Work: **…miserere…**

Composer: Louis Andriessen (1939-)

Link recording:

<https://open.spotify.com/track/6wUiolIfWR3QV8hPD6ThMp?si=GUHhAS26SvqByUiMqlzJMw>

Context: Louis Andriessen's latest string quartet ...miserere... is connected to the famous Miserere by Allegri in the form: A B A C A B A B. The source for this connection is the German book Melodien by Helmut Krausser. In this book, set in Italy around 1400, the alchemist Castiglio starts a quest for the '26 magic melodies'. These secret melodies have strange powers, for example the power to enamour and to heal. Andriessen has previously used part of this melodic material in Remembering that Sarabande, a piece for four violas written for the 60th birthday of Annette Morreau. ...miserere... is in fact a set of variations.

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Work: **Tristis est anima mea** from "Responsori per la Settimana Santa"

Composer: Alessandro Scarlatti (1660-1725)

Link: <https://youtu.be/lj4rXuabLwU> (until 3’59”)

Context: Responsories for Holy Week (Latin: Responsoria pro hebdomada sancta) are polyphonic settings for the matins responsories, not of the whole of Holy Week, but only of the last three days: Maundy Thursday, Good Friday and Holy Saturday.

*Tristis est anima mea* is the second responsory of the Tenebrae for Maundy Thursday. The Latin text refers to the Agony Christ is adressing to his disciples in the Garden of Gethsemane - a part of his Passion. The first two lines of the responsory are Matthew 26:38. The last two lines of are free anonymous poetry, predicting they will see a crowd, they will flee, and Jesus will go to be sacrificed for them.

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| RESPONSORIUM:  Tristis est anima mea usque ad mortem.  Sustinete hic et vigilate mecum.  Nunc videbitis turbam quae circumdabit me.  Vos fugam capietis, et ego vadam immolari pro vobis.  VERSUS:  Ecce appropinquat hora, in qua Filius hominis tradetur in manus peccatorum. | RESPONSORIUM:  Sorrowful is my soul even unto death.  Stay here, and watch with me.  Now you’ll see the mob that will surround me.  You shall take flight, and I shall go to be sacrificed for you.  VERSUS:  The time draws near, and the Son of Man  shall be delivered into the hands of sinners. |

Work: **Omnes amici mei** from "Responsori per la Settimana Santa"

Composer: Alessandro Scarlatti (1660-1725)

Link: <https://www.youtube.com/watch?v=Bca5Ctw6FU0>

Context: Responsories for Holy Week (Latin: Responsoria pro hebdomada sancta) are polyphonic settings for the matins responsories, not of the whole of Holy Week, but only of the last three days: Maundy Thursday, Good Friday and Holy Saturday. Omnes amici mei is part of the responsories of the first nocturn of Good Friday. The readings of the first nocturn of Good Friday are **Lamentations** of Jeremiah; 2:8–11, 2:12–15 and 3:1–9. [??]

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| RESPONSORIUM:  Omnes amici mei dereliquerunt me,  et praevaluerunt insidiantes mihi:  tradidit me, quem diligebam.  Et terribilibus oculis plaga crudeli percutiens  aceto potabant me.  VERSUS:  Inter iniquos projecerunt me  et non pepercerunt animae meae.  Et terribilibus oculis plaga crudeli percutiens  aceto potabant me. | RESPONSORIUM:  All my friends have deserted me,  And plotters have prevailed over me.  He whom I loved has betrayed me.  And with fierce looks and cruel blows  they gave me vinegar to drink.  VERSUS:  They cast me among the wicked  and did not spare my soul.  And with fierce looks and cruel blows  they gave me vinegar to drink. |

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Work: **Plange quasi virgo** from "Responsori per la Settimana Santa"

Composer: Alessandro Scarlatti (1660-1725)

Link: <https://www.youtube.com/watch?v=Bca5Ctw6FU0>

Context: Responsories for Holy Week (Latin: Responsoria pro hebdomada sancta) are polyphonic settings for the matins responsories, not of the whole of Holy Week, but only of the last three days: Maundy Thursday, Good Friday and Holy Saturday. The responsory *Plange quasi virgo* has some parallels with the Book of Joel, e.g. "plange quasi virgo" ("Lament like a girl", 1:8), "accingite vos et plangite sacerdotes ululate ministri altaris" ("Put on sackcloth and mourn, you priests; Wail, you ministers of the altar", 1:13) and "magnus enim dies Domini et terribilis valde" ("for the day of Yahweh is great and very awesome", 2:11).

