

Carl Philipp Emanuel Bach
Passions-Musik nach dem Evangelisten Johannes (1784)

I. Choral

H 797

Musical score for Oboe I, featuring six staves of music. The key signature is C major (one sharp). Measure 11 starts with a rest followed by eighth notes. Measure 17 begins with a half note. Measure 24 features a melodic line with eighth and sixteenth notes. Measure 31 shows a return to a more sustained harmonic pattern. Measure 38 continues the eighth-note pattern. Measure 45 concludes with a melodic line ending on a half note.

2a. Recitativ

EVANGELIST

13

Recitative for Evangelist. The Evangelist's part begins with a long sustained note (measures 13-14), followed by a melodic line with eighth and sixteenth notes. The Evangelist asks, "Was - fen. Als nun Je - sus wuss - te al - les," with a fermata over the last note. The bassoon part (measures 14) consists of sustained notes.

Recitative for Jesus and Evangelist. The Evangelist asks, "Wen su - chet ihr? Sie ant - wor - te - ten ihm:" The Jesus part (measures 16-17) consists of eighth-note patterns. The Evangelist part (measures 17-18) includes sustained notes and a melodic line.

2b. Chor

19b Allegro

2c.

21b EVANGELIST

JESUS

EVANGELIST

8 Je - sus spricht zu ih - nen: Ich bin's.
5 # # # # 2
Ju - das a - ber, der ihn ver -

25

8 riet, stund auch bei ih - nen.
Als nun Je-sus zu ih - nen sprach:
7 4b 2 8 3
Ich bin's,
wi - chen sie zu - rü - cke und

29

JESUS

EVANGELIST

8 fie - len zu Bo - den.
4 2 6 Da frag - te er sie a - ber - mal:
4 2 Wen su - chet ihr?
8 Sie a - ber spra - chen:

2d. Chor

32b Allegro

2e.

Tacet al fine

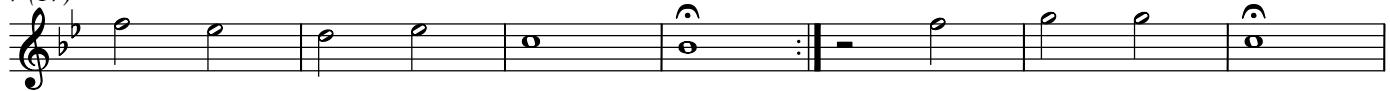
Oboe I

3

3. Choral



7 (17)



24



30



4. – 6. tacet

7. Choral



17



8a. Recitativ

53

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

8 8 6 5

8b. Chor

56 Allegro

Musical score for piano, page 10, featuring two staves. The top staff begins with a treble clef, common time, and a dynamic marking of \circ . It consists of two measures of music. The bottom staff begins with a treble clef and the number '59' to its left. It also consists of two measures of music.

8c.

62 EVANGELIST 17

PILATUS

Da ging Pi - la - tus zu ih - nen her - aus und sprach: Was

Was

17 6 6 6

8d. Chor

Allegretto

85

93

8e.

99 EVANGELIST

PILATUS

99

EVANGELIST: Da sprach Pi - la - tus zu ih - nen:

PILATUS: So neh - met ihr ihn

101

EVANGELIST

101

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

PILATUS: Da spra - chen die Ju - den zu ihm:

8f. Chor

Allegro

8g.

Tacet al fine

9. Chor

Nachdrücklich und etwas langsam

8

8

13

tr

tr

1 2

1

Ioa. Recitativ

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

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

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

Iob. Chor

Allegro

Ioc.

Tacet al fine

II. — I2. tacet

13a. Recitativ

EVANGELIST

8 Da nahm Pi - la - tus Je - sum und gei - Bel - te ihn. Und die Kriegs - knech - te floch - ten
7 4 2 8 3

3 ei - ne Kro - ne von Dor - nen und setz - ten sie auf sein Haupt und leg - ten ihm ein Pur - pur - kleid an und spra - chen:
4 6 6 5

13b. Chor

Allegretto

14. Choral

15. – 16. tacet

17. Chor

Adagio

8

9

16

23

31

39

5

18a. Recitativ

EVANGELIST

8

6

5

6

5

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

18b. Chor

Allegro

5

8

c

18c.

II EVANGELIST

PILATUS

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

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

18d. Chor

Andante

17

21

25

18e.

EVANGELIST

16

(JESUS)

30

31

32

33

34

35

dir ü - ber - ant - wor - tet hat, der hat's grö - ße - re Sün - de.

EVANGELIST

48

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

49

50

51

52

53

18f. Chor

52 Nicht zu hurtig

Musical score for Oboe I, page 10, measures 52-53. The key signature is B-flat major (two flats). The time signature is 3/8. The music consists of eighth-note patterns.

Musical score for Oboe I, page 10, measures 61-62. The key signature is B-flat major (two flats). The time signature is 3/8. The music features eighth-note patterns with a fermata over the second measure.

Musical score for Oboe I, page 10, measures 69-70. The key signature is B-flat major (two flats). The time signature is 3/8. The music consists of eighth-note patterns.

Musical score for Oboe I, page 10, measures 75-76. The key signature changes to C major. The time signature is 3/8. The music consists of eighth-note patterns.

18g.

82 EVANGELIST

Musical score for Evangelist, page 10, measures 82-83. The key signature is C major. The time signature is common time (indicated by '6'). The vocal line includes lyrics: '- tha. Es war a - ber der Rüst - tag in O - stern, um die sech - ste'. The bass line is shown below.

Musical score for Pilatus and Evangelist, page 10, measures 90-91. The key signature is C major. The time signature is common time (indicated by '6'). The vocal parts are labeled 'PILATUS' and 'EVANGELIST'. The lyrics are: 'Stun-de, und er spricht zu den Ju - den: Se - het, das ist eu - er Kö - nig! Sie schrie-en a - ber:'. Measure 91 shows a change in bass line with a bassoon part.

18h. Chor

94 Allegro

Musical score for Chorus, page 10, measures 94-95. The key signature is B-flat major (two flats). The time signature is 3/8. The music consists of eighth-note patterns.

Musical score for Chorus, page 10, measures 98-99. The key signature is B-flat major (two flats). The time signature is 3/8. The music consists of eighth-note patterns.

181.

102 EVANGELIST

PILATUS

EVANGELIST

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

Soll ich eu - ren Kö - nig kreu - zi - gen?

Die Ho-hen-prie-ster ant-wor-te-ten:

6
5

4+

2

18j. Chor

Allegro

105

A musical score page for piano, page 105. It features a single melodic line in G major, 12/8 time, and treble clef. The key signature has one sharp. The tempo is indicated as 105 BPM. The music consists of a series of eighth-note chords and single notes, primarily in the upper half of the staff.

108

A musical score for a single melodic line. It consists of ten measures on five-line staff paper. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The melody begins with eighth-note pairs (eighth note down, eighth note up) followed by eighth-note pairs (eighth note up, eighth note down). This pattern repeats four times. In the fifth measure, the eighth-note pairs change to (eighth note up, eighth note down, eighth note up). This pattern continues through the end of the measure. The notes are black, and the stems are vertical. There is a fermata over the eighth note in the final measure.

110

tr

181

113 EVANGELIST

23

Und es war ge - schrie - ben auf e - brä - i-sche, grie - chi-sche

23

6b

138

A musical score for a single melodic line, likely for voice or instrument. The score consists of three staves of music. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). Measures 1-3 are shown, ending with a repeat sign and a double bar line. The melody includes various note values such as eighth and sixteenth notes, and rests.

und la - tei - ni-sche Spra - che.

Da spra - chen die Ho - hen - prie - ster der

5

b

18l. Chor

141 Allegretto



146



150



154



18m.

159 EVANGELIST

8

Musical score for Evangelist, page 12, measures 159-163. The key signature changes to common time (indicated by '8'). The vocal line includes lyrics: "Rock. Der Rock a - ber war un - ge - nä - het, von o - ben an ge -". The bass line is shown below.

169

Musical score for Evangelist, page 12, measures 169-173. The key signature changes to common time (indicated by '8'). The vocal line continues with lyrics: "wir - ket durch und durch. Da spra - chen sie un - ter - ein - an - der:". The bass line is shown below.

18n. Chor

171 Allegro



175



179

183

187

190

194

197

180.

Tacet al fine

19. Chor

Etwas langsam

(11, 21) 1

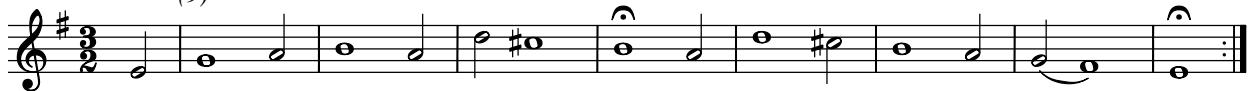
5 (15, 25)

8 (18, 28)

20. tacet

21. Choral

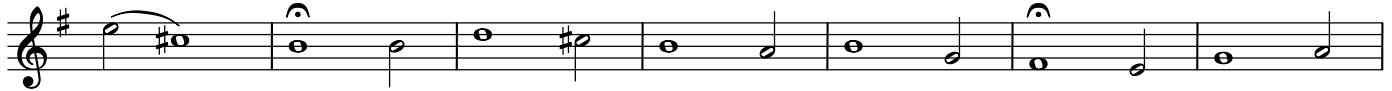
(9)



16b



23



30



22. – 24. tacet

25. Choral



10



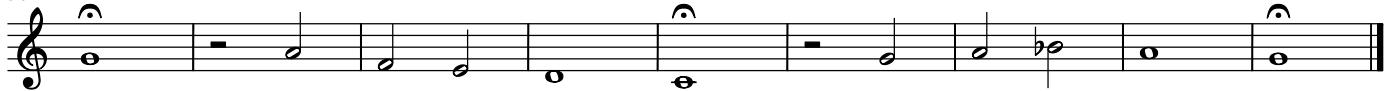
19



28



37



Carl Philipp Emanuel Bach
Passions-Musik nach dem Evangelisten Johannes (1784)

I. Choral

H 797

(11)

8 (18) 25 32 39 45

2a. Recitativ

EVANGELIST

13

Waf - fen. Als nun Je - sus wuss - te al - les,

$\frac{7}{4}$
 $\frac{2}{2}$

13

16 JESUS EVANGELIST

was ihm be-geg-nen soll-te, ging er hin-aus und sprach zu ih-nen:

8 3 6 5 5 4 6

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

8 4 6

17

18

19

2b. Chor

19b Allegro

2c.

*21b EVANGELIST**JESUS**EVANGELIST*

25

29

*JESUS**EVANGELIST*

2d. Chor

32b Allegro

2e.

Tacet al fine

3. Choral

(II)

7 (17)

24

30

4. – 6. tacet

7. Choral

8a. Recitativ

EVANGELIST (JESUS) EVANGELIST

50

53

8b. Chor

56 **Allegro**

59



8c.

