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A HISTORICAL COMPARISON OF THE *ST. JOHN* AND *ST. MATTHEW PASSIONS*
OF JOHANN SEBASTIAN BACH

by

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A Thesis Submitted in Partial Fulfillment
of the Requirements for a Degree with Honors
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ABSTRACT

The St. John and St. Matthew Passions, based on the Gospels of the same names, are the only two existing passions by German composer Johann Sebastian Bach that have survived from the Baroque music world. However, the St. Matthew Passion is more well-known and recognized than the St. John Passion. Why is that? One of the reasons why this may be the case is because the St. Matthew Passion is a larger, more extensive work compared to the St John Passion in relation to its parts. The St Matthew Passion is equipped with an orchestra, a double choir, a children's choir, and soloists, while the St. John Passion is written for a small string orchestra, pairs of flutes and oboes, and a four-part choir with soloists. Another reason the St. Matthew Passion may be more well-known is that it was composed at a more established time in Bach's life and career, while the St. John Passion was written within his first year of being the director of church music in Leipzig and was re-written on several occasions. In my thesis, I plan to further analyze and compare these two pieces as to why one is more well-known than the other, bringing out similarities and differences between the two pieces and talking about the characteristics of both pieces. I also plan to integrate and analyze the two Gospels these two passions are based on, as the stories found in the Gospels are the same or similar text found in the Passions.

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INTRODUCTION

Johann Sebastian Bach (1685-1750) was a gifted German composer and musician who articulated his views almost exclusively through his music, purely through musical terms rather than in words.

He was a devoted and inspiring teacher, and is recognized as one of the most influential music educators of all time. He was also notoriously reluctant to write about his life and work. An example of this was recorded in 1717, when Bach never followed up on an autobiographical note request from Johann Mattheson. Likewise, in 1738 he left it to his friend Johann Abraham Birnbaum to answer Johann Adolph Scheibe's critical remarks about his "turgid and confused style" resulting from "an excess of art."¹

However, in the fall of 1750, shortly after Bach's death in July, an obituary was written by Carl Philipp Emanuel Bach, his second son, and Johann Friedrich Agricola, one of Bach's most eminent pupils. Agricola was responsible for writing a general outline of the composer's achievements noted in the obituary, and he presented a remarkable summary, noting his work's all-embracing polyphony, the most hidden secrets of harmony, and ingenious, unusual ideas.

"All-embracing polyphony" implies two complementary types of setting in Bach's style. The first type of setting alludes to a multi-voiced setting beyond the standard four-part texture². A specialty of Bach's was to compose large polyphonic scores of five, six, seven or more contrapuntal parts especially in his later years with some advanced pupils. The second type of setting includes the pervasive application of

¹ Christoph Wolff, *Bach's Musical Universe: The Composer and His Work* (W.W. Norton and Company, 2020), 1.

² Wolff, *Bach's Musical Universe: The Composer and His Work*, 9.

polyphonic techniques and textures. It also includes strains of contrapuntal material in typically non-polyphonic genres. This is to make scores in one, two or three parts sound complete and not lack fullness in the sound. With all-embracing polyphony overall, it encompasses single-voice instrumental or two-part scores as long as perfect harmony is being established through arpeggiation and outlining of chords.

Bach's approach to composition entailed the elaboration of musical ideas as a process of imaginative research into innate harmonic and contrapuntal potential of the chosen material. This lifelong passion can be traced back to the formative years of an essentially self-taught Bach, whose musical engagement in composition by around 1714 had become the question to discover what was possible. It would therefore genuinely represent unity in diversity, or what Bach considered "musical perfection", and also include a religious dimension.³ Bach was interested in bringing these possibilities into the most artful execution along with making them not sound dry.

The invention and design of Johann Sebastian Bach's ingenious ideas and unusual melodies were formed, particularly with the potential for elaboration. Agricola in reference to Bach's obituary described the composer writing "unusual melodies resembling those of no other composer", therefore describing Bach's artistic originality. Prior to Bach's death in 1750 no composer had ever been described in that manner, which indicates that those who contributed to Bach's obituary – including Agricola – were highly aware of the individuality and originality of his music, which made him an outlier from other composers at the time. Even Bach was aware of these observations. He realized, of course, that no other composer had written anything like the *Well-Tempered*

³ Wolff, *Bach's Musical Universe: The Composer and His Work*, 10.

Clavier, the unaccompanied violin and cello solos, the double-choir *St. Matthew Passion*, or the concertos for one or more keyboards, to mention but a few.⁴ Bach without compromise cultivated his own individual and original role in the aesthetics of his music during his lifetime of composition. He also knew that only the written score provided reliable documentation of his ideas, and that the written text that can be seen through Bach's inclination of showing revisions and corrections in his music.

Many of today's listeners feel a direct connection to these works through the continued relevance of the story to their modern-day faith.⁵ These passions also hold a place for many amateur choral singers, where performing either passion can be seen as a high point of their musical careers. However, a disadvantage to this is there are no "original listeners" that can describe what the passions sounded like from that time. A benefit of performing early music in our present time – including the music of the time of Johann Sebastian Bach – is that we have reconstructions of the original instruments used to perform pieces such as the *St. John* and *St. Matthew Passions*. However this leads to the question: is it ever possible for us to truly hear a centuries-old piece of music as it was heard when it was composed? The circumstances of performing either passion differ greatly in almost every way from performances in the eighteenth century. This includes the size of the group, ways of thinking about the roles of different performers, the liturgical and physical context of which it is being performed, and musical experiences the musicians bring to the table. Such a performance from the eighteenth century could be seen as beautiful and instructive to the modern musician, and the performances we

⁴ Wolff, *Bach's Musical Universe: The Composer and His Work*, 11.

⁵ Daniel R., *Hearing Bach's Passions* (Oxford University Press, 2016), 4.

hear today come arguably close to the original. However, we can never hear as the early listener from Bach's time would have, therefore making the answer to the question "no"; we hear a different piece today.

Today's vocalists are divided into two categories, the members of the chorus and soloists, and they are aware of who is responsible for what when looking at a score. Arias and recitatives are for the soloists, and the choruses are for the choir. Soloists are also distinguished by sitting at the front of the ensemble, standing when they need to sing and sitting when they do not, wearing nice clothing, and for professionals they get paid. Whereas for the chorus they are often volunteers and either sit or stand in the back. However, this was not the case in Johann Sebastian Bach's time. As every eighteenth-century German church musician understood, ensemble vocal music was indeed designed for two kinds of singers but they did not fall into the modern categories of "soloist" and "chorus member".⁶ One kind of singer in the eighteenth century was essential to the performance of a vocal concerto, and the necessary singers in a vocal concerto were called "concertists". They had duties equivalent to those of the principal players in an instrumental concerto. For example, one soprano would be responsible for the soprano line singing all the arias and recitatives in that range along with being responsible for their line in the piece. Both the *St. Matthew Passion* and the *St. John Passion* are examples of a vocal concerto.

⁶ Melamed, *Hearing Bach's Passions*, 20.

OVERVIEW OF THE *ST. JOHN PASSION*

The *St. John Passion* was first premiered on Good Friday of 1724 at the St. Nicholas Church in Leipzig. At a run time of almost two hours, this work is recognized as Bach's first truly large-scale composition. The story of its conception was not a straight path; Only three years earlier in 1721, a concerted oratorio-style Passion had been presented for the first time at the two Leipzig main churches of St. Thomas's and St. Nicholas's, by Bach's predecessor Johann Kuhnau.⁷ However, no Passion was performed in the year 1723 due to the interim after Kuhnau's death, so it had fallen to his successor, Johann Sebastian Bach, to pick up where Kuhnau had left off. However, he followed his own agenda and offered a modern work of unprecedented ambition. It was quite exceptional that a work of music would dominate the liturgy and take up more time than the sermon, the traditional centerpiece of the Lutheran service.⁸ While it is uncertain today, it is safe to assume that Bach himself hand picked the texts from the Gospel of John.

Even though Bach had his own agenda when it came to the creation of the *St. John*, he followed the same general format Kuhnau had employed. Kuhnau used features of biblical narrative, lyric meditations in madrigalian poetry and chorale strophes, to which Bach brought musical sophistication. Bach also realized certain chapters of the Gospel of John offered more powerful, dramaturgical possibilities than the paraphrasing of the libretto used in the *St. John*. The chapters Bach ultimately used were John Chapters 18 and 19, a traditional liturgical lesson meant for Good Friday depicting Jesus Christ

⁷ Wolff, *Bach's Musical Universe: The Composer and His Work*, 193.

⁸ Wolff, *Bach's Musical Universe: The Composer and His Work*, 195.

and his crucifixion. The *St. John*, despite it being the first work of its kind, illustrates how Johann Sebastian Bach began the process of composing a large-scale work of vocal music. It is entirely evident that for the composer, it was the scriptural text that primarily defined the form, content, scope, and overall character of the entire multi-movement work.⁹ This work showcased musical solutions he had created that correlated with Bach's understanding of the gospel. As of today, in the twenty-first century, we can only speculate what exactly Bach read, what he got out of it, and how specific passages were utilized as sources of inspiration – therefore leading the way towards concrete musical decisions.

