

César
FRANCK

Die Sieben Worte Jesu am Kreuz
Seven Last Words of Christ

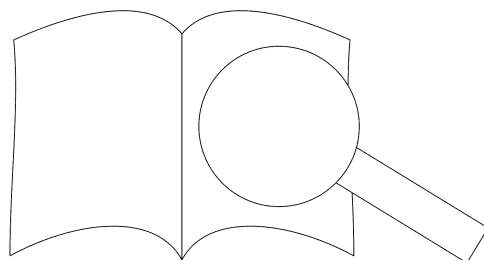
Soli (STBar), Coro (SATB)
2 Flauti, 2 Oboi, 2 Fagotti, 2 Corni
2 Trombe, 3 Tromboni, Timpani, Arpa
2 Violini, Viola, Violoncello, Contrabbasso

Erstausgabe / First edition
herausgegeben von / edited by
Wolfgang Hochstein

Auszug / Vocal score
Armin Landgraf



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

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

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

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

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

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

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

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

Geislingen an der Steige, im August 1977 Armin Landgraf

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

² R. de Courcel schreibt in seinem Buch *La Basilique de St^c Clotilde*, Paris 1957, S. 174: „Dubois' Aufenthalt an St^c Clotilde ist markiert durch die Komposition und Aufführung der 'Sept paroles du Christ', die er während der Fastenzeit des Jahres 1867 schrieb; sie wurden am Karfreitag des selben Jahres in unserer Kirche dargeboten. Es geschah auf Wunsch von Abbé Hamelin, der es begrüßte, daß St^c Clotilde als erste Kirche in Paris in den Genuß eines Werkes von solcher Spannweite kam, und auf den Ratschlag von Abbé Jaunay, seinem Freund, seinerzeit Vikar an St^c Clotilde, daß Théodore Dubois dieses Werk komponierte ...“

Hamelin und Jaunay hatten 1857 zusammen mit Franck, dieser als Kirchenmusiker, ihr Amt in der neugebildeten Pariser Gemeinde angetreten und lange Jahre dienstlichen Umgang miteinander. Daß unter Berücksichtigung dieses Umstands Francks Vertonung der Sieben Worte — die, gemessen an der Dubois', keinen Vergleich zu scheuen braucht — an St^c Clotilde absolut unbekannt blieb, ist um so verwunderlicher.

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

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

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

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

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

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

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

ciations either unnoticed or subordinated.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Geislingen an der Steige, août 1977

Armin Landgraf

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

² Voici ce qu'écrivit R. de Courcel dans son livre *La Basilique de Ste-Clotilde*, Paris 1957, p.174: "Son passage à Sainte-Clotilde est marqué par la composition et l'audition des 'Sept Paroles du Christ' qu'il écrivit pendant le carême de 1867; elles furent données dans notre église le Vendredi-Saint de cette année. C'est sur le désir de l'Abbé Hamelin, souhaitant que Sainte-Clotilde eût la primeur d'une oeuvre d'une assez large envergure et sur le conseil de l'Abbé Jaunay, son ami, alors vicaire de Sainte-Clotilde, que Théodore Dubois composa cette oeuvre...". Hamelin et Jaunay étaient entrés en fonctions dans cette paroisse parisienne de fondation récente en 1857, donc en même temps que Franck, ce dernier en qualité de chef de chœur, et leurs relations de service durèrent de nombreuses années. Compte tenu de cette circonstance, il est d'autant plus surprenant que la musique écrite par Franck sur les *Sept paroles* — et qui supporte vaillamment toute comparaison avec celle de Dubois — soit restée absolument ignorée à Ste-Clotilde.

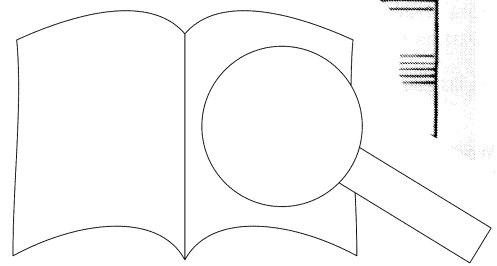
³ *Les sept dernières paroles de notre Sauveur sur la croix* de Joseph Haydn, composées à la suite d'une commande, répondaient elles aussi à une destination liturgique. Voir à ce sujet l'avant-propos de la partition de poche Bärenreiter TP 92, Kassel 1961, p. VII.

♩ Vol ammen

Handwritten musical score for a full orchestra. The score includes staves for Flute (Fl.), Clarinet (Klar.), Bassoon (Fag.), Horn (Horn), Trumpet (Tromp.), Trombone (Tromb.), Cymbal (Cym.), Snare Drum (Trommel), and Double Bass (Fag.). The music is written in a common time signature (C) and features various dynamics such as *pp*, *mf*, and *ff*. There are also performance markings like *Ado.* and *rit.* The score is written in a cursive, handwritten style.

Handwritten musical score for a vocal soloist, likely a soprano. The score is written in a common time signature (C) and includes a key signature of one flat (B-flat). The music features a melodic line with various dynamics and phrasing. The score is written in a cursive, handwritten style.

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itur-Autograph. Prolog, Satzbeginn bis zum Sopran-Einsatz (T)

Die Sieben Worte Jesu am Kreuz

Prolog „O vos omnes”

César Franck
1822–1890

Poco lento 3

Soprano solo

Ob. I, II

Flauti
Oboi
Fagotti
Corni
Archi

p Cor. solo

Fg.

