

Continuo

Markus Passion  
BWV 247  
Vor der Predigt

Johann Sebastian Bach

1. Chorus

The score is divided into measures by vertical bar lines. Measure numbers are placed to the left of the first note of each measure. The key signature changes frequently, indicated by sharp and double sharp symbols. Measure 1 starts in A major (3 sharps). Measures 5-9 start in E major (1 sharp). Measures 13-17 start in D major (no sharps or flats). Measures 21-25 start in G major (2 sharps). Measures 29-33 start in C major (no sharps or flats). The final measure, V.S., starts in F major (1 sharp). The score ends with a final measure at the bottom right.

5

9

13

17

21

25

29

33

V.S.

2

37



41



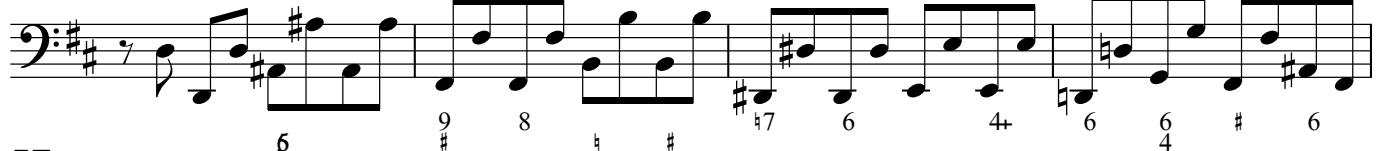
45



49



53



57



61



65



67



|| ♭ C

1 2a. Recitativo

Und nach zween Ta - gen war Os - tern, und die Ta - ge der süs - sen Brod - te, Und die Ho - hen

6

3

prie - ster und Schrifft - ge - lehr - ten such - ten, wie sie Ihn mit Lis - ten grif - fen und töd - te - ten. Sie spra - chen

6

6 6 6 6 6 6

6 2b. Chorus

a - ber:

11

15

18 2c. Recitativo

Und da Er zu Be - tha - ni - en war in Si - mo - nis, des Aus - sä - tzi - gen

20

Hau - se, und saß zu Ti - sche, da kam ein Weib, die hat - te ein Glaß mit un - ge - fälsch - tem und

6 6 6 2

V.S.

22

köst - li-chem Nar-den-Was-ser; und sie zer-brach das Glaß, und goß es auf sein  
Haupt. Da wa ren et - li - che, die wur-den un - wil - lig, und spra - chen:

24

27 2d. Chorus

32

37

42

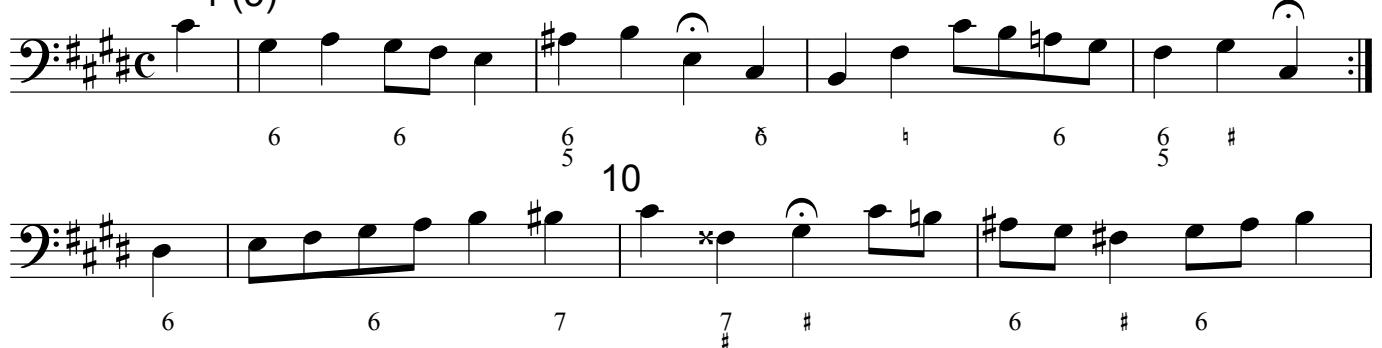
47

52

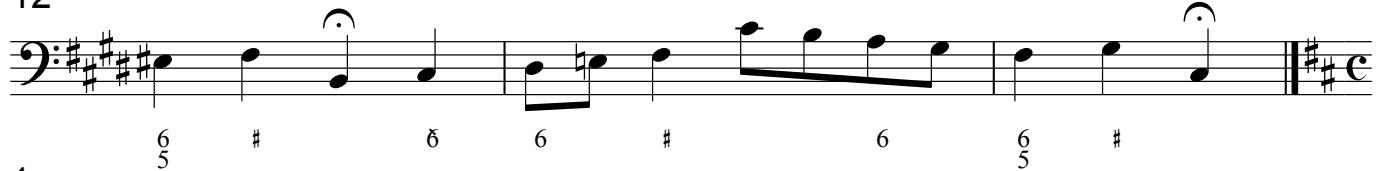
56

Measure numbers 22 through 56 are present above the staves, indicating the progression of the musical piece.

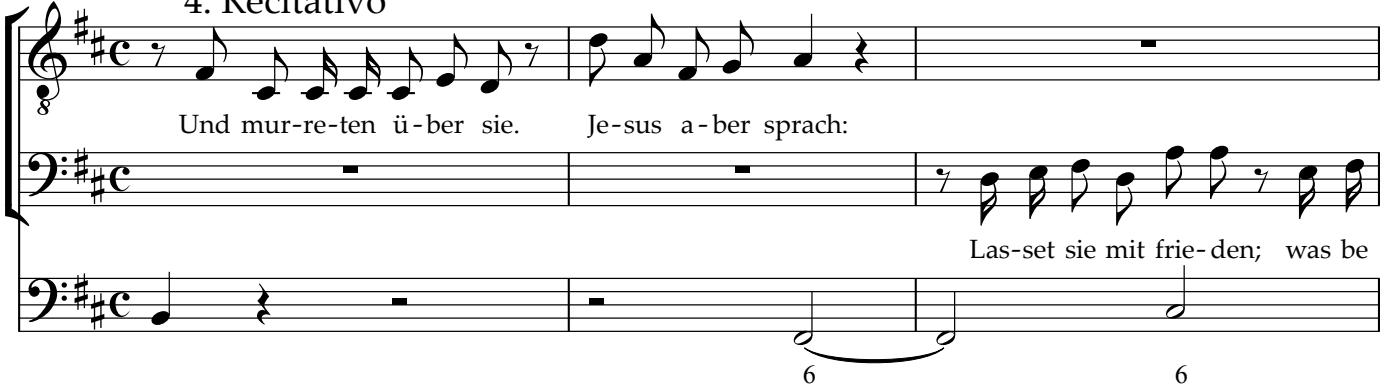
60

3. Choral  
1 (5)

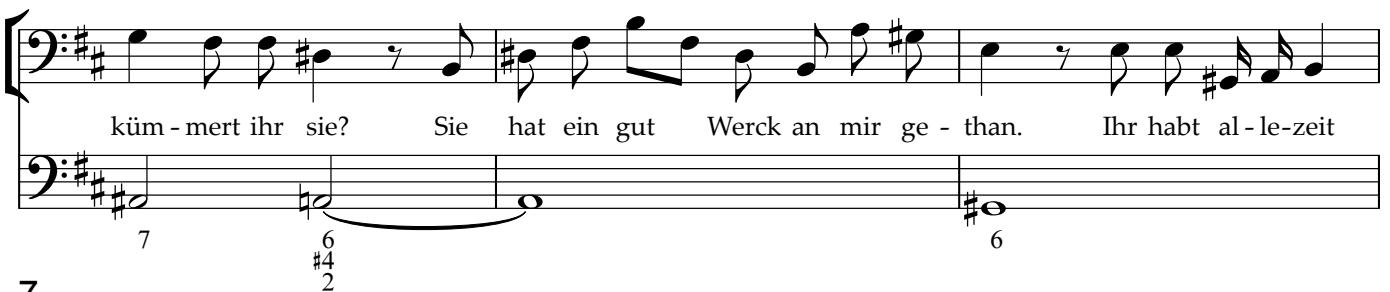
12



## 4. Recitativo



4



7



V.S.

