

César
FRANCK

Die Sieben Worte Jesu am Kreuz
Seven Last Words of Christ

Soli (STBar), Coro (SATB)
2 Flauti, 2 Oboi, 2 Fagotti, 2 Corni
2 Trombe, 3 Tromboni, Timpani, Arpa
2 Violini, Viola, Violoncello, Contrabbasso

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herausgegeben von / edited by
Wolfgang Hochstein

Klavierauszug / Vocal score
Armin Landgraf



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Wenn hier ein größeres kirchenmusikalisches Werk des längst als „Meister“ in die Musikgeschichte eingegangenen César Franck fast neunzig Jahre nach seinem Tode im Erstdruck erscheint, so fragt man sich, was die Gründe für eine derartig späte Veröffentlichung sind. Bis jetzt läßt sich nur festhalten, daß die Existenz der nun edierten *Sieben Worte Jesu am Kreuz* für vier Solostimmen, Chor und Orchester bis zum Jahre 1955 völlig unbekannt war. Damals erwarb die Universitätsbibliothek in Lüttich (Francks Geburtsstadt) aus Privathand ein 100 Seiten umfassendes Autograph der Partitur (Signatur Ms. 3288). Zwanzig Jahre später stieß der Herausgeber im Rahmen einer Studie zur Kirchenmusik César Francks auf das Manuskript und stellte das Werk dann in einer Monographie über den genannten Gegenstand der Fachwelt vor.¹

Die laut Francks eigenhändiger Datierung am 14. August 1859, also während seiner Amtszeit an St^c Clotilde abgeschlossene Komposition hat nach gegenwärtiger Kenntnis zu Lebzeiten ihres Schöpfers nie eine Aufführung erlebt. Abgesehen davon, daß kein Stimmenmaterial überliefert ist, schließt ein Zeugnis der Chronik von St^c Clotilde eine Wiedergabe an Francks eigener Kirche mit Sicherheit aus: Unter der Jahreszahl 1867 wird dort als herausragende kirchenmusikalische Novität die Aufführung einer *Sieben-Worte-Vertonung* von Théodore Dubois, dem Kollegen und Nachfolger Francks als *maitre de chapelle*, vermerkt, ohne daß aber das gleichartige, acht Jahre früher entstandene Opus César Francks in diesem Zusammenhang oder an anderer Stelle auch nur mit einem einzigen Wort erwähnt wird.² Erst 118 Jahre nach ihrer Entstehung wurden die *Sieben Worte* Francks am 6. März 1977 unter der Leitung des Herausgebers in der Martinskirche zu Geislingen an der Steige uraufgeführt.

Obgleich die vorliegende Komposition nicht als Frühwerk Francks zu bezeichnen ist, steht sie noch ganz in der Tradition des von der Klassik geprägten Stils, durchsetzt mit Elementen der *grande opera*. Noch ist die persönliche und unverwechselbare Stimme des Meisters, wie sie etwa aus den *Béatitudes* uns entgegenklingt, kaum zu vernehmen, doch wird mit dieser Passionsmusik deutlich, daß Franck die lange Wegstrecke beschritten hat, die ihn von den Erzeugnissen einer gefälligen Musik des Tages zur tiefdringenden Gestaltung einer im Geistig-Seelischen wurzelnden Erlebniswelt führen sollte.

Schon das Sujet ist für Franck charakteristisch. Nicht die Leidensgeschichte Jesu wählte er als textliche Vorlage, es sind allein die Kreuzesworte. Es ging ihm nicht um eine dramatische Darstellung der Passion Christi, sondern um die musikalische Vertiefung dessen, was hinter dem äußeren Handlungsablauf des Geschehens von Golgatha steht und in den Worten des Gekreuzigten sich zeichenhaft zu erkennen gibt: Vergebung, Heilszusage, Mit-Leiden, Verlassenheit und Not, Erlösung, Gottergebenheit. Die Neigung, inneren Empfindungen, gläubigem Schauen musikalischen Ausdruck zu verleihen, zeigt unübersehbare Parallelen zu Francks Hauptwerk, den *Seligpreisungen*.

Die für eine Vertonung der *Sieben Worte* sich ergebende Problematik, die einmal in der Kürze der Aussprüche Jesu, zum andern im Fehlen affektiver Gegenstände liegt, wird in diesem Werk aufgefangen durch Verbindung der Kreuzesworte mit auslegenden Texten der Bibel und Liturgie. Damit ist eine größere Basis für eine musikalische Ausführung gegeben,

zugleich aber erfolgt eine Konzentration auf das Wesentliche, wobei vordergründige Zusammenhänge unbeachtet bzw. untergeordnet bleiben.

Das Werk umfaßt, der textlichen Vorlage entsprechend, zusammen mit einem Prolog acht Sätze, deren langsame Zeitmaße lediglich zweimal durch schnelle Zwischenteile unterbrochen werden. Die formale Anlage läßt vermuten, daß der ca. 40 Minuten dauernde Zyklus höchstwahrscheinlich in einen liturgischen Ablauf eingebracht werden sollte.³ Welchen Platz man dieser Musik auch geben mag, auf jeden Fall scheint es ratsam, die Sätze nicht unmittelbar aufeinander folgen zu lassen, sondern durch Einschaltung von Lesungen, Gebeten oder dergleichen das meditative Moment des Werkes voll wirksam werden zu lassen.

Der Bibliothek der Universität Lüttich (Belgien) sei an dieser Stelle gedankt für die Einsichtnahme in das Autograph und die freundliche Zustimmung für eine Veröffentlichung.

Geislingen an der Steige, im August 1977 Armin Landgraf

¹ A. Landgraf, *Musica sacra zwischen Symphonie und Improvisation: César Franck und seine Musik für den Gottesdienst*, Tutzing 1975, S. 74-90.

² R. de Courcel schreibt in seinem Buch *La Basilique de St^c Clotilde*, Paris 1957, S. 174: „Dubois' Aufenthalt an St^c Clotilde ist markiert durch die Komposition und Aufführung der 'Sept paroles du Christ', die er während der Fastenzeit des Jahres 1867 schrieb; sie wurden am Karfreitag des selben Jahres in unserer Kirche dargeboten. Es geschah auf Wunsch von Abbé Hamelin, der es begrüßte, daß St^c Clotilde als erste Kirche in Paris in den Genuß eines Werkes von solcher Spannweite kam, und auf den Ratschlag von Abbé Jaunay, seinem Freund, seinerzeit Vikar an St^c Clotilde, daß Théodore Dubois dieses Werk komponierte ...“ Hamelin und Jaunay hatten 1857 zusammen mit Franck, dieser als Kirchenmusiker, ihr Amt in der neugebildeten Pariser Gemeinde angetreten und lange Jahre dienstlichen Umgang miteinander. Daß unter Berücksichtigung dieses Umstands Francks Vertonung der *Sieben Worte* — die, gemessen an der Dubois', keinen Vergleich zu scheuen braucht — an St^c Clotilde absolut unbekannt blieb, ist um so wunderlicher.

³ Auch J. Haydn's *Die Sieben letzten Worte unseres Erlösers am Kreuze* hatten als Auftragswerk eine liturgische Zweckbestimmung. Vgl. dazu das Vorwort der Bärenreiter-TP 92, Kassel 1961, S. VII.

César Franck has long gone down in music history as one of the “masters”. Upon realizing that this is the first printing of a sacred work of large musical proportions by him almost 90 years after his death, one asks immediately what is the reason behind such late publication. At present it is only possible to say that the *Seven Last Words of Christ on the Cross*, the work presented in this edition for four solo voices, chorus and orchestra, remained completely unknown until 1955, when the library of the University of Liège (the city of Franck’s birth) acquired a 100-page autograph of the score (Cat. No. Ms. 3288) from a private owner. Twenty years later, the editor came across the manuscript while making a study of César Franck’s church music and, thereupon, introduced the work to the musical world in a monograph on his research subject.¹

The composition is dated 14 August 1859, in Franck’s own handwriting; in other words, it was completed during the time that he was titular organist at Sainte-Clothilde. As far as can be determined today, the work was never performed during the lifetime of its composer. Aside from the fact that no vocal part scores have come down to us, one entry in the chronicles at Sainte-Clothilde’s gives us certainty that the work was never performed in Franck’s own church: For the year 1867, the outstanding novum in church music is listed as the performance of a setting of the Seven Last Words by Théodore Dubois, Franck’s colleague and successor as „maître de chapelle“, but without a single word of mention (here or elsewhere) of César Franck’s similar opus that he had written eight years earlier.²

On 6 March 1977, 118 years after its composition, Franck’s *Seven Last Words* received its first performance under the editor’s baton in St. Martin’s Church in Geislingen-an-der-Steige (near Stuttgart).

Although this composition cannot be classified as one of Franck’s early works, it is still entirely in the tradition of the classical style, interspersed with elements of grand opera. There is yet hardly a hint of this master’s very personal and unmistakable voice as it is heard in *Les Beatitudes*, for example. But with this Passiontide music it becomes clear that Franck had already set foot on the long road that was to lead him from writing just pleasant music “du jour” to the deeply penetrating statement of a world that was rooted in spiritual and psychical perceptions.

