

Passionsmusik
nach dem
Evangelisten Lucas.

Johann Sebastian Bach (1685-1750)

N^r 246

Korrektur von

Ernst Naumann (1832–1910)

Violin II

Inhalt

Erster Theil.

01- Einleitungschor. Furcht und Zittern, Scham und Schmerzen	1
07- Choral. Stille, stille! ist die losung der Gottlosen	2
13- Arie für Sopran. Dein leib, das Manna meiner Seele	2
15- Arie für Alt. Du giebst mir Blut, ich schenk' dir Thränen	3
32- Evangelium. (Evangelist, Chor der Jünger Jesu, Jesus.) Da aber sahen, die um ihn waren	4
39- Arie für Tenor. Den Fels hat Moses' Stab geschlagen	4

Zweiter Theil.

41- Evangelium. (Evangelist, Chor der Männer.) Die Männer aber	5
43- Evangelium. (Evangelist, Chor der Aeltesten, Jesus.) Und viel and're Lästerungen	5
45- Evangelium. (Evangelist, Jesus, Chor der Aeltesten, Pilatus.) Er sprach zu ihnen	6
49- Evangelium. (Evangelist, Chor des Volkes.) Sie aber hielten an	6
50- Arie für Tenor. Das Lamm verstummt vor seinem Scherer	6
55- Evangelium. (Evangelist, Chor des Volkes, Pilatus.) Denn er musste ihnen Einen	7
58- Arie für zwei Soprane und Alt. Weh und Schmerz	8
61- Evangelium. (Evangelist, Chor des Volkes, Chor der Kriegsknechte.) Und sie theilten seine Kleider	8
70- Arie für Sopran. Selbst der Bau der Welt erschüttert	9
78- Arie für Tenor. Lasst mich ihn nur noch einmal küssen	10

1- CHOR.

3

5

7

9

11

13

15

17

19

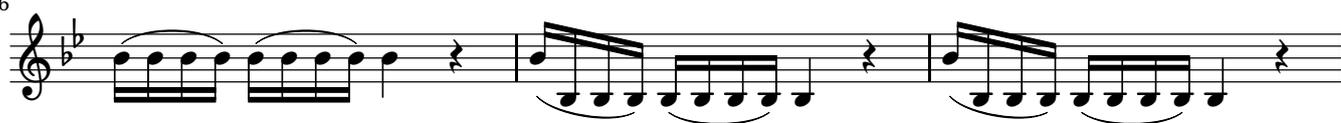
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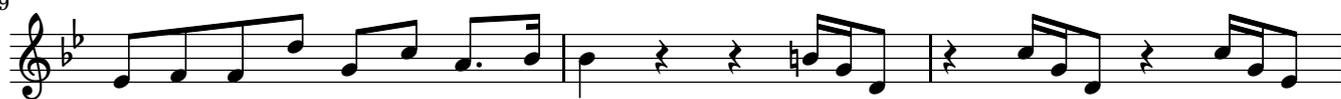
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26



29



32



Da Capo.

Evangelium. (Evangelist.) Und er versprach sich (*tacet*).

7- CHORAL.



95



Evangelium. (Jesus, Evangelist.) Denn ich sage euch (*tacet*).

13- ARIE.



205



213



226



(pp)

237



247



258 10

276

285

295 5

Da Capo.

Evangelium. (Evangelist, Jesus.) Desselbigen gleichen auch den Kelch (*tacet*).

15- ARIE.

(pizzicato)

321

327

333

340

345 *coll' arco*

p

348

351 2

Da Capo.

Choral. Von aussen sich gut stellen (*tacet*).

CHOR. (Die Jünger Jesu.)



Evangelium. (Evangelist.) Und Petrus gedachte an des Herren Wort (*tacet*).

39- ARIE.



Da Capo.

Choral. (Petrus.) Aus der Tiefe rufe ich (*tacet*).

Nach der Predigt.

41- Evangelium.



Choral. Dass du nicht ewig Schande mögest tragen (*tacet*).

43- Evangelium.



Choral. Du König der Ehren (*tacet*).

