

The logo for the Academy of Ancient Music (AAM) is located in the top right corner. It consists of the letters 'AAM' in a stylized, elegant, cursive script font, with decorative flourishes extending from the letters.

HANDEL BROCKES-PASSION

ACADEMY OF ANCIENT MUSIC

RICHARD EGARR

CHOIR OF AAM

ELIZABETH WATTS

ROBERT MURRAY

CODY QUATTLEBAUM

GWILYM BOWEN

TIM MEAD

RUBY HUGHES

NICKY SPENCE

RACHAEL LLOYD

MORGAN PEARSE

Georg Friedrich Händel

BROCKES-PASSION

HWV 48

Der für die Sünde der Welt gemartete
und sterbende Jesus aus den vier Evangelisten
in gebundener Rede vorgestellt



Detail from an original artwork "Sands to Shore" by Emma Safe, created live in response to the Academy of Ancient Music's performance of Handel's *Brookes-Passion*, Good Friday, 2019; [103.] Chorale: The Christian Church, *Mein' Sünd' mich werden kränken sehr*
Charcoal oil and watercolour on prepared ground, 34 X 48cm, 2019

George Frideric Handel

BROCKES-PASSION

HWV 48

Jesus who was martyred and died for the sins of the world,
presented in verse out of the four Evangelists

L
AAM
L

ACADEMY OF ANCIENT MUSIC

Richard Egarr

Künfftige Woche wird man ein vortreffliches geistliches Oratori-
um in dem Dom auff dem Reventher Nachmittag um 4 Uhr præcise/
und zwar Montags des Hn. Capellmeisters Hendels Music/Dienstags
aber des Capellmeisters Hrn. Telemanns Composition aufführen.

Detail of a performance announcement (text and translation opposite on p.7) in the *Hamburg Relations-Courier*,
31 (20 os) March 1719

Hamburg Relations Courier: 31 (20 os) March, 1719

Künfftige Woche wird man ein vortreffliches geistliches Oratorium in dem Dom auff dem Reventher Nachmittag um 4 Uhr präcise, und zwar Montags des Hn. Capellmeisters Hendels Music, Dienstags aber des Capellmeisters Hrn. Telemanns Composition auffführen.

Next week a magnificent sacred oratorio will be performed in the Cathedral refectory at 4 o'clock in the afternoon precisely, on Monday 3 April [23 March os] with music by Herr Capellmeister Handel, but on Tuesday 4 April [24 March os] in the composition by Herr Capellmeister Telemann.

Handel Documents Vol.1 p.148



Portrait of George Frideric Handel, 1685-1759 by Balthasar Denner; National Portrait Gallery, London
Oil on canvas, 75cm x 63cm, c.1726-c.1728

Elizabeth Watts

Robert Murray

Cody Quattlebaum

Gwilym Bowen

Tim Mead

Ruby Hughes

Nicky Spence

Rachael Lloyd

Morgan Pearse



Portrait of the Senator and Poet, Barthold Heinrich Brockes 1680-1747 by Domenicus van der Smissen;
Kunsthalle Kiel, Kiel
Oil on canvas, 56cm x 43cm

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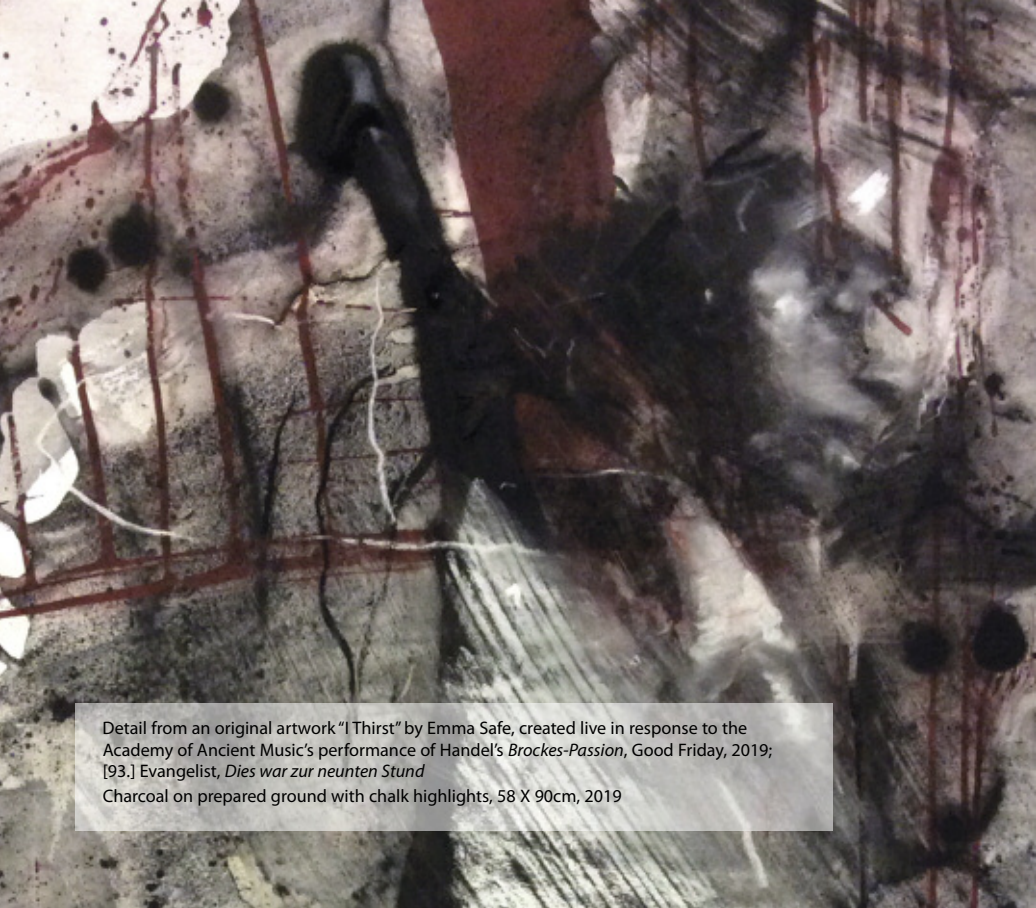
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Prof. Reinhard Strohm, Dr. Bettina Varwig,

Prof. Joachim Whaley



Detail from an original artwork "I Thirst" by Emma Safe, created live in response to the Academy of Ancient Music's performance of Handel's *Brookes-Passion*, Good Friday, 2019; [93.] Evangelist, *Dies war zur neunten Stund*
Charcoal on prepared ground with chalk highlights, 58 X 90cm, 2019

Director & Harpsichord

Richard Egarr

Daughter of Zion

Elizabeth Watts

supported by Terence Sinclair

Evangelist

Robert Murray

supported by Sir Konrad and Lady Schiemann

Jesus

Cody Quattlebaum

supported by Richard and Elena Bridges

Peter

Gwilym Bowen

supported by Marshall Field

Judas

Tim Mead

supported by an anonymous donor

Faithful Souls:

soprano

Ruby Hughes

supported by Ina De and James Spicer

alto

Rachael Lloyd

supported by an anonymous donor

tenor

Nicky Spence

supported by Madeleine and John Tattersall

bass

Morgan Pearse

supported by Matthew Ferrey

Mary

Rachael Lloyd

supported by John and Hilary Everett

Pilate

Morgan Pearse

supported by Roger Mayhew

Centurion

Morgan Pearse

supported by Malcolm and Rosalind Gammie

James

Cathy Bell

supported by Noël Harwerth

John

Kate Symonds-Joy

supported by Peter and Frances Meyer

A Soldier

Rachael Lloyd

Caiaphas

Morgan Pearse

Maid 1


Ruby Hughes

Maid 2

Rachael Lloyd

Maid 3

Philippa Hyde



Detail from an original artwork "Break, My Heart" by Emma Safe, created live in response to the Academy of Ancient Music's performance of Handel's *Brookes-Passion*, Good Friday, 2019; [19.] Daughter of Zion, *Brich, mein Herz, zerfließ in Tränen*
Charcoal on prepared ground with chalk highlights, 58 X 90cm, 2019

ORCHESTRA AND CHOIR OF THE ACADEMY OF ANCIENT MUSIC

Leader	Bojan Čičić
Principal Oboe	Leo Duarte
Continuo:	
cello	Sarah McMahon
harpsichord	Richard Egarr
theorbo	Alex McCartney
organ	Julian Perkins
soprano chorus	<i>supported by The Loveday Charitable Trust</i>
alto chorus	<i>supported by Elizabeth and Richard de Friend</i>
tenor chorus	<i>supported by Chris and Ali Rocker</i>
bass chorus	<i>supported by Miles and Anna Hember</i>
German Language Coach	Gerhard Gall
Keyboard Technician	Malcolm Greenhalgh
Head of Concerts & Planning	Chloë Wennersten
Concerts & Projects Co-ordinator	Alice Pusey
Choir of AAM fixed by	Richard Latham
Librarian	Emilia Benjamin
Pitch	A = 415 Hz
Temperament	Young II

full orchestra and choir details pages 202-204

IMAGES

Original Artworks
Performance photographs
Recording Session photographs
Manuscript images

Emma Safe
Robert Workman
Alexander Van Ingen

courtesy of

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Booklet cover image
Hamburg Relations Courier images
Handel signature
Balthasar Denner, Handel portrait
J.J. Haid, Mattheson engraving

Black Maw by **Emma Safe**
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van der Smissen, Brockes portrait
Wolfgang after Denner, Brockes engraving
Thomas Hudson, Jennens portrait
Handel's Will
Philip Mercier, Handel portrait

Hamburg Courier-Relations transcriptions and translations from *George Frideric Handel: Collected Documents*, vols. 1 and 2, edited by Donald Burrows, Helen Coffey, John Greenacombe and Anthony Hicks, 2014-15 (see page 198). Reproduced by permission of Cambridge University Press

RECORDING

Executive Producer

Producer

Balance Engineer

Technical Engineer

Assisted by

Editor

Mixing

Additional post-production

Venues

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Compiled & edited by

Artwork & design

Content & layout

Manufactured by

Alexander Van Ingen

Andrew Keener

Andrew Mellor

Brett Cox

George Collins

Dave Rowell

Andrew Mellor

Dave Rowell, William Brown

Henry Wood Hall, London, 11, 17, 18 April 2019

Barbican Hall, London, 19 April 2019

Sarah Breeden

S L Chai, Colourblind Design

Alexander Van Ingen

Akcent Media

ADDITIONAL FILMED CONTENT

Additional content can be found online at www.youtube.com/acadofancientmusic featuring Dr. Ruth Smith, Sandy Burnett, Leo Duarte, Elizabeth Watts, Tim Mead, Gwilym Bowen, Cody Quattlebaum

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with

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Dave Rowell, Andrew Mellor**
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Nachdem die kleine Geld- und Bücher-Lotteren, worin der Ein-
satz nur 3 Marck, schon so weit avanciret, daß die Ziehung derselben
allhier in Hamourg auf dem Einbeckischen Hause den 19ten
April fest gesetzt worden; - als wird denjenigen, so ihre Lose
anzuzeigen lassen, und noch nicht bezahlet haben, hiemit ein Ter-
min von 14 Tagen verstattet, die Gelder in solcher Zeit einzubringen,
weil sonst nach verflössener Zeit die Lose an andere überlassen
werden sollen. Bis Ausgang dieses Monaths sind noch Lose zu
haben.


Vor E. Hoch-Edl. und Hochw. Raht soll künftigen Donnerstag,
als den 23 Martii, das sehr berühmte von Thro Hochw. Herrn
Brockes gefertigte, und von Hr. Hendel componirte Passions-Oratorium,
im hiesigen Drill-Hause aufgeführt, und præcise um halb
5 Uhr der Anfang gemacht werden.

Detail of announcements, including a performance announcement for *Brockes-Passion* in the *Hamburg Relations-Courier*, 21 (10 os) March 1730, the latter reading:

Vor E. Hoch-Edl. und Hochw. Raht soll künftigen Donnerstag, als den 23 Martii, das sehr berühmte von Thro Hochw. Herrn Brockes gefertigte, und von Hr. Hendel componirte Passions-Oratorium, im hiesigen Drill-Hause aufgeführt, und præcise um halb 5 Uhr der Anfang gemacht werden.

Next Thursday, being the 23 March [12 March os], the very famous Passion Oratorio written by His Honour Herr Brockes and composed by Herr Hendel, will be performed in the Drill House here before the most excellent and honourable Council, to begin at half past 4 precisely.

Handel Documents Vol.2 p.346



Detail from an original artwork "Black Maw" by Emma Safe, created live in response to the Academy of Ancient Music's performance of Handel's *Brookes-Passion*, Good Friday, 2019; [100.] Faithful Soul (tenor), Centurion, *Ja, ja, es brüllet schon in unterird'schen Grüften*
Charcoal on prepared ground with chalk highlights, 58 X 90cm, 2019

CD1

- 1 **[1.] Symphonia** 3'55
supported by Janet Unwin
- 2 **[2.] Chorus of Faithful Souls** Mich vom Stricke meiner Sünden zu entbinden 4'47
supported by David Colver and Kimberly Schumacher
- 3 **[3.] Recitative: Evangelist** Als Jesus nun zu Tische saße 0'31
supported by Mark Dennison
- 4 **[4.] Accompagnato: Jesus** Das ist mein Leib 0'56
supported by Sarah and John Seddon
- 5 **[5.] Aria: Daughter of Zion** Der Gott, dem alle Himmelskreise 2'17
supported by Julia Ellis
- 6 **[6.] Recitative: Evangelist** Und bald hernach nahm er den Kelch und dankte 0'14
supported by Mark and Margaret Edwards
- 7 **[7.] Accompagnato: Jesus** Das ist mein Blut im neuen Testament 0'59
supported by Ian Hislop
- 8 **[8.] Aria: Daughter of Zion** Gott selbst, der Brunquell alles Guten 1'56
supported by John and Hilary Birks
- 9 **[9.] Chorale: The Christian Church** Ach, wie hungert mein Gemüte 1'10
supported by Tony and Jackie Yates-Watson
- 10 **[10.] Recitative: Evangelist, Jesus** Drauf sagten sie dem Höchsten Dank 0'33
supported by Celia Milstein
- 11 **[11.] Chorus of Disciples** Wir wollen alle eh' erblassen 0'34
supported by Aileen Adams
- 12 **[12.] Recitative, Aria: Jesus** Es ist gewiß ... Weil ich den Hirten schlagen werde 1'25
supported by Madeleine Gantley
- 13 **[13.] Recitative: Peter, Jesus** Aufs wenigste will ich 0'56
supported by Dr. Nicolas Bell

SOLILOQUIUM: JESUS (Nos. 14-16)

- 14 **[14.] Aria: Jesus** Mein Vater, mein Vater!
supported by Madeleine Gantley 2'10
- 15 **[15.] Recitative: Jesus** Mich drückt der Sünden Zentnerlast
supported by an anonymous donor 1'00
- 16 **[16.] Aria: Jesus** Ist's möglich, ist's möglich
supported by John and Jacky Still 2'14
- 17 **[17.] Arioso: Daughter of Zion** Sünder, schaut mit Furcht und Zagen
supported by an anonymous donor 1'37
- 18 **[18.] Recitative: Evangelist** Die Pein vermehrte sich mit grausamen Erschüttern
supported by Edward Brown 1'08
- 19 **[19.] Aria: Daughter of Zion** Brich, mein Herz, zerfließ in Tränen
supported by an anonymous donor 5'31
- 20 **[20.] Recitative: Evangelist** Ein Engel aber kam vor den gestirnten Bühnen
supported by an anonymous donor 0'35
- 21 **[21.] Arioso: Jesus, John, James, Peter** Erwachet doch!
supported by Tim and Jenny Shanagher 1'56
- 22 **[22.] Recitative: Evangelist** Und eh' die Rede noch geendigt war
supported by Mark and Margaret Edwards 0'41
- 23 **[23.] Chorus of Soldiers** Greift zu, schlägt tot!
supported by Patricia C. Yeiser 0'58
- 24 **[24.] Recitative: Evangelist, Judas** Und der Verräter hatte dieses ihnen zum
Zeichen lassen dienen
supported by an anonymous donor 0'18
- 25 **[25.] Chorus of Soldiers** Er soll uns nicht entlaufen
supported by Eric W. Nye and Carol D. Frost 0'28
- 26 **[26.] Recitative: Judas, Jesus** Nimm, Rabbi, diesen Kuß von mir
supported by Alan Sainer 0'13

- 27 **[27.] Aria: Peter** Gift und Glut, Strahl und Flut 1'28
supported by Jo and Keren Butler
- 28 **[28.] Recitative: Jesus** Steck nur das Schwert an seinen Ort 1'12
supported by Dr. Eva Novotny
- 29 **[29.] Chorus of Disciples** O Weh, sie binden ihn mit Strikk und Ketten! 0'39
supported by Walter Frans and Linda Hofkens
- SOLILOQUIUM: PETER** (Nos. 30-31)
- 30 **[30.] Recitative: Peter** Wo flieht ihr hin? Verzagte, bleibt! 0'43
supported by Chris Gunness
- 31 **[31.] Aria: Peter** Nehmt mich mit, verzagte Scharen 4'21
supported by Malcolm and Polly Haines
- 32 **[32.] Recitative: Evangelist, Caiaphas, Jesus, a Soldier** Und Jesus ward zum Palast Caiphas' 1'13
supported by Mary Antcliff
- 33 **[33.] Aria: Daughter of Zion** Was Bärenatzen, Löwenklauen 2:51
supported by Jo and Keren Butler
- 34 **[34.] Recitative: Evangelist, Maids 1, 2, 3, Peter** Dies sahe Petrus an 1'19
supported in memory of Philip Brett
- 35 **[35.] Arioso: Peter** Ich will versinken und vergehn 0'47
supported by Judith Van Ingen
- 36 **[36.] Recitative: Evangelist** Drauf krähete der Hahn 0'36
supported by an anonymous donor
- SOLILOQUIUM: PETER** (Nos. 37-41)
- 37 **[37.] Recitative: Peter** Welch ungeheurer Schmerz bestürmet mein Gemüt! 0'38
supported by Patrick Fernandez
- 38 **[38.] Aria: Peter** Heul, du Schaum! 2'18
supported by George and Kay Brock

39	[39.] Recitative: Peter Doch wie, will ich verzweifelnd untergehn? <i>supported by Ricardo Andrade</i>	0'27
40	[40.] Aria: Peter Schau, ich fall' in strenger Buße <i>supported by Kate Donaghy</i>	2'41
41	[41.] Chorale: The Christian Church Ach, Gott und Herr <i>supported by Jane Ridley</i>	0'58
42	[42.] Recitative: Evangelist, Caiaphas, Jesus Als Jesus nun, wie hart man ihn verklagte <i>supported by John Bird</i>	1'10
43	[43.] Chorus Er hat den Tod verdient! <i>supported by an anonymous donor</i>	0'11
44	[44.] Aria: Faithful Soul (tenor) Erwäg, ergrimmte Natternbrut <i>supported by Kate Donaghy</i>	4'23
45	[45.] Recitative: Evangelist, Daughter of Zion Die Nacht war kaum vorbei <i>supported by Alan Ward</i>	1'17
46	[46.] Aria: Daughter of Zion Meine Laster sind die Strikke <i>supported by Michael Smith</i>	2'24
SOLILOQUIUM: JUDAS (Nos. 47-49)		
47	[47.] Recitative: Judas O, was hab' ich verfluchter Mensch getan! <i>supported by Alan Sainer</i>	0'34
48	[48.] Aria: Judas Laßt diese Tat nicht ungerochen <i>supported by Alan Sainer</i>	1'48
49	[49.] Recitative: Judas Unsäglich ist mein Schmerz <i>supported by Alan Sainer</i>	0'58
50	[50.] Aria: Daughter of Zion Die ihr Gottes Gnad' versäümet <i>supported by Annie Duarte</i>	2'01

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. The music begins with a series of quarter notes, followed by a half note, and then a series of quarter notes. The word "pian:" is written above the first measure.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. The music begins with a series of quarter notes, followed by a half note, and then a series of quarter notes. The word "pian:" is written above the first measure, and "fort." is written above the second measure.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. The music begins with a series of quarter notes, followed by a half note, and then a series of quarter notes.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. The music begins with a series of quarter notes, followed by a half note, and then a series of quarter notes.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. The music begins with a series of quarter notes, followed by a half note, and then a series of quarter notes. The text "Ich willen alle erschlagen," is written below the first measure, and "als wenn sie wären die böse" is written above the second measure.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. The music begins with a series of quarter notes, followed by a half note, and then a series of quarter notes. The text "als wenn sie wären die böse" is written above the first measure.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. The music begins with a series of quarter notes, followed by a half note, and then a series of quarter notes. The text "Ich willen alle erschlagen," is written below the first measure, and "als wenn sie wären die böse" is written above the second measure.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/4 time signature. The music begins with a series of quarter notes, followed by a half note, and then a series of quarter notes. The text "Ich willen alle erschlagen," is written below the first measure, and "als wenn sie wären die böse" is written above the second measure.



CD2

- | | | |
|----|------------------------------------------------------------------------------------------------------------------------------------|------|
| 01 | [51.] Recitative: Evangelist, Jesus Wie nun Pilatus Jesum fragt
<i>supported by Richard and Elena Bridges</i> | 0'20 |
| 02 | [52.] Chorus Bestrafe diesen Übeltäter
<i>supported by John Hutchinson</i> | 0'12 |
| 03 | [53.] Recitative: Pilate, Evangelist Hast du den kein Gehör?
<i>supported by Roger Mayhew</i> | 0'26 |
| 04 | [54.] Duetto: Daughter of Zion, Jesus Sprichst du den auf dies Verklagen
<i>supported by Ruth and Dominic McLoughlin</i> | 2'35 |
| 05 | [55.] Recitative: Evangelist Pilatus wunderte sich sehr
<i>supported by Conroy Harrowby</i> | 0'33 |
| 06 | [56.] Chorus Nein, diesen nicht
<i>supported by an anonymous donor</i> | 0'18 |
| 07 | [57.] Recitative: Pilate Was fang ich den mit eurem sogenannten König an?
<i>supported by an anonymous donor</i> | 0'07 |
| 08 | [58.] Chorus, Pilate Weg, weg! Laß ihn kreuzigen!
<i>supported by Alexander Poettinger</i> | 0'23 |
| 09 | [59.] Recitative: Evangelist Wie er nun sah
<i>supported by Mr C. Holbrook</i> | 0'15 |
| 10 | [60.] Recitative, Arioso: Daughter of Zion Besinne dich, Pilatus, schweig, halt ein!
<i>supported by Fred Walski Jr.</i> | 0'38 |
| 11 | [61.] Arioso: Daughter of Zion Dein Bärenherz ist felsenhart
<i>supported by Joseph Crouch</i> | 0'51 |
| 12 | [62.] Recitative: Evangelist Drauf zerreten die Kriegsknecht ihn hinein und riefen
<i>supported by Peter Chapman</i> | 0'27 |

Image: Manuscript from Source B, RM.19.d.3 (ascribed to copyist RM4): Folio 021 v; the opening of [11.] Chorus [of Disciples] *Wir wollen alle eh' erblassen* from Handel's *Brockes-Passion*, a chorus set differently in Source C and others

SOLILOQUIUM: FAITHFUL SOUL (Nos. 63-65)

- 13 **[63.] Arioso: Faithful Soul (soprano)** Ich seh' an einen Stein gebunden den Eckstein 1'15
supported by an anonymous donor
- 14 **[64.] Recitative: Faithful Soul (soprano)** Drum, Seele, schau mit ängstlichem Vergnügen 2'01
supported by Stephanie Bourne
- 15 **[65.] Aria: Faithful Soul (soprano)** Den Himmel gleicht 2'39
supported by Alessandro Orsaria
- 16 **[66.] Recitative: Evangelist** Wie nun das Blut mit Strömen von ihm rann 0'25
supported by James Stratford

SOLILOQUIUM: DAUGHTER OF ZION (Nos. 67-71)

- 17 **[67.] Aria: Daughter of Zion** Die Rosen krönen sonst der rauhen Dornen Spitzen 1'59
supported by Marion Stadler
- 18 **[68.] Recitative: Daughter of Zion** Verwegner Dorn, barbar'sche Spitzen! 1'00
supported by Vera Frieling
- 19 **[69.] Aria: Daughter of Zion** Laß doch diese herbe Schmerzen 4'34
supported by Fred Walski Jr.
- 20 **[70.] Recitative: Daughter of Zion** Die zarten Schläfen sind bis ans Gehirne 0'38
supported by Brian Mace
- 21 **[71.] Aria: Daughter of Zion** Jesu, dich mit unsern Seelen zu vermählen 2'04
supported by Kate and Michael Henchman
- 22 **[72.] Recitative: Evangelist** Drauf beugten sie aus Spott vor ihm die Knie 0'10
supported by Malcolm and Rosalind Gammie
- 23 **[73.] Chorus** Ein jeder sei ihm untertänig! 0'49
supported by Mr C. Holbrook

- 24 **[74.] Recitative: Evangelist** Ja, scheueten sich nicht
supported by Dr. Kimberly Schumacher 0'06
- 25 **[75.] Aria: Daughter of Zion** Schäumest du, du Schaum der Welt
supported by Alexander Van Ingen 2'00
- 26 **[76.] Recitative: Evangelist** Worauf sie mit dem Rohr
supported by an anonymous donor 0'14
- SOLILOQUIUM: Daughter of Zion** (Nos. 77-78)
- 27 **[77.] Recitative: Daughter of Zion** Bestürzter Sünder, nimm in acht des Heilands Schmerzen!
supported by Philip Chklar 1'00
- 28 **[78.] Aria: Daughter of Zion** Heil der Welt, dein schmerzlich Leiden
supported by an anonymous donor 3'22
- 29 **[79.] Recitative: Evangelist** Wie man ihm nun genug Verspottung
supported by Malcolm and Rosalind Gammie 0'32
- 30 **[80.] Aria, Chorus: Daughter of Zion, Chorus of Faithful Souls** Eilt, ihr angefocht'ne Seelen
supported by Laurie van Someren and Heidi Lichterman 1'45
- SOLILOQUIUM: MARY** (Nos. 81-82)
- 31 **[81.] Recitative: Mary** Ach Gott, ach Gott!
supported by Vivienne Rowden 1'10
- 32 **[82.] Duet: Mary, Jesus** Soll mein Kind, mein Leben sterben
supported by an anonymous donor 2'16
- 33 **[83.] Recitative: Evangelist, Daughter of Zion** Und er trug selbst sein Kreuz
supported by an anonymous donor 0'37
- 34 **[84.] Aria: Faithful Soul (tenor)** Es scheint, da den zerkerbten Rücken
supported by Thomas and Joyce Seaman 2'21

35	[85.] Recitative: Evangelist Wie sie nun an die Stätte <i>supported by Matthew Ferrey</i>	0'23
36	[86.] Aria: Faithful Soul (soprano) Hier erstarrt mein Herz und Blut <i>supported by Matthew Ferrey</i>	1'10
37	[87.] Recitative: Faithful Soul (soprano) O Anblick, o entsetzliches Gesicht! <i>supported in memory of Hilary Gornell</i>	1'22
38	[88.] Chorale: The Christian Church O Menschenkind <i>supported in memory of Betty Breeden</i>	0'32
39	[89.] Recitative: Evangelist Sobald er nun gekreuzigt war <i>supported by Patrick Fernandez</i>	0'30
40	[90.] Chorus Pfui! Seht mir doch den neuen König an! <i>supported by Patricia C. Yeiser</i>	0'24
41	[91.] Recitative: Evangelist Und eine dicke Finsternis <i>supported by Jean Gooder</i>	0'18
42	[92.] Aria: Faithful Soul (soprano) Was Wunder, daß der Sonnen Pracht <i>supported by an anonymous donor</i>	2'16
43	[93.] Recitative: Evangelist Dies war zur neunten Stund' <i>supported by Di Allison</i>	1'11
44	[94.] Arioso: Faithful Soul (soprano) Mein Heiland, Herr und Fürst! <i>supported in memory of Jonathan Horsfall Turner</i>	1'56
45	[95.] Recitative: Evangelist Drauf lief ein Kriegsknecht hin <i>supported by Di Allison</i>	0'31
46	[96.] Trio: Faithful Souls (soprano, alto, bass) O Donnerwort! O schrecklich Schreien! <i>supported by Lady Juliet and Dr. Christopher Tadjell</i>	3'15

- 47 **[97.] Aria: Daughter of Zion, Faithful Soul (soprano)** Sind meiner Seelen tiefe Wunden 3'11
supported by Dr. Michael H. Arshagouni
- 48 **[98.] Recitative: Daughter of Zion, Evangelist** O Großmut! 0'17
supported by Jean Gooder
- 49 **[99.] Aria: Faithful Soul (tenor)** Brich, brüllender Abgrund 3'26
supported by David Colver and Kimberly Schumacher
- 50 **[100.] Recitative: Faithful Soul (tenor), Centurion** Ja, ja, es brüllet schon in 1'22
 unterird'schen Grüften
supported by Dr. Laura Cecilia Porro
- 51 **[101.] Aria: Centurion** Wie kommt's, daß da der Himmel weint 2'03
supported by Edward R. Johnson
- 52 **[102.] Accompagnato: Faithful Soul (soprano)** Bei Jesus' Tod und Leiden 1'41
supported by Terence Sinclair
- 53 **[103.] Chorale: The Christian Church** Mein' Sünd' mich werden kränken sehr 0'50
supported by an anonymous donor
- 54 **[104.] Aria: Daughter of Zion** Wisch ab der Tränen scharfe Lauge 5'18
supported by Cynthia Butterworth
- 55 **[105.] Chorale: The Christian Church** Ich bin ein Glied an deinem Leib 1'02
supported by Dr. Karl Georg Berg

73'10

CD3

APPENDIX A

- 1 **Symphonia** 2'57
[1a.] Grave e staccato
([1.] fugal section, Allegro)
[1b.] Adagio e staccato
Alternative opening, as in RM.19.g.3 and others, featuring a different first four bars [1a.] continuing directly in to the fugal section (as heard within [1.]), followed by an additional different nine bars [1b.]. This opening then leads in to the first chorus [2.]
- 2 **[11a.] Chorus: Chorus of Disciples** Wir alle wollen eh' erblassen 1'36
Alternative version of chorus [11.], set in source RM.19.g.3 and others
- 3 **[71a.] Aria: Daughter of Zion** Jesu, dich mit unsern Seelen 2'06
Variant of [71.] featuring two flutes instead of two oboes, as indicated in Source J, a copy owned at one stage by Joseph Haydn
- 4 **[96a.] Recitative: Faithful Soul (soprano), Evangelist** O selig, wer dies glaubt 0'31
Additional recitative, featured in manuscript RM.19.g.3 and others, which follows [96.]

Editor Leo Duarte in the boardroom of the British Library examining manuscripts of *Brookes-Passion* with curator Christopher Scobie



APPENDIX B


Premiere recordings of Charles Jennens' English translations (complete)

- | | | |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------|------|
| 5 | [2b.] Chorus of Disciples To the cross our Lord is bound (Mich vom Strikke meiner Sünden zu entbinden) | 2'36 |
| 6 | [3b.] Recitative: Evangelist When Jesus at the Table sitting (Als Jesus nun zu Tische Saß) | 0'29 |
| 7 | [4b.] Accompagnato: Jesus Take, eat: this is my Body (Das ist mein Leib: kommt, nehmet, esset) | 0'57 |
| 8 | [5b.] Aria: Daugther of Zion The God, whom th'Heav'n and Heav'n of heavens (Der Gott, dem alle Himmelskreis) | 2'17 |
| 9 | [6b.] Recitative: Evangelist He took the Cup (Und bald hernach) | 0'14 |
| 10 | [7b.] Accompagnato: Jesus This is my Blood of the new Testament (Das ist mein Blut im neuen Testament) | 1'00 |
| 11 | [9b.] Chorale: The Christian Church As the Hart pants after pure streams (Ach, wie hungert mein Gemüte) | 1'07 |
| 12 | [10b.] Recitative: Evangelist, Jesus And when they had sung an Hymn (Drauf sagten sie dem Höchsten Dank) | 0'29 |
| 13 | [11b.] Chorus Should the whole world at once forsake you (Wir wollen alle eh' erblassen) | 0'37 |
| 14 | [12b.] Recitative, Aria: Peter, Jesus Th'event is certain (Est ist gewiß) ... Weil ich den Hirten schlagen werde (I will smite the shepherd) | 1'26 |
| 15 | [13b.] Recitative: Peter, Jesus But I will still be firm (Aufs wenigste will ich) | 0'55 |
| 16 | [14b.] Soliloquium: Jesus How sorrowful (Mein Vater, schau wie ich) | 2'09 |
| 17 | [15b.] Recitative: Jesus The heavy load of sins oppress me (Mich drückt der Sünden Zentnerlast) | 0'28 |
| 18 | [21b.] Arioso: Jesus, John, James, Peter Here watch with me (Erwachtet doch!) | 1'51 |
| 19 | [62b.] Arioso: Faithful Soul Behold the Love of God towards us (Ich seh' an einen Stein) | 1'21 |

25'13



Leader Bojan Čičić talks to director Richard Egarr at the harpsichord, with the orchestra and choir of the Academy of Ancient Music during rehearsal and recording sessions for Handel's *Brockes-Passion* at Henry Wood Hall, London, 2019



Detail from an original artwork "I At Least" by Emma Safe, created live in response to the Academy of Ancient Music's performance of Handel's *Brockes-Passion*, Good Friday, 2019; [13.] Peter, Jesus, *Aufs wenigste will ich*
Charcoal on prepared ground, 58 X 90cm, 2019

FOREWORD

Alexander Van Ingen



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The Academy of Ancient Music's exploration of Handel's *Brockes-Passion* took place from 2017 to 2019, culminating in a performance, recording, and new edition of the music. This landmark performance took place 300 years on from the first known performance (Hamburg, Easter week 1719) at London's Barbican on Good Friday, 19 April, 2019. From modest beginnings, the AAM's musicological exploration of Handel's little-performed HWV 48 has taken in some 15 manuscripts and publications spread across eight cities in four countries, and we are very grateful to the libraries, collections and curators involved for their help and support.

A project of this scale – a major new edition and translation in addition to a recording and performance – takes considerable resources, and we are in debt to all those who have so generously sponsored arias, recitatives, roles, and more; thank you to you all for your kind support. The energy and expertise of AAM's Music Director, Richard Egarr, has driven this project from the initial idea to completion; our editor, Leo Duarte (whose superb oboe playing also features on this recording) has given countless hours to creating our new edition of the music; and we are enormously grateful to them both. Our thanks too, to Dr. Ruth Smith whose knowledge of Handel, texts, Passions, music and much more has been invaluable; Moritz Grimm for his new translation; Richard Chesser, Head of Music at the British Library; AAM's Hogwood Fellow, Sandy Burnett; Roger Mayhew and Madeleine Tattersall for leading AAM's fundraising; and to an array of scholars and music and language experts who have contributed including Joanna Raisbeck, Dr. Bettina Varwig, Prof. Joachim Whaley, Prof. Hans Joachim Marx, Chad Kelly, Gerhard Gall, Dr. Helen Coffey, Prof. David Cardin, and more. Our thanks, too, to artist Emma Safe, whose artworks – created live during and in reaction to AAM's performance on Good Friday 2019 – speak to the dramatic and emotional power of this work; and we are hugely thankful for the incredible work of our superb team of

soloists, orchestra and chorus who brought this music to life in concert and on this recording.

The last critical edition of Handel's *Brockes-Passion* was published in 1965, and since then Handel scholarship has progressed and new manuscript sources have come to light. The British Library has two manuscript copies that differ from each other – our primary source (RM.19.d.3) has an additional 63 bars of music at the beginning, for example (compared to RM.19.g.3) as well as a different chorus setting, some recitative changes, and so on. New sources are of significance too, in particular the discovery and study of 18th-century score-collector Elizabeth Legh's copy; and of a copy owned by Haydn, now in Hungary's National Széchényi Library in Budapest (the first source we found with a mention of flutes). This recording proudly presents the first modern publication of the original German *Kurrentschrift* libretto text; a new English translation; the first publication of Charles Jennens' partial English translation; additional recorded material comprising of alternative versions of the musical material as presented in different source manuscripts; and the premiere recordings of the music to which Jennens set his English translation – all in addition to the first recording of AAM's new edition of the work itself.

AAM's exploration and re-discovery of Handel's *Brockes-Passion* has been a fascinating journey of discovery that we hope is only the beginning, in the modern era, for this major work of Handel's. It is a wonderful piece of music that 300 years on surely deserves to be far better known than it is. We hope that our new edition will encourage many more performances and recordings by both amateur and professional groups across the world, and enable a wide audience to hear and appreciate Handel's great music as well as Brockes' remarkable libretto. Our renewed thanks to our supporters, scholars and performers for everything they have done to bring this major project alive – we hope that you derive as much enjoyment and interest from AAM's new recording, translation and edition as we did in creating them.



Alexander Van Ingen
Chief Executive, Academy of Ancient Music

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Daughter of Zion

Terence Sinclair

Evangelist

Sir Konrad and Lady Schiemann

Jesus

Richard and Elena Bridges

Peter

Marshall Field

Faithful Soul (soprano)

Ina De and James Spicer

Faithful Soul (alto)

Anonymous

Faithful Soul (tenor)

Madeleine and John Tattersall

Faithful Soul (bass)

Matthew Ferrey

Judas

Anonymous

Mary

John and Hilary Everett

Pilate

Roger Mayhew

Centurion

Malcolm and Rosalind Gammie

James

Noël Harwerth

John

Peter and Frances Meyer

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Recitative

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Academy of Ancient Music: orchestra, choir, director and soloists acknowledge applause at Barbican Hall, London, at the end of a Good Friday performance of Handel's *Brockes-Passion*, 2019

CAMBRIDGE, AND THE 30-YEAR *BROCKES-PASSION* JOURNEY ...

