

DUNEDIN  
CONSORT

J.S. Bach  
Matthew  
Passion

BWV 244

11 - 13 April 2025  
Edinburgh | Glasgow | Perth



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# PROGRAMME

## **J.S. BACH (1685-1750)**

Matthew Passion BWV 244

Passio Domini nostri J. C. secundum  
Evangelistam Matthaeum

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**John Butt** Director

### **Choir 1**

**Joanne Lunn**

**James Hall**

**Hugo Hymas** Evangelist

**Ashley Riches** Christus

### **Choir 2**

**Alys Mererid Roberts**

**Sarah Anne Champion**

**Matthew McKinney**

**Frederick Long**

Ripieno Sopranos

**RSNO Youth Chorus**

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



ALBA | CHRUTHACHAIL

# Programme Note

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

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

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

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

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

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

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

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

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

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

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

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

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

# Texts and Translations

## ERSTER TEIL

### 1. *Cori*

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

### 2. *Evangelist, Jesus*

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

### 3. *Choral*

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

### 4a. *Evangelist*

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

## FIRST PART

### 1. *Chorus I, II*

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

### 2. *Evangelist, Jesus*

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

### 3. *Chorale*

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

### 4a. *Evangelist*

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



4b. Cori

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

4b. Chorus I, II

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

4c. Evangelist

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

4c. Evangelist

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

4d. Coro

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

4d. Chorus I

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

4e. Evangelist, Jesus

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

4e. Evangelist, Jesus

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

5. Recitativo Alt

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

5. Recitative Alto

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

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

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

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

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

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

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

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

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

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

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

9c. Evangelist, Jesus

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

9d. Evangelist

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

9e. Coro

Herr, bin ich's?

10. Choral

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

11. Evangelist, Jesus, Judas

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

9c. Evangelist, Jesus

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

9d. Evangelist

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

9e. Chorus I

Lord, is it I?

10. Chorale

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

11. Evangelist, Jesus, Judas

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

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

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

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

### *12. Recitativo Sopran*

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

### *13. Aria Sopran*

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

### *14. Evangelist, Jesus*

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

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

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

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

### *12. Recitative Soprano*

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

### *13. Aria Soprano*

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

### *14. Evangelist, Jesus*

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

15. Choral

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

16. Evangelist, Petrus, Jesus

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

Jesus sprach zu ihm:

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

Petrus sprach zu ihm:

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

17. Choral

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

15. Chorale

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

16. Evangelist, Peter, Jesus

Peter, however, answered and said to  
him:

Although the others are annoyed because  
of thee, yet will I never feel  
annoyance.

Jesus said to him:

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

Peter said to him:

And even if I must die with thee, I will not  
ever deny thee.

And so declared all the other disciples.

17. Chorale

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

18. *Evangelist, Jesus*

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

19. *Recitativo Tenor, Coro*

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

18. *Evangelist, Jesus*

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

19. *Recitative Tenor; Chorus II*

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

20. *Aria Tenor, Coro*

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

21. *Evangelist, Jesus*

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

22. *Recitativo Baß*

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

23. *Aria Baß*

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

20. *Aria Tenor; Chorus II*

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

21. *Evangelist, Jesus*

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

22. *Recitative Bass*

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

23. *Aria Bass*

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

24. *Evangelist, Jesus*

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

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

Zum andernmal ging er hin, betete und sprach:

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

25. *Choral*

Was mein Gott will, das g'scheh allzeit,  
Sein Will, der ist der beste,

Zu helfen den'n er ist bereit,  
Die an ihn gläuben feste.

Er hilft aus Not, der fromme Gott,  
Und züchtiget mit Maßen.

Wer Gott vertraut, fest auf ihn baut,  
Den will er nicht verlassen.

