



West Australian  
Symphony Orchestra

WASO & ST GEORGE'S CATHEDRAL PRESENT

# Bach's St Matthew Passion

Tuesday 16 April 2019, 7.30pm  
Perth Concert Hall



**Wesfarmers Arts**  
Principal Partner



## **Wesfarmers Arts**

West Australian  
Symphony Orchestra  
and Wesfarmers Arts,  
creating the spark  
that sets off a lifelong  
love of music.

Julia Brooke – WASO Horn

# Welcome

Dear Patrons,

I am thrilled to welcome you to Perth Concert Hall tonight for this performance of Bach's monumental masterpiece, *St Matthew Passion*.

It has been 33 years since WASO performed Bach's *St Matthew Passion*. That I have been afforded the opportunity to direct and collaborate with so many fine West Australian musicians tonight is a great honour. On behalf of WASO and St George's Cathedral I would like to thank Mr. and Mrs. Julian and Alexandra Burt whose generous support has made this performance possible.

The *St Matthew Passion* was first performed in 1729 at Bach's church of St Thomas, Leipzig, astonishingly receiving muted reactions from the congregants. Many of Bach's contemporaries who analysed the score after the performance deemed the work unmanageable and too large in scale to perform; as a consequence, it was largely overlooked until championed by a young Mendelssohn a hundred years later in 1829.

Mendelssohn was barely 20 years of age when he led a very abridged version of the *St Matthew Passion* in Berlin, and from that moment, Bach was reborn in Europe.

As you might imagine, WASO's rehearsal schedule is not limitless, so this evening you will be hearing my own abridged



edition from a performance I conducted at St George's Cathedral during the 2014 Concert Series. I originally reviewed Mendelssohn's version for our 2014 performance, but found it too fragmented. To my mind it is essential that the mainframe of the story remains intact and that the key relationships are seamless.

Some audience members may be surprised to hear the chorales being sung a cappella tonight. Of course, these were sung, devotionally, by the congregation accompanied by the orchestra as part of the Good Friday service. However, as this is a concert performance, I prefer to give you, the listener, an opportunity to hear how beautifully Bach marries the texts with his peerless talent for harmony.

**Dr Joseph Nolan**

*The West Australian Symphony Orchestra respectfully acknowledges the Traditional Owners, Custodians and Elders of the Indigenous Nations across Western Australia and on whose Lands we work.*

SPECIAL EVENT

West Australian Symphony Orchestra and St George's Cathedral Present

## **Bach's St Matthew Passion**

**BACH J.S.** *St Matthew Passion*

First Half (60 mins)

Interval (20 mins)

Second Half (57 mins)

**Joseph Nolan** conductor

**Paul McMahon** tenor (Evangelist)

**Andrew Foote** baritone (Jesus)

**James Clayton** bass-baritone (Pilate)

**Sara Macliver** soprano

**Fiona Campbell** mezzo soprano

**Richard Butler** tenor

**St George's Cathedral Consort**

**Brianna Louwen** Ancilla 1

**Katie How** Ancilla 2

**Thomas Friberg** Pontifex 1

**Jonty Coy** Pontifex 2

### **Wesfarmers Arts Pre-concert Talks**

Find out more about the music in tonight's concert with this week's speaker, Prue Ashurst (see page 9 for her biography). The Pre-concert Talk will take place at 6.45pm in the Terrace Level Foyer.

### **Listen to WASO**

This performance is being broadcast live on ABC Classic and repeated as a delayed broadcast at 12pm AWST (or 10am online), Sunday 5 May 2019. For further details visit [abc.net.au/classic](http://abc.net.au/classic)

# About The Artists

## Joseph Nolan Conductor

British-Australian organist and choral conductor Dr. Joseph Nolan has been hailed by ABC Classic as ‘an extraordinary musician’, by BBC Radio 3 Record Review as ‘Magnificent’, by *Limelight Magazine* as ‘a Colossus’ and by *Gramophone* as ‘Perceptive and intensely musical’

Twice nominated for Artist of the Year in 2016 and 2018 by *Limelight Magazine*, Joseph Nolan’s disks for Signum Records UK have won Recordings of the Year, Recordings of the Month, Editor’s Choices and innumerable five star reviews in *Gramophone*, *BBC Music Magazine*, *Limelight* and *MusicWeb International*.

Joseph has also performed as a concerto soloist with orchestras such as the Malaysian Philharmonic at Petronas Concert Hall, the West Australian Symphony Orchestra at Perth Concert Hall. This coming July will see Joseph make his debut as soloist with the Sydney Symphony Orchestra at Sydney Opera House under their chief conductor, David Robertson.



A scholarship organ student at the Royal College of Music, London and of Marie Claire Alain and Dame Gillian Weir in Paris, Joseph was appointed to Her Majesty’s Chapels Royal, St James’s Palace in 2004. Joseph then accepted the position of Master of Music at St George’s Cathedral, Perth in 2008 at the invitation of the Dean Emeritus, Dr John Shepherd.

Joseph Nolan was made a *Chevalier des Arts et des Lettres* by the French government for services to French music in 2015 and became an Honorary Fellow of the University of Western Australia in 2013. The University awarded Joseph its prestigious higher doctorate, the Doctor of Letters, in 2018.

# About The Artists



## Paul McMahon Evangelist

Performing regularly as a soloist with symphony orchestras, chamber music groups and choirs throughout Australia, New Zealand and Asia, tenor Paul McMahon is one of Australia's finest exponents of baroque and classical repertoire, particularly the Evangelist role in the Passions of J. S. Bach.

Career highlights include Bach's *St John Passion* with the Australian Chamber Orchestra under Richard Tognetti; Bach's *St Matthew Passion* under Roy Goodman; Haydn's *Die Schöpfung* under the late Richard Hickox, Mozart's *Mass in C Minor* under Masaaki Suzuki and Mozart's *Requiem* with the Hong Kong Philharmonic Orchestra under Manfred Honeck.

Paul's discography includes the solo album of English, French and Italian lute songs entitled *A Painted Tale*; a CD and DVD recording of Handel's *Messiah*; Handel's *Semele*; Monteverdi's *L'Orfeo*; Purcell's *The Fairy Queen*; Mozart's *Requiem* and *Idomeneo*, Carl Orff's *Carmina Burana* and Fauré's *La naissance de Venus*.

