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AN AMERICAN EDITION OF THE BACH

ST. MATTHEW PASSION PART I

THESIS

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Texas State Teachers College in Partial
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CHAPTER I

INTRODUCTION

Bach preceded the writing of the St. Matthew Passion by two other Passions, the St. John Passion and the St. Luke Passion. All were written for the same purpose; to be performed at the Easter services in the church where he served as organist. In the writing of the St. Matthew Passion, Bach seems to have culminated all his dramatic and musical instincts in creating a vivid picture of the event most influential in the Christian world.

The style of the earlier Passions is more youthful than that of the St. Matthew Passion.¹ They were more dramatic, though not as lyric; also, they were not as coherent, lacking the remarkable quality of unity that the St. Matthew Passion portrays. The recitatives and ariosos of the St. Matthew Passion convey more expressive force, with more varied and elaborate accompaniment, than these earlier Passions.

With the St. Matthew Passion we have arrived at the end of the history of the musical setting of the Biblical drama. Bach's works carried the genre to its ultimate and unsurpassable height. The oratorios continued to flourish, and the succeeding generations produced many masterpieces in this form.²

¹Paul Hugh Lang, Music in Western Civilization, Chap. II.

²Ibid., p. 502.

Bach composed his St. Matthew Passion to be performed for the Good Friday music at the St. Thomas Church at Leipzig in 1729. With the death of Bach, the composition remained forgotten until it was revived, with tremendous success, by Mendelssohn in 1829, exactly one hundred years after Bach's first performance.

The first performance of the St. Matthew Passion took place on Good Friday, April 15, 1829, at afternoon service. It would be rash to suppose that the heavens could at once appreciate it in all its significance. . . . Time alone brought due recognition. . . .³

Today, the St. Matthew Passion appears in concert performances rather frequently, with the greatest soloists, choirs, orchestras, and conductors performing it in great admiration. "One of the best and most effective means of popularising musical masterpieces is to perform them in public. In that way works of merit secure a widening audience."⁴

With all its elaborations the St. Matthew Passion is the most widely accepted of the world's musical masterpieces. Written around an event which Western civilization has come to regard as the turning point in human history, it illuminates it with a penetration and a concentration of power scarcely equalled by the evangelist himself. Its annual performance in many Christian churches has become an institution.⁵

³Philipp Spitta, The Life of Bach, Vol. 2, Book IV, p. 568.

⁴J. N. Fonkel, John Sebastian Bach, Introduction, p. xxvi.

⁵Dickinson, The Art of Bach, Chap. VI.

Large scale productions, however, frighten the average or amateur musician who, as an enthusiast of Bach, would enjoy presenting this music with the materials at hand in his own realm. The more courageous are foiled and hindered from taking advantage of their ambition because of the numerous questionable problems of correct Bach interpretation.

Statement of the Problem

This subject has been chosen by the writer for the purpose of discussing these problems of performance, arising with the composition, the St. Matthew Passion, by J. S. Bach. Since Bach was a German and wrote in that language, the edition used is called the American edition. The performances in America are, with few exceptions, based upon translations which must be accurately edited so as not to obscure Bach's intentions.

Need for the Study

This project is conceived as a practical subject, intended to be of value to conductors and performers, in addition to the immediate value of study which it gives the author. It seems likely that no such project has been written previously, and it is the hope of the author that this discussion will prove beneficial, with reference to further enlightenment and clearer understanding, to any English speaking people concerned with interpreting the score of the St. Matthew Passion.

Sources and Validity of Data

Bearing in mind the problems of performance, this study is not an analysis of the St. Matthew Passion, but a discussion, dividing into chapters the principal intentions of Bach, using his own performance of the score as a guide for the most accurate solution. The material in Albert Schweitzer's book, J. S. Bach, was considered authentic and reliable, as it pertains to performing and interpreting Bach. The book, Bach's Orchestra, by C. S. Terry was useful for comparing the instruments of the eighteenth century with those in use today.

In order to compare the demands of the original score with other scores re-edited, the Bachgesellschaft IV, available through microfilm, was studied. This revealed any alterations in the English scores produced through translation. It indicated the figured bass for the organ and cembalo, valuable for comparison with the realizations of the figured bass parts. Also, the Bachgesellschaft score indicated the instruments Bach intended for each selection, which guided the suggested organ registration included in the final chapter.

Organization of the Study

The results of the investigation of the material are divided into chapters, including the following: "The Variations in Notation Due to Translation," as several languages

are involved; "Orchestra of Bach," comparing the instruments Bach used with those that take their place today; "Pitch of Bach's Time," compared with pitch today; "Problems of Performance," including dynamics, ornaments, phrasing, and accentuation; "Suggestions for Balance," dealing with size of choir and orchestra and including suggestions for adapting the piano to harpsichordal tone; and "Organ and Cembalo," comparing their parts with the original figured bass and including an organ registration to guide organists in producing Bach's tone.

These chapters, when possible, present more than one viewpoint for discussion. There are several schools of thought for interpreting Bach, with useful suggestions in each of them. Musical examples are included for clarity whenever the explanations are derived directly from the score.

CHAPTER II

THE VARIATIONS IN MUSICAL NOTATION

DUE TO TRANSLATION

The essential difficulty to overcome in translating the text of a vocal score from one language to another is to make a translation of poetical ideas which follow the rhythm intended originally by the composer in his music. Problems are numerous; words having the same meaning in two languages frequently are not synonymous in their syllables. Sacrifices are necessary. Either the rhythmic notation must be altered to fit new words, or the use of a word of the same number of syllables as in the original text must be sought. The latter sounds simple enough, and yet, often such translations must employ awkward or archaic words, which destroy the original beauty of the text.

As a composer Bach had a definite meaning for every phrase or pattern of music. To tamper with them, or change them in any way, could be done only by Bach himself, for no other editor or composer yet has achieved his genius.

Bach's melodies are among the most precious treasures in music. . . . The rhythm of a melody is, of course, an essential part of the melody and as such must be preserved.¹

¹H. S. Drinler, Texts of the Choral Works of J. S. Bach in English Translation, Vol. I, p. 3.

Therefore, confronted with the task of translating a text from one language to another, it is advisable to adopt the text to the music, not the music to the text.

In the vocal score of the Bach St. Matthew Passion, Troutbeck has succeeded in making a very satisfactory and understandable translation, though many questionable alterations occur in the rhythmic notation. The words used are sometimes stilted and unnatural in their attempt to imitate Biblical texts. However, to understand any changes in notation, it is best to look at them individually whenever a change occurs. In the following discussion, the author has carefully compared the original score of Bach with the English edition offered by Schirmer. Every change in rhythm is described with exact musical examples to illustrate each occurrence. Most of these examples will be found in the recitatives which portray action and description. They are usually declamatory or conversational, offering a wealth and variety of material which careful study could adapt exactly with Bach's musical notation.

No. 1. "Come, Ye Daughters"*

Come, ye daughters, share my anguish;
(Kommt, ihr Tochter, Helft mir klagen,)

See Him! Who? The Bridegroom see.
(se- het den Brau- ti-gam,)

See Him! How? A Lamb is He.
(seht ihn als wie ein Lamm.)

*This selection and those to follow are from Schirmer's edition of St. Matthew Passion

See it! What? His Innocence.
(Se-het, seht die Ge-dul,)

Look! Look where? On our offence.
(Seht Wo- hin? auf unsre Shuld.)

Look on Him for love intense
(Se- het ihn aus Lieb und Huld)

On the cross content to languish.
(Holz Zum Kreuze selber tra-gen.)

Chorale

O Lamb of God, most holy,
(O Lamm Gottes unschuldig,)

The bitter Cross undergoing
(am Stamm des Kreuzes geschlachtet,)

O Saviour, meek and lowly,
(allzeit erfund'n geduldig,)

Despite and scorn only knowing,
(Wiewohl du warest verachtet.)

The sins of Man Thou're bearing
(All Sünd hast du getragen,)

Else were we left despairing.
(sonst mussten wir ver-za-gen.)

On us have mercy, O Jesus!
(Er barm dich un-ser, O Je- su.)

The first chorus, "Come Ye Daughters," coincides in every voice with the rhythmic notation and phrasing Bach wrote in his German text.

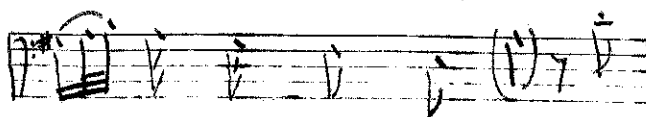
No. 2. "When Jesus Had Finished"

Recit.

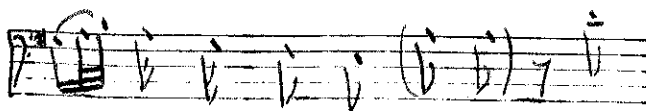
When Jesus had finished all these sayings, He said to His disciples: Ye know that after two days is the Passover, and the Son of Man shall then be delivered up to be crucified.

(Da Jesu diese Rede vollendet hatte sprach er zu seinen Jüngern: Ihr wisset, dass nach zwei Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden dass er gekrauziget werde.

This recitative has only one notable change which comes in the sixth measure. The English edition has a quarter note on the word "up," while the German score has two eighth notes on the word "werden." This is perhaps the most satisfactory translation that could be used. The King James Version of the Passion, according to St. Matthew, reads, "The Son of Man is betrayed to be crucified."² More adaptable to the music of Bach are the words indicated here, "the Son of Man shall be delivered up to be crucified."



Then- be Del- liv- ered up to



U - ber-ant-wortet werden, dass

Fig. 1.--Altered notation due to one syllable against two.

²The Holy Bible, King James Version, "Gospel according to St. Matthew," Chap. 26, Verse 2.

No. 3. "O Blessed Jesu"

Chorale

O Blessed Jesus, How hast thou offended,
(Herzliebster Jesu, was hast du ver-brochen)

That such a doom on thee has now descended?
(dass man ein solch hart Urtheil hat gesprochen?)

Of what misdeed hast thou to make confession,
(Was ist die Schuld, in was für Mis-se-tha-ten)

Of what transgression?
(bist du ge- ra-then?)

The metre for the text in this chorale is adaptable perfectly without any changes to the chorale music Bach wrote.

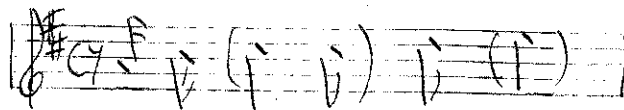
No. 4. "Then Assembled the Chief Priests"

Recit.

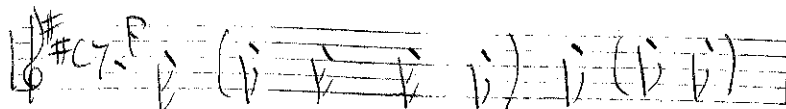
Then assembled the chief priests and the scribes together, and the elders of the people, within the palace of the High Priest, who was called Caiaphas, and they consulted how by craft to lay hands on Jesus, and kill Him. But thus they said:

(Da versammelten sich die Hohenpriester und Schriftgelehrten, und die Ältesten im Volk in dem Palast des Hohenpriesters, der da hiess Caiphas; und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie spra-chen aber:)

Several changes are found within this recitative, the first appearing in the beginning measure. The English has $\text{f} \mid \text{f}$ for the word "assembled" and a quarter note for the word "chief." In the German appears $\text{f} \text{f} \text{f} \text{f} \text{f}$ with the words "Versammelten sich," while "Hohen" has two eighth notes to separate the two syllables in the word.



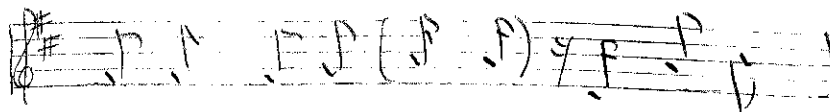
Then as-sem-bled the chief



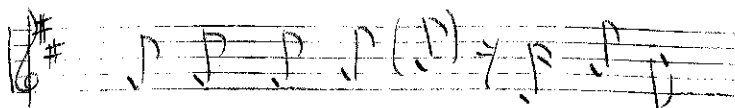
Da ver-sam-mel-ten sich die Ho-hen

Fig. 2.--Altered notation due to three syllables against five.

The third measure has P, F for "people," while the original has an eighth note for the word "Volk."



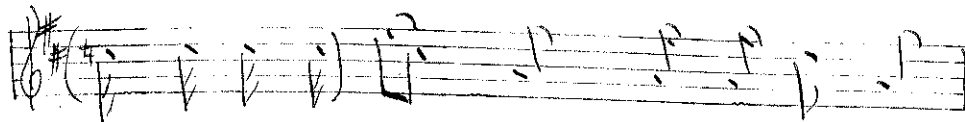
El-ders of the peop-le, with-in the



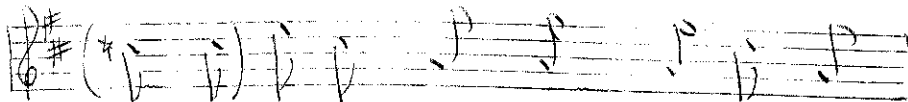
Al-te-sten im Volk in dem Pa-

Fig. 3.--Altered notation due to two syllables against one.

In the fourth measure, "palace of the" is described musically $\text{F}, \text{F}, \text{F}, \text{F}$ but in the German only two eighth notes are necessary for the words are "Pa-last des."



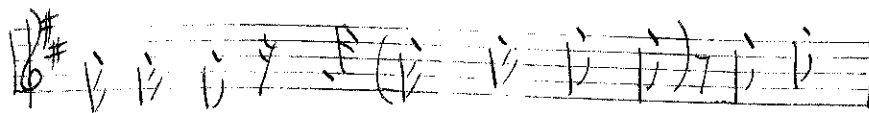
Pal-ace of the high Priest, who was call-ed



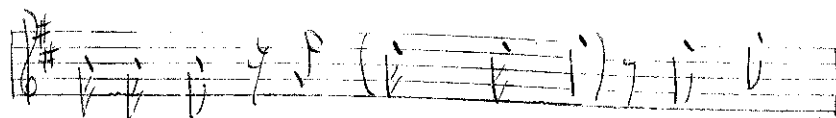
last des Ho-hen prie-sters, der da hiess

Fig. 4.--Altered notation due to four syllables against two.

The fifth measure is rewritten f, f, f, f for "they consulted," while the German "hielten Rot" required f, f, l .



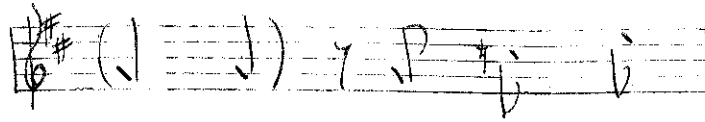
Cal-a-phas, and they con-sult-ed how by



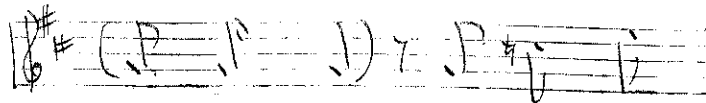
Ca-i-phas; und hi-el-ten Rot, wie sie

Fig. 5.--Altered notation due to four syllables against three.

The English strongly emphasizes the words, "kill Him," in measure seven, by two emphatic quarter notes, but in the German the three syllable word, "to-t-ten," found there requires f, f, l .



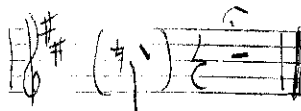
Kill Him. But thus they



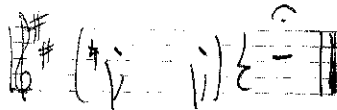
To - te - ten. Sie Spra-chen

Fig. 6.--Altered notation due to four syllables against three.

The eighth and last measure has a quarter note for the single word "said," while Bach's text has two eighth notes on the word "aber." Here, it would seem, the translator could have used a two syllable English word such as "replied" or "answered," which would not only have the same meaning but would also employ Bach's intended rhythm.



Said:



A - ber:

Fig. 7.--Altered notation due to one syllable against two.

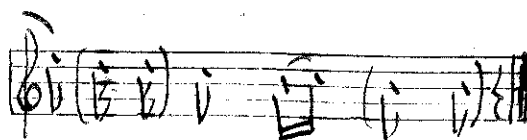
No. 5. "Not upon the Feast"

Double Chorus

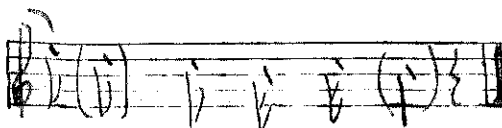
Not upon the feast, lest haply an uproar rises
among the people.

(Ja nicht auf das Fest, auf dass nicht ein
Aufruhr werde im Volk.)

Only one revision was necessary in the translation for this chorus. "Rises among" in the last measure (measure 6) is written $\int \text{FFF}$ while in Bach's score $\int \text{P} \int$ is used with the word "Auf-ruhr wer (de)."



- es a-mong the- peo-ple



- ruhr wer-de im volk

Fig. 8.--Altered notation due to four syllables against three.

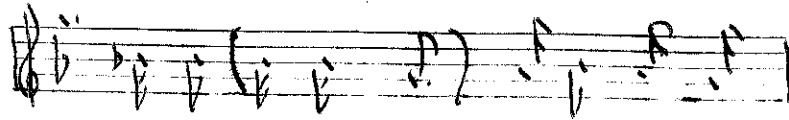
No. 6. "Now When Jesus Was in Bethany"

Recit.

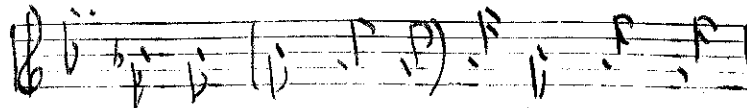
Now when Jesus was in Bethany, in the house of Simon the leper, there came to Him a woman, who had cause of exceeding precious ointment, and poured it on His head, as He reclined at meat. But when His disciples saw it, they had indignation, and said:

(Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, das hatte ein Glas mit köstlichem Wasser, und goss es auf sein Haupt, da er zu Tische sass. Da das seine Jünger sahen wurden sie unwillig und sprachen:)

The first necessary change for this recitative comes in the second measure. The words in English are "in the house" written f f f but in German the words "im Hause" are written f f f .



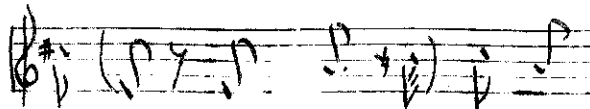
Beth-a-ny, in the house of Si-mon the



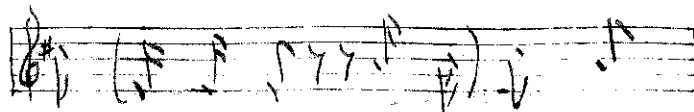
tha-ni-en, im Hau-se Si-mon-is, des

Fig. 9.--Altered notation due to varied accents of three syllables.

In the third measure the words "leper, there came," it reads f f y f f , but the German words, "Aussätzigen trat" are expressed f f f f y y f .



Lep-er, there came to Him a

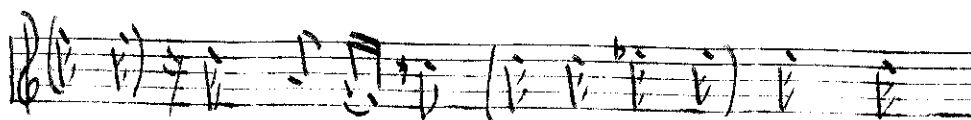


Aus-sät-zi-gen, trat zu ihm ein

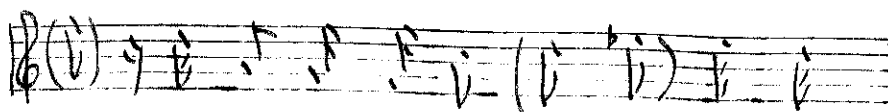
Fig. 10.--Altered notation due to four syllables against five.

In the third measure "woman" is written f f and "of exceeding" f f f f while the German words, with fewer

syllables, "Weib" and "mit köst- (lichem)" are written .¹ and ¹.¹ .



