the soprano aria 'An den blut'gen Kreutzes Stamme' (J42) would normally be those assigned to *Tochter Zion*. Characterization of the other voices is apparent; the tenor is mostly associated with '*furioso*' arias (J 7, J19 and J28) whilst the alto arias again contain sentiments not far removed from those normally associated with *Tochter Zion* or *Gläubige*

⁵⁷ Bach was unusual for his knowledge of the Bible and his deep understanding of theological issues. It is likely that he constructed the libretto of his St John Passion himself, using and adapting previously existing material. Thus, the musical aspects could evolve alongside the theological and structural ones. The end result is a work of great dramatic quality as well being rich in symbolism on many levels of the composition (and, as is so often the case with Bach, not all apparent upon listening to the music). See Chafe (1989a) pp.75-111, and (1989b) pp.307ff.

⁵⁸ Although it is suggested above that the text of the St Luke Passion has a greater proportion of post-Pietist texts, despite the fact that the St Luke Passion is the earlier work, this inference is only due to the far greater amount of lyrical text in the later work which provides a larger sample. It should be noted that two of the four lyrical movements in the St Luke Passion are also included in the libretto of the St John Passion.

Seele .

The librettist has favoured longer verses in this work, in contrast to the contemporary St Mark Passion, a pattern graphically displayed in Tables 8.18a and 8.8b below.

Table 8.8a				
Text Structures in the Zerbst oratorio Passions				
Rhyme schemes		St Luke	St John	St Mark
4 lines	ab.ab			M32
5 lines	ab.aab	L14*	J28	M3
	abbaa		J58 * (chorus)	M37
6 lines	aab.aab	L7	J30	M21
	aab.ccb			M7
				M12
				M28
	ab.aaab			M14
	ab.aaba			M39
	aba.bcc			
	a b.abaa#			J5
	ab.bbab		M24	
	ab.ccab		M35	
7 lines	abb.ccab		J48	
	ab.cca.dd		J7	
	xa.bbacc		J12	
8 lines	ab.aaxcc	L11*	J22	
	ab.abacca		J42*	
	aab.aabab		J14 (Chorus)	
	aab.ccbdd		J34	
	xaa.bbcca			
9 lines	aa.bbcbbbc		J54	
	abb.accaab		J38	
15 lines	aabbaabbcddcexe		J19	
# see text for explanation			x = non-rhyming line	
*same movement				

Table 8.8b							
Number of lines in verses of arias and choruses							
	4	5	6	7	8	9	15
St Luke	-	1	1	-	2	-	-
St John	-	2	2	3	4	2	1
St Mark	1	3	7	-	-	-	-

The longest text, for the tenor aria, 'Verblendeter! die Wahrheit' (J19) is set in a unitary structure.⁵⁹ In fact, the movement is described not as an aria but as a 'Cavata' in the oboe and SAB vocal parts (where the movement was originally marked *tacet*).⁶⁰ The significance of this description is the short quotation of St Matthew's Gospel which is included in the text: 'His blood be upon us, and on our children' (St Matthew 27:25) - the last *turba* statement of the crowd before Christ is led away to be crucified. Originally set for the solo tenor voice, the parts have been subsequently modified for the SATB chorus to sing these words which is now no longer strictly a *turba* outburst but a corporate statement sung by the commentators. Following the arrest of Jesus, the sentiments are of a 'rage' aria and the music features almost continuous dramatic dotted rhythms and the falling motif (see example 8.18b) which punctuates each phrase of the text.

By far the majority of the aria movements in the St John Passion are in *da capo* or abridged *da capo* form, while four arias are in non-returning forms (see Table 8.15 at the end of the chapter). Both lyrical choruses also employ *da capo* structures. There are no examples of duet or other ensemble arias in either of these two works, nor of changes of metre in the course of the music, notable features of the early Classical style to be found in the oratorios by C.H. Graun, Agricola, A.C. Kunzen, J.E. Bach and C.P.E. Bach composed after 1755. It is, perhaps, not surprising that the four non-*da capo* structures adopted are for settings of longer verses, and in particular, the 15-line aria 'Verblendeter! die Wahrheit kennst du nicht' (J19).

In each of the arias in standard *da capo* (type 'A1') form (J22, 28, 42, and 54) whatever the length of the verse, the first two lines are set in both S1 and S2, and the rest of the verse in S3. Fasch's tonal structure is also formulaic: S1 invariably modulates to the dominant in major keys and the relative major in minor keys. The tonal plans of the B sections are also conservative.

⁵⁹ The text and translation quoted below in the section discussing the structure of the movement (see section 8.2.4).

⁶⁰ The most appropriate definition of *cavata* is 'an inscription or an epigram concisely expressing an important thought.' *The Harvard Dictionary of Music*, ed Willi Apel (1970).

