

Die Sieben Worte Jesu am Kreuz

Prolog „O vos omnes“

César Franck
1822–1890

Poco lento

Flauto I,II

Oboe I,II

Fagott I,II

Corno I,II
in F

Soprano solo

Violino I

Violino II

Viola

Violoncello

Contrabbasso

6

10

10

Aufführungsdauer / Duration / Durée: ca. 40 min.

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Herausgeber:
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12 14

12 14

O vos, o vos

pp *molto legato*

18 21

18 21

o - mnes, qui trans - i - tis per vi - am, at - ten - di - te, — et vi - de - te, si est do - lor, si est

24 27

do - lor sic - ut do - lor me - us. Po - su - it me, Do - mine, de - so -

30 33

la - tam to - ta di - e, to - ta di - e, mae - ro - re con - fe - ctam.

36 39 1.

mf mf mf pp pp pp

Ne vo-ca - tis me No - e - mi, No - e - mi, sed vo - ca - te me Ma - ra, sed vo -

42 45

ppp ppp ppp ppp

ca - te me Ma - ra. O vos, o vos o - mnes,

qui trans - i - tis per vi - am, at - tendi - te, — et vi - de - te, si est do - lor, — sic - ut do - lor,

do - lor — me - us. *a tempo*

6 9

6 9 pp

ter, Pa - ter,

ter, Pa - ter,

ter, Pa - ter,

ter, Pa - ter,

mf pizz. arco

mf pizz. arco

mf

12 15

12 15

di - mit - te il - - - lis: non e - nim sci - unt quid fa - ci - unt.

19 L'istesso tempo

21

p

p sostenuto

p sostenuto

p sostenuto

19 L'istesso tempo

21

Cru - ci - fi - xe - runt, cru - ci - fi - xe - runt, cru - ci - fi - xe - runt Je - sum et la - tro - nes, cru - ci - fi -

Cru - ci - fi - xe - runt, cru - ci - fi - xe - runt Je - sum et la - tro - nes,

Cru - ci - fi - xe - runt, cru - ci - fi - xe - runt Je - sum et la - tro - nes,

Cru - ci - fi - xe - runt, cru - ci - fi - xe - runt Je - sum et la - tro - nes,

p

simile

simile

simile

p legato assai

simile

p legato assai

simile

24

26

24

26

xe - - - runt, cru - ci - fi - xe - runt Je - sum et la - tro - nes, u - num, u - num
 cru - ci - fi - xe - runt, cru - ci - fi - xe - runt Je - sum et la - tro - nes, u - num a de - xtris,
 cru - ci - fi - xe - runt, cru - ci - fi - xe - runt Je - sum et la - tro - nes, u - num,
 cru - ci - fi - xe - runt, cru - ci - fi - xe - runt Je - sum et la - tro - nes, u - num -

29 31 a2

29 31 p

a de-xtris, et al-te-rum a si-ni-stris. Je-sus au-tem di-ce-

a de-xtris, et al-te-rum a si-ni-stris. Je-sus au-tem di-ce-

a de-xtris et al-te-rum a si-ni-stris. Je-sus au-tem di-ce-

a de-xtris, et al-te-rum a si-ni-stris. Je-sus au-tem di-ce-

35 38

35 38 pp

bat: Pa - ter, pp

bat: Pa - ter, pp

bat: Pa - ter, pp

bat: Pa - ter,

mf pizz. arco

mf pizz. arco

mf

41 45

41 45

di - mit - te il - - lis: non e - nim sci - unt quid fa - - ci - unt. *p*

di - mit - te il - - lis: non e - nim sci - unt quid fa - - ci - unt. *p*

di - mit - te il - - lis: non e - nim sci - unt quid fa - - ci - unt. *p*

di - mit - te il - - lis: non e - nim sci - unt quid fa - - ci - unt. *p*

Allegro agitato

48

50

48

Allegro agitato

50

Soprano

Alto I Cum sce-le-ra - tis, cum sce-le-ra - tis, cum scelera - tis re-pu-ta-tus est, cum scelera - tis,

Alto II Cum sce-le-ra - tis, cum sce-le-ra - tis, cum scelera - tis re-pu-tatus est, cum sce-le-ra - tis,

Tenore Cum sce-le-ra - tis, cum sce-le-ra - tis, cum scelera - tis re-pu-ta-tus est, cum sce-le-ra - tis,

Basso Cum sce - le - ra - tis, re - - pu - ta - tusest, cum sce - le -

Cum sce-le-ra - tis, cum sce-le-ra - tis, cum scelera - tis re-pu-ta-tus est, cum scelera - tis,

53 56

53 56

cum sce-le-ra - tis re - pu-ta - tus est, cum sce-le-ra - tis, cum sce-le-ra - tis,
 cum sce-le-ra - tis re - pu-ta - tus est, cum sce-le-ra - tis, cum sce-le-ra - tis,
 cum sce-le-ra - tis re - pu-ta - tus est, cum sce-le-ra - tis, cum sce-le-ra - tis,
 ra - tis re - pu-ta - tus est, cum sce - le - ra - tis,
 cum sce-le-ra - tis re - pu-ta - tus est, cum sce-le-ra - tis, cum sce-le-ra - tis,

