

J E S U S ,
als der
für das verlorne Schäflein
leidende und sterbende
S u f e S i r f e ,

JESUS
als der
für das
verlohrne Schäflein
leidend= und ster=
bende
Gute Hirte

G OTTFRIED HEINRICH
S T ÖLZEL

2 S, 2 A, 2 T, B (Soli), 2 S, 2 A, T, B (coro), 2 fl, 3 ob, fag, 2 vl, vla, vlc, b, org

V I O L O N C E L L O
F A G O T T O
B A S S O



Wolfgang Esser-Skala, 2020

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Violoncello Choral
e Basso

Choral

f

3

5

7

*Das verlorne
Schäflein
(Canto I)*

Recitativo

*Violoncello
e Basso*

Be-trüb-ter Fall! ach unglückfeelger Bi-ßen! Wie viel haft du mir doch ent -

4

ri - ßen? Mein Hir - te wieß ein schö-nes Pa - ra - dieß mir zur ver-gnüg-ten Wei - de

7

an. Ich war mit Hei - ligkeit und Unschuld an - ge-than; nun a - ber irr ich in der Wüf-ten durch wilde

10

Dorn und Hei-den hin. In meinem bö - sen Her-zen nif-ten verkehrte Nei-gungen, ver-gift'-ter Wuft und

13

Grauß, und brüten lau - ter Sün-den aus. O weh, daß ich al - fo ge - fal - len bin!

Violoncello e Basso

Aria

C *p*

5

9

13

17

21

da capo

*Das Gesetze
(Bassof)*

Recitativo

Auf Sün - de fol - get Fluch und Stra - fe. Du wuf - test dei-nes Hir-ten

Wil - len, dir war der rech - te Weg be - kandt, doch weil du dich da - von ge -

wandt, so muß an dir, boß-haf - ten Schaa-fe, sich Got-tes Zorn- - Ge-richt er - ful - len.

Violoncello e Basso

Aria

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The first staff begins with a dynamic of **p**. The subsequent staves show various melodic patterns, including eighth-note and sixteenth-note figures, with measure numbers 6, 12, 18, 23, 29, 35, 41, and 47 indicated. Measure 47 concludes with a **da capo** instruction.

Recitativo

Das Evangelium
(Alto I)

Violoncello
e Basso

Getroft! dein Hir-te liebt dich noch! O was verweilst du doch auf fein fo

fehn - liches Be - ge-hren zu ihm zu-rück zu keh-ren? Dein Ky - ri - e E - le - i-son

ift ihm ein an - geneh-mer Thon. Er richtet das zer-ftoß-ne Rohr ge-wiß empor, und nährt das

schwa - che Glau - bens- - Licht in der be - trüb - ten See - le, mit

fü - ßem Freu - den- - Oeh - le. Wer zu ihm kömmt, ver-stößt er nicht.

The musical score consists of four staves of music. The top staff is for Alto I, starting with a recitative section. The second staff is for Violoncello and Bass. The third staff begins at measure 7, featuring a soprano voice. The fourth staff begins at measure 10, featuring a bass voice. The lyrics are integrated into the musical lines, with each line of text corresponding to a specific measure or section of the score. Measure numbers 6, 7, 10, and 12 are indicated on the left side of the score.

Violoncello *e Basso* Aria

The musical score consists of nine staves of music for Violoncello and Basso Continuo. The first staff begins with a dynamic of **f**. The second staff starts at measure 7. The third staff begins at measure 13, with a dynamic of **p** and a measure number of 5 above the staff. The fourth staff begins at measure 24. The fifth staff begins at measure 32. The sixth staff begins at measure 39, with a dynamic of **f**. The seventh staff begins at measure 46, with a dynamic of **p**. The eighth staff begins at measure 53. The ninth staff begins at measure 59 and concludes with the instruction "da capo". The music features various note values, rests, and dynamic markings throughout the staves.

Der Evangeliste Recitativo

8 Erift auf die - fe Welt ge - boh - ren, zu fu - chen, was ver -

Violoncello e Basso

3 Ariofo

8 loh - ren. Erft fucht Er dich im Stall zu Beth - le - hem, mit wei - nen-den,

6

8 doch fü - ßen Lip - pen rief Er aus Sei - ner har - ten Krip -

8 pen: Wenn doch mein Schäf - lein, mein Schäf - lein zu mir käm, wenn doch mein

10 Recitativo

8 Schäf - lein, mein Schäf - lein zu mir käm! Er wolt als Jo - seph fliehn und in E - gyp - ten

13

ziehn, damit Er dei-ne Zu-flucht wür-de. Wie man-che schwe-re Bür-de nahm Er in Sei-nem Le-bens

16

Lauf um dei net wil-len wil - lig auf! Wie oft ließ Er, dich zu ge-win-nen, aus Lie-be Thrä-nen

19

rin - nen! Jetzt, da Er fter - ben will, ver-macht Er dir am En - de Sein Fleifch und

21

Blut im Neu - en Tef - ta - men - te. Ach ei - le doch in

23

je - nen gro - ßen Saal zu Sei - nem fü - ßen A - bend-mahl.

Violoncello Choral
e Basso

f

3

6

Aria

Violoncello e Basso

4

7

10

13

16

19

22

da capo

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The first staff begins with a forte dynamic (f) and a tempo marking 'Aria'. Subsequent staves are numbered 4, 7, 10, 13, 16, 19, and 22. Dynamic markings include piano (p) and forte (f). The score concludes with a 'da capo' instruction.

Recitativo

Der Evangeliste

Die Lie - be dei - nes Hir - ten will ih - re Schäf - lein nicht al -

Violoncello e Basso

3
lein in Brodt und Wein mit sei - nem Leib und Blut be - wir - then. Die

5
De-muth will ihn auch mit ei-nem Schurtz um - gür-ten. In die - fer min-dern

8
Tracht bückt sich der HErr der Se - ra - phi-nen zu sei-ner Jün-ger Fü - ßen hin und fucht durch diß Be -

11
mühn fie, und auch den, der auf Ver - rä - the-rey be-dacht, mit ei-nem Fuß-bad zu be - die-nen.

Violoncello e Basso **Aria**

12 8 **f**

Vln. **p**

4

7

10 **f**

13

15

18

21

24 **f** da capo

RECITATIVO 1.13 Ein böses Schaf von Jesu guter Heerde

Der Evangeliste Recitativo

8 Ein bö - fes Schaf von Je - su gu - ter Heer - de be-thört durch

Violoncello e Basso

3 8 schänd-li-chen Ge-winn, gibt Ihn, daß Er ge-töd - tet wer-de, den Wöl-fen in den Ra-chens

6 8 hin. Der Hir - te weiß, daß die Ver - rä - the - rey ein An-fang fei - nes Lei - dens

9 8 sey, und geht mit Dan-ken und mit Be-ten, am Oel-berg fol-ches an-zu - tre-ten.

Violoncello e Basso Choral

3

5

7

ARIA 1.15 Verlohrnes Schaaf, dein guter Hirte

Violoncello *e Basso* **Aria**

1 

5 

9 

12 

15 

19 

23 

27 

31 

Das Evangelium

(Alto II)

Das Gefetze

(Bassof)

Recitativo

Das Gefetze

Violoncello
e Basso

Gott muß durch Blut und Todt ver - föh - net feyn, es kof-te

3

Das Evangelium

auch dem Soh-ne felbst das Le-ben. Und die-fer hat sich in die Pein aus Lie-be für dich

6

Das Gefetze

hin-ge - ge-ben. Du soll-teft un-ter stfe-tem Weh ein e - wi-ges Geth-fe - ma-ne von

9

Das Evangelium

we - gen dei - ner Sün - den in je-nem Schwe - fel Pfuhl em - pfin - den. Dein

11

attaca

Hir - te a - ber reißt dich aus dem Fol - ter Hauß durch die-sen fau-ren Gang he-rauß.

