

Christus.

DRITTER THEIL.

Tristis est anima mea.

XI. Lento assai.

PIANO.

First system of piano introduction. Treble clef, 3/4 time signature. Dynamics include *mf* and *Red.* (ritardando). The bass line features a series of chords in the left hand.

Second system of piano introduction. Treble clef. Dynamics include *gemendo* and *dim.*. A section marked **A** begins with a *Red.* (ritardando) and a fermata. The bass line has a few chords.

Third system of piano introduction. Treble clef. Dynamics include *gemendo*. The treble line features a melodic line with many accidentals. The bass line has a few chords.

Fourth system of piano introduction. Treble clef. Dynamics include *perdendo* and *pesante*. A section marked **B** begins with *molto accentato*. The bass line has a few chords.

Fifth system of piano introduction. Treble clef. The treble line features a melodic line with many accidentals. The bass line has a few chords.

Sixth system of piano introduction. Treble clef. Dynamics include *p dolente*. A section marked **C** begins. The bass line has a few chords.

Christus.

dim.

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

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

dolente

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

dim. **D**

espressivo

First system of musical notation, featuring a treble and bass staff. The bass staff includes dynamic markings *ped.* and *ped.*, and a star symbol $*$ in the final measure.

Second system of musical notation, continuing the complex rhythmic patterns. The bass staff includes dynamic markings *ped.* and a star symbol $*$ in the final measure.

Third system of musical notation, marked **E** and *sf appassionato*. The bass staff includes dynamic markings *p* and *f*, and *ped.* markings.

Fourth system of musical notation, marked *cresc.* and *ped.*. The bass staff includes *ped.* markings.

Fifth system of musical notation, marked *f* and *f marcato*. The bass staff includes *ped.* markings.

Sixth system of musical notation, marked *rinf.* and *ped.*. The bass staff includes *ped.* markings.

8

rinf.

Red. *f marcato*

Red. *sf p*

Red. *cresc.*

Red. *cresc.*

Red.

Red.

Red. *f marcato*

1 2 b5 8 b A 5 1 b 5 1 b 5 1 b 2

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system begins with a *rinf.* (ritardando) marking. The second system includes a *Ped.* (pedal) marking. The third system also features a *rinf.* marking. The fourth system contains several *Ped.* markings and includes fingering numbers (1, 2, 5, 8) and slurs. The fifth system continues with *Ped.* markings and slurs. The sixth system concludes with a *Ped.* marking and a final chord marked with a large 'F' (fortissimo) and a *ff* dynamic marking. The notation includes various rhythmic values, slurs, and fingering instructions throughout.

marcato espress.

8

Pia. *ff*

Pia. *Pia.*

Pia.

ff

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

8

Pia. *Pia.* *Pia.*

Pa.

poco a *poco decresc.*
Pa. Pa. Pa. *

più dimin. **G**
p

pp *ppp* *mf*
pp *ppp* *pesante*

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

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

p *pp* *pp*

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

ped. *ped.* *ped.* *ped.*
poco rit.

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

ped. *

180 a tempo

a tempo

I

tran - se - at a me ca - lix i - ste sed non
die - sen Reich an mir vor - ü - ber gehen, doch nicht *riso-*

quod e - go vo - lo sed quod Tu quod
luto ge - schick, was ich will, son - dern was Du Du

J

Tu!
willst!

ruhig

sempre legato

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

rinforzando

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

dim. *p*

ped.

K

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

rinf.

ped.

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

dim. *p*

ped.

poco a poco cre sed doch non quod
ge -

ped.

e - gö vo lo
scheh', was ich - lo
scen - do - pü - cresc. - will,

ped.

sed son - dern quod was Tu Du

f ff
Ped. Ped.

willst, sed Du quod Tu willst, O

OSSIA. *sed quod Tu*

ff p
*Ped. **

sempre legato

Ped. Ped. Ped.

quod Tu willst,
was Du

pp

ped.

ped.

M

quod Tu willst,
was Du

pp

perdendo

p

ped.

ppp

ped.

dolce ma accentato

Stabat Mater.

XII. Molto Lento.

PIANO.

MEZZO SOPRAN SOLO.

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

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

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

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

BASS.

