

# **Passionsmusik**

## **nach dem**

## **Evangelisten Lucas.**

***Johann Sebastian Bach (1685-1750)***

**Nr 246**

---

***Korrektur von***

***Ernst Naumann (1832-1910)***

**Continuo**



# Inhalt

## *Erster Theil.*

Einleitungschor. Furcht und Zittern, Scham und Schmerzen . . . . .	1
Evangelium. (Evangelist.) Es war aber nahe das Fest . . . . .	1
Choral. Verruchter Knecht, wo denkst du hin . . . . .	1
Evangelium. (Evangelist.) Und sie wurden froh . . . . .	1
Choral. Die Seel' weiss hoch zu schätzen . . . . .	2
Evangelium. (Evangelist.) Und er versprach sich . . . . .	2
Choral. Stille, stille! ist die losung der Gottlosen . . . . .	2
Evangelium. (Evangelist, Jesus, Chor der Jünger Jesu.) Es kamm nun der Tag . . . . .	2
Choral. Weide mich und mach' mich satt . . . . .	2
Evangelium. (Jesus, Evangelist.) Und er wird euch einen grossen gepflasterten Saal zeigen . . . . .	2
Choral. Nichts ist lieblicher als du . . . . .	3
Evangelium. (Jesus, Evangelist.) Denn ich sage euch . . . . .	3
Arie für Sopran. Dein leib, das Manna meiner Seele . . . . .	3
Evangelium. (Evangelist, Jesus.) Desselbigen gleichen auch den Kelch . . . . .	4
Arie für Alt. Du giebst mir Blut, ich schenk' dir Thränen . . . . .	4
Evangelium. (Jesus, Evangelist.) Doch siehe, die Hand meines Verräthers . . . . .	4
Choral. Ich, ich und meine Sünden . . . . .	5
Evangelium. (Evangelist, Jesus.) Es erhub sich auch ein Zank . . . . .	5
Choral. Ich werde dir zu Ehren Alles wagen . . . . .	5
Evangelium. (Jesus.) Und ich will euch das Reich bescheiden . . . . .	5
Choral. Der heiligen zwölf Boten Zahl . . . . .	5
Evangelium. (Evangelist, Jesus, Petrus, Chor der Jünger Jesu.) Der Herr aber sprach: Simon . . . . .	5
Choral. Wir armen Sünder bitten . . . . .	6
Evangelium. (Evangelist, Jesus.) Und er riss sich von ihnen . . . . .	6
Choral. Mein Vater, wie du willt . . . . .	6
Evangelium. (Evangelist.) Es erschien ihm aber ein Engel . . . . .	6
Choral. Durch deines Todes Kampf . . . . .	7
Evangelium. (Evangelist, Jesus.) Und er stand auf von dem Gebet . . . . .	7
Choral. Lass mich Gnade für dir finden . . . . .	7
Evangelium. (Evangelist, Jesus.) Da er aber noch redet' . . . . .	7
Choral. Von aussen sich gut stellen . . . . .	7
Evangelium. (Evangelist, Chor der Jünger Jesu, Jesus.) Da aber sahen, die um ihn waren . . . . .	7
Choral. Ich will daraus studiren . . . . .	8
Evangelium. (Evangelist, Jesus.) Jesus aber sprach zu den Hohenpriestern . . . . .	8
Choral. Und führe uns nicht in Versuchung . . . . .	8
Evangelium. (Evangelist, erste Magd, Petrus, zweite Magd, Knecht.) Da zündeten sie ein Feuer an . . . . .	8
Choral. Kein Hirt kann so fleissig gehen . . . . .	8
Evangelium. (Evangelist.) Und Petrus gedachte an des Herren Wort . . . . .	8
Arie für Tenor. Den Fels hat Moses' Stab geschlagen . . . . .	9
Choral. (Petrus.) Aus der Tiefe rufe ich . . . . .	9