64 *ritenuto* 66

64 *ritenuto*
Soprano 66

ip - se pec - ca - ta mul - to - rum - tu - lit, et pro

Alto *p*
et ip - se pec - ca - ta mul - to - rum tu - lit, et pro

Tenore *p*
et ip - se pec - ca - ta mul - to - rum tu - lit, et pro

Basso *p*
et ip - se pec - ca - ta mul - to - rum tu - lit, et pro

69 71

cresc. - - - - - f p

cresc. - - - - - f p

cresc. - - - - - f p

cresc. - - - - - f p

f p

f p

69 71

cresc. f p

trans - gre - so - ri - bus ro - ga - vit.

cresc. f p

trans - gre - so - ri - bus ro - ga - vit.

cresc. f p

trans - gre - so - ri - bus ro - ga - vit.

cresc. f p

trans - gre - so - ri - bus ro - ga - vit.

cresc. - - - - - f p

cresc. - - - - - f p

cresc. - - - - - f p

cresc. - - - - - f p

cresc. - - - - - f p

79 81

79 81

ra - tis re - pu - ta - tus est, cum sce - le - ra - tis

cum scele - ra - tis re - pu - ta - tus est, cum scele - ra - tis, cum scele - ra - tis,

cum scele - ra - tis re - pu - ta - tus est, cum scele - ra - tis, cum scele - ra - tis,

cum sce - le - ra - tis re - pu - ta - tus est, cum scele - ra - tis, cum sce - le - ra - tis,

84 86

84 86

re - pu - ta - tusest, cum sce - le - ra - tis re - pu - ta - tus
 cum sce - le - ra - tis re - pu - ta - tusest, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus
 cum sce - le - ra - tis re - pu - ta - tus est, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus
 cum sce - le - ra - tis re - pu - ta - tus est, cum sce - le - ra - tis, cum sce - le - ra - tis re - pu - ta - tus

*) Zu Takt 84 vgl. den Krit. Bericht

89 **Tempo ritenuto** 92

89 **Tempo ritenuto** 92

est, et ip - se pec - ca - ta mul - to - rum tu - lit, et pro trans - gres -

est, et ip - se pec - ca - ta mul - to - rum tu - lit, et pro trans - gres -

est, et ip - se pec - ca - ta mul - to - rum tu - lit, et pro trans - gres -

est, et ip - se pec - ca - ta mul - to - rum tu - lit, et pro trans - gres -

96 100

f *sf* *pp rit.* *rit.* *pp*

96

so - ribus ro - ga - vit. Pa - ter, pa - ter,
 so - ribus ro - ga - vit. Pa - ter, pa - ter,
 so - ribus ro - ga - vit, Pa - ter, pa - ter,
 so - ribus ro - ga - vit. Pa - ter, pa - ter,

f *rit.*

f *pizz.* *p* *pp* *pizz.* *p* *pp*

104 Largo pp 107

pa-ter, di-mit-te il-lis: non e-nim sci-unt quid fa-ci-unt.

pp

pa-ter, di-mit-te il-lis: non e-nim sci-unt quid fa-ci-unt.

pp

pa-ter, di-mit-te il-lis: non e-nim sci-unt quid fa-ci-unt.

pp

pa-ter, di-mit-te il-lis: non e-nim sci-unt quid fa-ci-unt.

12 15

me - cum — e - ris, me - - cum e - ris in pa - ra - di - so.

a2
pp

12 15

18 21

A - men, — a - men di - - co — ti - bi: ho - - - di - e me - cum

1.
pp

18 21

pizz. Vc. arco pizz. Cb.

e - ris, me - cum e - ris in pa - ra - di - so.

27 Do-mine, Do-mine, me - men - to

arco *pizz.* *arco*

30 me - i, cum ve - neris in re - gnum tu - um. Do - mi-ne,

32

p *p* *p* *a2* *p*

30 me - i, cum ve - neris in re - gnum tu - um. Do - mi-ne,

32

pizz. *arco* *Vc.* *Cb.*

36 39

36 Domine, me - men-to me - i, cum ve - ne - ris, cum ve - ne -

42 44

Ho-di-e, ho-di-e me - cum e - ris,

ris in re - gnum tu - um.

44

Detailed description: This is a page of a musical score, likely for a vocal and piano piece. The score is written in Latin. It features a vocal line with lyrics and a piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into systems. The first system contains measures 36-39, with the vocal line starting at measure 36. The second system contains measures 42-44, with the vocal line starting at measure 42. The piano accompaniment consists of a right hand and a left hand. The lyrics are: "36 Domine, me - men-to me - i, cum ve - ne - ris, cum ve - ne -" (top system), "42 Ho-di-e, ho-di-e me - cum e - ris," (middle system), and "ris in re - gnum tu - um." (bottom system). There are measure numbers 36, 39, 42, and 44 marked above the staves. The piano part includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano).

