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# PROGRAM SUPPLEMENT

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## PROGRAM NOTES

The tradition of setting the crucifixion story (“passion”) as recorded in the Gospels to music is a very old one. By the early Middle Ages, special recitation tones were developed for reciting the passion, and beginning in the 13th century, it became common to divide the text among three singers representing the narrator and individual characters. In the 15th century, polyphonic settings of some or all passages for the crowd (Latin *turba*) or individuals began to appear. This practice resulted in the responsorial, or “choral,” passion, where monophonic sections (one or more singers on a single musical line) alternated with polyphonic ones. This type of passion was widespread in 16th-century Italy. A second common type of passion was the through-composed, or “motet,” passion, where the complete text, including the Evangelist’s part, was set polyphonically. Initially, neither of these types of passion called for instruments or included instrumental parts.

In Lutheran Germany, one finds both the choral and motet passions, with the most vital development of the genre occurring in the 17th and 18th centuries. Initially, the composer remained responsible for the polyphonic sections only, with the traditional recitation tone being used for the narrative of the Evangelist. Eminent examples of passions from this period are Heinrich Schütz’s three Dresden Passions, although these feature the composer’s own highly expressive recitations. In 1650, north German composers began to insert instrumental passages and new madrigal-like verse and hymns into their settings, giving birth to the new so-called “oratorio” passion. The recitation tone was replaced by recitative, and instruments accompanied throughout (at least in the form of basso continuo). In the first part of the 18th century, the oratorio passion was the type most commonly heard, as it was closer to Lutheran devotional requirements. This genre reached its zenith with J. S. Bach’s settings of the Gospels.

Bach’s obituary, written by his son Carl Philipp Emanuel and student Johann Friedrich Agricola, listed among his unpublished works “Five Passions, of which one is for double chorus.” Of these, the St. John and the “double-chorus” St. Matthew survive in complete form. Only the text remains for the St. Mark, although Bach reused some of its music in other works. Bach did not compose the St. Luke that the obituary refers to; it was probably listed because a score in Bach’s handwriting was found, containing additions he had made, though it was in fact by an anonymous Thuringian composer from about 1710. Thus, of the five passions attributed to Bach only one remains to be accounted for, and recent research on the two that survive suggests that some of their movements must have originated in a passion setting from Bach’s pre-Leipzig days, possibly in Weimar.

Bach’s St. Matthew, St. John, and St. Mark Passions are all representatives of the oratorio passion. In this type of passion, the entire Gospel text is retained and assigned to soloists (the Evangelist, Jesus, Pilate, and so forth) and to the choir in its function as *turba* (crowd) in the story. Interspersed throughout the text are non-biblical verses, in the form of either contemplative responses to the biblical text in arias and ariosos, or the traditional words (and melodies) of Lutheran chorales. In Leipzig it was required that on Good Friday, the biblical text be followed without changes—no gaps, paraphrases, or summaries. Therefore, readily available libretti that did take these liberties, such as the most

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famous one by Barthold Heinrich Brockes, could not be used. Bach faithfully adhered to this local requirement. The libretto for the St. Matthew Passion was written for the occasion by Bach's favorite poet, Christian Friedrich Henrici, known as Picander (1700–1764). The source of the text of the St. John is not known for certain, but it is commonly believed to be by Bach himself.

The narrative text of this Passion consists of Luther's translation of John 18:1 to 19:42. The narrative is divided into two sections; in Bach's day these were separated during performance by the sermon. Each group of verses from the Gospel alternates with either a chorale from the Lutheran tradition or an interpolated section of free poetry. There are also two interpolations from Matthew's Gospel: Matthew 26:75 is appended after John 18:27 in No. 12, and Matthew 27:51-52 is the text of No. 33. Some of the free poetry is an adaptation of parts of the passion text by Brockes, a well-known version set to music by many composers.

Many liters of ink have been invested in the discussion of the possible reading of anti-Semitic content in Bach's St. John Passion, and certainly many more conversations will and should be had on the subject. It should be noted, however, that as Michael Marissen points out in his study *Lutheranism, Anti-Judaism, and Bach's St. John Passion*, Bach evidently removed from his paraphrase the overt anti-Semitic parts of Brockes' original, which, for example, Handel at times did not. The Jews in the Passion's crowd loudly clamor for the condemnation and killing of Jesus, despite Pilate's reticence and his not finding any guilt in the man. However, Luther didn't believe that the Jews were guilty of deicide; he accused the world of that. Also, though he singled out a few groups, including the Jews, for forceful conversion or harsh punishment (including the burning of synagogues, exile, and much more), he never argued for their killing. In the St. John passion, no statement is made of who is responsible for killing Jesus in particular, espousing the Lutheran belief that everyone except for Jesus is sinful (and not only are all sinners because they sin, but they sin because they are sinners). A full discussion of the implications of Bach's St. John Passion (text and music) is not within the scope of this note, but let Marissen's words be a guiding statement: "If thoughtfully organized performances of the St. John Passion can provide for some people the initial impetus for discussion not only of religious anti-Judaism but also of cultural, social, and political antisemitism, Bach's extended musical commentary on John's gospel may be able to help in accomplishing a sort of redemptive work that authentically builds on the gospel and Bach's music, yet at the same time moves forward from their original sectarian and liturgical purposes. In my view, this interpretive path could provide the ethically most intelligent way for attempting to reconcile historical and modern concerns."

Bach's St. John Passion has had a varied history, with the result that it comes to us in multiple versions. In Leipzig it was traditional to perform a passion on Good Friday, alternating each year between the St. Nicholas and St. Thomas churches. When Bach was hired in Leipzig, he immediately set to work on this obligation, and the *Johannes Passion* BWV 245 had its first performance on Good Friday, April 7, 1724, at St. Nicholas. The next year it was performed again in St. Thomas, with a few revisions. It may also have been heard in 1728 or 1732, and it was performed in 1749, after a planned performance in 1739 was cancelled. This latter incident is documented by a town scribe, who reported that when he went to tell Bach that his Passion was not to be performed on Good Friday (we don't know the reason), the composer angrily responded that it was all the same to him, since the performance would burden him anyway.

