

Dietrich Buxtehude

Membra Jesu Nostri

§ The Sixteen
Harry Christophers : conductor

The Symphony of
Harmony & Invention

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Harmony & Invention**

soprano 1 : Carolyn Sampson

soprano 2 : Libby Crabtree

counter-tenor : Robin Blaze

tenor : James Gilchrist

bass : Simon Birchall

violin 1 : David Woodcock

violin 2 : Walter Reiter

cello : Jane Coe

chamber organ : Paul Nicholson

theorbo : Elizabeth Kenny

treble viol : Richard Campbell

tenor viol : Susanna Pell

bass viol : Imogen Seth-Smith

bass viol : Reiko Ichise

great bass viol : Richard Boothby

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Producer : Mark Brown
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Post-production : Ben Turner at Finesplice



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Dietrich Buxtehude

Membra Jesu Nostri

A cycle of seven cantatas, as a meditation
on the body of Our Lord Jesus Christ

DIETRICH BUXTEHUDE
c.1637 - 1707

Cantata I : *Ad pedes (To the feet)*

- 1 Sonata : 0.49
- 2 Ecce super montes - *chorus* : 1.10
- 3 Salve mundi salutare - *chorus* : 0.45
- 4 Clavos pedum - *soprano 1* : 1.23
- 5 Dulcis Jesu - *bass* : 1.26
- 6 Ecce super montes - *chorus* : 1.16



Cantata II : *Ad genua (To the knees)*

- 7 Sonata : 0.58
- 8 Ad ubera portabimini - *chorus* : 1.39
- 9 Salve Jesu - *tenor* : 1.06
- 10 Quid sum tibi responsurus - *alto* : 1.07
- 11 Ut te quaeram - *soprano 1 & 2, bass* : 1.06
- 12 Ad ubera portabimini - *chorus* : 1.45



Cantata III : *Ad manus (To the hands)*

- 13 Sonata : 0.51
- 14 Quid sunt plagae - *chorus* : 1.55
- 15 Salve Jesu - *soprano 1* : 1.38
- 16 Manus sanctae - *soprano 2* : 1.37
- 17 In cruore tuo lotum - *alto, tenor, bass* : 1.38
- 18 Quid sunt plagae - *chorus* : 2.05

Cantata IV : *Ad latus (To the side)*

- 19 Sonata : 0.28
- 20 Surge, amica mea - *chorus* : 1.53
- 21 Salve latus - *soprano 1* : 1.16
- 22 Ecce tibi appropinquo - *alto, tenor, bass* : 1.16
- 23 Hora mortis - *soprano 2* : 1.14
- 24 Surge, amica mea - *chorus* : 1.57



Cantata V : *Ad pectus (To the breast)*

- 25 Sonata : 0.44
- 26 Sicut modo geniti - *alto, tenor, bass* : 2.36
- 27 Salve, salus mea - *alto* : 1.31
- 28 Pectus mihi confer mundum - *tenor* : 1.30
- 29 Ave, verum templum - *bass* : 1.29
- 30 Sicut modo geniti - *alto, tenor, bass* : 2.42



Cantata VI : *Ad cor (To the heart)*

- 31 Sonata : 1.56
- 32 Vulnerasti cor meum - *soprano 1 & 2, bass* : 2.04
- 33 Summi regis cor - *soprano 1* : 0.45
- 34 Per medullam - *soprano 2* : 0.46
- 35 Viva cordis voce clamo - *bass* : 1.17
- 36 Vulnerasti cor meum - *soprano 1 & 2, bass* : 2.11



Cantata VII : *Ad faciem (To the face)*

- 37 Sonata : 0.42
- 38 Illustra faciem tuam - *chorus* : 1.30
- 39 Salve, caput cruentatum - *alto, tenor, bass* : 1.38
- 40 Dum me mori est necesse - *alto* : 1.38
- 41 Cum me jubes emigrare - *chorus* : 1.18
- 42 Amen : 1.44

