SACREDNESS IN SECULARITY: THE USE OF DANCE FORMS IN ST. MATTHEW PASSION

Sekülerlikte Kutsallık: Matthäuspassion'da Dans Formlarının Kullanımı

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ABSTRACT

Written by Johann Sebastian BACH in 1727, *St. Matthew Passion* (Latin: *Passio Domini nostri J. C. secundum Evangelistam Matthaeum*, BWV 244) is arguably the most influential sacred oratorio during the Western music history. Unlike the stereotypical Gregorian-style hymns that flourished in the Middle Ages (which is still used in this passion mainly for the Evangelical parts), St. Matthew Passion largely applied 'secular' tunes, notably the dance forms, into a sacred religious context. With such question about this seemingly unusual layout, my essay will mainly describe the historical thoughts of music on Early Christian period, the Lutheran reformation on religious music, then followed by a brief analysis of St Matthew passion with the emphasis of its dance forms, in order to further understand the musical, philosophical and aesthetics value of this remarkable composition, and furthermore, the understanding of the general trend of thoughts on music and religion in Early Modern (Protestant) Germany.

Keywords: Johann Sebastian Bach, Classical Music, St. Matthew Passion, Music And Religion, Dance Music.

ÖZ

Johann Sebastian Bach tarafından 1727'de bestelenen *Matthäuspassion* (Latince: *Passio Domini nostri J. C. secundum Evangelistam Matthaeum*, BWV 244), batı müziği tarihindeki en etkili kutsal oratoryolardan biri olarak öne çıkmaktadır. Orta Çağ'da gelişen ve yaygınlaşan basmakalıp Gregoryen tarzı ilahilerden farklı olarak (ki bu eserde esas olarak Evanjelik bölümlerde hala kullanılmaktadır), Matthäuspassion büyük ölçüde 'seküler' ezgileri, özellikle de dans formlarını kutsal bir bağlamda kullanmıştır. Bu alışılmadık düzenin nedenleri üzerine şekillenen sorular doğrultusunda, makalem öncelikle Erken Hristiyanlık dönemindeki müziğe dair tarihsel düşünceleri ve Lutherci reformun dini müzik üzerindeki etkisini ele alacaktır. Ardından, Matthäuspassion'daki dans formlarına odaklanan kısa bir analiz sunarak bu olağanüstü eserin müzikal, felsefi ve estetik değerini daha iyi anlamayı amaçlamaktadır. Bunun yanı sıra, Erken Modern (Protestan) Almanya'da müzik ve din arasındaki genel düşünce akımlarını da daha kapsamlı bir şekilde değerlendirecektir.

Anahtar Kelimeler: Johann Sebastian Bach, Klasik Müzik, Matthäuspassio, Müzik Ve Din, Dans Müziği.

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The narration of historical background can be complex and sometimes contentious—even the most well-known textbooks differ when tracing the 'origin' of Western music theory. While some scholars emphasize the foundational influence of Ancient Greek music theory, others focus on the medieval period, particularly Gregorian chant, as the starting point of Western music history[1]. This is due to the fact that, although medieval music theory incorporated elements of Ancient Greek knowledge, it did so with significant modifications and selective transmission[2]. More specifically, the sacred music tradition (in Christianity) can be thornier to discuss with: the latest known evidence of Ancient Greek notation system, known as *Papyrus Oxyrhynchus 1786* (circa. 3-4 cent. A.D.), is so far the earliest Christian hymn of the holy trinity[3]. Besides, despite the Ancient Greek system was no longer in use for practical purpose, due to BOETHIUS' transmission on Greek theory in his *De institutione musica*, the legacy from antiquity was hence famous in the medieval period, which indirectly influenced the development of the Christian chant tradition[4].

