



# J. S. BACH ST. MATTHEW PASSION



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CONCERTS *at*  
SAINT THOMAS

**TRINITY CHURCH**  
WALL STREET

COVER:  
*Crucifixion - It is finished, 2009*  
Patricia Brintle





TUESDAY, MARCH 29, 2022 AT 7:30 PM  
SAINT THOMAS CHURCH FIFTH AVENUE

THURSDAY, MARCH 31, 2022 AT 7:30 PM  
TRINITY CHURCH WALL STREET

# ST. MATTHEW PASSION

## A SACRED ORATORIO

BY

# JOHANN SEBASTIAN BACH

(1685-1750)



THE CHOIR OF TRINITY WALL STREET  
THE SAINT THOMAS CHOIR OF MEN AND BOYS  
with  
TRINITY BAROQUE ORCHESTRA  
NEW YORK BAROQUE INCORPORATED  
TRINITY YOUTH CHORUS

SOLOISTS

Thomas Cooley, *Evangelist*  
Jonathan Woody, *Jesus*

Dana Marsh, *Conductor*







## PROGRAM NOTES

THE TRADITION of Passion narratives stretches back to the beginnings of the formalized Christian liturgy. Originally chanted by a single deacon, the roles of the Evangelist, Jesus, or other characters were eventually taken over by separate singers together with a choir to recite the crowd scenes. Thus, 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-fertilize with the church tradition.

Bach's Passions were performed during the afternoon Vesper service on Good Friday. Like his cantatas, Bach's Passions adopt something of the sermon's function as the axis in a symmetrical structure, since the arias, ariosos, and framing choruses interpret the biblical text in order to effect a change of mood and attitude in the believer. In the Matthew Passion, the aria 'Aus Liebe will mein Heiland sterben' is perhaps the most important of all structural elements, since it underlines a central theme - that Christ died for the love of humankind. This focal point falls between two matching choruses. 'Laß ihn Kreuzigen,' depicting the crowd's desire to crucify Christ, provides an antithesis to Christ's love. The second chorus, following 'Aus Liebe,' is a tone higher, suggesting 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, a metaphor for spiritual development.

Although Bach's Passions borrow liberally from secular conventions such as dance and, particularly, opera, the Matthew Passion also draws heavily from the long traditions of spiritual meditation. The regular breaks (fifteen in all) provided by the paired ariosos and arias, force the listener into personal contemplation, while the chorales represent a community response, a pattern suggestive 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 recognize Christ's suffering and love, and finally, to experience reconciliation with Christ and to imitate his example (most movingly captured in the final aria 'Mache dich').

The double chorus and orchestra format is required by the dialogue form in the free poetry, written by the Leipzig poet, Picander. This rhetorical device allows for the presentation of contrasting points of view ('So ist mein Jesus nun gefangen' and 'Laßt ihn, haltet, bindet nicht!'), complimentary points ('Ach, nun ist mein Jesu hin' and 'Wo ist denn dein Freund hingegangen'), and a dialogue between a single speaker and a group ('Ich will bei meinem Jesu wachen' and 'So





schlafen unsere 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, 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. The German chorale on the Agnus Dei, 'O Lamm Gottes, unschuldig,' 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. 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.

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. Bach probably began writing it in 1725 but did not finish or perfect it in time for that year's Good Friday performance. The earlier John Passion was performed on this occasion, containing a substitute chorale fantasia ('O Mensch, bewein') that eventually became part of the Matthew Passion, which Bach did not present until 1727, refining it again during the 1730s. In the last few years of his life he continued to amend the work, which points to the special status Bach seems to have afforded the work. It is not surprising that the Matthew Passion became an immediate 'masterwork' at the time of its revival by Mendelssohn in 1829.

John Butt  
*Gardiner Chair of Music*  
*University of Glasgow*





## SOLOISTS

### THOMAS COOLEY, *Evangelist*

Praised by the New York Times for his “sweet, penetrating lyric tenor with aching sensitivity,” and by San Francisco Classical Voice as “an indomitable musical force,” Thomas Cooley is a singer of great versatility, expressiveness, and virtuosity.

He has collaborated with conductors such as Teodor Currentzis, Nicholas McGegan, Robert Spano, Manfred Honneck, Donald Runnicles, Helmuth Rilling, Osmo Vänskä, Eji Oue, David Robertson, Markus Stenz, Bernard Labadie, Jane Glover, and Franz Welser-Möst

Internationally in demand for a wide range of repertoire in concert, opera, and chamber music, Cooley performs regularly with major orchestras such as the Atlanta, St. Louis, and National Symphonies; the Minnesota Orchestra and St. Paul Chamber Orchestra; Los Angeles Chamber Orchestra, Orchestre Symphonique de Quebec; Copenhagen Philharmonic; Bavarian Radio Symphony; Orchestra Sinfonica Giuseppe Verdi; the Gewandhaus Orchestra Leipzig; and the Osaka Philharmonic.

Thomas Cooley’s repertoire on the symphonic stage includes works such as Beethoven’s *Missa Solemnis*; Berlioz’s *Requiem*; productions of Britten’s *Peter Grimes* and *War Requiem* in Carnegie Hall as part of the Britten Centennial; Haydn’s *Creation*; Britten’s *Serenade* and *Les Illuminations*; Mendelssohn’s *Elijah*; Elgar’s *Dream of Gerontius*; Rihm’s *Deus Passus*; Mahler’s *Lied von der Erde*; Penderecki’s *Credo*, and Kodály’s *Psalmus Hungaricus*. Recent highlights include a tour of Mozart’s *Requiem* with musicAeterna, and the world premiere and recording of Christopher Theofanidis’s *Creation/Creator* with Atlanta Symphony. Other important recordings include Beethoven’s *Symphony No. 9* with the Copenhagen Philharmonic and the title role in Handel’s *Samson* with Nicholas McGegan and the Festspiel Orchester Göttingen.

Renowned for his agility and skill in Baroque music, Mr. Cooley is in demand, particularly as an interpreter of the works of Bach and Handel. This year, he returns for his 10th season as the tenor soloist at the Carmel Bach Festival. He was named Artist-in-Residence by Music of the Baroque in Chicago in the 2015-16 season. Of his Evangelist with Jane Glover, the Chicago Tribune wrote, “In the stylish tenor Thomas Cooley she had an ideal Evangelist, firm of voice and commanding of expression. So intensely did he penetrate the long and demanding narration that the familiar saga took on the urgency of on-site reportage.” He appears regularly with such groups as Philharmonia Baroque Orchestra, Boston Baroque, Handel and Haydn, Akademie für Alte Musik Berlin, Les Violons du Roy, and the Göttingen Händelfestspiele.

Important recent engagements of Baroque music include Telemann’s *Tag des Gerichts* in the Concertgebouw in Amsterdam; the Evangelist in *St. John Passion* on tour in Italy with the Munich Bach Choir; Purcell’s *Indian Queen* with musicAeterna, Bach’s *Lutheran Masses* with Violons du Roy in Montreal, Evangelist in Bach’s *St. Matthew Pas-*





sion with the Seattle Symphony, Handel's *Joshua* with Philharmonia Baroque and created the role of Acis in a new production of *Acis and Galatea* with the Mark Morris Dance Group. A program of Handel arias and duets entitled "As Steals the Morn" with San Francisco's Voices of Music was selected as the best Early/Baroque performance in the Bay Area in 2019 and a video of one of the selections of this concert has received over one million views.

On the operatic stage he has performed many of the great tenor roles in the operas of Mozart, including Tamino, Belmonte, Ferrando, Don Ottavio and the title role in *Idomeneo*. Other roles include Count Almaviva in Rossini's *Barbiere di Siviglia*, the title role in Bernstein's *Candide*, and Bajazet in Handel's *Tamerlano*. He was a member of the ensemble at the Gärtnerplatz Theater in Munich for four years. Additionally, he has performed at the Bavarian State Opera, the Krakow State Opera, Cincinnati Opera, and the Göttingen Händelfestspiele, where he returns in 2021 as Grimoaldo for their 100th Anniversary production of *Rodelinda*. Of his performance as Don Ottavio in the Concertgebouw with Orchestra of the 18th Century, *Opera Gazette* wrote, "The man sang his two arias so inhumanly beautifully-his 'Dalla sua pace' was a diamond—that for a moment we no longer knew what we were doing. The last thing we are aiming for is the Fritz Wunderlich police, but our thoughts wandered for a moment to the best Mozart tenor ever. Cooley's virtuosity and expressiveness are of an extraterrestrial level. A breathtaking climax."

Highlights of the coming season include *Rodelinda* in a stage/television production at the Göttingen Handel Festival, Handel's *Ode to St. Cecilia* and the role of Aeneas in *Dido and Aeneas* at the Carmel Bach Festival, *Messiah* with Nicholas McGegan in Cleveland and with the Jacksonville Symphony, and the arias of the *St. John Passion* with the Columbus Symphony.

### JONATHAN WOODY, *Jesus*

Jonathan Woody is a versatile and dynamic musician who maintains an active schedule as a performer and composer in New York and across North America. In demand as a bass-baritone soloist, Jonathan makes regular appearances with such historically-informed orchestras as Boston Early Music Festival, Apollo's Fire, Pacific MusicWorks, Bach Collegium San Diego, Trinity Baroque Orchestra and New York Baroque Incorporated. During the 2021-2022 season, Jonathan served as an Artistic Advisor for the Portland Baroque Orchestra, curating a program of 17th-century music and performing as a vocal soloist. As a committed chamber musician, Jonathan enjoys collaborating with ensembles at the highest level and is regularly featured as a member of the Grammy®-nominated Choir of Trinity Wall Street, where he has earned praise as "charismatic" and "riveting" from the New York Times for his solo work. Other recent collaborations include performances with Kaleidoscope Ensemble, Les Délices, Seraphic Fire, Byron Schenkman and Friends, and TENET Vocal Artists. Jonathan is also immersed in the







world of new music, as a performer and composer. His compositional voice blends 17th- and 18th-century inspiration with the minimalism and socially-conscious subject matter of today's music. Since 2020, he has received commissions from Apollo's Fire, the Choir of Trinity Wall Street, Chanticleer, the Handel and Haydn Society, and the Cathedral Choral Society of Washington DC, among others. Jonathan has participated in several premiere performances of leading composers' works, including Ted Hearne's *The Source* (2014), Ellen Reid's *p r i s m* (2019 Pulitzer-Prize winner), Missy Mazzoli's *Breaking the Waves* (NYC premiere, 2018), and Du Yun's *Angel's Bone* (2017 Pulitzer-Prize winner). Festival appearances include Staunton Music Festival, Portland Bach Festival, Carmel Bach Festival, Oregon Bach Festival, American Bach Soloists Academy, and the Aldeburgh Festival at Snape Maltings.

