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
Rachel 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
Brockes-Passion

HWV 48

Der für die Sünde der Welt gemartete und sterbende Jesus aus den vier Evangelisten in gebundener Rede vorgestellt
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
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
ACADEMY OF ANCIENT MUSIC
Richard Egarr
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 Hendel, but on Tuesday 4 April [24 March os] in the composition by Herr Capellmeister Telemann.

Handel Documents Vol.1 p.148
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Elizabeth Watts
Robert Murray
Cody Quattlebaum
Gwilym Bowen
Tim Mead
Ruby Hughes
Nicky Spence
Rachael Lloyd
Morgan Pearse
Elizabeth Watts
Robert Murray
Cody Quattlebaum
Gwilym Bowen
Tim Mead
Ruby Hughes
Nicky Spence
Rachael Lloyd
Morgan Pearse

Portrait of George Frideric Handel, 1685-1759 by Balthasar Denner; National Portrait Gallery, London
Oil on canvas, 75cm x 63cm, c.1726-c.1728
EDITION
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Leo Duarte
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Richard Egarr
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with additional input from:
Sandy Burnett, Dr. Ruth Smith, Prof. David Cardin
Translation supported by John and Hilary Everett
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Joanna Raisbeck
English (Charles Jennens), orthographic work:
Dr. Ruth Smith

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Dr. Helen Coffey, Jan Enberg, Jane Glover,
Prof. Hans Joachim Marx, Dr. Graham Pont,
Prof. Reinhard Strohm, Dr. Bettina Varwig,
Prof. Joachim Whaley

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
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 Brockes-Passion, Good Friday, 2019; [193] Evangelist, Dies war zur neunten Stund
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:
Sarah McMahon
Richard Egarr
Alex McCartney
Julian Perkins

soprano chorus supported by The Loveday Charitable Trust

alto chorus supported by Elizabeth and Richard de Friend

tenor chorus supported by Chris and Ali Rocker

bass chorus supported by Miles and Anna Hember

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
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Principal Oboe
Leo Duarte

Continuo:
- cello
- harpsichord
- theorbo
- organ

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- Julian Perkins

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full orchestra and choir details pages 202-204
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Editor: Dave Rowell
Mixing: Andrew Mellor
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- Henry Wood Hall, London, 11, 17, 18 April 2019
- Barbican Hall, London, 19 April 2019

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Content & layout: Alexander Van Ingen
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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,
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and the Development Board of the
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<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Credits</strong></td>
</tr>
<tr>
<td><strong>Contents</strong></td>
</tr>
<tr>
<td><strong>Tracklisting</strong></td>
</tr>
<tr>
<td><strong>Foreword</strong></td>
</tr>
<tr>
<td><strong>Handel: Brockes-Passion Supporters</strong></td>
</tr>
<tr>
<td><strong>Introduction: Cambridge, and the 30-year Brockes-Passion Journey</strong></td>
</tr>
<tr>
<td><strong>Academy of Ancient Music Edition: Editor’s Note</strong></td>
</tr>
<tr>
<td><strong>Performing Forces</strong></td>
</tr>
<tr>
<td><strong>Academy of Ancient Music Edition: Sources and Other Publications</strong></td>
</tr>
<tr>
<td><strong>Handel’s Brockes-Passion: A Unique Masterpiece</strong></td>
</tr>
<tr>
<td><strong>Excess and Hunger: Dining in the 18th Century</strong></td>
</tr>
<tr>
<td><strong>Handel’s Brockes-Passion and the Holy Roman Empire</strong></td>
</tr>
<tr>
<td><strong>Handburg in 1719</strong></td>
</tr>
<tr>
<td><strong>Handel in London</strong></td>
</tr>
<tr>
<td><strong>Playing in Tongues</strong></td>
</tr>
<tr>
<td><strong>Performances of musical settings of Brockes’ Passion Text 1712 – 1750</strong></td>
</tr>
<tr>
<td><strong>Handel’s Brockes-Passion: Recordings and Broadcasts</strong></td>
</tr>
<tr>
<td><strong>Recordings of other composers’ settings of Brockes’ libretto</strong></td>
</tr>
<tr>
<td><strong>Libretto</strong></td>
</tr>
<tr>
<td><strong>Appendix A: Libretto</strong></td>
</tr>
<tr>
<td><strong>Appendix B: Charles Jennens’ translation</strong></td>
</tr>
<tr>
<td><strong>Appendix B: Libretto</strong></td>
</tr>
<tr>
<td><strong>Biographies: Performers</strong></td>
</tr>
<tr>
<td><strong>Biographies: Contributors</strong></td>
</tr>
<tr>
<td><strong>Academy of Ancient Music</strong></td>
</tr>
</tbody>
</table>
## CONTENTS

| Credits | P1 - P19 |
| Tracklisting | P20 - P21 |
| Foreword | P24 - P25 |
| Handel: Brockes-Passion Supporters | P38 - P39 |
| Introduction: Cambridge, and the 30-year Brockes-Passion Journey | P40 - P41 |
| Academy of Ancient Music Edition: Editor’s Note | P43 - P45 |
| Performing Forces | P48 - P49 |
| Academy of Ancient Music Edition: Sources and Other Publications | P52 - P53 |
| Handel’s Brockes-Passion: A Unique Masterpiece | P60 - P61 |
| Excess and Hunger: Dining in the 18th Century | P72 - P73 |
| Handel’s Brockes-Passion and the Holy Roman Empire | P78 - P79 |

| Hamburg in 1719 | P83 - P87 |
| Handel in London | P88 - P92 |
| Playing in Tongues | P100 - P103 |

| Performances of musical settings of Brockes’ Passion Text 1712 – 1750 | P104 - P107 |
| Handel’s Brockes-Passion: Recordings and Broadcasts | P114 - P117 |
| Recordings of other composers’ settings of Brockes’ libretto | P120 - P123 |
| Libretto | P125 - P126 |

| Appendix A: Libretto | P137 - P138 |
| Appendix B: Charles Jennens’ translation | P139 - P140 |
| Appendix B: Libretto | P141 - P142 |
| Biographies: Performers | P143 - P144 |
| Biographies: Contributors | P145 - P146 |
| Academy of Ancient Music | P147 - P148 |

| Credits | P1 - 19 |
| Tracklisting | P20 - 21 |
| Foreword | P24 - 25 |
| Handel: Brockes-Passion Supporters | P38 - 39 |
| Introduction: Cambridge, and the 30-year Brockes-Passion Journey | P40 - 41 |
| Academy of Ancient Music Edition: Editor’s Note | P43 - 45 |
| Performing Forces | P48 - 49 |
| Academy of Ancient Music Edition: Sources and Other Publications | P52 - 53 |
| Handel’s Brockes-Passion: A Unique Masterpiece | P60 - 61 |
| Excess and Hunger: Dining in the 18th Century | P72 - 73 |
| Handel’s Brockes-Passion and the Holy Roman Empire | P78 - 80 |

| Hamburg in 1719 | Dr. Bettina Varwig | P83 - 87 |
| Handel in London | Jane Glover | P88 - 92 |
| Playing in Tongues | Joseph Crouch | P100 - 103 |

| Performances of musical settings of Brockes’ Passion Text 1712 – 1750 | P104 - 107 |
| Handel’s Brockes-Passion: Recordings and Broadcasts | P114 - 117 |
| Recordings of other composers’ settings of Brockes’ libretto | P120 - 123 |
| Libretto | P125 - 126 |

| Appendix A: Libretto | P137 - 138 |
| Appendix B: Charles Jennens’ translation | Dr. Ruth Smith | P139 - 140 |
| Appendix B: Libretto | P141 - 142 |
| Biographies: Performers | P143 - 144 |
| Biographies: Contributors | P145 - 146 |
| Academy of Ancient Music | P147 - 148 |

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.

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

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 Brockes-Passion, Good Friday, 2019; [100.] Faithful Soul (tenor), Centurion, Ja, ja, es brüllet schon in unterirdischen Grüften Charcoal on prepared ground with chalk highlights, 58 X 90cm, 2019

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.

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 Brockes-Passion, Good Friday, 2019; Charcoal on prepared ground with chalk highlights, 58 X 90cm, 2019
1. Symphonia supported by Janet Urwin 3'55

2. Chorus of Faithful Souls Mich vom Stricke meiner Sünden zu entbinden supported by David Colyer and Kimberly Schumacher 4'47

3. Recitative: Evangelist Als Jesus nun zu Tische saße supported by Mark Dennison 0'31

4. Accompanato: Jesus Das ist mein Leib supported by Sarah and John Seddon 0'56

5. Aria: Daughter of Zion Der Gott, dem alle Himmelskreise supported by Julia Ellis 2'17

6. Recitative: Evangelist Und bald hernach nahm er den Kelch und dankte supported by Mark and Margaret Edwards 0'14

7. Accompanato: Jesus Das ist mein Blut im neuen Testament supported by Ian Hislop 0'59

8. Aria: Daughter of Zion Gott selbst, der Brunnquell alles Guten supported by John and Hilary Birks 1'56

9. Chorale: The Christian Church Ach, wie hungert mein Gemüte supported by Tony and Jackie Yates-Watson 1'10

10. Recitative: Evangelist, Jesus Drauf sagten sie dem Höchsten Dank supported by Celia Milstein 0'33

11. Chorus of Disciples Wir wollen alle eh’ erblussen supported by Aileen Adams 0'34

12. Recitative, Aria: Jesus Es ist gewiß ... Weil ich den Hirten schlagen werde supported by Madeleine Gantley 1'25

13. Recitative: Peter, Jesus Aufs wenigstische will ich supported by Dr. Nicolas Bell 0'56

14. Aria: Jesus Mein Vater, mein Vater! supported by Madeleine Gantley 2'10

15. Recitative: Jesus Mich drückt der Sünden Zentnerlast supported by an anonymous donor 1'00

16. Aria: Jesus Ist’s möglich, ist’s möglich supported by John and Jacky Still 2'14

17. Ariosio: Daughter of Zion Sünden, schaut mit Furcht und Zagen supported by an anonymous donor 1'37

18. Recitative: Evangelist Die Pein vermehrte sich mit grausamen Erschüttern supported by Edward Brown 1'08

19. Aria: Daughter of Zion Brich, mein Herz, zerfließ in Tränen supported by an anonymous donor 5'31

20. Recitative: Evangelist Ein Engel aber kam vor den gestirnten Bühnen supported by an anonymous donor 0'35

21. Ariosio: Jesus, John, James, Peter Erwacht doch! supported by Tim and Jenny Shanagher 1'56

22. Recitative: Evangelist Und eh’n die Rede noch geendigt war supported by Mark and Margaret Edwards 0'41

23. Chorus of Soldiers Greift zu, schlagt tot! supported by Patricia C. Yeiser 0'58

24. Recitative: Evangelist, Judas Und der Verräter hatte dieses ihnen zum Zeichen lassen dienen supported by an anonymous donor 0'18

25. Chorus of Soldiers Er soll uns nicht entlaufen supported by Eric W. Nye and Carol D. Frost 0'28

26. Recitative: Judas, Jesus Nimm, Rabbi, diesen Kuß von mir supported by Alan Sainer 0'13
[1.] Symphonia
supported by Janet Unwin
3'55

[2.] Chorus of Faithful Souls
Mich vom Strikke meiner Sünden zu entbinden
supported by David Colver and Kimberly Schumacher
4'47

[3.] Recitative: Evangelist
Als Jesus nun zu Tische saße
supported by Mark Dennison
0'31

[4.] Accompanato: Jesus
Das ist mein Leib
0'56

[5.] Aria: Daughter of Zion
Der Gott, dem alle Himmelskreise
supported by Sarah and John Seddon
2'17

[6.] Recitative: Evangelist
Und bald hernach nahm er den Kelch und dankte
supported by Mark and Margaretha Edwards
0'14

[7.] Accompanato: Jesus
Das ist mein Blut im neuen Testament
supported by Ian Hislop
0'59

[8.] Aria: Daughter of Zion
Gott selbst, der Brunquell alles Guten
supported by John and Hilary Birks
1'56

[9.] Chorale: The Christian Church
Ach, wie hungert mein Gemüte
supported by Tony and Jackie Yates-Watson
1'10

[10.] Recitative, Evangelist, Jesus
Drauf sagten sie dem Höchsten Dank
supported by Celia Milstein
0'33

[11.] Chorus of Disciples
Wir wollen alle eh‘ erblassen
supported by Aileen Adams
0'34

[12.] Recitative, Aria: Jesus
Es ist gewiß ... Weil ich den Hirten schlagen werde
supported by Madeleine Gantley
1'25

[13.] Recitative: Peter, Jesus
Aufs wenigstige will ich
supported by Dr. Nicolas Bell
0'56

SOILOQUium: JESus (Nos. 14-16)

[14.] Aria: Jesus
Mein Vater, mein Vater!
supported by Madeleine Gantley
2'10

[15.] Recitative: Jesus
Mich drückt der Sünden Zentnerlast
supported by an anonymous donor
1'00

[16.] Aria: Jesus
Ist’s möglich, ist’s möglich
supported by John and Jacky Still
2'14

[17.] Arioso: Daughter of Zion
Sünden, schaut mit Furcht und Zagen
supported by an anonymous donor
1'37

[18.] Recitative: Evangelist
Die Pein vermehrte sich mit grausamen Erschüttern
supported by Edward Brown
1'08

[19.] Aria: Daughter of Zion
Bricht, mein Herz, zerfließ in Tränen
supported by an anonymous donor
5'31

[20.] Recitative: Evangelist
Ein Engel aber kam vor den gestirnten Bühnen
supported by an anonymous donor
0'35

[21.] Arioso: Jesus, John, James, Peter
Erwacht doch!
supported by Tim and Jenny Shanagher
1'56

[22.] Recitative: Evangelist
Und eh‘ die Rede noch geendigt war
supported by Mark and Margaret Edwards
0'41

[23.] Chorus of Soldiers
Greift zu, schlagt tot!
supported by Patricia C. Yeiser
0'58

[24.] Recitative: Evangelist, Judas
Und der Verräter hatte dieses ihnen zum Zeichen lassen dienen
supported by an anonymous donor
0'18

[25.] Chorus of Soldiers
Er soll uns nicht entlaufen
supported by Eric W. Nye and Carol D. Frost
0'28

[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
   supported by Jo and Keren Butler
   1'28

28. [28.] Recitative: Jesus Steck nur das Schwert an seinen Ort
   supported by Dr. Eva Novotny
   1'12

29. [29.] Chorus of Disciples O Weh, sie binden ihn mit Strick und Ketten!
   supported by Walter Frans and Linda Hofkens
   0'39

SOLILOQUIUM: PETER (Nos. 30-31)

30. [30.] Recitative: Peter Wo flieht ihr hin? Verzagt, bleibt!
   supported by Chris Gunness
   0'43

31. [31.] Aria: Peter Nehmt mich mit, verzagt Scharen
   supported by Malcolm and Polly Haines
   4'21

32. [32.] Recitative: Evangelist, Caiaphas, Jesus, a Soldier Und Jesus ward zum Palast Caiaphas'
   supported by Mary Antcliff
   1'13

33. [33.] Aria: Daughter of Zion Was Bärentatzen, Löwenklauen
   supported by Jo and Keren Butler
   2'51

34. [34.] Recitative: Evangelist, Maids 1, 2, 3, Peter Dies sahe Petrus an
   supported in memory of Philip Brett
   1'19

35. [35.] Arioso: Peter Ich will versinken und vergehn
   supported by Judith Van Ingen
   0'47

36. [36.] Recitative: Evangelist Drauf krähete der Hahn
   supported by an anonymous donor
   0'36

SOLILOQUIUM: PETER (Nos. 37-41)

37. [37.] Recitative: Peter Welch ungeheurer Schmerz bestürmet mein Gemüت!
   supported by Patrick Fernandez
   0'38

38. [38.] Aria: Peter Heul, du Schaum!
   supported by George and Kay Brock
   2'18

39. [39.] Recitative: Peter Doch wie, will ich verzweifelnd untergehn?
   supported by Ricardo Andrade
   0'27

40. [40.] Aria: Peter Schau, ich fall' in strenger Buße
   supported by Kate Donaghy
   2'41

41. [41.] Chorale: The Christian Church Ach, Gott und Herr
   supported by Jane Ridley
   0'58

42. [42.] Recitative: Evangelist, Caiaphas, Jesus Als Jesus nun, wie hart man ihn verklagte
   supported by John Bird
   1'10

43. [43.] Chorus Er hat den Tod verdient!
   supported by an anonymous donor
   0'11

44. [44.] Aria: Faithful Soul (tenor) Erwäg, ergrimmte natternbrut
   supported by Kate Donaghy
   4'23

45. [45.] Recitative: Evangelist, Daughter of Zion Die Nacht war kaum vorbei
   supported by Alan Ward
   1'17

46. [46.] Aria: Daughter of Zion Meine Laster sind die Strikke
   supported by Michael Smith
   2'24

SOLILOQUIUM: JUDAS (Nos. 47-49)

47. [47.] Recitative: Judas O, was hab' ich verfluchter Mensch getan!
   supported by Alan Sainer
   0'34

48. [48.] Aria: Judas Laßt diese Tat nicht ungerochen
   supported by Alan Sainer
   1'48

49. [49.] Recitative: Judas Unsäglich ist mein Schmerz
   supported by Alan Sainer
   0'58

50. [50.] Aria: Daughter of Zion Die ihr Gottes Gnad' versäumet
   supported by Annie Duarte
   2'01

75'42
[27.] Aria: Peter  Gift und Glut, Strahl und Flut
supported by Jo and Keren Butler
1'28

[28.] Recitative: Jesus  Steck nur das Schwert an seinen Ort
supported by Dr. Eva Novotny
1'12

[29.] Chorus of Disciples  O Weh, sie binden ihn mit Strick und Ketten!
supported by Walter Frans and Linda Hofkens
0'39

SOLILOQUIUM: PETER (Nos. 30-31)

[30.] Recitative: Peter  Wo flieht ihr hin? Verzagte, bleibt!
supported by Chris Guinness
0'43

[31.] Aria: Peter  Nehmt mich mit, verzagte Scharen
supported by Malcolm and Polly Haines
4'21

[32.] Recitative: Evangelist, Caiaphas, Jesus, a Soldier  Und Jesus ward zum Palast Caiphas'
supported by Mary Anstilff
1'13

[33.] Aria: Daughter of Zion  Was Bärentatzen, Löwenklauen
supported by Jo and Keren Butler
2'51

[34.] Recitative: Evangelist, Maid 1, 2, 3, Peter  Dies sahe Petrus an
supported in memory of Philip Brett
1'19

[35.] Arioso: Peter  Ich will versinken und vergehn
supported by Judith Van Ingen
0'47

[36.] Recitative: Evangelist  Drauf krähete der Hahn
supported by an anonymous donor
0'36

SOLILOQUIUM: JUDAS (Nos. 37-41)

[37.] Recitative: Peter  Welch ungeheurer Schmerz bestürmet mein Gemüt!
supported by Patrick Fernandez
0'38

[38.] Aria: Peter  Heul, du Schaum!
supported by George and Kay Brock
2'18

[39.] Recitative: Peter  Doch wie, will ich verzweifelnd untergehn?
supported by Ricardo Andrade
0'27

[40.] Aria: Peter  Schau, ich fall' in strenger Buße
supported by Kate Donaghy
2'41

[41.] Choral: The Christian Church  Ach, Gott und Herr
supported by Jane Ridley
0'58

[42.] Recitative: Evangelist, Caiaphas, Jesus  Als Jesus nun, wie hart man ihn verklagte
supported by John Bird
1'10

[43.] Chorus  Er hat den Tod verdient!
supported by an anonymous donor
0'11

[44.] Aria: Faithful Soul (tenor)  Erwäg, ergrimmte natternbrut
supported by Kate Donaghy
4'23

