

Music of the Baroque Chorus and Orchestra

Jane Glover, Music Director

Soprano

Laura Amend
Alyssa Bennett
Bethany Clearfield
Katelyn Lee
Hannah Dixon
 McConnell
Susan Nelson
Bahareh Poureslami
Emily Yiannias

Alto

Margaret Fox
Julia Hardin
Amanda Koopman
Maggie Mascall
Ilana Goldstein
Anna VanDeKerchove

Tenor

Sam Grosby
Brendon Marsh
Josh R. Pritchett
Ryan Townsend Strand
Zachary Vanderburg
Christopher Windle

Bass

Corey Grigg
Jan Jarvis
Keven Keys
Kevin Krasinsky
Kyle Sackett
Max Seiffert

Violin 1

Gina DiBello,
 concertmaster
Kevin Case, *co-assistant*
 concertmaster
Kathleen Brauer,
 co-assistant
 concertmaster
Teresa Fream
Michael Shelton

Violin 2

Sharon Polifrone,
 principal
Ann Palen
Paul Vanderwerf
Kiju Joh
Lori Ashikawa

Viola

Elizabeth Hagen,
 principal
Terri Van Valkinburgh
Claudia Lasareff-
 Mironoff
Amy Hess

Cello

Barbara Haffner,
 principal
Judy Stone
Craig Trompeter

Viola da gamba

Craig Trompeter

Bass

Collins Trier, *principal*
Michael Hovnanian

Flute

Mary Stolper, *principal*
Alyce Johnson

Oboe

Anne Bach, *principal*
Peggy Michel

Bassoon

William Buchman

Organ

Michael Beattie

Theorbo

Daniel Swenberg

Supertitles

Robert McConnell

The St. John Passion

Jane Glover, conductor

William Jon Gray, chorus director

Sunday, March 25, 2018, 3:00 PM

North Shore Center for the Performing Arts, Skokie

Monday, March 26, 2018, 7:30 PM

Harris Theater for Music and Dance, Chicago

Thomas Cooley, *Evangelist and tenor arias*

Michael Sumuel, *Jesus and bass arias*

Yulia Van Doren, *soprano arias*

Meg Bragle, *alto arias*

Keven Keys, *Pilate*

Kyle Sackett, *Peter*

Bahareh Poureslami, *Maid*

Ryan Townsend Strand, *Servant*

Passion According to St. John,
BWV 245

Johann Sebastian Bach
(1685-1750)

Part I

INTERMISSION

Part II

Biographies



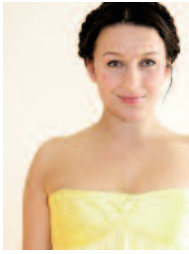
Acclaimed British conductor **Jane Glover** has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991 and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016, she was director of opera at the Royal Academy of Music, where she is now the Felix Mendelssohn Visiting Professor.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the Cleveland Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Philadelphia Orchestra, the Orchestra of St. Luke's, the Belgrade Philharmonic, and Orchestre National Bordeaux Aquitaine.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opéra National de Bordeaux, Opera Australia, Chicago Opera Theater, Opéra National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, and Teatro La Fenice. Known as a Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with the Metropolitan Opera, *The Turn of the Screw* and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, *L'incoronazione di Poppea*, *La clemenza di Tito*, and *Così fan tutte* at the Aspen Music Festival, *L'elisir d'amore* for Houston Grand Opera, Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Current and future engagements include *Alcina* for Washington Opera, Alma Deutscher's *Cinderella* (U.S. premiere) for San Jose Opera, and (with Fiona Shaw) *Medea* in Omaha and concerts with the Cleveland Orchestra, the San Francisco Symphony, the Houston Symphony, and the Minnesota Orchestra.

Jane Glover's discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Recent releases include Handel's *Messiah* (Signum) and Haydn Masses (Naxos). Her critically acclaimed book *Mozart's Women* is published in the U.S. by HarperCollins, and *Handel in London* will appear in 2018.



Soprano **Yulia Van Doren**'s recent performances include *Messiah* with the Toronto Symphony Orchestra, Handel's *Joshua* with Philharmonia Baroque Orchestra, Poulenc's Gloria with the Milwaukee Symphony Orchestra, Mendelssohn's *Elijah* with the Charlotte Symphony, a Canadian tour of Bach's Mass in B Minor with Arion Baroque Orchestra, and Mark Morris Dance Group's *Dido and Aeneas* at the Brooklyn Academy of Music. She last appeared with Music of the Baroque in April 2016.

Career highlights include creating the lead female role in the world premiere of Shostakovich's *Orango* with the Los Angeles Philharmonic, directed by Peter Sellars and released on Deutsche Grammophon; two Grammy-nominated opera recordings with the Boston Early Music Festival; the modern revival of Monsigny's opera *Le Roi et le fermier* at Opéra Royal de Versailles, Lincoln Center, and the Kennedy Center (recorded for Naxos); a tour of Handel's *Orlando* with Philharmonia Baroque Orchestra to the Mostly Mozart, Ravinia, and Tanglewood festivals; Scarlatti's *Tigrane* at Opéra de Nice; nationally-televised performances at the Cartagena International Music Festival with soprano Dawn Upshaw; and creating a leading role in the world premiere staging of Lera Auerbach's *The Blind* at the Lincoln Center Festival.

Especially recognized for her work in Baroque repertoire, Yulia Van Doren has performed with most of the North American Baroque festivals and orchestras. Other recent debuts and engagements include performances with the San Francisco Symphony, Toronto Symphony Orchestra, Houston Symphony, Cincinnati Symphony Orchestra, Nashville Symphony, Baltimore Symphony Orchestra, Indianapolis Symphony Orchestra, Milwaukee Symphony Orchestra, Cleveland Orchestra, the Los Angeles Master Chorale, the Folger Consort, and two trips to the Netherlands for performances with Radio Kamer Filharmonie.



Mezzo-soprano **Meg Bragle**'s recent and upcoming performances include appearances with the Milwaukee Symphony Orchestra in the Mozart Requiem, Cincinnati Symphony Orchestra in Bach's Mass in B Minor, St. Paul Chamber Orchestra in Pergolesi's Stabat Mater, American Bach Soloists in Handel's *La resurrezione*, Early Music Vancouver in Bach's Magnificat, and the Winter Park and Carmel Bach festivals. She last appeared with Music of the Baroque in November 2015.