Wo-man, who had a cause of ex-ceeding pre-cious



Wieb, das hat-te ein Glas mit köst-li-chen

Fig. 11.--Altered notation due to four syllables against two.

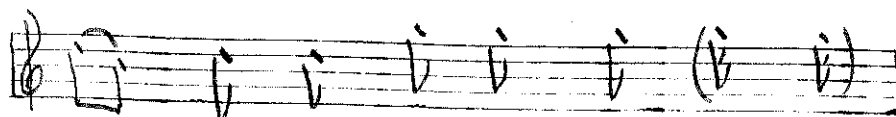
No. 7. "To What Purpose Is This Waste"

Chorus

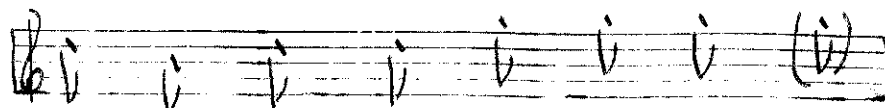
To what purpose is this waste? For this ointment might have been sold for much, and it might have been given to the poor.

(Wozu dienet dieser Unrat? Dieses Wasser hätte mögen teuer verkauft, und den Armen gegeben werden.)

The changes are slight in this chorus and are again the result of a sensible translation with words that split the rhythm to add more notes for the increase in syllables. The first change is found with the tenor on the words "might have been" in the fourth measure. This change also occurs in each voice when these words are stated; in the bass and alto, measure five, and in the soprano, measure six. The rhythm is ¹.¹.¹ altered from ¹.¹ as Bach wrote it for the word "hatte."



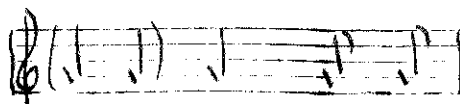
Waste? For this Oint-ment might have been



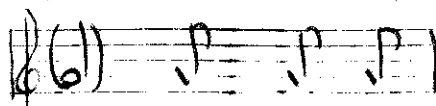
Un - rat? Die - ses Was - ser hät - te

Fig. 12.--Altered notation due to three syllables against two.

In the eighth measure several changes occur. First is with the alto. In English "to the poor" is sung in three syllables, but in German "werden" is only two syllables.




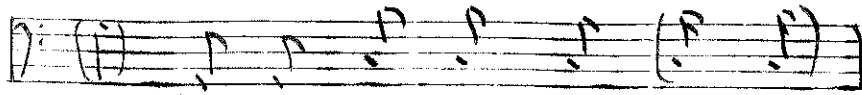
To the poor, And it



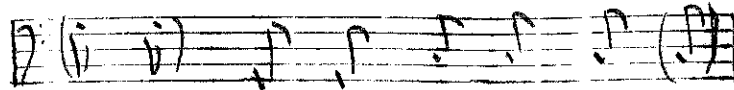
Wer - den, den Ar-

Fig. 13.--Altered notation due to three syllables against two.

Two changes are found with the bass in this measure. The word "poor" is sung on a quarter note, but in German, "werden" on . Also appears "might have been" for "werden" as illustrated above.



Poor, For this Oint-ment might have been



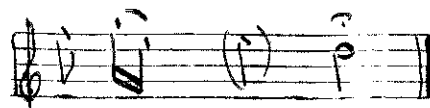
Wer-den, Dis-ses Was-ser hät-te

Fig. 14.--Altered notation due to one syllable against two.

The last measure is altered in the soprano. Their words "to the poor," expressed $\dot{\cdot}\dot{\cdot}\dot{\cdot}$ appear with Bach $\dot{\cdot}\dot{\cdot}$ on the word "werden," due to the added syllable in the English.



Given to the poor.



-Ge-ben wer - den

Fig. 15.--Altered notation due to three syllables against two.




No. 8. "When Jesus Perceived It"

Recit.

When Jesus perceived it, He said to them: Wherefore trouble ye the woman? It is a good work that she has wrought: for ye have always the poor with you,

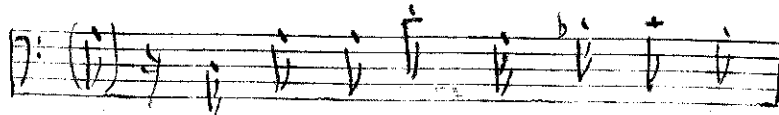
but me ye have not always. For in that she hath poured this ointment on my body, it hath been done to prepare me for my burial. Verily I say unto you, wherever in time to come this gospel is preached in all the world, shall also be told, in her remembrance, what she hath done.

(Da das Jesus merket, sprach er zu ihnen: Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan: Ihr habet allezeit Arme bei euch, mich aber habt ihr nicht allezeit. Dass sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, dass man mich begraben wird. Wahrlich, ich sage euch. Wo dies Evangelium geprediget wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.)

In measure four of this recitative   is found in the English translation for the word "woman"; but the word "weib" in German has only one syllable and is written .



























Wo-man? It is a good work that she hath



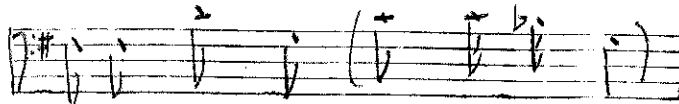
Weib? Sie hat em gut werk an mir ge-

Fig. 16.--Altered notation due to two syllables against one.

In measure seven the word "always" appears in English expressed                        



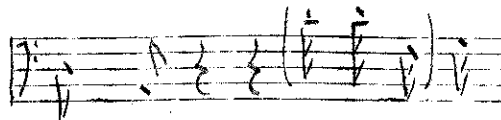
Me Ye have not al-ways



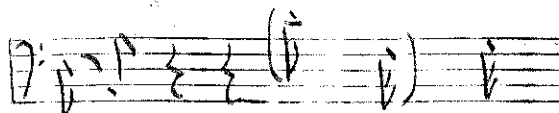
a-ber habt ihr nicht al-le-zeit

Fig. 17.--Altered notation due to three syllables against four.

The eleventh measure has a slight change for the word "Verily," notated $\text{f} \text{f} \text{f}$, which is expressed "Wahrlich" $\text{f} \text{f}$ in German.



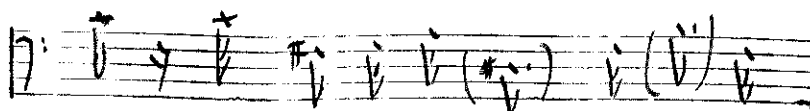
Bu-riel Ver-i-ly I



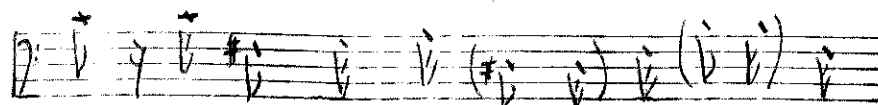
Wird Wahr-lich, ich

Fig. 18.--Altered notation due to three syllables against two.

The last change occurs in the fourteenth measure. There on the words "told" and "her" appears $\text{f} \text{f}$ and $\text{f} \text{f}$ but in the German the words are "sagen" and "ihrem," both with two syllables, written $\text{f} \text{f} \text{f} \text{f}$.



world, shall al-so be told, in her re-



Welt, da wird man auch sa-gen zu ih-rem Ge-

Fig. 19.--Altered notation due to one syllable against two.

No. 9. "O Blessed Savior"

Recit.

O blessed Saviour, grant
(Du lieber Hailand du,)

Though there may indignation have,
(wenn deine Jünger töricht streiten,)

Because this woman's care
(dass dieses, fromme Weib)

With ointment would prepare
(mit Salben deine Leib)



Thy body for the grave:
(zum Grabe will bereten:)

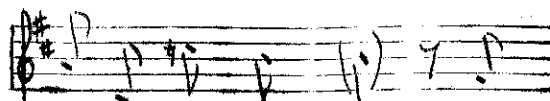
Yea, this we ask for, this we want,
(so lasse mir inzwischen zu,)

That we, our eyes with tears o'er flowing,
(von meiner Augen Tränenflüssen)

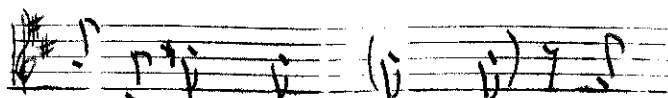
May penitence unfeigned be shewing.
(ein Wasser auf dein Haupt zu giessen.)

This is an arioso style recitative and is not as declamatory as the previous ones. Therefore, the only differences

found occur at the end of phrases where monosyllabic words take the place of two syllable German ones. In measure three the word is "have," written , while the German is  on the word "streiten."



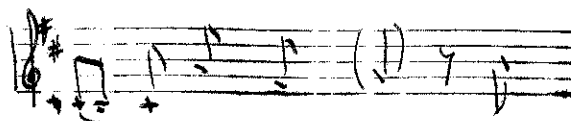
in-dig-na-tion have, Be-



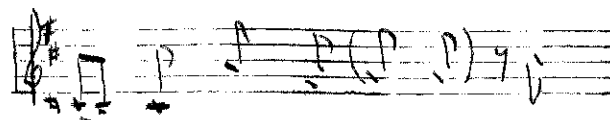
Junger to-richt strei-ten, dass

Fig. 20.--Altered notation due to one syllable against two.

In measure six the case is the same for the words "(the) grave" and "bereiten."



Bod-y for the grave; Yea,



Gra-be will be-re-ten; so

Fig. 21.--Altered notation due to two syllables against three.

No. 10. "Grief and Pain"

Aria

Grief and pain, grief and pain
(Buss und Reu, Buss und Reu,)

Rend repenting hearts in twain.
(knirscht das Sundenherz entzwei,)

May the anguish of my spirit
(dass die Tropfen meiner Zahren)

In Thy sight acceptance gain.
(angenehme Spezerei,)

Lord, Thy favour I would Merit.
(treuer Jesu, dir gebaren.)

A translation for this aria was arranged without necessitating any changes in the notation whatsoever. The previous recitative and this aria were added to the St. Matthew text by Bach. This was probably to express verbally his own feelings concerning the Passion story as he read the words, and then it also gives an opportunity for an alto soloist to take part in the performance.

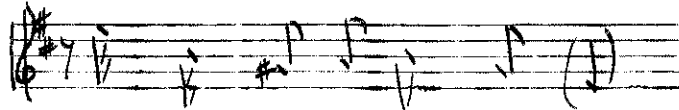
No. 11. "Then Went One among the Twelve"

Recit.

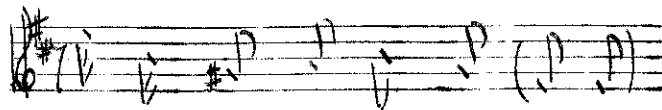
Then went one among the Twelve, Whose name was Judas Iscariot, to the chief priests, and he said: How much will ye give me, if I to you deliver Him? And they weighed to him thirty silver pieces. And from that time sought he opportunity, that he might betray Him.

(Da ging hin der Awolfen einer mit Namen Judas Ischarioth, zu den Hohenpriestern und sprach: Was wollt ihr mir geben? Ich will ihn euch verraten. Und sie boten ihm dreissig Silberlinge. Und von dem an suchte er Gelegenheit, dass er ihn verriete.

The first measure of this recitative has a quarter note on the word "twelve," but the German score requires two eighth notes for the two syllable "einer."



Then went one a-mong the twelve



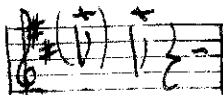
Da ging hin der Zwolfen ei-ner

Fig. 22.--Altered notation due to one syllable against two.

Again in the sixth measure on the words "de-liver Him?" is found $\text{♩} \text{♩} \text{♩}$ while Bach wrote $\text{♩} \text{♩}$ for the word "ver-raten."



liv-er Him?



ra-ten.

Fig. 23.--Altered notation due to three syllables against two.

No. 12. "Bleed and Break, Thou Loving Heart"

Aria:

Bleed and break, Thou loving heart.
(Blute nur, du liebes Herz!)

Ah! a child whom Thou didst nourish,
(Ach, ein Kind, das du erzogen,)

Ah! a friend whom Thou didst cherish,
(das an deiner Brust gesogen,)

He doth gather foes around Thee,
(drocht den Pfleger zu ermorden,)

He doth like a serpent wound Thee.
(denn es ist zur Schlange worden.)

This aria, added to the text of Bach, has no changes in the rhythm for the English translation.

No. 13. "Now on the First Day"

Recit.

Now on the first day of unleavened bread came the disciples to Jesus, and said unto Him:

(Aber am ersten Tage der süßen Brot' traten die Jünger zu Jesu, und sprachen zu ihm:)

This recitative is very brief, lasting for only three measures, but the English words chosen coincide exactly with the rhythmic notation Bach chose for his German text. However, in comparing Troutbeck's translation with that in the King James Bible, several sentences are altered which seem unnecessary. The words in the Bible, "the disciples



came to Jesus saying unto Him,"³ are perfectly adaptable to Bach's score. It would seem advisable to use this version, for not only is it equally as correct, but also is the accepted and authentic recording of St. Matthew's description.

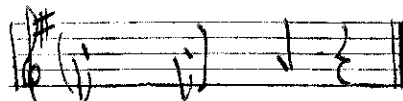
No. 14. "Where Wilt Thou"

Chorus:

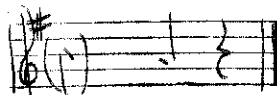
Where wilt Thou that we prepare for Thee to eat
the Passover?

(Wo, wo willst du, dass wir dir bereiten das
Osterlamm zu essen?)

The only change in this recitative comes with the word "Passover," corresponding to the word "essen" in German. It is changed three times in the chorus; the first in measure six with the rhythm (in the soprano and alto) changed to  from Bach's indicated . The bass and tenor have the same measure seven and all four voices together in the last measure (eleven).



Pass - o - ver,

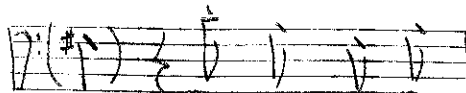


es - sen?

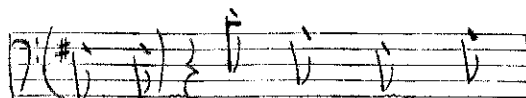
Fig. 24.--Altered notation due to three syllables against two.

³The Holy Bible, King James Version, "Gospel according to St. Matthew," Chap. 26, Verse 17.

Then in the fourth measure on the word "Thee" there is a quarter note. Bach wrote two eights for the word "sagen." Again this change is due to the difference in the number of syllables.



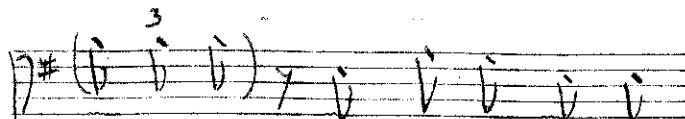
Thee: My time is at



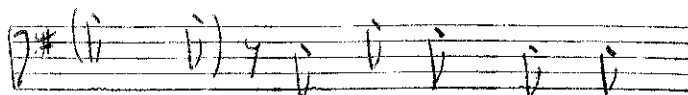
sagen: Mei-ne Zeit ist

Fig. 26.--Altered notation due to one syllable against two.

Measure six has a triplet for the word "Passover" but only two eighth notes are necessary in the original for the two syllables in "halten."



Pass-o-ver With My dis-ci-ples



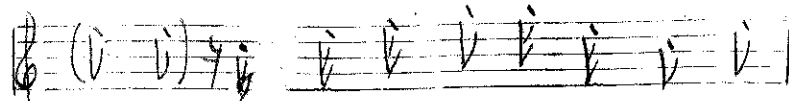
hal - ten mit mei-nen Jun-ger'n

Fig. 27.--Altered notation due to three syllables against two.

Measure eight begins with a quarter note on the word "did," against two eights for the German "laten."



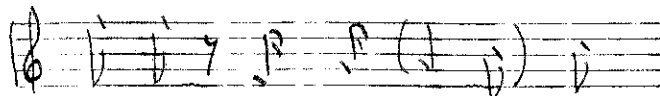
Did As - Je-sus had ap-



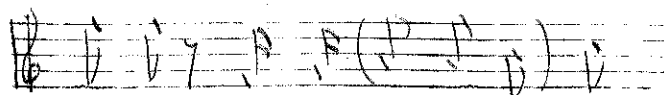
ta-ten, wie ih-nen Je-sus be-foh-len

Fig. 28.--Altered notation due to one syllable against two.

In the ninth measure another change occurs. On the word "ready" ! ♯ is found, whereas the German text has ♯ ♯ ♯ for the word "(be)-reiteten."



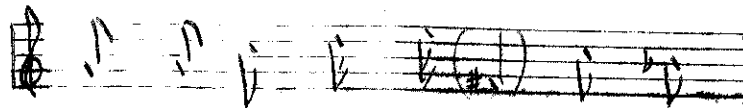
Pointed, And made read-y the



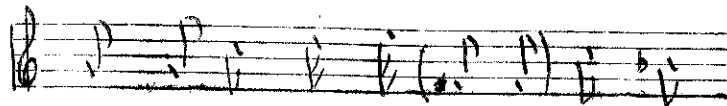
hat-te, und be-rei-te-ten das

Fig. 29.--Altered notation due to two syllables against three.

Measure eleven progresses with a quarter note on the word "meat." In German the word is "Tische" requiring a rhythm of two eights.



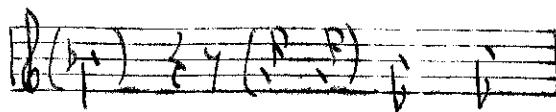
came, He sat down to meat with the



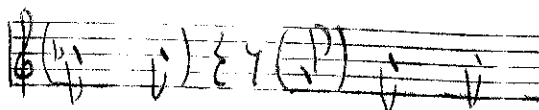
setz-te er sich zu Tische mit den

Fig. 30.--Altered notation due to one syllable against two.

The following measure begins with the word "twelve" with the notation a quarter note. Also, "and He" is written with two sixteenths. In German the words are "Zwölfen" and "und" expressed f f and f .



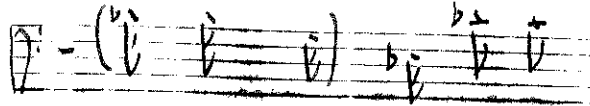
twelve. And He said, as



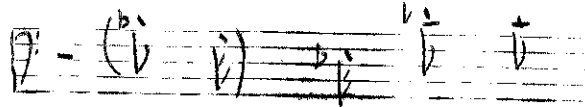
Zwol-fen, und da sie

Fig. 31.--Altered notation due to one syllable against two.

The thirteenth measure has f f f for the word "verily" while Bach wrote f f to match the two syllables in "Warlich."



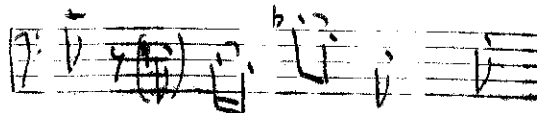
Ver - i - ly I say to



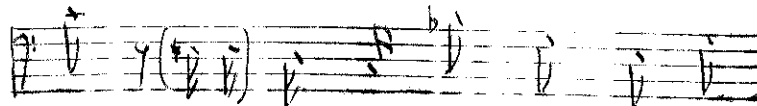
Wahrlich, ich sa - ge

Fig. 32.--Altered notation due to three syllables against two.

In measure fourteen there is an eighth note on the word "one" for it has only one syllable, but in the German it is written *.f.f* for the two syllables in "Einer."



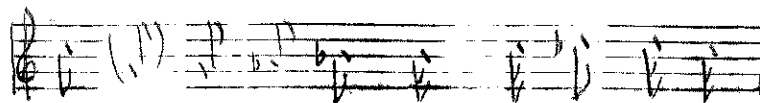
you, one of you shall be



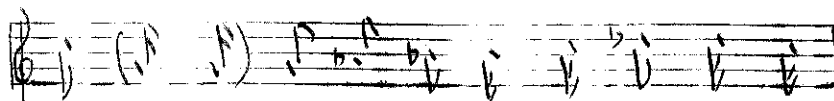
euch: Einer un-ter euch wird ver-ra

Fig. 33.--Altered notation due to one syllable against two.

