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馬太受難曲 ST MATTHEW PASSION

18 & 19-4-2014
Fri & Sat 7pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助。香港管弦樂團為香港文化中心場地伙伴。
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馬太受難曲

ST MATTHEW PASSION

J. S. BACH 巴赫：《馬太受難曲》，BWV 244，第一部份 P. 8
 ~67' *St Matthew Passion, BWV 244, Part One*

中場休息 interval

~91' 巴赫：《馬太受難曲》，BWV 244，第二部份
St Matthew Passion, BWV 244, Part Two

梵志登，指揮 P. 32
 Jaap van Zweden, conductor

盧格瑪，傳道人/男高音 P. 33
 Stephan Rügamer, evangelist/tenor

慕德曼，耶穌/男中音 P. 34
 Christopher Maltman, Jesus/baritone

法克絲，女高音 P. 35
 Valentina Farcas, soprano

莊思頓，女低音 P. 36
 Jennifer Johnston, alto

阿德勒，男高音 P. 37
 Mark Adler, tenor


克寧貝格，男低音 P. 38
 Maarten Koningsberger, bass

巴赫合唱團（倫敦） P. 39
 The Bach Choir (London)


香港兒童合唱團 P. 42
 The Hong Kong Children's Choir


通奏低音 巴爾薩，古大提琴
 Basso Continuo Emmanuel Balssa, viola da gamba


通奏低音 史克來芬，管風琴
 Basso Continuo Philip Scriven, organ


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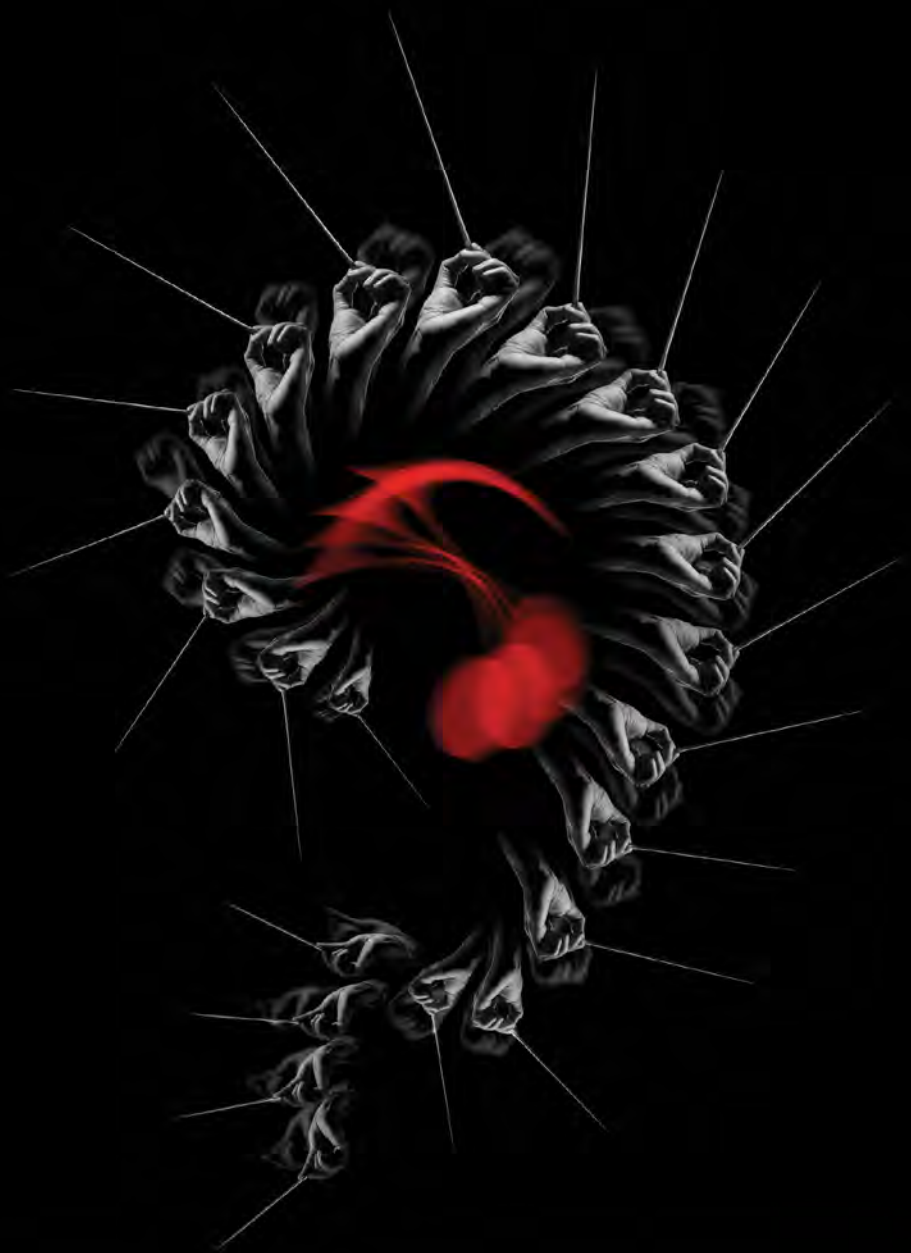
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馬太受難曲 ST MATTHEW PASSION

孟德爾遜將《馬太受難曲》讚譽為
「所有聖樂作品中之最偉大傑作。」

自那時起有人索性將之稱許為最偉大之傑作。

今晚，我們歡迎您與我們一同踏上
這趟宏大旅程。

Mendelssohn called the *St Matthew Passion*
“the greatest of all Christian works”,
and some since have called it simply the greatest work of all.
We welcome you to tread the path of
its great journey with us tonight.



J A A P

VAN ZWEDEN

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SAM OLLUVER, SOUTH CHINA MORNING POST

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林凡

志登

〔梵志：清淨之志，登：達到〕



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巴赫 《馬太受難曲》，BWV 244

JOHANN SEBASTIAN BACH (1685-1750)

St Matthew Passion, BWV 244

「《馬太受難曲》是現存聖樂最豐富、最壯麗的樂曲。」

胡伯特·帕里爵士

“The richest and noblest example of sacred music in existence.”

SIR HUBERT PARRY

《馬太受難曲》估計在1727年的耶穌受難日首演，後來於1729、1736及1748年的耶穌受難日重演。可是，樂曲在巴赫逝世後不久便被遺忘了，直至1829年，二十歲的孟德爾遜安排《馬太受難曲》在柏林演出，樂曲才得以重見天日。本作品規模堪比歌劇，也揉合了各式各樣的音樂技巧和風格特殊的寫法，實在是德語受難曲的巔峰之作。

胡伯特·帕里爵士形容《馬太受難曲》是「現存聖樂最豐富、最壯麗的樂曲」。可是這首長達三小時的鉅著，竟然是為鄉下教堂一次宗教儀式而寫的，表演者也只是那所教堂的一小撮樂手，實在令人詫異。1723年，巴赫到萊比錫出任聖多瑪教堂領唱者，並繼續擔任該職至二十多年後他去世為止。就在他履新之前兩年，在耶穌受難日的晚禱禮拜演出「譜成樂曲的耶穌受難記」，已成為聖多瑪教堂一年一度的盛事；而巴赫在萊比錫任職期間，合共創作了五首受難曲。其中兩首已經散佚，第三首（《馬可受難曲》）相信已毀於二戰；餘下的兩首是《約翰受難曲》和《馬太受難曲》，而巴赫顯然對後者情有獨鍾。《馬太受難曲》估計在1727年的耶穌受難日首演，後來也三次重演（分

The *St Matthew Passion* was probably first performed on Good Friday 1727 and it was performed again on three subsequent Good Fridays, 1729, 1736 and 1748. After his death, however, it fell into obscurity until 1829 when the 20-year-old Mendelssohn arranged a performance of it in Berlin. Conceived on a truly operatic scale and incorporating a wide variety of musical techniques and stylistic devices, Bach's *St Matthew Passion* is very much the climax of the German Passion settings.

Described by Sir Hubert Parry as “the richest and noblest example of sacred music in existence” it seems astonishing that this massive three-hour work was composed for performance by a mere handful of provincial church musicians during a religious service. In 1723 Bach had arrived in Leipzig to take up the post of Cantor at St Thomas Church, in which post he remained until his death over a quarter of a century later. Two years before his arrival, the performance of a “Passion set to music” at the service of Vespers on Good Friday had become an annual event and during his time there Bach composed five settings of the Passion. Two have been lost, a third, the *St Mark Passion*, is believed to have been destroyed during the Second World War, and of the two remaining - the *St John Passion* and the *St Matthew Passion* - the latter was clearly Bach's personal favourite. The *St Matthew Passion* was probably first performed on Good Friday 1727 and it was performed again on three subsequent Good Fridays, 1729, 1736 and 1748. After his death, however, it fell into obscurity until



別是1729、1736及1748年的耶穌受難日)。可是，樂曲在巴赫逝世後不久便被遺忘了，直至1829年，二十歲的孟德爾遜安排《馬太受難曲》在柏林演出，樂曲才得以重見天日。

在耶穌受難日（復活節之前的周五）重演基督被釘十字架的習俗，早在巴赫之前已經存在了幾百年。中世紀時，經文不過是配上素歌唱出而已，但漸漸卻演變成基督的話語由男低音唱出，旁述則由男高音唱出。到了十六世紀初，新成立的路德教會認為「耶穌受難記」應以本土語言（德語）演唱，於是第一首德語受難曲（音樂出自約翰·華爾德手筆）就在1520年面世。百多年後（1643年），曾留學意大利的舒爾茨，在德語受難曲裡滲入了意大利歌劇元素。到了十七世紀末，「宣敘調、詠嘆調、合唱曲」的格式已成形：宣敘調依靠獨唱人聲、大段敘述和簡樸至極的伴奏來交代劇情；詠嘆調是較華麗、較豐富的獨唱曲，樂器的角色比宣敘調重要得多，音樂旨在思忖、表現個別段落，歌詞也較短；合唱曲則是人們對於事件的反應。巴赫《馬太受難曲》規模堪比歌劇，也揉合了各式各樣的音樂技巧和風格特殊的寫法，實在是德語受難曲的顛峰之作。

《馬太受難曲》歌詞出自萊比錫詩人亨里奇（又名「皮堪德」）手筆，內容根據馬太福音第二十六、二十七章寫成。演出陣容包括兩個完整合唱團、一個男童合唱團、兩個樂團，還有幾位獨唱者。樂曲規模這麼大，而且要在幾星期內完成，因此巴赫在曲中大量襲用舊作也就可以理解——很多時候，他都只是略為修改舊作、遷就新歌詞而已。在十九世紀末、二十世紀初，有人認為巴赫不知怎的對「耶穌受難記」感受至深，而且在《馬太受難曲》流露出來——這個說法看來站不住腳。無論根據

1829 when the 20-year-old Mendelssohn arranged a performance of it in Berlin.

The practice of re-enacting the sequence of events which led up to the crucifixion of Christ on Good Friday (the Friday before Easter) had actually been in existence centuries before Bach. In Medieval times it was merely sung to plainchant, but over the years it became the custom for the words of Christ to be sung by a bass while the narration was given by a tenor. In the early 16th century the newly-founded Lutheran church demanded that the Passion should be sung in the vernacular (German), the first musical setting in the language composed by Johann Walter in 1520. A century later Heinrich Schütz, who had studied in Italy, brought elements of Italian opera into his German Passion setting of 1643, and by the end of the 17th century the pattern of Recitatives, Arias and Choruses was well established: Recitatives telling the story with large sections of narrative from a solo voice accompanied by the most spartan of instrumental forces, the Arias reflecting on certain passages in more ornate and expansive solo songs using less text but with far greater instrumental involvement, and Choruses serving as the people's commentary on the events. Conceived on a truly operatic scale and incorporating a wide variety of musical techniques and stylistic devices, Bach's *St Matthew Passion* is very much the climax of the German Passion settings.

Using a text by the Leipzig poet Christian Friedrich Henrici (sometimes known as Picander) based on chapters 26 and 27 of St Matthew's Gospel, the *St Matthew Passion* calls for two full choruses, a third chorus of boys' voices, two orchestras and several soloists. With a work so large, and one written in a matter of weeks, it is quite understandable that Bach drew on a considerable amount of recycled material for the music, often making only minor changes to accommodate the revised text; and as a result the belief that grew up during the late 19th and early 20th century, that Bach was somehow showing an unusually profound emotional response to Christ's Passion, does not really hold water. This is sublime music by any standards – but driven at every stage by the need to create something for a performance rather than a more deeply felt desire to express spirituality – and in Bach's

甚麼標準，《馬太受難曲》都是卓越出眾的作品，可是寫作過程的每一步，都是出於「交差」需要〔要寫出東西來應付演出〕，而不是作曲家渴望表達一己的屬靈感受；而且在巴赫時代，認為《馬太受難曲》輕佻的也大不乏人。1732年，克里斯蒂安·基伯憶述：「這首音樂開始時，在座所有人都大惑不解，紛紛面面相覷，說道：『往後會怎麼啦？』有位貴族寡婦還說：『上帝保佑！怎麼像齣喜歌劇似的啊！』所有人都十分反感，開口閉口盡是批評抱怨。」時至今日，《馬太受難曲》的觀眾卻肯定難以認同這種觀點。

《馬太受難曲》分為兩部分。當年在萊比錫受難節晚禱禮拜上演出時，大概分別安排在講道之前和之後。巴赫按傳統讓男高音負責敘事，讓男低音唱出基督的話語。《耶穌受難記》中的其他人物〔彼得、猶大、彼拉多、大祭司和彼拉多夫人〕分別由多位獨唱者「聲演」，合唱則代表旁觀事態發展的群眾——他們所唱的聖詠曲美妙絕倫，分佈在全曲開端、結尾，以及敘事中各個關鍵時刻。

今晚演出的其中兩首詠嘆調尤其矚目：兩首詠嘆調開始前各有一段非常華麗的宣敘調，而且詠嘆調本身的佈局也十分巧妙。〈我的心〉的伴奏不但選用了常用的通奏低音，還加上兩支柔音雙簧管，反映歌詞中「心頭淌淚」的意境。在〈我要把心獻給你〉裡，女高音、第一柔音雙簧管和第二柔音雙簧管不斷交疊，彷彿要爭奪基督的歡心似的。宣敘調〈祂對我們全部人都有恩〉也選用了兩支雙簧管，但有趣的地方在於其低音聲部一經常出現的上行和下行琶音，突出了基督的神蹟。〈出於大愛〉為了強調孤寂淒涼之感，伴奏省去了通奏低音，只用兩支雙簧管和一支長笛。

中譯：鄭曉彤

day it was considered little short of frivolous. In 1732 Christian Gerber recalled, "When this theatrical music began, all these people were thrown into the greatest bewilderment, looked at each other and said, 'What will come of this?' An old widow of the nobility said 'God save us! It is like an opera comedy!' Everyone was genuinely displeased by it and voiced just complaints about it". Few who hear the *St Matthew Passion* today find any sympathy with such views.

Cast in two parts which, in the Leipzig Good Friday Vespers, would have been sung either side of the sermon, the weight of the narrative is placed, as was traditional, on the tenor voice, with the words of Christ sung by the bass. Other figures in the Passion story – Peter, Judas, Pilate, the High Priest, Pilate's Wife – are taken by various soloist, while the choruses represent the public who observe the events through the great Chorales which frame the entire work and are interjected at various key points of the narrative.

The two Arias performed today are noteworthy as much for the unusually elaborate Recitatives which precede them as for the ingenious construction of the Arias themselves. "*Wiewohl mein Herz*" is accompanied not just by the customary continuo instruments but by a pair of oboe d'amore representing the free-flowing tears of the text, while "*Ich will dir mein Herze*" finds soprano and each oboe d'amore continually overlapping as if jostling for Christ's favours. "*Er hat uns allen wohlgetan*" also features a pair of oboes, but more interestingly in this recitative is the bass which, with its frequent upward and downward arpeggios, underlines Christ's miracles while "*Aus Liebe*" emphasises the desolation of the narrative by dispensing with both continuo and bass line and providing an accompaniment comprising a pair of oboes and a flute.

