

Appendix 3

Source descriptions

Appendix 3 provides descriptions of the sources of the works listed in Chapter 4. The description of each manuscript, be it a score or set of parts, begins with a summary of its physical characteristics, including the following information:

1. Full instrumentation (including parts now lost).
2. Library and call number and whether the source is a score or sets of parts.
3. Dimensions of folios, in millimetres, with the vertical measurement first.
4. Size of rastrum.
5. Descriptions of covers and of their likely age.
6. Number of folios, and their material (presented in tables).
7. Watermarks.

Other information may be included, as appropriate, including the identification of the hand of the copyist when known and any alterations to the text in another hand (e.g. ‘+Fasch’ indicates that Fasch’s distinctive hand—see musical example A3.1 below—appears on a part that has mainly been prepared by a copyist).¹ On many pages of the instrumental parts in the Oranienbaum and Halle sources are added or changed dynamic markings. For brevity, these indications are referred to in the tables of the Oranienbaum scores below as follows: added dynamic mark on 8th system is indicated by: +S8 and an altered dynamic mark by an asterisk, e.g. * S8. Other added marking are indicated §S8 pause, or §S8 tempo etc. Other

¹ Fasch has a particularly bold hand and idiomatic style of writing which changed little in his career.

abbreviations are used in the various tables. Where an item last several pages the following abbreviations are adopted to indicate the item on any one page: 'beg.' = beginning of an item; 'cont.' = the continuation, and 'conc.' = the conclusion of an item.

Example A3.1

An example of Fasch's hand: St Luke Passion oboe part, f.14v, showing items 5 (sinfonia), 6 (chorale 'O Jammer! muß der grosse Gott') and the beginning of 7 (bass aria 'Die tolle Bosheit schmiedet Waffen')

Andante nachmittags-

The image shows a handwritten musical score for oboe part, f.14v. The score is written on ten staves. The first staff is labeled 'Andante nachmittags-'. The second staff is labeled 'Choral' and '2. verse'. The third staff is labeled 'Aria Furioso'. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in a cursive style typical of the 18th century.

Appendix 3a

St Luke Passion *Ja deine Sünd*

Instrumentation: S, [?A (*synagoga*) - lost],² [T (Evangelist) - lost], B, SATB, ob, vn 1, vn 2, va, vc/vle, org.

Source: *D- ORB Zerbster Musikalien A35*: a set of 16 parts in two gatherings of 8:

Gründonnerstag: *Soprano, Basso, Hoboe, Violino 1, Violino 2, Viola, Violoncello, Organo*

Karfreitag: *Soprano, Basso, Hoboe, Violino 1, Violino 2, Viola, Violino, Organo*

The vocal parts contain aria movements as well as chorales and the *Schlußchor*. No music for gospel text is to be found on the surviving parts. Presumably, a separate set of tenor solo (alto solo) and continuo parts, now lost, contained this music.

A3a.1 Gründonnerstag

Paper cover (*Deckblatt*) inscription: *Passio Jesu Christi / Ex Luca*. Title: *Passio Jesu*

Christi / Ex Luca [Violino] / Am Grünendonnerstag Vormittag can be found on ff.1^r, 2^r,

5^v, f7^v, 9^v, 11^v, 13^v and 15^v. The soprano part is on a single folio (f1^r, f1^v) whilst all the others consist of a single bifolio. For convenience, the foliation adopted for this description is the modern foliation added to the parts by the library. Unfortunately, the foliation for all the instrumental parts for *Grünendonnerstag* is confusing due to the layout of the music on the folio. The player opens the folio flat and reads the music from the top of the *verso* to the bottom of the *recto* and then turns over the whole folio to read the music on the back. The folio is so folded that the upper face is page 2 of the music whilst inside are pages 3 and 4.

² There are no movements for solo alto in the surviving parts though music for alto voice would have been required for the chorales and the *Schlußchor*. It is likely that—following what appears to have been a tradition in Zerbst—the minor *synagoga* parts were sung by an alto (see section 8.2.3.1 and 9.7) and thus a part did originally exist which had gospel music.

The order of pages of music in each part follows the example of the Violin I: 4^r = p. 2 of the music, 4^v = p.3, 5^r = p. 4 and 5^v = p. 1 (Diagram A3.1):

Diagram A3.1

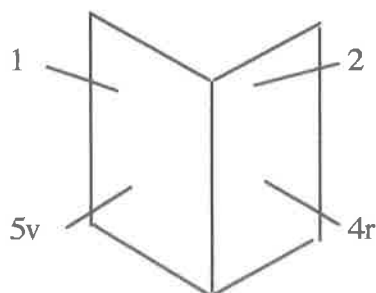


Table A3.1: A35 - 'Am Gründonnerstag'				
foliation	Part	Item No.	copyist	alterations/additions
1r	Soprano voice	1, 4, 6		Red crayon - Fasch
1v	Soprano voice	8		J.F.Fasch
2r	Bass voice	2, 3		Red crayon - Fasch
2v	Bass voice	4, 6, 7 (beg.)		Red crayon - Fasch
3r	Bass voice	7 (conc.)		*S10,11 (pencil)
3v	Bass voice	8		
4r	Violin I (b)	3 (conc.), 4		
4v	Violin I (c)	5, 6, 7		
5r	Violin I (d)	7 (conc.), 8		
5v	Violin I (a)	1, 2, 3,		
6r	Violin II (b)	3 (conc.), 4		
6v	Violin II (c)	5, 6, 7		*S1 (pencil)
7r	Violin II (d)	7 (conc.), 8		
7v	Violin II (a)	1, 2, 3,		
8r	Viola (b)	3 (conc.), 4		
8v	Viola (c)	5, 6, 7		
9r	Viola (d)	7 (conc.), 8		
9v	Viola (a)	1, 2, 3,		
10r	Violincello (b)	3 (conc.), 4		
10v	Violincello (c)	5, 6, 7		
11r	Violincello (d)	7 (conc.), 8		
11v	Violincello (a)	1, 2, 3,		
12r	Organo (a)	3 (conc.), 4		+S1-4 (figuring in dark black ink)
12v	Organo (a)	5, 6, 7		
13r	Organo (a)	7 (conc.), 8		
13v	Organo (a)	1, 2, 3,		
14r	Oboe (b)	3 (conc.), 4	J.F.Fasch	
14v	Oboe (c)	5, 6, 7	J.F.Fasch	
15r	Oboe (d)	7 (conc.), 8	J.F.Fasch	
15v	Oboe (a)	1, 2, 3	J.F.Fasch	*S3/S6 time sig. changed/ §S10pause

Dimensions and paper type

Pages ff.1r-13v and 16r-37v are 348mm by 213mm, the rastrum produced a staff-height of 9mm, chain-lines are every 23 mm and there is no watermark visible. The oboe part (ff.14r-15v) used the same stock of paper but the rastrum used produced a slightly bigger staff height of 10mm. All the parts are in the same hand except for the oboe part which is a Fasch autograph.

A3a.2 Karfreitag

Paper 'cover' (*Deckblatt*) for the entire set of parts consisting of a bifolio sheet of paper 210mm by 326mm. with inscription: 'Die st[immen] gehören zum 2.Teil. // der Passion / nr. 18.' (19th-/early 20th-century hand?) In the bottom left corner is written in pencil the number 29. The title: *Passio Jesu Christi [Violino] / Am Charfreÿtage Vormittag* can be found on ff.17r, 19r, 21r, 24r, 27r, 30r, 33r, 35r. The music for *Karfreitag* is longer than that for *Gründonnerstag* and spreads over 6 pages in each of the orchestral parts. The parts (vn 1, vn 2, va, vle and ob) each consist of a single page with a small fold sewn to a complete bifolio sheet. The single page consists of an extra instrumental movement and was attached to the instrumental parts (originally a single bifolio) presumably for a subsequent performance of the work. Items 10 -15 in the vocal parts and in the violin, viola, violono and organ parts are in the same hand as *Gründonnerstag*. The rastrum produced a staff height of 9mm and the ink used is light brown. Item 9 in all the parts (on the extra single page sewn to the bifolio sheet - ff. 20v, 23v, 26v, 29v and 32v) and the entire oboe part (ff.35v-37v) are in the hand of Fasch. These pages were ruled using a rastrum which produced a staff height of 10mm except for the last stave on f.37r for which the staff height is 9mm. Fasch's writing is in heavy black ink.

