

Corno I in E♭, C

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Johannes (1776)

I. — IO. *tacet*

H 789

II. Arie

Allegro

in E♭



5

The second system continues the eighth-note patterns from the first system.

11

The third system continues the eighth-note patterns.

16

tr

1

p

2

The fourth system includes dynamic markings: trill (tr), forte (1), piano (p), and forte (2). It also features a fermata over a note.

24

6

1

The fifth system includes dynamic markings: forte (6), forte (1). It features a fermata over a note.

35

1

The sixth system includes dynamic markings: forte (1). It features a fermata over a note.

41

The seventh system continues the eighth-note patterns.

46

1

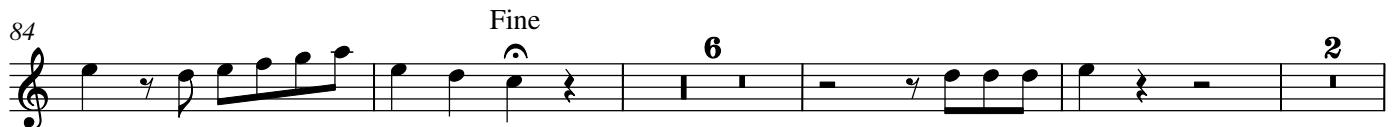
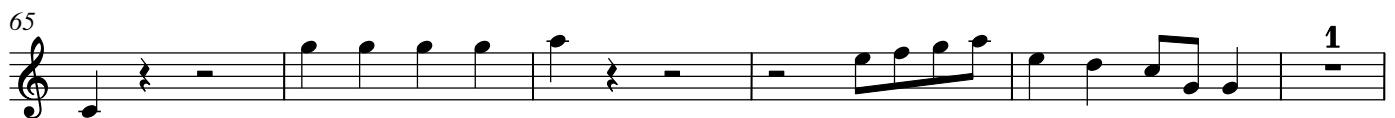
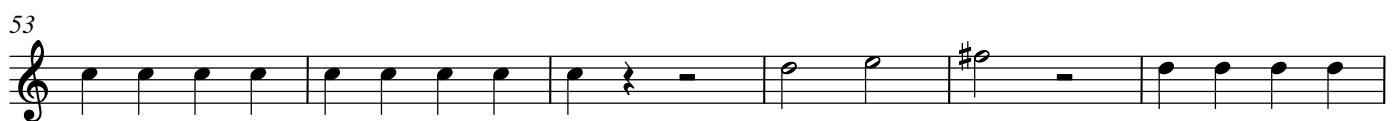
p

1

The eighth system includes dynamic markings: piano (p), forte (1). It features a fermata over a note.

Corno I

3

12. - 18. *tacet*

19. Arie

Con pompa

in C

6

12

19

25

36

41

58

67

73

79

85 **8** **12**

102 **9** Archi

117 **2** **1**

125 **1** **5**

136 **1**

143

150 Fine **12**

167 **13** Basso
dienst - bar zu

186 **2** **2**
wer - den! Wer ist

196 ff

203 D.S.

20. – 26. tacet

Corno II in E♭, C

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Johannes (1776)

I. — IO. *tacet*

H 789

II. Arie

Allegro

in E♭



5

Measure 5 of the musical score. The staff begins with a quarter note followed by a series of eighth notes. The music continues with eighth-note pairs and a sixteenth-note pattern.

11

Measure 11 of the musical score. The staff begins with a eighth note followed by a series of eighth notes. The music continues with eighth-note pairs and a sixteenth-note pattern.

16

Measure 16 of the musical score. The staff begins with a eighth note followed by a series of eighth notes. The music continues with eighth-note pairs and a sixteenth-note pattern. Measure 1 ends with a fermata over the first note of the next measure.

24

Measure 24 of the musical score. The staff begins with a eighth note followed by a series of eighth notes. The music continues with eighth-note pairs and a sixteenth-note pattern. Measure 6 ends with a fermata over the first note of the next measure.

35

Measure 35 of the musical score. The staff begins with a eighth note followed by a series of eighth notes. The music continues with eighth-note pairs and a sixteenth-note pattern. Measure 1 ends with a fermata over the first note of the next measure.

41

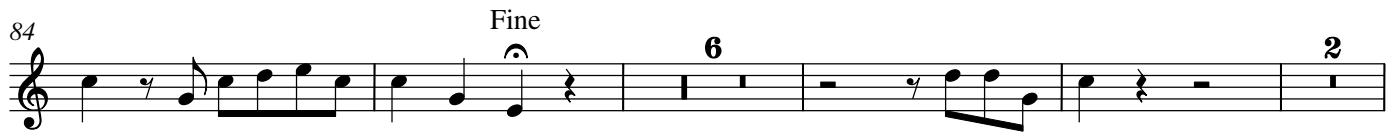
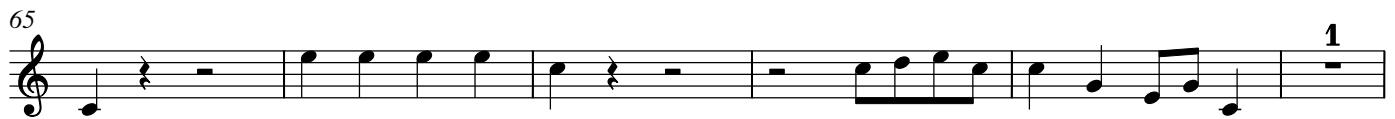
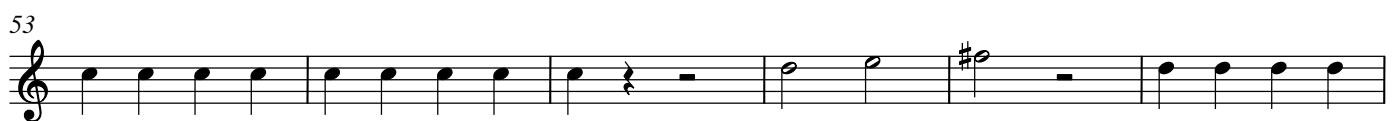
Measure 41 of the musical score. The staff begins with a eighth note followed by a series of eighth notes. The music continues with eighth-note pairs and a sixteenth-note pattern.

46

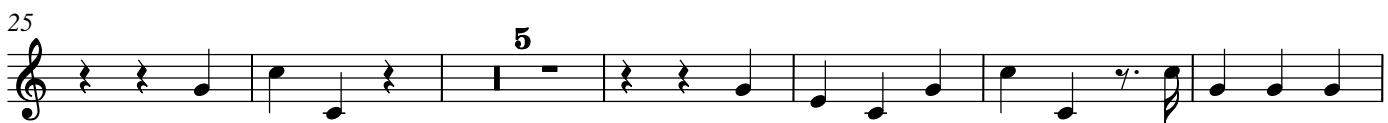
Measure 46 of the musical score. The staff begins with a eighth note followed by a series of eighth notes. The music continues with eighth-note pairs and a sixteenth-note pattern. Measure 1 ends with a fermata over the first note of the next measure.

Corno II

3

12. - 18. *tacet*

19. Arie

Con pompa

85 **12**

102 **9** Archi

117 **2** **1**

125 **1** **5**

136 **1**

143

150 Fine **12**

167 **13** Basso
dienst - bar zu

186 **2** **2**
wer - den! Wer ist

196 ff

203 D.S.

20. – 26. tacet

Carl Philipp Emanuel Bach
 Passions-Musik nach dem Evangelisten Johannes (1776)

I. — 4. *tacet*

H 789

5a. Arie

Andante

Sheet music for Flute I (Flauto I) showing eight staves of musical notation. The music is in common time with a key signature of one sharp. Measure numbers 1 through 76 are indicated above the staves. Various performance markings such as 'tr.' (trill), 'rit.', and 'rit.' with a downward arrow are present. Measures 10, 8, 11, and 8 are marked with large numerals.

89

96

5b. Accompagnement

104

B

107

111

114

118

124

hin, und gött - lich freu ich mich, dass ich ihr Mitt - ler bin.

5c. Arie

128 Andante

139

149

157

164

171

184

199

209

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6. – 24. *tacet*

25. Duett

Adagio ma non tanto

The sheet music consists of nine staves of musical notation for Flauto I. The key signature is one flat, and the time signature is common time. Measure 6 starts with a dynamic of *tacet*. Measures 7 through 24 are entirely blank (rest). Measure 25 begins with the instruction **Adagio ma non tanto**. The music continues with a series of melodic lines, each starting with a forte dynamic (e.g., **f**, **p**, **tr**). Measure 34 concludes with a final dynamic of **1**.

39

43 1 f

48 tr

51 1 tr

56 tr

60 1 f

64 §

68

72 1

76 tr tr p

80

84 1

89 1

94 tr tr

97 Fine 3

104 tr

108 D.S. 1

26. *tacet*

Carl Philipp Emanuel Bach
 Passions-Musik nach dem Evangelisten Johannes (1776)

I. — 4. *tacet*

H 789

5a. Arie

Andante



7

Musical score for Flauto II, Andante section, measures 7-13. The score continues in 2/4 time with a key signature of one sharp. Measure 7 starts with a trill over a eighth note. Measures 8-13 show a repeating pattern of eighth-note pairs with slurs and grace notes.

14

Musical score for Flauto II, Andante section, measures 14-20. The score continues in 2/4 time with a key signature of one sharp. Measure 14 features a trill over a eighth note. Measures 15-20 show a repeating pattern of eighth-note pairs with slurs and grace notes.

30

Musical score for Flauto II, Andante section, measures 30-36. The score continues in 2/4 time with a key signature of one sharp. Measures 30-36 show a repeating pattern of eighth-note pairs with slurs and grace notes.

43

Musical score for Flauto II, Andante section, measures 43-49. The score continues in 2/4 time with a key signature of one sharp. Measures 43-49 show a repeating pattern of eighth-note pairs with slurs and grace notes.

50

Musical score for Flauto II, Andante section, measures 50-56. The score continues in 2/4 time with a key signature of one sharp. Measures 50-56 show a repeating pattern of eighth-note pairs with slurs and grace notes.

76

Musical score for Flauto II, Andante section, measures 76-82. The score continues in 2/4 time with a key signature of one sharp. Measures 76-82 show a repeating pattern of eighth-note pairs with slurs and grace notes.

89

96

5b. Accompagnement

104

B

Du siehst sie, Gott, die mich um - ge - ben. Wie grau - sam dür - sten sie nach mei - nem

107

Le - ben! Die Hand voll Staub em - pört sich wi - der mich! Der Wurm, wer schuf ihn?— Ich!—

111

Ich kön - nte sie ver - der - ben, sie al - le sind in mei - ner Hand.

114

Doch dar - um hast du mich nicht in die Welt ge - sandt; nein, ich will gern für al - le ster - ben.

118

Ich will sie nicht ver - der - ben. Aus Lie - be für ihr Heil eil ich zum Kreu - ze

124

hin, und gött - lich freu ich mich, dass ich ihr Mitt - ler bin.

5c. Arie

128 Andante

139

149

157

164

171

184

199

209

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6. – 24. *tacet*

25. Duett

Adagio ma non tanto

1

4

8

11

14

p

18

22

1

26

p

30

tr

34

tr

1

39

43 1
f

48

51 tr 1 tr

56

60 1
f

64 §

68

72 1

76 tr p

80

84

89 1 - -

94 tr tr

97 Fine 3

104 tr

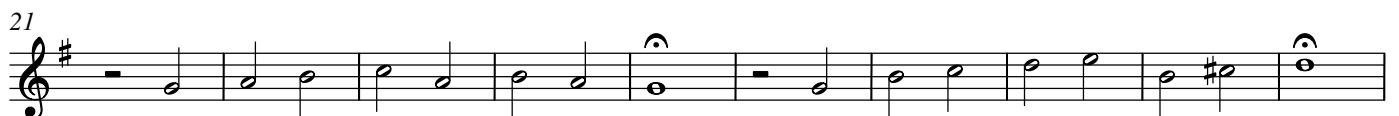
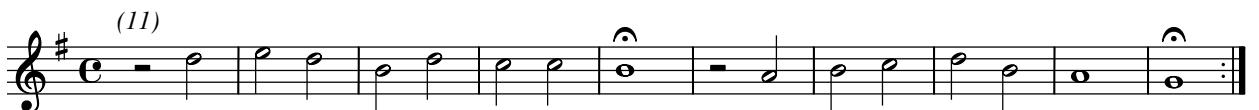
108 1 D.S.

26. *tacet*

Carl Philipp Emanuel Bach
 Passions-Musik nach dem Evangelisten Johannes (1776)

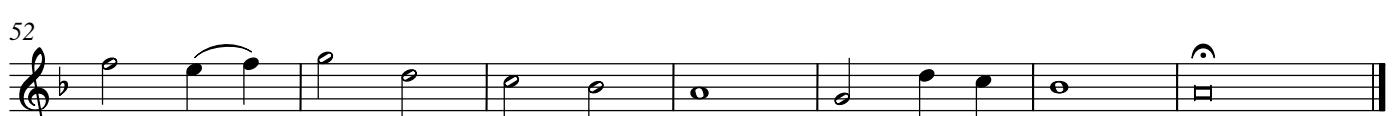
I. Choral

H 789

2. *tacet*

3. Choral

(9)



4a. Recitativ

EVANGELIST

JESUS

EVANGELIST

The musical score continues with the bass line on the bottom staff. The lyrics are: "ih - nen: Wen su - chet ihr? Sie ant - - wor - te - ten ihm:". Measure numbers 5b, 6, 6 \natural , and \natural are indicated above the staff. The key signature changes to \flat at measure 6 \natural . The time signature is $\frac{3}{8}$ throughout.

4b. Chor

Musical score for piano, page 7, measures 1-6. The score consists of two staves. The top staff uses a treble clef and a common time signature (indicated by '8'). The bottom staff uses a bass clef and a common time signature. The music features eighth-note patterns, including sixteenth-note grace notes. Measure 1 starts with a quarter note followed by a sixteenth-note grace note and an eighth note. Measures 2 and 3 show eighth-note pairs with grace notes. Measures 4 and 5 continue the pattern. Measure 6 ends with a half note. The key signature changes to one sharp at the end of measure 6.

4c.

EVANGELIST

JESUS

EVANGELIST

15

Je - sus spricht zu ih - nen: Ich bin's.⁸ Ju - das a - ber, der ihn ver - riet, stund auch bei ih - nen. Als nun

8

6 ♯ 2 6

17

v v v v v

Als nun

A musical staff in bass clef. The first note is a quarter note on the A line. The second note is a half note on the G line, with a curved brace underneath it. The third note is a quarter note on the F line. The fourth note is a half note on the E line. The fifth note is a quarter note on the D line. The sixth note is a half note on the C line, marked with a sharp sign above the staff.

5. *tacet*

6a. Recitativ

EVANGELIST JESUS EVANGELIST

Da frag - te er sie a - ber - mal: Wen su - chet ihr? Sie a - ber spra - chen:

4 6 # 7 6 #

6b. Chor

4

6c.

Tacet al fine

7. Choral

9

17

8. *tacet*

Oboe I

9. Arie

Larghetto

The musical score consists of 15 staves of Oboe I parts. The key signature changes frequently, including G major, F# major, E major, D major, C major, B major, A major, G major, F# major, E major, D major, C major, B major, A major, G major, and F# major. The time signature is mostly common time (indicated by '4').

- Measure 1:** Dynamics: 3, 3, tr.
- Measure 7:** Dynamics: tr, tr.
- Measure 12:** Dynamics: 2, tr.
- Measure 19:** Dynamics: 22, Vn I.
- Measure 45:** Dynamics: tr, f, tr.
- Measure 51:** Dynamics: tr.
- Measure 56:** Dynamics: 29, Vn I.
- Measure 90:** Dynamics: ff, tr, tr.
- Measure 95:** Dynamics: 2, Fine.
- Measure 103:** Dynamics: 24, Vn I.
- Measure 132:** Dynamics: tr, D.S.

I.O. — I.I.

tacet

12a. Recitativ

EVANGELIST

8 Als er a - ber sol - ches re - de-te, gab der Die - ner ei - ner, die da-bei stun - den,

6b

6

EIN DIENER

4 Je - su ei - nen Ba - cken-streich und sprach: Soll - test du dem Ho - hen - prie - ster al - so ant - wor - ten?

5b

6

b

EVANGELIST

JESUS

7 Je - sus ant - wor - te - te: Ha - be ich ü - bel ge - redt, so be - wei - se es, dass es bö - se sei;

2 6b 6

EVANGELIST

10 ha - be ich a - ber recht ge - redt, was schlä - gest du mich? Und Han - nas sand - te ihn ge - bun - den zu dem

4b 6 7 6 # b 4+

13

Ho - hen - prie - ster Ka - i - phas. Si - mon Pe - trus a - ber stand und wär - me - te sich. Da spra - chen sie zu ihm:

6 5b

12b. Chor

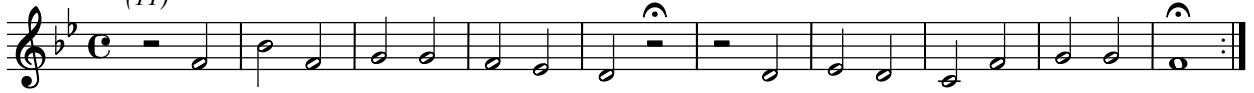
17

12c.

Tacet al fine

13. Choral

(11)



21



14a. Recitativ

EVANGELIST

Musical score for Evangelist, Recitativ section, measures 8-10. The key signature is one flat (B-flat). The vocal line is accompanied by a basso continuo line. The lyrics are: "Da füh - re - ten sie Je - sum von Ka - i - pha vor das Richt - haus, und es war frü - he, und sie". Measure 9 ends with a repeat sign and a basso continuo entry. Measure 10 begins with "gin - gen nicht in das Richt - haus, auf dass sie nicht un - rein wür - den, son - dern O - stern es - sen mög - ten."

Musical score for Evangelist, Recitativ section, measures 4-6. The key signature changes to common time (no flats or sharps). The vocal line is accompanied by a basso continuo line. The lyrics continue from the previous measure: "gin - gen nicht in das Richt - haus, auf dass sie nicht un - rein wür - den, son - dern O - stern es - sen mög - ten.". Measure 5 ends with a repeat sign and a basso continuo entry. Measure 6 begins with "4".

Musical score for Pilatus, Recitativ section, measures 7-9. The key signature is one flat (B-flat). The vocal line is accompanied by a basso continuo line. The lyrics are: "Da ging Pi - la - tus zu ih - nen her - aus und sprach: Was brin - get ihr für Kla - ge". Measure 8 ends with a repeat sign and a basso continuo entry. Measure 9 begins with "6".

