

Chapter 9

Zerbst Passions 2:

The St Mark Passion -

Die betrübte und getröstete Geistliche Sulamith

9.1 The Manuscript and its provenance

First performed in 1750, the oratorio Passion according to St Mark (text incipit: *Gehet heraus und schauet an*),¹ was most probably the last to be produced for the Zerbst cycle. The work dates from the second period of Passion performances in Zerbst (1745-1760), at the time considered to be the high point in artistic life at Zerbst, and seems to have been a firm favourite with the Court. It was given repeat performances in 1754, 1758 and 1762, following the Zerbst cycle and received a further significant one in 1764, the last occasion that a full setting of any Passion was performed in the centre. The entries in the Verzeichnis of the 1764 performance refer to the work by its title '*Passions oratorio...aus dem Sulamith*' and '*Passion oratorio aus den betrübte u. getröste Sulamith*'.² In five Parts, this work stands

¹ The source, a score, is in *D-KNu* (5 P 208) and a modern edition (with C.P.E. Bach given as the composer) has been published by FUSA Verlag, ed. Harald Kümmerling, Köln (1988). Sources of the printed wordbook for a performance in 1750 in Zerbst: 1) *D-KNu* (2A4594); 2) in the possession of Heinz-Helmut Schmundt, who married into the Preitz family (his wife's maiden name); items described as being in 'Herr Musikdirector Preitz's hand' by Engelke in 1908 remained in the family's possession and were not transferred with the bulk of the Zerbst music collections to *D-HAmi* or *D-ORB* (See section 2.6.) I thank Gottfried Gille for this information - letter to the author dated 21.9.95.

² *Konsistorium Zerbst* IXa 372 pp. 16^r and 16^v.

apart from the other second-period Zerbst Passions which are all in seven Parts.³

The Köln source has a confusing and spurious attribution. The label affixed to the cover bears the legend *Passion-Cantatte* [Cantate] / *von / Ph:E: Bach / Partitur und 23 Stimmen*⁴ and there is the inscription *Passion=Cantate* and *23# di Bach* at the top of the first page of the score; both the label and the inscription are in another hand to that of the copyist of the music.⁵ It was under this attribution that the work was published in 1988 and is currently known. However, there is no *prima facie* evidence that the work should be ascribed to C.P.E. Bach; the manuscript is clearly not in his hand, the style is unlike that of the composer, and the work is not listed in C.P.E. Bach's own comprehensive catalogue, the *Nachlassverzeichnis* (published in 1790),⁶ nor does the provenance of the score seem to link it with the composer.⁷ Accordingly, when researching the C.P.E. Bach sources, E. Eugene Helm (who also pointed out the error in the cataloguing) and Christoph Wolff decided that the work was spurious and possibly by Telemann, and Helm lists it as such in his thematic catalogue of

- 3 Apart from one five-Part St John Passion from the first period of the Zerbst cycle which might possibly, since the record for that year is missing, have been performed in 1748 (see discussion of Zerbst Passion cycle Chapter 4).
- 4 Dr. Christoph Wolff suggested that this old title wrapper originally belonged to a different piece no longer traceable (letter to the author dated 23.9.1988).
- 5 Schulze (1995) p.462, suggests that the two attributions were made at differing times: 'di Bach' is 18th century (C.P.E. Bach was frequently known simply as 'Bach' in the 18th century since he was the only member of the Bach family who was widely known) and 'Ph:E:Bach' dates from the 19th century, which would correspond with the age of the library cover. The most satisfactory explanation of the mark *23# di Bach* is that it refers to the number of parts that once went with the score, as suggested by the label on the cover. (There are 23 parts if each voice or instrument is counted but once: SATB, vn1, vn2, va, vc/b, fl.picc1 and 2, fl 1 and 2, fl d'amore 1 and 2, ob 1 and 2, ob d' 1,2 and 3, bn 1 and 2, hn 1 and 2, gamba 1 and 2). However, there could be other interpretations. The number also has a significance in the oeuvre of C.P.E. Bach since he composed 21 oratorio Passions for Hamburg plus the Passion Cantata *Du Göttlicher* (*Die letzten Leiden des Erlösers*). If it was believed in the 19th century or later that *Die betrübte und getröstete Geistliche Sulamith* was by C.P.E. Bach, then the work would be catalogued as item 23.
- 6 The *Nachlassverzeichnis* was the catalogue made of Bach's possessions: *Verzeichnis des musikalischen Nachlass des verstorbenen Capellmeisters Carl Philipp Emanuel Bach* [reprinted 1981: Rachel Wade(editor): *The Catalog of Carl Philipp Emanuel Bach's Estate. A facsimile of the edition by Schiebes, Hamburg, 1790*. New York: Garland.] which was most likely to have been compiled from a thematic catalogue prepared by Bach himself. (See: Ottenburg (1982/1987) p.16.)
- 7 Quarg (1995) pp.70-71, argues a case that C.P.E. Bach may still be a possible composer. He suggests that while Bach was temporarily in Zerbst between August and December 1758, having moved there to flee the Russian troops who were moving on Berlin, he prepared the Passion that was to be performed in Zerbst the following Easter on behalf of the ailing Fasch using a text already known to the Court of Zerbst. However, the researches of the Zerbst cycle shows that this could not be the case. Not only was it the turn of the St Luke Passion in 1759, the wordbook dates from 1750 and a five-Part Passion (presumably the same work) was performed in 1754. (See Chapter 4).

C.P.E. Bach's works.⁸

A fairly complete account of the manuscript's history can be compiled from surviving records. The earliest reference to the work outside Zerbst (which may have led to the subsequent misattribution) was by Friedrich Rochlitz in 1806 in the *Allgemeine Musikalische Zeitung* (published in Leipzig), where he suggested that the Passion was possibly the combined work of J.S. Bach's four sons who wished to produce a *tombeau* to their late father.⁹ (It may not seem so far-fetched that some zealous antiquarian with an eye to a sale should be less than accurate with the description of the article.) The earliest known owner of the manuscript was August Gottfried Ritter (b.1811, Erfurt, d.1885, Magdeburg),¹⁰ whose name appears on the manuscript. The score (with parts?) was sold by the booksellers and antiquarians J. Suppus in Erfurt, presumably to Ritter, in about 1820 (or at the latest by 1843, after which Ritter had moved to Merseburg).¹¹ The next important reference to the work is in Ritter's publication *ARMONIA. Auserlesene Gesänge für Alt oder Mezzo-Soprano herausgegeben von A.G. Ritter. Magdeburg Verlag der Heinrichshofen'schen Musikalien-Handlung. 1854*, which in Volume III (on pp.26-31) includes one aria from the St Mark Passion¹² with the note 'ARIE aus einer Passion von (?) BACH.'¹³ In a further article on the publication in *Neue*

⁸ In the interim work list that Helm prepared for the *Grove 6* article on C.P.E. Bach (London:1980) *Gehet heraus und schauet an* is listed as H.860 ('spurious, possibly by Telemann') and subsequently in the *Thematic Catalogue of the Works of Carl Philipp Emanuel Bach* (Yale:1990) it has the revised item number H.863.

⁹ Gerth-Wolfgang Baruch (1986). The possible existence of either a score or set of parts in Leipzig in 1806 is puzzling. It seems most probable that the surviving score passed directly from Zerbst to Erfurt where it came to be on sale by the firm of J. Suppus. For Rochlitz to have any first-hand knowledge of the music would suggest that the Zerbst copies of the work had by this time moved to Leipzig. (The author has been unable to confirm Gerth-Wolfgang Baruch's reference.)

¹⁰ Born in Erfurt, Ritter was principally an organist and teacher. His first posts were as organist in the St Andreaskirche and teacher/organist at the Augustiner- und Andreasschule (1831) in Erfurt. After further study in Berlin he became *Hauptlehrer* at the Knabenoberschule (1838) and organist at the Kaufmannskirche (1839). In 1842 he directed a performance of Händel's *Samson*, the first reported performance of the work in Thuringia. He returned to Erfurt working as a virtuoso instrumentalist, taking up the post of *Domorganist* in Merseburg in 1843, and moving four years later to take up the same position in Magdeburg. Schmidt (1963) col. 565-567.

¹¹ Schulze (1995) p. 456. The firm's stamp and price are to be found on the inside cover. See description of the source in Appendix 3b.

¹² Item no. 14: 'Der Fels, vor dem Felsen zittern'.

¹³ Schulze (1995) p.460. This would provide the explanation of several markings on the score including: the crosses at regular intervals above the systems in four of the arias (including 'Der Fels, vor dem Felsen zittern') which indicate reference points for a copyist, and the marking *Die Singstim[m]en copiert 23/4 53* (also above 'Der Fels').

Zeitschrift für Musik,¹⁴ Ritter again suggests that the anonymous composer was a member of the Bach family:

‘Der dritte Band der Armonia enthält: Arie aus Orfeo von Graun, Arie aus einem Passions-Oratorium von Ph.Em. Bach,¹⁵ Arie aus dem Stabat mater von Pergolese [Pergolesi], das Lied ‘Abendempfindung’ von Mozart um eine kleine Tonsufe tiefer transponiert, Arie aus Belsazar von Händel, Arie aus der Matthäus-Passion von J.S.Bach und Arie aus einer Passion (von der es unbekannt, welchem Gliede der großen Künstlerfamilie der Bach’s sie ihren Ursprung verdankt).’

No record survives of how or when Ritter disposed of the score (and parts?) or when Erich Prieger (b.1849, Bad Kreuznach, d.1913, Berlin?) acquired it.¹⁶ The work was listed in a catalogue compiled by Kinsky of Prieger’s estate: *Katalog der bedeutenden Musiksammlung aus dem Nachlaß Dr. Erich Prieger - Bonn*¹⁷ where it was described as ‘ein in großem Maßstabe ausgeführtes Werk, dessen ganze Anlage in bezug auf Text und Musik an die Matthäus-Passion Joh. Seb. Bachs als Vorbild denken läßt.’¹⁸ A past professor of the University of Köln, Ernst Bucken (b.1884, Aachen, d.1949, Köln) purchased the manuscript from the firm M.Lempertz (Köln) in 1924. In *Die Musik des Rokokos und der Klassik* (1928) Bücken refers to the work as an example of mid-century C.P.E. Bach, also describing it as a St Matthew Passion, presumably because he simply accepted Kinsky’s entry.¹⁹ Ownership of the manuscript passed to the University in 1950, and it was catalogued erroneously as a St Matthew Passion by C.P.E. Bach. The inaccurate listing was not picked up until 1968 when E. Eugene Helm was preparing the C.P.E. Bach thematic catalogue.²⁰

The provenance of the work came to light in 1988 in an article by Renate Steiger describing the association of a wordbook from a performance in 1750 in Zerbst of *Die betrübte und*

¹⁴ Vol. 41, No.12, (15.9.1854), p.131.

¹⁵ The work is presumably *Du Göttlicher*, now known by its modern title *Die letzten Leiden des Erlösers*.

¹⁶ Since Prieger, as a collector, presumably would have wished to acquire the parts as well as the score, it must be assumed that the twenty-three parts must have already been separated from the score at an earlier stage, after the sale from Suppus, either during or after Ritter’s ownership.

¹⁷ M. Lempertz’ Buchhandlung und Antiquariat/inhaber: P.Hanstein und Sohne. Brun 1924, III, p.20, item 184.

¹⁸ Kümmerling/Prinz/Tomek (1987) p.8.

¹⁹ pp.167ff,

²⁰ In the last couple of years, the Köln accession details have been revised to reflect contemporary scholarship.

getröstete Geistliche Sulamith with the score of the St Mark Passion.²¹ As was common, the wordbook gives no acknowledgment of either the composer or the author of the lyrical texts. The provenance would suggest that the work was composed by one of the two main composers associated with Zerbst: Johann Friedrich Fasch or Johann Georg Röllig. The markedly differing features of the construction of the work and the general style of the music from those of the other surviving Zerbst Passion works point clearly to the third Kapellmeister, Röllig. Several features, to be described in detail below, such as the opening lengthy lyrical chorus, the dynamic key scheme, the use of chorale melodies as *cantus firmi*, the medial ritornello in the B section of the majority of the *da capo* arias, and use of gambas, are all lacking in the surviving Fasch Passions. Indicative too is the dynamic treatment of the *turbæ* and the use of the theatrical style in the recitative which is in strong contrast to the music of *Ach! Wir armen Sünder*. Stylistically, in the music of the *Schlußchor* and in many of the arias, one can recognise that the composer of *Gehet heraus und schauet an* is further down the road to the classical style than Fasch.

The manuscript consists of 157 pages of score. The folios are grouped into ten gatherings, stitched together and with a library cover; each folio is numbered on the top right-hand corner by the copyist. The layout of music on the pages is well planned by an experienced copyist who has ruled out the staves required suggesting that it is a copy of an earlier score - indeed it is not a Röllig holograph.²² So far the identity of the copyist remains unknown. Several have been considered in connection with the C.P.E. Bach attribution including Adolph Carl Kunzen (1720-81), who has also been suggested as a possible composer of the work, and Johann Wilhelm Hertel (1727, Eisenach - 1789, Schwerin), although no link between the score and these musicians has been made.²³ A more recent suggestion, made in light of the provenance of the work, has been George Peter Weimar (1734-1800), a *Kammermusicus* (violin and bass) and Kantor of the Zerbst Schloßkirche, who, in 1763, took up the same

²¹ Steiger (1988) pp. 72-75.

²² Kümmerling suggests that the source for the Köln ms. was 'definitely not a score but a *particella*' - Kümmerling/Prinz/Tomek (1987). He gives no reason or explanation of what he means by *particella* (is this a short score of some kind?).

²³ Although no connection with Zerbst was intended by this suggestion it so happens that Johann Wilhelm Hertel, son of the celebrated Johann Christian Hertel (1699-1754), was placed in the care of the Court in 1742-43 for a musical education with Carl Höckh and Fasch. However, this association predates the first performance of *Die betrühte und getröstete Geistliche Sulamith* by at least seven years and the interim St Mark to be performed in Zerbst was in seven Parts and it therefore cannot be the work in question.

position at the Kaufmannskirche in Erfurt,²⁴ thus providing a possible link between Zerbst and the booksellers, J. Suppus and Ritter. He was a well-trained musician who, according to his autobiographical sketch (published 1803),²⁵ played the violin, wind instruments, clavier, organ and singing and was blessed with a fine bass voice. Whilst he was employed in Zerbst he took lessons with Höckh (from 1758) and with Fasch. C.P.E. Bach's short stay in Zerbst shortly after Weimar's appointment led to a lifelong friendship between the two musicians.²⁶ Weimar's own compositions are principally choral, the most important being for the Lutheran Church, including cantatas, motets (some of which were published), Passion music and a *Gesangbuch*.²⁷ He also from time to time gave many spiritual concerts in Erfurt for which he could have prepared a performance of *Die betrübte und getröstete Geistliche Sulamith*. There is also a tangible connection between Weimar and Röllig: the inclusion of a motet by the Zerbst Kapellmeister in a collection published by Weimar in 1785.²⁸ In the light of the apparent popularity of the St Mark Passion at Zerbst in the last years that Passion performances were given in the Schloßkirche, Weimar's evident musical expertise and the subsequent association of the score with both Ritter (an inhabitant of Erfurt) and the Erfurt bookseller J. Suppus, Georg Peter Weimar's connection seems highly plausible. Certainly, the score is in neither Fasch's nor Röllig's hand, nor in the hand of any of the Zerbst Fasch copyists listed by Pfeiffer.²⁹ If Weimar did take a copy of the St Mark Passion to Erfurt with

²⁴ Quarg (1995) pp.62-71. 'Herr Weimar, ein Thüringer, hernachsmals als vocirter Cantor nach Erfurt.' - Wäschke (1908b) p.7. quoting the inscription on the door of the organ loft in the Schloßkirche. Wäschke states that Gattermann was Kantor in the years 1721-1749. Presumably Weimar succeeded Gattermann in the years c1750-55.

