



Thomas Tallis Society Choir
Britten Sinfonia



BACH

St Matthew Passion

Directed by Eamonn Dougan

James Robinson - Evangelist
Alex Bower Brown - Christus

Painting of Bach's St Matthew Passion by Kirsty Matheson
www.kirstymatheson.com

Programme

In this programme we start with an introduction to Bach's St Matthew Passion from Eamonn.

We then reproduce a specially written piece by Nicholas Mulroy who will be directing the Dunedin Consort performances of the Matthew Passion this Easter in Edinburgh and London as the Evangelist. Nicholas, who has performed twice with TTS in Bach and Monteverdi, explains his thinking behind Bach's masterpiece and why it is still relevant to modern audiences nearly three centuries on.

The full libretto with translation is provided.

The interval will be between parts one and two. Drinks will be served in the church hall across the green from the church.

INTRODUCTION

Felix Mendelssohn described JS Bach's St Matthew Passion as "the greatest of Christian works" and it was Mendelssohn who revived interest in Bach's "great" Passion with a performance which he directed in 1829. The St Matthew Passion, far more complex than the earlier St John, was for a long time thought to have been first performed in 1729, but evidence now points to a first performance two years earlier. Bach scores the work for double choir and double orchestra. Tonight we will be performing a reduction by Dominique Sourisse which arranges the instrumental forces so that only one orchestra is required - a practical solution to issues of space and finance - while the vocal writing remains exactly the same as Bach's original.

Following Mendelssohn's revival, Bach's many sublime vocal works have generally been performed in concert settings (although one may often hear cantatas performed as part of a service), but it is worth remembering these compositions were not intended primarily for the delectation of a concert *public*, but rather for the edification of a church *congregation*. This monumental work is still *liturgical* music, composed to be performed at Vespers on Good Friday.

The story is delivered in expressive recitative by the Evangelist. He in turn introduces the words of Jesus, whose music is accompanied by what has been described as "a halo of strings". The chorus play various roles - the disciples, the high priest, Pontius Pilate and the blood thirsty crowd, while also acting as commentators on the drama in which they are participating. The arias are meditations on what has happened, giving us time and space to reflect on what we have experienced. Central to the work are the chorales, familiar Lutheran melodies which would have been known to the congregations of Bach's time, enabling them to join in the singing at these moments, thus being a living part of a work which, like all great art, expresses feelings common to the whole of humanity and continues to bring us solace and spiritual meaning.

Eamonn Dougan - March 2024

WHY IS BACH'S MATTHEW PASSION STILL RELEVANT TODAY?

Nicholas Mulroy

'There is no insurmountable solitude. All paths lead to the same goal: to convey to others what we are. And we must pass through solitude and difficulty, isolation and silence in order to reach forth to the enchanted place where we can dance our clumsy dance and sing our sorrowful song...' – Pablo Neruda



Portrait of Johann Sebastian Bach, 1685-1750, 1746 (oil on canvas) by Haussmann, Elias Gottlieb (1695-1774); Museum für Geschichte der Stadt Leipzig, Germany. © Fine Art Images.

The famous Haussman portrait of JS Bach – stern, severe, even superior – emphasises the image of him in the popular imagination as a composer of meticulous mathematics and architectural precision. His contrapuntal facility (he was best known to his contemporaries as an improviser) still inspires fascination, but our task as performers of his music, especially in his settings of the Gospel narrative, is to seek the human heart and soul that nourished his mind. An audience might not grasp, particularly on just one hearing, the structural ingenuity of the St Matthew Passion, but the impact of the human story, the profundity of the message, and the beauty of the music are more immediately, instinctively accessible. Bach simply could not have imagined that we would repeat the work year on year, or come to know it in the way we do, so his direct appeal to our own hearts is worthy of examination.

His setting of the Gospel narration of Christ's Last Supper, trial, persecution and death is a feat of staggering musical virtuosity and structural dexterity, but also – and this is what I'd like to examine here – an exploration of fundamental truths about the human heart and its capacity for hope and redemption.

The story is already there: rich in the extremities of human experience – love, loss, betrayal, injustice – and with multiple centres of consciousness. Bach embraces this. The action of the narrative seems to

prompt an even more urgent trajectory: the attention and contemplation in the heart of the listener. As performers, we are asked to embody – and the audience is asked to consider – the rage of the crowd, the despair of the traitor, the resilience of the persecuted, the shuddering loss of the grieving. Times may change, but people do not, so much. We never have to look far to see all this illustrated today.

So, how does Bach commit this to us? There are three levels of musical form. He narrates events in recitative: a speech-like style which requires verbal incision and alert harmonic expressivity.

However, it is the junctions of the story he chooses for reflection, where he presses pause on the action and contemplates, that offer a more personal vision of what he is trying to convey to us. His use of chorales wasn't new. These are hymn tunes that his congregation would have known (if not sung), a potent and direct way of bringing the story into the listener's present tense. The melodies were well known, and their texts act as a collective reflection, praying for strength, seeking comprehension.

There is a distant, but relevant, visual equivalent: when Piero della Francesca painted his exquisite Baptism of Christ in 1450, he located it in his own local landscape. Both artists share the same impulse: to remind us that this story is here, now, is us.