These multiple performances are the reason four different versions of the work exist, and there may well have been more. Not one of the extant versions is "definitive," unlike the St. Matthew, which survives in a clean copy produced by Bach towards the end of his life. The version of the St. John usually performed, and the one chosen for the new critical edition of Bach's works (*Neue Bach Ausgabe—NBA*), stems from the 1724 performance, with the inclusion of selected later changes by Bach himself. No autograph of the entire work survives. A later copy, probably for a performance in the 1730s, shows the first 20 pages (up to the middle of recitative No. 10) in Bach's hand, including incorporated revisions. However, the rest was completed years later by one of Bach's scribes ("copyist H") and includes only a few revisions by Bach, nothing as extensive as the earlier part of the manuscript. It may have been copied from the composing score, by then illegible, as the eminent Bach scholar Christoph Wolff suggests. The "1724 version" heard today incorporates the later autograph changes. And it includes the account of the earthquake at Jesus' death taken from St. Matthew in later versions, an event found in the other three Gospels but not in St. John. It

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should be briefly noted here that the St. John Gospel differs from the other three in character and includes various parts unique to it, especially around conflict. St. Matthew, St. Luke, and St. Mark are “synoptic” Gospels, meaning that they give a (similar) summary of the story of Jesus’s life and passion. St. John, by contrast, concentrates on the issue of Christ’s kingship, and his account, which goes into great detail on the trial portions, culminates in the central question asked by Pilate, “Bist du der Jüden König?” (“Are you the King of the Jews?”) and shortly thereafter “So bist du dennoch ein König?” (“So are you a King?”), to which Jesus responds that it is he (Pilate) who has said so. This theme of Jesus’s sovereignty is already presented, very unusually for a Passion, in the repeated “Herr unser Herrscher” invocations (“Lord, our ruler”) of the very first chorus. John also never talks about the more domestic aspects of Jesus’s life, or mentions his birth. The other three Gospels were written about half a century before St. John, which also means that their intended audience was different: the earlier three Evangelists addressed the community of Jews, while John’s audience is primarily the gentiles.

The biggest differences between the version of 1724 and version II, from 1725, are the opening and closing choruses. In 1725 Bach replaced No. 1 “Herr, unser Herrscher” with a choral fantasia on the chorale “O Mensch, bewein” and the final chorale, “Ach Herr, lass dein lieb Engelein,” with another concertato chorale movement on the Lutheran Agnus Dei, “Christe, du Lamm Gottes.” The former was later removed from the St. John and became the concluding piece of Part One of the St. Matthew Passion. Wolff surmises that in 1725 Bach “borrowed” it from a now lost St. Matthew, which could be the fifth passion mentioned in the obituary, and eventually returned it to its previous context for the reprise of his two-choir St. Matthew Passion in 1736. The 24 stanzas of the text “O Mensch, bewein” represent a condensed version of the entire passion. The opening stanza, all that Bach uses, is a sort of statement of purpose. The present No. 1, “Herr, unser Herrscher,” instead captures immediately the focus of the St. John Passion and its substance, with its fiery violin figure and the sorrowful suspensions of the woodwinds.

Scholars believe also that Bach may have eventually discarded the more grandiose “Christe, du Lamm Gottes” in favor of the simple four-part chorale (No. 40), because it was a more appropriate sequel to the deeply affecting lullaby preceding it (No. 39, “Ruht wohl”) with something lighter. At least three more pieces were inserted in 1725. These were included, along with all other revisions and variants that survive, in the appendix to the *NBA* volume. Wolff posits a version III, prompted perhaps by the composition of the St. Matthew, which lacked the new No. 1 and all the interpolations from the Gospel of St. Matthew (including the earthquake scene), as well as the final chorus. This supposed version ended with “Ruht wohl,” i.e., with the burial, as do other oratorio passions, including Brockes’ and Bach’s own St. Matthew. In version IV (presumably for the 1749 performance) Bach mostly returned to the first version but with an enlarged orchestral group. This is the version that completes the 20 autograph pages mentioned above.

The Passion narration, and thus Bach’s St. John, is traditionally subdivided into five “scenes” (corresponding to the classical “acts”):

1-*Hortus*—what happens in the Garden of Gethsemane, Nos. 2-5, No. 1 being an introduction, an *exordium*

2-*Pontifices*—the hearing before the church officials, Nos. 6-14

3-*Pilatus*—the trial before Pilate, most emphasized in the Gospel of St. John because it is the demonstration of Jesus’ innocence, Nos. 16-26, No. 15 being the *exordium* to the second part

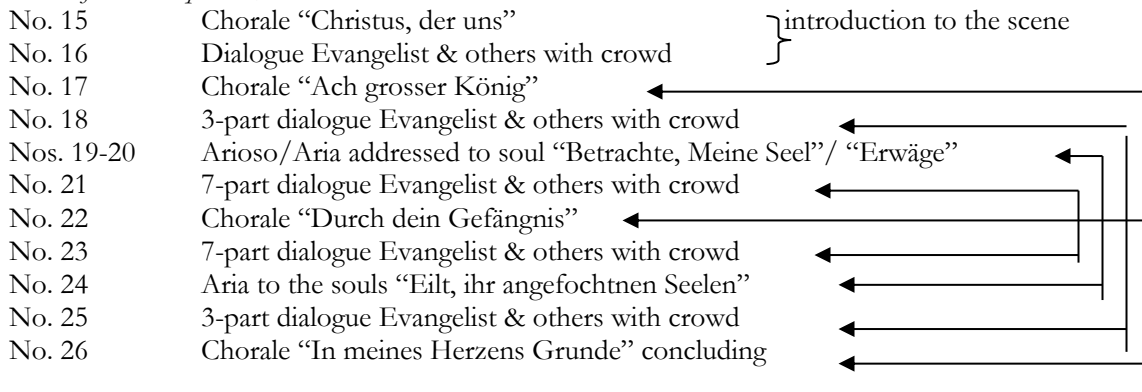
4-*Cruce*—the crucifixion, Nos. 27-37

5-*Sepulchrum*—the burial, Nos. 38-40

The narration is entrusted to a speaker, called the Evangelist, or Gospel narrator, and the dialogue to the main characters, including Jesus, Pilate, and Peter, some minor characters like maids and servants, and the “crowd.” The choir represents both the crowd, who contribute to the action by interrupting, asserting, and responding, and the congregation in attendance at the service, who muse upon the scene with thoughts expressed in the chorales. The Evangelist is the main voice. He is always a tenor, a custom derived from the medieval tradition of chanting the passion on a relatively high pitch. Jesus is traditionally a bass. Wolff suggests that Bach may have composed first the entire Evangelist part, and then all the rest. This is shown by many musical elements, such as the fact that the recitatives taken together follow a coherent musical path, including starting the journey with the first recitative in a clear c minor, and ending with the last one in the same key.