[45.] Recitative: Evangelist, Daughter of Zion  Die Nacht war kaum vorbei
supported by Alan Ward
1'17

[46.] Aria: Daughter of Zion  Meine Laster sind die Strikke
supported by Michael Smith
2'24

SOLILOQUIUM: PETER (Nos. 47-49)

[47.] Recitative: Judas  Q, was hab' ich verfluchter Mensch getan!
supported by Alan Sainer
0'34

[48.] Aria: Judas  Laßt diese Tat nicht ungerochen
supported by Alan Sainer
1'48

[49.] Recitative: Judas  Unsäglich ist mein Schmerz
supported by Alan Sainer
0'58

[50.] Aria: Daughter of Zion  Die ihr Gottes Gnad' versäumet
supported by Annie Duarte
2'01

75'42
Recitative: Evangelist, Jesus  Wie nun Pilatus Jesum fragt
01 supported by Richard and Elena Bridges
Recitative: Pilate, Evangelist  Hast du den kein Gehör?
02 supported by John Hutchinson
Recitative: Pilate, Evangelist  Hast du den kein Gehör?
03 supported by Roger Mayhew
Duetto: Daughter of Zion, Jesus  Sprichst du den auf dies Verklagen
04 supported by John Hutchinson
Recitative: Evangelist  Pilatus wunderte sich sehr
05 supported by Conroy Harrowby
Chorus  nein, diesen nicht
06 supported by an anonymous donor
Recitative: Pilate  Was fang ich den mit eurem sogenannten könig an?
07 supported by an anonymous donor
Chorus, Pilate  Weg, weg! laß ihn kreuzigen!
08 supported by Alexander Poettinger
Recitative: Evangelist  Wie er nun sah
09 supported by Mr C. Holbrook
Recitative, Arioso: Daughter of Zion  Besinne dich, Pilatus, schweig, halt ein!
10 supported by Fred Waltki Jr.
Arioso: Daughter of Zion  Dein Bärenherz ist felsenhart
11 supported by Joseph Crouch
Recitative: Evangelist  Drauf zerreten die Kriegsknecht ihn hinein und riefen
12 supported by Peter Chapman

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

SOLILOQUIUM: FAITHFUL SOUL (Nos. 63-65)

13. [63.] Arioso: Faithful Soul (soprano) Ich seh’ an einen Stein gebunden den Eckstein
 supported by an anonymous donor

14. [64.] Recitative: Faithful Soul (soprano) Drum, Seele, schau mit ängstlichem Vergnügen
 supported by Stephanie Bourne

15. [65.] Aria: Faithful Soul (soprano) Den Himmel gleicht
 supported by Alessandro Orsaria

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

16. [66.] Recitative: Evangelist Wie nun das Blut mit Strömen von ihm rann
 supported by James Stratford

17. [67.] Aria: Daughter of Zion Die Rosen krönen sonst der rauhen Dornen Spitzen!
 supported by Marion Stadler

18. [68.] Recitative: Daughter of Zion Verwegener Dorn, barbar’sche Spitzen!
 supported by Vera Fiedling

19. [69.] Aria: Daughter of Zion Laß doch diese herbe Schmerzen
 supported by Fred Walski Jr.

20. [70.] Recitative: Daughter of Zion Die zarten Schläfen sind bis ans Gehirne
 supported by Brian Mace

21. [71.] Aria: Daughter of Zion Jesu, dich mit unsern Seelen zu vermählen
 supported by Kate and Michael Henchman

22. [72.] Recitative: Evangelist Drauf beugten sie aus spott vor ihm die Knie
 supported by Malcolm and Rosalind Gammie

23. [73.] Chorus Ein jeder sei ihm untertanig!
 supported by Mr. C. Holbrook

24. [74.] Recitative: Evangelist Ja, scheueten sich nicht
 supported by Dr. Kimberly Schumacher

25. [75.] Aria: Daughter of Zion Schämnest du, du Schaum der Welt
 supported by Alexander Van Ingen

26. [76.] Recitative: Evangelist Worauf sie mit dem Roht
 supported by an anonymous donor

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

28. [78.] Aria: Daughter of Zion Heil der Welt, dein schmerzlich Leiden
 supported by an anonymous donor

29. [79.] Recitative: Evangelist Wie man ihm nun genug Verspottung
 supported by Malcolm and Rosalind Gammie

30. [80.] Aria, Chorus: Daughter of Zion, Chorus of Faithful Souls Eilt, ihr angefocht’ne Seelen
 supported by Laurie van Sameren and Heidi Lichterman

SOLILOQUIUM: MARY (Nos. 81-82)

31. [81.] Recitative: Mary Ach Gott, ach Gott!
 supported by Vivienne Rowden

32. [82.] Duet: Mary, Jesus Soll mein Kind, mein Leben sterben
 supported by an anonymous donor

33. [83.] Recitative: Evangelist, Daughter of Zion Und er trug selbst sein Kreuz
 supported by an anonymous donor

34. [84.] Aria: Faithful Soul (tenor) Es scheint, da den zerkernten Rükken
 supported by Thomas and Joyce Seaman
SOLILOQUIUM: FAITHFUL SOUL (Nos. 63-65)
13 [63. Arioso: Faithful Soul (soprano) Ich seh’ an einen Stein gebunden den Eckstein supported by an anonymous donor 1’15
14 [64. Recitative: Faithful Soul (soprano) Drum, Seele, schau mit ängstlichem Vergnügen supported by Stephanie Bourne 2’01
15 [65. Aria: Faithful Soul (soprano) Den Himmel gleicht supported by Alessandro Orsaria 2’39
16 [66. Recitative: Evangelist Wie nun das Blut mit Strömen von ihm rann supported by James Stratford 0’25
SOLILOQUIUM: DAUGHTER OF ZION (Nos. 67-71)
17 [67. Aria: Daughter of Zion Die Rosen krönen sonst der rauhen Dornen Spitzen supported by Marian Stadler 1’59
18 [68. Recitative: Daughter of Zion Verwegener Dorn, barbar’sche Spitzen! supported by Vera Fiedling 1’00
19 [69. Aria: Daughter of Zion Laß doch diese herbe Schmerzen supported by Fred Walski Jr. 4’34
20 [70. Recitative: Daughter of Zion Die zarten Schläfen sind bis ans Gehirne supported by Brian Mace 0’38
21 [71. Aria: Daughter of Zion Jesu, dich mit unsern Seelen zu vermählen supported by Kate and Michael Henchman 2’04
22 [72. Recitative: Evangelist Drauf beugten sie aus Spott vor ihm die Knie supported by Malcolm and Rosalind Gammie 0’10
23 [73. Chorus Ein jeder sei ihm untäntig! supported by Mr. C. Holbrook 0’49
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 Elft, ihr angefocht’ne Seelen supported by Laurie van Sameren 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 Rükken supported by Thomas and Joyce Seaman 2’21
| 35 | [85.] Recitative: Evangelist | Wie sie nun an die Stätte | supported by Matthew Ferrey | 0'23 |
| 36 | [86.] Aria: Faithful Soul (soprano) | Hier erstarrt mein Herz und Blut | supported by Matthew Ferrey | 1'10 |
| 37 | [87.] Recitative: Faithful Soul (soprano) | O Anblick, o entsetzliches Gesicht! | supported in memory of Hilary Gornell | 1'22 |
| 38 | [88.] Chorale: The Christian Church | O Menschenkind | supported in memory of Betty Breeden | 0'32 |
| 39 | [89.] Recitative: Evangelist | Sobald er nun gekreuzigt war | supported by Patrick Fernandez | 0'30 |
| 40 | [90.] Chorus | Pfui! Seht mir doch den neuen König an! | supported by Patricia C. Yeiser | 0'24 |
| 41 | [91.] Recitative: Evangelist | Und eine dicke Finsternis | supported by Jean Gooder | 0'18 |
| 42 | [92.] Aria: Faithful Soul (soprano) | Was Wunder, daß der Sonnen Pracht | supported by an anonymous donor | 2'16 |
| 43 | [93.] Recitative: Evangelist | Dies war zur neunten Stund' | supported by Di Allison | 1'11 |
| 44 | [94.] Arioso: Faithful Soul (soprano) | Mein Heiland, Herr und Fürst! | supported in memory of Jonathan Harisfall Turner | 1'56 |
| 45 | [95.] Recitative: Evangelist | Drauf lief ein Kriegsknecht hin | supported by Di Allison | 0'31 |
| 46 | [96.] Trio: Faithful Souls (soprano, alto, bass) | O Donnerwort! O schrecklich Schreien! | supported by Lady Juliet and Dr. Christopher Tadgell | 3'15 |
| 47 | [97.] Aria: Daughter of Zion, Faithful Soul (soprano) | Sind meiner Seelen tiefe Wunden | supported by Dr. Michael H. Arshagouni | 3'11 |
| 48 | [98.] Recitative: Daughter of Zion, Evangelist | O Großmut! | supported by Jean Gooder | 0'17 |
| 49 | [99.] Aria: Faithful Soul (tenor) | Brich, brüllender Abgrund | supported by David Colver and Kimberly Schumacher | 3'26 |
| 50 | [100.] Recitative: Faithful Soul (tenor), Centurion | Ja, ja, es brüllet schon in unterird'schen Grützen | supported by Dr. Laura Cecilia Pardo | 1'22 |
| 51 | [101.] Aria: Centurion | Wie kommt's, daß da der Himmel weint | supported by Edward R. Johnson | 2'03 |
| 52 | [102.] Accompanato: Faithful Soul (soprano) | Bei Jesus' Tod und Leiden | supported by Terence Sinclair | 1'41 |
| 53 | [103.] Chorale: The Christian Church | Mein' Sünd' mich werden kränken sehr | supported by an anonymous donor | 0'50 |
| 54 | [104.] Aria: Daughter of Zion | Wisch ab der Tränen scharfe Lauge | supported by Cynthia Butterworth | 5'18 |
| 55 | [105.] Chorale: The Christian Church | Ich bin ein Glied an deinem Leib | supported by Dr. Karl Georg Berg | 1'02 |
[85.] Recitative: Evangelist  Wie sie nun an die Stätte
supported by Matthew Ferrey  0'23

[86.] Aria: Faithful Soul (soprano)  Hier erstarrt mein Herz und Blut
supported by Matthew Ferrey  1'10

[87.] Recitative: Faithful Soul (soprano)  O Anblick, o entsetzliches Gesicht!
supported in memory of Hilary Gornell  1'22

[88.] Chorale: The Christian Church  O Mensch, hole dich ein!
supported in memory of Betty Breeden  0'32

[89.] Recitative: Evangelist  Sobald er nun gekreuzigt war
supported by Patrick Fernandez  0'30

[90.] Chorus  Pfui! Seht mir doch den neuen König an!
supported by Patricia C. Yeiser  0'24

[91.] Recitative: Evangelist  Und eine dicke Finsternis
supported by Jean Gooder  0'18

[92.] Aria: Faithful Soul (soprano)  Was Wunder, daß der Sonnen Pracht
supported by an anonymous donor  2'16

[93.] Recitative: Evangelist  Dies war zur neunten Stund'
supported by Dr. Allison  1'11

[94.] Arioso: Faithful Soul (soprano)  Mein Heiland, Herr und Fürst!
supported in memory of Jonathan Hornfall Turner  1'56

[95.] Recitative: Evangelist  Drauf lief ein Kriegsknecht hin
supported by Dr. Allison  0'31

[96.] Trio: Faithful Souls (soprano, alto, bass)  O Donnerwort! O schrecklich Schreien!
supported by Lady Juliet and Dr. Christopher Tadgell  3'15

[97.] Aria: Daughter of Zion, Faithful Soul (soprano)  Sind meiner Seelen tiefe Wunden
supported by Dr. Michael H. Arshagouni  3'11

[98.] Recitative: Daughter of Zion, Evangelist  O Großmut!
supported by Jean Gooder  0'17

[99.] Aria: Faithful Soul (tenor)  Brich, brüllender Abgrund
supported by David Colver and Kimberly Schumacher  3'26

[100.] Recitative: Faithful Soul (tenor), Centurion  Ja, ja, es brüllet schon in unterird'schen Grützen
supported by Dr. Laura Cecilia Porro  1'22

[101.] Aria: Centurion  Wie kommt's, daß da der Himmel weint
supported by Edward R. Johnson  2'03

[102.] Accompanato: Faithful Soul (soprano)  Bei Jesus' Tod und Leiden
supported by Terence Sinclair  1'41

[103.] Chorale: The Christian Church  Mein' Sünd' mich werden kränken sehr
supported by an anonymous donor  0'50

[104.] Aria: Daughter of Zion  Wisch ab der Tränen scharfe Lauge
supported by Cynthia Butterworth  5'18

[105.] Chorale: The Christian Church  Ich bin ein Glied an deinem Leib
supported by Dr. Karl Georg Berg  1'02

73'10
APPENDIX A

Symphonia 2'57

[1a.] Grave e staccato (II. 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, doch mit unserm 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.]

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)

6 [3b.] Recitative: Evangelist When Jesus at the Table sitting (Als Jesus nun zu Tische Saß)

7 [4b.] Accompanato: Jesus Take, eat: this is my Body (Das ist mein Leib: kommt, nehmet, esset)

8 [5b.] Aria: Daughter of Zion The God, whom th’Heav’n and Heav’n of heavens (Der Gott, dem alle Himmelskreis)

9 [6b.] Recitative: Evangelist He took the Cup (Und bald hernach)

10 [7b.] Accompanato: Jesus This is my Blood of the new Testament (Das ist mein Blut im neuen Testament)

11 [9b.] Chorale: The Christian Church As the hart pants after pure streams (Ach, wie hungert mein Gemüte)

12 [10b.] Recitative: Evangelist, Jesus And when they had sung an Hymn (Drauf sagten sie dem Höchsten Dank)

13 [11b.] Chorus Should the whole world at once forsake you (Wir wollen alle eh’ erblassen)

14 [12b.] Recitative, Aria: Peter, Jesus The event is certain (Est ist gewiß) … Weil ich den Hirten schlagen werde (Ich will smite the shepherd)

15 [13b.] Recitative: Peter, Jesus But I will still be firm (Aufs wenigste will ich)

16 [14b.] Soliloquium: Jesus How sorrowful (Mein Vater, schau wie ich)

17 [15b.] Recitative: Jesus The heavy load of sins oppress me (Mich drückt der Sünden Zentnerlast)

18 [21b.] Arioso: Jesus, John, James, Peter Here watch with me (Erwachte doch!)

19 [62b.] Arioso: Faithful Soul Behold the Love of God towards us (Ich seh’an einem Stein)
APPENDIX B
Premiere recordings of Charles Jennens’ English translations (complete)

1 [2b.] Chorus of Disciples To the cross our Lord is bound (Mich vom Strikke meiner Sünden zu entbinden) 2'36
2 [3b. ] Recitative: Evangelist When Jesus at the Table sitting (Als Jesus nun zu Tische Saß) 0'29
3 [4b. ] Accompanato: Jesus Take, eat: this is my Body (Das ist mein Leib: kommt, nehmet, esset) 0'57
4 [5b. ] Aria: Daughter of Zion The God, whom th’Heav’n and Heavn of heavens (Der Gott, dem alle Himmelskreis) 2'17
5 [6b. ] Recitative: Evangelist He took the Cup (Und bald hernach) 0'14
6 [7b. ] Accompanato: Jesus This is my Blood of the new Testament (Das ist mein Blut im neuen Testament) 1'00
7 [9b. ] Chorale: The Christian Church As the hart pants after pure streams (Ach, wie hungert mein Gemüte) 1'07
8 [10b. ] Recitative: Evangelist, Jesus And when they had sung an hymn (drauf sagten sie dem höchsten dank) 0'29
9 [11b. ] Chorus: Jesus, John, James, Peter Here watch with me (Erwachet doch!) 1'51
10 [12b. ] Recitative: Peter, Jesus But I will still be firm (i will smite the shepherd) 0'55
11 [13b. ] Recitative: Peter, Jesus How sorrowful (Mein Vater, schau wie ich) 2'09
12 [14b. ] Soliloquium: Jesus The heavy load of sins oppress me (Mich drückt der Sünden Zentnerlast) 0'28
13 [15b. ] Recitative: Jesus Here watch with me (Erwachet doch!) 1'51
14 [16b. ] Aria: Faithful Soul Behold the Love of God towards us (Ich seh’ an einen Stein) 1'21

CD3
APPENDIX A

1 Symphonia 2'57
1[1a.] Grave e staccato (1[1.] fugal section, Allegro) 2'57
1[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 [1.3]), followed by an additional different nine bars [1b.]. This opening then leads in to the first chorus [2.]
3 [11a.] Chorus: Chorus of Disciples Wir alle wollen eh’ erblassen 1'36
Alternative version of chorus [11.1] set in source RM.19.g.3 and others
3 [71a.] Aria: Daughter of Zion Jesu, dich mit unsem Seelen 2'06
Variant of [71.] featuring two flutes instead of two oboes, as indicated in Source 1, 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.]

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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
Leader Bojan Ćičić 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
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
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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The Bernarr Rainbow Trust
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Sir John Fisher Foundation
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Jean Gooder
Mr C. Holbrook
Roger Mayhew
Dr. Kimberly Schumacher
Madeleine and John Tattersall
and other anonymous donors

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
Noel Harwerth

John
Peter and Frances Meyer

Soprano Chorus
The Loveday Charitable Trust

Alto Chorus
Elizabeth and Richard de Friend

Tenor Chorus
Chris and Ali Rocker

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Miles and Anna Hember

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Dr. Joseph E. Pesce, PhD
John and Joyce Reeve

Sinfonia
Janet Unwin

Trinity
The Lady Juliet and
Dr. Christopher Tadgell

Aria
Dr. Michael H. Arshagouni
John and Hilary Birks

Chorus
Aileen Adams
David Colver and
Kimberly Schumacher
Walter Frans and Linda Hofkens
Jean Gooder
Mr C. Holbrook
John Hutchinson
Eric W. Nye and Carol D. Frost
Alexander Poettinger
Patricia C. Yeiser

Arioso
Joseph Crouch
In memory of Jonathan Horsfall Turner

Recitative
Dr. Malcolm and Helen Birks
George and Kay Brock
Jo and Karen Butler
Cynthia Butterworth
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Chorale
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In memory of Betty Breeden

Di Allison
Ricardo Andrade
Mary Antcliff

Dr. Nicolas Bell

John Bird
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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 crescendo. 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 CAMBRIDGE, AND THE 30-YEAR BROCKES-PASSION JOURNEY … Richard Egarr
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Richard Egarr

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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
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’ versäumet” 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 heartbeat 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 angefochtnen seel’” in both these works – yes Handel was first!

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Richard Egarr, Music Director
Academy of Ancient Music
Half a century has passed since Bärenreiter produced their critical edition of the Brockes-Passion, in 1965, as part of the Halleische Händel-Ausgabe (HHHA). 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 HHHA, 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 HHHA'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, 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 HHHA's post-1734 dating of Source B into question.

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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.

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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.

NEW EDITION: EDITOR’S NOTE
Leo Duarte

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Leo Duarte, Editor
Academy of Ancient Music

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 Brockes-Passion

46 | 47
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-8 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
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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 Brockes-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
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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,
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.

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 Handel’s 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. Babell’s transcription of “Vo’ far Guerra” from Handel’s Rinaldo (supposedly from Babell’s memory of how Handel improvised in performances) was used by Handel as a showpiece for his harpsichord playing.)

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.

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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.

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. Bammier (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 UNIVERSITATSBIBLIOTHEK, 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.
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.

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SOURCE I
Mus. Ms. 814 BAYERISCHE STAATSBIBLIOTHEK, MÜNCHEN
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[catalog 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
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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.
SOURC E 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.

