

# Via crucis. Der Kreuzweg.

## Die 14 Stationen des Kreuzweges

für gemischten Chor und Soli mit Begleitung der Orgel oder des Klaviers

Franz Liszt.  
(Komponiert 1878 in Rom,  
vollendet 1879 in Budapest.)

**Chor.**  
Sopran, Alt, Tenor  
und Baß.

Andante maestoso.

**Orgel.**  
(Harmonium.)

Andante maestoso.

**Klavier.**

Andante maestoso.

Frauen- und Männerstimmen unisono.

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

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 - füllt ist nun, was Da - vid schon

*f* (sempre legato)

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

The first system of the musical score consists of three staves. The top staff is a vocal line in a single system with a treble clef and a key signature of one flat. The lyrics are written below the notes. The two lower staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The music includes various rhythmic values and articulation marks.

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

*ritenuto*

The second system of the musical score consists of three staves. The top staff is a vocal line in a single system with a treble clef and a key signature of one flat. The lyrics are written below the notes. The two lower staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The music includes various rhythmic values and articulation marks. The word "ritenuto" is written above the vocal line.

*a tempo*

A - men.

The third system of the musical score consists of three staves. The top staff is a vocal line in a single system with a treble clef and a key signature of one flat. The lyrics are written below the notes. The two lower staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The music includes various rhythmic values and articulation marks. The word "a tempo" is written above the vocal line.

SOLO *mf espress.*

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

Alt.  
SOLO *mf espress.*  
O crux, a - uns - re Hoff - nung - 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 Sing-  
stimmen beteiligt  
sind.

*p* *sempre legato*

*p* mun - di sa - - - - - lus et

spes u - ni - ca, hoc pas - si - o - nis  
du uns - re Hoff - nung bist, in die - ser Bu - - - - - zeit

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

spes u - ni - ca, hoc pas - si -  
du uns - re Hoff - nung bist, in die - ser in die - ser

spes u - ni - ca,  
du uns - re Hoff - nung bist,

*p* *sempre legato*

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

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

# Station I.

Jesus wird zum Tode verdammt.

*ten.*

Orgel.

Klavier.

*non staccato*

Red. \* Red. \* 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.

# Station II.

Jesus trägt sein Kreuz.

Orgel. *Lento.*  
*p sotto voce*

Klavier. *Lento.*  
*p*

Eine Baritonstimme. *p dolente*

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

*f* *pp*

Meno lento.

The first system consists of two grand staves. The upper grand staff has a piano (p) part with a melodic line in the right hand and a bass line in the left hand. The lower grand staff has a bass (b) part with a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *p pesante* and *sempre legato e p*. The key signature has one sharp (F#) and one flat (C).

Meno lento.

The second system continues the musical notation. It includes dynamic markings *p pesante* and *sempre legato e p*. Below the bass staff, there are three *Ped.* markings with asterisks, indicating pedal points.

The third system continues the musical notation. It includes dynamic markings *p pesante* and *sempre legato e p*. Below the bass staff, there are four *Ped.* markings with asterisks, indicating pedal points.

The fourth system continues the musical notation. It includes dynamic markings *p pesante* and *sempre legato e p*. Below the bass staff, there are two *Ped.* markings with asterisks, indicating pedal points.



# Station III.

Jesus fällt zum ersten Mal.

**Tenor.**  
Männerstimmen, Chor.

**Baß.**

**Orgel.**

**Klavier.**

*Lento.*

*f*

*ff*

*Red.* \*

*dim.*

*pp*

*pp*

*Red.* \*

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

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

dit

dit

The musical score is arranged in four systems. The first system contains the vocal parts (Tenor and Bass) and the Organ part. The Tenor and Bass parts are in 3/4 time, marked 'Lento', and feature lyrics: 'Je - - - - - sus ca -' and 'Je - - - - - sus fällt.'. The Organ part is in 3/4 time, marked 'Lento', and features a dynamic marking of 'f'. The second system contains the Piano part, marked 'Lento', with a dynamic marking of 'ff' and performance markings 'Red.' and '\*'. The third system contains the vocal parts (Tenor and Bass) with lyrics 'dit' and 'dit'. The fourth system contains the Organ and Piano parts, both marked 'Lento', with dynamic markings 'dim.' and 'pp', and performance markings 'Red.' and '\*'. The Organ part is in 3/4 time, and the Piano part is in 3/4 time.

