

Carl Philipp Emanuel Bach
 Passions-Musik nach dem Evangelisten Marcus (1770)

I. – 20. *tacet*

21a. Accompagnement

H 783

Furioso 9 Sop 15 Sop zärt - lich rief der Men - schen - freund dir **Andante**

27 10

21b. Arie

41 **Allegro**

49 tr

57 tr

65

74 tr

82 tr



21c. Accompagnement

Come prima



2^{da}. Arie

177



185



192



200



207



215



223



231



238



246

22. – 30. *tacet*

Carl Philipp Emanuel Bach
 Passions-Musik nach dem Evangelisten Marcus (1770)

I. – 20. *tacet*

21a. Accompagnement

H 783

Furioso 9 **Sop** 15 **Sop** zärt - lich rief der Men - schen - freund dir **Andante**

27 10

21b. Arie

41 **Allegro**

50 tr

57 tr

65

74 tr

82 tr



21c. Accompagnement

Come prima

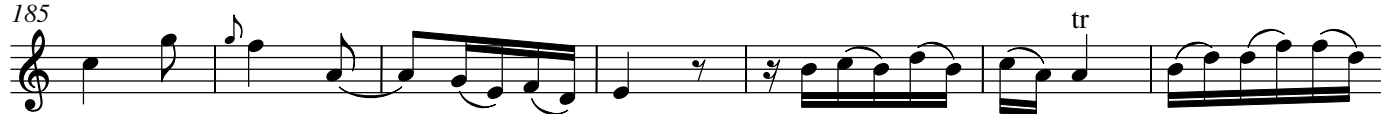


2^{da}. Arie

177



185



192



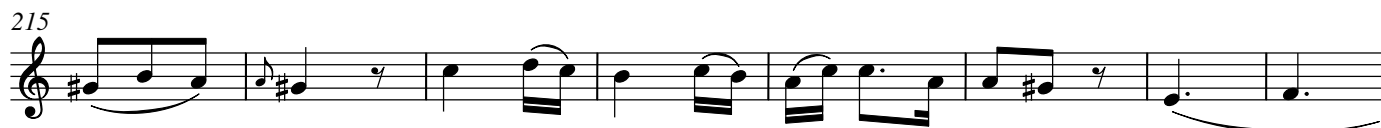
201



208



215



223



231



238



246

22. - 30. *tacet*

Carl Philipp Emanuel Bach
Passions-Musik nach dem Evangelisten Marcus (1770)

1. Choral

H 783

(10)

19

27

The first Choral movement is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of 27 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The first system covers measures 1-10, the second system covers measures 11-19, and the third system covers measures 20-27.

2. *tacet*

3. Choral

(11)

21

28

The third Choral movement is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 28 measures. The notation includes various note values, rests, and repeat signs. The first system covers measures 1-11, the second system covers measures 12-21, and the third system covers measures 22-28.

4. *tacet*

5. Choral

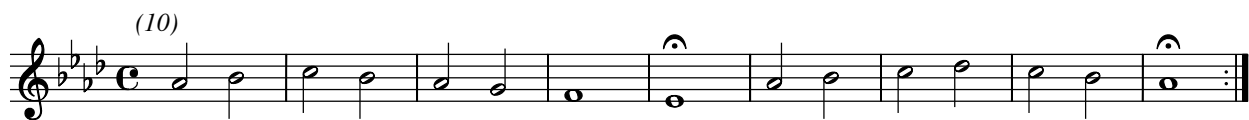
(9)

19

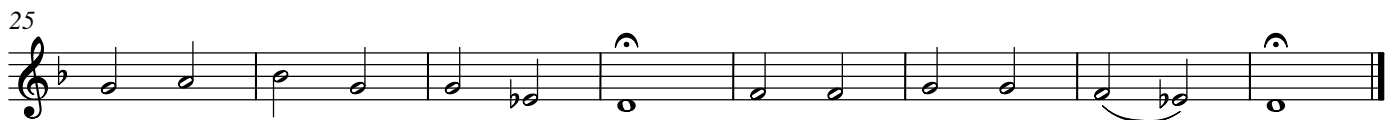
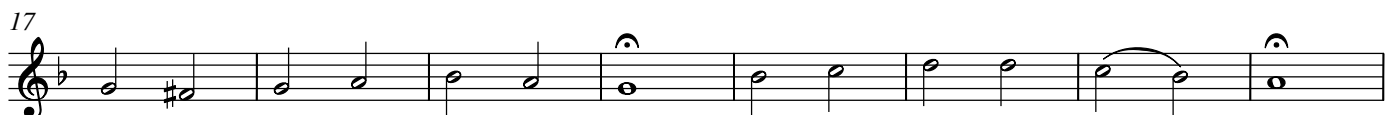
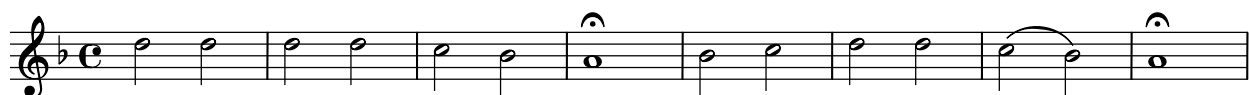
The fifth Choral movement is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 19 measures. The notation includes various note values, rests, and repeat signs. The first system covers measures 1-9, and the second system covers measures 10-19.

6. – 8. *tacet*

9. Choral

10. *tacet*

11. Choral

12. *tacet*

13. Arie

Allegro



14

21

31 $\text{\textcircled{S}}$ 29 Vn I tr ff

66

72

79 35 Vn I tr

119

126

133 12 12

162

169 tr 2 tr D.S.

Detailed description: This is a musical score for Oboe I, spanning measures 14 to 169. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various melodic lines with trills (tr), slurs, and dynamic markings such as 'ff' (fortissimo). There are also indications for 'Vn I' (Violin I) and 'D.S.' (Da Capo). The score is divided into systems, with measure numbers 14, 21, 31, 66, 72, 79, 119, 126, 133, 162, and 169 marking the beginning of new systems. Some measures contain rests for other instruments, indicated by 'Vn I' and measure numbers like 29, 35, and 12.

I4a. Recitativ

EVANGELIST

Da fin - gen an et - li - che ihn zu ver - spei - en und zu ver -

de - cken sein An - ge-sicht und mit Fäu - sten zu schla - gen und zu ihm zu sa - gen:

I4b. Chor

6 Vivace

Und die Knech - te schlu - gen ihn ins An - ge-sicht. Und Pe - trus war da - nie - den im Pa - last. Da

I4c. Recitativ

9 EVANGELIST

Und die Knech - te schlu - gen ihn ins An - ge-sicht. Und Pe - trus war da - nie - den im Pa - last. Da

12

8 kam des Ho - hen - prie - sters Mäg - de ei - ne, und da sie sa - he Pe - trum sich wär - men, schau - et

4+ 6 6 b

15

MAGD

EVANGELIST

8 sie ihn an und sprach: Und du wa - rest auch mit dem Je - su von Na - za - reth. 8 Er

4+ 6 6 6 2

18

PETRUS

8 leug - net a - ber und sprach: 8 Ich ken - ne ihn nicht, weiß auch nicht, was du sa - gest. 8

6b 6 2

21

EVANGELIST

8 Und er ging hin - aus in den Vor - hof, und der Hahn Krä - het. Und die Magd sa - he ihn

6 b 6

24 MAGD

8 und hub a - ber-mal an zu sa - gen de - nen, die da - bei stun - den: Die - ser ist der ei - ner.

5b 4+

27 EVANGELIST

8 Und er leug - net a - ber - mal. Und nach ei - ner klei - nen Wei - le

6 4+

29

8 spra - chen a - ber - mal zu Pe - tro, die da - bei stun - den:

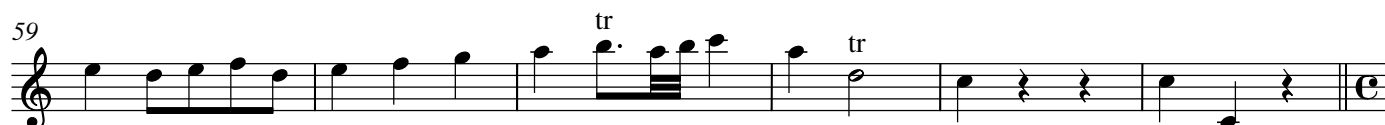
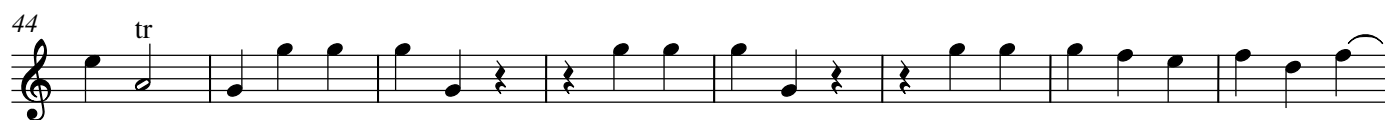
6 3/4

14d. Chor

31 Animoso

38

tr.

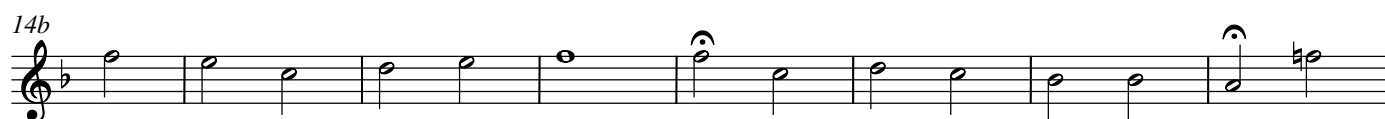


I4e.

Tacet al fine



I5. Choral



I6. *tacet*

17. Arie

Vivace

5

8

11

16

20

24

33

48

53

57

61 **3** tr tr **3**

70 tr tr tr **12** tr

86 tr tr p **3** **3** **3** **3** **3**

93 ff

97 tr **1** tr

102 tr tr tr

106 tr tr

110 **18** **8**

139 tr tr **3** tr

142 **1** tr tr tr

147 tr D.S.

Detailed description: This is a musical score for Oboe I, spanning measures 61 to 147. The key signature is D major (two sharps). The score is written on a single staff. It features various musical notations including eighth and sixteenth notes, rests, trills (tr), triplets (3), and dynamic markings (ff, p). Measure numbers are placed at the beginning of each line. Some measures contain large numbers (3, 12, 18, 8, 1) which likely indicate fingerings or breath marks. The piece concludes with a double bar line and the instruction 'D.S.' (Da Capo).

18a. Recitativ

EVANGELIST

Und die Ho - hen - prie - ster be - schul - dig - ten ihn hart. Pi - la - tus a - ber frag - te ihn

PILATUS

a - ber-mal und sprach: Ant - wor - test du nichts? Sie - he, wie hart sie dich ver - kla - gen?

EVANGELIST

Je - sus a - ber ant - wor-te - te nichts mehr, al - so dass sich auch Pi - la - tus ver - wun - der-te. Er

pfle - ge - te a - ber ih - nen auf das O - ster-fest ei - nen Ge-fan - ge-nen los zu ge - ben, wel - chen sie be -

gehr - ten. Es war a - ber ei - ner, ge-nannt Bar - ra-bas, ge - fan - gen mit den Auf - rüh - ri-schen,

16

die im Auf-ruhr ei-nen Mord be-gan-gen hat-ten. Und das Volk ging hin-auf und bat, dass er

19

PILATUS

tät, wie er pfl-e-get. Pi-la-tus a-ber ant-wor-tet ih-nen: Wollt ihr, dass ich euch den Kö-nig der

22

EVANGELIST

Ju-den los-ge-be? Denn er wu-sste dass ihn die Ho-hen-prie-ster aus Neid ü-ber-ant-wor-tet hat-ten.

25

A-ber die Ho-hen-prie-ster reiz-ten das Volk, dass er ih-nen viel lie-ber den Bar-ra-bam los-gä-be.

28

PILATUS

Pi-la-tus a-ber ant-wor-tet wie-der-um und sprach zu ih-nen: Was wollt ihr denn, dass ich tu-e

31

EVANGELIST

dem, den ihr schul-di-get, er sei ein Kö-nig der Ju-den? Sie schrie-en a-ber-mal:

I8b. Chor

34 *Alla breve*

I8c. Recitativ

55 EVANGELIST

PILATUS

EVANGELIST

Pi-la-tus a-ber sprach zu ih-nen: Was hat er denn Ü-bels ge-tan? A-ber sie schrie-en noch viel-mehr:

I8d. Chor

59 *Alla breve*

19. Choral

7

20a. Recitativ

EVANGELIST

8 Pi - la - tus a - ber ge - dach - te dem Volk genug zu tun und

6 5b

3

8 gab ih-nen Bar - ra-bam los und ü-ber - ant - wor-tet ih - nen Je - sum, dass er ge - gei - belt und ge - kreu - zi-get

6 4+ 4+

6

8 wür - de. Die Kriegs-knech-te a - ber führ-ten ihn hin-ein in das Richt-haus und rie - fen zu-sam-men die

6 5

9

8 gan - ze Schar und zo - gen ihm ei-nen Pur - pur an und floch - ten ei - ne Dor - nen-kro - ne und

4+ 6 5b 6

12

8 satz - ten sie ihm auf. Und fin - gen an, ihn zu grü - ßen:

4+ # 6

3/4 # 3/4 #

20b. Chor

15

21

26

31

20c.

Tacet al fine

21. – 22. *tacet*

23. Choral

9

24a. Recitativ

EVANGELIST

8

6

6

4

8 wel - cher was ü - ber - kä - me. Und es war um die drit - te Stun - de, da sie ihn kreu - zig - ten.

7

8 Und es war o - ben ü - ber ihm ge - schrie - ben, was man ihm Schuld gab, näm - lich: ein Kö - nig der

10

8 Ju - den. Und sie kreu - zig - ten mit ihm zween Mör - der, ei - nen zu sei - ner

13 *a tempo*

8 Rech - ten und ei - nen zur Lin - ken. Da ward die Schrift er - fül - let, die da sa - get:

16

8 Er ist un - ter die Ü - bel - tä - ter ge - rech - - - net. Und die für -

19

8 ü - ber gin - gen, lä - ster - ten ihn und schüt - tel - ten ih - re Häup - ter und spra - chen:

5b 6b

24b. Chor

22

25

28

31

34

tr

24c. Recitativ

38 EVANGELIST

8 Des - sel - bi - gen glei - chen die Ho - hen - prie - ster ver - spot - te - ten ihn un - ter ein -

6 5b

40

an - der samt den Schrift - ge - lehr - ten und spra - chen:

64

24d. Chor

42

51

60

24e.

Tacet al fine

25. Choral

7

26. *tacet*

27. Arie

Allegretto

7

14

21

29

36

43

53

60

68

76

tr

solo

tutti

solo

tutti

1

solo

83

90

99

107

117 *tutti* *solo* 1

126 *tutti*

134

142 *tr* 12 Vn I *f* *p* *tr*

161 *f* 11 Vn I *f* *p* *f* *p*

179 1

187 D.S. *solo*

28a. Recitativ

EVANGELIST

Und et - li - che, die da - bei stun - den, da sie das hö - re - ten, spra - chen sie:

28b. Chor

4

28c.

Tacet al fine

29. *tacet*

30. Choral

(8)

14b

22

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Marcus (1770)

1. Choral

H 783

(10)

19

27

The first Choral movement consists of three staves of music. The first staff contains measures 1 through 10, marked with a (10). The second staff contains measures 11 through 19, marked with a 19. The third staff contains measures 20 through 27, marked with a 27. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests.

2. *tacet*

3. Choral

(11)

21

28

The third Choral movement consists of three staves of music. The first staff contains measures 1 through 11, marked with a (11). The second staff contains measures 12 through 21, marked with a 21. The third staff contains measures 22 through 28, marked with a 28. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests.

4. *tacet*

5. Choral

(9)

19

The fifth Choral movement consists of two staves of music. The first staff contains measures 1 through 9, marked with a (9). The second staff contains measures 10 through 19, marked with a 19. The key signature is one flat (Bb) and the time signature is common time (C). The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests.

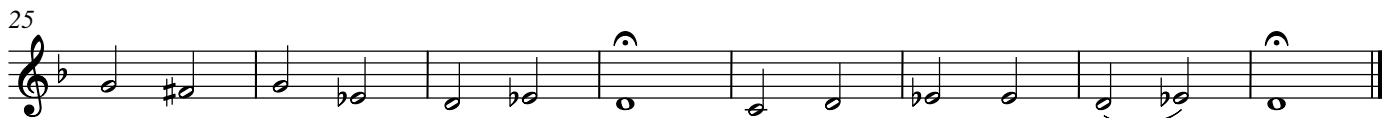
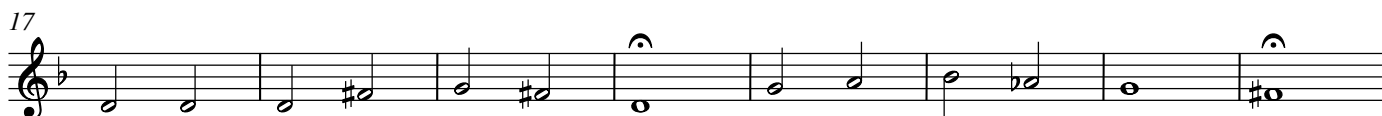
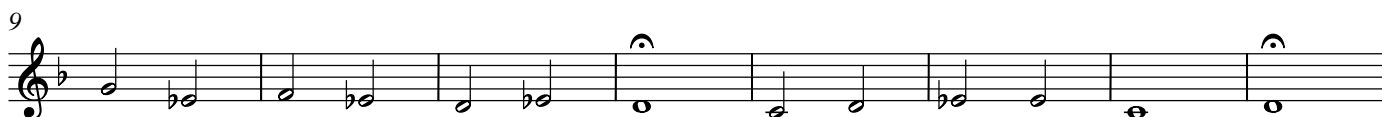
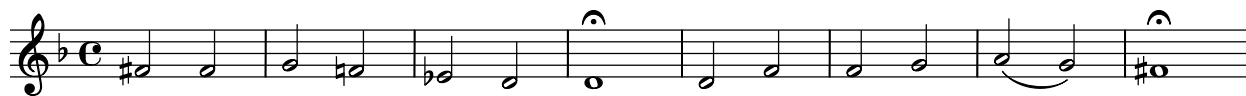
6. – 8. *tacet*

9. Choral

(10)

10. *tacet*

11. Choral

12. *tacet*

13. Arie

Allegro



D.S.