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| RESPONSORIUM:  Plange quasi virgo, plebs mea.  Ululate, pastores, in cinere et cilicio  Quia veniet dies Domini magna  et amara valde.  VERSUS:  Accingite vos, sacerdotes, et plangite,  ministri altaris, aspergite vos cinere.  RESPONSORIUM:  Quia veniet dies Domini magna  et amara valde. | RESPONSORIUM:  Weep like a virgin, my people,  howl, keepers of the flock, covered with ashes and wearing hair-shirts,  For the great and very bitter day of the Lord  will come.  VERSUS:  Prepare yourselves, priests, and lament, acolytes before the altar, cover yourselves with ashes.  RESPONSORIUM:  For the great and very bitter day of the Lord  will come. |

Work: **Passio D.N. Jesu Christi secundum Joannem**

Composer: Alessandro Scarlatti (1660-1725)

Context: During the 17th and 18th centuries, hundreds of composers created Passions and Passion Oratorios, some of them even composed several of thesie pieces of music. But in this repertoire Alessandro Scarlatti’s St John Passion still is the only work to have gained celebrity – even if very modestly.

In opposition to Bach’s Passions, Scarlatti only used the Latin text of the Bible for his compositions, leagin it unchanged except for a few word repetitions. The musical structure of this text consists of two important solo parts in alto for the Evangelist (*Testo*) and one in bass for Christ. Following the tradition, the chorus sings what the Jews, the chief priests, and the soldiers say. As mentioned in the original manuscript of Naples, some chorists take the short solo parts of Peter the Apostle, Pilate, the maid, and o the servant. This “realistic” distribution of roles is not self-evident at all. In other Passions, the words of Christ for example or parts of the Evangelist’s role are performed by the chorus, and very often whole passages were not composed but sung in the recitation tone used in Church.

Scarlatti’s St John Passion is easier to understand in the tradition of Monteverdi’s operas than of Bach’s Passions. Though the work was created in the eighties of the 17th century its style shows a specific relation between text and music, whose theory was created about 1600 in Italian Academies and that is characteristic of early opera. At that time, music was called “servant of speech” whos rhyth it had to follow and whose meaning it had to imitate up to the detail. Scarlatti’s main work, his operas, are engaged to a later period of development of this style whose outer appearance is the separation into recitative and aria, known to us from the Middle and late Baroque operas., oratorios and cantatas. The fact that Scarlatti set the music for the St John Passion in an earlier manner of composition can primarily be explained by this restriction on the biblical text whose language was hardly appropriate for a division into contemplative arias and recitatives expressing the action. It remains undecided whether the restriction on the biblical text whose language was hardly appropriate for a division into contemplative arias and recitatives expressing the action. It remains undecided whether the restriction on the biblical text was his free will or was due to the liturgical customs of the employing church.

For his setting into music of the St John Passion, Scarlatti used three musical style forms: the recitative accompanied by the thorough-bass, the arioso with both orchestra and continuo accompaniment as well as four-part choirs composed in a simple technique. These three stylistic levels do not only assure a variety of musical setting, but they clarify the different levels of the text’s meaning and the hierarchy of the parts. Thus, the part of Christ differs from all other solo parts as it is entirely written as arioso with orchestra accompaniment, i.e. it is more melodious and more melismatic than the recitative of the *Testo*, and what is more, there are the expression mars *largo* and *dolce* given. In the part of the Evangelist this style is only used thrice: once for the traditional sentence of introduction “Passio Domini Iesu Christi secundum Ioannem”, once when Christ’s death is announced an the third time for the final sentence “viderunt qui transfixerunt”, and here the reminiscence of the introductory section is obvious, also from a formal point of view. The last sentence is part of the prophecies of the Old Testament performed by the Evangelist. Compared to the rest of the text, Scarlatti lays stress on them as well as on the Inscription on the cross, in setting them as *arioso*, too, but only accompanied by the thorough-bass. Let us take the lines John 19,24 as an example: “They parted my garments among them, and for my clothing they cast lots.” In opposition to the *arioso* parts which have a homogenous musical character, the recitative subsists entirely on the linguistic details of the text, on its rhythm and meaning of the word that are imitated by the music. One can hear this as well in the melody, for example in the passage John 18.6 “they drew back and fell to the ground”, as in the rhythm and the harmony, for example in the description of Jesus’ capture accompanying the words “and bound him”(John 18.12). The description of Judas’ arrival with “a band of soldiers and some officers from the chief priests and the Pharisees, with lanterns and torches and weapons” (John 18.3) is something special in the part of the Evangelist. Here Scarlatti uses the *stile concitato* described by Monteverdi, a technique of composition with fast sound repetitions in order to show highest dramatic suspense.

