

Chor.
Sopran, Alt, Tenor
und Baß

Andante maestoso.



Orgel.
(Harmonium.)

Andante maestoso.



Klavier.

Andante maestoso.



Frauen- und Männerstimmen unisono.



cru - cis - mys - te - ri - um qua vi - ta mor -
 das heil - ge Kreuz her - vor, an dem der Tod das

tem per - tu - lit et mor - te vi - tam pro - tu - lit.
 Le - ben starb und Le - ben durch den Tod er - warb

Im - ple - ti sunt, quae con - ci - nit
 Er - fullt ist nun, was Da - vid schon

(sempre legato)

Da - vid fi - de - li car - mi - ne di - cen - do na - ti -
 ver - kün - det al - ler Na - ti - on, da er die Pro - phe -

The first system of the musical score consists of a vocal line and two piano accompaniment staves. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff with two treble clefs and one bass clef. The music is in a common time signature (C). The lyrics are written below the vocal line.

o - ni - bus, re - gna - vit a li - gno De - us
 sei - hung gab, Gott hat re - giert vom Kreuz her - ab

ritenuto

The second system of the musical score continues the vocal line and piano accompaniment. It includes the instruction *ritenuto* above the vocal line. The lyrics are written below the vocal line.

a tempo

A - men

The third system of the musical score concludes with the vocal line and piano accompaniment. It includes the instruction *a tempo* above the vocal line. The lyrics are written below the vocal line.

SOLO *mf espress.*

Sopran.
 O crux, a - uns - re Hoff - nung - ve,
 O Kreuz, du uns - re Hoff - nung bist,

SOLO *mf espress.*

Alt.
 O crux, a - uns - re Hoff - nung - ve,
 O Kreuz, du uns - re Hoff - nung bist,

SOLO *mf espress.*

Tenor.
 O crux, a - ve,
 O Kreuz, o Kreuz,

SOLO *mf espress.*

Baß.
 O crux, a - ve,
 O Kreuz, o Kreuz,

Orgel.
 (Harmonium)

Orgel
 oder
 Klavier allein,
 wenn keine Sing-
 stimmen beteiligt
 sind.

p *sempre legato*

p *sempre legato*

mun - di sa - lus et
 spes u - ni - ca, hoc pas - si - o - nis
 du uns - re Hoff - nung bist, in die - ser Buß - zeit
 mun - di sa - lus et

p *sempre legato*

spes u - ni - ca, hoc pas - si - o - nis
 du uns - re Hoff - nung bist, in die - ser Buß - zeit
 mun - di sa - lus et

p *sempre legato*

spes u - ni - ca, hoc pas - si - o - nis
 du uns - re Hoff - nung bist, in die - ser Buß - zeit
 mun - di sa - lus et

p *sempre legato*

glo - ri - a *dolce*
 tem - po - re pi - is ad - au - ge gra - ti - am,
 sei - ge - grüßt, den From - men mehr' Ge - rech - tig - keit,
 glo - ri - a *dolce*
 tem - po - re pi - is ad - au - ge gra - ti - am,
 sei - ge - grüßt, den From - men mehr' Ge - rech - tig - keit,
 - lus et glo - ri - a *dolce espress.*
 o - nis tem - po - re pi - is ad - au - ge gra - ti - am,
 Buß - zeit sei - ge - grüßt, den From - men mehr' Ge - rech - tig - keit,
 mun - di sa - lus et glo - ri - a *dolce*
 hoc pas - si - o - nis tem - po - re pi - is ad - au - ge gra - ti - am,
 in die - ser Buß - zeit sei - ge - grüßt, den From - men mehr' Ge - rech - tig - keit,

p re - is - que de - le cri - mi - na A - men. *dimin* A - - - - - men *pp*
 den Sun - dern schenk Barm - her - sig - keit. *dimin* A - men. *pp*
p re - is - que de - le cri - mi - na. A - men. *dimin* A - - - - - men. *pp*
 den Sun - dern schenk Barm - her - sig - keit *pp*
 re - is - que de - le cri - mi - na. A - men. *dimin* A - - - - - men *pp*
 den Sun - dern schenk Barm - her - sig - keit.

Station I.

Jesus wird zum Tode verdammt.

Orgel. *ff* *ten.*

Klavier. *ff*

non staccato

*Red. ** *Red. ** *Red. **

Pilatus. *mf* *poco ritard.*

Eine Baßstimme.