Musical score for Evangelist, Recitativ section, measures 10-12. The key signature changes to common time (no flats or sharps). The vocal line is accompanied by a basso continuo line. The lyrics are: "wi - der die - sen Men - schen? Sie ant - wor - te - ten und spra - chen zu ihm:". Measure 11 ends with a repeat sign and a basso continuo entry. Measure 12 begins with "4".

14b. Chor

Musical score for Chorus, section 14b, measures 13-15. The key signature is three sharps (F-sharp major). The music consists of a continuous rhythmic pattern of eighth notes.

Musical score for Chorus, section 14b, measures 21-23. The key signature changes to one sharp (G major). The music continues with a rhythmic pattern of eighth notes.

I4c.

27 EVANGELIST

PILATUS

Da sprach Pi - la - tus zu ih - nen:
So neh - met ihr ihn

29

EVANGELIST

hin und rich - tet ihn nach eu - rem Ge - setz.
Da spra - chen die Ju - den zu ihm:

I4d. Chor

32

34

I4e.

37 EVANGELIST

Auf dass er - ful - let wür - de das Wort Je - su, wel - ches er sag - te, da er deu - te - te, wel - ches

40

To - des er ster - ben wür - de. Da ging Pi - la - tus wie - der hin - ein in das Richt-haus und rief
6

43

PILATUS
Je - su und sprach zu ihm: Bist du der Ju - den Kö - nig?
EVANGELIST
Je - sus ant - wor - te - te:
6 # 4+

46 JESUS EVANGELIST

Re - dest du das von dir selbst, o - der ha - ben's dir an - de - re von mir ge - sagt? Pi - la - tus ant -
6 6 #

49 PILATUS

wor - te - te: Bin ich ein Ju - de? Dein Volk und die Ho - hen - prie - ster ha - ben dich mir ü - ber-ant -
6 6 #

52 EVANGELIST JESUS

wor - tet. Was hast du ge - tan? Je - sus ant-wor - te - te: Mein Reich ist nicht von die - ser
b 6 # 6

55

Welt. Wä - re mein Reich von die - ser Welt, mei - ne Die - ner wür - den drob kämp - fen, dass ich den Jü - den nicht
6 b

58 EVANGELIST PILATUS

ü - ber - ant - wor - tet wür - de. A - ber nun ist mein Reich nicht von dan - nen. Da sprach Pi - la - tus zu ihm: So
6 6# # 4+

61 EVANGELIST JESUS

bist du den - noch ein Kö - nig? Je - sus ant-wor - te - te: Du sa - gest's, ich bin ein Kö - nig. Ich
4+ 6 7 6 # 6

64

bin da - zu ge - bo - ren und in die Welt kom - men, dass ich die Wahr - heit zeu - gen soll. Wer

b b # 6

67

EVANGELIST PILATUS

aus der Wahr - heit ist, der hö - ret mei - ne Stim -me. Spricht Pi - la - tus zu ihm: Was ist Wahr - heit?

7b b b 6 #

71

EVANGELIST PILATUS

Und da er das ge - sa - get, ging er wie - der hin-aus zu den Ju - den und spricht zu ih - nen: Ich fin - de

6#

74

kei - ne Schuld an ihm. Ihr habt a - ber ei - ne Ge - wohn - heit, dass ich euch ei - nen auf O - stern los - ge - be; wollt ihr

2 6 6

77

EVANGELIST

nun, dass ich euch der Ju - den Kö - nig los - ge - be? Da schrie - en sie wie - der al - le - samt und spra - chen:

4 6 6#

14f. Chor

81

I4g.

EVANGELIST

86

Bar - ra - bas a - ber war ein Mör - der.

Da nahm Pi - la - tus Je - sum und gei - ßel - te
7
4
2

89

ihn. Und die Kriegs-knech - te floch - ten ei - ne Kro - ne von Dor - nen und
8
3

91

setz - ten sie auf sein Haupt und leg - ten ihm ein Pur - pur-kleid an und spra - chen:
6
5
6

I4h. Chor

94

I5. Choral

(10)

19

28

16a. Recitativ

EVANGELIST

8 Und ga - ben ihm Ba - cken - strei - che. Da ging Pi - la - tus wie - der her-aus und sprach zu
6 #

4 PILATUS

ih - nen: 8 Se - het, ich füh-re ihn her - aus zu euch, dass ihr er - ken - net, dass ich kei - ne Schuld an ihm
7 4 2 8 3 6

7 EVANGELIST

fin - de. 8 Al - so ging Je - sus her - aus und trug ei - ne Dor - nen - kro - ne und Pur - pur - kleid.
4 6 4

10 PILATUS

EVANGELIST

Und er spricht zu ih - nen: 8 Se - het, welch ein Mensch! 8 Da ihn die Ho - hen -
6 6 # 6

13

prie - ster und die Die - ner sa - hen, schrie-en sie und spra - chen:
8 5# 6 # # #

16b. Chor

16

19

16c.

22 EVANGELIST

PILATUS

Pi - la - tus spricht zu ih - nen: Neh - met ihr ihn hin und kreu - zi - get ihn, denn

6 6 5h

25

EVANGELIST

ich fin - de kei - ne Schuld an ihm. Die Ju - den ant - wor - te - ten ihm:

4 4 2 8

16d. Chor

28

32

36

17. Choral

(11)

21

31

41

18. - 19. tacet

20a. Recitativ

4

8 trach - te - te Pi - la - tus, wie er ihn los - lie - ße. Die Ju - den a - ber schrie - en und spra - chen:

5 6 5b

20b. Chor

7 Vivace

11 3

18

22

27

20c.

31 EVANGELIST

8 Da Pi - la - tus das Wort hö - re - te, füh - re - te er Je - sum her - aus und

6 7b 6 5 b

34

8 satz - te sich auf den Richt - stuhl, an der Stät - te, die da hei - bet Hoch - pfla - ster, auf e - brä - isch a - ber Gab - ba -

4b 6 5 6 2

37

8 tha. Es war a - ber der Rüst - tag in O - stern, um die sech - ste Stun - de, und er

7 4b 2b 8 3

40

PILATUS EVANGELIST

8 spricht zu den Ju - den: 8 Se - het, das ist eu - er Kö - nig! 8 Sie schrie - en a - ber:

6 b 6 h 6 h

20d. Chor

43

47

A musical score for piano, showing a single staff with ten measures. The key signature is B-flat major (two flats). Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-4 show eighth-note pairs followed by quarter notes. Measures 5-6 show eighth-note pairs followed by eighth-note pairs. Measures 7-8 show eighth-note pairs followed by eighth-note pairs. Measure 9 shows eighth-note pairs followed by eighth-note pairs. Measure 10 ends with eighth-note pairs.

55

20e.

20f. Chor

Vivace 63

A musical score for piano, showing a single system of music starting at measure 65. The key signature is common C, and the time signature is common time. The music consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The score is written on five-line staff paper.

66

A musical score for piano, featuring two staves. The top staff uses a treble clef and shows measures 11 through 12. Measure 11 consists of six eighth-note pairs (one pair per beat). Measure 12 begins with a single eighth note, followed by a measure rest, and concludes with a single eighth note. The bottom staff is blank.

20g.

69 EVANGELIST

8 Da ü - ber - ant - wor - te - te er ihn, dass er ge - kreu - zi - get wür - de.

6 6 [#]

21. Arie

Amoroso

Sheet music for violin and piano, page 2, featuring ten staves of musical notation. The music is in 6/8 time, primarily in G major (three sharps) with some sections in A major (two sharps). Measure numbers are indicated on the left side of each staff. The right side of the page contains dynamic markings and rehearsal marks.

Measures 1-4: Violin part, mostly eighth-note patterns.

Measure 5: Violin part, eighth-note patterns.

Measure 9: Violin part, eighth-note patterns.

Measure 14: Violin part, eighth-note patterns. Dynamics: tr (trill), tr (trill).

Measure 18: Violin I part, eighth-note patterns. Dynamics: Vn I, tr (trill).

Measure 36: Violin part, eighth-note patterns.

Measure 40: Violin part, eighth-note patterns. Dynamics: tr (trill).

Measure 45: Violin part, eighth-note patterns. Dynamics: Vn I, tr (trill), f (fortissimo).

Measure 75: Violin part, eighth-note patterns.

Measure 80: Violin part, eighth-note patterns. Dynamics: tr (trill).

Measure 85: Violin part, eighth-note patterns. Dynamics: Fine, 1 (rehearsal mark), tr (trill).

Measure 90: Violin part, eighth-note patterns. Dynamics: D.S. (Da Capo).

22a. Recitativ

EVANGELIST

8 Sie nah - men a - ber Je - sum und führ - ten ihn hin. Und er trug sein Kreuz und
 6 5 6

4 ging hin - aus zur Stät - te, die da hei - ßet Schä - del - stätt, wel - che hei - ßet auf e - brä - isch Gol - ga -
 7 5 [6]

7 tha. All - da kreuz - zig - ten sie ihn und mit ihm zween an - de - re zu bei - den Sei - ten,
 # # 6 4+ # 5

10 Je - sum a - ber mit - ten in - ne. Pi - la - tus a - ber schrieb ei - ne Ü - ber - schrift und setz - te
 8 6 # 6 6

13 a tempo

8 sie auf das Kreuz und war ge - schrie - ben: Je - sus von Na - za - reth, der Ju - den
 4+ 6 # 6 6 # 6 #

16 **ordinario**

Kö - nig. Die - se Ü - ber - schrift la - sen viel Ju - den, denn die Stät - te war na - he bei der

19

Stadt, da Je - sus ge - kreu - zi - get ist. Und es war ge - schrie - ben auf e - brä - i - sche,

22

grie - chi - sche und la - tei - ni - sche Spra - che. Da spra - chen die Ho - hen - prie - ster der Ju - den zu Pi - la - to:

22b. Chor

25b **Vivace**

32

39

22C.

46 EVANGELIST PILATUS

Pi - la - tus ant - wor - te - te: Was ich ge - schrie - ben ha - be, das hab ich ge - schrie - ben.

6 4 2 6b

Musical score for organ and choir, page 49, Evangelist part. The score consists of two staves. The top staff is for the organ, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the choir, showing a bass clef, a key signature of one sharp, and a common time signature. The vocal line begins with the lyrics "Die Kriegs-knech-te a - ber," followed by "da sie Je - sum ge-kreu - zi - get hat - ten," "nah - men sie sei - ne Klei - der und," and concludes with a final cadence. The organ part features sustained notes and chords.

Musical score for page 56. The vocal line (top staff) starts with a melodic line in G major, followed by a section in E minor. The basso continuo line (bottom staff) provides harmonic support with sustained notes and bassoon entries.

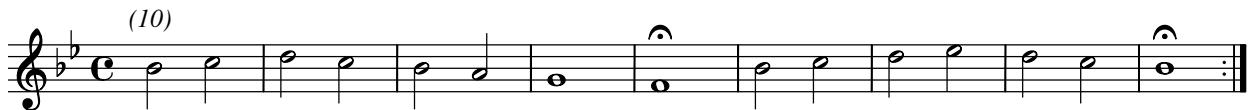
22d. Chor

A musical score page showing system 59. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music consists of two staves. The top staff starts with a whole note followed by a half note. The bottom staff starts with a half note followed by a whole note. The music continues with various notes and rests, including eighth and sixteenth notes, and a measure consisting entirely of rests.

22e.

Tacet al fine

23. Choral



19

27

24. — 25. *tacet*

26. Choral

(11)

21

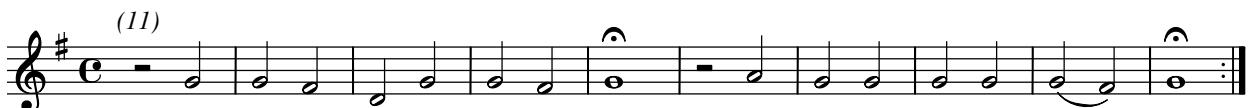
31

41

Carl Philipp Emanuel Bach
 Passions-Musik nach dem Evangelisten Johannes (1776)

I. Choral

H 789

2. *tacet*

3. Choral



4a. Recitativ

EVANGELIST

Als nun Je-sus wuss-te al-les, was ihm be-geg-nen soll-te, ging er hin-aus und sprach zu ihm:

6 7b 6 5 6b

ih-nen: Wen su-chet ihr? Sie ant-wor-te-ten ihm:

5b 6 6b

4b. Chor

7

4c.

13 EVANGELIST JESUS EVANGELIST

Je-sus spricht zu ih-nen: Ich bin's. Ju-das a-ber, der ihn ver-riet, stund auch bei ih-nen. Als nun

6 2 6

17 Je-sus zu ih-nen sprach: Ich bin's, wi-chen sie zu-rü-cke und fie-len zu Bo-den.

6 #

5. *tacet*

6a. Recitativ

EVANGELIST JESUS EVANGELIST

4 6 # 7 6 #

Da frag - te er sie a - ber-mal: Wen su - chet ihr? Sie a - ber spra - chen:

6b. Chor

4

6c.

Tacet al fine

7. Choral

9

17

8. *tacet*

Oboe II

9. Arie

Larghetto

The sheet music consists of ten staves of musical notation for piano. The first staff begins with a dynamic of **ff** and a tempo of **Largamente**. The second staff starts at measure 7. The third staff begins at measure 12. The fourth staff starts at measure 18. The fifth staff begins at measure 45. The sixth staff starts at measure 51. The seventh staff begins at measure 56. The eighth staff starts at measure 90. The ninth staff begins at measure 95. The tenth staff begins at measure 102, ending with a **Fine**. The eleventh staff starts at measure 131. Various dynamics are indicated throughout, including **tr**, **ff**, **Vn I**, and **D.S.**. Measures 22 and 24 are marked with a double bar line and repeat dots.

IO. — II. *tacet*

12a. Recitativ

EVANGELIST

8 Als er a - ber sol - ches re - de - te, gab der Die - ner ei - ner, die da - bei stun - den,

6b 6

EIN DIENER

4 Je - su ei - nen Ba - cken-streich und sprach: Soll - test du dem Ho - hen - prie - ster al - so ant - wor - ten?

5b 6 6b

EVANGELIST

JESUS

7 Je - sus ant - wor - te - te: Ha - be ich ü - bel ge - redt, so be - wei - se es, dass es bö - se sei;

2 6b 6

EVANGELIST

10 ha - be ich a - ber recht ge - redt, was schlä - gest du mich? Und Han - nas sand - te ihn ge - bun - den zu dem

4 6 7 6 # b 4+

13

8 Ho - hen - prie - ster Ka - i - phas. Si - mon Pe - trus a - ber stand und wär - me - te sich. Da spra - chen sie zu ihm:

6 5b

12b. Chor

17

12c.

Tacet al fine

13. Choral

(11)

21



14a. Recitativ

EVANGELIST

Musical score for Evangelist Recitative, section 14a. The key signature changes between G major (indicated by a 'G') and B-flat major (indicated by a 'B-flat'). The vocal line includes lyrics: "Da füh - re - ten sie Je - sum von Ka - i - pha vor das Richt - haus, und es war frü - he, und sie". The bassoon part is shown below the vocal line.

4

Musical score for Evangelist Recitative, section 14a, continuation. The key signature changes to A major (indicated by a 'A') and then to D major (indicated by a 'D'). The vocal line continues: "gin - gen nicht in das Richt - haus, auf dass sie nicht un - rein wür - den, son - dern O - stern es - sen mög - ten.". The bassoon part is shown below the vocal line.

7

PILATUS

Musical score for Pilatus Recitative, section 14a. The key signature changes to C major (indicated by a 'C') and then to F major (indicated by a 'F'). The vocal line includes lyrics: "Da ging Pi - la - tus zu ih - nen her - aus und sprach: Was brin - get ihr für Kla - ge". The bassoon part is shown below the vocal line.

10

EVANGELIST

Musical score for Evangelist Recitative, section 14a, continuation. The key signature changes to E major (indicated by an 'E') and then to B-flat major (indicated by a 'B-flat'). The vocal line continues: "wi - der die - sen Men - schen? Sie ant - wor - te - ten und spra - chen zu ihm:". The bassoon part is shown below the vocal line.

14b. Chor

13

Musical score for Chorus, section 14b. The key signature is B-flat major. The vocal line consists of eighth-note patterns.

17

Musical score for Chorus, section 14b, continuation. The key signature is B-flat major. The vocal line consists of eighth-note patterns.

Oboe II

7

22

I4c.

27 EVANGELIST

PILATUS

29

EVANGELIST

I4d. Chor

32

I4e.

37 EVANGELIST

40

43

PILATUS

EVANGELIST

Oboe II

46 JESUS EVANGELIST

Re - dest du das von dir selbst, o - der ha - ben's dir an - de - re von mir ge - sagt? Pi - la - tus ant -
6 6 #

49 PILATUS

wor - te - te: Bin ich ein Ju - de? Dein Volk und die Ho - hen - prie - ster ha - ben dich mir ü - ber - ant -
6 6 #

52 EVANGELIST JESUS

wor - tet. Was hast du ge - tan? Je - sus ant-wor - te - te: Mein Reich ist nicht von die - ser
b 6 # 6

55

Welt. Wä - re mein Reich von die - ser Welt, mei - ne Die - ner wür - den drob kämp - fen, dass ich den Jü - den nicht
6 b

58 EVANGELIST PILATUS

ü - ber - ant - wor - tet wür - de. A - ber nun ist mein Reich nicht von dan - nen. Da sprach Pi - la - tus zu ihm: So
6 6# # 4+

61 EVANGELIST JESUS

bist du den - noch ein Kö - nig? Je - sus ant - wor - te - te: Du sa - gest's, ich bin ein Kö - nig. Ich
4+ 6 7 bp 6 # 6

64

bin da - zu ge - bo - ren und in die Welt kom - men, dass ich die Wahr - heit zeu - gen soll. Wer

b b # 6

67

EVANGELIST PILATUS

aus der Wahr - heit ist, der hö - ret mei - ne Stim - me. Spricht Pi - la - tus zu ihm: Was ist Wahr - heit?

7b b b 6 #

71

EVANGELIST PILATUS

Und da er das ge - sa - get, ging er wie - der hin-aus zu den Ju - den und spricht zu ih - nen: Ich fin - de

6#

74

kei - ne Schuld an ihm. Ihr habt a - ber ei - ne Ge - wohn - heit, dass ich euch ei - nen auf O - stern los - ge - be; wollt ihr

2 6 6

77

EVANGELIST

nun, dass ich euch der Ju - den Kö - nig los - ge - be? Da schrie - en sie wie - der al - le - samt und spra - chen:

4 6 6# 6

I4f. Chor

81

I4g.

EVANGELIST

86

Bar - ra - bas a - ber war ein Mör - der.

