

Heinrich Schütz Edition

Sacred Choral Works Compact Discs 1–5

Schütz: *musicus perfectissimus et universalis*

Heinrich Schütz's reputation is indeed a strange one: that of a composer who continues to be the victim of some kind of confessional prejudice. While he is still ignored in Catholic sacred music circles, to a great extent, he has at the same time enjoyed wide interest (during the last few decades at least) as a pre-Bachian interpreter of Lutheran religiosity. To make matters worse, the editions of his music, after Spitta's excellent one in the 19th century, are woefully inadequate. The famous NSA, in particular, is so full of inaccuracies (notes, textual meanings, etc.) that it is worth mentioning a couple of examples here:

1) in Schütz's madrigal (No.9) 'Quella damma son io', the term damma – meaning doe, or female deer – is rendered as dama, thereby creating considerable confusion (and this is all the more remarkable since Spitta's preface abundantly clarifies the correct meaning by deriving it from the original literary source, the *Pastor fido!*);

2) regarding the fiffara (*Symphoniae Sacrae I*, 'Anima mea' (8) and 'Adjuro vos' (9) the editor Gerber, misled by the mezzo-soprano clef, suggests the use of the English horn, whereas in fact they are transverse flutes that play an octave higher to reproduce the actual pitches that Schütz would have otherwise had to write, most inconveniently, in the violin clef with numerous attendant leger lines.

The term fiffare must not be confused with pifferi (fifres), which were the same as bombarde (played in pairs and combined with the slide trombone in dance music bands). On 16th-century organs it indicated the flauto alemanno (or German flute). That a characteristic of the flauto alla todesca or traversa was a delicate, trembling sound is confirmed by the fact that the organ stop was made in the first half of the 16th century with stopped pipes and played with the tremolo, whereas further into the century it was a second principal stop tuned sharp against the first principal in such a way as to generate beats. In this case it is called – to the great confusion of those who claim that 'early voices' were devoid of vibrato – the Voce Umana stop to be played at the Elevation: 'Fiffaro, which by many is called the voci humane stop, which can indeed be thus named, owing to its sweet harmony' (Costanzo Antegnati, *L'Arte Organica*, 1608). That such transverse flutes were played an octave higher is confirmed by Michael Praetorius (quoted in Ferruccio Civra, *Heinrich Schütz*, Gribaudo 1986, p. 227, n. 52) in the *Syntagma musicum* (1619), which also indicates a range extending upwards for two and a half octaves from central D, whereas the cornettino (an instrument indicated by Schütz as an alternative to the fiffare and pitched higher than the cornett played today) extends up from central E for two octaves.

Such mistakes were evidently comprehensible in the 1880s (Spitta confidently declares: 'Fiffari sind Schalmeien!') but not, surely, in the 1950s! Moreover, the transcriptions of Schütz's music in the NSA edition (unlike the very reliable Spitta followed in the present recordings) also use the never sufficiently deplored American criteria codified by Apel for students, scholars and musicologists all too often devoid of practical musical skills. In other words: the pernicious recourse to just two clefs (violin and bass) to express the vocal and instrumental ranges; the transposition of keys according to very questionable criteria, which in any case have nothing to do with the still un-clarified problem of *chiavette*; and above all, the reduction of note-values and the doubling of bars. Another edition, published by Carus of Stuttgart, though in other respects more respectful of the original text, adopts the same 'amateurish' criteria of transcription, based on the 'scientific' and 'musicological' criterion of its suitability for reading and analysis at the piano.

However, what is even more misleading is the 'religious' reading: an approach that is especially unaccountable in the case of a universal (*katholikos*) musician like Schütz, who was trained in Venice at the school of Giovanni Gabrieli. Besides, his main source of inspiration was not the Lutheran chorale so much as the Psalter and his most significant and inspired works are called *opus ecclesiasticum primum Cantiones Sacrae* and above all *opus ecclesiasticum secundum Symphoniae Sacrae I*, the latter produced and published in Venice. Here in particular the composer's supreme inspiration creates unique and unsurpassable gems of a quality that Bach succeeded in equalling, with similar *katholikos afflatus*, only in the Magnificat and Missa (i.e. the Kyrie and Gloria, or first part of the B minor Mass).

In Bach this is particularly evident, as long as one examines him without either indulging in the 'scientific' and cabalistic tenets of pure numerology or espousing the rigidly confessional approach. In his keyboard music a direct descent from the teaching of Frescobaldi generates Part III of the *Clavier-Übung*, which follows in the tracks of the analogous cycle of the *Fiori Musicali*, while the *Kunst der Fuge* follows in those of the *Capricci*; in the latter case the analogy even extends to the point of imitating Frescobaldi's *Terzo Capriccio sopra la Cuchio* in the *Contrapunctus Quartus*, where the cuckoo's song is reiterated as an ostinato even more obsessively. Finally, in the *Goldberg Variations* (an instance of felicitous evasion following in the tracks of Domenico Scarlatti, whose idiom Bach revisits with the same contrapuntal enrichment that distinguishes his reworking of the Pergolesi *Stabat Mater*) the final Quodlibet of Variation 30 adds a touch of ironic self-reflection to supreme mastery by combining a popular air – for Frescobaldi the ever-present Ruggero, for Bach the jocular ditty *Ich bin so lang* – with the familiar theme of the *Bergamasca*.

Bach strongly espoused a type of rhetorical and textual dramatization that derived from the Italian madrigal literature, though he did so apparently without direct knowledge of the work of Schütz, who was an untiring disseminator of this form of rhetoric in Germany. In Bach, however, the German religious component is much stronger than in Schütz: while Bach was Kantor of the Lutheran chorale, Schütz was Cantor of the Psalter (first in Latin, then in German). Both worked in honour of God and in the service of their fellow men. Both revered the tradition and shared an unbounded admiration for the great Italian masters of the Renaissance (and particularly Gabrieli and Frescobaldi, respectively) – in other words, for musicians who emerged from the union of Flemish contrapuntal wisdom with the Italian expression and sense of drama that attended the close adherence to poetic texts. What basically separated the two was Schütz's distrust not only of the new operatic tendencies (the Italian masters of the second half of the 17th century were much more perfunctory in their compositional approach than those of the great earlier school), but also of the new fashion for French instrumental music, a fashion that was subjugating music to political principles. Also totally lacking in Schütz, though this time for obvious chronological reasons, was any

knowledge of the concerto grosso of Corelli and then of Vivaldi. All of these elements, on the other hand, Bach sublimely exploited, though he was also well aware of the futility of the vogueish chauvinism that opposed the two tastes, French and Italian, and was fully cognizant that French music was only opposed to Italian music in its immobility, brought about by the crystallization of society under Louis XIV.

In fact, as in the architecture (see Bernini in France), French music was nothing if not dependent on Italian taste (or more particularly, the Roman taste of the early 17th century). What half way through the century had by then become in Italy the ‘tedium of recitative’ (Mazzocchi) had been introduced to Paris by the Italian musicians imported by Mazarin. Chief of these was Luigi Rossi, who composed the opera *Orfeo* (1647) for the court of Paris and whose *Lamento della Regina di Svezia* (for the widow of Gustavus Adolphus, the Lutheran king who had fallen at Lützen) was sung before the Catholic ally Richelieu, with the singer’s spasmodic interpretation arousing great astonishment. The Italian taste was further consolidated by Cavalli with his opera *Ercole Amante* (1662), composed for the marriage of Louis XIV, only to become a genre that remained immutable until well into the 18th century in the hands of that mediocre, yet cunning, practitioner Lully (or Mr. de Lully), the main perpetrator of the expulsion ‘des Italiens’. This explains the so-called *Querelle des Bouffons*: faced with the developments in Italian operatic music during the mid 18th century, the French, oblivious of the true origins of Lully’s recitative singing and neglectful that their art of ornamentation (which they clarified and classified in ordered *Tables d’agrément*s with true Cartesian method) derived from the Italian 17th-century embellishments, ventilated strange ideas of *goûts réunis*, when not actually raving about Gallic musical supremacy.

If we consider the rich store of revolutionary innovations (harmonic and expressive) disclosed in the *Symphoniae Sacrae I*, the complete incomprehension of Schütz’s Italian contemporaries is surely understandable. And their distrust was no doubt compounded by the fact that this genius was also a northerner of Lutheran faith (who, significantly, frequented only free Venice; in Rome he would have had to ‘convert’, like Froberger and Kerll). However, the textual inspiration of the *Symphoniae Sacrae I* is offered by two works that were assiduously plundered by theologians in search of pithy mottoes and equally assiduously frequented by Catholic musicians: the Psalms and the Song of Songs. In particular, the exquisite poem attributed to Solomon frequently inspired the composers of sacred music to write of mystical loves in horti conclusi, hinting at a sensuality that was sanctioned merely by the sacred transposition. As with the nudity shown in the paintings of languorous Susannas or the ‘mystical’ swoonings of ecstatic St Teresas, these sacred ‘translations’ satisfied a prurience that could only thus be cultivated (even in public) by the fashionable young cardinals. Aside from these two texts, the unabridged reading of the Bible was practically prohibited in Catholic spheres, and then only when accompanied by explicative glosses. Schütz, on the other hand, unlike his Catholic contemporaries and thanks to his Lutheran familiarity with the scriptures, was profoundly sensitive to religious feeling. Hence his expressive adherence to the word was not a mere transposition of ‘disguised’ profane affects, such as those made by Aquilini for Monteverdi’s madrigals in the same age (witness how the *Lamento di Arianna* was turned into a *Planctus Mariae*).

The amorous yearning expressed in the music in No.8, 'Adjuro vos', at the words 'quia amore languo', possesses a potent sensuality that is not at all a masking of profane sentiments. In this sense (to make a visual comparison) it differs totally from the fainting of Bernini's St Teresa or the even more explicit spectacle of the Blessed Ludovica Albertoni (to cap it all, a late work), both exhibited (though the latter more discreetly) over an altar. With its breathless phrasing and the return of feverish feeling at the astonishing E flat, here all the harmonic retardation of the amorous state is powerfully sacred: this is no orgasm, but pure ecstasy! The catalogue of the beloved's beauties in the following piece treats the female body without any lasciviousness. Instead we find a genuine awareness of eternal beauty, in which the musical settings even hint at visions of serene delight: the beloved's small yet firm, full breasts rise and fall gracefully (both textually and musically 'like two young roes, that are twins') under their veil (though perhaps also not), while the full splendour of her beauties is theatrically exhibited in a contemplation that surpasses all sensuality to become contemplation of pure beauty at the end of piece No.10, after the tenor and baritone, in competition with one, have rapturously exclaimed a series of sweet attributes: 'Veni de Libano, veni columba mea, formosa mea, immaculata mea! O quam tu pulchra es!!' What ecstatic astonishment is expressed at the revelation of beauty in that prolonged exclamation, in those enthusiastically repeated attributes (indicated presto by Schütz!) and finally in the last 'O quam tu pulchra es!' (Adagio).

The influences we detect in Schütz are numerous. In the case of the *opus ecclesiasticum primum*, *Cantiones Sacrae*, the chief model is Palestrina's sacred madrigal production, so neglected in modern choral performances. For his *opus ecclesiasticum secundum*, *Symphoniae Sacrae* [I], the influences are various. Above all, there is of course Giovanni Gabrieli, for whom Schütz, recollecting his teaching during his first stay in Venice, expresses his boundless admiration in the dedication to Johann Georg II, heir of Saxony, written in highly elaborate Latin (in which he polytheistically invokes the immortal Gods, in ways that recall Cicero more than Christianity, and imagines musical nuptials between his beloved master Gabrieli and the Muse Melpomene): 'Quum Venetias appulissem, hinc anchoram ieci, ubi adolescens sub magno Gabrielio meae artis posueram Tyrocinia. At Grabrielius, Dij immortales, quantus vir; illum si garrula vidisset antiquitas, (dicam verbo) Amphionibus praetulisset, aut si connubia amarent musae, praeter ipsum non alio Melpomene gauderet marito, tantus erat arte ciendi modos'. The inspiration of the magnus Gabrielius transpires already in the title, while the instrumental parts of Nos. 15, 16, 17, 18, 19 and 20 are a clear thematic (as well as instrumental) tribute to the venerated master. Then there is the influence of Monteverdi. We detect it in the incipit of No.10, so indebted to 'Non così tosto io miro' from the *Scherzi Musicali*, and also in the echoes of *Orfeo* in the instrumental parts of both David's lament (No.13) and the grimly instructional psalm of the severe Asaph (No.14). Again, the influence is hinted at in the Preface, which stresses the change in taste that occurred in Venice after his first stay and refers to his own adjustment to this new style: 'Venetiis apud veteres amicos commoratus, cognovi modulandi rationem non nihil immutatam antiquos numeros ex parte deposuisse, hodiernis auribus recenti allusuram titillatione: ad cuius ego normam ut aliqua tibi de meae industriae penu pro instituto depromerem, huc animum, et vires adieci.'

Then there is a reminiscence of Orazio Vecchi in the finale of No.18, so similar to the ensembles of the Amfiparnaso and Selva di Varia Riconoscimento. One great novelty of the *Symphoniae I* is the very rich manner of concerting the voices with the instruments, all selected with a superb ‘Gabrielian’ feeling for variety, with instrumental sinfonie that anticipate and comment on the vocal theme or at times even develop an independent argument. In any case, throughout his life Schütz remained faithful to the great Italian polyphonic school of the late 16th century and duly celebrated the founding principle of the basic madrigal, i.e. full adherence, both conceptual and literal, of the music to the word. Significantly, this was to become a distinctive transalpine trait right up until Bach, to the extent that its Italian origin was eventually forgotten, if not even repudiated. But, I repeat, this was instead a revival: the revival of an art that had been developed in Italy through a merging of Italian features with the Flemish genius; an art that first emerged in the supra-national dimension created by the universality of European late-medieval culture, with its shared faith and the common dominion of the Holy Roman Empire (and incidentally, from the Empire’s last great champion, Charles V, descended most of the reigning national dynasties from the 17th to 19th centuries, all of which were inter-related – even physically, judging by the distinctive jutting jaws – yet bitter enemies: ‘parentes serpentes’).

Finally, it is worth mentioning that in spite of the autograph manuscript corrections and the insertions pasted over the errors in the Wolfenbüttel copy (which belonged to Schütz and was cited by Spitta), many inaccuracies have remained. Often they have been indicated as astounding instances of Schütz’s adherence to ‘second practices’: i.e. bold harmonies, whereas in fact they are just mistakes! In particular in No.9 the clash between the 2nd note of the baritone’s third-last entry, G natural, and the violin G sharp is easily explained as an accidental misplacement of sharps in the edition: the violin G is in fact natural, as is confirmed by the continuo part, where only the second E is indicated as a major third; the sharp sign, on the other hand, should be moved back to the preceding F. Another probable error that Schütz must have considered too obvious even to call attention to is in No.11, at bar 27 (numbering inferred from Spitta’s edition), where we find a correction (G instead of A) pasted over the Tenor’s second quaver (text: ‘et laetentur’). Spitta argues that if the first quaver D (over ‘et’) was also meant to be corrected to E, a similar slip of paper would again have been used. The present edition views such reasoning as too ‘positivist’ and has opted for an E precisely because the mistake is so obvious: tot capita tot sententiae! As regards the instrumentation, where Schütz has offered a choice of two possibilities (e.g. No.7: fiffaro or cornettino), that indicated first has been adopted, on the assumption that it was the one he preferred. For No.18, ‘Veni dilecte mi’, the recorded version is that indicated by Schütz for 2 choirs, with the text added to the Trombone II part. For the texts the translation of the Bible offered is that of the King James Version (1611), owing to its chronological proximity to Schütz’s youth. No transpositions of the music have been made. The vocal ranges are those indicated by the composer, with the exception of the Altus pieces, where any recourse to counter-tenors would have seemed attributable to present-day fashion rather than historical choice. The range is utterly in line with a form of tenor singing that resorts to falsetto when necessary (avoiding the exclusive use of the chest voice typical of 19th-century opera).

I would like to conclude with the verse that Schütz, the quintessential Psalm composer, chose as the text for his own funerary sermon (given by Martin Geier) and which was set to music for five voices in 1670 by Christoph Bernhard. It is verse 54 of Psalm 118, the longest and most fervent of all the Psalms of the Vulgate, a poem about the love for divine love: *Cantabiles mihi erant justificationes tuae in loco peregrinationis meae.*

Symphoniae sacrae II

In Schütz's earlier Venetian collection of symphoniae the instrumental scoring shows a degree of experimentalism in its sonorities that was unique for its day and a superb, indeed unequalled, research into colour combinations by exploiting the possible blends of timbre among the various wind instruments. In comparison, the second collection, printed eighteen years later, would seem to conform more closely to the contemporary norm of Italian concertato sacred music, in which the voices (here frequently required to engage in considerable virtuosity) were generally complemented by instrumental forces consisting of two violins. In fact, only the fourth number, the German 'Magnificat', proposes an *ad libitum* instrumentation, alternating the pair of violins with a pair of viols or trombones, one of cornetts or trombette and one of flautini or violins: an instrumentation that certainly wishes to enhance the musical representation of the affects and highlight the rhetorical structure of the Marian canticle's text.

In the actual way the two violins are employed, however, we find no standardized approach. Never in the sacred music of the 17th century do violins play such an active role in the music's contrapuntal structure. Although, all things considered, the introductory instrumental *sinfonie* or *instrumental intermedi* could be said to follow the Italian canons of the period, I know of no other Italian composer contemporary with Schütz who asks the concertato instruments to participate so strongly in the vocal discourse: in many passages, in fact, it wouldn't be at all difficult to add the verbal text sung by the voices to the violin parts as well. In the fine sacred concertos of Vincenzo Albrici (1631–1690/96), the important yet still little known Roman musician who succeeded Schütz at the Dresden chapel (and whose music has been accorded a first recording by the Cappella Augustana for the Swedish label MVSICA REDIVIVA MRCD-008), violins are used to alternate instrumental sections with the vocal passages, which are nearly always sustained by the continuo only. On other, less frequent, occasions the violins play together with the singers, but never with the importance of genuine *voces instrumentales* such as we find in the symphoniae of 1647. Moreover, Schütz often uses the two stringed instruments as a kind of second choir that alternates with, or is superimposed on, the vocal choir, thereby creating fine antiphonal and polychoral effects of a distinctive Venetian flavour even within the restricted scope of the available forces.

As with the symphoniae of 1629, the vast majority of these pieces resort to biblical, and particularly Old Testament, texts. Only three use non-scriptural and Lutheran material: Nos. 14 and 15, based on the two strophes of Luther and Walter's German version of the antiphon *Da pacem, Domine*, and No.26, an extended cycle – a sort of precursor of the successive Lutheran cantata – on the nine strophes of the chorale *Von Gott will ich nicht lassen*, known at the time in Italy in secular garb as the *Aria della Monica* (*Tanto tempo hormai*). Again Schütz's greatest interest is focused on the Psalms. But this time, obviously, the language is German. On the composer's own testimony, the concertos contained in the preceding collection of 1629 had attracted a certain regard, to the extent of being often performed with German texts replacing the Latin (an encouragement to 'attempt the same type of work in our German mother tongue').

The sacred concertos of 1647 were published thirty years after Schütz had taken up his post as Kapellmeister in Dresden. Unfortunately these same thirty years were ravaged by the single most devastating event of the century. And though the war initially seemed not to affect Dresden, the ensuing alliance of the Saxons with the Swedes had catastrophic results, to the extent of inducing Schütz to spend much of the 1640s in Wolfenbüttel and then Copenhagen. And it was in Copenhagen in 1644, before leaving Denmark, that he donated the manuscript of these *Symphoniae Sacrae* to King Christian IV, though in fact they were published three years later, certainly in a further perfected form. In any case the gestation of the collection would appear to have been much longer than those three years, since the twelfth concerto – the superb German Nunc dimittis for solo bass, composed for the funeral of his friend and colleague Cristoph Cornett – dates to 1635.

The economic constraints that the German musical chapels experienced at that distressing historical moment can be counted among the reasons that prompted Schütz to shift his interests from the polychoral idiom of the Psalmen Davids to the sacred music of more limited scoring that engaged his attention after 1619. Only in 1650, after the end of the war, did he once again pay tribute to the polychoral tradition in Part Three of the *Symphoniae Sacrae*, though this time it was blended in a masterly way with the finest achievements of the modern concertato style.

When publishing this second collection of sacred concertos with instruments, Schütz does not conceal his concern that their compliance with the very latest north Italian style made them difficult to perform, for the German musicians of his day were still largely unaccustomed to reading black notes, playing the violin in a cantabile, vocally expressive manner or employing the Monteverdian *stile concitato*, of which he here provides admirable instances in a sacred context. Monteverdi is also quoted as the model for concerto No.16, ‘Es steh Gott auf’, with its introductory fanfare based on the scherzo musicale ‘Armato il cor’, while the following splendid ciaccona looks to the melodic material of another scherzo, ‘Zefiro torna’.

It is worth drawing the modern listener’s attention to the extraordinary variegated musical figures used by Schütz in these pieces, either to underline the meaning of the words set or as a means of rhetorically rendering an image, state of mind or concept. Exemplary in this respect is his systematic recourse to such figures in the marvellous Psalm 8 (No.3, ‘Herr, unser Herrscher’) not only to describe words like ‘babes, moon and stars, crown’, but even to imitate the movements of the ‘fishes of the sea’ or the ‘fowl of the air that takes flight’. Finally, at the start and close of this same piece, praise for the excellence of God’s name is rendered with affecting music of artless naivety: a genuine canzonetta of childlike poignancy.

In No.20, ‘Zweierlei bitte ich’, a dramatic effect of riveting emotional force is produced when the concept of dying is rendered at the words ‘denn ich sterbe’. The dwindling of life is illustrated by a slow chromatic passage of *durezza e ligature* (dissonances and suspensions) in a descending progression, concluding with a very long note followed by a very short one: a masterly representation of the final breath of a man invoking God.

Again one could cite diverse examples that offer a consummate display of musical rhetoric that is never an end in itself: the destructive flashes of No.21, 'Herr, neige deine Himmel', the rising and setting of the sun in the following piece; the mercy of God again in the Magnificat with its affecting accented ninths and the intimistic accompaniment of the viols; or the rendering of the concept of humility in the same piece, with its distinctive scoring featuring two flautini, the instruments played by the meek...

In conclusion these concertos, like the previous Latin works, show a talent for deploying harmony and an experimental taste for dissonance that were both remarkable and unequalled in the whole literature of 17th-century vocal music. In this way Schütz – like Bach (another Thuringian Kapellmeister of Lutheran faith) a century later, though this time in an even more exhaustive, wide-ranging way – brought to completion and perfection the great Italian Catholic tradition in which both had been trained.

Weihnachtshistorie

After his retirement from directing the musical chapel of Dresden, Schütz spent most of his time in Weissenfels. Nonetheless, he still maintained relations with the Italophile court of his late master's son, Johann Georg II, who had in the meantime appointed as Capellmeister not only his protégé Vincenzo Albrici (mentioned above), but also two other Italians, Marco Giuseppe Peranda and the sopranist Angelini Bontempi.

Around 1660 the aged former director of music, on the express desire of the Elector, made a musical setting of a collation of evangelical texts centred on the birth of Jesus (from Saints Luke and Matthew). In this way he essentially revived a manner of celebrating Christmas in music formerly conceived by his two predecessors at Dresden, Antonio Scandello and Rogier Michael (from whose *Empfängnis unseres Herren Jesu Christi* of 1602 much of Schütz's text is drawn).

The work consists in the alternation of recitatives (setting the words of the evangelist) and intermedia according to the 'modern' practice (genuine spiritual concertos with instruments, based on the direct speech of the various biblical characters), and concludes with a final ensemble of thanksgiving.

Schütz created here a *stylo recitativo* that for the first time merged the *redender Stil* of liturgical origin (in the fifth mode, the *tonus lascivus*) and recitative monody with continuo accompaniment. In performing these Evangelical narratives Schütz recommends following the rhythm of word and phrase and not relying on the notation and the tempo of the bar ('without any need of the measure of the hand'); in other words, as if it were a plainchant tenor sung by the celebrant or lector without any organ accompaniment (as, for example, in Schütz's Passions). In spite of the apparent rigor of the speech rhythms and the liturgical *Lesung*, the sheer force of Schütz's invention once again displays a complete mastery of the word and of its most recondite nuances.

The version of the recitatives used in this recording follows the edition of 1664, which was authorized (though not supervised) by the composer, and which lacks all the *concerti con l'organo*. In fact the genesis and history of the sources of the *Weihnachtshistorie* is indeed a rather complex issue. But what is interesting is that none of the different versions that can be used to reconstruct the work as Schütz described it in the preface of the 1664 edition contain the introductory Eingang (à 9), for which only the verbal text and continuo line survive. For this recording we decided not to offer an improbable historical reconstruction of the opening piece 'in the style' of Schütz: after all, though the master himself contemplated the possibility that every Capellmeister could compose and perform the various intermedia (for which he never published the vocal and instrumental parts) according to his taste, this suggestions was clearly addressed to contemporaries and not to musicians working three and a half centuries later...

In the series of intermedia Schütz carries to the highest degree that rhetoric approach to instrumentation that we referred to earlier. And again, it was a legacy of that rich, typically Venetian, late-Renaissance sense of musical colour. So the cornetts are here the royal prerogative of Herod; the flautini (the pastoral instruments par excellence) combine with the shepherds in the field; the trombones represent the pompous ceremonial of the high priests; the angel is coupled with the violette to bear the glad tidings, to the rocking rhythm of Jesus's cradle (the delightful berceuse-theme of the continuo); and finally, the celestial host is a choir of six vocal parts and two violins, providing a fitting symbol of this ethereal presence.

In the *Weihnachtshistorie* (which is among Schütz's most admired works in our own day) the composer, by then almost eighty years old, made a significant step in the direction of genuine drama in music and created a sort of oratorio, with the verbal text duly served by a full complement of vocal and instrumental means. This, as it turned out, was a path that was amply developed in the later music written for the liturgy of the Lutheran churches.

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Compact Discs 1–5

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Italo-Teutonica Musa
Compact Discs 6–10

Gut deutsch sein heißt sich entdeutschen
(*Being a good German means de-Germanizing oneself*)
Friedrich Nietzsche, *Menschliches, Allzumenschliches*

One of the finest portraits of Heinrich Schütz, the man and the artist, is that given to us by Günter Grass. In *Das Treffen in Telgte* (The Meeting at Telgte) this flamboyant Danzig-born writer conjures up an imaginary 17th-century encounter of poets and intellectuals coming from every corner of the then fragmented Germany. Eagerly anticipating the Peace of Westphalia, and each bursting with contradictions and contrasts, they come together to discuss the fate of the German language and poetry. In his customary picaresque fashion Grass moves round the literary debates, banquets and soirées of these learned and quarrelsome poets of the German baroque. The narrative is almost suspended, however, at the point where the Kapellmeister of the electoral court of Saxony bursts into the story, which then assumes a more elevated and majestic tone.

‘Schütz was a man who possessed a distant authority and severe grandeur that no one [...] succeeded in grasping’. ‘No matter how incontestable his conception of God and no matter how great his devotion to his prince, in spite of repeated invitations from Denmark, Schütz had remained accountable only to his own aspirations. Never, not even in his minor products, had he satisfied the norm of the average Protestant expectations. As regards the court music for his electoral prince and for Christian the Dane, he had touched only what was strictly necessary. Although always active – as if he were in the flower of his years – he refused all tasks that smacked of routine administration. If the publishers of his works demanded supplements to satisfy ecclesiastical usage, such as the notation of an additional continuo part, Schütz deplored the additions in all his prefaces and warned against their use: at most, thoroughbass could be an extreme aid, to be resorted to only rarely. Given that no one more than he gave emphasis to the word, and given that the music should exclusively serve the word, he set out to clarify it, to underline its gestures and to plunge it, expand it and elevate it into every abyss, immensity and summit. Schütz was strict with words and kept either to the traditional Latin liturgy or to the letter of Luther’s Bible. Regarding the production of the contemporary poets, he had hitherto scorned it in his main output, that of sacred music, the exceptions being Becker’s Psalter and a few texts by the young Opitz. The German poets had had nothing to say to him, no matter how ardently he had asserted his craving for texts.’

In fact, the foundations of *Maestro Sagittario*’s style and poetics were utterly Italian. It was at the school of Giovanni Gabrieli, in the free and cosmopolitan Venetian Republic, and on the many Sundays spent among the opulent colonnades of St Mark’s, that the young Lutheran (who had first grown up at a court professing Calvinism) heard from the organist of that glorious church the astonishing secrets of strongly contrasting sonorities and a boldness of composition unknown to one born north of the Alps. By the time of his return from Italy he was ‘gifted with such skill as to be able to give sound to both the lamentation and joy of men: to their dumb-struck trembling and to their anger, to their weary watchfulness and to their terrified sleep, to their anxiety over death and to their fear of God, even to His praise and His goodness. All of this, almost always, using only the true words of Scripture. And in works without number. [...]

These creations were rigorous and delicate, simple and artistic at the same time. So in most cases they had proved too difficult for the ordinary church singer and for the scantily trained chorister’.

Grass goes on: ‘he had done nothing but follow what Giovanni Gabrieli had taught him. Most singular, if not a touch insipid, was the rather childish manner in which this man, who was so austere in all matters, showed a ring on his left hand to everyone seated at table: it had been left to him as a sign of friendship by Giovanni Gabrieli, shortly before the latter’s death. Concerning the difficult polyphony mentioned by Albert he dismissed the issue in a short sentence: art required that skill when it followed the pure word of God.’ Later on, in connection with his search for German poetical texts that could suit his musical genius, Schütz intervened during a stormy literary debate and lamented the lack of a poetic art of the madrigal in the German language: ‘This art, as he knew to his pain, was unknown in Germany to almost all poets. How fortunate was Monteverdi, for whom Guarini had written delightful fragments, as had MariNo. He duly advised the young man to concern himself with the German madrigal, as poor Opitz had once tried to do, for in that way he could provide him with booklets of similar charm. Free verse of that type, i.e. verse that were not boxed into strophes, could be happy, mournful, combative, even jokingly devoid of sense and dedicated to folly, provided that it was sustained by human breath and left space for the music.’

This succinct and pungent definition of the qualities of madrigal poetry is surely a fitting introduction to young Sagittarius’s *opus primum*, issued in Venice in 1611 and the first efforts the composer deemed worthy of print. As the end result of his intense study under the great Venetian organist, it was therefore born under the watchful gaze of the master himself. Like Schütz, a number of other students from the north (Lutherans like him) – Melchior Borchgrevinck, Hans Brachrogge, Mogens Pedersøn, Johannes Grabbe and Christoph Clemsee – also concluded their apprenticeship under Gabrieli with the publication of a set of madrigals in Venice.

A question worth asking, therefore, is why a composer who was himself none too prolific in madrigals composition – and who was much better known for his vast skill in mastering the ever-changing spatial distributions of large masses of sound – should encourage his students to compose madrigals in the strict style, without continuo: a style that was, moreover, shortly to become largely obsolete. One answer could lie in the statement made by Domenico Mazzocchi in the dedication of his own madrigals of 1638: ‘the most ingenious study that music has [...] is that of madrigals’. Another answer is given by the aged Sagittarius himself, in the preface to his grandiose collection of German motets *Musicalia ad Chorum sacrum, das ist Geistliche Chor-Music Op. XI* of 1648. Here he laments that ever since the new style of concerted composition using continuo had spread from Italy to Germany – a style of which he himself had been the greatest German exponent (as is also demonstrated, among his many other masterpieces, by the twenty-four short concerti spirituali of 1636 recorded here, about which more below) – the study of counterpoint had been increasingly neglected: ‘in the most difficult study of counterpoint no one could undertake correctly and treat fittingly any other type of composition, if first he is not sufficiently practised in the style without continuo, and has not furnished himself with the necessary requisites of regulated composition – which are (among other things): the arrangements of the modes; simple imitations, mixed and inverse; double counterpoint; the diversity of the various musical styles; the melodic conduct of the individual voices; the connection of subjects; etc.; of which the erudite theorists write at length and in which the students of counterpoint in *schola pratica* are instructed in the flesh: without which an expert composer does not accomplish a true composition (though it might sound like celestial harmony to ears scantily trained to music), or it will be worth no more than an

empty nutshell. [...] I therefore remind students, especially young German composers, that before progressing towards the concertante style they should crack this hard nut with their own teeth, to find in it the sweet kernel and the true foundation of good counterpoint, and should wish to make their first efforts there. Besides, also in Italy, the true and best school of music (where in my youth I lay the foundations of my own career) it is customary for beginners to start with the composition of a short work, either sacred or secular, without continuo: as they probably still do today.'

The madrigal has a text that is always variable and, unlike other types of composition and thanks to its free poetic structure, it stimulates the composer to engage in an uncodifiable, unpredictable and original 'connection of subjects' and arrangement of the 'affects', in pieces that can be either short or long. Hence the madrigal is seen as a genuine source of musical language; as a school teaching one the 'discourse' of music; as a potential *summa* of every form of counterpoint and experimentation in harmonic possibilities. Also featured in the madrigal are: the phrase-by-phrase exposition, viewed as a source of implicit situations of *concertato* and contrast; the distribution of the voices, seen as preliminary experiments in polychorality; the prominence of 'figurative' techniques, developed through dilatations, suspensions or contractions of the melodic cells; and the search for 'affects' through harmonic situations (imitative, structural or tonal) or even through the use of the most disparate vocal ranges.

In this sense the *Primo libro de Madrigali di Henrico Sagittario Alemanno* reflects a compositional practice that complies with the late practice of the madrigal from Cipriano de Rore, through Wert and Marenzio (a definite model for certain musical and poetic situations in this set), right up until Monteverdi. Although some musicologists complain of a certain absence of an original approach in these pieces, these works by the young Thuringian show no lack of expertise and indeed display qualities of supreme beauty and lyrical charm. In fact it is astonishing that, after only two years of intense musical study, the 26-year-old Schütz should have already thoroughly mastered the wide range of different procedures. In these 19 works, which are incidentally unusually long when compared to most contemporary madrigals, he displays a harmonic boldness and compositional freedom that confidently dominate the strict rules of contrapuntal conduct. In some respects these are the pieces that 'dare' most among the innumerable works of the future Kapellmeister.

The texts of the madrigals are almost all by two great poets much in vogue among the composers of his day: six draw on lines from Giovan Battista Guarini's *Il Pastor fido*, ten on the production of the Neapolitan poet Giambattista Marino (while two further texts, by Alessandro Aligeri and Alessandro Gatti, are also clearly Marinistic in style). The words of the last piece, the only work for eight voices and two choirs, could even have been written by Schütz himself, for it conclusively celebrates the 'great' Maurice of Kassel, who had provided financial support during his period of study in Venice). The differences between the two main poetic sources are duly matched by corresponding differences in expressive and emotional approach. On the one hand, we are offered the lyrical sadness of abandoned lovers, the tearful longing for death and the inconsolable laments of Guarini's pastoral play (with Schütz drawing on the dialogues, instead of the choruses, as other madrigalists frequently did); on the other, we find the 'conceptual' images of the word-magician Marino, whose artifices, rich metaphors and word-play translate into elegance, vivacity and even irony, while the freshness of the musical discourse is constantly renewed.

Right from his publishing debut Schütz shows that he is ‘not only an architect of sounds, but also knows how to animate his music with all the movements of his heart and make all his visions shine out’ (André Pirro). He never tires of depicting new figures and portraying the most disparate affects, resorting to the wide range of rhetorical-musical instruments at his command. Thus, for example, to translate the words *el bel volto divino* in No.12 he resorts to an ascending run of notes that aptly match the divine beauty of the woman’s face; while his setting of *morte mia* in No.14 could find no more fitting auditory image than the descending leap of a ninth, when the mood of lyrical enchantment is interrupted by a sudden intrusion of acute drama. In other cases we note a contamination of styles that does not strictly comply with the methods of polyphony, like the start of *Dunque addio, care selve*, where the soprano engages in an almost operatic solo display sustained by discreet chordal accompaniment in the other voices; or the finale of No.10, where the contrast between Love and War even evokes the military trumpet flourishes of *gagliardo Marte*.

Schütz’s recourse to the most varied procedures (which cannot here be discussed at length) – to render not only the immediately descriptive meaning of the text, but also its more deeply psychological significance – achieves results of the very highest artistic order in the following published work in the ‘a cappella’ style: the *opus quartum* printed in Freiberg in 1625, containing forty (like the composer’s age at the time of going to press) *Cantiones sacrae* for four voices with organ. The methods learned from secular music are here applied to a series of texts significantly designed for intimate and private devotion, almost all collected in a booklet of 1571 compiled by Andreas Musculus and in a slightly later one of Martin Moller. The texts were drawn from meditations then believed to be by St Augustine (but which today we know to have been by church fathers of a much later period, including Bernard of Clairvaux and Anselm of Canterbury), from both the Old and New Testaments – including the beloved Psalter and the Song of Songs (the two musical settings of which are among the highlights of the set; the second, where the canonic words *soror mea sponsa* are replaced by *filia charissima*, may have been written *in memoriam* of the composer’s young daughter) – and from the responsory of the Catholic Office of the Dead. By his use of Latin, for the first time in one of his publications, Schütz employed the international language that united European Christendom (as well as often being the language of communication between Lutherans of different nationalities) and hence potentially addressed Christians of every faith. The dedicatee of this *opus ecclesiasticum primum* is in fact an imperial counsellor, the Catholic prince Johann Ulrich von Eggenberg, who some time before the publication of the pieces had had occasion to appreciate the composer’s genius during a visit to Saxony accompanying Ferdinand of Habsburg. Anyway, Schütz repaid the compliment by dedicating the work which, among all of the master’s masterpieces, is closest to my own heart. Here the polyphony touches heights of absolute maturity, becoming an expressive instrument that guarantees the subtle, yet heartfelt, communication of every textual affect. The youthful exuberance of the Venetian madrigals is here entirely absorbed, and blends with Schütz’s mature brand of hypersensitive (and often dramatic) mysticism. In musical terms it was the counterpart of that *schola pietatis* that aimed to strengthen the individual’s faith: a theme that was beginning to occupy a central place in the reflections of contemporary theologians, both Catholics (particularly the Jesuits) and Protestants (who would shortly generate an authentic form of Pietism).

The four-part counterpoint of these Cantiones – which lends itself equally well to a private chapel’s reduced forces and domestic listening as *Hausmusik* – is superlative and unmatched in the sacred vocal works of that century: perhaps only the spiritual madrigals ‘alla maniera italiana’ of *Israels Brünnlein* by his friend Johann Hermann Schein, the Thomaskantor in Leipzig, is equally inspired and in sympathy with the sensibility of these works.

By this date (some fourteen years later) the qualities noticed in the earlier madrigals had deepened spiritually and become imbued with typical characteristic of Lutheran *pro se* theology. This is particularly noticeable in the pieces setting non-Biblical mystical texts. Not infrequently the *ego* of the Christian/Schütz bursts through and personally engages with the dramatic events of the Passion, here portrayed by a series of splendid madrigalisms and harmonic-contrapuntal conduct of great boldness. Among the innumerable examples, it is worth noticing the astonishing finale to *Ad Dominum cum tribularer clamavi* (where the *lingua dolosa* deceives the listener’s harmonic expectations even in the concluding cadence) or the sweet/bitter antithesis at the end of *Ego enim inique egi*, or even the archaic-sounding nocturnal atmosphere of the opening of the eleventh *Cantio*. One particular figure would seem to be associated with the very name of the composer *Sagittarius*. We find it in the 20th piece accompanying the word *sagittae* and it reappears in other pieces in both similar and contrary motion, wherever the word *ego* or a verb/pronoun in the first person singular is set to music, thereby stressing the strong subjectivity of the set. In *Cantio XXXI* another interesting feature is the chaconne bass, used both at the start of the piece and subsequently throughout the last section in the lowest voice, each time on different degrees. Schütz was no doubt well aware of this dance’s lascivious origins and of the widely held belief that it aroused unbridled sexual instincts. Here, therefore, it is used to create a sense of intoxication, imbued with erotic – and typically 17th-century – sacred-profane ambiguities that strongly suggest mystic orgasms... (*Veni, rogo in cor meum et ab ubertate voluptatis tuae inebria illud... Veni ad me ut videam te...*).

Certain pieces, on the composer’s own admission (*partim namque veterem partim namque novam canendi rationem sapiunt*), are written in the style then in vogue of the concerto spirituale, hence sustained by a genuine continuo part, which at times provides the foundation for passages that are either strictly monodic or for paired voices. And so, while most of the set concentrates on exploring the possibilities offered by the stricter madrigal style without continuo, *Cantiones XXIX* and *XXXII–XXXV* offer a genre that Schütz had not yet tackled in his printed editions (if we except the influences of the concertante style in his *Historia Resurrectionis* Op.3).

This was a genre that Schütz exhaustively explored in the collection that was to prove the most popular with his own contemporaries: the first book of *Kleine geistliche Concerte* (printed in Leipzig in 1636), which also contains a version in German of the thirty-second *Cantio* (Concerto XXII). Once again the stylistic model is Italian, this time drawing on the new ‘invention’ of Ludovico da Viadana, whose *Cento Concerti ecclesiastici* spread widely to Germany, where they encouraged a similar production – in which again Schein (*Opella nova*, Parts I and II) showed the closest kinship to Schütz. Like Viadana, Schütz conceived this genre as one suited to singing galleries without large resources. And like Viadana, he gives the organist a bass part on which to extemporize the harmony, which according to the Italian’s original intentions was to compensate for the frequent absence of singers.

A further Italian feature is the treatment of the affects, here applied to the new concertante style. Thanks to monody, the methods of the modern madrigal and opera are effectively channelled into the *concerto da chiesa*, which can thus be viewed as a genuine sermon in sound, resorting to all the subtleties of the *ars oratoria* (and hence of musical rhetoric). The texts are again drawn from Old and New Testament passages (mainly from the Psalter) as well as from the verses of Protestant hymns. And again we find two texts from Moller's book, translated in German, (including the German version of the thirty-second *Cantio*). The last concerto, the only one for five voices, is a reworking of the *Aria de vitae fugacitate* written in 1625 on the death of his sister-in-law Anna Maria Wildeck using lines from the *Kirchengesang Ich hab mein Sach Gott heimgestellt*.

Rhetorical power, the common denominator of this collection, is already well on display in the very first piece: Psalm 70 for soprano solo, written expressly *in stylo oratorio*. In this regard it is worth remembering the words of the contemporary Praetorius: 'just as the goal of the orator is not only that of holding an oration using fair and fitting words and figures, but also that of correctly pronouncing the movement of the affects, in which the voice is either high or low, loud or soft, variedly used throughout its range, in the same way the aim of a musician is not only singing but above all singing pleasantly and artistically, whereby the heart of the listener and his affects are moved and the singing achieves its ultimate aim with the most suitable means. Hence a singer must sing not only with a fine voice but also with good understanding, so that his interpretation shows a complete link between voice and art'. As for Christoph Bernhard, Schütz's favourite pupil, this is how he views the new continuo-based monodic style and hence also the concerto: 'until the present day music has progressed by means of a great number of figures but above all thanks to the increasingly perfected invention of the recitative style, to the extent that music can now be compared to a species of rhetoric'.

Once again, a very wide range of expressive approaches is put on display, though here it is concentrated within the relative brevity of these '*kleine*' concertos. The impassioned theatricality of the four solo pieces is duly reinforced when Schütz adds a second voice for a sequence of marvellous duets. An exemplary case of musical rhetoric is the nineteenth concerto. In this piece the prophetic verse, which is reported without variants in the Gospels of Matthew, Mark and Luke, is fittingly rendered by the majestic use of three bass voices (the three Evangelists) who utter Christ's words with sumptuous grandeur. Conversely, the start of *Nun komm' der Heiden Heiland* betrays the popular origins of the Advent tune (the Ambrosian *Veni Redemptor gentium*) by suggesting the dancing manner of a Teutonic or Gothic popular song, before continuing as a fine fantasia on the chorale melody. The last piece, which is anything but 'short', consists of eighteen partitas, each on a strophe of the same chorale *Ich hab mein Sach Gott heimgestellt*. Although the ostinato bass underlying the Lied (on which the variations unfold) is Italian in origin, this work is nonetheless that which retains the most marked Germanic and Protestant flavour, above all thanks to the lines of Johann Leon.

To conclude, the few words used by Johann Mattheson (1740) to describe Heinrich Schütz: ‘The father of musicians, to whom the Germans – who could then aim as high as, if not higher than, the Italians – were indebted’. The characteristic national bias of the Hamburg-based musical scholar partly obscures, however, the historical truth of Schütz’s development. For while Schütz certainly taught the Germans the eloquence of music and its potential for depth and expression, at the same time he absorbed them through symbiosis with the music of Italy. With him German music was elevated as never before, inaugurating a glorious season that gave the musical world an endless series of geniuses, right up until our own day. In the following period, it fell to Bach – for his historical importance and for the musical genres he treated – to represent the quintessence of Italian music and bring it to its ultimate fulfilment. Of this debt and symbiosis the Leipzig poet Rivinus was already aware when, in 1636, he appended this fine distich to the first edition of the *Kleine geistliche Concerte: Prae reliquis Italae palmaris adorea Musae Parta; sed est major Italo-Teutonicae*. (More than the others, to the Italic muse the palm of victory is due; but the greater is due to the Italo-Teutonic.)

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Compact Discs 6–10

Recording: March 2004, Chiesa arcipretale di S. Giacomo, Polcenigo (Pordenone), Italy (CD 6 & 7),

May 2004, Chiesa di S. Martino di Montarsiccio presso Bedonia (Parma), Italy (CD 8 & 9),

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Digital recording, mixing and mastering: Michael Seberich

Recording assistants: Antonio Scavuzzo, Eva Pöpplein & Corrado Ruzza

Digital editing: Corrado Ruzza & Antonio Scavuzzo (CD 10)

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Passions: Resurrection History and Dialogues
Compact Discs 11–14

The third part of this edition of Schütz recordings is made up of works on the Passion and Resurrection of Christ, with the exception of the dialogue of the Pharisee and the Publican. The *oeuvre* of Heinrich Schütz (1585–1672), Kapellmeister at the court of the prince-electors of Saxony, has survived only in part. In all likelihood all the compositions that his bequest contained in the form of autograph manuscripts that had been neither printed nor circulated in copies went up in flames in 1790 in the musical archives of court of Dresden, when the city, besieged by the Prussians during the Seven Years War, suffered damage of proportions only surpassed in 1945, the year of the destruction of Dresden.

In spite of these serious losses, Schütz's complete works are both rich and varied, and a constant stimulus to musical and academic study. In the following presentation of the works performed, various recent findings are published, the fruit of studies of the last two or three decades. Many details may surprise those familiar with the previous literature on Schütz, but they nonetheless deserve to be considered, since every new dating and every consideration on individual works is based on primary sources: on archival information and paper analysis, but also on facts relating to Schütz's biography, on analyses of works themselves and on a knowledge of the 17th-century historical performance practice.

The three Passions according to the evangelists Matthew, Luke and John were composed after 1662 in substitution of earlier Passions by Schütz's predecessor as court Kapellmeister, Rogier Michael (c.1550–1623), works that were periodically performed in Lent during the court liturgy in Dresden. The earliest evidence of a performance of the *Lukaspassion* dates to 1663; the other two Passions followed in 1665 and 1666. Together with the *Markuspassion* of the Dresden court Kapellmeister Marco Gioseppe Peranda (c.1625–1675), composed in 1668, Schütz's three Passions are to be found in a volume preserved in Leipzig, drawn up around 1697 by the future *Kreuzkantor* of Dresden Johann Zacharias Grundig (1669–1720). In this large and elegantly scripted volume only the *Matthäuspassion* carries the name of the composer Schütz; all the others are anonymous. From an earlier draft of the Johannes Passion preserved in Wolfenbüttel, however, we learn that it is indeed by Schütz, while the Dresden court diaries attest him as composer also of the *Lukaspassion*. However, the whole of the *Lukaspassion* and the final chorus of the *Matthäuspassion* pose new questions.