A recurring theme in discussions of Bach is his meticulous attention to architectural structure and musical symmetry. So, for example, the central portion, both liturgically and musically, of the Mass in B minor, the Credo, is symmetrical around a central axis, the movement that describes the crucifixion. The astute observer will notice a similar symmetry in the central portion of the St. John Passion, the trial scene. This portion, the *Pilatus* (leaving aside its opening *exordium*) is also centered symmetrically on the chorale No. 22 “Durch dein Gefängnis, Gottes Sohn,” in which the faithful express their realization that Jesus’ sacrifice has delivered everyone:

Chart of the third portion, Pilatus



The meditative pieces for the soloists portray a variety of emotions and include features taken from the operatic world, such as *da capo* arias, as well as techniques such as word painting. These arias have a first part that introduces the mood and establishes the main musical elements, a contrasting middle section that is often in different tempo and meter and expresses a different affect than the outer sections, and a return to the elements of the first part. In the last section, the singer was allowed and often expected to add embellishments. This is the closest Bach ever came to opera, the only major genre missing from his oeuvre. To enhance the drama and to sustain the emotions being expressed, the solo pieces are often accompanied by fitting instruments. For example, in the sorrowful alto aria No. 7 about the bonds of the sins, the singer is paired with the lamenting sound of two oboes. Even more strikingly, in the other alto aria No. 30, the two contrasting emotions are represented side by side in a dramatic alternation of styles and forces: the initial mood of mourning (the alto starts with Jesus’s last words and descending music, on “Es ist vollbracht,” “it is all accomplished”) is conveyed by very slow music, broken lines, and the solo accompaniment of a viola da gamba and basso continuo. When, however, the text mentions the battle won, the entire string section comes in with a war-like quick figuration, the tempo becomes *vivace* (very fast), and the meter becomes a dynamic triple. The piece then returns to the initial phrase (“Es ist vollbracht”), and with it the initial music (the descending line), meter (duple), tempo (adagio), accompaniment (viola da gamba), and affect. In Part II, at the interpolated text about the earthquake (the tenor arioso No. 33 and the soprano aria No. 34), subtle references are made to the event by repeated 32<sup>nd</sup> notes in the strings, and by the general mood of the aria, accompanied by winds only.

The chorus is an important element of the Passion, taking, as a Greek choir would have done, several different roles. In the chorales, the choir represents the congregation, the sinners, and in fact the congregation would probably have joined in the singing. In the *turba* choruses, the choir is the people on the streets, the onlookers, but also the priests, the soldiers, the disciples of Jesus, the unruly and mocking crowd. Consequently, one finds a variety of styles in these choruses, from the most elaborate fugue to the simplest chordal sequences. These latter in turn go from the sweet lullaby accompanying the bass (No. 32) to the forceful ejaculations of the crowd, such as “Jesum” or “wohin?” (Nos. 2b, 24). These are carefully crafted to not only convey the kinetic aspects of the story, with the people hollering, fighting (for Jesus’s clothes for example), and screaming, but also to make subtler points. For example, the *turba* chorus where they ask Peter if he was not one of the Twelve, includes the question “Bist du nicht einer Jünger einer,” (“aren’t you one of the disciples?”) eleven times—the twelfth missing as Peter responds he is not. The variety of affects of these choruses is astonishing—from the mocking to the ironic, from the ferocious to the sanctimonious, and everything in between. Bach matches each also in clever ways. For example, the chorus “Wir haben ein Gesetz”

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(“we have a law”) is set as a strict, archaic sounding fugue—the musical form having the most “laws” or rules for composition. The opening movement is the most elaborate of the choruses, and it is scored for the entire orchestra. Here the woodwinds produce a string of sorrowful dissonances in a chain of suspensions, while below them the strings (imitated later on by the voices) follow an anguished and tumultuous pattern. The piece is also in *da capo* form (ABA): the turmoil seems to subside, but soon starts all over again.

Some of the choruses are frightening, conveying the dynamic fury of the mob. Most of these are found in the trial portion at the beginning of Part II, like the choruses of priests in No. 23. In the vehement No. 27b, “Lasset uns den nicht zerteilen,” (“let us not divide”), the chorus of soldiers decides against cutting up Jesus’ garment in favor of casting lots for it. The excitement and urgency is conveyed by continuous fugal entrances piling up over each other in a seemingly unending and growing frenzy (no fewer than 32 percussive statements in only 53 measures). Perhaps the fiercest of the choruses is the “Kreuzige” (“Crucify!”) No. 21d, an expansive moment for the entire ensemble of voices and instruments, in which the sole word “crucify!” is fervidly shouted over and over again. In the “mocking” category one can certainly number No. 21b “Sei gegrüßet, lieber Jüdenkönig,” in which the crowd of soldiers ridicule Jesus in front of Pilate singing “Hail beloved King of the Jews” in tortuous and sinuous lines of disdain.

The penultimate number, No. 39 “Ruht wohl” (“rest well”) stands in a class by itself. It is one of the most moving pieces in all of Bach’s masterful and large output, a lullaby of intense love and passionate contentment, arguably more poignant even than its parallel in the St. Matthew Passion, the sublime “Wir setzen uns.” More than one person in audience and choir has been known to shed a tear at its strains, and the words are inscribed on the tombstone of our beloved conductor David Babbitt, who passed away too soon, in 2006, aged 54. The descending lines in the orchestra accompaniment (woodwinds in unison with the first violins) underscore the mood of deep sorrow and affection. The hypnotic iteration of the phrase “ruht wohl,” as though of a mother at the cradle, becomes even more touching when at the end of the B section, before the reprise of the opening measures, the phrase is entrusted to the higher voices without the bass.

In the chorales, the choir is reflective, meditative, often sad, speaking for the congregation and, in Bach’s time, *with* the congregation, which surely would have joined in the singing of these familiar tunes. In the Lutheran tradition, most chorale tunes were in what is called “bar form,” meaning that they consist of a first section of music (including from two to five phrases) which is repeated with a second set of words, , called the “Stollen,” followed by a different section of music (often longer), the “Abgesang,” creating thus the bar form: AAB. However, Bach included only three such chorales in this Passion (Nos. 22, 26, and 40), which is just as unusual and striking as the fact that both of his monumental choruses (Nos. 1 and 39) are *da capo*.

Bach’s St. John Passion, his first work of this magnitude for Leipzig, may not have as cogent a libretto as the St. Matthew, or as monumental an ensemble, but it is high time that it be judged on its own terms, not always in comparison with its counterpart. The fact that no fewer than three separate groups have performed one or another version of it just this spring in the San Francisco area is an encouraging sigh. It is a work that offers the most sublime music, the most varied emotions, the most terrifying outbursts, and the most poignant and sorrowful utterances. The controversial aspects of both music and text need, of course, to be reckoned with, something the SFBC did in its April symposium, but that should not preclude the enjoyment of the work. Without a doubt this is a masterwork, one that offers something for everyone, and for most an intense encounter with a pinnacle of musical expression.