On the operatic stage, Jonathan has joined Opera Lafayette, American Opera Projects, and Beth Morrison Projects for recent productions, and has recorded with the Choir of Trinity Wall Street under the Musica Omnia label on their Grammy® recording of *Israel in Egypt*. Other recording credits include ACRONYM's *Cantica Obsoleta* (Olde Focus Recordings), Boston Early Music Festival's *St. Matthew Passion* of J. Sebastiani (RadioBremen), New York Polyphony's *Roma Aeterna* (BIS Records), and the Choir of Trinity Wall Street's *Missa Gentis Humanae* (Musica Omnia).

Jonathan is committed to racial equity in the field of the performing arts, and currently serves on Early Music America's Task Force for Inclusion, Diversity, Equity and Access. Currently based in Brooklyn, NY, Jonathan holds degrees from McGill University and the University of Maryland, College Park and is represented by Miguel Rodriguez of Athlone Artists.

#### DANA MARSH, *Conductor*

Dana Marsh's musical training began as a boy chorister at Saint Thomas Choir School in New York and at Salisbury Cathedral in England. He earned his undergraduate degree in organ performance from the Eastman School of Music, with later masters and doctoral degrees in historical musicology from the University of Oxford.

Acclaimed by the *Los Angeles Times* as "an energetic and persuasive conductor," and by *The Washington Post* as "a superb choral conductor, energetic and precise," Marsh has enjoyed fruitful collaborations with the Studio de Musique Ancienne Montreal, Cappella Romana, Magnificat (U.K.), the Choir of Saint Thomas Fifth Avenue, Musica Angelica Baroque Orchestra, Portland Baroque Orchestra, the Indianapolis Baroque Orchestra, and the London Mozart Players, among others. While living and studying in the U.K., he founded the ensemble *Musica Humana Oxford* (2001–2008), which toured the U.S. to critical praise ("... pleasing to the ear and satisfying to the soul."—*LA Times*).

Cited by the *New York Times* as "a powerful and expressive countertenor," Marsh's Bach aria study was undertaken with Max Van Egmond in Amsterdam. He worked as a vocal soloist and consort singer in the U.S. and the U.K. (1992–2008), performing



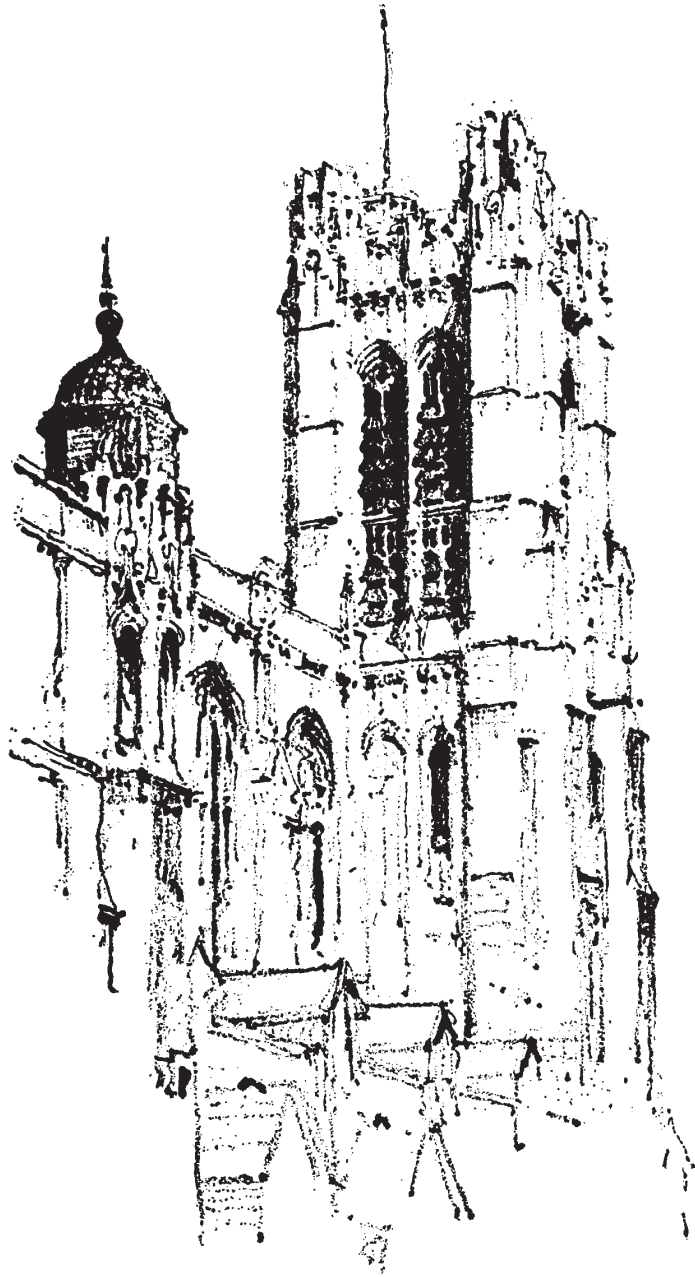


with the American Bach Soloists, Concert Royal, New York Collegium (under Gustav Leonhardt), Seattle Baroque Orchestra, Musica Angelica Baroque Orchestra, A Cappella Portuguesa, and the Brabant Ensemble. While completing his doctoral research at Oxford, Marsh sang regularly with the Choir of New College, performing in numerous collaborations with the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and the European Union Baroque Orchestra, recording 15 discs with New College Choir, one of which won the Gramophone Award for Early Music in 2008.

Marsh is Professor of Music and Director of the Historical Performance Institute at the Indiana University Jacobs School of Music. Previously, he taught early music history at both Oxford and Cambridge universities, additionally publishing original research and review articles through the scholarly presses of both institutions. He served as Assistant Director of Music and Director of Chapel Music at Girton College Cambridge, and more recently was Canon Organist and Director of Music at Christ Church Cathedral, Indianapolis.

Marsh has also prepared ensembles of young singers for concert and recording engagements with the Los Angeles Philharmonic under Esa-Pekka Salonen and Antonio Pappano. He has recorded in various capacities for Sony, Universal, Avie, Decca, Erato, Koch International Classics, Signum, and Public Radio International.







## THE CHOIR OF TRINITY WALL STREET

Peerless interpreters of both early and new music, The Choir of Trinity Wall Street has redefined the realm of 21st-century vocal music, breaking new ground with artistry described as “blazing with vigour...a choir from heaven” (*The Times*, London). This premier ensemble can be heard live, online, and in recordings in performances described as “thrilling” (*The New Yorker*), “musically top-notch” (*The Wall Street Journal*), and “simply superb” (*The New York Times*).

In addition to leading daily liturgical music at Trinity Church, over the past two years the choir has produced many video performances highlighting Anglican repertoire. These recordings were featured weekly on Trinity’s Comfort at One series and included a partnership with Amplify Female Composers. A typical season for the choir includes performing in Bach + One, Compline by Candlelight, and many other concerts and festivals throughout the year, often with NOVUS NY, the Trinity Baroque Orchestra, and the Trinity Youth Chorus. The choir anchors Trinity’s critically acclaimed performances of Handel’s *Messiah*, which *The New York Times* declares to be “the best *Messiah* in New York.”

The choir has toured extensively throughout the United States, making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, The Shed at Hudson Yards, the Kennedy Center, Walt Disney Concert Hall, the Berkeley Festival & Exhibition, BAM’s Next Wave Festival, and the Prototype Festival, among others. Increasingly in-demand internationally, the choir has also performed in recent seasons at Montreal’s Salle Bourgie, Paris’s Théâtre des Champs-Élysées, Norway’s Stavanger Cathedral, and London’s Barbican Theatre. Performance partners have included Bang on a Can All-Stars, the New York Philharmonic, and the Rolling Stones. The choir was featured in the 150 Psalms Project, performing at the Utrecht Early Music Festival and Lincoln Center’s White Light Festival.

In addition to the Grammy Award-nominated recordings *Luna Pearl Woolf: Fire and Flood* and Handel’s *Israel in Egypt*, The Choir of Trinity Wall Street has released recordings on Naxos, Musica Omnia, Pentatone, VIA Recordings, ARSIS, Avie Records, Acis, Broadway Records, Cantaloupe Music, Decca Gold, and Philip Glass’s Orange Mountain Music, which released Trinity’s monumental performance of Glass’s Symphony No. 5. Prominently evidenced by this discography is Trinity’s long-term commitment to new music, which has led to many collaborations with living composers including Ellen Reid, Du Yun, Trevor Weston, Paola Prestini, Luna Pearl Woolf, Ralf Yusuf Gawlick, Elena Ruehr, and Julia Wolfe, whose 2015 Pulitzer Prize-winning and Grammy Award-nominated work *Anthracite Fields* was recorded with the choir. Along with NOVUS NY, the choir also collaborated on and recorded two Pulitzer Prize-winning operas: Du Yun’s *Angel’s Bone* and Ellen Reid’s *prism*.





