

1 INTRODUZIONE

Lento

Violino I

Violino II

Viola

Organo

p *f* *p* *f* *p* *f*

6 5 # 9 5 3 $\flat 6$ 7 # $\frac{f}{\frac{6}{4}}$ $\frac{\#7}{4}$ $\flat 2$

p *f* *p* *f* *p* *f* *p* *f*

$\frac{p}{\#}$ $\frac{f}{\frac{6}{4}}$ $\frac{\#7}{4}$ # - 7 6 6 - 4 # $\frac{4+}{\flat}$ 7 6 6

Allegro non presto

p *f* *p* *f*

$\frac{\flat 6}{4}$ 3 $\frac{\#4}{\#4}$ 6 6 # 7 # 7 # 6 #

Musical score for measures 11-16. The score is written for piano in G minor (one flat). It features a complex texture with six staves: two grand staves (treble and bass clef) and two bass staves (bass clef). The music includes trills (tr) and slurs. Fingering numbers 6 and # are indicated below the bass staff. A dynamic marking *pp* is present in the final measure of this system.

Musical score for measures 17-22. The score continues with the same six-staff layout. It includes trills (tr) and slurs. Fingering numbers 6 and # are indicated below the bass staff. A dynamic marking *f* is present in the final measure of this system.

Musical score for measures 23-28. The score continues with the same six-staff layout. It includes slurs and dynamic markings *p* and *f*. Fingering numbers 6, 8, 4, 6, 10, and 8 are indicated below the bass staff. A dynamic marking *f* is present in the final measure of this system, with the instruction *f tasto solo* below it.

30

5 3 6 2 6 6 b5 5 6 6 5

36

6 6 5 3 8 6 6 4 8 6 6 6

42

9 8 6 7 9 8 6 7 9 8 6 7 9 8 # # 5 3

48

5/3 # 6 6 5/3 #4 6 6

54

5/3 8/6 6 4/6 b 4/6 6 4/6 6 b # 6 # 6 #

60

6 6 6 # 5/3 8/6 6 8/4 5/3 8/6 6 8/4

66

p *f* *p* *f* *p* *f* *f* *tasto solo*

5 — 8 = # #4 6 6 6 — 5

3 — 6 = # #2

73

p *f* *p* *f* *p* *f* *f* *tr*

15 -

79

f *tr* *attacca*

6 6 4+ 4+ 6 6 6 6 6 6 6 6 6 6 6 6

5 2 — 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

2 #2

2 PLANGE, O MISERUM COR

Lento come prima

Violino I *f* *p* *f*

Violino II *f* *p* *f*

Viola *f* *p* *f*

Maria
Jacobe

Petrus

Organo *f* *p* *f*

6 - 6 # 6 4 7 4 2



88 *p* *f* *p*

p *f* *p*

p *f* *p*

Plan - - - -

p *f* *p*

6 4 7 4 2 # 6 4 5 # 6 4 5 #

91

f

f

f

ge, plan - - ge o mi - serum cor.

p

p

p

La - crymis tu - is no - vae suc - ce - dant

$\frac{4}{2}$ 6 $\frac{6}{5}$ *f* $\frac{7}{\#}$

94

p

p

p

La - crymis tu - is no - vae suc - ce - dant

6 $\frac{4}{3}$ $\frac{6}{\flat}$ $\frac{4}{2}$ *p* $\frac{5}{\flat}$

97

f *p* *f*

f *p* *f*

f *p* *f*

la - crymae: Cef - sa - bis quan - do de - li - ctum tu - um ple -

b *b* *6* *b* *6* *b5* *b7* *b* *b6* *6 1 1 1*

≡

Un poco più andante

100

f *p*

f *p*

f *p*

- ne la - va - bis. Re - spi - ci - en - tem ad huc

6 *f* *b* *b* *7* *7* *p* *b7*

103 Andante

vi - deo Ma-gi - strum me - um, vi - de - o quis

f *p* *f* *p*

7 # #4 2 =

106

hor - ror! Quis ho - ror! Qua-lis

f *p* *f* *p*

6 *f* *p* *f* *p*

6 6 7

109

um - bra, qua-lis um-bra di-em ra - pit!

f *f* *f* *b6* $\frac{6}{4}$ $\frac{2}{2}$



111

Ter - ra, oh De - us, oh De - us, ter-ra tre - mit:

p *f* *p* *f* *p* *f* *p* *f*

$\frac{6}{5}$ 1 1 1 1

113

f

f

f

Mons ru - i - na mi - na - tur.

6 *f*

≡

115

f

f

f

Quae porten-ta! Ah, quid af-fers, o

6

118

Non-ne sen - tis, non-ne sen - tis,
Mu - lier?

1 1 1 1 1 6 6 -



Adagio

120

Pe - tre? Mo - ri-tur Je - sus, mo - - ri -

p f p p f p p f p

6 6 b5 3 - b7 b 6 b b6 b 6 b 6 b 6

122 Un poco più andante

f

tur al - to sti - pi - ti af - fi - xus.

f



124

p

O pec - ca - tum, o

p

127

mors Do - mi - ni me - i! Im - men - sus ve - re in

b7 6 b5 b 6 b



130

ten. f

ten. f

ten. f

Lan-guen-tem vi-di a lon-ge san - gui-ne cir - cum -

nos est A - - mor De - i.

b 6 f p 6

134

fu-sum. Fa-ciem il-lam di-vi-nam vi-di pal-lo-re as-per-sam. Prae do-lo-re o-cu-lus me-us de-

b 6 5 6 6

=

138

fe-cit: Tri-stem re-li-qui se-dem, et e-gre po-tui af-fli-cta huc fer-re pe-dem.

5 b6 b5 # [5] #

3 CRUCIFIXUM SI VIDERES

Andante *tr*

f

Violino I

Violino II

f

Viola

f

Maria
Jacobe

Organo

f 7 6 6 6 6 7 5 4 6

=

5

tr

tr

tr

tr

7 6 6 6 $\frac{4}{2}$ 7 1 1 1 1 1 1

10

6 6/5 # 6/5 7 7 2 6 6 7

≡

15

6 2 6 6/5

19

Musical score for measures 19-22. The score is in G major (one sharp) and 3/4 time. It features a piano (*p*) section with triplets in the right hand and a forte (*f*) section. The bass line includes fingerings 6, 2, 6, and 5.

||

23

Musical score for measures 23-26. The score is in G major (one sharp) and 3/4 time. It features a piano (*p*) section with triplets and trills (*tr*). The lyrics "Cru - ci - fi - xum" are written below the vocal line. The bass line includes fingerings 7, 6, and 6.