The last measure (eighteen) has two eighth notes on the word "of" with *.f.f* indicated in the German for the word "Jeg-licher."



One of the dis-ci-ples, to say un-to



Jeg-li-cher un-ter ih-nen, und sag-ten zu

Fig. 34.--Altered notation due to one syllable against two.

Comparing this text as a whole with that in the Bible, it seems several alterations occur that might have been avoided. For example, changing the rhythm for the word "did" in measure eight would have been unnecessary if the Biblical text, "and the disciples,"⁴ instead of "the disciples" was used. This would have the syllables "-ples did" falling at the beginning of measure eight, requiring two eighth notes as Bach wrote in the original edition. Likewise, in measure nine, using the Biblical words, "and they made ready,"⁵ would cause the notation to be exact with Bach's. "Made read-y," which needs two syllables, would then fall on what is now a quarter note changed from two eights in the original. In measure fourteen "one" changes f f to f . Using "that one," as found in the "Gospel according to St. Matthew,"⁶ would require f f .

Chorus: Lord, is it I?
(Herr, bin ich's?)

After this recitative, the chorus, depicting the twelve disciples, break forth in chant, "Lord, is it I?" This is exactly the text of the Bible but differs from the German. The German requires only one syllable, "bin," written f , while the English "is it" requires f f .

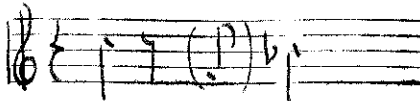
⁴The Holy Bible, St. James Version, "Gospel according to St. Matthew," Chap. 26, Verse 19.

⁵Ibid.

⁶Ibid., Chap. 26, Verse 21.



Lord, is it I?



Herr, bin ich's,

Fig. 35.--Altered notation due to two syllables against one.

Each time this is repeated, which is at least once, though frequently twice, in each measure by all voices, the change occurs.

No. 16. "The Sorrows Thou Art Bearing"

Chorale

The sorrows Thou art bearing,
(Ich bin's, ich sollte büßen)

With none their burden sharing,
(an Handen und an Füßen)

On me they ought to fall.
(gebunden in der Hölle.)

The torture Thou art feeling,
(Die Geißeln und die Banden,)

Thy patient love revealing,
(un was du ausgestanden,)

'Tis I that should endure it all.
(das hat verdienet meine Seel'.)

This chorale, added to the story by Bach, agrees in translation in every respect with the German text.

No. 17. "He Answered Them, and Said"

Recit.

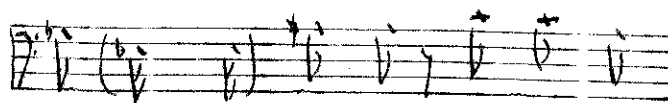
He answered them, and said: He that his hand with me in the dish hath dipped, even he shall betray me. The Son of Man is about to go, as of Him it hath been written: but woe unto that man by whom the Son of Man hath been betrayed. It had been better, yea, better for him, if he had not been born. Then answered Judas, he that betrayed Him, and said: Lord, is it I? He saith to him: Thou sayest.

And as they were eating, then Jesus took bread, blessed it, and brake, and gave to the disciples, and said: Take ye, eat ye, this is my body. And He took the cup, and giving thanks, He gave it to them, and said: Drink ye all of it. This is my blood of the New Testament, which is shed for many, for the remission of sins, I say unto you, I will henceforth not drink of this fruit of the vine, until that day when I shall drink it new with you in my Father's kingdom.

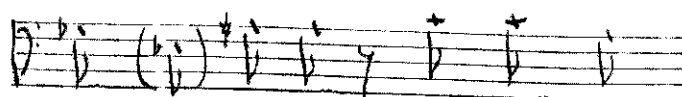
(Er antwortete und sprach: Der mit der Hand mit mir in die Schüssel tauchet, der wird, mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet: doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird. Es wäre ihm besser dass derselbige Mensch noch nie geboren wäre. Da antwortete Judas, der ihn verriet, und sprach: Bin ich's, Rabbi? Er sprach zu ihm: Du sagest's.

Da sie aber assen, nahm Jesus das Brot, dankete, und brach's, und gab's den Jüngern und sprach: Nehmet, esset, das ist mein Leib. Und er nahm den Kelch, und dankete, gab ih-nen den, und sprach: Trinket alle daraus; das ist das Blut des neuen Testament, welches vergossen wird für viele, zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Wein stocks trinken, bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich.)

The first change in this measure occurs in measure four. On the words "shall betray" is written $\text{f} \text{f} \text{f}$, but the German text "ver-ra-ten" needs only $\text{f} \text{f}$.



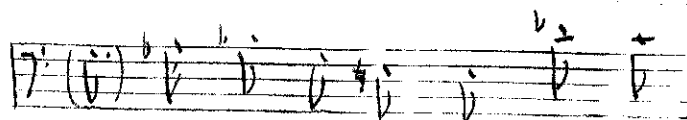
he shall be-tray Me, the Son of



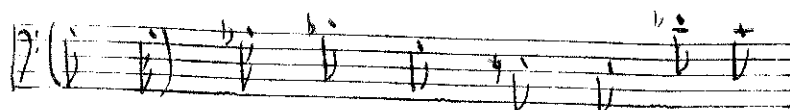
mich ver-ra-ten. dem Men-schen,

Fig. 36.--Altered notation due to two syllables against one.

A dotted eighth is found in measure eight for the word "whom"; in the German $\text{f} \text{f} \text{f}$ is found for the words "welchen des."



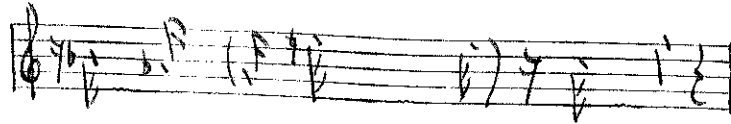
whom the Son of Man hath been be-



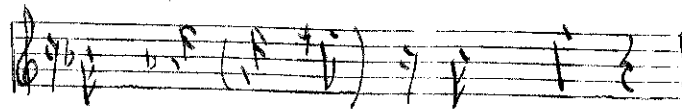
wel-chen des Men-schen Sohn ver-ra-ten

Fig. 37.--Altered notation due to one syllable against three.

In measure thirteen "betrayed Him" has $\text{f} \text{f} \text{f}$, but the original calls for $\text{f} \text{f}$, due to only two syllables in "verriet."



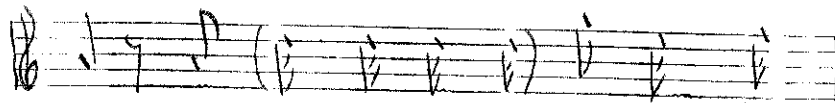
he that be-tray-ed Him And said:



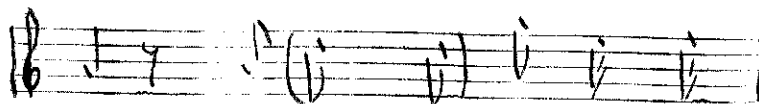
der ihn ver-riet. und sprach:

Fig. 38.--Altered notation due to three syllables against two.

Measure eighteen has for the words "gave to the dis-ciples," while Bach wrote . . for the German words "gab's den."



Brake, and gave to the Dis-ci-ples, and



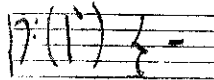
brach's, und gab's den Jun-ger'n und

Fig. 39.--Altered notation due to four syllables against two.

Measure twenty-two has two eight notes on the word "body." A quarter note comes in the German for the single syllable in "Leib."



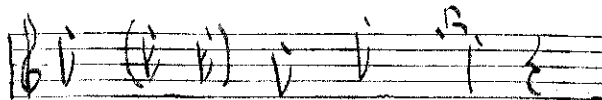
Bod-y



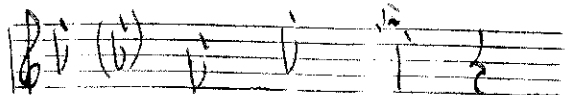
Leib

Fig. 40.--Altered notation due to two syllables against one.

Another slight change is found with the words "it to" in measure twenty-four. The English reads *ff* but in German the word "ih-nen" needs an eight note only.



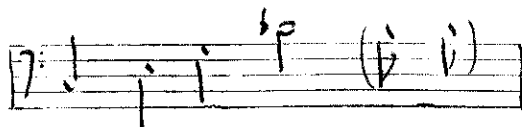
Gave it to them and said:



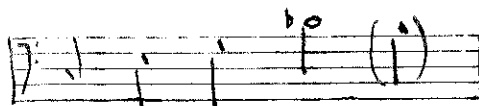
ih-nen den, und sprach:

Fig. 41.--Altered notation due to two syllables against one.

The twenty-seventh measure has two eight notes for the words "of the," but in German it is a quarter note for the word "des."



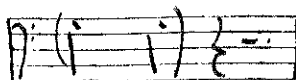
This is my blood of the



das ist das Blut des

Fig. 42.--Altered notation due to two syllables against one.

The last change in this recitative occurs in the final measure (forty). "Kingdom," a two syllable word in English, is written $\cdot \cdot \{$, but in German it is written \circ for the word "Reich."



King-dom.



Reich.

Fig. 43.--Altered notation due to two syllables against one.

No. 18. "Although Both Heart and Eyes O'erflow"

Recit.

Although both heart and eyes o'erflow,
(Wiewohl mein Herz in Tränen schwimm)

Since Jesus now must from us go,
(dass Jesus von uns Abschied nimmt,)

Yet doth His Testament the soul uplift,
(so macht mich doch sein Testament erfreut:)

His flesh and blood, O precious gift,
(Sein Fleisch und Blut, o Kostbarkeit,)

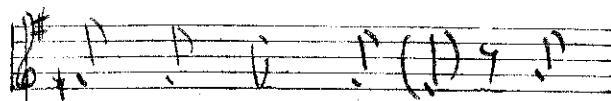
Bequeathed by Him, our Heavenly Friend.
(vermacht er mir in meine Hände.)

As He while in the world did love His own,
(Wie er es auf der Welt mit denen Seinen)

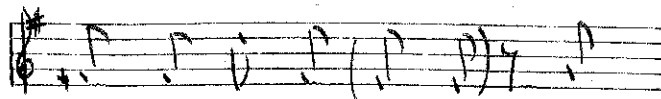
By Him of old foreknown,
(nicht böse können meinen,)

He loves them still unto the end.
(so liebt er sie bis an das Ende.)

This is an arioso style recitative, but several changes are found in the voice part near the end. In measure ten a quarter occurs on the word "own." The German reads "Seinen," requiring two eighth notes instead.



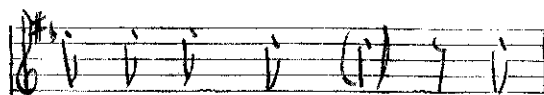
world did love His own, By



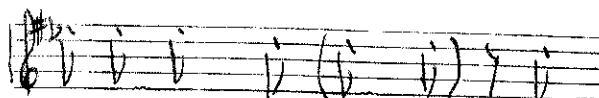
Welt mit de-nen Sei-nen, nicht

Fig. 44.--Altered notation due to one syllable against two.

The other change appears in the succeeding measure and is practically the same as measure eleven. The word "known" has a quarter note, while in German the word "meinen" has two eights.



Him of old foreknown, He



bo-se kon- nen mei-nen, so

Fig. 45.--Altered notation due to one syllable against two.

No. 19. "Lord, to Thee My Heart I Proffer"

Aria

Lord, to Thee my heart I proffer,
(Ich will dir mein Herze schenken,)

Enter thou, and dwell in me,
(senke dich, mein Heil, hinein.)

All I am or have I offer,
(Ich will mich in dir versenken,)

Myself would I lose in Thee.
(ist dir gleich die Welt zu klein,)

Know I not, Thy face to see,
(ei so sollst du mir allein)

More than all the world would be?
(mehr als Welt und Himmel sein.)

This aria is translated without any changes in notation from Bach's original. This and the foregoing recitative are again additions of Bach's to the Passion story, giving a soprano voice the opportunity for solo performance.

No. 20. "And When They Had Sung"

Recit.

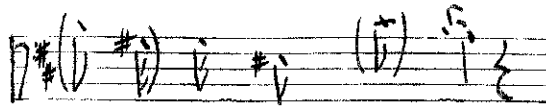
And when they had sung a hymn of praise together, they went out unto the Mount of Olives.

Then saith Jesus unto them: This very night ye shall be offended because of me. For it hath been written: I will smite the Shepherd, and the sheep of the flock shall be scattered abroad. But when I am raised again, then I will go before you into Galilee.

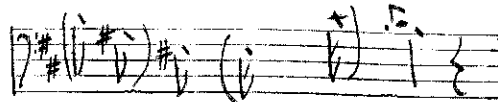
(Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Olberg.)

(Da sprach Jesus zu ihnen: In dieser Nacht werdet ihr euch alle argern an mir. Denn es steht geschrieben; Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wenn ich aber auferstehe, will ich vor euch hingehen in Galilea.)

In the third measure of this recitative on the words "unto the" is found f f f for the English translation. The German, however, has the word "hinaus" of fewer syllables and has f f for its notation.



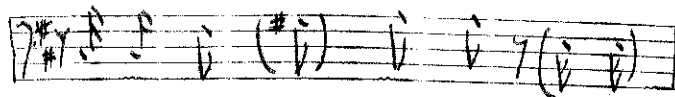
fend-ed be-cause of me.



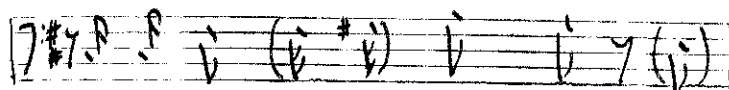
al-le ar-ger-n an mir.

Fig. 48.--Altered notation due to two syllables against one and one syllable against two.

In the next measure there is an eighth note for the word "been," while two sixteenths appear in Bach's score for the words "ste-het ge-schrie-ben." Also, there is f.f. for the words "I will" and f. in the German for "Ich."



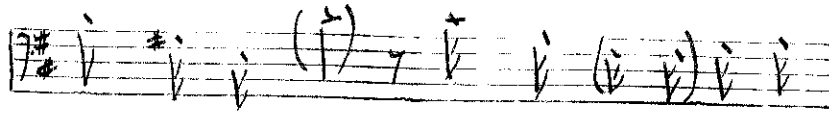
For it hath been written: I will



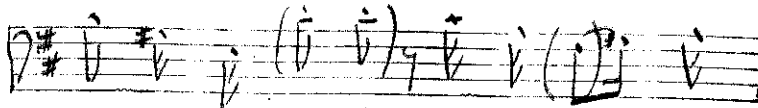
Denn es ste- hat ge-schrie-ben: Ich

Fig. 49.--Altered notation due to one syllable against two and two syllables against one.

The ninth measure has a quarter note on the word "flock," f.f. for "scatter-ed." In the original is f. on the word "Her-de" and f. on the word "sich."



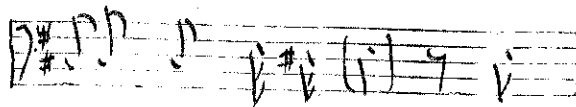
Sheep of the flock shall be scattered a



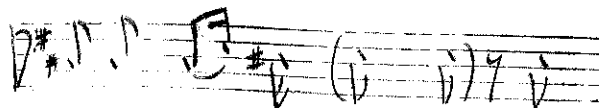
Scha-fe der Her-de wer-den sich zer-

Fig. 50.--Altered notation due to one syllable against two and two syllables against one.

The last change comes in measure eleven on the word "a-gain." It is sung with a quarter note, but the German "er-stehe" has two eighths.



I am rais-ed a-gain, then



a-ber auf- er- ste- he, will

Fig. 51.--Altered notation due to one syllable against two.

No. 21. "From Ill Do Thou Defend Me"

Chorale

From ill do Thou defend me;
(Erkenne mich, mein Hüter,)

Receive me, lead me home;
(mein Hirte, nimm mich an,)

New blessings daily send me;
(von dir, Quell aller Güter,)

From Thee all good things come.
(ist mir viel Gut's gethan.)

Thy love full oft in kindness
(Dein Mund hat mich gelafet)

Hath milk and honey given;
(mit Milch und süsser Kost,)

O heal my mortal blindness,
(dein Geist hat mich begabet)

And fix my heart on Heaven.
(mit mancher Himmelslust.)

The translation of this chorale of Bach's is perfectly suited to the music without any alterations necessary.

No. 22. "Then Answered Peter"

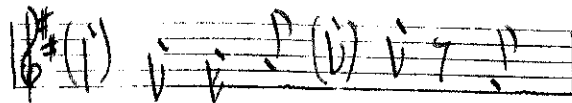
Recit.

Then answered Peter, and said to Him: Although all men shall be offended in Thee, yet I will never be offended. Jesus said unto him: Verily I say unto thee, that this night, before the cock crow, thou shalt deny me thrice. Peter said unto him: If I must even die with Thee, yet will I not deny Thee. Likewise said all the disciples.

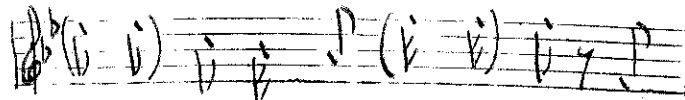
(Petrus aber antwortete, und sprach zu ihm: Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern. Jesus sprach zu ihm:

wahr du mich dreimal verleugnen. Petrus sprach zu ihm: Und wen ich mit dir sterben müsste, so will ich dich nicht verleugnen. Desgleichen sagten auch alle Jünger.)

Several changes are found in this recitative, the first coming in measure one. There is a quarter note on the word "then" and two eights for the word "Peter." In the German there are two eights falling on the word "Petrus" and on "ant-wortete."



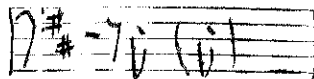
Then answered Pe-ter And



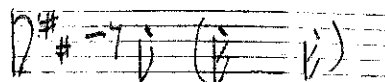
Pe-trus a-ber ant-wor-te-te, und

Fig. 52.--Altered notation due to one syllable against two.

In the second measure "al-though" is written with a quarter note, but in German the words are "sie auch" requiring two eights.



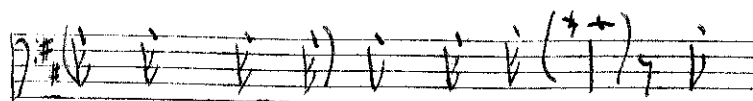
Al-though



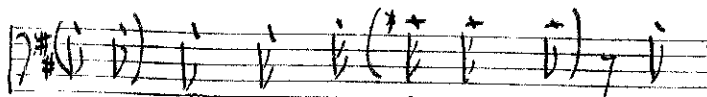
Wenn sie auch

Fig. 53.--Altered notation due to two syllables against three.

Measure three has $\dot{\text{F}} \dot{\text{F}} \dot{\text{F}} \dot{\text{F}}$ for "all shall be offended" and a quarter note falls on the word "Thee." In Bach's score we find $\dot{\text{F}} \dot{\text{F}}$ with the words "alle" and then $\dot{\text{F}} \dot{\text{F}} \dot{\text{F}}$ on "argerten."



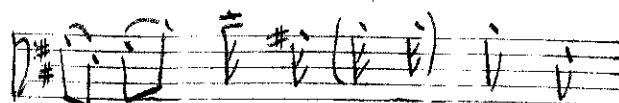
All shall be of-fend-ed in Thee, yet



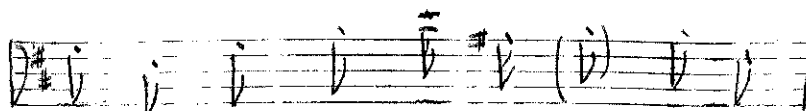
al-le sich an dir ar-ger-ten, so

Fig. 54.--Altered notation due to four syllables against two and one syllable against three.

Measure four has $\dot{\text{F}} \dot{\text{F}}$ for "be of-fended," while the German has only $\dot{\text{F}}$ for the word "nim-mer-mehr."