Table 8.9 - Key schemes of B sections of St John Passion *da capo* arias

	movement.	key	S 3
Major keys:	22.	D	vi - V
	28.	G	vi - V
Minor keys:	38.	Gm	i
	48.	Dm	iv - v
	54.	Gm	i - v

Of the three arias which adopt non-standard *da capo* form, three (J5, J38 and J34) adopt the abridged structure Type 'B' where the *Fine* mark occurs at the end of the opening ritornello. The structure of J5 is undoubtedly determined by the *libretto*, in which the first line of the text, 'Du Bild der Demut und der Liebe', is repeated as line 6. Fasch avoids setting line 6 by dividing the 'B' section into two sections (S3¹, S3²) and saves line 6, which recapitulates the music of S1, to the very end. In effect, the *da capo* is partly written out:

Table 8.10 - Structure of Aria No.5 'Du Bild der Demut und der Liebe'

			<i>Lines of text</i>
1 - 17 ¹	<i>R1</i>	Gm	
<i>Fine</i>			
17 ² - 22 ¹	<i>S1¹</i>	Gm-D	1-2
22 ¹ - 25 ¹		D-Gm	
25 ² - 38 ¹	<i>S1²</i>	Gm-Bb	1-2
38 ² - 44 ¹	<i>R2</i>	Bb-Gm	
44 ² - 56 ¹	<i>S2</i>	Gm	1-2
56 ² - 67 ¹	<i>R3</i>	Gm	
67 ¹ - 78	<i>S3¹</i>	Gm	3-5
79 - 91	<i>S3²</i>	Gm	6 (+5)

The metrical structure of J34 is unusual; two short lines inserted among 6 longer ones. The verse falls into three distinct phrases. The first sentence, consisting of the first three lines, is sung in each of S1 and S2. The music then concentrates on the final clause. Lines 4-8 are sung once in bars 64-80, then the text of the last two lines is repeated several times in the next 14 bars - there is no repetition of the second sentence.

Mitt Spott gekrönter Lebensfürst,
 wie herzlich dürst'
mich, Herr, nach deiner teurer Gnade!
 Die Dornen ritzen dir das Haupt:
 Ist's mir erlaubt,
daß ich in deinem Blute bade?
 So wäschet dieser Purpurfluß
 mich rein auf meinen Tränenguß.

Prince of Life, now crowned with scorn
 How heartily, Lord, I long
 for your beloved grace!
 Thorns lacerate Your head:
 am I permitted
 to bathe in your Blood?
 For that crimson stream
 will wash away my flood of tears.

S3 moves immediately to the relative major followed by a return to D minor (bar 75) and a cadence in A (bar 84) before the music returns to the tonic minor key in readiness for the *da capo* statement of R1.

Four arias adopt non-repeating forms: J7, 12, 19 and 30. Alto aria J30, 'O Unbeflecktes Gottes Lamm!', adopts the simplest structure of the four: the two-sentence structure of this 6-line verse has been set in a simple binary form with a prologue, epilogue and a lengthy medial ritornello.

Table 8.11 - Structure of alto aria 'O Unbeflecktes Gottes Lamm!' (J30)

	<i>Bar no.</i>	<i>Section</i>	<i>Key</i>	<i>Text</i> ⁶¹
A	1-16	<i>Ritornello 1</i>	D	
	26-45	<i>Solo 1</i>	D-A	
		26-24		O Unbeflecktes Gottes Lamm!
		25-38		Die Blut der alten Schlange zischet,
		39-42		und fordert dich ans Creutzes Stamm.
B	42-55	<i>Ritornello 2</i>	A	
	55-72	<i>Solo 2</i>	A-D	
		55-60		Ihr Geiser sich mit Blutdurst mischet:
		60-65		Ist diß der Danck für Treue,
		65-80		schweigt, Mörder! denn es folgt die Reue.
	81-92	<i>Ritornello 3</i>	D	

The musical structure of J7, tenor aria 'O Juda! bist du so verstocket', reflects that of the text and the need for the continuity provided by the negative response at the beginning of line 4. Thus, though not in strict binary structure, the aria does fall into two major sections defined by both text and key, with three solo vocal sections indicated below by ABB':

⁶¹ Translation: 'O spotless Lamb of God! The ancient serpent's blood is hissing, driving You on towards the Cross. Its lash is tinged with blood-lust: if this be thanks for faithfulness, hush, murderer! Remorse must ensue.'

Table 8.12 - Structure of tenor aria 'O Juda! bist du so verstocket' (J7)

	<i>Bar no.</i>	<i>Section</i>	<i>Key</i>	<i>Text</i> ⁶²
	1-17 ₁	<i>R1</i>	Eb	
A	17-22	<i>Solo 1</i>	Eb-	O Juda! bist du so verstocket?
	23-32		Eb-Bb	da Jesu holdes Warnungs=Wort
	32-34		Bb	dich noch zur Reu und Busse locket?
B	35-53	<i>Solo 2</i>	Bb-Cm	Nein, nein!
				Dein Hertz, noch härter
				als ein Stein, triebt dich, voll Gift und Galle,
				fort den bösen Vorsatz zu vollbringen,
				und in der Hölle Pfuhl zu dringen.
	53-56	<i>R2</i>	Cm	
B'	56-75	<i>Solo 3'</i>	Cm-Eb	Dein Hertz, ... zu dringen.
	75-84	<i>R3</i>	Eb	

Each line of the first sentence is set in turn in successive musical phrases. The second line, built on a modulating sequence via C minor to Bb, features a warning call in the music which is echoed by the orchestra alone. The third line of text is not repeated. There is no orchestral *ritornello* between sections at bar 35, instead the vocal phrase enters immediately with 'Nein, nein!' Although the musical ideas are common to B and B', the text is set slightly differently in each. In B, lines 4-6 are repeated and line 7 is heard only once, whilst in B', the reverse is true; lines 4-6 are stated only once whilst the setting of line 7 takes up half the music of the section.

