

Antonio Salieri
La Passione
di nostro Signore
Gesù Cristo (1776)
Azione sacra

per Soli, Coro ed Orchestra

Soli: Soprano (Maddalena)

Alto (Giovanni)

Tenore (Pietro)

Basso (Giuseppe d'Arimatea)

Coro SATB

2 Flauti, 2 Oboi, 2 Fagotti

2 Corni, 2 Trombe, Timpani

2 Violini, Viola, Basso continuo

Text: Pietro Metastasio

Erstausgabe / First edition
herausgegeben von / edited by
Rudolf Kelber

Partitur / Full score

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Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:
Partitur (CV 40.942), Klavierauszug (CV 40.942/03),
Chorpartitur (CV 40.942/05), Orchesterstimmen.

Kritischer Bericht 270

Vorwort

Für ein Konzert der „Musicalischen Societät der freyen Tonkunst der Witwen und Waisen“ komponierte Antonio Salieri 1776 das Oratorium *La Passione di nostro Signore Gesù Cristo*. Diese Gesellschaft war eine Art Pensions- und Versicherungsverein und gleichzeitig die erste öffentliche Konzertgesellschaft in Wien, zudem die einzige musikalische Institution, die sich vor allem dem Oratorium widmete. Die Konzerte fanden im Advent und in der Fastenzeit im Burgtheater statt.

Der Text des Oratoriums war von Pietro Metastasio bereits 1730 für Antonio Caldara geschrieben worden und seitdem mehr als zehnmal vertont worden, unter anderem von Johann Gottlieb Graun, Ignaz Holzbauer, Niccolò Jommelli, Joseph Mysliveček und Giovanni Paisiello. Der kaiserliche Hofdichter, ein Opern- und Oratorienlibrettist von großen musikalischen Kenntnissen und feinem ästhetischen Empfinden, schätzte aber Salieris Komposition am höchsten. „Sie ist“, so Metastasio, „die ausdrucksvollste Musik von allen, die auf dieses Gedicht geschrieben wurde“ – ein großes Kompliment für den damals 26-jährigen Komponisten.

Salieri, geboren 1750 in Legnano, wurde 1766 in Venedig von Florian Gassmann, dem damaligen Wiener Hofkapellmeister, entdeckt, mit nach Wien genommen und hier dessen Schüler und Assistent. Er wuchs auf diesem Weg sehr bald in die italienische Oper am Wiener Hof hinein und erfreute sich der Förderung höchster Kreise. Bis 1776 waren bereits zehn seiner italienischen Opern aufgeführt; er war inzwischen Nachfolger des verstorbenen Gassmann geworden und genoss die großzügige Unterstützung des Kaisers.

La Passione di Gesù Cristo, ein Prototyp seines Genres im 18. Jahrhundert, ist im Titel unserer Quelle (s. u.) als „azione sacra“ bezeichnet und gehört zur Gattung des vor allem im katholischen Raum gepflegten italienischsprachigen Oratoriums, das sich nicht, im Unterschied zur norddeutsch-protestantischen Oratorientradition, am Wortlaut der Passionsgeschichte orientiert, sondern die Handlung vollständig in freie Dichtung auflöst und teils meditativ, teils dramatisch kommentiert. Bei Salieri bzw. Metastasio ergehen sich die vier beteiligten Hauptpersonen Petrus, Johannes, Maria Magdalena und Joseph von Arimatia in gemeinsamen Erinnerungen und Betrachtungen der Geschehnisse um die Kreuzigung. Musikalisches Mittel hierzu ist neben Seccorezitatif und Arie in starkem Maße das Accompagnato. Namentlich der zweite Teil bietet den Gesangssolisten breite Entfaltungsmöglichkeiten bis hin zur Bravourarie. Der Chor – wohl die Gemeinde der Jünger auf einer Ebene größerer Distanz – hat demgegenüber relativ bescheidene Aufgaben. Lediglich drei Stücke sind ihm zugeteilt, darunter die Schlussstücke der beiden Teile mit je einer großen Fuge.

La Passione di Gesù Cristo existiert in mehreren zeitgenössischen Handschriften in Wien, Berlin und Bologna. Unsere Edition basiert auf einer Partiturabschrift und dem dazugehörigen Stimmensatz, die in der Österreichischen Na-

tionalbibliothek in Wien unter den Signaturen *Ms. Cod. 19.118* und *Ms. Cod. 19.119* verwahrt werden. Darüber hinaus wurden zwei ebenfalls zeitgenössische Partiturnkopien und ein Stimmensatz aus der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz zu Rate gezogen: *Mus. ms. 19.280*, *19.280/1* (je zwei Bände Partitur) und *19.280/2* (Stimmen). Eine weitere Partiturnkopie aus der Bibliothek der Gesellschaft der Musikfreunde in Wien (*III/2946*) wurde ebenfalls eingesehen. Diese enthält auf dem Titelblatt Eintragungen Salieris über die Sängerbesetzung vermutlich der Uraufführung.

Bei Einsicht in die Handschriften ergab sich folgender Tatbestand: Die Wiener Partitur aus der Österreichischen Nationalbibliothek, unsere Hauptquelle, wurde vom gleichen Schreiber angefertigt wie die zweite Berliner Kopie (*19.280/1*) und diejenige aus der Bibliothek der Gesellschaft der Musikfreunde. Die sehr gute Kopistenhandschrift – in der Hauptquelle am sorgfältigsten – muss Ersatz sein für ein anscheinend nicht existierendes Autograph Salieris. Die erste Berliner Partitur ist ebenfalls nicht autograph und auch von minderer Qualität. Sie enthält viele Korrekturen mit Bleistift, mit rotem und braunem Stift sowie in Nr. 2 und 22 einige substantielle Textvarianten und in Nr. 11 Varianten im Solo-Alt, die im Kritischen Bericht mitgeteilt werden. Die Stimmen sind jeweils von mehreren Kopisten erstellt und enthalten ihrerseits noch einige Varianten und Abweichungen.

Alle Partituren sind auf Querformat mit 10 Systemen notiert, die Akkoladen sind für die großbesetzten Stücke mit Chor zu klein. Es sind daher in den Chören aller Partituren, vereinzelt auch in anderen Sätzen, einige Orchesterstimmen – meist Hörner, Trompeten und Pauken – am Ende des betreffenden Stückes unter „Corni, Trombe, Timpani del Coro antecedente“ nachgeliefert worden. Die eingeschränkte Verwendbarkeit einer solchen Handschrift für Aufführungen hat den Carus-Verlag veranlasst, einen Neudruck der Partitur dieses bedeutenden Werkes herzustellen. Damit wird der vorletzte Abschnitt meines Vorwortes zum Klavierauszug (Carus 40.942/03) gegenstandslos: Statt der ursprünglich geplanten Lösung, Partitur und Stimmen als Reprint anzubieten, legt der Verlag nun als praktisch sinnvollere Lösung das gesamte Material im Neudruck vor.

Die Aussetzung der Cembalostimme in den Seccorezitativen stammt vom Herausgeber und ist mit derjenigen im Klavierauszug identisch.

Allen Bibliotheken sei herzlich gedankt für die unkomplizierte Zusammenarbeit und freundliche Bereitstellung der Quellen.

Hamburg, Mai 1995/2003

Rudolf Kelber

Foreword

Salieri composed his oratorio *La Passione di nostro Signore Gesù Cristo* in 1776 for a concert presented by the "Musicalische Societät der freyen Tonkunst der Witwen und Waisen." This society was a kind of pension and insurance organization and at the same time it was the first public concert society in Vienna and the only musical institution devoted primarily to the performance of oratorios. Its concerts were given in the Burgtheater during Advent and Lent.

The libretto to this oratorio had been written by Pietro Metastasio in 1730 for Antonio Caldara, and subsequently it was set by more than ten composers, including Johann Gottlieb Graun, Ignaz Holzbauer, Niccolò Jommelli, Joseph Mysliveček and Giovanni Paisiello. However, Metastasio, the Imperial Court poet who was an opera and oratorio librettist with a great understanding of music and a fine aesthetic sense, had the highest regard for Salieri's composition. "It is," he wrote, "the most expressive of all the musical settings of this poem" – a great compliment to the composer, who was then only 26.

Salieri, born at Legnano in 1750, was discovered in Venice in 1766 by Florian Gassmann, the Court Kapellmeister in Vienna at that time, who took him to Vienna as his pupil and assistant. Salieri quickly came to prominence as a composer of Italian operas for the Viennese Court and received the patronage from members of the highest circles of society. By 1776 ten of his operas had been performed; meanwhile, following Gassmann's death he succeeded him as Court Kapellmeister and enjoyed the generous support of the Emperor.

La Passione di Gesù Cristo, a prototype of the genre in the 18th century, is described on the title page of our source material (see below) as an "azione sacra" and it belongs to the category of the Italian oratorio cultivated in Catholic regions. In contrast to the north-German Protestant oratorio tradition, it is not based on a biblical account of the Passion, but consists entirely of a freely poetic commentary, part meditative, part dramatic. In this Salieri/Metastasio work the four principal characters are Peter, John, Mary Magdalene and Joseph of Arimathea, with their joint recollections and meditations on the events surrounding the Crucifixion. In addition to the secco recitative and the aria, the musical means employed is, to a large extent, the accompanied recitative. Especially the second part of the work affords the solo singers broad possibilities of expression, even bravura arias. In contrast, the chorus – presumably the disciples, who appear on a plane at a greater distance – has relatively little to do. They sing in only three pieces, including the finales to each of the work's two parts, both of which conclude with an extensive fugue.

La Passione di Gesù Cristo exists in several contemporary manuscripts in Vienna, Berlin and Bologna. Our edition is based on a copied score and parts kept in the Österreichische Nationalbibliothek in Vienna under the shelf numbers *Ms. Cod. 19.118* and *Ms. Cod. 19.119*. The other contemporary copied scores and one set of parts at the Staats-

bibliothek zu Berlin – Preußischer Kulturbesitz, have also been examined: *Mus. ms. 19.280*, *19.280/1* (scores, each in two volumes) and *19.280/2* (parts). A further copied score in the library of the Gesellschaft der Musikfreunde in Vienna (*III/2946*) has also been examined. On the title page of this score are remarks in Salieri's hand concerning singers, presumably for the first performance of the work.

Examination of the manuscripts has revealed the following facts: the Viennese score at the Österreichische Nationalbibliothek, our principal source, was written by the same copyist as the second Berlin copy (*19.280/1*), and also the score in the library of the Gesellschaft der Musikfreunde. The very good manuscript copy – most carefully transcribed from our principle source – has to take the place of Salieri's autograph score, which apparently no longer exists. The first Berlin score is also not an autograph, and it is of inferior quality. It contains many corrections in pencil and in red and brown crayon; there are some substantial textual variants in Nos. 2 and 22, and in No. 11 there are variants in the alto solo part, all of which are detailed in the Critical Report. Each set of parts was produced by several copyists and they also contain variants and deviations.

All the scores are of oblong format, with 10 staves – too few for full scored pieces with choir. Therefore, in all the scores, in choruses and sometimes in other pieces, some of the orchestral parts – generally the horns, trumpets and timpani – are written at the end of the piece with the words "Corni, Trombe, Timpani del Coro antecedente." The limited usability of such a manuscript for performance has prompted Carus-Verlag to produce a newly printed edition of the score of this important work. Therefore the penultimate paragraph of my foreword to the vocal score (Carus 40.942/03) is no longer correct; instead of the original intention to issue the full score and parts as reprints, as a more practical solution to the problem the publishers are now issuing the entire material in a new edition.

The realization of the harpsichord part in the secco recitatives is by the editor and it is identical with that in the vocal score.

Our sincere thanks are extended to all the libraries for the uncomplicated collaboration and for their kindness in making the sources available.

Hamburg, May 1995/2003
Translation: John Coombs

Rudolf Kelber

Avant-propos

Antonio Salieri écrit l'oratorio *La Passione di nostro Signore Gesù Cristo* en 1776 pour un concert de la « *Musicalische Societät der freyen Tonkunst der Witwen und Waisen* ». Cette association était une sorte de compagnie d'assurance et de retraite tout en étant aussi la première société de concerts de Vienne et, de plus, la seule institution musicale se consacrant surtout à l'oratorio. Les concerts avaient lieu au Burgtheater durant l'avent et le carême.

Le texte de l'oratorio avait été écrit par Métastase pour Antonio Caldara dès 1737 et avait été ensuite mis en musique plus de dix fois, entre autres, par Johann Gottlieb Graun, Ignaz Holzbauer, Niccolò Jommelli, Josef Mysliveček et Giovanni Paisiello. Mais le poète impérial, librettiste d'opéras et d'oratorios aux grandes connaissances musicales et d'une fine sensibilité esthétique, appréciait hautement la musique de Salieri. « Elle est », dit Métastase, « la musique la plus expressive qui fut écrite sur ce livret », ce qui représente un grand compliment pour le compositeur alors âgé de 26 ans.

Salieri, né à Legnano en 1750, fut découvert à Venise en 1766 par Florian Gassmann, plus tard maître de chapelle à la cour de Vienne. Ce dernier l'emmena à Vienne comme élève, puis comme assistant. C'est ainsi que Salieri se familiarisa rapidement avec l'opéra italien à la cour de Vienne et profita de la protection de la plus haute société. Dix de ses opéras italiens furent déjà représentés avant 1776 ; il était entretemps devenu le successeur de Gassmann après la mort de celui-ci et profitait de la généreuse protection de l'empereur

La Passione di Gesù Cristo, un prototype du genre au dix-huitième siècle, est mentionné dans le titre de la source que nous avons utilisée (voir plus bas) comme une « *azione sacra* » et appartient au genre de l'oratorio en italien particulièrement cultivé dans les régions catholiques, un genre ne s'orientant pas mot à mot à l'histoire de la Passion contrairement à la tradition de l'oratorio des pays protestants de l'Allemagne du nord, mais dénouant complètement l'action en poésie libre en la commentant en partie méditativement, en partie dramatiquement. Chez Salieri, ou plutôt chez Métastase, les quatre principaux personnages, Pierre, Jean, Marie Madeleine et Joseph d'Arimatee, évoquent leurs souvenirs et commentent en commun les événements ayant entouré la crucifixion. Le moyen musical utilisé dans ce but est, en dehors du récitatif sec et des arias, l'accompagnato employé à profusion. La deuxième partie offre notamment aux solistes de larges possibilités de s'épanouir allant jusqu'aux airs de bravoure. Le chœur, représentant certainement l'ensemble des disciples placé à un niveau éloigné, a, en comparaison, une modeste fonction. Seuls trois morceaux lui sont accordés, dont les morceaux placés à la fin des deux parties comportant à chaque fois une grande fugue.

La Passione di Gesù Cristo existe dans de nombreuses copies manuscrites contemporaines conservées à Vienne, Berlin et Bologne. Notre édition se base sur une copie de la partition et sur le matériel de parties correspondant, con-

servés à la Bibliothèque Nationale Autrichienne à Vienne sous les cotes *Ms. Cod 19.118* et *Ms. Cod 19.119*. De plus, deux copies de la partition, elles aussi contemporaines, et un jeu de parties conservés à la Staatsbibliothek de Berlin – Preussischer Kulturbesitz sous les cotes *Mus. ms. 19.280, 19.280/1* (chaque fois une partition en deux volumes) et *19.280/2* (parties), ont été utilisés comme éléments de comparaison. Une autre copie de la partition provenant de la Bibliothèque de la Société des Amis de la Musique de Vienne (*III/2946*) a été également consultée. Cette dernière comporte sur la page de titre des indications concernant la distribution des solistes vraisemblablement lors de la création.

La consultation des manuscrits entraîne les remarques suivantes : la partition viennoise de la Bibliothèque Nationale, notre source principale, a été réalisée par le même copiste que celle de la deuxième copie de Berlin (*19.280/1*) et que celle de la Bibliothèque de la Société des Amis de la Musique de Vienne. La très bonne écriture du copiste, la plus soignée étant celle de la source principale, permet qu'elle remplace le manuscrit autographe de Salieri qui semble ne plus exister. La première partition de Berlin, elle aussi, n'est pas un autographe et est de moindre qualité. Elle contient de nombreuses corrections au crayon, rouge ou brun, ainsi que quelques variantes substantielles de texte dans les nos 2 et 22 et des variantes dans le solo de l'alto dans le no 11, mentionnées dans l'apparat critique. Les copies ont été toutes réalisées par différents copistes et contiennent elles aussi d'autres variantes ou différences.

Toutes les partitions sont de format oblong et notées avec dix portées. Les accolades sont trop petites pour les morceaux ayant une grande distribution chorale. On trouve donc dans les chœurs de toutes les partitions, et de temps à autres, dans d'autres mouvements, quelques parties d'orchestre à la fin du morceau – la plupart du temps, cors, trompettes et timbales – avec la mention « *Corni, Trombe, Timpani del Coro antecedete* ». L'utilisation limitée d'une telle copie pour une exécution a poussé les éditions Carus à réaliser une nouvelle impression de la partition de cette œuvre importante. L'avant-dernier paragraphe de mon avant-propos à la réduction de piano (Carus 40.942/03) devient donc caduc. Au lieu de l'édition reprint de la partition et des parties originellement envisagée, l'édition offre de façon sensée l'ensemble du matériel dans une nouvelle impression.

La réalisation des parties de clavecin lors des récitatifs secs est de l'éditeur et identique à celle de la réduction pour piano.

Nous remercions toutes les bibliothèques qui ont proposé leur collaboration peu compliquée et fourni aimablement les sources.

Hambourg, mai 1995/2003
Traduction : Jean Paul Ménière

Rudolf Kelber

Die Passion unseres Herrn Jesu Christi

Antonio Salieri
Text von Pietro Metastasio

Erster Teil

Nr. 1 Ouverture

Nr. 2 Rezitativ (Petrus)

Wo bin ich? Wohin laufe ich? Wer lenkt meine Schritte?
Nach meinem Vergehen finde ich keinen Frieden mehr;
ich fliehe die Blicke der anderen;
am liebsten würde ich mich gar vor mir selbst verbergen.

In tausend Gefühlen wogt meine verwirrte Seele.
Ich fühle Gewissensbisse, ich horche auf das Erbarmen.
Die Hoffnung spornt meine Wünsche an,
und der Zweifel hemmt sie wieder.
Eiskalt wird mir vor Angst, und ich glühe vor Scham.

Jeder Vogel, den ich höre,
ein Ankläger meiner Unbeständigkeit
scheint er mir zu sein, der Vogel, der Bote des Tages.

Nr. 3 Rezitativ (Petrus)

Undankbarster Petrus, wer weiß, ob dein Herr noch lebt?
Nicht ohne Grund stürzt die Natur ihre Gesetze um.
Warum verlischt die Sonne und verbirgt sich in Finsternis?
Warum zittert die unzuverlässige Erde bei den Schritten
anderer und schwankt, und die gefühllosen Felsen
öffnen ihre Brust?
Ach, wie fühle ich, dass ich erstarre!
Nichts weiß ich, vieles wünsche ich, alles fürchte ich.

Nr. 4 Arie (Petrus)

Da du mir im Busen zitterst,
dringe mir doch aus den Augen heraus,
ganz aufgelöst in Tränen,
schwaches, undankbares Herz!
Weine, aber weine so sehr,
dass es glaubhaft bezeugt
deinen wahren Schmerz.

Nr. 5 Rezitativ (Petrus)

Aber was für eine traurige Schar nähert sich mir da?
Man sollte sie nach neuer Kunde über meinen Herrn befragen.
O Gott, ich fürchte, dass ich, statt Trost zu finden,
zur Antwort bekomme: Er ist tot.

Nr. 6 Chor

Wie teuer muss dein Vergehen bezahlt werden,
unbesonnene Menschheit!
Angesichts dieser Leiden,
die dein Gott für dich auf sich nimmt,
seufzt die ganze Welt betrübt.
Du allein hast kein Erbarmen.

Nr. 7 Rezitativ (Petrus)

Magdalena, Johannes, Joseph, Freunde,
lebt mein Jesus? Oder ist er unter seinen Peinigern ...
ach, ihr weint!
In jenen bleichen Gesichtern, in jenen Tränen,
die der lange Kummer langsam von den müden Wimpern
fallen lässt, sehe ich meinen ganzen Schaden,
lese ich das Grauen dieses furchtbaren Tages.
Ach schweigt nur, ich begreife schon!

Nr. 8 Arie (Maria Magdalena)

Ich würde dir gern meinen Schmerz schildern,
jedoch kehren mir die betrübten Äußerungen
von den Lippen wieder zum Herzen zurück,
um dort noch schmerzlicheren Widerhall zu finden,
und kaum kann die bedrängte Brust
stockenden Atem finden.

Nr. 9 Rezitativ (Johannes, Joseph von Arimathia)

(Johannes)
O Petrus, glücklicher als wir,
der du nicht mitansehen musstest, wie der verehrte Meister
mitten unter den Gottlosen,
geschleppt vor den ungerechten Statthalter,
nackt unter den Schlägen unmenschlicher Geißeln,
sein lebendiges Blut vergoss,
wie er, sein Haupt von einer Dornenkrone zerstoßen,
seine Brust umhüllt von höhnischem Purpur,
zur Schau gestellt vor dem undankbaren Zion,
das Geschrei hören musste, den Anblick erdulden und den Spott
ertragen musste vom bösen Volke, das um ihn herum tobte.

(Joseph von Arimathia)
Wer kann dir sagen, o Gott, wie mir zumute wurde,
als ich ihn sah auf dem Wege nach Golgatha, um zu sterben,
wie er unter der Last des schweren Stammes stöhnte
und durch das verlorene Blut wie ein zitterndes Rohr
schwankte und fiel?
Ich lief hinzu, ich schrie, aber von den wilden Wächtern
zurückgestoßen konnte ich meinem Herrn, der gestürzt war,
nicht die geringste Hilfe leisten.

Nr. 10 Arie (Joseph von Arimathia)

Das trübe Meer, das braust,
ist gegenüber den Klagen, den Wünschen
des angsterfüllten Passagiers nicht so taub.
Selbst die Hyrkanischen Wälder
beherbergen nicht ein so grausames Raubtier,
das dir gliche, undankbarstes Jerusalem.

Nr. 11 Rezitativ (Petrus, Maria Magdalena, Johannes)

(Petrus)
O Barbaren, o ihr Grausamen!

(Maria Magdalena)
Ach Petrus, was du gehört hast,
ist wenig im Vergleich mit dem übrigen.

(Johannes)

Oh, wenn du gesehen hättest, wie ich sie sah,
die Marter meines Herrn auf dem schmerzreichen Berg:
Einer reißt ihm die Kleider ab, die zäh an den Wunden klebten;
ein anderer drängt ihn und stößt ihn und lässt ihn über den
Stamm selbst stürzen; dieser beeilt sich, ihn ans Kreuz
zu tragen und wechselt hin und wieder krumme Nägel aus;
jener passt die Glieder an den langen Stamm an, indem er sie
gewaltsam auseinanderzerrt.

Der eine sorgt für die Werkzeuge, der andere drängt sich
heran, ihn anzugaffen, und ein anderer,
schwitzend, vornüber gebeugt bei seiner Arbeit,
brutal und dumm, benetzt ihm das Gesicht mit seinem
abscheulichen Schweiß.

Nr. 12 Arie (Johannes)

Wieso habt ihr euch angesichts so wilder Qualen
nicht mit Blitzen bewaffnet, ihr Sphären,
zur Verteidigung eures Schöpfers?
Ah, ich verstehe: Der unendliche Geist
wollte nicht, dass das große Werk schon vollbracht sei,
das den Fehler des Menschen aufwiegt.

Nr. 13 Rezitativ (Petrus, Johannes, Maria Magdalena)

(Petrus)

Und die Mutter, was tat sie unterdessen, Johannes,
mitten unter den gottlosen Scharen?

(Johannes)

Arme Mutter!

(Maria Magdalena)

Zwischen den verderbten Kriegsknechten konnte sie nicht
durchdringen; als sie jedoch sah,
wie ihr einziger Sohn, schon ans Kreuz erhöht war
und das ganze Gewicht seiner Glieder die durchbohrten
Hände belastete, hielt sie es nicht mehr aus,
lief hinzu, im Begriff, ihn zu stützen,
umarmte den Stamm des Kreuzes, weinte, küsste ihn,
und unter den traurigen Küssen floss zugleich vermisch
das Blut des Sohnes und das Weinen der Mutter.

