

Christus.

DRITTER THEIL.

N^o 11. Tristis est anima mea!

Lento assai.

Clarinetten in A.

Fagotte.

2 Hörner in E.

1. Violinen.

2. Violinen.

Bratschen.

Violoncelle.

Contrabässe.

First system of musical score for instruments. It includes staves for Clarinettes in A, Fagotte, 2 Hörner in E, 1. Violinen, 2. Violinen, Bratschen, Violoncelle, and Contrabässe. The tempo is Lento assai. Dynamics include *mf* and *con sordini*. The strings are marked *divisi*. The first violin part has a *gemendo* marking.

Second system of musical score for instruments. It includes staves for Clarinettes in A, Fagotte, 2 Hörner in E, 1. Violinen, 2. Violinen, Bratschen, Violoncelle, and Contrabässe. The tempo is Lento assai. Dynamics include *mf* and *con sordini*. The strings are marked *divisi*. The first violin part has a *gemendo* marking. The lyrics "di-mi-nu-en-do" are written above the first violin staff.

Third system of musical score for instruments. It includes staves for Clarinettes in A, Fagotte, 2 Hörner in E, 1. Violinen, 2. Violinen, Bratschen, Violoncelle, and Contrabässe. The tempo is Lento assai. Dynamics include *mf* and *con sordini*. The strings are marked *divisi*. The first violin part has a *gemendo* marking. The lyrics "per-den-do-si" are written above the first violin staff. The section is marked *SOLO.* and *flebile molto accentato*.

SOLO.

SOLO.
con sordino

Vell.
Vcll.
C.B.
pizz.
marcato

Fl.
Hob.

SOLO.

Christus.
Tri - - stis est a -
p dolente
marcato
p dolente

Hob.
Cl.
SOLO.
dim.
- ni - ma me - a u - sque ad mor - tem tri
Vell. m. C.-B.
p dolente

Fl. **D**

Hob. **2.**

Fag.

Horn.

Viol. *mf*

dim.

- stis est a - ni - ma me - a u - sque ad mor - tem.

D

Cl. a 2.

Fag.

espressivo

Viol. *p*

simile

simile

espressivo legato

Hob. **2. SOLO.**

Fl.

a 2.

E

Flute part with first and second endings. The first ending is marked with a fermata and a repeat sign. The second ending is marked with a fermata and a repeat sign. The strings provide harmonic support with various articulations.

4 Hörner in F.

Four Horns in F and Piano accompaniment. The piano part features a driving eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include *p*, *sf*, *appassionato*, and *cresc.*

Hob.

Clarinet and Bassoon parts. The Clarinet part has a melodic line with some grace notes. The Bassoon part provides a steady accompaniment. Dynamics include *rinf.*

Hör.

1. Tromp. in F.

2. u. 3. Tromp. in F.

2 Ten. Pos.

Bass-Pos.

First Trumpet, Second and Third Trumpets, Tenor Trombones, and Bass Trombone parts. The Tenor Trombone part includes a *SOLO.* section. Dynamics include *ten.*, *marcato*, and *mf*.

Tuba tacet.

Percussion and string parts. The percussion part features a complex rhythmic pattern. The strings provide a steady accompaniment. Dynamics include *rinf.*

a 2.

rinf.

a 2.

rinf.

rinf.

p

f marcato

p

f marcato

ten.

Pauken in D. Dis. Gis.

mf

sf appassionato

cresc.

rinf.

sf

cresc.

rinf.

sf

cresc.

rinf.

sf

cresc.

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal lines feature melodic phrases with slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines. The word *rinf.* (ritardando) is written below the piano accompaniment in the second and third measures.

The second system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four are piano accompaniment. The piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes. The vocal lines have melodic lines with slurs and accents. Performance markings include *ten.* (tension) and *f marcato* (forte, marked) in the first measure of the vocal lines. The word *SOLO.* is written above the piano accompaniment in the first measure. The word *mf* (mezzo-forte) is written below the piano accompaniment in the first measure. The word *mf* is also written below the piano accompaniment in the second and third measures.

The third system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four are piano accompaniment. The piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes. The vocal lines have melodic lines with slurs and accents. The word *rinf.* (ritardando) is written below the piano accompaniment in the second and third measures.

sempre più rinf.

sempre più rinf.

sempre più rinf.

sempre più rinf.

f

f

sempre f

mf

mf

sempre più rinf.

rinf.

sempre più rinf.

rinf.

sempre più rinf.

rinf.

sempre più rinf.

sempre più rinf.

F

This musical score is arranged in three systems. The first system consists of four staves: three treble clefs (likely for Trumpets, Trombones, and Saxophones) and one bass clef (likely for Bassoon or Contrabass). The second system consists of six staves: two treble clefs (likely for Flutes and Clarinets), two bass clefs (likely for Bassoons and Contrabasses), and two staves for B. Pos. u. Tuba. The third system consists of six staves: two treble clefs (likely for Flutes and Clarinets), two bass clefs (likely for Bassoons and Contrabasses), and two staves for B. Pos. u. Tuba. The piano accompaniment is shown in the bottom two staves of each system. Dynamics include *p*, *pp*, *sf*, *ten.*, and *a 2.*. The score includes various musical notations such as slurs, accents, and articulation marks.

pp pp pp a 2. a 2.

a 2. B-Pos. SOLO.

divisi divisi sempre ff

String quartet (Violin I, Violin II, Viola, Cello) and woodwind parts (Flute, Oboe, Clarinet, Bassoon). The strings play a rhythmic pattern of eighth notes. The woodwinds have melodic lines with various articulations.

1. u. 2. Horn.
Bass-Pos.
Pauken. *mf*

1. u. 2. Horn. (Horn I and II)
Bass-Pos. (Bass Trombone)
Pauken. (Drums) *mf*

Piano accompaniment with multiple staves. The texture is dense with many sixteenth and thirty-second notes. Dynamics include *poco*, *a poco*, and *decrease.*

Hob.
Cl.
Fag.
dimin. *pp*

Hob. (Horn)
Cl. (Clarinet)
Fag. (Bassoon)
dimin. *pp*

Viol.
più dimin. *pp* *ppp*

Viol. (Violin)
più dimin. *pp* *ppp*

Cl.
Fag.
1. Horn. 1^{mo} *espress. dolente* in E. Solo con sordino.

Viol. *accentato molto*

Christus.
Tri - stis tri - stis est a - ni - ma me - a u - sque ad mor -
divisi

Clar. *marcato* in B. *pizz. sempre*

Fag. *SOLO.*

Viol. *tem*

marcato

Hob. **H**
Cl.
Fag.

Hörner in F.
V.1. (*Alla breve taktiren.*)

pizz. Pa - - ter Pa - - ter si pos - si - bi - le

Fl.

poco rit. - - | *a tempo*

poco rit.

pizz. *poco rit.* - - | *a tempo* *pizz.* *poco rit.*

pizz. *pizz.* *pizz.* *pizz.*

poco rit. - - | *a tempo*

est tran - se - at a me ca - lix i - ste tran - se - at a me ca - lix

Vcl. mit C. B. *pizz.* *arco.* *pizz.* *arco.*

Hob. - *a tempo*

a tempo *pizz.* *arco.* *ruhig.*

pizz. *arco.*

pizz. *arco.*

a tempo

i - ste sed non quod e - go vo - le sed quod Tu quod Tu

pizz. *arco.*

a 2.

dolce espressivo

dolce espressivo

dolce espressivo

dolce espressivo

simile

simile

simile

poco cresc.

poco cresc.

poco cresc.

tran - - - se - at a me

Vell. m. C.-B.

simile

poco cresc.

K

ca - - - lix i - - ste tran - - - se - at

dim. p poco cresc.

K

a me - - - ca - - - lix i - - ste

poco a 2. poco a poco a dim. p poco a

poco cresc.

cresc.

poco cresc.

a 2

SOLO

SOLO.

SOLO.

3. u 4. in E.

Tromp. in E.

Pos.

p

p

p

simile

poco cre

scen

simile

do

più cresc.

poco cre

scen

simile

do

più cresc.

poco cre

scen

do

più cresc.

sed non quod e - - - su vo - - - lo

poco cre

scen

do

più cresc.

sed

quod

Tu

sed

quod

Tu

sed

quod

Tu

lunga *p* *a 2.* *simile*

p *simile*

p *legato*

p *1. Horn espressivo*

SOLO.

p

Pauk. in Des. C. A. As.

ppp ma un poco marcato

lunga *p* *simile*

p *simile*

simile

sed quod Tu

OSSIA.

sed quod Tu

p *simile*

First system of musical notation. The vocal line (top) features a melody with notes like G4, A4, B4, C5, and G5. Dynamics include *pp* and *dim.*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line.

Second system of musical notation. It includes parts for Horn (Hörn.), Bass Trombone (Bass-Pos.), and Percussion (Pauk.). The Horn part has notes G4, A4, B4, C5. Dynamics include *p* and *pp*. A "Tuba tacet." instruction is present for the tuba part.

Third system of musical notation. It includes parts for woodwinds and strings. Dynamics include *p*. The woodwind parts have melodic lines, while the strings provide a rhythmic accompaniment.

Fourth system of musical notation. It features a vocal line with lyrics "quod Tu" and a piano accompaniment. Dynamics include *pp trem.*.

Fifth system of musical notation. It features a vocal line with notes like G4, A4, B4, C5, and G5. Dynamics include *a2.* and *sempre legato*. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line.

Sixth system of musical notation. It includes parts for Horn (Hörn.) and Percussion (Pauk.). The Horn part has notes G4, A4, B4, C5. Dynamics include *p*. A "SOLO." instruction is present for the horn part.

Seventh system of musical notation. It includes parts for woodwinds and strings. Dynamics include *dimin.*. The woodwind parts have melodic lines, while the strings provide a rhythmic accompaniment.

M

perdendo.

perdendo.

perdendo.

M

Nº 12.

Stabat Mater.

Molto Lento.

Flöten.
 Hoboen.
 Clarinetten in B.
 Fagotte.
 2 Hörner in Es.
 1te Violinen.
 2te Violinen.
 Bratschen.
 Violoncelle und Contrabässe.

p *f* *dimin.* *p*

p *f* *dimin.* *p*

Allo *Allo* *Allo*

(Alla breve taktiren.)

f *dimin.* *A* *p*

Cl. *colla voce* *dolente*

Fag. *SOLO!*

Viol. *pp*

MEZZO-SOP-SOLO. Stabat Ma-ter do-lo-ro-sa jux-ta cru-cem la-cry-mo-sa dum pen-

pp

Hob.

