

Carl Philipp Emanuel Bach
Passions-Musik nach dem Evangelisten Marcus (1786)

I. Choral

H 799



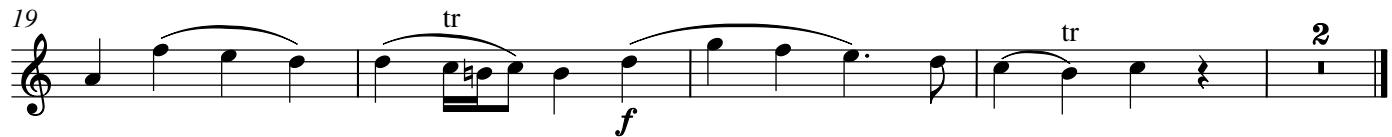
2. tacet

3. Choral



4. tacet

5. Chor

Langsam

6. tacet

7. Choral



8. tacet

9. Arie

Sanft

Flauto

8.

9. Arie
Sanft

Flauto

9

19

29

39

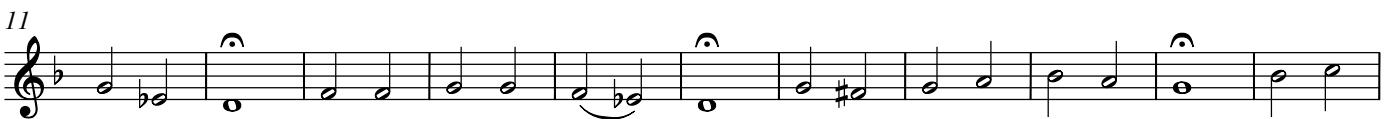
48

57

75

10. tacet

II. Choral



I 2. tacet

I 3a. Arie

Langsam

I 3b. Chor



I 3c. Arie

28

15

Preis sei dir _____ e - wig, o Je - - - su!

Ten



I 3d. Chor



Musical score for piano, page 10, featuring two staves of music. The top staff begins at measure 66 with a treble clef, a key signature of one flat, and a tempo of 66. It contains six measures of music with dynamics *f*, *mf*, and *f*. The bottom staff begins at measure 72 with a treble clef, a key signature of one flat, and a tempo of 72. It contains five measures of music with a dynamic *ff* and a measure number 4.

14a. Recitativ

EVANGELIST

Musical score for 'Die Schwestern' (Meistersinger). The top staff shows the soprano part with lyrics: 'Da fin - gen an et - li - che, ihn zu ver - spei - en und zu ver -'. The bottom staff shows the basso continuo part with a bassoon line.

14b. Chor

6 Vivace

I4C.

14d. Chor

31 Animoso

Ob

38

44

52

59

14e.

Tacet al fine

15. Choral

Oboe

14b

(8)

22

16. tacet

17. Chor

Nachdrücklich, aber nicht zu hurtig

Oboe

7

18

26

37

18a. Recitativ

PILATUS

29

Was wollt ihr denn, dass ich tu - e

29

EVANGELIST

31

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

7 6

6

18b. Chor

34 Alla breve

Ob

18c.

EVANGELIST PILATUS EVANGELIST

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

4 6 # 7b 5

18d. Chor

59 Alla breve

Ob

19. Choral

Oboe

7

20. — 21. tacet

22a. Recitativ

EVANGELIST

8 Und fin - gen an, ihn zu grü - ßen:

6 5
5

22b. Chor

3 Allegro

Ob

9

14

19

22c.

Tacet al fine

23. — 24. tacet

25. Choral

Oboe

9

26a. Recitativ

EVANGELIST

15

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

19

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

26b. Chor

Allegro

Ob

26

30

34

26c.

38 EVANGELIST

8 Des-sel-bi-gen glei-chen die Ho-hen-prie-ster ver-spot-te-ten ihn un-ter-ein-an-der, samt den Schrift-ge-lehr-ten, und spra-chen:

6 5b 6h

26d. Chor

42 Allegro

Ob

51

60

26e.

Tacet al fine

27. tacet

28a. Recitativ

(EVANGELIST)

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

28b. Chor

21 Allegro

Ob

28c.

Tacet al fine

29. Choral

Ob

14b

22

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Marcus (1786)

I. Choral

H 799



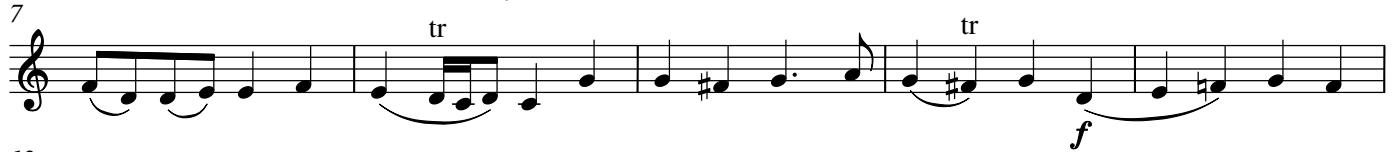
2. tacet

3. Choral



4. tacet

5. Chor

Langsam

6. tacet

7. Choral

Oboe (9)

8. tacet

9. Arie

Sanft

Flauto

10. tacet

II. Choral

Oboe

11

22

I2. tacet

I3a. Arie

Langsam

17

Preis sei dir e - wig, o Je su!

Ten

I3b. Chor

Ob

22

f

I3c. Arie

28 15

Preis sei dir e - wig, o Je su!

Ten

I3d. Chor

47

Ob

f

53

ff

f

tr

59

tr

1

f poco f

66

f

mf

f

72

tr

ff

4

14a. Recitativ

EVANGELIST

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

6 5b

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

6 5b 6#

14b. Chor

Vivace

Ob

14c.

9 18 EVANGELIST

Und er leug - ne - te a - ber -

18 6

28

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

4 6

14d. Chor

31 Animoso

A musical score for oboe, showing eight measures of music. The key signature is one sharp (F# major), and the time signature is common time (indicated by a '4'). The oboe part consists of eighth-note patterns: measure 1: B, A, rest; measure 2: B, A, B; measure 3: C, B, A, rest; measure 4: C, B, C, rest; measure 5: D, C, B, rest; measure 6: D, C, D, rest; measure 7: E, D, C, rest; measure 8: E, D, E, rest.

A musical score for piano, page 38, featuring ten measures. The key signature is A major (no sharps or flats). The first measure consists of a single sharp sign above the staff. Measures 2 through 10 each begin with a sharp sign above the staff, followed by a series of eighth-note patterns. Measure 2 has three eighth notes. Measures 3 and 4 have four eighth notes. Measures 5 and 6 have five eighth notes. Measures 7 and 8 have six eighth notes. Measure 9 has seven eighth notes. Measure 10 concludes with a single eighth note followed by a fermata, indicating a pause.

Musical score for the first section of the piece. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '44'). The tempo is indicated as 'tr' (trio). The music consists of a single melodic line on a treble clef staff. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The melody starts with a dotted quarter note followed by a sixteenth note, then continues with various patterns of eighth and sixteenth notes, including a sequence of six eighth notes followed by a sixteenth note rest.