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

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

più piano ed un poco ritenuto a tem-

più piano ed un poco ritenuto a tem-

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

più piano ed un poco ritenuto a tem-

pp

SOPRAN.
po

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

ALT.
po

SOLI.
TENOR.
po

BASS.
po

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

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

cresc.

D

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

per tran si vit gla - - di-us

durch die Seel' ein Schwert ihr ging.

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

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

SOPRAN. *gemendo*

CHOR. *p* o quam

ALT. *p* Welch be -

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

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

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

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

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

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

Cres. *

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

ter, Mut - ter durch den Ein - ge -

ma - - ter U - ni -

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

Mut - - ter durch den Ein - ge -

ma - - - - ter

U - ni -

crescendo

rinf.

Ped.

Ped. *

ge - ni - ti
bo - re - nen.

ge - ni - ti
bo - re - nen.

ad. *

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

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

F *p*

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

drück - te pi - a
als die

ma - ter pi - a
Mut - ter als die

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

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

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

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

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

Red. * Red. * Red. *

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

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

pp **G** *pp* *pp*

poco ritenuto *pp* *a tempo*

in - cly - ti
die Lei - den.

pp *pp* *pp*

poco ritenuto *a tempo*

sostenuto

*Pa. Pa. Pa. **

Pa. Pa.

*Pa. Pa. Pa. **

Più Lento.

BASS SOLO.

dim.

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

*Pa. ** *Pa. **

ret he in fan - so - to sup - ser

p flebile

TENOR SOLO.

pli - ci - o
 See - len - noth?

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

espressivo

*Pa. **

Alt Solo. *p*

Tenor Solo. Matrem Chri-sti con-temp-la-ri
 fa-ri *p* sie die Mut-ter oh-ne glei-chen do-
 wei-chen, *des*

len - tem cum Fi - li - o
 Soh - nes Mar - ter - tod?

len - tem nes cum Mar - Fi - li - o
 Soh - nes nes Mar - ter - tod?

espressivo

Sopr. I

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

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

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

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

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

mezzo forte espressivo

Pro pec - ca -
 Ach für sei -

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

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

sempre legato
p

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

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

vidit
sieht sie

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

J

f *ff*

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

ff

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

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

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

più cresc. *ff*

And. *

marcatissimo

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

ff

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

ff

Pa. * *Pa.* * *Pa.* * *Pa.*

sf **K**

lis subdi - tum
ssel nicht ver - mied.

vi - dit vi - dit
Muss den sü ssen, su - um dulcem na -
mussden Sohn ver ge -

vi - dit
Muss den sü - ssen

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

vi - dit
Muss den sü - ssen

p

lis subdi - tum
ssel nicht ver - mied.

vi - dit vi - dit
Muss den sü - ssen su - um dulcem na -
sü - ssen Sohn ver ge -

p

p

p

sf *meno forte*

sf *meno forte*

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

p

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

p

p

1933

p

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

als die See - le ihm ent - flieht.

p

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

als die See - le ihm ent - flieht.

sf

Lento.

p

rit.

sf *sf (lang)*

Lento. *espressivo*

dolce

Alt Solo. *L dolce*

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

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

M

lu - ge - am
 mit Dir weihn. *con espressione*

Bass Solo.

Sopr. *dolce* E - ja Lass - ja

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

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

Bass. Eja Ma - ter fons a -

dolce cantando

espressivo

fac ut te-cum
mich der Trau-er

espressivo

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

fac ut
mich der

Ma-ter
Mut-ter

fac ut te-cum
mich der Trau-er,

cresc.

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

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

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

cresc.

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

rinforz.

N

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

weihn

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

te - cum
 Trau - er

fac ut te - cum

am

fac ut te - cum
 mich der Trau - er

weihn,

te - cum

*Ad. **

poco rallent. dim. a tempo

lu - - - ge - am

mit Dir weihn.

poco rallent. dim.

mf

fac

poco rallent. dim. a tempo

lu - - - ge - am

mit Dir weihn.

poco rallent. dim.

mf

fac

poco rallent a tempo

p

un poco più di moto.

deciso
mf *p*

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

deciso
mf *p*

deciso
mf *p*

dol. espress. assai

in a - man -
lie -

mf

Harmonium.

dolce con grazia.