I4a. Recitativ

EVANGELIST

8 Da fin - gen an et - li - che ihn zu ver - spei - en und zu ver -

6 5b

3 8 de - cken sein An - ge-sicht und mit Fäu - sten zu schla - gen und zu ihm zu sa - gen:

6 5b 6

I4b. Chor

6 Vivace

I4c. Recitativ

9 EVANGELIST

8 Und die Knech - te schlu - gen ihn ins An - ge-sicht. Und Pe - trus war da-nie-den im Pa-last. Da

6 6

12

8 kam des Ho - hen - prie - sters Mäg - de ei - ne, und da sie sa - he Pe - trum sich wär - men, schau - et

4+ 6 6 b

15

MAGD

EVANGELIST

8 sie ihn an und sprach: Und du wa - rest auch mit dem Je - su von Na - za - reth. 8 Er

4+ 6 6 6 2

18

PETRUS

8 leug - net a - ber und sprach: 8 Ich ken - ne ihn nicht, weiß auch nicht, was du sa - gest. 8

6b 6 2

21

EVANGELIST

8 Und er ging hin - aus in den Vor - hof, und der Hahn krä - het. Und die Magd sa - he ihn

6 b 6

24 MAGD

8 und hub a - ber-mal an zu sa - gen de - nen, die da - bei stun - den: Die - ser ist der ei - ner.

5b 4+

27 EVANGELIST

8 Und er leug - net a - ber - mal. Und nach ei - ner klei - nen Wei - le

6 4+

29

8 spra - chen a - ber - mal zu Pe - tro, die da - bei stun - den:

6 3/4

I4d. Chor

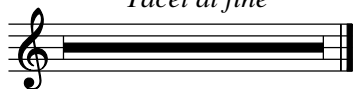
31 Animoso

38

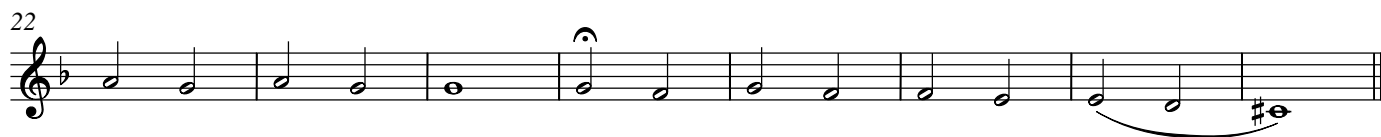
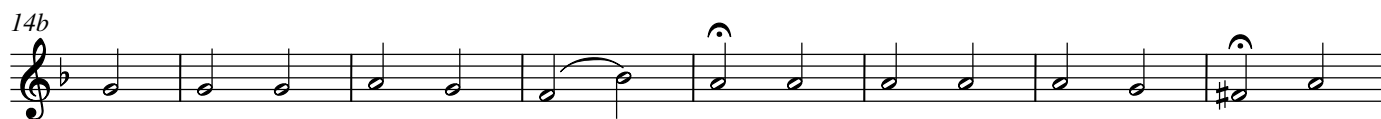


I4e.

Tacet al fine



I5. Choral



I6. *tacet*

17. Arie

Vivace

4

8

11

16

20

24

33

48

52

56

59 *tr* **3** *tr* *tr* **3** **3**

66 *tr* **3** *tr* *tr* *tr* *tr* *tr*

73 **12** *tr* *tr* *p* **3** **3** *tr*

89 *ff* **3** *tr* *tr* *tr* *tr* *tr* *tr* *tr*

96 **3** *tr*

100 **1** *tr* *tr* *tr*

105 *tr* *tr*

110 **18** **8** *tr*

139 *tr* *tr* *tr* **3**

142 **1** *tr* *tr*

147 *tr* *tr* D.S.

I 8a. Recitativ

EVANGELIST

16

die im Auf-ruhr ei-nen Mord be-gan-gen hat-ten. Und das Volk ging hin-auf und bat, dass er

19

PILATUS

tät, wie er pfl-e-get. Pi-la-tus a-ber ant-wor-tet ih-nen: Wollt ihr, dass ich euch den Kö-nig der

22

EVANGELIST

Ju-den los-ge-be? Denn er wu-sste dass ihn die Ho-hen-prie-ster aus Neid ü-ber-ant-wor-tet hat-ten.

25

A-ber die Ho-hen-prie-ster reiz-ten das Volk, dass er ih-nen viel lie-ber den Bar-ra-bam los-gä-be.

28

PILATUS

Pi-la-tus a-ber ant-wor-tet wie-der-um und sprach zu ih-nen: Was wollt ihr denn, dass ich tu-e

31

EVANGELIST

dem, den ihr schul-di-get, er sei ein Kö-nig der Ju-den? Sie schrie-en a-ber-mal:

I8b. Chor

34 *Alla breve*

I8c. Recitativ

55 EVANGELIST

PILATUS

EVANGELIST

Pi-la-tus a-ber sprach zu ih-nen: Was hat er denn Ü-bels ge-tan? A-ber sie schrie-en noch viel-mehr:

4+ 6 # 7 6 5

I8d. Chor

59 *Alla breve*

19. Choral

1 2 3 4 5 6

20a. Recitativ

EVANGELIST

1 2

Pi - la - tus a - ber ge - dach - te dem Volk genug zu tun und

3 4

gab ih-nen Bar - ra-bam los und ü - ber - ant - wor-tet ih - nen Je - sum, dass er ge - gei - felt und ge - kreu - zi-get

5 6

wür - de. Die Kriegs-knech-te a - ber führ-ten ihn hin-ein in das Richt-haus und rie - fen zu-sam-men die

7 8

gan - ze Schar und zo - gen ihm ei-nen Pur - pur an und floch - ten ei - ne Dor - nen-kro - ne und

9 10 11 12

satz - ten sie ihm auf. Und fin - gen an, ihn zu grü - ßen:

20b. Chor

15

22

26

31

20c.

Tacet al fine

21. – 22. *tacet*

23. Choral

9

24a. Recitativ

EVANGELIST

8

Und da sie ihn ge-kreu-zi-get hat-ten, tei-le-ten sie sei-ne Klei-der und wur-fen das Los drum,

6

6

4

8 wel - cher was ü - ber - kä - me. Und es war um die drit - te Stun - de, da sie ihn kreu - zig - ten.

6 # 6

7

8 Und es war o - ben ü - ber ihm ge - schrie - ben, was man ihm Schuld gab, näm - lich: ein Kö - nig der

6 5 4+

10

8 Ju - den. Und sie kreu - zig - ten mit ihm zween Mör - der, ei - nen zu sei - ner

6 4+

13 *a tempo*

8 Rech - ten und ei - nen zur Lin - ken. Da ward die Schrift er - fül - let, die da sa - get:

6 # 6

16

8 Er ist un - ter die Ü - bel - tä - ter ge - rech - - - net. Und die für -

6 6 # 6 6 4 5 # 6 6

19

8 ü - ber gin - gen, lä - ster - ten ihn und schüt - tel - ten ih - re Häup - ter und spra - chen:

5b b 6

24b. Chor

22

25

28

31

34

tr

24c. Recitativ

38 EVANGELIST

8 Des - sel - bi - gen glei - chen die Ho - hen - prie - ster ver - spot - te - ten ihn un - ter ein -

6 5b

40

an - der samt den Schrift - ge - lehr - ten und spra - chen:

64

24d. Chor

42

51

60

24e.

Tacet al fine

25. Choral

7

26. *tacet*

27. Arie

Allegretto

7

14

20

29

31

Ob I

3

69

1

77

34

117

8

133

141

tr

12

Vn I f p

160

tr

f

11

Vn I f p

f p



28a. Recitativ

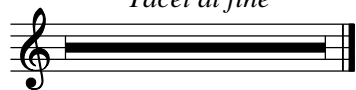
EVANGELIST



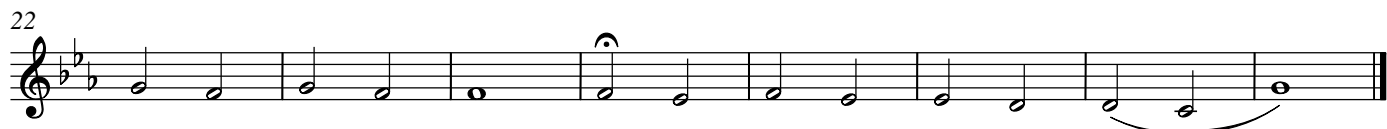
28b. Chor



28c.

Tacet al fine29. *tacet*

30. Choral



Carl Philipp Emanuel Bach

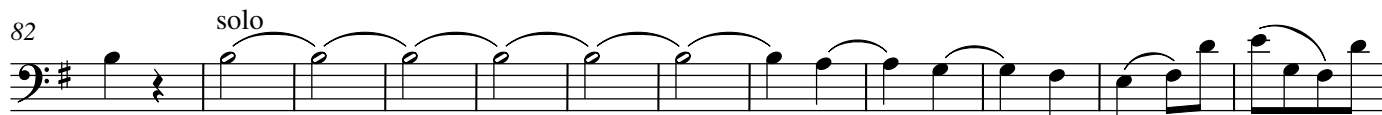
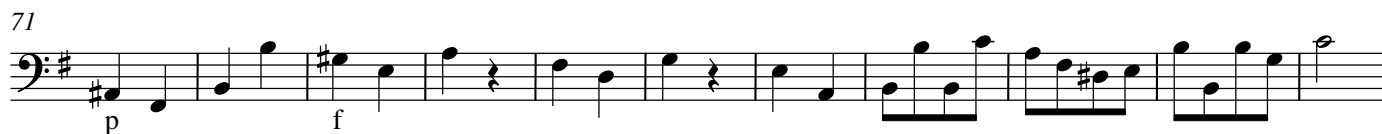
Passions-Musik nach dem Evangelisten Marcus (1770)

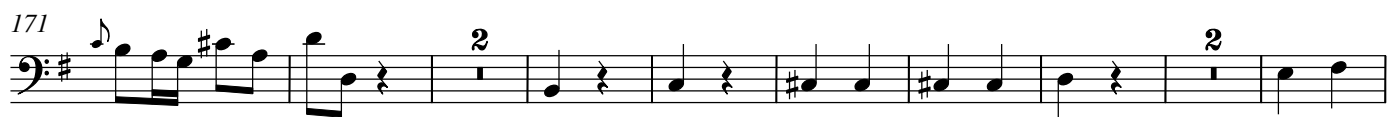
I. – 26. *tacet*

27. Arie

Allegretto

H 783





28. – 30. *tacet*

Carl Philipp Emanuel Bach

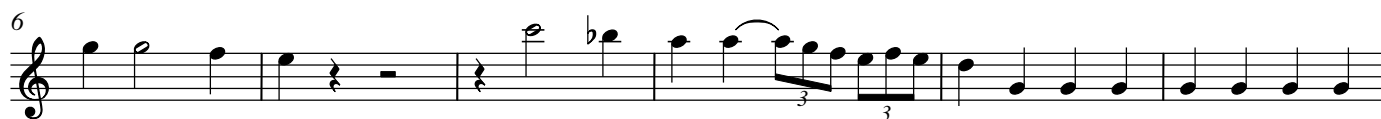
Passions-Musik nach dem Evangelisten Marcus (1770)

I. – I6. *tacet*

17. Arie

H 783

Vivace



65

72

84

90

99

105

110

120

128

140

146

D.S.

The musical score for Corno I in D, measures 65 to 146, is written on ten staves. The key signature is one sharp (F#). The score includes various musical notations such as rests, eighth notes, quarter notes, and sixteenth notes. Fingerings are indicated by numbers 1 through 8 above the notes. Trills are marked with a '3' and a bracket. The piece concludes with a double bar line and the instruction 'D.S.' (Da Capo).

18. – 30. *tacet*

Carl Philipp Emanuel Bach

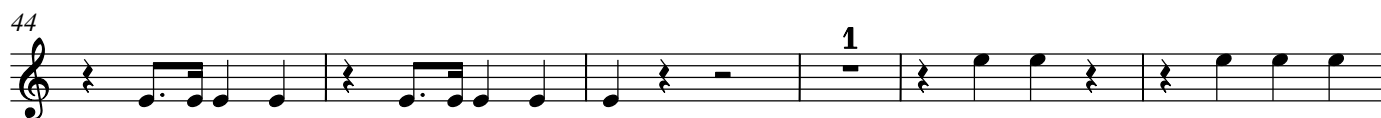
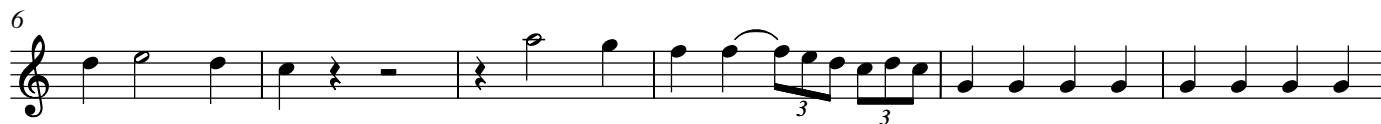
Passions-Musik nach dem Evangelisten Marcus (1770)

I. – I6. *tacet*

17. Arie

H 783

Vivace



65

72

84

90

99

105

110

120

128

140

146

D.S.

18. – 30. *tacet*

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Marcus (1770)

1. Choral

H 783

(10)

19

27

2. *tacet*

3. Choral

(11)

21

28

4. *tacet*

5. Choral

(9)

19

6. *tacet*

7. Arie

Lento

con sordini

6

10

15

20

25

29

33

38

42

47

52

p

f

p

f

p

f

p

f

p

f

poco f

tr

tr

H 783

8. *tacet*

9. Choral

(10)



19

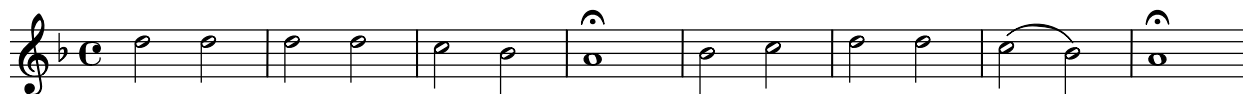


28

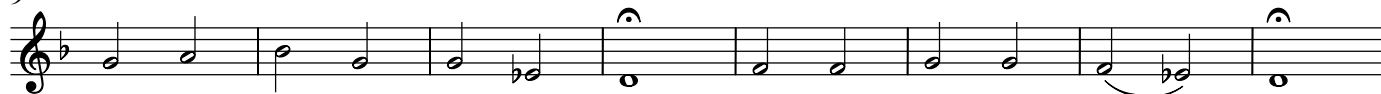


IO. *tacet*

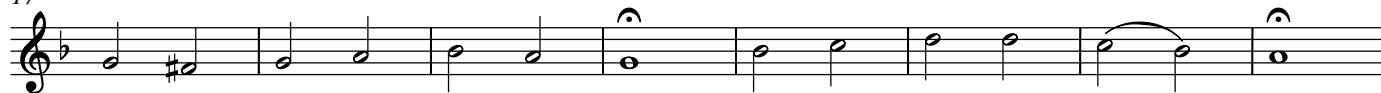
11. Choral



9



17





12. *tacet*

13. Arie
Allegro



31 

38

45

51

56

62

69

75

83

89

95

101

poco f

p

poco f

tr

ff

tr

p

f

p

f

p

Violino I musical score, measures 108-175. The score is written in G minor (three flats) and 2/4 time. It features various dynamic markings (f, ff, p, poco f) and trills (tr). The key signature changes to F major (one flat) at measure 141. The piece concludes with a D.S. (Da Capo) instruction at measure 175.

Measures 108-113: *poco f*, *p*, trill.

Measures 114-119: *f*, *ff*, trill.

Measures 120-126: trill, *p*.

Measures 134-140: *f*, *p*.

Measures 141-145: *f*, *p*, *f*.

Measures 146-150: *p*.

Measures 151-155: *poco f*.

Measures 156-162: *ff*.

Measures 163-168: trill, *p*.

Measures 169-174: trill, *f*.

Measure 175: D.S.

I4a. Recitativ

EVANGELIST

8 Da fin - gen an et - li - che ihn zu ver - spei - en und zu ver -

6 5b

3 8 de - cken sein An - ge-sicht und mit Fäu - sten zu schla - gen und zu ihm zu sa - gen:

6 5b 6

I4b. Chor

6 Vivace

I4c. Recitativ

9 EVANGELIST

9 8 Und die Knech - te schlu - gen ihn ins An - ge-sicht. Und Pe - trus war da - nie - den im Pa - last. Da

6 6

12

8 kam des Ho - hen - prie - sters Mäg - de ei - ne, und da sie sa - he Pe - trum sich wär - men, schau - et

4+ 6 6 b

15

MAGD

EVANGELIST

8 sie ihn an und sprach: Und du wa - rest auch mit dem Je - su von Na - za - reth. 8 Er

4+ 6 6 6 2

18

PETRUS

8 leug - net a - ber und sprach: 8 Ich ken - ne ihn nicht, weiß auch nicht, was du sa - gest. 8

6b 6 2

21

EVANGELIST

8 Und er ging hin - aus in den Vor - hof, und der Hahn Krä - het. Und die Magd sa - he ihn

6 b 6

24 MAGD

und hub a - ber-mal an zu sa - gen de - nen, die da - bei stun - den: Die - ser ist der ei - ner.

27 EVANGELIST

Und er leug - net a - ber - mal. Und nach ei - ner klei - nen Wei - le

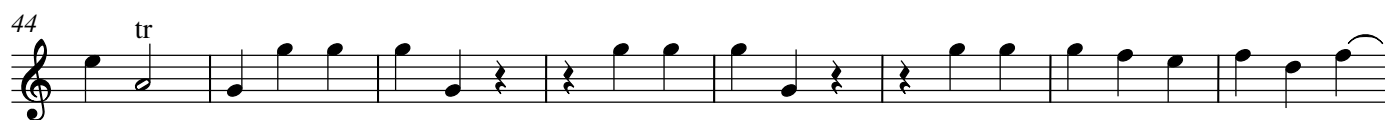
29

spra - chen a - ber - mal zu Pe - tro, die da - bei stun - den:

14d. Chor

31 Animoso

38

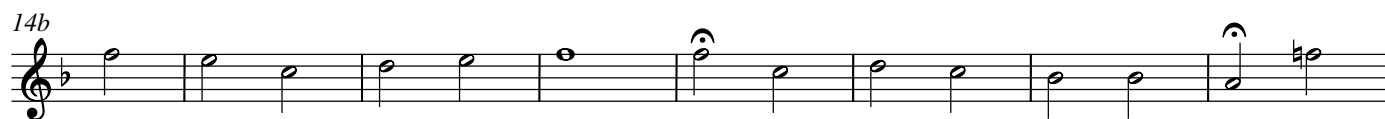


I4e.

Tacet al fine



I5. Choral



I6. *tacet*

17. Arie

Vivace

[illegible]

Violino I musical score, measures 37-68. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as triplets, trills (tr), and dynamic markings (p, poco f, f).