²⁵ *Vollständige, rein und unverfälschte Choral=Melodienbuch zum Gebrauch der vorzüglichsten protestantischen Gesangbücher in Deutschland...gefertigt von Georg Peter Weimar*, Erfurt, 1803, pp IX.ff.

²⁶ C.P.E. Bach's connection with the Court of Zerbst through his friendship with Carl Friedrich Fasch and this one short visit has fuelled the arguments that C.P.E. Bach may be the author of *Die betrübte und getröstete Geistliche Sulamith*. However, from the entries in the *Verzeichnis* and from the evidence of the wordbook, it can be demonstrated that the work was performed twice prior to Bach's visit to Zerbst in 1758.

²⁷ Nine cantatas by Weimar can be found in Gdansk, Leipzig and Berlin - the author's revised and extended work list will appear in the forthcoming new edition of *New Grove*.

²⁸ Röllig's *Lobe den Herrn* is motet No.VI (p.41) in *Versuch von Kleinen Leichten Motteten und Arien verschiedener Komponisten für Schul-und Singhör herausgegeben... von Georg Peter Weimar. Zweyter Theil auf die Fasten, Leichen-und Dank-Fälle eingerichtet*. Leipzig, 1785.

²⁹ Pfeiffer (1987) pp. 106ff. I am indebted to Brian Clark for confirming this.

him, it was very likely one of his own making³⁰ since the score that was used in Zerbst was required for one further performance of '*Betrübte und getröstete Geistliche Sulamith*' in 1764.³¹ Like most of the Passion music performed in Zerbst, the original score and parts of the St Mark Passion have been lost.

9.2 The structure and text of the St Mark Passion

The work is transmitted in two forms: the Köln version is in four Parts; the fourth, which narrates the Trial before Pilate and the crucifixion, is much longer than the others and essentially comprises the last two parts of the Wordbook run together. The five-Part structure in the Wordbook which follows the Zerbst tradition of performances over five services in Holy Week is confirmed by the entry in the *Verzeichnis* and, for reasons given below, the version transmitted in the Wordbook can be considered the original version. Items which are omitted in the Köln score (extra chorales, items 33a and 39a, framing the final Part) are indicated in bold in Table 9.1 below.

The five-Part version of the work has an unusually clear and rigid structure created by a) the use of the chorales to frame in a structural role in a manner commonly found in the Lutheran church cantata and b) the sandwiching of recitatives between lyrical movements. (Items 21 and 22 are the only two lyrical movements not separated by gospel text.) Each Part contains two aria movements, making ten in all, and either three formal choral items, or, in the case of Part IV, two chorales and an opening orchestral movement in which a chorale melody features. There is no mention of the *Sinfonia* in the Wordbook. It must be assumed that this instrumental movement was included in the 1750 performance since no other Part in this work (nor in *Ja deine Sünd* or *Ach! Wir armen Sünder*) commences immediately with recitative; the rigid structure of the framing chorale movements would otherwise have been upset. As with the *Lamento* in *Ja deine Sünd*, this instrumental movement would have provided an atmospheric preamble to the presentation of the Passion text to sung in Good Friday morning

³⁰ There is an apparent contradiction here with Chapter 7. Though no work has been done to make it possible to establish whether this source is in Weimar's hand, it can be established that the Rostock source of the St Matthew Passion and the Köln source of this work have been produced by different copyists. On the face of it, it seems more probable that the source of this work is more likely to be in Weimar's hand. Further research is required to establish which of Weimar's surviving works are holographs.

³¹ See discussion of the three periods of Zerbst Passion performances in Chapter 4.

service.³²

Table 9.1

Structure of the St Mark Passion - *Die betrübte und getröstete Geistliche Sulamith*

Part I

133	Chorus	<i>Gehet heraus und schauet an</i>	Solomon 3,11
2	Recitative+Turba chorus		Mark 14,1-3
3	Aria (Sop)	<i>Was soll ich für ein Glas zerbrechen</i>	
4	Recitative+Turba chorus		Mark 14, 4-11
5	Chorale	<i>Ihr Anschläg, Herr zunichte mach</i>	
6	Recitative+Turba chorus		Mark 14, 12-21
7	Aria (Bass)	<i>Schrecklich harter Ausdruck 'wehe'</i>	
8	Recitative		Mark 14, 22-25
9	Chorale	<i>Schmücke dich, o Liebe Seele</i>	

Part II

10	Chorale	<i>Ich will von deiner Lieblichkeit</i>	
11	Recitative		Mark 14, 26
12	Aria (Ten)	<i>Mein Geist wird innerlich erquicket</i>	
13	Recitative		Mark 14, 27-36
14	Aria (Alto)	<i>Der Fels, vor dem die Felsen zittern</i>	
15	Recitative		Mark 14, 37-42
16	Chorus	<i>Wache auf!</i>	Ephesians 5,14
17	Recitative		Mark 14, 43-52
18	Chorale	<i>Und laß mich an dir kleben</i>	

Part III

19	Chorale	<i>Christus, der uns selig macht</i>	
20	Recitative+Turba chorus		Mark 14, 53-65
21	Aria (Bass)	<i>Verfluchte Faust, verfluchte Faust</i>	
22	Chorale	<i>Wer hat dich so geschlagen</i>	
23	Recitative+Turba chorus		Mark 14, 66-72
24	Aria (Ten)	<i>Dich, Petrus, weckt der muntre Hahn</i>	
25	Chorale	<i>Wein, ach wein, jetzt um die Wette</i>	

Part IV

26	Sinfonia (chorale)		
27	Recitative+Turba chorus		Mark 15, 1-15
28	Aria (Sop/Bass duet)	<i>Brich, mein Herz / Wallt, ihr Triebe</i>	
29	Recitative+Turba chorus		Mark 15, 16-18
30	Chorale	<i>O Haupt voll Blut und Wunden</i>	
31	Recitative		Mark 15, 19-21
32	Aria (Alto)	<i>Wo ist das Kreuz?</i>	
33	Chorale	<i>Drum will ich, weil ich lebe nach</i>	

³² Since the *Sinfonia* does contain a chorale *cantus firmus*, the function of framing the five Parts of the work is in effect maintained. (See section 9.10 below.)

³³ For convenience, the numbering of movements and the subdivisions of the recitative follows the Kümmerling edition.

Part V

33a	Chorale	<i>Herr Jesu Christ, wahr'r Mensch und Gott</i>	
34	Recitative		Mark 15, 22-24
35	Aria (Sop)	<i>Mir fällt das allerbeste Los</i>	
36	Recitative+Turba chorus		Mark 15, 25-37
37	Aria (Ten)	<i>Nun will ich auch nicht länger leben</i>	
38	recitative		Mark 15, 38-47
39	<i>Schlußchor</i>	<i>Die hochbetrübten Weiber sehen</i>	
39a	Chorale	<i>Wenn dort, Herr Jesu.</i>	

9.3 The Wordbook

In a typically long-winded style the title page of the wordbook describes the contents and place of performance:

*Die betrübte und getröstete / Geistliche Sulamith / Welche / Bey musikalischer
Aufführung / Der heiligen Geschichte / Des Leidens und Sterbens / Des / Heilandes /
der Welt / Wie sie der Evangelist Markus / In seinem 14. und 15. Kapitel /
Beschrieben hat / In der / Hochfürstlichen Schloßkirche / Zu Zerbst / Im Jahre 1750./
Andächtig vorgestellet wurde // Gedruckt bey Gottfried Heinrich Berunthen
Hochfürstl. / Anhaltzerbstischen Hof= und Regierung-Buchdrucker*

The sorrowful and patiently waiting / divine Shulammite / which / by the musical performance / of the holy story / of the suffering and dying / of / THE SAVIOUR OF THE WORLD / According to the Evangelist St Mark / as described in his 14th and 15th chapters / in the Castle Chapel / of Zerbst / in the year 1750 / will be devoutly presented. // Printed by Gottfried Heinrich Berunthen, book printer to the / Court and government of Anhalt-Zerbst.

Wordbooks were generally produced to enable the congregation to follow the proceedings and to join in the chorales.³⁴ Like many of the time, the wordbook of *Die betrübte und getröstete Geistliche Sulamith* makes no reference to the author of the non-biblical text or the composer of the music, as it was assumed that the Kantor was solely responsible for the production of the text.

The wordbook differs from the text transmitted in the score in several ways. Of the major differences, it can be seen that all but one show omissions in the Köln version:

³⁴ Often they were sold as tickets and, as in the case of performances of C.P.E. Bach's Passions in the parish churches of Hamburg, could represent a significant income for the composer. The first recorded instance of printed wordbooks being sold as tickets was at the premiere performances of Telemann's setting of *Der fur die Sünde der Welt* in Frankfurt (1716), the proceeds being in aid of the Poorhouse.

- 1) There is a clear division into five parts in the wordbook, not four as in the Köln version where parts IV and V run together. Each part is preceded by a title indicating the day and the service at which it was performed, which agrees with the pattern of performances in the Verzeichnis:

<i>An der Mittwoche vor dem grünen Donnerstage</i>	Mark . 14, 1-25
<i>Am grünen Donnerstage Vormittage</i>	Mark . 14, 26-52
<i>Am grünen Donnerstage Nachmittage</i>	Mark . 14, 53-72
<i>Am Charfreitage Vormittage</i>	Mark . 15, 1-21
<i>Am Charfreitage Nachmittage</i>	Mark . 15, 22-47

- 2) Part V in the wordbook commences with two verses of the chorale 'Herr Jesu Christ, wahr'r Mensch und Gott' (*Zerbstisches Gesangbuch*, item 39) which are not in the Köln version: as Parts IV and V run together without a break in the manuscript there is no structural need for a chorale at this point.³⁵

Herr Jesu Christ, wahr [wahr'r] Mensch und Gott,
der du littst Marter, Angst und Spott,
für mich am Creutz' auch endlich starbst,
und deines Vaters Huld' erwarbst.

Ich bitt durchs bittre Leyden dein,
du wollst mir Sünder gnädig seyn:
wenn ich nun komm' in Sterbensnoth,
und ringen werde mit dem Tod.

- 3) An extra verse not in the wordbook is added to the score in M22. The wordbook has verses 3 and 4 of the hymn 'O Welt, sie' hier dein Leben', whilst the Köln source adds verse 15:

Ich will mich mit dir schlagen
ans Creutz, und dem absagen,
was meinem Fleisch gelüst:
Was deine Augen hassen,
das will ich flieh'n und lassen,
so viel mir immer möglich [möglich] ist.

- 4) The final chorus in the wordbook has a second verse not found in the Köln version.

Ihr Töchter Zions, kehrt zurücke,
Das grosse Werk ist nun vollbracht.
Der König mit der Dornenkrone
Erscheint dereinst auf seinem Throne,
Wenn dieses Weltgebäude kracht,
Zu unserm Heil und ewgen Glücke.

³⁵ The music (soprano and figured bass) can be found in the Cantional (page 10r). The key of this chorale is considered in section 9.5 below.

- 5) Following the extra verse in the *Schlußchor* there is a final chorale not in the Köln version.³⁶
- Wenn dort, Herr Jesu, wird vor deinem Throne
auf meinem Haupte stehn die Ehrenkrone,
dawill ich dir, wenn alles wird wohl klingen.
Lob und Dank singen.
- 6) In the wordbook there is no indication of an orchestral movement (*sinfonia*) which opens Part IV of the Köln version.
- 7) There is one small omission of a short phrase in the Gospel text in the Köln version - 'Evan. Und der andere: Junger. bin ichs?' - an omission which may be the result of a compositional decision, i.e. the omission may be original to the 1750 Zerbst version.

Other minor differences between the score and the wordbook, which in the main are contained in the opening chorus and chorales, include:

M1 (chorus - 'Gehet heraus und schauet an')
'damit' in Wordbook; 'womit' in score.

M22 (chorale - 'Wer hat dich so geschlagen')
'unsre' in Wordbook; 'andre' in score.

'Elend' (misery/miserable) in Wordbook and *Gesangbuch*;
'Unglück' (unhappy/unhappiness) in the score.

M33 (chorale - 'Drum will ich, weil ich lebe noch')
'frö[h]lich' (cheerful) in Wordbook and *Gesangbuch* ;
'willig' (willing) in the score.

There can be thus no doubt that the score was prepared for a different performance from that to which the wordbook refers. Since there is no reference to suggest an earlier performance of the work, it seems most likely that the fuller five-part version was first performed in 1750 and repeated every four years as shown by the entries in the Verzeichnis, whilst the version in four parts, represented by the score, was performed at another centre, either in Erfurt in a complete version instigated by Peter Weimar, or possibly in Magdeburg (in the Cathedral)

³⁶ See Chapter 5 on the Passion chorales and the Zerbst *Gesangbuch*. The music (soprano and figured bass) can be found in the Cantional (page 10r).

under the direction of A.G. Ritter. Marks on the score indicate a pattern of performance (on the two Sundays prior to Easter, on Good Friday and another day in Passion Week) which is at variance with the Zerbst tradition.³⁷

9.4 Texts

The narrative text is a setting of St Mark Chapters 14 and 15 whilst the text of the opening chorus is taken from Song of Solomon (Chapter 3, vs.11.) and No.16 is taken from St Paul's letter to the Ephesians (Ch.5.vs.14.). There may have been more than one author of the lyrical texts, the arias and the *Schlußchor*. Without giving any reasons, Wäschke suggests that Röllig himself may have been the poet.³⁸ Certainly, Röllig would have had the appropriate background, having studied Theology in Leipzig. The other possible author is identified in the wordbook with the initials 'B.A.' below several texts in the Good Friday music, a manner suggesting he was known to the congregation.³⁹ Incidentally, these are the texts which include the references to the *Sulamith* and *Tochter Zion* and the allegories associated with these characters - perhaps 'B.A.' also had a larger role in the creation of the text as a whole.

The setting of the text of the St Mark Passion is in the tradition of the great Passions of J.S. Bach as opposed to the more experimental designs of Telemann that were highly influenced by, and at times virtually indistinguishable from, the lyrical Passion. As in Bach's settings, the story is told in the St Mark Passion by an evangelist (tenor) and the words of Christ are sung by a bass. However, in common with the surviving Zerbst St John Passion, apart from the *ancilla* which is notated in treble clef and sung by a soprano, the rest of the *synagoga* (*Petrus, Pilatus, Judas, Hohepriester, Hauptmann, Kreigsknecht*) is notated in the alto clef,

³⁷ See description of the source in Appendix 4.