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## Andrew Foote Jesus

Helpmann Award-winner Andrew Foote is one of the most experienced singers and teachers of voice in Australia. For more than 30 years he has been a regular guest artist for Western Australian arts companies, a national broadcast artist for ABC Classic FM, a freelance opera principal artist performing throughout Australia with Opera Australia, OzOpera and West Australian Opera, a regular recitalist and oratorio soloist, and more recently as an opera director and choral conductor. In his professional concert and operatic career, Andrew has performed more than 40 operatic roles for professional companies throughout Australia - including his acclaimed Ned Keene in *Peter Grimes* for which he received a 2010 Helpmann Award. His soloist and concert repertoire, including recordings for ABC Classic FM, have consistently drawn superb accolades. In 2014 he was appointed Chair of Vocal Studies at the University of Western Australia (UWA) Conservatorium of Music and Vocal Coach to the WASO Chorus.





## James Clayton

### Pilate

In 2018, James Clayton sang Marcello (*La bohème*), Escamillo (*Carmen*), Leporello (*Don Giovanni*) and The Forrester (*The Cunning Little Vixen*) for West Australian Opera; he appeared in concert with the Tasmanian and West Australian Symphony Orchestras and Orchestra Wellington. In 2019, he sings Germont (*La traviata*), Judge Turpin (*Sweeney Todd*) and the title role in *Macbeth* in Perth, The Forrester in Adelaide and Peter (*Hansel and Gretel*) in Melbourne.

James made his Opera Australia debut as Baron Douphol in *La traviata* (in Handa Opera on Sydney Harbour) and his Japanese debut as Don Alfonso in *Così fan tutte* for Biwako Hall.

2016/2017 appearances included Tonio (*Pagliacci*) for Victorian Opera, Scully (*The Riders*) for West Australian Opera, The Speaker (*The Magic Flute*), Escamillo and the title role in *The Mikado* for New Zealand Opera.

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Photo: Rhydian Lewis

## Sara Macliver

### Soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of Baroque repertoire.

Sara is a regular performer with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney Festivals, Pinchgut Opera, the Australian Chamber Orchestra and Australian Brandenburg Orchestra, Musica Viva, and a number of international companies.

Recently Sara has sung for the Sydney, Melbourne and Tasmanian Symphony Orchestras, West Australian Opera, the Australian String Quartet, Auckland Philharmonic, Australia Ensemble, Melbourne Chamber Orchestra, Australian Haydn Ensemble, St George's Cathedral, Sydney Philharmonia Choirs, Southern Cross soloists and with the Bangalow Festival. Sara has recently released a CD of Calvin Bowman songs.

Sara has been awarded an honorary doctorate from the University of Western Australia and records for ABC Classics with more than 35 CDs and many awards to her credit.

# About The Artists



Photo: Steven Godbee Photography

## Fiona Campbell Mezzo Soprano

Fiona Campbell is one of Australia's most versatile and beloved classical singers - a producer and guest ABC presenter, accomplished international performer, recitalist and recording artist. Fiona was the winner of the national Limelight Award for Best Solo Performance 2011 and vocal winner of the ABC Young Performer of the Year Award and the ASC Opera Awards.

Fiona sings regularly as a principal artist with all of the major ensembles and orchestras in Australia and with Opera Australia, Opera Queensland and WA Opera. Her international collaborators have included the Brodsky Quartet, Tokyo Philharmonic, Manchester Camerata, Prague Chamber Orchestra, Hong Kong Philharmonic and Glyndebourne Festival Opera.

Career highlights include several concerts with the legendary tenor José Carreras in Japan, Korea and Australia. She made debut at Suntory Hall in Tokyo and Cadogan Hall in London with the renowned international soprano Barbara Bonney.

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## Richard Butler Tenor

Richard Butler made his WASO debut in 2014 singing Handel's *Messiah* in a joint concert series with Melbourne and Adelaide Symphony Orchestras. He returned recently to sing Bach's *St John Passion* and has been a soloist for various projects for Joseph Nolan at St George's Cathedral in Monteverdi's *Vespers*, *St Matthew Passion* and *Judas Maccabaeus*. Also in Perth, Richard sang Britten's *War Requiem* at the University of Western Australia.

Further afield Richard sang the role of Pilate in Pärt's *Passio* for the Adelaide Chamber Singers and the Song Company, Evangelist in Bach's *St John Passion* for the Australian Haydn Ensemble's collaboration with St James's Church, King St, Sydney and Evangelist in Bach's *St Matthew Passion* for Tasmanian Symphony Orchestra and the late Richard Gill for the Elder Conservatorium in Adelaide. He also sang the title role in Britten's *St Nicolas* for Brett Weymark and the Sydney Chamber Choir. Richard has appeared as soloist in various Australian Brandenburg Orchestra concert series, including Monteverdi's *Orfeo*, Mozart's *Mass in C Minor* and Bach's *Magnificat*. Richard is also Principal Lay-Clerk at St Mary's Cathedral in Sydney.



# St George's Cathedral Consort

St George's Cathedral Consort is the premier mixed-choir in Western Australia and one of the leading choral ensembles in the country. Reviewers have been unanimous in their praise for the Consort. The Australian commented (Haydn): 'The St George's Cathedral Consort was on excellent form, singing with crisp articulation, faultless intonation and impeccable unity.' The West Australian also lauded the choir, declaring that 'under the expert direction of Joseph Nolan, they can now truly be called world-class.'

The Consort has sung on numerous occasions at Perth Festival and in Perth Concert Hall, with the West Australian Symphony Orchestra under the baton of WASO Principal Conductor Asher Fisch, and with highly regarded UK ensembles: The Academy of Ancient Music period-instrument orchestra, and vocal groups I Faglioni, The Hilliard Ensemble and The King's Singers.

During the 2019 St George's Concert Series, the Consort will sing in two magnificent celebrations of Bach at Perth Concert Hall: *St Matthew Passion* and *Christmas Oratorio*.

## About The Speaker

### Prue Ashurst

#### Pre-concert Speaker

Prue is a graduate from the University of Western Australia with a Masters in Music Performance (Choral Conducting) and Bachelor degrees of Music Education and Performance. Having taught at Churchlands SHS, Perth Modern and Penrhos College, Prue's school choirs have sung in Geneva, London, Singapore and Wales. She is now in demand as a choral conductor, educator, adjudicator and guest speaker. She has conducted for the Perth Festival, WA Opera, UWA Choral Society, WASO Chorus, PUCS and the Gondwana Choirs. For 14 years Prue has been a regular presenter on ABC 720 with

the late Eoin Cameron. In 2013 the Rotary Foundation named her a Paul Harris Fellow for her lifetime work in music education. In 2016 she co-commissioned RIFT by the acclaimed British composer Anna Clyne for the Cabrillo Festival of Contemporary Music in California and in 2018 was a guest pre-rehearsal speaker for this festival. In 2019 Prue returns to ABC Perth radio as a regular guest with Gillian O'Shaughnessy; Chorus Master for Stanhope's Jandamarra. Sing for Country for WAYO and has commissioned a work for Gondwana Choirs 30th anniversary in Sydney.