Da nahm Pi - la - tus Je - sum und gei - ßel - te

7
4
2

89

8
3

4+

91

6
6
5

I4h. Chor

94

I5. Choral

(10)

19

28

16a. Recitativ

EVANGELIST

8 Und ga - ben ihm Ba - cken - strei - che. Da ging Pi - la - tus wie - der her-aus und sprach zu
6 #

4 PILATUS

8 ih - nen: 8 Se - het, ich füh-re ihn her - aus zu euch, dass ihr er - ken - net, dass ich kei - ne Schuld an ihm
7 4 2 8 3 6

7 EVANGELIST

8 fin - de. 8 Al - so ging Je - sus her - aus und trug ei - ne Dor - nen - kro - ne und Pur - pur - kleid.
4 6 4

10 PILATUS

EVANGELIST

8 Und er spricht zu ih - nen: 8 Se - het, welch ein Mensch! 8 Da ihn die Ho - hen -
6 6 # 6

13

8 prie - ster und die Die - ner sa - hen, schrie-en sie und spra - chen:
5# # 6 # #

16b. Chor

16 1

19

16c.

22 EVANGELIST

PILATUS

Pilatus
Pi - la - tus spricht zu ih - nen: Neh - met ihr ihn hin und kreu - zi - get ihn, denn
6
Evangelist
ich fin - de kei - ne Schuld an ihm.

25

EVANGELIST

Die Ju - den ant - wor - te - ten ihm:
4
8

16d. Chor

28
32
36

17. Choral

(11)
21
31
41

18. — 19. tacet

20a. Recitativ

Musical score for orchestra and choir, page 4, measures 4-6. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains eight measures of music. The bottom staff is for the choir, featuring a bass clef, a key signature of one sharp, and a common time signature. It contains three measures of music, labeled 5, 6, and 5b. The lyrics for the choir are: "trach - te - te Pi - la - tus, wie er ihn los - lie - ße. Die Ju - den a - ber schrie - en und spra - chen:". Measure 5 starts with a forte dynamic. Measure 6 starts with a piano dynamic. Measure 5b starts with a forte dynamic.

20b. Chor

7 Vivace

Musical score for piano, page 10, measures 10-11. The score consists of two staves. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 10 through 11. Measure 10 starts with a sixteenth-note pattern (A, B, C, D), followed by a quarter note (E), a sixteenth-note pattern (F, G, A, B), a sixteenth-note pattern (C, D, E, F), a sixteenth note (G), a sixteenth-note pattern (A, B, C, D), and a sixteenth note (E). Measure 11 starts with a sixteenth-note pattern (A, B, C, D), followed by a sixteenth note (E), a sixteenth-note pattern (F, G, A, B), a sixteenth-note pattern (C, D, E, F), a sixteenth note (G), a sixteenth-note pattern (A, B, C, D), and a sixteenth note (E). The bottom staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains measures 10 through 11. Measure 10 starts with a sixteenth-note pattern (A, B, C, D), followed by a sixteenth note (E), a sixteenth-note pattern (F, G, A, B), a sixteenth-note pattern (C, D, E, F), a sixteenth note (G), a sixteenth-note pattern (A, B, C, D), and a sixteenth note (E). Measure 11 starts with a sixteenth-note pattern (A, B, C, D), followed by a sixteenth note (E), a sixteenth-note pattern (F, G, A, B), a sixteenth-note pattern (C, D, E, F), a sixteenth note (G), a sixteenth-note pattern (A, B, C, D), and a sixteenth note (E).

Musical score for piano, page 14, measure 4. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one sharp. The measure begins with a quarter note rest followed by a eighth note rest. The melody continues with eighth notes and sixteenth-note patterns.

A musical score for piano, page 22, featuring ten measures of music. The key signature is one sharp (F# major). Measure 1: Treble clef, B-flat, A, G, F-sharp, E, D. Measure 2: C, B, A, G, F-sharp, E. Measure 3: D, C, B, A, G, F-sharp. Measure 4: E, D, C, B, A, G. Measure 5: F-sharp, E, D, C, B, A. Measure 6: G, F-sharp, E, D, C, B. Measure 7: A, G, F-sharp, E, D, C. Measure 8: B, A, G, F-sharp, E, D. Measure 9: C, B, A, G, F-sharp, E. Measure 10: D, C, B, A, G, F-sharp.

A musical score for piano, page 26, featuring ten measures of music. The key signature is one flat, and the time signature is common time. The music consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measure 1 starts with a eighth note followed by a sixteenth-note pattern. Measures 2-4 show eighth-note patterns. Measure 5 begins with a sixteenth note. Measures 6-7 continue with eighth-note patterns. Measure 8 starts with a sixteenth note. Measures 9-10 conclude with eighth-note patterns.

20c.

31 EVANGELIST

8 Da Pi - la - tus das Wort hö - re - te, füh - re - te er Je - sum her - aus und

6 7b 6 5 b

34

8 satz - te sich auf den Richt - stuhl, an der Stät - te, die da hei - ßet Hoch - pfla - ster, auf e - brä - isch a - ber Gab - ba -

4b 6 5 6 2

37

8 tha. Es war a - ber der Rüst - tag in O - stern, um die sech - ste Stun - de, und er

7 4b 2b 8 3

40

PILATUS EVANGELIST

8 spricht zu den Ju - den: 8 Se - het, das ist eu - er Kö - nig! 8 Sie schrie - en a - ber:

6 b 6 h 6 h

20d. Chor

43

1

48

A musical score page for piano, page 52. The score consists of two staves. The top staff is in treble clef and has a key signature of four sharps. It contains a melodic line starting with eighth notes. The bottom staff is in bass clef and has a key signature of one sharp. It features sustained notes and some eighth-note patterns. The music is divided by vertical bar lines.

A musical score for piano, page 10, system 56. The key signature is B-flat major (two flats). The music consists of two staves. The top staff starts with a half note followed by a eighth-note triplet. The bottom staff starts with a quarter note. The music continues with various note patterns, including eighth-note triplets and sixteenth-note patterns.

20e.

20f. Chor

Vivace 63

A musical score for piano, page 10, system 3. The key signature is C major (one sharp). The tempo is indicated as 65. The music consists of two staves. The top staff starts with a quarter note followed by an eighth note, then a series of eighth notes. The bottom staff starts with a half note, followed by a series of eighth notes.

20g.

69 EVANGELIST

8 Da ü - ber - ant - wor - te - te er ihn, dass er ge - kreu - zi - get wür - de.

6 6 [#]

21. Arie

Amoroso

Musical score for Oboe II, page 16, measures 16 to 90.

The score consists of ten staves of music. Measure 16 starts with a single eighth note followed by a sixteenth-note rest. Measures 17-20 show a melodic line with eighth and sixteenth notes, some grace notes, and slurs. Measure 21 begins with a sixteenth-note rest. Measures 22-25 continue the melodic line. Measure 26 starts with a sixteenth-note rest. Measures 27-30 show a melodic line. Measure 31 starts with a sixteenth-note rest. Measures 32-35 continue the melodic line. Measure 36 starts with a sixteenth-note rest. Measures 37-40 show a melodic line. Measure 41 starts with a sixteenth-note rest. Measures 42-45 show a melodic line. Measure 46 starts with a sixteenth-note rest. Measures 47-50 show a melodic line. Measure 51 starts with a sixteenth-note rest. Measures 52-55 continue the melodic line. Measure 56 starts with a sixteenth-note rest. Measures 57-60 show a melodic line. Measure 61 starts with a sixteenth-note rest. Measures 62-65 continue the melodic line. Measure 66 starts with a sixteenth-note rest. Measures 67-70 show a melodic line. Measure 71 starts with a sixteenth-note rest. Measures 72-75 continue the melodic line. Measure 76 starts with a sixteenth-note rest. Measures 77-80 show a melodic line. Measure 81 starts with a sixteenth-note rest. Measures 82-85 show a melodic line. Measure 86 starts with a sixteenth-note rest. Measures 87-90 show a melodic line.

Measure numbers are indicated above the staff at the beginning of each line: 16, 5, 9, 14, 18, 36, 40, 45, 27, 76, 80, 85, 90. Dynamic markings include *tr*, *Vn I*, *f*, and *D.S.*. The section ends with a *Fine* at measure 85.

22a. Recitativ

EVANGELIST

8 Sie nah - men a - ber Je - sum und führ - ten ihn hin. Und er trug sein Kreuz und
 6 5 6

4 ging hin - aus zur Stät - te, die da hei - ßet Schä - del - stätt, wel-che hei - ßet auf e - brä - isch Gol - ga -
 7 5 [6]

7 tha. All - da kreuz - zig - ten sie ihn und mit ihm zween an - de - re zu bei - den Sei - ten,
 6 4 5

10 Je - sum a - ber mit - ten in - ne. Pi - la - tus a - ber schrieb ei - ne Ü - ber - schrift und setz - te
 6 6 #

13 a tempo

8 sie auf das Kreuz und war ge - schrie - ben: Je - sus von Na - za - reth, der Ju - den
 4 6 # 6 6 #

16 **ordinario**

Kö - nig. Die - se Ü - ber - schrift la - sen viel Ju - den, denn die Stät - te war na - he bei der

8 6 4

19

Stadt, da Je - sus ge - kreu - zi - get ist. Und es war ge - schrie - ben auf e - brä - i - sche,

8 6 4

22

grie - chi - sche und la - tei - ni - sche Spra - che. Da spra - chen die Ho - hen - prie - ster der Ju - den zu Pi - la - to:

8 7 4 2 3 8

22b. Chor

25b **Vivace**

32

39

1

C

22C.

Musical score for organ and choir, page 49, Evangelist part. The score consists of two staves. The top staff is for the organ, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the choir, showing a bass clef, a key signature of one sharp, and a common time signature. The vocal line begins with the lyrics "Die Kriegs-knech-te a - ber," followed by "da sie Je - sum ge-kreu - zi-get hat - ten," "nah - men sie sei - ne Klei - der," and "und." The organ part consists of various note patterns and rests. Measure numbers 6, 7b, and 6 are indicated above the bass staff.

Musical score for orchestra and basso continuo, page 52. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one flat, and a common time signature. It contains a vocal line with lyrics in German: "mach - ten vier Tei - le, ei - nem jeg - li - chen Kriegs - knech - te ein Teil, dar - zu auch den Rock. Der Rock a - ber war un - ge -". The bottom staff is for the basso continuo, featuring a bass clef and a common time signature. It includes a bassoon part with slurs and dynamic markings (b, f, ff, 4+, #).

56

nä - het, von o - ben an ge - wür - ket durch und durch. Da spra - chen sie un - ter ein-an - der.

8 7 4b 2 8 3 6b 7b b 6

22d. Chor

22e.

Tacet al fine

23. Choral



19

27

24. — 25. *tacet*

26. Choral

(11)

21

31

41

Fagotto I

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Johannes (1776)

I. — 24. *tacet*

H 789

25. Duett

Adagio ma non tanto

The musical score consists of 12 staves of bassoon music. The key signature is one flat, and the time signature is common time. The score begins with a section where the instrument is silent (I. — 24. *tacet*). The piece then transitions to a duet section (25. Duett) with the instruction *Adagio ma non tanto*. The music features various bassoon techniques such as trills, grace notes, and dynamic changes (e.g., *tr*, *f*). Measure numbers are indicated on the left side of the staves: 5, 9, 12, 15, 22, 26, 30, 40, and 45. The score ends with a final section of the duet.

Fagotto I

3

49

52

58

64

71

75

79

89

95

99

108

Fine

D.S.

26. *tacet*

Fagotto II

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Johannes (1776)

I. — 24. *tacet*

H 789

25. Duett

Adagio ma non tanto

5

9

12

15

1

2

22

26

30

3

40

45

Fagotto II

3

49

52

58

64 Fg I tr 1 2

71 1 tr

75 1

79 Fg I 5

89 2

95 Fine

99 5

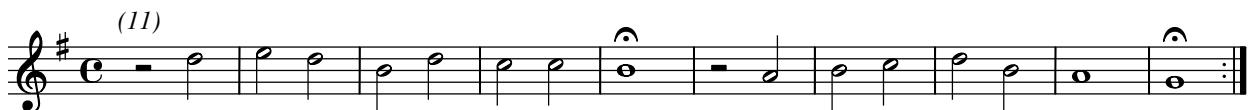
108 D.S.

26. *tacet*

Carl Philipp Emanuel Bach
 Passions-Musik nach dem Evangelisten Johannes (1776)

I. Choral

H 789



21

31

41

2. *tacet*

3. Choral

(9)



17

27

35

44

52

4a. Recitativ

EVANGELIST

8
6
Als nun Je-sus wuss-te al-les, was ihm be-geg-nen soll-te, ging er hin-aus und sprach zu
7b
6
5
6b

4 JESUS

EVANGELIST

ih-nen:
5b
Wen su-chet ihr?
6
6b
Sie ant-wor-te-ten ihm:
h

4b. Chor

7

4c.

Tacet al fine

5a. Arie

Andante

6
tr
13
3
tr
p
19
tr
26
3
tr
32

39



45

52

58

65

72

79

85

92

98

5b. Accompagnement

104

B



104

B

Du siehst sie, Gott, die mich um - ge - ben. Wie grau - sam dür - sten sie nach mei - nem

Violino I

107

Le - ben! Die Hand voll Staub em - pört sich wi - der mich! Der Wurm, wer schuf ihn?—

110

Ich! Ich kön - nte sie ver - der - ben, sie al - le

113

sind in mei - ner Hand. Doch dar - um hast du mich nicht in die Welt ge -

p

116

sandt; nein, ich will gern für al - le ster - ben. Ich will sie nicht ver - der - ben.

f

p

f

120

Aus Lie - be für ihr Heil eil ich zum Kreu - ze

f

p

124

hin, und gött - lich freu ich mich, dass ich ihr Mitt - ler bin.

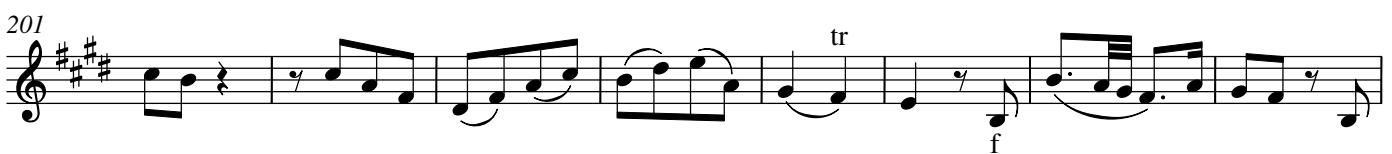
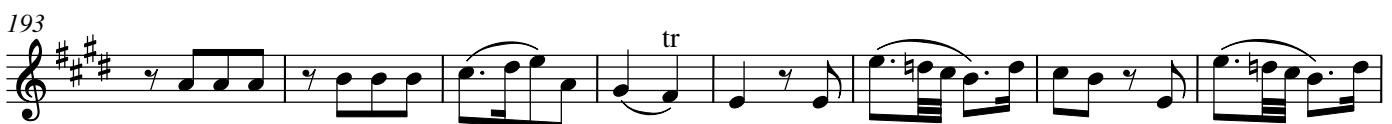
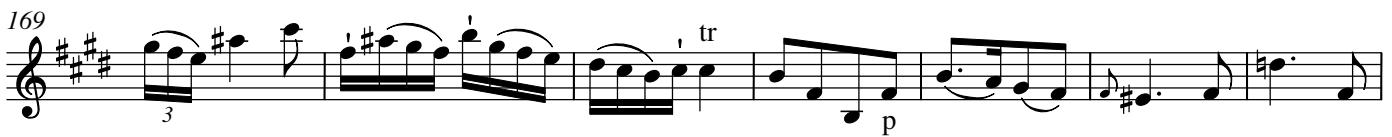
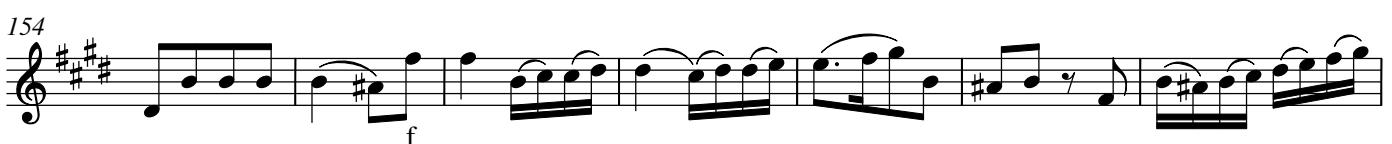
f

p

f

5c. Arie

128 Andante



6a. Recitativ

EVANGELIST JESUS EVANGELIST

6b. Chor

4

6c.

Tacet al fine

7. Choral

9

17

8. *tacet*

9. Arie

Larghetto

6

Violino I

7

11 tr

16 tr p

21 tr

26 tr

31

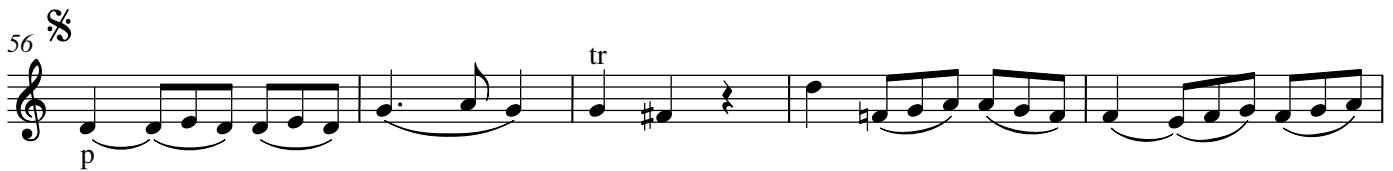
36

41 tr

46 f tr

51 tr

Violino I

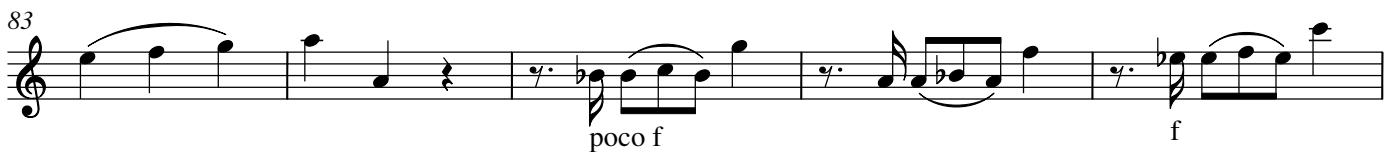
56 

61 

68 

73 

79 

83 

88 

93 

Violino I

9

98

Fine

1

104

p

110

116

121

127

poco f

132

IO. *tacet*

II. Arie

Allegro

1

5

9

14

18

23

28

33

37

42

46

51

f

p

tr

p

f

tr

p

f

p

f

s

f

Violino I

II

55

59

64

poco f

69

tr
p f p

74

78

f

83

Fine

tr
p

87

ff

91

p

96

tr
poco f

101

p

106

D.S.

f p

12a. Recitativ

EVANGELIST

8 Als er a - ber sol - ches re - de-te, gab der Die - ner ei - ner, die da-bei stun - den,

6b 6

4

EIN DIENER

8 Je - su ei - nen Ba - cken-streich und sprach: Soll - test du dem Ho - hen - prie - ster al - so ant - wor - ten? 8

5b 6 6b

7 EVANGELIST

JESUS

8 Je - sus ant - wor - te - te: Ha - be ich ü - bel ge - redt, so be - wei - se es, dass es bö - se sei;

2 6b 6

10

EVANGELIST

ha - be ich a - ber recht ge - redt, was schlä - gest du mich? 8 Und Han - nas sand - te ihn ge - bun - den zu dem

4 6 7 6 # 4

13

8 Ho - hen - prie - ster Ka - i - phas. Si - mon Pe - trus a - ber stand und wär - me - te sich. Da spra - chen sie zu ihm:

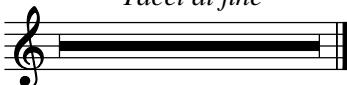
6 5b

12b. Chor

17

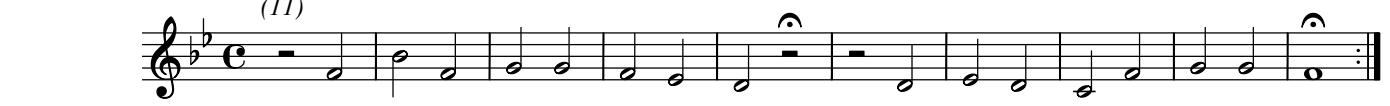
3

12c.

