



Johann Sebastian Bach (1685-1750)

Passio D. N. J. C. secundum Matthaeum

PASSION UNSERES HERRN JESU CHRISTI NACH DEM EVANGELISTEN MATTHÄUS

PASSION OF OUR LORD JESUS CHRIST ACCORDING TO ST MATTHEW

BWV 244

(highlights)

AMERICAN BACH SOLOISTS

JEFFREY THOMAS, MUSIC DIRECTOR

The Paulist Boy Choristers of California

Recorded Live at the 1996 Berkeley Festival and Exhibition.

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The Bunter Fund and two anonymous donors.

Chorus I

Soloists

Catherine Bott, *soprano*
Judith Malafronte, *alto*
Benjamin Butterfield, *tenor*
James Weaver, *bass*

Chorus

Elisabeth Engan, *soprano*
Claire Kelm, *soprano*
Annette Rossi Putnam, *soprano*
Julie Comparini, *alto*
Linda Liebschutz, *alto*
Katherine McKee, *alto*
Neal Rogers, *tenor*
John Rouse, *tenor*
Robert Stafford, *bass*
David Varnum, *bass*

Violin I

Elizabeth Blumenstock, *leader*
Lisa Weiss
Robert Diggins

Violin II

Katherine Kyme
Sandra Schwarz
Cynthia Albers

Viola

Anthony Martin
George Thomson

Violoncello

Loretta O'Sullivan
Brent Wissick (*viola da gamba*)

Contrabass

Kristin Zoernig

Organ

Kenneth Slowik

Oboe

John Abberger
Gonzalo Ruiz

Flute

Sandra Miller
Kathleen Kraft

Bassoon

Charles Koster

Chorus II

Soloists

Tamara Matthews, *soprano*
Dana Marsh, *counter-tenor*
David Munderloh, *tenor*
Nathaniel Watson, *bass*

Chorus

Christine Earl, *soprano*
Ruth Escher, *soprano*
Johanna O'Dell, *soprano*
Suzanne Elder Wallace, *alto*
Alexandra Ivanoff, *alto*
Edward Betts, *tenor*
Scott Whittaker, *tenor*
Jonathan Nadel, *tenor*
Charles Fidler, *bass*
Thomas Hart, *bass*
Darren Chase, *bass*