THE CHOIR OF TRINITY WALL STREET, *CHORUS I*

SOPRANO

Elizabeth Bates  
Margaret Carpenter Haigh  
Sonya Headlam  
Madeline Apple Healey  
Molly Quinn  
Melanie Russell  
Elena Williamson

ALTO

Melissa Attebury  
Clifton Massey  
Tim Parsons  
Kirsten Sollek  
Pamela Terry

TENOR

Paul D'Arcy  
Timothy Hodges  
Scott Mello  
Stephen Sands  
Gregorio Taniguchi  
David Vanderwal

BASS

Steven Hrycelak  
Enrico Lagasca  
Richard Lippold  
Thomas McCargar  
Malcolm J. Merriweather  
Brian Mextorf





## THE SAINT THOMAS CHOIR OF MEN AND BOYS

The Saint Thomas Choir of Men and Boys is considered to be the leading ensemble of its kind in the Anglican choral tradition in the United States. While its primary *raison d'être* is to sing five choral services each week, the Choir also performs regularly with Orchestra of St. Luke's and New York Baroque Incorporated as part of Saint Thomas Church concert series. Live webcasts of choral services and further information concerning recordings, tours, and concerts given by the Choir can be found at [www.SaintThomasChurch.org](http://www.SaintThomasChurch.org).

Over recent years, the Choir has toured throughout the U.S., Europe and Scandinavia with performances at Westminster Abbey and St. Paul's Cathedral in London, King's College, Cambridge, Windsor, Edinburgh, St. Albans, the Aldeburgh Festival and the Vatican. In 2012, the Boys of the Choir traveled to Dresden to give the premiere of Lera Auerbach's *Dresden Requiem* with the Dresden Staatskapelle in the Frauenkirche and Semper Oper and the full choir performed later that year in the Thomaskirche at the Leipzig *BachFest*. Domestically, the Choir has appeared often at National AGO Conventions.

The boy choristers make frequent appearances on local and national television programs, such as the TODAY program, and the classical music radio station WQXR. They have sung with Sting at the tree lighting ceremony in Rockefeller Center, performed at the new Steinway Piano Hall on 6<sup>th</sup> Avenue, and in 2019 they appeared as the opening act at the Radio City Music Hall Christmas Spectacular.

Besides the annual performances of Handel's *Messiah*, the choir's concerts at Saint Thomas Church have included presentations of the Fauré, Duruflé, and Mozart Requiems, the J.S. Bach *Passions*, the *Mass in B Minor*; Handel's *Israel in Egypt*, and James MacMillan's *Seven Last Words from the Cross*. The choir has given the U.S. premieres of works by John Tavener and Nico Muhly, and in recent times has commissioned new choral music by Francis Pott. In 2016, a concert in memory of former Director of Music John Scott was performed with Orchestra of St. Luke's under the direction of Sir Simon Rattle.

The choir has made many commercial recordings under successive Directors of Music, Gerre Hancock and John Scott, and most recently did so under the direction of Jeremy Filsell: *The Music of Gerre Hancock*, an album of music indelibly associated with Saint Thomas Church. In 2022, the choir will mark the 400<sup>th</sup> anniversary of the death of William Byrd by recording the Byrd Propers for the feast of Corpus Christi, within the recreation of the pre-Reformation Sarum Rite Mass.

The Gentlemen of the Saint Thomas Choir are all professional singers, and the Boy Choristers all attend the Saint Thomas Choir School, instituted in 1919; nowadays the only remaining educational establishment of its type in the US. The Saint Thomas Choir of Men and Boys is represented by Karen McFarlane Artists, Inc.





THE SAINT THOMAS CHOIR OF MEN AND BOYS, *CHORUS II*

TREBLE

Luke Allman  
Harrison Bieschke  
David Conrado  
Bakore Camara  
Avery Donaldson  
Rocco Halvey  
Grayson Hochenberg  
Elias Kim  
Nathan Kim  
Constantin Lafourcade  
William Lee  
Arthur Li  
Nathan Moreno  
Henry Park  
Jovon Patrick-Bernard  
William Petretta  
Francis Segger

ALTO

Eric Brenner  
Padraic Costello  
Tomás Cruz  
Jeremy Filsell  
Jonathan May

TENOR

Chad Kranak  
Lawrence Jones  
John Ramseyer  
Emerson Sieverts

BASS

Benjamin Howard  
Brian Mummert  
Christopher Trueblood  
Charles Perry Sprawls

Dr. Jeremy Filsell

*The Nancy B. & John B. Hoffmann Organist and Director of Music*





## TRINITY YOUTH CHORUS

The Trinity Youth Chorus brings together talented youth ages 5 to 18 from the five boroughs of New York City. Choristers receive individual and group training in vocal technique, music theory, sightreading, and performance skills from a group of dedicated professionals led by Melissa Attebury, Trinity's associate director of music.

The choristers provide musical leadership for Sunday 9:15am Family services and offer concerts throughout the season, often performing with Trinity's professional ensembles including The Choir of Trinity Wall Street. Recent highlights include Orff's *Carmina Burana*, Bernstein's *Chichester Psalms*, a fully staged production of Britten's *Noye's Fludde*, Ellen Reid's *Winter's Child* at the Prototype Festival, Ginastera's *Turbæ ad Passionem Gregorianam* and Mahler's Symphony No. 8 at Carnegie Hall, and Britten's *War Requiem* with the Queens College Choral Society. Recording projects include Philip Glass's Symphony No. 5 and Lisa Bielawa's *My Outstretched Hand* with The San Francisco Girls Chorus and The Knights.

The Trinity Youth Chorus is featured in the films *Love is Strange* and *Doubt*, as well as Lisa Bielawa's made-for-TV opera *Vireo*; has sung backup for Josh Groban, the Rolling Stones, and Bobby McFerrin; and has been heard on Public Radio International and CBS's *The Early Show*.

Luna Adams  
Sofia Aguirre  
David Ash  
Maia Blake  
Alexis Brown  
Alana Conley  
Zina Devoe  
Stella Kear  
Nayoung Lee  
Julia Leopando  
Peter Martin  
Samuel Roussey  
Kaeley Simon

Leah Singh  
Margot Slade  
Stella Slade  
Ebony Spicer  
Christoffer Tan  
Shepherd Tan  
Hailey Tsai  
Lili Vahtra  
Zizi Vargas-Chaffa  
Nadia Verzablovich  
Sofia Villa  
Leila Zotovich  
Mila Zotovich







## TRINITY BAROQUE ORCHESTRA

Praised by *The New York Times* for its “dramatic vigor” and “elegantly shaped orchestral sound,” Trinity Church Wall Street’s superb period-instrument ensemble, Trinity Baroque Orchestra, has been heard in venues from New York’s Alice Tully Hall to Berkeley’s Zellerbach Hall, performing many of the greatest masterpieces of the Baroque repertoire.

After presenting Bach’s entire monumental output of sacred vocal music during a five-year cycle of concerts in Trinity’s popular Bach at One series, the Trinity Baroque Orchestra and The Choir of Trinity Church Wall Street embarked on the Bach + One series, pairing a Bach cantata with a complementary work by a different composer, as well as The Handel Project, a multi-season initiative presenting Handel’s oratorios. The orchestra is featured annually in Trinity’s critically acclaimed performances of Handel’s *Messiah*, which *The New York Times* declares to be “the best *Messiah* in New York.” The Trinity Baroque Orchestra can be heard alongside The Choir of Trinity Wall Street on their Grammy Award-nominated recording of Handel’s *Israel in Egypt*, as well as on *J.S. Bach: Complete Motets*.

Trinity Baroque Orchestra boasts a varied roster of North America’s finest period instrument players. Principal concertmaster Robert Mealy is a versatile performer who teaches at both Yale and Juilliard and has been described by *The New Yorker* as “New York’s world-class early music violinist,” and many of the orchestra’s other members also hold faculty or adjunct faculty positions at distinguished institutions including Yale, Harvard, Indiana University, and The Juilliard School’s Historical Performance Program.

### TRINITY BAROQUE ORCHESTRA, *ORCHESTRA I*

#### VIOLIN I

Robert Mealy, *concertmaster*  
Alana Ruocco  
Katie Hyun  
Theresa Salomon

#### VIOLIN II

Chloe Fedor  
Manami Mizumoto  
Maureen Murchie

#### VIOLA

Daniel Ezra  
Stephen Goist

#### VIOLONCELLO

Ezra Seltzer  
Sarah Stone

#### VIOLA DA GAMBA

Matt Zucker

#### BASS

Doug Balliett

#### ORGAN

Avi Stein

#### FLUTE

Sandra Miller  
Wendy Rolfe

#### OBOE, OBOE D’AMORE, OBOE DA CACCIA

Gonzalo Ruiz  
Julia Brye

#### BASSOON

Andrew Schwartz





## NEW YORK BAROQUE INCORPORATED

Hailed as “truly excellent” and “studded with stars in the making” (New York Times), New York Baroque Incorporated (NYBI) is a conductorless orchestra of period instruments in New York City, bringing vital, informed, and fresh performances of a wide range of 17th and 18th-century repertoire, as well as creating a vibrant landscape for collaborations between historical performance and living composers. NYBI has collaborated with renowned soloists including Richard Egarr, Vivica Genaux, Monica Huggett, and has performed at Carnegie Hall, the Metropolitan Museum of Art, and Spoleto Festival USA. Striving to make period instruments a living art form, NYBI has premiered works by Nico Muhly, Hollis Taylor, and Huang Ruo. The orchestra also dedicates itself to bring to life unknown works of the Baroque, and has revived and presented modern-day premieres of Cavalli’s *Veremonda* (1652), Aliotti’s *Santa Rosalia* (1687) and Seckendorff’s *Proserpina* (1777).