49 52

cresc. - - - - - dim. *pp*

cresc. - - - - - dim. *pp*

cresc. - - - - - dim. *pp*

cresc. - - - - - dim. *pp*

me - cum e - ris in pa - ra - di - so, ho - di - e, ho - di - e

Do - mi - ne, Do - mi - ne, me - men - to me - i, Do - mi - ne, Do - mi - ne,

cresc. - - - - - dim. *pp legato*

cresc. - - - - - dim. *pp legato*

cresc. - - - - - dim. *pp legato*

cresc. - - - - - dim. *Tutti pp*

dim. *pp*

55 57

me - cum e - ris, me - cum e - ris in pa - ra - di - so,

me - men - to me - i, me - men - to me - i, cum ve - neris in re - gnum tu - um.

3. Wort

Lento

Flauto I,II

Oboe I,II

Fagotto I, II

Corno I,II in F

Tromba I,II in Es

Trombone I
Trombone II

Trombone III

Timpani in C-G

Arpa

Lento

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

p

p

p

3

Solo

Mu - li - er,

6 9

1. p

mu - li - er, ec - ce fi - lius tu - us.

p sostenuto

p sostenuto

p sostenuto

p sostenuto

p sostenuto

14 p

17

a2

a2

p

p

14 p

17

O quam tri - stis, o quam tri - stis et af - fli - cta fu - it

O quam tri - stis, o quam tri - stis et af - fli - cta fu - it

O quam tri - stis, o quam tri - stis et af - fli - cta fu - it

Tutti p

O — quam tri - stis et af - fli - cta, et af - fli - cta fu - it —

p sostenuto

p sostenuto

p sostenuto

p sostenuto

p

muta in F-B

p

21 *p* 25

il - la be - ne - di - cta. O quam tri - stis, o quam tri - stis

il - la be - ne - di - cta. O quam tri - stis, o quam tri - stis

il - la be - ne - di - cta. O quam tri - stis, o quam tri - stis

il - la be - ne - di - cta. O quam tri - stis, et af - fli -

28 32 a2

28 32 a2

et af - fli - cta fu - it il - la be - ne - di - cta, o quam tri -
 et af - fli - cta fu - it il - la be - ne - di - cta, o quam tri -
 et af - fli - cta be - ne - di - cta, o quam tri -
 cta, et af - fli - cta, et af - fli - cta fu - it il - la be - ne - di - cta, o quam tri - stis

35 38

sf sf sf

a2

sf sf sf

35 38 sf sf sf

stis et af - fli - cta fu - it il - la be - ne - di - cta ma - ter, ma -

stis et af - fli - cta fu - it il - la be - ne - di - cta ma - ter, ma -

stis et af - fli - cta fu - it il - la be - ne - di - cta ma - ter, ma -

et af - fli - cta fu - it il - la, fu - it il - la be - ne - di - cta ma - ter, ma -

sf sf sf

sf sf sf

sf sf sf

42 44

pp

pp

pp

pp

ritard. molto -

42 44

ter u-ni-ge-ni-ti!

ter u-ni-ge-ni-ti!

ter u-ni-ge-ni-ti!

ter u-ni-ge-ni-ti!

.....

46 Andante

46 Andante

49

ho mo qui non fle - ret,

49

ho mo qui non fle - ret,

The first system of the musical score consists of six staves. The top two staves are vocal lines in G major (one treble, one bass). The bottom four staves are piano accompaniment, including a grand staff (treble and bass) and two additional bass staves. The music features a complex piano part with sixteenth-note patterns and a vocal line with a long melisma.

This block shows the piano accompaniment for the first system, specifically the grand staff and two additional bass staves. It features intricate sixteenth-note passages in the right hand and a steady bass line in the left hand.

The second system of the musical score consists of six staves. The top two staves are vocal lines in G major. The bottom four staves are piano accompaniment. The vocal line includes the lyrics "Chri - - - sti ma - - - trem si vi -".

Chri - - - sti ma - - - trem si vi -

This block shows the piano accompaniment for the second system, including the grand staff and two additional bass staves. The piano part features a rhythmic pattern of eighth notes and rests, with some variations in the lower staves.

*)
oder: oder:

*) Siehe den Krit. Bericht

55

1.

de - ret, Chri - sti ma - trem

The musical score is written for voice and piano. It consists of several systems of staves. The first system shows a vocal line with a first ending (1.) and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the piano accompaniment with sixteenth-note patterns in the right hand and chords in the left hand. The fourth system continues the vocal line with lyrics and piano accompaniment. The fifth system shows the piano accompaniment with eighth-note patterns in the right hand and chords in the left hand. The sixth system continues the vocal line with lyrics and piano accompaniment. The seventh system shows the piano accompaniment with eighth-note patterns in the right hand and chords in the left hand. The eighth system continues the vocal line with lyrics and piano accompaniment. The ninth system shows the piano accompaniment with eighth-note patterns in the right hand and chords in the left hand. The tenth system continues the vocal line with lyrics and piano accompaniment.

