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CHANDOS



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Felix Mendelssohn (1809 – 1847)

Paulus (St Paul), Op. 36

An oratorio

Words after the Holy Writ

COMPACT DISC ONE

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Mendelssohn: St Paul

“The chorus “Thou shalt not commit adultery” sounded excellent. The girls don’t understand what they’re singing about, and the married women don’t care.” Thus said Mendelssohn of a performance of Neukomm’s oratorio *The Ten Commandments* in September 1832. *St Paul* had been gestating for a couple of years already and we may be sure that, whatever else, Mendelssohn was determined that in his oratorio the performers would both care and understand.

In preparation for his task he read voluminously in theological tracts and discussed at length with his main librettist, the pastor Julius Schubring. The result might easily have been a text weighed down by abstruse philosophising but, happily, both men were at one on the need to keep things as short as possible. Mendelssohn later confided to a friend that *St Paul* originally contained a third more numbers than ever saw the light of day. In answer to his father’s concern that Stephen’s recitative (No. 6) looked too long, the composer assured him, correctly, that it would last only between two and three minutes and that the whole passage until his

death would be around a quarter of an hour: in fact, it lasts around ten minutes. And as with *Elijah* ten years later, Mendelssohn went on cutting and reshaping after the first performance.

Mendelssohn’s father Abraham had urged him to write an oratorio partly to get his son away from what he saw as an obsession with sprites and goblins. It was a source of lasting sadness for Felix that his father died before *St Paul* could be performed, and the dutifulness he felt towards his much revered parent expressed itself in what one can only call the work’s ‘high moral tone’. Understandably this has attracted criticism. Wagner, after enthusing initially over a performance in 1843, later condemned it as one of the type of ‘sexless opera-embryos’, while the Wagnerian George Bernard Shaw railed against Mendelssohn’s ‘kid-glove gentility, his conventional sentimentality, and his despicable oratorio mongering’.

Wagner, of course, had reasons that precluded balanced criticism, notably his desire to promote the music of the future (i.e. his own). Mendelssohn aspired to

no such grand designs. He liked to quote the old tag ‘Nulla dies sine linea’ (No day without a line) and saw himself as a master-craftsman following humbly in the footsteps of his beloved J.S. Bach. Inevitably, the ground-breaking performances of the *St Matthew Passion* he had put on in Berlin in 1829 fed into the new oratorio, not least in the inclusion of chorales; his earliest collaborator on the text, Adolf Marx, withdrew because he could not reconcile these with the story, but Mendelssohn held firm. Handel, too, was an undoubted influence. Whereas in Bach’s Passions the action is related by the narrator, in Handel’s oratorios the action is in general carried by the characters themselves and, in this sense, the form approaches more closely that of opera. Mendelssohn, as usual, was clearheaded about the problems. In a letter of January 1835, when *St Paul* was well on its way, he wrote:

For an oratorio, one principal theme must be adopted, the progressive history of particular persons, otherwise the object would seem too vague; for if it is all to be only contemplative..., then this task has already been more grandly and beautifully accomplished in Handel’s *Messiah*.

As for the story that is told, Mendelssohn took the events of Stephen’s stoning and Saul’s

conversion directly from the New Testament and refused to include any narrative elements he did not find there. In particular this denied him St Paul’s martyrdom which, as has often been observed, Handel would surely have treated as a culminating *scena*, in the manner of Samson’s destruction of the temple. Instead, St Paul’s death is implicit, in the powerful tenor cavatina ‘Sei getreu bis in den Tod’ (Be thou faithful unto death, No. 40) in which the intensity is heightened by the plangent solo cello counter melody, a device Mendelssohn developed in Elijah’s aria ‘It is enough’. This distancing can also be observed in his setting of God’s question, ‘Saul! Was verfolgst du mich?’ (Saul, why persecutest thou me?, No. 14). Although some of his contemporaries, including Spohr, felt Mendelssohn should have used a male chorus here, his setting for female chorus removes any feeling of direct description (perhaps in obedience to the command ‘Thou shalt not take unto thyself any graven image’); at the same time the use of wind instruments, in a work where the strings have the lion’s share, marks out the passage as exceptional.

The first performance in Düsseldorf on 22 May 1836, with an orchestra of 172 and an amateur chorus of 364, was a complete

success. Performances followed in sixty-one German cities, and over the next two years the work was heard in England, Holland, Sweden, Poland, Russia and the USA. This is all the more remarkable if we agree, as we may, with the statement of one of Mendelssohn's English biographers that throughout the work the aria is subordinated to the recitative, and the composer never swerves from his high purpose in order to conciliate popular taste.

Mendelssohn's friend William Horsley recognised the frequent contrapuntal textures as serving the composer's need 'to give his music a stern, uncompromising, early Christian colouring'. This, rather than Shaw's 'kid-glove gentility', is probably what strikes us today, although of course there are the gentle moments, such as the chorus 'Wie lieblich sind die Boten' (How lovely are the messengers, No. 26) which the composer played to Queen Victoria and her husband at Buckingham Palace in 1842, and the soprano solo 'Jerusalem!' (No. 7), the first eight notes of which haunt the memory. Complaints that this music fails to evoke the violence of the slaying of prophets are surely beside the point: Mendelssohn is not out to express anger here, but sorrow and regret.

For Mendelssohn, born a Jew and brought

up a Christian, the story of St Paul had an obvious relevance. In the saint's words:

Therefore if any man be in Christ, he is a new creature – old things are passed away.

2 Corinthians v17

This oratorio was intended as the beginning of a new path which would lead not only to understanding of its text (unlike Neukomm's *Ten Commandments*), but to a new dignity and position for the oratorio genre and for music in general. The American scholar Leon Botstein has written:

...Few works were as influential on the dramatic sound and rhetorical scale of early Wagner as *St Paul*.

One more reason for Wagner to disown it... And one more reason for us to lament with Mendelssohn that his father never heard a work which would, the old man trusted, 'solve the problem of combining ancient conceptions with modern means'.

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Synopsis

Part 1

The persecuted Christian Church in Jerusalem prays to the Lord for power to resist the

fury of the Heathen. Stephen is accused of blasphemy by the incensed people and is brought before the Council. Being questioned by the High Priest, he reproves his judges for the obstinacy with which they and their fathers have rejected the true faith, and resisted the Holy Ghost. They refuse to hear him and insist upon putting him to death. Heeding not the reproof that Jerusalem had ever killed the Prophets which had been sent to her, they shout, 'Stone him to death!'; and Stephen suffers martyrdom, praying for mercy upon his persecutors. Devout men carry him back to his burial, with much lamentation, and utter words of peace and hope over his grave. Saul, who is present at the martyrdom, resolves to continue his persecutions of the Christian Church, and for this purpose journeys toward Damascus. A sudden light shines around him and he is struck with blindness. A voice from Heaven calls upon him to proclaim the glory of the Lord to the benighted people, and his companions lead him by the hand into Damascus. There he prays, in bitter repentance, until the Lord sends to him Ananias, who restores his sight and confers upon him his divine commission as a Christian preacher. He is baptised and preaches in the Synagogues, and the congregation praises the wisdom and knowledge of God.