A musical score for piano, page 51, featuring ten measures of music. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-4 show a repeating pattern of eighth notes and quarter rests. Measures 5-8 show a similar pattern with some variations. Measure 9 begins with a sharp sign, indicating a change in key signature. Measure 10 concludes the section.

58

tr

14e. Tacet al fine

15. Choral

Musical score for Oboe, measure 8. The key signature is C major (one sharp). The melody consists of eighth notes and sixteenth-note pairs, primarily on the B4 and A4 strings. The measure ends with a fermata over the last note.

Musical score for piano, page 14b, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-10 are shown, with measure 10 ending on a double bar line.

I6. tacet

17. Chor

Nachdrücklich, aber nicht zu hurtig

Oboe

6

9

22

32

tr

5

tr

tr

ff

18a. Recitativ

PILATUS

29

Was wollt ihr denn, dass ich tu - e

29

EVANGELIST

31

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

7 6 6

18b. Chor

Alla breve

Ob

34

40

A musical score for piano, page 46, featuring ten measures of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The music consists of two staves: a treble clef staff and a bass clef staff. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. Measure 1 starts with a half note in the bass, followed by a quarter note in the treble. Measures 2-3 show a descending scale pattern in the bass. Measures 4-5 feature eighth-note patterns in the treble. Measures 6-7 show a descending scale pattern in the bass. Measures 8-9 feature eighth-note patterns in the treble. Measure 10 concludes with a half note in the bass.

A musical score for piano, showing a single staff of music. The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The measure consists of ten eighth-note pairs, starting with a sharp sign over the first note of each pair. The notes alternate between sharp and natural signs, creating a pattern of eighth-note pairs separated by vertical bar lines.

I8c.

55 EVANGELIST PILATUS EVANGELIST

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

4 6 # 7b 6 5

18d. Chor

59 Alla breve

Ob

65

71

76

19. Choral

Musical score for Oboe, page 7, measures 7-10. The score consists of two staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The oboe part starts with a sixteenth-note rest followed by a continuous eighth-note pattern. The bottom staff begins with a treble clef, a common time signature, and a key signature of one sharp. It continues the eighth-note pattern from the top staff.

20. — 21. tacet

22a. Recitativ

EVANGELIST

8 Und fin - gen an, ihn zu grü - ßen:
6 5
5

22b. Chor

Allegro

3 2

Ob

10

14

19

22c.

Tacet al fine

23. — 24. tacet

25. Choral

Oboe

9

26a. Recitativ

EVANGELIST

15

Er ist un - ter die Ü - bel - tå - ter ge - rech - net. Und die vor -

ordinario

19

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

26b. Chor

Allegro

Ob

26

30

34

26c.

EVANGELIST

38

Des-sel-bi-gen glei - chen die Ho-hen - prie - ster ver - spot - te - ten ihn un - ter - ein - an - der, samt den Schrift - ge - lehr - ten, und spra - chen:

26d. Chor

42 Allegro

Ob

51

60

26e.

Tacet al fine

27. tacet

28a. Recitativ

17

(EVANGELIST)

28b. Chor

21 Allegro

Ob

28c.

Tacet al fine

29. Choral

(8)

Oboe

14b

22

Fagotto

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Marcus (1786)

9. Arie

Sanft

H 799

The image displays eight staves of double bass sheet music. The music is in common time and consists of eighth-note patterns with various slurs and grace notes. Measure 9 starts with a single note followed by a sixteenth-note pattern. Measure 18 features a sixteenth-note pattern with a trill. Measure 26 includes dynamic markings *p*, *f*, and *p*. Measure 36 has a dynamic marking *f*. Measure 47 contains a sixteenth-note pattern with a bass clef change. Measure 56 includes dynamic markings *p* and *f*. Measure 67 features dynamic markings *p* and *f*. Measure 76 concludes with a dynamic marking *p*.

Carl Philipp Emanuel Bach
Passions-Musik nach dem Evangelisten Marcus (1786)

I. Choral

H 799



2. tacet

3. Choral



4. tacet

5. Chor



6. tacet

7. Choral

Musical score for piano, page 10, system 9. The score consists of two staves. The top staff uses a treble clef, a common time signature, and a key signature of one flat. The bottom staff uses a bass clef, a common time signature, and a key signature of one flat. The music includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure numbers 9 through 12 are indicated above the staves.

17

A musical staff in G clef and common time. It features a series of notes with different heads and stems, including open circles, solid circles, and stems extending from both ends. The notes are positioned at various heights relative to the five-line staff.

23

A musical staff in G major (one sharp) and common time. It begins with a half note, followed by a eighth note with a sharp sign, another half note, two eighth notes, another half note, and ends with a eighth note.

8. tacet

9. Arie

Sanft

8

A musical score for piano featuring a single melodic line in the treble clef staff. The key signature is one flat, and the time signature is common time. The melody consists of eighth-note patterns, some with grace notes and slurs. The dynamic marking 'p' (piano) is placed below the staff.

16

24

Musical score for piano, page 1, measures 1-2. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. It contains measures 1 through 2. Measure 1 starts with a half note followed by a eighth-note pair. Measure 2 starts with a eighth-note pair, followed by a sixteenth-note cluster, a quarter note, a eighth-note pair, and a eighth-note pair. The bottom staff uses a bass clef and a key signature of one flat. It contains measures 1 through 2. Measure 1 starts with a quarter note followed by a eighth-note pair. Measure 2 starts with a eighth-note pair, followed by a eighth-note pair, a eighth-note pair, and a eighth-note pair. Dynamics include *pp*, *f*, and *p*. Measure 2 ends with a fermata over the last note.

34

Musical score for the first section of the piece, featuring a treble clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$. The score consists of two staves of music. The first staff begins with a measure of six eighth notes, followed by a measure of three eighth notes, and then a measure of four eighth notes. The second staff begins with a measure of five eighth notes, followed by a measure of four eighth notes, and then a measure of three eighth notes.

Violino I

3

42

51

60

67

77

I O. tacet

II. Choral

11

22

I 2. tacet

13a. Arie

Langsam

6

11

16

13b. Chor

22

13c. Arie

28

34

40

13d. Chor

47

53

59

64
f poco f
f mf
f
71 tr tr ff 4

I4a. Recitativ

EVANGELIST

8 Da fin - gen an et - li - che, ihn zu ver - spei - en und zu ver -
6 5b
3
8 de - cken sein An - ge - sicht und mit Fäu - sten zu schla - gen und zu ihm zu sa - gen:
6 5b 6#

I4b. Chor

Vivace

I4c.

9 18 EVANGELIST
8 Und er leug - ne - te a - ber -
18 6

28 18 6
8 mal. Und nach ei - ner klei - nen Wei - le spra - chen a - ber - mal zu Pe - tro, die da - bei - stun - den:
4 6 3

14d. Chor

Animoso

31

38

44

52

59

14e.