Ever since the time of the Reform all the Passions in German belong to the liturgical genre of *Historiae*; in other words they were 'Biblical tales', above all about the New Testament, set to music as readings of the Gospel and performed at suitable moments during the liturgical services of the Lutheran electoral court. There are also numerous *Historiae* by Schütz and other composers for the feasts of Christmas, Easter, Pentecost, St John Baptist and other religious festivities. All these *Historiae* in German were composed in Lutheran central Germany from the mid 16th century. The Passions of Schütz belong to this Protestant tradition of the *Historiae* and are very late instances of the genre of the *Passione responsoriale*, in which the account of the evangelists and the direct dialogue of the individual characters are sung by a single unaccompanied voice, while the beginning and end of the Passion (*Exordium* and *Conclusio*), as also the direct discourse of the groups ('the people', 'the High Priests', 'the Disciples'), are composed for several voices as *Turbae*.

While the recitative parts of the pre-Schütz responsorial Passions were set to the Gregorian recitation tone (as can still be seen in our *Lukaspassion*), in the *Johannes Passion* and *Matthäuspassion* the recitatives differ and are sung by a single unaccompanied voice with freely-invented melody and rhythm. During Lent the organ and all the instruments were expected to remain silent during the liturgical rites at court. Thus developed an original, and remarkable, union of early Gregorian recitation and new monophonic declamation.

David Conrad's engraving of 1676, portraying Schütz at the head of the court *Kantorei* at the centre of the chapel in the castle of Dresden, precisely illustrates the musical situation of the Passions, also with respect to the forces required. There are no children's voices; only men sing. This also explains why the range of the motet-like *Turbae* is somewhat low. The last of Schütz's Passions is that according to St Matthew of 1666, the most elaborate of all. Just as the *Turbae* of the *Lukaspassion* present in part a harmonic-compositional structure that is very unusual for Schütz, in the same way the final chorus of the *Matthäuspassion* substantially resembles the modern-Italian choral style of Peranda, thereby suggesting that their attribution to Schütz could be disputed and the piece ascribed to the Italian instead. But this matter requires further study. One thing remains certain: Schütz's Passions are liturgical readings of great refinement that deserved to be experienced as such; they cannot be considered as musical works with an independent life of their own.

The exact positioning within the order of the liturgy of another piece of Passion music, the *Sieben Worte unsers Erlösers und Seligmachers Jesu Christi*, is not known, since it was drawn up around 1662, not for the court of Dresden (given that it is Passion music with instruments!), but in all likelihood for the court of the Margrave Christian Ernst von Brandenburg-Bayreuth. Perhaps it was not meant for liturgical use, which means that it was music for private court devotion. Both the narrative parts and the dialogical parts, in which the seven words of Christ on the cross are included, are written in the style of opera recitative that was modern for Schütz and fully developed in the *Weihnachtshistorie*, in the two versions of 1660 and of 1664. The instrumental parts, which are not specified, give the best effect when performed by sweet-sounding strings. The Symphonia played after the opening choral movement and before the final one is one of the rare surviving instrumental pieces of Schütz. The introductory movement and the concluding one are composed to two strophes of the Passion Lied *Da Jesus an dem Kreuze stund*, elaborated by the Leipzig pastor Vincenz Schmuck. As in other cases, Schütz used only the text, but not the melody of the Protestant song.

The order and formulation of Christ's last words on the cross accord with the seven sermons given on the seven last words, and drawn up in Leipzig in 1624, by the *Oberhofprediger* (higher court preacher) of Dresden, Matthias Hoe von Hoeneff *Die heilige Creutz Sieben etc.* It is notable that in Schütz's work Christ's words are accompanied by two obbligato string instruments, a practice of which traces still survive in the 18th century. Overall the *Sieben Worte* are characterized, like many other works by Schütz, by the prominence of the declamation of the word and by melodic invention closely associated with textual rhetoric. It is a music that goes direct to the heart.

The *Historia der fröhlichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi* of Heinrich Schütz was printed in Dresden in 1623, eight years after Schütz's entry into service as 'Organist und Director der Musica' in 1615 and about six years after his appointment as court *Kapellmeister* in 1617, when Michael Praetorius definitively declined the invitation of the prince-electors of Saxony to this post.

This is Schütz's first work belonging to the compositional tradition of the *Historiae*. As in the case of the Passions and the *Weihnachtshistorie*, the *Osterhistorie* was created to substitute a preceding *Historia* on the Resurrection of Christ: this time the *Auferstehungshistorie* of Antonio Scandello (1517–1580), born in Bergamo, cornettist of the Dresden court chapel and, as from 1568, electoral *Kapellmeister*. His *Historia* was drawn up before 1573 and in turn had substituted a much simpler *Osterhistorie* by Jacobus Haupt, singer at the Dresden chapel.

The *Historiae* of the Resurrection in general have no model in the Catholic tradition, given that they are a post-Lutheran genre that had arisen in Dresden. Certain details show resemblances between Schütz's work and Scandello's *Historia*: the basic text, a collation of all four Gospels by Johann Bugenhagen, is the same. The lesson tone on which the Evangelist sings the Easter narration is the *Osterton*, which appears for the first time with Jacobus Haupt and was later reused in the two successive Dresden *Historiae*. In Scandello's *Historia*, an a cappella work, the direct speech of the *Personae* was assigned to variable forces, according to rank and importance. So the words of Christ are for four voices! This is also reflected in Schütz's work: the words of Christ, Mary Magdalene and the angel in the tomb are for two voices, of which one can be performed by instruments *ad libitum*. While Scandello's work is overall a solemn setting of the Gospel of high artistic quality, the genre is further exalted by Schütz: instruments are added, those typical of basso continuo like the organ, the lute, etc. They can be substituted, however, by a chorus of viols, which makes the work particularly appealing. The choruses that frame the work, *Die Auferstehung unsers Herren Jesu Christi etc.* and the *Beschluss* are intended for a greater number of voices: the beginning is for six voices and the final *Gott sei Dank* is for two choruses of four voices each, in which a ninth voice is introduced as the *Vox Evangelistae* singing the 'Victoria' in fanfare style.

Unlike many other Easter pieces of the late 17th and 18th centuries, which set the Easter jubilation with trumpets and timpani, Schütz's work is prompted by intimate joy and by the fact that the mystery of the miracle of the Resurrection is reflected and set to music in an extremely spiritual way. Regarding the liturgical service, Schütz's *Historia* was sung at the Vespers of the first day of Easter and performed in the court church, so it would appear, uninterruptedly from 1623 to 1675. It was subsequently replaced by Easter *Historiae* of younger musicians of the Dresden chapel (Johann Müller, Johann Wilhelm Furchheim and Nikolaus Adam Strungk).

The subject of the *Dialogo per la Pascua*, probably written down around the time of the gestation of the *Auferstehungshistorie*, is Christ's conversation with Mary of Magdala, according to John 20, 13,15–17 'Weib, was weinest du...' – 'Sie haben meinen Herren weggenommen...'

Though sober and expressive in appearance, the work is transmitted in a somewhat complicated fashion. The score of the first part, the dialogue proper, is found in the *Landesbibliothek* of Kassel. It was drawn up by Johann Klemm, Schütz's pupil and an organist at the Dresden court. Schütz himself wrote only the texts. However, this version, authorized by Schütz, is not the original one, which was most likely composed for five voices, two for Mary Magdalene, and three for Christ. This is attested by three other sources in which we find the indications 'a 5' and 'a 5 et 10'. The second part of the dialogue is transmitted only as a continuo part and, judging from an old inventory entry, could have been a movement for double choir, each of five voices, to the text of the Easter Lied *Wir danken dir, Herr Jesu Christ, daß du vom Tod entstanden bist*. The opera contains the same typology of dialogue as other Dialogues by Schütz, such as the *Ave Maria gratia plena* SWV 333 and 334, and also *Es gingen zweene Menschen hinauf in den Tempel* SWV 444, about which more below. As in the *Auferstehungshistorie* the Easter news is again represented in a very spiritual way in the *Dialogo per la Pascua*. We find *durezza e ligature* (dissonances and suspensions), along with chromatic shiftings ('Maria') illuminating the significance of this encounter on Easter morning. The motivic resemblance to the *Osterhistorie* is plain, though the piece is an independent dialogue.

Schütz's Dialogue of the Pharisee and the Publican, *Es gingen zweene Menschen hinauf in den Tempel* (Luca 18, 10-14), is also in two parts: the dialogue itself and a final choral movement. The direct speech of the two exponents of hypocrisy and sincere piety is introduced by a short narrative text sung by two sopranos. All four voices come together in the second part in a moralizing finale composed in the motet style, with which Christ concludes his parable '*Ich sage euch: dieser ging hinab gerechtfertiget...*'. This short scene in dialogue was most likely composed and performed as liturgical music for the corresponding reading of the Gospel – but it is not known when. What is certain is that the work is one of the compositions that Schütz had sent in the 1630s from Dresden to Landgrave Wilhelm V of Hessen-Kassel on the latter's request. In that case it was probably written before or around 1630.

Although Schütz never wrote an opera – *Dafne* and *Orpheus und Euridice* were pieces for the theatre with musical intermezzos – his works in dialogue form feature a high degree of profound drama. This applies both to the *Historiae* and to the works defined as 'dialogues'. And all stand out for a sense of musical and stylistic expression to which we are still receptive today.

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Compact Discs 11–14

Recording: August 2005, Chiesa di S. Pietro, Groppo di Albareto (Parma), Italy

Digital recording, mixing and mastering: Michael Seberich

Digital editing: Corrado Ruzza · Recording assistant: Antonio Scavuzzo

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Perdu dans la contemplation de l'inaccessible
A conversation between Matteo Messori and Alessandro Taverna
Compact Discs 15–19

At a certain point singing became difficult in Germany. In Dresden the Elector's chapel was in ruins, decimated by the War and the performance of part-singing became a real problem. It is to this calamitous period that the works assembled here belong. And yet in this very simplicity and reduction to essentials we find an impressive expressive force. And it is even more surprising that these pained texts of Lutheran mysticism emerge as pages of visionary theatrical force. Schütz wrote them for a musical Chapel ravaged by war, as indeed was that of the Elector of Dresden...

In 1636 Heinrich Schütz suffered a fresh loss in his private life. This was the death of the Prince of Gera-Reuss (the territory in which the composer was born) Heinrich Posthumus von Reuss – a man who had been deeply attached to the composer and had always admired his work. This cultured nobleman knew how to enjoy the delights of life and (true to the spirit of his age) had equal familiarity with death, to the extent that he planned his own funeral ceremony in the minutest of details. Thus were born Schütz's famous *Musikalische Exequien* Op.7. Though most likely performed on 4 February of that year, they had evidently already been planned long before the Prince's demise and, doubtless, also partly rehearsed in secret before the composer to assure the demanding patron's approval and give him an idea of how his own obsequies would be musically celebrated. The Thuringian Prince personally chose the Biblical and liturgical texts to be engraved on his own coffin (and set to music with sublime mastery), and duly complied with the relevant Lutheran burial rites: the church service for the Dead and the subsequent translation of the body to the tomb for burial.

The first piece consists of a sort of paraphrase of the Latin *Kyrie-Gloria Missa* used in the German burial liturgy (in the ninth mode transposed at the lower fourth). The Kyrie is in the form of a free *Kyrie-Tropus* in which the Eleyson becomes 'erbarm Dich über uns'. In the pseudo-*Gloria* (again a *Tropus*) the eight strophes of German songs that intersperse the Biblical verses display a profound liturgical and theological sensibility that fully justifies the name *Missa* for this great opening piece built on the alternation of concertante sections and *capellae* (both for 6 voices) corresponding, as already mentioned, to the Biblical verses and chorale strophes that von Reuss had engraved on his coffin.

The motet for double choir that follows, *Herr, wenn ich nur Dich habe*, sets the text chosen by Heinrich Posthumus for the funeral sermon, while the last piece is based on the Song of Simeon (the German *Nunc dimittis*) combined to the words added by Schütz and sung by a trio, positioned at a distance from the *Chorus ad organum*, consisting of the Blessed Soul in Heaven (von Reuss himself) and the two Seraphim (*Selig sind die Toten*). For these effects of overwhelming musical refinement Schütz probably found inspiration in the passage of Luke 16: 22, in turn based on Psalm 91: 12.

The work displays an architectural skill of great sophistication along with (as customary in Schütz) a highly refined use of madrigalisms and contrapuntal figures that aim to give fitting emphasis, though always in a suitably austere context, to the meanings and images of the verses and strophes chosen by the deceased dedicatee. Within the context of the composer's output the pseudo-Gloria is essentially a *unicum*, since almost half of its music consists of settings of German chorale strophes, not such a frequent occurrence in Schütz.

The sun of Venice stills warms Heinrich Schütz's music, even though the sounds he had heard in the Venetian lagoon were surely by then a distant memory for one who was experiencing this dark moment in Germany's history. As Wolfgang Osthoff pointed out: 'With Schütz German music learned from Italy an idiom of its own and a probing attention to the word, a typically Italian trait.' The search for, and acquisition of, that idiom had been a difficult conquest for one who had had to overcome his family's opposition before reaching Venice in 1609. Before the shining examples of the Venetian masters he understood the inadequacy of his former brilliant musical apprenticeship. As André Pirro wrote, he was surprised and 'perdu dans la contemplation de l'inaccessible'.

The second book of *Kleine geistliche Concerte* Op.9, printed in Leipzig in 1639 and dedicated to Prince Frederick III of Denmark, brother of Christian V, contains (unlike the first book) various Latin texts alongside the German. Once again the stylistic model is Italian. Again Schütz conceived this book for the chapels deprived of grand resources during these dramatic times of war. In addition to the voice parts (as in the first book from one to five in increasing and descending order of vocal range from soprano down to bass) he also provides the organist with a bass part on which to play extemporaneously. Once again a specifically Italian trait is the recourse to the affects, in this collection applied to the new concertante style. Thanks to the use of monody the manners of the modern madrigals and operatic works are transferred to the *concerto da chiesa*, which thus becomes a genuine musical 'sermon', resorting to all the subtleties of the *ars oratoria* and hence of musical rhetoric. In contrast with the first book, the texts feature a proportionally greater number of New Testament passages: while ten are drawn from Psalms, three are from the Gospels and four from the Epistles.

A common underlying thread in the collection is its remarkable rhetorical power. Once again the series of pieces reveals an extremely variegated range of expressive approaches, moreover concentrated in the relative brevity of these Concertos. The impassioned theatrical force in the four solo pieces is further boosted when Schütz adds a second voice in the sequence of marvellous duets. Each of these pieces merits close analysis. The only one to contemplate a five-part chorus of instruments for the opening *Symphonia* and the closing five-part homophonic chorus is the German *Ave Maria* (Concerto XXVIII), in which a soprano sings the part of Mary and an alto that of the Angel who brings the Good Tidings. The central scene devoted to these two characters, the heart of this work, is an astonishingly fresh and original example of the sacred theatrical style, that once again demonstrates the unprecedentedly wide range of expression in the composer's arsenal of technical and expressive resources.

While first book concludes with the partitas on the Lied *Ich hab mein Sach Gott heimgestellt*, the *opus nonum* set is crowned by the five-voice hymn *Aufer immensam*, Deus, iram on a Latin text by Georg Klee in which Moser detected 'almost an act of contrition and exorcism on the author's part against the massacre of the war that had been continuing for so many years'.

The last work in this boxed set comprises 29 German motets for 5, 6 and 7 voices published under the title Musicalia ad Chorum sacrum id est Geistliche Chor-Music in 1648 as Op.11 with a dedication to the authorities of Leipzig at the head of the already famous choir of the Thomaskirche (where his great friend Johann Hermann Schein had been Cantor).

In the second part of the preface addressed to the ‘well-intentioned reader’ we find the most significant and famous of Schütz’s writings on music. This, as Civra writes, ‘both in its being and in its becoming, is the most sincere and conscious declaration of the historical profundities in which his artistic work is rooted and, all together, the most immediate and impassioned exposition of a musical approach that – for its remarkable awareness – has no precedents in history’. Schütz proposes to revive as an *exemplum* for the young generations of musicians the practice he had inherited in Italy, here defined as the ‘right and true school of all music’. In that country musicians made their debut in print with the composition of a work without continuo in the learned style (in the case of Schütz the Venetian Madrigals) as an exercise ‘in the requisites necessary for a well-regulated composition – which are (among others): the arrangement of the modes; the simple, mixed and inverted fugues; double counterpoint; the diversities of the various musical styles; the melodic conduct of each voice; the connection of subjects; etc.’, all artifices that were beginning to be lost on account of the spread of a more modern, simplified manner of composing based on figured bass. In this text Schütz recommends the study of the ‘ancient and modern *classicos autores*’ and particularly ‘the Italian authors who are canonized (as one might say) by the opinion of the best composers’. Again, as in the *Cantiones sacrae* Op.4 and in the *Zwölf geistliche Gesänge* Op.13, the author addresses the organist who wishes to accompany correctly those motets ‘conceived without basso continuo’, inviting him to reduce the vocal parts to tablature or score in such a way that he can play them without resorting to the incorrect simplification of figured bass (in this work clumsily prepared by a very poor copyist or by the publisher Johann Klemme himself). This is a recommendation that I take pride in following in my performing approach. I have already written about this in second boxed set and I shall return to the matter below. The ordering of the pieces by increasing number of voices also follows the liturgical function of the pieces. They proceed from Advent right up to Epiphany (1–8 and 13–18), along with pieces for funeral services (10–12, 19, 20, 22, 23 and 25) and wedding ceremonies (9, 21 and 24). This time the texts are mainly from the New Testament (Gospels, Epistle, and Apocalypse), though there are also Old Testament passages (Psalms, Isaiah, Job and Genesis), four ecclesiastical hymns and the text of a liturgical oration. There is also a re-elaboration of a piece by Andrea Gabrieli (27). In the final pieces instruments combine with the voices: in conformity with the typology of the writing, the notational *modus* and the practice of the age, we have favoured a choir of brass instruments. Madrigalisms are obviously the life-blood of this profoundly imitative style, though we also find moments of homophonic tension and hints of polychorality with the division of the single choir into different sections, as signally occurred at the time of Lassus. In offering future chapel masters a model of German motets (in some respects an intentionally didactic, perfect model), Schütz never fails to strike a deep chord and also evidences an evolution of the approaches already adopted in the *Cantiones sacrae* (though here they are perhaps more severe and less chromatically taut and mystically visionary).

Compact Discs 15–19

Recording: July and August 2008, Church of Opawa, Silesia, Poland (former Oppau, Landkreis Landeshut, Schlesien)

Recording, mixing and mastering: Michael Seberich · Editing: Corrado Ruzza

Recording assistant: Antonio Scavuzzo

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The Instruments

Compact Discs 1–5

In this recording two organs of different conception were used.

To accompany the pieces concerted with wind instruments we chose a Chorpositiv built by Francesco Zanin of Codroipo (Pordenone). The ease with which its pitch can be regulated, thanks to the possibility of tuning the pipes with the aid of auxiliary tuning devices, proved better suited to tackling the problems posed by modern copies of 17th-century historical wind instruments with their pitch standardized at 440 Hz. This is the organ's specification:

Gedeckt 8'

Flöte 4'

Prinzival 2'

Completely different, on the other hand, is the organ built by Barthélémy Formentelli in 1980. This instrument is used throughout the *Symphoniae Sacrae II* (except in No.4, *Meine Seele erhebt denn Herrn*) and in those of the first part concerted with violins.

This organ, built in every detail after the most authentic 17th-century Italian tradition and voiced with an incisive chiff (*con spicco*) in accordance with early taste, has a manual of 50 keys (CD-d^{'''}) and a pedalboard of 12 pedals always coupled to the keyboard (C-c).

The stops are divided at C[#], with the drawstops for the basses to the left of the keyboard, those for the sopranos to the right.

Principale Bassi/Soprani 8'

Ottava Bassi/Soprani 4'

Quintadecima Bassi/Soprani 2'

Decimanona 1'1/3

Vigesimaseconda Soprani 1'

Flauto in XII Bassi/Soprani 2'2/3

Cornetta Soprani 1' 3/5

Tromboncini Bassi/Soprani 8'

The decision to play the continuo part – the harmonic and rhetorical foundation of such concerted music and its phonic centre of gravity – on an organ built according to the most authentic Italian (and particularly, Venetian) tradition was intended as a dissociation from the frequent performances that resort to modest organs devoid of all musical personality. For while such organs do present logistic advantages for present-day concert needs, they nonetheless constitute a historical falsehood, one of the most serious in the modern authentic recreation of continuo playing. After all, the organs played in the music conceived for sacred buildings were 'church organs' (big or small according to the size of the building), and the contemporary performer would have resorted to all the resources of timbre that these instruments offered.

The sound pyramid of the early Italian organ, founded on the family of the principale (as a rule the only foundation stop) to which were added certain da concerto stops of different cuts and shapes, blends perfectly with the other continuo and melodic instruments. In the same way, the Prinzipal was the most favoured foundation stops in the German environment for continuo playing, as Praetorius attests in the second volume of the *Syntagma Musicum* where he describes it as the most beautiful, the most similar in nature to the human voice and thus the best suited to accompanying motets and ensemble vocal music.

Compact Discs 6–10

To accompany the *Cantiones sacrae* opus 4 we chose to use the fine organ built in 1731-33 by Giacinto Pescetti (father of Giovanni Battista, the better-known composer) for the church of S. Biagio della Giudecca in Venice. It is one of the rare surviving examples of an instrument predating the neo-classical reform of organ building undertaken in the Veneto area by Pescetti's pupil, the Dalmatian Piatr Nachic (Italianized as Pietro Nacchini). Since 1810 the instrument has been housed in the church of S. Giacomo of Polcenigo (Pordenone) – where we also recorded the first volume of the *Heinrich Schütz Edition*. A partial debt to the Nacchini aesthetic, which was later crystallized in the substantial production of his pupil Gaetano Callido, can be detected in the present structure of the instrument. In particular, the single-field case most likely belonged to the Callido organ that stood in S. Giacomo before the Pescetti organ was purchased and brought to Polcenigo from Venice. Moreover, the presence of the *Tromboncini* stops (with pipes in the facade, in front of the *Principale* pipes) and the *Cornetta*, both perhaps dating to modifications made by Giovanni Battista Piaggia when the instrument was still in Venice. The singular presence of a splendid half-stopped *Flauto in VIII*, however, is a characteristic that can surely be ascribed, along with other structural and phonic elements, to the hand of Pescetti, whose only surviving instrument it is. Pescetti came from the Mantuan area and was active in various parts of northern Italy, where he had the opportunity to gain direct knowledge of the German and northern European traditions of organ building. Among other things, he also worked on the instruments in the cathedral of Bolzano. The instrument has a manual of 47 keys with a short first octave and a *leggio* pedalboard of 18 pedals constantly coupled to the manual. The specification of the organ is as follows:

Principale bassi [8'] / Principale Soprani / Ottava / Quintadecima / Decimanona / Vigesima Seconda / Vigesima Sesta / Vigesima Nona / Voce Umana / Flauto in VIII / Flauto in XII / Cornetta / Tromboncini bassi [8'] / Tromboncini soprani / Contrabbassi con ottava [16'+8']

The sound of this early organ and its *Principale* blends marvellously with the choir of four singers, who were specifically positioned in the organ gallery above the entrance door, the place historically appointed for the performance of church music.

This positioning also helps to achieve a suitable acoustic rendering of these superb motets, which are written either in the style of the spiritual madrigal or, in a few cases, in that of the concerto with continuo accompaniment. All too often these works are performed either by weighty choral groups – thereby attributing to the word 'choir' the meaning it has commonly acquired (erroneously, as regards the Lutheran musical repertory up until Bach at least) from the 19th century onwards – or (arbitrarily) by 'a cappella' madrigal ensembles. On the latter point it is here worth pausing.

It is certainly true that Sagittario is critical about the use of continuo every time he associates it with works written in the strictly contrapuntal and polyphonic style (*Cantiones sacrae*, *Musicalia ad chorum sacrum*, *Zwölf geistliche Lieder*). Such diffidence is completely understandable from the musical point of view, but it must not be misunderstood as a recommendation to exclude the organ, which instead we believe to be fundamental to a correct interpretation of this kind of vocal music. Viewed historically, the common practice of singing in church *cum organo* (a practice that surely dates to a very early period) led to the very practical expedient of notating a bass part for the organist with special harmonic indications (which were more or less detailed, as the case may be): in this way sparing him the fatiguing task of rewriting the parts in score or transferring them to some kind of keyboard tablature. Now, while Schütz is the man who composed the finest spiritual concertos with continuo of his day, he never failed to complain about the simplification introduced by this practice of playing ‘on a bass’ whenever he adopted the style that was soon to be significantly defined as ‘severe’. In such cases the keyboard player who wishes to provide proper support to the singing must observe not only the vertical aspect of the musical discourse, but also the horizontal progress of the superimposed melodies. In short, he must have a clear notation of the whole piece, enabling him to ‘deduce’ the structure of the accompaniment in a way that matches the varying situations and to respect the piece’s dynamics, textual rhetoric, texture (more or less ornamented, as the case may be) and presence of polyphonic imitation.

In the present recording of the *Cantiones sacrae*, therefore, the vocal score has been used as sole point of reference for the organ accompaniment, except in those pieces which, by the composer’s own admission, are genuine concertos with continuo according to the style then fashionable. In these cases we referred to the organ part which otherwise the composer had prepared only on the printer’s insistence. The same principle has been followed for the accompaniment of the madrigals, played on a very fine harpsichord built by Barthélémy Formentelli, the copy of an original 17th-century instrument today in the Ca’ Rezzonico Museum in Venice.

As regards the realization of the continuo part in the first book of *Kleine geistliche Concerte* of 1636 we decided to use a refined organ built in the 17th-century Emilian style together with a spinettone (copy of a late north-Italian instrument) and a 17th-century six-string violone in G of the Florentine school. The keyboard instruments are both by Barthélémy Formentelli. The specification of the organ is as follows:

Principale 8’ / Ottava 4’ / Decimaquinta 2’ / Decimanona 1’ 1/3 / Flauto in XII 2’ 2/3 / Fiffaro 8’ / Bassi 8’
Keyboard of 45 keys with a short octave and a leggio pedalboard of 9 keys constantly coupled to the manual.

The strongly appealing tone of the historical violone in G heard on this recording blends marvellously with the sound of the low organ pipes and acts as a genuine ‘church’ bass, capable of playing both in the common 8-foot and 16-foot ranges. In the German organ galleries (as in the Italian ones) there was often also a spinet (or harpsichord), which acted as a plucked instrument, though with a greater sonority and range than the common theorbo. Continuo parts written for the spinet are indeed frequently found among the surviving performance materials for the sacred concertos of the Italian *Kapellmeister* who succeeded Schütz, Vincenzo Albrici and Marco Giuseppe Peranda: materials destined precisely for the electoral chapel of Dresden.

The *Cantiones sacrae* that resort to the use of *chiavette* (high clefs) in the notation have been performed a fourth or fifth lower, in accordance with the early church practice connected with vocal ranges and transposed liturgical modes. In the *opus primum*, on the other hand, the practice of using female voices in madrigals and music for the ‘chamber’ and the widely-imitated model of the *Concerto delle Dame* of Ferrara with its trios of virtuoso female singers have generally induced us to retain the high ranges in the pieces notated with *chiavette*.

When recording the Kleine geistliche Concerte of 1636, given the very low pitch of the organ, we chose to transpose the second concerto up a fourth, to give a more brilliant sonority to the piece, here sung by a soprano voice.

Compact Discs 11–14

In tackling the problems connected with the most authentic rendering of Schütz’s vocal style, in the *Historia Resurrectionis* we decided on a performance entirely entrusted to vocal ‘concertists’. We also renounced the possibility of replacing one of the two voices that sing the part of Christ in the *concerti* with organ with an instrument, preferring an entirely vocal performance of the magnificent duets for *Altus* and *Tenor*.

Instead we opted for the addition of a second *ripieno chorus* of four singers to the four ‘concertists’ in the three Passions: eight vocal performers alternate in the formation of the *choro favorito* and the support *capella* and take part in singing the words of the evangelical *Personae* that appear from time to time.

As regards the instrumental rendering of the *opus tertium*, for the accompaniment of the Evangelist in the *falsibordoni* preference was shown for Schütz’s suggestion to use a chorus of viols that could also add a touch of fantasy by improvising divisions (*‘zierliche und approprierte leuffe oder passaggi’*) on the long notes that accompany the first lesson tone of the tenor. This is surely a more appealing possibility than the otherwise suggested accompaniment of the organ or lute or other polyphonic string instrument.

In the *Sieben Worte Jesu Christi*, for the performance of the highest instrumental part notated in the soprano clef, recourse was made, according to the contemporary practice, to a *da braccio* instrument, in the present case a *viola da braccio*, which is more congenial than the violin to the range of the passages and blends better with the sound of the viols.

The organ played in this recording is a positive organ *ad ala* built by Giorgio Carli of Pescantina (Verona) provided with one manual, a pedalboard *a leggio* constantly coupled to the manual and with the following stops: *Principale 8’*, *Bordone 8’*, *Flauto 4’*, *Doublette 2’*. The *concerti* with the organ of the *Auferstehungshistorie* have been accompanied above all with the sweet *Bordone* stop, in accordance with what is prescribed by Schütz himself (*‘in ein gar still getacktes ... musiciret werden müssen’*).

Compact Discs 15–19

A conversation on matters of authenticity between Matteo Messori and Alessandro Taverna

According to your way of seeing things, authenticity or at least historical correctness is far from being achieved in the vast majority of performances of both the vocal and instrumental music of the Baroque and pre-Classical periods. In the case of Schütz two aspects that cannot be neglected are the musical forces used and the continuo part.

Without doubt the argument proposed by Joshua Rifkin, and later further documented by Andrew Parrott, of the Bach choir of ‘only’ four singers is in fact nothing more than a necessary revival of a practice that was routinely adopted in most musical chapels and not only in Germany and Italy. Hence it isn’t a musicological argument that needs to be debated at all, but an (abundantly documented) practice without which it is impossible to interpret, at least with felicitous musical and perceptive results, the music of Bach written for the most part for four soloists, as were almost all the sacred polyphonic concertos which only rarely – and then for grander occasions (almost always associated with a very different type of vocal writing) – were sustained with a ripieno choir, again performing ‘one-per-part’ and almost always *ad libitum*. Only with expressive solo singers equipped with secure taste can one do justice to the refined and always madrigalistic-affective polyphonic and contrapuntal vocal writing required by both Lutheran and Italian musicians right up until the advent of the choir understood as a broadly amateur and bourgeois institution and no longer as what today we would be tempted to call a ‘chamber’ ensemble of professional soloists. To be sure, the *pueri cantores* existed in the rosters of many wealthy musical chapels, which unquestionably document the presence of more than the usual 4–5 up to 8 singers, but we also know that the music in the concertante style born in Italy was not necessarily performed by all the available members of a musical chapel, who were most likely used all together and, in the Lutheran churches, rather for the *Chorallieder* and perhaps for the *Pleno Choro* Renaissance motets, in which recourse to doubling was widespread. In fact the entire modern performance practice of so-called early music (not to mention the most scrupulous musicology) take their cue from the ‘end result’ of the score published in modern editions and never from the separate parts used by the performers of the day, which are often preserved. Not uncommonly the autograph score tells us too little about the true performing intentions of the Bach cantatas, which instead can be more readily deduced from the original performing materials... by reviving, for example, the use of ‘only’ four violins divided into two groups of two in matters of orchestration.

We should also reflect long on the results of the important recent research, conducted in the last few years by Richard Maunder, on the Italian and European 18th-century instrumental concerto. It well illustrates that the concertos of Vivaldi, Bach, Corelli etc. and even later ones were intended without any doubling of the strings and often with a bare continuo, almost always reduced to a single stringed instrument plus keyboard or often to the keyboard alone without any strings...

The other big problem for you as a keyboard player, specifically as a harpsichordist, organist and clavichordist, is the question of the continuo forces. You believe that today these are completely misunderstood by many illustrious early music groups who would appear to subscribe to the notion of ‘the more the merrier’!

It is very fashionable today to introduce alternations of organ, harpsichord, theorbos, harps, bassoons, trombones even in sacred music, to enrich it for purely colouristic effect (hence serving a completely modern sense of colour). This is the pure, and unjustified, invention of modern conductors, who fail to take into account the only evidence that we can sometimes succeed in reconstructing: i.e. the attested performance of a given work when we know its forces – either through the chapel rosters or through the separate parts – and of the widespread practice in a given historical context. I do not wish to seem ‘Calvinistic’, or for that matter a ‘Puritan’, in questions of performance practice; not by any means. Any approach can find its aesthetic justification, but please don’t talk to me of historical ‘authenticity’ or correctness when today we hear the organ realizing the continuo part, and in early times it did so centrally in the church, constantly performed on pitifully voiceless chest organs, with registers of stopped pipes that were practically non-existent on most early Italian organs; and when (rarely!) we do find Principals, they are always of wood and never with full-length metal pipes in the prospects, given that these organs have no prospects.

In the Kleine geistliche Concerte you decided to introduce a spinet which is not indicated in the original organ part, though we know that at the time there was a spinet in the Electoral organ gallery in Dresden at the time...

For this decision I relied on what is attested in many documents relating to central-German 17th-century and late 16th-century church organs, particularly at Kassel, where there were harpsichord keyboards and pedalboards inside the organ, that at times were even to be found as separate keyboards alongside the main console of the main organ.

The entire Geistliche Chor-music is performed with the support of the organ which doubles the parts and completely disregards the continuo part which the publisher had included for mere reasons of marketing in an age that was already moving towards a simplification of the contrapuntal texture in musical style.

In the present recording even the *Capellae* of the Exequien are performed without the *ad libitum* doublings, in other words by a solo choir of six *concertisti*, though with the indispensable use of the organ with the *Principal* stop – instead of the *Gedackt* often used in the parts in the style of the sacred concerto (as I have already had occasion to write, Praetorius considered the *Principal* the best register for accompanying the human voice, a recommendation still widely ignored) – and with the entire polyphonic structure of the choir (*Basso seguente* or *con le parti*) doubled. This is what Schütz always asked of the organist in the frequent cases of strict counterpoint that cannot be reduced to a continuo part.

Biographies

Cappella Augustana

The ensemble ‘Cappella Augustana’ was founded by the harpsichordist and organist Matteo Messori and brings together young performers who boast many collaborations with the best European early music ensembles. The Cappella Augustana is particularly interested in the study of the relationships between Italy - the cradle of Fine Arts - and the transalpine countries (often of a Protestant creed) during the late Renaissance and the Baroque periods. The distinguishing characteristic of this ensemble is the investigation and rediscovering of the works of some important past who musicians today undeservedly are excluded from the musical and academic scene, together with the re-proposition of the original vocal/instrumental dispositions and techniques, after the latest studies conducted on the matter. The madrigalistic style of J.S. Bach’s liturgical music (sacred concertos and masses), for example, is to be considered strictly related to the seventeenth century ‘bel canto’ tradition (particularly that of the post-Carissiminian Collegio Germanico) and to the *stylus luxurians* and *teatralis* of the time. The most modern and ‘sensitive’ instances of the sacred compositions of Bach’s elder son, Wilhelm Friedemann (1710-1784) constitute the temporal boundary of the ‘Cappella Augustana’s musical research.

Matteo Messori

Matteo Messori was born in Bologna where he studied organ and counterpoint. He studied harpsichord with Sergio Vartolo at the conservatories of Mantua and Venice, and musicology at the university of his native city, Bologna. He is a harpsichordist, organist and conductor, working in Europe and the US and with various chamber music ensembles.

In order to deepen the musical and cultural relationship between the Bel Paese and the northern musical world between the 16th and 17th centuries, Matteo Messori founded the ensemble Capella Augustana; together they are making the first complete recording of the works of Heinrich Schütz for Brilliant Classics. He also directed, for the Swedish label Musica Rediviva, the first CD dedicated to sacred music by Vincenzo Albrici (1631–1690/96), one-time Kapellmeister in Dresden and organist at the Thomaskirche in Leipzig.

His recording of the third part of the *Clavierübung* by Johann Sebastian Bach on three historical Thuringian, Silesian and Saxon organs (one inaugurated by Bach himself) has gained the prize ‘5 de Diapason’ in March 2008 from the French magazine *Diapason*. In June 2008 he recorded J.S. Bach’s *Die Kunst der Fuge* and the *Musikalisches Opfer* with Capella Augustana. The recordings will be published in a 3-CDs box of Bach’s late works that will contain also the Canonic Variations on ‘Von Himmel Hoch’, recorded on the 1724 Trost organ of Walthershausen.

Messori has conducted the State Chamber Orchestra of the Republic of Belarus at the Philharmonic Hall of Minsk and the first Italian stage performance of the Handel’s *La Bellezza ravveduta* in Rimini. He is professor of organ and counterpoint, continuo and historical keyboard instruments at the Bergamo Conservatory.

Gerd Türk

Gerd Türk began his vocal training as a member of the *'Limburger Domsingknaben'*. (Boys Choir of the Limburg Cathedral in Germany) He went on to study Music Education, Church Music and Choral Direction at the Frankfurt Conservatory of Music, amongst others with Helmuth Rilling and Arleen Auger.

After a two-year lectureship at the Speyer Institute of Church Music, Gerd Türk devoted his attention entirely to singing. Studies of Baroque Singing and Interpretation at the renowned *'Schola Cantorum Basiliensis'* (with René Jacobs and Richard Levitt) and Master-classes with E.Haefliger, K.Equiluz, N. Shetler, amongst others, led to a career as sought-after soloist, touring in Europe, South-East Asia, Japan, North and South America, and Australia.

Gerd Türk has performed at the most prestigious concert halls, including the Concertgebouw Amsterdam, Berlin Philharmonic, Palais Garnier Paris, Teatro Colón, Musikverein Wien, Carnegie Hall and Lincoln Center New York under the baton of such conductors as Ph. Herreweghe, R. Jacobs, T. Koopman, J. Savall, M. Corboz, M. Suzuki, Fr. Brüggen and others.

Mr. Türk has been member of with various ensembles, amongst them *'Cantus Coelln'*, Germany's leading Vocal Group, and *'Gilles Binchois'* (France), renowned for its interpretation of Medieval Music.

Gerd Türk is also very active on the Opera stage, having been invited to perform in Montpellier, Innsbruck, Barcelona, Antwerp and Madrid. Most recently he took part in a production of Monteverdi Madrigals at the *'Nederlandse Reisopera'* as well as in Monteverdi's *'Orfeo'* at the *'Teatro del Liceu'* in Barcelona.

With Sony, Erato, BIS, BMG, Virgin and harmonia mundi France labels, Gerd Türk has recorded more than 100 CDs, including all Bach Oratorios, Monteverdi's Vespers, Mozart's Requiem and Lieder by Carl Orff, which have received numerous awards. (Edison, Gramophone Award, Cannes Award, Grand Prix du Disque, Preis der deutschen Schallplattenkritik) He is regularly involved in the complete recordings of Bach's Vocal Music with the *'Bach Collegium Japan'*, which have been highly acclaimed by the international press.

Gerd Türk is currently holding a professorship at the *'Schola Cantorum Basiliensis'* in Switzerland and gives master classes at the Tokyo National University of Music and Fine Arts.

Acknowledgements

Compact Discs 1–5

I warmly acknowledge the following for their help, for without it this work would surely not have been completed: Sergio Vartolo for his invaluable contribution to the present CDs and for all the years spent with him trying to absorb the secrets of his profound and unequalled musical vision; my parents, as well as Sonia, Egidia and Renzo, and Alessandro, for the psychological and material support they provided in the many situations of need; Dr Giuseppe Spataro, who has a rare enthusiasm for the art of organ building and kindly allowed us to use his fine instrument by Barthélémy Formentelli; the curate of the church of S. Giacomo in Polcenigo, Don Vito Pegolo, and the community of S. Giacomo in the persons of Bruno and Silvano, who permitted the use of the old church and gave generous hospitality; the town council of Polcenigo and its cultural office, in the person of Mayor Luigino Del Puppo, for all the logistical support; and finally, Anna Katarzyna and Bartłomiej Budzy ski, who, in different ways, helped organize the rehearsals and handled the contacts with the Polish artists, and also offered hospitality at the facilities at their disposal in Warsaw.

Compact Discs 6–10

These recordings are dedicated to the memory of Luciano, my grandfather, and Renzo, who both died recently. I would here like to thank all the people who helped and supported me during the making of this second volume of the *Heinrich Schütz Edition*, and in particular to: Dr. Romeo Broglia, counsellor of the Province of Parma, for his generosity and for the enthusiasm with which he made available the facilities of the seminary of Bedonia, Dr. Corrado Truffelli, the president of the seminary, and Don Piero, who came to our assistance on many occasions of need, also offering the possibility of recording in S. Martino di Montarsiccio, the church he presides over; Don Vito Pegolo and Bruno for once again granting their permission to use the church of S. Giacomo di Polcenigo; my friend Alessandro Orsaria, who as well as offering his valuable assistance at the organ in the recording of the Concerti of 1636, also aided me on numerous other occasions; Sergio Vartolo for his musical assistance in the recording of the Madrigali and for his kindness in lending his very fine harpsichord; Hugh Ward-Perkins for his kindness in lending his *spinettone*; Dr. Carla Chiarini and Ing. Maurizio Lamborghini for their warm hospitality during certain stages of post-production; my family and that of Egidia, Renzo and Sonia; and finally, Magister Henricus Sagittarius, for granting our meagre earthly talents the chance to come close to a universal artistic message that partakes of the Absolute.

Compact Discs 11–14

I would like to take the opportunity here to express my heartfelt thanks to all those who sustained and helped in the realization of this third stage of the *Heinrich Schütz Edition*: once again to Romeo Brogna, without whose enthusiastic interest in art and the generous support this issue would never have seen the light of day; to the mayor of Tarsogno, Alessandro Cardinali, for his essential help and concern over the organization of our stay in the Appenines of Parma; Milena Bassoni and with her the parish priest and entire parish community of Groppo di Albareto who permitted our long recording session in the treasured historic Pieve di Groppo and patiently put up with the disturbance that our work created to the daily life of the village; and finally, my parents and Ania who assisted me with her customary sweetness and devotion at every stage of the present endeavour.

Compact Discs 15–19

Let me here warmly thank the various people who sustained me in the laborious gestation of this fourth boxed set, some of whom have been at my side right from the start of the Schütz project.

Without the enlightened recording management and without the esteem accorded to me by Pieter van Winkel I would never have been able to get to know and perform these superb works, left to us by one of the supreme geniuses of the entire history of music, or to tackle so many interpretational problems and attempt to offer an interesting performing version.

Once more I would never have got so far without the close support of Ania Kasia, who right from the start of the *Heinrich Schütz Edition* has been my companion in this project, having shared all the trials with patience, not uncommonly with superior tolerance, encouraging me in difficulties and sustaining me with those instinctively sweet and refined gestures that the great women know how to transmit to their companions.

My warmest gratitude also for the sincere and mutual friendship that Alessandro Orsaria yet again showed me with his help at the organ and musical assistance in the second session of recording in Silesia. To my friend and colleague Jan Tomasz Adamus, indefatigable creator of musical important events in ‘his’ Silesia I owe a particular debt of thanks for having led me round the Silesian hills and countryside in search of the ideal place for recording these five discs and to Michalina Bienkiewicz for further organizational support in Poland.

As on previous occasions, I would have been unable to capture the harmonious and rich sound of the *spinettone* built by Barthélémy Formentelli if his owner, Hugh Ward-Perkins, had not again lent it to me and allowed it to travel from the Valpolicella to Sudetenland. A special debt of thanks goes to Father Wieslaw Florczuk who gave his blessing to the two extended periods of recording in the Baroque church of Opawa, where he is the parish priest.

Once Heinrich Schütz wrote that the musician is like a tailor who must follow the fashions that rapidly change. In another sense altogether I would like to thank the ‘musical tailor’ of the whole project, Corrado Ruzza, a true master who patiently tackled the recorded materials, often of considerable technical complexity, and who with rare skill artfully ‘sewed’ together my choices.