Part II

Saul, who after his conversion takes the name of Paul, preaches before the congregation. Paul and Barnabas are selected by the Holy Ghost and sent as ambassadors to spread knowledge of Christianity abroad. The multitude acknowledges them as messengers who preach the gospel of peace. The Jews, not believing in the Saviour, are envious, and consult on how to kill Paul. But Paul and Barnabas, telling them that they have rejected the truth, although they were chosen first to have the word of the Lord set before them, turn from them to preach to the Gentiles. Paul miraculously cures a cripple at Lystra; and the Gentiles, believing that the gods have come down from heaven as mortals, call them Jupiter and Mercurius and desire to offer sacrifices to them. But the Apostles refuse such vain homage; and Paul endeavours to divert the minds of the people from the worship of false idols to that of the one living God. This excites the anger of the multitude; and both Jews and Gentiles accuse him of having spoken against Jehovah's temple and the holy law, and raise a cry of 'Stone him!' But the Lord, whose help is ever nigh unto the faithful, saves him from persecution. Paul convokes the elders of Ephesus, telling them that he is bound in the spirit to go forth to

Jerusalem, and that they will see his face no more. They weep and pray; but Paul expresses his readiness to die for the Lord and takes his leave, the elders accompanying him to the ship. It is their comfort now to be God's own children. To him who has fought a good fight, and kept well the faith, a crown of righteousness shall be given – and not only unto him, the believers sing, but to all them that love His appearing. So they bless the Lord, and praise His holy name for ever.

Susan Gritton was the winner of the 1994 Kathleen Ferrier Memorial Prize. On the operatic stage she has appeared as Liù (*Turandot*) and Micaela (*Carmen*) at The Royal Opera, Covent Garden; in the title role of Theodora at the Glyndebourne Festival; as Konstanze (*Die Entführung aus dem Serail*) and Cleopatra (*Giulio Cesare*) at Bayerische Staatsoper, Munich; Donna Anna (*Don Giovanni*) at Opéra de Montréal, and Marzelline (*Fidelio*) at Rome Opera. A favourite at the English National Opera, her roles there include Countess (*Le nozze di Figaro*), Pamina (*Die Zauberflöte*) and the Vixen in *The Cunning Little Vixen*. She appears regularly in recital throughout Britain and worldwide, at venues such as the Amsterdam Concertgebouw, London's

Wigmore Hall and the Lincoln Center, New York. Her concert experience is extensive and includes performances at the Wiener Konzerthaus and the Berlin Philharmonie, as well as at the BBC Proms, Edinburgh Festival and Salzburg Mozartwoche with conductors such as Rattle, Mackerras, Norrington and Harding. Her latest recordings for Chandos include the role of Marëka (*The Bartered Bride*), nominated for a *Grammy* Award, and The Hummel Mass Edition, the first volume of which won a *Gramophone* Award in 2003.

Jean Rigby studied at the Birmingham School of Music and at the Royal Academy of Music with Patricia Clarke, with whom she continues to work. She made her Glyndebourne Festival Opera debut as Hippolyta (*A Midsummer Night's Dream*), followed by Mercedes (*Carmen*), Nancy (*Albert Herring*), Irene (*Theodora*), Genevieve (*Pelleas et Mélisande*), Eduige (*Rodelinda*) and Emila (*Otello*). Other roles include Penelope (*The Return of Ulysses*), Jocasta (*Oedipus Rex*), Rosina (*The Barber of Seville*), Helen of Troy (*King Priam*), Maddalena (*Rigoletto*), Amastris (*Xerxes*), Meg Page (*Falstaff*), Ruth (*The Pirates of Penzance*), Suzuki (*Madame Butterfly*), Nicklausse (*Les Contes d'Hoffmann*) at the Royal Opera House and

San Diego, Dryade (*Ariadne auf Naxos*) at the Royal Opera House, the title roles in *Carmen*, *La Cenerentola*, and *The Rape of Lucretia*, Charlotte (*Werther*) in Seattle, and Idamante (*Idomeneo*) for Garsington Opera. She sings regularly with all the major orchestras and conductors and at the BBC Proms. Recordings include Elgar's *The Music Makers* with Andrew Davis, *The Rape of Lucretia* under Richard Hickox, and Mahler's *Das Lied von der Erde* with Mark Wigglesworth.

A graduate of The Royal Northern College of Music where he was a Peter Moores Scholar, **Barry Banks** has established himself as one of today's finest interpreters of the Italian *bel canto* repertoire. He is much in demand on the international opera platform, performing at the Royal Opera House Covent Garden, The Metropolitan Opera, Opéra National de Paris, English National Opera, Théâtre du Châtelet, the Salzburg Festival, La Monnaie, The Santa Fe Opera and Teatro Comunale di Bologna amongst others. His roles include Lindoro (*L'italiana in Algeri*), Nemorino (*The Elixir of Love*), Don Ramiro (*La Cenerentola*), Oreste (*Ermione*), Tom Rakewell, Tamino (*The Magic Flute*), Don Narciso (*Il turco in Italia*), Belfiore and Libenshof (*Il viaggio a Reims*), L'Astrologue

(*Le Coq d'or*), Don Ottavio (*Don Giovanni*) and Uberto (*La donna del lago*).

As a concert artist Barry Banks has sung Rossini's *Petite Messe solennelle* with Royal Philharmonic Orchestra under Daniele Gatti, Jaquino (*Fidelio*) with the City of Birmingham Symphony Orchestra under Walter Weller, Bruckner's Requiem with the Scottish Chamber Orchestra under Sir Charles Mackerras, and Rossini's *Armida* at the Edinburgh Festival under Carlo Rizzi. Other highlights have included Britten's *War Requiem* with the Orchestre Philharmonique de Strasbourg under Jan Latham-Koenig, Rossini's *Ermione* in concert at Carnegie Hall and Donizetti's *I puritani* and *Linda di Chamounix* at Caramoor Festival.

Barry Banks' discography includes, for Chandos' Opera in English series, Nemorino (*The Elixir of Love*), Ernesto (*Don Pasquale*), Don Ottavio (*Don Giovanni*), Giannetto (*The Thieving Magpie*) and Tamino (*The Magic Flute*) as well as a disc of Great Operatic Arias. Other recordings include *La Bohème*, *Un ballo in maschera* and *Trial by Jury*.

Widely considered one of the most versatile singers in the world today, the baritone **Peter Coleman-Wright** is equally at home in the opera house, concert and recital halls.

He made his debut with the Glyndebourne Festival as Guglielmo, returning for Demetrius (*A Midsummer Night's Dream*), Sid (*Albert Herring*) and Don Pizarro. At English National Opera he has sung Figaro (*The Barber of Seville*), the Forrester, Scarpia and the title roles in *Don Giovanni*, *Eugene Onegin*, *Billy Budd*, Henze's *The Prince of Homburg* and Dallapiccola's *The Prisoner*, as well as creating the roles of John (Jonathan Harvey's *Inquest of Love*) and Colin (David Blake's *The Plumbers' Gift*). He made his debut at The Royal Opera, Covent Garden as Dandini (*La Cenerentola*), returning to sing Papageno, Don Alvaro (*Il viaggio a Reims*), Marcello, Ping, the Ballad Singer (*Paul Bunyan*) and Gunther (*Götterdämmerung*).