28

si vi - de - res, cer - te ma - gis Pe - tre fle -

6 6 7 5 4 6 7 6 6 6 4/2 3/1

≡

33

res ob tor - men - ta Re - dem - pto - ris, di - rae

f 1 1 1 1 1 1 6 p # 6/5 [b7] [b6] 5/4 #6

39

pe - nae, a - ma - ra mors, di - rae pe - nae a -

5 2 #4 6 6 6 4 3 1 # 1 1 1 1 1 1 6 p 6 5 # 6 7 #



45

ma -

6 6 7 # 6 4 7 # - 4 2 6

50

- ra mors, a - - ma - ra



55

mors, di - rae - - pe - nae, a - - ma - -

59

p *f* *ff* *tr*

p *f* *ff* *tr*

f *ff*

ra mors.

p *f* *ff*

6 6 5



63

6 4/2 6 6/4 5 #

67

Cru - ci - fi - xum si vi - de -

p 7 6 6 6 # 7 5



72

res, cer - te - ma - gis, ma - gis

4 - 3 6 7 6 6 f 6 p 6

88

ma

6 6 5 6 6 5 5 6 4+

≡

93

7 6 4 4+ 7 9 7 8 6 6 5

98

poco f

p

poco f

p

poco f

p

ra mors, a

poco f

2 6 6 5 6 2

4 4 #

||

103

f

p

f

p

f

p

f

p

ma - ra mors, di - rae pe - nae, a - ma - ra

6 6 5 6 6 2 6 2 6 6 5

4 4 4

108

f *p* *f* *f* *f* *f*
f *p* *f* *f* *f* *f*
f *p* *f* *f* *f* *f*

mors, a - ma - - - - - ra, a - ma - - - - - ra

f *p* *f* *f* *f* *f*
 $\frac{6}{\flat 5}$ $\frac{6}{5}$ $\frac{7}{5}$ $\frac{6}{5}$ $\frac{8}{\flat}$ $\frac{5}{3}$



113

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

mors.

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

\sharp 1 1 1 1 1 1 1 1 1 $\frac{6}{5}$ $\frac{6}{5}$ \sharp $\frac{6}{\flat 5}$ $\frac{7}{\sharp}$

119

Musical score for measures 119-122. The score is in G major (one sharp) and 3/4 time. It features a grand staff with piano and bass clefs, and a vocal line. The piano part includes triplets and trills. Dynamics include piano (*p*) and forte (*f*).



123

Musical score for measures 123-126. The score is in G major (one sharp) and 3/4 time. It features a grand staff with piano and bass clefs, and a vocal line. The piano part includes triplets and trills. Dynamics include piano (*p*) and forte (*f*).

A quo san - gui-ne fit mun -

128

poco f *p* *poco f* *p*

da cul - pa tu - a mor - ta - lis ho - mo! A quo

poco f 6 6 # *p* # 7 6 5 5 # 6 5



134

plan - ctu fit ju - cun - da tam fu - ne - sta

5+ 6 6 - 1 1 1 1

139

no - stra sors, no - stra sors? A quo plan - ctu

6 6 7 1 1 1 1 1 1 6 6 6 6 - 6 6 7



145

fit ju - cun - da tam fu - ne - sta

7 1 1 1 1 1 1 6

151

no - stra sors?

p *f*

7 6 6 6 7 5



157

6 2 6 5

4 EAMUS

[Tempo deest] Andante

*Maria
Jacobe*

Siste, o Petre. Quo vadis? No-li ex - i-re. Impiae turbae te

Petrus

E - a - mus.

Organo

p

[#6] [5] [7] [5] #

=

5

querunt. Ah, — te no-bis conserva.

Sisto, et altum con - templor in me de cretum De-i. Fer - vi-do

[#] [4+] # 6 [4+] [6] [-]

=

10

cor-de mor - tem ta - men im - plo-ro: Se-qui Ma-gi-strum me-um o - pto, et ex - o-ro.

[#] [b] [6] [b] [#] #

5 MEA TORMENTA, PROPERATE!

Allegro di molto

Violino I

Violino II

Viola

Petrus

Organo

f

f

f

f

6 6 6

=

4

6 7 # 6 6 #

7

7



10

7

13

7# 7# 7# unisono



16

19

poco f *p*

poco f *p*

poco f *p*

Mea tor - - men - ta, pro - pe - ra - te! U - bi

poco f 6 6 *p* 6

||

22

poco f *p*

poco f *p*

poco f *p*

sunt fla - gel - la et cae - des, u - bi sunt fla - gel - la et

6 7 6 6 5 7

25

f *p* *f*

f *p* *f*

f *p* *f*

cae - des? Cru - - cem quae - ro,

1 1 1 1 1 1 5/3 7



28

p *p* *p*

p *p* *p*

p *p* *p*

cru - - cem da - - - - -

7 6 6 5

31

f

f

f

9 8 7 6 1 1 1 1 1 1

- te,



34

p

p

p

vo - lo mo - ri, o De - us, in - te,

6 5 7 5

38

poco **f** **p**

vo - - - lo - - - mo - - - ri, o De - - us, in

6 7 6 6 4 3



41

f **ff**

te, o De - - us, in te.

f 6 6/5 6/4 5/3 **ff**

44

7 6 $\frac{6}{4}$ 3 # # *unisono*



47

p *p* *p* *p*

Mea tor -

51

men - ta, pro - pe - ra - te! U - bi sunt fla - gel - la et

6 6 6 6 5 #



54

cae - des? Cru - - cem quae - ro, cru - -

f p f p f p f p

1 1 1 1 1 1 5 7

57

cem da - te. U - bi sunt fla -



60

gel - la, fla - gel - - la et cae - des? Cru - cem

7 f 7 # p 6 4 5 # 6 6

63

p

p

p

quae - ro, cru - cem da -

p - 6 6 # 6 # 7



66

f

f

f

te,

6 # 5 1 1 1 1 1 1

69

p

p ten.

p ten.

vo - - lo - - mo - ri, o De - us, in te,

p

6

6

$\flat 6$

6



73

f

f

f

vo - lo mo - ri, o De - us, in te, o

5

$\flat 6$

$\flat 6$

$\frac{4}{3}$

6

5

6

$\frac{6}{4}$

5

\sharp

f

6

77

ff

ff

ff

De - us, in te.