³⁸ Wäschke states that Röllig not only composed the music for Passion Week in 1750, but also 'created' the text as well: - 'Röllig schuf auch die Poesie und Musik zu den kirchlichen Aufführungen in der Karwoche 1750.' Wäschke (1906) p. 60.

³⁹ The initials 'B.A.' can be found at the foot of the duet-aria 'Brich mein Herz / Wallt, ihr Triebe' (M22); the arias: 'Mir Fällt das allerbeste Los' (M35) and 'Nun will ich auch nicht länger leben' (M37); and against each of the two verses of the *Schlußchor*.

thereby conforming to what seems to be a tradition unique to Zerst in the 18th century.⁴⁰ An SATB choir, in four parts throughout, sings the choruses that frame the work, a further chorus (M16) the *turba* choruses and 12 (congregational?) chorales which punctuate the work.

Reflecting the practices associated with lyrical drama of the time, the majority of the arias are sung by anonymous and passive commentators, and involve the reader-listener in an active role by identification with the singer who experiences the feelings expressed in the text.⁴¹ Though the identity of the commentators is not acknowledged in the text or score, in common with contemporary Hamburg Passions, the clear dividing line between the *dramatis personae* authorized by the Gospel account, who sing only biblical words, and the allegorical characters who sing reflective commentary set as lyrical text, has been eroded. Jesus sings a duet in *Brich, mein Herz/Wallt, ihr Triebe* (M28) with the principal allegorical character, the Shulammitte - the *Sulamith* in the title of the work.⁴² In the wordbook, the duet is laid out as a conversation with the two characters named;⁴³

ARIA
Von zwei Stimmen.

<i>Sulamith.</i>	Brich, mein Herz.
<i>Jesus.</i>	Wallt, ihr Triebe.
<i>Sulamith.</i>	Denn der Schmerz
<i>Jesus.</i>	Denn die Liebe
<i>Sulamith.</i>	Martert mich bis auf den Tod.
<i>Jesus.</i>	Ist weit stärker, als der Tod
<i>Sulamith.</i>	Soll mein Freund am Kreuz erblassen?
<i>Jesus.</i>	Soll die Sulamith vergehn?
<i>Sulamith.</i>	Soll ich ihn den Feinden lassen?
<i>Jesus.</i>	Soll ich sie verderben sehn?
<i>Sulamith.</i>	Nein, dieß häufet Noth auf Noth.
<i>Jesus.</i>	Nein, mich iammert ihrer Noth.

⁴⁰ For the British premiere, this is how the author allocated the parts. However, other modern performances have adopted varying readings of the work. Rilling, in the 1986 performance, followed the Bach example and gave all the minor male roles to bass singers of the Gächinger Kantorei. A later performance adopts a mid-way stance: 'Les rôles qui l'entourent respectent un certain partage des tessitures: Pierre et Jesus sont écrit à la basse, sonorité noble, alors que Judas, les larrons qui cotoient Jesus sur la croix chez Schütz, les personnages subalternes, chez Philipp-Emanuel Bach, sont distribués à l'alto, voix masculine aigue et ambigue.' (Leble (1989))

⁴¹ Smither (1987) p.336.

⁴² The first appearance of the allegorical character, *Sulamith*, in the works of Telemann and C.H. Graun has been commented on in Chapter 1.

⁴³ For a discussion of the setting of this text, see section 9.8.2 below.

The allegories associated with the character *Sulamith*, a bride in her honorary role of 'princess' and companion to the bridegroom 'King', who appears to dance as the bride customarily did at the wedding ceremony,⁴⁴ together with the actual reference in Solomon 6:13 to dancing, is carried into the music of the opening chorus. Here, in a dancing 12/8 time is set Song of Solomon 3,11: 'Go forth, O daughter of Zion and see King Solomon with the crown with which his mother crowned him on the day of his espousals, the day of the gladness of his heart.' The theme of the bride of Solomon, the Shulammite and the allegorical bride of Christ, as been carried through to the text of the soprano aria that immediately follows the crucifixion - No. 35. *Mir fällt das allerbeste Los* ('To me falls the finest lot'). In this aria Christ's divided garments are likened to the wedding garb of the Lord's bride. In the Shulammite's text in the duet mentioned above can be seen some of the characteristics of the most popular of 18th-century allegorical characters, *Tochter Zion*. The feelings of despair, grief and guilt and identification with Christ's sufferings are more usually connected with this character and indeed, the opening line of the duet is identical with an aria with similar sentiments in Brockes' *Der für die Sünde der Welt gemartete und sterbende Jesus* (M21). *Tochter Zion* is then mentioned in the final movement in the second verse of the *Schlußchor* (the text has been quoted above in section 9.3). The reason for the omission of this verse in the Köln source may have been the possible confusion created by this one reference to *Tochter Zion* with the character of the title.

In two other arias, identifiable (though unnamed) characters speak. In No.3 the woman who anoints Jesus with oil speaks with sentiments most associated with the 'Daughter of Zion'.

Was soll ich für ein Glas zerbrechen?
 Mein jammervolles Herz zerbricht.
 Was wird für köstlich Wasser fließen?
 Der Tränenbach soll sich ergießen.
 Denn anders salb ich Jesum nicht.
 Was soll ich für ein Glas zerbrechen?
 Mein jammervolles Herz zerbricht.

What flask should I break then?
 My wretched heart is breaking.
 What precious perfume must flow?
 I should pour out the stream of my tears,
 for only thus may I anoint Jesus.
 What flask should I break then?
 My wretched heart is breaking.

M32 (which follows on immediately from St Mark 15: 21 where Simon the Cyrenian is coopted to carry the cross) provides the allegorical back upon which all Christians must carry the burden of Christ's ultimate sacrifice on the cross:

⁴⁴ Gottwald (1962) p.423.

Wo ist das Kreuz? Hier ist mein Rücken;
 Herr, lege drauf, was dir gefällt.
 Es soll mich nicht in Abgrund drücken,
 Weil mich dein Arm in Tragen hält.
 Wo ist das Kreuz? Hier ist mein Rücken;
 Herr, lege drauf, was dir gefällt.

Where is the Cross? here is my back!
 Lord, lay on it what you will.
 It shall not cast me down,
 since your arm supports me as I bear it.
 Where is the Cross? here is my back!
 Lord, lay on it what you will.

9.5 Tonal plans and internal structure

Although the underlying home key of this work is the traditional key of F major (in common with the surviving St Luke and St John Passions), the key schemes of the five Parts of the St Mark Passion display a far more dynamic structure than two earlier Zerbst Passions (see Table 9.2 below). Not unexpectedly, there are unrelated tonal juxtapositions between Parts I and II and Parts III and IV in the St Mark Passion, reflecting the separation in time between the performances of these sections. However, between Parts performed on the same day there is far more continuity: Part I remains in flat keys and returns to the F major, Part II displays a conservative plan, whilst Part III displays some unexpected juxtapositions linked by the intermediary recitatives. The entire work ends in the key in which it commenced, even though the two choruses were to be performed two days apart (the use of horns in the *Introitus* and *Schlußchor* most likely influencing the choice of key). The most notable feature is a dynamic key structure, particularly in Parts I and V. Röllig studied Theology during his period in Leipzig and not only was he in contact with J.S. Bach, as suggested in Chapter 7, it is highly probable that he also heard a performance of the Leipzig Cantor's St Matthew Passion.⁴⁵ (That the tonal allegory in the St Mark Passion is influenced by Bach is not impossible.)⁴⁶ Chafe describes the theological structure of the St John Passion and its influence on the musical structure of Bach's setting of this Gospel and identifies the importance of tonal allegory.⁴⁷ Similarly, in *Die betrübte und getröstete Geistliche Sulamith* there are two clear examples of catabasis: the first, during the scene on the Mount of Olives, anticipating the impending agony and Christ's betrayal (items 10-16, see table 9.2); the second, the flattening of keys from the Crucifixion to the Descent and Burial of Christ. The

⁴⁵ 30.3.1736 - Spitta (1884/1951) p. 569. See also Introduction to Chapter 7 above.

⁴⁶ Other characteristics of J.S. Bach's are also apparent in the St Mark Passion - the large scale opening chorus, the use of chorale melodies as *cantus firmi*, the halo of strings reserved in the main for the setting of Jesus' words.

⁴⁷ Chafe (1989b) pp.307 ff.

Table 9.2 - St Mark Passion key structure

Wednesday pm										Maundy Thursday am					Maundy Thursday pm							
Part I										Part II					Part III							
1	2b	3	4b	5	6b	6d	7	9		10	12	14	16	18	19	20b	20d	21	22	23b	24	25
LC	TC	A	TC	Ch	TC	TC	A	Ch		Ch	A	A	LC	Ch	Ch	TC	TC	A	Ch	TC	A	Ch
The Anointing of Jesus										On the Mount of Olives					Jesus before the Priests							
Judas betrays Jesus										Arrest					Peter's denials							

Good Friday am										Good Friday pm									
Part IV										Part V									
26	27b	28	29b	30	32	33				33a	35	36b	36d	36f	36g	37	39	39a	
S	TC	A	TC	Ch	A	Ch				Ch	A	TC	TC	Ar	TC	A	LC	Ch	
Jesus before Pilate										The Crucifixion									
The Soldiers Mock and crown Jesus										Death of Jesus									
										Descent from the Cross and Burial									

A = aria
 Ar = arioso
 LC = lyrical chorus
 TC = turba chorus
 Ch = chorale
 S = sinfonia

Modulations in linking passages

- | | |
|----------------|---------------|
| 1 recitative | F-D |
| 2 recitative | G-C |
| 3 recitative 1 | F-Bb-F |
| recitative 2 | C-F-G-am-C-em |
| 4 recitative | D-em-C |

second example can also be seen as part of a larger-scale structure in which the ascent to, and the descent from, the cross is also echoed by a sharpening and flattening of keys rather in the shape of a rainbow. 'From the sixteenth to the eighteenth centuries the traditional image of Christ in majesty portrayed him seated in judgement on the rainbow, a sword protruding from one ear and the lily from the other...Like the ends of the rainbow, the beginning and ending are closer to the realm of the flesh, whereas the centre represents the Johannine interpretation of the cross as a lifting up.'⁴⁸ Although Chafe is here referring to Bach's setting of the St John Passion, the allegory can be quite applicable to both St Matthew's and St Mark's accounts of the Passion story and such a rainbow can be traced in the music of *Die betrübe und getröstete Geistliche Sulamith*. The lengthy recitative of M27a commences in G major and moves initially from G through A minor to F major for the crowd's cry: 'Kreuzige ihn!' (M27b,c,d). The following short recitative (M27c), describing the release of Barabbas and the delivering up of Jesus, moves briskly in a rising sequence from F, through G and A minor to cadence in E minor. The following duet (M28) between Jesus and the Shulammitte is then in E major. The account of the mocking and crowning of Jesus with the thorns moves back to A major but is followed by the return to E major for the Passion Hymn 'O Haupt voll Blut und Wunden' (No.30) which marks the apex of the rainbow, after which the catabasis commences. The remaining movements in part IV are in A. Part V commences in A (M35, Aria 'Mir fällt das allerbeste Los') and the keys flatten via F# minor (*turba* chorus M36b - 'Pfui dich, pfui dich') and D major (*turba* chorus - 'Er hat andern geholfen') to A minor (M36f - arioso 'Eli, lama asabthani?'). The mocking of Jesus by the crowd ('Siehe, er rufet den Elias') is in C major and the music returns to A minor on the words, '...aber Jesus schrie laut und verschied'. The following aria, contemplating a gentle death, moves back to D major, but during the final recitative the music moves yet again back to A minor, the end cadencing in C ready for the optimistic *Schlußchor* in F major. The return to F major for the final chorus after the music, which has hovered around E, A, A minor, D and F# minor, could be judged to follow the traditional use of flat(ter) keys for the final 'rest in the grave' chorus.⁴⁹ Such a clear relationship of key to text is unusual in mid-century Passions and also

⁴⁸ Chafe (1989b) pp. 316-7.

⁴⁹ C minor in J.S.Bach's St Matthew and St John Passions and Eb major in C.H. Graun's *Der Tod Jesu*. See Steinitz (1979) pp.36-7.

marks this work apart from the other surviving Zerbst Passions.⁵⁰

9.6 The Instrumentation of the St Mark Passion and the Zerbst Kapelle

9.6.1. Instrumentation

In terms of instrumentation and style of orchestration the composer of the St Mark Passion would appear not to be at the vanguard of the developments in the mid-century. Although he is clearly influenced by these changes, he is at the same time largely maintaining many of the techniques of orchestration typical of the period of Händel. Most important is the continued reliance on the *basso continuo* ; not only is there a considerable amount of *recitative secco* (as one might expect in a work of this genre) but the texture of the orchestral writing in the arias and choruses is still not self-sufficient. However, these comments perhaps need qualification. The great strides in style of church music took place in Catholic southern Germany and Austria rather than in the Protestant north. Kantors and Kapellmeisters of the north tended to adopt a more adventurous style in their instrumental works than for works composed for the liturgy. In this context, the general style of the *Schlußchor* and the majority of the arias in the St Mark Passion is remarkably forward-looking, a theme to be expanded in the discussion of the music below.

Reference to Table 1.11 and Table 9.3 below, which summarizes the orchestral requirements of the Passions explored in this study, confirms that the rich array of tone colours the composer utilises in this work is not only unusually large for a work composed for the Court of Zerbst, but also for any Passion setting of the 18th century. Clearly, the composer did not lack resources, nor was he restricted by the once traditional 'quiet week' (*Stille Woche*)

⁵⁰ From the clear tonal scheme of the final Part of the St Mark Passion it is possible to deduce the key most likely to have been used for the settings of two chorales which are missing from the score, M33a and M39a. The return to the key centre of F for the *Schlußchor* is so strong that it is most likely that the key of the following *Schlußchoral*, which is in G minor in the Cantional (also a possible key) was F minor (the tonic minor). Both G minor, the key in the Cantional, and F minor, the hypothesized key, would continue the catabasis, though the return to the tonic at the end seems a significant structural feature of the work. The possible key of M33a is not quite as obvious; both A major and D major could be considered. Part IV ends in A major and Item M35 is also in A. It is quite possible, therefore, that the opening chorale of Part V was in the same key. A transposition from D - the key of the chorale in the Cantional - to A major would not be out of the question since the previous chorale, M33, shows the opposite transposition. However, the use of the subdominant key for M33a seems more probable, not only since this is the key of this chorale in the Cantional, but also because a similar relationship can be found between the two parts performed on Maundy Thursday (Part II ends in F major whilst Part III commences in Bb and the first extended section, the turba chorus M20b, reverts to the key of F).

before Easter.