In the original performance parts of the *St. John Passion* each of Bach's vocal parts contain the music for only one range, regardless if it is soprano, alto, tenor or bass.¹⁰ This is like modern day, single-voiced parts that can be seen in the typical wind ensemble or chamber group. In contrast to the parts Bach had written, today's modern vocal parts can be seen as a score that contains all the vocal lines. This can be seen as easy and cheap to make multiple copies, however this was not feasible in the era of Bach.¹¹ This then leads to their parts to resemble those of their instrumental colleagues that only have one musical line.

Bach understood the differences between the accounts in the Gospel of John compared to the synoptic gospels of Matthew, Luke and Mark. A notable example is that the Gospel of John does not contain the Last Supper.¹² A later added passage from

⁹ Wolff, *Bach's Musical Universe: The Composer and His Work*, 197.

¹⁰ Melamed, *Hearing Bach's Passions*, 23.

¹¹ In Bach's time, every note had to be written out in hand for each copy.

¹² This led to Bach amending John's text by adding two short passages from Matthew. Doing this enhanced dramatic impact of certain scenes, therefore preparing for a musical moment.

Matthew 27 was not reported by John; however Bach still utilized it because it added preparation for the upcoming arioso, providing a reflection on a devastating event.¹³ He gave the crowd closely related musical treatments for the corresponding portions of text. An example of this in the *St. John Passion* can be found in John 18:5 and 7, titled *Jesus von Nazareth* (Jesus of Nazareth).

While Johann Sebastian Bach's original manuscript of the *St. John Passion* has not survived, he most likely conceived the narrative all at once. The gospel text could function in the musical score as the primary structural frame. Removing them from this setting of the biblical narrative reveals a completely continuous composition.¹⁴ Bach was also able to integrate the non-biblical reflections on top of the chorale strophes that can be found in the *St. John Passion*, where the biblical setting of the text allowed the replacement of certain arias and chorales with others, which can be seen in later versions of the *St. John*. This leads to three rather expressive choral movements that portray the biblical Jesus according to John in the form of three distinct scenes: the opening movement, "Herr, unser Herrscher" (Lord, our sovereign), a high point with Jesus before Pilate, "Betrachte, meine Seel" (Contemplate, my soul), and a special pair of solo movements that interrupt in the middle of the death scene, and "Es ist vollbracht" (It is finished).

¹³ Matthew 27:51-52. It involves an earthquake following the death of Jesus Christ.

¹⁴ Wolff, *Bach's Musical Universe: The Composer and His Work*, 200.

OVERVIEW OF THE *ST. MATTHEW PASSION*

The *St. Matthew Passion* and its composition is fundamentally different from the *St. John*. It was in the years 1724 and 1725 when Johann Sebastian Bach was the busiest in his life, as he was tapering off his production of cantatas.¹⁵ It was also around this time – the spring of 1725 – that Bach began collaborating with Christian Friedrich Henrici, also going by the pen name Picander, who was at the time a twenty five year old amateur poet. Even though it is not known when Bach asked Picander for the *St. Matthew Passion* libretto, what can be assumed was it may have been around spring 1725, occurring after the second performance of the *St. John Passion* and their debut collaboration on BWV 249, the *Easter Oratorio*.

When Bach settled on the structure of the new Passion – specifically with the double-choir – it had to wait until the year 1727, because the St. Nicholas Church did not have the sufficient space for a work this ambitious at the time. This then led to the conclusion that it could only be performed at the St. Thomas Church, where all of the *St. Matthew* performances would occur in the lifetime of Bach.

Another unique aspect of the *St. Matthew Passion* is the close collaboration between Bach and Picander. It is unmistakably and impressively documented by none other than the composer himself in the calligraphic fair copy of the work he made in 1736, nearly ten years after its first performance.¹⁶ On the title page he penned in Latin, “Poesia per Dominium Henrici alias Picander dictus”, translating to “Poetry by the Absolute Ownership of Henrici otherwise called Picander”. No other score belonging to

¹⁵ Wolff, *Bach's Musical Universe: The Composer and His Work*, 211.

¹⁶ Wolff, *Bach's Musical Universe: The Composer and His Work*, 214.

Bach carries the librettist's name, especially identifying them by name. This creative partnership between Bach and Picander through the *St. Matthew Passion* is an historical achievement. This also compares differently to that of the *St. John Passion*, where it had no self-contained libretto but rather interchangeable poems that scatter the account of events described in the gospel.

Other elements of the *St. Matthew Passion* and its libretto are driven by other musical ideas, such as integrating the German Agnus Dei hymn and melody (translated to “Lamb of God”) into the opening chorus. Bach was intimately familiar with the Lutheran hymnal, and he took charge when it came to the choice of chorales in the *St. Matthew Passion*.¹⁷ Compared to its predecessor, the *St. Matthew Passion* and its musical outline

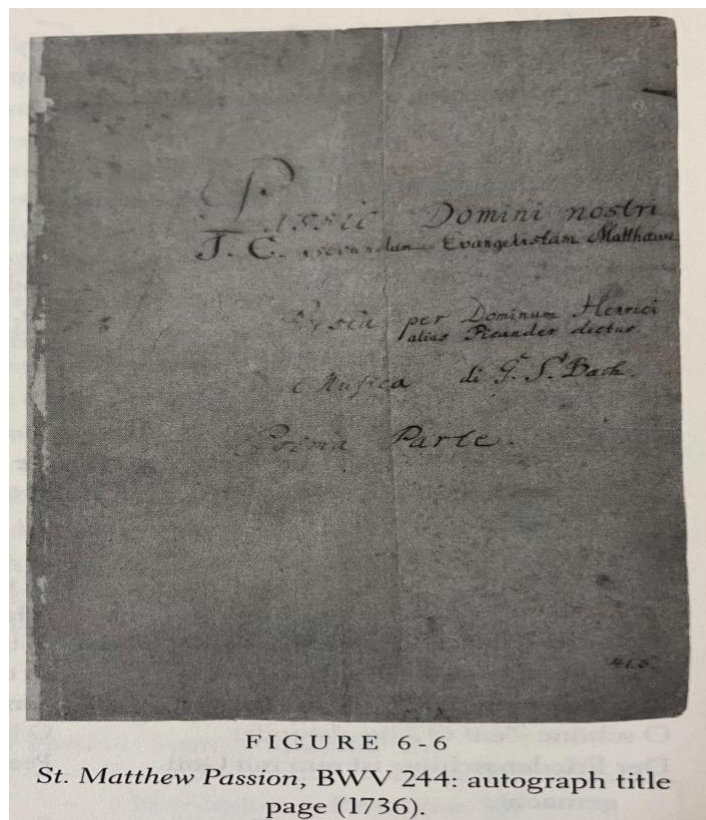


Figure 1. *St. Matthew Passion*, BWV 244 autographed title page.

¹⁷ Wolff, *Bach's Musical Universe: The Composer and His Work*, 215.

were intended to use madrigalian poetry along with individual meditations on the scenes of the Passion story.

The libretto and several arias in the *St. Matthew Passion* allows Bach to focus on the poetic meditations through which the human psyche – in Baroque terminology, the faithful soul – responds to the various segments of the Passion story.¹⁸ These meditations bring out a range of reactions – both affective and emotional – that were articulated by Picander through the first line of every poem. The opening phrase or keywords present the basic character of each aria in the *St. Matthew Passion*. This is a fundamental tenet of Baroque music: the "single affect."

The "ariosos" - shorter arias which generally do not follow "da Capo" form - play a role as important as the arias they precede. The ariosos offer a wide spectrum of intensive solo writing, both vocal and instrumental. They can be seen through notably artistic harmonic textures, distinctive motifs and musical imagery.

¹⁸ Wolff, *Bach's Musical Universe, The Composer and His Work*, 221.

THE DIFFERENT VERSIONS OF THE *ST. JOHN PASSION*

Bach wrote a total of four different versions of the *St. John Passion* over the span of twenty five years. In addition to these presentations, he embarked on a revision of the original score of 1724,¹⁹ only one year after the premiere.

He made these characteristic changes specifically to fit the work into the growing cantata cycle during the years 1724 and 1725. This would lead to the second version (BWV 245.2) where Bach replaces the opening and closing movements with large-scale chorale choruses.²⁰ This change alone resulted in the departure of John's narrative of the emphasis of Jesus Christ Bach had initially composed in the first version (BWV 245.1). Bach in the first part also added an additional aria, "Himmel reiße, Welt erbebe" (Crack open, Heaven, tremble, World), and replaced the aria "Ach, mein Sinn" (Ah, my soul) with "Zerschmettert mich, ihr Felsen und ihr Hügel" (Crush me, you rocks and hills). In the second part Bach removed the paired arioso-aria "Betrachte" and "Erwäge" because it lacked the opening – also taken out by Bach – as a reference point in the Passion. This then led him to then add the single aria "Ach wonder euch nicht so, geplagte Seelen" (Ah, do not writhe so, tormented souls).