poco cresc. - - - - - mf

poco cresc. - - - - - mf

si vi - de - ret in tan -

poco cresc. - - - - - mf

poco cresc. - - - - - mf

poco cresc. - - - - - mf

poco cresc. - - - - - mf

poco cresc. - - - - - mf

*) Siehe den Krit. Bericht

61

1.
pp 3 3

dim.

dim.

pp

61

to sup - pli - ci - o?

arco

dim.

dim.

dim.

dim.

dim.

p

64

1.
pp

pp

pp

64

Solo

Quis posset non contri

67

sta - ri, pi - am ma - trem
Chri sti

The musical score is written for voice and piano. It begins at measure 67. The vocal line features the lyrics "sta - ri, pi - am ma - trem" and "Chri sti". The piano accompaniment is highly textured, featuring complex rhythmic patterns, triplets, and sixteenth-note passages. The score is arranged in a system of staves, with the vocal line and piano accompaniment clearly delineated.

70

con - - - tem - pla - ri, pi - am
Chri - sti

Detailed description: This is a page of a musical score, likely for a vocal and piano piece. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features intricate textures with triplets and sixteenth-note runs. The vocal line has a melodic line with some rests. The second system continues the piano accompaniment with similar complex patterns. The third system shows the vocal line with lyrics: "con - - - tem - pla - ri, pi - am Chri - sti". The piano accompaniment continues with a steady rhythmic pattern. The fourth system shows the vocal line with a long melodic phrase. The piano accompaniment continues with a similar rhythmic pattern. The fifth system shows the vocal line with a final melodic phrase. The piano accompaniment continues with a similar rhythmic pattern. The sixth system shows the vocal line with a final melodic phrase. The piano accompaniment continues with a similar rhythmic pattern. The seventh system shows the vocal line with a final melodic phrase. The piano accompaniment continues with a similar rhythmic pattern. The eighth system shows the vocal line with a final melodic phrase. The piano accompaniment continues with a similar rhythmic pattern. The ninth system shows the vocal line with a final melodic phrase. The piano accompaniment continues with a similar rhythmic pattern. The tenth system shows the vocal line with a final melodic phrase. The piano accompaniment continues with a similar rhythmic pattern.

73

73

73

73

ma - trem con - tem - pla - ri

73

76 78

muta in Es-B

76 78

Quis est ho - mo

do - len - tem cum - fi - - - li - o? Quis est

arco sostenuto espr.

pp arco sim.

pp arco sim.

arco

arco

81 84

81 84

qui non fle-ret, quis est homo qui non fle-ret, Chri-sti matrem si vi-

ho-mo qui non fle-ret, quis est ho-mo qui non fle-ret, Chri-sti matrem si vi-

cresc. - - - f p sostenuto cresc. - - - f

cresc. - - - f p sostenuto cresc. - - - f

cresc. - - - f p sostenuto cresc. - - - f

cresc. - - - f p sostenuto cresc. - - - f

cresc. - - - f p sostenuto cresc. - - - f

91

91

ho - - - mo qui non fle - ret,

ho - - - mo qui non fle - ret,

ho - - - mo qui non fle - ret,

ho - - - mo qui non fle - ret,

94

a2

mf

94

Chri - sti ma - trem si vi

Chri - sti ma - trem si vi -

Chri - sti ma - trem si vi -

Chri - sti ma - trem si vi -

97

de - ret, Chri - sti ma - trem

de - ret, Chri - sti ma - trem

de - ret, Chri - sti ma - trem

de - ret, Chri - sti ma - trem

100

a2
a2
a2

3

100

si vi - de - ret in tan -

si vi - de - ret in tan -

si vi - de - ret in tan -

si vi - de - ret in tan -

a2

Musical score for the first system, measures 103-105. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature has two flats, and the time signature is 4/4. The music features a vocal melody with a long note in measure 104 and piano accompaniment with chords and moving lines.

Musical score for the second system, measures 103-105. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature has two flats, and the time signature is 4/4. The music features a vocal melody with a long note in measure 104 and piano accompaniment with chords and moving lines.

Musical score for the piano accompaniment, measures 103-105. It consists of two staves (treble and bass clefs). The key signature has two flats, and the time signature is 4/4. The piano part features a prominent arpeggiated figure in the right hand, marked *pp* (pianissimo).

Musical score for the vocal line with lyrics, measures 103-105. It consists of four staves: a vocal line in treble clef and three piano accompaniment staves (treble and bass clefs). The key signature has two flats, and the time signature is 4/4. The lyrics are: "to sup - pli - ci - o,". The vocal line features a long note in measure 104.

Musical score for the piano accompaniment, measures 103-105. It consists of three staves (treble and bass clefs). The key signature has two flats, and the time signature is 4/4. The piano part features a prominent arpeggiated figure in the right hand and a steady bass line.

109

pp

109

o, in tan - to sup -

o, in tan - to

o, in tan - to

o, in tan - to

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

pli - ci - o?

sup - pli ci - o?

sup - pli ci - o?

sup - pli ci - o?

poco rall.

poco rall.

poco rall.

poco rall.

poco rall.