Where the chorales are all congregational piety and austerity, the solo arias and duets assume the privacy, and often the naked directness, of the Confessional. Here Bach pauses the narrative, but seems also to stop time itself. Individuals reflect, the audience eavesdrops: in lamentation, consolation, outrage, faith. Some of the arias have an invasive, scarcely bearable poignancy. Others arrive like a dolphin on a wave, grace and vitality bursting out of an ocean of grief. The message here seems to be that joy is always accessible, even in our deepest grief.

At the point of Christ's most intense humiliation, and just before his death: brutalised, crucified and mocked (the St Matthew is full of reminders of the horrific physical reality of all this), an aria of playful rhythmic bliss (in the noble warmth of E flat major) tells us 'Look how Jesus has his hand outstretched, to hold us fast!'. During the trial, as Pilate wonders aloud, 'What evil has he done?', the soprano offers a bracing affirmation: 'out of Love, my Saviour wishes to die'. Time and again, Bach's music drags events from darkness back into the light; time and again, he offers us a surprising kind of joy.

This is as just as apparent in musical material as it is in the structure of the story and its contemplation. There are three movements in the 12/8 time signature – the 'pastoral' metre that reflects both the notion of Christ as the 'Lamb of God' and the threefold form of that prayer. They punctuate events around the beginning, middle and end: the first chorus, which is an invitation to mourn; the aria 'Erbarme dich', where the alto and violin soloists plead for mercy in the face of betrayal, and the bass aria 'Mache dich' where the singer seeks purity through burying Christ in music of fathomless sincerity and (particularly in context) ecstatic consolation. This thread that runs through the whole work attests to Khalil Gibran's idea that 'the deeper your sorrow is carved, the more joy you can contain'. Musically, the same material that expresses the agony of the Via Dolorosa is translated to comfort and elation.

This is not a piece without its challenges and problems, but what Bach conveys of himself here, nourished (but by no means limited) by his own faith is a powerful, universal message: it is the very path of isolation and difficulty that leads us to our most meaningful fulfilment. He reminds in the St Matthew Passion that not only are sorrow and suffering inevitable parts of human life, but that they enrich us and indeed nourish the human within the being.

We marvel at the mind behind this extraordinary musical monument, but the deeper impression is of the composer's heart and soul: Bach understands that the narrative of Christ's Passion is, above all, a love story, offering tenderness and comprehension, and unearthing redemption and even enchantment in the most painful and distressing places.



Baptism of Christ, 1450 (egg tempera on panel) by Francesca, Piero della (c.1415-92); 167×116 cm; National Gallery, London, UK; Italian, out of copyright.



Our poster is a painting by Kirsty Matheson. Kirsty is a professional musician with synaesthesia, a neurological condition in which a person experiences more than one sense simultaneously. In Kirsty's case she sees colours when listening to music. These colours interact with structure and form in the same way pitch interacts with rhythm creating an artwork which represents the music itself.

The painting is a depiction of *Erbarme dich*, Have mercy Lord, the alto aria in which Peter begs for mercy in the midst of his devastating betrayal. A solo violin, often used in the Baroque era to portray the voice of the human soul, plays on top of a continuo outlining the melodic line of the well-known Passion hymn, O sacred head, now wounded.

EAMONN DOUGAN



Eamonn Dougan is an inspirational conductor and renowned vocal coach and baritone. He is Associate Conductor of The Sixteen, founding Director of Britten Sinfonia Voices, Music Director of the Thomas Tallis Society, and Chief Conductor for Jersey Chamber Orchestra and Ryedale Festival Opera.

Recent conducting debuts include Handel's *Semele* at Sibelius Summer Academy and Haydn's *Seven Last Words of our Saviour on the Cross* with the English National Opera. Forthcoming conducting engagements include performances as part of the Royal Academy of Music's Bach the European series, concerts with Chorwerk Ruhr, celebrating Byrd's 400th anniversary, a Christmas tour with Ars

Nova, Copenhagen and Messiah with Chamber Choir Ireland and the Seville Baroque Orchestra. His third recording with De Profundis will be released in 2024.

Eamonn is vocal consultant for the ongoing Bach series at the Royal Academy of Music, where he also gives conducting masterclasses. He is a Visiting Professor to the Guildhall School of Music and Drama, London, where he teaches ensemble singing and directs the Guildhall Consort. Eamonn read music at New College, Oxford, before continuing his vocal and conducting studies at the Guildhall School of Music and Drama. Eamonn Dougan is managed worldwide by Percius. www.percius.co.uk.

JAMES ROBINSON – EVANGELIST



James Robinson graduated with distinction from the Guildhall School of Music and Drama in 2018, having done his undergraduate degree in music at Gonville and Caius College, Cambridge. He is currently a lay clerk in the renowned Westminster Cathedral Choir.

James was named one of Tenebrae's Associate Artists for 2016/17; and has subsequently worked with many of the country's top ensembles. Recent projects include work with Dunedin Consort, Solomon's Knot, Ex Cathedra, Tenebrae, BBC singers, The OAE, The Sixteen, English Voices, Siglo de Oro, and Apollo of the Arts. He is a member of Ars Nova Copenhagen, and has also worked with

other groups in Europe including Le Concert D'Astree, Christian IV Vocal Ensemble, Theatre of Voices, and Morgens Dahl Kammerkor. His recent solo work has included Britten's St Nicolas, Evangelist in Bach's St John and St Matthew Passions, Handel's Messiah, Monteverdi's Vespers in Llandaff and Winchester Cathedrals, and Mozart's Requiem at Birmingham Symphony Hall.