I - will nev-er be of-fend-ed

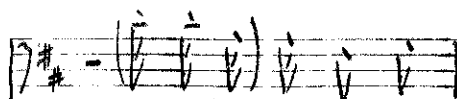


will ich doch mich nim-mer-mehr ar-gern

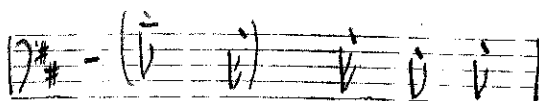
Fig. 55.--Altered notation due to two syllables against one.

Every time the word "verily" is announced, there is always an alteration. It appears here in measure six,

written .f.f.f, while in German the word is "wahr-lich,"
written .f.f.



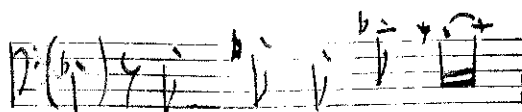
Ver-i-ly I say to



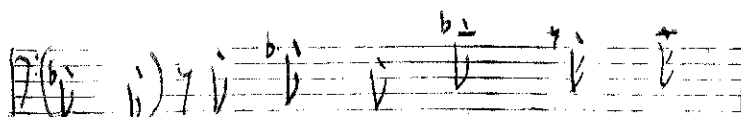
wahr-lich, ich sa-ge

Fig. 56.--Altered notation due to three syllables against two.

In measure twelve on the word "Thee" is a quarter note.
The original has two eights for the word "muss-te."



Thee, yet will I not de-



muss-te, so will ich dich nicht ver-

Fig. 57.--Altered notation due to one syllable against two.

The final change appears in the fourteenth measure. There two sixteenth notes are found for the words "the disciples" but in Bach's score there is only an eighth note on the single syllable "al-le."

smoothly without requiring any alterations in the notation or meaning.

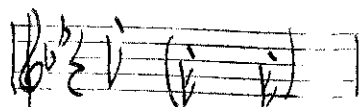
No. 24. "Then Cometh Jesus with Them"

Recit.

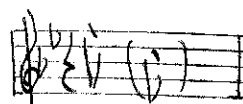
Then cometh Jesus with them unto a place called Gethsemane, and saith to His disciples: Sit ye here, while I go yonder and pray. And He took with Him Peter, and the two sons of Zebedee, and began to be sorrowful, and very heavy. Then saith Jesus to them: My soul is sorrowful, ev'n unto death; tarry here, and watch with me.

(Da kam Jesus mit ihnen zu einem Hofe, der hiess Gethsemane, und sprach zu seinen Jüngern: Setzet euch hier, bis dass ich dort hingehe, und bete. Und nahm zu sich Petrum, und die zween Söhne Zebedäi, und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen: Meine Seele ist betrübt bis in den Tod; bleibet hier und wachest mit mir.)

In the first measure of this recitative the word "cometh" is written $\text{F} \text{f}$. In the German it is a single syllable word "kam" written f .



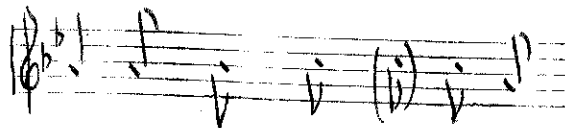
Then com-eth



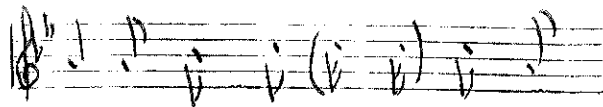
Da kam

Fig. 59.--Altered notation due to two syllables against one.

In the next measure "un-to" has an eighth note, but two sixteenths are necessary in the German on the words "ih-nen zu."



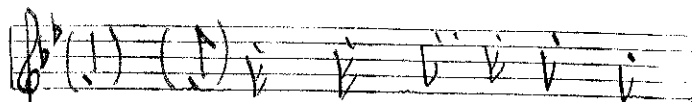
Je-sus with them un-to a



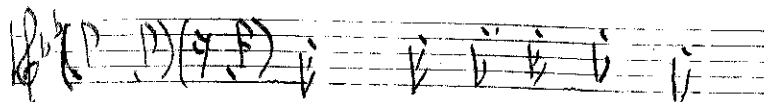
Je-sus mit ih-nen zu ei-nem

Fig. 60.--Altered notation due to one syllable against two.

Measure three begins with a quarter note on the word "place," followed by an eighth on "call-ed." The German differs by having two eighth notes on "Ho-fe," a sixteenth rest, then a sixteenth note for "der."



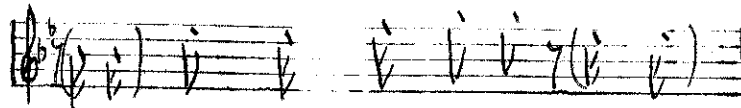
Place call-ed Geth-sem-a-ne, and



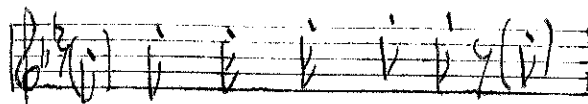
Ho-fe, der hiess Gethse-ma-ne, und

Fig. 61.--Altered notation due to one syllable against two with a variation caused by phrasing.

In measure eight "And He" is written . ^f . ^f . "And the" is written . ^f . ^f also. The German has . ^f on the word "und" and . ^f again on the word "und."



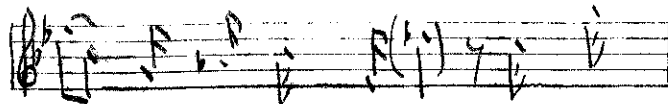
And He took with Him Peter, and the



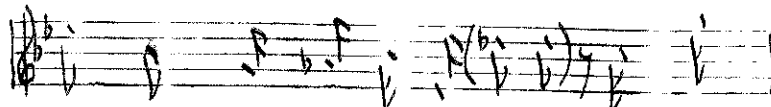
Und nahm zu sich Petrum und

Fig. 62.--Altered notation due to two syllables against one.

Measure nine has a quarter note on the syllable "dee" in "Zebedee." In the German it is two eights falling on "Zebe-dai."





Two sons of Zeib-e-dee, And be-

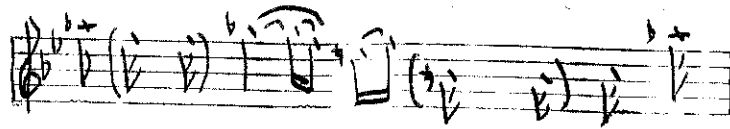


die Zween Son-ne Ze-be-da-i, und fing

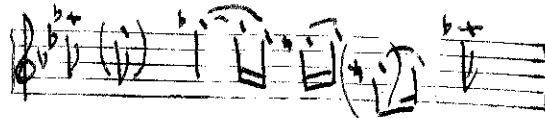
Fig. 63. Altered notation due to two syllables against one.

In the tenth measure  is found on "to be"; "sorrowful and" is also written  . Bach wrote an eighth note in

both places for the words were "zu" and "und."



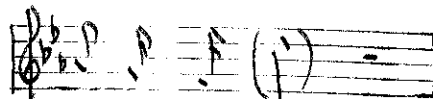
gan to be sor - row-ful, and ver-y



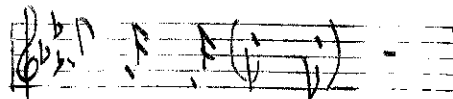
an zu trau - ern und zu

Fig. 64.--Altered notation due to two syllables against one.

Measure twelve has a quarter note on the word "them." In the German it is two eighth notes for the word is "ihnen," having two syllables.



Je-sus to them:



Je-sus zu ih-nen:

Fig. 65.--Altered notation due to one syllable against two.

No. 25. "Behold, How Throbs"

Solo and Chorus

Behold, how throbs the heavy-laden breast!
(O Schmerz! hier zittert das gequalte Herz.)

The spirit faints, with agony oppressed!
(wie sinkt es hin, wie bleicht sein Angesicht!)

He must alone the burden bear,
(Der Richter führt ihn vor Gericht,)

There is no help, no comfort near,
(da ist kein Trost, kein Helfer nicht.)

The powers of darkness overtake Him,
(Er leidet alle Hollenqualen,)

His very friends will soon forsake Him.
(er soll für fremden Raub bezahlen.)

Ah! if my love Thy stay could be,
(Ach, könnte meine Liebe dir,)

If I could weigh Thy grief, and share it,
(mein Heil, dein Zittern und dein Zagen)

Could make it less, or help to bear it,
(vermindern oder helfen tragen,)

How gladly would I watch with Thee!
(wie gerne blieb ich hier!)

My Saviour, why should agony befall Thee?
(Was ist die Ursach aller solcher Plagen?)

Ah, my offences thus to suffer call Thee.
(Ach meine Sünden haben dich geschlagen!)

Yet I should bear the pain of my demerit,
(Ich, ach Herr Jesu, habe dies verschuldet,)

Not Thy sweet spirit.
(wie gerne blieb ich hier!)

This translation requires no changes whatsoever, fitting perfectly the score Bach wrote.

No. 26. "I Would Beside My Lord Be Watching"

Solo and Chorus

I would beside my Lord be watching,
(Ich will bei meinem Jesu wachen,)

That evil draw me not astray.
(Se schlafen unsre Sundenein,)

For my sake
(Meinen Tod)

He to die will undertake;
(basset seiner Seelen Not;)

His sorrow joy for me secureth.
(Sein Trauern machet mich voll Freuden.)

The griefs that He for us endureth,
(Drum muss uns sein verdienstlich Leiden)

How bitter, yet how sweet, are they.
(recht bitter und doch sässe sein.)

Likewise, in this selection occur no changes. Both of these were added by Bach to the Passion drama. They require a tenor soloist and chorus, adding variety to the usual recitatives.

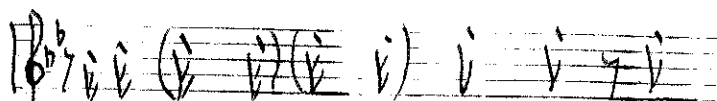
No. 27. "And He Went a Little Farther"

Recit.

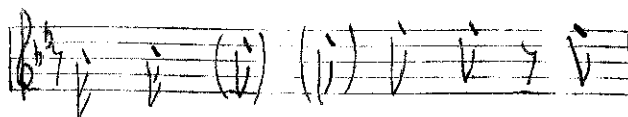
And He went a little farther, and falling upon His face, He prayed, and said: My Father, if possible, then let this cup pass away from me; yet not as I will, but as Thou wilt.

(Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete, und sprach: Mein Vater, ist's möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willst.)

In the first measure the words "went a" have $\text{f} \cdot \text{f}$, the word "little" has this same notation also. In the German, in each instance, the notes are eighth notes on the words "hin" and "ein."



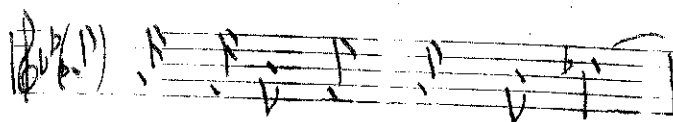
And He went a lit-tle far-ther, and



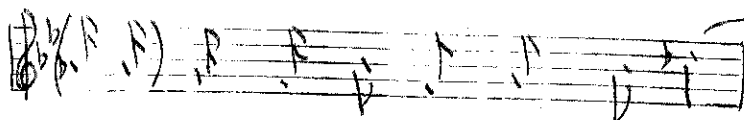
Und ging hin ein we-nig, fiel

Fig. 66.--Altered notation due to two syllables against one

The second measure begins with an eighth note on "fall," but in the German it is $\text{f} \cdot \text{f}$ on "nie-der."



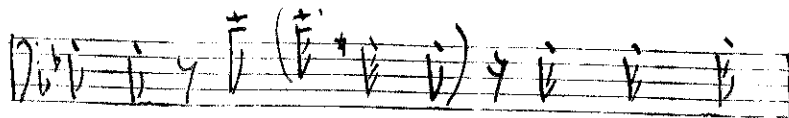
Fall-ing up-on His face, He pray-



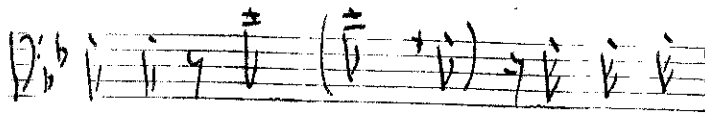
Nie-der auf sein an-ge-sicht, und be-

Fig. 67.--Altered notation due to one syllable against two

Measure four has $\text{f} \cdot \text{f} \cdot \text{f}$ on "possible," but is written in the original on "mog-lich."



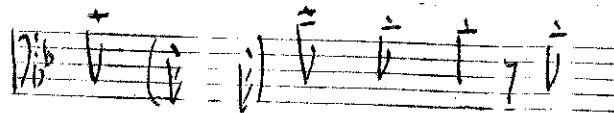
Fa-ther, if pos-si-ble, then let this



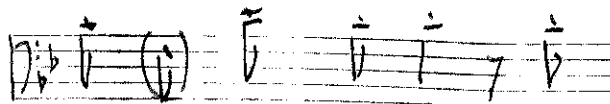
Va-ter, ist's mog-lich, so ge-he

Fig. 68.--Altered notation due to three syllables against two.

The other change comes in the fifth measure. Two sixteenth notes on "pass a-" are written as an eighth in the German score, falling on the word "die-ser."



cup pass a-way from me; yet



die-ser Kelch von mir; doch

Fig. 69.--Altered notation due to two syllables against one.

No. 28. "The Saviour, Low before His Father Bending"

Recit.

The Saviour, low before His Father bending,
(Der Heiland fällt vor seinem Vater nieder,)

Would bring to pass, by His oblation,
(dadurch erhebt er mich und alle von)

A full salvation,
(unserm Falle)

The love of God to man commending.
(hinauf zu Gottes Gnade wieder.)

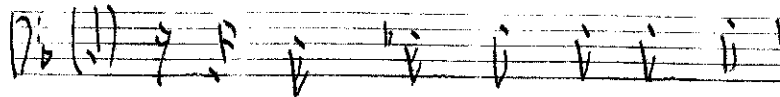
Prepared is He, the cup, although it
bitter be, to drink
(Er ist bereit, den Kelch, des Todes
Bitterkeit zu trinken)

The which with sins of man is filled,
(in welchen Sunden dieser Welt,)

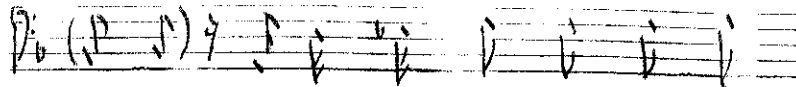
And overflows. He would not shrink,
(gegossen sind, und hässlich stinken,)

But suffer all that God hath willed.
(weil es dem lieben Gott gefällt.)

This is more of an aria than a recitative. The English score contradicts itself by listing it as a recitative in the index but calling it an aria when it actually appears in the music. The words are not based on a Biblical text but are an addition of Bach's, as with previous arias and chorales. Usually their translations require no alterations as the English words match the syllables of the original ones in German, but in this selection two are found. The first is in measure seven, with a quarter note on the word "drink" but two eighth notes in the German on "trinken."



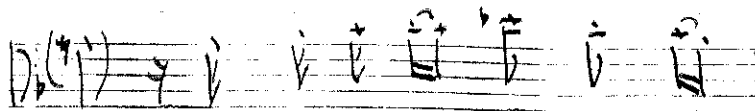
drink, the which with sins of man is



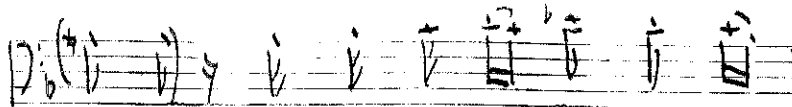
trin-ken, in wel-ehen Sun-den die-ser

Fig. 70.--Altered notation due to one syllable against two.

In the ninth measure the example is exactly the same; a quarter note on "shrink" with two eighth on "stinken."



shrink, but suffer all that God hath



stin-ken, weil es dem lie-ben Gott ge-

Fig. 71.--Altered notation due to one syllable against two.

No. 29. "Gladly Would I Be Enduring"

Aria

Gladly would I be enduring
(Gerne will ich mich bequemen,)

Grief and pain, if so securing
(Kreuz und Becher anzunehmen,)

That I follow Christ, my Lord.
(trink ich doch dem Heiland nach.)

Lo, His love,
(Denn sein Mund,)

All our sorrows freely sharing,
(der mit Milch und Honig fliesset,)

Doth remove
(hat den)

Half its weight from shame abhorred,
(Grund und des Leidens herbe Schmach)

Now that He the Cross is bearing.
(durch den er-sten Trunk ver-susset;)

This aria for a bass solist has no alterations as words were chosen that fit the original score.

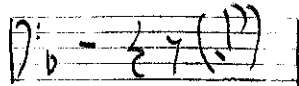
No. 30. "And He Came to His Disciples"

Recit.

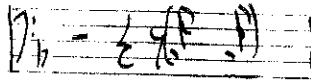
And He came to His disciples, and found them sleeping, and said to Peter: Could ye not watch with me one hour? Watch ye, and pray, lest ye enter into temptation. The spirit indeed is willing, but the flesh is weak. A second time He went away, prayed, and said: My Father, if this cup may not pass away from me, except I drink it, thy will be done.

(Und er kam zu seinen Jüngern, und fand sie schlafend, und sprach zu ihnen: Könnet ihr denn nicht eine Stunde mit mir wachen? Wachtet und betet, dass ihr nicht in Anfechtung fallet. Der Geist ist willig, aber das Fleisch ist schwach. Zum andern Mal ging er hin, bete te und sprach: Mein Vater, ist's nicht möglich dass dieser Kelch von mir gehe, ich trinke ihn denn; so geschehe dein Wille.)

In the third measure of this recitative is an eighth note on the word "could," but in the German it appears as two sixteenths on the two syllable word "Kon-net."



could



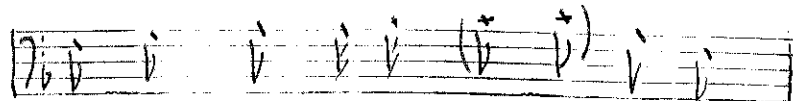
Kon-net

Fig. 72.--Altered notation due to one syllable against two.

Measure four has a quarter note on the word "me." In German the word is "Stunde" with two eighth notes.



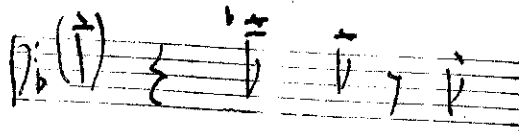
ye not watch with me one



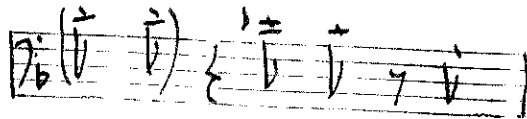
ihr denn nicht ei-ne Stun-de mit mir

Fig. 73.--Altered notation due to one syllable against two.

In the fifth measure there is also a quarter note on the word "hour," but written as two eighths in German on "wa-chen."



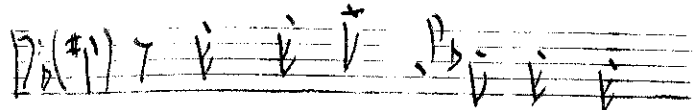
hour? Watch Ye, and



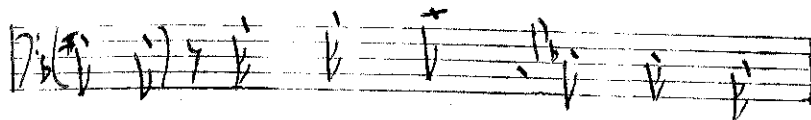
wa-chen? Wa-chet und

Fig. 74.--Altered notation due to one syllable against two.

Measure six has a quarter note for the word "pray," but it was originally written as two eighths for "be-tet."