Tacet al fine

13. Choral

(11)



21



14a. Recitativ

EVANGELIST

8 Da füh - re - ten sie Je - sum von Ka - i - pha vor das Richt - haus, und es war frü - he, und sie
6 5b

4 8 gin - gen nicht in das Richt - haus, auf dass sie nicht un - rein wür - den, son - dern O - stern es - sen mög - ten.
4b

7 PILATUS
8 Da ging Pi - la - tus zu ih - nen her - aus und sprach: 8 Was brin - get ihr für Kla - ge
6

10 EVANGELIST
8 wi - der die - sen Men - schen? Sie ant - wor - te - ten und spra - chen zu ihm:
6 # 4 2b

14b. Chor

13

21

14c.

27 EVANGELIST

PILATUS

29

EVANGELIST

14d. Chor

32

14e.

37 EVANGELIST

40

43 PILATUS EVANGELIST

46 JESUS EVANGELIST

49 PILATUS

52 EVANGELIST JESUS

55

58 EVANGELIST PILATUS

Violino I

EVANGELIST JESUS

bist du denn - noch ein Kö - nig? Je - sus ant - wor - te - te: Du sa - gest's, ich bin ein Kö - nig. Ich

4 6 7 6 # 6

Musical score for bassoon part, system 64. The score consists of two staves. The upper staff is in bass clef, G major, and 6/8 time. It contains a melodic line with various note heads and rests. The lyrics below the staff read: "bin da - zu ge - bo - ren und in die Welt kom - men, dass ich die Wahr - heit zeu - gen soll. Wer". The lower staff is also in bass clef and shows harmonic changes indicated by Roman numerals I, II, V, and VI, along with key signatures for B-flat major, E major, and A major.

67

EVANGELIST PILATUS

aus der Wahr - heit ist, der hö - ret mei - ne Stim - me. Spricht Pi - la - tus zu ihm: Was ist Wahr - heit?

7b 6

b b b #

71 EVANGELIST PILATUS

Und da er das ge - sa - get, ging er wie - der hin-aus zu den Ju - den und spricht zu ih - nen: Ich fin - de

6/4

Musical score for page 74, featuring two staves. The top staff is in treble clef, common time, with a key signature of one sharp. The lyrics are:

kei - ne Schuld an ihm. Ihr habt a - ber ei - ne Ge - wohn - heit, dass ich euch ei - nen auf O - stern los - ge - be; wollt ihr

The bottom staff is in bass clef, common time, with a key signature of one sharp. Measure numbers 2, 6, and 6 are indicated above the staff.

EVANGELIST

77

nun, dass ich euch der Ju - den Kö - nig los - ge - be? Da schrie - en sie wie - der al - le - samt und spra - chen:

8 8 4 6 6 6

14f. Chor

81

14g.

EVANGELIST

86

Bar - ra - bas a - ber war ein Mör - der. Da nahm Pi - la - tus Je - sum und gei - ßel - te

8 2 7 4 2

89

ihm. Und die Kriegs-knech - te floch - ten ei - ne Kro - ne von Dor - nen und

8 3 4+

91

setz - ten sie auf sein Haupt und leg - ten ihm ein Pur - pur - kleid an und spra - chen:

8 6 6 5

14h. Chor

94

15. Choral

(10)

19

28

16a. Recitativ

EVANGELIST

Und ga - ben ihm Ba - cken - strei - che. Da ging Pi - la - tus wie - der her-aus und sprach zu

4

PILATUS

ih - nen: Se - het, ich füh - re ihn her - aus zu euch, dass ihr er - ken - net, dass ich kei - ne Schuld an ihm

7

EVANGELIST

fin - de. Al - so ging Je - sus her - aus und trug ei - ne Dor - nen - kro - ne und Pur - pur - kleid.

10

PILATUS

EVANGELIST

Und er spricht zu ih - nen: Se - het, welch ein Mensch! Da ihn die Ho - hen -

13

prie - ster und die Die - ner sa - hen, schrie-en sie und spra - chen:

5 6 7

16b. Chor

16

19

16c.

22 EVANGELIST

PILATUS

Pi - la - tus spricht zu ih - nen: Neh - met ihr ihn hin und kreu - zi - get ihn, denn

6 6 5

25

EVANGELIST

ich fin - de kei - ne Schuld an ihm. Die Ju - den ant - wor - te - ten ihm:

4 2

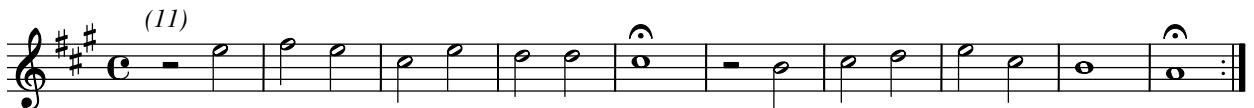
16d. Chor

28

32

36

17. Choral



21

31

41

18. *tacet*

19. Arie

Con pompa

6

11

16

21

Violino I

21

27 tr tr tr f

33 p tr tr f

39 p f p f p f

44 p

49

55 f p poco f

59 tr tr f

64 pp f

70 tr

76

80 tr tr p

Violino I

85

143

148

153 Fine

158

165

170

176

183

190

199

204

20a. Recitativ

JESUS

EVANGELIST

Dar - um der mich dir ü - ber - ant - wor - tet hat, der hat's grō - ßre Sün - de. 8 Von dem an
6 5b 4/2 6

4
8 trach - te - te Pi - la - tus, wie er ihn los - lie - ße. Die Ju - den a - ber schrie - en und spra - chen:
5 6 5b

20b. Chor

7. Vivace

A musical score for strings, likely cello or double bass, featuring five staves of music. The score is in common time and includes dynamic markings such as *Vivace*, *p* (piano), *f* (forte), and *mf* (mezzo-forte). The key signature changes between staves, with some sections in G major (no sharps or flats) and others in E major (one sharp). The music consists of various rhythmic patterns, including eighth-note and sixteenth-note figures, and features slurs and grace notes.

20c.

31 EVANGELIST

A musical score for two voices. The top voice (Soprano) starts with a melodic line in common time, treble clef, and G major. The lyrics are: "Da Pi - la - tus das Wort hö - re - te, füh - re - te er Je - sum her - aus und". The bottom voice (Bass) begins in common time, bass clef, and C major. The lyrics are: "6 7b 6 5 b". The vocal parts are separated by a vertical bar line.

34

satz - te sich auf den Richt - stuhl, an der Stät - te, die da hei - ßet Hoch - pfla - ster, auf e - brä - isch a - ber Gab - ba -

4h 6 5 6 2

37

tha. Es war a - ber der Rüst - tag in O - stern, um die sech - ste Stun - de, und er

7 4b 2b 8 3

40

PILATUS EVANGELIST

spricht zu den Ju - den: Se - het, das ist eu - er Kö - nig! Sie schrie - en a - ber:

6 b 6 b 6 b

20d. Chor

43

47

51

55

20e.

59

EVANGELIST PILATUS EVANGELIST

Spricht Pi - la - tus zu ih - nen: Soll ich eu - ern Kö - nig kreu - zi - gen? Die Ho - hen - prie - ster ant - wor - te - ten:

4 2 6 5b 6 #

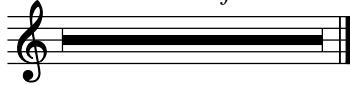
20f. Chor

Vivace

66



20g.

Tacet al fine

21. Arie

Amoroso

5



10



15



20



25



30



35



40



45

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22a. Recitativ

EVANGELIST

Violin part (Violino I) for the Recitative 22a. The music consists of five systems of two staves each, with lyrics in German. Measure numbers 8, 10, and 13 are indicated above the staves. Various accidentals (sharps, flats, naturals) are marked above specific notes or measure lines. The vocal line starts at measure 8 and continues through measure 13.

System 1 (Measures 8-11):

Sie nah - men a - ber Je - sum und führ - ten ihn hin. Und er trug sein Kreuz und
 6 5 6

System 2 (Measures 12-15):

ging hin - aus zur Stät - te, die da hei - ßet Schä - del - stätt, wel - che hei - ßet auf e - brä - isch Gol - ga -
 7 5 [6]

System 3 (Measures 16-19):

tha. All - da kreuz - zig - ten sie ihn und mit ihm zween an - de - re zu bei - den Sei - ten,
 # # 6 4# # 5

System 4 (Measures 20-23):

Je - sum a - ber mit - ten in - ne. Pi - la - tus a - ber schrieb ei - ne Ü - ber - schrift und setz - te
 6 # 6 #

System 5 (Measures 24-27):

a tempo
 sie auf das Kreuz und war ge - schrie - ben: Je - sus von Na - za - reth, der Ju - den
 4# 6 # 6 # 6 #

16 **ordinario**

Kö - nig. Die - se Ü - ber - schrift la - sen viel Ju - den, denn die Stät - te war na - he bei der

6 6 4+

19

Stadt, da Je - sus ge - kreu - zi - get ist. Und es war ge - schrie - ben auf e - brä - i - sche,

#

22

grie - chi - sche und la - tei - ni - sche Spra - che. Da spra - chen die Ho - hen - prie - ster der Ju - den zu Pi - la - to:

7 4 2 3

22b. Chor

25b **Vivace**

33

40

C

22c.

46 EVANGELIST PILATUS

Pi - la - tus ant - wor - te - te:
Was ich ge - schrie - ben ha - be, das hab ich ge - schrie - ben.
6 4
2 6b

49 EVANGELIST

Die Kriegs-knech-te a - ber, da sie Je - sum ge - kreu - zi - get hat - ten, nah - men sie sei - ne Klei - der und
6 7b
6 b

52

mach - ten vier Tei - le, ei - nem jeg - li - chen Kriegs - knech - te ein Teil, dar - zu auch den Rock. Der Rock a - ber war un - ge -
b
4
#

56

nä - het, von o - ben an ge - wür - ket durch und durch. Da spra - chen sie un - ter ein - an - der:
7 4b
2 8 3 6b 7b 6

22d. Chor

59

22e.

Tacet al fine

23. Choral

(10)

19

27

24. *tacet*

25. Duett

Adagio ma non tanto

con sord.

4

7

10

13

17

21

25

28

32

36

40

43

47

50

54

58

Violino I

61

64

68

71

75

79

83

87

91



97

Fine

p

101

f

105

p

f

p

f

109

D.S.

p

26. Choral

(11)

21

31

41

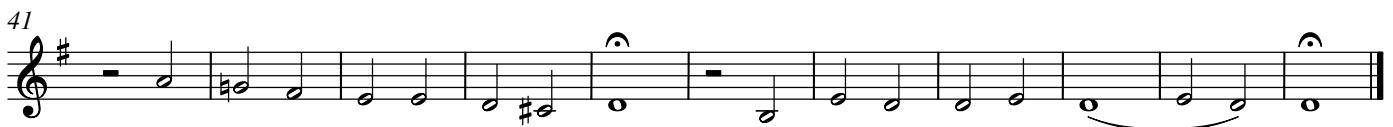
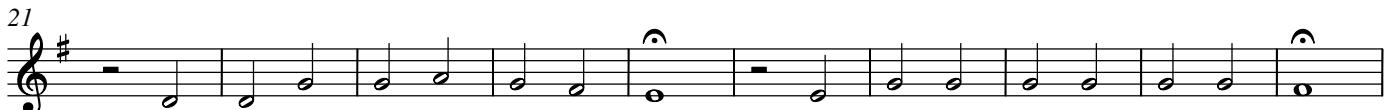
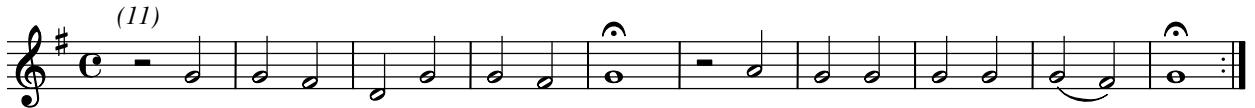
Violino II

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Johannes (1776)

I. Choral

H 789



2. *tacet*

3. Choral



35

44

52

4a. Recitativ

EVANGELIST

Als nun Je - sus wuss - te al - les, was ihm be - geg - nen soll - te, ging er hin - aus und sprach zu

8 6 7b 6 5 6b

4

JESUS
EVANGELIST

ih - nen: Wen su - chet ihr? Sie ant - wor - te - ten ihm:

8 5b 6 6b 7b 6 5 6b

4b. Chor

7

4c.

Tacet al fine

5a. Arie

Andante

4

5a. Arie
Andante

8

15

22

30

38

45

53

61

68

76

83

91

97

5b. Accompagnement

104

B

107

110

113

Violino II

116

sandt; nein, ich will gern für al - le ster - ben.
Ich will sie nicht ver - der - ben.

120

Aus Lie - be für ihr Heil eil ich zum Kreu - ze

124

hin,
und gött - lich freu ich mich, dass ich ihr Mitt - ler bin.

5c. Arie

Andante

137

146

154

161

168

176

184

193

201

209

6a. Recitativ

EVANGELIST JESUS EVANGELIST

Da frag - te er sie a - ber-mal: Wen su - chet ihr? Sie a - ber spra - chen:

4 6 # 7 6 #

6b. Chor

4

6c.

Tacet al fine

7. Choral

9

17

8. *tacet*

9. Arie

Larghetto

The musical score consists of 14 staves of Violin II parts. The key signature changes throughout the piece, starting in G major and moving through various sharps and flats. The time signature is mostly common time (indicated by '3'). The score includes dynamic markings such as *tr* (trill), *f* (fortissimo), and *p* (pianissimo). Measure numbers are placed to the left of the staves: 8, 9, 13, 18, 26, 32, 38, 44, 50, 56, and 63.

70

77

82

poco f f

88

ff tr

93

tr

Fine 1

98

104

p

111

117

tr

124

poco f

130

f tr D.S.

IO. *tacet*

II. Arie

Allegro

5

9

14

18

22

28

33

38

42

46

51

Violino II

II

55

59

64

poco f

69 tr
p f p

74

80 f

Fine p

84

88 f p

92 tr

97 poco f

102 f

D.S. p

12a. Recitativ

EVANGELIST

8
Als er a - ber sol - ches re - de-te, gab der Die - ner ei - ner, die da-bei stun - den,
6
6b

4

EIN DIENER

8
Je - su ei - nen Ba - cken-streich und sprach: Soll - test du dem Ho - hen - prie - ster al - so ant - wor - ten?
5b
6
6b

7

EVANGELIST JESUS

2
6b
6

10

EVANGELIST

4
6
7
6

b
4#

13

8
Ho-hen-prie-ster Ka - i-phas. Si-mon Pe-trus a - ber stand und wär-me-te sich. Da spra - chen sie zu ihm:
6
5b
#

12b. Chor

17

Violino II

17

12b. Chor

12c.

Tacet al fine

Tacet al fine

13. Choral

(11)

(11)

21

14a. Recitativ

EVANGELIST

Da füh - re - ten sie Je - sum von Ka - i - pha vor das Richt - haus, und es war frü - he, und sie

6 5b

gin - gen nicht in das Richt - haus, auf dass sie nicht un - rein wür - den, son - dern O - stern es - sen mög - ten.

4

PILATUS

Da ging Pi - la - tus zu ih - nen her - aus und sprach: Was brin - get ihr für Kla - ge

6

EVANGELIST

10

wi - der die - sen Men - schen? 8
Sie ant - wor - te - ten und spra - chen zu ihm:
6 # 4 2h

14b. Chor

13

17

22

14c.

EVANGELIST

27

Da sprach Pi - la - tus zu ih - nen:
6 7b b

PILATUS

29

Da spra - chen die Ju - den zu ihm:
6 4 # 6

14d. Chor

EVANGELIST

32

I4e.

37 EVANGELIST

8 Auf dass er - fü - let wür - de das Wort Je - su, wel - ches er sag - te, da er deu - te - te, wel - ches
 6 4 2 6 6b

40

8 To - des er ster - ben wür - de. Da ging Pi - la - tus wie - der hin - ein in das Richt-haus und rief
 6

43

PILATUS

EVANGELIST

8 Je - su und sprach zu ihm: 8 Bist du der Ju - den Kö - nig? 8 Je - sus ant - wor - te - te:
 6 # 4+

46 JESUS

EVANGELIST

Re - dest du das von dir selbst, o - der ha - ben's dir an - de - re von mir ge - sagt? 8 Pi - la - tus ant -
 6 6 #

49

PILATUS

wor - te - te: 8 Bin ich ein Ju - de? Dein Volk und die Ho - hen - prie - ster ha - ben dich mir ü - ber - ant -
 6 6 #

Violino II

55

Welt. Wä - re mein Reich von die - ser Welt, mei - ne Die - ner wür - den drob kämp - fen, dass ich den Jü - den nicht

6

58

EVANGELIST PILATUS

ü - ber - ant - wor - tet wür - de. A - ber nun ist mein Reich nicht von dan - nen. Da sprach Pi - la - tus zu ihm: So

6 6♯ # 4+

Musical score for piano and voice, page 10, system 64. The vocal line continues with lyrics: "bin da - zu ge - bo - ren und in die Welt kom - men, dass ich die Wahr - heit zeu - gen soll. Wer". The piano accompaniment features sustained notes and chords. Measure 64 concludes with a key signature of one sharp, a tempo marking of 6, and a fermata over the final note.