BY DR MARC ROCHESTER

編制

雙樂團編制：每個樂團各有二支長笛、二支雙簧管、一支巴松管、弦樂組；以及通奏低音：古大提琴及管風琴

INSTRUMENTATION

Two orchestras: each with two flutes, two oboes, one bassoon, strings; and basso continuo: viola da gamba and organ



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第一部份

1. 合唱與聖詠曲

來吧，眾女兒，跟我一起哀悼，
看啊！看誰？那新郎。
看著他！怎麼了？他像隻羔羊似的。
看啊！甚麼？看他的忍耐。
看啊！哪裡？看我們的罪。
看著他，因著愛與仁慈，
祂背負著自己的十字架。

聖詠曲

啊，神的羔羊，無罪的羔羊，
你在十字架上被宰殺。
即使飽遭輕蔑，
仍永遠忍耐。
你背負了所有的罪，
否則我們都要絕望了。
耶穌，求你憐憫我們。

2. 宣敘調—傳道人與耶穌

傳道人
耶穌說完了這一切的話，就對門徒說：

耶穌

你們知道，過兩天是逾越節，
人子將要被交給人，
釘在十字架上。

3. 聖詠曲

親愛的耶穌，你做錯了甚麼，
他們要對你施以極刑？
你犯了甚麼罪，
犯了甚麼法？

4. 宣敘調—傳道人

那時，祭司長和民間的長老聚集在大祭司的宮殿，稱為該亞法的院裡。大家商議要用詭計捉拿耶穌，置他於死地。
但是他們說：

5. 合唱

當節的日子不可，恐怕民間生亂。

6. 宣敘調—傳道人

耶穌在伯大尼長大痲瘋的西門家裡，有一個女人，拿著一瓶極貴的香膏來，趁耶穌坐席的時候，澆在他的頭上。門徒看見，就很不喜悅，說：

7. 合唱

為何這樣的枉費呢？這香膏可以賣許多錢，救濟窮人。

8. 宣敘調—傳道人與耶穌

傳道人
耶穌看出他們的意思，就說：

耶穌

為什麼難為這女人呢？她在我身上做的，是一件美事。為常有窮人和你們

Part One

1. Chorus and Chorale

Kommt, ihr Töchter, helft mir klagen!
Sehet! Wen? Den Bräutigam.
Seht ihn! Wie? Als wie ein Lamm!
Sehet! Was? Seht die Geduld.
Seht! Wohin? Auf unsre Schuld.
Sehet ihn aus Lieb und Huld
Holz zum Kreuze selber tragen!

Chorale

O Lamm Gottes, unschuldig
Am Stamm des Kreuzes geschlachtet,
Allzeit erfunden geduldig,
Wiewohl du warest verachtet.
All Sünd hast du getragen,
Sonst müßten wir verzagen.
Holz zum Kreuze selber tragen!
Erbarm dich unser, o Jesu!

2. Recitative – Evangelist and Jesus

Evangelist
Da Jesus diese Rede volendet hatte,
sprach er zu seinen Jüngern:

Jesus

Ihr wisset, daß nach zweien Tagen Ostern wird,
und des Menschen Sohn wird überantwortet
werden, daß er gekreuziget werde.

3. Chorale

Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld, in was für Missetaten
Bist du geraten?

4. Recitative – Evangelist

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:

5. Chorus

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

6. Recitative – Evangelist

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

7. Chorus

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

8. Recitative – Evangelist and Jesus

Evangelist
Da das Jesus merket, sprach er zu ihnen:

Jesus

Was bekümmert ihr das Weib? Sie hat ein gut
Werk an mir getan. Ihr habet allezeit Armen bei

Come, ye daughters, help me lament,
Behold! Whom? The Bridegroom.
Behold him! How? Like a lamb.
Behold! What? Behold his patience.
Behold! Where? Behold our guilt.
Behold Him, out of love and graciousness,
Himself carrying the wood of the cross.

O guiltless Lamb of God,
Slaughtered on the stem of the cross,
Always found patient,
Although thou wast despised.
All sin hast thou borne,
Else we must have despaired.
Have mercy upon us, O Jesus.

When Jesus, then had finished all these sayings,
he said to his disciples:

Ye know that in two days will be Passover, and
the Son of man is then to be handed over, that he
be crucified.

Beloved Jesus, what has thou done wrong
That they have pronounced so hard a sentence?
What is thy guilt, into what sort of misdeeds
Hast thou fallen?

There assembled themselves the high priests and
the scribes together, and the elders of the people
within the palace of the chief priest, whose
name was Caiphas; and there took counsel, how
with stealth they might capture Jesus and put
him to death. They said however:

Not upon the feast, lest from it there be an
uproar among the people.

When now Jesus visited Bethany and was in the
house of the leper called Simon, unto him came
a woman who carried a jar of precious ointment
and poured it on his head as he sat at the table.
But when his disciples saw it, they became
indignant and said:

What end serveth all this nonsense? For this
ointment might indeed have been sold for much,
and the sum to the poor been given.

But when Jesus noticed this, said he unto them:

Why trouble ye so this woman? For she hath
done a good deed for me! Ye always have the



同在。只是你們不常有我。她將這香膏澆在我身上，是為我安葬用的。我實在告訴你們：普天之下，無論在什麼地方傳這福音，也要述說這女人所行的，作個紀念。

9. 宣敘調—女低音

親愛的救主啊，
你的門徒正在愚蠢地爭執，
只因這忠誠的婦人
用香膏塗抹你的身軀，
好預備你將來下葬；
現在，懇請你
讓我的淚水汨汨流下，
充作香膏，灑在你的頭上！

10. 詠嘆調—女低音

愧疚與苦痛
將罪孽深重的心，一分為二，
讓我的淚珠—
那最使人寬心的寶貴香膏
奉獻予你，親愛的耶穌。

11. 宣敘調—傳道人與猶大

傳道人
後來，十二門徒裡，有一個稱為加略人猶大的，去見祭司長說：

猶大

我把我交給你們，你們願意給我多少錢？

傳道人

他們就給了他三十塊錢。從那時候，他就找機會，要把耶穌交給他們。

12. 詠嘆調—女高音

心，正在淌血，
啊，你親手養大的孩子，
你親自授乳餵養的孩子，
威脅要殺死自己的守護者，
只因他已化為毒蛇。

13. 宣敘調—傳道人與合唱

除酵節的第一天，門徒來問耶穌說：

14. 合唱

你吃逾越節的筵席，要我們在哪裡給你預備？

15. 宣敘調—傳道人與耶穌

傳道人
耶穌說：

耶穌

你們進城去，到某人那裡，對他說，夫子說：我的時候快到了。我與門徒要在你家裡守逾越節。

傳道人

門徒遵著耶穌所吩咐的就去預備了逾越節的筵席。到了晚上，耶穌和十二個門徒坐席。正在吃的時候，耶穌說：

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.

9. Recitative – Alto

Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Daß dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein Haupt zu gießen!

10. Aria – Alto

Buß' und Reu'
Knirscht das Sündenherz entzwei,
Daß die Tropfen meiner Zähren
Angenehme Spezerei,
Treuer Jesu, dir geb.

11. Recitative – Evangelist and Judas

Evangelist
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.

12. Aria – Soprano

Blute nur, du liebes Herz!
Ach! Ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermurder,
Denn es ist zur Schlange worden.

13. Recitative – Evangelist and Chorus

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

14. Chorus

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

15. Recitative – Evangelist and Jesus

Evangelist
Er sprach:

Jesus

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

Evangelist

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

poor with you, me though will ye not have always. That she hath poured this ointment over my body hath she done because I am to be buried. Truly I say to you: wherever this gospel shall be preached throughout the whole world, there will be told also in memory of her what she hath done.

Beloved Savior thou,
Midst thy disciples' foolish quarrel,
Because this loyal dame
Thy body with her oils
To bury would make ready,
O in the meanwhile grant me this,
From these mine eyes' own streams of weeping
To pour upon thy head an ointment!

Guilt and pain
Break the sinful heart in twain,
So the teardrops of my weeping
A most soothing precious balm,
Beloved Jesus, thee doth offer.

Then there went one of the twelve, whose name was Judas Iscariot, forth unto the chief priests and said:

What would ye then give me? I would betray him to you.

And they offered him thirty silver pieces. And from thence forth he sought an opportunity when he might betray him.

Bleed on, dear heart.
Ah, a child that thou raised,
That sucked at thy breast,
Threatens to murder its guardian,
For it has become a serpent.

But on the first day of Unleavened Bread came the disciples to Jesus and said unto him:

Where wilt thou that we prepare the Paschal Lamb for eating?

He said:

Go ye forth to the town, to one there and say to him: The Master sends thee this message: Now my time is here, I would in thy house keep the Passover with my disciples.

The disciples did this, as Jesus had commanded them, and made ready there the Paschal lamb. And at evening he sat down at the table with the twelve. And while they ate there, he said:

耶穌

我如實告訴你們，你們中間有一個人要賣我了。

宣敘調—傳道人

他們就甚憂愁，一個一個地問他：

合唱

主，是我嗎？

16. 聖詠曲

是我。我應當贖罪，
我應當在地獄裡
手腳被縛著贖罪。
捱鞭打、戴腳鍊，
還有一切你吃過的苦頭，
都是我的靈魂咎由自取。

17. 宣敘調—傳道人、耶穌與猶大

傳道人

耶穌回答說：

耶穌

同我蘸手在盤子裡的，就是他要出賣我。人子必要去世，正如經上指著他所寫的；但賣人子的人有禍了！那人不生在世上倒好。

傳道人

出賣耶穌的猶大問他：

猶大

拉比，是我嗎？

傳道人

耶穌回答他：

耶穌

你說的是。

傳道人

他們吃完後，耶穌拿起餅來，祝福過後就將餅掰開，逐一遞給門徒，說：

耶穌

你們拿著吃，這是我的身體。

傳道人

又拿起杯來，祝謝了，遞給他們，說：

耶穌

你們都喝這個。因為這是我立約的血，為多人流出來，使罪得赦。但我告訴你們，從今以後，我不再喝這葡萄汁，直到我在我父的國裡，同你們喝新的那日子。

18. 宣敘調—女高音

我的心縱然在淚水中漂浮，
因為耶穌離開了我們，

Jesus

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

Recitative – Evangelist

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

Chorus

Herr, bin ich's?

16. Chorale

Ich bin's, ich sollte büßen,
An Händen und an Füßen
Gebunden in der Höll.
Die Geißeln und die Banden
Und was du ausgestanden,
Das hat verdient meine Seel.

17. Recitative – Evangelist, Jesus, and Judas

Evangelist

Er antwortete 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 antwortete Judas, der ihn verriet, und sprach:

Judas

Bin ich's, Rabbi?

Evangelist

Er sprach zu ihm:

Jesus

Du sagest's.

Evangelist

Da sie aber aßen, nahm Jesus das Brot, dankete und brach's und gab's den Jüngern und sprach:

Jesus

Nehmet, esset, das ist mein Leib.

Evangelist

Und er nahm den Kelch und dankete, gab ihnen den und sprach:

Jesus

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 nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich.

18. Recitative – Soprano

Wiewohl mein Herz in Tränen schwimmt,
Daß Jesus von mir Abschied nimmt,

Truly, I say to you: there is one of you who will betray me.

And they were then very troubled and they began, each one of them in turn, to say unto him:

Lord, is it I?

It is I. I should atone,
My hands and feet
Bound in Hell.
The scourges and the fetters,
And all that thou didst endure,
This has my soul earned.

He answered thus and said:

He who his hand with me in the dish now dippeth, this one will betray me. The Son of man indeed goeth hence, as it hath been written of him; but woe to that man through whom the Son of man hath been betrayed! It were better for him if this very man had never been born.

Then answered Judas, who betrayed him, and said:

Is it I, Rabbi?

He said to him:

Thou sayest.

But when they had eaten, did Jesus take bread, gave thanks and brake it, and gave it to his disciples, saying:

Take, eat, this is my Body.

And he took the cup and, giving thanks, he gave it to them, saying:

Drink, all of you, from this; this is my blood of the New Testament, which hath been poured out here for many in remission of their sin. I say to you: I shall from this moment forth no more drink from this the fruit of the grapevine until the day when I shall drink it anew with you within my Father's kingdom.

Although my heart swims in tears
Because Jesus takes leave of us,



但他所立的約，卻令我開懷。
他的血和肉是何等珍貴，
他都交託在我手中。
在世上，只有他不曾
有任何惡念，
所以他愛他們，直到永遠。

19. 詠嘆調—女高音

我願把心靈交給你；
我的救主，請你沉浸在我的心靈裡。
我願完全沉浸在你裡面。
如果世界太小容不下你，
啊，那麼對於我一個人，
你是比天更廣，比地更大。

20. 宣敘調—傳道人與耶穌

傳道人

他們唱了詩，就出來往橄欖山去。
那時，耶穌對他們說：

耶穌

今夜你們為我的緣故，都要跌倒。因為
經上記著說，我要擊打牧人，羊就分散
了。但我復活以後，要在你們以往加利
利去。

21. 聖詠曲

我的守護者，你要認得我啊，
我的牧人，請將我帶到你跟前。
你是萬福的泉源，
賜我人生美善，
你的口，給我奶和甜食，
令我重新得力。
你的靈，令我
不住地嚮往天國。

22. 宣敘調—傳道人、彼得與耶穌

傳道人

彼得說：

彼得

眾人雖然為你的緣故跌倒，我卻永不跌
倒。

傳道人

耶穌說：

耶穌

我實在告訴你，今夜雞叫以先，你要三
次不認我。

傳道人

彼得說：

彼得

我就是必須和你同死，也總不能不認你。

傳道人

眾門徒都是這樣說。

23. 聖詠曲

我會站在你身旁；
求你不要輕視我！
我不會離開你，
即使在你傷心欲絕的時候也不會。

So macht mich doch sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände.
Wie er es auf der Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.

19. Aria – Soprano

Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.

**20. Recitative – Evangelist and Jesus
Evangelist**

Und da sie den Lobgesang gesprochen
hatten, gingen sie hinaus an den Ölberg. Da
sprach Jesus zu ihnen:

Jesus

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. Wenn ich
aber auferstehe, will ich vor euch hingehen
in Galiläam.

21. Chorale

Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.
Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.

**22. Recitative – Evangelist, Peter, and Jesus
Evangelist**

Petrus aber antwortete und sprach zu ihm:

Peter

Wenn sie auch alle sich an dir ärgerten, so
will ich doch mich nimmermehr ärgern.

Evangelist

Jesus sprach zu ihm:

Jesus

Wahrlich, ich sage dir: In dieser Nacht,
ehe der Hahn krähet, wirst du mich dreimal
verleugnen.

Evangelist

Petrus sprach zu ihm:

Peter

Und wenn ich mit dir sterben müßte, so will
ich dich nicht verleugnen.

Evangelist

Desgleichen sagten auch alle Jünger.

23. Chorale

Ich will hier bei dir stehen;
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.

Yet his testament makes me glad.
His flesh and blood, o preciousness,
He bequeaths into my hands.
As he, in the world, with his own
Could not think evil,
So he still loves them to the end.

I will give my heart to thee;
Sink thyself in it, my Salvation.
I will submerge myself in thee.
And if the world is too small for thee,
Ah, then for me alone shalt thou
Be more than world and heaven.

But after the song of praise had been recited,
they went out to the Mount of Olives. And
there Jesus said to them:

In this same night ye will all become offended
for my sake. For it standeth in the scripture:
I shall strike down then the shepherd, and
the sheep of the flock will by themselves be
scattered. When, however, I am risen, I will go
before you into Galilee.

Know me, my keeper,
My shepherd, take me to thee.
By thee, source of all good things,
Much good has befallen me,
Thy mouth has refreshed me
With milk and sweetmeats.
Thy spirit has favored me
With many a heavenly longing.

Peter, however, then answer and said to him:

Although the others all be offended because
of thee, yet will I never be offended.

Jesus said to him:

Truly, I say to thee: in this same night, before
the cock croweth, will thou three times have
denied me.

Peter said to him:

And even if I must die with thee, I will not
ever deny thee.

And so declared all the other disciples.

I would stand here beside thee;
Do not then scorn me!
From thee I will not depart
Even if thy heart is breaking.

你的心漸漸變得蒼白、
劇痛垂死的時候，
我也會緊緊地
把你擁在我懷中。

24. 宣敘調—傳道人與耶穌

傳道人

耶穌同門徒來到一個地方，名叫客西馬尼，就對他們說：

耶穌

你們坐在這裡，等我到那邊去禱告。

傳道人

於是帶著彼得和西庇太的兩個兒子同去，就憂愁起來，極其難過。便對他們說：

耶穌

我心裡甚是憂傷，幾乎要死。你們在這裡等候；和我一同儆醒。

25. 宣敘調—男高音與合唱

男高音

痛苦啊！

痛苦的心在顫抖；

心，不斷下沉；他的面容，何其蒼白！

合唱

為何痛苦若此？

男高音

法官把他送上法庭。

這裡沒有希望，也沒人幫忙。

合唱

天啊，是我的罪啊，我的罪害你受苦了；

男高音

他承受地獄裡所有的折磨。別人偷竊，卻必須由他來償還。

合唱

主耶穌啊，你背上的債都是我欠下的。

男高音

啊，要是現在我對你的愛、
我的健康，能減輕你的顫慄、
你的恐懼，又或能替你擔當的話，
我會很樂意留在這裡！

26. 詠嘆調—男高音與合唱

男高音

我會守在我主耶穌身旁。

合唱

那麼我們的罪就能止息。

男高音

為了從死亡中將我贖回，
他的靈魂承受著痛苦；
他承受哀痛，是為了令我滿心歡喜。

合唱：

他所受的苦難值得讚美，對我們定必既苦澀又甘甜。

Wenn dein Herz wird erblasen
Im letzten Todesstoß,
Alsdenn will ich dich fassen
In meinen Arm und Schoß.