6

9

<img alt="Musical score for voices and basso continuo, page 6-9. The score consists of two staves. The top staff is for voices (Soprano, Alto, Tenor, Bass) and the bottom staff is for basso continuo. The key signature is A major (three sharps). Measure 6: 'thun; mich a-ber habt ihr nicht al-le- zeit.' Measure 7: 'Sie hat ge-than, was sie konn-te; sie ist zu-vor' (with a basso continuo bass line below). 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(empty measure) Measure 939: (empty measure) Measure 940: (empty measure) Measure 941: (empty measure) Measure 942: (empty measure) Measure 943: (empty measure) Measure 944: (empty measure) Measure 945: (empty measure) Measure 946: (empty measure) Measure 947: (empty measure) Measure 948: (empty measure) Measure 949: (empty measure) Measure 950: (empty measure) Measure 951: (empty measure) Measure 952: (empty measure) Measure 953: (empty measure) Measure 954: (empty measure) Measure 955: (empty measure) Measure 956: (empty measure) Measure 957: (empty measure) Measure 958: (empty measure) Measure 959: (empty measure) Measure 960: (empty measure) Measure 961: (empty measure) Measure 962: (empty measure) Measure 963: (empty measure) Measure 964: (empty measure) Measure 965: (empty measure) Measure 966: (empty measure) Measure 967: (empty measure) Measure 968: (empty measure) Measure 969: (empty measure) Measure 970: (empty measure) Measure 971: (empty measure) Measure 972: (empty measure) Measure 973: (empty measure) Measure 974: (empty measure) Measure 975: (empty measure) Measure 976: (empty measure) Measure 977: (empty measure) Measure 978: (empty measure) Measure 979: (empty measure) Measure 980: (empty measure) Measure 981: (empty measure) Measure 982: (empty measure) Measure 983: (empty measure) Measure 984: (empty measure) Measure 985: (empty measure) Measure 986: (empty measure) Measure 987: (empty measure) Measure 988: (empty measure) Measure 989: (empty measure) Measure 990: (empty measure) Measure 991: (empty measure) Measure 992: (empty measure) Measure 993: (empty measure) Measure 994: (empty measure) Measure 995: (empty measure) Measure 996: (empty measure) Measure 997: (empty measure) Measure 998: (empty measure) Measure 999: (empty measure) Measure 1000: (empty measure)</p>

23

wur-den sie froh, und ver-hie-ßen ihm das Geld zu ge - ben.

6                    6                    6  
4                    4                    2

25

Und er su - che-te, wie er Ihn füg - lich ver - rie - the.

6, 4, 2            6, 4, 2

5. Choral<sup>1</sup>

5

6                    6                    6

9

6                    6                    6  
4                    2

1 6a. Recitativo

Und am er - sten Ta - ge der süs - sen Brod - te, da man das Os - ter - lamm

6

3 op - fer - te, spra - chen sei - ne Jün - ger zu Ihm:

4  $\frac{3}{4}$

5 6b. Chorus

6

9

13

16 6c. Recitativo

Und er sand - te sei - ner Jün - ger zween, und sprach zu ih - nen:

Ge - het

6

18

hin in die Stadt, und es wird euch ein Mensch be -

6  $\frac{7}{4}$

19

geg - nen, der trägt ei - nen Krug mit Was - ser, fol - get ihm nach, und wo er hin-

21

ge - het, da spre-chet zu dem Haus-Wirth: Der Mei - ster lässt dir

23

sa - gen: Wo ist das Gast-Haus, da - rin-nen ich das Os - ter-lamm es - se mit mei - nen

25

Jün - gern? Und er wird euch ei - nen gro - ßen Saal zei - gen, der ge -

27

pflas-tert und be - rei - tet ist, da-selbst rich - tet für uns zu.

6

29

Und die Jün-ger gien-gen aus, und ka-men in die Stadt, und fun - dens, wie Er

V.S.

10

31

ih-nen ge-sa - get hat - te, und be - rei - te - ten das Os - ter-lamm. Am A-bend a - ber

4 3                    6

34

kam Er mit den Zwölf - fen, und als sie zu Ti - sche sa - ßen, und a - ßen, sprach

<sup>6</sup>  
<sub>b5</sub>

<sup>b7</sup>

36

Je - sus:

Wahr-lich, ich sa - ge euch: Ei - ner un - ter euch, der mit mir is - set,

6

38

Und sie wur-den trau - rig, und sag - ten zu Ihm:

wird mich ver - ra - then.

<sup>b7</sup>    <sub>6</sub>    <sub>5</sub>    <sub>4</sub> <sup>h</sup>    <sub>4</sub> <sup>b</sup>    <sub>b</sub>

<sub>b7</sub>

41

6d. Chorus

ei - ner nach dem an - dern:

<sub>b</sub>    <sub>7</sub>    <sub>7</sub> <sup>b7</sup>    <sub>7</sub> <sup>b7</sup>    <sub>7</sub> <sup>b7</sup>

**44**

6e. Recitativo

Und der an - de - re:  
Judas  
Bin ichs?

**7. Choral**

**1**

**4**

**7**

**10**



15

sprach:

Und nahm den

Neh - met, es - set, das ist mein Leib.

18

Kelch, und dan - cket, und gab ih-nen den, und sie trun-cken al - le da raus, Und Er sprach zu

ih - nen:

Das ist mein Blut des neu - en Tes-ta - men - tes, das für

vie - le ver - gos - sen wird. War-lich, ich sa - ge euch, daß ich hin -

27

fort nicht trin - cken wer - de vom Ge - wäch-se des Wein - stocks,

V.S.

14

30



bis auf den Tag, da Ichs neu trincke in dem Rei-che Got - tes.

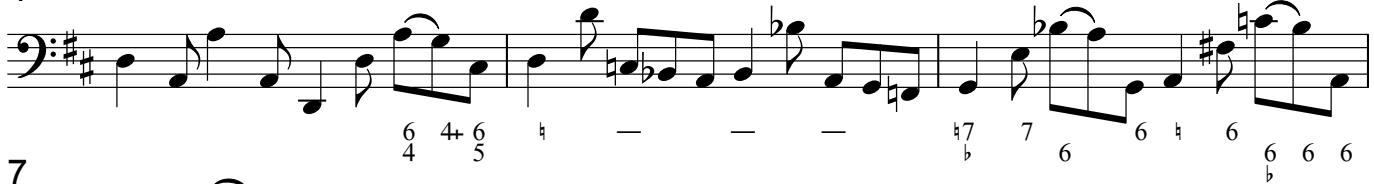
6                    6                    6                    6 6                    6 6                    6 6

## 19. Aria (Alto)



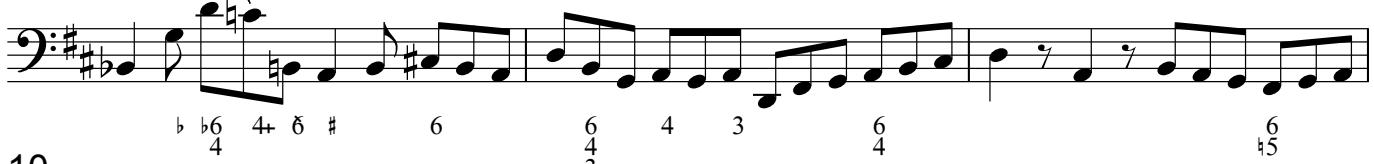
7                    6                    6                    6 6                    3 4+ 6 6                    6 3 6

4



6 4+ 6                    6                    6                    6 6                    6 6 6

7



6 4+ 6                    6                    6                    6 6                    6 6 6

10



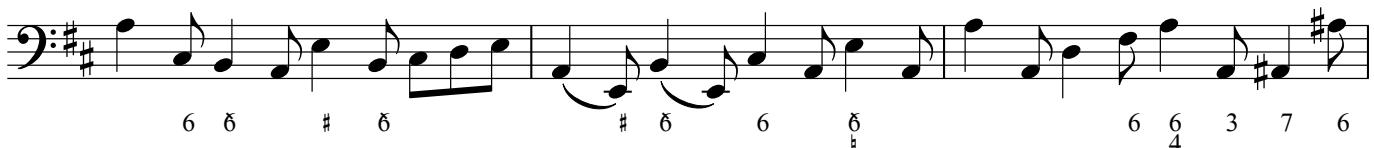
6 3                    6 4+ 7 6                    6 4                    6 3                    6 4                    6 5

13



7 6 6                    6 6 6 6                    4+ 7 4                    6 4 4 5                    4 3 6 4 4                    6 4 4 5

16



6 6                    6                    6                    6 6                    6 6 3 7 6

19



#                    3 — 6                    #                    6 4                    6 5                    b 6

22



3 6 7                    4+ 6 4                    — — 7                    4+ 6 6                    6 4+ 6 6                    6 6 6                    6 4+ 6

25

28

31

34

37

40

43

45

48

51

16

54

57

60

63

66

69

72

75

78

80

10. Recitativo

Und da sie den Lob - Ge - sang ge - spro-chen hat - ten,

gien-gen sie hin-aus an den Oel-Berg. Und Je-sus sprach zu ih-nen:  
Ihr wer-det euch in die-ser Nacht

al-le an mir är-gern. Denn es ste-het ge-schrie-ben: Ich wer-de den Hir-ten schla-gen, und die

Schaa - fe wer-den sich zer - streu-en. A - ber nach-dem ich auf - er-ste - he, will

ich für euch hin - ge - hen in Ga - li - lä - am.

18

11. Choral  
1 (7)

14

1

12. Recitativo

4

7

9

Er re-det a-ber noch wei-ter:  
du mich drey-mahl ver-leug-nen.

6      6      #      6

11

Ja, wenn ich mit dir ster-ben müß-te, wollt ich dich nicht ver-leug-nen.

b      6      b      3      b

20

1      13. Aria (Tenore)

8

15

21

27

33

40

46

52

58

64

The musical score continues through measure 58, featuring alternating bass and tenor staves. The bass staff uses a bass clef and 6/8 time, while the tenor staff uses a bass clef and 4/4 time. Measure 58 includes a dynamic marking of  $\frac{2}{4}$ . Measures 64-67 show a continuation of the pattern.