5

+ Fl. + Viol.

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

Va., Vc.

+ Cb.

10

pp

15

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

molto legato

Au...gsdauer / Duration / Durée: ca. 40 min.
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Klavierauszug...
revidiert von Wolfgang Hochstein
English version by Jean Lunn

20

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

25

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

+ Ob.
 Cor. *p*
 + Fg.

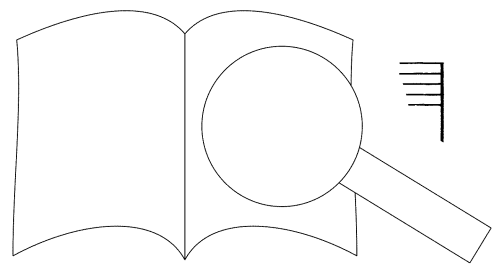
30

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

35

ctam ca - tis me No - e
 r call me now No - e

+ Vc., Cb.



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40

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

- Fl., Ob., Fg.

pp

44

O vos, o vos o - mnes, qui trans -
 See now, all that pass here, you that

- Cor.

ppp

49

vi - am, at - ten - di - te, et vi - lor — sic - ut do - lor,
 road - way; be - hold me now, look up - row — that is like, is

54 *rall.*

+ Fiaci

p — *sf* — *p* — *s*

rall.

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1. Wort

Largo maestoso

3

Soprano

Alto

Tenore

Basso

Flauti

Oboi

Fagotti

Corni

Trombe

Tromboni

Timpani

Archi

Archi

+ Trb.

Viol. II,
Va. pizz.

Cb. pizz.

col arco

5 Coro

Pa - - ter,
Fa - - ther,

Pa - - ter,
Fa - - ther,

Pa - - ter,
Fa - - ther,

Pa - - ter,
Fa - - ther,

er,
ther,

pa - ter,
Fa - ther,

pa - ter,
Fa - ther,

Archi

Viol. II pizz.
Va.

Cb. pizz.

col arco

col arco

12

di - mit - te
Fa - ther, for

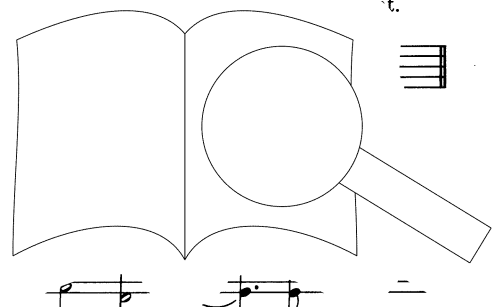
di -
Fa

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

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

lis: non e - nim
them, for they do

il - - lis: non e - nim
give them, for they do



L'istesso tempo

19 *p*

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

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

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

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

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

p simile

p legato assai simile

Vc., Cb.

23

tro - nes, cru - ci - fi - xe - - - runt, cru - ci - fi - xe - rur'
 al - so, they cru - ci - fied him, they cru - ci - fied h'

tro - nes, cru - ci - fi - xe - runt, cru - ci - fi la -
 al - so, they cru - ci - fied him, they cru - vees there

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

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

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

Vc., Cb.

27

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

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

p u - num on a d
 one on the r

p u - num on a d
 one on the ri

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

Vc., Cb.

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31

p

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

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

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

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

p Archi, Legni, Cor.

36

mp

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

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

Archi

Viol. II,
 Va. pizz. *mf*

Cb. pizz. *mf*

col arco

Coro *pp*

42

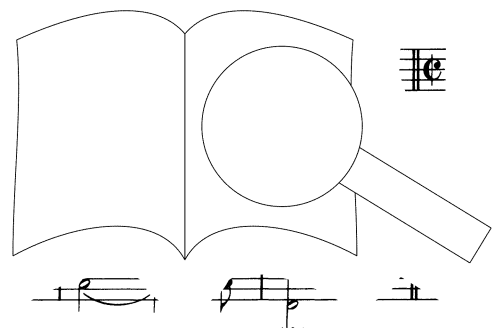
il give sci - unt quid fa - ci - unt.
 the not know the things they do.

il give e - nim sci - unt quid fa - ci - unt.
 they do not know the things they do.

non e - nim sci - unt
 for they do not know

us: them, non e - nim sci - unt
 for they do not know

p



48 Allegro agitato

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

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

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

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

Tutti ff

52 cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus
 with the trans-gres - sors, with the trans-gres - sors they con - sid - er

cum sce - le - ra - tis, cum sce - le - ra - tis re - pu -
 with the trans-gres - sors, with the trans-gres - sors they cor

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

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

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

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

ra - tis re -
 gres - sors, they

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

est,
 him,

60

p

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

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

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

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

p Archi

ritenuto

64

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

et ip - se pec - ca - ta mul - to -
 he took of - fens - es of mo'

et ip - se pec - ca - ta m' lit,
 he took of - fens - es self,

et ip - se pec - ca - ta ut - on him - lit,
 he took of - fens - es self,

p

68

et and pro
 and ma'

et and

ans - gres - so
 in - ter - ces

trans - gres - so
 in - ter - ces

resc.

cresc.

cresc.

cresc.