26. *Evangelist, Jesus, Judas*

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

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

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

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

24. *Evangelist, Jesus*

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

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

A second time he went away, prayed and said:

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

25. *Chorale*

What my God will, be done alway,  
His will, it is the best will;

To help all those he is prepared  
Whose faith in him is steadfast.

He frees from want, this righteous God,  
And punisheth with measure:

Who trusts in God, on him relies,  
Him will he not abandon.

26. *Evangelist, Jesus, Judas*

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

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

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



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

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

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

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

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

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

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

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

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

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

Oder meinst du, daß ich nicht könnte  
meinen Vater bitten, daß er mir  
zuschickte mehr denn zwölf Legion  
Engel? Wie würde aber die Schrift  
erfüllt? 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, bewein dein Sünde groß,  
Darum Christus seins Vaters Schoß  
Äußert und kam auf Erden;  
Von einer Jungfrau rein und zart  
Für uns er hie geboren ward,  
Er wollt der Mittler werden.  
Den Toten er das Leben gab  
Und legt darbei all Krankheit ab,  
Bis sich die Zeit herdrange,  
Daß er für uns geopfert würd,  
Trüg unsrer Sünden schwere Bürd  
Wohl an dem Kreuze lange.

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

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

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

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

INTERVAL

## ZWEITER TEIL

### 30. *Aria Alt e Coro*

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

### 31. *Recitativo Evangelist*

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

### 32. *Choral*

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

## SECOND PART

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

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

### 31. *Evangelist*

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

### 32. *Chorale (Chorus I and II)*

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

33. *Recitativo Evangelist, Zeugen, Hoherpriester*

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

34. *Recitativo Tenor*

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

35. *Aria Tenor*

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

36a. *Recitativo Evangelist, Hoherpriester, Jesus*

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

33. *Evangelist, Two Witnesses*

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

34. *Recitativo Tenor*

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

35. *Aria*

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

36a. *Evangelist, Chief Priest, Jesus*

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

Jesus sprach zu ihm:

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

Da zerriß der Hohepriester seine Kleider und sprach:

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

Sie antworteten und sprachen:

36b. *Cori*

Er ist des Todes schuldig!

36c. *Recitativo Evangelist*

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

36d. *Cori*

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

37. *Choral*

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

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

38a. *Recitativo Evangelist, Magd, Petrus*

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

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

Jesus said to him:

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

Thereupon the chief priest rent his clothes asunder and said:

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

They answered and said:

36b. *The Council*

He is of death deserving!

36c. *Evangelist*

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

36d. *The Council*

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

37. *Chorale*

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

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

38a. *Evangelist, Two Maids, Peter*

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

And thou was also with Jesus of Galilee.

But he then denied this before them all and said:

I know not what thou sayest.

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

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

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

38b. *Coro*

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

38c. *Recitativo Evangelist, Petrus*

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

39. *Aria Alt*

Erbarme dich,  
Mein Gott, um meiner Zähren willen!  
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;

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

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

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

38b. *Bystanders*

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

38c. *Evangelist, Peter*

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

39. *Aria*

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

40. *Chorale*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

Sie sprachen: Barrabam!

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

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

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

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

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

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

And they said: Barabbas!

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

And they all said:

45b. *Cori*

Laß ihn kreuzigen!

45b. *Crowd*

Have him crucified!

46. *Choral*

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

46. *Chorale*

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

47. *Recitativo Evangelist, Pilatus*

Der Landpfleger sagte:  
Was hat er denn Übels getan

47. *Evangelist, Pilate*

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

48. *Recitativo Sopran*

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

48. *Recitative*

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

49. *Aria Sopran*

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

49. *Aria*

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

50a. *Recitativo Evangelist*

Sie schrieen aber noch mehr und  
sprachen:

50a. *Evangelist*

They cried again even more and  
said:

50b. *Cori*

Laß ihn kreuzigen!

50b. *Crowd*

Have him crucified!