Nr. 14 Arie (Maria Magdalena) mit Chor

Jenes Weinen könnte, jenes Blut müsste
auch in dem barbarischsten Herzen Erbarmen hervorrufen.
Jedoch für diese Heimtückischen ist Maria, der Ohnmacht nah,
nur ein neuer Anreiz für Grausamkeit.

Nr. 15 Rezitativ (Petrus, Joseph von Arimathia, Johannes)

(Petrus)

Wie hätte die jüdische Grausamkeit
größere Qual erfinden können?

(Joseph von Arimathia)

Und doch erfand sie sie. Unter den matten Blicken
des sterbenden Sohnes wurde die schmerz erfüllte Mutter
von dem Stamm, an den sie sich presste,
gewaltsam fortgerissen.

Widerstrebend entfernt sie sich, sie seufzt, sie wendet sich um,
sie hört die Stimme Jesu, der am Kreuze schmachtet,
und es begegnen sich ihre Blicke.

Diese Blicke! Diese Stimme!

(Petrus)

Was sagte er denn?

(Johannes)

Bedrängt von den ruchlosen Haufen sah er mich und sie.
Inmitten seiner Qualen empfand er Erbarmen mit uns.
Und indem er es nun uns wechselseitig
zu verstehen gab mit der Stimme und den Augen,
gab er mir eine Mutter und ihr einen Sohn.

Nr. 16 Arie (Petrus)

Du bist im Leiden glücklich zu nennen,
der du die Anrede „Sohn“ hören wirst von ihren Lippen,
die einen Gott an ihrem Busen trug.
Ich missgönne dir nicht deine Freude,
ich weine nur, dass mein Vergehen, –
ich erkenne es ja, ich bereue es ja –
ein so großes Gut nicht verdient hat.

Nr. 17 Rezitativ (Johannes)

Nach einem so großen Zeichen von Liebe und Erbarmen,
kannst du dir denken, Petrus, wie groß mein Schmerz war,
zu sehen, wie seinem Durst ein bitterer Trank dargereicht wurde,
zu hören, wie er in äußerster Todesnot laut rief:
„Es ist vollbracht“, und zu sehen, wie er, die Stirn zur Brust
neigend im Angesicht der bössartigen Scharen
seine große Seele in seines Vaters Hand aushauchte.

Nr. 18 Duett (Petrus, Maria Magdalena)

(P) Ich fühle euch, o Gott, ich fühle euch,
schmerzhaftes Vorwürfe,
wegen meines vergangenen Irrtums.

(M) Ich höre euch, o Gott, ich höre euch,
quälende Gewissensbisse, die mein Herz umgeben.

(P) Es war meine schreckliche Schuld,

(M) Es war die Last meiner Verfehlungen,
die dich ans Kreuz gebracht hat,
mein Herr, dem man Leid zugefügt hat.

Bei deinen so großen Martern
erleicht jedes Gestirn –

(P) Und du lässt es zu, dass ich noch lebe,

(M) Und du tötest mich noch nicht,
mein allzu schwacher Schmerz?

Nr. 19 Chor

Mit jenem Blut, o Sterblicher,
muss heute jener Makel abgewaschen werden,
der von der unreinen, befleckten Quelle
auf dich gekommen ist, o Sterblicher!
Jedoch dankbar und nicht überheblich
mache dich diese Wohltat.
Ebenso groß wie diese ist die Verpflichtung für dich.

Je größer das Geschenk ist,
desto verwerflicher ist der,
welcher es missbraucht.
Denke daran und zittre!

Der blutige Tod des Erlösers
bringt dem Gerechten Heil
und Tod dem Gottlosen.
Denke daran und zittre!

Zweiter Teil

Nr. 20 Rezitativ (Petrus, Joseph von Arimathia, Maria Magdalena, Johannes)

(Petrus)
Und ist der verstorbene Herr noch unbestattet?

(Joseph von Arimathia)
Dank meiner Hilfe umschließt ihn schon
ein seliger Marmorstein.
Lasst uns also zu ihm gehen:
Lasst uns wenigstens die kostbare Hülle verehren.

(Maria Magdalena)
Halt ein! Die Sonne sinkt schon.
Der neue Tag ist zur Ruhe bestimmt.
Wir müssen uns jeder Arbeit enthalten.

(Johannes)
Und vielleicht wäre unser Eifer auch sinnlos.

(Petrus)
Warum?

(Johannes)
Der Marmor wird schon von Wächtern umgeben sein.
Die Juden fürchten, dass der bestattete Meister
sich zu uns stehlen wird
und dass sein Versprechen, aufzuerstehen, erfüllt wird.
Gottlose! Seine Worte werden wahr werden zu eurem Schaden.

Nr. 21 Arie (Johannes)

Er wird zu euch zurückkehren
nicht mit Palmenzweigen empfangen,
nicht mit sanftmütiger Miene
beim Beifall des Volkes,
sondern bewaffnet mit Geißeln,
wie ihr ihn schon einmal gesehen habt,
um die Schändung des entweihten
Tempels zu rächen.

Nr. 22 Rezitativ (Joseph von Arimathia)

Welch schreckliche Vergeltung steht dir bevor,
treuloses Jerusalem!
Die göttliche Weissagung kann nicht täuschen,
schon scheint mir, ich sähe deine Mauern verwüstet;
am Boden zerstört die Bögen, die Türme,
vom Feuer vernichtet den Tempel, die Priester vertrieben,
mit Fesseln gebunden die Jungfrauen, die Bräute:
Das Blut, das Weinen überschwemmt deine Straßen,
das Schwert, das Feuer verzehrt an einem Tag den Schweiß
von Jahrhunderten.
Die Angst wird dazu führen, die Freunde zu verlassen,
das Grauen dazu, den Tod zu begehren,
und der ständige Hunger,
der zu ungewohnten Auswüchsen führt,
wird die eigenen Kinder zur Speise ihrer Mütter machen.

Nr. 23 Arie (Joseph von Arimathia)

Beim Gedanken an das Verhängnis, das dir droht,
bei dem Grauen vor den unermesslichen Plagen
erstarre ich, und du denkst nicht daran,
deine Sünden zu verabscheuen?

Vielmehr eilst du selbst zum Untergang,
du Wahnsinnige, und drängst dich
und fürchtest nicht jenen Blitz,
den du hast leuchten sehen.

Nr. 24 Rezitativ (Petrus)

Das ungläubige Volk fürchtet nicht die Drohungen,
weil es in Jesus die eingeborene Abkunft
von Gott nicht erkennt.
Törichtes Volk! Und es vernahm doch, wie er in Bethanien
Lazarus aus dem kalten Grabe zurückrief.
Es sah das auf einen Wink von ihm verwandelte Nass
auf den Tischen von Kana;
es sah, wie er mit wenig Speise den zahlreichen Hunger der
ausgehungerten Menge sättigte.
Ach, es rede von ihm das Meer von Tiberias,
das unter seinen Schritten fest war,
es rede der von ihm, dem er die Zunge löste,
die nicht gewohnt war zu sprechen,
oder dem er die Wimpern öffnete,
die das Licht nicht kannten!
Und wenn die Reihe der Wunder noch nicht genügt,
euch zu überzeugen, törichte Seelen,
liegt der Fehler bei euch, die ihr angesichts des Lichts noch
unter den Schatten irrt; und um nicht zu sagen,
dass ihr blind seid, macht ihr euch gottlos.

Nr. 25 Arie (Petrus)

Wenn die schwache Pupille
sich nicht auf die Sonne heften kann,
so ist das nicht die Schuld der Sonne.
Es ist die Schuld dessen, der nicht sieht,
jedoch in jedem Objekt jenen Schatten,
jenen Fehler vermutet,
den er bei sich nicht erkennt.

Nr. 26 Rezitativ (Maria Magdalena, Johannes)

(Maria Magdalena)
An solch einem Tag müsste doch jedes ungläubige Herz
gläubig werden.

(Johannes)
Wieviel Geheimnisvolles und Vorahnendes der Lauf mehrerer
Jahrhunderte umhüllte, wird heute aufgedeckt.
Nicht ohne ein weiteres Mysterium zerriss der heilige Vorhang,
der das Allerheiligste verbarg,
und zerteilte sich beim Sterben Jesu.
Dieser ist das Licht, das dem verirrtten Volk die Nächte erhellte,
dieser ist der Stab, der die Felsen zu Quellen des Heils öffnete;
der Priester ist er, der barmherzige Mittler
zwischen Leben und Tod,
die Arche, die Trompete, die Jericho zerstörte,
der sinnbildliche, wahre Josua, der die geschlagene Menschheit
aus so viel Leid über den Jordan ins gelobte Land führt,
Vater und Führer zugleich.

Nr. 27 Arie (Johannes)

Wohin ich den Blick auch wende,
unermesslicher Gott, sehe ich dich;
in deinen Werken bewundere ich dich,
ich erkenne dich in mir.
Die Erde, das Meer, die Sphären erzählen von deiner Macht:
Du bist in allem, und wir alle leben in dir.

Nr. 28 Rezitativ (Maria Magdalena)

Johannes, auch ich weiß das: Überall ist Gott.
Aber einstweilen ist er unseren Blicken nicht mehr sichtbar.
Wo ist jenes Antlitz, das uns im Kummer tröstete,
die Lippe, die sich für uns in Strömen der Weisheit öffnete,
die großzügige Hand, verschwenderisch mit Wundern,
das Auge, das in unserer Brust Flammen der Liebe
zu entfachen pflegte?
Alles haben wir Armen verloren bei seinem Sterben.
Er hat uns zerstreut gelassen,
verlassen inmitten der ungläubigen Menge,
allein ohne Rat und ohne Führer.

Nr. 29 Arie (Maria Magdalena)

Für die irrenden Schritte ist der Weg ungewiss,
keinen Glanz haben die Sterne für uns.
Wir sind Seefahrer ohne Steuermann,
und wir sind Schafe ohne einen Hirten.

Nr. 30 Rezitativ (Petrus)

Nicht führungslos, o Magdalena, und allein lässt uns Jesus.
In seinem Leben hinterlässt er uns tausende Beispiele
zum Nacheifern.
In seinem Tode hinterlässt er uns tausende und abertausende
Symbole der Tugend:
Die heiligen Schläfen, von Dornen gekrönt, lehren uns,
schuldige Gedanken zu vertreiben.
Von seinen grausam durchbohrten Händen lernt man,
habgierige Wünsche zu verabscheuen;
der bittere Trank ist eine Absage an das Vergnügen.
Das Kreuz ist die Richtschnur der Duldsamkeit
in menschlichem Unglück; was kann man nicht von ihm lernen?
In jeder Äußerung, in jeder Handlung belehrt er uns.
In ihm wird der Ungläubige gläubig,
der Missgünstige großzügig, mutig der Feige,
vorsichtig der Tollkühne und der Stolze demütig.
Jetzt will er die Früchte seiner Unterweisung an uns erkennen.
Er verbirgt sich vor uns, um den Beweis dafür zu sehen.
Und wenn unsere Hoffnung wankt und die verlorene Tugend,
wird er zurückkehren – fürchtet euch nicht! –, um uns zu helfen.

Nr. 31 Arie (Petrus)

Wenn ein kleiner Junge beginnt,
sich mitten in den Wellen über Wasser zu halten,
stützt ihm mit der Hand die Brust der erfahrene Schwimmer;
dann entfernt er sich und beobachtet ihn aufmerksam;
aber wenn er Furcht an ihm bemerkt,
hält er ihn wieder und tadelt ihn,
dass er sich so leicht ängstigt.

*Nr. 32 Rezitativ (Maria Magdalena, Johannes,
Joseph von Arimathia, Petrus)*

(Maria Magdalena)
Ach, dass er aus dem seligen Marmor bald auferstehe!

(Johannes)
Er wird auferstehen. Diese Gegenstände des Kummers
werden Gegenstände der Freude sein.

(Joseph von Arimathia)
Zu seinem Grabe werden sie eines Tages kommen,
anbetend die Fürsten und als Pilger die Könige.

(Petrus)
Das erhöhte Holz wird für die Gläubigen ein Schutz sein,
ein Schrecken für die Hölle, ein Triumph für den Himmel.

(Maria Magdalena)
Von diesem Baume wird jede Seele das Heil ernten.

(Joseph von Arimathia)
Unter diesem Zeichen werden die Monarchen siegen.

(Johannes)
Man wird sehen, wie die erlöste Menschheit
ihre Schritte lenkt, um dieses triumphale Banner geschart,
um den Himmel zu erlangen.

Nr. 33 Chor

Heilige Hoffnung, du bist für unsere Seelen
die Dienerin der göttlichen Gnade.
Du entflammst die Liebe, du lässt den Glauben wachsen,
du beseitigst jede Furcht;
lasse neue Hoffnung sprießen
unter unseren Tränen und lehre uns,
auf den ungewissen Pfaden des menschlichen Lebens
der himmlischen Hilfe zu vertrauen.

Deutsche Übersetzung: Brigitte Steffen

The Passion of our Lord Jesus Christ

Antonio Salieri
Libretto by Pietro Metastasio

Part One

No. 1 Overture

No. 2 Recitative (Peter)

Where am I? Where am I going? Who guides my steps?
After my failing I can find no more peace.
I flee that others might not see me
and seek to hide even from myself.

My confused soul is stricken by a thousand moods.
My conscience gnaws at me and I hearken, awaiting mercy.
My desires are quickened by hope
and weighed down by doubt.
I shudder in cold fear and burn with shame.
Each bird's call accuses me of inconstancy,
a bearer of this day's tidings.

No. 3 Recitative (Peter)

Unthankful Peter, who knows whether your Lord yet lives?
It is not without good reason that nature upturns its laws.
Why does the sun fade and become obscured in darkness?
Why does the faithless earth tremble
and sway at the steps of others?
Why do the insensate cliffs lay bare their breast?
I feel my blood run cold.
I comprehend nothing, desire much and fear everything.

No. 4 Aria (Peter)

Since you tremble within my breast,
issue forth from my eyes,
entirely dissolved in tears,
weak, thankless heart!
Weep, but weep
so as to bear witness
to your true sorrow.

No. 5 Recitative (Peter)

But what sad multitude approaches me there?
One ought to demand news of my Lord.
Oh God, I dread that, instead of comforting words,
I might be met with this answer: He is dead.

No. 6 Chorus

What price must be paid for your failure,
unheeding humanity?
In the face of this suffering,
which your God takes upon himself,
the whole world plaintively sighs.
You alone have no mercy.

No. 7 Recitative (Peter)

Mary Magdalene, John, Joseph, friends, does my Jesus live?
Or has he fallen into the hands of his oppressors...
You are crying!

In their pale countenance, in their tears,
which bear prolonged weariness away,
dropping slowly and gently from tired lashes,
therein I see the full measure of my offence
and the horror of this dreadful day.
Say nothing, for I see.

No. 8 Aria (Mary Magdalene)

I would take pleasure in relating my sorrow to you.
Yet my mournful utterances find their way from my lips
back to my heart to echo even more painfully there.
And my stricken breast can scarcely gasp for breath.

No. 9 Recitative (John, Joseph of Arimathea)

(John)
Oh Peter, happier than we, you who had not to witness
our adored master amidst the godless,
dragged before unjust principals,
bared to the blows of inhuman castigation,
shedding his life blood,
his head wounded by thorns,
his breast draped in mocking purple,
displayed before ungrateful Zion,
forced to bear those looks and suffer injury
at the hands of the sinful mass raging about him.

(Joseph of Arimathea)
Who can tell you, O God, what I bore in my heart
as I saw him on his way to die on Golgotha.
How he groaned under the weight of the cross
and trembling like a leaf for lost blood, staggered and fell.
I rushed forward and cried out,
but, thrown back by the fierce guards,
could minister no help to my fallen Lord.

No. 10 Aria (Joseph of Arimathea)

The turbid sea which roars is not so deaf
to the complaints and pleas of fear-stricken passengers.
The Hyrcanian woods themselves provide no lair
for beasts of prey so ruthless as to be worthy of your name,
O most unthankful Jerusalem!

No. 11 Recitative (Peter, Maria Magdalene, John)

(Peter)
O Barbarians! O cruel ones!

(Mary Magdalene)
Alas, Peter, that which you have heard is but little
compared to that which remains.

(John)
Oh, if you had only seen them as I had, the torments of my
Lord upon that sorrowful mount: One stripped him of his
garments which clung tenaciously to his wounds.
Another crowded him and shoved him,
causing him to sprawl headlong over the very cross;
this same one hastened to fasten him to the cross,
now and again replacing bent nails;
this one spread his limbs out upon the long trunk
by first wrenching them apart.

One provided the tools, yet another drew in close to gape at him, and another leaned over, perspiring at his work, brutal and stupid, drenching His face in repulsive sweat.

No. 12 Aria (John)

In the face of such fierce torture, O spheres, why have you not armed yourselves with lightning that you might protect your creator? Ah, I see: the infinite spirit did not wish for that great work to be accomplished which would compensate for mankind's error.

No. 13 Recitative (Peter, John, Maria Magdalene)

(Peter)
And the mother, John, how did she occupy herself while waiting amidst the God-forsaken throng?

(John)
Poor mother!

(Mary Magdalene)
She could not force her way between the depraved officials; upon witnessing her only son raised on the cross, she could bear it no longer. She hurried forth so as to support him, embraced the foot of the cross, wept, and kissed him. And intermingled with these sorrowful kisses, the son's blood flowed with the mother's tears.

No. 14 Aria (Mary Magdalene) with Chorus

Such tears ought to and such blood must call forth mercy even in the most barbaric heart. Yet faint Mary incites only further cruelty in this insidious throng.

No. 15 Recitative (Peter, Joseph of Arimathea, John)

(Peter)
How could the cruelty of the Jews have devised greater punishment?

(Joseph of Arimathea)
And, yet, it did.
Fading out of her dying son's view,
Our Lady in sorrow was torn free
from where she embraced the foot of the cross.
Forcibly removed, and, sighing, she glanced back to hear Jesus' voice as he languished, crucified.
Thereupon their eyes met.
The looks they exchanged! Those voices!

(Peter)
What did he say?

(John)
Oppressed by the godless multitude,
he looked upon me and her.
In the midst of his torments he commiserated with us.
By making it clear to both of us
first with his eyes and then with his mouth,
he bestowed upon me a mother and upon her a son.

No. 16 Aria (Peter)

In sorrow, you are to be considered fortunate, you who shall hear the name „son“ from her lips, from the woman who held a god to her breast. I do not envy your joy. I only weep that my failure – I see it, I repent – Does not merit such goodness.

No. 17 Recitative (John)

After such a generous sign of love and mercy, you, Peter, may imagine how greatly it pained me to see bitter drink offered up for his thirst and to hear him cry out in utmost agony: „It is finished!“ And, his head sunk down nobly in the face of the depraved multitude, to see how he breathed his great spirit into his father's hands.

No. 18 Duet (Peter, Mary Magdalene)

(P) I feel you, O God, I feel your painful reprobation for my past errors.
(M) I hear you, O God, I hear your tormenting remorse clutching at my heart.
(P) It was my awful offence.
(M) It was the burden of my failures which humbled you on the cross, my injured Lord. Each countenance pales at the magnitude of your torments –
(P) And you permit me to go on living,
(M) And you, my much too faint affliction, Have not yet slain me?

No. 19 Chorus

With that blood, O mortal, that blemish must this day be washed clean, for it springs forth from an impure and defiled source, O mortal one! Yet let these good offices make your heart thankful and not proud. Of equal importance is your bounden duty.

The larger the present, all the more abhorrent is the one who abuses it.

The tortuous death of our Saviour brings salvation to the just and death to the godless. Ponder that and tremble!

Part Two

No. 20 Recitative (Peter, Joseph of Arimathea, Maria Magdalene, John)

(Peter)
And is our deceased Lord still unburied?

(Joseph of Arimathea)
Thanks to my efforts he is already entombed in favored marble.
Therefore, let us go to him.
Let us at least adore the precious mortal remains.

(Mary Magdalene)
Stop! The sun is already setting.
The new day has been appointed a day of rest.
We must refrain from all work.

(John)
And perhaps our zeal would be in vain.

(Peter)
Why?

(John)
The tomb will already be surrounded by guards.
The Jews fear that our master will steal forth
and that his promise of the Resurrection will be fulfilled.
O godless ones! His word shall come true at your expense.

No. 21 Aria (John)

He will return to you, not receiving you with palm branches,
nor with a meek countenance to the applause of the people,
but, rather, armed with scourges,
as you have seen him once before,
avenging the outrageous desecration of the temple.

No. 22 Recitative (Joseph of Arimathea)

What terrible vengeance awaits you, faithless Jerusalem!
Divine omen cannot deceive. It would already appear to me
that your walls lie destroyed;
the arches and towers crumbled to the ground,
the temple laid to waste by fire, the priests Scattered,
the virgins and brides placed in bondage:
The blood, the weeping will inundate your streets,
the sword and fire will in one day consume the sweat
of centuries. Fear will make you forsake your friends
and horror make you long for death, and unflagging hunger,
compelling in its unusual excess, will make your own children
the food of their mothers.

No. 23 Aria (Joseph of Arimathea)

The very thought of the peril that looms above you,
the horror at the immense harm in store paralyzes me.
And you waste not a thought on abhorring your offences?
You would much rather hasten towards your own ruin,
you frantic madman, pressing on with no fear of the
lightning you have seen flash.

No. 24 Recitative (Peter)

The faithless multitude does not fear this menace,
for in Jesus it does not see the only begotten offspring of God.
Stupidity! And yet it witnessed how Lazarus was called forth

from the cold grave in Bethany.
It saw the water become wine,
Transformed at a nod on the tables of Cana; it saw him satisfy
the famished crowds with but little food.
Oh, speak only of him and the sea at Tiberias which held fast
Under his steps. That one speaks of him, his tongue loosened
to give expression where the habit of speech
was before unknown.
Or he whose eyelashes were opened,
not having known light before.
And, if this succession of portent is not sufficient to convince you,
foolish souls, then it is you who are lacking, you who,
confronted by light, grope in darkness.
And, so that you may say you are blind,
you make yourselves godless.

No. 25 Aria (Peter)

Should the feeble pupil be unable to fix its gaze on the sun,
It is not the fault of the sun. It is the fault of him who does not
see, but would in every object take umbrage and find fault
while not recognizing fault in himself.

No. 26 Recitative (Maria Magdalene, John)

(Mary Magdalene)
On such a day every doubtful heart must have become faithful.

(John)
How much mystery and foreboding shrouded in the course
of centuries will today be revealed.
Not without deepening the mystery,
the sacred veil concealing the Shrine was torn in two,
rent asunder at Jesus' death.
He is the light that illuminated the night
for the bewildered multitude.
He is the staff which split the rock
before the fountain of salvation.
He is the priest, the merciful mediator between life and death,
the ark, the trumpet which destroyed Jericho,
the figurative, the true Joshua Who as father and guide in one
led defeated humanity out of such great suffering across the
Jordan into the Promised Land.

No. 27 Aria (John)

Wherever I cast my eyes, immeasurable God, I see you;
I admire you in your works and recognize you in myself.
The earth, the sea, and the heavens speak of your great might;
You are in all things, and we all live in you.

No. 28 Recitative (Mary Magdalene)

John, I, too, know it: God is everywhere;
But for the moment he is not visible to our sight.
Where is that countenance that consoled us in our anguish,
those lips which parted for us with such overflowing wisdom,
the generous hand replete with wonder,
that eye accustomed to kindling the flame of love in our breast?
We miserable ones have lost everything upon his death.
He has left us scattered,
abandoned in the midst of the unfaithful,
alone without counsel and without guidance.

No. 29 Aria (Mary Magdalene)

To errant steps the path is uncertain,
to us the stars have no luster.

We are seafarers without a steersman
and are sheep without a shepherd.

No. 30 Recitative (Peter)

Not without guidance, Mary Magdalene,
nor alone shall Jesus leave us.
In his life he left us a thousand examples
worthy of imitation. In his death he left us
thousands upon thousands of symbols of virtue.
His sacred temples crowned by thorns
teach us to despise thoughts of guilt.
His cruelly pierced hands teach one to abhor greedy desires;
the bitter drink reproaches pleasure.
The cross is the rule of tolerant conduct
in the presence of human misfortune.
What can one not learn from him.
In each utterance, each deed, he instructs us.
The disbelieving become faithful in him,
the envious become generous, the fearful brave,
the audacious cautious and the proud humble.
He now wants to see his teachings bear fruit in us.
He conceals himself from us that he might see the proof of it.
and should our hope waver and virtue, once lost, diminish,
he shall come again – fear not! – to offer help.

