

# Christus.

## DRITTER THEIL.

Tristis est anima mea.

### XI. Lento assai.

PIANO.

Musical score for the beginning of the piece, marked "PIANO" and "mf". The score is in G major and 3/4 time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a series of chords and a melodic line that rises and then descends.

Musical score for the first section, marked "gemendo" and "dim.". The score is in G major and 3/4 time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a series of chords and a melodic line that rises and then descends. The section ends with a fermata and a star symbol.

Musical score for the second section, marked "gemendo". The score is in G major and 3/4 time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a series of chords and a melodic line that rises and then descends. The section ends with a fermata and a star symbol.

Musical score for the third section, marked "B molto accentato" and "perdendo". The score is in G major and 3/4 time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a series of chords and a melodic line that rises and then descends. The section ends with a fermata and a star symbol.

Musical score for the fourth section, marked "pesante". The score is in G major and 3/4 time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a series of chords and a melodic line that rises and then descends. The section ends with a fermata and a star symbol.

Musical score for the fifth section, marked "C p dolente". The score is in G major and 3/4 time. It features a treble and bass clef with a grand staff. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a series of chords and a melodic line that rises and then descends. The section ends with a fermata and a star symbol.

## Christus.

*dim.*

Tri - stis est — a - nima me - a u - sque ad mor - tem  
 Mei - ne See - le ist be - trübt bis zum To - de.

tri - stis est — a -  
 Mei - ne See - le ist

*dolente*

*dim.* **D**

- ni - ma me - a u - sque ad mor - tem.  
 — be - trübt bis zum To - de.

*espressivo*

First system of musical notation, featuring a treble and bass clef. The music consists of complex rhythmic patterns with many accidentals (flats and naturals). The bass line includes markings for *Ped.* and a star symbol.

Second system of musical notation, continuing the complex rhythmic patterns. The bass line includes markings for *Ped.* and a star symbol.

Third system of musical notation, marked *sf appassionato* and *p*. It features a treble clef with a key signature change to E major (indicated by a large 'E' above the staff) and a bass clef with complex rhythmic patterns. The bass line includes markings for *Ped.*.

Fourth system of musical notation, marked *cresc.* and *p*. It features a treble clef with a key signature change to E major and a bass clef with complex rhythmic patterns. The bass line includes markings for *Ped.*.

Fifth system of musical notation, marked *f* and *marcato*. It features a treble clef with a key signature change to E major and a bass clef with complex rhythmic patterns. The bass line includes markings for *Ped.*.

Sixth system of musical notation, marked *rinf.* and *p*. It features a treble clef with a key signature change to E major and a bass clef with complex rhythmic patterns. The bass line includes markings for *Ped.*.

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The musical score consists of several systems of staves. The first system includes a treble and bass staff with a dynamic marking of *f marcato* and a *Ped.* instruction. The second system features a *rinf.* marking and a *Ped.* instruction. The third system has a *cresc.* marking and a *Ped.* instruction. The fourth system includes a *Ped.* instruction. The fifth system has a *Ped.* instruction. The sixth system has a *Ped.* instruction. The seventh system includes a *f marcato* marking and a *Ped.* instruction. The score is written in a key signature of two flats and a 3/4 time signature. Various musical notations such as slurs, accents, and dynamic markings are used throughout.

This page of musical notation consists of six systems of staves, each with a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics include *rinf.* (ritardando) and *ped.* (pedal). Performance markings include fingering numbers (1, 2, 5) and slurs. The piece concludes with a final chord marked with a large **F** and a fermata.

*marcato espress.*

8

*Pia.* *ff*

*Pia.* *Pia.*

*Pia.*

*ff*

*Pia.* *Pia.* *Pia.* *ff*

8

*Pia.* *Pia.*

First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff provides accompaniment. The key signature has two sharps (F# and C#). The time signature is 3/4. The first measure of the bass staff is marked with a fermata and the letter 'La'.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has dynamic markings: *poco a* and *poco decresc.*. The first measure of the bass staff is marked with a fermata and the letter 'La'. The system ends with an asterisk (\*).

Third system of musical notation. The treble staff continues the melodic line. The bass staff accompaniment changes, featuring block chords and a slower rhythmic pattern.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff accompaniment becomes more active with eighth-note patterns.

Fifth system of musical notation. The treble staff has a dynamic marking of *p*. The bass staff has a dynamic marking of *ppp*. The marking *più dimin.* is present. A key signature change to G major is indicated by a large 'G' at the end of the system.

Sixth system of musical notation. The treble staff has dynamic markings of *pp* and *ppp*. The bass staff has dynamic markings of *pp* and *ppp*. The marking *pesante* is present. The system ends with a fermata and a key signature change to D major.

Tri - stis tri - stis est a - ni - ma me -  
 Mei - ne See - le ist be - trübt, me -

trübt a u - sque ad mor - tem  
 bis zum To - de.

*p* *pp* *pp*

Pa - ter Pa - ter si pos - si - bi - le  
 Va - ter, Va - ter, wenn es mög - lich ist,

est tran - se - at a me ca - lix i - ste  
 las - se die - sen Kelch an mir vor - ü - ber ge - hen,



180 a tempo

a tempo

I

tran - se - at a me - ca - lix i - ste sed non  
die - sen Reih an mir vor - ü - ber gehen, doch nicht r'iso-

luto ge - go - schen, was ich will, sed quod Tu son - der was Du quod Du

J

Tu! willst!

*ruhig*

*sempre legato*

Tran - se - at a me  
Lass' den - Reih an mir

*rin.*

ca - ü - ber - lix i - ste  
vor - ü - ber - ge - hen,

*dim.* *p*

*ped.*

**K**

tran - se - at a  
die - sen - Felch an - me

*rinf.*

*ped.*

ca - ü - ber - lix i - ste  
vor - ü - ber - ge - hen,

*dim.* *p*

*ped.*

*poco a poco cre* sed doch non quod  
ge -

*ped.*

e - gö vo lo  
schem', was ich - lo  
scen - do - pui - cresc. - will,

*ped.*

*sed son - dern quod was Tu Du*

*f ff*  
*Ped. Ped.*

*willst, sed Du quod Tu willst, O*

OSSIA. *sed quod Tu*

*ff p*  
*Ped. \**

*sempre legato*

*Ped. Ped. Ped.*

quod Tu willst,  
was Du

*pp*

*ped.*

*ped.*

**M**

quod Tu willst,  
was Du

*pp*

*perdendo*

*p*

*ped.*

*ppp*

*ped.*

*dolce ma accentato*

## Stabat Mater.

## XII. Molto Lento.

PIANO.

MEZZO SOPRAN SOLO.

