

Johann Sebastian
BACH

Johannespassion

St. John Passion / Passio secundum Joannem
BWV 245 · Version IV (1749)

Herr, unser Herrscher
mit der unvollendeten Revision (1739) im Anhang
für Soli (SATBB), Chor (SATB)
2 Flöten, 2 Oboen/Oboen d'amore, Oboe da caccia, 2 Violinen, Viola, Viola da gamba und Basso continuo
herausgegeben von Peter Wollny

Lord, thou our Master
with the incomplete revision (1739) as an appendix
for soli (SATBB), choir (SATB)
2 flutes, 2 oboes/oboes d'amore, oboe da caccia, 2 violins, viola, viola da gamba and basso continuo
edited by Peter Wollny · English version by Henry S. Drinker

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Organo



Carus 31.245/49

Inhalt

Fassung IV (1749)

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2b	Chorus	Jesus von Nazareth / <i>Jesus of Nazareth</i>	8
2c	Evangelista, Jesus (Tenore, Basso)	Jesus spricht zu ihnen / <i>Jesus saith unto them</i>	8
2d	Chorus	Jesus von Nazareth / <i>Jesus of Nazareth</i>	9
2e	Evangelista, Jesus (Tenore, Basso)	Jesus antwortete / <i>Jesus answered and said</i>	9
3	Choral	O große Lieb / <i>O wondrous love</i>	10
4	Evangelista, Jesus (Tenore, Basso)	Auf daß das Wort erfüllet würde / <i>So that the prophecy might be fulfilled</i>	10
5	Choral	Dein Will gescheh, Herr Gott, zugleich / <i>Thy will must all creation do</i>	11
6	Evangelista (Tenore)	Die Schar aber und der Oberhauptmann / <i>The body of soldiers with their captain</i>	12
7	Aria (Alto)	Von den Stricken meiner Sünden / <i>From the shackles of my vices</i>	13
8	Evangelista (Tenore)	Simon Petrus aber folgete Jesu nach / <i>Simon Peter also followed with Jesus</i>	16
9	Aria (Soprano)	Ich folge dir gleichfalls / <i>I follow thee also</i>	16
10	Evangelista, Ancilla, Petrus, Jesus, Servus (S, T, T, B, B)	Derselbige Jünger war dem Hohenpriester bekannt / <i>That other disciple to the High Priest long had been known</i>	20
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Parte seconda · Nach der Predigt

15	Choral	Christus, der uns selig macht / <i>Christ, who knew no sin or wrong</i>	29
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16b	Chorus	Wäre dieser nicht ein Übeltäter / <i>If this man were not a malefactor</i>	30
16c	Evangelista, Pilatus (Tenore, Basso)	Da sprach Pilatus zu ihnen / <i>Then Pilate said unto them</i>	32
16d	Chorus	Wir dürfen niemand töten / <i>By death we may not punish</i>	32
16e	Evangelista, Pilatus, Jesus (Tenore, Basso, Basso)	Auf daß erfüllet würde das Wort / <i>That so might be fulfilled the word</i>	33
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18a	Evangelista, Pilatus, Jesus (Tenore, Basso, Basso)	Da sprach Pilatus zu ihm / <i>Then Pilate said unto him</i>	35
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18c	Evangelista (Tenore)	Barrabas aber war ein Mörder / <i>Barabbas he set free, a robber</i>	36
19	Arioso (Basso)	Betrachte, meine Seel / <i>Bethink thee, O my soul</i>	37
20	Aria (Tenore)	Mein Jesu, ach! dein schmerzhaft bitter Leiden / <i>Imagine, that his blood-bespattered body</i>	38
21a	Evangelista (Tenore)	Und die Kriegsknechte flochten eine Krone / <i>The soldiers plaited then for him a crown</i>	42
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21c	Evangelista, Pilatus (Tenore, Basso)	Und gaben ihm Backenstreiche / <i>And then with their hands they smote him</i>	42
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21e	Evangelista, Pilatus (Tenore, Basso)	Pilatus sprach zu ihnen / <i>Then unto them saith Pilate</i>	44

21f	Chorus	Wir haben ein Gesetz / <i>We have with us a law</i>	45
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23a	Evangelista (Tenore)	Die Jüden aber schrienen und sprachen / <i>But the Jews cried out and shouted</i>	48
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23g	Evangelista (Tenore)	Da überantwortete er ihn / <i>And then he delivered him to them</i>	51
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27a	Evangelista (Tenore)	Die Kriegsknechte aber / <i>And then did the soldiers</i>	60
27b	Chorus	Lasset uns den nicht zerteilen / <i>Let us rend not nor divide</i>	60
27c	Evangelista, Jesus (Tenore, Basso)	Auf daß erfüllet würde die Schrift / <i>That the Scripture might be fulfilled</i>	62
28	Choral	Er nahm alles wohl in acht / <i>In his final hour did he think</i>	63
29	Evangelista, Jesus (Tenore, Basso)	Von Stund an nahm sie der Jünger zu sich / <i>That disciple took her to his own home</i>	64
30	Aria (Alto)	Es ist vollbracht / <i>The end has come</i>	65
31	Evangelista (Tenore)	Und neiget das Haupt und verschied / <i>Then bowed he his head and was gone</i>	66
32	Aria e Corale (Basso e Coro)	Mein teurer Heiland, laß dich fragen / <i>O thou my Saviour give me answer</i>	67
33	Evangelista (Tenore)	Und siehe da, der Vorhang / <i>And then behold, the veil</i>	70
34	Arioso (Tenore)	Mein Herz, indem die ganze Welt / <i>My heart, see all the world</i>	70
35	Aria (Soprano)	Zerfließe, mein Herze / <i>With tears overflowing</i>	71
36	Evangelista (Tenore)	Die Jüden aber, dieweil es der Rüsttag war / <i>The Chief Priests therefore, since it was the preparation</i>	75
37	Choral	O hilf, Christe, Gottes Sohn / <i>Help, O Christ, thou Son of God</i>	77
38	Evangelista (Tenore)	Danach bat Pilatum Joseph von Arimathia / <i>There came unto Pilate Joseph of Arimathia</i>	78
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Anhang

Unvollendete Revision (1739)

1	Chorus	Herr, unser Herrscher / <i>Lord, thou our Master</i>	84
2a	Evangelista, Jesus (Tenore, Basso)	Jesus ging mit seinen Jüngern / <i>Jesus went with his disciples</i>	87
2b	Chorus	Jesus von Nazareth / <i>Jesus of Nazareth</i>	88
2c	Evangelista, Jesus (Tenore, Basso)	Jesus spricht zu ihnen / <i>Jesus saith unto them</i>	88
2d	Chorus	Jesus von Nazareth / <i>Jesus of Nazareth</i>	89
2e	Evangelista, Jesus (Tenore, Basso)	Jesus antwortete / <i>Jesus answered</i>	89
3	Choral	O große Lieb / <i>O wondrous love</i>	90
4	Evangelista, Jesus (Tenore, Basso)	Auf daß das Wort erfüllet würde / <i>So that the prophesy might be fulfilled</i>	90
5	Choral	Dein Will gescheh, Herr Gott zugleich / <i>Thy will must all creation do</i>	91
6	Evangelista (Tenore)	Die Schar aber und der Oberhauptmann / <i>The body of soldiers with their captain</i>	92
7	Aria (Alto)	Von den Stricken meiner Sünden / <i>From the shackles of my vices</i>	93
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9	Aria (Soprano)	Ich folge dir gleichfalls / <i>I follow thee also</i>	96
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Johannespassion

St. John Passion

BWV 245 · Version IV (1749)

Organo / Cembalo

Parte prima

1. Chorus (Flauti, Oboi, Archi) Herr, unser Herrscher / Lord, thou our Master

1^{II} *

Generalbassaus

Joh- ach
150

mit ... Sätze verweisen auf das Aufführungsmaterial der Fassung II (1725).
with ... refer to the performance material for version II (1725).

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Urtext
edited by Peter Wollny
English version by Henry S. Drinker

33

6 4 2_h 7 # 6 4 7 # 6 5 8 6 4 2 7 6 4 7

37

7 7 7 7 7 # 6 5 6 8 7 5 4 7 3_h 2_b 8

45

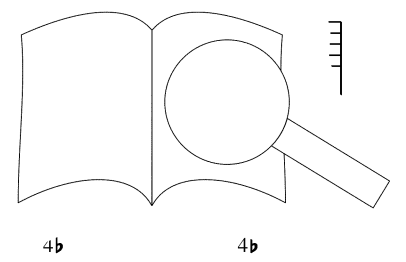
6 5 8 6 4 2 7 6 5 4 3 5 4 # 2_h 7 # 6_h 5 7 6 5 7 6 5 7 6 5

53

7 7_b 6 5⁺ 5_b 6_h 4 3 6_h 4 4 7_b 5 5 4 # 6 4_b 2 7_b

Fine

p



60

9 7b 8 6 5 7 6b 7 6b 7 8 6b 4

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64

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

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70

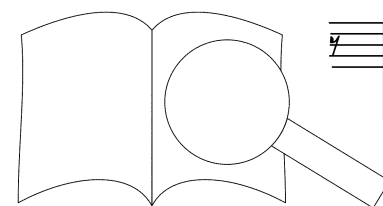
6 6b 7 5 7 6 5 4 7 5 6 4 7 6 7 4 9b 8 6b 4 3

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78

6 4 7 6 4 7 6 7 6 7

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82

89

Da capo

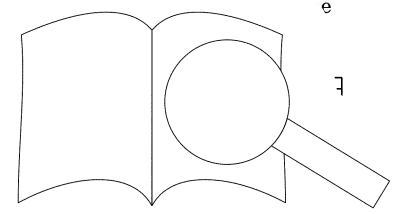
2a. Recitativo (Evangelista, Jesus)

Evangelista

Je-sus ging mit sei-nen Jün-ger-n ü-ber den Bach Ki-dron,
 Je-sus went with his dis-ci-ples o-ver the brook Ced-ron, w.

und sei-ne Jün-ger. Ju-das a-ber, der ihn ver-
 and his dis-ci-ples. Ju-das al-so, he who was

er-samm-le-te sich oft da-selbst mit sei-nen Jün-ger-n. Da nun Ju-das
 re-sort-ed thith-er oft to be with his dis-ci-ples. Ju-das there-fore,



10

Schar und der Ho-hen-prie-ster und Pha-ri-sä-er Die-ner, kommt er da - hin mit Fak-keln, Lam-pen und mit Waf-fen. Als nun Je-sus wu^r as
 men, whom the Chief Priests and the Phar-i-sees had sent him, now com-eth thither with lan - terns, torch-es and with weap - ons. There - fore, Je - sus at

5 6 - 5 6 6h 6
 3 4 2 3

15

ihm be-geg-nen soll - te, ging er hin - aus und sprach zu ih-nen: Wen su-^r ih
 were to come up - on him, went straight-way forth and said un - to them: Whom se

Jesus
 an / Jesus of Nazareth

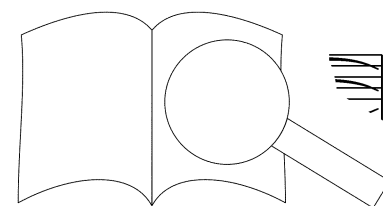
6 5b 3 - 5 6 6 6 6 6

21

ih - nen: Ich bin's. Ju - das a - ber, der ihn ver-riet, stund auch bei ih - nen. Als nun
 un - to them: I am he. Ju - das al - so, he who be-trayed him, stood there^t And as

Jesus Evangelista

6 6 # 6 7b
 # 5 # 4h 5
 2



26

Je-sus zu ih-nen sprach: Ich bin's, wi-chen sie zu-rück und fie-len zu Bo-den. Da frag-te er sie a-ber-mal: Wen su-chet ihr?
 soon then as he had said: I am he, all of them moved backwards and fell to the ground. Then asked he of them a sec-ond time: Whom seek ye?