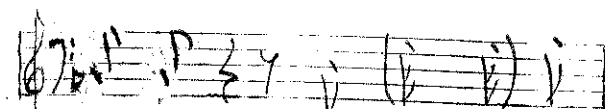
pray, lest ye en-ter in-to temp-



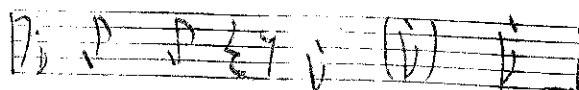
be-tet, dass ihr nicht in An-fech-tung

Fig. 75.--Altered notation due to one syllable against two.

In the seventh measure "spirit" has $\cdot \cdot$ which appeared as \cdot in the German for the single syllable in "Geist."



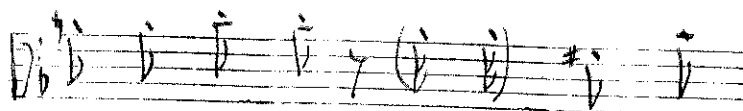
ta-tion. The spir-it in-



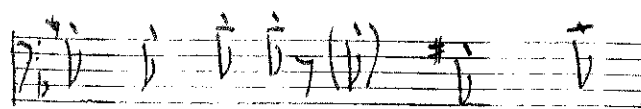
fal-let. Der Geist ist

Fig. 76.--Altered notation due to two syllables against one.

Again in the eighth measure is found $\text{f} \cdot \text{f}$ on "but the" which was written f for "das" in the German.



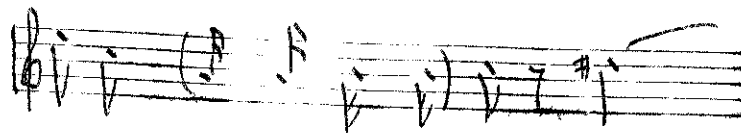
deed is will-ing, but the Flesh is



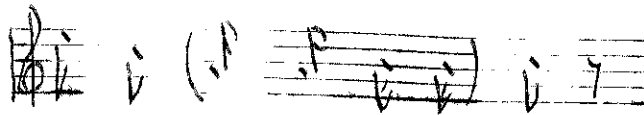
wil-lig, a-ber das Fleisch ist

Fig. 77.--Altered notation due to two syllables against one.

The tenth measure has $\text{f} \cdot \text{f} \cdot \text{f} \cdot \text{f}$ for "He went a-way" which is written $\text{f} \cdot \text{f} \cdot \text{f}$ in German on "Mal ging er." In English the last of these two sixteenth notes are both on the pitch "B," but in the German the first is on "A" and only the second on "B."



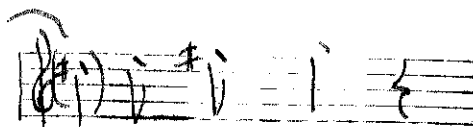
second time He went a-way, pray-



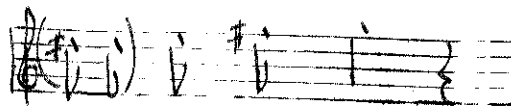
an-der'n Mal ging er hin, be-

Fig. 78.--Altered notation due to four syllables against three.

The next measure has a quarter note at the beginning of the measure for "pray." With Bach, this is two eighth notes for the word "bete." Both act as suspensions from the previous measure.



- ed and said:

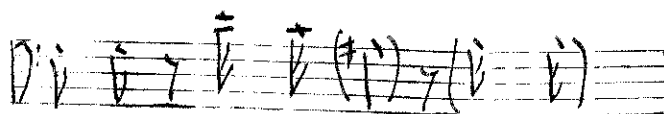


- te-te, und sprach:

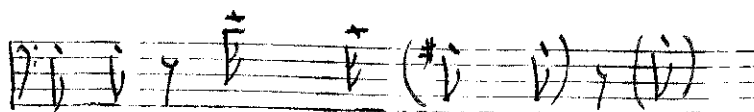
Fig. 79.--Altered notation due to one syllable against two.

In the twelfth measure two changes are found, one on the word "cup" and the other on "may not." The first is written as a quarter note and the second as two sixteenths. In German there are first two eighth notes on "mog-lich"

and then one eighth note on "dass."



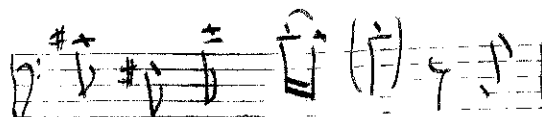
Fa-ther, if this cup may not



Va-ter, ist's nicht mog-lich, dass

Fig. 80.--Altered notation due to one syllable against two and two syllables against one.

Measure thirteen has a quarter note on the word "me," but two eights appear in the German for the word "ge-he."




pass a-way from me, ex-

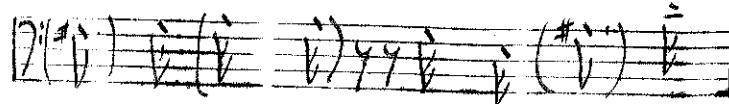


die-ser Kelch von mir ge-he, ich

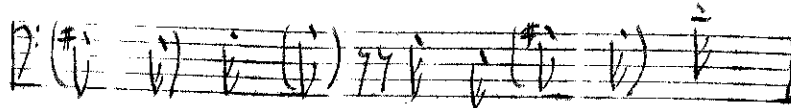
Fig. 81.--Altered notation due to one syllable against two.

In measure fourteen there is a dotted eighth on the syllable "ex-cept." This is written $\dot{\cdot}$ $\dot{\cdot}$ in the German for the word "trin-ke." There is also $\dot{\cdot}$ $\dot{\cdot}$ on "drink it" but only an eighth note in the German edition for the word "denn." Another dotted eighth appears for the word "will," which is

written  for "ge-sche-he" in the German text.



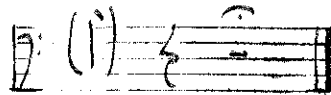
cept I drink it, let Thy will be



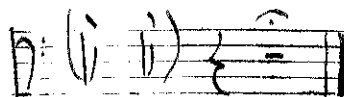
trin-ke ihn denn, so ge-sche-he dein

Fig. 82.--Altered notation due to one syllable against two, two syllables against one, and one syllable against two.

The last measure (fifteen) has a quarter note on the word "done," but the German has the two syllable word "Wil-le" written as two eighths.



Done!



Wil-le.

Fig. 83.--Altered notation due to one syllable against two.

No. 31. "The Will of God Be Always Done"

Chorale

The will of God be always done,
(Was mein Gott will, das g'scheh allzeit,)

His will, that wisely guideth;
(sein Wille ist der beste.)

His help is nigh to everyone
(Zu helfen den'n er ist bereit,)

Whose faith on Him abideth.
(die an ihm glauben feste.)

What though His end we fail to see,
(Er hilft aus Noth, der fromme Gott,)

What though His face He hideth?
(und zücheteget mit Massen.)

Forsaken he shall never be,
(Wer Gott vertraut, fest auf ihm baut,)

Whose heart in Him confideth.
(den will er nicht verlassen.)

This is again a chorale without any alterations. However, the word "alway" seems a bit awkward. Merely to change it to "always" would appear more sensible in modern English.

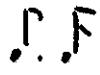
No. 32. "And He Came Again"

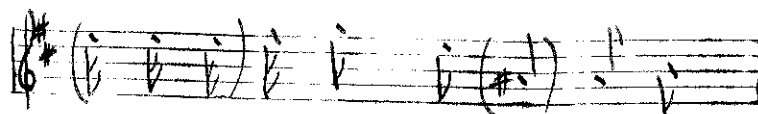
Recit.

And He came again, and found them sleeping, because their eyes were heavy with sleep. And He left them, and went away again, and prayed the third time, and said again the selfsame words. Then came He to His disciples, and said to them: Ah, will ye now sleep, and take rest? Lo! the hour is at hand, and the Son of Man is delivered up into the hands of sinners. Then arise, let us be going; look ye, he is come, that doth betray me.

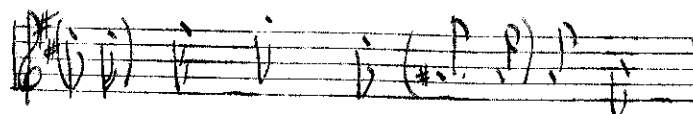
And while He yet spake, came Judas, who was one of the twelve disciples, and with him was a great multitude, with swords and with staves, from the chief priests and the elders of the people. Now he that betrayed Him had given them a sign, and had said: whosoever I shall kiss, that is He; Him take ye. And straightway came he to Jesus, and said: All hail to Thee, O Master! And kissed Him. Jesus said unto him: My friend, wherefore art thou come? And thereupon they came, and laid hands on Jesus, and took Him.

(Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlaf's. Und er liess sie, und ging abermals hin, und betete zum dritten Mal, und redete dieselbigen Worte. Da kam er zu seinen Jungern, und sprach zu ihnen: Achi wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hier, dass des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen: siehe, er ist da, der mich verrät. Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine grosse Schar, mit Schwertern und mit Stangen, von den Hohenpriestern und Altesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben, und gesagt: "Welchen ich küssen werde, der ist's, den greifet. Und alsbald trat er zu Jesum und sprach: Gegrüset seist du, Rabbi! und küssete ihn. Jesus aber sprach zu ihm: Mein Freund! warum bist du kommen?" Da traten sie hinzu, und legten die Hände an Jesum, und griffen ihn.)

This is a long recitative and, as it would seem, has frequent alterations within it. The first is in the fourth measure. It begins with two sixteenth notes on the words "went a-way," which is written as an eighth in the German on the syllable "a" in "abermals." Also in this measure is found a quarter note for the word "pray" with  in the original for "bete-te."



went a-way a-gain, and pray-ed the



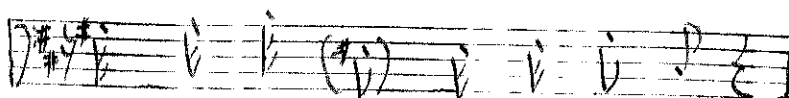
a-ber-mals hin, und be-te-te zum

Fig. 84.--Altered notation due to three syllables against two and one syllable against two.

Measure nine has two sixteenths on "sleep, and" which appear as an eighth in the German for "schlafen."



will ye now sleep, and take your rest?



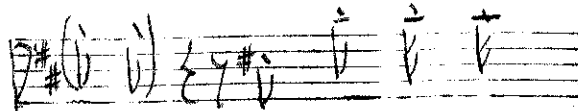
wollt ihr nun schla-fen und ru-hen?

Fig. 85.--Altered notation due to two syllables against one.

The tenth measure has a quarter note on "Lo." Bach wrote two eighth notes, for in German the word is "Siehe."



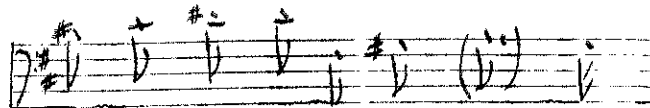
Lo! The hour is at



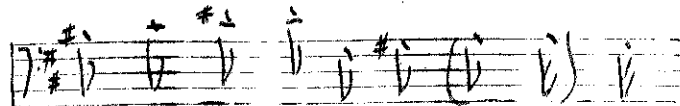
Sie-he, die Stun-de ist

Fig. 86.--Altered notation due to one syllable against two.

The twelfth measure is written $\cdot \cdot$ for the word "sinners," which appears as a quarter note in the German on the word "wird."



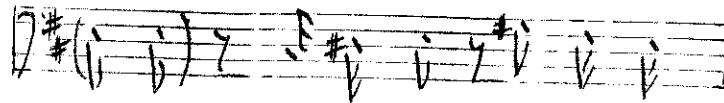
liv-er'd up in-to the hands of



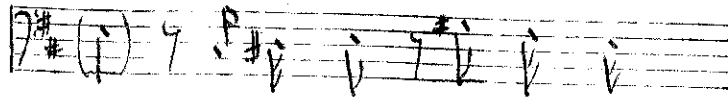
Sun-der Han-de u-ber ant-wor-tet

Fig. 87.--Altered notation due to one syllable against two.

Measure thirteen begins with two eighth notes for the two syllables in "sin-ners." However, the German, "wird," has only one syllable and is written as a quarter note.



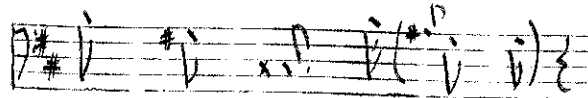
sin-ners, then a-rise, let us be



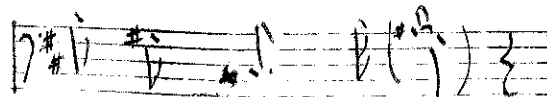
wird. Stehet auf, las-set uns

Fig. 88.--Altered notation due to two syllables against one.

Measure fifteen has $\text{F} \uparrow \uparrow$ on "betray me" with $\text{F} \uparrow$ in the German for "ver-rat."



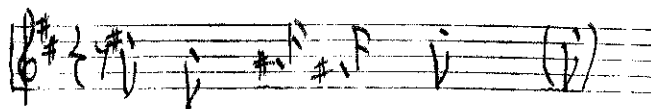
come, that doth be-tray me.



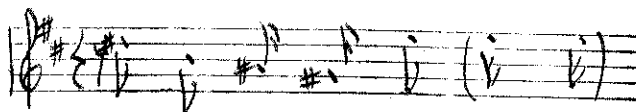
da, der mich ver-rat.

Fig. 89.--Altered notation due to two syllables against one.

The next measure has an eighth note on the word "has," but the two syllables in the German "re-dete" require two sixteenths.



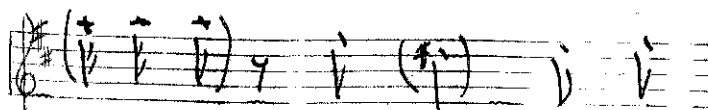
And while He yet spake, came



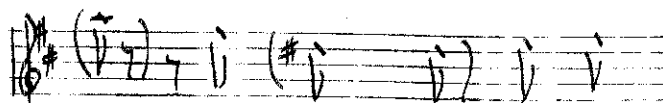
Und als er noch re-de-te

Fig. 90.--Altered notation due to one syllable against two.

In measure nineteen is written $\text{f} \cdot \text{f} \cdot \text{f}$ for "multitude." The German has only f on the word "Schar." Also in this measure is found a quarter note on the word "swords." In the original it is two eighths on the word "Schwertern."



Mul-ti-tude, with swords and with



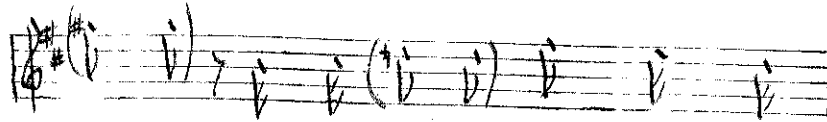
Schar, mit Schwer-tern und mit

Fig. 91.--Altered notation due to three syllables against one and one syllable against two.

The twentieth measure has a quarter note for "staves" and a quarter note for "chief." Bach wrote both of them as two eighths, for the words were "Stangen" and "Hohen."




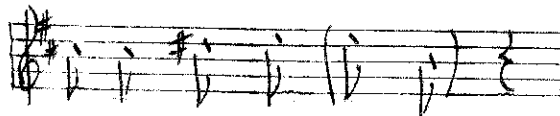
staves from the chief priests and the



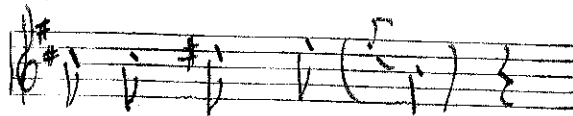
Stan-gen, von den Ho-hen-prie-ster-n und

Fig. 92.--Altered notation due to one syllable against two.

In the twenty-first measure there are two eighth notes on the word "people." In German this is written as a quarter note on the single syllable word "Volks," but is indicated, however, with an appoggiatura, which will sound .




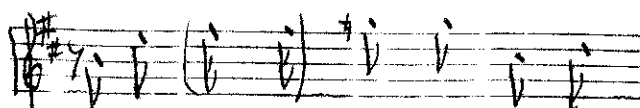
El-ders of the peo-ple.



Al- te- sten des Volks.

Fig. 93.--Altered notation due to two syllables against one.

Measure twenty-two has  on "that be-tray," which is only an eighth note in the German score for the word "Ver-ra-ter."



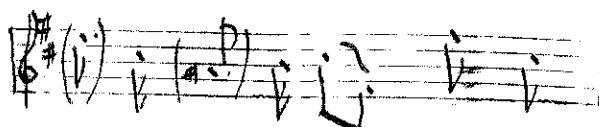
Now he that be-tray-ed Him had



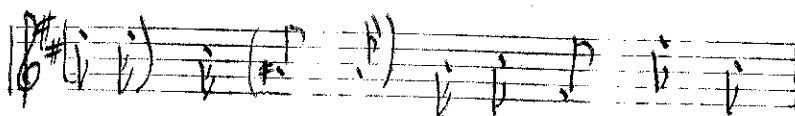
Und der Ver-ra-ter hat-te

Fig. 94.--Altered notation due to two syllables against one.

In measure twenty-three is found two dotted eighth notes which are written as $\dot{\cdot}$ $\dot{\cdot}$ in the German. In English the words on which they appear are "giv-en" and "then"; in German they are "ih-nen" and "Zei-chen."



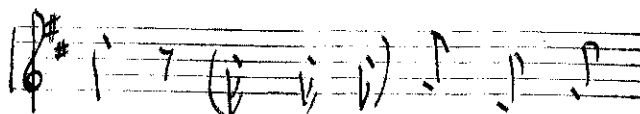
Giv-en then a sign, and had



ih-nen ein Zei-chen ge-ge-ben, und ge-

Fig. 95.--Altered notation due to one syllable against two.

For the word "whatsoever" in measure twenty-four in the English is found γ $\dot{\cdot}$ $\dot{\cdot}$ $\dot{\cdot}$ $\dot{\cdot}$. It appears as $\dot{\cdot}$ $\dot{\cdot}$ $\dot{\cdot}$ $\dot{\cdot}$ in the German for the word "Wel-chen."



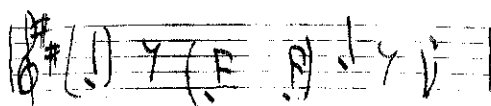
Said: Whom so ev-er I shall



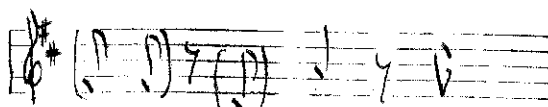
sagt: Wel-chen ich kus-sen

Fig. 96.--Altered notation due to three syllables against two.

The twenty-fifth measure begins with a quarter note on the word "kiss" which is represented in the German by two eighth notes on "wer-de." Two sixteenths on "that is" were originally a single eighth on "der."



kiss, that is He, Him



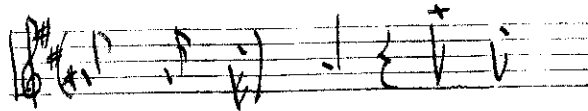
wer-de, der ist's, den

Fig. 97.--Altered notation due to one syllable against two and two syllables against one.

In measure twenty-nine there is an eighth note on "kiss-ed" which Bach wrote as two sixteenths for "kus-se-te."



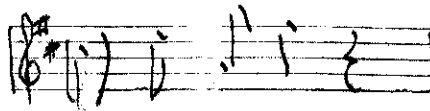
Kiss-ed Him. Je-sus



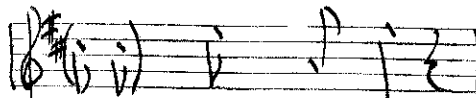
Kus- se- te ihn. Je-sus

Fig. 98.--Altered notation due to two syllables against three.

Measure thirty begins with a quarter note on the word "said," but the German has two eights for the two syllable word "a-ber."



Said un-to Him



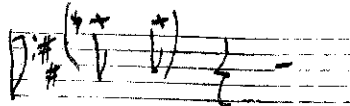
a-ber sprach zu ihm

Fig. 99.--Altered notation due to two syllables against one.

In the thirty-second measure is found a quarter note for the word "come." In the German this is written as two eighths on "kom-men."