SOURC E 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].

SOURC E K
Q 807 GESELLSCHAFT DER MUSIKFREUNDE, WIEN

SOURC E 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.

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


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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. Thiers is the genre known as oratorio Passion, comprising biblical text of one gospel (recitative) interspersed with poetic responses and meditations (arias, choruses, chorales).
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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 at 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 metaphorical, 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.
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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 understandably, 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.
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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.
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’.

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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
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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 “Und meiner Seele” 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.
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Dr. Ruth Smith
writer, broadcaster and Handel scholar
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.

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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,

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.
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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
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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.

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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 or 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.

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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 spoilt 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-Magdalena 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.
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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 repertories 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
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.

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regular Italian opera performances, a bourgeoning 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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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.

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.


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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 Friedrich 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.

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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 fumblings 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 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 libretto 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
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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.
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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 if 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,
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,

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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.
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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 Brockes-Passion on stage at the Barbican Hall, London, in concert on Good Friday 2019
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101

At a fundraising recital and exploratory evening for the Academy of Ancient Music’s Handel: Brockes-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 Brockes-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 Brockes’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 parlando 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

100 |
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Joseph Crouch
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 “zereißt 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 unpitched, “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 instrument alists 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.

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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.

<table>
<thead>
<tr>
<th>Date</th>
<th>Place</th>
<th>Composer</th>
<th>Work</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lenten Season 1712</td>
<td>Hamburg, Brockes' home</td>
<td>R. Keiser</td>
<td>Brockes-Passion</td>
<td>1st performance</td>
</tr>
<tr>
<td>Lenten Season 1713</td>
<td>Hamburg, Brockes' home</td>
<td>R. Keiser</td>
<td>Brockes-Passion</td>
<td>In 1713 with the addition of Nos. 68-69 (Faithful Soul recitative and aria).</td>
</tr>
<tr>
<td>1716</td>
<td>Frankfurt am Main, Barfüßerkirche</td>
<td>G.P. Telemann</td>
<td>Brockes-Passion TWV 5:1</td>
<td>1st performance</td>
</tr>
<tr>
<td>26 March 1717 (Good Friday)</td>
<td>Leipzig, Neukirche</td>
<td>G.P. Telemann</td>
<td>Brockes-Passion TWV 5:1</td>
<td>The first Leipzig performance of a Passion Oratorio, Gottfried Vogler, organist &amp; musical director</td>
</tr>
<tr>
<td>1717 or 1718</td>
<td>Hamburg</td>
<td>G.P. Telemann</td>
<td>Brockes-Passion TWV 5:1</td>
<td></td>
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Alexander Van Ingen
Academy of Ancient Music

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<tr>
<td>10 April 1718</td>
<td>Hamburg, Domkirche</td>
<td>J. Mattheson</td>
<td>Brockes-Passion</td>
<td>1st performance</td>
</tr>
<tr>
<td>20 March 1719</td>
<td>Hamburg, St. Marie-Magdalene Church</td>
<td>J. Mattheson</td>
<td>Brockes-Passion</td>
<td></td>
</tr>
<tr>
<td>3 April 1719</td>
<td>Hamburg, Reventher Dom</td>
<td>G.F. Handel</td>
<td>Brockes-Passion</td>
<td>1st performance Advertised in Hamburger Relations-Courier, 31 March 1719. The Reventher Dom is the former Refectory building of the Cathedral in Hamburg</td>
</tr>
<tr>
<td>4 April 1719</td>
<td>Hamburg, Reventher Dom</td>
<td>G.P. Telemann</td>
<td>Brockes-Passion TWV 5:1</td>
<td>Advertised in Hamburger Relations-Courier, 31 March 1719</td>
</tr>
<tr>
<td>Holy Week 1719</td>
<td>Hamburg</td>
<td>R. Keiser</td>
<td>Brockes-Passion</td>
<td></td>
</tr>
<tr>
<td>20 March 1720</td>
<td>Hamburg, Drill-Haus</td>
<td>G.F. Handel</td>
<td>Brockes-Passion</td>
<td>HHW 48 Advertised in Hamburger Relations-Courier, 19 March 1720</td>
</tr>
<tr>
<td>21 March 1720</td>
<td>Hamburg, Drill-Haus</td>
<td>G.P. Telemann</td>
<td>Brockes-Passion TWV 5:1</td>
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<tr>
<td>2 April 1721</td>
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10 April 1718 (Palm Sunday) & Hamburg, Domkirche & J. Mattheson & Brockes-Passion & 1st performance & \\
\hline
20 March 1719 & Hamburg, St. Marie-Magdalene Church & J. Mattheson & Brockes-Passion & & \\
\hline
3 April 1719 (Monday of Holy Week) & Hamburg, Reventher Dom & G.F. Handel & Brockes-Passion, HWV 48 & 1st performance & Advertised in Hamburger Relations-Courier, 31 March 1719. The Reventher Dom is the former Refectory building of the Cathedral in Hamburg & \\
\hline
\hline
Holy Week 1719 & Hamburg (no specific date or venue) & R. Keiser & Brockes-Passion & & \\
\hline
\hline
\hline
\hline
2 April 1721 & Hamburg, Reventher Dom & R. Keiser & Brockes-Passion & & \\
\hline
\end{tabular}
\end{table}
7 April 1721
Hamburg, Reventher Dom
G.F. Handel
Brokes-Passion, HWV 48
Advertised in Hamburger Relations-Courier, 7 April 1721

22, 26, 28 & 30 March 1722
Hamburg (no venue cited)
G.F. Handel
Brokes-Passion Pasticcio, consisting of:
- Brokes-Passion, HWV 48
- 15 movements
- Brokes-Passion, TWV 5:1
- 36 movements
- Brokes-Passion
- 60 movements
- Brokes-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
Brokes-Passion, HWV 48
26 March 1722 (Good Friday)
Luneburg
G.F. Handel
Brokes-Passion, HWV 48
8-18 March, 1723
Hamburg, Drill-haus
R. Keiser
Brokes-Passion, HWV 48
G.P. Telemann
Brokes-Passion, TWV 5:1
G.F. Handel
Brokes-Passion, HWV 48
J. Mattheson
Brokes-Passion

Comment: According to notices in the Hamburger Relations-Courier, four performances took place in 1723 of musical settings of Brokes' 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
Brokes-Passion, FW 17:1

5 April 1724
Hamburg, Drill-Haus
G.F. Handel
Brokes-Passion, HWV 48
Advertised in Hamburger Relations-Courier, 5 April 1724

7 April 1724
Leipzig, Nikolaikirche
J.S. Bach
Johannes-Passion BWV 245
1st performance
5 April 1724
22 March 1725
Hamburg, Drill-Haus
G.F. Handel
Brokes-Passion, HWV 48
Advertised in Hamburger Relations-Courier, 5 April 1724

26 March 1725
Hamburg, Drill-Haus
G.P. Telemann
Brokes-Passion, TWV 5:1
Advertised in Hamburger Relations-Courier, 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. Stolzel
Brokes-Passion
1st performance

Holy Week 1727
Hamburg
R. Keiser
Brokes-Passion
With overture to Handel's opera Admeto

1727
Sonderhausen
R. Keiser
Brokes-Passion
Performed by Johann Balthasar Christian Freidlich

25 March 1728
Hamburg, Drill-Haus
G.P. Telemann
Brokes-Passion, TWV 5:1

15 April 1729 (Good Friday)
Leipzig, Neukirche
Composer unknown
7 (no musical sources survive)
Directed by Christoph Gottlieb Frober

1729
Nuremberg
Composer unknown
Presented in multiple parts spread over Lent
### 7 April 1721
- **Hamburg, Reventher Dom**
- **G.F. Handel**
- **Brockes-Passion, HWV 48**
- Advertised in *Hamburger Relations-Courier*, 7 April 1721

22, 26, 28 & 30 March 1722
- **Hamburg (no venue cited)**
- **G.F. Handel**
- **Brockes-Passion Pasticcio, consisting of:**
  - [Brockes-Passion, HWV 48](https://www.cantusillis.com/composer/gottfried-hestorhandel) (15 movements)
  - [Brockes-Passion, TWV 5:1](https://www.cantusillis.com/composer/gottfried-telemann) (60 movements)
  - [Brockes-Passion, TWV 5:1](https://www.cantusillis.com/composer/gottfried-telemann) (5 movements)

- **R. Keiser**
- **G.P. Telemann**
- **J. Mattheson**

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

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

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
- **Zerbst, Greiz**
- **J.F. Fasch**
- **Brockes-Passion, FWV 5:1**

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

### 5 April 1724
- **Hamburg, Drill-Haus**
- **G.F. Handel**
- **Brockes-Passion, HWV 48**
- Advertised in *Hamburger Relations-Courier*, 5 April 1724

7 April 1724 (Good Friday)
- **Leipzig, Nikolaikirche**
- **J.S. Bach**
- **Johannes-Passion, BWV 245**
- 1st performance

22 March 1725
- **Hamburg, Drill-Haus**
- **G.F. Handel**
- **Brockes-Passion, HWV 48**
- Advertised in *Hamburger Relations-Courier*, 5 April 1724

26 March 1725
- **Hamburg, Drill-Haus**
- **G.P. Telemann**
- **Brockes-Passion, TWV 5:1**
- Advertised in *Hamburger Relations-Courier*, 5 April 1724

30 March 1725 (Good Friday)
- **Leipzig, Thomaskirche**
- **J.S. Bach**
- **Johannes-Passion, BWV 245**
- 2nd performance

Lenten Season 1725
- **Gotha, Friedenstein Castle, Castle Chapel**
- **G.H. Stolzel**
- **Brockes-Passion**
- 1st performance

Holy Week 1727
- **Hamburg**
- **R. Keiser**
- **Brockes-Passion**
- With overture to Handel’s opera Admeto

1727
- **Sonderhausen**
- **R. Keiser**
- **Brockes-Passion**
- Performed by Johann Balthasar Christian Freidlich

25 March 1728
- **Hamburg, Drill-Haus**
- **G.P. Telemann**
- **Brockes-Passion, TWV 5:1**

15 April 1729 (Good Friday)
- **Leipzig, Neukirche**
- **Composer unknown**
- ? (no musical sources survive)
- Directed by Christoph Gottlieb Frober

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 Hamburger Relations-Courier, 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


11 (?) April 1732 Leipzig, Nikolaikirche J.S. Bach Johannes-Passion BWV 245 3rd performance (3rd version)

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

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 Hamburger Relations-Courier, 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
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Composer</th>
<th>Title</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>23 March 1730</td>
<td>Hamburg</td>
<td>G.F. Handel</td>
<td>Brockes-Passion, HWV 48</td>
<td>Performance of Handel's setting advertised in Hamburger Relations-Courier, 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.</td>
</tr>
<tr>
<td>1730</td>
<td>Hamburg</td>
<td>R. Keiser</td>
<td>Brockes-Passion</td>
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<tr>
<td>1730</td>
<td>Hamburg</td>
<td>G.P. Telemann</td>
<td>Brockes-Passion, TWV 5:1</td>
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<tr>
<td>4, 11, 16 April 1731</td>
<td>Stockholm, Riddarhuset</td>
<td>G.F. Handel</td>
<td>Brockes-Passion Pasticcio, possibly consisting of Brockes-Passion HWV 48</td>
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</tr>
<tr>
<td>4, 11, 16 April 1731</td>
<td>Stockholm, Riddarhuset</td>
<td>G.P. Telemann</td>
<td>Brockes-Passion TWV 5:1</td>
<td></td>
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<tr>
<td>4, 11, 16 April 1731</td>
<td>Stockholm, Riddarhuset</td>
<td>G.H. Stölzel</td>
<td>Brockes-Passion additional movements</td>
<td></td>
</tr>
<tr>
<td>11 (?) April 1732</td>
<td>Leipzig Nikolaikirche</td>
<td>J.S. Bach</td>
<td>Johannes-Passion BWV 245</td>
<td>3rd performance (3rd version)</td>
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<tr>
<td>1st half of the 1730s</td>
<td>Erfurt, Barfüßerkirche</td>
<td>R. Keiser</td>
<td>Brockes-Passion</td>
<td>Performed by Johann Martin Klöppel</td>
</tr>
<tr>
<td>15 April 1734</td>
<td>Hamburg, Drill-Haus</td>
<td>J.H. Roman</td>
<td>Pasticcio as referenced 1731</td>
<td>Advertised in Hamburger Relations-Courier, 13 April 1734.</td>
</tr>
<tr>
<td>1735 (?)</td>
<td>Sonderhausen</td>
<td>G.H. Stölzel</td>
<td>Brockes-Passion</td>
<td>Several performances</td>
</tr>
<tr>
<td>27 March 1739</td>
<td>Leipzig Nikolaikirche</td>
<td>G.P. Telemann</td>
<td>Brockes-Passion, TWV 5:1</td>
<td>Performed by J.S. Bach</td>
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<td>Date</td>
<td>Location</td>
<td>Composer</td>
<td>Work</td>
<td>Source</td>
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<tr>
<td>8 April 1746</td>
<td>Leipzig</td>
<td>G.F. Handel</td>
<td>Brockes-Passion, HWV 48</td>
<td>Prepared and adapted for performance by, and performed by J.S. Bach</td>
</tr>
<tr>
<td>(Good Friday)</td>
<td></td>
<td>(ed. J.S. Bach)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31 April 1747 or 12 April 1748</td>
<td>Leipzig, Thomaskirche</td>
<td>Various, including G.F. Handel</td>
<td>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</td>
<td>Performed by J.S. Bach</td>
</tr>
<tr>
<td>(Good Friday)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>August 1748 (Oct 1749?)</td>
<td>Leipzig</td>
<td>G.F. Handel</td>
<td>Brockes-Passion, HWV 48</td>
<td>2nd performance by J.S. Bach</td>
</tr>
<tr>
<td>(Good Friday)</td>
<td></td>
<td>(ed. J.S. Bach)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 April 1749</td>
<td>Leipzig, Nikolaikirche</td>
<td>J.S. Bach</td>
<td>Johannes-Passion BWV 245</td>
<td>4th performance (4th version)</td>
</tr>
<tr>
<td>(Good Friday)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27 March 1750</td>
<td>Leipzig</td>
<td>J.S. Bach</td>
<td>Johannes-Passion BWV 245</td>
<td>5th performance (4th version)</td>
</tr>
<tr>
<td>(Good Friday)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c.1750</td>
<td>Nürnberg</td>
<td>Paul Steininger</td>
<td>Brockes-Passion</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Steininger)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c.1750</td>
<td>Hamburg</td>
<td>Jacob Schuback</td>
<td>Brockes-Passion</td>
<td></td>
</tr>
<tr>
<td>Unknown</td>
<td>possibly Zurich</td>
<td>Johann Caspar Bachofen</td>
<td>Brockes-Passion</td>
<td>This setting appeared in 1759, four years after the composer's death. Performance date unknown</td>
</tr>
</tbody>
</table>

Sources:

George Frideric Handel: Collected Documents, ed. Donald Burrows, Helen Coffey, John Greenacombe, Anthony Hicks [Cambridge University Press, 5 volumes, 2013ff]


Johann Sebastian Bach The Learned Musician, Christoph Wolff [W.W. Norton & Company, 2000]


Das Verhältnis von Text und Musik in den Brockespassionen Keisers, Händels, Telemanns und Matthesons, Henning Frederichs [Musikverlag Emil Katzbichler, München-Salzburg, 1975]

Hamburger Relations-Courier, Hamburg University Library

Telemann's autobiography of 1718: Lebens-Lauff mein, Georg Philipp Telemanns [Frankfurt ("Franckfurt am Mayn"), 1718]


Liner notes to Fasch, Brockes-Passion, Nigel Springthorpe [Naxos 8570326, 2007]

Liner notes to Stölzel, Brockes-Passion, Axel Weidenfeld [CPO 9995602, 1998]

Liner notes to Telemann, Brockes-Passion, Carsten Lange [Harmonia Mundi HMC902013/14, 2009]
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Composer</th>
<th>Passion</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 April 1746</td>
<td>Leipzig</td>
<td>G.F. Handel</td>
<td>Brockes-Passion, HWV 48</td>
<td>Prepared and adapted for performance by, and performed by J.S. Bach</td>
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<tr>
<td>August 1748 (Oct 1749?)</td>
<td>Leipzig</td>
<td>G.F. Handel</td>
<td>Brockes-Passion, HWV 48</td>
<td>2nd performance by J.S. Bach</td>
</tr>
<tr>
<td>4 April 1749</td>
<td>Leipzig, Nikolaikirche</td>
<td>J.S. Bach</td>
<td>Johannes-Passion, BWV 245</td>
<td>4th performance (4th version)</td>
</tr>
<tr>
<td>27 March 1750</td>
<td>Leipzig</td>
<td>J.S. Bach</td>
<td>Johannes-Passion, BWV 245</td>
<td>5th performance (4th version)</td>
</tr>
<tr>
<td>c.1750</td>
<td>Nürnberg</td>
<td>Paul Steiniger (Steininger)</td>
<td>Brockes-Passion</td>
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<tr>
<td>c.1750</td>
<td>Hamburg</td>
<td>Jacob Schuback</td>
<td>Brockes-Passion</td>
<td></td>
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<td>Unknown</td>
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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 Brockes-Passion
on stage at the Barbican Hall, London, in concert on Good Friday 2019
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 Brockes-Passion
on stage at the Barbican Hall, London, in concert on Good Friday 2019
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, Eda 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, Stadtinsengehalle / Nicholas McGeegan
Mária Zádor, Éva Bártfai-Bárta, Katalin Farkas, Éva Lax, Drew Minter, Péter Baján, Tamás Csányi, Martin Klemm, 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 Kohlehepp, 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 Bowren, 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 Reehane, Joanne Lunn, Hanna Zumsande, Daniel Elgersma, Daniel Carlsson, Ed Lyon, Gwilym Bowren, 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]
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Recorded 1960s, studio, location unknown
[Deutsche Grammophon 413922 / Archiv, 463644-2]

**1985: Capella Savaria, Stadtinsgechor Halle / Nicholas McGegan**
Mária Zádor, Éva Bártfai-Bártáta, Katalin Farkas, Éva Lax, Drew Minter, Péter Bálint, Tamás Csánya, Martin Klietmann, János Bándi, György Meyer, 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 Graml, Johanna Winkel, Elvira Bill, Jan Thomer, Markus Brutscher, James Ové, 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 ACC264111]

**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 Rehane, 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 Schafer, 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 Hendeis, Henning Klocke, Markus Auerbach

2009: TV BROADCAST FROM FILHARMONIA, WARSAW, POLAND
Akademie für Alte Musik Berlin, Collegium Vocale Gent / Marcus Creed
Johannette Lemer, 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: Cmerata Eleutheria, 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 Cvetkovic-Stojnic, Stefanie Schmitt, Sebastian Köchig, Alexander Frioba, Rainer Grämer, Martin Rank

2018: FILMED AND RADIO BROADCAST FROM GARNISONSKIRKEN COPENHAGEN, DENMARK
Concerto Copenhagen, Lars Ulrik Mortensen
Maria Reehane, Joanne Lunn, Sophie Junker, Daniel Elgersma, Daniel Carlsson, Ed Lyon, Gwilym Bowen, Peter Harvey, Jakob Bloch Jespersen
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2015: FILMED IN CONCERT FROM PARROQUIA SANTA ROSA DE LIMA, LAS ROSAS, SANTA FE, ARGENTINA
Sociedad Haendel de Buenos Aires: Camerata Eleutheria, 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
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Concerto Copenhagen, Lars Ulrik Mortensen
Maria Rehane, Joanne Lunn, Sophie Junker, Daniel Elgersma, Daniel Carlsson, Ed Lyon, Gwilym Bowen, Peter Harvey, Jakob Bloch Jespersen
Wir wollen alle eh’ erblassen from Handel’s Brockes-Passion, a chorus set differently in Source C and others.

