

JOHANNES-PASSION · ST. JOHN PASSION

BWV 245

Flauto traverso I

I. Teil · Part I

1. Chorus

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

Johann Sebastian Bach

9

18

26

34

41

49

57

64

69

p

f

77

83 *p*

89 *f*

Da capo

2a. Evangelista, Jesus

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

2b. Chorus

(Jesum von Nazareth / Jesus of Nazareth)

16

Jesus Evangelista

Wen su - chet ihr? ⁸ Sie ant - wor - te - ten
Whom seek ye here? And they an - swered to

2c. Evangelista, Jesus

(Jesus spricht zu ihnen / Jesus saith unto them)

20

slow

8

2d. Chorus

(Jesum von Nazareth / Jesus of Nazareth)

2e. Evangelista, Jesus

(Jesus antwortete / Jesus answered)

31 *Ob. I*

3

Jesus Cont.

so las - set die - se ge - hen.
then let these go their way.

3. Choral

(O große Lieb / O wondrous love)

4. Evangelista, Jesus

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

13

Jesus

ge - ge - ben hat, den Kelch, den mir mein Va - ter ge - ge - ben hat?
hath gi - ven me to drink, the cup my Fa - ther hath gi - ven me?

5. Choral

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

pp

6.-7.: *tacet*

8. Evangelista

Si - mon Pe - trus a - ber fol - ge - te Je - su nach und ein an - der Jün - ger.
 Si - mon Pe - ter al - so fol - lowed with Je - sus forth, and an - oth - er dis - ci - ple.

9. Aria (Soprano)

(Ich folge dir gleichfalls / I follow Thee also)

9

17 *p* *f* *p*

26

35 *f*

43 *tr* *p*

52

61 *f*

70

78

86

94

102

111

120

129

137

147

157

10. Evangelista, Ancilla, Servus, Petrus, Jesus

(Derselbige Jünger / That other disciple)

8 36 Jesus

bö-se sei, hab ich a-ber recht ge-redt, was schlä-gest du mich?
ev-il words, but if I have spo-ken well, why smi-test thou me?

11. Choral

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

12^b. Chorus

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

12^a. Evangelista

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

rit 2

Allegro

3

Pe-trus stund und wär-me-te sich, da spra-chen sie zu ihm:
Pe-ter stood and war-med him-self. They said then un-to Him:

8 14 1

12^c. Evangelista, Petrus, Servus

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

20 16

13. Aria (Tenore)

(Ach, mein Sinn / Ah, my soul)

87 Tenore Viol. I

(verleug-) net hat.
(denied) his Lord.

14. Choral

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

9 4

Fine della parte prima

II. Teil · Part II

15. Choral

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

16a. Evangelista, Pilatus

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

16b. Chorus

(Ware dieser nicht ein Uebeltater / If this man were not a malefactor)

Pilatus Evangelista

(diesen) Men-schen? Sie ant-wor-te-ten und spra-chen zu ihm:
 (this) man? And they an-swered him and said un-to him:

16c. Evangelista, Pilatus

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

Evangelista

Da The

16d. Chorus

(Wir dürfen niemand töten / By death we may not punish)

42
 spra - chen die Jü - den - zu (ihm)
 Jews there - fore said un - to (him):

44

47

50

53

56

16e. Evangelista, Pilatus, Jesus

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

59
 19 Jesus Cont.

(überantwortet) wür - de; a - ber nun ist mein Reich nicht von dan - nen.
 (the) Jews. Nay then, for not from hence is my king - dom.

17. Choral 2x

(Ach großer König / Ah, mighty King)

6

18a. Evangelista, Pilatus, Jesus

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

17 Pilatus Evangelista

Jü - den Kö - nig los - ge - be? Da schrie - en sie wie - der al - le - samt und spra - chen:
 (re)-lease the King of the Jews? Then cried they to - geth - er all a - gain and shout - ed:

18^b. Chorus

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

20

18^c. Evangelista

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

23

5

19.-20.: *tacet*

21^a. Evangelista

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

3

8 und leg-ten ihm ein Pur-pur-kleid an und spra-chen:
and put on Him a pur-ple-robe and said:

21^b. Chorus

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

7

10

13

21^c. Evangelista, Pilatus

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

16

10 Evangelista

8 Da ihn die Ho-hen-prie-ster und die Die-ner sa-hen, schrie-en sie und
Now there-fore when the priests and of-fi-cers saw Him, cried they out and

21^d. Chorus

(Kreuzige, kreuzige / Crucify, crucify)

29

spra-chen:
said:

35

41

46

21^e. Evangelista, Pilatus

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

21^f. Chorus

52

4

Basso

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

59
 setz soll er
 law He should

64

69

74

79

84

218. Evangelista, Pilatus, Jesus

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

89 **14** Evangelista Cont.