From here, Bach performed *The St. John Passion* for a third time in the early 1730's (BWV 245.3). In this version, Bach restored the original 1724 version opening chorus "Herr, unser Herrscher" but then eliminated the two passages that come from the Gospel of St. Matthew with some adjustments.²¹ These passages demonstrate Bach's

¹⁹ This revision was to be dated around 1738 and was left unfinished. This version is identified as BWV 245.4.

²⁰ These choruses are "O Mensch, bewein dein Sünde groß" (O mankind, bemoan your great son) and "Christe, du Lamm Gottes" (Christ, you Lamb of God).

²¹ This was done in order to avoid any overlap with the now extant *St. Matthew Passion* (Wolff, 210).

process of cutting and pasting that could be seen as impossible in the later *St. Matthew Passion*, specifically within the uniform poetic libretto.

Even further adjustments were made to the Passion. The first of these is the unfinished revision of the original score in the late 1730's (BWV 245.4). And then for a final performance in 1749 (BWV 245.5), restoring the structure of the movements and the character of the 1724 version. These modifications were either purely musical revisions designed to improve the score (as in the unfinished revision BWV 245.4) or involved alterations of a few text passages and the enlargement of the orchestra (as in

Table 4-1. Movements in versions of Bach's *St. John Passion* (Movements new or altered in each version are in bold type)

Gospel text	Interpolated texts			
	Version I (1724)	Version II (1735)	Version III (c. 1732)	Version IV (c. 1749)
	Part 1			
	Chorus: Herr, unser Herrscher	Chorale: O Mensch, bewein dein Sünde groß	Chorus: Herr, unser Herrscher	Chorus: Herr, unser Herrscher
Jesus ging mit seinem Jüngern . . . so lässt diese gehen.	Chorale: O große Lieb, o Lieb ohn alle Maße	Chorale: O große Lieb, o Lieb ohn alle Maße	Chorale: O große Lieb, o Lieb ohn alle Maße	Chorale: O große Lieb, o Lieb ohn alle Maße
Auf dich das Wort erfüllt wurde . . . mein Vater gegeben hat?	Chorale: Dein Will gescheh, Herr Gott, zugleich	Chorale: Dein Will gescheh, Herr Gott, zugleich	Chorale: Dein Will gescheh, Herr Gott, zugleich	Chorale: Dein Will gescheh, Herr Gott, zugleich
Die Schar aber und der Oberhauptmann . . . umbringt vor das Volk.	Aria: Von den Stricken meiner Sünden	Aria: Von den Stricken meiner Sünden	Aria: Von den Stricken meiner Sünden	Aria: Von den Stricken meiner Sünden

(continued)

Table 4-1. (continued)

Gospel text	Interpolated texts			
	Version I (1724)	Version II (1735)	Version III (c. 1732)	Version IV (c. 1749)
Simon Petrus aber folgte Jesus nach und ein anderer Jünger.	Aria: Ich folge dir gleichfalls	Aria: Ich folge dir gleichfalls	Aria: Ich folge dir gleichfalls	Aria: Ich folge dir gleichfalls [revised text]
Derselbige Jünger war dem Hohenpriester bekannt . . . was schlägest du mich?	Chorale: Wer hat dich so geschlagen?	Chorale: Wer hat dich so geschlagen? Aria: Himmel, reiße, Welt, erbebe	Chorale: Wer hat dich so geschlagen?	Chorale: Wer hat dich so geschlagen?
Und Hannas sandte ihn gebunden . . . weinete bitterlich.	Aria: Ach, mein Sinn	Aria: Zerschmettert mich, ihr Felsen und ihr Hügel	Aria: [Text and music unknown]	Aria: Ach, mein Sinn
	Chorale: Petrus, der nicht denkt zurück	Chorale: Petrus, der nicht denkt zurück	Chorale: Petrus, der nicht denkt zurück	Chorale: Petrus, der nicht denkt zurück

Figure 2. *St. John Passion* Part 1 movements, versions 1 through 4.

BWV 245.5).²² This indicates that Johann Sebastian Bach did not give the ongoing process of revising the *St. John Passion* a clear and definitive ending.

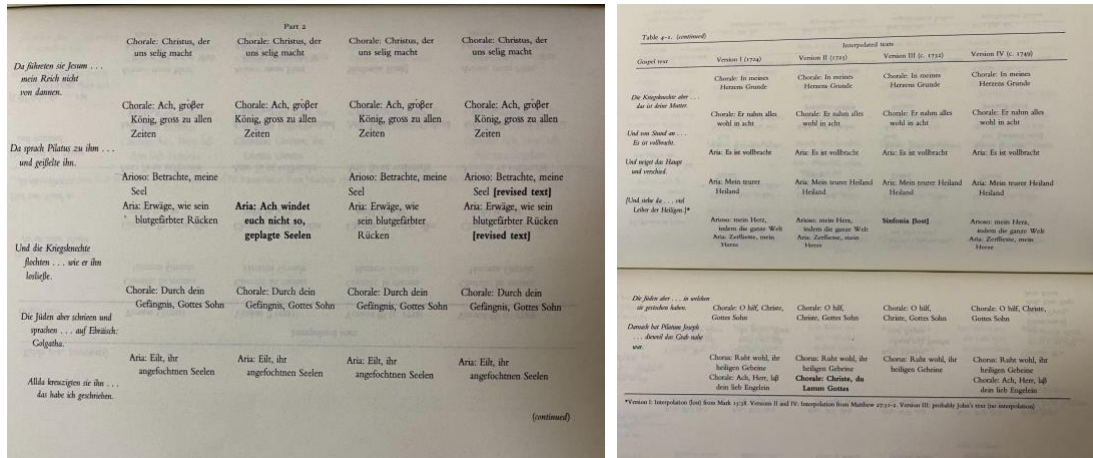


Figure 3. *St. John Passion* Part 1 movements, versions 1 through 4.

But then this leads to a publishing question: what should an editor publish if a piece is known in several different forms?²³ One early, but out of favor approach, is to publish the “best” version of the work, presumably the composer's last revision. However, there can be suspicion that a composer was forced to revise a work for less than desirable reasons. This can lead to not picking the final version but rather an earlier version, specifically early on in the creative process. Another solution to this question is to dismiss the idea of a “best” version as a whole and find a different approach. This can mean having multiple texts for each composition.²⁴ Having this approach shows historical reasoning does represent a version of a work, and like the former there are also problems with this method, which include expenses, the use of editions being confusing, and integrating multiple versions of a work leaves the performers confused with how they

²² Wolff, *Bach's Musical Universe: The Composer and His Work*, 210.

²³ Melamed, *Hearing Bach's Passions*, 67.

²⁴ Furthermore, they can represent performances given in specific places and times, the stage at which the revision of a work is in composition, or printed versions by the composer themselves.

should choose. No matter the solution, it all leads back to square one; the editor or performer has to choose a version of the work being performed.

This then leads to another question: which *St. John Passion* do we usually hear today? ²⁵ In terms of influential editions, that would be those by Arthur Mendel. He produced a widely used vocal score along with preparing the work for the New Bach Version. This is not a specific version but rather a modern interpretation, therefore making it an editorial creation.²⁶ Each time this work is performed there has to be a choice made, and the many perspectives of a single work that has survived in several different versions can be revealing.

²⁵ Melamed, *Hearing Bach's Passions*, 76.

²⁶ It corresponds to nothing heard during the time of Johann Sebastian Bach, along with readings from different versions.

THE DOUBLE CHORUS OF THE *ST. MATTHEW PASSION*

The double chorus of the *St. Matthew Passion* is regarded as one of its most characteristic musical features. Bach always described the work as a composition for two choruses. Bach also emphasized this aspect of scoring in the best-documented form of the piece and the one heard almost exclusively today: the revised version of 1736, known from an autograph score and a set of original performing parts.²⁷ Bach designed these performing parts for the passions, specifically for a limited number of vocalists. The use of soloists – especially for the character of Jesus – assumes an unhistorical performance version. In Bach's time it is believed that all solo arias, as well as the words of the Evangelist and Jesus, were performed by chorus members, and not soloists.

A common theme of discussion regarding the double chorus is that the work features two balanced ensembles – the two choruses – against each other. This is how it is most commonly performed today. From a visual standpoint, it appears these two choirs look equal. Modern recording technology strengthens this view today. Chorus 1 has the strongest resemblance to that of its earlier work, *St. John*, in that its performing parts are quite similar, containing soprano, alto, the tenor (Evangelist) and bass (Jesus) parts. Also similar to the *St. John*, the *St. Matthew Passion* also requires four additional singers in Chorus 2. But instead of having them serve as ripienists – musical parts who do not play or sing as soloists – they act as additional concertists, which include singing arias, a responsibility only for principal singers. However, Chorus 2 is not equal compared to Chorus 1: Chorus 1 is responsible for the Gospel narrative. The only exceptions are the

²⁷ Melamed, *Hearing Bach's Passions*, 49.

words of the two false witnesses, sung in 1736 by the alto and tenor of Chorus 2 accompanied by the continuo instruments of that group.²⁸ We do not know as to why Bach made this assignment, but we do know in an earlier version of the work these two witnesses are not labeled to belong in Chorus 2. Previously, all of the Gospel narrative solely belonged to Chorus 1.

