

Franz Liszt
Via Crucis

The Fourteen Stations of the Cross

Andante maestoso.

Chor.
Sopran, Alt, Tenor
und Baß

Andante maestoso.

Orgel.
(Harmonium.)

Andante maestoso.

Klavier.

Frauen- und Männerstimmen unisono.

Ve - xil - - la re - - - gis pro - - - de - unt, ful - get
Des Kö - - nigs Fah - - ne schwebt em - por, es glanz

sempre legato

sempre legato

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

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

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

(sempre legato)

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

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

ritenuto

a tempo
 A - men

Sopran. SOLO *mf espress.*
O crux, a - ve,
O Kreuz, du uns - re Hoff - nung bist,

Alt. SOLO *mf espress.*
O crux, a - ve,
O Kreuz, du uns - re Hoff - nung bist,

Tenor. SOLO *mf espress.*
O crux, a - ve,
O Kreuz, o Kreuz,

Baß. SOLO *mf espress.*
O crux, a - ve,
O Kreuz, o Kreuz,

Orgel. (Harmonium)

Orgel oder Klavier allein, wenn keine Singstimmen beteiligt sind. *p* *sempre legato*

p *sempre legato*

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

glo - ri - a
tem - po - re
sei - ge - grüßt,
glo - ri - a
tem - po - re
sei - ge - grüßt,
- lus et glo - ri - a
o - nis tem - po - re
Buß - zeit sei - ge - grüßt,
mun - di sa - lus et glo - ri - a
hoc pas - si - o - nis tem - po - re
in die - ser Buß - zeit sei - ge - grüßt,
pi - is ad - au - ge gra - ti - am,
den From - men mehr' Ge - rech - tig - keit,
dolce
pi - is ad - au - ge gra - ti - am,
den From - men mehr' Ge - rech - tig - keit,
dolce espress.
pi - is ad - au - ge gra - ti - am,
den From - men mehr' Ge - rech - tig - keit,
dolce
pi - is ad - au - ge gra - ti - am,
den From - men mehr' Ge - rech - tig - keit,
p
dolcissimo
1 2 3

re-is-que de-le-cri-mi-na A-men. A-men. A-men.
den Sun-der-n schenk Barm-her-zig-keit. A-men. A-men. A-men.

re-is-que de-le-cri-mi-na. A-men. A-men. A-men.
den Sun-der-n schenk Barm-her-zig-keit. A-men. A-men. A-men.

re-is-que de-le-cri-mi-na. A-men. A-men. A-men.
den Sun-der-n schenk Barm-her-zig-keit. A-men. A-men. A-men.

Station I.

Jesus wird zum Tode verdammt.

Orgel.

Klavier.

ten.

non staccato

*Red **

Pilatus.

Eine
Baßstimme.

mf

poco ritard.

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

Meno lento.

*p pesante**sempre legato e p*

Meno lento.

*p pesante**sempre legato e p*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Station III.

Jesus fällt zum ersten Mal.

[illegible]

Musical score for "Lied des Kindes" by Johannes Brahms, Op. 109, No. 3. The score is in G major and 3/4 time. It features a piano introduction with a "dim." marking, followed by a vocal melody with "dit" lyrics. The piano accompaniment includes a "pp" marking and a "dim.." marking. The score is for voice and piano.

Frauenstimmen.

1 Sopran I.

1 Sopran II

1 Alt.

p

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

p

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

p

Sta - bat,

(Wenn Frauenstimmen, Orgel tacet.)

pp dolente

(Wenn Frauenstimmen, Klavier tacet)

pp

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

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

sta - bat ma - ter.
 seht, bat seht!

perdendo

perdendo

Station IV.

Jesus begegnet seiner heiligen Mutter.

Lento.

Orgel.

Organ part, measures 1-4. Treble clef, key of D major (two sharps). The melody begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, 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F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E36

The musical score is for Liszt's "Via Crucis", page 12. It is written in G major and 4/4 time. The score consists of two systems of piano accompaniment and two systems of vocal melody. The piano parts are marked *pp dolcissimo* and *simile*. The vocal parts are marked *perdendo*.