6 5 7



80

ff

ff

ff

7 7 7

83

7 7# 7#



86

4+ 6 6/4 5# 6/5

90 *Lento*

p

p

p

Je - su mi, si me vo - ca - sti san - cta fa - cie

p

$\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ - $\frac{6}{b5}$ $b7$ $b6$ 6 4 2 6

≡

96

f

p

f

p

f

p

f

p

tua se - re - na, in tua cru - ce, et in tua poe - na,

f

p

6 7 $\frac{6}{4}$ $\frac{f}{5/3}$ $b6$ 6 p $b7$ 6 5 b 6 $b6$ b

102

Je - su, ca - - - re vo³ - ca

Chord symbols: ♭, ♭6/4, ♭5



107

me, in tua cru - ce, et in tua poe - na, Je - su,

Dynamic markings: *f*, *p*

Chord symbols: ♭, ♭6/5, ♭7, ♭4/2, 3/1, 7, ♭7, ♭6/4, 5/3

112

ca - re - vo - ca - me,

f

b7 *b7* $\frac{6}{4}$ $\frac{5}{3}$ $\frac{8}{3}$ *f*

≡

117

f *p* *f* *p*

f *p* *f* *p*

p *f* *p*

in tua cru - ce vo - ca me, in tua poe - na,

f *p*

$\frac{6}{5}$ $\frac{7}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{8}{3}$ $\frac{6}{5}$

123

Je - su, ca - - - re vo - ca

f *p*

b7 *b7*



128

me, vo - ca me.

f *p*

f *p*

f *p*

6 5 6 5 6 5 6 5 7 - #

6 PETRE, EXTOLLE PARUMPER

[Tempo deest]

Maria
Jacobe

Pe - tre, ex - tol - le pa - rum-per de - je - ctam fa - ciem tu - am. Ac - ce - dit,

Petrus

Organo

6 #

=

vi - de, ac - ce - dit Ma - gda - le - na, et al - te - ra Ma - ri - a. Nar - ra - bunt ist - ae ple - ne Do - mi - ni

7 3 4+ # 6 #7

=

mor - tem, et porten - ta.

Al - ti do - lo - ris me - i no - va ar - gu - men - ta.

5 #6 #4/3 #5

7 AMOR MEUS IN CRUCE LANGUET

Un poco lento, ma poco

Violino I

Violino II

Viola

Maria
Magdalena

Maria
Jacobe

Maria
Salome

Organo

f sordini

f sordini

f sordini

f

7 6 6 6 5 # 3 # 6 6 9 4 6 -



Musical score for the first system, measures 1-8. It includes staves for Violino I, Violino II, Viola, three vocal parts (Maria Magdalena, Maria Jacobe, Maria Salome), and Organo. The organ part features a bass line with a triplet in the first measure and various accidentals and dynamics.

Musical score for the second system, measures 9-16. It includes staves for Violino I, Violino II, Viola, three vocal parts, and Organo. The organ part continues with a bass line featuring various accidentals and dynamics.

6 4 4+ 6 6 6 4 5 # 6 6 4 5 # 6 6 4 5 # 6 6

16

A - mor me-us in cru - ce lan - - guet. Fi - li-ae

25

Si - on, cum me plo - ra - te, cum me plo - ra - - - -

33

te. Ah!, ah, non ta-ce-at ve-strum

40

cor, ah, non ta-ce-at ve-strum

Ah!, ah, non ta-ce-at, ah, non ta-ce-at, no-strum

Ah!, ah, non ta-ce-at, ah, non ta-ce-at, no-strum

48

f *ff* *f* *ff*

cor, ve - strum cor.
cor, no - strum cor.
cor, no - strum cor.

f *ff*

6 6/4 5/3 ff 7 6 - 6 1/5 3 9 8 7 6 - 6 4 3 6 6/4 2 6 6 6/4 5/3

55

p *p* *p*

A - mor me - us in cru - ce lan -

p

6/5 9/4 - 6 - 6/4 5/# p 7 6 6 1/6 5 # 3

63

72

79

Ah!, — non ta - ce - at, ah, non ta - ce - at, ah, non ta - ce - at,

Ah!, non ta - ce - at, ah, non ta - ce - at,

Ah!, non ta - ce - at, ah, non ta - ce - at,

$\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{\#}$ $\frac{8}{6}$ $\frac{7}{5}$ $\#$ $\frac{9}{4}$ 6 $\#$

88

p assai *f* *p* *f*

p assai *f* *p* *f*

p assai *f* *p*

ah, non ta - ce - at, ve - strum cor, ve - strum cor,

ah, non ta - ce - at, no - strum cor, no - strum cor,

ah, non ta - ce - at, no - strum cor, no - strum cor,

poco f *p*

6 $\frac{6}{4}$ $\frac{5}{\#}$ 6 $\frac{6}{4}$ $\frac{5}{\#}$

95

ff

f

ff

Detailed description: This block contains the piano accompaniment for measures 95 through 102. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamic markings include *f* and *ff*. A fermata is placed over the final note of the piece.

f

ve - strum cor.

f

no - strum cor.

f

no - strum cor.

f

6 6/4 5 # # 6 7 # 6 6 6 6/4 5 # 3 6/4 3

Detailed description: This block contains the vocal and guitar parts for measures 95 through 102. It consists of three vocal staves and one guitar staff. The vocal parts are in a key with two sharps and a 3/4 time signature. The lyrics are "ve - strum cor.", "no - strum cor.", and "no - strum cor.". The guitar part is in a key with two sharps and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, and a bass line with a mix of eighth and sixteenth notes. Dynamic markings include *f*. A double bar line is present at the end of the section.

103

tr

7 # 6 5 5/4 4+ 6 6 6/4 5 # 6 6/4 5 # 6 6/4 5 #

Detailed description: This block contains the piano accompaniment for measures 103 through 110. It features a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamic markings include *tr*. A double bar line is present at the end of the section.