B

SOLO.

dimin.

p dolente

SOLO.

1. u. 2. Horn in F.

Viol.

de - bat Fi - li - us

Sta - bat Ma - ter do - lo - ro - sa jux - ta

CHOR.

Sta - bat Ma - ter do - lo - ro - sa jux - ta

B

mp

SOLO.

C *atempo*

più piano e un poco ritenuto.

SOLO.

diminuendo - più piano e un poco ritenuto - atempo

crucem lacry - mo - sa dum pen - de - bat Fi - li - us dum pen - de - bat Fi - li - us

crucem lacry - mo - sa dum pen - de - bat Fi - li - us dum pen - de - bat Fi - li - us

Hob. SOLO.

Viol. *espresso*

cu - jus a - ni - mam ge - men - - - tem con - tri - sta - - tam et do - len -

Violoncell und C. B. tacet

con - tri - sta - - tam et do - len -

Fl. *a2.*

1.u.2. Horn in F SOLO.

3.u.4. Horn in E

Viol. *divisi*

- - tem per - tran - si - vit gla - di - us per - tran - si - vit gla - di - us

tem per - tran - si - vit gla - - - di - us per - tran - si - vit gla - - - di - us

tem

C.B. tacet Vcll.

Violin I: *sf*, *p gemendo*, *a2.*

Violin II: *a2.*

Piano: *sf*, *a2.*, *p gemendo*

SOLO. in F. *sf*, *p gemendo*

SOLO. in E. *sf*, *p gemendo*

Violin I: *ten.*, *p*, *ten.*, *ten.*, *ten.*

Violin II: *marcato*, *p*, *ten.*

Piano: *ten.*, *ten.*, *ten.*

Vocal: *p*, *ten.*

Lyrics: O quam tri - stis et af - fli - cta

SOLO. *p*, *ten.*

Lyrics: O quam tri - stis et af - fli - cta

af - fli - cta

Piano: *p*, *ten.*

af - fli - cta

SOPR. *p gemendo*

CHOR. ALT. *p gemendo*

Lyrics: O quam tri - stis

Piano: *sf*, *p*

Violin I: *sf*, *p*

Violin II: *sf*, *p*

Hob.

1. Horn in F.

Viol. *sempre marcato*

O — quam tri - stis et af - fli - cta fu - - it il - - la be - - ne -

O — quam tri - stis et af - fli - - cta

O — quam tri - stis et af - fli - cta fu - - it il - - la be - - ne -

et — af - fli - cta

et — af - fli - cta O quam tri - stis et af -

Vcll. u. C. B.

E

rinforzando

in F.

3. u. 4. Horn in Es.

Bass-Pos.

Tuba tacet.

ten.

Viol.

crescendo

rinforzando

ff

ten.

crescendo

rinforzando

ff

crescendo

rinforzando

ff

di - cta ma - ter ma - ter ma - ter

di - cta ma - ter ma - ter ma - ter

fli - cta ma - ter ma - ter

ma - ter ma - ter

ma - ter ma - ter

piano

forte

ma - ter

piano

forte

piano

forte

piano

forte

piano

forte

piano

forte

Orgel.

crescendo

rinforzando

ff

piano

E

Hob.

The first system of the musical score consists of five staves. The top staff is for the Flute (Hob.), and the bottom four staves are for the piano accompaniment. The music is in a minor key and features a complex melodic line with many slurs and ties.

The second system continues the musical score with five staves. It includes dynamic markings: *rinforz.* (ritornello) and *dimin.* (diminuendo). The piano accompaniment features a rhythmic pattern of eighth notes.

The third system includes vocal parts and piano accompaniment. The lyrics are: "u - - ni - ge - - ni - ti" and "ter u - - ni - ge - - ni - ti". The piano accompaniment includes the lyrics "quae moe-rebat et do - le-bat".

The fourth system continues the vocal and piano parts. The lyrics are: "u - - ni - ge - - ni - ti" and "ter u - - ni - ge - - ni - ti". The piano accompaniment continues with the lyrics "quae moe-rebat et do - le-bat".

The fifth system concludes the page with five staves. It includes dynamic markings: *rinforz.*, *dimin.*, and *p* (piano). The piano accompaniment features a rhythmic pattern of eighth notes.

Hob.

F

forte a 2.

1. 2. Horn in F.

3. Horn in Es.

4. Horn in F.

Viol.

quae moe-re-bat et do-le-bat do-le - - bat *forte* ma - - - - -

quae moe-re-bat et do-le-bat do-le - - bat

do-le - - bat

do-le - - bat

ma -

ma -

quae moe-re - - - bat et do-le - - -

quae moe-re - - - bat et do-le - - -

ten. ten. ten. ten.

forte

nuzzo forte

F

sf espressivo a 2.
ten. *ten.*

sf espressivo assai

sf

ter pi - a ma - - - ter cum vi de - bat cum vi de - - - bat na - ti
 pi - - - a ma - - - ter cum vi de - - - bat na-ti poe - - - nas
 - - - ter pi - a ma - - - ter cum vi de - - - bat na-ti poe - - - nas

sf

bat pi - a ma - - - ter cum vi de - - - bat na-ti poe - - - nas
 bat pi - a ma - - - ter cum vi de - - - bat na-ti poe - - - nas

ten. *ten.*

poco ritenuto - **G** - - a tempo

dim. SOLO. *pp*

2. Horn in F.

SOLO.

poco ritenuto - - a tempo

mf sostenuto

ad libitum poco ritenuto *pp* a tempo

po - nas in - cly - ti in - - cly - ti
in - cly - ti in - - cly - ti
in - - cly - ti

poco ritenuto *pp* in - - cly - ti a tempo

in - - cly - ti
in - - cly - ti
in - - cly - ti

Vcll.

C.B.

un poco marcato

poco ritenuto **G** - - a tempo

dimin.

Hob. a 2.

Clar.

Fag. SOLO.

1. Viol.

2. Viol.

Bratschen.

Vcll.

C.B.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

arco

pizz.

pizz.

Clar. in A.

Clar. in A. *p flebile*
Fag. *p flebile*

1 Viol. *arco len.*
2 Viol. *arco len.*
Br. *arco len.*

BASS-SOLO.
Quis est ho - - mo qui non fle - ret Christi ma - trem si - vi - de - ret *dim.* In tan - - -
Vell. *arco len.*
C.B. *arco len.*

1 Viol. *mf*
2 Viol. *mf*

1 Viol. *mf*
2 Viol. *mf*

ALT-SOLO.
TENOR-SOLO.
Matrem
quis non pos - set con - tri - sta - ri Matrem
- - - to sup - pli - - - ci - o

mf *express.*

Clar. *p flebile*
Fag. *p flebile*

ALT.
TENOR.
Chri - sti con - tem - pla - ri do - len - - - tem cum Fi - - - li -
Chri - sti con - tem - pla - ri - do - len - - - tem cum Fi - li -

I Poco a poco più di moto ma non troppo.

Hob.

Clar.

Fag.

1. Horn.

1. Viol.

2. Viol.

Bratsche.

SOPRAN.

ALT.

TENOR.

BASS.

SOPRAN.

ALT.

TENOR.

BASS.

Vcll.

espressivo
C. B. tacet.

I Poco a poco più di moto ma non troppo.

SOLO.

mf espressivo

mf espressivo

mf espressivo

pro pec - ca - - tis su - ae gen - - tis

vi - dit

pro pec - ca - - tis su - ae gen - - tis

vi - dit

pro pec - ca - - tis su - ae gen - tis

pro pec - ca - - tis su - ae gen - tis

p sempre legato

pro pec - ca - tis su - ae

CHOR.

pro pec - ca - - tis su - ae

p sempre legato

pro pec - ca - - - - tis su - ae

Vcll. u. C. B.
espressivo

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features various note values, rests, and dynamic markings such as *a2.* and *p*.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. A dynamic marking of *p* is present.

Third system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various melodic lines and dynamic markings.

Fourth system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The lyrics are in Latin. Dynamic markings include *p*.

Je - - sum in tor - men - - tis et fla - gel - - - lis sub - - di -
 Je - - sum in tor - men - - tis et fla - gel - - - lis sub - - di -
 vi - dit Je - - - sum in tor - men - tis et fla - gel - - - lis
 vi - dit Je - - - sum in tor - men tis et fla - gel - - - lis

Fifth system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The lyrics are in Latin. Dynamic markings include *p*.

gen - - tis vi - dit Je - sum in tor - men - - tis
 vi - dit Je - - - sum in - - tor - men - - tis
 gen - - tis vi - dit Je - - - sum in - - tor - men - - tis
 vi - dit Je - - - sum in - - tor - men - - tis

Sixth system of musical notation, consisting of a single bass staff. The music continues with melodic lines and dynamic markings.

Hob. *marc.*

Clar. *marc.*

Fag. *marc.*

Hörner in F. *marc.* *ff* *un poco tenuto*

Tromp. in F. 1. u. 2. *ff* *un poco tenuto*

Ten-Pos. *ff* *un poco tenuto*

Bass-Pos. u. Tuba. *f marc.*

1. Viol. *ff*

2. Viol. *ff*

Br. *ff*

sempre ff

SOP. tum fla - - gel - - - lis sub - di - tum

ALT. tum fla - - gel - - - lis sub - di - tum

TEN. sub - di - tum fla - - gel - - - lis sub - di - tum

BASS. sub - di - tum fla - - gel - - - lis sub - di - tum

SOP. *cresc.* et fla - gel - - - lis sub - di - tum pro pec - ca - - - tis su - ae gen - tis

ALT. *cresc.* et fla - gel - - - lis sub - di - tum pro pec - ca - - - tis su - ae gen - tis

TEN. *cresc.* et fla - gel - - - lis sub - di - tum pro pec - ca - - - tis su - ae gen - tis

BASS. *cresc.* et fla - gel - - - lis sub - di - tum pro pec - ca - - - tis su - ae gen - tis

Vcll. *f marc.*

C.B. *f marc.*

Orgel. *stacc.*

1501.0.

ten.

ten.

ten.

ten.

ten.

vi - dit Je - sum in - tor - men - tis et fla - gel - - - lls sub - di - tum et fla - gel - -

vi - dit Je - sum in - tor - men - tis et fla - gel - - - lls sub - di - tum et fla - gel - -

vi - dit Je - sum in - tor - men - tis et fla - gel - - - lls sub - di - tum et fla - gel - -

vi - dit Je - sum in - tor - men - tis et fla - gel - - - lls sub - di - tum et fla - gel - -

vi - dit Je - sum in - tor - men - tis et fla - gel - - - lls sub - di - tum et fla - gel - -

vi - dit Je - sum in - tor - men - tis et fla - gel - - - lls sub - di - tum et fla - gel - -

vi - dit Je - sum in - tor - men - tis et fla - gel - - - lls sub - di - tum et fla - gel - -

2410

a. 2.

