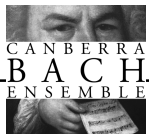


The Easter Cantatas

St Christopher's Cathedral
Saturday 29 & Sunday 30 April 2000



The Canberra Bach Ensemble

The Canberra Bach Ensemble, established in 1999 by Andrew Koll, consists of choristers, instrumentalists and soloists devoted to the performance of the works of Johann Sebastian Bach. The CBE has already undertaken some substantial concert programs, having performed various cantatas by Bach, including *Aus der Tiefe rufe ich, Herr, zu dir* BWV 131, *Christ lag in Todes Banden* BWV 4, *Herr, gehe nicht ins Gericht* BWV 105, *Brich dem Hungrigen dein Brot* BWV 39 and the Mass in G minor BWV 235, as well as works by other composers, such as William Byrd's *Great Service* and anthems by Purcell. Our most recent program was a performance of Bach's solo cantatas, which included *Jauchzet Gott in allen Landen* BWV 51, *Vergnügte Ruh, beliebte Seelenlust* BWV 170, *Ich armer Mensch, ich Sündenknecht* BWV 55 and *Ich habe genug* BWV 82. Bach's works form the central repertoire for the CBE because the aesthetic, intellectual and spiritual integrity of this music is of the highest order. The pleasure of exploring and identifying the relationships between many works across various genre reveal the depth, breadth and intensity of Bach's creative craft. For the next program of our Bach 2000 concert series, the CBE will present a purely instrumental program, focusing on Bach's solo instrumental concerto.

Of course Easter would not be complete without a musical offering from Bach. The great works which have become the centrepiece of our Easter musical tradition, namely the *St Matthew Passion* and *St John Passion*, as well as the *Easter Oratorio* and *Ascension Oratorio*, are amongst the finest artistic monuments that we have inherited to enrich our spiritual and musical lives. These works, however, were composed in the latter part of Bach's career after most of his sacred works had been composed. These great works were part of a final culmination of years of liturgical and compositional practice and experience.

This weekend's performance focuses on the glorious cantatas for the Easter season which were composed in the years preceding the passions and oratorios. For the Bach anniversary year, the CBE is returning to the roots of Bach's Easter music - a series of smaller works, each of which refer to the events of the Easter story in a poetic and symbolic manner. All of these cantatas were composed for the liturgical seasons from pre-Lent, through to Easter and Ascension (February to May). These works either allude to Easter metaphorically (BWV 125, 103 & 127), or focus on the specific events surrounding Easter, namely Christ's journey to Jerusalem (BWV 22), the Last Supper (BWV 23), the death of Jesus (BWV 4), the Resurrection (BWV 66) and the ascension into Heaven (BWV 43). These eight cantatas take us through a complete musical journey, revealing the intimacy and grandeur of Bach's sacred music.

This program has been the most ambitious undertaking for the Canberra Bach



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Choristers

Soprano

Lucie Alexander
Alison Cone
Helen Thomson
Amy Weekes

Tenor

James Carter
Graeme Hill
Stewart Skelt

Alto

Chris Field
Jaki Kane
Louise Skelt
Richard Walker

Bass

David Cassat
Alex Roose
David Woodgate

Instrumentalists

Violin

Pip Thompson (Leader)
John Ma
Katherine Owen
Gabrielle Robin
Hannah Sless

Flute

Sarah Nielsen

Recorder

Robyn Mellor
Michael Piraner

Viola

John Gould
Craig Miller

Oboe

Ann Blackburn
Meera Parish

Cello

Peter West (continuo)
Gillian Pratten

Bassoon

Zoey Pepper

Double Bass

Chris Gilbert

Cornet

Nigel Paul

Harpichord

Nicole Marane (continuo)

Trumpet

Greg Flynn
Danielle Clem
Julie Watson

Timpani

Steven Strach

Ensemble to date, involving many talented musicians and with the considerable help and generosity of many others. It has been a great honour to work with such a committed group who appreciate so well the vitality and value of Bach's music in our daily lives, as well as the larger musical and artistic aims of the CBE. The CBE also acknowledges the continuing support of Stopera and the Early Music Council. We thank you also for your continuing support and look forward to seeing you again at future concerts.

Easter cantatas

The Easter period seems to have brought out the best in Bach. Apart from the passions, there are the Easter and Ascension oratorios and, of course, a number of extraordinary cantatas, a few of which you will hear this weekend. Over two concerts we are presenting eight cantatas that span ranges in a number of dimensions. First, the date and place of composition stretch from Bach's time in Mühlhausen (1707–8) through the Cöthen period (1717–23) to the early Leipzig years (1723–30). Second, the pieces vary in style from the very strict chorale cantata in the tradition of Buxtehude *et al.* through to 'modern' works based freely on the aria/recitative pattern set out by Neumeister.

The order of performance also spans two dimensions: the liturgical calendar (though not strictly) and the instrumentation employed for each work. We start with a cantata for the feast of the Purification of Mary, work our way through Easter and end with a work for Ascension. As for the instruments, we start in subdued contemplation of the grave with flute and oboe, scale the heights of profound seriousness with cornett, explore the lasting consequences of Easter with recorders, and end in rejoicing with trumpets and timpani.

Easter Cantatas - Part I

Mit Fried und Freud ich fahr dahin, like *Ich habe genug* from our last concert, was written for the feast of the Purification of Mary. The text likewise relates to Simeon's encounter with the baby Jesus in which, having seen his saviour, he declares his readiness to leave this world. The work belongs to the 1724/1725 cantata cycle, which by coincidence (?) was exactly 200 years after the publication of the chorale text. Each of the four verses of the chorale (by Luther himself) is a poetic response to the corresponding verse of Simeon's song (Luke 2:29–32). As he often did, Bach used the first and last verses as the texts of the outer movements (the first as *cantus firmus* of the remarkable opening chorus, the last as a simple four-part chorale setting), and interspersed the lines of verse two with free poetry to form the text of the first recitative, a very old technique (known as *troping*) that appears in a number of cantatas and other works such as the Christmas Oratorio. This particular recitative is notable for the 'joy' motif in the accompanying strings that indicates the change in perspective: now that Jesus has appeared, death is no longer something to be feared, but rather an event to be looked forward to.

The following two works belong together. They were composed for the same event: Bach's audition for the cantorate position in Leipzig on 7 February 1723. The first was performed before the sermon, the second afterwards. Like other pieces for job applications (such as parts of the Mass in B minor) there are a number of unusual elements designed to show off Bach's compositional skill. For example, instead of an expansive opening chorus, each work begins with a section for soloists. Similarly, the closing chorales are given special treatment. These two pieces (and his organ playing, no doubt) must have made quite an impression since, after all, he got the job!