Again in J12, alto aria 'Die Liebe bleibt der Christen=Probe' the libretto has influenced the musical structure.⁶³ The three sentences are set in three distinct solo vocal phrases, separated by *ritornelli*. Thus, instead of a typical *da capo* structure, where normally there is a repetition of the first sentence in the recapitulation of A, the third sentence of the verse is set in a written-out *da capo* section with variation. (The modulation to the dominant in bars 35-45 is recomposed in bars 91-97 to remain in the tonic key.)

⁶² Translation: 'O Juda! you are so stubborn, when Jesus' gentle word of warning yet bids you repent and atone? No, no! Your heart, harder than a stone, drives you on, filled with bile and gall, to fulfill your evil aim and rush into the sink of Hell.'

⁶³ Translation: 'Love is forever the Christian gauge, the touchstone of true faith. Whoever seeks to oppress others, or lives in envy, hatred, wrath and falsehood, cannot be Jesus' disciple. He who would set the seal on his stature must mirror himself on Christ.'

Table 8.13 - Structure of 'Die Liebe bleibt der Christen=Probe' (J12)

	<i>Bar no.</i>	<i>Section</i>	<i>Key</i>	<i>Text</i>
	1-25	<i>Ritornello 1</i>	C	
A	26-45	<i>Solo 1</i>	C-G	Die Liebe bleibt der Christen=Probe <u>des wahren Glaubens Prüfe=Stein.</u>
	45-57	<i>Ritornello 2</i>	G	
B	58-72	<i>Solo 2</i>	G	Wer andere zu drücken strebet, in Neid, Haß, Grimm, und Falschheit lebet, <u>der kann nicht Jesu Jünger seyn.</u>
	72-74	<i>Ritornello 3</i>	G	
B'	75-97	<i>Solo 3'</i>	C	Der seinen Stand recht will versiegeln, muß sich in Christi Bilde spiegeln.
	97-114	<i>Ritornello 4</i>	C	

With 15 lines, the tenor aria 'Verblendeter! die Wahrheit kennst du nicht' (J19), presented the composer with the greatest challenge.⁶⁴ Marked *Grave e spiritoso*, the unitary structure of this unusual verse is unified by the dotted rhythms which pervade the music and by the falling unison string passages, first heard in bar 3, which punctuate the music of the rest of the movement like a refrain (see musical example 8.18b below) though there is neither a *ritornello* structure nor strict thematic repetition, the music being extended by continual thematic development. Essentially a dramatic aria for solo tenor and strings, the music falls into five sections with an added short choral section in bars 35-37 on the words 'Sein Blut komm über uns und über unser Kinder!' The opening 'ritornello' is interrupted by the solo voice after three bars. In fact, the first two-line sentence (A) can be viewed as the 'ritornello' which cadences twice in the tonic, the second repeated in the orchestra by way of reinforcement. The music of the second vocal phrase (B) then takes on the mantle of the principal vocal theme with a more regular two-bar phrase structure. This section modulates to the mediant minor. The following sentence (C) features pauses and fast scalar passagework in the strings for the words 'verwegene Hand' ('audacious hand'). The climax of the movement is the *cavata* in section D. The decision to set this phrase chorally was clearly an afterthought.⁶⁵ Commencing with sustained notes in a piano dynamic, in three and a half bars the music quickly builds in intensity. The strings move from single- to double-dotted

⁶⁴ The text and placement of this aria has been commented on above.

⁶⁵ There is reason to suggest that this was made in time for the first performance since, although an *addendum* has been made in the oboe, soprano, alto and bass parts (which would otherwise have been *tacet*) at the top or foot of the appropriate page by Fasch himself, the tenor part has been altered by the copyist of the parts. For the first two beats he has written over the notes, for the next line he has pasted over the stave the new version without covering the original words. Evidently, the tenor originally sang the melody line which was altered to the tenor (viola) line for the choral version of these bars.

figures and the final bar rises chromatically from an F major chord to arrive on an A major chord for the dramatic outburst from the choir, supported by oboes, for the words 'Sein Blut komm' über uns und über unsre Kinder!' Section D ends with a firm cadence in D major. The final section falls into two passages articulated by one bar of the unison string motif (bar 51) that punctuates the movement.