cresc. *rinforz.*

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

dolce *cresc.* *rinforz.* A

dolce *cresc.* *rinforz.* A

cresc. *rinforz.* A

- - do in a - mando in a - mando Chri - - stum De -
- - bend ihn als Gott er - ken - nen, lie - bend ihn als Gott er - ken -

dolce *più dolce*

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

dolce *più dolce*

dolce espressivo *più dolce*

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

dolce

P *mf deciso p*

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

mf deciso *p*

fac
Lass

mf deciso *p*

mf deciso *p*

legatissimo

dolce con grazia

me-um ut arde - at cor me-um in a - mando
 lie - bend ihn als
dolce

brennen, mein Herz für Christ ent - brennen,
dolce

in aman - do
 lie - bend ihn als

p dolce

cresc. - sf rinforzando

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

cresc. - sf
cresc. - sf

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

dolce *piu dolce*

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

dolce *piu dolce*

dolce espressivo *piu dolce*

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

dolce legatissi

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

Q *p*

San - cta
p con divozione

con divozione *p* Präg' o

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

p con divozione

espressivo ma senza agitazione

mo

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

sempre legato

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

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

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

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

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

R

pla - - gas fi - - ge pla - - gas Cru - ei -
fun - - den, er ge - fun - - den, die am
espress. *espress* *cresc.*

pla ge - fun - - den, er - - ge pla ge - fun - den,
cresc.

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

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

Ma - ter

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

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

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

fi - xi fi - ge pla - gas cor -
Kreu - ze er ge fun - den un -

fi - xi fi - ge pla - gas cor -
Kreu - ze er ge fun - den un -

cor -
un -

un -
cor -

fi - xi fi - ge pla - gas cor - di
Kreu - ze er ge fun - den un - ver -

cor - di
un - ver -

cor -
un -

cor - di
un - ver -

fff

Ped.

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

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

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

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

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

Ped.

*

Ped.

Ped.

*

Ped.

marcatissimo

First system of piano introduction. Treble and bass staves. Dynamics: *ff*, *f*, *f*. Includes a *Tr.* (trill) marking and a **T** marking above the staff.

T
a tempo

Second system of piano introduction. Treble and bass staves. Dynamics: *f*, *un poco ritenuto e dim.*, *p*, *mezzof*. Includes a *Tr.* marking.

Third system of piano introduction. Treble and bass staves. Dynamics: *dolente*, *f*, *f*, *mf marc.*

Vocal solo section with lyrics. Dynamics: *dolente*, *dolente*, *dolente*. Includes a **SOLI** marking.

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

Piano accompaniment for the vocal solo. Treble and bass staves.

sempre slacc.

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

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

lunga *più lunga*

218 Tempo I. Lento molto.

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

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

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

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

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

CHOR *p sotto voce*

p sotto voce

p sotto voce

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

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

Cruci-fi-xo con-do-le-re

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

Cruci-fi-xo con-do-le-re *dim.*

mit Dir tra-gen *dim.*

treu-den Jam-mer *dim.*

8

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

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

CHOR.

Non troppo Lento

Mezzo Sopran Solo.

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

e sempre alla Breve.

dim.

V

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

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

CHOR.

simile

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

pp

pp

pp

poco ritenuto

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

smorzando *pp*

smorzando *pp*

smorzando *pp*

poco ritenuto

p dolce

pp

Sopran Solo.

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

dolce

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

X

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

SOLI.

espressivo

fac me te - cum
Dei ne Kla - ge

espressivo

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

dolce

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

dolce

CHOR.

dolce

dolce

sempre dolce cantando e legato

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

cresc.

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

cresc.

plan - ge - re
 sei auch mein,

cresc.

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

cresc.

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

cresc.

cresc.

cresc.

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

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

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

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

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

poco rallentando **a tempo**

mp

fac ut
Lass mich

mp

mp

mp

CHOR.

marcato

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

mp

pas - si - o nis
 mich Ge - noss sein

mp

mp

mp

Z

Poco a poco

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

Z

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

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

SOLI.