Jesus nahm zu sich die Zwölfe begins with the gospel text for that Sunday: Jesus' announcement to his disciples that the time had come for them to head for Jerusalem so that what was written about him might come to pass (Luke 18:31). This is set to music in arioso style, with the two roles (evangelist and *vox Christi*) taken on by their traditional voices (tenor and bass). What follows is a tightly-written fugue expressing the confusion of the disciples (Luke 18:34). For our performance you will hear this section twice: first, with the four soloists, and then repeated, with the whole choir singing. Notable in the first aria is the expressive oboe part, especially on the third line of the text, where there are scale passages symbolizing heading determinedly towards Jerusalem, and chromatic harmonies on the word »Leiden« (sufferings). The final chorale setting contains not only a simple setting of the text for the four voice parts, but self-contained instrumental sections featuring the oboe and first violin.

Matthew Davine (tenor - Part II)

Matthew is currently studying music at the Victorian College of the Arts in Melbourne, majoring in vocal performance. Before commencing studies at the VCA, Matthew has enjoyed performing the tenor roles in light opera, especially Gilbert & Sullivan, with many of the best companies in Melbourne and country Victoria, including the Savoy Opera Company and the Gilbert & Sullivan Society of Victoria, and at the National Theatre. With further training and development of his lyric tenor voice, the past couple of years has seen him move onto more difficult works by Handel, Mendelssohn, Beethoven, Mozart and Bach. In Melbourne Matthew has performed at St Patrick's and St Paul's Cathedrals, St Francis Church and many suburban churches.

Richard Anderson (bass)

Richard began his musical training at Sydney's St. Andrew's Cathedral, singing treble and then bass in the cathedral choir. He then moved to Canberra and continued his studies at the Canberra School of Music. Since returning to Sydney in 1996, Richard has become a sought after participant in a variety of projects especially in Renaissance, Baroque and Twentieth Century performances. He has appeared at the Barossa Festival and the Burwood Early Music Festival, and in concerts and recordings with the Song Company, the Contemporary Singers and the Sydney Alpha Ensemble et al. Richard is currently engaged with Opera Australia and is the organist of St John the Evangelist, Balmain.

Andrew Koll (director)

Andrew completed his honours degree at the Canberra School of Music in 1998 and studied conducting for a brief period last year at the Sydney Conservatorium. Andrew conducted the Canberra Community Orchestra for three years, presenting works of the symphonic repertoire from the classical period through to the twentieth century, including new works by Neylon and Elizondo. In 1998 Andrew attended a masterclass on Bach's motets in Namur, Belgium and intends to return to Germany this year to visit the cities and places where Bach lived and worked. Last year Andrew established the Canberra Bach Ensemble, for the purpose of bringing together singers, musicians and Bach enthusiasts who wish to focus closely on the performance and appreciation of Bach's works.

Helen Thomson (soprano)

Helen Thomson made her debut as a soloist at ten years of age in the premiere performance of Donald Hollier's *In Dulci Jubilo*. Since then, her activities have included a stint with The Song Company, touring Gesualdo's *Tenebrae Responsories for Holy Week* to the Adelaide Festival in 1996; solo and ensemble work with Judith Clingan in the premieres of *Nganbra* and *Adam's Rib?* as well as in forthcoming recordings; solo work with the ANU Choral Society in Faure's *Requiem*, Bernstein's *Chichester Psalms*, Vivaldi's *Gloria*, Handel's *Israel in Egypt* and *Messiah*; and a program of solo and duet work with Riley Lee, Grand Master of Shakuhachi.

As well as her involvement with the Canberra Bach Ensemble, Helen is currently a member of the Australian Chamber Singers (for whom she has sung solos in Britten's *Hymn to St Cecilia*, Allegri's *Miserere*, and Bach's *Jesu meine Freude*), and the choir of Our Lady and St Cecilia. Helen teaches music for a living, specialising in Early Music vocal technique.

Chris Field (alto)

Chris commenced his musical studies as a pianist, is currently an undergraduate student at the University of Melbourne and has been heavily involved with the University's Early Music Studio. He was awarded the Pearis Rodger Scholarship for pianoforte performance, the Mabel Kent Scholarship for singing and the Harold McDonald Scholarship from the Early Music Society of Victoria. Operatic engagements have included the role of Polinesso in Handel's *Ariodante* with Stopera, and he was engaged by Opera Australia, covering the role of Eustazio in Handel's *Rinaldo*. He sang the role of Waki-tsure in Crispin-Creswell's *The Nameless Dead* with Stopera.

Chris is also an experienced concert performer. As well as a love for early music and research into authentic performance practice, he has a keen interest in contemporary Australian repertoire for the countertenor.

Steven Burns (tenor - Part I)

Steven Burns is currently undertaking a Bachelor of Music in voice at the Canberra School of Music. He made his opera debut there in Purcell's *Dido and Aeneas* as Phoebus and the sailor. He has also performed the role of Odoardo in Handel's *Ariodante* for Stopera. Other performances include *Les Misérables* for Opera Hunter and various choral works with Sydney Philharmonia Choirs.

Du wahrer Gott und Davids Sohn deals with the next section of the gospel text, namely, the healing of the blind man, who called out to Jesus to have mercy on him (Luke 18:35–43). Luke juxtaposed these two accounts to hint at a deeper truth – that through Jesus' suffering in Jerusalem he would restore sight to (i.e. save) those who confess his name. (The blind man does just this, calling Jesus not only 'Lord' but 'son of David', a term with clear Messianic connotations.) The text of the cantata is thus an individual response to these events: a call for healing and for Christ's mercy. The first three sections were probably already composed some time previously in Cöthen, and the final chorale added for the Leipzig performance. The opening *aria duetto* features an instrumental trio (two oboes and continuo) which becomes a quintet when the voices enter. The vocal parts work together as a canon, using chromatic elements to symbolize pain and pleading. The instrumental recitative is noteworthy for the appearance of the first verse of *Christe, du Lamm Gottes* in the oboe and first violin parts in long notes. The choir appears for the first time in the unusual third movement, which is in a type of rondo form. The choir sings its assigned text seven times, changing keys several times along the way while being interrupted by the instruments and by tenor and bass duets, the latter often in canon form. The final chorale is in three sections, corresponding to its *Agnus Dei* text. As usual, the middle section is the most intense, again featuring a canon – this time in three parts (soprano, oboe, and violin) with a polyphonic accompaniment.