71

78

84

90

96

102

108

114

120

127

133

## 14. Recitativo

Des-sel - bi-gen glei-chen sag-ten sie al - le. Und sie ka-men zu dem

Und sie ka-men zu dem

Des-sel - bi-gen glei-chen sag-ten sie al - le.

6  
4 #

4

Ho - fe, mit Nah-men Geth - se - ma- ne, und Er sprach zu sei nen Jün- gern:

Se - tzet euch

Und nahm zu sich

10 4  
12

Pe-trum und Ja-co-bum und Jo-han-nem, und fieng an zu zit-tern und zu za-gen,

13

und sprach zu ih- nen:

Mei-ne See-le ist be - trü - bet bis an den

16

Todt,  
ent-hal-tet euch hie und wa-chet.

$\flat$        $\flat 6$        $\flat 5$        $\flat 7$

## 15. Choral

1

6      11      1

6      2      6      5      7      9      7      3      6      6/4 6/4 6/4 2      6      6/5 9 6 6/5 8 7

16. Recitativo

Und gieng ein we-nig für-baß, fiel auf die Er-den, und be - tet, daß, so es mög-lich

wä - re, die Stun-de für-ü - ber gien-ge, und sprach:

Ab - ba, mein Va - ter, es

ist dir al - les mög - lich, ü - ber - he - be mich die - ses Kelchs, doch

nicht, was ich will, son - dern was du willt.

17. Choral  
1 (5)

Musical score for organ, basso continuo, and soprano voice. The score consists of three staves. The top staff is for the organ, the middle staff is for the basso continuo, and the bottom staff is for the soprano voice. The music is in common time, with a key signature of one flat. Measure numbers 6 through 10 are indicated below the staves. Measure 6: Organ has a sixteenth-note pattern. Basso continuo has a sustained note. Soprano has eighth notes. Measure 7: Organ has eighth notes. Basso continuo has eighth notes. Soprano has eighth notes. Measure 8: Organ has eighth notes. Basso continuo has eighth notes. Soprano has eighth notes. Measure 9: Organ has eighth notes. Basso continuo has eighth notes. Soprano has eighth notes. Measure 10: Organ has eighth notes. Basso continuo has eighth notes. Soprano has eighth notes.

1 18. Recitativo

Und kam, und fand sie schla-fend. Und sprach zu Pe-tro:  
 Si-mon, schlä-fest du? ver

6

4 möch-test du nicht ei-ne Stun-de mit mir zu wa-chern? Wa-chet und

6 be-tet, daß ihr nicht in Ver-su-chung fal-let. Der Geist ist wil lig, a-ber das Fleisch ist

9 Und gieng wie der hin und be-tet, und sprach die-sel-bi-gen Wor-te.  
 schwach.

12 Und kam wie-der, und fand sie a-ber-mahl schla-fend, (denn ih-re

14

Au-gen wa-ren voll Schlafs,) und wus-ten nicht was sie ihm ant-wor te-ten. Und

6 5 6 5 4 3

17

er kam zum drit - ten mahl, und sprach zu ih - nen:

Ach!

6

19

wollt ihr nun schla - fen und ru - hen? Es ist ge - nug, die Stund ist

6 5 6 4 3 7

21

kom - men. Sie - he des Men-schen Sohn wird ü - ber-ant-wor - tet in der Sün - der

7 7

23

Hän-de. Ste-het auf, und laßt uns ge-hen. Sie-he, der mich ver - räth, ist na he.

7 6

## 1 19. Aria (Soprano)

This page contains 29 measures of bassoon music, starting at measure 5 and ending at measure 33. The key signature is B-flat major (two sharps). Measure 5 begins with a sixteenth-note pattern. Measures 6-10 show a mix of eighth and sixteenth notes. Measures 11-15 continue the rhythmic pattern. Measures 16-20 introduce a new melodic line with eighth and sixteenth notes. Measures 21-25 feature eighth-note patterns. Measures 26-30 continue the eighth-note patterns. Measure 31 concludes the page.

37

37

41

43

46

50

53

## 20. Recitativo

1

Und als - bald, da Er noch re - de - te, kam her - zu Ju - das der Zwöl - fen

3

ei - ner, und ei - ne gro - ße Schaar mit ihm, mit Schwer - dten und mit

V.S.

30

5 Stan - gen, von den Ho - hen - pries - tern und Schrift - ge - lehr - ten und Ael - tes - ten.

7 Und der Ver rä - ther hat - te ih - nen ein Zei - chen ge - ge - ben und ge - sagt: wel - chen ich küs - sen

10 wer - de, der ists, den grei - fet, und füh - ret ihn ge - wiß.

13 Und da er kam, trat er bald zu Ihm und sprach zu Ihm:

15 Und küs - se - te Ihn.  
Rab - bi! Rab - bi.

1 21. Aria (Alto)

5      7 5      5 4      3 6      6 4      7 6 5      7 5 3      6 5      6 4 2      7 5 4 2      8 5 3      6 4 2      7 4 2

9      8      7      6      7      6      6 4      5 3

8      5 3      7 5      6 4 2      5 3      6 4

10      6 5 4 3      5 3 7 4 2      5 4 3 7 2      5 4 3 6 4 2 7 7 #

14      9      8      9 7      5 3      6 5      6 5      6      9      8      6 5      4 2

17      7      6      6 4 5      5 4      5 4

19      6 5 4 2      7 6 5      6 5 4 3      6 4 2 9 8      7 6 7 6

23      6 4 5 2      7 6 5      6 5 4 3      6 4 2 9 8      7 6 7 6

26      6 4 5      -      5      7 5      7 5      7

28      6 5      7 5      5 4 3      6 5 4 5      7 7

32

31

Musical staff for measure 31. The staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth notes with some sixteenth-note patterns. Below the staff, the notes are numbered with their corresponding fingerings: 6, 6, 7, 9, 8, 7, 4, 2, 5, and 3.

34

Musical staff for measure 34. The staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth notes with some sixteenth-note patterns. Below the staff, the notes are numbered with their corresponding fingerings: 6, 6, 7, 7, 6, 5, 6, 4, 2, 7, 8, 5, 3, 6, 4, 2, 7, 4, 2, 9, 3, 8, 7, 6, 7, 6, 2, 7, 6, and 6.

38

Musical staff for measure 38. The staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth notes with some sixteenth-note patterns. Below the staff, the notes are numbered with their corresponding fingerings: 6, 4, 5, 3, -, 8, 5, 3, 7, 5, 6, 4, 2, 5, 3, 6, 4, 5, and 6, 4, 5.

42

Fine

Musical staff for measure 42. The staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth notes with some sixteenth-note patterns. Below the staff, the notes are numbered with their corresponding fingerings: 6, 6, 4+, 6, and 6.

44

Musical staff for measure 44. The staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth notes with some sixteenth-note patterns. Below the staff, the notes are numbered with their corresponding fingerings: 7, 5, 3, 6, 4+, 5, 6, 7, 5, and 4.

47

Musical staff for measure 47. The staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth notes with some sixteenth-note patterns. Below the staff, the notes are numbered with their corresponding fingerings: 7, 6, 4+, 6, 7, 6, 4+, 6, and 6.

50

Musical staff for measure 50. The staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth notes with some sixteenth-note patterns. Below the staff, the notes are numbered with their corresponding fingerings: 7, 5, 3, 6, 4+, 5, 6, 7, 6, 7, 5, 4, and 5.

53

Da Capo al Fine

Musical staff for measure 53. The staff begins with a bass clef, a key signature of two sharps, and a common time signature. The notes are primarily eighth notes with some sixteenth-note patterns. Below the staff, the notes are numbered with their corresponding fingerings: 6, 5, 7, 6, 7, 6, 5, 7, 6, 5, 7, 5, 4, and 5.

1 22. Recitativo

8 Die a - ber leg-ten ih-re Hän-de an Ihn und grif-fen Ihn.  
Ei-ner

4 6 6 4 3 6  
a - ber von de - nen, die da-bey stun den, zog sein Schwerdt aus, und schlug des

6 Ho-hen-pries-ters Knecht, und hieb ihm ein Ohr ab.  
Und Je - sus ant-

9 wor - te-te und sprach zu ih-nen:  
Ihr seyd aus-ge-gan-gen, als zu ei-nem Mör-der, mit

12 Schwer-dten und mit Stan-gen, mich zu fa-hen. Ich bin täg-lich beyeuch im Tem-pel ge-we-sen, und

15 ha - be ge - leh - ret, und ihr habt mich nicht ge - grif - fen.