Dietrich Buxtehude: *Membra Jesu Nostrī*

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Considering Dietrich Buxtehude's sacred music as a spring in the foothills of Mount Bach is inevitable given Bach's peerless stature: inadvertently, an Olympian reputation invites avalanches to smother the achievements of distinguished forebears. Such a dramatic claim is not too wide of the mark if one peruses the Düben Collection in Uppsala, Sweden, a resource containing reams of 17th-century North German masterpieces, including a range of fine proto-cantatas by Buxtehude and forgotten contemporaries. Buxtehude, however, was not entirely buried in the wake of Bach's ascendancy. His death in 1707 brought eulogies and epithets such as 'world-renowned, incomparable musician and composer' (Johann Caspar Ulich). We can safely say, also, that the discriminating young Bach did not disappear to Lübeck in 1705 - incurring the wrath of his Arnstadt employers in the process - to hear Buxtehude's music for anything other than guaranteed and supreme nourishment for his own artistic formation. Whilst Bach clearly understood and admired Buxtehude for his breadth of experience and vision, more recent commentators have - as scholar Christoph Wolff reminds us - streamlined his influence to that of a parochial loft-bound organist whose achievements can be viewed principally as refining Bach's notion of *stylus phantasticus* (the free-wheeling, virtuosic toccata style) and chorale paraphrases or preludes. Such a notion was encouraged in the 19th century by both Johannes Brahms' and Phillip Spitta's admiration for 'Buxtehude the organist'; the only modern monograph, by Kerala Snyder, entitled 'Organist in Lübeck', hardly reflects a sophisticated command of a mesmerising range of past, current and even prescient vocal genres.

Amongst Buxtehude's 130-odd surviving sacred works, there exists the fullest compass of concerto-motets, chorale settings and varied strophic arias, as well as vocal concertos employing all the textural and tonal developments of the late 17th-century. To acknowledge Buxtehude as the outstanding German composer between Schütz and Bach, one need look no further than his cycle of seven cantatas, *Membra Jesu Nostrī* (BuxWV75). This work, dating from 1680, is a *sui generis* example

in the composer's cantata oeuvre since all his other extended pieces combining concerto and aria elements are set in the German vernacular. Such was the growing sense, as the century progressed, of the German language as the prime means for setting music. 'Membra', though, was clearly a unique assignment for Buxtehude. Gustav Düben, whose collection has so miraculously survived, is the sole dedicatee as the autograph tablature reveals: 'to a foremost man...most noble and honoured friend, Director of Music to his Most Serene Majesty, the King of Sweden'. Düben was also well-placed in his kapellmeister role in Stockholm to seek out music and musicians, both from the trade-routes of the Hanseatic ports as well as from his regular travels south. His collection contains 1300 sacred works in which Buxtehude is prominent with over a hundred such pieces. It is even conceivable that Düben may have commissioned some of Buxtehude's cantatas.

Düben was particularly attracted to Latin texts, no doubt forged by a special interest in Italian music and his knowledge of both the Monteverdi and Carissimi - Venetian and Roman respectively - generations of vocal music. Buxtehude, on the other hand, was no cosmopolitan. He stayed in Lübeck for over 30 years, rarely travelled and never visited Italy, thus promulgating the erroneous if romantic view that North German musicians were sealed in a prodigious cultural vacuum - yet more fuel for Bachian hagiography. Buxtehude's easy assimilation of Italian musical style reveals that pre-Bach North Germany was in fact well acclimatised to both southern musical languages and dialects. To support this (Düben's collection aside), Italian musicians were regularly employed in courts and ecclesiastical posts throughout the country, and many Germans other than the famous Schütz and Rosenmüller studied in Italy. All this, before one ventures to observe the Mediterranean breeze on the ruddy complexion of Buxtehude's scores. As Geoffrey Webber points out, the influence of the Italian strophic aria style on Buxtehude can be specifically traced in the detailed melodic figures of Giovanni Bicilli's 'Gloriosum diem colimus', unashamedly super-imposed on 'Surge amica mea', the fourth cantata in 'Membra'.

