

ENSEMBLE
L'HARMONIE *des* SAISONS

MÉLISANDE CORRIVEAU & ERIC MILNES, DIRECTORS

Montréal's Juno Award-winning vocal & period instrument ensemble

with THE BURLINGTON BAROQUE FESTIVAL SINGERS

JOHANN SEBASTIAN BACH
THE ST. JOHN PASSION



SUNDAY, MARCH 24, 2024, 4:00 P.M.
COLLEGE STREET CONGREGATIONAL CHURCH
265 College Street, Burlington, Vermont

ENSEMBLE
L'HARMONIE *des* SAISONS

with THE BURLINGTON BAROQUE FESTIVAL SINGERS

The Vocal Artists

Philippe Gagné, *The Evangelist*
Ellen Torrie, *solo soprano*

William Kraushaar, *Jesus*
Nicholas Burns, *solo alto*

Sumner Thompson, *Pilate*
Aldéo Jean, *solo tenor*

Soprano

Colleen Flynn Campbell
Karen Chickering
Bridget Zurn Garibay
Sasha Koukarina
Laura Labrie
Cathy Stadecker
Ellen Torrie

Alto

Celia Asbell
Nicholas Burns
Carolyn Dickenson
Shane Hanson
Mary Ellen Jolley
Linda Radtke
Allison Steinmetz

Tenor

Mark Bleeke
Lucas Bull
Aldéo Jean
Ryan Matos
Cameron Steinmetz

Bass

Tevan Goldberg
Adam Grundt
William Kraushaar
Cole Marino
Karl Naden
Sumner Thompson

The Instrumental Artists

Guillaume Villeneuve, *violin leader*

Jimin Dobson, Marie Nadeau-Tremblay, Jessy Dubé, Cristina Prats-Costa, Simon Alexandre, *violins*

Isabelle Douailly-Backmann, *viola*

Mélanie Corriveau, *violoncello & viola da gamba*

Emily Walhout, *violoncello*

Pierre Cartier, *violone*

Grégoire Jeay & Joanna Marsden, *flauto traverso*

Matthew Jennejohn & Karim Nasr, *oboes, oboes d'amore, & oboes da caccia*

Ellis Montes, *bassoon*

Eric Milnes, *portative organ*

THE PROGRAM

JOHANN SEBASTIAN BACH
1685 - 1750

PASSIO SECUNDUM JOANNEM

The Passion According to St. John

LEIPZIG, 1724



St. Nicolai Kirche, Leipzig

PART ONE

Betrayal & Arrest

HOMILY

The Reverend Kenneth White
College Street Congregational Church

PART TWO

Trial, Crucifixion & Death

“It is through the human emotions of terror, grief, and compassion that Bach, the musician and preacher, leads his listeners to contemplate the divine drama.”
Gilles Cantagrel, *Le Moulin et la rivière*, 1998.

It is always astonishing to realize how little-known Johann Sebastian Bach was in his day, and to learn the circumstances surrounding his accession to the post of cantor of the Saint-Thomas church in Leipzig. When the post became available after the death of Johann Kuhnau in June 1722, it took almost a year of negotiations, and refusals by both Telemann and Graupner, before the city council settled on Bach who, until then, had been in the service of the Prince of Anhalt-Cöthen.

So it was that, on May 13, 1723, after having settled his family in the house the city provided, that Bach took up the post. He was happy to leave Cöthen, because Prince Leopold had lost interest in music; because Bach wished to give his sons the university training he himself never received, and Leipzig housed within its walls one of the most celebrated universities in Germany; and because after having composed a good deal of instrumental music for the Cöthen court, he was doubtless stimulated by the prospect of once again writing music for the church. He had been happy in Cöthen but he was unhappy in Leipzig where, as we know, for some 30 years he was harassed by the pettiness of the *‘Most Noble and Most Wise’* City Council.

Bach now began a period of intense creativity, producing an impressive number of sacred works during his first years as cantor. But of the five Passions attributed to his pen, all that has come down to us, apart from some sections reused in various cantatas, are the Saint John Passion, and the Saint Matthew Passion, the latter composed at the end of the 1720s. (Stéphan Vincent-Lancrin believes that we should translate the original German titles, Johannes Passion and Matthäus Passion as Passion According to John and Passion According to Matthew because “Protestants don’t have saints.”)