Violin I

Jörg-Michael Schwartz, *leader*
Jolianne von Einem
Carla Moore

Violin II

Michael Sand
Karen Marmer
Sally Butt

Viola

Lisa Grodin
David Daniel Bowes

Violoncello

Sarah Freiberg

Contrabass

Edmond Gnekow

Organ

Jonathan Dimmock

Oboe

Michael Dupree
Mark Maslow

Flute

Stephen Schultz
Mindy Rosenfeld

Soprano in ripieno

The Paulist Boy Choristers of California — Dana Marsh, *director*

AMERICAN BACH SOLOISTS
JEFFREY THOMAS, Music Director

- [1] 1. CORI *Kommt, ihr Töchter, helft mir klagen* 6:00
- [2] 12. RECITATIVO – SOPRANO I (Catherine Bott) *Wiewohl mein Herz in Tränen schwimmt* 1:26
- [3] 13. ARIA – SOPRANO I (Catherine Bott) *Ich will dir mein Herze schenken* 3:22
- [4] 19. RECITATIVO – TENORE I (Benjamin Butterfield), CORO II *O Schmerz!* 1:47
- [5] 20. ARIA – TENORE I (Benjamin Butterfield), CORO II *Ich will bei meinem Jesu wachen* 5:25
- [6] 29. CHORAL *O Mensch, bewein dein Sünde groß* 5:20
- [7] 30. ARIA – ALTO I (Judith Malafrente), CORO II *Ach! nun ist mein Jesus hin!* 3:36
- [8] 39. ARIA – ALTO I (Judith Malafrente) *Erbarme dich* 6:39
- [9] 40. CHORAL *Bin ich gleich von dir gewichen* 1:04
- [10] 42. ARIA – BASSO II (Nathaniel Watson) *Gebt mir meinen Jesum wieder!* 2:50
- [11] 48. RECITATIVO – SOPRANO I (Catherine Bott) *Er hat uns allen wohlgetan* 1:15
- [12] 49. ARIA – SOPRANO I (Catherine Bott) *Aus Liebe* 4:55
- [13] 54. CHORAL *O Haupt voll Blut und Wunden*, 1:53
- [14] 56. RECITATIVO – BASSO I (James Weaver) *Ja freilich will in uns das Fleisch und Blut* :35
- [15] 57. ARIA – BASSO I (James Weaver) *Komm, süßes Kreuz* 5:59
- [16] 59. RECITATIVO – ALTO I (Judith Malafrente) *Ach Golgatha, unselges Golgatha!* 1:26
- [17] 60. ARIA – ALTO I (Judith Malafrente), CORO II *Sehet, Jesus hat die Hand* 3:20
- [18] 62. CHORAL *Wenn ich einmal soll scheiden* 1:21
- [19] 64. RECITATIVO – BASSO I (William Sharp) *Am Abend, da es kühle war* 1:35
- [20] 65. ARIA – BASSO I (William Sharp) *Mache dich, mein Herze, rein* 6:18
- [21] 68. CORI *Wir setzen uns mit Tränen nieder* 5:35

Program Notes

The tradition of singing one of the four Gospel Passion narratives (i.e. the story of Christ's trial, crucifixion and burial) on Palm Sunday and Good Friday stretches back to the beginnings of the formalized Christian liturgy. Like the other Gospel readings, it was originally chanted by a single deacon but, in the course of time, he began to alter his tessitura and style according to his role as the Evangelist, Jesus or the other characters and crowd. These three roles were eventually taken over by separate singers together with a choir to recite the crowd scenes. It was basically this format that the Lutheran Reformers inherited in the sixteenth century; and early Lutheran settings, such as Johann Walter's, were still chanted within the Eucharistic celebrations on Palm Sunday and Good Friday in Bach's era.

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

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

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

It is not difficult to understand some of the complaints that members of the congregation voiced in Bach's time; the Passions do, after all, borrow liberally from secular conventions such as dance and particularly opera. However, the Matthew Passion also draws heavily from the long traditions of spiritual meditation by which the story is interspersed with the regular breaks (fifteen in all) provided by the paired ariosos and arias. These force the implied listener into personal contemplation; the chorales moreover engender the sense of a community response to the biblical events. The whole thus has something of the character of a Lutheran Stations of the Cross. The free text follows Luther's own meditations on the Passion which require the believer first to acknowledge his own guilt and show remorse, then to recognize that Christ has suffered on our behalf and, finally, to experience reconciliation with Christ and to imitate his example (most movingly captured in the final aria "*Mache dich*").

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

The most impressive of the dialogue numbers is the opening chorus, appropriately entitled "Exordium" (the traditional opening section of an oration). This is a dialogue between Christian believers and the Old Testament figures, "the Daughters of Zion" (from the Song of Songs). The theme of love in the Song of Songs is recast in a Christian context with Christ as the loving bridegroom and the church as his bride. A third element is introduced with the German chorale on the Agnus Dei, "*O Lamm Gottes, unschuldig*," sung by ripieno sopranos. This would have had particular significance for members of Bach's congregation since they would have heard this hymn at the conclusion of the morning Eucharistic liturgy. Christ is thus portrayed as an innocent sacrificial lamb, an image that points towards

the Apocalypse when Christ as a lamb rules the New Jerusalem, a bridegroom to the community of all believers. In Bach's time this melody would have sounded out loudly from the second organ at the east of the church, a graphic depiction of the direction of Christ's throne in the new Jerusalem. In all, then, this chorus sets up three temporal levels, the ancient Daughters of Zion in dialogue with the Christians of the New Testament, both pointing forward to the future union with the Lamb, achieved through his ultimate love (of which we are about to hear). We may also note that the chorale is the only element of the chorus in the major mode, a vision of the celestial city that, at this time, is still subservient to the earthly tonic of e minor.

