

ST JOHN PASSION

1. CHORUS LORD, THOU OUR MASTER

DAVID BRIGGS

$\text{♩} = 62$

FLUTE *mf* *ESPRESS.*

OBOE *mf* *ESPRESS.*

BASSOON *mf*

TIMPANI *p*

HARPSICHORD *mf*

$\text{♩} = 62$

VIOLIN I *mf*

VIOLIN II *mf*

VIOLA *mf*

VIOLONCELLO *mf*

DOUBLE BASS *mf*

4

FL.

Ob.

BSN.

TIMP.

HPSO.

VLN. I

VLN. II

VLA.

Vc.

DB.

7

FL.

Ob.

Bsn.

TIMP.

HPSD.

VLN. I

VLN. II

VLA.

Vc.

DB.

11

This musical score page contains measures 11 through 14. The instruments and their parts are as follows:

- FL. (Flute):** Measures 11-12: quarter notes, half note. Measures 13-14: quarter notes, half note. Dynamics: *f* in measure 13.
- Ob. (Oboe):** Measures 11-12: quarter notes, half note. Measures 13-14: quarter notes, half note. Dynamics: *f* in measure 13.
- 85N. (Bassoon):** Measures 11-12: quarter notes, half note. Measures 13-14: quarter notes, half note. Dynamics: *f* in measure 14.
- TIMP. (Timpani):** Measure 11: rest. Measure 12: quarter notes. Measure 13: quarter notes. Measure 14: rest.
- HPSD. (Harpsichord):** Measures 11-12: quarter notes, half note. Measures 13-14: quarter notes, half note.
- VLN. I (Violin I):** Measures 11-12: sixteenth-note runs. Measures 13-14: sixteenth-note runs. Dynamics: *f* in measure 13.
- VLN. II (Violin II):** Measures 11-12: sixteenth-note runs. Measures 13-14: sixteenth-note runs. Dynamics: *f* in measure 13.
- VLA. (Viola):** Measures 11-12: sixteenth-note runs. Measures 13-14: sixteenth-note runs. Dynamics: *f* in measure 13.
- Vc. (Violoncello):** Measures 11-12: quarter notes, half note. Measures 13-14: quarter notes, half note. Dynamics: *f* in measure 13.
- DB. (Double Bass):** Measures 11-12: quarter notes, half note. Measures 13-14: quarter notes, half note. Dynamics: *f* in measure 13.

15

FL.

Ob.

85N.

HPSD.

VLN. I

VLN. II

VLA.

VC.

DB.

f

LEGATO

Detailed description: This page of a musical score covers measures 15 through 18. The score is arranged in a system with multiple staves. The woodwind section includes Flute (FL.), Oboe (Ob.), and Bassoon (85N.), all in treble clef with a key signature of one sharp (F#). The strings section includes Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Double Bass (DB.), with Violin I and II in treble clef and the others in bass clef. The keyboard part (HPSD.) is in treble and bass clef. The woodwinds and strings play sustained notes with various phrasing marks like slurs and accents. The strings play a rhythmic pattern of eighth notes. The keyboard part features a melodic line in the right hand and a bass line in the left hand. Dynamics include a forte (*f*) marking and a *LEGATO* instruction for the strings. Measure numbers 15, 16, 17, and 18 are indicated at the top of the staves.

18

This page of a musical score, numbered 6, covers measures 18 through 20. The score is for a full orchestra and includes parts for Flute (FL.), Oboe (Ob.), Bassoon (Bsn.), Glockenspiel (Glock.), Harp (Hp.), Harpsichord (Hpsd.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in the key of D major and 4/4 time. Measures 18 and 19 feature a dynamic of *ff* (fortissimo). The organ part in measure 19 consists of sustained chords. The string parts (Vln. I, Vln. II, Vla., Vc., Db.) play a rhythmic pattern of eighth notes with slurs. The woodwinds (Fl., Ob., Bsn.) play a melodic line with slurs. The harp and harpsichord play a complex rhythmic pattern of eighth notes. The glockenspiel plays a rhythmic pattern of eighth notes. The double bass part in measure 20 features a dynamic of *ff*.