A native of Australia, he is a frequent guest with Opera Australia, with whom he has sung Chorèbe (*Les Troyens*), Orestes (*Iphigénie en Tauride*), Wolfram, Golaud, Germont, Sweeney Todd and Mandryka. On the European continent he has appeared in the opera houses of Amsterdam, Bordeaux, Geneva, Munich, Paris and Venice, and at the Flanders, Aix-en-Provence and Bregenz festivals. In North America he has sung Dr Falke, Belcore, Fieramosca (*Benvenuto Cellini*) and Marcello at The Metropolitan Opera, Don Giovanni at New York City

Opera, Count Almaviva in Vancouver, Sharpless in Santa Fe and Rodrigue (*Don Carlos*) in Houston.

Founded in 1983, the **BBC National Chorus of Wales** is widely recognised as one of the leading mixed choirs in the United Kingdom. Directed by Adrian Partington, the Chorus consists of 120 voluntary singers from all walks of life, who possess a love of music and enthusiasm for singing. The Chorus maintains a close relationship with the BBC National Orchestra of Wales with which it has performed works such as Britten's *Spring Symphony* at the BBC Proms with Richard Hickox, and Brahms's *Alto Rhapsody* and Martinů's *Field Mass* (Polní mše) at St David's Hall, Cardiff. The Chorus has also performed Britten's *War Requiem* with Leonard Slatkin and the BBC Symphony Orchestra and Chorus, Tippett's *A Child of Our Time*, Holst's *Hymn of Jesus*, Elgar's *The Music Makers* and a concert for 'Choirworks' on BBC Radio 3.

Renowned not only for the quality of its performances but also for its importance within its own community, the **BBC National Orchestra of Wales** occupies a very special role as both a national and

broadcasting orchestra, with a current conducting team of Thierry Fischer as Principal Conductor, Jac van Steen as Principal Guest Conductor, Tadaaki Otaka as Conductor Laureate and Grant Llewellyn as Associate Guest Conductor. Complementing its existing relationship with Michael Berkeley, its Associate Composer, and consolidating its commitment to performing contemporary music and developing the talent of new composers, the Orchestra appointed Guto Puw as Resident Composer in February 2006 and commissioned him to write three new works. Orchestra-in-Residence at St David's Hall, Cardiff, the BBC National Orchestra of Wales also presents a concert series at the Brangwyn Hall, Swansea and tours throughout Wales and abroad. Its concerts broadcast on BBC Radio 3, BBC Cymru Wales radio and television, and BBC 4, the Orchestra has recorded a diverse range of works for CD, including a complete cycle of the symphonies of Edmund Rubbra and orchestral music by Frank Bridge and by Sir Lennox and Michael Berkeley. Its dynamic Education and Community Department extends the work of the Orchestra beyond the confines of the concert hall into schools, workplaces and communities.

At the time of his untimely death at the age of sixty in November 2008, **Richard Hickox** CBE, one of the most gifted and versatile British conductors of his generation, was Music Director of Opera Australia, having served as Principal Conductor of the BBC National Orchestra of Wales from 2000 until 2006 when he became Conductor Emeritus. He founded the City of London Sinfonia, of which he was Music Director, in 1971. He was also Associate Guest Conductor of the London Symphony Orchestra, Conductor Emeritus of the Northern Sinfonia, and co-founder of Collegium Musicum 90.

He regularly conducted the major orchestras in the UK and appeared many times at the BBC Proms and at the Aldeburgh, Bath and Cheltenham festivals among others. With the London Symphony Orchestra at the Barbican Centre he conducted a number of semi-staged operas, including *Billy Budd*, *Hänsel und Gretel* and *Salome*. With the Bournemouth Symphony Orchestra he gave the first ever complete cycle of Vaughan Williams's symphonies in London. In the course of an ongoing relationship with the Philharmonia Orchestra he conducted Elgar, Walton and Britten festivals at the South Bank and a semi-staged performance of *Gloriana* at the Aldeburgh Festival.

Apart from his activities at the Sydney Opera House, he enjoyed recent engagements with The Royal Opera, Covent Garden, English National Opera, Vienna State Opera and Washington Opera among others. He guest conducted such world-renowned orchestras as the Pittsburgh Symphony Orchestra, Orchestre de Paris, Bavarian Radio Symphony Orchestra and New York Philharmonic.

His phenomenal success in the recording studio resulted in more than 280 recordings, including most recently cycles of orchestral works by Sir Lennox and Michael Berkeley

and Frank Bridge with the BBC National Orchestra of Wales, the symphonies by Vaughan Williams with the London Symphony Orchestra, and a series of operas by Britten with the City of London Sinfonia. He received a Grammy (for *Peter Grimes*) and five *Gramophone* Awards. Richard Hickox was awarded a CBE in the Queen's Jubilee Honours List in 2002, and was the recipient of many other awards, including two Music Awards of the Royal Philharmonic Society, the first ever Sir Charles Groves Award, the *Evening Standard* Opera Award, and the Award of the Association of British Orchestras.



Richard Hickox

COMPACT DISC ONE

Erster Teil

1 Nr. 1 Ouvertüre

2 Nr. 2 Chor

Herr! Der Du bist der Gott, der Himmel und
Erde und das Meer gemacht hat.
Die Heiden lehnen sich auf, Herr, wider Dich
und Deinen Christ.
Und nun, Herr, siehe an ihr Droh'n und gieb
Deinen Knechten, mit aller Freudigkeit zu
reden Dein Wort.

Apostelgeschichte IV. 24, 26, 29

3 Nr. 3 Choral

Allein Gott in der Höh' sei Ehr
Und Dank für seine Gnade;
Darum, daß nun und nimmermehr
Uns rühren kann kein Schade.
Ganz unermess'n ist seine Macht,
Nur das geschieht, was er bedacht.
Wohl uns, wohl uns des Herren!

4 Nr. 4 Rezitativ

Sopran-solo

Die Menge der Gläubigen war ein Herz und
eine Seele. Stephanus aber, voll Glauben
und Kräfte, tat Wunder vor dem Volk, und
die Schriftgelehrten vermochten nicht zu
widersteh'n der Weisheit und dem Geist, aus

COMPACT DISC ONE

Part 1

No. 1 Overture

No. 2 Chorus

Lord Thou alone art God, and Thine are the
Heaven, the earth, and the mighty waters.
The Heathen furiously rage, Lord, against Thee,
and against Thy Christ.
Now behold, lest our foes prevail, and grant to
Thy servants all strength and joyfulness, that
they may preach Thy word.

Acts IV. vv 24, 26, 29

No. 3 Chorale

To God on high be thanks and praise,
Who deigns our bonds to sever,
His cares our drooping souls upraise,
And harm shall reach us never.
On Him we rest, with faith assur'd,
Of all that live the mighty Lord,
For ever and for ever.

No. 4 Recitative

Solo soprano

And the many that believed were of one heart, and
of one soul. And Stephen, full of faith and full of
power, did great wonders among the people.
And they of the Synagogue were not able to resist
the wisdom and the Spirit by which he spake.

welchem er redete; da richteten sie zu etliche
Männer, die da sprachen:

Apostelgeschichte IV. 32; VI. 8, 10, 11

Bässe I & II

Wir haben ihn gehört Lasterworte reden wider
diese heil'ge Stätte und das Gesetz.