Table 9.3: A comparison of the orchestrations of the Fasch/Röllig Passions							
	fl.trav	fl.douce	oboe	d'amore	fagotto	horn	gamba
Brockes (c1720)	1 *	-	2	-	-	-	-
St Luke (c1730)	-	-	1	-	-	-	-
St Matthew (c1735)	2	-	2	2 *	2	2	-
St John (1748)	2	-	2	2 *	2	2	-
St Mark (1750)	2†*	2 *	2	3	2	2	2
* doubling instruments †and flauto d'amore plus: organ and string section consisting of violin 1 and 2, viola and violone.							

The use of the viola da gamba, flauto d'amore and flauto piccolo deserve a special attention since, by the mid-18th century, these instruments were very rarely used. The gamba was by c1750 a specialist solo instrument, used principally in chamber works. The most notable orchestral use of gambas is in the works of masters of the early century who perpetuated the French tradition of five-part string writing with divided viola lines, and by J.S. Bach in instrumental works from the Cöthen period and in the three Passions and *Trauerode*.⁵¹ The use of the gamba in the *St Mark Passion* may well be in response to the performance of the J.S. Bach *St Matthew Passion* that Röllig may have heard in Leipzig c1735. There is no doubt that music for gamba was performed at the court of Zerbst, judging by listings in the 1743 Inventory, ⁵² (though there is no evidence in the surviving works that Fasch ever composed for the instrument). Visiting gamba players included J.C. Hertel in 1719 and Carl Abel (a member of the Kapelle in Cöthen and a renowned virtuoso) in 1750, the year of the first performance of the *St Mark Passion*. There are no reports that Röllig played the instrument (as a cellist it is not inconceivable) but there was an exchange of letters between Röllig and Fasch concerning a gamba that belonged to Röllig's father-in-law that Röllig

⁵¹ In Hamburg, both Keiser (in the *St Mark Passion* c1712) and Mattheson (*St John Passion* - *Das Lied des Lammes*, 1723) adopted the five-part string section: violin I, violin II, viola (da braccio) I, viola (da gamba) II and bass. There were admirable players of the gamba in the court of Cöthen in the period 1717-1723 when Bach was Kapellmeister (though this does not suggest that players were still available from Cöthen in 1750-1756.) Bach was encouraged to compose the 6th Brandenburg Concerto, a ripieno concerto with two solo gambas. He subsequently composed gamba *obbligati* in each of his Passions.

⁵² Item No. 9 - 'à Hautbois, Violino, Viola da Gamba et Cembalo di Pepusch'; No.28 - 'à Viola d'amour, Viola da Gamba di Freislich'; No.39 - 'à Flûte Trav. Viola da Gamba et cembalo di Pichler'. (Engelke (1908) pp.71-3.)

wanted Fasch to buy. Röllig complained that no gamba was available to the band in Zerbst and that those who had their own were unwilling to lend theirs as the instruments were valuable. It is clear that Fasch was none too keen but relented - the purchase for 12 thalers being recorded in the Court accounts in 1755 (1756?).⁵³ In his replies to Röllig's letters Fasch pointed out that whenever a gamba is needed Kettner and Möhring use their own.

The term *flauto piccolo* in the 18th century referred not to the *kleine flöte* of the 19th and 20th centuries, the piccolo flute, but to the sopranino recorder.⁵⁴ Evidently, the members of the Zerbst Kapelle were capable players since the 1743 Inventory lists several works requiring recorders, including a concerto by Telemann for flauto piccolo.⁵⁵ The choice to use the high recorders in the one aria (No.12) was made presumably for their ability to play an octave higher than the transverse flutes.

⁵³ Wäschke (1906) p.61 places the purchase of a gamba in 1755 yet Röllig's letters to Fasch are dated 12.1.1756 and 15.6.1756 (*D-ORB* Kammer Zerbst 8457, 701 and 1397), i.e. sometime between the second and third performances of the St Mark Passion (in 1754 and 1758).

⁵⁴ Whereas the *flauto dolce* (treble flute) was used by a variety of German composers including Mattheson, Johann Christoph Pez (1664-1716), Johann David Heinichen (1683-1729), Christoph Graupner (1683-1760), J.S Bach, G.P. Telemann, J.F. Fasch and the greatest flute-player/composer of the day, J.J. Quantz (1697-1773), there are only a few notable uses of the sopranino recorder in the 18th century. These include: Händel *The Water Music* (items 20 and 21 from - the 4th and 5th movements of the suite in G where it is pitched in G), *Acis and Galatea* (in 'Hush ye pretty warbling quire' and probably in 'O ruddier than the cherry' - from contemporary accounts rather than in the score); Arne Cantata *The Morning and the Wood Nymph*; and Telemann *Seliges Erwägen* - two *piccoli* pitched in C and always in unison (in two arias - No.5 and No.30, both for soprano voice). Bach employed the descant flute in f' and d' in cantatas 96 and 103 respectively. In both it occurs in a single movement (*coro*) and is reinforced by another instrument an octave lower. See Terry (1938/58) p.63. (Though Baines suggests that in Händel's time, flauto dolce generally meant descant recorder. (Baines (1943/1967) p. 294.)

⁵⁵ Listed under heading 'Flute Concertos': 2) 'à 3 Flûtes à bec, 2 Trav. 2 Hautb. Violino et Cembalo di Heinichen.' and separately under the heading Recorder Concertos: '1) à Flauto piccolo 2 Violini et Cembalo di Telemann, 2) à Flûte à bec 3 Violini et Cembalo di Martini, 3) à 2 Flauti 2 Violini et Cembalo di Bomoliere, 4) à 2 Flauti 2 Oboë et Cembalo di Pepusch.' (Engelke (1908) pp.67-8.) The use of recorders (dolce) pitched in E is also found in Telemann (*Seliges Erwägen*).

9.6.2 Players

In the 18th century woodwind players were adept at playing a number of instruments and often doubled on recorder, flute, oboe and perhaps viola da gamba,⁵⁶ and examples of this can be found in various works written for the Court of Zerbst, including cantatas of Fasch - where flutes might be required for a single movement, and oboes for the rest of the work.⁵⁷ The disposition of the players in the St Mark Passion indicates that, whereas for the greater part of the work only two upper woodwind players quite adequately cover the flute and oboe parts, in two movements there is a need for a greater number of upper woodwind players: a minimum of five treble woodwind players are required to perform all the oboe and d'amore parts in the orchestral *Sinfonia* commencing Part IV and four upper woodwind players playing pairs of flute and recorder, together with a pair of obbligato bassoons, are required for M12. Table 9.4 shows the disposition of the wind and viola da gamba in the arias, chorales and choruses. The left-hand column suggests the possible allocation of parts.⁵⁸

⁵⁶ Carse (1950) p.33.

⁵⁷ Gille (1988a) p.70. (Such doubling was common at the Court of Weißenfels, see Werner (1911) p.51.) The doubling of recorder and oboe can also be found in J.F.Fasch's Suite in Bb for Double Orchestra (FWV K: B1, c1740), in which for some movements the three oboists in Orchestra I also play flute, and the three oboes in Orchestra II play recorder (See Pfeiffer (1988) p.65). The surviving parts are in the hand of Dresden Copyist 'A', suggesting that the work was one of the many composed for the Court of Dresden. The large number of oboists required to perform the work tends to confirm its association with this court rather than Anhalt-Zerbst. Already commented upon above is the music for the flute in *Ach! Wir armen Sünder*, which has been written in the oboe parts.

⁵⁸ Kümmerling publishes a separate part for each instrument leaving the choice of doubling to the conductor.

The double reeds are divided into two groups for the *Sinfonia* which is a kind of chorale prelude. Two d'amore play with the strings whilst two oboes, 1 oboe d'amore and a bassoon play a very simply harmonized chorale *cantus firmus*. (See discussion of the movement and musical example 9.16 below.) In this movement it seems unlikely that a bassoon is required to play with the main orchestra, thus releasing a bassoon player to play the tenor line in the chorale *cantus firmus* on the third oboe d'amore. Similarly, in M36f, only one bassoon is required, releasing the second to play oboe d'amore. This seems the more likely in that Ungar, who was appointed bassoonist in the Zerbst Kapelle in 1741, had been an oboist in his previous position in the court of Weißenfels.⁵⁹

This leaves the problem of accounting for the four other players. The Zerbst Kapelle was not a large performing body and thus it is clear that players from other centres would be required to mount a performance of the work. Although neither Wäschke nor Marpurg lists enough players to provide the complement, it is possible to reconstruct from Wäschke and an exchange of letters between Röllig and Fasch⁶⁰ a list of some of the personnel that might have performed the work:

Court Kapelle Listed in 1749:

Kettner	<i>Soprano + Gamba</i>
Teicher	<i>Alto</i>
Poll	<i>Tenor</i>
Förster	<i>Bass</i>
Four Choirboys	(All treble?)
Fasch	<i>Violin</i>
Höckh	<i>Violin</i>
Möhring	<i>Violin + Gamba</i>
Wüllicke	<i>Violin (+ trumpet)</i>
Vent	<i>Viola</i>
Röllig	<i>Cello (+ Gamba ? and organ)</i>
Fröde	<i>Oboe</i>
Ritter	<i>Oboe</i>
Ungar	<i>Bassoon + oboe</i>
Heinicke	<i>Harpsichord and organ</i>
Biesenbruch	<i>Organ</i>
Gattermann	<i>Hofkantor (instrument?)</i>

In addition, some of the following players, who are in Marpurg's list of the Court Kapelle

⁵⁹ Werner (1911) p.98.

⁶⁰ Kettner and Möhring are confirmed as gamba players in a letter from Fasch to Röllig in answer to Röllig's letter dated 12.1 1756. (In *D-ORB* Kammer Zerbst 8457, 701).

published in 1757, may well have been available for the 1750 performance of the St Mark Passion:

Gottfried Rühlmann	<i>Violin</i>
Johann Christian Wolland	<i>Violin</i>
Christian August Nicolai	<i>Violin</i>
Johann Andreas Gregorius Fliedner	<i>Violin</i>
Friedrich Wilhelm Thietz	<i>Violin</i>

The Court records provide a possible clue to the identities of the players of instruments not accounted for in the lists above. Two visiting horn players from Cöthen, Appelstädt and Reinhardt, visited the court in 1750 (Reinhardt twice) The extra bassoonist and one of the gamba players may well have been one of the other visiting players listed in the account books.⁶¹

9.6.3. Instrumentation: a structural role

All the movements except one require a full four-part string texture throughout each movement;⁶² there is no reduction of the performing group to only continuo at cadential points (as in the Fasch works described above) nor are obbligato instruments required to be *tacet* in the B section of the *da capo* arias. The use of the wind instruments is particularly important in this work. Table 9.5 clearly illustrates the domination of the double-reed instruments and the continuing allying of the oboes and the bassoons. The flutes are still treated as a separate and unrelated pair to the double reeds and, with the exception of M12 (where flute are coupled with bassoons - see below), never play in the same movement as the oboes. The horns are restricted to the opening and closing choruses and the gambas are employed in the two arias displaying the most archaic style. The recorders on the other hand are used, surprisingly, in the most progressive orchestration (M12 - see below).

The scoring of each of the five Parts is slightly different, certain instruments only being required for single Parts (see table 9.5 below).⁶³ The performance of the work in Zerbst at

⁶¹ Scaller, Bindhorst, Wolden and Lichtensteiger. (See Chapter 18) Two bassoon players were also required for the St John Passion. Another visitor in 1750 was renowned gamba player J.C. Abel.

⁶² The only exception is M.24. See section 9.8 for further discussion of this movement.

⁶³ Kümmerling is led astray by the title 'Pars IIda am Sonntage Palmarum' and 'Sinfonia am Charfreitage' in the Köln source and suggests that the differing Parts reflect the 'inventories' of various court orchestras of the time, concluding that the performance of the work for which the manuscript was prepared took place in differing places. (Kümmerling / Prinz / Tomek (1986) p.9.)

differing services no doubt encouraged the composer to view each part of this work more independently than had it all been performed in one service. Flutes are used only in Part II for the scene on the Mount of Olives,⁶⁴ presumably as a result of the strong association of these instruments with pastoral images by the 18th-century composer. Aware that the soft-toned flutes were not considered to have a strong enough tone to support the chorus, the composer substitutes the more sonorous and brighter-toned oboes for just one movement in Part II, for the chorus 'Wache auf, der du schlafest' (Awake, ye who sleep, arise from the dead).

Table 9.5:**Distribution of obbligato instruments in the lyrical movements**

Part aria / movement	I		II			III		IV			V	
	3	7	12	14	16	21	24	26	28	32	35	37
flauto piccolo 1			12									
flauto piccolo 2			12									
flute 1			12	14								
flute 2			12									
oboe 1	3	7			16		24	26			35	
oboe 2	3	7			16		24	26			35	
flauto d'amore 1									28			
flauto d'amore 2									28			
oboe d'amore 1								26		32		37
oboe d'amore 2								26				37
oboe d'amore 3								26				
gamba 1										32		37
gamba 2												37

Table 9.5 highlights a further pattern: a darkening and softening of the tonal colours of the *obbligato* instruments for the Good Friday music, which mirrors the the harmonic catabasis in the final movements of the work. Following a fairly standard orchestration in Parts I-III, Part IV commences with the *Sinfonia* featuring muted strings together with the full array of oboes,

⁶⁴ Unlike C.P.E. Bach, who seems only to employ flutes in arias sung by female voices; pairs of flutes are used in the St Mark Passion in M12 (for tenor voice) and M28 (duet for soprano and bass).

including the darker-toned oboes d'amore.⁶⁵ Apart from the aria M35, all the remaining arias in parts IV and V then utilise the lower-pitched instruments of each family and introduce the *viola da gamba* for the first time.⁶⁶ The tonal weight lightens from the double-reed texture (one player to a part) of the *Sinfonia* (M26) to M28, which requires a pair of *flauti d'amore*, and again to the intimate trio-sonata texture of the dark and quiet-toned solo instruments of M32. Finally, in the last aria (M7) muted strings and oboe d'amore play softly to enable the *viola da gamba* to sing through the texture. The lightening and muting of the orchestral timbre is achieved in the strings as well: in M36f, *pizzicato* strings accompany the four-part double-reed choir playing the chorale *cantus firmus*. Also, in M24, M26 (the *Sinfonia*), M28 and M30 (the chorale 'O Haupt voll Blut und Wunden') and M37 the strings are directed to be muted. Though the return to the brighter-toned oboe, a major key and perky rhythms in M35 seems very much out of place, it is explained by the optimistic words of the soprano aria 'Mir fällt das allerbeste Los' ('To me falls the finest lot of all my bridegroom's wedding garb').