45- Evangelium.

(CHOR.) (Die Ältesten.)

105

110

119

CHOR. (Die Ältesten.)

125

Choral. Ich bin's, ich sollte büßen (*tacet*).

49- Evangelium.

CHOR. (Das Volk.)

166

170

173

50- ARIE.

201

204

211

218

226

Da Capo.

Choral. Ei, was hat er denn gethan (*tacet*).
55- Evangelium.

5 CHOR. (Das Volk.)

323

327

340 CHOR. (Das Volk.)

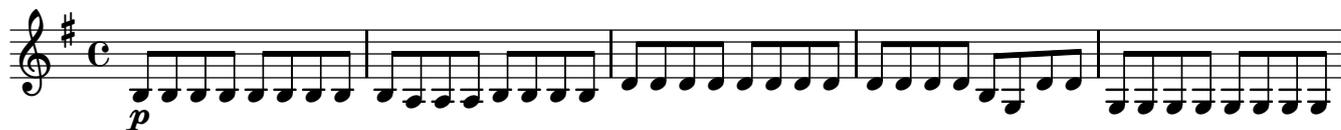
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364



Evangelium. (Evangelist.) Und als sie Jesum hinführeten (*tacet*).

58- ARIE.



436



441



446



451



Da Capo.

Choral. Sein' allererste Sorge war (*tacet*).

61- Evangelium.



534



539



549



Evangelium. (Evangelist.) Und es war um die sechste Stunde (*tacet*).

70- ARIE.

Un poco allegro.

708

713

718

722

725

732

736

742

746

753

p

f

p

f

9

Da Capo.

Evangelium. (Evangelist.) Es stunden aber alle seine Verwandten (*tacet*).

Musical staff 1: Treble clef, key signature of two flats, common time. Measures 1-2. The first measure contains a whole rest. The second measure begins with a quarter rest followed by eighth notes. The melody consists of eighth and quarter notes with slurs and accents.

Musical staff 2: Treble clef, key signature of two flats, common time. Measures 3-4. Continuation of the melodic line from the previous staff, featuring eighth and quarter notes with slurs and accents.

Musical staff 3: Treble clef, key signature of two flats, common time. Measures 5-6. Measure 5 contains a whole rest. Measure 6 begins with a quarter rest followed by eighth notes. The dynamic marking *pp* is placed below the staff.

Musical staff 4: Treble clef, key signature of two flats, common time. Measures 7-8. Continuation of the melodic line with eighth and quarter notes, slurs, and accents.

Musical staff 5: Treble clef, key signature of two flats, common time. Measures 9-10. Measure 9 contains a quarter rest followed by eighth notes. Measures 10 and 11 contain whole rests.

Musical staff 6: Treble clef, key signature of two flats, common time. Measures 12-13. Continuation of the melodic line with eighth and quarter notes, slurs, and accents.

Musical staff 7: Treble clef, key signature of two flats, common time. Measures 14-15. Measures 14 and 15 contain whole rests. Measure 16 begins with a quarter rest followed by eighth notes.

Musical staff 8: Treble clef, key signature of two flats, common time. Measures 17-18. Measures 17 and 18 contain whole rests. Measure 19 begins with a quarter rest followed by eighth notes.

Musical staff 9: Treble clef, key signature of two flats, common time. Measures 19-20. Continuation of the melodic line with eighth and quarter notes, slurs, and accents.

855



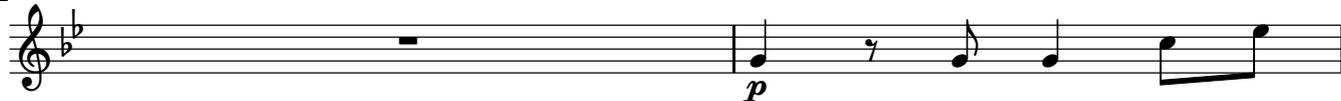
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859



862



864



866



869



871

*(Da Capo.)*

Evangelium. (Evangelist.) Und nahm ihn ab (*tacet*).

Choral. Nun ruh', Erlöser, in der Gruft (*tacet*).

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