Frauenstimmen.

1 Sopran I.  
 1 Sopran II  
 1 Alt.

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

Sta - bat,  
 Seht, \_\_\_\_\_

(Wenn Frauenstimmen, Orgel tacet.)

*pp dolente*

(Wenn Frauenstimmen, Klavier tacet.)

*pp*

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

*perdendo*

*perdendo*

## Station IV.

Jesus begegnet seiner heiligen Mutter.

*Lento.*

Orgel. *mf*

Klavier. *mf*

*Lento.*

*dim.* *p*

*dim.* *p*

*L.H.*

*L.H.*

Detailed description of the musical score: The score is for a piece titled 'Station IV. Jesus begegnet seiner heiligen Mutter.' It is marked 'Lento' and is in G major (one sharp) and 4/4 time. The piece is arranged for Organ and Piano. The first system shows the Organ part (mf) and the Piano part (mf). The Piano part features a melodic line with fingerings (2, 3, 2, 3, 1, 2, 1, 2, 3, 4, 2, 3) and a bass line with chords. The second system continues the Piano part, with dynamics 'dim.' and 'p'. The third and fourth systems show the Piano part with 'L.H.' (Left Hand) markings, indicating a change in the bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.

*pp dolcissimo*

*simile*

*perdendo*

## Station V.

Simon von Kyrene hilft Jesus das Kreuz tragen.

Andante.

Orgel. *p*

Andante.

Klavier. *p*

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

*simile*

*cresc.*

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

*sempre p*

*p*

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

simile

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

*cresc. -*

This system contains two staves of music. The upper staff features a melodic line with a fermata over the first measure and a 4-measure phrase starting in the third measure. The lower staff provides harmonic accompaniment with chords and moving lines. The word "simile" is written below the first measure. A crescendo hairpin is located in the lower staff towards the end of the system. Below the staves, there are dynamic markings: "Red." followed by an asterisk, repeated six times.

*dolce affetuoso*

*dolce affetuoso*

*Red. \**

This system contains two staves of music. The upper staff has a melodic line with a fermata over the first measure and a 2-measure phrase starting in the third measure. The lower staff provides harmonic accompaniment. The tempo/mood marking "dolce affetuoso" appears in both staves. Below the staves, there are dynamic markings: "Red." followed by an asterisk.

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

This system contains two staves of music. The upper staff has a melodic line with a fermata over the first measure and a 4-measure phrase starting in the third measure. The lower staff provides harmonic accompaniment. Below the staves, there are dynamic markings: "Red." followed by an asterisk, repeated six times.

Come prima (meno lento).

*p* *sempre legato*

Come prima (meno lento).

*(p)* *sempre legato*

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

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

*dimin.* -

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

# 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.*

*f*

*dim.*

*smorz.*

*mf legato*

3 2 1 5 4 4



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

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

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

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

*mf* *legato*

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

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

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

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

*p* *mf*

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

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

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

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

*p* *cresc.* *cresc.* *cresc.* *cresc.*

*p* *cresc.*

du mir!

du mir!

du mir!

du mir!

*un poco riten.*

*diminuendo*

*un poco riten.*

*diminuendo*

*allegro* *allegro* *allegro*

# Station VII.

Jesus fällt zum zweiten Mal.

Tenor.

Baß.

Orgel.

Klavier.

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

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

dit.

dit.

*dim.* *p* *pp* *pp*

*dim.* *p* *pp* *pp*

*dim.* *p* *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 - zen,

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 - zen,

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

1 Alt.

Sta - - - bat,  
Seht, \_\_\_\_\_

(Wenn Frauenstimmen, Orgel tacet.)

pp

(Wenn Frauenstimmen, Klavier tacet.)

pp

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

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

sta - bat ma - ter.  
seht, seht!

perdendo

perdendo

# Station VIII.

Die Frauen von Jerusalem.

Andante ma poco mosso.