Measures 37-40: Measure 37 starts with a piano (p) dynamic and a triplet of eighth notes. Measures 38-40 continue with eighth and sixteenth note patterns.

Measures 43-46: Measure 43 features a trill (tr) and a "poco f" dynamic. Measures 44-46 include trills and a forte (f) dynamic.

Measures 50-54: Measures 50-54 contain trills and eighth note patterns.

Measures 57-60: Measures 57-60 include trills and eighth note patterns.

Measures 64-68: Measures 64-68 feature trills and eighth note patterns, with dynamics ranging from piano (p) to forte (f).

Violino I musical score, measures 73-106. The score is written for Violino I in G major (one sharp). The key signature is G major (one sharp). The time signature is 4/4. The score includes various musical notations such as trills (tr), triplets (3), and dynamic markings (p, f, poco f, ff). The measures are numbered 73, 77, 80, 83, 87, 91, 95, 98, 102, and 106.

Measures 73-76: Measure 73 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 74 continues the triplet pattern. Measure 75 features a trill on G4. Measure 76 ends with a trill on G4. Measure 77 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 78 continues the triplet pattern. Measure 79 features a trill on G4. Measure 80 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 81 continues the triplet pattern. Measure 82 features a trill on G4. Measure 83 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 84 continues the triplet pattern. Measure 85 features a trill on G4. Measure 86 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 87 continues the triplet pattern. Measure 88 features a trill on G4. Measure 89 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 90 continues the triplet pattern. Measure 91 features a trill on G4. Measure 92 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 93 continues the triplet pattern. Measure 94 features a trill on G4. Measure 95 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 96 continues the triplet pattern. Measure 97 features a trill on G4. Measure 98 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 99 continues the triplet pattern. Measure 100 features a trill on G4. Measure 101 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 102 continues the triplet pattern. Measure 103 features a trill on G4. Measure 104 starts with a trill on G4, followed by a triplet of eighth notes (A4, B4, C5) and another triplet (D5, C5, B4). Measure 105 continues the triplet pattern. Measure 106 features a trill on G4.

110 **1** *f* *p*

115 *f* *p* 3 3

119 *f* *p* *f*

124 *p* 3 3

128 *f* *p* tr tr

132 *f* *p*

135 *f* 3 3

139 *ff* tr tr tr

142 *p* *f* tr

146 tr tr tr tr D.S. tr

18a. Recitativ

EVANGELIST

Und die Ho - hen - prie - ster be - schul - dig - ten ihn hart. Pi - la - tus a - ber frag - te ihn

PILATUS

a - ber-mal und sprach: Ant - wor - test du nichts? Sie - he, wie hart sie dich ver - kla - gen?

EVANGELIST

Je - sus a - ber ant - wor-te - te nichts mehr, al - so dass sich auch Pi - la - tus ver - wun - der-te. Er

pfle - ge - te a - ber ih - nen auf das O - ster-fest ei - nen Ge-fan - ge-nen los zu ge - ben, wel - chen sie be -

gehr - ten. Es war a - ber ei - ner, ge-nannt Bar - ra-bas, ge - fan - gen mit den Auf - rüh - ri-schen,

16

die im Auf-ruhr ei-nen Mord be-gan-gen hat-ten. Und das Volk ging hin-auf und bat, dass er

19

PILATUS

tät, wie er pfl-e-get. Pi-la-tus a-ber ant-wor-tet ih-nen: Wollt ihr, dass ich euch den Kö-nig der

22

EVANGELIST

Ju-den los-ge-be? Denn er wu-sste dass ihn die Ho-hen-prie-ster aus Neid ü-ber-ant-wor-tet hat-ten.

25

A-ber die Ho-hen-prie-ster reiz-ten das Volk, dass er ih-nen viel lie-ber den Bar-ra-bam los-gä-be.

28

PILATUS

Pi-la-tus a-ber ant-wor-tet wie-der-um und sprach zu ih-nen: Was wollt ihr denn, dass ich tu-e

31

EVANGELIST

dem, den ihr schul-di-get, er sei ein Kö-nig der Ju-den? Sie schrie-en a-ber-mal:

I8b. Chor

34 *Alla breve*

I8c. Recitativ

55 EVANGELIST

PILATUS

8 Pi - la - tus a - ber sprach zu ih - nen: Was hat er denn

4+ 6

57 EVANGELIST

8 Ü - bels ge - tan? 8 A - ber sie schrie - en noch viel - mehr:

7 6 5

I8d. Chor

59 *Alla breve*



19. Choral



20a. Recitativ

EVANGELIST

8 Pi - la - tus a - ber ge - dach - te dem Volk gnug zu tun und

6 5b

3 gab ih-nen Bar - ra-bam los und ü - ber - ant - wor-tet ih - nen Je - sum, dass er ge - gei - belt und ge - kreu - zi-get

6h 4+ 4+

6

wür - de. Die Kriegs-knech-te a - ber führ-ten ihn hin-ein in das Richt-haus und rie - fen zu-sam - men die

9

gan - ze Schar und zo - gen ihm ei-nen Pur - pur an und floch - ten ei - ne Dor - nen-kro - ne und

12

satz - ten sie ihm auf. Und fin - gen an, ihn zu grü - ßen:

20b. Chor

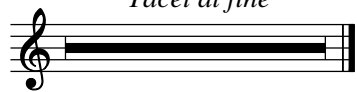
15

21

26

31

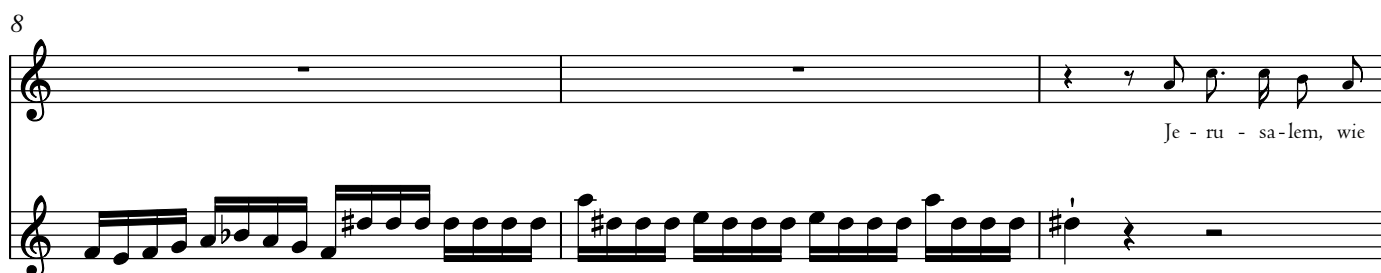
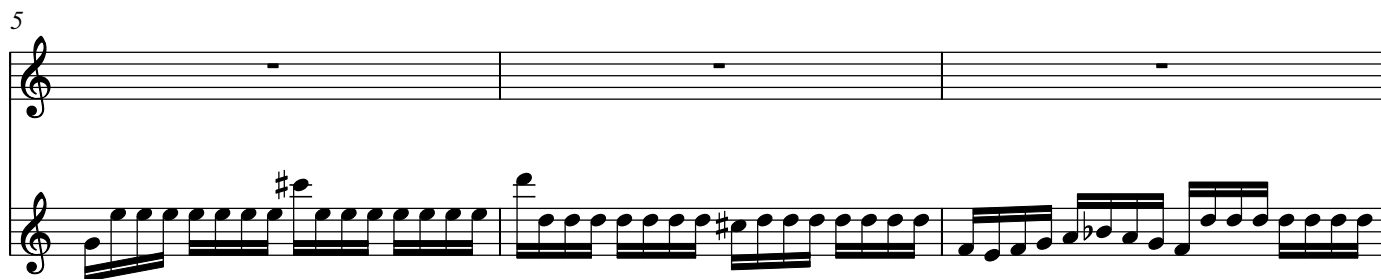
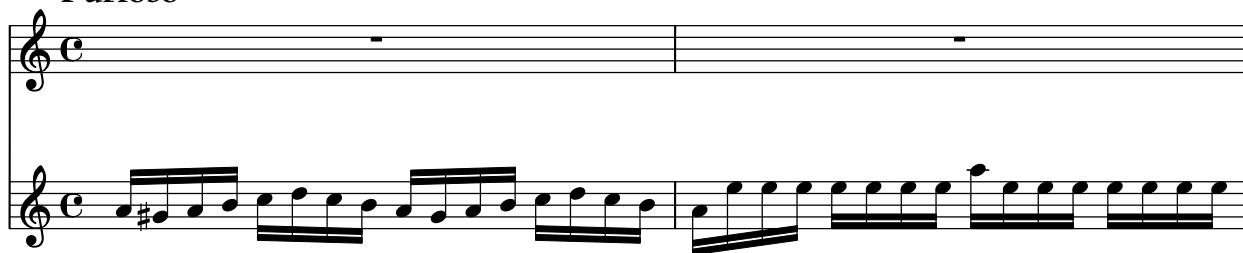
20c.

Tacet al fine

21a. Accompagnement

Furioso

Soprano



Je - ru - sa - lem, wie

11

wü - test du! Ist noch nicht Blut ge - nug ge - flos - sen? Gott san - dte

14

dir Pro - phe - ten zu, und du hast mör - de - risch ihr Blut ver - gos - sen!

17

Je - ru - sa - lem, wie

20

wü - test du! Willst du den grö - ßten der Pro - phe - ten, willst du auch

23

Got - tes Sohn noch tö - ten? Wie zärt - lich rief der Men - schen - freund dir

p

26 Andante



zu! Sahst du nicht sei - ne Trä - nen flie - ßen?

poco f

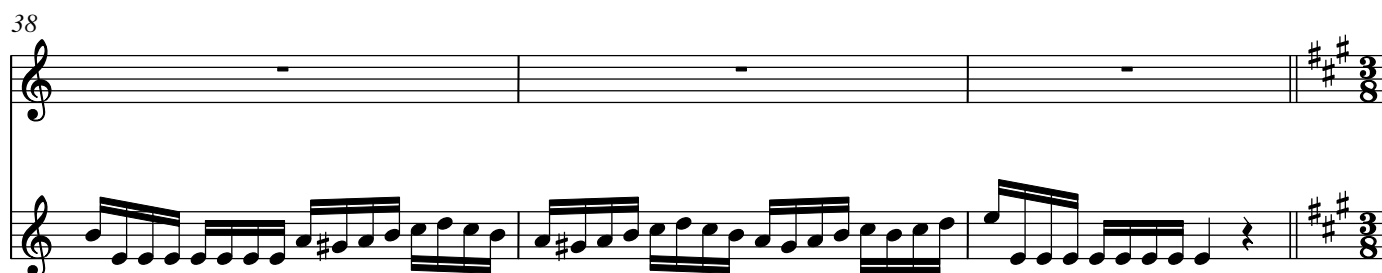


Und nun willst du sein gött - lich Blut ver - gie - ßen?

f



Je - ru - sa - lem, wie wü - test du, wie wü - test du!



21b. Arie

41 Allegro

41 *p* *f* *p*

51 *f* *p*

61

71 *f* *p* *f*

81 *mf* *tr* *f*

89 *p* *f* *p*

99 *f* *p* *f* *p*

109

120 *f* *p* *f* *p*

129

140 *f* *p* *f* *mf* *tr*

148 *f*

C

21c. Accompagnement

156 Come prima

Nein, du hast nicht ge -

wollt. Nun ist's vor dir ver - bor-gen, nun kannst du selbst für dei-nen Frie-den sor-gen. Du bit-test ei-nen

Mör - der los. Und so der Gött - li-che, der Herr von un - serm Le - ben, der wird von

dir, von dir den Mör-dern ü - ber - ge - ben. Dein La - ster ist un-mensch-lich groß!

Führt ihn zum Kreu - ze hin, ihr schreck-lich - sten der Sün - der, und weint dann ü - ber

euch und ü - ber eu - re Kin - der.

21d. Arie

177



186



194



203



211



220



229



238



246

22. *tacet*

23. Choral



24a. Recitativ

EVANGELIST

8 Und da sie ihn ge-kreu-zi-get hat-ten, tei-le-ten sie sei-ne Klei-der und wur-fen das Los drum,

6

4 wel-cher was ü-ber-kä-me. Und es war um die drit-te Stun-de, da sie ihn kreu-zig-ten.

8

7 Und es war o-ben ü-ber ihm ge-schrie-ben, was man ihm Schuld gab, näm-lich: ein Kö-nig der

6 5 4+

10 Ju-den. Und sie kreu-zig-ten mit ihm zween Mör-der, ei-nen zu sei-ner

8

13 Rech-ten und ei-nen zur Lin-ken. Da ward die Schrift er-fül-let, die da sa-get:

6

16 Er ist un-ter die Ü-bel-tä-ter ge-rech-net. Und die für-

6 6 # 6 6 4 5 # 6 6

19

8 ü - ber gin - gen, lä - ster - ten ihn und schüt - tel - ten ih - re Häup - ter und spra - chen:

5b b 6b

24b. Chor

22

25

28

31

34

tr

24c. Recitativ

38 EVANGELIST

8 Des - sel - bi - gen glei - chen die Ho - hen - prie - ster ver - spot - te - ten ihn un - ter ein -

6 5b

40

8 an - der samt den Schrift - ge - lehr - ten und spra - chen:

6b

24d. Chor

42

51

60

24e.

Tacet al fine

25. Choral

7

26. *tacet*

27. Arie

Allegretto

7

14

21

29 pizz.

38

46

55 arco mf f 1 pizz.

64 arco f p

72 f

79 pizz.

87

95

103

111 arco f p f p

121 1 pizz. arco mf ff

131

139

147 pizz. arco f

155 p f p f p f tr

162 pizz. arco f

170 p f p f p f

178 1 ff

187 D.S.

28a. Recitativ

EVANGELIST

8 Und et - li - che, die da - bei stun - den, da sie das hö - re - ten, spra - chen sie:

6 6

28b. Chor

4

28c.

Tacet al fine

29. Arie

Adagio

con sordino

[illegible]

Musical score for 'The Swan' by Camille Saint-Saëns, measures 32-54. The score is written for a single melodic line in G-flat major (three flats) and 3/4 time. The notation includes various musical symbols such as eighth notes, sixteenth notes, and triplets, as well as dynamic markings like *f* (forte) and *p* (piano). Trills (tr) are indicated above certain notes. The piece concludes with a double bar line and the instruction 'D.S.' (Da Capo).

30. Choral

14b

22



Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Marcus (1770)

1. Choral

H 783

(10)

19

27

Detailed description: This block contains the musical notation for the first Choral movement, measures 10 through 26. The music is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). Measure 10 is marked with a repeat sign and a fermata. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. Measures 19 and 27 are marked with measure numbers. The piece ends with a double bar line and repeat dots.

2. *tacet*

3. Choral

(11)

21

28

Detailed description: This block contains the musical notation for the third Choral movement, measures 11 through 27. The music is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). Measure 11 is marked with a repeat sign and a fermata. The melody consists of quarter and eighth notes, with some measures containing beamed eighth notes. Measures 21 and 28 are marked with measure numbers. The piece ends with a double bar line and repeat dots.

4. *tacet*

5. Choral

(9)

19

Detailed description: This block contains the musical notation for the fifth Choral movement, measures 19 through 27. The music is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measure 19 is marked with a repeat sign and a fermata. The melody consists of quarter and eighth notes, with some measures containing beamed eighth notes. Measure 27 is marked with a measure number. The piece ends with a double bar line and repeat dots.

6. *tacet*

Lento

con sordini

con sordini

tr

6

tr

10

15

p

19

tr

24

29

f

p

f

33

p

f

p

f

38

42

p

tr

f

47

p

tr

52

p

56

60 *poco f* *tr* *p* *tr*

65 *f* *p* *pp* *f*

69 *tr*

73

78 *p* *p* *f*

82 *p* *f* *p*

86 *tr* *poco f*

90 *p*

94 *f* *p*

98

102 *f* *tr* D.S.

Detailed description: This is a musical score for Violino II, spanning measures 56 to 102. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is written on a single staff. It begins with measure 56, which contains a series of eighth and sixteenth notes. Measure 60 features a trill (tr) on a dotted quarter note, with dynamics *poco f* and *p*. Measure 65 includes a forte (*f*) dynamic and a piano (*p*) dynamic. Measure 69 has a piano (*p*) dynamic and a trill (tr). Measure 73 continues the melodic line. Measure 78 has piano (*p*) and forte (*f*) dynamics. Measure 82 starts with a piano (*p*) dynamic. Measure 86 features a trill (tr) and a *poco f* dynamic. Measure 90 begins with a piano (*p*) dynamic. Measure 94 has forte (*f*) and piano (*p*) dynamics. Measure 98 continues the melodic development. Measure 102 ends with a forte (*f*) dynamic, a trill (tr), and the instruction D.S. (Da Capo).

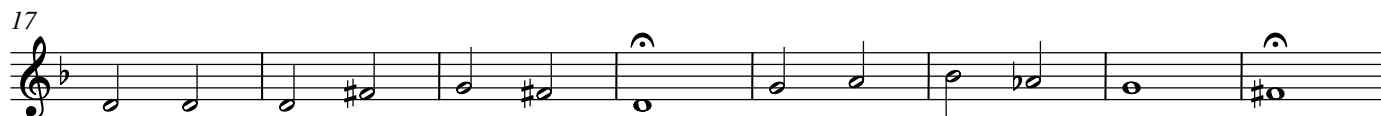
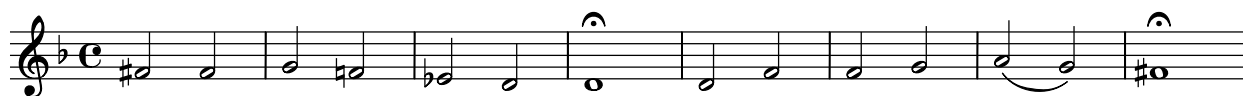
8. *tacet*

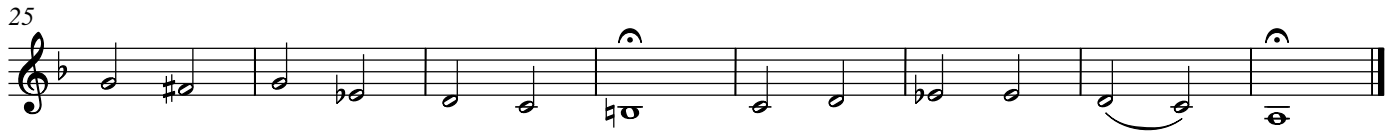
9. Choral

(10)

10. *tacet*

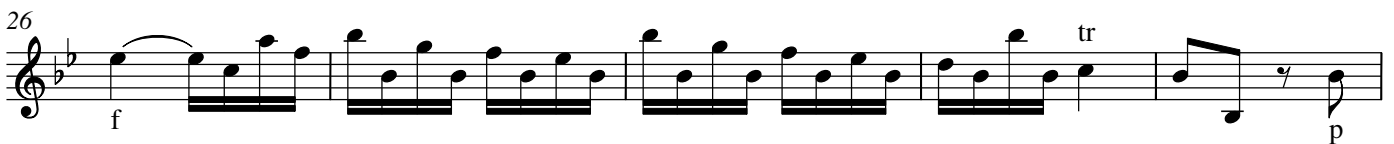
11. Choral





12. *tacet*

13. Arie
Allegro



31 

39 

47 
poco f

53 
p poco f p poco f

59 
tr ff

67 
tr

74 
tr p

81 

88 

95 

103 
f p f p poco f

Violino II musical score, measures 111-175. The score is written in G minor (three flats) and 2/4 time. It features various dynamic markings (p, f, ff, poco f) and articulations (tr, accents, slurs). The piece concludes with a D.S. (Da Segno) instruction.