5 6h 6 5b 6 7 4 3

2d. Chorus Jesum von Nazareth / Jesus of Nazareth

31

spra-chen: an-swered:

ad lib. Recitativo
(Evangelista, Jesus)

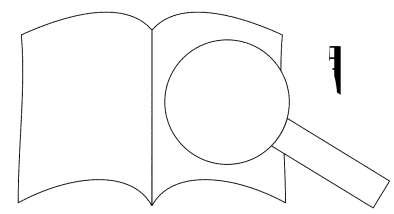
Je - sus ant - wor - te -
 Je - sus ans - wered and

h 7 7 6 h 6

36

te: su-chet ihr denn mich, so las-set die-se ge-hen!
 if ye seek for me, then let these go their way!

6 5 5 6 6 4 3



3. Choral

O gro - ße Lieb, o Lieb ohn al - le Ma - ße, die dich ge - bracht auf die - se
 O won - drous love, o love all love ex - cel - ling, where - fore thou made this vale

6
 4 3 # 6 6 7 5 # 5 b

stra - ße! Ich leb - te mit der Welt in Lust und - - den.
 dwell - ing! The joys and plea - sures of the world we - - ish.

4 3 6 5 7 5 6 5 # 8 7

4. Recitativo (Evangelista, Jesus)

Evangelista
 Auf daß
 spake: Ich ha - be der kei - nen ver - lo - ren, die du mir ge - ge - ben hast. Da hat - te Si - mon Pe - trus ein
 Of them which thou gav - est to me, — not one have I lost, not one. Then Si - mon Pe - ter, hav - ing a

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

6
 8 Schwert und zog es aus und schlug nach des Ho - hen - prie - sters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Mal-chus. Da
sword, he drew it forth, and struck at the High Priest's serv - ing man, and cut the man's right ear off; the man's name was Mal - chus. 7

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

11 Jesus
 8 Pe-tro: Stek-ke dein Schwert in die Schei-de! Soll ich den Kelch nicht trin-ken, den mir mein V
Pe - ter: Put up thy sword in its scab - bard! Shall I not drink the cup, - the cup my en , elci nk, - - ter ge - ge - ben hat? Fa - ther hath giv - en me?

6 6 6 #

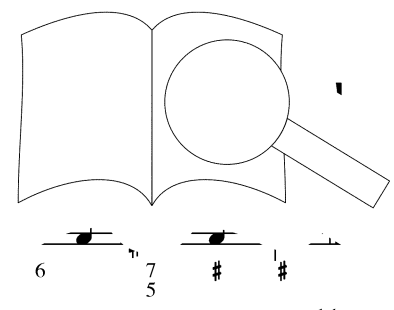
5. Choral

Dein Will ge - scheh, Herr Gott, zu
Thy will must all cre - a - ti mel - reich. Gib - uns Ge - duld in Lei - dens - zeit, ge -
- en too; thy - pa - tience, Lord, on us be - stow, that

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

7 wehr und steur al - lem Fleisch und Blut, das wi - der - dei
woe. Stay thou the hand and spoil the skill of them who - seek

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



6. Recitativo (Evangelista)

Evangelista

Die Schar a-ber und der O-ber-haupt-mann und die Die-ner der Jü-den nah-men Je-sum und bun-den ihn
 The bod-y of sol-diers with their cap-tain, who were sent by the Jews laid hold of Je-sus and bound him fr

6 6 7
4 4 4
2 2 2

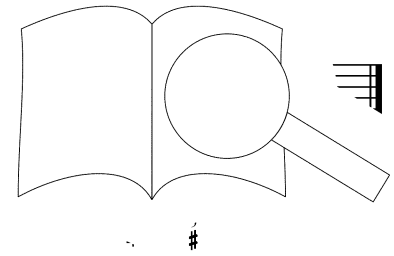
5
er-ste zu Han-nas, der war Ka-i-phas Schwä-her
 first un-to An-nas; for he was Ca-i-phas fath'r-ir

re-ster war. Es war a-ber
 year. Now it had been

8
K₂ 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 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

és wä-re gut, daß ein Mensch wür-de um-bracht für das Vol-
 that it was ex-pedient that one man should die, should die for

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



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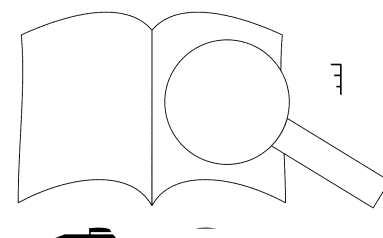
7. Aria (Alto, Oboi) Von den Stricken meiner Sünden / From the shackles of my vices 7^{II}

Musical score for measures 1-8. The piece is in 3/4 time with a key signature of one flat (B-flat). The score consists of a treble clef staff with chords and a bass clef staff with a melodic line. Below the bass staff are fingering numbers: 5, 9 7 6, 9 8 6 4 3, 7 # 6, 3 6 7.

Musical score for measures 9-16. Measure 9 begins with a piano (*p*) dynamic marking. The score continues with chords in the treble and a melodic line in the bass. Fingering numbers below the bass staff include: 5, 9 7 6, 3 6 7 8 6 6 6 6, and 4 2.

Musical score for measures 17-24. Measure 17 starts with a forte (*f*) dynamic marking. The score features chords and a melodic line. Fingering numbers below the bass staff include: # 6, 5 #, 5, 9 7 6, 9 8 8, and 4 3.

Musical score for measures 25-32. Measure 25 has an accent (>) over the first note. The score continues with chords and a melodic line. Fingering numbers below the bass staff include: 4 2, 6, 6 4 2, 5, 9 7 8, 9 7 8, and 9 8 3.



33

6 5 9 8 6 5 6 6 7 # 6 6 5 6 #

6

41

9 8 9 8 6 7 6 6 4 7 7 9 6

7 4 6 4 3 7 7 6

6

50

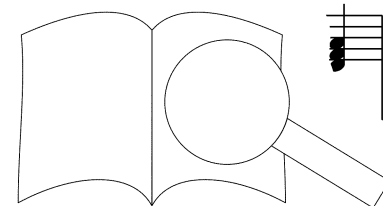
7 6 4 3 4 6 7 # 6 5 9 8 7 6 7 6 7 6

3 3 4 5 5 8 5 5 5 5 5 5

58

7 8 9 6 6 9 8 6 6 7 6 7 7 7

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



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66

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

5b 4 5b 2 4 9 5 5 # 4 2

74

7 7 5 6 9 6 6 7 6 6 # 6 6 3 6 6 6 4 2

9 3 8 7 # 6 # 6 4 2

83

6 9 8 6 5 9 6b 7 5b 6 9 7 8

5 7 8 5 9 6b 7 5b 6 9 7 8

91

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

4 4 # 4 5 2 5 4 6 4 5 7 6 7 6 6 5b 9 4b 3

100

6 5 6 5 9 8 6 7 6 8

107

8 5 9 7 6 9 8 4 2 6 5 6 5 #

8. Recitativo (Evangelista)

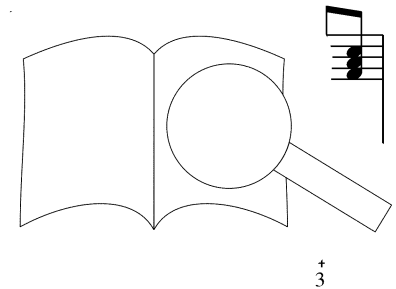
Evangelista

Si-mon
Si-mor

der Jün-ger.
-n-er dis-ci-ple.

9. Aria (Soprano, Flauti) Ich folge dir gleichfalls / I follow thee also 9^{II}

6 5 6 5 6 5 6 6



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7

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

p

20

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

f *p*

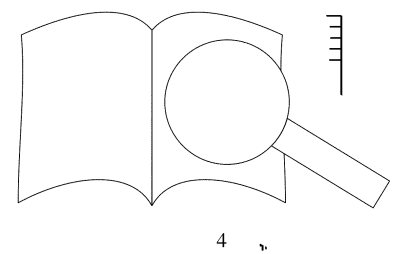
33

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

f

46

6 4 5 5 4 7 6 5 4 6 6 4 5^b 6 7 5 5 6



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59

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

h 5 4 3 6 5h 4 2

71

6 7 # # 4 6 6 6 5 5 6 5 6 4h 7 6h

h 2 4 4 5 5 2 3

82

6 6 6 7 7b b 4 h 6 6 6 7 6h

4 2 4 2 5 5 4 h 5 4 h 6h

94

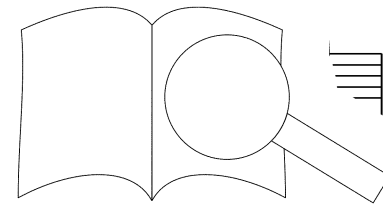
7b 5 6 7 6 6h 6 6 6 6 6 6 6 4 h 6 5

5 5 h 4h 2 4 3 5 4 h 5

104

6 6 6h 6 6 6 7 # - 5 6 4 3

h 2 4 2 5 6 3



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117

6 5 - 5 6 6 6 6 5 4 3 - 6 6 6 6 6 5 4 3

128

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

139

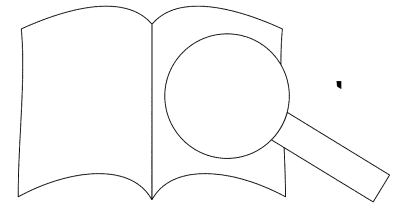
4 3 6 6 6 6 5 6 4 2 6 4 2

150

6 5 7 5 6 6 5 6 6 6 6 6

160

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



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10. Recitativo (Evangelista, Jesus, Petrus, Ancilla, Servus) 10^{II}

Evangelista

Der - sel - bi - ge Jün - ger war dem Ho - hen - prie - ster be - kannt und ging mit Je - su hin - ein in des Ho - hen - prie
That oth - er dis - ci - ple to the High Priest long had been known and went with Je - sus with - in, and - en - tered

6 5 7 6 5 5 — 5 6 \flat 6 5

5

Pe - trus a - ber stund drau - ßen für der Tür. Da ging der an - de - re Jün - ger, was und re - de - te mit der Tür - hü - te - rin und
But with - out at the door - way Pe - ter stood. Then did that oth - er dis - out and spoke un - to her that tend - ed the door and

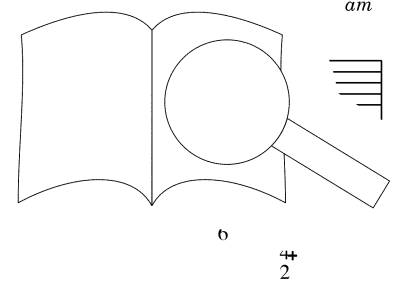
6 5 6 6 5 7 5

10

füh - die Magd, die Tür - hü - te - rin, zu Pe - tro: Bist du nicht die - ses Men - schen Jün - ger Ich bin's
bro - with the maid, that tend - ed the door, to Pe - ter: Art thou not al - so one of his am

Ancilla Evangelista Petrus

6 5 6 4 2 4 2 4 2



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15

Evangelista

nicht. Es stunden a - ber die Knechte und Die - ner und hat - ten ein Kohl - feu'r ge - macht, (denn es war kalt,) und wär - me - te
 not. The of - fi - cers and the ser - vants who stood there had made them a fire out of coals, (for it was cold,) and warm - e'

6 5
4 #

6 4
2

6 6
6

7

6

20

a - ber stund bei ih - nen und wär - me - te sich. A - ber der Ho - he - prie - ster frag an. Leh - re. Je - sus ant - wor - te - te
 al - so stood a - mong them and warmed him - self. Then did the High Priest ask and que. nis doc - trine. Je - sus an - swered to

6 5

7 #

#

7b 7b 4

5

24

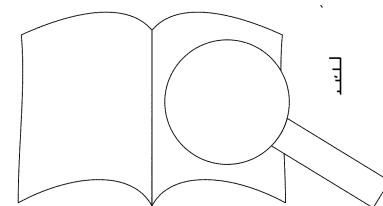
Jesus

ihm: Ich ö. a. der Welt. Ich ha - be al - le - zeit ge - leh - ret in der Schu - le und i - le
 him: him: a. so the world. And in the syn - a - gogue I of - ten - times was teach - ing an