24. Recitative – Evangelist and Jesus Evangelist

Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern:

Jesus

Setzet euch hie, bis daß ich dort hingehe und bete.

Evangelist

Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen:

Jesus

Meine Seele ist betrübt bis an den Tod, bleibet hie und wachet mit mir.

25. Recitative – Tenor and Chorus Tenor

O Schmerz!

Hier zittert das gequälte Herz;

Wie sinkt es hin, wie bleicht sein Angesicht!

Chorus

Was ist die Ursach aller solcher Plagen?

Tenor

Der Richter führt ihn vor Gericht.

Da ist kein Trost, kein Helfer nicht.

Chorus

Ach! Meine Sünden haben dich geschlagen;

Tenor

Er leidet alle Höllenqualen, Er soll vor fremden Raub bezahlen.

Chorus

Ich, ach Herr Jesu, habe dies verschuldet

Was du erduldet.

Tenor

Ach, könnte meine Liebe dir,
Mein Heil, dein Zittern und dein Zagen
Vermindern oder helfen tragen,
Wie gerne blieb ich hier!

26. Aria – Tenor & Chorus

Tenor

Ich will bei meinem Jesu wachen,

Chorus

So schlafen unsre Sünden ein.

Tenor

Meinen Tod
Büßet seine Seelenot;
Sein Trauren machet mich voll Freuden.

Chorus

Drum muß uns sein verdienstlich Leiden
Recht bitter und doch süße sein.

When thy heart shall grow pale
In the last pang of death,
Then I will grasp thee
In my arms and lap.

Then came Jesus with them to a garden, known as Gethsemane, and said to his disciples:

Sit ye down here, while I go over there and pray.

And taking Peter with him and the two sons of Zebedee, he began to mourn and to be troubled. Then said Jesus unto them:

Now my soul is sore distressed, even to death; tarry here and keep watch with me.

O pain!

Here trembleth the tormented heart;
How it doth sink, how pale his countenance!

What is the reason for all these great torments?

The judge conveys him to the court.
Here is no hope, and helper none.

Alas, my sins, they have thee sorely stricken;

He suffers all of hell's own torture, he must for other's theft make payment.

I, ah Lord Jesus, have this debt encumbered
Which thou art bearing.

Ah, would that now my love for thee,
My health, thy trembling and thy terror
Could lighten or could help thee carry.
How gladly would I stay!

I will watch beside my Jesus.

Then our sins go to sleep.

For my death
His soul's distress atones;
His mourning makes me full of joy.

So his worthy passion must for us be truly bitter
and yet sweet.



27. 宣敘調—傳道人與耶穌

傳道人

他就稍往前走，俯伏在地，禱告說：

耶穌

我父啊，倘若可行，求你叫這杯離開我。然而，不要照我的意思，只要照你的意思。

28. 宣敘調—男低音

救主俯伏在天父跟前，
這樣就將我和萬民
從墮落中扶起，
重新回到神的恩典那裡。
他已準備好
喝掉這盛載著
死亡的苦杯，
世上一切罪惡
都傾注在這苦杯裡，發出惡臭，
因為這是神所喜悅的。

29. 詠嘆調—男低音

我很樂意
擔起這十字架，拿起這苦杯，
因為這苦杯是我的救主喝過的。
因為他的口
有蜜有奶，
這樁事業
和苦難的屈辱，
經他一飲，就變得甘甜。

30. 宣敘調—傳道人與耶穌

傳道人

來到門徒那裡，見他們睡著了，就對彼得說：

耶穌

怎麼樣，你們不能同我做醒片時麼？
總要做醒禱告，免得入了迷惑。你們
心靈固然願意，肉體卻軟弱了。

傳道人

第二次又去禱告說：

耶穌

我父啊，這杯若不能離開我，必要我
喝，就願你的旨意成全。

31. 聖詠曲

願神的旨意降臨，
因為神的旨意都是最好的；
他已預備幫助
那些堅信他的人；
這位善良仁慈的神，在他們困難時施
以援手，
又會適度地磨練他們。
那堅定地相信神的，靠著神而堅立
的，他必不離棄。

32. 宣敘調—傳道人、耶穌與猶大

傳道人

又來，見他們睡著了，因為他們的眼睛
困倦。耶穌又離開他們去了。第三次
禱告，說的話還是與先前一樣。於是
來到門徒那裡，對他們說：

27. Recitative – Evangelist and Jesus

Evangelist

Und ging hin ein wenig, fiel nieder auf sein
Angesicht und betete und sprach:

Jesus

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

28. Recitative – Bass

Der Heiland fällt vor seinem Vater nieder;
Dadurch erhebt er sich und alle
Von unserm Falle
Hinauf zu Gottes Gnade wieder.
Er ist bereit,
Den Kelch, des Todes Bitterkeit
Zu trinken,
In welchen Sünden dieser Welt
Gegossen sind und häßlich stinken,
Weil es dem lieben Gott gefällt.

29. Aria – Bass

Gerne will ich mich bequemen,
Kreuz und Becher anzunehmen,
Trink ich doch dem Heiland nach.
Denn sein Mund,
Der mit Milch und Honig fließet,
Hat den Grund
Und des Leidens herbe Schmach
Durch den ersten Trunk versüßet.

30. Recitative – Evangelist and Jesus

Evangelist

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

Jesus

Können ihr denn nicht eine Stunde mit mir
wachen? Wachtet und betet, daß ihr nicht in
Anfechtung fallet! Der Geist ist willig, aber das
Fleisch ist schwach.

Evangelist

Zum andermal ging er hin, betete und sprach:

Jesus

Mein Vater, ist's nicht möglich, daß dieser Kelch
von mir gehe, ich trinke ihn denn, so geschehe
dein Wille.

31. Chorale

Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den' er ist bereit,
Die an ihn gläuben feste.
Er hilft aus Not, der fromme Gott,
Und züchtigt mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.

32. Recitative – Evangelist, Jesus, and Judas

Evangelist

Und er kam und fand sie aber schlafend, und ihre
Augen waren voll Schlags. Und er ließ sie und ging
abermal hin und betete zum drittenmal und redete
dieselben Worte. Da kam er zu seinen Jüngern
und sprach zu ihnen:

He went on a little, fell down upon his face
and, having prayed, he said:

My Father, if possible, allow this cup to pass
from me; but not as I will, rather as thou wilt.

The Savior falls down before his father;
Thereby he raises me and all people
From our fall
Upward to God's grace again.
He is ready
The cup of death's bitterness
To drink,
Wherein the sins of this world
Are poured and stink odiously,
Because it pleases dear God.

I will gladly submit myself
To take up cross and cup,
Since I drink as my Saviour did.
For his mouth,
Which flows with milk and honey,
Has made the cause
And the bitter shame of suffering
Sweet through his first drink.

And he came to his disciples and found them
sleeping and said unto them:

Could ye then not watch with me even for one
hour? Watch ye and pray, that ye not fall into
temptation! The spirit is willing, but the flesh
is weak.

A second time he went off, prayed and said:

My Father, if it cannot be that this cup pass
from me, unless I have drunk it, then let thy
will be done.

What my God wills, may it ever befall.
His will, it is the best;
He is ready to help them
That firmly believe in him;
He helps them in time of need, this God of
goodness,
And chastises in measure.
Who trusts firmly in God, builds firmly on him,
He will not forsake him.

And he came and found them once more
sleeping, and their eyes were heavy with sleep.
And he left them and went off a third time and
said again the very same words. Then came he to
his disciples and said unto them:

耶穌

現在你們仍然睡覺安歇吧！時候到了，人子被賣在罪人手裡了。起來！我們走吧。看啦，賣我的人走近了。

傳道人

說話之間，那十二個門徒裡的猶大來了，並有許多帶著刀棒，從祭司長和民間的長老那裡與他同來。那賣耶穌的給了他們一個暗號，說：我與誰親嘴，誰就是他。你們可以拿住他。猶大隨即到耶穌跟前說：

猶大

請拉比安。

傳道人

就與他親嘴。耶穌對他說：

耶穌

朋友，你來要做的事，就做吧。

傳道人

於是那些人上前，下手拿住耶穌。

33. 二重唱—女高音、女中音與合唱

二重唱

我的主耶穌現在被捕了。

合唱

放了他，別抓住他，別綁著他！

二重唱

月亮與光輝
都黯然消逝，
因為我的主耶穌被捕了。

合唱

放了他，別抓住他，別綁著他！

二重唱

他們綁著主耶穌，把他帶走。

合唱

雲中的閃電和雷聲都消失了麼？
地獄啊，打開你那火一般的溝壑，
重重地、突如其來地，
毀滅、吞噬、粉碎
這個背信棄義的告密者，這個殺人兇手！

34. 宣敘調—傳道人與耶穌

傳道人

有跟隨耶穌的一個人伸手拔出刀來，將大祭司的僕人砍了一刀，削掉了他一個耳朵。耶穌對他說：

耶穌

收刀入鞘吧！凡動刀的，必死在刀下。你想，我不能求我父現在為我差遣十二營多天使來嗎？若是這樣，經上所說，事情必須如此的話怎麼應驗呢？

Jesus

Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, daß des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.

Evangelist

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: "Welchen ich küssen werde, der ists, den greifet!" Und alsbald trat er zu Jesu und sprach:

Judas

Gegrüßet seist du, Rabbi!

Evangelist

Und küssete 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.

33. Duet – Soprano, Alto, and Chorus Duet

So ist mein Jesus nun gefangen.

Chorus

Laßt ihn, haltet, bindet nicht!

Duet

Mond und Licht
Ist vor Schmerzen untergangen,
Weil mein Jesus ist gefangen.

Chorus

Laßt ihn, haltet, bindet nicht!

Duet

Sie führen ihn, er ist gebunden.

Chorus

Sind Blitze, sind Donner in Wolken
verschwunden? Eröffne den feurigen
Abgrund, o Hölle, Zertrümme, verderbe,
verschlinge, zerschelle
Mit plötzlicher Wut
Den falschen Verräter, das mördrische Blut!

34. Recitative – Evangelist and Jesus Evangelist

Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand 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 zuschickte mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muß also gehen.

Ah, would ye now sleep and rest? Lo now, the hour is come when the Son of man will be delivered over to the hands of sinners. Rise up, let us be going; see there, he is come, who doth betray me.

And while he was speaking still, behold, there came Judas, one of the twelve, and with him a great crowd with swords and with clubs from the chief priests and elders of the people. And the betrayer had given them a signal already and had said: "He whom I shall kiss, is he, him take ye!" At that he went up to Jesus and said:

My greetings to thee, Rabbi!

And gave him a kiss. Jesus, though, said to him:

My friend, wherefore art thou come here?

Then came they forth and, laid their hands upon Jesus, and seized him.

So is my Jesus captured now.

Loose him, do not hold, do not bind him!

Moon and light
Are quenched for sorrow,
Because my Jesus is captured.

Loose him, do not hold, do not bind him!

They lead him away, he is bound.

Have lightnings and thunder vanished in the clouds? Open your fiery pit, O hell; Wreck, ruin, engulf, shatter With sudden force The false betrayer, the murderous blood!

And lo now, one of that number, who were there with Jesus, did stretch out his hand then and struck the slave of the chief priest and cut off his ear. Then said Jesus to him:

Put back thy sword into its place; for all who take the sword must be the sword perish. Or dost thou then think that I could not appeal unto my Father that to me he send forth more than twelve legions of angels? How would the scripture, though, be fulfilled? It must be this way.



傳道人

當時，耶穌對眾人說：

耶穌

你們帶著刀棒出來拿我，如同拿強盜麼？我天天坐在殿裡教訓人，你們並沒有拿我。但這一切的事成就了，為要應驗先知書上的話。

傳道人

當下，門徒都離開他逃走了。

35. 聖詠曲

人啊，為你的深重罪孽哀嘆吧；
基督從天父的懷中
向我們走來，降臨世上。
他由純潔溫柔的童貞女所生，
全是為了我們的緣故，
他願意令人與神和好。
他讓死人得生命，
又戰勝一切疾病；
時候到了，
就為我們犧牲，
背負我們深重的罪孽
在十字架上。

第二部份

36. 詠嘆調—女低音與合唱

女低音

啊，我的耶穌走了。

合唱

那麼，最美麗的女子啊，
你的友人哪裡去了？

女低音

行麼？我可以看看麼？

合唱

你的友人在哪裡迷路了？

女低音

啊，我的羔羊身處虎爪底下！
啊，我的耶穌哪裡去了？

合唱

那麼我們跟你一起找他。

女低音

啊！我的靈魂萬分驚恐地問我，
我該怎麼回答呢？
啊！我的耶穌哪裡去了？

37. 宣敘調—傳道人

拿耶穌的人把他帶到大祭司該亞法
那裡去；

文士和長老已經在那裡聚會。彼得遠遠的跟著耶穌，直到大祭司的院子，
進到裡面，就和差役同坐，要看這事
到底怎樣。祭司長和全公會尋找假見證控告耶穌，要治死他。

Evangelist

Zu der Stund sprach Jesus zu den Scharen:

Jesus

Ihr seid ausgegangen als zu einem Mörder, mit
Schwerten und mit Stangen, mich zu fahen; bin
ich doch täglich bei euch gesessen 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.

35. Choral

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

Part Two

36. Aria – Alto and Chorus

Alto

Ach! nun ist mein Jesus hin!

Chorus

Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?

Alto

Ist es möglich, kann ich schauen?

Chorus

Wo hat sich dein Freund hingewandt?

Alto

Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?

Chorus

So wollen wir mit dir ihn suchen.

Alto

Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

37. Recitative – Evangelist

Die aber Jesum gegriffen hatten, führten
ihn zu dem Hohenpriester Kaiphäs, dahin die
Schriftgelehrten und Ältesten sich versammelt
hatten. Petrus aber folgete ihm nach von ferne bis in
den Palast des Hohenpriesters und ging hinein und
satze 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.

At this hour said Jesus to the assembled:

Ye are now come forward as against a
murderer, with swords and with clubs now to
take me; but I have daily been sitting with you
and have been there teaching in the temple,
and ye did not ever seize me. But all this is
now come to pass, to bring fulfillment to the
scripture of the prophets.

Then did all the disciples flee and forsake him.

O man, bewail your great sin;
Christ from his Father's bosom
Went forth and came to earth.
Of a Virgin pure and gentle
He was born here for our sake,
He was willing to mediate.
To the dead he gave life
And conquered all sickness
Until the time came
That he should be sacrificed for us,
To carry the heavy burden of our sins
Upon the cross itself.

Ah! My Jesus has gone now.

Whither then is thy friend gone,
O thou fairest among women?

Is it possible? Can I see it?

Whither has thy friend strayed?

Ah! My lamb in tiger's claws!
Ah! Where has my Jesus gone?

Then we shall seek him with thee.

Ah! What shall I tell my soul
When it asks me full of fear?
Ah! Where has my Jesus gone?

But those, however, who had seized Jesus
led him away to the chief priest, who was
Caiphäs, there where the learned scribes
and the elders already had assembled. Peter,
though, had followed him from a distance
up to the palace of the chief priest and went
inside and sat near the servants, that he
might see what the outcome would be. The
chief priests, though, and also the elders and the
whole assembly sought untrue witness against
Jesus in order to kill him, and they did find none.

38. 聖詠曲

世人用謊言和假證
來論斷我，
處處都是圈套和陰謀。
主啊，在這危難中，求你保守我，
使我免受欺騙。

39. 宣敘調—傳道人、證人與大祭司

傳道人

雖有好些人來作假見證，總得不著實據。末後有兩個人前來說：

證人一、證人二

這個人曾說：我能拆毀神的殿，三日內又建造起來。

傳道人

大祭司就站起來，對耶穌說：

大祭司

你什麼都不回答麼？這些人作見證告你的是什麼呢？

傳道人

耶穌卻不言語。

40. 宣敘調—男高音

即使面對謊言，
主耶穌內心仍舊平安，
好讓我們知道
慈愛的他
是一心為我們受苦；
我們面對同樣的苦難時，
也要像他一樣，
即便遭受逼害，內心也依舊平安。

41. 詠嘆調—男高音

忍耐，
即使被虛假的言詞傷害！
我是無辜的，
卻遭受嘲弄和輕蔑。
啊，但願受愛戴的神
會為我那清白的心復仇。

42. 宣敘調—傳道人、大祭司與耶穌

傳道人
大祭司對他說：

大祭司

我指著永生神叫你起誓告訴我們，你是神的兒子基督不是？

傳道人

耶穌對他說：

耶穌

你說的是。然而我告訴你們，後來你們要看見人子，坐在那權能者的右邊，駕著天上的雲降臨。

傳道人

大祭司就撕開衣服，說：

38. Chorale

Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem G'dicht,
Viel Netz und heimlich Stricke.
Herr, nimm mein wahr in dieser G'fahr,
B'hüt mich für falschen Tücken!

