

Bach Matthew Passion



Johann Sebastian Bach
Matthew Passion, BWV 244

Kristian Bezuidenhout director
Carine Tinney soprano
Reginald Mobley countertenor
Toby Spence Evangelist
Drew Santini Christus

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PROGRAMME

J.S. BACH (1685-1750)

Matthew Passion BWV 244

Part I - approx 60 minutes
interval

Part II - approx 90 minutes

Passio Domini nostri J. C. secundum
Evangelistam Matthaeum

Kristian Bezuidenhout director

Choir I

Carine Tinney soprano

Reginald Mobley countertenor

Toby Spence Evangelist

Drew Santini Christus

Choir II

Elsbeth Piggott soprano

Joy Sutcliffe mezzo-soprano

James Micklethwaite tenor

Joshua McCullough bass

Caitlin Mackenzie ripieno

Dunedin Consort acknowledges with grateful thanks the generous support of **Dunard Fund** whose financial assistance has enabled us to present this timeless masterpiece in Edinburgh for many years.

Programme Note

The tradition of singing one of the four Gospel Passion narratives on Good Friday and Palm Sunday stretches back to the beginnings of the formalised Christian liturgy. Like the other Gospel readings, it was originally chanted by a single deacon but, in the course of time, he began to alter his tessitura and style according to his role as the Evangelist, Jesus or the other characters and crowd. These three roles were eventually taken over by separate singers together with a choir to recite the crowd scenes. It was basically this format that the Lutheran Reformers inherited in the sixteenth century and early Lutheran settings, such as Johann Walter's, were still chanted within the Eucharistic celebrations on Good Friday and Palm Sunday in Bach's era. What is especially interesting is the fact that the Passion story had a musical-dramatic tradition well before the invention of opera and oratorio. It was only a matter of time before these later dramatic genres would cross-fertilise with the church tradition.

Towards the end of the seventeenth century several more elaborate versions of the Passion were developed, involving independent instrumental parts, introducing free poetry around the biblical narrative (Oratorio Passions) or presenting entirely free elaborations of the Passion story. These latter versions were designed for spiritual concerts rather than for Holy Week liturgies and are thus termed Passion Oratorios. Most of these genres incorporated the most up-to-date musical forms and devices from Italian opera, capitalising, as it were, on the conventions that congregations would have learned in the world of secular entertainment. However, the Oratorio Passion did not arrive in Leipzig until 1717 (at the modish Neue-Kirche), and the Cantorate of the Thomasschule, under the ageing Johann Kuhnau, did not perform its first Oratorio Passion until 1721, shortly before Bach himself came to Leipzig (1723). Thus one of the greatest ironies about Bach's Passions is that their original audiences were far less familiar with the genre than we are; moreover — as is the case with all Bach's most celebrated music — we have often heard it many more times than did the original performers or even Bach himself.

Bach's Passions were performed during the afternoon Vesper service on Good Friday, their two parts replacing the cantata and Magnificat which were normally sung on either side of the sermon. With a hymn opening and closing the liturgy, the entire service was thus symmetrical, with its central axis falling on the sermon. Like Bach's cantatas, the Passions adopt something of the sermon's function since the free poetry of the arias, ariosos and framing choruses provide both a commentary and an emotional interpretation of the biblical text, one that is designed to effect an actual change of mood and attitude on the part of the believer.

Moreover, the symmetrical structure of the liturgy finds its analogue in Bach's musical pacing of the Passion. This is most evident when Bach wishes to highlight the importance or irony of a particular event or concept. For instance, the point at which Peter swears that he will not deny Christ is surrounded by two verses of the 'Passion Chorale', the second ('Ich will hier bei dir stehen') a semitone below the first ('Erkenne mich, mein Hüter'). This therefore functions as a musical metaphor of descent or depression, alluding to the frailty of human promises. The aria 'Aus Liebe will mein Heiland sterben' is perhaps the most important of all since it underlines one of the central themes of the Matthew Passion - that Christ died for the love of humankind—and this is the focal point falling between two matching choruses 'Laß ihn Kreuzigen'. These — depicting the crowd's desire to crucify Christ — provide a vivid antithesis to Christ's love, but, given the fact that the second chorus (coming directly after 'Aus Liebe') is a tone higher, there is a sense that Christ's supreme act of love has changed things in an 'upward', positive direction: we recognise it as precisely the same music, yet every note is different. Thus the music could act as a metaphor for the mystery of our own spiritual development: we remain exactly the same beings yet we are profoundly changed.

It is not difficult to understand some of the complaints that members of the congregation voiced in Bach's time; the Passions do, after all, borrow liberally from secular conventions such as dance and, particularly, opera. However, the Matthew Passion also draws heavily from the long traditions of spiritual meditation by which the story is interspersed with the regular breaks (fifteen in all) provided by the paired ariosos and arias. These force the implied listener into personal contemplation; the chorales moreover engender the sense of a community response to the biblical events. The whole thus has something of the character of a Lutheran Stations of the Cross. The free text follows Luther's own meditations on the Passion which require the believer first to acknowledge his own guilt and show remorse, then to recognise that Christ has suffered on our behalf — that his love will conquer all — and, finally, to experience reconciliation with Christ and to imitate his example (most movingly captured in the final aria, 'Mache dich'). According to Luther, this ambition to imitate Christ could not be fulfilled without our having gone through these earlier stages.

Particularly subtle in the construction of the free poetry (by the Leipzig poet, Picander) and Bach's musical setting is the emphasis on dialogue form — necessitating the performing format of double chorus and orchestra. This rhetorical device allows for contrasting or even opposing points of view to be presented simultaneously (e.g. 'So ist mein Jesus nun gefangen'/'Laßt ihn, haltet, bindet nicht!'), complimentary points ('Ach, nun ist mein Jesu hin'/'Wo ist denn dein Freund hingegangen') or a dialogue between a single speaker and a group ('Ich will bei meinem Jesu wachen'/'So schlafen unsre Sünden ein').

All of these devices serve to personify the various 'voices' within a single listener, acting out one's reactions and conflicts.

The most impressive of the dialogue numbers is the opening chorus, which could be considered the 'Exordium' (the traditional opening section of an oration). This is a dialogue between Christian believers and the Old Testament figures, 'the Daughters of Zion' (from the Song of Songs). The theme of love in the Song of Songs is recast in a Christian context with Christ as the loving bridegroom and the church as his bride. A third element is introduced with the German chorale on the Agnus Dei, 'O Lamm Gottes, unschuldig', sung by ripieno sopranos (often boys' voices today, in a tradition that dates back to the nineteenth century). This would have had particular significance for members of Bach's congregation since they would have heard this hymn at the conclusion of the morning Eucharistic liturgy. Christ is thus portrayed as an innocent sacrificial lamb, an image which points towards the Apocalypse when Christ as a lamb rules the new Jerusalem, a bridegroom to the ('feminine') community of all believers. In Bach's time this melody would have sounded out loudly from the second organ at the east of the church, a graphic depiction of the direction of Christ's throne in the new Jerusalem. In all, then, this chorus sets up three temporal levels, the ancient Daughters of Zion in dialogue with the Christians of the New Testament, both pointing forward to the future union with the Lamb, achieved through his ultimate love (of which we are about to hear). We may also note that the chorale is the only element of the chorus in the major mode, a vision of the celestial city which, at this time, is still subservient to the earthly tonic of e minor.

The analogy between the Bach-Picander Matthew Passion and a sermon is thus not to be taken lightly. Moreover, for about half the aria texts Picander drew from a series of passion sermons by the theologian Heinrich Müller (published in 1681). Given that Bach himself possessed these, he may have instigated the borrowing. This not only shows that both were thinking along the lines of sermon composition but also that the sermon was an important poetic genre of the time, as much artistic elaboration as stern preaching. An understanding of the rhetoric of the Lutheran sermon as both persuasive and cunningly ornamental sheds a significant light on the role of music in the liturgy of Bach's era.

With its unfolding levels of symbolism, theological interpretation and — most striking of all — psychological insight, the Matthew Passion is perhaps the most challenging and ambitious Christian artwork. It is thus not entirely surprising that Bach seems to have spent considerable time and care in preparing the work.

He probably began writing it in 1725 but did not finish or perfect it in time for the Good Friday performance; the earlier John Passion was performed on this occasion, only a year after its premiere and containing a substitute chorale fantasia ('O Mensch, bewein') that eventually became part of the Matthew Passion. Bach did not present the latter work until 1727 and refined it again during the 1730s. During the last few years of his life he went to great trouble to repair the autograph score, sewing in new patches of paper that are designed to be barely perceptible to the casual reader. This could hardly have been necessitated by the performing demands of the time and points to the special status Bach seems to have afforded the work, a status that was not a general conceptual possibility until the early nineteenth century. It is not surprising that the work became an immediate 'masterwork' at the time of its revival by Mendelssohn in 1829; this was precisely the period when such a concept was developed.

Bach shared something of the encyclopaedic urge of his age, and, in the *Matthew Passion* compiled virtually every possible musical form available for an oratorio: recitatives (accompanied and *secco*), *arioso*, aria (several types which include dance and concerto elements), chorales, chorale settings, choruses and motets. Together with two elements unusual in Bach works — the doubled forces and the string 'halo' for Christ's utterances — these elements render it far more ambitious than any opera of the age and something which works on rather more levels than the more brutally effective John Passion.

Bach obviously saw all excellent earthly things as capable of serving the highest purpose; it is precisely this religious conception of music and of the world as a whole which lies at the heart of most disputes concerning church music. To some — then as now — nothing does religion a finer service than Bach's music; to others, sumptuous music undermines a transcendent view of the Godly and spiritual, which are to be kept somewhat apart from the world. While it is obvious that our contemporary 'horizon' is very different from that of Bach's time and, consequently, many meanings and implications in the work are lost, we have gained many more dimensions and modes of appreciation. Bach spun a dialogue between Old and New Testaments, between both these elements and the Lutheran tradition (especially with the traditional chorales) and between all these and the believer of his own time (all together pointing towards the Apocalypse); to these we can add a rich history of reception (with both its insights and mystifications) and our own particular standpoint, within or without the Christian tradition.

