

96592 BUXTEHUDE Mebra Jesu Nostri

Dietrich Buxtehude 1637-1707

Membra Jesu Nostri BuxWV75 (1680)

Dedicated to Gustaf Düben

Cantata I *Ad pedes*

1. Sonata
2. Ecce super montes
3. Salve Mundi Salutare
4. Clavos pedum
5. Dulcis Jesu
6. Ecce super montes
7. Salve Mundi Salutare

Cantata II *Ad genua*

8. Sonata
9. Ad ubera portabimini
10. Salve Jesu
11. Quid sum tibi responsurus
12. Ut te quaeram
13. Ad ubera portabimini

Cantata III *Ad manus*

14. Sonata
15. Quid sunt plagae
16. Salve Jesu
17. Manus sanctae
18. In cruore tuo lotum
19. Quid sunt plagae

Cantata IV *Ad latus*

20. Sonata
21. Surge, amica mea
22. Salve latus
23. Ecce tibi appropinquo
24. Hora mortis
25. Surge, amica mea

Cantata V *Ad pectus*

26. Sonata
27. Sicut modo geniti
28. Salve, salus mea
29. Pectus mihi confer mundum
30. Ave, verum templum Dei
31. Sicut modo geniti

Cantata VI *Ad cor*

32. Sonata
33. Vulnerasti cor meum
34. Summi regis cor
35. Per medullam

36. Viva cordis voce clamo
37. Vulnerasti cor meum

Cantata *Ad faciem*

38. Sonata
39. Illustra faciem tuam
40. Salve, caput cruentatum
41. Dum me mori est necesse
42. Cum me jubes emigrare
43. Amen

LUTHERS BACH ENSEMBLE

Artistic Director

Tymen Jan Bronda

Soloists

Kristen Witmer *soprano I*
Lucia Caihuela *soprano II*
Jan Kullmann *alto*
William Knight *tenor*
Matthew Baker *bass*

Baroque Orchestra

Cecilia Bernardini *violin I / concertmaster*
Elise Dupont *violin II*
Robert Smith *violone & viola da gamba - treble*
Evan Butter *viola da gamba - tenor*
Nika Zlatic *viola da gamba - bass*
Anna Lachegyi *viola da gamba - bass*
Alon Portal *viola da gamba - bass*
Robert Koolstra *continuo organ / harpsichord*
Israel Golani *theorbo*

SUNG TEXTS Latin + English translations

Membra Jesu Nostri BuxWV75 (The Limbs of our Jesus)

I Ad pedes (To the feet)

1 Sonata (instrumental introduction)

2 Concerto (SSATB)

Ecce super montes
pedes evangelizantis
et annunciantis pacem

Behold, upon the mountains
the feet of one bringing good news
and proclaiming peace.

3 Aria (S I)

Salve mundi salutare,
salve, salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam.

Hail, salvation of the world,
Hail, hail, dear Jesus!
On Your cross would I hang
Truly, You know why
Give me Your strength.

4 Aria (S II)

Clavos pedum, plagas duras,
et tam graves impressuras
circumplector cum affectu,
tuo pavens in aspectu,
tuorum memor vulnerum

The nails in Your feet, the hard blows
and so grievous marks
I embrace with love,
Fearful at the sight of You
Mindful of Your wounds.

5 Aria (B)

Dulcis Jesu, pie Deus,
Ad te clamo licet reus,
praebe mihi te benignum,
ne repellas me indignum
de tuis sanctis pedibus.

Sweet Jesus, merciful God
I cry to You, in my guilt
Show me Your grace,
Turn me not unworthy away
From Your sacred feet.

6 Concerto (da capo: Ecce super montes)

7 Concerto (SSATB)

Salve mundi salutare,
salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam.

Hail, salvation of the world,
Hail, hail, dear Jesus!
On Your cross would I hang

Truly, You know why
Give me Your strength.

II Ad genua (To the knees)

8 Sonata

9 Concerto (SSATB)

Ad ubera portabimini,
et super genua blandientur vobis.

You will be brought to nurse
and dandled on the knees
[of Jerusalem, portrayed as a mother].

10 Aria (T)

Salve Jesu, rex sanctorum,
spes votiva peccatorum,
crucis ligno tanquam reus,
pendens homo verus Deus,
caducis nutans genibus.

Hail Jesus, King of Saints
Hope of sinners' prayers,
like an offender on the wood of the cross,
a man hanging, true God,
Bending on failing knees!

11 Aria (A)

Quid sum tibi responsurus,
actu vilis condediturus?
Quid rependam amatori,
qui elegit pro me mori,
ne dupla morte morerer.

What answer shall I give You,
Vile as I am in deed, hard in my heart?
How shall I repay Your love,
Who chose to die for me
Lest I die the second death?

12 Aria (SSB)

Ut te quaeram mente pura,
sit haec mea prima cura,
non est labor et gravabor,
sed sanabor et mundabor,
cum te complexus fuero.

That I may seek You with pure heart,
Be my first care,
It is no labour nor shall I be loaded down:

But I shall be cleansed,
When I embrace You.

13 Concerto (da capo: Ad ubera portabimini)

III Ad manus (To the hands)

14 Sonata

15 Concerto (SSATB)

Quid sunt plagae istae
in medio manuum tuarum?.

What are those wounds
in the midst of Your hands?

16 Aria (S I)

Salve Jesu, pastor bone,
fatigatus in agone,
qui per lignum es distractus
et ad lignum es compactus
expansis sanctis manibus.

Hail, Jesus, good shepherd,
wearied in agony,
tormented on the cross
nailed to the cross
Your sacred hands stretched out.

17 Aria (S II)

Manus sanctae, vos amplector,
et gemendo condelector,
grates ago plagis tantis,
clavis duris guttis sanctis
dans lacrymas cum osculis.

