

This material may be protected by
copyright law (Title 17 U.S. Code).

University of Wisconsin Library
Manuscript Theses

Unpublished theses submitted for the Master's and Doctor's degrees and deposited in the University of Wisconsin Library are open for inspection, but are to be used only with due regard to the rights of the authors. Bibliographical references may be noted, but passages may be copied only with the permission of the authors, and proper credit must be given in subsequent written or published work. Extensive copying or publication of the thesis in whole or in part requires also the consent of the Dean of the Graduate School of the University of Wisconsin.

This thesis by Laverne Jean Vignati
has been used by the following persons, whose signatures attest their acceptance of the above restrictions.

A Library which borrows this thesis for use by its patrons is expected to secure the signature of each user.

NAME AND ADDRESS

DATE

THE PASSION MUSIC OF HEINRICH SCHÜTZ

BY

LAVERN JOHN WAGNER

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of

MASTER OF MUSIC

at the

UNIVERSITY OF WISCONSIN

1953

AUG 3 1953

TABLE OF CONTENTS

Chapter

Introitus	1
I. The Passion of Our Lord Jesus Christ as a Musical Form before the Era of Schütz	3
II. The Passions according to Ss. Matthew, Luke and John as Set Musically by Heinrich Schütz	
Prelude	21
The Passion according to St. Matthew	27
The Passion according to St. Luke	39
The Passion according to St. John	51
Postlude	64
III. Concerning the Authenticity of the St. Mark Passion Attributed to Schütz	71
Comparing the Passion Tones and the Recitative as used by Schütz	86
IV. The Passion of Our Lord Jesus Christ as a Musical Form after the Era of Schütz	93
Beschluss	101
Bibliography	103

INTROITUS

In the historical development of the musical settings of the Passion of Our Lord Jesus Christ as told by each of the four Evangelists, Ss. Matthew, Mark, Luke and John, the work of Heinrich Schütz occupies a position of eminence. In the approximately three centuries that the Passion form assumed an importance in the eyes of musicians, the work of Schütz, standing as it does about half way through this period, marks the changing attitude composers were taking toward the form as it was expressed musically. Yet in the Schütz settings we probably find more of the element which looks backward, even to the earliest Passion music, than we find of the progressive outlook.

There are four Passion settings which have been attributed to Schütz--one by each of the four Evangelists. However, Philipp Spitta in his edition of the complete works of Heinrich Schütz, declared the setting according to the narrative of St. Mark to be spurious.¹ This thesis will seek to determine the authenticity of Spitta's conclusions. This will be done by a close examination of the three Passions admittedly composed by Schütz, and then by a comparison of conclusions as to style drawn from these works with the style of the St. Mark Passion.

1. Spitta, Philipp. Heinrich Schütz Sämtliche Werke.
pp. xx-xxi.

Rudolf Gerber has written a volume setting forth a penetrating analysis of the recitative in the Passion music of Schütz.¹ However, a detailed written study of the choruses of these works has never before been made. Therefore a large amount of emphasis will be placed on the style of these sections.

1. Gerber, Rudolf. Das passionsrezitativ bei Heinrich Schütz und seine stilgeschichtlichen grundlagen. Gütersloh, C. Bertelsmann, 1929.

CHAPTER ONE

THE PASSION OF OUR LORD JESUS CHRIST
AS A MUSICAL FORM BEFORE THE ERA OF SCHÜTZ

The solemn recitation of the sufferings and death of Our Lord Jesus Christ as given in the accounts of the various Evangelists extends back to the earliest days of Christianity. Already in the time of St. Augustine in the fourth and fifth centuries, we know that the Passion according to St. Matthew was recited on Palm Sunday and the account of St. Luke on Spy Wednesday. By the ninth century the liturgy for Holy Week had also prescribed the Passions according to St. Mark for Tuesday and St. John for Good Friday.

This chanting of the Passions gradually took on a more dramatic form, as we learn from Durandus in 1296. At this time the recitation was divided among three persons: The priest sang the words of Christ; the deacon the narrative of the Evangelist; and the sub-deacon the words of the remaining characters and those of the crowd (turba). The tessiturae of these singers were: Christus, C-f; Evangelist, f-c'; turba, c'-f'. These chants were given the name "Passion tones" and certain parts of them degenerated into stereotyped formulas, namely these sections:¹

1. Kade, Otto. Die Ältere Passionskomposition bis zum Jahre 1631. pp 2-4.

A. For the Evangelist:

- a) The intonation "Passio domini nostri Jesu Christi secundum Matthaeum".

Two staves of music in C major with one flat (B-flat). The first staff shows a melodic line with lyrics: Pas-si-o Do-mi-ni nos-tri Jesu Christi se-cun-dum. The second staff continues the melody with lyrics: Mat-thae-um.

- b) Before the words of Christ.

One staff of music in C major with one flat (B-flat). The melody is: di-cit Je-sus dis-ci-pu-lis su- - - - - is;

B. For Christ:

- a) Beginning a phrase.

One staff of music in C major with one flat (B-flat). The melody starts with a forte (f) dynamic and has lyrics: Sci-tis Post bi-du-um Pa-scha fi-et.

- b) Ending a phrase.

Two staves of music in C major with one flat (B-flat). The first staff has lyrics: et fi-li-us ho-mi-nis tra-de-tur ut. The second staff continues the melody with lyrics: cru-ci-fi-ga-tur.

- c) Asking questions.

One staff of music in C major with one flat (B-flat). The melody starts with a forte (f) dynamic and has lyrics: Quid me cae-dis?

d) The call of Christ from the cross.

Two staves of musical notation in C major with a B-flat (C [b]). The first staff begins with a forte (f) dynamic. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lyrics below are: E - - - - - li, E - - - - - li, la - ma sa - ba - ctha - - - - - ni?

C. For the turba:

a) Beginning a phrase.

One staff of musical notation in C major. The melody consists of quarter notes: C4, D4, E4, F4, G4. The lyrics below are: Non in di - e

b) Ending a phrase.

One staff of musical notation in C major. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The lyrics below are: tie - ret in po - pu - lo.

c) Asking questions.

One staff of musical notation in C major. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The lyrics below are: et e - go e - nim tra - dam?

As with other chants, these Passion tones had been handed down by word of mouth for generations. Their influence largely determined the course of future Passion music, especially that in the motet form, where they often formed the ground work for the choruses.

Polyphonic settings of the Passions first appeared in the earlier part of the 16th century. From their beginnings they were divisible into two types:

A. Motet form. Here the narrative of the Evangelist as well as the words of the persons and crowd is set for a chorus, the whole being treated as one continuous composition.

B. Dramatic form. The chorus here is used only for actual words spoken, not at all for the narrative, which is still set to the old Passion tones, and later on as recitative.

Although these two types developed side by side, the motet form ceased being important early in the 17th century, while the dramatic form persisted in its unadulterated version up till the time of Heinrich Schütz, and its influence remained throughout the entire subsequent history of the musical Passion.

Both these forms use either Latin or German text. The motet form seems to favor the use of the Latin text slightly.

The earliest setting of a motet form Passion is by Jacob Obrecht, the master of music at the Antwerp cathedral.¹ His setting is dated 1505. He calls it the "Passio secundum Matthaeum",² although he draws his text from all four of the Gospels in order to bring in all seven words from the cross, of which only one occurs in St. Matthew's text. Obrecht's setting is in four parts. He still uses the Passion tones freely, and places them generally in the part appropriate to the words being

-
1. This has been disputed and the work in question ascribed to Longueval. See: Smijers, A. "De Matthaeus Passie von J. Obrecht" (in: Tijdschrift der Vereeniging voor Nederlandsche Muziek-geschiedenis, 14:182-84. 1935).
 2. Kade, Otto. Die Ältere Passionskomposition bis zum Jahre 1631. pp. 246-273. Obrecht Passion printed in its entirety.

sung, e. g. the words of Christ in the bass, the words of the Evangelist in the tenor, the words of the "turba" in the alto. He begins with the introduction "Passio Domini Nostri Jesu Christi", a practice followed by nearly all the Passion composers. His setting ends when Christ has bowed His head and dies, after which he adds the words, "Qui passus est pro nobis, miserere nobis. Amen."

Whether Obrecht was following a definite tradition in his selection of text to include all seven words on the cross is not clear. However, this same arrangement was adopted by several succeeding composers of motet Passions whose acquaintance with the work of Obrecht is not at all certain.

One such example was by Johannes Galliculus of Leipzig, whose four-voice setting of 1538 followed the text of St. Mark. Galliculus showed an early inclination toward more involved polyphony in Passion music.

Baltasar Resinarius in his four-voice Passion according to St. John, 1544, uses the words "Mortem Domini annunciabitis donec veniet" to introduce the composition. He is the only composer to use this phrase instead of the more ordinary one previously cited.

Less polyphonic settings were made by Metre Jehan, 1543, who varied the number of voices within the work for the first time--2, 4, or 6 voices--and Cyprian da

Rore in 1557, who followed Jehan's example in this way. Jehan was especially important in his influence on later composers. He used the higher voices of the chorus to sing the words of Christ, which had formerly been sung by the bass. Succeeding composers followed his example.

Although there were earlier settings of the Passion in dramatic form in the German language, the first in motet form in German was written in 1568 by Joachim von Burck. He was no doubt familiar with Obrecht's setting, because he mentions his debt to him in the preface to his work. But his model in the composition was not Obrecht, but Lassus. Von Burck calls his Passion "St. John", and his choice of words differs entirely from that of Obrecht. His texts are from John xviii:19, and thus he included three only of the seven words from the cross. He also uses a new conclusion: "Lord, we believe, increase our faith. Amen." Other differences between this first German Passion and the first Latin Passion in this form are in the style, which has more affinity with the Italian school than with the Netherlandish; and in the complete discarding of the Passion tones, thus showing the Protestant coloring of religion in Germany.

The German setting of Johannes Steurlin in 1576 has some sections literally taken over from von Burck's Passion. It suggests actually a revision of the earlier work.

In 1578 Ludovicus Daser composed in Latin a four-voice "Passion according to St. John".

From this point on in the history of the motet form there is a tendency toward the use of a larger number of voices. Paulus Bucenus, although not the first to write a Passion in six voices, nevertheless seems to represent the onset of this tendency. His St. Matthew Passion in Latin dates from 1578.

It is not certain when Vincentius Ruffus wrote his four-voice Passion, but it is probable that it may have been slightly earlier than the period under immediate consideration. This conclusion is based on his following of Jehan in the setting of the words of Christ.

Jacobus Gallus in 1587 wrote the first eight-voice Passion (St. John). He was especially interested in using a greater number of voices, since his St. Matthew Passion has six voices, and another St. John setting has five voices. These last two works were also written in 1587.

The double chorus technique using eight voices was featured by Jakob Regnart when he set St. Matthew in 1599.

Johann Machold in 1593 used five voices in his setting in German of St. Matthew. It is especially notable for the masterly treatment (in three voices) which he gives to Christ's cry from the cross, "Eli,

Eli, Lama Assabathani¹.

The last German setting done before the turn of the century was by Leonhard in 1594.

The motet form of the Passion ends its history with two six-voice settings in the first part of the 17th century. Bartholomaeus Gesius, Cantor of Frankfort-an-der-Oder, about 1613 wrote music to St. Matthew's account in Latin as his last work. He is the only composer to have written Passions in both Latin and German, using both motet and dramatic form. His setting of the account according to St. John is written in German and in dramatic form. It is dated 1588, a much earlier work.

The last composition of the Passion in motet form was published at Freiburg in 1631. It was called "St. John's Passion" and set by Christophorus Demantius, an older contemporary of Schütz. His words are taken from St. John and part of the 53rd chapter of Isaiah. This work provides interesting examples of quick modulation through three or even four keys, in the style which was at this time beginning to be practiced.

While it is true that the motet form "partly no doubt on account of its severity and lack of contrast, has not persisted, and with two exceptions, does not

1. Kade, Otto. Die Ältere Passionskomposition bis zum Jahre 1631. p. 93.

appear after the close of the 16th century",¹ the greatest reason for its demise must be ascribed to the new interest in monophony, and the reaction against polyphony. The polyphonic portions of the dramatic form also received a setback about this time, although since this form was capable of assimilating other elements, the form remained, changed but not destroyed, until well into the 18th century. The polyphonic choruses of Schütz really do not represent a trend current at the time of his writing (1653-1666). They are a throw-back to an earlier era.

Turning now to a consideration of the dramatic form of Passion music, the recent discovery in England (1946) of a 15th century MS (Egerton MS 3307) is of such importance in its history as to warrant some discussion here. It has been adduced that this MS was written for use at the Chapel Royal of St. George, Windsor,² and was probably compiled during the reign of Henry V.

In this MS there is a setting (imperfect at the end) for three voices of what is called a "Passio.... secundum Mattheau"; and also a complete "Passio....

-
1. Adams, H. M. "Passion Music before 1724". (in: *Music and Letters*, 7:259. July, 1926).
 2. Schofield, Bertram. "A Newly Discovered 15th Century MS of the English Chapel Royal--Part I" (in: *Musical Quarterly*, 22:509-525). Manfred Bukofzer in his volume "Studies in Medieval and Renaissance Music", Chapter IV, disputes this deduction and asserts the MS was probably written at Meaux Abbey in Yorkshire.

secundum Lucam".¹ The words and music of each run on without a break, but on comparison with the Gospel stories (Matt. 26:1-27:61; Luke 22:1-23:53) it will be found that the MS does not contain complete texts. It contains only those words spoken by the Jews, the disciples, Pilate, the two thieves, the centurion and a few others. The words of Christ and the narrative portion of the Gospels are omitted. Here we actually have only a turba part. At the end of each quotation is a faintly written bar on the staves, to recall to the singers the end of a passage.

"From these facts it appears safe to deduce that in the middle of the 15th century for the recital of the Passions at St. George's solo plainsong was retained for the utterances of Christ and the Gospel narrator while the other parts were sung by three members of the choir; and, in passing, it should be pointed out that the words not only of groups of people, but also of individuals--e.g., Pilate, St. Peter, and others--are set for three voices....

"Here, then, we have the earliest examples known in any country of what are called the scenic or dramatic Passions, in which the 'turba' sentences and utterances of the individual characters other than Christ were polyphonic, while plainsong was retained for the narrative and the words of Christ--a form that was to be greatly developed in the 16th and 17th centuries. Indeed, these two Chapel Royal Passions are earlier by some fifty years than any hitherto known many-voiced Passion in any form, and so far as is known at present the sole surviving examples from the Middle Ages. How much farther back the practice of setting these words for more than one voice went, it is difficult to say."²

-
1. Bukofzer, Manfred F. "A Newly Discovered 15th Century MS of the English Chapel Royal--Part II" (in: *Musical Quarterly*, 23:43-51. Jan. 1947).
 2. Schofield, Bertram. "A Newly Discovered 15th Century MS of the English Chapel Royal--Part I" (in: *Musical Quarterly*, 22:519. Oct. 1946).

The style of these works corresponds very well to their historical role as the oldest known compositions of this type. Because of the use of a great amount of declamation, the fauxbourdon type of treatment suggests itself as very appropriate. Here it appears quite openly and is used in certain sections even in its most elementary form, reiterated sixth chords. Triple meter is used as the rhythm for the declamation.

How quickly polyphony entered the Passion is shown in the next oldest setting known--a St. Matthew Passion dating from about 1480 and preserved in Modena, Estense MS lat. 455. This work is written for no less than six voices and carries the cantus firmus in the tenor, like a motet. The sharp triple meter of the English work cited previously is smoothed out in this Italian Passion to an evenly proceeding declamation in duple meter. It uses generously a more modern cadence, and is also noted for its unusually full sonority.