Stabat Ma-ter do-lo-ro-sa jux-ta cruce-m la-cry-mo-stand die Mut-ter vol-ler Schmer-zen,  
 Wei-nend aus zer-rissnem Her-zen stand die Mut-ter vol-ler Schmer-

sa dum pen-de-bat Fi-li-us als ihr Sohn am Kreu-ze hing. *dolente*

SOPRAN.  
Stabat mater do-lo - ro - sa jux-ta crucem la-cry - mo -

ALT.  
CHOR.  
TENOR.  
Weinend aus zer - riss - nem Her - zen stand die Mut - ter vol - ler Schmer -

BASS.

*più piano ed un poco ritenuto* **C** a tem-

sa dum pen-de-bat Fi - li - us dum pen-de-bat Fi - li - us

*più piano ed un poco ritenuto* a tem-

*più piano ed un poco ritenuto* a tem-

zen, als ihr Sohnam Kreu - ze hing, als ihr Sohnam Kreu - ze hing.

*più piano ed un poco ritenuto* a tem-

*pp*

SOPRAN.  
po

ALT.  
po

SOLI.  
TENOR.  
po

BASS.  
po

Cu - jus a - ni - mam ge - men - tem con - tri - sta -  
Da er - füllt von ban - ger Trau - er be - bend in der

Cu - jus a - ni - mam ge - men - tem con - tri - sta -  
Da er - füllt von ban - ger Trau - er be - bend in der

- tam et do - len - tem per - tran - si - vit gla - di - us  
Äng - ste Schau - er durch die Seel' ein Schwert ihr ging,

tam et do - len - tem per - tran - si - vit gla - di - us  
Äng - ste Schau - er durch die Seel' ein Schwert ihr ging,

D

per-tran - si - vit gla - di - us  
 durch die Seel' ein Schwert ihr ging.

per tran si vit gla - - di-us

durch die Seel' ein Schwert ihr ging.

o quam tri - stis et af -  
 o quam tri - stis et af -

Welch be - trüb - - te, schmerz - - ge -

SOPRAN. *gemendo*

CHOR. *p* o quam

ALT. *p* Welch be -



fli - eta o quam tri - stis et af - fli - eta  
 weih - te,

fli - eta o quam tri - stis et af - fli - eta  
 weih - te, welch be - trüb - te, schmerz - ge - weih - te

fli - eta o quam tri - stis et af - fli - eta  
 fli - eta o quam tri - stis et af - fli - eta

tri - stis et af - fli - eta  
 trüb - te schmerz - ge - weih - te,

**E p**  
 fu - - it il - la be - ne - di - eta Ma - -  
 Mut - ter war die be - ne - dei - te Mut - -

o quam tri - stis et af - fli - eta  
 welch be - trüb - te schmerz ge - weih - te

Cres. \*

ter ma - ter ma - - ter U - ni -

ter, Mut - ter durch den Ein - ge -

ma - - ter U - ni -

ma - - ter ma - - - - ter U - ni -

Mut - - ter durch den Ein - ge -

ma - - - - ter

U - ni -

*crescendo*

*rinf.*

*ped.* *ped.* *ped.* *ped. \**

ge - ni - ti  
bo - re - nen.

ge - ni - ti  
bo - re - nen.

*ad.* \*

**SOLI.** *p*  
Quae mœ-re-bat et do-le-bat,  
Die von Seufzernschwerbe-drückte.

**SOLI.** *p*  
Quae mœ-re-bat et do-le-bat do-  
Die von Seufzernschwerbe-drückte, be-

**F** *p*

le - bat ma - ter pi - a  
Mut - ter als die

drück - te pi - a  
als die

ma - ter pi - a  
Mut - ter als die

quæ me-re - bat et do - le - bat pi - a

Die von Seuf - zern schwerbe - drück - te als die

ma - ter dum vi - de - bat dum vi - de - bat  
 Lei - den sie er blickte, die Lei - den

ma - ter dum vi - de - bat nati pœ - nas  
 Lei - den sie er blick - te, ihres Soh - nes

ma - ter dum vi - de - bat nati pœ - nas  
 Lei - den sie er blick - te ihres Aus - er - kor' - nen,

Red. \* Red. \* Red. \*

*ad libitum poco ritenuto* **G** *a tempo*

na - ti pe - nas in - cly - ti in - cly - ti  
ih - res Aus - er - ko - re - nen,  
die Lei - den, die Lei - den.

*pp*

*poco ritenuto* *pp* *a tempo*

in - cly - ti  
die Lei - den.

*pp*

*poco ritenuto* *a tempo*

*sostenuto*

Pa. Pa. Pa. \*

Pa. Pa.

Più Lento.

Pa. Pa. Pa. \*

BASS SOLO.

Quis est ho - mo qui non fle - ret, Christi ma-trem, si vi - de -  
 Wer nicht fühl - te tie - fes We - he, wenn er Chri-sti Mut - ter sä -

Pa. \*

Pa. \*

dim.

p

ret in fan - to sup -  
 he in so - gros - ser

p flebile

TENOR SOLO.

pli - ci - o  
 See - len - noth?

Quis non pos - set con-tri -  
 Wes - sen Herz nicht sollt er -

espressivo

Pa. \*

Alt Solo. *p*

Tenor Solo. Matrem Chri-sti con-temp-la-ri

fa-ri *p* sie die Mut-ter oh-ne glei-chen do-wei-chen,

len tem cum Fi-li-o

Soh nes Mar-ter-tod?

len tem nes cum Mar-ter-tod?

*espressivo*

Sopr. I

Alt. Pro pec-ca-tis su-ae gen-tis

Tenor. SOLI. Ach für sei-nes Vol-kes Schul-den

Bass. Pro pec-ca-tis su-ae gen-tis

Tenor. Ach für sei-nes Vol-kes Schul-den *p*

Bass. CHOR. *sempre legato* Pro pec- *p* Ach für

*mezzo forte espressivo*

Pro pec-ca- Ach für sei-



vi-dit Je - - sum in tor - men - tis  
sieht sie Qua - - len ihn er - dul - - den,

vi - dit Je - - sum in tor - men - tis  
sieht sie Qua - - len ihn er - dul - - den,

*sempre legato*  
*p*

Pro pec - ca - tis su - ae gen - - tis  
Ach für sei - nes Vol - kes Schul - den

ca - - - tis su - ae gen - - tis  
sei - - nes Vol - kes Schul - den

vidit  
sieht sie

- - - tis su - ae vi-dit Je -  
sieht sie Qua -



**J**

*f* *ff*

fla - gel - - - - - lis sub - di - tum vidit  
 die Gei - - - - - ssel nicht ver - mied, - sieht sie