As part of the job application for the organist position at Mühlhausen, Bach was required to provide a vocal composition. Christoph Wolff has suggested that this work was probably *Christ lag in Todes Banden*. Bach took all seven verses of Martin Luther's Easter hymn, together with Luther's own tune (itself based on the medieval Easter carol *Christ ist erstanden*), and used them as the basis for a work that was to be 'the strictest chorale cantata Bach ever wrote' (John Eliot Gardiner). The chorale tune functions as a powerful unifying force; it is hinted at in the opening *sinfonia*, and can be heard clearly in each verse, as a *cantus firmus* that penetrates through dense figuration in the other voices (sopranos in verse one and altos in verse four), as a duet (verses two and six), as a solo (verses three and five) or as a plain chorale setting (verse seven). The musical settings are always sympathetic to the text, and each 'hallelujah' is interpreted according to the mood of the verse. The text itself is rich in imagery, linking the crucifixion and resurrection of Christ with the details of the first Passover meal (detailed in Exodus 11–12), in which an unblemished lamb was roasted in fire, and its blood spread on the doorposts as a sign to God's 'destroyer' that he should not harm anyone inside. There is also a reference to the eating of unleavened bread

at this time; 'the old leaven' refers to 1 Corinthians 5:6–8, in which Paul calls on his readers to 'celebrate the feast, not with old leaven, nor with the leaven of malice and wickedness, but with the unleavened bread of sincerity and truth' (NASB). For this evening's performance of *Christ lag in Todes Banden* we have adopted the modifications Bach made for the 1725 Leipzig performance: the addition of a cornett to double the soprano cantus firmus in verses one and seven.

Er ists, der ganz allein
die Kelter hat getreten
voll Schmerzen, Qual und Pein,
verlorne zu erretten
durch einen teuren Kauf.
Ihr Thronen! mühet euch und setzt ihm Kränze auf!

Der Vater hat ihm ja
ein ewig Reich bestimmt;
nun ist die Stunde nah,
da er die Krone nimmet
für tausend Ungemach.
Ich stehe hier am Weg und schau ihm freudig nach.

Ich sehe schon im Geist,
wie er zu Gottes Rechten
auf seine Feinde schmeißt,
zu helfen seinen Knechten
aus Jammer, Not und Schmach.
Ich stehe hier am Weg und schau ihm sehnlich nach.

Er will mir neben sich
die Wohnung zubereiten,
damit ich ewiglich
ihm stehe an der Seiten,
befreit von Weh und Ach!
Ich stehe hier am Weg und ruf ihm dankbar nach.

Du Lebensfürst, Herr Jesu Christ,
der du bist aufgenommen
gen Himmel, da dein Vater ist
und die Gemein der Frommen,
wie soll ich deinen großen Sieg,
den du durch einen schweren Krieg
erworben hast, recht preisen
und dir gnug Ehr erweisen?

Zieh uns dir nach, so laufen wir,
gib uns des Glaubens Flügel!
Hilf, daß wir fliehen weit von hier
auf Israelis Hügel!
Mein Gott! wenn fahr ich doch dahin,
woselbst ich ewig fröhlich bin?
Wenn werd ich vor dir stehen,
dein Angesicht zu sehen?

*He is the one, who all alone
has trodden the winepress
full of grief, anguish and pain,
to rescue the lost
by an expensive purchase.
You thrones, strive and set wreaths upon him.*

*The Father has prepared
an eternal kingdom for him;
now the hour is near
when he will take the crown
for a thousand hardships.
I stand here on the path and gaze after him joyfully.*

*I see already in my spirit,
how he at God's right hand
strikes down his enemies,
to help his servants
out of misery, distress, and shame.
I stand here on the path and look to him longingly.*

*He will prepare the residence
for me near him,
so that I may eternally
stand at his side
freed from ache and woe!
I stand here on the path and call to him gratefully.*

*O you prince of life, Lord Jesus Christ,
who was lifted up
to heaven, where your Father is,
as well as the congregation of the pious,
how shall I rightfully praise your great victory
that you won
through a difficult war
and show you sufficient honour?*

*Draw us to you, and we will run,
give us the wings of faith.
Help us to fly far from here
to Israel's hill!
My God, when will I then depart
for where I can be eternally joyful?
When will I stand before you
to see your face?*

und klagete/hoffete, mein Heil sei nun/nicht entrissen.

Nun ist mein Herze voller Trost,
und wenn sich auch ein Feind erbost,
will ich in Gott zu siegen wissen.

Alleluja! Alleluja! Alleluja!
des solln wir alle froh sein,
Christus will unser Trost sein.
Kyrie eleis.

Gott fährt auf mit Jauchzen BWV 43

Erster Teil

“Gott fährt auf mit Jauchzen und der Herr mit heller Posaunen. Lobsinget, lobsinget Gott! lobsinget, lobsinget unserm Könige!”

Es will der Höchste sich ein Siegsgepräg bereiten,
da die Gefängnisse er selbst gefangen führt.
Wer jauchzt ihm zu? Wer ists, der die Posaunen rührt?
Wer gehet ihm zur Seiten?
Ist es nicht Gottes Heer,
das seines Namens Ehr,
Heil, Preis, Reich, Kraft und Macht mit lauter Stimme singet
und ihm nun ewiglich ein Halleluja bringet?

Ja tausendmal tausend begleiten den Wagen,
dem König der Könige lobsingend zu sagen,
daß Erde und Himmel sich unter ihm schmiegt
und was er bezwungen, nun gänzlich erliegt.

“Und der Herr, nachdem er mit ihnen geredet hatte,
ward er aufgehoben gen Himmel und sitzt zur rechten Hand Gottes.”

Mein Jesus hat nunmehr
das Heilandwerk vollendet
und nimmt die Wiederkehr
zu dem, der ihn gesendet.
Er schließt der Erde Lauf,
ihr Himmel! öffnet euch und nehmt ihn wieder auf!

Zweiter Teil

Es kommt der Helden Held,
des Satans Fürst und Schrecken,
der selbst den Tod gefällt,
getilgt der Sünden Flecken,
zerstreut der Feinde Hauf
ihr Kräfte! eilt herbei und holt den Sieger auf.

and lamented/hoped that my salvation would now/not be snatched from me.

