

618

619

620

621

Ob.

Vln. I

Vln. II

Hrn.

Vc. 1

Vc. 2

D.B.

S

A

T

B

Sop.

T

Bar.

Ba.

Mrb.

Hpschd.

FP

choir

A

B

4

They are in-censed be-cause he heals on the Sab-bath

what-cause do they wish to kill him?

They an-swered Pi-late

622 623 624 625 626 267 628 629

Handwritten annotations in the score include:

- Ob.:** Measure 624 has a handwritten *VL* above the staff.
- Vln. I:** Measure 624 has a handwritten *PP* below the staff.
- Vln. II:** Measure 624 has a handwritten *PP* below the staff.
- Hrn.:** Measure 628 has a handwritten *HN* above the staff.
- Vc. I:** Measure 622 has a handwritten *PP* below the staff. Measure 629 has a circled *F* below the staff.
- Vc. 2:** Measure 622 has a handwritten *DB* below the staff.
- D.B.:** Measure 629 has a handwritten *ppp* below the staff.
- T.:** Measure 626 has a handwritten *p* below the staff. Measure 627 has a handwritten *yes* above the staff with a downward arrow pointing to the *p*. Measure 628 has a handwritten *Yes* above the staff.
- B.:** Measure 627 has a handwritten *B* below the staff. Measure 628 has a handwritten *yes* below the staff.
- Sop.:** Measure 627 has a handwritten *Yes* above the staff.
- T.:** Measure 627 has a handwritten *f* above the staff. Measure 628 has a handwritten *ba* above the staff.
- Bar.:** Measure 627 has a handwritten *ppp* below the staff.
- Bs.:** Measure 629 has a circled *ppp* below the staff.
- Mrb.:** Measure 629 has a handwritten *f* below the staff.
- Hpschd.:** Measure 629 has a handwritten *f* below the staff.

For a good they wish to kill him? kill him to kill him

He said:

They answered



630

631

632

633

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

And Pi-late was filled with an-ger and went out of the pre-to-ri-um and

634

635

636

637

VL

X

Ob.

Vln. I

Vln. II

Hrn.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

I call the sun to wit-ness that I find no fault in... this man in... this man said to them:

638

639

640

641

642

Ob.

Vln. I *pp*

Vln. II *pp*

Hrn.

Vc. 1

Vc. 2

D.B.

S. *mp*

A. *mp*

T. *mp*

B.

Sop.

T.

Bar. The Jews The Jews an-swered and said to the go-vern-er

Bs.

Mrb.

Hpschd.

CHORUS

4

If this man were not... were not an e-vil do-er we

If this man were not... were not an e-vil do-er we would... not would...

643

644

645

646

Handwritten mark resembling a stylized 'V' or 'W'.

Handwritten 'DB' in a circle.

Handwritten 'T' above the Tenor line.

647

648

649

650

651

The musical score includes the following parts and annotations:

- Ob.:** Oboe part with handwritten measure numbers 647, 648, 649, 650, and 651 above the staff.
- Vin. I & II:** Violin I and II parts with *pp* markings.
- Hn.:** Horn part with a *pp* marking and a blue arrow pointing to a measure.
- Vc. 1 & 2:** Violoncello I and II parts with *pp* markings and blue handwritten annotations "VC" above the staves.
- D.B.:** Double Bass part.
- S. & A.:** Soprano and Alto vocal parts with lyrics: "It is not law-ful for us to put a man to death".
- T. & B.:** Tenor and Bass vocal parts with lyrics: "It is not law-ful for us to put a man to death".
- Sop.:** Soprano solo part with a blue handwritten "4" below the staff.
- T.:** Tenor solo part with the word "law" written below.
- Bar.:** Baritone part with lyrics: "The Jews said to Pi-late".
- Bs.:** Bass part with the name "Pi-late" written below.
- Mrb.:** Maracas part.
- Hpschd.:** Harpsichord part.