## *Zweiter Theil.*

Evangelium. (Evangelist, Chor der Männer.) Die Männer aber . . . . .	10
Choral. Dass du nicht ewig Schande mögest tragen . . . . .	10
Evangelium. (Evangelist, Chor der Aeltesten, Jesus.) Und viel and're Lästerungen . . . . .	10
Choral. Du König der Ehren . . . . .	11
Evangelium. (Evangelist, Jesus, Chor der Aeltesten, Pilatus.) Er sprach zu ihnen . . . . .	11
Choral. Dein' göttlich' Macht und Herrlichkeit . . . . .	12
Evangelium. (Evangelist, Pilatus.) Pilatus sprach zu den Hohenpriestern . . . . .	12
Choral. Ich bin's, ich sollte büßen . . . . .	12
Evangelium. (Evangelist, Chor des Volkes.) Sie aber hielten an . . . . .	12
Arie für Tenor. Das Lamm verstummt vor seinem Scherer . . . . .	13
Evangelium. (Evangelist.) Die Hohenpriester aber . . . . .	13
Choral. Was kann die Unschuld besser kleiden . . . . .	13
Evangelium. (Evangelist, Pilatus.) Auf den Tag wurden Pilatus . . . . .	14
Choral. Ei, was hat er denn gethan . . . . .	14

Evangelium. (Evangelist, Chor des Volkes, Pilatus.) Denn er musste ihnen Einen . . . . .	14
Choral. Es wird in der Sünder Hände . . . . .	15
Evangelium. (Evangelist.) Und als sie Jesum hinführten . . . . .	15
Arie für zwei Soprane und Alt. Weh und Schmerz . . . . .	15
Evangelium. (Evangelist, Jesus.) Jesus aber wandte sich um . . . . .	15
Choral. Sein' allererste Sorge war . . . . .	16
Evangelium. (Evangelist, Chor des Volkes, Chor der Kriegsknechte.) Und sie theileten seine Kleider . . . . .	16
Choral. Ich bin krank, komm, stärke mich . . . . .	16
Evangelium. (Evangelist.) Es war auch oben über ihn geschrieben . . . . .	16
Choral. Das Kreuz ist der Königs-Thron . . . . .	17
Evangelium. (Evangelist, der verstockte Mörder, der reuige Mörder.) Aber der Übelthäter einer . . . . .	17
Choral. Tausendmal gedenk' ich dein . . . . .	17
Evangelium. (Evangelist, Jesus.) Und Jesus sprach zu ihm . . . . .	17
Choral. Freu' dich sehr, o meine Seele . . . . .	17
Evangelium. (Evangelist.) Und es war um die sechste Stunde . . . . .	17
Arie für Sopran. Selbst der Bau der Welt erschüttert . . . . .	18
Evangelium. (Evangelist, Jesus.) Und Jesus rief laut . . . . .	18
Sinfonia . . . . .	18
Choral. Derselbe mein Herr Jesus Christ . . . . .	18
Sinfonia da Capo . . . . .	19
Evangelium. (Evangelist, Hauptmann.) Da aber der Hauptmann sahe . . . . .	19
Choral. Straf' mich nicht in deinem Zorn . . . . .	19
Evangelium. (Evangelist.) Es standen aber alle seine Verwandten . . . . .	19
Arie für Tenor. Lasst mich ihn nur noch einmal küssen . . . . .	19
Evangelium. (Evangelist.) Und nahm ihn ab . . . . .	19
Choral. Nun ruh', Erlöser, in der Gruft . . . . .	19

## 1- CHOR.

1- CHOR.

6      5<sub>b</sub>      6      7<sub>b</sub> 6 7      6      6      6      6 4 3      6

7

6      7      9 4 8      6      7      6      9      2      6      6 5<sub>b</sub>

13

6 4 5      6<sub>b</sub>      6 5      9 8 4 3      6 5      9 8 4 3

19

6      6 5      6 4 3      6 5      6

25

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

31

6      6 6 6      # 6 6      6 5<sub>b</sub>      6 7      6 5      6 5      Da Capo.