The subject itself is characteristic for Franck. He did not choose the story of Christ’s suffering as his text base, but only the words spoken on the cross. He was not interested in a dramatic depiction of the Passion of Christ, but rather in the musical depths of what lay beneath the surface of what happened at Golgatha and in what is symbolically revealed by the words from the cross: forgiveness, the promise of salvation, compassion, destitution and distress, release, submissive obedience to God. The tendency to give musical expression to inner feelings, to contemplation of the world through the eyes of faith, reveals parallels to Franck’s major work, *The Beatitudes*, that cannot be overlooked.

The problems in setting the *Seven Last Words of Christ on the Cross*, that result from the brevity of Christ’s utterances as well as from the lack of opposing emotions, were solved by using interpretive texts taken from the Scriptures and from the liturgy to connect the words from the cross. In this way, the basis for musical execution is expanded while still concentrating on what is essential and leaving superficial asso-

ciations either unnoticed or subordinated.

Corresponding to its text source, the work consists of a prologue together with eight numbers in which slow tempos are interrupted by fast intermediate sections only twice. The formal arrangement lets us assume the approximately 40-minute-long cyclical work was most likely meant for use in a liturgical service.³

No matter where this music is used in the service, it seems advisable not to perform the numbers in succession, one after the other, but rather to insert readings, prayers or the like in order to make the meditative aspect of the work fully effective.

The editor takes this opportunity to express his gratitude to the Library of the University of Liège (Belgium) for allowing study of the autograph and for the kind permission to publish the work.

Geislingen-an-der-Steige, August 1977 Armin Landgraf

¹ A. Landgraf, *Musica sacra zwischen Symphonie und Improvisation: César Franck und seine Musik für den Gottesdienst*, Tutzing 1975, pp. 74 – 90.

² R. de Courcel writes in his book *La Basilique de St^e Clotilde*, Paris 1957, p. 174: “Dubois’ stay at St^e Clotilde is marked by the composition and performance of the ‘Sept Paroles du Christ’ that he wrote during Lent in 1867. It was presented in our church on Good Friday of the same year. It was performed at the wish of Abbé Hamelin who welcomed the fact that St^e Clotilde was the first church in Paris to enjoy a work of such breadth, and it was at the advice of Abbé Jaunay, his friend who was vicar of St^e Clotilde for a time, that Théodore Dubois had composed the work ...” In 1857, Hamelin, Jaunay and Franck (Franck as church musician) all entered upon their offices in the newly formed Parisian parish and upon long years of official contact with one another. Considering these circumstances, it is all the more surprising that Franck’s setting of the Seven Last Words – that will stand any comparison with Dubois’ – remained absolutely unknown at St^e Clotilde’s.

³ J. Haydn’s *Seven Last Words of Our Redeemer on the Cross* was also commissioned for use in the liturgy. Cf the foreword to Bärenreiter-TP 92, Kassel 1961, p. vii.

English translation by E.D.Echols

César Franck est entré depuis longtemps dans l'histoire de la musique, dont il est justement considéré comme l'un des grands maîtres. Il est donc singulier qu'une importante composition religieuse due à sa plume soit éditée pour la première fois près de quatre vingt dix ans après sa mort et l'on est en droit de s'interroger sur les raisons d'une publication aussi tardive. La seule certitude que nous possédions actuellement est que l'existence des *Sept paroles du Christ en croix* pour quatre solistes, chœur et orchestre, que nous présentons ici, était totalement inconnue jusqu'en 1955, année où la bibliothèque de l'Université de Liège, ville natale de Franck, se rendit acquéreur d'un manuscrit autographe de la partition ne comportant pas moins de 100 pages (référéncé sous la cote Ms. 3288) et précédemment conservé dans une collection privée. Ce n'est que vingt ans plus tard que des recherches sur la musique d'église de César Franck me mirent en présence du manuscrit et que je pus révéler l'oeuvre aux musicologues dans le cadre d'une monographie consacrée au sujet en question.¹

Selon une indication de la main même de Franck, la composition fut achevée le 14 août 1859, à l'époque, par conséquent, où il était organiste de Ste-Clotilde, mais dans l'état actuel de nos investigations il semble que l'oeuvre n'ait jamais été exécutée du vivant de son auteur. On n'en connaît pas de copie en parties séparées et la chronique de Ste-Clotilde, elle aussi, exclut qu'elle ait été exécutée à la propre église de Franck. Sous le millésime de 1867, cette chronique consigne bien, comme événement musical marquant, l'exécution d'une composition sur les *Sept paroles* due à Théodore Dubois, collègue et successeur de Franck dans les fonctions de *maitre de chapelle*, mais sans que l'ouvrage similaire écrit huit ans plus tôt par celui-ci y soit mentionné, même d'un seul mot, à cette occasion ou en d'autres circonstances.²

Et c'est seulement cent dix huit ans après leur composition que les *Sept paroles* de Franck connurent leur première exécution, le 6 mars 1977, à l'église St Martin de Geislingen an der Steige, sous la direction du signataire de ces lignes. Bien qu'il ne s'agisse pas d'une oeuvre de jeunesse de Franck, elle se situe encore tout à fait dans la tradition stylistique héritée du classicisme et imprégnée d'éléments du grand opéra. Les accents personnels et si typiques du musicien, tels que nous les rencontrons par exemple dans les *Béatitudes*, y sont encore à peine perceptibles, mais cette oeuvre inspirée de la Passion atteste néanmoins de façon évidente que Franck s'est déjà engagé sur la longue voie qui, après les premières productions d'un art complaisant et éphémère, devait lui permettre d'atteindre à la grandiose expression d'une spiritualité religieuse profondément sentie et intimement vécue.

Le sujet, déjà, est bien caractéristique de Franck. Le texte qu'il choisit d'illustrer, ne consiste pas en la relation des souffrances du Christ; ce sont uniquement les paroles du Crucifié. Pour lui, il ne s'agit pas de dépeindre de façon dramatique la Passion elle-même, mais d'approfondir musicalement la véritable signification qui se cache derrière le déroulement extérieur des événements sur le mont Golgatha et se révèle symboliquement dans les paroles de Jésus en croix: le pardon, la promesse du salut, la compassion, l'abandon et la détresse, la rédemption, la soumission à la volonté divine. La tendance à exprimer musicalement les sentiments intérieurs et la foi contemplative atteste un parallélisme évident avec l'oeuvre maîtresse de Franck, les *Béatitudes*.

Confronté aux problèmes relatifs à la traduction musicale des *Sept dernières paroles du Christ en croix*, et qui tiennent à la fois à la brièveté des paroles prononcées par Jésus et à l'absence de contrastes affectifs, Franck choisit ici de combiner les paroles elles-mêmes à des commentaires de celles-ci empruntés à la Bible et à la liturgie, solution qui fournit une assise plus large à la réalisation musicale, mais a aussi pour effet de concentrer l'attention sur l'essentiel en laissant de côté les relations évidentes ou en leur assignant un rôle de second plan.

En conformité avec le texte dont elle s'inspire, l'oeuvre comporte, y compris un prologue, huit mouvements dont le tempo lent n'est interrompu que deux fois par des intermèdes plus rapides, et sa disposition formelle ainsi que sa durée (40 minutes) donnent à penser que Franck, selon toute vraisemblance, en prévoyait l'exécution dans le cadre d'un service liturgique.³

Quelle que soit la place qu'on lui attribue, il semble en tout cas opportun de ne pas en exécuter les mouvements immédiatement l'un à la suite de l'autre, mais d'en rompre la succession en y intercalant des lectures, prières ou autres exercices spirituels afin de permettre à l'élément méditatif de l'oeuvre de produire tout son effet.

Nous ne saurions manquer de remercier ici la bibliothèque de l'Université de Liège (Belgique), qui nous a permis d'examiner le manuscrit autographe et aimablement donné son accord à la présente publication.

Geislingen an der Steige, août 1977

Armin Landgraf

¹ A. Landgraf, *Musica sacra zwischen Symphonie und Improvisation: César Franck und seine Musik für den Gottesdienst*, Tutzing 1975, pp. 74-90.

² Voici ce qu'écrit R. de Courcel dans son livre *La Basilique de Ste-Clotilde*, Paris 1957, p.174: "Son passage à Sainte-Clotilde est marqué par la composition et l'audition des 'Sept Paroles du Christ' qu'il écrivit pendant le carême de 1867; elles furent données dans notre église le Vendredi-Saint de cette année. C'est sur le désir de l'Abbé Hamelin, souhaitant que Sainte-Clotilde eût la primeur d'une oeuvre d'une assez large envergure et sur le conseil de l'Abbé Jaunay, son ami, alors vicaire de Sainte-Clotilde, que Théodore Dubois composa cette oeuvre..."

Hamelin et Jaunay étaient entrés en fonctions dans cette paroisse parisienne de fondation récente en 1857, donc en même temps que Franck, ce dernier en qualité de chef de chœur, et leurs relations de service durèrent de nombreuses années. Compte tenu de cette circonstance, il est d'autant plus surprenant que la musique écrite par Franck sur les *Sept paroles* – et qui supporte vaillamment toute comparaison avec celle de Dubois – soit restée absolument ignorée à Ste-Clotilde.