The *Turbae*, the texts pronounced in direct speech by the Jews and the Roman soldiers, belong to the oldest parts of the Passion set into music in a polyphonic style. Scarlatti’s choirs are astonishingly short and simple and by this he follows the example of the early opera. The solo subordinate roles of the chorists show interesting stylistic graduations again, going from the strikingly secular tone of the maiden, to the simple phrases of the servant, and to Pilate’s learned way of epression which corresponds to the one of the Evangelist.

Scarlatti’s setting of the Passion reminds us of a clever narrator’s way of speaking who makes the different aspects of his text clear to the listener by using rhetoric tricks. In this Passion, the musical representation of the text, with its different levels of style and the musical “figures” illustrating the text, is very similar to the representation of rhetoric. This equivalence is not a mere accident. During the Baroque era, nearly every sphere of art and science was permeated by rhetoric, and under this aspect also the text of the Bible as looked upon as a welcome and a necessary proof of the finally divine origin of antique, therefore pagan rhetoric.

ONLINE LINK: (numbers below in brackets and bold, e.g. **[1]**, **[2]**, etc, correspond to album tracks)

<https://open.spotify.com/album/3MNorUfW4dQhpNGuQsbxbx?si=gFADBz5TR8-K-k_z2Qr72g>

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| **[1]**  TESTO  Passio domini nostril Iesu Christi secundum Ioannem.  **[2]**  *18.1* In illo tempore egressus est, Iesus cum discipulis suis trans torrentem Cedron, ubi erat hortus, in quem introivit ipse, et discipuli eius.  *2* Sciebat autem Iudas, qui tradebat eum locum; quia frequenter Iesus convenerat illuc cum discipulis suis  *3* Iudas ergo cum accepisset cohortem et a pontificibus et Pharisaeis ministros venit illuc cum lanternis et facibus et armis  **[3]**  4 Iesus itaque sciens omnia quae ventura erant super eum processit et dicit eis:  CHRISTUS  quem quaeritis?  TESTO  5 responderunt ei:  TURBA  Iesum Nazarenum.  TESTO  Dicit eis Iesus:  CHRISTUS  Ego sum.  TESTO  Stabat autem et Iudas, qui tradebat eum, cum ipsis.  6 Ut autem dixit eis: ‘Ego sum’, abierunt retrorsum et ceciderunt in terram.  7 Iterum ergo interrogavit eos:  CHRISTUS  Quem quaeritis?  TESTO  Illi autem dixerunt:  TURBA  Iesum Nazarenum.  TESTO  8 Respondit Iesus:  CHRISTUS  Dixi vobis quia ego sum; si ergo me quaeritis sinite hos abire.  TESTO  9 Ut impleretur sermo quem dixit; ‘Quia quos dedisti mihi, non perdidi ex ipsis quemquam’.  10 Simon ergo Petrus habens gladium eduxit eum et percussit pontificis servum et abscidit auriculam eis dextram. Erat autem nomen servo Malchus.  11 Dixit ergo Iesus Petro:  CHRISTUS  Mitte gladium in vaginam; calicem, quem dedit mihi Pater non bibam illum?  **[4]**  TESTO  12 Cohors ergo et tribunus et ministri Iudaeorum conprehenderunt Iesum et ligaverunt eum  13 et adduxerunt eum ad Annam primum; erat enim socer Caiphae, qui erat pontifex anni illius.  14 Erat autem Caiphas qui consilium dederat Iudaeis, quia expedit unum hominem mori pro populo.  **[5]**  15 Sequebatur autem Iesum Simon Petrus et alius discipulus discipulus. Discipulus autem ille erat notus pontifici et introivit cum Iesu in atrium pontifices. 16 Petrus autem stabat ad ostium foris. Exivit ergo discipulus alius, qui erat notus pontifici, et dixit ostiariae et introduxit Petrum.  17 Dicit ergo Petro ancilla ostiaria:  ANCILLA  Numquid et tu ex discipulis es hominis istius?  TESTO  Dicit ille:  PETRUS  Non sum.  TESTO  18 Stabant autem servi et ministri ad prunas, quia frigus erat, et calefiebant se, erat autem cum eis et Petrus stans et calefaciens se.  **[6]**  19 Pontifex ergo interrogavit Iesum de discipulis suis et de doctrina eius.  20 Respondit ei Iesus:  CHRISTUS  Ego palam locutus sum mundo; ego semper docui in synagoga et in templo, quo omnes Iudaei convenient, et in occulto locutus sum nihil. 21 Quid me interrogas? Interroga eos, qui audierunt quid locutus sum ipsis; ecce hi sciunt quae dixerim ego.  TESTO  22 Haec autem cum dixisset, unus adsistens ministrorum dedit alapam Iesu dicens:  JUDAEUS  Sic respondes pontifici?  TESTO  23 Respondit ei Iesus:  CHRISTUS  Si male locutus sum, testimonium perhibe de malo, si autem bene, quid me caedis?  TESTO  24 Et misit eum Annas ligatum ad Caipham pontificem.  **[7]**  25 Erat autem Simon Petrus stans et calefaciens se. Dixerunt ergo ei:  TURBA  Numquid et tu ex discipulis eius es?  TESTO  Negavit ille et dixit:  PETRUS  Non sum.  TESTO  26 Dicit unus ex servis pontifices, cognatus eius cuius abscidit Petrus auriculam:  JUDAEUS  Nonne ego te vidi in horto cum illo?  TESTO  27 Iterum ergo negavit Petrus, et statim gallus cantavit.  **[8]**  28 Adducunt ergo Iesum a Caiapha in praetorium. Erat autem mane. Et ipsi non introierunt in praetorium, ut non contaminarentur, sed manducarent pascha.  29 Exivit ergo Pilatus ad eos foras et dixit:  PILATUS  Quam accusationem affertis adversus hominem hunc?  TESTO  30 Responderunt et dixerunt ei:  TURBA  Si non esset hic malefactor, non tibi tradidissemus eum.  TESTO  31 Dixit ergo eis Pilatus:  PILATUS  Accipite eum vos et secundum legem vestram iudicate eum.  TESTO  Dixerunt ergo ei Iudaei:  TURBA  Nobis non licet interficere quemquam.  TESTO  32 Ut sermo Iesu impleretur, quem dixit significans qua morte esset moriturus.  **[9]**  33 Introivit ergo iterum in praetorium Pilatus et vocavit Iesum et dixit ei:  PILATUS  Tu es rex Iudaeorum?  TESTO  34 Respondit Iesus:  CHRISTUS  A temet ipso hoc dicis, an alii dixerunt tibi de me?  TESTO  35 Respondit Pilatus:  PILATUS  Numquid ego Iudaeus sum? Gens tua et pontifices tradiderunt te mihi: quid fecisti?  TESTO  36 Respondit Iesus:  CHRISTUS  Regnum meum non est de hoc mundo. Si ex hoc mundo esset regnum meum, ministri mei decertarent ut non traderer Iudaeis; nunc autem meum regnum non est hinc.  TESTO  37 Dixit itaque ei Pilatus:  PILATUS  Ergo rex es tu?  TESTO  Respondit Iesus:  CHRISTUS  Tu dicis quia rex sum ego. Ego in hoc natus sum et ad hoc veni in mundum, ut testimonium perhibeam veritati: omnis qui est ex veritate audit vocem meam.  TESTO  38 Dicit ei Pilatus:  PILATUS  Quid est veritas?  **[10]**  TESTO  Et, cum hoc dixisset, iterum exivit ad Iudaeos et dicit eis:  PILATUS  Ego nullam invenio in eo causam.  39 est autem consuetudo vobis ut unum dimittam vobis in pascha; vultis ergo dimittam vobis regem Iudaeorum?  TESTO  40 Clamaverunt rursum omnes dicentes:  TURBA  Non hunc sed Barabbam.  TESTO  Erat autem Barabbas latro.  **[11]**  19.1 Tunc ergo apprehendit Pilatus Iesum et flagellavit.  2 Et milites plectentes coronam de spinis inposuerunt capiti eius et veste purpurea circumdederunt eum.  3 Et veniebant ad eum et dicebant:  TURBA  Ave, rex Iudaeorum;  TESTO  Et dabant ei alapas.  4 Exivit ergo iterum Pilatus foras et dicit eis:  PILATUS  Ecce adduco vobis eum foras,  5 ut cognoscatis quia nunquam invenio in eo causam.  TESTO  Exivit ergo Iesus portans et purpureum vestimentum. Et dicit eis:  PILATUS  Ecce homo.  TESTO  6 Cum ergo vidissent eum pontifices et ministry, clamabant dicentes:  TURBA  Crucifige, crucifige eum.  TESTO  Dicit eis Pilatus:  PILATUS  Accipite eum vos et crucifigite: ego enim non invenio in eo causam.  TESTO  7 Responderunt ei Iudaei:  TURBA  Nos legem habemus, et secundum legem debet mori, quia Filium Dei se fecit.  TESTO  8 Cum ergo audisset Pilatus hunc sermonem, magis timuit.  9 Et ingressus est praetorium iterum et dicit ad Iesum:  PILATUS  Unde es tu?  TESTO  Iesus autem responsum non dedit ei.  10 Dicit ergo Pilatus:  PILATUS  Mihi non loqueris? Nescis quia potestatem habeo crucifigere te et potestatem habeo dimittere te?  TESTO  11 Respondit Iesus:  CHRISTUS  Non haberes potestatem adversum me ullam, nisi tibi esset datum desuper. Propterea qui tradidit me tibi maius peccatum habet.  **[12]**  TESTO  12 Et exinde quaerebat Pilatus dimittere eum Iudaei autem clamabant dicentes:  TURBA  Si hunc dimittis, non es amicus Caesaris, omnis qui se regem facit contradicit Caesari.  TESTO  13 Pilatus autem, cum audisset hos sermons, adduxit foras Iesum et sedit pro tribunali in loco, qui dicitur Lithostrotos, hebraice autem Gabbatha.  14 Erat autem parasceve paschae hora quasi sexta. Et dicit Iudaeis:  PILATUS  Ecce, ecce rex vester.  TESTO  15 Illi autem clamabant:  TURBA  Tolle, tolle crucifige eum.  TESTO  Dixit eis Pilatus:  PILATUS  Regem vestrum crucifigam?  TESTO  Responderunt pontifices:  TURBA  Non habemus regem nisi Caesarem.  TESTO  16 Tunc ergo tradidit eis illum ut crucifigeretur.  **[13]**  Susceperunt autem Iesum et eduxerunt eum.  17 Et baiulans sibi crucem, exivit in eum, qui dicitur Calvariae, locum, hebraice autem Golgotha.  18 Ubi crucifixerunt eum; et cum eo alios duos hinc et hinc, medium autem Iesum.  