Fasch's hand is seen on a number of the parts. His contribution can be categorised in four groups:

- 1) Fasch copied out the oboe parts in their entirety: ff.14v, 14r, 15v, 15r and 35v, 35r, 36v, 36r, 37v.
- 2) The *Lamento* that commences Part III (Good Friday morning) was added after the copyist

Table A3.2: A35 - 'Am Charfeŷtage'				
foliation	Part	Item No.	copyist	alterations/additions
16r	cover	inscription	?19th cent. hand	
16v	cover	blank		
38r	cover	blank		
38v	cover	blank		
17r	Soprano voice	10, 11 (beg.)		+black ink -J.F.Fasch
17v	Soprano voice	11, 12, 13		*accidental S2
18r	Soprano voice	13 (conc.), 14		*S6
18v	Soprano voice	15		
19r	Bass voice	10, 12, 13		+black ink -J.F.Fasch
19v	Bass voice	14, 15		
20r	Violin I cover (e)	title	J.F.Fasch	
20v	Violin I (f)	9	J.F.Fasch	
21r	Violin I (g)	10, 11		
21v	Violin I (h)	12, 13, 14,		
22r	Violin I (j)	14 (conc.), 15		
22v	Violin 2	blank		
23r	Violin II cover (e)	title	J.F.Fasch	
23v	Violin II (f)	9	J.F.Fasch	
24r	Violin II (g)	10, 11		
24v	Violin II (h)	12, 13, 14,		
25r	Violin II (j)	14 (conc.), 15		
25v	Violin II	blank		
26r	Viola cover (e)	title	J.F.Fasch	J.F.Fasch
26v	Viola (f)	9	J.F.Fasch	
27r	Viola (g)	10, 11		
27v	Viola (h)	12, 13, 14,		
28r	Viola (j)	14 (conc.), 15		
28v	Viola	blank		
29r	Violone (e)	title	J.F.Fasch	
29v	Violone con basso (f)	9	J.F.Fasch	
30r	Violono (g)	10, 11		
31r	Violono (j)	14 (conc.), 15		
31v	Violono	blank		
32r	Organo cover (e)	title	J.F.Fasch	
32v	Organo (f)	9	J.F.Fasch	
33r	Organo (g)	10, 11		
33v	Organo (h)	12, 13, 14,		
34r	Organo (j)	14 (conc.), 15		
34v	Organo	blank		
35r	Oboe (e)	title	J.F.Fasch	
35v	Oboe (f)	9	J.F.Fasch	
36r	Oboe (g)	10, 11	J.F.Fasch	
36v	Oboe (h)	12, 13, 14,	J.F.Fasch	
37r	Oboe (j)	14 (conc.), 15	J.F.Fasch	

(unknown) completed the other parts. Thus, an additional folio was added to all the instrumental parts, with a title on one side and the music of the additional movement on the other: ff.20^v, 20^r; 23^v, 23^r; 26^v, 26^r; 29^v, 29^r; 30^v, 30^r; 32^v, 32^r.

- 3) Cues were added to the vocal parts to warn the singers of the extra instrumental movement commencing Part III (f.17^v and f.19^v.). Fasch also adds the cue '*Andante Tacet*' in the vocal parts on ff.1^r, 2^v and 2^r.
- 4) The fourth category of Fasch markings consist of alterations and/or corrections:
 - a) f.28^v - correction of pause mark. Fasch has moved it to one bar later.
Unfortunately he failed to note that the pause mark was originally in the correct bar and that the fault is a missing bar. (Bar 10 in the viola part should be repeated.)
 - b) f.30^r - correction of two bars of bass in chorus (bars 7-8)

Appendix 3b

St John Passion *Ach! wir armen Sünder*

Instrumentation: S, A, T, B, SATB, 2fl, 2ob, 2bn, 2hn, vn 1, vn 2, va, vc/vle, org.

Sources:

D-HAmi MS 276

Alto, Basso, Corno 1 (3 parts)

D-ORB Zerbster Musikalien A34

Soprano, Tenor, Violin 1, Violin 2, Viola, Violono, Organo, Hautbois 1/ Flauto traverso 1, Hautbois 2/ Flauto traverso 2, Fagotto, Corno 2. (11 parts)

The parts in Halle originally belonged to the same set of parts (copyist unknown)³ which resides in Oranienbaum and share all the same characteristics of the Oranienbaum source.

A complication with the foliation of the *D-ORB* parts is that blank pages were not numbered by the library. To avoid confusion, the library pagination has been followed and unnumbered pages are given a new number. The first instance is in the soprano part where the opening page is blank but the numbering of the pages commences from the first page of music. The blank pages, which are part of the first gathering, are labelled f.1A^r and f.1A^v. Subsequent blank pages are labelled similarly

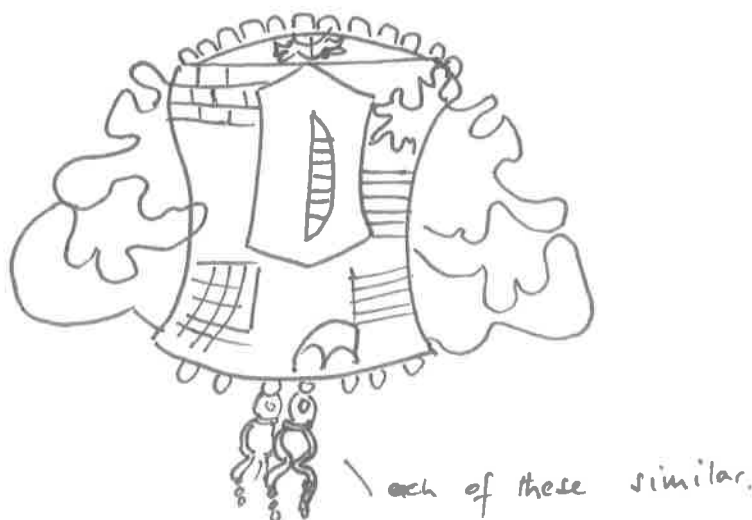
³ It has been suggested that the copyist who prepared the performing parts of *Ach! wir Armen Sünder* was J.G. Röllig though examination of the Röllig autographs rule this out. There is the possibility that two copyists collaborated in the production of A34; one might have ruled the pages adding clefs and possibly writing out the text in the vocal parts, whilst a second wrote out the music. Certainly the style of the clefs and notes of A34 is similar to that in A3 (copyist 3) though the spacing of the text to accommodate *tacet* movement and vocal cues strongly suggests that one copyist is responsible for all the copying.

Dimensions and paper type:

Three stocks of paper were used for this set of parts: a) same type as is used for A34 *Deckblatt* 2 (paper cover), b) the principle stock used for the parts. This is thicker with indistinct chain-lines every 22mm and almost entirely undiscernable wire-lines (two grades are apparent: a heavier grade with no watermarks as found in the S, org and some of the vn parts, and a slightly lighter grade with some pages displaying a smaller watermark as found in the T, vn, va, vle, ob, b and hn part s); c) a much coarser paper used for part of the vn2 parts and the fl inserts which is similar to that used for the St Luke Passion *Gründonnerstag* parts with no watermark and no visible chain- or wire-lines. All the performing parts have the dimensions: 280 by 360 mm.