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

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

Da antwortete das ganze Volk und  
sprach:

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

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

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

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

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

Thereupon answered all the people and  
said:

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

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

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

52. *Aria Alt*

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

53a. *Recitativo Evangelist*

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

53b. *Cori*

Gegrüßet seist du, Jüdenkönig!

53c. *Recitativo Evangelist*

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

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;

52. *Aria*

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

53a. *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. *Chorale*

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

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

55. *Recitativo Evangelist*

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

56. *Recitativo Baß*

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

57. *Aria Baß*

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

58a. *Recitativo Evangelist*

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

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

55. *Evangelist*

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

56. *Recitative*

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

57. *Aria*

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

58a. *Evangelist*

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

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

58b. *Cori*

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

58c. *Recitativo Evangelist*

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

58d. *Cori*

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

58e. *Recitativo Evangelist*

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

59. *Recitativo Alt*

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

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

58b. *Passers-by*

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

58c. *Evangelist*

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

58d. *Chief Priests and Elders*

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

58c. *Evangelist*

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

59. *Recitativo Zion*

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

60. *Aria Alt e Coro*

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

61a. *Recitativo Evangelist, Jesus*

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

Eli, Eli, lama asabthani?

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

61b. *Coro*

Der rufet dem Elias!

61c. *Recitativo Evangelist*

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

61d. *Coro*

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

61e. *Recitativo Evangelist*

Aber Jesus schrie abermal laut und  
verschied.

60. *Aria, Zion, The Faithful*

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

61a. *Evangelist, Jesus*

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

Eli, Eli, lama sabathani?

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

61b. *Bystanders*

He calleth to Elias!

61c. *Evangelist*

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

61d. *Bystanders*

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

61e. *Evangelist*

But Jesus cried again aloud and  
died.

62. *Choral*

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

63a. *Recitativo Evangelist*

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

63b. *Cori*

Wahrlich, dieser ist Gottes Sohn  
gewesen.

63c. *Recitativo Evangelist*

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

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



64. *Recitativo Baß*

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

65. *Aria Baß*

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

66a. *Recitativo Evangelist*

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

66b. *Cori*

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

64. *Recitative*

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

65. *Aria*

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

66a. *Evangelist*

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

66b. *Chief Priests and Pharisees*

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

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

66c. *Recitativo Evangelist, Pilatus*

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

67. *Recitativo Soloisten e Coro*

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

68. *Coro*

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

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

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

66c. *Evangelist, Pilate*

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

67. *Recit. Zion, The Faithful*

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

68. *Chorus Tutti*

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

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

# Biographies



## John Butt

John Butt is musical director of Dunedin Consort and a Principal Artist with the OAE. He was Gardiner Professor of Music at the University of Glasgow, 2001-24, where he continues as an Honorary Professorial Research Fellow. His career began with his appointment as organ scholar at King's College Cambridge, and this led to various academic and performing posts (including at UC Berkeley, 1989-97). His work, as both musician and scholar, gravitates towards music of the 17th-18th centuries, but he is also concerned with the implications of the past in our present culture. Author of five monographs centering around Bach, the baroque and the concepts of historical performance practice, his recent work concerns music and modernity, listening cultures, and music and film.

Having made 11 recordings on organ and harpsichord for Harmonia Mundi (including the complete organ works of Elgar), he has made 19 recordings for Linn Records. Highlights, directing Dunedin, include the Gramophone award-winning recordings of Handel's *Messiah* and Mozart's *Requiem*, together with recordings of Bach's Passions, Mass, Magnificat, Christmas Oratorio and *Brandenburg Concertos* and Monteverdi's *1610 Vespers*. A recording of Bach cantatas won a BBC Music Magazine Award in 2021. Further recordings, of Bach *Orchestral Suites* and Mozart's *Mass in C Minor*, were released in 2022-23.