Apostelgeschichte VI. 13

Sopran-solo

Und bewegten das Volk, und die Ältesten, und
traten hinzu, und rissen ihn hin, und führten ihn
vor den Rath und sprachen:

Apostelgeschichte VI. 12

5 Nr. 5 Chor

Dieser Mensch hört nicht auf zu reden
Lasterworte wider Mose und wider Gott.
Haben wir euch nicht mit Ernst geboten, daß ihr
nicht solltet lehren in diesem Namen? Und sehet,
ihr habt Jerusalem erfüllt mit eurer Lehre.
Denn wir haben ihn hören sagen: Jesus von
Nazareth wird diese Stätte zerstören, und ändern
die Sitten, die uns Mose gegeben hat.

Apostelgeschichte VI. 11; V. 28; VI. 14

Then they suborned men who were false
witnesses, which said:

Acts IV. v 32; VI. vv 8, 10, 11

Basses I & II

We verily have heard him blaspheme against
these holy places, and against the law.

Acts VI. v13

Solo soprano

And they stirred up the people and the elders,
and came upon him, and caught hold of him, and
brought him to the Council, and spake:

Acts VI. v 12

No. 5 Chorus

Now this man ceaseth not to utter blasphemous
words against the law of Moses, and also God.
Did we not enjoin and straitly command you,
that you should not teach in the Name ye follow?
And lo! ye have filled Jerusalem throughout with
your unlawful doctrine! He hath said, and our
ears have heard him: Jesus of Nazareth, He shall
destroy all these our holy places, and change all
the customs which Moses delivered us.

Acts VI. v 11; V. v 28; VI. v 14

6 Nr. 6 Rezitativ und Chor

Sopran-Solo

Und sie sahen auf ihn Alle, die im Rathe saßen,
und sahen sein Angesicht wie eines Engels
Angesicht. Da sprach der Hohepriester: "Ist dem
also?" Stephanus sprach:

Apostelgeschichte VI. 15; VII. 1

Stephanus

Lieben Brüder und Väter, höret zü: Gott der
Herrlichkeit erschien unser'n Vätern, errettete
das Volk aus aller Trübsal und gab ihnen Heil.
Aber sie vernahmen es nicht.

Er sandte Mosen in Ägypten, da er ihr Leiden
sah und hörte ihr Seufzen. Aber sie verläugneten
ihn, und wollten ihm nicht gehorsam werden,
und stießen ihn von sich und opferten den
Götzen Opfer.

Salomo baute ihm ein Haus, aber der
Allerhöchste wohnt nicht in Tempeln, die mit
Händen gemacht sind; der Himmel ist sein
Stuhl, und die Erde seiner Füße Schemel; hat
nicht seine Hand das Alles gemacht?

Ihr Halsstarrigen! Ihr widerstrebt allezeit
dem heil'gen Geist, wie eure Väter, also auch
ihr. Welche Propheten haben eure Väter nicht
verfolgt, die da zuvor verkündigten die Zukunft
dieses Gerechten, dessen Mörder ihr geworden
seid!

Ihr habt das Gesetz empfangen durch der
Engel Geschäfte, und habt es nicht gehalten.

Apostelgeschichte VII. 2, 10, 47-50, 51-53

No. 6 Recitative and Chorus

Solo soprano

And all that sat in the council looked steadfastly
on him, and saw his face as it had been the face
of an angel. Then said the High Priest: 'Are these
things so?' And Stephen said:

Acts VI. v15; VII. v 1

Stephen

Men, brethren, and fathers, hearken to me. The
God of glory appeared unto our fathers, delivered
the people out of their afflictions, and gave them
favour. But they understood it not.

He sent Moses into Egypt, for He saw their
afflictions and heard their groaning. But they
refused him, and would not obey his word, but
thrust him from them, and sacrificed to senseless
idols.

Solomon built Him a house; albeit the Most
High God dwelleth not in temples which are
made with hands; for Heaven is His throne, and
earth is but His footstool. Hath not His hand
made all these things?

Ye hard of heart, ye always do resist the Holy
Ghost. As did your fathers, ev' n so do ye. Which
of the Prophets have not your fathers persecuted?
And they have slain them which shewed before
the coming of Him, the Just One, with whose
murder ye have here been stained.

Ye have received the Law, received it by the
disposition of angels, and ye have not obeyed it!

Acts VII. vv2, 10, 47-50, 51-53

Chor

Weg mit Dem! Er lästert Gott, und wer Gott
lästert der soll sterben.

Apostelgeschichte XXI. 36;
Drittes Buch Mose XXIV. 16

Stephanus

Siehe, ich sehe den Himmel offen, und des
Menschen Sohn zur Rechten Gottes steh' n.

Apostelgeschichte VII. 56

7 Nr. 7 Arie

Sopran-solo

Jerusalem! Jerusalem, die du tödtest die
Propheten, die du steinigest die zu dir gesandt.
Wie oft hab' ich nicht deine Kinder versammeln
wollen, und ihr habt nicht gewollt!

Matthäus XXIII. 37

8 Nr. 8 Rezitativ und Chor

Tenor-solo

Sie aber stürmten auf ihn ein, und stießen ihn
zur Stadt hinaus, und steinigten ihn und schrieen
laut:

Apostelgeschichte VII. 57, 58

Chor

Steiniget ihn! Er lästert Gott, und wer Gott
lästert, der soll sterben.

Drittes Buch Mose XXIV. 16

Chorus

Take him away! For now the holy Name of God
he bath blasphemed, and who blasphemeth Him,
he shall perish!

Acts XXI. v36; Lev. XXIV. v16

Stephen

Lo! I see the Heavens opened, and the Son of
Man standing at the right hand of God!

Acts VII. v56

No. 7 Aria

Solo soprano

Jerusalem, Jerusalem, thou that killest the
Prophets, thou that stonest them which are sent
unto thee; how often would I have gathered unto
me thy children, and ye would not!

Matt. XXIII. v37

No. 8 Recitative and Chorus

Solo tenor

Then they ran upon him with one accord, and
cast him out of the city, and stoned him, and
cried aloud:

Acts VII. vv57, 58

Chorus

Stone him to death! He blasphemeth God: and
who does so shall surely perish.

Lev. XXIV. v16

9 Nr. 9 Rezitativ und Choral

Tenor-solo

Und sie steinigten ihn; er kniete nieder und schrie laut: "Herr, behalte ihnen diese Sünde nicht! Herr Jesu, nimm meinen Geist auf." Und als er das gesagt, entschlief er.

Apostelgeschichte VII. 59, 60

Chor

Dir Herr, Dir will ich mich ergeben,
Dir, dessen Eigenthum ich bin.
Du nur allein, Du bist mein Leben,
Und sterben wird mir dann Gewinn.
Ich lebe Dir, ich sterbe Dir:
Sei Du nur mein, so g' nügt es mir.

10 Nr. 10 Rezitativ

Sopran-solo

Und die Zeugen legten ab ihre kleider zu den Füßen eines Jünglings, der hieß Saulus; der hatte Wohlgefallen an seinem Tode.
Es beschickten aber Stephanum gottesfürchtige Männer, und hielten eine große Klage über ihn.

Apostelgeschichte VII. 58; VIII. 1, 2

11 Nr. 11 Chor

Siehe, wir preisen selig die erduldet haben.
Denn ob der Leib gleich stirbt, doch wird die Seele leben.

Jacobus 1. 12

No. 9 Recitative and Chorale

Solo tenor

And they stoned him: and he kneeled down, and cried aloud: 'Lord, lay not this sin to their charge. Lord Jesus, receive my Spirit.' And when he had said this, he fell asleep.