21

FL. *ff*

Ob. *ff*

BSN.

Timp. *f*

HP.

HPSD.

ORG.

VLN. I

VLN. II

VLA.

VC.

DB.

24

FL.

Ob.

Bsn.

TIMP.

HP.

HPSD.

ORG.

VLN. I

VLN. II

VLA.

VC.

DB.

f

mp

Detailed description: This page of a musical score covers measures 24, 25, and 26. The key signature is one sharp (F#). The woodwind section includes Flute (FL.), Oboe (Ob.), and Bassoon (Bsn.). The percussion section includes Timpani (TIMP.). The keyboard section includes Harp (HP.) and Harpsichord (HPSD.). The string section includes Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Double Bass (DB.). The score features various musical notations such as rests, notes, slurs, and dynamic markings like *f* and *mp*.

27

FL.

mf

mf

mf

mf

85N.

Hp.

HPSD.

mf

VLN. I

mf

VLN. II

mf

VLA.

mf

Vc.

mf

Db.

mf

30

FL.

Ob.

85N.

TIMP.

HPSD.

VLN. I

VLN. II

VLA.

Vc.

DB.

mp

Detailed description: This page of a musical score covers measures 30 through 33. The score is for a full orchestra and keyboard. The woodwind section includes Flute (FL.), Oboe (Ob.), Bassoon (85N.), and Timpani (TIMP.). The string section includes Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (Vc.), and Double Bass (DB.). The keyboard part is Harpsichord (HPSD.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 30 starts with a dynamic marking of *mp*. The woodwinds play a melodic line, with the bassoon and timpani providing rhythmic support. The strings play a rhythmic accompaniment of eighth notes. The harpsichord provides harmonic support with chords and arpeggios.

34

This musical score page contains measures 34, 35, and 36. The instruments and their parts are as follows:

- FL. (Flute):** Measures 34-35: ff dynamics, notes G4, A4, B4. Measure 36: notes G4, A4.
- Ob. (Oboe):** Measures 34-35: ff dynamics, notes G4, A4, B4. Measure 36: notes G4, A4.
- CL. (Clarinet):** Measures 34-35: ff dynamics, notes G4, A4, B4. Measure 36: notes G4, A4.
- BSN. (Bassoon):** Measures 34-35: ff dynamics, notes G4, A4, B4. Measure 36: notes G4, A4.
- TIMP. (Timpani):** Measures 34-35: tr (trill) on G2. Measure 36: tr on G2.
- HPSD. (Harp and Piano):** Measures 34-35: ff dynamics, notes G4, A4, B4. Measure 36: notes G4, A4.
- VLN. I (Violin I):** Measures 34-35: ff dynamics, notes G4, A4, B4. Measure 36: notes G4, A4.
- VLN. II (Violin II):** Measures 34-35: ff dynamics, notes G4, A4, B4. Measure 36: notes G4, A4.
- VLA. (Viola):** Measures 34-35: ff dynamics, notes G4, A4, B4. Measure 36: notes G4, A4.
- Vc. (Violoncello):** Measures 34-35: ff dynamics, notes G4, A4, B4. Measure 36: notes G4, A4.
- DB. (Double Bass):** Measures 34-35: ff dynamics, notes G4, A4, B4. Measure 36: notes G4, A4.

37

FL. *f*

OB. *f*

BSN. *f*

TIMP.

S. *ff*
LORD THOU MAS - - TER

A. *ff*
LORD THOU MAS - - TER

T. *ff*
LORD THOU MAS - - TER

B. *ff*
LORD THOU MAS - - TER

HPSD. *f*

ORG. *f*

VLN. I *f*

VLN. II *f*

VLA. *f*

VC. *f*

DB. *f*

40

FL.

Ob.

Bsn.

TIMP.

tr

S.

A.

T.

B.