The most novel orchestration is to be found in the tenor aria M12 ('Mein Geist wird innerlich erquicket'). The striking combination of transverse flutes in thirds with recorders doubling an octave higher and the bassoons an octave lower, with *pizzicato* strings playing broken chords in octaves representing David's harp, anticipates the pairing of instruments in the wind section of the Classical orchestra. The consequential parallel running thirds spread across three octaves even anticipate a characteristic of Brahmsian style (*vide* the Finale of the 2nd Symphony). Most importantly, this orchestration pre-dates the ground-breaking *Der Tod Jesu* (C.H. Graun, Berlin 1755), and a comparison underlines how much more advanced the Röllig example is in some features. In the aria 'Ein Gebeth um neue Stärke' (No.7. in *Der Tod Jesu*) is a very similar passage with violins (doubled by flutes) doubled at a lower octave by bassoons. The simple minuet style displays many of the characteristics of early Classical style in the balanced phrases, the Lombardic rhythms, the slow harmonic rhythm and the total absence of counterpoint. When the voice enters it is doubled by the 1st violin and bassoon in a straightforward repeat of the opening ritornello material.

⁶⁵ Judging from the surviving sources of choral music, Röllig used the oboe d'amore as rarely as Fasch. See Table 7.2.

⁶⁶ In addition, in performances that use four oboe players doubling up, one will note that the volume or orchestral weight also lightens from the time that the tone starts to darken since from the opening of Part IV, where the oboes need revert to one player per part to cover the five upper woodwind parts.

Musical Example 9.1 Graun: *Der Tod Jesu*, 'Ein Gebet um neue Stärke' bars 25-34

(Allegretto)

Bassoon I, II

Soprano

Violin I Flute I
Violin II, Flute II

Viola,
Continuo

ed - ler Wer - ke, theilt die Wol - ken,

Vn I, Fl I
Vn II, Fl II

Va
Cont

In M12, very similar features can be recognised (see Ex.9.2). Again, here one can find similarly slow harmonic rhythm, frequent cadences, Lombardic rhythms and syncopated figures coupled with characteristic mid-century triplet figures. What is most striking, though, is the manner in which Röllig distinguishes between the strings, which play pizzicato arpeggiated patterns to represent David's harp, and the wind-band sonority: not only is there a clear differentiation between the string and wind writing, but also the wind instruments adopt a sustained harmonic role in bars 15-18. Thus, three textures are created in the course of the aria; after the opening bars where the violins double the flute parts in the standard manner (bars 1-4) the unaccompanied strings echo the opening phrase (bars 5-6). The second idea and most original consists of a more decorated wind motif over the pizzicato string. The wind and pizzicato strings play in alternation except where the wind have sustained chords (bars 6-

18). Just before the *da capo* comes a passage which would not be out of place in the late 18th or early 19th century: under the sustained wind chords unison strings play a phrase which imitates the falling 6th in the voice (Ex 9.2b).

Musical Example 9.2

Example 9.2a aria, 'Mein Geist wird innerlich erquickt' (bars 1-22)

Flauto piccoli 8ve.

Flute I, II
Fl. Piccoli I, II
Bassoon I, II
Violin I, II
Viola
Violoncello

6 4 5 3 6 4 5 3 p 6 4 5 3

Fl
Fl. picc
Bn I, II
Vn I, II
Va
Cont

pizz f pizz f stacc

10

Example 9.2b aria, 'Mein Geist wird innerlich erquickt' (bars 128-141)

130

T.  oh' er den Jam mer - berg be - - tritt, wo er mit Höll und

Vn I, II 

Cont  # b #4 6 b5 #6 b5 # b6 #6

135

Picc.

Fl.

Bn I,II

T.

Vn I,II

Cont.

Tö - de, mit Höll und To - de rin - get

6 6 b5 b7 b b6 5 3 b

9.7. Recitative

The style of the recitative and *turbae*, highly contrasted from that displayed in *Ach! Wir armen Sünder*, shares features with the music of the St Matthew Passion. In setting the Gospel text, Röllig adopts almost the reverse procedure to that of Fasch in the St John Passion;⁶⁷ there are only two passages (both described below) where the Evangelist is supported by the strings. For the rest the tenor voice is supported only by *continuo* instruments, with the supporting chords more widely spaced than in *Ach! Wir armen Sünder*, which enables the Evangelist's recitative to be flexibly delivered (a welcome feature when the recitative sections are quite lengthy).⁶⁸ The setting of Jesus's words is then more strongly contrasted to the rest of the recitative than in *Ach! Wir armen Sünder* with the use of both sustained and staccato string chords. *Arioso* passages are reserved for Jesus's quotations of the Scriptures. (There is only one very minor instance where Jesus is not accompanied by the orchestral strings).⁶⁹ Typical examples of this writing can be identified in Ex 9.3. The section commences with *recitativo secco* for the Evangelist followed by accompanied recitative for the words of Jesus. Firstly, there is a sustained chord for two bars which gives way to three bars of *secco* string chords. To distinguish the quotation of the Scriptures, there follows an *arioso* with a rhythmic accompaniment in 6/8 which is concluded with a theatrical flourish to lead back to an orchestral *secco* accompaniment for the continuation of Jesus's words.

⁶⁷ See section 8.2.3.1 above.

⁶⁸ There are only two passages, both described below, where the Evangelist is supported by the strings.

⁶⁹ At the words 'Du sagest' (St Mark 15: 2) in M27

Jesus

Evangelist

Und er sand - te sein - er Jün - ger zwe - en und sprach zu ihn - en Geh - et hin in die

Violin I, II
Viola

Continuo

25

Jesus.

Stadt, und es wird euch ein Mann be - geg - nen der trägt ein - en Krug mit Was - ser; fol - get ihm nach,

Vn I, II
Va

Cont

30

Jesus.

und wo er ein - ge - het, da sprech - et zu dem Haus - wirt: Der Meis - ter läßt dir sa - gen: Wo ist das

Vn I, II
Va

Cont

35

Jesus.

Gast - haus, wo ist das Gast - haus dar - in - en ich das O - ster - lamm es - se mit mei - nen

Vn I, II
Va

Cont

40

Jesus.

Jüng - - ern?

Vn I, II
Va

Cont

Of the minor parts, *Petrus*, *Judas*, *Hohepriester* and *Ancilla* are supported by the basso continuo in *secco* style whilst the *Kriegsknecht* and *Hauptmann* are supported by an *arioso* style basso continuo accompaniment with a smooth walking bass line.

Musical Example 9.4 *St Mark Passion*: recitative 'Eli lama asabthani' (bars 1-9)

60

Oboe I, II d'amore

Bassoon

Jesus

E - - li E - - li la-ma a - sab - tha - - ni?

Violin I, II Viola

pizz.

Continuo

pizz.

65

Ob. I, II d'amore

Bn I, II

Evangelist

Das ist ver - dol - met - schet: 'Mein Gott, Mein Gott wa -

Vn I, II Va

Cont

In a similar manner to Fasch, Röllig adopts an *arioso*-style continuo accompaniment for references to the Scriptures in the Evangelist's part as in M17a⁷⁰ and for the quotation of the words of Jesus in the Crucifixion scene (see example 9.4 above). In the latter, Röllig achieves one of the most poignant moments as Christ utters the words *Eli, Eli lama asabthani?* and the Evangelist translates the words into the vernacular. The sustained tones of the 'halo of strings' gives way to a *pizzicato* accompaniment over which a double-reed choir, in four-part harmony, play the chorale 'Ach Gott, erhöhr mein Seufzen und Wehklagen!' as a *cantus firmus*.⁷¹

A graphic example of the operatic *topos* can be found in the Evangelist's final recitative recounting the taking down of the body and the closing of the tomb.⁷² (Here can be found affective writing which is very similiar to that described above in the section on the St Matthew Passion in section 7.5.1.) As in the St Matthew Passion, Röllig either punctuates or illustrates each statement with a flourish in the strings representing Pilate's marvelling at the death of Jesus, his calling to the Centurion (bars 37-8), the rising arpeggio 'exclamations' at the Centurion's news and the final falling arpeggio representing the taking down from the cross of Christ's body (bars 35-43) or the series of semi- and demisemiquaver figures (in bars 46-50) lead to the rolling of the stone in front of the tomb (bar 50).⁷³

⁷⁰ In bar 10-13. (St Mark 14: 44)

⁷¹ See section 9.10 below on chorales as *cantus firmi*.

⁷² M38b - the only examples of accompanied recitative for the Evangelist other than those referred to above.

⁷³ See also recitative M13a (bars 5-10) for another example of the 'operatic' style. Strong pulsing dotted chords and fast and disjointed scalar motifs in one of Jesus's quotations of the Scriptures describe the striking of the shepherd and scattering of sheep.

Musical Example 9.5*St Mark Passion: recitative Movt. 38b (bars 34-38, 43-50) (Mark 15:44 and 46)**Example 9.5a*

Example 9.5a shows the musical score for the recitative movement, bars 34-38. The score is for Tenor (T.), Violin I, II (Vn I, II), and Viola Continuo (Va Cont).

The Tenor part begins at bar 34 with the lyrics: "Pi - la - tus a - ber ver - wun - der - te sich daß er schon tot wär, und ruft den Haupt - mann und fra - ge - te ihn,".

The Violin I, II and Viola Continuo parts provide harmonic support, with the Viola Continuo playing a steady bass line.

Example 9.5b

Example 9.5b shows the musical score for the recitative movement, bars 43-50. The score is for Tenor (T.), Violin I, II (Vn I, II), and Viola Continuo (Va Cont).

The Tenor part begins at bar 43 with the lyrics: "Und er kauf - te ei - ne Lein - wand und nahm ihn ab und wi - ckel - te ihn in die Lein - wand und leg - te ihn in ein Grab, das war in ei - nen Fels ge - hau - en".

The Violin I, II and Viola Continuo parts provide harmonic support, with the Viola Continuo playing a steady bass line. The Violin I, II part includes a section marked "vlni. unis" (unison violins) starting at bar 45.

The image displays two systems of a musical score. The first system features a vocal line (T.) with the lyrics 'und wäl - ze - te ei - nen Stein vor des Gra - bes'. The vocal line is accompanied by strings (Vn I, II and Va Cont). The second system begins with a measure number '50' and a vocal line (T.) with the word 'Tür,'. The vocal line is again accompanied by strings (Vn I, II and Va Cont). The score is written in a historical style, likely 18th-century, with a key signature of one sharp (F#) and a common time signature (C).

9.8 Arias: Structure and style

Though the work is more or less contemporary with *Ach! Wir armen Sünder*, some of the music of the St Mark Passion more clearly represents a point further down the road to Classicism. However, one of the characteristics of the St Mark Passion which distinguishes it from the St John Passion, is the wide variety in style in the arias - some reflect the great changes in style during the mid century, adopting clear early classical features, whilst others, and in particular 'Wo ist das Kreuz' (M32), are in a very much older style of composition. As might be expected, *da capo* and *dal segno* arias predominate in this mid-century work; only one movement (M21) adopts a non-repeating form. In common with the St Matthew texts and in contrast with the two other Zerbst Passions, the verses in the St Mark Passion are all 4-6 lines in length, thereby lending themselves more conveniently to *da capo* forms. The majority are six lines in length and display a variety of rhyming patterns:

Table 9.6: Rhyming Patterns of St Mark Passion texts				
	rhyming pattern	item no.	structure	Type
4 lines	ab.ab	32	Abridged D.C.	D1 *
5 lines	ab.aab	3	D.C.	A2
		37	D.C.	A2
	abb.aa	21	other	-
6 lines	aab.ccb	7	D.C.	A2
		12	D.C.	A2
		28	Abridged D.C.	D2
	ab.aaab	14	D.C.	A2
	ab.bbab	24	D.C.	A1
	ab.ccab	35	D.C.	A2
* - the DS is to a point during R1 (see discussion below)				

Stylistically and structurally, the nine *da capo* arias can be divided into two broad groups. In the first are those which display the most conservative features in terms of instrumentation, internal structure and style (M21, 24 and 32), whilst the second and larger group of arias display more prevalent mid-century stylistic characteristics, particularly in thematic construction, melody and orchestration. However, paradoxically, a medial ritornello allied to the repetition of text in the B section is a feature of all the arias in Group 2.

9.8.1 Group 1 Arias:

Each of the arias in Group I displays a different structural plan; standard *da capo* form Type 'A1' (M24), abridged *da capo* Type 'D1*' (M32) and non-repeating (M21).

Mention has already been made of the similarity between 'Verfluchte Faust, verfluchte Faust' (M21) (see example 9.6 below) and 'Ihr Feinde, zuckt doch nicht die Schwerter' in the St Matthew Passion. The theme of the text, the beating of hands, is immediately captured in the bold staccato semiquaver passage in this dramatic 'rage' aria, and the *Affekt* is maintained throughout the movement. Each vocal phrase is announced by the orchestral flourish that concludes the ritornello. To accommodate the repetition of line one in line five in the text,

Röllig adopts a structure with four distinct vocal phrases, each defined by text and by key.⁷⁴ However, there is still a sense of 'return' following a passage of tonally unstable music. Built on sequences and melismas in the vocal part and short orchestral chords (bars 32-33), in essence section S3 fulfils the role of the contrasting B section in ternary form. S3 builds to a dramatic interrupted cadence in bar 38. S4 then acts as a recapitulation of S1 and the movement closes with a full restatement of the ritornello:

Musical Example 9.6 *St Mark Passion*: aria 'Verfluchte Faust' (bars 1-11)

staccato allegro

⁷⁴ Structural plan of 'Verfluchte Faust' M21:

1-8	R1	Fm	
8-17	S1	Fm	lines 1-3
17-18	R2	Fm	
19-21	S2	Fm-Ab	lines 4-6
25-29	R3	Ab	
30-40	S3	Ab-Fm	lines 1-6
40-50	S4	Fm	lines 2-6
50-57	R4	Fm	

B. Ver-fluch-te Faust ver-fluch-te

Vn I, II unis *f*

Va *f*

Cont *f* *tasto solo*

B. 10 Faust wie daß du den aus

Vn I, II unis *p*

Va *p*

Cont *p*

(Translation: 'Cursed hand, cursed hand, that strikes [in malice]')

With a greatly reduced instrumentation, and also the shortest text (consisting of only four lines), the alto aria 'Wo ist das Kreuz?' (M32) stands apart from the other arias and is true chamber music. The music is firmly in a High Baroque style most typically found in the works of the 1715-1730 period. A great intimacy is created by use of the muted sounds of the oboe d'amore and viola da gamba (the instrument's first appearance in the work) coupled with a pizzicato bass line⁷⁵ and the independence of each instrumental part is particularly clear

⁷⁵ Arco is indicated in the bar linking R3 to S3 (bar 47). In this bar only does the bass play anything faster than quavers. No return to pizzicato is indicated in the score though the style of the bass part in bar 48 returns to that of R1. (Kümmerling suggests a return to pizzicato in bar 48 in his score.)

in this aria.⁷⁶

The abridged *da capo* form of this movement is unusual in that the return after the end of the middle section is to bar 11, a point two thirds through R1, *i.e.* a modified 'half *da capo*' Type D1 form.⁷⁷ In the opening ritornello, the *obbligato* instruments adopt question-answer patterns until they come together at bar 8. Here they have differing yet complementary ideas - not until bar 13 do they have the same material. Five ideas are presented in the opening ritornello: i) an ornamented version of the main S1 theme in question-answer phrases between the d'amore and gamba in bars 1-4; ii) a further syncopated idea played on the d'amore and repeated on the gamba (bars 5-6); iii) duetting with the syncopated phrase in the d'amore accompanied by an arpeggiated figure in the gamba (bars 8-10); iv) in effect a new version of 'iii' with the melody instruments interchanged (in typically Bachian manner), the syncopation now in the gamba and the d'amore developing the *Kopmotif* (bar 11); and v) a version of 'ii' at double speed with the two solo instruments in thirds (from bar 13). The vocal part in S1 opens with a less ornamented version of the opening d'amore and gamba bars:

⁷⁶ Parallels have been noted between this aria and 'Komm süßes Kreuz soll will ich sagen' from J.S. Bach's *St Matthew Passion*, based principally on the use of the solo gamba. The point that it is hard to believe that the author of 'Wo ist das Kreuz' did not know the equivalent bass aria *Komm süßes Kreuz* where Bach also employs an obbligato viola da gamba was one of Kümmerling's arguments that C.P.E. Bach was the composer of *Die betrübte und Geistliche Sulamith* (see Kümmerling/Prinz/Tomek (1986) p.9). As suggested in Chapter 7 above, there is a strong possibility that Röllig did, indeed, hear a performance of Bach's great Passion when he was a student in Leipzig. This aside, one may be misled into reading too much into the apparent similarities between these two arias. In most settings of the Passion story, whichever gospel, composers generally attempt to achieve greater depth of expression and intimacy in arias commenting on one of the most pivotal tenets of Christian faith. A common feature is the paring away of the orchestral texture to, in many cases, just solo *obbligato* instruments which have not appeared previously in that particular setting. In Keiser's *St Mark Passion*, a work highly influential on J.S. Bach, the aria 'O Golgotha' (No.30) features a solo oboe accompanied by the b.c., the only moment in the entire work when a wind instrument is employed. In BWV245, Bach inserts the aria 'Es ist vollbracht' (No.30), featuring a viola da gamba (again the instruments only appearance in the oratorio) coupled with alto voice. The gamba is also used for 'Geduld', BWV244 no.35.