Tacet al fine

15. Choral

(8)

14b

22

16. tacet

17. Chor

Nachdrücklich, aber nicht zu hurtig

Violino I

17. Chor

Nachdrücklich, aber nicht zu hurtig

4

8

12

f

18

21

24

28

32

p

38

f

42

ff

18a. Recitativ

PILATUS

29

Was wollt ihr denn,
dass ich tu - e

29

31

EVANGELIST

34

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

7 6 6

18b. Chor

34 Alla breve

A musical score for piano, page 34, featuring ten measures of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody is primarily in the right hand, while the left hand provides harmonic support. Measure 1 starts with a half note followed by eighth-note pairs. Measures 2-3 show eighth-note pairs with occasional sharp signs. Measures 4-5 continue with eighth-note pairs. Measures 6-7 feature eighth-note pairs with sharp signs. Measures 8-9 show eighth-note pairs. Measure 10 concludes with a single eighth note.

A musical score for piano, page 10, system 45. The score features a treble clef staff with a key signature of one sharp (F#). The music begins with a series of eighth-note patterns: a single note, two notes, three notes, and four notes. This is followed by a measure with a sharp sign, another measure with two sharp signs, and a measure with a double sharp sign. The final measure contains a single note with a fermata above it, which is then sustained over the next measure. A large fermata is also present above the final measure.

50

18c.

18d. Chor

59 Alla breve

65

70

75

19. Choral

Musical score for piano, page 7, measures 7-10. The score consists of two staves. The top staff uses a treble clef and common time, starting with a quarter note rest followed by a eighth-note pattern. The bottom staff uses a bass clef and common time, continuing the eighth-note pattern established in the previous measure. Measure 7 ends with a repeat sign and a double bar line.

20. tacet

21a. Accompagnement

Langsam

Basso

**p****f**

4

Doch, doch dei - ne See - le beb - te vor ih - rem An - blick nicht.

p **f** **p**

7

Voll Freu - dig - keit und Gei - stes - ruh er -

f

9

hebst du dich vom Stau - be und eilst dem Fein - de zu.

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

21b. Arie

Etwas langsam

13

p

21

tr

28

37

22a. Recitativ

EVANGELIST

8

Und fin - gen an, ihn zu grü - ßen:
6 5h

22b. Chor

3 Allegro

9

14

19

22c.

Tacet al fine

23. Arie

Etwas langsam

Violino I

1

p

5

f *p*

10

p *pp* *p* *pp*

24. tacet

25. Choral

9

10

11

12

13

14

15

26a. Recitativ

EVANGELIST

ordinario

15

8

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

15

6 6 # # 6 4 # 6 6

19

8

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

5b

6

26b. Chor

22 Allegro

22

25

28

31

34

26c.

38 EVANGELIST

38

Des-sel-bi-gen glei-chen die Ho-hen-prie-ster ver-spot-te-ten ihn un-ter-ein-an-der, samt den Schrift-ge-lehr-ten, und spra-chen:

6

5b

6

26d. Chor

42 Allegro

42

51

60

26e.

Tacet al fine

27. Arie

Allegro

13 Andante

20

27

35

42

28a. Recitativ

(EVANGELIST)

17

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

17 6 6

28b. Chor

21 Allegro

28c.

Tacet al fine

29. Choral

(8)

14b

22

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Passions-Musik nach dem Evangelisten Marcus (1786)

I. Choral

H 799



2. tacet

3. Choral



4. tacet

5. Chor

Langsam

5

10

15

20

6. tacet

7. Choral

19

8. tacet

9. Arie

Sanft

10

21

30

40

48

57

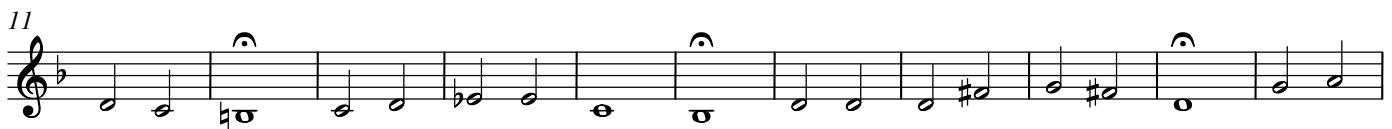
66

75

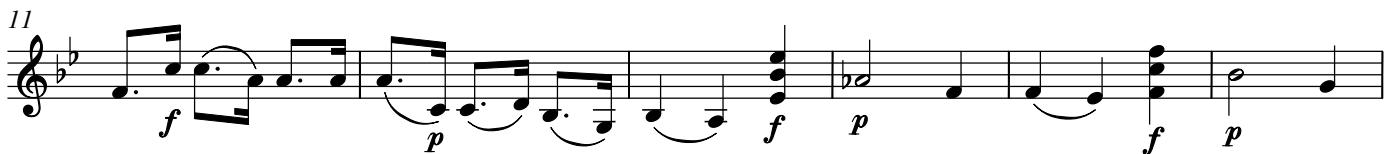
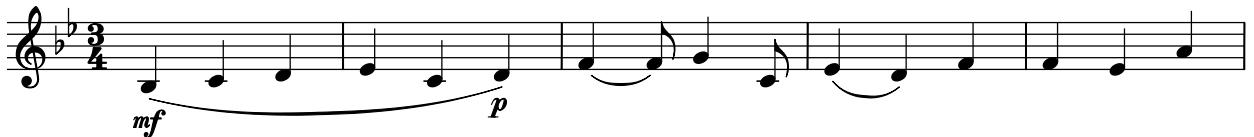
Violino II

I O. tacet

II. Choral



I 2. tacet

I 3a. Arie
Langsam

13b. Chor



13c. Arie

28

34

40

13d. Chor

47

53

59

64

71

I4a. Recitativ

EVANGELIST

8 Da fin - gen an et - li - che, ihn zu ver - spei - en und zu ver -
 6 5b

3 de - cken sein An - ge-sicht und mit Fäu - sten zu schla - gen und zu ihm zu sa - gen:
 6 5b 6#

I4b. Chor

6 Vivace

I4c.

9 18 EVANGELIST
 Und er leug - ne - te a - ber -
 18 6

28 mal. Und nach ei - ner klei - nen Wei - le spra - chen a - ber - mal zu Pe - tro, die da - bei - stun - den:
 4 6

14d. Chor

Animoso

38



44



51

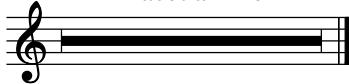


58



14e.

Tacet al fine



15. Choral



14b



22



16. tacet

17. Chor

Nachdrücklich, aber nicht zu hurtig

Musical score for Violino II, page 8, featuring 16 staves of music. The score begins at measure 17 with a dynamic of **Nachdrücklich, aber nicht zu hurtig**. The key signature is **G major (two sharps)**, and the time signature is **2/4**. Measure 17 starts with a forte dynamic. Measures 18 through 26 show a continuous pattern of eighth and sixteenth notes. Measure 27 begins with a half note followed by eighth and sixteenth notes. Measures 28 through 36 continue the rhythmic pattern. Measure 37 starts with a dynamic of **p**. Measures 38 through 42 conclude the section with a final dynamic of **ff**.