The fragment of another St. Matthew Passion dating from about this same time is to be found in Paris, Bibliothèque Nationale MS nouv. acqu. 4379 (fol. 1). Only the tenor part is extant, and the number of voices cannot be ascertained, although it is probably three.

Returning to English composers, about 1500 Richard Davy also used St. Matthew's account in its Latin version. There appears to be only one MS of this Passion, at Eton School, and it is incomplete. A point of interest in

comes through an elaboration which spreads the syllables out over several long notes. This treatment is typical for all following dramatic form Passions.

Walther, who is truly the father of German Protestant Passion music, also composed a Passion according to St. John in 1530. It is very similar to the St. Matthew.

Claudin de Sermisy also followed the text of St. Matthew in his work of 1534. His selection of words is the same as the anonymous English Passion discussed above.

Before 1561, Antonio Scandellus wrote a St. John Passion for the Dresden court chapel.¹ It unites characteristics of both motet and dramatic types. The Evangelist (tenor) uses conventional plain song. Otherwise the music is in two to five parts. Pilate usually has three and sometimes two parts, Peter's words have three, the high priest's officer's two, the high priest's servant's four. Christ's words alone are in four part harmony. The turba speaks in five parts, and in dramatic force shows a marked advance over the fauxbourdon style of Walther's work.

The Walther and Scandellus are typical of dramatic Passions produced by both Protestant and Catholic musicians of the 16th and early 17th centuries.

1. Kade, Otto. Die Ältere Passionskomposition bis zum Jahre 1631. pp. 306-344. Scandellus Passion printed in its entirety.

The three German Passions in four voices by Jacobus Meilandus were probably all written between 1568 and 1570. He used the words of Ss. John, Matthew and Mark. In the choice of text he followed Walther and Scandellus.

Orlandus Lassus was one of the few composers to set all four Passion stories, one by each of the Evangelists. This he did between 1575 and 1582. Lassus was a Catholic composer, and the criticism which was leveled against his works because of liturgical deviations shows to what extent composed musical settings of the Passions were associated with Protestantism.¹

The two Passions by Vittoria, 1585, one of St. Matthew and the other of St. John, are both in shortened forms and chiefly simple four-part harmony. They avoid the more elaborate contrapuntal treatment of earlier English examples. Also these Passions represent a turn to more truthful dramatic treatment. Whereas formerly the words of individuals were often set in several parts, Vittoria sets the words of crowds and disciples in four parts, but not those of any individuals. In the St. Matthew, the testimony of the two witnesses is given to the cantus and altus alone; and the words of the maids to St. Peter are given to two cantus singers, but prefixed by the direction "Si placet" (if it is pleasing). The words "Let us see if Elias will come" are for only

1. Kade, Otto. Die Ältere Passionskomposition bis zum Jahre 1631. p. 137.

three parts, the cantus being omitted. The St. John Passion is for four parts throughout.

Of nearly the same date as these is a series of Passions on all four Gospels by Suriano. These are fuller and more elaborate than Vittoria's, and contain many examples of imitation as a contrapuntal device. Only the words of the crowd are set for the usual four parts. Christ's words are set for cantus, altus I and II, and tenor, this practice of setting Christ's words in the higher voices of the chorus going all the way back to the motet Passion of Metre Jehan. In the St. Matthew the cry from the cross is set in four voices, and, as usual, is followed by the translation, here sung by the same four voices. Both in St. Matthew and St. Mark the phrase "Let Him come down from the cross" is given by a descending scale passage, a predecessor of the text-paintings of later composers, especially Schütz. A noticeable feature of these four Passions is the close grouping of voices. The bass rarely goes below C and never below Bb, while the tenor part is correspondingly high. "They are of considerable interest individually and as a group, and merit more attention than they receive in their hiding place in Proske's 'Musica Divina'".¹

The work of Bartholomaeus Gesius in the dramatic

1. Adams, H. M. "Passion Music before 1724". (in: Music and Letters, 7:261. July, 1926).

form in 1588 has already been mentioned.

An anonymous work of c.1590 is probably by Michael Rogier and does not present any striking innovations. It uses five voices and concludes with a short chorale on the words: "Dank sei unserm Herren Jesu Christo, der uns erlöset hat durch sein Leiden von der Hellen" (Thank Our Lord Jesus Christ, who through His suffering, has loosed us from Hell).

Francesco Guerrero probably wrote his two Latin Passions before 1599. He uses the texts of St. Matthew and St. John and varies the number of voices within the works from two to six. His MSS are distinguished by the use of the larger value notes a great deal--the larga, breve, and semi-breve almost exclusively. Also the names of the voices in the St. Matthew are distinctive--e.g. Tiple Imo, Tiple IIdo, Contralto, Tenor, Baso.

William Byrd's St. John Passion in Latin, dated 1607, uses only three voices. This is quite unusual, considering that the tendency of the time was toward size and density and not toward simplification. He uses exactly the same text as Vittoria, and the treatment is almost as simple and unelaborate. Also this Passion shows very little influence of the Passion tones. This setting has been edited in recent times by Mr. Barclay-Squire.

Byrd's work was the last using the Latin text. In 1610 Thomas Mancinus used the usual St. Matthew and St. John texts in the German language.

In 1612 Samuel Besler set all four accounts. These are extremely simple, using the Passion tones for the recitatives, and showing much influence of the early setting by Johann Walther. Kade draws an apt comparison in the chorus "Kreuzige ihn" as set by Walther in 1552 and as set by Besler in 1612.¹

The setting of Melchior Vulpius in German is in four voices and was done in 1613. Kade indicates that this work occupies a very high place in the history of Passion music because it stands between the older and newer styles of writing. He draws comparisons between it and the works of Walther, Meiland, and Gesius.²

The only remaining Passion for unaccompanied voices before the work of Schütz was written in 1621 by Otho Sigfrid Harnisch. He used four voices and the text of St. John.

Because of the ascendancy of opera and its great influence on instrumental music, from this time on there was more interest in the use of instruments in music of this type. The Resurrection story as set by Schütz in 1623 shows the beginning of this tendency. Some years later at Dresden (1645) the same composer wrote his "Seven Words from the Cross", a short Passion oratorio. This important work was long unknown, and was first

-
1. Kade, Otto. Die Ältere Passionskomposition bis zum Jahre 1631. pp. 230-231.
 2. *ibid.* pp. 232-238.

printed only in 1873. Its importance lies in the part of the Evangelist, which is no longer based on liturgical intonation as in the Resurrection oratorio of 1623, but takes the form of the new "arioso recitative".

CHAPTER TWO

THE PASSIONS ACCORDING TO SS. MATTHEW,
LUKE, AND JOHN AS SET MUSICALLY
BY HEINRICH SCHÜTZ

PRELUDE

Since the following chapters deal with only a small portion of the work of Heinrich Schütz, a glance at his life and some of his other compositions will give a more complete picture of this master. Also a few general statements on his style would be a guide to our expectations when examining his Passion music.

The man who gave direction to Protestant church music was born one hundred years before Bach and Handel, on Oct. 8, 1585. His German name was Heinrich Schütz, but, following the custom of musicians of the time, he Latinized it to Saggitarius. However, contrary to the result in many other cases of this procedure, he today survives by his German title, a lasting tribute to the nationalism of his style. His parents were well-to-do burghers of Köstritz in Saxony. In 1599, when thirteen years of age, he became a choir-boy in the court chapel in Cassel. That he received a good general education is attested to by his attendance at the Collegium Mauricianum. In 1607, because of his parents' desires, he began the study of law at Marburg

University.

But Schütz was not destined for a legal career. The Landgrave Maurice of Hesse-Cassel had long known of his attractive voice in the choir, and now offered to send him to Venice to study with Giovanni Gabrielli, the famed organist at St. Mark's. Thus Schütz went in 1609 to Venice and remained there four years. Here he learned counterpoint, besides being introduced to recitative and the resources of instruments.

For Schütz, Gabrielli as a teacher was a singularly good choice. The Venetian tradition had not yet lost the northern qualities in which it had its roots. Gabrielli was a most powerful and characteristic representative of this tradition. "His music savours more of rugged force than of sensuous beauty. He seeks to interest rather than to please, and uses artistic resources to intensify the meaning of words rather than for purely artistic effects."¹ He was deeply speculative and enterprising, and passed beyond the old choral style as soon as the New Music did, but took a different route. His attitude was precisely of the nature to appeal to men of the Teutonic race.

In 1612 Gabrielli died, and Schütz went back to the Landgrave to become palace organist. However, in 1615, as the result of a guest engagement, he went to

1. Parry, C. Hubert H. The Oxford History of Music.
Vol. III, p. 413.

Dresden to become Capellmeister in the chapel of the Elector of Saxony, Johann George I. He was permanently appointed here in 1617. Although he was often absent for long periods of time, Schütz held this post until his death in 1672.

The Elector of Saxony proved to be a good patron. Schütz had the advantage of a wind band as well as an organ to accompany his choir. The Elector wished to reorganize his musical establishment after the Italian model, and this Schütz proceeded to do, fusing his Italian training with his German heritage and dedicating the whole to the German Lutheran church.

A noteworthy achievement about this time in his career is his composition of the first opera in German, "Daphne", to a translation of Rinuccini's text. This was given at the wedding of the Saxon Princess Sophie at Hartenfels Castle, Torgau, in 1627. The music of this opera, as well as a ballet "Orpheus und Euridice", written for the marriage of Johann George II of Saxony in 1638, were destroyed by fire in 1760. Were these two works available, the position of Schütz could well be one of comparable eminence in secular music to the high rank he holds in sacred music.

In 1628, following the death of his wife, Schütz was once more in Italy. Here he became acquainted with Monteverdi, and in Venice in 1629 published some "Symphoniae Sacrae" (largely settings of biblical

passages). In these he followed the newer style, yet often borrowed from the polyphony of the past, and mingled the resources of harmony and recitative with those of the *stile antiquo*.

Returning to Germany, he led a rather wandering life during the Thirty-Years War. He was at Copenhagen as guest conductor three times--1633-35, 1637-38, and 1642-45. He conducted also at Brunswick during 1638-39, and was in Hanover for a time in 1640. From 1645 on, when the Dresden court orchestra began to regain its former standard, he was again established in Dresden.

Throughout all this period Schütz continued composing. Besides works which have been mentioned, he published in 1635 some "Cantiones Sacrae" (settings of biblical excerpts), which made his name known throughout Germany. In 1636 and 1639 the first and second parts of "Kleine Geistliche Concerte" were published and in 1647 and 1650 the second and third parts of the "Symphoniae Sacrae".

As Schütz became older he grew deaf. His last works are the Passions which will be considered in the following chapters. Death came to him in Dresden, Nov. 6, 1672, when he was 87 years of age.

Whether Schütz wrote three or four Passions is a matter of considerable doubt. The setting according to St. Mark which was attributed to him has been declared spurious by Spitta. The date of its composition is

unknown. Of the remaining three, we know the St. Luke was not written before 1653, the St. John probably in 1665, and the St. Matthew in 1666. The only original MS extant is that of the St. John work, presented by the composer himself to the Duke of Wolfenbüttel and now in the library at Wolfenbüttel. The other original MSS were destroyed by fire. The oldest copy we have of these settings was made by Johann Zacharias Grundig not before 1692, and is in the Leipzig Stadtbibliothek.

In these works Schütz discarded all the modern techniques he had used earlier, and returned to a style very closely akin to that of Palestrina in his (Schütz's) choruses, and the narrative sections between these are set in an unaccompanied recitative which owes much to the old Passion tones. This music is still constrained in a Gregorian tonality, which is maintained throughout an entire Passion with very little chromatic alteration.

The choruses are short, having scarcely any development. They are used only for the utterances of a group or crowd of people as these occur in the Passion story. The attempt is made to keep them appropriate to the characters and the situation. The artistic resources employed are only those exactly apt to the situation. The procedure generally amounts to beginning a short figure, which fits the words and expresses the mood, in one voice and making the other voices follow more or less irregularly with the same

subject, thus putting the art of imitation to a practical purpose. No choruses are developed on purely artistic principles, or have a purely artistic object.

The prefatory chorus (Introitus) is a simple passage in old chorale style. It flows along smoothly in a dignified manner, as though to prepare the hearers for the solemn story about to follow. This smoothness distinguishes the introductory chorus from others in the body of the story, which are often abrupt and angular. The last chorus is called the "Beschluss". It is a quiet reflection on the story, or may express a final prayer.

There are a great many soloists in the Passions, but there is little opportunity for vocal display. Very little is attempted melodically beyond fitting the rise and fall of the notes to the natural accents of the syllables. This archaic and picturesque style maintains the characteristics of the old Passion tones. The rhythm is entirely indefinite. Frequently two or three notes are used on one syllable to give it a prominence in keeping with its importance. Occasionally words are painted in the music with a naive realism.

It has been said that the importance of Schütz lies in his "seeking always for expression of a human kind instead of studying mere beautiful effects of polyphony."¹ This is nowhere shown better in his work than in his

1. Parry, C. Hubert H. The Oxford History of Music.
Vol. III, p. 428.

Passion music.

Since there is an excellent volume treating the recitative in the Schütz Passions,¹ set forth in much the same manner as the following analyses, the material contained herein will treat mainly of the choruses of the various Passions.

THE PASSION ACCORDING TO ST. MATTHEW

Heinrich Schütz wrote his St. Matthew Passion in 1666, it being the last composed of his Passion settings. Since St. Matthew's account is the first read in Holy Week, it will be considered first. It is read on Palm Sunday, one of the more important days in Holy Week. For this reason it is only correct that Schütz should give to it one of his finest Passion settings.

The text used is taken from the 26th and 27th chapters of St. Matthew's Gospel in their entirety. Schütz was the last composer of Passion music to adhere to the words of the Gospel narrative. Later works contain many chorales for congregational participation, and arias of an operatic nature reflecting pious sentiments on the action of the narrative. Except for the Introitus, or sometimes called "exordium" (i.e. the words "The Passion of Our Lord Jesus Christ as written

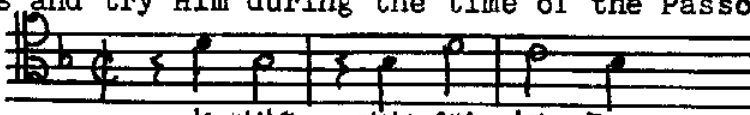
1. Gerber, Rudolf. Das Passionsrezitativ bei Heinrich Schütz und seine stilgeschichtlichen Grundlagen. Gütersloh, C. Bertelsmann, 1929.

by the holy Evangelist Matthew") and one chorale of a reflective nature at the close of the entire work, Schütz adheres strictly to the words of the Evangelist.

Although our primary concern is with the choruses of the Passion, word-paintings and a few other features of the recitatives will be pointed out. The tenor who sings the words of the Evangelist's narration has the largest share of the recitative, while several other characters enter during the course of the story. A chart of the ranges of all who participate in recitative sections will serve to clearly show how characters are differentiated and variety maintained:¹

EVANGELIST	
------------	--

The chorus following, "Ja nicht, nicht auf das Fest" (No, not on the feast day), has a subject of imitation which is very expressive of the concern and uneasiness which the high priests and scribes felt when deciding to take Jesus and try Him during the time of the Passover.