4. Wort

Lento

Violino I
Violino II
Viola

Lento

Soprano
Alto
Tenore
Basso

Violoncello
Contrabbasso

De - us me - us, De - us me - us, ut quid de - re - li -

De - us me - us, De - us me - us, ut quid de - re - li -

De - us me - us, De - us me - us, ut quid de - re - li -

De - us me - us, De us me - us, ut quid de - re - li -

8 12

p molto sostenuto *sim.*

p molto sostenuto *sim.*

p molto sostenuto *sim.*

8 12

qui - sti me? No - ti me - i, no - ti me - i qua - si, qua - si

qui - sti me? No - ti me - i, no - ti me - i qua - si, qua - si

qui - sti me? No - ti me - i, no - ti me - i qua - si, qua - si

qui - sti me? No - ti me - i, no - ti me - i qua - si, qua - si

p molto sostenuto

16 20

16 20

a - li - e - ni re - ces - se - runt a me. No - ti me - i

a - li - e - ni re - ces - se - runt a me. No - ti me - i

a - li - e - ni re - ces - se - runt a me. No - ti me - i

a - li - e - ni re - ces - se - runt a me. No - ti me - i

24 28

24 28

qua - si a - li - e - ni re - ces - se - runt a me, et qui - me

qua - si a - li - e - ni re - ces - se - runt a me, et qui - me

qua - si a - li - e - ni re - ces - se - runt a me, no - ti me - i, no - ti me -

qua - si a - li - e - ni re - ces - se - runt a me, et qui - me

32 35

cresc. - - - - - dim.

cresc. - - - - - dim.

cresc. - - - - - dim.

32 35

no - ve - rant o - bli - ti sunt me - i, o - bli - ti sunt me - i.

cresc. dim.

no - ve - rant o - bli - ti sunt me - i, o - bli - ti sunt me - i.

cresc. dim.

i o - bli - ti sunt, o - bli - ti sunt me - i, o - bli - ti sunt me - i.

cresc. dim.

no - ve - rant o - bli - ti sunt me - i, o - bli - ti sunt me - i.

cresc. dim.

40 Lento 44

40 Lento 44

p De - us me - us, De - us me - us, ut quid de - re - li - qui - sti me?

p De - us me - us, De - us me - us, ut quid de - re - li - qui - sti me?

p De - us me - us, De - us me - us, ut quid de - re - li - qui - sti me?

p De - us me - us, De - us me - us, ut quid de - re - li - qui - sti me?

5. Wort

Andante ma non troppo 3

Flauto I,II
Oboe I,II
Fagotto I,II
Corno I,II in F
Tromba I,II in F
Trombone I
Trombone II
Trombone III
Timpani in F-C
Soprano
Alto
Tenore
Basso
Solo
Si - ti - o! —
Violino I
Violino II
Viola
Violoncello solo
Violoncello Tutti
Contrabbasso

*) Siehe den Krit. Bericht

7 10

7 10

De - de-runt e - i

14 17

p *sf*

a2 *p*

14 17

p *sf*

vi - num bi - bere, de - derunt e - i cum fel - le mix - tum. Et mi - li -

sim. *sf*

sim. *sf*

sim. *sf*

Tutti *sf*

sf

sf

21 24

21 24

tes a - ce - tum of - fe - ren - tes e - i, blas - phe - ma - bant di - cen - tes:

33 36

The first system of the score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a steady accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 33 and 36 are indicated at the top.

33 36

sal - vum te fac, sal - vum te fac, si tu es

sal - vum te fac, sal - vum te fac, si tu es

sal - vum te fac, sal - vum te fac, si tu es

sal - vum te fac, sal - vum te fac, si tu es

The second system of the score includes vocal lines and piano accompaniment. It consists of seven staves. The top four staves are vocal parts, each with the Latin lyrics: "sal - vum te fac, sal - vum te fac, si tu es". The bottom three staves are piano accompaniment. The key signature remains three flats. Measure numbers 33 and 36 are indicated at the top. Trills are marked with "tr" in the piano accompaniment staves.

38 41

Piano accompaniment for the first system, measures 38 to 41. The score is in G minor (three flats) and 4/4 time. It features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a lower grand staff. The music consists of dense chords and rhythmic patterns, with some notes beamed together. Measure numbers 38 and 41 are indicated at the top of the first and fourth staves respectively.

38 41

Rex Ju - dae - o - - rum, sal - vum te fac, sal - vum te fac, sal - vum te — fac,

Rex Ju - dae - o - - rum, sal - vum te fac, sal - vum te fac, sal - vum te — fac,

Rex Ju - dae - o - - rum, sal - vum te fac, sal - vum te fac, sal - vum te — fac,

Rex Ju - dae - o - - rum, sal - vum te fac, sal - vum te fac, sal - vum te — fac,

Vocal and piano accompaniment for the second system, measures 38 to 41. The vocal parts are in G minor and 4/4 time. The lyrics are: "Rex Ju - dae - o - - rum, sal - vum te fac, sal - vum te fac, sal - vum te — fac,". The piano accompaniment continues with chords and rhythmic patterns, including trills in the right hand of the lower grand staff. Measure numbers 38 and 41 are indicated at the top of the first and fourth staves respectively.