Texts and Translations

ERSTER TEIL

1. *Cori*

Kommt, ihr Töchter, helft mir klagen,
Sehet - Wen? - den Bräutigam,
Seht ihn - Wie? - als wie
ein Lamm!
O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Sehet, - Was? - seht die Geduld,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
Seht - Wohin? - auf unsre Schuld;
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!
Erbarm dich unser, o Jesu !

2. *Evangelist, Jesus*

Da Jesus diese Rede vollendet hatte,
sprach er zu seinen Jüngern:
Ihr wisset, daß nach zweien Tagen
Ostern wird, und des Menschen Sohn
wird überantwortet werden, daß er
gekreuziget werde.

3. *Choral*

Herzliebster Jesu, was hast du
verbrochen,
Daß man ein solch scharf Urteil hat
gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?

4a. *Evangelist*

Da versammelten sich
die Hohenpriester und Schriftgelehrten
und die Ältesten im Volk in den Palast
des Hohenpriesters, der da hieß Kaiphas,
und hielten Rat, wie sie Jesum mit Listen
grienen und töteten.
Sie sprachen aber:

FIRST PART

1. *Chorus I, II*

Come, ye daughters, share my mourning,
See ye - whom? - the bridegroom there,
See him - how? - just like a lamb!
O Lamb of God, unspotted
Upon the cross's branch slaughtered,
See ye, - what? - see him forbear,
Always displayed in thy patience,
How greatly wast thou despised.
Look - where, then? - upon our guilt;
All sin hast thou born for us,
Else we had lost all courage.
See how he with love and grace
Wood as cross himself now beareth! Have
mercy on us, O Jesus!

2. *Evangelist, Jesus*

When Jesus, then, had finished all these
sayings, he said to his disciples:
Ye know well that in two days will be
Passover,
and the Son of man is then to be handed
over, that he be crucified.

3. *Chorale*

O dearest Jesus, how hast thou offended,
That such a cruel sentence hath been
spoken?
What is thy guilt, what were the
evil doings
Thou hast committed?

4a. *Evangelist*

There assembled the high priests and the
scribes, and the elders of the people within
the palace of the chief priest, whose name
was Caiphas; and there took counsel, how
with stealth they might capture Jesus and
put him to death. They said however:

4b. Cori

Ja nicht auf das Fest, auf daß nicht ein
Aufruhr werde im Volk.

4b. Chorus I, II

Not upon the feast, lest there be an uproar
in the people.

4c. Evangelist

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

4c. Evangelist

When now Jesus visited Bethany and was
in the house of the leper called Simon,
unto him came a woman who carried a jar
of precious ointment and poured it on his
head as he sat at the table. But when his
disciples saw it, they became indignant
and said:

4d. Coro

Wozu dienet dieser Unrat?
Dieses Wasser hie mögen teuer
verkauft und den Armen gegeben werden.

4d. Chorus I

What end serveth all this nonsense? For
this ointment might indeed have been sold
for much, and the sum to the poor been
given.

4e. Evangelist, Jesus

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

4e. Evangelist, Jesus

But when Jesus noticed this, said he to
them: Why trouble ye so this woman? For
she hath done a good deed for me! Ye
always have the poor with you, me though
will ye not have always. That she hath
poured this ointment over my body hath
she done because I am to be buried. Truly
I say to you: wherever this gospel shall be
preached throughout the whole world,
there will be told also in memory of her
what she hath done.

5. Recitativo Alt

Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Daß dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein
Haupt zu gieße

5. Recitative Alto

Belove'd Savior thou,
Midst thy disciples' foolish quarrel,
Because this loyal dame
Thy body with her oils
To bury would make ready,
O in the meanwhile grant me this,
From these my eyes' own streams of crying
To pour upon thy head an ointment!

6. Aria Alt
Buß und Reu
Knirscht das Sündenherz entzwei,
Daß die Tropfen meiner Zähren
Angenehme Spezerei,
Treuer Jesu, dir gebären.

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

8. Aria Sopran
Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.

9a. Evangelist
Aber am ersten Tage der süßen Brot traten
die Jünger zu Jesu und sprachen zu ihm:

9b. Coro
Wo willst du, daß wir dir bereiten, das
Osterlamm zu essen?

6. Aria Alto
Guilt and pain
Break the sinful heart in twain,
So the teardrops of my weeping
A most soothing precious balm,
Faithful Jesus, thee doth offer.

7. Evangelist, Judas
Then there went one of the twelve, whose
name was Judas Iscariot, forth unto the
chief priests and said:
What would ye then give me? I would to
you betray him. And they offered him thirty
silver pieces. And from thence forth he
sought an opportunity when
he might betray him.

8. Aria Soprano
Bleed always, O thou my heart!
Ah, a child which thou hast nurtured,
Which at thine own breast hath suckled,
Bodes his keeper now to murder,
For it hath become a serpent.

9a. Evangelist
But on the first day of Unleavened Bread
came the disciples to Jesus and said to
him:

9b. Chorus I
What place wouldst thou have us prepare
thee, the paschal lamb to eat now?

9c. Evangelist, Jesus

Er sprach: Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister laßt dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern. Und die Jünger täten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er: Wahrlich, ich sage euch: Einer unter euch wird mich verraten.

9d. Evangelist

Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm:

9e. Coro

Herr, bin ich's?

10. Choral

Ich bin's, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdienet meine Seel.

11. Evangelist, Jesus, Judas

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

9c. Evangelist, Jesus

He said: Go ye forth to the town, to one there and say to him: The Master sends thee this message: Now my time is here, I would in thy house keep the Passover with my disciples. The disciples did this, as Jesus had commanded them, and made ready there the paschal lamb. And at evening he sat down at the table with the twelve. And while they ate there, he said: Truly, I say to you: there is one of you who will betray me.

9d. Evangelist

And they were then very sad and they began, each one of them in turn, to say unto him:

9e. Chorus I

Lord, is it I?

10. Chorale

'Tis I, I must be sorry,
With hands and feet together
Bound fast, must lie in hell.
The scourges and the fetters
And all that thou hast suffered,
All this deserveth now my soul.

11. Evangelist, Jesus, Judas

He answered thus and said: He who his hand with me in the dish now dippeth, this one will betray me. The Son of man indeed goeth hence, as it hath been written of him; but woe to that man through whom the Son of man hath been betrayed! It would have been better for him if this very man had never been born. Then answered Judas, who betrayed him, and said: Is it I, Rabbi? He said to him: Thou sayest.

Da sie aber aßen, nahm Jesus das Brot,
dankete und brach's und gab's den
Jüngern und sprach:
Nehmet, esset, das ist mein Leib.

Und er nahm den Kelch und dankte,
gab ihnen den und sprach:

Trinket alle daraus; das ist mein Blut des
neuen Testaments, welches vergossen wird
für viele zur Vergebung der Sünden. Ich
sage euch: Ich werde von nun an 'nicht
mehr von diesem Gewächs des Weinstocks
trinken bis an den Tag, da ich's neu trinken
werde mit euch in meines Vaters Reich.

12. Recitativo Sopran

Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt, So
macht mich doch sein Testament erfreut:
Mein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände. Wie er es
auf der Welt mit denen Seinen Nicht böse
können meinen, So liebt er sie bis an das
Ende.

13. Aria Sopran

Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.

14. Evangelist, Jesus

Und da sie den Lobgesang gesprochen
hatten, gingen sie hinaus an
den Ölberg. Da sprach Jesus zu ihnen:
In dieser Nacht werdet ihr euch alle ärgern
an mir. Denn es stehet geschrieben: Ich
werde den Hirten schlagen, und die Schafe
der Herde werden sich zerstreuen. Wenn
ich aber auferstehe, will ich vor euch
hingehen
in Galiläam.

But when they had eaten, did Jesus take
bread, gave thanks and brake it, and gave
it to his disciples, saying:
Take, eat, this is my Body.

And he took the cup and, giving thanks, he
gave it to them, saying:

Drink, all of you, from this; this is my Blood
of the New Testament, which hath been
poured out here for many in remission
of their sins. I say to you: I shall from this
moment forth no more drink from this the
fruit of the vine until the day when I shall
drink it anew with you within my Father's
kingdom.

12. Recitative Soprano

In truth my heart in tears doth
swim, That Jesus doth from me depart,
But I am by his Testament consoled:
His Flesh and Blood, O precious gift,
Bequetheth he to mine own hands now.
Just as he in the world unto his people
Could never offer malice,
He loveth them until the finish.

13. Aria Soprano

I will thee my heart now offer,
Merse thyself, my health, in it!
I would merse myself within thee;
If to thee the world's too small,
Ah, then shalt thou me alone
More than world and heaven be.

14. Evangelist, Jesus

But after the song of praise had been
recited, they went out to the Mount of
Olives. And there Jesus said to them:
In this same night ye will all become
annoyed for my sake. For it standeth in
the scripture: I shall strike down then the
shepherd, and the sheep of the flock
will by themselves be scattered. When,
however, I am risen, I will go before you
into Galilee.

15. Choral

Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.

16. Evangelist, Petrus, Jesus

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

Jesus sprach zu ihm:

Wahrlich, ich sage dir: In dieser Nacht, ehe
der Hahn krähet, wirst du mich dreimal
verleugnen.

Petrus sprach zu ihm:

Und wenn ich mit dir sterben müßte, so
will ich dich nicht verleugnen. Desgleichen
sagten auch alle Jünger.

17. Choral

Ich will hier bei dir stehen;
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.
Wenn dein Herz wird erblassen
Im letzten Todesstoß,
Alsdenn will ich dich fassen
In meinen Arm und Schoß.