TENOR 

Ja nicht, nicht auf das Fest,

Perhaps the skips which Schütz makes in the several voices on the words "auf dass nicht ein Aufruhr werde" (lest perhaps a tumult arise) are meant to portray agitation. However, since these skips are all chordal, and since the harmonic variety is small, their effect is largely lost.

When the disciples ask "Wozu dienet dieser Unrat?" (To what purpose is this waste?) in the next chorus, Schütz gives the music a rhythmical turn, to portray the thick-headedness of Jesus' followers. This chorus must also be counted an exception in the matter of tonality. It is in the Ionian mode, once transposed, and in the course of the music a chord so far distant from the main tonality as an Ab triad is introduced.

When Jesus speaks in defense of the woman of Bethany in the following recitative passage, a downward melodic line portrays His burial. The words are "dass man mich begraben wird" (that is done for My burial).

JESUS 

dass man mich be-gra-ben wird.

Also in this same section of recitative, the words of Judas "Was wollt ihr mir geben?" (What will you give me?) are repeated and given sequential treatment for emphasis.

In the following short chorus the disciples ask a rather hushed question, as though speaking to a person for whom they had great respect, "Wo wollt du dass wir dir bereiten das Osterlamm zu essen?" (Where do you wish us to make the preparations to eat the Passover?). Since the entire text of this chorus is a question, it is appropriate that its ending be less conclusive than usual. So the final cadence is Phrygian with a weak 6/4 dissonance above the penultimate bass tone. This is the only example of a Phrygian cadence concluding a chorus in this Passion.

The chorus "Herr, bin ichs?" (Lord, is it I?) shows a very expressive use of the hocket technique, which seemed to be a favorite with Schütz. The subject for imitation as well as its overlapped entrances suggest very graphically the concerned questioning of the disciples as to who would betray Christ.

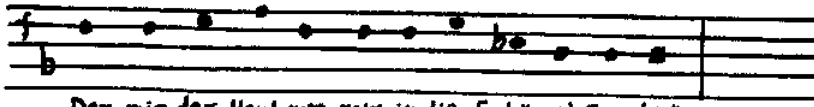
CANTUS

Herr, bin ichs?

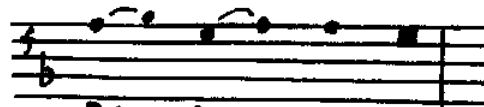
The only factor which serves to slightly destroy the effect of everyone asking Jesus this question at the same time is the regularity of the entry of the various voices.

A long section of recitative now follows, in which


there are several techniques worthy of note. When Jesus says His betrayer will be "he who dips his hand in the dish with Me", the dipping of the hand is shown by a falling melody, the half step interval from Eb to D being its special characteristic:

JESUS 
 Der mit der Hand mit mir in die Schüssel tauchet,

A very expressive phrase is given to Jesus' affirmation that Judas will be His betrayer:

JESUS 
 Du sagst es.

Also worthy of mention are the tender settings of the words instituting the Sacrament of the Eucharist. Here are the words consecrating the bread:

JESUS 
 Nehmet, esset, das ist meum Leib.

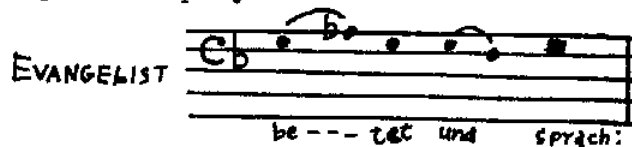
The following scene of the agony in the Garden of Olives shows very strikingly how Schütz would consistently associate one word with the same tones and the same interval. The word is "prayer" and the tones are Eb and D, the expressive interval of a half step apart. When Jesus tells His disciples to remain while He goes yonder and prays:

JESUS 
 und betete.

Then when Jesus returns and finds them sleeping and tells them to "watch and pray":

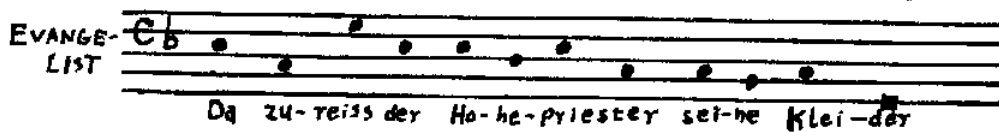


And then when Jesus leaves them a third time and goes back again to pray:



The scene following is that of the trial of Jesus. Here the words of the two false witnesses are set for two tenors, this being the only chorus which uses either more or less than four voices in the entire work. The melismatic treatment at the close of this chorus is probably a musical gesture toward displaying the stupid lying of these two persons.

The high priest's rending of his clothes is portrayed by several skips in the recitative melody, as though the music itself were tearing apart at this point.



The short chorus in which the elders and scribes say Jesus is guilty of death seems very studied and pedantic, as though this condemning of Jesus was already decided and speaking the words which condemned Him was a mere formality. And this, indeed, was the case.

In the setting of the words "Weis sage uns, Christe, der dich schlug" (Tell us, Christ, who struck thee), the words "wer ist es" (who is it) are repeated over and over,

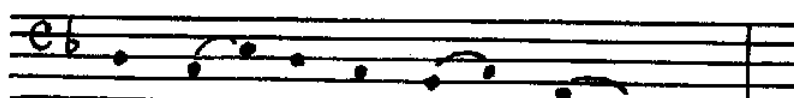
like so many blows on the Saviour. One measure before the actual end of the chorus there seems to be a false close. The true final cadence comes like one heavy, final blow.

The scene which follows is that of Peter's denial. Here Peter becomes increasingly more vehement each time he speaks, and before his final denial the chorus of servants accuse him of knowing Jesus, saying "Du, du bist auch einer" (You, you are also one). This phrase is treated in imitation, the beginning word making a very graphic illustration of a large group all accusing one person--"Du, du...". After Peter's final denial the crowing of the cock is imitated in the recitative:

EVANGELIST 

Und als-bald kräh ---- et der Hahn.

As Peter goes to weep bitterly, an expressive sinking of the melody shows his grief:

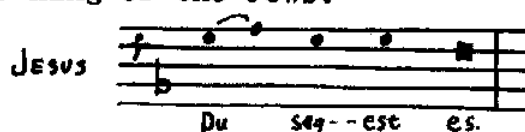
EVANGELIST 

und wei ---- ne -- te bit ---- ter ---- lich.

With the following two choruses "Was gehet es uns" (What is it to us) and "Es taug nicht" (It is not lawful), Schütz does not use the cantus (soprano) part as one of the four voices. Instead he uses two tenor parts, making the four voices at this point alto, tenor I, tenor II, and bass. The reason for this must lie in the fact that the first of these is the only chorus given solely to high priests and elders, and the second chorus

is the only one given to the high priests alone. Schütz felt that the tessiturae of these two classes of people were lower. High priests and elders are heard otherwise in combination with either scribes or pharisees. So Schütz must have felt that there were higher voices among the scribes and pharisees, because these choruses use the regular classification of the voices.

A wonderful point of absolute and irrevocable finality is given to the phrase "Du sagest es" (You have said it), which Jesus replies to Pilate's question if He is the King of the Jews.



Never was a more telling statement made with five notes of an unaccompanied melody.

The mad shout of the crowd for Barrabas to be released instead of Jesus is a very apt situation in which to use imitation. The word "Barrabam" is repeated throughout the four measures of this chorus. And the same technique is used as the crowd shouts "Lass ihn kreuzigen" (Let Him be crucified), through two identical choruses. As the crowd shouts "Sein Blut komme Über uns" (His blood be upon us) the same type of square, repeated note figure is used to portray the stupidity of these people as was given to the disciples in the scene of the woman of Bethany.

Now follows the crowning with thorns. In the chorus

"Gegrüßet seist du, der Juden König" (We hail thee, King of the Jews), the soldiers mock Christ no less than thirty-three times (once for each year of His life). This passage also suggests the soldiers spitting upon Christ.

Now the Savior is crucified on the cross. As the Evangelist gives the inscription above the cross, the notes of the recitative are lengthened to make it more impressive.

EVANGELIST

Dies ist Je-sus, der Ju-den Kö-nig-

Also note the clever inversion of the melody describing right and left side when the text speaks of Christ being crucified between two murderers.

EVANGELIST

ei-ner zur Rech-ten und ei-ner zur Link-en.

The chorus of the Jews and soldiers "Der du den Tempel Gottes zerbrichst" (You who would tear down the temple of God) is noteworthy for the use of dissonance, especially in the soprano voice in the penultimate measure. Here the cantus is responsible for forming a 6/4 dissonance, and it resolves to another dissonant chord, a V7 with lowered third, this proceeding to a plain dominant via passing tones. This use of dissonance is quite unusual in this work.

CANTUS
ab, so steig her-ab vom Kreuz.

ALTUS
ab, so steig her-ab vom Kreuz.

TENOR
ab, so steig her-ab vom Kreuz.

BASSUS
so steig her-ab.

Further scorn is heaped upon Christ in the following long chorus of high priests, scribes and elders, "Andern hat er geholfen" (Others He has helped). Here the words "Ich bin" from the phrase "Ich bin Gottes Sohn" (I am the Son of God) are the sole feature of the text for eight measures. This again represents the mockery of Jesus by His crucifiers.

On the words in the recitative "From the sixth to the ninth hour darkness covered the land", the tessitura of the Evangelist narrating the story drops suddenly lower. And then it rises again as Christ is about to utter His cry from the cross. This cry rises gradually over the range of an octave, and then falls back to a close on its starting note.

JESUS
E--li, E--li, E--li, la--ma a-----sab-----tha--ni.

Schütz makes an expressive use of the ancient device of hocketing in the following chorus of the Jews, as they say "Halt, halt, lasst sehen ob Elias komme" (Wait, wait, let's see if Elias comes).

Then, as the melody of the Evangelist rises in a final cry, Jesus bows his head and dies.

The tearing of the veil in the temple is represented by the stepwise upward rise of the melody, following which it comes down in two successive skips.

EVANGELIST 
 Der Für-hang im Tem-pel zu-reiss in zwei Stück,

The word "Wahrlich" which begins the next chorus, "Wahrlich, dieser ist Gottes Sohn gewesen" (Truly, this was the Son of God), is given a distinctive subject for imitation:

CANTUS 
 Wahr-lich,

This chorus also gives a use of the supertonic seventh in 2nd inversion, (in measure 7) mentioned because it is so unusual in the style of these works.

The last chorus based on the words of the Gospel writer is now given by the high priests and pharisees. It is quite lengthy (forty-two measures), and sectional in nature. As a whole it contains nothing striking. It does seem to lose vitality before its final measures.

The slow chorus of a reflective nature "Ehre sei die Christe" (Honor Him, your Christ) closes the Passion.

This chorus is especially noteworthy because its harmonic treatment is a good deal freer than that of the remainder of the Passion. There is a great deal of chromaticism in the melodic lines of the various voices. Also several techniques such as ⁱⁿthe bass line in measure 2, the imitations in measures 20 and 22, the relationship between bass and cantus part in measure 27, and the sharp dissonances formed by the tenor in measure 29, are among the techniques uncommon to this work. Quite probably this chorale was the product of an earlier era in Schütz's career, or perhaps it was not set originally by him at all. The final words of the chorale are "Kyrie eleison, Christe eleison, Kyrie eleison"--a fitting commentary on the antique character of this work, which owes so much to the Passion music of the older church.

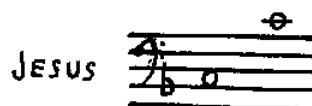
THE PASSION ACCORDING TO ST. LUKE

The Passion according to St. Luke extends over the 23rd and 24th chapters of his Gospel. Schütz's setting uses these chapters in their entirety. This Passion is read on Spy Wednesday of Holy Week. It is approximately one-fifth shorter than the St. Matthew account, but still longer than either the St. Mark or St. John Passions.

The date of composition for this work is not known with absolute certainty. However, it is known that it was not written before 1653. It seems a safe conjecture

to surmise that it may have been written shortly after this date, or at least some length of time before the settings of St. Matthew and St. John, which were composed in 1666 and 1665. This supposition is based on the general style of the work. On the whole it does not represent such a consummate union of text and music as the two later works do. The recitative is at times quite angular. The choruses sometimes lack the variety which Schütz usually shows. That there is a certain stereotyping in a number of these choruses will be demonstrated later. At this point one significant observation can be made, and that is the lack of variety in the over-all tonality of this work. Although the St. Matthew Passion was written in the Dorian mode, there constantly were cadences in other tonalities, and even whole choruses in other than the main tonality. However, in the St. Luke work, the choruses adhere closely and almost slavishly to the dominant Lydian tonality, and the recitative is for the most part based on the F major triad.

The characters who take part are here given, together with the tessiturae of their voices. Notice that in the case of characters who also appear in the St. Matthew setting, the tessitura is almost identical.^{1, 2}



-
1. Gerber, Rudolf. Das Passionsrezitativ bei Heinrich Schütz und seine stilgeschichtlichen grundlagen. p. 104.
 2. See Chapter I, p. 28.

PETER

PILATE

SERVANT I

SERVANT II
AND
CENTURION

ROBBER I

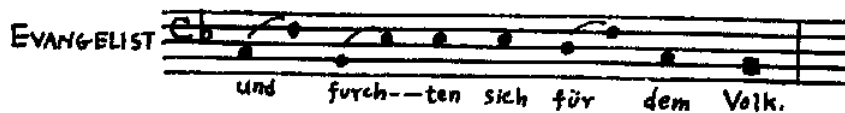
ROBBER II

SERVANT-
MAID

The St. Luke Passion opens with the customary setting of the Introitus "Das Leiden unsers Herren Jesu Christi, wie uns das beschreibet der heilige Evangeliste Lucas" (The Passion of Our Lord Jesus Christ, as it was written by the holy Evangelist Luke). There is a definite similarity in the method employed in this setting to the one used in the setting of the same section in St. Matthew. The words "Das Leiden unsers Herren Jesu Christi" are set in notes of a larger value than the portion of the text which follows. Also the length of this chorus is approximately the same as that of the St. Matthew work.

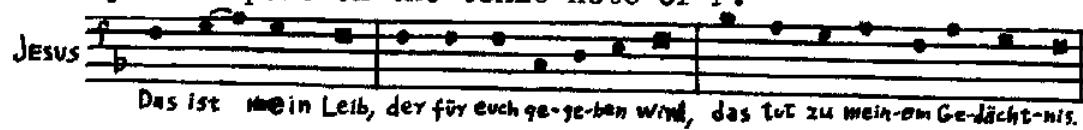
An example of angular construction in the recitative is given on the words "und furchten sich für dem Volk" (and were afraid of the people). Here, however, it can

be said to have an expressive purpose of representing fear. This expressive purpose is not always present, though, in constructions of this sort.



In the chorus "Wo willst du, dass wir es bereiten?" (Where do you wish us to prepare it?), there occurs an unusual spacing of voices for the Schütz technique. In measures six and seven there exists for four beats a situation in which more than an octave separates the altus and tenor parts. At one point as much as a sixteenth separates the two voices.

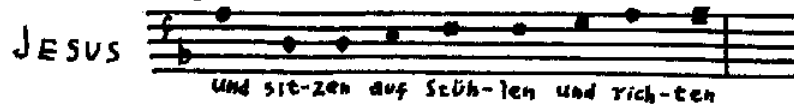
The words of Christ as He consecrates the bread must be noted. These are simple, yet their very simplicity makes them effective. They are based to a great extent on a rising and falling scale line. Each phrase comes to a quiet repose on the tonic note of F.