The first system of piano accompaniment (top two staves) features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The piano part is marked *pp dolcissimo*. The second system of piano accompaniment (middle two staves) is marked *simile*. The third system of piano accompaniment (bottom two staves) is marked *perdendo*. The fourth system of piano accompaniment (bottom two staves) is also marked *perdendo*.

Station V.

Simon von Kyrene hilft Jesus das Kreuz tragen.

Andante.

Orgel.

p

Andante.

p

Klavier.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

simile

Cresc.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

sempre *p*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

simile

cresc.

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

dolce affetuoso

dolce affetuoso

*Red. **

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

Come prima (meno lento).

First system of musical notation. The treble and bass staves are in G major (one sharp). The treble staff begins with a piano (*p*) dynamic and a slur over the first three measures. The bass staff also begins with a piano (*p*) dynamic and a slur over the first three measures. The instruction *sempre legato* is written above the treble staff in the fourth measure. The system consists of six measures.

Come prima (meno lento)

Second system of musical notation. The treble and bass staves are in G major. The treble staff begins with a piano (*p*) dynamic and a slur over the first three measures. The bass staff also begins with a piano (*p*) dynamic and a slur over the first three measures. The instruction *sempre legato* is written above the treble staff in the fourth measure. The system consists of six measures. Below the bass staff, there are three measures of a repeating rhythmic pattern: a quarter note followed by an eighth note, marked with a star.

Third system of musical notation. The treble and bass staves are in G major. The treble staff begins with a piano (*p*) dynamic and a slur over the first three measures. The bass staff also begins with a piano (*p*) dynamic and a slur over the first three measures. The instruction *sempre legato* is written above the treble staff in the fourth measure. The system consists of six measures. Below the bass staff, there are three measures of a repeating rhythmic pattern: a quarter note followed by an eighth note, marked with a star.

Fourth system of musical notation. The treble and bass staves are in G major. The treble staff begins with a piano (*p*) dynamic and a slur over the first three measures. The bass staff also begins with a piano (*p*) dynamic and a slur over the first three measures. The instruction *dimin.* is written above the treble staff in the fourth measure. The system consists of six measures. Below the bass staff, there are three measures of a repeating rhythmic pattern: a quarter note followed by an eighth note, marked with a star.

Station VI.

Sancta Veronica.

Andante.

Sopran.

Alt.

Tenor.

Baß.

Orgel.

p doloroso

Klavier.

p doloroso

mf O Haupt voll Blut und

mf O Haupt voll Blut und

mf O Haupt voll Blut und

mf O Haupt voll Blut und

riten.

dim. *smorz.*

riten.

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

5 4 4

2 1 2 1

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

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

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

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

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

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

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

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

mf legato

p

mf

p

mf

p

mf

p

mf

p

mf

höch - ster Ehr und Zier, jetzt a - ber höchst be - schimp - fet, ge - grü - ßet seist

höch - ster Ehr und Zier, jetzt a - ber höchst be - schimp - fet, ge - grü - ßet seist

höch - ster Ehr und Zier, jetzt a - ber höchst be - schimp - fet, ge - grü - ßet seist

höch - ster Ehr und Zier, jetzt a - ber höchst be - schimp - fet, ge - grü - ßet seist

du mir!

du mir!

du mir!

du mir!

un poco riten

diminuendo

un poco riten

diminuendo

Station VII.

Jesus fällt zum zweiten Mal.

Tenor.

Baß.

Orgel.

Klavier.

Je - - - - - sus ca - - - - - fallt.

Je - - - - - sus ca - - - - - fallt.

ff

dit.

dit.

dim.

no p 16'

pp

pp

pp

pp

dim.

p

pp

pp

no p 16'

pp

pp

pp

pp

dim.

p

pp

pp

Frauenstimmen.