19 Scripsit autem et titulum Pilatus et posuit super crucem. Erat autem scriptum: Iesus Nazarenus rex Iudaeorum.  20 Hunc ergo titulum multi Iudaeorum legerunt, quia prope civitatem erat locus ubi crucifixus est Iesus, et erat scriptum hebraice, graece et latine.  21 Dicebant ergo Pilato pontifices Iudaeorum:  TURBA  Noli scribere rex Iudaeorum, sed quia ipse dixit: Rex sum Iudaeorum.  TESTO  22 Respondit Pilatus:  PILATUS  Quod scripsi scripsi.  TESTO  23 Milites ergo cum crucifixissent eum, acceperunt vestimenta eius et fecerunt quattuor partes, unicuique militi partem, et tunicam. Erat autem tunica inconsutilis desuper contexta per totum.  24 Dixerunt ergo ad invicem:  TURBA  Non scindamus eam, sed sortiamur de illa cuius, cuius sit.  TESTO  Ut scriptura impleatur dicens: ‘Partiti sunt vestimenta mea sibi et in vestem meam miserunt sortem’. Et milites quidem haec fecerunt.  **[14]**  25 Stabant autem iuxta crucem Iesu mater eius et soror matris eius Maria Cleopae et Maria Magdalena.  26 Cum vidisset ergo Iesus matrem et discipulum stantem quem diligebat, dicit matri suae:  CHRISTUS  Mulier, mulier, ecce filius tuus.  TESTO  27 Deinde dicit discipulo:  CHRISTUS  Ecce, ecce mater tua.  TESTO  Et ex illa hora accepit eam discipulus in sua.  **[15]**  28 Postea sciens Iesus quia iam omnia consummata sunt, ut consummaretur scriptura, dicit:  CHRISTUS  Sitio.  TESTO  29 Vas ergo positum erat aceto plenum; illi autem spongiam plenam aceto hysopo circumponentes obtulerunt ori eius.  30 Cum ergo accepisset Iesus acetum dixit:  CHRISTUS  Consummatum est.  TESTO  Et inclinato capite, tradidit spiritum.  **[16]**  31 Iudaei ergo, quoniam parasceve erat, ut non remanerent in cruce corpora sabbato (erat enim magnus dies ille sabbati), rogaverunt Pilatum ut frangerentur eorum crura et tollerentur.  32 Venerunt ergo milites, et primi quidem fregerunt crura et alterius qui crucifixus est cum eo.  33 Ad Iesum autem cum venissent, ut viderunt eum iam mortuum, non fregerunt eius crura.  34 Sed unus militum lancea latus eius aperuit et continuo exivit sanguis et aqua.  35 Et qui vidit testimonium perhibuit, et verum est testimonium eius. Et ille scit quia vera dicit, ut et vos credatis.  36 Facta sunt enim haec ut Scriptura impleretur. ‘Os non comminuetis ex eo’.  37 Et iterum alia scriptura dicit: ‘videbunt in quem transfixerunt’. | EVANGELIST  The Passion of our Lord Jesus Christ, according to St John.  *18.1* At that time Jesus went forth with his disciples across the Kidron valley to a place where there was a garden, which he and his disciples entered. *2* Now Judas, who betrayed him, also knew the place, because Jesus often met there with his disciples.  *3* So Judas brought a detachment of soldiers together with police from the chief priests and the Pharisees, and they came there with lanterns and torches and weapons.  4 Then Jesus, knowing all that was to happen to him, came forward and asked them,  CHRIST  "Whom are you looking for?"  EVANGELIST  5 They answered,  CROWD  "Jesus of Nazareth."  EVANGELIST  Jesus replied,  CHRIST  "I am he."  EVANGELIST  Judas, who betrayed him, was standing with them.  6 When Jesus said to them, "I am he," they stepped back and fell to the ground.  7 Again he asked them,  CHRIST  "Whom are you looking for?"  EVANGELIST  And they said,  CROWD  "Jesus of Nazareth."  EVANGELIST  8 Jesus answered,  CHRIST  "I told you that I am he. So if you are looking for me, let these men go."  EVANGELIST  9 This was to fulfill the word that he had spoken, "I did not lose a single one of those whom you gave me."  10 Then Simon Peter, who had a sword, drew it, struck the high priest's slave, and cut off his right ear. The slave's name was Malchus.  11 Jesus said to Peter,  CHRIST  "Put your sword back into its sheath. Am I not to drink the cup that the Father has given me?"  EVANGELIST  12 So the soldiers, their officer, and the Jewish police arrested Jesus and bound him.  13 First they took him to Annas, who was the father-in-law of Caiaphas, the high priest that year.  14 Caiaphas was the one who had advised the Jews that it was better to have one person die for the people.  15 Simon Peter and another disciple followed Jesus. Since that disciple was known to the high priest, he went with Jesus into the courtyard of the high priest, 16 but Peter was standing outside at the gate. So the other disciple, who was known to the high priest, went out, spoke to the woman who guarded the gate, and brought Peter in. 17 The woman said to Peter,  WOMAN  "Aren’t you also one of this man's disciples?"  