8 PIAE MULIERES, CESSATE

[Tempo deest]

Violino I

Violino II

Viola

Maria
Magdalena

Petrus

Maria
Salome

Organo

p
#6
#

#5

6

7 #6

7
#

Pi - ae mu - li - e - res, ces - sa - te; in - gra - to cor - di me - o so - lum debent - tur

Pe - tre, quis un - quam e - rit mi - hi do - lo - ris mo - dus? Ex - tin - cta est al - ma lux, Ma -

la - crymae.

#5

6

6
5

6

7

6

Un poco lento

8

gis - ter me-us. Mi - se-ra, de-so-la-ta, pa - cem am - pli-us non sp-ero, et

12

sem - per in mea pe - na in - fe - - - lix e - ro.

Mi - hi mi - hi sit do - lor

16

ma - xi-mus, in - fi - ni - tus, qua - le pec - ca - tum me - um. Tu for - tu - na - ta Do -

b7 8 4 7 4 8 3

19

Adagio

Oh dul - ce re - mi -

- mi-num au - di - vi - sti cul - pas tu - as re-mit-ten-tem.

6 5 #7 #4 #2 #5 # #5 6 5

22 Un poco lento, ed a tempo Grave afsai

f

ni - stil! Oh Pe - tre ta - ce.

Va - de in pa - ce, di - xit be - ni - gnus ti - bi.

6 # 6 6 # # 4+ 6 5 b6

26

p *f*

Ex tan - to Dei fa - vo - re au - gen - tur mea tor - menta.

p *f*

6 7 6 4 3 7 6

30

p *f* *p* *f*

Cle - mens il - le, e-go in-gra - ta, e - go re-a, su - bit il - le cru-de-

p *f* *p* *f*

2 4 6 b7 6 5 b b6 b5 f 45

33

p *f* *p*

p *f* *p*

p *f* *p*

lif - simas, cru - de - lif - si-mas poe-nas.

A - mor, di - vi-nus a - mor ve-re stat contra

p *f* *p*

6 - - b2 b7 b5 4/3 3

37 *Adagio sempre*

f *p* *f*

f *p* *f*

f *p* *f*

me. Cor me - um in - fi - dum, in - fi - dum cor me - um re - si - ste - re non

f *p* *f*

\flat $\frac{4}{2}$ 7 6 $\frac{7}{\flat}$ $\flat 6$ \flat 6 $\frac{6}{\flat}$ 6 $\frac{6}{\flat}$ $\frac{7}{\flat 5}$

40

f *p*

f *p*

f *p*

va - let, et hor - re - scit. Nun - quam, nun - quam cef - sa - te la - - cry -

f *p*

$\frac{4}{2}$ $\flat 6$ 6 $\frac{4}{\flat}$ 3 6 - \flat 6 \flat

43

poco f *p*

poco f *p*

poco f *p*

A - ma-rae la - - - cry-mae stil - la - te, a -
mae, a - ma-rae la - - - - - cry-mae stil - la - te, a -

poco f *p*

$\flat 6$ $\frac{5}{4}$ \flat $\frac{9}{\flat 7}$ $\frac{8}{\flat 6}$ $\frac{\flat 7}{5}$ $\flat 9$ $\frac{8}{\flat 7}$ $\flat 7$ $\flat 7$ $\flat 7$

46

poco f *p* *f*

poco f *p* *f*

f

ma-rae la - - - - cry-mae stil - la - te.
ma-rae la - - - - - cry-mae stil - la - te.

f *p*

$\frac{7}{4}$ $\frac{8}{5}$ $\frac{\flat 7}{\flat 6}$ $\frac{\flat 7}{5}$ $\frac{\flat 6}{\flat 4}$ \flat

Huc re - spice, o pec -

49

ca-tor. Con-si-de-ra quo plan-ctu Chri-sti mor-tem se-quuntur a-nimae Deo di-le-cte. Ah, di-sce

b6 b6 b5 6

53

fle-re a Pe-tro, a Mag-da-len-a, et. poe-ni-te-re.

b6 b # b

9 SI DEO DILECTAE

Andantino

Violino I *f*

Violino II *f*

Viola *f*

Maria Salome

Organo *f*

=

6

pizz. arco pizz. arco

pizz. arco pizz. arco

pizz. arco pizz. arco

pizz. arco

6 6 7 6 4 3 6 5 6 6 6 6 6 6 6 5

p

13

pizz. arco pizz. f arco p assai

pizz. arco pizz. f arco p assai

pizz. arco pizz. f arco p

Si De - o di - le - ctæ

6/5 f 6/5 6 6/4 5/3 6 6



19

tan - tum plo - ra - tis, a - ni - mae e - le - ctæ, si su - spi - ra - tis, ah,

5 6 6 6 5 6 6 6 7 6 4 3 6/4 5/3

25

qua - les la - cry - mas pec - ca - tor da - bit?

7 # 7 $\frac{7}{2}$ 6 - 6 # 6

=

31

pizz. arco pizz. arco pizz. arco poco **f**

pizz. arco pizz. arco pizz. arco poco **f**

Ah, qua - les la - cry - mas pec - ca - tor da - bit, pec - ca - tor

poco **f**

6 6 6 6 $\frac{6}{4}$ 5 - $\flat 6$ - 6

38

da³ - - bit?

6/4 5# 6/5 6/5 6/5 6/5



44

A - - ni - mae e - le - ctæ, a - - ni - mae e - le - ctæ, si

6 6/4 5# p 7# 7

50

De - o di - le - ctæ tan - tum plo - ra-tis, si su - spi - ra-tis, ah,-

6 6 5 6 6 6 5 6 6 6

=

56

- qua - les la - crymas pec - ca - tor da - - -

7 6 4 3 6/4 5/3 6/4 7/5 6/4 5/3 6/4 7/5 6/4 5/3

63

bit, ah! ah! ah!, qua - lis

4 6 6 6 5 3 6 5



69

la - cry-mas pec - ca - tor, pec - ca - tor da -

pizz. arco pizz. f arco ff

pizz. arco pizz. f arco ff

pizz. arco pizz. f arco

4 3 7 6 5 6 5 f 6 5 6 5 6 4 5

76

ff

bit?