62 EVANGELIST

17

PILATUS

Da ging Pi - la - tus zu ih - nen her - aus
und sprach: Was

81

EVANGELIST

brin - get ihr für Kla - ge wi - der die - sen Men - schen? Sie ant - wor - te - ten und spra - chen zu ihm:

8d. Chor

85 **Allegretto**

89



94



8e.

99 EVANGELIST

PILATUS

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

Oboe II

5

101

EVANGELIST

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

8 Da spra - chen die Ju - den zu ihm:

6 2 6 [h]

8f. Chor

104 Allegro

8g.

Tacet al fine

9. Chor

Nachdrücklich und etwas langsam

8

14

10a. Recitativ

EVANGELIST

PILATUS

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

8 Ich fin - de

6h

4

8
2
6
6

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

7

EVANGELIST

8
4+
6
6

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

Iob. Chor

Allegro II

13

IOC.

Tacet al fine

II. — I2. tacet

13a. Recitativ

EVANGELIST

13b. Chor

Allegretto

14. Choral

15. – 16. tacet

Oboe II

17. Chor

Adagio

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 11 starts with a dynamic *p*. Measure 12 begins with a dynamic *f*.

8

15

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a half note rest followed by eighth-note pairs in eighth-note time. Measure 12 begins with a half note rest, followed by eighth-note pairs, and then a measure of eighth notes starting with a dynamic of *p*. The score concludes with a dynamic of *f*.

22

Musical score for measures 11-12. The first measure starts with a forte dynamic (f) and ends with a piano dynamic (p). The second measure starts with a piano dynamic (p) and ends with a forte dynamic (f). Measure 11 concludes with a fermata over the eighth note.

29

A musical score for piano, featuring two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It contains measures 11 and 12, which begin with a dynamic of *p*. The bottom staff shows a bass clef and a common time signature. Measures 11 and 12 continue from the top staff, ending with a dynamic of *p*.

36

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a common time signature. The score consists of seven measures. Measure 1 starts with a fermata over a note followed by six eighth notes. Measure 2 starts with a fermata over a note followed by five eighth notes. Measure 3 starts with a fermata over a note followed by six eighth notes, with the third note sharp. Measures 4 through 7 each contain six eighth notes. Dynamics are indicated as follows: dynamic *f* under the first measure, dynamic *ff* under the third measure, dynamic *f* under the fourth measure, dynamic *ff* under the seventh measure, and a dynamic *f* under the eighth measure.

43

18a. Recitativ

EVANGELIST

EVANGELIST

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

6 5♯ 6 ♯ ♯

6 5♯ 6 ♯ ♯

18b. Chor

Allegro

18c.

II EVANGELIST **PILATUS**

EVANGELIST

18d. Chor

Andante

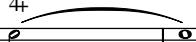
18e.

EVANGELIST **(JESUS)**

48 EVANGELIST



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

4  # 5b

18f. Chor

52 Nicht zu hurtig



62

69

76

18g.

82 EVANGELIST



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

6

90

PILATUS

EVANGELIST



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

8 3 5 6 5b

18h. Chor

94 Allegro

98

18i.

102 EVANGELIST

PILATUS

EVANGELIST

18j. Chor

Allegro

18k.

113 EVANGELIST

23

138

18l. Chor

141 Allegretto



145



150



155



18m.

159 EVANGELIST

8

Musical score for Evangelist, page 12, measures 159-162. The key signature changes between C major (no sharps or flats) and B-flat major (two flats). The vocal line includes lyrics: "Rock. Der Rock aber war un - ge - nä - het, von o - ben an ge -". The bass line is shown below the vocal line.

169

Musical score for Evangelist, page 12, measures 169-172. The key signature changes between C major (no sharps or flats) and B-flat major (two flats). The vocal line includes lyrics: "wir - ket durch und durch. Da spra - chen sie un - ter - ein - an - der:". The bass line is shown below the vocal line.

18n. Chor

171 Allegro

Musical score for Chor, page 12, measures 171-174. The key signature is B-flat major (two flats). The music consists of eighth note patterns.

178



182



186



189



193

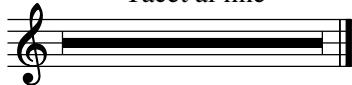


197



180.

Tacet al fine



19. Chor

Etwas langsam

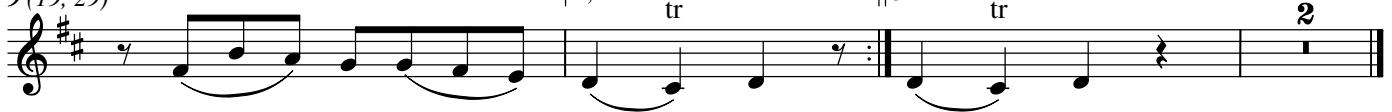
(11, 21) 1



5 (15, 25)

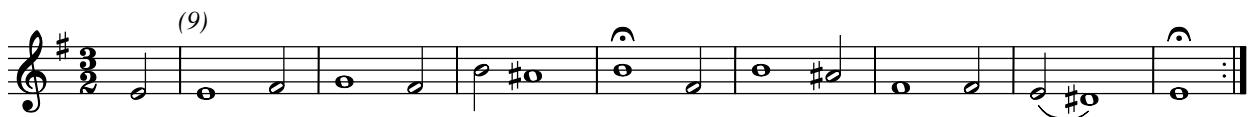


9 (19, 29)



20. tacet

21. Choral



16b



23



30



22. – 24. tacet

25. Choral



10



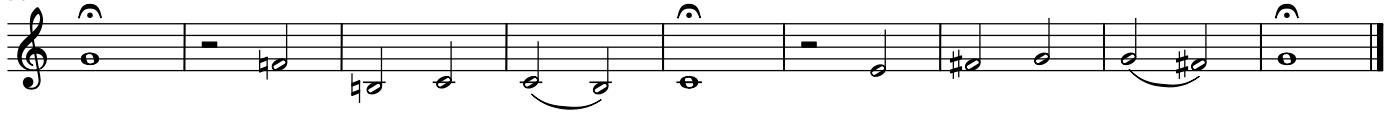
19



28



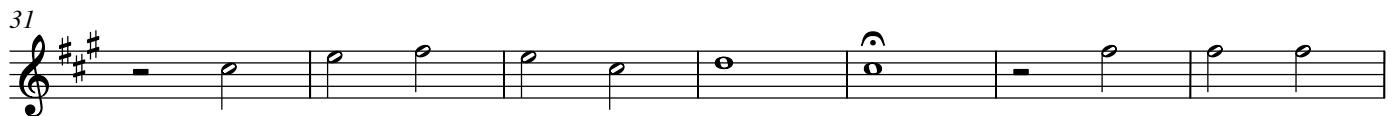
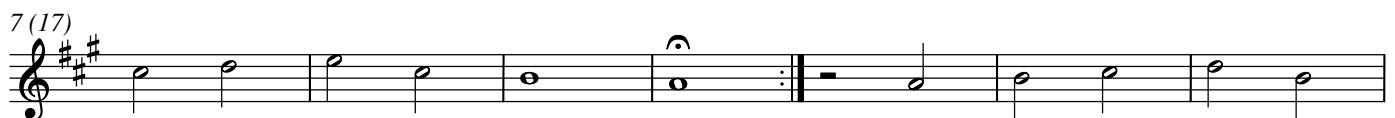
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Carl Philipp Emanuel Bach
Passions-Musik nach dem Evangelisten Johannes (1784)

I. Choral

H 797



2a. Recitativ

EVANGELIST

13

Violino I score for Recitativ section, Evangelist part. The score consists of two staves: Treble (top) and Bass (bottom). The key signature changes from common time (C) to A major (A) at measure 13. The vocal line includes lyrics: "Waf - fen. Als nun Je - sus wuss - te al - les," with a melodic line above the text. Measure numbers 8 and 13 are indicated.

16

JESUS

EVANGELIST

Violino I score for Recitativ section, featuring three voices: Jesus (Treble), Evangelist (Bass), and another Evangelist (Treble). The key signature changes from A major (A) to G major (G) at measure 16. The lyrics include: "was ihm be-geg-nen soll-te, ging er hin-aus und sprach zu ih-nen: Wen su-chet ihr? Sie ant-wor-te-ten ihm:" with corresponding measure numbers 8, 3, 6, 5, 4, and 6. Measure numbers 16 and 17 are indicated.

2b. Chor

19b Allegro

Violino I score for Chor section, Allegro part. The key signature changes to C major (C) at measure 19b. The vocal line consists of eighth-note patterns.

2c.

21b EVANGELIST

JESUS

EVANGELIST

Violino I score for Chor section, featuring three voices: Evangelist (Treble), Jesus (Bass), and Evangelist (Treble). The key signature changes to C major (C) at measure 21b. The lyrics include: "Je - sus spricht zu ih - nen: Ich bin's. Ju - das a - ber, der ihn ver -" with corresponding measure numbers 8, 5, and 2. Measure numbers 21b and 22 are indicated.

25

Violino I score for Chor section, continuing lyrics from the previous page. The key signature changes to F major (F) at measure 25. The lyrics include: "riet, stund auch bei ih - nen. Als nun Je - sus zu ih - nen sprach: Ich bin's, wi - chen sie zu - rü - cke und" with corresponding measure numbers 8, 7, 4b, 2, 8, and 3. Measure numbers 25 and 26 are indicated.

29

JESUS EVANGELIST

fie - len zu Bo - den.
Da frag - te er sie a - ber - mal:
Wen su - chet ihr? Sie a - ber spra - chen:

4
2

6

4
2

12

8

2d. Chor

32b Allegro

2e.

Tacet al fine

3. Choral

(11)

7 (17)

24

30

4. tacet

Violino I

5. Arie

Allegretto

tr tr tr tr tr

tr tr tr tr tr

6 12 17 23 27 32 37 42 48 52

p *f* *p* *f* *p* *f* *f* *p* *f* *p*

p *f* *p* *f* *p* *f* *p* *f* *f* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

p *f* *p* *f* *p* *f* *p* *f* *f* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

p *f* *p* *f* *p* *f* *p* *f* *f* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

p *f* *p* *f* *p* *f* *p* *f* *f* *p*

57 Fine

60

66 D.C.

f

6. tacet

7. Choral

9

17

8a. Recitativ

EVANGELIST

(JESUS) EVANGELIST

50

53

8
8
#

6
5

8b. Chor

56 Allegro



59



8c.

62 EVANGELIST

17

PILATUS

Da ging Pi - la - tus zu ih - en her - aus
und sprach: Was

81

EVANGELIST

brin - get ihr für Kla - ge wi - der die - sen Men - schen? Sie ant - wor - te - ten und spra - chen zu ihm:

8d. Chor

Allegretto

85 2



91



95



8e.

