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Johann Sebastian Bach's Werke

Joh. Seb. Bach's Passionsmusik nach dem Evangelisten Matthäus

Bach, Johann Sebastian

Leipzig, 1854

Choral. O Mensch, beweine' dein' Sünde gross

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CHORAL. CORO I. II.

Flauto traverso I.

Flauto traverso II.

Oboe d'amore I.

Oboe d'amore II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo e Continuo.

Tasto Solo.

The musical score is arranged in a system of staves. The woodwind section includes two flutes (I and II), two oboes d'amore (I and II), and a Viola. The string section includes Violino I, Violino II, and Basso. The vocal section includes Soprano, Alto, Tenore, and Basso. The organ and continuo part is at the bottom, with a 'Tasto Solo' instruction. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The woodwinds and strings play active parts, while the vocalists and organ/continuo are mostly silent in this section.

Tasto Solo.

B. W. IV.

The musical score is arranged in a grand staff format. The top two staves are treble clefs, the middle two are bass clefs, and the bottom two are bass clefs. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A trill is marked in the first measure of the first two staves. The bottom-most staff contains figured bass notation with numbers 2, 6, 6, 6, 4, 6, 4, 6, 4, 6, 6, 3, 6.

B. W. IV.

Tasto solo.

B. W. IV.

O Mensch, be - wein' dein' Sün - de - gross;

O Mensch, bewein' dein' Sün - de - gross, dein' Sünde

O Mensch, be - wein' dein' Sün - de gross, dein' Sünde

O Mensch, be - wein' dein' Sün - de gross, dein' Sünde

B. W. IV.

gross, o Mensch, be wein' dein' Sünde gross;

gross, o Mensch, be wein' dein' Sünde gross;

gross, o Mensch, be wein', be wein', o Mensch, be wein' dein' Sünde gross;

Tasto solo.

B. W. IV.

The musical score consists of a piano accompaniment and four vocal parts. The piano part is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The vocal parts are written in bass clefs. The lyrics are in German and describe the birth of Christ from the Father's womb. The score includes various musical notations such as trills (tr), slurs, and dynamic markings.

da - - - rum Chri - - stus sein's Va - - ters Schooss

da_rum Chri - stus sein's Va - - ters Schooss, darum Chri -

da_rum Chri - stus sein's Va - ters Schooss, sein's Va - - - ters Schooss, darum Chri -

da_rum Chri - stus sein's Va - ters Schooss

B. W. IV.

aus dem Schoos seiner Väter, und kam auf Erden

aus dem Schoos seiner Väter, und kam auf Erden

aus dem Schoos seiner Väter, und kam auf Erden

aus dem Schoos seiner Väter, und kam auf Erden

B. W. IV.

Er - - - den.

- - - den, äussert, und kam auf Er - - - den.

- - - den, äussert, und kam auf Er - - - den.

Er - - - den, äussert, und kam auf Er - - - den.

Tasto solo.

B. W. IV.

Von ei - ner Jung - frau rein und zart

Von ei - ner Jung - frau rein und zart, von einer Jung - frau rein und

Von ei - ner Jung - frau rein und zart, von einer Jung - frau rein und

Von ei - ner Jung - frau rein und zart, von einer Jung - frau rein und

6 6 6 7
5 3

6 7
5 3

6 5 6 6 7 6 4 6

B. W. IV.

er wollt' der Mitt - ler

hie ge - bo - ren ward, er wollt' der Mitt - ler wer - - -

hie ge - bo - ren ward, er wollt' der Mitt - ler wer - - -

er wollt' der Mitt - ler

B. W. IV.

The musical score consists of several staves. The top two staves are for the piano, featuring intricate, rapid sixteenth-note passages. Below these are four vocal staves, each with lyrics. The lyrics are: "wer - - - den.", "- - - den, er woll' der Mitt - ler wer - - - den.", "- - - den, er woll' der Mitt - ler wer - - - den.", and "wer - - - den, er woll' der Mitt - ler wer - - - den.". The bottom two staves are for the piano, with the right hand playing a simple harmonic accompaniment and the left hand playing a more complex, rhythmic pattern. The piece concludes with the instruction "Tasto solo." and a final flourish.

