

# The Netherlands Bach Society

Saturday, March 13, 8 pm, 2004  
First Congregational Church

Jos van Veldhoven, *conductor*  
Marion Verbruggen, *recorder*

## *Bach and His Musical Inheritance*

- Johann Schelle    *Barmherzig und gnädig ist der Herr*  
Geistliches Kozert
- Johann Kuhnau    *Gott sei mir gnädig*  
Cantata
- Johann Sebastian Bach/J. Kuhnau    *Der Gerechte kommt um*  
Bach's arrangement of Kuhnau's motet  
"Tristis est anima mea"
- J.S. Bach    *Brandenburg Concerto No. 4, BWV 1049*  
For violin, recorders, strings, and basso continuo
- Dietrich Buxtehude    *Nimm von uns, Herr, du treuer Gott*  
BuxWV 78

## INTERMISSION

- Buxtehude    *Jesu meines Lebens Leben*  
BuxWV 62
- Johann Bach    *Unser Leben ist ein Schatten*  
Motet for two choirs and basso continuo
- J.S. Bach    *Komm, du süße Todesstunde, BWV 161*  
Cantate per Dominica 16 post Trinitatis/  
Festo Purificationis Mariae

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**Bach and His Musical Heritage**

In this program, we present a selection of music by important predecessors of Johann Sebastian Bach (1685-1750): a family member (Johann Bach), two of the previous Cantors of Leipzig's St. Thomas (Johann Schelle and Johann Kuhnau), and Bach's last teacher (Dietrich Buxtehude). The program also includes two works by J.S. Bach himself.

Johann Bach (1604–1673) was one of Johann Sebastian's great-uncles, and was employed as organist at the main church of Erfurt. It is not entirely certain whether the great nine-voiced motet *Unser Leben ist ein Schatten* was really composed by him; it has also been attributed to Johann Michael Bach (1648–1694, J.S. Bach's second cousin and father-in-law), and other members of the Bach family are possible authors of the work. It is written for two unequal choirs: a six-voiced main choir and a three-voiced *chorus latens* (a choir in a concealed location). It is a somber composition, in which the despairing words of the principal choir contrast with serene commentary by the "heavenly" (concealed) trio.

The North German organist and composer Dietrich Buxtehude (1637–1707), who was the organist of the Lübeck Marienkirche from 1668 until his death, was particularly fond of *ciacomas* and *passacaglias*. These are compositions in which a given bass motive is essentially repeated throughout the whole piece, with all sorts of variations written above it. Among his works we find innumerable examples of this technique, which originated in Italy; they occur not only in his organ works and chamber music, but also particularly in his vocal works. *Jesu, meines Lebens Leben* (BuxWV 62), dating from the early 1670s, is a masterful example of the technique. Opening with a *sinfonia*, Buxtehude sets the five verses of the Passion chorale (by Ernst Christoph Homburg, 1658) over a two-measure bass motive that is repeated four times for each of the verses. At a later stage of composition, Buxtehude added an "amen" to the whole, in which the ostinato is obscured by the fugal entries of the voices and instruments. Buxtehude's *Nimm von uns, Herr, du treuer Gott* (BuxWV 78) is a real high point among his works. It is a large-scale,

darkly colored chorale arrangement in five sections, based on a melody taken from the familiar Luther chorale *Vater unser in Himmelreich*. Against a vocal quartet, Buxtehude sets a five-part string ensemble. The work is introduced by a sonata in which *tremolo* (repeated notes within the same stroke of the bow) by the strings anticipates the continual pleading of the text. In the four succeeding strophes, Buxtehude uses every musical means available to evoke the vivid imagery of the text. In a madrigalistic style, various "affects" are brought to life for words like "punishment," "pain," "comfort," "wrath," and "goodness."