Recent orchestral highlights in the U.S. and Canada include Beethoven's Mass in C with the Houston Symphony, Mozart's Requiem with the Indianapolis Symphony Orchestra, Handel's *Judas Maccabaeus* with the Pacific Symphony, Mendelssohn's *Elijah* with the Colorado Symphony, Handel's *Messiah* with the National Arts Center Orchestra, and a series of concerts with the Calgary Philharmonic including *Messiah* and Beethoven's Symphony No. 9. She performed Bruno Moretti's *Vespro* with New York City Ballet, Bach's Lutheran

Masses with Orchestra of the Age of Enlightenment, and Bach's St. Matthew Passion and Christmas Oratorio on tour with the Netherlands Bach Society.

Meg Bragle has performed as a soloist in North America and Europe with many of the world's premier early music ensembles, including Philharmonia Baroque Orchestra, English Baroque Soloists, Orchestre Révolutionnaire et Romantique, Tafelmusik, Orchestra of the Age of Enlightenment, Les Violons du Roy, Apollo's Fire, and the Dunedin Consort. She recently sang the role of Idamante in Mozart's *Idomeneo* at the Carmel Bach Festival. She has also portrayed Dido and the Sorceress in Purcell's *Dido and Aeneas*, Dardano in Handel's *Amadigi*, Amastre in Handel's *Serse*, Speranza in Monteverdi's *L'Orfeo*, Ippolita in Cavalli's *Elena*, and Elpina in Vivaldi's *La fida ninfa*.

A featured soloist with Sir John Eliot Gardiner and the English Baroque Soloists, she has made four recordings with the group, including Bach's Easter and Ascension Oratorios—the vehicle for her BBC Proms debut—and Bach's Mass in B Minor.



Tenor **Thomas Cooley** can be heard this season at Carnegie Hall with the Orchestra of St. Luke's (Mozart's Mass in C Minor); with Los Angeles Chamber Orchestra (Britten's Serenade); the Utah (Mozart's Mass in C Minor), North Carolina (Mozart's Requiem), and Indianapolis (Penderecki's Credo) Symphonies; Philharmonia Baroque Orchestra (Beethoven's Mass in C Major); and Boston Baroque (Mozart's Requiem and Telemann's St. Luke Passion). Abroad, he embarks on a European tour with MusicAeterna Orchestra in Mozart's Requiem, and performs in the Netherlands with Orchestra of the Eighteenth Century and in Hannover with NDR Radiophilharmonie. He last performed with Music of the Baroque in May 2017.

Recent engagements include Beethoven's Ninth Symphony with the Copenhagen Philharmonic, Bremen Philharmonic, and the Baltimore and Milwaukee symphony orchestras; Britten's *War Requiem* with the Grand Philharmonic Choir, Atlanta and Indianapolis symphony orchestras, and the Oregon Symphony; Bob Boles in Britten's *Peter Grimes* with the St. Louis Symphony at Carnegie Hall; Peter Quint in Britten's *Turn of the Screw* with the St. Paul Chamber Orchestra; a Handel and Monteverdi tour in Poland with Boston Baroque; the world premiere of Christopher Theofanidis' *Creation Oratorio* with the Atlanta Symphony Orchestra; Bach's Mass in B Minor with Choral Arts Society of Washington; the title role in Handel's *Samson* with American Classical Orchestra; an all-Bach program with Les Violons du Roy; and Acis in a new production of Handel's *Acis and Galatea* with Mark Morris Dance Group.

Thomas Cooley's recordings include Mathan in Handel's *Athalia* with the Kölner Kammerchor (MDG) and the premiere recording of Vivaldi's Dixit Dominus (Deutsche Grammophon) as well as Mozart's Requiem with the Windsbacher Knabenchor (Sony) and Mozart's *Coronation Mass* and Mass in C Minor with Handel and Haydn Society (Coro Allegro).



American bass-baritone **Michael Sumuel**'s recent and upcoming performances include Belcore in *L'elisir d'amore* at Houston Grand Opera under Jane Glover, Masetto in *Don Giovanni* at San Francisco Opera, and Alidoro in *La Cenerentola* at Norwegian National Opera. Concert engagements include debuts with the Cleveland Orchestra as Pilate in Bach's St. John Passion, Mozart's Requiem with the Phoenix Symphony, and Beethoven's Symphony No. 9 with the American Classical Orchestra at Lincoln Center. These concerts mark his debut with Music of the Baroque.

Recent opera highlights include a return to San Francisco Opera as Escamillo in Calixto Bieto's staging of *Carmen*, Glyndebourne Festival Opera for Theseus in Britten's *A Midsummer Night's Dream* and Junius in Britten's *The Rape of Lucretia*, North Carolina Opera for Sharpless in *Madama Butterfly*, Opera Southwest as Selim in *Il Turco in Italia*, his debut at Lyric Opera of Chicago as Masetto in *Don Giovanni*, Papageno in *The Magic Flute* with Houston Grand Opera, his San Francisco Opera debut as Tom in the world premiere of Christopher Theofanidis' *Heart of a Soldier*, and Elviro in Handel's *Xerxes* alongside David Daniels and Susan Graham.

On the concert stage, he made his debut with the Netherlands Radio Philharmonic Orchestra in Mozart's Mass in C Minor; joined the University Musical Society (Ann Arbor), Mercury Houston, and the United States Naval Academy for Handel's *Messiah*; and sang with the Santa Barbara Symphony in selected scenes from Gershwin's *Porgy and Bess*. He has performed the roles of Frank in Strauss' *Die Fledermaus*, Masetto, and Schaunard in John Caird's new production of *La bohème*.

Other concert highlights include *Messiah* with the Baltimore Symphony Orchestra, Houston Symphony, Louisiana Philharmonic Orchestra, and San Francisco Symphony, where he later returned to perform Copland's *Old American Songs*. He also appeared in a program called "Around the World" for a New Year's Eve concert with the Dayton Philharmonic Orchestra. He has made multiple appearances with Mercury Houston including a project called "Napoleon and the Battle of Nations," and performed excerpts from Rameau's *Les Amants trahis* and *Thétis*. He also appeared with Da Camera of Houston in a multi-media program of Brahms and Schoenberg Lieder called "In the Garden of Dreams."



Music of the Baroque's chorus director since 2010, **William Jon Gray** is the director of choral studies at the University at Albany–SUNY. He previously served as the chair of the choral department at the Indiana University Jacobs School of Music. He has been associate conductor of the Carmel Bach Festival in California, leading major choral and orchestral works and preparing performances with renowned conductor Bruno Weil. He has also been assistant conductor of Boston's Handel and Haydn Society.