# On Stage

## WASO

### VIOLIN

**Laurence Jackson**  
Concertmaster

**Rebecca Glorie**  
*A/Principal 1st Violin*  
*Akiko Miyazawa*  
*A/Assistant Principal*  
*2nd Violin*

**Stephanie Dean**  
Chair partnered by  
Marc Geary & Nadia Chiang

**Beth Hebert**

**Sunmi Jung**

**Lucas O'Brien**

**David Yeh**

### VIOLA

**Alex Brogan**  
*A/Principal Viola*

**Kierstan Arkleysmith**  
**Alison Hall**  
**Allan McLean**

### CELLO

**Shigeru Komatsu**  
**Eve Silver\***  
**Fotis Skordas**  
**Xiao Le Wu**

### DOUBLE BASS

**John Keene**  
**Andrew Tait**

### FLUTE

**Andrew Nicholson**  
Chair partnered by  
Anonymous

**Mary-Anne Blades**  
**Andrew Freeman^**  
**Diane Riddell^**

### OBOE

**Liz Chee**  
*A/Principal Oboe*  
**Annabelle Farid°**  
**Leanne Glover**  
*Principal Cor Anglais*  
Chair partnered by  
Sam & Leanne Walsh  
**Stephanie Nicholls**

### BASSOON

**Jane Kircher-Lindner**  
Chair partnered by  
Sue & Ron Wooller

**Adam Mikulicz**

### ORGAN CONTINUO

**Stewart Smith^**

### CELLO CONTINUO

**Noeleen Wright^**

\*Instruments used by these musicians are on loan from Janet Holmes à Court AC.

**Principal**  
**Associate Principal**  
**Assistant Principal**  
**Contract Player\***  
**Guest Musician^**

## St George's Cathedral Consort

### SOPRANO

**Alexandra Bak**  
**Jennifer Cook**  
**Sarah Cranfield**  
**Bonnie De La Hunty**  
**Anne-Marie Duce**  
**Brianna Louwen**

### ALTO

**Adam Boyt**  
**Lydia Gardiner**  
**Katie How**  
**Amber Lister**  
**Thomas McQuillan**  
**Gabrielle Scheggia**  
**Elsie Gangemi Smith**

### TENOR

**Oliver Crofts**  
**Andrew Hislop**  
**Perry Joyce**  
**Michael Lukin**  
**Harry Playford**  
**David Woods**

### BASS

**Francis Cardell Oliver**  
**James Chapman**  
**Jonty Coy**  
**Thomas Friberg**  
**David Penco**  
**Patrick Watson**

# West Australian Symphony Orchestra



From the centre of Perth to the furthest corners of our State, every year since 1928, we set hearts racing with extraordinary music and exhilarating performances for all West Australians to share.

West Australian Symphony Orchestra (WASO) is a for-purpose not-for-profit company that thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life.

We are both fierce advocates for our great classical musical heritage and passionate leaders in the commissioning and performance of new music by leading Australian and international composers. Every year we mobilise and nurture a new generation of young and emerging artists to help secure a bright future for music in Australia.

We create the spark that sets off a lifelong love of music because we believe it has the power to *touch the soul and enrich lives*.

Our resident company of full-time professional musicians are the beating heart of our organisation. The Orchestra plays a central role in the vibrancy of our creative state, and they are also supported by hundreds of visiting artists, alongside the volunteers of the

WASO Chorus, to create exceptional performances for hundreds of thousands of people each year.

Our Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. Israeli-born, Fisch is an internationally renowned conductor in both the operatic and symphonic repertoire, and is a frequent guest at the world's great opera houses including La Scala, the Bayerische Staatsoper and the Metropolitan Opera in New York.

We are proud to call Perth Concert Hall home.

## Connect With WASO

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# About The Music

## Johann Sebastian Bach

(1685-1750)

*St Matthew Passion*, BWV 244

Leipzig, where Bach spent the last 27 years of his life, working as the musical director of St Thomas Church, was a Lutheran city. The spiritual emphasis of Luther's teaching was on salvation, and the events leading up to Easter – the betrayal, arrest, torture and execution of Christ – provided a vital opportunity for believers to contemplate their need to be saved. Luther, in his teachings, requires the believer to take on an unbearable burden of guilt and shame by entering into the full horror of the agony and death of Christ. This was more than a simple matter of hearing the story and being moved by its pain and cruelty, and the structure of Bach's musical setting of the *St Matthew Passion* provided the congregation with tools to deepen their meditation, drawing on a particular kind of spiritual exercise popular in Bach's time: a meditation according to the three faculties of the soul – memory, understanding and will. The memory recalls the subject, the understanding considers it, and the will is moved to an active response.

In Bach's musical setting, the memory is the story, sung mainly in the speech-like rhythms of **recitative**. The words come from the account of the Passion in the gospel according to St Matthew, chapters 26 and 27. The narrative thread is presented by a solo tenor, the 'Evangelist', and the words of Christ, Pilate, Peter and the other characters sung by various soloists.



The choir takes the part of the crowd: first the chief priests and scribes, then the disciples at the Last Supper, the mob howling for Christ's crucifixion, and the soldiers at the cross.

To deepen the understanding, Bach takes the lyrical meditations of Christian Friedrich Henrici, or Picander, as he preferred to sign his poems, and sets them as solo **arias** of extraordinary emotional power – and, more often than not, of great tenderness. The arias are woven seamlessly into the fabric of the gospel narrative, taking key events and turning them inward to become personal devotions.

The final phase of the meditation, the engagement of the will, occurs in the **chorales**. These hymns, familiar to worshippers as a regular part of the liturgy, are here sung by the choir on behalf of the congregation. Moved by the events and their significance, the believer chooses to turn to God in an act of committal.

There are twelve chorale movements in the *St Matthew Passion*, but only six chorale tunes between them; the first and the ninth share the same melody, as do the second and the seventh, and the third, Paul Gerhardt's *O Haupt voll Blut und Wunden* (familiar in English hymnals as 'O sacred head, sore wounded' and indeed known as the Passion Chorale), appears five times. The tune was familiar to Lutheran congregations in two guises: in a confident, major-key setting, and as a more penitential hymn in a minor key, expressing fear of God's wrath. In the *St Matthew Passion*, Bach uses the major mode – except for the last time, *Wenn ich einmal soll scheiden*. This occurs at the climax of the story: Christ, the Son of God, hangs dead on the cross. Not only does Bach set this verse in a sombre minor key, he captures the spiritual confusion of the moment by closing the chorale with ambiguous harmonies that refuse to settle. The Passion will continue with a dramatic depiction of earthquakes and graves split asunder, but just for this moment, the universe has stopped and it is not clear whether it will ever move on again.