Richard Egarr



I have always been a recording nut: ever since I can remember, LPs, singles, shellac, cassettes, CDs, Mini-discs etc. have been a part of my general musical addiction. As a student at Cambridge I would pour through LP bins (particularly at Garon Records) and invariably return to my rooms with a bunch of interesting stuff. One visit (c.1986) resulted in the purchase of a box-set of a Handel work I had, at that point, never heard of. A Handel Passion! It made a huge impression on me, and I filed it onto my “bucket-list” of works which I hoped to perform some day. As we are all aware, time flies. My career took me to so many wonderful places with equally wonderful people. Twenty years later in 2006, Cambridge beckoned again when the Academy of Ancient Music made me its Music Director (both Christopher Hogwood and the AAM have always had their home there). Another decade or so on, during a

delicious lunch discussion with Alexander Van Ingen (the then new CEO of AAM), the *Brockes-Passion* came up again. Alex (a superbly knowledgeable musician – particularly in repertoire matters) was as surprised as I had been 30 years earlier about this “unknown” (or at the very least spectacularly underperformed) Handel passion. Fate’s wheels had now resolutely been set in motion. From this point on the crescendo in activity by every part of the Academy of Ancient Music’s organisation (and many, many other associated musicologists, librarians, historians, editors, language experts and recording engineers) grew to an unbelievable *ffff* on Good Friday 2019, precisely 300 years after Handel’s *Brockes-Passion* had been famously performed in Hamburg in 1719. It was finally my great privilege to perform this extraordinary masterpiece at the Barbican in London with the Academy of Ancient Music and an extraordinary team of soloists, a performance which is documented in the recording presented here. Not only was it a performance, but an entire production involving a new edition, a new translation of Brockes’ original libretto, art inspired by the performance and much more in the copious articles you will find here.

My task here is not to tread all over the exemplary scholarly material which you will find within, but to give you a few personal and musical reactions and hopefully interesting observations on

this work. To begin with a confession, I am a Handel lover. Apparently, this is not universally the case. My great and esteemed teacher Gustav Leonhardt is in print stating that Handel was an utterly worthless composer, and many of his countrymen share this view. That is OK; they worship the God that is Bach. What perhaps they (and others) do not fathom or relate to is Handel's all-encompassing humanity. Like Mozart (and to some degree Beethoven), Handel was able to express in his music, particularly in works employing the human voice, the entire emotional, psychological and physical range contained in the human condition. If as a performer or listener you are open enough, then Handel's operas and oratorios can take you places no other composer can. This particular aspect of Handel's genius shines through in his response to the raw, uncompromising, vivid, direct and human nature of Brockes' libretto. I am in no doubt that this is Handel's greatest Holy-week composition. Although *La Resurrezione* (1708) and *Messiah* (1741) are without doubt masterpieces, this Passion written in his native tongue is, I believe, Handel's crowning achievement. Why?, I hear you cry! First, it is Handel's response to the content and nature of the Brockes text as a German that strikes me as a fundamental force. Yes, his command and setting of Italian is quite exceptional, and his English too (the sometimes criticised "quirky" underlay of his English in *Messiah* is no less quirky or "off" than some of the Jennens translations and setting of Brockes' text these Jennens settings can be heard here for the first time as appendices to our recording). Secondly, by 1719 Handel's powers were at their peak. His compositional "toolkit" was honed to perfection, not only to produce incandescent original sparks but as a recycling master. This Passion shows its characters (even Jesus) as intensely human with all that this entails. Judas is given a shattering representation – a man on the edge. His mad self-abusing aria "Laßt diese Tat" has the tempo marking "Ardito" – pushed to the limit. Handel shows Peter as deeply in love with Jesus. The aria "Nehmt mich mit" shows Peter emotionally exposed and metaphorically naked "ohne Schwert", and is set in the key of love – A major (not only Handel but Mozart and Bach often used this key for "earthly" love). "Heavenly" love is in the score, and is demonstrated significantly by the most extraordinary voice in this Passion, the Daughter of Zion. This role has to be one of the glories of

the entire Baroque repertoire, and contains nearly an hour of music with a scope that is as truly unique as it is mind-boggling. Compare the darkness of “Die ihr Gottes Gnad’ versäümet” to the wild-woman-with-steak-knife hysterics of “Schäumest du, du Schaum der Welt”. This character responds in the most direct and absolutely human way to the events unfolding in the story. Her “heavenly” love of the Saviour, and her heartbreak at His suffering is deeply conveyed in the aria “Brich, mein Herz”. The key is E-flat major, the polar opposite of A-major: the three flats in this key were symbolic of the Trinity, not just for Handel but for Bach and Mozart too. One other striking moment is the surprising music for Mary, Christ’s mother. Not only do we hear her thoughts and fears, but we encounter her in duet with her son – and this is important. This short duet “Soll mein Kind” is written as a simple question from mother to son. It is entirely human and direct, but also entirely operatic. Bach would never have contemplated setting such a thing, but Handel willingly takes up this challenge.

I could write for pages on such titbits, but I need to leave room for others, and hopefully inspire the Reader to investigate further for themselves. One fact perhaps unknown or little realised about Handel is how much he influenced Bach. What!?!?, perhaps I hear you now exclaim ... Handel, that most wily musical thief, influencing the Godhead JSB? Well, yes. Handel’s *Brockes-Passion* was copied out and performed by Bach; it directly influenced his own *St. John Passion*. One only need listen to “Eilt, ihr angefochtenen Seelen” in both these works – yes Handel was first!

I am so proud and grateful for all of the enormous input, energy and commitment from everyone involved in this monumental project. In particular three people: Alexander Van Ingen, Leo Duarte and Dr. Ruth Smith. They have been indescribably magnificent. A massive heart-felt “thank you” to you all for making an end to this long but wonderful journey.

A handwritten signature in black ink, appearing to read 'R. Egarr', written in a cursive style.

Richard Egarr, Music Director
Academy of Ancient Music

NEW EDITION: EDITOR'S NOTE

Leo Duarte



Half a century has passed since Bärenreiter produced their critical edition of the *Brockes-Passion*, in 1965, as part of the Hallische Händel-Ausgabe (HHA). During the intervening years much scholarship has been published on the available sources, and additional manuscripts have come to light; chief among these are a manuscript started by Handel's friend and principal copyist, J.C. Smith, and a copy purportedly belonging to Haydn. Sadly, Handel's own autograph of *Brockes-Passion* remains lost, so undertaking an edition of this work relies on discriminating between which of the surviving sources might give the most reliable readings.

The British Library holds two complete manuscripts of the work, one of which, RM.19.d.3 (Source B), Richard Egarr chose to be the text-copy for the new edition. While Source B was known to the editors of the HHA, they discounted its readings in favour of those found in other manuscripts

which they thought pre-dated it. The justification for this hung on the fact that Source B begins *Brockes-Passion* with a *Vivace* section also found in Handel's Op.3 No.2, and no other sources for this *Vivace* survive from before the publication of Op.3 in 1734: Source B must therefore post-date it. We now know that Source L (below) also contains this music, and dates from c.1728; and we should also consider that music from Handel's Op.3 No.4, in the same set, seems to have originated from *Amadigi*, the last opera Handel wrote (1715) before the *Brockes-Passion*, all of which brings the HHA's post-1734 dating of Source B into question.

The most interesting manuscript recently to have come to light is Source L, created for Elizabeth Legh – a friend of Handel and a notable collector of his manuscripts from 1715 until her death in 1734 – which, according to the eminent Handelian scholars Terence Best and Donal Burrows, was copied c.1728. Legh's collection is particularly important because her manuscripts can be demonstrated to stem from Handel's immediate circle. Indeed, Source L was begun by J.C. Smith,



Image: Page from manuscript from Source L, Microfilm M983, Elizabeth Legh's copy (copied by J C Smith and S1): the Symphonia (and the opening page of music) of Handel's *Brookes-Passion*

one of Handel's most trusted and long-standing friends. Since Source L also begins with the same *Vivace* section as Source B, we now have evidence for this music pre-dating 1734.

Corroborating the readings in Sources B and L we have another important copy, Source H, from the collection of Charles Jennens, which also opens with the *Vivace* material. These two Handel copies have exceptional provenance, and given their authoritative position, and their close agreement over most musical matters with Source B – not just the opening *Vivace*: they all contain a chorus not found in other sources ([11]) and omit a recitative which is found elsewhere (recorded here in Appendix A, [95a]) – we believe that Source B is of significant importance, and may represent the version closest to Handel's lost autograph.

Leo Duarte, Editor
Academy of Ancient Music

PERFORMING FORCES

There has been much discussion in recent years about the limited forces that J.S. Bach had available to him in Leipzig, and it might be tempting to assume that the same would be true of Hamburg, where Handel's *Brockes-Passion* was first performed. However, not only would this be speculative, but it would overlook differences between the two cities and the question of what Handel himself might have wanted. (The "Bach score" source D-B Mus. ms 9002 (10) has instrumentation changes to facilitate a performance in Leipzig which is just one indication that performance conditions were different in the two cities). Mattheson, who was in charge of Cathedral music in Hamburg, staged four composers' settings of Brockes' libretto in quick succession during Lent in 1719, repeating the multi-composer format at least twice more in the years after, with Handel's work featuring frequently in other years too. The multi-composer events, advertised prominently in the *Hamburger Relations-Courier*, were surely major occasions in the calendar, not simply routine music-making for worship, and as such could perhaps warrant greater investment in performance conditions.

Johann Scheibe, familiar with the conditions of Hamburg church music, wrote in 1740 (in the weekly magazine *Critischer Musicus*) "Die Singstimmen sollen auch, wo möglich, mehr, als einmal, bestellet seyn, weil sich die Chöre sonst gar nicht ausnehmen"; - "where possible more than one voice to a part should be engaged, otherwise the choruses can't make themselves heard". Mattheson would have had easy access to the choral forces of all the parish churches in addition to the Cathedral, and Keiser (whose setting was also performed) could easily have brought in singers from the Hamburg opera house where he was in charge of the music. We know that Mattheson made use of singers from the opera house, including women too, and Professor H.J. Marx remarks that for some performances the Cathedral's own eight singers were supplemented by those of the opera, who were also around eight (the Gänsemarkt opera also had an orchestra of c.20 players itself, plus additional freelancers; the evidence suggests that a good number of

musicians were available in Hamburg at the time), which would allow for a chorus of a minimum of 16, plus extras who could have been brought in by the nature of the festive, special occasion.

Hamburg Cathedral and the separate former Refectory building (where *Brockes-Passion* performances were held in 1719 and subsequently) are no more (the Cathedral being demolished in the early 1800s), but we know from Mattheson that 1,000 people attended one of these *Brockes-Passion* concerts. This gives an idea of the scale of the performance space, such a venue needing a sizeable number of performers for the music to work and to be heard adequately by those present. Indeed, a contemporary performance of *Brockes-Passion* at Hamburg's Drillhaus (a large hall, part of the facilities for Hamburg's Civic Guard) is described "von welchem sich ein Orchestre von 40 Musikanten hören liess", i.e. at which an orchestra of 40 musicians could be heard.

Evidence from the manuscript sources suggests that oboe lines were at least doubled (requiring a minimum of four oboes rather than two) and there's no doubt that two bassoons are necessary as a minimum rather than one (there being two individual bassoon lines in two of the numbers). This, in turn, suggests more than just a bare minimum of strings (in his *On Playing the Flute*, Quantz suggests four oboes should have 12 violins to balance) and we know that Handel was conceiving music for, and directing, sizeable orchestras in London both before and after the time of his *Brockes-Passion's* composition. A 1713 performance of Handel's "Utrecht" *Te Deum and Jubilate* in the large space of London's St. Paul's Cathedral involved a choir of c.20 singers (13 men and around six boys according to Burrows in *Handel and the English Chapel Royal*), from an estimated 50 or so performers (Andrew Parrott in *Composers' Intentions?*).

In London between 1720 and 1728 Handel was "Master of the Orchester" as well as principal composer of the Royal Academy of Music at the King's Theatre, Haymarket (capacity c.940 for opera and more for concerts), where initially he had an orchestra of c.35 musicians, comprising 17 violins, four oboes, and other forces proportionate. Only a decade after *Brockes-Passion* Handel

was making use of groups with 12 cellos, and a “little over” 40 adult singers (Burrows, *ibid.*). Earlier, for his previous Easter composition about salvation through Christ, *La Resurrezione* (Rome, 1708), Handel had 22 violins and four oboes, and a year earlier for *Il trionfo del Tempo* he had 17 violins and four oboes. Such forces, then, were not unusual for Handel either in his conception of the music he was writing (at the time or after), or in his practice when he was performing.

It seems to us that it is plausible on a practical level for the forces for Handel’s *Brookes-Passion* – in conception and performing reality – to have been on a bigger scale than “one voice per part”; that Handel is likely to have had this in mind given his performances in London and his knowledge of the potentially available forces in Hamburg; and that the music works well (pragmatically in terms of soloist workload, dramatically by way of dividing the roles, and musically and emotionally for its impact) when performed with Handelian oratorio forces: a generous and healthy approach which was certainly possible at the time, and which we believe works well today.

Alexander Van Ingen
Academy of Ancient Music



Richard Egarr directs the orchestra and choir of the Academy of Ancient Music during rehearsal and recording sessions for Handel's *Brockes-Passion* at Henry Wood Hall, London, 2019



NEW EDITION: PRIMARY SOURCES

SOURCE A

RM.20.g.13 ROYAL MUSIC LIBRARY, BRITISH LIBRARY, LONDON

This manuscript contains some music from the opening *Symphonia* in Handel's hand. It doesn't correspond to the music found in our other primary sources but does follow the version presented in some of the secondary sources. There is no explicit mention of this music's connection to the *Brockes-Passion*.

SOURCE B

RM.19.d.3 ROYAL MUSIC LIBRARY, BRITISH LIBRARY, LONDON

Our principal copy-text, which HHA editors concluded dated from post-1734, due to the opening *Vivace* section which is also found in Handel's *Concerto Grosso* Op.3 No.2, published by John Walsh in 1734. However, since we now know the manuscript owned by Elizabeth Legh also includes this music, and dates from c.1728, the HHA's dating (and therefore conclusion) of RM.19.d.3 is open to question. Additionally, music in the same Op.3 set (Op.3 No.4) looks to have originated from the 1716 overture to Handel's *Amadigi di Gaula* (HWV 11), the last opera Handel wrote before *Brockes-Passion* (first known performance, Hamburg 1719): finding music in Op.3 does not, then, preclude it having been written earlier than 1734.

The Source B manuscript is generally ascribed to the copyist known as "RM4" [Winton Dean, in *Bach, Handel, Scarlatti 1685–1985*, 2008, pp.86–88], though recent research [Graham Pont, in *Early Music*, Volume 44, Issue 2, May 2016, pp.289–305] suggests that the copyist could be identified as William Babell, in which case the manuscript would pre-date 1723 (Babell passed away in September of that year). Marx [in *Handels Oratorien, Oden Und Serenaten*, 1998], and Dean (as above) suggest that this MS dates from 1717, with RM4 being active 1717–21.

(Babell, 1688–1723, was an English musician and composer, thought of by Mattheson as surpassing Handel as an organ virtuoso. His keyboard arrangements of opera arias were published

in France, the Netherlands and Germany as well as England, and he was a close acquaintance of Handel. Babel's transcription of "Vo' far Guerra" from Handel's *Rinaldo* (supposedly from Babel's memory of how Handel improvised in performances) was used by Handel as a showpiece for his harpsichord playing.)

SOURCE L

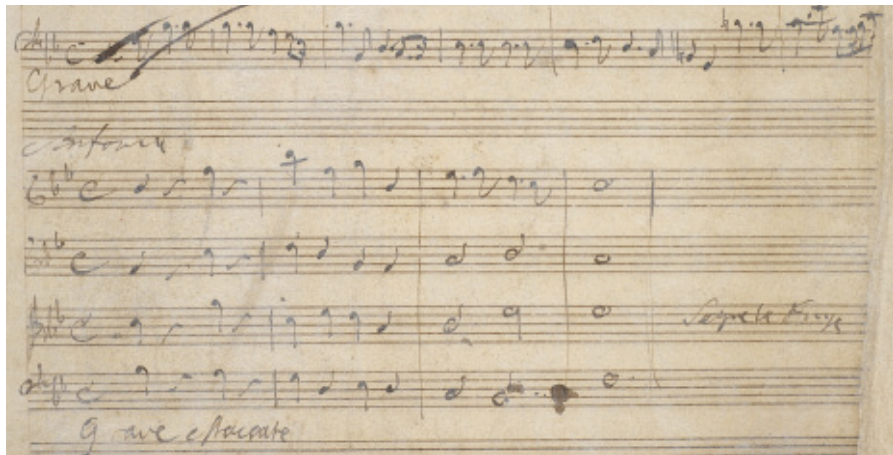
Legh, Microfilm M983 MALMESBURY PAPERS, HAMPSHIRE COUNTY ARCHIVES

A copy commissioned by Elizabeth Legh dated c.1728 [Burrows/Best]. Legh was a friend of Handel and a notable collector; from 1715-34 she collected 39 volumes of Handel's music in manuscript. Handel may have given her tutoring in vocal and keyboard skills [Harris, in *George Frideric Handel: A Life with Friends*, 2014] The first page copied by J.C. Smith (senior), Handel's own copyist, and the rest by the scribe known as "S1", with two pages unidentified. After Legh's death the collection was given to James Harris (who, along with his brother Thomas were friends of Handel – Thomas was a witness to Handel's will, and Handel left him £300 in the final codicil. James was a philosopher who was active in performing in and organizing festival performances in Salisbury, and who hosted Handel at his house there) in 1741 (previously promised as a bequest) by Legh's cousin, John Robartes, later Fourth Earl of Radnor [Burrows, Dunhill in *Music and the Theatre in Handel's World: the Family Papers of James Harris*, 2002, pp.119-122]. Harris' son, James Harris, later became First Earl of Malmesbury.

SOURCE H

MS 130 Hd4, v.233 NEWMAN FLOWER COLLECTION, MANCHESTER PUBLIC LIBRARY, MANCHESTER
Charles Jennens, librettist for *Messiah* and several other Handel works, commissioned this copy for his own personal use. He asked for a copy of the music (which was produced by the scribe known as "S2") without the German text, in order that he might undertake a translation of the text. He began his translation, but left it unfinished (the full text of which is published here, and recorded,

for the first time [Appendix B]). Recent commentary suggests that this copy may derive from RM.19.d.3; if this is so then the discriminating Jennens' choice of it as a copy text gives RM.19.d.3 additional authority. RM.19.d.3 and Jennens agree in many respects, so if they do not derive from one another then they likely come from the same parent source, which, again, gives both these copies and that possible earlier source good authority. With a probable dating space of 1728-40, this is our copy-text for Appendix B.



Manuscript from Source A, RM.20.g.13: Folio 018 v (Handel's autograph); showing four bars used to open Handel's *Brockes-Passion* in Source C and others, here in Handel's own hand, though with no direct mention of *Brockes-Passion*. Recorded here as [1a] in Appendix A

ADDITIONAL SOURCES

SOURCE C

RM.19.g.3 ROYAL MUSIC LIBRARY, BRITISH LIBRARY, LONDON

Ascribed to copyist “RM3” [Dean], of whom Dean writes “so far as it is known, RM3 and BM1 copied a single Handel score each ... there is little to connect them closely to the composer”. This source omits the opening *Vivace* and displays further differences to our principal sources; it is the primary copy-text for our Appendix A. Chrysander suggested that “RM3” may be Handel’s sister.

SOURCE D

D-B Mus. ms 9002 (10) DEUTSCHE STAATSBIBLIOTHEK, BERLIN

Dating from the late 1740s (c.1746-49) in Leipzig and in the hands of J.S. Bach (up to page 45), C.P.E. Bach and J.N. Bammler (the remainder). It contains readings similar to Source C, though has instrumentation changes to suit performance conditions in Leipzig, along with textual changes. The publishers Carus have produced a critical edition (55.048, below) in 2007. Based on this manuscript.

SOURCE E

D-B Mus. ms 9002 STAATSBIBLIOTHEK BERLIN-DAHLEM

A further source housed in Berlin at the Pölschau Collection.

SOURCE F

BRD-HS MB / 1592 STAATS- UND UNIVERSITÄTsbIBLIOTHEK, HAMBURG

This manuscript, dated December 1724 [Marx], was formerly owned by F. Chrysander, who published his edition of the *Brockes-Passion* in 1863 (based on a selection of sources, including this one).

SOURCE G

S. m. 9874 ÖSTERREICHISCHE NATIONALBIBLIOTHEK, WIEN

Manuscript housed in Vienna, said to have been copied from a manuscript kept at the University of Oxford, though there is no known record of a manuscript in the Oxford catalogues.

SOURCE I

Mus.Mss. 814 BAYERISCHE STAATSBIBLIOTHEK, MUNICH

Manuscript dated 1750-99, the binding of which (brown cardboard with leather back) attributes prior ownership attributed to A.F.J. Thibaut.

SOURCE J

H-Bn, Ms. mus. IV.517 ORSZÁGOS SZÉCHÉNYI KÖNYVTÁR, BUDAPEST

This is believed to be the copy of Handel's *Brockes-Passion* presented by Queen Charlotte to Joseph Haydn during his visit to London in 1795. The library citation reads "Whole leather binding with gold-plated spine. Old [1807] Sign No. 88 / fol. 49. [Haydn-] C[atalog No.] 564. FM4 4267". This manuscript suggests flutes (instead of oboes) for the Daughter of Zion aria "Jesu! Dich mit unsern Seelen"; recorded in this way for this set in Appendix A [71a].

SOURCE K

Q 807 GESELLSCHAFT DER MUSIKFREUNDE, WIEN

Marked "*aus Besitz Erzherzog Rudolph*" [Marx] "owned by Archduke Rudolph", presumably Archduke Rudolph of Austria, to whom Beethoven dedicated 14 compositions.

SOURCE L

HRV B 20. Källa: Ro 89 MUSIK- OCH TEATERBIBLIOTEKET, STOCKHOLM

A manuscript score, arranged by Johann Helmich Roman for performance in Stockholm in 1731, which he abridged further for later performance in 1739. Roman was a Swedish musician and composer who performed for (and studied with) Handel in the orchestra at the King's Theatre in London from 1716, and who later introduced many of Handel's works to Swedish performers and audiences. The performance literature for 1731 indicates that he exchanged some of Handel's choruses for his own material [Handel Collected Documents, vol.3, 2018].

OTHER PUBLICATIONS:

Brietkopf & Härtel / Chrysander

Editions of works by Handel and others established the music historian and publisher, Karl Franz Friedrich Chrysander (1826-1901), as a pioneer of 19th-century musicology. Chrysander published the *Händel-Gesellschaft* edition of Handel's collected works, and in 1863 he published this version of Handel's *Brockes-Passion* (later supplied with an English text by Russell Martineau). However, in more recent times Chrysander's *Händel-Gesellschaft* has been criticised for his "arbitrary selection of material in the more complex works". [Dean, *The New Grove Dictionary of Music and Musicians*, Handel, 1982].

Novello & Company

Published in 1908 by Novello, this edition's music is edited by Ebenezer Prout, and uses an English translation by the Rev. J. Troutbeck. It was abridged for church use by the Rev. James Baden Powell, shortened to a duration of around a quarter of Handel's original, and calls for solo voices as treble, tenor and bass, plus SATB chorus, and piano (or presumably organ) rather than orchestra.

Bärenreiter BA 4021


Published in 1965 by Bärenreiter as part of the Hallische Handel-Ausgabe (HHA) series, edited by Felix Schröder.

Darlow, 9780193366534

Denys Darlow (founder of the London Handel Festival in 1978, while he was organist of St. George's, Hanover Square, London – Handel's church) prepared a heavily-cut edition of Handel's *Brockes-Passion*, in English. Published in 1969 by Oxford University Press, this version is c.45 minutes in duration.

Carus 55.048

A contemporary edition (published by Carus Verlag 2007), advertised as being "based on the copy by J.S. Bach" (Source D), edited by Andreas Traub.

The image shows a close-up detail of an artwork. The surface is heavily textured and layered with various materials. On the left, there are dark, vertical charcoal strokes. The central and right portions are dominated by a mix of white and grey chalk-like highlights, interspersed with vibrant red and dark brown pigments. The overall effect is one of raw, gestural energy and complex layering.

Detail from an original artwork "Black Maw" by Emma Safe, created live in response to the Academy of Ancient Music's performance of Handel's *Brookes-Passion*, Good Friday, 2019; [100.] Faithful Soul (tenor), Centurion, *Ja, ja, es brüllet schon in unterird'schen Grüften*
Charcoal on prepared ground with chalk highlights, 58 X 90cm, 2019

**Hamburg Relations Courier, 25 (14 os)
March, 1721**

Es wird hiemit notificiret, wieman, auff Anhalten verschiedener vornehmer Liebhaber, entschlossen, das berühmte, und bißher jährlich aufgeführte Paßions-Oratorium als morgenden Mittwoch geliebtes Gott, als den 26 Martii von neuen auff dem Reventher im hiesigen Dohm aufzuführen, und zwar diesesmahl nach der vortrefflichen Composition des Königl. Engl. Capel-Meisters Herrn Hendels.

Notice is hereby given that, at the urging of several distinguished music lovers, it has been decided that the famous Passion Oratorio, which has hitherto been performed each year, will, God willing, be performed again tomorrow, Wednesday 26 March [15 March os], in the Cathedral Refectory here, this time in the splendid musical setting by the King of England's Capellmeister Herr Hendel.

Image: Detail of a performance announcement in the
Hamburg Relations-Courier, 25 (14 os) March 1721.
Text and translation (above),
Handel Collected Documents Vol.1 p.534-5

Zu wissen, das am bevorstehenden Donner-
stag, den 26 Martii, auff den
se an den Weisbietenden zu verkauffen ein be-
gener Garten, nebst ein grosses bequemes W-
schiedl. Wohnungen; mehrere Nachricht ist
sehl. Hrn. Oberalten Colbrant gewesener W-

Zu wissen, das am Donnerstag, als den 27
um 11 Uhr in der grossen Reichensirasse im v-
Brandestrietien, eine Parthen Nantoise Bro-
den Weisbietenden soll verkaufft werden, wor-
mehrere Nachricht geben können.

Es wird hiemit notificiret, das des seel. H-
Canonic, Schöfste, cum pertinentiis, beleg-
Weisbietenden, ohne Kerze, auff dem Ein-
Aprilis, vigore investitii verkaufft werden

Es wird hiemit notificiret, wie man, au-
ner vornehmer Liebhaber, entschlossen, das
jährlich aufgeführte Paßions-Oratorium als
geliebtes Gott, als den 26 Martii von neuem
im hiesigen Dohm aufzuführen, und zwar die
trefflichen Composition des Königl. Engl.
Hendels.

Denen Liebhabern der Gärten wird hiemit
derich Koloffs alhier in Hamburg, wohnhaft
Fuhlentwiet, nahe am Ballhause, gesonnen
von allerhand Sorten, als Larus Pyram-
hoch, auch runde vierkant geschoren, dito pla-
12 Fuß hoch, auch hohe und niedrige Äpfel
niedrige Kirichen und Mandel Bäume. Pyra-
Appricosen, Quitten, Hagedorn und Eiscen, g-
se, und grosse Wallische Nüsse, Ipern und Lin-
Aspars Pflanzen, bunte Hülsen und Camperfo-
tewochen als den 2 April, an den Weisbietend-
können die Hrn. Liebhaber solches vorher in B-

Dieser Art Advisen werden wöchentlich 4 Stük
Edmassoon Bierings Erben, bey der Dorse

HANDEL'S BROCKES-PASSION: A UNIQUE MASTERPIECE

Dr. Ruth Smith

During the Easter fortnight of 1719 the citizens of Hamburg could hear four different settings of the same Passion oratorio text by their eminent poet Barthold Heinrich Brockes (1680-1747). The compositions were by Reinhard Keiser (1712), Georg Philipp Telemann (1716), George Frideric Handel (?1716) and Johann Mattheson (1718). This “compare and contrast” event was organised by Mattheson, since 1715 Hamburg Cathedral’s director of music; the Handel and Telemann performances took place in the cathedral’s refectory. Handel’s setting, so far as we know, was receiving its premiere (in the absence of the composer), on 3 April 1719, exactly 300 years before this recording was made.

All four composers had connections with Hamburg, with each other, and with the librettist. Keiser had been the director of Hamburg opera when Handel, a teenager fresh out of Halle, played in its orchestra; Mattheson had been Handel’s colleague at the opera; and Telemann, who was to become music director at the city’s five main churches two years later, had been friendly with Handel and Brockes for nearly 20 years. Brockes, himself a Hamburg native, was at school with Mattheson, and at Halle University he was a fellow student of Handel.

Brockes and his Passion Text

Brockes was independently wealthy and Handel had to earn his keep, but in other respects their careers interestingly coincide. Both were intensely eclectic, drawing for their compositions on a wide range of traditions and styles; both were experimental, pushing at the boundaries of established genres; both focused their skill on the expression of human character and feelings; and both wanted to communicate to a wide public. Exact contemporaries at Halle University, both studied law, but both left to pursue an arts education elsewhere in Europe. Brockes’ grand tour took in Prague, Paris, London and the Low Countries, but, like Handel, he was most influenced by Italy, like him absorbing and engaging with its culture.

Nevertheless, when Brockes returned to Hamburg, he forged a profile as a leading German poet at a time when German was at its lowest ebb as a literary language, and the Society of German

Practitioners which he co-founded in 1715 was a trailblazer, discussing the roles of language and rhetoric and collaborating in translations of Italian, French and English into German. Brockes himself produced translations of Marino's *La strage degli innocenti* ("Massacre of the Innocents"), Pope's *Essay on Man* and Thomson's *The Seasons*. He also engaged fully in civic life, becoming a respected senator and holder of several important civic positions. Already by the time of Keiser's setting of his *Passion* text (1712) he was sufficiently established to host its first performances in his own house, to an audience (so he reported) of all the upper echelons of Hamburg society and "the entire foreign nobility, all the ministers and residents with their ladies", numbering over 500.

Der für die Sünden der Welt gemarterte und sterbende Jesus aus den vier Evangelisten in gebundener Rede vorgestellt ("Jesus suffering and dying for the sins of the world, presented in verse out of the four Evangelists"): the title of Brockes' libretto declares that it belongs to the genre known as Passion oratorio, a freely paraphrased, versified and amplified dramatisation of the Passion story based on chosen elements of all four gospels ("harmonisation" of the gospels; principally, in Brockes' case, St. John's). Hamburg was the birthplace of this form of Passion text, and Brockes was its chief instigator. He was preceded only by Christian Friedrich Hunold ("*Menantes*"), whose text was set by Keiser and performed in Holy Week 1704, probably with Handel in the orchestra, and by Georg Bronner, whose *Geistliches Oratorium* (1710) was banned by the city government. Brockes' text is an incomparably finer production than Hunold's, and, though intensely dramatic, it incurred far less criticism than its predecessors for impropriety. If the number of printings and settings is a guide, it was the most celebrated libretto Handel ever set apart from the texts of *Messiah*. According to one 18th-century contemporary, it had had over 30 printings by 1727; by 1750 it had been given over 50 performances that we know of, in settings by nine composers and as a *pasticcio* by Bach. Bach's own Passions not only came later, but are in a different tradition from Brockes' text and Handel's setting. Theirs is the genre known as oratorio Passion, comprising biblical text of one gospel (recitative) interspersed with poetic responses and meditations (arias, choruses, chorales).

By comparison with Bach's Passion texts, Brockes' is startlingly dramatic, and very deliberately so. He makes the participants in the story rounded, impassioned human beings, with invented utterances voicing a huge range of emotions: fear, anger, grief, remorse, despair, outrage, joy, defiance, love, compassion, resolve and more. There is hardly any third-person narrative, the Evangelist making few interventions: for example, during Jesus' arrest, three individuals and two groups have between them nine exchanges without any commentary. We are not told that Peter cuts off the high priest's servant's ear, we are given an outburst of rage from him ("Gift und Glut") before hearing Jesus reprove him. All the main biblical characters (Christ, Peter, Judas, Mary) and the two allegorical characters, the Daughter of Zion and the Faithful Soul, have extended solo scenas, marked "soliloquy" by Brockes.

The Daughter of Zion and the Faithful Soul, like the other characters, are actively present and engaging in the events as they unfold. They relate Jesus' experience and purpose to us; but they do more, they respond not only as we should do now but as we might have done, should have done, had we been there then. They even try to change the course of the action. The Daughter of Zion implores Pilate to pause, be quiet and consider before passing judgement, and challenges Jesus himself when he remains silent before his accusers (he replies to her); the Faithful Soul at the moment of crucifixion cries out that she will herself expire from horror. Brockes continually places his characters, and us, *in the moment*. So we share both Peter's and Judas' anguished remorse – and note the difference. Most strikingly, in Jesus' long soliloquy in Gethsemane, we witness a completely human being, God made man, in an agony of pain and fear. Brockes puts us alongside him: "One saw his weak limbs tremble ...".

None of the myriad elements which Brockes draws together was original to him: to name a few, Erdmann Neumeister's innovative religious cantata sequences (first published 1704), Lutheran celebration of the triumph of the cross mediated by Pietism's cultivation of the individual believer's compassionating relationship with Christ, Hamburg Passion plays and operas, Italian oratorio – but

his text is distinctive in fusing such a wide range of influences to create such powerful drama.

The closeness of Brockes' text to opera is one likely reason for its neglect in Britain. Another is its language. Again Brockes fuses styles and traditions, creating a treasury of sophisticated rhetoric. Hamburg drama, and the poetry of Giambattista Marino which he admired in his youth, rejoiced in metaphysical, antithetical, ornate language. Brockes celebrates the Christian paradox of salvation in phrases that compel us to stop and think, as in the opening chorus ("To unbind me from the bonds of my sins Christ himself must be bound"), or, as the Faithful Soul protests to Christ's interrogators, "You are denying life to life itself, through you the death of death will die". In stark contrast is the close-focus, graphic, unsparing representation of physical suffering and mental anguish. In the agony in the garden, a terrified Christ feels engulfed by a muddy morass and eviscerated by burning coals; he gasps for breath, his mouth is dry, his heart pounds and his sweat is not (as in Luke's gospel) like drops of blood, but is drops of blood forced from every vein. During his scourging, his tormentors score his back with nailed whips; the thorns of the crown pierce his brain.

Brockes also, with truly baroque ingenuity, fuses abstract and pictorial styles in astonishing metaphysical conceits. Christ sweats bloody drops which for us are rubies to bejewel our souls; his flogged back appears like a rainbow and likewise brings us hope; his blood waters the furrows ploughed in his back, causing a living harvest to spring from the dead world. Such contemplation of Christ's wounds – and devotion to it of the longest section of the work – is another instance of Brockes' eclecticism, recalling Roman Catholic mysticism (and for English readers, the poetry of Crashaw), and anticipating Moravian Pietism and some of Charles Wesley's hymns. The brutality and rawness of his text may also be a legacy of the Thirty Years War, in which four times as many died in Europe as in World War I, and maybe in this respect the *Brockes-Passion's* hour has come, now that our daily news graphically shows us barbaric cruelty and human suffering on an unprecedented scale.

allegro

Handwritten musical score for the first system of the fugal section of the Symphonia in Handel's Brockes-Passion. The score is written on four staves. The first staff begins with a treble clef and a common time signature (C). The music is written in a cursive hand, characteristic of Handel's autographs. The word "allegro" is written in the top left corner. The notation includes various note values, rests, and clefs, indicating a complex fugal texture.

allegro

Handwritten musical score for the second system of the fugal section of the Symphonia in Handel's Brockes-Passion. The score is written on four staves. The word "allegro" is written in the top left corner. The notation continues from the first system, showing the intricate interplay of the fugal voices.

Manuscript from Source A, RM.20.g.13: Folio 019 r (Handel's autograph); showing the fugal section of the Symphonia in Handel's Brockes-Passion, here in Handel's own hand, though with no direct mention of Brockes-Passion

Handel's setting

Handel responds with all his capacity, unrivalled among Baroque composers, to dramatise human character and evoke human feeling. His music here is not academic, not extensively worked, not demanding to follow; above all it understandingly, imaginatively, serves the text.

The text that Handel set was Brockes' preferred version, his 1713 revision of his original of 1712. Handel followed Brockes' directions for da capo (fewer than a third of the arias) and chorales (only four) and kept the choruses short (all but one last less than a minute), thus setting a far swifter and more gripping pace than in his later English oratorios. In this and other respects Handel, so often noticed overriding his librettists' texts or intentions, almost wholly obeys Brockes' very specific demarcations of recitative, accompagnato, arioso, strophic song, da capo aria, chorus and chorale. More generally, he adheres to existing traditions for vocal register – tenor Evangelist, bass Jesus, male alto Judas – perhaps mindful of his intended audience's expectations, and concerned to avoid any negative comparisons with the other three settings being heard alongside his.

The events of the first half of the work deliver a preponderance of male voices, whereas once Peter has withdrawn into prayerful remorse, Judas has hanged himself and Christ begins to withdraw through suffering into divinity, the voices of women have more scope. Was Handel striving for gender balance, to appeal to all of his audience? The Daughter of Zion is necessarily as well as traditionally a female role, but the Faithful Soul is not. In fact, though most of the latter's arias are for soprano, one is in the tenor clef, and one of the chorus' identities is Faithful Souls: we can all become Jesus' followers, as in the solo-and-chorus that Bach imitated, urging us toward Golgotha.