39. Recitative – Evangelist, Witnesses, and High Priest

Evangelist
Und wiewohl viel falsche Zeugen herzutraten,
funden sie doch keins. Zuletzt traten herzu zween
falsche Zeugen und sprachen:

First and Second Witnesses

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

Evangelist

Und der Hohepriester stund auf und sprach zu ihm:

High Priest

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

Evangelist

Aber Jesus schwieg stille.

40. Recitative – Tenor

Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Daß sein Erbarmens voller Wille
Vor uns zum Leiden sei geneigt,
Und daß wir in dergleichen Pein
Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen

41. Aria – Tenor

Geduld!
Wenn mich falsche Zungen stechen.
Leid ich wider meine Schuld
Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen.

42. Recitative – Evangelist, High Priest, and Jesus

Evangelist
Und der Hohepriester antwortete und sprach zu ihm:

High Priest

Ich beschwöre dich bei dem lebendigen Gott,
daß du uns sagest, ob du sieist Christus, der
Sohn Gottes?

Evangelist

Jesus sprach zu ihm:

Jesus

Du sagest's. Doch sage ich euch: Von nun an
wird's geschehen, daß ihr sehen werdet des
Menschen Sohn sitzen zur Rechten der Kraft und
kommen in den Wolken des Himmels.

Evangelist

Da zerriß der Hohepriester seine Kleider und
sprach:

The world has judged me deceitfully
With lies and with false utterance,
Many a snare and secret plot.
Lord, guard me in this danger,
Shield me from false deceits.

And although there came there many false
witnesses, they still did find none. At last
entered therein two false informants and said:

He hath declared: "God's temple can I demolish
and within three days' time I can rebuild it."

And the chief priest stood up and said to him:

Hast thou no answers to that which they have
witnessed against thee?

But Jesus kept silent.

My Jesus holds his peace
Before false lies
So as to show us
That his merciful will
Is bent on suffering for our sake;
And that, in like agony,
We should be like him
And hold our peace in time of persecution.

Forbear,
Though deceiving tongues may sting me!
Though I suffer, innocent,
Mocking scorn,
Ah, then may the beloved God
Give my guiltless heart its vengeance.

And the chief priest then, answered him:

I adjure thee in the name of the living God, that
thou shouldst tell us if thou art the Christ, the
Son of God.

Jesus said to him:

Thou sayest. But I say to you: it will happen
that ye shall behold the Son of man sitting
at the right hand of power and coming in the
clouds of heaven.

There upon the chief priest rent his clothes
asunder and said:



大祭司

他說了僭妄的話，我們何必再用見證人呢？這僭妄的話，現在你們都聽見了。你們的意見如何？

High Priest

Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehört. Was dünket euch?

God hath he blasphemed; what need we of further witness? See here, now have ye heard his blasphemy. What is your judgment?

傳道人

他們回答說：

Evangelist

Sie antworteten und sprachen:

They answered and said:

合唱

他是該死的。

Chorus

Er ist des Todes schuldig!

He is guilty of death!

43. 宣敘調—傳道人

他們就吐唾沫在他臉上，用拳頭打他；也有用手掌打他的，說：

43. Recitative – Evangelist

Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen:

Then did they spit upon his countenance and struck him with their fists. Some there were who struck him upon his face and said:

合唱

基督啊！你是先知，告訴我們打你的是誰。

Chorus

Weissage uns, Christe, wer ist's, der dich schlug?

Prophecy to us, Christ, by whom art thou struck?

44. 聖詠曲

打你的人是誰，
我的救主，是誰這樣折磨你
對你下這種毒手？
你不是罪人，
你與我們和我們的子孫不同；
你從來沒有犯罪。

44. Chorale

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

Who has buffeted thee so,
My Salvation, and with torments
So harshly used thee?
Thou art indeed not a sinner
Like us and our children;
Of misdeeds thou knowest nothing.

45. 宣敘調—傳道人、使女一與使女二

傳道人

彼得在外面院子裡坐著，有一個使女前來，說：

45. Recitative – Evangelist, First and Second Maids

Evangelist

Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd und sprach:

Peter, meanwhile, sat outside in the court; and there came to him a maid and said:

使女一

你素來也是同那加利利人耶穌一夥的。

First Maid

Und du warest auch mit dem Jesu aus Galiläa.

thou was also with Jesus of Galilee.

傳道人

彼得在眾人面前卻不承認，說：

Evangelist

Er leugnete aber vor ihnen allen und sprach:

But he then denied this to them all and said:

彼得

我不知道你說的是什麼！

Peter

Ich weiß nicht, was du sagest.

I know not what thou sayest.

傳道人

既出去，到了門口，又有一個使女看見他，就對那裡的人說：

Evangelist

Als er aber zur Tür hinausging, sahe ihn eine andere und sprach zu denen, die da waren:

But when he went out to the door, he was seen by another maid, who said to those who were there:

使女二

這個人也是同拿撒勒人耶穌一夥的。

Second Maid

Dieser war auch mit dem Jesu von Nazareth.

This man was also with Jesus of Nazareth.

傳道人

彼得又不承認，並且起誓說：

Evangelist

Und er leugnete abermal und schwur dazu:

And once more did he deny it with an oath:

彼得

我不認得那個人。

Peter

Ich kenne des Menschen nicht.

I know nothing of the man.

傳道人

過了不多的時候，旁邊站著的人前來，對彼得說：

Evangelist

Und über eine kleine Weile traten hinzu, die da stunden, und sprachen zu Petro:

And a little time after, there came to him those who were present and said to Peter:

46. 合唱

你真是他們一黨的。你的口音把你露出來了。

46. Chorus

Wahrlich, du bist auch einer von denen; denn deine Sprache verrät dich.

Surely thou also art one of them, for thy speech doth betray thee.

宣敘調—傳道人與彼得

傳道人

彼得就發咒起誓地說：

Recitative – Evangelist and Peter

Evangelist

Da hub er an, sich zu verfluchen und zu schwören:

Then he began to invoke a curse upon himself and to swear:

彼得
我不認得那個人。立時，雞就叫了。

傳道人
彼得想起耶穌所說的話：雞叫以先，你要三次不認我。他就出去痛哭。

47. 詠嘆調—女低音
求你憐憫，
我的神啊，求你因著我的淚而憐憫我；
求你看看這兒，
這顆心，這雙眼，都在你面前哭泣，
淒涼地哭泣。

48. 聖詠曲
雖然我曾經走迷，
但現在我回來了；
因你兒子以極大的痛苦
來使我們與你和好。
我不會否認自己犯了罪，
但你的恩典與恩寵，
遠比我招認的罪孽
要大得多。

49. 宣敘調—傳道人與猶大
到了早晨，眾祭司長和民間的長老
大家商議要治死耶穌，就把他捆綁，解
去，交給巡撫彼拉多。這時候，賣耶
穌的猶大看見耶穌已經定了罪，就後
悔，把那三十塊錢拿回來給祭司長和
長老，說：

猶大
我賣了無辜之人的血是有罪了。

傳道人
他們說：

合唱：
那與我們有什麼相干？你自己承當吧！

50. 宣敘調—傳道人、大祭司一與大祭司二
傳道人
猶大就把那銀錢丟在殿裡，出去吊死了。
祭司長拾起銀錢來，說：

大祭司一、二
這是血價，不可放在庫裡。

51. 詠嘆調—男低音
把我的耶穌還我！
看啊，那銀錢—那殺人所得的酬勞，
被你那迷失的兒子
丟到地上，就在你的腳前。

52. 宣敘調—傳道人、彼拉多與耶穌
傳道人
他們商議，就用那銀錢買了窯戶的一
塊田，為要埋葬外鄉人。所以那塊田

Peter
Ich kenne des Menschen nicht.

Evangelist
Und alsbald krähete der Hahn. Da dachte Petrus
an die Worte Jesu, da er zu ihm sagte: "Ehe
der Hahn krähen wird, wirst du mich dreimal
verleugnen." Und ging heraus und weinete
bitterlich.

47. Aria – Alto
Erbarme dich,
Mein Gott, um meiner Zähren willen!
Schau hier,
Herz und Auge weint vor dir
Bitterlich.

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

49. Recitative – Evangelist and Judas
Des Morgens aber hielten alle Hohepriester
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 Pilatus. Da das sahe Judas,
der ihn verraten hatte, daß er verdammt war zum
Tode, gereuete es ihn und brachte herwieder
die dreißig Silberlinge den Hohenpriestern und
Ältesten und sprach:

Judas
Ich habe übel getan, daß ich unschuldig Blut
verraten habe.

Evangelist
Sie sprachen:

Chorus
Was gehet uns das an? Da siehe du zu!

50. Recitative – Evangelist, First and Second High Priests
Evangelist
Und er warf die Silberlinge in den Tempel, hub
sich davon, ging hin und erhängete sich selbst.
Aber die Hohenpriester nahmen die Silberlinge
und sprachen:

First and Second High Priests
Es taugt nicht, daß wir sie in den Gotteskasten
legen, denn es ist Blutgeld.

51. Aria – Bass
Gebt mir meinen Jesum wieder!
Seht, das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder!

52. Recitative – Evangelist, Pilate, and Jesus
Evangelist
Sie hielten aber einen Rat und kauften einen
Töpfersacker darum zum Begräbnis der Pilger.

I know nothing of the man.

And at this moment the cock crew. Then Peter
thought back to the words of Jesus, when he
said unto him: "Before the cock shall have
crowed, wilt three times thou have denied me."
And he went out and wept with great bitterness.

Have mercy,
My God, for my tears' sake;
Look hither,
Heart and eyes weep before thee
Bitterly.

Although I have strayed from thee,
Yet I have returned again;
For thy Son has reconciled us
Through his agony and mortal pain.
I do not deny my guilt,
But thy grace and favour
Is far greater than the sin
Which I ever confess in myself.

When morning came, all the chief priests and the
elders of the people took council concerning Jesus,
that they might put him to death. And binding him,
they led him away and handed him over unto the
governor Pontius Pilatus. And when Judas saw this,
the one who had betrayed him, that he had been
condemned to death, it gave him great remorse,
and, bringing back again the thirty silver pieces unto
the chief priests and elders, he said:

I have committed a sin, for I have betrayed
innocent blood.

They said:

What is that to us? See thou to it.

And he cast the silver pieces in the temple,
rose up from there, went forth and then hanged
himself. But the chief priests took the silver
pieces and said:

We cannot lawfully put them in the temple
treasury, for this is blood money.

Give me back my Jesus!
See, the money, the wages of murder,
The lost son throws at you,
Down at your feet.

So they took counsel and bought with them a
potter's field set aside for the burial of pilgrims.



直到今日還叫作血田。這就應了先知耶利米的話，說：他們用那三十塊錢，就是被估定之人的價錢，是以色列人中所估定的，買了窯戶的一塊田。這是照著主所吩咐我的。耶穌站在巡撫面前，巡撫問他說：

Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: "Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat." Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

Therefore is this same field also known as the Field of Blood from then to this very day. Thus was fulfilled what was told before by the prophet Jeremiah, when he saith: "And they accepted thirty silver pieces, with which to pay the price of one purchased, whom they had purchased from the children of Israel, and they gave it to buy a potter's field, as the Lord hath commanded me." Jesus however stood before the governor; and the governor questioned him and said:

彼拉多

你是猶太人的王麼？

Pilate

Bist du der Juden König?

Art thou the King of the Jews?

傳道人

耶穌說：

Evangelist

Jesus aber sprach zu ihm:

Jesus then replied to him:

耶穌

你說的是。

Jesus

Du sagest's.

Thou sayest it.

傳道人

他被祭司長和長老控告的時候，什麼都不回答。彼拉多就對他說：

Evangelist

Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:

And when he was charged by the chief priests and the elders, he made no reply. Then said Pilate unto him:

彼拉多

他們作見證告你這麼多的事，你沒有聽見麼？

Pilate

Hörest du nicht, wie hart sie dich verklagen?

Hearst thou not how harshly they accuse thee?

傳道人

耶穌仍不回答，連一句話也不說，以致巡撫甚覺稀奇。

Evangelist

Und er antwortete ihm nicht auf ein Wort, also, daß sich auch der Landpfleger sehr verwunderte.

And he answered him never a word, such that the governor was much amazed at him.

53. 聖詠曲

把你的路
還有心中的一切煩憂
都交託給他——讓他來看顧最可靠，
因為他掌管著天國；
風、雲和大氣所走的，
無論小徑、路線和軌道，都是他所
指定的，
他也必然為你找到可行的路。

53. Chorale

Befiehl du deine Wege
Und was dein Herze kränkt
Der allertreusten Pflege
Des, der den Himmel lenkt.
Der Wolken, Luft und Winden
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden,
Da dein Fuß gehen kann.

Commend your way,
And whatever troubles your heart
To the trustiest care of him
Who controls the heavens;
He who gives clouds, air, and winds
Their paths, course, and track,
He will also find ways
Where your feet can walk.

54. 宣敘調—傳道人、彼拉多、彼拉多夫人與合唱

巡撫有一個常例，每逢這節期，隨眾人所要的釋放一個囚犯給他們。當時，有一個出名的囚犯叫巴拉巴。眾人聚集的時候，彼拉多就對他們說：

54. Recitative – Evangelist, Pilate, Pilate's Wife, and Chorus

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 vor andern, der hieß Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen:

Upon this feast the governor had the custom of setting free a prisoner to the people, whom they had chosen. He had then, a notable prisoner, whose name was Barabbas. And when they had come together, Pilate said unto them:

彼拉多

你們要我釋放哪一個給你們？是巴拉巴呢？是稱為基督的耶穌呢？

Pilate

Welchen wollet ihr, daß ich euch losgebe? Barrabam oder Jesum, von dem gesagt wird, er sei Christus?

Which one would ye have that I release unto you? Barabbas or Jesus, of whom it is said that he is the Christ?

傳道人

巡撫原知道他們是因為嫉妒才把他解了來。正坐堂的時候，他的夫人打發人來說：

Evangelist

Denn er wußte wohl, daß sie ihn aus Neid überantwortet hatten. Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen:

For he knew full well that it was for envy that they had delivered him. And as he sat upon the judgment seat, his wife sent unto him, saying:

彼拉多夫人

這義人的事，你一點不可管。因為我今天在夢中為他受了許多的苦。

Pilate's Wife

Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen!

Have thou nothing to do with this righteous man; for I today have suffered much in a dream because of him!

傳道人

祭司長和長老挑唆眾人，求釋放巴拉巴，除滅耶穌。巡撫對眾人說：

彼拉多

這兩個人，你們要我釋放哪一個給你們呢？

傳道人

他們說：

合唱

巴拉巴。

傳道人

彼拉多說：

彼拉多

這樣，那稱為基督的耶穌我怎麼辦他呢？

傳道人

他們都說：

合唱

把他釘十字架。

55. 聖詠曲

多麼不可思議的懲罰啊！
好牧人為羊群受難；
主人即使本身正直，
卻代奴僕受罰！

56. 宣敘調—傳道人

傳道人

巡撫說：

彼拉多

為什麼呢？他作了什麼惡事呢？

57. 宣敘調—女高音

他對我們全部人都有恩。
他令瞎子看見，
令瘸子行走；
為我們宣講他父親的道；
為人趕鬼；
養大困苦的孩子；
接納並蔭庇罪人；
這就是我的耶穌做過的一切。

58. 詠嘆調—女高音

出於大愛，我的救主願意死，
即使他從來無罪。
因此，那永恆的滅亡，
還有審判後的懲罰，
就不會臨到我的靈魂。

59. 宣敘調—傳道人

他們便極力地喊著說：

合唱

把他釘十字架！

宣敘調—傳道人與彼拉多

傳道人

彼拉多見說也無濟於事，反要生亂，
就拿水在眾人面前洗手，說：

Evangelist

Aber die Hohenpriester und die Ältesten überredeten das Volk, daß sie um Barrabam bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen:

Pilate

Welchen wollt ihr unter diesen zweien, den ich euch soll losgeben?

Evangelist

Sie sprachen:

Chorus

Barrabam!

Evangelist

Pilatus sprach zu ihnen:

Pilate

Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?

Evangelist

Sie sprachen alle:

Chorus

Laß ihn kreuzigen!

55. Chorale

Wie wunderbarlich ist doch diese Strafe!
Der gute Hirte leidet für die Schafe,
Die Schuld bezahlt der Herr, der Gerechte,
Für seine Knechte.

56. Recitative – Evangelist and Pilate

Evangelist

Der Landpfleger sagte:

Pilate

Was hat er denn Übels getan?