### NEW YORK BAROQUE INCORPORATED, *ORCHESTRA II*

#### VIOLIN

Beth Wenstrom, *concertmaster*  
 Karen Dekker  
 Jeffrey Girton  
 Isabelle Seula Lee  
 Carmen Johnson-Pájaro  
 Chiara Fasani Stauffer

#### VIOLA

Kyle Miller  
 Alissa Smith

#### CELLO

Matt Zucker  
 Ana Kim

#### ORGAN

Nicolas Haigh

#### FLUTE

Immanuel Davis  
 David Ross

#### OBOE

Gaia Saetermoe-Howard  
 Pablo O’Connell

#### BASSOON

Ben Matus

#### BASS

Wen Yang



# MATTHÄUS PASSION

BWV 244

JOHANN SEBASTIAN BACH



## PART ONE

Original German

*English translation*

### 1. CHORUS AND CHORALE

Kommt, ihr Töchter, helft mir klagen!	<i>Come, ye daughters, help me lament,</i>
Sehet! Wen? Den Bräutigam.	<i>Behold! Whom? The Bridegroom.</i>
Seht ihn! Wie? Als wie ein Lamm!	<i>Behold him! How? Like a lamb.</i>
Sehet! Was? Seht die Geduld.	<i>Behold! What? Behold his patience.</i>
Seht! Wohin? Auf unsre Schuld.	<i>Behold! Where? Behold our guilt.</i>
Sehet ihn aus Lieb und Huld	<i>Behold Him, out of love and graciousness,</i>
Holz zum Kreuze selber tragen!	<i>Himself carrying the wood of the cross.</i>

#### *Chorale*

O Lamm Gottes, unschuldig	<i>O guiltless Lamb of God,</i>
Am Stamm des Kreuzes geschlachtet,	<i>Slaughtered on the stem of the cross,</i>
Allzeit erfunden geduldig,	<i>Always found patient,</i>
Wiewohl du warest verachtet.	<i>Although thou wast despised.</i>
All Sünd hast du getragen,	<i>All sin hast thou borne,</i>
Sonst müßten wir verzagen.	<i>Else we must have despaired.</i>
Erbarm dich unser, o Jesu !	<i>Have mercy upon us, O Jesus.</i>

### 2. RECITATIVE - EVANGELIST AND JESUS

#### *Evangelist*

Da Jesus diese Rede vollendet hatte,	<i>When Jesus, then had finished all these</i>
sprach er zu seinen Jüngern:	<i>sayings, he said to his disciples:</i>

#### *Jesus*

Ihr wisset, daß nach zweien Tagen	<i>Ye know that in two days will be</i>
Ostern wird, und des Menschen	<i>and the Son of man is then to be handed</i>
Sohn wird überantwortet werden,	<i>over, that he be crucified.</i>
daß er gekreuziget werde.	





### 3. CHORALE

Herzliebster Jesu, was hast du ver-	<i>Beloved Jesus, what has thou done wrong</i>
brochen,	<i>That they have pronounced so hard a</i>
Daß man ein solch scharf Urteil hat	<i>sentence?</i>
gesprochen?	<i>What is thy guilt, into what sort of misdeeds</i>
Was ist die Schuld, in was für	<i>Hast thou fallen?</i>
Missetaten bist du geraten?	

### 4. RECITATIVE - EVANGELIST

Da versammelten sich die	<i>There assembled themselves the high</i>
Hohenpriester und Schriftgelehrten	<i>priests and the scribes together, and the</i>
und die Ältesten im Volk in dem	<i>elders of the people within the palace of the</i>
Palast des Hohenpriesters, der da	<i>chief priest, whose name was Caiphas; and</i>
hieß Kaiphas, und hielten Rat, wie	<i>there took counsel, how with stealth they</i>
sie Jesum mit Listen griffen und	<i>might capture Jesus and put him to death.</i>
töteten. Sie sprachen aber:	<i>They said however:</i>

### 5. CHORUS

Ja nicht auf das Fest, auf daß nicht	<i>Not upon the feast, lest from it there be an</i>
ein Aufruhr werde im Volk.	<i>uproar among the people.</i>

### 6. RECITATIVE - EVANGELIST

Da nun Jesus war zu Bethanien, im	<i>When now Jesus visited Bethany and was</i>
Hause Simonis des Aussätzigen, trat	<i>in the house of the leper called Simon, unto</i>
zu ihm ein Weib, die hatte ein Glas	<i>him came a woman who carried a jar of</i>
mit köstlichem Wasser und goß es	<i>precious ointment and poured it on his</i>
auf sein Haupt, da er zu Tische saß.	<i>head as he sat at the table. But when his</i>
Da das seine Jünger sahen wurden	<i>disciples saw it, they became indignant and</i>
sie unwillig und sprachen:	<i>said:</i>

### 7. CHORUS

Wozu dienet dieser Unrat? Dieses	<i>What end serveth all this nonsense? For this</i>
Wasser hätte mögen teuer verkauft	<i>ointment might indeed have been sold for</i>
und den Armen gegeben werden.	<i>much, and the sum to the poor been given.</i>





## 8. RECITATIVE - EVANGELIST AND JESUS

*Evangelist*

Da das Jesus merket, sprach er zu ihnen:

*But when Jesus noticed this, said he unto them:*

*Jesus*

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.

*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.*

## 9. RECITATIVE - ALTO

Du lieber Heiland du,

*Belovèd Savior thou,*

Wenn deine Jünger töricht streiten,

*Midst thy disciples' foolish quarrel,*

Daß dieses fromme Weib

*Because this loyal dame*

Mit Salben deinen Leib

*Thy body with her oils*

Zum Grabe will bereiten,

*To bury would make ready,*

So lasse mir inzwischen zu,

*O in the meanwhile grant me this,*

Von meiner Augen Tränenflüssen

*From mine eyes' own streams of weeping*

Ein Wasser auf dein Haupt zu gießen!

*To pour upon thy head an ointment!*

## 10. ARIA - ALTO

Buß' und Reu'

*Guilt and pain*

Knirscht das Sündenherz entzwei,

*Break the sinful heart in twain,*

Daß die Tropfen meiner Zähren

*So the teardrops of my weeping*

Angenehme Spezerei,

*A most soothing precious balm,*

Treuer Jesu, dir gebären

*Beloved Jesus, doth offer thee.*





## 11. RECITATIVE - EVANGELIST AND JUDAS

*Evangelist*

Da ging hin der Zwölfen einer, mit  
Namen Judas Ischarioth, zu den  
Hohenpriestern und sprach:

*Then there went one of the twelve, whose  
name was Judas Iscariot, forth unto the  
chief priests and said:*

*Judas*

Was wollt ihr mir geben? Ich will  
ihn euch verraten.

*What would ye then give me? I would  
betray him to you.*

*Evangelist*

Und sie boten ihm dreißig Silber-  
linge. Und von dem an suchte er  
Gelegenheit, daß er ihn verriete.

*And they offered him thirty silver pieces.  
And from thence forth he sought an oppor-  
tunity when he might betray him.*

## 12. ARIA - TREBLE

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

*Bleed on, dear heart.  
Ah, a child that thou raised,  
That sucked at thy breast,  
Threatens to murder its guardian,  
For it has become a serpent.*

## 13. RECITATIVE - EVANGELIST AND CHORUS

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

*But on the first day of Unleavened Bread  
came the disciples to Jesus and said unto  
him:*

## 14. CHORUS

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

*Where wilt thou that we prepare the  
Paschal Lamb for eating?*





## 15. RECITATIVE - EVANGELIST AND JESUS

*Evangelist*

Er sprach:

*He said:*

*Jesus*

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.

*Go ye forth to the town, to one there and  
say to him: The Master sends thee this mes-  
sage: Now my time is here, I would in thy  
house keep the Passover with my disciples.*

*Evangelist*

Und die Jünger taten, wie ihnen Jesus  
befohlen hatte, und bereiteten das  
Osterlamm. Und am Abend setzte er  
sich zu Tische mit den Zwölfen. Und  
da sie aßen, sprach er:

*The disciples did this, as Jesus had com-  
manded 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:*

*Jesus*

Wahrlich, ich sage euch: Einer unter  
euch wird mich verraten.

*Truly, I say to you: there is one of you who  
will betray me.*

*Recitative - Evangelist*

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

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

*Chorus*

Herr, bin ich's?

*Lord, is it I?*

## 16. CHORALE

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.

*It is I. I should atone,  
My hands and feet  
Bound in Hell.  
The scourges and the fetters,  
And all that thou didst endure,  
This has my soul earned.*





## 17. RECITATIVE - EVANGELIST, JESUS, AND JUDAS

*Evangelist*

Er antwortete und sprach:

*He answered thus and said:*

*Jesus*

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.

*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 were better for him if this very man had never been born.*

*Evangelist*

Da antwortete Judas, der ihn verriet, und sprach:

*Then answered Judas, who betrayed him, and said:*

*Judas*

Bin ich's, Rabbi?

*Is it I, Rabbi?*

*Evangelist*

Er sprach zu ihm:

*He said to him:*

*Jesus*

Du sagest's.

*Thou sayest.*

*Evangelist*

Da sie aber aßen, nahm Jesus das Brot, dankete und brach's und gab's den Jüngern und sprach:

*But when they had eaten, did Jesus take bread, gave thanks and brake it, and gave it to his disciples, saying:*

*Jesus*

Nehmet, esset, das ist mein Leib.

*Take, eat, this is my Body.*

*Evangelist*

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

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







*Jesus*

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.

*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 grapevine until the day when I shall drink it anew with you within my Father's kingdom.*

### 18. RECITATIVE - SOPRANO

Wiewohl mein Herz in

Tränen schwimmt,

Daß Jesus von mir Abschied nimmt,  
So macht mich doch sein

Testament erfreut:

Sein Fleisch und Blut, o Kostbarkeit,  
Vermacht er mir in meine Hände.

Wie er es auf der Welt mit

denen Seinen

Nicht böse können meinen,

So liebt er sie bis an das Ende.

*Although my heart swims in tears*

*Because Jesus takes leave of us,*

*Yet his testament makes me glad.*

*His flesh and blood, o preciousness,*

*He bequeaths into my hands.*

*As he, in the world, with his own*

*Could not think evil,*

*So he still loves them to the end.*

### 19. ARIA - SOPRANO

Ich will dir mein Herze schenken,

Senke dich, mein Heil, hinein!