17 A - ber, auf daß die Schrift er - füll - let wür - de.

1 23. Choral

7

12

1 24. Recitativo

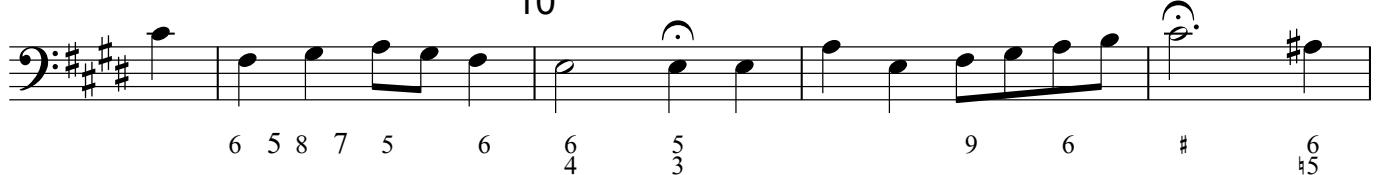
Und die Jün-ger ver-lie-ßen Ihn al-le, und flo-hen. Und es war ein Jüng-ling, der fol-ge-te Ihm

nach; der war mit Lein-wand be-klei-det auf der blo-ßen Haut; und die Jüng-lin-ge grif-fen ihn.

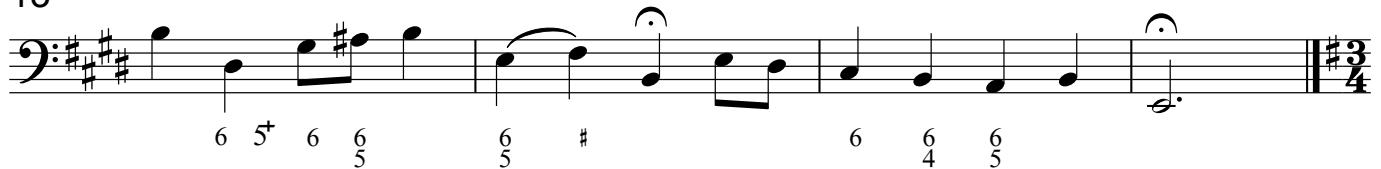
Er a - ber ließ den Lein-wand fah-ren, und flo - he bloß von ih-nen.

25. Choral<sup>1 (5)</sup>

10



13



36

## Nach der Predigt

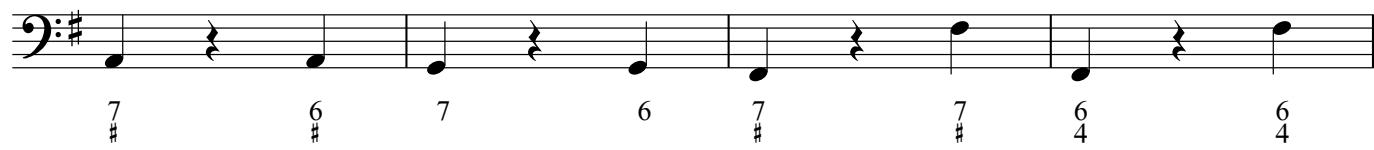
1 26. Aria (Tenore)



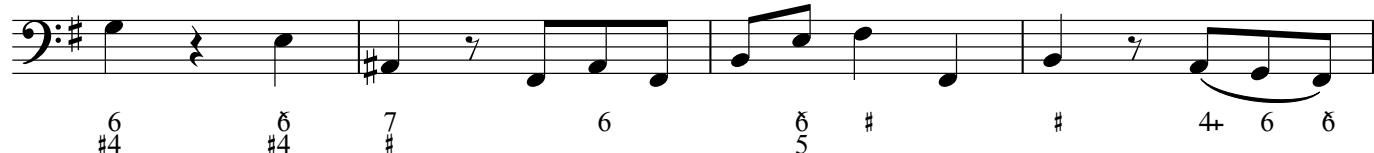
9



14



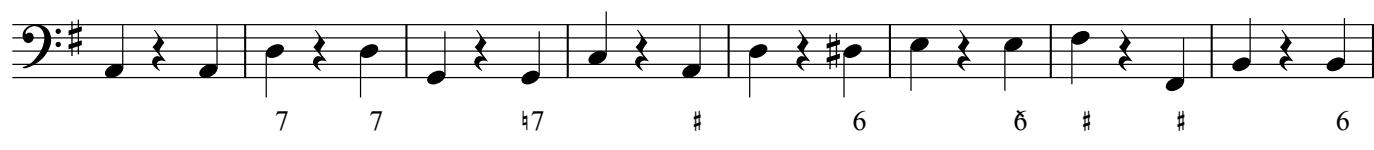
18



22



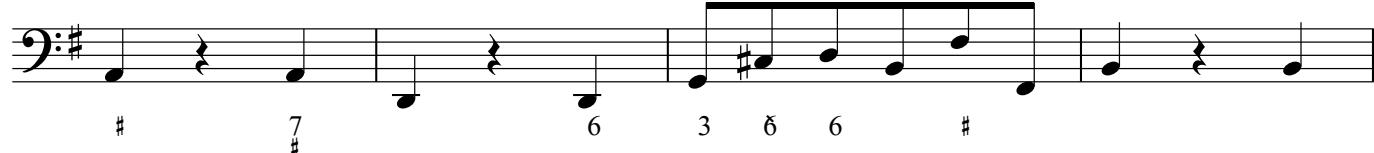
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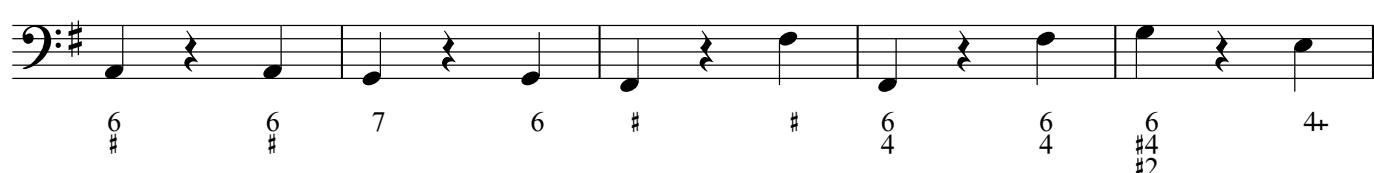
35



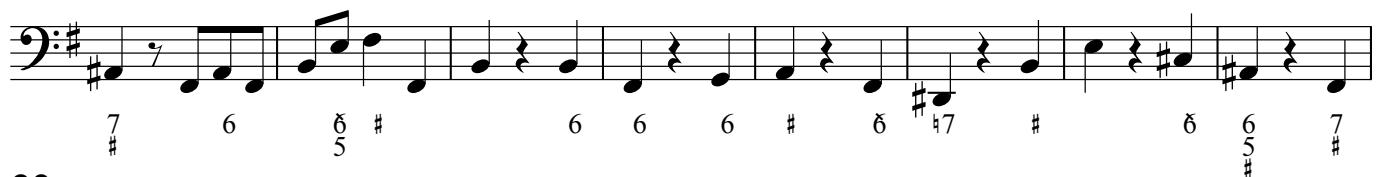
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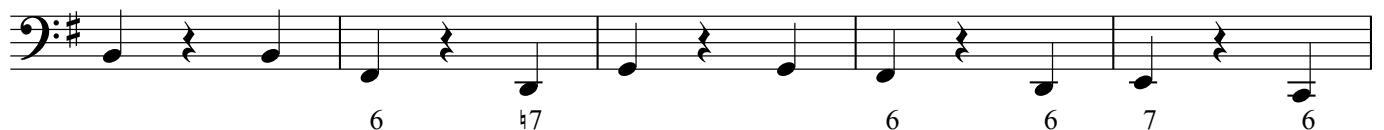
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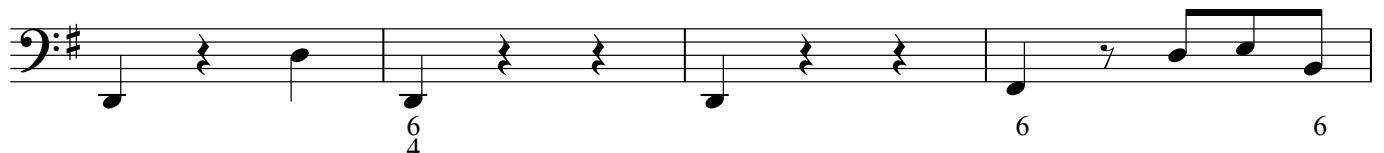
52