89

ihm.
Und die Kriegs-knech - te floch - ten ei - ne Kro - ne von Dor - nen und
8 3
4+

91

setz - ten sie auf sein Haupt und leg - ten ihm ein Pur - pur-kleid an und spra - chen:
6 6 5
#o

14h. Chor

94

15. Choral

(10)

19

28

16a. Recitativ

EVANGELIST

8 Und ga - ben ihm Ba - cken - strei - che. Da ging Pi - la - tus wie - der her-aus und sprach zu
6 #
#o

4 PILATUS

ih - nen: Se - het, ich fü - re ihn her - aus zu euch, dass ihr er - ken - net, dass ich kei - ne Schuld an ihm
 8 8 7 4 2 8 3 6

7 EVANGELIST

fin - de. Al - so ging Je - sus her - aus und trug ei - ne Dor - nen - kro - ne und Pur - pur - kleid.
 8 8 4 6 4+ #

10 PILATUS EVANGELIST

Und er spricht zu ih - nen: Se - het, welch ein Mensch! Da ihn die Ho - hen -
 8 8 6 6 # 6

13

prie - ster und die Die - ner sa - hen, schrie-en sie und spra - chen:
 8 5# 6 6 # #

16b. Chor

16

1

19

c

16c.

22 EVANGELIST PILATUS

Pi - la - tus spricht zu ih - nen: Neh - met ihr ihn hin und kre - zi - get ihn, denn
 8 6 6 5#

EVANGELIST

25

Violino II (Treble clef, 8 time) plays eighth-note chords. Evangelist (Bass clef, 4 time) plays eighth-note chords.

8 ich fin - de kei - ne Schuld an ihm. 8 Die Ju - den ant - wor - te - ten ihm:

4 2 8

16d. Chor

28

Chor (Treble clef, 28 time) plays eighth-note chords.

32

Chor (Treble clef, 32 time) plays eighth-note chords.

36

Chor (Treble clef, 36 time) plays eighth-note chords.

17. Choral

(11)

Choral (Treble clef, 11 time) plays eighth-note chords.

21

Choral (Treble clef, 21 time) plays eighth-note chords.

31

Choral (Treble clef, 31 time) plays eighth-note chords.

41

Choral (Treble clef, 41 time) plays eighth-note chords.

18. *tacet*

19. Arie

Con pompa

7

12

17

22

29

36

42

47

52

57

62

Violino II

67

73

79

85 %

92 tr tr

98 tr f p

105 tr

110

115

120 tr p f p

126

132 f p tr

The musical score for Violino II on page 22 contains six staves of music. The first three staves (measures 67-73) feature eighth and sixteenth-note patterns with dynamics like 'tr' (trill). Measures 79 and 85 show eighth-note patterns with dynamics 'tr.' and 'p'. Measures 92, 98, and 105 include dynamics 'tr' and 'tr' above the staff. Measures 110 through 132 consist of eighth-note patterns with dynamics 'f', 'p', and 'tr'.

137 **1**

ff

142

147 **tr**

152 **tr** **Fine** **p** **f**

158 **p**

165 **poco f** **tr** **tr**

170 **f** **poco f**

176 **p**

183 **2** **poco f** **tr**

190 **tr** **1** **2** **ff**

199 **tr** **tr**

204 **tr** **D.S.** **tr** **p**

20a. Recitativ

JESUS

EVANGELIST

Dar - um der mich dir ü - ber - ant - wor - tet hat, der hat's grös - ßre Sün - de. Von dem an

 6 5b 2 4h

4

8 trach - te - te Pi - la - tus, wie er ihn los - lie - ße. Die Ju - den a - ber schrie - en und spra - chen:

5

6

5b

20b. Chor

Vivace

A musical score page showing five staves of music. The top staff is labeled 'Vivace' and has a key signature of one flat. The first staff starts with a treble clef and common time. The second staff begins at measure 10 with a treble clef and common time. The third staff begins at measure 14 with a treble clef and a '4' indicating a change in time signature. The fourth staff begins at measure 22 with a treble clef and common time. The fifth staff begins at measure 26 with a treble clef and common time. The music consists of various note heads and stems, with some notes having horizontal dashes or vertical stems.

20c.

31 EVANGELIST

8 Da Pi - la - tus das Wort hö - re - te, füh - re - te er Je - sum her - aus und
 6 7b 6 5 b

34

satz - te sich auf den Richt - stuhl, an der Stät - te, die da hei - ßet Hoch - pfla - ster, auf e - brä - isch a - ber Gab - ba -

4h 6 5 6 2

37

tha. Es war a - ber der Rüst - tag in O - stern, um die sech - ste Stun - de, und er

7 4b 2b 8 3

40

PILATUS EVANGELIST

spricht zu den Ju - den: Se - het, das ist eu - er Kö - nig! Sie schrie - en a - ber:

6 b 6 b 6 b 6

20d. Chor

43

1

48

52

56

20e.

59

EVANGELIST PILATUS EVANGELIST

Spricht Pi - la - tus zu ih - nen: Soll ich eu - ern Kö - nig kreu - zi - gen? Die Ho - hen - prie - ster ant - wor - te - ten:

4 2 6 5b 6 6 #

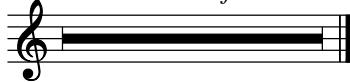
20f. Chor

Vivace₆₃

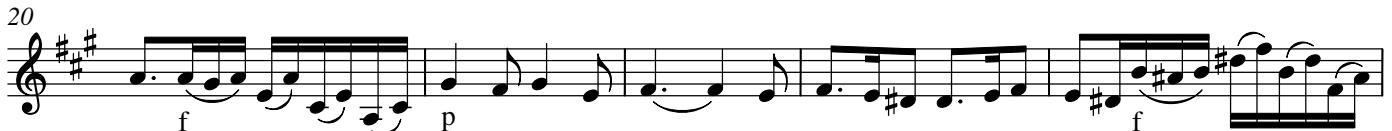
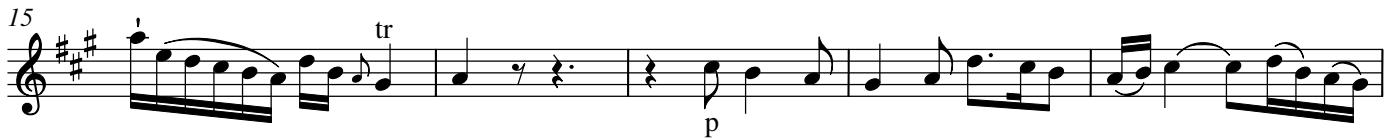
66



20g.

Tacet al fine

21. Arie

Amoroso

45 

22a. Recitativ

EVANGELIST

8 Sie nah - men a - ber Je - sum und führ - ten ihn hin. Und er trug sein Kreuz und
6 5 6

4 ging hin - aus zur Stät - te, die da hei - ßet Schä - del - stätt, wel - che hei - ßet auf e - brä - isch Gol - ga -
7 5 [6]

7 tha. All - da kreuz - zig - ten sie ihn und mit ihm zween an - de - re zu bei - den Sei - ten,
6 4+ 5

10 Je - sum a - ber mit - ten in - ne. Pi - la - tus a - ber schrieb ei - ne Ü - ber - schrift und setz - te
6 6 #

13 a tempo
sie auf das Kreuz und war ge - schrie - ben: Je - sus von Na - za - reth, der Ju - den
4+ 6 # 6 6 #

16 ordinario
Kö - nig. Die - se Ü - ber - schrift la - sen viel Ju - den, denn die Stät - te war na - he bei der
6 # 6 4+

19

8 Stadt, da Je-sus ge-kreuz-i-get ist. Und es war ge-schrie-ben auf e-brä-i-sche,

22

8 grie-chi-sche und la-tei-ni-sche Spra-che. Da spra-chen die Ho-hen-prie-ster der Ju-den zu Pi-la-to:

22b. Chor

25b Vivace

33

40

22c.

46 EVANGELIST PILATUS

8 Pi-la-tus ant-wor-te-te: 8 Was ich ge-schrie-ben ha-be, das hab ich ge-schrie-ben.

49 EVANGELIST

8 Die Kriegs-knech-te a-ber, da sie Je-sum ge-kreuz-i-get hat-ten, nah-men sie sei-ne Klei-der und

52

mach - ten vier Tei - le, ei - nem jeg - li - chen Kriegs - knech - te ein Teil, dar - zu auch den Rock.
Der Rock a - ber war un - ge -

56

nä - het, von o - ben an ge - wür - ket durch und durch. Da spra - chen sie un - ter ein-an - der:

22d. Chor

59

22e.

Tacet al fine

23. Choral

(10)

19

27

24. *tacet*

25. Duett

Adagio ma non tanto
con sord.

4

8

11

14

p

18

f

21

p f p

25

tr

29

tr

33 ten.

37

tr

41

f p tr

45

f

49

tr

tr

Violino II

53

57

61

64

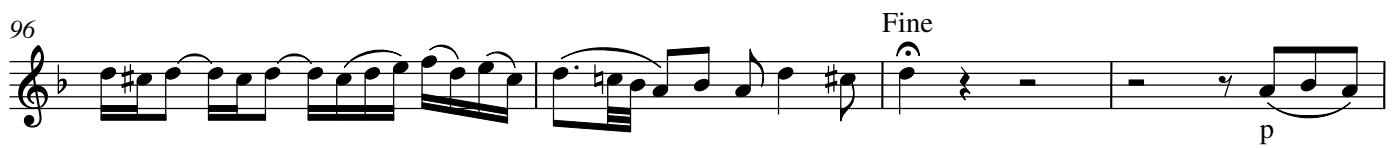
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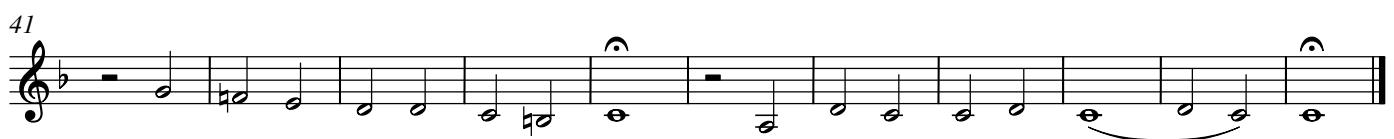
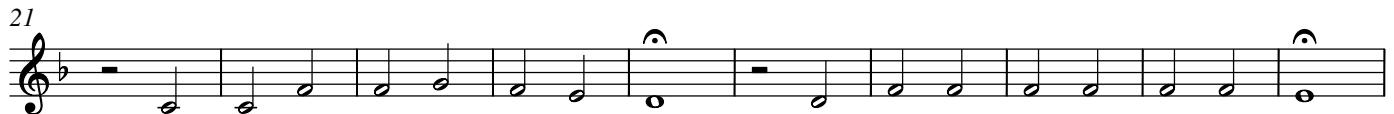
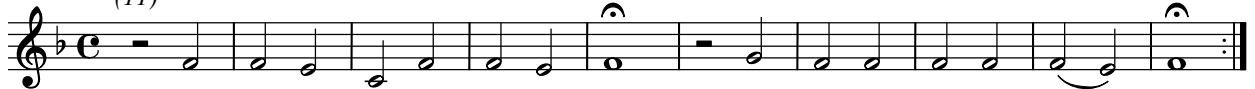
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85



26. Choral

(II)



Viola

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Johannes (1776)

I. Choral

H 789

(11)

Musical score for Viola, Part I, Choral section. The score consists of four staves of music. The first staff starts with a rest followed by a dotted half note. The second staff starts with a dotted half note. The third staff starts with a dotted half note. The fourth staff starts with a dotted half note.

Measure numbers: 21, 31, 41

2. *tacet*

3. Choral

(9)

Musical score for Viola, Part III, Choral section. The score consists of six staves of music. The first staff starts with a dotted half note. The second staff starts with a dotted half note. The third staff starts with a dotted half note. The fourth staff starts with a dotted half note. The fifth staff starts with a dotted half note. The sixth staff starts with a dotted half note.

Measure numbers: 17, 27, 35, 44, 52

4a. Recitativ

EVANGELIST

Musical score for the Evangelist's Recitative. The score consists of two staves. The top staff is in treble clef, common time, with a key signature of one sharp. The lyrics are: "Als nun Je-sus wuss-te al-les, was ihm be-geg-nen soll-te, ging er hin-aus und sprach zu". The bottom staff is in bass clef, common time, with a key signature of one sharp. Measure numbers 8, 6, 7b, 6, 5, and 6b are indicated above the staves.

JESUS

EVANGELIST

Musical score for the dialogue between Jesus and the Evangelist. The score consists of two staves. The top staff is in treble clef, common time, with a key signature of one sharp. The lyrics are: "ih-nen: Wen su-chet ihr? Sie ant-wor-te-ten ihm:". The bottom staff is in bass clef, common time, with a key signature of one sharp. Measure numbers 4, 5b, 6, 6b, and 5 are indicated above the staves.

4b. Chor

Musical score for the Chorus section. The score consists of two staves. The top staff is in treble clef, common time, with a key signature of one sharp. The bottom staff is in bass clef, common time, with a key signature of one sharp. Measure number 7 is indicated above the staves.

4c.

Musical score for the dialogue between the Evangelist, Jesus, and the Evangelist. The score consists of three staves. The top staff is in treble clef, common time, with a key signature of one sharp. The middle staff is in treble clef, common time, with a key signature of one sharp. The bottom staff is in bass clef, common time, with a key signature of one sharp. Measure numbers 13, 8, 6, 2, and 6 are indicated above the staves. The lyrics are: "Je-sus spricht zu ih-nen: Ich bin's. Ju-das a-ber, der ihn ver-riet, stund auch bei ih-nen. Als nun".

17

Musical score for Jesus' speech and continuation. The score consists of two staves. The top staff is in treble clef, common time, with a key signature of one sharp. The bottom staff is in bass clef, common time, with a key signature of one sharp. Measure numbers 8, 6, and # are indicated above the staves. The lyrics are: "Je-sus zu ih-nen sprach: Ich bin's, wi-chen sie zu-rü-cke und fie-len zu Bo-den".

5a. Arie

Andante

9

18

p

26

1

35

f

44

p

53

62

ff p

70

78

87

f

95

c

5b. Accompagnement

104

B

Du siehst sie, Gott, die mich um - ge - ben. Wie grau - sam dür - sten sie nach mei-nem

107

Le - ben! Die Hand voll Staub em - pört sich wi - der mich! Der Wurm, wer schuf ihn?— Ich!—

111

Ich kön - nte sie ver - der - ben, sie al - le sind in mei - ner Hand. Doch dar - um

115

hast du mich nicht in die Welt ge - sandt; nein, ich will gern für al - le ster - ben. Ich

119

will sie nicht ver - der - ben. Aus Lie - be für ihr Heil eil ich zum Kreu - ze

124

124

hin, und gött - lich freu ich mich, dass ich ihr Mitt - ler bin.

f p f

5c. Arie

128 Andante

128

p

138

138

2 1

147

147

155

155

f

163

163

172

172

p

180

180

189

189

198

207

f

6a. Recitativ

EVANGELIST JESUS EVANGELIST

Da frag - te er sie a - ber-mal: Wen su - chet ihr? Sie a - ber spra - chen:

4 6 # 7 6 #

6b. Chor

4

6c.

Tacet al fine

7. Choral

9

17

8. *tacet*

9. Arie

Larghetto

7

13

19

26

33

39

45

51

56 §

63

70

77

84

poco f f

90

ff

96

102 Fine 3

111

117 2

125

poco f f

131 D.S.

IO. *tacet*

II. Arie

Allegro

1

5

10

15

tr

p

20

25

31

36

f

41

p

46

\S

f p

51

Viola

II

56

61

67

72

78

83

88

93

97

101

105

D.S.

12a. Recitativ

EVANGELIST

Als er a - ber sol - ches re - de-te, gab der Die - ner ei - ner, die da-bei stun - den,

4

EIN DIENER

Je - su ei - nen Ba - cken-streich und sprach: Soll - test du dem Ho - hen - prie - ster al - so ant - wor - ten? 8

7

EVANGELIST JESUS

Je - sus ant - wor - te - te: Ha - be ich ü - bel ge - redt, so be - wei - se es, dass es bö - se sei;

10

EVANGELIST

ha - be ich a - ber recht ge - redt, was schlä - gest du mich? 8 Und Han - nas sand - te ihn ge - bun - den zu dem

13

Ho-hen-prie-ster Ka - i-phas. Si-mon Pe-trus a - ber stand und wär-me-te sich. Da spra - chen sie zu ihm:

12b. Chor

17

A musical score for bassoon, page 17, measures 1-10. The score is in common time (indicated by '4') and has a key signature of one sharp (indicated by 'F#'). The bassoon part consists of ten measures. Measures 1-3 show a descending eighth-note scale from B to E. Measures 4-5 show a sixteenth-note pattern of B, A, G, F. Measures 6-7 show a descending eighth-note scale from B to E. Measures 8-9 show a sixteenth-note pattern of B, A, G, F. Measure 10 ends with a half note B followed by a repeat sign and a new section starting with a C. The bassoon part is on a single staff.

I2C.

Tacet al fine

A blank musical staff consisting of five horizontal lines and four spaces, starting with a bass clef.

13. Choral

(11)

Musical score for bassoon part, system 11. The key signature is B-flat major (two flats). The bassoon plays a continuous eighth-note pattern from the first measure to the end of the system. Measures 1-10 show a steady eighth-note flow. Measure 11 begins with a dash, followed by a sixteenth note (with a dot), another dash, and then a sixteenth note (with a dot) on the final note of the system.

21

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two flats). Measure 11 starts with a rest followed by six eighth notes. Measure 12 starts with a rest followed by six eighth notes. Both measures have a fermata over the last note.

I4a. Recitativ

EVANGELIST

EVANGELIST

8
Da füh - re - ten sie Je - sum von Ka - i - pha vor das Richt-haus, und es war frü - he, und sie

6 5b

4

A musical score for voice and piano. The vocal line starts on a high note, descends, and then ascends. The piano accompaniment consists of sustained notes and chords. The key signature changes from C major to A major (one sharp) at the end of the section.

7

PILATUS

Da ging Pi - la - tus zu ih - nen her - aus und sprach: Was brin - get ihr für Kla - ge

6

10

EVANGELIST

wi - der die - sen Men - schen? Sie ant - wor - te - ten und spra - chen zu ihm:

6

4
2H

I4b. Chor

13

5

22

I4c.