Ich will mich in dir versenken;

Ist dir gleich die Welt zu klein,

Ei, so sollst du mir allein

Mehr als Welt und Himmel sein.

*I will give my heart to thee;*

*Sink thyself in it, my Salvation.*

*I will submerge myself in thee.*

*If the world is too small for thee,*

*Ah, then for me alone shalt thou*

*Be more than world and heaven.*

### 20. RECITATIVE - EVANGELIST AND JESUS

*Evangelist*

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

*But after the song of praise had been recited, they went out to the Mount of Olives.*

*And there Jesus said to them:*





*Jesus*

In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es steht 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.

*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.*

## 21. CHORALE

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.

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

## 22. RECITATIVE - EVANGELIST, PETER, AND JESUS

*Evangelist*

Petrus aber antwortete und sprach zu ihm:

*Peter, however, then answerèd and said to him.*

*Peter*

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

*Although the others all be annoyed because of thee, yet will I never feel annoyance.*

*Evangelist*

Jesus sprach zu ihm:

*Jesus said to him:*

*Jesus*

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

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





*Evangelist*

Petrus sprach zu ihm:

*Peter said to him:*

*Peter*

Und wenn ich mit dir sterben müßte, *And even if I must die with thee, I will not*  
so will ich dich nicht verleugnen. *ever deny thee.*

*Evangelist*

Desgleichen sagten auch alle Jünger. *And so declared all the other disciples.*

### 23. CHORALE

Ich will hier bei dir stehen;

*I would stand here beside thee;*

Verachte mich doch nicht!

*Do not then scorn me!*

Von dir will ich nicht gehen,

*From thee I will not depart*

Wenn dir dein Herze bricht.

*Even if thy heart is breaking.*

Wenn dein Herz wird erblassen

*When thy heart shall grow pale*

Im letzten Todesstoß,

*In the last pang of death,*

Alsdenn will ich dich fassen

*Then I will grasp thee*

In meinen Arm und Schoß.

*In my arms and lap.*

### 24. RECITATIVE – EVANGELIST AND JESUS

*Evangelist*

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

*Then came Jesus with them to a garden,  
known as Gethsemane, and said to his  
disciples:*

*Jesus*

Setzet euch hier, bis daß ich dort  
hingehge und bete.

*Sit ye down here, while I go over there and  
pray.*

*Evangelist*

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

*And taking Peter with him and the two sons  
of Zebedee, he began to mourn and to be  
troubled. Then said Jesus unto them:*





*Jesus*

Meine Seele ist betrübt bis an den Tod, bleibet hie und wachet mit mir. *Now my soul is sore distressed, even to death; tarry here and keep watch with me.*

## 25. RECITATIVE - TENOR AND CHORUS

*Tenor*

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

*O pain!  
Here trembleth the tormented heart;  
How it doth sink, how pale his countenance!*

*Chorus*

Was ist die Ursach aller solcher  
Plagen?

*What is the reason for all these great  
torments?*

*Tenor*

Der Richter führt ihn vor Gericht.  
Da ist kein Trost, kein Helfer nicht.

*The judge conveys him to the court.  
Here is no hope, and helper none.*

*Chorus*

Ach! Meine Sünden haben  
dich geschlagen;

*Alas, my sins have sorely stricken thee;*

*Tenor*

Er leidet alle Höllenqualen,  
Er soll vor fremden Raub bezahlen.

*He suffers all of hell's own torture,  
He must for others' theft make payment.*

*Chorus*

Ich, ach Herr Jesu, habe dies  
verschuldet  
Was du erduldet.

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

*Tenor*

Ach, könnte meine Liebe dir,  
Mein Heil, dein Zittern  
und dein Zagen  
Vermindern oder helfen tragen,  
Wie gerne blieb ich hier!

*Ah, would that now my love for thee,  
My salvation, if I could thy trembling  
and thy terror  
Lighten or help thee carry,  
How gladly would I stay!*





## 26. ARIA - TENOR & CHORUS

*Tenor*

Ich will bei meinem Jesu wachen, *I will watch beside my Jesus.*

*Chorus*

So schlafen unsre Sünden ein. *Then our sins go to sleep.*

*Tenor*

Meinen Tod *For my death*  
Büßet seine Seelennot; *His soul's distress atones;*  
Sein Trauren machet mich *His mourning makes me full of joy.*  
voll Freuden.

*Chorus*

Drum muß uns sein verdienstlich *So his meritorious passion must for us*  
Leiden *be truly*  
Recht bitter und doch süße sein. *bitter and yet sweet.*

## 27. RECITATIVE - EVANGELIST AND JESUS

*Evangelist*

Und ging hin ein wenig, fiel nieder auf *He went on a little, fell down upon his face*  
sein Angesicht und betete und sprach: *and, having prayed, he said:*

*Jesus*

Mein Vater, ist's möglich, so gehe die- *My Father, if possible, allow this cup to*  
ser Kelch von mir; doch nicht wie ich *pass from me; but not as I will, rather as*  
will, sondern wie du willst. *thou wilt.*

## 28. RECITATIVE - BASS

Der Heiland fällt vor seinem  
Vater nieder; *The Savior falls down before his father;*  
Dadurch erhebt er sich und alle *Thereby he raises me and all people*  
Von unserm Falle *From our fall*  
Hinauf zu Gottes Gnade wieder. *Upward to God's grace again.*  
Er ist bereit, *He is ready*  
Den Kelch, des Todes Bitterkeit *The cup of death's bitterness*  
Zu trinken, *To drink,*





In welchen Sünden dieser Welt      *Wherein the sins of this world*  
 Gegossen sind und häßlich stinken,      *Are poured and stink odiously,*  
 Weil es dem lieben Gott gefällt.      *Because it pleases dear God.*

### 29. ARIA - BASS

Gerne will ich mich bequemen,      *I will gladly submit myself*  
 Kreuz und Becher anzunehmen,      *To take up cross and cup,*  
 Trink ich doch dem Heiland nach.      *Since I drink as my Saviour did.*  
 Denn sein Mund,      *For his mouth,*  
 Der mit Milch und Honig fließet,      *Which flows with milk and honey,*  
 Hat den Grund      *Has made the cause*  
 Und des Leidens herbe Schmach      *And the bitter shame of suffering*  
 Durch den ersten Trunk versüßet.      *Sweet through his first drink.*

### 30. RECITATIVE – EVANGELIST AND JESUS

*Evangelist*

Und er kam zu seinen Jüngern und      *And he came to his disciples and found*  
 fand sie schlafend und sprach zu      *them sleeping and said unto them:*  
 ihnen:

*Jesus*

Könnet ihr denn nicht eine Stunde      *Could ye then not watch with me even for*  
 mit mir wachen? Wachtet und      *one hour? Watch ye and pray, that ye not*  
 betet, daß ihr nicht in Anfechtung      *fall into temptation! The spirit is willing,*  
 fallet! Der Geist ist willig, aber das      *but the flesh is weak.*  
 Fleisch ist schwach.

*Evangelist*

Zum andernmal ging er hin, betete      *A second time he went off, prayed and*  
 und sprach:      *said:*

*Jesus*

Mein Vater, ist's nicht möglich,      *My Father, if it cannot be that this cup pass*  
 daß dieser Kelch von mir gehe, ich      *from me, unless I have drunk it, then let thy*  
 trinke ihn denn, so geschehe dein      *will be done.*  
 Wille.





### 31. CHORALE

Was mein Gott will, das g'scheh allzeit,	<i>What my God wills, may it ever befall.</i>
Sein Will, der ist der beste,	<i>His will, it is the best;</i>
Zu helfen den' er ist bereit,	<i>He is ready to help them</i>
Die an ihn gläuben feste.	<i>That firmly believe in him;</i>
Er hilft aus Not, der fromme Gott,	<i>He helps them in time of need,</i>
	<i>this God of goodness,</i>
Und züchtigt mit Maßen.	<i>And chastises in measure.</i>
Wer Gott vertraut, fest auf ihn baut,	<i>Who trusts firmly in God, builds firmly on him,</i>
Den will er nicht verlassen.	<i>He will not forsake him.</i>

### 32. RECITATIVE – EVANGELIST, JESUS, AND JUDAS

*Evangelist*

Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlafs. Und er ließ sie und ging aber- mal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:	<i>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 unto them:</i>
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*Jesus*

Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.	<i>Ah, would ye now sleep and rest? Lo now, the hour is come when the Son of man will be delivered over to the hands of sinners. Rise ye up, let us be going; see there, he is come, who doth betray me.</i>
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*Evangelist*

Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwertern und mit Stangen von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gege- ben und gesagt: "Welchen ich küssen werde, der ists, den greifet!" Und als- bald trat er zu Jesu und sprach:	<i>And while he was speaking still, behold, there came Judas, one of the twelve, and with him came a great crowd with swords and with clubs from the chief priests and elders of the people. And the betrayer had given them a signal already and had said: "He whom I shall kiss, is he, him take ye!" At that he went up to Jesus and said:</i>
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*Judas*

Gegrüßet seist du, Rabbi!

*My greetings to thee, Rabbi!*

*Evangelist*

Und küssete ihn. Jesus aber sprach  
zu ihm:

*And gave him a kiss. Jesus, though,  
said to him:*

*Jesus*

Mein Freund, warum bist du kommen?

*My friend, wherefore art thou come here?*

*Evangelist*

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

*Then came they forth and, laid their hands  
upon Jesus, and seized him.*

### 33. DUET – SOPRANO, ALTO, AND CHORUS

*Duet*

So ist mein Jesus nun gefangen.

*So is my Jesus captured now.*

*Chorus*

Laßt ihn, haltet, bindet nicht!

*Loose him, do not hold, do not bind him!*

*Duet*

Mond und Licht  
Ist vor Schmerzen untergangen,  
Weil mein Jesus ist gefangen.