On the other hand, a change of tradition can be found in the above continuity: Boethius' famous trichotomy of music (*mundana*, *humana*, and *instrumentalis*) placed instrumental music at the very end and considered it least important (Bower, 1989: 9-10). Either influenced by that or parallelly, the Early Christian philosophers are mainly against instrumental music as a secular way of relaxation, condemned it associated with demons and will lead to immoral behaviour etc.[5] Instead, the vocal tradition gained more focus since the medieval grammarians (or 'encyclopaedists') emphasised and categorised human *vox*, then further related it with music and words[6]. The *Musica mundana*, considered superior to our earthly music, is greatly based on CICERO's *Somnium Scipionis* and Macrobius' commentary – the nine spheres consist of *intervalla*, with sound combining the high (*acutus*) and low (*gravis*). This thought was highly influential in the Middle Ages, and the invention of neumatic notation (for Gregorian chants) was likely inspired by it[7].

Under a panoramic view, we can observe a clear trend during the transition period that, the Early Christian church was mainly against 'entertaining' and 'instrumental' music; vocal chanting was prioritised, text-focused and has symbolic meaning on universal order and moral value, which regulated music but also highly constrained its development. Hence, during the medieval period, sacred and secular music became distinct; sacred music was

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[1] There are many examples on both sides, and I shall only list one of each purely for the purpose of explanation and comparison. For the former, see *The Norton History of Western Music* (Burkholder et al., 2019); for the latter, see *The Oxford History of Western Music* (Taruskin, 2005).

[2] Atkinson (2009) is the key treatise that describes such 'mistaken transmission'.

[3] For the transcription and commentary, see Pöhlmann & West (2001: 190-194), cf. Cosgrove (2011) for the latest research.

[4] For the translation and commentary of *De institutione musica*, see Bower (1989), cf. Humphrey (2012) for Boethius' influence in medieval Church context.

[5] There are many examples and of no need to enumerate them. For a few influential writings by Christian saints, such as Basil of Caesarea and John Chrysostom, see Migne (1888: 369-372) and Migne (1862: 1157-1158) respectively.

[6] For the emphasis and categorisation of *vox*, see Sullivan (1999: 1-14), for information of medieval encyclopaedists in general, see Bower (2002: 147-149).

[7] For heavenly harmony from Cicero's description, see Coleman-Norton (1950: 237-241), for the invention of Western neumes and the writings of sounds, see Rankin (2018: 279-302).

predominantly in pure vocal form (plainchant), typically unaccompanied or with minimal instrumentation, such as the addition of pipe organ[8].

THE SACRED & SECULAR ON LUTHERAN REFORMATION

The music theory developed significantly during the Middle Ages, notably the Gregorian modal system and counterpoint in *organum*, but both are under the Church context. Such development further distinguished sacred and secular music, but that did not lead to the exclusion of secular tunes. In fact, during the High and Late Middle Ages, secular tunes were gradually featured in religious context that blurred the boundary, such as the prayers to the Virgin Mary and secular love lyrics often sound alike[9], and composers such as Josquin DES PREZ (c. 1450-1521) already used secular tune as a *cantus firmus*[10] (Turner, 2006: 14-15). While such overlap illustrates the interaction between sacredness and secularity in music, it was also a subject of both theoretical and theological discussion. Music theorists addressed the techniques of integrating secular material – such as in cantus firmus compositions and parody masses – while the Church at times raised concerns over the appropriateness of secular influences in sacred music, particularly during the Council of Trent[11]. Nevertheless, individual composers exercised personal artistic choices in how they navigated these influences.