Johann Schelle (1648–1701) was a choirboy from 1655 onwards in the Dresden court chapel (and as such he was under the protection of Heinrich Schütz). In 1664, he traveled to Leipzig, where he ended up first at the Thomasschule and then at the university. Here he became a student of the Thomas-cantor Knüpfer, whom he succeeded at this post in 1676. Stylistically his work continues the great Schütz tradition, but with a stronger emphasis on a simpler and more homophonic style of declamation, mirroring the more recent Italian manner. *Barmherzig und gnädig ist der Herr* is a late work of 1699, written for the 21st Sunday after Trinity. Like Knüpfer's cantata, this work was preserved in the library of the Princely Academy in Grimma (a village near Leipzig); this library dates back to the original collection made by Samuel Jacobi (1652–1721), who worked there for many years as cantor.

Kuhnau's *Gott sei mir gnädig*, also written for the traditional setting of four vocal and five instrumental parts, comes from the same collection. Johann Kuhnau (1660–1722) arrived in Leipzig in 1682 and studied law there; in 1684, he also became the organist of the Thomaskirche. He was an attorney but was also active as a composer, the head of a music collegium, a mathematician, and a writer and translator of novels. In 1701, he was appointed successor to Johann Schelle. His years as Thomas-cantor, during which he must have written many cantatas (nearly all of which have been lost), were not entirely happy. Good musicians from his ensemble deserted to the opera or Georg Philipp Telemann's *collegium*

*musicum*. In addition he suffered from poor health. Kuhnau's cantata *Gott sei mir gnädig* was written in 1705 and is based on eight verses from the Miserere, Psalm 50. This extensive work stands with one foot in the 17th century, as shown by the syllabic settings of the choruses and the simple alternation between the four-part "choir" and the five-part string ensemble. On the other hand, its uncomplicated recitatives and arias belong to the 18th century. For a linguist like Kuhnau, the text was indisputably the central element: the musical form is entirely subordinated to it. But at the same time, he shows himself a master of both homophonic writing and well-constructed fugues, two compositional styles that he contrasts more explicitly than did his predecessors.

It is not known whether J.S. Bach ever performed a cantata or passion by Kuhnau during his tenure in Leipzig; probably Kuhnau's music, owing to the more recent developments after about 1720, was considered out of date. The only known re-use by Bach of a work by Kuhnau is the older composer's handsome five-voiced passion motet *Tristis est anima mea*. In 1740, Bach integrated this composition into a Passion cantata by Carl Heinrich Graun, substituting a new text, "Der Gerechte kommt um," and providing it with a simple but effective instrumental accompaniment.

In Bach's cantata *Komm, du süße Todesstunde* (BWV 161), composed in 1715 in Weimar, the longing for death is a dominant theme, and as always a text of this kind results in unusually expressive and poignant music. In the opening movement, we encounter the young Bach's beloved contrast between the emotional, "sighing" aria for the singer (alto, accompanied by two recorders and continuo)



and an "objective" chorale melody (played by the organist's right hand). The text of this cantata was written by the Weimar court poet Salomo Franck, and its sentiments are clearly those of the pietists, with their evocative and unambiguous devotion to Jesus. There was plenty of material here for Bach's word-painting. The most striking examples of this come with the passing-bells at the end of the second recitative (No. 4), with booming carillons in the continuo, muffled *pizzicati* in the other strings, and tinkling bells in the flutes. The unity of this splendid cantata is due largely to the chorale quoted in the opening movement, "Herzlich tut mir verlangen nach einem sel'gen End" ("Most dearly do I long for my blessed death"); not only does this melody return as the concluding movement, but the thematic material of all three arias is also based

on the same melody to a greater or lesser extent. The closing chorale again poignantly expresses the longing for death by means of a syncopated counter-melody in the recorders.