I 8a. Recitativ

PILATUS

29

Was wollt ihr denn, dass ich tu - e

EVANGELIST

31

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

7 6 6

I 8b. Chor

Alla breve

34

40

46

51

I 8c.

EVANGELIST PILATUS EVANGELIST

55

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

4 6 # 7b 5

18d. Chor

59 Alla breve



19. Choral



20. tacet

21a. Accompagnement

Langsam

Basso

Der Mar - tern je - de schweb-te vor dei-nem An - ge-sicht. Doch,

5

doch dei - ne See - le beb - te vor ih - rem An - blick nicht.

Voll

8

Freu - dig - keit und Gei - stes - ruh er - hebst du dich vom Stau - be und eilst dem Fein - de zu.

21b. Arie

Etwas langsam

13

tr

22

tr

29

3

3

f

36

p

tr

f

p

22a. Recitativ

EVANGELIST

8

Und fin - gen an, ihn zu grü - ßen:

6

5

#

3

6

5

#

3

22b. Chor

Allegro

3 2

22c.

Tacet al fine

23. Arie

Etwas langsam

24. tacet

25. Choral

26a. Recitativ

EVANGELIST

15*ordinario*

Er ist un - ter die Ü - bel-tä - ter ge-rech - net, Und die vor -

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

26b. Chor

Allegro

26c.

EVANGELIST

Des-sel-bi-gen glei - chen die Ho-hen-prie - ster ver-spot - te - ten ihn un - ter - ein - an - der, samt den Schrift - ge - lehr - ten, und spra - chen:

26d. Chor

Allegro

42

51

60

26e.

Tacet al fine

27. Arie

Allegro

3

6

9

13 Andante

20

Musical score for Violino II:

- Measure 27: Treble clef, key signature of one flat. Dynamics: *p*, *tr*.
- Measure 34: Treble clef, key signature of one sharp. Dynamics: *f*, *p*, *f*.
- Measure 41: Treble clef, key signature of one sharp. Dynamics: *pp*, *f*, *tr*.

28a. Recitativ

(EVANGELIST)

Musical score for Evangelist (Clef: G, Measure 17):

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

Musical score for Evangelist (Clef: C, Measure 18):

6 6

28b. Chor

21 Allegro

Musical score for Chor (Clef: C):

28c.

Tacet al fine

Musical score for Chor (Clef: C): Rest.

29. Choral

(8)

Musical score for Choral (Clef: C, Measure 14b):

Musical score for Choral (Clef: C, Measure 22):

Musical score for Choral (Clef: C, Measure 23):

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I. Choral

H 799

7

2. tacet

3. Choral

(II)

9 (19)

27

4. tacet

5. Chor

Langsam

p

f

6

p

f

12

p

18

f

p

d

d

pp

6. tacet

7. Choral

(9)

19

8. tacet

9. Arie

Sanft

etwas schwach

9

18

27

37

46

56

66

76

I O. tacet

II. Choral

11

22

I 2. tacet

13a. Arie

Langsam

8

16

13b. Chor

22

13c. Arie

28

34

41

13d. Chor

47

53

60

Viola

5

66
f mf
71 ff 4

I4a. Recitativ

EVANGELIST

1 Da fin - gen an et - li - che, ihn zu ver - spei - en und zu ver -
2 de - cken sein An - ge-sicht und mit Fäu - sten zu schla - gen und zu ihm zu sa - gen:
3 6 5b 6#

I4b. Chor

Vivace

I4c.

9 18 EVANGELIST
Und er leug - ne - te a - ber -
18 6
28 mal. Und nach ei - ner klei - nen Wei - le spra - chen a - ber - mal zu Pe - tro, die da - bei - stun - den:
4 6

14d. Chor

31 Animoso

Musical score for Viola part, measures 38-58. The score consists of six staves of music. Measure 38 starts with a eighth note followed by a sixteenth note. Measures 39-40 show eighth-note pairs. Measures 41-42 feature eighth-note pairs with some sixteenth-note grace notes. Measures 43-44 continue with eighth-note pairs. Measures 45-46 show eighth-note pairs with sixteenth-note grace notes. Measures 47-48 feature eighth-note pairs. Measures 49-50 continue with eighth-note pairs. Measures 51-52 show eighth-note pairs with sixteenth-note grace notes. Measures 53-54 feature eighth-note pairs. Measures 55-56 continue with eighth-note pairs. Measures 57-58 show eighth-note pairs with sixteenth-note grace notes.

14e.

Tacet al fine

Musical score for Viola part, ending with a fermata. The staff shows a continuous eighth-note pattern followed by a fermata at the end of the measure.

15. Choral

Musical score for Choral part, measure 14b(8). The score consists of a single staff showing a continuous eighth-note pattern followed by a fermata at the end of the measure.

14b

Musical score for Choral part, measure 14b(8). The score consists of a single staff showing a continuous eighth-note pattern followed by a fermata at the end of the measure.

22

Musical score for Choral part, measure 17. Chor. The score consists of a single staff showing a continuous eighth-note pattern followed by a fermata at the end of the measure.

16. tacet

17. Chor

Nachdrücklich, aber nicht zu hurtig

Musical score for Choral part, measure 17. Chor. The score consists of a single staff showing a continuous eighth-note pattern followed by a fermata at the end of the measure.

6

11

17

23

29

34

40

18a. Recitativ

PILATUS

29

Was wollt ihr denn, dass ich tu - e

EVANGELIST

31

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

7 6

6

18b. Chor

Alla breve

Musical score for Viola part, measures 34 to 51. The score consists of two staves. The top staff uses common time (C) and the bottom staff uses 2/4 time (indicated by a '2' over a '4'). Measure 34 starts with a dotted half note followed by eighth-note pairs. Measures 35-37 show eighth-note patterns. Measures 38-40 continue the eighth-note patterns. Measures 41-43 show eighth-note pairs. Measures 44-46 show eighth-note patterns. Measures 47-49 show eighth-note pairs. Measures 50-51 show eighth-note patterns.

18c.

Musical score for three voices: EVANGELIST, PILATUS, and EVANGELIST. The score consists of three staves. The top staff (EVANGELIST) starts with a dotted half note followed by eighth-note pairs. The middle staff (PILATUS) starts with a dotted half note followed by eighth-note pairs. The bottom staff (EVANGELIST) starts with a dotted half note followed by eighth-note pairs. The lyrics are: Pi - la - tus a - ber sprach zu ih - nnen: Was hat er denn Ü - bels ge - tan? A - ber sie schri - en noch viel mehr: The measure numbers are 55, 56, 57, 58, and 59. The key signature changes from C major to F# major at measure 56, and back to C major at measure 59.

18d. Chor

Alla breve

Musical score for Viola part, measures 59 to 76. The score consists of two staves. The top staff uses common time (C) and the bottom staff uses 2/4 time (indicated by a '2' over a '4'). Measure 59 starts with a dotted half note followed by eighth-note pairs. Measures 60-62 show eighth-note patterns. Measures 63-65 continue the eighth-note patterns. Measures 66-68 show eighth-note pairs. Measures 69-71 show eighth-note patterns. Measures 72-74 show eighth-note pairs. Measures 75-76 show eighth-note patterns.