In the cantata-soliloquies Handel follows Brockes' indication of strophic ABA setting (rather than da capo, with embellished reprise of the first section), often with telling dramatic effect. In Jesus' soliloquy in Gethsemane, the two aria strophes either side of a recitative are identical, emphasizing the inescapability of his torment: even God's son is ineffectual in his appeal against his destiny.

Characteristically, Handel's markings intensify drama with detail, the first three bars being "adagio, staccato e forte" but thereafter "piano", with repeated reminders, and "pianissimo" on Jesus' last words, while the strings' aggressive dotted rhythm is the harsher for being "senza cembalo". Handel is constantly alive to Brockes' immediacy. When Jesus finds the disciples asleep, and anxiously (*ängstlich*) rouses them, he does not wait for the accompaniment's phrase to finish but interrupts it and their sleep; whereas, a few bars later, the musical phrase is not broken when his betrayer arrives: foreknowing all, he is unsurprised.

Telemann scored his setting for an orchestra that included oboes, recorders, flutes, bassoons and horns. Handel's slender instrumental range of oboes, bassoons, strings and continuo almost seems designed to display his ability to conjure colours and meaning from a limited palette. As always, he uses oboes to summon up almost unbearable pathos – notably in Peter's self-castigation, "Heul, du Schaum", and in the otherwise barely accompanied vocal line of the final aria – but also, trumpet-like, to evoke furious belligerence (as in Peter's "Gift und Glut"). A master composer for orchestral bassoons, he gives them two independent lines that chillingly convey Judas' eternal desolation in the Daughter of Zion's haunting "Die ihr Gottes Gnad' versäumet", further pointed by the piercing oboe, agonised suspensions and throbbing, relentless string undertow.

Conversely, Handel's style of frequently opening an aria not only without orchestral introduction, but without any accompaniment at all for the first vocal phrase, both foregrounds the text and spotlights the character's emotion. An example is Peter's plangent "Nehmt mich mit", where we also hear his situation: Peter is suddenly isolated, Jesus having been taken away and the other disciples having fled. Here too, and throughout, Handel deploys not only vivid pictorialism and "enactment" but heartstopping melody, balancing the horror with tenderness, the anguish with assurance, and matching Brockes' fervour. But melody is never indulged at the expense of the

thoughts and feelings that Christ's Passion should instil and Brockes' text so potently aims for. To take just one example, the Faithful Soul at the foot of the cross could have been given a vivid lament, but "Hier erstarrt mein Herz und Blut" ("Now my heart and blood congeal") is a series of desperate gasps. Handel's composition is a pattern-book illustration of Orazio Griffi's precept for Italian oratorio: 'to draw sinners to holy exercises by a sweet deception'.

Why did Handel write his *Brockes-Passion*?

By the time Handel set Brockes' text he had been in England for five years, and he had been continually successful there. The annual retainer awarded him by Queen Anne was continued by the new government when his erstwhile employer, the Elector of Hanover, became George I of Britain in 1714. Mattheson recorded in his *Grundlage einer Ehrenpforte* (1740) that Handel wrote the Passion setting in England and sent it to him in Hamburg by post "in an unusually closely written score". That manuscript is lost, and while Handel was normally a careful curator of his own performing scores, it would not be surprising if he never asked for the return of this one. He could not have intended to perform his *Brockes-Passion* for his British audience, and he never did.

In Baroque Germany the Kapellmeister of a city or court was expected to produce Passion music every year for Holy Week services and extra-liturgical performances. In Britain no such performance tradition existed; Handel's normal performance space, a theatre, was too secular (see objections to *Messiah* when he first performed it in London). All the religious, literary and musical influences that Brockes drew on and fused would have made his Passion problematically alien to Handel's Londoners. Moreover it was in the language of the ruling family, who were widely disliked for being German. Handel wrote no settings of German texts for public performance in Britain; the only other German settings he made in England were also of Brockes' verses, the lovely *Nine German Arias* (1724) drawn from Brockes' principal poetic work, *Irdisches Vergnügen in Gott*, which celebrates the immanence of God in nature.



Oboes (led by Leo Duarte, centre) and bassoons (led by Ursula Leveaux), rehearsing Handel's *Brockes-Passion* on stage at the Barbican Hall, London, Good Friday 2019

Why, then, did Handel write his *Brockes-Passion*? The presumed date of c.1716 is triply suggestive. He wrote no new operas that year, so the Passion setting may be what filled his composing time. Moreover he may have travelled in Germany that year, possibly encountering Brockes again, and possibly encountering Telemann's setting. Perhaps most significantly, the British Hanoverian regime, which had been ruling Britain for only two years, had just survived a Jacobite rebellion (1715), intended to restore the ousted Stuart dynasty. What if there were another such rebellion, this time successful? Handel, Hanoverian pensioner, would probably have to return to Germany with his employers. So a work with a secure place in the German repertory – a good likelihood, given Mattheson's admiration for Handel's music and directorship of Hamburg Cathedral's music – would keep his reputation bright till such time as it might be useful to appear as an established German composer of Lutheran music, as well as a composer of Italian opera (his *Rinaldo* was performed in Hamburg in November 1715). If that was his rationale, it was justified. His setting received at least 13 performances in German cities in the next 15 years. Bach himself had a copy (partly copied out by himself) and performed it in Leipzig on Good Friday 1746; and as well as setting versions of Brockes' verses in eight arias of his *St. John Passion* (1724) he absorbed the music of Handel's "Eilt, ihr angefochten Seelen" into it too.

Handel's *Brockes-Passion* is unique among his works, except in one respect. The score suggests that a further attraction of undertaking its composition was its two-way benefit to Handel the master recycler. For the Hamburg audience, which knew few of his Italian and English compositions, Handel could and did draw on the *Birthday Ode for Queen Anne*, the "Utrecht" *Te Deum and Jubilate*, *Il Trionfo del Tempo e del Disinganno*, *Apollo e Dafne* and several other cantatas. Equally safely assuming that he would never perform the Passion in Britain, he drew on it for his subsequent English works, especially his oratorios *Esther*, *Deborah* and *Athalia*, but also for some operas and later works – as late as *The Triumph of Time and Truth* (1757). Elements of nearly half

the arias, duets and choruses come from or go into other works. For audiences more familiar with those other works, Handel's *Brockes-Passion* can have unintended resonances or disconnects. A pre-echo of "Mourn all ye muses" (*Acis and Galatea*) in "O Donnerwort!" – both being bystanders' outcries at the hero's death – is closely followed by a forerunner of "Cara speme" (*Giulio Cesare*) in "Sind meiner Seelen", and the duet of Jesus and his mother as he hangs on the cross is a source of the duet of Esther and Ahasuerus in *Esther*. But none of these connections would have distracted the Hamburg citizenry of 1719.

As an expansive religious work for public performance Handel's *Brockes-Passion* has a place in his output between his "Utrecht" *Te Deum and Jubilate* (1713) and his *Coronation Anthems* (1727). But it also, more tellingly, has a place between two others of his religious works, *La Resurrezione* (1708) and *Messiah* (1742). They, like the *Brockes-Passion*, declare belief in salvation by Christ. The first was written to an Italian text for a Catholic audience in Italy when he lived there. The other was written to an English text for an Anglican audience in Britain when he lived there. The *Brockes-Passion* was written for the other principal Christian group of Handel's time, the one from which he himself originated, the Lutheran community of German-speaking lands.

Dr. Ruth Smith
writer, broadcaster and Handel scholar

Aria.

(200)

Traversi

Flute

Bassoon

a Tempo Giusto.

The image shows a handwritten musical score for an aria. It consists of five staves. The top two staves are labeled 'Traversi' and are in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The third staff is labeled 'Flute' and is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The bottom two staves are labeled 'Bassoon' and are in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music is written in a cursive hand. The tempo marking 'a Tempo Giusto.' is written in the third staff. There are some markings at the end of the first staff, possibly '200' and '100'.

The image shows a continuation of the handwritten musical score. It consists of four staves. The top two staves are labeled 'Traversi' and are in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The third staff is labeled 'Flute' and is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The bottom staff is labeled 'Bassoon' and is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music is written in a cursive hand.

Page from Source J, H-Bn, Ms. mus. IV.517, a copy of Handel's *Brockes-Passion* owned by Haydn, showing the opening to [71.] *Daughter of Zion Jesu! Dich mit unsern Seelen*. This is the only manuscript to mention flutes (Traversi), used here in place of two oboes for this aria. Recorded here as [71a.] in Appendix A

EXCESS AND HUNGER: DINING IN THE 18TH CENTURY

Seren Charrington-Hollins



The virtues and faults of Handel's love affair with food has been well reflected upon in recent years and if amongst the speculations of excess and gluttony, you are left wondering what it was like to dine in the 18th century, then rest assured there was far more on the menu than roast beef, syllabub and gruel.

The 18th century was a fascinating and fast-paced one. English life started to be shaped by the hungry materialism that we are familiar with today, both commercial farming and the industrial revolution were taking hold, and life for all classes was changing and so was the nation's diet.

During this period, English cuisine was deeply influenced by the development of foreign trade. The Whig aristocracy employed

French chefs, and rich sauces and new dishes from far-flung corners of the world were flowing onto the top tables and saw the wealthy enjoying such delicacies as vermicelli and macaroni from Italy, curry, Indian pickles, and turtle soup containing freshly imported turtles from the West Indies, whilst the poor depended increasingly on bread and cake.

Food was changing and cooking methods were altering. Today, the thought of steaming a pudding seems straightforward enough, but the seemingly simple invention of the muslin cloth for steaming in the 17th century fed England's obsession with puddings, and by the 18th century the British appetite for them, whether sweet or savoury had swelled to enormous proportions. In addition to this development, the adoption of new winter cattle feeding methods enabled fresh meat to be available all year round dispensing with the widespread necessity for salting. Meanwhile, superior seeds from Holland brought new varieties of fruit and

vegetables to England and better transport allowed for fresh foods such as fish to be enjoyed more extensively inland and for regional specialities, such as cheddar cheese, to be enjoyed nationwide, culminating in a more varied diet for those that could afford it.

To Make a Solid Syllabub

To a quart of rich cream put a quart of white wine, the juice of two lemons, with the rind of one grated and sweeten it to taste. Whip it up well and take off the froth as it rises. Put it upon a hair sieve and let it stand in a cool place till the next day. Then half fill the glasses with the scum, and heap up the froth as high as possible. The bottom will look clear and it will keep for several days.

Original receipt from a handwritten household manual

It is not surprising that for the wealthy there was the opportunity to dine with profound extravagance, enjoying dishes of astonishing variety, many of which would not look out of place on a modern menu, including asparagus soup, chicken fricassee, stewed beef brisket, bean-and-mushroom casserole, saffron cakes, stewed apples, blancmanges and raspberry cream. However, the accompaniments to these dishes have changed with many of the fruits and vegetables we eat raw today having been stewed and served with a sauce, examples of these would be lettuce, cucumber and celery.

Of Artichoke Bottoms

Soak them in warm water for two or three hours, changing the water; then put them in the stew-pan with some good gravy, mushroom catsup, or powder. Add a little Cayenne pepper, and salt when they boil; thicken them with a little flour; put them into the dish with sauce over them and serve them hot.

Original receipt from a handwritten household manual

At the other end of the culinary spectrum was street food. Today street food has become the latest culinary craze: we order everything from chimichanga, jamón cones and breakfast banjos to paella and Scotch pies. It is easy to be dazzled by the array of food types available and to think of street food as a modern phenomenon created by festivals where hipsters buy chickpea curry and falafel, but nothing is ever new and the history of street food can be traced back to the Romans and their street sellers, indeed eating food from street sellers was even more common than it is today. During 18th-century London this habit was still going strong and as the city swelled, the street vendors were vital in supplying food to hungry, industrious Londoners. Bustling market stalls, cattle traffic, costermongers, prostitutes, and pickpockets, all added to the colour and vigour of the street. Street vendors sold everything from hot gingerbread to seafood and it is estimated that there were 30-40,000 street sellers including muffin men, piemen, shrimp girls, and oyster sellers feeding London by the 19th century.

A firm favourite was baked apples. There is nothing quite like the unmistakably comforting scent of baked apples and they were the ultimate street food of the 18th century: simple, delicious and portable. Black Caps, apples coated liberally in sugar and spices before being baked until the sugar caramelised, were also very popular. Once cooked they look as if they have been charred in the depths of a fire, but are delicious.

To Make Black Caps

Take a dozen of middling pippens and cut them in two, take out the cores and black ends, lay them with the flat side downwards, set them in the oven, and when they are about half roasted take them out, wet them over with a little rose water, and grate over them loaf sugar, pretty thick, set them into the oven again, and let them stand till they are black; when you serve them up, put them either into cream or custard, with the black side upwards, and set them at an equal distance.

Original receipt in English Housewifry by Elizabeth Moxon, 1764

To Make Baked Apples

Take six large apples, and cut a slice off the bottom end, put them in a tin, and set them in a quick oven till they are brown, then wet them with rosewater, and grate a little sugar over them, and set them in the oven again till they look bright, and very black, then take them out, and put them into a deep china dish or plate, and pour round them thick cream custard, or white wine and sugar. It is a pretty corner dish for either dinner or supper.

from The Experienced English Housekeeper by Elizabeth Raffald, 1782

This age of indulgence and new emerging food trends led to widespread health problems, with a high incidence of gout, diabetes, heart and liver disease, but this wasn't simply because this period was focused on gluttony, but because many foods were secretly or unwittingly made with poisonous ingredients. Indeed, the 18th-century diner was frequently swindled. Among the items regularly adulterated were drinks (ale, tea, coffee, spirits, and wine), bread, cheese, pickled foods,

and confectionary. In fact, by the early 1800s, the practice of adulteration had become such a common practice that consumers' taste buds became immune and consequently did not notice anything was wrong with their food or drink until it was too late. Pickles were made green, sweets vividly coloured, and cheese rind reddened, all with the use of copper and lead. Whilst pepper was mixed with floor sweepings to bulk it out, alum (aluminum potassium phosphate) was the swindlers additive of choice because it improved the colour, firmness and overall look of bread. No matter what status or state of wealth you held you could not escape the grips of the great food swindles. Most poor diets were reliant on bread, which is why many children experienced debilitating diseases, such as rickets and muscle weakness. At the other end of the social scale custards, puddings, and other such delicacies were often laced with poisons and coloured with coppers. Even copper and brass pans used to skillfully prepare dishes were dangerous for when mixed with acidic food, producing a poisonous layer of verdigris.

There is no doubt that the 18th century was a fascinating time in terms of culinary development and that it provided a feast for the eyes, but it was often harsh on the digestion and often failed to deliver the wholesome merits it aesthetically promised. Essentially to be a glutton was to play the game of swindlers' roulette.

*Seren Charrington-Hollins
food historian, period cook, consultant and writer*



Bass-baritone Cody Quattlebaum singing the role of Jesus in Handel's *Brockes-Passion* on stage at the Barbican Hall, London, in concert on Good Friday 2019

HANDEL'S BROCKES-PASSION AND THE HOLY ROMAN EMPIRE

Professor Joachim Whaley



Handel's *Brockes-Passion* was a product of the remarkable political, religious and artistic culture of the Holy Roman Empire. Its creators came from very different backgrounds. Handel (or Händel) was the son of the court physician to the Duke of Saxony Weißenfels and barber and surgeon in the Duchy of Halle. Handel grew up in the family home in Halle, the governmental centre of the former archbishopric of Magdeburg which had been Lutheran since 1541 and came under the rule of the Elector of Brandenburg as a duchy in 1680. Brockes was the son of a prosperous merchant in the free imperial city of Hamburg, a lawyer and from 1720 a member of the city council.

Yet Brockes and Handel had much in common. They first encountered each other in Halle in 1702 while Brockes studied law there; they met again in Hamburg, a notable musical centre, with well-endowed churches as well as a commercial opera between 1678 and 1730. They

were also both subjects of the Holy Roman Empire, to whose authority, the Habsburg emperor in Vienna, Brandenburg and Hamburg were subject.

The empire is often judged to have been a failure. Many cite Voltaire's quip that it was neither holy, nor Roman, nor an empire. They emphasise the alleged backwardness and anachronism of this vast polity, which, it is claimed, was doomed to fail from the Thirty Years War onwards. Yet Voltaire was writing about a specific episode in the early 14th century, when Charles IV foreswore the ambition of his predecessors to conquer Italy and control the papacy. His view of the empire in his own day was very positive and recent scholarship has shown that the empire in fact experienced a notable revival after 1648.

During the long reign of Emperor Leopold I (1658-1705) the German lands recovered from the devastation suffered during the long war. The task of reconstruction brought a new energy into the government of many German principalities and cities. New ideas of government and administration as well as the hard work of both rural and urban communities helped restore levels of prosperity. The revived confidence of governments was reflected in the construction of new palaces, estates houses (early forms of regional parliaments) or town halls.

The preconditions for reconstruction were political stability, a workable framework of law, and security from external aggression. The Treaty of Osnabrück, one of the two treaties that constituted the 1648 Peace of Westphalia, resolved most of the problems that had precipitated the war. The emperor's powers were limited: he was recognised as supreme judge and overlord, but he could not promulgate law except in collaboration with the imperial diet. The princes and cities were confirmed in their governmental rights, but these were to be exercised within the larger framework of the law of the empire. Disputes were to be referred to one of the empire's two high courts, as were complaints by subjects against the princes or city council under whom they lived.

Above all, the treaty resolved the confessional issues which had been the most serious bone of contention. Lutheranism and Calvinism were recognised as official denominations in the empire alongside Catholicism. At the diet any confessional disputes were to be resolved by negotiation rather than by majority votes. In the territories and cities confessions which had enjoyed exclusive privileges or minority rights of worship in 1624 were to enjoy those rights in perpetuity. Eventual disagreements would be resolved by the courts.

Leopold I rebuilt imperial power by playing by the rules and using them to his own advantage. He also successfully carried out the main duty of the emperor by successfully leading the defence

of the empire against repeated attacks by the Ottomans in the east and the French in the west and by ensuring that neither Sweden nor Russia made serious incursions in the north.

All this required correspondence, negotiation, and constant intergovernmental communication: between the emperor and the prince and cities and between the princes and cities themselves. Naturally, disputes did arise, and tensions sometimes threatened to escalate into armed conflicts. The more powerful princes, such as the Elector of Brandenburg, began to chafe at the restrictions imposed by their subordinate status to the emperor. Yet, by and large, peace prevailed.

The imperial institutions – appeal courts, diets, regional assemblies – played a key role in maintaining the peace. Communications between governments, between princes and magistrates with the emperor, or with their subjects, were characterised by the deployment of soft power. This period saw an extraordinary elaboration of ritual and ceremonial procedure. Music and poetic rhetoric played a central part in this culture. Gifted musicians and poets such as Handel and Brockes were highly sought after for what they could offer in the political realm as well as in entertainment.

Like all early modern polities, the empire had its problems. Ultimately, it was unable to withstand the repeated onslaught of French revolutionary and Napoleonic armies after 1792. This led to its dissolution in 1806 at Napoleon's insistence. But in the late 17th and early 18th centuries the empire enjoyed something of a golden age. The *Brockes-Passion* was one of its many sublime artistic fruits.

*Professor Joachim Whaley
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Soprano Elizabeth Watts (*Daughter of Zion*) with members of the Academy of Ancient Music during rehearsal and recording sessions for Handel's *Brockes-Passion* at Henry Wood Hall, London, 2019



Soprano Elizabeth Watts (Daughter of Zion) and language coach Gerhard Gall during rehearsal and recording sessions for Handel's *Brookes-Passion* at Henry Wood Hall, London, 2019

HAMBURG IN 1719

Dr. Bettina Varwig



A visitor coming to Hamburg in the Easter season of 1719, looking for some musical recreation while the opera house was closed for Lent, would have been spoiled for choice. No fewer than four Passion oratorios were on offer in the two weeks before Easter Sunday (9 April). All four of these works used the by then famous libretto by Barthold Heinrich Brockes: on 20 March, listeners could have headed to the St. Maria-Madgalena Church south of the Elbe river to hear Johann Mattheson's setting, followed by George Frederic Handel's version on 3 April at 4pm in the Refectory of the Cathedral, and Georg Philipp Telemann's the next day in the same place. Reinhard Keiser's setting (the earliest of the lot, composed in 1712) was also performed during Holy Week that year, though the precise date and location are not recorded. The following year, both Handel's and Telemann's versions were played again at the Drill-Haus (the training grounds of the citizens' guard, also used for public events and celebrations), while 1721 saw two performances each of the Handel and Keiser settings.

Our visitor could have participated, in other words, in a thriving public concert culture that was, at this time, still rather unusual even in the larger urban centres across Europe. The fascination with the genre of the Passion oratorio, in particular, was a trend that had started in Hamburg itself and had remained more or less unique to the city by the time Handel premiered his *Brockes-Passion* there in 1719. How had these peculiar circumstances come about?

Hamburg in the early 18th century was a flourishing, cosmopolitan city that had capitalised on its Hanseatic legacy, its advantageous position on the Elbe river close to the North Sea, and its political status as an Imperial free city, to generate a sustained economic and cultural boom. Its growing class of well-off merchants, patricians and professionals, with the time, resources and ambition to pursue fashionable leisure activities, enabled a flourishing artistic and literary scene.

This nascent public sphere, fuelled by an expanding market for journalistic publications, offered an ideal environment for the emergence of a civic culture of musical performance and appreciation. The opera house at the Gänsemarkt, the first public theatre of this kind to open outside Venice, had catered to some of these cultural ambitions since 1678. In 1719, outside the Lenten season, Hamburg audiences were treated to multiple runs of Handel's operas *Agrippina* and *Oriana* (known in England as *Amadigi di Gaula*) there, as well as works by Keiser, Francesco Gasparini and a few more obscure contemporaries.

Musical production at the city's five main churches, meanwhile, though suffering from an overall decline in funding and performance forces in the decades around 1700, benefitted significantly from these intense operatic activities. We know that opera singers were involved in Passion performances in Hamburg's churches from at least 1699 onwards. Meanwhile, Erdmann Neumeister, the Lutheran theologian who first introduced the operatic forms of recitative and aria into his sacred cantata librettos, became pastor at Hamburg's St. Jacobi Church in 1715. The intrusion of secular musical forms into the sacred domain, instigated by Neumeister, did not progress without significant resistance, in particular from Pietist writers who objected to opera tout court as a frivolous form of entertainment – hence Neumeister had the windows of his Hamburg residence smashed by enraged adversaries when an (anonymous) anti-Pietist play was published in 1736. But the main centres of German Pietism lay further east in Halle and beyond, and the orthodox Lutheran clergy that dominated religious life in Hamburg on the whole embraced elaborate forms of music making in church as a legacy of Martin Luther.

It is well known that Luther had a keen appreciation for all sorts of music and, unlike his fellow reformers Calvin and Zwingli, advocated for its wholesale inclusion in the liturgy. In light of Luther's enthusiasm for liturgical music making, the early Lutheran reformers declared music as part of the so-called *Mitteldinge* ("middle things"). The "middle things" were those elements of a

worship service – liturgical vestments and objects, such as the shape and material of the Communion cup for example – that were neither forbidden nor necessary for attaining salvation. These features were left to individual congregations and their superiors to determine; and this opened up a space for elaboration, expansion and experimentation in the realm of music, including ways of setting the Passion narrative. Hamburg's orthodox Lutheran milieu thus offered resourceful composers and poets such as Brockes, Keiser and Handel the license to explore novel ways of presenting the Passion story in dramatised form, thereby shifting it ever closer to the world of theatrical spectacle.

The radical move to a fully poeticised text and non-liturgical performance occasions for these Passion oratorios was certainly not unilaterally approved by the authorities. The city consistory repeatedly condemned the *Operngeist* ("operatic spirit") out of which these works seemed to emerge. They objected to their presentation on a *Schaubühne* (theatrical stage) in front of a paying audience, and to the illicit alteration of traditional church rituals that this practice instituted. These musical settings of Brockes' libretto were clearly regarded as closely tied to their liturgical origins still, in other words, albeit breaking out of the church walls in drastic and potentially objectionable ways. As a result, they came to occupy a realm somewhere between the sacred and the secular. This intermingling of sacred and secular domains, one might say, would later come to shape the peculiar nature of Western concert culture more broadly, with its strict behavioural codes and palpable aura of sacrality even when ostensibly secular repertoires are being performed.

It was for this specific musical environment of early 18th-century Hamburg that Handel prepared his own setting of Brockes' text, while living and working in London. Handel had first-hand experiments of that Hamburg environment, of course, having spent three years there from 1703-6. London's artistic scene was in many ways comparable to the situation in Hamburg, with



Soprano Ruby Hughes singing the role of Faithful Soul (soprano) in Handel's *Brockes-Passion* on stage at the Barbican Hall, London, in concert on Good Friday 2019

regular Italian opera performances, a burgeoning literary scene, public concert opportunities, especially in its famed Pleasure Gardens, and a large mixed urban population with an appetite for cultural diversions of different kinds. But it was the combination of these factors with the engrained Lutheran attitude to religious music as a “free agent” that set Hamburg apart and enabled its distinctive enthusiasm for the genre of the Passion oratorio. In London, the spheres of opera and (Anglican) church music remained rather more separate at least until Handel began writing his trademark English oratorios in the 1730s. These later works by Handel, no doubt to some degree inspired by his involvement with Hamburg’s indigenous oratorio culture, similarly occupy that intriguing borderline domain between the sacred and the secular, between spectacle and ritual, which these *Brockes-Passion* settings of the 1710s pioneered so successfully.

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HANDEL IN LONDON

Jane Glover

In her book, Handel In London (2018), Jane Glover (who has conducted Handel's work in opera houses and concert halls throughout the world) draws on her profound understanding of music and musicians to tell Handel's story. Handel arrived in London not long before we believe he composed his Brockes-Passion, and he would go on to be at the heart of musical activity in this great city for the next four decades, composing masterpiece after masterpiece. The following extracts from Jane Glover's book illustrate Handel's early years and arrival in London, up to the time of the first known performance of Brockes-Passion in 1719.

Handel In London: The Making of a Genius is published by Macmillan
(ISBN 978-1-5098-826-9)

Early Years

The charismatic twenty-five-year-old who strode into Princess Caroline's drawing room in the spring of 1710 had been born into a medical family in late February 1685. George Frideric Handel (Georg Friederich Händl) was the son of Georg Händl, a barber-surgeon based in Halle, physician to the courts of Weissenfels and Brandenburg. With his first wife, Anna Oettinger, widow of a fellow surgeon, Georg had produced six children, most of whom either became doctors or married them; after Anna died in 1682, he married Dorotea Tausch, daughter of a neighbouring pastor. Dorotea produced four more children, of whom only two survived into adulthood: Dorotea Sophia and George Frideric. Young George Frideric was baptized in Halle's Liebfrauenkirche on 24th February, a few weeks before the birth in Eisenach of his great contemporary, Johann Sebastian Bach.

In 1702, as he turned seventeen, Handel enrolled at the University of Halle. At almost exactly the same time he was appointed organist at the Domkirche, receiving a small salary – fifty thalers



per annum – and free accommodation, so he was now relatively independent. Soon his activities at the Domkirche began to attract attention. Among those who heard of his musical prowess and came to visit him was Georg Philipp Telemann, just four years older than Handel. Telemann was a reluctant law student in nearby Leipzig, but had his sights on the opera house where he would shortly become Musical Director. These two young men became firm friends. They were united by musical distinction and also by a certain rebellious determination. (Telemann was infuriating Johann Kuhnau, Bach's predecessor at the Thomaskirche in Leipzig, by setting up rival concerts.) They continued to correspond, exchanging gifts and musical ideas, for the rest of their lives.

In 1703, (Handel) went to Hamburg, 'on his own bottom' (at his own expense), as his biographer, Mainwaring, approvingly reported. By now the eighteen-year-old Handel was able not only to fend for himself by teaching and playing in churches, but also to send money back to his widowed mother in Halle. Hamburg was a sound choice of city. It boasted a magnificent opera house, the Theater am Gänsemarkt, then the largest theatre in northern Europe and under the expert direction of Reinhard Keiser. The extremely versatile Handel was initially taken on as a violinist, but, as he was an even better keyboard player, and clearly a very quick learner, he soon assumed the responsibilities of continuo playing and even musical direction.

Keiser clearly recognized Handel's huge potential, and gave him ever greater opportunities as he trained him and promoted him through the ranks. He even encouraged him to try his hand at composing operas – all this before he was out of his teens. Handel's apprenticeship in Hamburg, under the watchful gaze of a distinguished boss, was crucial to his development. He had been in the right place at the right time.

Another friendship from these years, with fellow composer a similar all-round musician Johann Mattheson, lasted for the rest of Handel's life. They played the organ together, took trips together, including one to Lübeck to investigate the possibility of succeeding Buxtehude as organist there, and performed in the pit for each others' operas.

The Final Stuart Years

It was a smart move to employ a newly arrived foreigner to compose what was in fact London's first specially written opera in Italian. As Aaron Hill had so adroitly perceived, by 1710 the macaronic fumbblings of local composers had led the whole art form up a hopeless cul-de-sac. Opera needed a new blast of energy, originality and, most especially, quality, and Handel's appearance must have seemed a godsend. Although he was only twenty-five, his reputation was already stellar. The Italian poet Giacomo Rossi, who immediately became Handel's collaborator on *Rinaldo*, described him as 'the Orfeo of our century'. Within weeks of Handel being signed up by Hill for the Haymarket, he was being presented to Queen Anne.

Handel could not have hoped for a more auspicious introduction, and he immediately got down to work on *Rinaldo* with his customary propulsive energy. His colleagues – if necessary, staying up all night to keep abreast of his pace – were swept along in the wake of his creative flow. Rossi could not disguise his amazement: 'to my great wonder I saw an entire Opera put to music by that surprising genius, with the greatest degree of perfection, in just two weeks.'

The type of Italian opera that Handel had initially encountered in Hamburg had developed in Italy and was now present in London, and was that which in due course would become known as opera seria (serious opera), to distinguish it from opera buffa (comic opera) – though in the early eighteenth century neither appellation was yet coined. The librettos of these operas were generally adapted from classical sources, and the plots were heroic, but included the important ingredient of love interest. Structurally, they were built on successions of arias in what was becoming the eighteenth-century stalwart: the da capo form: there would be three sections to each aria, the second one offering a contrast to the first, and the third being a repetition of the first, but emotionally transformed as it had been by the impact and content of the middle section, now musically transformed too by vocal embellishment and ornamentation. The development of this da capo aria was fundamentally connected to the rise of the solo singer, both prima donna women (up to now, a relative rarity on the musical stage), and especially castrato men, who had

been castrated at puberty if they had shown exceptional musical talent as boy singers, and had therefore retained their high voices. They became enormously popular, the best of them achieving what would today be considered pop-star status. But this parallel development of singer and da capo aria, while strongly propelling opera seria through the entire eighteenth century, was ironically also something of a stultifying force, for as ornamental repetition became ever more important, and aria structure literally turned back in on itself, so too was a brake imposed on the unfolding of dramatic narrative.

It was in those continuo-accompanied recitatives linking the arias that the story lurched forward; but the best composers of opera seria (Handel included) became skilled at investing these too with dramatic tension and musical affect, in scenes often of great power. Handel in particular had a flawless theatrical instinct, and, recognizing that contrast is the essence of drama, was ingenious in using his voices and different instruments in his accompanying orchestra to maintain aural engagement. And nowhere did he demonstrate this instinct more powerfully than in the opera that was to be his London debut, *Rinaldo*.

Handel was able to be expansive, even extravagant, in his choices because Hill had presented him with impressive forces. He had a roster of singers at the Haymarket which was as formidable as any in Europe, and, as it happened, Handel already knew some of them.

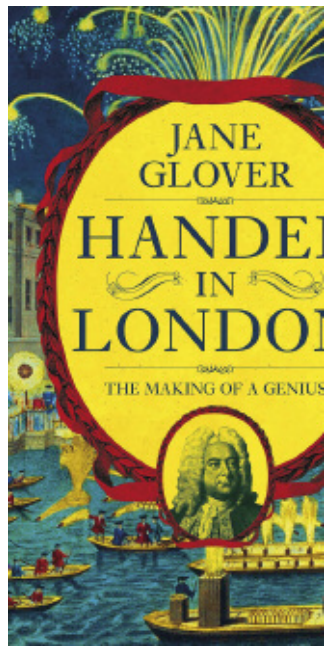
Instrumentally too there seemed no limit. Aaron Hill was determined to fulfil his instruction 'to give two senses equal Pleasure'; as he took pains with the stage machinery for the creation of his magic and military effects, so he encouraged Handel, no expense spared, to be equally imaginative and inventive. (Handel thrived on this sort of freedom.) The scoring of *Rinaldo* was based on the normal forces of strings, oboes, bassoons and continuo; but, in the course of the opera, Handel included, sparingly, and always for special effect, four trumpets and timpani, and a small group of recorders. The variety and contrast of all these colours and textures also brought into play the most vital ingredient of Handel's compositional skills: his instinct for theatrical pace. Hemmed in as he was by the conventions of opera seria, he nevertheless found ample opportunity to create and release

tension, to deliver all manner of musical pyrotechnics, and then to arrest any sense of time and motion with heartbreaking languid lyricism.

Hanover in London

In Hanover the long-anticipated moment had come, and the new British King, now styled George as he anglicized his name, issued detailed instructions for his family and his officials. The next two British monarchs, father and son, duly travelled together to their new kingdom through Holland, where eventually (delayed by contrary winds) they boarded a boat provided by the Royal Navy. They landed at Greenwich on 18th September, and were met with pomp at Greenwich Palace, with its recently completed new additions by Wren. From there they processed with equal ceremony into London.

Handel's unreliable biographer, Mainwaring, continuing his fanciful assumption that Handel had somehow forgotten to return to Hanover, now implied that the arrival in London of his German patrons caused the composer considerable embarrassment, and that 'conscious how ill he had deserved at the hands of his gracious patron... [he] did not dare to shew himself at court'. In truth, Handel was by no means in any bad odour. His music was deployed immediately. On 26th September, just a week after the King took up residence, a Te Deum of Handel's (possibly the 'Utrecht' setting) was performed at the Chapel Royal, and then on 17th October, between the arrival of Princess Caroline and her daughters and the coronation itself, he produced another. Known ever since as the 'Caroline' Te Deum, this second setting had another fine solo for the alto Richard Elford, here in musical dialogue with a flute. Handel's ties with his old employer were thoroughly re-established, and especially to the





younger generation, roughly his own age (the Prince and Princess were both thirty-one, he was twenty-nine) and with whom he had been so close in Hanover. In addition, King George confirmed the continuation of Handel's generous royal pension, established by Queen Anne.

The Jacobite Rebellion of 1715, known ever afterwards as 'the Fifteen', was of little lasting impact, but at the time caused extreme tension in the capital and beyond. There was still vociferous Tory support for the Jacobite cause, and armed rebellions against the new government were threatened. In Scotland, the Earl of Mar rallied great support for James Stuart, proclaimed him their lawful sovereign, and there were satellite uprisings in Wales, Devon and Cornwall, with the promise of more recruits from other parts of the British Isles. In due course Lord Mar's campaign, defeated as much by its own incompetence and disorganization as by any opposition, was put down by the Duke of Argyll; and the late arrival of James Stuart himself, by sea to Scotland and in a depressed and feverish state, provided none of the expected momentum. Eventually he retreated to France early in February 1716, and thence ever further away to Italy, his entire campaign in ruins.

By late 1716, both Handel and the King were back in London. It seems that Handel carried with him the text of a German-language Passion oratorio by Barthold Heinrich Brockes: *Der für die Sünde der Welt gemarterte und sterbende Jesus*; and, with no new operas on his horizon, he turned his energies towards composing his Passion. It is likely that his old Hamburg friend, Mattheson, had been instrumental in commissioning it, and was involved too in its performances, which he faithfully recorded, in various German cities, over the next few years. But in London Handel had no use for it (if his audiences had problems with opera in Italian, they would not be likely to welcome a Passion setting in German), and in fact this foray into a German text was an isolated one: Handel would write little more in his mother tongue. Unlike his great contemporary J.S. Bach, who spent most of his working life in German ecclesiastical environments, constantly setting German texts for over 200 cantatas and soon indeed to excel in the composition of Passion settings, Handel's path had taken him away from his roots, for ever.

For Handel, mid-1717, a musical heaven in the countryside must have seemed infinitely alluring, and for Brydges the acquisition of Handel to his private 'court' was a great feather in his cap. As Mainwaring later gushed,

Whether HANDEL was provided as a mere implement of grandeur, or chosen from motives of a superior kind, it was not for us to determine. This one may venture to assert, that the having such a Composer, was an instance of real magnificence, such as no private person, or subject; nay, such as no prince or potentate on the earth could at the time pretend to.

Here at Cannons, from the late summer of 1717, Handel changed gear, temporarily abandoning the theatre and concentrating instead on church music. James Brydges' new chapel was not yet completed, but he had had the nearby church of St Lawrence, Whitchurch redecorated in the Italian baroque style, and was using this for worship. For the Cannons musicians and the church's intimate but sumptuous theatrical space, Handel wrote his third Te Deum setting, perhaps to celebrate some Brydges family occasion, in late 1718, and eleven mighty, multipartite anthems, now known as the Chandos or Cannons anthems. These were amassed in just over eighteen months, Handel throwing himself into this new challenge with his characteristic energy as soon as he arrived.

But perhaps the most interesting new development for Handel in his palatial, but essentially rural, retreat was his concentration on working with English texts, both within the chapel and beyond it. That still-raging debate about the relevance of opera in a language incomprehensible to most of its audience had not passed him by, and, cut off from the glare of the London theatre and at the same time driven by his current experience of working with English psalm texts, he now experimented with dramatic music in English.