*Das bewegte
Schäflein
(Canto I)*

Accompagnato

O Lie - be die nicht zu er-meßēn! Hat Gott denn Gott zu seyn ver-geßēn, daß

Violoncello
e Basso

er fo ängst - lich, fo ängstlich thut! Die höch-ste All-macht zagt, der ewgen

Kraft ent-geht der Muth. Es zit - tert der, auf

dem der Him-mel ruht. Mein gu - ter Hir - te klagt in sei - ner höchsten Noth:__

attaca

Aria

Violoncello e Basso

p

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The first staff (measures 1-3) starts with a dynamic **p**. The second staff (measures 4-6) shows a melodic line with eighth-note patterns. The third staff (measures 7-9) includes a bassoon-like line with sustained notes and grace notes. The fourth staff (measures 10-12) features eighth-note chords. The fifth staff (measures 13-15) has a more rhythmic pattern with sixteenth-note figures. The sixth staff (measures 16-18) continues the eighth-note chords. The seventh staff (measures 19-21) introduces a new melodic line with eighth-note patterns. The eighth staff (measures 22-24) concludes the section with eighth-note chords. Measure 25 begins a repeat section, indicated by a double bar line and a **da capo** instruction.

4

7

11

14

17

20

23

26

da capo

Recitativo

Der Evangeliste *Der Evangeliste*

*JESUS, der
gute Hirte*

Die Sünden Laft der ganzen Welt drückt sei - ne mat - ten Glieder zur Erden nie - der.

*Violoncello
e Basso*

4 *JESUS, der gute Hirte*

Er kniet, er fält_ auf das bethränkte An - ge - ficht und spricht: Mein

7 *Va - ter! kan es mög - lich feyn, fo ü - ber - he - be mich,* *fo ü - ber - he - be mich der schwe - ren*

10 *Pein, kan es mög - lich feyn, mein Va - - ter,* *kan es mög - lich feyn, fo ü - ber - he - be*

13 *mich der schwe - ren Pein.* *Doch will ich dei - nen Wil - len und nicht den mei - nigen,*

16 *Der Evangeliste*

und nicht den mei - ni-gen er - ful - len. Der einz - ge Trost auf die - fer Welt, den

19 *Adagio*

der ge-tre-u-e Hir-te von feiner Heer de kun-te ha-ben, liegt in dem tief-sten Schlaf be-graben. Drum öffnet

22

sich das Himmels Zelt. Ein En-gel muß ihm Stärkung bringen, damit Er mit dem To-de ringen und blutgen

25

Schweiß ver-gie-ßen kan. So heff - - tig, fo heff-tig grei - - fet Gott den

28

Sünden Bü - ßer an, fo heff-tig grei - 3 fet Gott den Sünden Bü - ßer an!

attaca

*Das reuige
Schäflein
(Canto I)*

Accompagnato

34

Violoncello
e Basso

37

40

43

Violoncello *e Basso* Aria *f*

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The first staff begins with a dynamic of *f*. The second staff starts at measure 8, with a dynamic of *p* at the beginning of the third measure. The third staff starts at measure 15, with a dynamic of *p* at the beginning of the fourth measure. The fourth staff starts at measure 22. The fifth staff starts at measure 29, with a dynamic of *f* at the beginning of the sixth measure. The sixth staff starts at measure 35. The seventh staff starts at measure 41. The eighth staff starts at measure 47. The score concludes with a final staff labeled "da capo".

Violoncello Choral
e Basso

The musical score consists of four staves of music. The first staff is for Violoncello (C-clef) and Basso Continuo (Bass clef). The second staff is for Basso Continuo (Bass clef). The third staff is for Violoncello (C-clef). The fourth staff is for Basso Continuo (Bass clef). The music is in common time. The notation includes quarter notes, eighth notes, sixteenth notes, and various rests. Measure numbers 1, 3, 5, and 7 are indicated above the staves.

*Das Evangelium
(Alto II)*

Recitativo

Laß ban - ge Furcht dich nicht zu - rü - cke ja - gen, dein gu - ter und ge - treu - er

Violoncello
e Basso

3 Hir - te hat al - les diß ge - tra - gen, daß dir ge - holp - fen wür - de. Sey gu - thes

6 Muths! Ein einz - ger Tropf - fen Bluts, der ihm vom An - ge - fisch - te

8 fällt, wiegt mehr als wie die Sün - de al - ler Welt.

Aria

Violoncello e Basso

9

16

24

31

39

48

56

64

da capo

Violoncello Choral
e Basso

3

5

7

RECITATIVO

2.1 Nun stellt sich der Verräther ein

Der Evangeliste Recitativo

Nun stellt sich der Ver - rä - ther ein, ein Jo - abs Kuß

Violoncello e Basso

3 *Ariofo*

foll fei - ner Boß - heit De - ckel feyn. Al - lein, was die - net diß Ver - stel - len? Der

6

gu - te Hir - te flie - het nicht, ob Er auch für die Schaa - fe fter - ben muß,

9 Recitativo

ob Er auch für die Schaa - fe fter - ben muß. Denn nur ein ein - tzig

12

Wort, das die - fer Gott Mensch spricht, könnt al - le Fein - de fäl - len. Steck,

15

Pe - tre, nur dein Schwerdt in fei - ne Schei - den, der Herr, der nicht der

17

En - gel Schutz be - gehrt, geht ger - ne an fein

19

Lei - den. Hör, wie Er mu - thig spricht:

Basso Aria

The musical score consists of eight staves of basso continuo music. Staff 1 starts with a forte dynamic (f) and continues with eighth-note patterns. Staff 2 begins with a piano dynamic (p). Staff 3 features a dynamic (f) in the middle. Staff 4 contains a dynamic (p). Staff 5 has a dynamic (f). Staff 6 includes a dynamic (p). Staff 7 ends with a dynamic (f). Staff 8 concludes with a dynamic (f).

4

7

10

13

16

19

22

26

Aria

*Basfono e
Violoncello*

Bassoon and Cello

The musical score consists of eight staves of music for Bassoon and Cello. The first staff starts with a dynamic of **f**. The second staff begins at measure 4 with a dynamic of **p**. Measures 7, 10, 13, and 16 start with dynamics of **f**. Measures 19 and 22 start with dynamics of **p**. Measure 26 ends with a fermata over a whole note.

1

4

7

10

13

16

19

22

26

Recitativo

Der Evangeliste

Der gro-ße Hir-te wird ge - schla-gen, da-rum zer-streut die Heer-de sich. Selbst Pe-trus,

*Violoncello
e Basso*

attaca

der ein Felß und Stein an Muth, Ver-stand und Treu wolt feyn, läßt sich aus Furcht ver - ja-gen.

Accompagnato

*Das Gefetze
(Basso)*

Ihr Sünder, denket nach, ob eu-re Boß-heit ih-res glei-chen hat?

*Violoncello
e Basso*

Den, wel-cher noch von blut-gen Schwei-ße triefft, den Gottes Zorn an eu - rer statt fo

heff-tig hat ge-prüft; den, der am Oel - berg mehr ge - fühlt, als wenn ein spitz-ger

Dorn, ein scharf-fer Gei - ßel-drat den gan - tzen Leib zer - wühlt; den wollt ihr

nun, da Strick und Ban - de ihn um - fa - ßen, al - lei - ne la - ßen?