This does not mean that Chorus 2 does not participate in Gospel choruses; however they are independent from Chorus 1 and are not equally assigned to those choruses. Chorus 2 only performs two of the six Gospel choruses for one choir, while Chorus 1 performs the remaining four. Chorus 2 can easily be seen as a ripieno ensemble on the surface, but in many movements of the *St. Matthew Passion* Bach uses Chorus 2 as

Table 2-1. Bach's 1725 vocal parts for the *St. John Passion*

Part	Included Material
Soprano Concert.	Maid
Alto Concert.	
Tenore Evangelista	
Basso. Jesus	
Soprano ripieno	
Alto Ripieno	
Tenore Ripien:	
Basso Ripien:	Peter
[Bass (Pilate)]*	
[Tenor (Servant)]*	

*(These two parts are missing from the 1725 materials but their later approximate replacements survive.)

Figure 4. *St. John Passion* Part 1 movements, versions 1 through 4.

a second group of concertante singers – solo parts that are typically less prominent in a work. Bach assigned solo arias to each voice and split up the accompanied recitatives and

²⁸ Melamed, *Hearing Bach's Passions*, 54.

Table 2-2. Bach's 1736 vocal parts for the <i>St. Matthew Passion</i>	
Part	Included Material
Chorus 1	
Soprano Chori I mi	
Alto 1. Chori	
Tenor 1. Chori Evangelista	
Basso 1. Chori Jesus	
Soprano	Maid 1, Maid 2, Pilate's wife
Basso	Judas, Priest 1
Basso	Peter, Priest 2, Caiphas, Pilate
Chorus 2	
Soprano Chori II	
Alto Chori II	Witness 1
Tenore Chori II	Witness 2
Basso Chori II	
Belonging to neither chorus	
Soprano in Ripieno	chorale melodies in opening chorus and "O Mensch, bewein"

Figure 5. Bach's 1736 vocal parts for the *St. Matthew Passion*.

arias amongst eight singers rather than four. The assignments of arias Bach in the double chorus are hardly equal, and gives Chorus 1 more priority due to having more arias than Chorus 2. The assignment of arias to the four singers of Chorus 2 apparently arose from Bach's interests in finding new ways of using his additional vocalists, and possibly to distribute the load in this long work.²⁹ This shows that the fact Bach gave arias to anyone other than the principal singers in Chorus 1 is quite striking.

In the majority of modern performances of the *St. Matthew Passion*, it can be hard to understand the organization of the double choir in particular.³⁰ One way it is seen as hard to understand is having only one soloist between the eight concertists in each vocal range of the arias, with the twist being it is sometimes with the orchestra of Chorus 1 and other times with Chorus 2. And these eight concertists are also meant to sing with the orchestra from their own side, either Chorus 1 or 2. What makes this difficult is that the

²⁹ Melamed, *Hearing Bach's Passions*, 58.

³⁰ According to the original performing materials, it suggests it was performed by eight principal singers, where they would sing arias and form two groups of four to join with the two choruses.

singers in each of the two choruses have specific responsibilities in the *St. Matthew Passion*: as soloists and as members of their chorus.

The two choruses are not equal partners in the *St. Matthew Passion*. Chorus 1 is the dominant force in the *St. Matthew Passion*. It carries the narrative, treating Chorus 2 as if it's a subordinate ensemble. A majority of the work's arias are given to Chorus 1. This can lead to difficulty in understanding and accepting Bach's label of what a double-chorus composition is.

RELIGIOUS CONTEXT OF THE TWO PASSIONS

Nearly all presentations of both the *St. John* and the *St. Matthew Passion* are presented today as concert performances. However, in Leipzig at the time of Johann Sebastian Bach, these Passions filled a liturgical requirement, specifically either during Good Friday or Vespers.³¹ The original context of the Passion work was in a church service, and it serves the purpose of telling the story according to the words of one of the four Gospels, in this case either the Gospel according to John or Matthew.

Performing the Passions in the context of liturgy had its own challenges, however. For one, the Passions are quite long; for example, the *St. Matthew Passion* has an average run time of nearly three hours with an intermission. Yet, in the time of Bach, the Passion was part of an even longer church service, which led to framing the music with prayers or hymns along with a sermon lasting over an hour, taking place between Parts 1 and 2.³² The music of the Passions was also considered the first concerted music heard in a long time at this point in the Leipzig churches because of a period during Lent titled “tempus clausum”, translating to “the closed time”.³³ No music – with the exception of an occasional feast and Good Friday – was permitted from the beginning of Lent until Easter Sunday. This would make the music of Easter Sunday an explosion of festive music after this music drought they experienced for over a month.

In reference to the *St. Matthew Passion*, the biblical references in the libretto establish the organization of the biblical text into fifteen main scenes.³⁴ In line with the

³¹ Melamed, *Hearing Bach's Passions*, 8.

³² Melamed, *Hearing Bach's Passions*, 8.

³³ This would also occur during the time of Advent.

³⁴ Wolff, *Bach's Musical Universe: The Composer and His Work*, 217.

theological tradition of the Passion story, the poetic meditations relate to these scenes. This then leads to the fact that the choir loft in the church essentially became a stage with an abundance of imagery where the story unfolded. These actors were categorized in two separate groups: the Daughters of Zion in Chorus 1 that represent biblical Jerusalem – including the Evangelist and the witnesses – and the Faithful in Chorus 2 that represent

TABLE 6-4. *St. Matthew Passion*: Scenic organization

– Introduction to Part I (no. 1)	– Introduction to Part II (no. 30)
I. The anointing in Bethany (nos. 5–6)	VII. The interrogation by the High Priests (nos. 34–35)
II. The betrayal of Judas (no. 8)	VIII. Peter’s denial (no. 39)
III. The Last Supper (nos. 12–13)	IX. Judas in the Temple (no. 42)
IV. Jesus’s despair on the Mount of Olives (nos. 19–20)	X. Jesus before Pilate (nos. 48–49)
V. The prayer on the Mount of Olives (nos. 22–23)	XI. The scourging of Jesus (nos. 51–52)
VI. The seizure of Jesus (nos. 27a–b)	XII. Simon of Cyrene (nos. 56–57)
	XIII. The crucifixion (nos. 59–60)
	XIV. The descent from the cross (nos. 64–65)
	XV. The burial (nos. 67–68)

Figure 6. Scenic organization of the *St. Matthew Passion*.

the souls of the believers along with the contemporary Christian community.³⁵ The two parties at play here connect the past and the present through poetic ideas. However, unlike a staged opera for example, the characters were not represented by individual singers but rather three part books specifically for Chorus 1.³⁶

In regards to whether or not Bach and his religious affiliations had an effect when composing the two Passions, the answer would be yes. As a matter of fact, it was inevitable. If you were a believing Christian at the time, it had meaning in ways that are

³⁵ Wolff, *Bach’s Musical Universe: The Composer and His Work*, 218.

³⁶ One part book is for Jesus and all the bass arias, another is for Pontifex I and Judas, and another is for Pontifex II, Pilatus, Petrus and Pontifex (Caiaphas).

actually quite different than what it means today.³⁷ One's whole world – everything around them – was shaped by it, not just in their private life. This also means there was no distinction between church and state at that time. The government of the city of Leipzig at the time was also in charge of the churches, and when the new town council was elected – typically around the end of August – it was celebrated in the church with a sacred service.³⁸ If there were agnostics around in Bach's time, we may have never heard of them, or if we have they would most likely have been eliminated. In other words, there is no line drawn between sacred and secular music. As a matter of fact, both sacred and secular music are intertwined together at the time of Bach.

To conclude, Bach did not take just any religion for granted at the time when it came to composing.³⁹ He took Lutheran Orthodoxy for granted, even when he was examined and tested for when he was becoming cantor in Leipzig. Setting the narrative for the Passions was probably the highest thing he could aspire to as a musician in this culture at the time.⁴⁰ The Passions at this time are taking place within the context of the church, as well as within the context of Bach's own beliefs.

³⁷ Dr. Joshua Rifkin, interview by the author, ZOOM, 24 May 2022.

³⁸ Dr. Joshua Rifkin, interview with the author, ZOOM, 24 May 2022.

³⁹ This can be further elaborated that things can be quite contingent – in other words, things are subject to change throughout history. An example of this is the separation of the United States from the King of England. “The King? Really?” as Dr. Rifkin noted.

⁴⁰ Dr. Joshua Rifkin, interview with the author, ZOOM, 24 May 2022.