We do not know whether Bach wrote the first of these two works when he first took up his new post; some believe that it could have been performed in April 1723, as a kind of entrance exam, while others believe it was first heard on April 7, 1724. Whatever the case, Bach presented the work, with modifications, a further three times: in 1725, in 1728 or 1732, and at the end of the 1740s. Despite this imprecision, we know that in Leipzig the text of the Passion was set to music to be sung during Vespers on Good Friday, in two parts, before and after the sermon, and that this, Bach’s first Passion, was performed in the Saint Nicholas church, which alternated with the Saint Thomas church as the venue for an annual musical representation of the Passion.

The monumental and anguished opening chorus in G minor sets the mood of the drama right away. Though its text invites the believer to pray and to glorify the omnipotent and eternal Lord, the music gives off palpable tension: while the oboes, doubled by the flutes, slowly descend in pungently abrasive seconds, the string figurations evoke the endless suffering of Christ. Then, before returning to the material already presented by the instruments, the vocal ensemble enters with exclamations that sound more like pathetic cries than confident affirmations.

This Passion follows the generic rules of oratorio. The story, which is drawn from chapters XVIII and XIX of the John Gospel, supplemented by some verses from Matthew, is presented in essence as a commentary with personifications of the protagonists. Following tradition, this narration is assigned to a tenor voice. Other voices personify various key persons, while the vocal ensemble sings the role of the crowd, of groups of soldiers, and of groups of priests. The role of Christ, sung by a bass, is “calm and sublimely majestic,” while the treatment of the choruses reveals a crowd that is, in the words of Karl Geiringer, “fervent, impassioned, and aroused.” To render the rapidity of narrative that characterizes this gospel, Bach provides various kinds of contrast, and particularly a rapid alternation between sharp and flat keys.

This scheme is interrupted by commentaries in free poetry, the texts of which Bach may have written himself, drawing inspiration from the writings of Pastors Barthold Heinrich Brockes and Christian Heinrich Postel. Arias and ariosos, like the chorales chosen by the composer, serve as resting points as the story unfurls, moments to meditate upon the meaning and implications for the Christian of the sufferings of Jesus. The goal is not only to relate the sequence of events leading to salvation, but also to explain them to the faithful by means at times theatrical, moving, or meditative.

The various sections are not randomly arranged. Rather, as is true of so many elements in the Cantor's music, they are ordered following rules that are precise though not immediately perceptible to the listener. For an idea of the composer's organizing thought at work, consider this: all the music between the chorales *Ach großer König* and *In meines Herzens Grunde* is organized as a vast palindrome extending symmetrically on both sides of the chorale *Durch dein Gefängnis*. The text of this chorale develops the paradoxical idea that it was by his captivity that Christ assured our freedom. By placing it at the centre of his organizational scheme, Bach highlights the centrality of the message of the Redemption.

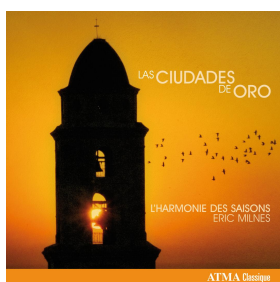
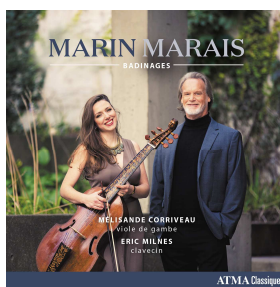
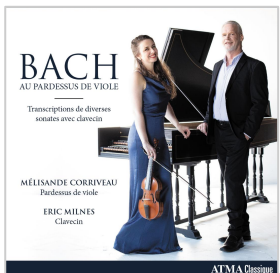
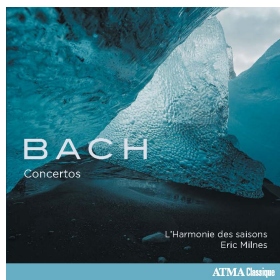
This structure is not only elaborate — an essential characteristic of the Baroque that Bach developed more than anyone else — but alive, fully inhabited; nothing in it is left to chance and, by a variety of compositional techniques, all emotional responses to the profound subject being treated are plumbed. Note the care with which Bach musically emphasizes the sense of certain key words. For instance, on the words *weinete bitterlich* (bitterly weeping), a recitative becomes an arioso full of chromaticisms evoking Peter's tears; or, in the unusually long aria *Erwäge, wie sein blutgefärbter Rücken*, delicate figurations represent the rainbow. With its rapid central part, in which the voice is accompanied by the string ensemble, *Es ist vollbracht*, the expressive peak of the work, inverts what was, in Bach's day, the usual *da capo* structure of an aria (that is, with a slow central section sandwiched between the first section and its reprise). Grief at the death of Jesus is here doubled by the affirmation that it constitutes the ultimate triumph. Bach reaches an incomparable profundity of expressiveness not by rote association of musical motif with image, but by the beauty of his melodies, the feeling associated with various keys, and the richness of his harmonies.