60



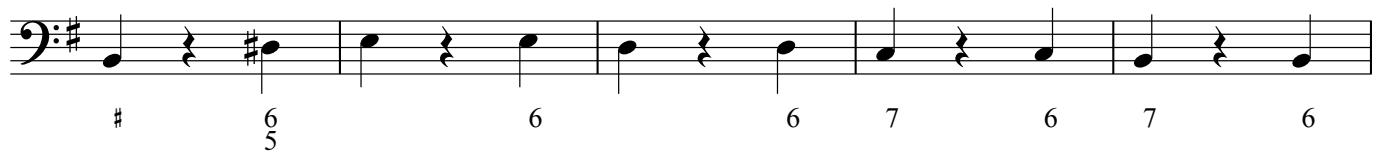
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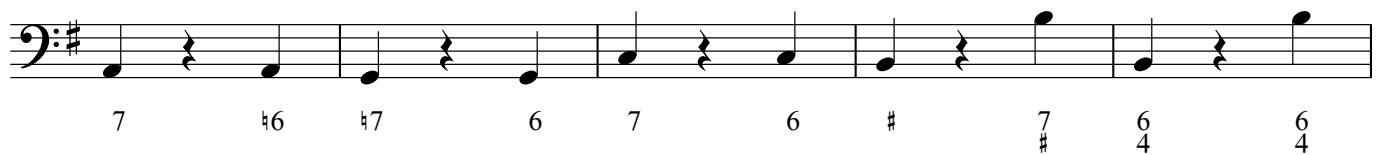
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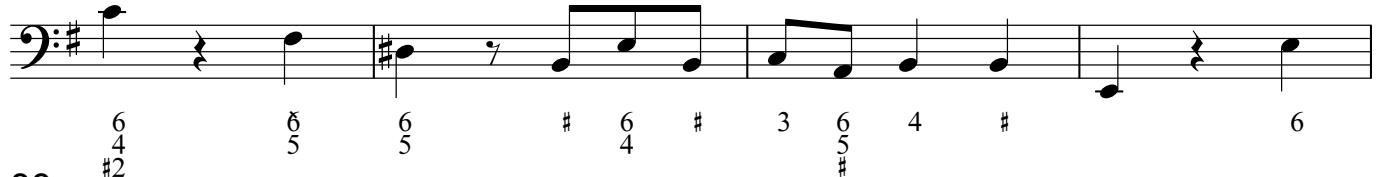
74



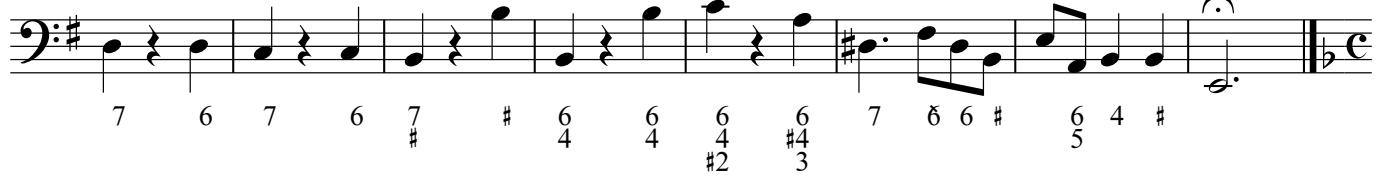
79



84



88



## 27. Recitativo

1

Und sie fuh - re - ten Je - sum zu dem Ho - hen - pries - ter, da - hin zu - sam - men kom - men

6

6

3

wa - ren al - le Ho - he - pries - ter und Ael - te - sten und Schrift - ge - lehr - ten.

$\flat$  5

5

Pe-trus a - ber fol - ge - te Ihm nach von fer - ne, bis hin - ein in des Ho - hen - pries - ters Pal - last;

$\flat$  5

6

6

4  $\flat$  3

8

und er war da, und saß bey den Knech - ten, und wär - me - te sich bey dem Licht. A - ber die Ho - hen - pries - ter und der gan - tze Rath such - ten Zeug - niß wi - der Je - sum, auf daß sie ihn zum To - dte bräch - ten;

6

6

11

pries - ter und der gan - tze Rath such - ten Zeug - niß wi - der Je - sum, auf daß sie ihn zum To - dte bräch - ten;

$\flat$  5

#

6

$\flat$

$\sharp$

6

$\sharp$  2

14

und fun-den nichts. Viel a-ber ga-ben fal-sche Zeug-nis-se wi-der Ihn, a - ber ihr

6 4 # 6 5

17

Zeug - niß stim - me - te nicht ü - ber - ein. Und et - li - che stun - den

- 6 8

19

auf, und ga - ben fal - sche Zeug - nis - se wi - der Ihn und spra - chen:

5 7 # b6 4 #

40

21

Wir ha - ben ge - hö - ret, daß Er sa - ge - te: Ich

Wir ha - ben ge - hö - ret, daß Er sa - ge - te:

# 6

23

will den Tem - pel, ab - bre - chen,

der mit Hän-den ge-macht ist, ab - bre -

7 6 5 6 6 6

25

und in drey - en Ta-gen ei-nen an - dern bau

- chen, und in drey - en Ta-gen ei-nen an - dern bau

6 6 6 5 6 7 6 5 6 4 2 5 6

27

- en, ei-nen an-dern bau - en, der nicht mit

en, der nicht mit

6 6 6 3 6 6 6 7 6 4 3 5

30

A - ber ihr Zeug-niß stim-me-te noch nicht ü-ber - ein.

Hän-den ge-mach't ist.

Hän-den ge-mach't ist.

6            #            6            6            4 #

## 28. Choral 1 (5)

A musical score for a single instrument, likely a bassoon or cello, featuring a bass clef and a key signature of one sharp. The score consists of two staves of music. The first staff begins with a sixteenth note followed by eighth notes and sixteenth note pairs. The second staff begins with a sixteenth note followed by eighth notes and sixteenth note pairs. The music concludes with a repeat sign and a double bar line.

Musical score for piano, page 9, measures 6-7. The score consists of two staves. The top staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 6 starts with a sixteenth-note grace note followed by an eighth note. Measure 7 begins with a sixteenth note. The measure endings are indicated as follows: measure 6 ends with a 6, measure 7 begins with a 6, and the next measure begins with a 7. The key signature changes to one sharp at the start of measure 7. Measure 7 ends with a 7, which is further divided into 4 and 2.

12

Musical score for bassoon part 2, page 10, measures 6-11. The score consists of a single staff in bass clef, 6/8 time, and A major (two sharps). The notes are as follows:

Measure 6: B <sub>4</sub>	Measure 6: D <sub>5</sub>	Measure 7: C <sub>5</sub>	Measure 7: E <sub>5</sub>	Measure 8: B <sub>4</sub>	Measure 8: D <sub>5</sub>	Measure 9: C <sub>5</sub>	Measure 9: E <sub>5</sub>	Measure 10: B <sub>4</sub>	Measure 10: D <sub>5</sub>	Measure 11: C <sub>5</sub>	Measure 11: E <sub>5</sub>
---------------------------	---------------------------	---------------------------	---------------------------	---------------------------	---------------------------	---------------------------	---------------------------	----------------------------	----------------------------	----------------------------	----------------------------

The measure numbers 6 through 11 are written below the staff.

1 29. Recitativo

Und der Ho-he-pries - ter stund auf un - ter sie, und frag - te Je - sum, und

6

3 sprach:

Ant - wor - test du nichts zu dem, das die - se wi - der dich

4 3

6

5

Er a - ber schwieg stil - le, und ant-wor-te-te nichts.

zeu- gen?

# 6

4 #

30. Choral  
1 (5)

10

6 5 7 6 6 7 6 6

6 5 2

7 6 7 6 3

—

# 6

13

6 6

6 #

6

7 4 7 4 2

7 6 5 6 #

1 31a. Recitativo

Da frag-te Ihn der Ho-he - pries-ter a - ber-mahl und sprach zu Ihm:  
Bist du  
6 4 ♫

4 Je - sus a - ber sprach:  
Ich bins.  
Chris-tus, der Sohn des Hoch-ge - lob - ten?  
6 7 7 ♫

7 Und ihr wer-det se-hen des Men-schen Sohn si - tzen zur rech-ten Hand der Krafft, und  
9 5 7 9 8 6

9 Da zer - riß der Ho-he-pries-ter sei-nen  
kom-men mit des Him - mels Wol-cken.  
6 4 ♫ 6 V.S.

12

Rock, und sprach:

Was dür-ffen wir wei ter Zeu gen? Ihr habt ge - hört die Got tes-Läs-te -

15

Sie a - ber ver-dam - me - ten Ihn

rung. Was dün - cket euch?

17

al - le. daß Er des To - dtes schul - dig wä - re.

19

Da fien - gen an et - li - che Ihn zu ver -

20

spey - en, und zu ver-dek - ken sein An - ge - sicht, und mit Fäus - ten zu schla - gen,

26

9 8 6 6 4 7 5 #

28 31c. Recitativo

Und die Knech-te schlü-gen Ihn ins An - ge - sicht.

6 7 4 #

32. Choral  
1 (5)

Bass clef, B-flat key signature, common time.

Notes and rests on the bass staff:

- Measure 1: Bass clef, B-flat key signature, common time.
- Measure 2: 6th note
- Measure 3: 7th note
- Measure 4: 6th note
- Measure 5: 6th note
- Measure 6: 6th note
- Measure 7: 9th note
- Measure 8: 6th note
- Measure 9: 4th note
- Measure 10: Rest

Measure numbers 5, 6, 7, 8, 9, 10 are written below the staff.

Musical score for bassoon part, system 9. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff provides harmonic information with Roman numerals and numbers below them, indicating chord progressions. Measure 1 starts with a Roman numeral 6 under a bass note. Measures 2-3 show a sequence of 5, 7, 6, 6, and 5. Measures 4-5 show a sequence of 6, 4, and 3. Measures 6-7 show a sequence of 7, 6, and 5. Measures 8-9 show a sequence of 6 and 5.