*ff*

- - - - - lis sub - di - tum pro pec - ca - - - - - tis su - ae - gen - tis vidit  
 - - - - - ssel nicht ver - mied. Ach für sei - - - - - nes Vol - kes Schulden sieht sie

gel - - - - - lis sub - di - tum pro pec - ca - - - - - tis

Gei - - - - - ssel nicht ver - mied. *ff*

*più cresc.* *ff*

*Ad.* \*

*marcatissimo*

Jesum in tor - men - tis et fla - gel - lis subdi - tum et fla - gel -  
 Qualen ihn er - dul - den, den die Gei - ssel nicht ver - mied, den die Gei -

*ff*

Jesum in tor - men - tis et fla - gel - lis subdi - tum et fla - gel -  
 Qua - len ihn er - dul - den, den die Gei - ssel nicht ver - mied, den die Gei -

*ff*

*Pa.* \* *Pa.* \* *Pa.* \* *Pa.*

*sf* **K**

lis subdi - tum vi - dit vi - dit su - um dulcem na -  
 ssel nicht ver - mied. Muss den sü ssen, muss den Sohn ver ge -

vi - dit vi - dit su - um  
 Muss den sü ssen

vi - dit vi - dit su - um  
 Muss den sü ssen, muss den Sohn

vi - dit sü - ssen  
 Muss den

*p*

lis subdi - tum vi - dit su - um dulcem na -  
 ssel nicht ver - mied. Muss den sü ssen Sohn ver ge -

*p*

*p*

*p*

*sf* *meno forte*

*sf* *meno forte*

- - tum mo - ri - en - do de - so - la - tum,  
 - - hen, son - der Trost ihn ster - - ben se - - hen,

*p*

- - tum mo - ri - en - do de - so - la - tum,  
 - - hen, son - der Trost ihn ster - - ben se - - hen,

*p*

*p*

1933

*p*

dum e - mi - sit spi - ri - tum .

als die See - le ihm ent - flieht.

*p*

dum e - mi - sit spi - ri - tum .

als die See - le ihm ent - flieht.

*sf*

*Lento.*

*p*

*rit.*

*sf* *sf (lang)*

*Lento. espressivo*

*dolce*

**Alt Solo.** *L dolce*

E - ja Ma - ter fons a - mo - ris me sen - ti - re  
 Lass, o Mut - ter, Quell der Lie - be, mich em - pfin - den

vim do - lo - ris fac ut te - cum lu - ge - am fac ut te - cum  
 Mit - leids Triebe, mich der Trau - er mit Dir weihn, mich der Trau - er

2 3 2

**M**

lu - ge - am  
 mit Dir weihn.

**Bass Solo.** *con espressione*

**Sopr.** *dolce* E - ja Lass - ja

**Alt.** *p* E - ja Ma - ter fons a -

**Tenor.** **CHOR.** *dolce* Lass, o Mut - ter, Quell der

**Bass.** Eja Ma - ter fons a -

*dolce cantando*



*espressivo*

fac ut te-cum  
mich der Trau-er

*espressivo*

fons a-mo-ris  
Quell der Lie-be,

fac ut  
mich der

Ma-ter  
Mut-ter

fac ut te-cum  
mich der Trau-er,

*cresc.*

mo-ris me sen-ti-re vim do-lo-ris fac ut te-cum lu-ge-

Lie-be, mich em-pfin-den Mitleids Trie-be, fac ut te-cum luge-  
mich der Trau-er mit Dir

mo-ris me sen-ti-re vim do-lo-ris

*cresc.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*rinforz.*

**N**

fac ut te - - - cum lu - ge - am fac ut te - cum  
 mich der Trau - - - er mit Dir weihn mich der Trau - er

weihn

fac ut te - cum  
 mich der Trau - er mit Dir weihn te - cum

te - cum  
 Trau - er

fac ut te - cum

am

fac ut te - cum  
 mich der Trau - er

weihn,

te - cum

*Ad. \**

*poco rallent. dim. a tempo*

lu - - - ge - am

mit Dir weihn.

*poco rallent. dim.*

*mf*

fac

*poco rallent. dim. a tempo*

lu - - - ge - am

mit Dir weihn.

*poco rallent. dim.*

*poco rallent a tempo*

*p*



*dolce* *più dolce*

um ut si - bi com - pla - ce - am  
nen, wohlge - fäl - lig ihm zu sein.

*dolce* *più dolce*

*dolce espressivo* *più dolce*

um ut si - - bi com - pla - ce - am ut si - - bi com - pla - ce - am  
nen, wohl - ge - fäl - lig ihm zu sein, wohl - ge - fäl - lig ihm zu sein.

*dolce*

**P** *mf deciso p*

fac ut arde - at cor  
Lass mein Herz für Christ ent -

*mf deciso* *p*

fac  
Lass

*mf deciso* *p*

*mf deciso* *p*

*legatissimo*

*dolce con grazia*

me-um ut arde - at cor me-um in a - mando  
 lie - bend ihn als *dolce*  
 brennen, mein Herz für Christ ent - brennen, *dolce*

in aman - do  
 lie - bend ihn als

*p dolce*

*cresc. - sf rinforzando*

in a - mando in a - man - do Chri - stum De - um,  
 Gott er - ken - nen, lie - bend ihn als Gott er - ken - nen,  
*cresc. - sf*  
*cresc. - sf*  
*cresc. - sf*

in a - mando in a - man - do Chri - stum De - um, ut  
 Gott er - ken - nen lie - bend ihn als Gott er - ken - nen wohl.

*dolce* *piu dolce*

ut si - bi lig com - pla - ce am  
 wohlge - fäl - lig ihm zu sein

*dolce* *piu dolce*

*dolce espressivo* *piu dolce*

si - bi com - pla - ce - am ut si - bi com - pla - ce - am  
 - - ge - fäl - lig ihm zu sein, wohl - ge - fäl - lig ihm zu sein.