Acts VII. vv59, 60

Chorus

To Thee, O Lord, I yield my spirit,
Who break'st, in love, this mortal chain.
My life I but from Thee inherit,
And death becomes my chieftest gain.
In Thee I live, in Thee I die,
Content, for Thou art ever nigh.

No. 10 Recitative

Solo soprano

And the witnesses had laid down their clothes at the feet of a young man whose name was Saul, who was consenting unto his death.
And devout men took Stephen and carried him to his burial, and made great lamentation over him.

Acts VII. v58; VIII. vv1, 2

No. 11 Chorus

Happy and blest are they who have endured.
For though the body dies, the soul shall live for ever.

James I. v12

12 Nr. 12 Rezitativ und Arie

Tenor-solo

Saulus aber zerstörte die Gemeinde und wüthete mit Drohen und Morden wider die Jünger, und lästerte sie, und sprach:

Apostelgeschichte VIII. 3; IX 1

Saulus

Vertilge sie, Herr Zebaoth, wie Stoppeln vor dem Feuer! Sie wollen nicht erkennen, daß Du mit Deinem Namen heißest Herr allein, der Höchste in aller Welt.
Laß Deinen Zorn sie treffen, verstummen müssen sie!

Psalms LIX. 13; LXXXIII. 18; LXIX. 24

13 Nr. 13 Rezitativ und Arioso

Alt-solo

Und zog mit einer Schaar gen Damaskus, und hatte Macht und Befehl von den Hohenpriestern, Männer und Weiber gebunden zu führen gen Jerusalem.

Apostelgeschichte IX. 2

Doch der Herr vergißt der Seinen nicht, er gedenkt seiner Kinder.
Fallt vor ihm nieder, ihr Stolzen! Denn der Herr ist nahe!

Psalms CXV. 12; 2. Timotheus II. 19; Philipper IV. 5

No. 12 Recitative and Aria

Solo tenor

And Saul made havoc of the Church; and breathing out threatenings and slaughter against the disciples, he spake of them much evil, and said:

Acts VIII. v3; IX. v1

Saul

Consume them all, Lord Sabaoth, consume all these Thine enemies. Behold, they will not know Thee, that Thou, our great Jehovah, art the Lord alone, the Highest over all the world.
Pour out Thine indignation, and let them feel Thy power.

Psalms LIX. v13; LXXXIII. v18; LXIX. v24

No. 13 Recitative and Arioso

Solo contralto

And he journeyed with companions towards Damascus, and had authority and command from the High Priest that he should bring them bound, men and women, unto Jerusalem.

Acts IX. v2

But the Lord is mindful of His own, He remembers His children.
Bow down before Him, ye mighty, for the Lord is near us.

Psalms CXV. v12; 2 Tim. II. v19; Philipp. IV. v5

14 Nr. 14 Rezitativ mit Chor

Tenor-solo

Und als er auf dem Wege war und nahe zu
Damaskus kam, umleuchtete ihn plötzlich ein
Licht vom Himmel, und er fiel auf die Erde, und
hörte eine Stimme, die sprach zu ihm:

Chor

Saul! Saul! Was verfolgst du mich?

Tenor-solo

Er aber sprach:

Saulus

Herr, wer bist du?

Tenor-solo

Der Herr sprach zu ihm:

Chor

Ich bin Jesus von Nazareth, den du verfolgst!

Tenor-solo

Und er sprach mit Zittern und Zagen:

Saulus

Herr, was willst Du daß ich thun soll?

Tenor-solo

Der Herr sprach zu ihm:

No. 14 Recitative with Chorus

Solo tenor

And as he journeyed he came unto Damascus;
when suddenly there shone around him a light
from Heaven: and he fell to the earth; and he
heard a voice saying unto him:

Chorus

Saul, Saul, why persecutest thou me?

Solo tenor

And he said:

Saul

Lord, who art thou?

Solo tenor

And the Lord said to him:

Chorus

I am Jesus of Nazareth, whom thou persecutest.

Solo tenor

And he said, trembling and astonished:

Saul

Lord what wilt Thou have me do?

Solo tenor

The Lord said to him:

Chor

Stehe auf und gehe in die Stadt, da wird man dir
sagen was du thun sollst.

Apostelgeschichte IX. 3-6

15 Nr. 15 Chor

Mache dich auf, werde Licht! Denn dein Licht
kommt und die Herrlichkeit des Herrn gehet
auf über dir.

Denn siehe, Finsterniß bedeckt das Erdreich und
Dunkel die Völker aber über dir gehet auf der
Herr, und seine Herrlichkeit erscheint
über dir.

Jesaja LX. 1, 2

16 Nr. 16 Choral

Wachet auf! ruft uns die Stimme:
Der Wächter sehr hoch auf der Zinne,
Wach' auf, du Stadt Jerusalem!
Wacht auf! der Bräut'gam kommt,
Steht auf! die Lampen nehmt.
Halleluja!
Macht euch bereit zur Ewigkeit!
Ihr müsset ihm entgegengeh'n.

Matthäus XXV. 1, 6

17 Nr. 17 Rezitativ

Tenor solo

Die Männer aber die seine Gefährten waren,
standen und waren erstarrt, denn sie hörten eine
Stimme und sahen niemand. Saulus aber richtete

Chorus

Arise, and go into the city; and there thou shalt
be told what thou must do.

Acts IX. vv3-6

No. 15 Chorus

Rise! Up! Arise! Rise, and shine! For thy light
comes, and the glory of the Lord doth appear
upon thee.

Behold, now, total darkness covereth the
kingdoms, gross darkness the people. But upon
thee riseth the mighty Lord; the glory of the Lord
appeareth upon thee.

Isaiah LX. vv1, 2

No. 16 Chorale

Sleepers, wake, a voice is calling;
It is the watchman on the walls,
Thou city of Jerusalem.
For lo, the Bridegroom comes!
Arise, and take your lamps.
Hallelujah!
Awake! His kingdom is at hand.
Go forth to meet your Lord.

Matt. XXV. vv1, 6

No. 17 Recitative

Solo tenor

And his companions which journeyed with him
stood, and they were afraid, hearing a voice but
seeing no man. And Saul arose from the earth,

sich auf von der Erde, und da er seine Augen auftrat, sah er niemand. Sie nahmen ihn aber bei der Hand und führten ihn gen Damaskus, und war drei Tage nicht sehend, und aß nicht, und trank nicht.

Apostelgeschichte IX. 7-9

18 Nr. 18 Arie

Paulus

Gott sei mir gnädig nach Deiner Güte, und tilge meine Sünden nach Deiner großen Barmherzigkeit. Verwirf mich nicht von Deinem Angesicht und nimm Deinen heiligen Geist nicht von mir.
Ein geängstetes und zerschlagenes Herz wirst Du Gott nicht verachten.
Denn ich will die Übertreter Deine Wege lehren, daß sich die Sünder zu Dir bekehren. Herr, thue meine Lippen auf, daß mein Mund Deinen Ruhm verkündige.

Psalm LI. 1, 11, 17, 13, 15

19 Nr. 19 Rezitativ

Tenor-solo

Es war aber ein Jünger zu Damaskus mit Namen Ananias, zu dem sprach der Herr:

Apostelgeschichte IX. 10, 11

and when his eyes were opened, he saw no man: but they led him by the hand, and brought him into Damascus, and he was three days without sight, and did neither eat nor drink.