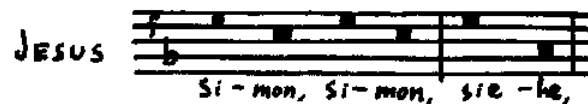
As Christ goes on speaking, He mentions that His betrayer is sitting at the table with them. His words are prefaced by the phrase "Doch siehe" (Yet behold), and this is pointed up by the melodic line to catch attention, just as it is designed to do when spoken. The C used here is not used previous to or following this short phrase.



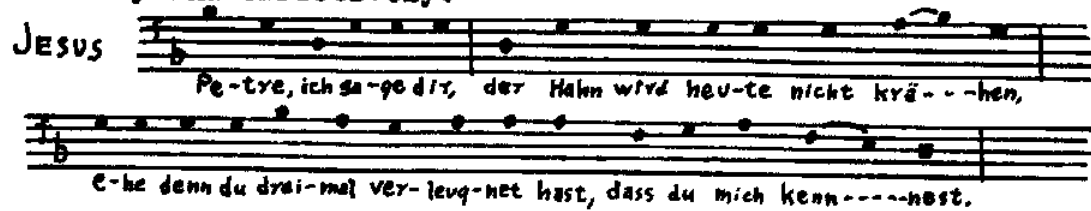
As an example of the extent to which work picturization is sometimes carried in this type of writing, the setting of the words "und sitzen auf Stühlen und richten" (and sit on thrones and judge) may be cited. Here on the mention of sitting the melody goes down abruptly, as though it, too, were sitting down.



As Jesus warns Peter that Satan will try him--"Simon, Simon, siehe" (Simon, Simon, look thou)--there is an effective warning signal sounded in the musical line of the recitative.



Then Jesus utters His dire prediction that Peter will deny Him three times. This is done with the recitative in a tonality different from the usual, to give emphasis to the words. The setting of the words "Petre, ich sage dir, der Hahn wird heute nicht krähen, ehe denn du dreimal verleugnet hast, dass du mich kennest." (Peter, I say to you, this day before the cock crows you shall deny three times that you know Me.), is such that it can be sung very solemnly and effectively.



In the following chorus, sung by the disciples, "Nie keinen" (Not a thing), Schütz evidently tries to express nothing with as little as possible. The meter is 3/1. The only type of notes used are breves, except for two minims. The white appearance of the music in itself makes for a sense of emptiness. The chorus is very short, only ten measures long. The figure of imitation is the only melodic material used, and this consists essentially of three whole notes followed by three whole rests. The appearance of the music, as well as the sound, tries to suggest emptiness.

The chorus in which the disciples say "Herr, siehe, hier sind zwei Schwert" (Lord, behold, here are two swords) is distinguished by a kind of rough counterpoint which features a leap of a perfect fourth down and back up again in the imitative subject. This angular line portrays the rough and ready sentiments of the text. The word "Hier" is repeated over and over, as though to emphasize that right in this very place there are two swords ready to defend Our Lord from any enemy, so why should He be taken a captive?

The scene which follows takes place in the Garden of Olives. Here as Christ prays "Vater, willt du, so nimm diesen Kelch von mir," (Father, remove Thou this cup from Me,) the recitative is very notable. First of all the change in tonality must be noted. The F sharp and E natural are the only examples of their kind in the

entire work in the recitative. Especially note the E natural. Schütz was so insistent on the exact melodic turn of this phrase, he put this accidental in, even though there was no E flat to be canceled. Also note the melisma on the word "Vater", because it is an important word in the sentence. Lastly, notice the chordal basis of the phrase. This only emphasizes the changed tonality, and makes the phrase stand out the more from its surroundings.

JESUS

Va-----ter, Willt du, so nimm die-SEN Kelch von mir,

Judas now betrays Jesus with a kiss. This questioning phrase is a unique example ending with a rising melody. And here it turns upward not just a half step, or a whole step, but a minor third.

JESUS

Du---da, ver-rä-test du des Men-schen Sohn mir ei---nem Kuss?

The disciples, impetuous men of action, ask Jesus "Herr, sollen wir mit dem Schwert dreinschlagen?" (Lord, shall we take up the sword and smite them?). Here, perhaps there could be said to exist a musical and visual symbolism. Looking at the notes of the imitative subject, could it not be said that the notes are in the shape of a sword, with the handle consisting of the ending group of sixteenth notes?

ALTUS

Herr, Herr sol-len wir mit dem Schwert.

The closing of this chorus must be noted for its long melisma on the word "Schlagen", and also for the fact that the final cadence includes only three voices, the bass having dropped out the measure before the final.

In the scene of Peter's denial a clever stroke of appropriateness in the recitative emphasizes Peter's annoyance at the questions of the maids and servants. One servant says to him, "Du bist auch der einer" (You are also one of them), and Peter answers, "Mensch, ich bins nicht" (Man, I am not). The melodic line of his answer mocks that of the servant's statement.

SERVANT I
 PETER

Du bist auch der ei-ner. Mensch, ich bins nicht.

When the cock crows after Peter's denial, the musical imitation of crowing takes the narrator into the upper portions of his range.

EVANGELIST

krä-her der Hahn.

A technique which appears occasionally in this work and has not thus far appeared in any other is that of the sequence. There is a notable example as the Jews strike, mock, and spit upon Jesus.

EVANGELIST

ver-spot-te-ten ihn, und schlug-en ihn, ver-deck-ten ihn

The chorus in which the Jews say "Weis sage, wer ist, der dich schlug?" (Tell us, who is it who struck thee?) features an exceptionally great number of minor thirds,

all derived from the subject of imitation.

The high priests and scribes now ask Jesus "Bist du Christus, sage es uns" (Are you Christ, tell us). In this chorus there is the use of a more slowly moving lower voices against faster moving upper parts. This is a very old technique, but one which Schütz does not use very often. Here it could have the expressive purpose of showing the greater impatience of part of the group questioning Christ.

The closing of the following chorus, "Bist du denn Gottes Sohn?" (Are you then the Son of God?) must be noted. The chorus has actually ended in the Ionian mode, but Schütz is so careful to end each chorus in the Lydian that he tacks on three measures which actually have no other purpose than to give a Lydian ending. This was an idea which Schütz changed in the later works. Also note the profuse use of the Bb in the entire chorus except the last three measures, where it is carefully avoided, even though it would fit the melodic line better than the B natural which is given.

As the high priests and scribes disclaim any further need for witnesses in the next chorus, there is a fine example of stupid contrapuntal line for stupid people on the words "wir haben es selbst gehöret" (we have heard Him ourselves). This section even closes on a chord which has no third, not a usual procedure, but often done when handling this type of situation.

In the next chorus, as Christ is accused more fiercely,

the tenor on the words "und spricht, er sei Christus der König (and said, He was Christ the King) rises higher and higher with each repetition of the text.

With the beginning of the chorus "Er hat das Volk erreget" (He has stirred up the people) comment must be made on the frequency with which the voice beginning the choruses and announcing the imitation has been the tenor. For the past six choruses (including this one) this has been true. Perhaps this device is used to emphasize the fact that all these choruses have been spoken by the same people, the high priests and scribes (except the first of this group, which is under the generic title of "Jews", although high priests and scribes would be included under this also). The notable thing of the chorus under immediate consideration is the hocket-like figure used on the words "bis hierher" (to here). This is very similar to that figure associated with the chorus "Herr, bin ichs?" (Lord, is it I?) in the St. Matthew Passion. Here it is used to emphasize the accusation that Christ has been inciting people everywhere, even to that very place in which they are now, the court of Pilate.

As the multitude says "Hinweg mit diesem" (Away with Him) a very vigorous and decisive action is denoted by the perfect fourth ascending which begins the long series of eighth notes of the imitative subject of this chorus.

In the chorus in which the multitude says "Kreuzige ihn" (Crucify Him), the unusual technique of using two subjects for imitation instead of one makes an outstanding chorus. Both subjects begin simultaneously at the outset of the chorus. In the altus:

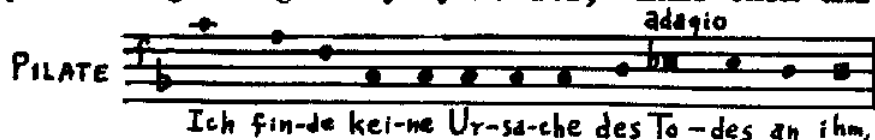


In the tenor:



They are of contrasting character, the one vigorous and the other flowing. The great number of accented passing tones makes for more dissonance than is usual. This also has the expressive purpose of portraying the cruelty of the crucifixion. And this is the one chorus which does not end in the Lydian tonality. It proves the rule by being the exception, and ends in the Aeolian tonality with what amounts to a Phrygian cadence, to emphasize its unique position in the work. Because this chorus is so important, it is entirely fitting that it was chosen to be treated in an exceptional manner.

As Pilate speaks the words "Ich finde keine Ursache des Todes an ihm" (I find no reason in Him for death), a combination of the melodic line falling chordally and the tempo marking--originally by Schütz,--make them unique.



The same falling line is used a little later in the recitative to represent falling mountains.



For rhythmic variety, no chorus in this work can surpass "Bist du der Juden König" (Are You the King of the Jews). In this is contained every type of note between a breve and a semiquaver. Also a great many rhythmic patterns.

A very simple setting in long notes is given to the title above the cross.



As Christ commends His Spirit into His Father's hands, the most melismatic treatment of the entire work is given to the recitative.



Now the Centurion speaks for all the people as he says "Truly, this was a righteous man". On the word "Fürwahr" (Truly) a five note melisma bespeaks its importance. This is not an excessive treatment when one thinks of the great realization which has suddenly dawned--the fact that they had just crucified the Son of God.



The conclusion, or "Beschluss", is of a reflective nature. It is based on the ninth stanza of the old chorale "Da Jesus an dem Kreuze stund" (There Jesus hung on the cross). The following is the stanza: "Wer Gottes Marter in Ehren hat und oft betracht sein bitterm Tod, des will er eben pflegen, wohl hie auf Erd mit seiner Gnad und dort in dem ewigen Leben." (He who God's torture in honor holds and often contemplates His bitter death, will be well-cared-for with His grace here on earth and yonder in that everlasting life.) Only the text of the stanza is used, not the chorale melody.

Musically, the final cadence of the Beschluss is very appropriate for the ending of a long work. For two measures before the ultimate chord the harmony shifts between the tonic 6/4 and the dominant, to emphasize the final tonic chord when it appears.

THE PASSION ACCORDING TO ST. JOHN


Good Friday represents the climax of Holy Week, and the Passion account from the most complete of the four Gospels, that of St. John, is reserved for this important day. Although the St. John account as set to music by

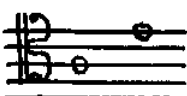
Schütz is not quite as long as those of the other Evangelists, the reason for this is quite apparent. The text begins with Christ going into the Garden of Olives to pray, rather than at some preceding point in the story as the other Passions do. It is entirely fitting and proper that the story begins with this scene, because the ceremonies of the church commemorating the institution of the Eucharist at the Last Supper have taken place on Holy Thursday, the day before. To begin on Good Friday at any other point in the Passion story would be a retrogression and would destroy the continuity of the Holy Week services.

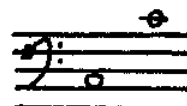
The text of the St. John Passion, as it was used by Schütz, includes the entire chapter 18 and chapter 19, verses 1 to 30 of St. John's Gospel.


This setting of the Passion was composed in 1665. It is in the Phrygian mode, used with incomparable mastery to express the complete and overwhelming sorrow of the day on which this composition is intended to be performed.

In the tessiturae of the singers, that of the Evangelist is somewhat more limited than in the previous works. However, this in no way restricts the expressive possibilities of the recitative. The following is the tessiturae of all the singers:

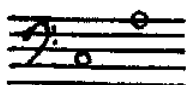
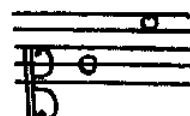
EVANGELIST 

PETER 

JESUS 

PILATE 

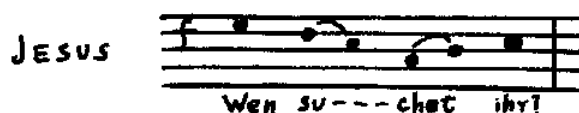
SERVANT

SERVANT-
MAID

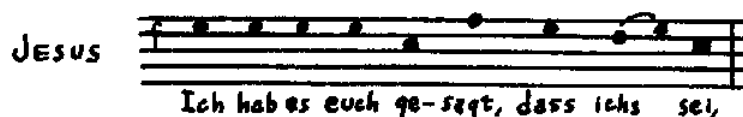
This work begins with the usual Introitus, "Das Leiden unsers Herren Jesu Christi, wie uns das beschreibet der heilige Evangeliste Johannes" (The Passion of Our Lord Jesus Christ, as it was written by the holy Evangelist John). The plan of this chorus is the usual: slower movement throughout the first phrase of the text, "Das Leiden unsers Herren Jesu Christi", with eighth note movement introduced in the next phrase and continuing throughout the remainder of the chorus. However, this opening chorus is very much more extended than those of the other Passion settings, with a great many repetitions of the words "der heilige Evangeliste Johannes". The repetition of this phrase is extended over nineteen bars of a thirty-five bar chorus. The reason for this is probably the importance of the Evangelist, St. John's Gospel being the most complete of the four, and his Passion account especially complete. For this reason his name merits more consideration in a musical setting.

In the recitative following the first chorus the scene of the soldiers coming for Christ in the Garden of Olives is enacted. Christ says "Wen suchet ihr?" (Whom seek ye?). The melody to these words is the first with more than one note to a syllable in the recitative section of this work. And later on when Jesus repeats these same

words, the melody is repeated to them exactly as it was given the first time.



Following the second question of Christ, and the answer of the Jews, the tessitura carrying Jesus' answer in the recitative rises, as though He were becoming rather impatient with the group come to take Him prisoner.



As Jesus is bound, the musical line winds around the dominant of the Phrygian mode, as though it, too, were being bound.

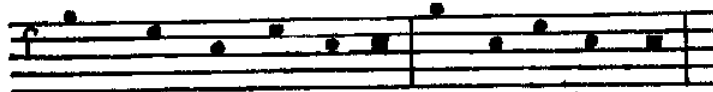


At this point also, should be noted the setting given often to the word "Hohenpriester" (high priests). The first syllable of this word is often on a higher pitch than the following syllables, it being the beginning of the section of the word meaning "high". These techniques show to what infinite patience Schütz went in attempting to portray the text with the utmost faithfulness, usually using a device which was more closely associated with the madrigal.

As Jesus answers the high priest by asking him why He is being questioned, a melodic line with no other parallel in this work is used. It dwells entirely on

the chord denoting the tonality of the composition.

JESUS



was fragst du mich dar-um, fra-ge die dar-um,

Now follows a chorus in which a number of the people standing around a fire warming themselves accuse Peter of being one of Christ's disciples. Here the sequence of the voices entering rises from the bottom to the top of the chorus, viz.: bassus, tenor, altus, cantus. This sequence of voice entry is used quite often in this Passion, it being present at the beginning of no less than five of the sixteen choruses in this work. It is not so prominent in any of the other Passions, in fact is used only once in the previous two works which have been considered. In the chorus under consideration, "Bist du nicht seiner Jünger einer?" (Are you not also one of His disciples?), its use is especially effective, since the first two notes of each voice entering represent an octave skip, and as each successive voice enters it begins below where the previous voice is at that time singing, so that there is a constant overlapping.