A3b.1 Zerbster Musikalien A34

The set of 11 parts is contained in a large modern library paper cover, bound with ribbon. Inside there is a sheet of green card (*Deckblatt 1*) of recent origin. On the front cover is the Landesarchiv Oranienbaum stamp of ownership and the legend, in pencil: *Fasch?/ Passion Jesu Christe ex Johanne/Ach wir Armen Sünder*. Inside this, enclosing the parts, is an 18th-century paper wrapping (*Deckblatt 2*) - a bifolio 410mm by 360mm. This is the same paper as that around the set of parts for the St Luke Passion and for the pages of the *Konsistorium Zerbst* Rep 15A IXa 378. The paper has 39 wire-lines to 50 mms and the chain-lines are every 23/24mm. There is a very clear large Zerbst watermark (the town badge) measuring 100mm by 100mm consisting of a shield with castellations at the top and hanging loops at the bottom (see diagram A3.2).

Diagram A3.2

Watermarks can be found in the paper of the parts on various pages noted in the tables below.

These are slightly different to that of the *Deckblatt* (Diagram A3.2) and come in two forms,

- 1) as found on the horn part (Diagram A3.3)
- 2) a crown with a heart-shaped shield with a handle each side and as found in the oboe part (Diagram A3.4) measuring 70mm by 70mm:

Diagram A3.3



Diagram A3.4



Soprano: ff.1A -7^v

This part consists of three bifolios in one gathering (ff.1A^r-5^v) and one extra folio sewn to the gathering at the back (ff.6^r-7^v). The rastrum gave a staff size of 10mm. Brown ink for staves and a darker black/brown for the music and text. No watermark is discernible on any page.

Table A3.3: A34 - Soprano				
gathering	foliation	item no.	copyist	alterations/additions
I	1Ar	blank	-	-
	1Av	blank	-	-
	1r	1,2,3,4, 5		
	1v	5 cont.,9		
	2r	9 cont., 10, 14		
	2v	16, 17		
	3r	19, 20, 23, 24, 25, 26	(+Fasch)	Fasch addition to 19
	3v	26 cont., 27,29,31,32		
	4r	33, 35, 36, 37		
	4v	38		
	5r	38 cont., 39, 40, 42		
	5v	42 cont., 43, 44, 46		
II	6r	46 cont., 49, 50, 52,		
	6v	56, 58		
	7r	58 cont., 59		
	7v	blank	-	-

Tenor: 8^r - 22A^v

Rastrum, copyist and an inks are as soprano part but the paper is a slightly lighter grade with a watermark (see diagram A4.4) apparent on ff.13, 22 and 22A. The library foliation omits to number the final blank page which the author calls f.22A. The Part consists of four sewn gatherings, each of two bifolios.

Table A3.4: A34 - Tenor				
gathering	foliation	item no.	copyist	alterations/additions
I	8r	1, 2		
	8v	2 cont., 3, 4		
	9r	4 cont., 6, 7		
	9v	7 cont., 8		
	10r	8 cont.		
	10v	9, 10, 11, 13, 14		
	11r	14 cont., 15		
II	11v	15 cont.,		
	12r	15 cont., 16, 17, 18		
	12v	18 cont., 19,		
	13r	19 cont.		pasted correction over S3
	13v	20, 21,		
	14r	21 cont., 23, 24		
	14v	24 cont., 25, 26, 27		
	15r	27 cont., 28		
	15v	28 cont., 29		
III	16r	29 cont., 31, 32, 33		
	16v	33 cont., 35,		
	17r	35 cont., 36, 37		
	17v	37 cont., 39, 40		
	18r	40 cont., 41, 43		
	18v	43 cont.,		
	19r	43 cont., 44, 45, 46, 47		
	19v	47 cont., 49, 50, 51		
IV	20r	51 cont., 52		
	20v	53, 55		
	21r	55 cont., 56, 57		
	21v	58		
	22r	58 cont., 59		
	22v	blank	-	-
	22Ar	blank	-	-
	22Av	blank	-	-

Violin 1: ff. 23^v-34^v

The violin part consists of 3 gatherings of 2 bifolios (as tenor part). The rastrum, copyist and inks as for the soprano part. No water mark is discernible on any page.

Table A3.5: A34 - Violin 1			
foliation	item no.	copyist	alterations/additions
23r	1, 2, 3, 4,		
23v	5, 6		+ s12
24r	6 cont., 7		
24v	8 -12		
25r	12 cont., 13		correction and 'Senza Sordini' (Fasch) S8
25v	14, 15		
26r	15 cont. - 18		
26v	19		Gavotta - in pencil + S6, S8-13
27r	19 cont. - 22		
27v	22 cont. - 26		
28r	26 cont. - 28		* S10, 11 +S7, 8
28v	28 cont. - 30		*S13
29r	30 cont. - 33		+S1 *S5
29v	34, 35		
30r	35 cont. - 37		
30v	38, 39		
31r	40, 41, 42		Beg. No.42 - Fig.2 in red crayon, Fine added S9
31v	43 - 48		Beg. No.44 - Fig.3 in red crayon
32r	48 cont. - 51		Beg. No.49 - Fig.3 in red crayon
32v	52-54		
33r	54 cont.,-57		
33v	58		Beg. No.58 - Fig.4 in red crayon, alt. S11
34r	58 cont., 59		
34v	blank	-	-

Violin 2: ff. 35^r-46^v

The rastrum, copyist's hand and inks as for the soprano part. The part consists of 3 gatherings of 2 bifolios (ff.35v-46r). Apart from pp.39/42 which are of a heavier grade, the paper is the same as for the soprano part. Watermarks are to be found on pp.35, 45 and 46.

Table A3.6: A34 - Violin 2			
foliation	item no.	copyist	alterations/additions
35r	1 - 4		
35v	5, 6		+S12, *S11 (F -Fortissime)
36r	6 cont., 7		
36v	8 -12		
37r	12 cont., 13,		pencil corr. S7-8, add. of 'Senza sordini' in pen S8
37v	14, 15,		
38r	15 cont., 16-18		
38v	19		+S6,9, 10, 12, 13. *S8 (f-fortissime)
39r	19 cont., 20 - 22		
39v	22 cont., 23 - 26		
40r	26 cont., 27, 28		*S11 (poco omitted) +S12
40v	28 cont., 29, 30		+S13
41r	30 cont., 31- 33		+S1
41v	34, 35		
42r	35 cont., 36, 37		
42v	38, 39		+S9, 10
43r	40 - 42		
43v	43 - 48		
44r	48 cont., 49 - 51		
44v	52-54		
45r	54 cont., 55 - 57		
45v	58		
46r	58 cont., 59		
46v	<i>blank</i>		

Viola: ff. 47r-57A^v

The rastrum, copyist's hand and inks as for the soprano part. The viola part consists of 3 gatherings of 2 bifolios. Watermarks are clear on pp. 47, 49, 54, 56 and 57A.

Table A3.7: A34 - Viola			
foliation	item no.	copyist	alterations/additions
47r	1 - 4		
47v	5, 6		+S10-11
48r	6 cont., 7, 8		
48v	8 cont., 9 - 12,		+S9
49r	12 cont., 13, 14		correction S 2 Senza Sordini added S2
49v	15 -19		
50r	19 cont.		+S3, 7, 8, 9. Accidental add. S5. *S6(f -ff)
50v	20 - 22		
51r	22 cont., 23-27		
51v	28, 29		
52r	29 cont., 30		+S8,11
52v	31 - 34		
53r	34 cont., 35 - 37		
53v	38, 39, 40		+S8, 9, 10
54r	40 cont., 41-42		
54v	43-48		
55r	48 cont., 51		
55v	52-54		
56r	54 cont., 55- 57		
56v	58		corrections S8, 11
57r	59		
57v	<i>blank</i>	-	-
57Ar	<i>blank</i>	-	-

Violino : ff. 58^r-68^v

The rastrum , copyist's hand and inks as for the soprano part. Part consists of 3 gatherings of 2 bifolios (ff.58v-68v). Watermarks are clear on pp. 60, 63 and 66.