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

fac
lass

me
mich

pla - - gis
sei - - ne

vul - -
Wun - -

fac
lass

- - ne - - ra - - ri fac me
- - den tau - - schen, lass am

4933

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

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in the first two measures and a crescendo hairpin in the last two measures.

sempre accelerando poco a poco

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

This system contains the next four measures. The vocal line continues with lyrics. The piano accompaniment features a steady crescendo, indicated by a hairpin and the word "cresc." in both the vocal and piano staves. The piano part also includes triplets in the first two measures.

sempre accelerando e crescendo poco a poco

Aa

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

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

Dei - - - - - nen

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

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

Più accelerando

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

CHOR.

Più accelerando

The second system of the score includes vocal lines and piano accompaniment. It begins with the instruction 'Più accelerando'. The lyrics are: 'fac me pla - gis vul - ne - ra - ri fac me cru - ce in -' and 'lass mich sei - ne Wun - den tau - schen, mich an die - sem'. Below the first vocal line, the word 'CHOR.' is written. The piano accompaniment continues with a similar eighth-note pattern, becoming more complex and rhythmic as the tempo increases.

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

tremolando

ff

*Red. Red. * Red.*

con somma passione

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

SOLI. *con somma passione*

ff

f

Red. Red.

SOPR. ^A

SOLI. TEN. ^{Gü}

fen - - - sus
Gü te

CHOR.

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

8

marcatissimo

And. *

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

8

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

Bb

di - - e ju - di - - ci - i

schal - let des Ge - rich - tes Ton,

fff

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

Listesso
tempo.

in di - - e ju - di - - ci - i

er - schal - let des Ge - rich - tes Ton.

** Red.*

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

sus in di - e ju - di - ci -

Cc

te er - schal - let des Ge - rich - tes

te er - schal - let des Ge - rich - tes

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

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

And.

This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef) with a flowing, rhythmic accompaniment. The tempo marking *And.* is present below the first staff.

di - ci - tes i Ton.

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

fff

And.

This system shows the piano accompaniment for the fourth system. It consists of two staves (treble and bass clef) with a dense, rhythmic accompaniment. The dynamic marking *fff* is present above the first staff, and the tempo marking *And.* is present below the first staff.

Two systems of piano accompaniment. The first system shows a dense texture of chords in the right hand and a steady bass line in the left hand. The second system continues this texture, with some chords marked with an asterisk (*).

Two systems of piano accompaniment. The first system shows a transition to a more open texture with fewer notes per chord. The right hand has more space between notes, and the left hand has a simple bass line. The second system continues this texture, with some chords marked with an asterisk (*). The instruction "diminuendo e poco a poco" is written above the right hand.

Two systems of piano accompaniment. The first system shows a "rallentando" marking and a "p" dynamic. The texture is sparse, with long note values and a slow feel. The second system continues this texture, with some chords marked with an asterisk (*). The instruction "Dd" is written above the right hand.

Andante moderato quasi l'istesso tempo.

Vocal and piano accompaniment for the "SOLI." section. The vocal line is in a soprano or alto register, and the piano accompaniment is in a bass register. The key signature is one sharp (F#). The lyrics are in Italian and German. The instruction "dolce con grazia" is written above the vocal line.

SOLI.
dolce con grazia

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

dolce con grazia

mor-te Christi prae-mu-ni-ri

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

p

Ee *non troppo forte*

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

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

con-fo-ve-ri gra-ti-a con-fo-ve-ri gra-ti-a
dim. *p*

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

mezzo forte

me dass *espressivo* cru - mich ce das *cresc.* cu - sto - di - ri mor - te
Kreuz be - schüt - ze, *ff*

me dass cru - ce mich das cru - ce Kreuz, das *cresc.* cu - sto - di - ri Chri - sti
Kreuz be - schüt - ze, *ff*

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

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

cresc.
3 4 3 4 3 4 3

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

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

4 3 4 4 3

Ff *poco rall.* *p smorzando*

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

p smorzando

das er Gna - de mir ver - leih.

p smorzando

poco rall. *p*

dolce legatissimo

dolce con divozione

fac me cru - ce

dolce con divozione

CHOR. *dolce con divozione* Gieb dass mich

fac me cru - ce cu - sto -

Gieb dass mich das Kreuz be -

dolce con divozione mich das Kreuz be -

Gieb dass

con grazia *sempre legato*

ped. * *ped.* *

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

SOLUS
espressivo fac me cru -
 Gieb dass mich
espressivo fac me cru -
 Gieb dass mich
espressivo fac me cru -
 Gieb dass mich

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

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

Red. * 4933 Red. * Red. *

Gg *cresc.*

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

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

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

di - ri fac me
schüt - ze, gieb

cresc.