SIMILARITIES AND DIFFERENCES BETWEEN THE PASSIONS

The first major difference between the two Passions is the duration of which they are played and sung. The average run time for the *St. John Passion* is 110 minutes, or nearly two hours long. In comparison, the average run time for the *St. Matthew Passion* is 165 minutes, or nearly three hours long. These run times do not include an intermission in between the two parts for both Passions.

In relation to the scope of the two Passions, the *St. John Passion* has fewer movements than that of the *St. Matthew Passion*. The *St. John Passion* has a total of 68 movements, and the *St. Matthew Passion* has a total of 100 movements, not counting the movements that have combined. Those movements in question with the *St. Matthew Passion* are movement 74, “Gegrüßet seist du, Judenkönig!” which has both a chorus and a recitative, and movements 99a, a recitative titled, “Nun ist der Herr zur Ruh gebracht” and 99b, a chorus titled “Mein Jesu, gute Nacht!” that work in tandem with each other. Counting these movements, the *St. Matthew Passion* has a total of 102 movements. A major difference that can be seen in both of the Passions is how each of the movements are organized. In the *St. John*, no two same types of movements are performed back to back. For example, there is no instance where two recitatives are performed one after another. The *St. John* also has a more linear timeline, where every other movement is a recitative majority of the time.⁴¹ In the *St. Matthew*, however, this instance occurs on

⁴¹ In the first six movements in Part One, it is as follows: Chorus, Recitative, Chorus, Recitative, Chorus, Recitative. In the seventh movement is where it starts to change, where instead of a chorus movement it is a chorale.

several different occasions, especially within the recitatives.⁴² Compared to the *St. John*, the movements are a lot more varied and less strict.

Another main difference between the two Passions is the orchestration in both instrumental and vocal parts. The *St. John* has a smaller orchestration; in the orchestra, there are flute 1 and 2, oboe 1 and 2, an oboe d'amore, two oboes da Caccia, violin 1 and 2, viola, two viola d'amore, viola da gamba, lute, organ and continuo⁴³ – where the continuo consists of cellos, double basses and bassoons. For choral characters, there are the tenor Evangelist, the bass Jesus, the bass Peter, the soprano Maid and the tenor Servant. For vocal parts, there is an SATB choir along with a soprano/alto/tenor/bass soli.⁴⁴ *St. Matthew* has all of those parts and more. There are two orchestras, with the first consisting of two flutes, two oboes (doubling the two oboes da Caccia and two oboes d'amore), violins 1 and 2, violas, solo viola da gamba, organ and continuo.⁴⁵ The only difference with the second orchestra is that there is no solo viola da gamba. On top of the choral characters mentioned above with the exception of the Maid and Servant, there is bass Judas, bass Pilate, basses Pontifex I and II (recognized as the High Priests), tenor and alto witnesses, two soprano servant girls, and Pilate's wife, a soprano.⁴⁶ Instead of having one SATB chorus like the *St. John*, there are two SATB choirs. The solo vocal quartet remains similar between the two Passions.

In both of the Passions, there are four main types of movements utilized: choruses, recitatives, chorales and arias. Recitatives in this context are used to tell the

⁴² In Movements 60 through 67 in Part Two of the *St. Matthew*, it is as follows: Recitative, Chorus, Chorale, Recitative, Recitative, Aria, Recitative, Chorus.

⁴³ Bach, *St. John Passion in Full Score*.

⁴⁴ Bach, *St. John Passion in Full Score*.

⁴⁵ Bach, *St. Matthew Passion in Full Score*, iv.

⁴⁶ Bach, *St. Matthew Passion in Full Score*, iii.

story according to the Gospels, with the Evangelist and other characters (Jesus, Maid, Servant and Peter in the *St. John*, for example) narrating the story. Chorales are a type of hymn that were traditionally used in the Lutheran churches, which correlates with Bach's own religious affiliation. And arias are lyrical with a steady beat that is typically accompanied with the orchestra. The biggest difference between the movements of the *St. John* and the *St. Matthew* in terms of numbers are in the recitatives. While the *St. John* has 31 recitative movements out of 68 total movements, the *St. Matthew* has 53 recitatives out of 102 total movements, over half of the Passion itself.

Another big difference between the *St. John* and the *St. Matthew* is that the *St. John* has two arioso movements, while the *St. Matthew* has none. An arioso acts similarly to an aria, where it is designed for a solo singer with accompaniment. The main difference between an aria and an arioso, however, is that arias tend to be more repetitive in form than ariosos are.

What is similar with the two Passions is how they are structured, specifically in parts 1 and 2. Both Passions have a much shorter Part One, where the *St. John Passion* has 20 movements in the first part, and the *St. Matthew Passion* has 37 movements in the first part. Then, in Part Two, the *St. John Passion* has a total of 48 movements while the *St. Matthew Passion* has a total of 63 movements not counting the exceptions mentioned previously. With those exceptions, it is a total of 65 movements. Another way they can be seen as similar is how they begin. Both Passions start with an opening chorus, and both of those choruses start in a minor key, with the *St. John* begins in the key of G minor, and the *St. Matthew* begins in the key of E minor. In regards to the ending movement of the Passions, the *St. John* ends in the key of Eb major, but the *St. Matthew* ends in the key of

C minor. This is seen as an atypical ending, because ending in a minor key does not have a definitive ending. Typically, the piece would end in a major key in order to have a proper resolution to the piece.

WHICH PASSION IS CONSIDERED MORE WELL-KNOWN?

At one point in time, the three works of church music Bach was most known for with the public were the *Christmas Oratorio*, the *B minor Mass*, and the *St. Matthew Passion*. And yet, the *St. John Passion* would be passed over, probably because it is assumed to be a little more than a rough draft for what would be considered the “great” Passion.⁴⁷ Even though both Passions were revived by German composer Felix Mendelssohn in the early-mid 19th century, the *St. Matthew Passion* became the work that defined Bach and his genius. The *St. John Passion*, however, is regarded as a weaker relation to the *St. Matthew* – less refined, seen as inferior compared to the *St. Matthew*, and a more overall crudely written Passion. Another German composer, Robert Schumann, described conducting the *St. John Passion* as “more daring, forceful and poetic” compared to the *St. Matthew*, which he described as, “How compact and genial throughout, especially in the choruses”.⁴⁸

In regards to the *St. Matthew Passion* being more known than the *St. John Passion*, there are several things that play into it. Even though Bach was known at the time Mendelssohn revived the *St. Matthew Passion* in 1829 rather than being discovered out of nowhere, what people only knew about Bach at the time were his keyboard, organ and some chamber music, not his vocal music. This then reveals the revival of the *St. Matthew Passion* was a monumental and cultural event, not just a musical event – in addition, this revival was something of national German significance, so much so that it helped shape German identity in the early 19th century, when Germany is beginning to

⁴⁷ John Eliot Gardiner, *Bach: Music in the Castle of Heaven* (Alfred A. Knopf, New York, 2013), 344.

⁴⁸ Gardiner, *Bach: Music in the Castle of Heaven*, 345.

move from a pre-modern society and culture to European Industrial Revolution modernity.⁴⁹ The overall revival of the *St. Matthew* plays a big role in this cultural change occurring in Germany at the time. It is something that can be seen as overwhelming, amazing and fantastic, much like what can be seen in this monumental change in German identity but especially the German Lutheran identity of the 19th century. The Passion is written in German text, by a Lutheran composer where the concert takes place in a secular hall and yet it is set up like that of a Greek temple, following what we would call this aesthetic or art religion.⁵⁰ The *St. Matthew Passion* was a piece they were waiting to see happen; they were primed for it and had a publicity campaign for this piece that basically could not fail.

After what has been described with the revival of the *St. Matthew Passion*, the *St. John Passion* does not stand a chance. It also does not stand a chance in terms of the size of the orchestration – where the *St. Matthew* had two choirs and two orchestras, the *St. John* has only one chorus and one orchestra. The *St. John* can also be seen as a more difficult and intense work to perform, whereas the *St. Matthew* comes to both the performer and listener and draws them into the music and can fall asleep listening to.

To conclude, we truly do not know what the *St. John Passion* really is. Everything about the *St. John* is contingent, with the only contact version being the version no one wants to hear because it was a makework job for the second performance of the work.⁵¹ Not even the last version of the *St. John Passion* is intact. Wherever one looks in the *St.*

⁴⁹ Dr. Joshua Rifkin, interview by the author, ZOOM, 24 May 2022.

⁵⁰ Dr. Joshua Rifkin, interview with the author, ZOOM, 24 May 2022.

⁵¹ Dr. Joshua Rifkin, interview with the author, ZOOM, 24 May 2022.

John Passion, there will always be something that can get more in the way compared to the *St. Matthew Passion*.