⁷⁷ Structural Plan of No.32:

				<i>lines in text:</i>	
A	1-15*§	R1	am		*§ at bar 11
	15-22	S1	am-em	1-2	
	23-26	R2	em		
	27-42	S2	em-am	1-2	
	43-47	R3	am		
	<i>Fine</i>				
B	47-55	S3	C	3-4	
	<i>DS</i>				148 bars

Musical Example 9.7 St Mark Passion: aria 'Wo ist das Kreuz?' (bars 1-17)

Oboe d'amore (in C)

Viola da gamba

Violoncello
pizzicato

Ob. d'a

Gamba

Cont

Ob. d'a

Gamba

Cont

Ob. d'a

Gamba

Cont

A.
Wo ist das Kreuz, wo ist, wo ist das † das Kreuz?

Ob. d'a

Gamba

Cont

At a first glance it would appear that movement is not without imagery: the sign of the cross (†)⁷⁸ is substituted for the word 'Kreuz' in bars 16, 28 and 35 in the source and a cross shape is made out of the opening phrases. The shape is similar to the opening phrases of *Komm süßes Kreuz*. However, the '†' sign is not used consistently and further examination of the manuscript would suggest that its principal use is as a convenient contraction to save valuable space. The second idea in the ritornello appears in a contracted version in bar 17, creating a falling phrase in iambic rhythm which occurs with each reference to the placing of the cross on the back of Simon - the falling phrase suggesting the physical and allegorical 'weight' of the cross.

The third aria in Group 1, 'Dich Petrus, weckt der muntre Hahn' (M24), shares many features with those of Fasch.⁷⁹ Structurally, the movement is of the St John-type with a single unarticulated phrase in the B section, and the ritornello displays a similar development from the head motif, with less subsequent thematic contrast. Even the choice of the metre is more characteristic of the older composer.⁸⁰ The oboe motif suggesting the crowing of the cock becomes the dominant feature of the movement. This is achieved by the coupling of the predominantly unison oboes with muted strings which serves to emulate the strident tone of the cock. However, the oboe has a very much reduced role in the B section in this aria, a feature similar to the arias discussed in the previous chapter where commonly the orchestral texture is often reduced in the B section by the omission of the *obbligato* wind instrument. This is also the only movement in the work where the accompaniment is reduced to continuo

⁷⁸ It also occurs in the chorale M33.

⁷⁹ Indeed, Fasch's authorship would not be out of the question.

⁸⁰ There is greater frequency of metres with fewer beats to the bar (2/4 and 3/8) in the St John, while a greater proportion of St Matthew and St Mark Passion arias are in common time. The table below shows the numbers of lyrical movements which commence in any particular metre. (Changes of metre in the course of the movements are not noted.) Of the two contemporaneous works, 66% of the St John Passion are in either 2/4 or 3/8 or 3/4 metre whilst 17% are in either 3/4 or 4/4 whereas 46% of the St Mark Passion arias are in 2/4, 3/8 or 3/4 metre and 40% are in common time.

Table: Footnote 83

	2 / 4	3 / 8	3 / 4	4 / 4	6 / 8	2 / 2
Fasch 'Brockes'	-	-	2	6	-	-
Fasch St Luke	1	-	-	1	1	-
Fasch St John	4	2	2	2	1	1
Röllig St Matthew	-	1	1	7	1	-
Röllig St Mark	1	1	3	4	1	-

only, leading to a structural cadential point - a further characteristic associated with the works of Fasch noted in previous chapters.⁸¹ Contrast is achieved directly after *Fine* with the reduction to the voice and b.c. accompaniment alternating with solo oboes. Syncopated accompaniment figures, sustained harmonies and smooth sequential writing replace much of the angular writing and staccato 'cock-crows' of the A section.

9.8.2 Group 2 Arias

The structural feature common to all of the Group 2 arias is the medial ritornello and associated text repetition in the B section to create two distinct vocal phrases (S3 and S4) defined by key.⁸² Both the scale of the B sections and the presence of a medial articulation in these arias were by 1750 an almost archaic feature.

The B sections in the St Mark Passion arias display more tonal variety than do those of *Ja deine Sünd*: the closest example in *Die betrübte und getröstete Geistliche Sulamith* to those described in the previous chapter is the first aria 'Was soll ich für ein Glas zerbrechen' (M3). In this aria the modulation is from the submediant to the mediant (a tonic–dominant relationship) and then to the subdominant. A similar structure can be found in M12 where S3 commences in the dominant (G) and modulates to vi; S4 then returns to G. Of the remaining six *da capo* arias with a medial ritornello in the B section, the two in minor keys (M7 and M14) have B sections which commence immediately in the relative major. The other three major key arias are more static - S3 commences in the tonic in each of these movements. Table 9.7 below summarises the tonal plans of movements with S3 and S4 sections:

⁸¹ See bars 72-74 and 86-87, the latter at the end of the A section.

⁸² Though not common in the other surviving cantata works by Röllig (the majority of which most probably predate the St Mark Passion by some 13 years or more) examples of this structure (with the repetition of text) can be found in No. 4 of *Rühmet seinen heiligen Namen*. Nos. 8 and 11 of the St Matthew Passion display the instrumental articulation but not the text repetition.

Table 9.7 Tonal structures in B sections of da capo arias

	Movement	key	S 3	S 4	R 4 (DS arias)
Major keys	3	Eb	vi-iii	iii-IV	iii-I
	12	C	V-vi	vi-IV	
	28	E	I-vi	vi-iii	
	35	A	I-vi	vi-iii	
	37	D	I-ii i	ii-vi	
Minor keys	7	Cm	III-VI	VI-iv	
	14	Gm	III-VII	VII-i	

The music of the arias in Group 2 displays more progressive stylistic features. In each the opening phrase ends with a distinct cadence followed by contrasting material, often treated sequentially.

The most advanced stylistically, such as 'Was soll ich für ein Glas zerbrechen' (M3), display a cultivation of dramatic contrast that anticipates the Viennese style. In the opening ritornello an opening dotted motif is contrasted immediately with a triplet phrase - a typical mid-century mannerism. The expressive phrase that follows, featuring feminine chromatic appoggiaturas accompanied by sustained oboes, presents a contrasting melodic element. Yet, this ritornello can still be analysed along the lines of the *Fortspinnungstypus*.⁸³ The ritornello comprises a motivic *Vordersatz* (bars 1-3); a *Fortspinnung* or continuation, usually involving sequential repetition (bars 4-92); and a cadential *Epilog* (bars 93-13). However, this can only serve as a loose description of the ritornello of 'Was soll ich für ein Glas zerbrechen'. The ritornelli to which the term *Fortspinnungstypus* would normally be applied would be most often characterised by a single *Affekt* and not, as here, ones which display such motivic contrast.

⁸³ See Crist (1988) pp. 111-116, and 148.

Musical Example 9.8*St Mark Passion: aria 'Was soll ich für ein Glas zerbrechen' (bars 1-23)*

Con spirito

Oboe I, II

Violin I, II
Viola

Viola,
Continuo

vn. I, II unis

va

6

6

a'

a''

6

Ob I, II

Vn I, II
Va

Cont

6

4

3

10

15

S.

Was soll ich für ein Glas zerbrechen? Mein jam-mer-vol-les

v/a

20

Ob I, II

S.

Herz, mein jam-mer-vol-les Herz, zerbricht

unis

Vn I, II
Va

Cont

The texture is very homophonic and light: for example in the opening bars of S1 the voice is supported by simple chords in the upper strings. The choice of musical material seems to go beyond purely period gestures. Typical of the larger group of St Mark Passion arias there is quite a remarkable wealth of affective writing clearly displayed in this first example. The wretched heart is represented by the yearning figure *a'* and the breaking of the flask is suggested by short chords in the upper strings and a unison jagged falling dotted figure *a''*. The allegory of tears pouring forth as does precious water (the oil of the spikenard) poured on Jesus's head is represented as running triplet quavers in bars 86-88 and the unison step wise quaver motion just before the *da capo* (bars 120-121). Note how, in particular, figure *a'* and the triplet figure become part of the general musical material in this aria.

The analysis of an opening ritornello following the principle of *Fortspinnungstypus* lends itself quite successfully to the music of M7, 'Schrecklich harter Ausdruck: Wehe!' which displays more homogeneity in style than the opening aria. The *Vordersatz* (bars 1-4) opens with a unison motif and the *Fortspinnung* (bars 5-15) continues with a sequential treatment of the material whilst the instrumental instruction is neatly concluded with an *Epilog* (bars 16-20). However, as in M3 above and in several other arias, the music seems to be divided into four distinct ideas. In this case they are:

- 1) The coupling of an opening half-phrase ending with a half-close with
- 2) a passage based upon a sequence - a feature common to both the first two arias of the St Mark Passion. In No.7 the bold opening in octaves is answered by a modulating sequence, a question-answer phrase between the two oboe and violin groups.
- 3) a cadential phrase over a pedal (bars 13-15) and
- 4) a falling phrase in which the text describes the descent in the black abyss.

Musical Example 9.9*St Mark Passion: aria 'Schrecklich harter Ausdruck: Wehe!' bars 1-20*

Violins I,II

1) (Vordersatz) 2) (Fortspinnung)

un poco allegro

3) 4) (Epilog)

10 15 20

The choice of the transverse flute as an *obbligato* wind instrument in M14. 'Der Fels, vor dem die Felsen zittern' must surely result from the pastoral theme of Part II of the work, since its choice on the basis of the text of this particular aria seems quite arbitrary. The instrumentation and treatment of the flute is reminiscent of the concerti of Quantz whilst in general the aria displays more characteristics in common with a C.P.E. Bach style than any other in the St Mark Passion. Indeed, this is one of the most modern of all the arias, which is perhaps this the reason for Ritter's decision to include the aria in the collection published in 'ARMONIA'.⁸⁴ Whilst on the one hand the texture is predominantly two-part - violins in unison and the violas very much allied to the bass line - on the other hand, there is little true counterpoint and what imitation there is, is as a result of word-painting. In contrast to the arias of Group I the harmonic rhythm is relatively slow with a great deal of note repetition in the bass line. Typical of mid-century works, Lombardic rhythms and triplets predominate in

⁸⁴ See section 9.1 above.

the music.⁸⁵

Duet or other ensemble arias are rarely found in oratorios of the first half of the century but are more common in the works of C.H. Graun, Agricola, A.C. Kunzen and J.E. Bach composed after 1755. The combination of soprano and bass, in the character of *Tochter Zion* and Jesus is also one of the most popular in Passion settings.⁸⁶ The adoption of two different texts, one for each voice presented at the same time as in the duet 'Brich mein Herz/Wallt ihr Triebe' is, however, novel. Whilst the imitation of the vocal writing serves to enhance the clarity of the words in performance so that the words of the first two lines of each verse are highlighted, a special emphasis will inevitably be given to those words which are sung together by both voices in a homophonic texture.

Sulamith.
Brich, mein Herz,
Denn der Schmerz
Martert mich bis auf den Tod.
Soll mein Freund am Kreuz erblassen?
Soll ich ihn den Feinden lassen?
Nein, dies häufet Not auf Not.

Jesus.
Wallt, ihr Triebe.
Denn die Liebe
Ist weit stärker, als der Tod
Soll die Sulamith vergehn?
Soll ich sie verderben sehn?
Nein, mich jammert ihrer Not.

Soprano
Break my heart
for the anguish
tortures me to death.
Shall my friend die on the cross?
Shall I leave him to his foes?
No! It heaps despair on despair!

Bass
Let Passions reign
for love
is stronger by far than death
Is the Shulammitte to perish?
Am I a witness to her destruction?
No! I grieve at her despair!

In the A section, 'Tod' is thus emphasised by its placement at the end of each musical phrase where, as expected in this style, the voices have the same rhythm in cadential phrases. In S3, 'Nein!' is emphasised by being sung only in unison, and then in the S4 by each voice in

⁸⁵ Once again the lengthy ritornello can be divided into several short sections with contrasting material. Of note is the sustained writing for the flute in bars 3-5 in a sequential passage and the solo writing in bars 6-8 where the accompaniment is very light and homophonic. The writing is highly affective and several of the musical ideas stem from the text. 'Trembling', 'falling' and 'quaking' are clearly portrayed in this opening ritornello ('trembling' - the triplet phrases in bars 3-4 and bar 12 and the trills in the flute; 'falling' and 'quaking' - in bars 2, 5-6 and 7-8.) The allusion to 'falling' is further strengthened in the S1 at the setting of 'fällt' with a sequence of imitative falling arpeggios passed around the ensemble in bars 16-18, whilst the vocal repeated notes on 'bebend' becomes a feature of the music. This is developed further in bar 74 with repeated triplet semiquavers on the word 'unshakable' ('unbeweglich').

⁸⁶ See section 1.5.3

alternation while 'Martet' and 'stärker' are sung dramatically together in bar 51.⁸⁷

The changing of metre during the course of a movement is a common early Classical feature found in a large proportion of C.H. Graun's and C.P.E. Bach's arias of the post-1750 period. Most commonly the change is to a triple metre and occurs at the commencement of the B section.⁸⁸ Such a change occurs in just one St Mark aria, 'Mir fällt das allerbeste Los'. Here the reference to 'finery' and 'grace' in S3 is perhaps the key to the choice of the smoother 3/8 metre in the B section in contrast to the energetic lombardic rhythmic patterns of the A section which is in common time.