Acts IX. vv7-9

No. 18 Aria

Paul

O God, have mercy upon me, and blot out my transgressions according to Thy loving kindness, yea, even for Thy mercy's sake. Deny me not, O cast me not away from Thy presence, and take not Thy Spirit from me, O Lord.
Lord, a broken heart and a contrite heart is offered before Thee.
I will speak of Thy salvation, I will teach transgressors, and all the sinners shall be converted unto Thee. Then open Thou my lips, O Lord, and my mouth shall shew forth Thy glorious praise.

Psalm LI. vv1, 11, 17, 13, 15

No. 19 Recitative

Solo tenor

And there was a disciple at Damascus, named Ananias; to him said the Lord:

Acts IX. vv10, 11

Sopran-solo

Ananias! Stehe auf, und frage nach Saul von Tarse, denn siehe, er betet. Dieser ist mir ein auserwähltes Rüstzeug; ich will ihm zeigen, wie viel er leiden muß um meines Namens willen.

Apostelgeschichte IX. 11, 15, 16

20 Nr. 20 Aria mit Chor

Paulus

Ich danke Dir, Herr mein Gott, von ganzem Herzen ewiglich; denn Deine Güte ist groß über mich, und hast meine Seele errettet aus der tiefen Hölle. Herr, mein Gott, ich danke Dir.

Psalm LXXXVI. 12, 13

Chor

Der Herr wird die Tränen von allen Angesichtern abwischen. Denn der Herr hat es gesagt.

Jesaja XXV. 8; Offenbarung XXI. 4;
Matthäus XXIV. 35

21 Nr. 21 Rezitativ

Sopran-solo

Und Ananias ging hin und kam in das Haus, und legte die Hände auf ihn und sprach:

Tenor-solo

Lieber Bruder Saul, der Herr hat mich gesandt, der dir erschienen ist auf dem Wege da du

Solo soprano

Ananias, arise, and enquire thou for Saul of Tarsus; for behold, he prayeth. He is a chosen vessel unto me, the Lord; and I will shew unto him how great things he must suffer for my name's sake.

Acts IX. vv11, 15, 16

No. 20 Aria with Chorus

Paul

I praise Thee, O Lord my God, with all my heart for evermore. For great is Thy mercy toward me, and Thou hast delivered my soul from the lowest hell.

Psalm LXXXVI. vv12, 13

Chorus

The Lord, He is good: He will dry your tears, and heal all your sorrows. For His word shall not decay.

Isaiah XXV. v8; Rev. XXI. v4; Matt. XXIV. v35

No. 21 Recitative

Solo soprano

And Ananias went his way, and entered into the house, and laying his hands upon him, said:

Solo tenor

Hear thou, brother Saul! The Lord hath sent me hither, even Jesus, that appeared unto thee as

herkamst, daß du wieder sehend und mit dem heil'gen Geist erfüllet werdest.

Apostelgeschichte IX. 17

Sopran-solo

Und alsbald fiel es wie Schuppen von seinen Augen, und er ward wieder sehend, und stand auf, und ließ sich taufen, und alsbald predigte er Christum in den Schulen, und bewährte es daß dieser ist der Christ.

Apostelgeschichte IX. 18, 20; Römer VII. 25

[22] Nr. 22 Chor

O welch' eine Tiefe des Reichthums, der Weisheit und Erkenntniß Gottes! Wie gar unbegreiflich sind seine Gerichte, und unerforschlich seine Wege! Ihm sei Ehre in Ewigkeit! Amen!

Römer XI. 33

COMPACT DISC TWO

Zweiter Teil

[1] Nr. 23 Chor

Der Erdkreis ist nun des Herrn und seines Christ.

thou camest, that thou might'st receive thy sight, and be likewise filled with the Holy Ghost.

Acts IX. v17

Solo soprano

And there fell from his eyes like as though it were scales; and he received sight forthwith, and arose, and was baptised. And straightway he preached Jesus in the synagogues, and said: 'I thank God, who hath made me free thro' Christ'.

Acts IX. vv18, 20; Rom. VII. v 25

No. 22 Chorus

O great is the depth of the riches of wisdom and knowledge of the Father! How deep and unerring is He in His judgments! His ways are past our understanding. Sing His glory for evermore. Amen.

Rom. XI. v33

COMPACT DISC TWO

Part II

No. 23 Chorus

The nations are now the Lord's, they are His Christ's.

Denn alle Heiden werden kommen und anbeten vor dir, denn deine Herrlichkeit ist offenbar geworden.

Offenbarung XI. 15; XV 4

[2] Nr. 24 Rezitativ

Sopran-solo

Und Paulus kam zu der Gemeinde und predigte den Namen des Herrn Jesu frei. Da sprach der heil'ge Geist: "sendet mir aus Barnabas und Paulus zu dem Werk, dazu ich sie berufen habe." Da fasteten sie und beteten, und legten die Hände auf sie und ließen sie gehen.

Apostelgeschichte IX. 29; XIII. 2, 3

[3] Nr. 25 Duettino

Barnabas und Paulus

So sind wir nun Botschafter an Christi Statt, denn Gott vermahnet durch uns.

2. Korinther V. 20

[4] Nr. 26 Chor

Wie lieblich sind die Boten, die den Frieden verkündigen. In alle Lande ist ausgegangen ihr Schall, und in alle Welt ihre Worte.

Römer X. 15, 18

For all the Gentiles come before Thee, and shall worship Thy Name. Now are made manifest Thy glorious law and judgments.

Rev. XI. v15; XV. v4

No. 24 Recitative

Solo soprano

And Paul came to the congregation, and preached freely the Name of Jesus Christ our Lord. Then spake the Holy Ghost: 'Set ye apart Barnabas and Paul for the work whereunto I have called them.' And when they had fasted and prayed, and laid their hands on them, they sent them away.

Acts IX. v29; XIII. vv2, 3

No. 25 Duettino

Barnabas and Paul

Now we are ambassadors in the Name of Christ, and God beseecheth you by us.

2 Cor. V. v20

No. 26 Chorus

How lovely are the messengers that preach us the gospel of peace! To all the nations is gone forth the sound of their words, throughout all the lands their glad tidings.

Rom. X. vv15, 18

5 **Nr. 27 Rezitativ und Arioso**
Sopran-solo
 Und wie sie ausgesandt von dem heil'gen Geist,
 so schifften sie von dannen, und verkündigten das
 Wort Gottes mit Freudigkeit.
 Apostelgeschichte XIII. 4, 5

Laßt uns singen von der Gnade des Herrn
 ewiglich! Laßt uns singen von der Gnade des
 Herrn, und seine Wahrheit verkündigen!
 Psalm LXXXIX. 1

6 **Nr. 28 Rezitativ mit Chor**
Tenor-solo
 Da aber die Juden das Volk sah'n, wie es
 zusammenkam um Paulus zu hören, wurden sie
 voll Neid und widersprachen dem das von Paulus
 gesagt ward, und lästerten und sprachen:
 Apostelgeschichte XIII. 45

Chor
 So spricht der Herr: "Ich bin der Herr, und ist
 außer mir kein Heiland."
 Jesaja XLIII. 11

No. 27 Recitative and Arioso
Solo soprano
 So they, being filled with the Holy Ghost,
 departing thence delayed not, and preached the
 word of God with joyfulness.
 Acts XIII. vv4, 5