K

sempre f
sempre f
sempre f
 SOLO. *sempre f*
mezzo forte espresso

meno f
meno f
meno f

lis sub-di tum vi - - dit vi - - dit su - um dul - cem na -
 lis sub-di tum vi - - dit su - um dul cem na -
 lis sub-di tum vi - - dit vi - - dit su - um dul - cem na -
 lis sub-di - tum vi - - dit su - um dul - cem na -

lis sub-di tum vi - - dit su - um dul - cem na -
 lis sub-di tum vi - - dit su - um dul - cem na -
 lis sub-di tum vi - - dit su - um dul - cem na -

meno f
meno forte ma ben legato
p

Hörner. in E.

2 Ten-Pos.

Bass-Pos.

Tuba tacet.

divisi.

tum mo - ri - en - tem de - so - la - tum dum e - mi -

tum mo - ri - en - tem de - so - la - tum dum e - mi -

tum mo - ri - en - tem de - so - la - tum dum e - mi -

tum mo - ri - en - tem de - so - la - tum dum e - mi -

tum mo - ri - en - tem de - so - la - tum dum e - mi -

tum mo - ri - en - tem de - so - la - tum dum e - mi -

1. SOLO.

pizz.

sit spi - ri - tum
 sit spi - ri - tum
 sit spi - ri - tum
 sit spi - ri - tum

sit spi - ri - tum
 sit spi - ri - tum
 sit spi - ri - tum

pizz.

Fl. *dim.*
 Hb. *dim.*
 Cl. *dim.*
 Br. *dim.*
 Vcll. arco *rit.*
 C. B. tacet.

2.Viol.
Br.
Vell.
C.B. tacet. *espressivo*
rit. e smorz.

p ben sostenuto
p ben sostenuto
mf
mf
mf

ALT-SOLO.
dolce
R - ja Ma ter fons a - mo - ris me sen - ti - re vim do - lo - ris fac ut te cum
Vell.
p ben sostenuto
mf

Fl.
Ci.
Fg.
M
a 2. dolce
a 2. dolce
p dolce
p

4 Hörner in E.
p dolce
SOLO.

1. Viol.
2. Viol.
Br.
ben legato e dolce
cantando
cantando

ALT-SOLO.
lu - ge - am. — fac ut te - cum lu - ge - am.

R.
H.
C.
dolce
E - ja
dolce
dolce
E - ja
dolce

Vell.
C.B.
M

Fl. *cantando*

Clar.

Fag.

cresc.

cresc.

mf

4 Hörn.

Viol.

cresc.

cresc. divisi.

cresc.

I.

I

espressivo

espressivo

espressivo

espressivo

espressivo

espressivo

espressivo

espressivo

espressivo

fac ut te - cum lu - ge am

fons a - mo - ris fac ut te - cum

E - ja Ma - ter fac ut te - cum fac ut te - cum

Ma - ter fons a - mo - ris me sen - ti - re vim do - lo - ris fac ut te - cum lu - ge - am

Ma - ter fons a - mo - ris me sen - ti - re vim do - lo - ris fac ut te - cum lu - ge - am

cresc.

cresc.

Fl. N *poco rallent.* a tempo

Hb.

Cl. a2.

Fg.

1. Viol. *poco rallent.* a tempo

ut - te - cum lu - ge - am - fac ut te - cum lu - ge - am *dim.* a tempo

fac ut te - cum lu - ge - am - fac ut te - cum lu - ge - am *dim.*

fac ut te - cum lu - ge - am - fac ut te - cum lu - ge - am *dim.*

fac ut te - cum lu - ge - am - fac ut te - cum lu - ge - am *dim.*

p. *poco rallent.* *dim.* a tempo

fac ut te - cum lu - ge - am *dim.*

fac ut te - cum lu - ge - am *dim.*

fac ut te - cum lu - ge - am *dim.*

tenuto

tenuto

N *p* a tempo

SOLO.

Un poco più di moto.

1. Horn. *plangendo* SOLO. *p*

1. Viol. *p*

2. Viol. *p*

S O L I.

fac ut arde - at cor meum ut ar - de - at cor

S O L I.

fac ut arde - at cor meum ut ar - de - at cor

S O L I.

fac ut arde - at cor meum ut ar - de - at cor

fac ut arde - at cor meum ut ar - de - at cor

Harmonium. (Nahe dem Chor.) *mf*

0

dolce con grazia

me - um in a - man - do in a - man - do in a - man - do Chri -

dolce *cresc.* *sf rinf.*

me - um in a - man - do in a - man - do in a - man - do Chri -

dolce *cresc.* *sf*

me - um *dolce espress. assai* in a - man - do in a - man - do in a - man - do Chri -

cresc. *rinf.*

me - um in a - man - do in a - man - do in a - man - do Chri -

p dolce

0

1. Viol. *dolce* *piu dolce* *dolce legatissimo*

- stum De - um ut si - bi com - pla - ce am

dolce *piu dolce*

- stum De - um ut si - bi com - pla - ce am

dolce *piu dolce*

- stum De - um *dolce espress.* ut si - bi com - pla - ce am

- stum De - um ut si - bi com - pla - ce am ut si - bi com - pla - ce am

1. Violinen. **P**

deciso mf *P*
deciso mf fac ut arde at cor meum ut arde at cor me.um
 fac fac ut arde at cor meum ut arde at cor me.um
deciso mf fac ut arde at cor meum ut arde at cor me.um *dolce espressa assai*
deciso mf fac ut arde at cor meum ut arde at cor me.um in a-man.

P

dolce con grazia *cresc.* *sf. rinf.* *dolce*
dolce in a-man-do in a-man-do in a-man-do Chri-stum De-um ut *dolce*
dolce in a-man-do in a-man-do in a-man-do Chri-stum De-um ut *dolce*
 in a-man-do in a-man-do in a-man-do Chri-stum De-um *dolce espressivo* ut
 do in a-man-do in a-man-do Chri-stum De-um ut si-bi com-

1. Viol.

Q poco rall.

2. Viol. *dolce legatissimo*
 Br.

più dolce
 si-bi com-pla-ce-am. *più dolce*
 si-bi com-pla-ce-am. *più dolce*
 si-bi com-pla-ce-am.
 pla-ce-am ut si-bi com-pla-ce-am.

Andante moderato ma con moto. (Alla breve.)

Fl. *p dol.*

Hb. *p dol.*

Cl. *p dol.*

Fg. *p dol.*

1. Viol. *espressivo ma senza agitazione*

2. Viol.

Br.

SOLI. *p con divozione*

San - - - cta Ma - - - ter i - - - stud a - - -

San - - - cta Ma - - - ter i - - - stud a - - - gas Cru -

Vcll. m. C. B. *p tranquillo*

San - - - cta Ma - - - ter i - - - stud a - - - gas Cru -

Andante moderato ma con moto. (Alla breve.)

1. u. 2. Horn in E.

1. Viol. *espressivo*

gas Cru - - - ci - - - fi - - - xi fi - - - ge pla - *espressivo*

gas Cru - - - ci - - - fi - - - xi fi - - - ge pla -

ci - - - fi - - - xi fi - - - ge pla - - - gas fi - - - ge

- - - ci - - - fi - - - xi fi - - - ge pla - - - gas fi - - - ge

CHOR. TENOR. *p* San - - - cta

BASS. *p* San - - - cta

San - - - cta

Hörner in E.
Hörner in F.
Trompeten in E.
Bass-Pos. u. Tuba.

1. Viol.
2. Viol.

gas fi - ge pla - gas fi - ge pla - gas Cru - ci - fi - xi
gas fi - ge pla - gas fi - ge pla - gas Cru - ci - fi - xi
pla - gas fi - ge pla - gas Cru - ci - fi - xi
pla - gas fi - ge pla - gas Cru - ci - fi - xi

san - cta Ma - ter i - stud a - gas Cru - ci - fi - xi
san - cta Ma - ter i - stud a - gas Cru - ci - fi - xi

CHOR.
Ma - ter i - stud a - gas Cru - ci - fi - xi
Ma - ter i - stud a - gas Cru - ci - fi - xi

Vcll. m. C. B.
Orgel.

ff marcato assai

in E.
in F.
in E. Tromp.
poco a poco cresc.
poco a poco cresc.
SOLO
Bass-Pos.
Tuba.
poco a poco cresc.
ff marcato assai

più cresc.
più cresc.
più cresc.
più cresc.
ff marcato assai

fi - ge pla - gas Cru - ci - fi - xi Cru - ci - fi - xi
 fi - ge pla - gas Cru - ci - fi - xi Cru - ci - fi - xi
 fi - ge pla - gas Cru - ci - fi - xi Cru - ci - fi - xi
 fi - ge pla - gas Cru - ci - fi - xi Cru - ci - fi - xi

più cresc.
più cresc.
più cresc.
più cresc.

fi - ge pla - gas cor - di me - o va - li - de Cru - ci - fi - xi
 fi - ge pla - gas cor - di me - o va - li - de Cru - ci - fi - xi

più cresc.
più cresc.

più cresc.
ff marcato assai
cresc.

First system of musical notation, including vocal lines and piano accompaniment. A section marked 'S' is indicated at the beginning.

Second system of musical notation, including vocal lines and piano accompaniment. The piano part is labeled 'Pauken in C.'.

Third system of musical notation, including vocal lines and piano accompaniment. The piano part is marked 'ff marcattissimo'.

Fourth system of musical notation, including vocal lines and piano accompaniment. The piano part is marked 'ff sempre'.

Fifth system of musical notation, including vocal lines and piano accompaniment. The piano part is marked 'ff'.

Sixth system of musical notation, including vocal lines and piano accompaniment. The piano part is marked 'Vell.' and 'C.B.'.

Seventh system of musical notation, including vocal lines and piano accompaniment. The piano part is marked 'ff sempre'.

ten. ten. *ff*

ten. *ten.* *ff* in F. a2. *ff marcantissimo*

Tuba tacet.

ff *marcantissimo* *marcantissimo* *marcantissimo*

o va - - - li - de
o va - - - li - de
o va - - - li - de

me - o va - - li - de
o va - - - li - de
va - - li - de
va - - li - de
o va - - - li - de
va - - li - de

ff *marcantissimo* *ff* *ff*

T a tempo

Hb.
Cl.
Fg.