15. Chorale

Acknowledge me, my keeper,
My shepherd, make me thine!
From thee, source of all blessings,
Have I been richly blest.
Thy mouth hath oft refreshed me
With milk and sweetest food,
Thy Spirit hath endowed me
With many heav'nly joys.

16. Evangelist, Peter, Jesus

Peter, however, answered and said to
him:
Although the others are annoyed because
of thee, yet will I never feel
annoyance.

Jesus said to him:

Truly, I say to thee: in this same night,
before the cock croweth, wilt thou three
times deny me.

Peter said to him:

And even if I must die with thee, I will not
ever deny thee.
And so declared all the other disciples.

17. Chorale

I will here by thee stand now;
O put me not to scorn!
From thee will I go never,
While thee thy heart doth break.
When thy heart doth grow pallid
Within death's final stroke,
E'en then will I enfold thee
Within my arms and lap.

18. *Evangelist, Jesus*

Da kam Jesus mit ihnen zu einem Hofe,
der hieß Gethsemane, und sprach zu
seinen Jüngern: Setzet euch hie, bis
daß ich dort hingehge und bete. Und
nahm zu sich Petrum und die zween
Söhne Zebedäi und fing an zu trauern
und zu zagen. Da sprach Jesus zu ihnen:
Meine Seele ist betrübt bis an den Tod,
bleibet hie und wachet mit mir.

19. *Recitativo Tenor, Coro*

O Schmerz! Hier zittert das gequälte
Herz; Wie sinkt es hin, wie bleicht sein
Ange-sicht!
Was ist die Ursach aller solcher Plagen?
Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.
Ach! meine Sünden haben dich
geschlagen;
Er leidet alle Höllenqualen,
Er soll vor fremden Raub bezahlen.
Ich, ach Herr Jesu, habe dies
verschuldet
Was du erduldet.
Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!

18. *Evangelist, Jesus*

Then came Jesus with them to a garden,
known as Gethsemane, and said to his
disciples: Sit ye down here, while I go
over there and pray. And taking Peter
with him and the two sons of Zebedee,
he began to mourn and to be troubled.
Then said Jesus unto them: Now my soul
is sore distressed, even to death; tarry
here and keep watch with me.

19. *Recitative Tenor; Chorus II*

O pain! Here trembleth the tormented
heart; How it doth sink, how pale his
countenance!
What is the reason for all these
torments?
The judge conveys him to the court.
Here is no hope, and helper none.
Alas, my sins, they have thee
stricken;
He suffers all of hell's own torture,
He must for others' theft make payment.
I, ah Lord Jesus, have this debt
encumbered
Which thou art bearing.
Ah, would that now my love for thee,
My health, thy trembling and thy terror
Could lighten or could help thee carry.
How gladly would I stay!

20. *Aria Tenor, Coro*

Ich will bei meinem Jesu wachen,
So schlafen unsre Sünden ein.
Meinen Tod büßet seine Seelennot;
Sein Trauren machet mich voll Freuden.
Drum muß uns sein verdienstlich
Leiden
Recht bitter und doch süße sein.

21. *Evangelist, Jesus*

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

22. *Recitativo Baß*

Der Heiland fällt vor seinem Vater
nieder;
Dadurch erhebt er mich und alle
Von unserm Falle
Hinauf zu Gottes Gnade wieder.
Er ist bereit,
Den Kelch, des Todes Bitterkeit
Zu trinken,
In welchen Sünden dieser Welt
Gegossen sind und häßlich stinken,
Weil es dem lieben Gott gefällt.

23. *Aria Baß*

Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.
Denn sein Mund,
Der mit Milch und Honig fließet,
Hat den Grund
Und des Leidens herbe Schmach
Durch den ersten Trunk versüßet.

20. *Aria Tenor; Chorus II*

I will be with my Jesus watching,
That slumber may our sins enfold.
Mine own death is redeemed by his
soul's woe;
His sorrow filleth me with gladness.
Thus for us his most worthy
passion
Most bitter and yet sweet must be.

21. *Evangelist, Jesus*

He went on a little, fell down upon his
face and, having prayed, he said:
My Father, if possible,
allow this cup to pass from me; but not
as I will, rather as thou wilt.

22. *Recitative Bass*

The Saviour falls before his Father
prostrate;
Thereby he raiseth me and all men
From our corruption
Aloft again to God's dear mercy.
He is prepared
The cup, the bitterness of death,
To drink now,
In which the sins of this our world
Have been infused, now loathsome
reeking,
Because God wills it so to be.

23. *Aria Bass*

Gladly would I be most willing
Cross and chalice to accept now,
Drinking from my Saviour's cup.
For his mouth,
Which with milk and honey floweth,
Hath the earth,
And all sorrow's bitter taste
With the very first draught sweetened.

24. *Evangelist, Jesus*

Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen:

Könnet ihr denn nicht eine Stunde mit mir wachen? Wachtet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach.

Zum andernmal ging er hin, betete und sprach:

Mein Vater, ist's nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.

25. *Choral*

Was mein Gott will, das g'scheh allzeit,

Sein Will, der ist der beste,

Zu helfen den'n er ist bereit,

Die an ihn gläuben feste.

Er hilft aus Not, der fromme Gott,

Und züchtiget mit Maßen.

Wer Gott vertraut, fest auf ihn baut,

Den will er nicht verlassen.

26. *Evangelist, Jesus, Judas*

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlafs.

Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:

Ach! wollt ihr nun schlafen und ruhen?

Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwertern und mit Stangen von den Hohenpriestern und Ältesten des Volks.

24. *Evangelist, Jesus*

And he came to his disciples and found them sleeping and said unto them:

Could ye then not watch with me even for one hour? Watch ye and pray, that ye not fall into temptation! The spirit is willing, but the flesh is weak.

A second time he went away, prayed and said:

My Father, if it cannot be that this cup pass from me, unless I have drunk it, then let thy will be done.

25. *Chorale*

What my God will, be done alway,

His will, it is the best will;

To help all those he is prepared

Whose faith in him is steadfast.

He frees from want, this righteous God,

And punisheth with measure:

Who trusts in God, on him relies,

Him will he not abandon.

26. *Evangelist, Jesus, Judas*

And he came and found them once more sleeping, and now their eyes were heavy with sleep. And he left them and went off once again a third time and said again the very same words. Then came he to his disciples and said to them:

Ah, would ye now sleep and rest? Lo now, the hour is come when the Son of man is delivered over to the hands of sinners. Rise ye up, let us be going; see there, he is come, who doth betray me.

And while he was speaking still, behold, there came Judas, one of the twelve, and with him came a great crowd with swords and with clubs from the chief priests and elders of the people.

Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt:
»Welchen ich küssen werde, der ist's, den greifet!« Und alsbald trat er zu Jesu und sprach:

Gegrüßet seist du, Rabbi!
Und küssete ihn. Jesus aber sprach zu ihm:
Mein Freund, warum bist du kommen?
Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

27a. *Aria (Duetto) Sopran, Alt e Coro*
So ist mein Jesus nun gefangen.
Laßt ihn, haltet, bindet nicht!
Mond und Licht
Ist vor Schmerzen untergegangen,
Weil mein Jesus ist gefangen.
Laßt ihn, haltet, bindet nicht!
Sie führen ihn, er ist gebunden.

27b. *Cori*
Sind Blitze, sind Donner in Wolken
verschwunden?
Eröffne den feurigen Abgrund, o Hölle,
Zertrümmre, verderbe, verschlinge,
zerschelle
Mit plötzlicher Wut
Den falschen Verräter, das mörderische
Blut!

28. *Evangelist, Jesus*
Und siehe, einer aus denen, die mit
Jesu waren, reckete die Hand aus und
schlug des Hohenpriesters Knecht und
hieb ihm ein Ohr ab. Da sprach Jesus zu
ihm:
Stecke dein Schwert an seinen Ort; denn
wer das Schwert nimmt, der soll durchs
Schwert umkommen.

And the betrayer had given them a signal already and had said: "He whom I shall kiss, is he, him take ye!" At that he went up to Jesus and said:

My greetings to thee, Rabbi!
And gave him a kiss. But Jesus said to him: My friend, wherefore art thou come here?
Then came the others forth and, laying their hands upon Jesus, they captured him.

27a. *Aria Soprano, Alto and Chorus II*
Thus hath my Jesus now been taken.
Free him, hold off, bind him not!
Moon and light
Are in sorrow set and hidden,
For my Jesus hath been taken.
Free him, hold off, bind him not!
They lead him off, he is in fetters.

27b. *Chorus I, II*
Hath lightning, hath thunder in clouds
fully vanished?
Lay open thy fire's raging chasm, O hell,
then,
Now ruin, demolish, devour, now shatter
With suddenmost wrath
The lying betrayer, that
murderous blood!

28. *Evangelist, Jesus*
And lo now, one of that number, who were there with Jesus, did stretch out his hand then and struck the slave of the chief priest and cut off his ear. Then said Jesus to him:
Put back thy sword into its place; for all who take the sword must by the sword perish.

Oder meinst du, daß ich nicht könnte
meinen Vater bitten, daß er mir
zuschickte mehr denn zwölf Legion
Engel? Wie würde aber die Schrift
erfüllet? Es muß also gehen.

Zu der Stund sprach Jesus zu den
Scharen: Ihr seid ausgegangen als
zu einem Mörder, mit Schwerten und
mit Stangen, mich zu fahen; bin ich
doch täglich bei euch gesessen und
habe gelehret im Tempel, und ihr habt
mich nicht gegriffen. Aber das ist alles
geschehen, daß erfüllet würden die
Schriften. Da verließen ihn alle Jünger
und flohen.

29. *Choral*

O Mensch, beweine dein Sünde groß,
Darum Christus seines Vaters Schoß
Äußert und kam auf Erden;
Von einer Jungfrau rein und zart
Für uns er hie geboren ward,
Er wollt der Mittler werden.
Den Toten er das Leben gab
Und legt darbei all Krankheit ab,
Bis sich die Zeit herdrange,
Daß er für uns geopfert würd,
Trüg unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange.