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

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

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

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

John Butt

A Note on the Recording

This performance was recorded live at the 1996 Berkeley Festival and Exhibition. The concert venue, Berkeley's First Congregational Church, offers exceptionally good acoustics, and is a favorite of the Bay Area early music community. However, it is located in one of the busiest sections of the city, which is home to one of the major campuses of the University of California. Through the use of some rather sophisticated means, we were able to remove most of the noises associated with a live performance, including the frequent extra-musical interpolations made by the local public transportation system. But in some cases, the technology would have compromised the overall quality of the recorded sound. We hope that the occasionally audible reminders of the recording circumstances will encourage the listener's forgiveness of the perils of live recording, and, at the same time, bring her or him closer to the context of the event.

TEXT AND TRANSLATIONS

English translation by Steven Lehning.
Biblical quotations from the Revised Standard Version.

(PASSIO DOMINI NOSTRI J. C. SECUNDUM EVANGELISTAM MATTHAEUM)
MATTHÄUSPASSION
BWV 244

1. CORI

*Kommt, ihr Töchter, helft mir klagen,
Sehet - Wen? - den Bräutigam
Seht ihn - Wie? - als wie ein Lamm!
Sehet, - Was? - seht die Geduld,
Seht - Wohin? - auf unsre Schuld;
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!*

CHORAL

*O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Erbarm dich unser, oh Jesu !*

Come, you daughters, help me lament,
See – Whom? – the bridegroom,
See him – How? – like a lamb!
See – What? – the patience,
See – Were? – upon our guilt;
See him with love and favor
Carrying the cross himself!

Oh Lamb of God unspotted
Slaughtered on the stem of the cross,
Always found patient,
Even as you are scorned.
You have borne all sin,
Should we want to give up hope.
Have mercy on us, oh Jesus!

2. 12. RECITATIVO – SOPRANO I (CB)

*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.*

My heart swims in tears,
Because Jesus takes his departure,
But I rejoice in his Testament:
His flesh and blood, a treasure
Bequeathed into my own hands.
As he, in the world with his own
Would never be capable of doing evil,
He loves us to the end of time.

3. 13. ARIA – SOPRANO I (CB)

*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 want to give you my heart,
Sink into it for my salvation!
I will immerse myself in you;
If for you the world is too small,
Oh, then in me alone you shall be
More than earth and heaven.

4. 19. RECITATIVO – TENORE I (BB), CORO II O Schmerz!

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

Oh anguish!
Here trembles the tormented heart;
How it sinks down, how pale is his countenance!
What is the cause for such troubles?
The judge carries him before the law;
There is no comfort, no reliever.
Ah, my sins have defeated you;
He suffers all of Hell's plagues,
He must pay for others' crimes.
I, oh Lord Jesus, have incurred this debt
For which you suffer!
Oh, could my love for you,
My Savior, diminish or help bear
Your trembling and your terror,
How gladly would I stay here!

5] 20. ARIA – TENORE I (BB), CORO II

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

I will watch beside my Jesus.
So that our sins might fall asleep.
My death
Is purged by his souls' hardship;
His sorrow fills me with joy.
So his thankworthiness suffering must
Be justly bitter for us, and yet so sweet.

6] 29. CHORAL

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

Oh man, lament your grievous sin,
For this, Christ left his father's bosom
And came to earth.
Of a virgin pure and tender
He was born for us here.
He would be the mediator.
He gave life to the dead,
And removed all sickness.
Until the time came
That he would be sacrificed for us,
He would carry our sins' heavy burden
At length, to the cross.

7] 30. ARIA – ALTO I (JM), CORO II

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

Ah! now my Jesus is gone!
Where has your friend gone,
Oh you fairest among women?
Is it possible? Can I look on it?
Where has your friend gone to?
Ah! My Lamb is in tiger's claws!
Ah! Where has my Jesus gone?
Then we want to search for him with you.
Ah! What should I tell my soul,
When, full of fear it asks me?
Ah! Where has my Jesus gone?