I will sing of Thy great mercies, O Lord, my
 Saviour, and of Thy faithfulness evermore.
 Psalm LXXXIX. v1

No. 28 Recitative with Chorus
Solo tenor
 But when the Jews saw the multitudes, how
 they assembled to hear what Paul delivered
 unto them, they were filled with envy, and spake
 against those things which were spoken by Paul,
 contradicting and blaspheming.
 Acts XIII. v45

Chorus
 Thus saith the Lord: 'I am the Lord, and beside
 me is no Saviour.'
 Isaiah XLIII. v11

Tenor-solo
 Und sie stellten Paulus nach, und hielten einen
 Rath zusammen, daß sie ihn töteten, und
 sprachen zu einander:
 Apostelgeschichte IX. 23, 24

7 **Nr. 29 Chor und Chorale**
 Ist das nicht, der zu Jerusalem verstörte Alle, die
 diesen Namen anrufen?
 Verstummen müssen alle, alle Lügner! Weg mit
 ihm!
 Apostelgeschichte IX. 21

Quartett
 O Jesu Christe, wahres Licht,
 Erleuchte die dich kennen nicht,
 Und bringe sie zu deiner Heerd',
 Daß ihre Seel' auch selig werd'.

Chor
 Erleuchte die da sind verblind't,
 Bring' her die sich von uns getrennt,
 Versammle die zerstreuet geh'n,
 Mach' fester die im Zweifel steh'n!

8 **Nr. 30 Rezitativ**
Tenor-solo
 Paulus aber und Barnabas sprachen frei und
 öffentlich:
 Apostelgeschichte XIII. 46

Solo tenor
 And they laid wait for Paul, and consulted
 together that they might kill him, and spake one
 to another:
 Acts IX. vv23, 24

No. 29 Chorus and Chorale
 Is this he, who in Jerusalem destroyed all calling
 on that Name which here he preacheth?
 May all deceivers ever be confounded! Force
 him away!
 Acts IX. v21

Quartet
 O Thou, the true and only Light,
 Direct the souls that walk in night;
 And bring them 'neath Thy shelt'ring care,
 To find their blest redemption there.

Chorus
 Illumine those who blindly roam;
 And call the wand'rers kindly home:
 The hearts astray that union crave,
 And those in doubt, confirm and save.

No. 30 Recitative
Solo tenor
 But Paul and Barnabas spake freely and publicly
 unto the people:
 Acts XIII. v46

Paulus

Euch mußte zuerst das Wort Gottes gepredigt werden; nun ihr es aber von euch stoßet, und achtet euch selbst nicht werth des ewigen Lebens, siehe, so wenden wir uns zu den Heiden.

Apostelgeschichte XIII. 46

9 **Nr. 31 Duett**

Paulus und Barnabas

Denn also hat uns der Herr geboten:
Ich habe dich den Heiden zum Licht gesetzt,
daß du das Heil seist bis an das Ende der Erde.
Denn wer den Namen des Herrn wird anrufen,
der soll selig werden.

Apostelgeschichte XIII. 47; II. 21

10 **Nr. 32 Rezitativ**

Sopran-solo

Und es war ein Mann zu Lystra, der war lahm und hatte noch nie gewandelt, der hörte Paulus reden, und als er ihn ansah, sprach er mit lauter Stimme: "Stehe auf, auf deine Füße!" Und er sprang auf und wandelte und lobete Gott. Da aber die Heiden sah 'n, was Paulus gethan, hoben sie ihre Stimmen auf und sprachen zu einander:

Apostelgeschichte XIV. 8-11

Paul

Ye were chosen first to have the word of the Lord set before you; but seeing that ye put it from you, and judge yourselves unworthy of the life everlasting, behold ye, we turn, even now, unto the Gentiles.

Acts XIII. v46

No. 31 Duett

Paul and Barnabas

For so hath the Lord Himself commanded:
Behold, I have made thee a light to the Gentiles, and for salvation unto all the earth.
For those who call on the Lord, He will hear them, and they shall be blessed.

Acts XIII. V47; II. v21

No. 32 Recitative

Solo soprano

And there was a man at Lystra, impotent in his feet. And who had never walked: and the same heard Paul speak; who, steadfastly beholding him, said with a loud voice: 'Stand upright on thy feet'. And he leaped up and walked, and praised God. But when the Gentiles saw what Paul had done, they lifted up their voices, saying one to another:

Acts XIV. vv8-11

11 **Nr. 33 Chor**

Die Götter sind den Menschen gleich geworden und sind zu uns hernieder gekommen.

Apostelgeschichte XIV. 11

12 **Nr. 34 Rezitativ**

Sopran-solo

Und nannten Barnabas Jupiter, und Paulus Mercurius. Der Priester aber Jupiters, der vor ihrer Stadt war, brachte Rinder und Kränze vor das Thor, und wollte opfern sammt dem Volk, und beteten sie an.

Apostelgeschichte XIV. 12, 13

13 **Nr. 35 Chor**

Seid uns gnädig, hohe Götter! Seht herab auf unser Opfer!

14 **Nr. 36 Rezitativ, Arie und Chor**

Tenor-solo

Da das die Apostel hörten, zerrissen sie ihre Kleider, und sprangen unter das Volk, schrien und sprachen:

Apostelgeschichte XIV. 14

Paulus

Ihr Männer, was macht ihr da? Wir sind auch sterbliche Menschen gleich wie ihr, und predigen euch das Evangelium, daß ihr euch bekehren sollt von diesem falschen zu dem lebendigen Gott,

No. 33 Chorus

The gods themselves as mortals have descended.

Acts XIV. v11

No. 34 Recitative

Solo soprano

And they called Barnabas, Jupiter; and Paul, Mercurius. Then the priest of Jupiter, which was before the city, brought oxen and garlands to the gates, and would have sacrificed with the people, and adored them.

Acts XIV. vv12, 13

No. 35 Chorus

O be gracious, ye immortals!
Heed our sacrifice with favour!

No. 36 Recitative, Air and Chorus

Solo tenor

Now when the Apostles heard the same, they rent their garments, and ran in among the people, crying out, and saying:

Acts XIV. v14

Paul

O wherefore do ye these things? We also are men, of like passions with yourselves, who preach unto you, in peace and earnestness, that ye should turn away from all these vanities unto the ever-living

welcher gemacht hat Himmel und Erde und das Meer.
Wie der Prophet spricht: "All eure Götzen sind Trügerei, sind eitel Nichts und haben kein Leben; sie müssen fallen, wenn sie heimgesucht werden."
Gott wohnet nicht in Tempeln mit Menschenhänden gemacht.

Apostelgeschichte XIV. 15; Jeremias X. 14, 15;
Apostelgeschichte XVII. 24

Wisset ihr nicht, daß ihr Gottes Tempel seid, und daß der Geist Gottes in euch wohnet? So jemand den Tempel Gottes verderben wird, den wird Gott verderben.
Denn der Tempel Gottes ist heilig, der seid ihr. Aber unser Gott ist im Himmel, er schafft Alles was er will.

1. Korinther III. 16, 17; Psalm CXV. 3

Chor

Aber unser Gott ist im Himmel, er schafft Alles was er will.

Soprane II

Wir glauben All' an einen Gott,
Schöpfer Himmels und der Erden,
Der sich zum Vater geben hat,
Daß wir seine Kinder werden.