In - no - cens e - go sum a san - gui - ne ju - sti hu - jus.
 Schuld - los bin - ich am Blu - te dieses Ge - rech - - - ten.

Station II.

Jesus trägt sein Kreuz.

Orgel. *Lento.* *p sotto voce*

Klavier. *Lento.* *p*

Eine Baritonstimme. *p dolente*

A - - - ve, a - - - ve cruxl
Heil - - - dir, Heil - - - dir, Kreuz! - - -

Meno lento.

First system of musical notation, measures 1-4. It consists of two grand staves (treble and bass clefs). The left hand plays a series of eighth notes, and the right hand plays a series of quarter notes. The tempo is marked "Meno lento." The dynamics are "p pesante" in measure 1 and "sempre legato e p" in measures 2-4. There are slurs over the right-hand lines and accents over the left-hand lines.

Second system of musical notation, measures 5-8. It consists of two grand staves. The notation continues from the first system. The dynamics are "p pesante" in measure 5 and "sempre legato e p" in measures 6-8. There are slurs and accents. Below the bottom staff, there are markings: "Ped. *", "Ped. *", and "Ped. *".

Third system of musical notation, measures 9-12. It consists of two grand staves. The notation continues. The dynamics are "p pesante" in measure 9 and "sempre legato e p" in measures 10-12. There are slurs and accents. Below the bottom staff, there are markings: "Ped. *", "Ped. *", "Ped. *", and "Ped. *".

Fourth system of musical notation, measures 13-16. It consists of two grand staves. The notation continues. The dynamics are "p pesante" in measure 13 and "sempre legato e p" in measures 14-16. There are slurs and accents. Below the bottom staff, there are markings: "Ped. *", "Ped. *", and "Ped. *".

Station III.

Jesus fällt zum ersten Mal.

Tenor.
Männerstimmen, Chor.

Lento.

f

Je - - - - - sus ca -
Je - - - - - sus fällt.

Baß.

f

Je - - - - - sus ca -
Je - - - - - sus fällt.

Orgel.

Lento.

f

Klavier.

Lento.

ff

Ed. *

dit

dit

dim.

pp

dim.

pp

Ed. *

Frauenstimmen.

1 Sopran I.

Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry - mo -
 Seht die Mut - ter vol - ler Schmer - zen, wie sie mit zer - riss - nem Her -

1 Sopran II

Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry - mo -
 Seht die Mut - ter vol - ler Schmer - zen, wie sie mit zer - riss - nem Her -

1 Alt.

Sta - bat, Seht,

(Wenn Frauenstimmen, Orgel tacet.)

pp dolente

(Wenn Frauenstimmen, Klavier tacet.)

pp

sa, dum pen - de - bat fi - li - us
 zen an dem Kreuz des Soh - nes steht!
 sa, sta - bat ma - ter.
 zen steht, bat ma - ter.
 sta - bat ma - ter.
 steht, bat ma - ter.
 steht, bat ma - ter.

perdendo

perdendo

Station IV.

Jesus begegnet seiner heiligen Mutter.

Orgel. *Lento.* *mf*

Klavier. *Lento.* *mf*

The musical score is arranged in three systems. The first system shows the Organ and Piano parts. The Organ part is in the upper system, and the Piano part is in the lower system. The Piano part includes fingerings (2, 3, 1, 2, 1, 2, 3, 4, 2, 3) and dynamics (*mf*, *dim.*, *p*). The second system continues the Piano part with dynamics (*dim.*, *p*) and fingerings (3, 4, 5, 4, 5, 3, 4, 5). The third system continues the Piano part with dynamics (*dim.*, *p*) and fingerings (3, 4, 5, 2, 3, 4, 5, 3, 4, 5). The Piano part includes a first ending (I.H.) marking.

pp dolcissimo

pp dolcissimo

Red. *

Red. *

simile

Red. *

Red. *

Red. *

perdendo

perdendo

Red. *

Red. *

Red.

Station V.

Simon von Kyrene hilft Jesus das Kreuz tragen.

Andante.

Orgel. *p*

Klavier. *p*

Andante.

Red. * *Red.* * *Red.* * *Red.* *

simile

cresc.

Red. * *Red.* * *Red.* * *Red.* *

sempre p

p

Red. * *Red.* * *Red.* * *Red.* *

simile

cresc.

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

dolce affetuoso

dolce affetuoso

*Red. **

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

Come prima (meno lento).