*Moon and light  
Are quenched for sorrow,  
Because my Jesus is captured.*

*Chorus*

Laßt ihn, haltet, bindet nicht!

*Loose him, do not hold, do not bind him!*

*Duet*

Sie führen ihn, er ist gebunden.

*They lead him away, he is bound.*

*Chorus*

Sind Blitze, sind Donner in Wolken  
verschwunden?

*Have lightnings, has thunder vanished  
in the clouds?*

Eröffne den feurigen Abgrund, o Hölle,  
Zertrümmre, verderbe, verschlinge,

*Open your fiery pit, O hell;*

zerschelle

*Wreck, ruin, engulf, shatter*

Mit plötzlicher Wut

*With sudden force*

Den falschen Verräter, das  
mörderische Blut!

*The false betrayer, the murderous blood!*







### 34. RECITATIVE – EVANGELIST AND JESUS

*Evangelist*

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:

*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:*

*Jesus*

Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinst du, daß ich nicht könnte meinen Vater bitten, daß er mir zuschicke mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen.

*Put back thy sword into its place; for all who take the sword must by the sword perish. Or dost thou then think that I could not appeal unto my Father that to me he send forth more than twelve legions of angels? How would the scripture, though, be fulfilled? It must be this way.*

*Evangelist*

Zu der Stund sprach Jesus zu den Scharen:

*At this hour said Jesus to the assembled:*

*Jesus*

Ihr seid ausgegangen als zu einem Mörder, mit Schwerten und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, daß erfüllet würden die Schriften der Propheten.

*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.*

*Evangelist*

Da verließen ihn alle Jünger und flohen.

*Then did all the disciples flee and forsake him.*





### 35. CHORALE

O Mensch, beweine deine Sünde groß,	<i>O man, bewail your great sin;</i>
Darum Christus seines Vaters Schoß	<i>For this, Christ from his Father's bosom</i>
Äußert und kam auf Erden;	<i>Went forth and came to earth.</i>
Von einer Jungfrau rein und zart	<i>Of a Virgin pure and gentle</i>
Für uns er hie geboren ward,	<i>He was born here for our sake,</i>
Er wollte der Mittler werden.	<i>He was willing to mediate.</i>
Den Toten er das Leben gab	<i>To the dead he gave life</i>
Und legt dabei alle Krankheit ab,	<i>And conquered all sickness</i>
Bis sich die Zeit herdrange,	<i>Until the time came</i>
Daß er für uns geopfert würd,	<i>That he should be sacrificed for us,</i>
Trüg unserer Sünden schwere Bürd	<i>To carry the heavy burden of our sins</i>
Wohl an dem Kreuze lange.	<i>Upon the cross itself.</i>

### INTERMISSION



## PART TWO

### 36. ARIA – ALTO AND CHORUS

*Alto*

Ach! nun ist mein Jesus hin!      *Ah! My Jesus has gone now.*

*Chorus*

Wo ist denn dein Freund  
hingegangen,      *Whither then is thy friend gone,*  
O du Schönste unter den Weibern?      *O thou fairest among women?*

*Alto*

Ist es möglich, kann ich schauen?      *Is it possible? Can I see it?*

*Chorus*

Wo hat sich dein Freund  
hingewandt?      *Whither has thy friend strayed?*

*Alto*

Ach! mein Lamm in Tigerklauen,      *Ah! My lamb in tiger's claws!*  
Ach! wo ist mein Jesus hin?      *Ah! Where has my Jesus gone?*

*Chorus*

So wollen wir mit dir ihn suchen.      *Then we shall seek him with thee.*

*Alto*

Ach! was soll ich der Seele sagen,      *Ah! What shall I tell my soul*  
Wenn sie mich wird ängstlich fragen?      *When it asks me full of fear?*  
Ach! wo ist mein Jesus hin?      *Ah! Where has my Jesus gone?*

### 37. RECITATIVE - EVANGELIST

<p>Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriester Kaiphäs, dahin die Schriftgelehrten und Ältesten sich versammelt hat- ten. Petrus aber folgte ihm nach von ferne bis in den Palast des Hohenpriesters und ging hinein und satzte sich bei die Knechte, auf daß er sähe, wo es hinaus wollte. Die</p>	<p><i>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 out- come would be. The chief priests,</i></p>
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Hohenpriester aber und Ältesten  
und der ganze Rat suchten falsche  
Zeugnis wider Jesum, auf daß sie  
ihn töteten, und funden keines.

*though, and also the elders and the whole  
assembly sought untrue witness against  
Jesus in order to kill him, and they did find  
none.*

### 38. CHORALE

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!

*The world has judged me deceitfully  
With lies and with false utterance,  
Many a snare and secret plot.  
Lord, guard me in this danger,  
Shield me from false deceits.*

### 39. RECITATIVE – EVANGELIST, WITNESSES, AND HIGH PRIEST

#### *Evangelist*

Und wiewohl viel falsche Zeugen  
herzutraten, funden sie doch keins.  
Zuletzt traten herzu zween falsche  
Zeugen und sprachen:

*And although there came there many false  
witnesses, they still did find none. At last  
entered therein two false informants and  
said:*

#### *First and Second Witnesses*

Er hat gesagt: Ich kann den Tempel  
Gottes abbrechen und in dreien  
Tagen denselben bauen.

*He hath declared: "God's temple can I fully  
demolish and within three days' time I can  
rebuild it."*

#### *Evangelist*

Und der Hohepriester stund auf  
und sprach zu ihm:

*And the chief priest then stood up and said  
to him:*

#### *High Priest*

Antwortest du nichts zu dem, das  
diese wider dich zeugen?

*Answerest thou nothing to that which they  
have witnessed against thee?*

#### *Evangelist*

Aber Jesus schwieg stille.

*But Jesus kept silent.*





#### 40. RECITATIVE - TENOR

Mein Jesus schweigt	<i>My Jesus holds his peace</i>
Zu falschen Lügen stille,	<i>Before false lies,</i>
Um uns damit zu zeigen,	<i>So as to show us</i>
Daß sein Erbarmens voller Wille	<i>That his merciful will</i>
Vor uns zum Leiden sei geneigt,	<i>Is bent on suffering for our sake;</i>
Und daß wir in dergleichen Pein	<i>And that, in like agony,</i>
Ihm sollen ähnlich sein	<i>We should be like him</i>
Und in Verfolgung stille schweigen	<i>And keep silent in time of persecution.</i>

#### 41. ARIA - TENOR

Geduld!	<i>Be patient,</i>
Wenn mich falsche Zungen stechen.	<i>Though deceiving tongues may sting me!</i>
Leid ich wider meine Schuld	<i>If I suffer, though innocent,</i>
Schimpf und Spott,	<i>Insult and scorn,</i>
Ei, so mag der liebe Gott	<i>Ah, then may the beloved God</i>
Meines Herzens Unschuld rächen.	<i>Give the innocence of my heart</i> <i>its vengeance.</i>

#### 42. RECITATIVE – EVANGELIST, HIGH PRIEST, AND JESUS

*Evangelist*

Und der Hohepriester antwortete und sprach zu ihm:	<i>And the chief priest then, answering, spake thus to him:</i>
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*High Priest*

Ich beschwöre dich bei dem leben- digen Gott, daß du uns sagest, ob du seiest Christus, der Sohn Gottes?	<i>I adjure thee in the name of the living God, that thou shouldst tell us, if thou art the Christ, the Son of God.</i>
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*Evangelist*

Jesus sprach zu ihm:	<i>Jesus said to him:</i>
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*Jesus*

Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, daß ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.	<i>Thou sayest. But I say to you: from hence- forth 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.</i>
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*Evangelist*

Da zerriß der Hohepriester seine  
Kleider und sprach:

*Thereupon the chief priest rent his clothes  
asunder and said:*

*High Priest*

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

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

*Evangelist*

Sie antworteten und sprachen:

*They answered and said:*

*Chorus*

Er ist des Todes schuldig!

*He is guilty of death!*

43. RECITATIVE - EVANGELIST

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

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

*Chorus*

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

*Prophesy to us, Christ, by whom art thou  
struck?*

44. CHORALE

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

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





#### 45. RECITATIVE – EVANGELIST, FIRST AND SECOND MAIDS

*Evangelist*

Petrus aber saß draußen im Palast;  
und es trat zu ihm eine Magd und  
sprach:

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

*First Maid*

Und du warst auch mit dem Jesu  
aus Galiläa.

*And thou was also with Jesus of  
Galilee.*

*Evangelist*

Er leugnete aber vor ihnen allen und  
sprach:

*But he then denied this before them all and  
said:*

*Peter*

Ich weiß nicht, was du sagest.

*I know not what thou sayest.*

*Evangelist*

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

*But when he went out to the door, another  
maid saw him, and said to those who were  
there:*

*Second Maid*

Dieser war auch mit dem Jesu von  
Nazareth.

*This man was also with Jesus of  
Nazareth.*

*Evangelist*

Und er leugnete abermal und  
schwur dazu:

*And once more did he deny it and with an  
oath:*

*Peter*

Ich kenne des Menschen nicht.