## 2- EVANGELIUM.

2- EVANGELIUM.

6      6      7 6      6      6      6

44

# 6      [6]      6      6      6

## 3- CHORAL.

3- CHORAL.

6      6      6      6      6      6

59

6      6      6      6      6      6

## 4- EVANGELIUM.

4- EVANGELIUM.

6      6 4 3<sub>b</sub>

## 5- CHORAL.



75



## 6- EVANGELIUM.



## 7- CHORAL.



95



## 8- EVANGELIUM.



112

(CHOR.) Die Jünger Jesu.



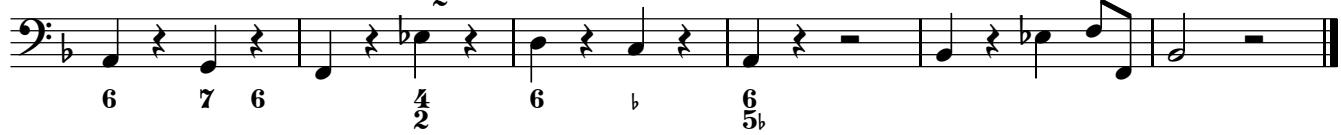
119



125



132



## 9- CHORAL.



145



## 10- EVANGELIUM.



159



## 11- CHORAL.



172



## 12- EVANGELIUM.



188



## 13- ARIE.



211



220



230



240



249



258



269

292

6 4 6 6 4 5 4 2 5 6

6 7 4 6 7 6 5

301

*Da Capo.*

## 14- EVANGELIUM.

## 15- ARIE.

pizzicato

323

330

337

344

coll'arco

350

*Da Capo.*

## 16- EVANGELIUM.

362

## 17- CHORAL.



378



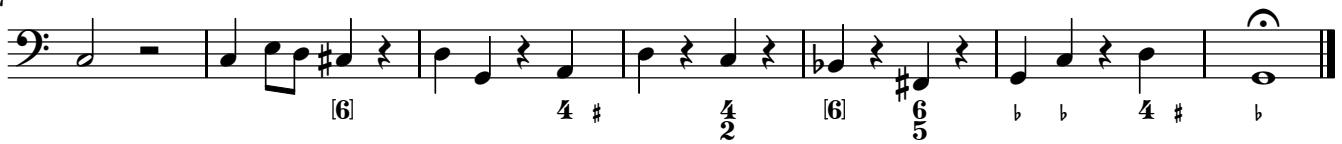
## 18- EVANGELIUM.



399



407



## 19- CHORAL.



423



## 20- EVANGELIUM.



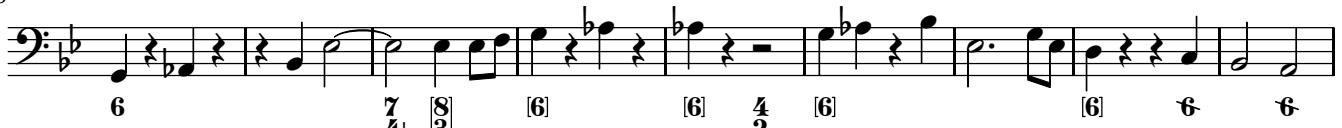
## 21- CHORAL.



## 22- EVANGELIUM.



459



468

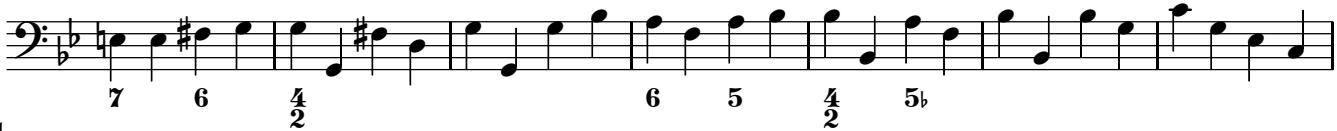


6

477 Alla breve.  
**CHOR.** (Die Jünger Jesu.)



484



491



498



508



515

**CHOR.** (Die Jünger Jesu.)



521



527



23- CHORAL.