19. Choral

Musical score for Viola part, measures 77 to 86. The score consists of two staves. The top staff uses common time (C) and the bottom staff uses 2/4 time (indicated by a '2' over a '4'). Measure 77 starts with a dotted half note followed by eighth-note pairs. Measures 78-80 show eighth-note patterns. Measures 81-83 continue the eighth-note patterns. Measures 84-86 show eighth-note pairs.

20. tacet

21a. Accompagnement

Langsam

Basso

Der Mar - tern je - de schweb-te vor dei-nem An - ge-sicht. Doch,
doch dei - ne See - le beb - te vor ih - rem An-blick nicht. Voll Freu - dig-keit und Gei - stes - ruh er -
hebst du dich vom Stau - be und eilst dem Fein - de zu.

21b. Arie

13 Etwas langsam

13 Etwas langsam

21

28

36

22a. Recitativ

EVANGELIST

8 Und fin - gen an, ihn zu grü - ßen:
6 5
5

22b. Chor

Allegro

12

18

22c.

Tacet al fine

23. Arie

Etwas langsam

6

10

24. tacet

25. Choral

8

26a. Recitativ

EVANGELIST

15*ordinario*

Er ist un - ter die Ü - bel-tä - ter ge-rech - net,
Und die vor -
Ü - ber - gin - gen,

19

lä - ster-ten ihn
und schüt - tel - ten ih - re Häup - ter und spra - chen:

26b. Chor

Allegro

26

30

34

26c.

38 EVANGELIST

Des-sel-bi-gen glei - chen die Ho-hen-prie - ster ver-spot - te - ten ihn un - ter - ein - an - der,
samt den Schrift - ge - lehr - ten,
und spra - chen:

26d. Chor

42 Allegro



51

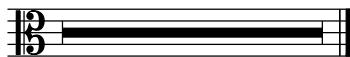


59



26e.

Tacet al fine



27. Arie

Allegro



4



8



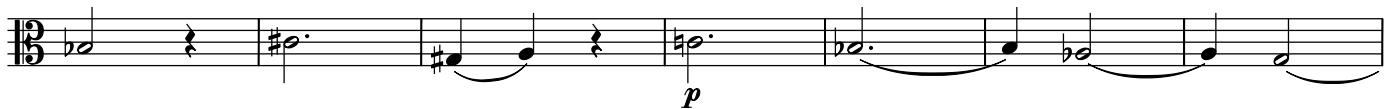
13 Andante



21



28



35

42

28a. Recitativ

(EVANGELIST)

17

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

17 6 6

28b. Chor

21 Allegro

28c.

Tacet al fine

29. Choral

(8)

14b

22

Continuo

Carl Philipp Emanuel Bach

Passions-Musik nach dem Evangelisten Marcus (1786)

I. Choral

H 799

Musical score for I. Choral, featuring two staves of music. The top staff is in common time, C major, and the bottom staff is in common time, F# minor. Both staves show continuo basso parts with various harmonic functions indicated by numbers (e.g., 6, 4+, 5, 6, 7) above the notes.

2. Recitativ

EVANGELIST

Musical score for the Evangelist's recitative. The soprano part (top staff) and continuo basso part (bottom staff) are shown. The soprano part consists of eighth-note patterns. The continuo basso part shows harmonic functions (e.g., 6, 5) above the notes.

Musical score for Jesus' recitative. The soprano part (top staff) and continuo basso part (bottom staff) are shown. The soprano part consists of eighth-note patterns. The continuo basso part shows harmonic functions (e.g., 4, 6, 7, 8) above the notes.

allegro

Musical score for the allegro section. The continuo basso parts (top and bottom staves) are shown. The top staff uses a treble clef, and the bottom staff uses a bass clef. Harmonic functions (e.g., 7, 6, 6, 6) are indicated above the notes.

Musical score for the allegro section, continuing from the previous page. The continuo basso parts (top and bottom staves) are shown. The top staff uses a treble clef, and the bottom staff uses a bass clef. Harmonic functions (e.g., 10, 5, 7, 6, 6, 6, 6, 8, 7b) are indicated above the notes.

12

streu

6 6 4 6 6 6

14 *ordinario*

en.

A - ber nach - dem ich auf - er - ste - he, will ich vor

6 6 4 3 6

17 EVANGELIST PETRUS

euch hin - ge - hen in Ga - li - lä - am. 8 Pe - trus a - ber sag - te zu ihm: 8 Und wenn sie sich al - le är - ger - ten, so woll - te

6 # 5

21 EVANGELIST JESUS

doch ich mich nicht är - gern. 8 Und Je - sus sprach zu ihm: Wahr - lich, ich sa - ge dir, heu - te in die - ser Nacht, e - he denn der

7 # 6 6

25 EVANGELIST

Hahn zwei - mal krä - het, wirst du mich drei - mal ver - leug - nen. 8 Er a - ber re - de - te noch wei - ter:

5b 5 6 6

28 PETRUS

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

4# #

3. Choral

(11) # 6 6 5b 7 # 7 6 5 6

9 (19) 6 # :| - 6 # 6 6 #

27 # 7 # 6 6 6 6 #

4. Recitativ

EVANGELIST

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

6 # 2 6

4 JESUS

und er sprach zu sei-nen Jün-gern: Set-zet euch hie, bis ich hin-ge-he und be-te.

6 2 6

5. Chor

Langsam

tasto

p f

5 6 4 2 3 8 7 6 4 3 6

6 4 5 7b 5 6 4 5 5b 7b 6 3 6 7 2

f

Continuo

5

Musical score for page 15, measures 15-20. The score consists of two staves. The top staff starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 15 begins with a sixteenth-note pattern (6, 6) followed by eighth notes (7, 6, 4, 3). Measure 16 starts with a bass note (6) and continues with eighth notes (4, 3, 7, #). Measure 17 begins with a bass note (6) and continues with eighth notes (4, 3, 10b, 9). Measure 18 begins with a bass note (7) and continues with eighth notes (5, 4, 6, 5). Measure 19 begins with a bass note (5b) and ends with a bass note (7). The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 20 begins with a bass note (6) and continues with eighth notes (7, #, 2, 6). Measure 21 begins with a bass note (7) and continues with eighth notes (6, 4, 3, 5). Measure 22 begins with a bass note (tasto) and ends with a bass note (pp).