99 EVANGELIST

PILATUS

8 Da sprach Pi - la - tus zu ih - nen:
6 7b
9 So neh - met ihr ihn

101

EVANGELIST

8 hin und rich - tet ihn nach eu - rem Ge - setz.
6 2 6 [h]
9 Da spra - chen die Ju - den zu ihm:

8f. Chor

104 Allegro

104
106

8g.

Tacet al fine

9. Chor

Nachdrücklich und etwas langsam

6 tr
11 tr
16 tr | 1 | 2 |

10a. Recitativ

EVANGELIST

PILATUS

8 Und da er das ge - sa - get, ging er wie - der hin-aus zu den Ju - den und spricht zu ih - nen: 8 Ich fin-de

4 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

7 EVANGELIST

nun, dass ich euch der Ju - den Kö - nig los - ge - be? 8 Da schrie - en sie wie - der al - le - samt und spra - chen:

4 6 6

10b. Chor

Allegro

13

10c.

Tacet al fine

II. Accompagnement

Adagio

Basso

Christ, sei Ge-fühl! Gott zürnt! Wer kann ihm wi-der-stehn? Gott zürnt! Sein

Sohn, den Sün-dern ü-ber-ge-ben, der Chri-stus, wird für uns in dem Ge-rich-te be-

- - - ben! Das Volk, das jauch-zend ihn er-hob, dies ist nicht mehr sein Freund, be-

singt nicht mehr sein Lob. „Er ster-be“, ruft es aus! „Und wird er un-ter-lie-gen, dies wol-len

wir, dies sehn wir mit Ver-gnü-gen.“ Ent-fleih der Welt, mein Christ, und

such die Ein-sam-keit, klag dich als Sün-der an und wein und tra-ge Leid!

12. Arie

Allegro

12. Arie
Allegro

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Musical score for Violino I, featuring six staves of music. The key signature is one sharp (F#). Measure 34 starts with a dynamic *p*, followed by eighth-note pairs. Measure 35 begins with a dynamic *f*. Measures 36-37 show sixteenth-note patterns. Measure 38 starts with a dynamic *p*. Measures 39-40 show eighth-note pairs with slurs. Measure 41 starts with a dynamic *f*. Measures 42-43 show eighth-note pairs. Measure 44 starts with a dynamic *p*. Measures 45-46 show eighth-note pairs. Measure 47 starts with a dynamic *poco f*, followed by a dynamic *f*. Measures 48-49 show sixteenth-note patterns. Measure 50 starts with a dynamic *tr*.

13a. Recitativ

EVANGELIST

Musical score for Evangelist, Recitativ, featuring two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The vocal line consists of eighth notes. The lyrics are: Da nahm Pi - la - tus Je - sum und gei - ßel - te ihn. Und die Kriegs - knech - te floch - ten. Measure 8: 8 7 4 2. Measure 9: 8 3.

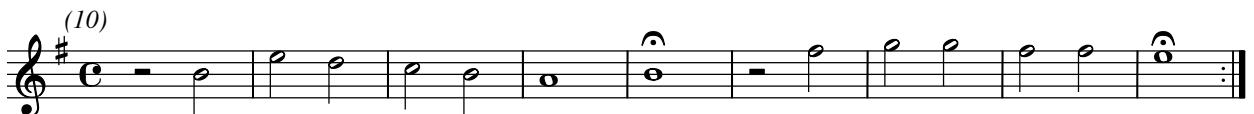
Musical score for Evangelist, Recitativ, featuring two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The vocal line consists of eighth notes. The lyrics are: ei - ne Kro - ne von Dor - nen und setz - ten sie auf sein Haupt und leg - ten ihm ein Pur - pur - kleid an und spra - chen: 4 6 6 5. Measure 14: 4. Measure 15: 6. Measure 16: 6. Measure 17: 5.

13b. Chor

7 Allegretto



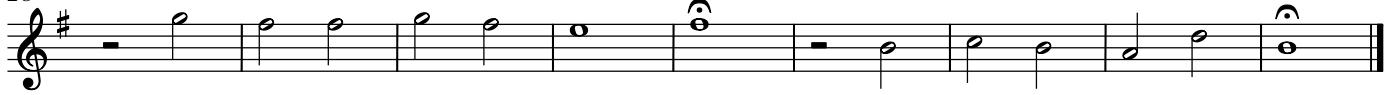
14. Choral



19



28



15. tacet

16. Accompagnement

Etwas langsam

Soprano

Schon stei - get in die Him - mel der Op - fer flam - me Rauch vom hei - li - gen Al -

p

4

tar! Das Op - fer kommt und beut sich sei - nem Wür - ger dar. Bald wird die mör-de - ri - sche

f *p*

7 ganz langsam und im Tempo

Wut das Lamm voll Un - schuld tö - ten. Komm ü - ber uns, o Blut des

10

ordinario

Lam - mes, das uns - re Sün - den trägt! Des Hel - den Blut, der Zier des Stam - mes von

13

langsam

Ju - da! Aus den Nö - ten der Sün - de wirst du uns be - frein! Schau, Rich - ter, nun her - ab vom

16

Thron! Das Op - fer blu - tet, das Op - fer blu - tet, er, dein Sohn!

I7. Chor

Adagio

17. Chor
Adagio

7

13

19

25

31

37

43

I8a. Recitativ

EVANGELIST

8

9

10

11

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

18b. Chor

5 Allegro

Violino I

5 Allegro

8

18c.

11 EVANGELIST

PILATUS

11

PILATUS

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

6

5 \natural

14

EVANGELIST

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

4

2

8

18d. Chor

Andante

17

21

25

18e.

30 EVANGELIST

16

(JESUS)

30

16

5 b

6

8

dir ü - ber - ant - wor - tet hat, der hat's grō - ße - re Sün - de.

48 EVANGELIST

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

18f. Chor

52 Nicht zu hurtig

18g.

82 EVANGELIST

6

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

$\frac{7}{4}$

$\frac{2}{2}$

PILATUS

EVANGELIST

90 Stun-de, und er spricht zu den Ju - den: Se - het, das ist eu - er Kö - nig!

$\frac{8}{3}$ 5

$\frac{6}{6}$ $\frac{5}{5b}$

18h. Chor

94 Allegro



98



18i.

102 EVANGELIST

PILATUS

EVANGELIST

102 Spricht Pi - la - tus zu ih - nen: | Soll ich eu - ren Kö - nig kreu - zi - gen? | Die Ho - hen - prie - ster ant - wor - te - ten:
6 5 | 4 | 2 |
103 Bass line continues.

18j. Chor

Allegro

105



108



110



18k.

113 EVANGELIST

23

113 Und es war ge - schrie - ben auf e - brä - i-sche, grie - chi-sche
23 | 6b |
114 Bass line continues.

138

138 und la - tei - ni-sche Spra - che. Da spra - chen die Ho - hen - prie - ster der Ju - den zu Pi - la - to:
5 b
139 Bass line continues.

18l. Chor

141 Allegretto



146



150



154



18m.

159 EVANGELIST

8

8 Rock. Der Rock a - ber war un - ge - nä - het, von o - ben an ge -

8 4 2

169

8 wir - ket durch und durch. Da spra - chen sie un - ter - ein - an - der:

7 4b 2 8 3

18n. Chor

171 Allegro



175



179

183

187

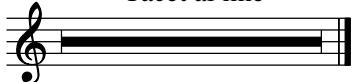
190

194

197

180.

Tacet al fine



19. Chor

Etwas langsam

(11, 21)



4 (14, 24)



7 (17, 27)



30



20. tacet

21. Choral

(9)

16b

23

30

22. tacet

23. Arie

Adagio

6

12

17

22

27

32

38

43

47

53

58

63

68

73

78

24. tacet

25. Choral



10



19



28



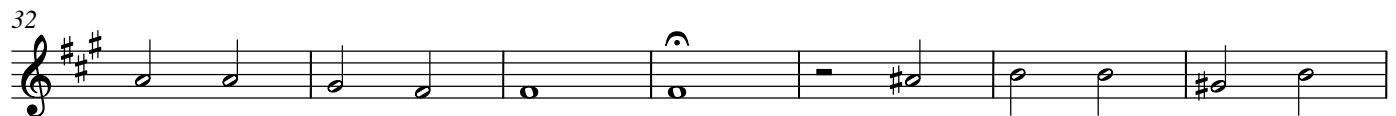
37



Carl Philipp Emanuel Bach
Passions-Musik nach dem Evangelisten Johannes (1784)

I. Choral

H 797



2a. Recitativ

EVANGELIST

13

Violino II part of the musical score. The top staff is in common time (C) and common key (C). The bottom staff is in common time (C) and common key (C). The vocal line begins with a long note followed by eighth notes. The lyrics are: "Waf - fen. Als nun Je - sus wuss - te al - les," with measure numbers 8, 9, 10, 11, 12, 13, 14, 15, 16 above the notes. The bass line consists of eighth notes.

16

JESUS

EVANGELIST

Violino II part of the musical score. The top staff is in common time (C) and common key (C). The bottom staff is in common time (C) and common key (C). The vocal line continues with eighth notes. The lyrics are: "was ihm be-geg-nen soll-te, ging er hin-aus und sprach zu ih-nen: Wen su-chet ihr? Sie ant-wor-te-ten ihm:" with measure numbers 8, 9, 10, 11, 12, 13, 14, 15, 16 above the notes. The bass line consists of eighth notes.

2b. Chor

19b Allegro

Violino II part of the musical score. The top staff is in common time (C) and common key (C). The bottom staff is in common time (C) and common key (C). The vocal line consists of eighth notes. The key signature changes to G major (G) at the end of the measure.

2c.

21b EVANGELIST

JESUS

EVANGELIST

Violino II part of the musical score. The top staff is in common time (C) and common key (C). The bottom staff is in common time (C) and common key (C). The vocal line continues with eighth notes. The lyrics are: "Je - sus spricht zu ih - nen: Ich bin's. Ju - das a - ber, der ihn ver -" with measure numbers 8, 9, 10, 11, 12, 13, 14, 15, 16 above the notes. The bass line consists of eighth notes.

25

Violino II part of the musical score. The top staff is in common time (C) and common key (C). The bottom staff is in common time (C) and common key (C). The vocal line continues with eighth notes. The lyrics are: "riet, stund auch bei ih - nen. Als nun Je - sus zu ih - nen sprach: Ich bin's, wi - chen sie zu - rü - cke und" with measure numbers 8, 9, 10, 11, 12, 13, 14, 15, 16 above the notes. The bass line consists of eighth notes.

29

JESUS EVANGELIST

2d. Chor

32b Allegro

2e.

Tacet al fine

3. Choral

(11)

7 (17)

14

20

4. tacet

Violino II

5. Arie

Allegretto

tr tr tr tr

tr tr tr tr

6

11

16

22

26

31

35

42

48

52

Fine

60

66 D.C.

6. tacet

7. Choral

7

13

19

8a. Recitativ

EVANGELIST
50

(JESUS) EVANGELIST

mich? Und Han - nas sand - te ihn ge - bun - den zu dem Ho - hen - prie - ster

53

8
8

6
5

8b. Chor

56 Allegro 1

59

8c.