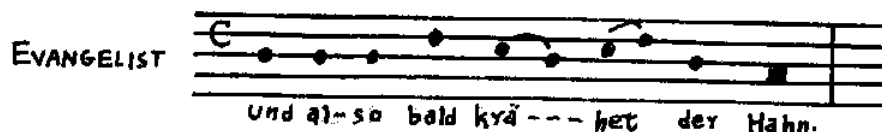
As Peter denies he is one of Christ's followers, his voice rises vehemently.

PETER



Ich bins nicht.

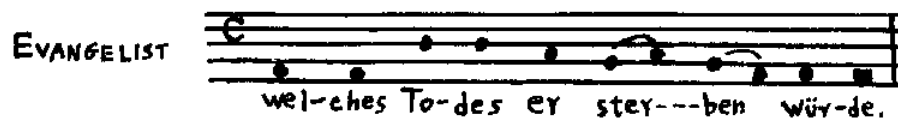
Here the crowing of the cock after Peter's denial is represented in a slightly different fashion, not by merely a rising line.



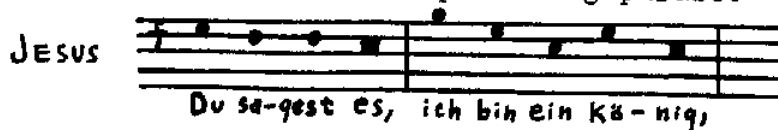
The chorus "Wäre dieser nicht ein Übeltäter" (Were this man not an evildoer) is again distinguished by the use of the very square cut, rhythmic imitations on the first phrase of the words "Wir hätten dir ihn nicht, überantwortet" (We would not have brought Him here), and a very long florid phrase on the word "antwortet". All this writing represents the ignorance and stupidity with which the Jews were acting.

The chorus "Wir dürfen niemand töten" (We dare put no man to death) is set in a very simple style, with hardly any dissonance and a lack of rhythmic variety.

In the first sentence following this chorus, the Evangelist says "Auf dass erfüllet würde das Wort Jesu, welches er saget, da er deutet, welches Todes er sterben würde." (That so might be fulfilled the word of Jesus, which He had spoken, signifying by what manner of death He shall die.) Here the phrase "welches Todes er sterben würde" is set in a tessitura noticeably lower than that of the remainder of the sentence, and on the word "sterben" there are two notes to each syllable. This is another example of the close relationship of music and text.

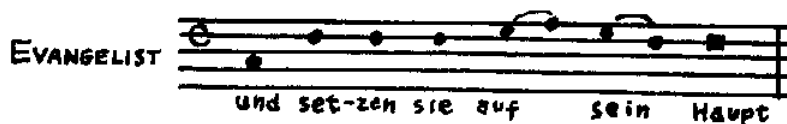


As Pilate speaks to Jesus and asks Him if He is truly a king, Christ answers, "Du sagest es, ich bin ein König" (You have said it, I am a King). Schütz gives the words "Du sagest es" a setting denoting finality, as though a question were settled once and for all; while the words "Ich bin ein König" are sung with a triumphant kingliness, very much in contrast to the preceding phrase.

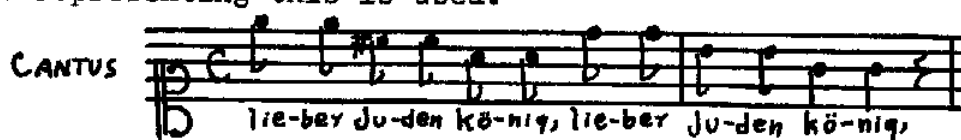


After Pilate has asked the mob if he should release Jesus, they all cry "Nicht diesen, sondern Barrabam" (Not this man, but Barrabas). The setting of these words places the emphasis on "sondern Barrabam". These two words are repeated in imitation many times, giving the effect of a large group shouting them.

When the Evangelist speaks of the soldiers plaiting a crown of thorns on the head of Christ, the musical line suggests this crowning. This same technique is used in the following recitative whenever the crown of thorns is mentioned.



Then as the soldiers mock Jesus, a phrase very apt for representing this is used.



It begins in the cantus and is imitated a beat later by

the altus, and so on down through the remaining voices of the chorus. This mocking figure is very effective, and another use of a very similar figure for a similar purpose will be seen in a later chorus.

Just before the Jews cry out for Christ's crucifixion, the words of the Evangelist "Schrieen sie und sprachen" (They cried out and said) are given what almost amounts to a melismatic treatment, which sets the situation for the dramatic chorus to follow.



The chorus in which the assembled multitude cry out for the crucifixion of Jesus is exactly apt to the situation. It is short and the text consists only of the words "Kreuzige ihn" (Crucify Him). The first syllable of the first word extends over three and one-half measures of the 3/1 meter in which this chorus is written. The closing of this chorus is especially noteworthy. The actual final cadence is Phrygian, (the only one of its kind in this work, even though the tonality is Phrygian) and the final cadence actually takes place four measures before the close of the chorus. The final four measures are an extension consisting harmonically of the tonic chord alternating with a subdominant embellishing 6/4 chord, while throughout these measures the tonic note is held in the bass. The effect of this extension is further enhanced by the tempo marking "prestissimo", one of the

few such markings Schütz has given in these works. This manner of closing the chorus gives the effect of a sudden, very violent insistence on the part of the crowd that the crucifixion of Christ not be delayed any longer.

In the chorus which follows a short section of recitative, the Jews say "Wir haben ein Gesetze" (We have a law). Here again the subject for imitation is rather uninspired, portraying the ignorance of the people in following the lead of their high priests and elders on this point. This chorus ends with no third in the final chord, another device which was often associated by Schütz with the same idea. Also in this chorus we find a deviation from the usual voices used in this work. Here the four voices are altus, tenor I, tenor II and bassus. This is the only instance of this usage in the entire work. Just what purpose it serves here is not readily apparent. Perhaps it was meant to imply that these were the men of the Jews who were saying these words, since the text is speaking of the Jewish law.

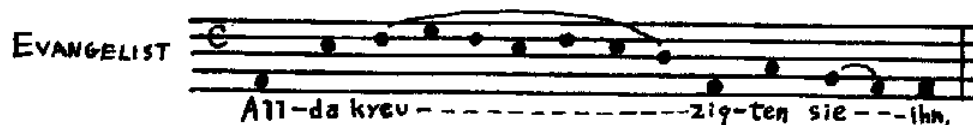
The Jews answer Pilate in the next chorus, "Lässest du diesen los" (If you let this man go) and remind him of his friendship with Caesar. This chorus is very insistent in its rhythm, just as the Jews were very insistent at this point. The bass line in the closing measures is reminiscent of an earlier chorus, also of the Jews-- "Wäre dieser nicht ein Übeltäter" (Was this man not an evildoer). This chorus again avoids the complete chord

at its close.

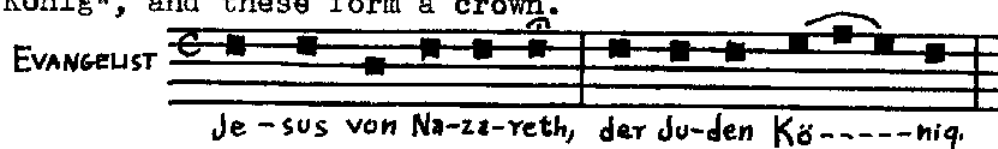
As the Jews cry in the following chorus "Weg, weg mit dem, kreuzige ihn" (Away, away with Him, crucify Him), the word "Weg" repeated so often sounds as though they might be striking Jesus with a whip. Here again at the close of this chorus we have an increase in the tempo, indicated by the marking "presto", portraying the insistence on "Kreuzige ihn" (Crucify Him).

The high priests now affirm their allegiance to Caesar alone, in the chorus "Wir haben keinen König denn den Kaiser" (We have no King except Caesar). Here the points of imitation come closer and closer together as the chorus progresses, and as the heat of the high priests' affirmations grows in intensity.

Christ is now led away to be crucified. And as the Evangelist tells of the actual crucifixion of Jesus, the long, falling, melismatic line of the recitative is tear-drenched and grief-stricken.



Note the inscription placed above the head of Christ on the cross: "Jesus von Nazareth, der Juden König" (Jesus of Nazareth, King of the Jews). It is given in stark simplicity, except for the notes above the word "König", and these form a crown.



The words of the high priests, "Schreibe nicht der Juden König, sondern, dass er gesagt habe: Ich bin der Juden König" (Write not King of the Jews, rather that He said: I am the King of the Jews) are set in a most interesting fashion. The cantus and altus begin the chorus together with a subject in eighth notes. They are imitated by the tenor and bassus, the tenor having the same melody as the cantus, and the bassus having the same melody as the altus. The next interesting device is used on the words "Ich bin der Juden König". This text covers fifteen measures, and while three voices are singing the words in imitative fashion in eighth notes, the fourth voice sings the same text in the longer whole and half notes. The cantus part first has the text in sustained melody, after which it switches to the altus. The chorus ends with the altus holding its final note for four measures. Going back to the eighth note figure which the other three voices are singing at this time, there is a very close resemblance between it and that figure with which the chorus began. And also there is a close resemblance between it and the subject of the chorus "Sei gegrüßet" (Hail to Thee), given when the soldiers are mocking Jesus.

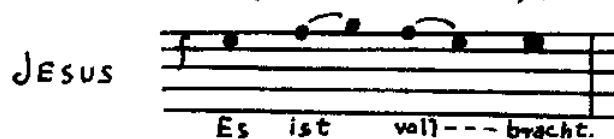
The soldiers decide to cast lots over the cloak of Jesus. In the chorus "Lasset uns den nicht zuteilen" (Let us not divide it), the hocket device is used on the word "wess" (whose). This is probably meant to be

a further mockery of Christ. Although the hocket is not used to a great extent in this work, Schütz was partial to it in some of his other Passions. In the St. Matthew setting a memorable use of it is made in a chorus given to the soldiers who are then mocking Christ, having crowned Him with thorns, placed a reed in His hand as a scepter, and covered Him with a purple cloak. This is the chorus "Gegrüßet seist du" (Hail to Thee).

Christ is now about to die on the cross. Schütz set His last two words on the cross to exactly the same melody. The words are: "Mich dürstet" (I thirst),

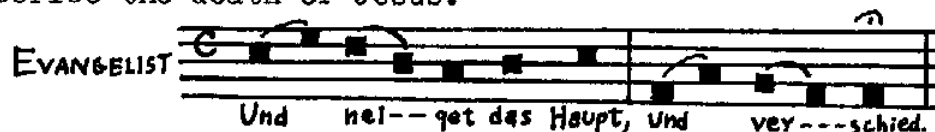


and "Es ist vollbracht" (It is finished).



Note the small rise and fall of this melody, as though the entire strength of a dying man were being required for its execution--yet it rises only a major third diatonically and immediately falls back to the point from which it began.

The slow and expressive words of the Evangelist describe the death of Jesus.



What greater expression of poignant sorrow could music give than that of the Phrygian close to this final phrase?

Indeed, the music expires here just as Christ has done on the cross for all mankind.

The closing chorus (Beschluss) is taken from an old chorale "Christus der uns selig macht" (Christ who has saved us), whose words and melody were written by Michael Weisse in 1531. Here only the eighth, and last, stanza of the chorale is used. It begins with the words "O hilf Christe, Gottes Sohn" (Help us, Christ, God's Son).

This closing chorus is much simpler and more dignified than those of the other Passions, truly in keeping with the solemnity of Good Friday, the day on which this work was meant to be performed. There is little variety in rhythm here. Occasionally the technique of playing the upper two voices against the lower two reminds one of the closing of the St. Matthew Passion. However, the harmonic treatment here is very conservative. The final cadence of this work is, however, not as conclusive as one might expect on this, the final Passion of the group. The final cadence is plagal, and the steady tempo does not slacken even in the measure preceding the final one. At first thought this might seem a paradoxical ending, but to the Christian the burial of Christ on Good Friday evening does not represent a final ending, but only a prelude to glorious Resurrection on Easter Sunday morning.

POSTLUDE

Before leaving these three Passion settings which are definitely known to have been composed by Schütz, a few comments of comparison are in order.

The tonality of the individual Passions seems to be quite important. The Phrygian tonality, which can be used so expressively, is reserved for the Passion to be performed on the most solemn of the days of Holy Week--the St. John, done on Good Friday. The Dorian tonality is used in the St. Matthew setting, which is more dramatic in character than the other two. This Passion is meant to be given on Palm Sunday, also a very important day, and, while its tonality is capable of expressing grief, yet it is more apt at expressing the dramatic situation when this is demanded. Strong cadences are possible in this tonality, and not as easily done in the Phrygian, for example. St. Luke's Passion, which gives only the bare essentials of the story, is set in the brighter, milder, Lydian tonality. The pathos in this text is not as deep. It does not contain the philosophizing of the St. John, nor as much of the dramatic as the St. Matthew. Thus a brighter tonality is more appropriate.

Following along this same line of thought will make clear the use of dissonance. St. Matthew is the most dissonant simply because the dramatic text demands more of this treatment. St. John is less dissonant because the

text is often quite reflective and dissonance is not essential in treating it.

The great number of short choruses used in St. Matthew is necessitated by the action. Sometimes these are only three or four measures long, but their appropriateness is undeniable. On the other hand, the lack of variety in musical material, and sometimes the over-extension of choruses make the St. Luke Passion seem rather static. This same fate could befall the St. John Passion in the hands of a less skillful composer. However, in this version, the musical material is so interesting that there is never a static or dull moment.

Other factors also contribute to the weakness of the St. Luke work. The lack of tonal variety within the work has already been commented upon in the section dealing specifically with this Passion. Add to this a lack of metric variety--all but two of the sixteen different choruses being in 4/4 meter, and one of these two is in 2/2, while the other remaining is the sole example of a triple meter in the work. Also there is a lack of cadential variety. The final cadences of fifteen of the sixteen choruses are authentic, and without the clever extensions which Schütz uses so well in the St. John. This last mentioned Passion, on the other hand, shows great variety in meter and in cadences, and also in the length of its choruses, another rather static factor in the St. Luke version. However, part of the weakness

of the St. Luke Passion stems directly from the text, which is not as amenable to musical setting.

Despite these comments, the St. Luke work is well worth the hearing, and it is to be greatly deplored that at the present time there is no available recording of it, good or bad. There are, however, two recordings of the St. Matthew Passion available. Each of these has certain features about it which are to be commended and also other features which tend to detract from its value.

The first recording is on the Bach Guild label. Helmut Koch conducts the combined Berlin Chamber Chorus. Max Meili sings the words of the Evangelist and Herbert Rungenhagen the very important role of Jesus. This recording is notable for the excellent casting of the soloists' roles. No one singer portrays two persons, even though this second role might be a very minor one. The choice of voices for the various roles is truly admirable. The subtlety with which the two servants, who accuse Peter of being one of the apostles, are contrasted-- one a soprano delivering her line in a calm manner, the other a contralto with a headlong and impetuous delivery-- is a wonderful touch of reality.

This attempt at reality does not always come off so well. It is doubtful if Schütz meant to portray Judas as a fool when he wrote his lines in the range of the alto voice. Although it is more realistic to have these lines sung by a male voice, they seem to be devoid of any

virile quality in this recording. Even though Judas was a betrayer, he had more masculinity than is here ascribed to him. Phrases like "Ich hatte Übel gethan" (I have done an evil thing) sound simply ridiculous as sung here by this light, colorless tenor voice. And such touches as the soloist's singing sharp a whole tone at the close of the phrase "Gegrüßet siest du, Rabbi" (Hail to thee, Master) are not conducive to a warm reception of this innovation.

