

MATTHÄUS-PASSION · St MATTHEW PASSION

BWV 244

Violino I
Chorus II

I. Teil · Part I

1. Chorus

Johann Sebastian Bach

(Kommt, ihr Töchter, helft mir klagen / Come, ye daughters, share my wailing)

1
5
9
12
15
24 Fl. I Chor. I
28
36
40
48

p *mp* *mf* *f* *p*

tr *v*

1

53

57

60

64

67

71

75

79

83

87

wie es kommt?

X

X

2. Evangelista, Jesus

(Da Jesus diese Rede vollendet hatte / When Jesus then had finished with all these sayings)

6

Jesus

Viol. I Chor. I

daß er ge - kreu - - - - - zi - get wer - de.
 that they may cru - - - - - ci - fy Him.

3. Choral

(Herzliebster Jesu, was hast du verbrochen / Ah, Jesus, dear, what precept hast Thou broken)

X

4a. Evangelista

(Da versammelten sich / Then assembled)

4b. Chori

(Ja nicht auf das Fest / Not upon the feast)

Viol. I Chor. I

4c. - 6.: tacet

7. Evangelista, Judas

(Da ging hin der Zwölfen einer / One of Jesus' twelve disciples)

8. Aria (Soprano)

(Blute nur, du liebes Herz / Bleed thou must, beloved heart)

V unge-
glichen

9a. - 9d.: tacet

Da capo

9^e. Chorus

(Herr, bin ichs / Lord, not I)

33 **allegro** 1 Viol. I Chor. I

10. Choral

(Ich bins, ich sollte büßen / 'Tis I who should, repenting)

7 *mf*

11.-13.: *tacet*

14. Evangelista, Jesus

(Und da sie den Lobgesang gesprochen hatten / And when they had sung a hymn of praise together)

10 **Jesus moderato**

Wenn ich a - ber auf - er - ste - he, will ich vor euch hin - ge - hen in Ga - li - lä - am.
 But when I a - gain am ris - en, then will I go be - fore you in Ga - li - le - a.

15. Choral

(Erkenne mich / Remember me)

10 *p* *mf*

16. Evangelista, Jesus, Petrus

(Petrus aber antwortete / Peter then gave Him answer)

9 4 **Evang.** Cont. Chor. I

Des - glei - chen sag - ten auch al - le Jün - ger.
 And like - wise al - so said all the oth - ers.

17. Choral

(Ich will hier bei dir stehen / I stand here close beside Thee)

10 *mf* *p* *mf*

18. Evangelista, Jesus (Da kam Jesus mit ihnen / Then came Jesus with them)

11 **Jesus** Cont. Chor. I

Mei - ne See - le ist be - trübt — bis an den Tod —, blei - bet hie und wa - chet mit mir.
 Ah, my soul is troubled sore — e'en un - to death —; tar - ry here and watch ye with me.

19. Recitativo (Tenore)

O Schmerz! hier zit - tert das ge - quäl - te Herz; wie sinkt es hin, wie bleicht sein An - ge -
 Ah woe! how trem - bles His tor - men - ted heart; it sinks a - way, how pale His face and

5 Choral

12 *sicht! wan!* *pp* *sempre*

19

2

3

7

20. Aria (Tenore)

(Ich will bei meinem Jesu wachen / Yea, I will watch with Jesus gladly)

Andante

Ob. I Chor. I

8 Ten.

Ich will bei mei - nem Je - - - su wa - chen *pp* *sempre*
 Yea, I will watch with Je - - - sus glad - ly

14

3

5

27

12

Ob. I Chor. I

45

49

55

3

64

72

77

9

21. Evangelista, Jesus

(Und ging hin ein wenig / And He went yet farther)

5 Jesus

Cont. Chor. I

doch nicht wie ich will, son - dern wie du willst.
 yet not as I will, but as Thou wilt.

22. Recitativo (Basso)

(Der Heiland fällt vor seinem Vater nieder / The Saviour falling down before His Father)

A tempo *spicc.*

Musical score for Recitativo (Basso) in G minor, 3/4 time. It consists of three staves of music. The first staff starts with a forte (f) dynamic and includes a 'v' marking. The second staff has a piano (pp) dynamic and a 'v' marking. The third staff has a piano (p) dynamic and a 'v' marking. The piece concludes with a fermata.