CONCLUSION

Of these two works by Johann Sebastian Bach, the *St. John Passion* can be seen as the more radical Passion compared to the *St. Matthew*. It was the first of its kind to be composed, and it contains a more dramatic, powerful punch that some may argue has not been seen since it was written. The storyline of the Gospel is familiar especially at the time the *St. John Passion* was composed. Bach was in tune with his listeners and gauged the music towards his audience. Bach also used suspense in the *St. John* to support the narrative, which included bouts of conflict and resolution. The *St. John Passion* as a whole combines religion, politics, theology and music together to cater to a Lutheran congregation that was looking for spiritual maintenance. And yet Bach composed this piece within his first couple of years as Thomaskantor in Leipzig, filling in a big role that was regarded as being one of the most respected and influential musical offices of Lutheran Germany at the time.

On the other hand, the *St. Matthew Passion* takes the *St. John Passion* and is brought to a whole new level. This piece of music further refined what Bach had started with the *St. John* by further developing the orchestration between the two orchestras and choruses, essentially doubling the numbers of the total ensemble. In the format of the different types of movements, he composes it so that the recitatives – the narration of the Gospel – are sometimes back to back, hence providing the storyline in larger chunks than previously seen in the *St. John*. This makes the music more correlated with the actual service being performed in the church and in telling of the story. This was probably another reason why when it was revived by Felix Mendelssohn in 1829, because it was

deemed as a huge cultural and national event that helped shape the German Lutheran identity in the early 19th century.

With that being said, both of these Passions by Johann Sebastian Bach are seen as spectacular works of music. Performing either of these works – whether you are an instrumentalist, vocalist, or the conductor – can be seen as a high point in a musician’s career. Both of these Passions tell a very important and critical part of the liturgical story, specifically when Jesus is arrested, Peter’s denial of being one of the disciples of Jesus, and in the *St. John Passion* the crucifixion and burial of Jesus.

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APPENDICES

APPENDIX A

The Movements in Part One of the *St. John Passion*: Key and Orchestration

MOVEMENT	OVERALL KEY OF THE MOVEMENT	ORCHESTRATION OF THE MOVEMENT
1. Herr, unser Herrscher (Chorus)	G minor	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo (Cellos, Double Basses, Bassoons) Choral: Soprano, Alto, Tenor, Bass
2. Jesus ging mit seinen Jüngern (Recitative)	C minor	Instrumental: Organ and Continuo Choral: Evangelist, Jesus
3. Jesus von Nazareth (Chorus)	G minor	Instrumental: Oboe 1 and 2, Flute 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
4. Jesus spricht zu ihnen (Recitative)	G minor	Instrumental: Organ and Continuo Choral: Evangelist, Jesus
5. Jesum von Nazareth (Chorus)	C minor	Instrumental: Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
6. Jesus antwortete (Recitative)	Bb major	Instrumental: Organ and Continuo Choral: Evangelist, Jesus
7. O große Lieb, o Lieb ohn alle Maße (Chorale)	G minor	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass

8. Auf dass das Wort erfüllet würde (Recitative)	A major	Instrumental: Organ and Continuo Choral: Evangelist, Jesus
9. Dein Will gescheh, Herr Gott (Chorale)	D minor	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
10. Die Schaar aber und der Oberhauptmann (Recitative)	F major	Instrumental: Organ and Continuo Choral: Evangelist, Jesus
11. Von den Stricken meiner Sünden (Aria)	D minor	Instrumental: Oboe 1 and 2, Organ and Continuo Choral: Alto
12. Simon Petrus aber (Recitative)	Bb major	Instrumental: Organ and Continuo Choral: Evangelist, Jesus
13. Ich folge dir gleichfalls (Aria)	Bb major	Instrumental: Flute 1 and 2, Organ and Continuo Choral: Soprano
14. Derselbige Jünger war dem Hohenpriester bekannt (Recitative)	G minor	Instrumental: Organ and Continuo Choral: Evangelist, Jesus, Peter, Maid, Servant
15. Wer hat dich so geschlagen (Chorale)	A major	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
16. Und Hannas sandte ihn (Recitative)	B minor	Instrumental: Organ and Continuo Choral: Evangelist Jesus

17. Bist du nicht seiner Jünger einer (Chorus)	A major	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
18. Er leugnete aber und sprach (Recitative)	F# minor	Instrumental: Organ and Continuo Choral: Evangelist, Peter, Servant
19. Ach, mein Sinn (Aria)	F# minor	Instrumental: Violin 1 and 2, Viola, Organ and Continuo Choral: Tenor
20. Petrus, der nicht denkt zurück (Chorale)	A major	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass

APPENDIX B

The Movements in Part Two of the *St. John Passion*: Key and Orchestration

MOVEMENT	OVERALL KEY OF THE MOVEMENT	ORCHESTRATION OF THE MOVEMENT
1. Christus, der uns selig macht (Chorale)	A minor	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor and Bass
2. Da führten sie Jesum (Recitative)	D minor	Instrumental: Organ and Continuo Choral: Evangelist, Pilate
3. Wäre dieser nicht ein Übelthäter (Chorus)	D minor	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
4. Da sprach Pilatus zu ihnen (Recitative)	A minor	Instrumental: Organ and Continuo Choral: Evangelist, Pilate
5. Wir dürfen Niemand tödten (Chorus)	E major	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
6. Auf dass erfüllet würde (Recitative)	A minor	Instrumental: Organ and Continuo Choral: Evangelist, Jesus, Pilate
7. Ach grosser König (Chorale)	A minor	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass

8. Da sprach Pilatus zu ihm (Recitative)	C major	Instrumental: Organ and Continuo Choral: Evangelist, Jesus, Pilate
9. Nicht diesen, diesen nicht (Chorus)	D minor	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
10. Barrabas aber war ein Mörder (Recitative)	G minor	Instrumental: Organ and Continuo Choral: Evangelist
11. Betrachte, meine Seel (Arioso)	Eb major	Instrumental: Viola d'Amore 1 and 2, Lute, Organ and Continuo Choral: Bass Soloist
12. Erwäge, wie sein blutgefärbter Rücken (Aria)	C minor	Instrumental: Viola d'Amore 1 and 2, Lute, Organ and Continuo Choral: Tenor Soloist
13. Und die Kriegsknechte flechten eine Krone von Dornen (Recitative)	G minor	Instrumental: Organ and Continuo Choral: Evangelist
14. Sei begrüßet, lieber Judenkönig (Chorus)	Bb major	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
15. Und gaben ihm Backenstreiche (Recitative)	D major	Instrumental: Organ and Continuo Choral: Evangelist, Pilate
16. Kreuzige ihn (Chorus)	G minor	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass

17. Pilatus sprach zu ihnen (Recitative)	C major	Instrumental: Organ and Continuo Choral: Evangelist, Pilate
18. Wir haben ein Gesetz (Chorus)	F major	Instrumental: Oboe 1 and 2, Violin 1 and 2, Flute 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
19. Da Pilatus das Wort hörete, fürchtet er sich (Recitative)	A minor	Instrumental: Organ and Continuo Choral: Evangelist, Jesus, Pilate
20. Durch dein Gefängniss (Chorale)	E major	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
21. Die Juden aber schrieen und sprachen (Recitative)	B major	Instrumental: Organ and Continuo Choral: Evangelist
22. Lässest du diesen los (Chorus)	E major	Instrumental: Oboe 1, Violin 1, Oboe d'Amore, Violin 2, Flute 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
23. Da Pilatus das Wort hörete, führte er Jesum heraus (Recitative)	F# minor	Instrumental: Organ and Continuo Choral: Evangelist, Pilate
24. Weg, weg, mit dem (Chorus)	F# minor	Instrumental: Violin 1 and 2, Viola, Oboe 1, Oboe d'Amore, Flute 1 and 2, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
45. Spricht Pilatus zu ihnen (Recitative)	B minor	Instrumental: Organ and Continuo Choral: Evangelist, Pilate

46. Wir haben keinen König (Chorus)	D major	Instrumental: Flute 1 and 2, Oboe 1 and Violin 1, Oboe d'Amore and Violin 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
47. Da überantwortete er ihn (Recitative)	B minor	Instrumental: Organ and Continuo Choral: Evangelist
48. Eilt, ihr angefochtenen Seelen (Aria with Chorus)	G minor	Instrumental: Violin 1, Violin 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass Soloist
49. Allda kreuzigten sie ihn (Recitative)	F major	Instrumental: Organ and Continuo Choral: Evangelist
50. Schreibe nicht der Juden König (Chorus)	Bb major	Instrumental: Flute 1 and Oboe 1, Flute 2 and Oboe 2, Violin 1, Violin 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
51. Pilatus antwortete (Recitative)	Bb major	Instrumental: Organ and Continuo Choral: Evangelist, Pilatus
52. In meines Herzens Grunde (Chorale)	Eb major	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
53. Die Kriegsknechte aber (Recitative)	G minor	Instrumental: Organ and Continuo Choral: Evangelist
54. Lasset uns den nicht zerteilen (Chorus)	C major	Instrumental: Flute 1 and 2, Oboe 1 and Violin 1, Oboe d'Amore and Violin 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass

55. Auf dass erfüllet würde die Schrift (Recitative)	A minor	Instrumental: Organ and Continuo Choral: Evangelist, Jesus
56. Er nahm Alles wohl in Acht (Chorale)	A major	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
57. Und von Stund an nahm sue der Jünger zu sich (Recitative)	F# minor	Instrumental: Organ and Continuo Choral: Evangelist, Jesus
58. Es ist vollbracht (Aria)	B minor	Instrumental: Viola da gamba, Organ and Continuo Choral: Alto Soloist
59. Und neigte des Haupt und verschied (Recitative)	F# minor	Instrumental: Organ and Continuo Choral: Evangelist
60. Mein theurer Heiland (Aria)	D major	Instrumental: Organ and Continuo Choral: Soprano, Alto, Tenor, Bass, Bass Soloist
61. Und siehe da (Recitative)	E minor	Instrumental: Organ and Continuo Choral: Evangelist
62. Mein Herz, indem die ganze Welt (Arioso)	G major	Instrumental: Flute 1 and 2, Oboe da caccia 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Tenor Soloist
63. Zerfliesse, mein Herze (Aria)	F minor	Instrumental: Flute 1 and 2, Oboe da caccia 1 and 2, Organ and Continuo Choral: Soprano Soloist

64. Die Juden aber, wiel es Rüsttag war (Recitative)	C minor	Instrumental: Organ and Continuo Choral: Evangelist
65. O hilf Christe, Gottes Sohn (Chorale)	F major	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
66. Darnach bat Pilatum (Recitative)	C minor	Instrumental: Organ and Continuo Choral: Evangelist
67. Ruht wohl, ihr heiligen Gebeine (Chorus)	C minor	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
68. Ach Herr, lass dein lieb Engelein (Chorale)	E♭ major	Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass

APPENDIX C

Movements in Part One of the *St. Matthew Passion*: Key and Orchestration

MOVEMENT	OVERALL KEY OF THE MOVEMENT	ORCHESTRATION OF THE MOVEMENT
1. Kommt, ihr Töchter, helft mir klagen (Chorus)	E minor	<p>Choruses I and II Orchestra I: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo</p> <p>Chorus I: Soprano Ripieno, Soprano, Alto, Tenor, Bass</p> <p>Orchestra II: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo</p> <p>Chorus II: Soprano, Alto, Tenor, Bass</p>
2. Da Jesus diese Rede vollendet hatte (Recitative)	G major	<p>Chorus I Instrumental: Violin 1 and 2, Viola, Continuo</p> <p>Choral: Evangelist, Jesus</p>
3. Herzliebster Jesu (Chorale)	B minor	<p>Choruses I and II Instrumental: Violins 1 and 2, Flutes, Oboes, Violas, Organ and Continuo</p> <p>Choral: Soprano, Alto, Tenor, Bass</p>
4. Da versammelten sich (Recitative)	D major	<p>Chorus I Instrumental: Continuo</p> <p>Choral: Evangelist</p>

5. Ja nicht auf das Fest (Chorus)	G major	Orchestra I and II: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choruses I and II: Soprano, Alto, Tenor, Bass
6. Da nun Jesus war zu Bethanien (Recitative)	C major	Chorus I Instrumental: Continuo Choral: Evangelist
7. Wozu dienet dieser Unrath (Chorus)	D minor	Chorus I Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
8. Da das Jesus merkete (Recitative)	E minor	Chorus I Instrumental: Violin 1 and 2, Viola, Continuo Choral: Evangelist, Jesus
9. Du lieber Heiland du (Recitative)	B minor	Chorus I Instrumental: Flute 1 and 2, Organ and Continuo Choral: Alto Soloist
10. Buss und Reu (Aria)	F# minor	Chorus I Instrumental: Flute 1 and 2, Organ and Continuo Choral: Alto Soloist
11. Da ging hin der Zwölfen einer (Recitative)	D major	Chorus I Instrumental: Continuo Choral: Evangelist, Judas

12. Blute nur, du liebes Herz (Aria)	B minor	Chorus II Instrumental: Flute 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano Soloist
13. Aber am ersten Tag der süßen Brod (Recitative)	D major	Chorus I Instrumental: Continuo Choral: Evangelist
14. Wo willst du, dass wir dir bereiten (Chorus)	G major	Chorus I Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
15. Gehet hin in die Stadt zu Einem (Recitative)	C major	Chorus I Instrumental: Violin 1 and 2, Viola, Continuo Choral: Evangelist, Jesus
16. Und sie wurden sehr betrübt (Recitative)	F major	Chorus I Instrumental: Continuo Choral: Evangelist
17. Herr, bin ich's? (Chorus)	Bb minor	Chorus I Instrumental: Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
18. Ich bin's, ich sollte büßen (Chorale)	Ab major	Choruses I and II Instrumental: Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
19. Er antwortete und sprach (Recitative)	G major	Chorus I Instrumental: Violin 1 and 2, Viola, Continuo Choral: Evangelist, Jesus

20. Wiewohl mein Herz in Thränen schwimmt (Recitative)	E minor	Chorus I Instrumental: Oboe d'Amore 1 and 2, Organ and Continuo Choral: Soprano Soloist
21. Ich will dir mein Herze schenken (Aria)	G major	Chorus I Instrumental: Oboe d'Amore 1 and 2, Organ and Continuo Choral: Soprano Soloist
22. Und da sie den Lobgesang gesprochen hatten (Recitative)	B minor	Chorus I Instrumental: Violin 1 and 2, Viola, Continuo Choral: Evangelist, Jesus
23. Erkenne mich, mein Hüter (Chorale)	E major	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
24. Petrus aber antwortete (Recitative)	G major	Chorus I Instrumental: Violin 1 and 2, Viola, Continuo Choral: Evangelist, Jesus, Peter
25. Ich will hier bei dir stehen (Chorale)	E♭ major	Choruses I and II Instrumental: Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
26. Da kam Jesus mit ihnen zu einem Hofe (Recitative)	B♭ major	Chorus I Instrumental: Violin 1 and 2, Viola, Continuo Choral: Evangelist, Jesus

27. O Schmerz! (Recitative)	G major	Choruses I and II Instrumental: Flutes 1 and 2, Oboe da caccia 1 and 2, Violins 1 and 2, Violas, 2 Organ and Continuo Choral: Soprano, Alto, Tenor, Tenor Soloist, Bass
28. Ich will bei meinem Jesu wachen (Aria)	C minor	Choruses I and II Instrumental: Oboe, Flute 1 and 2, Violin 1 and 2, Viola, 2 Organ and Continuo Choral: Soprano, Alto, Tenor, Tenor Soloist, Bass
29. Und ging hin ein wenig (Recitative)	G major	Chorus I Instrumental: Violin 1 and 2, Viola, Continuo Choral: Evangelist, Jesus
30. Der Heiland fällt vor seinem Vater nieder (Recitative)	D major	Chorus II Instrumental: Violin 1 and 2, Viola, Continuo Choral: Bass Soloist
31. Gerne will ich mich bequemen (Aria)	G minor	Chorus II Instrumental: Violin 1 and 2, Organ and Continuo Choral: Bass Soloist
32. Und er kam zu seinen Jüngern (Recitative)	B minor	Chorus I Instrumental: Violin 1 and 2, Viola, Continuo Choral: Evangelist, Jesus
33. Was mein Gott will (Chorale)	B minor	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass

34. Und er kam und fand sie aber schlafend (Recitative)	D major	<p>Chorus I Instrumental: Violin 1 and 2, Viola, Continuo</p> <p>Choral: Evangelist, Jesus, Judas</p>
35. So ist mein Jesus nun gefangen / Sind Blitze, sind Donner (Chorus)	E minor	<p>Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo</p> <p>Choral: Soprano, Alto, Tenor, Bass</p>
36. Und siehe, Einer aus denen (Recitative)	B minor	<p>Chorus I Instrumental: Violin 1 and 2, Viola, Continuo</p> <p>Choral: Evangelist, Jesus</p>
37. O Mensch, beweine dein Sünde gross (Chorale)	E major	<p>Choruses I and II Instrumental: Flutes 1 and 2, Oboes d'Amore 1 and 2, Violins 1 and 2, Violas, Organ and Continuo</p> <p>Choral: Soprano, Alto, Tenor, Bass</p>

APPENDIX D

Movements in Part Two of the *St. Matthew Passion*: Key and Orchestration

MOVEMENT	OVERALL KEY OF THE MOVEMENT	ORCHESTRATION OF THE MOVEMENT
38. Ach nun ist mein Jesus hin (Aria)	B minor	Choruses I and II Instrumental: Flute 1, Oboe d'Amore 1, Violins 1 and 2, Violas, 2 Organ and Continuo Choral: Soprano, Alto, Alto Soloist, Tenor, Bass
39. Die aber Jesum gegriffen hatten (Recitative)	D minor	Chorus I Instrumental: Continuo Choral: Evangelist
40. Mir hat die Welt trüglich gericht't (Chorale)	Bb major	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
41. Und wiewohl viel falsche Zeugen (Recitative)	G minor	Choruses I and II Instrumental: 2 Continuo Choral: Evangelist, Pontifex, Alto/Tenor Witnesses
42. Mein Jesus schweigt zu falschen Lügen stille (Recitative)	D minor	Chorus II Instrumental: Oboe 1 and 2, Organ and Continuo Choral: Tenor Soloist
43. Geduld, Geduld! (Aria)	A minor	Chorus II Instrumental: Cello and Organ Choral: Tenor Soloist