No. 31 Aria (Peter)

When a small boy first begins to stay afloat amid the waves,
the veteran swimmer supports his chest with his hands.
He then moves off and watches him closely;
but should fear come to his notice,
he then lifts him up again, reprimanding him
for becoming so easily frightened.

*No. 32 Recitative (Maria Magdalene, John,
Joseph of Arimathea, Peter)*

(Mary Magdalene)
Oh, if only he would rise from his favored sepulchre!

(John)
He shall rise. These objects of sorrow shall be changed
Into objects of great joy.

(Joseph of Arimathea)
One day they will approach his grave, the dukes bent in prayer
and as pilgrims the kings.

(Peter)
The raised cross will be a shelter for believers,
A terror to Hell, a triumph for Heaven.

(Mary Magdalene)
From this tree every soul will reap salvation.

(Joseph of Arimathea)
Beneath this sign the monarchs will triumph.

(John)

It will be witnessed how saved man takes measured steps,
thronged about this banner triumphant,
in order to attain Heaven.

No. 33 Chorus

Sacred hope, you are the ministrant
Of divine favor to our souls.
You kindle love and make our faith increase.
You dispel all fear.
Let new hope take root beneath our tears,
and teach us to trust in the aid of heaven
while following the course of human life.

English translation: Matthew Harris

La Passione di nostro Signore Gesù Cristo

Parte Prima

1. Ouverture

Antonio Salieri
1750–1825

Allegro assai

Flauto traverso I, II
ff

Oboe I, II
ff

Fagotto I, II
a 2
ff

Corno I, II
in F / Fa
a 2
ff

Tromba I, II
in B / Si^b
a 2
ff

Timpani
in B-F / Si^b-Fa
ff

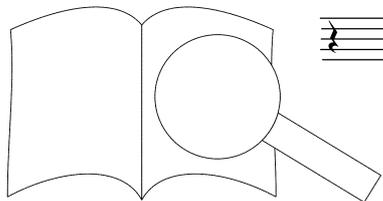
Violino I
p

Violino II
p

Violoncello
Contrabbasso
ff

Musical score for measures 4-8. The score is written for piano and bass clefs. Dynamics include *ff*, *f*, and *p*. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

Musical score for measures 9-13. The score is written for piano and bass clefs. Dynamics include *p*, *f*, and *ff*. A large watermark "PROBEBE PARTITUR" is overlaid diagonally across the page.



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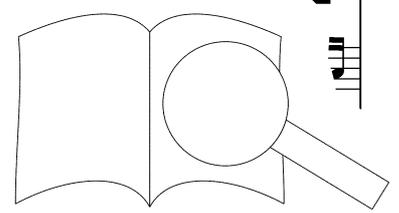
13

Musical score for measures 13-15. The vocal line consists of three staves with lyrics: "Ich hab' dich lieb, dich lieb, dich lieb". The piano accompaniment includes a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. Dynamics include *f* and *ff*.

16

Musical score for measures 16-18. The vocal line consists of three staves with lyrics: "Ich hab' dich lieb, dich lieb, dich lieb". The piano accompaniment includes a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. Dynamics include *a2*, *cresc.*, and *rf*.

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19

A

rf rf

Solo

dolce

cresc.

24

dolce

ff

ff

ff

ff

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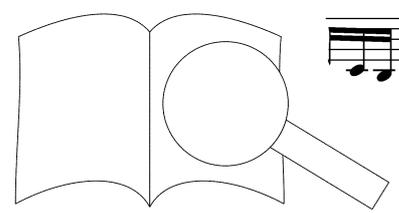
Musical score for measures 28-31. The score includes a vocal line and a piano accompaniment. The piano part features a rhythmic eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include 'ff' (fortissimo) markings.

Musical score for measures 32-35. The score continues the vocal and piano parts. The piano accompaniment shows more complex rhythmic patterns and dynamics, including 'ff' markings. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

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B

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45

a2
p
rf
a2
rf

48

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50

tr

ff

53

ff

fff

fff

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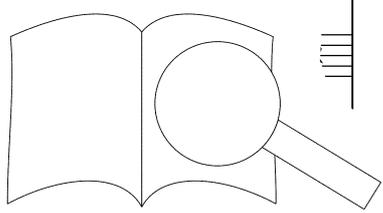
56

Musical score for measures 56-57. The score is written for piano and violin/viola. The piano part consists of a grand staff with treble and bass clefs. The violin/viola part is in a single staff with a treble clef. Dynamics include *rf* (ritardando forte).

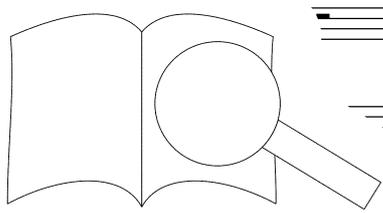
58

Musical score for measures 58-61. The score continues the piano and violin/viola parts from the previous system. The piano part includes a grand staff with treble and bass clefs. The violin/viola part is in a single staff with a treble clef.

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69

Musical score for measures 69-71. The score is written for piano and violin. The piano part features a melodic line with dynamic markings *fp* and *f*. The violin part has a rhythmic accompaniment.

72

Musical score for measures 72-74. The score is written for piano and violin. The piano part features a melodic line with dynamic markings *ff* and *f*. The violin part has a rhythmic accompaniment. A magnifying glass icon is present in the bottom right corner.

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Musical score for measures 75-77. The system includes piano and bass staves. Measure 75 shows a piano staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 76 features a piano staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 77 has a piano staff with a quarter note G4 and a bass staff with a quarter note G2. There are various accidentals and dynamic markings throughout.

Musical score for measures 78-79. The system includes piano and bass staves. Measure 78 shows a piano staff with a quarter rest and a bass staff with a quarter rest. Measure 79 has a piano staff with a quarter note G4 and a bass staff with a quarter note G2. A dynamic marking 'a2' is present above the piano staff in measure 79.

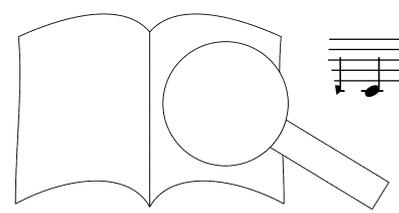
Musical score for measures 80-82. The system includes piano and bass staves. Measure 80 shows a piano staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 81 features a piano staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 82 has a piano staff with a quarter note G4 and a bass staff with a quarter note G2. There are various accidentals and dynamic markings throughout.

Musical score for measures 83-85. The system includes piano and bass staves. Measure 83 shows a piano staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 84 features a piano staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 85 has a piano staff with a quarter note G4 and a bass staff with a quarter note G2. There are various accidentals and dynamic markings throughout.

Musical score for measures 86-87. The system includes piano and bass staves. Measure 86 shows a piano staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 87 has a piano staff with a quarter note G4 and a bass staff with a quarter note G2. There are various accidentals and dynamic markings throughout.

Musical score for measures 88-90. The system includes piano and bass staves. Measure 88 shows a piano staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 89 features a piano staff with a quarter note G4 and a bass staff with a quarter note G2. Measure 90 has a piano staff with a quarter note G4 and a bass staff with a quarter note G2. There are various accidentals and dynamic markings throughout.

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85

p

94

calando

calando

D

So

p

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Musical score for measures 101-104. The piano part consists of a complex texture of sixteenth notes in both hands. The violin part features sustained notes with dynamics ranging from *ff* to *f*. Specific markings include *dolce*, *sfz*, and *a 2*.

Musical score for measures 105-108. The piano part continues with sixteenth-note patterns. The violin part has sustained notes with dynamics *sfz* and *f*. A large watermark is overlaid on the page.

dolce

sfz

ff

f

p

a 2

f

ff

p dolce sempre

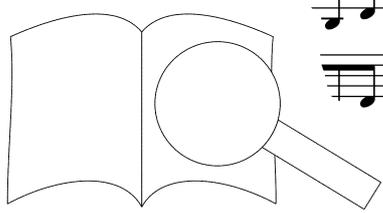
ff

p dolce sempre

ff

ff

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118

E

Musical score for measures 118-120. The score is in E major and 4/4 time. It features a grand staff with piano and violin parts. The piano part has a complex rhythmic pattern in the right hand and a simpler bass line. The violin part has a melodic line. Dynamics include *ff* and *sf*.

121

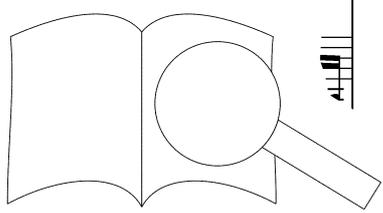
Musical score for measures 121-123. The score is in E major and 4/4 time. It features a grand staff with piano and violin parts. The piano part has a complex rhythmic pattern in the right hand and a simpler bass line. The violin part has a melodic line. Dynamics include *sf*.

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124

127

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130

Musical score for measures 130-132, first system. It features vocal lines in the upper staves and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat). The music includes dynamic markings such as *sf* (sforzando) and rests.

a2

Musical score for measures 130-132, second system. It continues the vocal and piano parts from the first system. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for measures 130-132, third system. This system shows the piano accompaniment in more detail, including the right and left hand parts. The piano part has a complex texture with many sixteenth notes.

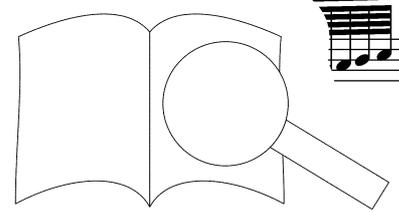
133

Musical score for measures 133-135, first system. The piano part continues with a dense texture of sixteenth notes. The vocal lines are more sparse, with some rests.

Musical score for measures 133-135, second system. The piano part continues with a dense texture of sixteenth notes. The vocal lines are more sparse, with some rests.

Musical score for measures 133-135, third system. The piano part continues with a dense texture of sixteenth notes. The vocal lines are more sparse, with some rests.

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137

F

Solo

142

Solo

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2. Recitativo (Pietro): Dove son?

Sempre Pies

Tenore solo
8
-ve son? Do-ve cor-ro?

Violino I
mf sfz sf

Viol. II
p

Contrabbasso
fp

Chi reg-ge i pas-si mie-i? Do-po il mio fal-lo non ri-tro-vo più pa-ce,

fug-go gli sguar-di altru-i, vor-rei ce-lar-mi fi-no a me stes-so. et-ti on-

deg-gia la cr Sen-to i ri-mor-si, a-scol-to la pie-ta-de,

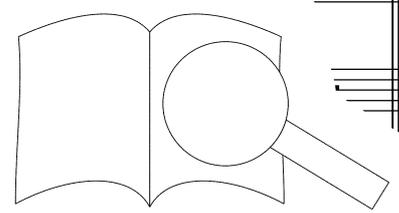
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8 a miei de-si-ri spro-ne è la spe-me e la du-biez-za in-ciam-po: di te-ma ag-ghiac -cio, e di ver-

8 go-gna av-vam-po. Ogr . . - lo che a-

8 scol-to ar ni-a l'au-gel nun-cio del dì par-mi che si - a.

* Variante: siehe Kritischen Bericht



3. Recitativo (Pietro): Ingratissimo Pietro

Larghetto Pietro

Tenore solo In-gra-tis - si-mo

Violino I *fp* *tr* *fp* *fp*

Violino II *fp* *tr* *fp* *fp*

Viola *fp* *fp* *fp*

Violoncello Contrabbasso *fp* *fp* *fp*

4 Pie-tro, chi sa se vi-ve il tuo Si - gno-re?

fp *tr* *fp* *fp*

7 A non sov-ver-ti na - tu - ra; per chè

p *p* *p* *p*

lan - gue e si o - scu - ra fra le te - ne - bre il so - le? A che la ter - ra in

fi - da a pas - si al tru - i tre - ma e vien me - no, e le ru - ro se - no?

Ah, che ge - mi sen - to nul - la so, bra - mo as - sa - i, tut - to pa - ven - to.

4. Aria (Pietro): Giacché mi tremi in seno

Andante

Flauto traverso I, II

Fagotto I, II

Corno I in B / Si^b

Corno II in G / Sol^b

Tenore solo

Violino I

Violino II

Viola

Violoncello Contrabbasso

6

8

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12 *a2*
p *f* **A**

Pietro
8 Giac-

p *f* *p* *f* *p* *f*

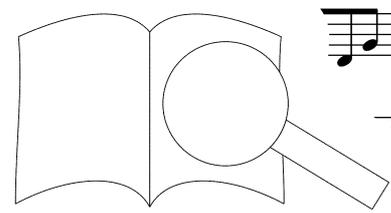
19 *p* *mf* *mf*

p *mf* *mf*

ché 1
e - sci da-gli oc-chi al - me - no tut - to di-sciol - to in

p *mf*

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24

p *p*

p *p*

8 la-gri-me, de - bo-le in-gra - to cor, e - sci da-gli oc-chi al-

p *p* *p* *p*

30

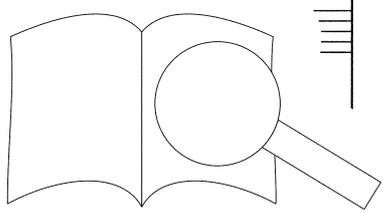
mf *mf* *f* *p*

mf *f* *p*

8 me-no in la-gri-me, de - bo-le in-gra - to cor, in-gra - to

mf *mf* *p* *f* *p*

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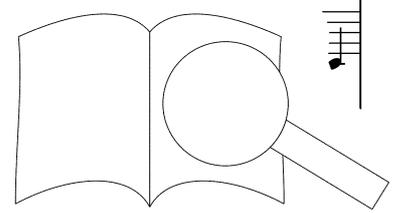
cor, Pian - gi, ma pian-gi tan-to, che fac - cia

fe - del ve - - ro tu - o do - lor. Pian-gi, ma

cresc.

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65 **C**

fp fp fp p cresc. f

fp fp fp p cresc. f

lor.

f p cresc. p cresc. f

fp fp fp p cresc. f

fp fp fp p cresc. f

71 *tr*

sf sf sf sf p p f

In gra - to, in - gra - to cor,

sf sf sf p p f

p p f

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77
sf sf p cresc. mf f
p cresc. mf f

8 ah, in - gra - to cor! Giac-

sf sf p cresc. mf
sf sf p cresc.
p cresc.

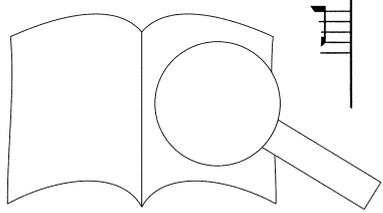
D

p p

8 ché mi e - sci da-gli oc-chi al - me - no tut - to di-sciol - to in

p mf

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p *f* *p*

fp

8 la-gri-me, de - bo-le in-gra - to cor, in-gra - to cor!

p *f* *p* *sf* *fp* *f* *p*

8 ma, ma pian-gi tan - to che

sf *sf* *sf* *sf*

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fac - - cia fe - - de il pian-to del ve - ro_ tu-o do - lor. P: ma

sf sf sf sf sf

rf fp p fp

p p

cresc. fp

pian - gi fe - de il pian-to del ve - ro_ tu-o, del ve - ro tu-o do-

sf fp

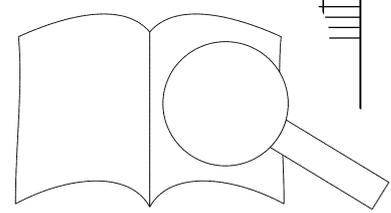
fp

fp p p p p

cresc. fp

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lor, del ve - ro_ tuo, del ve - ro tuo do - lor, ma fac - cia fe il

pian- - lor, del ve - ro_ tuo do - - lor.

129

sf *mf* *p* *a2* *cresc.* *f* *tr*

fp *fp* *p* *cresc.* *f*

5. Recitativo (Pietro): Ma qual dolente stuo.

Larghetto

Fagotto I, II *p* *f* *p*

Tenore solo Pietro
Ma qual do-len-te

Violino I

Violoncello/Contrabbasso *fp* *f* *fp* *f* *p*

6

8 stuo-lo s'ap-pres-sa a me? Si chie-da del mio Si-gnor no-

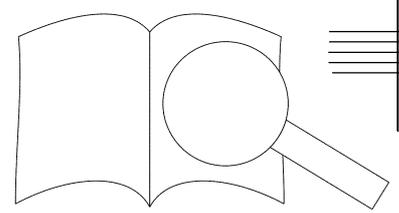
12

8 vel - la. Oh, Di - o, ri con-for - to

15

8 te-mo as i - spon-da: è mor-to.

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6. Coro: Quanto costa il tuo delitto

Larghetto

Flauto traverso I, II
ff *ff* *ff*

Oboe I, II
ff *ff* *ff*

Fagotto I, II
ff *p* *ff* *p* *ff*

Corno I, II in Es / Mi^b
ff *ff*

Soprano
 Quan - - to co - sta il tuo de - lit-to? .n - - to

Alto
 Quan - - to, .i tuo de - lit-to?

Tenore
 Quan - - to, - to co-sta il tuo de - lit-to?

Basso
 Quan - - il tr - - it-to? Quan - - to

Violino I
p *ff* *p* *ff*

Violin.
p *ff*

Violoncello Contrabbasso
ff *p* *ff* *p* *ff*

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6

ff *p* *a 2* *p* *ff* *p* *p*

p *p*

co-sta il tuo de - lit-to, ta u -

p

Quan - - to co-sta il tuo - glia - ta u -

p

Quan - - to cu scon - si - glia - ta u -

p

co-sta il tuo de - lit-to, scon - si - glia - ta u -

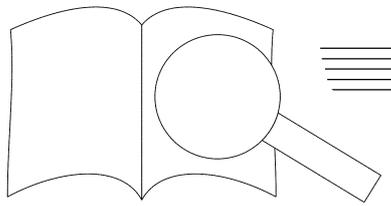
p

p *p* *p*

p *p* *p*

ff *p*

p *ff* *p* *p*



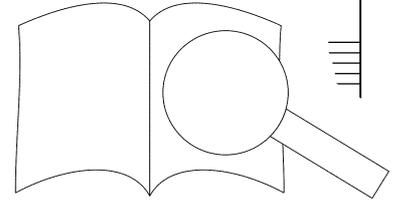
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ma - ni - tà, scon - si - glia - ta u - .

ma - ni - tà, scon - si glia - tà!

ma - ni - tà, scon - si ma - ni - tà!

ma - ni - tà, scon - ta u - ma - ni - tà!



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A

Musical score for the first system, measures 18-22. It features two treble staves and one bass staff. Dynamics include *f*, *p*, and *ff*.

Musical score for the second system, measures 23-24. It features two treble staves and one bass staff. Dynamics include *f*.

Vocal score for three voices (Soprano, Alto, Tenor) and bass. Measures 25-30. Lyrics are in Italian. Dynamics include *mf*, *p*, and *f*.

All' i - de - a di quel - le pe - ne che'l tuo Di - o per te - sc tut - to
 All' i - de - a di quel - le pe - ne che'l tuo Di sc tut - to
 All' i - de - a di quel - le pe - ne ci - stie - ne tut - to
 tut - to ge - me il mon - do af -

Piano accompaniment for the second system, measures 31-36. It features two staves. Dynamics include *mf*, *f*, *p*, and *ff*. Includes a *+Cb* marking.

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cresc. al *ff*

cresc. al *ff*

cresc. al *ff*

ge-me il mon-do af - flit-to, tut-to ge - me il mon .a. .o,

ge-me il mon-do af - flit-to, tut-to ge - me il - flit - to,

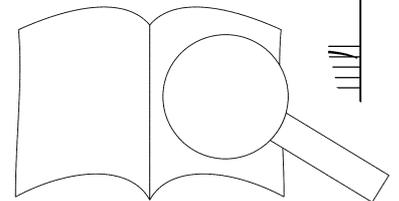
ge-me il mon-do af - flit-to, tut-to ge - do af - - so - la__

flit - to, tut-to ge-me, tut-to ge he . mon - do af - - flit - to,

cresc. al *ff*

cresc. al *ff*

cresc. al *ff*



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so - la tu non hai, ia

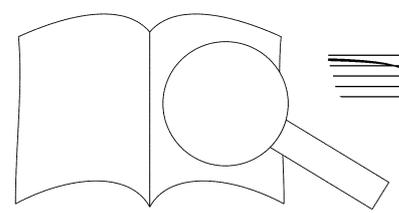
so - la tu non hai pie - tà, so - la tu i, e - tà.

tu non hai pie - tà, pie - tà.

Quan - - to

non hai, non hai pie - tà.

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ff ff ff p ff p

B

ff ff

f

Quan - - - tuo de -

f p

Quan - - - to co-sta il tuo to, il tuo de -

p

co-sta il tuo de - lit - to, - - - to so - sta il tuo de -

p

Quan - - - to co - sta il tuo de -

p ff p

p ff p

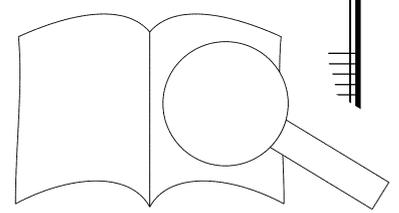
ff p

p ff p

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7. Recitativo (Pietro): Maddalena, Giovanni, Giuseppe, amici

Pietro

Tenore solo

Mad-da-le-na, Gio-van-ni, Giu-sep-pe, a-mi-ci, il mio Ge-sù re-

Violino I

Violino II

Viola

Violoncello
Contrabbasso

4

Andante

spi-ra? O pur fra i suoi ti-ran-ni. Ah, voi pian-ge-te: qu- in quel-le, che

8

dal-le s- la-gri-me e-spri-me il lun-go af-fan-no, veg-go tut-to il mio

8. Aria (Maddalena): Vorrei dirti il mio dolore

dan-no, leg-go l'or-ror di que-sto di tre-men-do. Ah, ta-ce-te, ta-ce-te, in-ten-do, in-ten-do!

fp *f* *f* *f*

8. Aria (Maddalena): Vorrei dirti il mio dolore

Larghetto
Maddalena

Soprano solo
Vor-rei dir - ti il mio do - lo - re, vor-rei ma del

Violino I *p*

Violino II *p*

Viola *p*

Violoncello Contrabbasso *p*

5
lab - bro mi ri - tor - na-no sul co - re più do -

9

len - - - - - ti a ri - suo - nar, ed ap -

sf *cresc.* *f* *p sf*

sf *cresc.* *f* *p sf*

cresc. *f* *p sf*

cresc. *f* *p*

A

13

pe - na al se-no op-pres - so è per - mes - so - spi -

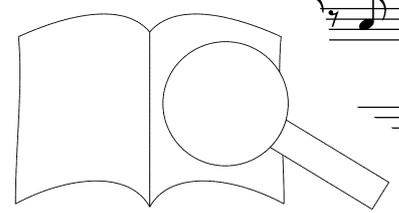
p *p*

17

rar. Ah, do - lo - re, vor-rei dir - ti il mio do - lo - re, ma del

p *p*

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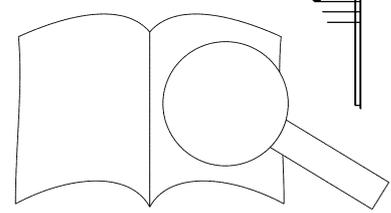


la - bro i me-sti ac-cen - ti mi ri - tor - na - no sul co - re più do -

len - - - - ti a - ri - suo - nar, do -

len - suo - nar.

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9. Recitativo (Giovanni, Giuseppe d'Arimatea): O più di noi felice Pietro

Giovanni

Soli

O più di noi fe - li - ce Pie-tro, che non mi - ra - sti l'a-do-ra - to Ma -

Cembalo

4

e - stro in mez-zo a-gli em-pi trat-to al pre - si-de in-giu-sto; i-gnu-do ai col-pi

7

ma - ni vi-vo san - gue gron - dar, tra-fit-to il so dia - de - ma; av-vol-to il

3#

10

se - no di por - spo-sto in fac - cia all' in - gra - ta Si - on - ne; u-dir le

1.