ff

6 6 5 6 6 6 5 6 6 7 6 4 3

≡

83

pizz. arco pizz. arco p pizz. arco pizz. arco

pizz. arco pizz. arco p pizz. arco pizz. arco

pizz. arco pizz. arco (4) p pizz. arco pizz. f arco

p *f* *f*

6 5 6 6 6 6 6 5 6 6 5

p *f*

90

Quae in Chri-sti mor-te a-ni-ma af-fli-cta, o-mnia de-

6 6 5
4 3

p b6 b6 5 $\frac{b6}{\frac{\#4}{3}}$ 6 6

=

97

li-cta di-gne plo-ra-bit? Quae in Chri-sti mor-te o-mnia de-li-cta

— — 5 6 6 7 6 7 6 7 6 7 6

\flat $\frac{\#4}{\flat}$ \flat $\#$ $\#$ $\#$ $\#$ $\#$

104

di - gne plo - ra - - - bit, quae? o-mnia de - li - cta di - gne plo -

7 # 8 7 - b6 - 5 b5 # 6 7 6 5 #

≡

111

pizz. arco pizz. arco pizz. arco pizz. arco p

pizz. arco pizz. arco pizz. arco pizz. arco

pizz. arco pizz. arco

ra - - - bit? Si

6 4 5 # f 6 4 5 3 6 4 5 3

10 STILLATE AMARAE LACRYMAE

[Tempo deest]

Maria Magdalena

Stil-la-te, stil - la-te a-ma-rae la - cry-mae, pe-ctus meum ir - ri - ga-te. O an-

Petrus

O pe-na!

Organo

p

6 6 4+ 6

=

⁵

gustiae! O Je-su a-mate, quan - do sa-tis plo - ra-bo? attacca il Duetto

O crux! Et quando erro rem meum ple - ne la - va bo?

4 6 6 6 6 2 6 6

\flat \flat \flat \flat \flat \flat \flat \flat

11 JESU, MEA PAX, MEA VITA

Lento

Violino I
f

Violino II
f

Viola
f

Maria Magdalena

Petrus

Organo
f

=

p *f*

p *f*

p *f*

p *f*

6 5 7 5 6 4 - 5 3 7 5 6 4 5 7 5 6 4 2

7

6 5 6 6 6 6/4 6 6/4 5/3 1 1 1 1



11

p

p

p

Je - su, me - a pax, mea vi - ta, dul - cis Re - dem - ptor

p

6 7/5 9/4 8 7 6 7/5 6/4 5

15

poco f

poco f

f

tr

me - us, dul - cis Re - dem - ptor me - us.

f 6 \flat 6

≡

18

p

p

p

Je - su, me - a spes, mea vi - ta, coe - le - stis a - mor

p 8 \flat 7 5 - \flat 9 \flat 4 8 3 7 \flat 6 5 7 5 \flat 6 4 - 5 \flat

22

Pec - can - do, pec -
me - us, coe - le - stis a - mor me - us, pec - can - do, pec -

6 5 6 4 7 5
f f f



26

can - do oc - ci - di te. spi -
can - do oc - ci - di te. Per me fla - gel - lis cae - sus,

p poco f p poco f
p poco f p poco f
p poco f p poco f

p poco f p poco f

6 5 6 4 5 4 3 2
7 6 - 3

30

- nis per me con - fi - xus, et cru - ci - fi - xus

p 7 6 - # 8 7 6 b6 5 - 4+ b6 5 - 4+



33

es, et cru - ci - fi - xus

et cru - ci - fi - xus, cru - ci - fi - xus

6 # 7 6 Bassi 7 6 b6 5 - 4+ b6 5 - 4+ 6 6/5 6/4 #

36

es. A - ni - ma me - a, quid

es. A - ni - ma me - a, quid

6/5 4 3 b7 6/5 9/4 8/3 7



39

cef - sas? Plan - ge tur - ba -

cef - sas? Plan - ge tur - ba -

6/4 5/4 f - p 7/5 6/4 5/4 f p 7/5 6/4 5/4

42

ta, plan

ta,

3/1 4/2 5/3 4 4/2 6

≡

46

poco f p

poco f p

poco f p

plan

poco f p

tasto solo

6/5 4

49

f *p* *f* *f* *f*

f *p* *f*

f *p*

tr *tr* *tr* *tr* *tr*

[ge] tur - ba - ta in

[*tr*]

[ge] tur - ba - ta in

f *p* *f*

5 7 6 6 5



52

ff *ff* *ff*

me.

me.

ff (1) (1) (1) (1) (1) (1)

7 6 5 7 6 6 5

55

p

p

p

1 1 1 1

Je - su, me - a spes, mea vi - ta, coe -

p

8 6 7 5 $\flat 9$ 4 8 3 7 \flat



59

p

p

p

1 1 1 1 1 1

Je - su, me - a

le - stis a - mor me - us.

p

6 5 6 4 7 \flat 1 1 1 1 1 1 8 6 7 5

62

pax, mea vi - ta, dul - cis Re - dem - ptor me - us, pec -
Pec - can - do, pec -

9/4 8/3 7 6/5 7 6/4 5/3 7



66

can - do oc - ci - di te.
can - do oc - ci - di te. Per me fla - gel - lis

f p f p f p

6 6/4 5# f 1 1 1 1 1 1 1 b6 p 6 b5

spi - - - nis per me con - fi - xus, et cru - ci -
 cae - sus, et cru - ci -

b4 3 7 b6 6 b4 3 8 7/5



fi - xus, et cru - ci - fi - xus es, et cru - ci - fi - xus
 fi - xus, et cru - ci - fi - xus es, et cru - ci - fi - xus

6/4 = 5 b7 b7/5 6/4 = 5 b7/5 6/4 = 5 f p 6 6/4 5

75

f *p* *f* *p* *f* *p*

es. Quid cef - sas, a - ni-ma
 es. Quid cef - sas, a - ni-ma

f 6 - *p* 6 6 6 8



78

f *p* *f* *p* *f* *p*

f *p* *f* *p*

f *p* *ten.* *f* *p* *ten.*

f *p* *ten.* *f* *p* *ten.*

me - a? Plan - - ge tur - ba - - - - -
 me - a? Plan - - ge tur - ba - - - - -

6/4 5/3 *f* *p* 7/5 6/4 5/3 *f* *p* 7/5 6/4 5/3 b7 8/6 b7/5

82

Musical score for measures 82-85. The score is in 3/4 time and features a piano accompaniment and a vocal line.