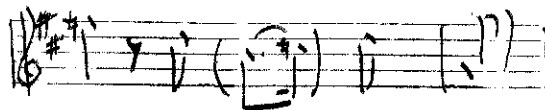
Come?



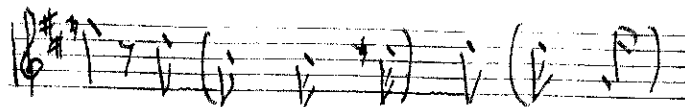
Kom-men?

Fig. 100.--Altered notation due to one syllable against two.

Measure thirty-three has a dotted eighth on "laid" which is written $\dot{\cdot} \cdot \dot{\cdot}$ in the German for "leg-ten." Also in this measure there is an eighth note for the word "on" which Bach wrote as two sixteenths on "Han-de an."



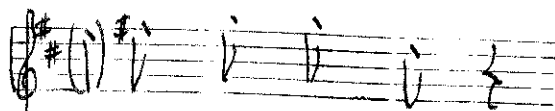
came, and laid hands on



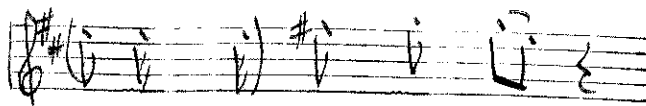
zu, und leg-ten die Han-de an

Fig. 101.--Altered notation due to one syllable against two.

The last measure in which there is a change is measure thirty-four. At the beginning is a quarter note on "Je-sus" which in the German is written $\dot{\cdot} \cdot \dot{\cdot}$ for three syllables in "Je-sum, und."



Je-sus, and took Him.



Je-sum, und grif-fen ihn.

Fig. 102.--Altered notation due to one syllable against three.

No. 33. "Behold, My Saviour Now Is Taken"

Duet and Chorus

Behold, my Saviour now is taken.
(So ist mein Jesus nun gefangen.)

Moon and stars have for grief the night forsaken,
(Mond und Licht ist vor Schmerzen untergangen,)

Since my Saviour now is taken.
(weil mein Jesus ist gefangen.)

To bind Him fast they have not feared.
(Sie fuhren ihn, er ist gebunden.)

Leave Him! leave Him! bind Him not!
(Lasst ihn, haltet, bindet nicht!)

Have lightnings and thunders in clouds disappeared?
(Blitze, sind Donner in Wolken verschwunden?)

Let hell with its manifold terrors affright them,
(Eroffne den feurigen Abgrund, o Holle,)

Affliction, confusion, destruction requite them:
(zertrummre, verschlinge, verderbe, zerschelle,)

Let wrath swiftly brand
(mit plötzlicher Wut)

The faithless betrayed, the merciless band.
(den falschen Verrater, das mordrische Blut!)

There is absolutely no variation in the musical notation for this chorus. It is provided as a declaration of the multitude observing the seizure of Christ. The chorus "Have Lightenings and Thunders" actually gives a picture of thunderous clouds, confusion, and destruction.

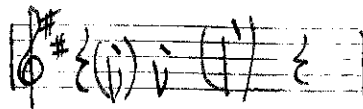
No. 34. "And Behold, One of Them"

Recit.

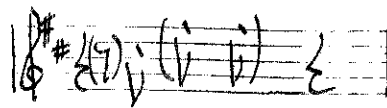
And behold, one of them that were with Jesus stretched out his hand, and smote the High Priest's servant, and struck off his ear. Then saith Jesus unto him: Put up thy sword unto its place; for they that take the sword shall perish with the sword. Or thinkest thou that I cannot now beseech my Father, and He shall send me more than twelve legions of angels? But how then should the Scriptures be fulfilled, that thus it must be? In that hour said Jesus to the multitudes: Are ye come out as against a robber, with swords and with staves for to take me? I have been sitting beside you daily, and have been teaching in the temple, and ye laid no hold upon me. But all this is come to pass, that the Scriptures of the Prophets might be fulfilled. Then all the disciples left Him, and fled.

(Und siehe, einer von denen, die mit Jesu waren, reckete die Hand aus, und schlug des Hohenpriesters Knecht, und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm: Stecke dein schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert unkommen. Oder meinst du, dass ich nicht konnte meinen Vater bitten, dass er mir zuschicke mehr denn zwölf Legionen Engel? Wie wurde aber die Schrift erfüllet? Es Muss also gehen. Zu der Stund sprach Jesus zu den Scharen: Ihr seid ausgegangen als zu einem Morder, mit Schwertern und mit Stangen, mich zu fahen; bin ich doch taglich bei euch gewesen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, dass erfüllet wurden die Schriften der Propheten. Da verliessen ihn alle Junger, und flohen.)

In the first measure of this recitative, where there is an eighth note on the word "and," there is an eighth rest in the German edition. Also, the quarter note on the word "hold" is written as two eighths on the word "siehe." It could easily be written as Bach wrote it originally as the two syllables are the same.



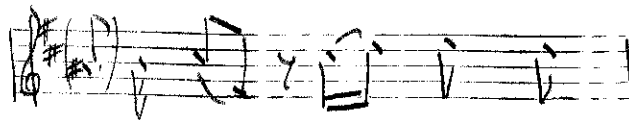
And Be-hold,



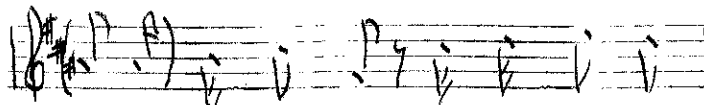
Und sie-he

Fig. 103.--Altered notation due to phrasing.

The second measure has a dotted eighth appearing on the word "one." This is written $\text{!} \cdot \text{f}$ in the German for the two syllables in "ei-ner."



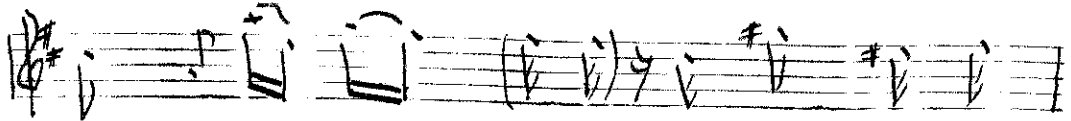
one of them - that were with



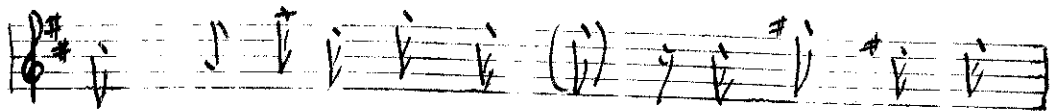
ei-ner von de-nen, die mit Je-su

Fig. 104.--Altered notation due to one syllable against two.

In the fourth measure there are two sixteenth notes on the word "servant," but only an eighth note in the German for the word is "Knecht."



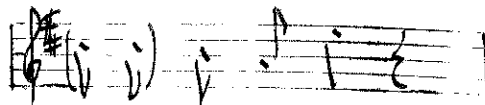
Smote the high Priest's servant and struck off his



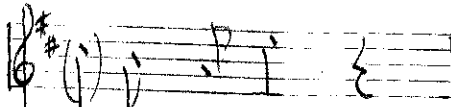
schlug des Hohenpriesters Knecht, und hieb ihm ein

Fig. 105.--Altered notation due to two syllables against one.

The next change occurs on the word "Jesus" in the sixth measure. It is written as two eighths, but in the original it is a quarter note for "Je-sus."



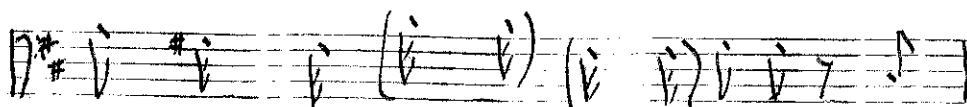
Je-sus un-to him:



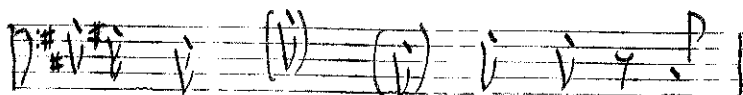
Je-sus zu ihm:

Fig. 106.--Altered notation due to three syllables against two.

In the eighth measure is found f f on the words "take the," which Bach wrote as an eighth note for the word "Schwert."



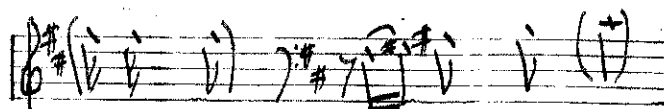
Then should the scriptures be fulfilled, that



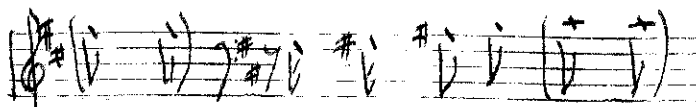
aber die Schrift er-ful-let? Es

Fig. 109.--Altered notation due to two syllables against one.

In measure eighteen "multitudes" is written *f f*, but in the German the word used, "Scaren," had only two syllables, so Bach wrote two eighth notes. There is also a quarter note on the word "out" which appears in the original as two eighths for "ge-gan-gen."



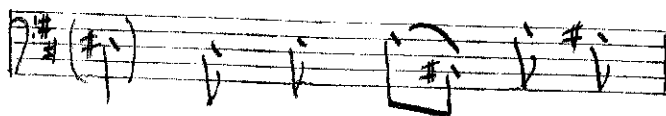
Mul-ti-tudes Are ye come out



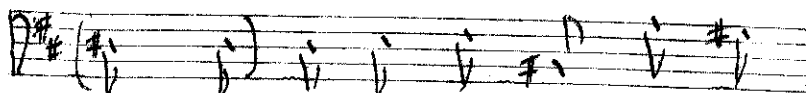
Scha-ren: Ihr seid ausge-gan-gen

Fig. 110.--Altered notation due to three syllables against two and one syllable against two.

Measure twenty begins with a quarter note on "swords." This is written as two eighths in the German for the word "Schwertern."



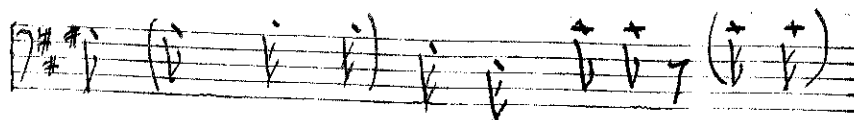
Swords and with staves for to



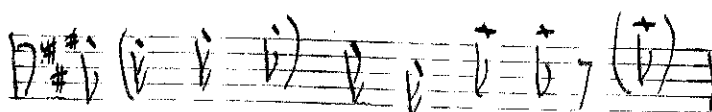
Schwer-tern und mit Stan-gen, mich zu

Fig. 111.--Altered notation due to one syllable against two.

The twenty-third measure has $\dot{\cdot}\dot{\cdot}\dot{\cdot}$ for the words "been teaching," which is written in the German $\dot{\cdot}\dot{\cdot}\dot{\cdot}$ for "tag-lich bei euch." Also in this measure is found two sixteenths on the words "and ye," which requires only an eighth note in the German for the single syllable in "und."



Have been teaching in the temple, and ye

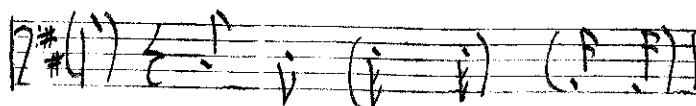


ha-be ge-lehr-et im Tem-pel, und

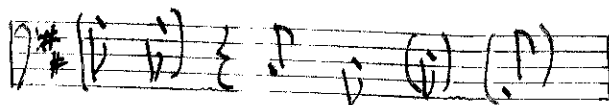
Fig. 112.--Altered notation due to phrasing and to two syllables against one.

Measure twenty-six has a quarter note on the word "pass," which is written as two eighths in the German for "ge-sche-hen." Also there are four sixteenths on "Scriptures

of the," which Bach wrote as two eighth notes on "er-ful-let."



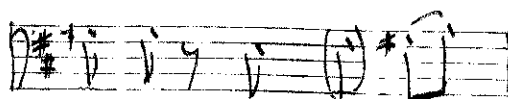
Pass, that the Scriptures of the



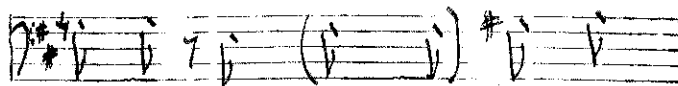
sche-hen, dass er-ful-let

Fig. 113.--Altered notation due to one syllable against two and two syllables against one.

In the twenty-seventh measure is found a quarter note on the word "be" which appears as two eighths on "Schrif-ten" in the German.



Prophets might be ful-



wur-den die Schrif-ten der Pro-

Fig. 114.--Altered notation due to one syllable against two.

No. 35. "O Man, Bewail Thy Grievous Sin"

Chorale

O Man, bewail thy grievous sin!
 (O Mensch, beweine dein' Sündegross;)

The Son of God, thy good to win,
 (darum Christus sein's Vaters Schoss)

From Heaven itself descended,
 (äussert, und kam auf Erden.)

As man to live and die for thee,
 (Von einer Jungfrau rein und zart,)

From sin and death to set thee free,
 (für uns er hie geboren ward,)

Both guilt and bondage ended.
 (er wollt der Mittler werden.)

He came new life and hope to give,
 (Den'n Toten er dass Leben gab,)

That henceforth man to Him should live,
 (un legt' dabei all Krankheit ab,)

To perfect freedom rising.
 (bis sich die Zeit herdrange,)

And shall the Son of God sustain
 (dass er für uns geopfert würd,)

The weight of all our guilt in vain,
 (trug unsrer Sünden schwere Bürd)

Mankind His Cross despising?
 (wohl an dem Kreuze lange.)

This chorale is the final musical selection in Part I of the St. Matthew Passion. It has been added as a prayer, a plea from the people, and no doubt, expresses Bach's own

thoughts as he reflected the tragic events in the Passion story. No alterations are found in this chorale, for the English translation coincides with the German text in fitting the music of Bach.

CHAPTER III

BACH'S ORCHESTRA

The orchestras of the eighteenth century were quite different from those of today. Many of the instruments were very poor in workmanship, difficult to play from the standpoint of fingering, and produced a harsh tone as for example, the harsh tone of the oboe or the weak tone of the oboe d'amore. In fact, a great many of these instruments would hardly be recognized today, though they represent the origins of the ones now used. The orchestras of Bach's time frequently grew up through imitation of the organ,¹ and consisted of strings, woodwinds, trumpets, timpani, and harpsichord. The St. Matthew Passion was scored for two orchestras of first and second violins, violas, cellos, flutes, oboes, harpsichord and organ. In a production of the St. Matthew Passion today it is difficult to determine the correct reproduction of the tone color as Bach intended it, especially with the woodwinds, as these earlier woodwind instruments are so foreign to the ones used today. For an understanding of the tone that Bach desired, it is best to examine precisely the material at his disposal.

¹Paul Bekker, The Story of the Orchestra, Chap. I.

Flutes

Bach scored the St. Matthew Passion for two Flauti traversi, with the exception of selection No. 25, "Behold How Throbs," which is "wrongly indicated in the Bachgesellschaft score as Flauto traverso," and should read Flute a bec.² The tranverse flute grew to be very popular with Bach in more mature compositions. It had a rougher tone than its predecessor, the Flute a bec, but it blended well with the oboe. Also, two transverse flutes could be used together in accompaniments or as solo instruments with the continuo, although usually they were set against a background of strings and continuo. The richer tone of the transverse flute resembles the tone of the modern flute more clearly than any of the other flutes Bach used.³ It was a flute of power and could double either the oboe or the violin parts, or have a principal part all its own. This is the role of the flutes in orchestras today, thus they are well adapted to produce the tone and effect Bach wanted.

The Flute a bec, used only in Recitative No. 25, was also known as the Flute douce, or the Blockflöte. It was a cylindrical instrument held and played in the position of

²C. S. Terry, Bach's Orchestra, Table VIII, p. 201.

³Ibid., Chap. IV.

a modern clarinet, with a softer timbre than the transverse flute. "It needed delicate manipulation, for some of its notes, naturally impure, required correction by breath pressure or fingering. But it blended equally well with the voice and strings, and Bach employed it, though sparingly, throughout his active career."⁴ It passed out of existence as the transverse flute took its place, but as a "recorder" is still played today in small chamber ensembles. Between these two instruments there is quite a contrast of tone and volume. The Flute a bec is soft and pure, while the transverse flute is more penetrating. In a production of the St. Matthew Passion today, modern flutes play this part. As the tone Bach intended resembles the "recorder" it would seem advisable to employ it here. However, the tone of the "recorder" is small and lacks projection. Against a full string section, oboes, and continue, it would be necessary to increase the number of these instruments in order to produce the desired effect. As there are relatively few proficient performers on the "recorder" today, it would be difficult to obtain many for such an experiment. Therefore, the simplest solution is to have the modern flutes play this Flute a bec part. It is better to have a flute that may be heard with the modern orchestra, than to sacrifice for a

⁴Ibid.

tone color that could not compete with the accompanying instruments.

Albert Schweitzer says, in support of this suggestion:

The disappearance of the flute a bec is not a very great misfortune. It is one of the family of long flutes; it was constructed like the open flute pipe of the organ, and blown precisely the same way. A number of fingerholes--six to eight--made it possible to produce various tones from this primitive instrument; some of them were always rather impure, being obtained by only half closing the hole. The overtones being completely lacking, the timbre was soft but inexpressive. The parts for the flute a bec hardly suffer at all from being played on the modern transverse flute.⁵

Oboes

As classified by Terry, the popular oboes of Bach's time were the ordinary oboe, the oboe d'amore, and the oboe da caccia.⁶ In Part I of the St. Matthew Passion, the ordinary oboe appears most frequently, with the oboe d'amore scored for Recitative No. 19, Aria No. 20, and Chores No. 36; the oboe da caccia is found only once, in Recitative No. 26.

No other wind instrument had such constant and varied usage by Bach as the oboe--Bach's restricted usage is explained by the quality of the instrument, of which Mersenne had written in the previous century. It is suited to large functions--because it makes a big noise and fine harmony. Indeed, excepting the trumpet, its tone is louder and more violent than that of any other instrument.⁷

⁵Albert Schweitzer, J. S. Bach, Vol. II, pp. 432-3.

⁶Terry, Bach's Orchestra, Chap. V.

⁷Ibid.

The oboe da caccia was an alto instrument, for which Bach usually prescribed the low register to express grief and tragedy. In Part I of the St. Matthew Passion it is used only in Recitative No. 20, "And When They Had Sung," as Jesus talks to His disciples on the Mount of Olives.

In Bach's time the pitch range for the ordinary oboe was C' to D''', for the oboe da caccia it was F to G'', and for the oboe d'amore a practical range was B to B'' though it could be lowered to G. Thus the range for the oboe d'amore usually lay between that of the ordinary oboe and the oboe da caccia. Likewise in tone quality it seems to fall between the other two. The tone of the ordinary oboe was very shrill and penetrating, while the oboe da caccia was soft and subdued. The oboe d'amore had a mellow quality and was used chiefly as an obbligato instrument in solo arias.

It is a misfortune that Bach's oboe music is so seldom rendered by the instruments for which he wrote it. The modern oboe accurately replaces neither his ordinary instrument nor the oboe d'amore for which it is generally made to deputize. The cor anglais, too, is not an entirely satisfactory substitute for the oboe da caccia. And, at best, we hear only two contrasted oboe voices, whereas Bach colored his scores with three.⁸

The following remarks seem to refute Terry's statements:

⁸Ibid.

Formerly the oboe da caccia and the oboe d'amore had both to be replaced by the cor anglais, which does extremely well for the oboe da caccia, but is a poor makeshift for the oboe d'amore, the tone of the instrument Bach had in view being much softer and more tender. In the meantime, the oboe d'amore has come into use again in the modern orchestra. Five instruments of this type are now made, which any reasonably good oboe player can master without much difficulty. The many beautiful passages for the oboe d'amore in Bach's works are only truly expressive when played as he intended them. Even the ordinary hearer at once perceives the difference.⁹

Bach's oboe was adaptable, blending with every instrument, yet capable of competing with the timbre of the trumpets and horns. The modern oboe is more limited but sufficient for playing Bach's music since no other substitute is available. The English horn, cor anglais, usually plays the part indicated oboe da caccia, for its tone is deeper and more mellow in quality, resembling the alto register Bach had in mind to lend the dramatic air of grief and tragedy.