Hörner.
2 Tenor-Pos.
Bass-Pos.
Pauken.

1. Viol.

Hörner (gestopft)
1. Viol.

Hörner (gestopft)
1. Viol.

S O L I.
S

Fl.
Hb. dolente
Fg.

1. Viol.
2. Viol.
Br.

vul - ne - ra - - ti tam di - - gna - ti pro me pa - - ti poe - nas me - cum
 vul - ne - ra - - ti tam di - - gna - ti pro me pa - - ti poe - nas me - cum
 vul - ne - ra - - ti tam di - - gna - ti pro me pa - - ti poe - nas me - cum
 vul - ne - ra - - ti tam di - - gna - ti pro me pa - - ti poe - nas me - cum

Vcll. m. C. B.

SOLO.

ten.
lange Pause.
lange Pause.

di - vi - de poe - nas me - cum di - vi - de
 di - vi - de poe - nas me - cum di - vi - de
 poc - - nas me - cum di - vide
 di - vi - de poe - nas me - cum di - vi - de

ritenuto
espress. assai
amor.
dim.
pp

Fl. a 2. *a 2.*

Hb.

Cl. in B.

Fg.

Hörn. in Es.

espress.

fac. ut te. cum pi. e fle. re

ritenuto.

fac ut tecum pi. e fle. re

salto voce

fac ut te. cum pi. e fle. re

fac ut tecum pi. e fle. re

Vcl. u. C.B.

p

Fl. a 2. *a 2.*

Hb.

Cl. in B.

Fg.

Hörn. in Es.

espress.

Cru. ci. fi. xo con. do. le. re

ritenuto.

Cru. ci. fi. xo con. do. le. re

ritenuto.

Cru. ci. fi. xo con. do. le. re

dim.

Cru. ci. fi. xo con. do. le. re

dim.

Cru. ci. fi. xo con. do. le. re

dim.

Cru. ci. fi. xo con. do. le. re

dim.

U

Hb. a 2.

ritenuto

espress molto

SOLO.

1. Viol.

ritenuto

2. Viol.

Br. divisi

C H O R.

do - nec e - go vi - - xe - ro
do - nec e - go vi - - xe - ro

U

Cl.

dim.

SOLO.

MEZZO-SOPRAN-SOLO.

Jux - ta cruce - m te - cum sta - re et me - ti - bi so - ci -

SOLO. V

Hb.

espressivo

SOLO.

1. u. 2. Horn in F.

1. Viol.

2. Viol.

Br.

Sopran-Solo.

a - re in plan - ctu de - si - de - ro

C H O R.

Jux - ta cru - cem

Jux - ta cru - cem

Vcll. m. C. B.

V

te - cum sta - re et me ti - bi so - ci - a - re in plan - ctu de - si - de.

te - cum sta - re et me ti - bi so - ci - a - re in plan - ctu de - si - de.

W poco ritenuto *a tempo*

pp smorz.

pp smorz.

pp smorz.

SOLO.

p *poco ritenuto* *pp* *legatissimo*

più p *p dolce*

più p *legatissimo* *pp dolce*

pp *più p* *pp tenuto*

ro in plan - ctu de - si - de - ro

ro in plan - ctu de - si - de - ro

pp smorz. *pp*

pp smorz. *pp*

pp smorz. *pp*

più p *W poco ritenuto* *pp tenuto*

SOPRAN-SOLO.

Virgo vir - gi - num prae - cla - ra mi - hi jam non sis a - ma - ra fac me te - cum plan - ge - re

Harmonium.

p dolce

Fl.

Cl.

Fg.

dolce cantando

dolce

dolce cantando

Hörner in E.

SOLO.

p dolce

1. Viol.

dolce e legato

cantando

cantando

sostenuto

fac me te - - cum plan - ge - re

S O P R A N O

espressivo

Vir - - go

CHOR.

dol.

Vir - go Vir - gi - num prae -

dol.

dol.

Vir - go Vir - gi - num prae -

Vcll. m. C. B.

Harmonium.

pp

Fl.

cresc.
a2.
cresc.

cresc.

cresc.
cresc.

espressivo

fac me te cum plan ge re fac me
 fac me te cum plan ge re fac me
 vir gi num fac me te cum plan ge re fac me

cresc.
cresc.
cresc.

fac me

cresc.

cla ra mihi jam non sis a ma ra fac me te cum plan ge re
 cla ra mihi jam non sis a ma ra fac me te cum plan ge re

cresc.
cresc.
cresc.

Vcll.

C. B.

Hb. *poco rallentando* *a tempo*

Cl. *a2.* *p*

Fag. *p*

Viol. *poco rallentando* *p*

te - cum plan - ge - re - fac me te - cum plan - - ge - re

te - cum plan - ge - re - fac me te - cum plan - - ge - re

te - cum plan - ge - re - fac me te - cum plan - - ge - re

te - cum plan - ge - re - fac me te - cum plan - - ge - re

p fac me te - cum plan - - ge - re *p*

p fac me te - cum plan - - ge - re *p*

p fac me te - cum plan - - ge - re *p*

ten.

ten.

poco rallentando *p* *a tempo*

Fl.

Hb.

Hörner in F.

marcato

Viol. *mf*

marcato

mf

marcato

mf

R.

C

H

C

mp

fac - ut por - tem Chri - sti mor - - tem

mp

mp

fac - ut por - tem Chri - sti mor - - tem

mp

marcato

marcato

mf

mf

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is mostly rests, with some notes appearing at the end of the system. Dynamic markings include *p* (piano) at the end of the system.

The second system consists of two staves, both in treble clef. The music features long, flowing lines with notes and rests. Dynamic markings include *p* (piano) in the middle of the system.

The third system consists of three staves. The top two are in treble clef, and the bottom is in bass clef. The music is more active, with many notes and rests. Dynamic markings include *mf* (mezzo-forte) in the beginning and middle of the system.

The fourth system consists of four staves. The top two are in treble clef, and the bottom two are in bass clef. This system includes lyrics. Dynamic markings include *mp* (mezzo-piano) in the beginning and middle of the system.

pas - si - o - nis fac con - sor - tem
pas - si - o - nis fac con - sor - tem

The fifth system consists of two staves, both in bass clef. The music features long, flowing lines with notes and rests. Dynamic markings include *mf* (mezzo-forte) in the beginning and middle of the system.

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

Musical score for the first system, featuring a piano introduction with a 'Z' time signature change. The score includes staves for piano and strings.

Musical score for the second system, featuring a Violin part with 'mf' dynamics. The score includes staves for Violin and strings.

Musical score for the third system, featuring vocal parts with lyrics "et pla - gas re - co - le". The score includes staves for vocal soloists and strings.

Musical score for the fourth system, featuring a Violoncello and Contrabasso part with "Vcll. e C. B." label. The score includes staves for strings.

Musical score for the fifth system, featuring a Solo part with "SOLO. espressivo dolente" and "marcato espressivo" markings. The score includes staves for piano and strings.

Musical score for the sixth system, featuring a Solo part with "agitato" and "p agitato" markings. The score includes staves for piano and strings.

Musical score for the seventh system, featuring vocal parts with lyrics "re fac me pla - gis vul -". The score includes staves for vocal soloists and strings.

f. u. 2. Hr. in F.

ne - ra - ri fac me cru - ce in -
 ue - ra - ri fac me cru - ce in -
 ne - ra - ri fac me cru - ce in -
 ne - ra - ri fac me cru - ce in -

sempre accelerando (ma poco a poco)

cre - scen - do
 cre - scen - do
 cre - scen - do

e - bri - a - ri et cru - o - scen - re - Fi - do -
 e - bri - a - ri et cru - o - scen - re - Fi - do -
 e - bri - a - ri et cru - o - scen - re - Fi - do -
 e - bri - a - ri et cru - o - scen - re - Fi - do -

sempre accelerando (ma poco a poco)

String section score (Violins I, Violins II, Violas, Cellos/Double Basses). The score features a dense texture of sixteenth notes. Performance markings include *cresc.* and *a 2.* (second ending).

Horn part (Hörn.). The part consists of sustained notes with a dynamic marking of *in F.*

Violin part (Viol.). The part features a melodic line with a dynamic marking of *più cresc.* (more crescendo).

Lyrics: *li - i*

Chorus part (CHOR.). The part includes the lyrics: *fac me pla - gis vul - ne - ra - ri fac me cru - ce in -*

String accompaniment for the chorus section, featuring a melodic line with a dynamic marking of *più cresc.*

Harmonium part (Harmonium.). The part consists of sustained chords with a dynamic marking of *più cresc.*

First system of musical notation. It includes a piano part (left hand and right hand) and a violin part. The piano part features eighth-note triplets in the right hand and eighth-note patterns in the left hand. The violin part has a melodic line with eighth-note triplets. Dynamics include *f* and *fff*.

Second system of musical notation, continuing the piano and violin parts from the first system. It maintains the same rhythmic patterns and dynamics.

Third system of musical notation. The piano part includes tremolos (marked *trem.*) in both hands. The violin part continues with eighth-note triplets. Dynamics include *f* and *fff*.

Fourth system of musical notation, featuring vocal lines. The lyrics are: *in-flam - ma*. The vocal parts are marked with *con somma passione* and *fff*.

Fifth system of musical notation. It includes piano accompaniment and vocal lines. The lyrics are: *e - bri - a - ri et cru - o - re Fi - li - i*. The piano part features eighth-note triplets. Dynamics include *f* and *fff*.

Sixth system of musical notation. It includes piano and violin parts. The piano part features tremolos (marked *trem.*) in both hands. The violin part continues with eighth-note triplets. Dynamics include *f* and *fff*.

Seventh system of musical notation. It includes piano and violin parts. The piano part features eighth-note triplets. Dynamics include *f* and *fff*.

Woodwinds and strings section. Includes parts for Flute, Oboe, Clarinet, Bassoon, and strings. Dynamics include *mf*, *f*, *sempre*, and *SOLO*.

Tromp. in F.
Ten.-Pos.
B.-Pos. u. Tuba.
Dynamics include *f*, *sempre*, and *marcato*.