'Membra Jesu nostri patientis sanctissima' (Most Holy Members of our Suffering Jesus) is a passion-meditation, contemplating seven different parts of Jesus Christ's

body on the cross: feet, knees, hands, side, breast, heart and head. The majority of the Latin text is drawn from a popular medieval poem, 'Salve mundi salutare' which Buxtehude may have compiled himself through an edition entitled *Domini Bernhardi Oratio rhythmica* published in Hamburg in 1633. Despite significant internal contrast, Buxtehude's basic scheme is built on framing vocal concertos, setting free prose from the Vulgate (the Latin Bible), with several strophic arias for a single solo voice, occasionally joined by one or two others. Each work opens with an instrumental sonata, setting the scene with Buxtehude's customary emotional penetration and clarity. The idiosyncratic power of this work is partly created by the consistent attention given to intensify the mystical poetry, launched by the more decorative biblical content. This runs counter to the concept of the extended vocal concerto, as it had been developed up to 1680 and also as described by Johann Mattheson in the later 18th century form, of juxtaposing aria and recitative - where the aria interprets the immutable truth of the bible, as catalyst. Such is the case with Bach.

Buxtehude draws heavily on emotional conceits traceable back to the multi-sectional and declamatory works of early baroque Italy, as well as the later, extended sectional works of Cesti and Carissimi. However, in a century where musical diversity reigned supreme, Buxtehude made no conscious choice of how indigenous or 'foreign' his musical invention would be for any one cantata. Here, the composer plays more on an instilled Teutonic ideal of rhetorical delivery rather than self-conscious fashion-mongering. Such a sensual interpretation of Christ's suffering attracts graphic imagery but Buxtehude is decidedly balanced in his textual illustrations, arcanelly termed 'hypotyposis' in Burmeister's *Musical Poetics* (1606), never resorting to excessive short-term thrills at the expense of the broad rhetorical principles in which evocative 'figures' are pragmatically positioned for maximum effect. Buxtehude's unity of conception is an admirable antidote to any excessive emotional roller-coasting. The question of whether these self-contained works were performed at a single sitting is not easy to know, though Düben's sets of parts were written on different paper and formats, perhaps suggesting that the individual 'themes' of the works were designed to serve a discrete liturgical specification rather than, per se, a unified concert performance.

In terms of compositional conception, unity is a serious consideration. Buxtehude presents, in the seven works, an affecting tonal circuit from C minor via related flat keys, returning to the dark smouldering intensity of the opening key for the final cantata. Within this, the emotional charge comes in most concentrated doses in the framing concertos. *Ad Manus (To the Hands)* opens with a deeply interrogative rhetoric ('What are these wounds in thine hands?'), instilled at the outset from the rhythmic character of the instrumental motifs to the gradually more insistent vocal tutti. The plangent and mature dissonance upon which Buxtehude develops this quasi-erotic harmonic character foreshadows Scarlatti, Pergolesi, Lotti and others who brought extended sensuality to the bitter-sweet world of Christ's crucifixion. In the concerto of *Ad Pedes (To the Feet)* Buxtehude builds the 5-part texture with supreme nobility whilst the only major-keyed work, *Ad Genua (To the Knees)*, conveys a pointillist image of Isaiah's 'dandled upon her knees' with the trisonata strings 'in tremula'. *Ad Cor (To the Heart)* boasts a quintet of viols for this, the spiritual life-giving apex of the body; as Buxtehude wrote on the title-page of his score, 'sung with the most humble devotion of the whole heart'. This concerto is preceded by a restless, antiquated canzona before a luminous and worldly three-part contrapuntal chorus on Song of Solomon's 'thou hast wounded my heart' confirms Buxtehude as a master of acute dramatic timing in the patient manipulation of a descending minor 6th motif. This is the only work where the cyclical return of the opening concerto is altered, now with the viols in tremolo - 'Membra' reaching its long-anticipated, devotional peak.

