



Jesu, deine Paßion.  
Paßions-Musik in 6 Betrachtungen

G OTTFRIED H EINRICH  
S T ÖLZEL

S, A, T, B (Soli), S, A, T, B (coro), 2 ob, 2 ob da caccia, fag, 2 vl, vla, vlc, b, org

V I O L O N C E L L O , B A S S O N O & B A S S O



Wolfgang Esser-Skala, 2020

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*First version, March 2020*

Violoncello,  
Bassoon  
e Basso

Choral

3

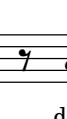
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**Recitativo**

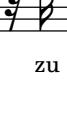
*Tenore*       So thuft du dann, nach dem ge-sprochnen Lob-ge-fang, mein Hey-land, ü - ber Kidrons

*Violoncello,  
Bassofono  
e Bassofono*      

4       Fluth den erf-ten Lei-dens Gang. Dir fol-gen dei-ne Jün-ger zwar, und fa-ßen den fe-sten

7       Schluß, mit tap-fern Muth dich nicht in der Ge-fahr, ja nicht im To-de zu ver-la-ßen. Doch

10       du sagst es vor-her, daß er von schlech-ter Dau-er sey, und giebst das zwey-te Hahn-ge-

13       schrey zu ei-nem Zei-chen, daß Pe-trus selbst zu - rü - cke wer - de wei-chenen.

Violoncello,  
Bassoon  
e Basso

Aria

**f**

6

11

16

21

26

31

35

40

The musical score is composed of eight staves of music for three instruments: Violoncello, Bassoon, and Bassoon (e Basso). The instrumentation is indicated at the top left of each staff. The title "Aria" is centered above the first staff. The time signature is 2/4 throughout. The key signature is one flat. The dynamics and performance instructions are included in the score.

A musical score for bassoon, consisting of eight staves of music. The score is in common time and uses a bass clef. Measure 44 starts with a sixteenth-note pattern followed by eighth notes and a sixteenth-note cluster. Measure 48 features a sixteenth-note pattern with a dynamic change. Measure 52 includes a forte dynamic (*f*). Measure 57 shows a melodic line with slurs and grace notes. Measure 62 includes a piano dynamic (*p*). Measure 67 introduces a key change with sharps. Measure 71 shows a descending melodic line. Measure 75 concludes the section. The score ends with a repeat sign and the instruction "da capo".

Recitativo

*Canto*

*Alto*

*Violoncello,  
Bassono  
e Basfo*

3

Du trittst, mein Je - su, nun in Hof Geth-se - ma - ne und uns dem-

Du fällst be-

sel - ben in den Garten, wo Todes Angst und See - len Weh, wo Band und Stri - cke dei - ner warten.

6

trübt auf Knie und An - ge - ficht, fängst an zu zitt - ren und zu za - gen vor der entsetz - lich gro - ßen

9

Laft, die Du auf dei-nen Rücken haft und nun, o Got - tes Lamm, follst tra-gen.

Dreymal steigt dein Ge -

12

beth zum Va - ter in die Hö-he, daß dieser Kelch doch von dir ge - he, doch in des wohlruht auch dein

15

Itzt ftär - cket dich ein Himmels - bo - the. Drauf

Wil - le im Willen dei - nes Va -ters ftil - le.

18

ringst du mit dem To-de, sodaß dein Schweiß, o Got-tes Held, wie Tropfen Bluts zur Er-de fällt. Ifts

Ifts

21

möglich, daß nun die-sen, die ih-ren Bey-stand dir ver-hie-ßen, ein tie-fer Schlaf

möglich, daß nun die-sen, die ih-ren Bey-stand dir ver-hie-ßen, ein tie-fer

24

die Au-gen will verschlie - ßen, die Au-gen will ver-schlie - ßen, verschließen.

Schlaf die Au-gen will verschlie - ßen, die Au-gen will verschlie - ßen.