*I do not know the man.*

*Evangelist*

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

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





#### 46. CHORUS

Wahrlich, du bist auch einer von den- *Surely thou also art one of them, for thy*  
en; denn deine Sprache verrät dich. *speech doth betray thee.*

*Recitative – Evangelist and Peter*

*Evangelist*

Da hub er an, sich zu verfluchen *Then he began to curse himself and to*  
und zu schwören: *swear:*

*Peter*

Ich kenne des Menschen nicht. *I know nothing of the man.*

*Evangelist*

Und alsbald krähete der Hahn. Da *And at this moment the cock crew. Then*  
dachte Petrus an die Worte Jesu, *Peter thought back to the words of Jesus,*  
da er zu ihm sagte: Ehe der Hahn *when he said unto him: "Before the cock*  
krähen wird, wirst du mich dreimal *shall have crowed, wilt three times thou*  
verleugnen. Und ging heraus und *have denied me." And he went out and*  
weinete bitterlich. *wept bitterly.*

#### 47. ARIA - ALTO

Erbarme dich, *Have mercy,*  
Mein Gott, um meiner Zähren willen! *My God, for my tears' sake;*  
Schau hier, *Look hither,*  
Herz und Auge weint vor dir *Heart and eyes weep before thee*  
Bitterlich. *Bitterly.*

#### 48. CHORALE

Bin ich gleich von dir gewichen, *Although I have strayed from thee,*  
Stell ich mich doch wieder ein; *Yet I have returned again;*  
Hat uns doch dein Sohn verglichen *For thy Son has reconciled us*  
Durch sein' Angst und Todespein. *Through his agony and mortal pain.*  
Ich verleugne nicht die Schuld; *I do not deny my guilt,*  
Aber deine Gnad und Huld *But thy grace and favour*  
Ist viel größer als die Sünde, *Is far greater than the sin*  
Die ich stets in mir befinde. *Which I ever confess in myself.*







#### 49. RECITATIVE – EVANGELIST AND JUDAS

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

*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 Pilate. And when Judas saw this, the one who had betrayed him, that he had been condemned to death, it gave him great remorse, and he brought back again the thirty silver pieces to the chief priests and elders, and said:*

*Judas*

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

*I have committed a sin, for I have betrayed innocent blood.*

*Evangelist*

Sie sprachen:

*They said:*

*Chorus*

Was gehet uns das an? Da siehe du zu! *What is that to us? See thou to it.*

#### 50. RECITATIVE – EVANGELIST, FIRST AND SECOND HIGH PRIESTS

*Evangelist*

Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen:

*And he cast the silver 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:*

*First and Second High Priests*

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

*We cannot lawfully put them in the temple treasury, for this is blood money.*





## 51. ARIA - BASS

Gebt mir meinen Jesum wieder!	<i>Give me back my Jesus!</i>
Seht, das Geld, den Mörderlohn,	<i>See, the money, the wages of murder,</i>
Wirft euch der verlorne Sohn	<i>The lost son throws at you,</i>
Zu den Füßen nieder!	<i>Down at your feet.</i>

## 52. RECITATIVE – EVANGELIST, PILATE, AND JESUS

*Evangelist*

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:	<i>So they took counsel once again and bought with them a potter's field set aside for the burial of pilgrims. Therefore is this selfsame field also known as the Field of Blood from then to this very day. Thus is fulfillèd what was spoken by the prophet Jeremiah, when he saith: "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 however stood before the governor; and the governor questioned him and said:</i>
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*Pilate*

Bist du der Jüden König?	<i>Art thou the King of the Jews?</i>
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*Evangelist*

Jesus aber sprach zu ihm:	<i>Jesus then replied to him:</i>
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*Jesus*

Du sagest's.	<i>Thou sayest it.</i>
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*Evangelist*

Und da er verklagt war von den Hohenpriestern und Ältesten, ant- wortete er nichts. Da sprach Pilatus zu ihm:	<i>And when he was charged by the chief priests and the elders, he made no reply. Then said Pilate unto him:</i>
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*Pilate*

Hörest du nicht, wie hart sie dich verklagen?

*Hearest thou not how harshly they accuse thee?*

*Evangelist*

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

*And he answerèd him to never a word, such that even the governor was much amazed.*

### 53. CHORALE

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

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

### 54. RECITATIVE – EVANGELIST, PILATE, PILATE’S WIFE, AND CHORUS

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:

*But upon this feast the governor had the custom of setting free a prisoner to the people, whom they had chosen. He had at that time, however, a notable prisoner, whose name was Barabbas. And when they had come together, Pilate said unto them:*

*Pilate*

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

*Which one would ye have me release to you? Barabbas or Jesus, of whom it is said that he is the Christ?*





*Evangelist*

Denn er wußte wohl, daß sie ihn aus Neid überantwortet hatten. Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen:

*For he knew well that it was out of envy that they had delivered him. And as he sat upon the judgment seat, his wife sent unto him and gave this:*

*Pilate's Wife*

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

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

*Evangelist*

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

*But 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 to them:*

*Pilate*

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

*Which one of these two men would you have me release to you?*

*Evangelist*

Sie sprachen:

*And they said:*

*Chorus*

Barrabam!

*Barabbas!*

*Evangelist*

Pilatus sprach zu ihnen:

*Pilate said unto them:*

*Pilate*

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

*What shall I then do with Jesus, of whom is said that he is Christ?*

*Evangelist*

Sie sprachen alle:

*And they all said:*





*Chorus*

Laß ihn kreuzigen!

*Let him be crucified!*

55. CHORALE

Wie wunderbarlich ist doch  
diese Strafe!

*How miraculous indeed is  
this punishment!*

Der gute Hirte leidet für die Schafe,  
Die Schuld bezahlt der Herre,  
der Gerechte,  
Für seine Knechte.

*The Good Shepherd suffers for the sheep;  
The master, righteous as He is,  
pays the penalty  
For his vassals!*

56. RECITATIVE – EVANGELIST AND PILATE

*Evangelist*

Der Landpfleger sagte:

*The governor said then:*

*Pilate*

Was hat er denn Übels getan?

*What evil hath he done?*

57. RECITATIVE - SOPRANO

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

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

58. ARIA - SOPRANO

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

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

59. RECITATIVE – EVANGELIST

Sie schriean aber noch mehr  
und sprachen:

*They cried again even more and said:*





*Chorus*

Laß ihn kreuzigen!

*Let him be crucified!*

RECITATIVE – EVANGELIST AND PILATE

*Evangelist*

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:

*But when Pilate saw that he could prevail nothing, rather that there was a much greater disturbance, he took water and washed his hands before the crowd and said:*

*Pilate*

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

*I am innocent of the blood of this righteous person, see ye to it.*

*Evangelist*

Da antwortete das ganze Volk und sprach:

*Then answered all the people and said:*

*Chorus*

Sein Blut komme über uns und unsere Kinder.

*His blood be on us and on our children!*

*Recitative - Evangelist*

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

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

60. RECITATIVE - ALTO

Erbarm es Gott!

*Have mercy, God!*

Hier steht der Heiland angebunden.

*Here stands the Saviour bound.*

O Geißelung, o Schläg, o Wunden!

*O scourging, o blows, o wounds!*

Ihr Henker, haltet ein!

*Ye tormenters, cease!*

Erweicht euch

*Are ye not softened*

Der Seelen Schmerz,

*By the pain of your souls,*

Der Anblick solches Jammers nicht?

*Nor by the sight of such grief?*





Ach ja! ihr habt ein Herz,                    *Ah yes! ye have a heart*  
Das muß der Martersäule gleich        *That must be like the whipping post,*  
Und noch viel härter sein.                *Or even harder still.*  
Erbarmt euch, haltet ein!                *Have mercy, cease!*

#### 61. ARIA - ALTO

Können Tränen meiner Wangen        *If the tears upon my cheeks can*  
Nichts erlangen,                            *Nought accomplish,*  
O, so nehmt mein Herz hinein!        *Oh, then take my heart away!*  
Aber laßt es bei den Fluten,        *But let the streaming,*  
Wenn die Wunden milde bluten,        *When the wounds bleed gently,*  
Auch die Opferschale sein!                *Be the sacrificial cup!*

#### 62. RECITATIVE - EVANGELIST

Da nahmen die Kriegsknechte des        *And then did the governor's soldiers take*  
Landpflegers Jesum zu sich in das        *Jesus into the praetorium and gathered*  
Richthaus und sammelten über ihn die    *before him there all the troops, and they*  
ganze Schar und zogen ihn aus und        *did strip him and put upon him a purple*  
legeten ihm einen Purpurmantel an        *robe and plaited a crown of thorns and*  
und flochten eine dornene Krone und     *set it upon his head, and a reed in his right*  
satzten sie auf sein Haupt und ein Rohr *hand and they bent their knees before him,*  
in seine rechte Hand und beugeten        *and mocked him and said:*  
die Knie vor ihm und spotteten ihn  
und sprachen:

##### *Chorus*

Gegrüßet seist du, Jüdenkönig!        *Hail, King of the Jews!*

##### *Recitative - Evangelist*

Und speieten ihn an und nahmen        *And they spat upon him and took the reed*  
das Rohr und schlugen damit sein        *and struck him upon his head.*  
Haupt.

#### 63. CHORALE

O Haupt voll Blut und Wunden,        *O head, full of blood and wounds,*  
Voll Schmerz und voller Hohn,        *Full of sorrow and full of scoffing!*  
O Haupt, zu Spott gebunden                *O head, wreathed for mockery*





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

*With a crown of thorns!  
 O head, once beautifully adorned  
 With highest honour and reknown,  
 But now highly abused:  
 Let me hail thee!  
 Thou noble countenance,  
 Before which shrinks and cowers  
 The great weight of the world,  
 How art thou spat upon!  
 How pallid art thou!  
 Who has treated the light of thine eyes,  
 Light that no light else can equal,  
 So shamefully amiss?*

#### 64. RECITATIVE - EVANGELIST

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

*And after they had mocked him, they  
 removed the robe from him and put his  
 own clothes on him and led him away, that  
 they might crucify him. And after they went  
 out, they found a man from Cyrene, whose  
 name was Simon; they forced him to bear  
 his cross.*

#### 65. RECITATIVE - 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.

*Yea! Gladly is the flesh and blood in us  
 The more it benefits our souls,  
 The more painfully it weighs.  
 Compelled to the cross;*

#### 66. 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.

*Come, sweet cross, I will say then:  
 My Jesus, give it always to me.  
 Should my suffering become too heavy  
 for me,  
 Then help me to carry it.*







## 67. RECITATIVE - EVANGELIST

Und da sie an die Stätte kamen mit Namen Golgotha, 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. 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:

### *Chorus*

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

### *Recitative - Evangelist*

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

*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 and cast lots for them, that might be fulfilled what had been said by the prophet: "They have divided my garments among them and over mine own vesture did they cast lots." And they sat all around and guarded him there. And over his head they fastened the reason for his death in writing, namely: "This is Jesus, the King of the Jews." And with him two murderers were crucified, one on the right and one on the left. But those who there passed by derided him and wagged their heads and said:*

*Thou that destroyest the temple of God, and buildest it in three days, save thyself. If thou art the Son of God, come down now from the cross.*

*In like wise also the chief priests mocked him together with the scribes and elders and said:*





*Chorus*

Andern hat er geholfen und kann	<i>He saved others, and cannot save himself.</i>
ihm selber nicht helfen. Ist er der	<i>If he is the King of Israel, let him come</i>
König Israel, so steige er nun vom	<i>down now from the cross, and then we will</i>
Kreuz, so wollen wir ihm glauben.	<i>believe him. He hath trusted in God; let</i>
Er hat Gott vertrauet, der erlöse ihn	<i>him deliver him now, if he want him; for he</i>
nun, lüsetet's ihn; denn er hat gesagt:	<i>hath said: I am the Son of God.</i>
"Ich bin Gottes Sohn."	