44 47

44 47

si tu_ es Rex Ju - dae - o - rum. si tu_ es Rex
 si tu_ es Rex Ju - dae - o - rum, si tu_ es Rex
 si tu_ es Rex Ju - dae - o - rum, si tu_ es Rex
 si tu_ es Rex Ju - dae - o - rum, si tu_ es Rex

50 53

ff

50 53

Ju - dae - o - rum, sal - - - vum, sal - vum, sal-vum te_ fac,

Ju - dae - o - rum, sal - - - vum, sal - vum, sal-vum te_ fac,

Ju - dae - o - rum, sal - - - vum, sal - vum, sal-vum te_ fac,

Ju - dae - o - rum, sal - - - vum, sal - vum, sal-vum te_ fac,

56 59

First system of musical notation, measures 56-60. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure 56 starts with a piano dynamic marking 'p' and a hairpin crescendo. Measure 59 has a forte dynamic marking 'f'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Second system of musical notation, measures 61-65. It continues the vocal and piano parts from the first system. The piano accompaniment includes a prominent eighth-note bass line and chords in the right hand. The vocal line continues with the same melodic contour.

Third system of musical notation, measures 66-68. This system contains only the piano accompaniment staves, showing the continuation of the eighth-note bass line and chords.

56 59

sal - vum, sal - vum, sal - vum te — fac, si tu — es Rex
sal - vum, sal - vum, sal - vum te — fac, si tu — es Rex
sal - vum, sal - vum, sal - vum te — fac, si tu — es Rex
sal - vum, sal - vum, sal - vum te — fac, si tu — es Rex

Fourth system of musical notation, measures 69-73. This system includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "sal - vum, sal - vum, sal - vum te — fac, si tu — es Rex". The piano accompaniment continues with the eighth-note bass line and chords.

Fifth system of musical notation, measures 74-78. It continues the piano accompaniment from the previous system, showing the eighth-note bass line and chords in the right hand.

62 65

62 65

Ju - dae - o - rum, si tu - es Rex Ju - dae - o - rum,
 Ju - dae - o - rum, si tu - es Rex Ju - dae - o - rum,
 Ju - dae - o - rum, si tu - es Rex Ju - dae - o - rum,
 Ju - dae - o - rum, si tu - es Rex Ju - dae - o - rum,

68 70 a2

ff

68 70

sal - - - vum, sal - vum, sal-vum te_ fac, sal - - vum, sal - - vum,

sal - - - vum, sal - vum, sal-vum te_ fac, sal - - vum, sal - - vum,

sal - - - vum, sal - vum, sal-vum te_ fac, sal - - vum, sal - - vum,

sal - - - vum, sal - vum, sal-vum te_ fac, sal - - vum, sal - - vum,

74 77

a2

74 77

sal- vum te — fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te

sal - vum te — fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te

sal - vum te — fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te

sal - vum te — fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te

86 88

pp

pp

ppp

86 88

Solo

Po - pu - le me - us, quid fe - ci ti - bi,

pp

pp

pp

Tutti

pp

pp pizz.

p

sim.

sim.

91 93

91 93

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

96 99

96 99

Aut in_ quo con - tri - sta - vi te?

101 103

2
pp

101 103

Po - pu - le me - us, quid fe - ci ti - bi? Re - spon - de

sostenuto

sostenuto

sostenuto

sostenuto

sostenuto

106 108

p
p
p

p

106 108

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

p
p
sf
sf

111 113

pp p

111 113

Qui - a e - du - xi te de ter - ra Ae -

sim.

sim.

sim.

Violoncello solo

116

118

116

118

gyp - ti, de ter - ra Ae-gyp - ti: pa - ra - sti cru - cem

121

123

121

123

Sal - va - to - ri tu - o, Sal - va - to - ri, Sal - va - to - ri tu -

126 128

126 128

o. Po - pu-le me - us, quid fe - ci

pp *simile*

pp *simile*

pp *pizz.* *Tutti* *p*

130 132

p

130 132

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

sempre pp

134

136

134

136

ti - bi? Re - spon - de mi - - - hi.