6 4
2

6

5



Jü-den zu-sam-men-kom-men, und ha-be nichts im Ver-borg-nen ge-redt. Was fra-gest du mich dar-um? Fra-ge die dar-um, die ge-hö-ret ha-ben, was ic' et
Jews al-ways do re - sort, - nor have I ev - er in se - cret said aught. Why ask - est thou this of me? Ask - thou of them who have heard me, what I har I

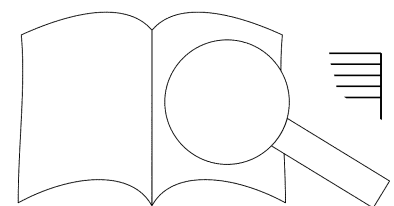
6 5b 5 6 6 5 5

ha - be! Sie - he, die - sel - bi - gen wis - sen, was ich ge - sa - get ha - be. *Ev* *al - c.* gab der Die - ner ei - ner, die da - bei -
taught them! Ask thou of them, for be - hold, they know all that I have told ther an - of - fi - cer who stood near to

5 #8 #6 6 5
4 3 5

stun - den Je *Servus* *Evangelista*
Je and sprach: Soll - test du dem Ho - hen - prie - ster al - so ant - wor - ten? Je - sus a - ber ant - wor - te -
and said: And dost thou then dare to an - swer the High Priest so? Je - sus a - ber ant - wor - te - to

6 8 7 - 4+
4 5 5 2



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42 Jesus

te: Hab ich ü - bel ge-redt, so be-wei - se es, daß es bö - se sei, hab ich a - ber recht ge-redt, was schlä-gest du
 him: If I spoke aught of ill, bear thou wit - ness of my e - vil words, but if I have spo-ken well, why smi - test

5 # 5 7 5 5 4

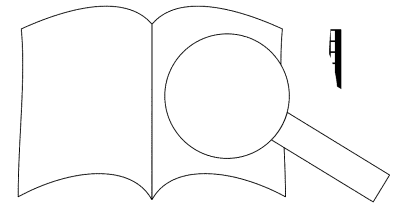
11. Choral 11+

1. Wer hat dich so ge - schla - gen, mein Heil, und m. in zu - ge - richt? Du
 2. Ich, ich und mei - ne Sün - den, die sich wie ein ies an dem Meer, die
 1. Who was it, Lord, did smite thee, thy good wilt ally - treat - ed thee? For
 2. My sins and e - vil - do - ing are like +he ight - y o - cean's shore, these

7 5 2 7 5 6 6 5 6 6 5 6

bist ja nicht und uns - re Kin - der, von Mis - se - ta - ten - weißt du nicht.
 ha - ben dich - lend, das dich schlä - get, und das be - trüb - te Mar - ter - heer.
 thou wert r adst to sin sur - ren - der; from e - vil thou wert ev - er free.
 sine mis - er - y and wrought thee the host of tor -

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



2 Strophen

12a. Recitativo (Evangelista)

Evangelista

Und Han-nas sand-te ihn ge-bun-den zu dem Ho-hen-prie-ster Ka-i-phas. Si-mon Pe-trus stund und wär-me-te sic
 Now An-nas had-Je-sus bound and had sent him bount to Ca-i-phas. Si-mon Pe-ter stood and warm-ed h'

6 5 7/5 6

12b. Chorus Bist du nicht seiner Jünger einer / Are thou not one of his

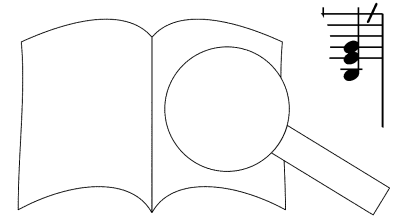
Soprano

ihm: Bist du nicht
 him: Are thou not

Allegro

6 6 6 6/4 # 5 6 5 6 # 6 6 7 5 8 7 5 6 4 2

6 4 6 6 7 7 6 7 7 5 5 7 8 6 6 6 6 4 2



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12c. Recitativo (Evangelista, Petrus, Servus)

23 Evangelista Petrus Evangelista

Er leug-ne-te a-ber und sprach: Ich bin's nicht. Spricht des Ho-hen-prie-sters Knecht' ei-ner, ein Gefreund-ter des, dem Pe-trus das Ohr ab-
 But Pe-ter de-nied it and said: I am not. Then says one of the High Priest's ser-vants, be-ing kins-man of him, whom Pe-ter had smit-

6 5 6 7 5 7 5 6 4 3

28 Evangelista

ich dich nicht im Gar-ten bei ihm? Da ver-leug-ne-te Pe-trusa-ber-mal, und al-so-b
 not thee in the gar-den with him? Si-mon Pe-ter de-nied a third time, and strait-ly say t.

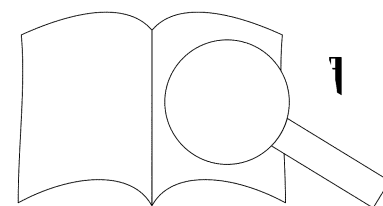
... Pe-trus an die Wor-te Je-su und ging hin-
 e-ter bring to mind the word of Je-sus and he went

6 4 2 6 4 2 7 6 4 2 5

33 *adagio*

aus ne-te bit-ter-lich, und wei- ne-te bit-
 out ye wept bit-ter-ly, and wept, ye wept bit-lich.

6 6 4 6 5 4 7 4 6 4 2 6 7 6 6 4 7 6 6 5 4 7 6 4 5



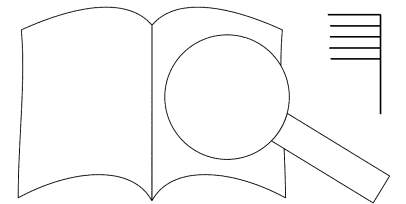
13. Aria (Tenore, Archi) Ach, mein Sinn / Ah, my soul 13^{II}

Musical score for measures 1-10. The score is in G major and 3/4 time. It features a treble and bass clef. Fingerings are indicated by numbers 1-5 below the notes. A large watermark 'PROBE PARTITUR' is overlaid on the score.

Musical score for measures 11-21. The score continues from the previous system. It includes a dynamic marking of *p* (piano) in measure 18. Fingerings are indicated by numbers 1-5 below the notes. A large watermark 'PROBE PARTITUR' is overlaid on the score.

Musical score for measures 22-31. The score continues from the previous system. It includes a dynamic marking of *p* (piano) in measure 23. Fingerings are indicated by numbers 1-5 below the notes. A large watermark 'PROBE PARTITUR' is overlaid on the score.

Musical score for measures 32-41. The score continues from the previous system. It includes a dynamic marking of *p* (piano) in measure 32. Fingerings are indicated by numbers 1-5 below the notes. A large watermark 'PROBE PARTITUR' is overlaid on the score.



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42

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

f *p*

51

4 6 4 6 6 6 5 7 5 6 6 7 6 5
2 2 2 5 4 6 5 7 5 5 5 6 5 5

61

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

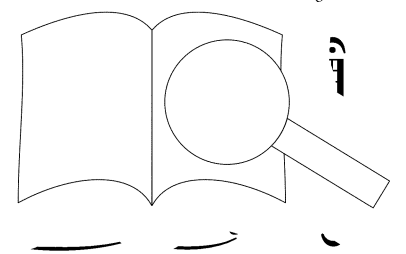
71

7 5 6 6 6 6 7 7 6 6
4 5 4 2 2 5 5 7 7 6 5

81

7 6 6 6 5 # 7 # # 6 6 6 5
4 3 # 5 5 8 7 # # 6 6 4 #

tasto solo



14. Choral

Pe - trus, der nicht denkt zu - rü - ck, sei - nen Gott ver - nei - net, der doch
 Pe - ter, while his con - science slept, thrice de - nied his Sav - iour; when it

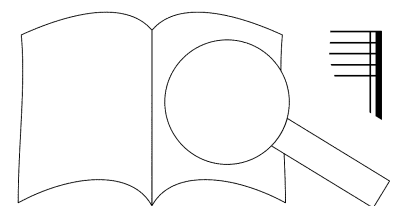
6 5 6 6 5 5 4

ern - sten Blick bit - ter - li - chen wei - ßen, ke - mich auch an,
 bit - ter wept at his base be - hav - en, me - not for - get,

6 7 # 6 6

wenn ich wenn ich Bö - ses hab ge - tan, rüh - re mein Ge - wis - sen!
 tr when on e - vil I am set, through my con - sci - me.

11 4 2 6 5 # 7 7 6 7 # 3 6 6



Fine della parte prima

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Parte seconda

15. Choral

Chri - stus, der uns se - lig macht, kein Bös' hat be - gan - gen, der war
Christ, who knew no sin or wrong, like a thief was tak - en, led

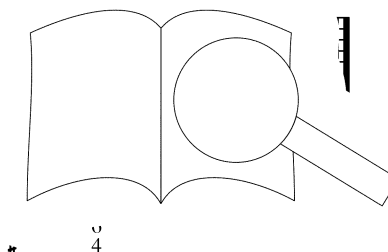
6 # 6 6 6 4 5 # 5 5 7b 6 5 5 5 6

in der Nacht als ein Dieb ge - fan - gen, 1 leut und fälsch - lich ver -
god - less thron, by his friends for - sak - en. won, false - ly was con -

6 # # # 6 5+ 5 6 6 6 4 6 5 9

12 kla - - und ver - speit, wie denn die Schrift sa - get. _____
vict - - spat up - on, as the word pre - dict - ed. _____

6 6 6 5 # 6 6



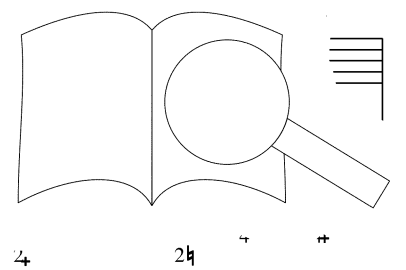
16a. Recitativo (Evangelista, Pilatus)

Evangelista

Da füh - re - ten sie Je - sum von Ka - i - pha vor das Richt - haus, und es war frü - he. Und sie gin - gen nicht ir
 Then led a - way they Je - sus, a - way to the Hall of Judg - ment, and it was ear - ly. And they went not them

5 daß sie nicht un - rein wür - den, son - dern O - stern es - sen möch - ten. Da - - - - - Was brin - get ihr für Kla - ge wi - der die - sen
 there they should be cor - rupt - ed, but that they might eat the Pass - over. Then - - - - - What ac - cu - sa - tion bring ye now a - gainst this

10 Evangelista
 Men - schen? Si - - - - - PILATUS Wäre dieser nicht ein Übeltäter / If this man were not a malefactor
 man? si - - - - -



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15

6 7 # 6b 6h b 6 7b b 7b 5 b 6 4h 6 6 h 6b 7 h b 7b 5b 4b 3 7b 3 6b 4 5 b

21

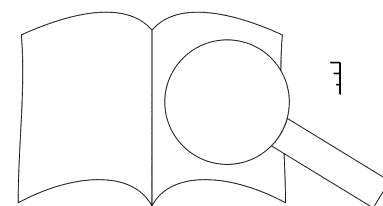
h 7h 9b 8 7 5 6 7 7 6 7 7 6 6 5 6b 4b 3 6 5

27

4 3 7b 9 4 4 6 # 6 5 7 7 4 7 4 8 # 6 2b

32

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



16c. Recitativo (Evangelista, Pilatus)

Pilatus

Da sprach Pi - la - tus zu ih - nen: So neh - met ihr ihn hin
 Then Pi - late said un - to them: Now come and take ye hi

37

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

16d. Chorus Wir dürfen niemand töten

Evangelista

ihn nach eu - rem Ge - set - ze! Da spra - chen die Jü - den zu ihm:
 him ac - cord - ing to your law. The Jews there - fore said un - to him:

41

6

4 5 7b 4 3 7 6 5 6 6 6 6 6 6b 6h
 4 3 5 9 8 5 4 3 6 5 4 4 4 4 4
 2 6b 9 8 2 2 4 4 2h