Aria

Violoncello e Basso

7

13

19

25

31

37

43

49

Violoncello Choral
e Basso

The musical score consists of four staves of music for Violoncello and Basso Continuo. The first staff (measures 1-2) shows a simple harmonic progression in C major. The second staff (measures 3-4) introduces a melodic line with eighth-note patterns. The third staff (measures 5-6) continues the melodic line with eighth-note patterns. The fourth staff (measures 7-8) concludes the section with a final melodic line.

Recitativo

Der Evangeliste

Das Opf - fer al - ler Welt soll erst der Ho - he - prie - ster

Violoncello e Basso

3

fehn, drum wird er die - sem vor - ge - stellt. Auch Pe - trus

5

fol - get, doch von wei - ten. Von die - sem muß der gu - te Hir - te

7

Accompagnato

lei - den, daß er auch drey - mahl läug - nend spricht: Ich ken - ne die - ses

9

8 Men - schen nicht, ich ken - ne die - fes Men - schen nicht, ich ken - ne die - fes

11 [Recitativo]

8 Men - schen nicht. Doch Je - fus blickt ihn an, und das Ge-fchrey von ei - nem

13 [Accompagnato]

8 Hahn will dergeftalt in fei-nen Oh-ren schallen, daß Buß und Thränen Zeu - gen seyn, wie

16 [Recitativo]

8 hertz - lich er es muß be - reun, daß er fo schwer ge - fal - len.

Aria

Violoncello e Basso **p**

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

Violoncello Choral
e Basso

3

5

7

RECITATIVO

2.10 Man fucht viel falsche Zeugen

Der Evangeliste

*JESUS, der
gute Hirte*

*Violoncello
e Basso*

Recitativo

Der Evangeliste

JESUS, der
gute Hirte

Violoncello
e Basso

Man fucht viel fal - sche Zeu - gen, der Un - schuld Recht zu

beu - gen. Al - lein, ihr Zeug - niß stimmt nicht ü - ber - ein.

Doch auf des Ho - he - prief - ters Fra - gen, ob Er ein Sohn des Höch - sten

sey, will ihm der HErr zur Ant - wort fa - gen: Du sagsts, ich bins.

JESUS, der gute Hirte

Violoncello e Basso *Aria* *f*

6

12

18

23

28

34 Rittornello *f*

40

46

This musical score consists of eight staves of music for Violoncello and Basso Continuo. The first staff begins with a dynamic *f*. The score includes sections labeled "Aria" and "Rittornello". Measure numbers 6, 12, 18, 23, 28, 34, 40, and 46 are indicated at the start of each staff. The music features various dynamics, including *p* (piano) and *f* (forte), and includes both eighth-note and sixteenth-note patterns.

Das erschrockene Schäflein (Canto II)

Das Evangelium (Alto II)

Der Evangelist

Das Gefetze (Bass)

*Violoncello
e Basso*

Recitativo

Der Evangelist

Diß Wort wird auf der Feinde Zungen zu lauter Gottes Läfste-

3

rungen und ift die Schuld, wes wegen man dem Herrscher al-ler Welt das To-des Urtheil fällt. Hie-

7

rauf läßt sich der HErr in äußerster Geduld ver-spotten und ver-speyen. Man schläget und verdeckt fein

11

heil-ges An-ge-ficht und will, Er soll al-fo ver-steckt die Frev-ler pro-phe-zey-en. Ver - Das Gefetze

15

lohrnes Schaaf, erwäge, was Gottes Sohn erträgt! Denck a-ber auch dabey, daß deine Schuld es fey, die Ihn ver-

Accompagnato

19

ur-theilt, schmäht und schlägt. Weil du den Tod ver - bro-chen, wird die-ses Ur-theil Ihm ge -

22

spro-chen, und wenn dein Her-tze meint, Er mercke dei - ne Boß-heit nicht, so schlägst du ihn in das ver -

25

deck-te An-ge-ficht. Du speyst Ihm als der ärgl-te Feind auf die vor dich zer-rauff-te Wan-gen, so

[Recitativo]

28

Das erschrockene Schäflein
offt du wi-der Ihn auch den ge-ring-sten Fehl be-gan-gen. Mein Hertz er - bebt, wenn es be -

31

Das Evangelium
dencket, was ich verübt! In dem, der dich biß in den Tod geliebt, ist al-les dir geschen ket.

ARIA 2.13 Wenn auch deiner Seelen Schade

Violoncello e Basso **Aria**

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The first staff begins with a dynamic **f**. The second staff starts at measure 6. The third staff starts at measure 12. The fourth staff starts at measure 13. The fifth staff starts at measure 30. The sixth staff starts at measure 34. The seventh staff starts at measure 39. The eighth staff starts at measure 57. Measure 66 concludes the page.

Measure 1: Violoncello and Basso Continuo play eighth-note patterns. The Basso Continuo has a sustained note under the first eighth note of the Violoncello.

Measure 6: Violoncello plays eighth-note pairs. Basso Continuo plays eighth notes.

Measure 12: Violoncello plays eighth-note pairs. Basso Continuo plays eighth notes.

Measure 13: Violoncello plays eighth-note pairs. Basso Continuo plays eighth notes. Dynamic **p** is indicated.

Measure 30: Violoncello and Basso Continuo play eighth-note pairs.

Measure 34: Violoncello and Basso Continuo play eighth-note pairs. Dynamic **f** is indicated.

Measure 39: Violoncello and Basso Continuo play eighth-note pairs. Dynamic **p** is indicated. Measure 40 begins with a dynamic **tr**.

Measure 57: Violoncello and Basso Continuo play eighth-note pairs.

Measure 61: Violoncello and Basso Continuo play eighth-note pairs. Dynamic **f** is indicated.

Measure 66: Violoncello and Basso Continuo play eighth-note pairs. The bassoon part ends with a fermata over the last note.

*Das danckbare**Schäflein**(Canto II)**Das Evangelium**(Alto I)**Violoncello
e Basso*

Recitativo

Das danckbare Schäflein

Das Evangelium

Wie kan ich Ihm doch danck-bar seyn?

Be-reu-e dei-ne Schuld,

er-grei-fe sei-ne

Musical score for 'Wie kan ich Ihm doch danckbar seyn?'. The score consists of two staves. The top staff is in G major (indicated by a sharp sign) and common time (indicated by 'C'). It features three vocal parts: 'Das danckbare Schäflein' (Canto II) in soprano, 'Das Evangelium' (Alto I) in alto, and 'Violoncello e Basso' in basso. The lyrics for the first section are: 'Wie kan ich Ihm doch danck-bar seyn? Be-reu-e dei-ne Schuld, er-grei-fe sei-ne'. The bottom staff is in G major and common time, played by the 'Violoncello e Basso'. The lyrics for the second section are: 'Huld, und folg Ihm stets in Kreutz und Un-ge-mach als ein ge-treu-es Schäf-lein nach.' The score is numbered '4' at the beginning of the second section.

Violoncello e Basso

Aria

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The key signature is one sharp (F#). The time signature is 6/8 throughout. The dynamics include *p* (piano), *f* (forte), and *p** (pianissimo).