Table 8.14 - Structure oftenor aria 'Verblendeter! die Wahrheit' (No.19)

<i>Bar no.</i>	<i>Section</i>	<i>Text</i>
1-3	<i>Three-bar instrumental introduction</i>	
4-12	A	Verblendeter! die Wahrheit kennst du nicht die die verkehrte Zunge spricht. ⁶⁶
13-14	<i>Two-bar 'ritornello'</i>	
15-20 ¹	B	Ja, sollte nicht das ganze Volk verderben, so mußte Jesus sterben:
20 ² -21 ²	<i>One-bar 'ritornello'</i>	
21 ³ -29 ¹	C	Du aber, ach! was has du angericht't, da die verwegne Hand da den Urtheilssstab leichtsinnig bricht die Unschuld zu verdammen?
29 ² -30 ²	<i>One-bar 'ritornello'</i>	
30 ³ -37 ³	D	Du, und dein Volk ihr stimmt zwar zusammen, daß eurer Mund den Ausspruch tut <i>Cavata:</i> sein Blut komm' über uns und über unsre Kinder!
38-40 ¹	<i>Two-bar 'ritornello'</i>	
40 ² -60	E	Allein, verruchte Sünder! Was folget eurer blinden Mut? Der Fluch, der euch noch diese Stunde drückt, ach, eilet, da es Zeit und küßt den Sohn der euch mit Segen schmückt.
60-62	<i>Three-bar epilogue</i>	

8.2.5 Choruses with lyrical texts

From the evidence of the two surviving sources in Oranienbaum, it would appear that Fasch did not favour opening choruses to his Passions settings. A possible reason for this may well lie in the format of the Passion services in Zerbst itself where the first Part was performed several days earlier than the closing section. Thus the characteristic framing associated with

⁶⁶ Translation: 'Deluded one! you see not the truth which your perverse tongue speaks. Yes, lest all the people perish, Jesus had to die. Ah, but you! what have you set afoot, as your audacious hand recklessly breaks the judgement-staff condemning innocence? You and your people, you are indeed united, pronouncing with your lips: (cavata) *His blood be upon us, and on our children.* Only, infamous sinners, what follows your blind rage? That curse, which still this hour oppresses you. Oh haste, while there is time! and kiss the Son who covers you with blessings.'

the Bach Passion works which were performed in a single service would not be as apparent in the drawn-out, multi-Part Zerbst performances. Instead, each Part is similar in structure to a rather extended feast-day cantata that might be performed in the Schloßkirche. One of the two choruses with lyrical texts in *Ach! Wir armen Sünder*, the *Schlußchor*, 'Warest du, o Held gestorben?' is common to both surviving Oranienbaum scores (and has already been discussed above). The only difference between the two version is the orchestration: the vocal and string parts are identical but added to the later version are a pair of horns, pairs of oboes and flutes, and a bassoon.⁶⁷

The other chorus, J14: 'Von des Teufels Macht und Ketten', occurs in Part II, which was performed at the Vespers service on the Sunday before Easter. The text of the chorus is rich in imagery. Immediately preceded by the gospel text which contains Jesus' statement, 'Where I am going you cannot follow', the foretelling of Peter's denials and the journey across the Valley of Kidron to the Garden of Gesthemane, the text picks out several key words. The environs of the Garden is suggested by the references to pasture and roses- the prickly of roses also picks out the later reference to (the crown of) thorns which is also an allegory of the 'original sin' - whilst the movement to the Garden of Gesthemane (the allegorical Garden of Eden) where Jesus is to be arrested is picked up in the words 'Wandelt er zu seinem Leiden'.

Von des Teufels Macht und Ketten
uns're Seelen zu erretten,
gehet Jesus in den Tod.
Unter Rosen uns zu weiden,
wandelt er zu seinem Leiden,
daß ihm nichts als Dornen droht,
daß er büße Edens schwere
Schuld und Noth.

To release our soul
from the devil's chains and power,
Jesus enters into death
That we may pasture amid roses,
He goes towards His Passion,
which offers naught but thorns,
in order to atone for Eden's
heavy plight and debt.

Cast in standard *da capo* aria form, the choral parts are entirely homophonic. For contrast, the B section features two passages of solo writing. In the first, the soprano and alto sing in sixths. After a tutti, the tenors and basses sing a passage in thirds. This develops into the only contrapuntal vocal writing in the entire work, an imitative falling sequence between the tenor and alto for three bars leading to the final tutti passage before the *da capo*. It is in this last solo section that the pair of bassoons doubles the vocal parts, first the *sol*i tenor and bass and then

⁶⁷ See discussion of the use of orchestra below.

the tenor and alto *solis*. After seven bars the two bassoon parts are again unison for the entry of the *tutti* voices.

Musical Example 8.13 *St John Passion*: chorus (bars 61-70)

The musical score for the chorus in the St John Passion (bars 61-70) is presented in two systems. The first system (bars 61-65) includes parts for Bassoon, Soprano (Ob I), Alto (Ob II), Tenor, Bass, Violin I, II, and Viola/Continuo. The Bassoon part is marked *f* and *et simile*. The Soprano and Alto parts are marked *f* and *et simile*. The Tenor and Bass parts are marked *f* and *et simile*. The Violin I, II parts are marked *f* and *et simile*. The Viola/Continuo part is marked *f* and *et simile*. The lyrics are: "als Dorn - en droht, und wir - eil - len sei - ne Füß - se, sei - ne Füß - se in den". The second system (bars 66-70) includes parts for Bn, A., B., Vn I, II, Va, and Cont. The Bn part is marked *a2*. The A. and B. parts are marked *tutti*. The Vn I, II parts are marked *pp* and *p*. The Va/Cont. part is marked *pp* and *p*. The lyrics are: "in den Gart - ten, in den Gar - ten daß er bü - ße das er".