³ *Les sept dernières paroles de notre Sauveur sur la croix* de Joseph Haydn, composées à la suite d'une commande, répondaient elles aussi à une destination liturgique. Voir à ce sujet l'avant-propos de la partition de poche Bärenreiter TP 92, Kassel 1961, p. VII.

Die Sieben Worte Jesu am Kreuz für Soli, Chor und Orchester

Die textliche Grundlage von César Francks Passionsmusik bilden die Worte Jesu am Kreuz, wie sie die Evangelisten überliefert haben. Sie werden vertieft und ausgelegt durch andere biblische Texte und durch liturgische Gesänge, die, wie die Klagelieder Jeremia, das Stabat mater und die Improperien – Heilandsklagen – von alters her zu den Meditationstexten der Passionszeit gehören.

Die Übersetzung folgt weitgehend Luthers Bibelübersetzung. Die deutschen Texte der liturgischen Gesänge sind Anselm Schotts Meßbuch entnommen.

O vos omnes

O vos omnes, qui transitis per viam, attendite et videte, si est dolor sicut dolor meus. Posuit me, Domine, desolatam tota die maerore confectam.

Ne vocatis me Naëmi, sed vocate me Mara.

O alle, die ihr des Weges kommt, merket auf und schauet, ob je ein Schmerz wohl meinem Schmerze gleichet. Er hat mich, o Herr, einsam gemacht und voll Trauer den ganzen Tag.

(Klagelieder Jer. 1, 12)

Nennt mich nicht Naëmi (d.h. lieblich), sondern Mara (d.h. bitter). (Ruth 1, 20)

1. Wort

Pater, dimitte illis: non enim sciunt quid faciunt. Crucifixerunt Jesum et latrones, unum a dextris et alterum a sinistris, Jesum autem dicebat: Pater, dimitte illis: non enim sciunt quid faciunt.

Cum sceleratis reputatus est, et ipse peccata multorum tulit, et pro transgressoribus rogavit.

Vater, vergib ihnen, denn sie wissen nicht, was sie tun. (Lukas 23, 34)

Sie kreuzigten Jesus und die Übeltäter, einen zur Rechten und einen zur Linken, Jesus aber sprach (Lukas 23, 33):

Vater, vergib ihnen, denn sie wissen nicht, was sie tun.

Er ist unter die Übeltäter gerechnet und hat die Sünden vieler getragen, und selbst für die Missetäter hat er noch Fürbitte getan. (Jesaja 53, 12)

2. Wort

Amen, dico tibi: Hodie mecum eris in paradiso. Domine, memento mei, cum veneris in regnum tuum.

Wahrlich, ich sage dir: Heute wirst du mit mir im Paradiese sein. (Lukas 23, 43) Herr, gedenke meiner, wenn du in dein Reich kommst. (Lukas 23, 42)

3. Wort

Mulier, ecce filius tuus. O quam tristis et afflicta / fuit illa benedicta / mater unigeniti! Quis est homo, qui non fleret, Christi matrem si videret / in tanto supplicio? Quis posset non contristari, piam matrem contemplari / dolentem cum filio?

Weib, siehe, dein Sohn. (Johannes 19,26) Welch ein Weh der Auserkornen, da sie sah den Eingebornen, wie er mit dem Tode rang! Wer könnt ohne Tränen sehen / Christi Mutter also stehen / in so tiefen Jammers Not? Wer nicht mit der Mutter weinen, seinen Schmerz mit ihrem einen, leidend bei des Sohnes Tod? (aus der Sequenz „Stabat mater“)

4. Wort

Deus meus, deus meus, ut quid dereliquisti me? Noti mei quasi alieni recesserunt a me et qui me noverant obliti sunt mei.

Mein Gott, mein Gott, warum hast du mich verlassen? (Markus 15, 34)

Meine Freunde haben sich wie Fremde von mir zurückgezogen, und die mich kannten, haben mich vergessen. (Hiob 19,14)

5. Wort

Sitio. Dederunt ei vinum bibere cum felle mixtum. Et milites acetum offerentes ei, blasphemabant dicentes: Si tu es Rex Judaeorum, salvum te fac. Popule meus, quid feci tibi? Aut in quo contristavi te? Responde mihi! Quia eduxi te de terra Aegypti: Parasti crucem Salvatori tuo.

Mich dürstet. (Johannes 19, 28)

Da reichten sie ihm Wein mit Galle vermischt. Und die Soldaten reichten ihm Essig, lästerten und sprachen: Wenn du der König der Juden bist, so hilf dir selbst!

(Matthäus 27, 34; Lukas 23, 36. 37)

Mein Volk, was habe ich dir getan? Womit habe ich dich betäubt? Antworte mir! Ich habe dich herausgeführt aus dem Lande Ägypten: Dafür bereitest du deinem Heiland das Kreuz! (aus den Improperien [Heilands Klagen])

6. Wort

Consummatum est. Peccata nostra ipse pertulit in corpore suo super lignum: Ut, peccatis mortui, justitiae vivamus.

Vere, languores nostros ipse tulit, et livore ejus sanati sumus.

Es ist vollbracht. (Johannes 19, 30)

Er selbst trug unsere Sünden an seinem Leibe hinauf auf das Kreuzesholz, damit wir, der Sünde abgestorben, der Gerechtigkeit leben. (1. Petrus 2, 24)

Wahrlich, er selbst trug unsere Leiden, und durch seine Wunden sind wir geheilt. (Jesaja 53, 4.5)

7. Wort

Pater, in manus tuas commendo spiritum meum. Pater meus es tu, Deus meus, susceptor salutis meae.

Vater, in deine Hände befehle ich meinen Geist. (Lukas 23, 46)

Du bist mein Vater, mein Gott, Hort meines Heils. (Psalm 88 (89), 26).

C Ved omme

1. Solo

Flute
Clarinet
Bassoon
Violin I
Violin II
Viola
Cello
Double Bass

B

fa

clap

Aus dem Partitur-Autograph. Prolog, Satzbeginn bis zum Sopran-Einsatz (Takt 15)

Handwritten musical score for the seventh word of a work. The score consists of multiple staves with notes, rests, and dynamic markings such as *pp* and *p*. The text below the notes includes: *in manus tuas commendo spiritum meum spiritum meum*. The score concludes with the word *Fin* and a signature *L. Franck* dated *le 14 avril 1889*.

Aus dem Partitur-Autograph. Siebtes Wort, Schluß des Werkes mit originaler Datierung

Die Sieben Worte Jesu am Kreuz

Prolog „O vos omnes”

César Franck
1822–1890

Poco lento 3

Soprano solo

Ob. I, II

Flauti
Oboi
Fagotti
Corni
Archi

p Cor. solo

Fg.

5

+ Fl. + Viol.

p *sf* *p* *sf* *p*

Va., Vc.

10

pp

15

O vos, o vos omnes, qui trans- i - tis per
See now, all that pass here, you that pass by the

pp *molto legato*

+ Vc.

Aufführungsdauer / Duration / Durée: ca. 40 min.

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Klavierauszug: Armin Landgraf
revidiert von Wolfgang Hochstein
English version by Jean Lunn

20

vi - am, at - ten - di - te, et vi - de - te, si est do - lor, si est do - lor sic - -
 road - way; be - hold me now, look up - on me: is there sor - row, is there sor - row that is

25

ut do - lor me - - - us. Po - su - it me, Do - mi - ne, de - so -
 like - my sor - row? For the Lord has chas - tened me and has

+ Ob.
 Cor. *p*
 + Fg.

30

la - - tam ta - di - e, to - ta - di - e mae - ro - re con - fe - -
 grieved me: has left me, he has left me all the day in sor -

35

ctam. Ne vo - ca - tis me No - e - mi, No - e - mi,
 row. Do not call me now No - e - mi, most pleas - ant;

+ Fl., Viol., Va.
mf
 + Vc., Cb.

40

sed vo - ca - te me — Ma - ra, sed vo - ca - te me — Ma - ra,
 rath - er call me now — Ma - ra, rath - er call me now — bit - ter.

- Fl., Ob., Fg.

pp

44

O vos, o vos o - mnes, qui trans - i - tis per
 See now, all that pass here, you that pass by the

- Cor.

ppp *pre ppp*

49

vi - ten - di et vi - de - te, si est do - lor — sic - ut do - lor,
 road - way, be - hold me look up - on me: is there sor - row — that is like, is —

54 *rall.* *a tempo* *rall.*

do - lor — me - us.
 like my sor - row.

+ Fia ti

p — *sf* — *p* — *sf* — *p*

1. Wort

Largo maestoso

3

Soprano

Alto

Tenore

Basso

Flauti
Oboi
Fagotti
Corni
Trombe
Tromboni
Timpani
Archi

Archi

Viol. II.
Va. pizz.

mf

+ Trb.

col arco

Cb. pizz.

col arco

Detailed description: This block contains the musical notation for the string and woodwind sections. It includes staves for Violin II, Viola (pizzicato), and Cello (pizzicato). The woodwind section includes Flutes, Oboes, Bassoons, Horns, and Trombones. The tempo is marked 'Largo maestoso' and the time signature is common time (C). The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as 'mf' and 'col arco'.