A systematic change of thoughts mainly occurred during the Protestant Reformation period. In Germany, after the publication of Martin LUTHER's *Disputatio pro declaratione virtutis indulgentiarum* (famously known as the *Ninety-Five Theses*) in 1517, a set of reformation was initiated: the Bible was translated into German, then the publication of *De Libertate Christiana* (in English: *The Freedom of a Christian*) introduced the core concept of *sola fide*[12], etc. Among various thoughts, Martin Luther emphasised the meaning of music. In a set of influential treatises, Luther wrote in length that:

> Hoc unum possumus nunc afferre, Quod experientia testis est, Musicam esse unam, quae post verbum Dei merito celebrari debeat, domina et gubernatrix affectuum humanorum (de bestiis nunc tacendum est) quibus tamen ipsi homines, ceu a suis dominis, gubernantur et saepius rapiuntur. Hac laude Musicae nulla maior potest (a nobis quidem) concipi… Unde non frustra Patres et Prophetae verbo Dei nihil voluerunt esse coniunctius quam Musicam. Inde enim tot Cantica et Psalmi, in quibus simul agunt et sermo et vox in animo auditoris, dum in caeteris animantibus et corporibus sola musica sine sermone gesticulatur. Denique homini soli prae caeteris

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[8] One reason could be the pipe organ was introduced partly to provide a stable reference pitch, helping choirs maintain intonation in unaccompanied vocal music. In addition, there is a long tradition that related pipe organ to religious connotation, see Zheng (2024: 94-99).

[9] Remember that they still distinguished from each other with the use of language (Latin and vernacular) and the sense of religiousness. For description with the featural explanation of sacred and secular tunes during those few centuries, see Rothenberg (2011: 4-9).

[10] Note that *cantus firmus* is a term derived from *firmamentum*, i.e. the outermost sphere in the Ciceronian cosmology, see Gallo (1973: 8).

[11] For the Council of Trent and its concern of secular music in sacred context, see Fellerer & Hadas (1953: 576-594).

[12] For comments on theological aspects, see Ozment (1969: 275-287).

sermo voci copulates donatus est, ut sciret, se Deum laudare oportere verbo et Musica, scilicet sonora praedicatione et mixtis verbis suaui melodiae.

We can mention only one point (which experience confirms), namely, that next to the Word of God, music deserves the highest praise. She is a mistress and governess of those human emotions — to pass over the animals—which as masters govern men or more often overwhelm them. No greater commendation than this can be found — at least not by us… Thus it was not without reason that the fathers and prophets wanted nothing else to be associated as closely with the Word of God as music. Therefore, we have so many hymns and Psalms where message and music join to move the listener's soul, while in other living beings and [sounding] bodies music remains a language without words. After all, the gift of language combined with the gift of song was only given to man to let him know that he should praise God with both word and music, namely, by proclaiming [the Word of God] through music and by providing sweet melodies with words. [13]

As a professionally trained musician, Luther's musical thoughts and his composition highly reshaped the musical tradition in Lutheran Germany[14]. With the purpose of spreading religious teachings to non-Latin speakers, the music was therefore largely shifted to the secular side. According to Chuck Fromm (1983):

By re-introducing public worship, the reformers displaced virtually overnight a thousand years of high church ritual. The Reformation fathers condemned the Gregorian Chant for some very telling reasons, revealing along the way their own evolving concepts of music. They objected to the distractions of elaborate vocal and instrumental music, the dangers of overly theatrical performances, the unwarranted expense of elaborate ceremonies and enormous pipe organs and the uselessness of text unintelligible to the common man. Contrasting with the high church's entrenched musical traditions was the simple and pragmatic approach of men like Martin Luther. Luther's stated goal was the restoration of true worship. He understood the tremendous benefit resulting from hearing the Word of God and then uniting as a congregation to offer thanksgiving in song. This stress on congregational participation in worship became a lynchpin of the Reformation.

Hence, it is not difficult to imagine that, the religious reformation led to music reformation. More secular tune was involved with the clear purpose in opposition to the previous Catholic music tradition, but the line between sacredness and secularity remains fluid (Hendrickson, 2003: 51-54).

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[13]   For Luther's original writing in Latin, see Luther (1914: 370-372), for English translation, see Leupold (1965: 323-324). Note that the author slightly adjusts the orthography of the quote.

[14]   A general review of Luther's composition can be found at Medňanský (2019: 22-31).