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## TEXT & TRANSLATIONS

### PART I

#### BETRAYAL AND CAPTURE

*John 18:1-14*

##### 1 Chorus

Herr, unser Herrscher,  
dessen Ruhm  
in allen Landen herrlich ist!  
zeig uns durch deine Passion,  
daß du, der wahre Gottessohn,  
zu aller Zeit,  
auch in der größten Niedrigkeit,  
verherrlicht worden bist!

Lord, our ruler,  
whose praise  
is glorious in all lands,  
show us by your Passion  
that you, the true Son of God,  
at all times,  
even in the greatest humiliation,  
have been glorified.

##### 2a Recitative

*Evangelist:*

Jesus ging mit seinen Jüngern über den  
Bach Kidron, da war ein Garten, darein  
ging Jesus und seine Jünger. Judas  
aber, der ihn verriet, wußte den Ort  
auch, denn Jesus versammelte sich oft  
dasselbst mit seinen Jüngern. Da nun  
Judas zu sich hatte genommen die  
Schar und der Hohenpriester und  
Pharisäer Diener, kommt er dahin mit  
Fackeln, Lampen und mit Waffen. Als  
nun Jesus wußte alles, was ihm  
begegnen sollte, ging er hinaus und  
sprach zu ihnen:

Jesus went with his disciples across the  
brook Kidron, where there was a garden,  
which Jesus and his disciples entered.  
Judas, however, who betrayed him, also  
knew the spot, for Jesus often gathered in  
that very place with his disciples. Now  
when Judas had engaged a detachment of  
soldiers, along with attendants of the chief  
priests and Pharisees, he came to that  
place with torches, lanterns, and with  
weapons. Now since Jesus knew  
everything that was about happen to him, he  
went out and said to them:

*Jesus:*

Wen suchet ihr?

Who is it you want?

*Evangelist:*

Sie antworteten ihm:

They answered him:

##### 2b Chorus

*Soldiers:*

Jesum von Nazareth!

Jesus of Nazareth.

##### 2c Recitative

*Evangelist:*

Jesus spricht zu ihnen:

Jesus said to them:

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*Jesus:*

Ich bin's.

I am he.

*Evangelist:*

Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: "Ich bin's," wichen sie zurücke und fielen zu Boden. Da fragete er sie abermal:

Judas, however, who betrayed him, also stood with them. Now when Jesus said to them, "I am he," they drew back and fell to the ground. He then asked them once more:

*Jesus:*

Wen suchet ihr?

Who is it you want?

*Evangelist:*

Sie aber sprachen:

They again said:

### **2e Recitative**

*Evangelist:*

Jesus antwortete:

Jesus answered:

*Jesus:*

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

I told you that I am he. If I am the man you want, then let these others go!

### **3 Chorale**

O große Lieb, o Lieb ohn alle Maße,  
Die dich gebracht  
auf diese Marterstraße,  
Ich lebte mit der Welt  
in Lust und Freuden,  
Und du mußt leiden.

O great love, o love beyond all measure  
that has brought you  
to this path of torment!  
I lived with the world  
in delight and joy,  
and you have to suffer.

### **4 Recitative**

*Evangelist:*

Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keine verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro:

This was to make good his words, "I have not lost one of those whom you have given me." Then Simon Peter drew the sword he had and struck at the high priest's servant and cut off his right ear. (The servant's name was Malchus.) Then Jesus said to Peter:

*Jesus:*

Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

Put your sword back in its sheath. Shall I not drink the cup that my Father has given me?

### **5 Chorale**

Dein Will gescheh,  
Herr Gott, zugleich  
Auf Erden wie im Himmelreich.

Your will be done,  
Lord God, alike  
on earth as in the kingdom of heaven.

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Gib uns Geduld in Leidenszeit,  
Gehorsam sein in Lieb und Leid;  
Wehr und steur  
allem Fleisch und Blut,  
Das wider deinen Willen tut!

### 5 Recitative

*Evangelist:*

Die Schar aber und der Oberhauptmann und die Diener der Jüden nahmen Jesum und bunden ihn und führten ihn aufs erste zu Hannas, der war Kaiphass Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphass, der den Jüden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk

### 6 Aria (Alto)

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

Make us patient in time of suffering,  
obedient in both love and misfortune;  
restrain and hold in check  
all flesh and blood  
that goes against your will.

The detachment with their commander, and the Jewish attendants, now arrested Jesus and bound him and led him first to Annas. Annas was father-in-law of Caiaphas, the high priest for that year—the same Caiaphas who had advised the Jews that it would be good that one man be put to death for the people.

From the bonds of my sins  
To unbind me,  
my Salvation is bound.  
To heal me fully  
from all boils of vice,  
he lets himself be wounded.

## PETER'S DENIAL

*John 18:15–27, Matthew 26:75*

### 8 Recitative

*Evangelist*

Simon Petrus aber folgte Jesu nach und ein ander Jünger.

Simon Peter then followed Jesus, with another disciple.

### 9 Aria (Soprano)

Ich folge dir gleichfalls  
mit freudigen Schritten  
Und lasse dich nicht,  
Mein Leben, mein Licht.  
Befördre den Lauf  
Und höre nicht auf,  
Selbst an mir zu ziehen,  
Zu schieben, zu bitten.

I will follow you likewise  
with joyful steps  
and will not let you go,  
my Life, my Light.  
Pave the way,  
and do not stop  
pulling, pushing  
and imploring me yourself.

### 10 Recitative

*Evangelist:*

Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stund draußen für der Tür. Da ging der andere Jünger, der dem Hohenpriester

This same disciple was known to the high priest and went with Jesus into the high priest's palace. But Peter stopped at the door outside. Then the other disciple, the one known to the high priest,



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bekannt war, hinaus und redete mit der Türhüterin und führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:

*Maid:*

Bist du nicht dieses Menschen Jünger einer?

*Evangelist:*

Er sprach:

*Peter:*

Ich bin's nicht.

*Evangelist:*

Es stunden aber die Knechte und Diener und hatten ein Kohlfeu'r gemacht (denn es war kalt) und wärmten sich. Petrus aber stund bei ihnen und wärmte sich. Aber der Hohepriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortete ihm:

*Jesus:*

Ich habe frei öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Jüden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben, was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesaget habe.

*Evangelist:*

Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach:

*Servant:*

Solltest du dem Hohenpriester also antworten?

*Evangelist:*

Jesus aber antwortete:

*Jesus:*

Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

### **11 Chorus**

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

went out again and spoke to the woman on duty at the door and brought Peter in. The girl, the one on duty at the door, said to Peter:

Aren't you one of this man's disciples?