Red. * Red. *

Hh

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

con - fo -

con - fo ve -
 dass er Gna -

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

ff

con - fo -
 dass er

mor - - te

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

sempre ff

Ped.

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

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

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

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

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

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

ff marcato *f* *f*

f *poco rall. dim.*

And. *

mf dolente

II

CHOR.

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

p ma marcato

**SOLI.
TENOR.**

BASS.

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

p dolce

fac ut a - ni -

p dolce
gieb dass meine

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

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

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

mae do - ne - tur

Seel' un - fa - - het

SOPR.

*pp***CHOR.**

ALT.

pa-ra - di - si glo - ri -

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

SOPRAN.

pp

para - di - si glo - ri - a

pp

para - di - si glo - ri -

ALT.

pp

Para die - ses Her - lich - keit,

pp

Pa - ra die - ses Herr - lich -

SOLI.

TENOR.

*pp**pp*

BASS

*pp**pp*

SOPRAN.

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

ALT.

CHOR.

TENOR.

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

BASS.

Ped. mit jedem Accord.

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

pp *pp* *pp* *pp*

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

pp *pp* *pp* *pp*

ritenuto *pp* *ppp*

a a - - men a - men.

keit. A - - men, A - men.

pp *ppp*

pp *ppp*

ppp

ritenuto *pp* *ppp*

a - - men a - men.

A - - men, A - men.

pp *ppp*

pp *ppp*

ppp

pp

pp

ppp

ppp

ppp

ppp

O Filii et Filiae.

Oster-Hymne.

XIII.

Un poco animato.

Harmonium.



Harmonium introduction in G minor, 3/4 time, starting with a piano (*pp*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

SOP

ALT



Vocal introduction for Soprano (SOP) and Alto (ALT) in G minor, 3/4 time, starting with a piano (*p*) dynamic. The lyrics are: Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja O Fi - li - i et

Seid Men - schen - kin - der



Piano accompaniment for the first system, continuing the introduction in G minor, 3/4 time.



Vocal and piano accompaniment for the second system. The lyrics are: Fi - li - æ Rex coe - le - stis Rex glo - ri - æ mor - te sur - re - xit
hoch er - freut, der Herr der ew - gen Herr - lich - keit ist von dem Tod er -

sempre dolcissimo



Vocal and piano accompaniment for the third system. The lyrics are: ho - di - e Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja Al - le - lu - ja
standen heut.

rit.

rit.

a tempo

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

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

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

Spee-rei.

Die Jünger

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

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

sempre p

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

lag.

Segue

smorz.

Resurrexit.

XIV. Allegro mosso (Alla Breve.)

PIANO.

pp

p marcato

Ped. *

Ped. *

Ped. *

A CHOR.

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

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

Ped.

Ped.

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

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The music is in a major mode. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The piano accompaniment for the first system is shown in two staves. The right hand plays a rhythmic pattern of eighth notes, often beamed in pairs. The left hand provides harmonic support with chords and moving lines. The texture is typical of a 19th-century church hymn accompaniment.

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

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

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The music is in a major mode. The piano part continues with the same rhythmic accompaniment as the first system.

The piano accompaniment for the second system is shown in two staves. The right hand plays a rhythmic pattern of eighth notes, often beamed in pairs. The left hand provides harmonic support with chords and moving lines. The texture is typical of a 19th-century church hymn accompaniment.

ff

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

ff

auf-er-stan - - - - - den!

ff

8

ff

9

B

ff

stacc.

8

ff

stacc.

C

1. SOPRANE.

2. SOPRANE u. ALT.

CHOR.
TENÖRE.

BÄSSE.

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

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

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

1. SOPRANE.

2. SOPRAN und ALT.

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

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

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

ten.

D

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

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

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

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

ter - na sae - eu - la Christus vin -
le E - wig - keit. Christus vin -
sae - eu - la keit. Christus vin -
A Christus Christus sie -
sae - eu - la Chri - stus vin -
Chri - stus sie - eit get,

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

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

E

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

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

im - pe - rat
 rich - tet nun

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

SOLO.
1. SOPR.

esaltato

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

1. SOPR.

la.
keit.