(Translation: '...as threatening thorns, and we hurry his feet in the Garden...')

8.2.6 Stylistic characteristics of the lyrical movements

So far in this study of the St John Passion we have examined only aspects of text and structure of the aria movements. This section aims to highlight important features of both the style in general and specific examples of the composer's musical vocabulary.⁶⁸

Although at first glance one is struck by the apparent homogeneity of Fasch's style as displayed in this work, closer inspection reveals that there is a subtle variety of style and approach in the lyrical movements (although not to the same extent as in the music of the Röllig Passions, discussed in Chapters 7 and 9). Some of this variety might be explained by the suggestion that the St John Passion is a composite work consisting of music borrowed from contemporary and older works, together with newly composed material, which might explain the presence of what might be described as 'conservative' and 'progressive' features existing side-by-side in the music.⁶⁹ Although such a mix might be found in the writing of a composer of any period, in the music of one who was working in a period in which profound changes in musical style were being developed, this becomes a far more significant point. In this context 'conservative' features are those which are firmly placed in baroque practice, whilst 'progressive' ones point to the establishment of what can be termed an early classical style. Several of these are highlighted in the discussion below.

The homogeneity of the music in these two works can be attributed to a great extent to the consistent approach to instrumentation and in particular the maintenance of the complete string section throughout both Passions (which can be viewed as a 'progressive' feature of Fasch's style) and the abandonment of 'continuo arias' and the 'mixed bag' of *obbligato* instruments, often different for each aria, that earlier composers such as Bach might use to accompany a solo voice. Fasch's approach to orchestration in the St Luke and St John Passions displays a clear progression from that found in earlier work of the 1720s (c.f. Chapter 6). The second violin part is not truly independent of the first: in *ritornelli*, the violin 1 and 2 play in unison whilst in vocal passages, they often separate. Where the two parts are not in unison, the second is often rhythmically identical in harmonising thirds or sixths with

⁶⁸ In drawing together several threads from the description above, there is some unavoidable repetition.

⁶⁹ Two lyrical movements are from the St Luke Passion, an earlier work and a third from a contemporary cantata. To what extent other movements are also taken from earlier works is unknown.

the upper part, or allied to the viola part.⁷⁰ This being so, there are also isolated examples of greater richness in the string texture. In the bass aria 'O unbeflecktes Gotteslamm!' (J30) (Ex.8.14) there are parallel chords where the viola joins the upper strings.

Musical Example 8.14 *St John Passion*: aria 'O Unbefleches Gotteslamm!' (bars 4-8)

(Poco Andante)

The musical score is for the aria 'O Unbefleches Gotteslamm!' from the St John Passion, bars 4-8. It is marked 'Poco Andante'. The score is for Violin/Oboe I, Violin/Oboe II, Viola, and Basso continuo (inc. bassoon). The key signature is one sharp (F#). The score shows a three-part texture where the violin parts are unison and the viola is allied to the bass part. A cello part is indicated as 'cello (bass tacet)'.

In the two Passions discussed above, as with works of other genres, Fasch has not yet broken away from the baroque principle of *colla parte* writing where woodwind instruments (and, to a lesser extent, the brass parts) double string parts and choral voices. Instrumental parts are still largely interchangeable.⁷¹ In the choral movements of *Ja deine Sünd* and *Ach! Wir armen Sünder* the flutes, oboes and horns double the soprano and alto parts, the bassoons the bass vocal part while the violas support the tenor. In the arias of the St Luke Passion and three of the St John Passion arias (J22, J34 and J48), the oboe is a *tutti* instrument which normally rests in the solo passages. As a general rule, to achieve timbral contrast, Fasch reduces the instrumentation in the B section of *da capo* arias, though he never reduces to

⁷⁰ See Carse (1964) pp.144-145. Carse suggests that the extensive three-part texture of the string writing where the violin parts are unison whilst the violas are firmly allied to the bass part is an aspect of the 'older style' of orchestration which 'persists' and is even 'accentuated' in the scores of the transitional composers.

⁷¹ In the orchestral suites it has been noted that Fasch's orchestration clearly lies within the Baroque *colla parte* practice. The wind and brass double the string parts rather than simply outlining or sustaining harmonies and are neither generally treated as soloists nor display virtuosic characteristics. See Platt (1989) p. 65. This characteristic has also been noted in the Vespers music where the oboes double the first violins (in unison), or choral soprano and alto parts (*divisi*) almost without relief. See Stevens (1981) p.61.

basso continuo accompaniment only for any lengthy passages as he often did in the cantatas composed in the 1720s. Invariably, the instruments that become silent in B sections are the oboes while flutes, if present, normally continue.⁷² A similar situation exists in the non-*da capo* forms. In both J5 and J7, oboes play either doubling or imitative phrases with the vocal part and double violins in orchestra-only bars in the first vocal passage whilst in the latter half of the aria they are silent in vocal passages.

In two arias Fasch adopts a different procedure. In the *dal segno* soprano aria for two unison flutes and strings, 'Könnten die gesalz'nen Quellen' (J38) the flute parts double the violins at pitch in each of the section A *ritornelli* and the voice at the higher octave throughout the two vocal phrases S1 and S2 (*vide* the added oboe part to L11).