From 1717 to 1723, Bach was the director of music for the court at Cöthen, and most of his concertos are traditionally attributed to this period of his life. As musicological research has progressed, it has, in fact, only become more unclear as to which works are actually concerned. Some of the concertos were written in Weimar, others probably were not composed until Bach went to Leipzig. The autograph of the six *Brandenburg* Concertos of 1721, dedicated to Markgrave Christian Ludwig of Brandenburg, is the oldest source for Bach's concertos, and the only one that actually goes back to Bach's Cöthen period.

This collection, most probably meant as a subtle application for the post of Brandenburg Court Director of Music, was intended to make an impression with highly original and varied scorings. This is clearly shown in the words of the title page: "Concerts avec plusieurs instruments" ("concertos for several different instruments"). In contrast to what is usually asserted, Bach, in 1721, was probably not at all able to draw on a large body of previously composed works of this type, but on the contrary was even obliged to make some effort to complete his collection with concertos for groups of solo instruments in mixed settings.

The Fourth *Brandenburg* Concerto (in G major, BWV 1049) is actually a violin concerto; because of the addition of two

recorders, it is nonetheless a "concert avec plusieurs instruments" as well. The violin takes the dominant role in the two fast movements, with writing of extreme virtuosity, while the two recorders bridge the gap in a very individual way between "solo" and "ripieno." This is particularly true in the first movement, a large-scale Allegro in *da capo* form. The closing movement is a most original

fusion between fugal counterpoint, concertante exchanges, and instrumental virtuosity.

The Andante, the only central movement of the *Brandenburg* Concertos that has the same instrumentation as its surrounding fast movements, is a deeply emotional dialogue between the *ripieno* strings and the concertino. The latter is made up of the two recorders supported by the solo violin's bass line.

—Pieter Dirksen (November 2003)

## ABOUT THE ARTISTS

The Netherlands Bach Society, founded in 1921, is The Netherlands' longest standing early music organization. Its traditionally sold-out performances of Bach's *St. Matthew Passion* in the Dutch town of Naarden date back to 1922. Good Friday performances in Naarden have become almost a state occasion, with the presence of members of Parliament and the late Prince Claus as Royal Patron.

The Netherlands Bach Society performs 40 concerts each year. The repertoire varies from Bach to his contemporaries and predecessors. From this period, both large scale Baroque works and more intimate pieces of sacred and secular choral and instrumental music are performed. This flexibility is possible because a great diversity of specialists is available; vocalists and instrumentalists, soloists, *tutti* players, and choral singers.

All musicians who work with The Netherlands Bach Society are specialists in the authentic performance practices of 17th- and 18th-century repertoire. Many of them play in one of the region's other well-known early music ensembles, including The Orchestra of the 18th Century, The Amsterdam Baroque Orchestra, and La Petite Bande.

The ensemble's concert activity focuses on The Netherlands, but various tours have been undertaken to France, Italy, Spain, Portugal, Germany, Great Britain, Poland, Norway, Sweden, and Japan. The Netherlands Bach Society frequently performs at festivals in The Netherlands and abroad.

The artistic director and principal conductor of The Netherlands Bach Society is early music specialist Jos van Veldhoven, whose performances have been praised as "sublime,"

"stunning," and "superbly balanced." Approximately half of the annual programming is conducted by van Veldhoven. For the remainder of the concerts, the Bach Society works with some of the most eminent early music conductors, including Gustav Leonhardt, Ton Koopman, Paul McCreech, Jos van Immerseel, Philippe Herreweghe, Hermann Max, René Jacobs, Frans Brüggen, Andrew Parrott, Monica Hugget, Roger Norrington, Iván Fischer, Marcus Creed, and Paul van Nevel.

The Netherlands Bach Society has recorded many projects for radio and television broadcast, and has produced several CDs.

**Jos van Veldhoven** (*music director and conductor*) studied musicology at Utrecht University and choral and orchestral conducting at the Royal Conservatory in The Hague. He has been artistic director of The Netherlands Bach Society since 1983. In this capacity, he gives regular performances of the music of Johann Sebastian Bach and his contemporaries both in The Netherlands and abroad. In addition, van Veldhoven conducts the Utrechts Barok Consort, which he founded in 1976. Together with all of his ensembles, he has made a large number of recordings for radio, television, and CD, both at home and abroad. He has also appeared at festivals in The Netherlands and many other countries throughout Europe.

