

JOHANNES-PASSION · ST. JOHN PASSION

Violino II

BWV 245

I. Teil · Part I

1. Chorus

(Herr, unser Herrscher / Lord, Thou our Master)

Johann Sebastian Bach

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The notation consists primarily of sixteenth-note patterns. Measure numbers 1 through 39 are written vertically on the left side of each staff. Measure 35 includes a dynamic marking 'V' over a note and 'simile' below the staff. Measure 39 ends with a repeat sign and two endings.

42

45

48

51

54

57

61

65

69

72

75

78

82

86

89

92

p

simile

f

simile

f

Da capo

This page of musical notation presents a continuous sequence of sixteen staves, each containing a single melodic line. The key signature is consistently one flat (B-flat). Measure numbers are placed at the beginning of each staff: 42, 45, 48, 51, 54, 57, 61, 65, 69, 72, 75, 78, 82, 86, 89, and 92. The music is characterized by rapid sixteenth-note patterns. Several dynamic instructions are included: 'p' (piano) at measure 57, 'f' (forte) at measure 69, and 'simile' at measures 61 and 82. The score ends with a 'Da capo' instruction.

2a. Evangelista, Jesus

(Jesus ging mit seinen Jüngern / Jesus went with His disciples)

Evangelista Jesus Evangelista

15 hin-aus und sprach zu ih-nen: Wen su-chet ihr? Sie ant-wor-te-ten
-way-forth and said unto them: Whom seek ye here? And they answered to

2b. Chorus

(Jesum von Nazareth /

Jesus of Nazareth)

19 Da Then

2c. Evangelista, Jesus

(Jesus spricht zu ihnen /

Jesus saith unto them)

6 Evang.

29 fra-ge-te er sie a-ber-mal: Wen su-chet ihr? Sic a-ber
asked He of them a second time; Whom seek ye here? Again they

2d. Chorus

(Jesum von Nazareth / Jesus of Nazareth)

33 so las-set dic-se ge-hen!
then let these go their way!

3. Choral

(O große Lieb / O wondrous love)

O gro-ße Lieb, o Lieb ohn al-le Ma-ße, die dich ge-bracht auf die-se Mar-ter-stra - ße! Ich leb - te mit der Welt in Lust und Freu - den, und du mußt lei - den!
O wondrous love, o love all love ex - cel - ling, where - for Thou made this vale of tears Thy dwel - ling! The joys and pleasures of the world we cher - ish, yet Thou must per - ish!

4. Evangelista, Jesus

(Auf daß das Wort erfüllt würde / So that the prophesy might be fulfilled)

Jesus

13 (ge-)ge - ben hat, den Kelch, den mir mein Va - ter ne - ne - ken laß

5. Choral

(Dein Will gescheh, Herr Gott, zugleich / Thy will must all creation do)

4 Dein Will ge-scheh, Herr Gott, zu-gleich auf Er-den wie im Himmel-reich. Gib uns Ge-duld in Leidens-zeit, ge-hor-sam sein in heav-en too; Thy pa-tience, Lord, on us be-stow, that we o-bey in Lieb- und Leid; wehr und steur / al-lam Fleisch und Blut, das wi-der dei-nen Wil-len tut!
Stay Thou the hand and spoil the skill of them who seek to thwart Thy will.

6.-9.: *tacet*

10. Evangelista, Ancilla, Servus, Petrus, Jesus

(Derselbige Jünger war dem Hohenpriester bekannt / That other disciple to the High Priest long had been known)

Jesus
8 36
sei, words, hab ich aber recht ge - redt
but if I have spo - ken well.
was schlä - gest du mich?
why smi - test thou me?

11. Choral

(Wer hat dich so geschlagen / Who was it, Lord, did smite Thee)

1. Wer hat dich so ge - schla - gen, mein Heil, und dich mit Pla - gen so ü - bel zu - ge - richt? Du
2. Ich, ich und mei - ne Sün - den/die sich wie Körn - lein tin - den des San - des / an - dem Meer, die
1. Who was it, Lord, did smite Thee, Thy good with ill re - quite Thee, so foul - ly treat-ed - Thee? For
2. My sins and ev - il - do - ing are like the sands be - strew ing the migh - ty o - cean's shore, these
7
bist ja nicht ein Sün - der, wie wir und uns - re Kin - der, von Mis - se - ta - ten weißt du
ha - ben dir - er - re - get das E - lend, das dich schlä - get, und das be - trüb - te Mar - ter -
Thou wert no - of - fen - der, nor didst to sin sur - ren - der; from ev - il Thou wert ev - er
sins it was that brought Thee Thy mi - se - ry, and wrought Thee the host of tor - ments that Thou