His expressive intention is also seen in his choice of instruments. We speak here not of orchestration, but rather of the colors painted by instruments chosen following the theory of *affects*: that is, according to the conventions of the day by which particular instruments symbolized particular emotions. The use of period instruments today convinces us that these matchings and the composer's choices are sound. Thus, according to Mattheson, the viola da gamba evokes tenderness and serious matters and is the ideal choice to give an impression of nocturnal mystery in *Es ist vollbracht*. Flutes are often used as funerary instruments, evoking the departure of the soul, the unknown, mercy, and serene joy. Oboes, when they are not being loud or vehement, are uneasy and moving. According to André Pirro, the oboe da caccia makes audible “rumors of grief and of the night with the pungent stubbornness of a tolling bell.” Listen, for example, to the arioso *Mein Herz, was willst du deines Ortes tun?* Finally, the oboe d'amore evokes abandon and the “grief of compassionate friendship”.

This Saint John Passion ends with a funerary chorale on a lullaby rhythm, written for the same forces as those used for the opening chorus — its descending motives illustrate the lowering of the body into the grave — and a simple and touching chorale. Compared to the Saint Matthew Passion, this is a more intimate, less grandiose, less orchestral, and possibly also more subjective work. As Geiringer puts it, Bach's musical setting of the gospel according to Christ's favorite disciple shows “the celestial power in opposition to earthly suffering.” It is a dramatic work combining great rigor and emotion.

ENSEMBLE L'HARMONIE *des* SAISONS

Ensemble vocal et orchestre sur instruments d'époque
Mélisande Corriveau & Eric Milnes, directeurs



Two-time JUNO Award-winning Ensemble *L'Harmonie des saisons*, Montreal's vocal and period-instrument ensemble, is dedicated through the expertise of its members to re-introducing audiences to the grand masterpieces of historical sacred music through its resident series of events. Based in the heart of the Eastern Townships region, the ensemble's members perform frequently across Canada, the United States, South America, Asia, and Europe. Their growing discography on the ATMA Classique label (six CD releases so far) have been awarded Juno and Opus prizes and garnered numerous international critically acclaimed reviews in publications such as *Fanfare*, *Gramophone*, and *La Scena*. Each of their recordings has been described by CBC/Radio-Canada as among the most distinguished recordings produced in Canada. Apple Music named their *Marin Marais : Badinages* recording an international classical selection of the year, with more than 1.5 million downloads from their platform. The album *Solfeggio* won the 2022 Juno Award; their debut album *Cities of Gold* won the 2106 Juno. Most recent releases include *Concerti* of Bach, and later this year they release *Concerti* of Vivaldi. In recent seasons the Ensemble offers its performances on regional tours, collaborating with presenters who are passionate about sharing wonderful performances of this repertoire. This season, the ensemble has been presented by the Montreal Bach Festival in performance of Bach's *Magnificat & Concerti*, by ATMA Classique in a tour of Handel's *Messiah*, by Music and Beyond in Ottawa as part of their tour of Bach's *St. John Passion*, and by the Arte Musica Foundation of the Montreal Museum of Fine Arts, participating in their complete cycle of Cantatas by J.S. Bach. Their Monteverdi Vespers was presented on The Montreal Symphony's summer festival. The directors of the Ensemble have been invited as guest artists at New York's Carnegie Hall (with The Orchestra of St. Luke's) and Montreal's Symphonic Hall (with the Montreal Symphony) in performances of Bach's *St. Matthew Passion*. *L'Harmonie des saisons* records exclusively for ATMA Classique, and its many activities are supported by The Canada Council for the Arts and The Quebec Council for Arts & Letters.

The BURLINGTON BAROQUE FESTIVAL SINGERS are an ensemble of auditioned vocal artists who share a passion for period performance of the great choral repertoire of the 17th and 18th centuries. During an intensive, immersive preparation period they address stylistic and historical considerations of declamation, ornamentation, nuance, temperament and vocal production appropriate and essential to the repertoire with which they engage, making historically informed performance practice their priority. Gathering from throughout the region, the ensemble is specially constituted for artistic collaborations with *Ensemble L'Harmonie des saisons*, and today's performance is their debut. They will next be featured in the First Annual Burlington Baroque Festival, September 2024.