Musical Example 9.10 St Mark Passion: aria 'Mir fällt das allerbeste Los'

Example 9.10a aria 'Mir fällt allerbeste Los' (bars 12-16)

Soprano

Mir fällt das al - ler - bes - te Los das al - le - be - ste
y
Los von mei - nes Bräut - - - - - gams Hoch - zeits - klei - de,

Example 9.10b aria 'Mir fällt allerbeste Los' (bars 49-64)

S3 (the 'B' Section)

Wenn mich, die ihm ver - lob - te Braut so zie - het er, so zie - het er mich auf den
49 57
Schoß der Gna - - - de, Herr - lich - keit und Freu - de.
60

⁸⁷ See section 9.6.3 above, for commentary on the instrumentation of flauto d'amore and muted strings.

⁸⁸ Similar contrasts of metre in the middle sections of arias occur in Röllig's St Matthew Passion in items nos. 2 and 5. Metre changes also occur in nos 9, which is constructed like a loose rondo, and in the *Schlußchor*, which commences in common time and ends in triple metre. (There are no examples of change of metre in the course of an aria movement in the Fasch Passions.)

Example 9.10 also highlights one of the few examples of 'motivic transformation' to be found in the work. Three motives from the main vocal theme are reused in triple time B section (though the material is extended with interpolations between the appearance of each motivic unit). The opening motif of the middle section (bar 49-52) is related to the the *Kopfmotiv* ('x') from the ritornello (highlighted by asterisks) and the transformed version of the secondary motif ('y') (bars 56-59) is also very close to the original in bars 14-15. Asterisks indicate the relationship of the transformed 'z' with the first statement in bars 15-16. Note that the harmonic context is also unchanged - the middle section remains in the tonic major for the first 11 bars before commencing a modulation to arrive in the relative minor at the medial ritornello.

The surprisingly optimistic tone of the text is reflected not only in the style of the opening music but also the more strident tone of the oboes in a section characterised by the darkened and more subdued tone colour of the oboe d'amore, flauto d'amore and gambas during the catabasis (see comments on the use of the orchestra above.) The use of lombardic rhythms in the opening phrase seems to be common currency in the work and the style in general is most similar to the jerkiness of M24, where the music portrays the cock-crow. However, other features of the music are more conservative. The use of the *obbligato* instruments is reminiscent of Fasch in that for the greater part of the vocal sections the oboes are silent, playing only brief sections, most usually in conjunction with the triplet motif. Having been silent in S3 entirely, the oboes play the triplet motif in R4 and a falling octave motif which is very similar to the cock crow in M24. The walking bass line of S3 and S4 and the hemiola at the cadence in bars 62-3 only serve to confirm that much of the music is firmly rooted in Baroque practices.

The frequent pauses in the final aria, M37, 'Nun will ich auch nicht länger leben' is an unusual feature reflecting, perhaps, the 'galant' tendencies of the composer. The key to the halting progress of the music lies in the references to the welcome advancement of death in the text and the aria, in effect, is a substitute for the 'sleep' chorus that often concludes Passion settings.⁸⁹ The text is spun out to create the longest movement of the work (260 bars).

⁸⁹ See section 1.5.4 for a discussion of the 'sleep' chorus and 'sleep' arias.

Nun will ich auch nicht länger leben.
 Komm sanfter Tod, bring mich zur Ruh.
 Ich kann nunmehr getrost verschneiden
 Denn Jesus schliesst durch Tod und Leiden
 Den Himmel auf, die Hölle zu.

Now I, too, would live no longer.
 Come gentle death, lay me to rest.
 Henceforth, I depart consoled,
 For Jesus' suffering and death
 unlocks the gates of Heaven, and
 closes Hell.

9.9 The Chorus

9.9.1 Choruses with lyrical texts

Röllig's knowledge of the Leipzig tradition is no more clearly demonstrated than in his use of the chorus in the St Mark Passion. The dramatic and extended use of the chorus both in the *turbae* and in the lyrical choruses clearly distinguishes the work from the other surviving Zerbst oratorio Passions. Following the Bach tradition, there are two large-scale lyrical choral movements - an *Introitus* and a *Schlusschor* - and a further shorter chorus in the body of the work. In the opening chorus, 'Gehet heraus und schauet an', are several further echoes of the Bach St Matthew Passion in the choice of metre and text of the opening chorus: both works refer to the daughters of Zion and both are in compound quadruple time. In BWV 244, Picander's opening text is a call to view the patient and bloodied Christ at Calvary, while in the St Mark Passion the reference is to the wedding of Solomon (Song of Solomon III, 11), the allegory being of the divine love, the Lamb of God, wedded to the new Jerusalem represented by the Daughter of Zion. (This is not a unique use of the allegory: a Cantata for Palm Sunday, *Gehet heraus, ihr Zions Töchter*, by Telemann (?1726) takes a similar text based on Song of Solomon.)⁹⁰

The opening chorus, the text of which comprises one sentence, is divided into two with a 12/8 section of 44 bars followed a fugue in triple metre for 91 bars. The same robust 12/8 music of the first part of the 'Gehet heraus und schauet an' can be seen in the 1st movement of Röllig's Cantata *Rühmet seinen heiligen Namen* which shares the same orchestration.⁹¹ The

⁹⁰ Quarg (1995) p. 65. (See discussion of texts above.) A *Tochter Zion* aria from the 1762 St Matthew Passion by Telemann also opens with the text: 'Gehet heraus, ihr'. (See Horner (1933), Thematic Catalogue)

⁹¹ Score in Gesellschaft der Musikfreunde, Vienna, (15579). Both the style of this cantata and the use of the horns suggest that it is almost contemporary with the St Mark Passion. According to Carse, horn parts in Bb (the key of the 1st movement of *Rühmet seinen heiligen Namen*) were only commonly demanded after 1750. Crooks enabling horns to play in all keys were not available until after 1750. Up to c1740 horns were almost invariably pitched in F and D (most commonly) and G and C (less commonly). Towards the mid-century parts for Eb, E and A occur. Only after 1750 were the Bb *alt* and Bb bass crooks available. Horns with crooks for all nine keys were made in 1755 by Wernern of Dresden (Carse (1964) p.113, quoting Gerber, *Lexicon*, 1790).

melodic material in both examples is undoubtedly influenced by the capabilities of the horns and consequently the harmonic language is simple. In both movements one can see the same slow harmonic rhythm, triadic themes (x), scalar and other and similar rhythmic and melodic patterns (y) and (z) in both the melody instruments and the bass:

Musical Example 9.11 *St Mark Passion*: chorus 'Gehet heraus' (bars 1-6)

The musical score for 'Gehet heraus' (bars 1-6) is presented in two systems. The first system includes Horns in F, Oboes, Violin I, II, Viola, and Continuo. The second system includes Horn I, II, Oboe I, II, Violin I, II, Viola, and Continuo. The score is in 12/8 time and features various melodic patterns labeled x , y , and z . A trill marked 'tr' is also present. The Continuo part includes a 7/5 ratio and a 6/7 ratio.

System 1:

- Horns in F:** Melodic line with pattern x (triadic theme).
- Oboes:** Melodic line with pattern x .
- Violin I, II:** Melodic line with pattern x .
- Viola:** Melodic line with pattern x .
- Continuo:** Bass line with pattern x .

System 2:

- Hn I, II:** Melodic line with pattern z .
- Ob I, II:** Melodic line with pattern y' .
- Vn I, II:** Melodic line with pattern y' .
- Va:** Melodic line with pattern y' .
- Cont:** Bass line with pattern y' .

Additional markings include a trill (tr) in the Oboe I, II part and a note marked with an asterisk (*) in the Violin I, II part, indicating a source note.

Musical Example 9.12 Röllig Cantata *Rühmet seinen heiligen Namen*

Example 9.12a (bars 1-5)

Example 9.12a (bars 1-5) shows the beginning of the cantata. The score is in 12/8 time and features the following instruments: Oboe, Horns in B♭, Violin I, II, Viola, and Continuo. The Oboe and Horns play a rhythmic pattern of eighth notes, marked with 'x' and 'y' above the staff. The Violin I, II, and Viola play a similar pattern, marked with 'y' and 'y'' above the staff. The Continuo plays a bass line with a 5/7 fingering. The score includes markings for 'un'is' and 'divisi' for the strings, and a 'va' marking for the Continuo. The key signature is one flat (B♭).

Example 9.12b (bars 12-14)

Example 9.12b (bars 12-14) shows a continuation of the cantata. The score features the Oboe I, II and Violin I, II. The Oboe I, II plays a rhythmic pattern of eighth notes, marked with '10' above the staff. The Violin I, II plays a similar pattern, marked with 'piano' below the staff. The Continuo plays a bass line with a 7/5 fingering. The key signature is one flat (B♭).

Whereas the music of *Ja deine Sünd* and *Ach, wir armen Sünder* are almost devoid of contrapuntal writing in the choruses, the opening chorus of St Mark features a set-piece fugue

whilst the majority of the *turbæ* contain fugatos or are predominantly contrapuntal in texture. After the largely homophonic opening the music comes to a half-close at bar 44 for a fugue in F major.⁹² This falls into roughly six sections as follows:

Table 9.8 Structure of Fugue in Chorus 'Gehet heraus und schauet an'.

1	45-72	<u>Exposition</u>
	73-119	<u>Middle section</u>
2	73-83	subsidiary exposition
3	83-92	episode
4	92-109	subsidiary exposition
5	109-119	episode
6	119-135	<u>Final section</u>
	(124	last statement of theme - in dominant)

A smooth flow is maintained in the writing with predominantly conjunct movement in the subject with real answers in the dominant entries (BTAS entries). There is no recognisable counter-subject.

Musical Example 9.13 M1: The first two statements of the fugue subject

⁹² Similar structures can be found in the opening chorus of Röllig's Trauer Cantata (1771) *Euer Hertz soll sich freuen* and the final movement of the cantata *Gott mein Trost!* Both choruses commence with a triple-metre section in a largely homophonic style followed by a four-part fugue in common time.

There is a further fugal passage in M16, the dramatic chorus 'Wache auf, der du schläfest!', a setting of Ephesians 5;14. The movement falls into two parts, a dramatic section with sudden contrasts between the loud upward triadic music for the words 'Wache auf' exhorting the sleeping disciples in the Garden of Gethsemane to wake up, and soft sustained chords for 'Der du schläfest!'. The second part (bars 45-89) is a short four-part fugue on the words 'So wird dich Christus erleuchten' ('And Christ shall give you light.'). The smooth theme, featuring running quavers, is very similar to the fugue subject of the opening chorus. The exposition (bars 45-73) with real answers is followed by an extremely truncated middle section of only nine bars leading to a final statement at bar 82.

The gentle triple metre of the *Schlußchor* brings the Köln version to an optimistic close. Common to the surviving Zerbst Passions is a simple homophonic choral song elucidating the message of renewal and hope that Christ's death affords Christians: 'After much pain, He lies at rest in the hearts of all true Christians; that they, armed with his Power may arise anew with him each day.'⁹³ The chorus is in *da capo* ternary form without any introductory orchestral introduction or instrumental articulation halfway through the vocal phrase in the A section. Both sections end with an orchestral ritornello.⁹⁴

Röllig's mid-century credentials are no more clearly displayed than in the strict periodic structure, homophonic writing and simple Lied-style of the melodic writing of this movement. In a similar fashion to the St John Passion (where the horns were required only for the *Schlußchor*), having been silent since the second item of the St Mark Passion, the pair of horns return in the final chorus to create a fuller and more majestic finale to the work. In contrast to the conservative oboe writing (which is *collaparte* with either the vocal lines or the violins in the *ritornelli*), the horn writing displays a stronger affinity with the classical style than has been noted in the St John Passion. Though in the first section the horns play mainly an adapted *collaparte* with rhythmic figures between phrases, in the B section, they fulfil more a harmonic than a melodic role, and the music features four- and five-bar sustained pedals in addition to the simple horn calls. A lightness is achieved in the orchestral

⁹³ 'Er ruhet nun nach vielen Schmerzen in aller frommen Christen Herzen; daß sie in seiner Kraft gerüst auch täglich mit ihm aufertehen.'

⁹⁴ Following the version in the *Wordbook* the entire music would have been repeated with a second verse and the movement followed by the *Schlußchoral* 'Wenn dort, Herr Jesu'.

accompaniment with syncopation in the closing ritornello which is carried through into the accompaniment in the B section:

Musical Example 9.14 *St Mark Passion: Schlußchor*

Example 9.14a (bars 1-8)

Example 9.14a (bars 1-8) shows the beginning of the Schlußchor. The score is in 3/4 time and features a key signature of one flat (B-flat). The instruments and voices are:

- Horn in F:** Plays a series of chords and a melodic line with a trill in bar 8.
- Soprano, Alto (strings and oboes colla parte):** Sing the vocal line with lyrics: "Die hoch - be - trüb - - ten We - ber se - hen, wo Je - sus".
- Tenor, Bass:** Sing the vocal line with lyrics: "hin - ge - le - get ist,".
- Continuo:** Provides a rhythmic and harmonic foundation with figured bass notation: 6, 6, 4, 6, 5, 6, 4, 7, 5.

The vocal lines are in a homophonic setting, with the Soprano and Alto parts often moving in parallel motion. The Continuo part features a syncopated rhythm, which is noted as being carried through into the B section.

Example 9.14b (bars 33-42)

Example 9.14b (bars 33-42) shows a continuation of the Schlußchor. The score is in 3/4 time and features a key signature of one flat (B-flat). The instruments and voices are:

- Hn:** Plays a series of chords and a melodic line with a trill in bar 35.
- S A:** Sing the vocal line with lyrics: "Er ru - - het nun nach vie - - len".
- T B:** Sing the vocal line with lyrics: "Er ru - - het nun nach vie - - len".
- Vln I, II:** Play a series of chords and a melodic line with a trill in bar 35.
- Cont:** Provides a rhythmic and harmonic foundation with figured bass notation: 6, 6, 6, 6.

The vocal lines are in a homophonic setting, with the Soprano and Alto parts often moving in parallel motion. The Continuo part features a syncopated rhythm, which is noted as being carried through into the B section.

40

Hn

S
A

T
B

Vln I, II

Cont

Schmer - zen in al - - ler from - men Chri - - sten Her - zen

#6 6 6 4 2

(Translations: a) 'The grieving women see where Jesus has been laid' b) 'After much pain, He lies at rest')

9.9.2. *Turba* choruses

Röllig's exposure to the Passion settings of Bach during his sojourn in Leipzig may well have had a tangible influence on the composition of the *turbae* sections in both the St Matthew and St Mark Passions. Unlike the pithy and archaic *turbae* found in the Fasch St John Passion, those by Röllig are longer⁹⁵ and, particularly in the St Mark Passion, have much of the dramatic flair that is a feature of Bach's settings.

