

Contents

4 NOTES AND TRANSLATIONS

Johann Sebastian Bach

MASS IN B MINOR

- 20 Qui sedes ad dextram Patris
27 oboe d'amore part
16 Agnus Dei

PASSIO SECUNDUM JOANNEM

(St. John Passion)

- 31 Von den Stricken meiner Sünden
(From the shackles of my transgressions)
40 Es ist vollbracht (It is the end)

PASSIO SECUNDUM MATTHÆUM

(St. Matthew Passion)

- 46 Buss und Reu (Grief and pain)
60 Erbarme dich, mein Gott (Have mercy, Lord)
69 violin part
52 Können Tränen meiner Wangen (If my tears be unavailing)

WEIHNACHTS-ORATORIUM

(Christmas Oratorio)

- 75 Bereite dich, Zion (Prepare thyself, Zion)
82 Schlafe, mein Liebster (Slumber, beloved)
92 Schliesse, mein Herze (Keep, O my spirit)
99 violin part

Antonín Dvořák

STABAT MATER

- 105 Inflammatus et accensus

George Frideric Handel

DIXIT DOMINUS

- 114 Virgam virtutis tuae

JUDAS MACCABÆUS

- 120 Father of Heav'n!

MESSIAH

- 127 O thou that tellest good tidings to Zion
136 He was despised
142 But who may abide
153 Thou art gone up on high

Franz Joseph Haydn

STABAT MATER

- 158 Fac me vere tecum flere

Felix Mendelssohn

ELIJAH

- 168 Woe unto them who forsake Him
(Weh ihnen, dass sie von mir weichen)
164 O rest in the Lord (Sei stille dem Herrn)

Wolfgang Amadeus Mozart

MASS IN C MINOR

- 171 Laudamus te

Giovanni Battista Pergolesi

STABAT MATER

- 181 Quæ mœrebat et dolebat
186 Eija, mater, fons amoris
190 Fac ut portem

Henry Purcell

TE DEUM LAUDAMUS

- 193 Vouchsafe, O Lord

Gioachino Rossini

MESSE SOLENNELLE

- 196 Agnus Dei

STABAT MATER

- 210 Fac ut portem

Giuseppe Verdi

MESSA DI REQUIEM

- 215 Liber scriptus

Antonio Vivaldi

GLORIA

- 221 Qui sedes ad dexteram Patris

MAGNIFICAT

- 226 Esurientes implevit

Notes and Translations

Johann Sebastian Bach

1685-1750

MASS IN B MINOR

composed 1724-1740s

text is the traditional Latin Mass from the Roman Catholic liturgy

Not initially conceived as a unity, the different sections of what would eventually be the Mass in B minor were composed over a period of perhaps as much as 25 years. The Sanctus was composed in 1724 and first performed on Christmas Day in that year at Thomaskirche, Leipzig. The Kyrie and Gloria sections, comprising what was then known as the Missa in Lutheran terminology, were composed and first performed in 1733, probably in Dresden. At some later point Bach composed the remaining sections with the result of a complete traditional mass. The sources are unclear, and there is disagreement about the dates of composition for the Credo, Osanna, Benedictus, Agnus Dei, and Dona nobis pacem. Among the new composition there was significant borrowing of music from earlier works. Bach's work to complete the mass was probably done in the 1740s, with theories that put it as late as 1748 or 1749, which would make the Mass in B minor perhaps the composer's last major composition. (*The Art of the Fugue* was most likely principally composed early in the decade.) Earlier historical theories stated that these remaining sections were composed at different times, primarily in the 1730s, and that Bach assembled the mass into a whole near the end of his life. The first performance of the complete work was in 1859 in Leipzig.

Qui sedes ad dextram Patris

"Qui sedes ad dextram Patris" is from the Gloria section of the mass, composed in 1733.

Qui sedes ad dextram Patris,
miserere nobis!

*Who sits on the right hand of the Father,
have mercy upon us!*

Agnus Dei

Music for the "Agnus Dei" is taken from church cantata no. 11, the "Ascension Oratorio," composed in 1735.

Agnus Dei
qui tollis peccata mundi,
miserere nobis.

*Lamb of God
who takes away the sins of the world,
have mercy upon us.*

PASSIO SECUNDUM JOANNEM

(Johannes-Passion/St. John Passion)

BWV 245

1724

libretto based primarily on *Der für die Sünden der Welt gemarterte und sterbende Jesus* (Jesus tortured and dying for the sins of the world) by Barthold Heinrich Brockes (1712), with some additional free texts from a 1704 Passion libretto by Christian Heinrich Postel (free text refers to poetry that is not an adaptation or paraphrase of Scripture), with adaptations and additional material by the composer

Composed in 1723, the Passion was first performed on Good Friday, April 7, 1724 at Thomaskirche, Leipzig. The piece was revised, with additions, deletions and substitutions, for performances in 1725, but basically restored to the original version for performances in c1730 and 1740. A Passion is a musical setting of Jesus' sufferings and death as related by one of the four Gospel writers. Brockes' libretto, cited above, was the most often set of Passion librettos by composers in the 18th century.

Dates throughout are for first performances unless otherwise noted. The bracketed aria titles are those used when performing the singing English translation found in the musical score. The notes in this section are by the editor.