

Holy Monday 靈修默想

經文: 約翰福音 12:1-11

所以耶穌佇過節前六日，到伯大尼，就是拉撒路所住的所在，伊是耶穌對死人中互伊復活的。in 就佇遐為著耶穌備辦晚餐；馬大在伺候，拉撒路亦是同桌的一個。馬利亞就提一斤極貴氣真的哪嚏香油，抹耶穌的腳，閣用家己的頭毛拭伊的腳，香油的芳滿厝。有伊的學生一個，欲賣伊的，就是加略人猶大，講：「啥事毋將此個膏油賣銀仔三百個來互喪鄉人啊？」伊講按呢，毋是因為伊關心佇喪鄉人，是因為伊是賊，閣管錢袋，偷提所下的若定。耶穌就講：「出在伊！將此個留啲到我埋葬的日。因為常常有喪鄉人及恁佇啲，若是我無常常及恁佇啲。」猶太的百姓多多知耶穌佇遐，就來，毋若因為耶穌的緣故，亦愛欲看伊，所互伊對死人中復活的拉撒路。獨獨諸個祭司頭計謀欲續劊死拉撒路；猶太人多多為著伊的緣故，去信耶穌。

聖詩 375 首

Heinrich Isaac, 1450-1517, Innsbruck, ich muss dich lassen á
4; <https://www.youtube.com/watch?v=rI712ZGfIAQ>

Bach BWV244-16 Ich bin's, ich sollte büßen <https://www.youtube.com/watch?v=Gt2K1KYkblo>

Bach BWV 244-44 Wer hat dich so geschlagen https://www.youtube.com/watch?v=1N_WArJgzPU

聖週一(4/6/2020)靈修默想 by Rev. Shirley Lin

The other day on Facebook, I saw a meme. It said, this is the lentiest lent I have ever lented. I thought that was funny, but also really sad, because it felt so true. Lent is supposed to be a somber time. A time of sacrifice, repentance, and deep reflection with the Lord and of our faith.

This is a strange time because the world has suddenly become a scary place that feels very unsafe. I am not sure that there's anything we can do to make it feel safer. I wonder if Christ felt this kind of uncertainty in the desert and during the temptations.

Even though we are on lockdown, I still have to go to work. In fact, the other day my manager says to me that I should work more if I wanted to. There has never been a time in my whole career where people needed a chaplain more than they do right now.

The problem is, I don't want to work more. I'm scared too. But, support, whether it's emotional or spiritual, is all given by video right now. It is only the chaplain that in the hospital in person. The nurses tell me it feels like a war zone in the hospital with fear in their eyes. They tell me of their patients dying with no family there. They don't say that their hearts are breaking but I can see it in the way they hold themselves up. This means I will go where I'm needed.

Every day, I watch the news like I've never done before. Every day, they remind us that what we are doing is a sacrifice. The sacrifice of leaving or not leaving your home for the greater good. We are all doing what we can so that we can get through this together; we cannot do it alone.

What I know from my faith, which the readings today reiterated, is that our God is a God of steadfast love who is righteous and will not forsake us. There is darkness in the world, but the light is there and God has made sure of it in the presence of Jesus Christ.

Our God is a God of justice; a God of love, faithfulness, righteousness, and abundance. In this time of great fear and worry, in this time of great grief and loss, it can be easy to dwell in the darkness and not see God. Yet, our God is one of steadfast, abundant love. God is always there for us. We are not in this alone. We, the people living through the pandemic, will come out stronger at the end of this, as we, the followers of Christ, do at the end of Holy Week.

Let us use this week to reflect on life, the world, and our faith. Let us remember the sacrifices not only of ourselves, but the all of us in the world, reminding us that we are all God's people and we are all in it together.