EVANGELIST  He said,  PETER  "I am not."  EVANGELIST  18 Now the slaves and the police had made a charcoal fire because it was cold, and they were standing around it and warming themselves. Peter also was standing with them and warming himself.  19 Then the high priest questioned Jesus about his disciples and about his teaching.  20 Jesus answered,  CHRIST  "I have spoken openly to the world; I have always taught in synagogues and in the temple, where all the Jews come together. I have said nothing in secret.  21 Why do you ask me? Ask those who heard what I said to them; they know what I said."  EVANGELIST  22 When he had said this, one of the police standing nearby struck Jesus’s face, saying,  JEW  "Is that how you answer the high priest?"  EVANGELIST  23 Jesus answered,  CHRIST  If I’ve spoken wrongly, testify to the wrong. But if I’ve spoken rightly, why do you strike me?    EVANGELIST  24 Then Annas sent him bound to Caiaphas the high priest.  25 Now Simon Peter was standing and warming himself. They asked him,  CROWD  "You are not also one of his disciples, are you?"  EVANGELIST  He denied it and said,  PETER  "I am not."  EVANGELIST  26 One of the slaves of the high priest asked, a relative of the man whose ear Peter had cut off,  JEW  "Did I not see you in the garden with him?"  EVANGELIST  27 Again Peter denied it, and at that moment the cock crowed.    28 Then they took Jesus from Caiaphas to Pilate's headquarters. It was early in the morning. They did not enter the headquarters to avoid ritual defilement and to be able to eat the Passover. 29 Pilate went to them and said,  PILATE  "What accusation do you bring against this man?"  EVANGELIST  30 They answered,  CROWD  "If this man were not a criminal, we would not have handed him over to you."  EVANGELIST  31 Pilate said to them,  PILATE  "Take him yourselves and judge him according to your law."  EVANGELIST  The Jews replied,  CROWD  "We are not permitted to put anyone to death."  EVANGELIST  32 (This was to fulfill what Jesus had said when he indicated the kind of death he was to die.)  33 Then Pilate entered the headquarters again, summoned Jesus, and asked him,  PILATE  "Are you the King of the Jews?"  EVANGELIST  34 Jesus answered,  CHRIST  "Do you ask this on your own, or did others tell you about me?"  EVANGELIST  35 Pilate replied,  PILATE  "I am not a Jew, am I? Your own nation and the chief priests have handed you over to me. What have you done?"  EVANGELIST  36 Jesus answered,  CHRIST  "My kingdom is not from this world. If my kingdom were from this world, my followers would be fighting to keep me from being handed over to the Jews. But as it is, my kingdom is not from here."  EVANGELIST  37 Pilate asked him,  PILATE  "So you are a king?"  EVANGELIST  Jesus answered,  CHRIST  "You say that I am a king. For this I was born, and for this I came into the world, to testify to the truth. Everyone who belongs to the truth listens to my voice."  EVANGELIST  38 Pilate asked him,  PILATE  "What is truth?"  EVANGELIST  After he had said this, he went out to the Jews again and told them,  PILATE  "I find no case against him.  39 But you have a custom that I release someone for you at the Passover. Do you want me to release for you the King of the Jews?"  EVANGELIST  40 They shouted in reply,  CROWD  "Not this man, but Barabbas!"  EVANGELIST  Now Barabbas was a bandit.  19.1 Then Pilate took Jesus and had him flogged.  2 And the soldiers wove a crown of thorns and put it on his head, and they dressed him in a purple robe.  3 They kept coming up to him, saying,  CROWD  "Hail, King of the Jews!"  EVANGELIST  and striking him on the face.  4 Pilate went out again and said to them,  PILATE  "Look, I am bringing him out to you, 5 to let you know that I find no case against him."  EVANGELIST  So Jesus came out, wearing the crown of thorns and the purple robe. Pilate said to them,  PILATE  "Here is the man!"  EVANGELIST  6 When the chief priests and the police saw him, they shouted,  CROWD  "Crucify him! Crucify him!"  EVANGELIST  Pilate said to them,  PILATE  "Take him yourselves and crucify him; I find no case against him."  EVANGELIST  7 The Jews answered him,  CROWD  "We have a law, and according to that law he ought to die because he has claimed to be the Son of God."  