In the summer of 1718, Handel's younger sister, Dorotea Sophia, died in Halle. He wrote frequently to his brother-in-law, reiterating his own grief, his concern for his beloved family, and his intention of seeing them all at the earliest opportunity.

At the same time, Handel was in intense discussions with a small group of influential men to formalise the production of Italian opera again in London, by setting up a fully sustained company,



Countertenor Tim Mead singing the role of Judas in Handel's *Brookes-Passion* on stage at the Barbican Hall, London, in concert on Good Friday 2019

based at the King's Theatre in the Haymarket. As Mainwaring described:

During the last year of his residence at Cannons, a project was formed by the Nobility for erecting an academy in the Haymarket. The intention of this musical Society, was to secure to themselves a constant supply of Operas to be composed by Handel, and performed under his direction. For this end a subscription was set on foot: and as his late Majesty was pleased to let his name appear at the head of it, the Society was dignified with the title of the Royal Academy.

The project was masterminded by two of Handel's closest associates, his patrons Lords Burlington and Chandos (as Brydges was about to become), together with the Duke of Newcastle (a future Prime Minister, albeit the unfortunate pawn in the recent final rift between the King and his son), who became the Royal Academy's first Governor. They formed a joint-stock company, and invited subscriptions of £200, to be collected in a series of five-per-cent 'calls', with the optimistic suggestion that there might be a profit of twenty-five per cent. The King himself contributed £1,000; two other enthusiasts also risked more than the asking price (the Duke of Portland at £600, Viscount Castlemaine at £400). Fifty-eight other 'Persons of Honour' were quickly corralled, each for their £200, and £10,000 was raised. The Royal Academy would involve the professional talents of the theatre manager, Heidegger, working with Handel. They were in business. Together with dynamism and visionary ambition, these operatic founding fathers had huge confidence: their 'Letters Patent' were for a period of twenty-one years.

As early as February 1719, the *Original Weekly Journal* reported, rather prematurely, 'Mr Handel, a famous master of Musick, is gone beyond Sea, by Order of his Majesty, to Collect a Company of the choicest Singers in Europe, for the Opera in the Hay-Market.' In fact, Handel did not go 'beyond Sea' until three months later. On 14th May, Lord Newcastle issued him a 'Warrant & Instructions' to 'repair to Italy Germany or such other Place or Places that you shall think proper, there to make Contracts with such Singer or Singers as you will judge fit to perform on the English Stage'. A new chapter in the life of Handel, and in the operatic life of London, was about to begin.

*Jane Glover
conductor and author*



Soprano Rachael Lloyd (Mary, and other roles) during rehearsal and recording sessions for Handel's *Brookes-Passion* at Henry Wood Hall, London, 2019



Detail from an original artwork "Performance Study (I)" by Emma Safe, created live in response to the Academy of Ancient Music's performance of Handel's *Brockes-Passion*, Good Friday, 2019
Charcoal on layered ground, 58 X 90cm, 2019



Tenor Gwilym Bowen singing the role of Peter in Handel's *Brookes-Passion* on stage at the Barbican Hall, London, in concert on Good Friday 2019

PLAYING IN TONGUES

Joseph Crouch

At a fundraising recital and exploratory evening for the Academy of Ancient Music's Handel: Brookes-Passion project, the AAM's co-principal cellist Joseph Crouch was asked a question about playing continuo. Joseph later expanded his answer in essay form, re-printed below, published in Handel News.



At pre-concert talks and post-concert Q&A sessions, period instrumentalists are often asked to explain the differences between a baroque and modern instrument. Answers normally focus on our relatively soft dynamic range, our darker resonance, the various challenges faced in playing instruments that lack later technological “advances”. While these observed variations are certainly true, they do not sound to me like compelling reasons to use our “period” instruments, so I prefer to celebrate our clear advantages. First among these, for a string player, is that the combination of gut strings and a convex-curved bow gives us access to consonant sounds that steel strings and a modern bow find almost impossible to replicate. The modern bow is custom-designed to produce long, arcing, unbroken lines; it is the perfect tool for “painting” sound, but it cannot match the eloquence of its baroque ancestor. So when – at a recent pre-performance discussion of Handel’s setting of the

Brookes-Passion – I was asked what impression the text made on me as an instrumentalist, it presented a rare opportunity. This is a slightly fuller version of my answer that day.

The question was posed in the context of a discussion about the text’s emotional content: highly wrought, often startlingly gory and deliberately disturbing. What is different about playing Brookes’s text in Handel’s setting compared to, say, an operatic story of royal intrigues, of heroism, love, lust and treachery? In terms of the emotional content of the texts the answer is, surprisingly, not much. In the end, although we might argue about the relative weight and significance of the

stories, the emotions we are representing and evoking are rather similar; whether the librettist is Barthold Brockes or Nicola Haym, whether the story is religious or secular, the full range of human emotion is presented.

Furthermore, while instrumentalists as well as singers try to respond to Handel's use of melodic, rhythmic and harmonic rhetorical devices, these devices are, in truth, often strikingly similar even when being used to depict very different characters and stories. Handel's well-known penchant for recycling material – evident here in "Sind meiner Seelen tiefe Wunden", re-used a few years later in *Giulio Cesare* as "Cara Speme" – means that the rhetorical tools used in the Daughter of Zion's aria immediately before the death of Christ are the same as those Handel employs to depict Sesto's hope and anticipation of revenge. It is not easy for the cellist's bow to delineate the differences between the hope for revenge and the hope for salvation! But that is not to say that we play the continuo lines for the two arias the same way; if the finer meanings of the text are difficult to explicate with the bow, then the linguistic sounds themselves are not. For an instrumentalist the difference between "Cara Speme" and "Sind meine Seelen" is not so much one of semantics but rather one of phonetics; the reason that the Passion is so different from *Giulio Cesare* is not only because of Barthold Brockes's gospel paraphrases and highly poetic arias but simply because Brockes writes in German.

Singers work for years on clarity of diction, whether or not they are singing in their native tongue. In order to accompany them well, we instrumentalists should be prepared to do the same; playing parlante does not mean simply playing non-legato, but rather it involves creating musical phrases made up of words, syllables, vowels and consonants. The baroque string player's right hand corresponds to the lips, teeth and tongue of the singer. The right arm, in turn, is analogous to the lungs and diaphragm. It follows that a string player's inhalations are created by lifting the bow, which not only gives us a useful and visible way of physicalising the breath, but also reminds us that – just as the position and manner of intakes of breath are part of the singer's rhetorical

armoury – the lift of the bow should be just as carefully considered as its contact. Stopped consonants (d, b, t, k, etc.), glottals, and vocalised consonants (m, n, j, etc.) can all be concocted by the string player’s right hand; we can vary bow speed, bow angle, point of contact (distance from bridge), position and degree of exertion of fingers on the bow stick/hair, and the pronation of the wrist. A plosive “t”, for instance, is made with an angled wrist that allows the first finger to exert more force on the bow. The strength of the consonant depends partly on degree of pronation and exertion of the first finger and partly on the amount of time for which the air flow is restricted (i.e. the bow is still). The speed of bow at the point of release governs the strength of the plosive release; then, as the bow slows down and the right hand disengages, the syllable moves seamlessly from consonant to vowel. Because of the prevalence of plosive consonants in German (especially compared to Italian) it is easy to see the value for instrumentalists in learning to copy different vocal and linguistic articulations; by controlling the way the fingers of the right hand contact the bow stick and hair, and by treating speed of bow like the flow of air, we can make articulations of infinite variety that correspond not only to language generally but to specific languages.

Fricative consonants (the unvocalised sounds created by forcing air through a constricted channel) are an especially expressive feature of German: witness Judas’ onomatopoeically self-lacerating consonants in “zerreißt mein Fleisch, zerquetscht die Knochen” (no. 48, CD1 track 48). These fricative sounds (z, sch, tsch, ch, zw, schw, etc.) are very hard to emulate with the bow, simply because – unlike the human voice – a string instrument cannot easily make long un-pitched, “a-musical” sounds; our attempts in this area tend to mask or even obliterate the singers’ text rather than enhancing it. Here, it is much better that we match the length, colour and stress of the vowel sounds, leaving space for the singers to be clear and expressive with their consonants. The great challenge is to play in such a way as to leave space for the fricatives without allowing our own line to break, so that the instrumentalist’s syllables (i.e. bow strokes)

can join together into words even though there might be silent space between them. For a singer, this is a question of making sure that the vowel is joined to the consonant sounds either side of it. For the bow, it is a question again of managing the bow speed (i.e. breath) and of keeping the bow on the string so as to articulate the sounds without breaking the line. In the Daughter of Zion's aria "Sprichst du den auf dies Verklagen" (no. 54 CD2 track 4), for example, the first word contains a short, bright vowel surrounded by two pairs of fricatives and plosives; the second word begins with a stop consonant connected to a long, dark and unstressed vowel; the third is dominated by a nasal consonant. Working out how to create these sounds with our bow is the constant game of playing in German. Of course it is also true of other languages, but the less percussive, more obviously linear musicality of the Italian language, and the predominance of the vowels as the carriers of expression, make the challenges and the techniques used rather different.

For singers the job of communicating text is overt, so the challenges faced in changing language are at least clear, if not easy. Baroque instrumentalists are, of course, well used to playing music in different languages too, but the lexicon we have traditionally used to describe our articulations ("short", "long", "legato", "staccato", "accented", "smooth") are entirely insufficient to allow us to approach different languages in different ways. Once we accept the notion of replicating specific linguistic sounds, we can bring not only our accompaniments but also our purely instrumental music to life in a very different and more eloquent way. It was hearing Handel's music – so familiar to me in Italian – with German texts that really brought this reality home, but the repercussions stretch beyond Handel, beyond operas and oratorios, and into concerti and dance suites and early symphonies too. In instrumental music we may lack the semantic specificity that spoken languages offer, but by employing the full variety of sounds borrowed from any and all languages we can play not only "parlante", but "sprechend", too.

Joseph Crouch
co-principal 'cello, Academy of Ancient Music

PERFORMANCES OF MUSICAL SETTINGS OF BROCKES' PASSION TEXT, 1712-1750

This list is derived from a variety of sources, the compilation of which raises as many questions as it answers. The scope of AAM's Handel: *Brockes-Passion* project does not allow for deep and involved research into performances of works written by other composers, and it should be noted that some items contained in this list may merit further research before it could be claimed as definitive. This list is intended as a guide to possible, likely, and known performances up to 1750 of the works listed. Notwithstanding the queries raised, the popularity of Brockes' libretto (including the use of parts of it by J.S. Bach) and the importance of Handel's setting, amongst others, is evident.

*Alexander Van Ingen
Academy of Ancient Music*

Date	Place	Composer	Work	Comments
Lenten Season 1712	Hamburg, Brockes' home	R. Keiser	Brockes-Passion	1st performance
Lenten Season 1713	Hamburg, Brockes' home	R. Keiser	Brockes-Passion	In 1713 with the addition of Nos. 68-69 (Faithful Soul recitative and aria). Publisher Roger Brown
1716	Frankfurt am Main, Barfüßerkirche	G.P. Telemann	Brockes-Passion TWW 5:1	1st performance
26 March 1717 (Good Friday)	Leipzig, Neukirche	G.P. Telemann	Brockes-Passion, TWW 5:1	The first Leipzig performance of a Passion Oratorio, Gottfried Vogler, organist & musical director
1717 or 1718	Hamburg	G.P. Telemann	Brockes-Passion, TWW 5:1	

1717 or 1718	Augsburg	G.P. Telemann	Brockes-Passion, TWV 5:1	
10 April 1718 (Palm Sunday)	Hamburg, Domkirche	J. Mattheson	Brockes-Passion	1st performance
20 March 1719	Hamburg, St. Marie-Magdalene Church	J. Mattheson	Brockes-Passion	
3 April 1719 (Monday of Holy Week)	Hamburg, Reventher Dom	G.F. Handel	Brockes-Passion, HWV 48	1st performance Advertised in <i>Hamburger Relations-Courier</i> , 31 March 1719. The Reventher Dom is the former Refectory building of the Cathedral in Hamburg
4 April 1719	Hamburg, Reventher Dom	G.P. Telemann	Brockes-Passion, TWV 5:1	Advertised in <i>Hamburger Relations- Courier</i> , 31 March 1719
Holy Week 1719	Hamburg (no specific date or venue)	R. Keiser	Brockes-Passion	
20 March 1720	Hamburg, Drill-Haus	G.F. Handel	Brockes-Passion, HWV 48	Advertised in <i>Hamburger Relations-Courier</i> , 19 March 1720
21 March 1720	Hamburg, Drill-Haus	G.P. Telemann	Brockes-Passion, TWV 5:1	
26 March 1721	Hamburg, Reventher Dom	G.F. Handel	Brockes-Passion, HWV 48	Advertised in <i>Hamburger Relations-Courier</i> , 25 March 1721
2 April 1721	Hamburg, Reventher Dom	R. Keiser	Brockes-Passion	

7 April 1721	Hamburg, Reventher Dom	G.F. Handel	Brockes-Passion, HWV 48	Advertised in <i>Hamburger Relations-Courier</i> , 7 April 1721
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22, 26, 28 & 30 March 1722	Hamburg (no venue cited)	G.F. Handel	Brockes-Passion Pasticcio, consisting of: Brockes-Passion, HWV 48	15 movements
		R. Keiser	Brockes-Passion	36 movements
		G.P. Telemann	Brockes-Passion, TWV 5:1	60 movements
		J. Mattheson	Brockes-Passion	5 movements

Comment: According to the 1722 libretto cited by Frederichs, this Pasticcio version, apparently performed four times, was compiled by Telemann

Lenten Season, 1722	Hamburg (no date or venue cited)	G.F. Handel	Brockes-Passion, HWV 48
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26 March 1723 (Good Friday)	Lüneburg	G.F. Handel	Brockes-Passion, HWV 48
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8-18 March, 1723	Hamburg, Drill-haus	R. Keiser	Brockes-Passion
		G.P. Telemann	Brockes-Passion, TWV 5:1
		G.F. Handel	Brockes-Passion, HWV 48
		J. Mattheson	Brockes-Passion

Comment: According to notices in the *Hamburger Relations-Courier*, four performances took place in 1723 of musical settings of Brockes' Passion Oratorio, all at the Hamburg Drill-Haus, on 8, 11, 15 and 18 March. The performance on 15 March (advertised on 12 March) was advertised as "von einer andern Composition" ("in another setting") and that on 18 March (advertised on 15 March) as "ist die Music wiederum von einem andern Verfasser" (the music is again by a different composer). The composers are not identified in the advertisement, but seem likely to be Keiser, Telemann, Handel and Mattheson

1723 or 1717-1719 or c.1730	Zerbst, Greiz?	J.F. Fasch	Brockes-Passion, FWV F:1
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5 April 1724	Hamburg, Drill-Haus	G.F. Handel	Brockes-Passion, HWV 48	Advertised in <i>Hamburger Relations-Courier</i> , 5 April 1724
7 April 1724 (Good Friday)	Leipzig, Nikolaikirche	J.S. Bach	Johannes-Passion BWV 245	1st performance (1st version)
22 March 1725	Hamburg, Drill-Haus	G.F. Handel	Brockes-Passion, HWV 48	Advertised in <i>Hamburger Relations-Courier</i> , 5 April 1724
26 March 1725	Hamburg, Drill-Haus	G.P. Telemann	Brockes-Passion, TWV 5:1	Advertised in <i>Hamburger Relations-Courier</i> , 5 April 1724
30 March 1725 (Good Friday)	Leipzig, Thomaskirche	J.S. Bach	Johannes-Passion BWV 245	2nd performance (2nd version)
Lenten Season 1725	Gotha, Friedenstein Castle, Castle Chapel	G.H. Stölzel	Brockes-Passion	1st performance
Holy Week 1727	Hamburg	R. Keiser	Brockes-Passion	With overture to Handel's opera <i>Admeto</i>
1727	Sonderhausen	R. Keiser	Brockes-Passion	Performed by Johann Balthasar Christian Freißlich
25 March 1728	Hamburg, Drill-Haus	G.P. Telemann TWV 5:1	Brockes-Passion,	
15 April 1729 (Good Friday)	Leipzig, Neukirche	Composer unknown	? (no musical sources survive)	Directed by Christoph Gottlieb Fröber
1729	Nuremberg	Composer unknown	?	Presented in multiple parts spread over Lent

23 March 1730	Hamburg	G.F. Handel	Brockes-Passion, HWV 48	Performance of Handel's setting advertised in <i>Hamburger Relations-Courier</i> , 21 March 1730. Other sources suggest that in 1730 Brockes' text was presented for artistic comparison in four different settings on a series of four evenings
1730	Hamburg	R. Keiser	Brockes-Passion	
1730	Hamburg	G.P. Telemann	Brockes-Passion, TWV 5:1	
1730	Hamburg	J. Mattheson	Brockes-Passion	
4, 11, 16 April 1731	Stockholm, Riddarhuset	Brockes-Passion Pasticcio, G.F. Handel G.P. Telemann G.H. Stölzel J.H. Roman	possibly consisting of Brockes-Passion HWV 48 Brockes-Passion TWV 5:1 Brockes-Passion additional movements	
<p>Comment: Referenced in Handel Collected Documents v.2 (pp 437-440) as performed in a Swedish translation with some musical editorial changes by J.H. Roman. New research by Jan Enberg at Stockholm University suggests that this was a Pasticcio passion with around 80 movements plus 16 extras, with c.51 by Handel. Swedish translation, from Brockes' libretto directly, probably by Edmund Gripenhielm</p>				
11 (?) April 1732 (Good Friday)	Leipzig Nikolaikirche	J.S. Bach	Johannes-Passion BWV 245	3rd performance (3rd version)

1st half of the 1730s	Erfurt, Barfüßerkirche	R. Keiser	Brockes-Passion	Performed by Johann Martin Klöppel
12 March 1732	Stockholm, Riddarhuset	G.F. Handel et al, arr. J.H. Roman	Brockes-Passion	Referenced in Handel Collected Documents v.2 Believed by Jan Enberg to be a pasticcio version by J.H. Roman, probably as in 1731
15 April 1734	Hamburg, Drill-Haus	J.H. Roman	Pasticcio, as referenced 1731	Advertised in <i>Hamburger Relations-Courier</i> , 13 April 1734
"during Passiontide" 1734	Stockholm	G.F. Handel et al, arr. J.H. Roman	Brockes-Passion	Referenced in Handel Collected Documents v.2 (in turn referencing Vretblad, 1918). Believed to be a pasticcio version, probably as in 1731
1735 (?)	Sonderhausen	G.H. Stölzel	Brockes-Passion	Several performances
27 March 1739 (Good Friday)	Leipzig, Nikolaikirche	G.P. Telemann	Brockes-Passion, TWV 5:1	Performed by J.S. Bach
2 April 1739	Stockholm	G.F. Handel et al, arr. J.H. Roman	Brockes-Passion	Referenced in Handel Collected Documents v.3. Believed to be a Pasticcio version, probably as in 1731. Jan Enberg also suggests a further performance in 1753

8 April 1746 (Good Friday)	Leipzig	G.F. Handel (ed. J.S. Bach)	Brockes-Passion, HWV 48	Prepared and adapted for performance by, and performed by J.S. Bach
31 April 1747 or 12 April 1748 (Good Friday)	Leipzig, Thomaskirche	Various, including G.F. Handel	Pasticcio Passion, based on Markus- Passion by F.N. Brauns (previously attributed to R. Keiser) with insertion of 7 arias from Brockes-Passion, HWV 48	Performed by J.S. Bach
August 1748 (Oct 1749?)	Leipzig	G.F. Handel HWV 48	Brockes-Passion,	2nd performance by J.S. Bach
4 April 1749 (Good Friday)	Leipzig, Nikolaikirche	J.S. Bach	Johannes-Passion BWV 245	4th performance (4th version)
27 March 1750 (Good Friday)	Leipzig	J.S. Bach	Johannes-Passion BWV 245	5th performance (4th version)
c.1750	Nürnberg	Paul Steiniger (Steininger)	Brockes-Passion	
c.1750	Hamburg	Jacob Schuback	Brockes-Passion	
Unknown	possibly Zürich	Johann Caspar Bachofen	Brockes-Passion	This setting appeared in 1759, four years after the composer's death. Performance date unknown

Sources:

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Engraving of Barthold Heinrich Brockes, by Gustav Andreas Wolfgang, after Balthasar Denner
Copper engraving and etching, Ausberg 1743



Tenor Nicky Spence singing the role of Faithful Soul (tenor) in Handel's *Brookes-Passion* on stage at the Barbican Hall, London, in concert on Good Friday 2019

HANDEL'S BROCKES-PASSION: RECORDINGS AND BROADCASTS

The following list acknowledges all released (or currently in production, soon to be released) recordings of Handel's *Brockes-Passion*, correct at time of print.

1967: Schola Cantorum Basiliensis, Regensburger Domchor / August Wenzinger

Maria Stader, Edda Moser, Paul Esswood, Ernst Haefliger, Jerry J. Jennings, Theo Adam, Jakob Stämpfli

Recorded 1960s, studio, location unknown
[Deutsche Grammophon 413922 / Archiv, 463644-2]



1985: Capella Savaria, Stadtsingechor Halle / Nicholas McGegan

Mária Zádori, Éva Bártfai-Bárta, Katalin Farkas, Éva Lax, Drew Minter, Péter Baján, Tamás Csányi, Martin Klietmann, János Bándi, Guy de Mey, István Gáti, Gunter Burzynski

Recorded 1985, studio, The Savaria Museum, Szombathely, Hungary
[Hungarton HCD-12734-36 / Brilliant Classics 92033-1/3]



2009: Collegium Cartusianum, Kölner Kammerchor / Peter Neumann

Nele Gramß, Johanna Winkel, Elvira Bill, Jan Thomer, Markus Brutscher, James Oxley, Michael Dahmen, Markus Flaig

Recorded 2009, live, St. Johann Church, Schaffhausen, Germany
Carus edition from "the Bach score"
[Carus-Verlag 83.428/00]



2019: FestSpielOrchester Göttingen, NDR Chor / Laurence Cummings

Johannette Zomer, Ana Maria Labin, Sebastian Kohlhepp, Rupert Charlesworth, Tobias Berndt, David Erler

Recorded 2017, live, Stadthalle Göttingen, Germany
Carus edition from "the Bach score"
[Accent ACC26411]



2019: Academy of Ancient Music, Choir of AAM / Richard Egarr

*Elizabeth Watts, Ruby Hughes, Rachael Lloyd, Tim Mead, Robert Murray,
Gwilym Bowen, Nicky Spence, Cody Quattlebaum, Morgan Pearse*

Recorded 2019, studio/live, Barbican & Henry Wood Halls, London

New edition, Academy of Ancient Music, ed. Duarte

[AAM Records AAM007]



2020: Concerto Copenhagen / Lars Ulrik Mortensen

*Maria Keohane, Joanne Lunn, Hanna Zumsande, Daniel Elgersma, Daniel Carlsson, Ed Lyon, Gwilym Bowen,
Peter Harvey, Jakob Bloch Jespersen*

Recorded 2019, Garnisonskirken, Copenhagen

Carus edition from "the Bach score", ed. Mortensen

[Record label TBC]

2020: Le Concert Lorrain, NDR Chor / Stefan Schultz

*Joanne Lunn, Sarah Wegener, Christopher Ainslie, Markus Schäfer, Tobias Hunger, Peter Harvey,
Matthias Vieweg*

Recorded 2019, studio, Rolf-Liebermann-Studio, NDR, Hamburg

Bärenreiter Urtext

[Record label TBC]

2020: Arcangelo / Jonathan Cohen

Sandrine Piau, Stuart Jackson, Konstantin Krimmel

Recorded 2019, studio, London

Carus edition from "the Bach score"

[Alpha, TBC]

Other than formally released album recordings, Handel's *Brockes-Passion* has also been the subject of radio and television broadcasts, and other concert recording and filming, some of which are occasionally available to find online. These include:

1974: RADIO BROADCAST FROM QUEEN ELIZABETH HALL, LONDON

Steinitz Bach Players, London Bach Society / Paul Steinitz

Hazel Holt, Margaret Field, Shelagh Molyneux, Timothy Penrose, Ian Partridge, Christopher Brown, Neil Jenkins, John Noble, Colin Wheatley

2005: TV BROADCAST FROM BERLIN PHILHARMONIE, GERMANY

(first known staged production, director Hendrik Müller, stage & costumes Petra Weikert)

Brandenburgisches Staatsorchester / Barbara Ruche

Almut Krumbach, Julia Baumeister, Hubert Wild, Dirk Kleinke, Assaf Kacholi, Jonathan de la Paz Zaens

2009: CONCERT RECORDING FROM ST. MICHAEL, AACHEN, GERMANY

Aachener Bachorchester, Kammerchor Aachener Bachverein / George Hage

Gabriele Hierdeis, Henning Klocke, Markus Auerbach

2009: TV BROADCAST FROM FILHARMONIA, WARSAW, POLAND

Akademie für Alte Musik Berlin, Collegium Vocale Gent / Marcus Creed

Johannette Zomer, Sophie Klussmann, Alexander Schneider, Hans Jörg Mammel, Colin Balzer, Sebastian Noack

2015: FILMED IN CONCERT FROM PARROQUIA SANTA ROSA DE LIMA, LAS ROSAS, SANTA FE, ARGENTINA

Sociedad Haendel de Buenos Aires:
Camerata Eleuthería, Coro Polifónico Provincial de Santa Fe / Manuel Marina, Sergio Siminovich

Silvana Victoria Guatelli, Adriano D'Alchimio, Philip Salmon, Frank Hermans

2016: FILMED IN CONCERT FROM AT MARKGRAFENKIRCH, SEIBELSDORF, AUSTRIA

Popp-Consortium, Dekanatschor Kronach, Konzertchor Sängerkranz Coburg / Marius Popp

Julia Klein, Ana Cvetković-Stojnić, Stefanie Schmitt, Sebastian Köchig, Alexander Fröba, Rainer Grämer, Martin Rank

2018: FILMED AND RADIO BROADCAST FROM GARNISONSKIRKEN COPENHAGEN, DENMARK

Concerto Copenhagen, Lars Ulrik Mortensen

Maria Keohane, Joanne Lunn, Sophie Junker, Daniel Elgersma, Daniel Carlsson, Ed Lyon, Gwilym Bowen, Peter Harvey, Jakob Bloch Jespersen



Tenor Robert Murray singing the role of Evangelist in Handel's *Brockes-Passion* on stage at the Barbican Hall, London, in concert on Good Friday 2019

RECORDINGS OF OTHER COMPOSERS' SETTINGS OF BROCKES' LIBRETTO

In addition to Handel, a number of his contemporaries composed settings of Barthold Heinrich Brockes' libretto. Recordings of these are listed here, and are well worth exploring. We are not aware of any current recordings of the settings by Christoph Göttlieb Fröber (Leipzig, 1729), Paul Steiniger (performed Nürnberg, c.1750), Jacob Schuback (performed in Hamburg, c.1750) or Johann Caspar Bachofen (music for which appeared in 1759, four years after his death). (Fröber directed the performance of a passion setting in Leipzig, 1729, using Brockes' text (considerably abridged); though there is doubt as to the composer of this setting with contemporary musicologist Winifred Hoffmann suggesting it may have been Fröber's re-working of another composer's setting, while Andreas Glöckner suggests a work of Fröber's own composition)

GEORG PHILIPP TELEMANN

2009: Akademie für Alte Musik Berlin, RIAS Kammerchor / René Jacobs

Birgitte Christensen, Lydia Teuscher, Marie-Claude Chappuis, Donát Havár, Daniel Behle, Johannes Weisser

Recorded at Teldex Studio, Berlin, 2008

[Harmonia Mundi HMC902013/14]

1990: Capella Savaria, Stadtsingechor zu Halle / Nicholas McGegan

Aimée Blatmann, Katalin Farkas, Mária Zádori, Anette Markert, Ralf Popken, Martin Klietmann, Guy de Mey, István Gáti

Recorded at Savaria Museum, Szombathely, Hungary, 1990

[Hungaroton HCD31130-32]

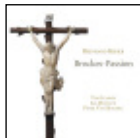
REINHARD KEISER

2014: Les Muffatti & Vox Luminis / Peter Van Heyghen

Zsuzsi Tóth, Jan Van Elsacker, Peter Kooij

Recorded at Augustinus Muziekcentrum, Antwerp, Belgium, 2012

[Ramée RAM1303]



**2002: Nederlands Radiokamerfilharmonie, Nederlands Radiokoor,
Groot Omroepkoor / Kenneth Montgomery**

*Nancy Argenta, Dorothee Miels, Adrian Thompson, Mark Padmore, Carlo Allemano,
Klaus Mertens, Jasper Schwegge*

Recorded 2000

[CPO 999852-2]

JOHANN MATTHESON

**1999: Accademia Filarmonica Köln, Motettenchor Speyer /
Marie Theres Brand**

*Mechthild Bach, Dorothee Wolgemuth, Kai Wessel, Wilfried Jochens, Gerd Türk,
Ekkehard Abele*

Recorded at St. Josephskirche Speyer, Germany, 1996

[Cavalli CCD-401]

GOTTFRIED HEINRICH STÖLZEL

**1998: Telemann-Kammerorchester Michaelstein,
Kammerchor Michaelstein / Ludger Remy**

*Constanze Backes, Dorothee Miels, Henning Voss, Knut Schoch, Andreas Post,
Klaus Mertens, Florian Mehlretter*

Recorded at St. Bartholomäuskirche, Blankenburg/Harz, Germany, 1997

[CPO 9995602]

JOHANN FRIEDRICH FASCH

**2007: Capella Savaria, Schola Cantorum Budapestiensis /
Mary Térey-Smith**

Maria Zadori, Zoltan Megyesi, Peter Cser

Recorded at Don Bosco Concert Room, Szombathely, Hungary, 2006

[Naxos 8570326]





Recording producer Andrew Keener (centre) with, L-R, technical engineer Brett Cox, balance engineer Andrew Mellor and language coach Gerhard Gall in the control room during rehearsal and recording sessions for Handel's *Brockes-Passion* at Henry Wood Hall, London, 2019



Soprano Elizabeth Watts singing the role of Daughter of Zion in Handel's *Brockes-Passion* on stage at the Barbican Hall, London, in concert on Good Friday 2019

Und wie Er es / dem Höchsten dankend / brach /
Gab Er es Ihnen hin / und sprach :

Accompagnement.

Jesus. Das ist mein Leib / kommt / nehmet / esset /
Damit Ihr Meiner nicht vergesset.

A R I A I.

Sehter Zion. **D**Er Gott / dem alle Himmels = Kreise /
Dem aller Raum zum Raum zu klein /
Ist hier / auf unerforschte Weise /
In / mit und unter Brod und Wein /
Und wil der Sünder Seelen = Speise /
O Lieb ! O Gnad ! O Wunder ! seyn.

Evangelist. Und bald hernach /
Nahm Er den Kelch und dankte / gab Ihn Ihnen /
Und sprach :

Accompagnement.

Jesus. Das ist mein Blut im Neuen Testament.
Das Ich für Euch und Viele wil vergießen.
Es wird dem / der es wird genießen /
Zu Tilgung seiner Sünden dienen.
Damit Ihr dieses oft erkennt /
Wil Ich / daß jeder sich mit diesem Blute träncke /
Auf daß er Meiner stets gedende.

LIBRETTO

Editorial note

The sung German text is presented here with word forms (spellings, capitalisation and so on) updated to reflect modern practice.

Where the *Kurrentschrift* of source B is clearly erroneous, it has been corrected in the modern German with substitution in *italics*, save for minor spelling errors which have been silently corrected. Occasional instances where B is hard to read, or where more than one reading is possible, have been indicated within the *Kurrentschrift* in [square bracketed italics], as have instances where a symbol, probably a “repeat” mark, has been used instead of text.

Some chorale texts (and the text for the second verse of no.91) are not written out in B but only cued, being well-known and familiar at the time. They are included in [square brackets] within the modernised German text, with a note added to identify the source used.

Source B does not always identify roles or chorus designations. Where numbers occur within a “Soliloquium” the character is clear; in other instances the text itself makes the role easily identifiable. In some cases the role is less obvious, and we have taken cues from the text, the clef and writing of the music, and Brockes’ libretto, to make an appropriate identification. We have also indicated how this has been handled by sources C and H.

*Alexander Van Ingen
Academy of Ancient Music*

Image: A page from the printed libretto text of Barthold Heinrich Brockes’
Passion: *Der für die Sünde der Welt gemarterte und sterbende Jesus*

KURENTSCHRIFTTEXT

**from manuscript RM.19.d.3
(Source B)**

Symphonia

Chorus, Gläubige Seelen: Aria

Mich vom stricke meiner Sünden Zu
entbinden
wird mein Gott gebunden,
Von d. Laster Eyster beulen mich Zu
heÿlen
läst er sich verwunden
Es mus meiner Sünden flecken, Zu
bedecken, Eignes blut ihn färben,
Ja es will ein ewig Leben mir Zu
geben,
selbst dß. Leben sterben

Recitativo: Evangelist

Als Jesus nun Zu tische saße
V. er dß. Osterlam̃
Das bild von seinen Tod
Mit seinen Jüngern aße,
nahm er das brod
v. wie er es den höchsten dancken
brach
gab er es ihnen hin v. sprach,

SUNG TEXT

[1.] Symphonia

[2.] Chor, Gläubige Seelen: Aria

Mich vom Strikke meiner Sünden zu
entbinden,
Wird mein Gott gebunden.
Von der Laster Eiterbeulen mich zu
heilen
Läßt er sich verwunden.
Es muß, meiner Sünden Flekken zu
bedecken,
Eignes Blut ihn färben.
Ja es will, ein ewig Leben mir zu
geben,
Selbst das Leben sterben.

[3.] Recitativo: Evangelist

Als Jesus nun zu Tische saße,
Und er das Osterlamm,
das Bild von seinem Tod
Mit seinen Jüngern aße,
Nahm er das Brot,
Und wie er es dem Höchsten
dankend brach,
Gab er es ihnen hin und sprach:

ENGLISH TRANSLATION

[1.] Symphonia

[2.] Chorus of Faithful Souls

To free me from the bonds of my sins
my God will be bound.
To cure me from the festering sores
of vice
he allows himself to be wounded.
To cover up the stains of my sins,
he must dye them with his own
blood.
Yes, to grant me everlasting life,
even life itself wishes to die.

[3.] Recitativo: Evangelist

When Jesus sat at table
and ate the Easter lamb,
that symbol of his death,
with his disciples,
he took the bread,
and as he broke it, thanking the Most
High,
he gave it to them and said:

Accompagnato: Jesus

daß ist mein Leib köm̄t nehmet Eßet
damit ihr meiner nicht vergesset,

Aria: Tochter Zion

Der Gott dem alle Him̄els Kreise
dem aller Raum Zum raum Zu klein
ist hier auf unerforschte weÿse
in mit v. unter brod v. wein
v. will d. Sünder Seelen Speise
O lieb O Gnad O Wunder sein,

Recitativo: Evangelist

und bald hernach, nahm er den kelch
und danckte,
gab ihn ihnen und sprach,

Accompagnato, Jesus

Daß ist mein Blut, im neüen
Testament
daß ist für euch, v. viele will
vergiesen,
Es wird dem d. es wird genießen
Zu tilgung seiner Sünden dienen,
Auff daß ihr dieses recht erken̄t
will ich dß. jeder sich mit diesen Blute
träncke,
auf daß er meiner stets gedencke,

[4.] Accompagnato: Jesus

Das ist mein Leib: kommt, nehmet,
esset,
Damit ihr meiner nicht vergesset.

[5.] Aria: Tochter Zion

Der Gott, dem alle Himmelskreise,
Dem aller Raum zum Raum zu klein,
Ist hier auf unerforschte Weise
In, mit und unter Brot und Wein
Und will der Sünder Seelenspeise,
O Lieb', O Gnad', O Wunder, sein.

[6.] Recitativo: Evangelist

Und bald hernach nahm er den Kelch
und danckte,
Gab ihn ihnen und sprach:

[7.] Accompagnato, Jesus

Das ist mein Blut im neuen
Testament,
Das ich für euch und viele will
vergießen.
Es wird dem, der es wird genießen,
Zu Tilgung seiner Sünden dienen.
Auf daß ihr dieses recht erkennt,
Will ich, daß jeder sich mit diesem
Blute tränke,
auf das er meiner stets gedenke.

[4.] Accompagnato: Jesus

This is my body: come, take, eat,
so that you will not forget me.

[5.] Aria: Daughter of Zion

God, for whom all the heavens
and the entire expanse of space is too
small,
is here unfathomably present
in, with, and as bread and wine
and wishes – O love, O grace, O
wonder –
to be food for sinners' souls.

[6.] Recitativo: Evangelist

And soon after he took the cup, gave
thanks,
and handed it to them, saying:

[7.] Accompagnato: Jesus

This is my blood of the New
Testament,
which I will shed for you and for
many.
It will, for those who relish it,
serve for acquittal of their sins.
So that you truly realise this, my
wish is
that each of you should drink this
blood
so that you will always remember me.

Aria: Tochter Zion

Gott selbst die Brunquell alles Guten
ein unerschöpflich Gnaden meer
fängt für die Sünder anzubluten
biß er von allen blute lehr
v. reicht aus diesen Gnadenfluthen
uns selbst sein Blut Zu trincken her

Choral Die christliche Kirche

Ach wie hungert mein Gemühte,
Menschen Freund nach deiner Güte,
Ach wir fleg ich oft mit Thränen
mich nach dieser Kost Zu sehnen,
Ach wie flegtet mich Zu dürsten,
nach den Tranck des Lebensfürsten,
Wünsche stets dß. mein Gebeine
Sich durch gott mit gott vereine,

Recitativo:**Evangelist**

Drauf sagten sie dem höchsten
danck,
v. nach gesprochenem Lobgesang,
ging Jesus über Kindrons bach,
zum Oelberg
dañ er da zu seinen Jüngern sprach,

[8.] Aria: Tochter Zion

Gott selbst, der Brunnquell alles
Guten,
Ein unerschöpflich Gnadenmeer,
Fängt für die Sünder an zu bluten,
Bis er von allem Blute leer,
Und reicht aus diesen Gnadenfluten
Uns selbst sein Blut zu trinken her.