He said:

I am not!

The servants and the attendants stood around and, having made a charcoal fire (for it was cold), warmed themselves. And Peter too was standing with them, sharing the warmth. The high priest questioned Jesus about his disciples and about what he was teaching. Jesus replied:

I have spoken freely and openly before the world. I have always taught in the synagogue and in the Temple, where all Jews congregate, and have spoken nothing in secret. Why question me about these things? Ask those who have heard me what I told them. These know what I have said!

When he spoke this way, one of the attendants standing by slapped Jesus's face and said:

Is that any way to answer the high priest?

Jesus answered:

If I spoke evil, then state it in evidence; if I spoke what is so, why strike me?

Who has struck you so,  
my Salvation, and with torments  
so badly beaten you?  
After all, you are no sinner  
like us and our offspring.  
Of misdeeds you know nothing.

---

Ich, ich und meine Sünden,  
Die sich wie Körnlein finden  
Des Sandes an dem Meer,  
Die haben dir erreget  
Das Elend, das dich schläget,  
Und das betrübte Marterheer.

### 12a Recitative

*Evangelist:*

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

### 12b Chorus

*Servants*

Bist du nicht seiner Jünger einer?

### 12c Recitative

*Evangelist:*

Er leugnete aber und sprach:

*Peter:*

Ich bin's nicht!

*Evangelist:*

Spricht des Hohenpriesters Knecht' einer, ein  
Gefreundter des, dem Petrus das Ohr abgehauen  
hatte:

*Servant:*

Sahe ich dich nicht im Garten bei ihm?

*Evangelist:*

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

### 13 Aria (Tenor)

Ach, mein Sinn,  
Wo willt Du endlich hin,  
Wo soll ich mich erquicken?  
Bleib ich hier,  
Oder wünsch ich mir berg und Hügel  
Auf den Rücken?  
Bei der Welt ist gar kein Rat,  
Und im Herzen stehn  
Die Schmerzen meiner Missetat,  
Weil der Knecht den Herrn verleugnet hat.

I, I and my sins,  
as countless as the grains  
of sand on the seashore,  
have brought down on you  
the misery that strikes you,  
and this grievous host of agonies.

So Annas sent him bound to the high priest  
Caiaphas. Simon Peter stood warming himself,  
when they said to him:

Aren't you one of his disciples?

Again he denied it and said:

I am not!

One of the high priest's servants, a partner of the  
man whose ear Peter had cut off, said:

Didn't I see you in the garden next to him?

Then Peter denied it once more, and immediately  
the cock crowed. Then Peter remembered the  
words of Jesus and went out and wept bitterly.

O my senses,  
where have you finally gone!  
Where shall I restore myself?  
Shall I stay here,  
or do I wish mountains and hills  
[to fall] upon my back?  
With the world there is no counsel at all,  
while in my heart persist  
the agonies of my misdeed,  
for the servant has denied his lord.

---

#### 14 Chorale

Petrus, der nicht denkt zurück,  
Seinen Gott verneinet,  
Der doch auf ein' ernsten Blick  
Bitterlichen weinet.  
Jesu, blicke mich auch an,  
Wenn ich nicht will büßen;  
Wenn ich Böses hab getan,  
Rühre mein Gewissen!

Peter, who does not think back [to Jesus'  
prediction], denies his God,  
but at [the Savior's] stern glance  
weeps bitterly.  
Jesus, cast your glance at me as well,  
if I am unrepentant.  
If I have done wrong,  
stir my conscience!

## PART II

### INTERROGATION AND FLAGELLATION

*John 18:28-40, 19:1*

#### 15 Chorale

Christus, der uns selig macht,  
Kein Bö's' hat begangen,  
Der ward für uns in der Nacht  
Als ein Dieb gefangen,  
Geführt für gottlose Leut  
Und fälschlich verklaget,  
Verlacht, verhöhnt und verspeit,  
Wie denn die Schrift saget.

Christ, who makes us blessed  
and has done no wrong,  
was for our sake, in the night,  
seized like a thief,  
taken before godless people,  
and falsely accused,  
jeered at, ridiculed, and spat upon,  
as Scripture says he would be.

#### 16 Recitative

*Evangelist:*

Da führten sie Jesum von Kaiphas vor das  
Richthaus, und es war frühe. Und sie gingen nicht in  
das Richthaus, auf daß sie nicht unrein würden,  
sondern Ostern essen möchten. Da ging Pilatus zu  
ihnen heraus und sprach:

Then they led Jesus from Caiaphas before the hall  
of judgment. It was now early morning, and they  
stayed outside the hall to avoid defilement, so that  
they could eat the Passover meal. So Pilate went out  
to them and asked:

*Pilate:*

Was bringet ihr für Klage wider diesen Menschen?

What charge do you bring against this man?

*Evangelist:*

Sie antworteten und sprachen zu ihm:

They replied:

#### 16b Chorus

*Mob:*

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn  
nicht überantwortet.

If he were not an evildoer, we would not have  
handed him over to you.

#### 16e Recitative

*Evangelist:*

Auf daß erfüllet würde das Wort Jesu, welches er  
sagte, da er deutete, welches Todes er sterben

Thus they ensured the fulfillment of the words by  
which Jesus had indicated the manner of his death.

---

würde. Da ging Pilatus wieder hinein in das  
Richthaus und rief Jesu und sprach zu ihm:

*Pilate:*

Bist du der Jüden König?

*Evangelist:*

Jesus antwortete:

*Jesus:*

Redest du das von dir selbst, oder haben's dir  
andere von mir gesagt?

*Evangelist:*

Pilatus antwortete:

*Pilate:*

Bin ich ein Jude? Dein Volk und die Hohenpriester  
haben dich mir überantwortet; was hast du getan?

*Evangelist:*

Jesus antwortete:

*Jesus:*

Mein Reich ist nicht von dieser Welt; wäre mein  
Reich von dieser Welt, meine Diener würden darob  
kämpfen, daß ich den Jüden nicht überantwortet  
würde; aber nun ist mein Reich nicht von dannen.

### 17 Chorale

Ach großer König, groß zu allen Zeiten,  
Wie kann ich gnugsam diese Treu ausbreiten?  
Keins Menschen Herze mag indes ausdenken,  
Was dir zu schenken.  
Ich kann's mit meinen Sinnen nicht erreichen,  
Womit doch dein Erbarmen zu vergleichen.  
Wie kann ich dir denn deine Liebestaten  
im Werk erstatten?

### 18a Recitative

*Evangelist:*

Da sprach Pilatus zu ihm:

*Pilate:*

So bist du dennoch ein König?