62 EVANGELIST 17 PILATUS

8
17
6
6

81 EVANGELIST

8
6

2h
6

8d. Chor

85 Allegretto

89

94

8e.

99 EVANGELIST

PILATUS

101

EVANGELIST

8f. Chor

Allegro

8g.

Tacet al fine

9. Chor

Nachdrücklich und etwas langsam

16

tr

| 1 | 2 |

10a. Recitativ

EVANGELIST

PILATUS

8 Und da er das ge - sa - get, ging er wie - der hin-aus zu den Ju - den und spricht zu ih - nen: 8 Ich fin-de

4 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

7 EVANGELIST

nun, dass ich euch der Ju - den Kö - nig los - ge - be? 8 Da schrie - en sie wie - der al - le - samt und spra - chen:

4 6 6

10b. Chor

Allegro II

13

10c.

Tacet al fine

II. Accompagnement

Adagio

Basso

Christ, sei Ge-fühl! Gott zürnt! Wer kann ihm wi-der-stehn? Gott zürnt! Sein

Sohn, den Sün-dern ü-ber-ge-ben, der Chri-stus, wird für uns in dem Ge-rich-te be- - - ben! Das Volk, das jauch-zend ihn er-hob, dies ist nicht mehr sein Freund, be-

singt nicht mehr sein Lob. „Er ster-be“, ruft es aus! „Und wird er un-ter-lie-gen, dies wol-len wir, dies sehn wir mit Ver-gnü-gen.“ Ent-fleih der Welt, mein Christ, und

such die Ein-sam-keit, klag dich als Sün-der an und wein und tra-ge Leid!

12. Arie

Allegro

4

8

12

16

19

24

28

31

35

38

Musical score for Violino II:

- Measure 43: Treble clef, key signature of one sharp. Dynamics: **f**, **p**.
- Measure 48: Treble clef, key signature of one sharp. Dynamics: **poco f**, **f**.
- Measure 51: Treble clef, key signature of one sharp. Dynamics: **tr**.

13a. Recitativ

EVANGELIST

Musical score for Evangelist (Recitative):

Da nahm Pi - la - tus Je - sum und gei - bel - te ihn. Und die Kriegs - knech - te floch - ten

8 7 4 2 8 3

Musical score for Evangelist (Recitative):

ei - ne Kro - ne von Dor - nen und setz - ten sie auf sein Haupt und leg - ten ihm ein Pur - pur - kleid an und spra - chen:

8 4 6 6 5

13b. Chor

Allegretto

Musical score for Chor (Allegretto):

14. Choral

(10)

Musical score for Choral section:

19

Musical score for Choral section:

28

Musical score for Choral section:

I 5. tacet

16. Accompagnement

Etwas langsam

Soprano

Schon stei - get in die Him - mel der Op - fer flam - me Rauch vom hei - li - gen Al -

4

tar! Das Op - fer kommt und beut sich sei - nem Wür - ger dar. Bald wird die mör - de - ri - sche

7 ganz langsam und im Tempo

Wut das Lamm voll Un - schuld tö - ten. Komm ü - ber uns, o Blut des

10 ordinario

Lam - mes, das uns - re Sün - den trägt! Des Hel - den Blut, der Zier des Stam - mes von

13 langsam

Ju - da! Aus den Nö - ten der Sün - de wirst du uns be - frein! Schau, Rich - ter, nun her - ab vom

16

Thron! Das Op-fer blu - tet, das Op - fer blu - tet, er, dein Sohn!

pp

17. Chor

Adagio

p

8

p

f

15

p

f

22

p

f

tr

29

p

f

p

36

f

ff

f

ff

43

pp

f

p

pp

18a. Recitativ

EVANGELIST

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

18b. Chor

Allegro

18c.

EVANGELIST

PILATUS

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

14

EVANGELIST

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

18d. Chor

Andante

17
21
25

18e.

30 EVANGELIST **16** (JESUS)

dir ü - ber - ant - wor - tet hat, der hat's grō - ße - re Sün - de.

48 EVANGELIST

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

18f. Chor

52 Nicht zu hurtig

62

69

76

18g.

82 EVANGELIST

6

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

$\frac{7}{4}$
 $\frac{4}{2}$

90 PILATUS EVANGELIST

8 Stun-de, und er spricht zu den Ju-den: 8 Se - het, das ist eu - er Kö - nig! 8 Sie schrie-en a - ber:
3 5 6 5b

18h. Chor

94 **Allegro**

Musical score for piano, page 19, measures 98-100. The score consists of two staves. The top staff uses a treble clef and common time, starting with a quarter note followed by eighth notes. The bottom staff uses a bass clef and common time, featuring eighth-note patterns. Measure 98 ends with a repeat sign and a double bar line. Measure 99 begins with a bass note followed by eighth-note patterns. Measure 100 concludes with a final bass note.

181.

102 EVANGELIST

PILATUS

EVANGELIST

A musical score for three voices (Soprano, Alto, Bass) in common time. The key signature changes between G major (two sharps) and F major (one sharp). The vocal parts are: Soprano: Spricht Pi - la - tus zu ih - nen: (with fingerings 6 and 5); Alto: Soll ich eu - ren Kö - nig kreu - zi - gen? (with fingerings 4+ and 2); Bass: Die Ho - hen - prie - ster ant - wor - te - ten. The score includes dynamic markings like forte and piano, and various rests.

18j. Chor

Allegro

18k.

113 EVANGELIST

23

Und es war ge - schrie - ben auf e - brä - i - sche, grie - chi-sche

23

6b

138

15
8 und la - tei - ni-sche Spra - che. Da spra - chen die Ho - hen - prie - ster der Ju - den zu Pi - la - to:
5
6

181. Chor

141 Allegretto

A musical score for piano in G major, common time. The left hand part is shown on the page, consisting of ten measures. Measure 1 starts with a half note followed by a quarter note. Measures 2-3 show a pattern of eighth notes and sixteenth notes. Measures 4-5 continue this pattern with some variations. Measures 6-7 show a return to the initial pattern. Measures 8-9 show a continuation of the established rhythmic patterns. Measure 10 concludes the section with a final pattern of eighth and sixteenth notes.

145

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 starts with a half note in the bass, followed by eighth notes in the treble. Measure 12 starts with a half note in the bass, followed by eighth notes in the treble.

150

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a key signature of one flat. Measure 11 starts with a quarter note on the A string of the treble clef staff, followed by eighth notes on the G string, B string, and A string. Measure 12 begins with a sixteenth-note pattern on the G string of the treble clef staff, followed by eighth notes on the B string and A string, and concludes with a half note on the A string.

155

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a key signature of one flat. Measure 11 starts with a half note in the bass staff followed by a eighth-note pattern of B, A, C, B, A, C. Measure 12 begins with a eighth-note pattern of B, A, C, B, A, C, followed by a half note in the bass staff, a quarter note in the treble staff, and a half note in the bass staff.

18m.

159 EVANGELIST

8

Rock. Der Rock a - ber war un - ge - - nä - het, von o - ben an ge -

4
2

169

Musical score for 'Die Schwestern' by Brahms. The vocal part (Soprano) starts with a melodic line in G major, quarter note time. The lyrics 'wir - ket durch und durch.' are followed by a piano interlude. The vocal line continues with 'Da spra - chen sie un - ter - ein - an - der:' and concludes with a melodic line ending on a half note. The piano part provides harmonic support throughout. Measure numbers 8, 7, 4b, 2, 8, and 3 are indicated above the staff.

18n. Chor

Allegro

3

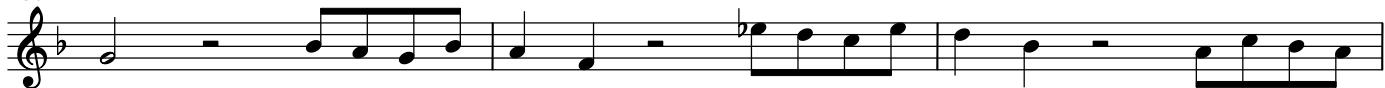
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182



186



189



193

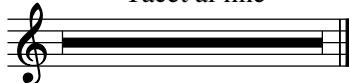


197



180.

Tacet al fine



19. Chor

Etwas langsam

(11, 21)



4 (14, 24)



7 (17, 27)



30

1, 2 tr || 3 tr tr

Musical score for Violino II, page 19, measures 30. The music is in common time with a key signature of two sharps. It shows a transition between measures 1-2 and 3, with trills indicated in each section.

20. tacet

21. Choral

(9)

Musical score for Violino II, page 19, measures 21. The music is in common time with a key signature of one sharp. It features a choral-style melody with sustained notes and grace notes.

16b

Musical score for Violino II, page 19, measures 16b. The music is in common time with a key signature of one sharp. It consists of a single measure of eighth-note patterns.

23

Musical score for Violino II, page 19, measures 23. The music is in common time with a key signature of one sharp. It consists of a single measure of eighth-note patterns.

30

Musical score for Violino II, page 19, measures 30. The music is in common time with a key signature of one sharp. It consists of a single measure of eighth-note patterns.

22. tacet

23. Arie

Adagio

The musical score consists of 12 staves of Violin II music. The key signature is one flat, and the time signature is common time. The music is divided into measures by vertical bar lines. Key performance instructions and dynamics include:

- Measure 1:** Dynamics *p*.
- Measure 6:** Dynamics *tr* and *pp*.
- Measure 11:** Dynamics *tr*.
- Measure 16:** Dynamics *f*, *mf*, and *p*.
- Measure 22:** Dynamics *mf*, *f*, and *ff*.
- Measure 27:** Dynamics *mf* and *p*.
- Measure 32:** Dynamics *pp*.
- Measure 37:** Dynamics *mf*, *p*, and *tr*.
- Measure 42:** Dynamics *f*.
- Measure 46:** Dynamics *pp* and *p*.
- Measure 52:** Dynamics *p*.

57

62

67

72

78

24. tacet

25. Choral

10

19

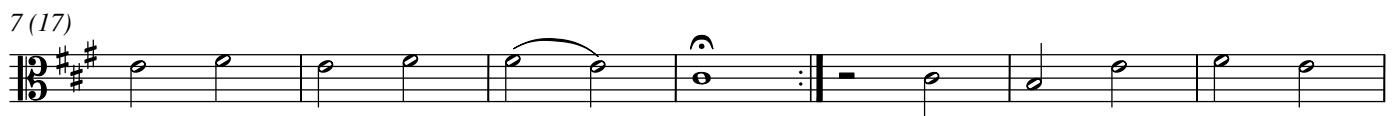
28

37

Carl Philipp Emanuel Bach
Passions-Musik nach dem Evangelisten Johannes (1784)

I. Choral

H 797



2a. Recitativ

EVANGELIST **13**

16

JESUS EVANGELIST

2b. Chor

19b Allegro

2c.