24- EVANGELIUM.



25- CHORAL.



554



26- EVANGELIUM.



## 27- CHORAL.

Bass clef, key signature of one flat. Measures 1-10. Measure 11:  $\frac{4}{2}$  6  $\frac{6}{5}$   $\natural$

## 28- EVANGELIUM.

Bass clef, key signature of one flat. Measures 1-10. Measure 11: [6]  $\frac{4}{2}$  6 [ $\sharp$ ]  $\frac{6}{5}$   $\frac{4}{2}$  6

## 29- CHORAL.

Bass clef, key signature of one flat. Measures 1-10.

591

Bass clef, key signature of one flat. Measures 1-10.

## 30- EVANGELIUM.

Bass clef, key signature of one flat. Measures 1-10. Measure 11: 7 6

## 31- CHORAL.

Bass clef, key signature of one flat. Measures 1-10.

615

Bass clef, key signature of one flat. Measures 1-10.

## 32- EVANGELIUM.

Bass clef, key signature of one flat. Measures 1-10. Measure 11: [6]  $\frac{6}{5\flat}$   $\frac{4}{2}$  [6]

626

## CHOR. (Die Jünger Jesu.)

Bass clef, key signature of one flat. Measures 1-10. Measure 11:  $\frac{4}{2}$

631

Bass clef, key signature of one flat. Measures 1-10. Measure 11: 6 5 5 5

636

Bass clef, key signature of one flat. Measures 1-10. Measure 11: 5 5  $\frac{6}{5\flat}$  [-] 7 5

641

Bass clef, key signature of one flat. Measures 1-10. Measure 11: 6 6 6 [6] 6 7 6

## 33- CHORAL.

657

## 34- EVANGELIUM.

672

## 35- CHORAL.

## 36- EVANGELIUM.

691

700

708

## 37- CHORAL.

723

## 38- EVANGELIUM.

## 39- ARIE.

746

752

758

765

771

777

782

788

794

799

804 Da Capo.

## 40- CHORAL.

# Nach der Predigt.

41- EVANGELIUM.

Musical score for 'Nach der Predigt.' section 41- EVANGELIUM. The score consists of six staves of music for bassoon. The key signature is one flat, and the time signature varies throughout the piece. Measure numbers 1 through 20 are indicated on the left side of each staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like *p* (piano). Chord progressions are marked below the staff at measures 5, 9, 16, and 20.

42- CHORAL.

Musical score for 'Nach der Predigt.' section 42- CHORAL. The score consists of two staves of music for bassoon. The key signature is one flat, and the time signature is common time. Measure numbers 35 and 43 are indicated on the left side of each staff. The music features sustained notes and simple harmonic progression.

43- EVANGELIUM.

Musical score for 'Nach der Predigt.' section 43- EVANGELIUM. The score consists of two staves of music for bassoon. The key signature is one flat, and the time signature is common time. Measure number 61 is indicated on the left side of the staff. The music features sustained notes and simple harmonic progression.

55

CHOR. (Die Ältesten.)

Musical score for 'Nach der Predigt.' section 55- CHOR. (Die Ältesten.) The score consists of two staves of music for bassoon. The key signature is one flat, and the time signature is common time. Measure number 61 is indicated on the left side of the staff. The music features sustained notes and simple harmonic progression.

61

Musical score for 'Nach der Predigt.' section 61. The score consists of two staves of music for bassoon. The key signature is one flat, and the time signature is common time. Measure number 68 is indicated on the left side of the staff. The music features sustained notes and simple harmonic progression.

68

Musical score for 'Nach der Predigt.' section 68. The score consists of two staves of music for bassoon. The key signature is one sharp, and the time signature is common time. Measure number 68 is indicated on the left side of the staff. The music features sustained notes and simple harmonic progression.