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: common time (C). The piece begins with a piano (*p*) dynamic. The first three measures feature a melodic line in the treble with a slur and a bass line with a slur. The last three measures are marked *sempre legato*. The notation includes quarter notes, eighth notes, and sixteenth notes.

Come prima (meno lento)

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: common time. The piece continues with a piano (*p*) dynamic. The first three measures feature a melodic line in the treble with a slur and a bass line with a slur. The last three measures are marked *sempre legato*. The notation includes quarter notes, eighth notes, and sixteenth notes. Below the bass staff, there are three measures of a figured bass line: *Red. **, *Red. **, and *Red. **.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: common time. This system contains two systems of notation. The first system (top) has a treble staff with a slur and a bass staff with a slur. The second system (bottom) has a treble staff with a slur and a bass staff with a slur. The notation includes quarter notes, eighth notes, and sixteenth notes. Below the bass staff, there are four measures of a figured bass line: *Red. **, *Red. **, *Red. **, and *Red. **.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: three flats. Time signature: common time. This system contains two systems of notation. The first system (top) has a treble staff with a slur and a bass staff with a slur. The second system (bottom) has a treble staff with a slur and a bass staff with a slur. The notation includes quarter notes, eighth notes, and sixteenth notes. The word *dimin.* is written above the treble staff in the second system. Below the bass staff, there are four measures of a figured bass line: *Red. **, *Red. **, *Red.*, and ***.

Station VI.

Sancta Veronica.

Andante.

Sopran.

Alt.

Tenor.

Baß.

Orgel.

p doloroso

Klavier.

p doloroso

mf Haupt voll Blut und

mf Haupt voll Blut und

mf Haupt voll Blut und

mf Haupt voll Blut und

mf O Haupt voll Blut und

riten.

dim. *smorz.*

riten.

dim. *smorz.* *mf* *legato*

Wun - den, voll Schmerz und vol - ler Hohn! O Haupt, zum Spott ge - bun -

Wun - den, voll Schmerz und vol - ler Hohn! O Haupt, zum Spott ge - bun -

Wun - den, voll Schmerz und vol - ler Hohn! O Haupt, zum Spott ge - bun -

Wun - den, voll Schmerz und vol - ler Hohn! O Haupt, zum Spott ge - bun -

mf *legato*

den mit ei - ner Dor - nen - kron! O Haupt, sonst schon ge - zie - ret mit

den mit ei - ner Dor - nen - kron! O Haupt, sonst schon ge - zie - ret mit

den mit ei - ner Dor - nen - kron! O Haupt, sonst schon ge - zie - ret mit

den mit ei - ner Dor - nen - kron! O Haupt, sonst schön ge - zie - ret mit

p *p* *mf*

Station VII.

Jesus fällt zum zweiten Mal.

Tenor.

Baß.

Orgel.

Klavier.

Je- - - - - SUS ca- - - - -
Je- - - - - SUS fallt.
Je- - - - - SUS
Je- - - - - SUS fallt.

dit.

dit.

dim.

no p 16'

pp

pp

dim.

p

pp

pp

dim. *no p 16'* pp pp

dim. p pp pp

Frauenstimmen.

1 Sopran I.
 Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry - mo -
 Seht die Mut - ter vol - ler Schmer - sen, wie sie mit zer - riss - nem Her -

1 Sopran II.
 Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry - mo -
 Seht die Mut - ter vol - ler Schmer - sen, wie sie mit zer - riss - nem Her -

1 Alt.
 Sta - bat,

(Wenn Frauenstimmen, Orgel tacet)

pp

(Wenn Frauenstimmen Klavier tacet)

pp

sa, dum pen de - bat fi - li - us -
 zen an dem Kreuz des Soh - nes steht!

sa, sta - bat ma - ter.
 zen steht, - bat ma - seht!
 sta - bat ma - ter.
 seht, - bat seht!

perdendo

perdendo

Station VIII.

Die Frauen von Jerusalem.

Andante ma poco mosso.

Eine
Baritonstimme.

Andante ma poco mosso.

Orgel.

Andante ma poco mosso.

Klavier.

Ped. *ff* *p*

No.li.te fle.re super me, sed super vos ip.sas fle.te et super fi.li.os ve.
O weinet nicht u.ber mich, son.dern weint u.ber euch und u.ber eu.re Kin.

stros. der *mf* *tremolo* Ped. *

The first system of music consists of two grand staves. The upper staff features a complex harmonic texture with multiple accidentals (sharps and flats) and a series of chords and melodic fragments. The lower staff provides a rhythmic and harmonic foundation with a steady eighth-note accompaniment.