Matteo Messori

Heinrich Schütz Edition

Heinrich Schütz 1585–1672

Symphoniae Sacrae I

Opus Ecclesiasticum Secundum Op.6 SWV 257–276 (1629)

Compact Disc 1

51'52

1	I.	Paratum cor meum, Deus (B, J, K)	3'36
2	II.	Exultavit cor meum in Domino (A, J, K)	4'50
3	III.	In te, Domine, speravi (D, J, U)	6'01
4	IV.	Cantabo Domino in vita mea (D, J, K)	5'10
5	V.	Venite ad me omnes qui laboratis (E, J, K)	7'42
6	VI.	Jubilate Deo omnis terra (F, P, O – flautini)	5'35
7	VII.	Prima pars: Anima mea liquefacta est (D, E, O, P – fiffare)	4'47
8	VIII.	Secunda pars: Adjuro vos, filiae Hierusalem (E, D, O, P)	4'27
9	IX.	Prima pars: O quam tu pulchra es, amica mea (D, G)	5'08
10	X.	Secunda pars: Veni de Libano, amica mea (E, G)	4'33

Compact Disc 2

48'35

1	XI.	Prima pars: Benedicam Dominum in omni tempore (A, D, G, M)	3'36
2	XII.	Secunda pars: Exquisivi Dominum et exaudivit me (B, E, G, L)	3'37
3	XIII.	Fili mi, Absalon (F, Q, R, S, T)	6'15
4	XIV.	Attendite, popule meus, legem meam (F, Q, R, S, T)	7'54
5	XV.	Domine, labia mea aperies (B, D, L, Q)	4'29
6	XVI.	Prima pars: In lectulo per noctes quem diliget anima mea quaesivi (A, E, V, U, T)	5'08
7	XVII.	Secunda pars: Invenerunt me custodes civitatis (A, E, V, U, T)	4'44
8	XVIII.	Veni, dilecte mi, in hortum meum (B, D, A, E, Q, T)	6'11
9	XIX.	Prima pars: Buccinate in neomenia tuba (D, E, G, L, N)	3'45
10	XX.	Secunda pars: Jubilate Deo in chordis et organo (E, D, G, M, N)	2'53

Symphoniae Sacrae II

Symphonarium Sacrarum Secunda Pars Op.10 SWV 341–367 (1647)

Compact Disc 3

56'21

1	I.	Mein Herz ist bereit, Gott (A)	3'43
2	II.	Singet dem Herren ein neues Lied (B)	4'26
3	III.	Herr unser Herrscher, wie herrlich ist dein Nam (A)	5'13
4	IV.	Meine Seele erhebt den Herren (B, J, K – violins & viole, L, M, P, O – flautini, U)	8'26
5	V.	Der Herr ist meine Stärke (B)	2'57
6	VI.	Erster Teil: Ich werde nicht sterben, sondern leben (A)	4'27
7	VII.	Anderer Teil: Ich danke dir, Herr, von ganzem Herzen (B)	3'58
8	VIII.	Herzlich lieb hab ich dich, o Herr (C)	5'15
9	IX.	Frohlocket mit Händen und jauchzet dem Herren (E)	4'22
10	X.	Lobet den Herrn in seinem Heiligtum (D)	4'22
11	XI.	Hütet euch, dass eure Herzen nicht beschweret werden (F)	5'14
12	XII.	Herr, nun lässtest du deinen Diener im Friede fahren (F)	3'55

Compact Disc 4

49'19

1	XIII.	Was betrübst du dich, meine Seele? (B, A)	6'16
2	XIV.	Erster Teil: Verleih uns Frieden genädiglich (B, A)	4'04
3	XV.	Anderer Teil: Gib unsern Fürsten und aller Obrigkeit (A, B)	3'51
4	XVI.	Es steh Gott auf (A, B)	6'13
5	XVII.	Wie ein Rubin in feinem Golde leuchtet (A, C)	2'50
6	XVIII.	Iss dein Brot mit Freuden (A, G)	4'10
7	XIX.	Der Herr ist mein Licht und mein Heil (D, E)	5'30
8	XX.	Zweierlei bitte ich, Herr, von dir (D, E)	6'17
9	XXI.	Herr, neige deine Himmel und fahr herab (G, E)	4'41
10	XXII.	Von Aufgang der Sonnen (G, E)	5'26

Compact Disc 5

66'10

1	XXIII. Lobet den Herrn, alle Heiden (C, D, G)	3'37
2	XXIV. Die so ihr den Herren fürchtet (C, D, F)	5'05
3	XXV. Drei schöne Dinge seind (D, E, F)	8'42
4	XXVI. Von Gott will ich nicht lassen (B, A, F)	8'14
5	XXVII. Freuet euch des Herren, ihr Gerechten (C, E, F)	5'54

Weihnachtshistorie

6	Evangelist: Es begab sich aber zu derselbigen Zeit (D)	3'05
7	Intermedium I. Der Engel zu den Hirten auf dem Felde Fürchtet euch nicht (B, J, K – violette)	3'50
8	Evangelist: Und alsbald war da bei dem Engel	0'16
9	Intermedium II. Die Menge der Engel: Ehre sei Gott (A, B, C, E, D, G, J, K, U)	2'16
10	Evangelist: Und da die Engel von ihnen gen Himmel fuhren	0'13
11	Intermedium III. Die Hirten: Lasset uns nun gehen (C, E, D, P, O – flautini, U)	1'32
12	Evangelist: Und sie kamen eilend und funden beide	2'34
13	Intermedium IV. Die Weise: Wo ist der neu geborne (E, D, G, J, K, U)	1'48
14	Evangelist: Da das der König Herodes hörete	0'37
15	Intermedium V. Die Hohepriester: Zu Bethlehem (I, H, G, F, Q, R)	2'18
16	Evangelist: Da berief Herodes die Weisen heimlich	0'30
17	Intermedium VI. Herodes: Ziehet hin und forschet (G, L, M)	1'50
18	Evangelist: Als sie nun den König gehöret hatten	2'13
19	Intermedium VII. Der Engel zu Joseph: Stehe auf (B, J, K – violette)	2'05
20	Evangelist: Und er stund auf und nahm das Kindlein	3'30
21	Intermedium VIII. Der Engel zu Joseph in Egypten: Stehe auf Joseph (B, J, K – violette)	1'51
22	Evangelist: Und er stund auf und nahm das Kindlein	1'55
23	Der Beschluß: Dank sagen wir alle Gott (A, B, C, D, E, F, G, J, K, R, Q, U)	2'09

Cappella Augustana

Anna Mikołajczyk (A), Marzena Lubaszka (B) *sopranos*

Piotr Lykowski (C) *alto*

Krzysztof Szmyt (D), Robert Pozarski (E) *tenors & tenori alti*

Harry van der Kamp (F), Bogdan Makal (G), Walter Testolin (H), Gian Paolo Dal Dosso (I) *basses*

Alberto Stevanin (J), Gianni Maraldi (K) *violins & violette*

Jean-Pierre Canihac (L), Marie Garnier-Marzullo (M) *cornetts*

Jonathan Pia (N) *natural trumpet*

Luigi Mario Lupo (O), Rossella Pozzer (P) *fiffare & recorders*

Mauro Morini (Q), Ermes Giussani (R) *alto/tenor trombones*

Roberta Pregliasco (S) *tenor trombone*

David Yacus (T) *bass trombone*

Elena Bianchi (U), Vincenzo Onida (V), David Yacus (T) *dulcians*

Basso continuo

Dolores Costoyas *theorbo* · Florian Weininger *violone & double bass*

Matteo Messori *organ & direction*

Compact Discs 1–5

Recording: July 2003, Chiesa arcipretale di S. Giacomo, Polcenigo (Pordenone), Italy

Digital recording, mixing and mastering: Michael Seberich

Recording assistants: Peter Golser, Luca Martini, Alessandro Orsaria & Gemma Marchegiani

Digital editing: Corrado Ruzza & Matteo Messori

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Cantiones sacrae quatuor vocum SWV 53–93 (1625)

Compact Disc 6

55'05

Volume 1

1	I.	Prima pars: O bone, o dulcis, o benigne Jesu	3'02
2	II.	Secunda pars: Et ne despicias humiliter te petentem	1'49
3	III.	Deus misereatur nostri	2'17
4	IV.	Prima pars: Quid commisisti, o dulcissime puer	3'42
5	V.	Secunda pars: Ego sum tui plaga doloris	2'28
6	VI.	Tertia pars: Ego enim inique egi	4'11
7	VII.	Quarta pars: Quo, nate Dei, quo tua descendit humilitas	2'12
8	VIII.	Quinta et ultima pars: Calicem salutaris accipiam	2'13
9	IX.	Prima pars: Verba mea auribus percipe Domine	2'26
10	X.	Secunda pars: Quoniam ad te clamabo Domine	2'02
11	XI.	Prima pars: Ego dormio et cor meum vigilat	3'48
12	XII.	Secunda pars: Vulnerasti cor meum, filia charissima	3'30
13	XIII.	Tertia pars: Heu mihi, Domine, quia peccavi nimis in vita mea	3'27
14	XIV.	In te, Domine, speravi	2'21
15	XV.	Dulcissime et benignissime Christe	3'17
16	XVI.	Sicut Moses serpentem in deserto exaltavit	2'32
17	XVII.	Spes mea, Christe Deus	3'05
18	XVIII.	Turbador, sed non perturbabor	1'44
19	XIX.	Prima pars: Ad Dominum cum tribularer clamavi	2'56
20	XX.	Secunda pars: Quid detur tibi aut quid apponatur tibi ad linguam dolosam	1'54

Volume 2

1	XXI.	Prima pars: Aspice, pater, piissimum filium	3'22
2	XXII.	Secunda pars: Nonne hic est, mi Domine, innocens ille	1'34
3	XXIII.	Tertia pars: Reduc, Domine Deus meus, oculos maiestatis tuae	3'26
4	XIV.	Prima pars: Supereminet omnem scientiam, o bone Jesu	3'40
5	XXV.	Secunda pars: Pro hoc magno mysterio pietatis	1'58
6	XXVI.	Prima pars: Domine, non est exaltatum cor meum	2'43
7	XXVII.	Secunda pars: Si non humiliter sentiebam	2'31
8	XXVIII.	Tertia pars: Speret Israel in Domino	1'28
9	XXIX.	Cantate Domine canticum novum	2'55
10	XXX.	Inter brachia Salvatoris	3'38
11	XXXI.	Veni, rogo, in cor meum	3'22
12	XXXII.	Ecce advocatus meus apud te	3'43
13	XXXIII.	Prima pars: Domine, ne in furore tuo arguas me	2'55
14	XXXIV.	Secunda pars: Quoniam non est in morte	2'52
15	XXXV.	Tertia pars: Discedite a me omnes qui operamini iniquitatem	2'58
16	XXXVI.	Prima pars: Oculi omnium in te sperant Domine	1'01
17	XXXVII.	Secunda pars: Pater noster	2'30
18	XXXVIII.	Tertia pars: Domine Deus, pater coelestis	1'23
19	XXXIX.	Prima pars: Confitemini Domino, quoniam ipse bonus	1'49
20		Secunda pars: Pater noster (Repetatur)	2'29
21	XL.	Tertia pars: Gratias agimus tibi, Domine Deus Pater	1'45

Cappella AugustanaAnna Mikołajczyk *cantus*Maciej Gocman *altus*Paolo Borgonovo *tenor*Walter Testolin *bassus*Matteo Messori *organ & direction*

Kleine geistliche Concerte SWV 282–305 (1636)

Compact Disc 8

40'50

Volume 1

1	I.	Eile mich, Gott, zu erretten (A, I)	3'46
2	II.	Bringt her dem Herren, ihr Gewaltigen (A, I)	2'49
3	III.	Ich danke dem Herrn von ganzem Herzen (C, I)	4'17
4	IV.	O süßer, o freundlicher, o gütiger Herr Jesu Christe (D, I)	4'12
5	V.	Der Herr ist groß (A, B, I)	2'16
6	VI.	O lieber Herre Gott (B, A, I)	3'07
7	VII.	Ihr heiligen, lobsinget dem Herren (B, A, I)	2'05
8	VIII.	Erhöre mich, wenn ich rufe (B, A, I)	2'06
9	IX.	Wohl dem, der nicht wandelt im Rat der Gottlosen (A, C, I)	2'56
10	X.	Schaffe in mir, Gott, ein reines Herz (B, D)	2'16
11	XI.	Der Herr schauet vom Himmel (A, E)	2'20
12	XII.	Lobet den Herren, der zu Zion wohnt (C, D, I)	1'58
13	XIII.	Eins bitte ich vom Herren (C, D, I)	2'04
14	XIV.	O hilf, Christe, Gottes Sohn (D, C)	2'16
15	XV.	Fürchte dich nicht (F, E, I)	2'16

Compact Disc 9

33'14

Volume 2

1	XVI.	O Herr hilf (A, B, C, I)	1'48
2	XVII.	Das Blut Jesu Christi (A, B, E)	2'23
3	XVIII.	Die Gottseligkeit (A, B, E, I)	1'48
4	XIX.	Himmel und Erde vergehen (F, G, E, I)	2'11
5	XX.	Nun komm' der Heiden Heiland (B, A, F, E)	2'28
6	XXI.	Ein Kind ist uns geboren (A, C, D, E, I)	3'07
7	XXII.	Wir gläuben all an einen Gott (B, A, D, E)	3'07
8	XXIII.	Siehe, mein Fürsprecher ist im Himmel (A, C, D, E, I)	3'40
9	XXIV.	Ich hab mein Sach Gott heimgestellt (B, A, C, D, E, I)	12'38

Cappella Augustana

Anna Mikołajczyk (A), Kira Boreczko-Dal (B) *sopranos*

Maciej Gocman (C), Luca Dellacasa (D) *altos & tenors*

Walter Testolin (E), Matteo Bellotto (F), Garrick Comeaux (G) *basses*

Basso continuo

Nicola Dal Maso *violone in G* · **Alessandro Orsaria (I)** *organ*

Matteo Messori *spinettone, organ & direction*

Il primo libro de Madrigali SWV 1–19 (1611)

1	I.	O primavera (A, B, E, F, G)	3'36
2	II.	O dolcezze amarissime d'amore (B, A, E, F, G)	2'42
3	III.	Selve beate (A, C, E, F, G)	3'09
4	IV.	Alma afflitta (A, C, E, F, G)	2'53
5	V.	Così morir debb'io (B, C, E, F, G)	3'24
6	VI.	D'orrida selce alpina (A, B, E, F, G)	2'46
7	VII.	Ride la primavera (A, B, C, E, G)	2'58
8	VIII.	Fuggi, fuggi, o mio core (B, A, E, F, G)	2'22
9	IX.	Feritevi, ferite, viperette mordaci (B, A, C, E, G)	2'57
10	X.	Fiamma ch'allaccia (A, B, E, F, G)	2'24
11	XI.	Quella damma son io (B, A, E, F, G)	2'18
12	XII.	Mi saluta costei (A, B, C, E, G)	2'51
13	XIII.	Io moro, ecco ch'io moro (B, A, C, E, G)	3'07
14	XIV.	Sospir che del bel petto (A, B, C, E, G)	2'51
15	XV.	Dunque à Dio (B, A, C, E, G)	3'26
16	XVI.	Tornate, o cari baci (A, B, C, F, G)	2'29
17	XVII.	Di marmo siete voi (B, A, C, E, G)	2'22
18	XVIII.	Giunto è pur (B, A, C, E, G)	2'52
19	XIX.	Vasto mar (Dialogo)	4'05
		(I Coro: A, D, F, H / II Coro: B, C, E, G)	

Cappella Augustana

Anna Mikołajczyk (A), **Marzena Lubaszka** (B) *sopranos*

Francesca Russo Ermolli (C) *mezzo-soprano*

Michel van Goethem (D) *alto*

Maciej Gocman (E) *alto & tenor*

Aleksander Kunach (F) *tenor*

Bogdan Makal (G), **Walter Testolin** (H) *basses*

Matteo Messori *harpsichord & direction*

Compact Discs 6–10

Recording: March 2004, Chiesa arcipretale di S. Giacomo, Polcenigo (Pordenone), Italy (CD 6 & 7), May 2004,

Chiesa di S. Martino di Montarsiccio presso Bedonia (Parma), Italy (CD 8 & 9), January 2004, Quadreria del Seminario di Bedonia (Parma), Italy (CD 10)

Digital recording, mixing and mastering: Michael Seberich

Recording assistants: Antonio Scavuzzo, Eva Pöpplein & Corrado Ruzza

Digital editing: Corrado Ruzza & Antonio Scavuzzo (CD 10)

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Historia der Auferstehung Jesu Christi Op.3 SWV50

1	Chorus: Die Auferstehung unsers Herren Jesu Christi (A, B, E, D, F, H)	1'23
2	Evangelist: Da der Sabbath vergangen war	6'50
3	Evangelist: Da aber Maria Magdalena also läuft	5'27
4	Evangelist: Und als sie das saget, wandte sie zurücke	5'22
5	Evangelist: Die Weiber aber gingen hinein in das Grab	4'23
6	Evangelist: Da sie aber hingingen, siehe, da kamen etliche von den Hütern	2'20
7	Evangelist: Und siehe, Zweene aus ihnen gingen an demselbigen Tage	7'52
8	Evangelist: Und er ging hinein, bei ihnen zu bleiben	1'37
9	Evangelist: Und sie stunden zu derselbigen Stunde auf	1'37
10	Evangelist: Es war aber am Abend desselbigen Sabbaths	3'49
11	Evangelist: Und sie legten ihm für ein Stück vom gebraten Fisch	5'04
12	Gott sei Dank	2'06

(Choro 1: B, E, G, H, viole da gama / Choro 2: A, D, F, Evangelist, I)

Die drei Weiber oder Marien (A, B, C) · *Die zweene Männer im Grabe* (G, F)
Maria Magdalena (B, A) · *Zweene Engel* (E, D)
Jesus (D, F) · *Der Jüngling am Grabe* (E, D)
Die Hohenpriester (F, I, H) · *Cleophas* (F)
Cleophas und sein Geselle (G, F) · *Die Elfe zu Jerusalem versammelt* (A, B, E, D, F, H)

Gerd Türk *Evangelist*

Cappella Augustana

Marzena Lubaszka (A), Elzbieta Adamczyk (B), Madgalena Niebywalksa (C) *cantus*
David Munderloh (D), Vincent Lièvre-Picard (E) *altus*
Hervé Lamy (F), Giovanni Cantarini (G) *tenor*
Walter Testolin (H), Lisandro Abadie (I) *bassus*

Il Sonar Parlante – concerto di viole

Rodney Prada, Fahmi Alqhai, Rami Alqhai, Cristiano Contadin

Matteo Messori *organ & direction*

Matthäus-Passion SWV479

1	Introitus	0'52
2	Der Beschluss des Hohen Rates	1'37
3	Die Salbung in Betanien	2'39
4	Der Verrat durch Judas	0'39
5	Die Vorbereitung des Paschamahls	1'25
6	Das Mahl	3'55
7	Der Gang zum Ölberg	2'05
8	Das Gebet in Getsemani	4'17
9	Die Gefangennahme	3'42
10	Das Verhör vor dem Hohen Rat	4'29
11	Die Verleugnung durch Petrus	2'37
12	Die Auslieferung an Pilatus	0'30
13	Das Ende des Judas	2'48
14	Die Verhandlung vor Pilatus	5'52
15	Die Verspottung Jesu durch die Soldaten	1'49
16	Die Kreuzigung	4'42
17	Der Tod Jesu	5'35
18	Das Begräbnis Jesu	1'25
19	Die Bewachung des Grabes	2'18
20	Beschluss	2'16
21	Dialogo per la Pascua SWV443	4'26
	Weib, was weinst du? (B, A, D, C)	

Gerd Türk *Evangelist* · Bas Ramselaar *Jesus*

Cappella Augustana

Marzena Lubaszka (Ancilla II, A), Elzbieta Adamczyk (Ancilla I, B) *cantus*

David Munderloh (Judas, C), Vincent Lièvre-Picard (Pilati uxor, D) *altus*

Hervé Lamy (Pilatus), Giovanni Cantarini (Petrus) *tenor*

Walter Testolin, Lisandro Abadie (Caiphaz) *bassus*

Matteo Messori *organ & direction*

Lukas-Passion SWV480

1	Introitus	1'10
2	Der Beschluss des Hohen Rates	0'27
3	Der Verrat durch Judas	0'46
4	Die Vorbereitung des Paschamahls	2'30
5	Das Mahl	3'36
6	Vom Herrschen und vom Dienen	2'30
7	Die Andkündigung der Verleugnung und der Umkehr des Petrus	1'31
8	Die Stunde der Entscheidung	2'33
9	Das Gebet am Ölberg	2'26
10	Die Gefangennahme	2'45
11	Die Verleugnung durch Petrus	2'56
12	Die Verspottung durch die Wächter	0'48
13	Das Verhör vor dem Hohen Rat	3'06
14	Die Auslieferung an Pilatus	2'53
15	Die Verspottung durch Herodes	1'41
16	Die Verhandlung vor Pilatus	3'59
17	Die Kreuzigung	7'32
18	Der Tod Jesu	2'25
19	Das Begräbnis Jesu	1'47
20	Beschluss	1'32
21	Dialogus SWV444	3'38
	Es gingen zweene Menschen hinauf (A, B, C, D)	

Gerd Türk *Evangelist* · Bas Ramselaar *Jesus*

Cappella Augustana

Marzena Lubaszka (Ancilla, A), Elzbieta Adamczyk (B) *cantus*

David Munderloh (Petrus), Vincent Lièvre-Picard (Latro I, C) *altus*

Hervé Lamy (Latro II), Giovanni Cantarini (Servus I) *tenor*

Walter Testolin (Servus II, Centurio), Lisandro Abadie (Pilatus) *bassus*

Matteo Messori *organ & direction*

Johannes-Passion SWV481

1	Introitus	1'30
2	Die Verhaftung	3'55
3	Jesus vor dem Hohenpriester	0'40
4	Petrus im Hof des Hohenpriesters	1'32
5	Das Verhör vor dem Hohen Rat	2'12
6	Die Verleugnung durch Petrus	1'11
7	Das Verhör und die Verurteilung durch Pilatus	4'49
8	Jesus wird zum Tode verurteilt	9'29
9	Die Kreuzigung Jesu	7'14
10	Beschluss	2'02

Bas Ramselaar *Jesus*

Die Sieben Worte Jesu Christi am Kreuz SWV478

11	Introitus: Da Jesus an dem Kreuze stund (A, D, E, F, G)	2'10
12	Symphonia	1'09
13	Evangelist: Und es war um die dritte Stunde (C, Jesus)	0'56
14	Evangelist: Es stund aber bei dem Kreuze (E, Jesus)	2'11
15	Evangelist: Aber der Übelthäter einer (A, D, G, Jesus)	3'04
16	Evangelist: Und um die neunte Stunde (B, C, E, G, Jesus)	2'04
17	Evangelist: Darnach als Jesus wusste (C, Jesus, E)	1'53
18	Evangelist: Und abermail rief Jesus laut (E, Jesus, B, C, G)	1'27
19	Symphonia	1'13
20	Conclusio: Wer Gottes Marter in Ehren hat (A, D, E, F, G)	1'55

Gerd Türk *Evangelist, Jesus*

Cappella Augustana

Marzena Lubaszka (A), **Elzbieta Adamczyk** (Ancilla, B) *cantus*

David Munderloh (Petrus, C), **Vincent Lièvre-Picard** (D) *altus*

Hervé Lamy (Pilatus, E), **Giovanni Cantarini** (F) *tenor*

Walter Testolin (G), **Lisandro Abadie** (Servus) *bassus*

Alberto Stevanin *viola da braccio*

Il Sonar Parlante – *concerto di viole*

Rodney Prada, Fahmi Alqhai, Rami Alqhai, Cristiano Contadin

Matteo Messori *organ & direction*

Compact Discs 11-14

Recording: August 2005, Chiesa di S. Pietro, Groppo di Albareto (Parma), Italy

Digital recording, mixing and mastering: Michael Seberich

Digital editing: Corrado Ruzza · Recording assistant: Antonio Scavuzzo

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Anderer Theil kleiner geistlichen Concerten Op.9 SWV 306–337 (1639)

Compact Disc 15

53'44

Volume 1

1	I.	Ich will den Herren loben allezeit* (A)	3'14
2	II.	Was hast du verwirket* (E)	3'37
3	III.	O Jesu, nomen dulce* (F)	3'37
4	IV.	O misericordissime Jesu* (G)	4'43
5	V.	Ich liege und schlafe (H)	3'46
6	VI.	Habe deine Lust an dem Herren* (C, A)	4'59
7	VII.	Herr, ich hoffe darauf (A, B)	3'20
8	VIII.	Bone Jesu, verbum Patris (A, B)	4'57
9	IX.	Verbum caro factum est (A, B, I)	4'07
10	X.	Hodie Christus natus est* (A, F)	3'55
11	XI.	Wann unsre Augen schlafen ein (D, H)	2'56
12	XII.	Meister, wir haben die ganze Nacht gearbeitet* (F, G)	2'18
13	XIII.	Die Furcht des Herren* (G, F)	2'17
14	XIV.	Ich beuge meine Knie* (I, H)	3'25
15	XV.	Ich bin jung gewesen* (I, H)	2'33

Cappella Augustana

Anna Mikołajczyk (A), Anna Niewiedział (B), Marzena Lubaszka (C),

Kamila Kułakowska (D) *canti*, Rolf Ehlers (E) *altus*

Michael Schaffrath (F), Stephan Gähler (G) *tenores*

Walter Testolin (H), Johannes Schmidt (I) *bassi*

*Alessandro Orsaria *organ*

Matteo Messori *organ, *spinettone & direction*

Compact Disc 16**44'44****Volume 2**

- | | | | |
|----|--------|---|------|
| 1 | XVI. | Herr, wann ich nur dich habe* (B, A, I) | 3'05 |
| 2 | XVII. | Rorate coeli desuper (A, C, M) | 2'32 |
| 3 | XVIII. | Joseph, du Sohn David (A, C, M) | 2'52 |
| 4 | XIX. | Ich bin die Auferstehung* (I, L, M) | 4'13 |
| 5 | XX. | Die Seele Christi heilige mich (G, I, M) | 4'32 |
| 6 | XXI. | Ich ruf zu dir, Herr Jesu Christ (D, E, F, N) | 2'31 |
| 7 | XXII. | Allein Gott in der Höh sei Ehr (A, B, I, L) | 3'58 |
| 8 | XXIII. | Veni, Sancte Spiritus (B, A, I, L) | 4'38 |
| 9 | XXIV. | Ist Gott für uns* (D, H, L, M) | 3'14 |
| 10 | XXV. | Wer will uns scheiden von der Liebe Gottes (D, H, L, M) | 3'29 |
| 11 | XXVI. | Die Stimm des Herren* (D, H, L, M) | 4'11 |
| 12 | XXVII. | Jubilate Deo omnis terra* (D, G, L, M) | 5'28 |

Cappella Augustana

Anna Mikołajczyk (A), Marzena Lubaszka (B), Anna Niewiedział (C),

Jana Reiner (D), Astrid Werner (E), Stanislava Mihalcová (F) *canti*

Rolf Ehlers (G), Nils Giebelhausen (H) *alti*

Michael Schaffrath (I), Stephan Gähler (L) *tenores*

Walter Testolin (M), Johannes Schmidt (N) *bassi*

*Alessandro Orsaria *organ*

Matteo Messori *organ, *spinettone & direction*

Compact Disc 17**59'42****Volume 3**

- | | | | |
|---|---------|--|------|
| 1 | XXVIII. | Sei begrüßet, Maria (Dialogus)
(Voces solae: D, G / Chorus: D, E, G, I, M / Instrumenta: O, P, Q, R, S) | 5'55 |
| 2 | XXIX. | Was betrübst du dich (A, B, F, I, M) | 3'38 |
| 3 | XXX. | Quemadmodum desiderat cervus (A, F, I, L, M) | 8'09 |
| 4 | XXXI. | Aufer immensam, Deus, aufer iram* (A, F, I, L, M) | 7'32 |

Musikalische Exequien Op.7 SWV 279–281 (1636)

I. Concert in Form einer deutschen Begräbnis-Missa

5	Nacket bin ich vom Mutterleibe kommen (Voces solae et Capellae: B, A, F, I, L, M)	4'08
6	Also hat Gott die Welt geliebt (B, A, F, I, L, M)	0'50
7	Capella: Er sprach seinem lieben Sohn (B, A, F, I, L, M)	1'03
8	Das Blut Jesu Christi (A, L)	1'33
9	Capella: Durch ihn ist uns vergeben	0'33
10	Unser Wandel ist im Himmel (B M)	1'38
11	Capella: Es ist allhier ein Jammerthal	1'24
12	Wenn eure Sünde gleich blutroth wäre (I, L)	1'29
13	Capella: Sein Wort, sein Tauf, sein Nachtmahl	0'33
14	Gehe hin, mein Volk, in eine Kammer (F)	0'45
15	Der Gerechten Seelen sind in Gottes Hand (A, B, M)	1'25
16	Herr, wenn ich nur dich habe (F, I, L, M)	1'28
17	Capella: Er ist das Heil und selig Licht	1'10
18	Unser Leben währet siebenzig Jahr (M, N)	1'55
19	Capella: Ach, wie elend ist unser Zeit allhier auf dieser Erden	1'33
20	Ich weiß, daß mein Erlöser lebt (I)	0'48
21	Capella: Weil du vom Tod erstanden bist	0'46
22	Herr, ich lasse dich nicht (A, B, F, I, L, M)	1'01
23	Capella: Er sprach zu mir: halt dich an mich	1'36

II. Motette

24	Herr, wenn ich nur dich habe (Chorus I: B, F, L, N / Chorus II: A, H, I, M)	3'42
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III. Canticum B. Simeonis

25	Herr, nun lässest du deinen Diener in Friede fahren (Chorus I: C, F, L, I, M / Seraphim I: B / Seraphim II: A / Beata anima cum Seraphinis: N)	5'05
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Cappella Augustana

Jana Reiner (A), Astrid Werner (B), Stanislava Mihalcová (C),
Ivana Bilej Brouková (D), Gabriela Eibenová (E) *canti*
Rolf Ehlers (F), Tobias Hunger (G), Nils Giebelhausen (H) *alti*
Michael Schaffrath (I), Stephan Gähler (L) *tenores*
Walter Testolin (M), Johannes Schmidt (N) *bassi*

Arno Paduch (O) *cornetto*

Sebastian Krause (P) *altus & tenor trombone*

Kentaro Wada (Q), Bernhard Ziesch (R) *tenor trombones*

Ercole Nisini (S) *tenor & bassus trombone*

Matteo Messori *organ, *spinettone & direction*

Musicalia ad chorum sacrum, das ist: Geistliche Chor-Music Op.11 SWV 369–397 (1648)

Compact Disc 18

62'06

Volume 1

1	I.	Es wird das Szepter von Juda (Erster Theil) (A, D, E, F, G)	2'54
2	II.	Er wird sein Kleid in Wein waschen (Anderer Theil) (A, D, E, F, G)	2'32
3	III.	Es ist erschienen die heilsame Gnade Gottes (C, A, D, F, G)	4'26
4	IV.	Verleih uns Frieden genädiglich (Erster Theil) (C, A, D, F, G)	2'33
5	V.	Gib unsern Fürsten (Anderer Theil) (C, A, D, F, G)	2'13
6	VI.	Unser keiner lebet ihm selber (C, A, D, F, G)	3'44
7	VII.	Viel werden kommen (C, D, E, F, G)	3'01
8	VIII.	Sammet zuvor das Unkraut (A, D, E, F, G)	1'42
9	IX.	Herr, auf dich traue ich (C, A, D, F, G)	3'17
10	X.	Die mit Tränen säen (C, A, D, F, G)	4'03
11	XI.	So fahr ich hin zu Jesu Christ (A, B, D, F, G)	3'27
12	XII.	Also hat Gott die Welt geliebt (Aria) (A, D, E, F, G)	3'11
13	XIII.	O lieber Herre Gott (A, B, D, E, F, G)	3'42
14	XIV.	Tröstet, tröstet mein Volk (A, B, D, E, F, G)	3'54
15	XV.	Ich bin eine rufende Stimme (A, B, D, E, F, G)	4'18
16	XVI.	Ein Kind ist uns geboren (A, B, D, E, F, G)	3'42
17	XVII.	Das Wort ward Fleisch (A, B, D, E, F, G)	4'17
18	XVIII.	Die Himmel erzählen die Ehre Gottes (A, B, D, E, F, G)	5'05

Cappella Augustana

Gabriela Eibenová (A), Astrid Werner (B), Ivana Bilej Brouková (C) *canti*

Maciej Gocman (D) *altus*

Tobias Hunger (E), Michael Schaffrath (F) *tenores*

Walter Testolin (G) *bassi*

Matteo Messori *organ & direction*

Volume 2

- | | | |
|----|---|------|
| 1 | XIX. Herzlich lieb hab ich dich, o Herr (Aria)
(A, B, E, F, G, H) | 9'25 |
| 2 | XX. Das ist je gewißlich wahr (B, A, E, F, G, H) | 4'52 |
| 3 | XXI. Ich bin ein rechter Weinstock (B, A, E, F, G, H) | 4'03 |
| 4 | XXII. Unser Wandel ist im Himmel (B, A, E, F, G, H) | 4'19 |
| 5 | XXIII. Selig sind die Toten (B, A, E, F, G, H) | 4'40 |
| 6 | XXIV. Was mein Gott will, das gscheh allzeit (F, G, M, N, O, P) | 4'23 |
| 7 | XXV. Ich weiß, daß mein Erlöser lebt (B, A, F, E, G, I, H) | 2'59 |
| 8 | XXVI. Sehet an den Feigenbaum (L, D, M, G, N, O, P) | 4'04 |
| 9 | XXVII. Der Engel sprach zu den Hirten (super Angelus ad pastores Andreae Gabriellis)
(C, M, G, N, O, P, Q) | 2'46 |
| 10 | XXVIII. Auf dem Gebirge (E, F, M, N, O, P, Q) | 4'46 |
| 11 | XXIX. Du Schalksknecht (G, M, R, N, O, P, Q) | 3'36 |

Cappella Augustana

Astrid Werner (A), Stanislava Mihalcová (B),
Gabriela Eibenová (C), Ivana Bilej Brouková (D) *canti*
Maciej Gocman (E) *altus*
Tobias Hunger (F), Michael Schaffrath (G) *tenores*
Walter Testolin (H), Bogdan Makal (I) *bassus*

Arno Paduch (L) *cornetto*
Sebastian Krause (M) *altus & tenor trombone*
Kentaro Wada (N), Bernhard Ziesch (O) *tenor trombones*
Ercle Nisini (P) *tenor & bassus trombone*
Volkmar Jäger (Q) *bassus trombone*
Sebastiano Ricci (R) *tenor trombone*

Matteo Messori *organ & direction*

Compact Discs 15–19

Recording: July and August 2008, Church of Opawa, Silesia, Poland (former Oppau, Landkreis Landeshut, Schlesien)

Recording, mixing and mastering: Michael Seberich · Editing: Corrado Ruzza

Recording assistant: Antonio Scavuzzo

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Compact Disc 1

Symphoniae sacrae I

Concerto I

Psalm 108: 1–3

- 1 Paratum cor meum Deus paratum cor meum:
cantabo, et psallam in gloria mea.
Exsurge gloria mea, exsurge psalterium exsurge
cythara: exsurgam diluculo.
Confitebor tibi in populis Domine et psallam tibi in
nationibus.

O God, my heart is fixed; I will sing and give praise,
even with my glory.
Awake, psaltery and harp: I myself will awake early.

I will praise thee, O Lord, among the people: and I will
sing praises unto thee among the nations.

Concerto II

Samuel I 2: 1–2

- 2 Exsultavit cor meum in Domino et exaltatum est
cornu meum in Deo meo.
Dilatatum est os meum super inimicos meos quia
laetata sum in salutari tuo.
Non est sanctus ut est Dominus neque enim est
alius extra te et non est fortis sicut Deus noster.

My heart rejoiceth in the Lord, mine horn is exalted in
the Lord:
my mouth is enlarged over mine enemies; because I
rejoice in thy salvation.

There is none holy as the Lord: for there is none beside
thee: neither is there any rock like our God.

Concerto III

Psalm 31: 1–2

- 3 In Te Domine speravi non confundar in aeternum
in iustitia tua libera me.
Inclina aurem tuam accelera ut eruas me.

In thee, O Lord, do I put my trust; let me never be
ashamed: deliver me in thy righteousness.
Bow down thine ear to me; deliver me speedily.

Concerto IV

Psalm 146: 1–2

- 4 Laudabo cantabo Dominum in vita mea psallam
Deo meo quamdiu fuero.

I will sing praises unto my God while I have any being.

Concerto V

Matthew 11: 28–30

- 5 Venite ad omnes qui laboratis et onerati estis et ego
reficiam vos.

Come unto me, all ye that labour and are heavy laden,
and I will give you rest.

Tollite jugum meum super vos et discite a me quia
mitis sum et humilis corde et invenietis requiem
animabus vestris.

Jugum enim meum suave est et onus meum leve.

Take my yoke upon you, and learn of me; for I am
meek and lowly in heart: and ye shall find rest unto
your souls.

For my yoke is easy, and my burden is light.

Concerto VI

Psalm 100: 28–30

- 6 Jubilate Deo omnis terra servite Domino in laetitia
Introite in conspectu ejus in exultatione.

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness: come before his presence
with singing.

Know ye that the Lord he is God: it is he that hath
made us, and not we ourselves; we are his people, and
the sheep of his pasture.

Scitote quoniam Dominus ipse est Deus ipse fecit
nos et non ipsi nos.

Enter into his gates with thanksgiving, and into his
courts with praise: be thankful unto him, and bless his
name.

For the Lord is good; his mercy is everlasting; and his
truth endureth to all generations.

Populus ejus et oves pascuae ejus atria ejus in
hymnis confitemini illi.

Laudate nomen ejus quoniam suavis est Dominus in
aeternum misericordia ejus et usque in
generationem et generationem veritas ejus.

Concerto VII

Canticles passim

- 7 Anima mea liquefacta est ut dilectus locutus est.
Vox enim ejus dulcis et facies ejus decora. Labia
ejus lilia stillantia myrrham primam.

My soul melts as the lover speaks
For his voice is sweet and his face beautiful while his
lips ooze fine myrrh.

Concerto VIII

Canticles 5: 8

- 8 Adjuro vos filiae Jerusalem si inveneritis dilectum
meum ut nunciatis eum quia amore langueo.

I charge you, O daughters of Jerusalem, if ye find my
beloved, that ye tell him, that I am sick of love.

Concerto IX

Canticles 4: 1–5

- 9 O quam tu pulchra es amica mea, columba mea,
immaculata mea. Oculi tui oculi columbarum.
Capilli tui sicut greges caprarum. Dentes tui sicut
greges tonsarum. Sicut vitta coccinea labia tua.
Sicut turris David collum tuum. Duo ubera tua
sicut duo hinnuli capreae gemelli.

Behold, thou art fair, my love; behold, thou art fair;
thou hast doves' eyes; thy hair is as a flock of goats.
Thy teeth are like a flock of sheep that are even shorn
Thy lips are like a thread of scarlet;
Thy neck is like the tower of David
Thy two breasts are like two young roes that are twins.

Concerto X

Canticles 4: 8; 2: 10

- 10 Veni de Libano amica mea, columba mea, formosa mea. quam tu pulchra es. Veni coronaberis. Surge amica mea, sponsa mea, immaculata mea et veni: o quam tu pulchra es!

Compact Disc 2

Concerto XI

Psalm 34: 1-3

- 1 Benedicam Dominum in omni tempore, semper laus ejus in ore meo.
Laudabitur anima mea, audiant mansueti et laetentur.
Magnificate Dominum mecum et exsitemus nomen ejus in idipsum.

Concerto XII

Psalm 34: 4-5

- 2 Exsquisivi Dominum et exaudivit me et ex omnibus tribulationibus meis eripuit me.
Accedite ad eum et illuminamini et facies vestrae non confundentur.

Concerto XIII

Samuel II, 19: 4-5

- 3 Fili mi, Absalon! Quis mihi tribuat ut ego moriar pro te! Absalon, fili mi!

Concerto XIV

Psalm 78: 1-3

- 4 Attendite popule meus legem meam: inclinate aures vestras in verba oris mei.
Aperiam in parabola os meum, loquar propositiones ab initio.
Quanta audivimus et cognovimus ea et patres nostri narraverunt nobis.

O Come with me from Lebanon, my spouse, with me from Lebanon,
Rise up, my love, my fair one, and come away.

I will bless the Lord at all times: his praise shall continually be in my mouth.
My soul shall make her boast in the Lord: the humble shall hear thereof, and be glad.
O magnify the Lord with me, and let us exalt his name together.

I sought the Lord, and he heard me, and delivered me from all my fears.
He looked unto him, and were lightened: and their faces were not ashamed.

O my son Absalom, O Absalom, my son, my son! Who shall let me die for you? O Absalom, my son, my son!

Give ear, O my people, to my law: incline your ears to the words of my mouth.
I will open my mouth in a parable: I will utter dark sayings of old:
Which we have heard and known, and our fathers have told us.

Concerto XV

Psalm 51: 16

- 5 Domine labia mea aperies et os meum annuntiabit laudem tuam.

Concerto XVI

Canticles 3: 1-2

- 6 In lectulo per noctes quem diligit anima mea quaesivi nec respondit mihi.
Surgam et circuibo civitatem per vicos et plateas: quaeram quem diligit anima mea.

Concerto XVII

Canticles 3: 3-5; passim

- 7 Invenerunt me custodes civitatis.
Paululum cum pertransirem eos inveni quem diligit anima mea. Tenui nec dimittam illum.
Egredimini filiae Jerusalem et congratulamini mihi.
Cantate dilecto meo cum jubilo, cantate dilecto meo cum cythara.

Concerto XVIII

Canticles 4: 16; 5: 1

- 8 Veni dilecte mi in hortum meum ut comedas pretiosum fructum tuum.
Venio soror mea, sponsa in hortum meum et messui myrrham meam cum aromatibus meis.
Comedi favum meum cum melle meo, cum lacte meo vinum meum bibi.
Comedite dilecti et bibite amici et inebriamini carissimi.

Concerto XIX

Psalm 81: 3; Ps. 98: 3; Ps. 81: 1

- 9 Buccinate in Neomenia tuba in insigni die solemnitatis vestrae.
In voce tubae corneae.
Exsultate Deo adiutori nostro.

O Lord, open thou my lips; and my mouth shall shew forth thy praise.

By night on my bed I sought him whom my soul loveth: I sought him, but I found him not.
I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth:

The watchmen that go about the city found me: to whom I said, Saw ye him whom my soul loveth? It was but a little that I passed from them, Come out, daughters of Jerusalem and congratulate me: sing to my delight with joy, sing to my delight with the harp.

Let my beloved come into his garden, and eat his pleasant fruits.
I am come into my garden, my sister, my spouse: I have gathered my myrrh with my spice; I have eaten my honeycomb with my honey; I have drunk my wine with my milk: eat, O friends; drink, yea, drink abundantly, O beloved.

Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day.
With an exultant voice, with hornshaped instruments Sing aloud unto God our strength.

Concerto XX

Psalm 150: 4; Ps. passim

- 10 Jubilate Deo in chordis et organo,
in tympano et choro.
Cantate et exsultate et psallite, psallite sapienter.

Praise him with stringed instruments and organs:
praise him with the timbrel and dance
Sing, joy and give praise, give praise skilfully.

Compact Disc 3

Symphoniae sacrae II

Concerto I

Psalm 57: 8–11

- 1 Mein Herz ist bereit, Gott, mein Herz ist bereit,
daß ich singe und lobe.
Wach auf, meine Ehre, wach auf, Psalter und
Harfe! Frühe will ich aufstehen.
Herr, ich will dir danken unter den Völkern, ich
will dir lobsingend unter den Leuten.
Denn deine Güte ist soweit der Himmel ist, und
deine Wahrheit, soweit die Wolken gehen.

My heart is fixed, O God, my heart is fixed: I will sing
and give praise.

Awake up, my glory; awake, psaltery and harp: I
myself will awake early.

I will praise thee, O Lord, among the people: I will sing
unto thee among the nations.

For thy mercy is great unto the heavens, and thy truth
unto the clouds.

Concerto II

Psalm 96: 1–4

- 2 Singet dem Herren ein neues Lied; singet dem
Herren, alle Welt!
Singet dem Herrn und lobet seinen Namen; prediget
einen Tag am andern sein Heil!
Erzählet unter den Heiden seine Ehre, unter allen
Völkern seine Wunder!
Denn der Herr ist groß und hoch zu loben,
wunderbarlich über alle Götter.

O sing unto the Lord a new song: sing unto the Lord,
all the earth.

Sing unto the Lord, bless his name; shew forth his
salvation from day to day.

Declare his glory among the heathen, his wonders
among all people.

For the Lord is great, and greatly to be praised: he is to
be feared above all gods.

Concerto III

Psalm 8

- 3 Herr, unser Herrscher, wie herrlich ist dein Nam in
allen Landen, da man dir danket im Himmel!
Aus dem Munde der jungen Kinder und Säuglinge
hast du eine Macht zugerichtet um deiner Feinde
willen, daß du vertilgest den Feind und den
Rachgierigen.
Denn ich werde sehen die Himmel, deiner Finger
Werk, den Monden und die Sternen, die du bereitest.
Was ist der Mensch, daß du sein gedenkest; und des
Menschen Kind, daß du dich sein annimmst?

O Lord our Lord, how excellent is thy name in all the
earth! who hast set thy glory above the heavens.

Out of the mouth of babes and sucklings hast thou
ordained strength because of thine enemies, that thou
mightest still the enemy and the avenger.

When I consider thy heavens, the work of thy fingers,
the moon and the stars, which thou hast ordained;

What is man, that thou art mindful of him? and the
son of man, that thou visitest him?

Du wirst ihn lassen eine kleine Zeit von Gott verlassen sein. Aber mit Ehren und Schmuck wirst du ihn krönen.

Du wirst ihn zum Herren machen über deiner Hände Werk; alles hast du unter seine Füße getan: Schaf und Ochsen allzumal, dazu auch die wilden Thier, die Vögel unter dem Himmel und die Fisch im Meer und was im Meer gehet.

Herr, unser Herrscher, wie herrlich ist dein Nam in allen Landen!

Concerto IV

Luke 1: 46–48, 50–55

- 4 Meine Seele erhebet den Herren, und mein Geist freuet sich Gottes, meines Heilandes. Denn er hat die Niedrigkeit seiner Magd angesehen. Siehe, von nun an werden mich selig preisen alle Kindeskind. Und seine Barmherzigkeit währet immer für und für bei denen, die ihn fürchten. Er übet Gewalt mit seinem Arm, er zerstreuet, die hoffärtig sind in ihres Herzens Sinn. Er stößet die Gewaltigen vom Stuhl und erhöht die Elenden. Die Hungrigen füllet er mit Gütern und läßt die Reichen leer. Er denket der Barmherzigkeit und hilft seinem Diener Israel auf, wie er geredet hat unsern Vätern, Abraham und seinem Samen ewiglich.

Concerto V

Exodus (2. Buch Moses) 15: 2, 11; Psalm 104: 33

- 5 Der Herr ist meine Stärke und Lobgesang und ist mein Heil. Er ist mein Gott, ich will ihn preisen; er

For thou hast made him a little lower than the angels, and hast crowned him with glory and honour.

Thou madest him to have dominion over the works of thy hands; thou hast put all things under his feet: All sheep and oxen, yea, and the beasts of the field;

The fowl of the air, and the fish of the sea, and whatsoever passeth through the paths of the seas. O Lord our Lord, how excellent is thy name in all the earth!

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaid: for, behold, from henceforth all generations shall call me blessed. And his mercy is on them that fear him from generation to generation. He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath sent empty away. He hath holpen his servant Israel, in remembrance of his mercy; As he spake to our fathers, to Abraham, and to his seed for ever.

The Lord is my strength and song, and he is become my salvation: he is my God, and I will prepare him an

ist meines Vaters Gott, ich will ihn erheben.

Herr, wer ist dir gleich unter den Göttern, der so mächtig, so heilig, so schrecklich, so löblich, so wundertätig ist!

Ich will dem Herren singen, singen will ich dem Herrn mein Leben lang, und meinen Gott loben, so lang' ich hie' bin.

Concerto VI

Psalm 118: 17; Ps. 116: 3–4; Ps. 34: 7

- 6 Ich werde nicht sterben, sondern leben und des Herren Lob verkündigen. Stricke des Todes hatten mich umfassen, und Angst der Höllen hatten mich getroffen; ich kam in Jammer und Not. Aber ich rief an den Namen des Herren: O Herr, errete meine Seele! Und der Herr antwortet mir, und half mir aus allen meinen Nöten.

Concerto VII

Psalm 111: 1; Ps. 116: 8–9; Ps. 103: 2–5; Ps. 118: 17

- 7 Ich danke dir Herr von ganzem Herzen Denn du hast meine Seele von dem Tode errettet, meine Füße von Gleiten, dass ich wandeln mag für Gott im Licht der Lebendigen. Lobe den Herrn, meine Seele, und vergiß nicht, was er dir Guts getan hat. Der dir alle deine Sünde vergiebet und heilet alle deine Gebrechen, der dein Leben vom Verderben erlöset, der dich krönet mit Gnad und Barmherzigkeit, der deinen Mund fröhlich machet, dass du wieder jung wirst, wie ein Adler. Ich werde nicht sterben, sondern leben und des Herren Lob verkündigen.

habitation; my father's God, and I will exalt him.

Who is like unto thee, o Lord, among the gods? who is like thee, glorious in holiness, fearful in praises, doing wonders?

I will sing unto the Lord as long as I live: I will sing praise to my God while I have my being.

I shall not die, but live, and declare the works of the Lord.

The sorrows of death encompassed me, and the pains of hell gat hold upon me: I found trouble and sorrow.

Then called I upon the name of the Lord: 'O Lord, I beseech thee, deliver my soul!'

And the Lord heard me, and delivered me from all my fears.

I will praise the Lord with my whole heart, For thou hast delivered my soul from death, and my feet from falling. I will walk before the Lord in the land of the living. Bless the Lord, O my soul, and forget not all his benefits: Who forgiveth all thine iniquities; who healeth all thy diseases; Who redeemeth thy life from destruction; who crowneth thee with lovingkindness and tender mercies; Who satisfieth thy mouth with good things; so that thy youth is renewed like the eagle's.

I shall not die, but live, and declare the works of the Lord.

Concerto VIII

Psalm 18: 2–7

- 8 Herzlich lieb hab ich dich, Herr, meine Stärke, mein Fels, meine Burg, mein Erretter, mein Gott, mein Hort, auf den ich traue, mein Schild und Horn meines Heils, und mein Schutz!
Ich will den Herren singen und anrufen, so werd ich von meinen Feinden erlöset.
Denn es umfingen mich des Todes Bande, und die Bäche Belial erschreckten mich;
und des Todes Stricke überwältigten mich.
Wenn mir angst ist, so rufe ich den Herrn an und schrei zu meinem Gott, so höret er meine Stimm' von seinem Tempel, und mein Geschrei kömmt für ihn zu seinen Ohren.

Concerto IX

Psalm 47: 2–7

- 9 Frohlocket mit Händen, und jauchzet dem Herren mit fröhlichem Schalle, alle Völker!
Denn der Herr, der Allerhöchste, ist erschrecklich, ein großer König auf dem ganzen Erdboden.
Er wird die Völker unter uns zwingen und die Leute unter unsere Füße.
Er erwählet uns zum Erbteil, die Herrlichkeit Jakob, die er liebet. Sela.
Gott fährt auf mit Jauchzen und der Herr mit heller Posaunen.
Lobsinget Gott, lobsinget unserm Könige!

Concerto X

Psalm 150

- 10 Lobet den Herrn in seinem Heiligtum, lobet den Herrn in der Feste seiner Macht, lobt ihn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit!
Lobet den Herrn mit Posaunen,
lobet ihn mit Psalter und Harfen!

I will love thee, O Lord my strength. The Lord is my rock, and my fortress, and my deliverer; my God, my strength, in whom I will trust; my buckler, and the horn of my salvation, and my high tower.
I will call upon the Lord, who is worthy to be praised: so shall I be saved from mine enemies.
The sorrows of death compassed me, and the floods of ungodly men made me afraid.
The sorrows of hell compassed me about: the snares of death prevented me.
In my distress I called upon the Lord, and cried unto my God: he heard my voice out of his temple, and my cry came before him, even into his ears.

O clap your hands, all ye people; shout unto God with the voice of triumph.
For the Lord most high is terrible; he is a great King over all the earth.
He shall subdue the people under us, and the nations under our feet.
He shall choose our inheritance for us, the excellency of Jacob whom he loved. Selah.
God is gone up with a shout, the Lord with the sound of a trumpet.
Sing praises to God, sing praises unto our King.