THOU WHOSE NAME IN EV'RY LAND IS

THOU WHOSE NAME IN EV'RY LAND IS

THOU WHOSE NAME IN EV - RY LAND IS

HPSD.

VLN. I

VLN. II

VLA.

VC.

DB.

44

FL.

Ob.

BSN.

HP.

S.
GLOR - IOUS.

A.
GLOR - IOUS.

T.
GLOR - IOUS.

B.
GLOR - IOUS.

HPSD.

VLN. I
mf

VLN. II
mf

VLA.
mf

mf

mf

mf

mf

mf

48

FL.

Ob.

85N.

HPSD.

VLN. I

VLN. II

VLA.

Vc.

mf

Db.

mf

52

FL.

Ob.

8SN.

S.

A.

T.

B.

f LORD THOU ARE MA - TER.

f LORD THOU OUR MAS - TER

f LORD THOU OUR MAS - TER

f LORD THOU OUR MAS - TER

HPSD.

ORG.

f

VLN. I

VLN. II

VLA.

Vc.

DB.

ESPRESS.

56

FL.

Ob.

S.

A.

T.

B.

THOU WHOSE NAME IN EV' - RY LAND IS

THOU WHOSE NAME IN EV' - RY LAND IS

THOU WHOSE NAME IN EV' - RY LAND IS

THOU WHOSE NAME IN EV' - RY LAND IS

HPSD.

ORG.

VLN. I

ff

VLN. II

ff

VLA.

ff

VC.

ff

DB.

61

FL. *ESPRESS.*
f

Ob. *ESPRESS.*
f

Bsn. *f*

Timp.

S.
Glor - ious

A.
Glor - ious

T.
Glor - ious

B.
Glor - ious

HPSD. *mf*

Org.

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score covers measures 61 to 64. It features a woodwind section with Flute (FL.), Oboe (Ob.), and Bassoon (Bsn.), each playing a melodic line with 'ESPRESS.' and 'f' markings. The Flute and Oboe parts are tied across measures. The Bassoon part has a 'f' marking. The Percussion section includes a Timpani (Timp.) part with a rhythmic pattern of quarter notes. The vocal soloists (Soprano, Alto, Tenor, Bass) have lyrics 'Glor - ious' under their notes. The Harp and Piano (HPSD.) part features a melodic line with 'mf' marking. The Organ (Org.) part has a simple accompaniment. The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides a rhythmic accompaniment with eighth and sixteenth notes.

65

FL.

Ob.

85N.

TIMP.

HPSD.

VLN. I

VLN. II

VLA.

VC.

DB.

Detailed description: This page of a musical score covers measures 65 to 68. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (FL.), Oboe (Ob.), and Bassoon (85N.). The string section consists of Violin I (VLN. I), Violin II (VLN. II), Viola (VLA.), Violoncello (VC.), and Double Bass (DB.). The percussion section includes Timpani (TIMP.) and Harp (HPSD.). Measures 65 and 66 feature a large dynamic shift from piano (p) to fortissimo (ff), indicated by a hairpin. The woodwinds and strings play sustained notes with long slurs. The strings play a rhythmic pattern of eighth notes. The harp plays a complex arpeggiated figure. The percussion provides a steady rhythmic accompaniment.

68

FL.

Ob.

Bsn.

TIMP.

HPSD.

VLN. I

VLN. II

VLA.

VC.

DB.

This page of a musical score, numbered 21, contains the following parts and measures:

- 71**: A rehearsal mark at the beginning of the first measure.
- FL.**: Flute part, starting with a whole note G4 and a half note A4.
- Ob.**: Oboe part, starting with a whole note G4 and a half note A4.
- 85N.**: Bassoon part, starting with a whole note G3 and a half note A3.
- TIMP.**: Timpani part, playing a rhythmic pattern of eighth notes.
- HPSD.**: Harpsichord part, playing chords and arpeggiated figures.
- VLN. I**: Violin I part, playing a continuous sixteenth-note figure.
- VLN. II**: Violin II part, playing a continuous sixteenth-note figure.
- VLA.**: Viola part, playing a continuous sixteenth-note figure.
- VC.**: Violoncello part, playing a rhythmic pattern of eighth notes.
- DB.**: Double Bass part, playing a rhythmic pattern of eighth notes.