Table A3.8: A34 - violono			
foliation	item no.	copyist	alterations/additions
58r	1, 2 3, 4		
58v	5, 6		
59r	6 cont., 7, 8		
59v	9, 10, 11, 12		
60r	12 cont., 13, 14		
60v	14 cont., 15, 16, 17		
61r	18, 19		+S7, 11, 12, 13 *S10 (f-ff)
61v	19 cont., 20, 21, 22		+S1, 2
62r	22 cont., 23 - 26		
62v	27, 28, 29		* S7 (p-poco f) 8, (p - p,f,p)
63r	29 cont, 30		+S6,7, 9, 12
63v	31 - 34		
64r	34 cont., 35, 36, 37		
64v	38, 39, 40		+S1 (poco), 7, 8, 9, 10*S7 (poco f-p)
65r	41, 42		
65v	43 - 48		
66r	48 cont., 49 - 51		+S1 (piano), 6 (fine)
66v	52 - 54		
67r	54 cont., 55, 56, 57		
67v	58		
68r	59		
68v	<i>blank</i>	-	-
68Ar	<i>blank</i>	-	-
68Av	<i>blank</i>	-	-

Organo: ff. 69^r-82^v

The rastrum, copyist's hand and inks as for the soprano part. The organ part consists of 3 gatherings of two bifolios an an extra bifolio sewn onto the back. No watermarks are clear on any page.

Table A3.9: A34 - Organo			
foliation	item no.	copyist	alterations/additions
69r	1, 2, 3, 4		
69v	4 cont., 5		
70r	5 cont., 6		
70v	6 cont., 7, 8		
71r	8 cont., 9, 10, 11		+S6, pencil underlining of 'Part 2'
71v	11 cont., 12		
72r	12 cont., 13, 14		
72v	14 cont., 15,		
73r	15 cont., 16 -19		+S12, +S3, pencil underlining of 'Part 3'
73v	19 cont., 20, 21		+S,2,3,5,6,7, 8. *S1 (f-ff)
74r	21 cont., 22		
74v	22 cont., 23 - 26		+S12, pencil underlining of 'Part 4'
75r	27, 28		+S*S9, 11 (p-fp), 8 (P -poco f)
75v	29, 30,		marking in crayon at opening of no. 30
76r	30 cont., 31, 32, 33		+S10, pencil underlining of 'Part 5'
76v	33 cont., 34, 35		
77r	35 cont., 36., 37		
77v	37 cont., 38, 39, 40		+S13, pencil underlining of 'Part 6'
78r	40 cont., 41, 42,		
78v	42 cont., 43		
79r	43 cont., 44 - 47		
79v	48, 49, 50, 51		+S10, pencil underlining of 'Part 7'
80r	51 cont., 52, 53, 54		
80v	54 cont., 55, 56		
81r	57, 58		
81v	59		
82r	<i>blank</i>	-	-
82v	<i>blank</i>	-	-

Oboe 1 and 2 (Flute 1 and 2): ff. 83^r-101^v

Both Oboe I and II consist of two gatherings of 2 bifolios with 1 page inserts (loose, no fixing into part) into each gathering with extra flute parts (pp. 85 and 89 in Oboe I part and pp.94 and 97 in Oboe II part.). The fourth of these, p.97, should have been placed between 98 and 99 and thus is misnumbered.

The Oboe I part (83^r-92^v) has pencilled page numbers 1, 2, 3, 4, 5, 6 an the top right of the *recto* page on ff. 83^r, 84^r, 86^r, 87^r, 90^r.

- a) The main part and flute inserts on pp. 89 and 97: Watermarks are clear on ff. 86, 92A, 92, 93, and 99. The rastrum , copyist's hand and inks and paper are as for the soprano part.

- b) The Flute Inserts pp. 85, and 94 are written out by Fasch with words 'die weil das grab uns war Schlußchor. Pars VII Flüte Trav. 1' in Fasch's hand at the head of the page. The rastrum used is narrower than for the main parts, giving a staff size of 7.5mm and the paper is heavier grade.

Table A3.10: A34 - Oboe I (Flute I)			
foliation	item no.	copyist	alterations/additions
83r	1, 3, 5		+S9
83v	7, 9, 10, 12		
84r	12 cont., 14,		+S8
84v	14 cont., 16, 17, 20, 22	(+Fasch)	+NB S10
85r*	Flute I - 58, 59	Fasch	corrections 11, 12
85v*	<i>ruled - no music</i>	-	-
86r	22 cont., 23 - 27	(+Fasch)	+S13, Fasch addition to 19
86v	28, 29, 30 (Flute)		+S2, 5, 10. Correction S4
87r	30 cont., 31, 32, 33, 34		correction S1 +S3
87v	34, - 37, 38 (flute)		+S11,12,13
88r	39, 40, 42, 43, 44		
88v	46, 48, 49, 50		
89r*	Flute I - 48		S8 fine added
89v*	Flute I	Fasch	crossed out opening of No 58
90r	52, 54		
90v	56, 58		
91r	58 cont., 59		
91v	<i>blank</i>	-	-
A34 - Oboe II (FluteII)			
92r	1, 3, 5		+S9
92v	7, 9, 10, 12		
93r	12 cont., 14		+S3
93v	14 cont., 15 -17, 20, 22	(+Fasch)	+ NB S10
94r*	Flute II - 58	Fasch	Corrections S6, 13,
94v*	<i>blank</i>	-	-
95r	22 cont., 23 - 27	(+Fasch)	+S13, Fasch addition to 19
95v	28, 29 30 (flute)		+S4, 10, 11
96r	30 cont., 31,32, 33, 34		+S1,2,3
96v	34cont., 35, 36, 37, 38		
97r*	Flute II - 48		
97v*	<i>ruled - no music</i>	-	-
98r	39, 40, 42, 43, 44		
98v	36, 48, 49, 50		
99r	52, 54		+S7, 10
99v	56, 58		
100r	58 cont., 59		
100v	<i>blank</i>	-	-
101r	<i>blank</i>	-	-
101v	<i>blank</i>	-	-

Bassoon: ff. 102^r-110^v

The bassoon part consists of two gatherings with a separate page (p.108) inserted into the second gathering (loose, no fixing into part). Watermarks are clear on pp.102 and 107. The rastrum, copyist's hand and inks of the main part as for the soprano part. However, the inserted page has two staff sizes: f.108^r - 9mm (no music written on staves) and f.108^v - 8.5 mm (solo bassoon part to item no. 48 in Fasch's hand). Note the rastrum is different to that of the other inserts in Fasch's hand suggesting that this addition was made for a different performance.

Horn 1: ff. 111^r-111^v

Consists of a single page. Paper same as for tenor Part with a clear watermarks. The rastrum, copyist's hand and inks as for the soprano part.