5 Coro

Pa - ter,
Fa - ther,

Pa - ter,
Fa - ther,

Pa - ter,
Fa - ther,

pa - ter,
Fa - ther,

pa - ter,
Fa - ther,

pa - ter,
Fa - ther,

pp

Detailed description: This block shows the vocal parts for the choir. It consists of five staves, likely representing Soprano, Alto, Tenor, Bass, and a fifth voice part. The lyrics are 'Pa - ter, Fa - ther,'. The score includes dynamic markings like 'p' and 'pp'.

Archi

Viol. II.
Va. pizz.

mf

col arco

Cb. pizz.

col arco

pp

Detailed description: This block continues the musical notation for the string and woodwind sections. It includes staves for Violin II, Viola (pizzicato), and Cello (pizzicato). The woodwind section includes Flutes, Oboes, Bassoons, Horns, and Trombones. The tempo is marked 'Largo maestoso' and the time signature is common time (C). The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as 'mf' and 'pp'.

12

for - give - them, non e - nim sci - unt quid fa - - ci - unt.
do.

di - mit - te il - lis: non e - nim sci - unt quid fa - - ci - unt.
Fa - ther, for - give them, for they do not know the things they do.

di - mit - te il - lis: non e - nim sci - unt quid fa - - ci - unt.
Fa - ther, for - give them, for they do not know the things they do.

di - mit - te il - lis: non e - nim sci - unt quid fa - - ci - unt.
Fa - ther, for - give them, for they do not know the things they do.

Detailed description: This block contains the vocal parts with lyrics. It consists of five staves. The lyrics are: 'for - give - them, non e - nim sci - unt quid fa - - ci - unt. do.' and 'di - mit - te il - lis: non e - nim sci - unt quid fa - - ci - unt. Fa - ther, for - give them, for they do not know the things they do.' The score includes dynamic markings like 'pp'.

L'istesso tempo

19 *p*

Cru - ci - fi - xe - runt, cru - ci - fi - xe - runt, cru - ci - fi - xe - runt, Je - sum et la -
 They cru - ci - fied him, they cru - ci - fied him, they cru - ci - fied him, and two thieves there

Cru - ci - fi - xe - runt, cru - ci - fi - xe - runt, Je - sum et la -
 They cru - ci - fied him, they cru - ci - fied him, and two thieves there

Cru - ci - fi - xe - runt, cru - ci - fi - xe - runt, Je - sum et la -
 They cru - ci - fied him, they cru - ci - fied him, and two thieves there

Cru - ci - fi - xe - runt, cru - ci - fi - xe - runt, Je - sum et la -
 They cru - ci - fied him, they cru - ci - fied him, and two thieves there

Viol. I, Tr. + Viol. II, Va., Cor., Trb. + Ob., Fg.

p simile
 Vc., Cb.

p legato assai simile

23

tro - nes, cru - ci - fi - xe - runt, cru - ci - fi - xe - runt, Je - sum et la -
 al - so, they cru - ci - fied him, they cru - ci - fied him, and two thieves there

tro - nes, cru - ci - fi - xe - runt, cru - ci - fi - xe - runt, Je - sum et la -
 al - so, they cru - ci - fied him, they cru - ci - fied him, and two thieves there

tro - nes, cru - ci - fi - xe - runt, cru - ci - fi - xe - runt, Je - sum et la -
 al - so, they cru - ci - fied him, they cru - ci - fied him, and two thieves there

tro - nes, cru - ci - fi - xe - runt, cru - ci - fi - xe - runt, Je - sum et la -
 al - so, they cru - ci - fied him, they cru - ci - fied him, and two thieves there

Viol. I, Tr. + Viol. II, Va., Cor., Trb. + Ob., Fg.

Vc., Cb.

27 *p*

u - num, u - num a dex - tris, et al - te - rum a
 one one, on the right side, the oth - er on the

tro - nes, u - num a dex - tris, a dex - tris, et al - te - rum a
 al - so, one on the right side, the right side, the oth - er on the

tro - nes, u - num a dex - tris, et al - te - rum a
 al - so, one on the right side, the oth - er on the

tro - nes, u - num a dex - tris, et al - te - rum a
 al - so, one on the right side, the oth - er on the

Viol. II, Tr. + Viol. I, Va., Cor., Trb.

p Vc., Cb.

31

si - ni - stris. Je - sus au - tem di - ce - bat:
 left of him; but then Je - sus said of them:

si - ni - stris. Je - sus au - tem di - ce - bat:
 left of him; but then Je - sus said of them:

si - ni - stris. Je - sus au - tem di - ce - bat:
 left of him; but then Je - sus said of them:

si - ni - stris. Je - sus au - tem di - ce - bat:
 left of him; but then Je - sus said of them:

p Archi, Legni, Cor.

36

ter, - te
 ther, for -

mp Pa - ter, di - mit - te
 ther, Fa - ther, for -

mp Pa - ter, di - mit - te
 Fa - ther, Fa - ther, for -

mp Pa - ter, di - mit - te
 Fa - ther, Fa - ther, for -

Archi

+ Trb.

Coro

pp

col arco

pp

col arco

Cb. pizz.

lis: non e - nim sci - unt quid fa - ci - unt.
 them, for they do not know the things they do.

p il - lis: non e - nim sci - unt quid fa - ci - unt.
 give them, for they do not know the things they do.

p il - lis: non e - nim sci - unt quid fa - ci - unt.
 give them, for they do not know the things they do.

p il - lis: non e - nim sci - unt quid fa - ci - unt.
 give them, for they do not know the things they do.

48 Allegro agitato

Cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 With the trans-gres - sors, with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

Cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 With the trans-gres - sors, with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

Cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 With the trans-gres - sors, with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

Tutti *ff*

52

cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

56

ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 ans - gres - sors, with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 with the trans-gres - sors, with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 with the trans-gres - sors, with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 with the trans-gres - sors, with the trans-gres - sors, with the trans-gres - sors they con - sid - ered him,

60

cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est, et
 with the trans - gres - sors, with the trans - gres - sors they con - sid - ered him; he

cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 with the trans - gres - sors, with the trans - gres - sors they con - sid - ered him;

cum with sce - le - ra - tis re - pu - ta - tus est,
 the trans - gres - sors they con - sid - ered him;

cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus est,
 with the trans - gres - sors, with the trans - gres - sors they con - sid - ered him;

ritenuto

64

ip - se pec - ca - ta mul - to - rum tu -
 took the of - fens - es of man - y on him -

et ip - se pec - ca - ta mul - to - rum tu - lit,
 he took of - fens - es of man - y on him - self,

et ip - se pec - ca - ta mul - to - rum tu - lit,
 he took of - fens - es of man - y on him - self,

et ip - se pec - ca - ta mul - to - rum tu - lit,
 he took of - fens - es of man - y on him - self,

68

o - mnia trans - gres - so - ri - bus ro - ga -
 made in - ter - ces - sion for the sin -

et pro trans - gres - so - ri - bus ro - ga -
 and made in - ter - ces - sion for the sin -

et pro trans - gres - so - ri - bus ro - ga -
 and made in - ter - ces - sion for the sin -

et pro trans - gres - so - ri - bus ro - ga -
 and made in - ter - ces - sion for the sin -

+ Legni, Cor. p cresc. + Trb. f

vit. Cum sce - le - ra - - - tis re - - - pu -
 ners. With the trans - gres - sors they con -

vit. Cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis
 ners. With the trans - gres - sors, with the trans - gres - sors, with the trans - gres - sors

vit. Cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis
 ners. With the trans - gres - sors, with the trans - gres - sors, with the trans - gres - sors

vit. Cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis
 ners. With the trans - gres - sors, with the trans - gres - sors, with the trans - gres - sors

p Tutti *ff*

ta - - tus est, cum sce - le - ra - - - tis re - pu - ta - tus
 sid - - ered him, with the trans - gres - sors they con - sid - ered

re - pu - ta - tus est, cum sce - le - ra - - - tis re - pu - ta - tus
 they con - sid - ered him, with the trans - gres - sors, with the trans - gres - sors they con - sid - ered

re - pu - ta - tus est, cum sce - le - ra - - - tis re - pu - ta - tus
 they con - sid - ered him, with the trans - gres - sors, with the trans - gres - sors they con - sid - ered

re - pu - ta - tus est, cum sce - le - ra - - - tis re - pu - ta - tus
 they con - sid - ered him, with the trans - gres - sors, with the trans - gres - sors they con - sid - ered

ff

ff cum sce - le - ra - - - tis re - pu -
 with the trans - gres - sors they con -

est, cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis
 him, with the trans - gres - sors, with the trans - gres - sors, with the trans - gres - sors

est, cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis
 him, with the trans - gres - sors, with the trans - gres - sors, with the trans - gres - sors

est, cum sce - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis
 him, with the trans - gres - sors, with the trans - gres - sors, with the trans - gres - sors

ff

ta - tus est, cum sce - le - ra - tis re - pu - ta - tus
 sid - ered him, with the trans - gres - sors they con - sid - ered

re - pu - ta - tus est, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus
 they con - sid - ered him, with the trans - gres - sors, with the trans - gres - sors they con - sid - ered

re - pu - ta - tus est, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus
 they con - sid - ered him, with the trans - gres - sors, with the trans - gres - sors they con - sid - ered

re - pu - ta - tus est, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus
 they con - sid - ered him, with the trans - gres - sors, with the trans - gres - sors they con - sid - ered