6. Recitativ

EVANGELIST

EVANGELIST

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

7b

7. Choral

(9) 5 6 6 6 6 6 6 4 3 6 7

19 6 7 # 6 7b 4 4 6 6 4 3

8. Recitativ

EVANGELIST

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

6 7 6b 7b

4 adagio JESUS

8 Stun - de vor - ü - ber - gin - ge, und sprach: Ab - - - - -

4 6 6 # 6

6 ba, mein Va - - - - ter! Es ist dir al - les

6b 4 6b 6b 6b 6b 6b

8 mög - lich, ü - ber - he - - - be mich die - - ses Kelchs; doch

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

10 nicht, was ich will, was ich will, nicht,

6b 5 7# 6b 5b 6b 6b

12 EVANGELIST ordinario

son - dern was du willst. Und kam und fand sie schlafend. Und sprach zu Pe - tro:

6 6b 4 5 # 6b 6b 6

16 JESUS



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

6

b

20

EVANGELIST



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

6b

7b

6

5b

24



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

7b

b

4h

6

27



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

6h

6

h

b

30

JESUS



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

6b

4

2b

6b

6

33



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

b

4h

36

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

6b - 7b 4b

39 EVANGELIST

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

6 b 6 b

42

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

4b 6 6 b

45

JUDAS

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

b 6b b b

48

EVANGELIST

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

2b 6b 7 2b 6b

51

JUDAS EVANGELIST

kam, trat er bald zu ihm und sprach zu ihm: Rab-bi, Rab-bi! Und küs-se-te ihn.

6b 4+ # b

9. Arie

Sanft

Bartók

5 4 3 3 2 1 7 6 7 6 5 4 3 7 6 5

etwas schwach

8 9 4 3 — 5 3 2 1 7 6 7 6 5 4 3

p

15 7 6 5 9 4 3 7 6 6 2 6 5 4 6 7 6 6 4 6 6

f *p*

23 6 4 5 6 4 5 7 9 4 3 6 tasto 7 6 4 6 4 2

pp *f p*

32 6 6 7 tasto 5 3 4 2 3 7 6 6 7 6 5 4 3

pp *mf*

40 7 6 5 9 4 8 — tasto 7 6 5 4 3

pp *p*

49 7 6 5 7 6 6 5 7 6 5 3 7 6 4 3

57 6 4 tasto 6 6 4 3 7 6 5 3

pp *p*

68 6 4 tasto 7 6 4 2 6 6 4 3 7 6 5 3

pp *f p* *pp*

77 5 3 4 3 1 7 6 7 6 5 4 3 6 4 5 3 tasto

f *p*

10. Recitativ

EVANGELIST

Die a - ber leg - ten ih - re Hän - de an ihn un grif - fen ihn.

8 6 5b 5 6 6b

11. Choral

9 6 4+ 6 5b b # 5 #

17 # 6 6 # 7b b 7b #

25 6 6 b 6 # 6 b 5 b #

12a. Recitativ

EVANGELIST

Ei - ner a - ber von de nen, die da - bei - stun - den, zog sein

8

Schwert aus und schlug des Ho-hen-prie-sters Knecht und hieb ihm ein Ohr ab. Und Je - sus

8 6 4 6 b

9

Schwer-tern und mit Stan - gen, mich zu fa - hen. Ich bin täg - lich bei euch im Tem - pel ge -

5b 4 6b

15 EVANGELIST

Schrift er - ful - let wür - de. Und die Jün - ger ver - lie - ßen ihn al - le und flo - hen.

b b 4#

Musical score for orchestra and basso continuo, page 18. The vocal line continues with the lyrics "Und es war ein Jüng-ling, der fol - ge - te ihm nach, der war mit Lein-wand be-klei - det auf der blo - ßen". The basso continuo part is shown below, with a bass clef and a bass staff. Measure numbers 18 and 19 are indicated above the staves.

21

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

8 6b 6 4

24

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

27

wa-ren al-le Ho-hen-prie-ster und Äl-te-sten und Schrift-ge-lehr-ten. Pe-trus a-ber fol-ge-te ihm nach von

7b 6 # 7b 5

30

fer-ne bis hin-ein in des Ho-hen-prie-sters Pa-last. Und er war da und saß bei den

b 6 # 5

33

Knech-ten und wär-me-te sich bei dem Licht. A-ber die Ho-hen-prie-ster und der gan-ze Rat such-ten

7 # 6 5

36

Zeug-nis wi-der Je-sum, auf dass sie ihn zum To-de bräch-ten, und fun-den nichts.

4 6 5 4

39

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

6 7 4

42

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

6 6 5 6

12b. Duetto

Musical score for bassoon part, page 10, measures 45-64. The score consists of five staves of music. Measure 45 starts with a rest followed by a sixteenth-note pattern. Measures 46-47 show a melodic line with various note heads and stems. Measure 48 begins with a bass clef and a 6/4 time signature. Measures 49-50 continue the melodic line. Measure 51 starts with a bass clef and a 5b time signature. Measures 52-53 show a melodic line. Measure 54 begins with a bass clef and a 7/5 time signature. Measures 55-56 continue the melodic line. Measure 57 begins with a bass clef and a 6/5 time signature. Measures 58-59 show a melodic line. Measure 60 begins with a bass clef and a 6/4 time signature. Measures 61-62 continue the melodic line. Measure 63 begins with a bass clef and a 5b time signature. Measures 64-65 continue the melodic line. Measure 66 ends with a bass clef and a 4/3 time signature.

I 2c.

68 EVANGELIST

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

6 6 6

71

HOHERPRIESTER

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

5 6 2

74

EVANGELIST

zeu - gen? 8 Er a - ber schwieg stil - le und ant - wor - tet nichts. Da frag - te ihn der Ho - he - prie - ster

6 6 4

77

HOHERPRIESTER

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

6 6 4

80 EVANGELIST JESUS

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

6 5b

83 EVANGELIST

Kraft und kom - men in des Himmels Wol - ken.

b 4# 6

Musical score for organ and choir, page 86, section HOHERPRIESTER. The score consists of two staves. The top staff is for the organ, featuring a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the choir, featuring a bass clef and a common time signature. The lyrics are as follows:

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

Musical score for organ and choir, page 89, Evangelist part. The score consists of two staves. The top staff is for the organ, featuring a basso continuo line with a bassoon part underneath. The bottom staff is for the choir, with lyrics in German. The organ part includes a basso continuo line with a bassoon part underneath. The choir part has lyrics in German. The score is in common time.

13a. Arie

Langsam

tasto



7

12

tasto

18

13b. Chor

22

13c. Arie

13d. Chor

28

17

Vn I tr

48

52

$\frac{5}{3}$ $\frac{6}{4}$ $\frac{7}{2}$

$\frac{8}{3}$ unis.

ff

$\frac{6}{3}$ $\frac{4\flat}{2}$ $\frac{2}{1}$ $\frac{6\flat}{1}$

Continuo

17

Musical score for Continuo, page 17, featuring four staves of bassoon music. The score includes dynamic markings such as *p*, *f*, and *mf*. Measure numbers 57, 62, 68, and 72 are indicated. Various pitch numbers (e.g., 6, 7, 5b, 4, 8, 2, 3, 6, 5, 6, 6b, 5, 5, 7b, 4, 5b) are placed above the notes and stems.