Table A3.11: A34 - bassoon			
foliation	item no.	copyist	alterations/additions
102r	1, 3, 5		
102v	5 cont., 7		
103r	7 cont., 9, 10, 12		
103v	12 cont., 14, 15		
104r	16, 17, 19		+S10
104v	19 cont., 20, 22		+S2,3,5, * S1 (f-ff)
105r	23, 24, 25, 26, 27		
105v	28, 29, 30		*S5 (p-f,p) +S13
106r	30 cont., 31, 32, 33		+S1,3,4
106v	34, 35, 36, 37		
107r	37 cont., 38, 39		+S9,10 *S 11 (p -f)
107v	40		
108r*	<i>ruled - no music</i>		
108v *	bassoon solo - 48	Fasch	Fine added S8
109r	43, 44, 46, 48		Fine added S11
109v	49, 50, 52, 54		
110r	54 cont., 56, 58		
110v	58 cont., 59		
A34 - Horn I			
111r	58		
111v	<i>blank</i>	-	-

A3b.3 Commentary on both sources of *Ach! Wir armen Sünder*

The principal copyist is unknown, (formerly believed to be J.G. Röllig). There are a number of additions and corrections which seem principally to be in Fasch's clearly indentifiable hand.⁴ Easy to identify are the major additions in the form of new parts for wind instruments in several movements and the addition of a choral section to an aria movement. The textural changes, corrections, addition and changes of dynamic markings, addition of new parts for wind instruments are restricted to 8 of the 12 arias and the *Schlußchor*.⁵

Fasch's contribution can be categorised as follows:

- 1) Fasch added a choral section at the climax of the *Cavata* for solo tenor adding the relevant bars to the soprano (f.3^r), alto (f.3^r) and bass (f.4^r) copies, and to the *collaparte* oboe parts (ff.84^v, 86^r, 93^v, 95^r):
- 2) Fasch later added *obbligato* parts for wind instruments in various movements:

f.85 ^r	1st flute part for items 58 and 59. ⁶
f.89 ^r	The first six bars of item 58 for 1st flute crossed through.
f.94 ^r	2nd Flute part for item 58. A note at the bottom of the page directs the player to play the final chorale (item 59) from the 1st flute part.
f.108 ^v	solo bassoon part for item 48.
- 3) The third category of markings in Fasch's, all of which can safely be ascribed to Fasch, refer to alterations to dynamic markings in the music. They are either
 - a) additions - found on:

violin 1	ff.23 ^v , 26 ^v , 28 ^r , 29 ^r
violin 2	ff.35 ^v , 38 ^v , 40 ^v , 41 ^r , 42 ^v
viola	ff.47 ^v , 48 ^v , 50 ^r , 53 ^v
violono	ff.61 ^r , 61 ^v , 63 ^r , 64 ^v , 66 ^r
organo	ff.71 ^v , 73 ^r , 73 ^v , 74 ^v , 75 ^r , 76 ^r , 77 ^v
oboe 1	ff.83 ^r , 84 ^r , 86 ^v , 86 ^v , 87 ^v , 89 ^r
oboe 2	ff.92 ^r , 93 ^r , 95 ^r , 95 ^v , 96 ^r , 99 ^r
bassoon	ff.104 ^r , 104 ^v , 105 ^v , 106 ^r
 - b) alterations (presumably in the light of performing experience) - found on:

violin 1	ff.28 ^r , 28 ^v , 29 ^r
----------	--

⁴ Clark (1996) also refers to appearances of Fasch's hand on 25^r, 73^v, 85^r, 86^r, 89, 94, 104^v, 107^r, and 108^v.

⁵ Item nos. 5,12,19,28,30,38,48,54 and 58. See Chapter 8 for commentary.

⁶ See discussion of the instrumentation of the St John Passion in section 8.2.2.

violin 2	ff.35 ^v , 38 ^v , 40 ^r
viola	ff.50 ^r
violono	ff.61 ^r , 62 ^v
organo	ff.73 ^v , 75 ^r
bassoon	ff.104 ^v , 105 ^v , 107 ^r

- 4) Corrections to the music:
- 5) Additions other than than dynamics
- 6) Markings which are most probably in a hand other than Fasch
 - a) Red crayon addition of the word *Gavotta* at beginning of f.26^r.
 - b) Red crayon numbers placed at beginning of movements on ff.31^r, 31^v, 32^r, 33^v. These were most likely added in the 1760's when selected movements were used from a St John Passion instead of a full performance of an oratorio Passion. A further unidentifiable marking in red crayon on f.75^v before item 30 may have a similar function.
 - c) Underlinings in the Organ part in pencil of the title to each Part on ff.71^r, 73^r, 74^v, 76^r, 77^v and 79^v.

Appendix 3c

St Mark Passion -

Die betrübte und getröstete Geistliche Sulamith

Instrumentation: S, A, T, B, SATB, 2 rec (sopranino), 2 fl, 2 alto fl, 2 ob, 3 ob d'a, 2bn, 2hn, vn 1, vn 2, va, vc.cont.

Source: D-KNu 5.P.208 (Score)

Foliation: The manuscript consists of 157 pages of score. There are ten gatherings (each is numbered on the top right hand corner of the first page of each by the copyist) which are stitched together and given a library cover. The pages are well planned by an experienced copyists who has ruled out the staves required suggesting that this is not the composer's original score.

1st gathering	f.1 ^r - 6 ^v	(3 folios)
insert	f.7 ^r / 7 ^v	(1/2 folio)
2nd gathering	f.8 ^r - 15 ^v	(4 folios)
3rd gathering	f.16 ^r - 23 ^v	(5 folios)
4th gathering	f.24 ^r - 31 ^v	(4 folios)
5th gathering	f.32 ^r - 39 ^v	(4 folios)
6th gathering	f.40 ^r - 47 ^v	(4 folios)
7th gathering	f.48 ^r - 55 ^v	(4 folios)
8th gathering	f.56 ^r - 63 ^v	(4 folios)
9th gathering	f.64 ^r - 71 ^v	(4 folios)
10th gathering	f.72 ^r - 79 ^r	(4 folios)
	(f.79 ^v has outer cover stuck to it.)	

Covers: Covers (19th century?) with oil on water pattern. Front cover (board) is extra to foliation. Back cover (no board) is stuck to last page (f.79v). Binding now almost totally destroyed.⁷

Table A3.12: D-KNu 5-P-208 (1)			
Gathering	foliation	Item No.	Markings*
I	1Ar	Cover	Title
	1Av		blank
	1r-3v	1	Passions=Cantate 23#di Bach/Coro/ Corn:1/ Corn:2/Oboe 1/Oboe 2/Violin 1/Violin 2/ Viola/ Contin. (see description below)
	3r-5v		Fuga Stroment.concordant coll. voc:
	6r	2a, 2b	Evange. / Coro
	6v	2b cont	
Ia	7r	2b cont,2c	
	7v	3	Aria con spirito Canto
II	8r-9v	3 (cont.)	2
	10r	3 conc. 4a, 4b	Evange./Coro
	10v-11r	4b (cont.)	
	11v-12r	4c	Evange./Jesus
	12v	4c (conc.) 5, 6a	Choral / Evange.
	13r	6b (conc.) 6c	Coro / con instrum
	13v	6c (cont.)	Evange.
	14r-14v	6c (cont.)	
	15r	6c (cont.) 6d,	Evange. / Coro oboi con violin:/Envange
	15v	6d (cont.) 6e	Jesus
III	16r	6e (cont.) 7	3/Arias Basso/un poco allegro
	16v-18v	7 Cont.)	
	19r	8	Evange./Jesus
	19v	9	Choral//Pars Imae/Finis
	20r	10, 11	Pars Ilda am Sonntage Palmarum/Choral/ coll strom:
	20v-23v	12	Evange./ Aria ten:/ Flauto Picco/li i1/ Flaut Picc 2/Flaut Trav.1/ Flaut Trav 2/ Fagott. I/ Fagott. 2/Violin 1/Violin: 2/Viola/ Tenor/Cont.
*see further comments below			

⁷ A note in English provided by the University states that 'by intensive use in the years 1985/6, the original binding of the ms. was almost totally completely destroyed. Please handle with care to prevent further damage.' During this period Kümmerling was preparing his edition.