馬太受難曲中引用的聖詩 (1)

依據羅馬禮儀 (Ritus Romanus) 在受難週——棕樹主日讀馬太、禮拜三讀路加、禮拜四讀馬可、禮拜五受難日讀約翰福音。

根據 J. S. Bach 次子卡爾巴哈 (Carl Philipp Emanuel Bach, 1714-1788) 和 J. S. Bach 學生阿格利柯拉 (Johann Friedrich Agricola, 1720-1774) 的訃聞 (Obituary, 1750. 7. 28 於 1754 年出版), 巴哈寫五首受難曲 (Charles Sanford Terry, Bach: The Passions, The New Bach Reader, p. 304)。現存馬太受難曲 (BWV244) 與約翰受難曲 (BWV 245) 外, 路加受難曲 (BWV246) 已證實非巴哈所寫, New Grove Dictionary of Music and Musicians (1980) 把它放在巴哈目錄 BWV246, 而 New Grove Dictionary of Music and Musicians (2nd. ed. 2001), 把它從巴哈目錄中去除。兩首遺失是皮幹達受難曲 (Picander Passion, 1725)、馬可受難曲 (BWV247)。馬可受難曲的劇本尚存在, 音樂模用仿技巧 (parody technique) 由各家版本都不同, 由於八首歌詞中五首和清唱曲 198 號相同。清唱曲 198 號是原有資料, 大家都會用這幾首曲子。手中資料顯示不同編曲者 11 種不同版本。馬太受難曲是五首受難曲中最完美, 最出名的也是最著名的宗教音樂。

馬太受難曲的劇本, 詠歎調採用著名腳本作家畢康得 (Picander) 的腳本, 宣敘調摘自馬太福音書, 聖詩與而這些詠歎調與聖詩是馬太受難曲最重要的部分。馬太受難曲中引用的聖詩有十四首, 分別為巴哈全集 BG (新全集 NBA): 1(1), 3(3), 10(16), 15(21), 17(23), 25(31), 29(35), 32(38), 37(44), 40(48), 44(53), 46(55), 54(63), 62(72)。

聖詩 375 首

這首聖詩是葛哈特 ([Paul Gerhardt, 1607 - 1676](#)) 所寫。此詩最先出現於 1648 年出版的透過音樂之操練聖詠集第 15 首, 全詩共有 9 節, 德文為 Nun ruhen alle walder, 英文由布里基斯 (Robert Bridges, 1844 - 1930) 意譯為 The Duteous Day Now Closeth。375 首譯為一日工程今結束據英文版翻譯而得。

曲調 INNSBRUCK 由以撒 (Heinrich Issak, c1450 -c 1517) 作曲, 原是一首世俗歌曲因斯布魯克我現在必需離開你 (Innsbruck, ich muss dich lassen)。以撒在 1515 年退休離開因斯布魯克時寫。有聖詩集以德文首行 0 welt, ich mussdich lassen 為曲調, 曲調於 1539 年紐倫堡出版的 Ein ausszug guter alter un newer Teutscher Liedlein。以撒大多認為不是荷蘭人就是德國人, 他在義大利享盛名。他的作品有義大利、法國、德國、法蘭德斯 (Flanders) 及荷蘭風是國際作曲家。1484-1493 年任佛羅倫斯麥地奇教堂 (Medici Chapel) 的管風琴師和唱詩教師, 同時任麥地奇偉大的羅倫佐 (Loerenzio the Magnificent of Medici, 1449-1492) 孩子的音樂教師。勞倫左曾結合了一批畫家、詩人、學者和音樂

家，他們通過美沉思闡釋得淋漓盡致。洛倫佐和 Issak 合作，創作一些輕快世俗合唱曲，是文藝盛期牧歌的前身。1492 年勞倫左去世後他留在佛羅倫斯幾年。1497 - 1501 年他在維也納，和因斯布魯克同任神聖羅馬帝國國王馬克西米連一世 (Maximilian I, 1459 - 1519) 的教堂樂長，之後他去佛羅倫斯一直到他去世為止。他的音樂包括世俗歌曲、器樂及宗教音樂。宗教音樂作品以依教會曆所作之禮儀音樂(Choralis Constantinus)最有名。愛因斯坦(Albert Einstein, 1879-1955)認為它不但是音樂史上最偉大的文獻而且是藝術史上最偉大的作品。黎斯 (Gustave Reese, 1899-1977) 也表示它是德國宗教改革期間最壯麗之創作。

巴哈引用馬太受難曲兩次分別為第 16 及 44 首，約翰受難曲第 16 首，清唱曲引用十一次：13 號第 6 樂章、44 號第 7 樂章、67 號第 7 樂章、97 號第 1 和 9 樂章、116 號第 1、3 及 6 樂章、143 號第 2、6 和 7 樂章等。

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