- Staff 1:** Violoncello part. Measure 1 starts with a bass note followed by eighth-note pairs. Measure 2 begins with a bass note followed by eighth-note pairs. Measure 3 begins with a bass note followed by eighth-note pairs. Measure 4 begins with a bass note followed by eighth-note pairs. Measure 5 begins with a bass note followed by eighth-note pairs. Measure 6 begins with a bass note followed by eighth-note pairs. Measure 7 begins with a bass note followed by eighth-note pairs. Measure 8 begins with a bass note followed by eighth-note pairs.
- Staff 2:** Basso Continuo part. Measures 6-10. Measure 6: bass note followed by eighth-note pairs. Measure 7: bass note followed by eighth-note pairs. Measure 8: bass note followed by eighth-note pairs. Measure 9: bass note followed by eighth-note pairs. Measure 10: bass note followed by eighth-note pairs.
- Staff 3:** Basso Continuo part. Measures 11-15. Measure 11: bass note followed by eighth-note pairs. Measure 12: bass note followed by eighth-note pairs. Measure 13: bass note followed by eighth-note pairs. Measure 14: bass note followed by eighth-note pairs. Measure 15: bass note followed by eighth-note pairs.
- Staff 4:** Basso Continuo part. Measures 16-20. Measure 16: bass note followed by eighth-note pairs. Measure 17: bass note followed by eighth-note pairs. Measure 18: bass note followed by eighth-note pairs. Measure 19: bass note followed by eighth-note pairs. Measure 20: bass note followed by eighth-note pairs.
- Staff 5:** Basso Continuo part. Measures 24-28. Measure 24: bass note followed by eighth-note pairs. Measure 25: bass note followed by eighth-note pairs. Measure 26: bass note followed by eighth-note pairs. Measure 27: bass note followed by eighth-note pairs. Measure 28: bass note followed by eighth-note pairs.
- Staff 6:** Basso Continuo part. Measures 30-34. Measure 30: bass note followed by eighth-note pairs. Measure 31: bass note followed by eighth-note pairs. Measure 32: bass note followed by eighth-note pairs. Measure 33: bass note followed by eighth-note pairs. Measure 34: bass note followed by eighth-note pairs.
- Staff 7:** Basso Continuo part. Measures 35-39. Measure 35: bass note followed by eighth-note pairs. Measure 36: bass note followed by eighth-note pairs. Measure 37: bass note followed by eighth-note pairs. Measure 38: bass note followed by eighth-note pairs. Measure 39: bass note followed by eighth-note pairs.
- Staff 8:** Basso Continuo part. Measures 40-44. Measure 40: bass note followed by eighth-note pairs. Measure 41: bass note followed by eighth-note pairs. Measure 42: bass note followed by eighth-note pairs. Measure 43: bass note followed by eighth-note pairs. Measure 44: bass note followed by eighth-note pairs. The section ends with *da capo*.

Violoncello Choral
e Basso

The musical score consists of four staves of music for Violoncello and Basso Continuo. The first staff (measures 1-2) shows a simple harmonic progression with quarter notes and half notes. The second staff (measures 3-4) continues this pattern. The third staff (measures 5-6) introduces a more complex bass line with eighth-note patterns. The fourth staff (measures 7-8) concludes the section with a final harmonic cadence.

Der Evangeliste

Das erschrockene Schäflein (Canto I)

Violoncello e Basso

Recitativo

Der Evangeliste

8 Kaum geht der Sonnen Licht am Himmel wieder auf, so bringt der mord-be-gier-ge

4 Hauf den HErrn vors welt-li-che Ge - richt. In - de - ßen treibt mit scharf-fen Bi - ßen das

7 ängst - li - che Ge - wi - ßen den schänd-li - chen Ver - rä - ther an, zu fa - gen: daß er Un-recht hab ge -

10 than, weil er un-schul-dig Blut ver - ra - then. Er hofft sich zwar, der Angst im Tem - pel zu ent -

13 la - den, [und] gibt die drey - ßig Sil - ber - lin - ge, so er zum Lohn der Un - ge -

15

rech - tig - keit em - pfin - ge, ver - zweiff - lungs - voll zu - rück. Doch drauf er -

Accompagnato
Das erschrockene Schäflein

17

henckt er sich an ei - nen Strick. Ver - damm - ter

19

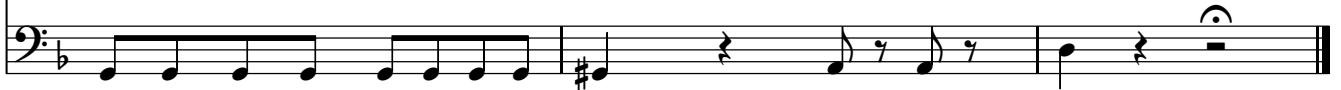
Sa-tans Griff, wo-durch er vie - le See - len fäl - let! Wenn er die Sün - den vor der That als

22

Staub und Sand vor - stel - let, doch, wenn man sie be - gan - gen hat, zu gro - ßen Fel - sen macht, die

25

offt dem Glau - bens Schiff be - trübt den Un - ter - gang ge - bracht.



Violoncello e Basso

Aria

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The key signature is one flat, and the time signature is common time. The dynamics include **f**, **p**, and **(b)**. Measure numbers 5, 10, 14, 19, 23, 28, 34, and 38 are indicated. The score concludes with a **da capo** instruction.

5

10

14

19

23

28

34

38 da capo

Recitativo

Der Evangeliste

Der HErr, der schon zu-vor ge - sagt, Er wür-de un - ter Macht der

Violoncello e Basso

3

Hey - den den Tod des Kreu - tzes mü - ßen lei - den, wird pein - lich vor Pi -

5

la - to an - ge-klagt: daß Er des Vol - ckes Treu vom Kayfer ab und auf sich wen - de, in -

8

dem Er selbst ge - stän - de, daß Er ein Kö - nig sey. Pi - la - tus fo - der-te von

11

ihm das Zeug - niß fel - ber ab, wo-rauf Er ihm zur Ant - wort gab:

Violoncello e Basso *Aria*

The musical score consists of six staves of music for Violoncello and Basso Continuo. The first staff begins with a forte dynamic (f) followed by a piano dynamic (p). The second staff starts with a forte dynamic (f). The third staff starts with a piano dynamic (p). The fourth staff starts with a forte dynamic (f). The fifth staff starts with a piano dynamic (p). The sixth staff ends with a forte dynamic (f).

Recitativo

Der Evangeliste

8 Pi - la-tus fin-det kei-ne Schuld an ihm. Jedoch der Priester Un-ge-stüm fährt weiter

Violoncello e Basso

4 8 noch mit Kla-gen fort. Der Hey-land a - ber fagt kein eintz-ges Wort.

Violoncello
e Basso

noch mit Kla-gen fort. Der Hey-land a - ber fagt kein eintz-ges Wort.

Violoncello Aria
e Basso *p*

6

12

17

22

27

33

38

43

Violoncello Choral
e Basso

Choral

f

3

5

7

Recitativo

Der Evangeliste

8 Der Un - schuld Son - nen Licht foll in dem Mar - ter Krey - fe

13 wan - dern von ei-nem Un - thier zu dem an - dern. Drum bringt man Je - sum

18 nun vor des He - ro - des Hoff - ge - richt. Doch schwey - get Er

23 auf viel Be - fra - gen und muß zu - letz ein wei - ßes Kleid zum Schimpf zu - rü - cke tra - gen.

attaca

Accompagnato

*Das Gefetze
(Basso)*

Violoncello
e Basso

3

mit, daß du dem Höchf - ten gleich zu seyn ge - glaubt. Er - schrick, ver - lohr - nes

6

Schaaf, vor der Ge-rech - tig-keit, die Gott all-hier er - ge - hen läßt! Und glau-be fest, du

9

seyst in dei - nem fünd - li-chen Ge - wand aus Got-tes An - ge-ficht ver - bannt.

Aria

Violoncello e Basso

Violoncello e Basso

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The key signature is A major (two sharps). The time signature is common time (indicated by '3'). The dynamics include forte (f), piano (p), and forte (f). The score is divided into measures numbered 5, 10, 15, 20, 25, 30, and 35, followed by a repeat sign and the instruction 'da capo'.