47

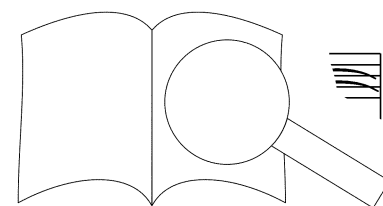
6 7 b 6 6 h 6 7 b 4h 5 6 5 6 8 6 5 6 5+ 6
 4h 2 4h 2 4h 6h 6 5 6 5h

53

7 7 8 7 7 8 # 6 6 b

7 7 8 # 6 6 b

5 4 2h 4 2h 4h 2 4h 6h 6 5 6 5h



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16e. Recitativo (Evangelista, Pilatus, Jesus)

59

Evangelista

Auf daß er - fül - let wür - de das Wort Je - su, wel - ches er sag - te, da er deu - te - te, wel - ches To - des er ster - ben wür - de. Da ging r
 That so might be ful - filled the word of Je - sus, which he had spo - ken and had sig - ni - fied by what man - ner of death he should die. Then r

6 5 7 $\frac{4}{4}$ 6 5 5 8 6 $\frac{4}{2}$

64

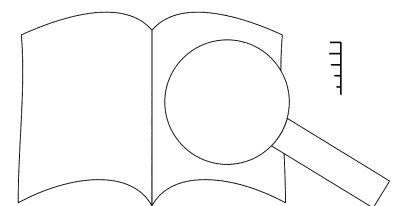
ein in das Richt - haus und rief Je - su und sprach zu ihm: Je - sus ant - wor - te - te: Re - dest
 Hall and a - gain he called in Je - sus and said to him: Je - sus then an - swered him: Say - est

5b 8 6 5 6

68

du das von dir selb he. Pi - la - tus ant - wor - te - te: Bin ich ein Jü - de? Dein Volk und die Ho - hen - prie - ster ha - ben dich mir ü - ber - ant -
 thou this thin me? And Pi - late thus an - swered him: Am I a Jew? Thy na - tion and thy Chief Priests have br

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



73

Evangelista

Jesus

wor-tet; was hast du ge-tan? Je-sus ant-wor-te-te: Mein Reich ist nicht von die-ser Welt; wä-re mein Reich von die-ser Welt, mei-ne Die-ner wä-re
 fore me; what then hast thou done? And Je-sus an-swered him: My king-dom is not of this world; for were my king-dom of this world, then my ser-vant

77

kämp-fen, daß ich den Jü-den nicht ü-ber-ant-wor-tet wür-de; n-ich
 bat-tele, that I be not de-liv-er-ed un-to the Jews: fo-h-ven.
 ang-dom.

17. Choral

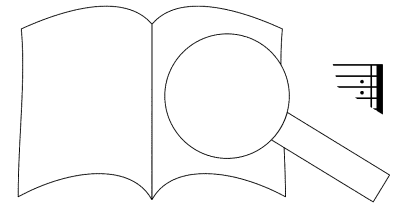
1. Ach gro-ßer Kö-nig, groß zu al-ann ich gnug-sam die-se Treu aus-
 2. Ich kann's mit mei-nen Sin-nen nicht nit doch dein Er-bar-men zu ver-
 1. Ah, might-y King, re-nowned great can ash a tell thy kind-ness is a vain en-
 2. My fee-ble tongue and fan can ash a fit-ting coun-ter-part to thy com-

brei
gle:

6

11.
9

mag in-des aus-den-ken, was dir zu sehen-ken.
 -nn dei-ne Lie-bes-ta-ten im Werk
 -tal heart con-trive to show thee how much
 to pay thy be-ne-fac-tion by wor-



2 Strophen

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18a. Recitativo (Evangelista, Pilatus, Jesus)

Evangelista Pilatus Evangelista Jesus

Da sprach Pi-la-tus zu ihm: So bist du den-noch ein Kö-nig? Je-sus ant-wor-te-te: Du sagst's, ich bin ein Kö-nig. Ic
 Then Pi-late said un-to him: Are thou in truth then a King? Je-sus an-swered to him: Thou say'st, I am a King, Ic

5 6 6 6

4 4 4 4

2 2 2 2

6 6 6 6

und in die Welt kom-men, daß ich die Wahr-heit zeu-gen soll. Wer aus de angeliste Pilatus
 for this to earth came I, that I bear wit-ness to the truth. And all wh ung. Spricht Pi-la-tus zu ihm: Was ist
 Then said Pi-late to him: What is

6 6 6 6

4 4 4 4

2 2 2 2

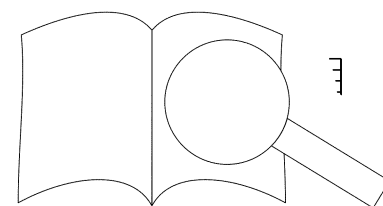
11 Evangelista Pilatus

Wahr-heit? d a-us zu den Jü-den und spricht zu ih-nen: Ich fin-de kei-ne Schuld an ihm. Ich habe kei-ne Ge-
 truth the a-gain to the Jews and said un-to them: I find in him no fault at I have no a

6 7 6 6 6 6

4 4 4 4 4 4

2 2 2 2 2 2



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18b. Chorus

nr. en / n

Evangelista

16

wohn - heit, daß ich euch ei - nen los - ge - be; wollt ihr nun, daß ich euch der Jü - den Kö - nig los - ge - be? Da schrie - en sie wie - der al - le - samt und sa -
cus - tom, that one man I should re - lease you; would ye then, that I should re - lease the King of the Jews? Then cried they to - geth - er all a - gain

Musical notation for measures 16-20, including piano accompaniment and figured bass.

21

ange -
at

war ein Mör - der. Da nahm Pi -
set free, a rob - ber. Then Pi - late

Musical notation for measures 21-25, including piano accompaniment and figured bass.

26

la - tu -
took

ossia:

Bel - te ihr

Musical notation for measures 26-30, including piano accompaniment, figured bass, and a decorative graphic of an open book with a magnifying glass.

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19. Arioso (Basso, Violini, Organo o Cembalo *) Betrachte, meine Seel / Bethink thee, O my soul 19^{II}

Adagio

Organo o Cembalo

Bc col Organo tasto solo

The first system of the musical score shows measures 1 through 4. It features a treble clef with a key signature of two flats and a common time signature. The right hand plays a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Adagio'.

5

The second system of the musical score shows measures 5 through 8. The melodic line in the right hand continues with similar rhythmic patterns, while the left hand accompaniment remains consistent.

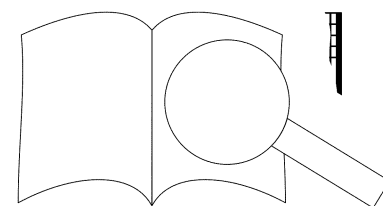
10

The third system of the musical score shows measures 9 through 14. The right hand's melody becomes more intricate with some trills and grace notes. The left hand accompaniment continues to support the overall texture.

15

The fourth system of the musical score shows measures 15 through 18. The piece concludes with a final cadence in the right hand and a sustained bass line in the left hand.

* Orgel / Version IV; harpsichord or organ
Ausfassung 1739: Laute / Version I and 1739: lute



24

Handwritten musical notation for measures 24 and 25. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a bass line with eighth notes and chords. Fingering numbers are written below the notes.

b h b 6 h 6 6h 6 6h b 7b 6 4b 2

26

Handwritten musical notation for measures 26 and 27. The right hand continues the melody, and the left hand plays a more complex bass line with sixteenth notes and chords. Fingering numbers are written below the notes.

5 7b 6 7 h 6h 4h 6b 6 h 6 6h 4 3

28

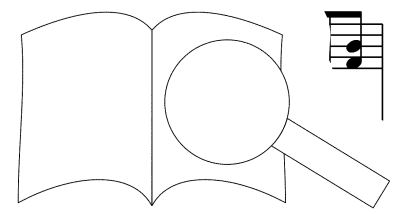
Handwritten musical notation for measures 28 and 29. The right hand plays a melody with eighth notes, and the left hand plays a bass line with eighth notes and chords. Fingering numbers are written below the notes.

b 6 7 h 6 6h b 7b 5 5 b 7 5 h

30

Handwritten musical notation for measures 30 and 31. The right hand plays a melody with eighth notes, and the left hand plays a bass line with eighth notes and chords. Fingering numbers are written below the notes.

7 h b 7 h h 6 b 7b 5 b 7b 7 h b 6 6b b 6 7 h



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21a. Recitativo (Evangelista)

Evangelista

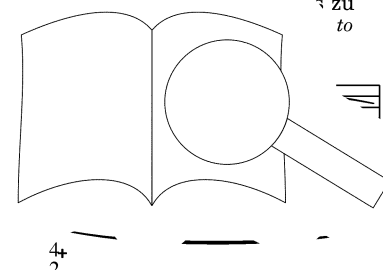
Und die Kriegs-knech-te floch-ten ei-ne Kro-ne von Dor-nen und satz-ten sie auf sein Haupt und leg-ten ihm ein Pur-pur-kleid an
 The sol-diers plait-ed then for him a crown out of thorns and put it up-on his head and put on him a pur-ple robe

21b. Chorus Sei begrüßet / King of Jews we hail thee

21c

Da ging Pi-latus wie-der her-aus und sprach zu ih-nen: Se-ht zu
 A-gain came Pi-late forth from the Hall and to them saith he: See ye to

Pilatus



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21f. Chorus Wir haben ein Gesetz / We have with us a law

57

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

64

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

71

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

78

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

5 2

21g. Recitativo (Evangelista, Pilatus, Jesus)

Evangelista

Da Pi - la - tus
Now when Pi -

85

91

fürch - tet' er sich noch mehr und ging wie - der hin - ein
he was the more a - fraid and went up once a

Pilatus

zu Je - su: Von wan - nen
to Je - sus: From whence then

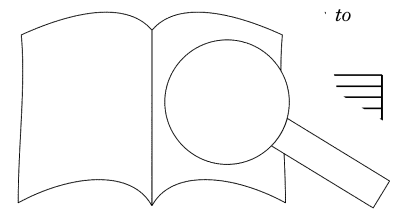
94

bist

Evangelista

Pilatus

Da sprach Pi - la - tus zu ihm: Re - dest du nicht mit mir? Wei - ßest du nicht zu
Then Pi - late saith un - to him: Speak - est thou not to me? Know - est thou to



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Evangelista

Jesus

kreu-zi-gen, und Macht ha-be, dich los-zu - ge-ben? Je - sus ant-wor - te - te: Du hät-test kei - ne Macht ü-ber mich, wenn sie dir nicht wä-re von c
cru - ci - fy, and pow'r have I too, to re - lease thee? Je - sus then an-swered him: Thou could-est have no pow'r o-ver me, none at all ex-cept it w

Musical score for measures 98-101. Includes vocal line and piano accompaniment with figured bass notation.

Evar

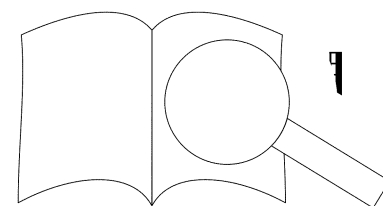
ge-ben; dar-um, der mich dir ü-ber-ant-wor-tet hat, der hat's größ'-re Sün-de wie er ihn los-lie-ße.
bove; where-by, he that de-liv-ered me un-to thee is the great-er sin- how he might re-lease him.

Musical score for measures 102-105. Includes vocal line and piano accompaniment with figured bass notation.

22. Choral

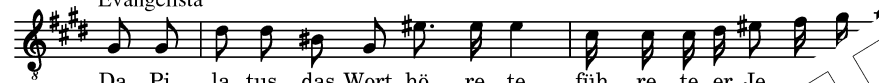
Durch dein (Ker- ei-heit kom-men; denn gingst du nicht die Knecht-schaft ein, müßt uns-re Knecht-schaft e-wig sein.
dein Ker- ei-heit kom-men; denn gingst du nicht die Knecht-schaft ein, müßt uns-re Knecht-schaft e-wig sein.
of all-er From-men; didst thou not choose a slave to be, we all w
wast cast in pris-on; ab-er-ty is pris-en; didst thou not choose a slave to be, we all w

Musical score for the Choral section, including vocal lines and figured bass notation.