[9.] Choral der christlichen Kirche

Ach, wie hungert mein Gemüte,
Menschenfreund, nach deiner Güte!
Ach wie pflög' ich oft mit Tränen
Mich nach dieser Kost zu sehnen!
Ach, wie pflöget mich zu dürsten
Nach dem Trank des Lebensfürsten,
Wünsche stets, daß mein Gebeine
Sich durch Gott mit Gott vereine!

[10.] Recitativo:**Evangelist**

Drauf sagten sie dem Höchsten Dank.
Und nach gesprochenem Lobgesang
Ging Jesus über Kindrons Bach zum
Ölberg,
Da er dann zu seinen Jüngern sprach:

[8.] Aria: Daughter of Zion

God himself, the fount of all
goodness,
an inexhaustible sea of grace,
begins to bleed for the sinners
until he is empty of all blood,
and offers us from these streams of
grace
his very own blood to drink.

[9.] Chorale: The Christian Church

How my soul hungers
for your benevolence, friend of man!
How I often yearn with tears
for this nourishment!
How I thirst
for the drink of the Prince of Life,
ever wishing that my mortal remains
be united with God, through God!

[10.] Recitativo:**Evangelist**

Then they gave thanks to the Most
High.
And after reciting a hymn of praise
Jesus crossed the brook Kidron
to the Mount of Olives,
where he then said to his disciples:

Jesus

Ihr werdet all' in dieser Nacht Euch
an mir ärgern,
ja mich gar verlassen,

Coro

Wir wollen alle eh' erblaffen,
als durch solch untreu dich betrüben,

Recitativo

[character not given in B. "Jesus" in C, H]

Es ist gewiß, den also stehts
geschrieben,

Aria: Jesus

Weil ich den Hirten schlagen werden,
Zerstreuet sich die ganze Heerde,

Recitativo: Petrus

Aufs wenigste will ich,
trotz allen Unglücks fällen,
Ja sollte durch die macht d. Höllen,
die ganze welt Zu trümmern gehn,
dier stets Zur seiten stehn,

Jesus

Dier sag ich:
Ehe noch der Hahn wird Zweymahl
krähn,
wirstu schon dreymahl mich
verläugnet haben,

Jesus

Ihr werdet all' in dieser Nacht euch an
mir ärgern,
Ja, mich gar verlassen.

[11.] Coro

Wir wollen alle eh' erblassen
Als durch solch Untreu' dich
betrüben.

[12.] Recitativo: Jesus

Es ist gewiß, den also stehts
geschrieben:

Aria: Jesus

Weil ich den Hirten schlagen werde,
Zerstreuet sich die ganze Herde.

[13.] Recitativo: Petrus

Aufs wenigste will ich,
Trotz allen Unglücksfällen,
Ja sollte durch die Macht der Höllen
Die ganze Welt zu trümmern gehn,
Dir stets zur Seiten stehn.

Jesus

Dir sag' ich:
Ehe noch der Hahn wird zweimal
krähn,
Wirst du schon dreimal mich
verleugnet haben.

Jesus

Tonight you will all be offended by
me,
yes, even abandon me.

[11.] Chorus [of Disciples]

We would all rather perish
than sadden you with such disloyalty.

[12.] Recitative: Jesus

It is certain, for thus has it been
written:

Aria: Jesus

Because I will smite the shepherd,
the whole flock shall scatter.

[13.] Recitative: Peter

I at least,
Despite all disasters,
Yes, even if the power of hell
laid waste to the whole world,
will always stand by you.

Jesus

I tell you,
before the cock crows twice
you will deny me thrice.

Petrus

Eh soll man mich mit dier erwürgen
und begraben,
ja zehnmal will ich eh' erblaßen,
eh ich dich will verläugnen und
Verlaßen

Jesus

Verziehet hier,
ich will zu meinen Vater treten,
Schlafst aber nicht,
den es ist Zeit zu beten,

Soliloquium:

Mein Vater [*repeat symbof*]
Schau wie ich nicht quäle
erbarme dich [*repeat symbof*] ob
meiner Noth
Mein Hertze bricht
v. meine Seele betrübet sich
biß an den Todt,

Recitativo

[character not given in B. "Jesus" in C, H]

Mich drückt d. Sünden Centner last,
mich ängstiget des Abgrunds
Schrecken,
mich will ein schlaͤmichter Morast,
d. Grundloß ist bedecken,
mir preßt der Höllen wilde Gluth,

Petrus

Eh' soll man mich mit dir erwürgen
und begraben;
Ja zehnmal will ich eh' erblassen,
Eh' ich dich will verleugnen und
verlassen.

Jesus

Verziehet hier,
Ich will zu meinem Vater treten,
Schlafst aber nicht,
Denn es ist Zeit zu beten.

SOLILOQUIUM: Jesus**[14.] Aria: Jesus**

Mein Vater, mein Vater!
Schau, wie ich mich quäle,
Erbarme dich, Erbarme dich ob
meiner Not,
Mein Herze bricht,
Und meine Seele betrübet sich
Bis an den Tod!

[15.] Recitativo: Jesus

Mich drückt der Sünden Zentnerlast,
Mich ängstiget des Abgrunds
Schrecken,
Mich will ein schlammigter Morast,
Der Grundlos ist, bedekken;
Mir preßt der Höllen wilde Glut

Peter

I would rather be strangled and
buried with you,
Yes, I will perish ten times over,
Before I deny or desert you.

Jesus

Wait here now,
I wish to commune with my Father,
but do not sleep,
for it is time to pray.

[14.] Aria: Jesus

My Father, my Father!
see how I suffer,
be merciful, be merciful in my time of
need!
My heart is breaking,
and my soul is anguished
even unto death.

[15.] Recitativo: Jesus

The heavy burden of sins weighs me
down,
the terrors of the abyss overwhelm
me,
a slimy quagmire that is bottomless
threatens to bury me;

aus Bein und Adern Marck und Blut;
und weil ich noch zu allen plagen,
muß deinen Grim̃ O Vater tragen,
vor welchen alle Marter leicht,
so ist kein schmerz d. meinen
gleich,

Jsts möglich [*repeat symbol*]
das dein Zorn sich stille,
So las den Kelch [*repeat symbol*]
für über gehen,
doch müße Vater nicht mein wille,
dein wille nur allein geschehn,

Ariosa: Tochter Zion

Sünder schaut mit furcht v. Zagen,
eurer Sünden Scheußal an
Da derselben straf v. plagen
Gottes Sohn kaum tragen kan,

Recitativo: Evangelist

Die pein vermehrte sich mit
grausamen erschüttern,
so daß er kaum vor Schmerzen
röcheln kunt,
man sah die schwachen Glieder
Zittern,

Aus Bein und Adern Mark und Blut.
Und weil ich noch zu allen Plagen
Muß deinen Grimm, O Vater, tragen,
Vor welchem alle Marter leicht,
So ist kein Schmerz, der meinem
gleich.

[16.] Aria: Jesus

Ist's möglich, ist's möglich
Daß dein Zorn sich stille,
So laß den Kelch, So laß den Kelch
vorüber gehn,
Doch müsse, Vater, nicht mein Wille,
Dein Wille nur allein geschehen!

[17.] Ariosa: Tochter Zion

Sünder, schaut mit Furcht und Zagen
Eurer Sünden Scheusal an,
Da derselben Straf' und Plagen
Gottes Sohn kaum tragen kann!

[18.] Recitativo: Evangelist

Die Pein vermehrte sich mit
grausamen Erschüttern,
So daß er kaum vor Schmerzen
röcheln kunt';
Man sah die schwachen Glieder
zittern,

the wild fires of hell force
marrow and blood from my bones
and veins.
And since as well as all these
torments
I must endure your wrath, O Father,
beside which all tortures are slight,
there is no pain like mine.

[16.] Aria: Jesus

If it is possible
that your anger can be assuaged,
then let this cup pass from me.
Yet, Father, it is not my will
but your will alone that must be
fulfilled.

[17.] Ariosa: Daughter of Zion

Sinners, behold with fear and
apprehension
the monster of your sins,
whose punishments and torments
the Son of God can scarcely endure.

[18.] Recitativo: Evangelist

His agony increased with terrible
convulsions,
so that he could hardly gasp for pain;
One saw his frail limbs tremble,
his dry mouth barely breathing;
his anxious heart began

kaum athmete sein trockner Mund,
daß bange Hertz fing an so starck Zu
klopfen,
daß blutger Schweiß,
in ungezählten Tropffen,
aus allen Adern drang,
biß er Zu letz
biß auff den Todt gequält,
voll Angst zermartert
halb entseelt,
gar mit dem Tode rang,

Aria: Tochter Zion

Brich mein Hertz Zerfließ in Thränen,
Jesus leib Zerfließt in Blut,
hör sein Jämmerliches ächzen
Schau wie Zung v. Lippen lächzen,
hör sein wimmern Seuffzen sehnen,
schau wie ängstiglich er thut,

Recitativo: Evangelist

Ein Engel aber Kam, von den
gestürmten Bühnen,
in diesem Jammer ihn zu dienen,
v. stärcket ihn,
drauff ging er wo die Schaar, d.
müden Jünger war,
v. fand sie insgesamt in sanffter Ruh,
drüm rief er Jhnen ängstlich zu;

Kaum atmete sein trockner Mund;
Das bange Herz fing an so stark zu
klopfen,
Daß blutger Schweiß
In ungezählten Tropfen
Aus seinen Adern drang,
Bis er zuletzt,
Bis auf den Tod gequält,
Voll Angst, zermartert,
Halb entseelt,
Gar mit dem Tode rang.

[19.] Aria: Tochter Zion

Brich, mein Herz, zerfließ in Tränen,
Jesus' Leib zerfließt im Blut!
Hör sein jämmerliches Achzen,
Schau, wie Zung' und Lippen lechzen,
Hör sein Wimmern, Seuffzen, Sehnen,
Schau, wie ängstlich er tut!

[20.] Recitativo: Evangelist

Ein Engel aber kam vor den
gestirnten Bühnen,
In diesem Jammer ihm zu dienen,
und stärket ihn.
Drauff ging er, wo die Schar der
müden Jünger war,
Und fand sie insgesamt in sanfter
Ruh;
Drum rief er ihnen ängstlich zu:

to beat so fiercely
that bloody sweat
in countless drops
burst from his veins,
until at last,
tormented to the brink of death,
full of fear, tortured,
half lifeless,
he wrestled with death itself.

[19.] Aria: Daughter of Zion

Break, my heart, dissolve into tears,
Jesus' body dissolves into blood!
Hear his pitiful groans,
see how his tongue and lips thirst,
hear his whimpering, sighing,
longing,
see how fearful he is.

[20.] Recitativo: Evangelist

But an angel came from the celestial
heights
to serve him in this misery, and
strengthened him.
Then he returned to his weary
disciples,
and found them deep in sweet
repose;
whereupon he called to them
anxiously:

Arioso:

Jesus

Erwachtet doch

Joh, Jac, Petrus

Wer ruft Ja herr

Jesus

könt ihr in dieser Schrecken Nacht,
Da ich sinck in des Todes Rachen,
v. eine Stunde mit mir wachen
Ermuntert Euch

Joh, Jac, Petrus

Ja Ja

Jesus

ach steht doch auf
d. mich Verräht ist da,

Recitativo: Evangelist

und eh die Rede noch geendigt war
kam Judas schon hinein,
v. mit ihm eine große Schaar
mit Schwertern v. mit stangen,

[21.] Arioso:

Jesus

Erwachtet doch!

Johannes, Jakob, Petrus

Wer ruft? Ja, Herr!

Jesus

Könnt ihr in dieser Schrecken nacht,
Da ich Sink' in des Todes Rachen,
Nicht eine Stunde mit mir wachen?
Ermuntert euch!

Johannes, Jakob, Petrus

Ja, ja!

Jesus

Ach, steht doch auf!
Der mich verrät, ist da.

[22.] Recitativo: Evangelist

Und eh' die Rede noch geendigt war,
Kam Judas schon hinein,
Und mit ihm eine große Schar
Mit Schwertern und mit Stangen.

[21.] Arioso:

Jesus

Wake up!

John, James, Peter

Who is calling? Yes, Lord!

Jesus

In this night of horror,
as I descend into the jaws of death,
could you not keep watch with me
for just one hour?
Rouse yourselves!

John, James, Peter

Yes, yes!

Jesus

Oh, stand up!
He who will betray me is there.

[22.] Recitativo: Evangelist

And before they had finished
speaking,
Judas appeared,
And with him a great troop
with swords and staves.

Coro

[no designation in B. "Chor de Kriegs-Knechten" in Brockes' libretto]

Greift Zu, schlägt todt
doch Nein
Jhr müßet ihn lebendig fangen,

Recitativo:**Evangelist**

und d. Verrähter hatte dieses ihnen
Zum
Zeichen laßen dienen

Judas

Daß ihr, wer Jesus sey,
recht möget wißen,
will ich ihn küßen,
v. dan dringt auff ihn zu mit hellen
Hauffen,

Coro

[no designation in B. "Chor der Knechte" in C]

Er soll uns. Entlauffen

Recitativo:**Judas**

Nim̄ Rabbi diesen kuß Von mir

Jesus

mein Freund! sag warum bistu hier?

[23.] Coro, Chor de Kriegs-Knechten

Greift zu, schlägt tot!
Doch nein!
Ihr müsset ihn lebendig fangen.

[24.] Recitativo:**Evangelist**

Und der Verräter hatte dieses ihnen
zum Zeichen lassen dienen:

Judas

Daß ihr, wer Jesus sei,
Recht möget wissen,
Will ich ihn küssen;
Und dann dringt auf ihn zu mit hellen
Haufen!

[25.] Coro

Er soll uns nicht entlaufen.

[26.] Recitativo:**Judas**

Nimm, Rabbi, diesen Kuß von mir.

Jesus

Mein Freund, sag, warum bist du hier?

[23.] Chorus of Soldiers

Seize him! Strike him dead!
But no!
You must take him alive.

[24.] Recitative:**Evangelist**

And the betrayer had told them
to take this as a sign:

Judas

So that you may know who Jesus is,
I shall kiss him;
then you must descend upon him
in a great crowd.

[25.] Chorus [of Soldiers]

He shall not escape us.

[26.] Recitative:**Judas**

Take, Rabbi, this kiss from me.

Jesus

My friend, say, why are you here?

Aria: Petrus

Giff v. Gluth, Strahl v. Fluth
Ersticke, verbrenne, Zerschmettre,
versencke
den falschen verräther die
Mördrische Rache / die listigen
Räncke,
man feßelt Jesum jäm̄erlich
v. keine wetter regen sich,
auff dan mein unverzagter Muth,
vergieß dß. frevelhafte Blut,
weil es ö. thut Giff v. Gluth
Strahl v. Fluth

Recitativo: Jesus**(zu Petro)**

Steck nur dß. Schwerdt an seinen Ort,
den wer dß. Schwerdt ergreift,
wird durch dß. Schwerdt erkalten,
wie; oder glaubstu nicht,
daß ich so fort von meinem Vater in
d. Höhe,
der Engel hülfle kön erhalten,
Allein es will die Schrift,
Daß es also geschehe,
(zu den Kriegsknechten)
Ihr kömt mit Schwerter und mit
Stangen,
als einen Mörder mich Zu fangen,
da ihr doch, wie ich euch gelehrt,

[27.] Aria: Petrus

Gift und Glut, Strahl und Flut,
Erstikke, verbrenne, zerschmettre,
versencke
Den falschen Verräther die mördrische
Rache / die listigen Ränke.
Man fesselt Jesum jäm̄erlich,
Und keine Wetter regen sich?
Auf den, mein unverzagter Mut,
Vergieß das frevelhafte Blut,
Weil es nicht tut Gift und Glut,
Strahl und Flut!

[28.] Recitativo: Jesus**(zu Petrus)**

Steck nur das Schwert an seinen Ort,
Denn wer das Schwert ergreift,
Wird durch das Schwert erkalten.
Wie, oder glaubst du nicht,
Daß ich sofort von meinem Vater in
der Höhe
Der Engel Hüfle könn' erhalten?
Allein, es will die Schrift,
Daß es also geschehe.
(zu den Kriegsknechten)
Ihr kommt mit Schwertern und mit
Stangen,
Als einen Mörder mich zu fangen,
Da ihr doch, wie ich euch gelehrt,

[27.] Aria: Peter

Poison and fire, lightning and flood,
choke, burn, shatter, engulf
the false betrayer, the murderous
nemesis / the crafty intrigues.
Jesus is wretchedly shackled,
and the heavens do not open?
Arise, my dauntless spirit,
shed this sacrilegious blood,
since poison and fire,
lightning and flood, will not do so.

[28.] Recitative: Jesus**(To Peter)**

Put your sword in its place,
for he who lives by the sword
shall die by the sword.
Do you not have faith that I could
instantly
from my Father above
receive angelic aid?
The scriptures require it to be thus.

(To the soldiers)

You come with swords and staves
as if to capture me as a murderer,
yet you listened to me daily
as I taught you in the temple,

im Tempel täglich angehört,
und keiner hat sich, je gelüsten
lassen,
mich anzufassen;
allein es muß die geschehn,
was die Propheten längst vorher
gesehen,

Chorus der Jünger

O weh sie binden ihn mit Strick v.
ketten,
auf auf last uns fliehn, v. unser
Leben retten,

Soliloquium: Petrus

wo flieht ihr hin? Verzagte, bleibt,
doch hier, sie sind schon fort,
was fang ich an? folg ich den andern
nach?
weil ich allein ihn doch nicht helfen
kan;
Nein nein mein Hertz nein nein,
ich laß ihn nicht allein,
und solt ich auch mein Leben gleich
verliehren,
will ich doch sehn, wohin sie Jesum
führen,

Im Tempel täglich angehört;
Und keiner hat sich je gelüsten lassen
Mich anzufassen.
Allein, es muß *nummehr* geschehen,
Was die Propheten längst
vorhergesehn.

[29.] Chor der Jünger

O Weh, sie binden ihn mit Strick und
Ketten!
Auf, auf, laßt uns fliehn, und unser
Leben retten!

SOLILOQUIUM: Peter

[30.] Recitativo: Petrus

Wo flieht ihr hin? Verzagte, bleibt!
Doch hier, sie sind schon fort!
Was fang ich an? Folg' ich den andern
nach?
Weil ich allein ihm doch nicht helfen
kann?
Nein nein, mein Herz, nein nein!
Ich laß ihn nicht allein,
Und solt' ich auch mein Leben gleich
verlieren,
Will ich doch sehn, wohin sie Jesum
führen.

and none of you ever wanted
to lay a hand on me.
Henceforth it must only come to pass
As the prophets foretold long ago.

[29.] Chorus of Disciples

Alas, they bind him with ropes and
chains.
Come, let us flee and save ourselves!

[30.] Recitativo: Peter

Where are you flying to? Weaklings,
stay!
But, alas, they have already gone!
What should I do? Should I follow the
others,
for I cannot help him alone?
No, no, my heart, no, no!
I shall not forsake him,
and even if I lose my life as well,
I want to see where they are taking
Jesus.

Aria

Nehmt mich mit verzagte Schaaren,
hier ist PETRUS ohne Schwert,
Last was Jesus wieder fährt
Mir auch wieder fahren,

Recitativo:**Evangelist**

Und Jesus ward Zum Pallast CAIPHAS
woselbst der Priester Rath versamlet
saß,
mehr hingerißen, alß geführt;
und PETRUS bald von Grimm, v. bald
von Furcht gerühret,
folgt ihm von ferne nach;
indeßen war d. Rath, doch nur
ümsonst geflißen,
durch falsche Zeugen Jhm Zufangen,
derhalben CAIPHAS also zu Jesus
sprach,

Caiphas

wier wollen hier von dem, was du
begangen,
und deiner Lehre nachricht wißen,

[31.] Aria: Petrus

Nehmt mich mit, verzagte Scharen,
Hier ist Petrus ohne Schwert!
Laßt, was Jesus widerfährt,
Mir auch widerfahren.

[32.] Recitativo:**Evangelist**

Und Jesus ward zum Palast Caiphas,
Wo selbst der Priesterrat versammelt
saß,
Mehr hingerissen als geführt;
Und Petrus, bald von Grimm und bald
von Furcht gerühret,
Folgt' ihm von ferne nach.
Indessen war der Rath,
Doch nur umsonst geflißen,
Durch falsche Zeugen ihn zu fangen;
Derhalben Caiphas also zu Jesus
sprach:

Caiphas

Wir wollen hier von dem, was du
begangen,
Und deiner Lehre Nachricht wissen.

[31.] Aria: Peter

Take me with you, cowardly crowd,
Here is Peter without his sword!
Let whatever happens to Jesus
befall me too.

[32.] Recitative:**Evangelist**

And Jesus was taken to the palace of
Caiaphas,
where the council of priests was
assembled –
more dragged than led;
And Peter, moved partly by anger,
partly by fear,
followed him from afar.
Meanwhile the council
attempted in vain
to entrap Jesus through false
testimony;
thus Caiaphas spoke to Jesus:

Caiphias

We want to know what you have
done,
and what you have taught.

Jesus

was ich gelehrt, ist öffentlich
 geschehn,
 und darff ich es ja dier nicht hier erst
 sagen,
 du kanst nur die, so mich gehöret,
 fragen.

Kriegsknecht

Du ketzer! wilt dich unterstehn,
 Zum Hohenpriester so zu sprechen,
 wart dieser Schlag soll deinen Frevel
 rächen,

Aria

[character not given in B. "Zion" in C]

was Bähren tatzen Löwen klauen,
 trotz ihrer wuht sich ö. getrauen,
 thustu verruchte Sünder / Menschen
 Hand,
 Was wunder das in höchster Eyle
 d. wilden wetter blitz v. Keyle,
 dich teuffelswerckzeug, ö. verbrand[t],

Recitativo:**Evangelist**

Dieß sahe petruß an,
 d. draussen bey dem feüer,
 sich heimlich hingesetzt

Jesus

Was ich gelehrt, ist öffentlich
 geschehen,
 Und darf ich es ja dir nicht hier erst
 sagen;
 Du kanst nur die, so mich gehöret
 fragen.

Ein Kriegsknecht

Du Ketzler, willst dich unterstehn,
 Zum Hohenpriester so zu sprechen!
 Wart, dieser Schlag soll deinen Frevel
 rächen!

[33.] Aria: Tochter Zion

Was Bärenatzen, Löwenklauen
 Trotz ihrer Wut sich nicht getrauen,
 Tust du, verruchte Sünder /
 Menschenhand!
 Was Wunder, daß, in höchster Eile,
 Der wilden Wetter Blitz und Keile
 Dich Teufelswerkzeug nicht
 verbrannt.

[34.] Recitativo:**Evangelist**

Dies sahe Petrus an,
 Der draußen bei dem Feuer
 Sich Heimlich hingesetzt.

Jesus

What I taught, I taught openly,
 And I may not expound it to you
 here;
 you can ask only those who heard
 me.

A Soldier

You heretic, how dare you speak
 like that to the high priest?
 Wait, this blow will avenge your
 sacrilege.

[33.] Aria: Daughter of Zion

What the paws of bears and claws of
 lions,
 despite their fury, do not dare do,
 you do, wicked sinner / hand of man!
 It is a miracle that on the instant
 stormy bolts of lightning
 do not strike you dead, you tool of
 the devil.

[34.] Recitativo:**Evangelist**

Peter watched this
 as he sat outside in secret by the fire.
 A maid came by, who immediately.

indem kam eine Magd, die gleich
so bald sie ihn erblickte sagt,

Magd

ich schwüre hoch v. theuer
daß dieser auch von Jesus Schaar

Petrus

Wer ich
Nein warlich nein
du irrest dich.

Evangelist

nicht lang hernach fing noch ein
ander an

2 Magd

so viel ich mich erinnern kan,
bistu mit dem der hier gefangen,
viel umgegangen;
drum wundr' ich mich,
daß du dich hierher wagest;

Petrus

Welch toll geschwätz,
ich weiß nicht was du sagst,
ich kenne warlich seiner nicht,

Evangelist

Gleich drauff sagt ihm ein' ander' ins
Gesicht,

3 Magd

du bist fürwahr von seinen Leuten,
und suchst umsonst dich weiß Zu
brennen,

Indem kam eine Magd, die gleich,
Sobald sie ihn erblickte, sagt:

Magd

Ich schwöre hoch und teuer,
Daß dieser auch von Jesus' Schar.

Petrus

Wer? Ich?
Nein, wahrlich, nein,
Du irrest dich.

Evangelist

Nicht lang hernach fing noch ein'
andre an:

Zweite Magd

So viel ich mich erinnern kann,
Bist du mit dem, der hier gefangen,
Viel umgegangen;
Drum wundr' ich mich,
Daß du dich hieher wagst.

Petrus

Welch toll Geschwätz!
Ich weiß nicht, was du sagst;
Ich kenne wahrlich seiner nicht.

Evangelist

Gleich drauf sagt ihm ein' andre ins
Gesicht:

Dritte Magd

Du bist fürwahr von seinen Leuten,
Und suchst umsonst dich weiß zu
brennen.

As soon as she saw him, said:

First Maid

I solemnly swear
that this too is one of Jesus' followers.

Peter

Who? Me?
No, truly, no,
you are mistaken.

Evangelist

Not long after, another began:

Second Maid

So far as I can remember,
you went around a lot with this man
who has been captured,
so I am amazed
that you dare to come here.

Peter

What absurd gossip!
I do not know what you are saying.
I truly do not know him.

Evangelist

Straight after this, another told him
to his face:

Third Maid

Truly, you are one of his people;
it is useless to try to clear yourself.
You were by his side in the garden,

im Garten warst du ihm Zur Seiten,
Auch gibts die Sprache Zu erkennen,

Arioso: Petrus

Jch will versinken v. vergehn
Mich stürzt des wetters blitz v. Strahl
Wo ich auch nur ein einzig mahl
hier diesen Menschen sonst gesehn,

Recitativo: Evangelist

Drauf krähete der Hahn;
So bald der heißre Klang,
durch PETRUS Ohren drang,
Zersprang sein Felsen Hertz,
und alsbald lieff
(wie Moseß Fels dort waßer gab)
ein Thränenbach von seinen wangen
ab,
wobeÿ Er trostloß rieff;

Soliloquium: Petrus

Welch ungeheurer Schmerz
bestürmet mein Gemüth,
ein kalter Schauer schreckt die Seele,
die wilde Gluth der dunklen Marter
Höhle,
entzündet schon mein Zischendes
Geblüth,

Im Garten warst du ihm zur Seiten,
Auch gibts die Sprache zu erkennen.

[35.] Arioso: Petrus

Ich will versinken und vergehn,
Mich stürz' des Wetters Blitz und Strahl,
Wo ich auch nur ein einzigmal
Hier diesen Menschen sonst gesehn!

[36.] Recitativo: Evangelist

Drauf krähete der Hahn.
Sobald der heis're Klang
Durch Petrus' Ohren drang,
Zersprang sein Felsenherz,
Und alsbald lief
(wie Moses' Fels dort Wasser gab),
Ein Tränenbach von seinen Wangen
ab,
Wobei er trostlos rief:

SOLILOQUIUM: Peter

[37.] Recitativo: Petrus

Welch ungeheurer Schmerz
bestürmet mein Gemüt!
Ein kalter Schauer schreckt die
Seele;
Die wilde Glut der dunkeln
Marterhöhle
Entzündet schon mein zischendes

Also, your speech gives you away.

[35.] Arioso: Peter

May I sink into the ground and die,
thunder and lightning strike me
down,
if I have ever seen that man just once
apart from here.

[36.] Recitative: Evangelist

Whereupon the cock crowed.
As soon as its hoarse cry
rang in Peter's ears,
it shattered his heart of stone,
and (just as water flowed from
Moses' rock)
a stream of tears ran down his
cheeks,
and he cried out inconsolably:

[37.] Recitative: Peter

What unbearable agony overwhelms
my spirit!
An icy shudder petrifies my soul;
the wild blaze from the dark cavern
of torment
has set my sizzling blood on fire;

mein Eingeweyde kreischt auf glimmen
Kohlen!
wer löschet diesen Brand wo soll ich
rettung hohlen?

Aria

Heul du Schaum
Heul du Schaum d. Menschen Kinder,
winsle wilder Sünden Knecht
Thränen quelle/waßer sind zu
schlecht
Weine Blut versteckter Sünder,

Recitativo

Doch wie? will ich verzweiflend
untergehn;
nein, mein beklemtes Hertz
mein schüchternes Gemüthe
Soll meines Jesus Wunder güte
Und gnad anfehn,

Aria

Schau ich fall in strenger buße
Sünden Büßer dir zu fuße
laß mir deine gnad erscheinen,
das d. Fürst d. duncklen nacht,
d. da ich gefehlt, gelacht,
Mög ob meinen Thränen weinen

Geblüt;
Mein Eingeweide kreischt auf
glimmen Kohlen!
Wer löschet diesen Brand, wo soll ich
Rettung holen?

[38.] Aria: Petrus

Heul, du Schaum!
Heul, du Schaum der
Menschenkinder!
Winsle, wilder Sündenknecht!
Thränen quelle / wasser sind zu
schlecht
Weine Blut, versteckter Sünder.

[39.] Recitativo: Petrus

Doch wie, will ich verzweiflnd
untergehn?
Nein, mein beklemmtes Herz,
Mein schüchternes Gemüte
Soll meines Jesus Wundergüte
Und Gnad' anfehn.

[40.] Aria: Petrus

Schau, ich fall' in strenger Buße,
Sündenbüßer, dir zu Fuße,
Laß mir deine Gnad' erscheinen,
Daß der Fürst der dunklen Nacht,
Der, da ich gefehlt, gelacht,
Mög' ob meinen Tränen weinen!

my bowels screech on glowing coals.
Who can quench this conflagration,
where can I find salvation?

[38.] Aria: Peter

Weep, you scum!
Weep, you scum of humankind!
Grovel, savage slave of sin!
Founts of tears / water do not suffice,
Weep blood, skulking sinner.

[39.] Recitative: Peter

But what, shall I perish in despair?
No, my oppressed heart,
my timorous spirit
shall entreat the wondrous kindness
and grace of my Jesus.

[40.] Aria: Peter

See, full of repentance I fall at your
feet,
redeemer of sins.
Show me your mercy,
so that the Prince of Darkness,
who laughed at my failings,
may weep at my tears!

[41.] Chorale der Christlichen Kirche

[Brockes' libretto cues the chorale text:
"Ach Gott und Herr" v.1, 2]

[41.] Choral der christlichen Kirche

[Ach, Gott und Herr,
Wie groß und schwer
Sind mein' begangne Sünden!
Da ist niemand, der helfen kann,
In dieser Welt zu finden.

Zu dir flieh ich,
Verstoß mich nicht,
Wie ich's wohl hab verdienet.
Ach, Gott, zürn nicht,
Nicht ins Gericht,
Dein Sohn hat mich versühnet.]

[41.] Chorale: The Christian Church

Ah, Lord God,
How great and heavy
are the sins which I have committed.
There is nobody who can help me
to be found in this world.

I flee to you,
do not disown me,
however much I have deserved it.
God, do not be angry,
do not pass judgement,
for your Son has redeemed me.

Recitativo:

Evangelist

Alß Jesus nun, wie hart man ihn
verklagte,
doch nichts zu allen sagte
da fuhr ihn CAIPHAS mit diesen worten
an.

Caiphas

weil man nichts aus dir bringen kan,
und da nur auf die Außag aller
Zeugen,
antwortest mit versteckten schweigen,
beschwer ich dich beÿ Gott uns
zugestehn,
Ob du seyst Christus Gottes Sohn

[42.] Recitativo:

Evangelist

Als Jesus nun, wie hart man ihn
verklagte,
Doch nichts zu allen sagte,
Da fuhr ihn Caiphas mit diesen
Worten an:

Caiphas

Weil man nichts aus dir bringen kann
Und du nur auf die Aussag' aller
Zeugen
Antwortest mit verstocktem
Schweigen,
Beschwör' ich dich bei Gott,
Uns zu gestehen,
Ob du seist Christus, Gottes Sohn?

**[42.] Recitativo: Evangelist,
Caiphas, Jesus**

Evangelist

When Jesus, however fiercely he was
accused,
Yet made no reply,
Caiphas said this to him:

Caiphas

Since we cannot get anything out of
you,
and you only respond to all witness
statements
with obstinate silence,
I command you in God's name to
confess
whether you are Christ, the Son of
God?

Jesus

Jch bins, von nun an werdet ihr,
zur rechten Hand der Krafft, und auff
der wolcken thron mich koen sehn

Caiphas

O Lästere,
was dürffen wir nun weiter Zeugniß
führen,
ihr könnt es jetzo selber spüren, was er
sich hat erkühnt,
was düncket euch,

Evangelist

drauff rief der gantze Rath zugleich,

Coro

Er hat den Todt verdient

Aria: Tenor

[character not given in B. "Gläubigen Seele" in C]

Erweg ergrimte Natternbruth,
was deine wuth v. Rachgier thut
den Schöpffer will ein wurm
verderben,
ein Mensch bricht über gott den Stab
dem Leben sprecht ihrs Leben ab,
des todes tod soll durch euch sterben

Jesus

Ich bin's!
Von nun an werdet ihr zur rechten
Hand der Kraft
Und auf der Wolken Thron mich
kommen sehn.

Caiphas

O Lästere!
Was dürfen wir nun weiter Zeugnis
führen?
Ihr könnt es jetzo selber spüren,
Was er sich hat erkühnt.
Was dünket euch?

Evangelist

Drauff rief der ganze Rat sogleich:

[43.] Coro

Er hat den Tod verdient!

[44.] Aria: Gläubige Seele

Erwäg, ergrimte Natternbrut,
Was deine Wut und Rachgier tut!
Den Schöpfer will ein Wurm
verderben,
Ein Mensch bricht über Gott den
Stab!
Dem Leben sprecht ihr's Leben ab,
Des Todes Tod soll durch euch
sterben!

Jesus

I am!
From now on you shall see me
coming at the right hand of power,
And on the throne of clouds.

Caiphas

Blasphemer!
What more evidence do we need?
You have now heard for yourselves
who he claims he is.
What do you think?

Evangelist

Whereupon the whole council
immediately cried:

[43.] Chorus

He deserves death!

[44.] Aria: Faithful Soul (tenor)

Consider, you enraged nest of vipers,
the effect of your rage and
vindictiveness!
A worm seeks to destroy the Creator,
a man breaks his staff against God!
You deny life to life itself;
the death of death will die through
you!

Recitativo:**Evangelist**

Die Nacht war kaum vorbeÿ,
 die müde welt, lag noch im Schlaff
 versenckt,
 als Jesus abermahl in Ketten
 eingeschnrenckt
 und mit abscheulichen geschreÿ,
 ward nach PILATUS hingeriÿßen

Tochter Zion

Hat diß mein heiland leyden muÿßen?
 für wen? Ach Gott? für wen?
 für weÿßen Sünden, Läst er sich
 binden?
 für welche Fehler, was für Schulden,
 muß er der Schergen Frevl dulden?
 wer hat was Jesus büÿßt, gethan,
 nur ich bin Schuld daran;

Aria

[character not given in B. "Tochter Zion" suggested by typography in Brockes' libretto]

Meine Laster sind die Stricke,
 Seine Ketten, meine tücke
 meine Sünden binden ihn,
 diese trägt er mich Zu retten,
 damit ich d. Höllen Ketten,
 möcht entfliehn

[45.] Recitativo:**Evangelist**

Die Nacht war kaum vorbei,
 Die müde Welt lag noch im Schlaf
 versenkt,
 Als Jesus abermal, in Ketten
 eingeschnrenckt
 Und mit abscheulichem Geschrei
 Ward nach Pilatus hingerissen.

Tochter Zion

Hat dies mein Heiland leiden müssen?
 Für wen, ach Gott, für wen?
 Für wessen Sünden läßt er sich
 binden?
 Für welche Fehler, was für Schulden
 Muß er den Schergen Frevl dulden?
 Wer hat, was Jesus büÿßt, getan?
 Nur ich bin schuld daran.

[46.] Aria: Tochter Zion

Meine Laster sind die Stricke,
 Seine Ketten meine Tücke,
 Meine Sünden binden ihn.
 Diese trägt er, mich zu retten,
 Damit ich der Höllen Ketten
 Möcht' entfliehn.

[45.] Recitative:**Evangelist**

Night was scarcely over,
 the weary world still lay sunk in sleep,
 when Jesus was again shackled in
 chains,
 and with hideous cries
 was dragged before Pilate.

Daughter of Zion

Did my Saviour have to suffer this?
 For whom, oh God, for whom?
 For whose sins does he let himself be
 bound?
 For what faults, what offences
 must he endure the outrage of these
 thugs?
 Who has committed the deeds for
 which Jesus atones?
 I alone am guilty.

[46.] Aria: Daughter of Zion

My vices are the bonds,
 His chains are my deceit,
 My sins bind him.
 He bears them to save me,
 So that I may escape
 The chains of Hell.