Or dost thou then think that I could not
appeal unto my Father that to me he
send forth more than twelve legions
of angels? How would the scripture,
though, be fulfilled? It must be this way.

At this hour said Jesus to the many:
Ye are now come forward as against a
murderer, with swords and with clubs
now to take me; but I have daily been
sitting with you and have been there
teaching in the temple, and ye did not
ever seize me. But all this is now come
to pass, to bring fulfillment to
the scriptures of the prophets. Then all
the disciples fled and forsook him.

29. *Chorus [Chorale] (Chorus I, II)*

O man, bewail thy sins so great,
For which Christ did his Father's lap
Reveal and came to earth here;
And of a virgin pure and mild
For us he here to birth did come
To be the Intercessor.
Unto the dead he granted life
And put off all infirmity
Until the time pressed forward
That he for us be sacrificed;
He bore our sins' most grievous weight
Upon the cross, long suff'ring.

INTERVAL

ZWEITER TEIL

30. *Aria Alt e Coro*

Ach! nun ist mein Jesus hin!
Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?
Ist es möglich, kann ich schauen?
Wo hat sich dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir mit dir ihn suchen.
Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

31. *Recitativo Evangelist*

Die aber Jesum gegriffen hatten,
führten ihn zu dem Hohenpriester
Kaiphäs, dahin die Schriftgelehrten
und Ältesten sich versammelt hatten.
Petrus aber folgte ihm nach von ferne
bis in den Palast des Hohenpriesters
und ging hinein und setzte sich bei die
Knechte, auf daß er sähe, wo es hinaus
wollte. Die Hohenpriester aber und
Ältesten und der ganze Rat suchten
falsche Zeugnis wider Jesum,
auf daß sie ihn töteten, und funden
keines.

32. *Choral*

Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem G'dicht,
Viel Netz und heimlich Stricke.
Herr, nimm mein wahr in dieser G'fahr,
B'hüt mich für falschen Tücken!

SECOND PART

30. *Aria (Chorus I, II) Zion, The Faithful*

Ah, now is my Jesus gone!
Where is then thy friend now departed,
O thou fairest of all the women?
Is it granted, can I see him?
Where hath he thy friend gone away?
Ah, my lamb in tiger's clutches,
Ah, where is my Jesus gone?
We will with thee now go and seek him.
Ah, what shall I say to my spirit
When it doth in anguish ask me:
Ah, where is my Jesus gone?

31. *Evangelist*

But those, however, who had seized
Jesus led him away to the chief priest,
who was Caiphäs, there where the
learned scribes and the elders already
had assembled. Peter, though, had
followed him from a distance up to the
palace of the chief priest and went inside
and sat himself near the servants, that he
might see what the outcome would be.
The chief priests, though, and also the
elders and the whole assembly sought
untrue witness against Jesus in order to
kill him, and they did find none.

32. *Chorale (Chorus I and II)*

The world hath judged me with deceit,
With lying and with false conceit,
With nets and snares in secret.
Lord, me regard in this distress,
Guard me from false deceptions.

33. *Recitativo Evangelist, Zeugen, Hoherpriester*

Und wiewohl viel falsche Zeugen
herzutraten, funden sie doch keins.
Zuletzt traten herzu zween falsche
Zeugen und sprachen:
Er hat gesagt: Ich kann den Tempel
Gottes abbrechen und in dreien Tagen
denselben bauen.
Und der Hohepriester stund auf und
sprach zu ihm:
Antwortest du nichts zu dem, das diese
wider dich zeugen?
Aber Jesus schwieg stille.

34. *Recitativo Tenor*

Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Daß sein Erbarmens voller Wille
Vor uns zum Leiden sei geneigt,
Und daß wir in dergleichen Pein
Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen.

35. *Aria Tenor*

Geduld! Wenn mich falsche Zungen
stechen.
Leid ich wider meine Schuld
Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen.

36a. *Recitativo Evangelist, Hoherpriester, Jesus*

Und der Hohepriester antwortete und
sprach zu ihm:
Ich beschwöre dich bei dem lebendigen
Gott, daß du uns sagest, ob du seiest
Christus, der Sohn Gottes?

33. *Evangelist, Two Witnesses*

And although there came there many
false witnesses, they still did find none.
At last entered therein two false
informants and said:
He hath declared: "God's temple can
I fully demolish and within three days'
time I can rebuild it."
And the chief priest then stood up and
said to him:
Replies thou nought to that which
they have witnessed against thee? But
Jesus kept silent.

34. *Recitative Tenor*

My Jesus keeps
Amidst false lies his silence,
To show us by example
That his dear mercy's full intention
For us to suffer now inclines,
In order that within such pain
We should resemble him,
In persecution keep our silence.

35. *Aria*

Forbear, Though deceiving tongues
may sting me!
Though I suffer, innocent,
Mocking scorn,
Ah, then may the Lord above
Give my guiltless heart its vengeance.

36a. *Evangelist, Chief Priest, Jesus*

And the chief priest then,
answering,
spake thus to him:
I adjure thee in the name of the living
God, that thou shouldst tell us, if thou
art the Christ, the Son of God?

Jesus sprach zu ihm:

Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

Da zerriß der Hohepriester seine Kleider und sprach:

Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehört. Was dünket euch?

Sie antworteten und sprachen:

36b. *Cori*

Er ist des Todes schuldig!

36c. *Recitativo Evangelist*

Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen:

36d. *Cori*

Weissage uns, Christe, wer ist's, der dich schlug?

37. *Choral*

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht'?

Du bist ja nicht ein Sünder
Wie wir und unsre Kinder;
Von Missetaten weißt du nicht.

38a. *Recitativo Evangelist, Magd, Petrus*

Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach:
Und du warest auch mit dem Jesu aus Galiläa.

Er leugnete aber vor ihnen allen und sprach:
Ich weiß nicht, was du sagest.

Jesus said to him:

Thou sayest. But I say to you: from henceforth it will happen that ye shall behold the Son of man sitting at the right hand of power and coming in the clouds of heaven.

Thereupon the chief priest rent his clothes asunder and said:

God hath he blasphemed; what need we of further witness? See here, now have ye heard his blasphemy against God. What is your judgment?

They answered and said:

36b. *The Council*

He is of death deserving!

36c. *Evangelist*

Then did they spit upon his countenance and struck him with their fists. Some, though, there were who struck him upon his face and said:

36d. *The Council*

Foretell it us, Christ Lord, tell us who struck thee!

37. *Chorale*

Who hath thee thus so smitten,
My health, and thee tormented,
So evilly abused?

Thou art indeed no sinner
Like us and our descendants;
Of evil deeds thou knowest not.

38a. *Evangelist, Two Maids, Peter*

Peter, meanwhile, sat outside in the court; and there came to him a maid and said:

And thou was also with Jesus of Galilee.

But he then denied this before them all and said:

I know not what thou sayest.

Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren:

Dieser war auch mit dem Jesu von Nazareth. Und er leugnete abermal und schwur dazu: Ich kenne des Menschen nicht.

Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro:

38b. *Coro*

Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

38c. *Recitativo Evangelist, Petrus*

Da hub er an, sich zu verfluchen und zu schwören: Ich kenne des Menschen nicht. Und alsbald krähetete der Hahn. Da dachte Petrus an die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen. Und ging heraus und weinete bitterlich.

39. *Aria Alt*

Erbarme dich,
Mein Gott, um meiner Zähren willen!
Schaue hier,
Herz und Auge weint vor dir
bitterlich.

40. *Choral*

Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein' Angst und Todespein.
Ich verleugne nicht die Schuld;

But when he went out to the porch, he was seen by another maid, who said to those who were there:

This man was also with Jesus of Nazareth. And once more did he deny it and with an oath: I know nothing of the man.

And when a little time had passed, there came to him those who were present and said to Peter:

38b. *Bystanders*

Truly, thou art one of those men also; for thine own speech doth betray thee.

38c. *Evangelist, Peter*

Then he began to invoke a curse upon himself and to swear: I know nothing of the man. And at this moment the cock crowed. Then Peter thought back to the words of Jesus, when he said unto him: "Before the cock shall have crowed, wilt three times thou have denied me." And he went out and wept bitterly.

39. *Aria*

Have mercy Lord,
My God, because of this my weeping!
Look thou here,
Heart and eyes now weep for thee
bitterly.

40. *Chorale*

Though I now have thee forsaken,
I will once again return;
For thy Son hath reconciled us
Through his agony and death.

Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets in mir befinde.

I deny no whit my guilt;
But thy mercy and thy grace
Are much greater than the failings
Which I ever find within me.

41a. *Recitativo Evangelist, Judas*
Des Morgens aber hielten alle
Hohepriester und die Ältesten des
Volks einen Rat über Jesum, daß sie
ihn töteten. Und bunden ihn, führeten
ihn hin und überantworteten ihn dem
Landpfleger Pontio Pilato. Da das sahe
Judas, der ihn verraten hatte, daß er
verdammte war zum Tode, gereuete es
ihn und brachte herwieder die dreißig
Silberlinge den Hohenpriestern und
Ältesten und sprach: Ich habe übel
getan, daß ich unschuldig Blut
verraten habe. Sie sprachen:

41a. *Evangelist, Judas*
When morning came, however, all the
chief priests and the elders of the people
took council concerning Jesus, that they
might put him to death. And binding
him, they led him away and handed him
over unto the governor Pontius Pilatus.
And when Judas saw this, the one who
had betrayed him, that he had been
condemned to death, it gave him great
remorse, and, bringing back again the
thirty silver pieces unto the chief priests
and elders, he said: I have committed
a sin, for I have innocent blood here
betrayed. They said:

41b. *Cori*
Was gehet uns das an? Da siehe du zu!

41b. *Chief Priests and Elders*
How doth that us concern? See to it
thysel!