23c. Recitativo (Evangelista, Pilatus)

Evangelista



Da Pi - la-tus das Wort hö - re - te, füh - re - te er Je.
Then when Pi - late heard them speak - ing thus, straight-way did he br

32

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

37

satz-te sich auf den Richt-stuhl, an der Stät-te, die da hei- ßet: Hoch - pfla-ster, an he
sat in the Seat of Judg - ment, in a place, that is called the High Pave-ment, be

oer der Rüst-tag in O- stern um die sech-ste
as the prep - a - ration of the Pass-over and a - bout the

6 4 2 6 4 2 6 4 2 6 5 5 6

42

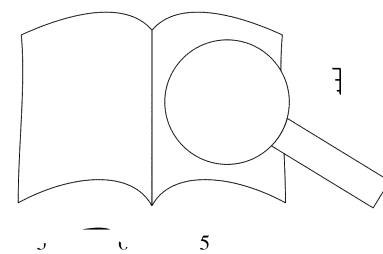
Stur- ch

Evangelista

das ist eu - er Kö - nig! Sie schrie - en a - ber:
your King, yea, be - hold him! They cried out ev - er:

5 5 7 5 4 6 6

23d. Chorus Weg, weg mit dem / Away with him



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47

6 6 6 6 6^h 6^h 6 6 7 6 7 6 7 4 6^h 6^h

54

4 6 6 6 6 6 6 5 7 6 7 5 6 6 9 6 6 5 6

61

7 6^h 7^h 6 6^h 5^h # 5 6 7^h 5 6 9 6 6 6 6 5 #

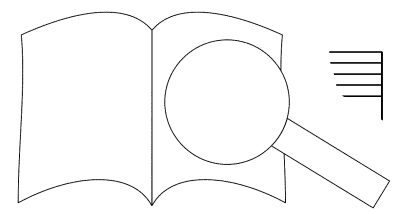
23e. Recitativo (Evangelista, Pilatus)

Evangelista Pilatus

Spricht Pi - la - tus zu ih-nen: Soll ich eu-ren Kö-nig
 Pi - late saith un-to your King be

67

9 6 7 # 5 6 5 # 6 6 7 # 6 6 6 6 6 6 5



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24. Aria (Basso e Coro, Archi) Eilt, ihr angefochtenn Seelen / Come ye souls whom care oppresses

VI

6 6 6 7 6

10

7 6 6 5

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

5 6 6 6 *

22

6 6 6 2 5 6 6 6 6

32

6 6 6 6 7 7 7

... die eingeklammerten Passagen die Beischrift „tasto solo“.
 ... passages in parentheses are indicated with "tasto solo".

42

Coro: Wohin ...

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

51

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

61

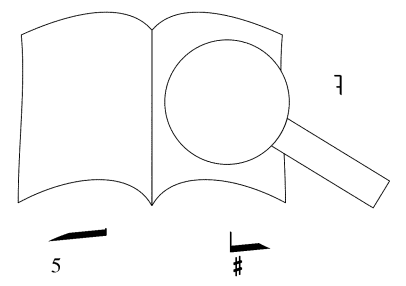
8 5 3 6 6 4 4 2 6 6 4 2 6 7 7 4

69

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

78

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



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87 Coro: Wohin ...

7b 5, 7 4, 6, 7 4, 6 4h 2, 6, 4, 6 4

96

5 6, b, 7 4, 6, 6 5, 3, 6, b, 6 4h 2

106

6 6 b, 6 5b, 0, 6 5 6, [8 3, 6 4b 3, 4b 2], 8 3, 6, 6 6 b

115

7 5, 7, 6, 5, 6 b, 6 5 6, 5 b 6, 6 5b, 5 5

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125

7 6 7b 8 7 b 4 b 6b 6 b

134

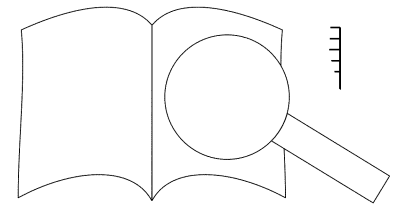
b 6 7b 6 4 2 6 5 2 5 2 6b 5 6 5b 4b 6 4 6 5b

143

6 6 4 b 6 4 7b 5 9b 8 7 7 4 6 7 5 4 6 5

152

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



161

6
4

b

7

6

7
#

169

[8 7 6 5 4 5]
6 6 5 4 3 2 3

6

#

1

177

6

7

6
4
2

6
4
2

6

184

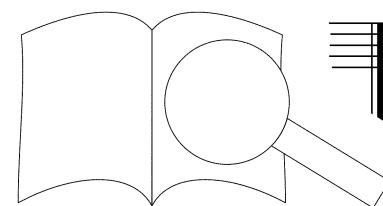
6
4
3

6
5

[5 7 6 5 4 5]
3 2 8 7 6 3

7
#

5



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25a. Recitativo (Evangelista)

Evangelista

All - da kreu - zig - ten sie ihn, und mit ihm zween an - de - re zu bei - den Sei - ten, Je - sum a - ber mit - tr
 And there cru - ci - fied they him, and with him two oth - er — on ei - ther side one, Je - sus in the mid -

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

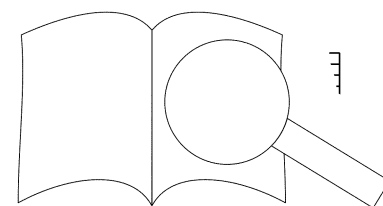
5 Pi - la - tus a - ber schrieb ei - ne Ü - ber - schrift und satz - te sie auf das Kr
 And Pon - tius Pi - late wrote them an ep - i - graph and put it up - on th Cro.
 Na - za - reth, der Jü - den Kö - nig.
 of Naz - a - reth, the King of the Jews" -

6b 5 3

Recitativo

10 Di - e - r - denn die Stät - te war na - he bei der Stadt, da Je - sus ge - kreu - zigt ist
 ing, for not far from the cit - y was the place, where Je - sus was cru

6 7b 6 6 b 4 4 3



14

Und es war ge-schrie-ben auf e-brä-i-sche, grie-chi-sche und la-tei-ni-sche Spra-che. Da spra-chen die F
 And these words were writ-ten both in He-brew, La-tin, like-wise al-so in Greek. Then said the - ler

b 6 7 6 6
 4h 4h
 2 2

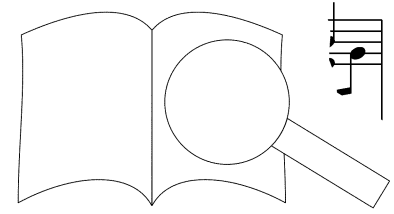
18

Jü-den zu Pi-la-to: 25b. Chorus Schreibe nicht: der Juden
 Jews — un-to Pi-late:

6 7 6 5 7 9 8 7 5 5 6
 5 2 4 4h 4h 4 3 7 5

24

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



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27a. Recitativo (Evangelista)

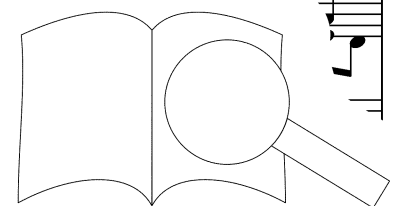
Evangelista

Die Kriegs-knech-te a - ber, da sie Je - sum ge - kreu - zi - get hatten, nahmen seine Kleider und machten vier Tei - le, ei - nem jeg - li - c' h
 And then did the soldiers, af - ter thus they had cru - ci - fied Je - sus, por - tion out his garments in four e - qual portions, and for each o

Teil, da - zu auch den Rock. Der Rock a - ber war un - ge - nä - het, Da spra - chen sie un - ter - ein - an - der:
 part, and al - so his coat. Now the coat had no seam and was wo - ven at. They said there - fore one to the oth - er:

27b. Chorus Lass

sch: in den Continuo stimmen der Fassungen II und IV nicht enthalten. Möglicherweise wurden sie in Bach's Aufführungen vom Violoncello allein gespielt.
 not contained in the continuo parts of Versions II and IV. Possibly they were played in Bach's performances only by the Violoncello.



20

7 6 6 6 6 6 2 2 2 2

32

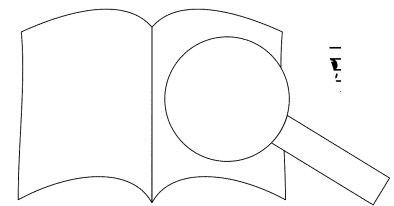
3 5 # 4 6 7 6 # 4 6 6 5 6 5b 4b 6 # 7 6 7 6

43

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

54

7 6 7 6b 2 6 2 7 6 6 6 5 6 6 5 6 7 5



7
5

27c. Recitativo (Evangelista, Jesus)

65 Evangelista **adagio**

Auf daß er - fül - let wür - de die Schrift, die da sa - get: „Sie ha - ben mei - ne Klei - der un - ter sich ge - tei - let und ha - ben ü - ber mei - nen
That _ the Scrip - ture might be ful - filled, that which say - eth: "They por - tioned out my rai - ment e - qual - ly a - mong them and for my ves - ture they

6 5 4+ 2 6 4 2 6 4 2+ 6 5 4 #

70 **Recitativo**

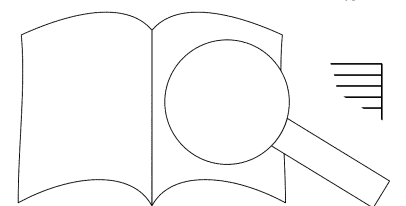
Sol - ches ta - ten die Krie - ges - knech - te. Es stund a - ber bei de und sei - ner Mut - ter Schwe - ster, Ma -
These things there - fore were done by the sol - diers. Now stand - ing 'he and the sis - ter of his moth - er, and

5

74

ri - a. Da nun Je - sus sei - ne Mut - ter sa - he und den Jün - ger da - bei ste - h - te, spricht
Ma - na. When then Je - sus saw his moth - er near him and his well be - loved dis - te, he

5+ 6 4 2 6 4 # 5+ 7 5 2+ 4



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79

Jesus

Evangelista

Jesus

er zu sei-ner Mut-ter: Weib, sie - he, das ist dein Sohn! Dar-nach spricht er zu dem Jün-ger: Sie - he, das ist dei - ne Mut-ter!

saith un - to his moth-er: Look, wo-man, be-hold thy son! Then saith he to this dis - ci - ple: See thou, here be-hold thy moth-

4/3 5+ 6 5 # 7 # 5 #

28. Choral

Er nahm al - les wohl in acht in der letz-ten Stun - nt, setzt ihr ein' Vor - mun - de.

In his fi - nal hour did he think him of his be, cared for by this oth - er.