Allegro marziale.

The first staff of the 'Allegro marziale' section is written for a Trompe. It begins with a dynamic marking of *ff* and includes the instruction *ten.* (tutti). The music features a rhythmic pattern of eighth notes with triplet markings.

Allegro marziale.

The second staff of the 'Allegro marziale' section continues the rhythmic and melodic material. It also includes the instruction *ten.* and a dynamic marking of *ff*.

Red.

The third staff of the 'Allegro marziale' section features a more complex rhythmic pattern with triplet markings and a dynamic marking of *ff*. It includes the instruction *ten.*

** Red.*

The fourth staff of the 'Allegro marziale' section continues the rhythmic and melodic material. It includes the instruction *Red.*

The fifth staff of the 'Allegro marziale' section features a more complex rhythmic pattern with triplet markings and a dynamic marking of *ff*. It includes the instruction *Red.*

Red.

The sixth staff of the 'Allegro marziale' section concludes the section with a final chord and a dynamic marking of *ff*. It includes the instruction *Red.*

1 Sopran I.
 1 Sopran II.
 1 Alt

Sta - bat ma - ter do - lo - ro - sa jux - ta cru - cem la - cry -
 Seht die Mut - ter vol - ler Schmer - sen wie sie mit zer - riss - nem

Sta - bat,
 Seht,

(Wenn Frauenstimmen, Orgel tacet.)

pp

(Wenn Frauenstimmen, Klavier tacet)

pp

mo - sa, dum pen - de - bat fi - li - us.
 Her - sen an dem Kreuz des Soh - nes steht!

mo - sa, sta - bat ma - ter
 Her - sen steht, dim.

sta - bat ma - ter
 seht, seht!

pp *perdendo*

(*pp*) *perdendo*

Station X.

Jesus wird entkleidet.

Orgel. *Lento.* *p* *legato sempre*

Klavier. *Lento.* *p*

Two systems of piano music. The first system features a treble and bass staff with a *legato* marking. The bass line includes fingerings (1, 2, 2, 1) and a first-hand (*1.H.*) instruction. The second system continues the *legato* passage with similar fingerings.

Two systems of piano music. The first system shows a treble staff with a *br.* marking and a bass staff with a *br.* marking. The second system continues with a treble staff *br.* marking and a bass staff featuring a *ped.* marking and a star symbol.

Two systems of piano music. Both systems feature a *perdendo* marking. The first system has a *ped.* marking and a star symbol in the bass staff. The second system also has a *ped.* marking and a star symbol in the bass staff.

Station XI.

Jesus wird ans Kreuz geschlagen.

Andante.

Tenor. *Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci -*
Kreuz - ge ihn, kreuz - ge ihn, kreuz - ge

Bass. *Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci -*
Kreuz - ge ihn, kreuz - ge ihn, kreuz - ge

Orgel. *ff*

Klavier. *ff*

Red. * *Red.*

fi - ge, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge.
ihn, kreuz - ge ihn, kreuz - ge ihn, kreuz - ge ihn, kreuz - ge ihn.

fi - ge, cru - ci - fi - ge, cru - ci - fi - ge, cru - ci - fi - ge.
ihn, kreuz - ge ihn, kreuz - ge ihn, kreuz - ge ihn, kreuz - ge ihn.

Red. * *Red.*

p *b2* *p* *#* *p* *b2*

(p) *b2* *p* *#* *p* *b2*

Red. * *Red.*

Station XII.

Jesus stirbt am Kreuze.

Eine
Baritonstimme.

E - li E - li lam - ma Sa - bac - tha - ni
 Mein Gott, mein Gott, hast - du mich ver - las - sen?

Orgel.

Klavier.

In ma - nus tu - as com - mendo spi - ritum me - um.
 In dei - ne Hän - de be - feh - le ich mei - nen Geist.

Andante non troppo lento.

Andante non troppo lento.

p dolcissimo

Andante non troppo lento.

p dolce

This system contains three staves. The top staff is a bass line with a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The tempo is marked 'Andante non troppo lento'. The middle staff begins with the dynamic marking 'p dolcissimo' and the bottom staff with 'p dolce'. Both piano parts feature long, flowing melodic lines with many ties across measures.

dim.