1 Sopran I.

Sta - bat ma - ter do - lo - ro - sa
 Seht die Mut - ter vol - ler Schmer - sen,

jux - ta cru - cem la - cry - mo -
 wie sie mit zer - riss - nem Her -

1 Sopran II.

Sta - bat ma - ter do - lo - ro - sa
 Seht die Mut - ter vol - ler Schmer - sen,

jux - ta cru - cem la - cry - mo -
 wie sie mit zer - riss - nem Her -

1 Alt.

Sta - bat,
 Seht,

(Wenn Frauenstimmen, Orgel tacet)

(Wenn Frauenstimmen Klavier tacet)

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

sa, sen sta - bat ma - ter.
 steht, bat ma - ter.
 steht, bat ma - ter.

perdendo

perdendo

Station VIII.

Die Frauen von Jerusalem.

Andante ma poco mosso.

Eine
Baritonstimme.

Orgel.

Klavier.

Andante ma poco mosso.

Andante ma poco mosso.

poco a poco accel. e cresc.

sempre legato

Ped.

Piano accompaniment for the first system. The score is written for four staves: two for the right hand and two for the left hand. The key signature is one sharp (F#). The music features complex chordal textures and arpeggiated figures. Dynamics include *ff* (fortissimo) and *p* (piano). A *Ped.* (pedal) marking is present. The system concludes with a fermata over a whole note chord.

Vocal entry and piano accompaniment for the second system. The vocal line is on a single staff, with lyrics in Latin and German. The piano accompaniment consists of three staves. The key signature changes to one flat (Bb). Dynamics include *p* (piano) and *ff* (fortissimo). A *Ped.* (pedal) marking is present. The system concludes with a fermata over a whole note chord.

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

Piano accompaniment for the third system. The score is written for four staves: two for the right hand and two for the left hand. The key signature is one flat (Bb). The music features complex chordal textures and arpeggiated figures. Dynamics include *mf* (mezzo-forte) and *tremolo*. A *Ped.* (pedal) marking is present. The system concludes with a fermata over a whole note chord.

stros.
der

Two staves of piano introduction. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The key signature is B-flat major, and the time signature is 2/4.

Allegro marziale.

Tromp *ten.**ten.**ten.*

First system of the 'Allegro marziale.' section. The right hand has a melody with triplets and slurs, marked *ff*. The left hand provides a rhythmic accompaniment with triplets.

Allegro marziale.

ten.

Second system of the 'Allegro marziale.' section. The right hand continues the melody with triplets and slurs, marked *ff*. The left hand continues the rhythmic accompaniment.

Ped.

*

Ped.

Third system of the 'Allegro marziale.' section. The right hand features a more complex rhythmic pattern with triplets and slurs, marked *ff*. The left hand continues the rhythmic accompaniment.

* Ped.

*

Fourth system of the 'Allegro marziale.' section. The right hand has a melody with slurs and accents, marked *ff*. The left hand continues the rhythmic accompaniment. The system concludes with a double bar line and a final chord.

Ped.

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

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

1 Alt
Sta - bat,
Seht,

(Wenn Frauenstimmen, Orgel tacet.)

pp

(Wenn Frauenstimmen, Klavier tacet.)

pp

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

pp *perdendo*

(pp) *perdendo*

Station X.

Jesus wird entkleidet.

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

Klavier. *Lento.* *p* *legato sempre*

Red. *

p

legato

1. H.

legato

perdendo

perdendo

Station XI.

Jesus wird ans Kreuz geschlagen.

Andante.

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

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

Orgel. *Andante.* *ff*

Klavier. *Andante.* *ff*

Red. *Red.* *Red.*

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

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

Red. *Red.* *Red.*

p *(p)*

Red. *Red.*

Station XII.

Jesus stirbt am Kreuze.

Eine
Baritonstimme.

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

Orgel.

Klavier.

pp

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

perdendo

Andante non troppo lento.

Andante non troppo lento.

p dolcissimo

Andante non troppo lento.

*p dolce**dim.**(dim.)**un poco cresc.*

Ped.

*

Ped.

*

p

tremolo

cre

p

scen

do

molto

riten.

Con - sum - ma - tum est.