## DUETTO 1.5 Wacht und bethet! ruffest du

Violoncello Duetto  
*e Bassano*

4

7

9

11

13

16

19

22

The musical score for the Violoncello and Bassoon Duet consists of eight staves of music. The first staff is a title and instruction: "Violoncello Duetto" above "e Bassano". The second staff begins at measure 4 with a bass clef, a key signature of one flat, and a common time signature. The third staff begins at measure 7. The fourth staff begins at measure 9. The fifth staff begins at measure 11. The sixth staff begins at measure 13. The seventh staff begins at measure 16. The eighth staff begins at measure 19. Measure 13 includes a dynamic marking "p". Measure 19 includes a dynamic marking "f". Measures 11 through 15 show eighth-note patterns. Measures 16 through 20 show eighth-note patterns. Measures 21 through 25 show eighth-note patterns.

25

This musical score consists of nine staves of bassoon music. The key signature is one flat, and the time signature is common time. Measure 25 starts with a dynamic of *p*. Measures 26-27 show eighth-note patterns with some grace notes and a change in key signature to no sharps or flats. Measure 28 begins with a dynamic of *f*. Measures 29-30 feature sixteenth-note patterns. Measures 31-32 show eighth-note patterns with a return to one flat. Measures 33-34 begin with a dynamic of *p*. Measures 35-36 show eighth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 begin with a dynamic of *f*. Measures 43-44 show eighth-note patterns. Measures 45-46 show eighth-note patterns.

28

31

34

36

38

41

44

46

49

52

55

57

60

62

64

66

68

da capo

Bassof  
Duetto

The musical score consists of eight staves of music for Bassof (Bassoon). The key signature is one flat, and the time signature is common time (indicated by '4'). The music is divided into sections by measure numbers: 8, 16, 24, 32, 40, 48, 56, and 64. Measure 8 starts with a forte dynamic (f) and includes a bassoon solo section. Measures 16 through 24 show a transition with dynamics changing from forte to piano (p). Measures 32 through 40 feature a bassoon solo with dynamic changes. Measures 48 through 56 show another transition with dynamic changes. Measure 64 concludes with a da capo instruction.

*Violoncello,* Choral  
*Basfono* *e Basfo*

3

5

*Violoncello, Basfono e Basso*

Choral

1

3

RECITATIVO

## 2.2 Was kömmeſtu, verruchte Schaar

*Alto*      Recitativo

*Violoncello,  
Bassoon  
e Basso*

Was köm - mef - tu, ver - ruch - te Schaar mit Fa - ckeln, lan - gen Schwerd und

Stan - gen? Mein Hey - land läßt sich wil - lig fan - gen. Es braucht es nicht, un -

treu - er Bö - fe - wicht, daß dein ver - rä - the - ri - fcher Kuß das

Zei - chen ge - ben muß, wer Je - fus fey: Er fagt es fel - ber oh - ne

9

Scheu und rei - chet fei - ne Hand den Ban - den dar.

11

Laß ste - cken nur das Schwerd in fei - ner Schei - den, jetzt

13

ift die Stun - de da, daß Je - fus lei - de; fonft wür - de ja ein Him - mels

15

Heer von En - gel Le - gi - o - nen der bö - fen Rot - te nicht ver - scho - nen.

Violoncello,  
Basfono  
*e Basfo*

Aria

16

8

16

24

31

39

46

53

60

C

Recitativo

*Tenore*  
*Bafso*

Und wie? Ihr Jün - ger, flie - het ihr? Ist eu - er Muth nun

*Violoncello,*  
*Basfono*  
*e Bafso*

*Violoncello,*  
*Basfono*  
*e Bafso*

8

*Violoncello,*  
*Basfono*  
*e Bafso*

ganz und gar ver - schwun - den? Be - denckt, wo - zu ihr euch ver - bun - den! Mein Hey - land,

*Violoncello,*  
*Basfono*  
*e Bafso*

3

*Violoncello,*  
*Basfono*  
*e Bafso*

5

ja fo geht es dir: Dein in - ner - li - che See - len Pla - gen, fo dich bis

*Violoncello,*  
*Basfono*  
*e Bafso*

*Violoncello,*  
*Basfono*  
*e Bafso*

7

an den Todt be - trübt, dein Trau - ren, Zit - tern und dein

*Violoncello,*  
*Basfono*  
*e Bafso*

9

Za - gen, den blut - gen To - des Schweiß, der tropf - fen - weiß von dei - nen

An - ge - fisch - te rann, steht man ja wohl noch schlaf - rig an. Doch

jetzt, da dich kaum äu - ßerlich der Fein - de Schaar um - giebt, und Strick und

Ban - de dich um - fa - ßen, flieht man und weiß sich nicht vor Furcht zu la - ßen.