78 CHOR. (Die Ältesten.)

7 7 7 7 6 6

83

6 7 6 # 6 # 6 7 6 7 7 6 #

44- CHORAL.

6 # b # b 6

45- EVANGELIUM.

6 b 4 2 #

101 (CHOR.) (Die Ältesten.)

# # # 6 6 5 6 5 4 [6] 7 5 3 4 6 7 7

107

6 5 # 5 # 4 2 6 5 4 2 6 7 6 5 4 # [6] #

114

# 6 7 6 # 6 5b 5

119

CHOR. (Die Ältesten.)

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

125

4 # 6 5b 4 [6] 4 3 6 5 4 #

131

6 # 6 7 6 #

12

## 46- CHORAL.



## 47- EVANGELIUM.



## 48- CHORAL.



152



## 49- EVANGELIUM.



166



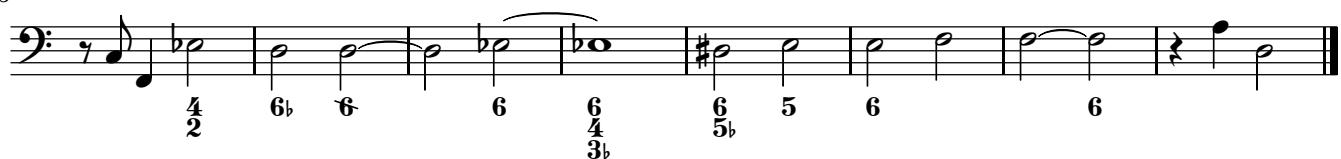
171



177



185



## 50- ARIE.

198

204

209

215

220

*Da Capo.*

## 51- EVANGELIUM.

## 52- CHORAL.

251

## 53- EVANGELIUM.

4      6      6      [6]      5      6

272

$\frac{4}{2}$       [6]      6      [6]      6      5      4      6      6      4      #

## 54- CHORAL.

6      7      6      6      6      6

293

6      7      6      5      6      5      6      6      6

304

5      4      6      5      6      6      7      6      6

## 55- EVANGELIUM.

6      6      4      2

320

## CHOR. (Das Volk.)

6      #      6      6      7      6      #

325

#      6      4      #      6      5      5

331

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

340

## CHOR. (Das Volk.)

6      6      6      6      6      6      5

351



362



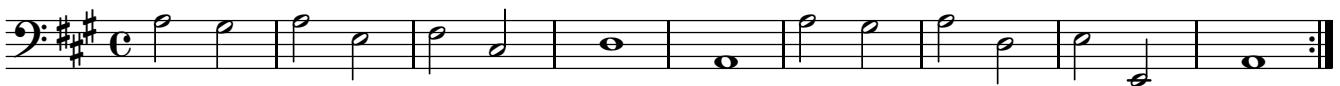
373



383



## 56- CHORAL.



402



411



## 57- EVANGELIUM.

Arie für zwei Soprane und Alt. Weh und Schmerz (*tacet*).

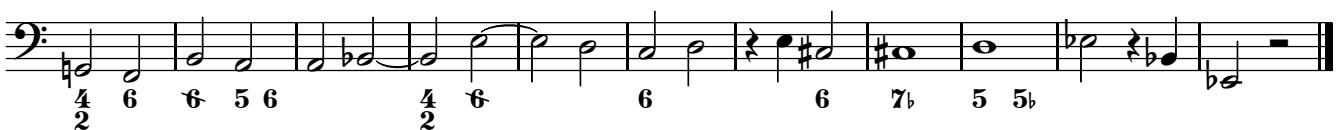
## 59- EVANGELIUM.



467



478



16

## 60- CHORAL.

Bass clef, common time, key signature of one flat. The music consists of two measures. The first measure has a bass note followed by a series of eighth notes. The second measure starts with a bass note, followed by a dotted half note, then a series of eighth notes. Measure endings are indicated below the staff: 6, 5, 6, 5, 5.