Tempo ritenuto

est, et ip - se pec - ca - ta mul - to rum tu
 him; he took the of - fens - es of man - y on him - self,

est, et ip - se pec - ca - ta mul - to rum tu
 him; he took the of - fens - es of man - y on him - self,

est, et ip - se pec - ca - ta mul - to rum tu
 him; he took the of - fens - es of man - y on him - self,

est, et ip - se pec - ca - ta mul - to rum tu
 him; he took the of - fens - es of man - y on him - self,

trans - gres - so - ri - bus ro - ga -
 in - ter - ces - sion for the sin -

et and pro made trans - gres - so - ri - bus ro - ga -
 in - ter - ces - sion for the sin -

et and pro made trans - gres - so - ri - bus ro - ga -
 in - ter - ces - sion for the sin -

et and pro made trans - gres - so - ri - bus ro - ga -
 in - ter - ces - sion for the sin -

+ Legni, Cor. *p* *cresc.* + Trb. *f*

99

rit. *p*

vit. Pa - - ter, pa - - ter,
ners. Fa - - ther, Fa - - ther,

vit. Pa - - ter, pa - - ter,
ners. Fa - - ther, Fa - - ther,

vit. Pa - - ter, pa - - ter,
ners. Fa - - ther, Fa - - ther,

vit. Pa - - ter, pa - - ter,
ners. Fa - - ther, Fa - - ther.

Archi pizz. rit. Archi pizz.

Ob. *sf* *p* *pp* Ob. *pp*

Fg. Cor.

Timp. *pp* Timp.

Largo *pp*

104

na - ter, di - mi - il - - lis: non e - nim sci - unt quid fa - ci - unt.
ter, Fa - the - give - - them, for they do not know the things - they do.

pa - ter, di - mi - il - - lis: non e - nim sci - unt quid fa - ci - unt.
Fa - ther, Fa - ther, for - give - - them, for they do not know the things - they do.

ther, di - mit - te il - - lis: non e - nim sci - unt quid fa - ci - unt.
Fa - ther, for - give - - them, for they do not know the things - they do.

pa - ter, di - mit - te il - - lis: non e - nim sci - unt quid fa - ci - unt.
Fa - ther, Fa - ther, for - give - - them, for they do not know the things - they do.

Coro *pp*

2. Wort

Andante con anima 3

Tenore I solo

Tenore II solo

Flauti
Oboi
Fagotti
Corni
Violoncello solo
Archi

Archi *pp*

Vc. solo *dolce*

+ Fl. solo

5

Ho - di - e, _____ ho - di - e _____ me - - cum _____ e - ris,
This same day, _____ this same day _____ you will be _____ with me,

Fl. solo

sempre pp e legato

Vc. solo

14

me - cum e - ris in pa - ra - di - so. A - men,
 you will be with me, with me in heav - en. Tru - ly,

- Fl. solo

+ Archi

Cor.

- Vc. solo *pp*

+ Fg.

Vc., Cb. pizz.

19

a - men, di - co ti - bi: ho - di - e cum
 tru - ly, I now tell you, this same day you

Ob.

Viol. - Ob.

24

e - ris, ris in pa di - so.
 with me, with me in heav - en.

Do - mi - ne, Do - mi - ne,
 Bless - ed Lord, bless - ed Lord,

- Fg., Cor.

+ Vc. solo

arco pizz. arco

29

me - men - to me - i, cum ve - ne - ris in
 keep me in mem - o - ry when you shall come in -

Fl., Viol. I

Vc. solo

- Fl.

pizz.

re - gnum tu - um, Do - mi - ne, Do - mi - ne, me - men - to
 to your king - dom, bless - ed Lord, bless - ed Lord, keep me in

Fl., Ob. Viol., Va. Fl., Ob.

Cor. + Archi, Fg. Vc. solo

arco

me - i, cum ve - ne - ris, cum ve - ne - ris
 mem - o - ry when you shall come, when you shall come

-Fiati

Viol., Va. Vc. solo

Ho - di - e, ho - di - e me - cum
 This same day you will be, will be

um. dom.

Tutti

Vc. solo Fg. p

e - ris, me - cum e - ris in pa - ra - di - so,
 with me, you will be with me, with me in heav - en,

Do - mi - ne, Do - mi - ne, me - men - to me - i,
 bless - ed Lord, bless - ed Lord, keep me in mem - o - ry,

Fg., Cor. Tutti cresc. Vc. solo dim.

53

ho - di - e, ho - di - e me - cum e - ris, me - cum
 this same day, this same day you will be with me, you will

Do - mi - ne, Do - mi - ne, me - men - to me - i, me - men - to me - i, cum
 bless - ed Lord, bless - ed Lord, keep me in mem - o - ry, keep me in mem - 'ry when

Tutti
pp

58

e - ris in pa - ra - di - so, ho - di - e, ho - di - e
 be with me, with me in heav - en, this same day, this same day,

ve - ne - ris in re - gnum tu - um, Do - mi - ne, Do - mi - ne
 you shall come in - to your king - dom, bless - ed Lord, bless - ed Lord

63

me - cum e - ris in pa - ra - di -
 you will be with me, with me in heav -

me - men - to me - i, cum ve - ne - ris in re - gnum tu -
 keep me in mem - 'ry when you shall come in - to your king -

rall.

68

so, ho - di - e, ho - di - e.
 en, this same day, this same day.

um, me - men - to me - i, Do - mi - ne, me - men - to me - i, Do - mi - ne.
 dom, keep me in mem - 'ry, bless - ed Lord, keep me in mem - 'ry, bless - ed Lord.

pp

3. Wort

Lento

Soprano
Alto
Tenore
Basso

Flauti
Oboi
Fagotti
Corni
Trombe,
Tromboni
Timpani
Arpa
Archi

3

Solo

Mu - li - er,
Wom - an,

6

Solo

Mu - li - er, ce - ce fi - li - us tu - - us.
- an, see your son who is with you.

Archi

p sostenuto

14

Coro

O quam tri - stis, o quam tri - stis et af - fli -
pain, how full of pain and af - flict -

How quam tri - stis, o quam tri - stis et af - fli -
full of pain, full of pain and af - flict -

O quam tri - stis, o quam tri - stis et af - fli -
How full of pain, full of pain and af - flict -

Tutti *p*

O quam tri - stis et af - fli - cta,
How full of pain and af - flict - ed,

Fl., Ob., Cor.

Trb.

+ Archi

+ Fg.

cta ed fu - it il - la be - ne - di - cta.
 She now was who is most bless - ed,

cta ed fu - it il - la be - ne - di - cta.
 She now was who is most bless - ed,

cta ed fu - it il - la be - ne - di - cta.
 She now was who is most bless - ed,

et af - fli - cta fu - it il - la be - ne - di - cta.
 and af - flict - ed She now was who is most bless - ed,

24 *p*
 O quam tri - stis, o quam tri - stis et - fli -
 How full of pain, how full of pain and flict -

O quam tri - stis, o quam tri - stis et - fli -
 How full of pain, how full of pain and af - flict -

O quam tri - stis, o quam tri - stis et - fli -
 How full of pain, how full of pain and af - flict -

quam tri - stis et - fli - cta, et af - fli -
 full of pain and af - flict - ed, and af - flict -

Fl. + Arch

fu - it il - la be - ne - di - cta,
 She now was who is most bless - ed,

cta ed fu - it il - la be - ne - di - cta,
 She now was who is most bless - ed,

cta ed be - ne - di - cta,
 ed, is most bless - ed,

cta, et - af - fli - cta fu - it il - la be - ne - di - cta, o - quam tri -
 ed, and af - flict - ed She now was who is most bless - ed, How full of -

34

o quam tri - stis et af - fli - cta
 How full of pain and af - flict - ed

o quam tri - stis et af - fli - cta
 How full of pain and af - flict - ed

o quam tri - stis et af - fli - cta
 How full of pain and af - flict - ed

stis et af - fli - cta fu - it il -
 pain and af - flict - ed She now was,

38

fu - it il - la be - ne - di - cta ma - - - ter, ma - ter u - ni - ge - ni -
 She now was who is most bless - ed, Moth - - - er, Moth - er of

fu - it il - la be - ne - di - cta ma - - - ter, ma - ter u - ni - ge - ni -
 She now was who is most bless - ed, Moth - - - er, Moth - er of the bless - ed

fu - it il - la be - ne - di - cta ma - - - ter, ma - ter u - ni - ge - ni -
 She now was who is most bless - ed, Moth - - - er, Moth - er of the bless - ed

la, fu - it il - la be - ne - di - cta ma - - - ter, ma - ter u - ni - ge - ni -
 who, She now was who is most bless - ed, Moth - - - er, Moth - er of the bless - ed

43

ti!
 One.

ti!
 One.

ti!
 One.

Arpa
 Legni *pp* *rit. molto*

Andante

Soprano solo

Tenore I solo

6

Arpa
Corni
Fagotti

48

Quis

O

est

what

ho - - - -

per - - - -

mo

son

qui

would

non

not

weep.