Jos van Veldhoven is regularly invited to appear as a guest conductor (for instance, with Das Orchester der Beethovenhalle Bonn, the Tokyo Philharmonic Orchestra, and the Telemann Chamber Orchestra). In January

### The Netherlands Bach Society

Jos van Veldhoven, *music director*

<b>Soprano</b> Irmela Brünger Sara Jäggi	<b>Viola</b> Jan Willem Vis	Maria Hansen, <i>managing director</i>
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	<b>Organ</b> Pieter Dirksen	

2000, he made his debut in the United States with the New York Collegium. In June 2001, van Veldhoven conducted an acclaimed performance of Handel's opera *Saul* at the Opera of Bonn. Since then, he has been a regular guest conductor in theaters in Essen, Bonn, and Wiesbaden.

In recent years, Jos van Veldhoven has frequently attracted attention with performances of "new" repertoire in the early music field. Particular interest has been drawn by performances including oratorios by Telemann and Graun, the *Vespers* of Gastoldi, Netherlands repertoire from the "Golden Century," and numerous unknown 17th-century dialogue pieces.

Jos van Veldhoven has also conducted many contemporary premieres of Baroque operas by composers including Mattheson, Keiser, Bononcini, Legrenzi, and Scarlatti. He has made his own reconstructions of lost compositions by Johann Sebastian Bach, such as the *St. Mark Passion* and the so-called *Köthener Trauer-Music*. Referring to the recording of Bach's *St. Matthew Passion* (1997), the Dutch music magazine *Luister* said: "The most significant aspect about this performance is that Jos van Veldhoven has developed from being a fantastic choral conductor to becoming a Bach conductor who can hold his own in the company of Herreweghe, Koopman, and Leonhardt."

Jos van Veldhoven also has a considerable reputation as a teacher. He is associated with the Amsterdam Conservatory and the Royal Conservatory in The Hague as a professor of choral conducting and ensemble technique.

**Marion Verbruggen** (*recorder*), within the first few moments of a performance, quickly dispels any preconceptions that the audience may have about recorder players and the capabilities of the instrument. This charismatic virtuoso gives performances that are high-spirited and technically dazzling. In her hands, the recorder is a sensuous, expressive instrument.

Amsterdam-born, Verbruggen has earned an international reputation as a master of style in her solo recitals throughout North America, Japan, and Europe. As a chamber musician, she has performed and recorded with many renowned early music artists and such prestigious ensembles as Musica Antiqua Köln, Amsterdam Baroque Orchestra, Philharmonia Baroque Orchestra, Orchestra of the Age of Enlightenment, and Tafelmusik. Her master classes and workshops, given worldwide, are proof of her ability to communicate and inspire.

Verbruggen is also an avid exponent of contemporary music, and received the 1973 Nicolai Prize for performance of contemporary Dutch music. She recently made her conducting debut with the Portland Baroque Orchestra. Verbruggen can be heard on a wide range of Harmonia Mundi USA recordings.

### North American Representation

Aaron Concert Artists, Inc., New York City  
([www.aaronconcert.com](http://www.aaronconcert.com))

### Press Representation

Kathryn King Media, New York City  
([www.kathrynkingmedia.com](http://www.kathrynkingmedia.com))

### *Barmherzig und gnädig ist der Herr* Johann Schelle (1648–1701)

#### *Chorus*

Barmherzig und gnädig ist der Herr,  
geduldig und von großer Güte.  
Er wird nicht immer hadern  
noch ewiglich Zorn halten.

The Lord is merciful and gracious,  
slow to anger, and plenteous in mercy.  
He will not always chide,  
neither will he keep his anger forever.