His operatic roles include both Damon and Acis in Handel's Acis and Galatea, Schoolmaster in Janáček's Cunning Little Vixen, Shepherd and Sailor in Wagner's Tristan and Isolde, and The Madwoman in Britten's Curlew River. He fills his spare time by playing Dungeons and Dragons, attempting to beat his father at tennis, and following the misfortunes of Charlton Athletic.

ALEX BOWER-BROWN – CHRISTUS



Alex Bower-Brown is a British baritone, currently studying in the opera school at the Royal Academy of Music with the professors Glenville Hargreaves and Iain Ledingham. Whilst at the Academy, Alex has been a regular performer in the Royal Academy Bach consort, performing with some of the best conductors of our age including Philippe Herreweghe, John Butt and Jane Glover. A highlight of the series was singing *Pilate* in a production of Bach's great work, *St John Passion*, conducted by Philippe Herreweghe. Alex has also performed multiple times for the Royal Academy Opera department a highlight of which came in May 2023 when Alex performed the role of Tobias Mill in Rossini's *Cambiale di matrimonio*.

Another highlight at the Academy was singing in a semi-staged performance of Purcell's *The Fairy Queen*, directed by Laurence Cummings.

Outside of the Academy, Alex has a wealth of experience singing both as an oratorio soloist and in professional choirs. He has performed as a soloist in a wide variety of works including Handel's *Messiah*, Bach's *St Matthew Passion*, Brahms' *Requiem*, Vaughan Williams' *Five Mystical Songs*, Rossini's *Petite Messe Solenne* and Alec Roth's *A Time to Dance*. Alex has made his solo debuts at some of London's most illustrious venues including Wigmore Hall, Cadogan Hall and St John's Smith Square. Alex's opera experience outside the Academy includes the role of *Die Sprecher* in Mozart's *Die Zauberflöte* (Cavatina Opera), chorus in Purcell's *Dido and Aeneas* (Hurn Court Opera) and the lead role of *Mercy* in a premier performance of Michael Finnissy's opera *Mankind*.

REBECCA RYLAND-JONES – SOPRANO



Rebecca Ryland-Jones is a graduate of Royal Holloway University of London, where she read BA Music with German and studied singing with Elaine Pearce for three years. During her time there, she sang with the Founders Choir and the university Savoy Opera Society, and participated in a masterclass with renowned soprano Sarah Fox, as well as helping to run the university orchestras. She currently studies with Joanna Tomlinson, and is seeking to establish a freelance singing career, both as a choral singer and as a soloist and recitalist. At the 2020 North London Festival, she was awarded First Prize in the Association of English Singers and Speakers Recital Competition and Third Prize in the Recital Class.

Rebecca is a member of The Epiphoni Consort, Thomas Tallis Society, and the ArchiCantiores consort. She freelances on the London church circuit, combining professional singing with freelance music administration and working Front of House at Wigmore Hall.

EMMA WILKINS – SOPRANO



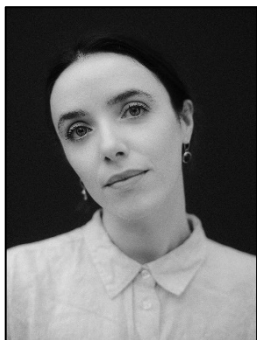
Emma Wilkins is a soprano based in South East London. She read Music at The University of Manchester, performing regularly across the North West of England whilst studying for her degree. Highlights included BBC Daily Service and Songs of Praise as well as many exciting world premieres.

In London, Emma has sung with choirs such as the Holst Singers (Stephen Layton) and New London Chamber Choir (Matthew Hamilton), as well as deputising for numerous churches including the professional quartet at Holy Trinity Prince Consort Road, Kensington (Tim Roe). With her teacher Jenny Miller, Emma enjoys preparing both choral and solo repertoire. Emma's freelance singing career incorporates choral singing, solo performances, live-streams and recordings.

Emma is particularly grateful to be Soprano Ambassador for the Thomas Tallis Society. She adores the breadth of repertoire covered by TTS and looks forward to more music making with this friendly community under Eamonn's inspirational direction.

When Emma isn't singing, she is Senior Administrator for the South London Youth Orchestras and enjoys spending time with her husband and children.

ANGHARAD ROWLANDS – ALTO



Welsh mezzo-soprano Angharad Rowlands is in her second year of Royal Academy Opera, studying with Raymond Connell and Iain Ledingham. She is gratefully supported by the Norman Ayrton Award, the Carr-Gregory Trust and the Josephine Baker Trust.

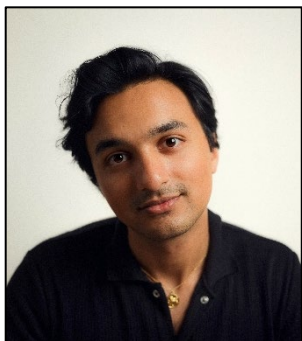
Operatic roles include the title role in *Ariodante*, Florence Pike in *Albert Herring*, Cherubino in *Le nozze di Figaro*, Second Witch in *Dido & Aeneas*, Agnes/Troll 3 in *WITCH* for Royal Academy Opera, Second Bridesmaid in *Le nozze di Figaro* at the Royal Opera House, cover Juno in *Semele* at Opéra de Lille, Nancy in *Albert Herring* for Byre Opera, Dido in *Dido & Aeneas* for Hurn Court Opera, and

Quince/Fairy in *The Fairy Queen* for Longborough Festival Opera.