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

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

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

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

p Tutti *ff*

77

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

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

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

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

81

est, le - ra - - tis re - pu -
him, trans - gres - sors they con -

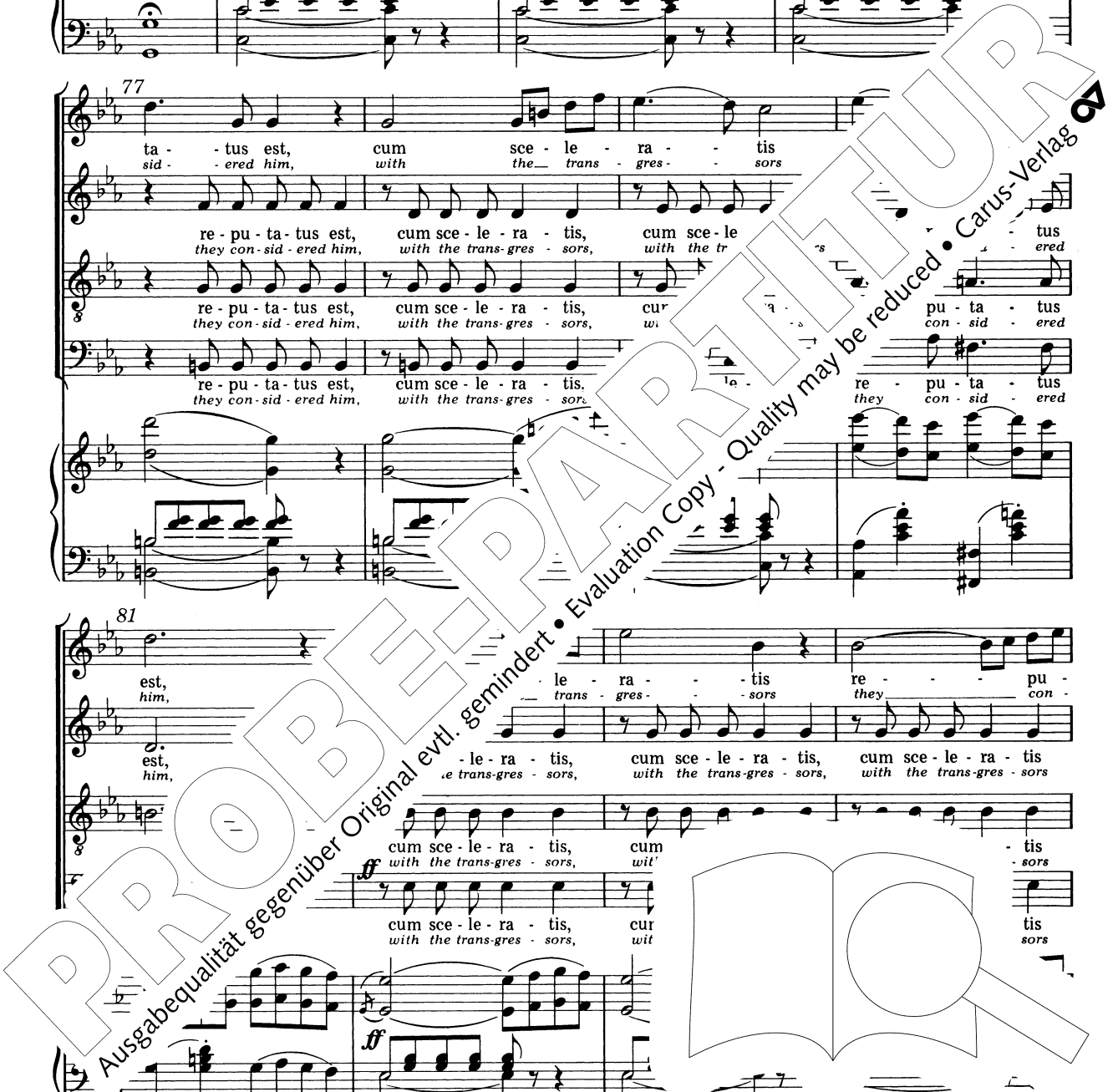
est, - le - ra - tis, cum sce - le - ra - tis, cum sce - le - ra - tis
him, e trans - gres - sors, with the trans - gres - sors, with the trans - gres - sors

cum sce - le - ra - tis, cum
with the trans - gres - sors, wil'

cum sce - le - ra - tis, cur
with the trans - gres - sors, wil'

- tis
- sors

tis
sors



99

rit. *p*

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

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

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

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

Archi pizz. rit.

Ob. *f* Ob. *pp*
Fg. Fg.
Cor. Cor.

Timp. *pp* Timp. *pp*

Largo 104 *pp*

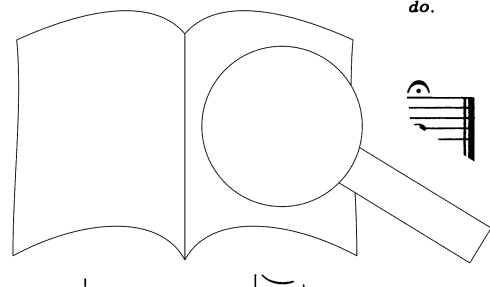
pa - ter, di - mit - te il - - - unt quid fa - ci - unt.
Fa - ther, Fa - ther, for - give not know the things they do.

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

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

il - - - lis: non e - - - ci - unt.
for - give them, for do.

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2. Wort

Andante con anima

3

Tenore I solo

Tenore II solo

Flauti
Oboi
Fagotti
Corni
Violoncello solo
Archi

5

10

Ho - di - e, _____
This same day, _____

me - - cum _____ e - ris,
you will be _____ with me,

14

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

- Fl. solo

+ Archi

Ger.

- Vc. solo *pp*

+ Fg.

Vc., Cb. pizz.

19

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

Ob.