Measures 111-116: *p*, *f*, *ff*

Measures 117-123: *p*, *f*

Measures 124-129: *p*, *f*

Measures 130-137: *p*, *f*

Measures 138-143: *p*, *f*, *p*

Measures 144-149: *f*, *p*

Measures 150-154: *poco f*

Measures 155-161: *ff*

Measures 162-168: *tr*, *p*

Measures 169-174: *tr*, *f*

Measure 175: *tr*, *D.S.*

I4a. Recitativ

EVANGELIST

8 Da fin - gen an et - li - che ihn zu ver - spei - en und zu ver -

6 5b

3

8 de - cken sein An - ge-sicht und mit Fäu - sten zu schla - gen und zu ihm zu sa - gen:

6 5b 6

I4b. Chor

6 Vivace

8

I4c. Recitativ

9 EVANGELIST

8 Und die Knech - te schlu - gen ihn ins An - ge-sicht. Und Pe - trus war da - nie - den im Pa - last. Da

6 6

12

8 kam des Ho - hen - prie - sters Mäg - de ei - ne, und da sie sa - he Pe - trum sich wär - men, schau - et

4+ 6 6 b

15

MAGD EVANGELIST

8 sie ihn an und sprach: Und du wa - rest auch mit dem Je - su von Na - za-reth. 8 Er

4+ 6 6 6 2

18 PETRUS

leug - net a - ber und sprach: Ich ken - ne ihn nicht, weiß auch nicht, was du sa - gest.

21 EVANGELIST

Und er ging hin - aus in den Vor - hof, und der Hahn Krä - het. Und die Magd sa - he ihn

24 MAGD

und hub a - ber-mal an zu sa - gen de - nen, die da - bei stun - den: Die - ser ist der ei - ner.

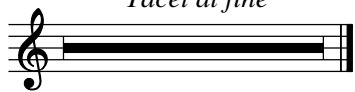
27 EVANGELIST

Und er leug-net a - ber - mal. Und nach ei-ner klei-nen Wei-le spra-chen a-ber-mal zu Pe-tro, die da - bei stun-den:

I4d. Chor

31 Animoso

I4e.

Tacet al fine

15. Choral



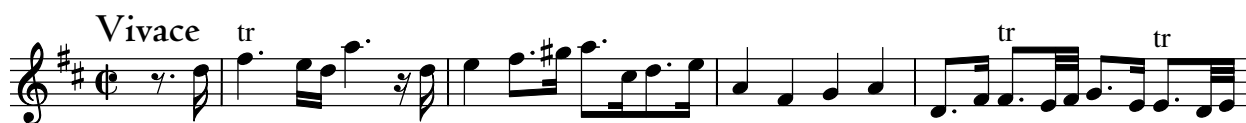
14b



22

16. *tacet*

17. Arie

Vivace

Violino II musical score, measures 24 to 66. The key signature is two sharps (F# and C#). The score includes various musical notations such as trills (tr), dynamics (p, f, poco f), and articulation marks (accents, slurs). The measures are numbered 24, 29, 34, 38, 42, 46, 50, 54, 58, 62, and 66.

Measures 24-28: Measure 24 starts with a trill on D5, followed by a half note E5, a quarter note F#5, and a half note G5. Measure 25 has a trill on A5, followed by a half note B5, a quarter note C#6, and a half note D6. Measure 26 has a trill on E6, followed by a half note F#6, a quarter note G6, and a half note A6. Measure 27 has a trill on B6, followed by a half note C#7, a quarter note D7, and a half note E7. Measure 28 has a trill on F#7, followed by a half note G7, a quarter note A7, and a half note B7. Measure 29 has a trill on C#8, followed by a half note D8, a quarter note E8, and a half note F#8. Measure 30 has a trill on G8, followed by a half note A8, a quarter note B8, and a half note C#9. Measure 31 has a trill on D9, followed by a half note E9, a quarter note F#9, and a half note G9. Measure 32 has a trill on E9, followed by a half note F#9, a quarter note G9, and a half note A9. Measure 33 has a trill on F#9, followed by a half note G9, a quarter note A9, and a half note B9. Measure 34 has a trill on G9, followed by a half note A9, a quarter note B9, and a half note C#10. Measure 35 has a trill on A9, followed by a half note B9, a quarter note C#10, and a half note D10. Measure 36 has a trill on B9, followed by a half note C#10, a quarter note D10, and a half note E10. Measure 37 has a trill on C#10, followed by a half note D10, a quarter note E10, and a half note F#10. Measure 38 has a trill on D10, followed by a half note E10, a quarter note F#10, and a half note G10. Measure 39 has a trill on E10, followed by a half note F#10, a quarter note G10, and a half note A10. Measure 40 has a trill on F#10, followed by a half note G10, a quarter note A10, and a half note B10. Measure 41 has a trill on G10, followed by a half note A10, a quarter note B10, and a half note C#11. Measure 42 has a trill on A10, followed by a half note B10, a quarter note C#11, and a half note D11. Measure 43 has a trill on B10, followed by a half note C#11, a quarter note D11, and a half note E11. Measure 44 has a trill on C#11, followed by a half note D11, a quarter note E11, and a half note F#11. Measure 45 has a trill on D11, followed by a half note E11, a quarter note F#11, and a half note G11. Measure 46 has a trill on E11, followed by a half note F#11, a quarter note G11, and a half note A11. Measure 47 has a trill on F#11, followed by a half note G11, a quarter note A11, and a half note B11. Measure 48 has a trill on G11, followed by a half note A11, a quarter note B11, and a half note C#12. Measure 49 has a trill on A11, followed by a half note B11, a quarter note C#12, and a half note D12. Measure 50 has a trill on B11, followed by a half note C#12, a quarter note D12, and a half note E12. Measure 51 has a trill on C#12, followed by a half note D12, a quarter note E12, and a half note F#12. Measure 52 has a trill on D12, followed by a half note E12, a quarter note F#12, and a half note G12. Measure 53 has a trill on E12, followed by a half note F#12, a quarter note G12, and a half note A12. Measure 54 has a trill on F#12, followed by a half note G12, a quarter note A12, and a half note B12. Measure 55 has a trill on G12, followed by a half note A12, a quarter note B12, and a half note C#13. Measure 56 has a trill on A12, followed by a half note B12, a quarter note C#13, and a half note D13. Measure 57 has a trill on B12, followed by a half note C#13, a quarter note D13, and a half note E13. Measure 58 has a trill on C#13, followed by a half note D13, a quarter note E13, and a half note F#13. Measure 59 has a trill on D13, followed by a half note E13, a quarter note F#13, and a half note G13. Measure 60 has a trill on E13, followed by a half note F#13, a quarter note G13, and a half note A13. Measure 61 has a trill on F#13, followed by a half note G13, a quarter note A13, and a half note B13. Measure 62 has a trill on G13, followed by a half note A13, a quarter note B13, and a half note C#14. Measure 63 has a trill on A13, followed by a half note B13, a quarter note C#14, and a half note D14. Measure 64 has a trill on B13, followed by a half note C#14, a quarter note D14, and a half note E14. Measure 65 has a trill on C#14, followed by a half note D14, a quarter note E14, and a half note F#14. Measure 66 has a trill on D14, followed by a half note E14, a quarter note F#14, and a half note G14.

Violino II musical score, measures 71-106. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics (f, p, poco f, ff) and articulations (tr, 1, 3). The notation includes eighth notes, sixteenth notes, and triplets.

Measures 71-75: Measure 71 starts with a forte (f) dynamic and a trill (tr) on the first eighth note. Measure 72 has a piano (p) dynamic. Measure 73 has a triplet of eighth notes. Measure 74 has a triplet of eighth notes. Measure 75 has a triplet of eighth notes.

Measures 76-79: Measure 76 starts with a forte (f) dynamic and a trill (tr) on the first eighth note. Measure 77 has a piano (p) dynamic. Measure 78 has a trill (tr) on the first eighth note. Measure 79 has a trill (tr) on the first eighth note.

Measures 80-82: Measure 80 has a trill (tr) on the first eighth note. Measure 81 has a trill (tr) on the first eighth note. Measure 82 has a trill (tr) on the first eighth note.

Measures 83-86: Measure 83 starts with a piano (p) dynamic. Measure 84 has a piano (p) dynamic. Measure 85 has a piano (p) dynamic. Measure 86 has a piano (p) dynamic.

Measures 87-90: Measure 87 has a piano (p) dynamic. Measure 88 has a piano (p) dynamic. Measure 89 has a piano (p) dynamic. Measure 90 has a piano (p) dynamic.

Measures 91-94: Measure 91 has a piano (p) dynamic. Measure 92 has a piano (p) dynamic. Measure 93 has a piano (p) dynamic. Measure 94 has a piano (p) dynamic.

Measures 95-97: Measure 95 has a piano (p) dynamic. Measure 96 has a piano (p) dynamic. Measure 97 has a piano (p) dynamic.

Measures 98-100: Measure 98 has a piano (p) dynamic. Measure 99 has a piano (p) dynamic. Measure 100 has a piano (p) dynamic.

Measures 101-103: Measure 101 has a forte (f) dynamic. Measure 102 has a forte (f) dynamic. Measure 103 has a forte (f) dynamic.

Measures 104-106: Measure 104 has a forte (f) dynamic. Measure 105 has a forte (f) dynamic. Measure 106 has a forte (f) dynamic.

110 **1** *f* *p*

115 *f* *p* tr tr tr tr tr

119 *f* *p* *f*

124 *p* tr tr tr tr tr

128 *f* *p* tr tr

132 *f* *p*

135 *f* 3 3

139 *ff* tr tr tr 3 3

142 *p* *f* tr

146 tr tr tr **D.S.**

I 8a. Recitativ

EVANGELIST

Und die Ho - hen - prie - ster be - schul - dig - ten ihn hart. Pi - la - tus a - ber frag - te ihn

PILATUS

a - ber-mal und sprach: Ant - wor - test du nichts? Sie - he, wie hart sie dich ver - kla - gen?

EVANGELIST

Je - sus a - ber ant - wor-te - te nichts mehr, al - so dass sich auch Pi - la - tus ver - wun - der-te. Er

pfle - ge - te a - ber ih - nen auf das O - ster-fest ei - nen Ge-fan - ge-nen los zu ge - ben, wel - chen sie be -

gehr - ten. Es war a - ber ei - ner, ge-nannt Bar - ra-bas, ge - fan - gen mit den Auf - rüh - ri-schen,

16

die im Auf-ruhr ei-nen Mord be-gan-gen hat-ten. Und das Volk ging hin-auf und bat, dass er

19

PILATUS

tät, wie er pfe-get. Pi-la-tus a-ber ant-wor-tet ih-nen: Wollt ihr, dass ich euch den Kö-nig der

22

EVANGELIST

Ju-den los-ge-be? Denn er wu-sste dass ihn die Ho-hen-prie-ster aus Neid ü-ber-ant-wor-tet hat-ten.

25

A-ber die Ho-hen-prie-ster reiz-ten das Volk, dass er ih-nen viel lie-ber den Bar-ra-bam los-gä-be.

28

PILATUS

Pi-la-tus a-ber ant-wor-tet wie-der-um und sprach zu ih-nen: Was wollt ihr denn, dass ich tu-e

31

EVANGELIST

dem, den ihr schul-di-get, er sei ein Kö-nig der Ju-den? Sie schrie-en a-ber-mal:

I8b. Chor

34 *Alla breve*

I8c. Recitativ

55 EVANGELIST

PILATUS

EVANGELIST

Pi - la - tus a - ber sprach zu ih - nen: Was hat er denn Ü - bels ge - tan? A - ber sie schrie - en noch viel - mehr:

4+ 6 # 7 6 5

I8d. Chor

59 *Alla breve*



19. Choral



20a. Recitativ

EVANGELIST

8 Pi - la - tus a - ber ge - dach - te dem Volk gnug zu tun und

6 5b

3 8 gab ih-nen Bar - ra-bam los und ü - ber - ant - wor-tet ih - nen Je - sum, dass er ge - gei - belt und ge - kreu - zi - get

6h 4+ 4+

6 8 wür - de. Die Kriegs-knech-te a - ber führ-ten ihn hin-ein in das Richt-haus und rie - fen zu-sam-men die

6 5

9

gan - ze Schar und zo - gen ihm ei - nen Pur - pur an und floch - ten ei - ne Dor - nen - kro - ne und

12

satz - ten sie ihm auf. Und fin - gen an, ihn zu grü - ßen:

2ob. Chor

15

22

26

31

20C.

Tacet al fine

21a. Accompagnement

Furioso

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains three measures of whole rests. The bottom staff is also a treble clef with a key signature of one flat and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The next measure has a quarter note A4, an eighth note G4, and a quarter note F4. The third measure has a quarter note E4, an eighth note D4, and a quarter note C4. The fourth measure has a quarter note B3, an eighth note A3, and a quarter note G3. The fifth measure has a quarter note F3, an eighth note E3, and a quarter note D3. The sixth measure has a quarter note C3, an eighth note B2, and a quarter note A2. The seventh measure has a quarter note G2, an eighth note F2, and a quarter note E2. The eighth measure has a quarter note D2, an eighth note C2, and a quarter note B1. The ninth measure has a quarter note A1, an eighth note G1, and a quarter note F1. The tenth measure has a quarter note E1, an eighth note D1, and a quarter note C1. The eleventh measure has a quarter note B0, an eighth note A0, and a quarter note G0. The twelfth measure has a quarter note F0, an eighth note E0, and a quarter note D0. The thirteenth measure has a quarter note C0, an eighth note B0, and a quarter note A0. The fourteenth measure has a quarter note G0, an eighth note F0, and a quarter note E0. The fifteenth measure has a quarter note D0, an eighth note C0, and a quarter note B0. The sixteenth measure has a quarter note C0, an eighth note B0, and a quarter note A0. The seventeenth measure has a quarter note B0, an eighth note A0, and a quarter note G0. The eighteenth measure has a quarter note A0, an eighth note G0, and a quarter note F0. The nineteenth measure has a quarter note G0, an eighth note F0, and a quarter note E0. The twentieth measure has a quarter note F0, an eighth note E0, and a quarter note D0. The twenty-first measure has a quarter note E0, an eighth note D0, and a quarter note C0. The twenty-second measure has a quarter note D0, an eighth note C0, and a quarter note B0. The twenty-third measure has a quarter note C0, an eighth note B0, and a quarter note A0. The twenty-four measure has a quarter note B0, an eighth note A0, and a quarter note G0. The twenty-fifth measure has a quarter note A0, an eighth note G0, and a quarter note F0. The twenty-six measure has a quarter note G0, an eighth note F0, and a quarter note E0. The twenty-seventh measure has a quarter note F0, an eighth note E0, and a quarter note D0. The twenty-eighth measure has a quarter note E0, an eighth note D0, and a quarter note C0. The twenty-ninth measure has a quarter note D0, an eighth note C0, and a quarter note B0. The thirtieth measure has a quarter note C0, an eighth note B0, and a quarter note A0. The thirty-first measure has a quarter note B0, an eighth note A0, and a quarter note G0. The thirty-second measure has a quarter note A0, an eighth note G0, and a quarter note F0. The thirty-third measure has a quarter note G0, an eighth note F0, and a quarter note E0. The thirty-four measure has a quarter note F0, an eighth note E0, and a quarter note D0. The thirty-fifth measure has a quarter note E0, an eighth note D0, and a quarter note C0. The thirty-six measure has a quarter note D0, an eighth note C0, and a quarter note B0. The thirty-seventh measure has a quarter note C0, an eighth note B0, and a quarter note A0. The thirty-eighth measure has a quarter note B0, an eighth note A0, and a quarter note G0. The thirty-ninth measure has a quarter note A0, an eighth note G0, and a quarter note F0. The fortieth measure has a quarter note G0, an eighth note F0, and a quarter note E0. The forty-first measure has a quarter note F0, an eighth note E0, and a quarter note D0. The forty-second measure has a quarter note E0, an eighth note D0, and a quarter note C0. The forty-third measure has a quarter note D0, an eighth note C0, and a quarter note B0. The forty-four measure has a quarter note C0, an eighth note B0, and a quarter note A0. The forty-fifth measure has a quarter note B0, an eighth note A0, and a quarter note G0. The forty-six measure has a quarter note A0, an eighth note G0, and a quarter note F0. The forty-seventh measure has a quarter note G0, an eighth note F0, and a quarter note E0. The forty-eighth measure has a quarter note F0, an eighth note E0, and a quarter note D0. The forty-ninth measure has a quarter note E0, an eighth note D0, and a quarter note C0. The fiftieth measure has a quarter note D0, an eighth note C0, and a quarter note B0. The fifty-first measure has a quarter note C0, an eighth note B0, and a quarter note A0. The fifty-second measure has a quarter note B0, an eighth note A0, and a quarter note G0. The fifty-third measure has a quarter note A0, an eighth note G0, and a quarter note F0. The fifty-four measure has a quarter note G0, an eighth note F0, and a quarter note E0. The fifty-fifth measure has a quarter note F0, an eighth note E0, and a quarter note D0. The fifty-six measure has a quarter note E0, an eighth note D0, and a quarter note C0. The fifty-seventh measure has a quarter note D0, an eighth note C0, and a quarter note B0. The fifty-eighth measure has a quarter note C0, an eighth note B0, and a quarter note A0. The fifty-ninth measure has a quarter note B0, an eighth note A0, and a quarter note G0. The sixtieth measure has a quarter note A0, an eighth note G0, and a quarter note F0. The sixty-first measure has a quarter note G0, an eighth note F0, and a quarter note E0. The sixty-second measure has a quarter note F0, an eighth note E0, and a quarter note D0. The sixty-third measure has a quarter note E0, an eighth note D0, and a quarter note C0. The sixty-four measure has a quarter note D0, an eighth note C0, and a quarter note B0. The sixty-fifth measure has a quarter note C0, an eighth note B0, and a quarter note A0. The sixty-six measure has a quarter note B0, an eighth note A0, and a quarter note G0. The sixty-seventh measure has a quarter note A0, an eighth note G0, and a quarter note F0. The sixty-eighth measure has a quarter note G0, an eighth note F0, and a quarter note E0. The sixty-ninth measure has a quarter note F0, an eighth note E0, and a quarter note D0. The seventieth measure has a quarter note E0, an eighth note D0, and a quarter note C0. The seventy-first measure has a quarter note D0, an eighth note C0, and a quarter note B0. The seventy-second measure has a quarter note C0, an eighth note B0, and a quarter note A0. The seventy-third measure has a quarter note B0, an eighth note A0, and a quarter note G0. The seventy-four measure has a quarter note A0, an eighth note G0, and a quarter note F0. The seventy-fifth measure has a quarter note G0, an eighth note F0, and a quarter note E0. The seventy-six measure has a quarter note F0, an eighth note E0, and a quarter note D0. The seventy-seventh measure has a quarter note E0, an eighth note D0, and a quarter note C0. The seventy-eighth measure has a quarter note D0, an eighth note C0, and a quarter note B0. The seventy-ninth measure has a quarter note C0, an eighth note B0, and a quarter note A0. The eightieth measure has a quarter note B0, an eighth note A0, and a quarter note G0. The eighty-first measure has a quarter note A0, an eighth note G0, and a quarter note F0. The eighty-second measure has a quarter note G0, an eighth note F0, and a quarter note E0. The eighty-third measure has a quarter note F0, an eighth note E0, and a quarter note D0. The eighty-four measure has a quarter note E0, an eighth note D0, and a quarter note C0. The eighty-fifth measure has a quarter note D0, an eighth note C0, and a quarter note B0. The eighty-six measure has a quarter note C0, an eighth note B0, and a quarter note A0. The eighty-seventh measure has a quarter note B0, an eighth note A0, and a quarter note G0. The eighty-eighth measure has a quarter note A0, an eighth note G0, and a quarter note F0. The eighty-ninth measure has a quarter note G0, an eighth note F0, and a quarter note E0. The ninetieth measure has a quarter note F0, an eighth note E0, and a quarter note D0. The ninety-first measure has a quarter note E0, an eighth note D0, and a quarter note C0. The ninety-second measure has a quarter note D0, an eighth note C0, and a quarter note B0. The ninety-third measure has a quarter note C0, an eighth note B0, and a quarter note A0. The ninety-four measure has a quarter note B0, an eighth note A0, and a quarter note G0. The ninety-fifth measure has a quarter note A0, an eighth note G0, and a quarter note F0. The ninety-six measure has a quarter note G0, an eighth note F0, and a quarter note E0. The ninety-seventh measure has a quarter note F0, an eighth note E0, and a quarter note D0. The ninety-eighth measure has a quarter note E0, an eighth note D0, and a quarter note C0. The ninety-ninth measure has a quarter note D0, an eighth note C0, and a quarter note B0. The hundred measure has a quarter note C0, an eighth note B0, and a quarter note A0.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains three measures of whole rests. The bottom staff is also a treble clef with a key signature of one flat and a 6/8 time signature. It contains three measures of music. The first measure has four eighth notes: G4, A4, B-flat4, and C5. The second measure has four eighth notes: B-flat4, A4, G4, and F4. The third measure has four eighth notes: E4, D4, C4, and B-flat3. The notes are written in a simple, clear font.