Passion According to Nicodemus

652

653

654

655

656

657

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

has God for-bid-den you to say but al-lowed me? Are

said And Pi-late en-tered the pre-to-ri-um a-gain and asked him:

658 659 660 *ob* 661 662 663 664 665

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

you the king of ... the Jews? ...

Bar.

Je-sus answered Pi-late

Bs.

Do you say this of your own accord, Do you ... say this of your own accord, or did o-thers say it to you a-bout me?

Mrb.

Hpschd.

stop 8 1 7 12

MR

Passion According to Nicodemus

666

667

668

669

VL

Vc

Vc

Vc

DB

↓

MAR

HPSCHD

HN

STR

F

670

671

672

673

674

The musical score consists of the following parts and staves:

- Ob.**: Oboe, mostly silent.
- Vln. I & II**: Violins I and II, playing rhythmic patterns with *f* dynamics.
- Hn.**: Horn, playing sustained notes with *f* dynamics.
- Vc. 1 & 2**: Violas, playing rhythmic patterns with *f* dynamics.
- D.B.**: Double Bass, playing sustained notes with *f* dynamics.
- S.**: Soprano, silent.
- A.**: Alto, silent.
- T.**: Tenor, silent.
- B.**: Bass, silent.
- Sop.**: Soprano voice part, silent.
- T.**: Tenor voice part with lyrics:
 - 670: Am I a Jew?
 - 671: Am I a Jew?
 - 672: What have you done?
 - 673: What have you done?
- Bar.**: Baritone, silent.
- Bs.**: Bass, silent.
- Mrb.**: Maracas, playing rhythmic patterns.
- Hpschd.**: Harpsichord, playing sustained chords.

Passion According to Nicodemus

675 676 677 678 679 680 681

Ob.

Vln. I

Vln. II

Ha.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

king-ship is not of this world, for if it were - my ser-vants would fight but my king-ship is not from here not from here

So you are a king?

682

683

684

685

686

Handwritten signature

Ob.

Vln. I

Vln. II

Hrn.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

pp *p* *pp* *p* *pp* *p*

Bass

ff

So you are a king? So you are a king? So you are a king?

You say that I am a king. You

Passion According to Nicodemus

637 688 689 690 691 692

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. II

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bk.

say that I am a king. For this cause I was born and have come to speak the truth to speak the truth

Mrb.

Hpschd.

pp

VC

MAR

693

694

695

696

697

Ob.

Vln. I

Vln. II

Hn.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Ba.

Mrb.

Hpechd.

What is truth?

mp

HN

STR

698

699

700

701

702

703

This musical score page contains measures 698 through 703. The instruments and voices included are:

- Ob. (Oboe)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Hrn. (Horn)
- Vc. 1 (Violoncello 1)
- Vc. 2 (Violoncello 2)
- D.B. (Double Bass)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- Sop. (Soprano)
- T. (Tenor)
- Bar. (Baritone)
- Bs. (Bass)
- Mrb. (Mandolin)
- Hpschd. (Harpsichord)

Handwritten annotations include circled *pp* and *p* markings, and a circled *f* marking. The lyrics for the Tenor part are: "What is truth? Is there not truth u - pon the Truth is from Hea-ven Truth is from Hea-ven".

704

705

706

707

708

709

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

earth? u - pon the earth?

You see how those who speak the truth, you see how those who speak the truth, you see how those who speak the truth are judged by those who are au-

pp

DB

f

mp

p

pp

p

p

710 711 712 713

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

pp

pp

pp

mp

mp

the-ri-ty on earth au the-ri-ty on earth.

bar.

the

MAR

714

715

716

717

718

Oh

Vln. I

Vln. II

Hn.

Vc. 1

Vc. 2

D.B.

S.

A.

T.

B.

Sop.

T.

Bar.

Ba.

Mrb.

Hpschd.

f

mf

mp

I find no fault in him I find no fault in him Why should he die?

Pilate left Je - sus and went out to the Jews and said.

(F)

719

720

OB

721

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. II

D.B.

S

A

T

B

Sop.

T

Bar.

Bs.

Mrb.

Hpschd.

Be - cause he called him - self the Son of God and a king!