THE SACREDNESS IN PASSION ORATORIO

The reformation heavily reshaped various factors of artistic expression in sacred context: the inclusivity of instrumental music encouraged the use of orchestra, the acceptance of theatrical performances encouraged the development of the *oratorio passion*, a genre that combines theatrical performance and the Biblical settings of the Christ's Passion[15]. The earliest-known composition is *Passio secundum Johanneum cum intermediis* written by Thomas SELLE in 1643, which was already laid under the umbrella of Lutheranism. In addition, as the legacy of various German composers in 16-17th century, the *exordium* and *conclusio* sections are occasionally included with additional secular texts; also, the *recitative* gradually replaced the plainchant in the Evangelist part, which was more used for dramatic expression (Duff, 2000: 21-92).

Following this clear Lutheran tradition, as an orthodox inheritor, a tie of transmission can be traced in Bach's passions[16]. When worked as the *Thomaskantor* at St. Thomas Church in Leipzig, Bach's duty included providing music for church activities. A total of five passions were composed for Good Friday of the Holy Week, but only two have survived complete (Glöckner, 1975: 613-616). Obviously, although the musical layout became far different after the reformation, the religious connotation of passion can still be traced back to Early Christian times[17], and hence affirmed its sacredness by function.

BACH'S SECULAR COMPOSITIONS

Dance music was one of the three main categories of instrumental music at Baroque period, it is collected and composed based on folk dance tune, became important as social dance under the court culture (Bukofzer, 1947: 44-45). However, dance music as a form of amusement, was discouraged or aimed to be banned within various Churches, but the Lutheran church tended towards explicit tolerance (Arcangeli, 1994: 135). Simultaneously, the *suite*, a musical form that mainly compiles various dance music, became flourishing during the Baroque period, as Joseph SWAIN (2013: 9) pointed out:

Dance music offered a second structural technique. Dance for a system of symmetrical phrasing, suited to formal dance patterns, that organised entire sections of music. These sections might be repeated or alternated with others to make large structures. These dance forms, in collections called 'suites' or 'partitas', would continue to be very important for Baroque instrumental music. The French clavecinistes alone have left hundreds of them. But those works date from the middle to later 17th and 18th centuries, whereas at the beginning of the period, around 1600, the staid, predictable forms of dances again seemed opposed to the aesthetic of dramma per musica. [18]

Bach is also a master of secular music featuring dance tunes. For instance, he composed several suites that consisted multiple movements with mainly dance forms. The *Table 1.* at the end of the article lists the dance movements of most of Bach's suites (due to space limitation, the Cello suites are not listed, but their structure

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[15] For its origination and development, see Smither (1977: 37-41).

[16] For a discussion on Bach and Lutheran music tradition, see Swarbrick (2017: 252-254).

[17] For the historical connection, see Carpentier (2019: 130-132).

[18] The author had slightly changed the quotation's spelling and punctuation without altering its meaning.

show no clear difference). It is clear that, *allamande*, *courante*, *sarabande* and *gigue* are almost used in every piece, then *gavotte* and *minuet* are often used. There is certain flexibility on the selection of dances, but there is clearly an overall structure: the German dance that stereotypically known as *allemande* is mostly at the first movement or right after the *prelude / overture*; *courante*, *sarabande*, *gavotte* and *minuet* are usually followed in order; in most cases, *gigue*, the fast-tempo French dance, consists of the last movement.

From this, we can clearly know that, in Bach's period, the structure of suite is somehow stabilised, a 'formula' may be known by many composers in Baroque era. From Bach's composition, it is clear that Bach had a strong command of various dance forms, and he did actively apply them within his composition.