Viol. - Ob.

24

e - ris, me - cum e - ris in pa -
 with me, be cum with me, with me

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

- Fp

+ Vc. solo

pizz. arco

29

me - i, cum
 mem - o - ry when

solo

pizz.

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33

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

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

Cor. + Archi, Fg. Vc. solo

arco

38

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

Viol., Va. Vc. solo

43

re - gnum tu - um. Ho - di - e, me - cum
 to your king - dom, This so - will be

Vc. s.

48

e - ri e - ris in pa - ra - di - so,
 with n with me, with me

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

Cor. Tutti cresc.

53

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

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

Tutti
 pp

58

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

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

63

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

me - men - to me - i, me - mer - ne - ris in re - gnum tu -
 keep me in mem - o - ry, keep r you shall come in - to your king -

68

so di - e, same day,
 - i, Do - mi - ne, me - men - to me
 em - ry, bless - ed Lord, keep me in me

rall.

3. Wort

Lento

3

Soprano

Alto

Tenore

Basso

Flauti
Oboi
Fagotti
Corni
Trombe,
Tromboni
Timpani
Arpa
Archi

Ob. I

Ob. II

Fg.

Solo

Mu - li - er,
Wom - an,

6

Solo

mu - li - er
wom - an

tu - us.
with you.

+Cor. I

nuto

14 Coro

O quam tri - stis,
How full of pain,

O quam
How full o.

O
H-

O quam tri - stis
How full of pain

quam tri - stis et af - flic -
full of pain and af - flict -

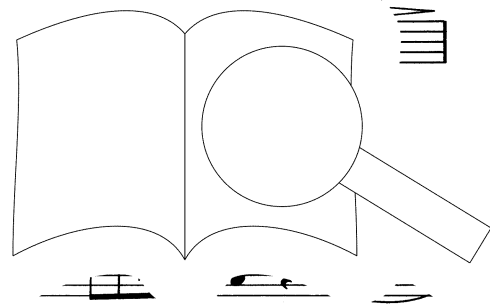
how quam tri of - stis et af - flic -
full of pain and af - flict -

o quam tri af - flic -
how full - flict -

+Archi

Trb.

+Fg.



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

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

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

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

p O quam tri - stis, o quam tri - stis
 How full of pain, how full of pain

p O quam tri - stis, o quam tri - stis
 How full of pain, how full of pain

p O quam tri - stis, o quam tri - stis
 How full of pain, how full of pain

p O quam tri - stis, o quam tri - stis
 How full of pain, how full of pain

o - quam tri - stis
 How full of pain

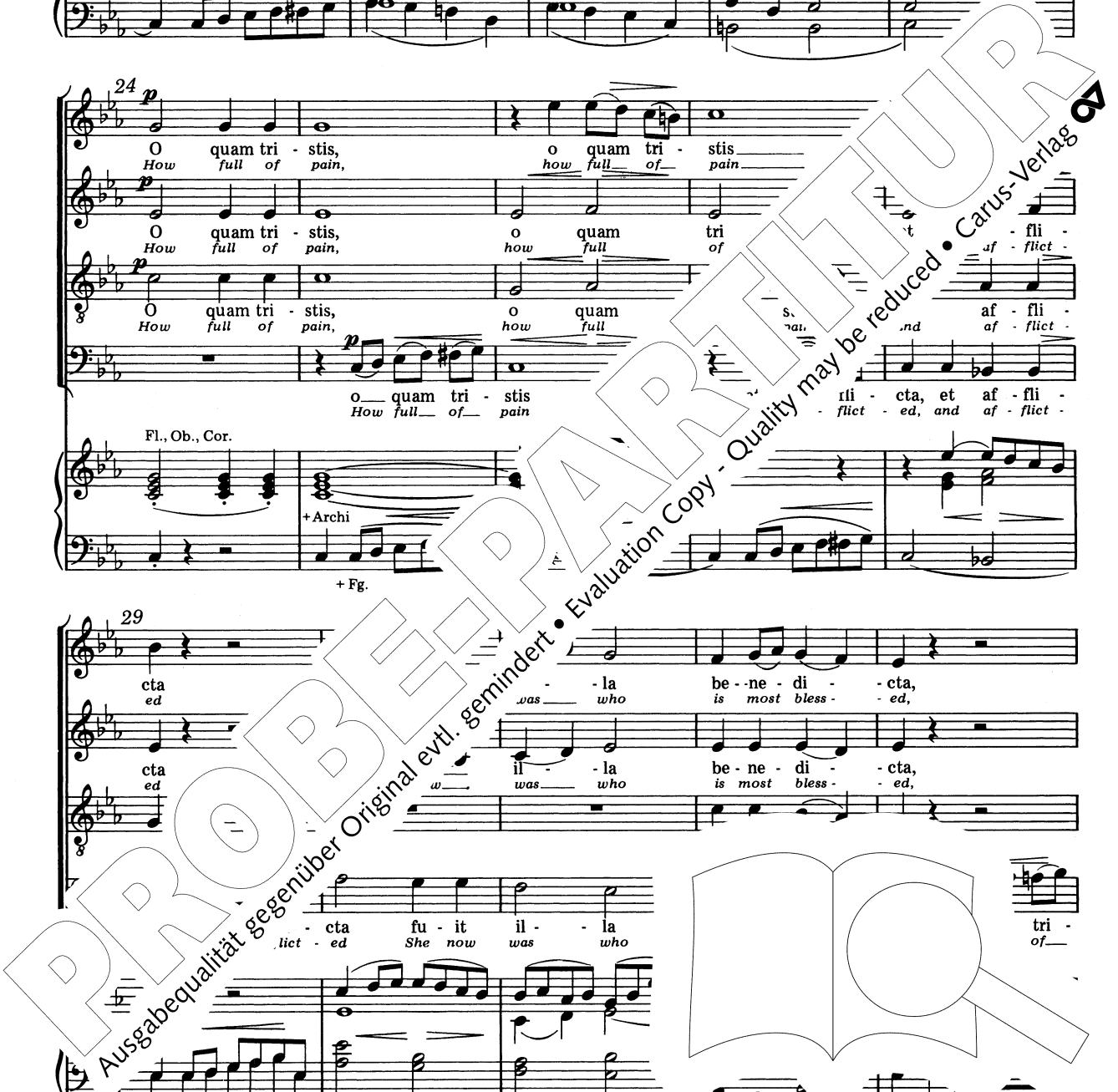
Fl., Ob., Cor.
 + Archi
 + Fg.