*dolce legatissi*

Andante moderato ma con moto.  
 (Alla breve) *con divozione*

**Q** *p*

San - cta  
*p con divozione*

*con divozione* *p* Präg' o

San - cta Ma - ter,  
 Präg' o Heil - ge

*p con divozione*

*espressivo ma senza agitazione*

*mo*

Ma - ter i - stud a - gas. Cru - ci -  
 Heil' - ge je - ne Wun - den. die - am  
 i - stud a - gas Cru - ci - fi - xi  
 je - ne Wun - den, die am Kreu - ze

*sempre legato*  
 Ped. \* Ped. \* Ped. \* Ped. \*

fi - xi ze fi - ge pla - gas fi - ge  
 Kreu - ze er - ge - tun *espress.* den, er - ge  
 er - ge pla - gas fi - ge pla -  
 fi - ge pla - gas P fi - ge pla -  
 er - ge - tun den. P er - ge - tun -

san - cta  
 Präg' o  
 san - cta  
 san - cta Ma - ter  
 Präg' o Heil' - ge

san - cta Ma - ter  
 Präg' o Heil' - ge  
 Ped. \* Ped. \* *pp* Ped. \* Ped. \*



**R**

pla - - gas fi - - ge pla - - gas Cru - ei -  
fun - - den, er ge - fun - - den, die am

*espress.* *espress* *cresc.*

gas fi - - ge pla - - gas Cru - - ci -  
den, er ge fun den, die am fi - -  
Kreuz, am

gas *cresc.* *cresc.*

Ma - ter i - - stud a - - gas Cru - ei -  
Heil' - ge je - - ne Wun - - den die am

Ma - ter

i - - stud a - - gas Cru - - ci - fi - -  
je - - ne Wun - - den, die am Kreu - -

ter i - stud a - - gas Cru - ci - fi - -  
ge je - ne Wun - - - - den, die am Kreu - -

*ped.* *ped.* \* *ped.* \* *ped.* \*



fi - xi ze-ri-ge-pla-gas cor-un-di un-ver-

Kreu - ze-ri-ge-pla-gas cor-un-di un-ver-

fi - xi ze-ri-ge-pla-gas cor-un-di un-ver-

fi - xi ze-ri-ge-pla-gas cor-un-di un-ver-

fff

Ped.

di me - o va - li - de cor - di me - o va - li - de  
- vertilg - bar in mein Herz, un - vertilg - bar in mein Herz.

- di me - o va - li - de cor - di me - o va - li - de  
- ver - tilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.  
vertilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.  
di me - o va - li - de cor - di me - o va - li - de

me - o va - li - de cor - di me - o va - li - de  
me - o va - li - de cor - di me - o va - li - de  
tilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.  
di me - o va - li - de cor - di me - o va - li - de  
- vertilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.

me - o va - li - de cor - di me - o va - li - de  
tilg - bar in mein Herz, un - ver - tilg - bar in mein Herz.

Red. \* Red. \* Red.

*marcatissimo*

*ff* *sf* *sf*

**T**  
a tempo

*sf* *un poco ritenuto e dim.* *p* *mezzo f*

*dolente* *sf* *sf* *mf marc.*

*dolente*

**SOLI**

Tu - i na - ti vul - ne - ra - ti  
*dolente*  
 Soh - nes Hul - den  
*dolente*  
 Theil' aus dei - nes vul - ne - ra - ti

*sempre stacc.*

Tam dig - na - ti pro me pa - ti poe - nas mecum di - vi -  
 aus - er - wāh - let um zu dul - den mit mir sei - ner Lei - den  
 poe - mit

poe - nas me - cum di - vi -

de lunga Poe - nas me - cum di - vi - de *più lunga pausa.*  
 Schmerz. *rit.* mit mir sei - ner Lei - den Schmerz. *rit. dim.*  
 nas me - cum di - vide poe - nas me - cum di - vide  
 mir sei - ner Leiden Schmerz. *espressivo smorz.* mit mir sei - ner Lei - den Schmerz. *espressivo smorz.*

de

lunga *più lunga*

218 Tempo I. Lento molto.

**Alt** *espress.* Lass mich in-nig mit Dir kla-gen,

**SOLI Tenor** Fac ut te-cum pi-e fle-re

**Bass** fac ut te-cum pi-e fle-re

*rit.* lass mich in-nig mit Dir kla-gen,

*p sotto voce* fac ut te-cum pi-e fle-re

**CHOR** *p sotto voce*

**Sopr.** *espress* Cru-ci-fi-xo con-do-le-re

**Tenor** treu-den Jam-mer mit Dir tra-gen

*rit.* Cru-ci-fi-xo con-do-le-re

*p* treu-den Jam-mer mit Dir tra-gen

*dim.*

*dim.*

*dim.*

*dim.*

8

**U** *pp* *ppp* Non troppo Lento

Do.nec e.go vi.xe.ro  
bis auch meine Stun.de schlaegt.

**CHOR.**

Non troppo Lento

Mezzo Sopran Solo.

Juxta crucem tecum sta.re  
Bei dem Kreuze zu ver.weilen

e sempre alla Breve.

*dim.*

**V**

et me.ti.bi so.ci.a.re in plan.ctu de.si.de.ro  
und mit Dir den Gram zu theilen solches flehlich tief be.wegt.



*p*

juxta crucem te-cum sta-re et me  
Bei dem Kreuze zu ver-wei-len und mit

**CHOR.**

*p*

*p*

*simile*

ti-bi so-ci-a-re in plan-ctu de-si-de-ro in  
Dir den Schmerz zu thei-len; Sol-ches fleh' ich tief be-wegt, *pp*

*pp*

*pp*

*pp*

*pp*

*poco ritenuto*

plan - ctu de - si - de - ro  
Sai - ches fleh' ich tief - be - weg't.

*smorzando* *pp*

*smorzando* *pp*

*smorzando* *pp*

*poco ritenuto*

*p dolce*

## Sopran Solo.

Virgo vir - gi - num prae - cla - ra, mi - hi  
Jungfrau hei - li - ge ver - weh - re mir die

*dolce*

Jam non sis a - ma - ra fac me te - cum plan - gere  
Bit - te nicht die schwe - re: Dei - ne Fla - ge sei auch mein,

**X**

fac me te - cum plange - re.  
Dei - ne Fla - ge sei auch mein.

**SOLI.**

*espressivo*

fac me te - cum  
Dei ne Kla - ge

Vir - go vir - gi - num  
Jung - frau hei - li - ge,

*dolce*

Vir - go vir - gi - num prae - cla - ra mihi jam non sis a - ma - ra  
Jung frau hei - li - ge ver - weh - re mir die Bit - te nicht die schwere

**CHOR.**

*dolce*

*dolce*

*dolce*

*sempre dolce cantando e legato*

Red. Red. Red. \* Red. Red.\*

*cresc.*

fac me te - cum plan - ge - re      fac me te - cum plan - ge -  
 dei - ne Kla - ge sei auch mein,      dei - ne Kla - ge sei auch

*cresc.*

plan - ge - re  
 sei auch mein,

*cresc.*

fac me te - cum plan - ge - re  
 dei - ne Kla - ge sei auch mein,

*cresc.*

fac me te cum plan - ge - re  
 dei - ne Kla - ge sei auch mein,

*cresc.*

*cresc.*

*cresc.*

*ped.*      *ped.*      *ped.*      \*      *ped.*      \*

**Y** *poco rallentando* *p* **a tempo**

re fac me te - cum plan - - ge - re  
mejn, dei - ne Kla - ge sei - auch mejn.

*p* *poco rallentando* *p* **a tempo**

fac me te - cum plan - - ge - re  
dei - ne Kla - ge sei - auch mejn.