However, underlining the later gestation of the St John Passion, more variety of approach and a less rigid application of the *colla parte* orchestration is evident. Mention has been made above of the 'simplification' of the string writing in the oboe parts (often substituting syncopated rhythmic figures for the fast repeated note or cross-string arpeggio patterns) which is prevalent in Fasch's cantata works. Signs that Fasch was beginning to embrace some of the innovations of the new early classical style can be seen in the use of the wind instruments. Mention has been made above of the use of horns in the *Schlußchor*. Another example of wind instruments being employed to sustain harmonies can be found in J54 (example 8.15):⁷³

⁷² In the five examples of strict *da capo* form in *Ach! Wir armen Sünder*, in J42 the oboes are silent in all vocal sections; the oboes are silent in the B section of J28 and J54, as are the flutes in J38. In J48 oboes and *obbligato* bassoon rest in B section (though flutes continue and bassoon joins bass clef) whilst in J22 the oboes play only in orchestral *ritornelli* plus two bars in B section. In her discussion of the Berlin Cantatas, Barbara Reul points out that Fasch assigns the *colla parte* instrument, principally the flute, to only the A section. (Letter to author dated 20.11.96.)

⁷³ (Translation of example 8.15:... but see the out come of your sacrilege:')

Musical Example 8.15 *St John Passion*: aria 'Vergießt, Verwerft (bars 48-53)

The musical score for Musical Example 8.15 is for the aria 'Vergießt, Verwerft' from the St John Passion, bars 48-53. The score is in B-flat major and 4/4 time. It features Oboe, Bass, Violin I,II unis, Viola, and Continuo. The lyrics are: 'doch se-het auch, was eu-er Fre - - val, eu-er Fre - - val,'. The score includes dynamic markings 'p' and 'f'.

Despite the few isolated examples of the composer's willingness to experiment with a harmonic role for wind instruments and the abandonment in short passages of the bass line,⁷⁴ the use of the basso continuo is fundamental to Fasch's style. This is no more clearly indicated by the reduction of the accompaniment to only the basso continuo at major cadential phrases, a stylistic feature common to all but one of the aria movements of the *St John Passion* and one of the choruses (J14, bars 37-39). Since the feature also occurs in two of the three *St Luke Passion* arias and in four of the arias of *Mich vom Stricke meine Sünden* and can be observed in a number of other cantatas, it is clearly a characteristic of Fasch's style.⁷⁵

⁷⁴ cf Alto aria 'Mit Spott gekrönter Lebensfürst' (J34) - bars 24-26, 88-9 and 76-8 and 84-88; and alto aria 'Die Liebe bleibt der Christenprobe' (J12) - bars 88-91.

⁷⁵ To be found at the cadence at the end of the vocal part in the A section of Nos 8, 19 and 26 of *Mich vom Stricke meine Sünden*. (No. 12 is a continuo aria anyway). There is a similar reduction in L3 (Bass Aria 'Mit Jesu übernehm ich alles') and L11 (Soprano Aria 'An den blut'gen Kreutzes Stamme') of the *St Luke Passion*. There is no reduction from full instrumental accompaniment in J7 of *Ach! Wir armen Sünder*. In other cantatas, the feature can be observed in both aria movements of *In der Welt habt ihr Angst* (c1730), *Niemand kennet den Sohn* (c1730), *Bewahre deinen Fuß* (c1735), *Selig sind* (c1740) and the second aria of *Die Starken bedürfen des Arztes nicht* (c1730). Significantly there is only one instance of this feature in the arias of *Die betrübte und getröstete Geistliche Sulamith* (in movement 24, the tenor aria *Dich, Petrus, wekt der muntre Hahn*) which is contemporary with the *St John Passion*. (See Chapter 9.)

In the construction of *ritornelli* Fasch adopts linear development of a opening motif extended by repetition and sequences accompanied by the even tread of a walking bass line. In the example below, the texture is enriched by the *obbligato* bassoon in the tenor clef added by Fasch as an afterthought. (Bassoon 2 plays the orchestral bass line)

Musical Example 8.16 *St John Passion:* aria 'Mein' Ruhe blüht im Tode' (bars 1-4)

Poco Andante

Flute I, II
Oboe I, II

Bassoon solo

Violin I, II

Viola

Continuo
(inc. bassoon II)

Bn

Vn I, II

Vla

Cont.

col-violini

[con] sordini

tr

Fasch follows the example of Telemann in other movements with a kind of adapted linear development of the thematic material. In J5 (see Ex.8.17a), Corellian *concerto grosso* -style alternation between the oboes and strings commences and the ritornello then proceeds developing several motifs using repetition and alternation (but no sequential development). In other movements, the greater part of the ritornello material consists of a sequence of two-bar units from the opening whilst others (J22, J30, J34 and J38) are a combination of these two processes, with two-bar structure breaking down after 6-8 bars and linear development then taking over. In J54 the two-bar antecedent is followed by a series of clearly articulated

two-bar phrases demonstrated in example 8.17b below. Though well-defined in the opening ritornelli this periodicity is not maintained strictly in subsequent instrumental sections or through the vocal sections.⁷⁶ (See also L7 (Ex 8.3) - for another example of the same structure)

Musical Example 8.17

Example 8.17a: *St John Passion*, J5 'Du bilt der Demut und der Liebe' (bars 1-17)

Example 8.17b: *St John Passion*, J54 'Vergießt, Verwerft' (bars 1-16)

⁷⁶ A similar procedure can be found in the opening ritornello the 1st movement of J.S.Bach's Brandenburg Concerto No. 2. The two-bar periodicity breaks down in the first solo section.