21b EVANGELIST JESUS EVANGELIST

25

29 JESUS EVANGELIST

fie - len zu Bo - den. Da frag - te er sie a - ber - mal: Wen su - chet ihr? Sie a - ber spra - chen:

4 2 6 4 2

BASSOON PART

2d. Chor

32b Allegro

Musical score for bassoon part, page 12, measures 1-10. The score consists of ten staves of music. The first staff shows a bass clef, a common time signature, and a key signature of one sharp. The second staff shows a bass clef, a common time signature, and a key signature of one sharp. The third staff shows a bass clef, a common time signature, and a key signature of one sharp. The fourth staff shows a bass clef, a common time signature, and a key signature of one sharp. The fifth staff shows a bass clef, a common time signature, and a key signature of one sharp. The sixth staff shows a bass clef, a common time signature, and a key signature of one sharp. The seventh staff shows a bass clef, a common time signature, and a key signature of one sharp. The eighth staff shows a bass clef, a common time signature, and a key signature of one sharp. The ninth staff shows a bass clef, a common time signature, and a key signature of one sharp. The tenth staff shows a bass clef, a common time signature, and a key signature of one sharp.

2e.

Tacet al fine

3. Choral

Musical score for the first piano part, page 11, measures 1-6. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef, a key signature of one flat (B-flat), and a common time signature. Measure 1 starts with a whole rest followed by a half note. Measures 2-5 each contain a half note. Measure 6 starts with a half note followed by a whole rest.

7 (17)

Musical score for bassoon part 2, measures 11-12. The score consists of two staves. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains six measures of music. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains three measures of music.

24

A musical staff in bass clef, common time, with a key signature of one flat. The tempo is marked as quarter note = 120.

30

Musical score for bassoon part, page 10, measures 11-12. The score consists of two staves. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains measures 11 through 13. Measure 11 starts with a half note followed by a whole note. Measure 12 begins with a half note, followed by a fermata over a whole note, a short rest, another whole note, and a half note. Measure 13 starts with a half note, followed by a whole note, and ends with a half note. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains measures 14 through 16. Measure 14 starts with a half note, followed by a whole note, and ends with a half note. Measure 15 starts with a half note, followed by a whole note, and ends with a half note. Measure 16 starts with a half note, followed by a whole note, and ends with a half note.

4. tacet

5. Arie

Allegretto

B **2**

4

9

14

20

25

30

35

40

46

Viola

5



55

Fine

59

64

D.C.

6. tacet

7. Choral

7

13

19

8a. Recitativ

EVANGELIST (JESUS) EVANGELIST

50

mich? Und Han - nas sand - te ihn ge - bun - den zu dem Ho-hen-prie - ster
8 7 4 2

53

Ka - i-phas. Si-mon Pe - trus a - ber stund und wär - me - te sich. Da spra - chen sie zu ihm:
8 8 6 5

8b. Chor

Allegro

56 2

8c.

62 EVANGELIST 17 PILATUS

Da ging Pi - la - tus zu ih - nen her - aus und sprach: 8 Was
17 6 6

81 EVANGELIST

brin - get ihr für Kla - ge wi - der die - sen Men-schen? 8 Sie ant - wor - te - ten und spra - chen zu ihm:
8 6 # 2

8d. Chor

Allegretto

85 5

94

8e.

99 EVANGELIST

PILATUS

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

101

EVANGELIST

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

8f. Chor

104 Allegro

8g.

Tacet al fine

9. Chor

Nachdrücklich und etwas langsam

6
11
16

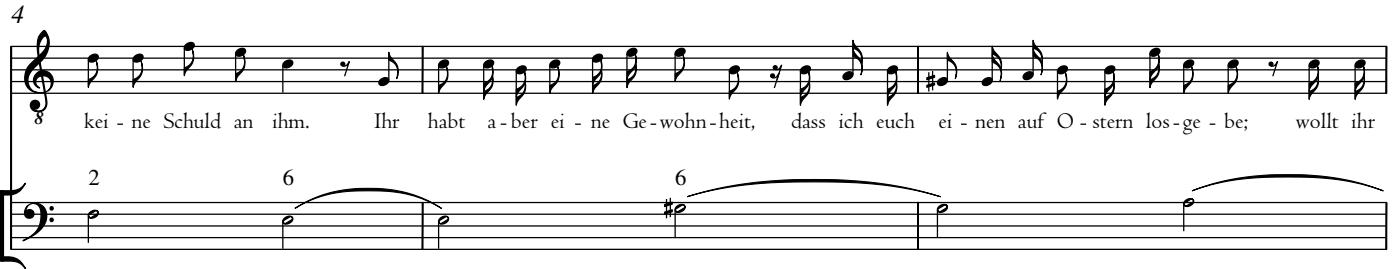
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10a. Recitativ

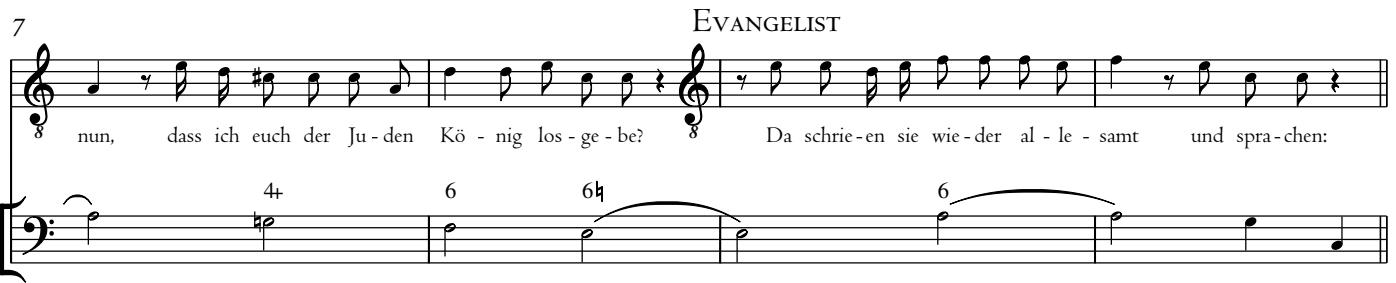
EVANGELIST

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



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



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

10b. Chor

Allegro II

13

10c.

Tacet al fine

II. Accompagnement

Adagio

Basso

Christ, sei Gefühl! Gott zürnt! Wer kann ihm widerstehn? Gott zürnt! Sein

Sohn, den Sündern übergeben, der Christus, wird für uns in dem Gericht be-

-ben! Das Volk, das jauchzend ihn erhob, dies ist nicht mehr sein Freund, be-

singt nicht mehr sein Lob. „Er sterbe“, ruft es aus! „Und wird er unterliegen, dies wollen

wir, dies sehn wir mit Vergnügen.“ Entfleht der Welt, mein Christ, und

such die Einsamkeit, klag dich als Sünder an und wein und trage Leid!

12. Arie

Allegro

4

8

13

17

21

26

32

36

40

45

poco *f* *f*

50

13a. Recitativ

EVANGELIST

8 Da nahm Pi - la - tus Je - sum und gei - bel - te ihn. Und die Kriegs - knech - te floch - ten
7 4 2 8 3

3

8 ei - ne Kro - ne von Dor - nen und setz - ten sie auf sein Haupt und leg - ten ihm ein Pur - pur - kleid an und spra - chen:
4 6 6 5

13b. Chor

7 Allegretto

14. Choral

(10)

19

28

I5. tacet

16. Accompagnement

Etwas langsam

Soprano

Schon stei - get in die Him - mel der Op - fer flam - me Rauch vom hei - li - gen Al -

4

tar! Das Op-fer kommt und beut sich sei - nem Wür - ger dar. Bald wird die mör-de - ri-sche

7 ganz langsam und im Tempo

Wut das Lamm voll Un - schuld tö - ten. Komm ü - ber uns, o Blut des

10 ordinario

Lam - mes, das uns - re Sün - den trägt! Des Hel - den Blut, der Zier des Stam - mes von

13 langsam

Ju - da! Aus den Nö - ten der Sün - de wirst du uns be - frein! Schau, Rich - ter, nun her-ab vom

16

A musical score page showing a vocal line and a piano accompaniment. The vocal line starts with a quarter note, followed by a rest, then eighth notes. The piano accompaniment consists of sustained bass notes. The vocal part continues with 'Das Op - fer blu - tet, das Op - fer blu - tet, er, dein Sohn!' The piano accompaniment ends with a dynamic marking 'pp'.

17. Chor

Adagio

8

Musical score for orchestra, page 10, measures 11-12. The score consists of two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the bassoon. The key signature is one sharp (F# major). Measure 11 starts with a forte dynamic (f) for the bassoon, followed by eighth-note patterns for the strings. Measure 12 begins with a piano dynamic (p) for the bassoon, followed by eighth-note patterns for the strings.

16

Musical score for bassoon part, measures 11-12. The score consists of two measures on a bass clef staff. Measure 11 starts with a grace note followed by eighth-note pairs. Measure 12 begins with a dynamic *p*, followed by eighth-note pairs and a sixteenth-note cluster. Measures 11 and 12 end with fermatas.

24

Musical score for bassoon part, measures 11-12. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a dynamic marking of p . It features a continuous eighth-note pattern with slurs and grace notes. The second staff begins with a bass clef, a common time signature, and a dynamic marking of f . It also features a continuous eighth-note pattern with slurs and grace notes.

32

Musical score for strings and woodwind section. The strings play eighth-note patterns in measures 1-3. The woodwinds enter in measure 4 with eighth-note chords. Dynamics: *p*, *f*, *ff*, *f*.

41

A musical score for a three-octave bassoon. The score consists of two staves. The top staff starts with a dynamic of ***ff*** and features six measures of eighth-note patterns. The bottom staff begins with a dynamic of ***p***, followed by measures of ***pp***, ***f***, ***p***, and ***pp***. Measures are separated by vertical bar lines.

18a. Recitativ

EVANGELIST

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

18b. Chor

5 Allegro

18c.

11 EVANGELIST

PILATUS

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

14

EVANGELIST

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

18d. Chor

Andante

17

20

90 PILATUS EVANGELIST

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

8 8 8
3 5 6 5b

18h. Chor

94 Allegro

A musical score for a bassoon part, consisting of ten measures. The key signature is one flat (B-flat major). The time signature is common time (C). The bassoon plays eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups. Measures 1 through 9 are identical, showing a repeating pattern of eighth-note pairs followed by a sixteenth-note group. Measure 10 begins with a single eighth note, followed by a sixteenth-note group, and ends with a sixteenth-note group.