Praise ye the Lord. Praise God in his sanctuary: praise him in the firmament of his power.
Praise him for his mighty acts: praise him according to his excellent greatness.
Praise him with the sound of the trumpet: praise him with the psaltery and harp.

Lobet den Herren mit Pauken und Reigen, lobt ihn mit Saiten und Pfeifen,
lobt ihn mit hellen Cymbalen, lobt ihn mit wohlklingenden Cymbalen!
Alles, was Odem hat, lobe den Herrn! Alleluja!

Concerto XI

Luke 21: 34–36

- 11 Hütet euch, daß eure Herzen nicht beschweret werden mit Fressen und Saufen und mit Sorgen der Nahrung, und komme dieser Tag schnell über euch.
Denn wie ein Fallstrick wird er kommen über alle die auf Erden wohnen.
So seid nun wacker allezeit und betet, daß ihr würdig werden möget, zu entfliehen diesem allen, das geschehen soll, und zu stehen für des Menschen Sohn.

Concerto XII

Luke 2: 29–32

- 12 Herr, nun lässest du deinen Diener im Frieden fahren, wie du gesagt hast;
denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern,
ein Licht, zu erleuchten die Heiden, und zum Preis deines Volks Israel.

Compact Disc 4

Concerto XIII

Psalm 42: 12

- 1 Was betrübtest du dich, meine Seele, und bist du so unruhig in mir? Harre auf Gott, denn ich werde ihm noch danken, daß er meines Angesichts Hülfe und mein Gott ist.

Praise him with the timbrel and dance: praise him with stringed instruments and organs.
Praise him upon the loud cymbals: praise him upon the high sounding cymbals.
Let every thing that hath breath praise the Lord. Alleluja.

Take heed to yourselves, lest at any time your hearts be overcharged with surfeiting, and drunkenness, and cares of this life, and so that day come upon you unawares.
For as a snare shall it come on all them that dwell on the face of the whole earth.
Watch ye therefore, and pray always, that ye may be accounted worthy to escape all these things that shall come to pass, and to stand before the Son of man.

Lord, now lettest thou thy servant depart in peace, according to thy word:
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
A light to lighten the Gentiles, and the glory of thy people Israel.

Why art thou cast down, O my soul? and why art thou disquieted within me? hope thou in God: for I shall yet praise him, who is the health of my countenance, and my God.

Concerto XIV

Martin Luther, 1529

- 2 Verleih uns Frieden genädiglich,
Herr Gott, zu unsern Zeiten.
Es ist doch ja kein andrer nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine.

Give us our precious peace,
O Lord, in our time,
for there is no other
Who could protect us
But you alone, o Lord.

Concerto XV

Johann Walter, 1566

- 3 Gib unsern Fürsten und aller Obrigkeit
Fried und gut Regiment, daß wir unter ihnen
ein geruhig und stilles Leben führen mögen
in aller Gottseligkeit und Ehrbarkeit.
Amen.

Grant our princes and all in authority
Peace and wisdom to govern,
so that under them we may lead a quiet
god-fearing and honorable life.
Amen.

Concerto XVI

Psalm 68: 2-4

- 4 Es steh' Gott auf, daß seine Feinde zerstreuet
werden, und die ihn hassen, für ihm fliehen.
Vertreibe sie, wie der Rauch vertrieben wird; wie
das Wachs zerschmilzt vom Feuer, so müssen
umkommen die Gottlosen für Gott
Aber die Gerechten müssen sich freuen und fröhlich
sein, von Herzen freuen und fröhlich sein für Gott.

Let God arise, let his enemies be scattered: let them
also that hate him flee before him.
As smoke is driven away, so drive them away: as wax
melteth before the fire, so let the wicked perish at the
presence of God.
But let the righteous be glad; let them rejoice before
God: yea, let them exceedingly rejoice.

Concerto XVII

Ecclesiasticus (Das Buch Sirach) 32: 7-8

- 5 Wie ein Rubin in feinem Golde leuchtet, also zieret
ein Gesang das Mahl.
Wie ein Smaragd in schönem Golde stehet,
also zieren die Lieder beim guten Weine.

A concert of musick in a banquet of wine is as a signet
of carbuncle set in gold.
As a signet of an emerald set in a work of gold, so is
the melody of musick with pleasant wine.

Concerto XVIII

*Ecclesiastes (Der Prediger Salomo) 9: 7; 3: 12;
8: 15; 3: 13*

- 6 Iss dein Brot mit Freuden und trinke deinen Wein
mit gutem Mut;
Es ist nichts bessers denn fröhlich sein und ihm
gütlich tun in seinem Leben.

Eat thy bread with joy, and drink thy wine with a
merry heart;
There is no good in them, but for a man to rejoice, and
to do good in his life.

Ich lobe die Freude, daß der Mensch nichts bessers
hat unter der Sonnen
Denn eine jeglicher Mensch, der da isset und trinket
und hat guten Mut in aller seiner Arbeit, das ist
eine Gabe Gottes.

I commended mirth, because a man hath no better
thing under the sun.
That every man should eat and drink, and enjoy the
good of all his labour, it is the gift of God.

Concerto XIX

Psalm 27: 1-3, 5, 6

- 7 Der Herr ist mein Licht und mein Heil; für wem
sollt' ich mich fürchten? Der Herr ist meines Lebens
Kraft; für wem sollt' mir grauen?
Darum, wann die Bösen, meine Widersacher und
Feinde, an mich wollen, mein Fleisch zu fressen,
müssen sie anlaufen und fallen.
Wenn sich schon ein Heer wider mich leget, so
fürchtet sich dennoch mein Herze nicht. Wenn sich
Krieg wider mich erhebt, so verlasse ich mich auf
ihn.
Denn er bedeckt mich in seiner Hütten zur bösen
Zeit, er verbirget mich heimlich in seinem Gezelt
und erhöht mich auf einem Felsen;
Und er wird mir mein Haupt erhöhen über meine
Feinde, die um mich seind.
So will ich in seiner Hütten lobopfern, ich will
singen und lobsagen dem Herren.

The Lord is my light and my salvation; whom shall I
fear? the Lord is the strength of my life; of whom shall
I be afraid?
When the wicked, even mine enemies and my foes,
came upon me to eat up my flesh,
they stumbled and fell.
Though an host should encamp against me, my heart
shall not fear: though war should rise against me, in
this will I be confident.
For in the time of trouble he shall hide me in his
pavilion: in the secret of his tabernacle shall he hide
me; he shall set me up upon a rock.
And now shall mine head be lifted up above mine
enemies round about me: therefore will I offer in his
tabernacle sacrifices of joy; I will sing, yea, I will sing
praises unto the Lord.

Concerto XX

Proverbs (Sprüche Salomonis) 30: 7-9

- 8 Zweierlei bitte ich, Herr, von dir, die wollest
du mir nicht wegern, ehe denn ich sterbe;
Abgötterei und Lügen laß ferne von mir sein;
Armut und Reichtum gieb mir nicht; laß mich aber
mein bescheiden Teil Speise dahin nehmen.
Ich möchte sonst, wo ich zu satt würde, verleugnen
und sagen: Wer ist der Herr? Oder wo ich zu arm
würde, möchte ich stehlen und mich an dem
Namen meines Gottes vergreifen.
Zweierlei bitte ich von dir, die wollest du mir nicht
wegern, ehe denn ich sterbe.

Two things have I required of thee; deny me them not
before I die:
Remove far from me vanity and lies: give me neither
poverty nor riches; feed me with food convenient for
me: Lest I be full,
and deny thee, and say, Who is the Lord? or lest I be
poor, and steal, and take the name of my God in vain.

Two things have I required of thee; deny me them not
before I die.

Concerto XXI

Psalm 144: 5–7, 9

- 9 Herr, neige deine Himmel und fahr herab; taste die Berge an, so rauchen sie!
Laß blitzen und zerstreue sie. Wirf deine Strahlen und schrecke sie!
Sende deine Hand aus der Höhe und erlöse mich von großen Wassern, und errette mich von der Hand der fremden Kinder,
Gott, ich will dir ein neues Lied singen; ich will dir spielen auf dem Psalter von zehn Saiten.

Concerto XXII

Psalm 113: 3, 2, 4, 5, 7, 9

- 10 Von Aufgang der Sonnen bis zu ihrem Niedergang sei gelobet der Name des Herren!
Gelobet sei des Herren Name von nun an bis in Ewigkeit.
Der Herr ist hoch über alle Heiden; seine Ehre gehet, so weit der Himmel ist.
Wer ist, wie der Herr, unser Gott, der sich so hoch gesetzt hat und siehet auf das Niedrige im Himmel und auf Erden;
der den Geringen aufrichtet aus dem Staub und erhöht den Armen aus dem Koth,
daß er ihn setze neben der die Unfruchtbare im Hause wohnen machet, daß sie eine fröhliche Kindermutter wird.
Alleluja!

Compact Disc 5

Concerto XXIII

Psalm 117

- 1 Lobet den Herrn, alle Heiden; preiset ihn, alle Völker!
Denn seine Gnad und Wahrheit waltet über uns in Ewigkeit. Alleluja.

Bow thy heavens, O Lord, and come down: touch the mountains, and they shall smoke.
Cast forth lightning, and scatter them: shoot out thine arrows, and destroy them.
Send thine hand from above; rid me, and deliver me out of great waters, from the hand of strange children;
I will sing a new song unto thee, O God: upon a psaltery and an instrument of ten strings will I sing praises unto thee.

From the rising of the sun unto the going down of the same the Lord's name is to be praised.
Blessed be the name of the Lord from this time forth and for evermore
The Lord is high above all nations, and his glory above the heavens.
Who is like unto the Lord our God, who dwelleth on high,
He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill;
He maketh the barren woman to keep house, and to be a joyful mother of children.
Alleluja.

O praise the Lord, all ye nations: praise him, all ye people.
For his merciful kindness is great toward us: and the truth of the Lord endureth for ever. Alleluja

Concerto XXIV

Ecclesiasticus (Das Buch Sirach) 2: 7–13

- 2 Die so ihr den Herren fürchtet, vertrauet ihm, denn es wird euch nicht fehlen,
die so ihr den Herren fürchtet, hoffet das Beste von ihm, so wird euch Gnade und Trost allezeit widerfahren,
die so ihr den Herren fürchtet, harret seiner Gnade und weichet nicht, auf dass ihr nicht zu Grunde gehet.
Sehet an die Exempel der Alten und merket sie; wer ist jemals zu Schanden worden, der auf Gott gehoffet hat, wer ist jemals verlassen, der in der Furcht Gottes blieben ist, wer ist jemals von ihm verschmähet, der ihn angerufen hat?
Denn der Herr ist gnädig und barmherzig und vergiebt Sünde und hilft in der Not.

Concerto XXV

Ecclesiasticus 25: 1; Psalm 133: 1–3; Proverbs 27: 10; Galatians 5: 14–15; Ephesians 5: 28, 22, 32; Hebrews 13: 4

- 3 Drei schöne Dinge seind, die beide Gott und Menschen wohlgefallen:
Wann Brüder eins seind.
Wie der köstliche Balsam ist, der vom Haupt Aarons herabfließt in seinen ganzen Bart, der herabfließt in sein Kleid,
Wie der Tau, der von Hermon herab fällt auf die Berge Zion,
siehe so fein und lieblich ist, daß Brüder einträchtig bei einander wohnen.
Drei schöne Dinge seind, die beide Gott und Menschen wohlgefallen:
Wenn Nachbarn sich lieb haben.
Wenn dir's übel gehet, so ist ein Nachbar besser in der Nähe, als ein Bruder in der Ferne.

Ye that fear the Lord, wait for his mercy; and go not aside, lest ye fall.
Ye that fear the Lord, hope for good, and for everlasting joy and mercy.

Ye that fear the Lord, believe him; and your reward shall not fail.

Look at the generations of old, and see; did ever any trust in the Lord, and was confounded? or did any abide in his fear, and was forsaken? or whom did he ever despise, that called upon him?

For the Lord is full of compassion and mercy, forgiveth sins, and saveth in time of affliction.

With three things my spirit is pleased, which are approved before God and men: the concord of brethren.
It is like the precious ointment upon the head, that ran down upon the beard, even Aaron's beard: that went down to the skirts of his garments;
As the dew of Hermon, and as the dew that descended upon the mountains of Zion
Behold, how good and how pleasant it is for brethren to dwell together in unity!
With three things my spirit is pleased, which are approved before God and men: the love of neighbours.
For better is a neighbour that is near than a brother far off.

Liebe deinen Nächsten als dich selbst.
 Denn so ihr euch unter einander beißt, so sehet zu,
 daß ihr nicht unter einander verzehret werdet.
 Drei schöne Dinge seind, die beide Gott und
 Menschen wohlgefallen:
 wenn Mann und Weib sich mit einander wohl
 begehnen.
 Die Männer sollen ihre Weiber lieben, als ihre
 eigene Leiber. Wann jemand sein Weib liebet, der
 liebet sich selbst.
 Die Weiber seien untertan ihren Männern in allen
 Dingen, als dem Herren.
 Die Ehe soll ehrlich gehalten werden bei allen und
 das Ehebett unbeflecket. Es ist ein gross Geheimnis
 vor Christo und der Gemeine.
 Drei schöne Dinge seind, die beide Gott und
 Menschen wohlgefallen:
 Denn daselbst verheisst der Herr Segen und Leben
 immer und ewiglich.

Concerto XXVI

Ludwig Helmbold, 1563

4 Von Gott will ich nicht laßen
 Denn er läßt nicht von mir,
 Führt mich auf rechter Straßen,
 Da ich sonst irret sehr,
 Es reicht mir seine Hand,
 Den Abend als den Morgen
 Tut er mich wohl versorgen,
 Sei wo ich woll im Land.

Wenn sich der Menschen Hulde
 Und Wohlthat all verkehrt,
 So findt sich Gott gar balde,
 Sein Macht und Gnad bewährt,

Thou shalt love thy neighbour as thyself.
 But if ye bite and devour one another, take heed that ye
 be not consumed one of another.
 With three things my spirit is pleased, which are
 approved before God and men:
 man and wife that agree well together.

So ought men to love their wives as their own bodies.
 He that loveth his wife
 Loveth himself.
 Wives, submit yourselves unto your own husbands, as
 unto the Lord.
 Marriage is honourable in all, and the bed undefiled.
 This is a great mystery: but I speak concerning Christ
 and the Church.
 With three things my spirit is pleased, which are
 approved before God and men:
 For there the Lord commanded the blessing, even life
 for evermore

I shall not foresake God,
 for He will not foresake me,
 He leads me on the right path,
 lest I go astray,
 He leads me by the hand,
 He provides for me at the beginning
 and the end of the day,
 wherever I may dwell.

If all men
 turn against me
 God will be with me,
 his power and mercy are forever,

er hilft aus aller Not,
 Errett' von Sünd und Schanden,
 Von Ketten und von Banden,
 Und wens gleich wär der Tod.

Auf ihn will ich vertrauen
 In meiner schweren Zeit;
 Es kann mich nicht gereuen,
 Er wendet alles Leid.
 Ihm sei es heimgestellt;
 Mein Leib, mein Seel, mein Leben
 Sei Gott dem Herrn ergeben,
 Er mach's wie's ihm gefällt

Es tut ihm nichts gefallen,
 denn was mir nützlich ist,
 er meint's gut mit uns allen,
 schenkt uns der Herren Christ,
 sein allerliebster Sohn,
 durch ihn er uns bescheeret,
 was Leib und Seel ernähret
 lobt ihn ins Himmels Thron

Lobt ihn mit Herz und Munde,
 Welchs er uns beides schenkt!
 Das ist ein selig Stunde,
 Darin man sein gedenkt.
 Sonst verdirbt alle Zeit,
 Die wir zubring'n auf Erden;
 Wir sollen selig werden
 Und leb'n in Ewigkeit.

He helps us in all our troubles,
 He delivers us from sin and shame,
 from chains and from bondage,
 even from death.

I will put my trust in Him
 in my time of trial,
 I will not regret it,
 He will end all my sorrow,
 I shall live it to him.
 My body, my soul, my life
 I shall entrust to the Lord,
 his will be done.

He does not only
 What is best for me
 He wants the best for all of us
 He has sent us Jesus Christ
 His dear son
 and through Him
 he feeds body and soul,
 Glory be to him.

Praise Him with your lips and your hearts,
 for He has given us both.
 Blessed be the hour
 When we worship Him,
 without it all time
 on earth is wasted,
 for we belong to Him,
 and shall have everlasting life.

Auch wenn die Welt vergehet
Mit ihrer stolzen Pracht,
wed'r Ehr' noch Gut besteht,
welchs von war gross geacht;
wir werden nach dem Tod
tief in den Erd' begraben,
wenn wir geschlafen haben
will uns erwecken Gott.

Die Seel' bleibt unverloren,
geführt in Abrams Schooss,
der leib wird neu geboren
vor allen Sünden los,
ganz heilig, rein und zart,
ein Mind eund Erb' des Herren,
daran muss uns nicht irren
des Teufels listig Art.

Darum, ob ich schon dulde
Hier Widerwärtigkeit,
Wie ich auch wohl verschulde,
Kömmt doch die Ewigkeit,
ist aller Freuden voll;
Dieselb ohn' einigs Ende,
Dieweil ich Christum kenne,
Mir widerfahren soll.

Das ist des Vaters Wille,
Der uns geschaffen hat;
Sein Sohn hat Guts die Fülle
Erworben durch sein Gnad;
Auch Gott der heilg Geist
Im Glauben uns regieret,
Zum Reich der Himmel führt.
Ihm sei Lob, Ehr' und Preis. Amen.

Even if the world perishes
with all its vanity,
when pride and riches
which we covet lose their value,
when we are dead,
we will be buried deep in the earth
and when we have slept,
God will awaken us.

The soul shall not perish,
it is safe in Abraham's lap,
the body shall be reborn,
free from all sin,
holy and pure,
a child and heir of the Lord,
let not the devil's cunning
confound you.

Therefore, though I may suffer
Adversity now,
though I may sin,
eternal life will follow
with all its joys
which will be mine
without end
because I know Jesus.

That is the will of the Father,
who made us,
His son has brought us
Riches and boundless mercy.
May God the Holy Spirit
Strengthen our faith
and lead us to the Kingdom;
Praise, Glory and Honour be to Him.

Concerto XXVII

Psalm 33: 1–3

- 5 Freuet euch des Herren, ihr Gerechten, die
Frommen sollen ihn schön preisen.
Danket dem Herrn mit Harfen.
Singet dem Herrn ein neues Lied; macht es gut auf
Saitenspiel mit Schalle.

Rejoice in the Lord, O ye righteous: for praise is
comely for the upright.

Praise the Lord with harp: sing unto him with the
psaltery and an instrument of ten strings. Sing unto
him a new song; play skilfully with a loud noise.

Weihnachtshistorie

Introduction oder Eingang

Die Geburt unsers Herren Jesu Christ, wie uns die von den Heiligen Evangelisten beschrieben wird]

Evangelist (Lukas 2: 1–19)

- 6 Es begab sich aber zu derselbigen Zeit dass ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde, und diese Schätzung war die erste und geschah zu der Zeit, da Cyrenius Landpfleger in Syrien war, und jedermann ging, daß er sich schätzen ließe, ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth in das jüdische Land zu der Stadt David, die da heißet Bethlehem, darum daß er von dem Hause und Geschlechte Davids war, auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger. Und als sie daselbst waren kam die Zeit, daß sie gebären sollte, und sie gebar ihren ersten Sohn und wickelte ihn in Windeln und legte ihn in eine Krippen, denn sie hatten sonst keinen Raum in der Herberge. Und es waren Hirten in derselbigen Gegend auf dem Felde, die hüteten des Nachts ihre Herde, und siehe des Herren Engel trat zu ihnen und die Klarheit des Herren leuchtet um sie und sie fürchten sich sehr, und der Engel sprach zu ihnen:

Intermedium I

*Der Engel zu den Hirten auf dem Felde
(Worunter bisweilen des Christkindleins Wiege mit eingeführet wird.)*

- 7 Fürchtet euch nicht. Siehe, ich verkündige euch große Freude, die allem Volke widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr in der Stadt David. Und dies habt zum Zeichen, ihr werdet finden das Kind in Windeln gewickelt und in einer Krippen liegen.

Introduction or Entry

The birth of our Lord Jesus Christ as it is told by the Saint Evangelists

Evangelist

And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed (And this taxing was first made when Cyrenius was governor of Syria.) And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem; (because he was of the house and lineage of David) To be taxed with Mary his espoused wife, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn. And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them:

The angel to the shepherds in the field

(The cradle of the baby Jesus is occasionally brought out at this point.)

Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger.

Evangelist

- 8 Und alsbald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobeten Gott und sprachen:

Intermedium II

Die Menge der Engel

Ehre sei Gott in der Höhe Friede auf Erden und den Menschen ein Wohlgefallen.

Evangelist

- 10 Und da die Engel von ihnen gen Himmel fuhren, sprachen die Hirten unter einander:

Intermedium III

Die Hirten auf dem Felde

- 11 Lasset uns nun gehen gen Bethlehem und die Geschichte sehen, die da geschehen ist, und der Herr uns kund getan hat.

Evangelist

- 12 Und sie kamen eilend und funden beide, Marien und Joseph darzu das Kind in der Krippen liegend, da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kinde gesaget war, und alle, für die es kam verwunderten sich der Rede, die ihnen die Hirten gesaget hatten. Maria aber behielt alle diese Wort und bewegte sie in ihrem Herzen und die Hirten kehrten wieder um preiseten und lobeten Gott um alles das sie gesehen und gehöret hatten, wie denn zu ihnen gesaget war. Und da acht Tage um waren, daß das Kind beschnitten würde, da ward sein Name genennet Jesus welcher genennet war von dem Engel, ehe denn er im Mutterleibe empfangen ward.

Evangelist

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

The multitude of angels

Glory to God in the highest, and on earth peace, good will toward men.

Evangelist

And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another:

The shepherds in the field

Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

Evangelist

And they came with haste, and found Mary, and Joseph, and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning this child. And all they that heard it wondered at those things which were told them by the shepherds. But Mary kept all these things, and pondered them in her heart. And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them. And when eight days were accomplished for the circumcising of the child, his name was called Jesus, which was so named of the angel before he was conceived in the womb.

(*Mathäus 2: 1–23*)

Da nun Jesus geboren war zu Bethlehem im jüdischen Lande zur Zeit des Königes Herodis, siehe, da kamen die Weisen aus Morgenlande gen Jerusalem und sprachen:

Intermedium IV

Die Weisen aus Morgenlande

13 Wo ist der neugeborne König der Juden?

Wir haben seinen Stern gesehen im Morgenlande und sind gekommen, ihn anzubeten.

Evangelist

14 Da das der König Herodes hörete, erschrak er und mit ihm das ganze Jerusalem und ließ versammeln alle Hohenpriester und Schriftgelehrten unter dem Volk und erforschte von ihnen, wo Christus sollte geboren werden, und sie sagten ihm:

Intermedium V

Hohepriester und Schriftgelehrte

15 Zu Bethlehem im jüdischen Lande, denn also steht geschrieben durch den Propheten: und du Bethlehem im jüdischen Lande du bist mitnichten die kleinste im jüdischen Lande, du bist mitnichten die kleinste unter den Fürsten Juda, denn aus dir soll mir kommen der Herzog der über mein Volk Israel ein Herr sei.

Evangelist

16 Da berief Herodes die Weisen heimlich und erlernete mit Fleiß von ihnen, wann der Stern erschienen wäre, und weisete sie gen Bethlehem und sprach:

Now when Jesus was born in Bethlehem of Judaea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying:

The Magi from the East

Where is he that is born King of the Jews?

for we have seen his star in the east, and are come to worship him.

Evangelist

When Herod the king had heard these things, he was troubled, and all Jerusalem with him. And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born. And they said unto him:

The high priests and the scribes

In Bethlehem of Judaea: for thus it is written by the prophet, and thou Bethlehem, in the land of Juda, art not the least among the princes of Juda: for out of thee shall come a Governor, that shall rule my people Israel.

Evangelist

Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said:

Intermedium VI

Herodes

17 Zieh hin und forschet fleißig nach dem Kindlein, und wenn ihr's findet, so saget mir es wieder, daß ich auch komme und es anbete.

Evangelist

18 Als sie nun den König gehöret hatten, zogen sie hin, und siehe, der Stern, den sie im Morgenlande gesehen hatten, ging für ihnen hin, bis daß er kam und stund oben über, da das Kindlein war. Da sie den Stern sahen, wurden sie hoch erfreuet und gingen in das Haus und funden das Kindlein mit Maria seiner Mutter und fielen nieder und beteten es an und täten ihre Schätze auf und schenkten ihm Gold Weihrauch und Myrrhen. Und Gott befahl ihnen im Traum, daß sie sich nicht sollten wieder zu Herodes lenken, und sie zogen durch einen andern Weg wieder in ihr Land. Da sie aber hinweggezogen waren siehe, da erschien der Engel des Herren dem Joseph im Traum und sprach:

Intermedium VII

Der Engel

(*Darinnen abermals des Christkindleins Wiege eingeführet wird.*)

19 Stehe auf, Joseph, und nimm das Kindlein und seine Mutter zu dir und fleuch in Egyptenland, und bleibe allda, bis ich dir sage, denn es ist vorhanden, daß Herodes das Kindlein suche, dasselbe umzubringen.

Herodes

Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also.

Evangelist

When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh. And being warned of God in a dream that they should not return to Herod, they departed into their own country another way. And when they were departed, behold, the angel of the Lord appeareth to Joseph in a dream, saying:

The Angel

(*The cradle of the baby Jesus is occasionally brought out at this point.*)

Arise, and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word: for Herod will seek the young child to destroy him.

Evangelist

20 Und er stund auf und nahm das Kindlein und seine Mutter zu sich bei der Nacht und entfloh in Egyptenland, und bliebe allda bis nach dem Tode Herodis, auf daß erfüllet würde, das der Herr durch die Propheten gesaget hat, der da spricht: Aus Egypten habe ich meinen Sohn gerufen. Da nun Herodes sahe, daß er von den Weisen betrogen war, ward er sehr zornig und schicket aus und ließ alle Kinder zu Bethlehem töten und an ihren Grenzen, die da zweijährig und drunter waren, nach der Zeit, die er mit Fleiß von den Weisen erlernt hatte, da, da ist erfüllet das gesagt ist durch den Propheten Jeremias der da spricht: Auf dem Gebirge hat man ein Geschrei gehöret, viel Klagens, Weinens und Heulens. Rahel beweinte ihre Kinder und wollte sich nicht trösten lassen, denn es war aus mit ihnen. Da aber Herodes gestorben war, siehe, da erschien der Engel des Herren dem Joseph im Traum und sprach:

Intermedium VIII

Der Engel zu Joseph

(Worunter wiederum des Christkindleins Wiege eingeführet wird.)

21 Stehe auf, Joseph, und nimm das Kindlein und seine Mutter zu dir, und zeuch hin in das Land Israel, sie sind gestorben, die dem Kinde nach dem Leben stunden.

Evangelist

22 Und er stund auf und nahm das Kindlein und seine Mutter zu sich und kam in das Land Israel. Da er aber hörete, daß Archelaus im jüdischen Lande König war, anstatt seines Vaters Herodes, fürchtet er sich dahin zu kommen, und im Traum empfing er Befehl von Gott und zog an die Örter des

Evangelist

When he arose, he took the young child and his mother by night, and departed into Egypt and was there until the death of Herod: that it might be fulfilled which was spoken of the Lord by the prophet, saying, Out of Egypt have I called my son. Then Herod, when he saw that he was mocked of the wise men, was exceeding wroth, and sent forth, and slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under, according to the time which he had diligently inquired of the wise men. Then was fulfilled that which was spoken by Jeremy the prophet, saying, In Rama was there a voice heard, lamentation, and weeping, and great mourning, Rachel weeping for her children, and would not be comforted, because they are not. But when Herod was dead, behold, an angel of the Lord appeareth in a dream to Joseph in Egypt saying:

The Angel to Joseph

(The cradle of the baby Jesus is occasionally brought out at this point.)

Arise, and take the young child and his mother, and go into the land of Israel: for they are dead which sought the young child's life.

Evangelist

And he arose, and took the young child and his mother, and came into the land of Israel. But when he heard that Archelaus did reign in Judaea in the room of his father Herod, he was afraid to go thither: notwithstanding, being warned of God in a dream, he turned aside into the parts of Galilee and he came and

galiläischen Landes und kam und wohnete in der Stadt, die da heißet Nazareth, auf daß erfüllet würde, was da gesaget ist durch den Propheten: Er soll Nazarenus heißen.

(Lukas 2: 40)

Aber das Kind wuchs und war stark im Geist, voller Weisheit, und Gottes Gnade war bei ihm.

Beschluß

der Geburt unseres Herrn und Seligmachers Jesu Christi

23 Dank sagen wir alle Gott, unserm Herrn Christo, der uns mit seiner Geburt hat erleuchtet und uns erlöst hat mit seinem Blute von des Teufels Gewalt.

Den sollen wir alle mit seinen Engeln loben mit Schalle singen: Preis sei Gott in der Höhe.

dwelt in a city called Nazareth: that it might be fulfilled which was spoken by the prophets, He shall be called a Nazarene.

And the child grew, and waxed strong in spirit, filled with wisdom: and the grace of God was upon him.

Conclusion

of the birth of our Lord and Saviour Jesus Christ

We all thank God, our Lord Christ, who through his birth enlightened us and through his blood delivered us from the devil's grip.

We all shall sing aloud with his angels. Glory to God in the highest.

Translations (CD 1-5): Hugh Ward-Perkins & Sonia Cazzanello

Cantiones Sacrae (1625)

Cantio I *Prima pars*

Precationes ex veteribus orthodoxis doctoribus

- 1 O bone, o dulcis, o benigne Jesu,
te deprecor per illum tuum
sanguinem pretiosum,
quem pro nobis miseris effundere
dignatus es in ara crucis,
ut abicias omnes iniquitates meas
- O dear, o sweet, o kind Jesus,
I pray to you through your
Holy blood, you were so dignified
to shed for us miserable man
On the altar of the cross
To take away all my sins.

Cantio II *Secunda pars*

- 2 Et ne despicias humiliter te petentem,
et hoc nomen tuum sanctissimum Jesus invocantem.
- And do not turn me down, me who Submissively
implore and invoke your most holy name: Jesus.

Cantio III

Psalm 66: 2

- 3 Deus misereatur nostri, et benedicat
nobis, illuminet vultum suum super
nos, et misereatur nostri.
- God, have mercy upon us and bless us,
he let his face shine on us
And have mercy upon us.

Cantio IV *Prima pars*

Meditationes Divi Augustini, Psalms (Cantio VIII)

- 4 Quid commisisti, o dulcissime puer,
ut sic iudicareris, quid commisisti,
o amantissime iuvenis, ut adeo
tractareris? Quod scelus tuum,
quae noxa tua, quae causa mortis,
quae occasio tuae damnationis?
- What have you forfeited, o you
Most blissful boy that you were
Condemned in such a way? What have
You committed, o most kindly young man,
That you have been maltreated so badly?
What is your crime, what your guilt,
What the reason for your death, your damnation?

Cantio V *Secunda pars*

- 5 Ego sum tui plaga doloris, tuae culpa occisionis,
ego tuae mortis meritum,
tuae vindictae flagitium, ego
tuae passionis livor,
cruciatu tui labor.
- I am the plague of your Passion, the
Reason for your guilt, the merit of your death,
I am the shame of your punishment,
The opening of the wounds of your suffering,
The fear of your torture.

Cantio VI *Tertia pars*

- 6 Ego enim inique egi,
tu poena mulctaris, ego facinus admisi,
tu ultione plecteris, ego superbivi,
tu humiliaris, ego tumui,
tu attenuaris, ego praesumpsi vetitum,
tu mortis subiisti aculeum,
ego pomi dulcedinem tu fellis
gustasti amaritudinem.

For I have done wrong, you
Suffered punishment, I committed
The crime, you were punished with
Revenge, I was supercilious, you low,
I was proud, you weak, I indulged in pleasures,
You suffered pangs of death,
I desired sweet fruit,
You tasted bitter bile.

Cantio VII *Quarta pars*

- 7 Quo, nate Dei, quo tua descendit
humilitas, quo tua flagravat charitas,
quo tuus attigit amor,
quo pervenit compassio?
Quid tibi retribuam pro omnibus
quae retribuisti mihi?
Rex meus et Deus meus.

How far, Son of God, has your humility
Come down? How far does your love
burn, where is the end of your mercy?
How far does your mercy reach?
What can I repay to you for all
You have done for me?
My Lord and My God.

Cantio VIII *Quinta et ultima pars*

- 8 Calicem salutaris accipiam et
nomen Domini invocabo, vota mea
reddam tibi Domine coram omni
populo tuo, et misericordias tuas
in aeternum cantabo.

The chalice of grace I will embrace
And I will invoke the name of the Lord,
My vows, my Lord, I will keep in the presence
Of all man and will eternally sing from your mercy.

Cantio IX *Prima pars*

Psalm 5: 2-5

- 9 Verba mea auribus percipe Domine,
intellige clamorem meum, intende
voci orationis meae,
Rex meus et Deus meus.

Lord, hear my words,
pay attention to my speech!
Hear my cries, my Lord and
My God.

Cantio X *Secunda pars*

- 10 Quoniam ad te clamabo Domine,
mane exaudies vocem meam,
mane astabo tibi et videbo.

Since I will pray in your presence, Lord,
Early in the morning you wanted to hear
my voice, early in the morning I will turn to you
and will look up to you.

<p>Cantio XI Prima pars <i>Canticum Canticorum 5: 2</i></p> <p>11 Ego dormio et cor meum vigilat. Aperi mihi, soror mea, columba mea, immaculata mea, quia caput meum plenum est rore et cincinni mei guttis noctium.</p>	<p>I am sleeping, but my heart is awake. Open for me, my sister, my dove, My pious one, As my head is full of dew and My curls full of the moistness of night.</p>	<p>Cantio XVI <i>Evang. Johannis 3: 14–15</i></p> <p>16 Sicut Moses serpentem in deserto Exaltavit, ita filium hominis Oportet exaltari, ut omnis qui Credit in eum non pereat, sed habeat vitam aeternam.</p>	<p>As Moses exalted the snake in the desert, So the Son of Man must be exalted So that everyone believing in him Won't be lost but Gain eternal life.</p>
<p>Cantio XII Secunda pars <i>Canticum Canticorum 4: 9</i></p> <p>12 Vulnerasti cor meum, filia charissima, in uno oculorum tuorum, in uno crine colli tui.</p>	<p>You have taken my heart away, Dearest sister, with one of your eyes and One of your necklaces.</p>	<p>Cantio XVII <i>Meditationes</i></p> <p>17 Spes mea, Christe Deus, hominum Tu dulcis amator, lux, via, vita et salus: te deprecor, supplico et rogo, ut per te ambulem, ad te perveniam, in te requiescam.</p>	<p>My hope, divine Christ, you who loves all man, light, Way, life and salvation: I pray to you, Beseech you fervently that I may Walk in you, get to you and rest in you.</p>
<p>Cantio XIII <i>Officium defunctorum, Responsorium</i></p> <p>13 Heu mihi, Domine, quia peccavi nimis in vita mea, quid faciam miser, ubi fugiam, nisi ad te, Deus meus, dum veneris in novissimo die, miserere mei.</p>	<p>Woe me, o Lord, how much have I sinned in my life! What shall I do, poor me, where shall I find shelter if not with you, my Lord, When you will come at Last Judgement, Have mercy upon me.</p>	<p>Cantio XVIII <i>Uncertain</i></p> <p>18 Turbabor, sed non perturbabor, quia vulnere Salvatoris mei recordabor.</p>	<p>I will be shuddered but won't Be ruined if I think of the wounds of my Saviour.</p>
<p>Cantio XIV <i>Psalm 30: 2–3</i></p> <p>14 In te Domine speravi, non confundar in aeternum; in iustitia tua libera me, incline aurem tuam, accelera ut eruas me.</p>	<p>Lord, I trust in you, let me Never be ruined; rescue me By means of your justice; incline your Ears to me, rush to help me!</p>	<p>Cantio XIX Prima pars <i>Psalm 119</i></p> <p>19 Ad Dominum cum tribularer clamavi, et exaudivit me. Domine, libera animam meam a labiis Iniquis et a lingua dolosa.</p>	<p>I cry to the Lord in my need And he hears me. Lord, rescue my soul from The impudent liars, from the malicious tongues.</p>
<p>Cantio XV <i>Meditationes</i></p> <p>15 Dulcissime et benignissime Christe, infunde, obsecro, multitudinem dulcedinis tuae et charitatis tuae pectori meo, ut nihil terrenum, nihil carnale desiderem vel cogitem, sed te solum amem, te solum habeam in ore et in corde meo.</p>	<p>Dearest and most benevolent Christ, Fill my heart, so I pray to you, With the abundance of your leniency And love so that I neither desire nor think Of any worldly, any fleshy things, But love only you, have only you On my lips and in my heart</p>	<p>Cantio XX Secunda pars</p> <p>20 Quid detur tibi aut quid apponatur Tibi ad linguam dolosam, sagittae potentis acutae cum carbonibus desolatoriis.</p>	<p>What can the malicious tongue do to you and what can I effect? It is like sharp arrows of a strong man With destructive glow.</p>

Compact Disc 7

Cantio XXI *Prima pars*

Meditationes

- 1 Aspice pater piissimum filium
pro me tam impia passum, respice
clementissime Rex, quis patitur,
et reminiscere benignus,
pro quo patitur.

Look, Father, at your dearest
Son, for me burdened with shame,
Look, most benevolent Emperor how he
Is suffering and think mercifully of the one
He suffers for.

Cantio XXII *Secunda pars*

- 2 Nonne hic est, mi Domine, innocens
ille, quem, ut servum redimeres,
filium tradidisti?

Isn't he, my Lord and Master,
Innocent, he, you have given as son
To rescue me, your servant.

Cantio XXIII *Tertia pars*

- 3 Reduc, Domine Deus meus, oculos
maiestatis tuae super opus ineffabilis
pietatis, intuere dulcem natum,
toto corpore extensum,
cerne manus innoxias pio manantes sanguine,
et remitte placatus scelera,
quae patrarunt manus meae.

Turn, Lord, my God, your magnificent
Look to the work of the indescribable love,
Look at your dearest son
Stretched out the whole body,
See the hands having done no harm,
Flooded by his dear blood and
Appeased forgive the misdeeds,
My hands have committed.

Cantio XXIV *Prima pars*

Meditationes

- 4 Supereminet omnem scientiam,
o bone Jesu, tua magna charitas,
quem ostendisti nobis indignis pro sola
bonitate et pietate tua, humanam
etenim non angelicam suscipiens
naturam, et eam stola immortalitatis
glorificans, vexisti super omnes
coelos, super choros angelorum,
super Cherubim, super Seraphim
ad dexteram patris.

Your great love, o dear Jesus,
Surmounts all wisdom, the love you
have rendered us, the unworthy ones,
Only by means of your grace and piety,
You took human shape, not the one of an angel,
Illuminated them with the cloak of immortality,
Ascended above all heavens,
above the angels' choirs,
Above cherubim and seraphim
to the Father's right.

Te laudant angeli, adorant dominationes,
et omnes virtutes coelorum
tremunt super se et super hominem Deum.

The angels praise you, all authorities
And all heavenly powers pray to you,
They shakingly see man raised to God.

Cantio XXV *Secunda pars*

- 5 Pro hoc magno mysterio pietatis
benedico et glorifico nomen
sanctum tuum, Rex Christe, fili
Mariae, fili Dei viventis.
Tibi sit honor et gloria cum
patre et sancto spiritu
in sempiterna saecula.

For such a great secret of your love
I will extol and praise your holy name,
Christ, Mary's son,
Son of the living God.
Glory and praise for you with the Father
And the Holy Ghost from eternity to Eternity.

Cantio XXVI *Prima pars*

Psalm 130

- 6 Domine, non est exaltatum cor meum,
neque elati sunt oculi mei
neque ambulavi in magnis
neque in mirabilibus super me.

Lord, my heart is not vainglorious
And my eyes are not proud;
I am not engaged in matters
Which are far beyond me.

Cantio XXVII *Secunda pars*

- 7 Si non humiliter sentiebam,
sed exaltavi animam meam,
sicut ablactatus est super matrem suam,
ita retributio in anima mea.

Yes, I have set and satisfied my soul;
So my soul rests in me like
A weaned child with his Mother.

Cantio XXVIII *Tertia pars*

- 8 Speret Israel in Domino
ex hoc nunc et usque in saeculum. I

Israel, hope for the Lord, from now on
To all eternity.

Cantio XXIX

Psalm 149: 1-3

- 9 Cantate Domine canticum novum,
laus eius in ecclesia sanctorum.
Laetetur Israel in eo qui fecit eum,
et filiae Syon exultent in rege suo.
Laudent nomen eius in tympano
et choro, in psalterio psallant ei.

Sing a new song for the Lord,
The community of the saints shall praise Him.
Israel shall be glad about him who
Has created it, the children of Zion
Shall be happy about their King.
They shall praise his name with drums and choirs,
with harps they shall play for him.

Cantio XXX

Manuale Divi Augustini

- 10 Inter brachia Salvatoris
mei et vivere volo et mori cupio.
Ibi securus decantabo,
exaltabo te, Domine,
quoniam suscepisti me,
nec delectasti inimicos meos super me.

Cantio XXXI

Manuale Divi Augustini

- 11 Veni, rogo, in cor meum,
et ab ubertate voluptatis tuae
inebria illud,
ut obliviscar ista temporalia.
Adiuva me Domine, Deus meus,
et da laetitiam in corde meo,
veni ad me, ut videam te.

Cantio XXXII

Meditationes

- 12 Ecce advocatus meus apud te, Deum patrem,
ecce Pontifex summus, qui non
alieno eget expiari sanguine,
qui proprio refulget cruore,
ecce hostia sancta et perfecta,
in odorem suavitatis oblata et accepta,
ecce agnus sine macula,
qui coram se tondentibus obmutuit,
qui alapis caesus, sputis illitus,
opprobriis affectus
os suum non aperuit.
En qui peccatum non fecit,
peccata nostra pertulit,
et languores nostros
suo livore sanavit.
Per hunc summum Mediatorem,
Pontificem et Salvatorem exaudi nos, clementissime
Pater.

In the arms of my Saviour I will
Live and die.
There I safely will praise and
Laud you, my Lord,
As you have accepted me,
So that my foes will not triumph Over me.

Come, I beg you, into my heart and make
It drunken with the wealth of your Bliss,
So I may forget all that is only fleeting.
Help me, my Lord God,
And set your joy into my heart,
Come to me, so I may see you.

Look, my intercessor is with you, Divine Father,
Look, my high priest, who has
passed into the holy by
His own blood,
See the holy, perfect sacrifice,
For its sweet smell offered and Accepted,
Look, this is the immaculate Lamb,
Getting dumb in the presence of its shearer,
Beaten on the cheeks, bespattered with spittle,
Derided and scoffed,
But has not spoken up.
Look, the one who has not known
anything about sin
bore for us our trespasses
And healed our pains with his wounds.
By means of this highest mediator,
Priest and Saviour, hear us, most merciful Father.

Cantio XXXIII Prima pars

Psalm 6

- 13 Domine, ne in furore tuo arguas me,
neque in ira tua corripas me,
miserere mei, quoniam infirmus sum,
sana me Domine, quoniam conturbata
sunt ossa mea,
et anima mea turbata est valde,
et tu Domine, usquequo?
Convertere Domine et eripe animam
meam, salvum me fac propter misericordiam tuam.

Cantio XXXIV Secunda pars

- 14 Quoniam non est in morte qui memor sit tui,
in inferno tibi quis confitebitur?
Laboravi in gemitu meo,
lavabo per singulas noctes
lectum meum et rigabo
stratum meum lachrymis meis,
turbatus est a furore oculus meus,
inveteravi inter omnes inimicos meos.

Cantio XXXV Tertia pars

- 15 Discedite a me omnes qui operamini
Iniquitatem, quoniam exaudivit
Dominus vocem fletus mei.
Exaudivit Dominus deprecationem meam,
suscepit Dominus orationem meam,
erubescant et conturbentur
vehementer omnes inimici mei,
convertantur velociter et erubescant valde.

Cantio XXXVI Prima pars

Psalm 144: 15-16

- 16 Oculi omnium in te sperant Domine,
et tu das escam illorum
in tempore opportuno.
Aperis tu manum tuam
et imple omne animal benedictione.

O Lord, do not punish me in your fury
And do not chastise me in your rage.
Have mercy upon me for I am weak;
Heal me, Lord, as my mind
Is frightened,
And my soul is very frightened,
O, you, Lord, how long?
Turn to me, my Lord, and save
My soul, help me for the sake of your grace.

For in death you won't be remembered,
Who will thank you in hell?
I am so tired from sighing,
I moisten my bed all night long
And wet my rest with my tears.
My figure has got wasted because of all sorrow
and has got old between my foes.

Get thee behind me, all evil-doers,
As the Lord hears the voice of
My tears.
The Lord hears my prayers,
My prayer the Lord accepts.
My foes have to be ruined and
Will be frightened and be deterred
And will be ruined at once.

Everyone's eyes wait for you, o Lord,
And you will feed them
In due course.
You open your hand and appease
Everyone's hunger with pleasure.

Cantio XXXVII Secunda pars

The Lord's Prayer (*Matth. 6: 9–13*)

- 17 Pater noster qui es in caelis,
Sanctificetur nomen tuum,
Adveniat regnum tuum
Fiat voluntas tua sicut in coelo
et in terra,
Panem nostrum quotidianum
da nobis hodie
Et remitte nobis debita nostra,
sicut et nos remittimus
debitoribus nostris,
Et ne nos inducas in tentationem
Sed libera nos a malo
Quia tuum est regnum et potentia
et gloria in secula seculorum,
Amen.

Cantio XXXVIII Tertia pars

Tischgebet

- 18 Domine Deus, pater coelestis,
benedic nobis et his donis tuis,
quae de tua largitate sumimus,
per Jesum Christum, Dominum nostrum,
Amen.

Cantio XXXIX Prima pars

Psalms 135: 1; Psalm 146: 9–11

- 19 Confitemini Domino, quoniam ipse
bonus, quoniam in seculum
misericordia eius,
qui dat escam omni carni,
qui dat iumentis escam ipsorum
et pullis corvorum invocantibus eum.
Non in fortitudine equi voluntatem habebit,
neque in tibiis viri beneplacitum erit ei.
Beneplacitum est Domino
super timentes eum et in eis
qui sperant super misericordia eius.

Our Father who art in Heaven
Hallowed be thy name
Thy kingdom come
Thy will be done on earth
As in heaven.
Give us this day our daily bread
And forgive us our trespasses
As we forgive those who trespass against us
And lead us not into temptation
But deliver us from evil
For thine is the kingdom,
The power and the glory
For ever to ever,
Amen.

Lord God, divine Father,
Bless for us your gifts
We have received by your grace
Through Jesus Christ,
Our Lord, Amen.

Thank the Lord for he is friendly
And his grace lasts eternally,
he who feeds all flesh,
who feeds all cattle
the young raven who invokes him.
He does not feel pleasure in
The horse's strength
nor takes a delight in man's thighs.
The Lord takes pleasure in those
Who fear him and hope for
His grace.

20 Pater noster (ut supra) Secunda pars

Cantio XL Tertia pars

Tischgebet

- 21 Gratias agimus tibi,
Domine Deus Pater,
per Jesum Christum Dominum nostrum,
pro universis beneficiis tuis,
qui vivis et regnas
in secula seculorum,
Amen.

Lord's Prayer (see above)

We thank you,
Lord God Father,
Through Jesus Christ, our Lord,
For all your charities,
You who lives and rules
From eternity to eternity.
Amen.

Kleine geistliche Concerte I

Concerto I

Psalm 70

- 1 Eile mich, Gott, zu erretten, Herr, mir zu helfen!
Es müssen sich schämen und zu Schanden werden,
die nach meiner Seele stehen.
Sie müssen zurückkehren und gehöhnet werden,
die mir üfels wünschen,
daß sie müssen wiederum zu Schanden werden,
die da über mich schreien: da;
freuen und fröhlich müssen sein in dir,
die nach dir fragen und dein Heil lieben,
immer sagen: Hoch gelobt sei Gott.
Ich aber bin elend und arm;
Gott, eile zu mir,
denn du bist mein Helfer und Erretter,
mein Gott, verzeuch nicht.