57. Recitative – Soprano

Er hat uns allen wohlgetan,
Den Blinden gab er das Gesicht,
Die Lahmen macht er gehend,
Er sagt uns seines Vaters Wort,
Er trieb die Teufel fort,
Betrübte hat er aufgerichtet,
Er nahm die Sünder auf und an.
Sonst hat mein Jesus nichts getan.

58. Aria – Soprano

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

59. Recitative – Evangelist

Sie schreiet aber noch mehr und sprachen:

Chorus

Laß ihn kreuzigen!

Recitative – Evangelist and Pilate

Evangelist

Da aber Pilatus sahe, daß er nichts schaffete, sondern daß ein viel großer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach:

But the chief priests and the elders had now persuaded the crowd, that they should ask for Barabbas and destroy Jesus. And in answer, the governor said unto them:

Which one would ye have of these two men here, that I set free to you?

And they said:

Barabbas!

Pilate said unto them:

What shall I then do with Jesus, of whom is said that he is Christ?

And they all said:

Let him be crucified!

How miraculous indeed is this punishment!
The Good Shepherd suffers for the sheep;
The master, righteous as He is, pays the penalty for his vassals!

The governor said then:

What evil hath he done?

He has done good to us all.
He gave sight to the blind,
The lame he made to walk;
He told us his Father's word,
He drove the devils forth;
The wretched he has raised up;
He received and sheltered sinners;
Nothing else has my Jesus done.

Out of love my Saviour is willing to die,
Though he knows nothing of any sin.
So that eternal ruin
And the punishment of judgment
May not rest upon my soul.

They cried again even more and said:

Let him be crucified!

But when Pilate saw that he could prevail nothing, rather that a much greater disturbance grew, he took water and washed his hands before the crowd and said:



彼拉多

流這義人的血，罪不在我，你們承當罷。

傳道人

眾人都回答說：

合唱

他的血歸到我們和我們的子孫身上。

宣敘調—傳道人

於是彼拉多釋放巴拉巴給他們，把耶穌鞭打了，交給人釘十字架。

60. 宣敘調—女低音

神啊，求你憐憫！
被捆縛的救主站在這裡。
受鞭刑、遭毒打、傷痕纍纍！
你這幫打手，住手！
難道內心的煎熬、
或者目睹他人受苦的景象，
也不能打動你分毫？
啊，對了！你的心
肯定像鞭刑柱一樣堅硬，
或者更甚。
發發慈悲吧，住手啊！

61. 詠嘆調—女低音

倘若我雙頰上的淚水
也不足夠，
那就把我的心也拿走吧！
讓血從傷口汨汨流出，
多得足以注滿
那獻祭的杯！

62. 宣敘調—傳道人

巡撫的兵就把耶穌帶進衙門，叫全營的兵都聚集在他那裡。他們給他脫了衣服，穿上一件朱紅色袍子，用荊棘編作冠冕，戴在他頭上，拿一根葦子放在他右手裡，跪在他面前，戲弄他，說：

合唱

恭喜，猶太人的王啊！

傳道人

又吐唾沫在他臉上，拿葦子打他的頭。

63. 聖詠曲

這顆頭顱啊，血跡斑斑，傷痕纍纍，
充滿悲哀，充滿嘲諷！
這顆頭顱啊，被套上荊棘冠冕
任人戲弄！
這顆頭顱啊，曾經如此美輪美奐，
極盡尊榮、盡享美譽，
此刻卻慘遭虐待：
讓我向你歡呼！
在你高貴的容顏面前，
整個世界
都要退縮，都要變得渺小，
怎會被人吐唾沫！
怎會變得面無血色！
你眼中的光芒
無可比擬，是誰
可恥地糟蹋了你的光芒？

Pilate

Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu.

Evangelist

Da antwortete das ganze Volk und sprach:

Chorus

Sein Blut komme über uns und unsre Kinder.

Recitative – Evangelist

Da gab er ihnen Barrabam los; aber Jesus ließ er geißeln und überantwortete ihn, daß er gekreuziget würde.

60. Recitative – Alto

Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweicht euch
Der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muß der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

61. Aria – Alto

Können Tränen meiner Wangen
Nichts erlangen,
O, so nehmt mein Herz hinein!
Aber laßt es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein!

62. Recitative – Evangelist

Da nahmen die Kriegsknechte des Landpflegers Jesus zu sich in das Richthaus und sammelten über ihn die ganze Schar und zogen ihn aus und legten ihm einen Purpurmantel an und flochten eine dornene Krone und setzten sie auf sein Haupt und ein Rohr in seine rechte Hand und beugeten die Knie vor ihm und spotteten ihn und sprachen:

Chorus

Gegrüßet seist du, Judenkönig!

Recitative – Evangelist

Und speieten ihn an und nahmen das Rohr und schlugen damit sein Haupt.

63. Chorale

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfieret,
Gegrüßet seist du mir!
Du edles Angesichte,
Dafür sonst schrickt und scheut
Das große Weltgerichte,
Wie bist du so bespeit;
Wie bist du so erleichet!
Wer hat dein Augenlicht,
Dem sonst kein Licht nicht gleichet,
So schändlich zugericht?

I am not guilty for the blood of this just person, see ye to it.

Thereupon answered all the people and said:

His blood be on us and on our children!

To them he then set Barabbas free; but he had Jesus scourged and then delivered him up, that he might be crucified.

Have mercy, God!
Here stands the Saviour bound.
O scourging, o blows, o wounds!
Ye tormenters, cease!
Are ye not softened
By the pain of your souls,
Nor by the sight of such grief?
Ah yes! ye have a heart
That must be like the whipping post,
Or even harder still.
Have mercy, cease!

If the tears upon my cheeks can
Nought accomplish,
Oh, then take my heart away!
But then let amidst the streaming
Of the wounds abundant bleeding
Be the sacrificial cup!

And then did the governor's soldiers take Jesus into the praetorium and gathered before him there all the troops, and they did strip him and put upon him a purple robe and plaited a crown of thorns and set it upon his head, and a reed in his right hand and then they bent the knees before him, both mocked him and said:

Hail, King of the Jews!

And they spat upon him and took the reed and struck him upon his head.

O head, full of blood and wounds,
Full of sorrow and full of scoffing!
O head, wreathed for mockery
With a crown of thorns!
O head, once beautifully adorned
With highest honour and reknown
But now highly abused:
Let me hail thee!
Thou noble countenance,
Before which shrinks and covers
The great weight of the world,
How art thou spat upon!
How pallid art thou!
Who has treated the light of thine eyes,
Light that no light else can equal,
So shamefully amiss?

64. 宣敘調—傳道人

戲弄完了，就給他脫了袍子，仍穿上他自己的衣服，帶他出去，要釘十字架。他們出來的時候，遇見一個古利奈人，名叫西門，就勉強他同去，好背著耶穌的十字架。

65. 宣敘調—男低音

是的！我們的血和肉
樂於背負十字架；
對我們靈魂的益處愈大，
就愈沉重得令人難受。

66. 詠嘆調—男低音

來吧，甘甜的十字架，我會說：
我的耶穌，無時無刻把十架交給我。
要是我的痛苦實在難以承受，
也求你幫忙我，讓我自己背負。

67. 宣敘調—傳道人

到了一個地方名叫各各他，意思就是髑髏地。兵丁拿苦膽調和的酒給耶穌喝。他嚐了，就不肯喝。他們既將他釘在十字架上，就拈鬮分他的衣服。這要應驗經上的話說：「他們分了我的外衣，為我的裡衣拈鬮。」又坐在那裡看守他。在他頭以上安一個牌子，寫著他的罪狀，說：這是猶太人的王耶穌。當時，有兩個強盜，他同釘十字架，一個在右邊，一個在左邊。從那裡經過的人，譏誚他，搖著頭，說：

合唱

你這拆毀聖殿、三日又建造起來的，
可以救自己罷。你如果是神的兒子，
就從十字架上下來罷。

宣敘調—傳道人

祭司長和文士並長老也是這樣戲弄他，說：

合唱

他救了別人，不能救自己。他是以色列的王，現在可以從十字架上下來，我們就信他。他倚靠神，神若喜悅他，現在可以救他。因為他曾說，我是神的兒子。

68. 宣敘調—傳道人

那和他同釘的強盜也是這樣的譏誚他。

69. 宣敘調—女低音

啊！各各他，不幸的各各他！
榮耀的主，
不得不在這裡悲慘地死去；
世上的福氣與救贖
都在十架上，彷彿詛咒。
天地都是造物主所造，
泥土與空氣都應被奪走。
無罪之人要為罪而死。
這深深刺進我的心坎裡；
啊，各各他，不幸的各各他！

64. Recitative – Evangelist

Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus und zogen ihm seine Kleider an und führten ihn hin, daß sie ihn kreuzigten. Und indem sie hinausgingen, funden sie einen Menschen von Kyrene mit Namen Simon; den zwungen sie, daß er ihm sein Kreuz trug.

65. Recitative – Bass

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

66. Aria – Bass

Komm, süßes Kreuz, so will ich sagen,
Mein Jesu, gib es immer her!
Wird mir mein Leiden einst zu schwer,
So hilfst du mir es selber tragen.

67. Recitative – Evangelist

Und da sie an die Stätte kamen mit Namen Golgatha, das ist verdeutschet Schädelstätt, gaben sie ihm Essig zu trinken mit Gallen vermischt; und da er's schmeckte, wollte er's nicht trinken. Da sie ihn aber gekreuziget hatten, teilten sie seine Kleider und warfen das Los darum, auf daß erfüllet würde, das gesagt 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 beschriebene, nämlich: "Dies ist Jesus, der Juden König." Und da wurden zween Mörder mit ihm gekreuziget, einer zur Rechten und einer zur Linken. Die aber vorübergingen, lästerten ihn und schüttelten ihre Köpfe und sprachen:

Chorus

Der du den Tempel Gottes zerbrichst und bauest
in drei Tagen, hilf dir selber! Bist du Gottes
Sohn, so steig herab vom Kreuz!

Recitative – Evangelist

Desgleichen auch die Hohenpriester spotteten
sein samt den Schriftgelehrten und Ältesten und
sprachen:

Chorus

Andern hat er geholfen und kann ihm selber nicht
helfen. Ist er der König Israel, so steige er nun
vom Kreuz, so wollen wir ihm glauben. Er hat
Gott vertrauet, der erlöse ihn nun, lüset's ihn;
denn er hat gesagt: "Ich bin Gottes Sohn."

68. Recitative – Evangelist

Desgleichen schmäheten ihn auch die Mörder,
die mit ihm gekreuziget waren.

69. Recitative – Alto

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

And after they had mocked him, they removed the robe from him and put his own clothes on him and led him away, that they might crucify him. And after they went out, they found a man from Cyrene, whose name was Simon; and they forced him to bear his cross.

Yea! Gladly is the flesh and blood in us
Compelled to the cross;
The more it benefits our souls,
The more painfully it weights.

Come, sweet cross, I will say then:
My Jesus, give it always to me.
Should my pain become too heavy,
Then help me to carry it myself.

And when they came unto a place with the name of Golgotha, which is to say, the place of a skull, they did give him vinegar to drink which had been mixed with gall; and when he tasted it, he refused to drink it. But after they had crucified him, they divided his garments by casting lots for them, that it might be accomplished what had been said by the prophet: "They have divided my garments among them and over mine vesture they cast lots." And they sat all around and guarded him there. And over his head they fastened the reason for his death in writing, namely: "This is Jesus, the King of the Jews." And with him were two murderers also crucified, one on the right hand, another on the left. But those who there passed by derided him both wagging their heads before him and said:

Thou that destroyest the temple of God, and
buildest it in three days save thyself. If thou
art the Son of God, come down now from the
cross.

In like wise also the chief priests mocked him
together with the scribes and elders and said:

He saved others, and cannot save himself. If he be
King of Israel, let him come down now from the
cross, and then we will believe in him. He hath
trusted in God; let him deliver him now, if he want
him; for he hath said: I am the Son of God.

In like wise also did the murderers mock him,
who with him had been crucified.

Ah, Golgatha, hapless Golgatha!
The Lord of Glory must wretchedly perish here;
The blessing and salvation of the world
Is placed on the cross like a curse.
From the Creator of heaven and earth,
Earth and air shall be taken away.
The guiltless must die here guilty.
That strikes deep into my soul;
Ah, Golgatha, hapless Golgatha!



70. 詠嘆調—女低音與合唱

女低音

看啦，耶穌伸出雙手
要抱住我們，來啊！

合唱

去哪裡？

女低音

到耶穌懷中去找救贖、得到耶穌憐
憫，來找啊！

合唱

到哪裡找？

女低音

在耶穌懷中！
這裡是生、死、安息的地方，
你們這群被拋棄的孩子，留下吧。

合唱

留在哪裡？

女高音

在耶穌懷中。

71. 宣敘調—傳道人、耶穌與合唱

傳道人

從午正到申初，遍地都黑暗了。約在
申初，耶穌大聲喊著說：

耶穌

以利！以利！拉馬撒巴各大尼？

傳道人

就是說：我的神！我的神！為什麼
離棄我？站在那裡的人，有的聽見
就說：

合唱

這個人呼叫以利亞呢！

傳道人

內中有一個人趕緊跑去，拿海絨蘸滿
了醋，綁在葦子上，送給他喝。其
餘的人說：

合唱：

且等著，看以利亞來救他不來。

傳道人

耶穌又大聲喊叫，氣就斷了。

72. 聖詠曲

我不得不離去時，
請不要離開我！
我不得不接受死亡時，
請站在我身旁！
當我心中
滿有恐懼時，
請用你的大能
將我從恐懼和痛苦中拉回。

70. Aria – Alto and Chorus

Alto

Sehet, Jesus hat die Hand,
Uns zu fassen, ausgespannt, kommt!

Chorus

Wohin?

Alto

In Jesu Armen Sucht Erlösung, nehmt Erbarmen,
suchet!

Chorus

Wo?

Alto

In Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlass'nen Küchlein ihr, bleibet.

Chorus

Wo?

Alto

In Jesu Armen.

71. Recitative – Evangelist, Jesus, and Chorus

Evangelist

Und von der sechsten Stunde an war eine
insternis über das ganze Land bis zu der neunten
Stunde. nd um die neunte Stunde schrie Jesus
laut und prach:

Jesus

Eli, Eli, lama asabthani?

Evangelist

Das ist: Mein Gott, mein Gott, warum hast du
mich verlassen? Etliche aber, die da stunden, da
sie das höreten, sprachen sie:

Chorus

Der ruft dem Elias!

Evangelist

Und bald lief einer unter ihnen, nahm einen
Schwamm und füllete ihn mit Essig und steckete
ihn auf ein Rohr und tränkete ihn. Die andern
aber sprachen:

Chorus

Halt! laß sehen, ob Elias komme und ihm helfe?

Evangelist

Aber Jesus schrie abermal laut und verschied.

72. Chorale

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

See, Jesus hath his hand,
Outstretched to grasp us, come!

Where to?

In Jesus' arms seek redemption, take his
mercy, seek it!

Where?

In Jesus arms!
Living, dying, rest ye here,
Ye forsaken little chicks, remain.

Where?

In Jesus' arms.

And from the sixth hour on there was a
darkness over all the land until the ninth
hour. And about the ninth hour Jesus cried
aloud and said:

Eli, Eli, lama asabthani?

That is: "My God, my God, why hast thou
me forsaken? But there were some who
stood about there who, when they heard
that, spake thus:

He called for Elijah!

And straightway one of them ran forth
under him, took a sponge and filled it with
vinegar, and placed it upon a reed, gave
him to drink. The others said, however:

Wait! Let us see whether Elijah will come
to save him.

But Jesus cried again aloud and died.

When once I must depart,
Do not depart from me;
When I must suffer death,
Then stand thou by me!
When I most full of fear
At heart shall be,
Then snatch me from the terrors
Of fear and pain by thy strength!

