

VIA CRUCIS

La dévotion aux Stations de la Croix, dite *Via Crucis*, ayant été munie par les Souverains-Pontifes de nombreuses indulgences, applicables aux âmes des morts, elle s'est répandue sur tous les pays et devint très populaire en quelques uns. On voit aussi en maintes églises des Stations peintes ou appendues aux murs. Les fidèles disent les prières consacrées pour chacune d'elles, tantôt isolément, tantôt par petits groupes qui se partagent les paroles. Parfois cet acte de dévotion étant fixée par le prêtre desservant l'église à un certain jour et à heure dite, c'est lui-même qui conduit les fidèles. Dans les premiers cas l'orgue ne saurait intervenir, pas plus qu'en ces endroits où les Stations de la Croix sont placées en plein air, comme à S. Pietro in Montorio à Rome. Il est aisé de comprendre que la manière la plus so-

lennelle, la plus émouvante de pratiquer cette touchante dévotion, se voyait jadis le Vendredi Saint au Colysée, en ce lieu dont le sol est abreuvé du sang des martyrs.

Peut être un jour pourra-t-on y remplacer les peintures, fort imparfaites, qui s'y trouvaient par les admirables Stations de la Croix que le sculpteur Galli modela et y transporter un puissant Harmonium, pour y faire résonner des chants dont les voix seraient soutenues par cet orgue portatif. Je serais heureux qu'un jour on y puisse entendre ces accents, qui ne rendent que trop faiblement l'émotion dont j'étais pénétré lorsque plus d'une fois j'ai répété, agenouillé avec la procession pieuse: *O! Crux Ave! Spes unica.*

F. Liszt

VEXILLA REGIS

Andante maestoso

Musical score for the beginning of *Vexilla Regis*, measures 1-6. The score is in 3/4 time, key of B-flat major, and marked *Andante maestoso*. It features a piano accompaniment with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The music is characterized by a slow, majestic tempo and a series of sustained chords and moving lines.

7 Ve - xil - la Re - gis pro - - de - unt, Ful - get

Musical score for *Vexilla Regis*, measures 7-11. The score continues from the previous system. It includes the vocal line with the lyrics "Ve - xil - la Re - gis pro - - de - unt, Ful - get" and the piano accompaniment. The piano part is marked *f* and *sempre legato*. The melody is in the right hand, and the bass line is in the left hand.

12 Cru - cis my - ste - - ri - um, Qua vi - - ta mor -

Musical score for *Vexilla Regis*, measures 12-16. The score continues from the previous system. It includes the vocal line with the lyrics "Cru - cis my - ste - - ri - um, Qua vi - - ta mor -" and the piano accompaniment. The piano part is marked *f* and *sempre legato*. The melody is in the right hand, and the bass line is in the left hand.

17 -tem per - tu - lit, Et mor - te vi - tam pro - - tu - lit.

Musical score for *Vexilla Regis*, measures 17-21. The score continues from the previous system. It includes the vocal line with the lyrics "-tem per - tu - lit, Et mor - te vi - tam pro - - tu - lit." and the piano accompaniment. The piano part is marked *f* and *sempre legato*. The melody is in the right hand, and the bass line is in the left hand.

23 Im - ple - - ta sunt quae

f *legato*

29 con - ci - nit Da - vid fi - de - li car - mi - ne Di - cen -

f *legato*

35 - do na - ti - o - ni - bus Re - gna - - vit a

f *legato*

40 li - gno De - - us. A - - - - - men.

ritenuto *a tempo*

p

46 riten. - - - - -

p sotto voce

p

51 O Crux a - - - - - ve,

p *sempre legato*

p *sempre legato*

57 spes u - ni - ca, Hoc Pas - si - o -

63 - nis tem - po - re Piis ad - au - ge

69 gra - ti - am, Reisque de - le cri - mi - na.

75 A - men, a - men.

STATION I
Jésus est condamné à mort

Andante

7

non staccato
rit.