*poco rallentando* **a tempo**

*mp*

fac ut  
Lass mich

*mp*

*mp*

*mp*

CHOR.

*marcato*

por - tem Chri - sti mor - tem  
füh - len Chri - sti Schei - den,

*mp*

pas - si - o nis  
 mich Ge - noss sein

*mp*

*mp*

*mp*

**Z**

Poco a poco

fac - con - sor - tem  
 sei - ner Lei - den,

**Z**

accelerando il Tempo fin al  $\frac{3}{4}$

et pla - - - gas re - -  
sei - - - ne Maa - le an

**SOLI.**

co - - - le - - re  
mir er - neu'n,



fac  
lass

me  
mich

pla - - - gis  
sei - - - ne

vul - - -  
Wun - - -

fac  
lass

- - - ne - - -  
- - - den

ra - - -  
tau - - -

ri - - -  
schen,

fac  
lass

me  
am

4933

cru - - ce      in - - e - bri - - a - -  
 Freu - - ze,      lass'      mich be - rau - -

This system contains the first four measures of the piece. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The piano part includes triplets and various articulations.

*sempre accelerando poco a poco*

ri      et      cru - -      o - -      - re  
 schen,      al - -      so      lieb'      ich  
 al - -      so      lieb'      ich

This system contains the next four measures. It includes the vocal line with lyrics, the piano accompaniment, and the basso continuo line. The piano part is marked with *cresc.* and features a complex texture with many chords.

*cresc.*

*sempre accelerando e crescendo poco a poco*

Aa

Fi - - - - - li - - - - - i  
 Dei - - - - - nen - - - - - Sohn,

Dei - - - - - nen - - - - - Sohn,

Dei - - - - - nen

Dei - - - - - nen - - - - - Sohn,

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: 'Fi - - - - - li - - - - - i' and 'Dei - - - - - nen - - - - - Sohn,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal textures.

*Più accelerando*

fac me pla - gis vul - ne - ra - ri fac me cru - ce in -  
 lass mich sei - ne Wun - den tau - schen, mich an die - sem

**CHOR.**

*Più accelerando*

The second system of the score includes vocal lines and piano accompaniment. The tempo is marked 'Più accelerando'. The lyrics are: 'fac me pla - gis vul - ne - ra - ri fac me cru - ce in -' and 'lass mich sei - ne Wun - den tau - schen, mich an die - sem'. Below the vocal lines, there is a section labeled 'CHOR.' with its own musical notation. The piano accompaniment continues with a more complex rhythmic pattern, including sixteenth notes and chords.

e - bri - a - ri et cru - o - re Fi - li - i  
 Kreuz be - rau - sehen, al - so lieb' ich Dei - nen Sohn.

*f*

*tremolando*

*ff*

*ped.*    *ped.*    \*    *ped.*

*con somma passione*

*ff*

in - flamma - tus et ac - cen - sus per te, vir - go, sim de -  
 Vor Ver - damm - niss mich be - hü - te, heil'ge Jung - frau, Dei - ne

*SOLO*

*con somma passione*

*ff*

*ff*

*ped.*

SOPR. <sup>A</sup>

SOLI. TEN. <sup>Gü</sup>

fen - - - sus  
Gü te

CHOR.

In-flam-matus et ac-cen-sus per te  
Vor Ver-dämnissich be-hü-te, hell-ge

8

*marcatissimo*

*And.* \*

Vir - - - go, sim de - - fen - - sus in  
Jung - - frau, bei - - ne Gü - - te er -

8

*And.* \* *And.* \* *And.* \* *And.* \*

4933

Bb

di - - e ju - di - - ci - i  
 schal - let des Ge - rich - tes Ton,

This system contains the vocal line and piano accompaniment for the first system. The vocal line is written in a soprano clef with lyrics. The piano accompaniment consists of a treble and bass clef with a complex rhythmic pattern. The key signature is B-flat major (three flats).

*fff*

Red. Red. Red. Red. Red.

This system shows the piano accompaniment for the second system. It features a dense texture with many sixteenth notes in both hands. The dynamic marking is fortissimo (fff). Below the piano part, there are five 'Red.' markings, likely indicating redactions or specific performance instructions.

Listesso tempo.

in di - - e ju - di - - ci - i  
 er - schal - let des Ge - rich - tes Ton.

This system contains the vocal line and piano accompaniment for the third system. The vocal line continues with lyrics. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains B-flat major.

\* Red.

This system shows the piano accompaniment for the fourth system. It continues the dense texture of the previous system. There is an asterisk (\*) and a 'Red.' marking at the bottom right of the system.



Vir - go - sim - de - fen -  
 Jung - frau, Dei - ne Gü -

Vir - go - sim - de - fen -

**Cc**

sus - in - di - e ju - di - ci -  
 te - er - schal - let des Ge - rich - tes

sus - in - di - e ju - di - ci -  
 te - er - schal - let des Ge - rich - tes



i in di - e ju -  
 Ton, er - schal - let des Ge

This system contains four staves. The top two staves are vocal parts (Soprano and Alto/Tenor). The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano.

*And.*

This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music is characterized by a steady, rhythmic accompaniment with a melodic line in the right hand.

di - ci - tes i Ton.

This system contains four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano.

*fff*

*And.*

This system shows the piano accompaniment for the fourth system. It consists of two staves (treble and bass clef). The music is characterized by a steady, rhythmic accompaniment with a melodic line in the right hand.

\* *And.* 4933 *And.* \*

Two systems of piano accompaniment. The first system shows a dense texture of chords in the right hand and a steady bass line in the left hand. The key signature has two sharps (F# and C#).

Two systems of piano accompaniment. The second system includes the instruction *diminuendo e poco a poco*. The texture is less dense than the first system.

Two systems of piano accompaniment. The third system is marked *rallentando* and *p*. It features a **Dd** dynamic marking and a *basso* section.

Andante moderato quasi l'istesso tempo.

Vocal and piano accompaniment for the **SOLI.** section. The vocal line is marked *dolce con grazia* and includes lyrics in Italian and German. The piano accompaniment is marked *p*.