For further information about our activities:

www.harmoniedessaisons.org

www.burlingtonbaroque.org

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Conseil des arts
et des lettres
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ET AUTRES MONDES



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SINCE 1957

LE CONSEIL DES ARTS
DU CANADA
DEPUIS 1957



Conductor, harpsichordist and organist **Eric Milnes** has received critical acclaim for performances across North America, South America, Europe and Asia, appearing at festivals such as The Mostly Mozart Festival, New York, The Boston Early Music Festival, The Berkeley Bach Festival, The Santa Fe Festival, The Montreal Bach Festival, The Regensburg Festival (Germany), The Bremen Festival (Germany), The Passau Festival (Austria), The Utrecht Festival (The Netherlands), The Bruges Festival (Belgium), The Lufthansa Festival (London), The Bergen Festival (Norway), The Baroque Festival of Bolivia, and at celebrated venues such as Carnegie Hall (New York), Lincoln Center (NY), Symphony Hall (Montreal), Jordan Hall (Boston), The Glenn Gould Theatre (Toronto), Salle Gaveau (Paris) and Die Alte Oper Frankfurt). He has directed The New York Collegium, New York Baroque, Montreal Baroque, The Seattle Baroque Orchestra, The Portland Baroque Orchestra, Trinity Consort, Les Boreades de Montreal, The St. Lawrence Choir and The Philharmonic Orchestra of Santiago, Chile in performances of music spanning five centuries. Mr. Milnes' discography of over sixty CD releases includes recipients of two Juno Awards (Canada's Grammy) for CD of the Year in 2016 and 2022, two Opus Prizes for CD of the Year, and awards from The Diapason (France), Toccata Magazine (Germany) and Gramophone Magazine (Great Britain.) Milnes is also an award winning recording producer and a published composer. His degrees are from Columbia University and The Juilliard School.



A specialist in early-music performance, multi instrumentalist **Mélisande Corriveau** has been praised for her exceptional musical mastery. She is frequently a guest at major festivals across North America, South America, Asia and Europe, and is an active concert, touring, and recording artist. She regularly performs with a number of celebrated ensembles, and is a member of the ensembles Masques (France), Les Voix humaines, Sonate 1704, and Les Boréades de Montréal. Her discography comprises some 50 titles on the ATMA Classique, Analekta, Harmonia Mundi, Paradizo, and Alpha labels. Her two recent discs with harpsichordist Eric Milnes on the ATMA Classique label *Pardessus de viole* and *Marin Marais : Badinages* both won Opus prizes for early-music CD of the year. CBC Radio listed the latter two recordings, and the duo's most recent release, *BACH au Pardessus de viole*, among the best discs of the year (in 2016, 2020, and 2022 respectively). *Pardessus de viole* was named classical disc of the year by ICI Radio-Canada in 2016, while *Marin Marais : Badinages* was named "a classical album you must hear this month" by Apple Music in 2020. Recent appearances include as gamba soloist with The St. Luke's Orchestra at New York's Carnegie Hall, with the Montreal Symphony in Bach's St Matthew Passion, and on tour with Jordi Savall. Mélisande Corriveau and her partner Eric Milnes co-direct the vocal and instrumental ensemble L'Harmonie des saisons, which they founded in 2010. In 2014, Mélisande completed, with honors, a doctorate in music at the University of Montreal.



Tenor **Philippe Gagné** is praised for his rich expressiveness, refined musical sensitivity, rare vocal agility, and beauty of his tone. Born in raised in Québec City, and based in Montréal, he specializes in the baroque repertoire, and has performed at many of the world's great venues working with many internationally renowned ensembles such as Les Talens Lyriques, Tafelmusik, Les Violons du Roy, Arion Orchestre Baroque, Calgary Philharmonic Orchestra, L'Orchestre symphonique de Québec, Les Délices, Les Boréades, Blue Heron, L'Harmonie des saisons, Ensemble Caprice, Le Studio de musique ancienne de Montréal, Ex Tempore, La Bande Montréal Baroque, Clavecin en concert, Mannheimer Hofkapelle et Apotheosis Orchestra. He is recognized particularly as an exceptional interpreter of the French Baroque repertoire, as well as of the music of J. S. Bach, which occupy more than half of his professional engagements. He has been a featured soloist with *L'Harmonie des saisons* since the group's inception in 2012, including many performances of *Messiah*, Bach's *St John Passion*, *Magnificat* and numerous cantatas, Handel's *Acis & Galatea*, and dozens of performances of 17th & 18th century French and German sacred programs. He appears on *L'Harmonie des saisons* Juno Award-winning CD, *Cities of Gold*.