The majority of the St Mark *turba* choruses commence with a homophonic 'call to arms'. An important feature is the dramatic impact of the interjections in the narrative. This can be achieved effectively by a sudden burst of choral and orchestral sound with a boldness and clarity (and inherent safety in performance!) of a chordal or unison texture. Owing to their

⁹⁵ Ranging from 9 to 50 bars in length (average 22 bars) the *turbae* in this work are also longer than those in both in both case studies in Chapter 1 - see sections 1.6.3.2 and 1.6.4.2.

brevity, these sections are all through composed, there being little time to adopt more formal layouts. However, though the majority do display designs which vary according to the text, three distinct patterns emerge:

Table 9.9: - Formal designs in the turba choruses		total
Unrelieved homophony throughout:	2b, 4b, (6d)	3
Unrelieved counterpoint throughout:	6b	1
Tripartite structure:	20b, 20d, 27b, 29, 36b, 36d, 36g	8

Of the first four *turba* choruses in the work, two (2b and 4b) are in a simple homophonic texture, untouched by contrapuntal procedures. In chorus 6d there is a harmonised statement of the first line of the chorale 'O Haupt voll Blut und Wunden' in the string parts against an imitative treatment of the words 'Bin ich's?' in the vocal parts.⁹⁶ The effect is quite different from the similar passages in the St Matthew Passions of Telemann (1746) and Bach (1727), which both give an impression of frenzied questioning. In the St Mark Passion, the mood is one of stunned shock - the disciples seem to question Jesus tentatively.

⁹⁶ Smallman (1970) p.69 points out that overlapping imitative entries is the traditional treatment of the text *Herr, bin ich's*. In the the earliest tradition in the Dramatic Passions, exemplified by the setting of St Matthew by Vulpus (1613), the questioning phrases were presented singly by each voice in turn with a harmonised SATB ending. Schütz and Bach treat the passage much more dramatically with faster overlapping entries. Both are aware of number symbolism. In Schütz, there are eleven *bin ich's* i.e. one for each of the twelve Disciples minus Judas. (He is not strict in giving eleven complete statements of the phrase *Herr, bin ich's*.) Conversely, Bach sets eleven statements of the full phrase but with some repetition of *bin ich's*. Röllig follows the example of Schütz with predominantly seconds for the two words *bin ich's* (St Mark omits the word *Herr*) but divides the phrase into two to fit the two phrases of the chorale *cantus firmus* and seems to be unaware of the subtlety of Schütz and Bach by setting twelve statements of *bin ich's*.

Musical Example 9.15 *St Mark Passion: turba chorus 6d (Bin ich's)*

The musical score for 'St Mark Passion: turba chorus 6d (Bin ich's)' is presented in two systems. The first system includes the following parts: Soprano, Alto, Tenor, Bass, Violin I,II (+ Oboe I,II), Viola, and Continuo. The second system includes: Soprano, Alto, Tenor, Bass, Violin I,II, Viola, and Continuo. The lyrics are 'Bin ich's, bin ich's, bin ich's?'.

System 1:

- Soprano:** Bin ich's, bin
- Alto:** Bin ich's, bin ich's, bin
- Tenor:** Bin ich's, bin ich's, bin
- Bass:** Bin ich's, bin ich's, bin
- Violin I,II (+ Oboe I,II):** (Harmonic accompaniment)
- Viola:** (Harmonic accompaniment)
- Continuo:** (Basso continuo line with figured bass: $\flat 6$, 5, 4, 3)

System 2:

- Soprano:** ich's, Bin ich's, bin ich's?
- Alto:** ich's, bin ich's, bin ich's?
- Tenor:** ich's, bin ich's, bin ich's?
- Bass:** ich's, bin ich's, bin ich's?
- Violin I,II:** (Harmonic accompaniment)
- Viola:** (Harmonic accompaniment)
- Continuo:** (Basso continuo line with figured bass: 4, 6, 4)

Chorus 6b is the only example in which the composer adopts a contrapuntal style unrelievedly throughout. It is not strict but is distinct from the format of the majority of the *turba* choruses in this work.

Musical Example 9.16 -St Mark Passion: turba chorus 'Wo willst du?' (bars 1-7)

col instrum

First system of the musical score (bars 1-7). The vocal parts are Soprano, Alto, Tenor, and Bass. The Continuo part is at the bottom. The lyrics are: Soprano: 'Wo willst du, wo willst du daß wir hin-'; Alto: 'daß wir hin ge - - - hen und be-rei - ten, wo willst du,'; Tenor: (rest); Bass: (rest). The Continuo part has figured bass notation: 6 6, 6 5, 6, 6 3, 6 5 #, 6 6 5, 6 5.

Second system of the musical score (bars 8-14). The vocal parts continue with lyrics: Soprano: 'ge - - - hen und be - rei - - ten, wo willst du, wo willst du'; Alto: 'wo willst du, wo willst du, daß wir hin - ge - - - hen'; Tenor: 'Wo willst du, wo'; Bass: 'daß wir hin - ge - - - hen'. The Continuo part has figured bass notation: 6 6, 6 5 #, 6 #, 6 #.

Third system of the musical score (bars 15-21). The vocal parts continue with lyrics: Soprano: 'daß wir hin - ge - hen, wo willst du, wo willst du,'; Alto: 'daß wir hin ge - - - he und be-rei - ten, wo willst du, wo willst du'; Tenor: 'willst du, wo willst du, daß wir hin ge - - - hen und be - rei'; Bass: 'und be-rei - ten, wo willst du, daß wir hin - ge - - - hen, wo'; Continuo: (rest). The Continuo part has figured bass notation: 6 7 #.

(Translation: 'Where do You want us to go and prepare [Passover]')

6b commences with a fugal exposition (bars 1-12, where the subject is presented by the alto, immediately with its counter-subject in the soprano. There are four statements in the exposition; alto (tonic), soprano (dominant), bass (tonic), alto (dominant - tonal answer) with an echo in the tenor, the voice that has not presented the full subject theme. From bar 13, where the middle section can be said to start, all voices commence sequences on the subject theme until bar 17 when voices start to combine in pairs (at first the soprano and tenor - bar 15, then alto and bass in bar 17) and the structure of the fugue begins to break down. At bar 20, a perfect cadence in G minor leads to a coda-like phrase with the voices in pairs.

The remaining eight turba choruses adopt a distinct three-part structure. All commence with a homophonic 'call to arms' and finish with a homophonic or unison phrase.⁹⁷ The style of the music between these two phrases, which forms the greater part of the music in each chorus, contrasts considerably to the first and final phrase, and several plans for the middle section can be recognised.

The middle section of several *turbae* is in a strict contrapuntal style, a fugal exposition. In 20b the false witnesses are suggested by staggered entries. A similar technique is employed in 23b. After the opening two words, *Wahrlich* (surely), a single voices spit out *du bist der einer* (you are one of them). However, much of the rest of the middle section is in a homophonic texture. No. 20d (*Weissage uns*) falls into two halves with the same unison phrase (a single C'FGC pattern) opening and closing the section. The first half consists of a falling sequence based upon a soprano figure and a series of suspensions in the bass. In the second half, the soprano figure moves to the bass whilst the suspensions originally in the bass are now sung in the alto part and heightened in effect by alternating with sustained notes in the soprano. In 27b, the three parts are quite distinct. The chorus sing a single statement of *Kreuzige Ihn* at the beginning and four statements of the same at the end in block harmony (bars 50-60), whilst almost all the rest of this short movement consists of a rising sequence of a motif alternating between the bass and soprano. Of the rest, 36g displays the form most clearly. The opening here consists of two chords – 6/4 to 5/3 in C major followed by a section full of staggered entries, either in the form of imitation (bars 80-85) – or by the

⁹⁷ This style of treatment of turba choruses is not new. Smallman (1970) pp.150-1 comments on Meder's turba choruses which often commence with the opening phrase in a 'massively chordal style, thereafter allowing the music to become more florid'.

building up of a sustained chord (bars 99-102). The closing bars are a unison statement in both choir and orchestra of the rising motif in bars 80-82.

9.10. Chorale melodies as *cantus firmi*

The structural role of the nine congregational chorales in this work has been commented on above and the relation of the music to the *Zerbstisches Gesangbuch* has been explored in Chapter 5. As to be expected, the texts of the chorales reflect and comment on the preceding text and often provide further commentary on a theme already expounded in an aria.

Chorale melodies are also incorporated in the music as *cantus firmi* at three points in the score. In the *Sinfonia* to Part IV the chorale theme provides the missing chorale that would have otherwise provided a frame for the section. On both the other occasions the chorale melody is employed for dramatic reasons.

No. 6d. 'Bin Ich's?'

(See example 9.9 above). The first two phrases of the melody 'Herzlich tut mich verlangen', which is most associated with the hymn 'O Haupt voll Blut und Wunden', is used as a *cantus firmus* to the response of the disciples 'Bin Ich's?' at the Last Supper. Kümmerling suggests the verse that the composer had in mind is 'Hilf, daß ich gar nicht wanke von dir, Herr Jesu Christ'. ('Help me, so that I do not turn away from you, Lord Jesus Christ.')

No. 26 *Sinfonia am Charfreytage* - O Lamm Gottes unschuldig⁹⁹

The words of the hymn normally associated with the melody are a translation of the *Agnus dei, qui tollis peccata mundi* by Decius, published Rostock 1531 (in Low German) and Leipzig 1539 (in High German). This is therefore an apt choice for the *cantus firmus* in the *Sinfonia* for Good Friday, immediately preceding the scene of Christ before Pilate, condemned to die in Jewish Law and awaiting ratification of sentence under Roman. The text of the first verse is:

O Lamm Gottes unschuldig,
am Stamm des Creutzes geschlachtet,
allzeit erfunden (gefunden) geduldig,

O Innocent Lamb of God,
slaughtered on the cross,
Tolerant of all

⁹⁸ In a meeting with the author. (August 1987)

⁹⁹ The melody was composed or adapted by Nicolaus Decius and published with the hymn at Erfurt (1542).

wiewohl (obwohl) du warest verachtet:
 All (alle) Sünd' hast du getragen,
 sonst müßten wir verzagen,
 Erbarm dich unser, o Jesu!

although you were scorned
 you carried all this
 in order that we might not despair,
 Be merciful O Jesus.

The music is constructed like a chorale fantasia with the chorale played by a four-part double-reed choir (2 oboes, d'amore and bassoon) played over unrelated orchestral texture provided by two further oboes d'amore and the muted string section not dissimilar to the slow movement of a mid-century symphony. Notable is the sustained role of the orchestral winds in bars 5-6 and 19-23. The composer waits till bar 27 before introducing the chorale to the orchestral texture and thereafter each line is separated by 2-3 bars of orchestral music. The music ends as it commenced with a nine-bar epilogue.

Musical Example 9.17 *St Mark Passion: Sinfonia*

Example 9.17a *Sinfonia* (bars 1-10)

The musical score for Example 9.17a, *Sinfonia* (bars 1-10), is presented in a multi-staff format. The top system includes Oboe d'amore I, II, Violin I, II, and Viola/Continuo. The bottom system includes Oboe d'a, Violoncello/Double Bass (Vn I, II), and Viola/Continuo. The music is in 3/4 time and features a variety of musical notations, including notes, rests, and fingerings. The score is marked 'con sordini' and includes dynamics like 'p' (piano) and 'f' (forte). The score shows the first ten bars of the piece, with various musical notations including notes, rests, and fingerings.

Example 9.17b Sinfonia (bars 24-37)

The musical score is divided into three systems, each separated by a double bar line (//). The instruments and parts are as follows:

- System 1 (Bars 24-27):**
 - Oboe I, II: Rests in bars 24-25, then plays a half note G4 in bar 26 and a half note F#4 in bar 27.
 - Oboe d'amore Bassoon: Rests in bars 24-25, then plays a half note G4 in bar 26 and a half note F#4 in bar 27.
 - Oboe d'amore I, II: Rests in bars 24-25, then plays a half note G4 in bar 26 and a half note F#4 in bar 27, with a trill (tr) in bar 27.
 - Violin I, II: Play a continuous eighth-note pattern (G4, A4, B4, C5) in bars 24-25, then a half note G4 in bar 26 and a half note F#4 in bar 27, with a trill (tr) in bar 27.
 - Viola Continuo: Play a continuous eighth-note pattern (G4, A4, B4, C5) in bars 24-25, then a half note G4 in bar 26 and a half note F#4 in bar 27, with a trill (tr) in bar 27.
- System 2 (Bars 28-31):**
 - Ob: Rests in bars 28-29, then plays a half note G4 in bar 30 and a half note F#4 in bar 31.
 - Ob d'a Bsn: Rests in bars 28-29, then plays a half note G4 in bar 30 and a half note F#4 in bar 31.
 - Ob. d'a: Rests in bars 28-29, then plays a half note G4 in bar 30 and a half note F#4 in bar 31, with a trill (tr) in bar 31.
 - Vn I, II: Play a continuous eighth-note pattern (G4, A4, B4, C5) in bars 28-29, then a half note G4 in bar 30 and a half note F#4 in bar 31, with a trill (tr) in bar 31.
 - Va: Rests in bars 28-29, then plays a half note G4 in bar 30 and a half note F#4 in bar 31.
 - Cont: Rests in bars 28-29, then plays a half note G4 in bar 30 and a half note F#4 in bar 31.
- System 3 (Bars 32-35):**
 - Ob: Rests in bars 32-33, then plays a half note G4 in bar 34 and a half note F#4 in bar 35.
 - Ob d'a Bsn: Rests in bars 32-33, then plays a half note G4 in bar 34 and a half note F#4 in bar 35.
 - Ob. d'a: Rests in bars 32-33, then plays a half note G4 in bar 34 and a half note F#4 in bar 35, with a trill (tr) in bar 35.
 - Vn I, II: Play a continuous eighth-note pattern (G4, A4, B4, C5) in bars 32-33, then a half note G4 in bar 34 and a half note F#4 in bar 35, with a trill (tr) in bar 35.
 - Cont: Rests in bars 32-33, then plays a half note G4 in bar 34 and a half note F#4 in bar 35.

The score includes various musical notations such as rests, eighth notes, half notes, and trills. The key signature is one flat (Bb), and the time signature is 4/4.

No.36f. Eli, Eli lama asabthani?

The first verse most associated with Johann Cruger's melody (1662) in full is as follows:¹⁰⁰

Ach Gott, erhöre mein Seuffzen und Wehklagen!	O God, hear my sighs and woeful cries,
laß mich in meiner Noht nicht gar verzagen!	do not leave me to despair in my need.
du weist mein Herz, erkennst mein Schmerz;	You know my pain, You know my
heart;	
hast du mirs [mir es] auferlegt, so hilff mirs tragen.	You gave it to me, now help me to save
it.	

As Christ utters the words 'Eli, Eli lama asabthani?' and the Evangelist translates the words into the vernacular, the sustained tone of the halo of strings gives way to a pizzicato accompaniment over which the double-reed instruments, in four-part harmony, play the chorale.

¹⁰⁰ This hymn is item No. 230 in the *Zerbstisches Gesangbuch*. Text by Seechsius.