With Dunedin and other orchestras he has appeared at the BBC Proms, London, and the Edinburgh International Festival. International tours have covered much of Europe, the US, Mexico and Colombia. As guest conductor he has worked with period orchestras and symphony orchestras such as the Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Stavanger Symphony, the BBC Symphony Orchestra, CBSO, Academy of St Martin's in the Fields, Hallé Orchestra and BBC National Orchestra of Wales. Since winning the W.H.Scheide prize for his first book, he has received the Dent Medal of the RMA together with the RAM/Kohn Foundation's Bach Prize. He has been awarded an OBE, FBA and FRSE, together with the medal of the Royal College of Organists.



## **Dunedin Consort**

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

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

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



## Hugo Hymas

British tenor Hugo Hymas is in much demand for his interpretations of the baroque and renaissance repertoire, enjoying collaborations with the foremost practitioners of the genre. Concert engagements include appearances with the Freiburg Baroque, Royal Concertgebouw, Tampere Philharmonic, English Chamber Orchestras; Arcangelo, Collegium Vocale Gent, The English Concert, Dunedin Consort, Gabrieli Consort Les Arts Florissants, Monteverdi Choir and The Orchestra of the Age of Enlightenment. His conductors and directors Kristian Bezuidenhout, Harry Bicket, John Butt, William Christie, Jonathan Cohen, John Eliot Gardiner, Emmanuelle Haïm, Philippe Herreweghe, Vaclav Luks and Nicholas Kraemer. Hugo's opera roles to date include Jove *Semele* for Glyndebourne Festival Opera, Septimius *Theodora* for Potsdamer Winteroper, Indian Boy and Fame in Purcell *The Indian Queen* with Opera de Lille and Eurimaco *Il ritorno d'Ulisse in patria* at the Maggio Musicale Fiorentino. Hugo is a former Rising Start of the Enlightenment, Britten-Pears Young Artist. He was a member of the Choir of Clare College, Cambridge and read Music at the University of Durham.



## Ashley Riches

Bass-baritone Ashley Riches studied at King's College, Cambridge and the Guildhall School of Music and Drama. He was a Jette Parker Young Artist at the Royal Opera House and a BBC Radio 3 New Generation Artist. An extremely versatile artist, his 2024/25 season includes Handel's *Messiah* at the BBC Proms with John Butt and the Academy of St Martin in the Fields, Rossini's *Stabat Mater* with Nil Venditti and the BBC National Orchestra of Wales, Berlioz *L'Enfance du Christ* with the NFW Wroclaw Philharmonic and Paul McCreech, Bach's *St John Passion* with The English Concert and Harry Bicket, and Puccini's *La Rondine* with the London Symphony Orchestra and Antonio Pappano. In 2023/24 he returned to the Royal Opera House as Roucher *Andrea Chénier*, sang *Rheinberg* in Wallace's *Lurline* with the National Symphony Orchestra Dublin and Péter Halász, Beethoven's *Missa Solemnis* with David Afkham in Madrid, Verdi's *Requiem* with the City of Birmingham Symphony Orchestra and Kazuki Yamada, and Handel's *Messiah* in concert at Glyndebourne and with the Royal Liverpool Philharmonic and Bernard Labadie, and Purcell's *King Arthur* with Paul McCreech in Lyon and Lausanne. An accomplished recitalist, he released his debut solo recital recording, *A Musical Zoo*, in 2021.