- a. ar la vi - sta, e tol - le - rar lo scor-no del po-pol d'in -

16

Giuseppe

tor - no. Chi può ri - dir-ti, oh Di - o! Qual di - ven - ne il mio cor, quan - do in -

19

via - to sul Cal - va - rio a mo - ri - re, io lo mi - ra - i ge - mer sot - to l' in - car - co d' - ve

22

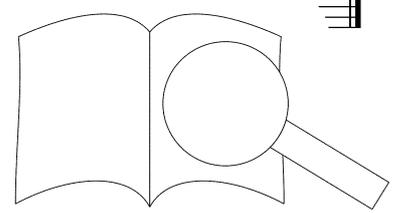
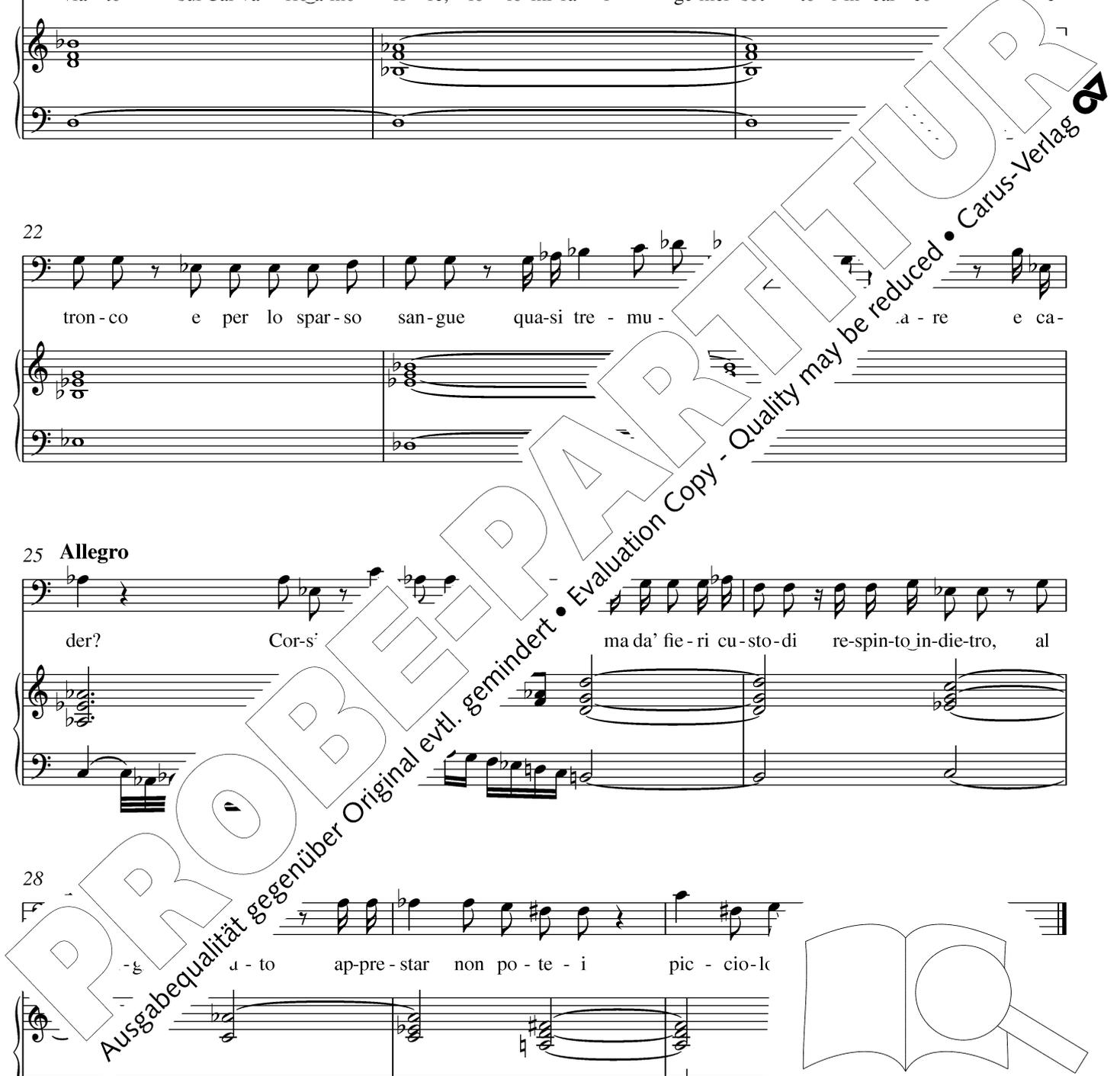
tron - co e per lo spar - so san - gue qua - si tre - mu - a - re e ca -

25 **Allegro**

der? Cor - s' ma da' fie - ri cu - sto - di re - spin - to in - die - tro, al

28

- g a - to ap - pre - star non po - te - i pic - cio - lo



10. Aria (Giuseppe d' Arimatea): Torbido mar che freme

Allegro

Flauto
traverso I, II

Oboe I, II

Fagotto I, II

Corno I, II
in G / Sol

Tromba I, II
in D / Re

Basso solo

Violino I

Violino II

Viola
Contrabasso

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Solo

a 2

p

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a 2

p

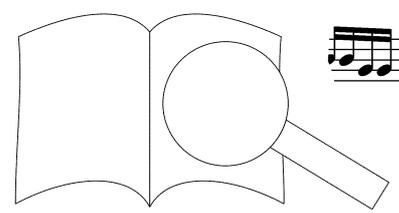
cresc.

sf

p

cresc.

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First system of musical notation (measures 21-23). Includes vocal staves with lyrics and piano accompaniment. Dynamics include *mf*, *f*, and *a2*. A *cresc.* marking is present in the vocal line.

Second system of musical notation (measures 24-26). Includes piano accompaniment with dynamic markings *mf*, *f*, and *ff*.

Third system of musical notation (measures 27-30). Includes vocal staves with lyrics and piano accompaniment. Dynamics include *p*.

Giuseppe

Tor - bi - do mar che_

Fourth system of musical notation (measures 31-34). Includes piano accompaniment with dynamic markings *p*, *f*, and *ff*. A large graphic of an open book is overlaid on the right side of the system.

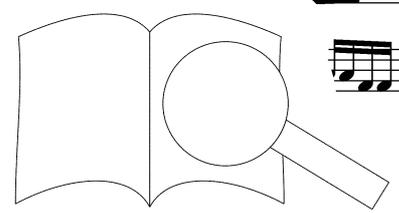
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fre - me,

vo - ti del pas-sa-gier, che te - me,

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fp fp mf f mf f

f f mf f

sor - - do co - si sor - do co - si non è.

fp fp mf

fp fp mf

B

f p f

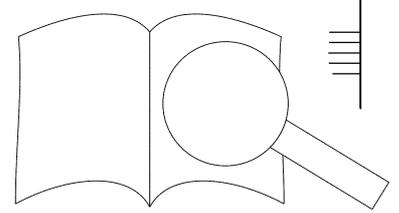
f f

Fie - i ta - ta non han le sel - ve Ir - ca - ne, non

f p p f

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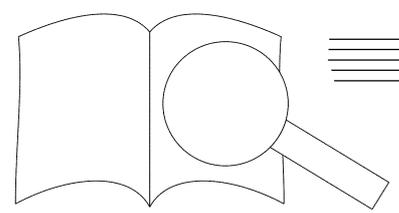


Musical score for measures 47-52. The score includes piano accompaniment and vocal lines. Dynamic markings include *f*, *ff*, and *a2*. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

han le sel-ve Ir-ca - ne, Ge - ru - sa - lem - me in - gra - ta, che ras - lia a

Musical score for measures 53-58. The score includes piano accompaniment and vocal lines. Dynamic markings include *p*, *f*, and *fp*. The piano part continues with the rhythmic pattern from the previous section.

.a co - si, co - si spie - ta - ta non han - le



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Musical score for measures 68-72. The score includes piano and vocal staves. Dynamic markings include *p*, *f*, *ff*, and *a2*. A box containing the letter 'D' is located above the vocal staff in measure 70.

mi - gli a te, — che — ras - so - mi - - gli a te.

Musical score for measures 73-76. The score includes piano and vocal staves. Dynamic markings include *p*, *f*, and *ff*.

Musical score for measures 77-80. The score includes piano and vocal staves.

Musical score for measures 81-84. The score includes piano and vocal staves.

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Musical score for measures 76-78. The score includes vocal lines and piano accompaniment. Dynamics range from *p* (piano) to *f* (forte). The key signature has two sharps (F# and C#).

Tor - bi - do mar, che fre - - -

Musical score for measures 79-81, primarily featuring piano accompaniment with intricate rhythmic patterns. Dynamics include *p* and *f*.

Musical score for measures 82-84. The score includes vocal lines and piano accompaniment. Dynamics range from *p* to *f*.

me

Musical score for measures 85-87, primarily featuring piano accompaniment. Dynamics include *p*.

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Musical score for measures 82-84, piano accompaniment. It consists of four staves: two treble clefs and two bass clefs. The music is in a major key with two sharps (F# and C#) and a 3/4 time signature. The dynamics are marked *p* (piano) throughout. The melody is primarily in the right hand, with supporting chords and bass lines in the left hand.

al - le que - re - - le ai vo - ti del pas - sa - gie - the

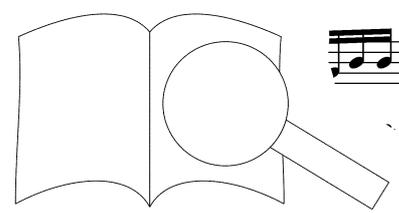
Vocal line for measures 82-84. It features a single staff with a treble clef and a key signature of two sharps. The lyrics are written below the notes. The melody is simple and follows the rhythm of the accompaniment.

Musical score for measures 85-87, piano accompaniment. It consists of four staves: two treble clefs and two bass clefs. The dynamics are marked *fp* (fortissimo piano) starting from measure 85. The music continues with similar accompaniment patterns as the previous section.

sor - - do co - si,

Vocal line for measures 85-87. It features a single staff with a treble clef and a key signature of two sharps. The lyrics are written below the notes. The melody is simple and follows the rhythm of the accompaniment.

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fp f f f

sor - - do co - sì, no, no, non è. Fie - ra co-sì spie - ta - ta

fp f p

Solo

mf f mf

han le Ge - ru - sa-lem-me in-gra - ta, Ge - ru - sa-lem-me in-

mf f p

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Musical score for measures 98-102. The vocal line (soprano) has lyrics: "gra - ta, che ras - so - mi - gli a te. Fie - ra co - si, ie -". The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics include *sf*, *p*, *a2*, *mf*, and *f*.

gra - ta, che ras - so - mi - gli a te. Fie - ra co - si, ie -

Musical score for measures 103-107. The piano accompaniment continues with a grand staff. Dynamics include *sf*, *mf*, and *f*.

Musical score for measures 103-107. The vocal line (soprano) has lyrics: "sel - ve, le sel - ve Ir - ca - ne, Ge - ru - sa - lem - me in -". The piano accompaniment includes a grand staff with treble and bass clefs. Dynamics include *p* and *pp*. A key signature change to F major is indicated by a box with 'F'.

sel - ve, le sel - ve Ir - ca - ne, Ge - ru - sa - lem - me in -

Musical score for measures 108-112. The piano accompaniment continues with a grand staff. Dynamics include *p*, *cresc.*, *f*, and *pp*. A large graphic of an open book is overlaid on the right side of the page.

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a 2

a 2

f p f p f p

p

gra-ta, Ge - ru - sa - lem - me in - gra - ta, che ras - so - mi - gli a te, che ras - so - mi

f p f p f p

f p f p f p

f p f p

f a 2

f p

f p

f p

f p

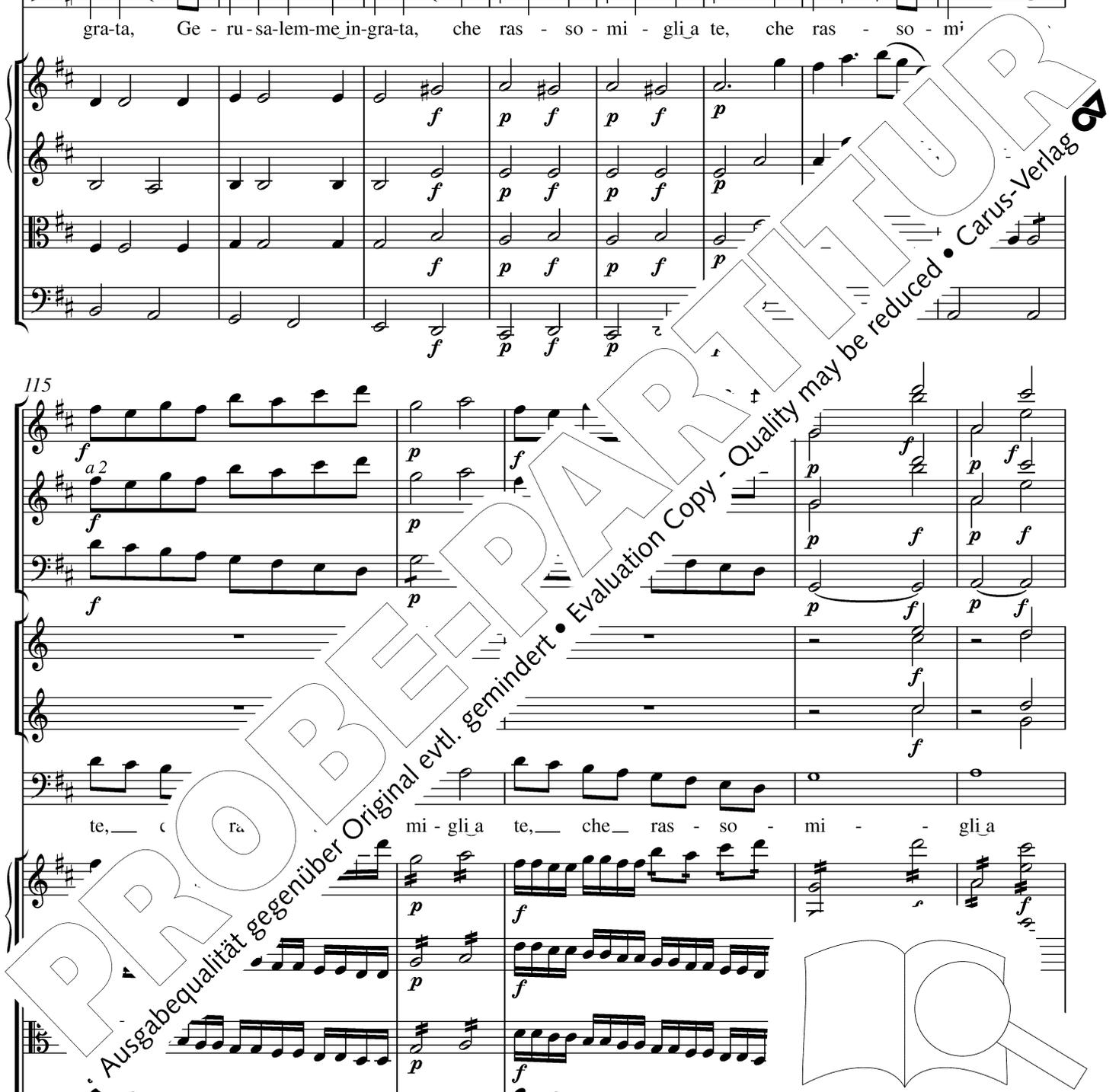
te, c ra mi - gli a te, che ras - so - mi - gli a

p f

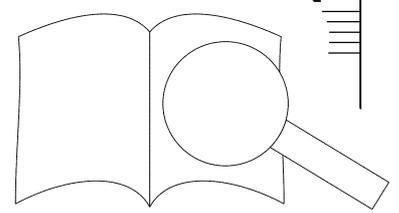
p f

f p

f p f



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120

Musical score for measures 120-122. The piano part consists of two staves with chords and single notes. The violin part consists of two staves with chords and single notes. The key signature has two sharps (F# and C#).

te.

Musical score for measures 123-125. The piano part features a dense texture of chords and single notes. The violin part features a dense texture of chords and single notes. The key signature has two sharps (F# and C#).

ff

ff

ff

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G

123

Solo

Musical score for measures 123-125. The piano part features a dense texture of chords and single notes. The violin part features a dense texture of chords and single notes. The key signature has two sharps (F# and C#).

mf

Musical score for measures 126-128. The piano part consists of two staves with chords and single notes. The violin part consists of two staves with chords and single notes. The key signature has two sharps (F# and C#).

Musical score for measures 129-131. The piano part features a dense texture of chords and single notes. The violin part features a dense texture of chords and single notes. The key signature has two sharps (F# and C#).

mf

mf

p

p

p

11. Recitativo (Pietro, Maddalena, Giovanni): O Barbari! O crudeli!

Soli

Pietro Maddalena

O Bar-ba-ri! O cru-de-li! Ah Pie-tro, è po-co a

Violino I

Violino II

Viola

Violoncello
Contrabbasso

4

Giovanni

pa-ra-gon del re-sto quan-to a-scol-ta-sti. O, se ve-du-to a-ve- re do-lo-ro-so

8

mon-te Al-tri gli svel-le le con-

11

giun - te al - le pia - ghe te - na - ci spo - glie; al - tri lo pre - me e

14

*) [più allegro]
 spin - ge e sul tron - co di - ste - so lo ri - du - ce a ca - der;

17

que - sti e' at - cro - ce e gl' in - cur - va - ti chio - di va can - gian - do ta -

*) Variante: siehe Kritischen Bericht

lor; que-gli le mem-bra tra-en-do a for-za al lun-go tron-co-a-

dat - ta chi stro-men - ti mi - ni - stra chi s'af-fol - la a m' i su -

dan-do pro-no -to e stol-to dell' in - fa - me su-dor gli ba-gna il vol-to.

9

ff

f

f

f

Giovanni

Co - me a vi - di

f

f

f

f

f

p

13

p

pe - ne

ne sì fie - re

non v'ar - ma - ste di

ful - mi - ni, o sfe - re, di

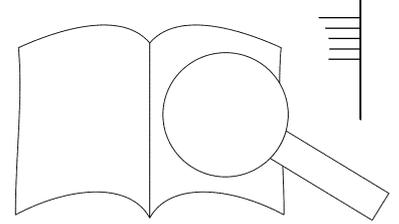
sf

sf

sf

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17

A

Musical notation for the first system, including piano (p) dynamics.

Corno I in Es / Mi^b

Cornet I part musical notation.

ful - mi - ni, o sfe - re, in di - fe - sa, in di - fe - sa del

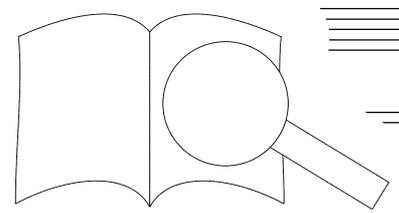
Piano accompaniment musical notation for the first system, including piano (p) dynamics.

20

Musical notation for the second system, including forte (f) dynamics.

vo di - fe -

Musical notation for the third system, including piano (pp) dynamics.



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Staff 1: Treble clef, key signature of two flats. Dynamics: *p*, *f*. Includes a second ending bracket labeled *a2*.

Corno I in Es / Mi^b

Corno II in C / Do

Staff 2: Treble clef, key signature of two flats. Lyrics: sa del vo - - - stro fat - tor!

Piano accompaniment: Grand staff (treble and bass clefs), key signature of two flats. Includes a large watermark: "PROBENPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag".

Staff 3: Treble clef, key signature of two flats. Dynamics: *mf*, *p*.

Staff 4: Treble clef, key signature of two flats. Dynamics: *mf*.

Staff 5: Treble clef, key signature of two flats. Lyrics: Co-me, - ste di ful-mi-ni, co-me in di -

Staff 6: Treble clef, key signature of two flats. Dynamics: *f*, *p*.

Staff 7: Bass clef, key signature of two flats. Dynamics: *mf*, *f*, *p*.

fe - sa del vo - stro fat - tor, in di - fe - - - - sa del vo-stro fat -

Corno I in Es / Mi^b

tor, - stro fat - tor!

cresc. fp ff

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Musical score for the first system, measures 38-41. It includes a piano accompaniment and a vocal line. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal line begins with a rest and then enters with a melodic phrase. Dynamics include *p*.

Musical score for the second system, measures 38-41. It includes a Corno II part in C/Do. The instrument has a rest for the first two measures and then plays a melodic line. Dynamics include *p*.

Vocal line for measures 38-41. The lyrics are: "Co - me a vi - sta di pe - ne sì fie - re, di pe - ne sì fie -".

Musical score for the third system, measures 38-41. It includes a grand piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *p*.

Musical score for the fourth system, measures 42-45. It includes a grand piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *fp*.

Musical score for the fifth system, measures 42-45. It includes a vocal line. The vocal line has a rest for the first two measures and then enters with a melodic phrase. Dynamics include *fp*.

Vocal line for measures 42-45. The lyrics are: "non mi - ni, o sfe - re, in di - fe - sa del vo - stro fat - tor!".

Musical score for the sixth system, measures 42-45. It includes a grand piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *fp* and *p*.

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fp p fp

Co - me a vi - sta di pe - ne sì fie - re non v'ar - ma - - - -

fp fp pp fp fp pp

- - ste in di - fe - sa del vo - - - stro fat - tor!

f

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54

mf *f*

mf

Co-me, o sfe-re, non v'ar - ma - ste_ di_ ful-mi - ni! Co-me!

mf *f* *mf* *f*

57 **Larghetto**

p *f*

f

v'in-ten-do: la men - te_ in-fi - ni - ta la grand' o - pra non

p *f*

fp p mf p

fp sf mf p mf p

p mf

mf

vol - le com - pi - ta che dell' uo - - - - mo com - pen - sa l'er - ror, dell' uo - mo com -

fp cresc. p mf

fp sf mf p

fp sf mf p

fp sf mf p

p cresc. f

sf f

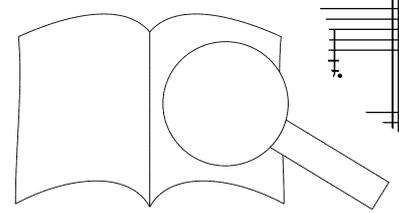
pen - sa l'er - ror.

p

p

p

sf f p



13. Recitativo (Pietro, Giovanni, Madd.): E la Madre frattanto

Soli

Pietro

E la Ma - dre frat - tan - to in mez-zo all' em-pie squa-dre, Gio-van-ni, che fa -

Violino I *mf*

Violino II *mf*

Viola *mf*

Violoncello Contrabbasso *mf*

4

Giovanni Maddalena

ce-a? Mi-se-ra Ma-dre! Fra i per-ver-si mi-ni-stri pe-ne-trar non po-te an - va-to in cro-ce

p

p sf

p

p

8

l'u - ni - ce me mem-bra il pe - so su le tra-fit - te ma - ni tut-to ag-gra

a tempo

var - si, im - pa - zi - en - te ac - cor - re di so - ste - ner - lo in at - to, il tron - co ab - brac - cia,

un poco lento

legato

pian - ge, lo ba - cia, e fra i do - len - ti ba - ci

del f del - la Ma - dre il pian - to.

fp *f*

fp *f*

fp *f*

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14. Aria (Maddalena) e Coro: Potea quel pianto

Un poco lento

Oboe I, II
f

Fagotto I, II
f dolce

Soprano solo

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Violoncello
Contrabbasso
f

a2

8

sf *p* *sf* *mf*

fp *fp* *mf*

Maddalena

Po - tea quel pian - to, do -

sf *p* *sf* *mf* *p* *sf*

sf *p* *sf* *p*

sf *p* *sf* *p*

fp *fp*

15

mf *f*

f

vea quel de - star pie - tà, nel cor più bar-ba-ro de - star pie -

mf *p* *mf* *f* *p*

mf *p* *mf* *f* *p*

mf *p* *f* *p*

mf *p* *f* *p*

Musical notation for measures 24-28. The vocal line (treble clef) has lyrics: "tà. Ah, quel pian-to, quel pian-to, quel san-gue do-vea nel". The piano accompaniment (treble and bass clefs) features chords in the vocal line and a rhythmic pattern in the piano line. Dynamics include *mf* and *sf*.

Vocal line for measures 24-28. Lyrics: "tà. Ah, quel pian-to, quel pian-to, quel san-gue do-vea nel".

Piano accompaniment for measures 24-28. Dynamics include *sf*, *p*, *mf*, and *mf*.

Musical notation for measures 29-33. The vocal line (treble clef) has lyrics: "cor, nel cor più". The piano accompaniment (treble and bass clefs) features chords in the vocal line and a rhythmic pattern in the piano line. Dynamics include *p*.

Vocal line for measures 29-33. Lyrics: "cor, nel cor più".

Piano accompaniment for measures 29-33. Dynamics include *mf*, *p*, and *mf*.

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B

mf sfz sfz sfz f

— de-star pie - tà. Po - tea nel cor più bar-ba-ro quel pian - to, quel san - gue de - star,

mf sfz p f

C

p

à, po - tea de - star pie - - -

fp p fp p fp p

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Allegretto

48

tà.