The worst and most glaring fault of this recording is the slow pacing adopted for the performance. Dr. Fritz Stein believes that the entire performance of this work should last from 55 to 60 minutes. This performance takes three sides of long playing records to complete, and lasts approximately 90 minutes. Choruses such as "Sein Blut komme über uns" (His blood come upon us)--which is taken at entirely too slow a tempo for the dramatic situation in which it occurs--contribute to this length. But the main fault lies in the delivery of the recitative, which approaches very near to the point of being entirely stationary at times.

This is not the only fault of the recitative. There is a certain amount of out-of-tune singing done by all soloists concerned. Occasionally the Evangelist sings in a very rough manner entirely uncalled for by the text. Furthermore, while it may be necessary to do a certain amount of tuning voices during recitative sections by giving musical cues as a soloist is about to begin singing,

Gotteskasten legen, denn ist Blutgeld" (It is not lawful that we put them in the treasury, they are the price of blood). The closing phrase "denn es ist Blutgeld" is suddenly in a very slow tempo and very soft dynamically until the closing chord, upon which a great crescendo with a sudden cut-off is taken. The justification for this procedure should indeed be interesting. Another example of misplaced dramatic emphasis is so glaring as to cry for mention. This is the low dynamic level of the chorus "Der rufet den Elias" (He calls for Elias),

The second recording of the St. Matthew Passion is put out by Renaissance records. Hans Grischkat is the conductor and the choruses are sung by the Stuttgart Choral Society. The tenor Claus Stemann sings the part of the Evangelist, and Bruno Mueller is the bass who sings Christ's words. Both these soloists have unusually rich voices. Mr. Mueller, the bass, especially uses his to its best advantage and gives an outstanding performance.

This recording, however, does not have the dramatic truth of the Bach Guild release. Besides the soloists mentioned, only two other solo voices are used--a mezzo-soprano and a tenor. The mezzo-soprano sings no less than four minor roles. This defect in the recording is especially noticeable at one point. The Evangelist has just finished the words preceding those of the two false witnesses. Then the same tenor who has just sung these words acts as the voice of the first false witness heard.

This quick transition of character is most confusing and unbelievable.

The pacing of the performance here is entirely satisfactory, covering two sides of a long playing record, or being approximately 60 minutes in length.

The difficulties in intonation are not as apparent anywhere in this recording as in the other performance reviewed. The choruses are handled adequately in a straightforward manner.

The St. John Passion is also recorded by Renaissance with the same group who made their St. Matthew recording. Because of the more reflective and less dramatic nature of this text, the element of dramatic truth does not assume the importance here that it did in the St. Matthew version. This may be the reason for the performance being slightly superior to that of the St. Matthew. Whatever the reason, this is truly a sympathetic interpretation of a musical masterpiece.

CHAPTER THREE

CONCERNING THE AUTHENTICITY
OF THE ST. MARK PASSION ATTRIBUTED TO SCHÜTZ

Whether the St. Mark Passion was written by Schütz or not was a subject of considerable doubt for a long while. Philipp Spitta apparently settled the question with his declaration that the St. Mark Passion attributed to Schütz was a spurious work.¹ Here we will examine with some thoroughness the evidence for and against his conclusions.

The St. Mark account is the shortest of the four Passions. It uses as its text chapters fourteen and fifteen of this Evangelist's Gospel.

The musical line of the recitative of this work is quite different from that of the other three Passions. It is very near to that of the old Passion tones. A comparison of these two examples with the chart of the Passion tones as given in Chapter One will make this clear.

EVANGELIST

EVANGELIST

1. Spitta, Philipp. Heinrich Schütz Sämtliche Werke.
Vol. 1. pp. xx-xxi.

While it is true that the St. Mark Passion does have this different type of recitative, perhaps there is a reason for the treatment. This Passion is sung on the least important day of Holy Week, on Tuesday. There would be no reason to give it a more elaborate treatment. The unadorned Passion tones would suffice. Also the whole work seems to betray a carelessness in the manner in which it is put together--choruses having a forward looking harmonic treatment being combined with the old Passion tones of the recitative. Perhaps the foregoing reason would account for this combination also.

This setting is in the Lydian mode. There is not a single chorus which deviates from this mode. Also there is singularly little variety in the final cadences, which are invariably authentic with but two exceptions, and these two cadences are plagal.

Turning to the choruses themselves, we find that the Introitus does not use the same text as that of the other Passions. The text in these is "Das Leiden unsers Herren Jesu Christi, wie es uns" (or "wie uns das") "beschreibet der heilige Evangelista Matthaus (Lucas, Johannes)". In the St. Mark Passion the version used is "Das Leiden unsers Herren Jesu Christi, wie es uns Sanct Marcus beschreibet" (The Passion of Our Lord Jesus Christ, as it is written by St. Mark). We also see that this chorus does not present a quickening in movement on the second phrase of the text, i.e. "wie es uns Sanct Marcus

beschreibet". The same style of writing is used throughout.

The chorus of high priests and scribes saying "Ja nicht auf das Fest" (Not on the feast day) is very different from the same chorus as presented in the St. Matthew version. In the St. Mark setting the first phrase is given one musical line, while in the St. Matthew the imitation extends only to the first two words, "Ja nicht", after which there is a rest. This subject being imitated in the various voices gives a hocket-like effect which is entirely missing in the St. Mark setting.

In the chorus of Jesus' disciples "Was soll doch dieser Unrath" (For what purpose is this waste) there is no imitative beginning. All four voices begin together. This is a highly unusual procedure with Schütz, but it is not the only unusual technique shown in this chorus. The first phrase of the chorus ends on the weak part of a beat--a feminine ending. This is never found anywhere in the other Passions. And the final two chords of this first example present a progression not found previously either--that of the dominant seventh in third inversion progressing to a tonic in first inversion.

CANTUS
 Was, was soll doch die-ser Un-rath

ALTUS
 Was, was soll doch die-ser Un-rath

TENOR
 Was, was soll doch die-ser Un-rath

BASSUS
 Was, was soll doch die-ser Un-rath

This is quite common in this work. In fact, further on in this same chorus a dominant seventh in third inversion is used as an embellishing chord to the IV_6 .

The chorus in which the disciples say "Wo willst du, dass wir hingehen und bereiten?" (Where wilt thou, that we shall go and prepare it?) is notable for the long melisma in eighth notes on the second syllable of the word "bereiten". Long melismas are usually avoided by Schütz, and are never used elsewhere in a subject at the beginning of a chorus. A very striking example of a melisma of this nature will be given later.

Another example of a technique which is not typical of Schütz is given in the chorus of the false witnesses "Wir haben gehört" (We have heard). Here there is a change of tempo within the chorus. The $4/4$ meter with which it begins lasts only five measures, and the remainder of this quite lengthy chorus is in $3/2$ meter. Here there is also a progression in consecutive tenths

between two voices. The tenths in the tenor and bass follow throughout the example, while the cantus and altus progress in thirds.

CANTUS
der nicht mit Hän-den

ALTUS
der nicht mit Hän-den

TENOR
der nicht mit Hän-den, mit Hän-den

BASSUS
der nicht mit Hän-den, mit Hän-den

The chorus of mockery, "Weis sage uns" (Prophecy unto us), gives the example of a long melismatic treatment to the subject for imitation to which reference has been previously made.

ALTUS
Weis sage uns

Later on in this chorus there is an example of faux-bourdon which is unparalleled in the work of Schütz. This technique was never used by him:

fauxbourdon

CANTUS
ALTUS
TENOR
BASSUS

uns, weis sa -- -- ge uns,
uns, weis sa -- -- ge uns,
uns, weis sa -- -- ge uns,
uns, weis sa -- -- ge uns,

The chorus which follows, "Wahrlich, du bist der einer" (Truly, you are the one) provides us with several examples which would seem to indicate that this work was not written by Schütz. The angular subject for imitation with its skips of a fourth and ending in a syncopation is not met with any other place in his works.

ALTO

du bist der ei -- -- -- -- -- net

Here also is an example of a dissonance left unresolved. The ninth in the tenor of the following example is not resolved in the tenor voice, or in any other voice either. The d' which should be its resolution is not present in the final tonic chord.

Musical score for four voices (CANTUS, ALTUS, TENOR, BASSUS) showing a 6/4 chord resolution. The lyrics are "Ga--li--lae--er,". The score is in G major, 4/4 time. The 6/4 chord is formed by the notes G, B, D, F, A, C in the bass clef. The resolution occurs in the final measure of the phrase.

A few measures further on in this same chorus we find a 6/4 chord resolved in an unusual way, essentially by means of a double embellishing appoggiatura before the chord of resolution.

Musical score for four voices (CANTUS, ALTUS, TENOR, BASSUS) showing a 6/4 chord resolution with a double embellishing appoggiatura. The lyrics are "lau-tet gleich a1-so". The score is in G major, 4/4 time. The 6/4 chord is formed by the notes G, B, D, F, A, C in the bass clef. The resolution occurs in the final measure of the phrase.

In the very expressive chorus "Kreuzige ihn" (Crucify Him) there is a constant chromaticism. The pattern used in the bass is peculiar to this voice. In the example given of the beginning of the chorus, note the entrance of the altus on a dissonance. The chord of resolution

suggested by the bass pattern is a Bb 6/4 chord. This treatment of dissonance is much freer than any allowed by Schütz in the other Passions. The pattern is followed throughout the chorus.

Musical score for four voices: CANTUS, ALTUS, TENOR, and BASSUS. The score shows a 2/4 time signature and a key signature of one flat (Bb). The CANTUS part has a whole note G4. The ALTUS part has a whole note G4. The TENOR part has a whole note G4. The BASSUS part has a half note G3, followed by a half note F3, and then a half note E3. The word "Kreu" is written below the ALTUS, TENOR, and BASSUS parts, with a dashed line extending from the end of the word.

The crowning collection of techniques which are not typical of Schütz comes at the end of this chorus. The example which follows shows a V_2 chord in the first measure resolved only in the upper two voices. The bass is very strikingly left unresolved. In the second measure there is a complete diminished seventh, a chord impossible to find in any of the other Passions. Then on the final tonic chord the resolution of the dissonant tone in the cantus after all the other voices have already arrived at the concluding tonic is not typical Schütz writing.

V₂ dim. 7th
 CANTUS
 (kreu)---zi-ge, kreu---zi-ge, kreu---zi-ge, kreu---zi-ge ihm.
 ALTUS
 (kreu)---zi-ge, kreu---zi-ge, kreu---zi-ge ihm.
 TENOR
 (kreu)---zi-ge, kreu---zi-ge, kreu---zi-ge ihm.
 BASSUS
 (kreu)---zi-ge, kreu---zi-ge, kreu---zi-ge ihm.

Occasionally one may find the voices treated in pairs in the other Passions. In the chorus "Gegrüßet seist du" (Hail to Thee) the subject is given out in thirds by the bass and tenor, and is imitated in thirds by the altus and cantus. In other works Schütz has always used this treatment in thirds within a chorus, never at the beginning. The Beschluss of the St. Matthew Passion is a good example. But this chorus represents the furthest harmonic advance shown by Schütz.

A syncopated beginning to a chorus would hardly seem to be appropriate to the conservative style of the composer. Yet this is exactly the manner in which the chorus "Pfui dich, wie fein zubrichst du den Tempel" (Ha, ha! Thou who destroyest the temple) begins. There is also a feminine ending to the first phrase.

CANTUS
Pfu dich, pfui dich

ALTUS
Pfu dich, pfui dich

TENOR
Pfu dich, pfui dich

BASSUS
Pfu dich, pfui dich

Examples of word painting are rather scarce in this work; however, in this chorus there is a portrayal of the words "und steig herab, (vom Kreuz)" (and come down [from the cross]) by a falling musical line.

CANTUS
und steig her--- ab,

The beginning of the chorus of high priests and scribes "Er hat andern geholfen" (He has helped others) is of the imitative type common with Schütz. However, a little later in the chorus there is a striking passage, here reproduced.

CANTUS
Kreu - - - ze,

ALTUS
Kreu - - - ze,

TENOR
stei - ge er nun vom Kreu - - - ze,

BASSUS
stei - ge er nun vom Kreu - - - ze,

The lower two voices moving in thirds in quicker motion while the upper voices have sustained notes is a technique different from anything used heretofore. Notice the super-tonic seventh in the first inversion at the beginning of the second measure of this example. It is impossible to find one single example of this chord in all of the other three works, while it is not at all unusual in this Passion.

There are but two places in the recitative of this work where the melodic line shows any degree of expressiveness. One is the cry from the cross "Eli, Eli, lama asabthani?" (My God, My God, why have You forsaken Me?). Compare this setting from the St. Mark Passion with that used in the old Passion tones as given in Chapter One.


JESUS

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

The chorus which now follows "Siehe, er rufet den Elias" (Hear, He calls for Elias) is unique in two ways. It is the only chorus in which the people who are supposed to speak the words are not indicated in the heading of the chorus. The words are obviously spoken by the bystanders at the foot of the cross, but there is no such indication. There is no way of knowing if this is the manner in which the chorus is indicated in the Grundig MS. At any rate, Spitta omits any mention of who is singing the chorus, and makes no further comment about the fact. Also this is the only chorus to have a quarter note as the duration

of the final tonic chord. Usually the final chord is dwelt upon for some length of time as compared with the movement of the remainder of the chorus, but here the sound ends quite abruptly.

As Christ bows His head and dies, we find the other example of a slightly more florid treatment in the recitative.

EVANGELIST 

A-ber Je-sus Schrei laut und ver-schied,

The words of the centurion "Wahrlich, dieser Mensch ist Gottes Sohn gewesen" (Truly, this was the Son of God) are given importance by being notably exempted from the usual Passion tone formula.

CENTURION 

Wehr-lich, die-ser Mensch ist Got-tes Sohn ge-we-sen.

The chorus used as Beschluss is also not the usual type. Concerning this chorus Spitta says:¹

"Auch darin erscheint sie alterthümlich, dass am Schluss noch die alte 'Gratiarum actio' steht, während in den andern Passionen zu Texten der Schluss-chöre Strophen kirchlicher Lieder versendet werden."

(Also therein its antiqueness shows in that as final chorus the old "Gratiarum actio" stands, while in the other Passions stanzas of church songs are employed to become the text of the closing chorus.)

The "Gratiarum actio" here referred to is a simple statement of thanksgiving to God for the redemption of

1. Spitta, Philipp. Heinrich Schütz Sämmtliche Werke. Vol. I. p. xx.

man through the suffering and death of Jesus on the cross.

Spitta has made some further comments on this Passion. With regard to the recitative, he says:¹ "In diesem Betracht verharret die Marcus-Passion auf einem Standpunkt, welchen Schütz schon 1623 mit der Auferstehungs-historie aufgegeben hatte." (In this respect the St. Mark Passion perseveres in a point of view which Schütz had already abandoned with the Resurrection story in 1623.) This is quite true, since there is a great similarity between the recitatives of these two works. But the similarity stems from their relationship to the old Passion tones, and this Spitta does not mention. These Passion tones were common knowledge among church musicians and formed the basis of Passion music until only about fifty years before Schütz's writing.

Rudolf Gerber has referred to the combination of the older recitative style with the newer style in the choruses. Regarding the composer of the work, he makes the point that "One very familiar with Schütz's style has put together a musical monster."²

The difference in the style of writing in the choruses of the St. Mark Passion as compared with the Passions of Matthew, Luke and John is even greater than the difference in the style of the recitatives. The evidence pointing

-
1. Spitta, Philipp. Heinrich Schütz Sämmtliche Werke. Vol. I. p. xx.
 2. Gerber, Rudolf. Das Passionsrezitativ bei Heinrich Schütz. p. 179.

to a composer other than Schütz for the St. Mark work is too great to ignore, or dismiss as inconclusive. In the three works definitely composed by him, he shows the carefulness, the consistency of workmanship which must have been a part of his artistic ideals. The St. Mark Passion does not display these traits. It is quite evident from the mass of evidence which we have accumulated that the composer of the St. Mark setting must have been some one other than Schütz.