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

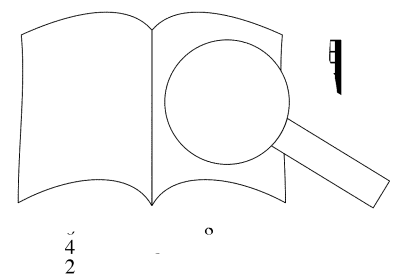
O Mensch m.
Make

schen lie - be,
the mor - row,

stirb dar - auf ohn al - les Leid,
you may end this mor - tal span,

und dich nicht be - trü - be!
free from care

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



29. Recitativo (Evangelista, Jesus)

Evangelista

Und von Stund an nahm sie der Jün-ger zu sich. Dar-nach, als Je-sus wuß-te, daß schon al-les voll-bracht war, daß die Schrift nicht

That dis-ci-ple took her to his own home. And now since Je-sus knew full well that all was ac-com-plished, as was writ-

6 6 5 6 6 5 6

5 4 3 4 3 2

er: Mich dür-stet! Da stund ein Ge-fä-ße voll Es-sigs. Es-sig und leg-ten ihn um ei-nen

saith: I thirst! Now stood there a ves-sel of vin-e-gar. T. with vin-e-gar and put it on a twig of

6 6 2+ 5 6 4 3

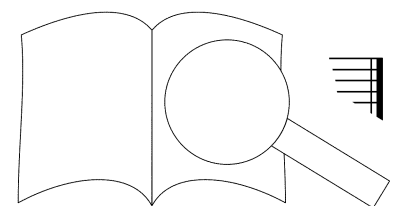
I - - - - -

Da nun Je-sus den Es-sig ge-nom-men hat-te, sprach er: Es ist

There-fore Je-sus, when he had re-ceived the vin-e-gar, saith he: It

6 7 6 5 7 6 5 7

5 4 # 5 #



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30. Aria (Alto, Archi, Viola da gamba) Es ist vollbracht / The end has come

Molt' adagio

The musical score consists of four systems of music, each with a piano (right) and bass (left) staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Molt' adagio'. Measure numbers 6, 11, and 16 are indicated at the start of their respective systems. Fingerings are provided for many notes, often with a circled number. A large, diagonal watermark 'PROBENPARTITUR' is overlaid across the score. Below the watermark, the text 'Ausgabequalität gegenüber Original evtl. gemindert' is visible. At the bottom right, there is a logo for Carus-Verlag featuring an open book and a magnifying glass. The word 'vivo' is written above the final measure of the fourth system.

21

6 5 6 5
4 3 4 3

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

27

6 5

5 6

7 6 6

34

6 5 6 5
4 3 4 3

7

7 6
5 5

7 6 6
5 5

adagio

f

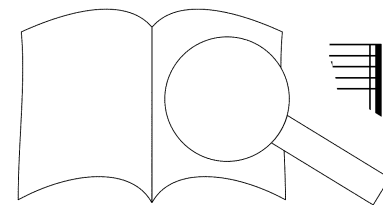
p

Es ist voll-bracht! *p*
The end has come!

31. Recitativo (Evangelista)

Evangelista

Und nei - get das Haupt un'
Then bowed he his head



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

4 # 4 # 5 # 5 # 5 # 4

6 5

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17 Coro

Bc

Coro

8 6 4 7 7 6 6 # 7 6 7 6 # 7 7

21 Solo

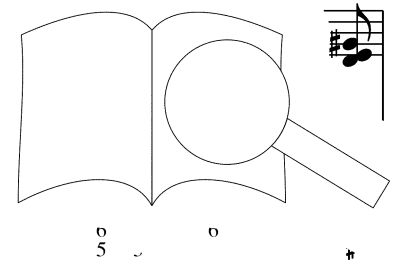
6 7 6 6 7 6 6 6 6 6

25

7 6 5 7 5 6 5 4

29 Solo

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



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33 Coro Solo

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

37 Coro Solo

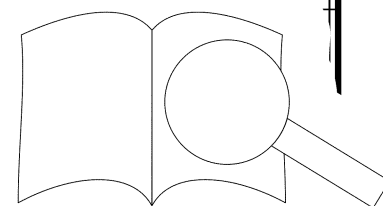
7 4 6 4 6 5 4 3 6 6 5 4 6 7 5 6 5 4 7 4 6 5 4

41

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

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33. Recitativo (Evangelista)

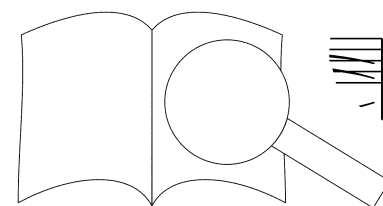
Evangelista

Und sie-he da, der Vor-hang im Tem-pel zer-riß in zwei Stück von o-ben an bis un-ten aus.
And then be-hold, the veil of the tem-ple was rend-ed in twain, from top to bot-tom rent in twain.

Er-de er-be-be-te, und die Fel-sen zer-ris-sen, und die Grä-ber er-off-nen. Lei-ber der Hei-li-gen.
fir-ma-ment rocked and quaked, and the rocks burst a-sun-der, and the gra-ves were open. Many bod-ies of Saints that slept.

34. ARIOSO (Tenore, Flauti, Obo.)

1. se.
 - su Lei-den gleich-falls lei-det, die Son-ne sich in Trau-er_klei-det, der Vor-hang reißt der Fels zer-
woe be-cause of Je-sus' an-guish. The sun it-self by grief is shroud-ed, rocks are



6 **adagio**

fällt, die Er-de bebt, die Grä-ber spal - ten, weil sie den Schöp - fer sehn er - kal - ten, was willst du dei - nes Or - tes tun?
 burst, ere - a - tion quakes, the graves are o - pened when their Re - deem - er see they life - less, and as for thee, what wilt thou do?

4+ 2 7b 6 5 7b 5

35. Aria (Soprano, Flauto e Violino, Oboe da caccia) Zerfließe, mein Herze / With tears overflowing
Molt' adagio

Fl
Ob

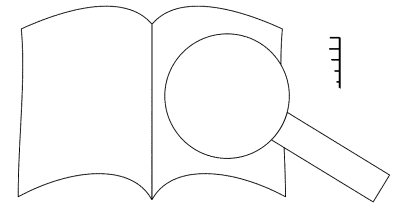
4 2 4 b 4h

7

6 6h

12

4 7b 5 h



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19 Sopr.
Flu - ten der
hom - age be -

p

7 6^b 7 8 6 6 5

27

4^b b 6 4 2

35

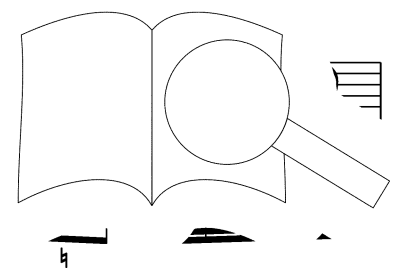
6 6 5 4

43

7 7 6 4

51

5



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59

Musical notation for measures 59-66. The system consists of a grand staff with treble and bass clefs. Measure numbers 7, 7/3, 2, and 4h are indicated below the bass staff.

67

Musical notation for measures 67-74. The system consists of a grand staff with treble and bass clefs. Measure numbers b, 6, 6 5b, and 6 are indicated below the bass staff.

75

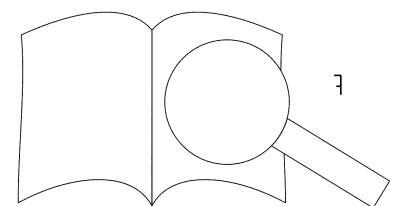
Musical notation for measures 75-82. The system consists of a grand staff with treble and bass clefs. Measure numbers 2, 6h, 6b/4, 7b, and h are indicated below the bass staff.

83

Musical notation for measures 83-89. The system consists of a grand staff with treble and bass clefs. Measure numbers b, 6h, 5, b, 6, h, and f are indicated below the bass staff.

90

Musical notation for measures 90-96. The system consists of a grand staff with treble and bass clefs. Measure numbers 6h, b, 4h, 6, 6/4, and 5/h are indicated below the bass staff.



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99 Sopr
Flu - ten der
hom - age be -

p

4 6b 4 7h 4 8 3

106

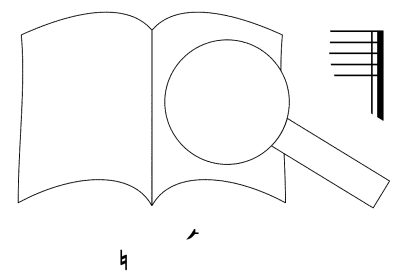
6h 2 b 4h 2

113

5 4h 6 6 5 4 h

120

f



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36. Recitativo (Evangelista)

Evangelista

Die Jü - den a - ber, die - weil es der Rüst - tag war, daß nicht die Leich - na - me am Kreu - ze blie - ben den Sab - bat^h
The Chief Priests there - fore, since it was the prep - a - ration, in or - der that the bod - ies not re - main on the cross for -

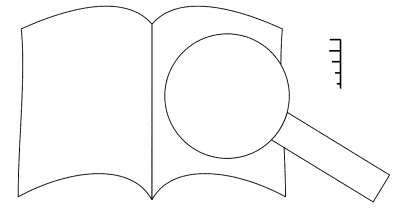
6⁴ 5^b 5^b 6 5

sel - bi - gen Sab - baths Tag war sehr groß), ba - ten sie Pi - la - tum, die ab - ge - nom - men wür - den.
High Day that Sab - bath was with the Jews), made a plea that Pi - late should be tak - en.

5 6 6 5 3

Da ka - men Ther - sten die Bei - ne und dem an - dern, der mit ihm ge - kreu - zi - get war. Als sie a - ber zu Je - su
They came there first the legs of the first one and the oth - er, which was cru - ci - fied there with him. When they came to

6 6 6⁴ 6 5 b 6 4 2 b



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13

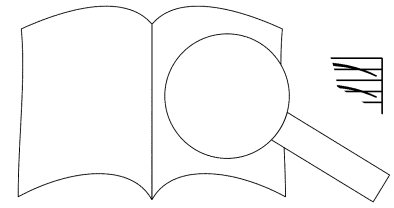
ka-men, da sie sa-hen, daß er schon ge-stor-ben war, bra-chen sie ihm die Bei-ne nicht; son-dern der Kriegs-knech-te ei-ner er-
 Je - sus, see-ing clear-ly, that he was al-read-y dead, there-fore they did not break his legs. One of the sol-diers then took up

17

Sei-te mit ei-nem Speer, und al-so-bald ging Blut und Was-ser her-ab, und er hat es be-zeu-get, und sein Zeug-nis ist
 spear did he pierce his side, and forth-with came there blood and wa-ter, and he has borne rec-ord, and his rec-ord is

21

wah-ri-glich sa-get, auf daß ihr gläu-bet. Denn sol-ches ist ge-sche-hen, auf daß die Welt ge-glaubt hat: „Ihr
 truly say, that ye be-lieve him. For all these things were done, — as pro-phesied: „A



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26

Recitativo

adagio

sol - let ihm kein Bein zer-bre-chen.“ Und a-ber-mal spricht ei-ne an-de-re Schrift: „Sie wer-den se-hen, in wel-chen sie ge-sto-chen ha-ben.“
bone of him shall not be bro-ken.” A-gain in the Scrip-tures an-oth-er has said: “And they shall look, — shall look on him whom they have pier-c-

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

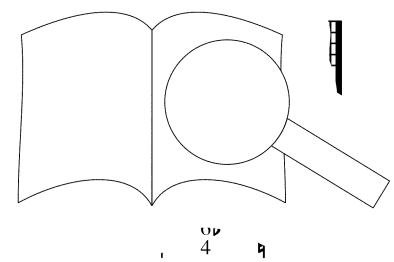
37. Choral

O hilf, Chri-ste, Got-tes Sohn, durch dein bit-ter Lei- all Un-tu-gend mei-den,
Help, O Christ, thou Son of God, help me through thine an- s ed, e-vil ways to van- quish.

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

dei-nen Tod un den-ken, da-für, wie-wohl arm und schwach, dir Dank-op-fer schen-ken! —
On thv tru-ly, we, tho' weak, have right-ly tried, Lord, to thank thee

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



38. Recitativo (Evangelista) 38^{II}

Evangelista

Dar - nach bat Pi - la - tum Jo - seph von A - ri - ma - thi - a, der ein Jün - ger Je - su war (doch heim - lich aus Furcht
 There came un - to Pi - late Jo - seph of Ar - i - ma - thi - a, a dis - ci - ple, too, was he (but se - cret - ly, fear -

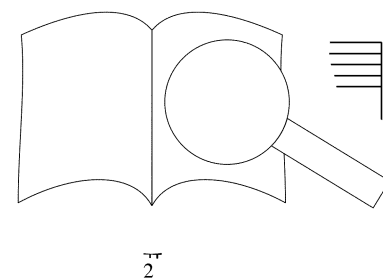
6 5 b

möch - te ab - neh - men den Leich - nam Je - su. Und Pi - la - tus er - l nahm den Leich - nam Je - su her - ab.
 sought leave to take a - way Je - sus' bod - y. And for this Pi - late a and car - ried Je - sus' bod - y a - way.