This discussion of the instruments in Bach's orchestra is limited to the woodwinds only. The strings as Bach employed them are used fundamentally in the same manner today.

⁹Schweitzer, J. S. Bach, Vol. II, p. 433.

CHAPTER IV

PITCH DURING BACH'S TIME

The universal concert pitch accepted today is A'-440, meaning 440 vibrations per second for the tone A', or 900 cents when dividing the twelve tones of an octave between 0 and 1200 cents. This pitch was adopted, due to the fact that previously each country had a different standard for the pitch of A', sometimes even accepting a different tuning in various cities within a country. The fluctuation of pitch caused many difficulties of transposition that have apparently disappeared, with the present standard of tuning and pitch to which every instrument and every musician must conform. However, music written before A'-440 was adopted is frequently transposed as it is played today. Though it is played as written by the composer, the pitch may be higher or lower than it was when he wrote his music; thus, the pitch produced is not always exactly what the composer intended.

This question of pitch has been raised when performing Bach's music, as the tenor arias he wrote lie very high for the average tenor's range. Since exact information concerning pitch Bach used is scarce, much speculation has been provided on this subject. Many authorities prefer to assume

that Bach had an unusual tenor at his disposal, for the range for other instruments and voices is nearer normal.

In Helmholtz' table, "The History of Musical Pitch in Europe,"¹ there is no direct information for the pitch Bach used at any time. However, using the chart to compare other organs with those used in Germany at the time the St. Matthew Passion was written, a general conclusion may be evolved. Bach wrote the St. Matthew Passion while at the St. Thomas Church at Leipzig in 1729. The Helmholtz chart gives the following facts concerning the pitch of the organ of Bach's period. In the year 1722 the Dresden St. Sophie organ in Saxony had the pitch of 415.5 for A'. Also, in Saxony a little earlier, 1714, at the Freiberg Cathedral the pitch for A' was 419.5. In the year 1754 a chained fork of the Roman Catholic Church at Dresden was 415.0 for the pitch A'. Today the pitch for A' in equal intonation is 440; G'♯ is 419.1, while G' is 395.5. Thus the three organs mentioned above tuned to 415.5, 419.1, and 415.0 are practically the same as the figure 419.1 for the modern G'♯.

If these three organs, not far from Leipzig, were tuned near G'♯ for the pitch of A' during Bach's time, it is safe to assume the pitch of G'♯ was practically the pitch for A' on the organ he used. Since G'♯ is only a half step lower

¹Helmholtz, Sensations of Tone, pp. 495-511.

than A', a rendition of the St. Matthew Passion, as played today is very near the pitch Bach used. Terry, in his book, Bach's Orchestra, describes the tuning of the organs Bach used at Leipsig as "Charton" pitch.² This, he explained to be a major tone above the high chamber pitch used for concerted music; but he gives only these names, without supplying their relation to A'-440, and consequently, this information is of doubtful value.

²Terry, Bach's Orchestra, Chap. VII.

CHAPTER V

INTERPRETATION OF SCORE MARKINGS

Dynamics

Most of Bach's scores are marked either with piano or forte, alternating between these two indications. Bach patterned his orchestras in instrumental color, phrasing dynamics and balance after the organ, but in all of his music this limitation in marking is consistent. Interpreting Bach's dynamics is one of the most serious problems musicians have when performing his works. It requires persistent study and practice to perform successfully, holding the interest of the audience, with such a restricted range of dynamics. There are some musicians who prefer to re-edit Bach's music, adding crescendos and dimenundos or mezzofortes. They appear justified in their decisions, but as Albert Schweitzer has said, "The musician has yet to be born who can convince another where the piano or the forte or the crescendo or descendo should begin and end in the various movements."¹

It is true that on the harpsichord, it is only possible

¹Schweitzer, J. S. Bach, Vol. I, p. 397.

to play piano or forte, but Bach was not ignoring dynamics when indicating only these, for he considered just this when writing all his music, including instrumental.

. . . our mezzoforte is unknown to Bach; the sign mf is nowhere to be found in his music. . . . On the other hand, as is proved by his markings in the scores of the cantatas, he distinguishes a pianissimo within the piano. . . . A change occurs only when there comes a salient episode in the structure of a work.²

Variety in dynamics comes through echo effects of a piano, following a forte, and through careful attention to increase and decrease tempo. This is especially advantageous for instrumentalists who, being restricted to a single instrument, lack the possibilities of contrasting tone colors.

In vocal music it is difficult to restrain from any crescendos or decrecendos for the text supplies the interpretation as well as the music. Bach restricts his dynamic markings in arias and vocal music with this in mind, no doubt, depending, with his performances, upon his verbal directions and rehearsals to relay his intentions.

In the majority of the arias the nuances mean very little since the piano in the orchestral parts merely indicates the entry of the voice. . . . Bach gives us no indication as to the nuances he employed in the arias after the entry of the voice. . . . He would certainly permit every crescendo and dimenuendo that was needed to give expression to the words. All nuances, therefore, that have a natural musical or practical justification may be regarded

²Ibid., Vol. II, p. 364.

as not only permissible but necessary. From the character of Bach's music it is clear that nothing could be more odious to him than a lifeless delivery of an aria. The more dramatically it can be sung the better.³

Ornaments

Trills.--Bach, Schweitzer explains, almost always wrote out his vocal ornaments, both simple and complicated, for the convenience of the singer. However, for a trill he usually employed a sign for the type he wanted, which was written in and sung.⁴



Fig. 115.--Realization of trill

Schweitzer quotes from Philip Emmanuel Bach's essay on ornaments, the following rules for correct performance of J. S. Bach's trills:

³Ibid., Vol. II, pp. 410-412.

⁴Ibid., Vol. I, pp. 345-347.

1. Bach indicates the trill simply by the sign *t*, *tr*, *~*, *~*, without specifying every time the particular manner or duration of it. As a rule it occupies the whole or the greater part of the note value.
2. The trill begins, as a rule, with the upper accessory note. . . . In long trills it is desirable first of all to linger a moment on the principal note, and then begin the trill with the adjoining note. . . .
3. The Bach trill is further distinguished from the modern trill by the fact that it must be played much more slowly. . . .
4. If the succeeding note is a descending second, then the sign *~*, as a rule, indicates not an ordinary trill but a Pralltriller. This must be carefully observed.⁵

In the St. Matthew Passion several trills are found among the choruses and arias, but they are frequently omitted in performances today. Bach and his contemporaries, influenced by the harpsichord, were quite accustomed to writing trills in cadences. As an instrument, the harpsichord had no sustaining quality, and it was necessary to trill a note to emphasize it. The final cadence of the first chorus, Come, Ye Daughters, in the St. Matthew Passion has a trill written for the sopranos and first violin. This is usually sung and played as an even quarter note today, with a slight crescendo and decrescendo, for the tone of the other voices and instruments would completely surpass and obscure its effect.

⁵Ibid., Vol. I, pp. 345-347.

Other trills in final cadences, such as the alto aria No. 10, "Grief and Pain," are sung or ignored, depending upon the technique and artistry of the performer. Though more recent vocal music seems to dispense with trills for singers altogether, no one objects to a song with one, if it is done well. But since most singers, with the exception of a few coloraturas, find a smooth and even trill difficult to produce, it is better if they are omitted.

However, with an example, such as measure thirty-five in the aria No. 12, "Bleed and Break, Thou Loving Heart," the trill has an entirely different function. It is used pictorially to represent in sound the words, "like a serpent wound Thee."

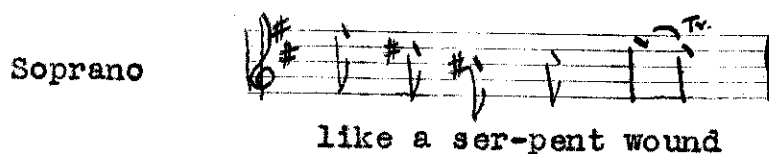


Fig. 116.--Pictoral trill

The singer should include this if it is at all possible.

The oboeists are sometimes confronted with a trill, such as the occurrence in No. 19, "Lord, to Thee My Heart I Prof-fer." "As many of the trills that Bach has marked are barely possible or quite impossible on the woodwinds of today. . . . we get the impression that by the trill sign Bach very frequently intended the single or double Pralltriller."⁶

⁶Ibid, Vol. II, p. 406.

A Pralltriller is a broken trill. "It is simply a very rapid trill, of longer shorter duration, which is suddenly cut short on the staccato main note in such a way that the whole purpose of the trill seemed to be merely the throwing of a weightier accent on this note."⁷

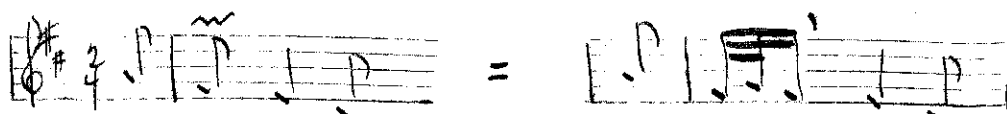


Fig. 117.--Realization of a trill with accent. (From Partita IV: Aria)

The essential rule when performing Bach's trills, is to remember not to take them too quickly or too irregularly.

Appoggiatura.--The traditional appoggiaturas in Bach are usually found in cadences that end with the interval of a third. It is filled in with a passing tone that resolves to the final note making the cadence more definite.

The appoggiatura, in the narrower sense of the term, gives unnecessary trouble to inexperienced singers. It is well known that in the vocal cadence Bach and his contemporaries did not write the falling second or the falling fourth as such, but wrote the final note twice, or the equivalent of twice.⁸

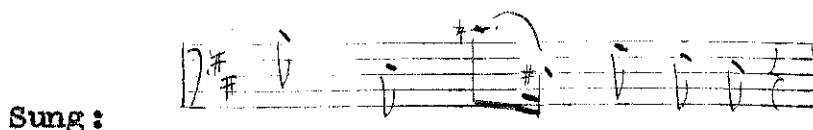
⁷Ibid., Vol. I, p. 347.

⁸Ibid., Vol. II, p. 407.

This may be illustrated by measure nine of the recitative No. 22, "Then Answered Peter," written:



Thou shalt thrice de-ny me.



Thou shalt thrice de-ny me.

Fig. 118.--Appoggiatura

Many appoggiaturas were also written --

instead of thus -- . This example is

found in the aria No. 12, "Bleed and Break, Thou Loving Heart," measure twenty-one, from the St. Matthew Passion. It is not a quick grace note but an even eighth. Much controversy ranges over this matter in the treatment of the beginning measures of No. 33, "Behold, My Saviour Now Is Taken."

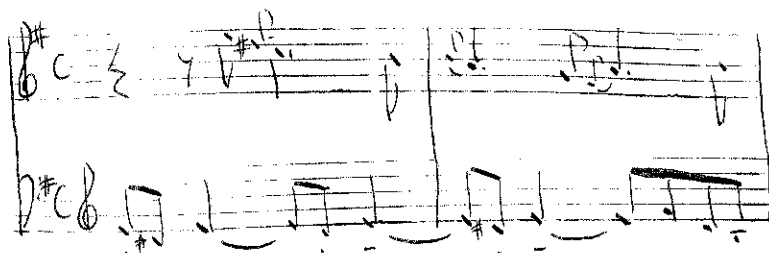


Fig. 119.--Appoggiatura

If these are played as written, as quick grace notes, it suggests a mood of gaiety which is false for words telling of Jesus taken into captivity. But played evenly as two eighth notes, the tension, created by a passing tone resolving to a harmonic tone, increases the atmosphere Bach wanted.

Phrasing

The first thing necessary to give life and rhythm to Bach's themes and periods is his own phrasing. It has a character of its own. If this is disregarded, if instead of the authentic phrasing, we adopt a general one that is applicable to any kind of music, the work becomes peculiarly heavy and inert. The colour of it fades; the outlines are effaced; the hearer can no longer follow the several voices; all he hears is an inextricable and wearisome medley; the work makes no vital impression.⁹

Bach seems guided in his phrasing by the technique of stringed instruments. His demands for the woodwinds, harpsichord and organ result from the use of the bow in phrasing. Schweitzer emphasized this when he said, "In general we may lay down the principal that in Bach every theme and every phrase must be delivered as if we were playing it on a bowed instrument."¹⁰

Bach neglected to indicate the phrasing in all of his scores, for he was usually pressed for time. His players and singers were frequently his own pupils and friends who were familiar with his characteristics and tendencies, without his needing to remind them.

⁹Ibid., Vol. II, p. 380.

¹⁰Ibid., Vol. I, p. 365.

In the St. Matthew Passion the problems of phrasing usually occur in the arias and some of the choruses. Though some of these include markings played as written, they do not always give the effect Bach desired. The first chorus is rather clear with its indications; it is further in the score that questions arise. Also, the recitative No. 9, the aria No. 10, and the aria No. 13 are so clearly marked by Bach that they help give hints for his method of phrasing. "His phrasing has generally an up-take character . . . the intervals which interrupt the natural succession of the notes are to be detached from the tie and played stacatto, whether they begin or close the period."¹¹

The bass was very important to Bach, and he demanded from them the same vitality as other parts. No. 12, "Bleed and Break, Thou Loving Heart," gives an example of the manner in which Bach wished his basses to be played.



Fig. 120.--Phrasing of a bass line

This pattern is a frequent combination with Bach. In No. 9, "O Blessed Saviour," the pattern of the flutes reveals his principal idea that a note out of sequence with the ordinary

¹¹Ibid., Vol. II, pp. 381-382.

progression to be played staccatto while the others are tied.



Fig. 121.--Phrasing for a note out of sequence

Another marking for Bach's basses is found in No. 25, "Behold How Throbs."

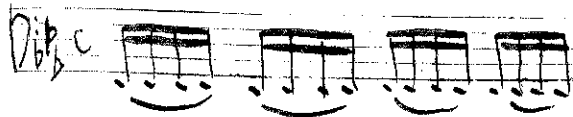


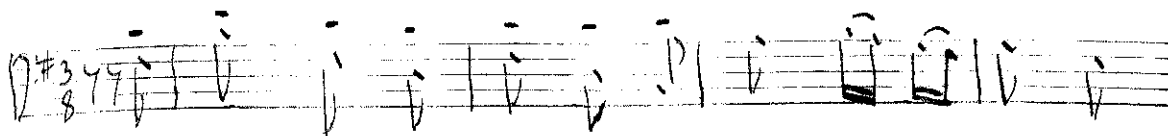
Fig. 122.--Phrasing of bass line

Staccato.--

The Bach staccato coincides only in rare cases with our light modern staccato. It is not so much a key pizzicato as the short heavy stroke of the bow. Its effect is therefore to accentuate the note rather than to lighten it. It would be better indicated in our notation by a short stroke than by a dot.¹²

It implies more freedom and force. In the chorus, "Have Lightnings and Thunders," No. 34, the staccato markings are indicated by a dot, but a better tone is produced, with emphasis on the dramatic, if the singers think in terms of a dash marking rather than the indicated dot.

¹²Ibid., Vol. I, p. 370.



Have lightnings and thunders in clouds dis-ap-pear-ed?

Fig. 123.--Dramatic staccato

Again this principle is based on the conception of the bowing of a stringed instrument. This method of staccato has a legato character within it that creates a natural flow. Such phrasing is thorough and deliberate, bringing out the rhythmic possibilities of the melody.

Accentuation.--


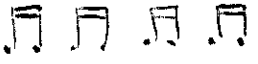
Closely bound up with the question of phrasing is that of accentuation; it is, indeed, solved by the right solution of the other. . . . Bach's themes are mostly conceived as beginning with a large up-beat. The unaccented notes do not follow, but lead up to an accented note. Therefore, to play Bach rhythmically means accenting not the down-beat but the emphatic beat.¹³

The most obvious example of this concerns the sequence of two tied notes; one of the two must be heavily accented, while the other seems to disappear. In the final chorus of Part I of the St. Matthew Passion a pattern of two tied notes is found. As the sequence appears in the normal rhythm of the bar, the accent is as follows:

¹³Ibid., Vol. I, p. 375.



Fig. 124.--Accents in ascending pattern

It is when the succession is contrary to the normal rhythm of the bar, that the process is reversed and it is the second note that is accented. This pattern of accentuation gives a rhythm of  which is quite a different effect from even sixteenths, .

Usually within a tie, Bach accents one of the notes within that tie. This not only adds variety but strengthens the melodie line. The bass run in the chorus, "Have Lightnings and Thunders," should be played with such an accent, not evenly.



Fig. 125.--Accents within a bass line

Syncopations, or repeated notes, are usually heavily accented also.

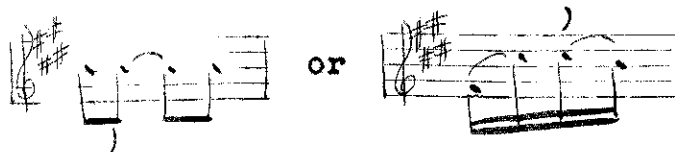


Fig. 126.--Accent for syncopation and repeated note.

The characteristic accentuation of complete themes may be illustrated by two examples from the St. Matthew Passion. The commencement of the aria "Genne will ich mich bequemen" (Gladly would I be enduring) should be played thus --

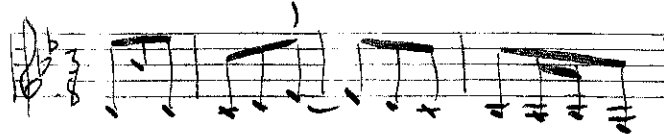


Fig. 127.--Characteristic accent within a theme.

This accentuation prepares the way for the principal accent in the remainder of the theme --



Fig. 128.--Characteristic accent within a theme.

When we accent the theme in this way, bringing out heavily the descending notes of the preliminary accent, the theme strikes the hearer as a connected whole; and at the same time he understands how it expresses the obeisance implied in the words. . . . With the ordinary accentuation both the form and the sense of the theme are completely lost.¹⁴

In Bach, if one is able to maintain simple phrasing with the theme correctly accented, there is no difficulty in establishing and controlling the bar-rhythm. Artistically presented, it will not sound too harsh or rough.

¹⁴Ibid., Vol. II, p. 398.

CHAPTER VI

SUGGESTIONS FOR BALANCE

A serious problem when performing any choral music of Bach's concerns the question of balance for the various vocal and orchestral parts. When Bach presented his St. Matthew Passion, he had only "three or four voices to a part,"¹ with an equally small orchestra, but when Mendelssohn revived the the St. Matthew Passion in 1829 (one hundred years after Bach's performance), he used a choir of four hundred voices, the entire philharmonic society plus the leaders of the strings and woodwinds from the Royal Band.² This shows quite a contrast in ideas of performance, and perhaps there are arguments for either concept of the work.

Bach had to use the regular choir which sang each Sunday for him. Perhaps if he had had a large chorus and a large philharmonic orchestra to engage, as Mendelssohn did, he would have augmented the number of his performers he was to use. Enthusiasts of large numbers of performers advance such a suggestion, agreeing that larger groups can more clearly define the dynamics by giving a greater contrast to piano and

¹Schweitzer, J. S. Bach, Vol. II, p. 417.

²Ibid., Vol. I, p. 242.

forte. This, of course, assumes that dynamics are controlled by adding to, or diminishing from, the voices of the whole.

Building such a choir with the idea in displaying dynamics in a performance of Bach, accents the importance of his dynamics and dynamic shading, rather than enunciation, detail, and polyphony.