Pu-re a quei per - fi - di Ma - ri - a che lan - gue, Ma - ri - a che

57

lan - gue è nuo -

del - tà,

pu - re a quei per - fi - di

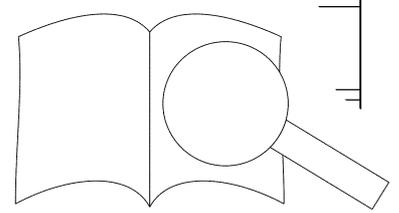
sf

sf

f

p

f



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D

— Ma-ria che lan-gue è nuo - vo sti - mo-lo, è nuo - vo sti - mo-lo tà,—

Soprano
Per - fi-di! —a.

Alto
Per - fi-di!

Tenore
Per - fi-di!

B
Per - fi-di!

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Piano accompaniment for measures 72-77. The score is in 3/4 time with a key signature of one flat (B-flat). It features a melody in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic. The melody includes a series of eighth-note runs in measures 72-74.

Vocal line for measure 72, starting with the lyrics "di cru-del - tà." The melody is in the soprano range.

Vocal line for measures 73-74. The lyrics are "Per - fi-di! è nuo - vo sti - - mo - lo di cru - de!".

Vocal line for measures 75-76. The lyrics are "Per - fi-di! è nuo - vo sti - - mo - l'el . di cru - del -".

Vocal line for measures 77-78. The lyrics are "Per - fi-di! è nuo - vo sti - - à, di cru - del -".

Vocal line for measures 79-80. The lyrics are "Per - fi-di! è nuo di cru - del - tà, di cru - del -".

Piano accompaniment for measures 72-80. The score is in 3/4 time with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic. The melody includes a series of eighth-note runs in measures 72-74. A large watermark "PROBE PART FÜR" is overlaid diagonally across the page. A magnifying glass icon is located in the bottom right corner of the piano part.

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Primo tempo

79

Musical score for piano introduction, measures 79-82. The score is in 3/4 time with a key signature of two flats. The upper staff (treble clef) features a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The lower staff (bass clef) features a bass line with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics are marked as *p* (piano) at the beginning of each measure, with subsequent measures marked *fp* (fortissimo piano), *mfp* (mezzo-fortissimo piano), and *mfp*.

Maddalena

Po - tea quel pian - to do -

tà.

tà.

tà.

tà.

tà.

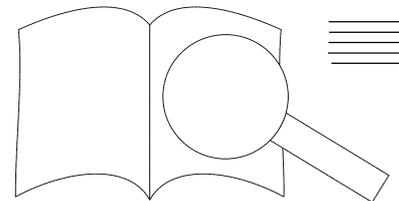
tà.

tà.

tà.

tà.

Musical score for piano accompaniment, measures 83-86. The score is in 3/4 time with a key signature of two flats. The upper staff (treble clef) features a melodic line with a half note G4, followed by quarter notes A4, Bb4, and C5. The lower staff (bass clef) features a bass line with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics are marked as *p* (piano) at the beginning of each measure, with subsequent measures marked *fp* (fortissimo piano), *mfp* (mezzo-fortissimo piano), and *mfp*.



Musical score for measures 83-88. The piano part consists of two staves (treble and bass clef). The vocal part is on a single staff. Dynamics include *mfp*, *mf*, *mf*, *sf*, and *p*. The key signature has two flats.

vea quel san-gue nel cor più bar-ba-ro, nel cor più bar-ba-ro de - star,

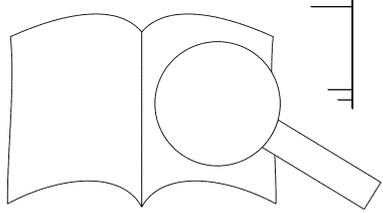
Musical score for measures 89-94. The piano part consists of four staves (treble, bass, and two inner staves). The vocal part is on a single staff. Dynamics include *sf*, *mfp*, *mf*, *mf*, *sf*, and *p*. The key signature has two flats.

Musical score for measures 90-91. The piano part consists of two staves (treble and bass clef). The vocal part is on a single staff. The key signature has two flats.

Musical score for measures 92-93. The piano part consists of two staves (treble and bass clef). The vocal part is on a single staff. The key signature has two flats.

Musical score for measures 94-98. The piano part consists of four staves (treble, bass, and two inner staves). The vocal part is on a single staff. Dynamics include *sf*. The key signature has two flats.

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po - tea_ de -

sf *cresc.* *p*

sf *cresc.* *p*

cresc. *p*

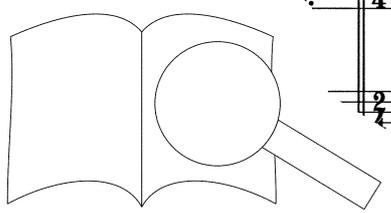
cresc. *p*

star _____ vea, do-vea quel pian - to de - star, de-star pie - tà.

sfz *f p*

sf

sfz *sf*



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106 Allegretto

mf

mf

Pu - re a quei per - fi - di Ma - ri - a che lan - gue, Ma - ri - a che lan - gue è

mf *p*

mf *p*

mf *p*

mf

112

sf *p* *sf* *p* *cresc.*

f *p* *f*

nuo - vo s del - tà, Ma - ri - a che lan - gue è

cresc. *f* *p*

f *p* *cresc.* *f*

f *p* *cresc.* *f*

f *p* *cresc.* *f* *p*

G

Musical notation for the first system, including piano and bass staves with dynamic markings like *p*, *f*, and *sf*.

nuo - - vo sti - mo-lo, è nuo - - vo sti - mo-lo di cru -

Per - fi-di! Per - fi-di!

Per - fi-di!

Per - fi-di!

Per - fi-di! Per - fi-di!

Piano accompaniment for the second system, including multiple staves with dynamic markings like *p*, *f*, and *sf*.

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di cru-del - tà.

Per - fi-di! Ma - ria che lan - gue
 Per - fi-di! Ma - ria che
 Per - fi-di! Ma - ria è nuo - vo
 Per - fi-di! M an - gue è nuo - vo

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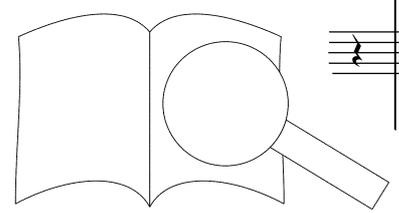
sti - - mo - lo di cru-del - tà, di cru-del - tà.

sti - - mo - lo di cru-del - tà, di cru-del - tà.

sti - - mo - lo di cru-del - tà, di cru-del

sti - - mo - lo di cru-de'

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15. Recitativo (Pietro, Giuseppe d'Arimatea, Giovanni): Come inventar potea

Soli

Pietro

Co - me in-ven - tar po - te - a pe - na mag-gior la

Cembalo

3

Giuseppe

cru - del - ta - de E-bre - a! Sì, l'in-ven-tò. Del mo - ri - bon - do fi

6

lan - gui - di sguar-di, dal tron-co a cui si strin-ge Ma-dre e svel-ta a

9

for - za. A for - za ge - me, si vol - ge, a - scol - ta la vo-ce di Ge-

12

a - gue in cro - ce e s'in - con - tran

sguar - di, o vo - ce. Che dis - se ma - i? Dall' em - pie tur - be op -

pres - si me vi - de e le - i. Fra i suoi tor - re 'i in

te - se pie - tà de' no - stri. E al - ter - 'ai ra l' u - no all'

al - tra ac - cen - na cor vo - ce e col ci - glio me prov -

di Ma - dre, e lei di fi -

16. Aria (Pietro): Tu nel duol felice sei

Cantabile

Oboe I, II *mf* *a 2* *sim.*

Fagotto I, II *mf*

Corno I, II in Es / Mi^b *mf*

Alto solo

Violino I *mf*

Violino II *mf*

Viola *mf* *sim.*

Violoncello Contrabbasso *mf*

5

f *p*

f *p*

Pietro

Tu nel

p *sf* *sf* *f* *p*

p *sf* *sf* *f* *p*

p *f* *p*

11

pp

pp a 2

duol fe-li - ce se - i che di fi - glio il no - me a - vra - i su le - lab - bra di - co

p *sim.* *sim.*

16

p

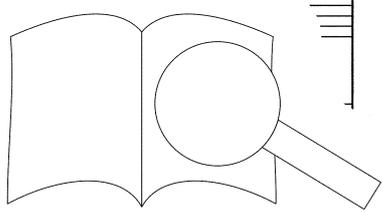
p

le - i Dio por - tò. Tu nel duol fe - li - ce -

rf *rf*

se-i che di - fi - glio il no - me a - vra - i, il no - - me a -

vra - i le - i che nel se - no un Dio por - tò, che nel



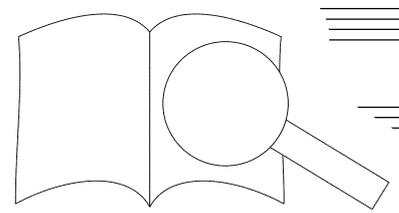
30

se - - - - no un Di - o - por - - - - tò,

35

Non in -

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vi-dio il tuo con-ten-to, il tuo con - ten - to, pian-go sol, che il fal - lo mi - o, lo co-

no - sco, le non me - ri - to, tan - to ben non me - ri -

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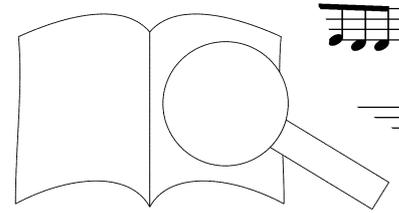
p *mf* *p* *sf* *sf* *sf* *sim.* *mf*

tò. Tu nel duol, tu nel duol fe-li - ce se - i, che di_

p *mf* *p* *mf* *p* *sf* *p* *mf* *p*

fi-glio su le lab-bra di co-le-i che nel se - no un Dio por -

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mf *mf* *fp* *p*

tò. Non in - vi - dio il tuo con - ten - to, non in - vi - dio il tuo con - ten - to, pian - go

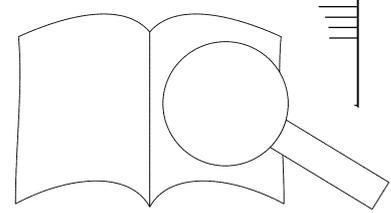
mf *mf* *fp* *mf* *mf* *fp* *mf* *mf* *fp* *p*

mf *p*

sol che il non me - ri - tò, tan - to ben - - non

p *mf* *p* *mf* *p* *mf* *p* *mf* *p*

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17. Recitativo (Giovanni): Dopo un pegno sì grande d'amore

Giovanni

Alto solo

Do-po un pe - gno sì gran-de d'a-mo-re e di pie - tà, pen - sa qual fos - se,

Cembalo

4

Pie - tro, la pe - na mi - a; ve - der l'a-ma - ra be - van - da of -

7

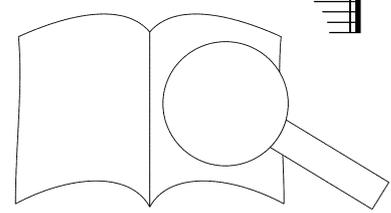
se - te, u - die - lo nell' e - stre - me a - gi to è com - pi - to!

10

es-cla-ma-re al-ta-me' pet - to in-cli - nan - do la fron - te ve - der lo in

13

ia er-ver - se squa-dre e - sa-lar la grand' al - ma in ma



18. Duetto (Pietro, Maddalena): Vi sento, o Dio

Andante con moto

Oboe I, II

Fagotto I, II

Corno I, II
in D / Re

Soprano solo

Tenore solo

Violino I

Violino II

Violoncello
Contrabbasso

The musical score is for the duet 'Vi sento, o Dio' from the opera 'Pietro, Maddalena'. It is in the key of D major and 4/4 time, with a tempo marking of 'Andante con moto'. The score includes parts for Oboe I, II; Bassoon I, II; Horns I, II in D/Re; Violin I; Violin II; and Cello/Double Bass. The vocal parts for Soprano and Tenor solo are present but contain no notes. The instrumental parts feature dynamic markings such as *p*, *rf*, *f p*, and *div.*. The score is overlaid with a large diagonal watermark that reads 'PROBEE-PARTITUR' and 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'. A magnifying glass icon is positioned over the bottom right section of the score.

7

f *p* *a 2*

8

Pietro

Vi sen-to, o Dio, vi sen-to rim-pro -

14

no - si sa - to, pas - sa - to er - ror, del mio pas -

Piano accompaniment for measures 20-25, featuring a steady bass line and a treble line with rhythmic patterns.

Empty vocal staff for the beginning of the vocal line.

Maddalena

Vocal line for measures 20-25, starting with a rest followed by the lyrics.

V'a scol-to, o Dio, v'a-scol-to ri-mor - si tor - men-to - si

Piano accompaniment for measures 20-25, showing the right hand's melodic and harmonic support.

sa - to, pas - sa - to er - ror.

Piano accompaniment for measures 26-31, featuring a more active and rhythmic texture with frequent *sf* (sforzando) markings.

Piano accompaniment for measures 26-31, showing the bass line and harmonic structure.

Empty vocal staff for the beginning of the second vocal line.

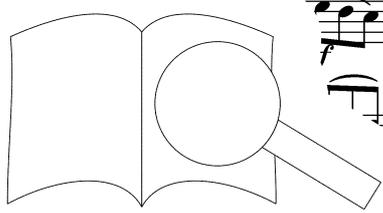
Vocal line for measures 26-31, starting with the lyrics.

tut - ti d'in - no al cor, tut - ti d'in-tor - no d'in-

Piano accompaniment for measures 26-31, showing the right hand's melodic and harmonic support.

Piano accompaniment for measures 26-31, featuring a more active and rhythmic texture with frequent *sf* (sforzando) markings.

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tor - no al cor. Fu de' miei fal - li il
 Fu la mia col - pa a - tro - ce,

pe - so, de' miei fr
 a ri - dus-se in cro-ce, of - fe - so mio Si -
 che ti - ri - dus-se in cro-ce, of - fe - so mio Si -
 con le parti

mf p p cresc. f p cresc. f

mf p p f p

gnor, of-fe-so_ mio Si - gnor.

Fu de' miei fal - li il

gnor, of-fe-so_ mio Si - gnor.

Fu la mia col - pa a - tro - ce,

mf p p cresc. f p cresc.

mf p p cresc. f p cresc.

mf p p cresc. f

ff p a 2 p

ff

pe - so, de'

so, che ti ri - dus - se in cro-ce, of - fe - so

a a - tro-ce, che ti ri - dus - se in cro-ce, of - fe -

p con le parti

ff p p p



61

mf *p* *f* *mf* *rf* *f* *p* *sf*

f

mio Si - gnor, of - fe - so_ mio Si - gnor, of - fe - so mio Si - gnor, of - fe - so

8 - so mio Si - gnor, of - fe - so_ mio Si - gnor, of - fe - - - so mio Si - gnor, of - fe - - - so

mf *p* *f* *p* *f* *p*

mf *p* *f* *mf* *p* *rf*

mf *p* *mf* *rf*

mf *p* *f* *p*

69

f *f*

p *f*

f

mio Si - gnor.

mio Si - g

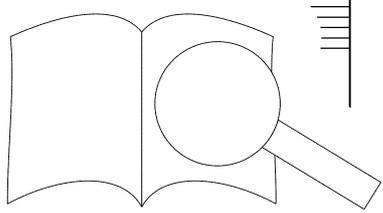
f *f*

f

f

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Musical notation for measures 76-81, including piano (*p*) dynamics.

Empty musical staff.

V'a scol-to, o Dio, v'a-scol-to ri-

Vi sen-to, o Dio, vi sen-to rim-pro - ve-ri pe - no - si

Piano accompaniment for measures 76-81, featuring *sf* and *p* dynamics.

E

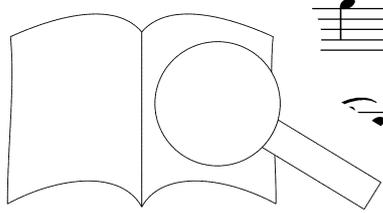
Musical notation for measures 82-87, including *sf* and *p* dynamics.

Empty musical staff.

mor - si tor - r v'a - scol - to d'in - tor - no d'in -

del mio pas - sa - - - - - to er -

Piano accompaniment for measures 82-87, featuring *sf* and *p* dynamics.



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fp f p sf sf a2 p cresc. cresc.

mio Si - gnor, of - fe - - - - - so mio Si - gnor.

mio Si - gnor, of - fe - - - - - so mio Si - gnor. Fu la mia

mf p f p sf sf cresc. cresc.

mf a2

il pe - so che - ti ri - dus - se, ri - dus - se in cro - ce, of -

col che ti ri - dus - se in cro - ce, ri - dus - se in cro - ce,

mf f p mf f f mf f

a 2

p

p

fe - so mio Si-gnor, of - fe - so mi-o Si-gnor, che ti ri-dus - se in cro-ce, of -

of - fe - so mio Si-gnor, of - fe - so mi-o Si-gnor, che ti ri - dus - se in cr of-

p

p

p

mf

f

fe - so mio si - gnor, of - fe - so mio Si - -

fe - so mi-o Si - gnor, of - fe - so mio Si - -

mf

f

mf

mf

mf

f

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Adagio

132

Musical score for measures 132-138. It includes piano accompaniment in the upper and lower staves, and two vocal lines. Dynamics include *f*, *p*, and *a2*. The key signature has two sharps (F# and C#).

gnor.

A tan-ti tuoi mar-ti-ri ogn'

gnor.

A tan-ti tuoi mar-ti-ri ogn'

Musical score for measures 139-145. It includes piano accompaniment in the upper and lower staves, and two vocal lines. Dynamics include *f* and *p*. The key signature has two sharps (F# and C#).

139

Musical score for measures 139-142, featuring piano accompaniment in the upper and lower staves. Dynamics include *p* and *f*. The key signature has two sharps (F# and C#).

f p

a-stro si sco

sco-lo-ra

e non m'uc-ci-di an-

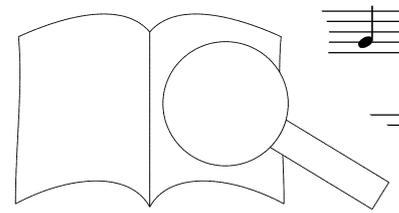
a-str

a-stro si sco-lo-ra

e sof-fri ch'io re-spi-ri

Musical score for measures 143-148. It includes piano accompaniment in the upper and lower staves, and two vocal lines. Dynamics include *f* and *p*. The key signature has two sharps (F# and C#).

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Adagio

co-ra, de - bo-le, de - bo-le_ mio do - lor, a tan - ti tuoi mar - ti - ri ogn'
 de - bo-le, de - bo-le_ mio do - lor, a tan - ti tuoi mar - ti - ri

Primo tempo

a - - stro e
 sco - - lo-ra, e sof - fri ch'io re - spi - ri

19. Coro: Di qual sangue, o mortale

Larghetto con moto

Oboe I, II

Fagotto I, II

Corno I, II
in A / La

Tromba I, II
in D / Re

Timpani
in d-A / Re-La

Soprano

Alto

Tenore

Basso

Violino I

Violin

Violoncello
Contrabbasso

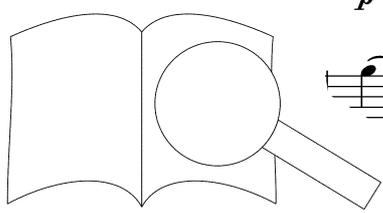
Di qual san-gue, o mor-ta - le - gi

Di qual san-gue, o mor-ta - d'uo - po

Di qual san-gue, o le og-gi fa d'uo - po quel-la

D: - le og-gi fa d'uo - - po quel-la mac -

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p *p* *sf* *p* *f* *p* *f*

p *f* *p*

fon - te in te, in te de - ri - va, O mor -

fon - te in te, in te de - ri - va, O mor -

- te in te, in te de - ri - va mor - ta - le! O mor -

na - to fon - te in te o mor - ta - le! O mor -

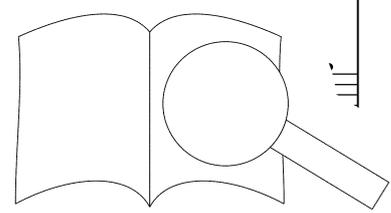
f *p* *f*

p *f*

p *f*

p *sf* *f* *f*

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Solo Maddalena

ta - le! Ma gra - to, e non su - per - ' ti ren - da il

ta - le! So' non su - per - bo.

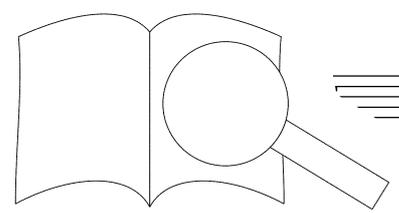
Solo Pietro

ta - le! Ma gra ti ren - da il

Solo Giuseppe

ta - le! Ma gra - to, e non su - per - bo.

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B

p *f* *a 2* *f*

f *mf*

Tutti
be - ne - fi - cio. E - gua - le a que - sto l'ob - li - go è in te, sì, sì,

Tutti
E - gua - le a que - sto l'ob - li - go è, sì,

Tutti
be - ne - fi - cio. E - gua - le a que - sto, sì, sì,

Tutti
E - gua - le a que - sto, sì, sì,

p

f

f

f

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47

ma gra - to e non su - per - ti be - ne - fi -
 ma gra - to e - ti ren - da jil be - ne - fi -
 ma gra - to Jo ti ren - da jil be - ne - fi -
 ma gra on su - per - bo ti ren - da jil be - ne - fi -

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55

p *f* *tr* *p*

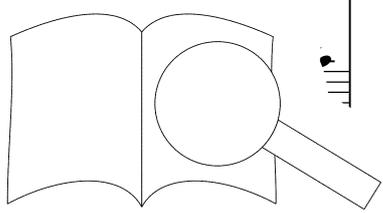
f

f *p*

cio ma gra - to e non su - n - da il be - ne -
 cio ma gra - to no, ti ren - da il be - ne -
 cio ma gra - to per - bo ti ren - da il be - ne -
 cio ma e non su - per - bo ti ren - da il be - ne -

f *tr* *p* *f* *tr* *p*

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63

mf *f* *mf* *f*

C tr

a 2

mf *f* *mf* *f*

mf *f* *mf* *f*

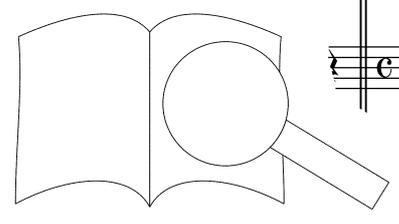
fi - - - - - cio.

mf *f* *mf* *f*

tr

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Piano introduction for measures 70-74. The score is in G major and common time. The right hand features a melodic line with a dynamic of *f* (forte) in measure 70, transitioning to *p* (piano) in measure 74. The left hand provides a rhythmic accompaniment.

Piano accompaniment for measures 75-79. The right hand has rests in measures 75-78, followed by a melodic phrase in measure 79. The left hand continues with a steady accompaniment.

Piano accompaniment for measures 80-84. The right hand has rests in measures 80-83, followed by a melodic phrase in measure 84. The left hand continues with a steady accompaniment.

Vocal line for measures 80-84. The lyrics are: "Quan-t'è piu gran - de il do-no chi n'a - bu - sa è . . . sa - ci e". The dynamic is *f* (forte).

Vocal line for measures 85-89. The lyrics are: "quan-t'è più gran - de il do-no chi n'a - . . . e". The dynamic is *f* (forte).

Vocal line for measures 90-94. The lyrics are: "quan-t'è più gran - de il c . . . più re - o . . . e". The dynamic is *f* (forte).

Vocal line for measures 95-99. The lyrics are: "quan-t'è più . . . bu - sa è più re - o . . . e". The dynamic is *f* (forte).

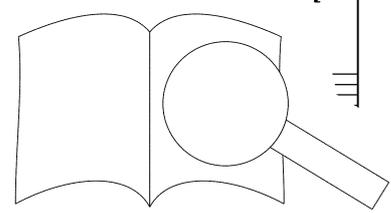
Piano accompaniment for measures 100-104. The right hand has rests in measures 100-103, followed by a melodic phrase in measure 104. The left hand continues with a steady accompaniment.

Piano accompaniment for measures 105-109. The right hand has rests in measures 105-108, followed by a melodic phrase in measure 109. The left hand continues with a steady accompaniment.

Piano accompaniment for measures 110-114. The right hand has rests in measures 110-113, followed by a melodic phrase in measure 114. The left hand continues with a steady accompaniment.