Soliloquium: Judas

O was hab ich verfluchter Mensch
gethan,
rührt mich kein Strahl, will mich kein
donner fällen?
Brich abgrund brich, eröffne mir die
düstre Bahn Zur Höllen
Doch Ach, die Höll erstaunt ob
meinen thaten,
die teuffel selber schämen sich,
ich Hund hab meinen Gott verrathen;

Aria

Laß diese That ö. ungerochen,
Zerreißt mein Fleisch Zerquetsch die
Knochen,
ihr Larven jener Marter Höhle
strafft mit Flammen pech v. Schwefel
meinen Frevel,
Daß sich die verdamte Seele ewig
quäle

Recitativo

Unsäglich ist mein Schmerz,
unzählbar meine plagen;
die Luft beseufft
das sie mich hat genehrt;

SOLILOQUIUM: Judas**[47.] Recitativo: Judas**

O, was hab' ich verfluchter Mensch
getan!
Rührt mich kein Strahl, will mich kein
Donner fällen?
Brich, Abgrund, brich,
Eröffne mir die düstre Bahn zur
Höllen!
Doch ach, die Höll' erstaunt ob
meinen Taten,
Die Teufel selber schämen sich!
Ich Hund hab' meinen Gott verraten.

[48.] Aria: Judas

Laßt diese Tat nicht ungerochen,
Zerreißt mein Fleisch, zerquetscht die
Knochen,
Ihr Larven jener Marterhöhle!
Straft mit Flammen, Pech und
Schwefel meinen Frevel,
Daß sich die verdammte Seele ewig
quäle!

[49.] Recitativo: Judas

Unsäglich ist mein Schmerz,
Unzählbar meine Plagen!
Die Luft beseufft,
Daß sie mich hat genährt;

[47.] Recitative: Judas

What have I done, accursed man that
I am?
Does no lightning strike me, no
thunder smite me?
Break apart, deep abyss,
open for me the dark path to Hell!
But alas, Hell itself marvels at my
deeds,
even the devils themselves are
ashamed!
Like a cur, I have betrayed my God.

[48.] Aria: Judas

Do not leave this deed unavenged,
tear apart my flesh, crush my bones,
you spirits of this cavern of torment!
Punish my crime with flames, pitch
and sulphur,
so that my damned soul suffers
eternal torment.

[49.] Recitative: Judas

Unspeakable is my pain,
countless my afflictions!
The air laments
that it nourished me;

die welt die weil sie mich getragen
ist bloß darum verbrennenswerth
die Sterne werden Zu Cometen,
mich Scheusahl d. natur Zu tödten:
den Körper schlägt die Erd ein Grab,
d. Hiñel meiner Seele den wohnplatz ab
was fang ich den verzweifelter
verdamt'er Mörder an?
Eh ich mich soll so unerträglich
kräncken,
will ich mich hencken,

Aria: Tochter Zion

Die Jhr Gottes gnad versäümet
v. mit sünden Sünden häufft
Dencket das die straf schon kömmet,
wan die frucht d. Sünden reiff,

Recitativo: Evangelist

Wie nun PILATUS Jesum fragt,
ob er der Juden köñig wär?
Sprach er,

Jesus

du hast gesagt,

Die Welt, die weil sich mich getragen,
Ist bloß darum verbrennenswert;
Die Sterne werden zu Kometen,
Mich Scheusal der Natur zu töten;
Dem Körper schlägt die Erd' ein Grab,
Der Himmel meiner Seel' den
Wohnplatz ab.
Was fang ich dan, Verzweifelter,
Verdamt'er Mörder an?
Eh' ich mich soll so unerträglich
kränken,
Will ich mich henken!

[50.] Aria: Tochter Zion

Die ihr Gottes Gnad' versäümet
Und mit sünden Sünden häuft,
Denket, daß die Straf' schon keimet
[corrected to "kömmt" in the MS],
Wann die Frucht der Sünden reift!

[51.] Recitativo: Evangelist

Wie nun Pilatus Jesum fragt,
Ob er der Juden Köñig wär,
Sprach er:

Jesus

Du hast's gesagt.

The world, just for having borne me,
deserves to be consigned to the
flames;
The stars turn into comets
to kill me, monster of nature.
The earth denies my body a grave;
Heaven refuses my soul a dwelling.
What will you do, forsaken,
damned murderer?
Rather than mortify myself so
unbearably,
I shall hang myself!

[50.] Aria: Daughter of Zion

You who squander God's grace
And pile sin upon sin,
Know that punishment is already
coming
As the fruit of your sins ripens!

[51.] Recitative: Evangelist

When Pilate asked Jesus
if he was the King of the Jews,
Jesus answered:

Jesus

You have said so.

Coro

[no designation in B. "Chor der Juden" in C]

Bestrafe diesen Ubelthäter
den Feind des Käysers,
den Verräter,

Recitativo:**Pilatus**

Hastu dann kein Gehör?
Vernimstu nicht wie hart sie dich
verklagen?
v. wiltu nichts zu deiner Rettung
sagen,

Evangelist

Er aber sagte nictes mehr,

Duetto:**Tochter Zion**

Sprichstu den auf dis verklagen
v. das spöttische befragen,
ewig wort kein einzig wort

Jesus

Nein ich will euch jetzo Zeigen,
wie ich wied. bring durch Schweigen
was ihr durchs geschwätz verlehrt,

[52.] Coro

Bestrafe diesen Übeltäter,
Den Feind des Kaisers,
Den Verräter!

[53.] Recitativo:**Pilatus**

Hast du den kein Gehör?
Vernimmst du nicht, wie hart sie dich
verklagen,
Und willst du nichts zu deiner
Rettung sagen?

Evangelist

Er aber sagte nictes mehr.

[54.] Duetto:**Tochter Zion**

Sprichst du den auf dies Verklagen
Und das spöttische Befragen,
Ewig Wort, kein einzig Wort?

Jesus

Nein, ich will euch jetzo zeigen,
Wie ich wiederbring' durch
Schweigen,
Was ihr durch's Geschwätz verlort.

[52.] Chorus

Punish this criminal,
the enemy of Caesar,
the traitor!

[53.] Recitative:**Pilate**

Are you deaf?
Do you not hear how seriously they
accuse you,
And will you say nothing to save
yourself?

Evangelist

But he said nothing more.

[54.] Duet:**Daughter of Zion**

In reply to these accusations,
and mocking interrogation,
Eternal Word, do you say not a single
word?

Jesus

No, I wish to show you
how with silence I restore
what you lost through prattling.

Recitativo: Evangelist

Pilatus wunderte sich sehr
 v. weil von den gefangnen auff dß. fest
 er einen pflegte loß Zu Zehlen,
 bemüth er sich auff's best,
 dß. sie von ihm und BARNABAS
 d. wegen eines Mords Gefangen saß,
 doch möchten Jesum wählen;
 Allein d. Hauffe rieff mit gräßlichen
 Geschrey;

Coro

[no designation in B. "Chor der Juden" in C]

Nein diesen nicht
 Den BARRABAS gib loß

Recitativo: Pilatus

was fang ich dann mit Euren
 sogenannten könig an,

Coro

[no designation in B. "Chor der Juden" in C]

weg weg laß ihn creutzigen,

Recitativo: Pilatus

was hat er dan gethan

[55.] Recitativo: Evangelist

Pilatus wunderte sich sehr,
 Und weil von den Gefangnen auf das
 Fest,
 Er einen pflegte loszuzählen,
 Bemüth er sich auf's best',
 Daß sie von ihm und Barrabas,
 Der wegen eines Mords gefangen
 saß,
 Doch möchten Jesum wählen.
 Allein der Haufe rief mit gräßlichem
 Geschrei:

[56.] Coro

Nein, diesen nicht,
 Den Barrabas gib los!

[57.] Recitativo: Pilatus

Was fang ich den mit eurem
 sogenannten König an?

[58.] Coro

Weg, weg! Laß ihn kreuzigen!

Recitativo: Pilatus

Was hat er denn getan?

[55.] Recitativo: Evangelist

Pilate was greatly astonished,
 And because at that festival
 he was accustomed to release a
 prisoner,
 he did his best to make sure that
 between Jesus and Barabbas,
 who was imprisoned for murder,
 they would choose Jesus.
 Yet the crowd as one cried out
 hideously:

[56.] Chorus

No, not him,
 free Barabbas!

[57.] Recitativo: Pilate

What then shall I do with your so-
 called king?

[58.] Chorus

Away with him! Let him be crucified!

Recitativo: Pilate

But what has he done?

Coro

weg weg laß ihn creutzigen

Recitativo: Evangelist

Wie er nun sah daß dß. getümel nicht
Zu stillen,
so sagt er endlich ja, v. übergab ihn
ihren willen,

Recitativo: Tochter Zion

Besinne dich PILATUS schweig halt ein
Vermeide doch d. Höllen Schwefel
flāmen
soll gottes Sohn von dir verurtheit
sein,
wiltu verdamter Gott verdaānen,
will deine freche Grausamkeit d.
todten welt ihr Leben,
d. Engel lust den Herrn d. Herrlichkeit
verworfenen Schergen übergeben;

Coro

Weg, weg!
Laß ihn kreuzigen!

[59.] Recitativo: Evangelist

Wie er nun sah,
Daß das Getümmel nicht zu stillen,
So sagt er endlich „Ja“
Und übergab ihn ihrem Willen.

[60.] Recitativo: Tochter Zion

Besinne dich, Pilatus, schweig, halt
ein!
Vermeide doch der Höllen
Schwefelflammen!
Soll Gottes Sohn von dir verurteilt
sein?
Willst du, Verdammter, Gott
verdammten?
Will deine freche Grausamkeit der
toten Welt ihr leben,
Der Engel Lust, den Herrn der
Herrlichkeit
Verworfenen Schergen übergeben?

Chorus

Away with him!
Let him be crucified!

[59.] Recitative: Evangelist

As he saw
that the tumult could not be stilled,
He finally said "Yes"
And delivered him to their will.

[60.] Recitative: Daughter of Zion

Consider, Pilate, be quiet, stop!
Avoid the sulphurous flames of Hell!
Shall the Son of God be condemned
by you?
Will you, the accursed, curse God?
Will your brazen brutality consign the
life of the dead world,
The joy of the angels and the glory of
the Lord
to reprobate hordes?

Arioso: Tochter Zion

dein Bähren Hertz ist Felsen hart
 solch Urtheil ab Zufußen,
 soll Gott erlauben,
 ich wunder mich, du Zucht d. Drachen,
 dß. dir in dem verfluchten Rachen,
 die Zunge ö. erschwartzet, v. erstarrt,

Recitativo: Evangelist

Drauff zerreten die kriegsknecht Jhn
 hinein, v. rieffen
 ihre wuth mehr anzufammen, die
 gantze Schaar zusammen,
 die bunden ihn an einen Stein und
 geißelten den zarten Rücken,
 mit Nägel vollen Stricken,

Arioso: Die Gläubige Seele

Jch sah an einen stein gebunden, den
 Eckstein, d. ein Feuerstein d. ewigen
 Liebe
 scheint Zu sein,
 den aus den Ritzen seiner wunden
 weil er die gluth im Busen trägt,
 seh ich so offt man auff ihn schlägt,
 so offt mit strick v. stahl die
 Schergen auf ihn dringen,

[61.] Arioso: Tochter Zion

Dein Bärenherz ist felsenhart,
 Solch Urteil abzufassen!
 Soll Gott erblassen?
 Ich wunder mich, du Zucht der
 Drachen,
 Daß dir in dem verfluchten Rachen
 Die Zunge nicht erschwartzet und
 erstarrt!

[62.] Recitativo: Evangelist

Drauf zerreten die Kriegsknecht ihn
 hinein und riefen,
 Ihre Wut mehr anzufammen, die
 ganze Schar zusammen;
 Die bunden ihn an einen Stein und
 geißelten den zarten Rücken
 Mit nägelvollen Strikken.

SOLILOQUIUM: Faithful Soul (soprano)**[63.] Arioso: Gläubige Seele**

Ich seh' an einen Stein gebunden den
 Eckstein,
 Der ein Feuerstein der ew'gen Liebe
 scheint zu sein;
 Denn aus den Ritzen seiner Wunden,
 Weil er die Glut im Busen trägt,
 Seh' ich, so oft man auf ihn schlägt,
 So oft mit Strick und Stahl die
 Schergen auf ihn dringen,

[61.] Arioso: Daughter of Zion

Your bear-like heart must be hard as
 stone,
 to deliver such judgement!
 Shall God perish?
 I wonder, you spawn of dragons,
 that your tongue does not blacken
 and freeze
 in your baleful throat!

[62.] Recitativo: Evangelist

Then the soldiers dragged him in,
 and called the whole crowd together,
 the more to inflame their rage;
 they bound him to a stone
 and scourged his tender back
 with lashes full of nails.

[63.] Arioso: Faithful Soul (soprano)

I see, bound to a stone, the
 cornerstone
 which seems to be the flintstone of
 eternal life;
 for from the openings of his wounds,
 because he carries the flame in his
 breast,
 each time he is struck,
 each time the soldiers thrash him

aus jedem tropffen Blut d. Liebe
Funcken springen,

Recitativo

Drum Seele, schau mit ängstlichem
Vergnügen,
mit bitterer Lust und mit beklemten
Hertzen,
dein Himmelreich in seinen
Schmerzen,
wie die [dir?] auff dornen, die ihn
stechen,
des himels Schlüssel Blumen blühn,
du kanst d. Freuden Frucht
von seinem wermuth brechen.
Schau wie die Mörder Jhm auf
seinem Rücken pflügen,
wie tief wie grausam tief sie ihre
Furchen ziehn, die er mit seinem Blut
begießet,
woraus der todten welt, des Lebens
Erndt entsprißet,

Ja Ja aus Jesus striemen fließet,
ein Balsam deßen wunder Krafft von
solcher
seltnen Eigenschaft, daß er sein
eigne nicht, nur Frembde Wunden
heilet,
uns Lebens Lust und Trost, Jhm selbst
den todt ertheilet,

Aus jedem Tropfen blut der Liebe
Funken springen.

[64.] Recitativo: Gläubige Seele

Drum, Seele, schau mit ängstlichem
Vergnügen,
Mit bitterer Lust und mit beklemmtem
Herzen,
Dein Himmelreich in seinen
Schmerzen,
Wie dir auf Dornen, die ihn stechen,
Des Himmels Schlüsselblumen blühn!
Du kannst der Freuden Frucht
Von seiner Wermut brechen.
Schau, wie die Mörder ihn auf seinem
Rücken pflügen,
Wie tief, wie grausam tief sie ihre
Furchen ziehn,
Die er mit seinem Blut begießet
Woraus der toten Welt des Lebens
Ernt' entsprißet!

Ja, ja, aus Jesus' Striemen fließet ein
Balsam,
Dessen Wunderkraft von solcher
sel'tnen Eigenschaft,
Daß er sein' eigne nicht, nur fremde
Wunden heilet,
Uns Leben, Lust und Trost, ihm selbst
den Tod erteilet.

with rope and steel,
I see the sparks of love leap
from every drop of his blood.

[64.] Recitative: Faithful Soul (soprano)

See then, O soul, with fearful
pleasure,
with bitter delight and oppressed
heart,
your Kingdom of Heaven in his
suffering;
how on the thorns which prick him
the primroses of heaven bloom for
you!
You can pick the fruits of joy from his
wormwood.
See how the murderers strike his
back,
how deep, how brutally deep run the
furrows of the gouging
which he waters with his blood,
from which the living harvest of this
dead world springs forth!

Yes, yes, from Jesus' welts flows a
balsam
whose miraculous power possesses
the rare property
of healing not his own wounds, but
only those of others,
bringing life, joy, and comfort to us,
death to himself.

Aria

[character not given explicitly in B, but clearly part of the Soliloquium]

Dem Himmel gleicht
 Sein bunt gestriemter Rücken,
 Den regen bogen ohne Zahl
 Aus lauter Gnaden Zeichen,
 schmücken,
 die da die Sünd Fluth unsrer Schuld
 verseiget,
 d. holden Liebe Sonnen Strahl,
 in seines Blutes wolcken Zeiget,

Recitativo: Evangelist

Wie nun daß Blut mit strömen von
 ihm rann,
 da Zogen sie ihm einen purpur an,
 und krönten ihn zu desto größern
 Hohn,
 mit einer dornen krohn,

Soliloquium: Tochter Zion

Die Rosen krönen sonst d. rauhen
 dornen Spitzen,
 wie komts dß. hier ein Dorn die Sarons
 Rose krönt;
 da auf die Rosen sonst Aurora perlen
 thränt
 fängt hier die Rose selbst Rubinen an
 Zu schwitzen

[65.] Aria: Gläubige Seele

Den Himmel gleicht
 Sein bunt gestriemter Rücken,
 Den Regenbögen ohne Zahl
 Als lauter Gnadenzeichen
 schmücken,
 Die, da die Sündflut unsrer Schuld
 verseiget,
 Der holden Liebe Sonnenstrahl
 In seines Blutes Wolken zeigt.

[66.] Recitativo: Evangelist

Wie nun das Blut mit Strömen von
 ihm rann,
 Da zogen sie ihm eine Purpur an
 Und krönten ihn,
 Zu desto größerm Hohn,
 Mit einer Dornenkron'.

SOLILOQUIUM: Daughter of Zion**[67.] Aria: Tochter Zion**

Die Rosen krönen sonst der rauhen
 Dornen Spitzen;
 Wie kommt's, daß hier ein Dorn die
 Sarons Rose krönt?
 Da auf den Rosen sonst Aurora Perlen
 tränt,
 Fängt hier die Rose selbst Rubinen an
 zu schwitzen,

[65.] Aria: Faithful Soul (soprano)

His brightly hued back
 resembles the sky
 adorned with countless rainbows,
 like signs of clearest grace,
 which, as the guilty flood of our sins
 runs dry,
 reveals the sunshine of tender love
 in the clouds of his blood.

[66.] Recitative: Evangelist

Now as the blood was pouring from
 him in streams,
 they dressed him in a purple robe
 and crowned him,
 the more to humiliate him,
 with a crown of thorns.

[67.] Aria: Daughter of Zion

Roses usually crown the barbs of
 rough thorns;
 how is it that here a thorn crowns the
 Rose of Sharon?
 Whereas Aurora's pearls are shed on
 roses,
 here the rose itself begins to sweat
 rubies,

Ja wohl erbärmliche Rubinen,
die aus geronnen Blut, auf Jesus
Stirne stehn,
ich weis ihr werdet mir zum Schmuck
d. Seelen dienen,
v. dennoch kan ich mich ö. ohne
Schrecken sehn,

Recitativo

Verwegner Dorn barbarische Spitzen,
Verwildert Mord gestrauch halt ein
soll dieses Hauptes Elffen bein
dein Spröder stachel ganz Zerritzen;
verwandelt euch vielmehr in Stahl v.
Klingen,
durch dieser Mörder Hertz Zu
dringen,
die Tieger keine Menschen seyn!
Doch d. verfluchte Strauch ist taub,
hör wie mit knirschenden geräusch,
Sein Drachen Zähnen gleiches Laub,
durchdringet Sehnen, Adern Fleisch;

Aria

Laß doch diese herbe schmerzen
Frecher Sünder dier zu Hertenzen
Ja durch Marck v. Seele gehen,
selbst die Natur fühlt Schmerz v.
grauen,
ja sie empfindet jeden stick,

Ja wohl, erbärmliche Rubinen,
Die aus geronnen Blut auf Jesus'
Stirne stehn!
Ich weiß, ihr werdet mir zum Schmuck
der Seelen dienen,
Und dennoch kann ich euch nicht
ohne Schrecken sehn.

[68.] Recitativo: Tochter Zion

Verwegner Dorn, barbar'sche Spitzen!
Verwildert Mordgesträuch, halt ein!
Soll dieses Hauptes Elfenbein
Dein spröder Stachel ganz zerritzen?
Verwandelt euch vielmehr in Stahl
und Klingen,
Durch dieser Mörder Herz zu dringen,
Die Tiger, keine Menschen sein!
Doch, der verfluchte Strauch ist taub;
Hör, wie mit knirschendem Geräusch
Sein Drachenzähnen gleiches Laub
Durchdringet Sehnen, Adern, Fleisch!

[69.] Aria: Tochter Zion

Laß doch diese herbe Schmerzen,
Frecher Sünder dir zu Herzen,
Ja durch Mark und Seele gehn!
Selbst die Natur fühlt Schmerz und
Grauen,
Ja sie empfindet jeden Stich,

yes, piteous rubies,
formed from clotted blood on Jesus'
brow!
I know that you will serve to adorn
my soul,
yet I cannot see you without dread.

[68.] Recitative: Daughter of Zion

Foolhardy thorns, barbaric spikes!
Wild murderous thicket, desist!
Should your rough barbs
Completely lacerate his ivory head?
Rather turn yourselves into steel
blades
to pierce through the hearts of these
murderers
who are tigers, not men!
But the accursed bush is deaf;
hear the grinding noise as
its dragon's teeth pierce sinews,
veins, flesh
as if they were no more than leaves!

[69.] Aria: Daughter of Zion

Let these bitter sufferings
go to your hearts, brazen sinners,
Yes, through your marrow and souls!
Even Nature itself feels pain and
dread,
indeed she feels each prick

da sie d. dornen starre Klauen so
jämmerlich,
in ihres Schöpfers Haupt sieht
ingedrückt stehn.

Recitativo

Die zarten Schläfe sind biß ans
gehirne,
durchlöchert und durchbohrt,
Schau Seele schau;
wie von d. göttlich schönen stirne,
gleich einen purpur farbnen Thau,
der vom gestirnten Himmel sich ergießt,
Ein lauer Bach von blutgem purpur
fließt,

Aria

Jesu dich mit unsern Seelen zu
vermählen,
Schmilzt dein Liebend Hertz vor Liebe
Ja du gießest in die Gluth statt des
Oels
Für heiße triebe, dein vor Liebe
wallend bluth,

Recitativo: Evangelist

Drauf beugten sie als Spott vor ihm die
knie,
und fingen lachend an Zu schreÿen,

Da sie der Dornen starre Klauen
So jämmerlich
In ihres Schöpfers Haupt sieht
ingedrückt stehn.

[70.] Recitativo: Tochter Zion

Die zarten Schläfe[n] sind bis ans
Gehirne
Durchlöchert und durchbohrt.
Schau, Seele, schau,
Wie von der göttlich schönen Stirne,
Gleich einem purpurfarbnen Tau,
Der vom gestirnten Himmel sich
ergießt,
Ein lauer Bach von blut'gem Purpur
fließt!

[71.] Aria: Tochter Zion

Jesu, dich mit unsern Seelen zu
vermählen,
Schmilzt dein liebend Herz vor Liebe,
Ja, du gießest in die Glut,
Statt des Öls, für heiße Triebe,
Dein vor Liebe wallend' Blut.

[72.] Recitativo: Evangelist

Drauf beugten sie *aus* Spott vor ihm
die Knie,
Und fingen lachend an zu schreien:

As she sees the thorns' inflexible
claws
so wretchedly
pressed into the head of her creator.

[70.] Recitativo: Daughter of Zion

The delicate temples are perforated
and pierced
right through to the brain.
Look, soul, see
how from the divinely fair brow,
like a crimson dew
that gushes from the starry heavens,
a clear stream of crimson blood
flows.

[71.] Aria: Daughter of Zion

Jesus, to wed yourself to our souls,
your loving heart melts for love.
Yes, onto the glow you pour
instead of oil, for hot desire,
your blood, surging with love.

[72.] Recitativo: Evangelist

Then they mockingly bowed before
him,
and, laughing, began to shout:

Coro

Ein jed. sey ihm unterthänig
Gegrüßet seystu Juden König,

Recitativo: Evangelist

Ja scheueten sich nicht ihm ins
gesicht zu speyen,

Aria: Tochter Zion

Schäumest du du schaum d. welt;
Speit dein Basilisken Rachen,
bruth d. Drachen,
dem. d. alle Ding erhält,
Schleim v. geifer ins gesicht,
v. die Höll verschlingt dich nicht,

Recitativo: Evangelist

Worauf sie mit dem Rohr,
das seine Hände trugen,
sein schon Blutrünstig Haupt
zerschlugen.

[73.] Coro

Ein jeder sei ihm untertänig!
Gegrüßet seist du, Judenkönig!

[74.] Recitativo: Evangelist

Ja, scheueten sich nicht,
Ihm ins Gesicht zu speien.

[75.] Aria: Tochter Zion

Schäumest du, du Schaum der Welt,
Speit sein Basiliskenrachen,
Brut der Drachen,
Dem, der alle Ding' erhält,
Schleim und Geifer ins Gesicht,
Und die Höll' verschlingt dich nicht?

[76.] Recitativo: Evangelist

Worauf sie mit dem Rohr,
Das seine Hände trugen,
Sein schon blutrünstig Haupt
zerschlugen.

[73.] Chorus

Everyone, pay him homage!
Hail, King of the Jews!

[74.] Recitative: Evangelist

They did not shy at spitting in his
face.

[75.] Aria: Daughter of Zion

Scum of the world, do you foam at
the mouth,
and your basilisk jaws,
spawn of dragons,
spit phlegm and slobber into the face
of him who preserves all things,
and yet Hell does not devour you?

[76.] Recitative: Evangelist

Whereat they beat his already bloody
head
With the reed that he held in his
hands.

Soliloquium: Tochter Zion

Bestürzter Sünder nim in acht,
des Heýlands Schmerzen
kom erwege! Wie durch die Hefftigkeit
der Schläge,
die Beulen volle Scheitel kracht,
wie sie sein heilges Hirn erschellen,
wie seine tauben augen Schwellen,
Schau sein Zerrauftes Haar,
dß. vor mit Thau gesalbt,
v. voller Locken war,
ist jetzt von Eýter naß,
und klebt von dicken Blut,
dis alles duldet Er,
bloß dir Zu gut,

Aria

Heýl d. welt dein schmerzlich Leýden
schreckt die Seel v. bringt ihr Freuden
du bist ihr – erbármlich schön,
durch die Marter die dich drúcket
wird sie ewiglich erquicket,
v. ihr graut dich anzusehn,

Recitativo: Evangelist

Wie man ihm nun genug verspottung
quaal und Schmach hat angethan riß
man ihm ab den Purpur den er trug,

SOLILOQUIUM: Daughter of Zion

[77.] Recitativo: Tochter Zion

Bestürzter Sünder, nimm in acht des
Heilands Schmerzen!
Komm, erwäge, wie durch die
Heftigkeit der Schläge
Der beulenvolle Scheitel kracht;
Wie sie sein heil'ges Hirn zerschellen,
Wie seine Taubenaugen schwellen!
Schau, sein zerrauftes Haar,
Das vor mit Tau gesalbt
Und voller Locken war,
Ist jetzt von Eiter naß,
Und klebt von dickem Blut!
Dies alles duldet er
Bloß dir zu gut.

[78.] Aria: Tochter Zion

Heil der Welt, dein schmerzlich
Leiden
Schreckt die Seel' und bringt ihr
Freuden,
Du bist ihr erbármlich schön!
Durch die Marter, die dich drúcket,
Wird sie ewiglich erquicket,
Und ihr graut, dich anzusehn.

[79.] Recitativo: Evangelist

Wie man ihm nun genug
Verspottung,
Qual und Schmach hat' angetan,

[77.] Recitativo: Daughter of Zion

Distraught sinners, regard
the Saviour's suffering.
Come, reflect, how through the
vehemence of these blows
the bruised skull cracks,
how they shatter his holy brain,
how his dove's eyes swell.
See, his dishevelled hair,
that was once anointed with dew
and full of curls,
is now soaked with pus
and matted with thick blood!
He endures all this
purely for your benefit.

[78.] Aria: Daughter of Zion

Salvation of the world, your painful
suffering
appals the soul and brings it joy,
you are piteously beautiful to it!
Through the torment that oppresses
you
the soul is given eternal refreshment
and it dreads to look upon you.

[79.] Recitativo: Evangelist

Once they had subjected him to
enough mockery,
torment and ignominy,

und zog ihm drauf sein eigne Kleider
an,
und endlich führten sie ihn,
daß sie ihn Creutzigten
Zur Schädelstätte hin,

Solo e Coro:

[no chorus designation in B. "Chorus of Gläubige Seelen" in C]

Tochter Zion

Eylt – ihr angefochtne Seelen,
geht aus Achsaphs Mörd. Hölen,
kom̄t

Coro

wohin,

Tochter Zion

nach GOLGATHA,
nehmt des Glaubens Taubenflügel
kom̄t, Zum Schädel Hügel
Euer wohlfahrt blühet da,

Soliloquium: Maria

Ach Gott! ach Gott,
mein Sohn wird fortgeschleppt,
wird weggerißen!
wo führt ihr ihn, verruchte Mörder
hin;
Zum Tode wie ich mercke,

Riß man ihm ab den Purpur, den er
trug,
Und zog ihm drauf sein' eigne Kleider
an,
Und endlich führten sie ihn,
Daß sie ihn kreuzigten,
Zur Schädelstätte hin.

[80.] Solo e Coro:

Tochter Zion

Eilt, ihr angefocht'ne Seelen,
Geht aus Achsaph's Mörderhöhlen,
Kommt!

Chor der Gläubigen Seelen

Wohin?

Tochter Zion

Nach Golgatha.
Nehmt des Glaubens Taubenflügel,
Kommt zum Schädelhügel
Eure Wohlfahrt blühet da!

SOLILOQUIUM: Mary

[81.] Recitativo, Maria

Ach Gott, ach Gott!
Mein Sohn wird fortgeschleppt,
Wird weggerissen!
Wo führt ihr ihn, Verruchte Mörder,
hin?
Zum Tode, wie ich merke.

they tore off the purple robe that he
was wearing
and dressed him once more in his
own clothes,
And at last they led him
to be crucified
to the place of the skull.

[80.] Aria and Chorus:

Daughter of Zion

Hasten, you tormented souls,
Leave Achsaph's murderous caves,
come!

Chorus of Faithful Souls

Where?

Daughter of Zion

To Golgotha.
Take the dove-wing of faith,
Come to the hill of skulls.
Your well-being blossoms there!

[81.] Recitative: Mary

Oh God, oh God!
My son is dragged off,
is torn away!
Where are you leading him, vile
murderers?
To death, so I perceive.

hab ich den seinen Tod erleben
müßen!
gekränckte Mutter die ich bin!
Wie schwehr ist meines Jammers Last,
Es dringt ein Schwerd, durch meine
Seele,
mein Kind, mein Herr, mein Gott
erblast!
Jst den für so viel wunderwerke,
nunmehr das Creutz sein Lohn;
Ach Gott! ach Gott! mein Sohn!

Duetto:

Maria

Soll mein Kind mein Leben Sterben,
v. vergiest mein Blut sein Blut,

Jesus

Ja ich sterbe dier Zu gut,
dier den him̄el Zu erwerben,

Recitativo:

Evangelist

und er trug selbst sein Creutz

Tochter Zion

Ach herbe plagen; Ach Marter,
die man nicht erwegen kan,
Must du mein Heyland dann,
daß Holtz daß dich bald tragen soll,
selbst tragen,

Hab' ich den seinen Tod erleben
müssen,
Gekränckte Mutter, die ich bin?
Wie schwer ist meines Jammers Last!
Es dringt ein Schwert durch meine
Seele,
Mein Kind, mein Herr, mein Gott
erblaßt!
Ist den für so viel Wunderwerke
Nunmehr das Kreuz sein Lohn?
Ach Gott! Ach Gott! Mein Sohn!

[82.] Duetto:

Maria

Soll mein Kind, mein Leben sterben,
Und vergießt mein Blut sein Blut?

Jesus

Ja, ich sterbe dir zu gut,
Dir den Himmel zu erwerben.

[83.] Recitativo:

Evangelist

Und er trug selbst sein Kreuz.

Tochter Zion

Ach, herbe Plagen, ach Marter,
Die man nicht erwägen kann!
Mußt du, mein Heiland,
Dann das Holz,
Das dich bald tragen soll,

Must I witness his death,
I, his afflicted mother?
How heavy is the weight of my
sorrow!
A sword pierces my soul,
My child, my Lord, my God perishes!
For so many wondrous deeds,
is the cross now his reward?
Oh God! Oh God! my son!

[82.] Duet:

Mary

Must my child, my life, die?
And does my blood pour out his
blood?

Jesus

Yes, I die for your good,
To secure your place in heaven.

[83.] Recitative:

Evangelist

And he carried his cross himself.

Daughter of Zion

Oh, bitter torments, oh tortures
that one cannot recount!
Must you then, my saviour,
yourself carry the wood
which will soon carry you?

du trägst es ja,
und niemand hört dich klagen

Aria

[character not given in B]

Es scheint da den Zerkerbten Rücken
des Creutztes Last, d. Schergen
ungestüm,
Zu Boden drücken, er dancke mit
gebognen knien,
den Großen Vater, daß er ihm,
das lang verlangte Creutz verliehn.

Recitativo: Evangelist

wie sie nun an die stätte,
GOLGATHA mit Nahmen, mit Jesus
Kahmen,
wurd er mit Gall v. wein getränkct,
und endlich gar ans Creutz gehenckt,

Aria: Gläubige Seele

hier erstarrt mein Hertz v. Blut,
hier erstaunen Seel v. sinnen,
Himel was wollt ihr begiñen
Wißt ihr mörd. was ihr thut,
dürfft ihr Hund, ihr Teuffel wagen,
Gottes Sohn ans Creutz zu schlagen,

Selbst tragen?
Du trägst es, ja,
Und niemand hört dich klagen.

[84.] Aria: Gläubige Seele

Es scheint, da den zerkerbten Rücken
Des Kreuzes Last, der Schergen
Ungestüm
Zu Boden drücken,
Er danke mit gebognen Knien,
Dem großen Vater, daß er ihm
Das lang verlangte Kreuz verliehn.

[85.] Recitativo: Evangelist

Wie sie nun an die Stätte,
Golgatha mit Namen,
Mit Jesus kamen,
Ward er mitt Gall' und Wein getränkct,
Und endlich gar ans Kreuz gehenkt.

[86.] Aria: Gläubige Seele

Hier erstarrt mein Herz und Blut,
Hier erstaunen Seel' und Sinnen!
Himmel, was wollt ihr beginnen?
Wißt ihr, was ihr Mörder tut?
Dürft ihr Hund', ihr Teufel wagen,
Gottes Sohn ans Kreuz zu schlagen?

Yes, you carry it,
and no one hears you complain.

[84.] Aria: [Faithful Soul (tenor)]

It seems that when his back, deeply
furrowed
from the burden of the cross and of
the soldiers' violence,
is pressed to the ground,
he thanks his Almighty Father on
bended knee
for bestowing on him
the cross he long desired.

[85.] Recitative: Evangelist

When they came with Jesus to the
place
which is called Golgatha,
he was given gall and wine to drink,
and at last was hanged upon the
cross.

[86.] Aria: Faithful Soul (soprano)

Here my heart and blood freeze,
Here my soul and senses are amazed!
Heaven, what do you want to set
about?
Do you murderers realise what you
are doing?

Do you dogs, you devils, dare
to strike the Son of God onto the
cross?

Recitativo

[87.] Recitativo: Gläubige Seele

**[87.] Recitativo: Faithful Soul
(soprano)**

[character not given explicitly in B, but clearly part of a Soliloquium for Gläubige Seele in Brockes' libretto]

O Anblick! O entsetzliches Gesicht!
Wie scheuslich wird mein Seelen
Bräutigam
von diesen bütteln Zugericht!
Jetzt reißen sie dß. unbefleckte Lam̄,
wie Tieger voller Wuth zur Erden,
Ach schau, jtz fängt man an,
mit gräßlichen geberden
ihn Hand und Fuß
ihm Arm und Sehnen
erbärmlich auszudehnen,
mit Stricken auszuzern,
mit Nägeln anzupflöcken,
das man an ihm fast alle beine zählt,
ach Gott ich sterbe schier vor
schrecken,
v. werde fast durchs blose sehn
entseelt,

O Anblick, o entsetzliches Gesicht!
Wie scheußlich wird mein
Seelenbräutigam
Von diesen Bütteln zugericht' t!
Jetzt reißen sie das unbefleckte
Lamm,
Wie Tiger, voller Wut zur Erden.
Ach, schau! Jetzt fängt man an,
Mit gräßlichen Gebärden,
Ihm Hand und Fuß,
Ihm Arm und Sehnen
Erbärmlich auszudehnen,
Mit Strikken auszuzern,
Mit Nägeln anzupflöcken,
Daß man an ihm fast alle Beine zählt!
Ach Gott, ich sterbe schier vor
Schrecken,
Und werde fast durch's bloße Seh'n
entseelt!

O image, O appalling vision!
How horrifically my soul's
bridegroom
is injured by these henchmen!
Now they throw the spotless Lamb
to the ground like tigers, full of rage.
Ah see, now they begin
with hideous gestures
to stretch out pitifully
his hands and feet,
his arms and tendons;
to tear them apart with ropes
and fasten them with nails,
so that one can almost count each of
his bones.
Oh God, I die of sheer horror,
and become almost lifeless, only at
the sight!

Choral der christlichen Kirche

O Menschen kind,
 nur deine Sünd,
 hat dieses angerichtet,
 da du durch die Missethat
 warest gantz vernichtet,

Recitativo: Evangelist

So bald Er nun gecreuzigt war,
 da losete die Schaar d. kriegesknecht
 um
 sein gewand, und über
 seinem Haupte stand,
 d. Juden König angeschrieben,
 und die vorüber gingen,
 die lästerten v. trieben,
 gespött mit ihm
 wie auch die bey ihm hingen,

Coro

[no designation in B. "Chor der Juden und Mörder" in C]

pfui seht mir doch den neuen könig
 an
 bistu d. rechte wund. man
 so steig herab von Creutz,
 so hilf dir selbst v. uns
 so wißen wirs gewiß

[88.] Choral: der christlichen Kirche

O Menschenkind,
 Nur deine Sünd'
 Hat dieses angerichtet,
 Da du durch die Missetat
 Warest ganz zernichtet.