23. Aria (Basso)

(Gerne will ich mich wequemen / Gladly will I, fear disdain)

Musical score for Aria (Basso) in G minor, 3/8 time. The score is marked with 'X' on the left margin. It includes lyrics in German and English. Dynamics range from piano (p) to forte (f). The score includes various performance markings such as 'v', 'n', and 'tr'. A 'Da capo' marking is present at the end of the piece.

dem Hei-land nach.
my Saviour did.

hat den Grund und des Lei-dens her - be Schmach
all its shame and bit - ter-ness has - been rid

Da capo

24. Evangelista, Jesus

(Und er kam zu seinen Jüngern / Now He came to His disciples)

13 Jesus Cont. Chor. I

Musical score for Evangelista, Jesus in G minor, 3/4 time. It consists of one staff of music. The lyrics are in German and English. The piece concludes with a fermata.

ich trin - ke ihn denn, so ge - sche - he dein Wil - le.
ex - cept I shall drink it, let Thy will then be done.

25. Choral

(Was mein Gott will, das gseh allzeit / What God resolves will He achieve)

Musical score for Choral in G major, 3/4 time. It consists of one staff of music. The score includes dynamics such as f, mf, and mp. There are handwritten markings for '1x', '2x', and '(5)'.

1x f
2x mf
mp

26. Evangelista, Jesus, Judas

(Und er kam, und fand sie aber schlafend / And He came again and found them sleeping)

31 *Evang.* *Cont. Chor. I*

Da tra - ten sie hin - zu und leg - ten die Hän - de an Je - sum und grif - fen ihn.
 Then came they un - to Him, and laid they their hands on Je - sus, and held Him fast.

27a. Aria (Soprano, Alto)

(So ist mein Jesus nun gefangen / Behold, my Jesus now is taken)

Andante
Viol. Chor. I

14 Viol. Chor. I

21 Viol. Chor. I

39 Viol. Chor. I

20

27b. Chori

(Sind Blitze, sind Donner in Wolken verschwunden / Will lightning and thunder in ruin engulf them)

65 *vivace, Cont.* Sopr.

Sind Blit - ze, sind Don - ner in Wol - ken ver -
 Will light - ning and thun - der in ru - in en -

81 *s.p.*

schwun - gulf

90 *f*

98 *G.P.* 1

106 1

114 *mf* *f*

122 *f* *f*

129 *p* *f* *p* *f* *p*

28. Evangelista, Jesus

(Und siehe, einer aus denen / Behold then, one of His disciples)

27 Evang. Cont. Chor. I

Da ver - lie - ßen ihn al - le Jün - ger und flo - hen.
Then did all the dis - ci - ples flee and for - sake Him.

29. Choral

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

Handwritten annotations on the page include:

- mf* (mezzo-forte) at measure 6
- p* (piano) at measure 7
- legato* (handwritten) above measure 10
- mf* (mezzo-forte) at measure 16
- legato?* (handwritten) on the left margin, next to measure 16
- tr* (trill) above measure 16
- p* (piano) at measure 20
- tr* (trill) above measure 24
- p* (piano) at measure 27
- pp* (pianissimo) at measure 31
- pp* (pianissimo) at measure 34
- pp* (pianissimo) at measure 38
- pp* (pianissimo) at measure 42

Musical score for Violino I - Chorus II, measures 47-96. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *mf*, and *pp*. Performance instructions like *n* (natural), *tr* (trill), and *v* (accents) are present. A circled question mark is visible on the right side of the page, and a circled 'O' is at the bottom right. The score concludes with the instruction *pp* and the text "Fine della prima parte".

pp Fine della prima parte

II. Teil · Part II

30. Aria (Alto)

(Ach, nun ist mein Jesus hin / Ah! now is my Jesus gone)

Viol. I Chor. I **24** Viol. II Chor. II

35 *tr* *p*

44 *tr* *v* *n* **8** Viol. II Chor. II *tr* *v* *n*

62 **20** Viol. I Chor. I Va. Chor. II

91 Viol. II Chor. II **24**

31. Evangelista

(Die aber Jesum gegriffen hatten / And they who had so laid hold on Jesus)

14 Cont. Chor. I

auf daß sie ihn tö - te - ten, und fun - den kei - nes.
 that He might be put to death, yet found they no one.