6 b 6 h

vor - mals bei der Nacht zu Je - su kom - men war, und brach - te Myr - rhen und A - lo - en un - ter - ein -
 he who at first had come to Je - sus in the night and brought a mix - ture of al - oes to -

6 4 3 6 5 6h



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13

an-der bei hun-dert Pfun-den. Da nah-men sie den Leich-nam Je-su und bun-den ihn in lei-nen Tü-cher mit Spe-ze-rei-en, wie die Jü-den r'geth-er an hund-red pound weight. And forth-with took they Je-sus' bod-y and wound it in the lin-en clothes, with the myrrh and al-oes in the man-

6 5 1 6 5 8

17

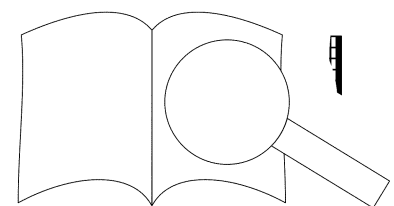
gra-ben. Es war a-ber an der Stät-te, da er ge-ge-ten ein neu Grab, in wel-ches bur-y. In Gol-go-tha where his Cross was, where he was bur-ied in a new grave, where-in as

6 4 5 4 6 6b

21

nie-mand je ge-zeu-gt, um des Rüst-tags wil-len der Jü-den, die-wei das Grab na-he war. — yet man-y were born, and Je-sus, for the prepa-ration day of the Jews, for this new grave was nigh at hand.

6 5 b 6 5 b 6 4 2b 6 4 b



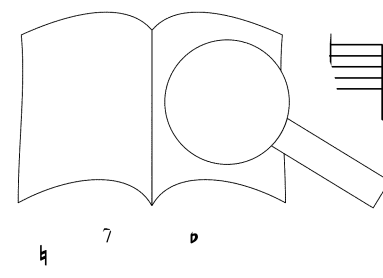
39. Chorus (Flauti, Oboi, Archi) Ruht wohl, ihr heiligen Gebeine / Rest well, beloved

Musical notation for measures 1-9. The score is in 3/4 time with a key signature of two flats. The right hand features chords and moving lines, while the left hand provides a bass line with fingerings: 6, 6/5, 6h, 6, b, 7/5, 6, h, 7, 7, 7, 6.

Musical notation for measures 10-18. Measure 10 starts with a repeat sign. Fingerings in the left hand include 9b, 8, 7, 5, 4, h, 6, 6, 6, 5, 4, 3, 5, 6.

Musical notation for measures 19-27. Measure 19 includes a fingering diagram for the left hand: 6, 5, 4 over 2. Fingerings in the left hand include 7, b, 6, 6, 7b, 5, 6, 4, 3, 6, 5.

Musical notation for measures 28-36. Fingerings in the left hand include 6, 5, 6, #, 5, 7, #, h, 6, 6, 6, 4h, 6.



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37

Musical score for measures 37-45. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a mix of chords and moving lines. Below the bass staff, there are fingering numbers: 4/2, 6, 6, 6, 4, 7, 7, 6, 4.

46

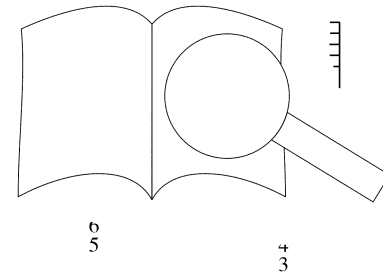
Musical score for measures 46-55. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music continues with various chordal textures. Below the bass staff, there are fingering numbers: 9/4, 8, 7, 6, 4, 4, 6, 6, 5, 6/4, 7, 6, 4.

56

Musical score for measures 56-65. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music features a mix of chords and moving lines. Below the bass staff, there are fingering numbers: 6, 6b, 6, 4/2, 6, 6, 7, 6, 5, 6, 4/2.

66

Musical score for measures 66-75. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. The music continues with various chordal textures. Below the bass staff, there are fingering numbers: 7b, 6, 5, 6, 5b, 7, 7b, 5b, 7b, 8, 7b, 5, 5.



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75

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

This system contains measures 75 through 83. The notation is in a grand staff with treble and bass clefs. Fingerings are indicated by numbers 1-5 below the notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

84

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

This system contains measures 84 through 93. The notation is in a grand staff with treble and bass clefs. Fingerings are indicated by numbers 1-5 below the notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

94

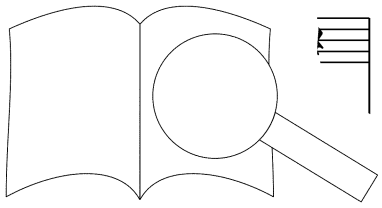
6 5 # 5 6 4 6 8 4 b 6 4 5 6 6 6 4

This system contains measures 94 through 103. The notation is in a grand staff with treble and bass clefs. Fingerings are indicated by numbers 1-5 below the notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

104

7 4 6 4 4 5 6b 5 9b 8 7

This system contains measures 104 through 113. The notation is in a grand staff with treble and bass clefs. Fingerings are indicated by numbers 1-5 below the notes. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



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3 1 1

6 6 4 2 6 4 6 4 2

40. Choral 40^{II}

Ach Herr, laß dein lieb En - ge - lein am letz - ten End die See - le mein in S.
 den Leib in seim Schlaf - käm - mer - lein gar sanft ohn ein - ge Qual und Pein rü' ste
 Ah Lord, when comes that fi - nal day may an - gels bear - my - soul a - way m's en,
 let then my bod - y's an - guish cease, my soul to wait - the - day, in p' - n ge!
 it; it.

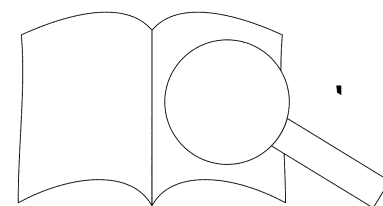
6 6 6 5 6 4 5 3

Als - denn vom Tod er - wek - ke mich, daß - ne - er Freud, o Got - tes Sohn, mein Hei - land und Ge -
 Ah, what a joy it - then will be the y - od - gaze up - on - his ho - ly face, my Sav - iour on - the

8 2 5 6 6 6 6 6 6 6 5 3 6 6 6 5

17
 31
 - hö - re mich, er - hö - re mich, ich will dich prei - sen
 hear thou me, oh hear thou me, thy name I praise e -

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



Anhang I

Johannespassion

Unvollendete Revision (1739) Nr. 1–10

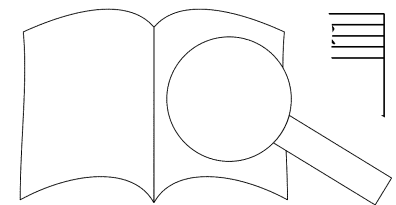
1. Chorus (Flauti, Oboi, Archi) Herr, unser Herrscher / *Lord thou Master* 1^{II}

Musical notation for measures 1-8. The score is in G minor, 3/4 time. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

Musical notation for measures 9-16. The right hand continues with complex chordal textures. Fingerings are indicated by numbers 1-5 below the notes.

Musical notation for measures 17-24. The right hand features more intricate chordal patterns. Fingerings are indicated by numbers 1-5 below the notes.

Musical notation for measures 25-32. The right hand continues with complex textures. Fingerings are indicated by numbers 1-5 below the notes.



24

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33

Fingerings: #, 6/4/2#, 7#, 6/4, 7/5#, 6/4, 7/5#, 6/5, 8/6/4/2, 7/5/4, 6/4

37

Fingerings: 7, 7, 7, 7, 7#, 6/5, 7, 8/6/4/2, 7/5/4, 8, 7/5/2b, 8

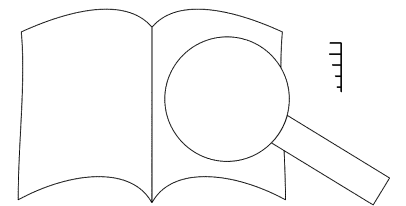
45

Fingerings: 6/5, 6/4/2, 8, 6/4/3, 4, 7#, 2/4, 7#, 6/4, 5, 7/4, 6/4, 5, 7/b, 6, 5

53

Fingerings: 7b, 6, 5, 5, 6/4/3, 6/4/4, 7, 4, #, 6/4b, 8, 6, 5, 6/b

Fine
p



60

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

64

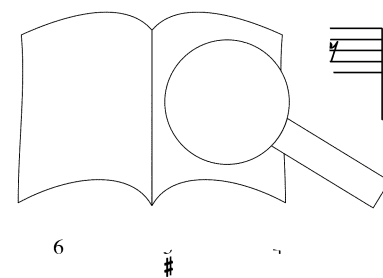
5 3 7 5 6 5 7 8 6 7 5 6 4 6 6⁴ 2

70

6 6⁴ 7 5 4 # 5 4 7 5 6 4 7 6 7 6 7 5 4 9⁴ 8 6⁴ 4 3

78

6 4 7 8 7 6 7 6 6 7 5 6 7 5



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10

Schar und der Ho-hen-prie-ster und Pha-ri-sä-er Die-ner, kommt er da-hin mit Fak-keln, Lam-pen und mit Waf-fen. Als nun Je-sus wuß- as
 men, whom the Chief Priests and the Phar-i-sees had sent him, now com-eth thither with lan-terns, torch-es and with weap-ons. There-fore, Je-sus kno at

4 2
 # 6
 5 6 4# 6 5

15

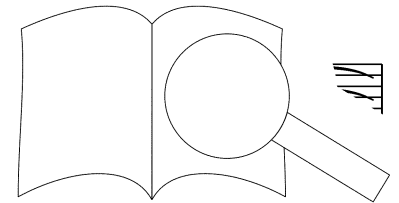
ihm be-geg-nen soll-te, ging er hin-aus und sprach zu ih-nen: Wen su-^h ih-
 were to come up-on him, went straight-way forth and said un-to them: Whom se ih-
 Jesus

5b 4 5 6 6 6 6 6

21

ih-nen: Ich bin's. Ju-das a-ber, der ihn ver-riet, stund auch bei-
 un-to them: I am he. Ju-das al-so, he which be-trayed him, stood th-
 Jesus Evangelista

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



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26

Jesus

Je-sus zu ih-nen sprach: Ich bin's, wi-chen sie zu-rük-ke und fie-len zu Bo-den. Da fra-ge-te er sie a-ber-mal: Wen su-chet ihr?
 soon then as he had said: I am he, all of them went back-ward and fell to the ground. Then asked he of them a sec-ond time: Whom seek ye here?

6^b 6 5^b 6 7 5 4 3 6

2d. Chorus Jesum von Nazareth / Jesus of Nazareth

31

Recitativo (Evangelista, Jesus)

spra-chen: an-swered:

Je-sus ant-wor-te- Je-sus an-swered and

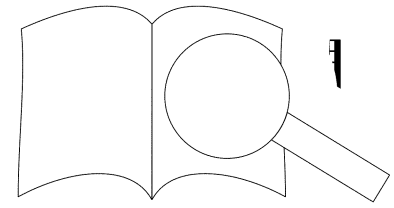
4 7 7 6 4 6

36

te: sr: ei

su-chet ihr denn mich, so las-set die-se ge-hen!
if ye seek for me, then let these go their way! —

6 5 4 6 6 4 3



3. Choral

O gro - ße Lieb, o Lieb ohn al - le Ma - ße, die dich ge - bracht auf die - se
 O won - drous love, o love all love ex - cel - ling, where - fore thou made this vale

6
 stra - ße! Ich leb - te mit der Welt in Lust und - - den.
 dwell - ing! The joys and plea - sures of the world we - - ish.