51

ret

ther

Chri - - - -

Christ's

- sti

own

ma - - - -

moth - - - -

- trem

- er

54

si

to

vi - - - -

be - - - -

de - - - -

hold

ret,

there,

+ FL I

3.

6.

6.

56

Chri - sti ma - trem
Christ's own moth - er

-Fl.

58

si vi - de - ret
to be - hold there

poco cresc.

60

in tan - sup
In such - row

mf *dim.*

62

pli - ci - o?
and such pain?

Viol. I col arco Fl. I

64

Quis pos - - - set
Who could not

+ Ob. I, Arpa Fl. Arpa Fl.

pp

66

non con - - - tri - - - sta - - - ri
be griev - - - ed with her,

Arpa Fl. Arpa Fl.

68

- am ma - - - trem
be - hold the

Fl. Arpa Fl.

70

con - - - tem - - - pla - - - ri,
bless - - - ed Moth - - - er,

Arpa Fl. Arpa + Fl.

72

pi - am ma - trem
to be - hold the

Arpa Fl. Arpa Fl.

74

con - tem - pla - ri
bless - ed Moth - er

Arpa Fl. Arpa

76

Quis est
O what

len cum fi - li - o.
in - fring with her son?

Arpa

- Legni, Archi col arco

pp sostenuto espr.

80

ho - mo qui non fle - ret, quis est ho - mo qui non
per - son would not weep there, O what per - son would not

Quis est ho - mo qui non fle - ret, quis est ho - mo qui non
O what per - son would not weep there, O what per - son would not

sim. cresc. *f p sostenuto*

fle - ret, Chri - sti ma - trem si vi - de - ret, si vi - de - ret in tan - to sup - pli - ci -
 weep there, Christ's own moth - er to be - hold there, to be - hold there In such sor - row and such

fle - ret, Chri - sti ma - trem si vi - de - ret, si vi - de - ret in tan - to sup - pli - ci -
 weep there, Christ's own moth - er to be - hold there, to be - hold there In such sor - row and such

cresc. - - - f

o. pain.
 Tutti *p* Quis est ho - - - mo qui non fle - - ret,
 O what per - - - son would not weep there,

Quis est ho - - - mo qui non fle - - ret,
 O what per - - - son would not weep there,
o. pain.

Tutti *pp* Quis est ho - - - mo qui non fle - - ret,
 O what per - - - son would not weep there,

Quis est ho - - - mo qui non fle - - ret,
 O what per - - - son would not weep there,

Tutti *pp* *legato*

Chri - sti ma - - trem si vi - - de - ret, Chri - sti
 Christ's moth - - er to be - - hold there, Christ's own

sti ma - - trem si vi - - de - ret, Chri - sti
 own moth - - er to be - - hold there, Christ's own

Chri - sti ma - - trem si vi - - de - ret, Chri - sti
 Christ's own moth - - er to be - - hold there, Christ's own

Chri - sti ma - - trem si vi - - de - ret, Chri - sti
 Christ's own moth - - er to be - - hold there, Christ's own

ma - - trem si vi - de - ret in tan - to sup -
 moth - - er to be - hold - there In such sor - row -

ma - - trem si vi - de - ret in tan - to sup -
 moth - - er to be - hold - there In such sor - row -

ma - - trem si vi - de - ret in tan - to sup -
 moth - - er to be - hold - there In such sor - row -

ma - - trem si vi - de - ret in tan - to sup -
 moth - - er to be - hold - there In such sor - row -

pli - ci - o, in in tan such to sup pli -
 and such pain, in in such sor - row and such

pli - ci - o, in in such to sor - row and such

pli - ci - o, in in tan to sup pli - ci -
 and such pain, in in such sor - row and such

pli - ci - o, in in tan to sup pli - ci -
 and such pain, in in such sor - row and such

poco rinf. *dim.*

in in tan to sup pli - ci - o?
 in in such sor - row and such pain?

o, pain, in in tan to sup pli - ci - o?
 pain, in in such sor - row and such pain?

o, pain, in in tan to sup pli - ci - o?
 pain, in in such sor - row and such pain?

o, pain, in in tan to sup pli - ci - o?
 pain, in in such sor - row and such pain?

poco rall.

4. Wort

Lento

Coro

Soprano
De - us me - us, De - us me - us,
O Lord my God, O Lord my God,

Alto
De - us me - us, De - us me - us,
O Lord my God, O Lord my God,

Tenore
De - us me - us, De - us me - us,
O Lord my God, O Lord my God,

Basso
De - us me - us, De - us me - us,
O Lord my God, O Lord my God,

Archi
Coro
p

6
ut quid de - re - li - qui - sti me? No - ti me - i,
why hast thou now for - sak - en me? Those who know me,

ut quid de - re - li - qui - sti me? No - ti me - i,
why hast thou now for - sak - en me? Those who know me,

ut quid de - re - li - qui - sti me? No - ti me - i,
why hast thou now for - sak - en me? Those who know me,

ut quid de - re - li - qui - sti me? No - ti me - i,
why hast thou now for - sak - en me? Those who know me,

Archi
p molto sostenuto

12
who know me qua - si, qua - si a - - li - mere
like mere stran - gers, like mere

no - ti me - i qua - si, qua - si a - - li - mere
these who know me like mere stran - gers, like mere

no - ti me - i qua - si, qua - si a - - li - mere
those who know me like mere stran - gers, like mere

no - ti me - i qua - si, qua - si a - - li - mere
those who know me like mere stran - gers, like mere

sim.

e - - ni re - - ces - - se - - runt a me.
 stran - - gers have now with - - drawn from me,
 e - - ni re - - ces - - se - - runt a me.
 stran - - gers have now with - - drawn from me,
 e - - ni re - - ces - - se - - runt a me.
 stran - - gers have now with - - drawn from me,
 e - - ni re - - ces - - se - - runt a me.
 stran - - gers have now with - - drawn from me,

No - ti me - i qua - si a - li e -
 those who know me like mere stran - gers, stran -
 No - ti me - i qua - si a - li e ni re -
 those who know me like mere stran - gers, stran - gers have
 No - ti me - i qua - si a - li e ni re -
 those who know me like mere stran - gers, stran - gers have
 No - ti me - i qua - si a - li e ni re -
 those who know me like mere stran - gers, stran - gers have

- runt a me, et qui me
 - drawn from me, those who were
 ces - se - - runt a me, et qui me
 now with - - drawn from me, those who were
 ces - se - - runt a me, no - ti me - i, no - ti me -
 now with - - drawn from me, those who know me, those who know
 ces - se - - runt a me, et qui me
 now with - - drawn from me, those who were

cresc.

no - ve - rant, o - bli - ti sunt me - i, o -
 my dear friends have all for - got - ten me, have

no - ve - rant, o - bli - ti sunt me - i, o -
 my dear friends have all for - got - ten me, have

i me o - bli - ti sunt, o - bli - ti sunt me - i, o -
 have all for - got - ten, have for - got - ten me, have

no - ve - rant, o - bli - ti sunt me - i, o -
 my dear friends have all for - got - ten me, have

cresc.

Lento

bli - ti sunt me - i. De me
 all for got - ten me. O Lord my

bli - ti sunt me - i. De us in us, De -
 all for got - ten me. O Lord my God, O

bli - ti sunt me - i. De us me - us, De -
 all for got - ten me. O Lord my God, O

bli - ti sunt me - i. De us me - us, De -
 all for got - ten me. O Lord my God, O

Coro

- us, ut quid de - re - li - qui - sti me?
 God, why hast thou now for - sak - en me?

us me - us, ut quid de - re - li - qui - sti me?
 Lord my God, why hast thou now for - sak - en me?

us me - us, ut quid de - re - li - qui - sti me?
 Lord my God, why hast thou now for - sak - en me?

us me - us, ut quid de - re - li - qui - sti me?
 Lord my God, why hast thou now for - sak - en me?

5. Wort

Andante ma non troppo

Basso solo

Flauti
Oboi
Fagotti
Corni
Trombe
Tromboni
Timpani
Violoncello solo
Archi

3
Si - ti -
Now - I

6
o! -
thirst -

9
+ Viol.

11
De - - de - runt e - i i - num bi - de - re de - - de - runt
So - - they gave him wine - to drin - of they - - gave it

Archi

+ Fg., Co.

13
e - i cum
to him

14
3
mix - tum.
with - gall.

Et mi - li - tes
Then he re - ceived

+ Fl. I + Fl. II

Archi
Fg.
Cor.

22
a - - ce - tum of - fe - ren - tes e - i, blas - phe - ma - bant di - cen - tes:
vin - e - gar from the Ro - man sol - diers, and they cursed him and mocked him:

Archi Tutti

pp

Allegro

28 *ff* Coro

Si tu es Rex Ju - dae - o - rum, sal - vum te fac,
 If you are King of the He - brews, save your - self now.

Tutti ff

33

sal - vum te fac, sal - vum te fac, si tu es
 save your - self now, save your self now, if you are

sal - vum te fac, sal - vum te fac, si tu es
 save your - self now, save your self now, if you are

sal - vum te fac, sal - vum te fac, si tu es
 save your - self now, save your self now, if you are

sal - vum te fac, sal - vum te fac, si tu es
 save your - self now, save your self now, if you are

- Timp.