[illegible]

12

Blut ge-nug ge-flos-sen? Gott san-dte dir Pro-phe-ten zu, und du hast

15

mör-de-risch ihr Blut ver-gos-sen!

18

Je-ru-sa-lem, wie wü-test du!

21

Willst du den grö-ßten der Pro-phe-ten, willst du auch Got-tes Sohn noch tö-ten?

24

Andante

Wie zärt-lich rief der Men-schen-freund dir zu!

p poco f

27

Sahst du nicht sei - ne Trä - nen flie - ßen?

30

Und nun willst du sein gött - lich Blut ver - gie - ßen?

f

33

Je - ru - sa - lem, wie wü - test du, wie wü - test du!

36

38

21b. Arie

41 Allegro

41 *p* *f* *p*

51 *f* *p*

60

70 *f* *p*

80 *f* *mf* *f* *tr*

89 *p* *f* *p*

99 *f* *p* *f* *p*

109

119 *f* *p* *f* *p*

128

138 *f* *p* *f* *mf* *tr*

147 *f*

21c. Accompagnement

156 Come prima

156

Nein, du hast nicht ge -

159

wollt. Nun ist's vor dir ver - bor-gen, nun kannst du selbst für dei-nen Frie-den sor-gen. Du bit-test ei-nen

p f

163

Mör - der los. Und so der Gött - li-che, der Herr von un - serm Le - ben, der wird von

p

166

dir, von dir den Mör-dern ü - ber - ge - ben. Dein La - ster ist un-mensch-lich groß!

f

169

Führt ihn zum Kreu - ze hin, ihr schreck-lich - sten der Sün - der, und weint dann ü - ber

p

172

euch und ü - ber eu - re Kin - der.

f p

24a. Recitativ

EVANGELIST

8 Und da sie ihn ge-kreu-zi-get hat-ten, tei-le-ten sie sei-ne Klei-der und wur-fen das Los drum,

6

4 wel-cher was ü-ber-kä-me. Und es war um die drit-te Stun-de, da sie ihn kreu-zig-ten.

8

7 Und es war o-ben ü-ber ihm ge-schrie-ben, was man ihm Schuld gab, näm-lich: ein Kö-nig der

6 5 4+

10 Ju-den. Und sie kreu-zig-ten mit ihm zween Mör-der, ei-nen zu sei-ner

8

13 Rech-ten und ei-nen zur Lin-ken. Da ward die Schrift er-fül-let, die da sa-get: **a tempo**

8 6 # 6 # 6

16 Er ist un-ter die Ü-bel-tä-ter ge-rech-net. Und die für-

6 6 # 6 4 5 # 6 6

19

8 ü - ber gin - gen, lä - ster - ten ihn und schüt - tel - ten ih - re Häup - ter und spra - chen:

5b b 6

24b. Chor

22

25

28

31

34

tr

6 5b

24c. Recitativ

38 EVANGELIST

8 Des - sel - bi - gen glei - chen die Ho - hen - prie - ster ver - spot - te - ten ihn un - ter ein -

6 5b

40

an - der samt den Schrift - ge - lehr - ten und spra - chen:

64

24d. Chor

42

51

60

24e.

Tacet al fine

25. Choral

7

26. *tacet*

27. Arie

Allegretto

7

14

21

29 pizz.

37

45

54 arco mf f 1 pizz.

63 arco f p

71 f

78 pizz.

86

94

102

110 arco f p

119 f p 1 pizz. arco mf

129 ff

137 tr

145 pizz. arco f

153 p f p f p tr

161 f pizz. arco f

169 p f p f p

177 f ff 1

186 D.S.

28a. Recitativ

EVANGELIST

Und et - li - che, die da - bei stun - den, da sie das hö - re - ten, spra - chen sie:

28b. Chor

28c.

Tacet al fine

29. Arie

Adagio con sordino

Violino II musical score, measures 8-22. The key signature is B-flat major (two flats). The score consists of ten staves of music. Measures 8-10 show a continuous eighth-note pattern. Measure 11 begins with a repeat sign and a piano (p) dynamic. Measures 12-14 continue the eighth-note pattern. Measure 15 features a trill (tr) on the final note. Measures 16-18 continue the eighth-note pattern. Measure 19 begins with a forte (f) dynamic. Measures 20-22 continue the eighth-note pattern, with a trill (tr) on the final note of measure 22.

8

9

11 $\text{\textcircled{S}}$
p

12

13

15

17

18

19

20

21

22

tr

f

tr

24

p

25

26

28

29

30

31

32

33

34

This musical score for Violino II consists of ten staves, numbered 24 through 34. The key signature is B-flat major (two flats). The music is written in treble clef. Measures 24-34 contain a continuous sequence of eighth-note patterns, often beamed in groups of four or six. The piece begins with a piano (p) dynamic marking. The notation includes various articulations such as slurs, ties, and accents, and features some complex rhythmic figures, including sixteenth-note runs in measures 26, 32, and 33. The final measure (34) ends with a single eighth note.

Violino II musical score, measures 35-46. The key signature is B-flat major (two flats). The score consists of ten staves of music. Measures 35-40 feature a continuous eighth-note pattern. Measure 41 includes a trill (tr) and a fermata. Measure 43 starts with a piano (p) dynamic. Measure 46 includes a trill (tr). The score ends with a fermata in measure 46.

35

37

38

39

40

41

43

44

45

46

f

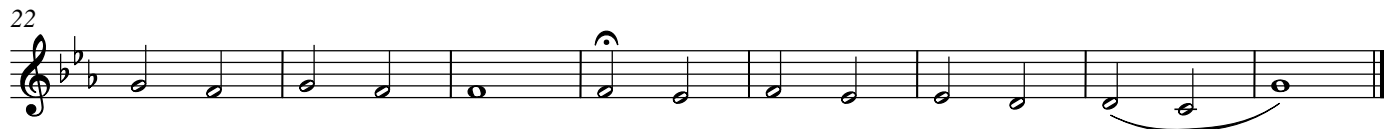
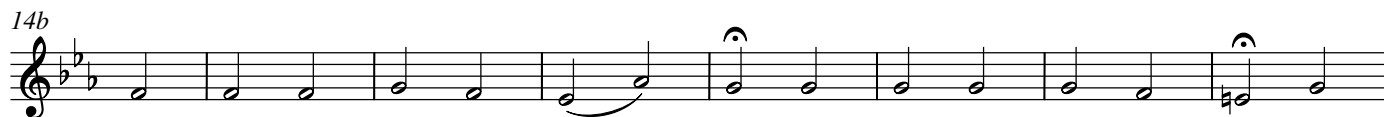
p

tr

tr



30. Choral



Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Marcus (1770)

1. Choral

H 783

(10)

19

27

2. *tacet*

3. Choral

(11)

21

28

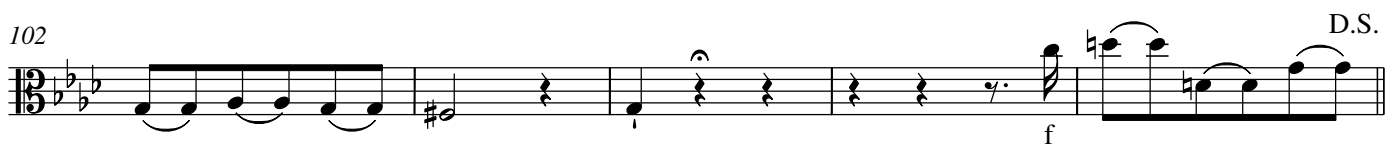
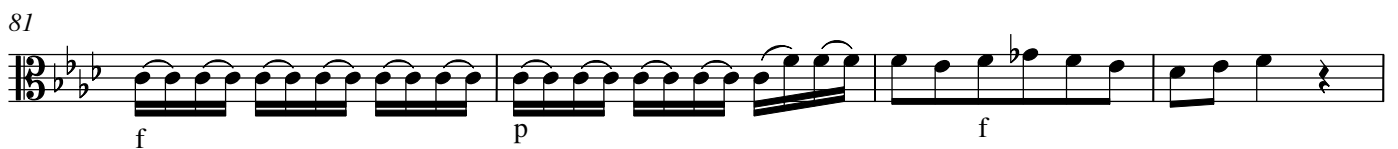
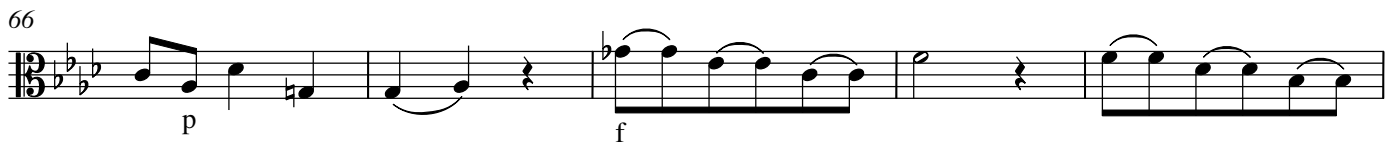
4. *tacet*

5. Choral

(9)

19

6. *tacet*



8. *tacet*

9. Choral

(10)



19



28

10. *tacet*

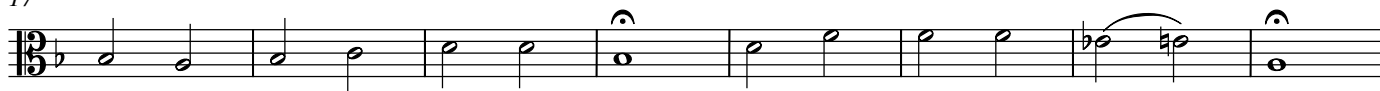
11. Choral



9



17



25

12. *tacet*

This page intentionally left blank to facilitate page turn.

13. Arie

Allegro

8

15

23

31

39

48

57

66

75

83

p *f*

p

poco f *p* *poco f*

p *poco f* *ff*

p



I4a. Recitativ

EVANGELIST

8 Da fin - gen an et - li - che ihn zu ver - spei - en und zu ver -

6 5b

3 de - cken sein An - ge-sicht und mit Fäu - sten zu schla - gen und zu ihm zu sa - gen:

6 5b 6

I4b. Chor

6 Vivace

I4c. Recitativ

9 EVANGELIST

8 Und die Knech - te schlu - gen ihn ins An - ge-sicht. Und Pe - trus war da - nie - den im Pa - last. Da

6 6

12 kam des Ho - hen - prie - sters Mäg - de ei - ne, und da sie sa - he Pe - trum sich wär - men, schau - et

4+ 6 6 b

15 MAGD EVANGELIST

8 sie ihn an und sprach: Und du wa - rest auch mit dem Je - su von Na - za-reth. 8 Er

4+ 6 6 6 2

18 PETRUS

8 leug - net a - ber und sprach: 8 Ich ken - ne ihn nicht, weiß auch nicht, was du sa - gest.

6b 6 2

21 EVANGELIST

8 Und er ging hin - aus in den Vor - hof, und der Hahn Krä - het. Und die Magd sa - he ihn

6 b 6

24 MAGD

8 und hub a - ber-mal an zu sa - gen de - nen, die da - bei stun - den: Die - ser ist der ei - ner.

5b 4+

27 EVANGELIST

8 Und er leug - net a - ber - mal. Und nach ei - ner klei - nen Wei - le

6 4+

29

8 spra - chen a - ber - mal zu Pe - tro, die da - bei stun - den:

6

I4d. Chor

31 *Animoso*

38

44

51

58

I4e.

Tacet al fine

15. Choral



14b



22

16. *tacet*

17. Arie

Vivace



5



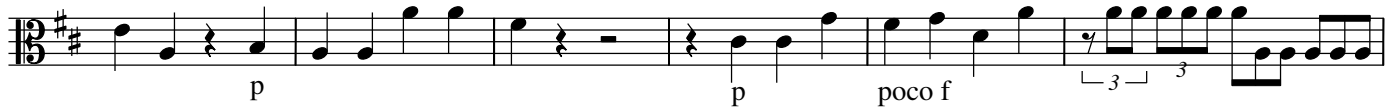
10



14



87



93



99



104



110



116



121



127



132



136



141



146



I 8a. Recitativ

EVANGELIST

Und die Ho-hen-prie-ster be-schul-dig-ten ihn hart. Pi-la-tus a-ber frag-te ihn

PILATUS

a-ber-mal und sprach: Ant-wor-test du nichts? Sie-he, wie hart sie dich ver-kla-gen?

EVANGELIST

Je-sus a-ber ant-wor-te-te nichts mehr, al-so dass sich auch Pi-la-tus ver-wun-der-te. Er

pfle-ge-te a-ber ih-nen auf das O-ster-fest ei-nen Ge-fan-ge-nen los zu ge-ben, wel-chen sie be-

gehr-ten. Es war a-ber ei-ner, ge-nannt Bar-ra-bas, ge-fan-gen mit den Auf-rüh-ri-schen,

16

die im Auf-ruhr ei-nen Mord be-gan-gen hat-ten. Und das Volk ging hin-auf und bat, dass er

19

PILATUS

tät, wie er pfl-e-get. Pi-la-tus a-ber ant-wor-tet ih-nen: Wollt ihr, dass ich euch den Kö-nig der

22

EVANGELIST

Ju-den los-ge-be? Denn er wu-sste dass ihn die Ho-hen-prie-ster aus Neid ü-ber-ant-wor-tet hat-ten.

25

A-ber die Ho-hen-prie-ster reiz-ten das Volk, dass er ih-nen viel lie-ber den Bar-ra-bam los-gä-be.

28

PILATUS

Pi-la-tus a-ber ant-wor-tet wie-der-um und sprach zu ih-nen: Was wollt ihr denn, dass ich tu-e

31

EVANGELIST

dem, den ihr schul-di-get, er sei ein Kö-nig der Ju-den? Sie schrie-en a-ber-mal:

I8b. Chor

34 Alla breve

I8c. Recitativ

55 EVANGELIST

PILATUS

EVANGELIST

8 Pi-la-tus a-ber sprach zu ih-nen: Was hat er denn Ü-bels ge-tan? 8 A-ber sie schrie-en noch viel-mehr:

4+ 6 # 7 6 5

I8d. Chor

59 Alla breve

19. Choral

20a. Recitativ

EVANGELIST

8 Pi - la - tus a - ber ge - dach - te dem Volk gnug zu tun und

3 gab ih-nen Bar - ra-bam los und ü-ber - ant - wor-tet ih - nen Je - sum, dass er ge - gei - felt und ge - kreu - zi - get

6 wür - de. Die Kriegs-knech-te a - ber führ-ten ihn hin-ein in das Richt-haus und rie - fen zu-sam - men die

9 gan - ze Schar und zo - gen ihm ei-nen Pur - pur an und floch - ten ei - ne Dor - nen-kro - ne und

12 satz - ten sie ihm auf. Und fin - gen an, ihn zu grü - ßen:

20b. Chor

15



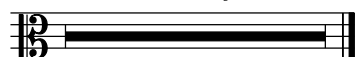
24



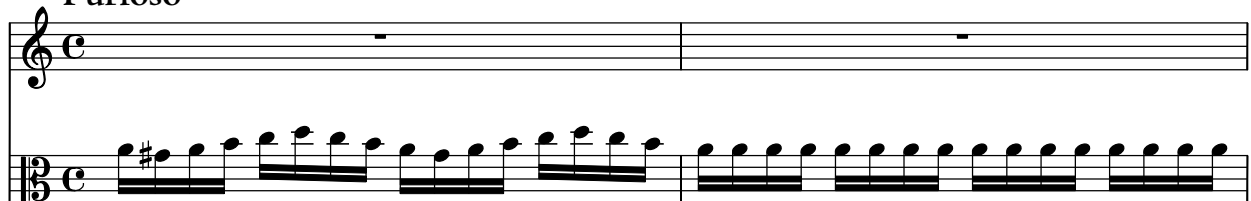
30



20c.