44. Und der Hohepriester antwortete (Recitative)	E minor	Chorus I Instrumental: Violin 1 and 2, Viola, Organ and Continuo Choral: Evangelist, Jesus, Pontifex
45. Er ist des Todes schuldig (Chorus)	G major	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, 2 Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
46. Da speieten sie aus (Recitative)	D minor	Chorus I Instrumental: Continuo Choral: Evangelist
47. Weissage uns, Christe (Chorus)	D minor	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, 2 Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
48. Wer hat dich so geschlagen (Chorale)	F major	Choruses I and II Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
49. Petrus aber sass draussen (Recitative)	A major	Chorus I Instrumental: Continuo Choral: First and Second Maid, Evangelist, Peter
50. Wahrlich, du bist auch einer von denen (Chorus)	D major	Chorus II Instrumental: Flute 1 and 2, Oboe d'Amore 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass

51. Da hub er an sich zu verfluchen (Recitative)	F# minor	Chorus I Instrumental: Continuo Choral: Evangelist, Peter
52. Erbarme dich, mein Gott (Aria)	B minor	Chorus I Instrumental: Solo Violin, Violin 1 and 2, Viola, Organ and Continuo Choral: Alto Soloist
53. Bin ich gleich von dir gewichen (Chorale)	A major	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
54. Des Morgens aber (Recitative)	F# minor	Chorus I Instrumental: Continuo Choral: Evangelist, Judas
55. Was gehet uns das an? (Chorus)	E minor	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
56. Und er warf die Silberlinge in den Tempel (Recitative)	B minor	Chorus I Instrumental: Organ and Continuo Choral: Evangelist, Pontifex I, Pontifex II
57. Gebt mir meinen Jesum wieder (Aria)	G major	Chorus II Instrumental: Solo Violin, Violin 1 and 2, Viola, Organ and Continuo Choral: Bass Soloist

58. Sie hielten aber einen Rath (Recitative)	E minor	Chorus I Instrumental: Violin 1 and 2, Viola, Continuo Choral: Evangelist, Jesus, Pilate
59. Befiehl du deine Wege (Chorale)	D major	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
60. Auf das Fest aber (Recitative)	A major	Chorus I Instrumental: Continuo Choral: Evangelist, Pilate's Wife, Pilate
61. Lass ihn kreuzigen (Chorus)	E major	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
62. Wie wunderbarlich ist doch diese Strafe (Chorale)	B minor	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
63. Der Landpfleger sagte (Recitative)	E minor	Chorus I Instrumental: Continuo Choral: Evangelist, Pilate
64. Er hat uns Allen wohlgetan (Recitative)	E minor	Chorus I Instrumental: Oboe da caccia I and II, Organ and Continuo Choral: Soprano Soloist

65. Aus Liebe will mein Heiland sterben (Aria)	A minor	Chorus I Instrumental: Flute, Oboe da caccia 1 and 2 Choral: Soprano Soloist
66. Sie schrieen aber noch mehr (Recitative)	E minor	Chorus I Instrumental: Continuo Choral: Evangelist
67. Lass ihn kreuzigen (Chorus)	B minor	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
68. Da aber Pilatus sahe (Recitative)	F# minor	Chorus I Instrumental: Continuo Choral: Evangelist, Pilate
69. Sein Blut komme über uns (Chorus)	B minor	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
70. Da gab er ihnen Barabbam los (Recitative)	D major	Chorus I Instrumental: Continuo Choral: Evangelist
71. Erbarm'es Gott! (Recitative)	G minor	Chorus II Instrumental: Violin 1 and 2, Viola, Organ and Continuo Choral: Alto Soloist
72. Können Thränen meiner Wangen (Aria)	G minor	Choruses I and II Instrumental: Violins 1 and 2, Violas, Organ and Continuo Choral: Alto Soloist

73. Da nahmen die Kriegsknechte (Recitative)	Bb major	Chorus I Instrumental: Continuo Choral: Evangelist
74. Gegrüßet seist du, Judenkönig! (Chorus and Recitative)	D minor	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
75. O Haupt voll Blut und Wunden (Chorale)	F major	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
76. Und da sie ihn verspottet hatten (Recitative)	A minor	Chorus I Instrumental: Continuo Choral: Evangelist
77. Ja! Freilich will in uns das Fleisch und Blut (Recitative)	D minor	Chorus I Instrumental: Flute 1 and 2, Viola da Gamba, Organ and Continuo Choral: Bass Soloist
78. Komm, süßes Kreuz (Aria)	D minor	Chorus I Instrumental: Viola da Gamba, Organ and Continuo Choral: Bass Soloist
79. Und da sie an die Stätte kamen (Recitative)	F major	Chorus I Instrumental: Continuo Choral: Evangelist

80. Der du den Tempel Gottes zerbrichst (Chorus)	B minor	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
81. Desgleichen auch die Hohenpriester (Recitative)	E minor	Chorus I Instrumental: Continuo Choral: Evangelist
82. Andern hat er geholfen (Chorus)	E minor	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
83. Desgleichen schmäheten ihn auch die Mörder (Recitative)	C minor	Chorus I Instrumental: Continuo Choral: Evangelist
84. Ach Golgatha! (Recitative)	Ab major	Chorus I Instrumental: Oboe da caccia 1 and 2, Cellos, Organ and Continuo Choral: Alto Soloist
85. Sehet, Jesus hat die Hand (Aria)	Eb major	Choruses I and II Orchestra and Chorus I: Oboe da caccia 1 and 2, Organ and Continuo, Alto Soloist Orchestra and Chorus II: Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo, SATB
86. Und von der sechsten Stunde an (Recitative)	Eb major	Chorus I Instrumental: Continuo Choral: Evangelist, Jesus

87. Der rufet den Elias (Chorus)	F major	Chorus I Instrumental: Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
88. Und bald lief einer unter ihnen (Recitative)	Bb major	Chorus I Instrumental: Continuo Choral: Evangelist
89. Halt, lass sehen (Chorus)	G minor	Chorus II Instrumental: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo (Chorus I), Organ and Continuo (Chorus II) Choral: Soprano, Alto, Tenor, Bass
90. Wenn ich einmal soll scheiden (Chorale)	A minor	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
91. Und siehe da, der Vorhang (Recitative)	C major	Chorus I Instrumental: Continuo Choral: Evangelist
92. Wahrlich, dieser ist Gottes Sohn gewesen (Chorus)	Ab major	Choruses I and II Instrumental: Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
93. Und es waren viel Weiber (Recitative)	Eb major	Chorus I Instrumental: Continuo Choral: Evangelist

94. Am Abend da es kühle war (Recitative)	G minor	Chorus I Instrumental: Violin 1 and 2, Viola, Organ and Continuo Choral: Bass Soloist
95. Mache dich, mein Herze, rein (Aria)	Bb major	Chorus I Instrumental: Oboe da caccia 1 and 2, Violin 1 and 2, Viola, Organ and Continuo Choral: Bass Soloist
96. Und Joseph nahm den Leib (Recitative)	G minor	Chorus I Instrumental: Continuo Choral: Evangelist
97. Herr, wir haben gedacht (Chorus)	D major	Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo Choral: Soprano, Alto, Tenor, Bass
98. Pilatus sprach zu ihnen (Recitative)	G minor	Chorus I Instrumental: Continuo Choral: Evangelist, Pilate
99a. Nun ist der Herr zur Ruh gebracht (Recitative)	Eb major	Choruses I and II Orchestra and Chorus I: Violin 1 and 2, Viola, Organ and Continuo, SATB Soloists Orchestra and Chorus II: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo, SATB

<p>99b. Mein Jesu, gute Nacht! (Chorus)</p>	<p>C minor</p>	<p>Choruses I and II Orchestra and Chorus I: Violin 1 and 2, Viola, Organ and Continuo</p> <p>Orchestra and Chorus II: Flute 1 and 2, Oboe 1 and 2, Violin 1 and 2, Viola, Organ and Continuo, SATB</p>
<p>100. Wir setzen uns mit Thränen nieder (Chorus)</p>	<p>C minor</p>	<p>Choruses I and II Instrumental: Flutes 1 and 2, Oboes 1 and 2, Violins 1 and 2, Violas, Organ and Continuo</p> <p>Choral: Soprano, Alto, Tenor, Bass</p>

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Emily Dunlap was born in Old Town, Maine on March 2nd, 2001. She graduated from Old Town High School in 2019. She is graduating with a degree in Music Education with a concentration in clarinet. She is a member of All Maine Women, the National Association for Music Educators, Kappa Delta Pi, Sigma Alpha Lambda, and Alpha Lambda Delta.

Upon graduation, Emily intends to pursue an advanced degree in musicology before going into the field of music education.