The mysticism of the texts which so riveted Buxtehude comes in the poetry set to arias, relatively cool, gentle and objective creations, though no less fascinating for their economical and varied treatments. Strophes are often shared around the voices with different solo sopranos expected to provide timbral variety. Instrumental ritornelli provide a timely caesura between each strophe of the aria. In *Ad Latus (To the Side)*, a contemplation on healing as much as sorrow, the ritornelli is set elegantly in triple-time whilst *Ad Pectus (To the Breast)* demonstrates a fixed harmonic pattern for each aria. The final work, *Ad Faciem (To the Face)* brings the work to an elaborate conclusion with an Amen of delectation and unassuming gracefulness.

Such is Buxtehude's genius for creating the ultimate in spiritual impact, without a note of gratuitous indulgence.

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The Sixteen

The Sixteen, formed by Harry Christophers (*left*), is one of the jewels in the musical crown of Britain. Its special reputation for early English polyphony, masterpieces of the Renaissance and a diversity of 20th century music is founded on a naturalness of performance, a revealing clarity and beauty of sound, precision, and a dramatic intensity of delivery. Together with The Symphony of Harmony and Invention they have won acclaim in authentic Baroque performance, bringing fresh insights to Purcell, Monteverdi, JS Bach and Handel. They enjoy a world-wide reputation, appearing at leading venues and festivals such as the BBC Promenade Concerts, the Salzburg Festival, Halle Händelfestspiele, Sydney Opera House, the Amsterdam Concertgebouw, the Champs-Elysées Theatre, Paris, Vienna Musikverein, the Belfast, Brisbane, Covent Garden, Innsbruck, Istanbul, Lucerne and Prague Spring festivals, and the Lincoln Center, New York. In 1998 a rapturously received Monteverdi *Il Ritorno d'Ulisse*, directed by Aidan Lang, marked their Lisbon Opera debut. This success followed on the group's earlier operatic achievements in Purcell's *Fairy Queen and King Arthur*, and their part in the world premiere of Sir Harrison Birtwistle's *Gawain* at the Royal Opera House, Covent Garden in 1991. The Sixteen's seventy CD recordings, created for Linn, Collins Classics, Hyperion, Chandos and Virgin, range from plainchant to Britten and Tavener. These have won several international awards. Recent CDs are on the Linn label: Tudor church music from the time of the Reformation, and 'In Honore JS Bach'.

During the year 2000 The Sixteen made its 'Choral Pilgrimage' to English cathedrals from York to Canterbury, as a millennial celebration of England's heritage in architecture and music, focusing on music of the pre-Reformation and Tudor periods, including Sheppard, Tallis, Taverner and Byrd. Amongst future projects The Sixteen will visit the Aldeburgh Easter Festival, the BBC Proms and the Three Choirs Festival in the UK, make extensive tours of Japan and the USA, including visits to the Boston Early Music and Lincoln Center's 'Great Performers' series, and follow a second 'Choral Pilgrimage' in Britain and Spain.

The Symphony of Harmony & Invention

The Symphony of Harmony and Invention has developed into one of the world's outstanding period instrument orchestras, comprising many of the leading British baroque music specialists. The orchestra's title uses the word 'Symphony' in its original sense of a group of players. 'Harmony' was the guiding musical concept in the 17th and 18th centuries, the period the orchestra specialises in, and 'Invention' reflects the experimentation with new forms of composition and varieties of instruments from one performance to the next that fully displayed the genius of composers such as Purcell, JS Bach and Handel.