*dolce con grazia*

Fac me cru-ce cu-sto di-ri

*dolce con grazia*

**SOLI.**  
*dolce con grazia*

Fac me cru-ce cu-sto di-ri  
Gieb dass mich das Kreuz be-schütze,

*dolce con grazia*

gieb dass mich das Kreuz be-schütze

mor-te Christi prae-mu-ni-ri

mor-te Christi prae-mu-ni-ri  
Christi Tod mir dien'als Stütze,

*p*

**Ee** *non troppo forte*

con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a fac  
dass er Gna-de mir ver-leih, dass er Gna-de mir ver-leih, gib  
*espressivo* *dim.* *espressivo* *p*

con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a fac  
dass er Gna-de mir ver-leih, dass er Gna-de mir ver-leih, *p*

*non troppo forte* *dim.*

con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a

*p*

con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a fac  
*non troppo forte*

*mezzo forte*

me dass *espressivo* cru-mich-ce das *cresc.* cru-ce cru-ce *cresc.* cru-ce *cresc.* cru-ce

cu - sto - di - ri mor - te  
Kreuz be - schüt - ze, *ff*

cu - sto - di - ri Chri - sti  
Kreuz be - schüt - ze, *ff*

cu - sto - di - ri  
Kreuz be - schüt - ze, *ff*

me cru-ce cru-ce *cresc.* cu - sto - di - ri  
be - schüt - ze, *ff*

*cresc.*  
3 4 3 4 3 4 3

Chri - sti prae - mu - ni - ri con - fo - ve - ri

Tod mir dien' als Stüt - ze, dass er Gna - de,

*cresc.*  
4 3 4 4 3

**Ff** *poco rall.* *p smorzando*

con - fo - ve - ri gra - ti - a

*p smorzando*

das er Gna - de mir ver - leib.

*p smorzando*

*poco rall.* *p*

*poco rall.* *smorzando* *dolce legatissimo*

*dolce con divozione*

fac me cru - ce

*dolce con divozione*

**CHOR.** *dolce con divozione* Gieb dass mich

fac me cru - ce cu - sto -

Gieb dass mich das Kreuz be -

*dolce con divozione* mich das Kreuz be -

Gieb dass

*con grazia* *sempre legato*

*Leg. \** *Leg. \**

cu - - sto - di - - ri mor - te Chri - sti  
 das Kreuz be - schüt - ze Chri - sti Tod  
 di - - ri mor - te Chri - sti prae - - mu -  
 schüt - ze Chri - sti Tod mir dien' als

**SOLUS**  
*espressivo* fac me cru -  
 Gieb dass mich  
*espressivo* fac me cru -  
 Gieb dass mich - - ce cu - sto -  
 das Kreuz be -

prae - mu - ni - - ri fac me cru - ce  
 mir dien' als Stüt - ze, gieb, dass mich  
 - ni - - ri fac me cru - ce cu - sto -  
 das Kreuz be -

Stüt - ze, fac me cru - ce cu - sto -  
 gieb, dass mich das Kreuz be -

Red. \* 4933 Red. \* Red. \*

Gg *cresc.*

ce cu - sto - di - ri fac me cru - ce cu - sto -  
das Kreuz be - schüt - ze, gieb dass mich das Kreuz be -

di - ri fac me  
schüt - ze, gieb dass mich, dass mich

cu - sto - di - ri fac me cru - ce cu - sto -  
das Kreuz be - schüt - ze, gieb dass mich das Kreuz be -

di - ri fac me  
schüt - ze, gieb

cu - sto - di - ri fac me cru - ce cu - sto -  
das Kreuz be - schüt - ze, gieb dass mich das Kreuz be -

Red. \* Red. \*





Hh

mor - - te prae - - mu - ni - - ri con - - fove -  
 Tod mir dien' als Stüt - - ze, dass er Gna -

con - fo -

con - fo ve -  
dass er Gna -

mor - - te prae - - mu - ni - - ri con - fo - ve - ri  
 Tod mir dien' als Stüt - - ze, dass er Gna - de

con - fo -  
dass er

mor - - te

*ff* con - fo - ve - ri  
dass er Gna - de

*sempre ff*

Ped.

ri - gra - ti - a con - fo - ve - ri gra - ti - a  
de mir ver - leih', dass er Gna - de mir ver - leih'.

ve - ri gra - ti - a con - fo - ve - ri gra - ti - a  
Gna - de mir ver - leih', dass er Gna - de mir ver - leih'.  
ri - gra - ti - a con - fo - ve - ri gra - ti - a  
de mir ver - leih', dass er Gna - de mir ver - leih'.

gra - ti - a con - fo - ve - ri gra - ti - a  
mir ver - leih', dass er Gna - de mir ver - leih'.

ve - ri gra - ti - a con - fo - ve - ri gra - ti - a  
Gna - de mir ver - leih', dass er Gna - de mir ver - leih'.

gra - ti - a con - fo - ve - ri gra - ti - a  
mir ver - leih', dass er Gna - de mir ver - leih'.

*And.* *And.* *And.* *And.*

*ff marcato* *f* *f*

*f* *And.* *And.*

*poco rall.*  
*dim.*

*And.* \*

*mf dolente*

## II

**CHOR.**

quan - do cor - pus mo - ri - e - tur  
 Wenn der Tod einst mir ge - na - het

*p ma marcato*

**SOLI.**  
TENOR.

**BASS.**

quan - do cor - pus mo - ri - e - tur  
 Wenn der Tod einst mir ge - na - het

*p dolce*

fac ut a - ni -

*p dolce*  
gieb dass meine

fac ut a - ni - mae do - ne - - tur

gieb dass mei - ne Seel' un - fa - - het

*p marcato**rit.* **J** a tempo (molto moderato)

mae do - ne - tur

Seel' un - fa - - het

SOPR.

*pp***CHOR.**

ALT.

pa-ra - di - si glo - ri -

*pp* Para - die - ses Herr - lich*rit.**p**rit.*

## SOPRAN.

*pp*

para - di - si glo - ri - a

*pp*

para - di - si glo - ri -

## ALT.

*pp*

Para die - ses Her - lich - keit,

*pp*

Pa - ra die - ses Herr - lich -

## SOLI.

## TENOR.

*pp**pp*

## BASS

*pp**pp*

## SOPRAN.

*pp*a  
keit,para - di - si glo - ri - a  
Pa - ra die - ses Herr - lich - keit,

## ALT.

## CHOR.

## TENOR.

*pp*pa - ra - di - si  
Pa - ra die - ses,

## BASS.

Ped. mit jedem Accord.

a para - di - si glo - ri - a para - di - si glo - ri -  
 keit, Pa - ra die - ses Herr - lich - keit, Pa - ra die - ses Herr - lich

*pp* *pp* *pp* *pp*

para di - si glo - ri - a para - di - si glo - ri - a  
 Pa - ra die - ses Herr - lich - keit, Para - die - ses Herr - lich - keit.

*pp* *pp* *pp* *pp*

*ritenuto* *pp* *ppp*

a a - - men a - men.

keit. A - - men, A - men.

*pp* *ppp*

*pp* *ppp*

*ppp*

*ritenuto* *pp* *ppp*

a - - men a - men.

A - - men, A - men.

*pp* *ppp*

*pp* *ppp*

*ppp*

*pp*

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

# O Filii et Filiae.

Oster-Hymne.