Er handelt nicht mit uns  
nach unsern Sünden  
und vergilt uns nicht nach unserer Missetat.  
Denn so hoch der Himmel über der Erden ist,  
läßt er seine Gnade walten über die, so ihn  
fürchten.

He hath not dealt with us  
after our sins  
nor rewarded us according to our iniquities.  
For as the heaven is high above the earth,  
so great is his mercy toward them that  
fear him.

So fern der Morgen vom Abend ist,  
läßt er unsre Übertretung von uns sein.

As far as the east is from the west,  
so far hath he removed our transgressions  
from us.

Wie sich ein Vater über Kinder erbarmet,  
so erbarmet sich der Herr über die, so ihn  
fürchten.

Like as a father pitieth his children,  
So the Lord pitieth them that fear him.

### *Gott sei mir gnädig* Johann Kuhnau (1660–1722)

Gott sei mir gnädig nach deiner Güte,

Have mercy upon me, O God, according to  
thy loving kindness,  
blot out my transgressions according unto  
the multitude of thy tender mercies.

und tilge meine Sünde nach deiner großen  
Barmherzigkeit.

#### *Alto*

Wasche mich wohl von meiner Missetat  
und reinige mich von meiner Sünde.

Wash me thoroughly from mine iniquities  
and cleanse me from my sin.

#### *Recitative*

*Soprano, Alto, Tenor, Bass*

Denn ich erkenne meine Missetat  
und meine Sünde ist immer vor mir.

For I acknowledge my transgressions  
and my sin is ever before me.

An dir allein hab ich gesündigt,  
und übel vor dir getan,  
auf daß du recht behaltest in deinen Worten,  
und rein bleibest, wenn du gerichtest wirst.

Against thee, thee only, have I sinned,  
and done evil in thy sight,  
that thou mightest be justified when thou  
speakest,  
and be clear when thou judgest.

*please turn page quietly*

Siehe, ich bin aus sündlichem Samen  
gezeuget  
und meine Mutter hat mich in Sünde  
empfangen.  
Siehe, du hast Lust zur Wahrheit, die im  
Verborgnen liegt  
du lässest mich wissen die heilige Weisheit.

Entsündige mich mit Isopen, daß ich rein  
werde.  
Wasche mich, daß ich schneeweiß werde.

Laß mich hören Freud und Wonne  
Daß die Gebeine fröhlich werden,  
die du zerschlagen hast.

***Der Gerechte kommt um***  
**Johann Sebastian Bach(1685-1750)/**  
**J. Kuhnau**

Der Gerechte kommt um,  
und niemand ist,  
der es zu Herzen nehme;  
und heilige Leute werden aufgerafft,  
und niemand achtet drauf  
Denn die Gerechten werden weggerafft vor  
dem Unglück;

und die richtig vor sich gewandelt haben,  
kommen zum Frieden und ruhen in ihren  
Kammern.

***Nimm von uns, Herr, du treuer Gott***  
**Dietrich Buxtehude (1637–1707)**

Nimm von uns, Herr, du treuer Gott  
die schwere Straf und große Rut,  
die wir mit Sünden ohne Zahl  
verdienen haben allzumal.  
Behüt für Krieg und teurer Zeit,  
für Seuchen, Feur und großem Leid.

Erbarm dich deiner bösen Knecht,  
wir bitten Gnad und nicht das Recht;  
denn so du, Herr, den rechten Lohn  
uns geben wollst nach unserm Tun,  
so müßt die ganze Welt vergehn  
und könnt kein Mensch vor dir bestehn.

Behold, I was shapen in iniquity  
and in sin did my mother conceive me.

Behold, thou desirest truth in the inward  
parts;  
and in the hidden part thou shalt make me  
to know wisdom.

Purge me with hyssop, and I shall be clean.

Wash me, and I shall be whiter than snow.

Make me to hear joy and gladness  
That the bones which thou has broken may  
rejoice.