73. 宣敘調—傳道人

忽然，殿裡的幔子從上到下裂為兩半，她也震動，磐石也崩裂。墳墓也開了。已睡聖徒的身體多有起來的。到耶穌復活以後，他們從墳墓裡出來，進了聖城，向許多人顯現。百夫長和一同看守耶穌的人看見地震並所經歷的事，就極其害怕，說：

合唱

這真是神的兒子了！

宣敘調—傳道人

有好些婦女在那裡，遠遠地觀看；她們是從加利利跟隨耶穌來服事他的。內中有抹大拉的馬利亞，又有雅各和約西的母親馬利亞，並有西庇太兩個兒子的母親。到了晚上，有一個財主，名叫約瑟，是亞利馬太來的。他也是耶穌的門徒。這人去見彼拉多，求耶穌的身體。彼拉多就吩咐給他。

74. 宣敘調—男低音

傍晚，涼風漸起，
亞當的墮落顯明了。
傍晚，救主降生；
傍晚，歸來的鴿子
嘴裡銜著橄欖枝。
美好的時刻啊！傍晚時分！
這是與神和好的時辰，
因為耶穌捱過了十字架。
他的身體安息了，
啊，靈魂啊，請你去吧，
去領回那死去的耶穌吧。
完整、珍貴的信物！

75. 詠嘆調—男低音

我的心啦，好好潔淨自己，
我要親手埋葬耶穌。
因為從今以後，他會進入我內心
直到永遠，
甜蜜地安息。
俗世，離開我的心，讓耶穌進來！

76. 宣敘調—傳道人

約瑟取了身體，用乾淨細麻布裹好，安放在自己的新墳墓裡，就是他鑿在磐石裡的。他又把大石頭滾到墓門口，就去了。有抹大拉的馬利亞和那個馬利亞在那裡，對著墳墓坐著。次日，就是預備日的第二天，祭司長和法利賽人聚集，來見彼拉多，說：

合唱

大人，我們記得那誘惑人的還活著的時候曾說，三日後我要復活。因此，請吩咐人將墳墓把守妥當，直到第三日。恐怕他的門徒來，把他偷了去，就告訴百姓說：他從死裡復活了。這樣，那後來的迷惑，比先前的更利害了！

73. Recitative – Evangelist

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 täten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen, 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 bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschrakten sie sehr und sprachen:

Chorus

Wahrlich, dieser ist Gottes Sohn gewesen.

Recitative – Evangelist

Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa und hatten ihm gedienet, unter welchen war Maria Magdalena und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathia, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

74. Recitative – Bass

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

75. Aria – Bass

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

76. Recitative – Evangelist

Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen, und wälzete einen großen Stein vor die Tür des Grabes und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen:

Chorus

Herr, wir haben gedacht, daß dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, daß man das Grab verwahre bis an den dritten Tag, auf daß nicht seine Jünger kommen und stehlen ihn und sagen zu dem Volk: Er ist auferstanden von den Toten, und werde der letzte Betrug ärger denn der erste!

And then, behold: the curtain of the temple was rent in twain from the top to the bottom. And the earth was filled with quaking, and the cliffs split asunder, and the graves themselves opened up, and there rose up the bodies of many saints who were sleeping, and they came out of the graves after his resurrection into the holy city and appeared to many. But the centurion and those who were with him and were watching over Jesus, when they witnessed the earthquake and all that there occurred, were sore afraid and said:

Truly, this was the Son of God.

And there were many women there, who looked on from a distance having followed after him from Galilee and ministered unto him, among whom was Mary Magdalene and Mary, the mother of James and Joseph, and the mother of the children of Zebedee. At evening, though, there came a wealthy man of Arimathæa, whose name was Joseph, who was also a disciple of Jesus, who went to Pilate and asked him for the body of Jesus. Then Pilate ordered that it be given to him.

In the evening, when it was cool,
Adam's fall was manifest;
In the evening the Redeemer cast him down;
In the evening the dove returned,
And carried an olive branch in its mouth.
O beautiful time! O evening hour!
Peace is now made with God,
For Jesus has endured his cross.
His body comes to rest,
Ah, dear soul, prithee
Go, bid them give thee the dead Jesus,
O wholesome, O precious keepsake!

Make thyself clean, my heart,
I will myself entomb Jesus.
For he shall henceforth in me
For ever and ever
Take his sweet rest.
World, begone, let Jesus in!

And Joseph took the body and wrapped it in a pure shroud of linen and laid it in his own new tomb, which he had had hewn within a rock, and rolled up a heavy stone in front of the door of this tomb and went away. In this place was Mary Magdalene and the other Mary, who sat themselves next to the tomb. On the day after, the one after the Day of Preparation, came the chief priests and the Pharisees together unto Pilate and said:

Sire, we have taken thought how once this deceiver said: "I will in three days' time again stand here arisen." Therefore, command that now the tomb be guarded until the three days pass, so none of his disciples come forth and steal him hence and to the people say: "He is risen from the dead," for thus will the final deceit be worse than the first one!



宣敘調—傳道人與彼拉多

傳道人

彼拉多說：

彼拉多

你們有看守的兵，去罷！盡你們所能的把守妥當。

傳道人

他們就帶著看守的兵同去，封了石頭，將墳墓把守妥當。

77. 宣敘調—男低音、男高音、女低音、女高音與合唱

男低音

主現已安息。

合唱

我的耶穌，晚安！

男高音

我們的罪令他而受苦，這苦難已經結束了。

合唱

我的耶穌，晚安！

女低音

啊，蒙福的肢體，看，我而為你而哭，帶著苦修和悔恨哭泣，因為我墮落，才害你受這種苦！

合唱

我的耶穌，晚安！

女高音

我終生都要感謝你，千次萬次，感謝你為我受難，感謝你對我的靈魂能否得救，珍視若此！

合唱

我的耶穌，晚安！

78. 聖詠曲

我們流著淚坐下
對著墓穴向你呼喊：
靜靜安息吧，好好安息吧！
安息吧，你的身體太操勞！
你的墳墓與墓碑，
會撫慰焦慮不安的心靈
會化作舒適的枕頭，
也是靈魂安息之所。
蒙受無上的福氣，閉眼長眠。

中譯：鄭曉彤

Recitative – Evangelist and Pilate

Evangelist

Pilatus sprach zu ihnen:

Pilate

Da habt ihr die Hüter; gehet hin und verwahret's, wie ihr's wisset!

Evangelist

Sie gingen hin und verwahreten das Grab mit Hütern und versiegelten den Stein.

77. Recitative – Bass, Tenor, Alto, Soprano, and Chorus

Bass

Nun ist der Herr zur Ruh gebracht.

Chorus

Mein Jesu, gute Nacht!

Tenor

Die Müh ist aus, die unsre Sünden ihm gemacht.

Chorus

Mein Jesu, gute Nacht!

Alto

O selige Gebeine,
Seht, wie ich euch mit Buß und Reu beweine,
Daß euch mein Fall in solche Not gebracht!

Chorus

Mein Jesu, gute Nacht!

Soprano

Habt lebenslang
Vor euer Leiden tausend Dank,
Daß ihr mein Seelenheil so wert geacht'.

Chorus

Mein Jesu, gute Nacht!

78. Chorus

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

Pilate said unto them:

Ye have your watchmen; go ye forth and secure it as best ye can!

So they went forth and secured the tomb with watchmen and sealed in the stone.

Now the Lord is brought to rest.

My Jesus, good night!

The toil is done which our sins made for him.

My Jesus, good night!

O blessed limbs,
See how I weep for thee with penance and remorse,
That my fall brought thee into such distress!

My Jesus, good night!

Take, while life lasts,
A thousand thanks for thy passion,
That thou didst prize my soul's redemption so dearly!

My Jesus, good night!

We sit down in tears
And call to thee in the tomb:
Rest softly, softly rest!
Rest, ye exhausted limbs!
Your grave and tombstone
shall for the unquiet conscience
Be a comfortable pillow
And the soul's resting place.
In utmost bliss the eyes slumber there.

ORIGINAL LYRICS AND ENGLISH TRANSLATION PROVIDED BY
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梵志登

JAAP VAN ZWEDEN

指揮 conductor

梵志登生於阿姆斯特丹，是現今國際古典樂壇最炙手可熱的指揮之一，他榮獲《音樂美國》選為2012年度指揮，自2012/13樂季起正式擔任香港管弦樂團音樂總監一職。梵志登現時擔任達拉斯交響樂團音樂總監、荷蘭電台愛樂樂團榮譽總指揮和電台室樂團的榮譽指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、波士頓交響樂團、紐約愛樂、慕尼黑愛樂、倫敦愛樂及法國國家管弦樂團。歌劇是梵氏指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。

梵氏曾經與多個樂團合作灌錄大碟，如全套貝多芬交響曲、蕭斯達高維契第五交響曲、與倫敦愛樂首演的馬勒第五交響曲現場錄音、荷蘭電台愛樂的史特拉汶斯基的《春之祭》和全套布拉姆斯交響曲。近期他已完成錄製全套布魯赫納交響曲，贏得好評如潮。

於1997年，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。

Amsterdam-born Jaap van Zweden is one of today's most sought-after conductors. Named *Musical America's* Conductor of the Year for 2012, he has been Music Director of the Hong Kong Philharmonic Orchestra since last season. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Honorary Conductor of the Radio Chamber Philharmonic.

Prestigious orchestras with which he works regularly include the Chicago Symphony, the Boston Symphony, the New York, Munich and London philharmonics and the Orchestre National de France. Opera also plays an important part in his activities. His repertoire includes *La Traviata*, *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony no. 5, Mahler's Symphony no. 5 (recorded live at his London Philharmonic debut), Stravinsky's *Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he has recently completed a cycle of Bruckner symphonies, to great critical acclaim.

In 1997, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.



Photo: Simon Pauly



盧格瑪

STEPHAN RÜGAMER

傳道人 evangelist / 男高音 tenor

盧格瑪首度演出歌劇便是於柏林國家歌劇院，在巴倫邦指揮下飾演《紐倫堡的名歌手》的大衛一角。此外他又跟隨巴倫邦及柏林國家歌劇院於2003年到馬德里皇家劇院巡演，飾演《漂泊的荷蘭人》的艾里克。盧格瑪曾於德國所有主要歌劇院、巴黎夏特雷大劇院、馬德里皇家劇院及米蘭史卡拉歌劇院等作客席演出，並曾在琉森音樂節、芝加哥拉維尼亞、薩爾斯堡、布雷根茨及聖彼得堡等音樂節中獻藝。

音樂會演出方面，盧格瑪曾與多個德國及海外主要樂團合作，曾合作的知名指揮包括：布萊茲、杜南意、赫素博、謝拉斯-卡薩多、胡伯、佐頓、雷西、麥斯馬赫、長野健、里霖、韋各理及梅達等。

近期的重要歌劇及音樂會演出包括：於柏林國家歌劇院演出《浪子的歷程》，飾演湯·雷格威爾；2013年於倫敦舉行的英國廣播公司（BBC）逍遙音樂會演出《指環》，飾演火神洛格；2014年與柏林國家樂團演出新年音樂會；於柏林國家歌劇院演出《卡蒂雅·卡巴諾娃》的全新製作，飾演迪洪。錄音唱片包括：馬勒《大地之歌》及由吉格耶夫指揮的《指環》，而錄影則有《璐璐》，以及2012年米蘭史卡拉歌劇院的《指環》等。

Stephan Rügamer made his debut at the Berlin State Opera singing the role of David in *Die Meistersinger von Nürnberg* under Daniel Barenboim. Also under the baton of Daniel Barenboim he sang Erik in *Der fliegende Holländer* during the Berlin State Opera's 2003 visit to the Teatro Real in Madrid 2003. Guest performances have taken him to all the major German opera houses, the Théâtre Châtelet in Paris, Teatro Real in Madrid and Teatro alla Scala in Milano, as well as to the festivals of Lucerne, Chicago Ravinia, Salzburg, Bregenz and St. Petersburg.

In concert Rügamer has sung with the major orchestras in Germany and abroad under conductors including Pierre Boulez, Christoph von Dohnányi, Martin Haselböck, Pablo Heras-Casado, Ruppert Huber, Philippe Jordan, Fabio Luisi, Ingo Metzmacher, Kent Nagano, Helmut Rilling, Sebastian Weigle and Zubin Mehta.

Recent operatic and concert highlights include Tom Rakewell in *The Rakes Progress* at the Berlin State Opera, Loge in Wagner's *Das Rheingold* at the 2013 BBC Proms in London, the New Year's Concert 2014 with Berlin Staatskapelle and Tichon in a new production of *Katja Kabanová* at the Berlin State Opera. Among his recordings are Mahler's *Song Of The Earth* for Dabringhaus & Grimm, *Das Rheingold* with Valery Gergiev on the Mariinsky Label, a DVD of *Lulu* and another of his Loge at Teatro alla Scala in Milano 2012.



慕德曼

CHRISTOPHER MALTMAN

耶穌 Jesus / 男中音 baritone

慕德曼於1997年卡迪夫國際歌唱大賽中贏得藝術歌曲獎，近期演出包括於薩爾斯堡音樂節領銜主演歌劇《高文》、於柏林德意志國家歌劇院領銜主演《唐喬望尼》、於荷蘭歌劇院演出《唐卡洛》的浦薩、於高文花園皇家歌劇院演出《魔笛》的巴巴基諾、《狡猾的小狐狸》的獵場管理員及《波希米亞的生涯》的馬些路等。此外，他又曾亮相格蘭堡音樂節、慕尼黑巴伐利亞國家歌劇院、維也納歌劇院、巴黎國家歌劇院、蘇黎世歌劇院、亞爾德堡音樂節及英國國家歌劇院等。他尤以演繹《比利·巴德》的男主角比利聞名樂壇，曾聯同威爾斯國家歌劇院於都靈、西雅圖、法蘭克福及慕尼黑等地演出。

音樂會演出方面，他曾與魏瑟-莫斯特指揮的克里夫蘭樂團，杜南意指揮的愛樂樂團，約翰·亞當斯指揮的英國廣播公司（BBC）交響樂團，諾靈頓爵士指揮的啟蒙時期樂團，由力圖爵士、尾高忠明及戴維斯爵士指揮的倫敦交響樂團，亞奴閣指揮的維也納早期樂團，沙朗倫指揮的洛杉磯愛樂樂團，以及馬素亞指揮的紐約愛樂樂團等同台演出。

慕德曼過往曾於亞爾德堡、愛丁堡、車頓咸及舒伯特音樂節等舉行獨唱會，並經常於倫敦威格摩大廳演出。

Winner of the Lieder Prize at the 1997 Cardiff Singer of the World Competition, Christopher Maltman's recent appearances have included the title role of *Gawain* at the Salzburg Festival; the title role of *Don Giovanni* at the Deutsche Staatsoper, Berlin; Posa (*Don Carlo*) at the Netherlands Opera; and Papageno (*The Magic Flute*), the Forester (*The Cunning Little Vixen*) and Marcello (*La Bohème*) at the Royal Opera House Covent Garden. He has also appeared at the Glyndebourne Festival; the Bayerische Staatsoper, Munich; the Vienna State Opera; Opéra National de Paris; Zurich Opera; the Aldeburgh Festival and the English National Opera. An acclaimed *Billy Budd*, he has sung the role with the Welsh National Opera; in Turin, Seattle, Frankfurt and Munich.

In concert he has appeared with the Cleveland Orchestra and Franz Welser-Möst, Philharmonia Orchestra with Christoph von Dohnányi, BBC Symphony Orchestra with John Adams, Orchestra of the Age of Enlightenment with Sir Roger Norrington, the London Symphony Orchestra with Sir Simon Rattle, Tamaki Otakar and Sir Colin Davis, Concentus Musicus Wien with Nikolaus Harnoncourt, the Los Angeles Philharmonic Orchestra with Esa-Pekka Salonen and the New York Philharmonic Orchestra with Kurt Masur.

A renowned recitalist, Maltman has appeared at the Aldeburgh, Edinburgh, Cheltenham and the Schwarzenberg Schubertiade Festivals and is a regular guest at the Wigmore Hall in London.



法克絲

VALENTINA FARCAS

女高音 soprano

法克絲生於羅馬尼亞首都布加勒斯特，2006年於薩爾斯堡音樂節首次登場，演出莫扎特《後宮誘逃》的布朗黛，獲得一致好評：「這位身形嬌小的女高音聲線柔韌，台風與歌聲俱佳，好幾次都幾乎搶了女主角的戲。」這次演出已收錄於由Decca唱片發行的DVD影碟。作為柏林喜歌劇團成員，法克絲曾多次演出主要歌劇角色，包括《弄臣》的女主角吉爾達、林姆斯基-高沙可夫歌劇作品《金雞》的余瑪卡皇后、韓德爾《奧瑞斯特》的賀米恩等，後者由亨格布洛克指揮，更獲選為德國《歌劇世界》雜誌2006年度製作，並透過歐洲電視協會〔ARTE〕於全球各地廣播。此外，她亦曾演出《魔笛》的柏美娜及《玫瑰騎士》的蘇菲等角色。

2010年，法克絲於阿姆斯特丹演出《愛情靈藥》的阿典娜，以及在圖盧茲《馬哈哥尼城興衰》新製作中飾演珍妮，次年於里昂演出《費加洛的婚禮》的新製作，飾演蘇珊娜。近期重要演出包括：於杜塞爾多夫與萊茵德意志歌劇院合作，此外，她將於洛桑演出《溫莎的風流娘兒們》的新製作。

法克絲的音樂會演出同樣廣受歡迎，曾於佛羅倫斯五月音樂節與名指揮家梅狄合作，演出莫扎特作品《莊嚴晚禱》，以及與羅馬交響樂團合作演出韓德爾的《彌賽亞》。她曾灌錄莫扎特C小調大彌撒曲，由Brilliant Classics發行。

Valentina Farcas was born in Bucharest. She made her debut at the 2006 Salzburg Festival singing Blonde in Mozart's *Die Entführung aus dem Serail* to wide critical acclaim: "The petite soprano with the pliant voice threatened at times to physically and vocally upstage the real heroine". This production was released on DVD by Decca. As a member of the ensemble at Komische Oper Berlin she has sung numerous leading roles including Gilda (*Rigoletto*), Queen of Shemakha in Rimsky-Korsakov's *Le Coq d'Or*, Hermione in Handel's *Oreste* with Maestro Thomas Hengelbrock (voted Production of the Year 2006 in Germany by *Opernwelt*-magazine and broadcast internationally on Association Relative à la Télévision Européenne (ARTE) as well as Pamina (*The Magic Flute*) and Sophie (*Der Rosenkavalier*).