5

10

15

20

25

30

35

da capo

Recitativo

Der Evangeliste

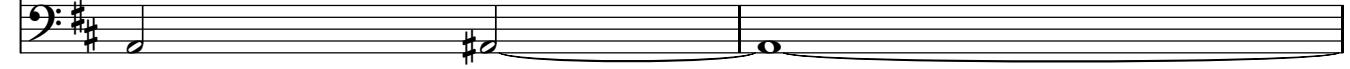


He - ro - des und Pi-la-tus fe - hen, daß Je-fu Fey zu viel ge -

Violoncello e Basso

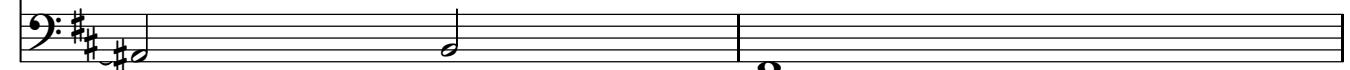
3 

sche - hen, drum zeigt der Letz - te - re den nei - di - fchen Ver - kläg - nern des HER-ren



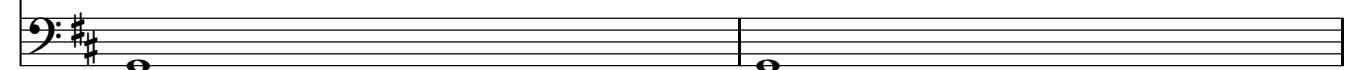
5 

Un - fchuld Son - nen - klar, will auf das Of - ter - feft nach der Ge - wohn - heit



7 

le - ben, und statt des Bar - ra-bae, der ein ge - fang - ner Mör - der



9

war, Ihm fei - ne Frey - heit wie - der - ge - ben. Des fie fisch a - ber

11

doch aus Boß - heit we - gern. Sie fu - chen Bar - ra - bam, den

13

Wolff, den Mör - der, zu be - freyn und wol - len ü - ber das un - fchuld - ge

15

Lamm das Cru - ci - fi - - ge schreyen.

Accompagnato

*Das Evangelium
(Alto II)*



*Violoncello
e Basso*



3

an. Diß e - ben, daß der Fein-de Lift gantz un - ver - mö - gend ist, ihm ein - ges Unrecht auf - zu -



6

[Arioso]

bür-den, diß ifts, was dich er - freu - en kan. Denn lei - det Gott, der kei - ne Schul - den



9

hat, an dei - ner ftatt, fo kanft du nun desfef - ten Glau - bens



11

le - ben: In Je - fu fey dir al - le Schuld ver - ge - ben.



Violoncello e Basso Aria

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The key signature is one sharp, indicating G major. The time signature is 12/8 throughout. The dynamics are marked with *f*, *p*, and *c* (coda). The first staff begins with a forte dynamic (*f*). Measures 3 through 23 show various melodic patterns, including eighth-note and sixteenth-note figures. Measure 12 features a dynamic change to *p*. Measure 23 concludes with a coda, indicated by a large *coda* symbol.

3

6

9

12

15

18

21

23

Violoncello e Basso

Choral

The musical score consists of three staves of music. The top staff is for the Violoncello and Basso Continuo, indicated by the text "Violoncello e Basso". The middle staff is labeled "Choral". The bottom staff is also for the Violoncello and Basso Continuo. The key signature is C major (one sharp). The time signature is common time. Measure 1 starts with a quarter note followed by a half note, then a quarter note, a half note, and a quarter note. Measure 2 starts with a half note, followed by a quarter note, a half note, and a quarter note. Measure 3 starts with a half note, followed by a quarter note, a half note, and a quarter note. Measures 4 through 7 are identical, showing a pattern of eighth notes followed by quarter notes.

1
Violoncello e Basso
Choral

2
Violoncello e Basso

3
Violoncello e Basso

4
Violoncello e Basso

5
Violoncello e Basso

Der Evangeliste Recitativo

Nach - dem der Gei - ßel scharf - fer Zahn den heil - gen Leib zer -

Violoncello e Basso

3
8 ri - ßen, legt Ihm der ra-send-tol - le Hauff den Pur-pur Man-tel an und setzt Ihm ei - ne

6
8 Kro - ne von spitz-gen Dor-nen auf, gibt Ihm ein Rohr in fei - ne rech-te Hand, fällt

9
8 doch aus Spott und Hoh - ne zu sei-nen Fü - ßen, fängt an, als Kö - nig Ihn zu

11

grü-ßen, speyt a - ber auch zu - gleich Ihm in das An - ge - ficht und schont des blut-gen

Haupts mit har-ten Schlä-gen nicht. Nach-dem Er al - so zu - ge - richt und ü-ber-all von

Blut und Spei - chel naß, führt Ihn Pi - la - tus selbst he - raus und spricht:

Seht, welch ein Mensch ist das, seht, welch ein Mensch ist das.

Accompagnato

*Das Gesetze
(Bassof)*

*Violoncello
e Basso*

Be - spie - gelt euch, ge - schminck - te Pfau - en, in die - sem blut - gen Jam - mer

3

Bild! O bleibt ihr hier vor Furcht und Grau - en, von Angst und Schre - cken un - er -

5

füllt, fo müßt ihr här - ter noch als Stein und wilder als ein Hey - de feyn. Ach!

8 [Recitativo]

Sünder, ach erwä - ge! So viel Wunden, Beul und Schläge, fo viel Ver - spotten und Ver spey en zahlt Jesus

11

jetzt dem Rich - ter dar, dich vom Ge - rich - te zu be - frey - en, das deines Hochmuths Straf - fe war.

Violoncello e Basso *Aria*

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The key signature is C major (one sharp). The time signature is common time. The dynamics and performance instructions include:

- Measure 1: *f*
- Measure 5: *p*
- Measure 9: *f*, *p*
- Measure 13: *f*
- Measure 19: *f*
- Measure 24: *f*
- Measure 29: *p*
- Measure 33: *p*
- Measure 39: *da capo*

Measure numbers are indicated at the beginning of each staff: 1, 5, 9, 13, 19, 24, 29, and 33.

Recitativo

Der Evangeliste

Die Fein - de fah - ren im - mer fort, den Rich - ter zu der Un-schuld

Violoncello e Basso

Mord mit Schrey - en zu be - we - gen. Je - doch Pi - la - tus setzt da -

ge - gen: Es fey nichts straf - bah-res an Ihm zu fin - den. So foll die

Kla - ge sich nun - mehr auf die-fes grün - den: Es ha - be ihr Ge -

9

setz den Tod Ihm zu - ge - dacht, weil Er sich selbst zu Got - tes

11

Sohn ge - macht. Pi - la - tus will hie - rau auf zur Ant - wort Ihn ver -

13

bin - den mit Vor - wand, daß fein Tod und Le - ben bey ihm

15

ftün - den. Drum that Er sei - nen Mund mit die - sen Wor - ten auf:

Violoncello e Basso

Aria

p

The musical score consists of three staves of music. The top staff is for the Violoncello, indicated by a bass clef and the instruction "Violoncello e Basso". The middle staff is for the Basso Continuo, indicated by a bass clef and the instruction "e Basso". The bottom staff is for the Violoncello. The key signature is C major (two sharps), and the time signature is 4/4. The first measure starts with a dynamic "p" (piano). The music features eighth-note patterns, with some notes having stems pointing up and others down. Measure 4 begins with a change in harmonic rhythm, indicated by a vertical bar line and a new measure number. Measure 7 begins with a vertical bar line and a new measure number.