38

Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te fac,
 of the He - brews, save your - self now, save your - self now, save your - self now,

Rex Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te fac,
 King of the He - brews, save your - self now, save your - self now, save your - self now,

Rex Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te fac,
 King of the He - brews, save your - self now, save your - self now, save your - self now,

Rex Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te fac,
 King of the He - brews, save your - self now, save your - self now, save your - self now,

44

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

48

si tu es Rex Ju dae o rum
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

52

sal - vum, sal - vum, sal - vum te fac, sal - vum,
 your - self, save, save your - self now, save your -

sal - vum, sal - vum, sal - vum te fac, sal - vum,
 self, your - self, save, save your - self now, save your -

sal - vum, sal - vum, sal - vum te fac, sal - vum,
 self, your - self, save, save your - self now, save your -

sal - vum, sal - vum, sal - vum te fac, sal - vum,
 self, your - self, save, save your - self now, save your -

(Tutti)
 Timp.

57

sal - vum, sal - vum te fac, si tu es Rex
 self now, save your - self now, if you are

sal - vum, sal - vum te fac, si tu es Rex
 self now, save your - self now, if you are

sal - vum, sal - vum te fac, si tu es Rex
 self now, save your - self now, if you are

sal - vum, sal - vum te fac, si tu es Rex
 self now, save your - self now, if you are

-Timp.

62

Ju - dae o - rum, si tu es Rex
 King of the He - brews, if you are

Ju - dae o - rum, si tu es Rex
 King of the He - brews, if you are

Ju - dae o - rum, si tu es Rex
 King of the He - brews, if you are

Ju - dae o - rum, si tu es Rex
 King of the He - brews, if you are

66

Ju - dae o - rum, sal - vum, sal -
 King of the He - brews, save your - self, save,

Ju - dae o - rum, sal - vum, sal -
 King of the He - brews, save your - self, save,

Ju - dae o - rum, sal - vum, sal -
 King of the He - brews, save your - self, save,

Ju - dae o - rum, sal - vum, sal -
 King of the He - brews, save your - self, save,

+ Timp.

70

vum, sal - vum te fac, sal - vum, sal - vum,
 save your self now, save your self,

vum, sal - vum te fac, sal - vum, sal - vum,
 save your self now, save your self,

vum, sal - vum te fac, sal - vum, sal - vum,
 save your self now, save your self,

vum, sal - vum te fac, sal - vum, sal - vum,
 save your self now, save your self,

Tutti

Timp.

74

sal - vum te fac, sal - vum save te fac, sal - vum te
 save your self now, now save your self, now save your

sal - vum te fac, sal - vum am te sal - vum save te
 save your self now, now save your self, now save your

sal - vum te fac, sal - vum save te fac, sal - vum save te
 save your self now, now save your self, now save your

sal - vum te fac, sal - vum save your fac, sal - vum te
 save your self now, now save your self, now save your

77

te fac, sal - vum te fac, sal - vum te fac.
 your self, now save your self, now save your self. secco

fac, sal - vum te fac, sal - vum te fac, sal - vum te fac.
 self, now save your self, now save your self, now save your self. secco

fac, sal - vum te fac, sal - vum te fac, sal - vum te fac. Si - ti -
 self, now save your self, now save your self, now save your self. Now Solo

fac, sal - vum te fac, sal - vum te fac, sal - vum te fac. secco fac.
 self, now save your self, now save your self, now save your self. self.

secco

81

o! —
thirst. —

Vc. solo

+ Viol.

Va., Vc.

sf

sf

+ Cb.

85

Po - - - pu - le

O - - -

Archi

Cor.

ff

pizz.

Timp.

ppp

88

me - - - quid fe - - ci ti - - bi,

peo - - - what have I done to you,

sim.

91

po - - - pu - le me - - us, quid fe - - ci ti - -

O - - - my peo - - ple, what have I done to - -

94

bi? you? Aut or in where

Legni

Archi

Cor. *p*

Va. *sf*

sf *p*

Cb. col arco

98

quo in con tri - sta - - vi te? Po - - - - - le

in have I wea - - ried you? O - - - - - ny

+Ob., Fg. -Ob., Fg. +Fl., Fg. -Fl., Fg.

p

Cor.

102

me peo id fe - ci ti - bi? Re - spon - de

sat have I done to you? O an - swer

Fg. +Fl. Archi

sostenuto

106

mi - hi, re - spon - de mi - - hi.

me, O an - swer - me.

Cor. Legni Va. Archi

p

Qui - - - a e - - du - xi te
 You - - - know I - - led you forth

+ Cor., Fg.

Vc. solo

pp

sf

de ter - ra Ae - gyp - ti, de ter - ra Ae - gyp - ti:
 from bond - age in E - gypt, from bond - age in E - gypt,

+ Ob.

Vc. solo

Archi

pa sti u - - - cem Sal - va - to - ri tu - - o,
 but have de - - a cross for your one Sav - - iour,

Vc. solo

Cor.

Sal - - va - to - ri, Sal - va - to - ri tu - o,
 your one Sav - iour, for your one Sav - iour,

- Cor.

sf

ppp

Cb. pizz.

127

po - - - pu-le me - - us, quid fe - - ci
 O - - - my peo - - ple, what have I

+ Fl.
 + Fg.

sim.

130

ti - - bi, po - - - pu-le me - - us,
 done, O - - - my peo - - ple,

- Fl.
 + Ob.

sempre pp

133

quid - - - ci ti - - bi? Re - - - spon - -
 what I done? An - - - swer

136

de mi - - - hi.
 me, an - - - swer me.

Allegro
139 Coro

Si tu es Rex Ju - dae - o - rum, sal - vum te fac,
If you are King of the He - brews, save your - self now.

Tutti ff

144

sal - vum te fac, sal - vum te fac, si tu es
save your - self now, save your self now, if you are

- Timp.

149

Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te fac,
of the He - brews, save your - self now, save your - self now, save your - self now,

Rex Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te fac,
King of the He - brews, save your - self now, save your - self now, save your - self now,

Rex Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te fac,
King of the He - brews, save your - self now, save your - self now, save your - self now,

155

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

159

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

si tu es Rex Ju dae o rum,
 if you are King of the He brews,

163

sal - vum, sal - vum, sal - vum te fac, sal - vum,
 your - self, save, save your - self now, save your -

sal - vum, sal - vum, sal - vum te fac, sal - vum,
 self, your - self, save, save your - self now, save your -

sal - vum, sal - vum, sal - vum te fac, sal - vum,
 self, your - self, save, save your - self now, save your -

sal - vum, sal - vum, sal - vum te fac, sal - vum,
 self, your - self, save, save your - self now, save your -

(Tutti)
 ff
 Timp.

168

sal - - vum, sal - vum te fac, si tu es Rex
 self now, save your - self now, if you are

sal - - vum, sal - vum te fac, si tu es Rex
 self now, save your - self now, if you are

sal - - vum, sal - vum te fac, si tu es Rex
 self now, save your - self now, if you are

sal - - vum, sal - vum te fac, si tu es Rex
 self now, save your - self now, if you are

-Timp.

173

Ju - - dae o - - rum, si tu es Rex
 King of the He - brews, if you are

Ju - - dae o - - rum, si tu es Rex
 King of the He - brews, if you are

Ju - - dae o - - rum, si tu es Rex
 King of the He - brews, if you are

Ju - - dae o - - rum, si tu es Rex
 King of the He - brews, if you are

177

Ju - - dae o - - rum, sal - - vum, sal -
 King of the He - brews, save your - self, save -

Ju - - dae o - - rum, sal - - vum, sal -
 King of the He - brews, save your - self, save -

Ju - - dae o - - rum, sal - - vum, sal -
 King of the He - brews, save your - self, save -

Ju - - dae o - - rum, sal - - vum, sal -
 King of the He - brews, save your - self, save -

+ Timp.

vum, sal - vum te fac, sal - vum, sal - vum,
 save your self now, save your self, - vum,

vum, sal - vum te fac, sal - vum, sal - vum,
 save your self now, save your self, - vum,

vum, sal - vum te fac, sal - vum, sal - vum,
 save your self now, save your self, - vum,

vum, sal - vum te fac, sal - vum, sal - vum.
 save your self now, save your self, - vum.

Tutti

Timp.

sal - vum te fac, sal - vum te fac, sal - vum te
 save your self now, now save your self, now save your -

sal - vum te fac, sal - vum te fac, sal - vum te
 save your self now, now save your self, now save your -

sal - vum te fac, sal - vum te fac, sal - vum te
 save your self now, now save your self, now save your -

sal - vum te fac, sal - vum te fac, sal - vum te
 save your self now, now save your self, now save your -

fac. te fac, sal - vum te fac, sal - vum te fac.
 self, your self, now save your self, now save your self.

fac. sal - vum te fac, sal - vum te fac, sal - vum te fac.
 self, now save your self, now save your self, now save your self.

fac. sal - vum te fac, sal - vum te fac, sal - vum te fac.
 self, now save your self, now save your self, now save your self.

fac. sal - vum te fac, sal - vum te fac, sal - vum te fac.
 self, now save your self, now save your self, now save your self.

secco

secco

6. Wort

Poco lento

3

Coro

pp

Soprano

Alto

Tenore

Basso

Flauti

Oboi

Fagotti

Corni

Trombe

Tromboni

Timpani

Arpa,

Archi

Coro

pp

pp

pp

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Con - sum -

It is

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Con - sum -

It is

pp

Con - sum -

It is

pp

pp

ma - tum est,
fin - ished now,

ma - tum est,
fin - ished now,

ma - tum est,
fin - ished now,

ma - tum
fin - ished

ma - tum est.
fin - ished now.

ma - tum est.
fin - ished now.

ma - tum est.
fin - ished now.