The righteous perisheth,  
and there is no one,  
layeth it to heart;  
and merciful men are taken away,  
none considering  
that the righteous is taken away from the evil  
to come;

and each one walking in his uprightness  
shall enter into peace, they shall rest in their  
beds.

Remove from us, O Lord, our faithful God,  
the heavy punishment and great rod  
which we with our numberless sins  
have so greatly deserved.  
Protect us from war and evil times,  
from illness, fire, and great suffering.

Have mercy on thy sinful servant,  
we pray for thy mercy, though undeserved;  
for if thou, O Lord, shouldst justly reward us  
according to our deeds,  
then should the whole world be destroyed  
and none be left in thy sight.

Ach Herr Gott, durch die Treue dein  
mit Trost und Rettung uns erschein;  
beweis an uns dein große Gnad  
und straf uns nicht auf frischer Tat,  
wohn uns mit deiner Güte bei,  
dein Zorn und Grimm fern von uns sei.

Leit uns mit deiner rechten Hand,  
und segne unser Stadt und Land;  
gib uns allzeit dein heiligs Wort,  
behüt fürs Teufels List und Mord;  
bescher ein seligs Stündelein,  
auf daß wir ewig bei dir sein.  
Amen.

***Jesu meines Lebens Leben***  
**Buxtehude**

*Aria Soprano*  
Jesu, meines Lebens Leben,  
Jesu, meines Todes Tod,  
der du dich vor mich gegeben  
in die tiefste Seelennot  
in das äußerste Verderben,  
nur daß ich nicht möchte sterben:  
tausendmal sei dir,  
liebster Jesu, Dank dafür.

*Alto, Tenor, Bass*  
Du, ach, du hast ausgestanden  
Lästerreden, Spott und Hohn,  
Speichel, Schläge, Strick und Banden,  
du gerechter Gottessohn,  
nur mich Armen zu erretten  
von des Teufels Sündenketten:  
tausendmal sei dir,  
liebster Jesu, Dank dafür.

*Soprano, Alto, Bass*  
Man hat dich sehr hart verhöhnet,  
dich mit grossem Schimpf belegt,  
gar mit Dornen angekrönet,  
was hat dich dazu bewegt,  
daß du möchtest mich ergötzen,  
mir die Ehrenkron aufsetzen:  
tausendmal sei dir,  
liebster Jesu, Dank dafür.

Ah Lord God, in thy faithful love  
show thyself to us in comfort and salvation;  
show us thy great mercy  
and punish us not in our wrongdoing;  
be with us in thy goodness  
and keep thine anger and vengeance from us.

Lead us with thy right hand,  
and bless our city and country:  
vouchsafe always to us thy holy word,  
and save us from Satan's wiles  
grant us a good death,  
so that we may be with thee in eternity.  
Amen.

Jesus, life of my life  
Jesus, death of my death,  
thou who hast given thyself for me  
in the hour of greatest suffering  
in the extremest dissolution,  
only that I might not perish:  
a thousand thanks to thee,  
dearest Jesus, be given.

Thou, ah thou hast endured  
calumny, scorn, and shame,  
spittle, blows, bonds and shackles,  
thou O righteous son of God,  
only to save me, the unworthy,  
from the devil's sinful chains:  
a thousand thanks to thee,  
dearest Jesus, be given.

They mocked thee cruelly,  
scorned thee greatly,  
even crowned thee with thorns  
what hath brought thee, so to do,  
that thou shouldst bring me to joy  
and crown me with honor:  
a thousand thanks to thee,  
dearest Jesus, be given.

*please turn page quietly*

*Soprano, Alto, Tenor, Bass*

Ich, ich danke dir von Herzen,  
 Jesu, vor gesamte Not,  
 vor die Wunden, vor die Schmerzen,  
 vor den herben, bittern Tod,  
 vor dein Zittern, vor dein Zagen,  
 vor dein tausendfaches Plagen:  
 tausendmal sei dir,  
 liebster Jesu, Dank dafür  
 Amen.