Recitativo

Der Evangeliste

8 Pi - la - - tus will fo - fort sich ey - fri - ger be -

*Violoncello
e Basso*

3

8 ftre - ben, die Frey - heit Ihm zu ge - ben. Je - doch der Fein - de

5

8 Wort bringt ihm die fchnö - de Mey - nung bey: daß er, gäb er den

7

8 Kla - gen kein Ge - hör, des Kay - fers Freund nichtsey, weil Je - fus

9

8 sich für ei - nen Kö - nig hielt. So - bald er Men - schen-furcht

11

im Hert - zen fühlt, bricht er den To - des Stab, nimmt Wa - ßer, wäscht die Hän-de

ab, und will an Je - fu Blut und Pein hie - mit un - schul - dig

feyn. Al - lein das Volck lädt fre - vent - lich diß un - schul - di - ge

Blut auf sich. Den Bar - ra-bam stellt man auf frey - en Fuß, da

[Ariofo]

Je - fus noch vor sei - nem To - de die scharf-fe Gei - bel lei - den muß.

*Das wehmüthige
Schäflein
(Canto II)*

Accompagnato

Ifts nicht ge - nug, daß mein ge - treu - er Hir - te fein To-des

*Violoncello
e Basso*

3

Ur - theil an - ge - hört? Wird Ihm die har - te Jam - mer Bür - de durch Blut und

5

Wun - den noch ver - mehrt! O mehr als Ty - ger - haff - te Wuth! Die

7

Mord - be-gier er-fäufft sich sonst im war - men Blut, doch hier, da Je - su

9

Blut wie Ströh - me flie - ßet, thut es nichts mehr, als daß es Oel ins Feu - er

11

gie - ßet. Ach ed - ler Leib! da - rum zer - fleischt man dich fo

13

fehr und läßt dich faßt von al - lem Blu - te leer, weil mein ver -

15

derb - tes Fleisch und Blut gar nie - mahls gu - tes thut.

Aria

Violoncello e Basso

7

12

18

24

30

36

42

46

The musical score consists of eight staves of basso continuo music. Staff 1 (measures 1-6) starts with a forte dynamic (f) and features eighth-note patterns. Staff 2 (measures 7-11) begins with a piano dynamic (p) and includes a change to common time (indicated by '3'). Staff 3 (measures 12-16) continues with eighth-note patterns. Staff 4 (measures 17-21) maintains eighth-note patterns. Staff 5 (measures 22-26) includes a dynamic marking 'f'. Staff 6 (measures 27-31) begins with a piano dynamic (p) and ends with a forte dynamic (f). Staff 7 (measures 32-36) starts with a piano dynamic (p) and ends with a forte dynamic (f). Staff 8 (measures 37-41) begins with a forte dynamic (f) and ends with a forte dynamic (f). Staff 9 (measures 42-46) begins with a forte dynamic (f) and ends with an 'attaca' instruction.

Violoncello Choral
e Basso

The musical score consists of seven staves of music for Violoncello and Basso Continuo. The first staff is labeled 'Violoncello Choral' and 'e Basso'. The key signature is one flat (B-flat). Measure 1 starts with a half note followed by a quarter note, then a half note, then a quarter note. Measures 2 and 3 show a continuation of this pattern. Measure 4 begins with a half note, followed by a quarter note, then a half note, then a quarter note. Measures 5 and 6 continue this pattern. Measure 7 begins with a half note, followed by a quarter note, then a half note, then a quarter note. Measures 8 and 9 conclude the section.

1 Choral
e Basso

2

3

4

5

6

7

Violoncello Choral
e Basso

1

3

5

Der Evangeliste Recitativo

Das Kreutz, da - ran man Je - sum hefftet, trägt Er, biß auf den Todt ent -

Violoncello e Basso

kräfftet, auf den verwundten Rü - cken fort, biß Si-mon von Cy - re-nen, der von dem Fel - de kam,

es, doch ge-zwun-gen, ü - ber-nahm. Viel Weiber folg - ten Ihm mit Thrä - nen biß zum be-stimm-ten

Ort, Ihn zu be-kla - gen, nach. Zu die-sen wandt Er sein Ge - ficht und sprach:

attaca

Accompagnato

JESUS, der gute Hirte

Ihr Töchter von Je-ru-fa-lem, beweint mich nicht, weint über euch und eu-re Kinder. Denn

Violoncello e Basso

A musical score for a single voice part. The key signature is one sharp, indicating G major. The time signature is common time (indicated by 'C'). The vocal line begins with a quarter note 'G', followed by a half note 'F#', another half note 'F#', and a quarter note 'E'. This pattern repeats three more times. The lyrics 'ja, man wird bey künfft-gen Ta-gen' are written below the notes. The vocal line continues with a half note 'D', another half note 'D', and a quarter note 'C'. This pattern repeats three more times. The lyrics 'mit Furcht und Zit-tern fa - gen: Glück-fe - lig ift der' are written below the notes.

A musical staff in bass clef and one flat key signature. The melody consists of a whole note, a half note, a sharp half note, a sixteenth-note cluster (four notes), a quarter note, and a eighth-note.

A musical score for voice and piano. The vocal line begins with a rest followed by a series of eighth-note chords. The lyrics start in measure 8 with "Leib, der kei-ne Frucht ge-zeugt! Glückfe - lig ist das Weib, das nie gefäugt! Da wer-den sich die". The piano accompaniment consists of sustained notes and chords.

A musical score fragment for bassoon or cello. The key signature is one sharp (G major). The bass clef is present. The first measure shows a dotted half note followed by a eighth note and a quarter note. The second measure shows a quarter note followed by a half note. The third measure shows a quarter note followed by a half note. The fourth measure shows a half note followed by a quarter note. The fifth measure shows a quarter note followed by a half note. The sixth measure shows a half note followed by a quarter note. The seventh measure shows a half note followed by a quarter note. The eighth measure shows a half note followed by a quarter note.

Musical score for the text "Sün-der aus Ban-gig-keit und Schrecken mit Felsen fu-chen zu be-decken." The score consists of a single melodic line on a treble clef staff. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The measure number is 11. The vocal line starts with a half note, followed by eighth notes, then a quarter note, and so on, creating a rhythmic pattern that matches the text. The lyrics are written below the staff.

A musical staff in bass clef and common time. It features a key signature of one sharp (F#) and one flat (B-flat). The staff contains several notes and rests: a whole note, a half note, a quarter note, a eighth note, a sixteenth note, a eighth note, and a quarter note.

14
8 diß am grünen Holtz be-gehn, was wird man sich am dür-ren un - terftehn?

A musical score for bassoon, showing two measures. The key signature is one flat. Measure 11 starts with a eighth note followed by a sixteenth-note pattern of B-flat, A, B-flat, C, B-flat, D. Measure 12 starts with a quarter note followed by a sixteenth-note pattern of B-flat, A, B-flat, C, B-flat, D, then a eighth note followed by a sixteenth-note pattern of B-flat, A, B-flat, C, B-flat, D.

Aria

Violoncello e Basso

8

15

23

30

37

45

53

61

Adagio da capo

Recitativo

Der Evangeliste

Kaum als Er zu der Sche-del - ftät - te in großer Mat - tig-keit ge-lan-get

*Violoncello
e Basso*

3

war, bot man, als ob man Mit-leyd hät - te, Ihm Myrr-hen Wein nebft Gall und E - ßig

dar. Doch als Ers schmeckt, wolt Ers nicht trin-cken. Drauf wurd Er an das

Kreutz und bey - derseits zur Rech-ten und zur Lin-cken, zwey Ü - bel-thä - ter an - ge-pflöckt, Pi -

9

la - ti Schrifft da-bey, daß Er der Ju - den Kö - nig fey, zu o-berst an das Kreutz ge-steckt.