*Evangelist:*

Jesus antwortete:

Pilate then went back into the hall of judgment and  
summoned Jesus, and asked:

Are you the King of the Jews?

Jesus answered:

Is that your own idea, or have others told you that  
about me?

Pilate answered:

Am I a Jew? Your own people and their chief  
priests have handed you over to me. What have you  
done?

Jesus answered:

My kingdom is not of this world. Were my kingdom  
of this world, my attendants would be fighting to  
keep me from being handed over to the Jews. But  
again, my kingdom is not from here.

O great king, great through all ages,  
how can I in the least add on to this faithfulness?  
No human heart can think of a gift  
fit to offer you.  
With my mind I can  
find nothing to compare  
with your merciful goodness.  
What deed can I perform  
to repay of your acts of love?

Pilate said to him:

So you are a king then?

Jesus answered.

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*Jesus:*

Du sagst's, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme.

“King” is your word. I am to bear witness to the truth: that is what I was born and come into the world. for Everyone on the side of truth hears my voice.

*Evangelist:*

Spricht Pilatus zu ihm:

Pilate said to him:

*Pilate:*

Was ist Wahrheit?

What is truth?

*Evangelist:*

Und da er das gesaget, ging er wieder hinaus zu den Jüden und spricht zu ihnen:

And with these words he went back out to the Jews and said to them:

*Pilate:*

Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Jüden König losgebe?

I find no fault with him. But you have a custom that I release someone to you. So would you like me to release the King of the Jews to you?

*Evangelist:*

Da schriean sie wieder allesamt und sprachen:

Then they all together shouted out in return and said:

### **18b Chorus**

*Mob:*

Nicht diesen, sondern Barrabam!

Not him; we want Barabbas!

### **18c Recitative**

*Evangelist:*

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

Yet Barrabas was a murderer. Pilate now took Jesus and had him flogged.

### **19 Arioso (Bass)**

Betrachte, meine Seel,  
Mit ängstlichem Vergnügen,  
Mit bitterer Lust  
Und halb beklemmtem Herzen  
Dein höchstes Gut  
In Jesu Schmerzen,  
Wie dir aus Dornen, so ihn stechen,  
Die Himmelsschlüsselblumen blühen!  
Du kannst viel süße Frucht  
Von seiner Wermut brechen  
Drum sieh ohn Unterlaß auf ihn!

Ponder, my soul,  
with anxious delight,  
with bitter joy,  
and torn, anguished heart,  
in Jesus's agonies  
your highest good,  
how from the thorns that pierce him  
cowslips (“heaven's keys) blossom.  
You can pick much sweet fruit  
from his bitter wormwood,  
so look on him without ceasing!

### **20 Aria (Tenor)**

Erwäge, wie sein  
blutgefärbter Rücken

Consider how his  
blood-tinged back

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In allen Stücken  
Den Himmel gleiche geht,  
Daran, nachdem die Wasserwogen  
Von unsrer Sündflut sich verzogen  
Der allerschönste Regenbogen  
Als Gottes Gnadenzeichen steht!

in all its parts  
is just like the sky,  
where, after the floodwaters  
of our sins' deluge have receded,  
the most exceedingly beautiful rainbow  
stands as a sign of God's grace.

## CONDEMNATION AND CRUCIFIXION

*John 19:2-22*

### **21a Recitative**

*Evangelist*

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

And the soldiers braided a crown of thorns and  
placed it on his head, and robed him in a purple  
cloak and said:

### **21b Chorus**

*Soldiers:*

Sei begrüßet, lieber Jüdenkönig!

Hail, dear King of the Jews!

### **21c Recitative**

*Evangelist:*

Und gaben ihm Backenstreich. Da ging Pilatus  
wieder heraus und sprach zu ihnen:

And struck him on the face. Once more Pilate came  
out and said to the Jews:

*Pilate:*

Sehet, ich führe ihn heraus zu euch, daß ihr  
erkennt, daß ich keine Schuld an ihm finde.

Here he is; Look, I'm bringing out him to you to let  
you know I find no fault with him.

*Evangelist:*

Also ging Jesus heraus und trug eine Dornenkrone  
und Purpurkleid. Und er sprach zu ihnen:

So Jesus came out, wearing a crown of thorns and  
purple robe. And Pilate said to them:

*Pilate:*

Sehet, welch ein Mensch!

Look at the man!

*Evangelist:*

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

When the chief priests and their attendants saw  
him, they shouted:

### **21d Chorus**

*Priests:*

Kreuzige, kreuzige!

Crucify, crucify!

### **21e Recitative**

*Evangelist:*

Pilatus sprach zu ihnen:

Pilate said to them:

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*Pilate:*

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

Take him away and crucify him yourselves, since I find no fault with him.

*Evangelist:*

Die Jüden antworteten ihm:

The Jews answered him:

## **21f Chorus**

*Priests:*

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

We have a law and by that law he ought to die, because he has claimed to be the Son of God.

## **21g Recitative**

*Evangelist:*

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

When Pilate heard that, he was more afraid than ever, and going back into the hall he said to Jesus:

*Pilate:*

Von wannen bist du?

Where do you come from?

*Evangelist:*

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

But Jesus gave him no answer. Then Pilate said to him:

*Pilate:*

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

Do you refuse to speak to me? Surely you know that I have authority to crucify you, and I have authority to release you?

*Evangelist:*

Jesus antwortete:

Jesus replied:

*Jesus:*

Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde.

You would have no authority at all over me if it had not been handed down to you from above. Therefore the deeper sin lies with the pme who handed me over to you.

*Evangelist:*

Von dem an trachtete Pilatus, wie er ihn losließe.

From then on, Pilate tried to find a way to release him.

## **22 Chorale**

Durch dein Gefängnis, Gottes Sohn,  
Muß uns die Freiheit kommen;  
Dein Kerker ist der Gnadenthron,  
Die Freistatt aller Frommen;  
Denn gingst du nicht die Knechtschaft ein,  
Müßt unsre Knechtschaft ewig sein.

Through your captivity, Son of God,  
must freedom come to us.  
Your prison cell is the throne of grace,  
the refuge of all devout.  
For if you had not entered into servitude,  
our servitude would have had no end.

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### 23a Recitative

*Evangelist:*

Die Jüden aber schriean und sprachen:

But the Jews shouted out:

### 23b Chorus

*Priests:*

Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser.

If you let this man go, you are no friend of the emperor's; for whoever makes himself king is against the emperor.

### 23c Recitative

*Evangelist:*

Da Pilatus das Wort hörete, führete er Jesum heraus und satzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Jüden:

When Pilate heard this, he brought Jesus out and installed himself on the judgment seat, at the place known as "High Pavement" ("Gabbatha" in Hebrew). It was the Day of Preparation, the day before Passover, about noon. Pilate said to the Jews:

*Pilate:*

Sehet, das ist euer König!