William Jon Gray has made guest appearances with orchestras and at festivals around the United States, including the Handel and Haydn Society, Princeton Festival, National Chamber Orchestra, Billings Symphony, and the Lafayette Symphony. In August 2010, he prepared the Grant Park Festival Chorus for performances of Dvořák's Requiem in collaboration with Carlos Kalmar. He has prepared choruses for the Indianapolis Symphony Orchestra and the National Chamber Orchestra. As faculty director of opera choruses for the Indiana University Opera Theatre, he collaborated with such notable directors as Tito Capobianco (*La traviata*), Colin Graham (*Peter Grimes*), Vincent Liotta (*A View from the Bridge*), and Tomer Zvulun (*Faust*).

William Jon Gray served as artistic director of the Masterworks Chorus and Orchestra of Washington, D.C. from 1986 to 1993, and was artistic director of the Bach Chorale Singers from 1994 to 2010, conducting more than 100 performances of major choral works. With the Bach Chorale Singers, he received national critical acclaim for the commercially released recording *In Praise of the Organ: Latin Choral and Organ Music of Zoltán Kodály*.

*Music of the Baroque
gratefully acknowledges the*

Negaunee Foundation

*for its continued sponsorship
of the 2017-18 season, including
these performances
of the St. John Passion*

Program Notes

While the term “passion” in music refers most simply to the dramatization of the Crucifixion, its nuances are much more complex. As Wilfred Mellers writes in his 1981 book *Bach and the Dance of God*, “The meanings of the word passion are multiple, and are relevant to Bach’s music. Its root is in passive suffering; but its association with pathos relates it also to pity and terror, and it also has overtones of enthusiasm, anger, and sexual desire.” Mellers goes on to analyze the Passion According to St. John in the context of what he calls the persistent human need to “humanize the mythological,” declaring Bach’s Passions to be the culmination of this impulse. Although some have criticized Mellers’ interpretation as overly Freudian, it highlights the most important part of the Passion tradition: the interlacing of ancient events with contemporary interpretations. By mixing Bible verses, modern commentary, and eighteenth-century musical language, Bach and other composers made this timeless story an active part of their own culture and history.

Musical depictions of the Crucifixion, from plainsong Passions in the medieval era to motet Passions in the early modern period, had long been a part of devotional life. And although Martin Luther had decreed that “The Passion of Christ should not be acted out in words and pretense, but in real life,” sung Passion performances were used in the Lutheran liturgy from the start. In the mid-sixteenth century, Luther’s friend and musical advisor Johann Walter created a German dramatic (or responsorial) Passion consisting of Gospel text sung monophonically by the Evangelist and other “characters” and simple choral statements by the people and disciples. Although his wasn’t the only Lutheran Passion, Walter’s work had an extremely strong influence in the ensuing centuries.

Over the course of the seventeenth century—particularly in Germany—the genre began assuming characteristics of opera. Soloists had “parts,” such as Jesus or Pontius Pilate, and communicated their stories through recitatives and arias. Further, the traditional Gospel narrative was intermingled with Lutheran chorale texts and contemporary poetry in order to make the story more meaningful for the predominantly Lutheran audience. Although still a religious work, the resulting “oratorio Passion” was virtually a form of entertainment in eighteenth-century Germany. In Hamburg, Passions were nearly as popular as opera.

Bach’s Passions were strictly intended for performance at church, however. As part of his responsibilities as Cantor for the town of Leipzig, a role he assumed in May 1723, Bach had to produce music for every Sunday and feast day of the Lutheran liturgical calendar, as well as for other occasions upon request. Written as part of his contractual obligation, the Passion According to St. John was first performed in 1724 during the Good Friday liturgy. Unlike Bach’s other major choral works, the St. John Passion underwent at least three extensive revisions during the composer’s lifetime. The most radical was for the second performance in 1725, for which Bach replaced the opening chorus “Herr, unser Herrscher” with the chorale fantasia “O Mensch beweine deine Sünde gross” that eventually became the conclusion of Part I of the St. Matthew Passion, and the

concluding chorale with the chorus “Christe, du Lamm Gottes” now found at the end of Cantata No. 23.

The text of the Passion According to St. John—which Bach himself may have compiled—is comprised of lengthy quotations from scripture and modern “commentary” based on several 17th-century sources, including B. H. Brockes’ 1712 Passion poem *Der für die Sünde der Welt gemarterte und sterbende Jesus* (Jesus Who is Tormented and Dies for the Sins of the World). Interestingly, George Frideric Handel’s setting of this text was one of the musical sources for his nascent oratorio *Esther*, which Music of the Baroque performed for the first time in February 2018. Throughout the Passion, Bach uses music to call attention to key concepts and bring to life the emotions of the participants. The choruses are filled with pungent chromaticism and rich harmonies that highlight particular words. In the chorus “Wer hat dich so geschlagen,” for example, a heartrending suspension illustrates the word “geschlagen” (struck). The solo arias are equally filled with opportunities for musical depiction. In the alto aria “Von den Stricken,” a tapestry of vocal and instrumental lines illustrates “the tangle of my transgression.” The flute “follows” the soprano line in “Ich folge dir,” and the lengthy melismas in “Zerfliesse meine Herz” seem to mimic torrents of weeping.

Along with its rich musical language, the St. John Passion exhibits striking musical architecture. At the work’s heart, Bach sets choral movements similar in subject matter to the same music, creating a symmetry that ultimately highlights some of the main dramatic conceits: denial and ridicule, Christ’s crucifixion, and attempts to justify his treatment. Standing alone is the chorale “Durch dein Gefängnis,” which presents the Passion’s primary message: Christ’s bondage ironically brings freedom for humankind. This symmetry is no accident—as musicologist Michael Marissen suggests, “[it gives] formal expression to a Lutheran notion of the inevitability of Jesus’ crucifixion, making it a reflection of God’s predetermination—more fated, and less the result of a story that dynamically unfolds.”

As Marissen’s interpretation implies, the St. John Passion is undeniably the product of eighteenth-century Lutheran thought, a fact that has generated controversy even in the past year. In a 2017 article in the *New Yorker*, Alex Ross writes, “Of the Evangelists, John is the most vindictive toward the Jews, and many Baroque settings of his Passion narrative preserve that animus... Bach’s setting is somewhat less severe.” Like Marissen, some scholars have sought to determine the extent to which Bach’s own beliefs were aligned with eighteenth-century anti-Semitic sentiment, and see the contemporary commentary as the real key to understanding. While the gospel text highlights the actions of the Jewish participants, other sections of the Passion focus more broadly on the notion so central to eighteenth-century Lutheranism: as a result of original sin, all humans are guilty and in need of redemption. When the chorus asks, “Wer hat dich geschlagen?” (Who has struck you so?) toward the end of Part I, the answer is unequivocal: “Ich, ich und meine Sünden,/Die sich wie Körnlein finden/Des Sandes an dem Meer” (I, I and my sins, which are [as many] as the grains of sand on the seashore). Marissen concludes:

From our vantage point, it is easy to see that Bach’s St. John Passion by no means comes to terms with all ecumenically or socially troubling aspects of the Gospel’s first-century text. Yet there are significant steps in the right direction. Crucial in this regard is the work’s nonexclusivist commentary on John 19:30, the aria “Mein teurer Heiland.” With extensive melismas on the word “redemption,” the bass soloist asks, concerning Jesus’ death, “is redemption of all the world here?” and proclaims the answer, “yes.”