This is, of course, only one of many subtleties of musical expression in the *St Matthew Passion*: the increase in tension as the chorus of 'Crucify him!' is repeated a **tone** higher; the halo of string sound that accompanies every utterance of Christ but abandons him at the words 'My God, why have you forsaken me?';

the soaring soprano aria *Aus Liebe*, floating free of any bass instruments, just as the soul will be freed from torment and despair; the lilting cross-rhythms of the final chorus as the dead, mutilated body of Christ is rocked gently to sleep, like a baby... Today, just as much as in 18th-century Germany, Bach's musical genius is able to evoke the full emotional experience of the Passion, and few can hear it and simply turn away.

Abridged from a note by Natalie Shea © 2016

**First performance:** Good Friday, 1729.

**First WASO performance:** 6, 7 & 9 July 1962. Frank Callaway, conductor. Soloists: William Herbert (Evangelist), Morris Williams (Jesus), Lorna McKean (soprano), Janet Hebbard (Contralto), Eric Osboine (tenor), John Browne (Bass).

**Most recent WASO performance:** 21 March 1986. Dobbs Franks, conductor. Soloists: Fiona Maconaghie, Jolanta Nagajek, Thomas Edmonds, Cornelius De Munck, Grant Dickson, and the UWA Choral Society.

**Instrumentation:** WASO's performance will include six vocal soloists, double chorus and double orchestra consisting of four flutes (two doubling recorder), two oboes, two oboes d'amore, two bassoons, strings, and continuo.

## YOU MAY ALSO ENJOY

### VERDI *Requiem*

Featured in *Verdi's Requiem*  
Fri 29 & Sat 30 November 2019

## Glossary

**Aria** – a song for solo voice.

**Chorale** – a type of slow, stately hymn tune, especially one associated with the German Lutheran Church.

**Recitative** – a style of singing which follows speech-like rhythms rather than having a sense of regular metre.

**Tone** – the difference in pitch between the notes on 'happy' and 'birthday' in *Happy Birthday to you*.

# Your Concert Experience

## FOR THE ENJOYMENT OF ALL

When to applaud? Musicians love applause. Audience members normally applaud:

- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

**When you need to cough**, try to do it discreetly. Cough lozenges are available from the WASO Ticket Collection Desk before each performance and at the interval.

**Hearing aids** that are incorrectly adjusted may disturb other patrons, please be mindful of those around you.

**Mobile phones** and other electronic devices need to be switched off or silenced throughout the performance.

**Photography, sound and video recordings** are permitted prior to the start of the performance.

**Latecomers and patrons who leave the auditorium** will be seated only after the completion of a work.

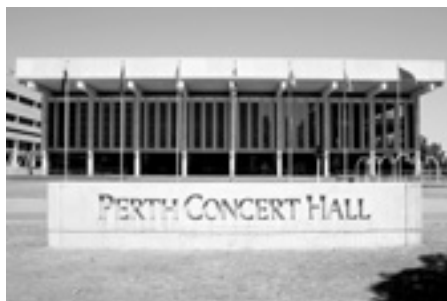
**Moving to empty seats.** Please do not move to empty seats prior to the performance as this may affect seating for latecomers when they are admitted during a suitable break.

## FOOD & BEVERAGES

Foyer bars are open for drinks and coffee two hours before, during interval and after the concert. To save time we recommend you pre-order your interval drinks.

## FIRST AID

There are St John Ambulance officers present at every concert so please speak to them if you require any first aid assistance.



## ACCESSIBILITY

- A universal accessible toilet is available on the ground floor (Level 1).
- The Sennheiser MobileConnect Personal Hearing Assistance system is available for every seat in the auditorium. Visit [perthconcerthall.com.au/your-visit/accessibility/](http://perthconcerthall.com.au/your-visit/accessibility/) for further information.

## WASO BOX OFFICE

Buy your WASO tickets and subscriptions, exchange tickets, or make a donation at the Box Office on the ground floor (Level 1) prior to each performance and at interval. Tickets for other performances at Perth Concert Hall will be available for purchase only at interval. Please note that 30 minutes prior to performance, the Box Office will only be available for sales to that night's performance.

The Box Office is open Monday to Friday, 9am to 5pm, and contactable on 9326 0000.



# Text & Translation

## PART ONE

### CHORUS

Kommt, ihr Töchter, helft mir klagen,  
Sehet – Wen? – den Bräutigam.  
Seht ihn – Wie? – als wie ein Lamm!  
Sehet – Was? – seht die Geduld,  
Seht – Wohin? – auf unsre Schuld;  
Sehet ihn aus Lieb und Huld  
Holz zum Kreuz selber tragen!

Come, you daughters, help me lament.  
See him! – Whom? – The Bridegroom Christ.  
See him! – How? – like a Lamb.  
See it! – What? – see his patience.  
Look! – Where? – upon our guilt.  
Look on him in love and homage.  
He himself his Cross is bearing.

### CHORALE

O Lamm Gottes, unschuldig  
Am Stamm des Kreuzes geschlachtet  
Allzeit erfunden geduldig,  
Wiewohl du warest verachtet.  
All Sünd hast du getragen,  
Sonst müssten wir verzagen.  
Erbarm dich unser, o Jesu!

O guiltless Lamb of God,  
Slaughtered on the Cross,  
Always patient,  
How you were despised!  
All our sins have you borne,  
Else would we have died despairing.  
Have mercy on us, O Jesus!

### RECITATIVE (Soprano)

Wiewohl mein Herz in Tränen schwimmt,  
Dass Jesus von mir Abschied nimmt,  
So macht mich doch sein Testament erfreut:  
Sein 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.

Although my heart swims in tears  
Because Jesus takes leave of us,  
Yet his testament makes me glad.  
His Flesh and Blood, o preciousness,  
He bequeaths into my hands.  
As he, in the world, with his own,  
Could not think evil, so he loves them to  
The end.

### ARIA (Soprano)

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.

I will give my heart to thee;  
Sink thyself in it, my salvation.  
I wilt submerge myself in thee.  
And if the world is too small for thee, ah, then  
For me alone shalt thou  
Be more than the world and Heaven.

### EVANGELIST

Und da sie den Lobgesang gesprochen  
hatten, gingen sie hinaus an den Ölberg. Da  
sprach Jesus zu ihnen:

And when they had sung a hymn, they went  
out into the mount of Olives. Then saith  
Jesus unto them:

### JESUS

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.

All ye shall be offended because of me  
this night; for it is written, I will smite the  
shepherd, and the sheep of the flock shall be  
scattered abroad. But after I am risen again,  
I will go before you into Galilee.