Just who this person could have been is an interesting subject for speculation. In this regard Spitta says:¹

"Es ist etwa Kuhnau Art; bei aller Innigkeit hat Schützens Empfindungs-Ausdruck doch stets etwas Kraft-und-Hoheitvolles, auch eine gewisse Herbigkeit, und verrath zudem überall noch den Zusammenhang mit der Kunst des 16. Jahrhunderts, was alles man in der Figuralmusik der Marcus-Passion vergeblich sucht. Ich sage nicht dass Kuhnau, und kein anderer, der Componist sein müsste."

(This is perhaps Kuhnau's style; with all sincerity Schütz had a sensitive nature, showing however some strength and nobleness, with a certain harshness, and disclosing on the whole a holdover of the art of the 16th century. I do not say that Kuhnau, and no other, must be its composer.)

The exact reason Spitta has for choosing Kuhnau as the composer of the work is not given.

Spitta also indulges in another speculation:¹

"Mancher möchte vielleicht auch an Grundig selbst denken, zumal sich dessen J. Z. G. unterhalb des Titels

1. Spitta, Philipp. Heinrich Schütz Sämmtliche Werke.
Vol. I. p. xxi.

der Marcus-Passion verzeichnet findet." (Many perhaps might also think of Grundig himself, whose initials J. Z. G. are found written under the title of the St. Mark Passion.) Grundig is the copiest who has given us our earliest complete MS of the four Passions. His MS is dated 1692. Perhaps Grundig actually was the composer of the St. Mark Passion, but Spitta doesn't seem to think he was, because he says he would not dare to insert his own work between those of a master such as Schütz.

If the composer was not Grundig, he was probably some other musician associated with the Dresden court. He could perhaps have been someone like Johann Theile, who attained some importance among Passion composers with his St. Matthew setting written the year after Schütz's death. After Schütz had composed the Passions according to Ss. Matthew, Luke and John, it would be quite understandable that a musical setting of the St. Mark Passion done in the same manner would be desired for the court chapel. We have seen that the St. Mark Passion is sung on what is probably the most unimportant day of Holy Week. Perhaps Schütz did not think the importance of this Passion in the liturgy was sufficient to warrant his doing the work on its composition, and turned it over to one of his students, or to one of the other musicians in the choir to compose.

Still another possibility presents itself. Schütz

was eighty-one years old when he completed his St. John Passion. We do know that he became deaf toward the end of his life. Perhaps he had other infirmities also. It seems a safe conjecture that he may not have possessed the powers any longer to enable him to complete another setting of the Passion, or perhaps he died before he began the work.

Of one thing we can be certain--all four of these Passions were being sung in the Dresden court chapel at the time Grundig's MS was copied, i.e. 1692. This will account for the St. Mark Passion being included in the copying.

COMPARING THE PASSION TONES AND THE RECITATIVE AS USED BY SCHÜTZ

By far the greatest share of the text in the Schütz Passion settings is delivered in a type of unaccompanied recitative. Just how this recitative is related to the Passion tones which were used in the chanting of the Passions during Holy Week is a matter for further clarification.

As has been pointed out in Chapter One, the custom of chanting the Passions extends back to the early days of the Church, and therefore the beginnings of the Passion tones are lost in the same obscurity which surrounds the birth of all plain-chant. We do know that from about the

12th century each Passion was divided into three sections, with the deacon chanting the words of the Evangelist and all other characters except Christ, whose words were sung by the priest, and the words of the turba (crowd), sung by a group of choristers. The style of this chanting was closely allied to that used for the psalm tones. The first syllable of a phrase usually began a minor third below the tenor tone (reciting tone), and skipped or moved stepwise up to the reciting tone. There were various stereotyped melodic formulas which were used to form the cadence at the end of a sentence. These varied according to the type of sentence.

It was from this beginning that all Passion music, however elaborate, descended. In the era of Schütz, the words of the turba were given polyphonic settings, so they will therefore be eliminated in comparisons of the recitatives.

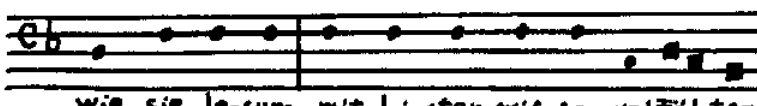
In the four Passion settings which we have previously considered at some length, there are two distinct styles of writing in the recitative sections. One type, which bears a close relationship to the Passion tones, is found only in the St. Mark Passion. The other type is found in the remaining three Passions--Ss. Matthew, Luke and John.

Before proceeding with the comparison let me emphasize the variety in the recitatives of the Ss. Matthew, Luke and John Passions. In choosing examples to display the style in these works it is practically impossible to find truly

representative ones because of this variety. The recitative in these works assumes an artistic significance which up to this time has been unknown to it.

The comparison of a simple declarative sentence as chanted by the Evangelist is our first consideration. Here notice that the Passion tone and the St. Mark setting are exactly alike, while there is variety in the examples from the remaining three Passions. The only similarity between all the examples is the falling of the melodic line in some manner to close the sentence. But it would be quite possible to find some examples in the Passions of Ss. Matthew, Luke and John in which it does not fall.

PASSION TONE 

ST. MARK 

ST. MATTHEW 

ST. LUKE 

ST. JOHN 

The next comparison deals with declarative sentences of Christ. Here again there is a striking similarity between the Passion tone and the ending used invariably

in the St. Mark Passion. On the other hand, the examples given for the other three Passions show no tendency toward a formula of any sort.

PASSION TONE 

tra-de-tur ut cru-ci-fi-qa-----tur.

ST. MARK 

da-selbst rich-tet für uns zu.

ST. MATTHEW 

in mein-es Va-ter-s Reich.

ST. LUKE 

die zwölf Ge-schlech-ter Is-ra-el.

ST. JOHN 

was ich ge-sa-ge-t ha---be.

In the Passion tones and in the St. Mark setting, questions of Jesus always end with a scale line sweeping up to the final syllable. In the three settings of Schütz which are authentic, the questioning nature of the sentence is not often so apparent. There may be a slight rise in the melodic line toward the end of the sentence, but this could not be said to be necessarily due to its interrogative form.

PASSION TONE 
di-xe-yunt de me?

ST. MARK 
dar-in-nen ich das O-ster-lamm er-se mit mei-nen Jün-ger?

ST. MATTHEW 
mehr denn zwölf Le-qi-on En-ge?

ST. LUKE 
dass der zu Ti-sche sit--zet?

ST. JOHN 
der mir mein Vat-er ge-ge---ben hat?

There is even greater variety shown in the melodic line with which the Evangelist precedes the words of Jesus. Although there is a three-note falling pattern which closes the St. Mark, St. Matthew and St. John examples, this is not shown in the Passion tone example. However, it can be noted that a general sense of closing is always given.

PASSION TONE 
di-ct Je-sus dis-ci-pu-lis su-----is:

ST. MARK 
Je-sus a-ber sprach:

ST. MATTHEW 
sprach er zu sei-nen Jün-ger:

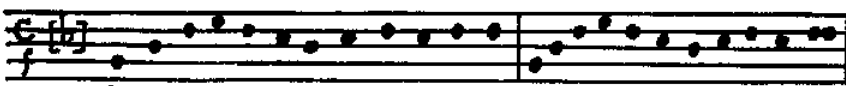
ST. LUKE 
Der Herr a-ber sprach:

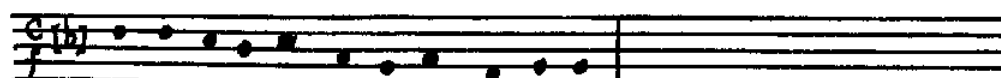
ST. JOHN 
Je-sus spricht zu ih-nen:

The greatest advance which is shown in the recitative sections of the Ss. Matthew, Luke and John Passions does not, however, lie in the closing formulas which have just been compared. Rather, it lies in the treatment given to the interior section of the sentence. Here the Passion tones as well as the St. Mark setting do nothing except recite the syllables of the text on one pitch. But Schütz in his settings at this point uses a great deal of imagination in fitting to the text a suitable melodic line. If there is pathos to be expressed, or if a vigorous denial is to be depicted, he always bends the line in the most masterly fashion. This has been shown in numerous examples given throughout the preceding chapters. Schütz shows his genius fully as much in his wonderfully appropriate recitative as he does in his best choruses.

The one single example which could be chosen to best typify, in a general way, the different styles of recitative writing which have been under consideration is the cry of Christ from the cross. Here we see strikingly displayed the close relationship of the Passion tone setting of this cry to the St. Mark setting, while that drawn from the St. Matthew Passion is of a different nature, but still betraying its ancestry. (The cry from the cross does not appear in the St. Luke and St. John accounts.) Note in the St. Matthew version the gradual rise to one single climax in the line, and also the use of a chromatic alteration to enhance the pathos so well

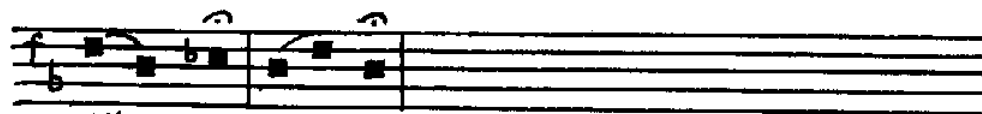
displayed by the mode used.

PASSION TONE 
 E-----li, E-----li,


 le-ma sa-be---tha---ni?

ST. MARK 
 E-----li, E---li, le-ma a-----se-ther-ni?

ST. MATTHEW 
 E-----li, E---li, E---li, le---ma a-----


 sab-----tha---ni.

CHAPTER FOUR

THE PASSION OF OUR LORD JESUS CHRIST
AS A MUSICAL FORM AFTER THE ERA OF SCHÜTZ

That the Passion music of Schütz belonged to an era older than the one in which it was written is a clearly evident fact. In following out the history of the Passion form, therefore, it is necessary to take up some developments which actually preceded Schütz's writing of the St. Matthew and St. John Passions by some twenty years.

The earliest examples of this new development are discovered at Hamburg, then an active center of musical experiment. Here Thomas Selle wrote a St. John Passion for six voices, a St. Matthew Passion for ten voices in 1642, and in 1643 a second St. John Passion. This latter work was elaborately proportioned with a six-voice chorus, six instrumental parts, a four-voice chorus with organ (these doing the narrative sections) and an echo chorus of five voices. There is an elaborate orchestral scheme for distinguishing the characters by particular accompanying instruments. He also intersperses in the work two chorales, set in nine parts, and brings his entire forces together in a third chorale used as the conclusion.

In 1664, Thomas Strutius in Danzig set St. Matthew's text and included eight chorales. Four of these were set as arias, three as five-part chorales, and one for solo, chorus, organ and viol. The work used string instruments

throughout and was divided into four "Acts".

This line of development of the Passion attains new heights in the works of two men at approximately the same time. Johann Sebastiani of Königsberg in 1672 and Johann Theile, Kappellmeister at Wolfenbüttel in 1673. Both these composers set the St. Matthew version.

Sebastiani begins his work with an orchestral introduction of seventeen bars before the five-part chorus comes in. The words of Christ are accompanied by the first and second violins as well as the continuo, except the cry from the cross, which is accompanied only by the continuo. J. S. Bach used this same technique in his St. Matthew Passion. In thirteen places Sebastiani directs that one or more verses of a chorale should be sung, sometimes as a solo aria, and sometimes by the congregation. It is also noticeable that these places at which Sebastiani has a chorale sung are exactly the same places at which Bach introduces arias.

Theile uses an instrumental accompaniment of two viola da braccio, two viola da gamba, continuo and organ in support of a five-part chorus. He accompanies the voice of the Evangelist as well as that of Jesus with instruments. The four chorales introduced as arias are for solo voice accompanied by the continuo. A fifth chorale is used as a concluding chorus.

The works of these two composers afford an interesting comparison between the German and Italian styles of writ-

ing of the time. Theile was a pupil of Schütz and uses a contrapuntal style derived from the older choral way of writing. Sebastiani, being trained in Italy, had learned to use block chords in four part harmony, note against note.

This line of development leads directly to the works of Johann Sebastian Bach. In fact, in the works of Sebastiani and Theile we see all the main features of Bach's Passions. The difference is one of degree rather than form. However, at this point we can only note a few intermediate links--Friedrich Funck's St. Luke version in 1683, the St. Matthew setting in 1697 of Johann Christoph Rothe, and also Passions by Johann Valentin Meder and Johann Kuhnau (Bach's predecessor at Leipzig). We must speak of another new development in Passion music--the Passion oratorio.

In Hamburg about the turn of the 18th century the shallow Italian opera was flourishing brilliantly. There was a popular inclination to dramatize Bible stories, and in the form of an oratorio, the Passion succumbed to the taste of the day. The name of Reinhard Keiser assumes much importance in the early Passion oratorio. The first work of this nature was written by him in 1704 to Christian Friedrich Hunold-Menantes' poem "Der blutige und sterbende Jesus" (The bleeding and dying Jesus). The composer cast the work in the form of three cantatas, or "Soliloquia": the Lamentations of

Mary Magdalene, the Tears of Peter, the Love-song of Zion's Daughter. The entire elimination of the Bible narrative and the theatrical nature of the music caused some consternation among the clergy of Hamburg. However, this did not deter its popular acceptance, and it was followed by similar works.

In this same year, an early work of George Friedrich Handel's appeared. It was called "Ein kleines Passions Oratorium" (A small Passion oratorio) and was arranged from the St. John Gospel by William Postel. It contained contemplative airs.

In 1711 Keiser set to music Johann Ulrich König's "Tränen unter dem Kreuze Jesu" (Tears under the crucified Jesus). In 1712 he made the first setting of the most popular text the Passion oratorio has had--Barthold Hinrich Brocke's "Der für die Sünden der Welt gemarterte und sterbende Jesus" (Jesus martyred and dying for the sins of the world). About thirty composers besides Keiser used this text within fifteen years of its appearance. Bach himself borrowed some of its lyrics for his St. John Passion.

Keiser also set another poem by König in 1715-- "Der zum tode verurtheilte und gekreuzigte Jesus" (Jesus condemned to death and crucified).

Along with Keiser, the two most important composers of Passion music in Hamburg at this time were Johannes Mattheson and Georg Philipp Telemann. The latter

especially was a prolific writer, with no less than forty-six works dealing with this subject from various points of view.

The names of some of the other poems used as texts will suffice to show further the type of libretto popular with this school of composers: Johann Georg Seebach's "Der leidende und sterbende Jesus" (The suffering and dying Jesus), another text of the same title by Johann Philipp Kafer, Joachim Beccau's "Heilige Fastenlust, oder das Leyden und Sterben unseres Heilandes Jesu Christ" (The holy pleasure of fasting, or the sufferings and death of Our Lord Jesus Christ), and Benjamin Neukirch's "Der weinende Petrus" (The weeping Peter). In the libretto of this last work stage directions were actually printed to help the listener to mentally dramatize its episodes. Another feature of all these librettos was the comic element, exemplified by the servant Malthus (whose ear Peter cut off) and the introduction of a clownish peddler of ointment.