Tacet al fine

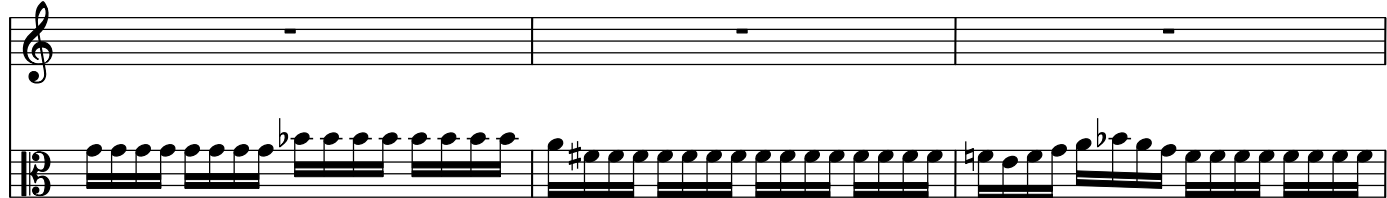
21a. Accompagnement

Furioso

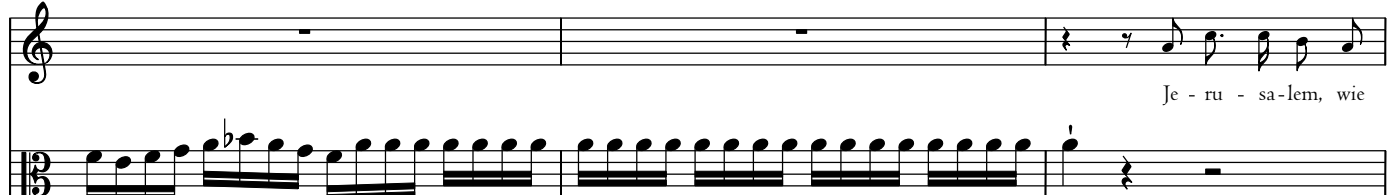
3



5



8



11

wü - test du! Ist noch nicht Blut ge - nug ge - flos - sen? Gott san - dte

14

dir Pro - phe - ten zu, und du hast mör - de - risch ihr Blut ver - gos - sen!

17

Je - ru - sa - lem, wie

20

wü - test du! Willst du den grö - ßten der Pro - phe - ten, willst du auch

23

Got - tes Sohn noch tö - ten? Wie zärt - lich rief der Men - schen - freund dir

p

26 **Andante**

zu! Sahst du nicht sei - ne Trä - nen flie - ßen? Und nun willst du sein

poco f

31

gött-lich Blut ver-gie-ßen? Je -

f

34

ru-sa-lem, wie wü-test du, wie wü-test du!

f

38

21b. Arie

Allegro

41

f

77

p f mf f

88

f p f p

102

f f f

125

p f p f mf

147

f

21c. Accompagnement

156 Come prima

Nein, du hast nicht ge -

wollt. Nun ist's vor dir ver - bor-gen, nun kannst du selbst für dei-nen Frie-den sor-gen. Du bit-test ei-nen

p f

Mör - der los. Und so der Gött - li-che, der Herr von un - serm Le - ben, der wird von

p

dir, von dir den Mör - dern ü - ber - ge - ben. Dein La - ster ist un-mensch-lich groß!

f

Führt ihn zum Kreu-ze hin, ihr schreck-lich-sten der Sün-der, und weint dann ü-ber euch und ü-ber eu-re

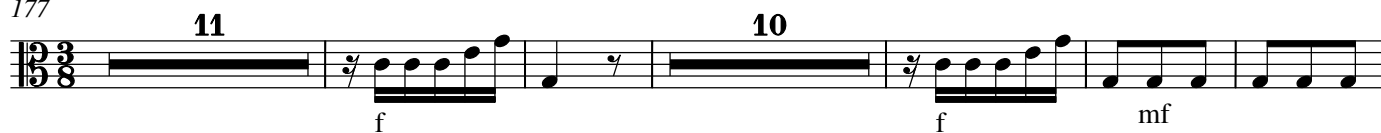
p

Kin - der.

f p

21d. Arie

177



203



229



243

22. *tacet*

23. Choral

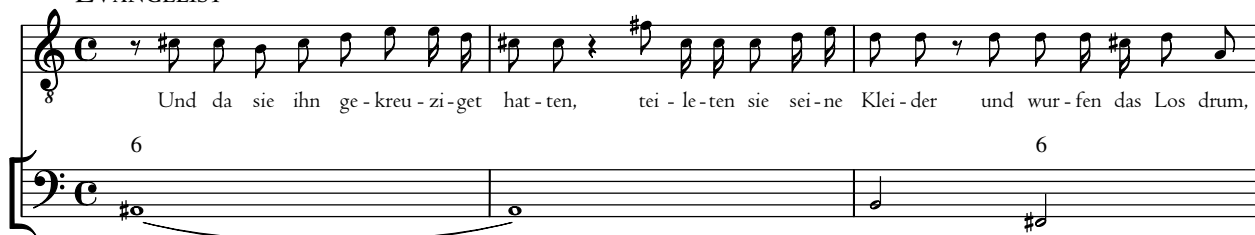


8



24a. Recitativ

EVANGELIST



4

8 wel - cher was ü - ber - kä - me. Und es war um die drit - te Stun - de, da sie ihn kreuz - ten.

6 #

7

8 Und es war oben über ihm geschrieben, was man ihm Schuld gab, nämlich: ein König der

6 5 4+

10

8 Ju - den. Und sie kreuz - ten mit ihm zweien Mör - der, ei - nen zu sei - ner

6 4+

13 *a tempo*

8 Rech - ten und ei - nen zur Lin - ken. Da ward die Schrift er - fül - let, die da sa - get:

6 # 6

16

8 Er ist un - ter die Ü - bel - tä - ter ge - rech - - - net. Und die für -

6 6 # 6 6 4 5 # 6 6

19

8 ü - ber gin - gen, lä - ster - ten ihn und schüt - tel - ten ih - re Häup - ter und spra - chen:

5b b 6 b

24b. Chor

22

26

30

34

24c. Recitativ

38 EVANGELIST

8 Des - sel - bi - gen glei - chen die Ho - hen - prie - ster ver - spot - te - ten ihn un - ter ein -

6 5b

40

an - der samt den Schrift - ge - lehr - ten und spra - chen:

64

24d. Chor

42

51

59

24e.

Tacet al fine

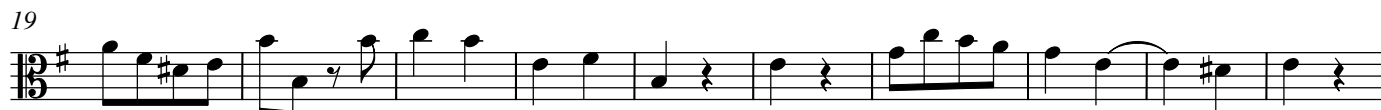
25. Choral

7

26. *tacet*

27. Arie

Allegretto



97



107



117 arco

pizz.

arco



128

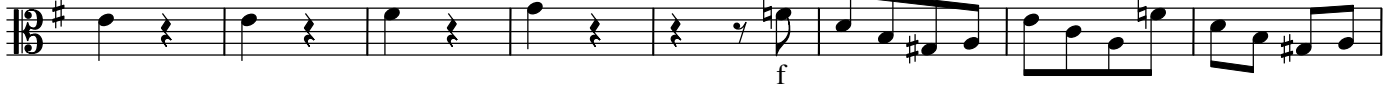


138

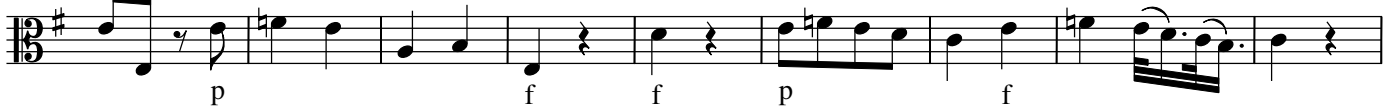


147 pizz.

arco



155



164 pizz.

arco



172



184

D.S.



28a. Recitativ

EVANGELIST

Und et - li - che, die da - bei stun - den, da sie das hö - re - ten, spra - chen sie:

28b. Chor

28c.

Tacet al fine

29. Arie

Adagio *con sordino*

Und et - li - che, die da - bei stun - den, da sie das hö - re - ten, spra - chen sie:

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Marcus (1770)

1. Choral

H 783

(10) 6 6 6 6 5 # 6 6 6 6 4 5 3

19 6 5 4 3 # 5 9 8 4 #

27 5 6 # 6 6 5 4 3

2. Recitativ

EVANGELIST

Und da sie den Lob - ge - sang ge - spro - chen hat - ten, gin - gen sie hin - aus an den Öl - berg, Und

6 5

JESUS

Je - sus sprach zu ih - nen: Ihr wer - det euch in die - ser Nacht al - le an mir är - gern.

6 7 8

allegro

Denn es ste - het ge - schrie - ben: Ich wer - de den Hir - - ten schla - gen, ich wer - de den

6 6 6 6

10

Hir - ten schla - gen, und die Scha - fe der Her - de wer - den sich zer - streu - - - -

13

en. A - ber, nach - dem ich

16

auf - er - ste - he, will ich vor euch hin - ge - hen in Ga - li - lä - am. Pe - trus a - ber

19

PETRUS

sag - te zu ihm: Und wenn sie sich al - le är - ger - ten, so woll - te ich doch mich nicht är - gern.

22

EVANGELIST

JESUS

Und Je - sus sprach zu ihm: Wahr - lich, ich sa - ge dir, heu - te in die - ser Nacht, e - he denn der

25

EVANGELIST

Hahn zwei-mal krä-het, wirst du mich drei-mal ver-leug-nen. Er a-ber re-de-te noch wei-ter:

28 PETRUS

Ja, wenn ich mit dir auch ster-ben mü-sste, woll-te ich dich nicht ver-leug-nen.

3. Choral

(11) # 6 5 4 7 # 6 5 4 6 #

6 # 6 6 # 7

6 6 6

4. Recitativ

EVANGELIST

Des-sel-ben glei-chen sag-ten sie al-le. Und sie ka-men zu dem Ho-fe, mit Na-men Geth-se-ma-ne.

Und er sprach zu sei-nen Jün-ger-n: Set-zet euch hie, bis dass ich hin-ge-he und

7

EVANGELIST

be - te. Und nahm zu sich Pe - trum und Ja - co - bum und Jo - han - nem und fing an zu

10

adagio

adagio

JESUS

zit - tern und zu za - gen, und er sprach zu ih - nen: Mei - ne See - le

13

ist be - trü - bet bis in den Tod;

15

ent - hal - tet euch hie und wa - chet, wa - chet, wa - chet.

5. Choral

ent - hal - tet euch hie und wa - chet, wa - chet, wa - chet.

19

ent - hal - tet euch hie und wa - chet, wa - chet, wa - chet.

6. Recitativ

EVANGELIST

Und ging ein we-nig für-bass, fiel auf die Er-de und be-te-te, dass, so es mög-lich wä-re, die

adagio

JESUS

Stun-de vor-ü-ber gin-ge, und sprach: Ab - - - ba, mein Va - - -

ter! Es ist dir al-les mög-lich: Ü-ber-he -

- be mich die-ses Kelchs! Doch nicht, was ich will, was

ich will, nicht, son-der-n was du willst.

14 EVANGELIST

JESUS

Und kam und fand sie schla-fend. Und sprach zu Pe - tro: Si - mon, schlä - fest du?

17

Ver-möch-test du nicht ei-ne Stun-de zu wa-chen? Wa - chet und be - tet, dass ihr nicht in Ver-su - chung

20

EVANGELIST

fal - let! Der Geist ist wil - lig, a - ber das Fleisch ist schwach. Und ging wie - der hin und

24

be - te - te und sprach die - sel - bi-gen Wor - te. Und kam wie - der und fand sie a - ber-mal schla-fend; denn ih - re

27

8 Au - gen wa - ren voll Schlafs und wu-ssten nicht, was sie ihm ant - wor-te-ten. Und er kam zum drit - ten

6 \sharp 6 \sharp \flat 6 \flat

30

JESUS

8 Mal und sprach zu ih - nen: Ach, wollt ihr nun schla - fen und ru - hen? Es ist ge-nung, die Stun - de ist

6 \flat 2 \flat 6 \flat 6

33

kom - men. Sie - he, des Men - schen Sohn wird ü - ber - ant - wor-tet in der Sün - der

\flat 4 \sharp

36

Hän - de. Ste-het auf, las - set uns ge - hen. Sie - he, der mich ver - rät, ist na - he.

6 \flat 7 \flat 4 \sharp \sharp \flat

7. Arie

Lento

5 7 \sharp 3 6 \sharp 2 7 6 5

5 4 \sharp 6 6 2 6 7 6 5

10 $\%$ \sharp 7 \sharp 4 \sharp 6 6 \sharp 6 \sharp 6 4+ 6 6 \sharp

15 6 6 \flat 7 \sharp 4 3 7 8 6 \sharp 2 7 6 5 6 5 6 \sharp

21 6 7 6 \sharp \sharp 4 \sharp 6 5 \flat

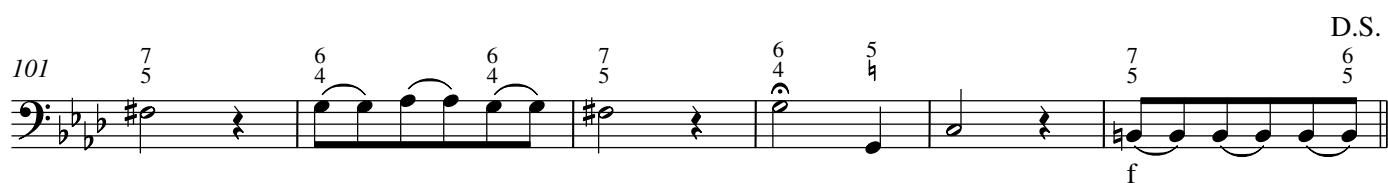
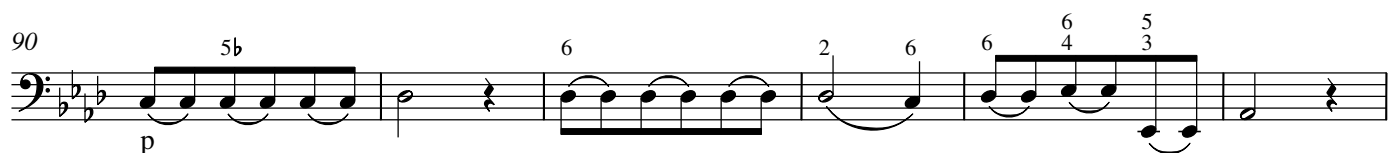
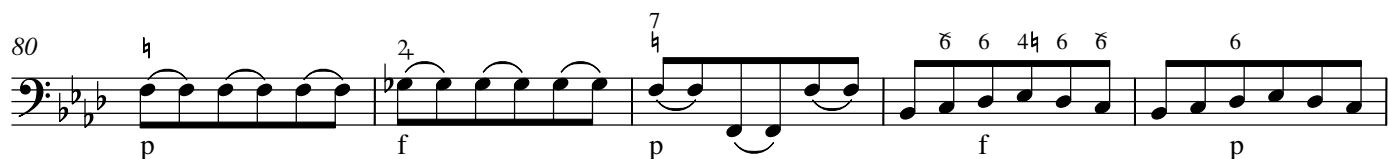
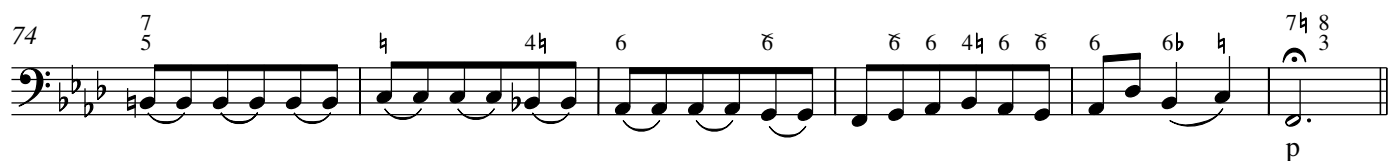
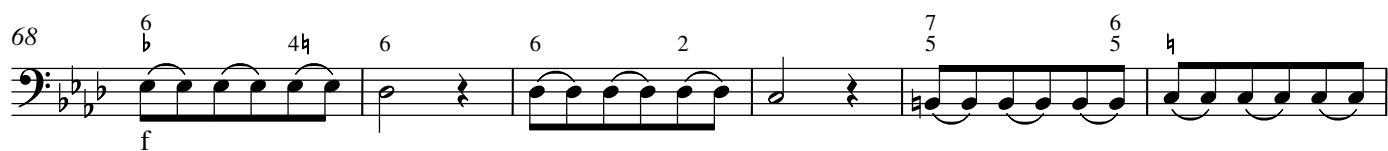
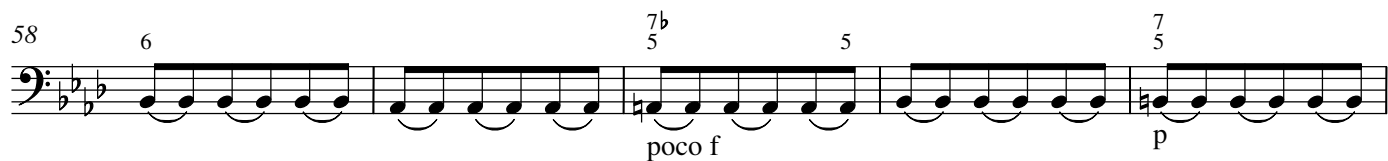
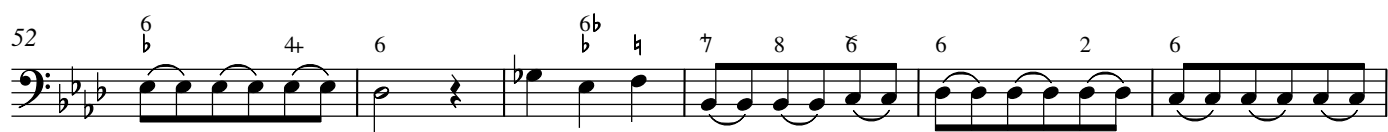
26 4 3 6 \sharp 6 7 6 4 5 3 f p

31 6 4 5 3 7 6 \flat 4 5 3 6 6 4+ 6 f p

36 \flat 6 4 5 \sharp 6 6 4 \sharp 6 6 6 6 \flat \sharp 6 2+ 3 6 4 f

42 7 5 5 \sharp 7 \sharp 7 \flat 5 6 5 6 \sharp unis. p f

47 4+ 6 6 \sharp 7 8 6 \sharp 2 7 6 5 p



8. Recitativ

EVANGELIST

8 Und als - bald, da er noch re - de - te, kam her - zu Ju - das, der Zwöl - fen ei - ner, und ei - ne

6 b

4 gro - ße Schar mit ihm mit Schwer - tern und mit Stan - gen, von den Ho - hen - prie - stern und Schrift - ge - lehr - ten und

4h 6 6 b

7 JUDAS
Äl - te - sten. Und der Ver - rä - ter hat - te ih - nen ein Zei - chen ge - ge - ben und ge - sagt: Wel - chen ich

b 6b

10 EVANGELIST
küß - sen wer - de, der ist's; den grei - fet und füh - ret ihn ge - wiss. 8 Und da er

2b 6b 7 2b 6b

13 JUDAS EVANGELIST
kam, trat er bald zu ihm und sprach zu ihm: Rab - bi, Rab - bi! Und küß - set ihn.

6b

9. Choral

(10) 6 6 6 6 6 6 6

7 (16) 6 6 7 5 2 6 6 7 7 5 4

23 6 6 6 6 6 6 6 6

30 4 6 5 4 3

10. Recitativ

EVANGELIST

8 Die a - ber leg - ten ih - re Hän - de an ihn und

3 grif - fen ihn. Ei - ner a - ber von de nen, die da - bei stun - den, zog sein

6

8 Schwert aus und schlug des Ho - hen - prie - sters Knecht und hieb ihm ein

6 b 4#

8

8 Ohr ab. Und Je - sus ant - wor - tet und sprach zu ih - nen: Ihr seid aus - ge - gan - gen, JESUS

b 6# 6b

11

als zu ei - nem Mör - der, mit Schwer - tern und mit Stan - gen, mich zu

7b 5b 4+

13

fa - hen. Ich bin täg - lich bei euch im Tem - pel ge - we - sen und ha - be ge -

6b 5b

16

leh - ret, und ihr habt mich nicht ge - grif - fen. A - ber auf dass die Schrift er - fül - let wür - de.