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

4. Recitativo (Evangelista, Jesus)

Evangelista
 Anf daß - e

g - te: Ich ha - be der kei - nen ver - lo - ren, die du mir ge - ge - ben hast. Da hat - te Si - mon Pe - trus ein
 e spake: Of them which thou gav - est to me, not one have I lost, not one. hav - ing a

5 8 7b 6h 6 6 6 5

5b 4 h

6

Schwert und zog es aus und schlug nach des Ho - hen - prie - sters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Mal - chus. Da -

sword, he drew it forth, and struck at the High Priest's serv - ing man, and cut the man's right ear off; the man's name was Mal - chus. Th

4+ 6 5 4h 7h

11 Jesus

Pe - tro: Stek - ke dein Schwert in die Schei - de! Soll ich den Kelch nicht trin - ken, den mir mein Va - tr

Pe - ter: Put up thy sword in its scab - bard! Shall I not drink the cup, — the cup my F

Kei - rin. ge - ge - ben hat? cher hath giv - en me?

6 6 4+ 6 6 #

5. Choral

Dein Will ge - seh, Herr Gott, zu - glei - Er - i. - reich. Gib - uns Ge - duld in Lei - dens - zeit, ge -

Thy will must all cre - a - tion ear? in an too; thy - pa - tience, Lord, on us be - stow, that

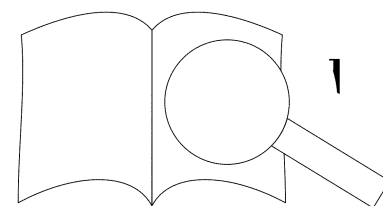
6 6 5 5 6 4 3 # 4h 2 6 7 # # 7h

7 hor

ay und steur al - lem Fleisch und Blut, das wi - der - dei

and thou the hand and spoil the skill of them who - seek

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



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6. Recitativo (Evangelista)

Evangelista

Die Schar a-ber und der O-ber-haupt-mann und die Die-ner der Jü-den nah-men Je-sum und bun-den ihn
 The bod-y of sol-diers with their cap-tain, who were sent by the Jews laid hold of Je-sus and bound him fr

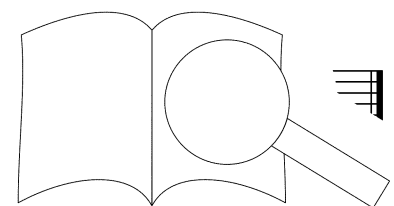
6 4 6 4 2 7 4 2

er-ste zu Han-nas, der war Ka-i-phas Schwä-her we-ri-ster war. Es war a-ber
 first un-to An-nas; for he was Ca-i-phas fath-er's year. Now it had been

4

Kr
 es wä-re gut, daß ein Mensch wür-de um-bracht für das
 that it was ex-pedient that one man should die, should die fo

7 6 6b 6 4b



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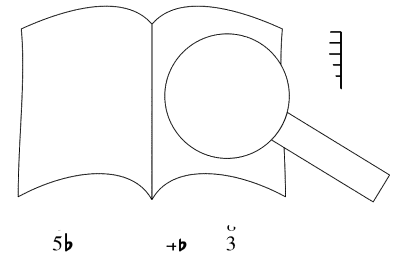
7. Aria (Alto, Oboi) Von den Stricken meiner Sünden / From the shackles of my vices 7^{II}

Musical score for measures 1-8. The score is in 3/4 time with a key signature of one flat (B-flat). The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment. Fingering numbers are provided below the notes: 7, 5, 9, 8, 9, 8, 6, 7, 6, 6, 6, 6.

Musical score for measures 9-16. Measure 9 begins with a piano (*p*) dynamic marking. The score continues with chords and accompaniment. Fingering numbers are provided below the notes: 7, 5, 9, 6, 9, 6, 6, 6, 5, 6.

Musical score for measures 17-24. Measure 17 begins with a forte (*f*) dynamic marking. The score continues with chords and accompaniment. Fingering numbers are provided below the notes: #, 6, #, 5, 6, 7, 5, 9, 8, 9, 8, 6, 6, 4, 2.

Musical score for measures 25-32. Measure 25 begins with a treble clef. The score continues with chords and accompaniment. Fingering numbers are provided below the notes: 6, 9, 6, 6, 6, 6, 6, 6, 6, 5, 9, 8, 9, 7, 6, 5, 3.



33

Musical score for measures 33-40. The system consists of a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a bass line with fingerings. A dynamic marking 'f' is present in measure 38. Below the bass staff are the following fingering numbers: 6, 6, 9, 8, 5, 6, 6, 7, 6, 6, 5, 6, #.

41

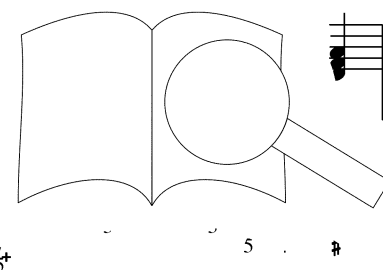
Musical score for measures 41-49. The system consists of a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a bass line with fingerings. Below the bass staff are the following fingering numbers: 9, 8, 9, 8, 6, 7, 4, 6, 6, 6, 7, 7, 9, 7.

50

Musical score for measures 50-57. The system consists of a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a bass line with fingerings. Below the bass staff are the following fingering numbers: 7, 6, 4, 3, 4, 6, 6, 7, 6, 5, 9, 8, 6, 7, 6, 5, 7, 6, 5.

58

Musical score for measures 58-65. The system consists of a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a bass line with fingerings. Below the bass staff are the following fingering numbers: 7, 5b, 5b, 9, 8, 6, 5, 9, 8, 6, 7, 6, 7, 7, 4, 5, 4, 2, 5, 5, #.



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66

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

5b 2b 5b 5 2 # 6 6 5 5 # 4 5 5 6 4

74

7 7 9 7 8 7 4 6 6 # 6 6 4 6 6 4

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

83

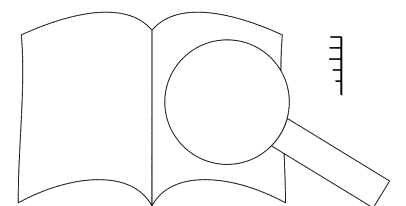
6 9 8 6 9 8 7 9 8 7 6

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

91

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

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



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100

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

107

7 5 9 8 9 8 6 5 6 5

8. Recitativo (Evangelista)

Evangelista

Si-mor
Si-mo

der Jün-ger.
an-oth-er dis-ci-ple.

9. Aria (Soprano, Flauti) Ich folge dir gleichfalls / I follow thee also [9^{II}]

Fl.

6 5 6 5 4 3 6 6 6

7

6 6 7^b 3 7 2 6 - 6 - 6 5 4 3

p

20

6 5 2 6 - 6 - 6 5 3

p

7 7 7 7 6 5
5 4 2 # #

33

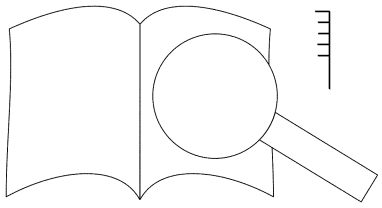
7 7 7 7 6 5 4 3

6 2 6 6 4 6 6 6 6 4 6 6 6

46

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

5^b 5^b 4 6 4 5 5 # 5 6



117

Musical score for measures 117-126. The score is in G minor (one flat) and 3/4 time. It features a piano accompaniment with chords in the right hand and a bass line in the left hand. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *p*. A large watermark 'PROBEPARTITUR' is overlaid on the score.

6 - 6 5 6 6 4 5 3 - 6 6 5 6 4 5 3

127

Musical score for measures 127-136. The score continues with similar piano accompaniment. Fingerings are indicated by numbers 1-5. A large watermark 'PROBEPARTITUR' is overlaid on the score.

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

137

Musical score for measures 137-145. The score continues with similar piano accompaniment. Fingerings are indicated by numbers 1-5. A large watermark 'PROBEPARTITUR' is overlaid on the score.

6 5 4 9 5 3 4 6 6 7 - 6 4 5 7 6 2

146

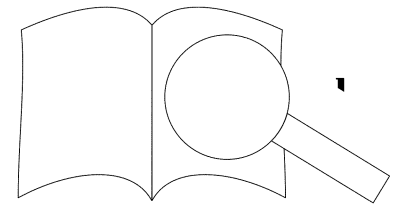
Musical score for measures 146-155. The score continues with similar piano accompaniment. Fingerings are indicated by numbers 1-5. A large watermark 'PROBEPARTITUR' is overlaid on the score.

4 5 3 6 6 6 4 5 6 6 4 3 6 4 5 - 6 6

156

Musical score for measures 156-165. The score continues with similar piano accompaniment. Fingerings are indicated by numbers 1-5. A large watermark 'PROBEPARTITUR' is overlaid on the score.

6 6 5 6 6 4 5 3 6 6 - 6 5 - 6 4 3



10. Recitativo (Evangelista, Jesus, Petrus, Ancilla, Servus)

Evangelista

Der-sel-bi-ge Jün-ger war dem Ho - hen-prie-ster be-kannt und ging mit Je - su hin-ein in des Ho-hen-prie-sters Pa-last. Pe-trus
 That oth - er dis - ci - ple to the High Priest long had been known and went with Je - sus with - in, and - en - tered in - to his court. But

Tür. Da ging der an - de - re Jün - ger, der dem Ho - hen - prie - ster be - kannt w
 stood. Then did that oth - er dis - ci - ple, who was known to them in the - nü - te - rin und füh - re - te Pe - trum hin - ein.
 ad - ed the door and brought Pe - ter al - so with - in.

11

Ancilla Evangelista Petrus Evangelista

Ma - re - tro: Bist du nicht die - ses Men - schen Jün - ger ei - ner? Er sprach: Ich
 o Pe - ter: Art thou not al - so one of his dis - ci - ples? He saith: I

Es
 The

16

stun-den a-ber die Knech-te und Die-ner und hat-ten ein Kohl-feu'r ge-macht, (denn es war kalt,) und wär-me-ten sich. Pe-trus a-ber st-
 of-fi-cers and the ser-vants who stood there had made them a fire out of coals, (for it was cold,) and warm-ed them-selves. Pe-ter al-s-

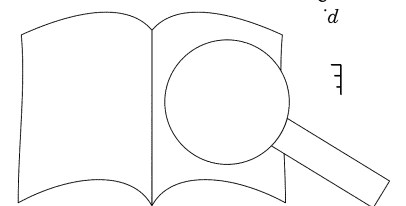
21

und wär-me-te sich. A-ber der Ho-he-prie-ster frag-te Je-sum um sei-
 and warm-ed him-self. Then did the High Priest ask and ques-tion Je-sus of his

Jesus
 ...or-te-te ihm: Ich ha-be frei,
 ...answered to him: I ev-er spake,

26

öf-fent-lich lehr-te und lehr-te öf-fent-lich. Je-ho-sa-phat lehr-te öf-fent-lich
 o-ften-times was teach-ing and in the tem-ple, where-in the Jews al-ways do re-sort, - r



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31

redt. Was fra-ge-st du mich dar-um? Fra-ge die dar-um, die ge-hö-ret ha-ben, was ich zu ih-nen ge-re-det ha-be! Sie-he, die-sel-bi-gen wis-sen, was ich ge-s-
aught. Why ask-est thou this of me? Ask - thou of them who have heard me, what I have said to them and what I taught them! Ask thou of them, for be-hold, they know all th

37 Evangelista

Als er a-ber sol-ches re-de-te, gab der Die-ner ei-ner, die da-bei-stun-den. Ich
And when Je-sus thus had spo-ken, an - of - fi - cer who stood near to Je - s - u

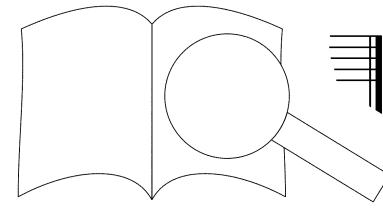
st du dem Ho-hen-prie-ster al - so ant -
dost thou then dare to an - swer the High Priest

42 Evangelist

wor-ten? Je-s
so? -

ge-redt,
ught of ill,

so be-wei-se es, daß es bö-se sei, hab ich a-ber recht ge-redt, was schlä-gest du mich?
bear thou wit - ness of my e - vil words, but if I have spo-ken well, me?



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