1 33a. Recitativo

Und Pe-trus war dar - nie-den im Pal-last, da kam des Ho-hen-pries-ters Mäg-de

6

4

ei - ne; und da sie sa - he Pe - trum sich wär- men, schau-e - te sie ihn an, uns sprach:

7

5 4 3

Er

Und du wa-rest auch mit dem Je - su von Na - za - reth.

6

9

leug - ne - te a - ber, und sprach:

Ich ken - ne Ihm nicht, weiß auch nicht was du

11

Und er gieng hin-aus in den Vor - hoff; und der Hahn krä - he -

sa - gest.

13

te. Und die Magd sa - he ihn, und hub a - ber - mahl an zu sa - gen

15

de - nen, die da-bey stun-den: Und er leug-ne-te a-ber - mahl.

Die-ser ist der ei - ner.

18

Und nach ei-ner klei-nen Wei-le spra-chen a-ber-mahl zu Pe-tro, die da-bey stun-den:

21 33b.

27

31

35

Measure numbers: 13, 15, 18, 21, 27, 31, 35. Measure endings: 7, 6, 5, 6, 6, 5, 7, 6, 6, 5, 6, 6, 5, 6, 6, 5, 7, 6, 6, 5, 6, 6, 4, 6, 7, 6.

40                   33c. Recitativo

Er aber fieng an sich zu ver-flu-chen und zu schwö-ren:

Ich ken-ne des Men-schen

43

Und der Hahn Krä - he-te zum an-dern mahl.

nicht, von dem ihr sa - get.

46

Da ge-dach-te Pe-trus an das Wort, das Je-sus zu ihm sa - ge-te: E - he der Hahn zwey-mahl

49

krä-het, wirst du mich drey-mahl ver-leug-nen. Und er hub an zu wei -

53

nen, zu wei - nen, zu wei -

55

nen, zu wei - - - - nen.

$\text{7 } 6 \quad 6 \quad \frac{6}{5} \quad 6 \quad 7 \quad 7 \quad 6 \quad \#$

1 (6) 34. Choral

$7 \quad \frac{6}{4} \quad \frac{6}{2} \quad 4 \quad \# \quad 6 \quad 6 \quad 6 \quad 6 \quad \#$

11

$\frac{7}{4} \quad 6 \quad 3 \flat 5 \quad 6 \quad 4 \quad 3 \quad 7 \quad \# \quad 3 \quad 6 \quad 3 \quad 4 \quad \# \quad \#$

1                   35. Recitativo

Und bald am Mor-gen hiel-ten die Ho-hen-pries-ter ei-nen Rath mit den Ael-tes-ten und  
6

4

Schrifft-ge-lehr-ten, dar-zu der gan-zte Rath, und bun-den Je-sum, und füh-re-ten Ihn  
6

7

hin, und ü-ber-ant-wor-te-ten Ihn Pi-la-to. Und Pi-la-tus fra-ge-te Ihn:  
Bist  
6                 5                 4 3

10

Er ant-wor-te-te a-ber, und sprach zu ihm:  
Du sagsts.  
du ein Kö-nig der Jü-den?

13

Und die Ho-hen-pries-ter be-schul-dig-ten Ihn hart. Pi-la-tus a-ber fra-ge-te Ihn  
b                 6                 6

16

a - ber - mahl, und sprach:

Ant - wor - test du nichts? Sie - he,      wie hart sie dich ver - kla - gen.

5      7      5

19

Je - sus a - ber ant - wor - te - te nichts mehr, al - so,      daß sich auch Pi -

5

21

la - tus dar - ü - ber ver - wun - der - te.

4      #      #

1 36. Aria (Basso)

6

9

14

19

24

28

33

37

40

The image shows a page of musical notation for bassoon, consisting of 15 staves of music. The music is in bass clef and includes various key signatures and time signatures. Measure numbers are indicated at the beginning of each staff. The notation includes eighth and sixteenth note patterns, slurs, and dynamic markings. The bassoon part is accompanied by a piano part, which is represented by a series of chords and rests.

1                    37a. Recitativo

Er pfle-ge-te a - ber ih-nen auf das Os-ter-Fest ei-nen Ge-fan-ge-nen loß zu ge-ben,

6

4

wel-chen sie be - gehr - ten. Es war a - ber ei - ner, ge-nannt

6 5                  4 3                  6

7

Bar - ra - bas, ge - fan - gen mit den Auf - rüh - ri-schen, die im Auf - ruhr ei - nen

9

Mord be - gan - gen hat - ten. Und das Volck gieng hin- auf, und bat, daß er

b7

11

thä te, wie er pfle-ge-te. Pi - la - tus a - ber ant-wor-te-te ih - nen:

6 5

Wol-let ihr, daß ich euch den

6                  4 3                  6

14

Denn er wuß - te, daß Ihn die Ho - hen -  
Kö - nig der Jü - den los ge - be?

16

prie-ster aus Neid ü-ber-ant-wor-tet hat-ten. A-ber die Ho-hen-pries-ter rei-tze-ten das Volk, daß er

19

ih-nen viel lie-ber den Bar-ra-bam los gä - be. Pi - la - tus a - ber ant-wor - te-te

22

wie - der - um und sprach zu ih - nen:  
Was wol - let ihr denn, daß ich thu - e

24

Sie schry-en a - ber -  
dem, den ihr be - schul-di - get, Er sey ein Kö-nig der Jü - den?

V.S.

56

27      37b. Chorus

mahl:

31

35

39

42

45

48      37c. Recitativo

Pi - la - tus a - ber sprach zu ih - nen:

52      37d. Chorus

A - ber sie schry - en noch viel - mehr:

Was hat Er denn ü - bels ge than?

55

6 5      6      7      6      7      6      7      7

57

$\frac{6}{4}$   $\flat$        $\frac{6}{5}$        $\frac{6}{5}$       9      6  $\flat$       7      6       $\frac{6}{4}$   $\frac{6}{2}$       4 2      6

60

$\frac{6}{4}$  2      6      6 5      6 5      6 5      6 5      7 6 6 7      6 7 3

63

$\frac{6}{4}$  2      6 5      9 8 6      7  $\sharp$       6 5      6 5      7 5      6 7

66

$\frac{6}{5}$       6      6      7 5       $\frac{6}{5}$  7 3       $\frac{6}{4}$  2      6 5      6 5      6 5      6 5

69

$\frac{6}{5}$       6  $\sharp$       7 5      6 7 5       $\frac{6}{4}$  2      6 7 9 7      6 4 3

72

$\frac{6}{5}$       6 5      6 5       $\sharp$       6 9 7       $\frac{6}{4}$  3      7  $\sharp$       6 5  $\sharp$

75

6      6      8  $\sharp$       7 6 4      6      -      | C

## 1 38. Duetto (Soprano e Basso)



4

Musical score for Soprano and Basso, page 58, measure 4. The soprano part consists of eighth-note pairs connected by slurs. The basso part consists of eighth-note pairs connected by slurs. The soprano has a key signature of one sharp. Measure numbers 4, 3, 6, 5, 4, #, 7, 7, 7, 6, b6, 6, b5, 4, 7, 5, 4, # are written below the notes.

7

Musical score for Soprano and Basso, page 58, measure 7. The soprano part consists of eighth-note pairs connected by slurs. The basso part consists of eighth-note pairs connected by slurs. The soprano has a key signature of one sharp. Measure numbers 6, 4, 5, #, 6, 6, 5, 6, 6, 6, 9, 8, 6, 6, 5 are written below the notes.

9

Musical score for Soprano and Basso, page 58, measure 9. The soprano part consists of eighth-note pairs connected by slurs. The basso part consists of eighth-note pairs connected by slurs. The soprano has a key signature of one sharp. Measure numbers 9, 8, 5, 3, 9, 8, 6, 6, 5, b5, - are written below the notes.

11

Musical score for Soprano and Basso, page 58, measure 11. The soprano part consists of eighth-note pairs connected by slurs. The basso part consists of eighth-note pairs connected by slurs. The soprano has a key signature of one sharp. Measure numbers 6, 4, 3, 5, 9, 8, (6), 5, 6, 4, 6, 6, 9, 8, 4, 5, 6, 4, 6, 9, 8, 4, 5 are written below the notes.

14

Musical score for Soprano and Basso, page 58, measure 14. The soprano part consists of eighth-note pairs connected by slurs. The basso part consists of eighth-note pairs connected by slurs. The soprano has a key signature of one sharp. Measure numbers 9, 8, 6, 4, 3, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5 are written below the notes.

18

Musical score for Soprano and Basso, page 58, measure 18. The soprano part consists of eighth-note pairs connected by slurs. The basso part consists of eighth-note pairs connected by slurs. The soprano has a key signature of one sharp. Measure numbers 6, 4, 3, 7, 6, 5, 9, 8, 6, 5, 9, 8, 6, 5, 9, 6, #, 6, 6 are written below the notes.