A Josephine Baker Trust Artist, Angharad performs as an oratorio soloist across the UK. Highlights include Handel *Messiah*, *Israel in Egypt* and *Dixit Dominus*, Bach *St John Passion*, *St Matthew Passion*, *Christmas Oratorio* and *B minor Mass*, Mendelssohn *Elijah*, Rossini *Petite messe solennelle* and the Requiems of Verdi, Mozart and Duruflé.

Angharad is an alumna of both Oxford Song and Leeds Lieder Young Artist Programmes. She is the winner of the 2022 Richard Lewis/Jean Shanks Award Song Prize, and recently made her debut at Wigmore Hall with the Academy Song Circle. She is a semi-finalist of the 2024 International Handel Singing Competition and will join the Glyndebourne Chorus for their 2024 season.

ZAHID SIDDIQUI – TENOR



Zahid Siddiqui, tenor, is a member of Royal Academy Opera where he studies with Susan Waters. Recent roles include Mr Upfold *Albert Herring* (RAO); Lucano and First Soldier *L'incoronazione di Poppea* (English Touring Opera); Officer and cover Scaramuccio *Ariadne auf Naxos* (Garsington Opera); Tenor Soloist *Lost and Found* (Royal Opera House); Tenor Soloist *Light - Bach Dances* (Royal Danish Opera); Giuseppe *La Traviata* and cover Don Ottavio *Don Giovanni* (Nevill Holt Opera).

He spent a season in the chorus at Opéra Lyon. Zahid has appeared as a soloist with London Mozart Players, Concerto Copenhagen, Oxford Lieder, and the City of London Sinfonia. Concert performances have included Handel's *Messiah*, Bach's *St John Passion*, Finzi's *Dies Natalis*, Beethoven's Ninth Symphony, and Mozart's *Requiem*.

CHARLES CUNLIFFE – BASS



Charles Cunliffe is a baritone studying with Giles Underwood and Joseph Middleton at the Royal Academy of Music Opera School. He performed in the final of the 67th Kathleen Ferrier Awards, and last June he won the Leeds Lieder/Schubert Institute UK Song Prize.

He began singing as a chorister at Peterborough Cathedral under Andrew Reid, and continued singing until he rejoined the cathedral choir as a choral scholar in 2014 under Steven Grahl. He commenced his studies at the RAM in 2016 as an undergraduate, and then completed a postgraduate before joining the Opera School.

As well as opera, Charles has an affinity for song. In the summer of 2019, he recorded the baritone solos in both Vaughan Williams' 'Love bade me welcome' and Finzi's 'In terra pax' for BBC Radio 3, alongside the Ulster Orchestra, conducted by David Hill. Charles has made an appearance at both the 2021 and 2022 edition of the Oxford Lieder festival, where he has performed alongside Dame Sarah Connolly and Graham Johnson. He is a member of the Song Circle at RAM, and has performed in a number of recitals with them to date, a highlight being in Spring 2021 where he performed the world

premiere of 'I Wake' by Roderick Williams. In January 2023 he performed Richard Strauss' 'Letzte Blätter' at The Wigmore Hall.

In opera, he has performed the role of Guccio in RAO's production of Puccini's 'Gianni Schicchi', Keeper in Stravinsky's 'The Rake's Progress', The King in Händel's 'Ariodante', Tobia in Rossini's 'La Cambiale di Matrimonio', and most recently, the role of Superintendent Budd in Britten's 'Albert Herring'. He is now looking forward to joining the chorus at Glyndebourne for the 2024 Festival.

Charles is generously supported by the Thompson Family Trust, the Drake Calleja Trust and the Countess of Munster Musical Trust.

THOMAS TALLIS SOCIETY CHOIR

With around 60 auditioned voices TTS presents four or five concerts a year in the beautiful setting of St Alfege Church. Although many of the choir members live locally in Greenwich, TTS attracts musicians from all over London owing to the high standards it maintains. All singers are required to have very good sight-reading abilities as the choir works on a few concentrated rehearsals before each concert.

We are always keen to recruit new voices. If you are interested, please contact our membership secretary Kathryn Strachan strac157@ntlworld.com.

Sopranos Ellie Caine, Julia Corfe-Press, Jan Hart, Pippa Jackson, Claire Jones, Philippa Kent, Chloe Lam, Liz Limb, Rachel Lethbridge, Caroline Molloy, Rosemary Naylor, Romy Nuttall, Jill Pollock, Naomi Quant, Rebecca Ryland-Jones, Kathryn Strachan, **Emma Wilkins**

Altos Christine Balls, Rosemary Burch, Joanna Clark, Miriam Crozier, Susan Dean, Sian Evans, Moira Fitzgerald, Bryony Ford, Sally Hughes, Emma Humphries, Philippa John, Heather Lloyd, Sophy Miles, Katherine Pile, Ruthie Smith

Tenors David Abrahams, Alistair Cannon, Justin Eeles, Andrew Green, Larry Howes, Andrew Lang, Alexander Ledsham, Chris Moody, Adam Oliver, Graham Voke

Basses Dermot Agnew, Richard Brooks, Cyril Cleary, Quentin Evans, Simon Gallie, Sean Green, Andrew Harper, David Houghton, Stephen Jackson, Will Kendal, Jonathan Louth, Tom Perry, Nigel Press, John Sutton

Bold denotes Choral Ambassadors.