The score is written in a key signature of one flat (Bb) and a common time signature (C). The woodwinds and strings play sustained notes, while the percussion and harpsichord provide rhythmic and harmonic support. The violin and viola parts feature intricate sixteenth-note patterns.

75

FL.

OB.

BSN.

TIMP.

T.

B.

AND_ E - VER_ GLO - RI - FIED SHALL BE_ SHALL

HPSD.

ORG.

VLN. I

VLN. II

VLA.

VC.

DB.

Detailed description: This page of a musical score covers measures 75, 76, and 77. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line (B.) begins in measure 75 with a forte (f) dynamic, singing the lyrics "AND E - VER GLO - RI - FIED SHALL BE_ SHALL". The vocal line continues through measure 77. The instrumental parts include: Flute (FL.), Oboe (OB.), Bassoon (BSN.), and Trumpet (T.) which are mostly silent with rests. Timpani (TIMP.) has a rhythmic pattern of quarter notes in measures 75 and 77. Harpsichord (HPSD.) and Organ (ORG.) play a rhythmic accompaniment of eighth notes. Violins I (VLN. I) and Violins II (VLN. II) play a melodic line with eighth notes and slurs. Viola (VLA.) plays a similar melodic line. Violoncello (VC.) and Double Bass (DB.) play a steady eighth-note accompaniment. The score is written for a full orchestra and voice.

2. RECITATIVE 'JESUS WENT WITH HIS DISCIPLES'

145 $\text{♩} = 100$ EV.

T. *mf* JE - SUS WENT WITH HIS DIS - CI - PLES O - VER THE BROOK CE - DRON WHERE WAS A

HPSD. *mf*



148

T. GARD EN TO WHICH CAME JE - SUS AND HIS DIS - CI - PLES

HPSD.



151 $\text{♩} = 60$ MENO MOSSO *mp*

T. JUD - AS AL - SO, HE WHO BE - TRAYED HIM KNEW THE PLACE FULL WELL, FOR JE - SUS HAD

VLN. I *pp*

VLN. II *pp*

VLA.

VC.

DB.

155

T. OF - TEN TA - RRIED THERE TO MEET WITH HIS DIS - CI - PLES SO NOW JU - DAS. TA - KING WITH

HPSD.

VLN. I *pp*

VLN. II *pp*

VLA. *pp*

Vc. *pp*

DB. *pp*

||

158

T. HIM AN OF - FI - CER BAND BY THE CHIEF PRIESTS AND THE PHA - RA - SEES AS - SEM - BLED. CAME AL - SO THERE WITH TOR - CHES

VLN. I

VLN. II

VLA.

Vc.

DB.

161

T. *mp*
 LAN-TERNS AND WITH WEA-PONS THERE-FORE JE-SUS, KNOW-ING AL THINGS THAT WERE TO COME U

HPSD. *mp*

VLN. I

VLN. II

VLA.

VC.

DB.



165

T. *mf*
 PON HIM, WENT A-WAY FORTH, AND SAID UN-TO THEM: JESUS 'WHOM SEEK YE

B.

HPSD.

169

ALLEGRO ♩=106

MARCATO

FL. *f* *ff*

Ob. *f* *ff* MARCATO

8SN. *f* *ff* MARCATO

TIMP. *ff*

S. *ff*
JE - - - SUS OF

A. *ff*
JE -- -- SUS - OF -

T. AND THEY AN-SWERED TO HIM

B. HERE?"

HPSD. *f* *ff*

ALLEGRO ♩=106

MARCATO

VLN. I *ff* MARCATO

VLN. II *ff* MARCATO

VLA. *ff* MARCATO

VC. *ff*

DB. *ff* MARCATO

172

FL.

Ob.

BSN.

TIMP.