cta ed - la be - ne - di - cta,
 ed was who is most bless - ed,

cta ed il - la be - ne - di - cta,
 ed was who is most bless - ed,

- cta fu - it il - la
 flict - ed She now was who

tri - of



34

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

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

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

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

38

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

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

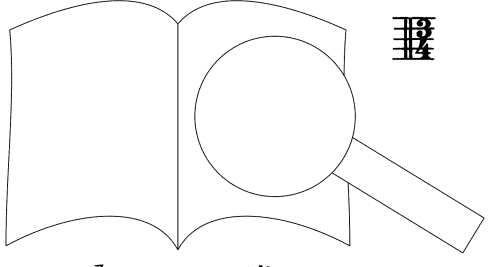
fu - it il - la be - ne - di - cta ma - - - ter u - ni - ge - ni -
 She now was who is most bless - ed, Moth - - - er of the bless - ed

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

43

ti!
 One.

ti!
 One.



Andante

Soprano solo

Tenore I solo

6

Arpa
Corni
Fagotti

pp

8

48

Quis

est

ho - - - mo

qui

non

not

son

would

what

per - - -

son

O

what

per - - -

son

would

not

son

would

not

son

would

51

ret,
there,

Chri -

Christ's

strem

er

strem

er

strem

er

strem

er

54

si

vi - - de -

be - - hold

vi - - de -

be - - hold

vi - - de -

be - - hold

vi - - de -

be - - hold

vi - - de -

be - - hold

56

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

- Fl.

58

si vi - de - re +
to be - hold

poco cresc.

60

in tan - sup
In such - row

mf *dim.*

62

pli - ci - o?
and - such pain?

Viol. I col 2

64

Quis pos - - - set
Who could not

+ Ob. I, Arpa Fl. Arpa Fl.

pp

66

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

Arpa Fl. Arpa

68

pi - - - am - - - trem
To be - - - the

Arpa Fl.

70

- tem -
- ed -

Fl.

72

pi - - - am - - - ma - - - trem
to be - - - hold the

Arpa Fl. Arpa Fl.

74

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

Arpa Fl. Arpa

76

do - - - len - tem
One in - - - suf -

Arpa

li - o.
her son?

Quis est
O what

- Legni, Archi col arco

pp sostenuto espr.