## Joanne Lunn

Joanne Lunn studied at the Royal College of Music in London, where she was awarded the prestigious Tagore Gold Medal and is an internationally established artist. Joanne has worked with many conductors and groups principally in the early music field including Masaaki Suzuki (Bach Collegium Japan); Lars Ulrik Mortensen (Concerto Copenhagen); Sir John Eliot Gardiner (Monteverdi Choir and the English Baroque Soloists); John Butt (Dunedin Consort); Laurence Cummings (London Handel Festival); Matt Halls (Oregon Bach Festival); Daniel Reuss (Cappella Amsterdam); Sir Roger Norrington (OAE); Raphaël Pichon (Pygmalion Ensemble); Christian Curnyn (Hallé Orchestra); Marc Minkowski (Les Musiciens du Louvre); Rudolph Lutz (J.C.Bach Stiftung); Frieder Bernius (Stuttgart Kammerchor); Gustav Leonhardt (AAM); Tafelmusik, Toronto; Melbourne Symphony Orchestra; Akademie für Alte Musik Berlin; Rotterdam Philharmonic Orchestra; Concerto Köln; London Symphony Orchestra; Royal Liverpool Philharmonic Orchestra; and John Rutter. Highlights of the 2024/2025 season include *Mozart Requiem* in Japan, *Handel Messiah* in Finland and a Celebration of Christmas Chorales in Denmark as Artistic Director.



## James Hall

Praised by The Arts Desk for his 'flawless', 'stand-out' performances on Opera, Concert and Theatre stages around the world, countertenor James Hall enjoys great success in baroque and contemporary repertoire, and regularly appears with some of the world's leading ensembles and opera companies. Current and future engagements include Bach B Minor Mass (with Vladimir Jurowski) Bayerische Staatsoper München, *Israel in Egypt* Monteverdi Choir Tour, Jan Mattheijsz/Bisschop *The Apocalypse* based on works by JS Bach Opera2day, Lichas *Hercules* Händel-Festspiele Karlsruhe, Strumpet Ginger in Purcell's *Masque of Might* Opera North, concerts with Dunedin Consort and RTÉ National Symphony Orchestra and Ottone (title role) and Andronico Tamerlano ETO. Recently James sang Hamor Jephtha Bregenz, roles in Monteverdi's *Ulisse Maggio Musicale*, Oberson *A Midsummer Night's Dream* Deutsche Oper Berlin and Opéra National de Montpellier, *The Boy Written on Skin* Venice Biennale, concerts with Collegium Vocale Ghent and Scottish Chamber Orchestra, and a concert with Sir George Benjamin to mark the composer's 60th birthday at the Royal Festival Hall. James Hall studied at the Royal College of Music.



## Alys Mererid Roberts

Welsh soprano Alys Mererid Roberts graduated from the Royal Academy of Music in London, where she studied with Mary Nelson and Ingrid Surgenor, after a first degree at Durham University. Her many recent appearances include Novice Suor Angelica with Welsh National Opera, Tiny Tim/Fan for a revival of Opera Holland Park's *A Christmas Carol*, Rachel in the Dunedin Consort's critically-acclaimed staged baroque project *Out Of Her Mouth*, multiple roles in Longborough Festival Opera's *The Fairy Queen*, Yum Yum *The Mikado* for Charles Court Opera, and both The Princess in Montsalvatge's *El Gato Con Botas* (Puss in Boots) and Gretel *Hänsel und Gretel* for Mid Wales Opera. On film, Alys also sang Flora in Opera Glassworks' *The Turn of the Screw*, recorded at Wilton's Music Hall. Alongside her 2025 return to the Dunedin Consort for the *St Matthew Passion*, Alys is currently singing the soprano role in English Touring Opera's Shakespeare-inspired *What Dreams May Come!* with performances across the UK until the end of May.



## Sarah Anne Champion

Sarah Anne Champion is a British mezzo-soprano and an established soloist and consort singer. She began singing with the National Youth Choirs of Great Britain in 2003, as an undergraduate she read Music at Durham University before going on to the University of Cambridge to train as a Secondary School Music Teacher. After working in Oxford for five years she moved to begin her singing career in London where she then completed her Masters, with distinction, at the Royal Academy of Music and was awarded the Nancy Nuttall Early Music Prize. Sarah now sings with critically acclaimed group The Marian Consort, championing works by lesser known composers such as Vicente Lusitano and Raffaella Aleotti alongside new commissions. Highlights include a recent tour to Japan and performances live on Radio 3's In Tune, for the BBC proms and at The Wigmore Hall. Sarah also sings with the Fieri Consort who, in 2022, premiered the lost works of Maddalena Casulana, newly-discovered after 400 years, alongside those of Barbara Strozzi live on BBC Radio 3 – soon to be released on commercial disc.