Piano accompaniment for measures 115-119. The right hand has rests in measures 115-118, followed by a melodic phrase in measure 119. The left hand continues with a steady accompaniment.

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musical notation for piano accompaniment, measures 1-4. Dynamics: *cresc.*, *ff*, *p*, *f*.

musical notation for piano accompaniment, measures 5-8. Dynamics: *f*, *p*, *f*.

musical notation for piano accompaniment, measures 9-12. Dynamics: *p*, *ff*, *p*.

musical notation for vocal line 1, measures 1-4. Dynamics: *cresc.*, *p*. Lyrics: tre - - - - ma, .re - - -

musical notation for vocal line 2, measures 1-4. Dynamics: *cresc.*. Lyrics: tre - - - - ma, sa-ci e tre - - -

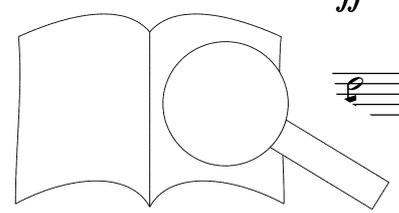
musical notation for vocal line 3, measures 1-4. Dynamics: *cresc.*. Lyrics: tre - - - - r pen - sa-ci e tre - - -

musical notation for vocal line 4, measures 1-4. Dynamics: *cresc.*. Lyrics: tre - - - - n - sa-ci e tre - ma, e tre - - -

musical notation for piano accompaniment, measures 5-8. Dynamics: *cresc.*, *p*, *ff*.

musical notation for piano accompaniment, measures 9-12. Dynamics: *ff*, *p*, *ff*.

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Allegro giusto

80

First system of piano accompaniment. Treble clef, bass clef. Dynamics: *p* (piano) and *f* (forte). The right hand features a melodic line with a trill-like passage.

Second system of piano accompaniment. Treble clef, bass clef. Dynamics: *p* and *f*. Includes the marking *a 2* (second ending).

Third system of piano accompaniment. Bass clef. Dynamics: *f*.

Fourth system of piano accompaniment. Treble clef. Dynamics: *f*.

Fifth system of piano accompaniment. Treble clef. Dynamics: *f*.

Sixth system of piano accompaniment. Treble clef. Dynamics: *f*.

Seventh system of piano accompaniment. Bass clef. Dynamics: *f*.

Eighth system of piano accompaniment. Treble clef. Dynamics: *p* and *f*.

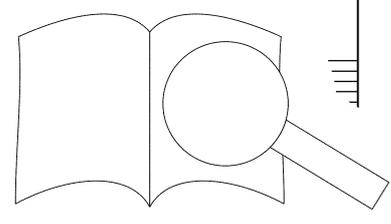
Ninth system of piano accompaniment. Treble clef. Dynamics: *f*.

Tenth system of piano accompaniment. Treble clef. Dynamics: *f*.

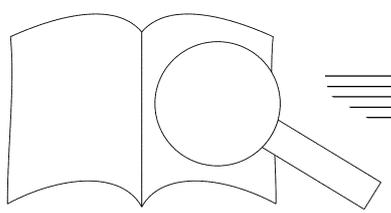
Eleventh system of piano accompaniment. Bass clef. Dynamics: *p*.

ma.
ma. Del Re-d tor pio por-ta sa -
ma.
ma.

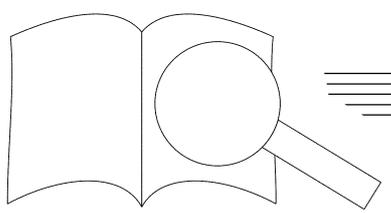
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pio, del Re-der

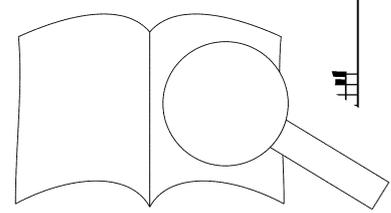
- te all' em - - - - - a.

por-ta sa - lu - - te al mor - - te, e mor - te all' -

pio, e mor-te all' em - - - - - pio,

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Musical notation for the first system, featuring a treble staff with a melodic line and a bass staff with a simple accompaniment.

Musical notation for the second system, continuing the melodic and accompanimental lines.

Musical notation for the third system, showing further development of the musical themes.

Musical notation for the fourth system with lyrics: - pio por-ta sa-lu - - te al iu, e

Musical notation for the fifth system with lyrics: - - - pio, e mor-te all' em - - -

Musical notation for the sixth system with lyrics: em - - - pio, e mor-te al'

Musical notation for the seventh system, including a bass staff with a simple accompaniment.

Musical notation for the eighth system, featuring a treble staff with a melodic line and a bass staff with a simple accompaniment.

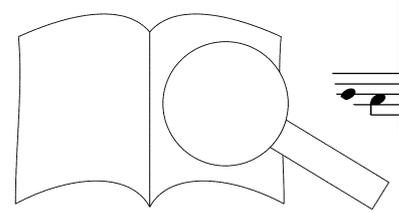
Musical notation for the ninth system, including a treble staff with a melodic line and a bass staff with a simple accompaniment.

Musical notation for the tenth system, including a treble staff with a melodic line and a bass staff with a simple accompaniment.

Musical notation for the eleventh system, including a treble staff with a melodic line and a bass staff with a simple accompaniment.

Musical notation for the twelfth system, including a treble staff with a melodic line and a bass staff with a simple accompaniment.

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mor - - - - - te all' em -

pio, e mor - - - - - all'

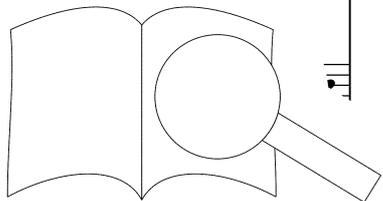
mor - - - - -

del - - - - - em - - - - - pio

+Cb

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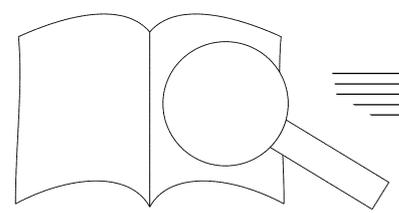
E

pio, por-ta sa - lu - - te al giu - - sto, mor - te all'

scem - - - -

te, e mor-te all' em - - - -

por-ta sa - lu - - sto,



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em - - - - -

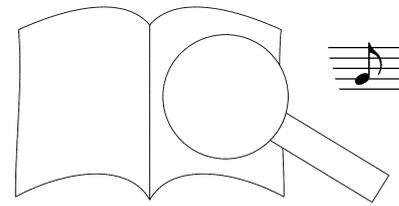
del Re - den - tor lo scem - - - - - pio,

del Re - den - tor lo

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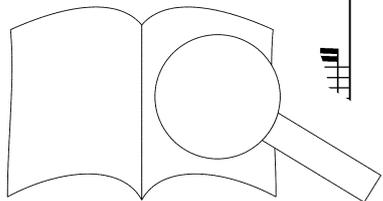
e mor - te, e mor - te all' - pio,

- - - pio, del Re-den -

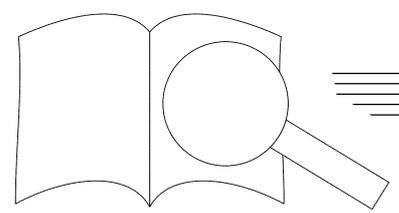
sto, del Re-den - tor le - - - -

sto e mor-te all' em-pic del Re-den - tor lo scem -

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- - - - - pio por-ta s² pe te al giu -

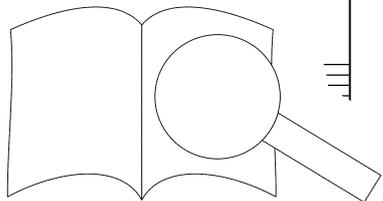
- - - - - pio por-ta sa-lu - - - - - ta sa-lu - te al giu -

- - - - - su - sto, por-ta sa-lu - te al giu -

- - - - - ta - - - - - te al giu - sto, sa - lu - te al giu -

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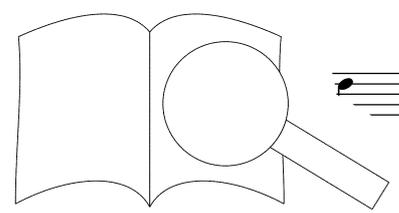
sto, e mor-te all' em - - pio, e

sto, e mor-te all' em - pio, e mor-te all' em

sto, e mor-te all' em - pio, e m mor-te all' em - - -

sto, e mor-te all' em - - -

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Maestoso

145

p fp

fp p

p fp

pio, all' em - pio. Pen - sa - ci, pen - sa - ci e tre - ma.

pio, all' em - pio. Pen - sa - ci, pen - sa - ci tre

pio, all' em - pio. Pen - sa - ci, - - ma!

pio, all' em - pio. I d - - - tre - - - ma!

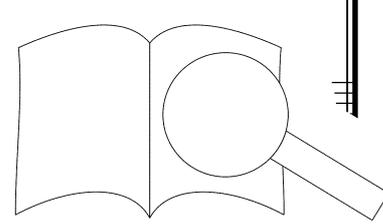
p fp

p fp

p fp

Fine della prima parte

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Parte Seconda

20. Recitativo (Pietro, Giuseppe d' Arimatea, Maddalena, Giovanni): Ed insepolto ancora

Andante

Tenore solo

Cembalo

Tutti li Bassi e li Fagotti

5 Pietro

Ed in - se - pol - to an - co - ra è l'e - stin - to Sig - no

Bassi Soli

mi - a già lo rac - chiu - de un mar - mo. A lui

dun - que si lo - ri al - men la pre - zi - o - sa spo - glia.

Il sol già ca - de, il nuo - vo gior - no ri -

13

Giovanni

po - so. A noi con - vie - ne ces - sar d'og - ni o - pra. E for - se in -

15

Pietro

Giovanni

u - ti - le sa - reb - be il no - stro ze - lo. Per - ché? Già di cu - sto - di cin - to il mar - a -

18

rà. Te - mon gli E - bre - i che'l se - pol a noi s'in -

20

vo - li, e la di l' - sor - ger s'av - ve - ri. Em - pi! Sa -

23

ra - ci i det - ti suo - i per vo - stro dan -

21. Aria (Giovanni): Ritornerà fra voi

Allegretto

Oboe I, II

Fagotto I, II

Corno I, II
in B / Si^b (basso)

Tromba I, II
in D / Re

Timpani

Alto solo

Violino I

Violino II

Viola

Violoncello
Contrabbasso

7

Cor I/II

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p *mf* *p*

p

Giovanni

Ri - tor - ne - rà fra vo - i non fra le - pal - - me ac -

mf *p* *mf* *p* *mf* *mf* *p* *mf*

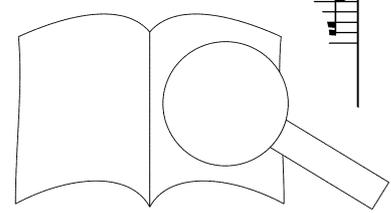
p

p

col - a - su - e - to in vol - - to al - plau - - so -

tr *p* *tr*

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27

A

f *a2*

po - - po - lar, ma di fla - gel - li ar - ma - - - to,

32

p

co - me ... dal tem - pio pro - fa -

Musical notation for measures 35-37, featuring piano and forte dynamics.

Musical notation for measure 38, featuring a forte dynamic.

Vocal line with lyrics: na - to l'ol - trag - - gio ven - - di - -

Piano accompaniment for measures 35-37, featuring complex rhythmic patterns and dynamics like *fp*.

Musical notation for measures 38-40, including piano and forte dynamics.

Musical notation for measures 41-42, including piano and forte dynamics.

Vocal line with lyrics: car,

Piano accompaniment for measures 43-44, including piano and forte dynamics.

Piano accompaniment for measures 45-46, including piano and forte dynamics.

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l'ol - trag - gio ven - di -

car, ma di fla - gel - - li ar - ma - to,

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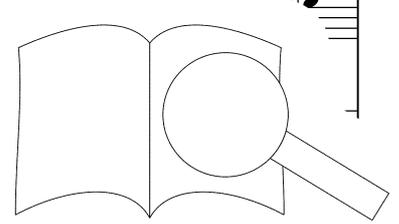
51

co - me il ve - de - - ste po - i, co - me il ve - de - ste

54

po - i del tem-pio pro-fa - na - to l'ol - trag - - gio ven - di -

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61

B

p *f* *f*

p *tr* *f*

car, l'ol-trag-gio ven-di-car.

fp *f stacc.* *f stacc.* *fp* *f*

67

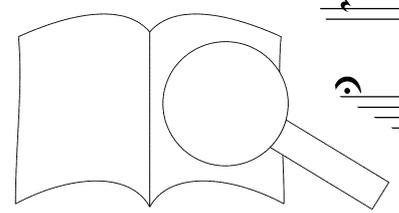
mf *mf*

or-ne-rà fra vo-i, ri-tor-ne-rà fra vo-i

p *mf* *p* *mf* *p* *mf*

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p

a 2

p

non fra le pal - me ac - col - - to, non man - su - e - - to in

p

p

p

p

mf

Solo

p

Solo

p

vol - so po - - po - lar, al - plau-so po-po - lar,

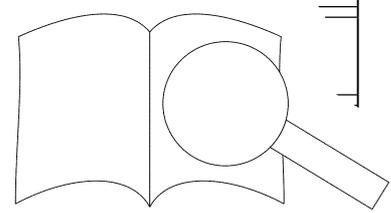
f *p* *f* *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

mf

mf

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87

C

a 2

ff

ff

p

p

p

ff

ff

ff

92

p

ma

ma - to,

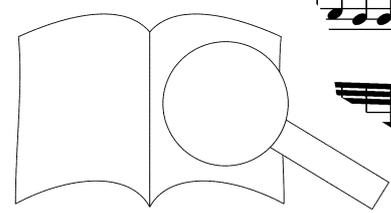
ma - di - fla - gel - li - ar -

p

ff

p

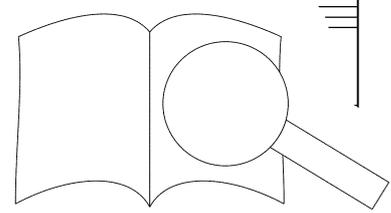
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ma - to, co - me il ve - de - ste po - i del

tem - pio pro

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Musical notation for measures 104-107. The vocal line starts with a whole rest in measure 104, followed by a half note in measure 105, and rests in measures 106 and 107. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical notation for measures 108-111. The vocal line begins in measure 108 with a half note, followed by quarter notes in measures 109 and 110, and a half note in measure 111. The piano accompaniment continues with the established rhythmic pattern.

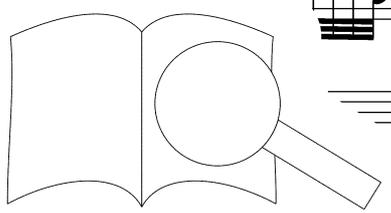
Musical notation for measures 112-117. The vocal line has rests in measures 112 and 113, followed by quarter notes in measures 114 and 115, and a half note in measure 116. The piano accompaniment features dynamic markings of *ff* and *p*.

Musical notation for measures 118-121. This section shows the piano accompaniment with dynamic markings of *f* and *ff*. The vocal line is not present in these measures.

Musical notation for measures 122-125. The vocal line has rests in measures 122 and 123, followed by quarter notes in measures 124 and 125. The piano accompaniment continues with dynamic markings of *p* and *ff*.

Musical notation for measures 126-131. The vocal line has rests in measures 126 and 127, followed by quarter notes in measures 128 and 129, and a half note in measure 130. The piano accompaniment features dynamic markings of *p* and *f*.

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112
p
ff
p *f* *p*

ma di fla - gel - - li ar - ma - to, co-me il ve-de - ste po - i del

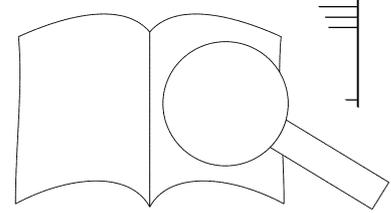
p *f*
p *f*
p *f*
p *f*

mf *f* *p*
mf *p*

tem-pio pro-fr - - na-to l'ol - trag - - gio ven - di - car, l'ol - trag - gio

f *p*
f *p*
f *p*
f *p*

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Score for measures 124-130. Includes parts for strings, woodwinds (Cor, Tr), and percussion (Timp). Dynamics include *cresc.*, *f*, and *ff*.

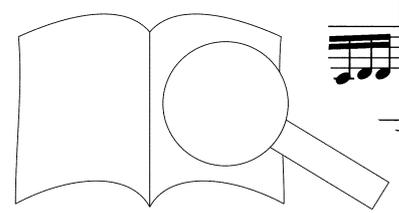
ven - di - car,

ven-di - car

Piano accompaniment for measures 124-130. Dynamics include *fp*, *cresc.*, and *ff*.

Score for measures 131-137. Includes parts for strings and piano accompaniment. Dynamics include *fp*, *cresc.*, and *ff*.

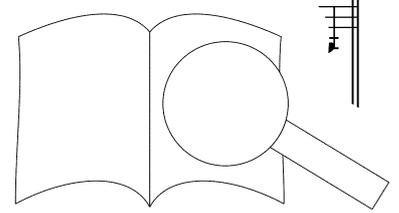
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Musical score for measures 135-137. The score includes a vocal line with lyrics, a piano accompaniment, and a guitar part. The guitar part features a tremolo effect indicated by an '8' in a circle.

Musical score for measures 138-141. The score includes a vocal line with lyrics, a piano accompaniment, and a guitar part.

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attacca

22. Recitativo (Giuseppe d' Arimatea): Qual terribil vendetta

Allegro

Oboe I, II

Fagotto I, II

Corno I, II
in B / Si^b (basso)

Tromba I, II
in D / Re

Timpani
in d-A / Re-La

Basso solo

Violino I

Violino II

Viola

Violoncello
Contrabbasso

Giuseppe
Qual ter - ri - bil ven-det-ta so-vra-sta a te, Ge-ru-sa-lem-rr

Il di - vi - no pre-sa-gio fal-lir non

9

Musical notation for measures 9-11. The vocal line starts with a whole note rest in measure 9, followed by a half note in measure 10, and a quarter note in measure 11. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

può,

già di ve-der mi sem-bra le tue mu - ra di -

Piano accompaniment for measures 9-11. The right hand has a melodic line with dynamic markings *f* and *p*. The left hand has a bass line with dynamic markings *f* and *p*.

12

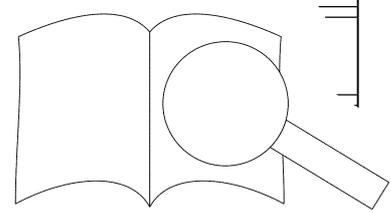
Musical notation for measures 12-14. The vocal line has whole note rests in measures 12 and 13, followed by a half note in measure 14. The piano accompaniment continues with a rhythmic pattern of eighth notes.

strut-te;

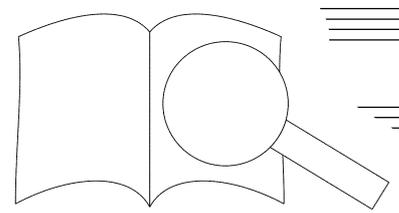
„, le tor - ri, in - ce - ne - ri - to il tem-pio, di -

Piano accompaniment for measures 12-14. The right hand has a melodic line with dynamic markings *f* and *fp*. The left hand has a bass line with dynamic markings *f* and *fp*.

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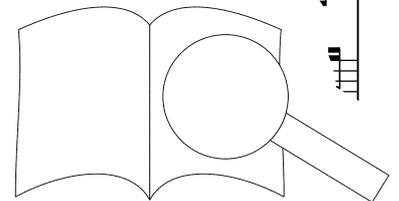
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Presto

gior-no de' se-co-li il su - dor. Fa - rà la te - ma gli a-mi-ci ab-ban-do -

nar, bra-mar la mor-te

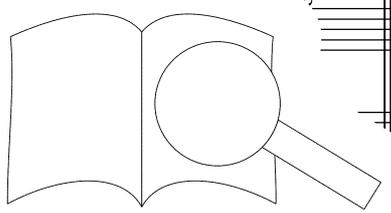


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*) Variante: siehe Kritischen Bericht

e l'ò - sti - na - - ta fa - me, per - su - a - den - do

i fa - rà ci - bo al - le ma - dri i fi - gli stes - si.



23. Aria (Giuseppe d' Arimatea): All' idea de' tuoi perigli

Allegro maestoso

Oboe I, II

Fagotto I, II

Corno I, II
in G / Sol

Tromba I, II
in B / Si^b

Timpani
in d-G / Re-Sol

Basso solo

Violino I

Violino II

Viola

Violoncello
Contrabbasso



5



9

mf

p

mf

pp

Giuseppe

All' i - dea de' tuoi pe - ri - gli all' or - ror de' ma - li im - men - 'ag-

mf

p

mf

mf

p

mf

fp

14

ff

ff

ghia si le tue col - pe a de - te - star.

cresc.

cresc.

cresc.

cresc.

ff

Musical score for measures 18-21. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf*, *p*, and *cresc.*. The vocal part is a single line with lyrics.

Ma te stes - sa al - la ru - i - na, for - sen - na - ta, in - cal -

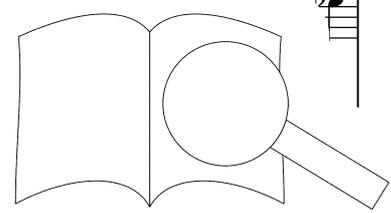
Musical score for measures 22-25. The piano part continues with similar dynamics and includes a *cresc.* marking. The vocal part continues with lyrics.

Musical score for measures 26-29. The piano part features a more complex texture with *f* and *fp* dynamics. The vocal part continues with lyrics.

pre - mi, non te - mi, che ve - de - - sti lam - peg - giar, ma te

Musical score for measures 30-33. The piano part features a dense texture with *f* and *fp* dynamics. The vocal part continues with lyrics.

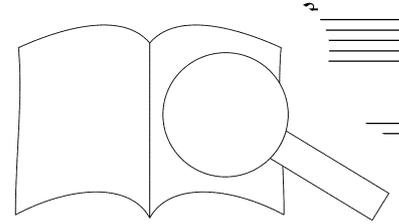
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stes - sa al - la ru - i - na, for - sen - na - ta, in - cal - zi e pre - mi, e quel ful - mi - ne non te - mi che ve -

de - - - - - giar, che ve - de - - - - sti lam - - - - peg -

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38

Musical score for measures 38-40. The piano part (top system) consists of a treble and bass staff with eighth-note patterns. The violin part (middle system) has a treble staff with eighth-note patterns and a bass staff with whole notes. The key signature has two flats.

gitar.

Musical score for measures 41-43. The guitar part (top system) features a treble staff with sixteenth-note runs and a bass staff with chords. The piano part (middle system) has a treble staff with chords and a bass staff with chords. The key signature has two flats.

41

Musical score for measures 44-46. The piano part (top system) has a treble staff with eighth-note patterns and a bass staff with chords. The violin part (middle system) has a treble staff with eighth-note patterns and a bass staff with whole notes. The key signature has two flats.

All' i-

Musical score for measures 47-50. The piano part (top system) has a treble staff with chords and a bass staff with chords. The guitar part (middle system) has a treble staff with sixteenth-note runs and a bass staff with chords. The key signature has two flats.

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pen - si le tue col - pe a de-te-star, a de-te - star. Ma te stes - sa al-la__

i - nē zi e pre - mi, e quel ful - mi-ne non te - mi, che ve-

64

Musical score for measures 64-67. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *f* and *ff*. The piano part features a prominent bass line with a 7/8 time signature.

de - sti lam - peg - giar, non te - - mi quel ful - mi - ne, che ve -

Musical score for measures 68-71. The vocal line continues in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *f* and *ff*. The piano part features a prominent bass line with a 7/8 time signature.

68

Musical score for measures 72-75. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *p*. The piano part features a prominent bass line with a 7/8 time signature.

de - sti lam - peg - giar; ma te

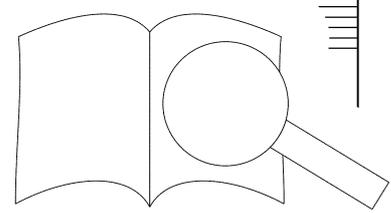
Musical score for measures 76-79. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *p*. The piano part features a prominent bass line with a 7/8 time signature.