22

6 6 5 # 6 5 4 # 6 5 4 # 6

24

4 3 6 5 4 # 7 7 7 6 b6 6 b5 b4 7 5 4 #

27 Fine

6 6 6 6 6 6 6 4 6 2 6 5 7 7 # 7 6 6

31

9 6 5 # 6 9 8 6 9 8 5

33

9 8 6 6 8 6 6 6 4 5 5 6 6 6 5

36

5 # 6 b5 6 4 # 6 6 4 # 6 b5 6 b 4 6 6

40

Da Capo al Fine

6 4 # 6 7 6 6 6 5 6 4 5 3

$\text{B}^{\flat}\text{C}$

### 39a. Recitativo

Pi-la-tus a-ber ge-dach-te dem Volck ge-nug zu thun, und gab ih-nen Bar-ra-bam loß; und

6

6

ü

b7

b7

1

1

2

6

6

b6

b7

Selt und ge-creu = tzi-get wür-de.

Die

Kriegs-Knech-te a - ber füh - re - ten Ihn hin - ein in das Richt - Hauß, und

11

rie - fen zu-sam - men die gan - tze Schaar; und zo - gen Ihm ei - nen Pur - pur

6

13

an, und floch-ten ei ne Dor-nen-Cro ne, und se-tzen sie Ihm auf. Und fin-gen an,Ihn zu

$\flat$  2      6      5       $\flat$  5      6      6

16

39b. Chorus

grü- ßen.

6      6      6      6      6      6      7

20

39c. Recitativo

Und schlü-gen Ihm das Haupt mit dem Rohr, und ver - spey - e - ten Ihn, und

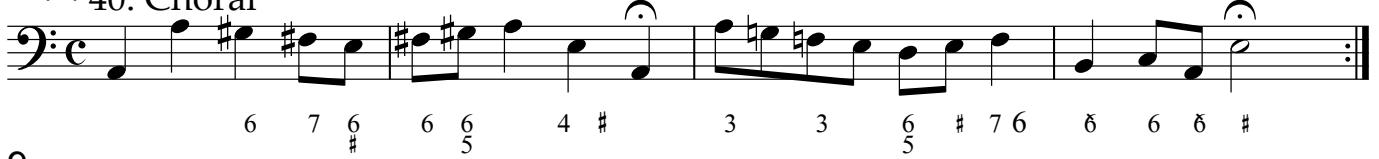
$\sharp$  5      7      7

23

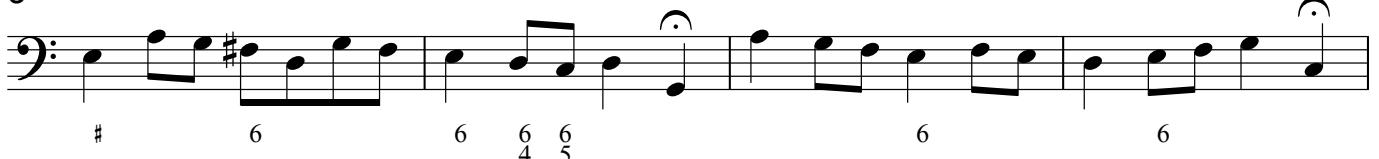
fie - len auf die Knie, und be - te - ten Ihn an.

7      6      6

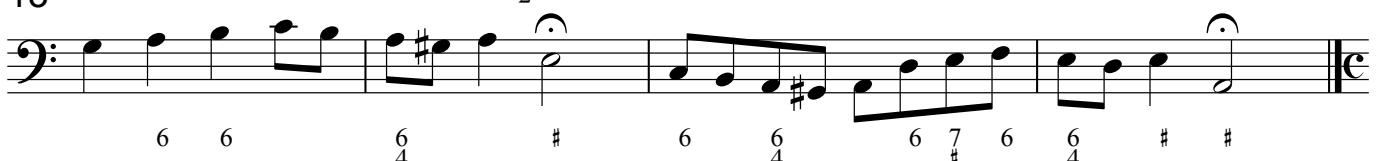
## 1 (5) 40. Choral



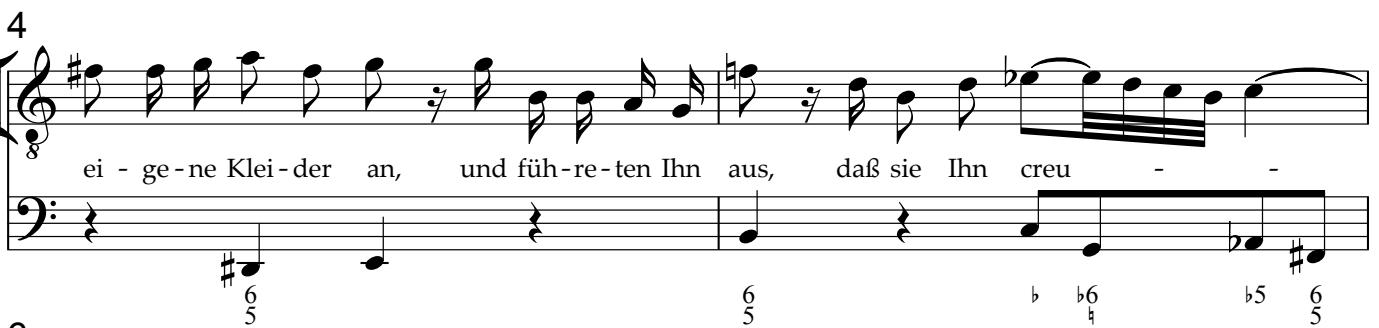
9



13



1 41. Recitativo



6

b5

b

12

er Ihm das Creutz trü-ge. Und sie brach-ten Ihn an die Stät-te Gol-go-tha, das

15

6 5  
6 4 #  
6  
6 4 2

ist ver - dol - met-schet, Sche-del - stätt. Und sie ga - ben Ihm Myr-rhen im Wein zu

17

6  
6 5

trin -cken, und Er nahms nicht zu sich. Und da sie Ihn ge-creu-tzi-get hat-ten,

20

b  
# b 6  
7

theil-ten sie sei-ne Klei-der, und wur-ffen das Looß drum, wel-cher was ü-ber-kä - me.

42. Choral  
1 (5)

#c

9

6 6 3 6 6 4  
4 #  
6  
6 7

12

6 5  
6 3 3 #  
6 3 7  
6 6 6 7

#c

## 1 43a. Recitativo

Und es war um die dritt-e Stun-de, da sie Ihn creu-tzig-ten. Und es war

6 5 4 3

o - ben ü - ber Ihn ge - schrie - ben, was man Ihm Schuld gab,

6 5

nehm-lich ein Kö - nig der Jü - den. Und sie creu - tzig-ten mit Ihm zween Mör - der,

6 5

ei-nen zu sei ner Rech-ten, und ei - nen zur Lin - cken. Da ward die Schrift er - füll et, die da

6 6 # 6

sa - get: Er ist un - ter die U - bel - thä - ter ge - rech - net.

16 5 4 #

Und die vor - ü - ber gien - gen, läs - ter - ten Ihn, und schüt - tel - ten ih - re Häup - ter, und

15                                  43b. Chorus

spra - chen:

18                                  43c. Recitativo

Des-

21

sel - bi - gen glei - chen die Ho - hen - pries - ter ver - spot - te - ten Ihn un - ter ein -

23                                  43d. Chorus

an - der,        samt den Schrift - ge - lehr - ten, und spra - chen:

66

25

29

32

36

40

44

48

53 43e. Recitativo

Und die mit Ihm ge - creu - tzi - get wa - ren,  
schmä-he - ten Ihn auch.

Und nach der sech - sten

54

56

Stun-de ward ei-ne Fin-ster-niß ü - ber das gan - tze Land, biß um die neun-dte Stun-de.

6      6      7

59

Und um die neun-dte Stun-de rief Je-sus laut und sprach:  
E - li, E - li, la-ma, la-ma a - sab

4      2      7      6

63

Das ist ver - dol - met - schet: Mein Gott, mein  
tha - ni.

65

Gott, wa - rum hast du mich ver - las - sen?

6      #

## 44. Chorus

**13**

**13**

Bass line for measure 13. The bass note starts on the first beat at position 1-13. It moves to position # on the second beat, then to positions 6/4, 6/5, and 6/4 on the third beat. On the fourth beat, it moves to positions 5/6, 5/4, and 3. On the fifth beat, it moves to positions 6/5.

18

**2**

Bass line for measures 22-23. The bass note starts at position 7 on the first beat. It moves to positions 6/4, 7/5, 6/5, 4, and 5 on the second beat. On the third beat, it moves to positions 8/5. The bass note remains silent on the fourth beat. On the fifth beat, it moves to positions 22-23.

**2**

Bass line for measures 24-25. The bass note starts on the first beat at position 24-25. It moves to positions 6, 6, 7, 6, and 7 on the second beat. On the third beat, it moves to positions 6/4, 6, and 5.

30

**13**

Bass line for measures 33-45. The bass note starts on the first beat at position 33-45. It moves to positions 6/5, 4, 5, 6 on the second beat. On the third beat, it moves to positions 8/5, 3. The bass note remains silent on the fourth beat. On the fifth beat, it moves to position 13.