12a. Evangelista

(Und Hannas sandte ihn gebunden / Now Annas had had Jesus bound)

3
Pet - rus stund und wär - me - te sich, da spra - chen sie un - zu
Pe - ter stood and war - med him - self. They said then sie un - to

29:14 12b. Chorus

(Bist du nicht seiner Jünger einer / Art thou not one of His disciples)

6 Allegro
ihm: Him:
II
17

12c. Evangelista, Petrus, Servus

(Er leugnete aber und sprach / But Peter denied it and said)

23
Evangelista
13
wei - wept
ne - te bit
ye, wept bit
ter - lich.
ter - ly.

30:05
13. Aria (Tenore)

(Ach, mein Sinn / Ah, my soul)

Violin II score for the 13th Aria (Tenore). The score is in 3/4 time, major key. It features ten staves of music with various dynamics and performance markings like V, f, p, and tr. The vocal line is marked with a circled '1'.

32:36
14. Choral

(Petrus, der nicht denkt zurück / Peter while his conscience slept)

Violin II score for the 14th Choral section. The score is in common time, major key. It consists of two staves of music with various dynamics and performance markings.

Petrus, der nicht denkt zu - rück, sei - nen Gott ver - nei - net, der doch auf ein' ern - sten Blick
 Pe - ter, while his con - sci - ence slept, thrice de - nied his Sa - viour; when it woke he bit - ter wept
 bit - ter - li - chen - wei - net.
 at his base be - ha - viour,

Continuation of the musical score for Violin II of the 14th Choral section, showing the continuation of the melody across two staves.

Je - su, blik - ke mich auch an, wenn ich nicht will bü - ßen; wenn ich Bö - ses
 Je - sus let me not for - get, true al - le - giance teach me, when on ev - il
 hab ge - tan, rüh - re mein Ge - wis -
 I am set, through my - con - science reach

Fine della parte prima

35:55

15. Choral

(Christus, der uns selig macht / Christ, who knew no sin or wrong)

Chri-stus, der uns se - lig macht, kein (Bös') hat be - gan - gen, der ward für uns
Christ, who knew no sin or wrong, like a thief was ta - ken led be - fore a
in der Nacht als ein Dieb ge - fan - gen,
god - less throng, by His friends for - sa - ken.

ge - führt für gott - lo - se Leut und fälsch - lich ver - kla - get, ver - lacht ver - höhnt / und ver - speit,
He who our sal - va-tion won, false - ly was con - vict ed, scoffed at, scorned and spat up - on,
wie denn die Schrift / Es sa - get
as the Word pre - dict - ed

16a. Evangelista, Pilatus

(Da führten sie Jesum / Then led away they Jesus)

Pilatus

Was brin - get ihr für Kla - gen wi - der die - sen Men - schen?
What ac - cu - sa - tion bring ye now a - gainst this man?

Evangelista

Sie ant-wor - te - ten und spra - chen zu
And they an-swered him and said un - to

16b. Chorus

(Wäre dieser nicht ein Übeltäter / If this man were not a malefactor)

ihm:
him:

23

28

33

16c. Evangelista, Pilatus

(Da sprach Pilatus zu ihnen / Then Pilate said unto them)

36:36 Pilatus Evangelista

ihm nach eu - rem Ge - set - ze!
Him ac - cor - ding to your law.

Da sprachen die Jü - den zu ihm:
The jews therefor said un - to him:

44

50

16d. Chorus

(Wir dürfen niemand töten /

By death we may not punish)

36:37

16e. Evangelista, Pilatus, Jesus

(Auf daß erfüllt würde das Wort / That so might be fulfilled the word)

Jesus

wür - de - jews.
aber Nay then

Cont.

nun ist mein Reich nicht von dau - nen.
for not from hence is my king - dom.