If the choir can declaim well, and the orchestra phrase and accent well, the hearer will feel no desire for a number of pronounced dynamic shadings. The leading of the voices, if it be sufficiently spirited, compensates for everything; the piling-up of the parts produces a crescendo, and a natural decrescendo comes as they diminish in number. False nuances frequently have no other effect than to obscure for the hearer the natural dynamic impression that Bach's polyphony ought to give him.³

Bach's compositions that require a choir, as well as orchestral accompaniment, have often been called a "kind of sacred chamber music,"⁴ because of their limitations accenting simplicity and detail. Chamber music describes a small ensemble, not an elaborate or gargantuan group. Frequently these large numbers of players seem necessary because of the size of the room for the performance. A soloist can give a performance in any concert hall with no difficulty in being heard, but when a choral work is presented, there must be at least one hundred to two hundred voices, seventy-five to

³Ibid., Vol. II, pp. 418-19.

⁴Ibid., p. 417.

a hundred orchestra players to produce an effective tone that allows each part to be heard. The general public has accepted such a standard for so long that it never stops to question whether or not this actually offers the best advantage.

Another mistaken idea, often advanced, pertains to the contrast of the choir and orchestra. It is assumed that the orchestra should be weaker than the choir, playing a soft piano wherever the choir enters. A performance on this principle is badly out of proportion. Bach never intended such an interpretation of his scores. He was careless in his markings. He indicated solo instruments for the orchestral introduction or interludes, but he failed to indicate the necessity of a tutti as the choir entered in order to keep a balance of equal tone between choir and orchestra.

The other extreme viewpoint concerning this question is to strengthen the number of instruments until there is the exact number of instruments as there are voices. But the tone of our modern instruments is much stronger than that of the ones Bach used. To have an equal number of instruments and voices would certainly result in drowning out and obscuring the choir entirely. If a large choir is to be used, it is best to have about half as many instruments as there are voices in the chorus.

Something like the following disposition of the orchestra may be recommended for a choir of fifty to eighty voices: six first violins, six second violins, six violas, four altos, two contra basses, two flutes and two oboes for each part. For a choir of a hundred to a hundred and fifty voices the following would be ideal: ten first violins, ten seconds, ten violas, six altos, four contrabasses, six flutes and six oboes for each part.⁵

Of course, such suggestions are a guide; they are not definite. The number of voices is not as objective as the quality of tone from the choir. A weak choir of a hundred voices would require fewer instruments in the orchestra than a choir of the same number of voices that produced a strong, resonant tone.

Though acoustics, or the size of the room, help determine the demands of the choir and orchestra, it is best to allow Bach's principles of polyphony and detail suggest the size of the choir. Enthusiasts, preferring large groups for the purpose of dynamic contrast, will find, "in reality, only the broad and simple dynamic plans can come out. The conductor discovers . . . that when the orchestra and organ enter he has to resign himself to the loss of many interesting nuances that he had set his heart on at rehearsal."⁶ A small group may lack volume but has the advantage of clearly outlining all the parts.

One instrument Bach used, which determined to a great

⁵Ibid., Vol. II, pp. 443-444.

⁶Ibid., p. 444.

extent the amount of tone necessary, was the harpsichord. Not only was it often the only instrument accompanying the solo recitatives, but it also helped support the orchestral accompaniment for all the choruses. The harpsichord resembles the modern piano only in that they are both key-board instruments. It is very small in size, with a range of about half that of the piano. Its choice of dynamics, controlled by the coupler pedals, are only piano or forte with no crescendo or decrescendo. "All instruments of the harpsichord . . . family were on the plectrum principle, and therefore were incapable of dynamic modification of tone by difference of touch."⁷ With the harpsichord, as with an organ, all the notes receive an equal amount of tone, while with a piano it is possible to accent one note more than another. These limitations for the harpsichord produce limitations in the amount of volume. The result is a small amount of volume, with a tone similar to that of a banjo, though not as coarse and with much more agility. With full couplers, however, it can match the penetration and sonority of the modern piano.

Harpsichords today are rare. They are considered archaic instruments, entirely replaced by the piano. The

⁷A. F. Hipkins, "Harpsichord," Grove's Dictionary of Music, edited by H. C. Hobbs, Vol. II, p. 547.

performances of music today that require a harpsichord among the instruments must substitute a piano for this part. However, the piano is a much duller instrument to substitute with a tone that is too heavy in comparison with the harpsichord. As the tone of the harpsichord is a plucked effect, while that of the piano is percussive, the effect has been remedied somewhat satisfactorily in previous experiments by placing tacks on the hammers of the piano. These tacks hitting the strings suggest very realistically a plucked tone. By the use of rubber wedges, piano tuners employ, the outside strings may be deadened, with only one string vibrating the tone to a very much smaller degree and more in proportion with the original tone produced by the harpsichord.

Converting the piano in this manner not only solves the problem of a tone that Bach used but suggests a possible solution for the question of balance. It is impossible to use a large choir and orchestra with correct balance and expect this harpsichordal tone to be heard. The entire group must be in proportion, with no single part predominating or subordinated by the whole. The Mendelssohn performance must have been entirely lacking in balance as Bach understood it. Smaller groups are not only more easily controlled but also are nearer to the "sacred chamber style" Bach required.

CHAPTER VII

ORGAN AND CEMBALO

Both the organ and the cembalo accompany the orchestra and choir in the St. Matthew Passion. In the original score these parts were written with a figured bass only, with the same figured bass duplicated for both.

The use of the figured bass goes back to sixteenth century harmony and polyphony as a means of direction for scores requiring four to eight complete choirs, or three or more instrumental lines, i.e. trio sonata. An organ or harpsichord accompanied these, but found the bass of the choirs or instruments inadequate, as it did not continue during interludes for another choir or instrument to enter.

"A General Bass"--a part which gave the real bass of the whole music at any given instant, was provided for the organist. At points where fewer voices were engaged, the organist could supply useful harmony notes; and indeed at most times could duplicate the real harmony of the voices without attempting to follow their individual melodic curves. This general bass part of "continuo" (obviously so called because it was continuous throughout the composition, while the actual bass of the singer would be intermittent, or perhaps rise temporarily above that of the tenor and so not be the real bass at all), with its figures, was thus of the greatest importance in clarifying the harmonic ideas of music, as opposed to the polyphonic idea which had underlain all compositions up to this time.¹

¹Donald Ferguson, A History of Musical Thought, Chap. XIV.

Bach divided this continuo harmony between the organ and the harpsichord, or cembalo, the Italian name for this instrument. As only the figured bass line is indicated in the score for those instruments, much speculation has resulted concerning the exact harmony each played. It is certain, except with the accompanying of the chorals, they were never playing accompaniments in unison. When Mendelssohn revived the St. Matthew Passion in 1829, he ignored the tradition of the figured bass, allowing these instruments to play only the bass line written. The result was entirely out of proportion and fortunately is not a surviving practice.²

The most accurate available re-edited scores for the organ and cembalo are interesting to compare with the original full score. One such organ part is a Breikopf and Hartel edition, while the cembalo part is a Peters edition arranged by M. Seiffert.

In Chorus No. 1, "Come, Ye Daughters," the cembalo accompanies chorus and orchestra I, while the organ accompanies chorus and orchestra II. During the orchestral interludes while the choir is not singing, the cembalo supplies chordal harmony with the organ merely accenting the bass or enjoying a rest. The organ also includes the melodie line of the soprano ripieno in its part, which is absent from the cembalo.

²Schweitzer, J. S. Bach, Vol. II, p. 441.

Recitative No. 2 offers the cembalo only, in these editions, which is consistently practiced with every descriptive throughout the score. Bach supplied a figured bass marked organ and cembalo. What Bach wanted was a guiding harmony to support the singer. The cembalo alone is sufficient for this; adding the organ would strengthen the accompaniment and limit the tonal freedom of the singer. Bach wrote these figured bass notes as quarter notes between the singers' phrases, with rests when the singer re-entered. The Peters edition ties them over until a change of harmony with no rests indicated whatsoever. However, the audible result is the same. The tone of the harpsichord diminishes immediately after the chord is struck, giving the effect of a quarter note, no matter how long the notation indicates a note must be held. Perhaps this method is more encouraging in the way of support for the singer, for if the singing melodic line outlines a new chord, the harpsichord must change the harmony of the accompaniment also. The playing of this chord would be omitted if the measure were notated with a rest.

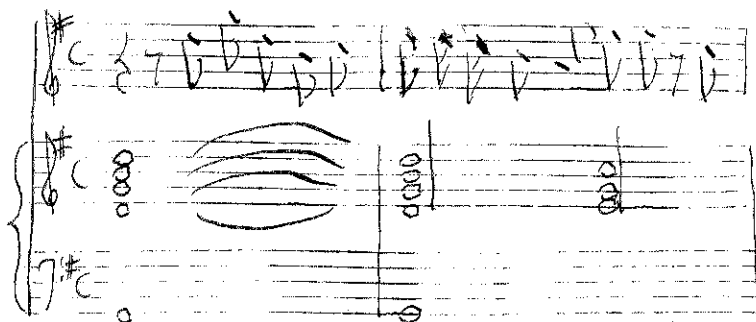


Fig. 129.--Realization of Figured Bass in Cembalo Accompaniment.

This example from Recitative No. 2, measures one and two, shows the cembalo accompaniment sustaining the harmony with a change of harmony in the second measure. The example following shows these same two measures as Bach indicated them in the original.

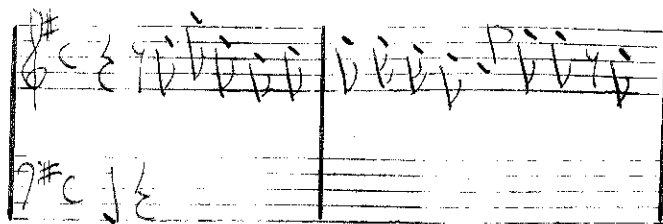


Fig. 130.--Original Figured Bass Indications

This is one of the recitatives in which the voice of Jesus is heard. Strings always accompany Jesus, but as a figured bass part was included by Bach, there is no doubt that he expected to employ the organ also. The Breikopf and Hartel edition does not include this for the organ, but the piano edition of Schirmer offers a harmony which the organist could easily use. It is an advisable suggestion that the organist use this and accompany the voice of Jesus throughout the score.

Chorale No. 3 is an example of all the chorales. Both the organ and the cembalo accurately follow the figured bass of Bach, supplying simple chordal harmony in choral style.

The Chorus No. 5, "Not upon the Feast," is a double choir and double orchestra selection. The cembalo part sufficiently accompanies the first choir, but an organ part is

omitted for Choir II, though Bach includes a separate figured bass for it.

In the choruses No. 7 and No. 14, there is no organ part included in the organ score. There is a harpsichord part that makes use of the entire figured bass Bach wrote. If the balance is sufficient with the cembalo alone, and the bass is emphasized coherently, it should not be necessary to require the organ to play this chorus. If it is found that the organ is needed again, the piano score could be used.

The Recitative No. 9 and the Aria No. 10 for the alto again seem adequately portrayed with the cembalo alone. The Peters edition submits an accurate part with notation that is exact with the original figured bass of Bach. To add an organ to this, when there is only an alto voice and two flutes, would certainly strengthen the accompaniment beyond the ability of the voice, demanding a tone similar to a Wagnerian aria instead of the simple pleading and grief of a woman overcome by the events of the passion story.

It is strange that neither of these editions of the organ and cembalo parts submit a score of the soprano aria. In No. 12 Bach includes a figured bass that was so important to him that it is one of the few in which he marked the phrasing of the bass line. The bass foundation, to him, was very necessary, and the accurate interpreter of Bach never neglects this fact. Perhaps the Peters edition omits a cembalo

part, giving the entire accompaniment to the organ, as it could supply a heavier tone which seems necessary here. No Peters edition for the organ is available, however, for this comparison. The piano score, included in the vocal edition of Schirmer, will have to suffice as a substitute. Piano scores, of course, include the notes of all the instruments in the orchestra, but with a proper registration, which allowed a heavy tone for the bass only, a proportional balance could be maintained. Most of this bass line could be played on the pedal; whenever it goes too high, the left hand could play it on the manual.

The chorus in No. 15, "Lord, Is It I?" has a cembalo part for the figured bass. As the chorus is written for Choir I only, the strength of the cembalo is sufficient accompaniment without adding the organ.

No. 18 is an ariso recitative for soprano and two oboe d'amore. The cembalo is all that is necessary for the requirements of the figured bass and orchestration. The aria following continues with the same instruments and balance.

The recitative and chorus No. 25 have a cembalo part to play the figured bass. The cembalo plays during the tenor solo only, remaining silent when the choir sings. As a figured bass is included with the choral measures, it is obviously meant for the organ. Again, as no part is available for any other solution, the suggestion must be to adapt the

piano score for the organist to use here. With the aria following this, the use of the organ is not necessary. The cembalo gives enough support for the solo voice and solo oboe.

The bass recitative No. 28 and aria No. 29 both lack the organ and cembalo parts, apparently ignoring the figured bass. The organ would probably be more suitable for these than the cembalo and must look to the piano score again as a possible guide and substitute.

No. 33, a duet and chorus, is fortunate to have both an organ and a cembalo part. The organ accompanies the choir with the cembalo, both entering with simple chords in the vivace section, "Have Lightenings and Thunders." The figured bass includes the runs which are dictated by the bass voice. These runs should be included with the accompaniment to help emphasize them. As the runs are too fast for the organ to control, the cembalo should play them. The piano score offers the runs written out in the piano accompaniment. This could be used for the cembalo here.

The final chorale, No. 35, which ends Part I of the St. Matthew Passion, is scored for full choir and full orchestra. Both the organ and cembalo parts are available. The cembalo part is more accurate in fulfilling the figured bass indicated. The organ is primarily used to accompany the choir and woodwinds, guided by their melodie lines. The organ part

seems to ignore the bass almost entirely, but that is due to the many runs and fast notes in the bass line, which the organ would be unable to produce at such a tempo. The volume of the cembalo should be sufficient to accompany the cello in balancing the bass.

The accomplished and experienced organist discovers that the music of Bach can be played very practically on the modern organ. But the organist who is not familiar with Bach's style, finds it difficult to judge proper methods of treatment for Bach's registration on the organ. The natural mistake is to supplant contrast of tone colors in the organ registration, ignoring the importance of the dynamics.³ It is the melodic line that is outstanding in Bach's music, not the contrast of themes and tone. However, this does not mean that the registration should be dull.

The following table from Terry's Bach's Orchestra gives the specifications of St. Thomas' organ after its enlargement in 1721.⁴

³Schweitzer, J. S. Bach, Vol. I, p. 324.

⁴Terry, Bach's Orchestra, p. 159.

TABLE 1

BACH'S ORGAN AT ST. THOMAS'S

Name of Stop	Length of Stop
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Oberwerk (Great Organ)

Principal.	16'
Principal.	8'
Quintaton.	16'
Octave	4'
Quinte	3'
Super Octave	2'
Spiel-Pfeife	8'
Sesquialtera, doubled.	--
Mixtur, 6, 8, 10 ranks	--

Brustwerk

Grobgedackt.	8'
Principal.	4'
Nachthorn.	4'
Nasat.	3'
Gemshorn	2'
Cymbel, 2 ranks.	--
Sesquialtera	--
Regal.	8'
Geigenregal (violin regal)	4'

Rückpositiv (Choir Organ)

Principal.	8'
Quintaton.	8'
Lieblieh Gedackt	8'
Klein Gedackt.	4'
Traversa (Querflöte)	4'
Violine	2'
Rauschquinte, doubled.	--
Mixtur, 4 ranks.	--
Sesquialtera	--
Spitzflöte	4'
Schallflöte.	1'
Krummhorn.	16'
Trompete	8'

Table 1--Continued

Name of Stop	Length of Stop
Pedal Organ	
Sub-Bass (of metal).	16'
Posaun-Bass.	16'
Trompete-Bass.	8'
Schalmei-Bass.	4'
Cornett-Bass	3'

Modern organs are not built with these stops for registration. A few exist on large organs but usually the organist must contrive to build a registration that as nearly as possible resembles a Baroque tone. To offer a set registration with which organists should conform would not be very helpful, for it is rare to find any two organs that have exactly the same stops. But suggested principals will be a helpful guide in selecting a registration on any organ that agrees with the tone Bach used.

Wherever the organ appears in the score of the St. Matthew Passion, it should be kept unobtrusively under the choir and orchestra for correct balance. The organ serves as a background, an addition to the tone, not an independent instrument.

In a modern organ only very softly voiced flute and occasionally light reed stops should be used. Clear flutes at 8' and 4' pitches will be the most useful. A Quintadena, Gemshorn, or Salicional may also be used for variety. If the

organ contains any delicately voiced mutation stops ($2\ 2/3'$; $2'$; $1\ 1/3'$; or $1'$), these may be used from time to time.

Schweitzer reminds us that "with Bach the bass line is not, as with other composers, merely a harmonic foundation line; it is at the same time an obligato part, of the detail of which the hearer must be just as conscious as of those of any other part."⁵ If the voice part, on which the continuo chords are constructed, is very active and melodious, this part should be played by the left hand on a separate manual. This manual should be somewhat heavier in volume than that used for the chordal accompaniments, with perhaps a fairly strong string stop predominating (a gamba, possibly, if a good one). This will serve to support the string basses. In the places where the bass line is tranquil, a $16'$ stop may be used, playing the part on the pedals. For the most part, however, pedals should use mainly $8'$ stops with some clear $4'$ or $2'$ added; $16'$ stops should be used only occasionally. It will tend to clarify the bass line if more $8'$ (string) and $4'$ (flute or string) tone is added. Additional $16'$ tone will only tend to muddy or confuse the melodie line.

During recitatives, light $8'$ tones are advisable, possibly a delicate Concert Flute. If this is heavily voiced, a Dulciana $8'$ might be preferred, since the tone must sustain

⁵ Schweitzer, J. S. Bach, Vol. II, p. 454.

but, at the same time, not obtrude.

In the aria for alto, No. 10, 8' and 4' flutes should be used on one manual (right hand); an 8' stop with string tone predominating in the left hand. It is better not to try to use the pedals.

In a recitative, such as No. 13, where the last chord should be forte, a light reed, such an oboe or Quintadena if available, might be added to the flutes.

In No. 14, where the full choir is singing, the organ is quite alone on the bass line. This is too high and awkward for pedals, which would tend to indicate that Bach would have used a clear penetrating tone on the manuals, with the left hand playing this part. The accompanying chords should be softer on the choir or swell.

In No. 15, a Gemshorn, clear flute, or Salicional should be used for the bass line, with a Dulciana and Unda Mane for the sustained chords alone. A 16' pedal might be added for the chorale section completing No. 15.

The final registration for the organ will require much patience and study. "In our instruments we have to experiment for a long time until we have found a number of registers which, when properly blended, give the desired quality of tone."⁶ The idea of balance should always be kept

⁶Ibid., Vol. II, p. 452.

predominantly in mind, plus the principle of bringing out the bass in all of Bach's music.

CHAPTER VIII

CONCLUSIONS

As stated in the introduction, this subject has been an attempt to discuss the problems of interpreting or performing J. S. Bach's St. Matthew Passion. A careful comparison of the German score with the English score most generally used indicated any differences in the notation resulting from translation. To perform this music exactly as Bach did would require notation as similar to his as possible.

A discussion of the instruments which Bach used in his orchestra and those that take their place today, was included for discovering the tone and volume, which in turn, affected the balance and phrasing, for a fuller appreciation of Bach's style.

Dynamics, phrasing, accentuation, and proper realization of the ornaments are very necessary considerations for interpreting Bach. Regardless of the size of the choir and orchestra, these principals remain constant. In connection with balance, suggestions were advanced for converting a piano to harpsichordal tone to play the cembalo part.

The organ and cembalo play wherever the figured bass is indicated in Bach's score. Their purpose is one of support and color, not independent instruments. Played as such would

completely upset the balance necessary for Bach's style. Suggestions were included for a proper organ registration that not only serve to guide this question of balance, but also to indicate on a modern organ the type of stops which produce as nearly as possible Bach's organ tone.

This subject is designed to aid the lay musician who lacks the organized material for studying these problems before performing Bach. The problems considered are the most outstanding and the most controversial encountered with Bach's music.

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