Its integral partnership with The Sixteen and Harry Christophers began with a celebrated *Messiah* in 1986, recorded by Hyperion. In recent years they have emerged triumphantly in Baroque opera, with performances of *The Return of Ulysses* for Lisbon Opera, Purcell's *The Fairy Queen* at the Barbican and in Tel Aviv, *King Arthur* in Lisbon, and last autumn's English National Opera production of Monteverdi's *Coronation of Poppea*, conducted by Harry Christophers. They have appeared in festival concerts at Salzburg (Bach *St John Passion*), Lucerne (Handel *Samson*) and Istanbul (Monteverdi *Vespers*), as well as at the BBC Proms and in Japan, Brazil and Australia, the Vienna Musikverein and Amsterdam Concertgebouw.

www.the-sixteen.org.uk

Harry Christophers

Harry Christophers is known internationally as conductor of The Sixteen. With the choir and its orchestra, The Symphony of Harmony and Invention, he has appeared at many of the world's major festivals, including Salzburg, Prague Spring, Aix-en-Provence, the Lincoln Center's 'Mostly Mozart' Festival and the BBC Proms. He has directed them throughout Europe, America and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque and 20th century music, and for his significant contribution to the recording catalogue. He recently made his debut at the Vienna Musikverein and Amsterdam Concertgebouw, has guest conducted Belgium's Beethoven Academie, the Deutsche Kammerphilharmonie, Northern Sinfonia, English Chamber Orchestra, Finland's Tapiola Sinfonietta and the Danish Radio Symphony, and regularly conducts the BBC Philharmonic. Amongst his recordings with The Sixteen are *The Rose and the Ostrich Feather*, which received the Gramophone award for Early Music Recording of the Year, and Handel's *Messiah*, which was awarded a Grand Prix du Disque. Increasingly busy in opera, he has conducted his choir and orchestra in Lisbon Opera's new production of Monteverdi's *Il Ritorno d'Ulisse*, following his success with Gluck's *Orfeo* there in 1996. In June 1999 he returned to Lisbon to conduct Mozart's *Die Zauberflöte* and in autumn 2000 made a critically acclaimed debut for English National Opera conducting a new production of Monteverdi's *Coronation of Poppea*. He returns to ENO in 2002 to conduct Purcell's *The Fairy Queen*.

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Dietrich Buxtehude

Membra Jesu Nostri

Cantata I - *Ad pedes*

Ecce super montes pedes
evangelizantis et annunciantis pacem

Salve mundi salutare
Salve, salve Jesu care
Cruci tuae me aptare
Vellem vere, tu scis quare
Da mihi tui copiam

Clavos pedum, plagas duras
Et tam graves impressuras
Circumplector cum affectu
Tuo pavens in aspectu
Tuorum memor vulnerum

Dulcis Jesu, pie Deus
Ad te clamo, licet reus
Praebe mihi te benignum
Ne repellas me indignum
De tuis sanctis pedibus



Cantata II - *Ad genua*

Ad ubera portabimini,
et super genua blandicentur vobis

Salve Jesu, rex sanctorum
Spes Votiva peccatorum

Cantata I - *To the feet*

Lo upon the mountains come the feet of one
bringing good tidings and speaking a message of peace

Hail, O Saviour of the world
Hail, beloved Jesu, Hail
Surely Thou knowest, I would truly
I might to Thy cross now fix me
Give me then Thy mighty help

With what ardour I embrace
Those nails which pierce Thy blessed Feet
The heavy blows, the fearful stripes
As mindful of Thy wounds I gaze
With trembling here upon Thy face

Sweet Jesus, Holy God, to Thee
I cry, although a sinner yet;
Show forth Thy mercy, Lord to me
And cast me not, e'en so unworthy
Away from Thy most sacred Feet



Cantata II - *To the knees*

They will bear Thee on their breast
and do Thee honour on bended knee

Hail, O Jesus, King of Saints
earnest hope of sinful men

Crucis ligno tanquam reus
Pendens homo, veres Deus
Caducis nutans genibus

Quid sum tibi responsurus
Actu vilis, corde durus
Quid rependam amatori
Qui elegit pro me mori
Ne dupla morte morerer

Ut te quaeram mente pura
Sit haec mea prima cura
Non est labor nec gravabor
Sed sanabor et mundabor
Cum te complexus fuero

~
Cantata III - *Ad manus*

Quid sunt plagae istae in medio manuum tuarum?