Choir soloists

Judas - David Houghton

Peter - Jonathan Louth

Chief Priest I - Stephen Jackson

Chief Priest II - Tom Perry

Maid I - Pippa Jackson

Maid II - Rosemary Naylor

Pilate's wife - Naomi Quant

You can follow us on:



@TTSoc



ThomasTallisSociety



thomastallisociety

And look out for updates on our website www.thomas-tallis-society.org.uk.

FRIENDS AND PATRONS

We are very grateful to our faithful group of Patrons and Friends that have been loyally supporting us for a number of years. Their generosity and support have really helped the Society to keep going. A reliable yearly income is a huge benefit in planning programmes and means we can budget more accurately.

We are very keen to increase the number of Patrons and Friends to help us go forward in a sustainable manner and we would love your support as either a Patron or Friend.

A Friend contributes £30 per year and this special relationship with the choir is recognised by:

- A newsletter with early notification of concerts
- An invitation to the annual Friends and Patrons party
- Recognition of support in TTS programmes.

As a Patron of the Society you receive additional benefits in recognition of an annual donation of £150:

- A complimentary top price ticket to all concerts
- Free concert programmes
- Separate interval or pre-concert complimentary drinks table
- Acknowledgment of support of the Society in the programme
- An invitation to the annual Friends and Patrons party.

Please consider whether you could support TTS by becoming a Patron or a Friend of the Society.

Speak to Carole tonight or contact her at carolelowe@rocketmail.com.

Mrs Daphne Barnett	Gordon and Linda Humphries	Mr Nigel Press
Ms Jackie Breadmore	Dr and Mrs E Hurst	Mr David Quarmby
Ms Rosemary Burch	Mr Robert John	Mr Robert Ridyard
Mrs Jenny Clark	Dr Thomas Kelen	Dr C and Mrs S Robinson
Mr John Clark	Mr Peter Kinnison	Mr Henry Russell
Mrs Caroline Cooper	Mr Graham Lane	Mrs Shirley Shelton
Mrs Ann Dannatt	Mrs Lorna Lloyd	Ms Siobhan Smyth
Dr Susan Doering	Mr B & Mrs S Mauleverer	Mr Simon Standage
Prof Nigel Duncan	Ms Alex McColl	Mrs Elizabeth Streeter
Mrs Deirdre Ellis	Mrs Janet McLeavy	Miss Mary Sutherland
Mr Michael Ellis	Mr John O'Neill	Mrs Bee Twidale
Mr Alec Fitzgerald O'Connor	Dr Geoff & Dr Paula Nuttall	Mr John Twidale
Mr Simon Gallie	Dr Mary-Clare Parker	Mr Allan Watkins
Mr David Grindley	Mr Steven Parker	Mr Richard Williams
Revd and Mrs M Hatcher	Mr Adam Pollock	Mrs Virginia Williams
Dr Nick Hervey	Mrs Julia Press	Dr Charles Wynn-Evans

TTS Friends:

Mrs Stella Booth	Mr Richard Haydon	Mrs Carol Price
Mrs Ursula Bowyer	Mrs Linda Haydon	Mr Roger Price
Mrs Faith Clarke	Mr Robert James	Mr Paul Renney
Ms Sophie Cox	Ms Alison Leggatt	Mr and Mrs P Sankey-Barker
Dr C P Hanson-Abbott	Mrs Leilia McKee	Mr and Mrs A Seymour
		Dr T C Stokes

With thanks to the Churchwardens of St Alfege for their continued support.

And look out for updates on our website www.thomas-tallis-society.org.uk.

FUTURE DATES

Saturday 15 June - Handel Semele

ERSTER TEIL

1. Chorus

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

2. Evangelista, Jesus

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

3. Choral

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

4a. Evangelista

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

4b. Chori

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

4c. Evangelista

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

4d. Chorus

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

4e. Evangelista, Jesus

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

5. Recitativo Alto

*Du lieber Heiland du, wenn deine Jünger töricht streiten,
Daß dieses fromme Weib mit Salben deinen Leib
Zum Grabe will bereiten, so lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen ein Wasser auf dein
Haupt zu gießen!*

6. Aria Alto

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

FIRST PART

1. Chorus I, II

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

2. Evangelist, Jesus

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

3. Chorale

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

4a. Evangelist

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

4b. Chorus I, II

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

4c. Evangelist

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

4d. Chorus I

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

4e. Evangelist, Jesus

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

5. Recitativo Alto

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

6. Aria Alto

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

7. Evangelista, Judas

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

8. Aria Soprano

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

9a. Evangelista

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

9b. Chorus

Wo willst du, daß wir dir bereiten, das Osterlamm zu essen?

9c. Evangelista, Jesus

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

9d. Evangelista

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

9e. Chorus

Herr, bin ich's?

10. Choral

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

11. Evangelista, Jesus, Judas

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

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

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

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

7. Evangelist, Judas

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

8. Aria Soprano

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

9a. Evangelist

But on the first day of unleavened bread came the disciples to Jesus and said to him:

9b. Chorus I

What place wouldst thou have us prepare thee, the Paschal Lamb to eat now?

9c. Evangelist, Jesus

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

9d. Evangelist

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

9e. Chorus I

Lord, is it I?

10. Chorale

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

11. Evangelist, Jesus, Judas

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

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

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

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

12. Recitativo Sopran

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.