6# 7b b

19 EVANGELIST

8 Und die Jün - ger ver - lie - ßen ihn al - le und flo - hen. Und es war ein Jüng - ling, der

b 4+ # b

22 fol - ge - te ihm nach, der war mit Lein - wand be - klei - det auf der blo - ßen

24 Haut; und die Jüng - lin - ge grif - fen ihn. Er a - ber ließ den Lein - wand fah - ren, und flo - he bloß von

8 6b 6 4+

27 ih - nen. Und sie führ - ten Je - sum zu dem Ho - hen - prie - ster, da - hin zu - sam - men kom - men

30 wa - ren al - le Ho - hen - prie - ster und Äl - te - sten und Schrift - ge - lehr - ten.

7b 6 #

II. Choral

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

12a. Recitativ

EVANGELIST

8 Pe - trus a - ber fol - ge - te ihm nach von fer - ne bis hin - ein in des Ho - hen - prie - sters Pa - last.

5 Und er war da und saß bei den Knech - ten und wär - me - te sich bei dem Licht. A - ber die Ho - hen -

8 prie - ster und der gan - ze Rat such - ten Zeug - nis wi - der Je - sum, auf dass sie ihn zum To - de bräch - ten,

11

und fun - den nichts. Viel ga - ben fal - sche Zeug - nis wi - der ihn, a - ber ihr Zeug - nis stim - me - te nicht ü - ber - ein.

15

Und et - li - che stun - den auf und ga - ben fal - sche Zeug - nis wi - der ihn und spra - chen:

12b. Andantino

18

24

30

36

12c. Recitativ

41 EVANGELIST

A - ber ihr Zeug - nis stim - me - te noch nicht ü - ber - ein. Und der Ho - he - prie - ster stund auf un - ter

44

HOHERPRIESTER

sie und frag - te Je - sum und sprach: Ant - wor - test du nichts zu dem, das die - se wi - der dich

47

EVANGELIST

zeu - gen? Er a - ber schwieg stil - le und ant - wor - tet nichts. Da frag - te ihn der Ho - he - prie - ster

50

HOHERPRIESTER

a - ber-mal und sprach zu ihm: Bist du Chri - stus, der Sohn des Hoch - ge - lob - ten?

53

EVANGELIST

JESUS

Je - sus a - ber sprach: Ich bin's. Und ihr wer - det se - hen des Men - schen Sohn sit - zen zur rech - ten Hand der

56

EVANGELIST

Kraft und kom - men mit des Him - mels Wol - ken. Da zer - riss der Ho - he - prie - ster sei - nen

59 HOHERPRIESTER

Rock und sprach: Was dür-fen wir wei-ter Zeu-gen? Ihr habt ge-hö-ret die Got-tes-lä-ste-rung.

5b 6 6

Detailed description: This is a musical score for a choir part. It features a vocal line and a basso continuo line. The vocal line is written in a treble clef with a key signature of one flat (B-flat). It begins with a rest for 8 measures, followed by the lyrics 'Rock und sprach: Was dür-fen wir wei-ter Zeu-gen? Ihr habt ge-hö-ret die Got-tes-lä-ste-rung.' The basso continuo line is written in a bass clef and includes figured bass notation: '5b' under the first measure, and '6' under the second and third measures. The first measure of the basso line has a slur over it. The second measure has a slur over it. The third measure has a slur over it. The fourth measure has a slur over it. The fifth measure has a slur over it. The sixth measure has a slur over it. The seventh measure has a slur over it. The eighth measure has a slur over it. The ninth measure has a slur over it. The tenth measure has a slur over it. The eleventh measure has a slur over it. The twelfth measure has a slur over it. The thirteenth measure has a slur over it. The fourteenth measure has a slur over it. The fifteenth measure has a slur over it. The sixteenth measure has a slur over it. The seventeenth measure has a slur over it. The eighteenth measure has a slur over it. The nineteenth measure has a slur over it. The twentieth measure has a slur over it. The twenty-first measure has a slur over it. The twenty-second measure has a slur over it. The twenty-third measure has a slur over it. The twenty-fourth measure has a slur over it. The twenty-fifth measure has a slur over it. The twenty-sixth measure has a slur over it. The twenty-seventh measure has a slur over it. The twenty-eighth measure has a slur over it. The twenty-ninth measure has a slur over it. The thirtieth measure has a slur over it. The thirty-first measure has a slur over it. The thirty-second measure has a slur over it. The thirty-third measure has a slur over it. The thirty-fourth measure has a slur over it. The thirty-fifth measure has a slur over it. The thirty-sixth measure has a slur over it. The thirty-seventh measure has a slur over it. The thirty-eighth measure has a slur over it. The thirty-ninth measure has a slur over it. The fortieth measure has a slur over it. The forty-first measure has a slur over it. The forty-second measure has a slur over it. The forty-third measure has a slur over it. The forty-fourth measure has a slur over it. The forty-fifth measure has a slur over it. The forty-sixth measure has a slur over it. The forty-seventh measure has a slur over it. The forty-eighth measure has a slur over it. The forty-ninth measure has a slur over it. The fiftieth measure has a slur over it. The fifty-first measure has a slur over it. The fifty-second measure has a slur over it. The fifty-third measure has a slur over it. The fifty-fourth measure has a slur over it. The fifty-fifth measure has a slur over it. The fifty-sixth measure has a slur over it. The fifty-seventh measure has a slur over it. The fifty-eighth measure has a slur over it. The fifty-ninth measure has a slur over it. The sixtieth measure has a slur over it. The sixty-first measure has a slur over it. The sixty-second measure has a slur over it. The sixty-third measure has a slur over it. The sixty-fourth measure has a slur over it. The sixty-fifth measure has a slur over it. The sixty-sixth measure has a slur over it. The sixty-seventh measure has a slur over it. The sixty-eighth measure has a slur over it. The sixty-ninth measure has a slur over it. The seventieth measure has a slur over it. The seventy-first measure has a slur over it. The seventy-second measure has a slur over it. The seventy-third measure has a slur over it. The seventy-fourth measure has a slur over it. The seventy-fifth measure has a slur over it. The seventy-sixth measure has a slur over it. The seventy-seventh measure has a slur over it. The seventy-eighth measure has a slur over it. The seventy-ninth measure has a slur over it. The eightieth measure has a slur over it. The eighty-first measure has a slur over it. The eighty-second measure has a slur over it. The eighty-third measure has a slur over it. The eighty-fourth measure has a slur over it. The eighty-fifth measure has a slur over it. The eighty-sixth measure has a slur over it. The eighty-seventh measure has a slur over it. The eighty-eighth measure has a slur over it. The eighty-ninth measure has a slur over it. The ninetieth measure has a slur over it. The ninety-first measure has a slur over it. The ninety-second measure has a slur over it. The ninety-third measure has a slur over it. The ninety-fourth measure has a slur over it. The ninety-fifth measure has a slur over it. The ninety-sixth measure has a slur over it. The ninety-seventh measure has a slur over it. The ninety-eighth measure has a slur over it. The ninety-ninth measure has a slur over it. The hundredth measure has a slur over it.

62 EVANGELIST

The musical score for measure 62 features two staves. The upper staff uses a soprano clef and contains a vocal melody with lyrics underneath. The lower staff uses a bass clef and contains a basso continuo line with figured bass notation. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: "Was dün - ket euch?⁸ Sie a - ber ver-damm-ten ihn al - le, dass er des To - des schul-dig wä - re."

Was dün - ket euch?⁸ Sie a - ber ver-damm-ten ihn al - le, dass er des To - des schul-dig wä - re.

13. Arie

Allegro

Allegro


6 6 6 6 4 6 6 7

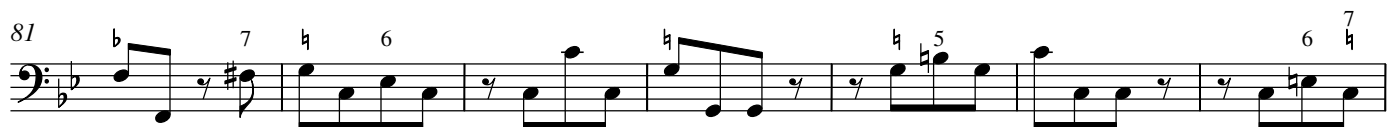
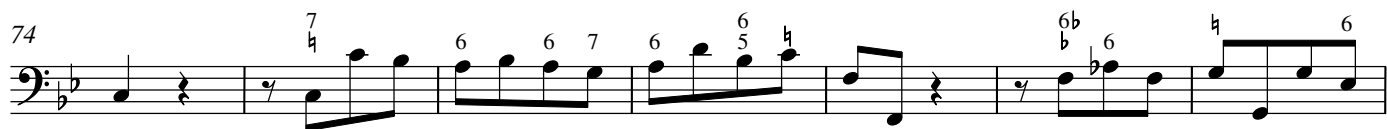
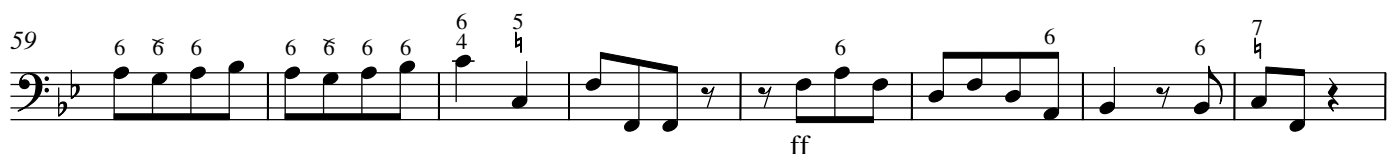
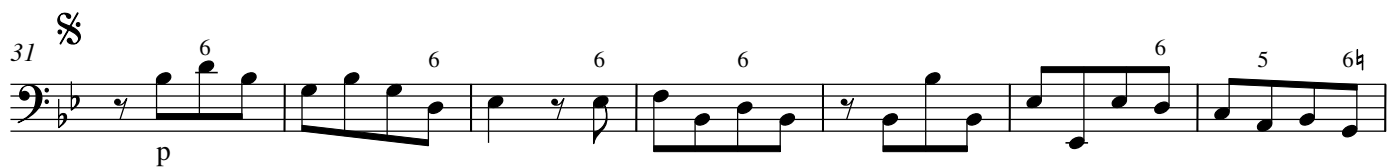
The first system of the bass line is in 2/4 time, marked 'Allegro'. It consists of eight measures. The first two measures are rests. The third measure contains a sixteenth-note triplet (G4, A4, B4) beamed together. The fourth measure contains a sixteenth-note triplet (B4, A4, G4) beamed together. The fifth measure contains a sixteenth-note triplet (F4, E4, D4) beamed together. The sixth measure contains a sixteenth-note triplet (D4, C4, B3) beamed together. The seventh measure contains a sixteenth-note triplet (B3, A3, G3) beamed together. The eighth measure contains a sixteenth-note triplet (F3, E3, D3) beamed together.

8 6 6 \flat 6 6 6 \sharp 6 6 \flat 6 6 \flat 6

The eighth line of music is written on a bass staff with a key signature of one flat (B-flat). It contains ten measures. Above the staff, fingering numbers (6) and accidentals (flat, sharp, natural) are placed above specific notes. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132

15 6 6 unis. 7 6 5 6 5

23 unis. 



103 7^b
5 7^b 1 7 5 6
5 f p

110 unis. 7 2 2 6 7 6 6 6 $poco f$ p f ff

118 6 6 6 5 1 7 5 6 5 unis.

126 7 2 6 6 7 6 6 7 6 6 unis.

133 unis. p f p 3 # 6 4

142 6 6 4 6^b 4 5^b 6 6 4 5 3 2 f p f p

149 6 4+ 6 2 unis. $poco f$ 2

157 unis. 6 4 6 6 7^b 9 4^b 8 3 $4+$ ff

165 6 6 4 6 6 7 9 4 8 3 unis. 7 6

173 unis. 7 6 6 7 6 6 7 6 5 D.S. p f

14a. Recitativ

EVANGELIST

8 Da fin - gen an et - li - che ihn zu ver - spei - en und zu ver -

6 5b

3 8 de - cken sein An - ge-sicht und mit Fäu - sten zu schla - gen und zu ihm zu sa - gen:

6 5b 6

14b. Chor

6 Vivace

8

14c. Recitativ

9 EVANGELIST

8 Und die Knech - te schlu - gen ihn ins An - ge-sicht. Und Pe - trus war da - nie - den im Pa - last. Da

6 6

12 8 kam des Ho - hen - prie - sters Mäg - de ei - ne, und da sie sa - he Pe - trum sich wär - men, schau - et

4+ 6 6 b

15 MAGD EVANGELIST

8 sie ihn an und sprach: Und du wa - rest auch mit dem Je - su von Na - za-reth. 8 Er

4+ 6 6 6 2

18 PETRUS

8 leug - net a - ber und sprach: 8 Ich ken - ne ihn nicht, weiß auch nicht, was du sa - gest.

6b 6 2

21 EVANGELIST

8 Und er ging hin - aus in den Vor - hof, und der Hahn krä - het. Und die Magd sa - he ihn

6 b 6

24 MAGD

8 und hub a - ber-mal an zu sa - gen de - nen, die da - bei stun - den: Die - ser ist der ei - ner.

5b 4+

27 EVANGELIST

8 Und er leug-net a - ber - mal. Und nach ei-ner klei-nen Wei-le spra-chen a-ber-mal zu Pe-tro, die da - bei stun-den:

6 4+ 6

I4d. Chor

Animoso

31 unis. 6 5 6 5

38 # # # 7 6 4+ 6

44 # 7 6 6 7 6 7 # 5 # 6

51 7 7 5 6 #

58 7 7 7 6 4 2 6

I4e. Recitativ

65 EVANGELIST

PETRUS

8 Er a - ber fing an, sich zu ver - flu - chen und zu schwö - ren: 8 Ich ken - ne des Men - schen nicht, von dem ihr

6 5 4+ 6

68

EVANGELIST

8 sa - get. 8 Und der Hahn krä - he - te zum an - dern Mal. Da ge -

6 5

71

8 dach - te Pe - trus an das Wort, das Je - sus zu ihm sag - te: E - he der

6

74

8 Hahn zwei - mal Krä - het, wirst du mich drei - mal ver - leug - - - tr

7 # 5 b 6 5b 6 6 4 5

76

8 nen. Und er hub an zu wei - - - - - nen.

5 7

15. Choral

(8) 6 4 3 6 6 5 #

14b

5 6 6 5 4 3 # 5 9 8 #

22

6 4 5 4 3 5 #

16. Recitativ

EVANGELIST

8 Und bald am Mor - gen hiel - ten die Ho - hen - prie - ster ei - nen

5

3 8 Rat mit den Äl - te - sten und Schrift - ge - lehr - ten, da - zu der gan - ze

7

5 8 Rat, und bun - den Je - sum und füh - re - ten ihn hin und ü - ber -

4+ 6 #

7 8 ant - wor - te - ten ihn Pi - la - to. Und Pi - la - tus fra - get ihn: Bist du ein Kö - nig der

6 # 6

10

EVANGELIST

JESUS

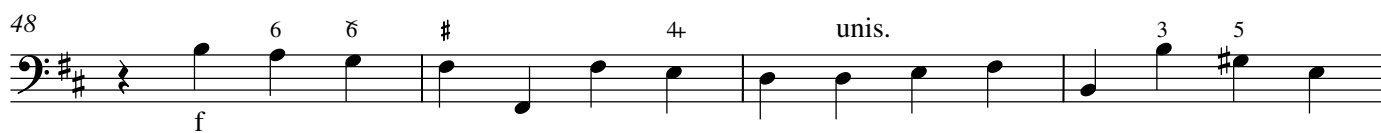
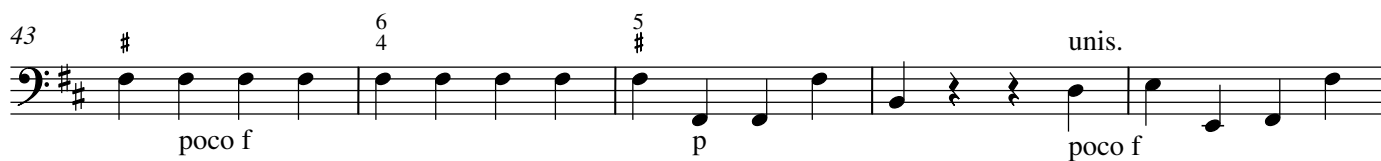
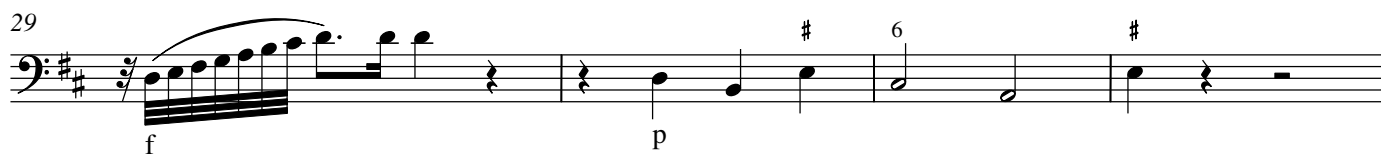
Ju - den? 8 Er ant - wor - tet a - ber und sprach zu ihm: Du sagst's.