CHORALE

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

Know me, my keeper,  
My shepherd, take me to thee.  
By thee, source of all good things,  
Much good has befallen me.  
Thy mouth has refreshed me  
With milk and sweetmeats.  
Thy spirit has favoured me  
With many a heavenly longing.

EVANGELIST

Petrus aber antwortete und sprach zu ihm:

Peter answered and said to him:

PETER

Wenn sie auch alle sich an dir ärgerten, so  
will ich doch mich nimmermehr ärgern.

Though all men shall be offended because of  
thee, yet will I never be offended.

EVANGELIST

Jesus sprach zu ihm:

Jesus said to him:

JESUS

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

Verily I say unto thee, that this night, before  
the cock crows, thou shalt deny me thrice.

EVANGELIST

Petrus sprach zu ihm:

Peter said to him:

PETER

Und wenn ich mit dir sterben müsste, so will  
ich dich nicht verleugnen.

Though I should die with thee, yet will I not  
deny thee.

EVANGELIST

Desgleichen sagten auch alle Jünger.

Likewise also said all the disciples.

CHORALE

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 erlassen  
Im letzten Todesstoss,  
Alsdenn will ich dich fassen  
In meinen Arm und Schoss.

I would stand here beside thee;  
Do not then scorn me!  
From thee I will not depart  
Even if thy heart is breaking.  
When thy heart shall grow pale  
In the last pang of death,  
Then I will grasp Thee  
In my arms and lap.

EVANGELIST

Da kam Jesus mit ihnen zu einem Hofe, der  
hieß Gethsemane, und sprach zu seinen  
Jüngern:

JESUS

Setzet euch hie, bis dass ich dort hingeh  
e und bete.

EVANGELIST

Und nahm zu sich Petrum und die zween  
Söhne Zebedäi und fing an zu trauern und zu  
zagen.  
Da sprach Jesus zu ihnen:

JESUS

Meine Seele ist betrübt bis an den Tod,  
bleibet hier und wachet mit mir.

RECITATIVE (Tenor) with CHORALE

O Schmerz! Hier zittert das gequälte Herz;  
Wie sinkt es hin, wie bleicht sein Angesicht!  
– 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!

ARIA (Tenor) with CHORUS

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.

EVANGELIST

Und ging hin ein wenig, fiel nieder auf sein  
Angesicht und betete und sprach:

Then cometh Jesus with them unto a place  
called Gethsemane, and saith unto the  
disciples:

Sit ye here, while I go yonder and pray.

And he took with him Peter and the two sons  
of Zebedee, and began to be sorrowful, and  
very heavy. Then saith he unto them:

My soul is exceeding sorrowful, even unto  
death; tarry ye here, and watch with me.

O sorrow! Here trembles the anxious heart!  
How it sinks! How pales his countenance!  
– What is the cause of all such woes?  
The judge leads him to judgement,  
There is no comfort, no helper.  
– Ah, my sins have felled thee.  
He suffers all the pains of hell,  
He must pay for others' robbery.  
– Ah, Lord Jesus, I have deserved this  
Which thou art suffering!  
Ah, could my love for thee,  
My saviour, thy fear and trembling  
Diminish or help thee bear,  
How gladly would I remain here!

I will watch beside my Jesus.  
Then our sins go to sleep.  
His soul's distress atones for my death.  
His mourning makes me full of joy.  
So his meritorious Passion must be for us truly  
Bitter and yet sweet.

And he went a little farther, and fell on his  
face and prayed, saying:

JESUS

Mein Vater, ist's möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willst.

EVANGELIST

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

JESUS

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.

EVANGELIST

Zum andernmal ging er hin, betete und sprach:

JESUS

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

CHORALE

Was mein Gott will, das g'scheh allzeit,  
Sein Will, der ist der beste;  
Zu helfen den' 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.

EVANGELIST

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:

JESUS

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.

My Father, if it be possible, let this cup pass from me, yet not as I will, but as thou wilt.

And he cometh unto the disciples, and findeth them asleep, and saith unto Peter:

Could ye not watch with me one hour? Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak.

He went away again the second time, and prayed, saying:

My Father, if this cup may not pass away from me, except I drink it, thy will be done.

What my God wills, may it ever befall.  
His will, it is the best.  
He is ready to help them  
Who firmly believe in him;  
God in his goodness helps them in need  
And chastises in measure.  
Who trusts in God and builds firmly in him:  
Him will he not forsake.

And he came and found them asleep again and their eyes were heavy. And he left them and went away again and prayed a third time, saying the same words. Then cometh he to his disciples and sayeth unto them:

Ah! You would sleep and rest? Behold, the hour is at hand that the Son of Man is betrayed into the hands of sinners. Rise, let us be going; behold, he is at hand that doth betray me.

EVANGELIST

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. 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:

JUDAS

Gegrüsset seist du, Rabbi!

EVANGELIST

Und küssete ihn. Jesus aber sprach zu ihm:

JESUS

Mein Freund, warum bist du kommen?

EVANGELIST

Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

DUET (Soprano and Alto) with CHORUS

So ist mein Jesus nun gefangen.  
Lasst ihn, haltet, bindet nicht! –  
Mond und Licht  
Ist vor Schmerzen untergegangen,  
Weil mein Jesus ist gefangen.  
Sie führen ihn, er ist gebunden.

CHORUS

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!

EVANGELIST

Und siehe, einer aus denen, die mit Jesu waren, rekkete die Hand aus und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:

And while he yet spake, see, Judas, one of the twelve, came, and with him a great multitude with swords and staves, from the chief priests and elders of the people. Now he that betrayed him gave them a sign, saying: 'Whomsoever I shall kiss, that same is he, hold him fast.' And forthwith he came to Jesus, and said:

Hail, master.

And kissed him. And Jesus said unto him:

My friend, wherefore art thou come?

Then they drew near, and laid hands on Jesus, and took him.

So is my Jesus now captured.  
Loose him! Stop! Do not bind! –  
Moon and light for sorrow have come to an end  
Because my Jesus is captured.  
Loose him! Stop! Do not bind!  
They led him away, he is bound.

Have lightnings, has thunder vanished in the clouds?  
Open your fiery pit, o hell,  
Wreck, ruin, engulf, shatter  
With sudden force  
The false betrayer, the murderous blood.

And behold, one of them that were with Jesus stretched out his hand, and struck a servant of the high priest's and smote off his ear. Then said Jesus unto him:

## JESUS

Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. 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.

## EVANGELIST

Zu der Stund sprach Jesus zu den Scharen:

## JESUS

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 der Propheten.

## EVANGELIST

Da verliessen ihn alle Jünger und flohen.

## CHORALE

O Mensch, beweine dein Sünde gross,  
Darum Christus sein's 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.

Put thy sword in its place, for he who takes up the sword shall perish by the sword. Or do you think that I cannot beseech my Father to send me more than twelve legions of angels? But how then shall the Scriptures be fulfilled? It must be so.