'In general, the music of the pre-classical period shows a marked reduction in the rate of harmonic change; in other words the harmonic rhythm became slower.'⁷⁷ One manifestation of this was the move from the even tread of the 'walking bass' apparent in Ex 8.16a above to one with repeated notes with less frequent changes of harmony. The two-bar periodicity on J12 is allied to a slower harmonic pulse. Allied to a slower harmonic pulse is repetition.

It would appear that Fasch's use of harmony in *Ach! Wir armen Sünder* is comparable to other works known to be from the period c1750. Describing the composer's approach to harmony in the Berlin cantatas, Barbara Reul states that 'in general, Fasch very rarely ventures outside of the secondary dominant realm; Neapolitan or augmented-sixth chords tend to be reserved for word painting' but also points out that more chromaticism can be found in the two 1753 cantatas than in the earlier works of the Berlin collection.⁷⁸ An examination of the arias of *Ach! Wir armen Sünder* shows that this statement also holds true in this work,⁷⁹ though a pattern does appear - chromatic harmony is generally restricted to the B sections of *da capo* arias or to the second half of those in unitary forms. Thus, the richer harmony is generally linked to the second statement (or second clause) in the text and, in the case of unitary-form movements, provides a kind of 'harmonic crescendo', a building of tension as the movement progresses.

It is perhaps worth pointing out a few of the occasions when when Fasch uses a bolder hand. In each, the use of the augmented or Neapolitan 6th is to stress important words in the text (and, significantly, in nearly every case, as part of an approach to a cadence). In the first instance (Example 8.18a : J5, bars 81- 82) a diminished 7th and then a 'German 6th' are used to set the word 'tödtete' (quell). In example 8.19b (J19, bars 27 -31), an 'Italian 6th' stresses the meaning of 'zu verdammen' (condemn). The third example (J28, bars 86-100) gives an indication not only of instances of Fasch's use of a 'French' and 'Neapolitan 6th', but also a clear example of the extent of Fasch's use of dissonance. His effective use of dynamics in this third example also highlights the anguish attached to the word 'bloß' and the dissonance

⁷⁷ Sheldon (1968) p. 72.

⁷⁸ Letter to author, 20.11.96.

⁷⁹ Though Barbara Reul's statement may well be true, generally in music of the 18th century diminished chords may appear anywhere in a phrase whilst chords of the augmented 6th, and especially Neapolitan 6ths, are generally most commonly employed as an approach to a cadence.

created by suspension to underline 'has decided so' ('bechloßen hat') in bars 93-96. Note also the unexpected shift to a minor chord in bar 92 after the first outburst.⁸⁰

Musical Example 8.18

Example 8.18a: St John Passion Aria J5 'Du Bild der Demut und der Liebe' (bars 79-85)

Example 8.18a: St John Passion Aria J5 'Du Bild der Demut und der Liebe' (bars 79-85)

Soprano: Du Bild der De-mut und der Lie-be töd-

Violin I, II, Viola, Continuo: *p* *ff*

Figured Bass: #6 5 3 (German 6th)

Soprano: te töd- - te so töd-te sol-che schö-den Trie-be

Violin I, II, Viola, Continuo: *a2.* *poco forte*

Figured Bass: #6 5 3 (German 6th)

Example 8.18b: St John Passion Aria J19 'Verblendeter! die Wahrheit' (bars 27-30)

(Grave e spiritoso)

Tenor: Stab leicht-sin-nig bricht, leicht-sin-nig die Unschuld zu ver-

Violin I, II, Viola, Continuo: *f* *p*

Figured Bass: #6 5 3 (Italian 6th)

⁸⁰ Translation J5: You image of humility and love, then quell these basic instincts'

Translation: J19: '[...da die verwegne Hand da den Urtheils]stab leichtsinnig bricht die Unschuld zu verdammen? Du, und dein [Volk]' '[...as your audacious hand] recklessly breaks the judgement-staff condemning innocence?. You and your [people...]'.

Translation: J28: '...and innocence sent to its death, merely because a man decides so.' (bloß = merely. It could also mean 'naked' in this context.)