Legni

p + Archi

mf Arpa, Cor.,
Tr., Trb.

Musical notation for measures 18-23, including vocal staves and piano accompaniment.

Pec - ca - ta no - stra ip - se per - tu - lit in cor - po -
 All our trans - gres - sions he him - self did bear in his own

Pec - ca - ta no - stra ip - se per - tu - lit in cor - po -
 All our trans - gres - sions he him - self did bear in his own

Pec - ca - ta no - stra ip - se per - tu - lit in cor - po -
 All our trans - gres - sions he him - self did bear in his own

Armi *p*
 e su - o per li - - gnum:
 y, e - ven to the tree,
cresc.

re su - o su - per li - - gnum:
 bod - y, e - ven to the tree,
cresc.

re su - o su - per li - - gnum:
 bod - y, e - ven to the tree,
cresc.

re su - o su - per li - - gnum:
 bod - y, e - ven to the tree,
cresc.

mf Arpa, Cor., Tr., Trb.

Timp.
pp

Musical notation for measures 24-30, including vocal staves with lyrics and piano accompaniment.

37

rit. molto

p ut, pec - ca - tis mor - tu - i ju - sti - ti - ae vi - va - - mus.
 that we all might die to sin and live a - gain to vir - - tue.

p ut, pec - ca - tis mor - tu - i ju - sti - ti - ae vi - va - - mus.
 that we all might die to sin and live a - gain to vir - - tue.

p ut, pec - ca - tis mor - tu - i ju - sti - ti - ae vi - va - - mus.
 that we all might die to sin and live a - gain to vir - - tue.

p ut, pec - ca - tis mor - tu - i ju - sti - ti - ae vi - va - - mus.
 Archi that we all might die to sin and live a - gain to vir - - tue.

p rit. molto

Timp. *pppp*

41 a tempo

Solo *p*

8 Ve - - re, ve - - re, he - - guo - res
 Tru - - ly, tru - - ly, bore our

a tempo

44

no - - stros, lan - - guo - res no - - stros
 griev - - ing, he - - bore our griev - - ing

Ve - - - re,
tru - - - ly,

Tutti *p*
Ve - - - re,
tru - - - ly,

ip - - - se tu - - - lit.
in - - - him - - - self,

Ve - - - re,
tru - - - ly,

cantabile
p Archi col arco

ve - - - re, lan - - - guo - - - res no - - - s
tru - - - ly he bore our griev - - - ing

ve - - - re, lan - - - guo - - - res no - - - s
tru - - - ly he bore our griev - - - ing, stros,
ing,

ve - - - re, lan - - - guo - - - res no - - - s
tru - - - ly he bore our griev - - - ing, stros,
ing,

ve - - - re, lan - - - guo - - - res no - - - s
tru - - - ly he bore our griev - - - ing, stros,
ing,

re - - - res no - - - stros
our griev - - - ing ip - - - se tu - - -
lan he guo bore our griev - - - stros ip - - - se tu - - -
lan he guo bore our griev - - - stros ip - - - se tu - - -
lan he guo bore our griev - - - stros ip - - - se tu - - -
lan he guo bore our griev - - - stros ip - - - se tu - - -

3

lit. self. *p* Ve - re, ve - re, lan - guo - res no - stros, lan - guo - res no - stros
 Tru - ly, tru - ly he bore our griev - ing, he bore our griev - ing

lit. self. *p* Ve - re, ve - re, lan - guo - res no - stros, lan - guo - res no - stros
 Tru - ly, tru - ly he bore our griev - ing, he bore our griev - ing

lit. self. *p* Ve - re, ve - re, lan - guo - res no - stros, lan - guo - res no - stros
 Tru - ly, tru - ly he bore our griev - ing, he bore our griev - ing

lit. self. *p* Ve - re, ve - re, lan - guo - res no - stros, lan - guo - res no - stros
 Tru - ly, tru - ly he bore our griev - ing, he bore our griev - ing

Archi, Legni

Cor.

mf ip - se tu - lit, et li - vo - re e - ius sa - na - ti mus, et li - vo - re
 in - se him - self, and by all his scourg - ing we are made health - y, and all his

mf ip - se tu - lit, et li - vo - re e - ius sa - na - ti su - mus, et li - vo - re
 in - se him - self, and by all his scourg - ing we are made health - y, and by all his

mf ip - se tu - lit, et li - vo - re e - ius sa - na - ti su - mus, et li - vo - re
 in - se him - self, and by all his scourg - ing we are made health - y, and by all his

mf ip - se tu - lit, et li - vo - re e - ius sa - na - ti su - mus, et li - vo - re
 in - se him - self, and by all his scourg - ing we are made health - y, and by all his

Cor.

na - ti su - mus.
 are made health - y.

e - ius sa - na - ti su - mus.
 scourg - ing we are made health - y.

e - ius sa - na - ti su - mus.
 scourg - ing we are made health - y.

e - ius sa - na - ti su - mus.
 scourg - ing we are made health - y.

Legni

Timp.

7. Wort

Andante

Tenore I solo

Flauti
Oboi
Fagotti
Corni
Tromboni
Archi

molto cantabile

Fg., Cor., *pp*
Trb.,
Archi pizz.

Va., Vc.

3

5

10

Pa - ter, in ma - nus tu - as com - men -
Fa - ther, to thine own keep - ing I now com -

Fl. - Fl.

or, *pp*

15 17

do spi - ri - tum me - um,
mend my spir - it and my life,

cantabile

Va., Vc.

Viol., pizz.

+ Fg., Cor., Trb.

Cb. col arco

Cb. pizz.

19

in ma - nus tu - as com - men - com -
 to thine own keep - ing I now com -

Fl. Ob. Fl., Ob. - Fl., Ob.

Viol. col arco

23

do, com - men - do spi - ri - tum me - um.
 mend, com - mend my spir - it and my life,

Viol. pizz. cantabile
 Va., Vc.
 + Fg. Cor. Trp.

28

Pa - ter - us, pa - ter me - us es - tu,
 my ther, O my God and Fa - ther,

pp

32

De - us, De - us me - us.
 O my God and Fa - ther,

Fl., Ob., Cor.

+ Cor. I pp

8

pp Coro

Su - scep - tor sa - lu - tis, su - scep -
 thou who art sal - va - tion, thou who

pp

Su - scep - tor sa - lu - tis, su - scep -
 thou who art sal - va - tion, thou who

pp

Su - scep - tor sa - lu - tis, su - scep -
 thou who art sal - va - tion, thou who

pp

Su - scep - tor sa - lu - tis, su - scep -
 thou who art sal - va - tion, thou who

Legni, Cor. - Archi

Archi

+ Fg.

41

8

In ma - nus, in
 Fa - ther, to

p

lu - me - ae, in ma - nus tu - as,
 or me, to thine own keep - ing,

p

tor sa - lu - tis me - ae, in ma - nus tu - as,
 art sal - va - tion for me, to thine own keep - ing,

p

tor sa - lu - tis me - ae, in ma - nus tu - as,
 art sal - va - tion for me, to thine own keep - ing,

p

tor sa - lu - tis me - ae, in ma - nus tu - as,
 art sal - va - tion for me, to thine own keep - ing,

+ Legni, Viol. pizz.

Cor.

ppp

cantabile

Va., Vc.

Cb. pizz.

46

ma - nus tu - as com - men - do, com - men - do
 thine own keep - ing I now com - mend, com - mend my

in ma - nus tu - as com - men - do spi - ri -
 to thine own keep - ing I now com - mend, com -

in ma - nus tu - as com - men - do spi - ri -
 to thine own keep - ing I now com - mend, com -

in ma - nus tu - as com - men - do spi - ri -
 to thine own keep - ing I now com - mend, com -

in ma - nus tu - as com - men - do spi - ri -
 to thine own keep - ing I now com - mend, com -

pp morendo

spi - ri - tum me - um.
 I com - mend my life.

pp morendo

tum mend um, life, spi - ri - tum me - um.
 I com - mend my life.

pp morendo

menda me - um, spi - ri - tum me - um.
 my life, I com - mend my life.

pp morendo

tum mend me - um, spi - ri - tum me - um.
 my life, I com - mend my life.

50

spi - ri - tum me - um.
 spir my life.

pp morendo

spi - ri - tum me - um.
 I com - mend my life.

pp morendo

tum mend um, life, spi - ri - tum me - um.
 I com - mend my life.

pp morendo

menda me - um, spi - ri - tum me - um.
 my life, I com - mend my life.

pp morendo

tum mend me - um, spi - ri - tum me - um.
 my life, I com - mend my life.

Legni, Cor. + Archi pizz.

pp morendo