Piano Accompaniment:

- Measures 82-85: *poco f*, *p*, *poco f*

Vocal Line:

- Measures 82-85: [ta,] plan

Figured Bass (Bass Staff):

- 8: 6
- 7: 5
- 6: 4
- 5: 3
- 4: 2
- 6: 6
- 5: p
- 6: 6
- 5: poco f
- 4: 4

≡

86

Musical score for measures 86-89. The score is in 3/4 time and features a piano accompaniment and a vocal line.

Piano Accompaniment:

- Measures 86-89: *p*, *f*, *p*, *f*

Vocal Line:

- Measures 86-89: *tr*

Figured Bass (Bass Staff):

- 86: p
- 87: 6/4
- 88: 7/5
- 89: 5/3
- 90: f
- 91: p
- 92: f
- 93: 7

89

p *poco f* *p* *f* *p*

p *poco f* *p* *f* *p*

p *f* *p ten.* *f* *p*

- [ge] tur - ba - ta in me, plan - ge, a - nima

- [ge] tur - ba - ta in me, plan - ge, a - nima

p *f* *p ten.* *f* *p*

6 6 5 7 6 5 b - b 7 b 5

4 4 3 5 4 3 b 6 4 3



92

f *p* *f* *p*

f *p* *f* *p*

f *p* *f*

me - a, tur - ba - - ta plan - - ge, tur -

me - a, tur - ba - - ta plan - - ge, tur -

f *p* *f* *p*

b - b 7 6 5 b 6 b7 5 -

b 6 5 b 6 5 b

95

ba - ta in me.

ba - ta in me.

ff

$\frac{6}{4}$ $\frac{5}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ 2 6 5 6 6 6



99

Un poco andante

p *f*

p *f*

p *f*

Cle - men - tia tu - a in - fi - ni - ta par -

Cle - men - tia tu - a in - fi - ni - ta par -

ten. *p* *f*

$\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{4}$ 7

105

p *f* *p*
p *f* *p*
f *p*

- ce do - len - ti, o De - us, par - ce do - len - ti, o De - us,
 - ce do - len - ti, o De - us, par - ce do - len - ti, o De - us,

p *f* *p*
 7/5 6/4 5 8/6 7/5 6/4 5 6/4



112

f *p*
f *p*
f *p*

si re - um, si ti - bi in - gra - tum, si re - um, si ti - bi in -
 si re - um, si ti - bi in - gra - tum, si re - um, si ti - bi in -

f *p*
 8/6 7/5 6/4 5 # 7/5 #

119

poco f p poco f

poco f p poco f

f p poco f

gra - tum, er - - ra - vit cor in se, si

gra - tum, er - - ra - vit cor in se, si

f p poco f

10 6 8 6 5 5 7 6
 6 6 4 # 3 5 3 -
 4+ -



125

p p p

p p p

p f p

re - um, si ti - bi in - gra-tum, er - ra - vit cor

re - um, si ti - bi in - gra-tum, er - ra - vit cor

p f p

6 6 8 7 6 5 9 8 1 1 1 7 6
 4 # 5 # 4 b

132

in se, si er - ra - - vit cor in
in se, si er - ra - - vit cor in

6/4 4/5 # 5/2 3 - f 7/4 # p 6/6 6/4 4/5 #



139

Come prima *tr*

se.
se.

f 6 - b5 6 6 6/4 6 6/4 5/3 1 1 1 1

12 INEFFABILE EXCELSUM

[Tempo deest]

Maria
Jacobe

Joseph

Organo

In-ef-fa-bi-le, ex-cel-sum, tre-mendum sa-cri-fi-cium, in Gol-gotha com-

ple-tum o-cu-li mei vi-de-runt, et ex-pa-vi: Al-ta con-si-lia Dei men-te ad-o-ra-vi.

Do-lo-ris no-stri, o Jo-seph, ve-ni, so-cium te prae-be.

A fle-tu a-ma-ro

12

cef-sandum est. A no - bis po-scit suprema of - fi - cia mortuus Redemptor no-ster. Sacratif - simum

6 #6 b

16

corpus, quod a Prae-si-de ob - ti-nui, e - go deponam de cru-ce; et vos, o pi - ae e - ius o - lim ministrae, ad monu-

b4 # 6

20 *Andante*

mentum mecum ve-ni - te, e - a-mus: Vestro Do-mino et me - o ju - sta sol - va-mus.

6 5 1 1 1 1 1 6

13 O PORTENTA AETERNA AMORIS

Allegro, ma non troppo

Violino I *f*

Violino II *f*

Viola *f*

Joseph

Organo *f* 6 6 6 6 6



3

5

tr

(b)

1 1 1 1 1 6

This system contains measures 5 and 6. It features a grand staff with three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 5 includes a trill (tr) on the first staff, a trill on the second staff, and a trill on the third staff. Measure 6 includes a trill on the first staff, a trill on the second staff, and a trill on the third staff. The bass line has fingerings 1, 1, 1, 1, 1, and 6.



7

tr

p

p

p

2 6 6 6 6 5 3 p 1

This system contains measures 7 and 8. It features a grand staff with three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 7 includes a trill (tr) on the first staff, a trill on the second staff, and a trill on the third staff. Measure 8 includes a trill on the first staff, a trill on the second staff, and a trill on the third staff. The bass line has fingerings 2, 6, 6, 6, 6, 5, 3, p, and 1.

Musical score for measures 9 and 10. The score is written for piano and includes a bass line with fingerings. Measure 9 features a trill (tr) on the first note of the right hand and a sixteenth-note run. Measure 10 features a trill (tr) on the first note of the right hand and a sixteenth-note run, with a forte (f) dynamic marking. The bass line has fingerings 1 1 in measure 9 and 1 1 1 in measure 10, ending with a forte (f) dynamic marking and a fingering of 6.



Musical score for measures 11 and 12. The score is written for piano and includes a bass line with fingerings. Measure 11 features a trill (tr) on the first note of the right hand and a sixteenth-note run. Measure 12 features a trill (tr) on the first note of the right hand and a sixteenth-note run, with a forte (f) dynamic marking. The bass line has fingerings 2 6 6 in measure 11 and 2 6 6 in measure 12.