144 147

144 147

sal - vum te fac, sal - vum - te fac, si - tu es

sal - vum te fac, sal - vum - te fac, si - tu es

sal - vum te fac, sal - vum - te fac, si - tu es

sal - vum te fac, sal - vum - te fac, si - tu es

149 152

149 152

Rex Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te — fac,

Rex Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te — fac,

Rex Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te — fac,

Rex Ju - dae - o - rum, sal - vum te fac, sal - vum te fac, sal - vum te — fac,

155 158

155 158

si tu_ es Rex Ju - dae - o - rum, si tu_ es Rex
 si tu_ es Rex Ju - dae - o - rum, si tu_ es Rex
 si tu_ es Rex Ju - dae - o - rum, si tu_ es Rex
 si tu_ es Rex Ju - dae - o - rum, si tu_ es Rex

161

ff

161

Ju - dae - o - rum, sal - vum, sal - vum, sal - vum te - fac,

Ju - dae - o - rum, sal - vum, sal - vum, sal - vum te - fac,

Ju - dae - o - rum, sal - vum, sal - vum, sal - vum te - fac,

Ju - dae - o - rum, sal - vum, sal - vum, sal - vum te - fac,

167 ^{a2} 170

167 170

sal - vum, sal - vum, sal - vum te — fac, si tu — es Rex

sal - vum, sal - vum, sal - vum te — fac, si tu — es Rex

sal - vum, sal - vum, sal - vum te — fac, si tu — es Rex

sal - vum, sal - vum, sal - vum te — fac, si tu — es Rex

173 176

173 176

Ju - dae - o - rum, si tu - es Rex Ju - dae - o - rum,
 Ju - dae - o - rum, si tu - es Rex Ju - dae - o - rum,
 Ju - dae - o - rum, si tu - es Rex Ju - dae - o - rum,
 Ju - dae - o - rum, si tu - es Rex Ju - dae - o - rum,

179 182 a2

179 182

sal - - - vum, sal - vum, sal-vum te_ fac, sal - - vum, sal - - vum,

sal - - - vum, sal - vum, sal-vum te_ fac, sal - - vum, sal - - vum,

sal - - - vum, sal - vum, sal-vum te_ fac, sal - - vum, sal - - vum,

sal - - - vum, sal - vum, sal-vum te_ fac, sal - - vum, sal - - vum,

185 188

secco

secco

secco

a2

secco

secco

secco

secco

secco

185 188

sal - vum te — fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac. secco

sal - vum te — fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac. secco

sal - vum te — fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac. secco

sal - vum te — fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac, sal - vum te fac. secco

secco

secco

secco

secco

secco

secco

6. Wort

Poco lento 4

Flauto I,II

Oboe I,II
1.
p

Fagotto I,II
p

Corno I,II
in F

Tromba I,II
in C

Trombone I
Trombone II

Trombone III

Timpani
in E-A

Arpa

Poco lento 4 pp

Soprano
Con - sum - ma - tum est,
pp

Alto
Con - sum - ma - tum est,
pp

Tenore
Con - sum - ma - tum est,
pp

Basso
Con - sum - ma - tum est,

Violino I

Violino II

Viola
pp

Violoncello
pp

Contrabbasso

7 10

7 10

con - sum - ma - tum est.

con - sum - ma - tum est.

con - sum - ma - tum est.

con - sum - ma - tum est.

+ Contrabbasso

14 18

Musical score system 1, measures 14-18. It features a treble and bass staff. Measures 14-15 contain melodic lines in both staves. Measure 16 has a fermata over a whole note chord in the treble and a whole note chord in the bass. Measures 17-18 are mostly rests.

Musical score system 2, measures 14-18. Measures 14-15 are rests. Measure 16 has a fermata over a whole note chord in the treble and a whole note chord in the bass. Measures 17-18 contain melodic lines in both staves.

Musical score system 3, measures 14-18. Measures 14-15 are rests. Measure 16 has a fermata over a whole note chord in the treble and a whole note chord in the bass. Measures 17-18 contain melodic lines in both staves.

14 18

Musical score system 4, measures 14-18. Measures 14-15 are rests. Measure 16 has a fermata over a whole note chord in the treble and a whole note chord in the bass. Measures 17-18 are rests.

Musical score system 5, measures 14-18. Measures 14-15 contain melodic lines in both staves. Measure 16 has a fermata over a whole note chord in the treble and a whole note chord in the bass. Measures 17-18 are rests.

21 24

21 24 p

Pec - ca - ta no - stra ip - se

p

Pec - ca - ta nō - stra ip - se

p

Pec - ca - ta no - stra ip - se

p

Pec - ca - ta no - stra ip - se

per - tu - lit in cor - po - re su - o su - per li - gnum:
 per - tu - lit in cor - po - re su - o su - per li - gnum:
 per - tu - lit in cor - po - re su - o su - per li - gnum:
 per - tu - lit in cor - po - re su - o su - per li - gnum:

35 38 ritard. molto

pp pppp

ritard. molto

35 38 ritard. molto

ut, pec - ca - tis mor - tu-i, ju - sti - ti-ae vi - va - mus.

ut, pec - ca - tis mor - tu-i, ju - sti - ti-ae vi - va - mus.

ut, pec - ca - tis mor - tu-i, ju - sti - ti-ae vi - va - mus.

ut, pec - ca - tis mor - tu-i, ju - sti - ti-ae vi - va - mus.

ritard. molto

p

p

p

p

41 *a tempo* 43

This section contains three systems of empty musical staves. Each system consists of a grand staff (treble and bass clefs) and a single bass clef staff. The first measure of each system is numbered 41, and the third measure is numbered 43. The tempo marking *a tempo* is placed above the first measure of the first system.

a tempo
p

This system shows the piano accompaniment for measures 41-43. The right hand features a continuous eighth-note pattern, while the left hand plays a simple harmonic accompaniment. A piano (*p*) dynamic marking is present at the beginning.