500

Bass clef, common time, key signature of one flat. The music consists of four measures. The first measure has a bass note followed by a series of eighth notes. The second measure starts with a bass note, followed by a dotted half note, then a series of eighth notes. Measure endings are indicated below the staff: 6, 5, 6, 7, 6.

511

Bass clef, common time, key signature of one flat. The music consists of three measures. The first measure has a bass note followed by a series of eighth notes. The second measure starts with a bass note, followed by a dotted half note, then a series of eighth notes. Measure endings are indicated below the staff: 6, 7, 6.

## 61- EVANGELIUM.

Bass clef, common time, key signature of one flat. The music consists of five measures. The first measure has a bass note followed by a series of eighth notes. The second measure starts with a bass note, followed by a dotted half note, then a series of eighth notes. Measure endings are indicated below the staff: [6], [6], [6].

529

Bass clef, common time, key signature of one flat. The music consists of eight measures of eighth-note chords. The label "CHOR. (Das Volk.)" is centered above the staff.

534

Bass clef, common time, key signature of one flat. The music consists of six measures of eighth-note chords. Measure endings are indicated below the staff: 4, 5, 3, 5, 6, 6, 5, 6, 5.

540

Bass clef, common time, key signature of one flat. The music consists of five measures. The first measure has a bass note followed by a series of eighth notes. The second measure starts with a bass note, followed by a dotted half note, then a series of eighth notes. Measure endings are indicated below the staff: 6, 5, 6, 5, 6.

545

Bass clef, common time, key signature of one flat. The music consists of seven measures of eighth-note chords. The label "CHOR. (Die Kriegsknechte.)" is centered above the staff.

550

Bass clef, common time, key signature of one flat. The music consists of five measures of eighth-note chords. Measure endings are indicated below the staff: 6, 6, 6.

## 62- CHORAL.

Bass clef, common time, key signature of one flat. The music consists of five measures. The first measure has a bass note followed by a series of eighth notes. The second measure starts with a bass note, followed by a dotted half note, then a series of eighth notes. Measure endings are indicated below the staff: 6, 6.

567

Bass clef, common time, key signature of one flat. The music consists of five measures. The first measure has a bass note followed by a series of eighth notes. The second measure starts with a bass note, followed by a dotted half note, then a series of eighth notes. Measure endings are indicated below the staff: 6, 6.

## 63- EVANGELIUM.

Bass clef, common time, key signature of one flat. The music consists of ten measures. The first measure has a bass note followed by a series of eighth notes. The second measure starts with a bass note, followed by a dotted half note, then a series of eighth notes. Measure endings are indicated below the staff: 6, 6, 5, 6, 6, 5, 6, 6, 5.