*But now my heart is filled with comfort,
and if an enemy should become enraged,
I will know victory in God.*

*Hallelujah! Hallelujah! Hallelujah!
So we should be joyful,
Christ will be our comfort.
O Lord, have mercy.*

Part One

“God ascends with a shout and the Lord with bright trumpets. Sing praises, sing praises to God! Sing praises, sing praises to our king!” (Psalm 47:5-6)

*The Almighty will prepare a victory song for himself,
for he himself leads captivity captive.
Who praises him? Who is it, that sounds that trumpets?
Who goes at his side?
Is it not God's army,
who, for the honour of his name
sing salvation, praise, dominion, power, and might with a loud voice
and now eternally bring Hallelujahs?*

*Thousands upon thousands accompany the chariots,
to sing praises to the King of Kings,
that earth and heaven nestle under him,
and what he has conquered now completely succumbs.*

“And the Lord, after he had spoken with them, was lifted up to heaven and sits at the right hand of God.” (Mark 16:10)

*My Jesus has now
accomplished his saving work
and returns
to the one who sent him.
The course of the earth is closing;
you heavens! open yourselves and receive him back!*

Part Two

*The hero's hero is coming,
Satan's prince and terror,
who even fells death,
who wiped out the stains of sin,
scatters the crowd of the enemy.
You powers, hurry by and raise up the victor.*

Saturday 29 April 2000, 8pm

Mit Fried und Freud ich fahr dahin BWV 125

1. Chorus: *Mit Fried und Freud ich fahr dahin*
2. Aria (Alto): *Ich will auch mit gebrochenen Augen nach dir*
3. Chorale Recitative (Bass): *O Wunder, daß ein Herz*
4. Duet (Tenor & Bass): *Ein unbegreiflich Licht erfüllt den ganzen Kreis der Welt*
5. Recitative (Alto): *O unerschöpfter Schatz der Güte*
6. Chorale: *Er ist das Heil und selge Licht*

Jesus nahm zu sich die Zwölfe BWV 22

1. Arioso (Tenor & Bass) and Chorus: *Jesus nahm zu sich die Zwölfe*
2. Aria (Alto): *Mein Jesu, ziehe mich nach dir*
3. Recitative (Bass): *Mein Jesu, ziehe mich*
4. Aria (Tenor): *Mein alles in allem, mein ewiges Gut*
5. Chorale: *Ertöt uns durch dein Güte*

INTERVAL

Du wahrer Gott und Davids Sohn BWV 23

1. Duet (Soprano & Alto): *Du wahrer Gott und Davids Sohn*
2. Recitative (Tenor): *Ach! gehe nicht vorüber*
3. Chorus with Duet (Tenor & Bass): *Aller Augen warten, Herr*
4. Chorale: *Christe, du Lamm Gottes*

Christ lag in Todes Banden BWV 4

1. Sinfonia
2. Chorus: *Christ lag in Todes Banden*
3. Duet (Soprano & Alto): *Den Tod niemand zwingen kunnt*
4. Aria (Tenor): *Jesus Christus, Gottes Sohn*
5. Chorus: *Es war ein wunderlicher Krieg*
6. Aria (Bass): *Hie ist das rechte Osterlamm*
7. Duet (Soprano & Tenor): *So feiren wir das hohe Fest*
8. Chorale:

Easter Cantatas Part II

Ihr werdet weinen und heulen was composed for 22 April 1725; our performance thus misses the 275th anniversary by eight days. From its very beginning the cantata draws on the gospel text for that Sunday: a section of Jesus' 'farewell discourse' to his disciples (John 16:20), in which he tells them that in a short while they will not see him, and after another short while they will see him again. The disciples (as usual) fail to understand the significance of his statement, and he goes on to tell them how they will grieve, but their grief will be transformed into joy. The devastating opening chorus is in three sections – reminiscent of a *Kyrie eleison* – corresponding to a natural division of the Bible verse into three parts, and somewhat unusually for this type of text (a direct quotation of Jesus), assigns the first and last sections to the choir, reserving only the inner section for the bass solo in its role as the voice of Christ. The chorus is also notable for its extraordinary solo part for a *flauto piccolo* (like a soprano recorder, but with D as its lowest note; Bach later sanctioned the use of a solo violin or flute in its place) and its use of a *permutation fugue* based on a highly chromatic theme together with an instrumental *sinfonia* used as a *ritornello*. To add to the drama, the bass solo enters (as a recitative) quite suddenly, accompanied by a change of tempo. If that sounds complicated, it is – and it is hard work for the performers, too! The cantata continues in the usual recitative/aria style, with the arias featuring the *flauto* as well as oboes and trumpet.

Herr Jesus Christ, wahr' Mensch und Gott is a chorale cantata, with the text of the first and last movements taken directly from the hymn, and the remaining verses reshaped into texts suitable for performance as arias and recitatives. (The first recitative, for example, is based on verses two and three of the hymn.) The hymn itself, particularly the first verse, hints at and links together the two sections of the gospel text – Jesus' prediction of his sufferings (i.e. the cross), and the healing of the blind man after his plea for mercy (Luke 18:31–43). The setting of the opening chorus intensifies this link even further; the instruments (initially the strings, and then later the oboes and recorders) play the chorale tune *Christe, du Lamm Gottes* in long notes, the text of which refers to Jesus' saving work on the cross and which also contains a call for his mercy. The instrumentation of the aria, with its solo oboe part above a background of staccato chords played on recorders, is unique in Bach's cantatas. Listen also for the plucked strings on the word »Sterbeglocken« evoking the tolling of death bells. The following recitative is also remarkable for its portrayal of the Last Judgement, featuring the 'last trumpet', leading into the comforting words of Jesus that the believer will at that time, and forever, stand.

Erfreut euch, ihr Herzen, a cantata for Easter Monday, is in fact a 'parody'

Ihr könnt verjagen
das Trauern, das Fürchten, das ängstliche Zagen,
der Heiland erquicket sein geistliches Reich.

Es bricht das Grab und damit unsre Not,
der Mund verkündigt Gottes Taten;
der Heiland lebt, so ist in Not und Tod
den Gläubigen vollkommen wohl geraten.

Lasset dem Höchsten ein Danklied erschallen
für sein Erbarmen und ewige Treu.
Jesus erscheint, uns Friede zu geben,
Jesus beruft uns, mit ihm zu leben,
täglich wird seine Barmherzigkeit neu.