Leaving this line of Passion music for the time, we come to the climax of the previous type of work--exemplified by Sebastiani and Theile--in the Passion settings of J. S. Bach. Although Bach perhaps composed four of five Passions, only the scores of two and portions of the music of a third are extant.

The earliest of these was the St. John Passion, written at Cöthen and produced at Leipzig on Good Friday in 1723.

The construction of the libretto is attributed to Bach himself, although he made great borrowings from Brocke. In this work he has deliberately restored the Bible text. There is a comparative lack of lyrical material, and chorales are quite prominent. It is interesting to note that Bach used the same chorale in this work that Schütz used as *Beschluss* in his St. John Passion. Schütz used the eighth stanza^{words only} of the chorale "Christus der uns selig macht" (Christ who has saved us), words and^{original} melody by Michael Weisse, 1531. Bach uses this same chorale twice: stanza one at the opening of part two, and stanza eight just before the body of Christ is taken down from the cross.

In 1725 Christian Friedrich Henrici (Picander) published a Passion poem "Über den leidenden Jesus" (Over the suffering Jesus) closely modelled on Brocke's text. Although Bach probably set this text to music, he was not satisfied with it. So he had Picander prepare a libretto under his direction. In 1729 he produced the St. Matthew Passion, his great masterpiece, and thought by many to be the finest work in the field of Passion music. And it is truly one of the musical monuments of all time.

A St. Mark Passion of 1731 is modelled upon this same literary design as its predecessor. However, it is an inferior work. Only part of the MS exists in Bach's autograph.

Here a parallel between the Passions of Bach and

Schütz must be noted. At the time of writing their respective works, both men used a form which was then antique and out-of-date. In the case of Schütz, although the use of instruments in the Passion was rather firmly established at the time, he chose to use the unaccompanied chorus with a recitative related to the old Passion tones. In the case of Bach, with the Passion oratorio at the height of its popularity, he wrote a work modeled after compositions then over fifty years old--the Passions of Sebastiani and Theile.

After Bach's death Passion settings followed the lead of the Passion oratorio and grew in sentimentality. This is shown in Hasse's "Passions-Oratorium" (Passion Oratorio). One setting alone in Germany has maintained any popularity--Graun's "Der Tod Jesu" (The death of Jesus), written in 1755. This was performed every year during Holy Week in Berlin as the result of a bequest of money, and the intrinsic merits of the music are the subject of some dispute.

Other Passion settings may be enumerated. Carl Philipp Emanuel Bach wrote Passions for Hamburg use, in 1787 and 1788. Johann Ernst Bach (a kinsman of Johann Sebastian) composed a "Passionsoratorium" (Passion oratorio). Other works are Haydn's "Die sieben Worte am Kreuze" (The seven words on the cross) (1785), Beethoven's "Christus am Ölberg" (Christ on the Mount of Olives) (1803), Spohr's "Des Heilands letzte Stunden" (The Lord's

final hours) (1835), and Lorenzo Perosi's "La Passione di Jesu Cristo, secondo San Marco" (The Passion of Jesus Christ, according to St. Mark) (1897). In England may be mentioned Stainer's "Crucifixion" (1887), Lee Williams' "Gethsemane" (1892), and Arthur Somervell's "The Passion of Christ" (1914).

BESCHLUSS

In the foregoing pages we have examined the Passion music of one of the greatest composers to use this form. He was truly a master in his own right. He cannot be termed merely a predecessor whose work shows embryonic characteristics of some greater composer to follow.

The form in which he chose to cast some of his greatest music did not have the long and distinguished history which many other large forms have had. On this point H. M. Adams says:¹ "Looking back on the record of Passion music from the early sixteenth century downwards to our own day, we see that in spite of its long pedigree it has never been the favoured child either of the Church, Catholic or Protestant, or of the composer. Many of the greatest of these never turned their minds practically to this form of art at all, for examples, Taverner, Palestrina, and later Mozart or Beethoven. And in other cases, men who had lavished their powers on the daily services, or the Mass, as, for instance, Byrd, were content to give the Passion the very slenderest treatment."

Yet this was no deterrent. In line with the true spirit of the Baroque composer, Schütz made the best musical use of the forms in which it was demanded of him to write. However, one cannot deny that in his Passion

1. Adams, H. M. "Passion Music before 1724" (in: Music and Letters, 7:164. July, 1926).

music especially there must have existed the happy coincidence of a composer using a form most suitable to his technique and to the thoughts he wished to express. In these closing works of Schütz's long career as a musician there is music whose aesthetic value is as real today as it was at the end of the second third of the 17th century.

BIBLIOGRAPHY

EDITIONS OF THE HEINRICH SCHÜTZ PASSIONS

- Kamlah, Wilhelm. Die Lukas-Passion. Kassel, Bärenreiter-verlag, 1935 (i.e. 1947).
- Mendelssohn, Arnold. Johannes-Passion. (arranged for soli, chorus and organ). Leipzig, Breitkopf und Härtel, 1890.
- Mendelssohn, Arnold. Lucas-Passion. (arranged for soli, chorus and organ). Leipzig, Breitkopf und Härtel, 1926.
- Mendelssohn, Arnold. Matthäus-Passion. (arranged for soli, chorus and organ). Leipzig, Breitkopf und Härtel, 1887.
- Spitta, Philipp. Sämmtliche werke. Vol. I. Leipzig, Breitkopf und Härtel, 1885.
- Stein, Fritz. Historia des leidens und sterbens unsers Herrn und Heylandes Jesu Christi nach dem Evangelisten St. Johannem. London, Zürich and New York, Edition Eulenberg, 1934.
- Stein, Fritz. Historia des leidens und sterbens unsers Herrn und Heylandes Jesu Christi nach dem Evangelisten St. Lucam. London, Zürich and New York, Edition Eulenberg, 1934.
- Stein, Fritz. Historia des leidens und sterbens unsers Herrn und Heylandes Jesu Christi nach dem Evangelisten S. Mattheus. London, Zürich and New York, Edition Eulenberg, 1932.
- (unknown). A selection of choruses and recitatives from the Passion of Our Lord. (Accompaniment for piano-forte). London, Novello, Ewer and Co., 1885.
- (unknown). Historia des leidens und sterbens unsers Herrn und Heylandes Jesu Christi. (excerpts, English words). London, Novello, 1902.

BOOKS

- Bernhard, Christoph. Die kompositionslehre Heinrich Schützens in der fassung seines schülers. Leipzig, Breitkopf und Härtel, 1926.
- Bitter, Karl Hermann. Beiträge zur geschichte des oratoriums. Berlin, R. Oppenheim, 1872.
- Bukofzer, Manfred F. Studies in medieval and renaissance music. (pp. 128, 137-138). New York, W. W. Norton and Co., Inc., 1950.
- Dickinson, Edward. Music in the history of the western church. (pp. 268-282). New York, C. Scribner's Sons, 1902.
- Drinker, Henry S. English texts to the vocal works of Heinrich Schütz. n.p. (Privately printed and distributed by the Association of American Colleges Arts Program), 1952.
- Einstein, Alfred. Heinrich Schütz. Kassel, Bärenreiter-verlag, 1928.
- Gerber, Rudolf. Das passionsrezitativ bei Heinrich Schütz und seine stilgeschichtlichen grundlagen. Gütersloh, C. Bertelsmann, 1929.
- Hewitt, Helen. The development of the passion chorale. Thesis at Columbia University. (M-1933).
- Hörner, Hans. Gg. Ph. Telemanns passionsmusiken. Borna-Leipzig, Universitätsverlag von R. Noske, 1933.
- Kade, Otto. Die ältere passionskomposition bis zum jahre 1631. Gütersloh, C. Bertelsman, 1893.
- Kreidler, Walter. Heinrich Schütz und der stile concitato von Claudio Monteverdi. Kassel, Bärenreiter-verlag, 1934.
- Michaelis, Otto. Heinrich Schütz, eine lichtgestalt des deutschen volkes. Leipzig und Hamburg, Gustav Schloessmans verlagsbuchhandlung (Gustav Fick), 1935.
- Moser, Hans Joachim. Heinrich Schütz, sein leben und werk. Kassel, Bärenreiter-verlag, 1936.
- Piersig, Johannes. Das weltbild des Heinrich Schütz. Kassel, Bärenreiter-verlag, 1949.

- Pirro, André. Schütz, avec portrait hors texte et citations musicales dans le texte. Paris, F. Alcan, 1913, (2nd ed. 1924).
- Reitter, Lumir. Doppelchorteknik bei Heinrich Schütz. Derendingen, Buchdruckerei W. Habegger, 1937.
- Robbins, Ralph Harold. Beitrag zu geschichte die kontrapunkts von Zarlino bis Schütz. Berlin, Triltsch und Huther, 1938.
- Schütz, Heinrich. Gesammelte briefe und schriften (ed. by Erich H. Müller). Regensburg, G. Bosse, 1931.
- Schuh, Willi. Formprobleme bei Heinrich Schütz. Leipzig, Breitkopf und Härtel, 1928.
- Schuler, Ernst August. Die musik der Osterfeiern, Osterspiele und passionen des mittelalters. Kassel, Bärenreiter-verlag, 1951.
- Spitta, Friedrich. Die passionen nach den vier evangelisten von Heinrich Schütz. Leipzig, Breitkopf und Härtel, 1886.
- Spitta, Friedrich. Heinrich Schütz, ein meister der musica sacra. Halle (Salle), C. E. Müller (P. Seiler), 1925.
- Spitta, Philipp. Die passionsmusiken von Sebastian Bach und Heinrich Schütz. Hamburg, Verlagsanstalt und Druckerei, Actien-Gessellschaft, n.d.
- Spitta, Philipp. Johann Sebastian Bach, his work and influence on the music of Germany, 1685-1750. (tr. from the German by Clara Bell and J. A. Fuller-Maitland). New York and London, Novello, Ewer and Co., 1899.
- Spitta, Philipp. Musikgeschichtliche aufsätze. Berlin, Gebrüder Paetel, 1894.
- Spitta, Philipp. Zur musik. Sechzehn aufsätze. Berlin, Gebrüder Paetel, 1892.
- Terry, Charles Sanford. Bach--the passions. 2 vols. London, Oxford University Press, 1926.
- Toussaint, Georg. Die anwendung der musikalisch-rhetorischen figuren in den werken von Heinrich Schütz. n.p., 194-.

Wangemann, Otto. Geschichte des oratoriums von der ersten anfängen bis zur gegenwart. Demmin, A. Frantz, 1882.

PERIODICALS

- Adams, H. M. "Passion music before 1724" (in: Music and Letters, 7:258-264. July, 1926).
- Ameln, Konrad. "Die anfänge der deutschen passions-historie" (in: Internationale Gesellschaft für Musikwissenschaft; 39-45. 1949).
- Blume, Friedrich. "Heinrich Schütz, gesetz und freiheit" (in: Deutsche Musikkultur I, 36-46. Kassel, 1936).
- Bukofzer, Manfred F. "A newly discovered 15th century MS of the English chapel royal--part II" (in: Musical Quarterly, 33:43-51. Jan. 1947).
- Burck, Joachim von. "Dedication zu der deutschen passion nach St. Johanne (1568)" (in: Monatshefte für Musikgeschichte, 24:183-184. 1892).
- Carson, Leon. "Heinrich Schuetz and sacred music" (in: Musical Courier, 146:26. Oct. 15, 1952).
- Dressler, Ottmar. "Zur fünf oder vierstimmigen passion von Jakob Reiner" (in: Monatshefte für Musikgeschichte, 5:177-182, 183-189. 1873).
- Eitner, Robert. "Eine passion von Johann Walther von 1552" (in: Monatshefte für Musikgeschichte, 4:Beilage:59-63. 1872).
- Epstein, Peter. "Zur geschichte der deutschen choralpassion" (in: Jahrbuch der Musikbibliothek Peters, 36:35-50. 1930).
- Fischer, L. H. "Heinrich Schütz und Christoph Kaldenbach" (in: Monatshefte für Musikgeschichte, 15:91-94. 1883).
- Hedar, Josef. "Schütz: Jesu sju ord." (in: Tidskrift for Kyrkomusik XI, 5:31-33. Lund, 1936).
- Hiller, Johann A. "Vorbericht zur passions-cantate von Gottfried August Homilius 1775" (in: Monatshefte für Musikgeschichte, 21:128-129. 1889).

- Hoffman, Hans. "Die text frage bei Heinrich Schütz in unserer zeit" (in: Die Musikpflege, 9:59-66. 1938).
- Lesur, Daniel. "Heinrich Schütz" (in: La Revue Musicale, 172:112-116. Feb. 1937).
- Lott, Walter. "Zur geschichte der passionsmusiken auf Danziger boden und mit bevorzugung der oratorischen passionen" (in: Archiv für Musikwissenschaft, 7:297-328. 1925).
- Lott, Walter. "Zur geschichte der passionsmusiken von 1650-1800" (in: Archiv für Musikwissenschaft, 3:285-320. 1921).
- Moser, Hans J. "Aus der fröngeschichte der deutsche generalbasspassion" (in: Jahrbuch der Musikbibliothek Peters, 27:18-30. 1921).
- Naylor, Edward Woodall. "Some characteristics of Heinrich Schütz" (in: Proceedings of the Musical Association, 32:23. 1905-6).
- Rothmüller, Marko. "St. John passion by Bach and by Schütz" (in: Boston Symphony Concert Bulletin, 18:955-6. March 10, 1950).
- Schering, Arnold. "Zur Markus passion und zur vierten passion" (in: Bach Jahrbuch, 36:1-32. 1939).
- Schofield, Bertram. "A newly discovered 15th century MS of the English chapel royal--part I" (in: Musical Quarterly, 32:509-525. Oct. 1946).
- Schubiger, Anselm. "Zur fünf oder vierstimmigen passion von Jakob Reiner" (in: Monatshefte für Musikgeschichte, 4:213-218. 1872).
- Smend, Julius. "Zur wortebetonung des Lutherischen bibeltextes bei Heinrich Schütz" (in: Zeitschrift für Musikwissenschaft, 5:75-78. 1922).
- Somervell, David Churchill. "The Bach passions and Greek tragedy" (in: Music and Letters, 27:221-224. Oct. 1946).
- Spitta, Philipp. "Die passionen von Schütz und ihre wiederbelebung" (in: Jahrbuch der Musikbibliothek Peters, 13:15-28. 1907).

BOOK AND MUSIC REVIEWS

- Gerber, Rudolf. Das passionsrezitativ bei Heinrich Schütz und seine stilgeschichtlichen Grundlagen. 1929. (in: Zeitschrift für Musikwissenschaft, 16:178-182. 1934. Book review by W. Vetter).
- Moser, Hans J. Die mehrstimmige vertonung des evangeliums. (in: Acta Musicologica, 6:76-81. 1934. Book review by Otto Ursprung).
- Moser, Hans J. Heinrich Schütz, sein leben und werk. 1936. (in: Music and Letters, 18:202-205. 1937. Book review).
- Schuetz, Heinrich. Historia des leidens und sterbens unseres Herrn und Heilandes Jesu Christi, nach dem evangelisten St. Matthaus. Klavierauszug, von A. Mendelssohn, 1887. (in: Monatshefte für Musikgeschichte, 19:149-150. 1887. Music review).
- Schuetz, Heinrich. The St. Matthew Passion. Vocal score. (in: Music and Letters, 19:474. 1938. Music review).
- Spitta, Philipp. Die passionsmusiken von Sebastian Bach und Heinrich Schütz. 1893. (in: Monatshefte für Musikgeschichte, 26:45-46. 1894. Book review).

Approved Richard A. Cron

Date June 3, 1953.