Be - cause he called him - self the Son of God and a king!

Be - cause he called him - self the Son of God and a king!

Be - cause he called him - self the Son of God and a king!

Why should he die?

Handwritten annotations: CH 4, S, VC, VL II, PP

722

723

724

725

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc.

D.B.

S.

A.

T.

B.

Sop.

T.

Bur.

Ba.

Mrb.

Hpschd.

Choir 2-3

MAR

Sanctus Dominus Deus Sabaoth
Sanctus Dominus Deus Sabaoth
Sanctus Dominus Deus Sabaoth
Sanctus Dominus Deus Sabaoth
Sanctus Dominus Deus Sabaoth

726

727

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S

A

T

B

Sop.

T

Bar.

Ba.

Mrb.

Hpschd.

Sano - tus Do - mi - nus De - us Sab - ba - oth Sano - tus Do - mi - nus De - us Sab - ba - oth
Sano - tus Do - mi - nus De - us Sab - ba - oth Sano - tus Do - mi - nus De - us Sab - ba - oth
Sano - tus Do - mi - nus De - us Sab - ba - oth Sano - tus Do - mi - nus De - us Sab - ba - oth
Sano - tus Do - mi - nus De - us Sab - ba - oth Sano - tus Do - mi - nus De - us Sab - ba - oth

728

729 730 731

732 733

734

The musical score consists of the following parts and annotations:

- Ob.**: Oboe part, starting at measure 728.
- Vln. I & II**: Violin I and II parts, playing a rhythmic pattern.
- Hr.**: Horn part, with a circled *pp* dynamic marking.
- Vc. 1 & 2**: Violoncello I and II parts, playing a rhythmic pattern.
- D.B.**: Double Bass part, playing a rhythmic pattern.
- S.**: Soprano vocal part, with lyrics: "Sanctus Dominus Deus Sabaoth. Thou art my God, sole object of my love; Not for the hope of end-less joys above; Not". Includes a handwritten *pp* and a slur over measures 732-734.
- A.**: Alto vocal part, with lyrics: "Sanctus Dominus Deus Sabaoth". Includes a handwritten *pp* and the word "Sweethy" written across the staff.
- T.**: Tenor vocal part, with lyrics: "Sanctus Dominus Deus Sabaoth. Not for the hope of end-less joys above;". Includes a handwritten *pp*.
- B.**: Bass vocal part, with lyrics: "Sanctus Dominus Deus Sabaoth".
- Sop.**: Soprano part, with lyrics: "Sanctus Dominus Deus Sabaoth".
- T.**: Tenor part, with a handwritten "1" below the staff.
- Bar.**: Baritone part.
- Bs.**: Bass part.
- Mrb.**: Maracas part, playing a rhythmic pattern.
- Hpschd.**: Harpsichord part, playing a rhythmic pattern.

735

736

737

738

739

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S.
for the feat of end-less pains be - low, Which they who love thee not must un - der - go. For me, and such as me, thou deignst to

A.
Not for the feat of end less pains be - low, Which they who love thee not must un - der - go. An ig - no

T.
Not for the feat of end - less pains be - low Which they who love thee not must un - der - go For me, and such as me, thou deignst to bear

B.
Which they who love thee not must un - der - go. An ig - no - mi - nious

Sop.

T.

Bar.

Bs.

Mrb.

Hpschd.

740

741

742

743

744

Ob.

Vln. I

Vln. II

Hr.

Vc. 1

Vc. 2

D.B.

S
 trour While bloo - dy sweat from e - very mem - ber flow And can these suf - frings fail my heart to move? To

A
 mi - nute cross, the nails, the spear For me in tor - tures thou... reignst thy... breath Such as then was, and is, thy love to me,

T
 A thor - ny crown trans - pierced thy... cred... brow... What but thy - self can now de - serve my love?...

B
 cross, the nails, the spear: Em - braced me on the cross, and saved me by... thy... death Such is, and shall be

Sop.

T

Bar.

Bs.

Mrb.

Hpschd.

