

Fifth Movement, Bass Recitative

*The torments, nail scars, thorns, the grave
the scourge marks that our Lord and Saviour bore,
become the tokens of salvation,
to which the faithful look for inspiration.*

*When sounds the dreaded Judgement Knell,
the curse that sends the damned to Hell,
turn Thou it into blessing.*

*Then neither pain nor torment will remain;
all this my Saviour knows,
and this Thy heart with deep affection glows;
so Master I adore Thee
and lay my all before Thee.*

*This my heart, with grief commingled,
by Thy precious blood besprinkled
on the cross poured out for me,
give I now, O Lord to Thee*



A movement of huge contrasts in texture, tempo, mood, accompaniment, style and key.

It is accompanied by strings and continuo throughout.

The tonality is E flat major with modulations to g minor, A flat major, and finishes in f minor.

Many different emotions are expressed in this recitative corresponding to changes of tempo: *Vivace*, *Adagio* (*vocal part is marked Lento*), *Andante*.

The *beginning* and *Adagio* sections have sustained chordal accompaniment. The vocal part at these sections has wide leaps, and chromaticism adds to the dark nature of the text. Pedal notes are also a feature of these sections.

The tempo changes at bar 7 to *Vivace*, for the judgement that the damned will hear pronounced, with loud repeated chords on the strings, in complete contrast to the serene string parts heard before and after. The vocal part is declamatory in style with rests used to heighten the tension. The *Vivace* section is more alarming, more energetic, giving an atmosphere of impending doom. The accompaniment changes to bring out the meaning of the text.

Andante: Arioso style (Recitative of the most melodious kind, midway between true recitative and aria, sustained, refined, dignified singing) mixed with declamatory sections

Vocal part has wide leaps, (7ths, 11th), emphasising the passionate emotions of the text eg 'Grave' (11th). The vocal part has been syllabic to this point, but from here the solo becomes more melodic and uses melismatic setting in the arioso style. The accompaniment becomes more supportive with flowing quavers and definite melodic direction. There is a reference to the last 2 lines of the chorale melody in the final bars. The voice finishes first and the instruments play the final cadence. This also occurs before the *Vivace*.