In his 2010 book *Bach’s Dialogue with Modernity: Perspectives on the Passions*, conductor John Butt suggests that the most interesting question is not what Bach believed, but why the St. John Passion continues to enthrall listeners nearly 300 years later. *New York Times* music critic James Oestreich notes in a recent review that last year in New York City there were no performances of the St. Matthew Passion and five of the St. John, concluding that the latter’s extreme emotion is what makes it so appealing. As Butt muses, “It is as if [Bach] had entered into a ‘Faustian pact,’ by which he sought for his music an extraordinarily strong power in articulating and enhancing faith within the Lutheran religion, but in doing so gave to music an autonomous logic and referential power that goes well beyond the original purpose.” Bach was very much a product of his time, a servant of the church producing music on demand—yet his gifts completely eclipse his own mortality. This tension between social circumstance and artistic brilliance is one of the most fascinating aspects of Bach’s art.

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Text

PART I

Coro

Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig uns durch deine Passion,
Daß du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der größten Niedrigkeit,
Verherrlicht worden bist!

Evangelist

Jesus ging mit seinen Jüngern über
den Bach Kidron, da war ein Garten,
darein ging Jesus und
seine Jünger.

Judas aber, der ihn verriet, wußte
den Ort auch, denn Jesus
versammelte sich oft daselbst mit
seinen Jüngern. Da nun Judas zu sich
hatte genommen die Schar und der
Hohenpriester und Pharisäer Diener,
kommt er dahin mit Fackeln, Lampen
und mit Waffen. Als nun Jesus wußte
alles, was ihm begegnen sollte, ging
er hinaus und sprach zu ihnen:

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

Coro

Jesum von Nazareth

Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's.

Evangelist

Judas aber, der ihn verriet, stund auch
bei ihnen. Als nun Jesus zu ihnen
sprach: Ich bin's, wichen sie zurücke
und fielen zu Boden. Da fragete er sie
abermal:

Chorus

Lord, our ruler, Whose fame
In every land is glorious!
Show us, through Your passion,
That You, the true Son of God,
Through all time,
Even in the greatest humiliation,
Have become transfigured!

Evangelist

Jesus went with His disciples over the
brook Cedron, where there was a garden,
into which Jesus entered with
His disciples.

Judas, however, who betrayed Him,
also knew the place, for Jesus
often met there with His disciples.
Now Judas, having gathered
a band of servants of
the high priests and Pharisees,
came there with torches, lamps,
and weapons. Now Jesus, knowing
all that would happen to Him,
went out and said to them:

Jesus

Whom do you seek?

Evangelist

They answered him:

Chorus

Jesus of Nazareth.

Evangelist

Jesus said to them:

Jesus

I am He.

Evangelist

Judas, however, who betrayed Him,
stood also with them. Now when Jesus
said to them: I am He, they drew back
and fell to the ground. Then He
asked them again:

Jesus

Wen suchet ihr?

Evangelist

Sie aber sprachen:

Coro

Jesum von Nazareth.

Evangelist

Jesus antwortete:

Jesus

Ich hab's euch gesagt, daß ich's sei,
suchet ihr denn mich, so lasset diese
gehen!

Choral

O große Lieb, o Lieb ohn alle Maße,
Die dich gebracht auf diese
Marterstraße!
Ich lebte mit der Welt in Lust und
Freuden,
Und du mußt leiden.

Evangelist

Auf daß das Wort erfüllet würde,
welches er sagte: Ich habe der keine
verloren, die du mir gegeben hast. Da
hatte Simon Petrus ein Schwert und
zog es aus und schlug nach des
Hohenpriesters Knecht und hieb ihm
sein recht Ohr ab; und der Knecht
hieß Malchus. Da sprach Jesus zu
Petro:

Jesus

Stecke dein Schwert in die Scheide!
Soll ich den Kelch nicht trinken, den
mir mein Vater gegeben hat?

Choral

Dein Will gescheh, Herr Gott, zugleich
Auf Erden wie im Himmelreich.
Gib uns Geduld in Leidenszeit,
Gehorsam sein in Lieb und Leid;
Wehr und steur allem Fleisch und Blut,
Das wider deinen Willen tut!

Jesus

Whom do you seek?

Evangelist

And they said, however:

Chorus

Jesus of Nazareth.

Evangelist

Jesus answered:

Jesus

I have told you that I am He; if you
seek Me, then let these
people go!

Chorale

O great love, o love beyond measure,
that brought You to this path of
martyrdom!
I lived with the world in delight
and joy,
and You had to suffer.

Evangelist

So that the word might be fulfilled,
which He spoke: "I have lost none
that You have given to me."
Then Simon Peter, who had a sword,
drew it out and struck at the
servant of the high priest and cut off
his right ear; and the servant's name
was Malchus. Then Jesus said to
Peter:

Jesus

Put your sword in its sheath!
Shall I not drink the cup, which
My Father has given to Me?

Chorale

Your will be done, Lord God, likewise
on earth as in heaven.
Grant us patience in time of sorrow,
to be obedient in love and suffering;
check and guide all flesh and blood
that acts contrary to Your will!

Evangelist

Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führeten ihn aufs erste zu Hannas, der war Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Juden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

Aria

Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.

Evangelist

Simon Petrus aber folgete Jesu nach und ein ander Jünger.

Aria

Ich folge dir gleichfalls mit freudigen Schritten
Und lasse dich nicht,
Mein Leben, mein Licht.
Befördre den Lauf
Und höre nicht auf,
Selbst an mir zu ziehen, zu schieben,
zu bitten.

Evangelist

Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stund draußen für der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führete Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

Magd

Bist du nicht dieses Menschen Jünger einer?

Evangelist

The crowd, however, and the captain and the servants of the Jews took Jesus and bound Him and led Him first to Annas, who was the father-in-law of Caiaphas, the high priest that year. It was Caiaphas, however, who counselled the Jews, that it would be good if one man died for the people.