41c. *Recitativo Evangelist, Hohepriester*
Und er warf die Silberlinge in den
Tempel, hub sich davon, ging hin
und erhängete sich selbst. Aber die
Hohenpriester nahmen die Silberlinge
und sprachen: Es taugt nicht, daß wir sie
in den Gotteskasten legen, denn es ist
Blutgeld.

41c. *Evangelist, Chief Priests*
And he cast the silvers pieces in the
temple, rose up from there, went forth
and then hanged himself at once. But
the chief priests took the silver pieces
and said: We cannot lawfully put them
in the temple treasury, for this is blood
money.

42. *Aria Baß*
Gebt mir meinen Jesum wieder!
Seht, das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder!

42. *Aria*
Give back this my Jesus to me!
See the price, this murder's wage,
Thrown by this the fallen son
At your feet before you!

43. *Recitativo Evangelist, Pilatus, Jesus*
Sie hielten aber einen Rat und
kauften einen Töpfersacker darum
zum Begräbnis der Pilger. Daher ist
derselbige Acker genennet der
Blutacker bis auf den heutigen Tag.
Da ist erfüllet, das gesagt ist durch den
Propheten Jeremias, da er spricht: »Sie
haben genommen dreißig Silberlinge,
damit bezahlet ward der Verkaufte,
welchen sie kauften von den Kindern
Israel, und haben sie gegeben um einen
Töpfersacker, als mir der Herr befohlen
hat.« Jesus aber stund vor
dem Landpfleger; und der
Landpfleger fragte ihn und sprach:

Bist du der Jüden König?
Jesus aber sprach zu ihm:
Du sagest's.

Und da er verklagt war von den
Hohenpriestern und Ältesten,
antwortete er nichts. Da sprach Pilatus
zu ihm:
Hörst du nicht, wie hart sie dich
verklagen?

Und er antwortete ihm nicht auf
ein Wort, also, daß sich auch der
Landpfleger sehr wunderte.

44. *Choral*
Befiehl du deine Wege
Und was dein Herze kränkt
Der allertreusten Pflege
Des, der den Himmel lenkt.
Der Wolken, Luft und Winden
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden,
Da dein Fuß gehen kann.

43. *Evangelist, Pilate, Jesus*
So they took counsel once again and
bought with them a potter's field
set aside for the burial of strangers.
Therefore is this selfsame field also
known as the Field of Blood from then
to this very day.
Thus is fulfilled what was told before
by the prophet Jeremiah, when he
saith: "And they have accepted thirty
silver pieces, with which to pay the
price of one purchased, whom they had
purchased from the children of Israel,
and they have given it to buy a potter's
field, as the Lord hath commanded
me." Jesus meanwhile stood before the
governor; and the governor questioned
him and said:

Art thou the King of the Jews?
Jesus then replied to him:
Thou sayest it.

And when he was charged by the chief
priests and the elders,
he made no reply. Then said Pilate unto
him:
Hearest thou not how harshly they
accuse thee?

And he answered him to never a word,
such that the governor was also much
amazed at him.

44. *Chorale*
Commend thou all thy pathways
And all that grieves thy heart
To the most faithful keeping
Of him who ruleth heav'n.
To clouds and air and breezes
He gives their course to run,
He will find pathways also
Whereon thy foot may walk.

45a. *Recitativo Evangelist, Pilatus, Pilati Weib, Volk*

Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hieß Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen: Welchen wollet ihr, daß ich euch losgebe? Barrabam oder Jesum, von dem gesaget wird, er sei Christus? Denn er wußte wohl, daß sie ihn aus Neid über-antwortet hatten. Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen:

Habe du nichts zu schien mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen!

Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabas bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen:

Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?

Sie sprachen: Barrabam!

Pilatus sprach zu ihnen: Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus? Sie sprachen alle:

45a. *Evangelist, Pilate, Pilate's Wife, Crowd*

But upon this feast the governor had the custom of setting free a prisoner to the people, whom they had chosen. He had, however, on this occasion a prisoner, who stood out above the others, whose name was Barabbas. And when they had come together, Pilate said unto them: Which one would ye have that I release unto you? Barabbas or Jesus, of whom it is said that he is the Christ? For he knew full well that it was for envy that they had delivered him. And as he sat upon the judgment seat, his wife sent unto him and gave this message:

Have thou nothing to do with this righteous man; for I today have suffered much in a dream because of him!

Nevertheless the chief priests and the elders had now persuaded the crowd, that they should ask for Barabbas and destroy Jesus. And in answer now, the governor said unto them:

Which one would ye have of these two men here, that I set free to you?

And they said: Barabbas!

And Pilate said unto them: What shall I then do with Jesus, of whom is said that he is Christ?

And they all said:

45b. *Cori*

Laß ihn kreuzigen!

45b. *Crowd*

Have him crucified!

46. *Choral*

Wie wunderbarlich ist doch diese Strafe!
Der gute Hirte leidet für die Schafe,
Die Schuld bezahlt der Herre, der
Gerechte, Für seine Knechte.

46. *Chorale*

How awe-inspiring is indeed this
sentence!
The worthy shepherd for his flock now
suffers;
The debt he pays, the master, he the
righteous, For all his servants.

47. *Recitativo Evangelist, Pilatus*

Der Landpfleger sagte:
Was hat er denn Übels getan

47. *Evangelist, Pilate*

The governor said then:
Why, what evil hath this man done?

48. *Recitativo Sopran*

Er hat uns allen wohlgetan,
Den Blinden gab er das Gesicht,
Die Lahmen macht er gehend,
Er sagt uns seines Vaters Wort,
Er trieb die Teufel fort,
Betrübte hat er aufgericht',
Er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.

48. *Recitative*

He hath us all so richly blessed,
The blind he hath returned their sight,
The lame he leaveth walking,
He tells us of his Father's word,
He drives the devil forth,
The troubled hath he lifted up,
He took the sinners to himself.
Else hath my Jesus nothing done.

49. *Aria Sopran*

Aus Liebe,
Aus Liebe will mein Heiland sterben,
Von einer Sünde weiß er nichts.
Daß das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

49. *Aria*

For love now,
For love now would my Savior perish,
Of any sin he knoweth nought.
That eternal condemnation
And the sentence of the court
Not upon my soul continue.

50a. *Recitativo Evangelist*

Sie schrieen aber noch mehr und
sprachen:

50a. *Evangelist*

They cried again even more and
said:

50b. *Cori*

Laß ihn kreuzigen!

50b. *Crowd*

Have him crucified!

50c. *Recitativo Evangelist, Pilatus*
Da aber Pilatus sahe, daß er nichts
schaffete, sondern daß ein viel großer
Getümmel ward, nahm er Wasser und
wusch die Hände vor dem Volk und
sprach:

Ich bin unschuldig an dem Blut dieses
Gerechten, sehet ihr zu.

Da antwortete das ganze Volk und
sprach:

50d. *Cori*
Sein Blut komme über uns und unsre
Kinder.

50e. *Recitativo Evangelist*
Da gab er ihnen Barrabam los;
aber Jesum ließ er geißeln und
überantwortete ihn, daß er gekreuziget
würde.

51. *Recitativo Alt*
Erbarm es Gott!
Hier steht der Heiland
angebunden.
O Geißelung, o Schläg, o
Wunden!
Ihr Henker, haltet ein!
Erweicht euch
Der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

50c. *Evangelist, Pilate*
But when Pilate saw that he could prevail
nothing, rather that a much greater
disturbance grew, he took water and
washed his hands before the crowd and
said:

I am not guilty for the blood of this just
person, see ye to it.

Thereupon answered all the people and
said:

50d. *Crowd*
His blood come upon us then and on
our children.

50e. *Evangelist*
To them he then set Barabbas free;
but he had Jesus scourged and then
delivered him up, that he might be
crucified.

51. *Recitative*
Have mercy, God!
Here stands the Savior, bound and
fettered.
Such scourging this, such blows, such
wounding!
Ye hangmen, stop your work!
Do ye not feel
Your spirit's grief,
The vision of such pain and woe?
Ah yes! Ye have a heart
Which must be like the whipping post
And e'en much harder still.
Have mercy, stop your work!

52. *Aria Alt*

Können Tränen meiner Wangen
Nichts erlangen,
O, so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein!

52. *Aria*

If the tears upon my cheeks can
Nought accomplish,
Oh, then take my heart as well!
But then let amidst the streaming
Of the wounds abundant bleeding
Be the sacrificial cup!

53a. *Recitativo Evangelist*

Da nahmen die Kriegsknechte des
Landpflegers Jesum zu sich in das
Richthaus und sammelten über ihn die
ganze Schar und zogen ihn aus und
legeten ihm einen Purpurmantel an und
flochten eine dornene Krone und setzten
sie auf sein Haupt und ein Rohr in seine
rechte Hand und beugeten die Knie vor
ihm und spotteten ihn und sprachen:

53a. *Evangelist*

And then did the governor's
soldiers take Jesus into the
praetorium and gathered before him
there all the troops, and they did strip
him and put upon him a purple robe and
plaited a crown of thorns and set it upon
his head, and a reed in his right hand
and then they bent their knees before
him, both mocking him and saying:

53b. *Cori*

Gegrüßet seist du, Jüdenkönig!

53b. *Soldiers*

All hail now to thee, King of the Jews!

53c. *Recitativo Evangelist*

Und speieten ihn an und nahmen das
Rohr und schlugen damit sein Haupt.

53c. *Evangelist*

And spat upon his face and, taking the
reed, they struck him upon his head.

54. *Choral*

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
Gegrüßet seist du mir!
Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgewichte,
Wie bist du so bespeit;

54. *Chorale*

O head of blood and wounding,
Of pain and scorn so full,
O Head, for spite now fettered
Beneath a crown of thorns,
O head, once fair and lovely,
With highest praise adorned,
But highly now insulted,
All hail to thee, I say!
Thou countenance so noble,
At which should shrink and quail
The mighty world's great burden,
How spat upon thou art;

Wie bist du so erbleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
So schändlich zugericht'?