Make haste, O God, to deliver me; make haste to help me, O Lord.
Let them be ashamed and confounded that seek after my soul;
Let them be turned backward, and put to confusion, that desire my hurt.
Let them be turned back for a reward of their shame that say, Aha, aha.
Let all those that seek thee rejoice and be glad in thee: and let such as love thy salvation say continually,
Let God be magnified.
But I am poor and needy;
Make haste unto me, O God;
Thou art my help and my deliver;
O Lord, make no tarrying

Concerto II

Psalm 66: 4

- 2 Bringt her dem Herren, ihr Gewaltigen,
Bringt her dem Herren, Ehre und Stärke,
Alleluja.
Bringt her dem Herren, Ehre seines Namens,
betet an den Herren im heiligen Schmuck,
Alleluja.
Alle Lande beten dich an und lobsing den dir,
lobsing deinem Namen,
Alleluja.

Give unto the Lord, O ye sons of the mighty,
Give unto the Lord glory and strength.
Hallelujah.
Give unto the Lord the glory due unto his name;
worship the Lord in the beauty of holiness.
Hallelujah.
All the earth shall worship thee, and shall sing unto thee;
they shall sing to thy name.
Hallelujah.

Concerto III

Psalm 111

- 3 Ich danke dem Herrn von ganzem Herzen
im Rat der Frommen und in der Gemeine.
Groß sind die Werke des Herren,
wer ihr achtet, der hat eitel Lust dran.
Was er ordnet, das ist löblich und herrlich,
und seine Gerechtigkeit währet ewiglich.
Er hat ein Gedächtnis gestiftet seiner Wunder,
der gnädige und barmherzige Herr.
Er gibt Speise denen, so ihn fürchten,
er gedenket ewiglich an seinen Bund.
Er läßt verkündigen seine gewaltigen Taten seinem Volk,
daß er ihnen gebe das Erbe der Heiden;
die Werk seiner Hände sind Wahrheit und Recht,
alle seine Gebot sind rechtschaffen,
sie werden erhalten immer und ewiglich
und geschehen treulich und redlich.
Er sendet sein Erlösung seinem Volk,
er verheißt, daß sein Bund ewiglich bleiben soll,
heilig und hehr ist sein Name.
Die Furcht des Herren ist der Weisheit Anfang,
das ist eine feine Klugheit;
wer darnach tut, des Lob bleibet ewiglich.

I will praise the Lord with my whole heart,
in the assembly of the upright, and in the congregation.
The works of the Lord are great,
sought out of all them that have pleasure therein.
His work is honourable and glorious;
and his righteousness endureth for ever.
He hath made his wonderful works to be remembered;
the Lord is gracious and full of compassion.
He hath given meat unto them that fear him;
he will ever be mindful of his covenant.
He hath shewed his people the power of his works,
that he may give them the heritage of the heathen.
The works of his hands are verity and judgement;
all his commandments are sure.
They stand fast for ever and ever,
and are done in truth and uprightness.
He sent redemption unto his people;
he hath commanded his covenant for ever;
holy and reverend is his name.
The fear of the Lord is the beginning of wisdom;
a good understanding have all they that do his
commandments;
his praise endureth for ever.

Concerto IV

Manuale Divi Augustini, as translated into German by Martin Moller

- 4 O süßer, o freundlicher, o gütiger Herr Jesu Christe,
wie hoch hast du uns elende Menschen geliebet,
wie teuer hast du uns erlöst,
wie lieblich hast du uns getröstet,
wie herrlich hast du uns gemacht,
wie gewaltig hast du uns erhoben,
mein Heiland, wie erfreuet sich mein Herz,
(mein Heiland,) wenn ich daran gedenke,
denn je mehr ich daran gedenke,

O sweet, O friendly, O kind Lord Jesus Christ,
how greatly You have loved us miserable people,
at what a cost You have redeemed us,
how charmingly You have comforted us,
how splendidly You have made us,
how powerfully You have raised us up;
my Savior, how my heart rejoices,
my Savior, when I recall all this,
for the more I recall it,

je freundlicher du bist,
 je lieber ich dich habe.
 Mein Erlöser,
 wie herrlich sind deine Wohltaten,
 die du uns erzeiget hast,
 wie groß ist die Herrlichkeit,
 die du uns bereitet hast.
 O, wie verlangt meiner Seelen nach dir,
 wie sehne ich mich mit aller Macht aus diesem
 Elende nach dem himmlischen Vaterland.
 Mein Helfer, du hast mir mein Herz genommen
 mit deiner Liebe,
 daß ich mich ohn Unterlaß nach dir sehne,
 ach, daß ich bald zu dir kommen
 und deine Herrlichkeit schauen sollte.

Concerto V

Psalm 145: 3–4

- 5 Der Herr ist groß
 und sehr löblich
 und seine Größe ist unaussprechlich.
 Kindeskind werden deine Werke preisen
 und von deiner Gewalt sagen.
 Alleluja.

Concerto VI

*Pre-Reformation Advent collect, translated into
 German by Martin Luther*

- 6 O lieber Herre Gott,
 wecke uns auf, daß wir bereit sein,
 wenn dein Sohn kömmt,
 ihn mit Freuden zu empfangen
 und dir mit reinem Herzen zu dienen,
 durch denselbigen deinen lieben Sohn,
 Jesum Christum, Amen.

the friendlier You are,
 the dearer You are to me.
 My Redeemer,
 how splendid are Your benefits
 that You have showed us,
 how great is the splendor
 You have prepared for us.
 Oh, how my soul desires You,
 how I yearn with all my strenght to leave this misery for
 the heavenly homeland.
 My Helper, you have stolen my heart
 with Your love,
 so that I yearn for you uninterruptedly,
 desiring to come to You soon
 and see Your splendor.

Great is the Lord,
 and greatly to be praised;
 and his greatness is unsearchable.
 One generation shall praise thy works to another,
 and shall declare thy mighty acts.
 Hallelujah.

O dear Lord God,
 awaken us so we will be ready
 when Your Son comes,
 to receive Him with joy
 and to serve You with a pure heart
 through Him, Your beloved Son,
 Jesus Christ, Amen.

Concerto VII

Psalm 30: 4–5

- 7 Ihr Heiligen, lobsinget dem Herren,
 danket und preiset seine Herrlichkeit,
 denn sein Zorn währet einen Augenblick,
 und er hat Lust zum Leben.
 Den Abend lang währet das Weinen,
 aber des Morgens die Freude.

Concerto VIII

Psalm 4: 1; Psalm 5: 2

- 8 Erhöre mich, wenn ich rufe,
 Gott meiner Gerechtigkeit,
 der du mich tröstest in Angst,
 sei mir gnädig, und erhöre mein Gebet,
 vernimm mein Schreien,
 mein König und mein Gott.

Concerto IX

Psalm 1: 1–3

- 9 Wohl dem, der nicht wandelt im Rat der Gottlosen,
 noch tritt auf den Weg der Sünder,
 noch sitzt da die Spötter sitzen,
 sondern hat Lust zum Gesetze des Herrn
 und redet von Lust zum Gesetze des Herrn
 und redet von seinem Gesetze Tag und Nacht.
 Der ist wie ein Baum gepflanzt an den
 Wasserbächen,
 der seine Frucht bringet zu seiner Zeit,
 und seine Blätter verwelken nicht,
 und was er machet, das gerät wohl.
 Alleluja.

Sing unto the Lord, O ye saints of his,
 and give thanks at the remembrance of his holiness.
 For his anger endureth but for a moment;
 in his favour is life;
 weeping may endure for a night;
 but joy cometh in the morning.

Hear me when I call,
 O God of my righteousness;
 thou hast enlarged me when I was in distress;
 have mercy upon me, and hear my prayer.
 Harken unto the voice of my cry,
 my Kind, and my God.

Blessed is the man that walketh not in the counsel of the
 ungodly,
 nor standeth in the way of sinners,
 nor sitteth in the seat of the scornful.
 But his delight is in the law of the Lord;
 and in his law doth he meditate day and night.
 And he shall be like a tree planted by the rivers of
 water,
 that bringeth forth his fruit in his season;
 his leaf also shall not wither;
 and whatsoever he doeth shall prosper.
 Hallelujah.

Concerto X

Psalm 51: 10–12

- 10 Schaffe in mir, Gott, ein reines Herz,
und gib mir einen neuen, gewissen Geist.
Verwirf mich nicht von deinem Angesicht,
und nimm deinen heiligen Geist nicht von mir.
Tröste mich wieder mit deiner Hilfe,
und der freudige Geist enthalte mich.

Concerto XI

Psalm 14: 2–3

- 11 Der Herr schauet vom Himmel
auf der Menschen Kinder,
daß er sehe, ob jemand klug sei
und nach Gott frage,
aber sie sind alle abgewichen und allesamt
untüchtig,
da ist keiner, der Gutes tu, auch nicht einer.

Concerto XII

Psalm 9: 11–12

- 12 Lobet den Herren, der zu Zion wohnet,
verkündigt unter den Leuten sein Tun,
denn er gedenket und fraget nach ihrem Blut,
er vergisset nicht des Schreiens der Armen.

Concerto XIII

Psalm 27: 4

- 13 Eins bitte ich vom Herren,
das hätte ich gern,
daß ich im Hause des Herrn
möge bleiben mein Lebelang,
zu schauen die schönen Gottesdienst des Herren,
und seinen Tempel zu besuchen.

Great in me a clean heart, O God;
and renew a right spirit within me.
Cast me not away from thy presence;
and take not thy holy spirit from me.
Restore unto me the joy of thy salvation;
and uphold me with thy free spirit.

The Lord looked down from heaven
upon the children of men,
to see if there were any that did understand,
and seek God.
They are all gone aside;
they are all together become filthy;
there is none that doeth good, no, not one.

Sing praises to the Lord, which dwelleth in Zion;
declare among the people his doings.
When he maketh inquisition for blood, he remembereth
them; he forgetteth not the cry of the humble.

One thing have I desired of the Lord,
that will I seek after;
that I may dwell in the house of the Lord
all the days of my life,
to behold the beauty of the Lord,
and to enquire in his temple.

Concerto XIV

*Michael Weisse's 16th-century translation of the
14th-century Latin hymn 'Patris sapientia'*

- 14 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.

Concerto XV

Isaiah 41: 10

- 15 Fürchte dich nicht, ich bin mit dir,
weiche nicht, denn ich bin dein Gott,
ich stärke dich, ich helfe dir auch,
ich erhalte dich durch die rechte Hand meiner
Gerechtigkeit.
Alleluja.

Oh help us, Christ, Son of God,
through Your bitter passion,
to be always subject to You
and avoid all vice,
to reflect profitably on Your death and its cause
and, although poor and weak,
to grant you thank offerings in return.

Compact Disc 9

Concerto XVI

Psalm 118: 25–26; Matthew 21: 9

- 1 O Herr hilf,
o Herr, laß wohl gelingen.
Gelobet sei, der da kommt
im Namen des Herren,
Hosianna in der Höhe.

Save now, I beseech thee, O Lord;
O Lord, I beseech thee, send now prosperity.
Blessed be he that cometh
in the name of the Lord.
Hosanna in the highest.

Concerto XVII

1 John 1: 7

- 2 Das Blut Jesu Christi, des Sohnes Gottes, machet
uns rein von allen Sünden.

The blood of Jesus Christ his Son cleanseth us from all
sin.

Concerto XVIII

1 Timothy 4: 8

- 3 Die Gottseligkeit ist zu allen Dingen nützlich, und hat die Verheißung dieses und des künftigen Lebens.

Godliness is profitable unto all things, having promise of the life which now is, and of that which is to come.

Concerto XIX

Luke 21: 33

- 4 Himme und Erde vergehen, aber meine Worte vergehen nicht.

Heaven and earth shall pass away; but my words shall not pass away.

Concerto XX

Luther's translation of the first stanza of a hymn by St. Ambrose, 4th century

- 5 Nun komm, der Heiden Heiland,
der Jungfrauen Kind erkannt,
daß sich wundert alle Welt,
Gott solch Geburt ihm bestell

Now come, Savior of the heathen,
recognized as the Virgin's Child,
so that all the world marvels
that God ordained such a birth for Him.

Concerto XXI

Isaiah 9: 6–7

- 6 Ein Kind ist uns geboren, ein Sohn ist uns gegeben, welches Herrschaft ist auf seiner Schulter, und er heißt: Wunderbar, Rat, Kraft, Held, Ewigvater, Friedefürst, auf daß seine Herrschaft groß werde, und des Friedens kein Ende auf dem Stuhle David, und seinem Königreiche, daß er zurichte und stärke mit Gericht und Gerechtigkeit, solches wird tun der Eifer des Herren Zebaoth.

For unto us a child is born, unto us a son is given; and the government shall be upon his shoulder; and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. Of the increase of his government and of peace there shall be no end, upon the throne of David, and upon his kingdom, to order it, and to establish it with judgment and justice henceforth even for ever. The zeal of the Lord of hosts shall perform this.

Concerto XXII

First stanza of a sacred song by Luther based on a pre-Reformation German poem, 14th century

- 7 Wir gläuben all an einen Gott,
Schöpfer Himmels und der Erden,
der sich zum Vater geben hat,
daß wir seine Kinder werden,

We all believe in one God,
Creator of heaven and earth,
Who offered himself as a father
that we might become His children;

er will uns allzeit ernähren,
Leib und Seel auch wohl bewahren,
allem Unfall will er wehren,
kein Leid soll uns widerfahren,
er sorget für uns, hüt't und wacht,
es steht alles in seiner Macht.

He will nourish us always,
and preserve our body and soul;
He will defend us against all mishap,
no suffering will befall us.
He cares for us, watches and guards;
everything is in His power.

Concerto XXIII

Translation, apparently by Schütz, from Meditationes Divi Augustini

- 8 Siehe, mein Fürsprecher ist im Himmel zur Rechten des Vaters.
Siehe, mein Hoherpriester,
welcher durch sein eigen Blut in das Heilige eingegangen ist,
und hat eine ewige Erlösung erworben,
siehe, das heilige, vollkommene Opfer,
zu einem süßen Geruch dargegeben und angenommen,
siehe, dies ist das unbefleckte Lamm,
welches für seinem Scheerer verstummet,
auf den Backen geschlagen,
mit Speichel bespritzt, verhöhnet und verspottet,
hat seinen Mund nicht aufgetan.
Siehe, der von keiner Sünde gewußt hat,
ist für uns zur Sünde gemacht worden,
und hat unsre Schmerzen auf sich geladen
und hat uns mit seinen Wunden geheilet.
Durch diesen unsern einigen Mittler und Hohenpriester erhöere uns gnädiglich,
o barmherziger Vater.

See, my advocate is in heaven at the right hand of the Father;
see, my high priest,
Who by means of His own blood has entered sanctity,
and has won an eternal redemption;
see, the holy, perfect victim,
offerend and accepted in a sweet fragrance;
see, this is the unspotted lamb
Who fallen silent in the face of His shearer,
struck on the cheek,
spattered with saliva, mocked and jeered at,
did not open His mouth.
See, He who knew of no sin,
has for our sake been made the scapegoat,
and has burdened Himself with our pain
and has healed us with His wounds.
Through Him, our sole intercessor and high priest,
grant us our wishes kindly, O merciful father.

Concerto XXIV

Sacred song by Johann Leon, ca. 1530–1597

- 8 1. Ich hab mein Sach Gott heimgestellt,
er mach's mit mir, wie's ihm gefällt,
soll ich allhier noch länger leb'n,
nicht widerstreb'n, seim Willen tu ich mich ergeben.

1. I have commended my affairs to God;
He may do with me as He likes;
if I am to live longer here,
I shall not oppose; I submit myself to His wishes.

2. Mein Zeit und Stund ist, wann Gott will,
ich schreib ihm nicht für Maß noch Ziel,
es sind gezählt all Härlein mein,
beid groß und klein, fällt keines ohn den Willen
sein.

3. Es ist allhier ein Jammertal,
Angst, Not und Trübsal überall,
des Bleibens ist ein kleine Zeit,
voller Mühseligkeit, und wers bedenkt,
ist immer im Streit.

4. Was ist der Mensch, ein Erdenkloß,
von Mutterleib kömmt er nacket und bloß,
bringt nichts mit sich auf diese Welt,
kein Gut noch Geld, nimmt nichts mit sich,
wenn er hinfällt.

5. Es hilft kein Reichtum, Geld noch Gut,
kein Kunst noch Gunst, kein stolzer Mut,
fürn Tod kein Kraut gewachsen ist,
mein frommer Christ, alles was lebet, sterblich ist.

6. Heut sind wir frisch, gesund und stark,
bald morgen tot und liegen im Sarg,
heut blühn wir wie ein Rose rot,
bald krank und tot, ist allenthalben Müh und Not.

7. Man trägt eins nach dem andern hin,
wohl aus den Augen und dem Sinn,
die Welt vergisset unser bald,
sein jung oder alt, auch unser Ehren mannfalt.

8. Ach Herr, lehr uns bedenken wohl,
daß wir sind sterblich allzumal,
auch wir allhier kein Bleibens han,
müssen all davon, gelehrt, reich, jung, alt oder
schön.

2. My time and hour is when God wishes,
I prescribe no measure or goal for Him;
all my hairs are counted,
both great and small, non falls unless He so wills.

3. This place is a vale of tears
with fear, distress and tribulation everywhere;
the time of our tarrying here is brief,
full of melancholy, and whoever reflects on this is
constantly troubled.

4. What is a man? A lump of earth.
He comes naked and bare from his mother's body,
brings nothing with him into this world,
neither property nor money, and takes nothing with him
when he perishes.

5. No riches, money or property avail,
no art nor favor, no proud mind;
there is no remedy for death,
my pious Christian; everything that lives is mortal.

6. Today we are lively, healthy and strong,
already dead tomorrow and lying in our grave;
today we blossom like a read rose,
soon we are sick and dead; everywhere is labour and
distress.

7. One after the other is borne away,
far from sight and memory;
the world soon forgets us,
young or old, and also our manifold honors.

8. O Lord, teach us to consider
that we are all mortal,
also that we have no fixed body here,
that we must all depart,
the learned, the wealthy, the young, old or beautiful.

9. Das macht die Sünd, o treuer Gott,
dadurch ist komm'n der bitter Tod,
der nimmt und frißt all Menschenkind,
wie er sie findt, fragt nicht, wes Stands od'r Ehrn sie
sind.

10. Ich hab hie wenig guter Tag,
mein täglich Brot ist Müh und Klag,
wenn mein Gott will, so will ich mit hinfahrn im
Fried,
sterben ist mein Gwinn und schadet mir nicht.

11. Und ob mich schon mein Sünd anficht,
dennoch will ich verzagen nicht, ich weiß, daß mein
getreuer Gott für mich in Tod
sein liebsten Sohn gegeben hat.

12. Derselbig mein Herr Jesu Christ
für all mein Sünd gestorben ist,
und auferstanden mir zu gut,
der Höllen Glut gelöscht mit seinem teuren Blut.

13. Dem leb und sterb ich alle Zeit,
von ihm der bitter Tod mich nicht scheidt,
ich leb oder sterb, so bin ich sein,
er ist allein der einge Trost und Helfer mein.

14. Das ist mein Trost zu aller Zeit,
in allem Kreuz und Traurigkeit,
ich weiß, daß ich am jüngsten Tag
ohn alle Klag werd auferstehn aus meinem Grab.

15. Mein lieber frommer, getreuer Gott
all mein Gebein bewahren tut,
da wird nicht eins vom Leibe mein,
sei groß oder klein,
umkommen noch verloren sein.

9. This is beacuse of sin, O faithful God,
thereby has come bitter death,
which takes and devours all human children,
as it finds them, not asking about their rank or dignity.

10. I have few good days here,
my daily bread is labor and lament;
whenever my God wishes, I shall depart in peace;
dying is a gain and does not cause me any harm.

11. And even if my sin attacks me,
I will still not be afraid;
I know that my faithful God
sent his dearest Son to death for me.

12. That same Lord of mine, Jesus Christ,
died for all my sins, and was resurrected for my good,
the flames of hell were extinguished with His precious
blood.

13. For Him I live and die at any time,
bitted death does not divide me from Him;
whether I live or die, I am His;
He alone is my sole consoler and helper.

14. This is my consolation at all times,
in all suffering and sadness;
I know that on Judgment Day, without any lament,
I shall be resurrected from my grave.

15. My dear, pious, faithful God
preserves all my bones;
not one in my body,
large or small,
will perish or be lost.

16. Mein lieben Gott von Angesicht
werd ich anschauen, daran zweifle ich nicht,
in ewiger Freud und Herrlichkeit,
die mir bereit, ihm sei Lob, Preis in Ewigkeit.

17. O Jesu Christe, Gottes Sohn,
der du für uns hast gnug getan,
ach schließ mich in die Wunden dein,
du bist allein der einig Trost und Helfer mein.

18. Amen, mein lieber, frommer Gott,
bescher uns alln ein seligen Tod,
hilf, daß wir mögen allzugleich
bald in dein Reich kommen und bleiben ewiglich.

16. I shall see my dear God
face to face, I have no doubt of it,
in the eternal joy and splendor that are ready for me;
His be laud and praise eternally.

17. O Jesus Christ, Son of God,
Who have done enough for us,
Ah, anclose me in Your wounds;
You alone are my sole consoler and helper.

18. Amen, my dear, pious God,
grand us all a blessed death,
help us to come all together
soon into Your kingdom and remain there eternally.

Compact Disc 10

Il Primo Libro de Madrigali

Madrigale I *Prima parte*

G. B. Guarini, Pastor Fido, Atto III, scena I

- 1 O primavera, gioventù de l'anno,
bella madre di fiori,
d'herbe novelle, di novelli amori,
tu torni ben, ma teco non tornano
i sereni e fortunati di delle mie gioie,
che del perduto mio caro tesoro
la rimembranza misera e dolente,
tu quella sè, ch'eri pur dianzi
si vezzosa e bella,
ma non son io quel ch'un tempo fui,
si caro agli occhi altrui.

Madrigale II *Seconda parte*

- 2 O dolcezza amarissime d'amore,
quanto è più duro perdervi,
che mai non v'haver
ò provate ò possedute,
come saria l'amor felice stato,
se'l già goduto ben non si perdesse
o quando egli si perde,
ogni memoria ancora
del dileguato ben si dileguasse.

Madrigale III

G. B. Guarini, Pastor Fido, Atto V, scena VIII

- 3 Selve beate,
se sospirando in flebili susurri
a nostro lamentar vi lamentaste,
gioite e tante lingue scogliete,
quante frondi scherzano al suon di queste,
piene del gioir nostro aure ridenti.

O Spring, youth of the year,
Fair mother of flowers,
Of new grass and new loves,
You return, but with you
The serene and happy days of my joy do not return,
But only the loss of my dear love
And the woeful, painful memory.
You are still what you used to be,
As charming and fair.
But I am not what I once was,
So dear in the eyes of another.

O most bitter sweetness of love,
How much harder to have lost you
Than never to have had you at all,
Never to have felt you or possessed you.
How blissful love would be
If once tasted it were not lost.
Yet, if it is to be lost,
Then let all remaining memory
Of the vanished treasure vanish too.

Blessed woods,
If I should sigh in tearful woe,
Then come weep you with me.
But now rejoice with many loosened tongues,
So many leaves laughing at the sound,
And full of our bliss the breezes smile.

Madrigale IV*G. B. Marino*

- 4 Alma afflitta, che fai,
chi ti darà più vita,
se colei, per cui vivi,
hoggi è partita.?
Ah, son ben folle e cieco,
con l'alma a ragionar,
che non e meco.

Afflicted soul, what will you do?
What will give you life now,
If the one by whom you lived
Has now departed?
Ah, I am mad and blind
To reason with a soul
That I no longer possess.

Madrigale V*G. B. Guarini, Pastor Fido, Atto IV, scena V*

- 5 Così morir debb'io,
né sarà chi m'ascolti o me diffenda,
così da tutti abbandonata
e priva d'ogni speranza,
accompagnata solo
da un'estrema infelice
e funesta pietà,
che non m'aita.

So I must die
Since no one will hear or defend me;
Thus I am abandoned by everyone,
And deprived of all hope,
Accompanied only
By a last miserable
And woebegone devotion
That does not help me at all.

Madrigale VI*Alessandro Aligieri*

- 6 D'orrida selce alpina
cred'io Donna nascesti,
e dalle tigre ircane
il latte havesti,
si dura alle prieghi miei,
se pur tigre anzi pur selce,
ai lasso,
ch'entro un petto di fera
hai cor di sasso.

Of grim Alpine flint
I believe, Lady, you were born,
And by the Hyrcane tiger
Were you suckled.
As hardhearted to my prayers
As the Tiger and the flinty rock,
Alas!
That in a wild beast's breast
You should have a heart of stone!

Madrigale VII*G. B. Marino*

- 7 Ride la primavera,
torna la bella Clori,
odi la rondinella,

Spring smiles,
Fair Cloris returns,
Listens to the swallow,

mira l'erbette e i fiori.
Ma tu Clori più bella,
nella stagion novella.
Serbi l'antico verno,
deh, s'hai cinto il cor
di ghiaccio eterno.
Perché, ninfa crudel,
quanto gentile,
porti negl'occhi il sol,
nel volt'aprile?

Admires the young grass and the flowers.
But you Cloris are fairer
In this young season.
You preserve old winter,
Alas, and have engirded your heart
With eternal ice.
Why, cruel nymph,
So fair,
Do you wear the sun in your eyes,
But April in your face?

Madrigale VIII*G. B. Marino*

- 8 Fuggi o mio core,
non vedi la man bella,
che congiurata co' begli occhi
anch' ella
per farti prigionier
vien ti a ferire;
ecco un sospir nunzio infelice,
che più giova il fuggire,
egli è già preso, egli convien morire.

Flee, o my heart,
Do you not see the fair hand
Which conspires with fair eyes
And with her
To take you captive
And cast you in chains?
This sigh, unhappy messenger,
Comes to say that it is useless to flee,
For it is caught and needs must die.

Madrigale IX*G. B. Marino*

- 9 Feritevi, ferite, viperette mordaci,
dolci guerriere arditie
del diletto e d'amor bocche sagaci,
saettatevi pur' vibrat' ardenti,
l'armi vostre pungenti,
ma le morti sien vite,
ma le guerre sien paci,
sien saette le lingue,
e piagh'i baci.

Strike, you biting little vipers;
Sweet, fearless warriors,
So eloquent in delights and in love,
Shoot your sharp, burning,
Piercing arrows;
But let the dead become living,
Let war become peace,
Let arrows become tongues,
And wounds become kisses.

Madrigale X*Alessandro Gatti*

10 Fiamma ch'allaccia,
 e laccio sei tu ch'infiamma,
 o caro dolce vezzo d'amor,
 ch'avvampando mi il cor
 circondi il braccio,
 fosti ancor rete almeno,
 che m'accogliesse alla mia in seno,
 ch'al hor vedrebbe il ciel
 in ogni parte,
 Vener più bella
 e più gagliardo Marte.

Madrigale XI*G. B. Guarini, Pastor Fido, Atto II, scena III*

11 Quella damma son io,
 crudelissimo Silvio,
 che senza esser attesa
 son da te vinta e presa,
 viva se tu m'accogli,
 morta se mi ti togli.

Madrigale XII*G. B. Marino*

12 Mi saluta costei,
 ma nel soave inchino
 nasconde agli occhi miei,
 gli occhi leggiadri
 e bel volto divino
 O pietosa in aspetto
 e crudele in effetto,
 avara hor che farete,
 s'usando cortesia,
 scarsa mi siete?

The flame that fetters,
 The fetter art thou who inflames,
 O dear, sweet enchantment of love,
 Who enkindles my heart,
 Girds me in its arm,
 And casts a net
 That gathers me to my dear one's breast,
 That heaven now might show
 To the sight of all
 A Venus more fair,
 And a more valiant Mars.

I am the fallow deer,
 Most cruel Silvio,
 Who against my will,
 You have vanquished and captured;
 Living if you hold me,
 Dead if you set me free.

She greets me,
 But in that sweet curtsy
 Hides from my sight
 Her fair eyes
 And divine countenance.
 O merciful in aspect
 And cruel in effect,
 What will you, so miserly in tenderness,
 If using courtesy
 You make yourself more coy?

Madrigale XIII*G. B. Marino*

13 Io moro, ecco ch'io moro.
 Bella nemica mia,
 t'offes'assai,
 levar tropp'alto i miei pensieri osai,
 perdon ti chieggio in pegno,
 brama di pace un segno.
 In quest'estrema mia dura partita
 non vò senza il tuo bacio
 uscir di vita.

Madrigale XIV*G. B. Marino*

14 Sospir que del bel petto
 di Madonna esci fore,
 dimmi che fa quel core.
 Serba l'antico affetto,
 ò pur messo se' tu
 di novo amore?
 Nò, deh nò, più tosto sia
 Sospirata da lei
 la morte mia.

Madrigale XV*G. B. Guarini, Pastor Fido, Atto IV, scena V*

15 Dunque addio, care selve,
 care mie selve addio,
 ricevete questi ultimi sospiri,
 finché sciolta da ferro ingiusto e crudo
 torni la mia fredd'ombra
 alle vostr'ombre amate,
 che nel penoso inferno
 non può gir innocente,
 né può star tra beati
 disperata e dolente.

I die, see how I die.
 I have railed at you enough;
 Too high I dared to raise my hopes;
 In trust I ask your pardon,
 And in token a sign of peace.
 In this bitter extreme of parting,
 I will not, without your kiss,
 Depart my life.

Sigh, issuing from the fair breast
 Of my Lady,
 Tell me what is her heart doing?
 Does it hold fast to its old affection,
 Or do you know if it makes place
 For a new love?
 No, oh, no, sooner let
 Her sighing be
 For my death.

My dear woods, farewell,
 Receive these my last sighs,
 Until, released from unjust and cruel bondage,
 My cold shade returns
 To your beloved shades;
 For in doleful Hell
 I cannot burn, for I am innocent,
 Nor can I stay among the blessed spirits
 Despairing and griefstricken.

Madrigale XVI

G. B. Marino

- 16 Tornate o cari baci
a ritornarmi in vita,
baci al mio cor digiuno
esca gradita,
voi di quel dolce amaro,
per cui languir m'è caro,
pascete i miei famelici desiri,
baci in cui dolci
provo anco i sospiri.

Return dear kisses
And bring me back to life;
Kisses, to my starving heart
Bring succour;
You, so bittersweet,
For to languish is so sweet to me,
Appease my famished desires,
Kisses in whose sweetness
I still taste my sighs.

Madrigale XVII

G. B. Marino

- 17 Di marmo siete voi,
donna, a colpi d'amore,
al pianto mio,
e di marmo son io
alle vostr'ire e agli strali suoi
per natura,
per amor io costante
e voi dura.
Ambo siam sassi
e l'un e l'altro è scoglio,
io di fé e voi d'orgoglio.

Of marble are you all,
Lady, to the blows of love,
To my tears;
And of marble am I
To your wrath and to its darts.
By nature
I am true, and through love,
And you are hard.
We are both rocks,
Both of us unshakeable reefs:
I of faith, and you of pride.

Madrigale XVIII

G. B. Marino

- 18 Giunto è pur, Lidia, il mio,
non so se deggia dire:
ò partire ò morire,
lasso dirò ben io,
che la morte è partita,
poiché lasciando te
lascio la vita.

Having now come, Lydia,
I know not what to say:
Either to leave or to die;
Wearily I will say then
That death is parting,
For in leaving you
I leave life.

Madrigale XIX (Dialogo)

- 19 Vasto mar nel cui seno
Fan soave armonia
D'Altezza e di Virtù concordi venti,
Questi devoti accenti
T'offre la Musa mia,
Tu, Gran Mauritio, lor gradisci, e in tanto
Farai di rozo armonioso il canto.

O vast sea in whose bosom
The concordant winds of Highness and Virtue
Make sweet harmony,
My Muse offers you
These devoted utterances
And so, Great Maurice, relish them and thus
Make the rough song harmonious

Translations (CD 5–10): Hugh Ward-Perkins

Historia der fröhlichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi

Chorus

- 1 Die Auferstehung unsers Herren Jesu Christi, wie uns die von den vier Evangelisten beschrieben wird.

Evangelist

- 2 Da der Sabbath vergangen war, Maria Magdalena, und die andre Maria, welche genennet wird Jacobi und Salome, und Johanna, und andre mit ihnen, die mit Jesu kommen waren aus Galiläa, kauften und bereiteten die Spezerei, daß sie kämen und salbten Jesum, denn den Sabbath über waren sie still nach dem Gesetze. Am Abend aber der Sabbathen, welcher anbricht am Morgen des ersten Tages der Sabbathen sehr früh, da es noch finster war, kommen sie zum Grabe, da die Sonne aufging, und trugen die Spezereien, die sie bereitet hatten. Und siehe, es geschah ein groß Erdbeben, denn der Engel des Herren stieg vom Himmel herab, trat hinzu und wälzet den Stein von des Grabes Tür, und setzte sich drauf, und sein Gestalt war wie der Blitz und sein Kleid weiß als der Schnee. Die Hüter aber erschranken vor Furcht und wurden, als wären sie tot. Die Weiber aber sprachen unter einander:

Die drei Weiber oder Marien

Wer wälzet uns den Stein von des Grabes Tür?

Evangelist

Denn er war sehr groß. Und sie sahen dahin und wurden gewahr, daß der Stein abgewälzet war vom Grabe, und sie gingen hinein in das Grab und funden den Leib des Herren Jesu nicht. Da läuft

Chorus

The Resurrection of Our Lord Jesus Christ as narrated by the four Saint Evangelists

Evangelist

And when the sabbath was past, Mary Magdalene, and the other Mary mother of James, and Salome, and Joanna and certain others also, which came with him from Galilee, had bought and prepared sweet spices, that they might come and anoint him; they rested the sabbath day according to the commandment. In the end of the sabbath, as it began to dawn toward the first day of the week, very early in the morning, when it was yet dark, they came unto the sepulchre, at the rising of the sun, bringing the spices which they had prepared. And, behold, there was a great earthquake: for the angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it. His countenance was like lightning, and his raiment white as snow: and for fear of him the keepers did shake, and became as dead men. And they said among themselves:

The Three Women or Mary

Who shall roll us away the stone from the door of the sepulchre?

Evangelist

For it was very great. And when they looked, they saw that the stone was rolled away. And they entered into the sepulchre and found not the body of the Lord Jesus. Then Maria Magdalena runneth to report it and

Maria Magdalena hinweg, solchs nachzusagen, und da die Weiber darum bekümmert waren, daß der Leib Jesu nicht da war, siehe, da traten zu ihnen zweene Männer mit glänzenden Kleidern, und sie erschranken und schlugen ihr Angesicht nieder zu der Erden. Da sprachen sie zu ihnen:

Die zweene Männer im Grabe

Was suchet ihr den Lebendigen bei den Toten? Er ist nicht hie, er ist auferstanden! Gedenket daran, was er euch saget, da er noch in Galiläa war und sprach: des Menschen Sohn muß überantwortet werden in die Hände der Sünder, und gekreuziget werden, und am dritten Tag auferstehen!

Evangelist

- Und sie gedachten an seine Wort und gingen vom Grabe und verkündigten das darnach den Elfen und den andern allen, und sagten solches den Aposteln, und es dächten sie ihre Wort eben als wären Märlein, und glaubten ihnen nicht.
- 3 Da aber Maria Magdalena also läuft wie gesagt, kommt sie zu Simon Petro und zu dem andren Jünger, welchen Jesus lieb hatte, und spricht zu ihnen:

Maria Magdalena

Sie haben den Herren weggenommen aus dem Grabe, und wir wissen nicht, wo sie ihn hingelegt haben.

Evangelist

Da ging Petrus und der ander Jünger hinaus und kamen zu dem Grabe; es liefen aber die zweene Jünger zugleich, und der ander Jünger lief zuvor, schneller denn Petrus, und kam am ersten zum

it came to pass, as they were much perplexed thereabout, behold, two men stood by them in shining garments: and as they were afraid, and bowed down their faces to the earth, they said unto them:

The Two Men at the Grave

Why seek ye the living among the dead? He is not here, but is risen: remember how he spake unto you when he was yet in Galilee, saying, the Son of man must be delivered into the hands of sinful men, and be crucified, and the third day rise again!

Evangelist

And they remembered his words, and returned from the sepulchre, and told all these things unto the eleven, and to all the rest and told these things unto the apostles. And their words seemed to them as idle tales, and they believed them not.

Then Maria Magdalena runneth, and cometh to Simon Peter, and to the other disciple, whom Jesus loved, and saith unto them:

Mary Magdalene

They have taken away the Lord out of the sepulchre, and we know not where they have laid him.

Evangelist

Peter therefore went forth, and that other disciple, and came to the sepulchre. So they ran both together: and the other disciple did outrun Peter, and came first to the sepulchre. And he stooping down, and looking in,

Grabe, gucket hinein und siehet die Leinen gelegt, er ging aber nicht hinein. Da kommt Simon Petrus ihm nach und ging hinein in das Grab und siehet die Leinen gelegt, und das Schweißstuch, das Jesu um das Haupt gebunden ward, war nicht bei den Leinen gelegt, sondern beiseit eingewickelt an ein besondern Ort. Da ging auch der Jünger hinein, der am ersten zum Grabe kam, und sahe und glaubte es. Denn sie wußten die Schrift noch nicht, daß er von den Toten auferstehen müßte. Da gingen die Jünger wieder zusammen, und Petrus verwundert sich, wie es zugging. Maria aber stand vor dem Grabe und weinet draußen. Als sie nun weinet, gucket sie in das Grab und siehet zweene Engel in weißen Kleidern sitzen, einen zu Häupten und den andern zu Füßen, da sie den Leichnam Jesu hingelegt hatten, und dieselben sprachen zu ihr:

Zweene Engel

Weib, Weib, was weinest du?

Evangelist

Sie spricht zu ihnen:

Maria Magdalena

Sie haben meinen Herren weggenommen, und ich weiß nicht, wo sie ihn hingelegt haben.

Evangelist

4 Und als sie das saget, wandte sie sich zurücke und siehet Jesum stehen und weiß nicht, daß es Jesus ist. Spricht Jesus zu ihr:

Jesus

Weib, was weinest du, wen suchst du?

Evangelist

Sie meinet, es sei der Gärtner und spricht zu ihm:

saw the linen clothes lying; yet went he not in. Then cometh Simon Peter following him, and went into the sepulchre, and seeth the linen clothes lie, and the napkin, that was about his head, not lying with the linen clothes, but wrapped together in a place by itself. Then went in also that other disciple, which came first to the sepulchre, and he saw, and believed. For as yet they knew not the scripture, that he must rise again from the dead. Then the disciples went away again, and Peter wondereth in himself at that which was come to pass. But Mary stood without at the sepulchre weeping: and as she wept, she stooped down, and looked into the sepulchre, and seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain. And they say unto her:

The Two Angels

Woman, woman, why weepest thou?

Evangelist

She saith unto them:

Mary Magdalene

Because they have taken away my Lord, and I know not where they have laid him.

Evangelist

And when she had thus said, she turned herself back, and saw Jesus standing, and knew not that it was Jesus. Jesus saith unto her:

Jesus

Woman, why weepest thou? whom seekest thou?

Evangelist

She, supposing him to be the gardener, saith unto him:

Maria Magdalena

Herr, hast du ihn weggetragen, so sage mir, wo hast du ihn hingelegt, so will ich ihn holen.

Evangelist

Spricht Jesus zu ihr:

Jesus

Maria!

Evangelist

Da wandte sie sich um und spricht zu ihm:

Maria Magdalena

Rabbuni!

Evangelist

Das heißt: Meister!

Spricht Jesus zu ihr:

Jesus

Rühre mich nicht an, denn ich bin noch nicht aufgefahren zu meinem Vater. Gehet aber hin zu meinen Brüdern und saget ihnen: Ich fahre auf zu meinem Vater und zu eurem Vater, zu meinem Gott und zu eurem Gott!

Evangelist

Dies ist die Maria Magdalena, von welcher Jesus austrieb sieben Teufel, welcher er am ersten erschien, da er auferstanden war, früh am ersten Tage der Sabbathen. Und sie ging hin und verkündigets denen, die mit ihm gewesen waren, die da Leide trugen und weineten, daß sie den Herren gesehen hatte, und solchs hätt`er zu ihr gesagt. Und dieselbigen, da sie hörten, daß er lebt und wäre ihr erschienen, glaubten sie nicht.

Mary Magdalene

Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away.

Evangelist

Jesus saith unto her:

Jesus

Mary!

Evangelist

She turned herself, and saith unto him:

Mary Magdalene

Rabboni!

Evangelist

Which is to say, Master.

Jesus saith unto her:

Jesus

Touch me not; for I am not yet ascended to my Father: but go to my brethren, and say unto them, I ascend unto my Father, and your Father; and to my God, and your God!

Evangelist

Now when Jesus was risen early the first day of the week, he appeared first to Mary Magdalene, out of whom he had cast seven devils. And she went and told them that had been with him, as they mourned and wept, that she had seen the Lord, and that he had spoken these things unto her. And they, when they had heard that he was alive, and had been seen of her, believed not.

5 Die Weiber aber gingen hinein in das Grab und sahen einen Jüngling zur rechten Hand sitzen, der hatte ein lang weiß Kleid an, und sie entsetzten sich. Es war der Engel des Herren, er aber sprach zu ihnen:

Der Jüngling am Grabe

Entsetzt euch nicht! Ich weiß, daß ihr suchtet Jesus von Nazareth, den gekreuzigten. Er ist nicht hie, er ist auferstanden, wie er gesagt hat. Kommet her und sehet die Stätte, da der Herr gelegen ist, und gehet schnell hin und sagets seinen Jüngern und Petro, daß er auferstanden sei von den Toten, und siehe, er wird für euch hingehn in Galiläa, da werdet ihr ihn sehen, wie er euch gesagt hat. Siehe, ich hab es euch gesagt!

Evangelist

Und sie gingen schnell zum Grabe hinaus, mit Furcht und großer Freude, und liefen, daß sie es seinen Jüngern verkündigten; denn es war sie zittern und entsetzen ankommen, und sagten niemand nichts, denn sie fürchten sich. Und da sie gingen, seinen Jüngern zu verkündigen, siehe da begegnet ihnen Jesus und sprach:

Jesus

Seid begrüßet!

Evangelist

Und sie traten zu ihm und griffen an seine Füße und fielen vor ihm nieder. Da sprach Jesus zu ihnen:

Jesus

Fürchtet euch nicht, gehet hin und verkündiget es meinen Brüdern, daß sie hingehn in Galiläa, daselbst werden sie mich sehen!

And entering into the sepulchre, they women saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. He was the angel of the Lord and he saith unto them:

The Young Man at the Grave

Be not affrighted: I know that ye seek Jesus of Nazareth, which was crucified. He is not here: for he is risen, as he said. Come, see the place where the Lord lay and go quickly, and tell his disciples and Peter that he is risen from the dead; and, behold, he goeth before you into Galilee, there shall ye see him, as he said unto you. Lo, I have told you!

Evangelist

And they departed quickly from the sepulchre with fear and great joy; and did run to bring his disciples word. They trembled and were amazed: neither said they any thing to any man; for they were afraid. And as they went to tell his disciples, behold, Jesus met them, saying:

Jesus

All hail.

Evangelist

And they came and held him by the feet, and worshipped him. Then said Jesus unto them:

Jesus

Be not afraid: go tell my brethren that they go into Galilee, and there shall they see me!

Evangelist

6 Da sie aber hin gingen, siehe, da kamen etliche von den Hütern in die Stadt und verkündigten den Hohenpriestern alles, was geschehen war. Und sie kamen zusammen mit den Ältesten und hielten einen Rat und gaben den Kriegsknechten Geldes genug und sprachen:

Die Hohenpriester

Saget, seine Jünger kamen des Nachts und stahlen ihn, dieweil wir schliefen, und wo es wird auskommen beim Landpfleger, wollen wir ihn stillen, und schaffen, daß ihr sicher seid.

Evangelist

Und sie nahmen das Geld und taten, wie sie gelehret waren. Und solche Rede ist ruchbar worden bei den Juden bis auf den heutigen Tag.

7 Und siehe, Zweene aus ihnen gingen an demselbigen Tage in einen Flecken, der war von Jerusalem sechzig Feldweges weit; des Nam heißt Emmaus. Und sie redeten miteinander von allen diesen Geschichten, und es geschah, da sie so redeten und befragten sich miteinander, nahet Jesus zu ihnen und wandelte mit ihnen. Aber ihre Augen wurden gehalten, daß sie ihn nicht erkannten, denn in einer andern Gestalt erschien er ihnen. Er sprach aber zu ihnen:

Jesus

Was sind das für Reden, die ihr zwischen euch handelt unterwegs und seid traurig?

Evangelist

Da antwortet einer mit Namen Cleophas und sprach zu ihm:

Evangelist

Now when they were going, behold, some of the watch came into the city, and shewed unto the chief priests all the things that were done. And when they were assembled with the elders, and had taken counsel, they gave large money unto the soldiers, saying:

The Chief Priest

Say ye, His disciples came by night, and stole him away while we slept. And if this come to the governor's ears, we will persuade him, and secure you.

Evangelist

So they took the money, and did as they were taught: and this saying is commonly reported among the Jews until this day. And, behold, two of them went that same day to a village called Emmaus, which was from Jerusalem about threescore furlongs. And they talked together of all these things which had happened. And it came to pass, that, while they communed together and reasoned, Jesus himself drew near, and went with them. But their eyes were holden that they should not know him after that he appeared in another form unto them. And he said unto them:

Jesus

What manner of communications are these that ye have one to another, as ye walk, and are sad?

Evangelist

And the one of them, whose name was Cleopas, answering said unto him:

Cleophas

Bist du allein unter den Fremdlingen zu Jerusalem, der nicht wisse, was in diesen Tagen darinnen geschehen ist?

Evangelist

Und er sprach zu ihm:

Jesus

Welches?

Evangelist

Sie aber sprachen zu ihm:

Cleophas und sein Geselle

Das von Jesu von Nazareth, wie er war ein Prophet, mächtig von Taten und Worten; wie ihn unsre Hohenpriester und Obristen überantwortet haben zum Verdammnis des Todes und gekreuziget. Wir aber hofften, er sollt Israel erlösen, und über alles ist heut der dritte Tag, daß solches geschehn ist. Auch haben uns erschreckt etliche Weiber der unsern; die sind früh bei dem Grabe gewesen, haben seinen Leib nicht funden, kommen und sagen, sie haben ein Gesichte der Engel gesehen, welche sagen, er lebe! Und etliche unter uns gingen hin zum Grabe und fundens also, wie die Weiber sagten; aber ihn funden sie nicht.

Evangelist

Und er sprach zu ihnen:

Jesus

O, ihr Toren, und träges Herzen, zu glauben alle dem, das die Propheten geredet haben! Mußte nicht Christus solches leiden und zu seiner Herrlichkeit eingehen?

Cleophas

Art thou only a stranger in Jerusalem, and hast not known the things which are come to pass therein these days?

Evangelist

And he said unto them:

Jesus

What things?

Evangelist

And they said unto him:

Cleophas and his Companion

Concerning Jesus of Nazareth, which was a prophet mighty in deed and word before God and all the people: and how the chief priests and our rulers delivered him to be condemned to death, and have crucified him. But we trusted that it had been he which should have redeemed Israel: and beside all this, to day is the third day since these things were done. Yea, and certain women also of our company made us astonished, which were early at the sepulchre; and when they found not his body, they came, saying, that they had also seen a vision of angels, which said that he was alive. And certain of them which were with us went to the sepulchre, and found it even so as the women had said: but him they saw not.

Evangelist

Then he said unto them

Jesus

O fools, and slow of heart to believe all that the prophets have spoken: ought not Christ to have suffered these things, and to enter into his glory?

Evangelist

Und fing an von Mose und allen Propheten und legte ihnen die Schrift aus, die von ihm gesaget waren. Und sie kamen nahe zum Flecken, da sie hingingen, und er stellet sich, als wollt er fürder gehen, aber sie nötigten ihn und sprachen:

Cleophas und sein Geselle

Bleibe bei uns, denn es will Abend werden, und der Tag hat sich geneiget.