Table A3.13: D-KNu 5-P-208 (2)			
Gathering	foliation	Item No.	Markings
IV (24r-31v)	24r-24v	12 (cont.) 13	4/Evange./Jesus/Petrus Alt./Petrus
	25r-27r	13 (cont.)	Evange. Jesus
	27v-29v	14	Aria Alto / Die singstimme copirt. 23/4 53./ Flaut: Trav/Violin:1/Violin:2/Viola Alt/Contin.
	30r	14 (cont.),15	Evange./Jesus
	30v-31r	15 (cont.) 16	Coro
	31v	16 (cont.)	
V (32r-39v)	32r-33r	16 (cont.)	5/Evange./Judas
	34r	17a,17b	Evange.
	34v	17b (cont.)	Evange./Jesus
	35r	17b (conc.) 18	Choral
	35v	19	Choral
	36r	20a	Evange.
	36v	20a,20b	Coro
	37r-37v	20b (cont.)	
	38r	20b (conc.) 20c	Evange.
	38v	20c (conc.)	Evange.
	39r	20d (cont.) 20e	HohePriester / Coro
	39v	20c (cont.) 20d	Evange.
VI (40r-47v)	40r-42r	21	6/Aria Bass/staccato allegro (42r Choral)
	42v	22, 23a	Choral / Evange.
	43r	23a (cont.)	Ancilla/Evange./Petrus
	43v	23a (conc.) 23b	Coro
	44r-44v	23b (conc.)	Evange.
	45r	23c	Evange./Petrus
	45r-47v	24	Aria Tenor/mederato
VII (48r-55v)	48r	24 (conc.) 25	7/Choral / Sinfonia
	48v-50r	26	Sinfonia am Charfreytage/ Oboe d'amour 1/ Ob d'amour 2/ Violin 1 con sordin:/Violin 2 con sordin:/Viola con sordin./Oboe 1 ordinario/ Oboe 2 ordin./Oboe d'amour/Fagotto/Contin:
	50v	26 (conc.) 27a	Evange./Pilatus.
	51r-51v	27a	Pilatus/ Evange./Jesus
	52r	27b	Coro
	52v	27c, 27d, 27e	Evange./Pilatus/Coro Entüzn ihn repetat.
	53r-55v	28	Aria Duetto Cant: et Bass/Flaut d'amour 1/ Flaut d'amour 2/ Violin 1 con sord./Violin 2 con sordin/Viola con sordin/Cant/Basso Contin

Table A3.14: D-KNu 5-P-208 (3)			
Gathering	foliation	Item No.	Markings
VII (56r-63v)	56r-57r	28 (cont.)	8./Vertatz
	57v	29a, 29b	Evange./Coro
	58r	29b (conc.) 30	Choral
	58v	30 (conc.), 31	Evange
	59r	31 (conc.) 32	Aria Alto/Oboe d'amour/Viol di Gamba/Alt/
	59v-60r	32 (conc.)	Contin
	60v	32 (cont.),33	Choral
	61r	34, 35	Evange./Aria Canto andante/
	61v-63v	35 (conc.)	
IX (64r-71v)	64r	36a	9./Evange./Coro
	64v-65r	36b	Coro/allegro/ Oboi.1. con Cant./Oboe.2. con alt./
	65r	36c,36d	Evange./Coro
	66r	36d (conc.) 36e	Evange./Coro
	66v-67r	36f	Coro / Jesus / à tempo /Coro/ oboe/ Bassono
	67v	36g	Coro
	68r	36g (conc.),36h	Evange./Aria
	68v-71v	37	Aria Ten:/Oboe d'am./Violin 1.con sordino/ Violin 2. con sordino/Viola con sordino/
X (72r-79r)	72r-73r	37 (cont.)	10./
	73v	37 (conc.),38a	Evange./Hauptmann
	74r	38a (conc.),38b	Evange./accompang:
	74v-75v	38b (cont.)	
	76r-79r	39	Coro/Cornu 1./Cornu 2./Oboe 1/Oboe 2/ Violin 1/Violin2/Viola/Cant/Alt/Ten:/Bass:/ Contin:

Dimensions and paper type: Same stock of paper used throughout: 340mm high by 210mm wide chains: 50mm; wires: 9 per cm.

Watermarks: None

Rastrum : The music has a staff size of 7mm . Three tests were made at bottom of pages; each was a larger size: 9mm on f.71^r and 79^r and 10mm on f.43^r. All music has been written in black ink. The soliloquants names (Evangelist, Jesus, Pilatus etc) have been written in red ink, as has the full list of instruments before items 12 (f.20^v), 14 (f.27^v), 26 (f.48^v), 28 (f.53^r), 32 (f.59^r), 37 (f.68^v), and 39 (f.76^r). In other words, where the instrumentation of arias and choruses is just the standard grouping of strings or strings and oboes, no listing is given. However, for unusual combinations (including no.32—which is a trio sonata

combination plus voice– 12 and 37) the instrumentation is clearly given in contrasting ink colour.

There are several marks on the manuscript:

1. In addition to the label on the cover referred to above, there is a smaller label overlapping the larger with a handwritten *A 13*, which presumably is a Universitäts- und Stadt- Bibliothek Köln accession number, and a stamp, also overlapping. In the top right hand corner of the larger label is a small square with *184* handwritten inside. At the bottom left hand corner of the cover is a modern typed shelf mark: 5 P 208
2. On the inside of the cover is the shelf mark written in pencil. There are two other pencil handwritten notes which seem to be in Kümmerling's hand: *Aus S. lg Bücken/ (...? Prieger) and Berlin 1753*. There is a modern Universitäts- und Stadt- Bibliothek Köln stamp in the middle of the page below which, in an older indistinct stamp, is the word *Wochentlich* (weekly) followed by a handwritten *4 g[roschen]*. Below this, at the foot of the page, is an old dealership stamp *Bei J. Suppus in Erfurt*.⁸ A.G. Ritter, born in Erfurt, was a previous owner of the ms.; perhaps the *4gls* is the purchase price of the score when he acquired it.
3. On f.1^r, handwritten in ink, is *Passions=Cantate* and in the top right hand corner the *23# di Bach* referred to above. Between the second and third systems is a signature *A.G. Ritter*, another Universitäts- und Stadt- Bibliothek Köln stamp and a library stamp not yet identified of a helmet, lyre and open book:⁹



⁸ See Robert Eitner: *Buch- und Musikalienhändler, Buch- und Musikaliendrucker*, Leipzig 1904, p.217. J. Suppus was known to be in business around 1820 - Quarg (1995), p.63.

⁹ Kümmerling describes this mark as an owl and Minerva. Kümmerling/Prinz/Tomak (1986).

- At the foot of the page, handwritten in ink, are the figures VII 257. Kümmerling suggested that this might be a library shelf mark of a private library. Another suggestion is that this figure might indicate that the score was once in the Breitkopf catalogue, although no proof of this has been found. However, some commentators have suggested that the style of the writing of VII 257 is 20th century.¹⁰ There also another indistinct stamp *Bei J. Suppus in Erfurt.* at the foot of the page to the right of VII 257.
4. Four of the arias (No.3, 'Was soll fur ein Glas zerbrechen' ; No.7, 'Schrecklich harter Ausdruck 'wehe' ; No.14, 'Der Fels' ; and No.21 'Verfluchte Faust' ,) have crosses at regular intervals above the systems, most commonly every 6, 7 or 14 bars (though also at other intervals), presumably to indicate reference points for a copyist copying out parts (the label on the front refers to 23 parts).
 5. That some of the work was copied for performance from this source is also evident from the mark in red ink on f.27^v (above alto aria, No.14) '*Die Singstime copiert 23/4 53.*' According to Ulrich Prinz, A.G. Ritter put on concerts for which he copied some of the arias from this Passion. If so, this would indicate a date of 1853.¹¹ The pencilled date 1753 on the inside cover of the score is most likely a 20th-century suggestion of the date of the piece based upon this annotation?
 6. There are three indications of the division of the work which indicate occasions when performances of sections of the work took place. At the bottom of f.19^v is: '*Partis Imae Finis*' (End of Part I). At the top of the following page (f.20^r), is:

¹⁰ Dr. Ulrich Prinz (Stuttgart Bachakademie) in interview with the author, Stuttgart, August 1989.