27

EVANGELIST

PILATUS

Da sprach Pi - la - tus zu ih - nen: So neh - met ihr ihn

6

7b
b

29

EVANGELIST

hin und rich - tet ihn nach eu - rem Ge - setz. Da spra - chen die Ju - den zu ihm:

6

2

6

14d. Chor

32

Musical score for Viola part, system 14d. Chor, measure 32. The key signature is B-flat major (two flats). The music consists of a single melodic line on a bass clef staff.

14e.

37 EVANGELIST

Musical score for Evangelist part, system 14e, measures 8-11. The key signature changes between C major (no sharps or flats) and B-flat major (two flats). The vocal line includes lyrics: "Auf dass er - füll - let wür - de das Wort Je - su, wel - ches er sag - te, da er deu - te - te, wel - ches". The basso continuo part is shown below with bass clef and a cello-like line.

Musical score for Evangelist part, system 14e, measures 40-43. The key signature changes between C major and G major (one sharp). The vocal line continues: "To - des er ster - ben wür - de. Da ging Pi - la - tus wie - der hin - ein in das Richt - haus und rief". The basso continuo part is shown below.

Musical score for Pilatus and Evangelist parts, system 43. The key signature changes between C major and G major. The Pilatus part (top staff) sings: "Je - su und sprach zu ihm: Bist du der Ju - den Kö - nig?". The Evangelist part (bottom staff) sings: "Je - sus ant - wor - te - te:". The basso continuo part is shown below.

Musical score for Jesus and Evangelist parts, system 46. The key signature changes between G major and E major (one sharp). The Jesus part (top staff) sings: "Re - dest du das von dir selbst, o - der ha - ben's dir an - de - re von mir ge - sagt?". The Evangelist part (bottom staff) sings: "Pi - la - tus ant -". The basso continuo part is shown below.

49 PILATUS

wor - te - te: Bin ich ein Ju - de? Dein Volk und die Ho - hen - prie - ster ha - ben dich mir ü - ber-ant -

52 EVANGELIST JESUS

wor - tet. Was hast du ge - tan? Je - sus ant-wor - te - te: Mein Reich ist nicht von die - ser

55

Welt. Wä - re mein Reich von die - ser Welt, mei - ne Die - ner wür - den drob kämp - fen, dass ich den Jü - den nicht

58 EVANGELIST PILATUS

ü - ber - ant - wor - tet wür - de. A - ber nun ist mein Reich nicht von dan - nen. Da sprach Pi - la - tus zu ihm: So

61 EVANGELIST JESUS

bist du den - noch ein Kö - nig? Je - sus ant-wor - te - te: Du sa - gest's, ich bin ein Kö - nig. Ich

64

bin da - zu ge - bo - ren und in die Welt kom - men, dass ich die Wahr - heit zeu - gen soll. Wer

b b # 6

67

EVANGELIST PILATUS

aus der Wahr - heit ist, der hö - ret mei - ne Stim - me. Spricht Pi - la - tus zu ihm: Was ist Wahr - heit?

7b b b 6 #

71

EVANGELIST PILATUS

Und da er das ge - sa - get, ging er wie - der hin-aus zu den Ju - den und spricht zu ih - nen: Ich fin - de

6b

74

kei - ne Schuld an ihm. Ihr habt a - ber ei - ne Ge - wohl - heit, dass ich euch ei - nen auf O - stern los - ge - be; wollt ihr

2 6 6

77

EVANGELIST

nun, dass ich euch der Ju - den Kö - nig los - ge - be? Da schrie - en sie wie - der al - le - samt und spra - chen:

4 6 6 6

14f. Chor

81

14g.

86 EVANGELIST

86

89

91

14h. Chor

94

15. Choral

(10)

19

28

16a. Recitativ

EVANGELIST

8 Und ga - ben ihm Ba - cken - strei - che. Da ging Pi - la - tus wie - der her-aus und sprach zu

6 #

PILATUS

4 ih - nen: 8 Se - het, ich füh - re ihn her - aus zu euch, dass ihr er - ken - net, dass ich kei - ne Schuld an ihm

7 4 8 6

EVANGELIST

7 fin - de. 8 Al - so ging Je - sus her - aus und trug ei - ne Dor - nen - kro - ne und Pur - pur - kleid.

4 6 4+

PILATUS

EVANGELIST

10 8 Und er spricht zu ih - nen: 8 Se - het, welch ein Mensch! 8 Da ihn die Ho - hen -

6 # 6

13

8 prie - ster und die Die - ner sa - hen, schrie-en sie und spra - chen:

5 6 # #

16b. Chor

16

16b. Chor

16

19

19

16c.

22 EVANGELIST

PILATUS

22 EVANGELIST

PILATUS

Pi - la - tus spricht zu ih - nen: Neh - met ihr ihn hin und kreu - zi - get ihn, denn

25

EVANGELIST

25

EVANGELIST

ich fin - de kei - ne Schuld an ihm. Die Ju - den ant - wor - te - ten ihm:

16d. Chor

28

16d. Chor

28

31

31

37

37

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I7. Choral

(II)

Measure 17: A major (three sharps). The music consists of eighth-note patterns on the B string.

21

Measure 21: A major (three sharps). The music consists of eighth-note patterns on the B string.

31

Measure 31: A major (three sharps). The music consists of eighth-note patterns on the B string.

41

Measure 41: A major (three sharps). The music consists of eighth-note patterns on the B string.

I8. *tacet*

I9. Arie

Con pompa

Measure 1: F major (one sharp). The music consists of sixteenth-note patterns on the B string.

6

Measure 6: F major (one sharp). The music consists of sixteenth-note patterns on the B string.

10

Measure 10: F major (one sharp). The music consists of sixteenth-note patterns on the B string.

16

Measure 16: F major (one sharp). The music consists of sixteenth-note patterns on the B string.

21

Measure 21: F major (one sharp). The music consists of sixteenth-note patterns on the B string. Dynamic: *p*.

28

35

39

43

48

54

59

63

69

73

77

81

85 $\frac{8}{8}$

93

99

104

109

114

119

124

130

135

140

146

151

Fine

p

156

162

p

poco f

168

173

poco f

178

187

poco f

192

1

2

ff

200

204

D.S.

p

20a. Recitativ

JESUS

EVANGELIST



4

8 trach - te - te Pi - la - tus, wie er ihn los - lie - ße. Die Ju - den a - ber schrie - en und spra - chen:

5

6

5b

20b. Chor

7 Vivace



20c.

31 EVANGELIST

8 Da Pi - la - tus das Wort hö - re - te, füh - re - te er Je - sum her - aus und
 6 7b 6 5 b

34

satz - te sich auf den Richt - stuhl, an der Stät - te, die da hei - ßet Hoch - pfla - ster, auf e - brä - isch a - ber Gab - ba -
 4h 6 5 6 2

37

tha. Es war a - ber der Rüst - tag in O - stern, um die sech - ste Stun - de, und er
 7 4b 2b 8 3

40

PILATUS

EVANGELIST

spricht zu den Ju - den: 8 Se - het, das ist eu - er Kö - nig! 8 Sie schrie - en a - ber:
 6 b 6 h 6 h

20d. Chor

43

2

48

52

55

20e.

EVANGELIST PILATUS EVANGELIST

8 Spricht Pi - la - tus zu ih - nen: 8 Soll ich eu - ern Kö - nig kreu - zi - gen? 8 Die Ho - hen - prie - ster ant - wor - te - ten:
4+ 2 6 5b 6 6 #

20f. Chor

Vivace ₆₃

66

20g.

Tacet al fine

21. Arie

Amoroso

7

14

f p

26

32

38

45 12

62 6

73

80

86 Fine

92

98

103 D.S.

poco f

22a. Recitativ

EVANGELIST

8 Sie nah - men a - ber Je - sum und führ - ten ihn hin. Und er trug sein Kreuz und
 6 5 6

4 ging hin - aus zur Stät - te, die da hei - ßet Schä - del - stätt, wel - che hei - ßet auf e - brä - isch Gol - ga -
 8 7 5 [6]

7 tha. All - da kreu - zig - ten sie ihn und mit ihm zween an - de - re zu bei - den Sei - ten,
 8 # # 6 4 # 5

10 Je - sum a - ber mit - ten in - ne. Pi - la - tus a - ber schrieb ei - ne Ü - ber - schrift und setz - te
 8 6 # 6 #

13 a tempo
 8 sie auf das Kreuz und war ge - schrie - ben: Je - sus von Na - za - reth, der Ju - den
 4 6 # 6 6 #

16 **ordinario**

19

22

22b. Chor

25b **Vivace** **1**

34

40

22c.

46 EVANGELIST

PILATUS

Pi - la - tus ant - wor - te - te: Was ich ge - schrie - ben ha - be, das hab ich ge - schrie - ben.

8 8 4 2 6b

49 EVANGELIST

Die Kriegs-knech - te a - ber, da sie Je - sum ge - kreu - zi - get hat - ten, nah - men sie sei - ne Klei - der und

8 6 7b 6 b

52

mach - ten vier Tei - le, ei - nem jeg - li - chen Kriegs - knech - te ein Teil, dar - zu auch den Rock. Der Rock a - ber war un - ge -

8 b 4 4#

56

nä - het, von o - ben an ge - wür - ket durch und durch. Da spra - chen sie un - ter ein - an - der:

8 7 4b 2 8 3 6b 7b 6

22d. Chor

59

22e.

Tacet al fine

23. Choral

19

A musical staff in 3/4 time with a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. The staff consists of ten measures. Measures 1-4 show eighth notes on the A string. Measures 5-8 show eighth notes on the D string. Measures 9-10 show eighth notes on the G string. Measure 5 has a fermata over the eighth note, and measure 10 has a fermata over the eighth note.

27

A musical score for bassoon, showing ten measures of music. The key signature is B-flat major (two flats). Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a repeating pattern of eighth notes. Measure 5 has a single eighth note. Measures 6-7 show a repeating pattern of eighth notes. Measure 8 begins with a half note, followed by a quarter note, and a measure rest. Measures 9-10 show a repeating pattern of eighth notes.

24. *tacet*

25. Duett

Adagio ma non tanto

con sord.

5

A musical score for a bassoon, showing eight measures of music. The key signature changes from B-flat major to A major at the beginning of measure 8. Measure 1: B-flat major, 2/4 time, bassoon plays a sixteenth-note figure. Measure 2: B-flat major, 2/4 time, bassoon plays a sixteenth-note figure. Measure 3: B-flat major, 2/4 time, bassoon plays a sixteenth-note figure. Measure 4: B-flat major, 2/4 time, bassoon plays a sixteenth-note figure. Measure 5: B-flat major, 2/4 time, bassoon plays a sixteenth-note figure. Measure 6: B-flat major, 2/4 time, bassoon plays a sixteenth-note figure. Measure 7: A major, 2/4 time, bassoon plays a sixteenth-note figure. Measure 8: A major, 2/4 time, bassoon plays a sixteenth-note figure.

10

15

A musical score for bassoon, page 13, featuring eight measures. The key signature is B-flat major (two flats). Measure 1: Bassoon plays eighth-note pairs (B-flat, A) twice, dynamic p. Measure 2: Bassoon plays eighth-note pairs (B-flat, A) twice, dynamic p. Measure 3: Bassoon plays eighth-note pairs (B-flat, A) twice, dynamic p. Measure 4: Bassoon plays eighth-note pairs (B-flat, A) twice, dynamic p. Measure 5: Bassoon plays eighth-note pairs (B-flat, A) twice, dynamic p. Measure 6: Bassoon plays eighth-note pairs (B-flat, A) twice, dynamic p. Measure 7: Bassoon plays eighth-note pairs (B-flat, A) twice, dynamic p. Measure 8: Bassoon plays eighth-note pairs (B-flat, A) twice, dynamic p.

19

Musical score for bassoon part, measures 11-12. The score shows a bassoon line with various dynamics and articulations. Measure 11 starts with a dynamic of **f**, followed by **p**, **f**, and **p**. Measure 12 begins with a dynamic of **p**.

24

Musical score for orchestra, page 10, measures 11-12. The score consists of two systems of music. The top system is for strings (Violin I, Violin II, Viola, Cello) and the bottom system is for woodwinds (Oboe, Clarinet, Bassoon). The key signature is one flat, and the time signature is common time. Measure 11 starts with a forte dynamic (f) in the bassoon. Measure 12 begins with a forte dynamic (f) in the bassoon.

Viola

29



34 ten.



39



44



49



54



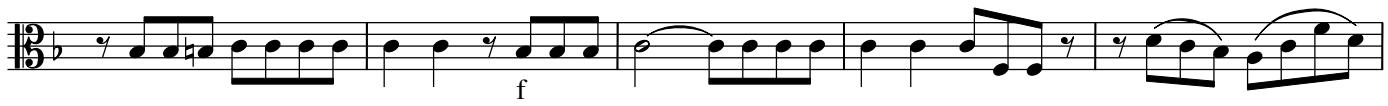
59



64 §



68



73



78



83 ten. ten.

88

93

Fine

98

103

107

D.S.

26. Choral

(11)

21

31

41

Carl Philipp Emanuel Bach
Passions-Musik nach dem Evangelisten Johannes (1776)

1. Choral

H 789

Musical score for the first chorale section (1. Choral) in G major. The score consists of four staves of music. Measure numbers 21, 31, and 41 are indicated above the staves. Various numbers (e.g., 6, 7, 5, 4, 9, 8, etc.) are placed above or below the notes, likely indicating fingerings or performance techniques. The bass clef is used throughout.

2. Recitativ

EVANGELIST

Musical score for the Evangelist's recitation. The score features a soprano vocal line and a basso continuo line. The vocal line starts with a melodic line over a sustained bass note. The lyrics begin with "Da Je-sus sol-ches ge-re-det hat-te," followed by a fermata over a bass note. The basso continuo line provides harmonic support with sustained notes.

Continuation of the Evangelist's recitation. The vocal line continues with "Ki-dron; da war ein Gar-te," followed by a fermata over a bass note. The basso continuo line provides harmonic support with sustained notes.

Continuation of the Evangelist's recitation. The vocal line continues with "Ju-das a-ber, der ihn ver-riet, wuss-te den Ort auch; denn Je-sus ver-samm-le-te sich oft da-selbst mit sei-nen," followed by a fermata over a bass note. The basso continuo line provides harmonic support with sustained notes.

Basso

9

Jün - gern. Da nun Ju - das zu sich hat - te ge - nom - men die Schar und der Ho - hen - prie - ster und

6 7b

12

Pha - ri - sä - er Die - ner, kommt er da - hin mit Fa - ckeln, Lam - pen und mit Waf - fen.

8

6 5 b 4+ #

3. Choral

4a. Recitativ

EVANGELIST

Als nun Je - sus wuss - te al - les, was ihm be - geg - nen soll - te, ging er hin - aus und sprach zu

6 7b 6 5 6b

4 JESUS EVANGELIST

ih - nen: Wen su - chet ihr? Sie ant - wor - te - ten ihm:

5b 6 6b b

4b. Chor

4c.

13 EVANGELIST JESUS EVANGELIST

Je - sus spricht zu ih - nen: Ich bin's. Ju - das a - ber, der ihn ver - riet, stund auch bei ih - nen. Als nun

6 b 2 6

17

Je - sus zu ih - nen sprach: Ich bin's, wi - chen sie zu - rü - cke und fie - len zu Bo - den.

6 #

Basso

5a. Arie

Andante

Andante 6

6 4 5 6
6 6
4+ 3 6

7 5 # 6 5 6 4 5 #
6 5 6 4 5 # - 6

13 6 6 6 6 4 5 #
6 4 5 # 6 6 4 5 # 6

20 6 6 6 6 4 5 #
6 6 6 6 4 5 # 6 6 6 6

27 6 2 6 8 6 7 5 6 4 3 8 6 7 5 6 4 3 2 6

33 7 6 6 6 7 6 5 6 4 5 3 5 4 5
7 6 5 3 2 6

39 6 5 6 6 6 4 5 3 6 8 6 7 5 6 4 5 3 8 6 7 5

f

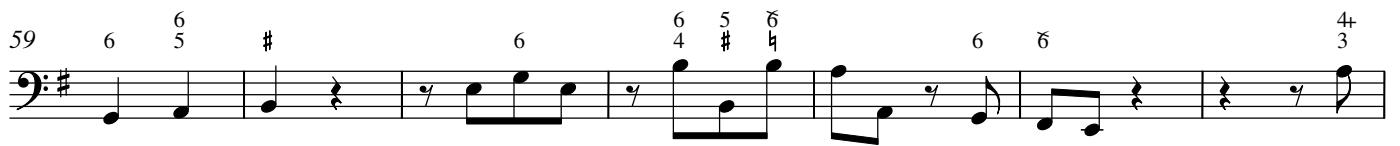
45 6 4 5 3 — 6 6 2 6 6 6 4 5 3 6

p

52 6 4 5 6 6 6 5 9 4 8 3 6 5 6 5 6

Basso

5

59 6 5 # 6 6 4 5 6


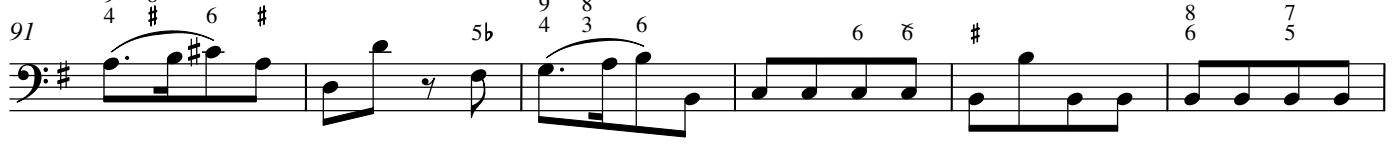
66 6 5 # 4 7b


ff p


72 7 7b 7 6 6 # 8 7


78 6 5 8 7 6 4 5 — 6 6 4 6 6 6 6 4 5


85 6 4 6 5 6 6 4 6 5 6 6 6 4 5 # 5


f


91 9 4 8 6 # 5b 9 4 8 3 6 6 6 6 8 6 7


97 6 4 5 8 6 # 6 4 5 4+ 6 6 4 6 6 6 4 5


5b. Accompagnement

104

B - - - - - - - -


Du siehst sie, Gott, die mich um - ge - ben. Wie grau - sam dür - sten sie nach mei - nem


Basso

107

Bassoon part for measure 107. The music consists of two staves. The top staff has a key signature of one sharp (F#) and the bottom staff has a key signature of one sharp (F#). The bassoon plays eighth-note patterns. The lyrics are:

Le - ben! Die Hand voll Staub
 6 em - pört sich wi - der mich!
 6 Der Wurm, wer schuf ihn?—
 5b

110

Bassoon part for measure 110. The music consists of two staves. The top staff has a key signature of one sharp (F#) and the bottom staff has a key signature of one sharp (F#). The bassoon plays eighth-note patterns. The lyrics are:

Ich!— Ich kön-nnte sie ver-der - ben, sie al - le
 6 6 6 7#
 6 4 5 6

113

Bassoon part for measure 113. The music consists of two staves. The top staff has a key signature of one sharp (F#) and the bottom staff has a key signature of one sharp (F#). The bassoon plays eighth-note patterns. The lyrics are:

sind in mei - ner Hand. Doch dar - um hast du mich nicht in die Welt ge -
 x 5 6 p

116

Bassoon part for measure 116. The music consists of two staves. The top staff has a key signature of one sharp (F#) and the bottom staff has a key signature of one sharp (F#). The bassoon plays eighth-note patterns. The lyrics are:

sandt; nein, ich will gern für al - le ster - ben. Ich
 6 5b # 4 2 9 4 8
 f f f

119

Bassoon part (Basso)

will sie nicht ver - der - ben.