13

6 6 6 6 6 6 5 3



15

7 ten. 4 - 3 6 6 6 6 6

O por - - ten - - ta ae -

19

ter - ni a - mo - ris, ca - dit vi - ctor vul - ne -

6 6 7 7 4 6 6 1 1 1 1



22

ra - tus: Spar - sus un - da su - i cru -

1 1 6 7 6 7 6 7 6

24

f *p* *f* *p* *f* *p*

o - ris, qui tri - um - phat tu - mu -

poco f *p*

6/4 5/3 b6 6 6/5 =



26

f *p* *f* *p* *f* *p*

la - - - - -

6/5 = 6/5 =

28

6
5

6
5

=

30

poco f

f

poco f

f

poco f

f

tur, qui tri - um - phat, qui tri -

poco f

f

32

um - phat tu - mu - la

p *ten.* *p* *ten.* *p*

4 6 6 8/6 7/5



35

di di

tur, tu - mu - la

p assai *f* *p assai* *f* *tr* *tr*

4 - 3 *ten.* *p assai* 6 6 *f* 6/4 5

38

ff

ff

ff

tur.

ff

2 6 6 b_5 b b_4 6 6 5

≡

40

p

p

p

O por - - ten - - ta ae -

6 4 5 *p* 6 b 6 b 6 6 6 b_6

43

poco f

poco f

poco f

ter - ni a - mo - ris, ca - dit

5/3 6/4 6 7 7 4 6/4 6 *poco f* 6/b5



45

p

p

p

vi - ctor, ca - dit vi - ctor vul - ne -

4 6/4 6 *p* 1 1 1 1

47

ra - tus: Spar - sus un - da su - i cru -

1 1 6 7 6/4 7/5 6/4

≡

49

f *p* *f* *p*

poco f *p*

o - ris, qui tri - um - phat tu - mu -

6/4 f 5/3 2 6 p 6/5 6

51

la - - - - -

4 - 3 6 4 - 3



53

poco f p

poco f p

f p

- - - - - tur. O por -

f p

2 6 6/4 6 6/4 5/3 6/5

55

ten - ta ae - ter - ni a - mo - ris! Spar - sus

poco f *p*

poco f *p*

$\frac{b}{2}$ $\frac{3}{1}$ $\frac{\sharp}{6}$ $\frac{4}{2}$ $\frac{b}{1}$ $\frac{6}{b5}$

≡

57

un - da sui cru - o - ris, qui tri -

f

poco f

poco f

$\frac{4}{2}$ - $\frac{3}{1}$ $\frac{6}{5}$ 7 $\frac{6}{4}$ - $\frac{6}{6}$ 6

59

f sempre

f sempre

f

um - phat, qui tri - um - phat

f

6 6



61

p

p

p

p

tu - mu - la - tur,

p

3 6 8 7 4 3

64

p assai

p assai

p assai

tu - - - mu - - - la - - -

p assai

$\frac{5}{3}$ - 6 - $\frac{6}{4}$ - $\frac{5}{3}$ -

≡

66

f

f

f

tur, qui tri-um - phat tu - mu -

f

6 6

68

ff

ff

ff

la - tur.

6 4 5 3 ff 2 6 6 5 6 5



71

ff

6 6 6 6 4 6 4 5

73

tr

p

poco f

p

poco f

p

poco f

ten.
7 4 - 3 6 6 \flat 4 - 3 6 7 \flat 6

Ce - - dit mors a mor - te op -

≡

77

p

p

p

p

pref - sa, et in mor - te Sal - va -

p

2 6 5 6 6

79

to - ris vi - ta no - - stra re - pa -

5 6 6 $b6$ 6 6 $\frac{6}{5}$

≡

81

ra -

$b\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

83

Musical score for measures 83-84. The score is written for grand piano (treble and bass clefs) and includes a single treble clef staff with trills and triplets, and a single bass clef staff. The music is in a minor key with a 3/4 time signature.



85

Musical score for measures 85-86. The score is written for grand piano (treble and bass clefs) and includes a single treble clef staff with trills and lyrics, and a single bass clef staff with figured bass notation. The music is in a minor key with a 3/4 time signature.

tur, et in

6 6 6/4 5/3 1

87

mor - te Sal - va - to - ris vi - ta

1 1 1 1 1 b6

≡

89

no - stra re - pa - ra - tur,

b7 f b6 6 b6 6 b6

91

re - pa - ra - tur.

6_b 6 6 6 4 5 f 6 5



93

7 5 - 6 6 6 6 6 5

14 VADAM, SED SACRI ORRORIS

[Tempo deest]

Maria
Magdalena

Maria
Jacobe

Maria
Salome

Organo

Va - dam, sed sa - cri or - ro - ris mo - tus iam sen - tio in me.

De - bi - ta of - fi - cia per -

p
6 5 3 7 #



Ex an - gue cor - pus Ma - gi - stri me - i, Do - mi - ni mei di - le - cti a -

sol - vam, sed quo cor - de?

6 b7 6



Con - stan - ti a - ni - mo o dul - ces so - ciae,

spi - ciam, et non mo - riar?

b 6 b6 b5

11

nos de - cet ef - se. Et si vi - ven - tem fi - dae su - mus se - cu - tae; in

b5 b7 b5 6

≡

14

e - ius mo - rte non de - fi - ciat cor no - strum: Ad se - pul - chrum ve - ni - te, e - go prae -

b7 b5 b b4

≡

17

ce - dam, et a Di - le - cto me - o nun - quam re - ce - dam.

6 4+ b # b

15 SEMPER FIDA, O MEA PUPILLA

Lento, ma non troppo

Musical score for Violino I, Violino II, Viola, Maria Magdalena, and Organo. The score is in 3/4 time and begins with a forte (*f*) dynamic. Violino I and Violino II parts are marked *f* legato and include trills (*tr*) in the third measure. The Viola part starts with a forte (*f*) dynamic. Maria Magdalena has a whole rest in all three measures. The Organo part starts with a forte (*f*) dynamic and includes a trill (*tr*) in the third measure. The score concludes with a double bar line and repeat sign.



Musical score for Violino I, Violino II, Viola, Maria Magdalena, and Organo. This section continues the piece with a forte (*f*) dynamic. Violino I and Violino II parts include trills (*tr*) and a key signature change to one flat (*(b)*) in the third measure. The Viola part continues with a forte (*f*) dynamic. Maria Magdalena has a whole rest in all three measures. The Organo part includes a trill (*tr*) in the second measure and a key signature change to one flat (*(b)*) in the third measure. The score concludes with a double bar line and repeat sign.