12

la - ti Schrifft da-bey, daß Er der Ju - den Kö - nig fey, zu o-berst an das Kreutz ge-steckt. *attaca*

Accompagnato

Das Evangelium (Alto I)

Er-schrock-nes Schäf-lein, komm nach Gol-ga-tha! Schau, dei-nes Hir-ten Ar-me find

Violoncello e Basso

4

lieb-reich aus-ge-spannt, daß Er sich dein er-bar-me und dir das Pa-ra-dieß auf-schlie-ße, da -

7

raus du warst ver-bannt. Sein Kreutz wird dir zum Baum des Le-bens, an fol-chem blüht die

10

Frucht, die dei-ner Keh-len fü-ße, und die du nicht ver - ge-bens so fehn-lich haft ge-sucht.

Violoncello e Basso

Aria

The musical score consists of eight staves of music for Violoncello and Basso Continuo. 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 starts with a forte dynamic (f). The fourth staff starts with a piano dynamic (p). The fifth staff starts with a forte dynamic (f). The sixth staff starts with a piano dynamic (p). The seventh staff starts with a forte dynamic (f). The eighth staff concludes with a forte dynamic (f) and a da capo instruction.

6

12

18

24

30

36

42

48

da capo

Violoncello e Basso

Choral

3

5

*Der Schächer
(Alto II)*

Recitativo

Der Evangeliste

Der Evangeliste

JESUS, der
gute Hirte

Violoncello
e Basso

3

8 Klei - de warff schon das Krie - ges Volck das Loß, als Er die hoch - be - trüb - ten

5

8 Bey - de, Ma - ri - am und Jo - han - nem, fah, zu

7

8 wel-chen die - fes Wort vom Kreutz he - rab ge-schah: Weib, fie - he,

JESUS, der gute Hirte

10

8 die - fer ift dein Sohn, und du folst sei - ne Mut - ter feyn. Und

Der Evangeliste

12

die fü - rü - ber gin - gen, be - leg - ten Ihn bey al - ler fei - ner

14

Pein mit Läf - te-run - gen, Spott und Hohn, des glei - chen auch, die bey Ihm

16

hin - gen. Biß der zur rech - ten Hand des Hir - ten

18

Un - schuld doch er - kant und in buß - fert - ger See - len Angst als ein ver -

20

lohr - nes Schäf - lein fich mit die - sem Glau - bens Wort zu Ihm ge - wandt:

23 [Arioso] Der Schächer

25

mich, wenn du in dei - nem Reich, in dei-nem Reich an-langst. ⁸

27 [Recitativo] Der Evangelist [Arioso] JESUS, der gute Hirte

Wo - rauf der HER - re sich ver - neh - men ließ: Ich fa - - ge dir, glaub * du es__ fi - cherlich, glaub du es__ fi - cherlich, heut

29

du es__ fi - cherlich, glaub du es__ fi - cherlich, heut

31 attaca

war - tet noch auf dich das schö - ne Pa - ra - dieß.

Das glaubende Schäflein (Canto I)

Accompagnato

Violoncello e Basso

3

O Lip - pen! die von Ho - nig trie - fen. O

Mund! der aus dem Tod ins Le - ben ru - fen kan.

5

Nun hör ich kei - nen Teu - fel an, wie fehr er

7

auch mit Höl - len - flam - men droht.

9

Braußt im - mer hin, ihr

10

furch - ter - li - chen Tief - fen, er - öff - ne,

11

Ab - grund, dei-nen Ra - chen; da ich bey mei - nem Hir - ten bin, kan

13

ich die größ - te Noth, die fonst die Sün - de macht, ver-la - chen.

Violoncello *e Basso* Aria

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The key signature is one flat, and the time signature varies between common time and 3/4. The dynamics include *p*, *f*, and *crescendo*. Measure numbers 1 through 50 are indicated above each staff.

1
Violoncello *e Basso* Aria

7

13

19

25

31

37

44

50

Violoncello Choral
e Basso

3

5

RECITATIVO 4.13 Und um die sechste Stunde

Recitativo

Der Evangeliste *Der Evangeliste*

JESUS, der
gute Hirte

Violoncello
e Basso

Und um die sech-ste Stun-de ward ei-ne di-ce Fin-ster-niß. Da-bey vernahm man

Accompagnato

JESUS, der gute Hirte

diß aus Je-fu Mund-e: Mein Gott! Mein Gott! Wa-rum haf-tu mich ver-la-

[Recitativo]

Der Evangeliste

- ßen? Die Fein-de trie-ben ih-ren Spott ge-wohn-ter -

JESUS, der gute Hirte **Der Evangeliste**

ma-ßen, fo-gar mit Je-fu Angst-ge-schrey. Er a-ber rief: Mich dürftet. Und ei-ner

von den Knechten lief, nahm einen Schwamm, steckt sol-chen auf ein Rohr, und hielt dem fast er-würgten

The musical score consists of five systems of music. System 1 (measures 8-13) features a soprano vocal line and a cello basso part. The vocal line starts with 'JESUS, der gute Hirte' and continues with 'Und um die sechste Stun-de ward ei-ne di-ce Fin-ster-niß. Da-bey vernahm man'. System 2 (measures 14-19) shows a soprano vocal line and a cello basso part. The vocal line includes 'diß aus Je-fu Mund-e: Mein Gott! Mein Gott! Wa-rum haf-tu mich ver-la-'. System 3 (measures 20-25) features a soprano vocal line and a cello basso part. The vocal line begins with 'ben?' and continues with 'Die Fein-de trie-ben ih-ren Spott ge-wohn-ter -'. System 4 (measures 26-31) shows a soprano vocal line and a cello basso part. The vocal line includes 'ma-ßen, fo-gar mit Je-fu Angst-ge-schrey. Er a-ber rief: Mich dürftet. Und ei-ner'. System 5 (measures 32-37) features a soprano vocal line and a cello basso part. The vocal line concludes with 'von den Knechten lief, nahm einen Schwamm, steckt sol-chen auf ein Rohr, und hielt dem fast er-würgten'.

16 JESUS, der gute Hirte

8 Lamm auf folche Wei - fe Y - sopen und E - ßig vor. Hie - rauf wird Je - fus laut: Es ist voll -

19 Der Evangeliste [Arioso] JESUS, der gute Hirte

8 bracht. Und a - ber-mahl schrie Er mit gant - zer Macht: Mein

21 Va - ter, ich be - feh - le mei - nen Geift in dei - ne Hän - de.

[Recitativo]

23 Der Evangeliste

8 Und als Er nun ge - zah - let und ge - leift, was Er doch nicht ge - raubt, fo

26

8 neig - te sich mit sei - nem blut - gen Haupt fein Le - ben auch zum En - de.

Coro

Violoncello e Basso *f*

4

7

10

13

17

20

24

28

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The first staff (measures 1-3) shows a rhythmic pattern of eighth and sixteenth notes with dynamic markings *f* and *p*. The second staff (measures 4-6) features eighth-note patterns with a dynamic *p*. The third staff (measures 7-9) includes a bassoon-like part with eighth-note patterns and a dynamic *p*. The fourth staff (measures 10-12) shows eighth-note patterns with a dynamic *p*. The fifth staff (measures 13-15) includes a bassoon-like part with eighth-note patterns and a dynamic *p*. The sixth staff (measures 17-19) shows eighth-note patterns with a dynamic *p*. The seventh staff (measures 20-22) includes a bassoon-like part with eighth-note patterns and a dynamic *p*. The eighth staff (measures 24-26) shows eighth-note patterns with a dynamic *p*. The ninth staff (measures 28-30) includes a bassoon-like part with eighth-note patterns and a dynamic *p*.

*Das erschreckte
Schäflein
(Canto II)*

Accompagnato



*Violoncello
e Basso*



6 in mir an zu sto-cken.