13. 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.*

14. Evangelista, Jesus

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

15. Choral

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

16. Evangelist, Jesus, Petrus

*Petrus aber antwortete und sprach zu ihm:
Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.
Jesus sprach zu ihm:
Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.
Petrus sprach zu ihm:
Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen. Desgleichen sagten auch alle Jünger.*

17. Choral

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

18. Evangelista, Jesus

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

19. Recitativo Tenore, Chorus

*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.*

12. Recitative Soprano

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

13. Aria Soprano

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

14. Evangelist, Jesus

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

15. Chorale

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

16. Evangelist, Jesus, Peter

Peter, however, answered and said to him: Although the others are annoyed because of thee, yet will I never feel annoyance
Jesus said to him:
Truly, I say to thee: in this same night, before the cock croweth, wilt thou three times deny me.
Peter said to him:
And even if I must die with thee, I will not ever deny thee.
And so declared all the other disciples.

17. Chorale

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

18. Evangelist, Jesus

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

19. Recitative Tenor, Chorus II

O pain! Here trembleth the tormented heart;
How it doth sink, how pale his countenance!
What is the reason for all these torments?
The judge conveys him to the court.
Here is no hope, and helper none.
Alas, my sins, they have thee stricken;
He suffers all of hell's own torture, he must for others' theft make payment.

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!

20. Aria Tenore, 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.*

21. Evangelista, Jesus

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

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

22. Recitativo Baßo

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

23. Aria Baßo

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

24. Evangelista, Jesus

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

*Könnet ihr denn nicht eine Stunde mit mir wachen?
Wachet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach.
Zum andermal ging er hin, betete und sprach:
Mein Vater, ist's nicht möglich, daß dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.*

25. Choral

*Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den'n er ist bereit,
Die an ihn gläuben feste.
Er hilft aus Not, der fromme Gott,
Und züchtiget mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.*

26. Evangelista, Jesus, Judas

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlafs. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:

*Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.
Und als er noch redete, siehe, da kam Judas, der Zwölften 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:*

I, ah Lord Jesus, have this debt encumbered which thou art bearing.

Ah, would that now my love for thee, my health, thy trembling and thy terror could lighten or could help thee carry, how gladly would I stay!

20. Aria Tenor, Chorus II

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

21. Evangelist, Jesus

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

22. Recitative Bass

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

23. Aria Bass

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

24. Evangelist, Jesus

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

*Could ye then not watch with me even for one hour?
Watch ye and pray, that ye not fall into temptation! The spirit is willing, but the flesh is weak.
A second time he went away, prayed and said:
My Father, if it cannot be that this cup pass from me, unless I have drunk it, then let thy will be done.*

25. Chorale

*What my God will, be done alway,
His will, it is the best will;
To help all those he is prepared
Whose faith in him is steadfast.
He frees from want, this righteous God,
And punisheth with measure:
Who trusts in God, on him relies,
Him will he not abandon.*

26. Evangelist, Jesus, Judas

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

*Ah, would ye now sleep and rest? Lo now, the hour is come when the Son of man is delivered over to the hands of sinners. Rise ye up, let us be going; see there, he is come, who doth betray me.
And while he was speaking still, behold, there came Judas, one of the twelve, and with him came a great crowd with swords and with clubs from the chief priests and elders of the people. And the betrayer had given them a signal already and had said:*

»Welchen ich küssen werde, der ist's, den greifet!« Und alsbald trat er zu Jesu und sprach:

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

27a. Aria Soprano, Alto, Chorus

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

27b. Chori

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

28. Evangelista, Jesus

Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:
Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen.
Oder meinst du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen.

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

29. Choral

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

ZWEITER TEIL

30. Aria Alto, 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?

"He whom I shall kiss, is he, him take ye!" At that he went up to Jesus and said:

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

27a. Aria Soprano, Alto, Chorus II

Thus hath my Jesus now been taken.
Free him, hold off, bind him not!
Moon and light
Are in sorrow set and hidden,
For my Jesus hath been taken.
Free him, hold off, bind him not!
They lead him off, he is in fetters.

27b. Chorus I, II

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

28. Evangelist, Jesus

And lo now, one of that number, who were there with Jesus, did stretch out his hand then and struck the slave of the chief priest and cut off his ear. Then said Jesus to him:
Put back thy sword into its place; for all who take the sword must by the sword perish.
Or dost thou then think that I could not appeal unto my Father that to me he send forth more than twelve legions of angels? How would the scripture, though, be fulfilled? It must be this way.

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

29. Chorale

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

SECOND PART

30. Aria Alto, Chorus II

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

31. Evangelista

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

32. Choral

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

33. Evangelista, Pontifex, Testis I, II

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

34. Recitativo Tenore

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

35. Aria Tenore

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

36a. Evangelista, Pontifex, Jesus

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

Jesus sprach zu ihm:

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

*Da zerriß der Hohepriester seine Kleider und sprach:
Er hat Gott gelästert; was dürfen wir weiter Zeugnis?
Siehe, itzt habt ihr seine Gotteslästerung gehöret. Was dünket euch?
Sie antworteten und sprachen:*

36b. Chori

Er ist des Todes schuldig!