Woodwinds and strings section. Dynamics include *mf*, *sempre*, and *marcato*.

tus et ac - cen - sus per te Vir - go sim de - fen -
tus et ac - cen - sus per te Vir - go sim de - fen -

Woodwinds and strings section. Dynamics include *con esul.*, *in - flam.*, and *ff*.

Woodwinds and strings section. Dynamics include *f*, *con esul.*, and *marcato*.

Orgel.
Dynamics include *f*.

First system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features dense rhythmic patterns, likely sixteenth or thirty-second notes, with frequent accents (v) and dynamic markings.

Second system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with complex rhythmic patterns. Dynamic markings include *marcatissimo* and *marcalissimo*. The bottom two staves show sustained notes with long horizontal lines.

Third system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features dense rhythmic patterns, likely sixteenth or thirty-second notes, with frequent accents (v) and dynamic markings.

Fourth system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is primarily vocal, with lyrics "sus" appearing on the first and second staves. The notes are mostly whole and half notes.

Fifth system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is primarily vocal, with lyrics "ma - tus et ac - cen - sus per Te Vir - go sim de -" appearing on the first and second staves. The notes are mostly whole and half notes. The word "lazione" is written above the first staff.

Sixth system of musical notation, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is primarily piano accompaniment, with lyrics "ma - tus et ac - cen - sus per Te Vir - go sim de -" appearing on the first and second staves. The notes are mostly whole and half notes. The marking "Vel. m. C-B." is written above the first staff.

Bb

The first system of the musical score consists of five staves. The top staff has a treble clef and a key signature of two flats (Bb). It begins with a series of sixteenth-note runs. The second and third staves also have treble clefs and contain similar rhythmic patterns. The fourth and fifth staves have bass clefs and provide a harmonic foundation with sustained notes and moving bass lines.

The second system continues the musical composition. It features piano accompaniment on the first four staves, with the bass line showing some dynamics like 'p' and 'f'. The fifth staff is a drum part labeled 'Pauk. in Es.' (Tympani in E-flat), showing rhythmic patterns with accents. The system concludes with some dynamic markings like 'p' and 'f'.

The third system is primarily piano accompaniment, consisting of five staves. It features complex textures with many sixteenth and thirty-second notes, creating a dense and rhythmic accompaniment. The key signature remains Bb.

The fourth system introduces vocal lines. The first two staves are vocal parts with lyrics: 'fen - - - sus in di - - e ju - di - - ci - i'. The third and fourth staves are piano accompaniment for the vocal lines. The lyrics are repeated in the vocal parts.

The fifth system continues the piano accompaniment. The bottom staff has a key signature change to Bb. The system concludes with sustained chords and melodic fragments.

Listesso tempo

ff sempre
ff sempre
ff sempre

ff
ff
In E.

ff sempre
ff sempre
ff sempre

ff
ff
SOLI.
in - flam - ma - -
in - flam - ma - -

CHOR.
in di - ju - di - ci - i
in di - ju - di - ci - i

ff sempre
C. B. tacet

Listesso tempo.

String section (Violins I, Violins II, Violas, Cellos, Double Basses) and Bass line. The score includes dynamic markings such as *mf* and *ff*, and a section marked *SOLO*. The tempo is *ff* *maestoso*.

Woodwind section (Flutes, Oboes, Clarinets, Bassoons) and Tuba. The score includes dynamic markings such as *mf* and *ff*, and a section marked *SOLO*. The tempo is *ff* *maestoso*. The tuba part is labeled "Pos. Tuba."

Violin section. The score includes dynamic markings such as *mf* and *ff*, and a section marked *SOLO*. The tempo is *ff* *maestoso*.

Vocal line with lyrics: *tus et ac - ceu - sus per Te Vir - go sim - de - fen -*

Woodwind section and string section. The score includes dynamic markings such as *mf* and *ff*, and a section marked *SOLO*. The tempo is *ff* *maestoso*. The woodwinds play *in - flam*.

Piano accompaniment. The score includes dynamic markings such as *mf* and *ff*, and a section marked *SOLO*. The tempo is *ff* *maestoso*.

The musical score is arranged in several systems. The top system consists of five staves, likely for woodwinds and strings, featuring dense rhythmic patterns with many sixteenth notes. The second system includes a piano accompaniment with a 'marcatissimo' marking. The third system shows woodwind parts with complex rhythmic figures. The fourth system contains vocal parts with the lyrics: 'ma - tus et ac - cen - sus per Te Vir - go sim de -'. The bottom system continues the piano accompaniment and vocal lines.

Cc

The first system of the score begins with a piano introduction. It consists of five staves. The top staff is a treble clef with a melodic line. The second and third staves are also treble clefs, with the third staff containing a dense, rhythmic accompaniment. The bottom two staves are bass clefs, providing a harmonic and rhythmic foundation. The key signature is one sharp (F#) and the time signature is 4/4. The system concludes with a 'C' time signature change.

The second system continues the piano introduction. It features five staves. The top two staves are treble clefs, and the bottom three are bass clefs. A vocal line is introduced in the second staff, with lyrics 'fen - sus in di - e ju di - ci i'. Below the vocal lines, a drum part is indicated by the text 'Pauken. in E.H.' (Pauken = Drums, in E.H. = in E.H.). The piano accompaniment continues with complex rhythmic patterns. The system concludes with a 'C' time signature change.

The third system is primarily piano accompaniment, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The piano part continues with intricate rhythmic textures and chordal structures. The system concludes with a 'C' time signature change.

The fourth system features vocal lines and piano accompaniment. It consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The vocal lines are repeated with the lyrics 'fen - sus in di - e ju di - ci i'. The piano accompaniment provides a steady harmonic and rhythmic support. The system concludes with a 'C' time signature change.

The fifth system is primarily piano accompaniment, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The piano part continues with complex rhythmic textures and chordal structures. The system concludes with a 'C' time signature change.

This musical score is arranged in systems. The first system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Violin and Viola). The second system continues the vocal and piano parts. The third system introduces a Tuba part, with the instruction "Tuba tacet." written below the staff. The fourth system features a choral section with lyrics: "in di - e Ju - di - ci - i" and "in di - r Ju - di - ci - i". The fifth system continues the choral and piano parts. The sixth system shows the piano accompaniment. The score includes various musical notations such as dynamics (e.g., *ff*, *mf*), articulation (accents), and performance directions like "divisi".

Dd

dimin.

dimin.

diminuendo e un poco rallentando

trem.

trem.

diminuendo e un poco rallentando

Dd

Andante moderato. (quasi f stesso Tempo.)

dolce con grazia

fac me cruce custo-di-ri

dolce con grazia

fac me cruce custo-di-ri mor-te Chri-sti prae.mu-ni-ri

Ee

Viol.

non troppo forte dimin. -

mor-te Chri-sti prae-mu-ni-ri con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-
espressivo *dim.* *espressivo*

mor-te Chri-sti prae-mu-ni-ri con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-
non troppo forte *non troppo forte* *dim.*

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

Harmonium.

mezzo forte

Ee

p *crescendo* *ff*

-ti a fac-me cru-ce cu-sto-di-ri mor-te Chri-
espressivo

gra-ti-a fac-me cru-ce cru-ce cu-sto-di-ri *ff*

gra-ti-a *p* *cresc.* *ff*

gra-ti-a *p*

Harm.

ff *poco rall.* *p smorzando*

-sti prae-mu-ni-ri con-fo-ve-ri con-fo-ve-ri gra-ti-
p *p*

-sti prae-mu-ni-ri con-fo-ve-ri con-fo-ve-ri gra-ti-
p *p*

ff

SOLO. dolce a 2. p dolce

1.u.2. Horn in F. SOLO. SOLO. dolce legatissimo con grazia p senza agitazione divisi senza agitazione

CHOR. dolce con divozione fac - me cru - ce cu - fac - me cru - ce cu - sto - di -

Violoncell und C. B.

Harmonium.

Piano accompaniment for the first system, featuring treble and bass staves with complex chordal textures and melodic lines.

Hörn. *SOLO.* *p* *SOLO.* *p* in E. *p*

Hörn. *SOLO.* *p* *SOLO.* *p* in E. *p*

Viol. *divisi* *divisi* *espressivo*

Viol. *divisi* *divisi* *espressivo*

espressivo fac *espressivo* fac me cru. *espressivo* fac

espressivo fac *espressivo* fac me cru. *espressivo* fac

fac me cru. *p* - sto di. ri mor. te Chri. sti prae. - mu ni. - ri fac *p* ri mor. te Chri. sti prae. - mu ni. ri fac me cru. *p* fac me cru.

fac me cru. *p* - sto di. ri mor. te Chri. sti prae. - mu ni. - ri fac *p* ri mor. te Chri. sti prae. - mu ni. ri fac me cru. *p* fac me cru.

Vcll. C.B.

Vcll. C.B.

espressivo

espressivo

a2. cre - scendo -

Tromp. in F.

B. Pos. u. Tuba.

a2. p

a2. cre - scen -

1. SOLO. poco a poco

espressivo

cre - scendo -

me cru - ce cu - sto di - ri fac me cru - ce cu - sto -

ce cu - sto di - ri fac me cre - scen -

me cru - ce cu - sto di - ri fac me cru - ce

p - ce cu - sto di - ri fac me cre - scendo -

me cru - ce cu - sto di - ri fac me cru - ce cu - sto -

ce cu - sto di - ri fac me cru - ce cu - sto -

ce cu - sto di - ri fac me cre - scendo -

Orgel.

do

ff marcatisissimo

do

cre - - scen - - do - -

ff marcatisissimo

I. SOLO.

Pos. Tuba. poco a poco crescendo

ff marc.

più cresc.

più cresc.

più crescendo

ff

di - ri Chri - sti mor - te Chri - sti mor - te prae - mu -

più cresc.

ff

di - ri mor - te Chri - sti prae - mu - ni - ri Chri - sti mor - te prae - mu -

più crescendo

più cresc.

ff

Vcll.

C.B.

Orgel.

più crescendo

ff

cresc.

Hh

Musical score for strings and woodwinds. The top staff is marked with a forte dynamic (**f**). The bottom staff includes the instruction *ten.* (tutti) and *ff* (fortissimo).

Musical score for strings and woodwinds. The top staff is marked with *ff* and *ten.*. The bottom staff includes the instruction *ff marcato* and *ff*.

Pauken in Des.

Musical score for strings and woodwinds. The top staff is marked with *ff*. The bottom staff includes the instruction *ff sempre*.

SOPRAN u. ALT.

Vocal score for Soprano and Alto. The lyrics are: *ni - ri con - fo - ve - ri gra - ti - a con - fo - ve - ri gra - ti - a*. The music is marked with *ff* and *ff sempre*.