DANCE FORM IN ST. MATTHEW PASSION

The previous *Bach-Werke-Verzeichnis* (BWV) categorised St. Matthew Passion into 78 movements, and the newer critical edition, the *Neue Bach-Ausgabe* instead divided into 68 (with mov. 27 further dissected into 27a and 27b, so 69 in total), the latter is used in this essay (Tomita, 2011: xvii). Among those 69, there are three full *chorus*, at the beginning, very end, and the additional 27b; there are 27 *evangelists*, 13 *chorale*, 11 *recitatives* (2 with *chorus*), 15 *arias* (4 with *chorus*). Even though dance form is easy to recognise, Bach did not write down which dance he intended to write, which requires analysis from later scholars. Note that some analysis can be speculated, and some movements may sound like more than one dance type, henceforth called 'dance-like movements'.

'Style' determination can be a tough work, but the criteria below is applied with consulting other literatures[19]:

- *Sicilienne*: moderate-tempo dance, usually in 12/8 or sometimes 6/8 (triplet rhythm) with dotted eighth notes, typifying rhythm of the canarie.
- *Minuet*: dance with noble, charming and elegant character in mostly 3/4 or sometimes 3/8, played moderately fast and with a rather heavy, but still short, bow-stroke and pulse-like beats.
- *Passepied*: delicate, rhythmically exciting dance that was popular in the French court. Similar to minuet, but it played a little more lightly and slightly faster (sometimes called 'fast minuet' and therefore could be difficult to distinguish).
- *Gigue*: no longer used in France nor Italy, but it has a light 6/8 beat, with syncopation rhythms and extremely joyful nature. It is usually the fastest and placed at the end of the *suites*.
- *Gavotte*: moderate-tempo French dance, usually with two quarter notes as upbeat. Besides it has a great diversity of affect, from 'tender', 'graceful' to 'joyful' etc., which is seemingly contrasting but overall have moderate affects.
- *Sarabande*: a dance particularly used in Spain, usually in 3/4 (a few occasions 3/2) and has a slower beat movement than a *minuet*, its character sounds serious with expression and dignity and therefore usually require slow tempo and a heavy performance. Balanced 4 + 4 phrase structure, complex harmonies and with soloistic feature, etc.

The finding is compiled in *Table 2.* at the end. As a summary, 9 dance forms are found in St. Matthew Passion, with the highlights in the three key choruses (*sicilienne* at first, *sarabande* at last, and gigue in 27b), and the other

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[19] Compiled by the author with main references from Newman (1995) and Jenne & Little (2001).

six are all in *aria* movements. Therefore, the use of dance form has a significant role in this composition. In addition, there are several features worth noticing: most of them have three beats except a *gavotte* in Mov. 42, most are moderate or slow tempo except the *gigue* at 27b. The use of rather 'stabilised' dance form may also suggest Eric Chafe's (1982: 102) thought that some movements can be pre-composed prior to the overall planning of the passion, which may show us some features that are discussed in the next section.

WHY IS THE DANCE FORM CHOSEN?

As shown by the above description, a part of movements at St. Matthew Passion are dance forms, which also occupies several significant positions at the overall structure. Previous research did not fully study those dance features, but two questions are powerfully asked: why *sicilianne / pastorale* used at the start, why *sarabande* used at the end, and overall, why using those dance forms into this sacred context?

By comparing St. Matthew Passion and the suites listed in ***Table 1.***, it is clear that the use of dance form in St. Matthew Passion does not resemble suite. The application of *sicillenne / pastorale* may have a relation to 12/8 time signature, which is probably Bach's innovation as 'No other composers, including both Bach's predecessors and contemporaries, use the signature in the opening movements of their passions. This suggests that for Bach, the 12/8 time signature was not a secondary, but a primary signature, which could be used at the beginning of a work, successfully setting the stage for the music to follow' (Lee, 2005: 153). This musical setting is important, as it reappears in the later Mov. 39 *Erbarme dich* and Mov. 65 *Mache dich*, one of the most moving pastorals (Chafe, 1991: 353). The sustained bass notes in both movements feature the imitation of heart beat, which echoes the term '*herz / herze*' in the lyrics, and also bring a melodic and moving music effect to the stories of Peter's weeping and the burial of Jesus featured in both movements.