Eine  
Baritonstimme.

Andante ma poco mosso.

Orgel.

Andante ma poco mosso.

Klavier.

Ped.

*f*

*p*

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

Ped.

*mf*

stros.  
der.

*mf*

*tremolo*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Piano introduction with complex chromatic harmonies in both hands. The right hand features a series of chords and intervals, while the left hand provides a rhythmic accompaniment with some chromatic movement.

**Allegro marziale.**

*Tromp. ten.*

Trombone part with dynamic markings *ff* and *ten.*. The music consists of a series of eighth notes and triplets in a 2/4 time signature.

**Allegro marziale.**

*ten.*

Piano accompaniment for the Trombone part, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

*Ped.*



*Ped.*

Piano accompaniment with dynamic markings *ff* and *ten.*. The right hand features a series of chords and intervals, while the left hand provides a rhythmic accompaniment.

Piano accompaniment with dynamic markings *ff* and *ten.*. The right hand features a series of chords and intervals, while the left hand provides a rhythmic accompaniment.

\* *Ped.*



Piano accompaniment with dynamic markings *ff* and *ten.*. The right hand features a series of chords and intervals, while the left hand provides a rhythmic accompaniment.

Piano accompaniment with dynamic markings *ff* and *ten.*. The right hand features a series of chords and intervals, while the left hand provides a rhythmic accompaniment.

*Ped.*

*tremolo (lang)*

# Station IX.

Jesus fällt zum dritten Mal.

**Tenor.** *Lento.* *f*

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

**Baß.** *f*

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

**Orgel.** *Lento.* *ff*

**Klavier.** *Lento.* *ff*

*Red.* \*

dit. —

dit. —

*dim.* *p* *pp* *pp*

*p* *pp* *p*

*Red.* \*



1 Sopran I.  
 1 Sopran II.  
 1 Alt.

*p*

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

Sta - bat,  
 Seht,

(Wenn Frauenstimmen, Orgel tacet.)

*pp*

(Wenn Frauenstimmen, Klavier tacet.)

*pp*

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

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

sta - bat ma - ter.  
 seht, seht!

*pp* *perdendo*

*(pp)* *perdendo*

# Station X.

Jesus wird entkleidet.

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

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

Two systems of piano music. The first system features a treble and bass clef staff. The bass clef staff includes the instruction "legato" and contains a sequence of notes with fingerings: 1, 2, 2, 1, and a triplet of notes with a "3" above it. The second system continues the piece with similar notation and fingerings.

Two systems of piano music. The first system includes a treble and bass clef staff. The bass clef staff has a "legato" instruction and contains a sequence of notes with fingerings: 1, 2, 2, 1. The second system continues the piece with similar notation and fingerings.

Two systems of piano music. The first system includes a treble and bass clef staff. The bass clef staff has a "legato" instruction and contains a sequence of notes with fingerings: 1, 2, 2, 1. The second system continues the piece with similar notation and fingerings.

# Station XI.

Jesus wird ans Kreuz geschlagen.

Andante.

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

Baß. Cru - ci - fi - ge, cru - ci - fi - ge, cru - ci -  
Kreuz - ge ihn, kreuz - ge ihn, kreuz - ge

Orgel. *ff*

Klavier. *ff*

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

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

*p*

*(p)*

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*

*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*

*perdendo*

Andante non troppo lento.

Andante non troppo lento.

*p dolcissimo*

Andante non troppo lento.

*p dolce*

*dim.*

*(dim.)*

*un poco cresc.*

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

First system of musical notation. It includes a bass line, a grand staff (treble and bass clefs), and a piano part. The piano part features a tremolo in the bass clef and chords in the treble clef. Dynamics include *p* and *cre*. Fingerings are indicated with numbers 1-5. Pedal markings are present at the bottom.

Second system of musical notation. It includes a bass line, a grand staff, and a piano part. The piano part features chords in the treble clef and a melodic line in the bass clef. Dynamics include *scen*, *do*, and *molto*. Pedal markings are present at the bottom.