68. RECITATIVE - EVANGELIST

Desgleichen schmäheten ihn auch	<i>In like wise also did the murderers mock</i>
die Mörder, die mit ihm gekreuz-	<i>him, who with him had been crucified.</i>
iget waren.	

69. RECITATIVE - ALTO

Ach Golgatha, unselges Golgatha!	<i>Ah, Golgotha, unhappy Golgotha!</i>
Der Herr der Herrlichkeit muß	<i>The Lord of Glory must wretchedly</i>
schimpflich hier verderben,	<i>perish here;</i>
Der Segen und das Heil der Welt	<i>The blessing and salvation of the world</i>
Wird als ein Fluch ans Kreuz gestellt.	<i>Is placed on the cross like a curse.</i>
Der Schöpfer Himmels und der Erden	<i>From the Creator of heaven and earth,</i>
Soll Erd und Luft entzogen werden.	<i>Earth and air shall be taken away.</i>
Die Unschuld muß hier	
schuldig sterben,	<i>The guiltless must die here guilty.</i>
Das gehet meiner Seele nah;	<i>That strikes deep near my soul;</i>
Ach Golgatha, unselges Golgatha!	<i>Ah, Golgotha, unhappy Golgotha!</i>

70. ARIA - ALTO AND CHORUS

*Alto*

Sehet, Jesus hat die Hand,	<i>See, Jesus hath his hand</i>
Uns zu fassen, ausgespannt, kommt!	<i>Outstretched to grasp us, come!</i>

*Chorus*

Wohin?	<i>Where to?</i>
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*Alto*

In Jesu Armen Sucht Erlösung,	<i>In Jesus' arms seek redemption, take his</i>
nehmt Erbarmen, suchet!	<i>mercy, seek it!</i>





*Chorus*

Wo? *Where?*

*Alto*

In Jesu Armen. *In Jesus' arms!*  
Lebet, sterbet, ruhet hier, *Living, dying, rest ye here,*  
Ihr verlass'nen Kuchlein ihr, bleibt. *Ye forsaken little chicks, remain.*

*Chorus*

Wo? *Where?*

*Alto*

In Jesu Armen. *In Jesus' arms.*

71. RECITATIVE – EVANGELIST, JESUS, AND CHORUS

*Evangelist*

Und von der sechsten Stunde an war *And from the sixth hour on there was a*  
eine Finsternis über das ganze Land *darkness over all the land until the ninth*  
bis zu der neunten Stunde. Und um *hour. And about the ninth hour Jesus cried*  
die neunte Stunde schrie Jesus laut *aloud and said:*  
und sprach:

*Jesus*

Eli, Eli, lama asabthani? *Eli, Eli, lama asabthani?*

*Evangelist*

Das ist: Mein Gott, mein Gott, *That is: "My God, my God, wherefore hast*  
warum hast du mich verlassen? *thou me forsaken?" But there were some*  
Etliche aber, die da stunden, da sie *who stood about there who, when they*  
das höreten, sprachen sie: *heard that, spake thus:*

*Chorus*

Der ruft dem Elias! *He calleth for Elijah!*

*Evangelist*

Und bald lief einer unter ihnen, *And straightway one of them ran forth*  
nahm einen Schwamm und füllte *under him, took a sponge and filled it with*  
ihn mit Essig und steckte ihn auf ein *vinegar and placed it upon a reed and gave*  
Rohr und tränkete ihn. Die andern *him to drink. The others said, however:*  
aber sprachen:





*Chorus*

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

*Wait! Let us see whether Elijah comes and  
saves him.*

*Evangelist*

Aber Jesus schrie abermal laut und  
verschied. *But Jesus cried aloud and died.*

72. CHORALE

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

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

73. RECITATIVE - EVANGELIST

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

*And then, behold: the curtain of the temple  
was rent in two from the top to the bottom.  
And the earth trembled, and the cliffs split  
asunder, and the graves opened themselves  
up, and there rose up many bodies of 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 occurred there, were sore afraid and  
said:*

*Chorus*

Wahrlich, dieser ist Gottes Sohn gewesen. *Truly, this was the Son of God.*





*Recitative - 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.

*And there were many women there, who looked on from afar, having followed after him from Galilee and ministered unto him, among whom 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.*

74. RECITATIVE - BASS

Am Abend, da es kühle war,  
Ward Adams Fallen offenbar;  
Am Abend drücket ihn der

*In the evening, when it was cool,  
Adam's fall was manifest;*

Heiland nieder.

*In the evening the Redeemer cast him down;*

Am Abend kam die Taube wieder  
Und trug ein Ölblatt in dem Munde.  
O schöne Zeit! O Abendstunde!  
Der Friedensschluß ist nun mit

*In the evening the dove returned,  
And carried an olive branch in its mouth.  
O beautiful time! O evening hour!*

Gott gemacht,  
Denn Jesus hat sein Kreuz vollbracht.  
Sein Leichnam kömmt zur Ruh,  
Ach! liebe Seele, bitte du,  
Geh, lasse dir den toten

*Peace is now made with God,  
For Jesus has endured his cross.*

Jesum schenken,  
O heilsames, o köstlichs  
Angedenken!

*His body comes to rest,  
Ah, dear soul, I pray thee,  
Go, bid them give thee the dead Jesus,  
O healing, O precious remembrance!*

75. ARIA - BASS

Mache dich, mein Herze, rein,  
Ich will Jesum selbst begraben.  
Denn er soll nunmehr in mir  
Für und für

*Make thyself clean, my heart,  
I will myself entomb Jesus.  
For he shall henceforth in me  
For ever and ever*





Seine süße Ruhe haben.  
Welt, geh aus, laß Jesum ein!

*Take his sweet rest.  
World, begone, let Jesus in!*

## 76. RECITATIVE - 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:

*And Joseph took the body and wrapped it in a pure linen shroud 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 the 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 Day of Preparation, came the chief priests and the Pharisees together unto Pilate and said:*

### *Chorus*

Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn und sagen zu dem Volk: Er ist auferstanden von den Toten, und werde der letzte Betrug ärger denn der erste!

*Sire, we have thought how once this deceiver said when he was still alive: "I will arise again after three days." Therefore, command that now the tomb be guarded until the third day, so that his disciples do not come and steal him and say to the people: "He is risen from the dead," for thus will the final deceit be worse than the first!*

### *Recitative - Evangelist and Pilate*

#### *Evangelist*

Pilatus sprach zu ihnen:

*Pilate said unto them:*

#### *Pilate*

Da habt ihr die Hüter; gehet hin und verwahret's, wie ihr's wisset!

*Ye have your watchmen; go ye forth and secure it as best ye know how!*





*Evangelist*

Sie gingen hin und verwahreten das Grab mit Hütern und versiegelten den Stein. *So they went forth and secured the tomb with watchmen and sealed the stone.*

77. RECITATIVE – BASS, TENOR, ALTO, SOPRANO, AND CHORUS

*Bass*

Nun ist der Herr zur Ruh gebracht. *Now the Lord is brought to rest.*

*Chorus*

Mein Jesu, gute Nacht! *My Jesus, good night!*

*Tenor*

Die Müh ist aus, die unsre Sünden ihm gemacht. *The toil is done which our sins made for him.*

*Chorus*

Mein Jesu, gute Nacht! *My Jesus, good night!*

*Alto*

O selige Gebeine,  
Seht, wie ich euch mit Buß  
und Reu beweine,  
Daß euch mein Fall in solche  
Not gebracht! *O blessed limbs,  
See how I weep for thee with penance  
and remorse,  
That my fall brought thee into  
such distress!*

*Chorus*

Mein Jesu, gute Nacht! *My Jesus, good night!*

*Soprano*

Habt lebenslang  
Vor euer Leiden tausend Dank,  
Daß ihr mein Seelenheil so  
wert geacht'. *Take, while life lasts,  
A thousand thanks for thy passion,  
That thou didst prize my soul's  
redemption so dearly!*

*Chorus*

Mein Jesu, gute Nacht! *My Jesus, good night!*



## 78. CHORUS

Wir setzen uns mit Tränen nieder	<i>We sit down in tears</i>
Und rufen dir im Grabe zu:	<i>And call to thee in the tomb:</i>
Ruhe sanfte, sanfte ruh!	<i>Rest softly, softly rest!</i>
Ruht, ihr ausgesognen Glieder!	<i>Rest, ye exhausted limbs!</i>
Euer Grab und Leichenstein	<i>Your grave and tombstone</i>
Soll dem ängstlichen Gewissen	<i>Shall for the unquiet conscience</i>
Ein bequemes Ruhekissen	<i>Be a comfortable pillow</i>
Und der Seelen Ruhstatt sein.	<i>And the soul's resting place.</i>
Höchst vergnügt schlummern da	
die Augen ein.	<i>In utmost bliss the eyes slumber there.</i>

Text and Translation: Choral Society of Durham, NC