Also, it is worth noting that *sarabande* in history has explicit sexual connotation (Soergel, 2005: 79), it makes Bach's choice of ending the passion with *sarabande* an unusual setting. Eric Chafe (1982: 54-55) suggested that Bach considered the final chorus important and thus composed it before any other movements. Also, compare with the aria 'Ach mein Sinn' from St. John Passion (BWV 245), another *sarabande*, that 'Bach chose *sarabande* affect and dance rhythm to bring to a serene close the long, intense, and often violent St. Matthew Passion' (Jenne & Little, 2001: 241) is a considerate design.

But why dance? Considering in the Baroque period, dance rhythms a common feature and are used in many forms of artistic music, so the use of dance does not necessarily relate to actual dance. Then, we need to realise that dances often change characters during the past – for instance, the *sarabande* was an exciting and rapid dance with erotic character, but in Bach's time, it already became slow-paced and was used as court dance. In addition, since audiences at the time are reasonably familiar with such dance features, it is viable to apply them for an expressive and artistic effect to emphasise the characteristics of the passion.

CONCLUSION: IS SACREDNESS AND SECULARITY PARADOXICAL?

In nowadays viewpoint, Bach's St. Matthew Passion is extremely successful on both sacred connotation and secular aesthetics. Are there any larger rules hidden underneath?

The concept of sacredness and secularity is seemingly contradictory by its definition, by rethinking Boethius' trichotomy as a paradigm of pre-modern thought, the holy, heavenly harmony is inaudible, and the earthly music

can only be an imperfect imitation[20], so in practice, this (frequently theological) claim is impossible to reach. Among history, many secular texts and chants are with 'secular' purpose: the *Biblia Sacra Vulgata*, translated by St. Jerome, was initially for Latin speakers with limited education that time, note that 'vulgata' is the etymological root of English word 'vulgar'; despite usually disagreed by priests and theologians, the Gregorian chants are inextricably linked to folk song in the Middle Ages (Jeffery, 1992: 76-86). Both *Vulgata* and Gregorian chants became more 'sacred' following the change of readers / audiences – they became 'obscure' and can only be understood by educated theologians and musicians. However, the need of the masses remains, and this usually gave birth to a certain 'reformation' with some vernacular tradition at a point, which gained popularity in the mass but may result in the questioning of 'sacredness'. In fact, Bach was born in this environment and his St. Matthew Passion did receive certain theological controversies[21].

In addition, it is worth mentioning that, the regional difference of music is usually a feature used by musicians to emphasise musical 'styles', regardless of culture or 'sacredness': the Ancient Greeks categorised *harmonia* by different regions e.g. Dorian, Phrygian and Lydian etc., this was later (wrongly) adapted by the medieval West and formed the modal system[22]. The Arabic *maqam*, famously associated with different places and moods, have many named by different regions such as *hijaz* and *kurd*, etc. (Farraj & Shumays, 2019: 5). On the other side of the continent, the Chinese ritual music in antiquity was labelled by music from different city-states (Wong & Lee, 1989: 209-225). Obviously, the *suite* in Baroque period that consists various folk music across region. Specifically in our case of St. Matthew Passion, Bach used dance forms like *sicilienne* and *sarabande* does not aim to represent Italy or Spain, but rather a way to create resonance with listeners by applying such different regional characteristics.

In conclusion, Bach's St. Matthew Passion is considered one of the greatest Christian music, its combination of both sacred and secular features is one noticeable reason. It will be interesting and potentially meaningful to ponder that, in the future when Early Modern German becomes a dead language or Baroque music is no longer appreciated by the mass audiences, will this piece become increasingly 'sacredness' and the link to secularity becomes more and more difficult to be traced by later scholars?

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[20] There are many writings of this thought in antiquity and early Christianity, for instance, see West (2000: 65) and Cosgrove (2006: 281).