S.
NA - ZA - RETH JE - - SUS OF NA - ZA - RETH

A.
NA - ZA - RETH JE - - SUS OF NA - ZA - RETH

T.
JE - SUS OF NA - ZA - RETH JE - - SUS OF

B.
JE - SUS OF NA - ZA - RETH JE - - SUS OF

HPSD.

VLN. I

VLN. II

VLA.

VC.

DB.

175

FL.

Ob.

Bsn.

Timp.

S.

A.

T.

B.

HPSD.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

JE - - - SUS OF NAZ - - AR - ETH

JE - - - SUS OF NA - - ZA - RETH

NA - - ZA - RETH NA - - - ZA - RETH

NA - - ZA - RETH NA - - - ZA - RETH

NO 4 RECIT 'JESUS SAID UNTO HIM...'

♩ = 60

177

FL.

Ob.

Bsn.

Timp.

S.

JE - SUS OF NA - ZA-RETH

A.

JE - SUS OF NA - ZA-RETH

T.

JE - SUS OF NA - ZA-RETH

JE-SUS SAID TO THEM.

B.

JE - SUS OF NA - ZA-RETH

"I AM HE"

HPSD.

mp

♩ = 60

Vln. I

Vln. II

Vla.

Vc.

Db.

280 $\text{♩} = 76$ *mf*

FL.

HPSD.

VC.

286

FL.

HPSD.

VC.

292

FL.

HPSD.

VC.

297 *mp* *mf*

FL.

A. *mp* *mf*

FROM THE SON - DAGE OF MY SIN - NING.

HPSD.

Vc.

302

FL.

A.

THUS TO UN -

HPSD.

Vc.

306

FL.

A.

BIND ME, IS MY LORD NOW SORE - LY SOUND.

HPSD.

Vc.

311

FL.

HPSD.

Vc.

314

FL.

A.

HPSD.

Vc.

FROM ALL ACH - ING WOUNDS AND BRUI - SES, FROM ALL WOUNDS

320

FL.

A.

HPSD.

Vc.

AND BRUI - SES, FUL - LY TO HEAL ME, FUL - LY TO HEAL ME,

354

FL.

A.

HPSD.

Vc.

THUS TO UN - BIND ME IS MY LORD NOW



360

$\text{♩} = 66$

FL.

A.

HPSD.

Vc.

SORE - LY BOUND.

NO 12 RECIT 'SIMON PETER ALSO FOLLOWED IN JESUS' FOOTSTEPS'

366

mp

FL.

mp

OB.

mp

BSN.

mp

T.

mp

SI-MON PE-TER AL-SO FOL-LOWED IN JE-SUS' STEPS, AND A-NO-THER DIS-CI-PLE.

HPSD.

mp



NO. 13 ARIA (SOPRANO) 'I FOLLOW THEE'

370

MODERATO

mp

mp ESPRESS.

FL.

OB.

GLOCK.

pp

HP.

pp

VLN. I

CON SORD.

pp

VLN. II

CON SORD.

pp

VLA.

CON SORD.

pp

VC.

CON SORD.

pp

pp PIZZ.

DB.

pp

375

FL.
Ob.
GLOCK.
HP.
VLN. I
VLN. II
VLA.
Vc.
Db.

Detailed description: This system contains measures 375 through 378. The Flute (FL.) part features a melodic line with various accidentals and slurs. The Oboe (Ob.) part consists of sustained notes. The Glockenspiel (GLOCK.) part has a rhythmic pattern of eighth notes. The Harp (HP.) part shows chordal accompaniment. The Violin I (VLN. I) part has a whole note chord. The Violin II (VLN. II) part has a half note chord. The Viola (VLA.) part has a half note chord. The Violoncello (Vc.) part has a half note chord. The Double Bass (Db.) part has a rhythmic pattern of eighth notes.

379

FL.
Ob.
GLOCK.
HP.
VLN. I
VLN. II
VLA.
Vc.
Db.