14a. Recitativ

EVANGELIST

Musical score for Evangelist, Recitativ, featuring two staves. The top staff is in soprano clef (G), and the bottom staff is in bass clef (F). The vocal line consists of eighth and sixteenth note patterns. The lyrics "Da fin - gen an et - li - che, ihn zu ver - spei - en und zu ver -" are written below the notes. Measure number 6 is indicated at the beginning of the second line.

Musical score for Evangelist, Recitativ, continuation, featuring two staves. The top staff is in soprano clef (G), and the bottom staff is in bass clef (F). The vocal line continues with eighth and sixteenth note patterns. The lyrics "de - cken sein An - ge-sicht und mit Fäu - sten zu schlä - gen und zu ihm zu sa - gen:" are written below the notes. Measure numbers 3, 6, 5b, and 6# are indicated.

14b. Chor

6 Vivace

Musical score for Chor, Vivace, featuring one staff in bass clef (F). The vocal line consists of eighth note patterns. Measure number 6 is indicated at the beginning of the staff.

I4c.

9 EVANGELIST

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

6

12

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

4 6 6 b

15

MAGD

EVANGELIST

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

4 6 6 2

18

PETRUS

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

6b 6 2

21 EVANGELIST

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

6 b 6

24 MAGD

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

5b 4+

27 EVANGELIST

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

6 4 6

14d. Chor

Animoso

31 unis.

6 5 6 5

38

Bass clef. Key signature: one sharp. Time signature: common time.

Measure 38 consists of ten notes. The first six notes are eighth notes grouped in pairs by vertical stems. The seventh note is a sixteenth note. The eighth note is a sixteenth note. The ninth note is a sixteenth note. The tenth note is a sixteenth note.

Musical score for bassoon part 2, page 10, measures 44-45. The score shows a bassoon line with various notes and rests, some with numerical markings (7, 6) above them. The key signature is one sharp, and the time signature is 44.

Musical score for piano, page 10, system 51. 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, a key signature of one sharp, and a common time signature. The music begins with a forte dynamic (F) on the first note of the treble staff. The bass staff has a sustained note followed by a half note. The treble staff continues with eighth-note patterns, including a measure starting with a sixteenth note. The bass staff has a sustained note followed by a half note. The treble staff concludes with a measure ending in a sharp sign.

58

7b

7

7 6

4 2 6

C

I4e.

65 EVANGELIST

PETRUS

65 EVANGELIST

8 Er aber fing an, sich zu ver-flu-chen und zu schwören:

8 Ich ken-ne des Men-schen nicht, von dem ihr

6 5 4+ 6

68

EVANGELIST

68

sa - get.

Und der Hahn krä - he - te zum an - dern Mal.

Da ge -

6

5

71

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

6

6

74

Musical score for 'Herr Jesu Christ' (Mein Herr Jesu Christ, was hilf mir). The vocal part is in soprano C major, 4/4 time. The piano part is in basso continuo style. The vocal line includes lyrics like 'Hahn zwei - mal krä - het,' etc., with harmonic analysis below the notes.

Vocal line lyrics: Hahn zwei - mal krä - het, wirst du mich drei - mal ver - leug - - - - -

Piano harmonic analysis (bass line): 7, 5, b, 5b, 6, 6, 4, 5

76

Musical score for piano and voice. The vocal line continues with lyrics: "Und er hub an zu wei - - - - nen." The piano accompaniment features a bass line with eighth-note chords labeled '5' and '7'. The key signature changes to one sharp at the end of measure 7.

I5. Choral

Musical score for Choral section I5. The score consists of three staves of basso continuo music. The top staff is in common time (indicated by 'C') and has a bass clef. The middle staff is in common time with a bass clef and includes harmonic numbers above the notes: (8), 6, 4 3, 6, 6 5, 6 5, #. The bottom staff is also in common time with a bass clef and includes harmonic numbers: 14b, 5, 6, 6, 5, 6 4 3, # 5, #. Measures 22 and 23 show similar patterns with harmonic numbers 6, 4, b, 5b, 4, 3, 5, #.

I6. Recitativ

EVANGELIST

Musical score for Recitative I6, labeled 'EVANGELIST'. The score features a soprano part (G clef) and a basso continuo part (Bass clef). The soprano part begins with a melodic line over a harmonic background. The lyrics are: Und bald am Mor - gen hiel - ten die Ho - hen - pri - ster ei - nen Rat mit den Äl - te - sten und. The basso continuo part provides harmonic support throughout the recitative.

Continuation of Recitative I6. The soprano part continues with the lyrics: Schrift - ge - lehr - ten, da - zu der gan - ze Rat, und bun - den Je - sum und füh - re - ten ihn hin und ü - ber-. The basso continuo part provides harmonic support.

PILATUS

Musical score for Recitative I6, labeled 'PILATUS'. The soprano part begins with the lyrics: ant - wor - te - ten ihn Pi - la - to. The basso continuo part provides harmonic support. The lyrics continue: Und Pi - la - tus fra - ge - te ihn: Bist du ein Kö - nig der.

EVANGELIST

JESUS

Continuation of Recitative I6. The soprano part (EVANGELIST) begins with the lyrics: Ju - den? Er ant - wor - te - te a - ber und sprach zu ihm: Du sagst's. The basso continuo part (JESUS) begins with a melodic line over a harmonic background. The lyrics continue: 4+, #, #.

I7. Chor

Nachdrücklich, aber nicht zu hurtig

8 6 5 7 8 6 5 7 unis. 6


I8a. Recitativ

EVANGELIST

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


4 PILATUS

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

4 6 2 7b

7 EVANGELIST

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

6 6 6

10

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

6

13

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

6 6

16

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

2 6 6

19 PILATUS

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

5 4 6

EVANGELIST

22

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

25

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

PILATUS

28

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

EVANGELIST

31

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

18b. Chor

Alla breve

34

39

44

50

18c.

55

EVANGELIST PILATUS EVANGELIST

18d. Chor

Alla breve

59

64

69

75

19. Choral

20. Recitativ

EVANGELIST

8 Pi - la - tus a - ber ge - dach - te dem Volk gnug zu tun und gab ih - nen Bar - ra - bam los und ü - ber -

4 ant - wor - tet ih - nen Je - sum, dass er ge - gei -ßelt und ge - kreu - zi - get wür - de. Die Kriegs - knech - te

4 4+

7 a - ber führ - ten ihn hin - ein in das Richt - haus und rie - fen zu - sam - men die gan - ze Schar und zo - gen

6 5 4+

10 ihm ei - nen Pur - pur an und floch - ten ei - ne Dor - nen-kro - ne und satz - ten sie ihm auf.

6 5 6 5 6 # #

21a. Accompagnement

Langsam

Basso

Der Mar - tern je - de schweb - te vor dei - nem An - ge - sicht. Doch,

$\frac{7}{4}$ $\frac{8}{3}$ $\frac{5}{6}$ $\frac{6}{5}$

5

doch dei - ne See - le beb - te vor ih - rem An - blick nicht.