$\begin{matrix} \overline{5} \\ 5 \end{matrix}$ $\begin{matrix} 7 \\ \# \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 8 \\ \# \end{matrix}$ $\begin{matrix} 7\flat \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ \# \end{matrix}$

p f

122

Bassoon part (Basso)

Aus Lie - be für ihr Heil eil ich zum Kreu - ze hin,

$\begin{matrix} 9 \\ 4 \end{matrix}$ $\begin{matrix} 8 \\ \# \end{matrix}$ $\begin{matrix} 7 \\ 4 \end{matrix}$ $\begin{matrix} 2 \\ \# \end{matrix}$

p

125

Bassoon part (Basso)

und gött - lich freu ich mich, dass ich ihr Mitt - ler bin.

$\begin{matrix} 8 \\ \# \end{matrix}$ $\begin{matrix} 4 \\ \# \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ \# \end{matrix}$ $\begin{matrix} 9 \\ 4 \end{matrix}$

p

5c. Arie

Andante

Bassoon part (Basso)

$\begin{matrix} 8 \\ 5 \end{matrix}$ $\begin{matrix} 3 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ \natural \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 1 \\ 1 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$

p

135

Bassoon part (Basso)

$\begin{matrix} 5 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 9 \\ 4 \end{matrix}$ $\begin{matrix} 8 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 5 \\ 5 \end{matrix}$ $\begin{matrix} 9 \\ 4 \end{matrix}$ $\begin{matrix} 8 \\ 3 \end{matrix}$

141

Bassoon part (Basso)

$\begin{matrix} 8 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ \# \end{matrix}$ $\begin{matrix} 1 \\ 1 \end{matrix}$

Basso

147

154

162

169

177

184

192

200

208

6a. Recitativ

EVANGELIST JESUS EVANGELIST

8 Da frag - te er sie a - ber-mal: Wen su - chet ihr? 8 Sie a - ber spra-chen:

4 6 # 7 6 #

6b. Chor

A musical score for piano, page 4, featuring a bass clef, a key signature of one sharp, and a common time signature. The score consists of five staves of music. Measures 6 through 11 are shown, with measure 12 indicated at the end. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 6 starts with a sixteenth-note grace followed by an eighth note. Measure 7 features a sixteenth-note grace and an eighth note. Measure 8 begins with a sixteenth-note grace and an eighth note. Measure 9 starts with a sixteenth-note grace followed by an eighth note. Measure 10 begins with a sixteenth-note grace and an eighth note.

6c.

10 EVANGELIST JESUS

Je - sus ant - wor - te - te: Ich hab's euch ge-sagt, dass ich's sei. Su - chet ihr denn

6

6

13 EVANGELIST

mich, so las - set die - se ge - hen. Auf dass das Wort er - ful - let wür - de, wel - ches er

6 # 6 5 2

16 a tempo

sag - te: Ich ha - be der kei - nen ver - lo - ren, die du mir ge - ge - ben hast.

[6] 6 2 5 6 5 4 3 6 6 4 3 6 6

tr

7. Choral

6 6 6 6 6 7 5 #
 9 6 6 6 4 3 6
 17 6 2 6 5 6 5 #
 Measures 6-7: Bassoon part. Measure 6: bassoon enters with a sustained note. Measure 7: bassoon enters with a sustained note. Measure 8: bassoon enters with a sustained note. Measure 9: bassoon enters with a sustained note. Measure 10: bassoon enters with a sustained note. Measure 11: bassoon enters with a sustained note. Measure 12: bassoon enters with a sustained note. Measure 13: bassoon enters with a sustained note. Measure 14: bassoon enters with a sustained note. Measure 15: bassoon enters with a sustained note. Measure 16: bassoon enters with a sustained note. Measure 17: bassoon enters with a sustained note.

8. Recitativ

EVANGELIST

Da hat - te Si - mon Pe - trus ein Sch - we - rt
 und zog es aus und
 7 4 2
 Measures 1-8: Evangelist part. The Evangelist sings a recitative line. The bassoon part continues with sustained notes.

schlug nach des Ho-hen-prie-sters Knecht und hieb ihm sein recht' Ohr ab; und der Knecht hieß Mal-chus.
 8 3 6 6
 Measures 1-8: Bassoon part. The bassoon continues to play sustained notes throughout the recitative.

JESUS
 Da sprach Je - sus zu Pe - tro: Ste - cke dein Schwert in die Schei - de. Soll ich den Kelch nicht
 6 6 4
 Measures 1-6: JESUS part. The Evangelist speaks to Peter. The bassoon part continues with sustained notes.

EVANGELIST

9

trin - ken, den mir mein Va - ter ge - ge - ben hat? 8 Die Schar a - ber und der O - ber -

6 # 4

12

8 haupt - mann und die Die - ner der Ju - den nah - men Je - sum und bun - den ihn

6 7b

14

8 und füh - re - ten ihn aufs Er - ste zu Han - nas, der war Ka - i - phas'

6 5 b

16

8 Schwä - her, wel - cher des Jah - res Ho - her - prie - ster war. Es war a - ber Ka - i - phas, der den Ju - den

6 4 6 6

19

8 riet, es wä - re gut, dass ein Mensch wür - de um - bracht für das Volk.

6 6 4 2

Basso

9. Arie

Larghetto

The sheet music consists of ten staves of double bass music. The tempo is indicated as "Larghetto". The key signature varies throughout the piece, with changes marked by Roman numerals above the staff. Measure numbers are provided at the beginning of each staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *p* (piano) and *f* (forte). The bass clef is consistently used.

Measure numbers: 6, 12, 18, 24, 30, 37, 44, 50, 56, 62.

Key signatures: 6, 12, 18, 24, 30, 37, 44, 50, 56, 62.

A page of musical notation for bassoon, featuring ten staves of music. The notation includes various dynamics such as **poco f**, **ff**, and **f**, and articulations like **p** and **5b**. Performance instructions include **Fine** and **D.S.**. The music consists of ten staves, each starting with a bass clef and a specific measure number and key signature.

Measure 69: 7 6 7 6 | 7 6 | 7 6 | 5b

Measure 76: 6 5b 9 4 8 3 | 5b | 6 6 6 6 | 6

Measure 83: 6 6 2 6 | 5b 7b 5 6 4 7 5 | poco f

Measure 89: 6 4 3 6 5 6 | 6 5 6 | 6 5 6 | 2

Measure 95: ff 6 6 6 | 6 6 6 | 6 6 6 | 6 6

Measure 101: 6 4 5 3 Fine 6 6 6 4 7 5 6 4 5 7 6 | p

Measure 108: 7 6 6 6 6 4 5 4 6 6 6 6 4 | 6

Measure 114: 5b 6 6 6 4 5 3 7 4b 8 3 6 6 6 4 7 5 | 6

Measure 120: 6 4 5 3 5 2 5 2 5 2 2 | 6

Measure 125: 6 6 6 5b 6 6 2 6 7 5 6 4 5 3 | poco f f D.S.

Measure 131: 7 6 5b 7 6 7 6 7 6 6 7 6 6 4 5 3 | D.S.

10. Recitativ

EVANGELIST

Si - mon Pe - trus a - ber fol - ge - te Je - su nach und ein an - drer Jün - ger. Der -

sel - bi - ge Jün - ger war dem Ho - hen - prie - ster be - kannt und ging mit Je - su hin - ein in des Ho - hen - prie - sters Pa - last.

Pe - trus a - ber stand drau - ßen vor der Tür. Da ging der an - dre Jün - ger, der dem Ho - hen - prie - ster be -

kannt war, hin - aus und re - de - te mit der Tür - hü - te - rin und füh - re - te Pe - trum hin - ein.

Da sprach die Magd, die Tür - hü - te - rin, zu Pe - tro: Bist du nicht auch die - ses Men - schen Jün - ger

16 EVANGELIST PETRUS EVANGELIST

ei - ner? Er sprach: Ich bin's nicht. Es stun-den a - ber die Knech-te und Die - ner und hat - ten ein

4 6 6

19

Kohl - feu - er ge-macht, denn es war kalt, und wär - me-ten sich. Pe - trus a - ber stand bei ih - nen und

6b 6 5b

22

wär - me- te sich. A - ber der Ho - he - prie - ster frag - te Je - sum um sei - ne Jün - ger

6 5b b

25

JESUS

und um sei - ne Leh - re. Je - sus ant - wor - te - te ihm: Ich ha - be frei, öf-fent-lich ge - redt für der

4b 6

28

Welt. Ich ha - be al - le-zeit ge - leh - ret in der Schu - le und in dem Tem - pel, da al - le Ju - den zu - sam - men

2 6 4 6 7

Basso

31

kom - men und ha - be nichts im Ver - bor - ge - nen ge - re - det. Was fra - gest du mich dar - um?

6

2

6 \natural

34

Fra - ge die dar - um, die ge - hö - ret ha - ben, was ich zu ih - nen ge - re - det ha - be. Sie - he,

6

2

6 b

37

die - sel - bi - gen wis - sen, was ich ge - sagt ha - be.

4
2

II. Arie

Allegro

6 5 6 5 4 2 7 3

4 7 \flat 5 6 5

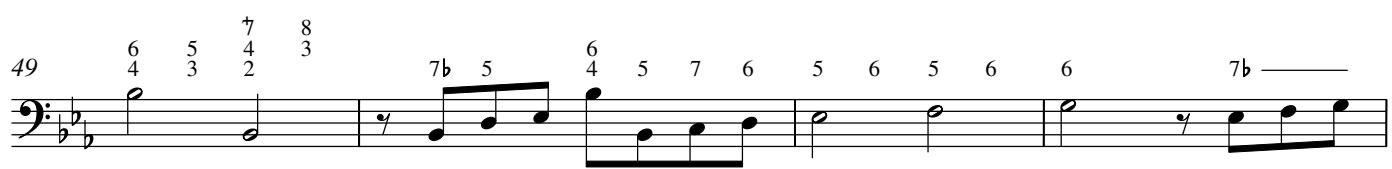
8 7 6 5 6 6 6 7 5 6 6 6 7 5

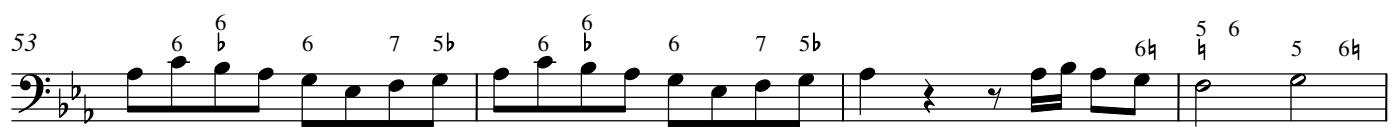
Basso

17

Basso

46 

49 

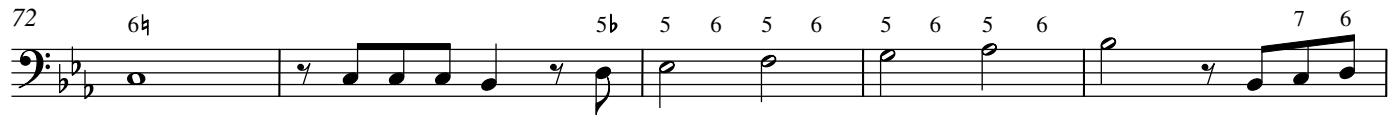
53 

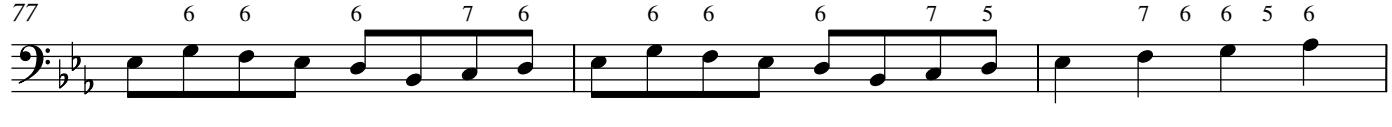
57 

60 

64 

68 

72 

77 

Basso

19

80

Bassoon

80

f

83 Fine

87

90 f p

93

96

poco f

99

102

106 unis. D.S.

p

12a. Recitativ

EVANGELIST

EIN DIENER

A musical score page featuring two staves. The top staff is in treble clef, G major, common time, with lyrics in German. The bottom staff is in bass clef, F major, common time, representing the basso continuo. Measure numbers 5b, 6, and 6b are indicated above the bass staff. The lyrics begin with "Je - su ei - nen Ba - cken-streich und sprach: Soll - test du dem Ho - hen - prie - ster al - so ant - wor - ten?"

7 EVANGELIST

JESUS

10

EVANGELIST

ha - be ich a - ber recht ge-recht, was schlä - gest du mich? Und Han - nas sand-te ihn ge-bun - den zu dem

4 6 7 6 # b 4

13

8 Ho-hen-prie-ster Ka - i-phas. Si-mon Pe-trus a - ber stund und wär-me-te sich. Da spra - chen sie zu ihm:

6 5b #

3

12b. Chor

17

7 6 6 6 4 3 2 5 #

3 C

12c.

EVANGELIST PETRUS EVANGELIST

22

Er ver - leug - ne - te a - ber und sprach: Ich bin's nicht. Spricht des Ho - hen - prie - sters Knech - te ei - ner,

4 6 6 6

C

EIN KNECHT

25

ein Ge-freund-ter dess, dem Pe - trus das Ohr ab - ge-hau - en hat - te: Sa - he ich dich nicht im Gar - ten bei

5 2 6 7 6

C

EVANGELIST

28

ihm? Da ver - leug - ne - te Pe - trus a - ber-mal, und al - so - bald krä - he - te der Hahn.

2 6 2

C

I3. Choral

(11) 6 5 7 5 5 6

21 2 6 6 4 3 6 2 6 5

I4a. Recitativ

EVANGELIST

8 Da füh - re - ten sie Je - sum von Ka - i - pha vor das Richt - haus, und es war frü - he, und sie

6 5b

4

8 gin - gen nicht in das Richt - haus, auf dass sie nicht un - rein wür - den, son - dern O - stern es - sen mög - ten.

4b

PILATUS

8 Da ging Pi - la - tus zu ih - nen her - aus und sprach: 8 Was brin - get ihr für Kla - ge

6

EVANGELIST

10

wi - der die - sen Men - schen?

Sie ant - wor - te - ten und spra - chen zu ihm:

11

14b. Chor

Musical score for bassoon part, page 13, measures 6-7. The score shows a bassoon line in 3/4 time with a key signature of one flat. Measure 6 starts with a quarter note followed by a eighth note. Measure 7 begins with a sixteenth note followed by a eighth note. The bassoon continues with eighth notes and sixteenth-note patterns throughout the measure.

A bass clef staff with ten measures. Measure 18 starts with a rest followed by a note head. Measures 19-20 show pairs of notes and rests. Measures 21-22 show single notes and rests. Measures 23-24 show pairs of notes and rests. Measures 25-26 show single notes and rests. Measures 27-28 show pairs of notes and rests. Measures 29-30 show single notes and rests.

Musical score for bassoon part, page 22, measures 6-11. The score shows a bassoon line with various notes and rests. Measure 6 starts with a sixteenth note followed by a eighth note. Measure 7 starts with a sixteenth note followed by a eighth note. Measure 8 starts with a sixteenth note followed by a eighth note. Measure 9 starts with a sixteenth note followed by a eighth note. Measure 10 starts with a sixteenth note followed by a eighth note. Measure 11 starts with a sixteenth note followed by a eighth note.

I4C.

A musical score for two voices, Evangelist and Pilatus, in common time. The Evangelist's part is in soprano C major, and Pilatus's part is in bass F major. The vocal parts are separated by a vertical bar line. The Evangelist's vocal line continues from the previous page, ending with a fermata over the eighth note of the first measure. Pilatus's vocal line begins with a bass note on the first beat of the second measure. The lyrics "Da sprach Pi - la - tus zu ih - nen:" are written below the Evangelist's staff, and "So neh - met ihr ihn" are written below Pilatus's staff. Measure numbers 6, 7b, and b are indicated above the staff. The bass staff starts with a bass clef, a common time signature, and a key signature of one sharp. The vocal line begins with a bass note on the first beat of the second measure.

EVANGELIST

29

hin und rich-tet ihn nach eu - rem Ge - setz.

6 2 # 6 h

14d. Chor

32

6 7 6 4+ 6 2 6 4+ 6 4+ 6 6 4+ 6 6 4+ 6 6 4+ 4 #

B-flat C

I4e.

37 EVANGELIST

Musical score for 'Auf dass er fullet' (Meine Seele erfreut sich in Gott). The soprano part (top) starts with a melodic line consisting of eighth and sixteenth notes. The basso continuo part (bottom) consists of sustained notes on C and G. The vocal line includes lyrics: 'Auf dass er - ful - let wür - de das Wort Je - su, wel - ches er sag - te, da er deu - te - te, wel - ches'. Measure numbers 8, 6, 4, 2, 6, and 6b are indicated above the soprano staff.

40

To - des er ster - ben wür - de. Da ging Pi - la - tus wie - der hin - ein in das Richt-haus und rief

6

46 JESUS EVANGELIST

Re - dest du das von dir selbst, o - der ha - ben's dir an - de - re von mir ge - sagt? Pi - la - - tus ant - .

6 6 #

Musical score for Pilatus, page 49. The score consists of two staves. The top staff is in treble clef and has lyrics: "wor - te - te: Bin ich ein Ju - de? Dein Volk und die Ho - hen - prie - ster ha - ben dich mir ü - ber-ant -". The bottom staff is in bass clef. Measure numbers 6 and 6 are indicated above the staff. The score is in common time.