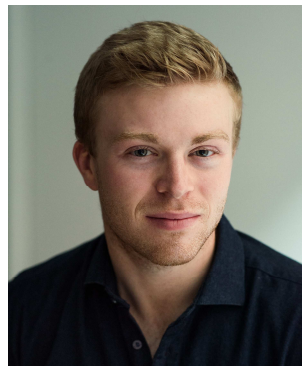
Praised for his "elegant style" by The Boston Globe, **Sumner Thompson** is one of North America's most sought-after baritones. His operatic appearances include roles in Boston Early Music Festival productions of Conradi's *Ariadne* and Lully's *Psyche*, as well as several European tours with Contemporary Danish Opera as Orfeo in Monteverdi's *L'Orfeo*. He has performed as a soloist with many ensembles including Concerto Palatino, Tafelmusik, Apollo's Fire, Les Boréades, Les Voix Baroques, Pacific Baroque Orchestra, the King's Noyse, Mercury Baroque, as well as the Memphis and Phoenix Symphony Orchestras. Recent activities include Monteverdi's *Vespers* and *New Vespers* of 1640 with the Green Mountain Project, *Membra Jesu Nostri* by Buxtehude with Les Voix Baroques and Ensemble Mercury Baroque (Houston), Mozart's *Requiem* at St. Thomas Church Fifth Avenue in New York, a tour of Japan with Joshua Rifkin and the Cambridge Concentus, a return to the Carmel Bach Festival, and Britten's *War Requiem* with the New England Philharmonic. This season included performances at New York's Carnegie Hall as soloist with The Orchestra of St. Luke's. With Eric Milnes and *L'Harmonie des saisons* he has been featured in performances of Bach's *St. John Passion*, Handel's *Messiah*, numerous Bach Cantatas, and Monteverdi's *Vespers*.



Born and raised in Montréal, bass **William Kraushaar** is classically-trained composer and self-taught singer, with a strong devotion to vocal music. He is a frequent soloist with such renowned ensembles as *L'Harmonie des saisons*, Ensemble Caprice, The Studio de Musique Ancienne de Montreal (SMAM) The Theatre of Early Music, The Choir of St Andrew & St Paul, as well as a member of Montreal's finest professional choirs. As a composer, his work as a film composer was twice awarded by the SOCAN Foundation, and his works have been performed by, among others, The Quebec Symphony, Voces Borealis, L'Ensemble Vocal Art-Quebec, The National Youth Choir of Canada, Music at St Andrew & St Paul, and Ensemble *L'Harmonie des saisons*.



Ellen Torrie is an Ontario-born soprano, singer-songwriter, instrumentalist, and performance curator living in Montreal. Since 2020, they have been lead soprano at Montreal's Christ Church Cathedral and perform regularly with various ensembles in the city and across Canada. Mx. Torrie received their master's degree in Early Music vocal performance at McGill University under the tutelage of Dominique Labelle in 2022 and last summer, they were featured as inaugural Emerging Artist of Early Music Vancouver's Bach Fest alongside Marie Nadeau-Tremblay. Ellen received their Bachelor of Music Therapy at Acadia University in 2018 appearing frequently as a soloist with local ensembles and were lead soprano of the Manning Chapel Choir from 2014-2018. In 2017, Ellen was awarded the Canadian Federation of University Women scholarship which funded their participation in Accademia Europea Dell'Opera in Lucca, Italy, where they played Oberto in Handel's *Alcina*. Ellen is currently exploring the practice of self-accompanying early music on baroque guitar. As a queer non-binary artist, Ellen is guided by the knowledge of their queer elders and ancestors in the research and performance of radically inclusive stories as they continue to develop musical languages to explore that which is most richly human. They have performed as soloist at the Montreal Fine Arts Museum's complete Bach Cantata cycle, and in Handel's *Messiah* with *Ensemble L'Harmonie des saisons*,



Born in Vancouver, British Columbia, countertenor **Nicholas Burns** has been described as possessing an "exciting voice" and Opera Canada calls him a "revelation." As an artist in the Britten-Pears Young Artist Program, Nicholas performed Bach cantatas under the direction of Philippe Herreweghe. He has performed with the American Bach Soloists Ensemble in Bach's *St. Matthew Passion* and Monteverdi's *Vespers*. Nicholas has also performed with Arion Baroque Orchestra, Tafelmusik, Early Music Vancouver, The Theater of Early Music, Studio de Musique Ancien de Montréal, Thunder Bay Symphony Orchestra, L'Harmonie des saisons and Orchestre symphonique de Longueuil. Upcoming engagements include performances at New York's Carnegie Hall, a US tour of Handel's opera *Partenope* with Les Arts Florissants, Bach cantatas at Bach Fest Leipzig and the world premiere of a new opera, *L'Orangerie*. His many performances with Eric Milnes include four Handel Messiah tours, Handel's *Acis & Galatea*, Bach's *Magnificat*, Bach's *St. John Passion*, Music from Versailles, and Bach Cantatas at Montreal's Museum of Fine Arts. As well as singing, Nicholas is an accomplished bagpiper, having won the World Bagpipe Championships in 2012. In recent seasons he has appeared as soloist with The College Street Choir in *Messiah*, and in Benjamin Britten's *Rejoice in the Lamb* with The Vermont Choral Union.