Duetto

Violoncello e Bassono

*f*

5

9

13 *p*

18

22 *f*

27

31

36

The musical score for the Cello and Bassoon Duet consists of nine staves of music. The first staff (measures 1-4) is for Violoncello and Bassoon together, starting with a forte dynamic (f). The second staff (measures 5-8) shows a continuation of the melody with eighth-note patterns. The third staff (measures 9-12) follows a similar pattern. The fourth staff (measures 13-16) includes a dynamic marking (p). The fifth staff (measures 17-20) and sixth staff (measures 21-24) continue the melodic line. The seventh staff (measures 25-28) includes a dynamic marking (f). The eighth staff (measures 29-32) and ninth staff (measures 33-36) conclude the section.

40

44

48

53

57

61

66

70

74 da capo

Duetto

Bassof  
*f*

8

17

26

34

42

52

61

70 da capo

Violoncello,  
Basfono  
*e Basfo*

Choral

3

*Violoncello,  
Bassoon  
e Basso*

Choral

3

5

*Recitativo*

*Tenore*

8 Schau, Han - nas, den, der für des Vol - ckes Mi - ße - tha - ten, wie

*Bassofono*

*Violoncello, Bassofono e Bassofono*

3 8 Ka - iphas aus Boß-heit zwar ge - ra-then, ja für das Heyl der gant-zen Welt sich jetzt zum Gaf-fer

6 8 ftelt. Was fragstu, Ka - iphas, nach fei - ner Leh-re, als ob sie dir verdäch-tig wä - re? Hör,

9

8 was der Heyland spricht:

Hat fie der Jü - den Schu - le nicht, hat fie der Tem - pel nicht ge - hört, hab ich nicht

12

8

frey, nicht öf - fent - lich ge - lehrt? Be - fra - ge die - fe, so es wi - ßen und von den - fel - ben

15

8

Und wel - che Ra - fe - rey be -

zei - gen mü - ßen.

18

wegt doch dei - ne Hand, ver-damm-ter Höl - len-brand, durch ei-nen Ba - cken-streich den

20

Hey-land zu be - deu-ten? Er re - de all - zu frey und al - ßo un - be-schei - den?

23

Ihr Prief - ter, was be-müht ihr euch um fal - sche Zeu - gen, er-kennt ihr

25

ih - re Lü - gen nicht an Je - fu Stil - le-schwei-gen?  
Doch da er oh - ne

28

Scheu auf eu - re Fra-gen spricht, daß er ein Sohn des gro - ßen Got - tes sey: Was fchlägt man

31

ihn, was speyt man ihm ins heil - ge An - geficht!  
Was fchlägt man ihn, was speyt man ihm ins heil - ge An - geficht!

Violoncello,  
Basfono  
*e Basfo*

Duetto

**C** ♭ ♮

**f**

2

**p**

4

6

**f**

8

**p**

10

12

14

16

A musical score for a bassoon part, featuring six staves of music. The key signature changes from one sharp to two sharps. Measure 16 starts with a dynamic *f*. Measures 17-19 show a continuation of the melodic line with various note heads and stems. Measure 20 begins with a dynamic *f*. Measures 21-23 continue the pattern with a dynamic *p* in measure 23. Measure 24 begins with a dynamic *f*. Measures 25-27 continue the pattern. Measure 28 consists of a single sustained note. Measure 29 begins with a dynamic *f*. Measure 30 concludes with a dynamic *f* and a fermata over the final note.