O Furcht! o Ban-gig-keit! Der Him-mel



9 geht in ei-nem Trau-er Kleid und hül-let sei-nen Schein in schwarz-e Trau-er De-cken



12

ein. Es be-bet Hertz und Geift, denn ja, die Er-de zit-tert un-ter



15

mir und schei - net zu zer - fal - len. Ich feh,

17

wie dort und hier bei fürch - ter - li - chen Knal - len ein Felß zer -

19 [Recitativo]

springt, ein Berg zer - reißt. Wo - hin, ach Gott! wo - hin foll ich er -

21 Ariofo

schreck - tes Schäf - lein fliehn? Der Him - mel scheint durch sei - nen Blick mich zu ver -

23

ja - gen, die Er-de bebt, die Er-de bebt, mich fer - ner nicht zu tra-gen.

Violoncello *e Basso* Aria

The musical score consists of eight staves of music for Violoncello and Basso Continuo. The key signature is one flat, and the time signature is common time. The dynamics include *f*, *p*, and *f*. The vocal line begins with a melodic line, followed by harmonic support from the cello/bass. The score includes measure numbers 6, 12, 18, 24, 30, 36, 42, and 49, with a 'da capo' instruction at the end.

6

12

18

24

30

36

42

49 da capo

ARIOSO 4.17 Erschrecktes Schäflein, fliehe nicht!

*Das Evangelium
(Alto II)*

[Arioso]

1 Er - schreck - tes Schäf - lein, flie - he nicht, er-schreck - tes

Violoncello
e Basso

3 Schäf - lein, flie - he nicht, flie - he nicht! Zeigt die Na - tur dir ihr er-zürnt Ge -

6 ficht, fo fie - he ü - ber dich nach Je - fu zu - geschloßnen Au-gen, nach

9 Je - fu zu - geschloßnen Au-gen, die wer - den dir zum Trof-te, zum Trof-te tau -

12 gen. Er - bebt der gef - te Grund der Er - den und

14

sprin - gen Fel - sen auch ent - zwey, laß dir da -

rum nicht ban - ge wer - den, du bift in dei - nes Hir - ten Wun -

den vor al - len Un - fall, vor al - len Un - fall frey. Da

schlie - ße dich mit fef - ten Glau - ben ein und ru - he nach der Pein, ru - he

nach der Pein, nach der Pein, die du zu - vor, die du zu - vor em - pfund - den.

Violoncello Choral
e Basso

The musical score consists of four staves of music for Violoncello and Basso Continuo. The first staff (Violoncello) starts with a C-clef, common time, and a key signature of one flat. The second staff (Basso Continuo) starts with a bass F-clef, common time, and a key signature of one flat. Both staves continue through measures 1 to 7, with the Violoncello providing harmonic support and the Basso Continuo providing the harmonic foundation. Measure 1 begins with a half note in C, followed by quarter notes in D, E, F, G, A, and B. Measure 2 begins with a half note in C, followed by quarter notes in D, E, F, G, A, and B. Measure 3 begins with a half note in C, followed by quarter notes in D, E, F, G, A, and B. Measure 4 begins with a half note in C, followed by quarter notes in D, E, F, G, A, and B. Measure 5 begins with a half note in C, followed by quarter notes in D, E, F, G, A, and B. Measure 6 begins with a half note in C, followed by quarter notes in D, E, F, G, A, and B. Measure 7 begins with a half note in C, followed by quarter notes in D, E, F, G, A, and B.

Recitativo

Der Evangeliste

Der A - bend brach nun an, als Jo - seph, der dem

Violoncello e Basso

3

HER - ren zu - ge - than, um den er - blaß - ten Leich - nam ba - te.

5

Pi - la - tus wun - ders-voll, daß er be - reits ver - ftor - ben

7

wä - re, gab die - fer Bit - te gern Ge - hö - re. Und al - so nahm er Ihn vom

9

Kreutz. Auch Ni - co - de - mus kam, der vor - mahls in der

11

Nacht bey Je - fu war, und brach - te Spe - ce - rey - en dar.

[Accompagnato]

Mit die - fen bun - den fie des HErrn ent - feel - te Glie - der
pizz.

in rei - ne Lei - chen Tü - cher ein, ver - deck - ten

drauf des Gra - bes Höh - le, ver - deck - ten drauf des Gra - bes

Höh - le mit ei - nen gro - ßen Stein.

The musical score consists of two staves. The top staff is for voice (soprano) and the bottom staff is for basso continuo. Measure 11 starts with a forte dynamic. Measure 13 begins with a forte dynamic and includes a pizzicato instruction for the basso continuo. Measure 15 features a melodic line with grace notes. Measure 17 includes slurs and grace notes. Measure 19 concludes with a fermata over the basso continuo staff.

Terzetto

Violoncello e Basso

The musical score consists of eight staves of music for Violoncello and Basso. The first staff begins with a dynamic of *f*. The second staff starts at measure 4 with a dynamic of *f*. The third staff starts at measure 7. The fourth staff starts at measure 10. The fifth staff starts at measure 13. The sixth staff starts at measure 16. The seventh staff starts at measure 19. The eighth staff starts at measure 22. The music features various dynamics including *f*, *p*, and *p*, and includes slurs, grace notes, and sixteenth-note patterns.

Das getröstete Schäflein (Canto I)

Recitativo

So hat dich denn der Lie - be Macht, o Hirt und Bi - schoff mei - ner

Violoncello e Basso

[Accompagnato]

3 See - le, ans Kreutz zum Todt, ja biß ins Grab ge - bracht. Ach, daß ich

6 doch mit tau-fend Zun-gen red-te! zu prei - fen, was du mir er - wie-fen. Ach, daß ich

9 doch gnug Wa - ßers hät-te, in ei - ner See von Lie - bes Thrä - nen zu zer -

12 [Recitativo]

flie - ßen. Doch weil ich weiß, daß ich für dei-ne Lie-be dir kei-nen größern Danck kan

15 Ariofo

ge - ben, als wenn ich mich be - fleiß, zu Eh-ren dir zu le - ben. So fol - len jetzt aus

18

danck - be - feel - ten Trie - be auf dei - nem Lei - chen Stein, auf

20

dei - nem Lei - chen Stein dir mei-ne Sin - nen auf - ge-opf - fert feyn.

Violoncello Coro
e Basso pp

The musical score consists of eight staves of music for Violoncello (e Basso) in Coro style. The key signature is one flat, and the time signature is common time (indicated by '2'). The dynamics are primarily 'pp' (pianissimo). The music is divided into measures by vertical bar lines. Measure 8 starts with eighth-note patterns. Measure 16 introduces more complex eighth-note figures. Measure 23 features eighth-note pairs. Measure 30 includes a sixteenth-note figure. Measure 37 shows eighth-note pairs again. Measure 44 has a melodic line with eighth-note pairs. Measure 51 continues the eighth-note patterns. Measure 58 concludes with a dynamic marking 'f' (fortissimo) and a fermata over the final note.

Musical score for Violoncello and Basso Continuo. The score consists of two staves. The top staff is for the Violoncello (Cello), indicated by a bass clef, and the bottom staff is for the Basso Continuo, indicated by a bass clef. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The music is labeled "Choral". The notes are primarily eighth and sixteenth notes, with some sustained notes and grace notes. Measure 11 starts with a half note followed by an eighth note, then a sixteenth note followed by a half note. Measure 12 starts with a half note followed by an eighth note, then a sixteenth note followed by a half note.

Violoncello Choral
e Basso

The musical score for Violoncello and Basso Continuo, labeled "Choral". The score consists of two staves. The top staff is for Violoncello (C-clef) and the bottom staff is for Basso Continuo (F-clef). Both staves are in common time and key signature of one flat. The music features eighth-note patterns with various slurs and grace notes.