32. Choral

(Mir hat die Welt trügligh gericht' / The world, with treachery replete)

6 *f* *p*

33. - 35.: tacet

36^a. Evangelista, Pontifex, Jesus (Und der Hohepriester antwortete / And the high priest gave Him answer)

19 Evang.

Sie ant - wor - te - ten und spra - chen:
 They an - swered to him and said:

36^b. Chori

(Er ist des Todes schuldig / Of death this man is guilty)

21 Viol. I Chor. I *f*

36^c.

26 Evangelista

Da spei - e - ten sie aus in sein An - ge - sicht und schlu - gen ihn mit
 Then spat they on Him, yea, ev - en in His face and buf - fet - ed Him

28 Cont. Chor. I

Fäu - sten. Et - li - che a - ber schlu - gen ihn ins An - ge - sicht und spra - chen:
 sore - ly. Oth - ers up - on His face, did smite Him with their hands, and say:

36d. Due chori

(Weissage, weissage uns, Christe / Thou Prophet, Thou Christ)

Musical score for 36d. Due chori. It consists of two staves. The first staff starts at measure 31 and the second at measure 35. The music is in a minor key and features dynamic markings such as *p*, *mf*, *f*, and *p*. There are also accents and slurs throughout the piece.

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

Musical score for 37. Choral. It consists of two staves. The first staff starts at measure 7 and the second at measure 7. The music is in a minor key and features dynamic markings such as *f*, *mf*, and *pp*. There are also accents and slurs throughout the piece.

38a. Evangelista, Ancilla I, II, Petrus (Petrus aber saß draußen im Palast / Peter sat in the palace court without)

Musical score for 38a. Evangelista, Ancilla I, II, Petrus. It consists of one staff starting at measure 14. The music is in a minor key and features dynamic markings such as *f*. There are also accents and slurs throughout the piece.

Und ü - ber ei - ne klei - ne Wei - le tra - ten hin - zu, die da' stun - den, und spra - chen zu Pe - tro:
 And in a lit - tle while there came to him one of them who were near him, and thus spake to Pe - ter:

38b. Chorus (Wahrlich, du bist auch einer von jenen / Surely thou also art a disciple)

Musical score for 38b. Chorus. It consists of one staff starting at measure 18. The music is in a minor key and features dynamic markings such as *p*. There are also accents and slurs throughout the piece.

38c. Evangelista, Petrus

(Da hub er an, sich zu verfluchen / And still did he deny with cursing)

Musical score for 38c. Evangelista, Petrus. It consists of one staff starting at measure 21. The music is in a minor key and features dynamic markings such as *f*. There are also accents and slurs throughout the piece.

Und ging her - aus und wei - ne - te bit - ter - lich.
 Then he went out and wept bit - ter - ly.

39. Aria (Alto): tacet

(Erbarme dich / Have mercy, Lord)

40. Choral (Bin ich gleich von dir gewichen / Tho' from Thee temptation lured me)

Musical score for 40. Choral. It consists of two staves. The first staff starts at measure 9 and the second at measure 9. The music is in a minor key and features dynamic markings such as *mf*, *f*, and *p*. There are also accents and slurs throughout the piece.

41a. Evangelista, Judas (Des Morgens aber / Now when the morning came)

Musical score for 41a. Evangelista, Judas. It consists of one staff starting at measure 13. The music is in a minor key and features dynamic markings such as *f*. There are also accents and slurs throughout the piece.

Ich ha - be ü - bel ge - tan, daß ich un - schul - dig Blut ver - ra - ten
 An e - vil thing have I done, for in - no - cent blood have I this day be -

41b. Chori (Was gehet uns das an / And what is that to us)

Musical score for 41b. Chori. It consists of one staff starting at measure 16. The music is in a minor key and features dynamic markings such as *p* and *f*. There are also accents and slurs throughout the piece.

ha - be. Sie spra - chen:
 trayed. They said:

41c. Evangelista, Pontifex I, II (Und er warf die Silberlinge / Then he cast the silver pieces)

Musical score for 41c. Evangelista, Pontifex I, II. It consists of one staff starting at measure 22. The music is in a minor key and features dynamic markings such as *f*. There are also accents and slurs throughout the piece.

denn es ist Blut - geld, denn es ist Blut - geld.
 it is the price that we paid for His blood.