[21] For explanation of the social environment at Bach's time, see Holborn (1976: 1-6).

[22] There are many writings with no need to enumerate, for a detailed and in-depth analysis, see Atkinson (2009).

Table 1. *Movements of Bach's Selected Suites*[23]

Name \ BWV	806	807	808	809	810	811	812	813	814	815	816	817	825	826	827	828	829	830	995	996	997	1002	1004	1006
Prelude	1	1	1	1	1	1							1	1*	1*	1*	1	1*	1	1	1			1
Allemande	2	2	2	2	2	2	1	1	1	1	1	1	2	2	2	2	2	2	2	2		1D	1	
Courantes	3 4	3	3	3	3	3	2	2	2	2	2	2	3	3	3	3	3	3	3	3	2	2D	2	
Double	5 6					5															5			
Sarabande	7	4	4	4	4	4	3	3	3	3	3	3	4	4	4	5	4	5	4	4	3	3D	3	
Gavotte			5 6			6 7			4	4	4	4						6T	5xR					3R
Aria								4		5						4		4						
Polonaise												5												
Minuet				5 6			4 5	5 6	5	6		7	5 6			6	5T							4x
Trio								6a																
Passipied					5 6				6								6							
Bourée	8 9	5 6									5	6								5		4DT		5
Loure											6													2
Rondeau														5										
Capriccio														6										
Burlesca															5									
Scherzo															6									
Gigue	10	7	7	7	7	8	6	7	7	7	7	8	7		7	7	7	7	6	6	4		4	6
Chaconne																							5	

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[23] Compile by author from various sources with focus on Schmieder (1990) and Schulenberg (2006: 275-346). For movements with '*' symbol: the '*prelude*' movement in BWV 826, 827, 828 and 830 are called *sinfonia, fantasia, overture* and *toccata* respectively; with 'a': in BWV 813a, the 6th mov. is *trio* not *minuet*; with 'T': named as '*tempo di minuetto', 'tempo di gavotta'* and '*tempo di Borea'*; with 'D': with a '*double'* section within the movement; with 'R': with *rondo*; with x: two dances within one movement.