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

Segue

22. Choral

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

(5)

pp

9

23a. Evangelista

23b. Chorus

(Lässest du diesen los / If thou let this man go)

Die Jü - den a - ber schrie - en und spra - chen:
But the Jews cried out and shout - ed to Pi - late:

23c. Evangelista, Pilatus

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

Se - het, das ist eu - er Kö - nig! Sie schrie - en
See ye your King, yea, be - hold Him! They cried out

23^d. Chorus

(Weg, weg mit dem / Away with Him)

45

a - ber:
ev - er:

50

56

61

65

23^e. Evangelista, Pilatus

71

Evangelista Pilatus Evangelista

Spricht Pi - la - tus zu ih - nen: Soll ich eu - ren Kö - nig kreu - zi - gen? Die Ho - hen -
Pi - late saith un - to them: Would ye that your King be cru - ci - fied? The Chief Priests

23^f. Chorus

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

74

prie - ster ant - wor - te - ten:
an - swered and said to him:

77

slow

23^g. Evangelista
(Da überantwortete er ihn /
And then he delivered Him to them)

9

24. Aria (Basso und Chor): *tacet*

(Eilt ihr angefochnen Seelen / Come ye souls whom care oppresses)

25a. Evangelista

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

16

Da spra - chen die Ho - hen - prie - ster der Jü - den zu Pi - la - tus:
Then said the Chief Priests of the Jews un - to Pi - late:

25b. Chorus

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

19

21

23

25

27

25c. Evangelista, Pilatus

(Pilatus antwortet / And Pilate then answered)

29

Pilatus

Cont.

Was ich ge - schrie - ben ha - be, das ha - be ich ge - schrie - ben.
What I my - self have writ - ten, that I, yea, I have writ - ten.

26. Choral

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

(5)

10

pp

27^a. Evangelista

(Die Kriegsknechte aber / And then did the soldiers)

27^b. Chorus

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

8

Da spra - chen sie un - ter - ein - an - der: Las - set uns den nicht zer -
They said there - fore one to the oth - er: Let us rend not nor di -

Basso

11

17

23

29

35

41

47

53

Musical staff for measures 53-58, featuring a series of eighth and sixteenth notes.

59

Musical staff for measures 59-64, featuring a series of eighth and sixteenth notes. An arrow points to the right below the staff.

27^c. Evangelista, Jesus

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

65 17

Musical staff for measures 65-81. The staff is divided into two parts: measures 65-71 and measures 72-81. The first part is marked 'Jesus' and the second 'Cont.'. The lyrics are: Sie - he, das ist dei - ne Mut - ter! / See thou, here be - hold thy mo - ther.

28. Choral

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

Musical staff for measures 1-8, featuring a series of eighth and sixteenth notes. An arrow points to the right above the staff.

Musical staff for measures 9-16, featuring a series of eighth and sixteenth notes. A checkmark is written above the staff, and 'pp' is written below it.

29.-32.: *tacet*

33. Evangelista

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

5

Musical staff for measures 5-10. The staff is divided into two parts: measures 5-6 and measures 7-10. The lyrics are: (täten sich^s) auf, und stun - den auf viel Lei - ber der Hei - li - gen. / (opened a)- gain, and up a - rose ma - ny bo - dies of saints that slept.

34. Arioso (Tenore)

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

Musical staff for measures 1-6, featuring a series of eighth and sixteenth notes. The staff starts with a 'p' dynamic marking. The tempo marking 'adagio' is written above the staff.

35. Aria (Soprano)

(Zerfließe, mein Herze / With tears overflowing)

Molt' adagio

8 *tr*

15 *tr* *p*

22 *tr*

29

35

41

50 *f*

57 *tr* *p*

64

71 **2** *f* *V*

Musical staff 71-78. Treble clef, key signature of two flats. Starts with a fermata on a whole note, followed by eighth notes. Dynamic *f*. Handwritten *V* above the final measure.

79 *p* *subdiviso*

Musical staff 79-85. Treble clef, key signature of two flats. Starts with a half note, followed by eighth notes. Dynamic *p*. Handwritten *subdiviso* above the staff.

86 **1** *f*

Musical staff 86-92. Treble clef, key signature of two flats. Starts with a fermata on a whole note, followed by eighth notes. Dynamic *f*.

93 *V* *tr* *p*

Musical staff 93-100. Treble clef, key signature of two flats. Starts with eighth notes, followed by a trill. Dynamic *p*. Handwritten *V* above the first measure and *tr* above the trill.

101 *V*

Musical staff 101-106. Treble clef, key signature of two flats. Starts with eighth notes, followed by a trill. Handwritten *V* above the first measure.

107

Musical staff 107-112. Treble clef, key signature of two flats. Starts with eighth notes, followed by a trill.

113 *V* *tr*

Musical staff 113-119. Treble clef, key signature of two flats. Starts with eighth notes, followed by a trill. Handwritten *V* above the first measure and *tr* above the trill.