Salve Jesu pastor bone
Fatigatus in agone
Qui per lignum es distractus
Et ad lignum es compactus
Expansis sanctis manibus

Manus sanctae, vos amplector
Et gemendo condelector
Grates ago plagis tantis
Clavis duris, guttis sanctis
Dans lacrimas cum oculis

In cruore tuo lotum
Me commendo tibi totum

As now Thou hangest on the Cross
Like Man condemned, yet Very God
Thy Knees bent in death's weariness

What answer shall I make Thee here
I, base in deed and hard of heart
How repay my dearest Love,
Who chose to suffer death for me
And how escape a double death?

Be this, dear Lord, my chiefest care,
To seek Thee with a perfect heart
For would I but embrace Thee here
It were no Toil, nor burden yet,
For then should I be cleansed and healed

~
Cantata III - *To the hands*

What are these wounds in Thy hands?

Hail, Jesu the Good Shepherd Thou
Now wearied by Thine agony
As Thou wert tortured on Thy Cross
By nails upon cruel wood
Thy sacred Hands were outstretched for me

Blessed Hands, I now embrace you
Weeping, I rejoice in You
And offer thanksgiving for the blows
The cruel nails, the sacred Blood
My kisses mingling with my tears

Washed in the fountain of Thy Blood
I place me wholly in Thy trust

Tuae sanctae manus istae
Me defendant, Jesu Christe
Extremis in periculis



Cantata IV - *Ad latus*

Surge, amica mea, speciosa mea,
et veni columba mea in foraminibus petrae,
in caverna maceriae

Salve, latus salvatoris,
in quo latet mel dulcoris
in quo patet vis amoris
Ex quo scatet fons cruoris
Qui corda lavat sordida

Ecce tibi appropinquo
Parce, Jesu, si delinquo
Verecunda quidem fronte
Ad te tamen veni sponte
Scrutarî tua vulnera

Hora mortis meus flatus
Intret, Jesu, tuum latus
Hinc expirans in te vadat
Ne hunc leo trux invadat
Sed apud te permaneat



Cantata V - *Ad pectus*

Sicut modo geniti infantes rationabiles,
et sine dolo concupiscite,
ut in eo crescatis in salutem.

Now may those blessed Hands of Thine
Protect me, Jesu Christ, and guard
In my last hour of need.



Cantata IV - *To the side*

Arise, my love, my fair one, and come away!
my dove among the rocky clefts
and stony caves

Hail, my dearest Saviour's Side
Wherein the sweetest honey lies
Wherein the might of love is seen
And whence doth gush a fount of blood
To cleanse the soiled heart of man

Lo, now approach I near to Thee
O spare me, Jesu, should I fail Thee
Let me come with holy fear
Gladly to fall down before Thee
To behold Thy sacred wounds

May my spirit, Jesu, enter
At the hour of Death Thy Side
And being thence exhaled go with Thee
That the fierce lion may not invade me
But I may ever stay with Thee



Cantata V - *To the breast*

You must be born again and as newborn
children, but with knowledge,
seek your milk without guile

Si tamen gustastis,
quoniam dulcis est Dominus.

Salve, salus mea, Deus
Jesu dulcis, amor meus,
Salve, pectus reverendum
Cum tremore contingendum
Amoris domicilium

Pectus mihi confer mundum
Ardens, pium gemebundum
Voluntatem abnegatam
Tibi semper conformatam
Juncta virtutum copia

Ave, verum templum Dei
Precor miserere mei
Tu totius arca boni
Fac electis me apponi
Vas dives Deus omnium



Cantata VI - *Ad cor*

Vulnerasti cor meum, soror mea, sponsa.

Summi regis cor, aveto
Te saluto corde laeto
Te complecti me delectat
Et hoc meum cor affectat
Ut ad te loquar animes

Per medullam cordis mei
Peccatoris atque rei

that therein you may grow in health.
And having once tasted thereof,
you will see how sweet is the Lord.