55. *Recitativo Evangelist*

Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führten ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgingen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

56. *Recitativo Baß*

Ja freilich will in uns das Fleisch und Blut
Zum Kreuz gezwungen sein;
Je mehr es unsrer Seele gut,
Je herber geht es ein.

57. *Aria Baß*

Komm, süßes Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!
Wird mir mein Leiden einst zu schwer,
So hilfst du mir es selber tragen.

58a. *Recitativo Evangelist*

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischet; und da er's schmeckete, wollte er's nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und warfen das Los darum, auf daß erfüllet würde, das gesagt ist durch den Propheten: »Sie haben meine Kleider unter sich geteilet, und über mein Gewand haben sie das Los geworfen.«
Und sie saßen allda und hüteten sein.

How pale thou art become now!
Who hath thine eyes' bright light,
Alike no other light once,
So shamefully abused?

55. *Evangelist*

And after they had mocked and scorned him, they removed the robe from him and put his own raiment upon him and led him away, that they might crucify him. And after they went out, they found a man who came from Cyrene, whose name was Simon; and they compelled him to bear his cross.

56. *Recitative*

Yea truly, would in us our flesh and blood
Be forced upon the cross;
The more it doth our spirit good,
The grimmer it becomes.

57. *Aria*

Come, O sweet cross, thus I'll confess it:
My Jesus, give it evermore!
Whene'er my burden be too grave,
Then thou thyself dost help me bear it.

58a. *Evangelist*

And when they came unto a place with the name of Golgotha, which is to say, the place of a skull, they did give him vinegar to drink which had been mixed with gall; and when he tasted it, he refused to drink it. But after they had crucified him, they divided his garments by casting lots for them, that it might be accomplished what had once been said by the prophet: "They have divided all my garments among them and over mine own vesture did they cast lots."
And they sat all around and guarded him there.

Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: »Dies ist Jesus, der Jüden König.« Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

58b. *Cori*

Der du den Tempel Gottes zerbrichst und bauest ihn in dreien Tagen, hilf dir selber! Bist du Gottes Sohn, so steig herab vom Kreuz!

58c. *Recitativo Evangelist*

Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen:

58d. *Cori*

Andern hat er geholfen und kann ihm selber nicht helfen. Ist er der König Israel, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüsted's ihn; denn er hat gesagt: Ich bin Gottes Sohn.

58e. *Recitativo Evangelist*

Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.

59. *Recitativo Alt*

Ach Golgotha, unselges Golgotha!
Der Herr der Herrlichkeit muß schimpflich hier verderben
Der Segen und das Heil der Welt
Wird als ein Fluch ans Kreuz gestellt.
Der Schöpfer Himmels und der Erden
Soll Erd und Luft entzogen werden.
Die Unschuld muß hier schuldig sterben,
Das gehet meiner Seele nah;
Ach Golgotha, unselges Golgotha!

And over his head they fastened the reason for his death in writing, namely: "This is Jesus, the King of the Jews." And with him were two murderers also crucified, one on the right hand, another on the left. And those who there passed by derided him both wagging their heads before him and saying:

58b. *Passers-by*

Thou who dost God's own temple destroy and buildest it within three days' time, save thyself now! If thou art God's Son, then climb down from the cross!

58c. *Evangelist*

In like wise did also the chief priests ridicule him and together with the scribes and elders say:

58d. *Chief Priests and Elders*

Others brought he salvation and can himself yet not save now. Is he the King of Israel? Let him climb down from the cross and we will then believe him. In God hath he trusted, let him save him then now, if he will, for he hath declared: "I am Son of God."

58c. *Evangelist*

In like wise did the murderers also mock him, who with him had been crucified.

59. *Recitativo Zion*

Ah Golgotha, unhappy Golgotha!
The Lord of majesty must scornfully here perish,
The saving blessing of the world
Is placed as scorn upon the cross.
Creator of both earth and heaven
From earth and air must now be taken.
The guiltless must here die guilty,
The pierceth deep into my soul;
Ah Golgotha, unhappy Golgotha!

60. *Aria Alt e Coro*

Sehet, Jesus hat die Hand,
Uns zu fassen, ausgespannt,
Kommt! - Wohin? - in Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet! - Wo? - in Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlass'nen Kücklein ihr,
Bleibet - Wo? - in Jesu Armen.

61a. *Recitativo Evangelist, Jesus*

Und von der sechsten Stunde an war
eine Finsternis über das ganze Land
bis zu der neunten Stunde. Und um die
neunte Stunde schrie Jesus laut und
sprach:

Eli, Eli, lama asabthani?

Das ist: Mein Gott, mein Gott, warum
hast du mich verlassen? Etliche aber,
die da stunden, da sie das höreten,
sprachen sie:

61b. *Coro*

Der rufet dem Elias!

61c. *Recitativo Evangelist*

Und bald lief einer unter ihnen, nahm
einen Schwamm und füllte ihn mit
Essig und steckte ihn auf ein Rohr und
tränkte ihn. Die andern aber sprachen:

61d. *Coro*

Halt! laß sehen, ob Elias komme und ihm
helfe?

61e. *Recitativo Evangelist*

Aber Jesus schrie abermal laut und
verschied.

60. *Aria, Zion, The Faithful*

See ye, Jesus hath his hand,
Us to capture, now outstretched,
Come! - Where to? - In Jesus' bosom
Seek redemption, take his mercy,
Seek it - Where? - in Jesus' bosom!
Living, dying, rest ye here,
Ye forsaken little chicks,
Bide ye - where? - in Jesus' bosom.

61a. *Evangelist, Jesus*

And from the sixth hour on there was a
darkness over all the land until the ninth
hour. And about the ninth hour Jesus
cried aloud
and said:

Eli, Eli, lama sabathani?

That is: "My God, my God,
wherefore hast thou me forsaken? But
there were some who stood about there
who, when they heard that, spake thus:

61b. *Bystanders*

He calleth to Elias!

61c. *Evangelist*

And straightway one of them ran forth,
who took a sponge and, filling it with
vinegar, and placing it upon a reed, gave
him to drink. The others said, however:

61d. *Bystanders*

Stop! Let us see if Elias will come forth
and save him.

61e. *Evangelist*

But Jesus cried again aloud and
died.

62. *Choral*

Wenn ich einmal soll scheiden,
So scheid nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du denn herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So rei mich aus den Ängsten
Kraft deiner Angst und Pein!

62. *Chorale*

When I one day must leave here,
Yet do thou not leave me;
When I my death must suffer,
Come forth thou then to me!
And when most anxious trembling
Have once my heart possessed,
Then free me from my anguish
Through thine own fear and pain!

63a. *Recitativo Evangelist*

Und siehe da, der Vorhang im Tempel
zerri in zwei Stck von oben an bis
unten aus. Und die Erde erbebete, und
die Felsen zerrissen, und die Gräber
täten sich auf, und stunden auf viel
Leiber der Heiligen, die da schliefen,
und gingen aus den Gräbern nach
seiner Auferstehung und kamen in die
heilige Stadt und erschienen vielen.
Aber der Hauptmann und die bei
ihm waren und bewahreten Jesum,
da sie sahen das Erdbeben und was
da geschah, erschraken sie sehr und
sprachen:

63a. *Evangelist*

And lo, behold: the curtain of the temple
was rent in twain from the top to the
bottom. And the earth was filled with
quaking, and the cliffs split asunder, and
the graves themselves opened up, and
there rose up the bodies of many saints
who were sleeping, and they came out
of the graves after his resurrection and
came into the holy city and appeared
to many. But the centurion and those
who were with him and were watching
over Jesus, when they witnessed the
earthquake and all that there occurred,
were sore afraid and said:

63b. *Cori*

Wahrlich, dieser ist Gottes Sohn
gewesen.

63b. *Soldiers*

Truly, this man was God's own Son.

63c. *Recitativo Evangelist*

Und es waren viel Weiber da, die
von ferne zusahen, die da waren
nachgefolget aus Galiläa und hatten
ihm gedienet, unter welchen war Maria
Magdalena und Maria, die Mutter Jacobi
und Joses, und die Mutter der Kinder
Zebedäi. Am Abend aber kam ein
reicher Mann von Arimathia, der hieß
Joseph, welcher auch ein Jünger Jesu
war, der ging zu Pilato und bat ihn um
den Leichnam Jesu. Da befahl Pilatus,
man sollte ihm ihn geben.

63c. *Evangelist*

And there were many women there,
who looked on from a distance, having
followed after him from Galilee and
ministered unto him, in whose number
was Mary Magdalene and Mary, the
mother of James and Joseph, and the
mother of the children of Zebedee. At
evening, though, there came a wealthy
man of Arimathea, whose name was
Joseph, who was also a disciple of Jesus,
who went to Pilate and asked him for the
body of Jesus. Then Pilate ordered that
it be given to him.

64. *Recitativo Baß*

Am Abend, da es kühle war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland
nieder. Am Abend kam die Taube
wieder und trug ein Ölblatt in dem
Munde. O schöne Zeit! O Abendstunde!
Der Friedensschluß ist nun mit Gott
gemacht, denn Jesus hat sein Kreuz
vollbracht. Sein Leichnam kömmt zur
Ruh, Ach! liebe Seele, bitte du, geh,
lasse dir den toten Jesum schenken, O
heilsames, o köstlichs Angedenken!

65. *Aria Baß*

Mache dich, mein Herze, rein,
Ich will Jesum selbst begraben.
Denn er soll nunmehr in mir
Für und für Seine süße
Ruhe haben.
Welt, geh aus, laß Jesum ein!