[89.] Recitativo: Evangelist

Sobald er nun gekreuzigt war,
 Da losete die Schar der
 Kriegesknecht' um sein Gewand;
 Und über seinem Haupte stand:
 Der Juden König angeschrieben;
 Und die vorüber gingen,
 Die lästerten und trieben
 Gespött mit ihm,
 Wie auch die bei ihm hingen:

[90.] Coro

Pfui! Seht mir doch den neuen König
 an!
 Bist du der rechte Wundermann,
 So steig herab vom Kreuz;
 So hilf dir selbst und uns;
 So wissen wir's gewiß!

[88.] Chorale: The Christian Church

O child of man,
 your sins alone
 have caused this,
 so that through your misdeeds
 you were wholly destroyed.

[89.] Recitative: Evangelist

As soon as he was crucified
 the band of soldiers cast lots for his
 clothes;
 and above his head was written:
 "The King of the Jews";
 and those who passed by
 reviled and mocked him,
 as did those who were crucified
 alongside:

[90.] Chorus

Pah! Just look at the new king!
 If you are the genuine miracle
 worker,
 come down from the cross,
 save yourself and us,
 then we will be convinced!

Recitativo: Evangelist

v. eine dicke finsterniß,
die nach d. sechsten stund entstand,
kam übers gantze Land

Aria: Gläubige Seele

Was wund. das d. Sonnenpracht
dß. Mond v. sterne ö. mehr funckeln,
da eine falbe Todes nacht,
d. Sonnen Sonne will verdunckeln,

Recitativo: Evangelist

Dis war Zur Neundten stund,
v. bald hernach rief Jesus laut v.
sprach,
Eli! Eli! LAMA ASAPHTANI!
Das ist in unsrer Sprach Zu faßen:
mein Gott mein Gott wie hastu mich
verlaßen,
darnach wie ihm bewust, das alles
schon vorbeÿ
rief er mit lächzenden Geschrey:
Mich dürst;

[91.] Recitativo: Evangelist

Und eine dicke Finsternis,
Die nach der sechsten Stund'
entstand,
Kam übers ganze Land.

[92.] Aria: Gläubige Seele

Was Wunder, daß der Sonnen Pracht,
Daß Mond und Sterne nicht mehr
funkeln,
Da eine falbe Todesnacht
Der Sonnen Sonne will verdunkeln!

[93.] Recitativo: Evangelist

Dies war zur neunten Stund.
Und bald hernach rief Jesus laut und
sprach:
Eli! Eli! Lama Asaphtani!
Das ist, in unsrer Sprach' zu fassen:
Mein Gott, mein Gott, wie hast du
mich verlassen!
Darnach, wie ihm bewußt,
Das alles schon vorbeÿ,
Rief er mit lechzendem Geschrei:
Mich düst'!

[91.] Recitative: Evangelist

And a thick darkness,
which began after the sixth hour,
covered all the earth.

[92.] Aria: Faithful Soul (soprano)

What a miracle, that the sun's
splendour,
that the moon and stars no longer
shine,
for a gloomy night of death
seeks to darken the sun of suns.

[93.] Recitative: Evangelist

This was at the ninth hour.
And soon afterward Jesus cried out,
saying:
"Eli, Eli, lama sabachthani!"
That is, in our language:
My God, my God, why have you
forsaken me?
After this, knowing
that all things were accomplished,
he called out with a parched cry:
"I thirst!"

Arioso: Gläubige Seele

Mein Heÿland Herr v. Fürst
 da peitsch v. ruhthen dich
 Zerfleischen,
 da dorn v. nagel dich durchbohrt,
 sagst du ja ö. ein einzig wort,
 jtz hört man dich zu trincken
 heischen,
 so wie ein Hirsch nach waßer schreit,
 wornach mach wol den him̄els
 fürsten,
 des Lebens waßers quelle dürsten,
 nach unser Seelen Seeligkeit,

Recitativo: Evangelist

Drauf lieff ein kriegsknecht hin,
 der einen Schwam̄, mit Eßig
 angefüllet nahm,
 und str[ec]kt ihn auf ein Rohr,
 und hielt ihn, ihm Zu trincken vor
 hierauff Rieff Jesus laut
 mit gantzer Macht
 Es ist vollbracht,

Terzetto: Gläubige Seele

O donnerwort, O schrecklich
 schreyen,
 O Thon, den Tod v. Hölle scheuen,
 d. ihre Macht Zu schanden macht,

[94.] Arioso: Gläubige Seele

Mein Heiland, Herr und Fürst!
 Da Peitsch' und Ruten dich
 zerfleischen,
 Da Dorn und Nagel dich durchbohrt,
 Sagst du ja nicht ein einzig Wort.
 Jetzt hört man dich zu trinken
 heischen,
 So wie ein Hirsch nach Wasser schreit:
 Wonach mag wohl den
 Himmelsfürsten,
 Des Lebens Wassers Quelle, dürsten?
 Nach uns'rer Seelen Seligkeit!

[95.] Recitativo: Evangelist

Drauf lief ein Kriegsknecht hin,
 Der einen Schwamm, mit Essig
 angefüllet,
 Nahm, und strekt' ihn auf ein Rohr
 Und hielt ihn ihm zu trinken vor.
 Hierauf rief Jesus Laut
 Mit ganzer Macht:
 Es ist vollbracht!

[96.] Terzetto: Gläubige Seelen

O Donnerwort! O schrecklich
 Schreien!
 O Ton, den Tod und Hölle scheuen,
 Der ihre Macht zu Schanden macht!

[94.] Arioso: Faithful Soul (soprano)

My Saviour, Lord, and Prince!
 When whips and switches flay you,
 when thorns and nails bore through
 you,
 you say not a single word.
 Now one hears you begging to drink
 as a deer cries for water:
 What can he be thirsting for,
 the Prince of Heaven,
 the source of the water of life?
 For the salvation of our souls!

[95.] Recitative: Evangelist

Thereupon a soldier ran
 and took a sponge steeped in
 vinegar,
 stuck it on a reed,
 and held it out to him to drink.
 Upon this Jesus cried out,
 with all his might:
 "It is accomplished".

**[96.] Trio: Faithful Souls (soprano,
alto, bass)**

O thunderous word! O terrible cry!
 O sound that Death and Hell abhor,
 for it puts their power to shame!
 O sound, that splits stone and rocks,

O Schall, d. Stein v. Felsen theilet,
wovor d. teuffel bebt v. heulet
wovor d. düstre Abgrund kracht,
Es ist vollbracht!

O selig's Wort

[Manuscript only notes the first three words of vv2 underneath the stave, and does not provide the remaining underlay; this has been taken from Brockes' libretto]

Aria: Tochter Zion

Sind meiner Seelen tieffe wunden
durch deine wunden nun verbunden
kan ich durch deinen Todt v. sterben
nunmehr das paradies ererben,
ist aller welt erlösung nah,

Gläubige Seele

Dis sind d. Tochter Zions fragen,
weil Jesus nun nichts kann vor
schmerzen sagen,
so neiget er sein Haupt v. wincket
ja

O Schall, der Stein und Felsen teilet,
Wovor der Teufel bebt und heulet,
Wovor der düstre Abgrund kracht!
Es ist vollbracht!

[O selig's Wort! O heilsam Schreien!

Nun darfst du Sünder nicht mehr
scheuen
Des Teufels und der Höllen Macht.
O Schall, der unsen Schaden heilet,
Der uns die Seligkeit erteilet,
Die uns Gott längst hat zudedacht!
Es ist vollbracht!]

[97.] Aria: Tochter Zion

Sind meiner Seelen tiefe Wunden
Durch deine Wunden nun verbunden?
Kann ich durch deinen Tod und
Sterben
Nunmehr das Paradies ererben?
Ist aller Welt Erlösung nah?

Gläubige Seele

Dies sind der Tochter Zions Fragen.
Weil Jesus nun nichts kann vor
Schmerzen sagen,
So neiget er sein Haupt und winket:
Ja!

before which the Devil cowers and
weeps,
before which the dark abyss cracks!
It is accomplished!

O blessed word! O saving cry!
Now, sinner, you no longer need to
fear
the power of the Devil and of Hell.
O sound that heals our transgressions,
that grants us the salvation
which God has long destined for us:
It is accomplished!

[97.] Aria: Daughter of Zion

Are the deep wounds of my soul
now bound up through your wounds?
Can I henceforth, through your death
and dying,
inherit Paradise?
Is the redemption of the whole world
at hand?

Faithful Soul (soprano)

These are the questions of the
Daughter of Zion.
As pain now prevents Jesus from
speaking
he bows his head, and nods:
"Yes!"

Recitativo:**Tochter Zion**

O Großmuth!
O erbarmendes Gemüth!

Evangelist

Vnd er Verschied

Aria:

[character not given in B. "Gläubige Seele" in C; Evangelist in H.]

Brich brüllend. Abgrund,
Zertrüm're, Zerspalte
Zerfall Zerreiß du kreis d. Welt,
erzittert ihr sterne,
ihr himlischen kreÿse,
Erschüttert v. hemet die ewige Reise,
du helle Sonn, erlisch, erkalte
sein Licht verlischt, v. eure Stütze fällt

Recitativo:

[character not given in B]

Ja Ja! Es brüllet schon in
unterirdschen Grüfften,
es kracht bereits d. Erden grund;
des finstern Abgrunds schwartzer
Schlund,
erfült die Luft mit Schwefeldüfften

[98.] Recitativo:**Tochter Zion**

O Großmut!
O erbarmendes Gemüt!

Evangelist

Und er verschied.

[99.] Aria: Gläubige Seele

Brich, brüllender Abgrund,
Zertrümm're, zerspalte!
Zerfall, zerreiß, du Kreis der Welt!
Erzittert, ihr Sterne,
Ihr himmlischen Kreise,
Erschüttert und hemmet die ewige
Reise!
Du helle Sonn', erlisch, erkalte!
Sein Licht verlischt, und eure Stütze
fällt.

[100.] Recitativo:**Gläubige Seele**

Ja, ja, es brüllet schon in
unterird'schen Grüften;
Es kracht bereits der Erden Grund;
Des finstern Abgrunds schwarzer
Schlund
Erfüllt die Luft mit Schwefeldüften.

[98.] Recitative:**Daughter of Zion**

O magnanimity!
O merciful spirit!

Evangelist

And he passed away.

[99.] Aria: Faithful Soul (tenor)

Break, roaring abyss,
splinter, split,
disintegrate, tear apart, you globe!
Tremble, you stars,
you heavenly spheres,
quake and obstruct the eternal
journey!
Bright sun, grow dim and cold,
Your light goes out, and your
foundation falls.

[100.] Recitative:**Faithful Soul (bass)**

Yes, yes, there are roarings now in
subterranean vaults;
the surface of the earth cracks;
the black maw of the dark abyss
fills the air with sulphurous odours.

Hauptmann

Hilff Himmel was ist dis,
Jhr Götter, wie wird mir Zu Muth?
Es fällt die welt in schwartzer
Finsterniß,
in Dufft v. Nebel schier zusammen,
O weh, d. Abgrund kracht
Und speiet dampff v. Gluth,
Die Wolcken schüttern blitz,
die Luft gebiehet Flānen.
Der Felß zerreist, es bersten berg und
Stein,
Solt Jesus Tod hieran wohl Ursach
sein?
Ach ja, ich kan aus allen wundern
lesen,
der sterbende seÿ Gottes Sohn
gewesen,

Aria

[character not given in B. "Hauptmann" suggested by typography in Brockes' libretto]

Wir kõm̃ts dß. da der Himel weint,
da seine klüffte zeigt des blinden
abgrunds Rachen,
da berge bersten, Felsen krachen
mein Felsen Hertz sich nicht entsteint,
ja ja es klopfft, es bricht, sein sterben
reist
meine Seele aus den Verderben,

Hauptmann

Hilf Himmel, was ist dies?
Ihr Götter, wie wird mir zu Mut?
Es fällt die Welt in schwarze Finsternis,
In Duft und Nebel schier zusammen.
O weh, der Abgrund kracht
Und speiet Dampf und Glut,
Die Wolken schüttern Blitz,
Die Luft gebietet Flammen,
Der Fels zerreißt, es bersten Berg und
Stein:
Sollt Jesus' Tod hieran wohl Ursach
sein?
Ach ja, ich kann aus allen Wundern
lesen:
Der Sterbende sei Gottes Sohn
gewesen!

[101.] Aria: Hauptmann

Wie kommt's, daß da der Himmel
weint,
Da seine Klüfte zeigt des blinden
Abgrunds Rachen,
Da Berge bersten, Felsen krachen,
Mein Felsenherz sich nicht entsteint?
Ja, ja, es klopft, es bricht:
Sein Sterben reißt meine Seel' aus
dem Verderben.

Centurion

O heavens! What is this?
Gods, what has come over me?
The world collapses into black
darkness,
into fog and cloud.
O woe! The ground gives way,
and spews steam and fire,
the clouds hurl bolts of lightning,
from the air come flames,
the crag ruptures,
mountains and stones explode:
can Jesus' death really be the cause
of all this?
Oh yes! I can read it in all these
wonders:
the dying man was the Son of God!

[101.] Aria: Centurion

How is it that Heaven weeps
as its fissures reveal the maw of the
blind abyss,
that mountains burst and rocks split
open,
yet my heart of stone does not
soften?
Yes, yes, it beats, it breaks:
his death snatches my soul from ruin.

Accompagnato, Gläubige Seele

Beÿ Jesus tod v. leyden
leydet des hiñels kreiß,
die gantze welt,
der Mond, der sich in trauer kleidet,
gibt Zeugniß, dß. sein Schöpffer fällt,
Es scheint ob Iesch in Jesus Blut,
das Feur d. Sonnen strahl v. gluth,
man Spaltet ihm die Brust,
die kalten felsen spalten,
Zum Zeichen, dß. auch sie den
Schöpffer sehn erkalten,
was thust dan du mein Hertz,
Ersticke, gott zu Ehren,
in einer Sündfluth bitter Zähren,

[Brockes' libretto cues the chorale text: "Wann mein Stündlein verhanden ist" v.2.]

[102.] Accompagnato: Gläubige Seele

Bei Jesus' Tod und Leiden
Leidet des Himmels Kreis,
Die ganze Welt;
Der Mond, der sich in Trauer kleidet,
Gibt Zeugnis, daß sein Schöpfer fällt;
Es scheint, als lösch' in Jesus' Blut
Das Feu'r der Sonnen Strahl und Glut.
Man spaltet ihm die Brust.
Die kalten Felsen spalten,
Zum Zeichen daß auch sie
Den Schöpfer sehn erkalten.
Was tust dan du, mein Herz?
Ersticke, Gott zu Ehren,
In einer Sündflut bitter Zähren!

[103.] Choral der christlichen Kirche

[Mein' Sünd' mich werden kränken
sehr,
Mein G'wissen wird mich nagen,
Denn ihr' sind viel wie Sand am Meer,
Doch will ich nicht verzagen;
Gedenken will ich an den Tod;
Herr Jesu, deine Wunden rot,
Die Werden mich erhalten.]

[102.] Accompagnato: Faithful Soul (soprano)

At Jesus' death and suffering,
the heavenly firmament
and the whole world suffer;
The moon, clad in mourning,
bears witness to its Creator's fall;
It seems as though Jesus' blood
extinguishes
the fire of the sun's radiance.
His chest is pierced.
The cold rocks split apart,
as a sign that they too
see the Creator grow cold.
What then will you do, my heart?
Choke, to honour God,
in the bitter tears of a flood of sin!

[103.] Chorale: The Christian Church

My sins will greatly mortify me,
my regrets will gnaw at me,
for they are as many as the sands of
the shore;
But I will not despair;
I will reflect on death;
Lord Jesus, your crimson wounds
Will sustain me.

Aria: Tochter Zion

Wisch ab d. Thränen scharffe Lauge,
 steh seelge seele nun in Ruh,
 Zu sein ausgespanter arm v. sein
 geschloßen Auge,
 spert dier den himel auf, v. schließt die
 Hölle Zu.

[104.] Aria: Tochter Zion

Wisch ab der Tränen scharfe Lauge,
 Steh, sel'ge Seele, nun in Ruh!
 Sein ausgesperrter Arm und sein
 geschlossen Auge
 Sperrt dir den Himmel auf und
 schließt die Hölle zu.

[104.] Aria: Daughter of Zion

Wipe away your bitter tears,
 be at peace now, blessed soul!
 His outspread arms and his closed
 eyes
 open heaven wide to you and lock
 up Hell.

[105.] Choral der christlichen Kirche

[Brockes' libretto cues the chorale text:
 "Wann mein Stündlein &c." v.3]

Ich bin ein Glied an deinem Leib,
 [Des tröst' ich mich von Herzen;
 Von dir ich ungeschieden bleib'
 In Todesnot und Schmerzen.
 Wann ich gleich sterb',
 So sterb' ich dir,
 Ein ewig's Leben hast du mir
 Mit deinem Tod erworben.]

[105.] Chorale: The Christian Church

I am a limb of your body,
 with that I console my heart:
 I remain undivided from you,
 even in mortal anguish and sorrow.
 If I should die now,
 I die for you,
 You have gained eternal life for me
 through your death.



Julian Perkins (organ, continuo) during rehearsal and recording sessions for Handel's *Brookes-Passion* at Henry Wood Hall, London, 2019



Soprano Rachael Lloyd singing the role of Mary in Handel's *Brockes-Passion* on stage at the Barbican Hall, London, in concert on Good Friday 2019

APPENDIX A

[11a.] Coro: Chor der Junger

Alternative version of chorus [11.], set in source RM.19.g.3 and others

Wir alle wollen eh' erblassen
Als durch solch Untreu' dich betrüben.

[71a.] Aria: Tochter Zion

Variant of [71.] featuring two flutes instead of two oboes, as indicated in Source J, a copy owned at one stage by Joseph Haydn

Jesu, dich mit unsern Seelen zu vermählen,
Schmilzt dein liebend Herz vor Liebe,
Ja, du gießest in die Glut,
Statt des Öls, für heiße Triebe,
Dein vor Liebe wallend' Blut.

[96a.] Recitativo:

Additional recitative, featured in manuscript RM.19.g.3 and others, after [96.]

Gläubige Seele

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

Evangelist

Drauf neiget er sein Haupt.

[11a.] Chorus: Chorus of Disciples

We would all rather perish
than sadden you with such disloyalty.

[71a.] Aria: Daughter of Zion

Jesus, to wed yourself to our souls,
your loving heart melts for love.
Yes, onto the glow you pour
instead of oil, for hot desire,
your blood, surging with love.

[96a.] Recitativo:

Faithful Soul

Blessed is he who believes this
and who, when his need is greatest,
can find comfort in these words.

Evangelist

Then he bowed his head.

APPENDIX B: CHARLES JENNENS' TRANSLATION

Charles Jennens' Translation

Charles Jennens (1700-73) was one of Handel's most supportive, critical and proactive friends. An Oxford-educated patron of the arts from an English Midlands family enriched by iron manufacture, and excluded from professional life by his political loyalties, he became Handel's most important English librettist, providing texts for five compositions, including *Messiah*. He was a self-confessed addict of Handel's music and assembled the most comprehensive contemporary collection of his works, aiming to capture every note that Handel had committed to paper. Copies were produced for him by Handel's stable of amanuenses, sometimes directly from Handel's autographs (working drafts), so they have an exceptional place in the history of Handel's output.

Jennens' copy of Handel's *Brockes-Passion*, made for him by the scribe known as "S2", is uniquely intriguing. He ordered it to be written without verbal text, and began to insert his own translation. When he reached Jesus' agony in the garden, he broke off mid-sentence where Jesus' appeal to God becomes excruciatingly physical. He inserted fragmentary text at two subsequent points in the score. We can only speculate why he aimed to supply an English text in place of the German and why he gave up the attempt. He would have appreciated that public performance in England was impossible for a work in so unfamiliar a genre, but he may have intended to use his copy for domestic performance; providing English words for it is akin to his extensive figuring of the bass lines in other Handel scores that were made for him.

The *Brockes-Passion* is particularly interesting in relation to Jennens in that his knowledge of it may have stimulated his producing, unasked, the libretto of *Messiah*. He knew that Handel had written about salvation through Christ for the Catholic Italian community (*La Resurrezione*) and for the Lutheran German community (*Brockes-Passion*). As a deeply committed, evangelising High Churchman in an age of Enlightenment rationalism, he identified a gap in Handel's oeuvre: a work to affirm the truths of the Anglican creed to the sceptical English audience from the pen of the most persuasive composer alive.

Dr. Ruth Smith
writer, broadcaster and Handel scholar

MODERN GERMAN TEXT

[2b.] Chor, Gläubige Seelen: Aria

Mich vom Stricke meiner Sünden zu entbinden,
Wird mein Gott gebunden.
Von der Laster Eiterbeulen mich zu heilen
Läßt er sich verwunden.
Es muß, meiner Sünden Flekken zu bedecken,
Eignes Blut ihn färben.
Ja es will, ein ewig Leben mir zu geben,
Selbst das Leben sterben.

[3b.] Recitativo: Evangelist

Als Jesus nun zu Tische saße,
Und er das Osterlamm,
das Bild von seinem Tod
Mit seinen Jüngern aße,
Nahm er das Brot,
Und wie er es dem Höchsten dankend brach,
Gab er es ihnen hin und sprach:

[4b.] Accompagnato: Jesus

Das ist mein Leib: kommt, nehmet, esset,
Damit ihr meiner nicht vergesset.

[5b.] Aria: Tochter Zion

Der Gott, dem alle Himmelskreise,
Dem aller Raum zum Raum zu klein,
Ist hier auf unerforschte Weise

ENGLISH TEXT:

Charles Jennens' 18th-Century Translation

[2b.] Chorus of Disciples

To the Cross our Lord is bound
to loose me from my sinful Chain.
With his blood thro' painful wound
he washes off my guilty Stain.

[3b.] Recitativo: Evangelist

When Jesus at the Table sitting did eat the [-blot-] [?]
Passover, the Image of his Death, with his belov'd disciples,
he took the Bread, with holy words he blessèd it and brake,
and gave it unto them, and said:

[4b.] Accompagnato: Jesus

Take, eat: this is my Body which is giv'n for you: this is my
Body: do this in remembrance of Me.

[5b.] Aria: Daughter of Zion

The God, whom th'Heav'n and Heav'n of heavens are of too
small extent to contain, vouchsafes to dwell in Bread and
Wine to feed repenting Sinners Souls.

In, mit und unter Brot und Wein
Und will der Sünder Seelenspeise,
O Lieb', O Gnad', O Wunder, sein.

[6b.] Recitativo: Evangelist

Und bald hernach nahm er den Kelch und dankte,
Gab ihn ihnen und sprach:

[7b.] Accompagnato: Jesus

Das ist mein Blut im neuen Testament,
Das ich für euch und viele will vergießen.
Es wird dem, der es wird genießen,
Zu Tilgung seiner Sünden dienen.
Auf daß ihr dieses recht erkennt,
Will ich, daß jeder sich mit diesem Blute tränke,
auf das er meiner stets gedenke.

[9b.] Choral der christlichen Kirche

Ach, wie hungert mein Gemüte,
Menschenfreund, nach deiner Güte!
Ach wie pfleg' ich oft mit Tränen
Mich nach dieser Kost zu sehnen!
Ach, wie pfeget mich zu dürsten
Nach dem Trank des Lebensfürsten,
Wünsche stets, daß mein Gebeine
Sich durch Gott mit Gott vereine!

O Love! O wond'rous Mercy! Love nowhere to be found less
than divine!

O Love! O Mercy! O wond'rous Love all divine!

[6b.] Recitative: Evangelist

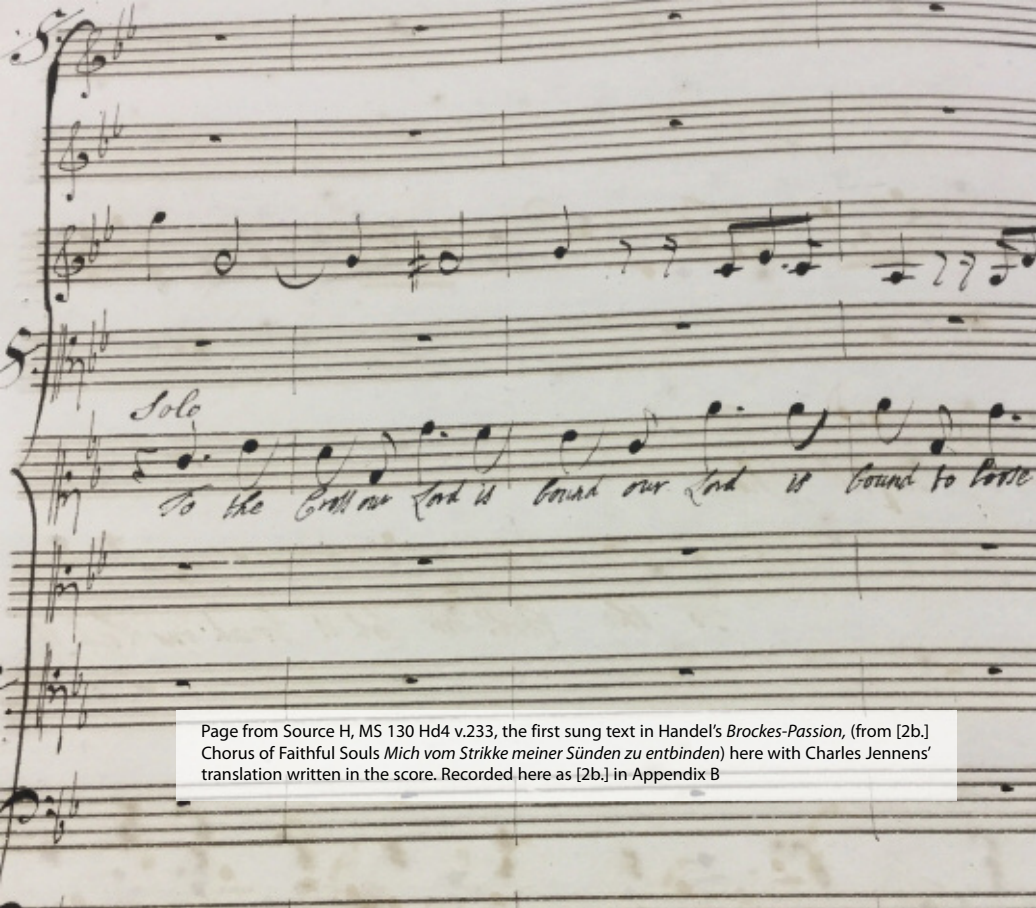
He took the Cup, and giving thanks he gave it unto them,
and said:

[7b.] Accompagnato: Jesus

This is my Blood of the new Testament: this is my Blood
which is shed for Many for the Remission of Transgressions:
This do, as oft as ye shall drink it (and drink ye all of this
Cup) in Memory of me, of me your Lord and Saviour, of me
your Lord and Redeemer!

[9b.] Chorale: The Christian Church

As the Hart pants after the pure Streams, so thirsts my Soul
for thee, O God!
I will take the Cup of Salvation, and call on the Name of the
Lord:
In thy precious Blood be firm my Vows, and my self engag'd
for ever thine.



Solo

To the Cross our Lord is bound our Lord is bound to loose

Page from Source H, MS 130 Hd4 v.233, the first sung text in Handel's *Brookes-Passion*, (from [2b.] Chorus of Faithful Souls *Mich vom Stricke meiner Sünden zu entbinden*) here with Charles Jennens' translation written in the score. Recorded here as [2b.] in Appendix B

The image shows a page of handwritten musical notation on aged paper. At the top, there is a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes several measures of music with notes and rests, and some numbers (7, 6, 7, 5) written below the staff. Below this, there are three systems of music, each consisting of a vocal line and a piano accompaniment line. The vocal lines are written in a cursive hand and include the following lyrics: "The heavy load of sins op-pressing me, the", "pre-ci-pice of Hell affrighted me my sweat'n", and "drop of blood falls down V at each pore it rashes". The piano accompaniment lines are written in a more formal, blocky hand. The paper shows signs of age, including some staining and a small tear near the bottom center.

Page from Source H, MS 130 Hd4 v.233, where Charles Jennens breaks off his English translation (written in the score) during The Agony in the Garden. Recorded here as [15b.] in Appendix B

[10b.] Recitativo:

Evangelist

Drauf sagten sie dem Höchsten Dank.
Und nach gesprochenem Lobgesang
Ging Jesus über Kindrons Bach zum Ölberg,
Da er dann zu seinen Jüngern sprach:

Jesus

Ihr werdet all' in dieser Nacht euch an mir ärgern,
Ja, mich gar verlassen.

[11b.] Coro

Wir wollen alle eh' erblassen
Als durch solch Untreu' dich betrüben.

[12b.] Recitativo: Jesus

Es ist gewiß, den also steht geschrieben:

Aria: Jesus

Weil ich den Hirten schlagen werde,
Zerstreuet sich die ganze Herde.

[13b.] Recitativo:

Petrus

Aufs wenigste will ich,
Trotz allen Unglücksfällen,
Ja sollte durch die Macht der Höllen
Die ganze Welt zu trümmern gehn,
Dir stets zur Seiten stehn.

[10b.] Recitativo:

Evangelist

And when they had sung an Hymn, He went with his
Disciples, and pass'd the Rivulet of Kidron; and went, as
he wont, into the mount of olives.

Jesus

All ye this night shall be offended because of me; nay,
ev'n quite forsake me.

[11b.] Chorus

Should the whole world at once forsake you,
We would forsake the World for you!
Tho' shame and cruel death o'ertake you,
We will to our Lord be true!

[12b.] Recitativo: Jesus

Th'event is certain: for that it is written:

Aria: Jesus

I will smite the Shepherd, and the Sheep of the Flock shall
be scatter'd.

[13b.] Recitativo:

Peter

But I will still be firm: tho' all shall be offended because of
thee in thy afflictions, in spite of danger, prisons and
death, I'll never be offended.

Jesus

Dir sag' ich:
Ehe noch der Hahn wird zweimal krähen,
Wirst du schon dreimal mich verleugnet haben.

Petrus

Eh' soll man mich mit dir erwürgen und begraben;
Ja zehnmal will ich eh' erblassen,
Eh' ich dich will verleugnen und verlassen.

Jesus

Verziehet hier,
Ich will zu meinem Vater treten,
Schlafft aber nicht,
Denn es ist Zeit zu beten.

[14b.] Soliloquium: Jesus

Mein Vater, mein Vater!
Schau, wie ich mich quäle,
Erbarme dich, Erbarme dich ob meiner Not,
Mein Herze bricht,
Und meine Seele betrübet sich
Bis an den Tod!

[15b.] Recitativo: Jesus

Mich drückt der Sünden Zentnerlast,
Mich ängstiget des Abgrunds Schrecken,
Mich will ein schlammigter Morast,
Der Grundlos ist, bedecken;
Mir preßt der Höllen wilde Glut
Aus Bein und Adern Mark und Blut.
Und weil ich noch zu allen Plagen
Muß deinen Grimm, O Vater, tragen,

Jesus

I tell thee, ere the Cock crow twice, this very night, thou wilt deny me thrice, thou wilt deny me.

Peter

Tho' I should die, yet will I not deny my Master! Tho' thousand deaths with torments wait me, I say again, I never will deny thee.

Jesus

Do you sit here: but Peter, James and John come with me; the rest remain, while I go and pray yonder.

[14b.] Soliloquium: Jesus

How sorrowful, how exceeding sorrowful, how sorrowful ev'n unto Death! My Soul is sorrowful to Death! My God, my God, O go not from me: my Heart is broke: trouble is at hand, and there is none to help me. My God, my God, my God, my God, O look upon me, O my God!

[15b.] Recitativo: Jesus

The heavy load of sins oppress me, the precipice of Hell affrights me, my sweat in drops of blood falls down and at each pore it rushes [*C.J. breaks off here.*]

Vor welchem alle Marter leicht,
So ist kein Schmerz, der meinem gleicht.

[21b.] Arioso:

Jesus

Erwachtet doch!

Johannes, Jakob, Petrus

Wer ruft? Ja, Herr!

Jesus

Könnt ihr in dieser Schrecken nacht,
Da ich Sink' in des Todes Rachen,
Nicht eine Stunde mit mir wachen?
Ermuntert euch!

Johannes, Jakob, Petrus

Ja, ja!

Jesus

Ach, steht doch auf!
Der mich verrät, ist da.

[62b.] Arioso: Gläubige Seele

Ich seh' an einen Stein gebunden den Eckstein,
Der ein Feuerstein der ew'gen Liebe scheint zu sein;
Denn aus den Ritzen seiner Wunden,
Weil er die Glut im Busen trägt,
Seh' ich, so oft man auf ihn schlägt,
So oft mit Strick und Stahl die Schergen auf ihn dringen,
Aus jedem Tropfen blut der Liebe Funken springen.

[21b.] Arioso: Jesus

[roles inserted here not indicated by copyist or C.J.]

[Jesus]

Here watch with me.

[To Peter]

Why sleepest thou?

[Disciples: John, James, Peter]

Who calls? Lord!

[Jesus]

Wake. Could ye not watch with me one hour? Pray, lest ye enter into Temptation. Now sleep ye on, and take your rest: the Hour is come:

[Disciples: John, James, Peter]

O Lord!

[Jesus]

He that betrayeth me is now at hand.

[62b.] Arioso: Faithful Soul

Behold the Love of God towards us: who sent his only Son into the World that we might live thro' Him!



Portrait of Charles Jennens, by Thomas Hudson; Handel House Museum, London
Oil on canvas, 98cm x 122cm, c.1745



Baritone Morgan Pearse singing the role of Pilate in Handel's *Brockes-Passion* on stage at the Barbican Hall, London, in concert on Good Friday 2019

BIOGRAPHIES: PERFORMERS

RICHARD EGARR *director and harpsichord*

Richard Egarr brings a joyful sense of adventure and a keen, enquiring mind to all his music-making – whether conducting, directing from the keyboard, giving recitals, playing chamber music, or, indeed talking about music at every opportunity.



Music Director of the Academy of Ancient Music since 2006, in September 2019 he added two new responsibilities: Principal Guest Conductor of the Residentie Orkest in The Hague and Artistic Partner of the St Paul Chamber Orchestra in Minnesota. He will become Music Director Designate of Philharmonia Baroque Orchestra and Chorale in 2020-21 and assume Music Directorship from 2021-22.

Highlights of 2018-19 season include his debut with the Cincinatti Symphony Orchestra and a return to Seattle Symphony, St. Paul Chamber, the Scottish Chamber, and the Seoul Philharmonic orchestras. As a soloist he performs

harpsichord recitals at the Wigmore Hall, Tokyo Spring Festival and the Madrid Auditori.

Season highlights with the Academy of Ancient Music at the Barbican Centre include Handel's rarely performed *Brookes-Passion* and his first collaboration with The Grange Festival (a staged *Le nozze di Figaro*). Early in his tenure with AAM Egarr established the Choir of the AAM.

Operas and particularly Handel's oratorios lie at the heart of his repertoire. He made his Glyndebourne debut in 2007 and has directed Mozart's *La Finta Giardinera*, a Monteverdi cycle and Purcell operas with the Academy of Ancient Music at the Barbican, and staged productions of *La clemenza di Tito* and Rossini's *Il Signor Bruschino* at the Netherlands Opera Academy.

Richard's extensive discography on Harmonia Mundi includes solo keyboard works by Bach, Handel, Mozart and Couperin. His long list of recordings with the Academy of Ancient Music includes seven Handel discs (2007 Gramophone Award, 2009 MIDEM and Edison awards), and J.S. Bach's *St. John* and *St. Matthew Passions* on the AAM's own label. His recital disc of Byrd and Sweelinck appeared in May 2018 on Linn Records.

He has a long-standing teaching position at the Amsterdam Conservatoire and is Visiting Professor at the Juilliard school.

ROBERT MURRAY Evangelist *tenor*

Robert Murray was a Jette Parker Young Artist and has sung for the Royal Opera House, English National Opera, Opera North, Garsington Opera, Welsh National Opera, Norwegian Opera, Hamburg State Opera and Salzburg Festival.



In the 2018-19 season he performed Camille de Rosillon in *The Merry Widow* at ENO. Other stage highlights include Benvolio *Roméo et Juliette* (Salzburg); Ferrando *Così fan tutte* (Opera North); the title role in *Jephtha* (WNO); Essex *Gloriana* (Hamburg State Opera); and a European tour of George Benjamin's *Written on Skin* (Mahler Chamber Orchestra). Concert engagements included Bach's *St. Matthew Passion* (Rotterdam Philharmonic Orchestra/Nézet-Séguin); Britten's *Serenade* (Orchestre National de Lyon/McCreesh); and Elgar's *The Dream of Gerontius* (CBSO/Gardner). Recitals included appearances at the Aldeburgh Festival and Wigmore Hall.

Future highlights include *Belshazzar* at The Grange Festival; *Peter Grimes* in London and Bergen (Bergen Philharmonic Orchestra under Edward Gardner), and return appearances with Garsington Opera and ROH.

CODY QUATTLEBAUM Jesus *bass-baritone*

American Cody Quattlebaum, revered by *Opera News* as “a powerhouse, commanding of presence, virile of sound, and articulate even in the swiftest exchanges”, is earning a reputation as a unique and captivating interpreter of music.



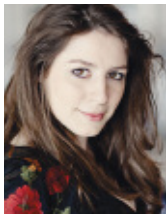
During the 2018-19 season, Cody joined the Dutch National Opera studio and appeared in a new production of *Tannhäuser* directed by Christof Loy, a revival of *Il Matrimonio Segreto*, and was featured in the world premiere of *Caruso a Cuba*. In 2018 he was a finalist in the first biennial Glyndebourne Opera Cup, and made his London debut as Christus in *St. John Passion* with AAM. He also made his debut at the Händel-Festspiele in Göttingen, appearing as Segeste in Handel's *Arminio* and as the bass soloist in the Dettingen *Te Deum*.