Evangelist

- 8 Und er ging hinein, bei ihnen zu bleiben, und es geschah, da er mit ihnen zu Tische saß, nahm er das Brot, dankt, brach und gabs ihnen. Da wurden ihre Augen geöffnet und erkannten ihn. Und er verschwand vor ihnen und sie sprachen untereinander:

Cleophas und sein Geselle

Brannte nicht unser Herz in uns, da er mit uns redet auf dem Wege, als er uns die Schrift öffnet!

Evangelist

- 9 Und sie stunden zu derselbigen Stunde auf und kehrten wieder gen Jerusalem, und funden die Elfe versammelt und die bei ihnen waren, welche sprachen:

Die Elfe zu Jerusalem versammelt

Der Herr ist wahrhaftig auferstanden und Simoni erschienen!

Evangelist

And beginning at Moses and all the prophets, he expounded unto them in all the scriptures the things concerning himself. And they drew nigh unto the village, whither they went: and he made as though he would have gone further. But they constrained him, saying:

Cleophas and his Companion

Abide with us: for it is toward evening, and the day is far spent, and he went in to tarry with them.

Evangelist

And it came to pass, as he sat at meat with them, he took bread, and blessed it, and brake, and gave to them. And their eyes were opened, and they knew him; and he vanished out of their sight. And they said one to another:

Cleophas and his Companion

Did not our heart burn within us, while he talked with us by the way, and while he opened to us the scriptures?

Evangelist

And they rose up the same hour, and returned to Jerusalem, and found the eleven gathered together, and them that were with them, saying:

The Eleven Gathered in Jerusalem

The Lord is risen indeed, and hath appeared to Simon!

Evangelist

Und sie erzählten ihnen, was auf dem Wege geschehen war, und wie er von ihnen erkannt wäre an dem, da er das Brot brach, und denen glaubten sie auch nicht.

10 Es war aber am Abend desselbigen Sabbaths, und die Tür war verschlossen, da die Jünger versammelt waren, aus Furcht vor den Juden. Da sie aber davon redeten kam Jesus selbst, da sie zu Tische saßen, und trat mitten ein und spricht zu ihnen

Jesus

Friede sei mit euch!

Evangelist

Und schalt ihren Unglauben und ihres Herzens Härte, daß sie nicht geglaubt hatten denen, die ihn gesehen hatten auferstanden. Sie aber erschrakten und furchten sich, meineten, sie sähen einen Geist, und er sprach zu ihnen:

Jesus

Was seid ihr also erschrocken, und warum kommen solche Gedanken auf in euren Herzen? Sehet, meine Hände und meine Füße! Ich bin es selbst, fühlet mich und sehet; denn ein Geist hat nicht Fleisch und Beine, wie ihr sehet, daß ich habe.

Evangelist

Und als er das saget, zeigt er ihnen Händ und Füße und seine Seite: Da wurden die Jünger froh, daß sie den Herren sahen. Da sie aber noch nicht glaubten vor Freuden und sich wunderten, sprach er zu ihnen:

Evangelist

And they told what things were done in the way, and how he was known of them in breaking of bread, neither believed they them.

Then the same day at evening, being the first day of the week, when the doors were shut where the disciples were assembled for fear of the Jews. And as they thus spake, came Jesus, as they sat at meat, and stood in the midst, and saith unto them:

Jesus

Peace be unto you!

Evangelist

And upbraided them with their unbelief and hardness of heart, because they believed not them which had seen him after he was risen. But they were terrified and affrighted, and supposed that they had seen a spirit, and he said unto them:

Jesus

Why are ye troubled? and why do thoughts arise in your hearts? Behold my hands and my feet, that it is I myself: handle me, and see; for a spirit hath not flesh and bones, as ye see me have.

Evangelist

And when he had thus spoken, he shewed them his hands and his feet, and his side. Then were the disciples glad, when they saw the Lord. And while they yet believed not for joy, and wondered, he said unto them:

Jesus

Habt ihr hie zu essen?

Evangelist

11 Und sie legten ihm vor ein Stück vom gebratenen Fisch und Honigseims, und er nahm und aß vor ihnen. Er sprach aber zu ihnen:

Jesus

Dies sind die Reden, die ich zu euch saget, da ich noch bei euch war; denn es muß alles erfüllt werden, was von mir geschrieben ist in dem Gesetz Mosi, in den Propheten und in den Psalmen!

Evangelist

Da eröffnet er ihnen das Verständnis, daß sie die Schrift verstunden, und sprach zu ihnen:

Jesus

Also ist es geschrieben, und also mußte Christus leiden und auferstehn von den Toten am dritten Tage, und predigen lassen in seinem Namen Buß und Vergebung der Sünden unter allen Völkern, und anheben zu Jerusalem. Ihr aber seid des alles Zeugen!

Evangelist

Und abermal sprach er zu ihnen:

Jesus

Friede sei mit euch! Gleich wie mich mein Vater gesandt hat, also sende ich euch.

Evangelist

Und als er das saget, blies er sie an und spricht zu ihnen:

Jesus

Have ye here any meat?

Evangelist

And they gave him a piece of a broiled fish, and of an honeycomb. And he took it, and did eat before them. And he said unto them:

Jesus

These are the words which I spake unto you, while I was yet with you, that all things must be fulfilled, which were written in the law of Moses, and in the prophets, and in the psalms, concerning me!

Evangelist

Then opened he their understanding, that they might understand the scriptures, and said unto them:

Jesus

Thus it is written, and thus it behoved Christ to suffer, and to rise from the dead the third day: and that repentance and remission of sins should be preached in his name among all nations, beginning at Jerusalem. And ye are witnesses of these things!

Evangelist

Then he said to them again:

Jesus

Peace be unto you: as my Father hath sent me, even so send I you.

Evangelist

And when he had said this, he breathed on them, and saith unto them:

Jesus

Nehmet hin den heiligen Geist! Welchen ihr die Sünden erlasset, den sind sie erlassen, und welchen ihr sie behaltet, den sind sie behalten!

Beschluss

12 Gott sei Dank, der uns den Sieg gegeben hat durch Jesum Christum, unsern Herren! Victoria!

Jesus

Receive ye the Holy Ghost: whose soever sins ye remit, they are remitted unto them; and whose soever sins ye retain, they are retained!

Conclusion

Thanks be to God, which giveth us the victory through our Lord Jesus Christ! Victoria!

Compact Disc 12

Historia des Leidens und Sterbens unsers Herrn und Heilandes Jesu Christi nach dem Evangelisten St. Matthäus

Introitus

1 Das Leiden unsers Herren Jesu Christi, wie es beschreibet der heilige Evangeliste Matthäus.

Evangelist

2 Und es begab sich, da Jesus alle diese Reden vollendet hatte, sprach er zu seinen Jüngern: Jesus Ihr wisset, dass nach zweien Tagen Ostern wird, und des Menschen Sohn wird überantwortet werden, dass er gekreuzigt werde. Da versammelten sich die Hohenpriester und Schriftgelehrten und die Ältesten im Volk in dem Palast des Hohenpriesters, der da hieß Kaiphas, und hielten Rat, wie sie Jesum mit Listen griffen und töteten. Sie sprachen aber:

Hohepriester und Schriftgelehrte

Ja nicht auf das Fest, auf dass nicht ein Aufruhr werde im Volk.

Evangelist

3 Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, das hatte ein Glas mit köstlichem Wasser und goss es auf sein Haupt, da er zu Tische saß. Da das die Jünger sahen, wurden sie unwillig und sprachen:

Die Jünger Jesu

Wozu dienet dieser Unrat? Dieses Wasser hätte mocht teuer verkauft und den Armen gegeben werden.

Beginning

The Passion of Our Lord Jesus Christ as narrated by the Saint Evangelist Matthew

Evangelist

And it came to pass, when Jesus had finished all these sayings, he said unto his disciples, Ye know that after two days is the feast of the passover, and the Son of man is betrayed to be crucified. Then assembled together the chief priests, and the scribes, and the elders of the people, unto the palace of the high priest, who was called Caiaphas, and consulted that they might take Jesus by subtilty, and kill him. But they said:

The Chief Priest and Scribes

Not on the feast day, lest there be an uproar among the people.

Evangelist

Now when Jesus was in Bethany, in the house of Simon the leper, there came unto him a woman having an alabaster box of very precious ointment, and poured it on his head, as he sat at meat. But when his disciples saw it, they had indignation, saying:

The Disciples

To what purpose is this waste? For this ointment might have been sold for much, and given to the poor.

Evangelist

Da das Jesus merketete, sprach er zu ihnen:

Jesus

Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Arme bei euch; mich aber habt ihr nicht allezeit. Dass sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, dass man mich begraben wird. Wahrlich, ich sage euch: Wo dies Evangelium gepredigt wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

Evangelist

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

Judas

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

Evangelist

Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, dass er ihn verriete.

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

Die Jünger Jesu

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

Evangelist

Er sprach:

Jesus

Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister läßt dir sagen: Meine Zeit ist hie, ich will bei dir die Ostern halten mit meinen Jüngern.

Evangelist

When Jesus understood it, he said unto them:

Jesus

Why trouble ye the woman? for she hath wrought a good work upon me. For ye have the poor always with you; but me ye have not always. For in that she hath poured this ointment on my body, she did it for my burial. Verily I say unto you, Wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her.

Evangelist

Then one of the twelve, called Judas Iscariot, went unto the chief priests, and said unto them:

Judas

What will ye give me, and I will deliver him unto you?

Evangelist

And they covenanted with him for thirty pieces of silver. And from that time he sought opportunity to betray him.

Now the first day of the feast of unleavened bread the disciples came to Jesus, saying unto him:

The Disciples

Where wilt thou that we prepare for thee to eat the passover?

Evangelist

And he said:

Jesus

Go into the city to such a man, and say unto him, The Master saith, My time is at hand; I will keep the passover at thy house with my disciples.

Evangelist

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

Jesus

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

Evangelist

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

Die Jünger

Jesu Herr, bin ich's?

Evangelist

Er antwortet' und sprach:

Jesus

Der mit der Hand mit mir in die Schüssel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird! Es wäre ihm besser, dass derselbige Mensch noch nie geboren wäre.

Evangelist

Da antwortet' Judas, der ihn verriet, und sprach:

Judas

Bin ich's, Rabbi?

Evangelist

Er sprach zu ihm:

Evangelist

And the disciples did as Jesus had appointed them; and they made ready the passover. Now when the even was come, he sat down with the twelve. And as they did eat, he said:

Jesus

Verily I say unto you, that one of you shall betray me.

Evangelist

And they were exceeding sorrowful, and began every one of them to say unto him:

The Disciples

Lord, is it I?

Evangelist

And he answered and said:

Jesus

He that dippeth his hand with me in the dish, the same shall betray me. The Son of man goeth as it is written of him: but woe unto that man by whom the Son of man is betrayed! it had been good for that man if he had not been born.

Evangelist

Then Judas, which betrayed him, answered and said:

Judas

Master, is it I?

Evangelist

He said unto him:

<i>Jesus</i> Du sagest es.	<i>Jesus</i> Thou hast said.	<i>Petrus</i> Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.	<i>Peter</i> Though all men shall be offended because of thee, yet will I never be offended.
<i>Evangelist</i> Da sie aber aßen, nahm Jesus das Brot, danket' und brach's und gab es den Jüngern und sprach:	<i>Evangelist</i> And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said:	<i>Evangelist</i> Jesus sprach zu ihm:	<i>Evangelist</i> Jesus said unto him:
<i>Jesus</i> Nehmet, esset; das ist mein Leib.	<i>Jesus</i> Take, eat; this is my body.	<i>Jesus</i> Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.	<i>Jesus</i> Verily I say unto thee, That this night, before the cock crow, thou shalt deny me thrice.
<i>Evangelist</i> Und er nahm den Kelch und danket', gab ihnen den und sprach:	<i>Evangelist</i> And he took the cup, and gave thanks, and gave it to them, saying,:	<i>Evangelist</i> Petrus sprach zu ihm:	<i>Evangelist</i> Peter said unto him:
<i>Jesus</i> Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an von dem Gewächse des Weinstocks nicht mehr trinken bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich.	<i>Jesus</i> Drink ye all of it; for this is my blood of the new testament, which is shed for many for the remission of sins. But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom.	<i>Petrus</i> Und wenn ich mit dir sterben müsste, so will ich dich nicht verleugnen.	<i>Peter</i> Though I should die with thee, yet will I not deny thee.
<i>Evangelist</i> 6 Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen:	<i>Evangelist</i> And when they had sung an hymn, they went out into the mount of Olives. Then saith Jesus unto them:	<i>Evangelist</i> Desgleichen sagten auch alle Jünger. 7 Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern:	<i>Evangelist</i> Likewise also said all the disciples. Then cometh Jesus with them unto a place called Gethsemane, and saith unto the disciples:
<i>Jesus</i> In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es stehet geschrieben: 'Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen.' Wann ich aber auferstehe, will ich für euch hingehen in Galilaeam.	<i>Jesus</i> All ye shall be offended because of me this night: for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad. But after I am risen again, I will go before you into Galilee.	<i>Jesus</i> Setzet euch hie, bis dass ich dorthin gehe und bete.	<i>Jesus</i> Sit ye here, while I go and pray yonder.
<i>Evangelist</i> Petrus antwortet' und sprach zu ihm:	<i>Evangelist</i> Peter answered and said unto him:	<i>Evangelist</i> Und nahm zu sich Petrum und die zweene Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen:	<i>Evangelist</i> And he took with him Peter and the two sons of Zebedee, and began to be sorrowful and very heavy. Then saith Jesus unto them:
		<i>Jesus</i> Meine Seele ist betrübet bis an den Tod; bleibet hie und wachet mir mir!	<i>Jesus</i> My soul is exceeding sorrowful, even unto death: tarry ye here, and watch with me!

Evangelist

Und ging hin ein wenig, fiel nieder auf sein Angesichte und betet' und sprach:

Jesus

Mein Vater, ist's möglich, so gehe dieser Kelch von mir; doch nicht wie ich will, sondern wie du willst!

Evangelist

Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu Petro:

Jesus

Könnet ihr denn nicht eine Stunde mit mir wachen? Wachet und betet, dass ihr nicht in Anfechtung fallet! Der Geist ist willig; aber das Fleisch ist schwach.

Evangelist

Zum anderen Mal ging er hin, betet' und sprach:

Jesus

Mein Vater, ist es nicht möglich, dass dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille!

Evangelist

Und er kam und fand sie abermals schlafend, und ihre Augen waren voll Schlafes. Und er ließ sie und ging abermals und betet' zum dritten Mal und redet' dieselbigen Wort. Da kam er zu seinen Jüngern und sprach zu ihnen:

Jesus

Ach, wollet ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, dass des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasst uns gehen! Siehe, der ist da, der mich verrät!

Evangelist

And he went a little further, and fell on his face, and prayed, saying:

Jesus

O my Father, if it be possible, let this cup pass from me: nevertheless not as I will, but as thou wilt!

Evangelist

And he cometh unto the disciples, and findeth them asleep, and saith unto Peter:

Jesus

What, could ye not watch with me one hour? Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak.

Evangelist

He went away again the second time, and prayed, saying:

Jesus

O my Father, if this cup may not pass away from me, except I drink it, thy will be done!

Evangelist

And he came and found them asleep again: for their eyes were heavy. And he left them, and went away again, and prayed the third time, saying the same words. Then cometh he to his disciples, and saith unto them:

Jesus

Sleep on now, and take your rest: behold, the hour is at hand, and the Son of man is betrayed into the hands of sinners. Rise, let us be going: behold, he is at hand that doth betray me!

Evangelist

8 Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schwertern und mit Stangen, von den Hohenpriestern und Ältesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt:

Judas

Welchen ich küssen werde, der ist's, den greifet.

Evangelist

Und alsbald trat er zu Jesu und sprach:

Judas

Gegrüßet seist du, Rabbi!

Evangelist

Und küsst ihn. Jesus aber sprach zu ihm:

Jesus

Mein Freund, warum bist du kommen?

Evangelist

Da traten sie hinzu und legten die Hände an Jesum und griffen ihn. Und siehe, einer aus denen, die mit Jesu waren, reckte die Hand aus und zog sein Schwert aus und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:

Jesus

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

Evangelist

And while he yet spake, lo, Judas, one of the twelve, came, and with him a great multitude with swords and staves, from the chief priests and elders of the people. Now he that betrayed him gave them a sign, saying:

Judas

Whomsoever I shall kiss, that same is he: hold him fast.

Evangelist

And forthwith he came to Jesus, and said:

Judas

Hail, master!

Evangelist

And kissed him. And Jesus said unto him:

Jesus

Friend, wherefore art thou come?

Evangelist

Then came they, and laid hands on Jesus, and took him. And, behold, one of them which were with Jesus stretched out his hand, and drew his sword, and struck a servant of the high priest's, and smote off his ear. Then said Jesus unto him:

Jesus

Put up again thy sword into his place: for all they that take the sword shall perish with the sword. Thinkest thou that I cannot now pray to my Father, and he shall presently give me more than twelve legions of angels? But how then shall the scriptures be fulfilled, that thus it must be?

Evangelist

Zu der Stunde sprach Jesus zu den Scharen:

Jesus

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

Evangelist

Da verließen ihn alle Jünger und flohen.

- 9 Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammelt hatten. Petrus aber folgte ihm nach von ferne bis in den Palast des Hohenpriesters und ging hinein und setzte sich bei die Knechte, auf dass er sähe, wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis' wider Jesum, auf dass sie ihn töteten. Und funden keines. Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keines. Zuletzt traten herzu zweene falsche Zeugen, welche sprachen:

Zwei falsche Zeugen

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

Evangelist

Und der Hohepreister stund auf und sprach zu ihm:

Kaiphas

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

Evangelist

In that same hour said Jesus to the multitudes:

Jesus

Are ye come out as against a thief with swords and staves for to take me? I sat daily with you teaching in the temple, and ye laid no hold on me. But all this was done, that the scriptures of the prophets might be fulfilled.

Evangelist

Then all the disciples forsook him, and fled.

And they that had laid hold on Jesus led him away to Caiaphas the high priest, where the scribes and the elders were assembled. But Peter followed him afar off unto the high priest's palace, and went in, and sat with the servants, to see the end. Now the chief priests, and elders, and all the council, sought false witness against Jesus, to put him to death; But found none: yea, though many false witnesses came, yet found they none. At the last came two false witnesses, and said:

The Two False Witnesses

This fellow said, I am able to destroy the temple of God, and to build it in three days.

Evangelist

And the high priest arose, and said unto him:

Caiaphas

Answerest thou nothing? what is it which these witness against thee?

Evangelist

Jesus aber schweige stille. Und der Hohepriester antwortet' und sprach zu ihm:

Kaiphas

Ich beschwöre dich bei dem lebendigen Gott, dass du uns sagest, ob du seiest Christus, der Sohn Gottes.

Evangelist

Jesus sprach:

Jesus

Du sagest es. Doch sage ich euch: Von nun an wird es geschehen, dass ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

Evangelist

Da zerreiß der Hohepriester seine Kleider und sprach:

Kaiphas

Er hat Gott gelästert! Was bedürfen wir weiter Zeugnis? Siehe, jetzt habt ihr seine Gotteslästerung gehört. Was dünket euch?

Evangelist

Sie antworteten und sprachen:

Schriftgelehrte und Älteste

Er ist des Todes schuldig!

Evangelist

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

Evangelist

But Jesus held his peace. And the high priest answered and said unto him:

Caiaphas

I adjure thee by the living God, that thou tell us whether thou be the Christ, the Son of God.

Evangelist

Jesus saith unto him:

Jesus

Thou hast said: nevertheless I say unto you, hereafter shall ye see the Son of man sitting on the right hand of power, and coming in the clouds of heaven.

Evangelist

Then the high priest rent his clothes, saying:

Caiaphas

He hath spoken blasphemy; what further need have we of witnesses? behold, now ye have heard his blasphemy. What think ye?

Evangelist

They answered and said:

Scribes and Elders

He is guilty of death!

Evangelist

Then did they spit in his face, and buffeted him; and others smote him with the palms of their hands, saying:

<i>Der ganze Haufe</i> Weissage uns, Christe, wer ist's, der dich schlug?	<i>The Whole Crowd</i> Prophesy unto us, thou Christ, who is he that smote thee?	<i>Petrus</i> Ich kenne des Menschen nicht.	<i>Peter</i> I know not the man.
<i>Evangelist</i> 10 Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach:	<i>Evangelist</i> Now Peter sat without in the palace: and a damsel came unto him, saying:	<i>Evangelist</i> Und alsbald krähet' der Hahn. Da gedachte Petrus an die Worte Jesu, da er zu ihm sagte: Ehe der Hahn krähen wird, wirst du mich dreimal verleugnen; und ging hinaus und weinete bitterlich.	<i>Evangelist</i> And immediately the cock crew. And Peter remembered the word of Jesus, which said unto him, Before the cock crow, thou shalt deny me thrice. And he went out, and wept bitterly.
<i>Erste Magd</i> Und du warest auch mit dem Jesu aus Galiläa.	<i>First Woman</i> Thou also wast with Jesus of Galilee.	11 Des Morgens aber hielten alle Hohenpriester und die Ältesten des Volks einen Rat über Jesum, dass sie ihn töteten; und bunden ihn, führten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato.	When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put him to death: And when they had bound him, they led him away, and delivered him to Pontius Pilate the governor.
<i>Evangelist</i> Er leugnete aber vor ihnen allen und sprach:	<i>Evangelist</i> But he denied before them all, saying:	12 Da das Judas sahe, der ihn verraten hatte, dass er verdammet war zum Tode, gereute es ihn, und brachte herwieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach:	Then Judas, which had betrayed him, when he saw that he was condemned, repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying:
<i>Petrus</i> Ich weiß nicht, was du sagest.	<i>Peter</i> I know not what thou sayest.	<i>Judas</i> Ich habe übel getan, dass ich unschuldig Blut verraten habe.	<i>Judas</i> I have sinned in that I have betrayed the innocent blood.
<i>Evangelist</i> Als er aber zu der Tür hinausging, sahe ihn eine andere; die sprach zu denen, die da waren:	<i>Evangelist</i> And when he was gone out into the porch, another maid saw him, and said unto them that were there:	<i>Evangelist</i> Sie sprachen:	<i>Evangelist</i> And they said:
<i>Zweite Magd</i> Dieser war auch mit dem Jesu von Nazareth.	<i>Second Woman</i> This fellow was also with Jesus of Nazareth.	<i>Hohenpriester und Älteste</i> Was gehet uns das an? Da siehe du zu!	<i>The High Priest and Elders</i> What is that to us? See thou to that!
<i>Evangelist</i> Und er leugnete abermal und schwur dazu: Petrus Ich kenne des Menschen nicht. Und über eine kleine Weile traten hinzu, die da stunden und sprachen zu Petro:	<i>Evangelist</i> And again he denied with an oath: I do not know the man. And after a while came unto him they that stood by, and said to Peter:	<i>Evangelist</i> Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhing sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen:	<i>Evangelist</i> And he cast down the pieces of silver in the temple, and departed, and went and hanged himself. And the chief priests took the silver pieces, and said:
<i>Die Knechte</i> Währlich, du bist auch einer von denen, denn deine Sprache verrät dich.	<i>The Servants</i> Surely thou also art one of them; for thy speech bewrayeth thee.	<i>Hohenpriester</i> Es taugt nicht, dass wir sie in den Gotteskasten legen, denn es ist Blutgeld.	<i>The High Priest</i> It is not lawful for to put them into the treasury, because it is the price of blood.
<i>Evangelist</i> Da hub er an, sich zu verfluchen und zu schwören:	<i>Evangelist</i> Then began he to curse and to swear, saying:		

<p><i>Evangelist</i> Sie hielten aber einen Rat und kauften einen Töpfers Acker darum zum Begräbnis der Pilgrim. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfüllet, was gesagt ist durch den Propheten Jeremiam, da da spricht: ‘Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfers Acker, als mir der Herr befohlen hat.’</p> <p>13 Jesus aber stund für dem Landpfleger; und der Landpfleger fragte ihn und sprach:</p>	<p><i>Evangelist</i> And they took counsel, and bought with them the potter's field, to bury strangers in. Wherefore that field was called, The field of blood, unto this day. Then was fulfilled that which was spoken by Jeremy the prophet, saying, And they took the thirty pieces of silver, the price of him that was valued, whom they of the children of Israel did value; And gave them for the potter's field, as the Lord appointed me.</p> <p>And Jesus stood before the governor: and the governor asked him, saying:</p>	<p>andern, der hieß Barrabas. Und da sie versamlet waren, sprach Pilatus zu ihnen:</p> <p><i>Pilatus</i> Welchen wollet ihr, dass ich euch losgebe? Barrabam oder Jesum, von dem gesagt wird, er sei Christus?</p> <p><i>Evangelist</i> Denn er wusste wohl, dass sie ihn aus Neid überantwortet hatten. Und da er auf dem Richterstuhl saß, schickte sein Weib zu ihm und ließ ihm sagen:</p>	<p><i>Pilate</i> Whom will ye that I release unto you? Barabbas, or Jesus which is called Christ?</p> <p><i>Evangelist</i> For he knew that for envy they had delivered him. When he was set down on the judgment seat, his wife sent unto him, saying:</p>
<p><i>Pilatus</i> Bist du der Juden König?</p>	<p><i>Pilate</i> Art thou the King of the Jews?</p>	<p><i>Frau des Pilatus</i> Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen.</p>	<p><i>Pilate's Wife</i> Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him.</p>
<p><i>Evangelist</i> Jesus aber sprach zu ihm:</p>	<p><i>Evangelist</i> And Jesus said unto him:</p>	<p><i>Evangelist</i> Aber die Hohenpriester und die Ältesten überredeten das Volk, dass sie um Barrabas bitten sollten und Jesum umbrächten. Da antwortet' nun der Landpfleger und sprach zu ihnen:</p>	<p><i>Evangelist</i> But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. The governor answered and said unto them:</p>
<p><i>Jesus</i> Du sagest es.</p>	<p><i>Jesus</i> Thou sayest.</p>	<p><i>Evangelist</i> Welchen wollet ihr unter diesen zweien, den ich euch losgebe?</p>	<p><i>Pilate</i> Whether of the twain will ye that I release unto you?</p>
<p><i>Evangelist</i> Und da er verklagt ward von den Hohenpriestern und Ältesten, antwortet' er nichts. Da sprach Pilatus zu ihm:</p>	<p><i>Evangelist</i> And when he was accused of the chief priests and elders, he answered nothing. Then said Pilate unto him:</p>	<p><i>Pilatus</i> Hörest du nicht, wie hart sie dich verklagen?</p>	<p><i>Evangelist</i> They said:</p>
<p><i>Pilatus</i> Hörest du nicht, wie hart sie dich verklagen?</p>	<p><i>Pilate</i> Hearest thou not how many things they witness against thee?</p>	<p><i>Evangelist</i> Sie sprachen:</p>	<p><i>Evangelist</i> They said:</p>
<p><i>Evangelist</i> Und er antwortete ihm nicht auf ein Wort, also, dass sich auch der Landpfleger sehr wunderte. Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen für</p>	<p><i>Evangelist</i> And he answered him to never a word; insomuch that the governor marvelled greatly. Now at that feast the governor was wont to release unto the people a prisoner, whom they would. And they had then a notable prisoner, called Barabbas. Therefore when they were gathered together, Pilate said unto them:</p>	<p><i>Der ganze Haufe</i> Barrabam!</p> <p><i>Evangelist</i> Pilatus sprach zu ihnen:</p>	<p><i>The Whole Crowd</i> Barabbas!</p> <p><i>Evangelist</i> Pilate saith unto them:</p>

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

Evangelist
Sie sprachen alle:

Der ganze Haufe
Lass ihn kreuzigen!

Evangelist
Der Landpfleger sagete:

Pilatus
Was hat er denn Übels getan?

Evangelist
Sie schrien aber noch mehr und sprachen:

Der ganze Haufe
Lass ihn kreuzigen!

Evangelist
Da aber Pilatus sahe, dass er nichts schaffete,
sondern dass viel ein größer Getümmel ward, nahm
er Wasser und wusch die Hände vor dem Volk und
sprach:

Pilatus
Ich bin unschuldig an dem Blut dieses Gerechten;
sehst ihr zu!

Evangelist
Da antwortete das ganze Volk und sprach:

Der ganze Haufe
Sein Blut komme über uns und unsere Kinder!

Pilate
What shall I do then with Jesus which is called Christ?

Evangelist
They all say unto him:

The Whole Crowd
Let him be crucified!

Evangelist
And the governor said:

Pilate
Why, what evil hath he done?

Evangelist
But they cried out the more, saying:

The Whole Crowd
Let him be crucified!

Evangelist
When Pilate saw that he could prevail nothing, but that
rather a tumult was made, he took water, and washed
his hands before the multitude, saying:

Pilate
I am innocent of the blood of this just person: see ye to
it.

Evangelist
Then answered all the people, and said:

The Whole Crowd
His blood be on us, and on our children.

Evangelist
Da gab er ihnen Barrabam los; aber Jesum ließ er
geißeln und überantwortet' ihn, dass er gekreuzigt
würde.

14 Da nahmen die Kriegesknechte des Landpflegers
Jesum zu sich in das Richthaus und versammelten
über ihn die ganze Schar und zogen ihn aus und
legten ihm einen Purpurmantel an und flochten eine
Dornekrone und setzten sie auf sein Haupt und ein
Rohr in seine rechte Hand und beugeten die Knie'
vor ihm, und verspotteten ihn und sprachen:

Die Kriegsknechte
Gegrüßet seist du, der Juden König!

Evangelist
Und speieten ihn an und nahmen das Rohr und
schlugen damit sein Haupt. Und da sie ihn
verspottet hatten, zogen sie ihm den Mantel aus
und zogen ihm seine Kleider wieder an und
führten ihn hin, dass er gekreuzigt würde.

15 Und indem sie hinausgingen, funden sie einen
Menschen von Kylene mit dem Namen Simon; den
zwungen sie, dass er ihm sein Kreuze trug. Und da
sie an die Stätte kamen mit Namen Golgotha, das
ist verdeutschet: Schädelstätte, gaben sie ihm Essig
zu trinken mit Gallen vermischt; und da er es
schmeckte, wollte er es nicht trinken. Da sie ihn
aber gekreuzigt hatten, teilten sie seine Kleider
und warfen das Los darum, auf dass erfüllet würde,
das gesaget ist durch den Propheten: 'Sie haben
meine Kleider unter sich geteilet, und über mein
Gewand haben sie das Los geworfen.' Und sie
saßen allda und hüteten sein. Und oben zu seinen
Häupten hefteten sie die Ursach seines Todes
beschrieben, nämlich: 'Dies ist Jesus, der Juden
König.' Und es wurden zweene Mörder mit ihm
gekreuzigt, einer zur Rechten und einer zur
Linken. Die aber vorübergingen, lästerten ihn und
schüttelten ihre Köpfe und sprachen:

Evangelist
Then released he Barabbas unto them: and when he
had scourged Jesus, he delivered him to be crucified.

Then the soldiers of the governor took Jesus into the
common hall, and gathered unto him the whole band
of soldiers. And they stripped him, and put on him a
scarlet robe. And when they had platted a crown of
thorns, they put it upon his head, and a reed in his
right hand: and they bowed the knee before him, and
mocked him, saying:

The Soldiers
Hail, King of the Jews!

Evangelist
And they spat upon him, and took the reed, and smote
him on the head. And after that they had mocked him,
they took the robe off from him, and put his own
raiment on him, and led him away to crucify him.

And as they came out, they found a man of Cyrene,
Simon by name: him they compelled to bear his cross.
And when they were come unto a place called
Golgotha, that is to say, a place of a skull, They gave
him vinegar to drink mingled with gall: and when he
had tasted thereof, he would not drink.
And they crucified him, and parted his garments,
casting lots: that it might be fulfilled which was spoken
by the prophet:
'They parted my garments among them, and upon my
vesture did they cast lots.' And sitting down they
watched him there; And set up over his head his
accusation written, 'This is Jesus the king of the Jews'.
Then were there two thieves crucified with him, one on
the right hand, and another on the left. And they that
passed by reviled him, wagging their heads, and saying:

Juden und Kriegsknechte

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

Evangelist

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

Hohepriester, Schriftgelehrte und Älteste

Andern hat er geholfen und kann ihm selber nicht helfen. Ist er der König Israels, so steige er nun vom Kreuz, so wollen wir ihm gläuben. Er hat Gott vertrauet; der erlöse ihn nun, lüset's ihn; denn er hat gesaget. Ich bin Gottes Sohn.

Evangelist

Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuzigt waren.

16 Und von der sechsten Stunde an ward eine Finsternis über das ganze Land bis zu der neunten Stunde. Und um die neunte Stunde schrei Jesus laut und sprach:

Jesus

Eli, Eli, Eli, lama asabtani?

Evangelist

Das ist: Mein Gott, mein Gott, mein Gott, warum hast du mich verlassen? Etliche aber, die da stunden, da sie das hörten, sprachen sie:

Die Kriegsknechte

Der ruft den Elias.

Evangelist

Und bald lief einer unter ihnen und nahm einen Schwamm und füllet ihn mit Essig und stecket' ihn

Jews and Soldiers

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

Evangelist

Likewise also the chief priests mocking him, with the scribes and elders, said:

Chief Priest, Scribes and Elders

He saved others; himself he cannot save. If he be the King of Israel, let him now come down from the cross, and we will believe him. He trusted in God; let him deliver him now, if he will have him: for he said, I am the Son of God.

Evangelist

The thieves also, which were crucified with him, cast the same in his teeth.

Now from the sixth hour there was darkness over all the land unto the ninth hour. And about the ninth hour Jesus cried with a loud voice, saying:

Jesus

Eli, Eli, Eli, lama sabachthani?

Evangelist

That is to say, My God, my God, my God, why hast thou forsaken me? Some of them that stood there, when they heard that, said:

The Soldiers

This man calleth for Elias.

Evangelist

And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave

auf ein Rohr und tränket' ihn. Die andern aber sprachen:

Die Juden

Halt! Lasst sehen, ob Elias komme und ihm helfe!

Evangelist

Aber Jesus schrei abermal laut und verschied. Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber taten sich auf, und stunden auf viel Leiber der Heiligen, die da schiefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahrenen Jesum, da sie sahen das Erdbeben und was da geschahe, erschrakten sie sehr und sprachen:

Hauptmann samt den Kriegsknechten

Wahrlich, dieser ist Gottes Sohn gewesen!

Evangelist

Und es waren viel Weiber da, die von ferne zusahen, die da Jesu waren nachgefolget aus Galiläa und hatten ihm gedienet; unter welchen war Maria Magdalena und Maria, die Mutter Jakobi und Joses, und die Mutter der Kinder Zebedäi.

17 Und am Abend kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war. Der ging zu Pilato und bat ihn um den Leib Jesu. Da befahl Pilatus, man sollt' ihm ihn geben. Und Joseph nahm den Leib und wickelt ihn in ein rein Leinwand und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen, und wälzet einen großen Stein für die Tür des Grabes und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab.

him to drink. The rest said:

The Jews

Let be, let us see whether Elias will come to save him!

Evangelist

Jesus, when he had cried again with a loud voice, yielded up the ghost. And, behold, the veil of the temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks rent; And the graves were opened; and many bodies of the saints which slept arose, And came out of the graves after his resurrection, and went into the holy city, and appeared unto many. Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying:

Centurion and Soldiers

Truly this was the Son of God.

Evangelist

And many women were there beholding afar off, which followed Jesus from Galilee, ministering unto him: Among which was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children.

When the even was come, there came a rich man of Arimathaea, named Joseph, who also himself was Jesus' disciple: He went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered. And when Joseph had taken the body, he wrapped it in a clean linen cloth, And laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and departed. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre.

18 Und des anderen Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen:

Hohepriester und Pharisäer

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

Evangelist

Pilatus sprach zu ihnen:

Pilatus

Da habet ihr die Hüter; gehet hin und verwahret es, wie ihr wisset.

Evangelist

Sie gingen hin und verwahreten das Grab mit Hüttern und versiegelten das Grab.

Beschluss

19 Ehre sei dir, Christe, der du littest Not, an dem Stamm des Kreuzes für uns den bitteren Tod, und herrschest mit dem Vater dort in Ewigkeit: hilf uns armen Sündern zu der Seligkeit.

Kyrie eleison, Christe eleison, Kyrie eleison.

Now the next day, that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying:

Chief Priest and Pharisees

Sir, we remember that that deceiver said, while he was yet alive, After three days I will rise again. Command therefore that the sepulchre be made sure until the third day, lest his disciples come by night, and steal him away, and say unto the people, He is risen from the dead: so the last error shall be worse than the first.

Evangelist

Pilate said unto them:

Pilate

Ye have a watch: go your way, make it as sure as ye can.

Evangelist

So they went, and made the sepulchre sure, sealing the stone, and setting a watch.

Conclusion

Glory to Thee, Christ, Thou who sufferest pain and death At the foot of the Cross for us who now reigns with the Father in eternity. Help us poor sinners to achieve holiness.

Lord have mercy, Christ have mercy, Lord have mercy.

Dialogo per la Pascua

Jesus

21 Weib, was weinest du, wen suchst du?

Maria Magdalena

Sie haben meinen Herren weggenommen, und ich weiß nicht, wo sie ihn hingelegt haben.

Jesus

Maria!

Maria Magdalena

Rabbuni!

Jesus

Rühre mich nicht an, denn ich bin noch nicht aufgefahren zu meinem Vater. Gehet aber hin zu meinen Brüdern und saget ihnen: Ich fahre auf zu meinem Vater und zu eurem Vater, zu meinem Gott und zu eurem Gott!

Jesus

Woman, why weepest thou? whom seekest thou?

Mary Magdalene

Because they have taken away my Lord, and I know not where they have laid him.

Jesus

Mary!

Mary Magdalene

Rabboni!

Jesus

Touch me not; for I am not yet ascended to my Father: but go to my brethren, and say unto them, I ascend unto my Father, and your Father; and to my God, and your God!

Historia des Leidens und Sterbens unsers Herrn und Heilandes Jesu Christi nach dem Evangelisten St. Lukas

Introitus

- 1 Das Leiden unsers Herren Jesu Christi, wie uns das beschreibet der heilige Evangeliste Lukas.

Evangelist

- 2 Es war aber nahe das Fest der süßen Brod, das da Ostern heißet, und die Hohenpriester und Schriftgelehrten trachteten, wie sie ihn tödteten, und furchten sich für dem Volk.
- 3 Es war aber der Satanas gefahren in den Judas, genannt Ischarioth, der da war aus der Zahl der Zwölfen, und er ging hin und redet mit den Hohenpriestern und mit den Hauptleuten, wie er ihn wollte ihnen überantworten, und sie wurden froh und gelobten ihm Geld zu geben, und er versprach sich und suchte Gelegenheit, daß er ihn 1 überantwortet ohne Rumor.
- 4 Es kam nun der Tag der süßen Brod, auf welchen man mußte opfern das Osterlamm, und er sandte Petrum und Johannem und sprach:

Jesus

Gehet hin, bereitet uns das Osterlamm, auf dass wirs essen.

Evangelist

Sie aber sprachen zu ihm:

Die Jünger

Wo willst du, daß wir es bereiten?

Evangelist

Er sprach zu ihnen:

Beginning

The Passion of Our Lord Jesus Christ as narrated by the Saint Evangelist Luke

Evangelist

Now the feast of unleavened bread drew nigh, which is called the Passover, and the chief priests and scribes sought how they might kill him; for they feared the people.

Then entered Satan into Judas surnamed Iscariot, being of the number of the twelve. And he went his way, and communed with the chief priests and captains, how he might betray him unto them. And they were glad, and covenanted to give him money. And he promised, and sought opportunity to betray him unto them in the absence of the multitude.

Then came the day of unleavened bread, when the passover must be killed. And he sent Peter and John, saying:

Jesus

Go and prepare us the passover, that we may eat.

Evangelist

And they said unto him:

The Disciples

Where wilt thou that we prepare?

Evangelist

And he said unto them:

Jesus

Siehe, wenn ihr hineinkommet in die Stadt, wird euch ein Mensch begegnen, der trägt einen Wasserkrug, folget ihm nach in das Haus, da er hineingehet, und saget zu dem Hausherrn: Der Meister läßt dir sagen: Wo ist die Herberge, darinnen ich das Osterlamm essen möge mit meinen Jüngern? Und er wird euch einen großen gepflasterten Saal zeigen, daselbst bereitet es.

Evangelist

- 5 Sie gingen hin und fundens, wie er ihnen gesaget hatte, und bereiteten das Osterlamm, und da die Stunde kam, satzte er sich nieder, und die zwölf Apostel mit ihm, und er sprach zu ihnen:
- Jesus* Mich hat herzlich verlanget, dieses Osterlamm mit euch zu essen, ehe denn ich leide. Denn ich sage euch, daß ich hinfüro nicht mehr davon essen werde, bis daß erfüllet werde im Reich Gottes. Und er nahm den Kelch, danket und sprach:

Jesus

Nehmet denselbigen, und teilet ihn unter euch, denn ich sage euch: Ich werde nicht trinken von dem Gewächse des Weinstocks, bis das Reich Gottes komme.

Evangelist

Und er nahm das Brot, dankte und brach und gab es ihnen und sprach:

Jesus

Das ist mein Leib, der für euch gegeben wird, das tut zu meinem Gedächtnis.

Jesus

Behold, when ye are entered into the city, there shall a man meet you, bearing a pitcher of water; follow him into the house where he entereth in. And ye shall say unto the goodman of the house, The Master saith unto thee, where is the guestchamber, where I shall eat the passover with my disciples? And he shall shew you a large upper room furnished: there make ready.

Evangelist

And they went, and found as he had said unto them: and they made ready the passover. And when the hour was come, he sat down, and the twelve apostles with him. And he said unto them:

With desire I have desired to eat this passover with you before I suffer: for I say unto you, I will not any more eat thereof, until it be fulfilled in the kingdom of God.

And he took the cup, and gave thanks, and said:

Jesus

Take this, and divide it among yourselves: for I say unto you, I will not drink of the fruit of the vine, until the kingdom of God shall come.

Evangelist

And he took bread, and gave thanks, and brake it, and gave unto them, saying:

Jesus

This is my body which is given for you: this do in remembrance of me.

Evangelist

Desselbengleichen auch den Kelch nach dem Abendmahl und sprach:

Jesus

Das ist der Kelch, das neue Testament in meinem Blut, das für euch vergossen wird. Doch siehe, die Hand meines Verräters ist mit mir über Tische, und zwar des Menschen Sohn gehet hin, wie es beschlossen ist, doch wehe demselbigen Menschen, von welchem er verraten wird.

Evangelist

Und sie fingen an zu fragen unter sich selbst, welcher es doch wäre unter ihnen, der das tun würde.

- 6 Es erhob sich auch ein Zank unter ihnen, welcher unter ihnen sollte für den Größten gehalten werden, er aber sprach zu ihnen:

Jesus

Die weltlichen Könige herrschen, und die Gewaltigen heißet man gnädige Herren, ihr aber nicht also, sondern der Größte unter euch soll sein wie der Jüngste, und der Fürnehmste wie ein Diener. Denn welcher ist der Größte, der zu Tische sitzt, oder der da dienet? Ist es nicht also, daß der zu Tische sitzt? Ich aber bin unter euch wie ein Diener, ihr aber seid es, die ihr beharret habet bei mir in meinen Anfechtungen, und ich will euch das Reich bescheiden, wie mir mein Vater beschieden hat, daß ihr essen und trinken sollet über meinem Tisch in meinem Reich und sitzen auf Stühlen und richten die zwölf Geschlechter Israel.

Evangelist

Der Herr aber sprach:

Evangelist

Likewise also the cup after supper, saying:

Jesus

This cup is the new testament in my blood, which is shed for you. But, behold, the hand of him that betrayeth me is with me on the table. And truly the Son of man goeth, as it was determined: but woe unto that man by whom he is betrayed.

Evangelist

And they began to inquire among themselves, which of them it was that should do this thing.

And there was also a strife among them, which of them should be accounted the greatest. And he said unto them:

Jesus

The kings of the Gentiles exercise lordship over them; and they that exercise authority upon them are called benefactors. But ye shall not be so: but he that is greatest among you, let him be as the younger; and he that is chief, as he that doth serve. For whether is greater, he that sitteth at meat, or he that serveth? is not he that sitteth at meat? but I am among you as he that serveth. Ye are they which have continued with me in my temptations. And I appoint unto you a kingdom, as my Father hath appointed unto me; that ye may eat and drink at my table in my kingdom, and sit on thrones judging the twelve tribes of Israel.

Evangelist

And the Lord said:

Jesus

- 7 Simon, Simon, siehe, der Satanas hat euer begehret, daß er euch möchte sichten, wie den Weizen. Ich habe aber für dich gebeten, daß dein Glaube nicht aufhöre, und wenn du dermaleins dich bekehrst, so stärke deine Brüder.

Evangelist

Er sprach aber zu ihm:

Petrus

Herr, ich bin bereit, mit dir in das Gefängnis und in den Tod zu gehen.

Evangelist

Er aber sprach:

Jesus

Petre, ich sage dir, der Hahn wird heute nicht krähen, ehe denn du dreimal verleugnet hast, daß du mich kennest.

Evangelist

- 8 Und er sprach zu ihnen:

Jesus

So oft ich euch gesandt habe ohne Beutel, ohne Taschen und ohne Schuh, habet ihr auch jemals Mangel gehabt?

Evangelist

Sie sprachen:

Die Jünger

Nie keinen.

Evangelist

Da sprach er zu ihnen:

Jesus

Simon, Simon, behold, Satan hath desired to have you, that he may sift you as wheat: but I have prayed for thee, that thy faith fail not: and when thou art converted, strengthen thy brethren.

Evangelist

And he said unto him:

Peter

Lord, I am ready to go with thee, both into prison, and to death.

Evangelist

And he said:

Jesus

I tell thee, Peter, the cock shall not crow this day, before that thou shalt thrice deny that thou knowest me.

Evangelist

And he said unto them:

Jesus

When I sent you without purse, and scrip, and shoes, lacked ye any thing?

Evangelist

And they said:

The Disciples

Nothing.

Evangelist

Then said he unto them:

Jesus
Aber nun wer einen Beutel hat, der nehme ihn, desselbigengleichen auch die Tasche, wer aber nicht hat, verkaufe sein Klaid, und kaufe ein Schwert, denn ich sage euch, es muß auch das noch vollendet werden an mir, das geschrieben steht: Er ist unter die Übeltäter gerechnet. Denn was von mir geschrieben ist, das hat ein Ende.

Evangelist
Sie sprachen aber:

Die Jünger
Herr, siehe, hier sind zwei Schwert.

Evangelist
Er aber sprach zu ihnen:

Jesus
Es ist genug.

Evangelist
9 Und er ging hinaus nach seiner Gewohnheit an den Ölberg, es folgten ihm aber seine Jünger nach an denselbigen Ort, und als er dahin kam, sprach er zu ihnen:

Jesus
Betet, auf daß ihr nicht in Anfechtung fallet.

Evangelist
Und er reiß sich von ihnen bei einem Steinwurf und knieet nieder, betet und sprach:

Jesus
Vater, willst du, so nimm diesen Kelch von mir, doch nicht mein, sondern dein Wille geschehe.

Jesus
But now, he that hath a purse, let him take it, and likewise his scrip: and he that hath no sword, let him sell his garment, and buy one. For I say unto you, that this that is written must yet be accomplished in me, And he was reckoned among the transgressors: for the things concerning me have an end.

Evangelist
And they said:

The Disciples
Lord, behold, here are two swords.

Evangelist
And he said unto them:

Jesus
It is enough.

Evangelist
And he came out, and went, as he was wont, to the mount of Olives; and his disciples also followed him. And when he was at the place, he said unto them:

Jesus
Pray that ye enter not into temptation.

Evangelist
And he was withdrawn from them about a stone's cast, and kneeled down, and prayed, saying:

Jesus
Father, if thou be willing, remove this cup from me: nevertheless not my will, but thine, be done.

Evangelist
Es erschien ihm aber ein Engel vom Himmel und stärket ihn. Und es kam, daß er mit dem Tode rang, und betete heftiger, es war aber sein Schweiß wie Blutstropfen, die fielen auf die Erden. Und er stund auf von dem Gebete und kam zu seinen Jüngern und fand sie schlafend für Traurigkeit und sprach zu ihnen:

Jesus
Was schlafet ihr? Stehet auf und betet, auf daß ihr nicht in Anfechtung fallet.