80

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

o - mo qui non fle
per - son would not wee,

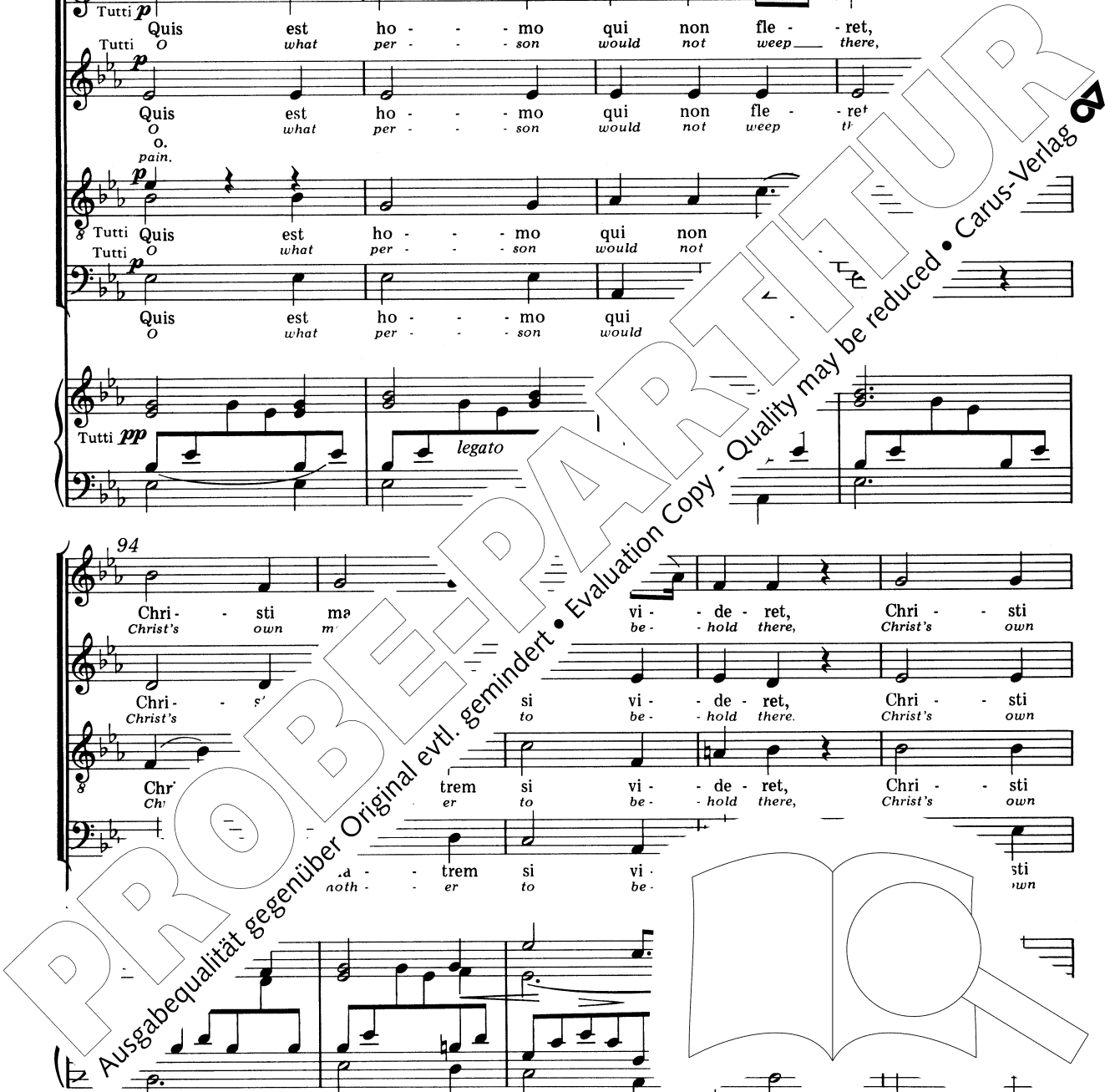
non
not

cresc.

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

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

Chri - sti ma vi - de - ret, Chri - sti
 Christ's own m be - hold there, Christ's own
 Chri - sti si vi - de - ret, Chri - sti
 Christ's to be - hold there, Christ's own
 Chr - trem si vi - de - ret, Chri - sti
 Christ er to be - hold there, Christ's own
 a - - trem si vi -
 noth - er to be -
 sti
 own



17

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

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

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

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

22

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

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

No - ti me - i qua - si a - li
 those who know me like mere stran - g

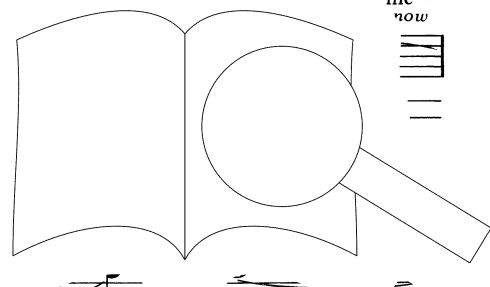
No - ti me - i qua - si a - li re - have
 those who know me like mere

27

ces - se - r et qui me
 now with - - those who were

ces - se me, me, et qui me
 now those who were

a from me, no - ti me me
 drawn a from me, those who know me - now



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cresc.

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

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

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

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

cresc.

Lento

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

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

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

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

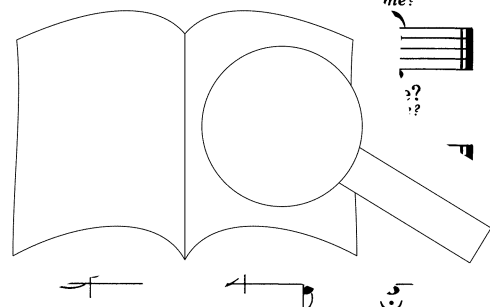
dim.

us Lord me - de re - li - qui - sti me?
 Lord my - thou now - for - sak - en me?

us Lord quid de - re - li - qui - sti me?
 u ny hast thou now - for - sak - en me?

us, ut quid de - re - me?
 God, why hast thou now - me?

dim.



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5. Wort

Andante ma non troppo

Basso solo

Flauti
Oboi
Fagotti
Corni
Trombe
Tromboni
Timpani
Violoncello solo
Archi

3

Vc. solo

+ Viol.

Sf

Va., Vc.

Si - ti -
Now - I

6

o! —
thirst.

Vc. solo

+ Viol.

Sf

Va., Vc.

+ Cb.

11

De - - de - runt e - i vi - num bi - de - runt
So — they — gave him wine - to d' — gave it

Fl.

+ Fg., Cor.

Archi

17

e - i cum fel - le mix
to him all mixed — with —

Et mi - li - tes
Then he re - ceived

Ob.

+ Fg.

+ Fl. II

Archi

Fg. Cor.

Sf

Cor.

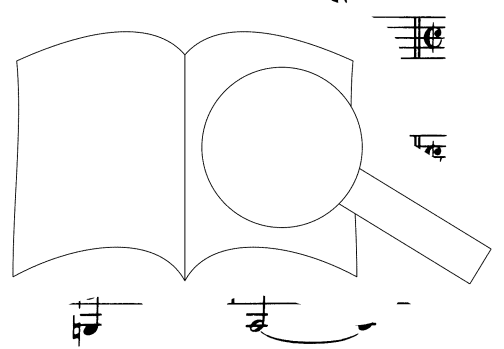
22

of - fe - ren - tes e - i
from the Ro - man sol - diers

Archi

Cor.

p



Allegro

28 *ff* Coro

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

Tutti *ff*

33

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

- Timp.