36c. Evangelista

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

36d. Chori

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

31. Evangelist

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

32. Chorale

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

33. Evangelist, Chief Priest, Two Witnesses

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

34. Recitative Tenor

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

35. Aria Tenor

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

36a. Evangelist, Chief Priest, Jesus

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

Jesus said to him:

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

Thereupon the chief priest rent his clothes asunder and said:

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

36b. The Council

He is of death deserving!

36c. Evangelist

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

36d. The Council

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

37. Choral

Wer hat dich so geschlagen,
Mein Heil, und dich mit Plagen
So übel zugericht?
Du bist ja nicht ein Sünder
Wie wir und unsre Kinder;
Von Missetaten weißt du nicht.

38a. Evangelista, Ancilla I, II, Petrus

Petrus aber saß draußen im Palast; und es trat zu ihm
eine Magd und sprach:
Und du warest auch mit dem Jesu aus Galiläa.
Er leugnete aber vor ihnen allen und sprach:
Ich weiß nicht, was du sagest.
Als er aber zur Tür hinausging, sahe ihn eine andere und
sprach zu denen, die da waren:
Dieser war auch mit dem Jesu von Nazareth.
Und er leugnete abermal und schwur dazu: Ich kenne des
Menschen nicht.

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

38b. Chorus

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

38c. Evangelista, Petrus

Da hub er an, sich zu verfluchen und zu schwören: Ich
kenne des Menschen nicht. 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.

39. Aria Alto

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

40. Choral

Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein' Angst und Todespein.
Ich verleugne nicht die Schuld;
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets in mir befinde.

41a. Evangelista, Judas

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
verdamm't war zum Tode, gereuete es ihn und brachte
herwieder die dreißig Silberlinge den Hohenpriestern und
Ältesten und sprach: Ich habe übel getan, daß ich
unschuldig Blut verraten habe. Sie sprachen:

41b. Chori

Was gehet uns das an? Da siehe du zu!

41c. Evangelista, Pontifex I, II

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

42. Aria Baßo

Gebt mir meinen Jesum wieder!
Seht, das Geld, den Mörderlohn,

37. Chorale

Who hath thee thus so smitten,
My health, and thee tormented,
So evilly abused?
Thou art indeed no sinner
Like us and our descendants;
Of evil deeds thou knowest not.

38a. Evangelist, Two Maids, Peter

Peter, meanwhile, sat outside in the court; and there
came to him a maid and said:
And thou was also with Jesus of Galilee.
But he then denied this before them all and said:
I know not what thou sayest.
But when he went out to the porch, he was seen by
another maid, who said to those who were there:
This man was also with Jesus of Nazareth.
And once more did he deny it and with an oath: I know
nothing of the man.

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

38b. Bystanders

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

38c. Evangelist, Peter

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

39. Aria Alto

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

40. Chorale

Though I now have thee forsaken,
I will once again return;
For thy Son hath reconciled us
Through his agony and death.
I deny no whit my guilt;
But thy mercy and thy grace
Are much greater than the failings
Which I ever find within me.

41a. Evangelist, Judas

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

41b. Chief Priests and Elders

How doth that us concern? See to it thyself!

41c. Evangelist, Chief Priests

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

42. Aria Bass

Give back this my Jesus to me!
See the price, this murder's wage,

Wirft euch der verlorne Sohn
Zu den Füßen nieder!

43. Evangelista, Pilatus, Jesus

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

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

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

44. Choral

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

45a. Evangelista, Pilatus, Uxor Pilati, Chori

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

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

Aber die Hohenpriester und die Ältesten überredeten das
Volk, daß sie um Barrabas bitten sollten und
Jesumbrächten. Da antwortete nun der Landpfleger
und sprach zu ihnen:
Welchen wollt ihr unter diesen zweien, den ich euch soll
losgeben?

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

45b. Chori

Laß ihn kreuzigen!

46. Choral

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

47. Evangelista, Pilatus

Der Landpfleger sagte:
Was hat er denn Übels getane?

Thrown by this the fallen son
At your feet before you!

43. Evangelist, Pilate, Jesus

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

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

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

44. Chorale

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

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

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

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

Nevertheless the chief priests and the elders had now
persuaded the crowd, that they should ask for Barabbas
and destroy Jesus. And in answer now, the governor said
unto them:
Which one would ye have of these two men here, that I
set free to you?

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

45b. Crowd

Have him crucified!

46. Chorale

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

47. Evangelist, Pilate

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

48. Recitativo 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*

49. Aria Soprano

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

50a. Evangelista

Sie schrieen aber noch mehr und sprachen:

50b. Chori

Laß ihn kreuzigen!

50c. Evangelista, Pilatus

*Da aber Pilatus sahe, daß er nichts schaffete, sondern
daß ein viel großer Getümmel ward, nahm er Wasser und
wusch die Hände vor dem Volk und sprach:
Ich bin unschuldig an dem Blut dieses Gerechten, sehet
ihr zu.
Da antwortete das ganze Volk und sprach:*

50d. Chori

Sein Blut komme über uns und unsre Kinder.

50e. Evangelista

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

51. Recitativo 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 solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!*

52. Aria Alto

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

53a. Evangelista

*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:*

53b. Chori

Gegrüßet seist du, Jüdenkönig!

53c. Evangelista

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

48. Recitative Soprano

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

49. Aria Soprano

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

50a. Evangelist

They cried again even more and said:

50b. Crowd

Have him crucified!