Evangelist
10 Da er aber noch redete, siehe, die Schar, und einer von den Zwölfen, genannt Judas, ging vor ihnen her und nahet sich zu Jesu, ihn zu küssen. Jesus aber sprach zu ihm:

Jesus
Juda, verrätest du des Menschen Sohn mit einem Kuß?

Evangelist
Da aber sahen, die um ihn waren, was da werden wollte, sprachen sie zu ihm:

Die Jünger
Herr, sollen wir mit dem Schwert dreinschlagen?

Evangelist
Und einer aus ihnen schlug des Hohenpriesters Knecht und hieb ihm sein recht Ohr ab. Jesus aber antwortete und sprach:

Jesus
Lasset sie doch so ferne machen.

Evangelist
And there appeared an angel unto him from heaven, strengthening him. And being in an agony he prayed more earnestly: and his sweat was as it were great drops of blood falling down to the ground. And when he rose up from prayer, and was come to his disciples, he found them sleeping for sorrow, and said unto them:

Jesus
Why sleep ye? rise and pray, lest ye enter into temptation.

Evangelist
And while he yet spake, behold a multitude, and he that was called Judas, one of the twelve, went before them, and drew near unto Jesus to kiss him. But Jesus said unto him:

Jesus
Judas, betrayest thou the Son of man with a kiss?

Evangelist
When they which were about him saw what would follow, they said unto him:

The Disciples
Lord, shall we smite with the sword?

Evangelist
And one of them smote the servant of the high priest, and cut off his right ear. And Jesus answered and said:

Jesus
Suffer ye thus far.

Evangelist

Und er rühret sein Ohr an und heilet ihn. Jesus aber sprach zu den Hohenpriestern und Hauptleuten des Tempels und den Ältesten, die über ihn kommen waren:

Jesus

Ihr seid als zu einem Mörder mit Schwertern und mit Stangen ausgegangen. Ich bin täglich bei euch im Tempel gewesen, und ihr habet keine Hand an mich gelegt, aber dies ist eure Stunde und die Macht der Finsternis.

Evangelist

11 Sie griffen ihn aber und führten ihn und brachten ihn in des Hohenpriesters Haus. Petrus aber folgete von ferne. Da zündeten sie ein Feuer an mitten im Palast und satzten sich zusammen, Petrus aber satzte sich unter sie. Da sahe ihn eine Magd sitzen bei dem Licht und sahe eben auf ihn und sprach:

Die Magd

Dieser war auch mit ihm.

Evangelist

Er aber verleugnete ihn und sprach:

Petrus

Weib, ich kenne sein nicht.

Evangelist

Und über eine kleine Weile sahe ihn ein anderer und sprach:

1. Knecht

Du bist auch der einer.

Evangelist

And he touched his ear, and healed him. Then Jesus said unto the chief priests, and captains of the temple, and the elders, which were come to him:

Jesus

Be ye come out, as against a thief, with swords and staves? When I was daily with you in the temple, ye stretched forth no hands against me: but this is your hour, and the power of darkness.

Evangelist

Then took they him, and led him, and brought him into the high priest's house. And Peter followed afar off. And when they had kindled a fire in the midst of the hall, and were set down together, Peter sat down among them. But a certain maid beheld him as he sat by the fire, and earnestly looked upon him, and said:

The Maid

This man was also with him.

Evangelist

And he denied him, saying:

Peter

Woman, I know him not.

Evangelist

And after a little while another saw him, and said:

First Servant

Thou art also of them.

Evangelist

Petrus aber sprach:

Petrus

Mensch, ich bins nicht.

Evangelist

Und über eine Weile bei einer Stunden bekräftiget es ein anderer und sprach:

2. Knecht

Wahrlich, dieser war auch mit ihm, denn er ist ein Galiläer.

Evangelist

Petrus aber sprach:

Petrus

Mensch, ich weiß nicht, was du sagest.

Evangelist

Und alsbald, da er noch redete, krähet der Hahn.

Und der Herr wandte sich und sahe Petrum an.

Und Petrus gedachte an des Herren Wort, als er zu ihm gesaget hatte: Ehe denn der Hahn krähet, wirst du mich dreimal verleugnen. Und Petrus ging hinaus und weinet bitterlich.

12 Die Männer aber, die da Jesus hielten, verspotteten ihn und schlugen ihn, verdeckten ihn und schlugen ihn ins Angesichte und fragten ihn und sprachen:

Die Juden

Weissage, wer ist der dich schlug?

Evangelist

Und viel andere Lästerungen sagten sie wider ihn.

Evangelist

And Peter said:

Peter

Man, I am not.

Evangelist

And about the space of one hour after another confidently affirmed, saying:

Second Servant

Of a truth this fellow also was with him: for he is a Galilaeen.

Evangelist

And Peter said:

Peter

Man, I know not what thou sayest.

Evangelist

And immediately, while he yet spake, the cock crew. And the Lord turned, and looked upon Peter. And Peter remembered the word of the Lord, how he had said unto him, Before the cock crow, thou shalt deny me thrice. And Peter went out, and wept bitterly.

And the men that held Jesus mocked him, and smote him. And when they had blindfolded him, they struck him on the face, and asked him, saying:

The Jews

Prophecy, who is it that smote thee?

Evangelist

And many other things blasphemously spake they against him.

13 Und als es Tag ward, sammelten sich die Ältesten des Volks, die Hohenpriester und Schriftgelehrten, und führten ihn hinauf für ihren Rat und sprachen:

Hohepriester und Schriftgelehrte
Bist du Christus, sage es uns.

Evangelist
Er sprach aber zu ihnen:

Jesus
Sage ichs euch, so gläubet ihr es nicht, frage ich euch aber, so antwortet ihr nicht und lasset mich doch nicht los. Darum von nun an wird des Menschen Sohn sitzen zur rechten Hand der Kraft Gottes.

Evangelist
Da sprachen sie alle:

Hohepriester und Schriftgelehrte
Bist du denn Gottes Sohn?

Evangelist
Er sprach zu ihnen:

Jesus
Ihr saget es, denn ich bin es.

Evangelist
Sie aber sprachen:

Hohepriester und Schriftgelehrte
Was dürfen wir weiter Zeugnis? Wir haben es selbst gehöret aus seinem Munde.

And as soon as it was day, the elders of the people and the chief priests and the scribes came together, and led him into their council, saying:

Chief Priest and Scribes
Art thou the Christ? Tell us.

Evangelist
And he said unto them:

Jesus
If I tell you, ye will not believe: and if I also ask you, ye will not answer me, nor let me go. Hereafter shall the Son of man sit on the right hand of the power of God.

Evangelist
Then said they all:

Chief Priest and Scribes
Art thou then the Son of God?

Evangelist
And he said unto them:

Jesus
Ye say that I am.

Evangelist
And they said:

Chief Priest and Scribes
What need we any further witness? For we ourselves have heard of his own mouth.

Evangelist
14 Und der ganze Haufe stund auf und führten ihn für Pilatum und fingen an ihn zu verklagen und sprachen:

Hohepriester und Schriftgelehrte
Diesen finden wir, daß er das Volk abwendet und verbeut den Schoß zu geben dem Kaiser und spricht, er sei Christus der König.

Evangelist
Pilatus aber fragte ihn und sprach:

Pilatus
Bist du der Juden König?

Evangelist
Er antwortete und sprach:

Jesus
Du sagest es.

Evangelist
Pilatus sprach zu den Hohenpriestern und zu dem Volk:

Pilatus
Ich finde keine Ursache an diesem Menschen.

Evangelist
Sie aber hielten an und sprachen:

Hohepriester und Schriftgelehrte
Er hat das Volk erregt, damit, daß er gelehret hin und her im ganzen jüdischen Lande, und hat in Galiläa angefangen bis hieher.

Evangelist
And the whole multitude of them arose, and led him unto Pilate and they began to accuse him, saying:

Chief Priest and Scribes
We found this fellow perverting the nation, and forbidding to give tribute to Caesar, saying that he himself is Christ a King.

Evangelist
And Pilate asked him, saying:

Pilate
Art thou the King of the Jews?

Evangelist
And he answered him and said:

Jesus
Thou sayest it.

Evangelist
Then said Pilate to the chief priests and to the people:

Pilate
I find no fault in this man.

Evangelist
And they were the more fierce, saying:

Chief Priest and Scribes
He stirreth up the people, teaching throughout all Jewry, beginning from Galilee to this place.

Evangelist

15 Da aber Pilatus Galiläam hörete, fragte er, ob er aus Galiläa wäre, und als er vernahm, daß er unter Herodis Obrigkeit gehörete, übersandte er ihn zu Herodes, welcher in denselbigen Tagen auch zu Jerusalem war. Da aber Herodes Jesum sahe, ward er sehr froh, denn er hätte ihn längst gerne gesehen, denn er hatte viel von ihm gehöret, und hoffete, er würde ein Zeichen von ihm sehen. Und er fragte ihn mancherlei, er antwortete ihm aber nichts. Die Hohenpriester aber und Schriftgelehrten stunden und verklagten ihn hart, aber Herodes mit seinem Hofgesinde verachtete und verspottete ihn, legte ihm ein weiß Kleid an und sandte ihn wieder zu Pilato. Auf den Tag wurden Pilatus und Herodes Freunde miteinander, denn zuvor waren sie einander feind.

16 Pilatus aber rief die Hohenpriester und die Obristen und das ganze Volk zusammen und sprach zu ihnen:

Pilatus

Ihr habet diesen Menschen zu mirbracht, als der das Volk abwende, und siehe, ich habe ihn für euch verhöret und finde an dem Menschen der Sache keine, deren ihr ihn beschuldiget, Herodes auch nicht, denn ich habe euch zu ihm gesandt, und siehe, man hat nichts auf ihnbracht, das des Todes wert sei, darum will ich ihn züchtigen und losgeben.

Evangelist

Denn er mußte ihnen einen nach Gewohnheit des Festes losgeben. Da schrei der ganze Haufe und sprach:

Die ganze Schar

Hinweg mit diesem, und gib uns Barabam los.

Evangelist

When Pilate heard of Galilee, he asked whether the man were a Galilaean. And as soon as he knew that he belonged unto Herod's jurisdiction, he sent him to Herod, who himself also was at Jerusalem at that time. And when Herod saw Jesus, he was exceeding glad: for he was desirous to see him of a long season, because he had heard many things of him; and he hoped to have seen some miracle done by him. Then he questioned with him in many words; but he answered him nothing. And the chief priests and scribes stood and vehemently accused him. And Herod with his men of war set him at nought, and mocked him, and arrayed him in a gorgeous robe, and sent him again to Pilate. And the same day Pilate and Herod were made friends together: for before they were at enmity between themselves.

And Pilate, when he had called together the chief priests and the rulers and the people, said unto them:

Pilate

Ye have brought this man unto me, as one that perverteth the people: and, behold, I, having examined him before you, have found no fault in this man touching those things whereof ye accuse him: No, nor yet Herod: for I sent you to him; and, lo, nothing worthy of death is done unto him. I will therefore chastise him, and release him.

Evangelist

For of necessity he must release one unto them at the feast. And they cried out all at once, saying:

The Whole Crowd

Away with this man, and release unto us Barabbas.

Evangelist

Welcher war um einen Aufruhr, der in der Stadt geschähe, und um eines Mordes willen ins Gefängnis geworfen. Da rief Pilatus abermal zu ihnen und wollte Jesum loslassen, sie riefen aber und sprachen:

Die ganze Schar

Kreuzige ihn.

Evangelist

Er aber sprach zum dritten Mal zu ihnen:

Pilatus

Was hat denn dieser üfels getan? Ich finde keine Ursache des Todes an ihm, darum will ich ihn züchtigen und loslassen.

Evangelist

Aber sie lagen ihm an mit großem Geschrei und forderten, daß er gekreuziget würde, und ihr und der Hohenpriester Geschrei nahm überhand. Pilatus aber urteilte, daß ihre Bitte geschähe, und ließ den los, der um Aufruhr und Mordes willen war ins Gefängnis geworfen, um welchen sie baten, aber Jesum übergab er ihrem Willen.

17 Und als sie ihn hinführeten, ergriffen sie einen, Simon von Cyrenen, der kam vom Felde, und legten das Kreuze auf ihn, daß er es Jesu nachtrüge. Es folgte ihm aber nach ein großer Haufe Volks und Weiber, die klageten und beweineten ihn. Jesus aber wandte sich um zu ihnen und sprach: Jesus Ihr Töchter von Jerusalem, weinet nicht über mich, sondern weinet über euch selbst und über eure Kinder. Denn siehe, es wird die Zeit kommen, in welcher man sagen wird: Selig sind die Unfruchtbaren und die Leiber, die nicht geboren

Evangelist

Who for a certain sedition made in the city, and for murder, was cast into prison. Pilate therefore, willing to release Jesus, spake again to them. But they cried, saying:

The Whole Crowd

Crucify him.

Evangelist

And he said unto them the third time:

Pilate

Why, what evil hath he done? I have found no cause of death in him: I will therefore chastise him, and let him go.

Evangelist

And they were instant with loud voices, requiring that he might be crucified. And the voices of them and of the chief priests prevailed. And Pilate gave sentence that it should be as they required. And he released unto them him that for sedition and murder was cast into prison, whom they had desired; but he delivered Jesus to their will.

And as they led him away, they laid hold upon one Simon, a Cyrenian, coming out of the country, and on him they laid the cross, that he might bear it after Jesus. And there followed him a great company of people, and of women, which also bewailed and lamented him. But Jesus turning unto them said: Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children. For, behold, the days are coming, in the which they shall say, Blessed are the barren, and the wombs that never bare, and the paps which never gave suck. Then shall they begin to say to

haben, und die Brüste, die nicht gesäuget haben. Denn werden sie anfahren zu sagen zu den Bergen: Fallet über uns, und zu den Hügeln: Bedecket uns. Denn so man das tut am grünen Holze, was will am dürren werden?

Es wurden aber auch hingeführet zweene andere Übeltäter, daß sie mit ihm abgetan würden, und als sie kamen an die Stätte, die da heißet Schädelstätt, kreuzigten sie ihn daselbst und die Übeltäter mit ihm, einen zur Rechten und einen zur Linken, Jesus aber sprach:

Jesus
Vater, vergib ihnen, denn sie wissen nicht, was sie tun.

Evangelist
Und sie teilten seine Kleider und warfen das Los drum, und das Volk stund und sahe zu, und die Obristen samt ihnen spotteten sein und sprachen:

Die Obersten
Er hat andern geholfen, er helfe ihm selber, ist er Christus, der Auserwählte Gottes.

Evangelist
Es verspotteten ihn auch die Kriegesknechte, traten herzu und brachten ihm Essig und sprachen:

Die Kriegsknechte
Bist du der Juden König, so hilf dir selber.

Evangelist
Es war auch oben über ihm geschrieben die Überschrift mit griechischen und lateinischen und ebräischen Buchstaben: Dies ist der Juden König. Aber der Übeltäter einer, die da gehenket waren, lästerten ihn und sprachen:

the mountains, Fall on us; and to the hills, Cover us. For if they do these things in a green tree, what shall be done in the dry?

And there were also two other, malefactors, led with him to be put to death. And when they were come to the place, which is called Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left. Then said Jesus:

Jesus
Father, forgive them; for they know not what they do.

Evangelist
And they parted his raiment, and cast lots. And the people stood beholding. And the rulers also with them derided him, saying:

The Rulers
He saved others; let him save himself, if he be Christ, the chosen of God.

Evangelist
And the soldiers also mocked him, coming to him, and offering him vinegar, and saying:

The Soldiers
If thou be the king of the Jews, save thyself.

Evangelist
And a superscription also was written over him in letters of Greek, and Latin, and Hebrew: This is the king of the Jews. And one of the malefactors which were hanged railed on him, saying:

1. Schächer
Bist du Christus, so hilf dir selber und uns.

Evangelist
Da antwortete der andere, strafete ihn und sprach:

2. Schächer
Und du fürchtest dich auch nicht für Gott, der du doch in gleicher Verdammnis bist, und zwar wir sind billig darinnen, denn wir empfahen, was unsre Taten wert sind, dieser aber hat nichts ungeschicktes gehandelt.

Evangelist
Und sprach zu Jesu:

2. Schächer
Herr, gedenke an mich, wenn du in dein Reich kommest.

Evangelist
Und Jesus sprach zu ihm:

Jesus
Wahrlich, ich sage dir, heute wirst du mit mir im Paradies sein.

Evangelist
18 Und es war um die sechste Stunde, und es ward eine Finsternis über das ganze Land bis an die neunte Stunde, und die Sonne verlor ihren Schein, und der Fürhang des Tempels zureiß mitten entzwei, und Jesus rief laut und sprach:

Jesus
Vater, ich befehle meinen Geist in deine Hände.

First Malefactor
If thou be Christ, save thyself and us.

Evangelist
But the other answering rebuked him, saying:

Second Malefactor
Dost not thou fear God, seeing thou art in the same condemnation? And we indeed justly; for we receive the due reward of our deeds: but this man hath done nothing amiss.

Evangelist
And he said unto Jesus:

Second Malefactor
Lord, remember me when thou comest into thy kingdom.

Evangelist
And Jesus said unto him:

Jesus
Verily I say unto thee, to day shalt thou be with me in paradise.

Evangelist
And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour. And the sun was darkened, and the veil of the temple was rent in the midst. And when Jesus had cried with a loud voice, he said:

Jesus
Father, into thy hands I commend my spirit.

Evangelist

Und als er das gesaget, verschied er. Da aber der Hauptmann sahe, was da geschahe, preisete er Gott und sprach:

Der Hauptmann

Fürwahr, dieser ist ein frommer Mensch gewesen.

Evangelist

Und alles Volk, das dabei war und zusahe, da sie sahen, was da geschahe, schlugen sie an ihre Brust und wandten wieder um. Es stunden aber alle seine Verwandten von ferne und die Weiber, die ihm aus Galiläa waren nachgefolget und sahen das alles.

19 Und siehe, ein Mann mit Namen Joseph, ein Ratsherr, der war ein guter, frommer Mann, der hatte nicht bewilliget in ihren Rat und Handel, der war von Arimathia, der Stadt der Juden, der auch auf das Reich Gottes wartete, der ging zu Pilato und bat um den Leib Jesu und nahm ihn ab und wickelte ihn in Leinwand und leget ihn in ein gehauen Grab, darinnen niemand je gelegen war. Und es war der Rüsttag, und der Sabbath brach an. Es folgten aber die Weiber nach, die mit ihm kommen waren aus Galiläa, und beschaueten das Grab, und wie sein Leib gelegen war. Sie kehrten aber um und bereiteten die Spezerei und Salben, und den Sabbath über waren sie stille nach dem Gesetze.

Beschluss

20 Wer Gottes Marter in Ehren hat und oft betracht sein bitterm Tod, des will er eben pflegen wohl hie auf Erd mit seiner Gnad und dort in dem ewigen Leben.

Evangelist

And having said thus, he gave up the ghost. Now when the centurion saw what was done, he glorified God, saying:

The Centurion

Certainly this was a righteous man.

Evangelist

And all the people that came together to that sight, beholding the things which were done, smote their breasts, and returned. And all his acquaintance, and the women that followed him from Galilee, stood afar off, beholding these things.

And, behold, there was a man named Joseph, a counsellor; and he was a good man, and a just, the same had not consented to the counsel and deed of them, he was of Arimathaea, a city of the Jews: who also himself waited for the kingdom of God. This man went unto Pilate, and begged the body of Jesus. And he took it down, and wrapped it in linen, and laid it in a sepulchre that was hewn in stone, wherein never man before was laid. And that day was the preparation, and the sabbath drew on. And the women also, which came with him from Galilee, followed after, and beheld the sepulchre, and how his body was laid. And they returned, and prepared spices and ointments; and rested the sabbath day according to the commandment.

Conclusion

He who God's agony doth esteem And bears in mind his bitter death may rest secure in God's own keeping both here on earth through his sweet grace and there in the life everlasting.

Dialogus SWV444

21 Es gingen zweene Menschen hinauf in den Tempel, zu beten, einer ein Pharisäer, der andere ein Zöllner. Der Pharisäer stund und betete bei ich selbst, und der Zöllner stund von ferne, wolte auch seine Augen nicht aufschlagen gen Himmel sondern schlug an seine Brust und sprach:

Pharisäer

Ich danke dir, Gott, daß ich nicht bin wie die andern Leute: Räuber, Ungerechte, Ehebrecher oder auch wie dieser Zöllner.

Ich faste zweimal in der Woche und gebe den Zehnten von allem, das ich habe.

Zöllner

Gott, sei mir Sünder gnädig.

Ich sage euch: Dieser ging hinab gerechtfertiget in sein Haus für jenem. Denn wer sich selbst erhöhet, der wird erniedriget werden; und wer sich selbst erniedriget, der wird erhöhet werden.

Two men went up into the temple to pray; the one a Pharisee, and the other a publican.

The Pharisee stood and prayed thus with himself, and the publican, standing afar off, would not lift up so much as his eyes unto heaven, but smote upon his breast, saying:

Pharisee

God, I thank thee, that I am not as other men are, extortioners, unjust, adulterers, or even as this publican.

I fast twice in the week, I give tithes of all that I possess.

Publican

God be merciful to me a sinner.

I tell you, this man went down to his house justified rather than the other: for every one that exalteth himself shall be abased; and he that humbleth himself shall be exalted.

Historia des Leidens und Sterbens unsers Herrn und Heilandes Jesu Christi und Heilandes Jesu Christi nach dem Evangelisten St. Johannem

Introitus

- 1 Das Leiden unsers Herren Jesu Christi, wie uns das beschreibet der heilige Evangeliste Johannes.

Evangelist

- 2 Da Jesus solches geredet hatte, ging er hinaus 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 daselbst mit seinen Jüngern. Da nun Judas zu sich genommen hatte die Kriegsschar und der Hohepriester und Pharisäer Diener, kommt er dahin mit Fackeln, Lampen und mit Waffen. Da nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen:

Jesus

Wen suchet ihr?

Evangelist

Sie antworteten ihm:

Die Juden

Jesum von Nazareth.

Evangelist

Jesus spricht zu ihnen:

Jesus

Ich bin's!

Beginning

The Passion of Our Lord Jesus Christ as narrated by the Saint Evangelist John

Evangelist

When Jesus had spoken these words, he went forth with his disciples over the brook Cedron, where was a garden, into the which he entered, and his disciples. And Judas also, which betrayed him, knew the place: for Jesus oftentimes resorted thither with his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon him, went forth, and said unto them:

Jesus

Whom seek ye?

Evangelist

They answered him:

The Jews

Jesus of Nazareth.

Evangelist

Jesus saith unto them:

Jesus

I am he.

Evangelist

Judas aber, der ihn verriet, stand auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bin's wichen zie zurücke und fielen zu Boden. Da fragte er sie abermals:

Jesus

Wen suchet ihr?

Evangelist

Sie aber sprachen:

Die Juden

Jesum von Nazareth.

Evangelist

Jesus antwortet:

Jesus

Ich habe es euch gesagt, daß ich's bin. Suchet ihr denn mich, so lasset diese gehen!

Evangelist

Auf daß das Wort erfüllet würde, welches er sagte: 'Ich habe der' keinen 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:

Jesus

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

Evangelist

And Judas also, which betrayed him, stood with them. As soon then as he had said unto them, I am he, they went backward, and fell to the ground. Then asked he them again:

Jesus

Whom seek ye?

Evangelist

And they said:

The Jews

Jesus of Nazareth.

Evangelist

Jesus answered:

Jesus

I have told you that I am he: if therefore ye seek me, let these go their way:

Evangelist

That the saying might be fulfilled, which he spake, Of them which thou gavest me have I lost none. Then Simon Peter having a sword drew it, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter:

Jesus

Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it?

<p><i>Evangelist</i></p> <p>3 Die Schar aber und der Oberhauptmann und die Diener der Juden nahmen Jesum und banden ihn und führten ihn auf's erste zu Hannas; der war Kaiphas' Schwäher, welcher des Jahres Hohenpriester war. Es war aber Kaiphas, der den Juden riet, es wäre gut, daß ein Mensch umbracht würde für das Volk.</p>	<p><i>Evangelist</i></p> <p>Then the band and the captain and officers of the Jews took Jesus, and bound him, and led him away to Annas first; for he was father in law to Caiaphas, which was the high priest that same year. Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people.</p>	<p>nichts Verborgnen geredet. Was fragst du mich darum? Frage die darum, die gehört haben, was ich zu ihnen geredet habe. Siehe, dieselbigen wissen, was ich gesaget habe.</p>	<p>thou me? ask them which heard me, what I have said unto them: behold, they know what I said.</p>
<p>4 Simon Petrus aber folgte Jesu nachund ein andrer Jünger. Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stand draußen vor der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redet' mit der Türhüterin und führte Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro:</p>	<p>And Simon Peter followed Jesus, and so did another disciple: that disciple was known unto the high priest, and went in with Jesus into the palace of the high priest. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest, and spake unto her that kept the door, and brought in Peter. Then saith the damsel that kept the door unto Peter:</p>	<p><i>Evangelist</i></p> <p>Als er aber solches redete, gab der Diener einer, die dabei standen, Jesu einen Bakkenstreich und sprach:</p> <p><i>Knecht des Hohenpriesters</i></p> <p>Sollst du dem Hohenpriester also antworten?</p>	<p><i>Evangelist</i></p> <p>And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying:</p> <p><i>The Chief Priest's Servant</i></p> <p>Answerest thou the high priest so?</p>
<p><i>Magd</i></p> <p>Bist du nicht auch dieses Menschen Jünger einer?</p>	<p><i>The Maid</i></p> <p>Art not thou also one of this man's disciples?</p>	<p><i>Evangelist</i></p> <p>Jesus sprach:</p> <p><i>Jesus</i></p> <p>Habe ich übel geredt, so beweise es, daß es böse sei; habe ich aber recht geredt, was schlägest du mich?</p>	<p><i>Evangelist</i></p> <p>Jesus answered him:</p> <p><i>Jesus</i></p> <p>If I have spoken evil, bear witness of the evil: but if well, why smitest thou me?</p>
<p><i>Evangelist</i></p> <p>Er aber sprach:</p>	<p><i>Evangelist</i></p> <p>He saith:</p>	<p><i>Evangelist</i></p> <p>Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas.</p>	<p><i>Evangelist</i></p> <p>Now Annas had sent him bound unto Caiaphas the high priest.</p>
<p><i>Petrus</i></p> <p>Ich bin's nicht.</p>	<p><i>Peter</i></p> <p>I am not.</p>	<p>6 Simon Petrus aber stand und wärmte sich. Da sprachen sie zu ihm:</p>	<p>And Simon Peter stood and warmed himself. They said therefore unto him:</p>
<p><i>Evangelist</i></p> <p>Es standen aber die Knechte und Diener und hatten ein Kohl'feuer gemacht, denn es war kalt, und wärmten sich. Petrus aber stand auch bei ihnen und wärmte sich.</p>	<p><i>Evangelist</i></p> <p>And the servants and officers stood there, who had made a fire of coals; for it was cold: and they warmed themselves: and Peter stood with them, and warmed himself.</p>	<p><i>Die Juden</i></p> <p>Bist du nicht seiner Jünger einer?</p> <p><i>Evangelist</i></p> <p>Er verleugnete aber und sprach:</p>	<p><i>The Jews</i></p> <p>Art not thou also one of his disciples?</p> <p><i>Evangelist</i></p> <p>He denied it, and said:</p>
<p>5 Aber der Hohepriester fragete Jesum um seine Jünger und um seine Lehre. Jesus aber antwortet ihm:</p>	<p>The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him:</p>	<p><i>Petrus</i></p> <p>Ich bin's nicht.</p>	<p><i>Peter</i></p> <p>I am not.</p>
<p><i>Jesus</i></p> <p>Ich habe frei öffentlich geredet vor der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, wo alle Juden zusammenkommen und habe</p>	<p><i>Jesus</i></p> <p>I spake openly to the world; I ever taught in the synagogue, and in the temple, whither the Jews always resort; and in secret have I said nothing. Why askest</p>	<p><i>Evangelist</i></p> <p>Spricht des Hohenpriesters Knecht einer, ein Verwandter des, dem Petrus das Ohr abgehauen hatte:</p>	<p><i>Evangelist</i></p> <p>One of the servants of the high priest, being his kinsman whose ear Peter cut off, saith:</p>

<i>Knecht des Hohenpriesters</i> Sahe ich dich nicht im Garten bei ihm?	<i>The Chief Priest's Servant</i> Did not I see thee in the garden with him?	<i>Evangelist</i> Auf daß erfüllet würde das Wort Jesu, welches er sagte, um zu zeigen, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm:	<i>Evangelist</i> That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered into the judgment hall again, and called Jesus, and said unto him:
<i>Evangelist</i> Da leugnete Petrus abermals, und alsobald krähte der Hahn.	<i>Evangelist</i> Peter then denied again: and immediately the cock crew.	<i>Pilatus</i> Bist du der Juden König?	<i>Pilate</i> Art thou the King of the Jews?
7 Da führeten sie Jesum von Kaiphas vor das Richthaus. Und es was früh; und sie gingen nicht in das Richthaus, damit sie nicht unrein würden, sondern Ostern essen könnten. Da ging Pilatus zu ihnen heraus und sprach:	Then led they Jesus from Caiaphas unto the hall of judgment: and it was early; and they themselves went not into the judgment hall, lest they should be defiled; but that they might eat the passover. Pilate then went out unto them, and said:	<i>Evangelist</i> Jesus antwortet:	<i>Evangelist</i> Jesus answered him:
<i>Pilatus</i> Was bringet ihr für Klage wider diesen Menschen?	<i>Pilate</i> What accusation bring ye against this man?	<i>Jesus</i> Redest du das von dir selbst, oder haben dir es andere von mir gesaget?	<i>Jesus</i> Sayest thou this thing of thyself, or did others tell it thee of me?
<i>Evangelist</i> Sie antworteten und sprachen zu ihm:	<i>Evangelist</i> They answered and said unto him:	<i>Evangelist</i> Pilatus antwortet:	<i>Evangelist</i> Pilate answered:
<i>Die Juden</i> Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.	<i>The Jews</i> If he were not a malefactor, we would not have delivered him up unto thee.	<i>Pilatus</i> Bin ich ein Jude? Dein Volk und die Hohenpriester haben dich mir überantwortet. Was hast du getan?	<i>Pilate</i> Am I a Jew? Thine own nation and the chief priests have delivered thee unto me: what hast thou done?
<i>Evangelist</i> Da sprach Pilatus zu ihnen:	<i>Evangelist</i> Then said Pilate unto them:	<i>Evangelist</i> Jesus antwortet:	<i>Evangelist</i> Jesus answered:
<i>Pilatus</i> So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze.	<i>Pilate</i> Take ye him, and judge him according to your law.	<i>Jesus</i> Mein Reich is nicht von dieser Welt. Wäre mein Reich von dieser Welt, meine Diener würden d'rum kämpfen, daß ich den Juden nicht überantwortet würde; aber nun ist mein Reich nicht von danen.	<i>Jesus</i> My kingdom is not of this world: if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews: but now is my kingdom not from hence.
<i>Evangelist</i> Da sprachen die Juden zu ihm:	<i>Evangelist</i> The Jews therefore said unto him:	<i>Evangelist</i> Jesus antwortet:	<i>Evangelist</i> Jesus answered:
<i>Die Juden</i> Wir dürfen niemand töten.	<i>The Jews</i> It is not lawful for us to put any man to death.	<i>Evangelist</i> Da sprach Pilatus zu ihm:	<i>Evangelist</i> Pilate therefore said unto him:
		<i>Pilatus</i> So bist du dennoch ein König?	<i>Pilate</i> Art thou a king then?

Evangelist

Jesus antwortet:

Jesus

Du sagest es, 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.

Evangelist

Spricht Pilatus zu ihm:

Pilatus

Was ist Wahrheit?

Evangelist

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

Pilatus

Ich finde keine Schuld an ihm.

8 Ihr habet aber eine Gewohnheit, daß ich euch einen auf Ostern losgebe; wollet ihr nun, daß ich euch der Juden König losgebe?

Evangelist

Da schrieten sie wieder allesamt und sprachen:

Die ganze Schar

Nicht diesen, sondern Barrabam!

Evangelist

Barrabas aber war ein Mörder. Da nahm Pilatus Jesus und geißelte ihn. Und die Kriegesknechte flochten eine Krone von Dornen und setzten auf sein Haupt und legten ihm ein Purpurkleid an und sprachen:

Evangelist

Jesus answered:

Jesus

Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice.

Evangelist

Pilate saith unto him:

Pilate

What is truth?

Evangelist

And when he had said this, he went out again unto the Jews, and saith unto them:

Pilate

I find in him no fault at all.

But ye have a custom, that I should release unto you one at the passover: will ye therefore that I release unto you the King of the Jews?

Evangelist

Then cried they all again, saying:

The Whole Crowd

Not this man, but Barabbas!

Evangelist

Now Barabbas was a robber. Then Pilate therefore took Jesus, and scourged him. And the soldiers platted a crown of thorns, and put it on his head, and they put on him a purple robe, and said:

Die Kriegsknechte

Sei begrüßet, lieber Judenkönig!

Evangelist

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

Pilatus

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

Evangelist

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

Pilatus

Sehet, welch ein Mensch!

Evangelist

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

Der ganze Haufe

Kreuzige ihn!

Evangelist

Pilatus spricht zu ihnen:

Pilatus

Nehmet ihr ihn hin und kreuziget ihn, denn ich finde keine Schuld an ihm.

Evangelist

Die Juden antworteten ihm:

The Soldiers

Hail, King of the Jews!

Evangelist

And they smote him with their hands. Pilate therefore went forth again, and saith unto them:

Pilate

Behold, I bring him forth to you, that ye may know that I find no fault in him.

Evangelist

Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them:

Pilate

Behold the man!

Evangelist

When the chief priests therefore and officers saw him, they cried out, saying:

The Whole Crowd

Crucify him!

Evangelist

Pilate saith unto them:

Pilate

Take ye him, and crucify him: for I find no fault in him.

Evangelist

The Jews answered him:

Die Juden

Wir haben ein Gesetze, und nach dem Gesetze muß er sterben, denn er hat sich selbst zu Gottes Sohn gemacht.

Evangelist

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

Pilatus

Von woher bist du?

Evangelist

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

Pilatus

Redest du nicht mit mir? Weißt du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben?

Evangelist

Jesus antwortet:

Jesus

Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben. Darum: der mich dir überantwortet hat, der hat die größere Sünde.

Evangelist

Von da an trachtete Pilatus, wie er ihn losließe. Die Juden aber schrienen und sprachen:

Die Juden

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

The Jews

We have a law, and by our law he ought to die, because he made himself the Son of God.

Evangelist

When Pilate therefore heard that saying, he was the more afraid; And went again into the judgment hall, and saith unto Jesus:

Pilate

Whence art thou?

Evangelist

But Jesus gave him no answer. Then saith Pilate unto him:

Pilate

Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee?

Evangelist

Jesus answered:

Jesus

Thou couldest have no power at all against me, except it were given thee from above: therefore he that delivered me unto thee hath the greater sin.

Evangelist

And from thenceforth Pilate sought to release him: but the Jews cried out, saying:

The Jews

If thou let this man go, thou art not Caesar's friend: whosoever maketh himself a king speaketh against Caesar.

Evangelist

Da Pilatus das Wort hörete, führete er Jesum heraus und setzte sich auf den Richtstuhl an der Stätte, die da heißet Hochpflaster, auf hebräisch aber Gabbatha. Es war aber ein Rüsttag auf Ostern um die sechste Stunde. Und er spricht zu den Juden:

Pilatus

Sehet, das ist euer König!

Evangelist

Sie schrienen aber:

Die Juden

Weg mit dem! Kreuzige ihn!

Evangelist

Spricht Pilatus zu ihnen:

Pilatus

Soll ich euren König kreuzigen?

Evangelist

Die Hohenpriester antworteten:

Die Hohenpriester

Wir haben keinen König denn den Kaiser.

Evangelist

Da überantwortet er ihn, dass er gekreuziget würde.

- 9 Sie nahmen aber Jesum und führeten ihn hin, und er trug sein Kreuz und ging hinaus zu der Stätte, die da heißet Schädelstätt', welche heißet auf hebräisch Golgatha. Allda kreuzigten sie ihn und mit ihm noch zwei andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und setzte sie auf das Kreuz; und es war geschrieben: Jesus von Nazareth, der Juden

Evangelist

When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called the Pavement, but in the Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour: and he saith unto the Jews:

Pilate

Behold your King!

Evangelist

But they cried out:

The Jews

Away with him! Crucify him!

Evangelist

Pilate saith unto them:

Pilate

Shall I crucify your King?

Evangelist

The chief priest answered:

The Chief Priest

We have no king but Caesar.

Evangelist

Then delivered he him therefore unto them to be crucified.

And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha: Where they crucified him, and two other with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And the writing was: Jesus of Nazareth the King of the Jews. This title then read many of the Jews: for the place where Jesus was

König. Diese Überschrift lasen viel' Juden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ward. Und es war geschrieben in hebräischer, griechischer und lateinischer Sprache. Da sprachen die Hohenpriester der Juden zu Pilato:

Die Hohenpriester

Schreibe nicht: Der Juden König, sondern daß er gesagt habe: Ich bin der Juden König.

Evangelist

Pilatus antwortet:

Pilatus

Was ich geschrieben habe, das habe ich geschrieben.

Evangelist

Die Kriegesknechte aber, da sie Jesum gekreuziget hatten, nahmen sie seine Kleider und machten viel Teil', einem jeglichen Kriegesknechte ein' Teil, dazu auch den Rock. Der Rock aber war ungenähet, von obenan gewirkt durch und durch. Da sprachen sie untereinander:

Die Kriegsknechten

Lasset uns den nicht zerteilen, sondern darum lösen, was er sein soll!

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 stand 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 liebhatte, spricht er zu seiner Mutter:

crucified was nigh to the city: and it was written in Hebrew, and Greek, and Latin. Then said the chief priests of the Jews to Pilate:

The Chief Priest

Write not, The King of the Jews; but that he said, I am King of the Jews.

Evangelist

Pilate answered:

Pilate

What I have written I have written.

Evangelist

Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part; and also his coat: now the coat was without seam, woven from the top throughout. They said therefore among themselves:

The Soldiers

Let us not rend it, but cast lots for it, whose it shall be!

Evangelist

That the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother:

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Siehe, das ist deine Mutter!

Evangelist

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

Jesus

Mich dürstet!

Evangelist

Da stand ein Gefäß voll mit Essig. Sie aber fülleten einen Schwamm mit dem Essig und steckten ihn auf einen Ysopzweig und hielten's dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er:

Jesus

Es ist vollbracht!

Evangelist

Und neigte das Haupt und verschied.

Beschluss

10 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

Jesus

Woman, behold thy son!

Evangelist

Then saith he to the disciple:

Jesus

Behold thy mother!

Evangelist

And from that hour that disciple took her unto his own home. After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith:

Jesus

I thirst.

Evangelist

Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said:

Jesus

It is finished!

Evangelist

And he bowed his head, and gave up the ghost.

Conclusion

Oh help us, Christ, Son of God, through Your bitter passion, to be always subject to You and avoid all vice, to reflect profitably on Your death and its cause and, although poor and weak, to grant you thank offerings in return.

Die Sieben Worte Jesu am Kreuz

Introitus

11 Da Jesus an dem Kreuze stund und ihm sein Leichnam war verwund't sogar mit bitterm Schmerzen, die sieben Wort, die Jesus sprach, betracht in deinem Herzen.

12 Symphonia

Evangelist

13 Und es war um die dritte Stunde, da sie Jesum kreuzigten. Er aber sprach:

Jesus

Vater, vergieb ihnen; denn sie wissen nicht, was sie tun!

Evangelist

14 Es stand aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Cleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, sprach er zu seine Mutter:

Jesus

Weib, siehe, das ist dein Sohn!

Evangelist

Darnach spricht er zu dem Jünger:

Jesus

Johannes, siehe, das ist deine Mutter!

Evangelist

Und von Stund an nahm sie der Jünger zu sich.

Beginning

When on the Cross the Savior hung, and that sore load that on Him weigh'd with bitter pangs His nature wrung, seven words amid His pain He said; Oh let then well to heart be laid!

Symphonia

Evangelist

And it was the third hour, and they crucified him. Then said Jesus:

Jesus

Father, forgive them; for they know not what they do!

Evangelist

Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother:

Jesus

Woman, behold thy son!

Evangelist

Then saith he to the disciple:

Jesus

John, behold thy mother!

Evangelist

And from that hour that disciple took her unto his own home.

15 Aber der Übeltäter einer, die da gehenkt waren, lästert' ihn und sprach:

Schächer zur Linken

Bist du Christus, so hilf dir selbst und uns!

Evangelist

Da antwortete der ander, strafte ihn und sprach:

Schächer zur Rechten

Und du fürchtest dich auch nicht vor Gott, der du doch in gleicher Verdammnis bist? Und zwar wir sind billig darinnen, denn wir empfangen, was unsre Taten wert sind; dieser aber hat nichts Ungerechtes gehandelt.

Evangelist

Und sprach zu Jesu:

Schächer zur Rechten

Herr gedenke an mich, wenn du in dein Reich kommst!

Evangelist

Und Jesus sprach:

Jesus

Wahrlich ich sage dir: Heute wirst du mit mir im Paradies sein.

Evangelist

16 Und um die neunte Stunde schrie Jesus laut und sprach:

Jesus

Eli, Eli, lama asabthani?

And one of the malefactors which were hanged railed on him, saying:

Thief on the Left

If thou be Christ, save thyself and us!

Evangelist

But the other answering rebuked him, saying:

Thief on the Right

Dost not thou fear God, seeing thou art in the same condemnation? And we indeed justly; for we receive the due reward of our deeds: but this man hath done nothing amiss.

Evangelist

And he said unto Jesus:

Thief on the Right

Lord, remember me when thou comest into thy kingdom!

Evangelist

And Jesus said unto him:

Jesus

Verily I say unto thee, to day shalt thou be with me in paradise.

Evangelist

And about the ninth hour Jesus cried with a loud voice, saying:

Jesus

Eli, Eli, lama sabachthani?

Evangelist

Das ist verdolmetschet:

Jesus

Mein Gott, mein Gott, warum hast du mich verlassen?

Evangelist

17 Darnach als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllet würde, sprach er:

Jesus

Mich dürstet!

Evangelist

Und einer von den Kriegesknechten lief bald hin, nahm einen Schwamm und füllte ihn mit Essig und Ysopen und steckte ihn auf ein Rohr und hielt ihn dar zum Munde und tränkte ihn. Da nun Jesus den Essig genommen hatte, sprach er:

Jesus

Es ist vollbracht!

Evangelist

18 Und abermal rief Jesus laut und sprach:

Jesus

Vater, ich befehle meinen Geist in deine Hände!

Evangelist

Und als er das gesagt hatte, neiget er das Haupt und gab seinen Geist auf.

19 **Symphonia**

Evangelist

That is to say:

Jesus

My God, my God, why hast thou forsaken me?

Evangelist

After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith:

Jesus

I thirst.

Evangelist

And straightway one of them ran, and took a sponge, and filled it with vinegar and hyssop, and put it on a reed, and put it to his mouth and gave him to drink. When Jesus therefore had received the vinegar, he said:

Jesus

It is finished!

Evangelist

And when Jesus had cried with a loud voice, he said:

Jesus

Father, into thy hands I commend my spirit!

Evangelist

And having said thus, he bowed his head and gave up the ghost.

Symphonia

Conclusio

20 Wer Gottes Marter in Ehren hat und oft gedenkt der sieben Wort, des will Gott gar eben pflegen, wohl hie auf Erd mit seiner Gnad, und dort in dem ewigen Leben.

Conclusion

He who God's agony doth esteem and bears in mind the Seven Words may rest secure in God's own keeping both here on earth through his sweet grace and there in the life everlasting.

Translations (CD 10–14): Hugh Ward-Perkins & Verena Unger

Anderer Theil kleiner geistlichen Concerten

Volume 1

- 1 Ich will den Herren loben allezeit, sein Lob soll immerdar in meinem Munde sein, Alleluja. Meine Seele soll sich rühmen des Herren, daß es die Elenden hören und sich freuen, Alleluja. Preiset mit mir den Herren, und laßt uns miteinander seinen Namen erhöhen. Alleluja. Da ich den Herren suchte, anwortet er mir, und er errettet mich aus aller meiner Furcht, Alleluja, und half mir aus allen meinen Nöten, Alleluja.
- 2 Was hast du verwirket, O, du allerholdseligster Knab, Jesu Christe, daß du also verurteilt warest? Was hast du begangen, o du allerfreundlichster Jüngling, daß man so übel und kläglich mit dir gehandelt? Was ist doch dein Verbrechen und Mißhandlung? Was ist deine Schuld, was ist die Ursach deines Todes? Was ist doch die Verwirkung deiner Verdammnis? O, ich bin die Ursach und Plage deines Leidens, ich bin die Verschuldung deines Hinrichtens, ich bin das Verdienst deines Todes, das todwürdige Laster, so an dir gerochen worden. Ich bin die Öffnung der Wunden deines Leidens, die Angst deiner Peinigung. Ach, wohin, du Sohn Gottes, hat sich deine Demut geniedriget?
- 3 O Jesu, nomen dulce, Nomen admirabile, nomen confortans, Quid enim canitur suavius, Quid auditur jucundius, Quid cogitatur dulcis, Quam Jesu, Dei filius. O nomen Jesu, verus animae cibus, In ore mel, in aure melos, In corde laetitia mea. Tuum itaque nomen, dulcissime Jesu, In aeternum in ore meo portabo.

I will bless the Lord at all times: his praise shall continually be in my mouth, Hallelujah. My soul shall make her boast in the Lord: the meek shall hear thereof, and be glad, Hallelujah. O magnify the Lord with me, and let us exalt his name together, Hallelujah. I sought the Lord, and he answered me, and delivered me from all my fears, Hallelujah, and saved me out of all my troubles, Hallelujah.

What hast thou done O thou sweetest child, Jesu Christ, that thou wast condemned? What hast thou committed, O thou incomparably kind youth, that thou wast so cruelly and wretchedly treated? What is thy crime and transgression? What is thy guilt, what is the name, therefore, sweetest Jesu, will I carry for ever and ever in my mouth. reason for thy death? What is the offence that brought condemnation? O, I, I am the cause and torment of thy suffering, I, I bear the guilt of thine execution, I, I am the deserts of thy death wrought upon thee. I, I am the opening of the wounds of thy suffering, the anguish of thy cruel death. To what depths, thou Son of God, did thy humility stoop?

O Jesu, that name so sweet, so wonderful, so powerful, what name is sung to so sweetly, and heard so joyously, and pondered on so lovingly, as Jesus, the Son of God. O name of Jesus, true food to the soul, honey to the mouth, song to the ear, joy to my soul. Thy name, therefore, sweetest Jesu, will I carry for ever and ever in my mouth.

- 4 O misericordissime Jesu, o dulcissime Jesu, o gratiosissime Jesu, o Jesu, salus in te sperantium, o Jesu, salus in te credentium, o Jesu, salus ad te confugientium, o Jesu, dulcis remissio omnium peccatorum, o Jesu, propter nomen sanctum tuum salve me, ne peream. O Jesu, miserere, dum tempus est miserendi, neque me damnes in tempore judicandi. Si enim admisi, unde me damnare potes, tu non amisisti, unde me salvare potes. Sis ergo mihi Jesus, propter hoc nomen tuum, et miserere mei, fac mihi secundum hoc nomen tuum respice me miserum invocantem hoc nomen amabile tuum: Jesus.

- 5 Ich liege und schlafe, und erwache, denn der Herr hält mich. Ich fürchte mich nicht für viel Hunderttausenden, die sich umher wider mich legen. Auf, Herr, und hilf mir, mein Gott. Denn du schlägest alle meine Feinde auf den Backen und zerschmetterst der Gottlosen Zähne. Bei dem Herren findet man Hilfe, und deinen Segen über dein Volk, Sela.