17. Choral 38:57

(Ach, großer König / Ah, mighty King)

1. Ach gro - ßer Kö - nig, groß zu al - len Zei - ten, wie kann ich gnug - sam die - se Treu / aus -
 2. Ich kann's mit mei - nen Sin - nen nicht er - rei - chen, wo - mit doch dein Er - bar - men zu - ver -
 1. Ah, migh - ty King, re - nowned and great for - ev - er, to tell Thy kind - ness is a vain en -
 2. My fee - ble tongue and fan - cy can - not fash - ion, a fit - ting coun - ter - part to Thy com -

brei - ten? Keins Men - schen Her - ze_ mag in - des/ aus - den - ken, was dir zu - schen -
 glei - chen. Wie kann ich dir - denn dei - ne Lie - bes - ta - ten im Werk ér - stat -
 dea - vor. How may this mor - tal - heart con - trive to show Thee how much I - owe
 pas - sion. How can I hope to - pay Thy be - ne - fac - tion by wor - thy act -

18^a. Evangelista, Pilatus, Jesus

(Da sprach Pilatus zu ihm / Then Pilate said unto Him)

41:35

18b. Chorus

(Nicht diesen, sondern Barrabam / Not this man, give us Barabbas)

18c. Evangelista

(Barrabas aber war ein Mörder /
Barabbas he set free, a robber)

Musical score for orchestra, page 10, measures 20-25. The score consists of five staves. Measure 20 starts with a treble clef, a key signature of one sharp, and a common time signature. Measures 21-25 continue in the same key and time signature. Measure 25 ends with a double bar line and a repeat sign, followed by a measure of silence indicated by a vertical line with a brace. The page number '10' is at the top right, and the measure numbers '20' and '5' are at the top left and bottom right respectively.

19. Arioso (Basso)

(Betrachte, meine Seel' / Bethink thee, o my soul)

Adagio 
Solo con sordino

A musical score for solo cello, page 1, featuring four staves of music. The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). Measure 1 starts with a grace note followed by eighth-note pairs. Measures 2-4 show sixteenth-note patterns. Measure 5 begins with eighth-note pairs. Measures 6-7 show sixteenth-note patterns. Measure 8 begins with eighth-note pairs. Measures 9-10 show sixteenth-note patterns. Measure 11 begins with eighth-note pairs. Measures 12-13 show sixteenth-note patterns. Measure 14 concludes with eighth-note pairs.

20. Aria (Tenore)

(Erwäge, wie sein blutgefärbter Rücken / Imagine that His bloodbespattered body)

Solo con sordino

Solo con sordino

12

13

3

The image shows two staves of musical notation for piano. The top staff is in 12/8 time and the bottom staff is in 3/8 time. Both staves begin with a key signature of one flat. The notation consists of eighth and sixteenth notes, with various dynamics like 'solo con sordino' and 'p' (piano). Measure 12 ends with a double bar line and repeat dots, leading into measure 13. Measure 13 continues the rhythmic pattern with similar dynamics.

5 Tenore

Er - wä - ge, ge, wie -
 Im - a - gine, ge, wie -
 gine, that -

7 sein blut - ge - färb - ter Rük - ken in al - len Stük - ken, in al - len
 His blood - be - spat - tered bo - dy in ev' - ry mem - ber, in ev' - ry
 Stük - ken dem Him - mel glei - che, dem
 mem - ber is part of Hea - ven, is

9
 Him - mel glei - che geht; er - wä - ge, er - wä - ge, er -
 part of Heav'n a - bove. Im - a - gine, im - a - gine, im -

10
 wä - a - ge, wie sein blut - ge färb - ter Rük - ken in al - len Stük - ken, in al - len
 gine that His blood - be - spat - tered bo - dy in ev' - ry mem - ber, in ev' - ry

12
 Stük - ken dem Himmel glei - che, dem Him - mel glei - che geht; er - wä - ge, wie sein blut - ge -
 mem - ber is part of Hea - ven, is part of Heav'n a - bove. Im - a - gine, that His blood - be -

14
 färb - ter Rük - ken in al - len Stük - ken dem Him - mel glei - che
 spat - tered bo - dy in ev' - ry mem - ber is part of Heav'n a -

15
 geht; er - wä - ge, er - wä - ge, er - wä - ge, wie sein blut - ge - färb - ter Rük - ken in al - len Stük - ken, in al - len
 bove. Im - a - gine, ge, wie -
 His blood - be - spat - tered bo - dy in ev' - ry mem - ber, in ev' - ry

Violino II

17

Stük - ken den Himmel glei - che, dem Himmel glei - che geht,
mem - ber is part of Hea - ven, is part of Heav'n a - bove.