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.
Wir wollen alle eh’ erblassen
from Handel’s Brockes-Passion, a chorus set differently in Source C and others

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
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 Winifreid 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
Bingitte Christensen, Lydia Teuschert, Marie-Claude Chapuis, Donad Havas, 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 Krietmann, 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]

Gottfried Heinrich Stölzel
1998: Telemann-Kammerorchester Michaelstein, Kammerchor Michaelstein / Ludger Remy
Constanze Backes, Dorothee Mields, Henning Voss, Knut Schoch, Andreas Post, Klaus Mertens, Florian Mehltribter
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]
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 Gottlieb 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).

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2009: Akademie für Alte Musik Berlin, RIAS Kammerchor / René Jacobs
Bingitze Christensen, Lydia Teusch, Marie-Claude Chappuis, Donát Havár, Daniel Behle, Johannes Weisser
Recorded at Teldex Studio, Berlin, 2008
[Harmonia Mundi HMC902013/14]

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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 Mields, Adrian Thompson, Mark Padmore, Carlo Allemano, Klaus Mertens, Jasper Schwepp
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]

GOTTFRID HEINRICH STÖLZEL
1998: Telemann-Kammerorchester Michaelstein, Kammerchor Michaelstein / Ludger Remy
Constanze Buckes, Dorothee Mields, Henning Voss, Knut Schoch, Andreas Post, Klaus Mertens, Florian Mehlitter
Recorded at St. Bartholomäuskirche, Blankenburg/Harz, Germany, 1997
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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.
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
LIBRETTA

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
Editorial note

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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
KURRENTSCHRIFT TEXT
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 der laster Eiterbeulen mich zu heilen
läßt er sich verwunden.
Es muß meiner Sünden Flecken zu bedecken,
Ja es will ein ewig Leben mir zu geben,
selbst dß. Leben sterben

Recitativo: Evangelist
Als Jesus nun zu Tische saß,
und er das Osterlamm, das Bild von seinem Tod
mit seinen Jüngern aß,
nahm er das Brot,
und wie er es den Höchsten dankend brach,
gab er es ihnen hin v. sprach:

EngLISH TRANSLATION

[1.] Symphonia
[2.] Chorus of Faithful Souls
To free me from the bonds of my sins
To cure me from the festering sores of vice
To cover up the stains of my sins,
Yes, to grant me everlasting life,

[3.] Recitativo: Evangelist
When Jesus sat at table and ate the Easter lamb,
that symbol of his death,
he took the bread,
and as he broke it, thanking the Most High,
gave it to them and said:

Accompanato: Jesus
Daß ist mein Leib: kommt, nehmet Eßet
damit ihr meiner nicht vergesset.

[4.] Accompanato: Jesus
Das ist mein Leib: kommt, nehmet, esset,
Damit ihr meiner nicht vergesset.

[5.] Aria: Tochter Zion
Der Gott, dem alle Himmelskreise
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
And bald hernach nahm er den Kelch
und dankte,
Gab ihn ihnen und sprach:

[7.] Accompanato, Jesus
Das ist mein Blut im neuen Testament,
Das ich für euch und viele will vergießen.
Es wird dem dß. es wird geniessen,
Zu Tilgung seiner Sünden dienen.
Daß ihr dieses recht erkennt,
Will ich dß. jeder sich mit diesem Blute tränke,
und alle meines Leibes wahrhaftig
so daß ich stets gedenke.

Recitativo: Evangelist
und bald hernach, nahm er den Kelch
und danckte,
Gab er es ihnen hin v. sprach,

Accompanato: Jesus
Daß ist mein Leib, im neuen Testament
daß ist für euch, v. viele will vergießen.
Es wird dem dß. es wird genießbar
zu Tilgung seiner Sünden dienen,
Daß du dieser recht erkennt,
Ich will, daß jeder sich mit diesem Blute tränke,
und das er meiner stets gedenke.

Recitativo: Evangelist
Als Jesus nun zu Tische saß
und er das Osterlamm, das Bild von seinem Tod
mit seinen Jüngern aß,
nahm er das Brot,
und wie er es den Höchsten dankend brach,
gab er es ihnen hin v. sprach:

Accompanato, Jesus
Daß ist mein Leib: kommt, nehmet Eßet
damit ihr meiner nicht vergesset.

[4.] Accompanato: 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 dankte,
Gab ihm ihnen und sprach:

[7.] Accompanato, Jesus
Das ist mein Blut im neuen Testament,
Das ich für euch und viele will vergießen.
Es wird dem dß. es wird genießbar
zu Tilgung seiner Sünden dienen.
Daß ihr dieses recht erkennt,
Will ich dß. jeder sich mit diesem Blute tränke,
und das er meiner stets gedenke.

Recitativo: Evangelist
Als Jesus nun zu Tische saß
und er das Osterlamm, das Bild von seinem Tod
mit seinen Jüngern aß,
nahm er das Brot,
und wie er es den Höchsten dankend brach,
gab er es ihnen hin v. sprach:

Accompanato: Jesus
Daß ist mein Leib: kommt, nehmet Eßet
damit ihr meiner nicht vergesset.

[4.] Accompanato: 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 dankte,
Gab ihm ihnen und sprach:

[7.] Accompanato, Jesus
Das ist mein Blut im neuen Testament,
Das ich für euch und viele will vergießen.
Es wird dem dß. es wird genießbar
zu Tilgung seiner Sünden dienen.
Daß ihr dieses recht erkennt,
Will ich dß. jeder sich mit diesem Blute tränke,
und das er meiner stets gedenke.
**Symphonia**

**Chorus, Gläubige Seelen: Aria**

Mich vom Stricke meiner Sünden
Wird mein Gott gebunden.
Von der Laster Eiterbeulen
Läßt er sich verwunden.
Es muß, 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 saß,
Und er das Osterlamm,
Das Bild von seinem Tod
Mit seinen Jüngern aß,
Nahm er das Brod,
Und wie er es dem Höchsten dankend brach,
Gab er es ihnen hin und sprach:

**Accompagnato: Jesus**

Daß ist mein Leib: Kommt, nehmet es,
Des in meinem Leib kommt, es nehmet es,
Des in meinem Leib kommt, es nehmet es,
Selbst das Leben, selbst das Leben.

**Ensemble**

**Symphonia**

**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.

**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**

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

**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.

**Recitativo: Evangelist**

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

**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.
[8.] Aria: Tochter Zion

Gott selbst, der Brunquell 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 pfleg' ich oft mit Tränen
Mich nach dieser kost zu sehnen,
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:

[11.] Recitativo: Jesus

Es ist gewiß, den also stehts geschrieben:

[12.] Recitativo: Jesus

Es ist gewiß, den also stehts geschrieben:

[13.] Recitativo: Peter

Aufs wenigstige will ich,
trotz allen Unglücks fallen,
Ja sollte durch die Macht der Höllen
Die ganze Welt zu trümmern gehn,
Dir stets zur Seite stehn,

[14.] Recitativo: Peter

Ist es sicher, für thus as it has been written:

[15.] Chorus of Disciples

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

[16.] Recitativo: Jesus

I would rather perish,
than sadden you with such disloyalty.

[17.] Recitativo: Peter

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

Aria: Tochter Zion

Gott selbst die Brunquell alles Guten
ein unerschöpflich Gnadenmeer,
fängt für die Sünder an zu bluten,
bis er von allen Blute leer,
v. reicht aus diesen Gnadenfluten
uns selbst sein Blut Zu trinken her.

[8.] Aria: Tochter Zion

Gott selbst, der Brunquell 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: The Christian Church

How my soul hungers for your benevolence, friend of man!
How 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

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

[11.] Coro

Wir wollen alle eh’ erbläßen,
as durch solch untreu dich betrüben,

[12.] Recitativo: Jesus

Es ist gewiß, den also stehts geschrieben,

[13.] Recitativo: Petrus

Aufs wenigstige will ich,
trotz allen Unglücks fallen,
Ja sollte durch die Macht der Höllen
Die ganze Welt zu trümmern gehn,
Dir stets zur Seite stehn,

[14.] Recitativo: 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

Jhr werdet all’ in dieser Nacht Euch an mir ärgern,
Ja mich gar verlassen,

Coro

Wir wollen alle eh’ erbläßen,
as durch solch untreu dich betrüben,

Reculativo: Jesus

It is certain, for thus as it has been written:

Aria: Jesus

Weil ich den Hirten schlagen werde,
zerstreuet sich die ganze Herde,

Recitativo: Petrus

Aufs wenigstige will ich,
trotz allen Unglücks fallen,
Ja sollte durch die Macht der Höllen
Die ganze Welt zu trümmern gehn,
Dir stets zur Seite stehn,

Jesus

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

Reculativo: Peter

I tell you,
before the cock crows twice
you will deny me thrice.
Aria: Tochter Zion
Gott selbst die Brunquell alles Guten
Ein unerschöpflich Gnadenmeer,
fängt für die Sünder an zu bluten,
Bis er von allen Blute leer,
Und reicht aus diesen Gnadenfluten
Uns selbst sein Blut zu trinken her.

Choral der christlichen Kirche
Ach wie hungert mein Gemüthe,
Menschen Freund nach deiner Güte,
Ach wie pfleg' ich oft mit Tränen
Mich nach dieser kost zu sehnen,
Ach wie fleget mich zu dürsten,
Nach dem trank des Lebensfürsten,
Wünsche stets, daß mein Gebeine
Sich durch Gott mit Gott vereine!

Recitativo: Evangelist
Drauf sagten sie dem Höchsten Dank,
v. nach gesprochtem Lobgesang,
ging Jesus über Kindrons Bach,
zum Öelberg,
daß er da zu seinen Jüngern sprach,

[8.] Aria: Tochter Zion
Gott selbst, der Brunquell alles Guten,
Ein unerschöpflich Gnadenmeer,
fängt für die Sünder an zu bluten,
Bis er von allen Blute leer,
Und reicht aus diesen Gnadenfluten
Uns selbst sein Blut zu trinken her.

[9.] Choral der christlichen Kirche
Ach, wie hungert mein Gemüte,
Menschen Freund nach deiner Güte!
Ach wie pfleg' ich oft mit Tränen
Mich nach dieser Kost zu sehnen;
Ach, wie pfleg' ich 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 gesprochem Lobgesang
Ging Jesus über Kindrons Bach zum Öelberg,
Da er dann zu seinen Jüngern sprach:

[8.] Aria: Daughter of Zion
God himself, the fount of all goodness,
an inexhaustible sea of grace,
beginning 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 benvolence, friend of man!
How I often weep 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:

[11.] Coro
Wir wollen alle eh' erblühen,
as durch solch untreu dich betrüben,

[12.] Recitativo: Jesus
Es ist gewiß, den also stehts geschrieben:

[13.] Recitativo: Peter
Aufs wenigstes will ich,
trotz allen Unglück und fallen,
Ja solte durch die Macht der Hölle
Die ganze Welt zu trümmern ghehn,
Dir stets zur seiten stehn,
Jesus
Dir sag ich:
Ehe noch der Hahn wird zweimal krähen,
Wirstu schon dreimal mich verleugnet haben,

Jesus
Jhr werdet all' in dieser Nacht Euch an mir ärger,
Ja, mich gar verlassen,

Coro
Wir wollen alle eh' erblühen,
as durch solch untreu dich betrüben.

Recitativo: Petrus
Aufs wenigstes will ich,
trotz allen Unglück und fallen,
Ja solte durch die Macht der Hölle
Die ganze Welt zu trümmern ghehn,
Dir stets zur seiten stehn,
Jesus
Dir sag ich:
Ehe noch der Hahn wird zweimal krähen,
Wirstu schon dreimal mich verleugnet haben,

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

[11.] Coro
Wir wollen alle eh' erblühen
Als durch solch Un trou dich betrüben.

Recitativo: [character not given in B. “Jesus” in C, H]

[12.] Recitativo: Jesus
It is certain, for thus has it been written:

[13.] Recitativo: 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
Er soll man mich mit dir erwürgen und begraben; ja zehnmal will ich ehr’ erblassen, ehr ich dich will verleugnen und verlassen.

Jesus
Verziehet hier, ich will zu meinem Vater treten, schlafft aber nicht, denn es ist Zeit zu beten.

Solioloquium:
Mein Vater [repeat symbol]
Ich will zu meinen Vater treten, schlafft aber nicht, Denn es ist Zeit zu beten.

Recitativo
Mich drückt der Sünden zentnerlast,
Mich ängstiget des Abgrunds Schrecken,
Mich will ein schlammigter Morast,
Der Grundlos ist, bedecken;
Mir preßt der höllen wilde Gluth,
Aus bein und Adem Mark und Blut; und weil ich noch zu allen plagun
Muß deinen Grimm, O Vater, tragen,
Vor welchem alle Marter leicht,
So ist kein Schmerz, der meinem gleich.

Recitativo: Evangelist
Die Pein vermehrte sich mit grausamen Erschüttern,
So daß er kaum vor Schmerzen röcheln kunt;
Man sah die schwachen Glieder Zittern,
und der Glut vermehrte sich mit grausamen Erschüttern.

[14.] Aria: Jesus
Mein Vater, mein Vater! schau, wie ich mich quäle,
be merciful, be merciful in my time of need!
My heart is breaking, and my soul is anguishd even unto death.

[15.] Recitative: Jesus
Mich drückt der Sünden Zentnerlast,
Mich angstiget des Abgrunds Schrecken,
Mich will ein schlämmerigter Morast,
Der Grundlos ist, bedecken;
Mir preßt der Höllen wilde Gluth,
aus bein und Adem Mark und Blut; und weil ich noch zu allen plagun
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 für über gehen,
Doch müsse, Vater, nicht mein Wille,
Dein Wille nur allein geschehen!

[17.] Arioso: Tochter Zion
Sinners, behold with fear und apprehension
the monster of your sins,
whose punishments and torments
the Sun of God can scarcely endure.

Recitativo: Evangelist
Die Pein vermehrte sich mit grausamen Erschüttern,
So daß er kaum vor Schmerzen röcheln kunt;
Man sah die schwachen Glieder Zittern,
Petrus
Eh soll man mich mit dir erwürgen und begraben,
Ja zehnmal will ich eh' erbläsen,
Eh ich dich will verleugnen und verlassen.

Jesus
Verziehe hier, ich will zu meinem Vater treten,
Schlaft aber nicht, den es ist Zeit zu beten.

Soliloquium: Jesus
Mein Vater, mein Vater!
Schau, wie ich mich quäle,
Erbarme dich, Erbarme dich ob meiner Not.

Recitativo: Jesus
Die Pein vermehrte sich mit grausamen Erschüttern,
so daß er kaum vor Schmerzen röcheln konnte,
man sah die schwachen Glieder zittern,
kaum atmete sein trockner Mund; 
daß bange Herz fing an so stark zu klopfen; 
düß blutiger Schweiß 
in ungezählten Tropfen, 
aus allen Adern drang, 
beiß zu Leb; 
beiß auf den Tod gequält, 
voll Angst zermartert 
ahlf entseelt, 
gar mit dem Tode rang.

Aria: Tochter Zion 
Brich mein Herz zerfließ in thränen, 
Jesus' Leib zerfließt im Blut! 
hör sein Jämmerliches ächzen, 
schau, wie zung’ und lippen lechzen, 
hör sein Wimmern, seufzen, sehnen, 
schau, wie ängstiglich er tut!

Recitativo: Evangelist 
Ein Engel aber kam, von den gestürmten bühnen, 
in diesem Jammer ihn zu dienen, 
und stärkete ihn. 
drauff ging er, wo die Schar der müden Jünger war, 
v. fand sie insgesamt in sanfter ruh; 
whereupon he called to them anxiously:

Arioso: 

Jesus 
Erwacht doch 
Joh, Jac, Petrus 
Wer ruft? Ja, Herr! 
Jesus 
könt ihr in dieser Schrecken Nacht, 
Da ich sink' in des Todes Rachen, 
v. eine Stunde mit mir wachen 
Ermuntert Euch

Joh, Jac, Petrus 
Ja, ja! 
Jesus 
Ach, steht doch auf! Der mich verrät ist da.

Recitativo: Evangelist 
und eht die Rede noch geendigt war 
kam Judas schon hinein, 
v. mit ihm eine große Schar mit Schwerten v. mit stangen, 
and before they had finished speaking. 
Judas appeared, 
und mit ihm eine große Schar Mit Schwertem und mit Stangen.
Kam der Atem, der Mund trocken, der Brust die Angst, so starke Schläge, daß Blut tropfte, aus unzähligen Adern, bis er zu letzt, bis auf den Tod gequält, halb entseelt, gar mit dem Tode rang.

Aria: Tochter Zion

Die Tränen sammeln sich, die Brust erlischt, mein Herz. Sehnsüchtig geht es durch den Kranz, bis auf das Ende, bis in die letzten Zeiten, bis in die letzten Stunden, bis in die letzten Minuten. Ich höre am Ende nur noch das Jammern, das Wimmern, das Seufzen, das Sehnen, das Ängstlich sein, das Ängstlich sein, das Ängstlich sein.

Recitativo: Evangelist

Ein Engel aber kam, von den gestürmten Bühnen, in diesem Jammer ihm zu dienen, und stärkte ihn. Drauf ging er, wo die Schar der müden Jünger war, und fand sie insgesamt in sanfter Ruh; Drum rief er ihnen ängstlich zu:...
[23.] Choro, Chor de Kriegs-Knechten
[no designation in B. “Chor de Kriegs-Knechten” in Brockes’ libretto]
Greift zu, schlagt tot! doch Nein!
Jhr müßet ihn lebendig fangen,
Recitativo: Evangelist
und d. Verräther hatte dieses ihnen
Zeichen lassen dienen:
Judas
Daß ihr, wer Jesus sei,
recht möget wissen,
will ich ihn küßend,
v. dan dringt auf ihn zu mit hellen
Hauffen,
[24.] Recitativo: Evangelist
Und der Verräter hatte diesen ihnen
zum Zeichen lassen dienen:
Judas
Daß ihr, wer Jesus sei,
recht möget wissen,
will ich ihn küßend,
v. dan dringt auf ihn zu mit hellen
Hauffen,
[25.] Chor of Soldiers
Seize him! Strike him dead! But no!
You must take him alive.
[26.] Recitativo: 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.
[27.] Aria: Petrus
Gift v. Gluth, Strahl v. Fluth
Erstickte, verbrenne, Zerschmettere,
versenke
den falschen verräter die Mördrische Rache / die listigen Ränke,
man fesselt Jesum jämmerlich
v. keine Wetter regen sich?
Auf den, mein unverzagter Mut,
Vergieß das frevelhafte Blut,
Weil es nicht tut Gift v. Gluth, Strahl v. Fluth
[28.] Recitativo: Jesus
(zu Petro)
Steck nur dgl. Schwerdt 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 hülffe könn’ erhalten?
Allein es will die Schrift,
Dass es also geschehe,
(zu den Kriegsknechten)
Ihr könnt mit Schwertem und mit Stangen,
as einen Mörder mich zu fangen,
da ihr doch, wie ich euch gelehrt,
Recitativo: Jesus
(zu Petrus)
Steck nur das Schwert an seinen Ort,
zur Verteidigung,
Bergen, verbrenne, zerschmettere,
man fesselt Jesum jämmerlich
v. keine Wetter regen sich?
Auf den, mein unverzagter Mut,
Vergieß das frevelhafte Blut,
Weil es nicht tut Gift v. Gluth, Strahl v. Fluth
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 hülffe könn’ erhalten?
Allein es will die Schrift,
Dass es also geschehe,
(zu den Kriegsknechten)
Ihr könnt mit Schwertem und mit Stangen,
as einen Mörder mich zu fangen,
da ihr doch, wie ich euch gelehrt,
Recitativo: Jesus
(zu Petrus)
Steck nur dgl. Schwerdt 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 hülffe könn’ erhalten?
Allein es will die Schrift,
Dass es also geschehe,
(zu den Kriegsknechten)
Ihr könnt mit Schwertem und mit Stangen,
as einen Mörder mich zu fangen,
da ihr doch, wie ich euch gelehrt,
[23.] Chorus of Soldiers
Seize him! Strike him dead!
But no!
You must take him alive.