Voll Freu - dig - keit und Gei - stes - ruh er -

hebst du dich vom Stau - be

21b. Arie

Musical score for piano, page 13, measures 13-36. The score consists of four staves of music. Measure 13 starts with a dynamic *p*. Measures 14-15 show a melodic line with various chords and grace notes. Measure 16 begins with a dynamic *f*. Measures 17-18 continue the melodic line. Measure 19 starts with a dynamic *p*. Measures 20-21 show a melodic line with various chords and grace notes. Measure 22 begins with a dynamic *tasto*. Measures 23-24 continue the melodic line. Measure 25 starts with a dynamic *tasto*. Measures 26-27 show a melodic line with various chords and grace notes. Measure 28 begins with a dynamic *tasto*. Measures 29-30 continue the melodic line. Measure 31 starts with a dynamic *f*. Measures 32-33 show a melodic line with various chords and grace notes. Measure 34 begins with a dynamic *p*. Measures 35-36 continue the melodic line.

22a. Recitativ

EVANGELIST

Musical score for the hymn tune "Und fin - gen an, ihn zu grü - ßen:". The score consists of two staves. The top staff is in common time (C), treble clef, with a key signature of one sharp. The lyrics are written below the notes. The bottom staff is in common time (C), bass clef, with a key signature of one sharp. Measure numbers 6 and 5½ are indicated above the bass staff.

22b. Chor

3 **Allegro**

Continuo

Continuo score showing three staves of basso continuo music. Measure 9 starts with a bass note followed by a series of eighth-note chords (5, 4, 3; 6). Measure 13 follows with chords (6, 4, 5, 5; 6, 6) and includes a dynamic marking '1'. Measure 19 shows chords (6, 4, 5, 3; 6, 6, 7, 5).

22c.

24 EVANGELIST

Evangelist vocal line in soprano clef. The lyrics are: "Und schlu - gen ihm das Haupt mit dem Rohr und ver-spei - e - ten ihn und fie - len auf die Knie und". Measure 8 ends with a fermata over the first note of the next measure.

27

Evangelist vocal line in soprano clef. The lyrics are: "be - te - ten ihn an. Und da sie ihn ver-spot - tet hat - ten, zo - gen sie ihm den Pur - pur aus". Measure 8 ends with a fermata over the first note of the next measure.

30

Evangelist vocal line in soprano clef. The lyrics are: "und zo - gen ihm sei - ne ei - ge - ne Klei - der an und füh - re - ten ihn aus, dass sie ihn kreu - zig - ten.". Measure 8 ends with a fermata over the first note of the next measure.

33

Evangelist vocal line in soprano clef. The lyrics are: "Und zwun - gen ei - nen, der vor - ü - ber ging, mit Na - men Si - mon von Cy - re - ne, der vom". Measure 8 ends with a fermata over the first note of the next measure.

36

Fel - de kam, der ein Va - ter war A - le - xan - dri und Ruf - fi, dass er ihm das Kreuz trü - ge.

7 6 6 #

23. Arie

Etwas langsam

24. Recitativ

EVANGELIST

A musical score for voice and piano. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of sustained notes and chords. The lyrics describe a scene where people offer Myrrhe to a skull, which declines.

25. Choral

Musical score for Continuo part of Choral 25. The score consists of two staves. The top staff is in bass clef, 3/4 time, and has a key signature of two sharps. The bottom staff is also in bass clef, 3/4 time, and has a key signature of one sharp. The music features various chords and rests, with some notes having numerical values above them (e.g., 6, 3, 5, 7, 7b, 4). Measure numbers 9 through 14 are indicated.

26a. Recitativ

EVANGELIST

Musical score for Evangelist part of Recitativ 26a. The score consists of two staves. The top staff is in treble clef, common time, and has a key signature of one sharp. The bottom staff is in bass clef, common time, and has a key signature of one sharp. The music includes lyrics in German. Measure numbers 8, 6, 4, 7, and 11 are indicated. The bass staff includes a basso continuo realization with Roman numerals below the notes.

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

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

Und es war o - ben ü - ber ihn ge - schrie - ben, was man ihm Schuld gab, näm - lich: Ein Kö - nig der Ju - den. Und sie

kreu - zig - ten mit ihm zween Mör - der, ei - nen zu sei - ner Rech - ten und ei - nen zur Lin - ken. Da ward die

15 *a tempo*

Schrift er-füll-let, die da sa - get: Er ist un - ter die Ü - bel-tä - ter ge - rech - -

6 6 # 6 4 5

18 *ordinario*

net. Und die vor - ü - ber - gin - gen, lä - ster - ten ihn und schüt - tel - ten ih - re Häup - ter und spra - chen:

6 6 5b b 6

26b. Chor

22 *Allegro*

22 Allegro 7 2 8 3 6 9 8 3 6 9 8 3 7b 7 2 8 3 6

26 9 4 8 3 6 9 8 3 b 6 6 6 4 6

29 6 7b 6 9 8 3 6 9 8 3 5b

32 5 b 9 4 8 3 5 6 4 5 3

35 6 6 6 6 6 4 5 3

26c.

38 EVANGELIST

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

6 5b

40

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

6b

26d. Chor

Allegro

42 6 4 7 2 3 8 6 4 5 7 6 6 6 4 5 3 3 4+ 6

49 5 7 6 6 7 6 5 7 6 5 7 6 5 7 6 4

55 6 4 5 6 3 6 7b 6 4 6 6 6 4 5 3 6 4

62 5 3 6 6 7b 4b 3 2 6 6 6 4 5 3

26e.

69 EVANGELIST

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

6 4

27. Arie

Allegro

7
4b
2b

6
5b

p

4 2 6 unis. 2 6 unis. 4+

f **mf**

7 6 4 3 2 7 6 7
3 4 6 # 6 # 5

p

10 6b
4 6 6b 5b Andante 1

14 7 6 6 7 6 8 5
tasto 7
#

pp **f**

20 6 5b 7 6 7 6 7 6 6b
p **f** **p** **pp**

26 5b b 6b 6b
b 7b 6b 7b 6b 5 7b 5
4+
p

32 7 — 6 4b 6 5b 2b 6b 5
b b b b b b b b b

38 6b 9 8
4b 3 6 7
tasto
f **p** **f** **pp**

44 7 6 6 6 6 5
b b b b b b b

28a. Recitativ

EVANGELIST

8 Und nach der sech - sten Stun - de ward ei - ne Fin - ster - nis ü - ber das gan - ze
 6 5b

3 Land, bis um die neun - te Stun - de. Und um die neun - te Stun - de rief Je - sus
 6 # 2 6

6 poco lento JESUS
 laut und sprach: E - li, E - li, la - ma a - sab -
 6 unis.

10 EVANGELIST
 ta - - - - ni? Das ist ver - dol - met-schet: Mein Gott,
 6 # unis.

14 mein Gott, wa - rum hast du mich ver - las - - - - sen?
 6

18 Und et - li - che, die da - bei - stun-den, da sie das hö - re - ten, spra - chen sie:
 6

28b. Chor

Allegro

21

28c.

24 EVANGELIST

27 EIN JUDE

30 EVANGELIST

29. Choral

14b

22