dar - an, nach-dem die Was-ser - wo gen, von uns - rer Sünd - flut
And see, the waves of sin sub - si ding, sun - beams a - gain dark

sich ver - zo gen, der clouds di - vi ding, the

al - ler - schön - ste Re - gen - bo

rain - bow fair the sky be - stri

gen - als Got - tes Gna - den - zei - chen steht als Got - tes
ding, God's to - ken bright of grace and love

gen - als Got - tes ding, God's to - ken bright of grace and love

47 : 57
30

Gna - den - zei - chen steht
bright of grace and love

31

dar - an, nach dem die Was - ser - wo
And see, the naves of sin sub - si

33

gen von uns - rer Sünd - flut sich verzo -
ding, sun - beams a - gain dark clouds di - vi - gen, der
ding, the

35

al - ler - schön - ste Re - gen - bo -
rain - bow fair the sky be - stri -

37

gen, als Got - tes
ding, God's to ken

39

Gna - den - zei - chen steht, als Got - tes
bright of grace and love, God's to ken Gna - den - zei - chen
Gna - den - zei - chen

40

steht
love

Da capo

51:52

21a. Evangelista

(Und die Kriegsknechte flochten eine Krone /
The soldiers platted then for Him a crown)

52:0

21b. Chorus

(Sei gegrüßet, lieber Jüdenkönig / King of Jews we hail Thee)

Fl.

21c. Evangelista, Pilatus

(Und gaben ihm Backenstreiche / And then with their hands they smote Him)

52:44 10

Evang.

53:39 Da ihn die Ho-hen-prie-ster und die Diener sa-hen, schrien sie out und
Now therefore when the priests and of-flcers saw HIm, cried they out and

53:42

21d. Chorus

(Kreuzige, kreuzige / Crucify, crucify)

21e. Evangelista, Pilatus

(Pilatus sprach zu ihnen / Then unto them saith Pilate)

51

4

5f:47
21f. Chorus

57 Basso

Tenore

Wir ha - ben ein Ge - setz
We have with us a law

Wir ha - ben ein Ge - setz, und nach dem Ge - setz soll er
We have with us a law, and by this our law He should

62

66

71

75

80

85

21g. Evangelista, Pilatus, Jesus

(Da Pilatus das Wort hörte / Now when Pilate heard what thus was said)

89

15

Cont.

trach - te - te Pi - la - tus, wie er ihn los - lie - Be.
thence - forth did Pi - late seek that he might re - lease Him.

57:17

22. Choral

(Durch dein Gefängnis, Gottes Sohn / Our freedom, Son of God)

Durch dein Ge-fäng-nis, Got - tes Sohn, muß uns die Frei - heit kom - men;
Dein Ker-ker[†] ist der Gna - den-thron, die Frei-statt /al - ler From - men;
Our free-dom, Son of God, a - rose when Thou wast cast in pri - son;
and from the du-rance that Thou chose our li - ber - ty is ri - son;

denn
didst

gingst du nicht die Knecht - schaft ein, müßt uns-re Knecht-schaft e - wig sein.
Thou not choose a slave to be, we all were slaves e - ter - nal - ly.

58:14

23a. Evangelista

23b. Chorus
(Lässtest du diesen los / If thou let this man go)

BASSO Tenor 4 Alto

23c. Evangelista, Pilatus

(Da Pilatus das Wort hörete / Then when Pilate heard them speaking thus)

1:09

23d. Chorus

(Weg, weg mit dem / Away with Him)

45

23e. Evangelista, Pilatus

(Spricht Pilatus zu ihnen / Pilate saith unto them)

71

Evangelista

Die Ho-hen-priester ant-wor-te-ten:
The Chief Priests an-swered and said to him:

1:1:05

23f. Chorus

75 (Wir haben keinen König / We have no King but Caesar)

choir choir

23g. Evangelista

(Da überantwortete er ihn / And then he delivered Him to them)

79

6

(Schädel-)stätt, skulls welche hei-Bet auf E-brä-isch: Gol-ga-tha,
which is in the Hebrew tongue called: Gol-ga-tha.

Cont.

1:2:24

24. Aria (Basso und Chor)

(Eilt, ihr angefocht'nen Seelen / Come ye souls whom care oppresses)

Violino II

1:2:24

24. Aria (Basso und Chor)

(Eilt, ihr angefocht'nen Seelen / Come ye souls whom care oppresses)

9

19

31 *pianissimo*

41

51

62 *f*

75

86

96

III

122

131

1

4

5

pianissimo

f

A handwritten musical score for piano, consisting of five staves of music. The score is in common time and includes the following measure numbers: 143, 153, 163, 173, and 182. The music features various note heads, stems, and rests, with some notes having vertical markings above them. Measure 143 starts with a sixteenth-note pattern. Measure 153 begins with a dotted half note. Measure 163 contains several eighth-note patterns. Measure 173 includes a dynamic marking 'f' (fortissimo) at the start of the first measure. Measure 182 concludes the page.