## RECITATIVO 3.4 Und Petre, du erkühnest dich

Recitativo

*Alto*

Violoncello,  
Bassofono  
e Basso

3

*Bass*

5

*Bass*

8

*Bass*

10

*Bass*

Text lyrics are provided for each section of music:

- Line 1: Und Pe - tre, du er - küh - neft dich, den Hey - land,
- Line 2: a - ber nur von wei - ten, biß in Pal - last des ho - hen Prief - ters zu be -
- Line 3: glei - ten. Ach! daß dir hier der Muth ent - wisch! Ach! daß du nun kein Hert - ze
- Line 4: haft, wenn Knecht und Mäg - de dich be - fra - gen, die rei - ne Wahr - heit an - zu -
- Line 5: fa - gen, daß du ein Jün - ger Je - fu feyft! Trifft dei - nes Meif - ters Wort nun

12 **Arioso**

ein, daß zwar dein Geift fo wil - lig wer - de feyn, als schwach\_\_\_\_\_.  
— du nach\_\_\_\_\_ dem Flei - sche bift, als schwach\_\_\_\_\_. du nach\_\_\_\_\_

14

— dem Flei - sche bift. Merck auf! jetzt kreht zum zwey - ten-mal der

16 **Recitativo**

Hahn, der dei-nes Falls be - red - ter Zeu - ge ift. Schau! Je - fus wen - det sich,

18

seyn Blick er - in - nert de - ßen dich, was du nun drey-mal schon ge-than.

21

**ARIA** 3.5 Ja, Petre, geh hinaus und weine

Violoncello Aria  
*e Bassono*

3

5

7

9

11

13

The musical score consists of six staves of music for Violoncello and Bassoon. The first staff begins with a forte dynamic (f) and a bass clef. The second staff starts with a piano dynamic (p). The third staff features a dynamic marking 'f' at the end of a measure. The fourth staff begins with a piano dynamic (p). The fifth staff starts with a forte dynamic (f). The sixth staff begins with a piano dynamic (p). The music includes various note heads, stems, and bar lines, with some notes having horizontal dashes or dots indicating specific performance techniques.

Musical score for bassoon part, measures 16-30. The score consists of six staves of music.

- Measure 16:** Bass clef, 2 flats. Dynamics: *tr*, *f*. Measures show eighth-note patterns with slurs and grace notes.
- Measure 18:** Bass clef, 2 flats. Measures show eighth-note patterns with slurs and grace notes.
- Measure 20:** Bass clef, 2 flats. Dynamics: *p*. Measures show eighth-note patterns with slurs and grace notes.
- Measure 23:** Bass clef, 2 flats. Measures show eighth-note patterns with slurs and grace notes.
- Measure 25:** Bass clef, 2 flats. Dynamics: *f*. Measures show eighth-note patterns with slurs and grace notes.
- Measure 27:** Bass clef, 2 flats. Dynamics: *p*. Measures show eighth-note patterns with slurs and grace notes.
- Measure 30:** Bass clef, 2 flats. Dynamics: *f*. Measures show eighth-note patterns with slurs and grace notes.

**ARIA** 3.5 Ja, Petre, geh hinaus und weine

Aria

Bassoon

The musical score consists of eight staves of music for bassoon. The key signature is one flat, and the time signature is common time. Measure 1 starts with a forte dynamic (f) and a bassoon part. Measures 2-3 show a continuation of eighth-note patterns. Measure 4 begins with a piano dynamic (p). Measures 5-6 show more eighth-note patterns. Measure 7 begins with a forte dynamic (f). Measures 8-9 show eighth-note patterns. Measure 10 begins with a piano dynamic (p). Measures 11-12 show eighth-note patterns. Measure 13 begins with a forte dynamic (f). Measures 14-15 show eighth-note patterns. Measure 16 begins with a piano dynamic (p). Measures 17-18 show eighth-note patterns. Measure 19 begins with a forte dynamic (f). Measures 20-21 show eighth-note patterns. Measure 22 begins with a piano dynamic (p). Measures 23-24 show eighth-note patterns. Measure 25 begins with a forte dynamic (f). Measures 26-27 show eighth-note patterns. Measure 28 begins with a piano dynamic (p). Measures 29-30 show eighth-note patterns.