745

746

OB 747

748

749

750

751

752

Ob.

Vln. I

Vln. II

Hn.

Vc. 1

Vc. 2

D.B.

S.
thou, Re - dee - mer! Mer - cy's as - cend
spring! and my King! my King!

A.
To thee - Ma - ker and my King! my King!

T.
My God, my Fa - ther, Ma - ker, and my King! my King!

B.
still, my love to thee Ma - ker, and my King! my King!

Sop.
my King! my King!

T.

Bar.

Bs.

Mrb.

Hpschd.

PART 2

START
M. 23

Passion According to Nicodemus/Part 2

Hollis Thoms

$\text{♩} = 66$ 1 2 3 4 5 6 7 8

Oboe *p*

Violin I *p*

Violin II *p*

Horn in F *p*

Cello I *p*

Cello II *p*

Double Bass *p*

Soprano I

Alto

Tenor I

Baritone I

TRGVA Soprano 2

PILATE Tenor 2

NICOD Baritone 2

JESUS - Bass

Marimba

Harpichord

AN

VC

OB

CLAR

BAR

What do you intend to do with this... man?...

2 9

10

Passion According to Nicodemus/Part 2

11

12

13

14

15

Ob.

Handwritten notes above the staff: *Ob.* and *p*. Musical notation includes eighth and sixteenth notes.

Vln. I

Musical notation with a *p* dynamic marking.

Vln. II

Musical notation with a *p* dynamic marking.

Hn.

Handwritten notes above the staff: *HN*. Musical notation includes sixteenth notes.

Vc. 1

Musical notation with a *p* dynamic marking.

Vc. 2

Musical notation with a *p* dynamic marking.

D.B.

Musical notation with a *p* dynamic marking.

S 1

Empty musical staff.

A

Empty musical staff.

T 1

Empty musical staff.

B 1

Empty musical staff.

S 2

Empty musical staff.

T 2

Empty musical staff.

B 2

Lyrics: Who does ma-ry signs and won- ders which no one has done nor will do. Con- trive no e- vil a- gainst him.

B

Empty musical staff.

Mrb.

Empty musical staff.

Hpschd.

Empty musical staff.

Passion According to Nicodemus/Part 2

Handwritten measure numbers: 16, 17, 18, 19, 20, 21, 22, 3

Ob. 16, 18, 20

Vln. I

Vln. II

Hrn. HN

Vc. 1

Vc. 2

D.B.

S. 1

A

T. 1

B. 1

S. 2

T. 2

B. 2

If the signs he does are from God They will stand. They will stand. If they are from men they'll come to no thing. Now

Mrb.

Hpschd.

Detailed description: This is a page of a musical score for 'Passion According to Nicodemus/Part 2'. The score is written for a large ensemble including woodwinds (Oboe, Horn), strings (Violins I & II, Violas, Double Bass), and vocalists (Soprano, Alto, Tenor, Bass). The vocal parts are divided into two groups: Soprano 1, Alto, Tenor 1, Bass 1 and Soprano 2, Tenor 2, Bass 2. The lyrics are: 'If the signs he does are from God They will stand. They will stand. If they are from men they'll come to no thing. Now'. The score includes handwritten measure numbers (16, 17, 18, 19, 20, 21, 22, 3) and performance markings such as 'HN' for Horn. The music is in a major key with a common time signature. The vocal lines are in the bass clef, while the instrumental parts use various clefs (treble and bass). The score is printed on a single page with three hole punches on the left side.

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S 1

A

T 1

B 1

S 2

T 2

B 2

B

Mrb.

Hpschd.

VL

pp

pp

p

mp

pp

B

let the man go... let him go for he does not deserve death.

You became his di-sci - ple and
You became his di-sci - ple

Passion According to Nicodemus/Part 2

30 31 32 33 34

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S 1

A

T 1
speak on his be-half

B 1
and speak on his be-half

S 2

T 2

B 2
mp
Has the go-ver-nor al-so-be - come his di-sci-ple and speaks on his be-half Did not Cae-sar point him

B

Mrb.