8] 39. ARIA – ALTO I (JM)

*Erbarme dich,
Mein Gott, um meiner Zähren willen!
Schaue hier,
Herz und Auge weint vor dir
Bitterlich.*

Have mercy Lord,
My God, for the sake of my tears!
Look here.
Heart and eyes weep bitterly
Before you.

9] 40. CHORAL

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

Even though I have strayed from you,
I will come back to you again;
We have been redeemed by your Son;
Through his anguish and pain in death.
I do not deny guilt,
But your mercy and favor
Is much greater than sin,
Which I always find in myself.

10 42. ARIA – BASSO II (NW)

*Gebt mir meinen Jesus wieder!
Seht, das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder!*

Give my Jesus back to me!
See, the money, the assassins' wages
Thrown at your feet
By the lost son!

11 48. RECITATIVO – SOPRANO I (CB)

*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,
Betäubte hat er aufgerichtet,
Er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.*

He has done good for us all.
To the blind, he gave sight;
The lame, he made walk.
He told us his Father's word.
He drove away the devils;
Those who are sorrowful, he has raised up;
He looked after sinners;
Otherwise my Jesus has done nothing.

12 49. ARIA – SOPRANO I (CB)

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

Out of love,
Out of love would my Savior die,
For a sin he knows nothing of.
 So that eternal ruin
 And the punishment of judgement
 Does not remain upon my soul.

13 54. CHORAL

*O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfiet,
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'?*

Oh head, full of blood and wounds,
Full of anguish and full of mockery!
Oh head, ridiculed,
Crowned with thorns!
Oh Head, once beautifully adorned
With highest honor and decoration,
But now highly insulted;
You are hailed by me!

You, of noble countenance
Before which the last judgement
Is stricken with terror and fright;
How you are spit upon;
How pale you have turned!
Who has treated the light of your eyes,
Which is unlike any other light,
So disgracefully?

14 56. RECITATIVO – BASSO I (JW)

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

Yes, sure enough our flesh and blood
Is compelled to the cross;
The more good it does to our souls,
The more harshly it takes us.

15 57. ARIA – BASSO I (JW)

*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, then I will say,
My Jesus, give it to me always!
 Whenever my sorrow become too severe,
 Then you help me bear it.

16] 59. RECITATIVO – ALTO I (JM)

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

Ah, Golgatha, unhappy Golgatha!
The Lord of Glory must miserably perish here;
The blessing and salvation of the world
Is, like a curse, put upon the cross.
The creator of heaven and earth
Is to be taken away from land and air;
The guiltless must die here guilty;
That goes near to my soul.
Ah, Golgatha, Unhappy Golgotha!

17] 60. ARIA – ALTO I (JM), CORO II

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

See, Jesus has his hand
Stretched out to clasp us.
Come! – Where? – In Jesus' arms
Seek redemption, find mercy,
Seek them – Where? – In Jesus' arms.
Live, die, rest here,
You forsaken little chicks.
Rest! – Where? – In Jesus' arms

18] 62. CHORAL

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

When I am to depart,
Then do not depart from me!
When I must suffer death,
Then walk beside me!
When my heart
Is most frightened,
Then snatch me out from the terrors
By the strength of your anguish and pain!

19] 64. RECITATIVO – BASSO I (WS)

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

In the evening when it was cool,
Adam's Fall became manifest,
In the evening the Savior cast him down;
In the evening the dove returned,
Carrying an olive leaf in its beak.
Oh beautiful time! Oh evening hour!
Peace at last is now made with God,
For Jesus has completed his cross.
His body comes to rest.
Ah, dear soul, go,
Ask, that the dead Jesus be given to you.
Oh healing, oh precious memorial!

20] 65. ARIA – BASSO I (WS)

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

Make yourself clean, my heart,
I will bury Jesus myself.
Then from now forward,
Forever and ever
He shall have his sweet rest in me.
World, go out, let Jesus come in!

21] 68. CORI

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

We sit down with tears
And cry to you in the grave:
Rest softly, softly rest!
Rest, exhausted limbs,
Your grave and tombstone
Shall be a comfortable, restful pillow
And a peaceful place for the soul
For the unquiet conscience.
In greatest bliss, there our eyes close in slumber.