As one of the most in-demand tenors in Canada, **Aldéo Jean** has sung as soloist and collaborative artist with every distinguished professional ensemble in Canada, including with *La Chapelle de Québec* in Montreal's Symphony Hall, New York's Carnegie Hall, and with *Les Violons du Roy* in Québec City, The Society of Early Music Montreal (SMAM) at The Montreal Museum of Fine Arts, with Ensemble Caprice, Ensemble Arion and Les Idées Heureses, and in countless performances with the Montreal Symphony Chorus, with numerous radio and television broadcasts, and has toured and recorded with *Cirque du Soleil* productions. He is also a distinguished conductor, and directs *Choeur Alarica*, as well *Ensemble Vocal Deo*. He studied organ and piano with Mathieu Duguay and harpsichord with Mireille Lagacé. His vocal studies at Montreal Conservatory were with Gabrielle Lavigne and Diana Soviero. Aldéo has appeared on tour with *L'Harmonie des saisons* in many productions including Mozart's *Requiem*, Monteverdi's *Vespers*, Handel's *Messiah*, and Bach's *Johannes Passion*.

Announcing Upcoming Performances



Ensemble vocal et orchestre sur instruments d'époque
Mélisande Corriveau & Eric Milnes, directeurs

with THE BURLINGTON BAROQUE FESTIVAL SINGERS



The first annual

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Claudio Monteverdi - Vespers of 1610
Antonio Vivaldi - Guitar & Violin Concerti
BEATLES BAROQUE
Georg Friedrich Handel - Acis & Galatea
Johann Sebastian Bach - Magnificat & Brandenburg Concerti

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COLLEGE STREET CONGREGATIONAL CHURCH
BURLINGTON, VERMONT

SUNDAY, JUNE 2, 4:00 P.M.
THE CATHEDRAL CHURCH OF ST. PAUL
BURLINGTON, VERMONT



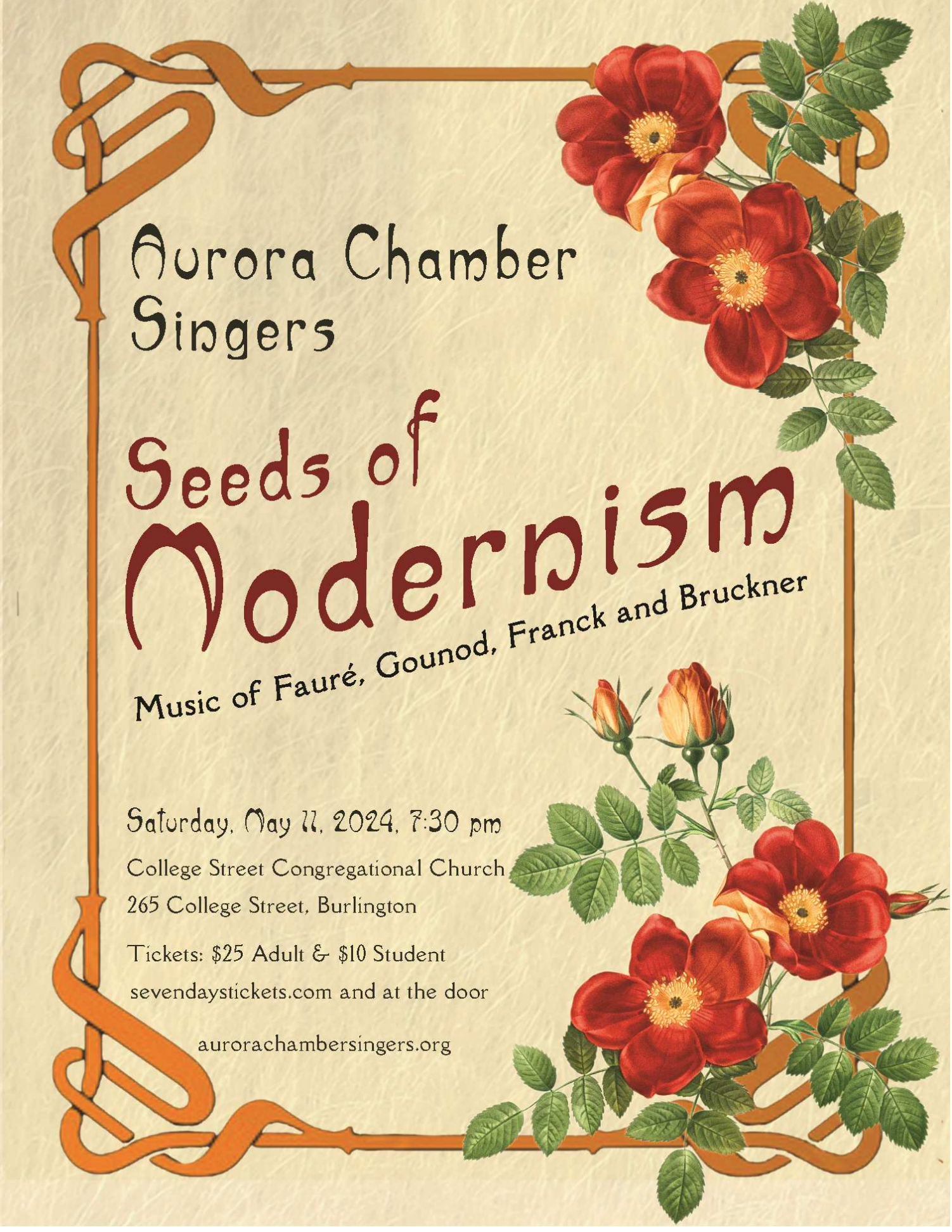
HUBERT PARRY - *I Was Glad*
GUSTAV HOLST - *Turn Back, O Man*