Behold, there is your king!

*Evangelist:*

Sie schriean aber:

But they shouted:

### 23d Chorus

*Priests:*

Weg, weg mit dem, kreuzige ihn!

Away, away with him! Crucify him!

### 23e Recitative

*Evangelist:*

Spricht Pilatus zu ihnen:

Pilate said to them:

*Pilate:*

Soll ich euren König kreuzigen?

Crucify your king?

*Evangelist:*

Die Hohenpriester antworteten:

The chief priests answered:

### 23f Chorus

*Priests*

Wir haben keinen König denn den Kaiser.

We have no king but the emperor.

### 23g Recitative

*Evangelist:*

Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

At that, he handed Jesus over to be crucified. So they took Jesus and led him away. And he carried his cross and and went out to the "Place of the Skull" as it is called (or, in Hebrew, "Golgotha")



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## 24 Aria (Bass) with Chorus

Eilt, ihr angefochtenen Seelen,  
Geht aus euren Marterhöhlen,  
Eilt (*Whither?*) nach Golgatha!  
Nehmet an des Glaubens Flügel,  
Flicht (*Whither?*) zum Kreuzeshügel,  
Eure Wohlfahrt blüht allda!

Hasten, you tormented souls,  
leave your dens of misery,  
hasten (*Where to?*) to Golgotha!  
Take the wings of faith  
and fly (*Where to?*) to the hill of the cross!  
That is where your well-being blossoms.

## 25a Recitative

*Evangelist:*

Allda kreuzigten sie ihn, und mit ihm zween andere  
zu beiden Seiten, Jesum aber mitten inne. Pilatus  
aber schrieb eine Überschrift und satzte sie auf das  
Kreuz, und war geschrieben: "Jesus von Nazareth,  
der Jüden König." Diese Überschrift lasen viel  
Jüden, denn die Stätte war nahe bei der Stadt, da  
Jesus gekreuziget ist. Und es war geschrieben auf  
ebärische, griechische und lateinische Sprache. Da  
sprach die Hohenpriester der Jüden zu Pilato:

There they crucified him, and with him two others,  
one on the right, one on the left, and Jesus in the  
middle. And Pilate wrote a superscription to be  
fastened to the cross. It read, "Jesus of Nazareth,  
King of the Jews." This inscription was read by  
many Jews, because the place where Jesus was  
crucified was near the city, and the inscription was  
in Hebrew, Greek, and Latin. Then the chief priests  
of the Jews said to Pilate:

## 25b Chorus

*Priests:*

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

Don't write "King of the Jews," but that he said, "I  
am the King of the Jews.

## 25c Recitative

*Evangelist:*

Pilatus antwortet:

Pilate replied:

*Pilate:*

Was ich geschrieben habe, das habe ich geschrieben.

What I have written, I have written.

## 26 Chorale

In meines Herzens Grunde  
Dein Nam und Kreuz allein  
Funkelt all Zeit und Stunde,  
Drauf kann ich fröhlich sein.  
Erschein mir in dem Bilde  
Zu Trost in meiner Not,  
Wie du, Herr Christ, so milde  
Dich hast geblut' zu Tod!

At the bottom of my heart  
your name and cross alone  
shine forth every minute of every day,  
for which I can be joyful.  
Show me in my mind's eye,  
for consolation in my distress,  
how you, Christ, so tenderly  
bled to death!

## THE DEATH OF JESUS

*John 19:23-30*

## 27a Recitative

*Evangelist:*

Die Kriegsknechte aber, da sie Jesum gekreuziget  
hatten, nahmen seine Kleider und machten vier  
Teile, einem jeglichen Kriegsknechte sein Teil,

The soldiers, having crucified Jesus, took possession  
of his clothes and divided them into four parts, one  
for each soldier, leaving out the tunic. The tunic was

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dazu auch den Rock. Der Rock aber war ungenähet,  
von oben an gewürket durch und durch. Da  
sprachen sie untereinander:

### **27b Chorus**

*Soldiers:*

Lasset uns den nicht zerteilen, sondern darum  
losen, wes er sein soll.

### **27c Recitative**

*Evangelist:*

Auf daß erfüllet würde die Schrift, die da saget: Sie  
haben meine Kleider unter sich geteilet und haben  
über meinen Rock das Los geworfen, solches taten  
die Kriegesknechte. Es stund aber bei dem Kreuze  
Jesu seine Mutter und seiner Mutter Schwester,  
Maria, Kleophas Weib, und Maria Magdalena. Da  
nun Jesus seine Mutter sahe und den Jünger dabei  
stehen, den er lieb hatte, spricht er zu seiner Mutter:

*Jesus:*

Weib, siehe, das ist dein Sohn!

*Evangelist:*

Darnach spricht er zu dem Jünger:

*Jesus:*

Siehe, das ist deine Mutter!

### **28 Chorale**

Er nahm alles wohl in acht  
In der letzten Stunde,  
Seine Mutter noch bedacht,  
Setzt ihr ein Vormunde.  
O Mensch, mache Richtigkeit,  
Gott und Menschen liebe,  
Stirb darauf ohn alles Leid,  
Und dich nicht betrübe!

### **29 Recitative**

*Evangelist:*

Und von Stund an nahm sie der Jünger zu sich.  
Darnach, als Jesus wußte, daß schon alles vollbracht  
war, daß die Schrift erfüllet würde, spricht er:

*Jesus:*

Mich dürstet!

*Evangelist:*

Da stund ein Gefäße voll Essigs. Sie fülleten aber  
einen Schwamm mit Essig und legten ihn um einen

seamless, woven in one piece from top to bottom.  
So they said to one another:

Let's not cut it up, but toss for it, to see who gets it.

So that the Scripture would be fulfilled, which says,  
"They shared my clothes among them, and cast lots  
for my tunic," that is what the soldiers did. Near the  
cross where Jesus hung stood his mother with her  
sister, Mary wife of Clopas, and Mary of Magdala.  
Now when Jesus saw his mother, and the disciple  
whom he loved standing beside her, he said to his  
mother:

Woman, behold, this is your son!

After that he said to the disciple:

Behold, this is your mother!

He thought of everything  
in his last hour:  
still considerate of his mother,  
he assigned her a guardian.  
Humankind, you too should act rightly,  
love God and fellow humans,  
then die without any sorrow  
and not let yourself be troubled.

And from that moment the disciple took her under  
his care. After that, Jesus, aware that all had now  
been accomplished, said in fulfillment of Scripture:

I thirst!