[24.] Recitative: 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.] Chorus of Soldiers
Er soll uns nicht entlaufen.

[26.] Recitative: Judas
He shall not escape us.

[27.] Aria: Petrus
Gift v. Gluth, Strahl v. Fluth
Ersticke, verbrenne, Zerschmettere,
versenke
den falschen verräter die mördrische Rache / die listigen Ränke,
man fesselt Jesum jämmerlich
v. keine wetter regen sich,
auff den, mein unverzagter Mut,
vergieß das frevelhafte Blut,
Weil es nicht tut Gift v. Gluth,
Strahl v. Fluth

[28.] Recitative: Jesus
(zu Petrus)
Steck nur dill. Schwert an seinen Ort,
den wer dill. Schwert ergreft,
wird durch dill. Schwert erkalten,
wie, oder glaubst du nicht,
Daß ich sofort von meinem Vater in
der Höhe
Der Engel Hülfe kön’ erhalten?
Allein, es will die Schrift,
Daß es also geschehe.
(zu den Kriegsknechten)
Ihr könnt mit Schwerten und mit Stangen,
als einen Mörder mich zu fangen,
da ihr doch, wie ich euch gelehrt,

Coro
[no designation in B. “Chor de Kriegs-Knechten” in Brockes’ libretto]
Greift Zu, schlagt todt
doch Nein!
Jhr müßet ihn lebendig fangen,

Recitative: Evangelist
und d. Verräther hatte dieses ihnen
Zum Zeichen lassen dienen:
Judas
Daß ihr, wer Jesus sey,
recht möget willen,
will ich ihn küellen,
v. dan dringt auf ihn zu mit hellen
Haufen,

Coro
[no designation in B. “Chor der Knechte” in C]
Er soll uns entlaufen.

Recitative: Judas
Nimm, rabbi, diesen Kuß von mir
Jesus
mein Freund! sag warum bistu hier?

Aria: Peter
Poison and fire, lightning and flood,
choke, burn, shutter, 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.

Recitative: Jesus
(zu Petro)
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 häufig angehört, und keiner hat sich je gelüsten lassen, mich anzufassen; allein, es muß nunmehr geschehen, was die Propheten längst vorhergesehen.

[29.] Chor der Jünger
O weh, sie binden ihn mit Strick und Ketten, auf, auf, laßt uns fliehn, und 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 ihm doch nicht helfen kann?

[30.] Recitativo: Petrus
Aria: Nehmt mich mit verzagte Scharen, hier ist Petrus ohne Schwert, Last was Jesus wieder führt Mir auch wieder fahren.

[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 Priester Rat versammelt saß, Mehr hingerissen als geführet; und Petrus bald von Grimm, bald von Furcht gerühret, folgt ihm von ferne nach; indessen war der Rat, Doch nur umsonst geflissen, durch falsche Zeugen ihn zu fangen; derhalben Caiphas also zu Jesus sprach:
im tempel täglich angehört,
und keiner hat sich je gelüsten
lassen;
Mach anzufragen;
allein es muß nunmehr geschehen,
Was die Propheten längst vorher
geesehen,

Chorus der Jünger
O weh sie binden ihn mit Strick v.
ketten,
auff auff fast uns friehn, v. unser
Leben retten,

Solistiquum: Petrus
wo flieht ihr hin verzagte, bleibt,
doch hier, sie sind schon fort,
wang ich an? folg ich den andern
nach?
Weil ich allein ihn doch nicht helffen
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,

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 Caiaphas,
Wo selbst der Priesterrat versammelt
säß,
Mehr hingerissen als geführet;
und Petrus bald von Grimm und bald
von Furcht gerühret,
folgt ihm von ferne nach;
denn das war der Rat,
Doch nur umsonst geflissen;
Durch falsche Zeugen ihm zu fangen;
Derhalben Caiaphas also zu Jesus
sprach;

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

[31.] Aria: Petrus
nehmt mich mit, verzagte Schaaren,
hier ist Petrus ohne Schwert!
Laßt, was Jesus widerfährt,
mir auch widerfähren.

[32.] Recitative:
Evangelist
und Jesus ward zum Palast Caiaphas',
Wo selbst der priesterrat versammelt
säß,
Mehr hingerissen als geführet;
Und Petrus, bald von Grimm und bald
von Furcht gerühret,
Folgt ihm von ferne nach.
Indessen war der Rat,
Doch nur umsonst geflissen,
Durch falsche Zeugen ihn zu fangen;
Derhalben Caiaphas also zu Jesus
sprach:

Caiaphas
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:

Caiaphas
We want to know what you have
done,
and what you have taught.
Jesus
was ich gelehrt, ist öffentlich
geschehen,
und darf ich es ja dier nicht hier erst
gagen;
du kannst nur die, so mich gehöret
fragen.

Kriegsknecht
Du ketzer! willst dich unterstehn,
zum hohenpriester so zu sprechen,
wart dieser schlag soll deinen frevel
rächen.

[33.] Aria: Tochter Zion
Was bärentatzen, löwenklauen
trotz ihrer wuht sich o–. getrauen,
tust du, verruchte sünder / Menschenhand!

[34.] Recitativo: Evangelist
dei Petrus an,
der draussen bey dem feuer,
sich heimlich hingesetzt

Evangelist
dies sahe petrus an,
der draussen beim feuere
sich heimlich hingesetzt.

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.
Jesus
was ich gelehrt, ist öffentlich
geschehn,
und darf ich es ja dir nicht hier erst
gagen,
du kannst nur die, so mich gehöret
fragen.
Kriegsknecht
Du ketzer! willst dich unterstehen,
zum hohenpriester so zu sprechen,
wart dieser schlag soll deinen frevel
rächen.

[33.] Aria: Tochter Zion
Was die paws of bears and claws of
lions,
despite their fury, do not dare do,
you do, wicked sinner / hand of man!
ich schwöre hoch v. theuer
daß dieser auch von Jesus' schar.
Petrus
Wer ich
Nein, ich
ich weiß nicht, was du sagst;
ich kenne wahrlich seiner nicht.
Evangelist
Gleich drauf sagt ihm ein' ander ins
Gesicht:

[34.] Recitativo: Evangelist
Diß sahe Petrus an,
Der draußen bei dem Feuer
Sich Heimlich hingesetzt.
Indem kam eine Magd, die gleich,
Sobald sie ihn erblickte, sagt:
Magd
ich schwüre hoch v. theuer
daß dieser auch von Jesus' Schar.
Petrus
Wer ich?
Nein, wahrlich, nein,
Du irrest dich.

Evangelist
nicht lang hernach fing noch ein
ander an:
Zweite Magd
So viel ich mich erinnern kann,
Bist du mit dem, der hier gefangen,
viel umgegangen;
ich weiß nicht, was du sagst;
ich kenne wahrlich seiner nicht.

Evangelist
Gleich drauf sagt ihm ein' ander 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 Seite, Auch gibts die Sprache zu erkennen.

**Arioso: Petrus**
Ich will versinken und vergehn, Mich stürze’ des Wetters Blitz und Strahl, Wo ich auch nur ein einzigmal hier diesen Menschen sonst gesehen!

**Recitativo: Evangelist**
Drauf krähete der Hahn; so bald der heis’ren Klang, durch Peter’s ohren drang, Zersprang sein felsen herz, und alsbald lief (wie Moses’ fels dort Wasser gab), ein th ränenbach von seinen Wangen ab, Wobeÿ Er trostlos rief;

**Recitativo: Peter**
Welch ungeheurer schmerz bestürmet mein Gemüt! Ein kalter sc hauder schreckt die seele; die wilde Glut der dunklen Marterhöhle, Entzündet schon mein zischendes Geblüt;

**SoliLoquium: Petrus**
Weil ungeheurer Schmerz bestürmt mein Gemüt, ein kalter Schauer schreckt die Seele, die wilde Gluth der dunklen Marter Höhle, entzündet schon mein Zischendes Geblüth,

Also, your speech gives you away.

**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.

**Recitativo: 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:

**Recitativo: Peter**
Suche wie, will ich verzweifelnd untergehn; nein, mein beklemmtes Herz, mein schüchternes Gemüte soll meines Jesus Wundergüte und Gnade anflehen, so dass der Fürst der dunklen Nacht, der, da ich gefehlt, gelacht,

**SoliLoquium: Peter**
Mein Eingeweide kreisch auf glüh’nen Kohlen, wer löchet diesen Brand wo soll ich rettung holen?

**Aria**
Heul du Schaum
Heul du Schaum d. Menschen Kinder, winsle wilder Sünden Knecht Thränen quelle/waller sind zu schlecht
Weine Blut versteckter Sunder,

**Recitativo**
Doch wie, will ich verzweifeln untergehn; nein, mein beklemmtes Herz, mein schüchternes Gemüte soll meines Jesus Wunder gute Und gnad anfleh’n,

**Aria**
Schau ich fall in strenger buße
Sünden büßer dir zu fuße läß mir deine Gnad erscheinen, das d. Fürst d. dunklen Nacht, der, da ich gefehlt, gelacht, Mög’ ob meinen Tränen weinen

**SoliLoquium: Petrus**
Mein Eingeweide kreisch auf glüh’nen Kohlen, wer löchet diesen Brand, wo soll ich Rettung holen?

**Aria**
Heul, du Schaum!
Heul, du Schaum der Menschenkinder!
Winsel, wilder Sündenknecht!
Thränen quelle / Wasser sind zu schlecht
Weine Blut, versteckter Sunder.

**Recitativo**
Doch wie, will ich verzweifelnd untergehn; nein, mein beklemmtes Herz, mein schüchternes Gemüte soll meines Jesus Wundergüte und Gnade anflehen.

**Aria**
Schau, ich fall in strenger Buße
Sündenbüßer dir zu fuße
Läß mir deine Gnade erscheinen, Daß der Fürst der dunklen Nacht, der, da ich gefehlt, gelacht, Mög’ ob meinen Tränen weinen!
im Garten warst du ihm zur Seite,
Auch gibts die Sprache zu erkennen,
arioso: Petrus
Ich will versinken und vergehn
Mich stürz' des Wetters Blitz und Strahl
Wo ich auch nur ein einzigmal
hier diesen Menschen sonst gesehen!
Recitativo: Evangelist
Drauf krächte der Hahn;
so bald der heißre klang
durch Petrus' Ohren drang,
zersprang sein Felsenherz,
und alsbald lief
(wie Moses' Fels dort Wasser gab),
ein Thränenbach von seinen Wangen ab,
Wobei er trostlos rief:
Soliloquium: Petrus
Welch ungeheurer Schmerz
bestürmet mein Gemüth!
Ein kalter Schauer schreckt die Seele;
die wilde Gluth der dunklen Marterhöhle
Entzündet schon mein zischendes Geblüth;
SOLLIOQUIUM: Peter
Welch ungeheurer Schmerz bestürmet mein Gemüth,
ein kalter Schauer schreckt die Seele,
die wilde Gluth der dunklen Marterhöhle
Entzündet schon mein zischendes Gebiß!
Also, your speech gives you away.
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.
Recitativo: 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:
Recitativo
Doch wie, will ich verzweifelnd untergehn?
nein, mein beklemmtes Herz,
mein schüchternes Gemüthe
soll meines Jesus Wundergüte
und Gnade anflehn.
aria
Schau ich fall in strenger Buße,
Sündenbüßer, dir zu Fuße,
laß mir deine Gnade erscheinen,
Das d. Fürst der dunklen Nacht,
Dar, da ich gefehlt, gelacht,
Móg' mein Thranen weinen!
Recitative:

Evangelist

All 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 du nur auf die Aussag aller Zeugen, antwortest mit verstocktem schwigen, beschwer ich dich bey Gott uns zugestehn, Ob du seist Christus Gottes Sohn

[41.] Chorale der christlichen Kirche

Brockes’ libretto cues the chorale text: “Ach Gott und herr” v.1, 2

[41.] Choral der christlichen Kirche

[42.] Recitative: Evangelist, CAIPHAS, Jesus

Jesus

Ich bins, von nun an werdet ihr, zur rechten Hand der Kraft, und auff der wolken thron mich koen sehn

CAIPHAS

O Lasterer, was dürffen wir nun weiter Zeugniß führen, ihr könnt es jetzto selber spüren, was er sich hat erkühnt, was duncket euch,

Evangelist

drauf rief der gantze Rath zugleich,

[42.] Recitative:

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, Beschwer ich dich bei Gott, Uns zu gestehnen, Ob du seist Christus, Gottes Sohn

[41.] Chorale: The Christian Church

Ah, Lord God, How great and heavy are the sins which I have committed.

Jesus

Ich bins, von nun an werdet ihr, zur rechten Hand der Kraft, und auff der wolken thron mich koen sehn

CAIPHAS

O Lasterer! Was dürfen wir nun weiter Zeugnis führen? Ihr könnt es jetzto selber spüren, Was er sich hat erkühnt, Was dunket euch?

Evangelist

drauf rief der ganze Rat sogleich:

[43.] Coro

Er hat den Tod verdient!

[44.] Aria: Gläubige Seele

[character not given in B. “Gläubigen Seele” in C]

Evangelist

Whereupon the whole council immediately cried:

[43.] Chorus

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 council immediately cried:

[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

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

[43.] Chorale: The Christian Church

[43.] Chorale der christlichen Kirche

[42.] Recitativo: Evangelist, Caiaphas, Jesus

Evangelist

Als Jesus nun, wie hart man ihn verklagte, doch nichts zu allen sagte, da fuhr ihn Caiaphas mit diesen Worten an:

Caiaphas

Weil man nichts aus dir bringen kann und du nur auf die Aussag' aller Zeugen, antwortest mit verstocktem Schweigen, beschwer ich dir bey Gott uns zugestehn, Ob du seijt Christus Gottes Sohn

Jesus

Ich bins, von nun an werdet ihr zur rechten Hand der Kraft, und auff der wolken thron mich koen sehn.

Caiaphas

O Lästerer! Was dürfen wir nun weiter Zeugniss führen? Ihr könnt es jetzo selber spüren, was er sich hat erkühnt, was dunket euch, Evangelist
drauff rief der ganzte Rath zugleich,

Jesus

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

Caiaphas

O Lästerer! Was dürfen wir nun weiter Zeugniss führen? Ihr könnt es jetzo selber spüren, Was er sich hat erkühnt, Was dunket euch?

Evangelist

drauff rief der ganze Rath sogleich:

[43.] Chor: Er hat den Tod verdient!

[44.] Aria: Gläubigen Seele

[43.] Aria: Gläubigen Seele (tenor)

Aria: Tenor

[Werken enthalten als "Gläubigen Seele" in C]

Coro

Er hat den Tod verdient!

[44.] Aria: Glückgebene Seele

[44.] Aria: Faithful soul (tenor)

Coro

Evangelist

Whereupn the whole council immediately cried:

Evangelist

O lästerer! Was dürfen wir nun weiter zeugnis führen? Ihr könnt es jetzo selber spüren, was er sich hat erkühnt. Was düncket euch?

Jesus

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

Caiaphas

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:

Evangelist

O lästerer! Was dürfen wir nun weiter zeugnis führen? Ihr könnt es jetzo selber spüren, was er sich hat erkühnt. Was düncket euch?

Coro

Er hat den Tod verdient!

Jesus

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

Caiaphas

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:

Evangelist

O lästerer! Was dürfen wir nun weiter zeugnis führen? Ihr könnt es jetzo selber spüren, was er sich hat erkühnt. Was düncket euch?

Coro

Er hat den Tod verdient!
Recitativo:
Evangelist
Die Nacht war kaum vorbei,
Die müde Welt lag noch im Schlaf
Versenkt,
Als Jesus abermal, in Ketten
Eingeschränkt
Und mit abscheulichem Geschrei
Ward nach Pilatus hingerissen.
Tochter Zion
Hat dies mein Heiland leiden müssen?
Für wen? Ach Gott? für wen?
Für weßens Sünden läßt er sich binden?
Für welche Fehler, was für Schulden
Muß er der Schergen Frevel dulden?
Wer hat, was Jesus büßt, gethan?
Nur ich bin schuld daran.

[45.] Recitativo: 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
Meine Lasten sind die Stricke,
Seine Ketten, meine Tücke,
Meine Sünden binden ihn,
Diese trägt er mich zu retten,
damit ich d. Höllen Ketten, möchte entfliehn.

[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 d. Höllen Ketten, möchte entfliehn.

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, möchte entfliehn.

Recitativo
Unsauglich ist mein Schmerz,
Unzählbar meine Plagen;
Die Luft beseelt,
Daß sie mich hat genährt;

Solioloquium: Judas
Was habe ich verfluchter Mensch gethan?
Rührt mich kein Strahl, will mich kein Donner fallen?
Brich abgrund brich, eroß mir die dürstige Bahn zur Höllen
Doch Ach, die Höll erstaunt ob meinen Taten,
Die Teufel selber schäm sich, ich hund hab meinen Gott verraten;

Aria
Laßt diese Tat o.– ungeroht,
Zerreißt mein Fleisch, zerquetsche die Knochen,
Ihr Larven jener Marterhöhle,
Straft mit Flammen, Pech und Schwefel meinen Frevel,
Daß sich die verdammte Seele ewig quäle;

Recitativo
Unsauglich ist mein Schmerz,
Unzählbar meine Plagen;
Die Luft beseelt,
Das sie mich hat genährt;

SOLIOQUIUM: 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.

Aria
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.

Recitativo
Unsauglich ist mein Schmerz,
Unzählbar meine Plagen;
Die Luft beseelt,
Das sie mich hat genährt;

[49.] Recitativo: Judas
Unsauglich ist mein Schmerz,
Unzählbar meine Plagen;
Die Luft beseelt,
Das sie mich hat genährt;

[48.] Aria: Judas
Laßt diese Tat nicht ungeroht,
Zerreißt mein Fleisch, zerschüttet die Knochen,
Ihr Larven jener Marterhöhle!
Straft mit Flammen, Pech und Schwefel meinen Frevel,
Daß sich die verdammte Seele ewig quäle!

[47.] Recitativo: Judas
O was hab ich verfluchter Mensch gethan?
Rührt mich kein Strahl, will mich kein Donner fallen?
Brich, Abgrund, brich, eroffe mir die dürstige Bahn zur Höllen!
Doch Ach, die Höll erstaunt ob meinen Taten,
Die Teufel selber schäm sich, ich hund hab meinen Gott verraten;

Aria
Laßt diese Tat o.– ungeroht,
Zerreißt mein Fleisch, zerquetsche die Knochen,
Ihr Larven jener Marterhöhle!
Straft mit Flammen, Pech und Schwefel meinen Frevel,
Daß sich die verdammte Seele ewig quäle!

[49.] Recitativo: Judas
Unsauglich ist mein Schmerz,
Unzählbar meine Plagen;
Die Luft beseelt,
Das sie mich hat genährt;
Recitativo:
Evangelist
Die Nacht war kaum vorbei,
Die müde Welt lag noch im Schlaf versenkt,
Als Jesus abermahl in Ketten eingeschrankt
Und mit abscheulichem Geschrei ward nach Pilatus hingerissen.