Vocal score for Soprano and Alto. The lyrics are: *ni - ri con - fo - ve - ri gra - ti - a con - fo - ve - ri gra - ti - a*. The music is marked with *ff* and *ff sempre*.

Musical score for strings and woodwinds. The top staff is marked with *ff sempre*. The bottom staff includes the instruction *ff sempre*.

Musical score for strings and woodwinds. The top staff is marked with *ff*. The bottom staff includes the instruction *ff*.

Hh

Musical score for the first system. It features a piano accompaniment with a treble and bass clef. Above the piano part, there are two staves for brass instruments. The first staff is marked "gestopft" (stopped) at the beginning and end. The second staff is marked "In F." and contains the notation for the brass instruments, with "ff marcato" and "gestopft" markings. Below the piano part, there are two staves for tubas, with the instruction "Tuba tacet." (Tuba is silent).

Musical score for the second system, primarily for vocal parts. It includes staves for Soprano and Alto, Tenor, and Bass. The vocal parts are marked with "ff marcato" and "ff" dynamics. The piano accompaniment continues with similar markings.

Musical score for the third system, continuing the vocal parts. It includes staves for Soprano and Alto, Tenor, and Bass. The vocal parts are marked with "ff marcato" and "ff" dynamics.

Musical score for the fourth system, continuing the vocal parts. It includes staves for Soprano and Alto, Tenor, and Bass. The vocal parts are marked with "ff marcato" and "ff" dynamics.

Musical score for the fifth system, primarily for the piano accompaniment. It features a treble and bass clef. The piano part is marked with "ff" dynamics.

Fag. *a 2.*
mezzo forte dolente

4 Hörner.

Pauken.

Vcll. *decrescendo al p poco rall.* *mezzo forte dolente*

C.B. *mezzo forte dolente*

Fag. **ii** SOLO. *p*

4 Hörner. *p* 3 SOLO.

1. Viol. *p* 4. SOLO. pizz.

2. Viol. pizz.

Br. *p ma marcato*

TENOR. *p* Soli. quan-do

BASS. *p* quan-do

SOPRAN. *p*

ALT. *p* quan - do cor - - pus mo - ri - e - tur

TENOR. *p* CHOR. quan - do cor - - pus mo - ri - e - tur

BASS. *p* quan - do cor - - pus mo - ri - e - tur

Vcll. *p ma marcato*

C.B. *p ma marcato*

ii *p ma marcato*

Fl.

Clar.

Fag.

1.u.2.Horn.

3.Horn. SOLO.

1.Viol.

2.Viol.

Br.

pizz.

pizz.

p ma marcato

TENOR.

BASS.

cor-pus mo-ri e - tur

cor-pus mo-ri - e - tur

SOPRAN.

ALT.

TENOR.

BASS.

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

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

Vcll.

C.B.

Fl. *rit.* *pp* *sosten.*
 Hob. *rit.* *pp* *SOLO.*
 Clar. *rit.* *pp* *sosten. a 2.*
 TEN. *p dolce* *rit.* *pposten.*
 BASS. *p dolce* *rit.* *pposten.*
 SOP. *p dolce* *rit.* *pposten.*
 ALT. *pp* **CHOR.** *pp* pa-ra-di-si glo-ri-
 Harmonium. *p* (ohne Octaven)

Fl. *pp*
 Hob. *sempre p* *pp*
 Clar. *sempre p* *pp*
 Faç. *SOLO.* *pp* *a 3.*
 1.u. 2.Horn. *pp*
 1.Viol. *divisi* *pposten.* *pp*
 2.Viol. *divisi* *pposten.* *pp*
 Br. *divisi* *pposten.* *pp*

SOP. *pp* pa-ra-di-si glo-ri-a *pp* pa-ra-di-si glo-ri-a *pp* para-di-si
 ALT. *pp* pa-ra-di-si glo-ri-a *pp* pa-ra-di-si glo-ri-a *pp* para-di-si
 TEN. *pp* pa-ra-di-si glo-ri-a *pp* pa-ra-di-si glo-ri-a *pp* para-di-si
 BASS. *pp* pa-ra-di-si glo-ri-a *pp* pa-ra-di-si glo-ri-a *pp* para-di-si
 SOP. *pp* pa-ra-di-si glo-ri-a *pp* pa-ra-di-si glo-ri-a *pp* para-di-si
 ALT. *pp* pa-ra-di-si glo-ri-a *pp* pa-ra-di-si glo-ri-a *pp* para-di-si
 TEN. *pp* pa-ra-di-si glo-ri-a *pp* pa-ra-di-si glo-ri-a *pp* para-di-si
 BASS. *pp* pa-ra-di-si glo-ri-a *pp* pa-ra-di-si glo-ri-a *pp* para-di-si
 Vell. *pposten.*
 C.B. tacet.
 Harn. *pposten.*

riten.
SOLO *a 2*

Musical score for strings and woodwinds. The top system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Horns (Hörn.). The woodwinds play a melodic line with various dynamics including *pp*, *ppp*, and *pp*. The strings provide a harmonic accompaniment.

4 Hörner. Musical score for four horns, playing a melodic line with dynamics such as *pp* and *ppp*.

Viol. Musical score for violins, featuring a melodic line with dynamics like *pp*, *ppp*, and *pp*. The word "divisi" is written above the staff, indicating divided parts.

Vocal score with lyrics: *glo - ri - a pa - ra - di - si glo - ri - a a - men, a - men.* The score includes parts for Soprano, Alto, Tenor, and Bass, with lyrics written below the notes. Dynamics include *pp*, *ppp*, and *pp*.

Vocal score with lyrics: *pa - ra - di - si glo - ri - a a - men, a - men.* The score includes parts for Soprano, Alto, Tenor, and Bass, with lyrics written below the notes. Dynamics include *pp*, *ppp*, and *pp*. The word "riten." is written above the staff.

Musical score for strings, providing a harmonic accompaniment for the vocal parts. Dynamics include *pp* and *ppp*.

Musical score for strings, continuing the accompaniment. Dynamics include *pp* and *ppp*. The word "riten." is written above the staff.

O Filii et Filiae.

Oster-Hymne.

Bei Ausführung dieses Chors haben Sänger und Instrumentisten eine Stellung zu nehmen, dass sie dem Zuhörer nicht sichtbar sind. 8 oder 10 Stimmen von Sopran und Alt genügen. Wenn ein Harmonium vorhanden ist, bleibt die Begleitung der Flöten, Hoboen und Clarinetten weg.

Nº 13. Un poco animato.

Clarinetten in B.
(oder engl. Horn ad lib.) *p dolce*

Sopran. *p*

Alt. *p*

Harmonium. *pp*

Fl. *a 2.*

Hb. *IIº*

Cl. *IIº*

O Fi-li-i et Fi-li-æ Rex coe-le-stis Rex glori-ae mor-te sur-re-xit ho-di-e Al-le-lu-

sempre dolcissimo

rit. - a tempo

rit. - a tempo

ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja Et Ma-ri-a Mag-da-le-na et Ja-co-bi et

rit.

Sa - lo - me ve - ne - runt cor - pus un - ge - re Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja

rit.

A Ma - g - da - le - na mo - ni - ti ad os - ti - um mo - nu - men - ti du - o cur - runt dis - ci - pu - li Al -

sempre p

le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja.

rit. e dimin.

rit. *smorzando*

Segue.

Resurrexit.

Nº 11.

Allegro mosso. (Alla Breve)

Hoboen.
 Clarinetten in A.
 Fagotte.
 1^{te} Violinen.
 2^{te} Violinen.
 Bratschen.
 Violoncelle.

p un poco marcato
p un poco marcato
ppp
ppp
p marc.
p marc.

C. B. tacet

Fl. 2.
 Fl. 1.
 Hörner in E.
 2. Tenor-Pos.
 Bass-Pos. u. Tuba.
 Pauken in Es u. H.

a 2.
a 2.
a 2.

Hörn. in E.
 2. Tenor-Pos.
 Bass-Pos. u. Tuba.
 Pauken in Es u. H.

a 2.
a 2.
a 2.

Orgel.

ppp
ppp
cresc.

1. und 2. SOPRAN.
 ALT.
 TENOR. CHOR.
 BASS.

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

Vcll.
 Contra-B.

Orgel.

mf

Kl. Fl. eine Octave tiefer.

Musical score for Clarinet in F (Kl. Fl. eine Octave tiefer). The score consists of two systems of staves. The first system has two staves, and the second system has two staves. The music features a melodic line with various ornaments and dynamics.

Musical score for Trompe in E (Tromp. in E.). The score consists of two systems of staves. The first system has two staves, and the second system has two staves. The music features a melodic line with various ornaments and dynamics.

Musical score for Piano (Piano). The score consists of two systems of staves. The first system has two staves, and the second system has two staves. The music features a complex accompaniment with many notes and ornaments.

Vocal score with lyrics. The lyrics are:
 resur - re - xit ter - ti - a di - e resur - re - xit resur - re - xit
 resur - re - xit ter - ti - a di - e resur - re - xit resur - re - xit

Musical score for Bass. The score consists of two systems of staves. The first system has two staves, and the second system has two staves. The music features a melodic line with various ornaments and dynamics.

Musical score for Piano. The score consists of two systems of staves. The first system has two staves, and the second system has two staves. The music features a complex accompaniment with many notes and ornaments.

The first system of the score consists of four staves. The top staff is for the Clarinet in F (Kl. Fl. unisono), marked with a *ff* dynamic. The second and third staves are for the piano, with the right hand marked *a2.* and the left hand marked *a2.*. The music features a melodic line with slurs and a rhythmic accompaniment.

The second system contains vocal parts and piano accompaniment. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are for the piano, with the right hand marked *a2.* and the left hand marked *a2.*. The piano accompaniment includes a dense texture of chords and a melodic line.

The third system is primarily piano accompaniment, consisting of four staves. The right hand is marked *ff* and the left hand is marked *ff*. The music features a complex texture with many chords and a melodic line.

The fourth system features vocal lines with lyrics. The top staff has the lyrics "re-sur-re - xit" and the second staff has "re-sur-re - xit". The music is in a simple, homophonic style.

The fifth system is primarily piano accompaniment, consisting of four staves. The right hand is marked *ff* and the left hand is marked *ff*. The music features a complex texture with many chords and a melodic line.

The sixth system is primarily piano accompaniment, consisting of four staves. The right hand is marked *ff* and the left hand is marked *ff*. The music features a complex texture with many chords and a melodic line.