30

T. *-dam - men?* *Du, und*

Vln I,II *f* *p*

Vla *f* *p*

Cont *f* *p*

Example 8.18c: *St John Passion* Aria (J28) 'Wo Grimm und Wut das Ruder führet' (bars 86-100)

87

Tenor *die Un - schuld in dem Tod ge - schic - ket, in dem Tod wird in dem*

Vn I, II unis *div.*

Violin I,II *Va*

Viola *Va*

Continuo *#4 3*

90

T. *Tod ge - schic - - ket, bloß, weil man es be - schlo - ßen hat, be - schlo - ßen, hat, be -*

Vn I,II *violini unis*

Va *f* *p*

Cont *#6* *#4 b3*

(French 6th)

95

T. *schlo - ßen hat bloß, weil man es be - schlo - ßen, be - schlo - ßen hat.* *tr* *100*

Vn I,II *f* *p* *f*

Va *f* *p* *f*

Cont *b6 b3* *6 #4*

(Neapolitan 6th)

Dal Segno al Fine

In the course of this study so far we have examined examples of Fasch's vocal compositional style from three distinct periods: his early maturity, his middle years, and the final flowering in his later years. Highlighted have been features individual to each work, and a clear progression can be perceived from a High Baroque style typical of the first two decades of the century in the earliest piece, to one which at times clearly anticipates the Classical style. Most notable in the development of Fasch's style as displayed in these three works is the increasing standardization of the instrumentation of the lyrical movements, the increasing richness in the harmonic language and the increase in the scale of the music.⁸¹ However, even though there has been a general increase in length of arias, there are hints that the proportion between sections A and B in *da capo* movements has shifted from the earliest Passion in our survey to the St John Passion. Admittedly, although, the sample of movements in our survey is rather small, Table 8.15 below does highlight such a shift. In *Mich vom Stricke meiner Sünden*, the proportion of B to A ranges from 32% to 44%; in the later works the range has widened so that, along with a figure which is rather higher, there are four arias where the B section makes up a smaller proportion of the movement than any in the earlier work (J28, 22 and 48).⁸² (This would be in line with current trends as described by Stephen Crist (see section 1.5) and in this one respect, a comparison with the two case studies would suggest that the Zerbst works are less 'modern'.) Similarly, there is also a discernible shift from the use of full-*da capo* forms (Types 'A' and 'C') in *Mich vom Stricke* to abridged forms (Types 'B' and 'D') in the two later works. Again a comparison with the two case studies is illuminating; three of the seven *da capo* movements are abridged in Telemann's St Luke Passion whilst all of the Homilius St Mark Passion *da capo* arias are abridged, placing the Zerbst Passions earlier in certain stylistic development to both case-study works.

Table 8.15 also indicates that a preference for the minor mode in *Mich vom Stricke* is replaced by a preference for the major mode in the later works. Since the topic of these oratorio works remains the same, the shift in preferences would appear to be a conscious decision on the part of the composer, a shift which reflects current developments in instrumental music (the

⁸¹ Average lengths of aria movements: *Mich vom Stricke* 55.25 bars; St Luke Passion, 162 bars; St John Passion, 118.54. Please note: there are arias in the St John Passion as long as those in the St Luke Passion, the difference in the average figure is produced because of the very different size of the sample.

⁸² Average proportion of the B section in *Mich vom Stricke* = 38.5% of the bars; in St John Passion = 36%.

emergence of the *stilgalant*) which favoured the major mode.⁸³

Table 8.15 Metre, key, relative speed, length and proportion of the arias examined in this study of Fasch oratorio works

<i>Movt.</i> <i>No.</i>	<i>metre</i>	<i>key</i> <i>signature</i>	<i>speed</i> <i>indication</i>	<i>No. of</i> <i>bars</i>	<i>proportion</i> <i>of B/A</i>	<i>aria</i> <i>type</i>
Brockes Passion						
3 (and 5)	C	G	(Moderato)	20 bars (40)	non-DC	-
8	3_4	Am	<i>Largo</i>	105	.36	A2
10	C	Em	<i>Andante</i>	38	.41	A1
12	C	Cm	<i>Largo</i>	46	.44	A1
17	3_4	Bm	<i>Andante</i>	96	.40	C
19	C	D	<i>Allegro</i>	26#	non-DC	-
21	C	Am	<i>Largo</i>	31	non-DC	-
27	C	Dm	<i>Largo</i> †	58	.32	A1
average:					.39	
St Luke Passion						
3	2_4	C	(Moderato)	227	.34	A1
7	C	Bb	(Allegro)	107	.38	D2
11	6_8	F	<i>Andante</i>	152	.55	C
average:					.42	
St John Passion						
5	3_4	Gm	(Moderato)	108	.35	B
7	2_4	Eb	(Allegro)	84	non-DC	-
12	3_4	C	(Moderato)	114	non-DC	-
19	C	G	<i>Grave e spirit.</i>	62	non-DC	-
22	2_4	D	(Moderato)	139	.31	A1
28	3_8	G	(Allegro)	180	.25	A1
30	2_4	D	<i>Poco andante</i>	92	non-DC	-
34	2_4	Dm	<i>Grave</i>	129	.55	B
38	3_8	Gm	(Moderato)	167	.32	B
42	6_8	F	<i>Andante</i>	152	.55	C
48	C	Dm	<i>Poco andante</i>	81	.31	A1
54	2_2	Gm	(Moderato)	163	.26	A1
average:					.36	

† indication in 'C' only

25 bars in 'C'

⁸³ "There seems to have been in the pre-classic period a strong preference for the major mode, especially as the main tonality of fast movements. When the minor mode was used, it functioned primarily as a contrasting element in a fast movement or for expressive purposes in a slow movement." Sheldon (1968) p. 75.