50c. Evangelist, Pilate

But when Pilate saw that he could prevail nothing, rather
that a much greater disturbance grew, he took water and
washed his hands before the crowd and said:
I am not guilty for the blood of this just person, see ye to
it.
Thereupon answered all the people and said:

50d. Crowd

His blood come upon us then and on our children.

50e. Evangelist

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

51. Recitative Alto

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

52. Aria Alto

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

53a. Evangelist

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

53b. Soldiers

All hail now to thee, King of the Jews!

53c. Evangelist

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

54. Choral

O Haupt voll Blut und Wunden,
 Voll Schmerz und voller Hohn,
 O Haupt, zu Spott gebunden
 Mit einer Dornenkron,
 O Haupt, sonst schön gezieret
 Mit höchster Ehr und Zier,
 Jetzt aber hoch schimpfieret,
 Gegrüßet seist du mir!
 Du edles Angesichte,
 Dafür sonst schrickt und scheut
 Das große Weltgewichte,
 Wie bist du so bespeit;
 Wie bist du so erbleichet!
 Wer hat dein Augenlicht,
 Dem sonst kein Licht nicht gleichet,
 So schändlich zugericht'?

55. Evangelista

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

56. Recitativo Baßo

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

57. Aria Baßo

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

58a. Evangelista

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

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

58b. Chori

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

58c. Evangelista

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

58d. Chori

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

58e. Evangelista

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

54. Chorale

O head of blood and wounding,
 Of pain and scorn so full,
 O Head, for spite now fettered
 Beneath a crown of thorns,
 O head, once fair and lovely,
 With highest praise adorned,
 But highly now insulted,
 All hail to thee, I say!
 Thou countenance so noble,
 At which should shrink and quail
 The mighty world's great burden,
 How spat upon thou art;
 How pale thou art become now!
 Who hath thine eyes' bright light,
 Alike no other light once,
 So shamefully abused?

55. Evangelist

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

56. Recitative Bass

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

57. Aria Bass

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

58a. Evangelist

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

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

58b. Passers-by

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

58c. Evangelist

And likewise also did the chief priests ridicule him and together with the scribes and elders say:

58d. Chief Priests and Elders

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

58e. Evangelist

And likewise did the murderers also mock him, who with him had been crucified.

59. Recitativo Alto

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

60. Aria Alto, Chorus

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

61a. Evangelista, Jesus

*Und von der sechsten Stunde an war eine Finsternis über
das ganze Land bis zu der neunten Stunde. Und um die
neunte Stunde schrie Jesus laut und sprach:
Eli, Eli, lama asabthani?
Das ist: Mein Gott, mein Gott, warum hast du mich
verlassen? Etliche aber, die da stunden, da sie das
höreten, sprachen sie:*

61b. Chorus

Der rufet dem Elias!

61c. Evangelista

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

61d. Chorus

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

61e. Evangelista

Aber Jesus schrie abermal laut und verschied.

62. Choral

*Wenn ich einmal soll scheiden,
So scheide 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!*

63a. Evangelista

*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
bewahreten Jesum, da sie sahen das Erdbeben und was
da geschah, erschranken sie sehr und sprachen:*

63b. Chori

Wahrlich, dieser ist Gottes Sohn gewesen.

63c. Evangelista

*Und es waren viel Weiber da, die von ferne zusahen, die
da waren nachgefolget aus Galiläa und hatten ihm
gedienet, unter welchen war Maria Magdalena und Maria,
die Mutter Jacobi und Joses, und die Mutter der Kinder
Zebedäi.*

59. Recitative Alto

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

60. Aria Alto, Chorus

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

61a. Evangelist, Jesus

And from the sixth hour on there was a darkness over all
the land until the ninth hour. And about the ninth hour
Jesus cried aloud and said:
Eli, Eli, lama sabathani?
That is: "My God, my God, wherefore hast thou me
forsaken? But there were some who stood about there who,
when they heard that, spake thus:

61b. Bystanders

He calleth to Elias!

61c. Evangelist

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

61d. Bystanders

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

61e. Evangelist

But Jesus cried again aloud and died.

62. Chorale

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

63a. Evangelist

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

63b. Soldiers

Truly, this man was God's own Son.

63c. Evangelist

And there were many women there, who looked on from a
distance, having followed after him from Galilee and
ministered unto him, in whose number was Mary
Magdalene and Mary, the mother of James and Joseph,
and the mother of the children of Zebedee.

Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

64. Recitativo Baßo

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

65. Aria Baßo

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

66a. Evangelista

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

66b. Chori

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

66c. Evangelista, Pilatus

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

67. Recitativo Soloisten, 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*

68. Chorus

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

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

At evening though, there came a wealthy man of Arimathea, whose name was Joseph, also a disciple of Jesus, who went to Pilate and asked him for the body of Jesus. Then Pilate ordered that it be given to him.

64. Recitative Bass

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

65. Aria Bass

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

66a. Evangelist

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

66b. Chief Priests and Pharisees

Sire, we have taken thought how once this deceiver said when he was still alive: "I will in three days' time again stand here arisen." Therefore, command that now the tomb be guarded until the three days pass, so none of his disciples come forth and steal him hence and to the people say: "He is risen from the dead," for thus will the final deceit be worse than the first one!

66c. Evangelist, Pilate

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

67. Recitative Soloists, Choir I, II

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

68. Chorus I, II

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

Translation reprinted from Michael Marissen Bach's Oratorios – The Parallel German-English texts, with Annotations (New York: Oxford University Press, 2008).