¹¹ There are two possible interpretations of this problematical date. 1) The date refers to the 18th century. Good Friday was on 20th March in 1753 - it is possible, therefore, that parts were prepared well in advance of the performance of St Mark to be given in Zerbst in 1754. - This argument does not fit in with the possibility that Kantor Weimar was the copyist of the score and it suggests that the score was copied afresh with the alterations noted below after only one performance in 1750. 2) Kantor Weimar is the copyist and took the score to Erfurt where it subsequently came into the possession of A.G. Ritter (via J. Suppus) who then made copies from all or sections of the score in 1853 in preparation for the publication of *ARMONIA* which was published in Magdeburg (1854), where since 1843 Ritter had been *Domorganist*.

‘Pars II da am Sonntage Palmarum’ (Part II on palm Sunday).¹² In the same hand as the latter, following the title *Sinfonia* (f.48^v) is the mark *‘am Charfreitage’*.

These three markings indicate a pattern of performance which is clearly at variance with those in the wordbook (see below) and in the Zerbst tradition. The inference that Part I was given earlier than Palm Sunday is also strong (the Sunday before that?) - no known performance of a St Mark Passion was given on a Palm Sunday in Zerbst between 1750-1764.

¹² A Cantata for Palm Sunday, *Gehet heraus, ihr Zion's Töchter*, by Telemann (?1726) takes a similar text based on Song of Solomon to that of the opening chorus of the St Mark Passion. - Quarg, *Passions-Cantate von Ph.E. Bach*, p. 65. (See discussion of texts above.)

Appendix 3d

J.F. Fasch

Passio Christi - Mich vom Stricke meiner Sünden

Instrumentation: S, T, B, SATB 1 fl, 2 ob, vn 1, vn 2, va, cont.

Sources:

<i>D-LEm</i>	Becker III.2.54	(score)
<i>US-Cu</i>	MS 1273	(score)

A3d.1 Becker III.2.54

Foliation:and Cover: 24 folios in 2 gatherings sewn together with 19th-century board cover with material binding.

1st gathering	1r - 12v	(4 folios)
2nd gathering	13r - 24v	(4 folios)

Dimensions and paper type:

Dimensions: 270mm high by 215mm wide

chains: 25mm

wires: 8 per cm

Watermarks: There are two watermarks:

- 1) Double eagle holding sceptre with shield containing letter 'R' ('Rex') on pages 1, 6, 7, 8, 10, 11, 16, 19, 20, 22 and 24. This indicates a Prussian origin of the paper (80mm high by 70mm wide)
- 2) Counter mark consisting of the letters 'IFG' or 'LFG' in scroll (on page 4, 5, 6, 12, 13, 14, 15, 17, 18 and 21. (20mm high by 70mm wide)

Diagram A3.5 (Watermarks)

Table A3.15: D-LEm Becker III.2.54 - Part I			
Gathering	foliation	Item No.	Markings
I (1r-12v)	1Ar	Cover	
	1Av		
	1r	1	PASSIO JESU CHRISTI di mons Fasch/ di Joh. Fr. Fasch geb.1699 †1752/ C.F. Becker/ 1834 'Hautb. et Violin 1, Hautb. et Violin 2.; Viola, Canto, Alto, Tenore, Basso, Continuo. Bibliothek zu Leipzig stamp
	1v-2v	1 (cont.)	
	3r	2	Evangelist/Jesus/accompaniment
	3v	3	Aria Canto. /Violin 1./ Violin 2. /Cant. /Contin.
	4r	3 (cont.)	
	4v	4	Jesus
	5r	4 (cont.), 6	'repet. Aria v.2. Gott selbst der Brunquell/ sub Signo.'/'Choral der Evangelische Kirche'
	5v	6 (cont.)	
	6r	7	
	6v	8	Evangelist/Jesus/Aria
	7r	8 (cont.)	
	7v	9	
	8r	9 (cont.), 10	Andante. Tenor.
	8v	10 (cont.),11	Evangelist
	9r	11 (cont.),12	Aria Tenor. /Hautb. solo/Violino 1./ Violino 2./Tenore/ Cembalo
	9v-10r	12 (conc.)	
	10v	12 (cont.)	NB (indistinct message)
	11r	13	Anderer Theil/Choral
	11v	13 (cont.)	
	12r	14	Evangelist
	12v	15	Choral

Table A3.16: D-LEm Becker III.2.54 (2)			
Gathering	foliation	Item No.	Markings
II (13r-24v)	13r	15 (cont.), 16a	Evangelist
	13v	16b	Canto
	14r	16b(conc.), 17	Aria Canto / Violino 1 et Flaut. Trav./ Violin 2/ Viola/ Canto/Cembalo
	14v	17 (cont.)	
	15r	17 (conc.), 18	Evangelist
	15v	18 (cont.), 19	Aria tenor. Hautboi. et Violin.
	16r-17r	19 (cont.)	
	17v	20	Evangelist
	18r	21	Aria Canto Hautb.solo. 2 Violin./Hautb/ Viol.1/Viol.2/Viola/Largo
	18v-19r	21 (cont.)	
	19v	21 (conc.), 22	Evangelist
	20r	23	Choral.
	20v	24, 25	Evangelist. /Choral
	21r	25 (cont.)	
	21v	26, 27	Evangelist/Aria Tenor / Hautb.1/Hautb.2/ Tenor/Bass
	22r-22v	27 (cont.)	
	23r-23v	28	Choral.
	24r	29	Choral con Strom.
	24v	Blank	

f.1^r has the Inscription: '*Passio Jesu Christ. di Mons. Fasch*' which appears contemporary with the preparation of the score. Immediately under the title is a much smaller inscription, presumably in the hand of C.F. Becker: '*di Joh. Fr Fasch geb. 1699 † 1758.*' and, in the same hand, immediately above the 1st stave on the right-hand side, is: '*C.F. Becker / 1834*' The score shows signs of hurried preparation as it is not particularly neat, there are crossings out, the violin phrasing is indistinct. Clefs are omitted after the first system. The scribe has not been identified.

A3d.2b MS 1273¹³

Foliation:and Cover: The manuscript is an 18th century (sewn, slightly foxed and worn) and consists of 28 pages of music in a neat hand on 14 folios contained in a further one acting as a wrapper. The paper of the covering page is the same as that of the rest of the score.

Dimensions and paper type:

Dimensions: 354 mm high by 216 mm wide

chains: 25mm

wires: 9-10 per cm

Watermarks: There are two watermarks:

- 1) Crown over crossed sceptre (found on front cover) (40mm high)
- 2) Countermark: Letters 'EBM' (on back cover) (35-40mm wide)

Diagram A3.6 Watermark



¹³ The author is most grateful for the information provided by Mr Marshall Izen, who very kindly inspected the manuscript on the author's behalf.