In that hour said Jesus to the multitudes:

Ye are come out, as to a murderer, with swords and staves to take me. I sat daily with you teaching in the temple and ye laid no hold on me. But all this occurred so that the Scriptures of the Prophets might be fulfilled.

Then all the disciples forsook him, and fled.

O Man, bewail your great sin;  
For this, Christ from his Father's bosom  
Went forth and came to earth.  
Of a virgin pure and gentle  
He was born here for our sake,  
He was willing to mediate.  
To the dead he gave life  
And conquered all sickness  
Until the time came  
That he should be sacrificed for us,  
Carry the heavy burden of our sins  
Unto the Cross itself.



## PART TWO

ARIA (Alto) with CHORUS

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?

EVANGELIST

Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammelten 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.

EVANGELIST

Und der Hohepriester antwortete und sprach zu ihm:

HIGH PRIEST

Ich beschwöre dich bei dem lebendigen Gott, dass du uns sagest, ob du seiest Christus, der Sohn Gottes?

EVANGELIST

Jesus sprach zu ihm:

JESUS

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.

EVANGELIST

Da zerriss der Hohepriester seine Kleider und sprach:

Ah! My Jesus has gone now!  
Whither then is thy friend gone,  
O thou fairest among women?  
Is it possible? Can I behold it?  
Whither has thy friend strayed?  
Ah! My lamb in tiger's claws!  
Ah! Where has my Jesus gone?  
Then we will seek him with thee.  
Ah! What shall I tell my soul  
When it asks me full of fear?  
Ah! Where has my Jesus gone?

And they that had laid hold of Jesus led him away to Caiaphas the high priest, where the scribes and the elders were assembled. But Peter followed him afar off unto the high priest's palace, and went in, and sat with the servants to see the end. Now the chief priests and elders and all the council sought false witness against Jesus, that they might kill him; but found none.

And the high priest answered and said unto Him:

I adjure thee by the living God, that Thou tell us whether Thou be the Christ, the Son of God.

Jesus saith unto him:

Thou hast said: nevertheless I say unto you, Hereafter shall ye see the Son of Man sitting on the right hand of power, and coming in the clouds of Heaven.

Then the high priest tore his clothes, saying:

HIGH PRIEST

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

He hath spoken blasphemy; what further need have we of witnesses? Behold, now ye have heard his blasphemy. What think ye?

EVANGELIST

Sie antworteten und sprachen:

They answered and said:

CHORUS

Er is des Todes schuldig!

He deserves death!

EVANGELIST

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

Then did they spit in his face, and buffeted him, and others smote him with the palms of their hands, saying:

CHORUS

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

Prophecy unto us, thou Christ, Who is he that smote Thee?

CHORALE

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.

Who has buffeted thee so,  
My Salvation, and with torments  
So harshly used thee?  
Thou art indeed not a sinner  
Like us and our children;  
Of misdeeds thou knowest nothing.

EVANGELIST

Petrus aber sass draussen im Palast; und es trat zu ihm eine Magd und sprach:

Now Peter sat without in the palace, and a servant girl came unto him, saying:

MAID 1

Und du warest auch mit dem Jesus aus Galläa.

Thou also wast with Jesus of Galilee.

EVANGELIST

Er leugnete aber vor ihnen allen und sprach:

But he denied before them all, saying:

PETER

Ich weiss nicht, was du sagest.

I know not what thou sayest.

EVANGELIST

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

And when he was gone out into the porch, another servant girl saw him, and said unto them that were there:

MAID 2

Dieser war auch mit dem Jesu von Nazareth.

This fellow was also with Jesus of Nazareth.

EVANGELIST

Und er leugnete abermal und schwur dazu:

PETER

Ich kenne des Menschen nicht.

EVANGELIST

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

CHORUS

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

EVANGELIST

Da hub er an, sich zu verfluchen und zu  
schwören:

PETER

Ich kenne des Menschen nicht.

EVANGELIST

Und alsbald krähete 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.

ARIA (Alto)

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

CHORALE

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

And again he denied with an oath:

I do not know the man.

And after a while came unto him they that  
stood by, and said to Peter:

Surely thou art also one of them; for thy  
speech betrayeth thee.

Then began he to curse and to swear,  
saying:

I know not the man.

And immediately the cock crew. And Peter  
remembered the words of Jesus, which said  
unto him: 'Before the cock crows, thou shall  
deny me thrice.' And he went out, and wept  
bitterly.

Have mercy, my God,  
for my tears' sake!  
Look hither, heart and eyes  
Weep before thee, bitterly.

Although I have strayed from thee,  
Yet I have returned again.  
For thy son has reconciled us  
Through his agony and mortal pain.  
I do not deny my guilt but  
Thy grace and favour  
Is far greater than the sin  
Which I ever confess in myself.

**Interval (20 mins)**

## EVANGELIST

Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, dass sie ihn töteten. Und bunden ihn, führten ihn hin, und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, dass er verdammt war zum Tode, gereuete es ihn und brachte herwieder die dreissig Silberlinge den Hohenpriestern und Ältesten und sprach:

## JUDAS

Ich habe übel getan, dass ich unschuldig Blut verraten habe.

## EVANGELIST

Sie sprachen:

## CHORUS

Was gehet uns das an? Da siehe du zu!

## EVANGELIST

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:

## HIGH PRIEST

Es taugt nicht, dass wir sie in den Gotteskasten legen, denn es ist Blutgeld.

## ARIA (Bass)

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

When the morning was come, all the chief priests and elders of the people took counsel against Jesu to put him to death; and when they had bound him, they led him away, and delivered him to Pontius Pilate the governor. Then Judas, who had betrayed him, when he saw that he was condemned, repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying:

I have sinned in that I have betrayed innocent blood.

And they said:

What is that to us? See thou to that!

And he cast down the pieces of silver in the temple, and departed, and went and hanged himself. And the chief priests took the silver pieces, and said:

It is not lawful for us to put them into the treasury; it is the price we have paid for his blood.

Give me back my Jesus!  
See, the money, the wages of murder,  
The lost son throws at you,  
Down at your feet.

EVANGELIST

Sie hielten aber einen Rat und kauften einen Töpfersakker darum zum Begräbnis der Pilger. Daher ist derselbige Akker genennet der Blutakker bis auf den heutigen Tag. Da is erfüllet, da gesagt ist durch den Propheten Jeremias, da er spricht: 'Sie haben genommen dreissig Silberlinge, damit bezahlt ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfersakker, als mir der Herr befohlen hat.' Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

PILATE

Bist du der Jüden König?

EVANGELIST

Jesus aber sprach zu ihm:

JESUS

Du sagest's.