46

Bass line for measure 46. The bass note starts at position 46. It moves to positions 6/4, 6/5, 6/4, 5/6, 5/4, 3, 6/5, 6/4, 7/5, 6/5, 4, and 5 on the second beat.

52

**4**

Bass line for measures 54-57. The bass note starts on the first beat at position 54-57. It moves to positions 8/5 on the second beat. The bass note remains silent on the third beat. On the fourth beat, it moves to positions 6 and 6.

60

**14**

Bass line for measures 65-78. The bass note starts on the first beat at position 60. It moves to positions 7, 6, 7/5, 6/4, 5/6, 4, 5, 6/4, 8/5 on the second beat. The bass note remains silent on the third beat. On the fourth beat, it moves to position 14.

79

9 8 6 4+ 2      6      6 5      7 6 4 2      6 5 3 4 2 b7 5 3

83

6 8 4 2 7 8 5 3      86-92

93

7 5 b9 6 4 # 8 5 # 6 4+ 9 7 5 8 6 6 9 5 # 8 6 4 7 5 # 6 5 6 4 2 8 5 #

9

100-108      5 6 7 6 4 # 6 7 6 4 # 6 7 6

113

9 5 # 8 6 4 9 7 # 8 6 4+ 7 5 6 4 7 6 4 8 5 #

7

119-125      9 8 6 - 7 6 6 4 6 5 4 5

129

7 6 5 6 8 6 4 7 5 # 7 # 6 4 6 4 8 5 #

70

1 45a. Recitativo

Und et - li - che, die da - bey

6

2 45b. Chorus

stun - den, da sie das hö - re-ten, spra-chen sie:

6 6

5 45c. Recitativo

Da lief ei - ner, und fül - le-te ei-nen Schwamm mit E - fsig, und stek-ke-te ihn auf ein

7

8 Rohr, und trän-cke-te ihn, und sprach:

Halt, las-set se - hen, ob E - li - as kom - me,

5

11 A-ber Je-sus schry-e laut und ver schied.

und Ihn her-ab neh - me.

6

7

## 1 46. Aria (Basso) con Choral

Music score for basso continuo (Basso) and Choral parts.

The score consists of two staves. The top staff is for the Basso (continuo), and the bottom staff is for the Choral part. The music is in common time, with a key signature of one sharp (F#).

Measure numbers are listed on the left side of the page, corresponding to the measures shown in the score. Measure numbers 1 through 19 are present, with some measure numbers missing between them.

Below the score, numerical values (e.g., 6, 7, 4, 5, etc.) are written under specific notes and rests, likely indicating performance instructions or specific note counts.

72

21

23

25

27

29

31

33

35

37

39

Measure numbers: 6, 3, 6, 4, #, 3, 6, 3, 6, 5, 3, 6, 5, 3, 6, 5, 6, 4, #, 6, 5, 6, 6, 4, #, 6, 5, 6, 6, 5, 6, 3, 6, 5, 3, 6, 5, 6, 5, 3, 6, 5, 6, 5, 6, 4, #, 6, 5, 6, 3, 6, 5, 6, 5, 6, 4, #, 6, 5, 6, 5, 6, 4, 3, 6, 4, 3, 6, 4, 2, 6, 5, 7, 6, 5, 6, 4, 3, 6, 5, 6, 5, 6, 4, 2, 6, 5, 6, 5, 6, 4, 2.

41

43

45

46

48

50

52

54

56

58

1 47. Recitativo

Und der Vor-hang im Tem-pel zer - riß in zwey Stück, von O-ben an biß un - ten

6

3 aus. Der Haupt-mann a - ber, der da-bey stund,

$\flat$

5 ge - gen Ihm ü - ber, und sa - he, daß Er mit sol - chem Ge-schrey ver -

$\sharp$

6

7 schied, sprach er:

War-lich, die-ser Mensch ist Got-tes Sohn ge - we - sen.

6

4  $\sharp$

10 Und es wa-ren auch Wei-ber da, die von fer-ne sol-ches schau-e-ten, un-ter wel-chen war Ma

$\flat$

6

13

ri - a Mag - da - le - na, und Ma - ri - a des klei - nen Ja - cobs und Jo - ses

6 6

15

Mut - ter, und Sa - lo - me; Die Ihm auch nach - ge - fol - get, da Er in Ga - li -

6 b 42

18

lä - a war, und ge-die-net hat - ten; und vie - le an - de - re, die mit Ihm hin-auf gen Je -

6 6 6 3

21

ru-sa-lem ge-gan-gen wa-ren. Und am A-bend, die - weil es der Rüst-Tag war,

6 4 3 6

25

wel - cher ist der Vor - Sab-bath, kam Jo - seph von A - ri - ma - thi - a, ein

6 7 6

27

ehr - ba - rer Raths - Herr, wel - cher auch auf das Reich Got - tes war - te - te,

6 6 4 #

V.S.

29

der wagts und gieng hin-ein zu Pi - la-to, und bath um den Leich-nam Je-su. Pi-la-tus a-ber ver  
6 6 6

32

wun-der-te sich, daß er schon todt war, und rieff den Haupt-mann, und fra-ge-te ihn, ob er  
6 7 4 7

35

längst ge - stor - ben wä - re? Und als ers er - kun - det von dem  
6 7

37

Haupt - mann, gab er Jo - seph den Leich - nam.  
6 6 4 #

## 48. Choral

1

# 6 # 4+ 6 16 # # 6 6 7 5

5

6 6 6 # 6 6 3 3 6 5 #

1 49. Recitativo

Und er kauf - te ein Lein - wand, und nahm Ihn ab, und wik - kel - te Ihn in die

6 6  
3 5

Lein - wand, und leg - te Ihn in ein Grab, das war in ei - nen Fels ge - hau en, und wäl - tze - te ei - nen

4 2  
7 # 6 5 #

6 Stein vor des Gra - bes Thür. A - ber Ma - ri - a Mag - da - le - na, und Ma -

# 6 6

8 ri - a Jo - ses schau - e - ten zu, wo er hin ge - le - get ward.

7 # 50. Chorus 1 6 7

4 6 6 6 6 6 6 5 6 6 6 5 # 6 6 6

7 6 6 6 6 6 5 6 6 6 6 5 6 7 6 7 7 # 6 6 6 7 6 7

10 6 4 6 6 6 6 6 5 6 4 6 6 6 6 5 6 4 6 6 6 7 7 # 6 6 6 7 6 7

Fine<sup>4</sup>

13 (25)

Bass clef, key signature of two sharps. Measure 13 (25) consists of three measures. The first measure has a 6/4 time signature. The second measure has a 7. The third measure has a 6/4 time signature. The bass line consists of eighth and sixteenth notes.

16 (28)

Bass clef, key signature of two sharps. Measure 16 (28) consists of four measures. The first measure has a 6/4 time signature. The second measure has a 6. The third measure has a 6/4 time signature. The fourth measure has a 3. The bass line consists of eighth and sixteenth notes.

19 (31)

Bass clef, key signature of two sharps. Measure 19 (31) consists of five measures. The first measure has a 6/4 time signature. The second measure has a 6. The third measure has a 6/4 time signature. The fourth measure has a 3. The fifth measure has a 6/4 time signature. The bass line consists of eighth and sixteenth notes.

22 (34)

Bass clef, key signature of two sharps. Measure 22 (34) consists of seven measures. The first measure has a 6/4 time signature. The second measure has a 6. The third measure has a 6/4 time signature. The fourth measure has a 6. The fifth measure has a 6/4 time signature. The sixth measure has a 6. The seventh measure has a 2. The bass line consists of eighth and sixteenth notes.

37 (52)

Bass clef, key signature of two sharps. Measure 37 (52) consists of eight measures. The first measure has a 6/4 time signature. The second measure has a 7. The third measure has a 6/4 time signature. The fourth measure has a 6. The fifth measure has a 6/4 time signature. The sixth measure has a 6. The seventh measure has a 6/4 time signature. The eighth measure has a 6. The bass line consists of eighth and sixteenth notes.

40 (55)

Bass clef, key signature of two sharps. Measure 40 (55) consists of four measures. The first measure has a 6/4 time signature. The second measure has a 7. The third measure has a 6/4 time signature. The fourth measure has a 6. The bass line consists of eighth and sixteenth notes.

43 (58)

Bass clef, key signature of two sharps. Measure 43 (58) consists of five measures. The first measure has a 6/4 time signature. The second measure has a 6. The third measure has a 6/4 time signature. The fourth measure has a 7. The fifth measure has a 6/4 time signature. The bass line consists of eighth and sixteenth notes.

46 (61)

Bass clef, key signature of two sharps. Measure 46 (61) consists of five measures. The first measure has a 6/4 time signature. The second measure has a 6. The third measure has a 7. The fourth measure has a 7. The fifth measure has a 6/4 time signature. The bass line consists of eighth and sixteenth notes.

49 (64)

Bass clef, key signature of two sharps. Measure 49 (64) consists of six measures. The first measure has a 7. The second measure has a 6. The third measure has a 6/5 time signature. The fourth measure has a 6. The fifth measure has a 6. The sixth measure has a 7. The bass line consists of eighth and sixteenth notes.

Da Capo al Fine