Hoffnung:

Bei Jesu Leben freudig sein
ist unsrer Brust ein heller Sonnenschein.
Mit Trost erfüllt auf seinen Heiland schauen
und in sich selbst ein Himmelreich erbauen,
ist wahrer Christen Eigentum.
Doch! weil ich hier ein himmlisch Labsal habe,
so sucht mein Geist hier seine Lust und Ruh,
mein Heiland ruft mir kräftig zu:
"Mein Grab und Sterben bringt euch Leben,
mein Auferstehn ist euer Trost."
Mein Mund will zwar ein Opfer geben,
mein Heiland! doch wie klein,
wie wenig, wie so gar geringe
wird es vor dir, o großer Sieger, sein,
wenn ich für dich ein Sieg- und Danklied bringe.

Hoffnung/Furcht:

Mein/Kein Auge sieht den Heiland auferweckt,
es hält ihn nicht/nach der Tod in Banden.

Hoffnung:

Wie? darf noch Furcht in einer Brust entstehn?

Furcht:

Läßt wohl das Grab die Toten gehn?

Hoffnung:

Wenn Gott in einem Grabe lieget,
so halten Grab und Tod ihn nicht.

Furcht:

Ach Gott! der du den Tod besieget,
dir weicht des Grabes Stein, das Siegel bricht,
ich glaube, aber hilf mir Schwachen,
du kannst auch stärker machen;
besiege mich und meinen Zweifelmuth,
der Gott, der Wunder tut,
hat meinen Geist durch Trostes Kraft gestärket,
daß er den auferstandnen Jesum merket.

Furcht/Hoffnung:

Ich fürchte zwar/nicht des Grabes Finsternissen

You can dispel
sadness, fear, anxious apprehension;
the Saviour is restoring his spiritual rulership.

The grave breaks, and with it our distress;
the mouth announces God's deeds;
the Saviour lives, thus in distress and death
everything has turned out perfectly for believers.

Let a song of thanks ring out to the Most High
for his mercy and eternal faithfulness.

Jesus appears, to give us peace,
Jesus calls us to live with him,
his loving kindness is made new daily.

Hope:

To be joyful in Jesus' life
is bright sunshine for our bosom.
To look, filled with comfort, upon the Saviour,
and to build up in themselves a heavenly kingdom,
is the possession of true Christians.
But, because I have here a heavenly refreshment,
my spirit seeks here its desire and rest,
my saviour is calling to me forcefully,
"My grave and death bring you life,
my resurrection is your comfort."
My mouth will certainly bring an offering,
o my Saviour! But how small,
how little, so indeed so minimal
will it be before you, o mighty victor,
when I bring to you a song of victory and thanks.

Hope/Fear:

My/No eye beholds the Saviour risen,
death does not hold/still holds him in its bonds.

Hope:

What? Can fear arise in a bosom?

Fear:

Will the grave let the dead go?

Hope:

If God lay in a grave,
grave and death could not hold him.

Fear:

Ah, o God! You who conquered death,
for you the gravestone gives way, the seal breaks,
I believe, but help me in my weakness ñ
you can make me even stronger;
conquer me and my doubting courage;
the God who performs miracles
has strengthened my spirit through his mighty comfort,
so that it may remember the risen Jesus.

Fear/Hope:

I feared indeed/not the darkness of the grave,

ich bitt durchs bittere Leiden dein:
du wollst mir Sünder gnädig sein.

Wenn alles sich zur letzten Zeit entsetzet,
und wenn ein kalter Todesschweiß
die schon erstarrten Glieder netzet,
wenn meine Zunge nichts, als nur durch Seufzer spricht
und dieses Herze bricht:
genug, daß da der Glaube weiß,
daß Jesus bei mir steht,
der mit Geduld zu seinem Leiden geht
und diesen schweren Weg auch mich geleitet
und mir die Ruhe zubereitet.

Die Seele ruht in Jesu Händen,
wenn Erde diesen Leib bedeckt.
Ach ruft mich bald, ihr Sterbeglocken,
ich bin zum Sterben unerschrocken,
weil mich mein Jesus wieder weckt.

Wenn einstens die Posaunen schallen,
und wenn der Bau der Welt
nebst denen Himmelsfesten
zerschmettert wird zerfallen,
so denke mein, mein Gott, im besten;
wenn sich dein Knecht einst vors Gerichte stellt,
da die Gedanken sich verklagen,
so wolltest du allein,
o Jesu, mein Fürsprecher sein
und meiner Seele tröstlich sagen:

Fürwahr, fürwahr, euch sage ich:
Wenn Himmel und Erde im Feuer vergehen,
so soll doch ein Gläubiger ewig bestehen.
Er wird nicht kommen ins Gericht
und den Tod ewig schmecken nicht.
Nur halte dich,
mein Kind, an mich:
ich breche mit starker und helfender Hand
des Todes gewaltig geschlossenes Band.

Ach, Herr, vergib all unsre Schuld;
hilf, daß wir warten mit Geduld,
bis unser Stündlein kömmt herbei,
auch unser Glaub stets wacker sei,
deinim Wort zu trauen festiglich,
bis wir einschlafen seliglich.

Erfreut euch, ihr Herzen BWV 66

Erfreut euch, ihr Herzen,
entweichet, ihr Schmerzen,
es lebet der Heiland und herrschet in euch.

*I ask by your bitter suffering:
be gracious to me, a sinner.*

*When everything horrifies in the end times,
and when a cold sweat of death
moistens my already stiff limbs,
when my tongue can not speak except by sighs
and this heart breaks:
it suffices that faith knows
that Jesus is standing by me,
who went to his suffering with patience
and is accompanying me upon this difficult path
and is preparing my rest.*

*My soul will rest in Jesus' hands
when the earth covers this body.
Ah, call me soon, you death bells,
I am not scared of dying,
for Jesus will awaken me again.*

*When some day the trumpets sound,
and when the frame of the world,
together with the firmament,
shatters and disintegrates,
then think the best of me, my God;
when at last your servant stands before the court,
where my thoughts accuse me,
then, o Jesus,
be my advocate
and say comfortingly to my soul:*

*Truly, truly, I say to you:
When heaven and earth perish in the fire,
a believer will eternally stand.
He will not come into judgement
and shall never taste death.
But hold on,
my child, to me:
I will break with a strong and helping hand
the immense locked bond of death.*

*Ah, o Lord, forgive us all our sins;
help us to wait with patience
until our hour comes,
help our faith also to be steadfast always,
help us to trust your word firmly,
until we fall asleep blessedly.*

*Rejoice, you hearts,
flee, you pains,
the saviour is alive and is ruling in you.*

work, based on a birthday cantata written during Bach's time in Cöthen. This is borne out in its festive and celebratory character (viz. the solo trumpet, which in the church cantatas symbolizes God's sovereign rule). Its text deals with the long-term consequences for the believer of what has happened over the previous three days. The opening chorus, in strict *da capo* form, is a jubilant expression of joy that Christ has risen (the outer sections of the movement), and thus has dealt with the causes of sadness and fear; the centre section, a duet, marked *andante* for extra contrast, features chromatic melodies in the voice parts but instrumental parts related to the main theme. This is followed by a bass recitative and aria, the latter in a style taken from 'secular' works and highlighting the first violin and first oboe. The most striking element of the cantata is the extended dialogue between 'Hope' and 'Fear', which occupies the second recitative and aria. The final chorale is a simple four-part setting based on a verse of the medieval Easter carol *Christ ist erstanden* ('Christ is risen').