God, who made the out-stretched heavens, the earth, and the sea.
As saith the prophet: 'All your idols are but falsehood, and there is no breath in them: they are vanity, and the work of errors: in the time of their trouble they shall perish'.
God dwelleth not in temples made with hands.

Acts XIV. v15; Jer. X. vv14, 15; Acts XVII. v24

For know ye not that ye are His temple, and that the Spirit of God dwelleth within you? And whosoever God's temple defileth, God shall surely destroy him?
For the temple of God is holy, which temple ye are. But our God abideth high in heaven, His will directeth all the world.

1 Cor. III. vv16, 17; Psalm CXV. v3

Chorus

But our God abideth high in Heaven, His will directeth all the world.

Second sopranos

His will directeth all the world.
We bow to only His decree,
Who made the skies, the earth, the sea,
But our God abideth in Heaven.

15 Nr. 37 Rezitativ

Sopran-solo

Da ward das Volk erregt wider sie, und es erhob sich ein Sturm der Juden und der Heiden, und wurden voller Zorn, und riefen gegen ihn:

Apostelgeschichte XIV. 2, 5

16 Nr. 38 Chor

Hier ist des Herren Tempel! Ihr Männer von Israel, helfet! Dies ist der Mensch, der alle Menschen an allen Enden lehret wider dies Volk, wider das Gesetz und wider diese heil'ge Stätte. Steiniget ihn, er lästert Gott!

Apostelgeschichte XXI. 28; Drittes Buch Mose XXIV. 16

17 Nr. 39 Rezitativ

Sopran solo

Und sie alle verfolgten Paulus auf seinem Wege, aber der Herr stand ihm bei und stärkte ihn, auf daß durch ihn die Predigt bestätigt würde, und alle Heiden höreten.

2. Timotheus IV. 17

18 Nr. 40 Kavatine

Tenor-solo

Sei getreu bis in den Tod, so will ich dir die Krone des Lebens geben.
Fürchte dich nicht, ich bin bei dir!

Offenbarung II. 10; Jeremias I. 8

No. 37 Recitative

Solo soprano

Then the multitude was stirred up against them, and there was an assault of the Jews and of the Gentiles; they were full of anger, and cried out against them:

Acts XIV. vv2, 5

No. 38 Chorus

This is Jehovah's temple. Ye children of Israel, help us! For this is the man who teacheth all men, against the people, against this place, and also our holy law.
Stone him to death! He blasphemeth God!

Acts XXI. v28; Lev. XXIV. v16

No. 39 Recitative

Solo soprano

And they all persecuted Paul on his way; but the Lord stood with him, and strengthened him, that the word might be fully known, and that all the Gentiles might hear.

2 Tim. IV v17

No. 40 Cavatina

Solo tenor

Be thou faithful unto death, and I will give to thee a crown of life.
Be not afraid, my help is nigh.

Rev. II. v10; Jer. I. v8

19 Nr. 41 Rezitativ

Sopran-solo

Paulus sandte hin, und ließ fordern die Ältesten von der Gemeinde zu Ephesus, und sprach zu ihnen:

Apostelgeschichte XX. 17

Paulus

Ihr wisset, wie ich allezeit bin bei euch gewesen, und dem Herrn gedien't mit aller Demuth und mit vielen Thränen, und habe bezeugt den Glauben an unsern Herrn Jesum Christum. Und nun siehe, ich, im Geist' gebunden, fahre hin gen Jerusalem; Trübsal und Bande harren mein daselbst, ihr werdet nie mein Angesicht wieder sehen.

Apostelgeschichte XX. 18, 19, 21-23, 25

Sopran-solo

Sie weineten und sprachen:

Apostelgeschichte XX. 37

20 Nr. 42 Chor und Rezitativ

Quartett

Schöne doch deiner selbst! Das widerfahre dir nur nicht!

Matthäus XVI. 22

No. 41 Recitative

Solo soprano

And Paul sent and called the elders of the Church at Ephesus, and said to them:

Acts XX. v17

Paul

Ye know how at all seasons I have been with you, serving the Lord with all humility, and with many tears; testifying the faith towards our Lord Jesus Christ. And now, behold ye, I, bound in spirit, go my way to Jerusalem. Bonds and affliction abide me there; and ye shall see my face no more.

Acts XX. vv18, 19, 21-23, 25

Solo soprano

And they all wept sore and prayed.

Acts XX. v37

No. 42 Chorus and Recitative

Quartet

Far be it from thy path, these things shall not be unto thee.

Matt. XVI. v22

Chor

Schöne doch deiner selbst! Das widerfahre dir nur nicht!

Paulus

Was machet ihr, daß ihr weinet und brechet mir mein Herz? Denn ich bin bereit, nicht allein mich binden zu lassen, sondern auch zu sterben zu Jerusalem, um des Namens willen des Herren Jesu.

Apostelgeschichte XXI. 13

Tenor-solo

Und als er das gesagt, kniete er nieder und betete mit ihnen Allen, und sie geleiteten ihn in das Schiff, und sahen sein Angesicht nicht mehr.

Apostelgeschichte XX. 36, 38

21 Nr. 43 Chor

Sehet, welch' eine Liebe hat uns der Vater erzeiget, daß wir sollen Gottes Kinder heißen.

I. Johannes III. 1

22 Nr. 44 Rezitativ

Sopran-solo

Und wenn er gleich geopfert wird über dem Opfer unsers Glaubens, so hat er einen guten Kampf gekämpft; er hat den Lauf vollendet, er

Chorus

Far be it from thy path, these things shall not be unto thee.

Paul

What mean ye thus to weep, and thus to break my heart? For I am prepared, not only to be bound, but also to die at Jerusalem, for the Name of the Lord our Saviour Jesus Christ.

Acts XXI. v13

Solo tenor

And when he had thus spoken, he kneeled down, and prayed with them all. And they accompanied him unto the ship, and saw his face no more.

Acts XX. vv36, 38

No. 43 Chorus

See what love hath the Father bestowed on us in His goodness, that we should be called God's own children.

1 John III. v1

No. 44 Recitative

Solo soprano

And tho' he be offered upon the sacrifice of our faith, yet he hath fought a good fight; he hath finished his course; he hath kept well the faith.

hat Glauben gehalten; hinfort ist ihm beigelegt
die Krone der Gerechtigkeit, die ihm der Herr an
jenem Tage, der gerechte Richter, geben wird.

2. Timotheus IV. 6-8

23 Nr. 45 Chor

Nicht aber ihm allein, sondern Allen, die seine
Erscheinung lieben. Der Herr denket an uns und
segnet uns.

Lobe den Herrn, meine Seele, und was in mir
ist, seinen heiligen Namen. Ihr seine Engel, lobet
den Herrn!

2. Timotheus IV. 8; Psalm CIII. 1, 20

Henceforth there is laid up for him a crown of
righteousness, which the Lord, the righteous
Judge, shall give him at the last great day.

2 Tim. IV. vv6-8

No. 45 Chorus

Not only unto him, but to all them that love
truly His appearing. The Lord careth for us, and
blesseth us.

Bless thou the Lord, O my soul, and all within
me, bless His most holy Name. All ye His angels,
praise ye the Lord.

2 Tim. IV. v8; Psalm CIII. vv1, 20

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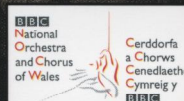
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