Fl.

Fl. (Flute) staff with notes and rests. *staccato* marking.

Hob. (Horn) staff with notes and rests. *staccato* marking.

Cl. (Clarinet) staff with notes and rests. *staccato* marking.

Fg. (Bassoon) staff with notes and rests. *staccato* marking.

Hörner.

2 Tromp.

2 Tenor-Pos.

Bass-Pos. u. Tuba.

Pauken.

Hörner. (Horns) staff with notes and rests. *staccato* marking.

2 Tromp. (Trumpets) staff with notes and rests. *staccato* marking.

2 Tenor-Pos. (Tenor Trombones) staff with notes and rests. *staccato* marking.

Bass-Pos. u. Tuba. (Bass Trombone and Tuba) staff with notes and rests. *staccato* marking.

Pauken. (Drums) staff with notes and rests. *staccato* marking.

Pauken („stimmen auf E“)

1. Viol.

2. Viol.

Br.

Vcll. u. C. B.

1. Viol. (Violin I) staff with notes and rests. *staccato* marking.

2. Viol. (Violin II) staff with notes and rests. *staccato* marking.

Br. (Baritone) staff with notes and rests. *staccato* marking.

Vcll. u. C. B. (Violoncello and Contrabass) staff with notes and rests. *staccato* marking.

Orgel.

Orgel. (Organ) staff with notes and rests.

Hob. **C**

Clar.

Fg.

Hörner.

2 Tromp.

2 Tenor-Pos.

Bass-Pos. u. Tuba.

Pauken.

1. Viol.

2. Viol.

Br.

Ten.

CHOR.

Bass.

Christus

Christus vincit Christus regnat Christus im-pe-rat in sem-pi-ter-

Vell. u. C.B.

ff C. B. tacet. *ten.*

Orgel.

C

Hörner.
 2 Tromp.
 2 Tenor-Fos.
 2 Viol.
 Br.
 2 SOPRAN und ALT.
 Ten.
 Bs.
 Vcll.
 C.B. tacet.
 Fg.
 Hörner.
 2 Tromp.
 1. SOPRAN.
 2. SOPRAN und ALT.
 Vcll.

ten.
ten.
 SOLO.
ten.
ff
ff
 Christus vin - cit Christus re - gnat.
 vin - cit Chris-tus re - gnat Chris-tus im - pe - rat in sem - pi - ter - - - na sæ - - - cu -
 - na sæ - - - cu - la in sem - pi - ter - - - na sæ - cu - la
D
ff
ff
 Christus vin - cit Christus re - gnat Chris-tus im - pe - rat in
 Christus im - pe - rat in sem - pi - ter - - na sem - pi - ter - - na sem - pi -
 la sem - pi - ter - na sæ - cu - la a - - men a - - men in sem - pi - ter -
 sem - pi - ter - na sæ - - - cu - la a - - - men a - - - men in sem - pi - ter -

D

Hob. a 2.

Cl.

Fg.

sempre forte e marcato

Hörner.

sempre forte e marcato

Tromp. SOLO. SOLO.

mf

1. Viol.

2. Viol.

Br.

mf

divisi

divisi

*)

sem - pi - ter - na sae - cu - la Christus vin - - cit Christus

ter - na sae - - cu - la Christus vin - - cit Christus

- na sae - - cu - la Christus vin - - cit Christus re - - gnat

- na sae - - cu - la Christus vin - - cit Christus

Vcll.

C. B.

*) Immer auf der ersten Zelle den 1. Sopran, und auf der zweiten Zelle 2. Sopran und Alt.

Fl.

Hob.

Cl.

Fg. *a. 2.*

Hörner.

2 Tromp. SOLO.

2 Tenor-Pos.

Bass-Pos. und Tuba.

Pauken.

re - - gnat Chri - - stus Im - po - rat in sem - pi - ter - na

re - - gnat Chri - - stus Im - - pe - rat in

Chri - - stus Im - - pe rat in sem - pi - ter - na

re - - gnat Chri - - stus Im - po - rat in

Orgel.

The first system of the musical score consists of five staves. The top staff has five measures with slurs and dynamic markings 'p' and 'pp'. The second and third staves contain melodic lines with slurs and dynamic markings 'p' and 'pp'. The fourth and fifth staves contain accompaniment lines with slurs and dynamic markings 'p' and 'pp'.

The second system of the musical score consists of five staves. The top staff has five measures with slurs and dynamic markings 'p' and 'pp'. The second and third staves contain melodic lines with slurs and dynamic markings 'p' and 'pp'. The fourth and fifth staves contain accompaniment lines with slurs and dynamic markings 'p' and 'pp'.

The third system of the musical score consists of five staves. The top staff has five measures with slurs and dynamic markings 'p' and 'pp'. The second and third staves contain melodic lines with slurs and dynamic markings 'p' and 'pp'. The fourth and fifth staves contain accompaniment lines with slurs and dynamic markings 'p' and 'pp'.

The fourth system of the musical score consists of five staves. The top staff has five measures with lyrics: "sa - cu - la in sem - pi - ter - na sae - cu - la in sem - pi - ter - na sae - - - cu -". The second and third staves contain melodic lines with slurs and dynamic markings 'p' and 'pp'. The fourth and fifth staves contain accompaniment lines with slurs and dynamic markings 'p' and 'pp'.

The fifth system of the musical score consists of five staves. The top staff has five measures with slurs and dynamic markings 'p' and 'pp'. The second and third staves contain melodic lines with slurs and dynamic markings 'p' and 'pp'. The fourth and fifth staves contain accompaniment lines with slurs and dynamic markings 'p' and 'pp'.

The sixth system of the musical score consists of five staves. The top staff has five measures with slurs and dynamic markings 'p' and 'pp'. The second and third staves contain melodic lines with slurs and dynamic markings 'p' and 'pp'. The fourth and fifth staves contain accompaniment lines with slurs and dynamic markings 'p' and 'pp'.

Hb. sempre animato

Cl.

Fg.

fp SOLO.

p

2. x.

tremolando il più presto possibile

Harfo.

1. Viol.

tremolando

2. Viol.

tremolando

Br.

tremolando

1. SOPR.

esaltato

Chri - - - - - stus via - - - - - cit Ho - - - - - san - - - - -

2. SOPR.

SOLI.

TEN.

BASS.

1. SOPR.

la

2. SOPR. u. ALT.

CHOR.

TEN.

la

BASS.

Vcll.

C.B.

sempre animato

Three staves of piano introduction. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features flowing, melodic lines with many slurs and ties.

Hörner in F. SOLO.

A single staff for the horn solo, starting with a *p* dynamic marking. The music is melodic and features a long, sweeping line.

Two staves of piano accompaniment for the horn solo, consisting of a treble and bass clef. The accompaniment is a steady, rhythmic pattern of eighth notes.

Two staves of piano accompaniment for the vocal entry, consisting of a treble and bass clef. The music is a steady, rhythmic pattern of eighth notes.

f esaltato

na in ex - cel .

Chri - - - - - stus vin - - - - - cit Ho - san - - -

Vocal and piano accompaniment for the first vocal phrase. The vocal line is in treble clef and includes the lyrics "na in ex - cel . Chri - - - - - stus vin - - - - - cit Ho - san - - -". The piano accompaniment is in bass clef and features a melodic line with slurs.

p

Chri - - - - - stus

Chri - - - - - stus

Vocal and piano accompaniment for the second vocal phrase. The vocal line is in treble clef and includes the lyrics "Chri - - - - - stus Chri - - - - - stus". The piano accompaniment is in bass clef and features a melodic line with slurs.

p tremolando

Piano accompaniment for the final phrase, consisting of a treble and bass clef. The music is a steady, rhythmic pattern of eighth notes with a *tremolando* marking.

F. a. r.

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Second system of musical notation, primarily piano accompaniment. It continues the eighth-note accompaniment from the first system.

Third system of musical notation, piano accompaniment. It includes dynamic markings such as *sf* and *p*.

Fourth system of musical notation, including vocal lines and piano accompaniment. The vocal lines contain the lyrics: *esallato* sis, Chri - - - - - stus re - - - - - gnat Ho - san - - - - - ua Ho - san - - - - - .

Fifth system of musical notation, including vocal lines and piano accompaniment. The vocal lines contain the lyrics: Chri - - - - - stus, Chri - - - - - stus.

Sixth system of musical notation, piano accompaniment. It includes dynamic markings such as *sf* and *p*.

F. sf

3.u.4. Horn in E.

a 2. \bar{v} \bar{v} \bar{v} \bar{v} \bar{v} \bar{v} \bar{v} \bar{v}

na in ex - cel -

na Ho - san - - - na in ex -

ff *esaltato*

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

Chri - - - - - stus

Chri - - - - - stus

Hb.

poco a poco rallentando

Musical notation for Horn B (Hb.) in G major, featuring a melodic line with a long slur and a deceleration marking.

in E.

4 Hörner.

poco a poco rallentando

Musical notation for 4 Horns (Hörner) in E major, featuring a melodic line with a long slur and a deceleration marking.

Musical notation for piano accompaniment, featuring a rhythmic pattern of eighth notes in both hands.

poco a poco rallentando

Musical notation for piano accompaniment, featuring a rhythmic pattern of eighth notes in both hands.

Chri - - - - - sis

poco a poco rallentando

cel - - - - - sis

na

Musical notation for vocal parts with lyrics: Chri - - - - - sis, cel - - - - - sis, na

vin - - - - - cit

poco a poco rallentando

re - - - - - gnāt

vin - - - - - cit

re - - - - - gnāt

Musical notation for vocal parts with lyrics: vin - - - - - cit, re - - - - - gnāt, vin - - - - - cit, re - - - - - gnāt

poco a poco rallentando

Musical notation for piano accompaniment, featuring a rhythmic pattern of eighth notes in both hands.

H Andante.

1.Viol. pizz.
 2.Viol. pizz.
 Br. pizz.

im-pe rat im-pe rat
 Ho san - na ho san -
 Ho - san - na ho -
 Ho - san - na ho -
 Ho - san - na ho -

dolce espressivo assai *p*
dolce espress. assai
dolce espress. assai
dolce espress. assai

im-pe rat im-pe rat
 im-pe rat im-pe rat

p *p*

Vcll. pizz.
 C.B. pizz.

Harmonium. *dolciss.*

H Andante.