25a. Evangelista

(Allda kreuzigten sie ihn / And there crucified they Him)

1:6:07

1:x:21

1:24
25b

25b. Chorus

(Schreibe nicht: der Jüden König /
Write Him not as our King)

1:6:07 16

Da sprachen die Hohen-priester der Jüden zu Pilatus:
Then said the Chief Priests of the Jews unto Pilate:

19

22

25

white film not as our King)

25c. Evangelista, Pilatus

Evangelista

Pilatus

Cont.

Pi - la - tus ant-wor - tet: Was ich geschrie - ben ha - be, das ha - be ich ge - schrie - ben.
And Pi - late then an - swered: What I my - self have writ - ten, that I, yea, I have writ - ten.

1:8:10

26. Choral

(In meines Herzens Grunde / Within my heart's recesses)

(5)

In mei - nes Her - zens Grun - de, dein Nam und Kreuz/ al - lein
 - fun - kelt all' Zeit und Stun - de, drauf kann ich fröh - lich sein.
 With - in my heart's re - cess - es their sparkles bright Thy Name,
 my spi - rit glad re - joic - es to see its stead - y flame.

Er - schein mir in dem
 When dread - ed death is

10

Bil - de zu Trost in mei - ner Not, wie du ___, Herr Christ, so mil - de dich hast ge - blut' zu
 near - me, with all its dark dis - tress, Thy Cross, dear Lord, will cheer mē and ease its bit - ter

27a. Evangelista

(Die Kriegsknechte aber /
And then did the soldiers)

1:9 :40

27b. Chorus

(Lasset uns den nicht zerteilen / Let us rend not nor divide it)

= 120

Basso

Ten.

9

13

18 1

23

28

33

38

43 1

49

54

59 ✓ ✓ V V

Las-set uns den nicht zer-
Let us rend not nor di-

Las-set uns den nicht zer-
Let us rend not nor di-

27c. Evangelista, Jesus

(Auf daß erfüllt würde die Schrift / That the Scripture might be fulfilled)

65

16

Evangelista

Jesus

Cont.

Dar-nach spricht er zu dem Jün- ger: Sie - he, das ist dei - ne Mut - ter.
 Then saith He to this dis - ci - ple: See thou! here be - hold thy mo - ther.

28. Choral *1:12:48*

(Er nahm alles wohl in acht / In His final hour did He)

Er nahm al - les wohl in acht in der letz - ten Stun - de, sei - ne Mut - ter
 In His fi - nal hour did He think Him of His mo - ther, that when He was

noch be - dacht, setzt ihr ein' Vor - mun - de. O Mensch, ma - che Rich - tig - keit, Gott und Men - schen
 gone she be cared for by this oth - er. Make your peace with God and man, that up - on - the

lie - be, stirb dar - auf ohn al - les Leid, und dich nicht be - trü - be!
 mor - row, you may end this mor - tal span, free from care and sor - row.

29. Evangelista, Jesus:*tacet*

(Und von Stund an nahm sie der Jünger / That disciple took her to his)

30. Aria (Alto) *1:15:12*

(Es ist vollbracht / The end has come)

1:19:10

Molto adagio

Va. da gamba

Vivace

17

21

25

30

35

adagio

on tr.

f

p

f

p

v

f

p

f

31. Evangelista: *tacet*

(Und neigte das Haupt / Then bowed He His head)

32. Aria (Basso und Chor) *1:21:46*

(Mein teurer Heiland / O Thou my Saviour)

cakre 7/7 triplets or real or equal

Basso

2

Mein teu - rer Hei - land, lass dich fra - gen, lass dich
 O Thou my Sav - iour, give me an - swer, give me

11

4

22

3

31

2

1

7

33. Evangelista

(Und siehe da, der Vorhang im Tempel zerriß / And then behold the veil of the temple was rended)

5

(sich) auf,
(a)-gain,
und stun-den auf
and up a - rose
viel
ma - ny
Lei - ber der
bo - dies of
Hei - li - gen
saints that slept.

Cont.