Aria

To untie me
from the knots of my sins,
my Savior is bound.
To completely heal me
of all blasphemous sores,
He allows Himself to be wounded.

Evangelist

Simon Peter followed after Jesus and another disciple.

Aria

I follow You likewise with happy steps
and do not leave You,
my Life, my Light.
Pursue your journey,
and don't stop,
continue to draw me on,
to push me,
to urge me.

Evangelist

This same disciple was known to the high priest and went inside with Jesus in the high priest's palace. Peter, however, stood outside at the door. Then the other disciple, who was known to the high priest, went outside and spoke with the girl guarding the door and brought Peter inside. Then the maid, the doorkeeper, said to Peter:

Maid

Aren't you one of this man's disciples?

Evangelist

Er sprach:

Petrus

Ich bin's nicht.

Evangelist

Es stunden aber die Knechte und Diener und hatten ein Kohlfieu'r gemacht denn es war kalt und wärmeten sich. Petrus aber stund bei ihnen und wärmete sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

Jesus

Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.

Evangelist

Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach:

Diener

Solltest du dem Hohenpriester also antworten?

Evangelist

Jesus aber antwortete:

Jesus

Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

Choral

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht'?
Du bist ja nicht ein Sünder

Evangelist

He said:

Peter

I am not.

Evangelist

The soldiers and servants stood around and they had made a coal fire, for it was cold, and warmed themselves. Peter, however, stood with them and warmed himself. But the high priest questioned Jesus about His disciples and about His teachings. Jesus answered him:

Jesus

I have spoken freely and openly before the world. I have taught all the time in the synagogue and in the temple, where all Jews gather, and I have said nothing in secret. Why do you ask me about this? Ask those about it, who have heard what I said to them! Behold, these same people know what I have said.

Evangelist

As He was saying this, however, one of the servants who stood by gave Jesus a blow on his cheek and said:

Servant

Is this how You answer the high priest?

Evangelist

Jesus answered:

Jesus

If I have spoken ill, then make it known that it is ill spoken; however if I spoke rightly, why do you strike Me?

Chorale

Who has struck You thus,
my Savior, and with torments
so evilly used You?
You are not at all a sinner

Wie wir und unsre Kinder,
Von Missetaten weißt du nicht.
Ich, ich und meine Sünden,
Die sich wie Körnlein finden
Des Sandes an dem Meer,
Die haben dir erreget
Das Elend, das dich schläget,
Und das betrübte Marterheer.

Evangelist

Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:

Coro

Bist du nicht seiner Jünger einer?

Evangelist

Er leugnete aber und sprach:

Petrus

Ich bin's nicht.

Evangelist

Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohr abgehauen hatte:

Diener

Sahe ich dich nicht im Garten bei ihm?

Evangelist

Da verleugnete Petrus abermal, und alsobald krähete der Hahn. Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.

Aria

Ach, mein Sinn,
Wo willst du endlich hin,
Wo soll ich mich erquicken?
Bleib ich hier,
Oder wünsch ich mir
Berg und Hügel auf den Rücken?
Bei der Welt ist gar kein Rat,
Und im Herzen
Stehn die Schmerzen
Meiner Missetat,

like us and our children,
You know nothing of transgressions.
I, I and my sins,
that can be found like the grains
of sand by the sea,
these have brought You
this misery that assails You,
and this tormenting martyrdom.

Evangelist

And Annas sent Him bound to the high priest Caiaphas. Simon Peter stood and warmed himself, when they said to him:

Chorus

Aren't you one of His disciples?

Evangelist

He denied it and said:

Peter

I am not.

Evangelist

One of the high priest's servants, a friend of the man whose ear Peter had cut off, said:

Servant

Didn't I see you in the garden with Him?

Evangelist

Then Peter denied it again, and just then the cock crew.
Then Peter recalled Jesus' words and went out and wept bitterly.

Aria

Alas, my conscience,
where will you flee at last,
where shall I find refreshment?
Should I stay here,
or do I desire
mountain and hill at my back?
In all the world there is no counsel,
and in my heart
remains the pain
of my misdeed,

Weil der Knecht den Herrn verleugnet hat.

Choral

Petrus, der nicht denkt zurück,
Seinen Gott verneinet,
Der doch auf ein' ernsten Blick
Bitterlichen weinet.
Jesu, blicke mich auch an,
Wenn ich nicht will büßen;
Wenn ich Böses hab getan,
Rühre mein Gewissen!

PART II

Choral

Christus, der uns selig macht,
Kein Bös' hat begangen,
Der ward für uns in der Nacht
Als ein Dieb gefangen,
Geführt für gottlose Leut
Und fälschlich verklaget,
Verlacht, verhöhnt und verspeit,
Wie denn die Schrift saget.

Evangelist

Da führten sie Jesum von Kaiphas vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach:

Pilatus

Was bringet ihr für Klage wider diesen Menschen?

Evangelist

Sie antworteten und sprachen zu ihm:

Coro

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

Evangelist

Da sprach Pilatus zu ihnen:

Pilatus

So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze!

since the servant has denied the Lord.

Chorale

Peter, who did not recollect,
denied his God,
who yet after a serious glance
wept bitterly.
Jesus, look upon me also,
when I will not repent;
when I have done evil,
stir my conscience!

Chorale

Christ, who makes us blessed,
committed no evil deed,
for us He was taken in the night
like a thief,
led before godless people
and falsely accused,
scorned, shamed, and spat upon,
as the Scripture says.

Evangelist

Then they led Jesus before Caiaphas in front of the judgment hall, and it was early. And they did not go into the judgment hall, so that they would not become unclean; rather that they could partake of Passover. Then Pilate came outside to them and said:

Pilate

What charge do you bring against this man?

Evangelist

They answered and said to him:

Chorus

If this man were not an evil-doer, we wouldn't have turned Him over to you.

Evangelist

Then Pilate said to them:

Pilate

Then take Him away and judge Him after your law!

Evangelist

Da sprachen die Jüden zu ihm:

Coro

Wir dürfen niemand töten.

Evangelist

Auf daß erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:

Pilatus

Bist du der Jüden König?

Evangelist

Jesus antwortete:

Jesus

Redest du das von dir selbst, oder haben's dir andere von mir gesagt?

Evangelist

Pilatus antwortete:

Pilatus

Bin ich ein Jüde? Dein Volk und die Hohenpriester haben dich mir überantwortet; was hast du getan?

Evangelist

Jesus antwortete:

Jesus

Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, daß ich den Jüden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

Choral

Ach großer König, groß zu allen Zeiten,
Wie kann ich gnugsam diese Treu
ausbreiten?
Keins Menschen Herze mag indes
ausdenken,

Evangelist

Then the Jews said to him:

Chorus

We may not put anyone to death.