1.Viol.
 2.Viol.
 Br.

na ho san - na in ex - cel - sis
 SOLI. san - na ho - san - na in ex - cel - sis
 san - na ho - san - na in ex - cel - sis
 san - na ho - san - na in ex - cel - sis Chri - stus reñnat in sem - pi - ter -

p sotto voce
p sotto voce
p sotto voce
espressivo

Vcll. m. C.B.

Tempo I. Allegro animato. (Alla breve.)

Cl. *ritenuto*

Cl. *ritenuto* musical notation for Clarinet, featuring a melodic line with slurs and dynamic markings.

Hörner in Es.

2 Trompeten in Es.

SOLO.

Hörner in Es. and 2 Trompeten in Es. musical notation, including a 'SOLO.' marking for the trumpets.

1. Viol. pizz. arco

2. Viol. pizz. arco

3. Viol. pizz. arco

1. Viol. pizz. arco, 2. Viol. pizz. arco, 3. Viol. pizz. arco musical notation for the first three violins, alternating between pizzicato and arco.

ritenuto

sempi - ter - na sae - cu - la.

sempi - ter - na sae - cu - la.

sempi - ter - na sae - cu - la.

na sae - cu - la.

Vocal and Bass line with lyrics: *ritenuto* sempi - ter - na sae - cu - la. na sae - cu - la.

R

U

Chri - stus vin - cit.

Chri - stus vin - cit.

Vocal line with lyrics: R U Chri - stus vin - cit. Chri - stus vin - cit.

Vcll. pizz. arco

C.B. pizz. arco

Vcll. pizz. arco, C.B. pizz. arco musical notation for Violas and Cello, alternating between pizzicato and arco.

Hb. a 2.

Cl.

Fg. *cresc.*

Hörner in Es.

Hörner in E.

Trompeten in Es. *cresc.*

SOLO. *cresc.*

2 Tenor-Pos. *cresc.*

Bass-Pos. *cresc.*

Tuba tacet.

1. Viol.

2. Viol.

Br.

SOLO.

CHRISTUS

CHRISTUS

Christus re-gnat im-pe-rat in sem-pi.

Voll. u. C. B.

J

Fl.

Hb.

Cl.

Fg.

p

cresc.

in E.

Hörner.

Pauken.

p

cresc.

Viol.

p

cresc.

ter - - - na sae - - - cu - - - la in sem - -

ter - - - na sae - - - cu - - - la in sem - -

p

J

p

cresc.

Woodwind and string accompaniment for the first system. The woodwinds (flute, oboe, clarinet, bassoon) play a rhythmic pattern of eighth notes. The strings play a similar pattern in the lower register. A key signature change to E major is indicated by a 'K' symbol.

Piano accompaniment for the first system. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'a 2.' (allegretto). The key signature is E major.

Woodwind and string accompaniment for the second system. The woodwinds continue with their rhythmic pattern, and the strings provide harmonic support. The key signature remains E major.

Vocal score for Soprano and Alto. The lyrics are: "pi - ter - - - - na Hal - le - - - lu - ja hal - le - -". The Soprano part is marked "1. SOPRAN." and the Alto part is marked "2. SOPR. und ALT.". The vocal lines are melodic and feature long notes.

Woodwind and string accompaniment for the third system. The woodwinds play a rhythmic pattern, and the strings provide harmonic support. A key signature change to E major is indicated by a 'K' symbol.

L kl. Fl. tacet.

The first system of the score consists of five staves. The top staff is for Clarinet in F (kl. Fl.), which is marked as tacet. The second staff is for Flute. The third and fourth staves are for Oboe and Bassoon. The fifth staff is for the string ensemble. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'L' (Lento).

The second system of the score consists of five staves, all of which are part of the piano accompaniment. The top two staves are for the right hand, and the bottom three staves are for the left hand. The piano part features a steady accompaniment with various rhythmic patterns and chordal textures.

The third system of the score consists of five staves, identical in instrumentation to the first system. It continues the woodwind and string parts from the previous system.

The fourth system of the score features two vocal lines. The top staff is for the soprano voice, and the bottom staff is for the tenor voice. Both parts have lyrics underneath. The lyrics are: "lu - ja hal - le - lu - ja hal - le - lu - ja". The music is marked with a forte dynamic (**f**) and includes slurs over the phrases.

The fifth system of the score consists of five staves, all of which are part of the piano accompaniment. It continues the piano part from the previous system.

L

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with two sharps (F# and C#). It features a complex texture with many overlapping lines, including long melodic phrases and dense harmonic accompaniment. Dynamics like *sf* (sforzando) are indicated.

The second system includes piano accompaniment on three staves (treble, alto, and bass clefs) and a tuba part on a single staff. The piano part has a steady rhythmic accompaniment with some melodic movement. The tuba part is mostly rests, with the instruction "Tuba tacet" written below it. Dynamics like *sf* and *2.* are present.

A single staff labeled "Glocken." (bells) with a simple, rhythmic melodic line. The notes are mostly quarter and eighth notes.

The third system shows piano accompaniment on three staves (treble, alto, and bass clefs). The texture is dense with many notes, creating a rich harmonic background. Dynamics like *sf* are used throughout.

The fourth system features vocal parts on four staves (treble and bass clefs). The lyrics "Hal - le - lu - ja" are written below the notes. The vocal lines are melodic and expressive, with long phrases and dynamic markings like *sf*.

A single staff with a rhythmic accompaniment, likely for a cello or double bass. It consists of a steady pattern of eighth and quarter notes.

The sixth system shows piano accompaniment on two staves (treble and bass clefs). The music continues with a steady accompaniment and some melodic fragments. Dynamics like *sf* are present.

First system of musical notation, consisting of four staves. The top staff is a vocal line with a melodic line and lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in a major key and 4/4 time.

In F.

In F.

1. 2. in E.

3. Tromp. in Es.

tenuta lunga

tenuta lunga

Becken.

Glocken.

Second system of musical notation, consisting of four staves. The top staff is a vocal line with a melodic line and lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in a major key and 4/4 time.

Third system of musical notation, consisting of four staves. The top staff is a vocal line with a melodic line and lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in a major key and 4/4 time.

Fourth system of musical notation, consisting of four staves. The top staff is a vocal line with a melodic line and lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The music is in a major key and 4/4 time.

stus vin - cit Chri - stus re - ñnat Chri - stus

stus vin - cit Chri - stus re - ñnat Chri - stus

First system of musical notation, including piano accompaniment with multiple staves.

Second system of musical notation, including parts for Horn (Hörn.) and Trompe (1. 2. 3.).

Third system of musical notation, including Harfe (Harp) part.

tremolando il più presto pos-

Fourth system of musical notation, including piano accompaniment.

Fifth system of musical notation, including vocal lines with lyrics: *im - pe - rat Ho - san -*

Sixth system of musical notation, including piano accompaniment.

a 2.

p

stabile

Harfe.

Viol.

Vcll.

C. B. tacet.

na Ho - san -

Ho - san - na

na Ho - san -

Ho - san - na

na Ho - san -

na Ho - san -

a 2.

p

a 2.

p

a 2.

p

na Ho - san -

Ho - san - na

na Ho - san -

na Ho - san -

na Ho - san -

na Ho - san -

in E.
Hörn. a 2. *cresc.* in E.

Tromp. in E. 1. 2. 3 Tr. in E.

Pos. Tuba.

Pauk. *pp*

Harfe. *cresc.*

cresc. *cresc.* *ff*

na Hal - le -
Ho - san - na *ff* Hal - le -
Ho - san - na *ff*

Orgel. *ff*

8

Pauk. sec. sec. sec.

8

Viol.

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

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

Vcll. u. C. B.

8

P

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

Becken.

Glocken.

8

ff sempre

ff sempre

ff sempre

lu - ja Hal - le - lu - ja Ho - san - na Ho - san - na Ho - san - na Ho - san - na

ff sempre

na in ex-cel-sis Ho-san-na Ho-san-na in ex-cel-sis

The first system of the musical score consists of six staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features a variety of notes, including quarter, eighth, and sixteenth notes, often beamed together. There are several slurs and accents throughout. Dynamic markings include 'p' (piano) and 'p^o' (pianissimo). The bottom two staves show a steady bass line with some harmonic support.

The second system continues the piano accompaniment from the first system. It maintains the same key signature and time signature. The notation is dense, with many sixteenth and thirty-second notes, particularly in the right hand. The left hand continues with a consistent rhythmic pattern. There are no lyrics in this system.

The third system introduces vocal lines. It consists of six staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are: "sis Ho - san - - na Ho - san - - na Hal - le - lu -". The vocal lines are written in a soprano and alto clef. The piano accompaniment provides harmonic support for the vocalists. There are slurs over the vocal lines, indicating phrasing.

The fourth system continues the vocal and piano accompaniment. The lyrics are: "sis Ho - san - - na Ho - san - - na Hal - le - lu -". The vocal lines continue with the same melody and lyrics. The piano accompaniment remains consistent, providing a steady harmonic and rhythmic foundation. The system concludes with a final cadence.

Andante maestoso.

This system contains the first six staves of the musical score. The notation is dense, with many slurs and accents. Dynamics include *ff* and *ten.* (tension). There are also markings for *22.*, *23.*, and *24.* which likely refer to specific measures or fingerings. The tempo is marked *Andante maestoso.*

Andante maestoso.

This system contains the next six staves. It includes vocal lines with lyrics. The lyrics are "ja" and "A - men". The notation continues with complex rhythmic patterns and dynamics like *ff*. The tempo remains *Andante maestoso.*

Andante maestoso.

This system contains the final three staves of the page. It features piano accompaniment with large, sweeping slurs across the notes. The tempo is still *Andante maestoso.*

Hob.

The first system of the musical score consists of six staves. The top two staves are for the Horns (Hob.), showing intricate rhythmic patterns with many sixteenth and thirty-second notes. The bottom four staves are for the piano accompaniment, with the right hand playing chords and the left hand providing a steady bass line. Dynamic markings such as *mf* and *f* are present throughout the system.

The second system continues the instrumental parts. It features similar rhythmic complexity in the top two staves and piano accompaniment in the bottom four. There are some specific markings like *a3.* and *a2.* above certain notes in the piano part.

The third system introduces vocal parts. The top two staves are vocal staves with the lyrics "men A - - men A - - men A - - - - - men." written below them. The piano accompaniment continues in the bottom four staves, providing harmonic support for the vocal lines.

The fourth system is primarily instrumental. It features piano accompaniment in the bottom four staves and a single staff at the very bottom, possibly for a cello or double bass. The piano part continues with a steady bass line and chords.