Violoncello,  
Bassoon  
*e Basso*

Choral

The musical score consists of three staves. The top staff is for the Violoncello and Bassoon, indicated by the text "Violoncello, Bassono e Basso". The middle staff is for the Choral part, indicated by the text "Choral". The bottom staff is also for the Choral part. All staves are in common time (indicated by a 'C') and key signature of one flat (indicated by a 'b'). The music features sustained notes and some rhythmic patterns. Measure 1 starts with a half note on C, followed by quarter notes on D and E, then a half note on F. Measures 2 and 3 continue with similar patterns. Measure 4 begins with a half note on G, followed by quarter notes on A and B, then a half note on C. Measures 5 and 6 continue with similar patterns.

3

This block contains the continuation of the musical score from measure 3 to measure 4. The staves remain the same: Violoncello/Bassoon (top), Choral (middle), and Choral (bottom). The music continues with sustained notes and rhythmic patterns, maintaining the key signature of one flat and common time.

5

This block contains the continuation of the musical score from measure 5 to measure 6. The staves remain the same: Violoncello/Bassoon (top), Choral (middle), and Choral (bottom). The music continues with sustained notes and rhythmic patterns, maintaining the key signature of one flat and common time.

*Violoncello,* Choral  
*Basfono* *e Basfo*

The musical score consists of two staves. The top staff is for the Violoncello, starting with a bass clef, a key signature of one sharp (F#), and a common time signature (indicated by a 'C'). The bottom staff is for the Bassoon, also in bass clef, one sharp key signature, and common time. Both staves begin with a quarter note followed by a half note. The Violoncello staff continues with a half note, a quarter note, another half note, and a quarter note. The Bassoon staff follows with a half note, a quarter note, another half note, and a quarter note. The music concludes with a double bar line and repeat dots.

3

**Bassoon**

*Canto  
Basso*

Recitativo

Kaum wird mein Je - fus frü - he vors welt-li - che Ge - richt ge -

Violoncello,  
Bassono  
e Basso

3

führt, daß man an ihm den To - desfpruch voll-zie-he; als Judas Höl - lenangst verspürt, daß er un-

6

fchul-dig Blut ver - ra -then. Er siehet fei - ne Mi - ße - tha -ten, die er um schnödes Geld ge - than, wie Ka-in

9

fei - ne Mord - that an, und bringt den Lohn der Un - ge - rech - tig - keit zu -

11

rü -cke, hebt sich verzweiflungsvoll da - von und en - det fei - ne Reu an einem Stricke.

*Violoncello, Basfono e Basfo*

Duetto

**Violoncello, Basfono e Basfo**

**Duetto**

***f***

6

10

14

17

20

23

28

32

36

39

42

45

49

53

56

60

64

da capo

Recitativo

*Tenore*

8      Es scheu-en zwar      die Jü-den die Ge-fahr,      ins Richt haus ein - zu - gehn,      daß

*Violoncello, Bassono, e Basfo*

4      sie nicht un - rein würden;      doch Je - sum zu ver - klag-en,      ihm taufend Schulden auf - zu - bürden,      ihm vor Ge-

7      rich - te nach - zu - fa - gen,      daß er ein Ü - bel - thä - ter fey,      das thun fie oh - ne Scheu.      So oft als

10     nur Pi-la - tus spricht:      Ich fin - de kei - ne Schuld      an die - sem Men - schen nicht,      so oft hallt

13     ihr Ge - schrey um - han,      er ha - be diß und das ge - than.      He - ro - des selbst be - weist mit

16

ei-nem wei-ßen Klei-de, wo mit er ihn be-klei-den heißt, daß Jesus un - verschul-det lei - de. In -

19

den-noch wird ein Barrabas, der Mord und Auf-ruhrs we-gen be - reits in Ket-ten faß, vom

22

Rich - ter loß ge - spro - chen, und ü - ber Je - sum wird hin - ge - gen, nach -

24

dem man ihn ver - speyt, ge - gei - ßelt und ver - höhnt, nach -

26

dem man ihn mit Dor - nen gar ge - krönt, der To - des-stab ge - bro-chien.