## XIII.

Un poco animato.

Harmonium.



pp

SOP

ALT



*p*  
Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja O Fi - li - i et  
Seid Men - schen - kin - der

Fi - li - æ Rex coe - le - stis Rex glo - ri - æ mor - te sur - re - xit

hoch er - freut, der Herr der ew - gen Herr - lich - keit ist von dem Tod er -

*sempre dolcissimo*

*rit.*

ho - di - e Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja

standen heut!

*rit.*



a tempo

Et Ma-ri-a Mag-da-le-na et Ja-co-bi et Sa-lo-me ve-ne-runt cor-pus

Die Frauen kamen bald her-bei, Ma-ri-a und die an-dern zwei zu sal-ben ihn mit

un-ge-re Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja A Mag-da-

Spece-rei.

Die Jünger

le-na mo-ni-ti ad os-ti-um mo-nu-men-ti du-o cur-runt dis-ci-pu-

auch am frü-hen Tag sahn bei der Stät-te su-chend nach, wo Je-sus Christ be-gra-ben

*sempre p*

li Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja

lag.

*Segue*

*smorz.*

## Resurrexit.

## XIV. Allegro mosso (Alla Breve.)

**PIANO.**

*pp*

*p marcato*

Ped. \*

*p*

*p marcato*

Ped. \*

*p*

*p marcato*

Ped. \*

**A CHOR.**

Re-sur-re-xit ter-ti-a di-e

Auf-er-stan-den am drit-ten Ta-ge!

*f*

*p*

*f*

*p*

re-sur - re - xit ter - ti-a di - e

Auf - er - stan - den am dritten Ta - ge!

This system contains the first vocal entry. The vocal lines are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "re-sur - re - xit ter - ti-a di - e" and "Auf - er - stan - den am dritten Ta - ge!".

The piano accompaniment for the first system consists of a right-hand part with a rhythmic eighth-note pattern and a left-hand part with a similar pattern, providing harmonic support for the vocal lines.

re - sur - re - xit re - sur - re - xit

Auf - er - stan - den, auf - er - stan - den,

This system contains the second vocal entry. The vocal lines are in G major (one sharp) and 4/4 time. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "re - sur - re - xit re - sur - re - xit" and "Auf - er - stan - den, auf - er - stan - den,".

The piano accompaniment for the second system continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

*ff*  
re-sur-re - - - - - xit.  
auf-er - stan - - - - - den!

8  
*ff*

9  
**B**

8  
*ff* *stacc.*

**C**

## 1. SOPRANE.

## 2. SOPRANE u. ALT.

CHOR.  
TENÖRE.

## BÄSSE.

Christus vincit Christus regnat Christus im-pe-rat in sempi-  
 Chris-tus sie-get, Chris-tus herrschet, Christus rich-tet nun in al-

Christus vin-cit Christus regnat Christus im-pe-rat in sem-pi-  
 Christus sie-get, Christus herrschet, Christus rich-tet nun in al-

ter - - na sa - - cu - la in sem - pi - ter -  
 - - le E - - wig - keit. in al - le, al -

## 1. SOPRANE.

2. SOPRAN und ALT.

Christus vin-cit Christus sie-get, Christus regnat Christus herr-schet, Christus im-pe-rat in sem-pi-  
 Christus sie-get, Christus herr-schet, Chris-tus rich-tet nun in al-

ter - - na sæ - - cu - la, sem - pi - ter - na sæ - cu -  
 - - le E - - wig - keit, al - - le E - - wig -

- - na sæ - cu - la sem - pi - ter - na sæ - - cu -  
 - - le E - wig - keit, al - - le E - - wig -

ten.

## D

Christus vin-cit Christus sie-get, Christus regnat Christus herr-schet, Christus im-pe-rat in sem-pi-  
 Christus sie-get, Christus herr-schet, Chris-tus rich-tet nun in al-

ter - - na sem - - pi - ter - - na sem - pi - ter - na  
 - - le, al - - le, al - - le. al - - le.

la a - - men a - - men in sem - pi - ter - - na  
 keit, in al - le, al - - le

la a - - men a - - men in sem - pi - ter - - na  
 keit, in al - le, al - - le

ter-na sae-cu-la Christus vin-  
-le E-wig-keit. keit. Christus vin-

sae-cu-la Christus vin-  
E-wig-keit. keit. Christus vin-  
Christus sie-

sae-cu-la Chri-stus vin-  
Chri-stus sie- eit  
get,

sae-cu-la Christus vin-  
E-wig-keit. keit. Christus vin-

eit Christus re-gnat Chri-stus  
eit Christus re-gnat Chri-stus  
get, Christus herr-schet, Chri-stus  
Christus re-gnat Chri- stus  
Christus herr-schet. Chri- stus

eit Christus re-gnat Chri-stus

E

im - pe - rat in sem - pi - ter - na sæ - cu - la  
 rich - tet nun

im - pe - rat in al - le, al - le E - wig - keit, in  
 rich - tet nun

im - pe - rat  
 rich - tet nun

sem - pi - ter - na sæ - cu - la in sem - pi - ter - na sæ - - cu -  
 al - le, al - le E - wig - keit, in al - le, al - le E - wig -



**SOLO.**  
1. SOPR.

*esaltato*

Chri - - - - - stus vin - cit Ho - san -  
sie - get. Lob - sin -

1. SOPR.

la.  
keit.

2. SOPR. u. ALT

**CHOR.**  
TEN.

BASS

*sempre animato e tremolando*

*La. fp p*

2. SOPR.

- - - - - na get in in ex - cel - - *esaltato*  
- - - - - der Hö - - - - - **F**

TEN. *esaltato*

Chri -

Chri - - - - - stus vin - cit Ho - san -  
sie - get, lob - sin - - - -

Chri - - - - - stus Chri -

*\* La. La.*

Musical score for the first system. It features a vocal line with lyrics: "sis he - stus re - gnat Ho - san -", "he - stus re - gnat schet, lob - sin -", "na - get, Ho - san -", "get, lob - sia". Below the vocal line is a piano accompaniment consisting of a right-hand melody and a left-hand bass line.

2. SOPR.

TEN. na - get in in ex - cel -

BASS. na - get, Ho - san - na in ex -

lob - sin - get in der

*esaltato*

Chri - stus im - pe - rat Ho - san -

rich - tet nun, lob - sin -

Chri - stus

Musical score for the second system. It includes vocal parts for Soprano 2, Tenor, and Bass, and piano accompaniment. The lyrics continue: "na - get in in ex - cel -", "na - get, Ho - san - na in ex -", "lob - sin - get in der", "Chri - stus im - pe - rat Ho - san -", "rich - tet nun, lob - sin -", "Chri - stus". The piano part includes a section marked *esaltato*. At the bottom of the page, there are markings: "Pia. \* Pia. 4933 \*

*poco a poco* ral - len - tan -

**G**

Chri - - - stus Chri - - - stus

sis he,

cel sis he,

*poco a poco* ral - len - tan -

vin - cit re - gnat

sie - get, herr - schet,

*poco a poco* ral - len - tan -

- - do

im - pe - rat im - pe - rat  
rich - tet nun, rich - tet nun.

im - pe - rat im - pe - rat.

rich - tet nun, rich - tet nun.