(dim.)

This system continues the piano accompaniment from the first system. It features the same three-staff layout. The middle staff has a 'dim.' marking, and the bottom staff has a '(dim.)' marking. The melodic lines continue with ties and slurs, maintaining the slow, expressive character of the piece.

un poco cresc.

*Red. **

*Red. **

This system concludes the piano accompaniment. It features the same three-staff layout. The bottom staff has a 'un poco cresc.' marking. At the end of the system, there are two 'Red. *' markings on the bottom staff, indicating a reduction in the number of notes for a performance. The melodic lines continue with ties and slurs.

First system of musical notation. It includes a bass line, a grand staff (treble and bass clefs), and a lower bass line. The grand staff features a piano (*p*) dynamic marking. The lower bass line includes a tremolo marking and a *cre* (crescendo) marking. Pedal markings (*Ped.*) are present at the bottom of the system.

Second system of musical notation. It includes a bass line, a grand staff, and a lower bass line. The grand staff features a *scen* (scenariando) marking. The lower bass line includes a *do* (dolando) marking and a *molto* marking. Pedal markings (*Ped.*) are present at the bottom of the system.

Third system of musical notation. It includes a vocal line with lyrics, a grand staff, and a lower bass line. The vocal line begins with a *riten.* (ritardando) marking. The lyrics are: "Con - sum - ma - tum est. / Es ist voll - bracht, voll - bracht. est." The grand staff features a *pp* (pianissimo) dynamic marking. Pedal markings (*Ped.*) are present at the bottom of the system.

dolcissimo

dolcissimo

perdendo

1 Sopran I.

1 Sopran II.

1 Alt.

un poco rit.

pp

sehr lange Pause

Consum - ma - tum est.
- Es ist voll - bracht.

Consum - ma - tum est.
- Es ist voll - bracht.

Consum - ma - tum est.
- Es ist voll - bracht

sehr lange Pause

sehr lange Pause

Andante.

Andante.

p

Andante.

Sopran. O Trau - rig - keit, o Her - ze - leid,

Alt. O Trau - rig - keit, o Her - ze - leid,

Tenor. O Trau - rig - keit, o Her - ze - leid,

Baß. O Trau - rig - keit, o Her - ze - leid,

Klavier. *p legato*

ist das nicht zu be - kla - gen? Gott des

ist das nicht zu be - kla - gen? Gott des

ist das nicht zu be - kla - gen? Gott des

ist das nicht zu be - kla - gen? Gott des

Va - ters ei - nigs Kind wird ins Grab ge - tra - gen.

Va - ters ei - nigs Kind wird ins Grab ge - tra - gen.

Va - ters ei - nigs Kind wird ins Grab ge - tra - gen.

Va - ters ei - nigs Kind wird ins Grab ge - tra - gen.

*) Bei Orgelbegleitung des Werkes wünscht F. L. offenbar hier a cappella-Gesang.

O Trau - rig - keit, o Her - ze - leid, o Trau - rig - keit,
 O Trau - rig - keit, o Her - ze - leid, o Trau - rig - keit,
 O Trau - rig - keit, o Her - ze - leid, o Trau - rig - keit,
 O Trau - rig - keit, o Her - ze - leid, o Trau - rig - keit.

Orgel.

(f) legato

Klavier

f

keit, o Her - ze - leid, o Trau - rig - keit, o Her - ze -
 keit, o Her - ze - leid, o Trau - rig - keit, o Her - ze -
 keit, o Her - ze - leid, o Trau - rig - keit, o Her - ze -
 keit, o Her - ze - leid, o Trau - rig - keit, o Her - ze -

leid, o Trau - rig - keit, o Her - ze - leid.

leid, o Trau - rig - keit, o Her - ze - leid.

leid, o Trau - rig - keit, o Her - ze - leid.

leid, o Trau - rig - keit, o Her - ze - leid.

dimin.

dimin.

dimin.

dimin.

pp

dim.

p

pp

pp

Station XIII.

Jesus wird vom Kreuz genommen.

Orgel. *Andante moderato.* *p*

Klavier. *Andante moderato.* *p*

rallentando *pp*

perdendo *mf*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various fingerings (1, 2, 3, 4, 1, 2, 1, 2, 1, 2, 1, 2) and a dynamic marking of *p* (piano) at the end. The lower staff is in bass clef and provides harmonic accompaniment with chords and single notes. Below the staves, there are two instances of the text "Rea *".