Third system of musical notation. It includes a vocal line with lyrics, a grand staff, and a piano part. The vocal line has the lyrics: *Con - sum - ma - tum est. Es ist voll - bracht, voll - bracht.* The piano part features chords in the treble clef and a melodic line in the bass clef. Dynamics include *riten.* and *pp*. Pedal markings are present at the bottom.

*dolcissimo*

*dolcissimo* *perdendo*

1 Sopran I. *un poco rit.* *pp* sehr lange Pause

1 Sopran II. *p* *pp* *pp* sehr lange Pause

1 Alt. *p* *pp* sehr lange Pause

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

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

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

*Andante.*

*Andante.*

*p*



Andante.

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

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

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

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

Klavier. *p legato*

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

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

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

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

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

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

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

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

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

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

Orgel.

*(f) legato* *p*

Klavier.

*f* *p*

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

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

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

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

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

4# 5# 1 1

*pp*

1# 2# 5 10 2 2# 2# 3# 4# 4# 5#

1 3 2 4 1 2 3 4 5

*dim.*

*p* *p* *pp*

*p* *p* *pp*

# Station XIII.

Jesus wird vom Kreuz genommen.

Orgel. *Andante moderato.*

Klavier. *Andante moderato.*

*rallentando*

*pp*

*perdendo*

*mf*

Musical notation for the first system, featuring treble and bass clefs, slurs, ties, and fingerings (1, 2, 3, 1, 2, 1). A dynamic marking *p* is present.

Musical notation for the second system, featuring treble and bass clefs, slurs, ties, and fingerings (1, 2, 3, 1, 2, 1). A dynamic marking *p* is present. Ped. \* markings are present below the bass staff.

Musical notation for the third system, featuring treble and bass clefs, slurs, ties, and fingerings (1, 2, 3, 1, 2, 1). A dynamic marking *p* is present.

Musical notation for the fourth system, featuring treble and bass clefs, slurs, ties, and fingerings (1, 2, 3, 1, 2, 1). A dynamic marking *p* is present.

Musical notation for the fifth system, featuring treble and bass clefs, slurs, ties, and fingerings (1, 2, 3, 1, 2, 1). A dynamic marking *p dolcissimo* is present.

Musical notation for the sixth system, featuring treble and bass clefs, slurs, ties, and fingerings (1, 2, 3, 1, 2, 1). A dynamic marking *pp dolcissimo espressivo* is present. Ped. \* markings are present below the bass staff.

simile

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

perdendo

(perdendo)

*p* sotto voce

(87)

*p*

# Station XIV.

Jesus wird ins Grab gelegt.

*Andante.*

Eine Mezzo-Sopran-Stimme.

Sopran.

Tenor.

Baß.

Orgel.

*p*

*Andante.*

Klavier.

*p*

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

Wenn Singstimme, die rechte Hand tacet. \*)

*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*

\*) Diese Bemerkung gilt offenbar nur für die Dauer des Sologesangs. Ich habe hier und später dies durch Punkte angedeutet. Ph. W.



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.....

*p*  
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!

men. *p*  
A. - - - - - men.  
*p*  
A. - - - - - men.  
*p*  
A. - - - - - men.  
*pp*  
*p*

Detailed description: This block contains the first system of a musical score. It features four staves. The top staff is a vocal line with a melodic line and lyrics. The second and third staves are vocal parts with lyrics 'A. - - - - - men.' and dynamic markings 'p'. The fourth staff is a piano accompaniment with a bass line and chords, marked 'pp'. The system concludes with a key signature change to three sharps (F#, C#, G#).

*un poco riten.* *più rit.*  
*un poco riten.* *più rit.*

Detailed description: This block contains the second system of the musical score, focusing on the piano accompaniment. It features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment with a bass line and chords. The system includes dynamic markings 'un poco riten.' and 'più rit.' and concludes with a key signature change to three sharps (F#, C#, G#).

Più lento (in zwei d zu taktieren).

Sopran.

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

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

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

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

Più lento.

p

Più lento.

*dolcissimo*

Red. \* Red. \* Red.

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

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

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

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

pp

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

pp

Ped \* Ped \* Ped \*

pp ritenuto

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

pp piu ritenuto

ritenuto - - - piu ritenuto

pp