98

A musical score for bassoon, showing measures 11 and 12. The key signature is B-flat major (two flats). The bassoon plays eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups. Measure 11 starts with a sixteenth note followed by an eighth-note pair, then a sixteenth-note group, and so on. Measure 12 continues this pattern with eighth-note pairs and sixteenth-note groups.

181.

102 EVANGELIST

PILATUS

EVANGELIST

182

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

12/8

18j. Chor

Allegro 105

The musical score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a treble clef and a bass clef. The bottom staff is in common time and has a key signature of one sharp (F#). It features a bass clef. The music begins with a forte dynamic (F) and consists of eighth-note patterns. The first measure starts with a bass note followed by a treble note. Subsequent measures show a repeating pattern of bass and treble notes.

107

A musical staff in common time with a treble clef and a key signature of one sharp. The melody begins with a series of eighth notes: a quarter note followed by three eighth notes. This is followed by a sixteenth note, a quarter note, another sixteenth note, and a eighth note. The pattern continues with a sixteenth note, a quarter note, another sixteenth note, and a eighth note. The final measure shows a sixteenth-note cluster: a sixteenth note tied to a sixteenth note, followed by a eighth note, a sixteenth note, and a eighth note.

110

A musical score for the bassoon part, ending with a repeat sign and a C-clef. The score consists of two staves of music. The first staff ends with a repeat sign, indicating a return to the beginning of the section. The second staff begins with a C-clef, indicating a change in pitch.

I8k.

113 EVANGELIST

23

Und es war ge - schrie - ben auf e - brä - i - sche, grie - chi-sche

23 **6b**

138

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

5

b

18l. Chor

141 Allegretto

145

148

152

155

18m.

159 EVANGELIST

8

Rock. Der Rock a - ber war un - ge - nä - het, von o - ben an ge -

8

4

2

169

wir - ket durch und durch. Da spra - chen sie un - ter - ein - an - der:

7

4b

2

8

3

18n. Chor

171 Allegro

174



183



187



190



194

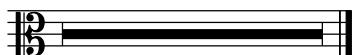


197



180.

Tacet al fine



19. Chor

Etwas langsam

(11, 21)

(11, 21)

5 (15, 25)

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of eighth and sixteenth note patterns, including a measure with a sixteenth-note grace note followed by a sixteenth-note head note. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains eighth notes and sixteenth notes, with a measure consisting of a sixteenth-note grace note followed by a sixteenth-note head note.

9 (19, 29)

1, 2 | 3

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a half note in the bass, followed by a eighth-note triplet (B, C, D) in the treble, a quarter note (D) in the bass, and a eighth-note triplet (F, G, A) in the treble. Measure 12 begins with a eighth-note triplet (G, A, B) in the treble, followed by a quarter note (B) in the bass, a eighth-note triplet (D, E, F) in the treble, and a eighth-note triplet (A, B, C) in the bass.

20. tacet

21. Choral

(9)

A musical staff in common time (indicated by a 'C') and G major (indicated by a 'G' and a sharp sign). The first measure consists of a half note followed by a series of eighth notes. The second measure begins with a half note, followed by a series of eighth notes. The third measure begins with a half note, followed by a series of eighth notes.

16b

A musical staff in B major (two sharps) with a common time signature. The notes are as follows: a whole note, a half note, a half note, a whole note.

23

A musical staff in bass clef and common time. The key signature has one sharp. The staff shows two measures of music. Measure 11 starts with a half note, followed by a quarter note, a eighth note, a sixteenth note, and a eighth note. Measure 12 starts with a half note, followed by a quarter note, a eighth note, a sixteenth note, and a eighth note.

30

A musical score for bassoon, page 1, measures 1-10. The score consists of ten staves of music. Measure 1 starts with a half note followed by a quarter note. Measures 2-3 show a pattern of eighth notes. Measures 4-5 continue the eighth-note pattern. Measures 6-7 show a return to the previous patterns. Measures 8-9 show a final pattern before a repeat sign. Measure 10 concludes the section.

22. tacet

23. Arie

Adagio

1

6

11

17

23

29

35

41

47

53

58

64

70

76

24. tacet

25. Choral

10

19

28

37

Carl Philipp Emanuel Bach
 Passions-Musik nach dem Evangelisten Johannes (1784)

I. Choral

H 797

Measures 11-16 in C major. Measure 11 starts with a rest. Measures 12-15 show a pattern of eighth notes followed by rests. Measure 16 ends with a half note.

Measures 17-21 in C major. Measure 17 starts with a half note. Measures 18-20 show a pattern of eighth notes followed by rests. Measure 21 ends with a half note.

Measures 24-28 in C major. Measure 24 starts with a half note. Measures 25-27 show a pattern of eighth notes followed by rests. Measure 28 ends with a half note.

Measures 31-35 in C major. Measure 31 starts with a half note. Measures 32-34 show a pattern of eighth notes followed by rests. Measure 35 ends with a half note.

Measures 38-42 in C major. Measure 38 starts with a half note. Measures 39-41 show a pattern of eighth notes followed by rests. Measure 42 ends with a half note.

Measures 45-49 in C major. Measure 45 starts with a half note. Measures 46-48 show a pattern of eighth notes followed by rests. Measure 49 ends with a half note.

2a. Recitativ

EVANGELIST

8 Da Je - sus sol - ches ge - re - det hat - te, ging er hin - aus mit sei - nen
 4 6

3 Jün - gern ü - ber den Bach Ki - dron; da war ein Gar - te, dar-ein ging Je - sus und sei - ne Jün - ger.
 7b

6 Ju - das a - ber, der ihn ver - riet, wuss - te den Ort auch; denn Je - sus ver-samm - le - te
 4 6

9 sich oft da - selbst mit sei - nen Jün - gern. Da nun Ju - das zu sich hat - te ge-nom - men die Schar und der
 2 4 2

12

Ho - hen - prie - ster und Phar - i - sä - er Die - ner, kommt er da - hin mit Fa - ckeln, Lam - pen und mit

6

4+

14

Waf - fen. Als nun Je - sus wuss - te al - les, was ihm be - geg - nen soll - te, ging er hin -

7

4

2

8

3

17

JESUS EVANGELIST

aus und sprach zu ih - nen: Wen su - chet ihr? Sie ant - wor - te - ten ihm:

5

4

6

6

5

4

3

2

1

0

1

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3

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325

326

24 EVANGELIST

8 Ju - das a - ber, der ihn ver - riet, stund auch bei ih - nen. Als nun Je - sus zu ih - nen

2

27

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

7 4b 2 8 3 4 2

30

JESUS EVANGELIST

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

6 4 2

12/8

2d. Chor

32b Allegro

7 6

12/8

2e.

34b EVANGELIST

JESUS

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

6 7b 6b

38 EVANGELIST

las - set die - se ge - hen. Auf dass das Wort er - ful - let wür - de, wel - ches er sag - te: Ich

6

41 andante

ha - be de - rer kei - nen ver - lo - ren, die du mir ge - ge - ben hast.

44 ordinario

Da hat - te Si - mon Pe - trus ein Schwert und zog es aus und schlug nach des Ho - hen - prie - sters

47

Knecht und hieb ihm sein recht' Ohr ab; und der Knecht hieß Mal - chus. Da sprach Je - sus zu

50 JESUS

Pe - tro: Ste - cke dein Schwert in die Schei - de. Soll ich den Kelch nicht trin - ken, den mir mein Va - ter ge - ge - ben hat?

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3. Choral

(11)

7 (17) 6 6 4 6 6 6 6

24 6 4b 2 5b 6 6 6 6

30 6 5 6 5 6 5 6 5

4. Recitativ

EVANGELIST

Die Schar aber und der Oberhauptmann und die

3 Die - ner der Ju - den nah - men Je - sum und bun - den ihn und füh - re - ten ihn aufs Er - ste zu

6 Han - nas, der war Ka - i-phas' Schwä - her, wel - cher das Jahr Ho - her - prie - ster war.

5. Arie

Allegretto

6 6 6 #

45 6 5 4 # 6 6 unis. f

50 6. 5 6. 5 6 5 4 #

54 6 unis. p f 6

Fine

59 unis. 6 # 7 # 6 5 4 #

64 7 # 6 5 6 unis. f D.C.

6. Recitativ

EVANGELIST

8 Es war aber Ka - i - phas, der den Ju - den

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

6 4 #

7. Choral

Musical score for the Choral section, featuring two staves of basso continuo music. The top staff uses a bass clef and has measure numbers 6, 6, 6, 6, 6, 7, and 5 above it. The bottom staff also uses a bass clef and has measure numbers 7, 6, 6, 6, 6, and 6 above it. Measure 13 includes a soprano vocal entry with a melodic line. Measures 19 through 22 continue the basso continuo line.

8a. Recitativ

EVANGELIST

Musical score for the Evangelist Recitative. The top staff shows a soprano vocal line with lyrics: "Si - mon Pe - trus a - ber fol - ge - te Je - su nach und ein an - de - rer Jün - ger." The bottom staff shows the basso continuo line. Measure 8 ends with a fermata over the bass line.

Musical score for the Evangelist Recitative, continuing from measure 4. The top staff shows the soprano vocal line with lyrics: "Der - sel - bi - ge Jün - ger war dem Ho - hen - prie - ster be - kannt und ging mit Je - su hin - ein in des". The bottom staff shows the basso continuo line. Measure 6 ends with a fermata over the bass line.

Musical score for the Evangelist Recitative, continuing from measure 7. The top staff shows the soprano vocal line with lyrics: "Ho - hen - prie - sters Pa - last. Pe - trus a - ber stand drau - ßen vor der Tür. Da ging der an - de - re". The bottom staff shows the basso continuo line. Measure 7 ends with a fermata over the bass line.

10

Jün - ger, der dem Ho - hen - prie - ster be - kannt war, hin - aus und re - de - te mit der Tür-hü - te - rin und

13 MAGD

füh - re - te Pe - trum hin - ein. Da sprach die Magd, die Tür - hü - te - rin, zu Pe - tro: Bist

16 EVANGELIST PETRUS EVANGELIST

du nicht auch die - ses Men - schen Jün - ger ei - ner? Er sprach: Ich bin's nicht. Es stun - den

19

a - ber die Knech - te und Die - ner und hat - ten ein Kohl - feu - er ge - macht, denn es war kalt, und wär - me - ten sich. Pe - trus

22

a - ber stund bei ih - nen und wär - me - te sich. A - ber der Ho - he - prie - ster frag - te Je - sum um sei - ne

Continuo

JESUS

25

28

31

34

37

40 EVANGELIST

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

4 6

43 EIN DIENER

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

5 7 6

46 EVANGELIST

JESUS

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

6 5 6 6

49

EVANGELIST

sei; ha - be ich a - ber recht ge - re - det, was schlä - gest du mich? 8 Und Han - nas sand - te ihn ge - bun - den zu dem Ho - hen - prie - ster

6 5 6 # 7 4 2

53

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

8 6 5

8b. Chor

56 Allegro

Continuo score for measures 56-61. The continuo part uses a bass clef and common time. The harmonic progression is indicated by numbers above the notes: 6, 7, 6, 4, 3, 6/4, 5, 6, 4, 3, 6, 5.