Evangelist

So that the word of Jesus might be fulfilled, which He spoke, where He indicated what death He would die. Then Pilate went back into the judgment hall and called Jesus and said to Him:

Pilate

Are You the King of the Jews?

Evangelist

Jesus answered:

Jesus

Do you say this of yourself, or have others said this of Me?

Evangelist

Pilate answered:

Pilate

Am I a Jew? Your people and the high priests have delivered You to me; what have You done?

Evangelist

Jesus answered:

Jesus

My Kingdom is not of this world; if my Kingdom were of this world, my servants would fight over this, so that I would not be handed over to the Jews; now, however, my Kingdom is not from here.

Chorale

Ah great King, great for all times,
how can I sufficiently
proclaim this love?
No human's heart, however,
can conceive

Was dir zu schenken.

Ich kann's mit meinen Sinnen nicht erreichen,
Womit doch dein Erbarmen zu vergleichen.

Wie kann ich dir denn deine Liebestaten
Im Werk erstatten?

Evangelist

Da sprach Pilatus zu ihm:

Pilatus

So bist du dennoch ein König?

Evangelist

Jesus antwortete:

Jesus

Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelist

Und da er das gesaget, ging er wieder hinaus zu den Jüden und spricht zu ihnen:

Pilatus

Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Jüden König losgebe?

Evangelist

Da schrieten sie wieder allesamt und sprachen:

Coro

Nicht diesen, sondern Barrabam!

of a fit offering to You.

I cannot with my mind, grasp how to imitate Your mercy.

How can I then repay Your deeds of love with my actions?

Evangelist

Then Pilate said to Him:

Pilate

Then You are a King?

Evangelist

Jesus answered:

Jesus

You say I am a King. I was born for this, and came into the world, that I might bear witness to the truth. Whoever is of the truth hears My voice.

Evangelist

Pilate said to Him:

Pilate

What is truth?

Evangelist

And when he had said this, he went out again to the Jews and said to them:

Pilate

I find no fault in Him. However, you have a custom, that I release someone to you; do you wish now, that I release the King of the Jews to you?

Evangelist

They shouted again together then and answered:

Chorus

Not this one, but Barabbas!

Evangelist

Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

Arioso

Betrachte, meine Seel, mit ängstlichem Vergnügen,
Mit bitterer Lust und halb beklemmtem Herzen
Dein höchstes Gut in Jesu Schmerzen,
Wie dir auf Dornen,
so ihn stechen,
Die Himmelsschlüsselblumen blühn!
Du kannst viel süße Frucht von seiner Wermut brechen
Drum sieh ohn Unterlass auf ihn!

Aria

Erwäge, wie sein blutgefärbter Rücken
In allen Stücken
Dem Himmel gleiche geht,
Daran, nachdem die Wasserwogen
Von unsrer Sündflut sich verzogen,
Der allerschönste Regenbogen
Als Gottes Gnadenzeichen steht!

Evangelist

Und die Kriegsknechte flochten eine Krone von Dornen und setzten sie auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

Coro

Sei begrüßet, lieber Jüdenkönig!

Evangelist

Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen:

Pilatus

Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, daß ich keine Schuld an ihm finde.

Evangelist

Also ging Jesus heraus und trug eine

Evangelist

Barrabas however was a murderer. Then Pilate took Jesus and scourged Him.

Arioso

Contemplate, my soul, with anxious pleasure,
with bitter joy and half-constricted heart,
your highest good in Jesus' suffering,
how for you, out of the thorns that pierce Him,
the tiny 'keys of Heaven' bloom!
You can pluck much sweet fruit from his wormwood;
therefore gaze without pause upon Him!

Aria

Consider, how His blood-stained back
in every aspect
is like Heaven,
in which, after the watery deluge
was released upon our flood of sins,
the most beautiful rainbow
as God's sign of grace was placed!

Evangelist

And the soldiers wove a crown of thorns and set it upon His head, and laid a purple mantle on Him, and said:

Chorus

Hail to You, dear King of the Jews!

Evangelist

And gave Him blows on the cheek. Then Pilate went back outside and spoke to them:

Pilate

Behold, I bring Him out to you, so that you recognize, that I find no fault in Him.

Evangelist

Then Jesus went out and wore a crown

of thorns and a purple mantle. And Pilate sprach zu ihnen:

Pilatus

Sehet, welch ein Mensch!

Evangelist

Da ihn die Hohenpriester und die Diener sahen, schrieeen sie und sprachen:

Coro

Kreuzige, kreuzige!

Evangelist

Pilatus sprach zu ihnen:

Pilatus

Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm!

Evangelist

Die Jüden antworteten ihm:

Coro

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

Evangelist

Da Pilatus das Wort hörte, fürchtet' er sich noch mehr und ging wieder hinein in das Richtigthaus und spricht zu Jesu:

Pilatus

Von wannen bist du?

Evangelist

Aber Jesus gab ihm keine Antwort. Dasprach Pilatus zu ihm:

Pilatus

Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugehen?

Evangelist

Jesus antwortete:

of thorns and a purple mantle. And Pilate said to them:

Pilate

Behold, what a Man!

Evangelist

When the high priests and servants saw Him, they screamed and said:

Chorus

Crucify, crucify!

Evangelist

Pilate said to them:

Pilate

You take Him away and crucify Him; for I find no fault in Him!

Evangelist

The Jews answered him:

Chorus

We have a law, and according to that law He should die; for He has made Himself into God's Son.

Evangelist

When Pilate heard this, he became more afraid and went back inside to the judgment hall and said to Jesus:

Pilate

Where do You come from?

Evangelist

But Jesus gave him no answer. Then Pilate said to Him:

Pilate

You don't speak to me? Don't You know that I have the power to crucify You, and the power to release You?

Evangelist

Jesus answered:

Jesus

Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde.

Evangelist

Von dem an trachtete Pilatus, wie er ihn losließe.

Choral

Durch dein Gefängnis, Gottes Sohn, Muß uns die Freiheit kommen; Dein Kerker ist der Gnadenthron, Die Freistatt aller Frommen; Denn gingst du nicht die Knechtschaft ein, Müßt unsre Knechtschaft ewig sein.

Evangelist

Die Jüden aber schrieen und sprachen:

Coro

Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser.

Evangelist

Da Pilatus das Wort hörte, führte er Jesum heraus und setzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Jüden:

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schrieen aber:

Coro

Weg, weg mit dem, kreuzige ihn!