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ma te stes - sa al-la ru - i - na, for-sen-na - ta in-ca - zi e pre-mi, e quel ful - mi-ne non

te - mi, - - sti lam - peg - giar, che ve - de - - - sti

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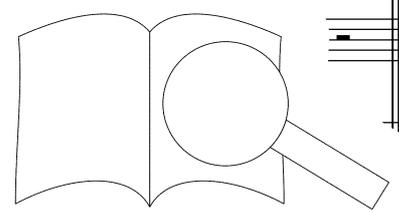


a2
ff

lam - - - peg - giar.

ff
8

ff



24. Recitativo (Pietro): Le minacce non teme

Pietro

Tenore solo

Le mi-nac-ce non te-me il po-po-lo in-fe - del, per-ché di Di-o l'u-ni-ge-ni-ta pro-le non co-

Violino I *p*

Violino II *p*

Viola *p*

Violoncello Contrabbasso *p*

5

no-sce in Ge-sù. Stu-pi-do! e pu-re in Be - ta - nia l'ir re a tom-ba

Allegretto

f *fp* *fp*

f *fp* *fp*

f *fp* *fp*

f *fp* *fp*

9

Laz-za-ro ri-ch' vi-de un suo cen-no su le men-se di Ca-na il can-gia - to li -

p *f*

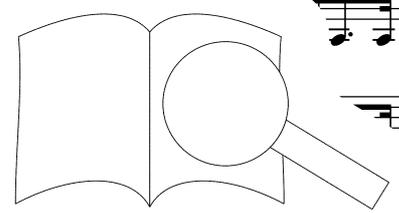
p *f*

quor, con pic-ciol e - sca vi - de sa-

ziar la nu-me-ro - sa fa - me del - le tur - be di - giu - ne.

Adagio ai par - li di Ti - be - ria - de il ma - re sta - bi - le ai pas - si suo - i,

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Musical score for measures 23-25. The vocal line (treble clef) begins with a rest, followed by the lyrics "par - li di lu - i, chi". The piano accompaniment (grand staff) starts with a piano (*p*) dynamic. The piano part consists of a flowing eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand.

Musical score for measures 26-28. The vocal line (treble clef) has the lyrics "li - be - ra a - gli ac - cen - ti sciol - se per lui la lin - gua non u - c". The piano accompaniment (grand staff) continues with a piano (*p*) dynamic. The piano part features a more active right hand with sixteenth-note patterns and a steady left hand.

Musical score for measures 29-31. The vocal line (treble clef) has the lyrics "«lia i - ne - sper - te al - la lu - ce;". The piano accompaniment (grand staff) continues with a piano (*p*) dynamic. The piano part has a more complex texture with sixteenth-note runs in the right hand. A large watermark "PROBE-PARTITUR" is overlaid diagonally across the page.

8 e se non ba - sta la se - rie de' por - ten - ti a con -

8 vin - cer - vi an - co - ra, a - ni - me stol - te, è la man - can - za in vo - cia a' fra

8 l'om - bre de' non dir - vi cie - che, em - pie vi fa - te.

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25. Aria (Pietro): Se la pupilla inferma

Allegro maestoso

Oboe I, II
Fagotto I, II
Corno I, II in F / Fa
Tenore solo
Violino I
Violino II
Viola
Violoncello Contrabbasso

4

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8

f

8

f

12 **A**

8

f

f

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Musical score for measures 16-19. The piano part features a complex rhythmic pattern of sixteenth notes, starting *p* and *cresc.* to *f*. The bass part provides a steady accompaniment, also starting *p* and *cresc.* to *f*. A vocal line in the upper right shows a trill (*tr*) on a note.

Musical score for measures 20-23. The piano part continues with the sixteenth-note pattern, marked *p*, *cresc.*, and *f*. The bass part remains consistent. A vocal line in the upper right shows a trill (*tr*) on a note.

Musical score for measures 24-27. The piano part features a melodic line with a trill (*tr*) on a note. The bass part continues with the accompaniment. A vocal line in the upper right shows a trill (*tr*) on a note.

Musical score for measures 28-31. The piano part features a melodic line with a trill (*tr*) on a note. The bass part continues with the accompaniment. A vocal line in the upper right shows a trill (*tr*) on a note.

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8 fer - ma non può fis - sar - - si al so - le,

8 col - pa col - pa del sol del sol non è.

Piano accompaniment for measures 36-41. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady bass line.

Vocal line for measures 36-41, showing rests for the first six measures.

Vocal line with lyrics for measures 36-41: Col-pa-è di chi non ve - de, ma cre - de in o-gni og-get - to quell' om - bra, quel di-

Piano accompaniment for measures 36-41, including dynamics such as *p* (piano) and *fp* (fortissimo piano).

Piano accompaniment for measures 42-47. Measure 42 features a dynamic marking of *f* (forte).

Vocal line for measures 42-47, showing rests for the first six measures.

Vocal line with lyrics for measures 42-47: fet - to, ma cre - de in quell' og - get - - - -

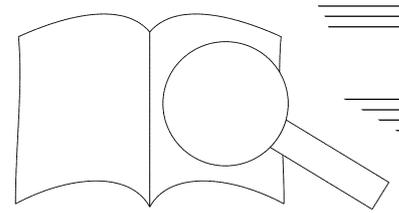
Piano accompaniment for measures 42-47, including dynamics such as *p*, *f*, and *fp*. A magnifying glass icon is present in the lower right corner of this section.

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Musical score for measures 47-50. The score is written for piano and voice. The piano part consists of a grand staff with a complex rhythmic pattern in the right hand and a more rhythmic bass line. The vocal part has a melodic line with some grace notes. Dynamics include *fp* (fortissimo piano).

Musical score for measures 51-54. The score is written for piano and voice. The piano part consists of a grand staff with a complex rhythmic pattern in the right hand and a more rhythmic bass line. The vocal part has a melodic line with some grace notes. Dynamics include *fp* (fortissimo piano), *p* (piano), and *mf* (mezzo-forte). The lyrics "to, quell'" are visible at the end of the vocal line.

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First system of musical notation, including piano and vocal staves. Dynamics include *p*, *cresc.*, and *f*.

Second system of musical notation, including piano and vocal staves. Dynamics include *p*, *cresc.*, and *f*.

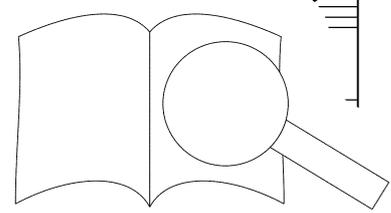
om-bra, quel di - fet-to, quell' om-bra, quel di - fet - to, che non co - no - sce in

Third system of musical notation, including piano and vocal staves. Dynamics include *mf*, *p*, *mf*, *cresc.*, *f*, and *p*.

Fourth system of musical notation, including piano and vocal staves. Dynamics include *f* and *a2*.

se, che no - sce in

Fifth system of musical notation, including piano and vocal staves. Dynamics include *f*.



66

p *f* *f* *tr*

8 se.

p *f* *p* *f* *tr*

70

F

8

pu - pil - - - la in - fer - ma

p *p*

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8 non può fis - sar - - - si al so - le, col - - pa del

78

8 sol col - pa del sol non è, col - pa è di chi non

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84-88

ve - de, ma cre-de in o-gni og-get-to quell' om-bra, quel di - fet - - - - -

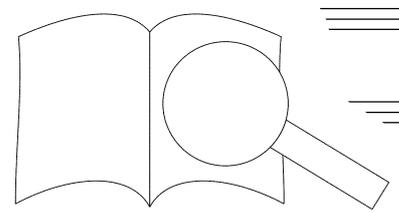
89-93

94-98

99-103

104-108

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to, che non co - no - - - - sce in

se, quell' og - get - to quell' om - bra quel di -

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p

p

8 fet - to, che non co - no - - - - -

p **I** *f*

8 *f*

che non co - no - - - - -

cresc. *f*

cresc.

cresc.

cresc.

cresc. *f*

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Musical score for measures 112-115. The vocal line is in a soprano register, and the piano accompaniment consists of two staves. Dynamics include *p* (piano).

sce_in se,

che non co -

Piano accompaniment for measures 112-115. The score includes a large watermark: "PROBEPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag".

Musical score for measures 116-119. The vocal line is in a soprano register, and the piano accompaniment consists of two staves. Dynamics include *f* (forte).

no - sce_in se

Piano accompaniment for measures 116-119. The score includes a large watermark: "PROBEPARTITUR Evaluation Copy - Quality may be reduced • Carus-Verlag".

Musical notation for measures 120-123. The piano part (top staff) features a melodic line with dynamic markings *p*, *cresc.*, and *f*. The bass part (bottom staff) provides harmonic support with similar dynamics.

Musical notation for measures 120-123, featuring a grand staff with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamic markings *p* and *cresc.*.

Musical notation for measures 120-123, featuring a grand staff with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamic markings *p*, *cresc.*, and *f*. The bass staff contains a rhythmic accompaniment. A large watermark "PROBEPARTITUR" is overlaid on the page.

Musical notation for measures 124-127. The piano part (top staff) features a melodic line with dynamic markings *p*, *f*, and *tr*. The bass part (bottom staff) provides harmonic support with similar dynamics.

Musical notation for measures 124-127, featuring a grand staff with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamic markings *f* and *tr*.

Musical notation for measures 124-127, featuring a grand staff with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with dynamic markings *f*, *p*, and *tr*. The bass staff contains a rhythmic accompaniment. A large watermark "PROBEPARTITUR" is overlaid on the page.

26. Recitativo (Maddalena, Giovanni): Pur dovrebbe in tal giorno

Oboe I, II

Corno I, II
in Es / Mi^b

Tromba I, II
in C / Do

Soli

Maddalena // Giovanni

Pur dov-reb - be in tal gior-no ogn' in-cre - du - lo cor far - si fe-de - le. Quan-to d'ar-

Violino I

Violino II

Viola

Violoncello
Contrabbasso

Cembalo

4

Larghetto maestoso

ca - no e di pr

ciù se - co - li il cor - so, og - gi si sve - la.

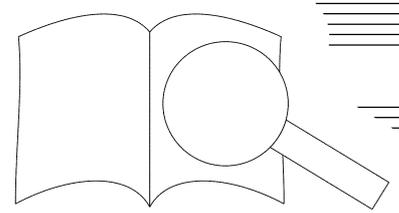
Non senz' al - tro mi - ste - ro il sa - cro vel, che' l san - tu - a - rio a - sco - se, si squar-

Cembalo

ciò, si di - vi - sù. Que - sto è la lu - ce, che al

fp *f* *p*

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po-po-lo smar-ri-to le not-ti ri-schia-rò. Que-sto è la

f *mf* *p*

ver-ga, che in fon-ti ci-gni, il sa-cer-do-te è

f *p*

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Allegretto

que-sto, fra la vi - ta e la mor-te pie-to-so me-dia - tor,

la trom-ba che Ge-ri - co di-strus-se, il fi-gu-ra-to, ve-

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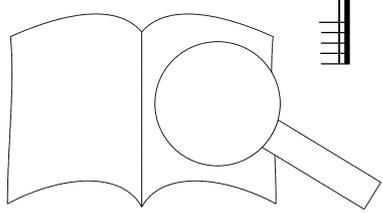
ra - ce Gio - su - è, che ol - tre il Gior - da - no di tan - ti af - fan - ni al - la pro - mes - sa ter - ra,

p

Pa - dre in un pun - to e D' ta u - ma - ni - tà con - du - ce.

f

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Musical score for measures 15-21. The score is written for piano and includes dynamics such as *p* (piano) and *f* (forte). The music features a mix of eighth and sixteenth notes, with some passages marked with a '7' indicating a specific rhythmic pattern.

Musical score for measures 22-28. The score includes dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piano part has a more active role with sixteenth-note patterns.

Musical score for measures 29-31. The score includes dynamics such as *p* (piano) and *f* (forte). The piano part continues with rhythmic patterns.

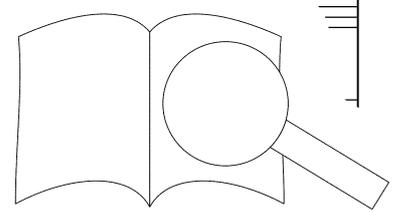
Musical score for measures 32-34. The score includes dynamics such as *p* (piano) and *f* (forte). The piano part continues with rhythmic patterns.

Giovanni
do io gi-ro, im-men-so_ Di - o, ti

Musical score for measures 35-41. The score includes dynamics such as *p* (piano) and *f* (forte). The piano part continues with rhythmic patterns.

Musical score for measures 42-48. The score includes dynamics such as *p* (piano) and *f* (forte). The piano part continues with rhythmic patterns.

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Musical notation for measures 29-36. The vocal line begins with a rest, followed by the lyrics "ve-do, im - men - so - Di - o, ti ve - do, nell' o-pre". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

A

ve-do, im - men - so - Di - o, ti ve - do, nell' o-pre

Piano accompaniment for measures 29-36. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic foundation with eighth notes.

Musical notation for measures 37-38. The vocal line continues with the lyrics "tue - no-sco, ti ri-co - no - sco in me, ti". The piano accompaniment continues with the same rhythmic pattern.

tue - no-sco, ti ri-co - no - sco in me, ti

Musical notation for measures 39-40. The vocal line has rests, and the piano accompaniment continues.

Piano accompaniment for measures 39-40. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic foundation with eighth notes.

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p *f* *p*

p *f* *p*

ve - do, t'am - mi - ro, ti ri - co - no - sco, ti ri - co - no - - sco in

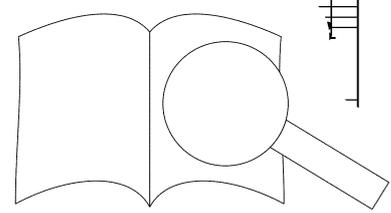
p *f* *p*

me, ti_ ri - - - - - sco in me.

mf *f* *f*

mf *cresc.* *f*

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57

Musical notation for measures 57-62. The piano part features a complex texture with sixteenth-note runs and chords. Dynamics include *sf* (sforzando) and *p* (piano). The vocal line is mostly rests, with a final note in measure 62.

Musical notation for measures 63-64. The piano part continues with similar textures. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 65-66. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 67-68. The piano part continues. Dynamics include *sf*. The vocal line has rests.

Musical notation for measures 69-70. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 71-72. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 73-74. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 75-76. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 77-78. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 79-80. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 81-82. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 83-84. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 85-86. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 87-88. The piano part continues. Dynamics include *p*. The vocal line has rests.

Musical notation for measures 89-90. The piano part continues. Dynamics include *p*. The vocal line has rests.

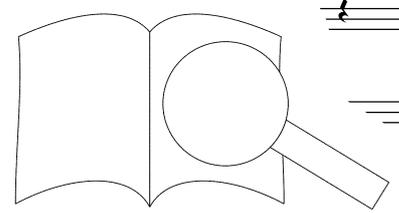
La - ter - ra, il

mar,

par - lan del tuo po - te - re, par - lan,

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68

C

Musical notation for measures 68-72. The piano part features a trill in the bass line. The vocal line is in a soprano register.

par - lan del tuo po - te - re: tu sei per tut - to, tu sei per

Musical notation for measures 73-77. The piano part includes a *mf* dynamic marking. The vocal line continues with the lyrics.

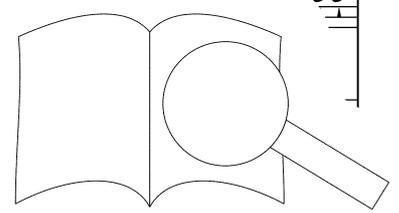
73

Musical notation for measures 78-82. The piano part features a *p* dynamic marking. The vocal line continues with the lyrics.

tut - to, a - mo vi - via - mo in te, tut - ti - vi -

Musical notation for measures 83-87. The piano part includes a *fp* dynamic marking. The vocal line concludes with the lyrics.

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mi-ro, ti ri-co-no-sco, ti ri-co-no-sco in-me, ti ve-do,

-co-no-sco, ti-ri-co-no-sco in me, im-men-so

Di - o, im-men-so Di - o, ti ri-co-no - sco, ti ri-co - no-sco in me.

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28. Recitativo (Maddalena): Giovanni, anch' io lo so

a 2
Fagotto I, II *p*

Soprano solo
Maddalena
Gio-van-ni, anch' io lo so: per tut - to è Di - o; ma in tan-to ai no-stri

Violino I *p*

Violino II *p*

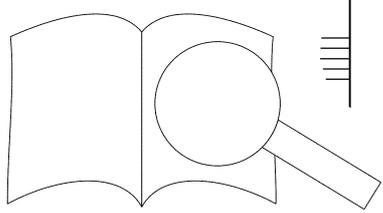
Viola *p*

Violoncello
Contrabbasso *p*

Larghetto con moto

4
sguar-di più vi-si - bil non è. Dov' è quel

7
vol - to _af-fan - ni, il



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10

lab-bro, che in fu - mi di sa - pien - za per noi s' a - pri,

p

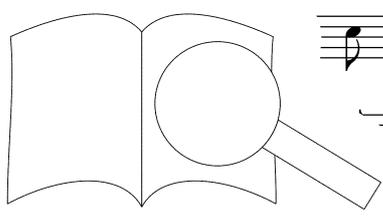
13

la ge - ne - ro - sa ma - no pro - di - ga di il ci - glio av -

16

vez - zo se - no fiam - me di ca - ri - tà?

p



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19

f *p* *f*

Tut - to per-dem-mo mi-se-ri al suo mo-ri - re.

22

p *p* *p* *p*

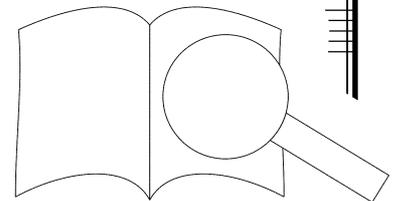
Ei n' à la-scia - ti di - sper - si, ab-ban-do-na - ti m. ri - da,

25

f *p* *p* *p* *f*

so - li, glio e sen - za gui - da.

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29. Aria (Maddalena): Ai passi erranti

Allegro maestoso

Oboe I, II

Fagotto I, II

Corno I, II
in A / La

Tromba I, II
in D / Re

Soprano solo

Violino I

Violino II

Viola

Violoncello
Contrabbasso

a 2

p

tr

dolce

Solo

8

f

ff

f

ff

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A

Musical score for measures 22-26. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a 'Solo' section in the upper right. The score includes treble and bass staves for piano and violin parts. Dynamics include 'p' and 'tr'.

Musical score for measures 27-31. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a 'Solo' section in the upper right. The score includes treble and bass staves for piano and violin parts. Dynamics include 'p', 'a2', 'cres.', 'mf', and 'ff'. A large magnifying glass graphic is present in the bottom right.

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Piano accompaniment for measures 31-39, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#).

Piano accompaniment for measures 31-39, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#).

Maddalena

Ai pas - si er - ran - ti dub - bio, dub - bio è il sen - tie - ro, non

Piano accompaniment for measures 31-39, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). Dynamics include *tr* and *p*.

Piano accompaniment for measures 40-49, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). Dynamics include *mf* and *p*.

Piano accompaniment for measures 40-49, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#).

han

splen - dor, non han le stel - le per

Piano accompaniment for measures 40-49, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). Dynamics include *mf* and *p*. Includes a large graphic of an open book.

gnel - - le_ sen-za pa - stor, sia - mo_a - gnel - - -

p *sf*

p *mf*

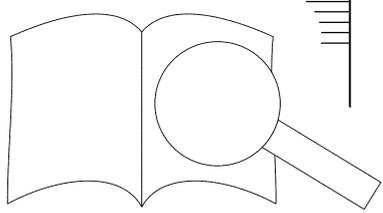
Musical score for measures 65-69. The score is written for piano and voice. The piano part consists of two staves (treble and bass clef). The vocal line is in the third staff from the top. Dynamics include *p* and *mf*. The key signature has three sharps (F#, C#, G#).

Musical score for measures 70-74. The score is written for piano and voice. The piano part consists of two staves (treble and bass clef). The vocal line is in the third staff from the top, with lyrics: "le - sen - - za pa - stor,". Dynamics include *mf* and *f*. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. A small box with the letter 'C' is above measure 70. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

sen

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Musical notation for measures 83-87. The system includes a vocal line and piano accompaniment. A key signature of three sharps (F#, C#, G#) is indicated. A dynamic marking of *tr* (trill) is present above the vocal line in measure 85. A chord symbol **D** is shown in a box above the vocal line in measure 87.

Musical notation for measures 83-87, showing piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Vocal line for measures 83-87. The lyrics are "Ai pas - si er -". The vocal line is in a soprano or alto register.

Musical notation for measures 83-87, showing piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Musical notation for measures 88-92. The system includes a vocal line and piano accompaniment. Dynamic markings include *f* (forte) and *p* (piano). A trill (*tr*) is marked above the vocal line in measure 92.

Musical notation for measures 88-92, showing piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Vocal line for measures 88-92. The lyrics are "ran - ti dub-bio_è il sen - tie". The vocal line is in a soprano or alto register.

Musical notation for measures 88-92, showing piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Trills (*tr*) are marked above the vocal line in measures 90 and 92.

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gan - ti sen - - za noc - chie - ro o a -

gnel - - gnel - le sen - za pa - stor, sia - mo a -

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Musical notation for measures 117-120, top system. It consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#). The notes are mostly rests.

Musical notation for measures 117-120, second system. It consists of two staves (treble and bass clef) with a key signature of three sharps. The notes are mostly rests.

Musical notation for measures 117-120, third system. It consists of a single staff with a key signature of three sharps. The notes are mostly rests.

Musical notation for measures 117-120, piano accompaniment. It consists of four staves (treble and bass clef) with a key signature of three sharps. The notes are mostly rests. The word "p" (piano) is written below the first staff.

Musical notation for measures 121-124, top system. It consists of two staves (treble and bass clef) with a key signature of three sharps. The notes are mostly rests.

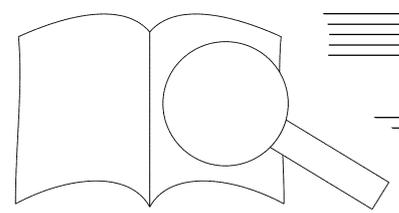
Musical notation for measures 121-124, second system. It consists of two staves (treble and bass clef) with a key signature of three sharps. The notes are mostly rests.

Musical notation for measures 121-124, third system. It consists of a single staff with a key signature of three sharps. The notes are mostly rests.

Musical notation for measures 121-124, piano accompaniment. It consists of four staves (treble and bass clef) with a key signature of three sharps. The notes are mostly rests. The word "p" (piano) is written below the first staff.

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le - sen - za pa - stor. Ai pas - si - er -

ran - ti tie - ro, dub - bio, dub - bio è il sen - tie - ro.

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Siam na - vi-gan - ti sen - za noc-chie - ro e sia - mo a-

gnel - sen-za pa - stor, e sia - mo a - gnel -

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le sen - za pa - stor, e sia - mo a - gnel - le sen -

p

p *f*

p *f*

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162

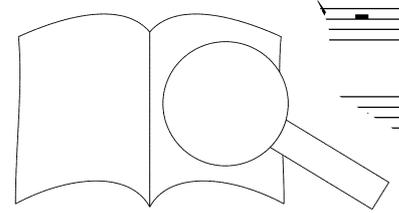
G

za pa - stor, sen - za pa -

167

stor.

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30. Recitativo (Pietro): Non senza guida

Tenore solo

Pietro

Non sen-za gui-da, o Mad-da-le-na, e so-li n'ab-ban-

Cembalo

3

do-na Ge-sù. Nel-la sua vi-ta mil-le e mil-le ci

6

sem-pi ad i-mi-tar. Nel-la sua mor-ti-le e mil-le

9

sim-bo-li di Le-sa-cre tem-pie co-ro-

11

spi-ne i rei pen-sie-ri i

13

8 gar. Dal - le sue ma - ni cru - del - men - te tra - fit - te l'a - va - re

6

15

8 vo - glie ab - bor - rir s'im - pa - ra, è la be - van - da a - ma - ra rim -

17

8 pro - ve - ro al pia - cer. Nor - ma è la cro - ce di fra i di - sa - stri u -

20

8 ma - ni; .or ren - de? In o - gni ac - cen - to, in o -

22

e - stra. In lui di - vie - ne l'in -

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25

l'in - vi - do ge - ne - ro - so, ar - di - to il vi - le, cau - to l'au -

27

da - ce, ed il su - per - bo u - mi - le. Or di sua scuo - la il frut - to

30

vuol ri - mi - ra - re in no - i. Da noi s'a - scon - pe - ne la

32

pro - va. E se va .io spe - me e la vir - tù smar -

34

ne - rà, non te - me - te, a dar - ne a - i -

31. Aria (Pietro): Se a librarsi in mezzo all' onde

Allegretto

Oboe I, II

Fagotto I, II

Corno I, II
in C / Do

Tenore solo

Violino I

Violino II

Viola

Violoncello
Contrabbasso

Solo

p

p

p

p

p

3

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6

Musical score for measures 6-8. The first system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest. The second system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest. The third system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest.

