

35. O Mensch

Matthäus-Passion

BWV 244

Johann Sebastian Bach (1685-1750)

Flauto traverso

Oboe d'Amore

Violino I

Violino II

Viola

Soprano

Alto

Tenor

Bajo

Organo e Continuo

Tasto Solo

6 6 6 6

4

S

A

T

B

Tasto Solo

6 6

7

Musical score for measures 7-9. The score includes a four-part instrumental ensemble (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The instrumental parts feature complex rhythmic patterns and trills. The piano accompaniment provides harmonic support with chords and moving lines.

S
A
T
B

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). All vocal parts are marked with a horizontal line and a dash, indicating rests for measures 7-9.

Piano accompaniment for measures 7-9. The score shows the right and left hand parts. Below the bass line, figured bass notation is provided: \sharp , $\frac{7}{5}$, $\frac{6}{5}$, 6 , $\frac{6}{5}$, \sharp , $\frac{6}{4}$, \sharp .

10

Musical score for measures 10-12. The score includes a four-part instrumental ensemble and a grand piano accompaniment. The instrumental parts continue with complex rhythmic patterns and trills. The piano accompaniment provides harmonic support with chords and moving lines.

S
A
T
B

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). All vocal parts are marked with a horizontal line and a dash, indicating rests for measures 10-12.

Piano accompaniment for measures 10-12. The score shows the right and left hand parts. Below the bass line, figured bass notation is provided: $\frac{6}{4}$, \sharp , $\frac{6}{3}$, $\frac{5}{3}$, 6 , $\frac{6}{4}$, $\frac{6}{5}$, 6 , $\frac{7}{5}$.

13 *a2*

S
A
T
B

Tasto Solo

S
A
T
B

16 *tr* *a2*

S
A
T
B

O Mensch be - wein' dein'

O Mensch be - wein' dein'

O Mensch be - wein' dein'

O Mensch be - wein' dein'

O Mensch be - wein' dein'

7/5 6/5 6 6/5 6 6/4 6 7#

19

S
Sün - de groß

A
Sün - de groß, dein' Sün - de groß o Mensch be - wein'

T
Sün - de groß, dein' Sün - de groß o Mensch be - wein'

B
Sün - de groß, dein' Sün - de groß o Mensch be - wein' be - wein' o

Tasto Solo

5 6 7 6 6 6 6 6 5
5 2 3

#

22

S
da - -

A
dein' Sün - de groß

T
dein' Sün - de groß da - rum Chri -

B
Mensch be - wein' dein' Sün - de groß

7 7 6 6 6 6 5
5

25

Piano introduction for measures 25-27. The music is in G major and 3/4 time. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. Measure 25 starts with a fermata on the first measure, followed by a series of sixteenth-note patterns. Measure 26 includes a trill (tr) on the second measure. Measure 27 continues the sixteenth-note patterns.

S
A
T
B

rum Chri - stus sein's Va - ters Schoß
da - rum Chri-stus sein's Va - ters Schoß, da-rum Chri-stus sein's Va - ters Schoß
stus sein's Va - ters Schoß sein's Va - - ters Schoß, da-rum Chri-stus sein's Va - ters Schoß
da-rum Chri-stus sein's Va - ters Schoß

Piano accompaniment for measures 25-27. The right hand features a melodic line with a trill (tr) in measure 26. The left hand provides a harmonic foundation with chords and moving lines. Fingerings are indicated by numbers 1-5.

6 5 6 4/2 6 4 6 6 5 3 6 4/2 6 7 # 5 3 6 4 5 3 6 4 5 3 6 4

28

Piano introduction for measures 28-30. The music continues in G major and 3/4 time. Measure 28 features a complex texture with multiple voices in the right hand. Measure 29 includes a fermata on the first measure. Measure 30 includes a sixteenth-note pattern with an 'a2' marking.

S
A
T
B

äu - - bert und kam auf
äu - bert und kam auf Er - -
äu - bert und kam auf Er - -
äu - bert und kam auf

Piano accompaniment for measures 28-30. The right hand features a melodic line with a sixteenth-note pattern in measure 30. The left hand provides a harmonic foundation with chords and moving lines. Fingerings are indicated by numbers 1-5.

17 6 4 17 5 6 5 6 4/2 6 6 6 6 4

31 *a2*

S
A
T
B

Er - - den.
- - den, äü - ßert und kam auf Er - - den.
- - den, äü - ßert und kam auf Er - - den.
Er - - den, äü - ßert und kam auf Er - - den.