In 2010 she appeared as Adina (*L'elisir d'amore*) in Amsterdam and as Jenny in a new production of *Rise and Fall of the City of Mahagonny* in Toulouse, and the following year sung Susanna in a new production of *Le Nozze di Figaro* in Lyon. More recently she has performed with Deutsche Oper am Rhein in Düsseldorf, while future projects include Frau Fluth in a new production of *Die lustigen Weiber von Windsor* in Lausanne.

A sought-after concert soloist, Farcas has sung Mozart's *Solemn Vespers* at the Maggio Musicale in Florence under the baton of Riccardo Muti and Handel's *Messiah* with the Orchestra Sinfonica di Roma. Her CD recording of Mozart's C Minor Mass has been released by Brilliant Classics.



莊思頓

JENNIFER JOHNSTON

女低音 alto

獲《英國廣播公司（BBC）音樂雜誌》及英國《觀察者》報盛讚為明日之星、並獲《金融時報》評為「歌劇界值得留意的面孔」的莊思頓，之前為BBC新世代藝術家，並曾贏得多個獎項，包括：卡芭葉國際歌唱大賽第二名，並兩度獲頒發奇卡特獎學金及溫蓋特獎學金等。

莊思頓曾於多個音樂節及歌劇院中作歌劇演出，包括：薩爾斯堡藝術節、巴伐利亞國家歌劇院、里爾歌劇院、蘇格蘭歌劇院、英國北部歌劇院，以及普羅旺斯艾克斯、波羅的海及亞爾德堡等音樂節。她亦曾多次與世界知名的傑出樂團合作，曲目涵蓋巴赫的《馬太受難曲》（與達拉斯交響樂團及梵志登合作），到史特拉汶斯基的《俄狄浦斯王》（與倫敦交響樂團及嘉狄拿爵士合作）等。後者為嘉狄拿爵士的七十歲壽辰慶祝音樂會，已由倫敦交響樂團發行現場錄音大碟。她於紐約卡奈基音樂廳的首演夥拍浪漫與革命樂團，演出貝多芬的《莊嚴彌撒曲》。她首次亮相BBC逍遙音樂會，便是與佩特連科及國家青年樂團一同演出貝多芬第九交響曲。

莊思頓是親王聲樂小組的成員之一，也是傑出的獨唱家，於威格摩音樂廳的獨唱會首演由鋼琴家米德頓伴奏。錄音作品包括布烈頓，以及杜爾的藝術歌曲作品全集。

Named by both *BBC Music Magazine* and *The Observer* as a rising star, and by the *Financial Times* as the “Face to Watch in Opera”, Jennifer Johnston is a former BBC New Generation Artist and the recipient of numerous awards including Second Prize in the Montserrat Caballé International Singing Competition, two Susan Chilcott Scholarships and a Wingate Scholarship.

She has appeared in opera performances at the Salzburg Festival, Bavarian State Opera, Opera de Lille, Scottish Opera and Opera North; as well as at the Aix en Provence, Baltic Sea and Aldeburgh Festivals; and has performed with many of the world’s great orchestras in repertoire ranging from Bach’s *St Matthew Passion* with the Dallas Symphony Orchestra and Jaap Van Zweden, to Stravinsky’s *Oedipus Rex* with the London Symphony Orchestra (LSO) under Sir John Eliot Gardiner for his 70th birthday, which has been released as an LSO live disc. She made her Carnegie Hall debut in Beethoven’s *Missa Solemnis* with the Orchestre Revolutionnaire et Romantique and her BBC Proms debut in Beethoven’s Ninth Symphony with Vasily Petrenko and the National Youth Orchestra.

A member of the Prince Consort and a noted recitalist, Johnston made her solo recital debut at the Wigmore Hall with Joseph Middleton. Her growing discography includes Britten Songs for Onyx Classics, and Thuille Songs for Champs Hill Records.



Photo: Christian Grau



阿德勒 MARK ADLER

男高音 tenor

抒情男高音阿德勒不論在其家鄉德國或整個歐洲，都是各大歌劇院及音樂廳爭相邀約的對象。他於2010年結束在達姆施塔特國家劇院的工作後，便一直忙於在各地演出，例如：在布朗斯威克國家歌劇院演出《魔彈射手》的麥斯，在達姆施塔特國家劇院飾演《莎樂美》的侍衛長納拉伯斯，在亞琛劇院、蒂羅爾州立劇院和紐倫堡國家歌劇院飾演《阿拉貝拉》的利瑪竇，以及維也納人民歌劇院的《維也納氣質》及《龐畢度夫人》。他在萊比錫歌劇院演出《愛情的禁令》中魯齊奧一角，亦是他首次演唱華格納的歌劇。

阿德勒第一次的歌劇演出，便是在普羅旺斯艾克斯音樂節中飾演《魔笛》的塔米諾王子。直至2012年，他是德國烏珀塔爾歌劇院、葛森克臣市立歌劇院和達姆施塔特國家劇院的成員，演唱抒情男高音的歌劇劇目。

其他近期演出包括：在科隆歌劇院、曼海姆國家歌劇院、布魯塞爾的皇家鑄幣局歌劇院、法國里昂國家歌劇院、薩爾茨堡州立歌劇院及蒂羅爾州立歌劇院演出歌劇。他亦有為墨爾本國際藝術節及紐約市林肯中心的藝術節獻唱。

阿德勒亦有定期演唱巴赫、孟德爾遜、莫扎特和海頓的神劇。在2010年，他應邀與多米納提合唱團及拉提交響樂團合作，前往芬蘭赫爾辛基及拉提，演唱巴赫的《約翰受難曲》，並於2011年在諾塞達指揮下與啟蒙時期樂團及倫敦愛樂樂團合唱團合作，在倫敦皇家節日音樂廳演出貝多芬《莊嚴彌撒曲》。

Mark Adler is a lyric tenor in high demand on operatic stages and in concert halls across his native Germany and throughout Europe. Since ending his engagement at the Staatstheater Darmstadt in 2010, Adler has led a busy freelance life in opera in roles as diverse as Max in *Der Freischütz* at the Staatstheater Braunschweig; Narraboth in *Salome* at the Staatstheater Darmstadt; Matteo in *Arabella* at the Theater Aachen, Tiroler Landestheater Innsbruck and Staatstheater Nürnberg; Balduin Graf Zedlau in *Wiener Blut* and René in *Madame Pompadour* at the Wiener Volksoper; and Luzio in *Das Liebesverbot* at the Oper Leipzig, his Wagner debut.

Adler made his opera debut singing Tamino in *Die Zauberflöte* at the Festival in Aix-en-Provence. Until 2010 he was a member of the ensembles of the Wuppertaler Bühnen, the Musiktheater im Revier, Gelsenkirchen and the Staatstheater Darmstadt, where he sang the lyric tenor opera repertoire.

Further engagements have included productions with the Oper Köln, Nationaltheater Mannheim, Théâtre Royal de la Monnaie in Brussels, Opéra National de Lyon, Landestheater Salzburg and the Tiroler Landestheater in Innsbruck. He has also appeared internationally at the Melbourne International Arts Festival and at the Lincoln Center Festival in New York City.

An accomplished recitalist and concert singer, Adler regularly performs many of the oratorios of Bach, Mendelssohn, Mozart and Haydn. In 2010 he was invited by The Dominante Choir and the Lahti Symphony Orchestra to sing the *St John Passion* by J. S. Bach in Helsinki and Lahti, Finland and in 2011 the solo tenor part of Beethoven's *Missa Solemnis* with the Philharmonia Chorus London and the Orchestra of the Age of Enlightenment under the baton of Gianandrea Noseda at the Royal Festival Hall in London.



克寧貝格

MAARTEN KONINGSBERGER

男低音 bass

克寧貝格不論演繹歌劇、合唱管弦樂及藝術歌曲同樣出眾。他曾與荷蘭多個樂團一同演出，亦有和繁花古樂團及多倫多音樂盛宴樂團等合作，並曾參加波蘭弗羅茨瓦夫聲樂節多個音樂會。曾合作的指揮家包括：羅傑斯特汶斯基、泰特、巴克爾斯、馮克、奧斯特曼、庫普曼、基思迪、積及斯和史班尼亞特等。他與鋼琴家基治和莊遜一同巡迴演出，於阿姆斯特丹皇家音樂廳小音樂廳、烏特勒支斐崙登堡、倫敦威格摩大廳及紐約卡奈基音樂廳等音樂殿堂，作藝術歌曲獨唱會表演。

克寧貝格曾經聯同啟蒙時期樂團及指揮家里安赫特，巡迴荷蘭、比利時及西班牙各地演出，並與荷蘭歌劇團合作演出《魔笛》、於德法兩國演出泰利文《耐心的蘇格拉底》、並於荷蘭及比利時法蘭德斯音樂節演出《狄多與依尼阿斯》，飾演依尼阿斯。其他近期演出還包括：與鋼琴家伊伽爾合作舒伯特《冬之旅》、與瑪塔基四重奏合作的舒曼節目音樂會、與阿姆斯特丹的圖坤斯特可俄音樂會合唱團及蓋巴提曼杜樂團合作《馬太受難曲》，以及與鋼琴家伯靈演出。

未來的演出包括：於普羅旺斯艾克斯音樂節演出《魔笛》，並將與鋼琴家梵斯卡爾奎克合作，前往南非巡演。

Maarten Koningsberger has acquired an international reputation in opera as well as a concert and lieder singer. He has performed with orchestras throughout The Netherlands as well as with Les Arts Florissant and Tafelmusik Toronto. He also performed various concerts in Poland during the Wratlavia Cantans Festival. Among the conductors with whom he has worked included Gennady Rozhdestvensky, Jeffrey Tate, Kees Bakels, Hans Vonk, Arnold Östman, Ton Koopman, William Christie, René Jacobs and Ed Spanjaard. His lieder recitals with pianists Irwin Cage and Graham Johnson have taken him to the small hall of the Concertgebouw in Amsterdam, Vredenburg Utrecht, the Wigmore Hall in London and the Carnegie Hall New York.

Koningsberger toured throughout the Netherlands, Belgium and Spain with the Orchestra of the Age of Enlightenment conducted by Gustav Leonhardt, performed in *The Magic Flute* with Nederlands Opera, Telemann's *Der geduldige Sokrates* in France and Germany and sung the role of Aeneas in *Dido and Aeneas* during a production at the Festival van Vlaanderen (Netherlands and Belgium). Other recent engagements have included Schubert's *Winterreise* with pianist Richard Egarr, a Schumann programme with the Matangi Quartet, the *St Matthew Passion* with the Toonkunstkoor Amsterdam and Combattimento, and recitals with pianist Roger Braun.

Forthcoming appearances include performing in *The Magic Flute* at the Aix-en-Provence Festival and a South Africa tour with pianist Albie van Schalkwyk.



巴赫合唱團〔倫敦〕 THE BACH CHOIR (LONDON)



巴赫合唱團成立於1876年，是全球最頂尖的合唱團之一，建基於結合音樂藝術、創意與創新成就的優良傳統。

合唱團的曲目既豐富而又多元化，既曾於英國首演巴赫《B小調彌撒》，亦曾灌錄導演列尼·史葛荷里活鉅片《普羅米修斯》電影音樂大碟。合唱團由英國頂尖合唱團訓練兼指揮希爾擔任音樂總監，經常於倫敦及英國各大音樂殿堂演出及錄音，從皇家艾爾拔堂至艾比路錄音室均有其足跡，深受全球樂迷歡迎。2008年，合唱團由已故指揮大師希爾爵士指揮，亮相悉尼歌劇院。去年夏季，合唱團又於白金漢宮花園為英女皇演出登基慶典音樂會。

除此之外，合唱團亦致力演出新作，曾委約多位世界頂尖作曲家創作新曲，包括已故音樂家約翰·泰弗納爵士，以及奇卡特及羅蒂等。2014年6月，合唱團將於倫敦皇家節日音樂廳首演杜法之委約新作。

巴赫合唱團的成員來自社會各界，對合唱藝術全情投入，音樂才華出眾。他們經常於世界各地演出，積極舉辦外展音樂計劃，現場演出及錄音工作同樣活躍，更以能與普羅大眾分享音樂藝術為榮。

Founded in 1876, The Bach Choir is recognised as one of the world's leading choruses, building upon a tradition that combines musical excellence with creativity and innovation.

From the first performance in Britain of Bach's *Mass in B minor* to the soundtrack for Ridley Scott's epic *Prometheus*, the Choir's musical heritage is as rich as it is diverse. Directed by David Hill, one of the UK's most eminent conductors and choir trainers, The Bach Choir regularly performs and records across London and the UK in prestigious venues, from the Royal Albert Hall to Abbey Road Studios, as well as sharing its work with audiences around the world. In 2008 The Bach Choir performed in the Sydney Opera House under the direction of the late Sir Richard Hickox, and last summer sang at the Coronation Festival Gala for HM The Queen in the grounds of Buckingham Palace.

With a strong commitment to new music, the Choir has commissioned works from some of the world's leading composers including the late Sir John Tavener, Bob Chilcott and Carl Rütti. In June 2014 The Bach Choir will give the first performance of a work commissioned from Jonathan Dove in London's Royal Festival Hall.

The Bach Choir has always been characterised by the commitment of its members. With talented singers coming from all walks of life, an international touring schedule, and a thriving outreach programme, the Choir takes pride in performing, recording and sharing music for all to enjoy.

www.thebachchoir.org.uk



希爾

DAVID HILL

巴赫合唱團〔倫敦〕音樂總監
Musical Director of The Bach Choir (London)

以優秀音樂才華聞名樂界的希爾，指揮合唱及管弦曲目同樣出眾。

他於1998年出任巴赫合唱團第九任音樂總監，同時現任英國廣播公司BBC室樂合唱團總指揮、伯恩茅斯交響樂團客席副指揮，以及耶魯學士合唱團首席指揮。

希爾於1957年在英國北部小城卡萊爾出生，十七歲便成為皇家管風琴學院院士，並贏得獎學金於劍橋大學聖約翰學院進修管風琴，自此先後任職於杜倫大教堂、西敏區大教堂和溫徹斯特大教堂，及後於劍橋大學聖約翰學院擔任音樂總監。

希爾經常應邀在全球各地任教合唱訓練工作坊，為合唱訓練者而寫的手冊《Giving Voice》〔給予歌聲〕於1995年出版。作為管風琴家，他曾於英國大部分主要演出場地舉行獨奏會，並於海外多個地區演出。

他的錄音曲目廣泛，八十多張大碟涵蓋文藝復興至當代時期等作品，並贏得多個獎項。他與巴赫合唱團及伯恩茅斯交響樂團合作為拿索斯唱片品牌灌錄英國作品系列，收錄戴遼士《生命彌撒》的第三輯於2012年面世，廣獲各界好評，更榮獲法國古典雜誌CHOC大獎。

作為客席指揮，他曾與英國及海外多個頂尖合唱團及樂團合作，包括明尼蘇達樂團、荷蘭電台合唱團及柏林RIAS室樂合唱團等等。此外，他亦致力演出新作，委約傑出作曲家創作新曲。

Renowned for his fine musicianship, David Hill is widely respected as both a choral and an orchestral conductor.

He became The Bach Choir's ninth Musical Director in 1998; he is also Chief Conductor of the BBC Singers, Associate Guest Conductor of the Bournemouth Symphony Orchestra, and Principal Conductor of Yale Schola Cantorum.

Born in Carlisle in 1957, Hill was made a Fellow of the Royal College of Organists at the age of 17, and won an organ scholarship to St John's College, Cambridge. He has since held posts at Durham, Westminster and Winchester Cathedrals, and at St John's College, Cambridge where he was Director of Music.

Hill is in great demand for choral training workshops worldwide, and his handbook on the subject *Giving Voice* was published in 1995. As an organist, he has given recitals in most of the major venues in the UK and has toured extensively abroad.