Holy hands, I embrace you,
and, lamenting, I delight in you,
I give thanks for the terrible wounds,
the hard nails, the holy drops,
shedding tears with kisses.

18 Aria (ATB)

In cruore tuo lotum
me commendo tibi totum,
tuae sanctae manus istae
me defendant, Jesu Christe,
extremis in periculis.

Washed in Your blood
I wholly entrust myself to You;

may these holy hands of Yours
defend me, Jesus Christ,
in the final dangers.

19 Concerto (da capo: Quid sunt plagae istae)

IV Ad latus (To the sides)

20 Sonata

21 Concerto (SSATB)

Surge, amica mea,
speciosa mea, et veni,
columba mea in foraminibus petrae,
in caverna maceriae.

Arise, my love,
my beautiful one, and come,
my dove in the clefts of the rock,
in the hollow of the cliff.

22 Aria (S I)

Salve latus salvatoris,
in quo latet mel dulcoris,
in quo patet vis amoris,
ex quo scatet fons cruoris,
qui corda lavat sordida.

Hail, side of the Saviour,
in which the honey of sweetness is hidden,
in which the power of love is exposed,
from which gushes the spring of blood
that cleans the dirty hearts.

23 Aria (ATB)

Ecce tibi appropinquo,
parce, Jesu, si delinquo,
verecunda quidem fronte,
ad te tamen veni sponte
scrutari tua vulnera.

So I approach You,
Pardon, Jesus, if I sin,
With reverent countenance
freely I come to You
to behold Your wounds.

24 Aria (S II)

Hora mortis meus flatus
intret Jesu, tuum latus,
hinc expirans in te vadat,

ne hunc leo trux invadat,
sed apud te permaneat.

In the hour of death, may my soul
Enter, Jesus, Your side
Hence dying may it go into You,
Lest the cruel lion seize it,
But let it dwell with You.

25 Concerto (da capo: Surge amica mea)

V Ad pectus (To the breast)

26 Sonata

27 Concerto a 3 voci (in 3 voices: ATB)
Sicut modo geniti infantes rationabiles,
et sine dolo concupiscite,
ut in eo crescatis in salutem.
Si tamen gustatis, quoniam dulcis est Dominus.

Like newborn infants,
long for the guileless milk of reason,
that by it you may grow into salvation,
if indeed you have tasted that the Lord is good.

28 Aria (A)

Salve, salus mea, Deus,
Jesu dulcis, amor meus,
salve, pectus reverendum,
cum tremore contingendum,
amoris domicilium.

Hail God, my salvation,
sweet Jesus, my beloved,
hail, breast to be revered,
to be touched with trembling,
dwelling of love.

29 Aria (T)

Pectus mihi confer mundum,
ardens, pium, gemebundum,
voluntatem abnegatam,
tibi semper conformatam,
juncta virtutum copia.

Give me a clean breast,
ardent, pious, moaning,
an abnegated will,
always conforming to You,
with an abundance of virtues.

30 Aria (B)

Ave, verum templum Dei,
precor miserere mei,
tu totius arca boni,
fac electis me apponi,
vas dives Deus omnium.

Hail, true temple of God,
I pray, have mercy on me,
You, the ark of all that is good,
make me be placed with the chosen,
rich vessel, God of all.

31 Concerto a 3 voci (da capo: Sicut modo geniti)**VI Ad cor (To the heart)****32 Sonata****33 Concerto a 3 voci (SSB)**

Vulnerasti cor meum,
soror mea, sponsa,
vulnerasti cor meum.

You have wounded my heart,
my sister, my bride,
You have wounded my heart.

34 Aria (S I)

Summi regis cor, aveto,
te saluto corde laeto,
te complecti me delectat
et hoc meum cor affectat,
ut ad te loquar, animes.

Heart of the highest king, I greet You,
I salute You with a joyous heart,
it delights me to embrace You
and my heart aspires to this:
that You move me to speak to You.

35 Aria (S II)

Per medullam cordis mei,
peccatoris atque rei,
tuus amor transferatur,
quo cor tuum rapiatur
languens amoris vulnere.

Through the marrow of my heart,
of a sinner and culprit,

may Your love be conveyed
by whom Your heart was seized,
languishing through the wound of love.

36 Aria (B)

Viva cordis voce clamo,
dulce cor, te namque amo,
ad cor meum inclinare,
ut se possit applicare
devoto tibi pectore.

I call with the living voice of the heart,
sweet heart, for I love You,
to incline to my heart,
so that it may commit itself to you
in the breast devoted to You.

37 Concerto a 3 voci (da capo: Vulnerasti cor meum)

VII Ad faciem (To the face)

38 Sonata

39 Concerto (SSATB)

Illustra faciem tuam super servum tuum,
salvum me fac in misericordia tua.

Let Your face shine upon Your servant,
save me in Your mercy.

40 Aria (ATB)

Salve, caput cruentatum,
totum spinis coronatum,
conquassatum, vulneratum,
arundine verberatum
facie sputis illita.

Hail, bloodied head,
all crowned with thorns,
beaten, wounded,
struck with a cane,
the face soiled with spit.

41 Aria (A)

Dum me mori est necesse,
noli mihi tunc deesse,
in tremenda mortis hora
veni, Jesu, absque mora,
tuere me et libera.

When I must die,

do not then be away from me,
in the anxious hour of death
come, Jesus, without delay,
protect me and set me free!

42 Aria (SSATB)

Cum me jubes emigrare,
Jesu care, tunc appare,
o amator amplectende,
temet ipsum tunc ostende
in cruce salutifera.

When You command me to depart,
dear Jesus, then appear,
O lover to be embraced,
then show Yourself
on the cross that brings salvation.

43 Concerto (SSATB)

Amen