42. Aria (Basso)

(Gebt mir meinen Jesum wieder / Give me back my Lord I pray ye)

Violino Solo

The musical score is written for Violino I and consists of two staves. It is in G major (one sharp) and 3/4 time. The piece is marked "Violino Solo" and includes the lyrics "(Gebt mir meinen Jesum wieder / Give me back my Lord I pray ye)". The score is divided into systems, with measures 5, 7, 10, 13, 17, and 20 indicated at the beginning of their respective systems. The music features various dynamics including *f* (forte), *p* (piano), and *mf* (mezzo-forte). Trills (*tr*) are used throughout. Fingerings (1-4) and breath marks (*v*) are also present. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

23

3

f

f

27

f

f

f

31

mf

p

mp

pp

33

pp

36

p

39

f

p

44

1

44. Choral

(Befiehl du deine Wege / Entrust thy ways unto Him)

45a. Evangelista, Pilatus, Uxor Pilati, Chori

(Auf das Fest aber / Now the governor)

45b. Due chori

(Laß ihn kreuzigen / Have Him crucified)

46. Choral

(Wie wunderbarlich ist doch diese Strafe / How strange, how wondrous strange this crucifixion)

47.-49.: *tacet*

50b. Due chori

(Laß ihn kreuzigen / Have Him crucified)


50c. Evangelista, Pilatus

(Da aber Pilatus sahe / When Pilate had seen)

50d. Chori

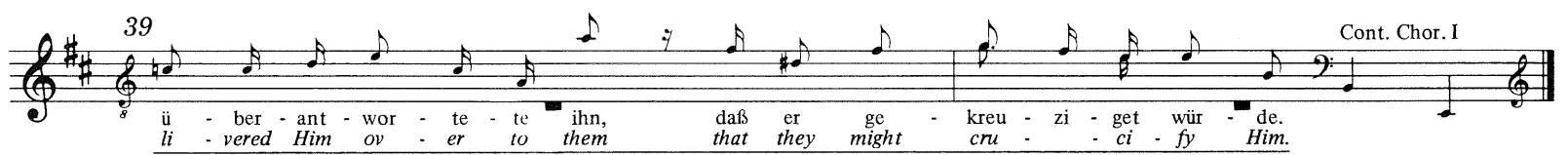
(Sein Blut komme über uns / His blood be on all of us)

50e. Evangelista 37



Da gab er ih - nen Bar - ra - bam los: a - ber Je - sum ließ er gei - ßeln und
 And Pi - late then set Bar - ab - bas free: hav - ing scourged and beat - ten Je - sus, he de -

39 Cont. Chor. I



ü - ber - ant - wor - te - te ihn, daß er ge - kreu - zi - get wür - de.
 li - vered Him ov - er to them that they might cru - ci - fy Him.

51. Recitativo (Alto)

(Erbarm es Gott / O gracious God)

s.p.



52. Aria (Alto)

(Können Tränen meiner Wangen / If my weeping may not reach Thee)



Amen

53a. Evangelista

(Da nahmen die Kriegsknechte / The governor's soldiers then took)

Haupt und ein Rohr in sei - ne rech - te Hand und beu - ge - ten die Knie vor ihm, und spot - te - ten ihn und
 head and a reed in His right hand and bowed the knee be - fore Him low and mocked Him thus and

53b. Chori

(Gegrüßet seist du / We hail Thee)

Viol. I Chor. I *tr*

spra - chen: *tr*
 said:

53c.

Evangelista

Und spei - e - ten ihn an und nah - men das Rohr und schlu - gen da - mit sein Haupt.
 And spat up - on His face and took the reed and smote Him up - on His head.