66a. *Recitativo Evangelist*

Und Joseph nahm den Leib und wickelte
ihn in ein rein Leinwand und legte ihn in
sein eigen neu Grab, welches er hatte
lassen in einen Fels hauen, und wälzete
einen großen Stein vor die Tür des
Grabes und ging davon. Es war aber
allda Maria Magdalena und die andere
Maria, die satzten sich gegen das Grab.
Des andern Tages, der da folget nach
dem Rüsttage, kamen die Hohenpriester
und Pharisäer sämtlich zu Pilato und
sprachen:

66b. *Cori*

Herr, wir haben gedacht, daß
dieser Verführer sprach, daer noch
lebete: Ich will nach dreien Tagen
wiederauferstehen.

64. *Recitative*

At eventide, when it was cool,
Was Adam's fall made manifest;
At eventide the Savior overwhelmed
him. At eventide the dove returneth,
Its mouth an olive branch now bearing.
O time so fair! O evening hour!
The pact of peace is now with God
complete, For Jesus hath his cross
fulfilled. His body comes to rest,
Ah, thou my spirit, hearken thou,
Go, let them give thee Jesus' lifeless
body, How healing this, how precious
this memorial!

65. *Aria*

Make thyself, my heart, now pure,
I myself would Jesus bury.
For he shall henceforth in me
More and more find in sweet repose his
dwelling.
World, depart, let Jesus in!

66a. *Evangelist*

And Joseph took the body and wrapped
it in a pure shroud of linen and laid it in
his own new tomb,
which he had had hewn within a rock,
and rolled up a heavy stone in front of
the door of this tomb and
went away. In this place was Mary
Magdalene and the other Mary,
who sat themselves next to the tomb.
On the day after, the one after the
Preparation, came the chief priests and
the Pharisees together unto Pilate and
said:

66b. *Chief Priests and Pharisees*

Sire, we have taken thought how once
this deceiver said when he was still
alive: "I will in three days' time again
stand here arisen."

Darum befiehl, daß man das Grab
verwahre bis an den dritten Tag, auf daß
nicht seine Jünger kommen und stehlen ihn
und sagen zu dem Volk: Er ist auferstanden
von den Toten, und werde der letzte
Betrüger denn der erste!

66c. *Recitativo Evangelist, Pilatus*

Pilatus sprach zu ihnen:
Da habt ihr die Hüter; gehet hin und
verwahrt's, wie ihr's wisset!
Sie gingen hin und verwahrten das Grab
mit Hütern und versiegelten den Stein.

67. *Recitativo Soloisten e Coro*

Nun ist der Herr zur Ruh gebracht.
Mein Jesu, gute Nacht!
Die Müh ist aus, die unsre Sünden ihm
gemacht.
Mein Jesu, gute Nacht!
O selige Gebeine,
Seht, wie ich euch mit Buß und Reu
beweine,
Daß euch mein Fall in solche Not
gebracht!
Mein Jesu, gute Nacht!
Habt lebenslang
Vor euer Leiden tausend Dank,
Daß ihr mein Seelenheil so wert geacht'.
Mein Jesu, gute Nacht!

68. *Coro*

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhkissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da die
Augen ein.

Text: Christian Friedrich Henrici (Picander)
1729 nach Matthäus 26-27, freie Dichtung und
Kirchenlieder

Therefore, command that now the tomb
be guarded until the three days pass, so
none of his disciples come forth and steal
him hence and to the people say: "He is
risen from the dead," for thus will the final
deceit be worse than the
first one!

66c. *Evangelist, Pilate*

And Pilate said unto them:
Ye have your watchmen; go ye forth and
secure it as best ye can!
So they went forth and made safe the
tomb with watchmen and did seal in the
stone.

67. *Recit. Zion, The Faithful*

Now is the Lord brought to his rest.
My Jesus, now good night!
The toil is o'er which all our sins have laid
on him. My Jesus, now good night!
O thou, most blessed body,
See how I weep with grief and sorrow for
thee, That thee my fall to such distress
hath brought!
My Jesus, now good night! Have all my life
For thy great passion countless thanks,
That thou my spirit's health such worth did
pay.
My Jesus, now good night!

68. *Chorus Tutti*

We lay ourselves with weeping prostrate
And cry to thee within the tomb:
Rest thou gently, gently rest!
Rest, O ye exhausted members!
This your tomb and this tombstone
Shall for ev'ry anguished conscience
Be a pillow of soft comfort
And the spirit's place of rest.
Most content, slumber here the
eyes in rest.

Translation reprinted from Michael Marissen Bach's
Oratorios – The Parallel German-English texts, with
Annotations

Biographies



Kristian Bezuidenhout

Kristian Bezuidenhout is widely regarded as one of today's most versatile and compelling musicians, acclaimed both as a keyboard artist and conductor. He first came to international prominence at 21, winning both First Prize and the Audience Prize at the Bruges Fortepiano Competition. Since then, he has appeared as a soloist on fortepiano, harpsichord, and modern piano with leading ensembles including the Freiburger Barockorchester, Leipzig Gewandhausorchester, Concertgebouw Orchestra, Chicago Symphony Orchestra and Australian Chamber Orchestra. Increasingly sought after as a conductor, he collaborates regularly with the English Concert and serves as Principal Guest Director of both the English Concert and the Freiburger Barockorchester and since 2025, Associate Artist of the Irish Chamber Orchestra. Kristian's rich and award-winning discography of over 30 albums - mostly for Harmonia Mundi - includes the complete keyboard music of Mozart; Schubert *Die schöne Müllerin* with Julian Prégardien; the complete Piano Concertos of Beethoven with the Freiburger Barockorchester; Mozart Piano Concertos with the Freiburger Barockorchester (ECHO Klassik); Bach Violin Sonatas with Isabelle Faust; Mozart Violin Sonatas with Petra Müllejans and Beethoven & Mozart Lieder and Schumann *Dichterliebe* with Mark Padmore (Edison Award). In 2013 he was nominated as Gramophone Magazine's Artist of the Year. Upcoming releases include two discs of Mozart Piano Concertos with Freiburger Barockorchester, recorded in 2024. The 2025/2026 season sees Kristian perform as a soloist and direct a number of orchestras including Royal Northern Sinfonia, Irish Chamber Orchestra, Tapiola Sinfonietta, Dunedin Consort, Kammerakademie Potsdam and Bochumer Symphoniker. Debuts include Norwegian Radio Orchestra, which he play-directs, as well as the Tampere Philharmonic and SWR Symphonieorchester, as soloist. He gives recitals across Europe with Isabelle Faust and Julian Prégardien and performances in North America /Canada, with regular partners Anne Sofie von Otter and Consone Quartet, as part of a residency at Bourgie Hall, Montreal.



Dunedin Consort

Dunedin Consort is one of the world's leading Baroque ensembles, recognised for its vivid and insightful performances and recordings. Formed in 1995 and named after Din Eidyn, the ancient Celtic name for Edinburgh Castle, Dunedin Consort's ambition is to allow listeners to hear early music afresh, and to couple an inquisitive approach to historical performance with a commitment to commissioning and performing new music. Under the direction of John Butt, the ensemble has earned two coveted Gramophone Awards, a BBC Music Magazine Award, and a Grammy nomination. In 2021 it was the recipient of the Royal Philharmonic Society Ensemble Award.

Dunedin Consort performs regularly at major festivals and venues across the UK and abroad, and enjoys close associations with the BBC Proms, Wigmore Hall, Edinburgh International Festival and Lammermuir Festival. Alongside its performance and recording work, Dunedin Consort is committed to a wide-ranging education programme both in schools and in the wider community. In inspiring and encouraging musical participation, developing vocal skills and fostering a love of classical music, historical performance and new music, Dunedin Consort aims to develop and nurture its potential audience and to encourage the performers of the future.

Dunedin Consort is an enthusiastic champion and commissioner of contemporary music, and in recent years has premiered a new set of orchestral dances at the BBC Proms, a new opera by Errollyn Wallen at the Barbican Centre, and new choral music for its a cappella consort. In 2025 it premiered a new cantata by David Fennessy, the second instalment of a three year co-commissioning series which saw a guitar concerto by Cassandra Miller for Sean Shibe in 2024, and a new passion by Tansy Davies in 2026.



Toby Spence

One of the UK's most acclaimed artists, Toby Spence studied at New College, Oxford, and Guildhall School of Music and Drama, making his debut with Welsh National Opera. He has since performed with companies throughout the UK, Europe and North America, including London's Royal Ballet & Opera, English National Opera, Garsington Opera, Glyndebourne, Opera North and Scottish Opera. Highlights include: Alonso *The Tempest* (Teatro alla Scala and Wiener Staatsoper); Florestan *Fidelio* (Garsington Opera and Opera North); Captain Vere *Death in Venice* (Teatro Real, Madrid); Aschenbach *Death in Venice* (Opera national du Rhin); Alwa *Lulu* (La Monnaie); the title role in *Idomeneo* (Opéra national de Lorraine); Erik *Der fliegende Holländer* (London's Royal Ballet and Opera, Irish National Opera and Teatro La Fenice); the title role in *Parsifal* for Opera North. Current engagements include appearances with London Philharmonic Orchestra, Gurzenich-Orchester Köln, Teatro Colón, Buenos Aires, The Grange Festival, Oslo Philharmonic, The Bach Choir, The Calouste Gulbenkian, Philharmonic Orchestra, Huddersfield Choral Society, Sinfonia, Swedish Radio Symphony Orchestra and Ulster Orchestra.



Drew Santini

Drew Santini is a Canadian baritone known for his versatile performances in opera, oratorio and chamber music. With a broad command of repertoire spanning several historical periods, he is celebrated for his expressive and stylistically informed interpretations of Baroque and Classical music. He performs with leading ensembles including Freiburg Baroque Orchestra, Gli Angeli Genève, The English Concert, Tafelmusik Baroque Orchestra, Pacific Baroque Orchestra, the Orchestra of the 18th Century, Ensemble Masques and the Netherlands Bach Society. Recent engagements include his debut in *Così fan tutte* (Orchestra of the 18th Century under Manoj Kamps); Haydn's *Die Schöpfung* (Brussels Philharmonic under Bart Van Reyn); Bach's *Matthäus-Passion* (Netherlands Bach Society under Johanna Soller); and Händel's *Messiah* (Philharmonie Zuidnederland and the Stavanger Symphony Orchestra under Peter Dijkstra). He performed John Blow's *Venus & Adonis* (Ensemble Masques in France and Spain) and appears regularly with the Luthers Bach Ensemble in the north of the Netherlands, singing staged versions of both of Bach's passions as well as numerous concert programs with guest conductors such as Ton Koopman and Peter Dijkstra.