Es ist voll - bracht, voll - bracht.

pp

pp

Two systems of piano accompaniment. The first system is marked *dolcissimo* and features a melodic line in the right hand with a 4-measure rest and a 5-measure rest, and a supporting bass line. The second system also features a melodic line in the right hand, marked *dolcissimo* and *perdendo*, with a *Ped.* (pedal) instruction and a star symbol in the bass line.

Vocal and piano accompaniment for the first vocal entry. The vocal parts are for 1 Sopran I., 1 Sopran II., and 1 Alt. The piano accompaniment is for the right and left hands. The lyrics are: *Consum - ma - tum est. Es ist voll - bracht.* The tempo is marked *un poco rit.* and the dynamics are *p* and *pp*. There are long pauses indicated by a large note with a fermata and the text *sehr lange Pause*.

Two systems of piano accompaniment. The first system is marked *Andante.* and features a melodic line in the right hand and a supporting bass line. The second system also features a melodic line in the right hand, marked *Andante.* and *p*, with a supporting bass line.

Andante.

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

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

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

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

Andante.

Klavier. *p legato*

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

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

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

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

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

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

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

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

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

34

The image displays a page from a musical score for the song "Trauer und Freude" by Franz Schubert. The score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are at the top, with lyrics in German. The piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *dimin.* (diminishing) and *pp* (pianissimo). The lyrics are: "leid, o Trau - rig - keit, o Her - ze - leid." The piano part features arpeggiated chords and a melodic line in the right hand, with a bass line in the left hand. The score is divided into systems, with the vocal parts and piano accompaniment separated by a brace. The page number 4 is visible at the bottom center.

Station XIII.

Jesus wird vom Kreuz genommen.

Andante moderato.

Orgel.

Organ part of Station XIII. The music is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a descending scale. The piece concludes with a final chord.

Andante moderato.

Klavier.

Piano part of Station XIII. The music is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a descending scale. The piece concludes with a final chord.

rallentando

Organ part of Station XIII, second system. The music is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a descending scale. The piece concludes with a final chord.

rallentando

Piano part of Station XIII, second system. The music is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a descending scale. The piece concludes with a final chord.

Organ part of Station XIII, third system. The music is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a descending scale. The piece concludes with a final chord.

Piano part of Station XIII, third system. The music is in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand plays a series of chords, while the left hand plays a descending scale. The piece concludes with a final chord.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is common time (C). The vocal line features a melody with various ornaments and fingerings indicated by numbers 1, 2, and 3. The piano accompaniment provides a harmonic foundation with chords and single notes. The first system ends with a piano (p) dynamic marking. The second system begins with a forte (f) dynamic marking and includes a crescendo hairpin. The score concludes with a double bar line and a repeat sign.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The first system includes a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. The second system includes a vocal line with a triplet of eighth notes and a piano accompaniment with a triplet of eighth notes. The score is written in a standard musical notation style with a treble and bass clef for the piano part and a single treble clef for the vocal part.

Musical score for "L'Allegretto" by Franz Schubert, Op. 33, No. 1. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a piano (p) and a grand piano (pp) part. The piano part is marked "p dolcissimo" and the grand piano part is marked "pp dolcissimo espressivo". The score includes various musical notations such as notes, rests, and dynamic markings.

simile

simile

perdendo

(perdendo)

p
sotto voce
(8^a)

p

Station XIV.

Jesus wird ins Grab gelegt.

Andante.

Eine Mezzo-Sopran-Stimme.

Sopran.

Tenor.

Baß.

Orgel.

Klavier.

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

p
 Pedal. *pp*

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

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

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

simile

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

Wenn Singstimme, rechte Hand tacet.

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

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

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

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

Wenn Singstimme, rechte Hand tacet.

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

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

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

Wenn Singstimme, Orgel tacet.

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

diminuendo

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

diminuendo

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

diminuendo

men.

p

A. - - - - - men.

p

A. - - - - - men.

p

A. - - - - - men.

pp

p

un poco riten. *più rit. -*

un poco riten. *più rit. -*

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