Evangelist

Spricht Pilatus zu ihnen:

Jesus

You would have no power over Me, if it were not given to you from above; therefore, he who has delivered Me to you has the greater sin.

Evangelist

From then on Pilate considered how he might release Him.

Chorale

Through Your prison, Son of God, must freedom come to us; Your cell is the throne of grace, the sanctuary of all the righteous; for if you had not undergone servitude, our slavery would have been eternal.

Evangelist

The Jews, however, screamed and said:

Chorus

If you let this man go, you are not a friend of Caesar; for whoever makes himself a king is against Caesar.

Evangelist

When Pilate heard this, he brought Jesus outside and sat upon the judgment seat, at the place that is called High Pavement, in Hebrew, however: Gabbatha. But it was the Sabbath-day at Passover at the sixth hour, and he said to the Jews:

Pilate

Behold, this is your King!

Evangelist

But they shrieked:

Chorus

Off, off with him, crucify Him!

Evangelist

Pilate said to them:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

Coro

Wir haben keinen König denn den Kaiser.

Evangelist

Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

Aria e Coro

Eilt, ihr angefochtenen Seelen, Geht aus euren Marterhöhlen, Eilt—Wohin?—nach Golgatha! Nehmet an des Glaubens Flügel, Flieht—Wohin?—zum Kreuzeshügel, Eure Wohlfahrt blüht allda!

Evangelist

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und setzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Jüden König." Diese Überschrift lasen viel Jüden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Jüden zu Pilato:

Coro

Schreibe nicht: der Jüden König, sondern daß er gesaget habe: Ich bin der Jüden König.

Evangelist

Pilatus antwortet:

Pilate

Shall I crucify your King?

Evangelist

The high priests answered:

Chorus

We have no King but Caesar.

Evangelist

Then he delivered Him to be crucified. They took Jesus and led him away. And He carried His Cross, and went up to the place that is called the Place of the Skull, which is called in Hebrew: Golgatha.

Aria with Chorus

Hurry, you tempted souls, come out of your caves of torment, hurry—where?—to Golgatha! Take up the wings of faith, fly—where?—to the Hill of the Cross, Your salvation blooms there!

Evangelist

There they crucified Him, and two others with Him on either side, Jesus in the middle. Pilate wrote a signpost and set it upon the Cross, and there was written on it: "Jesus of Nazareth, the King of the Jews." This signpost was read by many Jews, for the place where Jesus was crucified was near the city. And it was written in the Hebrew, Greek, and Latin languages. Then the high priests of the Jews said to Pilate:

Chorus

Do not write: The King of the Jews, rather that He said: I am the King of the Jews.

Evangelist

Pilate answered:

Pilatus

Was ich geschrieben habe, das habe ich geschrieben.

Choral

In meines Herzens Grunde
Dein Nam und Kreuz allein
Funkelt all Zeit und Stunde,
Drauf kann ich fröhlich sein.
Erschein mir in dem Bilde
Zu Trost in meiner Not,
Wie du, Herr Christ, so milde
Dich hast geblut' zu Tod!

Evangelist

Die Kriegsknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegesknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander:

Coro

Lasset uns den nicht zerteilen, sondern darum lösen, wes er sein soll.

Evangelist

Auf daß erfüllet würde die Schrift, die da saget: Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen, Solches taten die Kriegesknechte. Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter:

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

Pilate

What I have written, I have written.

Chorale

In the bottom of my heart
Your name and Cross alone
sparkles at all times and hours,
for which I can be joyful.
Shine forth for me in that image
as comfort in my need,
how You, Lord Christ, so gently
bled to death!

Evangelist

The soldiers that had crucified Jesus took His clothing and made four parts, one part for each soldier, the same also with His robe. The robe had no seam, being woven from top to bottom. Then they said to each other:

Chorus

Let's not divide this, rather let's toss for it, to see whose it will be.

Evangelist

So that the Scripture might be fulfilled, which says: "They have divided my clothing among themselves and have cast lots over my robe." These things the soldiers did. However, there stood by Jesus' Cross His mother and His mother's sister, Mary, the wife of Cleophas, and Mary Magdalene. Now when Jesus saw His mother and the disciple standing near, whom He loved, He said to His mother:

Jesus

Woman, behold, this is your son!

Evangelist

Afterwards He said to the disciple:

Jesus

Behold, this is your mother!

Choral

Er nahm alles wohl in acht
In der letzten Stunde,
Seine Mutter noch bedacht,
Setzt ihr ein' Vormunde.
O Mensch, mache Richtigkeit,
Gott und Menschen liebe,
Stirb darauf ohn alles Leid,
Und dich nicht betrübe!

Evangelist

Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wusste, daß schon alles vollbracht war, daß die Schrift erfüllet würde, spricht er:

Jesus

Mich dürstet!

Evangelist

Da stund ein Gefäße voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:

Jesus

Es ist vollbracht!

Aria

Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht
Und schließt den Kampf.
Es ist vollbracht!

Evangelist

Und neiget das Haupt und verschied.

Aria e Coro

Mein teurer Heiland, laß dich fragen,
Da du nunmehr ans Kreuz geschlagen

Und selbst gesagt: Es ist vollbracht,
Bin ich vom Sterben frei gemacht?

Chorale

He took good care of everything
in the last hour,
still thinking of His mother,
He provided a guardian for her.
O mankind, do justice,
love God and humanity,
die without any sorrow,
and do not be troubled!

Evangelist

And from that hour the disciple took her to himself. Afterwards, when Jesus knew that everything was already accomplished, so that the Scripture might be fulfilled, He said:

Jesus

I thirst!

Evangelist

There was a vessel full of vinegar. They filled a sponge with vinegar and placed it on a hyssop, and held it directly to His mouth. Now when Jesus had taken the vinegar, He said:

Jesus

It is finished!

Aria

It is finished!
O comfort for the ailing soul!
The night of sorrow
now measures out its last hour.
The hero out of Judah conquers with might
and concludes the battle.
It is finished!

Evangelist

And bowed His head and departed.

Aria with Chorus

My precious Savior, let me ask,
Now that you have been nailed to the Cross
and have said yourself: It is finished,
Am I made free from death?

Kann ich durch deine Pein und Sterben
Das Himmelreich ererben?
Ist aller Welt Erlösung da?
Du kannst vor Schmerzen zwar nichts
sagen;
Doch neigest du das Haupt
Und sprichst stillschweigend: ja.

Jesu, der du warest tot,
Lebest nun ohn Ende,
In der letzten Todesnot
Nirgend mich hinwende
Als zu dir, der mich versüht,
O du lieber Herre!
Gib mir nur, was du verdient,
Mehr ich nicht begehre!