Tutti *f* Solo

Musical score for measures 9-10. The first system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest. The second system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest. The third system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest.

f *p*

11

Musical score for measures 11-13. The first system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest. The second system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest. The third system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest.

p *tr*

Musical score for measures 14-16. The first system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest. The second system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest. The third system consists of three staves. The top staff is a treble clef with a 7-measure rest. The middle staff is a bass clef with a 7-measure rest. The bottom staff is a treble clef with a 7-measure rest.

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16

tr **A**

f **Tutti** *f*

f *f* *f*

22

Pietro

Se a li -

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brar - si in mez - zo all' on - de in - co - min - cia il fan - - ciul -

let - to, gli - reg - ge il pet - to il ca - nu - to nuo - ta -

tor col - la man gli reg - ge il pet - to

il - - - to nuo - - - ta -

39 B

f *Tutti* *f*

tor; poi si sco - sta e at-ten-to il mi - ra; ma se

f *f* *p* *p* *f* *p*

43

te - - ma de, lo so - stie - ne e lo ri -

f *f* *f* *f*

46

Solo

p

8 pren - de del suo fa -

p

p

p

p

50

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ci - le ti - mor, ma se

te - ma in lo so - stie - ne e lo ri - pren - de del suo

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fa - - - ci - le ti - mor, del - suo fa - - - ci - le

p

f p *cresc*

f p

f p

cresc. *f* *Tutti*

tr

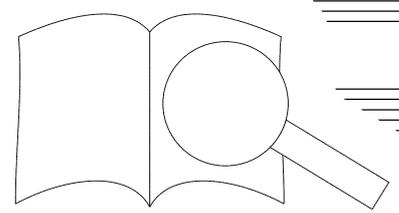
ff

ti - - mor

ff

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72

tr

8

Se a li - brar - - si in mez - - zo all'

p

76

8

on - - d - - co - min - - cia il fan - - ciul -

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Solo

let - to col - la man gli reg-ge-il pet - to il ca -

nu - il ca - nu - - to

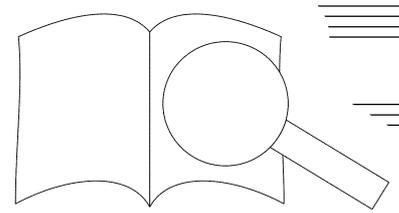
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91

stie - - ne e lo ri - pren - de del suo fa - - -

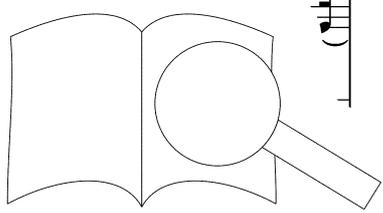
94

Solo



ti - mor, ma se te - ma in lui com -

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8 pren - de, lo so - stie - - ne e lo - ri - pren - de del suo fa - - - - ten.

8 - - - - - ten. ten.

ci - le ti - mor, del suo

fa ti - - mor,

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Musical score for measures 123-127, piano accompaniment. The score is written for two staves (treble and bass clef). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *f*, *p*, *mf*, and *f*.

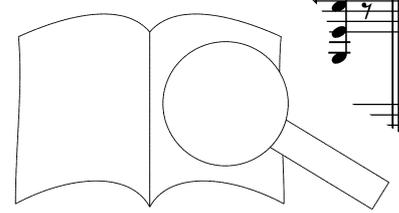
Vocal line for measures 123-127. The melody is written on a single staff with a treble clef. It includes the lyrics "del suo fa - ci - le ti - mor." and dynamic markings such as *f*.

Musical score for measures 128-137, piano accompaniment. The score is written for two staves (treble and bass clef). It continues the complex rhythmic pattern from the previous system. Dynamic markings include *f*, *p*, and *mf*.

Musical score for measures 138-147, piano accompaniment. The score is written for two staves (treble and bass clef). It continues the complex rhythmic pattern. Dynamic markings include *f*, *ff*, and *f*.

Musical score for measures 148-157, piano accompaniment. The score is written for two staves (treble and bass clef). It continues the complex rhythmic pattern. Dynamic markings include *f*, *ff*, and *f*.

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32. Recitativo (Maddalena, Giovanni, Giuseppe d' Arimatea, Pietro): Ah, del felice marmo

Maddalena Giovanni

Soli

Ah, del fe - li - ce mar - mo pre - sto ri - sor - ga. Ei sor - ge -

Cembalo

3

rà. Sa - ran - no que - sti og - get - ti d'af - fan - no

5 Giuseppe

get - ti di con - ten - to. Al suo se - an - no un dì, ver -

7

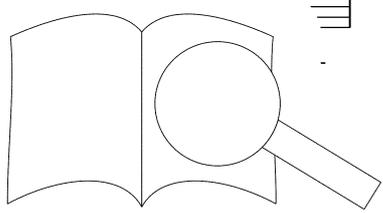
ran - no Ju - ci e pel - le - gri - ni

9

g. Sa - rà l'ec - cel - so le - gno

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11

8 fe - sa all' in - fer - no ter - ror, tri - on - fo al

13

Maddalena

8 cie - lo. Da quest' ar - bo - re o - gni al - ma rac - co - glie - rà sa -

15

Giuseppe

lu - te. In que - sto se - gno vin - ce - ran .mi Ap - pres - so a

17

que - sto tri - sil - lo all' ac - qui - sto del

19

In cadenza [il] Coro

re i pas - si la ri - com - pra - ta u - ma - ni - tà

33. Coro: Santa speme tu sei ministra

Flauto traverso I, II

Oboe I, II

Fagotto I, II

Corno I, II
in Es / Mi^b

Tromba I, II
in B / Si^b

Timpani
in B-F / Si^b-Fa

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Violoncello
Contrabbasso

f *p* *a2*

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Musical score for piano and strings, measures 1-8. Dynamics include *mf*.

Musical score for piano and strings, measures 9-16. Dynamics include *mf*.

Vocal parts for Maddalena, Giovanni, Pietro, and Giuseppe. Lyrics: San - ta spe - me tu sei mi - ni - stra a' del di - vi - no fa - stre del di - vi - no fa - all' al-me no-stre del di - vi - no fa - mi - ni - stra all' al-me no-stre del di - vi - no fa -

Musical score for piano and strings, measures 17-24. Dynamics include *mf*. Includes a magnifying glass icon.

A

f *mf* *p* *mf*

f *p*

f

Tutti f *p*

vor. San - ta spe - me tu sei mi - ni - stra al - del di -

Tutti f *p*

vor. San - ta spe - me tu sei mi - n no - stre del di -

Tutti f

vor. San - ta spe - me a s ai - stra all' al-me no-stre del di -

Tutti f

vor. Sar tu sei mi - ni - stra all' al-me no-stre del di -

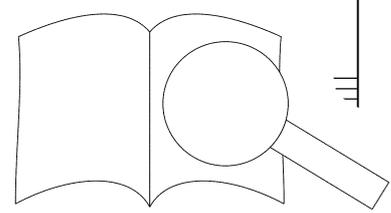
p *mf*

f *p*

f *p*

f *p* *mf*

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f

f

vi - no fa - vor; l'a - mo-re_{ac} - cen - ti - bus ac - cre - sci,

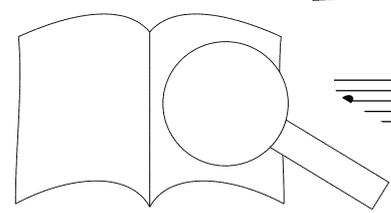
vi - no fa - vor; l'a - mo - la fe-de_{ac} - cre - sci,

vi - no fa - vor; l'ac - di la fe-de_{ac} - cre - sci,

vi - no fa - vor; ac - cen - di la fe-de_{ac} - cre - sci,

f

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First system of musical notation, including piano (p), crescendo (cresc.), and forte (f) markings.

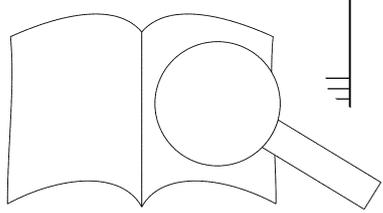
Second system of musical notation, including piano (p) and crescendo (cresc.) markings.

Third system of musical notation, mostly empty staves.

Vocal line with lyrics: o - - gni ti - mor di - - gli; tu
 o - - gni ti - mor - - gli; tu
 o - - gni ti - mor scio - - gli; tu
 o - - gni di - scio - - gli; tu

Final system of musical notation, including piano (p), crescendo (cresc.), and forte (f) markings.

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pro - - vi - da ger - mo - - gli

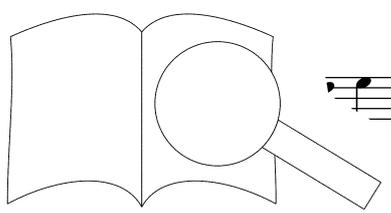
pro - - vi - da ger - mo - -

pro - - vi - da ger - m. - fra le la - -

pro - - vi - da - gli fra le la - -

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Maddalena

- - gri-me no - stre, e tu c'in - se - gni ne' pas dub - bi pas - si

Giovanni

- - gri-me no - stre, e tu c'in - se - gr ne' dub - bi pas - si

Pietro

- - gri me no - stre, in - se - gni ne' dub - bi pas - si, ne dub - bi

- - gri-me no - stre, in - se - gni ne' dub - bi pas - si, ne' dub - bi

div.

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Allegro

dell' u - ma - - na vi - - ta

dell' u - - ma - - na vi - - ta

dell' u - ma .

on-fi - dar nel - - la ce - le - ste a - i - - ta, nel - - la

Tutti

a con-fi - dar nel - la ce -

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First system of musical notation, including vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand. Dynamics include *f* and *a2*.

Second system of musical notation. The piano part continues with the rhythmic pattern. Dynamics include *f* and *a2*.

Third system of musical notation, featuring vocal lines with lyrics and piano accompaniment. The word *Tutti* is written above the vocal lines. Lyrics include: "con - fi - dar nel -", "a con - fi - dar nel", "le - ste a - i - - ta, n", "ce - le - - - - - ste a - i - ta,", and "ce - le - -".

Fourth system of musical notation, including vocal lines and piano accompaniment. Dynamics include *f*. A large watermark logo is present in the bottom right corner of this system.

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Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

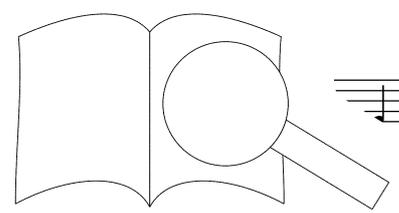
Musical notation for the third system, including vocal line and piano accompaniment.

- la ce - le - ste a - i - - ta, nel-la ce - le - - la ce - le -
 la ce - le - - ste a - i - - ste a - i - ta, nel-la ce -
 nel-la ce - le - ste a a con - fi - dar nel - la ce - le - -

Musical notation for the fourth system, including vocal line and piano accompaniment.

Cb

Vc



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Ob II
Ob I

- - ste a - i - - ta, nel-la ce - le - - - - dar nel - la ce -
le - - - - ste, ce a con-fi - dar nel - la ce -
- - - - - ste a - i - ta,
a con-fi - dar nel - la ce - le - - - -

+Cb

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le - - - ste a - i - ta, on - - - la ce - le - -

le - - - ste a - i - ta, nel - la ta, nel - la ce - le - -

a con - fi - dar i. - - - - - ste a - i - ta, ce - - - le -

- ste a - i - - - - - ce - le - - - - - ste a - i - ta, ce - le - -

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E

Musical notation for the first system, including treble and bass staves with notes and rests.

p

Musical notation for the second system, including treble and bass staves with notes and rests.

p

Musical notation for the third system, including treble and bass staves with notes and rests.

- ste a - i - ta. San - - ta tu

ste a - i - ta. San - -

- ste a - i - ta. spe - me, tu

- ste a - i - ta spe - me, tu

Musical notation for the fourth system, including treble and bass staves with notes and rests.

p

Musical notation for the fifth system, including treble and bass staves with notes and rests.

p

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Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with a forte (*f*) dynamic.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a forte (*f*) dynamic.

c'in - - seg-ni nel - la ce - le - -

a con-fi - dar ne - la ce - le nel - - la ce - le - -

c'in - - se-gni nel - - la - - ce - le -

c'in - - se - c - - le - - - - - ste a - i - ta,

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a forte (*f*) dynamic.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a forte (*f*) dynamic.

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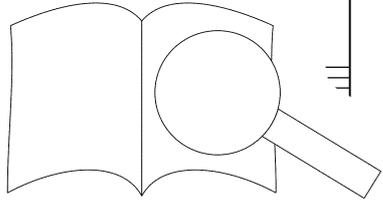
Musical score for the first system, featuring piano and bass staves. The piano part has a dynamic marking of *f*. The bass part has a dynamic marking of *f*.

Musical score for the second system, featuring piano and bass staves.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are:
 - - - - - ste a - i - - ta, a con-fi - dar nel -
 - - ste a - i - - ta, dar nel - la ce - le -
 - - - - - ste a - i - - a con - fi - dar nel - la ce - le -
 - - - - - el-la_ ce - le - - - - - ste a - i - - ta,

Musical score for the fourth system, including piano and bass staves. The piano part has a dynamic marking of *+Cb f*.

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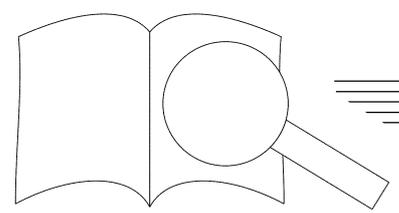
- la ce - le - ste a - i - ta an - ta

- - - - - ste San - ta

- - - - - a - i San - ta

ne - - - a - i - ta. San - ta

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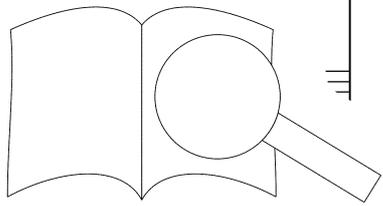
spe - me, tu c'in - - se - gni tu c'in - se - gni

spe - me, tu c'in pas - si tu c'in - se - gni

spe - me, tu ne' dub - bi pas - si tu c'in - se - gni

spe - me, - se - gni,

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f *ff*

a con-fi - dar nel - la ce - ste a - i - ta nel - - la ce -

a con-fi - dar ne' - - - - le - - ste a - i - ta nel - - la ce -

f *ff*

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ff p

ff p

le - ste a - i - - ta, nel - la ce - le - - ste

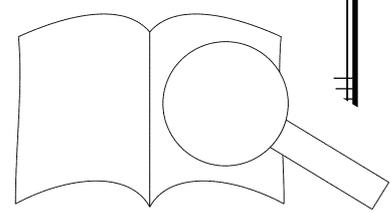
le - ste a - i - - ta, nel - la ce - le - - ta.

le - ste a - i - - ta, nel - la ce - le - - ta.

le - ste a - i - - ta.

p

ff p



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Kritischer Bericht

Eine Edition, die sämtliche Lesarten der vier herangezogenen Quellen berücksichtigt, wäre unter philologischem Gesichtspunkt zwar naheliegend, der erhebliche Mehraufwand für eine vor allem der Praxis dienenden Ausgabe aber zu umfangreich gewesen. Wir bieten daher eine Quellen-Edition mit Absicherungen bei signifikanten Abweichungen von der Hauptquelle. Kleine Varianten, die nur Artikulation und Dynamik betreffen, sind in der Regel nicht referiert worden.

Hinsichtlich Notenschlüssel, Notenhaltung, Balkensetzung usw. folgt die Ausgabe dem heute üblichen Notensatz. Ergänzungen sind in folgender Weise gekennzeichnet: Beischriften durch Kursivdruck, Bögen durch Strichelung, Akzidenzien und dynamische Angaben durch Kleindruck.

Die Quellen sind im folgenden abgekürzt:

ÖNB: Partitur aus der Österreichischen Nationalbibliothek, Signatur Ms. Cod. 19.118

ÖNB St: Stimmen aus der Österreichischen Nationalbibliothek, Signatur Ms. Cod. 19.119, für Parte Prima und Parte Seconda jeweils Soprano, Alto, Tenore, Basso (die Stimmen enthalten sowohl die Chor- als auch die Solopartien), Violino I, Violino II, Viola, Basso, Oboe I, Oboe II, Fagotti, Corno I, Corno II, Flauto I/II sind in die Oboenstimmen eingearbeitet, Trombe und Timpani fehlen.

GM: Partitur aus der Bibliothek der Musikfreunde Wien, Signatur III/2946

B1: Partitur 1 aus der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Signatur Mus. ms. 19.280

B2: Partitur 2 aus der Staatsbibliothek zu Berlin, Signatur Mus. ms. 19.280/1

B2 ist ab Nr. 5 in der Einteilung praktisch identisch mit **ÖNB**, enthält aber kaum Gebrauchsspuren und ist vielleicht eine Abschrift für eine Dedikation oder ein Geschenk. Dabei sind jedoch einige offensichtlichen Fehler stehengeblieben. **B1** enthält die meisten Fehler die meisten Korrekturen und einige Abweichungen, die bei der Fzelaufstellung mitgeteilt werden. Auch des Italienischen wSchreiber offenbar nicht ganz mächtig. Andererseits enthält die Partitur die meisten Bezifferungen. **GM** ist durch den Eintrag Salieris auf dem Titelblatt besonders geadelt, die Korrekturen aufzuweisen und scheint als Handexemplar zu sein. Die Korrekturen von **GM** sind meist berücksichtigt. Die instrumentatorischen Angaben, die in den Quellen für die Holzbläser, sind in der Regel identisch; in Zweifelsfällen wurden die

Einzelanmerkungen

Zitiert wird in der Reihenfolge: Satz – Lesart/Bemerkung. Dabei Cemb = Cembalo, Cor = Cori, Soprano, Va = Viola, Vc/Ch = Violoncello/Chor.

Parte Prima

Satz 1

24–25 In **B1** und **B2** jeweils 8 Achtel unter einen Bogen nimmt, nur die ersten 3 Achtel gebunden.
28 In **B1** und **B2** jeweils 2 ergänzende Bogen nur in **B2**.
3 In **B1** und **B2** jeweils 3 sind die absteigenden Zweiunddreißigstel.
2 In **B1** und **B2** jeweils 2 notieren Pausen, alle anderen Quellen verzeichnen in den Flöten 2 Takte c³.



124, In **B1** und **B2** jeweils d² (Ob I) – b¹ (Ob II)

Die restlichen Abweichungen in der Ouvertüre bestehen nur aus kleinen Abweichungen in der Dynamik und offensichtlichen Flüchtigkeitsfehlern.

Satz 2

21ff. Variante in **B1**: siehe Notenbeispiel S. 271

Satz 3

6 Va Zeichen 2–4: in **B1** und **B2** kein Bogen
16 VI In **B1** und **B2** d¹, in allen anderen Quellen dis¹

Satz 4

In **B1** keine Tempobezeichnung, keine Anfangsdynamik (*mf*) in **B1** und **B2**. Generell: Dynamik oft etwas ungenau oder nicht in allen Systemen eingetragen. Bei Begleitfiguren der Violinen gibt es unklare Bogensetzungen (manchmal 4 Achtel, manchmal 1 und 3 Achtel in **B1**).

5 VI In **B1** Viertelpause auf 1. Zählzeit
65 Cor I/II *fp* fehlt in **B1** und **B2**

Satz 5

In keiner Partitur gibt es einen Hinweis über das Tiefoktavieren der Fagotte, lediglich die Stimmen aus **ÖNB** haben diese Lösung. Die Instrumente lassen um 1775 als höchsten Ton ein g¹ durchaus zu. Unsere Partitur gibt demgemäß die Lesart, in der die Fagotte unisono mit der Viola spielen.

Satz 6

2, 4 Fg I/II, Va 2–4 Flüchtigkeiten bei der Bogenführung.
26 VI I/II Die in **ÖNB** zu zweien gebunden.
34 In **B1** zu vier gebunden.
Platzierung des r¹ in **B1** und **B2** ist unklar.
mente hier an

Satz 9

4, 8–9 A solo In **B1** höher liegende Variante im Part des Giovanni.
Ste. höhergebestimmten.
h ac Sängers mezzo agli empi
a rso .se-h¹-h¹, T. 8–9

Satz 10

15, 96 rgei. .8 Achtel, in **B1** je 4 Achtel
34 ind .note fis¹, **GM**: Halbnote d¹, **ÖNB**:
ert nach d¹, Stimmen **ÖNB**: 3 Viertel
jeweils über 2 Sechzehntel, in **B1** jeweils
Sechzehntel

In **B1** höher liegende Variante im Part des Giovanni:



Satz 12

Tempobezeichnung in **ÖNB** *Allegro maestoso*, in **B1** und **B2** *Allegro assai*

Satz 14

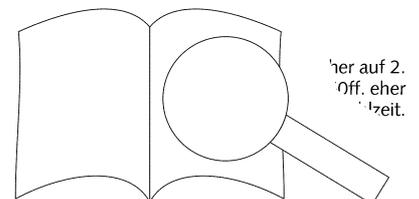
53–57 VI I/II In **B1** und **B2** keine Bögen
107–113 Va In **B1** und **B2** keine Bögen
118 VI In **B1** nur b¹ statt Doppelgriff b¹-d¹

Satz 15

23 Cemb **GM** hat für den Schlussakkord als Bezifferung.

Satz 16

5 VII
7 VII
19–22 VII



30 A Solo 4
62 VI I

78 VI I 3–6
Satz 18

5 Ob I/II, Fg I/II,
 VI I/II, Va 2-3 In **B1** Bögen nur über 2. Takthälfte

B1: *sf* nur alle zwei Takte, was zu interessanteren Betonungen führt. Das Prinzip ist jedoch nicht konsequent durchgeführt.

Satz 19

19 Coro Dynamik (*p*) fehlt in **B1**
 27 VI I *p* fehlt in **B1**
 52-53 VI I In **ÖNB** Bogen über zwei Takt, in **B1** und **B2** jeweils über einem Takt

83 Anfang der Fuge in **ÖNB** ohne Dynamik, in **B1** und **B2** jeweils *f*.

124-126 Fg I/II, VI I/II,
 Va, Vc/Cb In **B1** kein *p*, vgl. dagegen T. 137-138

Satz 25

103-105 Cor I/II Im Unterschied zu allen anderen Quellen in **ÖNB** *c²-c¹* (klingend *f¹-f*).

Satz 26

14 VI I 10 *e²* statt *es²*

Satz 28

Fagott-Notation in **ÖNB** *St* wie bei Nr. 5, also eine Oktave unter der Viola. An dieser Stelle wäre es musikalisch noch weniger plausibel, die Fagotte tiefer zu führen (wohl Irrtum des Kopisten). In den Berliner Stimmen sind die Fagotte richtig wie die Viola notiert.

Satz 29

130-131 5 in **GM** folgende Variante mit Bleistift ergänzt:

Parte Seconda

Satz 22

22ff. Variante in **B1**: siehe Notenbeispiel Seite 272

Satz 31

1 VI I/II In **ÖNB** Bögen über 8 Zweieunddreißigsteln (halbtaktig), in **B1** über 4 Zweieunddreißigsteln

Variante zu Satz 2

21 **adagio**

ciam - po: di tema ag - ghiac - cio, *vc*

25

vam - po. Og-ni au-gel - lo che a -

29

scol - te -za mi - a l'au - gel nun - cio del di par - mi che si - a.

22

[su-] dor. Fa - rà la te - ma gli a - mi - ci ab - ban - do - nar, far - rà l'or - ro - re bra - mar la

26

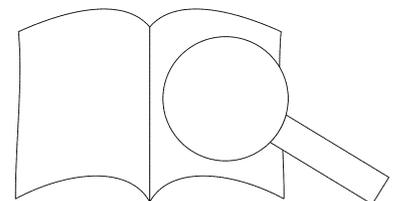
Presto

mor - te e l'e - sti - na - ta sor - te

30

ces - si, fa - rà ci - bi - al - le ma - dri, i fig - li stes - si.

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