Tochter Zion
Hat daß mein heiland leidet müßten?
Für wen? Ach Gott? für wen?
Für welchen Sünden läßt er sich binden?
Für welche Fehler, was für Schulden,
Muß er den Schergen Frevel dulden?
Wer hat was Jesus büßt, gethan?
Nur ich bin schuld daran.

Aria
Meine Laster sind die Stricke,
Meine Ketten, meine Tücke,
Meine Sünden binden ihn,
Die trägt er mich zu retten,
Damit ich der Hölle Ketten möchten entfliehn.

Soliloquium: Judas
O, was hab' ich verfluchter Mensch gethan?
Rührt mich kein Strahl, will mich kein Donner fallen?
Brich abgrund brich, eröffne mir die düstere Bahn zur Höllen,
Doch Ach, die Höll' erstaunt ob meinen Sünden,
Ich habe meinen Gott verraten.

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 Hölle Ketten möchten entfliehn.

Recitativo
Unsäglich ist mein Schmerz,
Unzählbar meine Plagen!
Die Luft beseucht das, was mich hat genährt.

[45.] Recitativo: Evangelist
Die Nacht war kaum vorbei,
Die müde Welt lag noch im Schlaf versenkt,
Als Jesus abermahl in Ketten eingeschränkt
Und mit abscheulichem Geschrei ward nach Pilatus hingerissen.

Tochter Zion
Hat dies mein Heiland leiden müssen?
Für wen? Ach Gott, für wen?
Für welchen Sünden läßt er sich binden?
Für welche Fehler, was für Schulden,
Muß er den Schergen Frevel dulden?
Wer hat was Jesus büßt, gethan?
Nur ich bin schuld daran.

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

[46.] Aria: Tochter Zion
Meine Laster sind die Stricke,
Meine Ketten mein schöpfer,
Meine Sünden binden ihn,
Diese trägt er mich zu retten,
Damit ich der Hölle Ketten möchten entfliehn.

Recitativo
Unsäglich ist mein Schmerz,
Unzählbar meine Plagen!
Die Luft beseucht das, was mich hat genährt.

[47.] Recitativo: Judas
O, was hab' ich verfluchter Mensch gethan!
Rührt mich kein Strahl, will mich kein Donner fallen?
Brich abgrund brich, eröffne mir die dünstre Bahn zur Höllen!
Doch Ach, die Höll' erstaunt ob meinen Sünden,
Teufel selber schämen sich!
Ich habe meinen Gott verraten.

[48.] Aria: Judas
Laßt diese Tat nicht ungerochen,
Zerreißt mein Fleisch, zerquetscht die Knochen,
Ihr Larven jener Marterhöhle!
Straft mich mit Flammen, Pech und Schwefel meinen Frevel,
Daß sich die verdammte Seele ewig quäle!

Recitativo
Unsäglich ist mein Schmerz,
Unzählbar meine Plagen!
Die Luft beseucht das, was mich hat genährt.

[49.] Recitativo: Judas
Unsäglich ist mein Schmerz,
Unzählbar meine Plagen!
Die Luft beseucht das, was mich hat genährt.

[50.] Recitativo: Judas
Was habe ich verfluchter Mensch gethan!
Rührt mich kein Strahl, will mich kein Donner fallen?
Brich abgrund brich, eröffne mir die dünstre Bahn zur Höllen!
Doch Ach, die Höll' erstaunt ob meinen Sünden,
Teufel selber schämen sich!
Ich habe meinen Gott verraten.

[51.] Aria: Judas
Laßt diese Tat nicht ungerochen,
Zerreißt mein Fleisch, zerquetscht die Knochen,
Ihr Larven jener Marterhöhle!
Straft mich mit Flammen, Pech und Schwefel meinen Frevel,
Daß sich die verdammte Seele ewig quäle!

Recitativo
Unsäglich ist mein Schmerz,
Unzählbar meine Plagen!
Die Luft beseucht das, was mich hat genährt.

[52.] Recitativo: Judas
Was habe ich verfluchter Mensch gethan!
Rührt mich kein Strahl, will mich kein Donner fallen?
Brich abgrund brich, eröffne mir die dünstre Bahn zur Höllen!
Doch Ach, die Höll' erstaunt ob meinen Sünden,
Teufel selber schämen sich!
Ich habe meinen Gott verraten.

[53.] Aria: Judas
Laßt diese Tat nicht ungerochen,
Zerreißt mein Fleisch, zerquetscht die Knochen,
Ihr Larven jener Marterhöhle!
Straft mich mit Flammen, Pech und Schwefel meinen Frevel,
Daß sich die verdammte Seele ewig quäle!

Recitativo
Unsäglich ist mein Schmerz,
Unzählbar meine Plagen!
Die Luft beseucht das, was mich hat genährt.

[54.] Recitativo: Judas
Was habe ich verfluchter Mensch gethan!
Rührt mich kein Strahl, will mich kein Donner fallen?
Brich abgrund brich, eröffne mir die dünstre Bahn zur Höllen!
Doch Ach, die Höll' erstaunt ob meinen Sünden,
Teufel selber schämen sich!
Ich habe meinen Gott verraten.

[Aria: Tochter Zion] Die ihr Gottes Gnade versäumet und mit Sünden häufst, Dencket, daß die Straf schon kömmt, Wann die Frucht der Sünden reift!


[50.] Aria: Tochter Zion Die ihr Gottes Gnade versäumt und mit Sünden häufst, Dencket, daß die Straf schon kömmt, Wann die Frucht der Sünden reift!

[51.] Recitativo: Evangelist Hanst du den kein Gehör? Vernimmst du nicht, wie hart sie dich verklagen, Und willst du nichts zu deiner Rettung sagen, Er aber sagte nichts mehr,

[Duetto: Tochter Zion Spricht du den auf die Verklagen v. das spöttische Befragen, ewig Wort, kein einzig Wort] Nein ich will euch jetzo zeigen, Wie ich wied. bring durch Schweigen was ihr durchs Geschwätz verlehrt,


[52.] Chorus Punish this criminal, the enemy of Caesar, the traitor!

[53.] Recitativo: 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.
die Welt die weil sie mich getragen
ist bloß darum verbrennenswert
Die Sterne werden zu Cometen,
Die Welt, just for having borne me,

ist bloß darum verbrennenswert;
Die Sterne werden zu Cometen,

Die Welt, just for having borne me,

Mich scheusahl d. natur zu töten:
Den Körper schlägt die Erd einen Grab,

Mich scheusahl d. natur zu töten:
Dem Körper schlägt die Erd ein Grab,

Ich berate ans Sieh der Welt:
Die Welt, just for having borne me,

Was fang ich den verzweifelter
verdammter Mörder an?

Was fang ich den verzweifelter
verdammter Mörder an?

Eh ich mich soll so unerträglich
kräncken,

Eh ich mich soll so unerträglich
kräncken,

Will ich mich hangen!

Will ich mich hangen!

aria: Tochter Zion
Die ihr Gottes Gnade versäumet
und mit Sünden häufen,

Die ihr Gottes Gnade versäumet
v. mit Sünden häufft
denke, daß die Strafe schon kömmt,

Recticativo: Evangelist
Wie nun Pilatus Jesus fragt,
ob er der Juden König war?
Sprach er,

Jesus
du hast gesagt, 

Jesus
du hast gesagt, 

Jesu
nein ich will euch jetzo zeigen,
wie ich wied. bring durch Schweigen
was ihr durchs geschwätz verleht,

[50.] aria: Tochter Zion
Die ihr Gottes Gnade versäumet
und mit Sünden häufft

[50.] aria: Tochter Zion
Die ihr Gottes Gnade versäumet
und mit Sünden häufft

[51.] Recitativo: Evangelist
Wie nun Pilatus Jesus fragt,
ob er der Juden König war?
Sprach er,

Jesus
Du hast gesagt.

Recitativo: Pilatus
Hast du den kein Gehör?
Verrinnst du nicht, wie hart sie dich verklagen?
v. wiltu nichts zu deiner Rettung sagen,

Recitativo: Pilatus
Hast du den kein Gehör?
Verrinnst du nicht, wie hart sie dich verklagen?

Evangelist
Er aber sagte nichts mehr,

Duetto:
Tochter Zion
Sprichst du den auf dies Verklagen
v. das spöttische befragen,
Ewig Wort, kein einzig Wort?

Duetto:
Tochter Zion
Sprichst du den auf dies Verklagen
v. das spöttische befragen,

Jesus
nein ich will euch jetzo zeigen,
wie ich wied. bring durch Schweigen
was ihr durchs geschwätz verleht,

[52.] Coro
Bestrafen diesem Ubelthäter
den Feind des Kaisers,

[52.] Coro
Bestrafen diesem Ubelthäter,
Den Feind des Kaisers,

Recitativo: Pilatus
Hast du den kein Gehör?
Verrinnst du nicht, wie hart sie dich verklagen?

[53.] Recitativo: Pilatus
Hast du den kein Gehör?
Verrinnst du nicht, wie hart sie dich verklagen?

Evangelist
Er aber sagte nichts mehr.

[54.] Duetto: Tochter Zion
Sprichst du den auf dies Verklagen
v. das spöttische befragen,
Ewig Wort, kein einzig Wort?

[55.] Chorus
Punish this criminal,
the enemy of Caesar,
the traitor!

[55.] 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.

[56.] recitative: Evangelist
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.

[57.] Chorus
Punish this criminal,
the enemy of Caesar,
the traitor!
Recitativo: Evangelist
Pilate wunderte sich sehr, weil von den Gefangenen auf das Fest, er einen pflegte loszuzählen, bemüht er sich auf’s best, daß sie von ihm und Barabbas, der wegen eines Mords gefangen saß, doch möchten Jesum wählen; doch rief mit gräßlichen Geschreien:

Recitativo: Pilatus
Was fang ich dann mit eurem sogenannten König an?

Chorus
away with him! let him be crucified!

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:

Recitativo: Pilate
What has he done?

Chorus
Away with him! let him be crucified!

Coro
[no designation in B. “Chor der Jüden” in C]
Nein dies nicht
Den Barabbas gib los!

Recitativo: Pilatus
was fang ich dann mit euren sogenannten König an,

Recitativo: Barabbas
wie er nun sah, das Getümmel nicht zu stillen, so sagt er endlich ja, und übergab ihn ihren Willen.

Recitativo: Tochter Zion
Besinne dich Pilatus schweig, halt ein!
Vermeide doch der höllen Schwefelflammen!
Soll Gottes Sohn von dir verurtheilt sein?
Willst du, Verdammtser, Gott verdammen?
Will deine freche Grausamkeit der toten Welt ihr Leben, den Engel Lust, den Herrn der Herrlichkeit verworffen Schergen übergeben?

Chorus
Away with him! let him be crucified!

Recitativo: Evangelist
Wie er nun sah die tumulte nicht zu stillen, so sagt er endlich ja, und übergab ihn ihren Willen.

Recitativo: Pilate
was hat er dann getan?

Recitativo: Pilatus
Was hat er dann getan?

Recitativo: Tochter Zion
Besinne dich Pilatus schweig halt ein!
Vermeide doch der höllen Schwefelflammen!
Soll Gottes Sohn von dir verurteilt sein?
Willst du, Verdammtser, Gott verdammen?
Will deine freche Grausamkeit der toten Welt ihr Leben, den Engel Lust, den Herrn der Herrlichkeit verworffen Schergen übergeben?
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:

Recitativo: Pilatus
What shall I do with your so-called king?

Chorus
Away with him! Let him be crucified!

Recitativo: Tochter 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 Bärenherz ist felsenhart
Solch Urteil abzufassen!
Soll Gott erblasen?
Ich wunder mich, du Zucht d. Drachen,
Dass dir in dem verfluchten Rachen
Die Zunge nicht erschwarzet und erstarrt!

Recitative: Evangelist
Drauff zerreten die Kriegsknecht ihn
Hinein, und riefen, ihre Wut mehr anzuflammen, die
Ganze Schaar zusammen;
Die Bünden ihn an einen Stein und geißelten den zarten Rücken
Mit Nägellvollen Stricken.

SOLILOQUIUM: Faithful Soul (soprano)
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,
Schmerzen auf ihn dringen,
Aus jedem Tropfen Blut d. Liebe Funken springen.

Recitative
Drum Seele, schau mit ängstlichem Vergnügen,
Mit bitter Lust und mit beklemmten Herzen,
Dein Himmelreiche in seinen Schmerztern,
Wie dir auf Dornen, die ihn schneiden,
Die Himmlischen Schlüssel Blumen blühen!
Du kannst der Freuden Frucht
Von seiner Wermut brechen.
Schau, wie die Mörder ihm auf seinem Rücken pflegen,
Wie tief, wie grausam tief sie ihre Furchen ziehn,
Die er mit seinem Blut begießet
Woraus der toten Welt des Lebens Ernt' entsprießet!
Ja, ja, aus Jesus' Striemen fließet ein Balsam
Sei es von der Wunde des nüchternen Menschen
Sei es von der Wunde der Liebe
Uns Leben, Lust und Trost, ihm selbst
der Tod erteilet.

Recitative: Gläubige Seele
Ja, ja, aus Jesu' Striemen fließt ein Balsam,
Dessen Wundekraft von solcher sel'hen Eigenschaft,
Daß er sein eigne nicht, nur fremde Wunden heilet,
Uns Leben, Lust und Trost, ihm selbst
den todt ertheilet

Recitative: Faithful Soul (soprano)
Ja, ja, aus Jesu' Striemen fließt ein Balsam,
Dessen Wundekraft von solcher sel'hen Eigenschaft,
Daß er sein eigne nicht, nur fremde Wunden heilet,
Uns Leben, Lust und Trost, ihm selbst
der Tod erteilet.
[61.] Arioso: Tochter Zion

[62.] Recitative: Evangelist
Drauf zerreten die Kriegsknecht ihn hinein, und riefen, ihre Wut mehr anzufachen, die ganze Schaar zusammen; Die bunden ihn an einen Stein und geißelten den zarten Rücken Mit Nägeln vollen Streiken.

[63.] Arioso: Faithful Soul (soprano)
Ja, ja, aus Jesus' Striemen fließt ein Balsam, dewen Kraft, von solcher seltenen Eigenschaft, daß er sein eigne nicht, nur Fremde Wunden heilt, Uns Leben, Lust und Trost, ihm selbst den Tod erteilt, aus jedem Tropfen Blut der Liebe Funken springen.

Recitative
Drum Seele, schau mit ängstlichem Vergnügen, mit bitter Lust und mit beklemmten Herzen, Dein Himmelreich in seinen Schmerzern, Wie dir auf Dornen, die ihn stechen, des Hiells Schlüsselblumen blühn! Du kannst der Freuden Frucht Von seiner Wermut brechen. Schau, wie die Mörder ihn auf seinem Rücken pflegen, Wie tief, wie grausam sie sie Furchen ziehn, Die er mit seinem Blut begießet Woraus der toten Welt des Lebens Ernt' entsprießt!

SOLILOQUIUM: Faithful Soul (soprano) Ich sah an einen Stein gebunden den Eckstein, der ein Feuerstein der ew'gen Liebe scheint zu sein, den 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, with rope and steel, I see the sparks of love leap from every drop of his blood.

[64.] Recitative: Faithful Soul (soprano) So seh' ich die sparks of love leap from every drop of his blood.
Aria

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

Dem Himmel gleich
Sein bunt gestriemter Rücken,
Den Regenbögen ohne Zahl
Als lauter Gnadenzeichen schmücken,
Die, die die Sündflut unserer Schuld verweise,
Der hält lieben Sonnenstrahl
In seines Blutes Wolken zeigt.

Recitativo: Evangelist
Wie nun das Blut mit Strömen von ihm rann,
Da zogen sie ihm eine Purpur an
Und krönten ihn zu desto größern Hohn,
Mit einer Dornenkrone.

SOLILOQUIUM: Daughter of Zion

Die Rosen krönen sonst d. rauhen Dorn spitzen;
Wie kommt d. hier ein Dorn die Saron's Rose krön;
da auf die Rosen sonst Aurora Perlen thront,
fängt hier die Rose selbst Rubyinen an
Zu schweißen

Aria

Ja wohl erbärmliche Rubyinen,
die aus geronnen Blut, auf Jesus Stirne stehen,
Ich weiß, ihr werdet mir zum Schmuck
d. Seelen dienen,
v. dennoch kann ich mich o. ohne Schrecken sehn.

[Recitativo: Evangelist]

Verwegener Dorn barbarische Spitzen,
Verwildert Mord gesträuch halt ein
Soll dieses Haupts Eiffen sein
Dein spröder Stachel ganz zerritzen?
Verwandelt euch vielmehr in Stahl
Durch dieser Mörder Herz zu dringen,
Dienst tigern keine Menschen sein!
Doch der verfluchte Strauch ist taub;
Hör, wie mit knirschendem Geräusch
Sein Drachenzähne gleiches Laub
Durchdringet Sehnen, Adern Fleisch;

Ja wohl, erbärmliche Rubyinen,
die aus geronnen Blut auf Jesus' Stirne stehen,
Ich weiß, ihr werdet mir zum Schmuck
Der Seelen dienen,
Und dennoch kann ich euch nicht ohne Schrecken sehn.

Recitativo: Töchter Zion
Verwegener Dorn barbarische Spitzen!
Verwildert Mord gesträuch, halt ein!
Soll dieses Haupts Eiffen sein
Dein spröder Stachel ganz zerritzen?
Verwandelt euch vielmehr in Stahl
Durch diesen Mörder Herz zu dringen,
Die Tiger, keine Menschen sein!
Doch der verfluchte Strauch ist taub;
Hör, wie mit knirschendem Geräusch
Sein Drachenzähne gleiches Laub
Durchdringet Sehnen, Adern Fleisch;

Ja wohl, erbärmliche Rubyinen,
die aus geronnen Blut auf Jesus' Stirne stehen,
Ich weiß, ihr werdet mir zum Schmuck
d. Seelen dienen,
Und dennoch kann ich euch nicht ohne Schrecken sehn.

Recitativo: Töchter Zion
Verwegener Dorn, barbarische Spitzen!
Verwildert Mordgesträuch, halt ein!
Soll dieses Haupts Eiffen sein
Dein spröder Stachel ganz zerritzen?
Verwandelt euch vielmehr in Stahl
Durch diesen Mörder Herz zu dringen,
Die Tiger, keine Menschen sein!
Doch der verfluchte Strauch ist taub;
Hör, wie mit knirschendem Geräusch
Sein Drachenzähne gleiches Laub
Durchdringet Sehnen, Adern Fleisch;

Aria

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

Ja wohl, erbärmliche Rubyinen,
die aus geronnen Blut auf Jesus’ Stirne stehen,
Ich weiß, ihr werdet mir zum Schmuck
d. Seelen dienen,
Und dennoch kann ich euch nicht ohne Schrecken sehn.

Recitativo: Töchter Zion
Verwegener Dorn, barbarische Spitzen!
Verwildert Mordgesträuch, halt ein!
Soll dieses Haupts Eiffen sein
Dein spröder Stachel ganz zerritzen?
Verwandelt euch vielmehr in Stahl
Durch diesen Mörder Herz zu dringen,
Die Tiger, keine Menschen sein!
Doch der verfluchte Strauch ist taub;
Hör, wie mit knirschendem Geräusch
Sein Drachenzähne gleiches Laub
Durchdringet Sehnen, Adern Fleisch;

Aria

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

Recitativo: Töchter Zion
Verwegener Dorn, barbarische Spitzen!
Verwildert Mordgesträuch, halt ein!
Soll dieses Haupts Eiffen sein
Dein spröder Stachel ganz zerritzen?
Verwandelt euch vielmehr in Stahl
Durch diesen Mörder Herz zu dringen,
Die Tiger, keine Menschen sein!
Doch der verfluchte Strauch ist taub;
Hör, wie mit knirschendem Geräusch
Sein Drachenzähne gleiches Laub
Durchdringet Sehnen, Adern Fleisch;

Aria

Laß doch diese herbe schmerzten Frecher Sunder dir zu Herzen,
Ja durch Mark und Seele gehn!
Selbst die Natur fühlt Schmerz und Grauen,
Ja sie empfindet jeden Stich,
Aria
(character not given explicitly in B, but clearly part of the Soliloquium)

Dem Himmel gleich
Sein bunt gestrieter Rücken,
Den Regenbögen ohne Zahl
Als lauter Gnadezeichen schmücken,
Die, die die Sündflut unserer Schuld verweigert,
Der holden Liebe Sonnensstrahl,
In seines Blutes Wolken 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 Dornenkrone.