41 *a tempo* 43

Solo p

Ve - re, ve - re, lan - guo - res no - stros,

This system contains the vocal line for measures 41-43. The tempo marking *a tempo* is above the first measure. The lyrics are: "Ve - re, ve - re, lan - guo - res no - stros,". The music is marked *Solo p* and features a melodic line with some phrasing slurs.

a tempo
pizz.

This system shows the piano accompaniment for measures 41-43, marked *pizz.* (pizzicato). It consists of four staves: two grand staves and two bass clef staves, all containing rhythmic accompaniment.

45

47

45

47

49 *Tutti* *p* 51

Tutti *p* *Tutti* *p* *Tutti* *p*

Ve - re, ve - re, lan - guo - res no - stros,
 Ve - re, ve - re, lan - guo - res no - stros,
 Ve - re, ve - re, lan - guo - res no - stros,
 Ve - re, ve - re, lan - guo - res no - stros,

arco *p* cantabile arco

p arco *p* arco *p* arco *p*

53 55

lan - guo - res no - stros ip - se tu - lit.

lan - guo - res no - stros ip - se tu - lit.

lan - guo - res no - stros ip - se tu - lit.

lan - guo - res no - stros ip - se tu - lit.

57 a2

p

60

57 p

60

Ve - re, ve - re, lan - guo - res no - stros, lan - guo - res no - stros,

Ve - re, ve - re, lan - guo - res no - stros, lan - guo - res no - stros,

Ve - re, ve - re, lan - guo - res no - stros, lan - guo - res no - stros,

Ve - re, ve - re, lan - guo - res no - stros, lan - guo - res no - stros,

p

p

p

63 67

mf pp

63 67 p

ip - se tu - lit, et li - vo - re e - ius sa - na - ti su - mus, et li - vo - re
 ip - se tu - lit, et li - vo - re e - ius sa - na - ti su - mus et li - vo - re
 ip - se tu - lit, et li - vo - re e - ius sa - na - ti su - mus, et li - vo - re
 ip - se tu - lit, et li - vo - re e - ius sa - na - ti su - mus, et li - vo - re

mf pp

70 73

70 73

e - ius sa - na - ti su - mus.

e - ius sa - na - ti su - mus.

e - ius sa - na - ti su - mus.

e - ius sa - na - ti su - mus.

7. Wort

Andante 3

Flauto I,II

Oboe I,II

Fagotto I,II
a2
pp

Corno I,II
in F
pp

Trombone I
Trombone II
pp

Trombone III
pp

Andante 3

Soprano

Alto

Tenore

Basso

Violino I
pizz.
pp

Violino II
pizz.
pp

Viola
molto cantabile

Violoncello
molto cantabile

Contrabasso
pizz.
pp

6 9 a2

pp

6 9

Solo

Pa - - - ter, in

arco

pp

arco

pp

pp

12 15

12 15

ma - - nus tu - as com - men - do spi - ri - tum me - - - um,

cantabile

cantabile
arco

18 1. 21

p *pp* *a2*

pp *pp* *pp*

18 21

in ma - - nus tu - as com - men - do, com-mendo_

pizz. *arco* *pizz.* *arco* *pp* *pp* *pizz.*

24 27

a2
pp

pp

pp

24 27

spi - ri - tum me - um, pa - ter me - us,

pizz. arco

pizz. arco

cantabile pp

cantabile pp arco

30 33

1. *pp* *a2* *pp*

30 33

pa - ter me - us__ es__ tu, De - us, De - us__ me - - - us.

36 *pp* 40

36 *Tutti pp* 40

Su - scep - tor sa - lu - tis, su - scep - tor sa - lu - tis me -

Tutti pp

Su - scep - tor sa - lu - tis, su - scep - tor sa - lu - tis me -

Tutti pp

Su - scep - tor sa - lu - tis, su - scep - tor sa - lu - tis me -

Tutti pp

Su - scep - tor sa - lu - tis, su - scep - tor sa - lu - tis me -

pp

ae, in ma-nus tu-as, in ma-nus tu-as com-men-do

ae, in ma-nus tu-as, in ma-nus tu-as com-men-do

ae, in ma-nus tu-as, in ma-nus tu-as com-men-do

ae, in ma-nus tu-as, in ma-nus tu-as com-men-do

*) Siehe den Krit. Bericht

49 52
a2

pp morendo

pp morendo

pp morendo

pp morendo

49 pp morendo

spi - ri - tum me - um, spi - ri - tum me - um.

pp morendo

spi - ri - tum me - um, spi - ri - tum me - um.

do, com - men - do spi - ri - tum me - um.

Tutti pp morendo

spi - ri - tum me - um, spi - ri - tum me - um.

pp morendo

spi - ri - tum me - um, spi - ri - tum me - um.

pizz.

pp

pizz.

pp