Carine Tinney

Scottish–Maltese soprano Carine Tinney has established herself as a compelling presence on the international stage, with a repertoire spanning oratorio, early music, lieder, and opera. Widely admired for the clarity, expressive depth, and stylistic refinement of her Baroque interpretations, she performs regularly throughout Europe, Asia, and the United States. She collaborates with many leading period ensembles, including Bach Collegium Japan, De Nederlandse Bachvereniging, Vox Luminis, Pygmalion, and InAlto. Her work with conductors such as Helmuth Rilling, Johanna Soller, Joshua Rifkin, Raphaël Pichon, Jeannette Sorrell, Emmanuelle Haïm, John Butt, and Jonathan Cohen reflects her strong artistic presence within the international early music scene. A core member of the medieval and Renaissance ensemble Sollazzo since 2019, she performs regularly across Europe, North America, and Asia. The ensemble's recording *Ni Dufay, Ni Binchois: The Works of Johannes Pullois* was awarded a Diapason d'Or. Highlights of the 2026/27 season include her role debut as Oberto in Handel's *Alcina* (Bayerische Staatsoper in Munich), and an international tour with Vox Luminis as Dido in Purcell's *Dido and Aeneas*.



Reginald Mobley

GRAMMY-nominated American countertenor Reginald Mobley is globally renowned for his interpretation of baroque, classical and modern repertoire, and works on both sides of the Atlantic. An advocate for diversity in music and its programming, Reginald became the first ever Programming Consultant for the Handel & Haydn Society following several years of leading H&H in its community engaging Every Voice concerts. He is Visiting Artist for Diversity Outreach with Apollo's Fire and recently appointed as Artistic Advisor at the Portland Baroque Orchestra. Reginald is leading a research project in the UK funded by the AHRC to uncover music by composers from diverse backgrounds. In Europe, he has appeared with Orchester Wiener Akademie, Balthasar Neumann Chor & Ensemble, Freiburger Barockorchester, I Barocchisti, Bach Society in Stuttgart, Holland Baroque Orchestra, Dutch Bach Society, Monteverdi Choir and English baroque soloists, the City of Birmingham Orchestra and the Budapest Festival Orchestra. He has also engaged in projects together with the Academy of Ancient Music in Cambridge, and devising a new programme, *Sons of England*, supported by UKAHR.



Elspeth Piggott

Since her very first taste of the profession, understudying I Fagiolini's immersive theatre production *Betrayal* in 2015, Elspeth has been captured by the dual art forms of music and drama, and has since pursued this pairing in her work, in both traditional opera as well as newly devised works. She played Second Woman to Mary Bevan's *Dido* in Purcell's *Dido & Aeneas* with Bjarte Eike and Barokksolitene (Den Ny Opera Festival 2023) and Hermia in Purcell's *The Fairy Queen* (Hampstead Garden Opera 2024), as well as Sophie in the staged Bach *St Matthew/ Sophie Scholl Passion*, from theatre maker and director Ross McGregor (Deutscher Chor London, Southwark Cathedral 2022); and understudying Charlie in Anna Appleby's *Drought* (BBC Philharmonic 2022). This season, she will be chorus in ENO's production of *Angel's Bone* by Du Yun and playing Galetea to Nick Pritchard's *Acis* with Lewes Baroque Fest. Living out her passion for one-to-a-part ensemble singing, Elspeth is a member of I Fagiolini, The Marian Consort and her wonderful ensemble, The Lyons Mouth. She also sings with The Gabrieli Consort, Arcangelo, Norwegian Soloist Choir and Ars Nova Copenhagen.



Joy Sutcliffe

Mezzo-soprano Joy Sutcliffe began her singing career as a chorister at Ripon Cathedral and was a finalist of the BBC Radio 2 Chorister of the Year in 2013. After graduating from Durham University, Joy became the first female Lay Clerk of Magdalen College, Oxford, before moving to St George's Chapel, Windsor, where she sang for Queen Elizabeth II's Committal Service in September 2022. Joy enjoys a busy career across the UK, Europe and the US and has performed with many professional groups, including The Sixteen, Dunedin Consort, Arcangelo, The Carice Singers, The Marian Consort, The Choir of the Age of Enlightenment, The Queen's Six, Tenebrae, The Tallis Scholars, EXAUDI and Oxford Bach Soloists. Joy's oratorio solo work includes Handel's *Messiah*, Bach's *St. John Passion*, *St Matthew Passion*, and Christmas Oratorio, Vivaldi's *Gloria*, Mozart's Requiem, Beethoven's Mass in C, Duruflé's Requiem and Rossini's *Stabat Mater*. Other recent solo engagements include *Due Donne* in Mozart's *Le Nozze di Figaro* with Westminster Opera Company, alto soloist for Caroline Shaw's *The Listeners* with Orchestra Vox and Vaughan Williams' *Serenade to Music* with the Royal Philharmonic Orchestra.



James Micklethwaite

James Micklethwaite grew up in Leeds, where he had early experience performing with Opera North. He was a member of The Choir of King's College, Cambridge and studied at the Royal College of Music. He was awarded the Helen Clarke Award for his contributions to Garsington Opera's 2025 season, where he performed as Tchaplitsky in *The Queen of Spades*, and as Grimoaldo for the Opera First performance of *Rodelinda*. Other highlights include: tenor soloist for the Really Big Chorus' *Messiah* from Scratch in the Albert Hall; Beppe (Cover) *Pagliacci* (English Touring Opera); Apollo *Semele* (Waterperry Opera Festival); Delmonte *Un giorno di regno* and Flute (Cover) *A Midsummer Night's Dream* (both for Garsington Opera), and Gastone (Cover) *The Dead City* (English National Opera). James also performs regularly with many leading ensembles, including The Monteverdi Choir, the BBC Singers and Polyphony. He is delighted to be joining the Dunedin Consort for the first time.



Joshua McCullough

Scottish-Maltese Bass Joshua McCullough is an MA (Hons) Music Graduate of the University of Glasgow, and a recent Royal Conservatoire of Scotland graduate in MMus Vocal Performance studies. He is a Samling Artist, and was a young artist with Genesis Sixteen and Dunedin Consort (Bridging the Gap). With Dunedin Consort, Joshua featured in concert tours of a cappella choral music, Handel's *Messiah*, and performed with the ensemble in London and Vienna. Recent opera credits include Quince *A Midsummer Night's Dream* and Don Prudenzi *Il Viaggio a Reims* (Wexford Festival Opera), The Notary *Gianni Schicchi* (Grange Park Opera), Hobson *Peter Grimes* (British Youth Opera), Sarastro *Die Zauberflöte*, Le Roi *Cendrillon* and Neptune *Idomeneo* (Royal Conservatoire of Scotland). Joshua is often in demand around the UK as a low bass, and for international bookings and recordings with groups including Dunedin Consort, Mancunium Consort, Chamber Choir Ireland and KANTOS. In 2026 Joshua will sing the roles of Father Trulove/Keeper of the Madhouse in Stravinsky's *The Rake's Progress* with British Youth Opera, and looks forward joining the Alvarez Emerging Artist Programme at Garsington Opera this summer.



Caitlin Mackenzie

Isle of Lewis born mezzo-soprano Caitlin Mackenzie is a recent graduate of the Royal Conservatoire of Scotland, where she completed her MMus studies with Elizabeth McCormack. A Samling Artist and keen oratorio soloist, Caitlin's recent performances alongside the Sòlas Ensemble include Mozart's Requiem and Bruckner's Mass in D Minor, as well as Solos in Handel's *Messiah*, Britten's *Rejoice in the Lamb*, Mozart's Mass in C Minor, Requiem and Vespers and Karl Jenkin's *The Armed Man*. Caitlin was a 2023/24

Dunedin Consort Bridging the Gap young artist, during which she performed in their choral tour "Scattered Rhymes" with performances across Scotland and at the Wigmore Hall, London. Caitlin's recent credits include Auntie (*Peter Grimes*) with British Youth Opera, Dritte Dame (*Die Zauberflöte*) and Spirit (*Cendrillon*) at the RCS, as well as performances as a member of the Scottish Opera Chorus in Glucks' *Orfeo and Euridice* at the Edinburgh International Festival, and Puccini's *La Bohème*. Later this year, Caitlin is looking forward to rejoining the chorus at Scottish Opera for their production of Puccini's *Turandot*.

Orchestra I

Violin I	Matthew Truscott Sarah Bevan-Baker
Violin II	Hilary Michael Kirsty Main
Viola	John Crockatt
Cello	Sarah McMahon
Viola de Gamba	Emily Ashton
Violone	Alex Jones
Oboe I	Alexandra Bellamy
Oboe II	Frances Norbury
Flute I	Katy Bircher
Flute II	Graham O'Sullivan

Orchestra II

Violin I	Huw Daniel Alice Rickards
Violin II	Rebecca Livermore Kristin Deeken
Viola	Oliver Wilson
Cello	Lucia Capellaro
Violone	Zaynab Martin
Oboe I	Oonagh Lee
Oboe II	Bethan White
Flute I	Hazel Woodcock
Flute II	Alex Griffiths
Organ	Jan Waterfield

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Music by J.S. Bach, Telemann,
and Graupner

John Butt director
Alexander Chance countertenor
Stephen Farr obbligato organ
Alexandra Bellamy oboe d'amore
Katy Bircher flute
Huw Daniel viola d'amore
Players from the Royal Conservatoire of Scotland