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.

Arioso

Mein Herz, in dem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfällt,
Die Erde bebte, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten,

Was willst du deines Ortes tun?

Aria

Zerfließe, mein Herze, in Fluten der
Zähren
Dem Höchsten zu Ehren!
Erzähle der Welt und dem Himmel die
Not:
Dein Jesus ist tot!

Evangelist

Die Jüden aber, dieweil es der Rüsttag
war, daß nicht die Leichname am
Kreuze blieben den Sabbat über denn
desselbigen Sabbats Tag war sehr
groß, baten sie Pilatum, daß ihre

Can I, through your pain and death,
inherit the kingdom of heaven?
Has the redemption of the world arrived?
You cannot say a single thing out of
pain;
yet you bow Your head
and say silently: yes.

Jesus, You, who were dead,
live now unendingly,
in the last pangs of death
I will turn nowhere else
but to You, who has absolved me,
O beloved Lord!
Only give me what You earned,
more I do not desire!

Evangelist

And behold, the curtain in the temple
was torn in two pieces from top to
bottom. And the earth shook,
and the cliffs were rent, and
the graves opened up, and many
bodies of saints arose.

Arioso

My heart—while the entire world
with Jesus' suffering likewise suffers;
the sun drapes itself in mourning,
the curtain is rent, the crag crumbles,
the earth trembles, the graves split open,
since they behold the Creator growing
cold;
—how shall you react from your depths?

Aria

Dissolve, my heart, in floods of
tears
to honor the Highest!
Tell the world and heaven the
anguish:
Your Jesus is dead!

Evangelist

The Jews, however, since it was the
Sabbath day, so that the corpses would
not remain on their crosses over the
Sabbath (for this particular Sabbath day
was very great), asked Pilate for

Beine gebrochen und sie
abgenommen würden. Da kamen die
Kriegsknechte und brachen dem
ersten die Beine und dem andern, der
mit ihm gekreuziget war. Als sie aber
zu Jesu kamen, da sie sahen, daß er
schon gestorben war, brachen sie ihm
die Beine nicht; sondern der
Kriegsknechte einer eröffnete seine
Seite mit einem Speer, und alsobald
ging Blut und Wasser heraus. Und der
das gesehen hat, der hat es bezeuget,
und sein Zeugnis ist wahr, und
derselbige weiß, daß er die Wahrheit
saget, auf daß ihr gläubet. Denn
solches ist geschehen, auf daß die
Schrift erfüllet würde: "Ihr sollet ihm
kein Bein zerbrechen." Und abermal
spricht eine andere Schrift: "Sie
werden sehen, in welchen sie
gestochen haben."

Choral

O hilf, Christe, Gottes Sohn,
Durch dein bitter Leiden,
Daß wir dir stets untertan
All Untugend meiden,
Deinen Tod und sein Ursach
Fruchtbarlich bedenken,
Dafür, wiewohl arm und schwach,
Dir Dankopfer schenken!

Evangelist

Darnach bat Pilatum Joseph von
Arimathia, der ein Jünger Jesu war
doch heimlich aus Furcht vor den
Jüden, daß er möchte abnehmen den
Leichnam Jesu. Und Pilatus erlaubete
es. Derowegen kam er und nahm den
Leichnam Jesu herab. Es kam aber
auch Nikodemus, der vormals bei der
Nacht zu Jesu kommen war, und
brachte Myrrhen und Aloen
untereinander, bei hundert Pfunden.
Da nahmen sie den Leichnam Jesu
und bunden ihn in Leinen Tücher mit
Spezereien, wie die Jüden pflegen zu
begraben. Es war aber an der Stätte,
da er gekreuziget ward, ein Garten,

their bones to be broken and that they
be taken away. So the soldiers came
and broke the bones of the first
and the other one, who had been
crucified with Him. But when they
came to Jesus, and they saw that
He was already dead, they did not
break His bones; instead one of the
soldiers opened His side with a
spear, and immediately blood and
water came out. And he that saw
this, bore witness to it, and his
testimony is true, and this same
knows that he speaks the truth so
that you believe. For all this has
happened in order that the Scripture
might be fulfilled: "You shall break
none of His bones." And in addition
another Scripture says:
"They will behold what they have
pierced."

Chorale

O help, Christ, Son of God,
through Your bitter Passion,
that we, being always obedient to You,
might shun all vice,
Your death and its cause
consider fruitfully,
so that, although poor and weak,
we might offer you thanksgiving!

Evangelist

Afterwards Joseph from Arimathia,
who was one of Jesus' disciples
(though secretly out of fear of the
Jews), asked Pilate whether he might
take away Jesus' body. And Pilate
permitted it. Therefore he came and
took the body of Jesus away. But
Nicodemus also came, who previously
had come to Jesus in the night, and
brought myrrh and aloe with
him in hundred-weights. Then
they took the body of Jesus and
wrapped it in linen cloths with spices,
as is the Jewish custom of burial.
However, there was a garden near the
place where He was crucified, and in

und im Garten ein neu Grab, in
welches niemand je gelegeet war.
Daselbst hin legten sie Jesum, um des
Rüsttags willen der Jüden, dieweil das
Grab nahe war.

Coro

Ruht wohl, ihr heiligen Gebeine,
Die ich nun weiter nicht beweine,
Ruht wohl und bringt auch mich zur
Ruh!

Das Grab, so euch bestimmt ist
Und ferner keine Not umschließt,
Macht mir den Himmel auf und
schließt die Hölle zu.

Choral

Ach Herr, laß dein lieb Engelein
Am letzten End die Seele mein
In Abrahams Schoß tragen,
Den Leib in seim
Schlafkämmerlein
Gar sanft ohn eigne Qual und Pein
Ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
Daß meine Augen sehen dich
In aller Freud, o Gottes Sohn,
Mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
Ich will dich preisen ewiglich!

this garden a new grave, in which no
one had ever been laid. In that same
grave they laid Jesus, according to the
Sabbath wishes of the Jews, since the
grave was nearby.

Chorus

Rest well, you blessed limbs,
now I will no longer mourn you,
rest well and bring me also to
peace!

The grave that is allotted to you
and encloses no further suffering,
opens heaven for me and
closes off Hell.

Chorale

Ah, Lord, let Your dear little angel,
at my final end, take my soul
to Abraham's bosom.
Let my body, in its little sleeping
chamber,
absolutely softly, without any anguish or
pain, rest until the last day!
At that day wake me from death,
so that my eyes may see You
in all joy, o Son of God,
my Savior and Throne of grace!
Lord Jesus Christ, hear me,
I will praise You eternally!

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