EVANGELIST  8 Now when Pilate heard this, he was more afraid than ever.  9 He entered his headquarters again and asked Jesus,  PILATE  "Where are you from?"  EVANGELIST  But Jesus gave him no answer.  10 Pilate therefore said to him,  PILATE  "Do you refuse to speak to me? Do you not know that I have power to release you, and power to crucify you?"  EVANGELIST  11 Jesus answered him,  CHRIST  "You would have no power over me unless it had been given you from above; therefore the one who handed me over to you is guilty of a greater sin."  EVANGELIST  12 From then on Pilate tried to release him, but the Jews cried out,  CROWD  "If you release this man, you are no friend of the emperor. Everyone who claims to be a king sets himself against the emperor."  EVANGELIST  13 When Pilate heard these words, he brought Jesus outside and sat on the judge's bench at a place called The Stone Pavement, or in Hebrew Gabbatha. 14 Now it was the day of Preparation for the Passover; and it was about noon. He said to the Jews,  PILATE  "Here is your King!"  EVANGELIST  15 They cried out,  CROWD  "Away with him! Away with him! Crucify him!"  EVANGELIST  Pilate asked them,  PILATE  "Shall I crucify your King?"  EVANGELIST  The chief priests answered,  CROWD  "We have no king but the emperor."  EVANGELIST  16 Then he handed him over to them to be crucified.  So they took Jesus;  17 and carrying the cross by himself, he went out to what is called The Place of the Skull, which in Hebrew is called Golgotha.  18 There they crucified him, and with him two others, one on either side, with Jesus between them. 19 Pilate also had an inscription written and put on the cross. It read, "Jesus of Nazareth, the King of the Jews."  20 Many of the Jews read this inscription, because the place where Jesus was crucified was near the city; and it was written in Hebrew, in Latin, and in Greek. 21 Then the chief priests of the Jews said to Pilate,  CROWD  "Do not write, "The King of the Jews,' but, "This man said, I am King of the Jews.' "  EVANGELIST  22 Pilate answered,  PILATE  "What I have written I have written."  EVANGELIST  23 When the soldiers had crucified Jesus, they took his clothes and divided them into four parts, one for each soldier. They also took his tunic; now the tunic was seamless, woven in one piece from the top.  24 So they said to one another,  CROWD  "Let us not tear it, but cast lots for it to see who will get it."  EVANGELIST  This was to fulfill what the scripture says, "They divided my clothes among themselves, and for my clothing they cast lots." And that is what the soldiers did.  25 Meanwhile, standing near the cross of Jesus were his mother, and his mother's sister, Mary the wife of Clopas, and Mary Magdalene.  26 When Jesus saw his mother and the disciple whom he loved standing beside her, he said to his mother,  CHRIST  "Woman, here is your son."  EVANGELIST  27 Then he said to the disciple,  CHRIST  "Here is your mother."  EVANGELIST  And from that hour the disciple took her into his own home.  28 After this, when Jesus knew that all was now finished, (in order to fulfill the scripture) he said,  CHRIST  "I am thirsty."  EVANGELIST  29 A jar full of sour wine was standing there. So they put a sponge full of the wine on a branch of hyssop and held it to his mouth.  30 When Jesus had received the wine, he said,  CHRIST  "It is finished."  EVANGELIST  Then he bowed his head and gave up his spirit.  31 Since it was the day of Preparation, the Jews did not want the bodies left on the cross during the sabbath, especially because that sabbath was a day of great solemnity. So they asked Pilate to have the legs of the crucified men broken and the bodies removed. 32 Then the soldiers came and broke the legs of the first and of the other who had been crucified with him.  33 But when they came to Jesus and saw that he was already dead, they did not break his legs. 34 Instead, one of the soldiers pierced his side with a spear, and at once blood and water came out. 35 (He who saw this has testified so that you also may believe. His testimony is true, and he knows that he tells the truth.)  36 These things occurred so that the scripture might be fulfilled, "None of his bones shall be broken." 37 And again another passage of scripture says, "They will look on the one whom they have pierced." |