SOLILOQUIUM: Daughter of Zion

Die Rosen krönen sonst d. rauhen Dornen Spitzen;
Wie kommt d. hier ein Dorn die Sarons Rose krön't;
da auf die Rosen sonst Aurora perlen thront;
fängt hier die Rose selbst Rubinen an,
Zu schwitzen

Ja wohl erbarmliche Rubinen,
die aus geronnen Blut, auf Jesus' Stirne steh'n,
ich weiß ihr werdet mir zum Schmuck
d. Seelen dienen,
v. dennoch kann ich mich o. ohne Schrecken sehn,
Recitativo
Verwegener Dorn barbarisch Spitzen,
Verwildert Mordgesträuch, halt ein!
Soll dieses Haupts Blut sein
dem 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;

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

[68.] Recitativo: Tochter Zion
Verwegener Dorn, barbarische Spitzen!
Verwildert Mordgesträuch, halt ein!
Soll diesen Spröder Stachel ganz Zerritzen!
Verwandelt euch vielmehr in Stahl und Klingen,
durch diese 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;

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

[69.] Aria: Tochter Zion
Laß doch diese herbe Schmerzen
Frecher Sünder dir zu Herzen,
Ja durch Mark und Seele gehn!
Selig die Natur fühlt Schmerz und Grauen,
Ja sie empfindet jeden Stich,

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

[68.] Recitativo: Daughter of Zion
Foolhardy thorns, barbaric spikes!
Wild murderous thickets, desist!
Should your rough bars
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
deir 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

[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.] Recitativo: 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.
da sie der Dornen starre Klauen so jämmerlich
In ihres Schöpfers Haupt sieht eingedrückt stehn.

Recitativo
Die zarten Schlüsse sind biß ans Gehirne,
durchlöchert und durchbohrt,
Schau Seele, schau!
wie von d. göttlich schönen Stirne,
gleich einen purpurfarbenen Tau,
der vom gestirnten Himmel sich ergießt,
Ein lauer Bach von blut’gem purpur fließt!

Aria
das sie die Dornen starre Klauen so jämmerlich
in ihres Schöpfers Haupt sieht eingedrückt stehn.

Recitativo: Tochter Zion
Die zarten Schläfen sind bis ans Gehirn
Durchlöchert und durchbohrt,
Hände, Seele, schau,
wie von der göttlich schönen Stirn,
gleich einem purpurfarbenen Tau,
der vom gestirnten Himmel sich ergießt,
Ein lauer Bach von blut’gem Purpur fließt!

Aria: Tochter Zion
Jesu, dich mit unsren Seelen zu vermählen,
Schmelzt dein liebendes Herz vor Liebe,
Ja du gießest in die Glut statt des Öls,
für heiße Triebe,
your loving heart melts for love,

Recitativo: Evangelist
Drauf beugten sie als Spott vor ihm die Knie,
und fingen lachend an zu schreien:

Coro
Ein jed. seij ihm unterthäning
Gegrüßet seystu Juden König,

Recitativo: Evangelist
Ja scheuert sich nicht ihm ins Gesicht zu speien,

Aria: Tochter Zion
Ja scheueten sich nicht ihm ins Gesicht zu speien,

Recitativo: Evangelist
Worauf sie mit dem Rohr, das seine Hände trugen,
sein schon blutrünstig Haupt zerschlugen.

Chorus
Everyone, pay him homage!

Recitativo: Evangelist
Ja scheuert nicht ihm ins Gesicht zu speien.

Aria: Tochter Zion
Ja, scheuerten sich nicht ihm ins Gesicht zu speien,

Recitativo: Evangelist
Worauf sie mit dem Rohr, das seine Hände trugen,
sein schon blutrünstig Haupt zerschlugen.

Recitativo: Evangelist
Worauf sie mit dem Rohr, das seine Hände trugen,
sein schon blutrünstig Haupt zerschlugen.

Recitativo: Evangelist
Drauf beugten sie als Spott vor ihm die Knie,
und fingen lachend an zu schreien:

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

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

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

Recitativo: Evangelist
Drauf beugten sie aus Spott vor ihm die Knie,
Und fingen lachend an zu schreien:
da sie d. dornen starre Klauen so jämmerlich, in ihres Schöpfers Haupt sieht eingedrückt stehn.

Recitativo
Die zarten Schläfe sind bis ans Gehirne, durchlöchert und durchbohrt, Schau Seele schau, wie von d. göttlich schönen Stirne, gleich einen purpurfarbenen Thau, der vom gestirnten Himmel sich ergießt, Ein lauer Bach von blutgem purpur fließt,

Aria
Jesu dich mit unseren Seelen zu vermählen, Schmilzt dein liebend Herz vor Liebe, Ja du gießest in die Glut, statt des Oels, für heiße Triebe, dein vor Liebe wallend Blut,

Recitativo: Evangelist
Drauf beugten sie als Spott vor ihm die Knie, und fingen lachend an zu schreien:

Coro
Ein jed. sej ihm unterthändig Gegrüßt seystu Juden König,

Recitativo: Evangelist
Ja scheuerten sich nicht ihm ins Gesicht zu spießen,

Aria: Tochter Zion
Schäumest du, du Schaum der Welt, speit dein basilisken rachen, brut der drachen, dem. der alle ding' erhält, schleim und Geifer ins Gesicht, und die höll verschlingt dich nicht?

Recitativo: Evangelist
Worauf sie mit dem Rohr, das seine Hände trugen, sein schon blutrünstig Haupt zerschlugen.

Chorus
Everyone, pay him homage! Hall, King of the Jews!

Recitativo: Evangelist
They did not shy at spitting in his face.

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?

Recitativo: Evangelist
Whereat they beat his already bloody head With the reed that he held in his hands.
Soliloquium: Tochter Zion

[77.] Recitative: Tochter Zion

Bestürzter Sünder nim in acht, des heylands 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,
Dass vor mit tau gesalbt
Und voller locken war,
Ist jetzt von Eÿter naß,
Und klebt von dicken blut!
Dies alles duldet er
Bloß dir zu gut.

[78.] Aria: Tochter 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.] Recitative: Evangelist

Where are you leading him, vile murderers?
To death, so I perceive.

Recitativo: Evangelist

Wie man ihm nun genug verspottung quaß und schmach hat angethan rill man ihm ab den Purpur den er trug,

und Zog ihm drauf sein eigne Kleider an,
Und endlich führeten 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

Eilt, ihr angefochtne seelen,
Geht aus Achsaphs Mörd. hölen,
Komm, zum schädel hügel
Euer Wohlfahrt blühet da!

Chorus of Faithful Souls

Where?

Daughter of Zion

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

Solo e Coro: [no chorus designation in B. “Chorus of Gläubige Seelen” in C]

Tochter Zion

Eilt, ihr angefochtne seelen, geht aus Achsaphs Mörd. hölen, kom– t

nach GolGATHA,
nehmt des Glaubens taubenflügel
kom– t, zum schädel hügel
Eure Wohlfahrt blühet da!

SOLiLOQuiuM: Mary

Ach Gott, ach Gott, mein Sohn wird fortgeschleppt, wird weggerissen!
Wo führt ihr ihn, verruchte Mörder hin;
Zum Tode wie ich merke,
Riß man ihm ab den Purpur, den er trug.
Und zog ihm drauf sein’ eigne Kleider an,
Und endlich führeten sie ihn, daß sie ihn kreuzigten, Zur Schädelstätte hin.

[80.] Recitativo, Maria

Oh God, oh God!

My son is dragged off, is torn away!
Where are you leading him, vile murderers?

[81.] Recitative: Mary

Ach Gott, ach Gott!

My son was dragged off, was torn away!
Where are you leading him, vile murderers?

To death, so I perceive.

Recitative: Evangelist

Wie man ihm nun genug verspottung quaß und schmach hat angethan rill man ihm ab den Purpur den er trug,
Soliloquium: Tochter Zion

Bestürzter Sünder nim in acht, des Heilands Schmerzen! Komm, erwäge, wie durch die Heftigkeit der Schläge, die Beulen volle Scheitel kracht, Wie sie sein heil'ges Hirn zerschellen, wie seine tauben Augen schwellen! Schau, sein zerrauftes Haar, das vor mit Tau gesalbt und voller Locken war, ist jetzt von Eßter naß, und klebt von dicken Blut, dis alles duldet Er, bloß dir zu gut, heß d. Welt dein schmerzlich Leiden schreckt die Seele und bringt ihr Freuden, du bist ihr – erbärmlich schön!

Recitativo: Evangelist

Wie man ihm nun genug Verspottung, Qual und Schmach hat angethan, 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.

Solo e Coro: [no chorus designation in B. “Chorus of Gläubige Seelen” in C]

Tochter Zion

eilt; ihr angefocht’ne Seele, geht aus Achsaphs Mörderhöhlen, kom– t, zum schädel hügel Euer wohlfahrt blühet da!

SOLILOQUIUM: Mary

Ach Gott! ach Gott, mein Sohn wird fortgeschleppt, wird weggerissen! Wo führt ihr ihn, verruchte Mörder hin; Zum Tode wie ich merke, 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.

Recitativo: Evangelist

Wie man ihm nu genug Verspottung, Qual und Schmach hat angethan, 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. 

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 Golgota. The dove-wing of faith, Come to the hill of skulls. Your well-being blossoms there!
hab ich den seinen Tod erleben müssen!
gekränkte Mutter, die ich bin!
Wie schwer ist meines Jammers last!
Es dringt ein schwerd durch meine seele,
Mein Kind, mein Herr, mein Gott erblässt!
Ist den für so viel Wunderwerke,
nunmehr das Creutz 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.] Recitative: Evangelist
Wie sie nun an die stätte,
Golgatha mit Namen, mit Jesus Kahmen,
Wurd er mit Gall' und Wein getränkt,
und endlich gar ans Creutz gehenkt.
[84.] Recitative: Evangelist
Ist es nicht dies, was ihr Mörder ausführt?
Darf das Blut des HErrn so verloren werden?
Aria: Gläubige Seele
hier erstaunen Seele und Sinne!
Himmel, was wollt ihr begießen?
Wollt ihr mord; was ihr thut,
dürfft ihr Hund, ihr Teufel wagen,
Gottes Sohn ans Creutz zu schlagen,
[85.] Recitative: Evangelist
Und er trug selbst sein Kreuz.
Mit Jesus kamen,
Wurd er mitt Gall' und Wein getränkt,
und endlich gar ans Kreuz gehenkt.
[86.] Aria: Gläubige Seele
Hier ist euer Herr und Blut,
Hier erstaunen Seel' und Sinnen!
Himmel, was wollt ihr beginnen?
Wollt ihr, was ihr Mörder tut?
Dürft ihr Hund; ihr Teufel wagen,
Gottes Sohn ans Kreuz zu schlagen,
Hab’ ich den seinen Tod erleben müssen, gekränkte Mutter, die ich bin! Wie schwer ist meines Jammers last, ennun mehr das Kreuz sein Lohn? Ach Gott! ach Gott! mein Sohn!

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.

Recitativo:
Evangelist
Und er trug selbst sein Kreuz.

Tochter Zion
Ach herbe plaget; Ach Marter, die man nicht erwagen kann, Must du mein Heldan dann, daß Holtz daß ich bald tragen soll, selbst tragen.

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 pershies! For so many wondrous deeds, is the cross now his reward? Oh God! Oh God! my son!

[82.] Duetto: Maria
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.] Recitativo: Evangelist
wie sie nun an die stätte, GolGatha mit namen, mit Jesus kamen,

[85.] Recitativo: Evangelist
Wie sie nun an die Stätte, Golgatha mit Namen, Mit Jesus kamen, Ward er mitt Gall’ und Wein getränkt, und endlich gar ans Kreuz gehenkt.

[86.] Aria: Gläubige Seele
Hier erstarrt mein Herz v. Blut, hier erstaunen Seel’ v. sinnen, Hirnheit was wollt ihr begriften Wüßt ihr mord, was ihr thut, dürfft ihr Hund, ihr Teufel wagen, Gottes Sohn ans Kreuz zu schlagen, Selbst tragen?
Du trägst es ja, Und niemand hört dich klagen.

[84.] Aria: Gläubige Seele

Recitativo: Evangelist
wie sie nun an die stätte, GolGatha mit namen, mit Jesus kamen,

[87.] Aria: Gläubige Seele
Hier erstarrt mein Herz v. Blut, Hier erstaunen Seel’ und Sinner! Hirnheit, was wollt ihr beginnen? Wüßt ich, was ihr Morder tut? Dürfft ihr Hund; ihr Teufel wagen, Gottes Sohn ans Kreuz zu schlagen?

[88.] Aria: Gläubige Seele
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.

[89.] Aria: Gläubige Seele
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?
Recitativo

[87.] Recitativo: Gläubige Seele
O Anblick, o entsetzliches Gesicht! Wie scheu discretion will meines Seelen Bräutigam von diesen Bußteln zugericht! Jetzt reißen sie das unbefleckte Lamm, wie Tiger voller Wut zur Erden. Ach, schau! Jetzt fängt man an, mit gräßlichen Gebärden, ihm Arm und Sehnen erbärmlich auszudehnen, mit Stricken auszuzerrn, mit Nägeln anzupflöken, damit man an ihm fast alle Beine zählt! Ach Gott, ich sterbe schier vor Schrecken, und werde fast durchs bloße Seh'n entseelt!

[87.] Recitativo: Faithful Soul (soprano)
Do you dogs, you devils, dare to strike the Son of God onto the cross?

Choral der christlichen Kirche
O Menschenkind, nur deine Seele hat dies angerichtet, das durch die Missetat warest ganz vernichtet.

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

Choral der christlichen Kirche
O Menschenkind, nur deine Seele hat dieses angerichtet, da du durch die Missetat Warest ganz vernichtet.

Choral: Evangelist
So bald er nun gekreuzigt war, da losete die Schar der Kriegsknecht um sein gewand, und über seinem Haupte stand: der Juden König angeschrieben; und die vorrüber gingen, die lästerten und trieben, gespött mit ihm, wie auch die bey ihm hingen.

Coro
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 willen wir's gewi! 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 gewi! 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


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!

Recitativo: Evangelist

So bald er nun gekreuzigt war, da löste die Schar d. kriegesknecht um sein gewand, und über seinem Haupte stand: der Juden könig angeschrieben, und die vorrüber gingen, die lästerten und trieben Gespött mit ihm, wie auch die bey ihm hingen.

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:

Choral der christlichen Kirche

O Menschenkind, Nur deine Sünde hat dieses angerichtet, Da du durch die Missateth warest gantz vernichtet.

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

Choral: The Christian Church

O Menschenkind, Nur deine Sünde hat dieses angerichtet, Da du durch die Missateth warest gantz vernichtet.

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

Coro

[pfui seht mir doch den neuen könig an
bist du d. rechte wund, man
so steig herab von Creutz,
soll dir selbst v. uns
so wissen wir’s gewill]

Pfui! Seht mir doch den neuen König an! Bist du der rechte Wundermann, So steig herab vom Kreuz; So sollt ihr selbst und uns; So wissen wir’s gewill!

Coro: (no designation in B. “Chor der Jüden und Mörder” in C)

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!

[87.] Recitativo: Gläubige Seele

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

[87.] Recitativo: Faithful Soul (soprano)

[88.] Choral: Der christlichen Kirche

[88.] Choral: The Christian Church

[89.] Recitativo: Evangelist

[89.] Recitativo: Evangelist

[90.] Coro

[90.] Chorus
Recitativo: Evangelist
v. eine dicke Finsterniß, die nach d. sechsten stund entstand, kam übers ganze Land.

[91.] Recitativo: Evangelist
Und eine dicke Finsternis, die nach der sechsten Stund' entstand, kam über's ganze Land.

[92.] Aria: Faithful Soul (soprano)
Was Wunder, dass der Sonnenpracht, daß Mond und Sterne nicht mehr funkeln, da eine falbe todesnacht der Sonnen Sonne will verdunkeln!

[93.] Recitativo: Evangelist
dies war zur neundten stund, und bald hernach rief Jesus laut und sprach:

Recitativo: Evangelist
Dis war zur Neunten Stund, v. bald hernach rief Jesus laut v. sprach,

Recitativo: Evangelist
Dies war zur Neunten Stund. Und bald hernach rief Jesus laut und sprach:

Recitativo: Evangelist
Dies war zur neunten stund, und bald hernach rief Jesus laut und sprach:

Recitativo: Evangelist
This was at the ninth hour. And soon afterward Jesus cried out, saying:

Recitativo: Evangelist
This was at the ninth hour. And soon afterward Jesus cried out, saying:

Recitativo: Evangelist
Als der heilige Franciscus von Assisi betete,

Recitativo: Evangelist
Als der heilige Franciscus von Assisi betete,

Recitativo: Evangelist
Als der heilige Franciscus von Assisi betete,

Recitativo: Evangelist
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Recitativo: Evangelist
Als der heilige Franciscus von Assisi betete,

Recitativo: Evangelist
Als der heilige Franciscus von Assisi betete,
Recitativo: Evangelist
v. eine dicke Finsterniss, 
die nach d. sechsten Stund' entstand, 
Kam übers ganze Land.

Aria: Gläubige Seele
Was Wunder, daß der sunn's splendour, 
dß. Mond und Sterne nicht mehr funkeln, 
da eine faulbe todes nacht 
der sunn's sonne will verdunkeln!

Recitativo: Evangelist
Dis war zur neunten Stund', 
und bald hernach rief Jesus laut und sprach, 
Eli! Eli! lama Asaphtani! 

das ist, in unser Sprach zu fassen: 
Mein Gott, mein Gott, wie hast du mich 
verlassen!

[91.] Recitativo: Evangelist 
Und eine dicke Finsternis, 
Die nach der sechsten Stund' entstand, 
Kam übers ganze Land.

[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.] Recitativo: Evangelist
Dies war zur neunten Stunden: 
Und bald hernach rief Jesus laut und sprach: 
"Eli, Eli, lama sabachthani!" 
That is, in our language: 
My God, my God, why have you forsaken me?

[94.] Arios: Gläubige Seele
Mein Heiland, Herr und Fürst!
Da peitsch' und ruten dich zerfleischen, 
da Dorn und Nagel dich durchbohrt, 
sagt du ja nicht ein einzig Wort.

[95.] Recitativo: Evangelist
Drauf lief ein Kriegsknecht hin, 
der einen Schwamm, mit Essig angefüllt, nahm, 
und str[ö]ckt ihn auf ein Rohr, 
und hielt ihn ihm zu trinken vor.

[96.] Terzetto: Gläubige Seele
O donnerwort, o schrecklich schreien, 
O Thon, den Tod v. Hölle scheuen, 
d. Ihre Macht Zu schanden macht, 

[97.] Recitativo: Evangelist
And a thick darkness, 
which began after the sixth hour, 
covered all the earth.

[98.] Aria: 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 once he 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!

[99.] Recitativo: 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".

[100.] 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,
Recitativo: 
Tochter Zion
O Großmut!
O erbarmentes Gemüt!
Evangelist
Wid er Verschied

[98.] Recitativo: 
Tochter Zion
O Großmut!
O erbarmentes Gemüt!
Evangelist
Und er verschied.