Hpachd.

pp

VL II

35

36

37

38

39

Ob.

Vln. I

Vln. II

Hn.

Vc. 1

Vc. 2

D.B.

S 1

A

T 1

B 1

S 2

T 2

B 2

B

Mrb.

Hpschd.

vc

choir

T

B

Re - ceive his truth Re -

Re - ceive his truth and his portion -

mp
Why do you gnash your teeth a gainst him when you hear the truth?

to his high of-fee?

Passion According to Nicodemus/Part 2

40 41 42 43

Ob.

Vln. I

Vln. II *pp*

Hrn.

Vc. I

Vc. 2

D.B.

S 1

A

T 1
ceive his truth

B 1

S 2

T 2

B 2
A-men may it be as you have said. Then one of the Jews has-tered for ward and asked the

B

Mrb. *f*

Hpschd.

The image shows a page of a musical score for 'Passion According to Nicodemus/Part 2', page 7. The score is arranged in a standard orchestral layout with vocal parts. The instruments listed on the left are Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Horn (Hrn.), Violoncello I (Vc. I), Violoncello II (Vc. 2), Double Bass (D.B.), Soprano I (S 1), Alto (A), Tenor I (T 1), Bass I (B 1), Soprano II (S 2), Tenor II (T 2), Bass II (B 2), Bass (B), Harpsichord (Hpschd.), and Harpsichord (Mrb.). The vocal parts have lyrics: T 1: 'ceive his truth'; B 2: 'A-men may it be as you have said. Then one of the Jews has-tered for ward and asked the'. The score is divided into four measures, numbered 40, 41, 42, and 43. There are handwritten annotations: 'MAR' circled with an arrow pointing to the B 2 staff in measure 40, and 'MAR' written at the end of the Mrb. staff in measure 43. The Vln. II part has a *pp* dynamic marking. The Mrb. part has a *f* dynamic marking.

44

45

46

47

48

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S I

A

T I

B I

S 2

T 2

B 2

B

Mrb.

Hpechd.

pp

go-ver-nor that he might speak a word.

The gover-nor said:

If you wish to say a - ny thing - say it!

Passion According to Nicodemus/Part 2

49 50 ob 51 52 53 54 55 56 57

ob

ob

ob

HN

HN

HN

HN

Solo Sop
SOP

For thir-ty eight years I lay on a bed

58 59 60 61 62 63 64 65

Ob. *p*

Vln. I *p*

Vln. II *p*

Hn. *p*

Vc. I *p*

Vc. 2 *p*

D.B. *p*

S 1

A

T 1

B 1

S 2

in - quish of pain when Je - sus came and hea - led ma - ry sock a cer - tain man took pe - ty on me and

T 2

B 2

B

Mrb.

Hpedchd.

Hpedchd.

Hpedchd.

Passion According to Nicodemus/Part 2

66 67 68 69 70 71 72 73

Ob.

Vln. I

Vln. II

Hn.

Vc. I

Vc. 2

D.B.

S 1

A

T 1

B 1

S 2

T 2

B 2

B

Mrb.

Hpschd.

car-ried me in my bed to him when Je - sus saw me he said to me Take up your bed and walk, and I could walk!

74 75 76 77 78 79 80

Ob.

Vln. I

Vln. II

Hrn.

Vc. I

Vc. 2

D.B.

S 1
On which day was he han-ded? On which day? _____

A
On which day was he han-ded? On which day? _____

T 1
On the Sab-bath

B 1
On the Sab-bath

S 2

T 2

B 2

B

Mrb.

Hpschd.

Handwritten notes: S, A, B, 2, Choir, mp, pp, mf

81 82 83 84

Ob.

Vln. I

Vln. II

Hn.

Vc. 1

Vc. 2

D.B.

S I

A

T 1

B 1

S 2

T 2

B 2

B

Mrb.

Hpced.

Did we not in-form you

On

On the Sab-ba-oth

Sab-ba-oth

that he hurls and casts out de-mons

STRONG 2

1

MARZ