Work: **Da pacem Domine**

Composer: Arvo Pärt (1935-)

Link recording: <https://open.spotify.com/track/1MpCGpXC1IXBRUsJBRcA1Q?si=p-qyyGNUT-GND77zKiT1yA>

Context: Da pacem Domine (Give peace, Lord) is a choral composition by Arvo Pärt on the Latin prayer for peace Da pacem Domine, first composed in 2004 for four voices. Different versions, also for and with string instruments, were published by Universal Edition.

The work was commissioned by Jordi Savall for a peace concert in Barcelona on 1 July 2004. Pärt began the composition two days after the 2004 Madrid train bombings, in memory of the victims. It was first recorded on 29 March 2005 by the Hilliard Ensemble in St. Gerold, Austria. In Spain, it has been performed annually to commemorate the victims.

**The text is a 6th or 7th-century hymn based on biblical verses 2 Kings 20:19, 2 Chronicles 20:12,15 and Psalms 72:6-7.**

Da pacem Domine is in one movement and takes about five minutes to perform. It was originally set for four voices. Pärt later wrote several versions, also for voices and string orchestra, and for instruments alone, string quartet or string orchestra.

A review of The New York Times mentioned the composer's "temporal rootlessness" and continued: On the surface these are slow-moving, meditative scores. “Da Pacem Domine” (2004), a prayer for peace, is cast in sustained tones with little harmonic growth and hardly any momentum, yet a listener is drawn inexorably into its hypnotic four-part unaccompanied vocal texture.

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| Da pacem, Domine, in diebus nostris  Quia non est alius  Qui pugnet pro nobis  Nisi tu Deus noster. | Give peace, O Lord, in our time  Because there is no one else  Who fights for us  If not You, our God. |