The second system of the musical score consists of two staves. The upper staff continues the melodic line with fingerings (3, 1, 2, 3, 4, 1, 2, 3, 4) and a dynamic marking of *p*. The lower staff continues the harmonic accompaniment. Below the staves, there are two instances of the text "Rea *".

The third system of the musical score consists of two staves. The upper staff features a melodic line with a dynamic marking of *p dolcissimo* (piano, very soft). The lower staff features a harmonic accompaniment with a dynamic marking of *pp dolcissimo espressivo* (pianissimo, very soft, expressive). Below the staves, there are two instances of the text "Rea *".

simile

Red. * Red. * Red. *

perdendo

(perdendo)

p sotto voce

(8^v)

p

Station XIV.

Jesus wird ins Grab gelegt.

Andante.

Eine Mezzo-Sopran-Stimme.

Sopran.

Tenor.

Baß.

Orgel.

p

Klavier.

p

This section of the score is marked 'Andante'. It includes a vocal line for 'Eine Mezzo-Sopran-Stimme' and three staves for 'Sopran', 'Tenor', and 'Baß'. The piano accompaniment is divided into 'Orgel' and 'Klavier' parts, both marked with a piano dynamic (*p*). The music is in a minor key and features a slow, solemn tempo.

This section continues the musical score. It features a vocal line at the top and piano accompaniment for 'Orgel' and 'Klavier' below. The piano parts include a dynamic marking of *p* and a crescendo leading to a fortissimo (*ff*) section. The music maintains the 'Andante' tempo and minor key.

A - ve crux, spes u ni - ca,
 Heil dir, Kreuz, uns - re Hoff - nung,

p
 Pedal.
pp

p
 A - ve crux, spes u ni - ca,
 Heil dir, Kreuz, uns - re Hoff - nung,

p
 A - ve crux, spes u ni - ca,
 Heil dir, Kreuz, uns - re Hoff - nung,

p
 A - ve crux, spes u ni - ca,
 Heil dir, Kreuz, uns - re Hoff - nung,

simile

mun - di sa - lus et glo - ri - a
 der Welt Heil - und Herr - lich - keit,

Wenn Singstimme, rechte Hand tacet.

p mun - di sa - lus et glo - ri - a,
 der Welt Heil - und Herr - lich - keit,

p mun - di sa - lus et glo - ri - a,
 der Welt Heil - und Herr - lich - keit,

mun - di sa - lus et glo - ri - a,
 der Welt Heil - und Herr - lich - keit,

Au - ge pi - is ju - sti - ti - am
mehr den From - men Ge - rech - tig - keit

Wenn Singstimme, rechte Hand tacet.

au - ge pi - is ju - sti - ti - am
mehr den From - men Ge - rech - tig - keit

au - ge pi - is ju - sti - ti - am
mehr den From - men Ge - rech - tig - keit

au - ge pi - is ju - sti - ti - am
mehr den From - men Ge - rech - tig - keit

Re - is - que do - na ve - ni - am!
 und schenk den Sün - dern Barm - her - zig - keit!

Wenn Singstimme, Orgel tacet.

Re - is - que do - na ve - ni - am!
 und schenk den Sün - dern Barm - her - zig - keit!

diminuendo

Re - is - que do - na ve - ni - am!
 und schenk den Sün - dern Barm - her - zig - keit!

diminuendo

Re - is - que do - na ve - ni - am!
 und schenk den Sün - dern Barm - her - zig - keit!

diminuendo

men.

p
A. - - - - - men.

p
A. - - - - - men.

p
A. - - - - - men.

pp

p

Detailed description: This system contains five staves. The top staff is a vocal line with a melodic line and a fermata over a note, followed by the instruction 'men.'. The next three staves are vocal parts, each with a melodic line and a fermata, followed by the instruction 'A.' and then '- men.'. The bottom two staves are piano accompaniment, with the left hand playing chords and the right hand playing a melodic line. The piano part includes dynamic markings *pp* and *p*.

un poco riten. *più rit. -*

un poco riten. *più rit. -*

Detailed description: This system contains five staves. The top three staves are vocal lines, mostly containing rests, with a key signature change to D major at the end. The bottom two staves are piano accompaniment. The left hand has a melodic line with a fermata, and the right hand has chords. Dynamic markings *un poco riten.* and *più rit. -* are present in both the vocal and piano parts.

Più lento (in zwei *d* zu taktieren).