38

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

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

Rt

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44

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

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

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

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

48

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

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

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

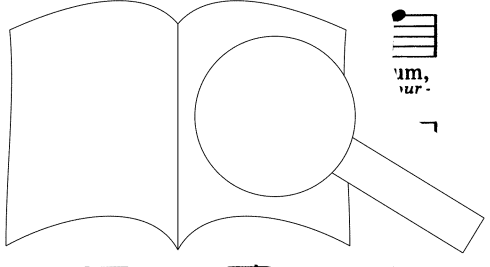
si tu es Rex Ju dae o rum,
 if you are King of the He brews,

52

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

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

sal - vum, sal - vum - vum, sal - vum, sa
 self, save, save, sal



Timp.

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57

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

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

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

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

-Timp.

62

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

Ju - - dae - o - - rum, si rex
 King of the He - - brews, if

Ju - - dae - o - - rum, si Rex
 King of the He - - brews, if

Ju - - dae - o - - rum, es Rex
 King of the He - - brews, are

66

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

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

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

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

+Timp.

70

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

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

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

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

Tutti

Timp.

74

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

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

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

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

Andante ma non troppo

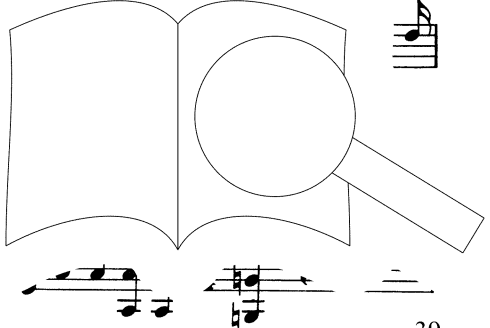
secco

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

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

fac. v. sal - vum te fac, sal ti
 self, now save your self, r I

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



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81

o! —
thirst. —

Vc. solo

+ Viol.

Va., Vc. *sf*

+ Cb.

85

Po - - - pu -

O - - -

Archi

Cor.

pp

Fg.

Timp. *ppp*

88

me - - us, quid

peo - - ple, what

- - - - bi,

- - - - ne to you,

sim.

91

me - - us, qui

peo - - ple, w!

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

+ Cor., Fg.

Vc. solo

pp

sf

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

+ Ob.

Vc. solo

Archi

pa - ra - sti cru - tu - o,
 but you have made one Sav - iour,

Vc. solo

Cor.

our, Sal - va - to - your
 for your

sf

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127

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

+ Fl.
 + Fg.

sim.

130

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

- Fl.
 + Ob.

sempre pp

133

quid fe - - ci ti - - bi spon - -
 what have I done? swer

136

de mi an

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155

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

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

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

159

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

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

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

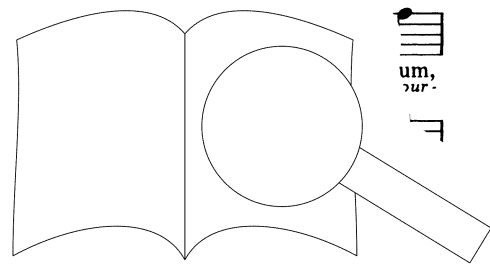
163

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

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

sal self, sal - vum, sal - vum sal - - vum,
 save, save your save your -

sal self, sal - vum, sa sal - - vum,
 save, save your save your -



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

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

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

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

-Timp.

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

Ju - - dae o - - rum, si Rex
 King of the He - - brews, if

Ju - - dae o - - rum, si Rex
 King of the He - - brews, if

Ju - - dae o - - rum, es Rex
 King of the He - - brews, are

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

sal - save, -
 sal - save, -

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

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

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

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

185 Timp.

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

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

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

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

188 secco

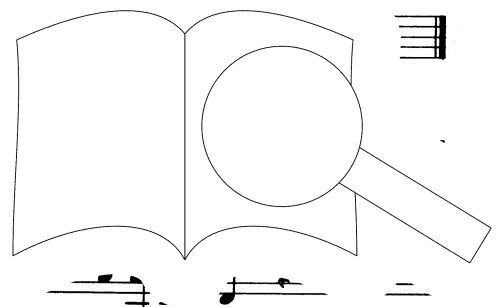
fac, sal - vum te fac, sal - vum te fac,
 self, now save your self, now save your self,

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

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

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

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



6. Wort

Poco lento

3

Coro

pp

Soprano

Alto

Tenore

Basso

Flauti

Oboi

Fagotti

Corni

Trombe

Tromboni

Timpani

Arpa,

Archi

Ob. *p* Fig. I, II + Va., Vc. *pp*

Coro *pp*

Con - sum - it is

ma - tum est, *fin - ished now,*

Ob. *p* Fig. I, II *pp*

Coro *pp*

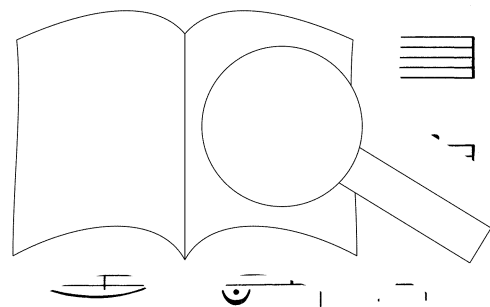
Con - sum - it is

ma - tum est, *fin - ished now,*

ma - tum est. *fin - ished now*

ma - tum *fin - ished*

Legni *p* + Archi



Musical score for measures 18-23. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with treble and bass clefs. The notes are mostly whole and half notes, with some rests.