He has a broad-ranging discography of over 80 recordings, spanning repertoire from the Renaissance to the present day and including many award-winners. The third in his English series for Naxos with The Bach Choir and the Bournemouth Symphony Orchestra – Delius's *A Mass of Life* – was widely acclaimed on its release in 2012 and won a coveted Choc de Classica.

Hill has appeared as guest conductor with many of the leading choirs and orchestras in the UK and abroad, including the Minnesota Orchestra, Netherlands Radio Choir and RIAS Kammerchor, Berlin. His commitment to new music has led to him commissioning works from many leading composers.



巴赫合唱團〔倫敦〕

THE BACH CHOIR (LONDON)

希爾 音樂總監
 史克來芬 助理音樂總監
 卡茨 總經理

David Hill Musical Director
 Philip Scriven Assistant Music Director
 Nick Cutts General Manager

Soprano 女高音

Elizabeth Ashling
 Ellie Bacon
 Julia Blinko
 Clare Brigstocke
 Julie Buckley
 Derrianne Byrne
 Jenny Clarke
 Gaynor Coules
 Jane Crowther
 Katharine Dell
 Fern Dickson
 Helena Diffey
 Laura Duffy
 Kate Faber
 Blanche Girouard
 Kathy Heald
 Caroline Hoffman
 Lynda Howe
 Lucy Johnson
 Ashley Jordan
 Marianne Laker
 Susie Laker
 Rachel Lethbridge
 Amanda Lundy
 Sue Macdiarmid
 Charlotte Mahony
 Frances McConnell
 Marian Needham
 Christine Notley
 Julia Palmer
 Holly Pattenden
 Linda Penney
 Susie Ross
 Helen Sinclair (使女二 Second Maid)
 Emma Sparrow
 Christine Tate
 Juliet Telford
 Dell Warner
 Penny Whittingham
 Rebecca Wright

Alto 女低音

Ros Bagshaw
 Katherine Bank
 Rosie Bradshaw
 Harriet Creamer
 Helena Dean
 Frances Elmslie
 Marion Gaskin
 Rachel Green
 Katherine Hodgkinson
 Elaine Hood
 Jo Houston
 Annie Ingrassia
 Pam Johnson
 Kristiina Leong
 Kerstin Lewis
 Heather Lloyd
 Sheila Matthews
 Clare Mowbray
 Jenine Mudge
 Anna Munks
 Susannah Murphy
 Ruth Nash
 Cynthia Neaum
 Clarissa Poulson
 Katharine Richman
 Rebecca Rogers
 Helen Rycroft
 Jane Scott
 Rosie Sinden-Evans
 Raelene Stanley-Ware
 Hannah Strange
 Joanna Sullam
 Zoe Thomas
 Sophie Timms (使女一 First Maid)
 Tessa Trench
 Anne Willcocks
 Naomi Wordsworth

Tenor 男高音

Andrew Baines
 James Biggart
 Will Blake
 Julian Briant
 Robert Carnwath
 Alex Carpenter
 Jim Clements
 Edward Cross
 Mark Dancy
 Andrew Daniels
 Matthew Flinn
 Paul Houston
 Peter Johnstone
 Ian Landsborough
 Tim Leates
 Andrew Millinger
 Alastair Putt
 James Rhodes
 Gabriel Sherliker
 Alec Swan
 Clive Tulloch
 Richard Vincent
 Michael Whitehouse
 Neil Young

Bass 男低音

Mark Anderson
 Wol Balston
 Andrew Baxter
 Ian Collins
 Richard Crook
 Paul Cutts
 Sebastian Fenton
 James Fleury
 Peter Floyd (大祭司一 First High Priest)
 Jamie Gairdner
 Jim Godwin
 Martyn Heald
 William Hess
 Chris Lemar
 Andrew Lockley
 Michael Parsons
 Mark Pellew
 Tim Peters
 David Picton-Turbervill
 Andy Pincock
 Tony Reiss
 Don Rowlands
 Trevor Sandford
 John Speyer
 Tom Tate
 Gordon Thomson (大祭司二 Second High Priest)
 Michael Wallace

香港兒童合唱團

THE HONG KONG CHILDREN'S CHOIR



香港兒童合唱團（「香兒」）成立於1969年，並註冊為非牟利慈善團體。「香兒」每年均前赴海外演出，足跡遍布亞洲、北美洲、歐洲和大洋洲，被譽為「小小音樂親善大使」和「世界最傑出兒童合唱團之一」。「香兒」於2003年獲選為中國十大少年合唱團，2006年於匈牙利Vivace國際合唱節中奪得最高殊榮的最受觀眾歡迎大獎，2008年獲上海國際童聲合唱展演頒贈金杯獎，2014年獲選為2013至2015年度國際合唱聯盟大使，並獲邀出席韓國第十屆世界合唱會議作示範演出。

除海外演出外，「香兒」亦積極參與各項慈善表演，並經常應政府及其他團體的邀請，於香港各大重要及歷史性時刻演出，包括1997年香港政權移交儀式、1998年香港國際機場開幕典禮、2005年香港迪士尼樂園開幕典禮、2008年一系列迎接北京奧運活動及2012年多場慶祝香港回歸十五周年的活動等。

The Hong Kong Children's Choir (HKCC) was founded in 1969 as a registered non-profit-making charitable organization. Each year, HKCC is invited to perform overseas, with their voices spread throughout Asia, North America, Europe and Australia, gaining an international reputation as the 'Little Goodwill Singing Ambassadors' and 'one of the best children's choirs in the world'. HKCC was named China's Top Ten Children Chorus in 2003, won the prestigious Award of the Audience at the Vivace 2006 International Choir Festival in Hungary and was awarded the Gold Cup from Shanghai International Children's Chorus Festival in 2008. In 2014, HKCC is selected by the International Federation for Choral Music (IFCM) as one of the IFCM Ambassadors for 2013 to 2015 and to perform in the 10th World Symposium on Choral Music to be held in Seoul, Korea.

Apart from touring abroad, HKCC also actively participates in charitable events, and is frequently invited by the local government and other organizations to perform at special and historic moments, including the Hong Kong Handover Ceremony in 1997, the opening ceremony of the Hong Kong International Airport in 1998, the Hong Kong Disneyland Grand Opening in 2005, series of performances celebrating the 2008 Beijing Olympic Games, and performances celebrating the 15th Anniversary of the establishment of HKSAR in 2012.



林俊 ALBERT LIM

合唱指導 chorusmaster

林俊獲香港演藝學院頒發榮譽音樂學士，其後考獲獎學金赴英國皇家音樂學院深造，取得演藝研究文憑及以優異成績獲得證書。林俊熱愛歌劇，曾參與多齣製作及演出，包括《茶花女》的男爵、《卡門》的丹凱羅、《群妖圍舞》的古利爾摩等。他常獲邀作獨唱演出，曾與本地合唱團及樂團多次合作，並獲上海交響樂團邀請，與法國指揮普拉松合作演出《卡門》並擔演丹凱羅一角。

Albert Lim obtained his Postgraduate Diploma and Certificate in Performance with Distinction from the Royal College of Music after completing his Bachelor of Music (Honors) degree at The Hong Kong Academy for Performing Arts. Lim is passionate about opera and has participated in a number of productions and performances. He has played Barone in *La Traviata*, Dancairo in *Carmen* and Guglielmo in *Le Villi*. Lim has been guest soloist in concerts and operas and has worked with many local choirs and orchestras. He was invited by the Shanghai Opera House to perform the role of Dancairo in *Carmen* under the baton of Michel Plisson.

男童聲小組 Chamber Boys

Au Chun-hei	區俊禧	Lam Chi-wai	林志維
Bar Lok-tin	巴樂天	Lau Lok-nam	劉樂嵐
Chan Cambridge	陳廷碩	Lee Kai-chung Kenneth	李啟聰
Chan Cho-hin	陳楚軒	Lee Tsz-ho	李梓灝
Chan Chun-hei	陳俊禧	Leong Yat-long Moses	梁日朗
Chan Daniel	陳傑	Leung Hok-chin Marco	梁學展
Chan Kin-tong	陳建同	Leung Yat-shing	梁溢城
Chan Yui-hin	陳睿軒	Li Kwok-fung Johnathan	李國楓
Cheng Hei-long	鄭晞朗	Lo Long-ting	盧朗庭
Cheng Vincent	鄭子卓	Luk Matthew	陸浚琦
Cheung Ka-yeung Jansen	張嘉揚	Ng Tsz-lok Bosco	吳子樂
Cheung King-shun	張景淳	Pau Chun-kit	鮑俊傑
Chu Chiu-man Justin	朱昭民	So Ching-hei	蘇政熹
Fung Sun-chong	馮孫昶	So Pak-yui	蘇柏睿
Hu Haoxian James	胡浩賢	Tang Yip-heng Jason	鄧業亨
Kan Sum-chit	簡琛哲	Ting Shi-long Haaron	丁仕朗
Ko Enoch	高朗軒	To Pui-wah	杜沛樺
Kwok Tsz-him	郭子謙	Wong Shing-ho	黃晁皓
Lai Guozheng	賴國正	Yeung Yeuk-lai	楊約禮
Lai Pak-yiu	賴柏堯	Zai Chin-bor Calvin	柴千博

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic Orchestra is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



Critical acclaim from the HK Phil's tour to Mainland China in March 2014

"no doubt one of Asia's best" Wang Jiyan, renowned critic

太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，並已推出兩張大碟。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

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The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

萬瑞庭音樂基金 BERNARD VAN ZUIDEN MUSIC FUND

接受二〇一四/二〇一五年度獎學金申請
Scholarships For Music Studies
2014/2015

背景 BACKGROUND

萬瑞庭音樂基金於一九八三年成立。萬瑞庭先生是一位長居香港之已故荷蘭富商，萬氏於去世前，慷慨捐出港幣一百萬元正，作為鼓勵本港青年音樂家到海外深造，並將來學成後回饋香港音樂界。此基金之信託委員為匯豐信託（香港）有限公司及香港管弦協會有限公司。

The Bernard van Zuiden Music Fund was established in 1983. A generous bequest of HK\$1,000,000.00 was donated by Mr van Zuiden a late Hong Kong resident and businessman who was very active in the Dutch Community. He wished that young musicians of Hong Kong could receive further training abroad through sufficient financial aid and eventually would contribute their talent to the music field of Hong Kong. The Trustees of the Fund are the HSBC Trustee (Hong Kong) Limited and the Hong Kong Philharmonic Society Limited.

成立基金之目的 AIM OF THE FUND

此基金成立之目的，旨在提供獎學金給一些基金委員會認為有需要而又表現卓越之香港青年音樂家繼續深造音樂演藝課程。委員會希望獲贈獎學金之學生能於學成後返回香港，將其所學貢獻予本港音樂界。

The aim of the Fund is to provide scholarships and prizes to young Hong Kong musicians who, in the opinion of the Trustees, will benefit from further musical studies. He/she is expected to return to Hong Kong and serve in the music field after his/her studies abroad.

截止申請日期 Application Deadline

9th May 2014

申請資格及辦法，請瀏覽

For application criteria and procedure,
please visit

www.hkphil.org/vz

查詢 Enquiries

2721 0846

過往得獎者包括李嘉齡、王致仁等。

Past awardees include Colleen Lee,
Chiyan Wong etc.



樂團席位贊助基金

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成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic Orchestra family.

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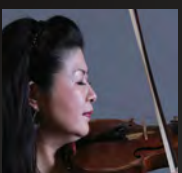
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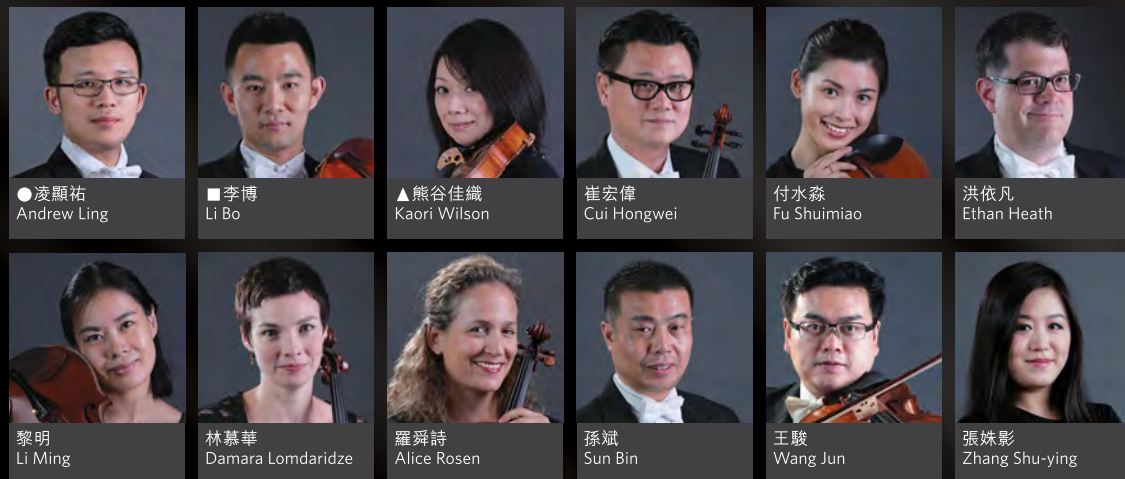
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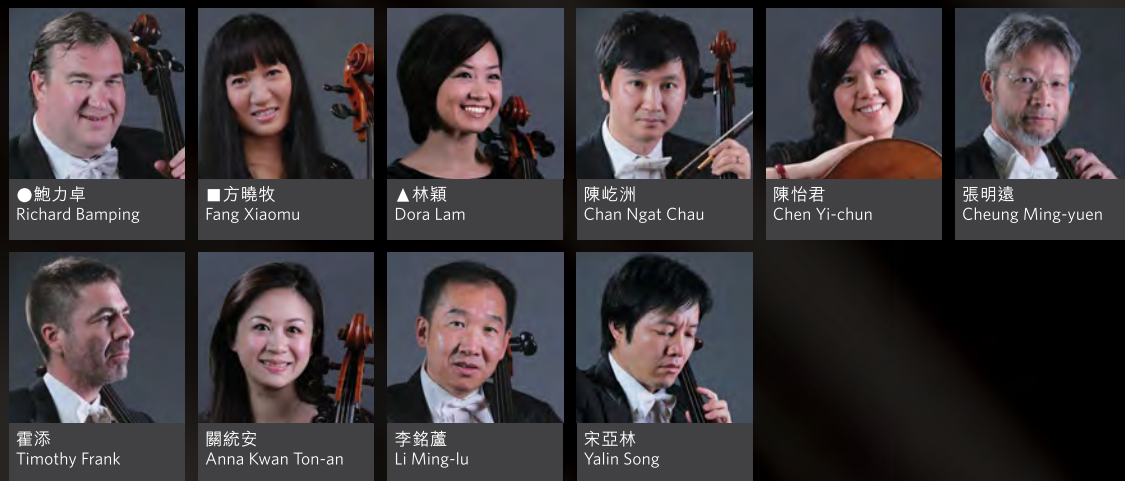
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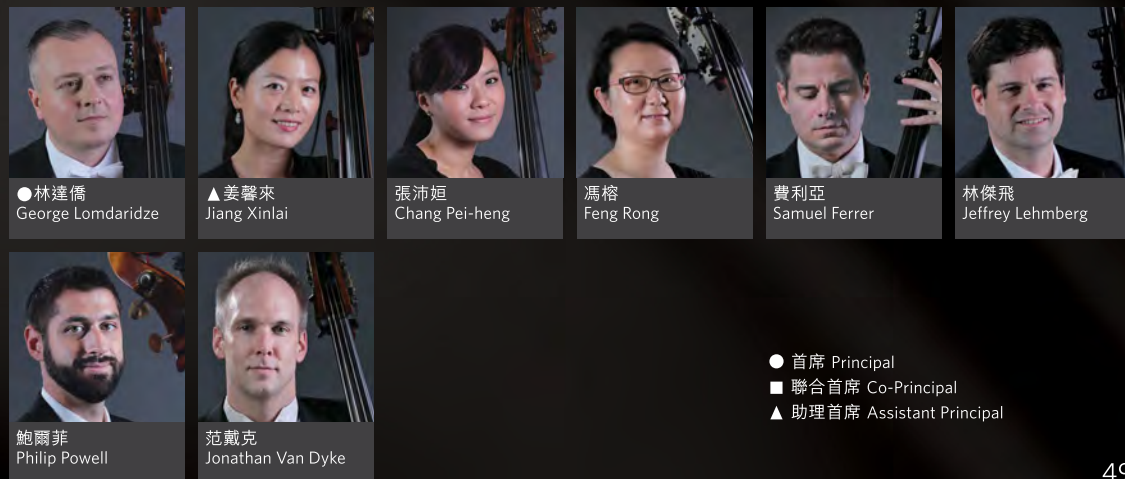
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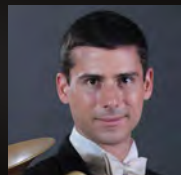
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