## 64- CHORAL.

**Bass clef**: C-sharp key signature. Measures 1-10. Measure numbers: 6, 6, 6, 6, 7 6, 7 6, 6, 6, 6, 6.

598

**Bass clef**: C-sharp key signature. Measures 11-12. Measure numbers: 6, 7, #, 6, 4 2, 6, 6, 6.

609

**Bass clef**: C-sharp key signature. Measures 13-14. Measure numbers: 6, 6, 7 6, 7 6, 6, 6.

## 65- EVANGELIUM.

**Bass clef**: C key signature. Measures 1-2. Measure numbers: 6, 7, b, 6, 6, 7 6, 6, 6, 5, 6, 6, 6, 6.

630

**Bass clef**: C key signature. Measures 3-4. Measure numbers: 6, b, 6, 7 6, 6, 6, 5, 6, 6, 6, 5.

## 66- CHORAL.

**Bass clef**: C-sharp key signature. Measures 1-2. Measure numbers: 6, 6, 6, 6, 6, 6.

651

**Bass clef**: C-sharp key signature. Measures 3-4. Measure numbers: 5 4, 5, 6, 5, 4, 5, 6, 6, 6, 6.

## 67- EVANGELIUM.

**Bass clef**: C key signature. Measures 1-2. Measure numbers: 6, 6, 6, 6, 5, 6, 5, 6.

## 68- CHORAL.

**Bass clef**: B-flat key signature. Measures 1-2. Measure numbers: 6, 6, 6, 6, 6, 6.

678

**Bass clef**: B-flat key signature. Measures 3-4. Measure numbers: 6, 5, 6, 5, 6, 5, 6, 6.

687

**Bass clef**: B-flat key signature. Measures 5-6. Measure numbers: 6, 5, 6, 6, 6, 6, 6, 6.

## 69- EVANGELIUM.

**Bass clef**: B-flat key signature. Measures 1-2. Measure numbers: 6, 5, 6, 6, 5, 6, 6, 6, 4 2.

**Un poco allegro.**

708

713

718

726

731

739

744

749

757

*Da Capo.*

The musical score consists of ten staves of bassoon music. Measure 708 starts with a sixteenth-note pattern. Measure 713 begins with a eighth-note pattern. Measure 718 features a dynamic *p*. Measure 726 includes a forte dynamic *f*. Measure 731 shows a rhythmic pattern with a sixteenth-note cluster. Measure 739 contains a sixteenth-note pattern. Measure 744 features a sixteenth-note pattern. Measure 749 ends with a sixteenth-note pattern. Measure 757 concludes with a sixteenth-note pattern and a repeat sign, followed by the instruction *Da Capo.*

## 71- EVANGELIUM.

**Sinfonia (tacet).**

**73- CHORAL.**

The musical score consists of three staves of bassoon music. The first two staves are in common time, with measure 71 in G minor and measure 72 in F major. Measure 73 begins in common time with a bassoon solo, indicated by a bassoon icon above the staff.

Sinfonia da Capo (*tacet*).

75- EVANGELIUM.

Musical score for Sinfonia da Capo (tacet) and Evangelium. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. The score begins with a section of eighth-note patterns followed by a section of sixteenth-note patterns. Measure numbers 6, 6, b, 6, 4, 6, 6, 6, 6, 5, 6 are indicated below the top staff, and 6, 6, 6, 6, 6, 6 are indicated below the bottom staff.

76- CHORAL.

Musical score for Choral section 76. The score consists of two staves. The top staff is in common time and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. The score features a series of eighth-note patterns. Measure numbers 6b, 6, 6, 4, 6, 6, 6, 6 are indicated below the top staff, and 6, 6, 6, 6, 6, 6 are indicated below the bottom staff.

77- EVANGELIUM.

Musical score for Evangelium section 77. The score consists of two staves. The top staff is in common time and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. The score features a series of eighth-note patterns. Measure numbers 6, 4, 6, 5b, 5, 7, 6, 4, 6 are indicated below the top staff, and 6, 6, 7, 6, 4, 6 are indicated below the bottom staff. The page number 826 is located at the top left of the first staff.

78- ARIE.

Musical score for Arie section 78. The score consists of two staves. The top staff is in common time and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. The score features a series of eighth-note patterns. Measure numbers 7 6 9 8 7 6, 9 8 4 3 6 5, 6 7, 6 5 4, 6 5, 7 6, 9 8 7 6 5 5 6 5, 5 4 3 5, 5 5 are indicated below the top staff, and 6 5 6 5, 6 5 6 5 7 6, 4, 6 7 6, 6 5 7, 6 7 are indicated below the bottom staff. The page number 841 is located at the top left of the first staff. The page number 851 is located at the top left of the second staff. The page number 861 is located at the top left of the third staff. The instruction '(Da Capo.)' is located at the top right of the fourth staff.

79- EVANGELIUM.

Musical score for Evangelium section 79. The score consists of two staves. The top staff is in common time and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. The score features a series of eighth-note patterns. Measure numbers [6], 5b, 6, 4, 6 are indicated below the top staff, and 6, 4, 6, 5, 43 are indicated below the bottom staff.

80- CHORAL.

Musical score for Choral section 80. The score consists of two staves. The top staff is in common time and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. The score features a series of eighth-note patterns.