52

EVANGELIST JESUS

wor - tet. Was hast du ge - tan? Je - sus ant-wor - te - te: Mein Reich ist nicht von die - ser

b 6 # 6

55

Welt. Wä - re mein Reich von die - ser Welt, mei - ne Die - ner wür - den drob kämp - fen, dass ich den Jü - den nicht

6

58

EVANGELIST PILATUS

ü - ber - ant - wor - tet wür - de. A - ber nun ist mein Reich nicht von dan - nen. Da sprach Pi - la - tus zu ihm: So

6 6# # 4+

61

EVANGELIST JESUS

bist du den - noch ein Kö - nig? Je - sus ant-wor - te - te: Du sa - gest's, ich bin ein Kö - nig. Ich

4+ 6 7 6 6

64

bin da - zu ge - bo - ren und in die Welt kom - men, dass ich die Wahr - heit zeu - gen soll. Wer

b b # 6

67

EVANGELIST PILATUS

aus der Wahr - heit ist, der hö - ret mei - ne Stim - me. Spricht Pi - la - tus zu ihm: Was ist Wahr - heit?

7b b b 6 #

71 EVANGELIST

PILATUS

Und da er das ge - sa - get, ging er wie - der hin-aus zu den Ju - den und spricht zu ih - nen: Ich fin - de

6

74

kei - ne Schuld an ihm. Ihr habt a - ber ei - ne Ge - wohl - heit, dass ich euch ei - nen auf O - stern los - ge - be; wollt ihr

2 6 6

EVANGELIST

nun, dass ich euch der Ju - den Kö - nig los - ge - be? Da schrie - en sie wie - der al - le - samt und spra - chen:

4 6 6

14f. Chor

81

14g.

EVANGELIST

Bar - ra - bas a - ber war ein Mör - der. Da nahm Pi - la - tus Je - sum und gei - ßel - te

2

89

ihn. Und die Kriegs-knech - te floch - ten ei - ne Kro - ne von Dor - nen und
8 3 4

91

setz - ten sie auf sein Haupt und leg - ten ihm ein Pur - pur-kleid an und spra - chen:
6 6 5

14h. Chor

94

15. Choral

(10)

19

28

16a. Recitativ

EVANGELIST

8 Und ga - ben ihm Ba - cken - strei - che. Da ging Pi - la - tus wie - der her-aus und sprach zu

6 #

PILATUS

4 ih - nen: 8 Se - het, ich füh - re ihn her - aus zu euch, dass ihr er - ken - net, dass ich kei - ne Schuld an ihm

7 4 2 8 3 6

EVANGELIST

7 fin - de. 8 Al - so ging Je - sus her - aus und trug ei - ne Dor - nen - kro - ne und Pur - pur - kleid.

4 6 4+

PILATUS

EVANGELIST

10 8 Und er spricht zu ih - nen: 8 Se - het, welch ein Mensch! 8 Da ihn die Ho - hen -

6 6 # 6

13

8 prie - ster und die Die - ner sa - hen, schrie - en sie und spra - chen:

5# # 6 # #

16b. Chor

16

20

16c.

22 EVANGELIST

PILATUS

25

EVANGELIST

16d. Chor

28

31

37

I7. Choral

(11)

Basso

7 (17) 6 5 :| 6 2 6 6

24 5 6 6

31 6 5 6 9 8 # 4+ 6

38 6 4 5 6 4 5 6 5

45 # 6 6 6 5

18. Recitativ

EVANGELIST

8 Da Pi - la - tus das Wort hö - re - te, furch - te er sich noch mehr und ging wie - der hin -

4 PILATUS EVANGELIST

ein in das Richt - haus und spricht zu Je - su: Von wan - nen bist du? A - ber Je - sus gab ihm kei - ne

7 PILATUS

Ant - wort. Da sprach Pi - la - tus zu ihm: Re - dest du nicht mit mir? Wei - best du nicht, dass ich

10 EVANGELIST

Macht ha - be, dich zu kreu - zi - gen, und Macht ha - be, dich los - zu - ge - ben? Je - sus ant - wor - te - te:

13 JESUS

Du hät - test kei - ne Macht ü - ber mich, wenn sie dir nicht wä - re von o - ben her-ab ge - ge - ben.

19. Arie
Con pompi

A musical score for bassoon, consisting of six staves of music. The score includes the following markings and dynamics:

- Staff 1: unis. (measures 1-2), dynamic f (measures 3-4), dynamic p (measures 5-6).
- Staff 2: dynamic 6 (measures 1-2), dynamic 4 (measures 3-4), dynamic 3 (measures 5-6).
- Staff 3: dynamic 9 (measures 1-2), dynamic 6 (measures 3-4), dynamic # (measures 5-6), dynamic 7 (measures 7-8), dynamic 5b (measures 9-10).
- Staff 4: dynamic 14 (measures 1-2), dynamic 9 (measures 3-4), dynamic 8 (measures 5-6), dynamic 7 (measures 7-8), dynamic 4 (measures 9-10), dynamic 3 (measures 11-12), dynamic 6 (measures 13-14), dynamic 6 (measures 15-16), dynamic 5 (measures 17-18).
- Staff 5: dynamic 20 (measures 1-2), dynamic 6 (measures 3-4), dynamic 7 (measures 5-6), dynamic 5 (measures 7-8), dynamic 4 (measures 9-10), dynamic 3 (measures 11-12), dynamic 6 (measures 13-14), dynamic 6 (measures 15-16), dynamic 5 (measures 17-18), dynamic unis. (measures 19-20), dynamic p (measures 21-22).
- Staff 6: dynamic 26 (measures 1-2), dynamic 6 (measures 3-4), dynamic 6 (measures 5-6), dynamic 5 (measures 7-8), dynamic 6 (measures 9-10), dynamic 6 (measures 11-12), dynamic 5 (measures 13-14), dynamic # (measures 15-16).
- Staff 7: dynamic 32 (measures 1-2), dynamic unis. (measures 3-4), dynamic f (measures 5-6), dynamic p (measures 7-8).
- Staff 8: dynamic 37 (measures 1-2), dynamic 6 (measures 3-4), dynamic 4 (measures 5-6), dynamic 3 (measures 7-8), dynamic 2 (measures 9-10), dynamic 5 (measures 11-12), dynamic 6 (measures 13-14), dynamic f (measures 15-16).

Basso

33

41 6 6

46 6 6 6 9 8 5b

52 9 8 5b 9 6 6 #

57 8 7b 5 6 6 6 5

61 6 6 5 7 5

66 unis. 6 # 6

71 6 5 2 5

74 # 7 6 4 2 8 7 5 6 6

Basso

A page of musical notation for double bass, featuring 14 staves of music. The notation includes various dynamics (p, f, ff), fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 7#), and performance instructions (e.g., unis., tr). The music spans from measure 79 to 136.

79 5 6 6 7 5 7# 4#
p

85 § 6b 5b 6b 6 2 6

91 unis. 6# 6 6 6 6 6

98 6 4 5 3 2 6 5b 5 2 — 6 7 6 tr 6 6

102 6 4 3 2 6 5b 5 2 — 6 7 6 tr 6 6

108 7 6 7 6 5 unis.

115 7 4 2 8 3 7b 5 f p

120 6 6 3 5 4 3 unis. f p

126 2 6 6 6 6 6 5b f p

131 6 7 5 7 5 6 6 f

136 7 5 1 6 6 5 ff

Basso

35

142 6 6 5 7 5b 9 8 7 4 3

148 6 5 6 6 7 5 7 4 3

153 Fine 5 6 6 6 5 6 6 # unis. p f

158 6 5b 9 8 8 7 6 4 5

166 5 6 6 5 6 6 7 # 5 poco f

171 7 # # unis. f poco f

177 6 6 unis. p 4 6 5b p

184 9 4 8 3 6 b 6 5b 6 b 6 5b poco f

190 6 b 6 1 2 5 6 ff

198 6 — 6 6 5 6 — 7 5 6 6

203 7 5 6 6 7 5 7 4 3 D.S. p

20a. Recitativ

JESUS

EVANGELIST

Dar - um der mich dir ü - ber - ant - wor - tet hat, der hat's grō - b're Stün - de. Von dem a

6 5b 5c 2 6

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef and a key signature of one sharp.

20b. Chor

7 Vivace

A musical score for bassoon, showing measures 6 through 10. The key signature is one flat. Measure 6 starts with a sixteenth-note rest followed by a sixteenth-note B. Measures 7 and 8 begin with eighth-note B's. Measure 9 starts with a sixteenth-note rest followed by a sixteenth-note C. Measures 10 and 11 begin with eighth-note C's.

Musical score for bassoon part, measures 10-11. The score consists of two staves. Measure 10 starts with a bass clef, a key signature of one sharp, and a tempo marking of 10. The first six measures show eighth-note patterns. Measure 7 begins with a bass clef, a key signature of one sharp, and a tempo marking of 7. Measures 8 and 9 begin with a bass clef, a key signature of one flat, and a tempo marking of 6. Measure 10 continues with a bass clef, a key signature of one sharp, and a tempo marking of 7. Measure 11 begins with a bass clef, a key signature of one sharp, and a tempo marking of 5.

Musical score for piano, page 13, measures 7-11. The score consists of two staves. The left staff is for the left hand (bass) and the right staff is for the right hand (treble). Measure 7 starts with a bass note followed by a sixteenth-note pattern. Measure 8 begins with a rest. Measure 9 starts with a bass note followed by a sixteenth-note pattern. Measure 10 starts with a bass note followed by a sixteenth-note pattern. Measure 11 starts with a bass note followed by a sixteenth-note pattern.

Musical score for piano, page 17, measures 6-7. The score consists of two staves. The left staff is for the bass (pedal) and the right staff is for the treble. Measure 6 starts with a bass note followed by a treble note. Measure 7 begins with a bass note, followed by a treble note, and then a series of eighth-note patterns. Measure 8 starts with a bass note, followed by a treble note, and then a series of eighth-note patterns. Measure 9 starts with a bass note, followed by a treble note, and then a series of eighth-note patterns. Measure 10 starts with a bass note, followed by a treble note, and then a series of eighth-note patterns.

Musical score for bassoon part, page 21, measures 1-10. The score consists of ten measures of music on a single staff. Measure 1 starts with a rest followed by a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 features a sixteenth-note pattern. Measures 5-6 show eighth-note patterns. Measure 7 starts with a rest followed by a forte dynamic. Measures 8-9 show eighth-note patterns. Measure 10 ends with a forte dynamic.

27

20c.

31 EVANGELIST

34

37

40

PILATUS

EVANGELIST

20d. Chor

43 **3**

49

53

56 [**h**]

20e.

59 EVANGELIST PILATUS EVANGELIST

Spricht Pi - la - tus zu ih - nen: Soll ich eu - ern Kö - nig kreu - zi - gen? Die Ho - hen - prie - ster ant - wor - te - ten:

63 **Vivace**

20f. Chor

63 **Vivace**

66

20g.

EVANGELIST

69

21. Arie

Amoroso

6

7

9 7 5

5 6 4 3 7b 9 4 3 7 6 6 6 5 4 3 6 6 5b

10 6 6 7

15 6 6 4 3 tasto 7 7 f p

26 7 6 4 5 7 6 5 4 5 7 7

30 9 4 3 7 6 6 5 7 f p

35 6 6 7b 6 6 4 5 7 6 5 7 7

40 6 6 4 5 6 5 7 3 2 8 3 6 6 5 7 6 5 7

Basso

This page intentionally left blank to facilitate page turn.

22a. Recitativ

EVANGELIST

1 Sie nah - men a - ber Je - sum und führ - ten ihn hin. Und er trug sein Kreuz und
 6
 5
 6

4 ging hin - aus zur Stät - te, die da hei - ßet Schä - del - stätt, wel - che hei - ßet auf e - brä - isch Gol - ga -
 7
 5
 [6]

7 tha. All - da kreuz - zig - ten sie ihn und mit ihm zween an - de - re zu bei - den Sei - ten,
 6
 4
 5

10 Je - sum a - ber mit - ten in - ne. Pi - la - tus a - ber schrieb ei - ne Ü - ber - schrift und setz - te
 6
 6
 6

13 sie auf das Kreuz und war ge - schrie - ben: Je - sus von Na - za - reth, der Ju - den
 4
 6
 6
 6
 a tempo
 6

16 **ordinario**

Kö - nig. Die - se Ü - ber - schrift la - sen viel Ju - den, denn die Stät - te war na - he bei der

19

Stadt, da Je - sus ge - kreu - zi - get ist. Und es war ge - schrie - ben auf e - brä - i - sche,

22

grie - chi - sche und la - tei - ni - sche Spra - che. Da spra - chen die Ho - hen - prie - ster der Ju - den zu Pi - la - to:

22b. Chor

25b **Vivace**

32

39

22c.

46 EVANGELIST PILATUS

Pi - la - tus ant - wor - te - te: Was ich ge - schrie - ben ha - be, das hab ich ge - schrie - ben.

6 4 2 6b

Musical score for organ and choir, page 49, Evangelist part. The score consists of two staves. The top staff is for the organ, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the choir, showing a bass clef, a key signature of one sharp, and a common time signature. The vocal line includes lyrics in German: "Die Kriegs-knech-te a - ber, da sie Je - sum ge - kreu - zi - get hat - ten, nah - men sie sei - ne Klei - der und". The score is marked with measure numbers 6, 7b, 6, and b.

52

mach - ten vier Tei - le, ei - nem jeg - li - chen Kriegs - knech - te ein Teil, dar - zu auch den Rock. Der Rock a - ber war un - ge -

22d. Chor

A musical score page for piano, page 59. The score consists of two staves. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The key signature is one flat, and the time signature is common time. The music begins with a measure of six eighth notes in the bass clef staff, followed by a measure of six eighth notes in the treble clef staff. The bass clef staff continues with a measure of six eighth notes, followed by a measure of six eighth notes. The treble clef staff then has a measure of six eighth notes, followed by a measure of six eighth notes. The bass clef staff concludes with a measure of six eighth notes, followed by a measure of six eighth notes.

22e.

64 EVANGELIST *a tempo*

Auf dass er - fil - let wür - de die die Schrift, die da sa - get: Sie ha - ben mei - ne

67

Klei - der un - ter sich ge - tei - let und ha - ben ü - ber mei - nen

70 *ordinario*

Rock das Los ge - wor - fen. Sol - ches ta - ten die Kriegs - knech - te. Es stun - den a - ber bei dem

73

Kreu - ze Je - su sei - ne Mut - ter und sei - ner Mut - ter Schwe - ster, Ma - ri - a, Kle - o-phas'

76

Weib, und Ma - ri - a Mag - da - le - na. Da nun Je - sus sei - ne Mut - ter sa - he

79 *a tempo*

und den Jün - ger da - bei ste - hen, den er lieb hat - te, spricht er zu sei - ner Mut - ter:
5 b 6 #

82 JESUS EVANGELIST

Weib, sie - he, sie - he, das ist dein Sohn! 6 5 Dar -
6 4+ 6 5 b 6 # 6 b # b

85 JESUS

nach spricht er zu dem Jün - ger: Sie - he, sie - he, das ist dei - ne Mut - ter!
6 4 6 6 5 3 6 5

EVANGELIST
88 *ordinario*

Und von der Stun - de an nahm sie der Jün - ger zu sich.
7b 2

23. Choral

(10) 6 9 8 6 2 6 7 5

19 6 5b 6 4 5

27 6 6 6 6 4 # 6 7 6 4 3

24. Recitativ

EVANGELIST

8
Dar-nach, als Je-sus wus-ste, dass schon al-les voll-bracht war, dass die Schrift er-füll-let

6 5b

4 a tempo JESUS EVANGELIST ordinario

wür-de, spricht er: Mich dür-stet! Da stund ein Ge-fäß voll

unis. 5 3 5 3 5 7b 6

7
Es-sig. Sie a-ber füll-le-ten ei-nen Schwamm mit Es-sig und leg-ten ihn um ei-nen Y-so-pen

4 2 6

10 adagio JESUS

und hiel-ten es ihm dar zum Mun-de. Da nun Je-sus den Es-sig ge-nom-men hat-te, sprach er: Es

6 4 2 6 6 6

14 EVANGELIST ordinario

ist voll - - bracht! Und nei-ge-te das Haupt und ver-schied.

2 # 4 6 7 4

25. Duett

Adagio ma non tanto

Bassoon part (Basso) for the duet movement 25.

The score consists of eight staves of music, each with a bass clef and a key signature of one flat. Measure numbers are indicated at the beginning of each staff.

Measure 1: Bassoon plays eighth-note pairs. Fingerings: 5 5, 5 5, 6 5 4 #, 4 6 6 6.

Measure 4: Bassoon plays eighth-note pairs. Fingerings: 7 #, 6 5 b, 5 b 6, 6 5 b, 5 6, 7 b 5 6. *tasto*.

Measure 8: Bassoon plays eighth-note pairs. Fingerings: 6 4 5 #, 6 4 5 #, 6 4 6 4, 6 6 6.

Measure 12: Bassoon plays eighth-note pairs. Fingerings: 6 6 4, 6 6, 6 4 5 #, 7 5 5, 7 5 5. Dynamics: *p*.

Measure 16: Bassoon plays eighth-note pairs. Fingerings: 6 5 4 #, 4 6 6 6, 7 #, 6 5 4 3, 9.

Measure 20: Bassoon plays eighth-note pairs. Dynamics: *f*, *p*, *f*, *p*. Fingerings: 8 6, 7 5, 6 4 7, 7, 6 4.

Measure 24: Bassoon plays eighth-note pairs. Fingerings: 6 4 3, 7 5 3, 7 b 5 4 3, 6 4 3, 6 6, 2, 6, 6 4 5 3.

Measure 28: Bassoon plays eighth-note pairs. Fingerings: 7 5 5, 7 5 5, 8 6 7 5 4 3, 2 6 6 6.

The image shows ten staves of musical notation for bassoon, arranged in two columns of five staves each. The music begins at measure 32 and continues through measure 60. Each staff features a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads and stems, with some notes having horizontal dashes or dots. Measures 32-35 show a series of eighth-note patterns. Measures 36-40 introduce more complex rhythms, including sixteenth-note groups and grace notes. Measures 41-44 feature sustained notes and eighth-note chords. Measures 45-48 continue with eighth-note patterns and some sixteenth-note figures. Measures 49-53 show a mix of eighth and sixteenth notes with dynamic markings like f (fortissimo) and p (pianissimo). Measures 54-58 present a variety of rhythmic patterns, including measures with 7, 9, and 11 notes. Measures 59-60 conclude the page with eighth-note patterns.

Basso

64

Basso

51

96

Fine

p

100

104

f

p

108

D.S.

26. Choral

(II)

21

31

41