8c.

62 EVANGELIST

PETRUS

EVANGELIST

Musical score for three voices: EVANGELIST, PETRUS, and EVANGELIST. The score shows soprano, alto, and bass staves. The lyrics are: "Er ver-leug - ne - te a - ber und sprach: Ich bin's nicht. Spricht des Ho - hen - prie - sters Knech - te". Measure 62 starts with a soprano entry, followed by alto and bass entries.

65

EIN KNECHT

Musical score for EIN KNECHT. The score shows soprano, alto, and bass staves. The lyrics are: "ei - ner, ein Ge - freund - ter des, dem Pe - trus das Ohr ab - ge - hau - en hat - te: Sa - he". Measure 65 starts with a soprano entry, followed by alto and bass entries.

68

EVANGELIST

Musical score for EVANGELIST. The score shows soprano, alto, and bass staves. The lyrics are: "ich dich nicht im Gar - ten bei ihm? Da ver-leug - ne - te Pe - trus a - ber - mal, und". Measure 68 starts with a soprano entry, followed by alto and bass entries.

71

Musical score for EVANGELIST. The score shows soprano, alto, and bass staves. The lyrics are: "al - so - bald krä - he - te der Hahn. Da füh - re - ten sie Je - sum von Ka - i-pha vor das". Measure 71 starts with a soprano entry, followed by alto and bass entries.

75

Richt-haus. Und es war frü - he, und sie gin - gen nicht in das Richt-haus, auf dass sie nicht un - rein wür - den, son - dern

6 4h

78

PILATUS

O - stern es - sen mög - ten. Da ging Pi - la - tus zu ih - nen her - aus und sprach: Was

2 6 6

81

EVANGELIST

brin - get ihr für Kla - ge wi - der die - sen Men - schen? Sie ant - wor - te - ten und spra - chen zu ihm:

6 # 2h

8d. Chor

Allegretto

85

6 2 6 7 h 7

90

6 6 2 6 6 6 3 6b 5b

94

6 5b 6 6 4 6 4 6

8e.

99 EVANGELIST

PILATUS

Musical score for Evangelist and Pilatus. The Evangelist part (top) starts with a dotted quarter note followed by eighth notes. The Pilatus part (bottom) starts with a half note. The lyrics are: "Da sprach Pi - la - tus zu ih - nen: So neh - met ihr ihn". Measure numbers 8, 6, 7b, b, and 8 are indicated above the staves.

101

EVANGELIST

Musical score for Evangelist. The lyrics are: "hin und rich - tet ihn nach eu - rem Ge - setz. Da spra - chen die Ju - den zu ihm:". Measure numbers 8, 6, 2, #, 6, and [b] are indicated above the staves.

8f. Chor

Allegro

Musical score for Chorus. The tempo is Allegro. The lyrics are: "Auf dass er - fü - let wür - de das Wort Je - su, wel - ches er sag - te, da er deu - te - te, wel - ches". Measure numbers 6, 7, 6, 4+, 6, 2, 6, 4+, 6, 4+, 6, 4+, 6, 6, 4, and # are indicated above the staves.

8g.*

109 EVANGELIST

Musical score for Evangelist. The lyrics are: "Auf dass er - fü - 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 staves.

112

Musical score for Evangelist. The lyrics are: "To - des er ster - ben wür - de. Da ging Pi - la - tus wie - der hin - ein in das Richt - haus und rief". Measure numbers 8, 6, and 6 are indicated above the staves.

Musical score for Pilatus and Evangelist. The score consists of two staves. The top staff is for Pilatus, starting with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "Je - su und sprach zu ihm:" are followed by a measure of rests. The bottom staff is for the Evangelist, starting with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "Bist du der Ju - den Kö - nig?" are followed by a measure of rests. The score includes dynamic markings (6, #, 4) and a fermata over the Evangelist's vocal line.

Musical score for bassoon part, page 118. The score consists of two staves. The top staff shows a bassoon line with various dynamics and rests. The lyrics are: Re - dest du das von dir selbst, o - der ha - ben dir's an - de - re von mir ge -. The bottom staff shows a bassoon line with notes and rests, corresponding to the lyrics above. The page number 118 is at the top left.

Musical score for organ and choir, page 123. The score consists of two staves. The upper staff is for the organ, featuring a treble clef, a key signature of one sharp, and a common time signature. The lower staff is for the choir, featuring a bass clef and a common time signature. The vocal line includes lyrics in German: "prie - ster ha - ben dich mir ü - ber-ant - wor - tet. Was hast du ge - tan? Je - sus ant-wor - te - te:". The score also includes a harmonic analysis at the bottom, showing Roman numerals (6, b, 6, #, 6) above the bass staff.

126 JESUS

Mein Reich ist nicht von die - ser Welt. Wä - re mein Reich von die - ser Welt, mei-ne Die - ner wür - den drob

6

129

kämp - fen, dass ich den Ju - den nicht ü - ber - ant - wor - tet wür - de. A - ber

6

131

EVANGELIST

PILATUS

nun ist mein Reich nicht von dan - nen.

Da sprach Pi - la - tus zu ihm:

So bist du den - noch ein Kö - nig?

6

#

4

4+

134 EVANGELIST

JESUS

Je - sus ant-wor - te - te: Du sa - gest's. Ich bin ein Kö - nig.

Ich bin da - zu ge - bo - ren und

8

6

7

6

#

6

137

in die Welt kom - men, dass ich die Wahr - heit zeu - gen soll. Wer aus der Wahr - heit ist, der

140

EVANGELIST PILATUS

hö - ret mei - ne Stim - me.

Spricht Pi - la - tus zu ihm:

Was ist Wahr - heit?

9. Chor

Nachdrücklich und etwas langsam

16

9 2 6 . 6 3 5 3 4 5 | 1 6 6 6 . 6 || 2 tasto

10a. Recitativ

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

4

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 6

7

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

10b. Chor

Allegro 11

13 6 6 6 6 6 6

10c.

16 EVANGELIST

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

2

II. Accompagnement

Adagio

Basso

Christ, sei Ge - fühl! Gott zürnt! Wer kann ihm wi - der - stehn? Gott zürnt! Sein
Sohn, den Sün - dern ü - ber - ge - ben, der Chri - stus, wird für uns in dem Ge - rich - te be -
ben! Das Volk, das jauch - zend ihn er - hob, dies ist nicht mehr sein Freund, be -
singt nicht mehr sein Lob. „Er ster - be“, ruft es aus! „Und wird er un - ter - lie - gen, dies wol - len
wir, dies sehn wir mit Ver - gnü - gen.“ Ent - flieh der Welt, mein Christ, und
such die Ein - sam - keit, klag dich als Sün - der an und wein und tra - ge Leid!
tasto

4

7

11

15

18

12. Arie

Allegro

Continuo

38 6
6
2
6
7b 6b
p

42 2
6
7b 6b
8 7 6 5
6 5 4 3
f
p

47 8 7 6 5
6 5 4 3
6 4 3
poco **f**
f
6

51 6 6
5b
6 4 3

13a. Recitativ

EVANGELIST

Da nahm Pi - la - tus Je - sum und gei - Bel - te ihn. Und die Kriegs-knech - te floch - ten

8
7
4
2
8
3

ei - ne Kro - ne von Dor - nen und setz - ten sie auf sein Haupt und leg - ten ihm ein Pur - pur - kleid an und spra - chen:

3
4+
6
6
5

13b. Chor

Allegretto

14. Choral

(10)

Continuo score showing three staves of bassoon music. Measure 10 starts with a rest followed by a bassoon note. Measures 19 and 28 show continuous bassoon notes with various rests and dynamic markings.

19

28

15. Recitativ

EVANGELIST

Evangelist's recitation in G major. The vocal line consists of eighth-note patterns. The lyrics are: "Und ga - ben ihm Ba - cken - strei - che. Da ging Pi - la - tus wie - der her-aus und sprach zu". The basso continuo part is shown below.

8

6

PILATUS

Pilatus' recitation in G major. The vocal line consists of eighth-note patterns. The lyrics are: "ih - nen: Se - het, ich füh - re ihn her - aus zu euch, dass ihr er - ken - net, dass ich kei - ne Schuld an ihm". The basso continuo part is shown below.

8

2

4

3

6

EVANGELIST

Evangelist's recitation in G major. The vocal line consists of eighth-note patterns. The lyrics are: "fin - de! Al - so ging Je - sus her - aus und trug ei - ne Dor - nen -". The basso continuo part is shown below.

8

4

6

4

PILATUS

Pilatus' recitation in G major. The vocal line consists of eighth-note patterns. The lyrics are: "kro - ne und Pur - pur - kleid. Und er spricht zu ih - nen: Se - het, welch ein Mensch!". The basso continuo part is shown below.

8

6

6

#

16. Accompagnement

Etwas langsam

Soprano

Schon stei - get in die Him - mel der Op - fer - flam - me Rauch vom hei - li - gen Al -
 tar! Das Op - fer kommt und beut sich sei - nem Wür - ger dar. Bald wird die mör - de - ri - sche
 Wut das Lamm voll Un - schuld tö - ten. Komm ü - ber uns, o Blut des

ganz langsam und im Tempo

Lam - mes, das uns - re Sün - den trägt! Des Hel - den Blut, der Zier des Stam - mes von

Ju - da! Aus den Nö - ten der Sün - de wirst du uns be - frein! Schau, Rich - ter, nun her - ab vom

Thron! Das Op - fer blu - tet, das Op - fer blu - tet, er, dein Sohn!

I7. Chor

Adagio

Organo tacet
Violone pizzicato



9

18

25

33

41

I8a. Recitativ

EVANGELIST

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

6 5♯ 6 ♪ ♪

18b. Chor

5 **Allegro**

A musical score for bassoon, page 1, featuring ten measures. The key signature is B-flat major (two sharps). The time signature is common time (indicated by '4'). Measure 1 starts with a rest followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note. Measures 2 through 10 show a repeating pattern of eighth notes followed by sixteenth-note pairs: eighth note, sixteenth note, eighth note, sixteenth note.

8

A musical score for bassoon, showing two measures. The key signature is A major (no sharps or flats). Measure 11 starts with a sixteenth-note pattern: B, A, C, B, A, C, B, A. This is followed by a eighth-note G, a sixteenth-note F, another eighth-note G, and a sixteenth-note E. Measure 12 begins with a eighth-note F, followed by a sixteenth-note E, a eighth-note G, a sixteenth-note F, a eighth-note G, a sixteenth-note E, a eighth-note F, and a sixteenth-note D. The bassoon part ends with a fermata over the last note of measure 12.

I8c.