B. W. IV.

Dein Todten er das Le - ben gab,

Dein Todten er das Le - - - ben gab, dein Tod -

Dein Todten er das Le - - - ben

Dein Todten er das Leben gab, dein Todten er das Le - - - ben

B. W. IV.

und legt' da - - bei all'
 - - ten er das Le - - ben gab, und legt' da - bei all'
 gab, den Todten er das Leben gab, und legt' da - bei all'
 gab, den Todten er das Leben gab, und legt' da -

B. W. IV.

The musical score consists of several staves. The top four staves are for the piano accompaniment, featuring intricate patterns of sixteenth and thirty-second notes. The fifth and sixth staves are for the vocal line, with lyrics in German. The seventh and eighth staves are for the piano accompaniment, continuing the complex rhythmic patterns. The bottom two staves are for the piano accompaniment, with figured bass notation (7, 5, 6, 6, 5, 7, 6, 5) at the end.

Lyrics (from bottom to top):

- bis sich die Zeit her -
- - heit ab , bis sich die Zeit her.dran - ge,bis sich die Zeit her -
- Krank_heit ab , bis sich die Zeit her -
- Krank_heit ab , bis sich die Zeit her - dran - ge, bis

B. W. IV.

The musical score consists of several staves. The top two staves are for the piano, showing intricate arpeggiated patterns. The next two staves are for the voice, with lyrics written below the notes. The lyrics are: "dran - - ge," "dran - - - - ge, die Zeit her - dran - ge," "dran - - - - ge, die Zeit her - dran - ge," and "sich die Zeit her - dran - - - - ge,". The bottom two staves are for the piano, with figured bass notation (numbers 1-7) written below the notes. The key signature has three sharps (F#, C#, G#) and the time signature is 3/8.

B. W. IV.

The musical score consists of several staves. The top two staves are for the piano accompaniment, featuring intricate sixteenth-note patterns. Below these are two vocal staves (Soprano and Alto) and two more piano staves (Tenor and Bass). The lyrics are written below the vocal staves. The piece concludes with a *Tasto solo* section in the piano part, marked with a fermata and a '4' below the staff.

Lyrics:

uns ge - o - - - - pfert würd', für uns ge - o - - - pfert würd', für uns ge - o - - - pfert
 dass er für uns ge - o - - - - pfert würd', dass er für uns ge - o - - - - pfert
 uns geopfert würd', für uns ge - o - - - pfert würd', dass er, dass er für uns ge - o - - - pfert

B.W. IV.

uns - - rer Sün - - den schwe - re Bürd' -
 würd', trüg' unsrer Sün - den schwere Bürd', - - uns - - rer Sün - den schwere
 würd', trüg' unsrer Sün - den schwe - - - re Bürd', - - uns - - rer Sün - den schwere
 würd', trüg' uns - rer Sünden schwe - - - - re

B. W. IV.

The musical score consists of ten staves. The top two staves are for the right hand of the piano, featuring intricate sixteenth-note patterns. The next two staves are for the left hand, with a more rhythmic accompaniment. The following three staves are for the voice, each with the word "Bürd" written below. The bottom two staves are for the piano accompaniment, including fingering numbers (1-5) and a double bar line with repeat signs.

B. W. IV.

The musical score is arranged in a grand staff format. The top two staves are for the right hand, featuring a complex, flowing keyboard texture with many sixteenth and thirty-second notes. The next two staves are for the left hand, providing a harmonic accompaniment with sustained notes and some melodic movement. Below these are three vocal staves, each with a different clef (soprano, alto, and tenor/bass). The lyrics are written below the vocal staves. The piece concludes with a *Tasto solo* section in the piano part.

wohl an dem Kreuze lan-ge, wohl
wohl an dem Kreuze lan-ge, wohl
wohl an dem Kreuze lan-ge, wohl an dem

Tasto solo.

B. W. IV.

wohl an dem Kreuze lan-ge
 an dem Kreuze lan-ge, wohl an dem Kreuze lan-
 an dem Kreuze, wohl an dem Kreuze lan-
 Kreuze lan-ge, wohl an dem Kreuze, wohl an dem Kreuze lan-

B. W. IV.

ge.
ge.
ge.
Tasto solo.

B. W. IV.