EVANGELIST

Und da er verklagt ward von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:

PILATE

Hörest du nicht, wie hart sie dich verklagen?

EVANGELIST

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

CHORALE

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.

And they took counsel together, and bought with them the potter's field, to bury pilgrims in: wherefore that field was called the field of blood, unto this day. Then was fulfilled that which was spoken by Jeremiah the Prophet, saying, 'And they took the thirty pieces of silver, the price of him that was valued, whom they bought of the children of Israel, and gave them for the potter's field, as the Lord appointed me.' Jesus stood before the governor, and the governor asked him, saying:

Art thou the King of the Jews?

And Jesus said unto him:

Thou sayest.

And when he was accused of the chief priests and elders, he answered nothing. Then said Pilate unto him:

Hearst thou not, how many things they witness against thee?

And he answered him never a word; insomuch that the governor marvelled greatly.

Command your way,  
And whatsoever troubles your heart,  
To the trustiest care of him,  
Who controls the heavens;  
He who gives clouds, air and winds  
Their paths, course and track,  
He will also find ways  
Where your feet can walk.

EVANGELIST

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:

PILATE

Welchen wollet ihr, dass ich euch losgebe? Barrabam oder Jesum, von dem gesaget wird, er sei Christus?

EVANGELIST

Denn er wusste wohl, dass sie ihn aus Neid überantwortet hatten. Und da er auf dem Richtstuhl sass, schickete sein Weib zu ihm und liess ihm sagen:

PILATE'S WIFE

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

EVANGELIST

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:

PILATE

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

EVANGELIST

Sie sprachen:

CHORUS

Barrabam!

EVANGELIST

Pilatus sprach zu ihnen:

PILATE

Was soll ich denn machen mit Jesu, von dem gesaget wird, er sei Christus?

Now at that feast the governor was wont to release a prisoner for the crowd, anyone whom they wanted. And they had then a notorious prisoner, called Barabbas. Therefore when they were gathered together, Pilate said unto them:

Whom do you want me to release for you? Barabbas, or Jesus which is called Christ?

For he knew that for envy they had delivered him. When he was set down on the judgment seat, his wife sent unto him, saying:

Have thou nothing to do with that just man; for I have suffered many things this day in a dream because of him.

But the chief priests and elders persuaded the multitude that they should ask for Barabbas, and destroy Jesus. The governor answered and said unto them:

Which of the two do you want me to release for you?

They said:

Barabbas!

Pilate said unto them:

What shall I do then with Jesus which is called Christ?



EVANGELIST

Sie sprachen alle:

CHORUS

Lass ihn kreuzigen!

CHORALE

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

EVANGELIST

Der Landpfleger sagte:

PILATE

Was hat er denn Übels getan?

RECITATIVE (Soprano)

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.

ARIA (Soprano)

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.

EVANGELIST

Sie schriean aber noch mehr und sprachen:

CHORUS

Lass ihn kreuzigen!

EVANGELIST

Da aber Pilatus sahe, dass er nichts schaffete,  
sondern dass ein viel grösser Getümmel  
ward, nahm er Wasser und wusch die Hände  
vor dem Volk und sprach:

They all said unto him:

Let him be crucified!

How miraculous indeed is this punishment!  
The good shepherd suffers for the sheep;  
The Master, righteous as he is,  
Pays the penalty for his vassals!

And the governor said:

Why, what evil hath he done?

He has done good to us all.  
He gave sight to the blind,  
The lame he made to walk;  
He told us his father's word,  
He drove the devils forth;  
The wretched he has raised up;  
He received and sheltered sinners;  
Nothing else has my Jesus done.

Out of love my Saviour is willing to die,  
Though he knows nothing of any sin,  
So that eternal ruin  
And the punishments of judgement  
May not rest upon my soul.

But they cried out the more, saying:

Let him be crucified!

When Pilate saw that he could prevail  
nothing, but that rather a riot was beginning,  
he took water, and washed his hands before  
the multitude, saying:

PILATE

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

I am innocent of the blood of this just person: see ye to it.

EVANGELIST

Da antwortete das ganze Volk und sprach:

Then answered all the people, and said:

CHORUS

Sein Blut komme über uns und unsre Kinder.

His blood be on us, and on our children.

EVANGELIST

Da gab er ihnen Barrabam los; aber Jesum liess er geisseln und überantwortete ihn, dass er gekreuziget würde.

Then released he Barrabas unto them: and when he had scourged Jesus, he delivered Him to be crucified.

RECITATIVE (Alto)

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 solchen Jammers nicht?  
Ach ja! Ihr habt ein Herz,  
Das muss der Martersäule gleich  
Und noch viel härter sein.  
Erbarmt euch, haltet ein!

Have mercy, God!  
Here stands the saviour bound.  
O scourging, o blows, o wounds!  
You tormentors, cease!  
Are you not softened by the pain of your souls,  
Nor by the sight of such grief?  
Ah yes, you have a heart  
That must be like a whipping post  
Or even harder still.  
Have mercy, cease!

ARIA (Alto)

Können Tränen meiner Wangen  
Nichts erlangen,  
O, so nehmt mein Herz hinein!

If the tears of my cheeks can  
Achieve nothing  
O, then take my heart!

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:

Then the soldiers of the governor took Jesus into the common hall, and gathered unto him the whole band of soldiers. And they stripped him, and put on him a scarlet robe. And when they had plaited a crown of thorns, they put it upon his head, and a reed in his right hand; and they bowed the knee before him, and mocked him, saying:

CHORUS

Gegrüsset seist du, Jüdenkönig!

Hail, King of the Jews!

EVANGELIST

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

And they spat upon him, and took the reed, and smote him on the head.

## CHORALE

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

O head, full of blood and wounds,  
Full of sorrow and full of scoffing!  
O head, wreathed for mockery  
With a crown of thorns!  
O head once beautifully adorned  
With highest honour and renown,  
But now highly abused;  
Let me hail thee!  
Thou noble countenance,  
Before which shrinks and cowers,  
The last great Judgement,  
How art thou spat upon!  
How pallid art thou,  
Who has treated thine eyes' light,  
That no light can equal,  
So shamefully amiss?

## 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.

And after they had mocked him, they took off the robe from him, and put his own raiment on him, and led him away to crucify him. As they were going out, they met a man from Cyrene whose name was Simon, and they compelled him to carry the cross.