Gott fähret auf mit Jauchzen, written for Ascension 1726, follows a pattern set out by Bach's cousin Johann Ludwig: an Old Testament text is followed by a recitative and aria, then a New Testament text is followed by a number of related poetic verses and a concluding chorale. The powerful opening chorus begins with a six-bar *adagio* introduction leading into a fugue featuring three trumpets (this time symbolizing the sovereignty of the triune God) and timpani. Two expositions of the fugue are followed by a short homophonic section at the beginning of the »Lobsinget« text, and then the fugue is worked through once more. The following arias are quite short – there are no *da capo* repeats – in order to fit them into the allotted time (Bach was allowed no more than about 30 minutes); The most impressive is that for the bass, with the trumpet solo this time signifying setting wreaths upon the victorious Christ. An unusual departure for Bach is the inclusion of no fewer than five recitatives (four of them *secco*, the opening of Part Two *accompagnato*).

Easter Cantatas Part II

Sunday 30 April 2000, 2pm

Ihr werdet weinen und heulen BWV 103

1. Chorus with Recitative (Bass): *Ihr werdet weinen und heulen*
2. Recitative (Tenor): *Wer sollte nicht in Klagen untergehn*
3. Aria (Alto): *Kein Arzt ist außer dir zu finden*
4. Recitative (Alto): *Du wirst mich nach der Angst*
5. Aria (Tenor): *Erholet euch, betrübte Sinnen*
6. Chorale: *Ich hab dich einen Augenblick*

Herr Jesu Christ, wahr' Mensch und Gott BWV 127

1. Chorus: *Herr Jesu Christ, wahr' Mensch und Gott*
2. Recitative (Tenor): *Wenn alles sich zur letzten Zeit entsetzet*
3. Aria (Soprano): *Die Seele ruht in Jesu Händen*
4. Recitative and Aria (Bass): *Wenn einstens die Posaunen schallen*
5. Chorale: *Ach, Herr, vergib all unsre Schuld*

INTERVAL

Erfreut euch, ihr Herzen BWV 66

1. Chorus with Duet (Alto & Bass): *Erfreut euch, ihr Herzen*
2. Recitative (Bass): *Es bricht das Grab und damit unsre Not*
3. Aria (Bass): *Lasset dem Höchsten ein Danklied erschallen*
4. Recitative and Arioso (Alto & Tenor): *Bei Jesu Leben freudig sein*
5. Duet (Alto & Tenor): *Ich fürchte zwar nicht des Grabes Finsternissen*
6. Chorale: *Alleluja!*

Gott fähret auf mit Jauchzen BWV 43

Part I

1. Chorus: *Gott fähret auf mit Jauchzen*
2. Recitative (Tenor): *Es will der Höchste sich ein Siegsgepräng bereiten*
3. Aria (Tenor): *Ja tausend mal begleiten den Wagen*
4. Recitative (Soprano): *Und der Herr, nachdem er mit ihnen geredet hatte*
5. Aria (Soprano): *Mein Jesus hat nunmehr das Heilandwerk vollendet*

Part II

6. Recitative (Alto): *Der Vater hat ihm ja ein ewig Reich bestimmt*
9. Aria (Alto): *Ich sehe schon im Geist*
10. Recitative (Soprano): *Er will mir neben sich die Wohnung zubereiten*
11. Chorale: *Du Lebensfürst, Herr Jesu Christ*

Ihr werdet weinen und heulen BWV 103

"Ihr werdet weinen und heulen, aber die Welt wird sich freuen."

"You will weep and wail, but the world will rejoice."

"Ihr aber werdet traurig sein."

"You will be sad."

"Doch eure Traurigkeit soll in Freude verkehret werden."

"But your sadness will be turned into joy." (John 16:20)

Wer sollte nicht in Klagen untergehn,
wenn uns der Liebste wird entrissen?
Der Seelen Heil, die Zuflucht kranker Herzen
acht nicht auf unsre Schmerzen.

Who ought not drown in lamenting,
when the beloved is snatched away from us?
The saviour of souls, the refuge of sick hearts,
does not look upon our griefs.

Kein Arzt ist außer dir zu finden,
ich suche durch ganz Gilead;
wer heilt die Wunden meiner Sünden,
weil man hier keinen Balsam hat?
Verbirgst du dich, so muß ich sterben.
Erbarme dich, ach! höre doch!
Du suchest ja nicht mein Verderben,
wohlan, so hofft mein Herze noch.

There is no doctor besides you;
I am searching throughout all of Gilead.
Who will heal the wounds of my sins,
for no one has any balm here?
If you hide yourself, I would have to die.
Have mercy! Ah! Hear me!
You surely do not seek my corruption;
well then, my heart still hopes.

Du wirst mich nach der Angst auch wiederum erquickern;
so will ich mich zu deiner Ankunft schicken,
ich traue dem Verheißungswort,
daß meine Traurigkeit
in Freude soll verkehret werden.

You will revive me once again after my fear is gone,
so I will resign myself to your arrival;
I trust the word of promise,
that my sadness
will be turned into joy.

Erholet euch, betrübte Sinnen,
ihr tut euch selber allzu weh.
Laßt von dem traurigen Beginnen,
eh ich in Tränen untergeh,
mein Jesus läßt sich wieder sehen,
o Freude, der nichts gleichen kann!
Wie wohl ist mir dadurch geschehen!
Nimm, nimm mein Herz zum Opfer an.

Recover yourselves, troubled senses,
you are hurting all too much.
Leave off your sad beginning,
before I drown in tears;
my Jesus is appearing again,
o joy, that can not be compared!
How happy I will then be!
Accept, accept my heart as an offering.