ARCO

Detailed description: This system contains measures 379 through 382. The Flute (FL.) part continues with a melodic line. The Oboe (Ob.) part has sustained notes. The Glockenspiel (GLOCK.) part has a rhythmic pattern of eighth notes. The Harp (HP.) part shows chordal accompaniment. The Violin I (VLN. I) part has a half note chord. The Violin II (VLN. II) part has a half note chord. The Viola (VLA.) part has a half note chord. The Violoncello (Vc.) part has a half note chord. The Double Bass (Db.) part has a rhythmic pattern of eighth notes. The word "ARCO" is written at the bottom right of the page.

384

FL.

Ob.

GLOCK.

HP.

S.

VLN. I

VLN. II

VLA.

Vc.

Db.

389

FL.

Ob.

GLOCK.

S.

I FOL LOW THEE AL -

VLN. I

VLN. II

VLA.

VC.

DB.

mp



394

FL.

Ob.

GLOCK.

S.

SO WITH LIGHT - HEAR - TED FOOT - STEPS

VLN. I

VLN. II

VLA.

VC.

DB.

mp

398

FL.

OB.

GLOCK.

S.

NOR STRAY FROM THY SIGHT, MY LIFE AND MY LIGHT

VLN. I

VLN. II

VLA.

Vc.

DB.

mf

mp



403

FL.

OB.

S.

NOR STRAY FROM THY SIGHT, MY LIFE AND MY LIFE

VLN. I

VLN. II

VLA.

Vc.

DB.

mf

407

FL.
Ob.
GLOCK.
VLN. I
VLN. II
VLA.
Vc.
Db.



411

Ob.
Hp.
VLN. I
VLN. II
VLA.
Vc.

415

Ob.

Hp.

S. *mf*
O, SPEED THOU MY WAY, AND SAY NOT_ NAY,

Vln. I *mf*

Vln. II

Vla.

Vc.

Db. *mf*
PIZZ

420

Ob.

Hp.

S. *mf*
BUT AL - WAYS DRAW NEAR TO SPUR ME. BUT AL WAYS DRAW NEAR_ ME TO

Vln. I

Vln. II

Vla.

Vc.

Db.

425

FL.

OB.

GLOCK.

S.

VLN. I

VLN. II

VLA.

VC.

DB.

mp

pp

SPUR ME TO CHEER ME. TO



431

FL.

OB.

GLOCK.

S.

VLN. I

VLN. II

VLA.

CHEER ME

436

FL.

Ob.

GLOCK.

HP.

VLN. I

VLN. II

VLA.

VC.

DB.

mp

pp

pp

pp

pp

pp

PIZZ.

pp



441

FL.

Ob.

GLOCK.

HP.

VLN. I

VLN. II

VLA.

VC.

DB.

1445 $\text{♩} = 56$

O.B.

Hp. *pp*

VLN. I

VLN. II *pp*

VLA.

VC. *pp*

DB. *pp*



1450

O.B.

Hp.

A.

VLN. I

VLN. II

VLA.

VC. *pp*

DB. *pp*

1455 *pp*

Oboe (Ob.)

Alto (A.)

Violin I (VLN. I)

Violin II (VLN. II)

Viola (VLA.)

Violoncello (Vc.)

Double Bass (Db.)

pp IT IS FUL-FILLED! O, REST FOR SOULS WHO GRIE-VING LAN-QUISH IT IS FUL-FILLED



1461

Oboe (Ob.)

Alto (A.)

Violin I (VLN. I)

Violin II (VLN. II)

Viola (VLA.)

Violoncello (Vc.)

Double Bass (Db.)

IT IS FUL-FILLED O, REST FOR SOULS WHO GRIE-VING LAN-QUISH.

1466 *pp*

Hp.

A.

VLN. I

VLN. II

VLA.

Vc.

Db.

pp

pp



1470

Ob.

A.

VLN. I

VLN. II

VLA.

Vc.

Db.

THIS FEAR - FUL NIGHT STILL WAITS THE FI - NAL MO - MENT'S AN - GUSH.