2. SOPR. u. ALT

CHOR.
TEN.

BASS

sempre animato e tremolando

La. fp p

2. SOPR. *esaltato*

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

TEN. *esaltato*

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

Chri - - - - - stus Chri -

Chri - - - - - stus Chri -

Chri - - - - - stus Chri -

Chri - - - - - stus Chri -

Chri - - - - - stus Chri -

Chri - - - - - stus Chri -

Chri - - - - - stus Chri -

Chri - - - - - stus Chri -

*

La.

La.

poco a poco ral - len - tan -

G

Chri - - - stus Chri - - - stus

sis he,

cel sis he,

poco a poco ral - len - tan -

vin - cit re - gnat

sie - get, herr - schet,

poco a poco ral - len - tan -

- - do

im - pe - rat im - pe - rat

rich - tet nun, rich - tet nun.

im - pe - rat im - pe - rat.

rich - tet nun, rich - tet nun.

H *dolce espressivo assai*

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

dolce espress. assai

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

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

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

Harmonium. *dolciss.*

I

sotto voce

p ri - te - nu - to

sis he in sempi - ter - na sæ - cu -
sotto voce

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

sis *espressivo*

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

PIANO.

p

Tempo I. Allegro animato (Alla Breve.)

la
keit.

p Chri - stus

p CHROR. Chris - tus

p

p

pp *ten.* *pp* *ten.* *pp*

vin - cit

sie - get,

Chri - stus

Chris - tus

pp *pp* *pp*

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

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

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

The second system consists of four staves. The top three staves are vocal lines. The bottom staff is the piano accompaniment. The music is in a major key with a common time signature. The lyrics are: "ter - - - - - nae - - - - al - - - - - le E - - - -". The piano part features a rhythmic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present.

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

cresc.

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

ff

K

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

- lu - ja

ff

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

L

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

ff

Trompeten.

ff

le - lu - ja hal - le -

hal - le -

hal - le -

hal - le -

hal - le -

M

lu - ja -

sempre
ff

Red.

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

Red.

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

This system contains the vocal line and the piano accompaniment for the first four measures. The vocal line is in a soprano register, and the piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "re - - - gnat, Chri - - - stus im - - -".

This system shows the piano accompaniment for the first four measures. The right hand features a series of chords, and the left hand has a simple bass line. The lyrics are: "herr - - - schet, rich".

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

This system contains the vocal line and the piano accompaniment for the next four measures. The vocal line continues with the lyrics: "pe - - - rat Ho -", "tet - - - nun, lob -".

This system shows the piano accompaniment for the next four measures. The right hand features a series of chords, and the left hand has a simple bass line. The lyrics are: "tet - - - nun, lob -".

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

p

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

p

pp

Ad.

Ad.

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

p

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

p

p

p

Ad.

Ad.

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

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

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

cresc. *ff* *ff*

cresc.

ff *ff*

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

ff *ff* *ff* *ff*

ff

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

P

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

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

ff sempre

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

ped. *ped.* *

q

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

ped. * *Pedal mit jedem Takt.*

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

lob - - sin - -

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in a soprano or alto clef with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with intricate chordal and melodic patterns.

He - - ja - - - - - R

This system contains the vocal line and piano accompaniment for the third system. The vocal line has lyrics and a fermata over the word 'ja'. The piano accompaniment continues with two staves.

This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) with complex harmonic textures.



Andante maestoso.

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

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

ff

This system shows the piano accompaniment for the second system, spanning measures 5 to 8. It consists of two staves (treble and bass clef). The dynamics are marked 'ff'. The piano part continues with a rhythmic accompaniment, featuring chords and moving lines in both hands. There are some slurs and accents in the treble clef.

men, A - - - - - men!

This system contains the vocal line and piano accompaniment for the third system, spanning measures 9 to 12. The vocal line has a whole rest in the first measure, followed by the words 'men, A - - - - - men!' in the second measure. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords. The system ends with a double bar line.

sbasso

This system shows the piano accompaniment for the fourth system, spanning measures 13 to 16. It consists of two staves (treble and bass clef). The piano part continues with a rhythmic accompaniment, featuring chords and moving lines in both hands. There are some slurs and accents in the treble clef. The system ends with a double bar line.