Tasto Solo

6 5 6 5 6 4 5 3 6 7 9 5 8 3

34 *a2*

S
A
T
B

Von ei - ner Jung - frau
Von ei - ner Jung - frau
Von ei - ner Jung - frau
Von ei - ner Jung - frau

6 6 4 6 7 #

37

S
A
T
B

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

6 7 6 5 6 6 7 6 4 2 6 17

Tasto Solo

40

S
A
T
B

für uns er hie ge - bo - ren ward
für uns er hie ge - bo - ren ward, für uns er
für uns er hie ge - bo - ren ward ge - bo - ren ward, für uns er
für uns er hie ge - bo - ren ward

7 6 9 7 6 6 6 6 6 5 6 7 5 6

15 5 7 5 5 4 2 4 2 6 6 3 4 2 6 7 5 4

43

S
A
T
B

er
hie ge - bo - ren ward er wollt' der
hie ge - bo - ren ward er wollt' der

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

46

S
A
T
B

wollt' der Mitt - ler wer - - den.
Mitt - ler wer - - den, er wollt' der Mitt - ler wer - -
Mitt - ler wer - - den, er wollt' der Mitt - ler wer - -
er wollt' der Mitt - ler wer - - den, er wollt' der Mitt - ler wer - -

6 4 2 6 6 6 6 4 5 6 6 4 5 6 5 6 7 9 5 8

49

Key signature: three sharps (F#, C#, G#).
Measure 49: Keyboard part features a dense texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with some notes in the Soprano and Alto parts.
Measure 50: Similar keyboard texture. The vocal parts remain mostly silent.
Measure 51: Keyboard part continues with similar patterns. The vocal parts have a few notes, with the Soprano part marked 'a2'.

S
A
T
B

den.
den.
den.

The vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) are shown. Each staff contains a whole rest followed by the instruction 'den.' (denied), indicating that the vocalists do not sing in these measures.

Tasto Solo

The piano solo section is marked 'Tasto Solo'. It features a single melodic line in the right hand and a supporting bass line in the left hand. The right hand has a series of sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. The piece concludes with a cadence in the right hand.

6 +4/2 6 6 6 6 4 6 4 6 4

52

Key signature: three sharps (F#, C#, G#).
Measure 52: Keyboard part features a dense texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent.
Measure 53: Similar keyboard texture. The vocal parts remain mostly silent.
Measure 54: Keyboard part continues with similar patterns. The vocal parts have a few notes, with the Soprano part marked 'a2'.

S
A
T
B

The vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) are shown. Each staff contains a whole rest, indicating that the vocalists do not sing in these measures.

Tasto Solo

The piano solo section is marked 'Tasto Solo'. It features a single melodic line in the right hand and a supporting bass line in the left hand. The right hand has a series of sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. The piece concludes with a cadence in the right hand.

6 5

55

S
A
T
B

Den'n To - ten er das
Den'n To - ten er das Le -
Den'n To - ten
Den'n To - ten er das Le - ben gab, den'n To - ten

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

58

S
A
T
B

Le - ben gab
- - ben gab, den'n To - - ten er das Le - ben gab
er das Le - ben gab, den'n To - ten er das Le - ben gab
er das Le - - ben gab, den'n To - ten er das Le - ben gab

6 7 # 6 +4 2 6 4 3 5 4 6 5 6 6 5 4 # 6 7 6 5

61

S
A
T
B

und legt' da - bei all' Krank - heit ab
und legt' da - bei all' Krank - heit ab - und
und legt' da - bei all' Krank - heit ab, und legt' da -
und legt' da - bei all' Krank - heit

6 7 6 6/4 5 7 6 +4/2 6 6/4 6 +2 6/4 5 6 *

64

S
A
T
B

legt' da - bei all' Krank - heit ab, all' Krank -
bei all' Krank - heit, all'
ab, und legt' da - bei all' Krank - heit, all'

5 6 7 6 5 * 6 9/7 *

Tasto Solo

67

S
A
T
B

heit ab
Krank - heit ab
Krank - heit ab

bis
bis sich die Zeit her - dran -
bis sich die

7 * 7 5 6 5 6 6 5 * 5 6 +4 6 6 2

70

S
A
T
B

sich die Zeit her - dran - - ge
ge, bis sich die Zeit her - dran - - - ge, die Zeit her - dran -
bis sich die Zeit her - dran - - - ge, die Zeit her - dran -
Zeit her - dran - ge, bis sich die Zeit her - dran - - - - -

6 6 5 7 6 6 # 6 6 6 # 7 6 5 9 7 +5 6 6 6 6 #

73

S
A
T
B

ge
ge
ge

daß
daß er für
daß er für

76

S
A
T
B

er für uns ge - op - fert würd'
uns ge - op - fert würd', für uns ge - op - fert würd', daß er für uns ge - op -
uns ge - op - fert würd', für uns ge - op - fert würd' daß er für uns ge - op -
daß er für uns ge - op - fert würd', daß er für uns ge - op - fert würd', für uns ge -

Tasto Solo

85

85-87

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves.

Bürd'

Bürd'

Bürd'

5 6/4 7 6/4 7 6 5 6

88

88-90

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves.

wohl an dem Kreu - ze lan - -

wohl an dem Kreu - ze lan - -

wohl an dem Kreu - ze lan - -

6 6/4 6/5 6 7/5 7

Tasto Solo

91

S
A
T
B

wohl
- - - ge wohl an dem Kreu - ze lan -
- - - ge wohl an dem Kreu - - -
- - - ge, wohl an dem Kreu - ze lan - ge, wohl an dem

47 7 6 6 7

93

S
A
T
B

an dem Kreu - ze lan - ge.
ge, wohl an dem Kreu - ze lan - - -
- ze wohl an dem Kreu - ze lan - - -
Kreu - ze wohl an dem Kreu - ze lan -

6 5 6 6 6 3 6 6 4

95

S
A
T
B

ge.
ge.
ge.

Tasto Solo

6 6 $\frac{16}{4}$

97