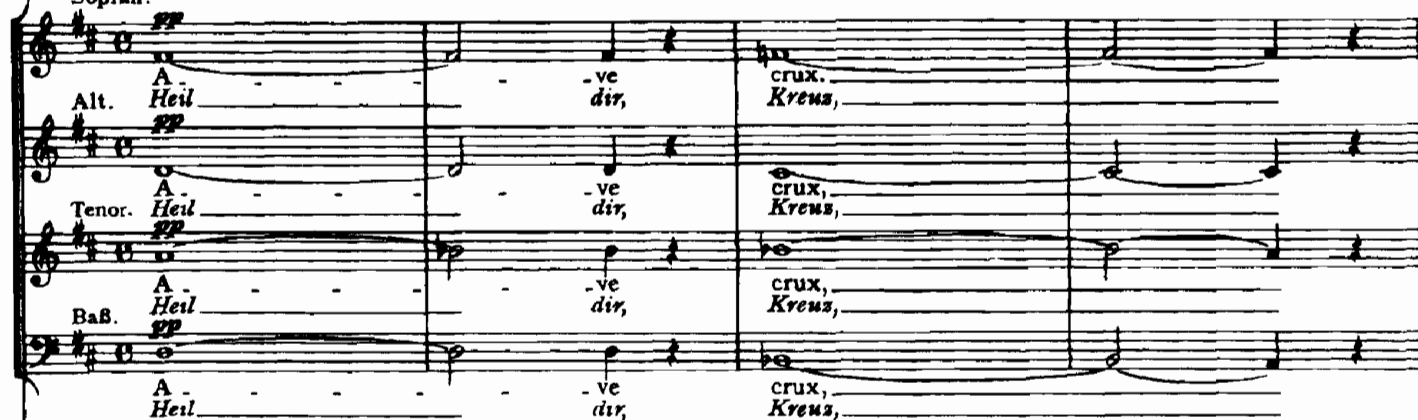
Sopran.

Alt. *pp* A. Heil - - - - - ve dir, crux, Kreuz,

Tenor. *pp* A. Heil - - - - - ve dir, crux, Kreuz,

Baß. *pp* A. Heil - - - - - ve dir, crux, Kreuz,

A. Heil - - - - - ve dir, crux, Kreuz,



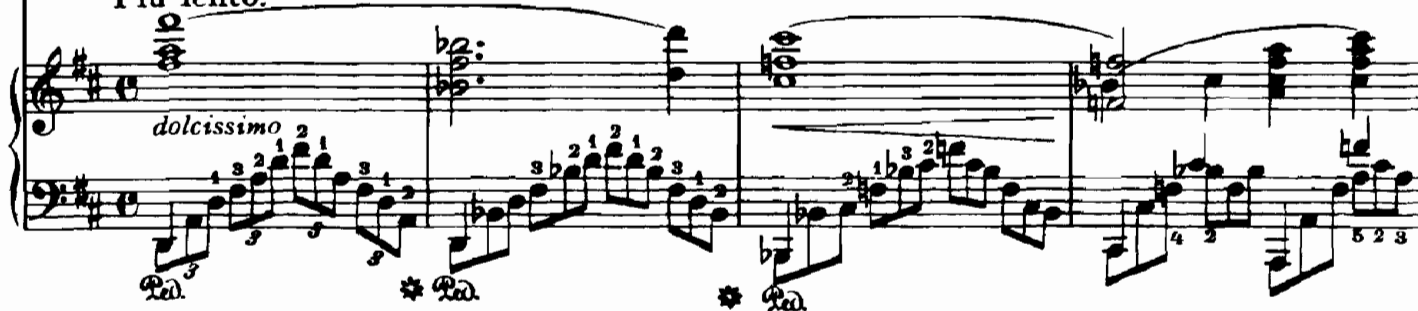
Più lento.

p



Più lento.

dolcissimo



a. Heil - - - - - ve dir, crux, Kreuz,

a. Heil - - - - - ve dir, crux, Kreuz,

a. Heil - - - - - ve dir, crux, Kreuz,

a. Heil - - - - - ve dir, crux, Kreuz,



Heil - ve, dir, Heil - ve, dir, Heil - ve, dir, Heil - ve, dir,

pp

pp

pp

Ped

crux, Kreuz, a Heil - ve, dir, crux! Kreuz!

pp ritenuto

pp *piu ritenuto*

pp *ritenuto*