*Violoncello, Basfono e Basfo*

**Aria**

**9**

**18**

**26**

**34**

**42**

**53**

**61**

**69**

*Violoncello,  
Bassoon  
e Basso*

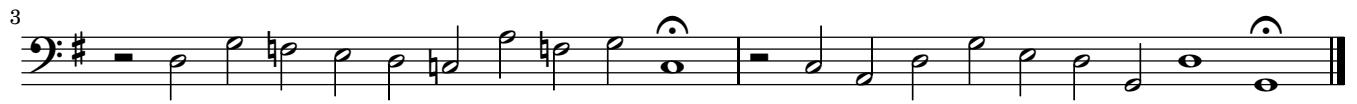
Choral

Violoncello, Bassoon e Basso

Choral

3

5



Recitativo

*Alto*

So trägst du denn des Creut - zes schwe - re Bür - de, mein Je-fus,

*Violoncello, Basfono e Basfo*

*Violoncello, Basfono e Basfo*

**3**

selbst nach Gol - ga - tha. Ach, daß ich wil - lig - lich ein Si - mon von Cy - re - ne wür - de und

**6**

nähm dein Joch auf mich. Ach, folgt ich dir in dei - ner Schmach biß an die Schä - delstät - te nach, wo

**9**

E - fig, Myrr - hen, Gall und Wein dein erf - ter Lab - trunck fol - ten feyn; wo man nach

**11**

un - er - hör - ten Quaa - len dich an den Creut - zes Pfahl er - höht, der zwi - schen

13

zwe - en Creut - zes Pfäh - len der ärgf-ten Ü - bel - thä - ter steht; wo

15

ei - nes Hey-den Schrifft zu dei-nen Haup-te weißt, daß du der Jü - den Kö - nig seyft; wo man das

18

Loß um dei - ne Klei - der wirft, daß man sie nicht zerthei - len dürfft; wo du von deinen Creutz ein

21

traurig Paar er - blickest und solches bey - derseits mit Rath und Trost er - quickest, wenn du den Jün - ger, den du

24

liebst, der Mut - ter nun zum Sohn, fie ihm zur Mut - ter giebst.

Violoncello,  
Bassoon  
e Basso

Aria

**2**

**f**

5

10

15

19

24

28

32

36

41

46

51

56

61

66

71

76

81

da capo

*Canto*

*Tenore*

*Violoncello,*  
*Bassofono*  
*e Bassofono*

**Recitativo**

Wo - mit er - quickt man Je - sum nun, nach-dem die ärgf - ten Läf - te -

3

run - gen von tau - send Läf - ter - zun - gen wie Pfei - le durch sein

5

fter - bend Hertz ge - drun - gen? Soll es der scharf - fe E - fig thun, den

7

ihm ein Kriegs-knecht bringt? Nein, grau - fa-me, nein, nein! Ifts mög - lich, daß sein

10

Hert-ze, das mit dem To - de ringt, noch eh es völ - lig bricht et - was er-freu-en kann, fo

13

wird es die - fes feyn, daß un-ter Glau - ben, Reu und Schmertz der ei - ne

15 [Arioso]

Ü - bel - thä - ter spricht: Herr, köm - meft du in dei - nem Rei - che

17

an, ach, fo ge - den - cke mein, ach, fo ge - den - cke mein.

Duetto

Bassoon solo *f*

10

19

28

37

46

53

59

67

6

6

6

\*

## Duetto



9

*p*

18

26

*f*

34

*p*

42

50

58

*f*

66

Violoncello,  
Bassoon  
*e Basso*

Choral

C

1

3

2

5

3

*Violoncello,* Choral  
*Basfono* *e Basfo*

3



11

8 pen nur E - big ein, als wä - ret ihr be - dacht, ihn

13

8 noch vor sei - nem En - de, ihr Mör - der, zu er - qui - cken. Canto  
Er

15

nimmt es den - noch an und rufft: Es ist voll - bracht, be - fiehlt den

17

Geist in sei-nes Va-ters Hän - de, fängt an, die Au - gen zu - zu - drü - cken, neigt

19

das er-blaß - te Haupt, und gibt dem Le - ben gu - te Nacht.