HENRY PURCELL - *Rejoice in the Lord Alway*
RALPH VAUGHAN WILLIAMS - *Five Mystical Songs*

plus Anthems by
Michael Wise, Frederick Onuseley, Edward Bairstow, Herbert Howells
William Matthias, Peter Aston, John Rutter, Maarten van Ryckevorsel & Eric Milnes

Featuring Soloists
Ellen Torrie, *Soprano* Shane Hanson, *Alto* Mark Bleeke, *Tenor* Sumner Thompson, *Baritone*
Mária Budáčová, *Organ*

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Tickets: \$25 Adult & \$10 Student
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aurorachambersingers.org

TEXTS & TRANSLATIONS

ERSTER TEIL

I. CHOR

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!

2. 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 hin-
aus und sprach zu ihnen:

JESUS

Wen suchet ihr?

EVANGELIST

Sie antworteten ihm:

CHOR

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:

JESUS

Wen suchet ihr?

EVANGELIST

Sie aber sprachen:

CHOR

Jesum von Nazareth.

EVANGELIST

Jesus antwortete:

PART ONE

I. 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 been glorified!

2. 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

Whom do you seek?

EVANGELIST

They said, however:

CHORUS

Jesus of Nazareth.

EVANGELIST

Jesus answered:

JESUS

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

3. 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.

4. 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?

5. 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!

6. EVANGELIST

Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und bunden ihn und führten ihn aufs erste zu Hannas, der was 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.

7. ARIE

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

8. EVANGELIST

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

9. ARIE

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.

JESUS

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

3. 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.

4. 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?

5. 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!

6. EVANGELIST

The band, 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 for one man to be destroyed for the people.

7. 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.

8. EVANGELIST

Simon Peter however followed after Jesus with another disciple.

9. 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.

IO. 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

Er sprach:

PETRUS

Ich bin's nicht.

EVANGELIST

Es stunden aber die Knechte und Diener und hatten ein Kohlfeu'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?

II. 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.

IO. 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

He said:

PETER

I am not.

EVANGELIST

However 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 freely and openly spoken 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 however 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?

II. CHORALE

Who has struck you thus,
my Savior, and with torments
so evilly used You?
You are not at all a sinner
like us and our children,
You know nothing of transgressions.

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.

12. EVANGELIST

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

CHOR

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:

KNECHT

Sahe ich dich nicht im Garten bei ihm?

EVANGELIST

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

13. ARIE

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,
Weil der Knecht den Herrn verleugnet hat.

14. 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!

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.

12. EVANGELIST

And Hannas send 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 however 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.

13. ARIA

Alas, my soul,
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,
since the servant has denied the Lord.

14. 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!

ZWEITER TEIL

15. CHORAL

Christus, der uns selig macht,
Kein Bö's 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.

16. EVANGELIST

Da führeten sie Jesum von Kaiphäs 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:

CHOR

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!

EVANGELIST

Da sprachen die Jüden zu ihm:

CHOR

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:

PART TWO

15. 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.

16. 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

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:

PILATUS

Bin ich ein Jude? 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.