54. Choral

(O Haupt voll Blut und Wunden / Oh Head, all scarr'd and bleeding)

2 Strophen

(5)

2. Str. *pp*

55.-57.: tacet

2x

58a. Evangelista

(Und da sie an die Stätte kamen / And when in thiswise they were come to a place)

24

Die a - ber vor - ü - ber - gin - gen, lä - ster - ten ihn und schüt - tel - ten ih - re Köp - fe und spra - chen:
And they that were pass - ing by re - vil - ed at Him, and stop - ping they wagged their heads and said:

58b. Chori

(Der du den Tempel Gottes zerbrichst / Thou who destroy the temple of God)

28

33

58c.

Evangelista

40

Des - glei - chen auch die Ho - hen - prie - ster spot - te - ten sein, samt den Schrift - ge - lehr - ten und
And like - wise al - so did the chief priests, mock Him thus, and the Scribes and El - ders

58d. Chori

(Andern hat er geholfen / Saviour was He of others)

43

47

54

58e. Evangelista

(Desgleichen schmäheten ihn / The two thieves also)

60

59. Recitativo (Alto): tacet

(Ach Golgatha / Ah Golgotha)

60. Aria (Alto)

(Sehet, sehet / Look ye, look ye)

Ob. da caccia I Chor. I

13

18

22

39

uns zu fas - sen, aus - ge - spannt, kommt, reach - ing out with ea - ger hands, come
in Je - su Ar - men sucht Er - lö - sung, nehmt Er - bar - men, su - chet! in Je - su
in Je - sus' bo - som seek for - give - ness, find re - demp - tion, seek it! in Je - sus'

Ar - men, su - chet! blei -
bo - som, seek - it! stay

- bet in Je - su Ar - men, blei -
- ye! in Je - sus' bo - som, stay - bet
ye

61^a. Evangelista, Jesus

(Und von der sechsten Stunde an / Now from the sixth hour)

61^b. Chorus

(Der rufet dem Elias / He calleth for Elias)

13

61^c.

16 Evangelista

18

61^d. Chorus

(Halt, halt, laß sehen / Wait, wait to see now)

21

24

61^e. Evangelista Cont. Chor. I

62. Choral *tacet a cappella*

(Wenn ich einmal soll scheiden / When comes my hour of parting)

tacet

63^a. Evangelista

(Und siehe da / And now behold)

13

16

63^b. Due chori in unisono

(Wahrlich, dieser ist Gottes Sohn gewesen / Truly, this was the Son of God)

63^c. Evangelista

(Und es waren viel Weiber da / Many women were gathered there)

19

16

64. Recitativo (Basso): *tacet*

(Am Abend, da es kühle war / At even, sweet, coul hour of rest)

65. Aria (Basso): *tacet*

(Mache dich, mein Herze, rein / Let my heart be pure as Thine)

66^a. Evangelista

(Und Joseph nahm den Leib / The body Joseph took)

11

Des an - dern Ta - ges, der da fol - get nach dem Rüst - ta - ge, ka - men die
Now on the mor - row, which fol - lowed the pre - pa - ra - tion, came then to -

14

Ho - hen - prie - ster und Pha - ri - sä - er sämt - lich zu Pi - la - to und spra - chen:
geth - er all of the priests and all the Phar - i - sees to Pi - late and said:

66^b. Due chori

(Herr, wir haben gedacht / Sir, we bear it in mind)

17

21

26

31

35

66^c. Evangelista, Pilatus

(Pilatus sprach zu ihnen / And Pilate said to them)

39

Hü - tern und ver - sie - gel - ten den Stein.
watch - men, and they sealed it with a stone.

67. Recitativo

A tempo

Basso

Nun ist der Herr zur Ruh ge - bracht.
And now the Lord is laid to rest.

5

Alto

in sol - che Not ge - bracht!
has brought to Thee such woe!

12

68. Chorus

(Wir setzen uns mit Tränen nieder / Here at Thy grave sit we all weeping)

The musical score consists of ten staves of music in G minor, 3/4 time. The notation includes various dynamics such as *f*, *più p*, *p*, and *mf*, along with articulation marks like accents and slurs. Measure numbers 6, 11, 17, 22, 28, 34, 40, 46, and 54 are indicated at the beginning of their respective staves. The score features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and triplet markings.

65 Viol. I Chor. I

70 Viol. I Chor. I

82

88

94

100

106

111

117

123