34. Arioso (Tenore)

(Mein Herz, indem die ganze Welt / My heart! See all the World is plunged)

1

1

adagio

35. Aria (Soprano): *tacet*

(Zerfließe, mein Herze / With tears overflowing)

36. Evangelista

(Die Jüden aber / The Chief Priests therefore)

27

Schrift:
said:

„Sie werden se - hen, in wel - chen sie ge - sto - chen ha - ben“
„And they shall look, shall look on him whom they have pier - ced.“

Cont.

37. Choral 1:36:34

(O hilf, Christe, Gottes Sohn / Help, o Christ, Thou Son of God)

O hilf, Chri - ste, Got - tes Sohn, durch dein bit - ter Lei - den, daß wir dir stets Help, O Christ, Thou Son of God, help me through Thine an - guish, through the bit - ter un - ter - tan - all Un - tu - gend mei - den, dei - nen Tod und sein Ur - sach frucht - bar - lich be path Thou trod, ev - il ways to van - quish On Thy death and why Thou died we must pon - der den - ken, da - für, wie - wohl arm und schwach, dir Dank - op - fer schen - ken - ! we, tho' weak, have right - ly tried, Lord, to thank Thee du - ly - .

Cont.

38. Evangelista

(Darnach bat Pilatum Joseph von Arimathia / There came unto Pilate Joseph of Arimathia)

22

Rüst - tags wil - len der Jü - den, die - weil das Grab na - he war.
pre - pa - ra - tion day of the Jews, for this new grave was nigh at hand.

Cont.

39. Chorus 1:39:34

(Ruhet wohl, ihr heiligen Gebeine / Rest well, beloved, sweetly sleeping)

8

16

3

Ruhet wohl, ihr heiligen Gebeine / Rest well, beloved, sweetly sleeping.

27

Dal segno

40. Choral 1:46:30

(Ach Herr, laß dein lieb Englein / Ah Lord, when comes that final day)

(8)

Ach Herr, laß dein lieb' En - ge - lein am letz - ten End die - See - le mein' in den Leib in seim Schlaf käm - mer - lein gar sanft ohn ein - ge Qual und Pein ruhn Ah Lord, when comes that fi - nal day may an - gels bear my soul a - way to let then my bo - dy's - an - guish cease, my soul to - wait the - day, in peace, when

S(12)

A - bra - hams Schoß tra - - gen, Als-denn vom Tod er - wek - ke mich, daß bis - am jüng - sten Ta - - ge! then will be the Ab - ram's bo - som take it; Ah, what a joy it - Thou a - gain a - wake it.

17

mei - ne / Au - gen se - hen dich in al - ler Freud, o Got - tes Sohn, mein Hei - land und Ge - na - den-thron! Herr ve - ry Son of God to see, to gaze up - on His ho - ly face, my Sa - viour on the throne of grace! Lord

Je - su - Christ, er - hö - re mich, er - hö - re mich, ich will dich prei - sen / e - wig - lich!

Je - sus - Christ, oh hear Thou me, oh hear Thou me, Thy name I praise e - ter - nal - ly!

ANHANG · APPENDIX

II. Fassung · Version II

(1725)

1^{II}. Choral

(O Mensch, bewein dein Sünde groß / O man, thy grievous sins bemoan)

The musical score is a chorale prelude in C minor, 4/4 time. It consists of eight staves of music, numbered 1 through 8 from top to bottom. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes. The key signature changes frequently, with sharps and flats appearing in different measures. Measure numbers are placed at the beginning of each staff: 1, 6, 11, 17, 23, 28, 33, 38, 43, 48, 53, 59, 64, and 70.

75

81

87

94

13II. Aria (Tenore)

(Zerschmettert mich, ihr Felsen)

5

10 adagio allegro adagio allegro

15 adagio allegro

20

25 allegro adagio allegro

30

35

41

46

Da capo

40II. Choral

(Christe, du Lamm Gottes / Lamb of God, Lord Jesus)

Adagio

The musical score consists of ten staves of music. The first three staves are for voices (Soprano, Alto, Tenor), the next three are for basses, and the last four are for organ. The time signature is common time throughout. The key signature is one flat. The tempo is Adagio. Measure numbers are placed at the beginning of each staff: 1, 5, 9, 13, 17, 21, 27, 35, 41, 45, 49, and 54. Various musical markings are present, including dynamic changes (e.g., piano, forte), articulation (e.g., staccato dots, dashes), and slurs. The organ part features sustained notes and chords.