## EVANGELIST

Un da sie an die Stätte kamen mit Namen Golgotha, das ist verdeutschet, Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischt; und da ers schmeckte, wollte ers 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 Kleide untersch geteilet, und über mein Gewand haben sie das Los geworfen.' Und sie sassen allda, und hüteten sein. Und oben zu seinen Häupten hefteten sie die Ursach seines Todes beschrieben, nämlich: 'Dies ist Jesus, der Jüdenkönig.' Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten, und eine zur Linken. Die aber vorübergingen, lästerten ihn, und schüttelten ihre Köpfe, und sprachen:

And when they came to a place called Golgotha, that is to say, a place of a skull, they gave him vinegar to drink mingled with gall: and when he had tasted thereof, he would not drink. And they crucified him, and divided his clothes among them by casting lots, so that it might be fulfilled which was spoken by the prophet: 'They divided my clothes among them, and upon my vesture did they cast lots.' And sitting down they watched him there; and set up over his head accusation written, This is Jesus, the King of the Jews. Then were there two thieves crucified with him, one on the right hand, and another on the left, and they that passed by reviled him, wagging their heads, and saying:

## CHORUS

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

Thou that destroyed the temple of God, and buildest it in three days, save thyself, if thou be the Son of God, come down from the cross.

## EVANGELIST

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

Likewise also the chief priests mocking him, with the scribes and elders, said:

## CHORUS

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,  
lüstet's ihn;  
denn er hat gesagt:  
Ich bin Gottes Sohn.

He saved others;  
Himself he cannot save.  
If he be the King of Israel,  
Let him now come down from the cross,  
And we will believe him.  
He trusted in God;  
Let God deliver him now,  
If he will have him,  
For he said:  
I am the Son of God.

## EVANGELIST

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

The thieves also which were crucified with him cast the same in his teeth.

## EVANGELIST

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:

Now from the sixth hour there was darkness over all the land unto the ninth hour. And about the ninth hour, Jesus cried with a loud voice, saying:

## JESUS

Eli, Eli, lama asabthani?

Eli, Eli, lama sabachthani?

## EVANGELIST

Das ist: 'mein Gott, mein Gott, warum has du mich verlassen?' Etlich aber, die da stunden, da sie das höreten, sprachen sie:

That is to say, 'My God, My God, why has thou forsaken me?' Some of them that stood there, when they heard that, said:

## CHORUS

Der rufet dem Elias!

He calleth for Elias.

EVANGELIST

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

CHORUS

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

EVANGELIST

Aber Jesus schrie abermal laut und verschied.

CHORALE

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 reiss mich aus den Ängsten  
Kraft deiner Angst und Pein!

EVANGELIST

Und siehe da, der Vorhang im Tempel zerriss in zwei Stück 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 bewahrenen Jesum, da sie sahen das Erdbeben und was da geschah, erschraken sie sehr und sprachen:

CHORUS

Wahrlich, dieser ist Gottes Sohn gewesen.

And straightaway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave him to drink. The rest said:

Let be, let us see whether Elias will come to save him.

Jesus, when he had cried again with a loud voice, yielded up the ghost.

When once I must depart,  
Do not depart from me,  
When I must suffer death,  
Then stand thou by me!  
When I most full of fear  
At heart shall be,  
Then snatch me from the terrors  
Of fear and pain by thy strength.

And behold, the veil of the temple was torn in two, from the top to the bottom; and the earth did quake, and the rocks split. And the graves were opened, and there arose many bodies of the saints which slept, and came out of the graves after his resurrection, and went into the holy city, and appeared unto many. Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying:

Truly, this was the Son of God.

## EVANGELIST

Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolgt aus Galiläa und hatten ihm gedient, unter welchen war Maria Magdalena und Maria, die Mutter Jakobi und Joses, und die Mutter der Kinder Zebedäa.

Am Abend aber kam ein reicher Mann von Arimathea, 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.

## RECITATIVE (Bass)

Am Abend, da es kühle war,  
Ward Adams Fallen offenbar;  
Am Abend drückt 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 köstlich's Andenken!

## 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!

## 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 waren 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 Hohepriester und Pharisäer sämtlich zu Pilato und sprachen:

And many women were there, looking on from a distance; they had followed Jesus from Galilee, ministering unto him. Among them were Mary Magdalene, and Mary the mother of James and Joseph, and the mother of Zebedee's children.

When it was evening, there came a rich man of Arimathea, named Joseph, who also himself was Jesus' disciple. He went to Pilate, and asked for the body of Jesus. Then Pilate commanded the body to be delivered.

In the evening, when it was cool,  
Adam's fall was manifest.  
In the evening the Redeemer casts him down;  
In the evening the dove returned  
And carried an olive leaf in its mouth.  
O beautiful time! O evening hour!  
Peace is now made with God,  
For Jesus has endured his Cross.  
His body comes to rest.  
Ah, dear soul, prithee  
Go, bid them give thee the dead Jesus.  
O wholesome, O precious keepsake!

Make thyself clean, my heart,  
I will myself entomb Jesus,  
For he shall henceforth in me,  
For ever and ever  
Take his sweet rest.  
World, begone, let Jesus in!

And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock; and he rolled a great stone to the door of the sepulchre, and departed. And there were Mary Magdalene, and the other Mary, sitting over against the sepulchre. Now the next day that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying:

## CHORUS

Herr, wir haben gedacht, dass dieser  
Verführer sprach, da er noch lebete: 'Ich  
will nach dreien Tagen wieder auferstehen.'  
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 Betrug ärger  
denn der erste!

## EVANGELIST

Pilatus sprach zu ihnen:

## PILATE

Da habt ihr die Hüter; gehet hin und  
verwahrets, wie ihrs wisset!

## EVANGELIST

Sie gingen hin und verwahreten das Grab mit  
Hütern und versiegelten den Stein.

## RECITATIVE with CHORUS

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!

## CHORUS

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

Sir, we remember that that deceiver said  
while he was yet alive, 'After three days I will  
rise again.' Therefore, command the grave  
to be made secure until the third day, lest  
his disciples come by night and steal away,  
and say unto the people, 'He is risen from the  
dead,' so the last error shall be worse than the  
first.

Pilate said unto them:

Ye have a watch, go your way, make it as  
secure as you can.

So they went, and made the sepulchre secure,  
sealing the stone, and setting a watch.

Now the Lord is brought to rest.  
My Jesus, good night!  
The toil is done which our sins have made for him.  
My Jesus, good night!  
O blessed limbs,  
See, how I weep for thee with penance and  
remorse  
That my fall brought thee into such distress!  
My Jesus, good night!  
Take, while lasts,  
A thousand thanks for thy Passion,  
That thou didst prize my soul's good so dearly.  
My Jesus, good night!

We sit down in tears and call to  
Thee in the tomb:  
Rest softly, softly rest!  
Rest, ye exhausted limbs,  
Rest softly, rest well.  
Your grave and tombstone  
Shall for the unquiet conscience  
Be a comfortable pillow  
And the soul's resting place.  
In utmost bliss the eyes slumber there.

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