[99.] Aria: Gläubige Seele

[98.] 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.

[100.] Recitativo: 
Gläubige Seele
Ja, ja es brüllt schon in unterirdischen Grüften;
Es kracht bereits der Erden Grund;
Der finstern Abgrunds schwarzer Schlund
Erfüllt die Luft mit Schwefeldüften.

Recitativo: 
Gläubige Seele
[character not given in B. “Gläubige Seele” in C; Evangelist in H.]
Brich brühlend, Abgrund,
Zertrümmer’r, Zerspalte!
Zerfall, Zerreiß dich Kreis der Welt,
Erschüttert ihr Sternen, ihr himmlischen Kreise!
Erschüttert und hemmet die ewige Reise!
Du helle Sonne, erlischt, erkalte,
Sein Licht verlischt, und eure Stütze fällt.

[97.] Aria: Daughter of Zion
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.

Recitativo: 
Gläubige Seele
Ja! Es brüllt schon in unterirdischen Grüften, es kracht bereits der Erden Grund; des finstern Abgrunds schwarzer Schlund, erfüllt die Luft mit Schwefeldüften.

Recitativo: 
Tochter Zion
O Großmut!
O erbarmentes Gemüt!
Evangelist
Und er verschied.

[97.] Aria: Tochter Zion
Sind meiner Seele 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 die Tochter Zions fragen, weil Jesus nun nicht kann vor Schmerzen sagen, so neigt er sein Haupt und winket ja

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

Aria: Tochter Zion
Sind meiner seelen tieffe wunden durch deine wunden nun verbunden
Kan ich durch deinen to d v. sterben nunmehr das paradies ererben, ist aller welt erlösung nah,

Glaubige Seele
Dis sind die Tochter Zions fragen, weil Jesus nun nicht kann vor Schmerzen sagen, so neigt er sein Haupt v. wincket ja

O Schall, der Stein und Felsen theilet, Wovor der Teuffel 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
De s teuffels und der höllen Macht.
O Schall, der unsren schaden heilet,
Der uns die Seligkeit erteilet,
Die uns Gott längst hat zugedacht!
Es ist vollbracht!]

[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]
O Schall, d. Stein v. Felsen teilet, 
Wovor d. Teuffel bebt v. heulet 
Wovor d. düstre Abgrund kracht, 
Es ist vollbracht! 

Es ist vollbracht! 

o selig's Wort 

aria: Tochter Zion 

sind meiner seelen tieffe wunden 
durch deine wunden nun verbunden 
kan ich durch deinen tod v. sterben 
nunmehr das paradies ererben, 
ist aller welt erlösung nah, 

Gläubige Seele 

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

Recitativo: 
Tochter Zion 
O Großmut! 
O erbarmandes Gemüt! 

Evangelist 
Wid er Verschied 

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

brich brüllend. Abgrund, 
Zertrümm’re, Zerspalte! 
Zerfall, Zerreiß, du kreis der Welt! 

Faithful Soul (soprano) 

brich, brüllender Abgrund, 
Zertrümmer’, zerspalte! 
Zerfall, zerrei, du kreis der Welt! 
e ritzt’ ihr Sterne, ihr himmlischen Kreisse, 
er schüttert und hemmet die ewige reise! 

Recitativo: 
Gläubige Seele 
Ja, ja! Es brüllet schon in unterirdischen Grüften, 
es kracht bereits d. Erden grund; 

faulst die Luft mit Schwefeldüften 

Recitativo: 
Daughter of Zion 
O magnanimity! 
O merciful spirit! 

Evangelist 
And he passed away. 

[97.] Recitativo: 
Gläubige Seele 
Ja, ja! Es brüllet schon in unterirdischen Grüften, 
es kracht bereits d. Erden grund; 

faulst die Luft mit Schwefeldüften 

[98.] Recitativo: 
Daughter of Zion 
O magnanimity! 
O merciful spirit! 

Evangelist 
And he passed away. 

[99.] Aria: Gläubige Seele 

Ja, ja! Es brüllet schon in unterirdischen Grüften; 
Es kracht bereits der Erden Grund; 

des finstern Abgrunds schwarzer Schlund 

füllt die Luft mit Schwefeldüften 

[100.] Recitativo: 
Gläubige Seele 
Ja, ja! Es brüllet schon in unterirdischen Grüften; 
es kracht bereits der Erden Grund; 

des finstern Abgrunds schwarzer Schlund 

füllt die Luft mit Schwefeldüften.
Hauptmann
Hilf! Himmel war ist dies, Ihr Götter, wie wird mir Zu Muth? Es fällt die Welt in schwarze Finsterniß, in Duft und Nebel schier zusammen, die Wolken schütteln blitz, die Luft gebiertet Flammen, der Fels zerreiβt, es bersten Berg und Stein, sollt Jesus tod hieran wohl ursach sein? Ach ja, ich kan aus allen wundern lesen, der sterbende sei Gottes sohn gewesen!

[101.] Aria: Hauptmann
[character not given in B. “Hauptmann” suggested by typography in Brockes’ libretto]

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
[Brocks’ libretto cues the chorale text: “Wann mein stündlein verhanden ist” v.2]
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 breaks; his death snatches my soul from ruin.

Accompagnato, Gläubige Seele
Bei Jesu’ Tod und Leiden leidet der Himmels Kreis, die ganze Welt; der Mond, der sich in Trauer kleidet, gibt Zeugniss, daß sein schöpfer falt, es scheint ob leisch in Jesus Blut, das Feur der Sonnen strahl v. Gluth, man Spaltet ihm die Brust, die kalten Felsen spalten, Zum Zeichen daß auch sie den schöpfer sehn erkalten, was thust dan du mein Herz, Ersticke, Gott zu Ehren, in einer sündflut bitter Zähren, was thust dan du mein Herz, Ersticke, Gott zu Ehren, in einer sündflut bitter Zähren, in einer sündflut bitter Zähren!

[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.] Choral der christlichen Kirche
(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.)

[103.] Choral: 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.
Hauptmann
Hilf Himmel was ist dies, Ihr Götter, wie wird mir zu Muth? Es fällt die Welt in schwarze Finsterniß, in Duft und Nebel schier zusammen, die Wolken schütteln blitz, die Luft gebieter Flammen. Der Fels zerreiße, 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: Centurion
Wie kommt’s, daß da der Himmel weint, da seine Kluftte 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 Seele aus den Verderben,

Bey Jesus tod v. leyden leydet der hiethels kreß, die gantze welt, der Mond, der sich in trauer kleidet, gibt Zeugnis, daß sein Schöpfer falt, Es scheint als losch in Jesus Blut, das Feuer der Sonnen Strahl v. Gluth, man Spaltet ihm die Brust, die kalten Felsen spalten, Zum Ziehen, dill, auch sie den Schöpfer sehne erkalten, was thust dan du mein Herz, Ersticke, Gott zu Ehren, in einer Sündflut bitter Zähren.

Accompagnato, Gläubige Seele
Bey Jesus Tod und Leiden leydet des himmels Kreis, Die ganze Welt; Der Mond, der sich in Trauer kleidet, Gibt Zeugnis, daß sein Schöpfer falt; Es scheint als löscht in Jesus Blut Das Feuer der Sonnen Strahl und Glut. Man spaltet ihm die Brust. Die kalten Felsen spalten, Zum Ziehen daß auch sie den Schöpfer sehne erkalten, was thust dan du mein Herz? Ersticke, Gott zu Ehren, In einer Sündflut bitter Zähren!

Choral der christlichen Kirche
Mein’sund 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.

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!

Allegretto: Choral: 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 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.

**Choral der christlichen Kirche**
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.)

[Brookes’ libretto cues the chorale text: “Wann mein Stündlein &c.” v.3]

Julian Perkins (organ, continuo) during rehearsal and recording sessions for Handel's Brockes-Passion at Henry Wood Hall, London, 2019
Aria: Tochter Zion
Wisch ab der Tränen scharfe Lauge,
Steh, sel'ge Seele, nun in Ruh!
Sein ausgesperrter Arm und sein geschlossener 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.

Choral der christlichen Kirche
Ich bin ein Glied an deinem Leib,
mit that I console my heart:
ich bleib' ungeschieden von dir,
even in mortal anguish and sorrow.
Wann ich gleich sterb,
I die for you.
Ein ewig's Leben hast du mir
You have gained eternal life for me
Mit deinem Tod erworben.

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

(Brockes’ libretto cues the chorale text: “Wann mein Stündlein &c.” v.3)
APPENDIX A

[11a.] Chor der Jünger
Alternative version of chorus [11.], set in source RM.19.g.3 and others
Wir alle wollen eh' erblassen
Als durch solch Untru' 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.

APPENDIX A

[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.] Recitative:
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.

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
[11a.] Coro: Chor der Jünger
Wir alle wollen eh' erblassen
Als durch solch Untreu' dich betrüben.

[71a.] 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.

[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 A

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.

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 unserem 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.

Additional recitative, featured in manuscript RM.19.g.3 and others, after [96.]
O selig, wer dies glaubt,
Und wer, wenn seine Not am größten,
Sich dieser Worte kann getrösten!
Evangelist
Drauf neiget er sein Haupt.

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
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 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.

[3b.] Recitativo: Evangelist
Als Jesus nun zu Tische saß,
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 vergesst.

[5b.] Aria: Tochter Zion
Der Gott, dem alle Himmelskreise,
Dem aller Raum zum Raum zu klein,
Ist hier auf unerforrschte 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.] Recitative: 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 blessed it and brake, and gave it unto them, and said:

[4b.] Accompaniato: 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, voucshafes to dwell in Bread and Wine to feed repenting Sinners Souls.

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.

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Dr. Ruth Smith
writer, broadcaster and Handel scholar

APPENDIX B: CHARLES JENNENS’ TRANSLATION

MODERN GERMAN TEXT

[2b.] Chor, Gläubige Seelen: Aria
Mich vom Strickle 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 saß, und er das osterlamm,
das Bild von seinem Tod
Mit seinen Jüngern aße,
ahm er das Brot,
Und wie er es dem Höchsten dankend brach,
Gab er es ihnen hin und sprach:

[4b.] Accompaniato: Jesus
das ist mein leib: kommt, nehmet, esset,
Damit ihr meiner nicht vergesest.

[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 lose me from my sinful Chain.
Washed with his blood
He cleanses me of guilt.
As he will, eternal life for me to give,
Even death for life.

[3b.] Recitative: 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 blessed it and brake, and gave it unto them, and said:

[4b.] Accompaniato: Jesus
This is my body: come, take, eat: 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.

[2b.
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.

[3b.
recitativo: evangelist
Als Jesus nun zu tische saß, 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 vergesest.

[5b.
arria: tochter zion
Der Gott, dem alle himmelskreise,
Dem aller raum zum raum zu klein,
Ist hier auf unerforschte weise

APPENDIX B: CHARLES JENNENS’ TRANSLATION

MODERN GERMAN TEXT

[2b.] Chor, Gläubige Seelen: Aria
Mich vom Strickle 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 saß, und er das osterlamm,
das Bild von seinem Tod
Mit seinen Jüngern aße,
ahm er das Brot,
Und wie er es dem Höchsten dankend brach,
Gab er es ihnen hin und sprach:

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das ist mein leib: kommt, nehmet, esset,
Damit ihr meiner nicht vergesest.

[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 lose me from my sinful Chain.
With his blood thro’ painful wound he washes off my guilty Stain.

[3b.] Recitative: 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 blessed it and brake, and gave it unto them, and said:

[4b.] Accompaniato: 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 Liebe, O Gnade, 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 pfleget 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.

Page from Source H, MS 130 H4 v.233, the first sung text in Handel's Brockes-Passion, (from [2b.] Chorus of Faithful Souls Mich vom Strikke meiner Sünden zu entbinden) here with Charles Jennens’ translation written in the score. Recorded here as [2b.] in Appendix B.
In, mit und unter Brot und Wein
Und will der Sünder SeelenSpeise,
O Liebe, O Gnäd, 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,
und das er seiner stets gedenke.

[9b.] Choral der christlichen Kirche
Ach, wie hungrert mein Gemüte,
Menschenfreund, nach deiner Güte!
Ach wie pfleg' ich oft mit Tränen
Mich nach dieser kost zu sehnen!
Ach, wie pfleg' ich 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:

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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.

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[10b.] Recitative:
Evangelist
Drauf sagten sie dem Höchsten Dank.
Und nach gesprochem 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 Untrüge dich betrüben.

[12b.] Recitative: Jesus
Es ist gewiß, den also stehts geschrieben:
Aria: Jesus
Weil ich den Hirten schlagen werde,
Zerstreuet sich die ganze Herde.

[13b.] Recitative:
Peter
Aufs wenigste will ich,
Trotz allen Unglückssälen,
Ja sollte durch die Macht der Höllen
Die ganze Welt zu trümmern gehn,
Dir stets zur Seiten stehn.

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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 gesprochnem 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 Untrue' dich betrüben.

[12b.] Recitativo: Jesus
Es ist gewiß, den also stehts 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. Recitative:
Evangelist
And when they had sung an Hymn, He went with his Disciples, and pass'd the Rivulet of Kidron; and went, as he worst, 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.] Recitative: Jesus
Threaten 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.] Recitative:
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 krähn,
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,
Schlaft aber nicht,
Denn es ist Zeit zu beten.

[14b.] Soliloquium: Jesus
Mein Vater, mein Vater!
Schau, wie ich mich quäle,
Und meine Seele betrübet sich
Bis an den Tod!

[15b.] Recitativo: Jesus
Mich drückt der sünden zentnerlast,
Mich ängstiget des Abgrunds schrekken,
Mich will ein schlammigter Morast,
Der Grundlos ist, bedekken;
Mir preßt der höllen wilde Glut
Aus bein und Adern Mark und blut.
Und weil ich noch zu allen plag en
Muß deinen Grimm, o Vater, tragen,
Vor welchem alle Marter leicht,
So ist kein Schmerz, der meinem gleicht.

[21b.] Ariosio: Jesus
Erwacht doch!

[21b.] Ariosio: Jesus
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.] Ariosio: Gläubige Seele
Ich seh’ an einem 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 schlängt,
So oft mit Strick und Stahl die Schergen auf ihn dringen,
Aus jedem Tropfen blut der Liebe Funken springen.

[62b.] Ariosio: Faithful Soul
Behold the Love of God towards us: who sent his only Son into the World that we might live thro’ Him!
Jesus
Dir sag’ ich:
Ehe noch der Hahn wird zweimal krähn,
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
Verziehung hier,
Ich will zu meinem Vater treten,
Schlaft aber nicht,
Denn es ist Zeit zu beten.

[14b.] Soliloquium: Jesus
Mein Vater, mein Vater!
Schau, wie ich mich quäle,
Und meine Seele betrübet sich
Bis an den Tod!

[15b.] Recitative: 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
Aus Bein und Adern Mark und Blut.

[62b.] Ariosio: Gläubige Seele
Ich seh’ an einem 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;
Auch jedem Tropfen blut der Liebe Funken springen.

[62b.] Ariosio: 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
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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/Nezet-Seguin); 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.
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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’ Symboolum 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.

**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, Schwetzinger 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, Didon 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.
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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.

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At the Royal Opera House, Covent Garden Rachael has sung Selene in Handel’s Berenice; Wielgunde 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 Grimerde 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; Berarda 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 Akhnaten 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, 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.

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...
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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.

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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.

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BOJAN ĆIĆIĆ

Leader

Known for his intelligent and virtuosic playing on both the violin and viola d’amore, Bojan Ćiić specialised 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.

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, Eupidia 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.
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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 GCMAd and RAM in London.

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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 Fruchtb ringende 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 Pfleger.

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, 1993) 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).
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© Elle de Burgh
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 Middles 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.
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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 epitaphion 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.

BARTHOld HeinRich Brockes (1680-1747)
Librettist

HEINRICH BURCHARDT (1680-1747)
Librettist

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 *Divit Dominus* and *Agrrippina*. 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 *Brookes-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

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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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.

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 Brockes-Passion.
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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 Egarr 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.

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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 Groblitz, Krakow, Poland, early 17th-century bow by Jan Strumphler, Utrecht, Netherlands, 2014

Persephone Gibbs

Liz Maccarthy
Violin by Andrea Castagneri, France, c.1750. Bow by Ján Matrai, Italy, 1720

Sijie Chen
Violin from Carcassi school (possibly Arcangioli) c.1750. Bow by Luis Emilio Rodriguez Carrington, Netherlands, 2003

Magdalena Loth-Hill

VIOLIN II

Davina Clarke
Violin by Francesco Ruggeri, Cremona, Italy, 1639. Bow by Grappe, Metz, France, 1990s

James Toll
Violin by Carlo Antonio Testore, Milan, Italy, c.1730. Bow by Timothy Richards, Frame, UK, 2017

William Thorp

Gabriella Jones
Violin by Niccolò Gagliano, Italy, 1758. Bow by Eitan Hoffman, Germany, 2017

Alice Earl

VIOLA

Jane Rogers
Viola by Jan Pawlikowski, Krakow, Poland, 2008, after Giusi, Italy. Bow by Roger Doe, Kent, UK, 1995

Jordan Bowron
Viola by Jan Pawlikowski, Krakow, Poland, 2013, after Nicola Amati, Cremona, Italy, 1640. Bow by Andreas Grütter, Amsterdam, Netherlands, 2011

Clare Barwick

CELLO

Sarah McMahon

Imogen Seth-Smith
Cello by Anon, school of Stainer, 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

OBEO

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

THEORBO

Alex McCartney
Theorbo by Paolo Busato, Padova, Italy, 2015, after Venedelina Eberle, Padova, Italy, 1611

BASSOON

Julian Perkins
Bassoon by Peter de Koningh, Hall, Netherlands, 1987, copy of Prudent, France, c.1750

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

ORGAN

Richard Egarr

Julian Perkins
4-stop chamber organ designed and built by Robin Jennings, UK, 2005

Stephen Farr
4-manual French harpsichord by P. Roos, Netherlands, 2010, after Louis-François Morin, Paris, France, 1772

Richard Egarr

Theorbo by Paolo Busato, Padova, Italy, 2015, after Venedelina Eberle, Padova, Italy, 1611

202 | 203
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Persephone Gibbs  

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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
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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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.

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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..." INTERATIONAL RECORD REVIEW

THE BIRTH OF THE SYMPHONY:
Handel to Haydn
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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.

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First page of Handel’s Will (which he wrote over a several years, 1750-59, with a number of codicils); Foundling Museum, London

Engraving of Johann Mattheson, by Johann Jakob Haid after Johann Salomon Wahl; Bibliothèque nationale de France, Paris
Etching, Ausberg, c.1746
First page of Handel's Will (which he wrote over a several years, 1750-59, with a number of codicils); Foundling Museum, London
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
Associate Ensemble at the Barbican Centre
Orchestra-in-Residence at the University of Cambridge
Orchestra-in-Residence at The Grange Festival
Orchestra-in-Residence at Chiltern Arts
Orchestra-in-Residence at The Apex, Bury St Edmunds
Associate Ensemble at Music at Oxford
Associate Ensemble at Longborough Festival Opera
Orchestra-in-Residence for VOCI58 Summer School, Milton Abbey International Festival
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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
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
BROCKES-PASSION
HWV 48

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Conception & Musical Direction: Richard Egarr
Executive Producer: Alexander Van Ingen
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 Pearse

CD 1
[1.] Symphonia
to
[50.] Die ihr Gottes Gnad’ versäumet

CD 2
[51.] Wie nun Pilatus Jesum fragt
to
[105.] Ich bin ein Glied an deinem Leib

CD 3
Appendix A  Alternative readings
Appendix B  Charles Jennens’ English translations

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