Musical score for measures 24-29. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "Pec - ca - ta no - stra ip - se per - tu - lit / All our trans - gres - sions he him - self did bear". The piano part includes markings for "Arch." and "Timp." with dynamic markings like *p* and *pp*.

Musical score for measures 30-35. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "re su - o su - per / bod - y, e - ven / re su - o / bod - y, li - gnum: / to the tree, li - gnum: / to the tree,". The piano part includes markings for "cresc.", "mf", and "Arpa, Cor., Tr.". There is also a large graphic of a magnifying glass over the piano part.

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37

rit. molto

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

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

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

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

Archi

rit. molto

Timp. *pppp*

41 a tempo

Solo *p*

Ve - - re, ve - - re, an
 Tru - - ly, tru - - ly, bore - res

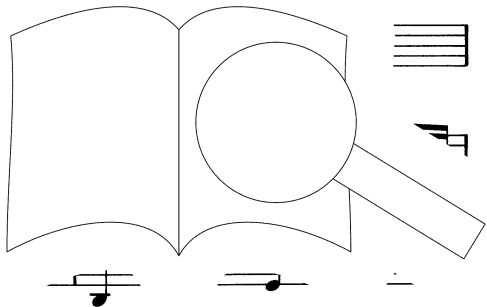
a tempo

Arpa, Archi pizz.

p

44

lan - - guo - res
 he - - bore - res



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Ve - - re,
tru - - ly,

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

p
Ve - - re,
tru - - ly,
cantabile

p Archi col arco

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

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

ve - - re, lan - - guo - res r
tru - - ly he bore our tros,

ve - - re, lan - - guo - res or
tru - - ly he bore or

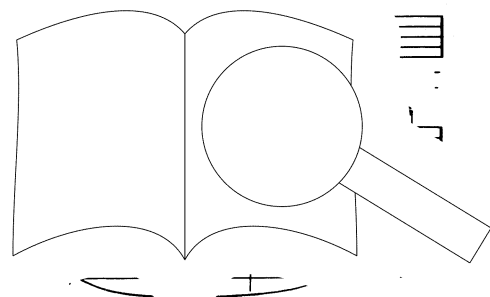
ve - - re, lan - - guo - res
tru - - ly he bore no - - stros,
ing,

lan he - guo bore tros ing ip - - se tu - -
he bore ing in - - him - -

lan he - - stros ing ip - - se tu - -
he - - ing in - - him - -

lan he - - no - - stros tu - -
he - - griev - - ing

res our no griev - - stros
our griev - - ing



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56

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

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

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

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

Archi, Legni

Cor.

63

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

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

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

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

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

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

Cor.

70

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

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

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

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

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

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

Legni

Timp.

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7. Wort

Andante 3

Tenore I solo

Flauti
Oboi
Fagotti
Corni
Tromboni
Archi

molto cantabile

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

Va., Vc.

5

10

Pa - - - ter, in ma - - - ni. com - - - men - - -
Fa - - - ther, to thine. I now com -

Archi col arco Fl. -Fl.

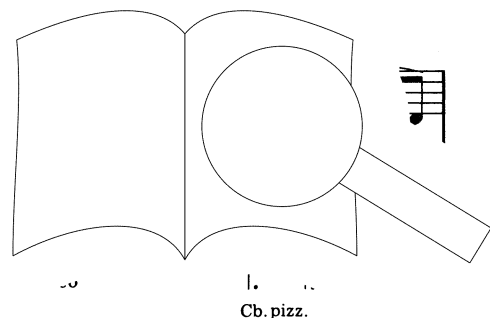
-Fg., Cor., *pp*
Trb.

Cb. pizz.

15 17

do me - - - um,
it and my life,

Va., Vc. *can*



19

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

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

Viol. col arco

23

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

Viol. pizz. *cantabile*
 Va., Vc.
 + Fg. Cor. Trb.

28

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

Archi, col arco

pp

32

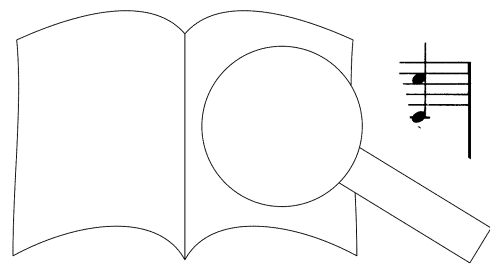
De us me -
 God and Fa -

Co.

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8

pp Coro

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

pp

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

pp

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

pp

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

Legni, Cor. - Archi

Archi + Le

+ Fg.

8

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

tor sa - - lu - in ma - nus tu - as,
 art sal - va to thine own keep - ing,

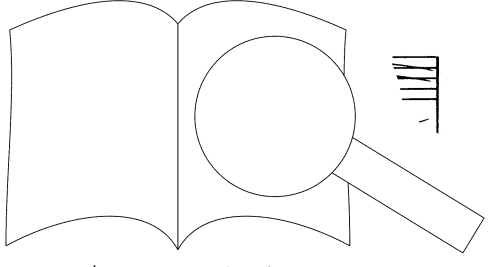
tor sa - in ma - nus tu - as,
 art sal - va to thine own keep - ing,

tor .ne - - ae, in as,
 art for me, +

Cor.

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46

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

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

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

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

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

50

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

tum me - um, me - um.
 mend my life, my life.

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

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

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

Legni, Cor.
pp *morendo*

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