***Unser Leben ist ein Schatten***

**Johann Bach (1604–1673)**

Unser Leben ist ein Schatten auf Erden  
 Ich weiß wohl', daß unser Leben  
 Oft nur als ein Nebel ist  
 Sind wir doch zu jeder Frist  
 Von dem Tode hier umgeben  
 Drum ob's heute nicht geschicht  
 Meinem Jesum laß' ich nicht!

Sterb ich bald, so komm ich aber  
 Von der Welt Beschwerlichkeit  
 Ruhe bis zur vollen Freud  
 Und weiß, daß im finstern Grabe  
 Jesus ist mien helles Licht  
 Meinem Jesum laß' ich nicht!

In die Auferstehung und das Leben  
 Wer an mich glaubet, der wird leben,  
 Ob er gleich stürbe;  
 Und wer da lebet und glaubet an mich,  
 Der wird nimmermehr sterben.

Weil du vom Tod erstanden bist  
 Werd' ich im Grab nicht bleiben;  
 Mein höchster Trost dein' Auffahrt ist  
 Todsfurcht kann sie vertreiben  
 Denn wo du bist, da komm' ich hin,  
 Daß ich stets bei dir leb' und bin,  
 Drum fahr ich hin mit Freuden.

Ach, wie flüchtig, ach, wie nichtig  
 Ist der Menschen leben,  
 Wie ein Nebel bald entsteht  
 Und bald widerum vergehet  
 So ist under Leben, sehet!

I, I thank you from my heart,  
 O Jesus, for all thy suffering,  
 for thy wounds and for thy pain,  
 for thy harsh and bitter death,  
 for thy trembling, for thy fear,  
 and thy torments thousandfold:  
 a thousand thanks to thee,  
 dearest Jesus, be given  
 Amen.

Our life is but a shadow on the earth;  
 I know that our life  
 Is often but a mist that vanishes  
 Since we are always surrounded  
 By imminent death  
 And so whatever may happen today  
 I will not abandon my Jesus!

If I am to die soon, then I will leave  
 The pains of the world behind me  
 And will repose in great joy  
 And I know that in the darkness of the tomb  
 Jesus is my shining light,  
 I will not abandon my Jesus!

I am the resurrection and the life  
 Whosoever believeth in me, he shall live  
 Though were dead;  
 And whosoever liveth and believeth in me,  
 Shall never die.

For since thou hast arisen from death  
 Then shall I not remain in the grave:  
 My greatest comfort is thy ascension  
 Which can banish the fear of death  
 For where thou art, I shall come too,  
 So that I may live and be with thee forever,  
 And therefore I joyfully go hence.

Ah, how fleeting, ah, how insignificant  
 Is the life of mortals!  
 As a mist quickly arises  
 And as quickly dissipates  
 So, behold, is our life!

Ach, wie nichtig, ach, wie flüchtig  
 Sind der Menschen Sachen!  
 Alles, alles, was wir sehen,  
 Das muß fallen und vergehen,  
 Wer Gott fürcht, bleibt ewig stehen.

***Komm, du süße Todesstunde***  
**J.S. Bach**

*Aria Alto*

Komm, du süße Todesstunde,  
 da mein Geist Honig speist  
 aus des Löwen Munde.  
 Mache meinen Abschied süße,  
 säume nicht, leztes Licht,  
 daß ich meinen Heiland küsse.

*Recitative Tenor*

Welt, deine Lust ist Last,  
 dein Zucker ist mir als ein Gift verhaßt,  
 dein Freudenlicht ist mein Komete,  
 und wo man deine Rosen bricht,  
 sind Dornen ohne Zahl  
 zu meiner Seelen Qual.