- 6 Habe deine Lust an dem Herren, der wird dir geben, was dein Herz wünschet, befiehl dem Herren deine Wege und hoffe auf ihn, er wird wohl machen. Erzürne dich nicht über die Bösen, sei nicht neidisch über die Übelthäter, denn wie das Gras werden sie bald abgehauen, und wie das grüne Kraut werden sie verwelken. Hoffe auf den Herren und tue Guts, bleib im Lande und nähre dich redlich. Habe deine Lust an dem Herren, der wird dir geben, was dein Herz wünschet. Befiehl dem Herren deine Wege und hoffe auf ihn, er wird wohl machen. Alleluja.

O most merciful Jesu, O sweetest Jesu, most gracious Jesu, O Jesu, salvation of those that put their trust in thee, O Jesu, salvation of those that believe in thee, O Jesu, salvation of those that seek refuge in thee, O Jesu, sweet remission of all sins, O Jesu, for thy blessed name's sake.

O, Jesu, have mercy, whilst mercy may be given, that I be condemned not at the Day of Judgement. It is my own fault that thou canst condemn me, yet thou ceasest not to save me. Therefore be to me Jesus, for thy name's sake, and have mercy on me, for thy name's sake behold me, poor wretch, as I call upon thy dear name: Jesus.

I laid me down and slept; I awaked; for the Lord sustaineth me. I will not be afraid of ten thousands of the people, that have set themselves against me round about. Arise, o Lord; save me, O my God: for thou hast smitten all mine enemies upon the cheek bone; thou hast broken the teeth of the wicked. Salvation belongeth unto the Lord: thy blessing be upon the people; Selah.

Delight thyself also in the Lord; and he shall give thee the desires of thine heart. Commit thy way unto the Lord; trust also in him, and he shall bring it to pass.

Fret not thyself because of evildoers, neither be thou envious against them that work unrighteousness. For they shall soon be cut down like the grass, and wither as the green herb.

Trust in the Lord, and do good; dwell in the land, and follow after faithfulness. Delight thyself also in the Lord; and he shall give thee the desires of thine heart. Commit thy way unto the Lord; trust also in him, and he shall bring it to pass, Hallelujah.

7 Herr, ich hoffe darauf, daß du so gnädig bist, mein Herz freuet sich, daß du so gerne hilfst. Ich will dem Herren singen, daß er so wohl an mir tut. Alleluja.

8 Bone Jesu, verbum Patris, splendor paternae gloriae, in quem desiderant angeli prospicere, doce me facere voluntatem tuam, ut a Spiritu tuo bono deductus ad beatam illam perveniam civitatem, ubi est dies aeternus et unus omnium spiritus, ubi est certa securitas, et secunda aeternitas, et aeterna tranquillitas et tranquillitas felicitas, et felix suavitas, et suavis jucunditas, ubi tu Deus cum Patre et Spiritu sancto vivis et regnas, per infinita seculorum secula! Amen.

9 Verbum caro factum est, Alleluja, et habitavit in nobis, Alleluja, et vidimus, Alleluja, gloriam ejus, Alleluja, gloriam quasi unigeniti a patre, plenum gratia et veritate, Alleluja

10 Hodie Christus natus est, hodie Salvator apparuit, Alleluja. Hodie in terra canunt angeli, laetantur archangeli, Alleluja. Hodie exultant justi dicentes: Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis, Alleluja.

11 Wann unser Augen schlafen ein, so laß das Herz doch wacker sein, halt über uns dein rechte Hand, daß wir nicht falln in Sünd und Schand.

12 Meister, wir haben die ganze Nacht gearbeitet und nichts gefangen, aber auf dein Wort will ich das Netz auswerfen.

Lord I have trusted in thy mercy; my heart shall rejoice in thy salvation: I will sing unto the Lord, because he hath dealt bountifully with me, Hallelujah.

O kind Jesu, Word of the Father, splendour of the Glory of the Father, on whom the angels desire to gaze, teach me to do thy will, so that led by thy kind Spirit I might aspire to thy blessed kingdom, where there is everlasting day and one Spirit over all, where protection is sure and eternity certain, an eternal peace, and peaceful bliss, and blissful sweetness, and safe joy, where thou with God the Father and the Holy Spirit livest and reignest ever world without end, Amen.

The Word became flesh, Alleluja, and dwelt among us, Alleluja, and we beheld, Alleluja, his Glory, Alleluja, Glory as of the only begotten from the full of grace and truth.

Today Christ was born, today the Saviour appeared, Hallelujah. Today the angels sing on earth, and the archangels rejoice, Hallelujah. Today the righteous rejoice, saying: Glory to God in the Highest, and peace on earth to men of good will, Hallelujah.

When our eyes close in sleep, grant that the heart remain alert, hold over us thy right hand, that we fall not into sin and shame.

Master, we toiled all night, and took nothing; but at thy word I will let down the nets.

13 Die Furcht des Herren ist der Weisheit Anfang, das ist eine feine Klugheit, wer darnach tut, des Lob bleibet ewiglich.

14 Ich beuge meine Knie gegen den Vater unsers Herren Jesu Christi, der der rechte Vater ist über alles, was da Kinder heißet, im Himmel und auf Erden, daß er euch Kraft gebe durch den Reichtum seiner Herrlichkeit, daß er euch Kraft gebe nach dem Reichtum seiner Herrlichkeit, stark zu werden durch seinen Geist an dem inwendigen Menschen, und Christum zu wohnen durch den Glauben in euren Herzen.

15 Ich bin jung gewesen und bin alt worden und habe noch nie gesehen den Gerechten verlassen, oder seinen Samen nach Brot gehen, Alleluja.

Compact Disc 16

Volume 2

1 Herr, wenn ich nur dich habe, so frage ich nichts nach Himmel und Erden, wenn mir gleich Leib und Seele verschmachtet, so bist du doch, Gott, allzeit meines Herzens Trost und mein Teil.

2 Rorate coeli desuper et nubes pluant justum, aperiatur terra et germinet Salvatorem.

3 Joseph, du Sohn David, fürchte dich nicht, Mariam dein Gemahl zu dir zu nehmen, denn das in ihr geboren ist, das ist von dem heiligen Geist und sie wird einen Sohn gebären, des Namen sollst du Jesus heißen, denn er wird sein Volk selig machen von ihren Sünden.

The fear of the Lord is the beginning of wisdom; a good understanding have all they that do thereafter: his praise endureth for ever.

I bow my knees unto the Father, from whom every family in heaven and on earth is named, that he would grant you, according to the riches of his glory, that ye may be strengthened with power through his Spirit in the inward man; that Christ may dwell in your hearts through faith.

I have been young, and now am old; yet have I not seen the righteous forsaken, nor his seed begging their bread, Hallelujah.

Whom have I in heaven but thee? and there is none upon earth that I desire beside thee. My flesh and my heart faileth: but God is the strength of my heart and my portion for ever.

Drop down ye heavens from above and let the skies pour down righteousness: let the earth open and bring forth salvation.

Joseph, thou son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost. And she shall bring forth a son; and thou shall call his name Jesus; for it is he that shall save his people from their sins.

4 Ich bin die Auferstehung und das Leben,
wer an mich glaubet, der wird leben, ob er gleich
stürbe, und wer da lebet und glaubet an mich, der
wird nimmermehr sterben.

I am the resurrection, and the life: he that believeth on
me, though he were dead, yet shall he live: and
whosoever liveth and believeth on me shall never die

5 Die Seele Christi heilige mich, der Leichnam
Christi speise mich, das Blut Christi tränke mich,
das Wasser, das aus seiner Seiten floß, wasche mich,
sein bitter Leiden und Sterben stärke mich, o lieber
Herr Jesu, erhöre mich.

The soul of Christ sanctify me, the body of Christ feed
me, the blood of Christ give me to drink, the water
that flowed from his side wash me, his bitter agony and
death fortify me, O dear Lord Jesu, hear me. In thy
blessed wounds conceal me, O dear Lord Jesus, hear
me. Let me never be separated from thee, O dear Lord
Jesus, hear me. From the dreaded enemy preserve me,
O dear Lord Jesus, hear me.

In deine heiligen Wunden verbirg mich, o lieber
Herr Jesu, erhöre mich. Laß mich nimmermehr von
dir geschieden werden, o lieber Herr Jesu, erhöre
mich. Vor dem bösen Feind bewahre mich, o lieber
Herr Jesu, erhöre mich.

In my last hour call me, that I may come to thee and
with all thine elect praise and laud thee in eternity, O
dear Lord Jesus, hear me.

In meiner letzten Stunde rufe mir, daß ich möge
kommen zu dir und mit allen Auserwählten dich
loben und preisen ewiglich, o lieber Herr Jesu,
erhöre mich.

6 Ich ruf zu dir, Herr Jesu Christ,
ich bitt, erhör mein Klagen,
verleih mir Gnad zu dieser Frist.
Laß mich doch nicht verzagen.
Den rechten Weg, o Herr, ich mein,
den wollest du mir geben,
dir zu leben, mein'm Nächsten nutz zu sein, dein
Wort zu halten eben.

I call upon thee, Lord Jesus Christ,
and beseech thee to hear the voice of my complaining.
Give me grace at this time,
let me not utterly despair.
Be pleased, O Lord,
to show me the right way: to live for thee,
to succour thy neighbour,
and to keep thy word truly.

7 Allein Gott in der Höh sei Ehr
und Dank für seine Genade,
darum daß nun und nimmermehr
uns rühren kann kein Schade,
ein Wohlgefallen Gott an uns hat,
nun ist groß Fried ohn Unterlaß,
all Fehd hat nun ein Ende.

All glory be to God on high,
who hath our race befriended;
to us no harm shall now come nigh,
the strife at last is ended;
God showeth his good will to men,
and peace shall reign on earth again;
we thank him for his goodness.

Wir loben, preisen, anbeten dich,
für deine Ehre wir dir danken,
daß du, Gott Vater, ewiglich regierest
ohn alles Wanken,
ganz ungemessen ist deine Macht,
fort geschicht, was dein Will hat bedacht,
wohl uns des feinen Herren.

O Jesu Christe, Sohn einig geboren
deines himmlischen Vaters,
Versöhner der, die war'n verlorn,
du Stiller unsers Haders,
Lamm Gottes, heilger Herr und Gott,
nimm an die Bitt von unser Not,
erbarm dich unser aller.

O heilger Geist, du höchstes Gut,
du allerheilsamster Tröster,
für Teufels Gewalt fortan behüt,
die Jesus Christus erlöset
durch große Marter und bitteren Tod,
abwend all unser Jammer und Not,
darzu wir uns verlassen.

8 Veni, sancte Spiritus, reple tuorum corda
fidelium, et tui amoris in eis ignem accende, qui per
diversitatem linguarum cunctarum gentes in unitate
fidei congregasti. Alleluja.

We praise, we worship thee, we trust,
and give thee thanks for ever,
O Father, that thy rule is just
and wise, and changes never;
thy boundless power o'er all things reigns,
thou dost whate'er thy will ordains:
'tis well thou art our Ruler!

O Jesus Christ, our God and Lord,
begotten of the Father,
who hast our fallen race restored
and straying sheep dost gather,
thou Lamb of God, enthroned on high,
behold our need, and hear our cry;
have mercy on us, Jesus!

O Holy Spirit, precious Gift,
thou Comforter unfailing,
do thou our troubled souls uplift,
against the foe prevailing;
since Christ for us his Blood hath shed,
avert our woes and calm our dread;
we trust in thee to help us!

9 Ist Gott für uns, wer mag wider uns sein?
Welcher auch seines eigenen Sohns nicht hat
verschonet, sondern hat ihn für uns alle dahin
gegeben, wie sollt er uns mit ihm denn nicht alles
schenken? Wer will die Auserwählten Gottes
beschuldigen? Gott ist hie, der gerecht macht, wer
will verdammen? Christus ist hie, der gestorben ist,
wer will verdammen? Chritus ist hie, der gestorben
ist, ja vielmehr, der auch auferwecket ist, sitzt zu
der Rechten Gottes und vertritt uns. Alleluja

Come, Holy Ghost, and fill the hearts of thy faithful,
kindling in them the fire of thy divine love, thou who
hast in the diversity of tongues hast gathered together
all the nations of the whole earth in the unity of faith.

If God is for us, who is against us? He that spared not
his own Son, but delivered him up for us all, how shall
he not also with him freely give us all things? Who
shall lay anything to the charge of God's elect? It is
God that justifieth; Who is he that shall condemn? It is
Christ Jesus that died, yea rather, that was raised from
the dead, who is at the right hand of God, who also
maketh intercession for us. Hallelujah.

10 Wer will uns scheiden von der Liebe Gottes? Trübsal oder Angst, oder Verfolgung? Oder Hunger, oder Blöße, oder Gefährlichkeit, oder Schwert? Denn ich bin gewiß, daß weder Tod, noch Leben, weder Engel, noch Fürstentum, noch Gewalt, weder Gegenwärtiges, noch Zukünftiges, weder Hohes, noch Tiefes, noch kein andre Kreatur mag uns scheiden von der Liebe Gottes, die in Christo Jesu ist, unserm Herren, Amen.

11 Die Stimm des Herren geht auf den Wassern, der Gott der Ehren donnert, der Herr auf großen Wassern. Die Stimm des Herren gehet mit Macht, die Stimm des Herren gehet herrlich. Die Stimm des Herren zubricht die Zedern, der Herr zubricht die Zedern in Libanon. Und macht sie löcken wie ein Kalb, Libanon und Sirion, wie ein junges Einhorn. Die Stimm des Herren heuet wie Feuerflammen. Die Stimm des Herren erregt die Wüsten Kades. Die Stimm des Herren erregt die Hinden und entblößet die Walde. Und in seinem Tempel wird dem Herren Jedermann Ehre sagen.

12 Jubilate Deo omnis terra, servite Domino in laetitia.
Introite in conspectu ejus in exultatione, scitote, quoniam Dominus ipse est Deus, ipse fecit nos, et non ipsi nos, populus ejus et oves pascuae ejus.
Introite portas ejus in confessione, atria ejus, in hymnis confitemini illi. Laudate nomen ejus.

Quoniam suavis est Dominus in aeternum misericordia ejus, et usque in generationem et generationem veritas ejus.

Who shall separate us from the love of Christ? shall tribulation, or anguish, or persecution, of famine, or nakedness, or peril, or sword? For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor things present, nor things to come, nor powers, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.

The voice of the Lord, is upon the waters: the God of glory thundereth, even the Lord upon many waters. The voice of the Lord is powerful; the voice of the Lord is full of majesty. The voice of the Lord breaketh the cedars; yea, the Lord breaketh in pieces the cedars of Lebanon. He maketh them also to skip like a calf; Lebanon and Sirion like a young wildox. The voice of the Lord shaketh the wilderness; the Lord shaketh the wilderness of Kadesh. The voice of the Lord maketh the hinds to calve, and strippeth the forests bare: and in his temple every thing saith, Glory.

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness. Come before his presence with singing. Know ye that the Lord he is God: it is he that hath made us, and we are his; we are his people, and the sheep of his pasture. Enter into his gates with thanksgiving, and into his courts with praise: give thanks unto him, and bless his name.
For the Lord is good; his mercy endureth for ever; and his faithfulness unto all generations.

Compact Disc 17

Volume 3

Angelus

1 Sei begrüßet, Maria, du Holdselige!

Maria

Welch ein Gruß ist das?

Angelus

Der Herr ist mit dir, du Gebenedeite unter den Weibern. Fürchte dich nicht, Maria, du hast Gnade bei Gott funden; Siehe, du wirst schwanger werden im Leibe und einen Sohn gebären, des Namen sollst du Jesus heißen, der wird groß und Sohn des Höchsten genennet werden.

Maria

Wie kann das zugehen, sintemal ich von keinem Manne weiß?

Angelus

Fürchte dich nicht, Maria, der heilige Geist wird über dich kommen, und die Kraft des Höchsten wird dich überschatten, darum auch das Heilige, das von dir geboren wird, wird Gottes Sohn genennet werden, und siehe, Elisabeth, deine Gefreundin ist auch schwanger mit einem Sohne in ihrem Alter und gehet jetzt im sechsten Monat, die im Geschrei ist, daß sie unfruchtbar ist, denn bei Gott ist kein Ding unmöglich.

Maria und Chor

Siehe, ich bin des Herren Magd, mir geschehe, wie du gesagt hast. Alleluja.

Angel

Hail, thou that art highly favoured,

Mary

What manner of salutation is this?

Angel

The Lord is with thee. Fear not, Mary: for thou hast found favour with God. And behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name Jesus. He shall be great, and shall be called the Son of the Most High.

Mary

How shall this be, seeing I know not a man?

Angel

Fear not, Mary: the Holy Ghost shall come upon thee, and the power of the Most High shall overshadow thee: wherefore also that which is to beborn shall be called holy, the Son of God. And behold, Elisabeth thy kinswoman, she also hath conceived a son in her old age: and this is the sixth month with her that was called barren. For no word from God shall be void of power.

Mary and Choir

Behold, the handmaid of the Lord; be it unto me according to thy word. Hallelujah.

2 Was betrübst du dich, meine Seele, und bist so unruhig in mir? Harre auf Gott, denn ich werde ihm noch danken, daß er meines Angesichtes Hilfe und mein Gott ist. Was betrübst du dich, meine Seele?

3 Quemadmodum desiderat cervus ad fontes aquarum, ita desiderat ad te anima mea, Deus clementissime et misericordissime. Sitivit anima mea ad te Deum fontem vivum, quando veniam et apparebo ante faciem tuam!
O fons vitae, vena aquarum viventium, quando veniam ad aquas dulcedinis tuae! Quando veniam de terra in via et in aqua, ut videam virtutem tuam et gloriam tuam et satiem ex aquis misericordiae tuae sitim meam!

Sitio, Domine, fons vitae, satia me. Sito, Domine, sito te, Deum vivum. O quando veniam et apparebo, Domine, ante faciem tuam. O dies praeclara et pulchra, nesciens vesperum, non habens occasum, in qua audiam vocem laudis, vocem exultationis, et confessionis, in qua audiam:

Intra in gaudium Domini tui, intra in gaudium sempiternum, intra in domum Domini Dei tui. O gaudium super gaudium, gaudium vincens omne gaudium, extra quod non est gaudium.

4 Aufer immensam, aufer, Deus, aufer iram, et cruentatum cohibe flagellum, nec scelus nostrum properes ad aequam pendere lancem. Si luant justam mala nostra poenam, quis potest saevas tolerare plagas, cum nec ultricem spatiosa ferret machina virgam.

Why art thou cast down, O my soul? And why art thou disquieted within me? hope thou in God: for I shall yet praise him, who is the health of my countenance, and my God.

As the deer longs for the springs of water, so my soul longs for you, O God, most kind and merciful. My soul has been thirst for you, O God, the living spring...When shall I come and appear before your face?
O spring of life, O vein of living waters, when shall I come to the waters of your sweetness? When shall I come from the pathless and waterless land to see your goodness and your glory and to quench my thirst from the waters of your mercy? O spring of life, quench my thirst!

I thirst, O Lord, I thirst for you, the living God. O when shall I come and appear, O Lord, before your face? O bright and beautiful day, that knows no evening, that has no setting, bright and beautiful, that knows no evening, on which I shall hear the voice of praise, the exulting voice, the voice of exultation, on which I shall hear the voice of praise, the voice of exultation and acknowledgement.

Inside to the joy of your Lord, to eternal joy, to the house of the Lord, your God. O joy beyond joy, surpassing all joy, O joy beyond joy. Outside there is no joy because there is no joy.

Take away, take away, O God, take away your vast anger and your bloody scourge and do not hasten to weigh our sin on level scales. Our evil deeds acknowledge a just penalty. Who can endure the cruel stroke when the spacious scaffold could not bear the avenging beating?

Parce sed nostris miserando culpis, jus pari clemens pietate miscens, cui manet semper proprium maligno parcere mundo. Cur super vermes luteos furores sumis, o magni fabricator orbis quid sumus quam fex putris umbra pulvis glebaque terrae? Nos parentales maculant reatus et caro mentem trahit imbecillem, ergo tam sortem fragilem benigno respice vultu. Da crucem, clavos, scuticam, coronam, lanceam, funes rigidamque mortem, inter iratam moderare dextram et mala nostra. Non opus summi pereat magistri, nec sinas cassam fore passionem, corde sed manans lavet omne crimen sanguis et unda. Hoc ratum quod sit, facias precamur, omnibus nobis, residens Olympo qui Deus semper dominaris orbi, trinus et unus, Amen.

But spare us, have mercy on our sins, mingling merciful justice with equal pity, you whose property is always to spare the wicked world, whose property is always to spare the wicked world. Why do we worms contrive vile besides passions? O creator of the great world, what are we but rotten dregs, the darkness, the dust, the soil of the earth? The sins of our parents afflict us and our flesh contains a feeble mind. Therefore look on so weak a lot with kindness, Grant a cross, nails, a whip, a crown, a spear, ropes and a hard death. Control your right hand and our sins. There is no need for the great master to perish, do not allow his passion to be in vain, but let the flowing blood and water wash all sin from our hearts, let the blood and water wash away all sin. Perform this resolution, whatever it may be, for all of us, O God, who live in heaven and control the earth always, the three and one. Amen.

Musikalische Exequien

I. Concert in Form einer deutschen Begräbnis-Missa

Intonatio

- 5 Nacket bin ich von Mutterleibe kommen. Naked came I from my mother's womb.

Soli

Nacket werde ich wiederum dahinfahren, der Herr hat's gegeben, der Herr hat's genommen, der Name des Herren sei gelobet. Naked shall I also return. The Lord has given; the Lord has taken away. Blessed be the name of the Lord.

Capella

Herr Gott Vater im Himmel, erbarm dich über uns. Lord God, Father in heaven, have mercy upon us!

Soli

Christus ist mein Leben, Sterben ist mein Gewinn. Siehe, das ist Gottes Lamm, das der Welt Sünde trägt. Christ is my life, death is my gain. Behold the Lamb of God, that takes away the sin of the world.

Capella

Jesu Christe, Gottes Sohn, erbarm dich über uns. Jesus Christ, Son of God, have mercy upon us!

Soli

Leben wir, so leben wir dem Herren. Sterben wir, so sterben wir dem Herren, darum wir leben oder sterben, so sind wir des Herren. As we live, we live in the Lord; as we die, we die in the Lord. Therefore, whether we live or die, we are the Lord's own.

Capella

Herr Gott heiliger Geist, erbarm dich über uns. Lord God, Holy Spirit, have mercy upon us!

Intonatio

- 6 Also hat Gott die Welt geliebet, daß er seinen eingebornen Sohn gab. *Soli* Auf daß alle, die an ihn gläuben, nicht verloren werden, sondern das ewige Leben haben. For God so loved the world that He gave His only begotten Son, that whosoever believed in him will never be lost, but will have eternal life.

Capella

- 7 Er sprach zu seinem lieben Sohn: die Zeit ist hie zu erbarmen, fahr hin, mein's Herzens werthe Kron und sei das Heil der Armen, und hilf ihn aus der Sünden Not erwürg für sie den bitteren Tod und laß sie mit dir leben. He spoke to his beloved Son: 'Now is the time for mercy. Go, worthy crown of my heart, and be the salvation of the poor and help them from the distress of sin; take upon yourself their bitter death and let them live with you.'

Soli

- 8 Das Blut Jesu Christi, des Sohnes Gottes, machet uns rein von allen Sünden. The blood of Jesus Christ, His Son, cleanses us from all sin.

Capella

- 9 Durch ihn ist uns vergeben die Sünd, geschenkt das Leben, im Himmel soll'n wir haben, o Gott, wie große Gab! Through Him our sin is forgiven, our life restored. In heaven we shall have, O God, such great benefactions!

Soli

- 10 Unser Wandel ist im Himmel, von dannen wir auch warten des Heilandes Jesu Christi, des Herren, welcher unsern nichtigen Leib verklären wird, daß er ähnlich werde seinem verklärten Leibe. Our destiny is heaven: from there also we await the Savior Jesus Christ, the Lord, who will transfigure our worthless body, so that it becomes like His transfigured body.

Capella

- 11 Es ist allhier ein Jammertal, Angst, Not und Trübsal überall, des Bleibens ist ein kleine Zeit, voller Mühseligkeit, und wers bedenkt, ist immer im Streit. Everywhere here is a vale of tears, worry, need and sorrow all around; our stay here is for but a brief time full of hardship, and the thoughtful one is always in discord.

Soli

- 12 Wenn eure Sünde gleich blutrot wäre, soll sie doch schneeweiß werden, wenn sie gleich ist wie rosinfarb, soll sie doch wie Wolle werden. Were your sin as red as blood, it shall be as white as snow; were it red like crimson, it shall be as wool.

Capella

13 Sein Wort, sein Tauf, sein Nachtmahl
dient wider allen Unfall,
der Heilige Geist im Glauben
lehrt uns darauf vertrauen.

Solo

14 Gehe hin, mein Volk, in eine
Kammer und schließ die Tür nach dir zu, verbirge
dich einen kleinen Augenblick, bis der Zorn
vorrübergehe.

Soli

15 Der Gerechten Seelen sind in Gottes
Hand und keine Qual rühret sie an, für den
Unverständigen werden sie angesehen, als stürben
sie, und ihr Abschied wird für eine Pein gerechnet,
und ihr Hinfahren für Verderben, aber sie sind in
Frieden.

Soli

16 Herr, wenn ich nur dich habe , so
frage ich nichts nach Himmel und Erden, wenn mir
gleich Leib und Seele verschmacht, so bist du Gott
allzeit meines Herzens Trost und mein Teil.

Capella

17 Er ist das Heil und selig Licht
für die Heiden,
zu erleuchten, die dich kennen nicht
und zu weiden,
er ist seines Volks Israel der Preis,
Ehr, Freud und Wonne.

Soli

18 Unser Leben währet siebenzig Jahr,
und wenn's hoch kömmt, so sind's achtzig Jahr, und
wenn es köstlich gewesen ist, so ist es Müh und
Arbeit gewesen.

His word, His baptism, His Eucharist
serve against all misfortune;
through faith, the Holy Spirit
teaches us to believe that.

Go, my people, into your chamber and shut the door
behind you! Hide yourselves for a short moment until
the wrath has passed.

The souls of the righteous are in the hand of God and
no torment shall touch them; in the sight of the unwise
they seem to die, and their departure is taken for
torment, and their going away to be destruction; but
they are in peace.

Lord, if I have only You, I ask nothing else of heaven
or earth. If when my body and soul are dying, You,
God, are at all times my heart's comfort heart and my
portion.

He is the salvation and blessed light
for the heathen,
to enlighten those who know You not,
and to tend them.
He is His people Israel's prize,
honour, joy and delight.

Our life lasts for seventy years or if it should last a
little longer, it runs eighty years at most. Even if it was
wonderful, it was also trouble and labour.

Capella

19 Ach, wie elend ist unser Zeit
allhier auf dieser Erden,
gar bald der Mensch darnieder leit,
wir müssen alle sterben,
allhier in diesem Jammertal
ist Müh und Arbeit überall,
auch wenn dirs wohl gelinget.

Soli

20 Ich weiß, daß mein Erlöser lebt,
und er wird mich hernach aus der Erden
aufwecken, und werde darnach mit dieser meiner
Haut umgeben werden, und werde in meinem
Fleisch Gott sehen.

Capella

21 Weil du vom Tod erstanden bist,
werd ich im Grab nicht bleiben,
mein höchster Trost dein Auffahrt ist,
Todsurcht kannst du vertreiben,
denn wo du bist, da komm ich hin,
daß ich stets bei dir leb und bin,
drum fahr ich hin mit Freuden.

Soli

22 Herr, ich lasse dich nicht, du segnest
mich denn.

Capella

23 Er sprach zu mir: halt dich an mich,
es soll dir itzt gelingen,
ich geb mich selber ganz für dich,
da will ich für dich ringen,
den Tod verschlingt das Leben mein,
mein Unschuld trägt die Sünden dein,
da bist du selig worden.

Ah, how wretched is our time
here on this earth,
soon man lies down,
as we all must die.
Here, in this vale of tears,
trouble and labour are everywhere,
even when all goes well.

I know that my Redeemer lives, and he shall make me
then arise from the earth: And this my skin then shall
cover my body, and in my flesh I shall see God.

Since You arose from death,
I shall not remain in the grave,
Your ascension is my greatest comfort,
You can drive away the fear of death,
for where You are, I will go too,
so that I may live and be with You for ever,
therefore I die with joy.

Lord, I will not let You go, unless You bless me.

He said to me: Hold fast to me
and everything will go well for you.
I give Myself wholly for you,
and I will struggle for you.
My life swallows up death,
my innocence bears your sins,
o that you might be made holy.

II. Motette

24 Herr, wenn ich nur dich habe,
so frage ich nichts nach Himmel und Erden,
wenn mir gleich Leib und Seele verschmacht,
so bist du doch, Gott, allzeit
meines Herzens Trost und mein Teil.

III. Canticum B. Simeonis

Intonatio

25 Herr, nun lässest du deinen Diener

(Chorus primus 'allernechst bey der Orgel')

in Friede fahren, wie du gesagt hast, denn meine
Augen haben deinen Heiland gesehen, welchen du
bereit hast vor allen Völkern, ein Licht, zu
erleuchten die Heiden, und zum Preis deines Volks
Israel.

*(Chorus secundus 'in die ferne geordnet': Seraphim
1 und 2, Beata anima cum Seraphinis)*

Selig sind die Toten, die in dem Herren sterben. Sie
ruhen von ihrer Arbeit und ihre Werke folgen ihnen
nach. Sie sind in der Hand des Herren und keine
Qual rühret sie an.

Lord, if I have only You,
I ask nothing else of heaven or earth.
Even though body and soul should fail me.
you, o God, will for ever be
my heart's consolation and my portion.

Lord, now let Your servant

depart in peace, as You have said. For my eyes have
seen Your salvation, which You have prepared for all
people, a light to enlighten all Gentiles, and for the
glory of Your people Israel.

Blessed are the dead who die in the Lord; they rest
from their labours, and their works follow after them.
They are in the hand of the Lord, and no torment
touches them.

Compact Disc 18

Geistliche Chor-Musik

Volume 1

- 1 Es wird das Scepter von Juda nicht
entwendet werden noch ein Meister von seinen
Füßen bis der Held komme und demselben werden
die Völker anhangen. Er wird sein Füllen an den
Weinstock binden und seiner Eselin Sohn an den
edlen Reben.
- 2 Er wird sein Kleid in Wein waschen und
seinen Mantel in Weinbeerblut. Seine Augen sind
rötlicher denn Wein und seine Zähne weißer denn
Milch.
- 3 Es ist erschienen die heilsame Gnade
Gottes allen Menschen und züchtigt uns, daß wir
sollen verleugnen das ungöttliche Wesen und die
weltlichen Lüste und züchtig, gerecht und gottselig
leben in dieser Welt und warten auf die selige
Hoffnung und Erscheinung der Herrlichkeit des
großen Gottes und unsers Heilands Jesu Christi, der
sich selbst für uns gegeben hat auf daß er uns
erlösete von aller Ungerechtigkeit und reiniget ihm
selbst ein Volk zum Eigentum, das fleißig wäre zu
guten Werken.
- 4 Verleih uns Frieden genädiglich,
Herr Gott, zu unsern Zeiten,
es ist doch ja kein ander nicht,
der für uns könnte streiten,
denn du, unser Gott alleine.
- 5 Gib unsern Fürsten und aller Obrigkeit
Fried und gut Regiment, daß wir unter ihnen ein
geruhig und stilles Leben führen mögen in aller
Gottseligkeit und Ehrbarkeit. Amen.

The royal staff of the ruler shall not pass from Judah,
nor the kingship from his descendants, till the Prince
come in, and until the people be gathered before him.
His colt will bear the harvest of the vine branch, and
he will tie up his foal to the laden vine tree.

He shall tread out his cloak in wine and dye his
garments in purple wine; and his eyes shall be burning
dark from wine, and his teeth also white from the milk.

Now there appeareth the grace of the Lord Almighty,
bringing all men sure salvation, and teaching us all that
we now should put from us our ungodly behaviour and
all worldly affections and henceforth should live a most
sober, righteous and godly life and look now for that
hope and expectance, the appearance so glorious of
God Almighty in this our Saviour Christ Jesus, who
himself for us in truth hath giv'n, that he might set
each sinner free from all his foul iniquity and purify
himself a nation, self a special nation, that shall be
zealous of goodly actions.

O Lord, now grant us thy peace in grace
in this our generation;
For us in truth there is none else
who can make intercession,
but thou, Lord our God, thou only.

Grant to our people and all who govern us peace and
good governance, that we may under them, in all
concord and peaceful spirit live in safety, in all truth
and blessedness and faithfulness. Amen.

- 6 Unser keiner lebet ihm selber und keiner stirbet ihm selber, leben wir, so leben wir dem Herren, sterben wir, so sterben wir dem Herren, darum wir leben oder sterben, so sind wir des Herren.
- 7 Viel werden kommen von Morgen und von Abend und mit Abraham und Isaak und Jakob im Himmelreich sitzen, aber die Kinder des Reichs werden ausgestoßen in die Finsternis hinaus, da wird sein Heulen und Zähneklappern.
- 8 Sammelt zuvor das Unkraut und bindet es in Bündlein, daß man es verbrenne, aber den Weizen sammelt mir in meine Scheune.
- 9 Herr, auf dich traue ich, laß mich nimmermehr zu Schanden werden. Errette mich nach Deiner Barmherzigkeit, und hilf mir aus. Neige deine Ohren zu mir und hilf mir. Sei mir ein starker Hort, ein Hort, dahin ich immer fliehen möge, der du hast zugesaget mir zu helfen.
- 10 Die mit Tränen säen, werden mit Freuden ernten. Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben.
- 11 So fahr ich hin zu Jesu Christ, mein Arm tu ich ausstrecken, so schlaf ich ein und ruhe fein, kein Mensch kann mich aufwecken, denn Jesus Christus, Gottes Sohn, der wird die Himmelstür aufthun, mich führen zum ewigen Leben.
- 12 Also hat Gott die Welt geliebt, daß er seinen eingebornen Sohn gab, auf daß alle, die an ihn glauben, nicht verloren werden, sondern das ewige Leben haben.
- None among us lives for his own sake, and no one dies for his own sake. If we live, we live in God the Father; if we die, we also die but in him. And so in living or in dying we are of the Father.
- Many shall go there from eastward and from westward, and with Abraham and Isaac and Jacob shall sit down in heaven. But then the sons of the realm that day shall be banished to the darkness far outside; there shall be wailing and great gnashing of teeth.
- Go, pull up all the weeds first, and bind them up in bundles, so that we may burn them. As for the good wheat, gather it within my storehouse.
- Lord, in thee I shall trust, that I nevermore may be confounded. Deliver me in thy truth and righteousness, and make me free. Bow thou down thine ear now to me, and help me. Be thou my mighty rock, where I may find defense and safety, for thou hast promised once to save me.
- Who in sorrow plant seed, shall gather in rejoicing. They go out now with sorrow, bearing the seed for sowing, but come back rejoicing and bring a fruitful harvest.
- Now I go forth to Jesus Christ; He never will forsake me. And I lie down and sleep in peace; no man can now awake me. Only Christ Jesus, Son of God, can open wide the heav'nly road, and lead me to life everlasting.
- For God so loved this sinful world, that he gave his one, begotten Son, Christ, so that all men who in him have faith should not perish, but find the life everlasting in him.
- 13 O Lieber Herre Gott, wecke uns auf, daß wir bereit sein, wenn dein Sohn kommt, ihn mit Freuden zu empfangen und dir mit reinem Herzen zu dienen, durch denselbigen, deinen lieben Sohn Jesum Christum, unsern Herren. Amen.
- 14 Tröstet, tröstet mein Volk, redet mit Jerusalem freundlich, prediget ihr, daß ihre Ritterschaft ein Ende hat, denn ihre Missetat ist vergeben, denn sie hat zwiefältiges empfangen von der Hand des Herren um alle ihre Sünde. Es ist eine Stimme eines Predigers in der Wüste: Bereitet dem Herren den Weg, machet auf dem Gefilde ebene Bahn unserm Gott. Alle Tal soll erhöht werden und alle Berge und Hügel sollen erniedriget werden, und was ungleich ist, soll eben werden, und was höckerig ist, soll schlecht werden, denn die Herrlichkeit des Herren soll offenbar werden. Und alles Fleisch miteinander wird sehen, daß des Herren Mund redet.
- 15 Ich bin eine rufende Stimme in der Wüsten: Richtet den Weg des Herren. Ich taufe mit Wasser; aber er ist mitten unter euch getreten, den ihr nicht kennet, der ist's der nach mir kommen wird, welcher vor mir gewesen ist, des ich nicht wert bin, daß ich seine Schuhriemen auflöse.
- 16 Ein Kind ist uns geboren, ein Sohn ist uns gegeben. Welches Herrschaft ist auf seiner Schulter, und er heißt Wunderbar, Rat, Kraft, Held, ewig Vater, Friedefürst, auf daß seine Herrschaft groß werde und des Friedes kein Ende auf dem Stuhle David und seinem Königreiche, daß ers zurichte und stärke mit Gericht und Gerechtigkeit von nun an bis in Ewigkeit, solches wird tun der Eifer des Herren Zebaoth.
- O thou most gracious Lord, waken us now, that we be ready, when thy Son comes, and with gladness may receive him, and with a righteous spirit may serve thee; through the very same Lord, thine only Son, Christ the Saviour, our Lord Jesus, Amen.
- O my people, take heart; offer to Jerusalem comfort saying to her, that her captivity is at an end, and her iniquity is forgiven; for she has been given by the Lord's hand double compensation for all of her transgressions. The voice of a prophet who is crying out in the desert: Make ready the way of the Lord, and make straight in the desert a pleasant path for our God. Ev'ry valley then shall be exalted, and all the hills and the mountains be as the lowliest valleys; all the crooked paths then shall be straightened, and the rockiest place shall be plain then, for the glory of the Lord God that day shall be shown us, and all things living shall see it together, for the mouth of God says this.
- See, I am the voice of one crying in the desert: Open the way before God. I baptize you with water. But there is one who is standing here among you; you do not know him. He shall indeed come after me, but he exists before me. I am not worthy to stoop down to his shoes an unlace them.
- A child is born among us, to us a son is given, and the kingdom shall be on his shoulder; he is called Wonderful, Word, Strength, Might, Everlasting, Prince of Peace, for his glorious kingdom is mightily and his peace has no ending on the throne of David and in his mighty kingdom, that he may govern and keep it both with right and with righteousness, from henceforth and for evermore. The Lord of hosts in zeal shall accomplish all these things.

17 Das Wort ward Fleisch und wohnt unter uns, und wir sahen seine Herrlichkeit, eine Herrlichkeit, als des eingebornen Sohns vom Vater voller Gnade und Wahrheit.

The word was man and dwelt among us all, and we saw it in its majesty, such a majesty as befits the only son of the Father, wholly gracious and truthful.

18 Die Himmel erzählen die Ehre Gottes, und die Feste verkündigt seiner Hände Werk. Ein Tag sagt dem andern, und eine Nacht tuts kund der andern. Es ist keine Sprache noch Rede, da man nicht ihre Stimme höre. Ihre Schnur gehet aus in alle Lande und ihre Rede an der Welt Ende. Er hat der Sonnen eine Hütten in derselbigen gemacht, und dieselbige gehet heraus wie ein Bräutigam aus seiner Kammer und freuet sich wie ein Held zu laufen den Weg. Sie gehet auf an einem Ende des Himmels und läuft um bis wieder an dasselbige Ende und bleibt nichts für ihrer Hitz verborgen. Die Himmel erzählen die Ehre Gottes und die Feste verkündigt seiner Hände Werk. Ehre sei dem Vater und dem Sohn und auch dem Heiligen Geiste, wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit, Amen.

The heavens are telling the Father's glory, and the powers of the firmament shew his handywork. One day telleth another, and one night certifieth another. There is neither language nor speaking, but their voices are heard among them. Their sound is gone out into all nations, their words are gone out unto the world's end. There hath he set a tabernacle in the heav'ns for the sun; now cometh forth in the morn as a bridegroom out of his chamber, rejoicing in giant strength to journey on his course. He goeth forth from out the end of the heavens and he runneth round his circuit unto its ending. There is none that from his heat escapeth. The heavens are telling the Father's glory, and the powers of the firmament shew his handywork. Glory be to the Father and the Son, and to the Holy Spirit. As it was in the beginning and is now and shall ever be, world without end, Amen.

Es ist ja, Herr, dein Gschenk und Gab, mein Leib und Seel, alls, was ich hab in diesem armen Leben, damit ichs brauch zum Lobe dein, zu Nutz und Dienst des Nächsten mein, wollst mir dein Gnade geben. Behüt mich, Herr, vor falscher Lehr, des Satans Mord und Lügen wehr, in allem Kreuz erhalte mich, auf das ichs trag geduldiglich. Herr Jesu Christ, mein Herr und Gott, tröst mich in meiner Todesnot.

Ach Herr, laß dein liebe Englein am letzten End die Seele mein in Abrahams Schoß tragen, den Leib in sein'm Schlafkämmerlei, gar sanft ohn einig Qual und Pein ruhn bis zum jüngsten Tage. Alsdann vom Tod erwecke mich, daß meine Augen sehen dich in aller Freud, o Gottessohn, mein Heiland und Genadenthron. Herr Jesus Christ, erhöre mich, ich will dich preisen ewiglich.

For in truth, thou only dost give my body, soul, and all I have, in this my life's endeavour. I need thy help to sing thy praise and serve all men in all my ways; grant me thy grace and favour. Protect me, Lord, from false pretence; from Satan's power be my defence; in cross and pain uphold thou me, that I may bear them patiently, Lord Jesu Christ, my Lord and God; and comfort me then at my end.

Now, O Lord, thine angels may come to take my soul and lead it home, to Abraham's possession. The body in its house alone, in peace, without distress or pain, shall await resurrection. And then from death awaken me, that with mine eyes I look on thee, in perfect joy, thou God's own son, the Saviour and most gracious one. Lord Jesu Christ, O hear my prayer: for I will praise thee evermore.

Compact Disc 19

Volume 2

1 Herzlich lieb hab ich dich, o Herr, ich bitt, wollst sein von mir nicht fern mit deiner Hülff und Gnade, die ganz Welt nicht erfreuet mich, nach Himml und Erden frag ich nicht, wenn ich dich nur kann haben. Und wenn mir gleich mein Herz zerbricht, so bist du doch mein Zuversicht, mein Teil und meines Herzens Trost, der mich durch sein Blut hat erlöst. Herr Jesu Christ, mein Gott und Herr, in Schanden laß mich nimmermehr.

Tender love have I for thee, Lord; I pray, from me do not depart, with thy great help and mercy. All of this world gives me no joy; no heav'n or earth entices me, if I only possess thee. And, even though my heart should break, thou still shalt be my steadfast rock, my portion and my heart's own good, who hast redeemed me by thy blood. Lord Jesu Christ, my God and Lord, o let me never be ashamed.

2 Das ist je gewißlich wahr und ein teueres Wort, daß Christus Jesus kommen ist in die Welt, die Sünder selig zu machen, unter welchen ich der fürnehmste bin. Aber darum ist mir Barmherzigkeit widerfahren, auf daß an mir fürnehmlich Jesus Christus erzeugete alle Geduld zum Exempel denen, die an ihn glauben sollen zum ewigen Leben. Gott dem ewigen Könige, dem Unvergänglichen und Unsichtbaren und allein Weisen sei Ehre und Preis in Ewigkeit! Amen.

Hear the faithful Word of God, for 'tis worthy to be heard: Born was Christ Jesus, born and raised in the world, to bring us sinners salvation, of which sinners I in truth am the chief. Nevertheless I too was pardoned through his mercy, so that in me first Jesus Christ might show forth all mercy and long suffering, for to be a pattern to them which should believe and have life everlasting. God, the King everlasting, the Lord invisible, the immortal God, all-knowing Spirit be honour and glory evermore, Amen.

- 3 Ich bin ein rechter Weinstock, mein Vater ein Weingärtner. Einen jeglichen Reben an mir, der nicht Frucht bringet, wird er wegnehmen, und einen jeglichen, der da Frucht bringet, wird er reinigen, daß er mehr Frucht bringe. Ich bin der Weinstock, ihr seid die Reben; bleibet in mir und ich in euch. Gleich wie der Reben kann keine Frucht bringen von ihm selber, er bleibe denn am Weinstock, also auch ihr nicht, ihr bleibet denn an mir.
- I am the only true vine, the husbandman my Father. Every branch and bough in me that is not fruitful, he will destroy it, and every branch and bough the which is fruitful, he will purify, so that more fruit groweth. I am the true vine, ye are the branches. Dwell ye in me, and I in you. For as the branches can never be fruitful of themselves, except they in the vine dwell, no more can ye be, except ye dwell in me.
- 4 Unser Wandel ist im Himmel, von dannen wir auch warten des Heilands, Jesu Christi, des Herren, welcher unsern nichtigen Leib verklären wird, daß er ähnlich werde seinem verklärten Leibe, nach der Wirkung, damit er kann auch alle Ding ihm untertänig machen.
- We are citizens of heaven, and from it we shall look for salvation, through Christ Jesus, the Saviour; for he shall transfigure our flesh, transforming it, that it may be fashioned after his glorious body, by the working of that same power by which he brings all things into subjection.
- 5 Selig sind die Toten, die in dem Herren sterben, von nun an. Ja der Geist spricht: Sie ruhen von ihrer Arbeit, und ihre Werke folgen ihnen nach.
- Blest are the departed, which are the Lord's in dying from henceforth. Saith the Spirit: They rest now from all their labours; and all their works do follow after them.
- 6 Was mein Gott will, das gescheh allzeit, sein Will der ist der beste, zu helfen den er ist bereit, die an ihn glauben feste. Er hilft aus Not, der fromme Gott, er tröst die Welt ohn Maßen, wer Gott vertraut, fest auf ihn baut, den will er nicht verlassen.
- What my God wills, let that be done; his will alone has merit. He is prepared to help all men who trust with steadfast spirit. He helps in need, the gracious Lord; no judge on earth is like him. Who trusts in him, his hope is firm, God never will forsake him.
- 7 Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus der Erden auferwecken und werde mit dieser meiner Haut umgeben werden und werde in meinem Fleisch Gott sehen, denselben werd ich mir sehen, und meine Augen werden ihn schauen, ich und kein Fremder.
- I know that my Redeemer lives, and at the latter day from the darkness he shall raise me. Though worms shall destroy my body, yet I in my very flesh shall see God: yea, for myself shall I see him, and with mine eyes shall I then behold him, I and none other.
- 8 Sehet an den Feigenbaum und alle Bäume, wenn sie jetzt ausschlagen, so sehet ihrs an ihnen und merket, daß jetzt der Sommer nahe ist. Also auch ihr, wenn ihr dies alles sehet angehen, so wisset, daß das Reich Gottes nahe ist. Himmel und Erde vergehen, aber meine Wort vergehen nicht.
- 8 Look upon the sprouting figs and at the branches, putting forth their blossom, with your own eyes ye see it, perceiving that now the summer is at hand. Likewise ye, too, when ye do witness these things cometo pass, then know ye: e'en so God's Kingdom is at hand. Heaven and earth shall both perish, but the words I speak shall never die.
- 9 Der Engel sprach zu den Hirten: Ich verkündige euch große Freude, denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr in der Stadt David und er heißt: Wunderbar, Rat, Kraft, Held, ewig Vater, Friedefürst. Alleluja.
- 9 The angel said to the shepherds: See, I bring now to you joyful tidings, for to you this day a Saviour is born, who is Christ Jesus, the Lord, in David's city. He is called Wonderful, Word, Strength, Might, Everlasting, Prince of Peace. Alleluia.
- 10 Auf dem Gebirge hat man ein Geschrei gehöret, viel Klagens, Weinens und Heulens, Rachel beweinete ihre Kinder und wollt sich nicht trösten lassen, denn es war aus mit ihnen.
- 10 High on the mountain there was heard a voice lamenting, loud crying, weeping and wailing, Rachel is weeping for all her children and will not stay for comfort, for there is no help for them.
- 11 Du Schalksknecht, alle diese Schuld hab ich dir erlassen, weil du mich batest. Solltest du denn dich nicht auch erbarmen über deinen Mitknecht, wie ich mich über dich erbarmet habe.
- 11 False servant, all your debt to me you have been forgiven, because you asked me. Can you therefore not have mercy also on your fellow servant, and forgive him his debt as I forgave you.