Ich hab dich einen Augenblick,
o liebes Kind, verlassen;
sieh aber, sieh, mit großem Glück
und Trost ohn alle Maßen
will ich dir schon die Freudenkron
aufsetzen und verehren;
dein kurzes Leid soll sich in Freud
und ewig Wohl verkehren.

I have forsaken you for only a moment,
o dear child;
behold, behold: with great happiness
and comfort beyond all measure
I will surely set the crown of joy upon you
and worship you;
your short suffering shall be turned into joy
and eternal well-being.

Herr Jesus Christ, wahr' Mensch und Gott BWV 127

Herr Jesu Christ, wahr' Mensch und Gott,
der du littst Marter, Angst und Spott,
für mich am Kreuz auch endlich starbst
und mir deins Vaters Huld erwarbst,

O Lord Jesus Christ, true man and God,
you who suffered torment, fear, and mocking,
who even died for me on the cross
and won for me your Father's favour,

das macht alles unsre Sünd,
kein Unschuld war zu finden.
Davon kam der Tod so bald
und nahm über uns Gewalt,
hielt uns in seinem Reich gefangen.
Halleluja.

Jesus Christus, Gottes Sohn,
an unser Statt ist kommen
und hat die Sünde weggetan,
damit dem Tod genommen
all sein Recht und sein Gewalt;
da bleibet nichts denn Tods Gestalt,
den Stachel hat er verloren.
Halleluja.

Es war ein wunderlicher Krieg,
da Tod und Leben rungen,
das Leben [da] behielt den Sieg,
es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
wie ein Tod den andern fraß,
ein Spott aus dem Tod ist worden.
Halleluja.

Hie ist das rechte Osterlamm,
davon Gott hat geboten,
das ist hoch an des Kreuzes Stamm
in heißer Lieb gebraten,
das Blut zeichnet unser Tür,
das hält der Glaub dem Tode für,
der Würger kann uns nicht mehr schaden.
Halleluja.

So feiren wir das hohe Fest
mit Herzensfreud und Wonne,
das uns der Herr erscheinen läßt.
Er ist selber die Sonne,
der durch seiner Gnaden Glanz
erleuchtet unsre Herzen ganz,
der Sünden Nacht ist verschwunden.
Halleluja.

Wir essen und leben wohl
in rechten Osterladen,
der alte Sauerteig nicht soll
sein bei dem Wort der Gnaden,
Christus will die Koste sein
und speisen die Seel allein,
der Glaub will keins andern leben.
Halleluja.

*our sin was responsible,
no innocence could be found.
Thus death came quickly
and took power over us,
took us captive into its kingdom.
Hallelujah.*

*Jesus Christ, God's Son,
came in our place
and did away with sin,
and thus took from death
all of its might and power;
there remains nothing but death's form;
it has lost its sting.
Hallelujah.*

*It was a wondrous war,
when death and life wrestled;
life came through victorious,
it engulfed death.
The scriptures had announced it:
as one death gobbled up the other,
death was made a mockery.
Hallelujah.*

*Here is the true passover lamb
that God has offered,
high on the cross's trunk,
roasted in burning love;
the blood marks our door;
faith holds it up against death;
the destroyer can no longer harm us.
Hallelujah.*

*So we celebrate the high feast
with joy and delight in our hearts,
that the Lord presented to us.
He himself is the sun,
who through his glorious grace
enlightens our hearts to the full;
the night of sins has disappeared.
Hallelujah.*

*We eat and live happily
on the true passover bread;
the old leaven shall have no place
among the word of grace;
Christ will be our food
and he alone will feed our soul;
faith can survive no other way.
Hallelujah.*

Mit Fried und Freud ich fahr dahin BWV 125

Mit Fried und Freud ich fahr dahin
in Gottes Willen;
getrost ist mir mein Herz und Sinn,
sanft und stille;
wie Gott mir verheißsen hat,
der Tod ist mein Schlaf worden.

Ich will auch mit gebrochnen Augen
nach dir, mein treuer Heiland, sehn.
Wenngleich des Leibes Bau zerbricht,
doch fällt mein Herz und Hoffen nicht.
Mein Jesus sieht auf mich im Sterben
und lässet mir kein Leid geschehn.

O Wunder, daß ein Herz
vor der dem Fleisch verhaßten Gruft
und gar des Todes Schmerz
sich nicht entsetzet!
Das macht Christus, wahr' Gottes Sohn,
der treue Heiland,
Der auf dem Sterbebette schon
mit Himmelssüßigkeit den Geist ergötzet,
den du mich, Herr, hast sehen lan,
da in erfüllter Zeit
ein Glaubensarm das Heil des Herrn umfinge;
und machst bekannt
von dem erhabnen Gott, dem Schöpfer aller Dinge,
daß er sei das Leben und Heil,
der Menschen Trost und Teil,
ihr Retter vom Verderben
im Tod und auch im Sterben.

Ein unbegreiflich Licht erfüllt
den ganzen Kreis der Erden.
Es schallet kräftig fort und fort
ein höchst erwünscht Verheißungswort:
Wer glaubt, soll selig werden.

O unerschöpfter Schatz der Güte,
so sich uns Menschen aufgetan:
es wird der Welt,
so Zorn und Fluch auf sich geladen,
ein Stuhl der Gnaden
und Siegeszeichen aufgestellt,
und jedes gläubige Gemüte
wird in sein Gnadenreich geladen.

Er ist das Heil und selig Licht
für die Heiden,
zu erleuchten, die dich kennen nicht,
und zu weiden.

*I depart in peace and joy
according to God's will;
my heart and senses are comforted,
gently and quietly;
as God promised me,
death has become my sleep.*

*Even with broken eyes I will fix
my gaze on you, my devoted Saviour.
Even if the frame of my body breaks,
my heart and hope will not fall.
My Jesus will take care of me in my death
and will not let me suffer.*

*O miracle, that a heart
is not appalled
by the flesh's hated tomb
or even by the pain of death!
Christ has done this, God's true Son,
the faithful Saviour,
Who on the deathbed
delights the soul with the sweetness of heaven,
whom you, O Lord, have let me see,
when, at the time of fulfilment
an arm of faith embraces the salvation of the Lord;
and He makes known
from the exalted God, the creator of all things,
that He is life and salvation,
men's comfort and portion,
their saviour from corruption.
in death and also in dying.*

*An inexplicable light fills
the whole circumference of the earth.
A greatly-desired word of promise
resounds continually:
Whoever believes shall be blessed.*

*O inexhaustible treasure of goodness,
which has opened to us mortals:
one day the world,
which invited wrath and curse on itself,
will see a mercy seat
and a sign of victory set up,
and every believing soul
will be invited into his kingdom of grace.*

*He is the salvation and blessed light
for the heathen,
to enlighten those who do not know you
and to set out to pasture.*

Er ist deins Volks Israel
der Preis, Ehr, Freud und Wonne.