Musical score for measures 7-9. The score is written for piano and includes a bass line with fingering. The piano part features a melodic line in the right hand and a bass line in the left hand. The bass line includes fingering: 6, 7, 6, 7, 6, 6, f. Dynamics include *mf* and *f*. Trills (*tr*) are present in the right hand.



Musical score for measures 10-13. The score is written for piano and includes a bass line with fingering. The piano part features a melodic line in the right hand and a bass line in the left hand. The bass line includes fingering: 6, 6/4, 5, 3, mf, f, 6, 6/4, 5. Dynamics include *mf* and *f*. Trills (*tr*) are present in the right hand.

14

Sem - per fi - da, o mea pu - pil - la, ad se - pul - crum vi - gi -

p 6 7 6 6 5 3

=

18.

la - bis, ad se - pul - crum vi - gi - la - bis,

6 b5 9 8 6 6 5 6 8 7 5

21

mae - - stum cor plo - ran - do a -

2 6
5

≡

24

ma - bis dul - ci af - fe - ctu in ca - ra spe, plo -

6 6 7 6/4 5/3 4+ 6 6-

27

ran - - - - -

7 #



30

6 45 9 8 7

33

9/7 8 7 9/7 8

≡

36

poco f p assai

poco f

poco f

do a - ma - bis

7 # 9/4 - 6 - # poco f 9/4 - 6 - #

39

p assai

p assai

dul - ci af - fe - ctu in ca - ra

p assai
Vlc.
6 7 # 6 7 6 6

Bassi
6 6 4 5 #

=

42

f

ff

f

ff

f

ff

spe, in ca - - - ra spe.

f
6 6 6 4 5 #

ff
7 #

45

7 # 6 6 4 5 #

=

48

p p p

Sem - per fi - da, o mea pu - pil - la, ad se -

p 6

51

pul - - crum vi - gi - la - bis, mae - stum cor plo -

4 3 4 # 6 b 4+ b

||

54

ran - - do a - ma - - - -

6 b4 6

57

6
5

≡

60

p assai

p assai

p assai

- - bis dul - ci af - fe - ctu in

$\frac{9}{4}$ - 6 -

6

63

tr tr tr tr

f *p*

ca - ra spe, plo - ran

6 6 5 3

f *p*



66

p *p* *poco f*

- - - - do a - ma - bis

poco f

$\frac{9}{4}$ - 6 - $\frac{9}{4}$ - 6 -

69

p

p

p

dul - ci af - fe - ctu in ca - - ra

p

6 6 6/4 5 - 3

73

poco f

f

poco f

f

poco f

f

spe, in ca - - ra spe, dul - - ci af -

poco f

f

6 6/4 5/3 6

76 (b)

ff

ff

ff

fe - ctu in ca - ra spe.

6/4 5/3 ff 7 7



80

tr

tr

p f

p f

p f

6 6/4 5/3 p f

83 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Allegretto

p *p* *p*

In sua spe meum

6 6 5
4 3

p 6 6

≡

88 *tr* *tr* *tr* *tr* *tr*

cor a man do, no va lu ce cir cum

8 7 6 5
6 6 6 6

8 7 6 5
6 6 6 6

93

fu - sum le - - ni mo - tu re - - spi - ran - do,

6 6 6 6 6



98

sen - tio iam gau - de - re in me, gau - de - re in

poco f

poco f

poco f

6 6 6 poco f 6 6 6 8 6 6 5

103

me. In sua spe meum cor a - man - do,

p *p* *p*

p 4 b b 7 6

≡

108

le - ni mo - tu re - spi - ran - do, sen - tio

tr *tr* *tr*

6 6 6

113

iam gau - de - re in me, gau - de - - - re in me, gau - de -

6 $\flat 6/5$ $\flat 5$ # 6 $\flat 6/5$ $6/4$ $\flat 5$ # 6

=

118

- - re in me.

$\flat 6/5$ $6/4$ $\flat 5$ # ff $\flat 4$ 6 $\flat 6$ $\flat 4$ $\flat 4$ 6 $\flat 6$

Tempo di prima

123

Musical score for measures 123-126. The score is in three systems. The first system contains three staves: two treble clefs and one bass clef. The second system contains two staves: one treble clef and one bass clef. The third system contains two staves: one treble clef and one bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The first system includes trills (tr) and slurs. The second system includes slurs and a fermata. The third system includes slurs and a fermata. The bass clef staff in the third system has fingerings 6, 5, and 6 written below it.



127

Musical score for measures 127-130. The score is in three systems. The first system contains three staves: two treble clefs and one bass clef. The second system contains two staves: one treble clef and one bass clef. The third system contains two staves: one treble clef and one bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 3/4. The first system includes trills (tr), slurs, and dynamics p and f. The second system includes trills (tr), slurs, and dynamics p and f. The third system includes slurs and dynamics p and f. The bass clef staff in the third system has fingerings 6, 6/4, 4, 3, p, f, 6, 6/4, and 5 written below it.

16 AH, TU SILES, O PETRE

[Tempo deest]

*Maria
Jacobe*

Ah, tu si - les, o Pe - tre! Et a no - bis di - vi - sus, tri - stis

*Maria
Salome*

Petrus

Organo

p *b7*

=

ad huc a - ma - ras fun - dis la - cry - mas?

Ve - ni no - bis - cum, ve - ni.

I - te, hinc ex -

6 *b*

=

i - re mi - hi da - tum non est. Ad mo - nu - men - tum it - e, et quae e - ve - ni - ant o - mnia

6 *b* *4+*

10

Sic e - rit.

re-nun-cia - te mi - hi. Ah, tam ci - to Pi - e-tas ve - stra non de - se-rat

6 6 b5

≡

13

Pe - trum plo-ran - tem. Me - cum si - sti-te, dum o - ra - re et de pec-ca - to

b7

≡

16

Adagio

Qui attacava uno de' Miserere di Dresda accomodato per le pute, senza Tenori, e Bafsi.

meo dum de - beo fle - re: At - que di - ci-te me-cum Mi - se - re - re.

6 b 6 b # b