Table A3.17: US-Cu MS 1273		
foliation	Item No.	Markings
1Ar	Cover	191/2 / Oratorium./del Sgr/Fasch/.....Joh. Friedrch Fasch †1758/ Herr Fasch/ Possessor C.L.T. Glaeser (*see notes)
1Av		
1r	1	J.N.J di Mons. Fasch/Fleute Trav et Violino 1./ Violino 2./Viola/Canto/Alto/Tenore/Basso/ Continuo
1v-2r	1(cont.)	
2v	2, 3	Evang:/Violino1./ Violino 2./ Tochter Zion/ Continuo
3r	3 (conc.)	
3v	4	Evang:/Repetatur v.2.der tochter Zion:/ Gott selbst der Brunquell alles Guten
4r	6, 7	Choral con Instrum:/Evang:
4v	7 (conc.) , 8	Violini et Viola unisono/Large/Jes:
5r	8 (conc.), 9	
5v	9 (conc.), 10	Evang:/Instrum: unisono/Andante
6r	11, 12	Evang:/Hautbois/Violino 1./Violino 2./Viola/ Tenore/Continuo
6v	12	
7r	12 (conc.), 13	Choral
7v	13 (conc.)	Ende der ersten Theils
8r	14, 15	Der andere Theil/Evang:/Choral
8v	15 (conc.), 16	Evang:
9r	17	Andante/Viola stark besitzt/Tochter Zion
9v	17 (conc.), 18	Evang:
10r	19	Evang:
10v	19	
11r	19 (conc.), 20	Evang:
11v-12r	21	Hautb:/Viol.1/Violin 2./Viola/Tochter Zion/ Continuo
12v	22, 23, 24	Evang:/Choral/Evang:
13r	24 (conc.), 25, 26	Choral/Evang:
13v	26 (conc.), 27	Hautb:1. gedämpft/Hautb:2./Evang:/Largo.
14r	27 (conc.)	
14v	28	
15r	cover	blank
15v		

Inscriptions:

Under what must be a library mark or sale price: '191/2', the main title and composer's name come several lines of notes in pencil (in a 19th century hand?). The writing is very faint and mostly indistinguishable, but the following can be read:

(____ [Joh.?] Friedrich Fasch † 1758)
 Herr Fasch ____ Händel, Keiser, Telemann, [&?]
 Mattheson ____

 _____ 1712
 Dies ____ verkürzt ist mit _____)

The hand of the copyist has not been established yet. (The manuscript may well be in Gläser's hand, which would suggest that the copy was made after c1770.)

III.2.54 ('L') and MS 1273 ('C') – a summary of the differences.

In addition to the inevitable numerous minor differences found on a superficial level (textural details such as ties, slurs and individual notes), the two sources vary in some quite important features. These are discussed in detail in Chapter 6 but can be summarized as follows:

- 1) Instrumentation though using the same basic orchestra, several movements (Items 1, 17 and 19) use differing instrumental combinations.¹⁴
- 2) Number and distribution of movements 'L' has an extra chorale which is the final item in the source. This is to be placed, according to a note on f.12^v at the beginning of Part II. The break between Parts occurs in different places in the two sources:

¹⁴ Item 1: 2 ob and strings in 'L' and 1 fl and strings in 'C'.
 Item 17: fl and strings in 'L', strings only in 'C'.
 item 19: 2 ob and strings in 'L', strings only in 'C'.

-
- ‘C’: between items 13 and 15
 ‘L’: after the extra choral and before item 13

- 3) Orchestration: The variants can be further subdivided into:
- a) in passages where the vocal part is supported by the *basso continuo* only in ‘C’, the accompaniment has been filled out with added parts in the upper strings in ‘L’.
 - b) where missing in ‘C’, the inner parts have been filled out to create more continuous accompaniments
 - c) the instrumental writing in the choral movements is strictly *collaparte* in ‘C’ whereas the 1st violin part in ‘L’ is more elaborate.
 - d) There are some changes to the vocal line in ‘L’
- 4) The names of soliloquants: Arias and largely sung by anonymous commentators, whereas they are identified (e.g. *Tochter Zion*) in many more movements in ‘C’.

Appendix 3e

J.G. Röllig - *St Matthew Passion*

Source: D-ROu Mus. Saec. XVIII. 54.⁹ (score)

Instrumentation: S, A,T, B, SATB 2 ob, (2 ob d'a), 2bn, 2hn, vn 1,vn 2, va, cont.

Foliation: 34 pages in 4 gatherings sewn together plus a cover page sewn into first gathering.

1st gathering	ff.1 ^r - 8 ^v	(4 folios)
2nd gathering	ff.9 ^r - 16 ^v	(4 folios)
3rd gathering	ff.17 ^r - 26 ^v	(5 folios)
4th gathering	ff.27 ^r - 34 ^v	(4 folios)

Covers: Front cover only (same paper as rest of the manuscript). A folio around and sewed to the the first gathering, but with the right-hand page trimmed off with only 1 cm remaining as indicated in diagram below:

Diagram A3.7

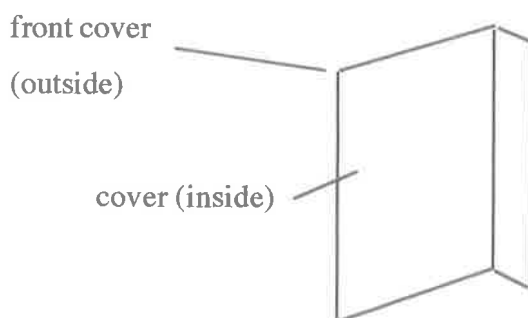


Table A3.18: D-ROu Mus. Saec. XVIII. 54.9			
Gathering	foliation	Item No.	Markings
I	1Ar	Cover	Aus/Der Passion/ von Roellig
	1Av		ruled - no music or inscription
	1r-2v	1	Coro / Oboe primo/Oboe Sec./ Violino Primo/Violino Secondo/Viola/ Sopr. Voce/Alto/Tenore/Basso/Cembalo
	3r-5v	2	Aria. Allegro non tanto/Violino Primo/ Violino Secondo/Viola/Cembalo
	5v-7r	3	Terzetto Siciliana/Oboe d'amour 1mo/ Oboe Secondo/Violino 1mo/Violino 2do/ Viola/Alto Voce/Tenore/Basso/Cembalo
	7v-8r	4	Rec. con Accomp.
	8v	5	Aria/Flauto Primo/Flauto Secondo/Violino Primo/Violino Secondo/Viola/Cembalo
II	8v-12r	5 (cont.)	
	12v-13r	6	Rec. con Accomp. Adagio e L'affette/ Oboe solo/Violino 1mo/Violino Sec./ Viola/Basso Voce/Cembalo
	13r-16v	7	Aria. Allegro /oboes/Violino 1mo./ Violino 2do/Viola/Basso/Cembalo
III	17r-18r	8	Aria. Andante/Violino Solo/tenor./Cembalo
	18v-21v	9	Aria. Allegro/Fagotti/Oboes/Violini Viola/Bass Voca/Cembalo
	22r-23r	10	Aria. Adagio/Oboe solo/Voce/Cembalo
	23v-26v	11	Aria. Andante/Corni/Oboes/Violini Viola/Voce/Cembalo
IV	27r	11 (cont.)	
	27r-28v	12	Recit. con Accomp./Violini/Viola/Tenor/ Cembalo
	28v-33v	13	Coro Largo./Flauti/Oboi d'amour/ Violini con Sordini./Viola.Sopr/Alto/Tenore/Basso/ Cembalo
	34r	ruled	-
	34v	ruled	-

Dimensions and paper type:Dimensions: 335mm high by 210mm widechains: 26mmwires: 9 per cm

12 staves are ruled for each page. The rastrum gave a staff size of 10mm.

Watermarks: There are two watermarks:

- 1) A shield surmounted by a crown and framed by feathers with on front cover (see diagram A3.8)
- 2) A counter mark of indistinct letters (‘__von’ or ‘__non’) on page 31.

Diagram A3.8