- - do

**H** *dolce espressivo assai*

Ho - san - - na ho - san - - na ho - san - - na in ex - cel -  
 Lobt sin - get, lob - sin - - get, lobt sin - - get, in der Hö -

*dolce espress. assai*

**SOLI.** Ho - san - na ho - san - na ho - san - na in ex - cel -  
*dolce espress. assai*

Ho - san - na ho - san - na ho - san - na in ex - cel -  
*dolce espress. assai*

Ho - san - na ho - san - na ho - san - na in ex - cel -  
 Lob - sin - get, lob - sin - get, lob - sin - get in der Hö -

**Harmonium.** *dolciss.*

**I**

*sotto voce*

*p* ri - te - nu - to

sis  
 he

in sempi - ter - na sae - cu -  
*sotto voce*

sis  
 in al - le, al - le E - wig -  
*sotto voce*

sis

*espressivo*

sis Chri - stus regnat in sem - pi - ter - na sae - cu -  
 he, - - herrschet in al - - le E - - wig -

**PIANO.**

*p*

## Tempo I. Allegro animato (Alla Breve.)

la  
keit.

*p* Chri - stus

*p* CHROR. Chris - tus

*p*

*p*

*ped.* *ten.* *ped.* *ten.* *ped.*

vin - cit

sie - get,

Chri - stus

Chris - tus

*ped.* *ped.* *ped.*

re - gnat im - pe - rat in sempi -  
 herr - schet, rich - tet nun in al - le,

The first system consists of four staves. The top three staves are vocal lines in a soprano, alto, and tenor/bass arrangement, respectively. The bottom staff is the piano accompaniment. The music is in a minor key with a common time signature. The lyrics are: "re - gnat im - pe - rat in sempi - herr - schet, rich - tet nun in al - le,".

**J**  
 ter - - - - - nae - - -  
 al - - - - - le E - - -

The second system consists of four staves. The top three staves are vocal lines in a soprano, alto, and tenor/bass arrangement, respectively. The bottom staff is the piano accompaniment. The music is in a major key with a common time signature. The lyrics are: "ter - - - - - nae - - - al - - - - - le E - - -". A dynamic marking of *p* is present at the beginning of the piano part.

- - cu - - la in sem - -  
 - - wig - - keit, in al - -

*cresc.*

pi - - ter - - - - na Hal - le -  
 le E - - - wig - - keit. Hal - le  
 2 SOPRAN und ALT.

*ff*

**K**

- lu - ja hal - le - - lu - ja

- lu - ja

**ff**

hal - le - - lu - ja hal - le -



## L

lu - ja hal - le - lu - ja hal -

*ff*

Trompeten.

*ff*

le - lu - ja hal - le -

hal - le -

hal - le -

hal - le -

hal - le -

*ff*

**M**

lu - ja

*sempre ff*

Ped.

Chri - - stus vin - - cit, Chri - - stus

Ped.

re - - - gnat, Chri - - - stus im - - - rich  
 herr - - - schet,

pe - - - rat Ho - - - lob  
 tet - - - nun,

san - - - - - na get, Ho - -  
 sin - - - - - get, lob - -

*p*

Ho - - - - - san - - - - - na  
 lob - - - - - sin - - - - - get,

*p*

*pp*

*Ad.*

*Ad.*

san - - - - - na get, Ho - -  
 sin - - - - - get, lob - -

*p*

Ho - - - - - san - - - - - na  
 lob - - - - - sin - - - - - get,

*p*

*p*

*p*

*Ad.*

*Ad.*

san - - - - - na Hal  
sin - - - - - get. get. -

Ho - - san - - - - - na  
lob - - sin - - - - - get.

*cresc.* *cresc.* *ff* *ff* *ff*

*cresc.*

*ff* \*

le - - lu - - - ja Hal - - le - - lu - - -

*ff*

*ff*

ja Hal - le - - lu - - ja Hal - le - -

lu - - - ja Ho - san - - - - -  
Lob - sin - - - - -

Ho - san - - na Ho - san - - na  
Lob - sin - - get, lob - sin - - get

na  
get

Ho - san - na Ho - san -

in ex - cel - sis Ho - san - na Ho - san -  
in der Hö - he, lob - sin - get, lob - sin -

*ped.* *ped.* \*

**q**

na in ex der - cel - sis he, Ho - san -  
in in der Hö - he, lob - sin -

na  
get

*ped.* \* *Pedal mit jedem Takt.*

na get, Ho - san - na get Hal - le -

lob - sin -

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The lyrics are: "na get, Ho - san - na get Hal - le - lob - sin -".

This system contains the piano accompaniment for the second system, continuing from the first system. It features a rhythmic pattern of eighth notes in both the treble and bass staves.

He - ja - - - - - R

This system contains the vocal line and piano accompaniment for the third system. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The lyrics are: "He - ja - - - - - R".

This system contains the piano accompaniment for the fourth system, continuing from the third system. It features a rhythmic pattern of eighth notes in both the treble and bass staves.





## Andante maestoso.

ff A - - men, A - - men, A - - men, A -

This system contains the first four measures of the piece. It features four staves: a vocal line at the top, followed by three piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Andante maestoso'. The first measure is a whole rest for the vocal line. The second measure begins with a forte (*ff*) dynamic and the vocal line enters with the word 'A - - men,'. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. The system ends with a repeat sign.

*ff*

This system shows the piano accompaniment for the second system, spanning measures 5 to 8. It consists of two staves (treble and bass clef). The music is written in a grand staff format. The piano part features a complex texture with many sixteenth and thirty-second notes, particularly in the bass line. There are several accents (*v*) and dynamic markings. The system ends with a repeat sign.

men, A - - - - - men!

This system contains the vocal line and piano accompaniment for the third system, spanning measures 9 to 12. The vocal line continues with 'men, A - - - - - men!'. The piano accompaniment continues with the same texture as the previous system. The system ends with a repeat sign.

*sbasso*

This system shows the piano accompaniment for the fourth system, spanning measures 13 to 16. It consists of two staves. The piano part features a complex texture with many sixteenth and thirty-second notes, particularly in the bass line. There are several accents (*v*) and dynamic markings. The system ends with a repeat sign.