120 **1** *tr*

Musical staff 120-126. Treble clef, key signature of two flats. Starts with eighth notes, followed by a trill. Handwritten *tr* above the trill.

36. Evangelista

(Die Jüden aber / The Chief Priests therefore)

27 *adagio* *Cont.*

Musical staff 27-33. Treble clef, common time. Starts with a fermata on a whole note, followed by quarter notes. Tempo *adagio*. Handwritten *Cont.* above the staff.

Schrift: „Sie wer - den se - hen, in wel - chen sie ge - sto - chen ha - ben.”
 said: And they shall look, shall look on him whom they have pier - ced.

37. Choral

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

Musical notation for Choral, measures 1-9. The score is in G minor, 3/4 time. It features a melodic line with several slurs and a checkmark above the first measure.

38. Evangelista

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

22
 um des Rüst - tags wil - len der Jü - den, die - weil das Grab na - - he war. Cont.
 for the pre - par - a - tion day of the Jews, for this new grave was nigh at hand.

39. Chorus

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

Musical notation for Chorus, measures 1-49. The score is in G minor, 3/4 time. It features a complex melodic line with many slurs, trills (tr), and a triplet. There are handwritten annotations 'IX' and a checkmark above measure 35.

57 8 Viol. I

73

81 3

91 tr tr

99 5 Viol. I

111 8 Sopr.

macht mir den Him-mel auf und schließt die Höl-le zu.
 will o - pen Heav'n for me, and close the gates of Hell.

Dal segno

40. Choral *A: 1x chorus, 2x orch.*

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

(8) p f

15

21 pp Vll: 1x chorus 2x orch.

ANHANG · APPENDIX

II. Fassung · Version II

1II. Choral

(1725)

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

The musical score is written for Flauto traverso I in G minor (two flats) and 3/4 time. It consists of ten staves of music. The piece begins with a treble clef and a common time signature (C). The melody is highly rhythmic, featuring frequent sixteenth and thirty-second notes, often beamed together. Trills (tr.) are used as ornaments on several notes, notably on the 8th, 16th, and 23rd measures. The piece concludes with a first ending bracket over the final few measures.

44 Musical staff 44: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of eighth-note runs. A first ending bracket labeled '1' spans the final two measures of this staff.

49 Musical staff 49: Treble clef, key signature of two flats. Continuation of the eighth-note runs from the previous staff.

53 Musical staff 53: Treble clef, key signature of two flats. Continuation of the eighth-note runs.

56 *tr* Musical staff 56: Treble clef, key signature of two flats. Features a trill (*tr*) on the first measure, followed by eighth-note runs.

60 Musical staff 60: Treble clef, key signature of two flats. Continuation of the eighth-note runs.

64 *tr* Musical staff 64: Treble clef, key signature of two flats. Features a trill (*tr*) on the final measure, followed by eighth-note runs.

70 *tr* Musical staff 70: Treble clef, key signature of two flats. Features a trill (*tr*) on the final measure, followed by eighth-note runs.

74 Musical staff 74: Treble clef, key signature of two flats. Continuation of the eighth-note runs.

79 Musical staff 79: Treble clef, key signature of two flats. Continuation of the eighth-note runs.

82 Musical staff 82: Treble clef, key signature of two flats. Continuation of the eighth-note runs.

87 *b* Musical staff 87: Treble clef, key signature of two flats. Continuation of the eighth-note runs, with a flat (*b*) marking above the staff.

91 *b* Musical staff 91: Treble clef, key signature of two flats. Continuation of the eighth-note runs, with a flat (*b*) marking above the staff.

95 Musical staff 95: Treble clef, key signature of two flats. Continuation of the eighth-note runs.

11+. Aria (Soprano, Basso)

(Himmel, reiße, Welt erbebe)

The musical score is written for Flauto traverso I. It features a vocal line for Basso and a vocal line for Soprano. The instrumental part for Flauto II is also present. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). The lyrics are: "Himmel reiße, Welt erbebe, Himmel reiße, Welt erbebe, Welt erbebe, fällt in meinen Trauertönen". The score is divided into measures, with measure numbers 8, 11, 16, 21, 25, 33, 37, 43, 48, and 53 marked. The Flauto II part is marked with "Fl. II" and "4".

40II. Choral

Flauto traverso I

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

Adagio

The musical score is written on ten staves of five-line systems. The key signature is one flat (B-flat), and the time signature is common time (C). The piece begins with a tempo marking of 'Adagio'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several measures with rests, indicated by a 'y' symbol. A section starting at measure 18 is marked 'andante'. Trills are indicated by 'tr' above notes in measures 23 and 54. First endings are marked with a '1' above a bracketed section in measures 33-34 and 44-45. The score concludes with a fermata over the final note in measure 54.