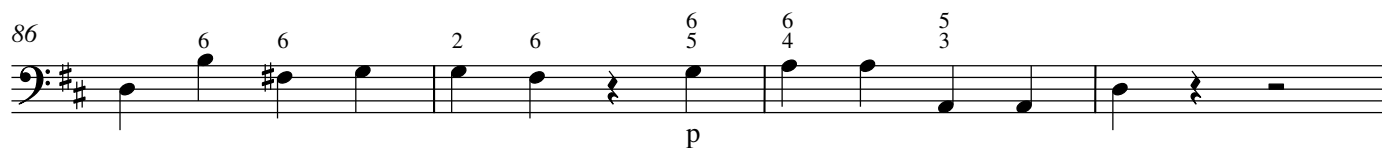
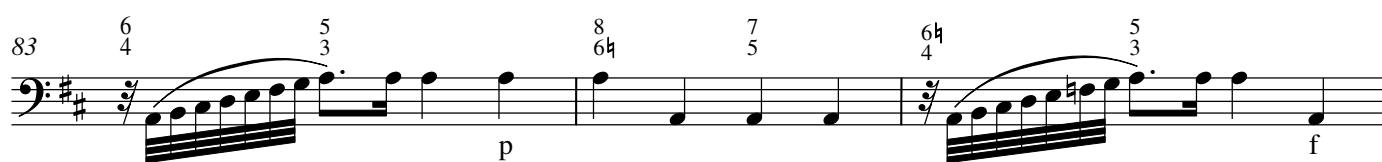
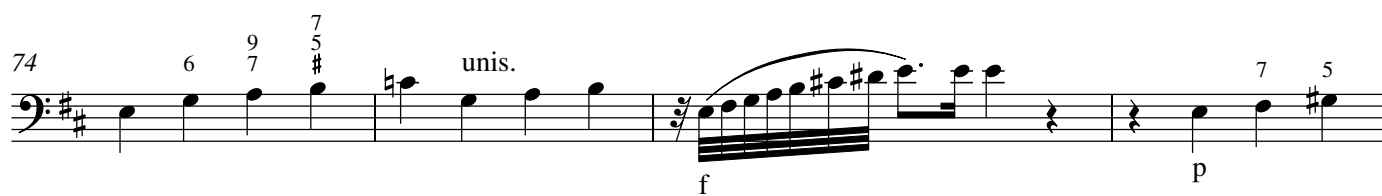
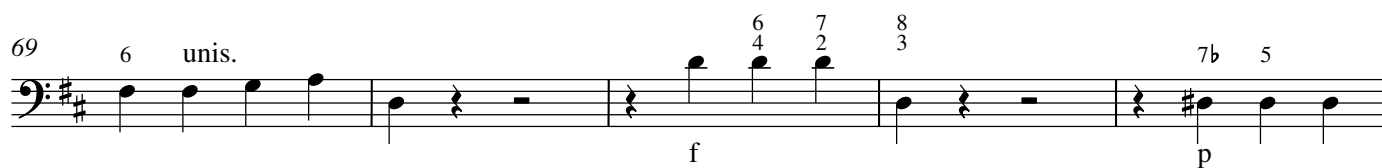
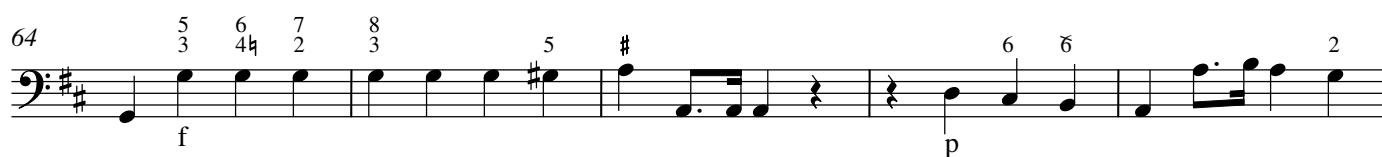
17. Arie

Vivace

6 8 2 6 unis. 6 8 9 7 6 9 7 6 9 7b 6 9 7b 6 5 8 6 7 5 6 4 5 3 8 6 7 5 6 4 5 3 6 6 2 6 6 5

f p





90

p poco f ff

94

p

99

p f

102

p

106

p

110

f p

115

f p

119

f p

123

f p

127 unis.

f p

130

f

133

p unis.

136

f ff

140

p

144

f

147

D.S.

I 8a. Recitativ

EVANGELIST

8 Und die Ho - hen - prie - ster be - schul - dig - ten ihn hart. Pi - la - tus a - ber frag - te ihn

PILATUS

4 a - ber-mal und sprach: Ant - wor - test du nichts? Sie - he, wie hart sie dich ver - kla - gen?

EVANGELIST

7 Je - sus a - ber ant - wor-te - te nichts mehr, al - so dass sich auch Pi - la - tus ver - wun - der-te. Er

10 pfl - ge - te a - ber ih - nen auf das O - ster - fest ei - nen Ge - fan - ge - nen los zu ge - ben, wel - chen sie be -

13 gehr - ten. Es war a - ber ei - ner, ge - nannt Bar - ra - bas, ge - fan - gen mit den Auf - rüh - ri - schen,

16

die im Auf-ruhr ei-nen Mord be-gan - gen hat - ten. Und das Volk ging hin - auf und bat, dass er

19

PILATUS

tät, wie er pfe - get. Pi - la - tus a - ber ant - wor-tet ih - nen: Wollt ihr, dass ich euch den Kö - nig der

22

EVANGELIST

Ju - den los - ge - be? Denn er wu - sste dass ihn die Ho - hen - prie - ster aus Neid ü-ber-ant - wor-tet hat - ten.

25

A - ber die Ho - hen - prie - ster reiz - ten das Volk, dass er ih - nen viel lie - ber den Bar - ra-bam los - gö - be.

28

PILATUS

Pi - la - tus a - ber ant - wor-tet wie - der-um und sprach zu ih - nen: Was wollt ihr denn, dass ich tu - e

EVANGELIST

31

dem, den ihr schul - di - get, er sei ein Kö - nig der Ju - den? Sie schrie - en a - ber - mal:

I8b. Chor

Alla breve

34

39

44

50

I8c. Recitativ

55 EVANGELIST

PILATUS

Pi - la - tus a - ber sprach zu ih - nen: Was hat er denn

57 EVANGELIST

Ü - bels ge - tan? A - ber sie schrie - en noch viel - mehr:

18d. Chor

Alla breve

59

64

69

tasto

75

19. Choral

5

10

20a. Recitativ

EVANGELIST

8 Pi - la - tus a - ber ge - dach - te dem Volk gnug zu tun und

3 gab ih-nen Bar - ra-bam los und ü-ber - ant - wor-tet ih - nen Je - sum, dass er ge - gei - ßelt und ge - kreu - zi-get

6 wür - de. Die Kriegs-knech-te a - ber führ-ten ihn hin-ein in das Richt-haus und rie - fen zu-sam - men die

9 gan - ze Schar und zo - gen ihm ei-nen Pur - pur an und floch - ten ei - ne Dor - nen-kro - ne und

12 satz - ten sie ihm auf. Und fin - gen an, ihn zu grü - ßen:

20b. Chor

15

22

26

31

20c. Recitativ

36 EVANGELIST

8 Und schlu - gen ihm das Haupt mit dem Rohr und ver - spei - e - ten ihn

38 und fie - len auf die Knie und be - te - ten ihn an. Und da sie ihn ver - spot - tet hat - ten,

41 zo - gen sie ihm den Pur - pur aus und zo - gen ihm sei - ne ei - ge - ne

43

8 Klei - der an und füh-re - ten ihn aus, dass sie ihn kreu - zig - ten. Und zwun - gen ei - nen, der vor -

Basso line: 8, b, #, b, 6

46

8 ü - ber ging, mit Na - men Si - mon von Cy - re - ne, der vom Fel - de kam (der ein Va - ter

Basso line: 5b

49

8 war A - le - xan - dri und Rus - si), dass er ihm das Kreuz trü - ge.

Basso line: 7, 4b, 2, 8, 3, 4+

21a. Accompagnement

Furioso

unis.

Basso line: 5, 6

4

unis.

Basso line: 6, 4+, 6

7

unis. 6

10

Je - ru - sa - lem, wie wü - test du! Ist noch nicht Blut ge - nug ge - flos - sen?

7b 5 unis.

13

Gott san - dte dir Pro - phe - ten zu, und du hast mör - de - risch ihr Blut ver -

5 6 6b

16

gos - sen!

b 6

19

Je - ru - sa - lem, wie wü - test du! Willst du den grö - ßten der Pro -

4h unis.

22

phe - ten, willst du auch Got - tes Sohn noch tö - ten? Wie

25

Andante

zärt - lich rief der Men - schen - freund dir zu! Sahst du nicht sei - ne Trä - nen flie - ßen?

p poco f

29

Und nun willst du sein gött - lich Blut ver - gie - ßen? unis.

f

32

Je - ru - sa - lem, wie wü - test du,

35

wie wü - test du!

38

unis.

21b. Arie

41 **Allegro** 7 unis. 2 unis. 22

76 unis. 2 unis. # 6 4 7 2 8 #

84 6 5 # 6 6 7 5 6 4 5 # 7 8 6

96 unis. 2 unis. 2 unis.

106 14 unis. 2 unis. 14

140 unis. 2 unis. 5 6 4 7 2 8 3 7b 6 4 5 3

149 6 6 7 5 6 4 3 9 4 8 3 6 6 6 7 5 6 4 3

21c. Accompagnement

156 **Come prima**

Nein, du hast nicht ge -

159

wollt. Nun ist's vor dir ver - bor - gen, nun kannst du selbst für dei - nen Frie - den sor - gen.

6 4+ 6 5 #

p f

162

Du bit - test ei - nen Mör - der los. Und so der Gött - li - che, der

6 5 4

p

165

Herr von un - serm Le - ben, der wird von dir, von dir den Mör - dern ü - ber -

6

167

ge - ben. Dein La - ster ist un - mensch - lich groß! Führt ihn zum

6 6 4 # 2 6 4 6 4 7b

f p

170

Kreu - ze hin, ihr schreck - lich - sten der Sün - der, und weint dann ü - ber euch und ü - ber eu - re

7b 5 7b 4+ 7b

173

Kin - der.

5 6b 5 6 5b 6 6 5b 7 6 4 8 5 #

p

21d. Arie

177 **11** unis. **10** unis.

201 **mf** **f**

209 **19** unis. **6** unis. **6**

238 **f**

245

22. Recitativ

EVANGELIST

Und sie brach - ten ihn an die Stät - te Gol - ga - tha, das ist ver - dol - met-schet:

3 Schä - del-stätt. Und sie ga - ben ihm Myr - rhen im Wein zu trin - ken, und er nahm's nicht zu sich.

23. Choral

6 6 2 6 6 5 # 6 6 4 #

9 6 4 3 5 7 5 5 7 6 5 #

24a. Recitativ

EVANGELIST

Und da sie ihn ge-kreu-zi-get hat-ten, tei-le-ten sie sei-ne Klei-der und wur-fen das Los drum,

wel-cher was ü-ber-kä-me. Und es war um die drit-te Stun-de, da sie ihn kreu-zig-ten.

Und es war o-ben ü-ber ihm ge-schrie-ben, was man ihm Schuld gab, näm-lich: ein Kö-nig der

Ju-den. Und sie kreu-zig-ten mit ihm zween Mör-der, ei-nen zu sei-ner

13 a tempo

8 Rech - ten und ei - nen zur Lin - ken. Da ward die Schrift er - fül - let, die da sa - get:

16

6 Er ist un - ter die Ü - bel - tä - ter ge - rech - - net. Und die für -

19

5b ü - ber gin - gen, lä - ster - ten ihn und schüt - tel - ten ih - re Häup - ter und spra - chen:

24b. Chor

22

26

30

34 unis.

24c. Recitativ

38 EVANGELIST

Des - sel - bi - gen glei - chen die Ho - hen - prie - ster ver - spot - te - ten ihn un - ter ein -

an - der samt den Schrift - ge - lehr - ten und spra - chen:

24d. Chor

Und die mit ihm ge - kreu - zi - get wa - ren, schmä - he - ten ihn auch.

24e. Recitativ

69 EVANGELIST

Und die mit ihm ge - kreu - zi - get wa - ren, schmä - he - ten ihn auch.

25. Choral

6 # 4+ 6 6 5 # 6 6

7 7 5 5 6 6 4+ 6 6 4 #

26. Recitativ

EVANGELIST

8 Und nach der sechsten Stunde ward eine Finsternis über das ganze

6 5b

3 8 Land, bis um die neunte Stunde. Und um die neunte Stunde rief Je - sus

6 # 2 6

6 poco lento JESUS

8 laut und sprach: E - li, E - li, la - ma a - sab -

6 unis.

10 EVANGELIST

8 tha - - - - - ni? Das ist ver - dol - met - schet: Mein Gott,

6 unis.

14

8 mein Gott! Wa - rum hast du mich ver - las - - - - - sen?

27. Arie

Allegretto

7 6 6 # 4 3 6 6 # 6 5 4 3

9 7 6 4 # 6 # 5 7 9 8 5b 7 9 8 6 5 # unis.

19 6 5 4 6 7 3 # 6 5 6 4 5 5 6 4 # 5 6 4 #

29 % 7 6 6 # 4 3 6 5 5 4 3 5 5 6 6 4 # 6 # 6

pizz.

39 6 # 4 3 7 6 5b 4 3 5 5 6 9 3 5 6 6 5 5

50 9 6 6 5 4 6 7 # 6 5 6 6 4 3 unis. mf arco f

59 6 5 4 6 7 3 # 6 5 6 6 6 6 4 5 # 7 6

p pizz. f arco

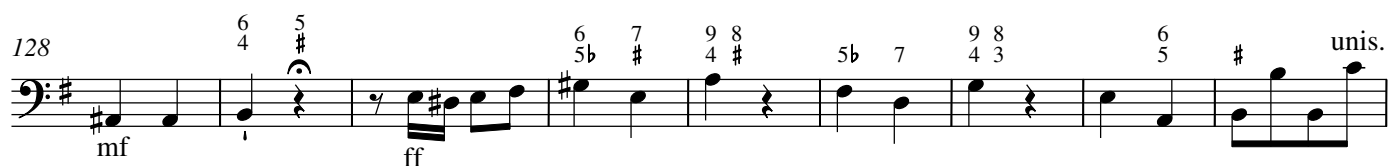
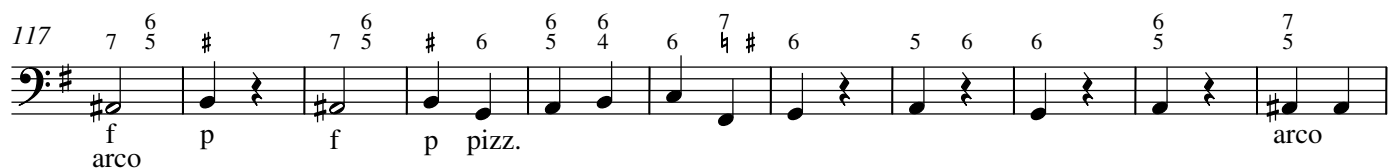
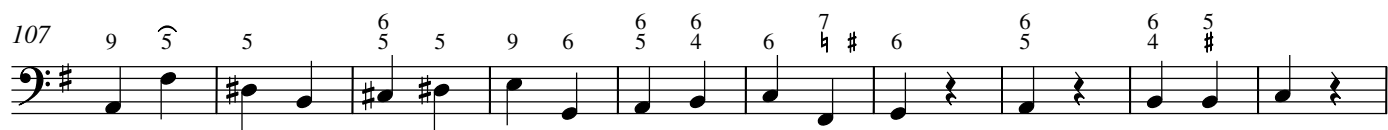
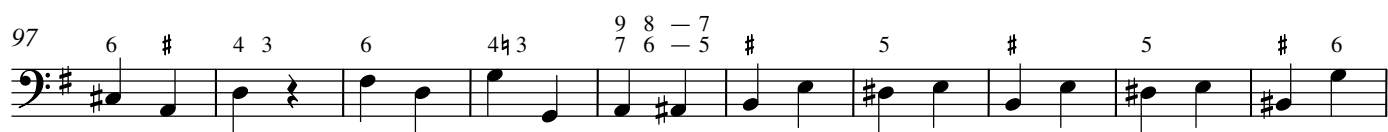
68 6 6 # 4 3 6 # 5 7 9 8 5b 7 9 8 6 5

p f

78 # unis. 5 7 6 # 6 6 6 # 4 3 6

pizz.

87 6 # 4 3 6 5 9 3 5 9 8 4 # 5 # 5 #



28a. Recitativ

EVANGELIST

Und et - li - che, die da - bei stun - den, da sie das hö - re - ten, spra - chen sie:

28b. Chor

28c. Recitativ

7 EVANGELIST

Da lief ei - ner und fül - let ei - nen Schwamm mit Es - sig und ste - cket ihn auf ein

10 EIN JUDE

Rohr und trän - ket ihn und sprach: Halt, lass se - hen, ob E - li - as kom - me und ihn her -

13 EVANGELIST

ab neh - me. A - ber Je - sus schrie laut und ver - schied.

This page intentionally left blank to facilitate page turn.

29. Arie

Adagio

Adagio

coll' arco lungo

4

7

11

15

19

22

26

29

32

35 6 6 7b — 6 4 5 3 4 7 2 8 3 5 4 3 8 6 7 5 6 5 3

39 7 4 2 8 3 7b 6 5 6 5 6 6 6 6 4 3

43 6 4 6 7 9b 8 7 5 7 2

46 8 5 4 5 6b 7 5 4 6 # 9 7 8 7 5 6 # 5 6 # 5

49 6 6 6 4 5 # 6 5 4 3 7 2 8 3

53 7b 6 5 6 5 6 6 6 4 3 D.S.

30. Choral

(8) 6 4 3 6 6 5 5 4 3 2 1

14b 5 6 6 5 4 3 2 1 9 8 7 6 5 4 3 2 1

22 6 4 2 1 5b 4 3 5 2 1