## Matthew McKinney

Winner of the 2024 Kathleen Ferrier Awards, Scottish tenor Matthew McKinney is quickly establishing himself as an exciting and sensitive young singer. He recently made his debut at Carnegie hall as a Song Studio Artist, and he looks forward to returning to Glyndebourne in summer 2025 as a Jerwood Young Artist. In the Autumn, he will make his role debut there as Peter in the world premier of Mark Anthony Turnage's new opera *The Railway Children*.

Matthew is a graduate of the Royal Conservatoire of Scotland, and is fortunate to enjoy a growing career that spans opera, oratorio, community music and the recital platform. He is particularly excited to be working alongside pianist Roelof Temmingh on a new collaboration titled 'Finding Freedom'. They will present recitals across the UK throughout 2025. He is very excited to join Dunedin for the St. Matthew Passion this year, and is always thrilled to sing in Scotland.



## Frederick Long

Frederick Long is garnering an international reputation for bringing vivid communication to both the operatic and concert stage. A versatile musician, he is currently in particular demand in the music of the baroque, to which his rich and flexible bass-baritone is ideally suited. Recent concert highlights include Bach's *Christmas Oratorio* (EBS/Gardiner, released on Deutsche Gramophon), *Aeneas in Dido and Aeneas* with the boundary-pushing Barokksolistene, the *St John Passion* (Solomon's Knot and *Messiah* (Irish Baroque Orchestra both at Wigmore Hall, and tours of Bach and Handel as a guest soloist of the Monteverdi Choir, including performances at La Scala, Milan, and Carnegie Hall, New York. Since making his debut at Glyndebourne as the Lackey (*Ariadne auf Naxos*), and covering the title role in *Saul*, he has been lucky enough to be engaged by the major opera houses in the UK. He developed an association with English Touring Opera, for whom performances as Isménor (*Rameau*), the Sorceress (*Dido and Aeneas* and *Guglielmo (Cosi fan Tutte)* received particular acclaim. When avoiding work, or work is avoiding him, he can be found pottering around the cider presses of Somerset, where he has made his home with his wife and two young children.



## RSNO Youth Chorus

The RSNO Youth Chorus (formerly Junior Chorus) offers its members the unique opportunity to perform regularly with a professional symphony orchestra. Directed by Patrick Barrett, the Youth Chorus offers young people aged 7-18 the opportunity to sing weekly with a highly trained group, giving concerts, making recordings and socially enjoying the company of other singers.

The aims of the RSNO Youth Chorus are to encourage singing to the best of the singers' ability, to learn to read music, and to develop and train the voice. The emphasis is ultimately on singing for fun, and on the establishment of good pitching and a good ear using the Kodály Method – a plan for young singers developed in Hungary by the composer and teacher Zoltán Kodály.

## Dunedin Consort

### Orchestra I

Violin	Huw Daniel
	Sarah Bevan-Baker
	Hilary Michael
	Alice Rickards
Viola	John Crockatt
Cello & Viola da Gamba	Jonathan Manson
Violone	Christine Sticher
Oboe	Alexandra Bellamy
	Oonagh Lee
Flute	Katy Bircher
	Graham O'Sullivan

### Orchestra 2

Violin	Rebecca Livermore
	Jamie Campbell
	Kristin Deeken
	George Clifford
Viola	Oliver Wilson
Cello	Lucia Capellaro
Violone	Hannah Turnbull
Oboe	Grace Scott Deuchar
	Molly Marsh
Flute	Hazel Woodcock
	Lydia Walquist
Organ	Jan Waterfield

BSL Interpreter Paul Whittaker OBE

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