17. CHORAL

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

18. 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:

CHOR

Nicht diesen, sondern Barrabam!

EVANGELIST

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

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.

17. CHORALE

Ah great King, great for all times,
how can I sufficiently proclaim this love?
No human's heart, however, can conceive
of a fit offering to You.

I cannot grasp with my mind,
how to imitate Your mercy.
How can I then repay Your deeds of love
with my actions?

18. 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

Then they all cried out together and said:

CHORUS

Not this one, but Barrabas!

EVANGELIST

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

19. 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!

20. ARIE

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!

21. EVANGELIST

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

CHOR

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 Dornenkrone und Purpurkleid. Und er sprach zu ihnen:

PILATUS

Sehet, welch ein Mensch!

EVANGELIST

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

CHOR

Kreuzige, kreuzige!

EVANGELIST

Pilatus sprach zu ihnen:

PILATUS

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

EVANGELIST

Die Juden antworteten ihm:

CHOR

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

19. 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!

20. 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!

21. 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 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

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

PILATUS

Von wannen bist du?

EVANGELIST

Aber Jesus gab ihm keine Antwort. Da sprach Pilatus zu ihm:

PILATUS

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

EVANGELIST

Jesus antwortete:

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.

22. 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.

23. EVANGELIST

Die Juden aber schrieen und sprachen:

CHOR

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 da Wort hörete, führete er Jesum heraus und satzte 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 Juden:

PILATUS

Sehet, das ist euer König!

EVANGELIST

Sie schrieen aber:

CHOR

Weg, weg mit dem, kreuzige ihn!

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

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.

22. 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.

23. 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

Away, away with Him, crucify Him!

EVANGELIST

Spricht Pilatus zu ihnen:

PILATUS

Soll ich euren König kreuzigen?

EVANGELIST

Die Hohenpriester antworteten:

CHOR

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.

24. ARIE UND CHOR

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!

25. 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 Juden König." Diese Überschrift lasen viel Juden, 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 Juden zu Pilato:

CHOR

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

EVANGELIST

Pilatus antwortet:

PILATUS

Was ich geschrieben habe, das habe ich geschrieben.

26. 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

Pilate said to them:

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.

24. ARIA AND 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!

25. EVANGELIST

There they crucified Him, and two others with Him on either side, Jesus however in the middle. Pilate however 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:

PILATE

What I have written, I have written.

26. 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!

27. 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:

CHOR

Lasset uns den nicht zerteilen, sondern darum losen, 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!

28. 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!

29. 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 füllten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und heilten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:

JESUS

Es ist vollbracht!

27. EVANGELIST

The soldiers however, that had crucified Jesus, took His clothing and made four parts, one part for each soldier, the same also with His robe. The robe, however, 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!

28. 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!

29. 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!

30. ARIE

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!

31. EVANGELIST

Und neiget das Haupt und verschied.

32. ARIE UND CHOR

Mein teurer Heiland, laß dich fragen,
 Da du nunmehr ans Kreuz geschlagen
 Und selbst gesagt: Es ist vollbracht,
 Bin ich vom Sterben frei gemacht?
 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 Herr!
 Gib mir nur, was du verdient,
 Mehr ich nicht begehre!

33. EVANGELIST

Und siehe da, der Vorhang im Tempel zerriß in zwei
 Stück von oben an bis unten aus. Und die Erde erbebe-
 te, und die Felsen zerrissen, und die Gräber täten sich
 auf, und stunden auf viel Leiber der Heiligen.

34. 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 bebt, die Gräber spalten,
 Weil sie den Schöpfer sehn erkalten,
 Was willst du deines Ortes tun?

35. ARIA

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

30. 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!

31. EVANGELIST

And bowed His head and departed.

32. ARIA AND 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?
 Can I, through your pain and death
 inherit the kingdom of heaven?
 Has the redemption of the whole 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!

33. 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.

34. 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?

35. ARIA

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

36. 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 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: "Thr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

37. 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!

38. 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 leine Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget war, ein Garten, und im Garten ein neu Grab, in welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

39. CHOR

Ruht wohl, ihr heiligen Gebeine,
 Die ich nun weiter nicht beweine,
 Ruht wohl und bringt auch mich zur Ruh!
 Das Grab, so euch bestimmet ist
 Und ferner keine Not umschließt,
 Macht mir den Himmel auf und schließt die Hölle zu.

36. 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 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."

37. 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!

38. 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 hundredweights. 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 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.

39. 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.

40. 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!

40. 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!



Engraving of the St. Thomas Church and School, Leipzig, 1724.

Bach first presented the Passion According to St. John here 300 years ago next week.