Der blaße Tod ist meine Morgenröte,

mit solcher geht mir auf die Sonne  
 der Herrlichkeit und Himmelswonne.  
 Drum seufz ich recht von Herzensgrunde  
 nur nach der letzten Todesstunde.  
 Ich habe Lust, bei Christo bald zu weiden,  
 ich habe Lust, von dieser Welt zu scheiden.

*Aria Tenor*

Mein Verlangen ist, den Heiland zu  
 umfangen  
 und bei Christo bald zu sein.  
 Ob ich sterblich' Asch und Erde  
 durch den Tod zermalmet werde,  
 wird der Seele reiner Schein  
 dennoch gleich den Engeln prangen.

Ah, how fleeting, ah, how insignificant  
 Are the matters of mortals!  
 All, all which we see  
 Must fall and perish  
 They that fear God, shall live forever.

Come, thou sweetest hour of death,  
 that my spirit may taste honey  
 from the lion's mouth.  
 Make my parting sweet,  
 do not forsake me, final light,  
 that I may kiss my Savior.

World, thy joys are but burdens,  
 thy sweetness is like poison in my mouth,  
 thy brightest joy is but a shooting star,  
 and where your roses blossom  
 grow numberless thorns  
 to torment my soul.

The pallor of death is the reddening glow of  
 my dawn  
 whereby my sun begins to rise,  
 the sun of heavenly glory and joy.  
 Therefore do I long from my heart  
 only for my final hour.  
 My greatest joy is to be with Christ my  
 shepherd,  
 My greatest joy is to leave this world.

My longing is to embrace my savior  
 and speedily to be with the Christ.  
 Though I am but earthly ashes and clay  
 soon to decay in death,  
 my soul's clear radiance  
 will yet shine, like unto the angels.

*please turn page quietly*

## TEXTS AND TRANSLATIONS

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### *Recitative Alto*

Der Schluß ist schon gemacht,  
Welt, gute Nacht, Welt, gute Nacht!  
Und kann ich nur den Trost erwerben,  
in Jesu Armen bald zu sterben,  
er ist mein sanfter Schlaf.  
Das kühle Grab, wird mich mit Rosen  
decken,  
bis Jesus mich wird auferwecken,  
bis er sein Schaf führt auf die süße  
Himmelsweide,  
daß mich der Tod von ihm nicht scheide.  
So brich herein, du froher Todestag,  
  
so schlage doch, du letzter Stundenschlag!

So I have made an end.  
Farewell, farewell, O world!  
And my only comfort  
is to die in Christ's arms.  
Death is my sweet repose.  
The cool grave will be a blanket of roses for  
me,  
until Jesus shall awaken me,  
and lead his sheep to the sweet pastures of  
heaven,  
so that death will not part me from him.  
Come then, come then, joyous hour of my  
death;  
strike, strike, O passing-bell!

### *Chorus*

Wenn es meines Gottes Wille,  
wünsch ich, daß des Leibes Last  
heute noch die Erde fülle  
und der Geist, des Leibes Gast,  
mit Unsterblichkeit sich kleide,  
in der süßen Himmelsfreude.  
Jesu, komm und nimm mich fort.  
Dieses sei mein letztes Wort.

If it be God's will,  
then I wish for the burden of my body  
to be laid this very day in the earth,  
and that my spirit, the sojourner in my body,  
be arrayed in immortality  
in the sweet joy of heaven.  
O Jesus! Come and take me away!  
Let this be my final word.

### *Chorale*

Der Leib zwar in der Erden  
von Würmen wird verzehrt,  
doch auferweckt soll werden,  
durch Christum schön verklärt,  
wird leuchten als die Sonne  
und leben ohne Not  
in himml'scher Freud' und Wonne.  
Was schadt mir denn der Tod?

Though the body, in the earth,  
be destroyed by worms,  
yet it shall be awakened  
as witnessed by Christ's resurrection,  
and it shall shine like the sun  
and live on, free of care  
in heavenly joy and happiness.  
How, then, can death hurt me?