A jar stood there full of sour wine. So they soaked a  
sponge with the wine, set it on a hyssop branch, and

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Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:

*Jesus:*

Es ist vollbracht!

### **30 Aria (Alto)**

Es ist vollbracht!

O Trost vor die gekränkten Seelen!

Die Trauernacht

läßt nun die letzte Stunde zählen.

Der Held aus Juda siegt mit Macht

und schließt den Kampf.

Es ist vollbracht!

### **31 Recitative**

*Evangelist:*

Und neiget das Haupt und verschied.

### **32 Aria (Bass) with Chorale**

Mein teurer Heiland, laß dich fragen,

*Jesu, der du warest tot,*

Da du nunmehr ans Kreuz geschlagen

Und selbst gesagt:

Es ist vollbracht,

*Lebest nun obn Ende,*

Bin ich vom Sterben frei gemacht?

*In der letzten Todesnot,*

*Nirgend mich hinwende*

Kann ich durch deine Pein und Sterben

Das Himmelreich ererben?

Ist aller Welt Erlösung da?

*Als zu dir, der mich versühnt,*

*O du lieber Herr!*

Du kannst vor Schmerzen

zwar nichts sagen;

*Gib mir nur, was du verdienst,*

Doch neigest du das Haupt

Und sprichst stillschweigend: ja.

*Mehr ich nicht begehre!*

held it up to his lips. Having received the wine, he said:

It is accomplished!

It is accomplished!

What comfort for aggrieved souls!

The night of mourning

now marks the final hour.

The hero from Judah triumphs with power

and brings the battle to a close.

It is accomplished

And bowed his head and died.

My precious Savior, let me ask you,

*Jesus, you who were dead,*

Since you were nailed to the cross

and have yourself said,

“It is accomplished,”

*but now live eternally,*

have I been made free from death?

*in the final throes of death*

*I turn nowhere*

Can I through your pain and death

inherit the kingdom of heaven?

Is the redemption of all the world here?

*but to you, who reconciled me [with God]*

*O you, dear Lord!*

You can in agony, it is true,

say nothing,

*Give me only what you have merited—*

But you bow your head

and say in silence, “Yes.”

*more I do not desire!*

## BURIAL

*Matthew 27:51–52, John 19:31–42*

### **33 Recitative**

*Evangelist:*

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die

At that moment, the curtain of the Temple was torn in two from top to bottom. The earth shook, the

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Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen.

### 34 Arioso (Tenor)

Mein Herz, indem die ganze Welt  
Bei Jesu Leiden gleichfalls leidet,  
Die Sonne sich in Trauer kleidet,  
Der Vorhang reißt, der Fels zerfällt,  
Die Erde bebt, die Gräber spalten,  
Weil sie den Schöpfer sehn erkalten,  
Was willst du deines Ortes tun?

### 35 Aria (Soprano)

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

### 36 Recitative

*Evangelist:*

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern, der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht; sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

### 37 Chorale

O hilf, Christe, Gottes Sohn,  
Durch dein bitter Leiden,  
Daß wir dir stets untertan  
All Untugend meiden,  
Deinen Tod und sein Ursach  
Fruchtbarlich bedenken,  
Dafür, wiewohl arm und schwach,  
Dir Dankopfer schenken!

rocks split, and the graves opened, and the bodies of many saints arose.

My heart—while the whole world  
at Jesus' sufferings also suffers;  
the sun clothes itself in mourning,  
the curtain is rent, the rock crumbles,  
the earth quakes, the graves split open,  
because they see the Creator grow cold in death—  
my heart, what will you do for your part?

Dissolve then, my heart,  
in floods of tears  
to honor the Most High!  
Declare to the world  
and to heaven the woe:  
your Jesus is dead!

Because it was the Day of Preparation, the Jews were anxious that the bodies not remain on the cross for the coming Sabbath, since that Sabbath was a day of great solemnity. So they asked Pilate to have the legs broken and the bodies taken down. The soldiers accordingly came to the first of those crucified with him and to the second, and broke their legs; but when they came to Jesus, they found that he was already dead, so they did not break his legs. But one of the soldiers opened up his side with a lance, and at once there was a flow of blood and water. This is vouched for by an eyewitness, whose evidence is to be trusted. He knows that he speaks the truth, so that you too may believe; for this happened in fulfillment of Scripture: "No bone of his shall be broken." And again another text says, "They shall look on him whom they pierced."

O help, Christ, Son of God,  
through your bitter suffering  
that we, ever submissive to you,  
may shun all wrongdoing,  
may to our benefit reflect on  
your death and its cause,  
for which we, though poor and weak,  
may bring you thank-offerings.

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### 38 Recitative

*Evangelist:*

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu und bunden ihn in Leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garten, und im Garten ein neu Grab, in welches niemand je geleet war. Dasselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

After that, Pilate was approached by Joseph of Arimathaea, a disciple of Jesus (but secretly, for fear of the Jews), who asked to be allowed to remove the body of Jesus, and Pilate gave permission. So Joseph came and took the body down. He was joined by Nicodemus (the man who earlier had come to Jesus by night), who brought with him a mixture of myrrh and aloes, about a hundred pounds. They took the body of Jesus and wrapped it, with the balms, in strips of linen cloth according to Jewish burial custom. Now at the place where he had been crucified there was a garden, and in the garden a new tomb, in which no one had ever been laid. They laid Jesus there, due to the Jewish Day of Preparation, and the tomb was near at hand.

### 39 Chorus

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

Rest well, sacred bones,  
for which I no longer weep—  
rest well,  
and bring me too to my rest.  
The grave that is yours,  
that holds no further suffering,  
for me opens heaven  
and closes hell.

### 40 Chorale

Ach Herr, laß dein lieb Engelein  
Am letzten End die Seele mein  
In Abrahams Schoß tragen,  
Den Leib in seim Schlafkämmerlein  
Gar sanft ohn eigne Qual und Pein  
Ruhn bis am jüngsten Tage!  
Alsdenn vom Tod erwecke mich,  
Daß meine Augen sehen dich  
In aller Freud, o Gottes Sohn,  
Mein Heiland und Genadenthron!  
Herr Jesu Christ, erhöre mich,  
Ich will dich preisen ewiglich!

O Lord, send your dear little angels  
in my last hour to bear my soul away  
to Abraham's bosom.  
Let my body rest in its snug bedchamber,  
without any sorrow or pain,  
until the Judgment Day!  
Then wake me from death,  
that my eyes may see you  
in great joy, O Son of God,  
my Savior and Throne of Grace!  
Lord Jesus Christ, grant me all this—  
I shall to praise you evermore!

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