© Dustin Chan

In concert and recital, Cody has appeared in such prestigious venues as Carnegie Hall, The Alhambra in Granada, Alice Tully Hall in Lincoln Center, and the Taube Atrium at the Wilsey Center for Opera in San Francisco. Cody was the featured bass soloist in the premiere recording of Douglas Knehans' *Symbolum Apostolorum* under the Ablaze Records label.

ELIZABETH WATTS Daughter of Zion *soprano*

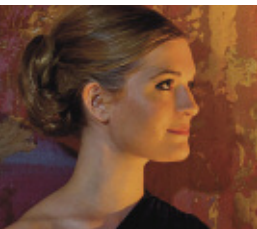
Elizabeth was a chorister at Norwich Cathedral and studied archaeology at Sheffield University before studying singing at the Royal College of Music in London. She became a Fellow of the RCM in 2017.



Performances during the 2018-19 season included Britten Spring Symphony with the London Symphony Orchestra; Rossini *Petite Messe Solennelle* with the London Philharmonic Orchestra; Brahms German Requiem with the Orchestra of the Age of Enlightenment; Vaughan Williams *A Sea Symphony* with Rundfunk Sinfonieorchester Berlin; Mozart arias with the Bremen Philharmonic; Ligeti *Le Grand Macabre* with the NDR Elbphilharmonie Orchester; and a return visit to Wigmore Hall. She appeared at the 2019 BBC Proms performing Beethoven arias with the Norddeutscher Rundfunk Symphony Orchestra and Andrew Manze.

© Marco Borggreve

Opera roles have included Donna Elvira and Zerlina in *Don Giovanni*, Marzelline in *Fidelio*; Countess and Susanna in *Le nozze di Figaro*; Pamina in *Die Zauberflöte* and Fiordiligi in *Così fan tutte* for companies including the Royal Opera, Santa Fe Opera, Glyndebourne on Tour and Welsh National Opera.



RUBY HUGHES Faithful Soul (soprano), Maid 1 *soprano*

Winner of both First Prize and the Audience Prize at the 2009 London Handel Singing Competition, Ruby Hughes is also a former BBC New Generation Artist. She has sung major roles at the Aix-en-Provence Festival, BBC Proms, Buxton Festival, Edinburgh International Festival, English National Opera, Garsington Opera, Musikfestspiel Potsdam, Schwetzingen Festspiel, Scottish Opera and Opera de Toulon, as well as in Jonathan Miller's acclaimed production of Bach's *St. Matthew Passion* at the National Theatre.

Ruby has broadcast and recorded extensively under many leading conductors.

She is a passionate recitalist and in 2016 released her debut solo recital disc *Nocturnal Variations*, with pianist Joseph Middleton for Champs Hill, named *BBC Music Magazine's* Choice of the Month. A champion of women composers, she recorded *Heroines of Love and Loss* which was Editor's Choice in *Gramophone* magazine, and awarded a Diapason D'or. In 2018 she released a disc for Chandos Records with the Orchestra of the Age of Enlightenment dedicated to Giulia Frasi, Handel's lyric muse.

RACHAEL LLOYD Mary, Faithful Soul (alto), Maid 2 *mezzo-soprano*

British mezzo-soprano Rachael Lloyd continues to enjoy success in the UK and is also establishing herself as an artist in mainland Europe. Recent engagements include Amastre in *Serse* for the Classical Opera Company and English Touring Opera; the title role in *Carmen* for Raymond Gubbay Ltd; the title role, *Dido and Aeneas* for TPT Theater Thüringen; Meg Page in *Falstaff* for Glyndebourne on Tour and Cornelia in *Giulio Cesare In Egitto* for the Glyndebourne Festival.



At the Royal Opera House, Covent Garden Rachael has sung Selene in Handel's *Berenice*; Wellgunde in *Der Ring Des Nibelungen*; Kate Pinkerton in *Madam Butterfly*; Alisa in *Lucia di Lammermoor* and Woman in Philip Venable's *4:48 Psychosis*.

Other engagements include Woman *4:48 Psychosis* at Opera National du Rhin, Aglaonice in *Orphée* at English National Opera, and Grimgerde in *Die Walküre* with the London Philharmonic Orchestra.



TIM MEAD Judas counter-tenor

Counter-tenor Tim Mead is praised for his “alluring” and “consistently excellent” interpretations (*New York Times*). Highlights of the 2018-19 season included Endimione in Cavalli *La Calisto* for Teatro Real Madrid; Bertarido in Handel *Rodelinda* for Opera de Lille; Oberon in Britten *A Midsummer Night's Dream* for Opera of Philadelphia, and a major European recital tour with Emmanuelle Haim and Le Concert d'Astrée.

Other highlights have included his debut at the Opéra National de Paris as Hamor in Handel's *Jephtha*; Oberon in Britten's *A Midsummer Night's Dream* at Glyndebourne Festival Opera and Bergen National Opera; the title role in Philip Glass's *Akhmaten* and Ottone in Handel's *Agrippina* at Opera Vlaanderen. On the concert platform Tim recently appeared with the Los Angeles Philharmonic at the Hollywood Bowl and Walt Disney Concert Hall, at the Théâtre des Champs-Élysées singing Monteverdi and Pergolesi for Les Grandes Voix; Bach *St. John Passion* at the BBC Proms; and solo recitals at Wigmore Hall accompanied by James Baillieu, and at La Sainte Chapelle with Les Accents and Thibault Noally.

GWILYM BOWEN Peter *tenor*

Exacting musicianship and a voice of remarkable clarity are qualities which have distinguished Gwilym Bowen as a next generation tenor with great potential. Ensembles such as the Academy of Ancient Music, Orchestra of the Age of Enlightenment and Concerto Copenhagen have played a significant role in establishing Gwilym's speciality in earlier repertoire, with Handel, Monteverdi and Bach amongst his most in-demand repertoire.

Gwilym has sung *Messiah* with the BBC National Orchestra of Wales, Royal Liverpool Philharmonic Orchestra and City of Birmingham Symphony Orchestra; *St. Matthew Passion* (Evangelist) with the Auckland Philharmonic Orchestra, and *St. John Passion* (Evangelist) with the Adelaide Symphony Orchestra under Stephen Layton. Elsewhere he has performed Britten's *War Requiem* with the Royal Philharmonic Orchestra, and Christmas Oratorio with the Orchestra of the Age of Enlightenment under Richard Egarr. On stage Gwilym makes his debut with Classical Opera and Ian Page as Giove in Gluck's *Le feste d'Apollo*.



© Benjamin Ealovega

**NICKY SPENCE** Faithful Soul (tenor) *tenor*

Hailed by the *Daily Telegraph* as "a voice of real distinction," Nicky Spence's unique skills as a singing actor and the rare honesty in his musicianship are earning him a place at the top of the profession.

Highlights of the 2018-19 season included returns to the Paris Opera as Shepherd/Sailor, *Tristan und Isolde* under Philippe Jordan; to La Monnaie, Brussels as Nikita, *From the House of the Dead*, and as Sergeant Johnny Strong in the world premiere of Iain Bell's *Jack the Ripper* at English National Opera. In concert, he sings his first *Parsifal* (Act III) with the Hallé Orchestra and Sir Mark Elder. In recital, Nicky sings regularly with the Myrthen Ensemble and enjoys collaborations with leading artists such as

Malcolm Martineau, Julius Drake, and Roger Vignoles; highlights this season include Leeds Lieder with Malcolm Martineau and Middle Temple Hall with Julius Drake.

Nicky's vast discography includes the final disc of Roger Vignoles' Strauss Song Series (Hyperion); works by Schumann, Wolf and Britten, and world premieres of Jonathan Dove and Pavel Haas. His most recent recording is his Mime, *Das Rheingold* with the Hallé Orchestra.



MORGAN PEARSE Pilate, Centurion, Faithful Soul (bass), Caiaphas *baritone*

London-based Australian baritone Morgan Pearse is making his mark in both hemispheres. He completed the renowned Houston Grand Opera studio programme in 2014-15 and made his professional debut with English National Opera in 2015-16 singing Figaro in *The Barber of Seville*.

Engagements include performances of the title role in Verbier Festival Academy's *Don Giovanni*, the title role in *Le nozze di Figaro* and Papageno in *Die Zauberflöte* for the Badisches Staatstheater and Sid in *Albert Herring* for the Buxton Festival, as well as making his New Zealand Opera debut as Belcore in *The Elixir of Love* in 2019. He has performed in Russia with Moscow Philharmonic and Musica Viva orchestras; *Don Giovanni* with the Auckland Philharmonic; *Messiah* with West Australian, Adelaide and Tasmanian Symphony orchestras and Mozart with the Netherlands Radio Philharmonic and Royal Philharmonic Orchestra.

Morgan has won a number of prestigious competitions including the Cesti Competition, the Lies Askonas prize and the Royal Overseas League's Music Competition.

BOJAN ČIČIĆ Leader

Known for his intelligent and virtuosic playing on both the violin and viola d'amore, Bojan Čičić specialises in repertoire ranging from the late 16th century to the violin concertos of Mendelssohn and Beethoven.

In 2018 he was appointed the leader of the Academy of Ancient Music. He has appeared as a soloist with the Kioi Hall Chamber Orchestra Tokyo, Instruments of Time and Truth, the Budapest Festival Orchestra and appears as a leader with the European Union Baroque Orchestra. Bojan formed his own group, the Illyria Consort, to explore rare repertoire of the 17th and 18th centuries.

Bojan has featured as leader on numerous recordings with ensemble Florilegium, La Nuova Musica, and the Arcangelo Consort.

In 2016 Bojan was appointed Professor of Baroque Violin at the Royal College of Music and is passionate about training the next generation of instrumentalists in historically informed playing styles.



© Nick Rutter



LEO DUARTE Editor and Principal Oboe

Always eager to challenge the status quo in search of new and overlooked aspects of performance practice, Leo is dedicated to research, particularly into primary musical sources. He has made editions of numerous 17th- and 18th-century works but is most passionate about getting these hidden treasures out of the dry and dusty realm of libraries and into the public ear.

He is principal oboe of the Academy of Ancient Music, and musical director and conductor of Opera Settecento, with whom he has given many critically acclaimed performances of neglected gems from the opera seria repertoire. He has recently conducted the modern-day premieres of Hasse's *Demetrio*, and Handel's pasticcio operas, *Elpidia* and *Ormisda* at the London and Halle Handel festivals.

Since graduating from the Historical Performance Department of the Royal Academy of Music in 2011, Leo has established a reputation as a "fantastically accomplished communicator who generates more personality than you tend to find in [Baroque] repertoire" (*Daily Telegraph*). He is also a keen chamber musician and concerto soloist, having performed at Wigmore Hall, the Royal Festival Hall and live on BBC Radio 3.

© Phil Tragen

BIOGRAPHIES: CONTRIBUTORS

After studying music at St. Catharine's College, Cambridge and working as music director for the National Theatre, Royal Shakespeare Company and in London's West End, **Sandy Burnett** spent a decade as one of the core team of music presenters on BBC Radio 3. As a practising musician, his activities include conducting, arranging and playing double bass in both classical and jazz environments. Sandy is the author of *The Idler Guide to Classical Music*, devises and leads cultural lecture holidays, is an accredited Arts Society lecturer, and was appointed the Academy of Ancient Music's Hogwood Fellow for the 2018-19 season.



© Benjamin Ealovega



A freelance food historian, food writer, as well as a food stylist and recipe developer, **Seren Charrington-Hollins** has a passion for kitchenalia and all things vintage. In addition to regularly giving radio interviews she has made a number of television appearances including ITV's *Country House Sunday*, BBC Four's *Castles: Britain's Fortified History*, BBC South *Ration Book Britain*, *Hairy Bikers' Pubs that Built Britain* and BBC Two's *Inside the Factory*. Her work has been featured in *Period Living Magazine*, *Daily Telegraph*, *Daily Mail* and *Great British Food Magazine* and she writes regularly for a variety of print and online publications including a monthly column in *Vintage Life* on vintage cleaning tips.

A choral scholar reading music at King's College Cambridge, musical collaborations brought **Joseph Crouch** into contact with period instrument specialists of the Academy of Ancient Music. It was not only the repertoire that attracted Joseph to the Baroque cello, but the role of the basso continuo in the orchestral texture; and he later studied Baroque cello at the Royal Academy of Music. Co-principal cello with AAM, Joseph undertook a research fellowship at The University of Southampton (funded by AHRC)



studying the chordal techniques used by cellists accompanying recitative in 18- and 19th-century opera houses, and combines his performing career with teaching positions at GSMAD and RAM in London.



© John Batten

Musician and author **Jane Glover** has conducted all the major symphony and chamber orchestras in Britain and is also in demand on the international opera stage, appearing with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden and Royal Danish Opera. Known as a Mozart specialist, she has conducted all the Mozart operas all over the world. Her core operatic repertoire also includes Monteverdi, Handel and Britten. Recent CD releases include Handel's *Messiah* (Signum) and Haydn Masses (Naxos). Her critically acclaimed book *Mozart's Women* was published in 2005. *Handel in London* was published in September 2018. She is currently Visiting Professor of Opera at the University of Oxford and was created a Commander of the British

Empire in the 2003 New Year's Honours.

Moritz Grimm is a freelance translator who specialises in libretti translations between German and English. He read Anglo-Saxon, Norse, and Celtic at Robinson College, Cambridge, graduating in 2018 with a starred first, and began his postgraduate Horn studies at the Royal Academy of Music the same year. His primary focus in translation is to, as accurately as possible, convey the meaning of the original text and attempt to find parallels in the type of language used, without providing a reinterpretation of the text itself. His particular literary interests include German romantic literature, poetry, sacred texts, and opera libretti.



© Stephane Crayton



With around 1500 recordings under his belt, **Andrew Keener** began his career as an independent classical recording producer in the early 1980s. His first orchestral recording was for Classics For Pleasure, and he has since produced recordings for labels including ASV, Avie, Decca, Deutsche Grammophon, EMI, Hyperion, Onyx, Orchid. RCA and Sony. He describes himself as a “musical enabler” rather than technowizard, fortunate enough to have worked with some of the finest international performers as well as equally fine recording engineers.

Joanna Raisbeck is the Theodor Reuss Research Fellow of the Alexander von Humboldt-Stiftung at the Georg-August-Universität Göttingen and is completing a D.Phil in Modern Languages (German) at Somerville College, Oxford. Her thesis focuses on the work of the Romantic poet and philosopher Karoline von Günderrode (1780-1806). She has worked extensively with manuscripts in “Kurrentschrift”, a German form of cursive used in the early modern period until the turn of the 20th century. This includes having transcribed letters associated with the 17th-century language society, “Die Fruchtbringende Gesellschaft” (“The Fruit-Bearing Society”), as well as 18th-century letters and works by Günderrode and other well-known writers, such as Georg Forster and Therese Huber, and a 17th-century Passion by the composer Augustin Pflieger.



Contemporary visual artist **Emma Safe** translates life and music into visual form. Her work has been exhibited widely including with the Royal Academy of Arts, the Royal Birmingham Society of Artists, London’s ArtGeminiPrize and Italian Galleria Farini’s Esposizione Internazionale in Paris.

Loved for her very human charcoals drawn directly from life and for large-scale works which explore complex spiritual, metaphysical and musical themes, Emma’s work has rare honesty, immediacy and an engaging physicality. **www.emmasafe.com**





Dr. Ruth Smith is a regularly invited writer, lecturer and broadcaster on Handel's oratorios and operas. Her *Handel's Oratorios and Eighteenth-Century Thought* (Cambridge University Press, 1995) was awarded a Cambridge University PhD and a British Academy Prize. Other publications include *Charles Jennens: The Man behind Handel's Messiah*, and over 20 entries in the Cambridge Handel Encyclopedia. Speaking engagements have taken her to Australia, South Africa, the USA, Italy, France and Germany. She is a Council member and trustee of the Handel Institute. From 1983 to 2011 she was a careers adviser at Cambridge University Careers Service.

Dr. Bettina Varwig is University Lecturer in Music and Fellow of Emmanuel College, Cambridge. Previously she held posts at Magdalen College, Oxford and King's College London. Her research focuses on music and cultural history in the early modern period, particularly in the German-speaking lands, considering questions of musical meaning and expression, historical modes of listening, as well as the history of the body and the emotions. Her work has been published widely, including a monograph with Cambridge University Press on the music of Heinrich Schütz (2011).





CEO of the Academy of Ancient Music from 2017, **Alexander Van Ingen** was previously Executive Producer for Decca Classics, and a producer of classical records. Working for both major and independent record labels, his considerable discography and distinguished client list won numerous industry awards and accolades in the wider press. A passionate advocate for music, Alexander has consulted on the specification and design of recording studios (in London, the Middle East, Kazakhstan, India and Sussex), hosted seminars, appeared on discussion panels, given lectures, and served on various international competition juries. His training as a cellist included historically

informed performance with Peter Holmann at Leeds Baroque and elsewhere. Proud of AAM's strong successes – including being the world's most-listened-to period instrument group – Alexander is ambitious for the future of AAM, looking to ensure the long-term legacy of AAM delivered by way of excellence on the concert platform, in the classroom, and in the recording studio. Research projects, such as this *Brockes-Passion* and collaborations with leading universities, ensure that AAM remains at the cutting edge of historically informed performance and continue to contribute to the wider field of musicological scholarship.

Joachim Whaley is Professor of German History and Thought at the University of Cambridge and Fellow of Gonville and Caius College. He is also both a Fellow of the Royal Historical Society and Fellow of the British Academy. A recognised authority on German history, thought and culture from the Middle Ages to the present day, he has been widely published by Oxford University Press and others. Notable recent publications include *Germany and The Holy Roman Empire 1493-1806*, two volumes (2015) and the *Holy Roman Empire. A Very Short Introduction* (2018). His book, *The Religious Toleration and Social Change in Hamburg, 1529-1819* (1985, 2002) contains an analysis of the official celebrations of the city of Hamburg in the 17th and 18th centuries, which offers an insight into the urban culture in which Brockes created his *Passion*.





Alex McCartney (theorbo, continuo) during rehearsal and recording sessions for Handel's *Brockes-Passion* at Henry Wood Hall, London, 2019

BARTHOLD HEINRICH BROCKES (1680-1747)

Librettist

German poet Brockes was a pioneer for his native language at a time when it was considered to be still in the dark while other European countries basked in The Enlightenment. He co-founded the Society of German Practitioners in 1715 and was the lead instigator for translations into German of various languages.

As a translator, career highlights include Marini's *La Strage degli innocenti* ("Massacre of the Innocents") (1715), Alexander Pope's *Essay on Man* (1740) and James Thomson's *The Seasons* (1745).

He is best known for his poems, and his particular interest in nature, inspired by the English tradition at the time. Apparently coming to poetry in his late-20s, his earliest epithalamion is dated 1708. There followed various poems but it was his *Passion*, written in 1712, that was to make his name, its vivid imagery inspiring composers including Telemann, Keiser and Mattheson as well as Handel to set it to music. It went on to enjoy many reprints.

Brockes' opus magnum is his epic *Irdisches Vergnügen in Gott, bestehend in Physicalisch und Moralischen Gedichten*; ("Earthly Pleasure in God, consisting of physical and moral poems"). Published in no less than nine volumes in Hamburg between 1721 and 1748, the work offers a precise and analytical observation of the natural world, from the tiniest flower to the cosmos.

Born into an aristocratic family in Hamburg in 1680, Brockes studied law and philosophy in Halle. After a grand tour of Europe he returned to Hamburg where he became a member of the senate in 1720, the first of many important public posts he held throughout his life. He died in his home town in 1747.



Portrait of the Senator and Poet, Barthold Heinrich Brockes 1680-1747 by Domenicus van der Smissen; Kunsthalle Kiel, Kiel
Oil on canvas, 56cm x 43cm

GEORGE FRIDERIC HANDEL (1685-1759)

Composer

Hailed by Beethoven as the “greatest composer that ever lived”, Handel, through talent, business acumen and luck, had an incredibly successful career as a musician during his lifetime, and remains one of today’s best-loved composers.

As a performer his early professional posts included organist of Halle Cathedral when he was still a teenager, and violinist and harpsichordist (continuo) at Hamburg’s Opera House. He became a leading international organist, highlights included successful tours throughout Europe.

A versatile composer of different styles (song, opera, instrumental) his first opera was staged at Hamburg when he was just 20. He honed his vocal writing skills while in Italy, where he produced *Dixit Dominus* and *Agrippina*. He decided opera was for him and it was in England where he would find real fame and fortune with this art form.

His first hit in his new home was *Rinaldo* in 1711. There followed another 30 Italian operas, the most successful including *Giulio Cesare*, *Tamerlano* and *Rodelinda*, all written around 1724-5. Other career highlights beyond opera include Royal commissions such as *Water Music* and *Zadok The Priest*, the anthem performed at the new King George II’s coronation in 1727 and still performed at such occasions.

Once Italian operas fell out of fashion, Handel turned to the oratorio, a form to which he had been introduced whilst in Italy, and had already composed a small number including *Brockes-Passion*. Highlights include the first of this period, *Esther* in 1732, *Saul* and *Israel in Egypt* (both 1739). His most famous oratorio is undoubtedly *Messiah* (1742), first performed in Dublin.

Handel continued to compose until his death in 1759 despite failing health and fading eyesight. He is buried in Westminster Abbey.

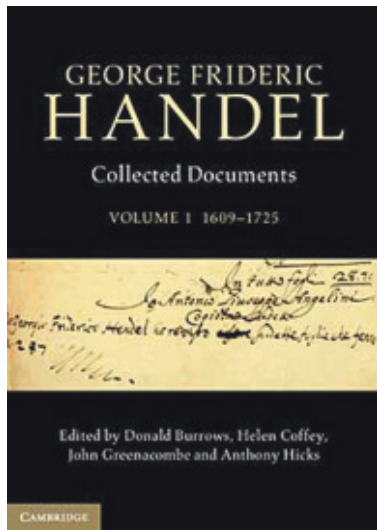


Portrait of George Frideric Handel, c.1730, by Philip Mercier; Handel House, Halle

GEORGE FRIDERIC HANDEL: COLLECTED DOCUMENTS

The *Hamburger Relations-Courier* adverts from the early 1700's featured in this booklet are a part of *George Frideric Handel: Collected Documents*, an extensive research project at the Open University which began in 2007. Handel's extensive career left behind a substantial documentary trail: his public performances in London were advertised in the newspapers; his activities were reported in private correspondence, and in the archives of courts and patrons; his musical scores are evidence for dates of composition, and for the composer's relationship with particular performers. His professional life in London, mainly involving Italian opera and English oratorio, spanned nearly 50 years, and there are also documents relating to his early career in Germany and Italy. The Collected Documents project's five volumes bring together the texts of all known references from Handel's lifetime, taking into account much new material that has been discovered during the last 50 years.

Based at The Open University in London, the team includes some of Britain's foremost Handel scholars, led by Donald Burrows.



BRITISH LIBRARY

The British Library, the United Kingdom's national library, gives access to the world's most comprehensive research collection. With a collection of over 170 million items, including artefacts from every age of written civilisation, the "BL" provides information to academic, business, research and scientific communities. The British Library keeps the UK's archive of printed and digital publications, adding around three million new items to the collection every year, including everything from newspapers to sound recordings, patents, prints and drawings, maps and manuscripts. Its inspiring exhibitions interpret these collections and bring their stories to the public.

Housed at the British Library, the Royal Music Library contains about 1,000 volumes of manuscript music and 4,500 volumes of printed music, dating from the late-16th to the early-20th centuries. Its foundation can be credited to George III, and in 1957 Queen Elizabeth II presented the Royal Music Library to the British Museum, and to the nation. The collection includes 97 volumes of Handel's autograph manuscripts (RM.20.a.1 to RM.20.h.7: a page of RM.20.g.13 can be seen on pages 54 and 64 of this booklet), and autograph scores from J.C. Bach, Steffani and Purcell, alongside much more, including numerous copies of Handel's work, manuscripts from which (in particular RM.19.d.3, AAM's primary source, images on the inside cover and pages 28 and 119) form the basis of the Academy of Ancient Music's new edition of Handel's *Brookes-Passion*.



ACADEMY OF ANCIENT MUSIC

The Academy of Ancient Music is an orchestra with a worldwide reputation for excellence in baroque and classical music. It takes inspiration directly from the music's composers, using historically informed techniques, period-specific instruments and original sources to bring music to life in committed, vibrant performances.

The ensemble was founded by Christopher Hogwood in 1973 and remains at the forefront of the worldwide early music scene more than four decades on; Richard Garr became its Music Director in 2006.

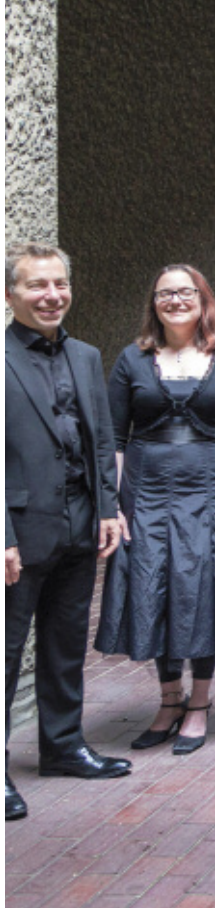
The Academy of Ancient Music has always been a pioneer. It was established to make the first British recordings of orchestral works using instruments from the baroque and classical periods and has released more than 300 discs, many of which are still considered definitive performances. (Among its countless accolades for recording are Classic BRIT, Gramophone and Edison awards.)

It has now established its own record label, AAM Records, and is proud to be the most listened-to orchestra of its kind online.

AAM's education and outreach programme, AAMplify, nurtures the next generation of audiences and musicians. With this expanding programme, working from pre-school through tertiary education and beyond, AAM ensures its work reaches the widest possible audience and inspires people of all ages, backgrounds and cultural traditions.

The AAM is based in Cambridge and is Orchestra-in-Residence at the city's university. Its London home is the Barbican Centre, where it is Associate Ensemble, and it is also Orchestra-in-Residence at the Grange Festival, Chiltern Arts Festival, Music at Oxford and the Apex, Bury St Edmunds.

Visit www.aam.co.uk to find out more.



© Patrick Allen



Players of the Academy of Ancient Music, photographed at the Barbican, London, 2018

ACADEMY OF ANCIENT MUSIC

VIOLIN I

Bojan Čičić

Violin by Giuseppe Tononi, Bologna, Italy, 1701. Bow by Luis Emilio Rodriguez Carrington, Netherlands, 2012

Elin White

Violin by Jan Pawlikowski, Krakow, Poland, 2015, after Marcin Groblicz, Krakow, Poland, early 17th-century bow by Jan Strumphler, Utrecht, Netherlands, 2014

Persephone Gibbs

Violin by Amati workshop, Cremona, Italy, c.1680. Bow by Emma Alter, London, UK, 2001, copy of an Italian model c.1700

Liz MacCarthy

Violin by Andrea Castagneri, France, c.1750. Bow by Hans Reiner 1999, copy of Carlo Tonon, Italy, 1720

Sijie Chen

Violin from Carcassi school (possibly Arcangioli) c.1750. Bow by Luis Emilio Rodriguez Carrington, Netherlands, 2003

Magdalena Loth-Hill

Violin by Betts, London c.1800, (kindly on loan from the Harrison-Frank Family Foundation). Bow by Matthew Coltman, London, UK, 2010s

VIOLIN II

Davina Clarke

Violin by Francesco Ruggieri, Cremona, Italy, 1659. Bow by Groppe, Metz, France, 1990s

James Toll

Violin by Carlo Antonio Testore, Milan, Italy, c.1730. Bow by Timothy Richards, Frome, UK, 2017

William Thorp

Violin by Edmund Aireton, London c.1750. Bow by Matthew Coltman, London, UK, 1986

Gabriella Jones

Violin by Nicolò Gagliano, Italy, 1758. Bow by Eitan Hoffer, Germany, 2017

Alice Earll

Violin by Thomas Kennedy, London, UK, 1842, (kindly on loan from the Harrison-Frank Family Foundation). Bow by Timothy Richards, Frome, UK, 2016

VIOLA

Jane Rogers

Viola by Jan Pawlikowski, Krakow, Poland, 2008, after Guaneri, Italy. Bow by Roger Doe, Kent, UK, 1995

Jordan Bowron

Viola by Jan Pawlikowski, Krakow, Poland, 2013, after Nicolo Amati, Cremona, Italy, 1640. Bow by Andreas Grütter, Amsterdam, Netherlands, 2011

Clare Barwick

Viola by Jan Pawlikowski, Krakow, Poland, 2017. Bow by Matthew Coltman, London, UK, 1998

CELLO

Sarah McMahon

Cello by Thomas Smith, London, UK, c.1740. Bow by Luis Emilio Rodriguez Carrington, Netherlands, 21st century

Imogen Seth-Smith

Cello Anon, school of Steiner, early 18th century. Bow by Gerhardt Landwehr, Netherlands, 1986

DOUBLE BASS

Timothy Amherst

Bass by maker unknown, probably Venetian, c.1700. Bass bow, English overhand style, maker unknown, c.1750

OBOE

Leo Duarte

Oboe by Sand Dalton, Lopez Island, Washington, USA, 2013, copy of Hotettere, France, c.1700

Lars Henriksson

Oboe by Pau Orriols, Vilanova, Spain, 2007, copy of Thomas Stanesby Jr., London, UK, first half of 18th century

Geoff Coates

Oboe by Randall Cook, Basel, Switzerland, 2006, after originals by Bradbury and Schramme, early 18th century

Bethan White

Oboe by Pau Orriols, Vilanova, Spain, 2007, copy of Stanesby, England, UK, c.1730

Stephanie Oatridge

Oboe by Toshi Hasegawa, Netherlands, 2007, after Jacob Denner, Nuremberg, Germany, c.1710

BASSOON

Ursula Leveaux

Bassoon by Peter de Koningh, Hall, Netherlands, 1987, copy of Prudent, France, c.1760

Philip Turbett

Bassoon by Peter de Koningh, Hall, Netherlands, 1983, copy of Prudent Thierrot, France, c. latter half of 18th century

Sally Holman

Bassoon by Leslie Ross, Penobscot, Maine, USA, 1993, copy of Eichentopf, Germany, c.1720

THEORBO

Alex McCartney

Theorbo by Paolo Busato, Padova, Italy, 2015, after Vendelino Eberle, Padova, Italy, 1611

ORGAN

Julian Perkins

Stephen Farr

4-stop chamber organ designed and built by Robin Jennings, UK, 2005

HARPSICHORD

Richard Egarr

2-manual French harpsichord by D. Jacques Way & Marc Ducornet, USA and London 1995, after Pascal Taskin, Paris, France, 1770

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Adrian Horsewood

Richard Latham

Jonathan Stainsby



Choir and orchestra of the Academy of Ancient Music, under the direction of Richard Egarr, performing Handel's *Brockes-Passion* on stage at the Barbican Hall, London, in concert on Good Friday 2019



The image displays a page of handwritten musical notation on aged, yellowed paper. At the top, the title "Brockes-Passion von Lachibius" is written in a cursive hand. The score is organized into two main sections. The first section, labeled "Symphonia" on the left, consists of four staves of music. Above the first staff of this section is the tempo marking "Grave e stacato." and below the fourth staff is another "Grave e stacato." marking. The second section, which begins the opening of the Passion, is marked "Allegro." at the top right and bottom right. The notation includes various note values, rests, and dynamic markings, all written in dark ink.

Manuscript from Source C, RM.19.g.3 (ascribed to copyist RM3): Folio 002 r; the Symphonia (and the opening page of music) of Handel's *Brockes-Passion*

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In addition to over 300 recordings for labels such as Decca, l'Oiseau-Lyre, Harmonia Mundi and many more, the Academy of Ancient Music founded its own record label, AAM Records, in 2013. The Academy of Ancient Music is the most listened-to period instrument ensemble in the world, reaching millions of listeners each year through its recordings, increasingly via online streaming services such as Spotify; AAM Records continues AAM's commitment to exploring historically informed Baroque and Classical repertoire and performance, and making it widely available for all to experience.

DARIO CASTELLO

Sonate Concertate In Stil Moderno, Libro Primo

Richard Egarr – Director, Harpsichord & Organ

Working at the same time as Monteverdi, Dario Castello wrote innovative and ground-breaking sonatas that had a profound effect on generations of Italian composers. More widely published than Shakespeare in the 17th century, very little is known about him today.

"A joy for ear and spirit" GRAMOPHONE

"This is a gem of a CD" THE STRAD



AAM005

J.S. BACH

St. Matthew Passion (1727 version)

Elizabeth Watts, Sarah Connolly, James Gilchrist, Thomas Hobbs, Matthew Rose, Ashley Riches, Christopher Maltman
Academy of Ancient Music, Choir of AAM / Richard Egarr – Director & Harpsichord

"[Gilchrist] is a supremely courageous and intelligent reading whose interaction with the human volatility of Matthew Rose's Jesus is profoundly affecting... [Connolly's] 'Erbarne dich' is simply unmissable...[this] compellingly original vision of this greatest of all musical tombeaus, with its fresh anticipation founded on collective adrenaline and uniformly outstanding lyrical Bach-singing... is a triumph."

GRAMOPHONE



AAM004

J.S. BACH

Orchestral Suites

Academy of Ancient Music / Richard Egarr – Director & Harpsichord

Written during Bach's years in Leipzig where he had a wider range of instruments at his disposal than ever before, these Suites revel in new sonorous possibilities, employing varied combinations of wind, brass, stringed instruments and timpani.

"Exuberant and full of vitality." BBC Radio 3

"Menuets and Gavottes are poised and unhurried while the Overtures themselves sparkle with amiability...This is an engaging release" BBC MUSIC MAGAZINE

J.S. BACH

St. John Passion (1724 version)

Elizabeth Watts, Sarah Connolly, James Gilchrist, Andrew Kennedy, Matthew Rose, Ashley Riches, Christopher Purves

Academy of Ancient Music, Choir of AAM / Richard Egarr – Director & Harpsichord

"Gilchrist [is] a highly articulate Evangelist...Matthew Rose a distinctly human Jesus and Ashley Riches a suitably assertive Pilate...There is some gorgeous solo playing... this is a splendid performance which leaves the listener exhausted..."

INTERNATIONAL RECORD REVIEW

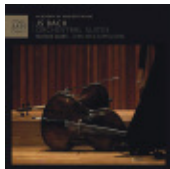
THE BIRTH OF THE SYMPHONY:

Handel to Haydn

Academy of Ancient Music / Richard Egarr – Director & Harpsichord

The 18th century saw an outpouring of symphonies, with over 10,000 composed worldwide from Sicily to North Carolina. The first release on the AAM's own label surveys some of the diverse works which were central to the development of the genre, pioneering new sounds and bringing instrumental music to the forefront of European culture.

"AAM's performances gave virtually unalloyed pleasure...their style is bold and fiery, though there is ample tenderness...[La Passione is] certainly one of the most powerful and disturbing performances on disc." GRAMOPHONE



AAM002



AAM002



AAM001

In the Name of God Amen.

I George Frideric Handel considering the
Uncertainty of human Life doe make this my
Will in manner following

VIZ.

I give and bequeath unto my servant
Peter le Blond, my Clothes and Linnen, and
three hundred Pounds Sterl: and to my other
servants a Year Wages.

I give and bequeath to Mr Christopher Smith
my large Harpsicord, my little House Organ, my
Musick Books, and five hundred Pounds Sterl:

Item I give and bequeath to Mr James Hunter
~~my~~
five hundred Pounds Sterl:



Engraving of Johann Mattheson, by Johann Jakob Haid after Johann Salomon Wahl; Bibliothèque nationale de France, Paris Etching, Ausberg, c.1746

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VOCES8

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Academy of Ancient Music: orchestra, choir, director and soloists acknowledge applause at Barbican Hall, London, at the end of a Good Friday performance of Handel's *Brockes-Passion*, 2019



Portrait of George Frideric Handel, 1685-1759 by Balthasar Denner; National Portrait Gallery, London
Oil on canvas, 75cm x 63cm, c.1726-c.1728

Right: Signature of George Frideric Handel, traced and
digitised by Wikipedia user Connormah

George Frideric Handel

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AAM
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George Frideric Handel

BROCKES-PASSION

HWV 48

ACADEMY OF ANCIENT MUSIC

Conception & Musical Direction: **Richard Egarr**

Executive Producer: **Alexander Van Ingen**

Symphonia.

Vince

Viol. I
Viol. II
Viol. III
Viol. IV
Hautb. I
Hautb. II
Ten.
Bass

Manuscript from Source B, RM.19.d.3 (ascribed to copyist RM4): Folio 001 r; the opening of [01.]
Symphonia from Handel's *Brockes-Passion*, as recorded here



HANDEL BROCKES-PASSION

HWV 48

Der für die Sünde der Welt gemartete und
sterbende Jesus aus den vier Evangelisten
in gebundener Rede vorgestellt

Jesus who was martyred and died
for the sins of the world, presented
in verse out of the four Evangelists

Choir and Orchestra of the Academy of Ancient Music
Directed by Richard Egarr

Elizabeth Watts Ruby Hughes Rachael Lloyd Tim Mead Robert Murray
Gwilym Bowen Nicky Spence Cody Quattlebaum Morgan Pearce

CD1

[1.] **Symphonia**

to

[50.] **Die ihr Gottes Gnad' versäümet**

CD2

[51.] **Wie nun Pilatus Jesum fragt**

to

[105.] **Ich bin ein Glied an deinem Leib**

CD3

Appendix A

Alternative readings

Appendix B

Charles Jennens' English translations



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