*He is the praise, honour, joy, and delight
of your people Israel.*

Jesus nahm zu sich die Zwölfe BWV 22

“Jesus nahm zu sich die Zwölfe und sprach:”

Jesus gathered the twelve to himself and said:

“Sehet, wir gehn hinauf gen Jerusalem, und es wird alles vollendet werden, das geschrieben ist von des Menschen Sohn.”

“Behold, we are going up to Jerusalem, and everything will be fulfilled that was written about the Son of Man.”

“Sie aber vernahmen der keines und wußten nicht, was das gesaget war.”

“But they understood none of this and did not comprehend the things that were said” (Luke 18:31, 34)

Mein Jesu, ziehe mich nach dir,
ich bin bereit, ich will von hier
und nach Jerusalem zu deinen Leiden gehn.

Wohl mir, wenn ich die Wichtigkeit
von dieser Leid- und Sterbenszeit
zu meinem Troste kann durchgehends wohl verstehen!

*O my Jesus, draw me to you,
I am ready, I will go from here
to Jerusalem to your sufferings.*

*Happy will I be, when I can fully understand
the importance of this time of suffering and death
for my comfort!*

Mein Jesu, ziehe mich, so werd ich laufen,
denn Fleisch und Blut versteht ganz und gar,
nebst deinen Jüngern nicht, was das gesaget war.
Es sehnt sich nach der Welt und nach dem größten Haufen;
sie wollen beiderseits, wenn du verkläret bist,
zwar eine feste Burg auf Tabor's Berge bauen;
hingegen Golgatha, so voller Leiden ist,
in deiner Niedrigkeit mit keinem Auge schauen.
Ach! kreuzige bei mir in der verderbten Brust
zuvörderst diese Welt und die verbotne Lust,
so werd ich, was du sagst, vollkommen wohl verstehen
und nach Jerusalem mit tausend Freuden gehen.

*O my Jesus, if you draw me to you, I will run to you,
because flesh and blood, just like your disciples,
do not understand at all what was said.
They long for the world and for the crowd;
both of them want, when you are transfigured,
to build a mighty fortress on Tabor's mountain;
but in Golgotha, which is so full of suffering,
no eye wishes to look upon your lowliness.
Ah! Crucify in me, in my corrupted bosom,
first and foremost this world and its forbidden desires,
and I will then completely understand what you say,
and go to Jerusalem with a thousand joys.*

Mein alles in allem, mein ewiges Gut,
verbeßre das Herze, verändre den Mut;
schlag alles darnieder,
was dieser Entsagung des Fleisches zuwider!
Doch wenn ich nun geistlich ertötet da bin,
so ziehe mich nach dir in Friede dahin!

*My everything in everything, my eternal good,
reform my heart, transform my courage;
strike everything down
that resists this denial of the flesh.
But when at last I am spiritually mortified,
draw me to you in peace there.*

Ertöt uns durch dein Güte,
erweck uns durch dein Gnad;
den alten Menschen kränke,
daß der neu' leben mag
wohl hie auf dieser Erden,
den Sinn und all Begehren
und Gdanken han zu dir.

*Mortify us through your goodness,
awaken us through your grace;
wound the former man,
so that the new may live,
even here on this earth,
giving his will and all desires
and thoughts to you.*

Du wahrer Gott und Davids Sohn BWV 23

Du wahrer Gott und Davids Sohn,
der du von Ewigkeit in der Entfernung schon
mein Herzeleid und meine Leibespein

*You, very God and David's son,
you, who from eternity and from afar has so ponderously
beheld the suffering of my heart and the pain in my body,*

umständlich angesehn, erbarm dich mein!
Und laß durch deine Wunderhand,
die so viel Böses abgewandt,
mir gleichfalls Hilf und Trost geschehen.

*have mercy on me!
And through your hand of miracles,
that has repelled so much evil,
grant me both help and comfort.*

Ach! gehe nicht vorüber;
du, aller Menschen Heil,
bist ja erschienen,
die Kranken und nicht die Gesunden zu bedienen.
Drum nehm ich ebenfalls an deiner Allmacht teil;
ich sehe dich auf diesen Wegen,
worauf man
mich hat wollen legen,
auch in der Blindheit an.
Ich fasse mich
und lasse dich
nicht ohne deinen Segen.

*Ah! Do not pass over me;
you, saviour of all men,
have come
to serve the sick, not the healthy.
Therefore I will likewise share in your omnipotence;
I see you on these roads,
where they
decided to lay me,
even in my blindness.
I will compose myself,
and I will not leave you
without your blessing.*

Aller Augen warten, Herr,
du allmächtiger Gott, auf dich,
und die meinen sonderlich.
Gib denselben Kraft und Licht,
laß sie nicht
immerdar in Finsternissen!
Künftig soll dein Wink allein
der geliebte Mittelpunkt
aller ihrer Werke sein,
bis du sie einst durch den Tod
wiederum gedenkst zu schließen.

*All eyes wait for you,
o Lord, almighty God,
and mine especially.
Grant them strength and light,
do not leave them
evermore in darkness.
In future your nod shall be
the beloved focal point
of all your works,
until one day through death
you decide again to close them.*

Christe, du Lamm Gottes,
der du trägst die Sünd der Welt,
erbarm dich unser!
Christe, du Lamm Gottes,
der du trägst die Sünd der Welt,
erbarm dich unser!
Christe, du Lamm Gottes,
der du trägst die Sünd der Welt,
gib uns dein'n Frieden. Amen.

*O Christ, Lamb of God,
who bears the sins of the world,
have mercy on us!
O Christ, Lamb of God,
who bears the sins of the world,
have mercy on us!
O Christ, Lamb of God,
who bears the sins of the world,
grant us your peace. Amen.*

Christ lag in Todes Banden BWV 4

Christ lag in Todes Banden
für unsre Sünd gegeben,
er ist wieder erstanden
und hat uns bracht das Leben;
des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
und singen halleluja,
halleluja.

*Christ lay in death's bonds
given for our sins,
he rose again
and brought us life;
so we should be joyful,
praise God and be thankful to him,
and sing hallelujah.
Hallelujah.*

Den Tod niemand zwingen kunnt
bei allen Menschenkindern;

*Death could no one -
of all humankind - overpower;*