Table 2. *Dance-like movements in St. Matthew Passion*

Nr.	Name	Dance
1	Chorus I & II & Chorale: Kommt, ihr Töchter, helft mir klagen	Sicilienne / Pastorale[24]
2	Evangelist: Da Jesus diese Rede vollendet hatte	
3	Chorale: Herzliebster Jesu, was hast du verbrochen	
4	Evangelist: Da versammleten sich die Hohenpriester und Schriftgelehrten	
5	Recitative: Du lieber Heiland du	
6	Aria: Buß und Reu	Passepied / Minuet
7	Evangelist: Da ging hin der Zwölfen einer mit Namen Judas Ischarioth	
8	Aria: Blute nur, du liebes Herz!	
9	Evangelist: Aber am ersten Tage der süßen Brot	
10	Chorale: Ich bin's, ich sollte büßen	
11	Evangelist: Er antwortete und sprach	
12	Recitative: Wiewohl mein Herz in Tränen schwimmt	
13	Aria: Ich will dir mein Herze schenken	Passepied / Minuet
14	Evangelist: Und da sie den Lobgesang gesprochen hatten	
15	Chorale: Erkenne mich, mein Hüter	
16	Evangelist: Petrus aber antwortete und sprach zu ihm	
17	Chorale: Ich will hier bei dir stehen	
18	Evangelist: Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane	
19	Recitative & Chorus II: O Schmerz! Hier zittert das gequälte Herz	
20	Aria & Chorus II: Ich will bei meinem Jesu wachen	
21	Evangelist: Und ging hin ein wenig, fiel nieder auf sein Angesicht und betete	
22	Recitative: Der Heiland fällt vor seinem Vater nieder	
23	Aria: Gerne will ich mich bequemen, Kreuz und Becher anzunehmen	
24	Evangelist: Und er kam zu seinen Jüngern und fand sie schlafend	
25	Chorale: Was mein Gott will, das gscheh allzeit	
26	Evangelist: Und er kam und fand sie aber schlafend	
27a	Aria & Chorus II: So ist mein Jesus nun gefangen	
27b	Chorus I & II: Sind Blitze, sind Donner in Wolken verschwunden?	Gigue
28	Evangelist: Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus	
29	Chorale: O Mensch, bewein dein Sünde groß	
30	Aria & Chorus II: Ach, nun ist mein Jesus hin!	
31	Evangelist: Die aber Jesum gegriffen hatten	
32	Chorale: Mir hat die Welt trüglich gericht't	
33	Evangelist: Und wiewohl viel falsche Zeugen herzutraten, funden sie doch keins	
34	Recitative: Mein Jesus schweigt zu falschen Lügen stille	
35	Aria: Geduld, Geduld! Wenn mich falsche Zungen stechen	
36	Evangelist: Und der Hohenpriester antwortete	
37	Chorale: Wer hat dich so geschlagen	
38	Evangelist: Petrus aber saß draußen im Palast; und es trat zu ihm eine Magd	
39	Aria: Erbarme dich, mein Gott, um meiner Zähren Willen!	Sicilienne / Pastorale[25]
40	Chorale: Bin ich gleich von dir gewichen	
41	Evangelist: Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat	
42	Aria: Gebt mir meinen Jesum wieder!	Gavotte
43	Evangelist: Sie hielten aber einen Rat und kauften einen Töpfersacker	
44	Chorale: Befiehl du deine Wege	
45	Evangelist: Auf das Fest aber hatte der Landpfleger Gewohnheit	
46	Chorale: Wie wunderbarlich ist doch diese Strafe!	
47	Evangelist: Der Landpfleger sagte	
48	Recitative: Er hat uns allen wohlgetan	
49	Aria: Aus Liebe will mein Heiland sterben	
50	Evangelist: Sie schrieen aber noch mehr und sprachen	
51	Recitative: Erbarm es, Gott! Hier steht der Heiland angebunden	
52	Aria: Können Tränen meiner Wangen	Sarabande
53	Evangelist: Da nahmen die Kriegsknechte des Landpflegers Jesum zu sich	
54	Chorale: O Haupt, voll Blut und Wunden	
55	Evangelist: Und da sie ihn verspottet hatten, zogen sie ihm den Mantel aus	
56	Recitative: Ja, freilich will in uns das Fleisch und Blut zum Kreuz gezwungen sein	
57	Aria: Komm, süßes Kreuz, so will ich sagen	

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[24] See Unger (2005: 67-68). Note that Siciliano and pastorale can be similar, both stand for 'pastoral' music, with similarly 12/8 or 6/8 beat; there are differences that pastoral is mostly major but siciliano is mainly minor and elegiac, but this is not absolute, see Schalz (2010: 114)

[25] See Neumann (1978: 219).

58	Evangelist: Und da sie an die Stätte kamen mit Namen Golgatha	
59	Recitative: Ach Golgatha, unselges Golgatha!	
60	Aria & Chorus II: Sehet, Jesus hat die Hand uns zu fassen ausgespannt, kommt!	
61	Evangelist: Und von der sechsten Stunde an war eine Finsternis über das ganze Land	
62	Chorale: Wenn ich einmal soll scheiden	
63	Evangelist: Und siehe da, der Vorhang im Tempel zerriß in zwei Stück	
64	Recitative: Am Abend, da es kühle war	
65	Aria: Mache dich, mein Herze, rein	Sicilienne
66	Evangelist: Und Joseph nahm den Leib und wickelte ihn in ein rein	
67	Recitative and Chorus II: Nun ist der Herr zur Ruh gebracht	
68	Chorus I & II: Wir setzen uns mit Tränen nieder	Sarabande[26]

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[26] See Chafe (1982: 54) and Jenne & Little (2001: 241-242).

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