11 EVANGELIST

PILATUS

The image shows the 11th page of the organ score for the Evangelist part. The page begins with a treble clef, common time, and a key signature of one sharp. The vocal line continues with lyrics: "Pi - la - tus spricht zu ih - nen: Neh - met ihr ihn hin und kreu - zi - get ihn, denn". The bass line starts with a bass clef, common time, and a key signature of one sharp. Measure numbers 6, 6, and 5½ are indicated above the staff. The music concludes with a final cadence.

14

EVANGELIST

17

8 ich fin - de kei - ne Schuld an ihm. 8 Die Ju - den ant - wor - te - ten ihm:
 4 2 8 #

18d. Chor

Andante

17 6 unis.

20

Musical score for bassoon part, page 10, measures 20-21. The score shows a bassoon line with various notes and rests. Measure 20 ends with a fermata over the last note. Measure 21 begins with a measure repeat sign (2) and continues with a series of eighth-note patterns.

25

Musical score for bassoon part, page 10, measures 26-27. The score shows a bassoon line with various notes and rests. Measure 26 starts with a sixteenth-note rest followed by a sixteenth note. Measure 27 begins with a sixteenth-note rest followed by a sixteenth note.

18e.

30 EVANGELIST

8 Da Pi - la - tus das Wort hö - re - te, fürch - te - te er sich noch mehr und ging

6 4+ 6

33

PILATUS

EVANGELIST

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

5b 2

36

PILATUS

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

2 6

39

EVANGELIST

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

4+ 6 #

42

JESUS

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

6 6

45

ge - ben. Dar - um, der mich dir ü - ber - ant - wor - tet hat, der hat's grö - ße - re Sün - de.

5b 6 #

48 EVANGELIST

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

4+ # 5b

18f. Chor

Nicht zu hurtig

52

60

69

75

6 unis.

c

18g.

82 EVANGELIST

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

6

85

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

6

88

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

7
4
2 8
3 5

91

PILATUS

EVANGELIST

8 Ju - den: 8 Se - het, das ist eu - er Kö - nig!

8 Sie schrie - en a - ber:

6 5b

18h. Chor

Allegro

94

98

18i.

102 EVANGELIST PILATUS EVANGELIST

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

18j. Chor

Allegro

105

107 6 5 9 8 6 5 6 4 7 5

110 6 4 7 . . .

18k.

113 EVANGELIST

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

6 #

116

8 Je - sum und füh - re - ten ihn hin. Und er trug sein Kreuz und ging hin - aus zur Stät - te, die da hei - ßet Schä - del -

6 4₄ 2 5

120

8 stätt, wel - che hei - ßet auf E - brä - isch Gol - ga - tha. All - da kreu - zig - ten sie ihn und mit ihm zween

7 7b 4/2 6 6

124

8 an - de - re zu bei - den Sei - ten, Je - sum a - ber mit - ten in - ne. Pi - la - tus a - ber schrieb ei - ne

4# b

128

Musical score for "Jesus von Nazareth". The soprano part (top) starts with a melodic line over a harmonic progression of G major (I), D major (IV), and A major (V). The basso continuo part (bottom) provides harmonic support with sustained notes and bassoon entries. The lyrics describe Jesus being crowned with thorns.

131

A musical score for two voices. The top staff is in treble clef, G major, common time, and consists of two measures of music. The lyrics are: "der Ju-den Kö-nig." and "Die - se Ü - ber - schrift la - sen viel Ju - den," followed by a repeat sign. The bottom staff is in bass clef, C major, common time, and consists of four measures of music. Measure 4 starts with a forte dynamic. Measure 5 begins with a sharp sign, followed by a measure with a flat sign. Measure 6 starts with a forte dynamic. Measure 7 starts with a sharp sign.

135

138

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

181. Chor

141 Allegretto

146

151

Musical score for orchestra, page 151, measures 4-6. The score consists of two staves. The top staff shows a bassoon line with sixteenth-note patterns and dynamic markings. The bottom staff shows a cello line with eighth-note patterns and dynamic markings. Measure 4 starts with a forte dynamic. Measure 5 begins with a sharp sign. Measure 6 begins with a flat sign. Measure 7 begins with a double sharp sign. Measure 8 begins with a double flat sign.

155

3

PILATUS

155

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

6 6 6 2

162 EVANGELIST

The musical score consists of two staves. The top staff is for voice and piano, with 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 bottom staff is for basso continuo, showing a sustained note on the first beat of each measure, with a bass clef, a key signature of one flat, and a tempo marking of 8.

165

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

6b 4
2

168

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

7 4b 8
2 3

18n. Chor

171 Allegro

176

181

186

191

196

180.

201 EVANGELIST

arioso

8 Auf dass er - fil - let wür - de die die Schrift, die da sa - get: Sie
 6 5b 5

203

8 ha - ben mei - ne Klei - der un - ter sich ge - tei - let und ha - ben ü - ber mei - nen
 6 6 5 5 6 7b 5 5

205

ordinario

8 Rock __ das Los ge-wor - fen. Sol - ches ta - ten die Kriegs-knech - te. Es stun - den a - ber bei dem Kreu - ze
 6 5 4+ # b

208

8 Je - su sei - ne Mut - ter und sei - ner Mut - ter Schwe ster, Ma - ri - a, Kle - ophas' Weib, und Ma -
 7 4 2 6 5

211

8 ri - a Mag - da - le - na. Da nun Je - sus sei - ne Mut - ter sa - he und den Jün - ger da - bei -
 7b 6 6 4+

214

JESUS

8 ste - hen, den er lieb hat - te, spricht er zu sei - ner Mut - ter: Weib! Sie - he, das ist dein
 6 5 4+

19. Chor

Etwas langsam

(11, 21)

6 5
9 4 8
6
2 4
2 3
6
7 4 3 6 6 6 4 5
4 (14, 24) 6
9 8
6
5
4 6
2 3
6
7 4 3 6 6 6 4 5
7 (17, 27) 6 5
9 4 3
6 5 9 8
4 6 6 5 9 8 6
10 (20) 6 5
4 6 5
7 6 6 4 3 9 4 8 3 9 7 6 6 4 - - 7
5

20. Recitativ

EVANGELIST

Die Ju - den a - ber, die - weil es der Rüst - tag war, dass nicht die

3
8 Leich - nam am Kreuz blie - ben den Sab - bath ü - ber, denn des - sel - bi-gen Sab - baths - tag war groß,
5
6
5

6

ba - ten sie Pi - la - tum, dass ih - re Bei - ne ge - bro - chen und sie ab - ge - nom - men wür - den. Da

2 6 # #

9

ka - men die Kriegs-knech - te und bra - chen dem er - sten die Bei - ne und dem an - dern, der mit ihm ge - kreu - zi - get

4 6

12

war. Als sie a - ber zu Je - su ka - men, da sie sa - hen, dass er schon ge - stor - ben war, bra - chen sie

6 6

15

ihm die Bei - ne nicht, son - dern der Kriegs-knech - te ei - ner öff - ne - te sei - ne Sei - te mit ei - nem

4 6

18

Speer, und als - bald ging Blut und Was - ser her-aus. Und der das ge - se - hen hat,

21

der hat's be - zeu - get, und sein Zeug - nis ist wahr. Und der - sel - bi - ge weiß, dass

24

er die Wahr - heit sa - get, auf dass auch ihr glau - bet. Denn sol - ches ist ge - sche - hen, dass die Schrift er - ful - let

27

arioso

wür - de: Ihr sollt ihm kein Bein zer - bre - - chen. Und a - ber - mal spricht ei - ne an - de - re

ordinario

30

arioso

Schrift: Sie wer - den se - hen, in wel - chen sie ge - sto - - chen ha - ben.

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21. Choral

Musical score for the Choral section, featuring four staves of basso continuo music. Measure 9 starts with a bass note followed by a series of eighth notes. Measure 16b follows with a bass note, a sharp sign, and a bass note. Measure 23 shows a bass note, a sharp sign, a bass note, a bass note, a sharp sign, a bass note, a bass note, a sharp sign, and a bass note. Measure 30 concludes with a bass note, a sharp sign, a bass note, a bass note, a sharp sign, a bass note, a bass note, a sharp sign, and a bass note.

22. Recitativ

EVANGELIST

Musical score for the Evangelist Recitative, featuring two staves. The top staff is in treble clef (G-clef) and the bottom staff is in bass clef (F-clef). The vocal line begins with a dotted half note, followed by a series of eighth notes. The lyrics are: "Dar - nach bat Pi - la - tum Jo - seph von A - ri - ma - thi - a, der ein". The basso continuo part consists of sustained notes on the first and third beats of each measure.

Musical score for the Evangelist Recitative, continuing from the previous section. The top staff is in treble clef (G-clef) and the bottom staff is in bass clef (F-clef). The vocal line begins with a dotted half note, followed by a series of eighth notes. The lyrics are: "Jün - ger Je - su war, doch heim - lich, aus Furcht vor den Ju - den, dass er möch - te ab -". The basso continuo part consists of sustained notes on the first and third beats of each measure.

6

neh - men den Leich - nam Je - su, und Pi - la - tus er - lau - be - te es.

2

8

we - gen kam er und nahm den Leich - nam Je - su her - ab. Es kam

6 6 4+ #

10

a - ber auch Ni - ko - de - mus, der vor-mals bei der Nacht zu Je - su kom - men war, und brach-te Myr - rhen und

6 6

13

A - lo - en un - ter-ein-an - der bei hun-dert Pfun - den. Da nah - men sie den Leich-nam Je - su und bun-den

2 6 5b

16

ih - in Lei - nen - tü - cher mit Spe - ze - rei - en, wie die Ju - den pfele - gen zu be - gra - ben.

23. Arie

Adagio

Continuo

23. Arie

Adagio

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

Continuo

45

Musical score for bassoon, page 10, featuring ten staves of music. The score includes dynamic markings such as *f*, *p*, *pp*, *mf*, and *mf*. Fingerings are indicated above the notes, often consisting of two or three numbers separated by a hyphen or a vertical line. Measure numbers 42, 47, 52, 56, 60, 64, 68, 73, and 78 are visible at the beginning of each staff.

24. Recitativ

EVANGELIST

8 Es war aber an der Stätte, da er gekreuzigt ward, ein

4 \natural

3

8 Gar-te und im Gar-ten ein neu Grab, in wel-ches nie-mand je ge-le-get war. Da-

6 6 4 \natural 2 6

6

8 selbst hin leg-ten sie Je-sum, um des Rüst-ta-ges wil-len der Ju-den, die-weil das Grab na-he war.

4 \natural 2 6 \flat 6 \natural b \flat # \sharp

25. Choral

6 6 6 5 5 6

10 6 8 6 5 6

19 6 \flat 6 7b 5 6 6 6

28 8 7 6 6 5 2 6 b 5 #

37 b 6 \natural 4 3 2 6 b 4 #