Poco andante

Violoncello,  
Bassoon  
e Basso

*f* unisono

3

pizz.

5

arco

7

unisono

9

unisono

11

pizz.

13

16

arco

unisono

18

p

20

21

22

23

24

25

26

27

28

A musical score for a bassoon part, consisting of nine staves of music. The key signature is one sharp (F#). Measure 20 starts with a sixteenth-note pattern: B-A-G-F#-E-D-C. Measures 21-24 continue this pattern with slight variations in the bass notes. Measure 25 begins a new section with a sixteenth-note pattern: B-A-G-F#-E-D-C, followed by a sixteenth-note pattern: B-A-G-F#-E-D-C. Measures 26-28 conclude the section with a sixteenth-note pattern: B-A-G-F#-E-D-C, followed by a sixteenth-note pattern: B-A-G-F#-E-D-C. Measure 28 ends with a dynamic marking *f* unisono and a instruction da capo.

Alto  
Bassof

Canto  
Tenore

Violoncello,  
Bassono  
e Bassof

Recitativo

Was dün - ket euch, die ihr beym Creut - ze Je - fu steht, und die-se

3

Könnt ihr uns der - ge-stallt der trau - ri-gen Na - tur nun-meh - ro  
Trau - er-zei - chen feht?

6

Arioso

le - sen? Mein Je - fussey ein from - mer Mensch, mein Je-fussey ein from - mer

[Recitativo]

8 Mensch und Got - tes Sohn ge - we-fen.

Ihr mör - de - ri-schen Jü - den er-sucht Pi - la - tum

11 Mein Jesu

für, daß er die Bein ihm la - ße brechen. Die Schrift will euch hie - rin-nen wi-der-sprechen:

ift bereits ver-schie-den, an dem er-würgten Of-ter-lam-me bricht man die Bei-ne nicht.

Ja weil die

17

Schrifft noch wei-ter spricht: Sie werden fehn, in welchen fie ge - sto-chen ha-ben, so muß ein Speer durch

20

Je - fu Sei - te gehn und hier den Le-bensbrunnen gra-ben, aus welchen Blut und Wa-ßer quillt, so mir den

23

[Accompagnato]

Der A - bend köm met nun. Wer nimmt das Lamm vom Creutzes

Durft der See - le stillt.

pizz.

26

Stamme?  
Die nehmen Je - fu Leich-nam

Ein Jo - seph will es thun, ein Ni-co-de - mus steht ihm bey. Die nehmen Je - fu Leich-nam

29

ab, umbinden ihn mit Spe-ce - rey und wi - ckeln ihn in rei - nen Leinwand ein, ver -  
ab, umbinden ihn mit Spe-ce - rey und wi - ckeln ihn in rei - nen Leinwand ein, ver -

32

wah - ren ihn im Grab mit ei - nem gro - ßen Stein.  
wah - ren ihn im Grab mit ei - nem gro - ßen Stein.

Violoncello,  
Bassoon  
*e Basso*

Larghetto

**f**

6

12

18

24

30

**f**

38

**p**

45

51

da capo

The musical score consists of seven staves of music. The first staff is for Violoncello and Bassoon/Bassoon, starting with a dynamic of **f**. The second staff begins at measure 6 with a dynamic of **p**. The third staff begins at measure 12. The fourth staff begins at measure 18. The fifth staff begins at measure 24. The sixth staff begins at measure 30 with a dynamic of **f**. The seventh staff begins at measure 38 with a dynamic of **p**. The eighth staff begins at measure 45. The ninth staff begins at measure 51 and includes a "da capo" instruction.

*Violoncello, Choral  
Basfono e Basfo*

3