Hail, my Saviour and my God
Sweet Jesus, Lover of my life
Hail to Thee, most noble Breast
Thou dwelling-place of Love Divine
Whither trembling we draw near

Bestow on me a perfect heart
Ardent, contrite, dutiful
And make me hence deny my will
And ever to Thine own conform
Granting me succour of Thy might

Hail, Thou temple true of God
Have mercy on me here, I pray
Thou resting-place of every good
And grant a place among the chosen
O precious treasure, God of all.



Cantata VI - *To the heart*

Thou hast smitten my heart, my sister my bride

Hail, Heart of the King Most High
With a Joyful heart I greet Thee
Ever to embrace Thee may I delight
And only this my heart's desire
Thou make me worthy to address Thee

To my poor heart's very core
Guilty sinner though I be

Tuus amor transferatur
Quo cor tuum rapiatur
Languens amoris vulnere

Viva cordis voce clamo
Dulce cor, te namque amo
Ad cor meum inclinare
Ut se possit applicare
Devoto tibi pectore



Cantata VII - Ad faciem

Illustra faciem tuam super servum tuum
salvum me fac in misericordia tua

Salve, caput cruentatum
Totum spinis coronatum
Conquassatum, vulneratum
Arundine verberatum Facie sputis illita

Dum me mori est necesse
Noli mihi tunc deesse
In tremenda mortis hora
Veni, Jesu, absque mora
Tuere me et libera!

Cum me jubes emigrare
Jesu care, tunc appare
O amator amplectende
Temet ipsum tunc ostende
In cruce salutifera.
Amen

May Thy Love be throughly borne
That thus Thy heart, with Love's wound bleeding
May be swiftly drawn to mine

I cry with loud voice from my heart
For so I love Thee, Sweetest Heart
O draw Thou near to my poor heart
That to Thyself I may apply me
With wholly dedicated breast.



Cantata VII - To the face

Make Thy Face to shine upon Thy servant
O save me in Thy Mercy

Hail, O Head all stained with blood
With those cruel thorns crowned,
Cruelly beaten, sorely wounded
Harshly smitten with the rod,
Thy dear Face abused by spitting

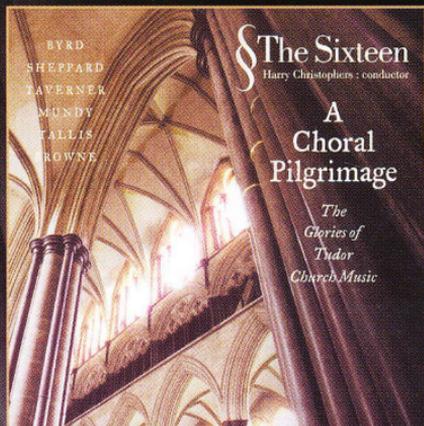
When that hour that I must die
Shall come, O Saviour do not fail me
But in death's dread misery
Come, Lord Jesu, come right swiftly,
Protect me then and set me free

And when Thou bid'st my soul to flee
O sweetest Jesu, then stand by me
In that hour in love embrace me
Show Thy blessed Face to me
Upon Thy sweet and saving Cross
Amen

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§ The Sixteen

Harry Christophers : conductor



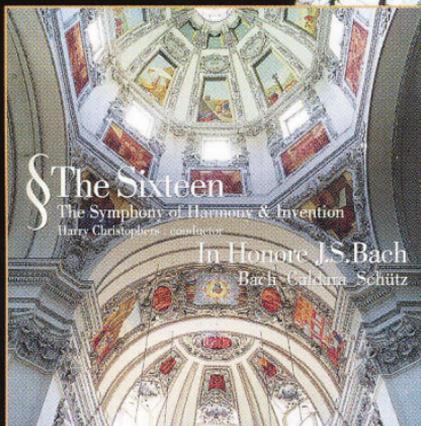
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§ The Sixteen

Harry Christophers : conductor

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