13

19

26 Pilatus (Bass-Stimme) poco ritard.

In - no - cens e - go sum a san - gui - ne Ju - sti hu - jus.

mf

STATION II

Jésus est chargé de sa croix

Lento

p

rit.

3

rit.

5

simile

cresc.

10

f

ff

A - - - ve,

p dolente

a - - - ve

Crux.

sf

pp

15

Meno lento

p pesante

17

sempre legato e *p*

22

27

STATION III

Jésus tombe pour la première fois

Männerstimmen

Lento

Je - sus ca - dit.

8

15 Stra - bat ma - ter do - lo - ro - sa

21 ju - xta cru - cem la - cry - mo - sa, dum pen -

28 de - bat fi - li - us.

perdendo

ff

pp

dim.

STATION IV

Jésus rencontre sa très sainte mère

Lento

mf

sf

sf

dim.

p

ms.

pp *dolcissimo*

Rel.

*

Rel.

*

Rel.

*

Rel.

*

Rel.

*

Rel.

*

Rel.

*

Rel.

*

STATION V

Simon le Cyrénéen aide Jésus à porter sa croix

Andante

p

5

10

cresc.

15

20

cresc.

25

dolce affettuoso

2nd * 2nd * 2nd *

32

Come prima (meno lento)

p

2nd * 2nd *

38

sempre legato

2nd * 2nd * 2nd * 2nd *

43

2nd * 2nd * 2nd * 2nd *

48

dim.

2nd * 2nd *

STATION VI

Sancta Veronica

Andante

p doloroso

7

riten. [- - - -]

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

14

Haupt voll Blut und Wun - den, voll Schmerz und voi - ler

p

20

Hohn; o Haupt zum Spott ge - bun - den mit ei - ner

mf *p*

26

Dor - nen - kron, o Haupt sonst schön ge - zie - - - ret mit

p *mf*

*) Die Fermaten geben hier und im folgenden nur die Zeilenenden an, bedeuten aber keine Verlängerung des Tonwertes.

*) Here and in the following the fermatas merely indicate the ends of the lines and not that the notes should be lengthened.

32 höch - ster Ehr' und Zier, jetzt a - ber höchst schim - pfie -

38 ret, ge - grü - ßet seist du mir!

44 un poco riten.

STATION VII

Jésus tombe pour la seconde fois

Männerstimmen

Je - sus ca - dit.

Lento

ff

dim.

8

p

pp

pp

12

molto *ff*

18 *a tempo*

p No - li - te fle - re su - per me, sed su - per

Bariton solo

(23)

vos ip - sos fle - te et su - per fi - li - os ve - stros *mf* tremolo

26

ff

34 *Allegro marziale*
ten.

ff

39

ff

tremolo (lang)

STATION IX

Jésus tombe une troisième fois

Männerstimmen

Je - - - sus ca - dit.

Lento

ff

And. *

8

p

pp

P

And. *

15

Sta - bat ma - ter do - lo - ro - sa

pp

21

iu - xta cru - cem la - cry - mo - sa,

5 | 4 | 3 | 4 | 3 | 2

27

dum pen - de - bat fi - - - li - - us.

perdendo

STATION X

Jésus est dépouillé de ses vêtements

First system of the musical score. The piece is in C major with a key signature of two flats (B-flat and E-flat) and a common time signature. The music is written for piano. The first measure is marked with a piano (*p*) dynamic. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment. The system concludes with the instruction *legato sempre* and a triplet of eighth notes.

Second system of the musical score, starting at measure 5. The right hand continues with a melodic line, incorporating slurs and fingerings. The left hand accompaniment includes a *ped.* (pedal) marking and a fermata. The system ends with a fermata in the right hand.

Third system of the musical score, starting at measure 9. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes a *p* dynamic marking and a *2da* (second) marking. The system concludes with the instruction *legato*.

Fourth system of the musical score, starting at measure 14. The right hand continues with a melodic line, including slurs and fingerings. The left hand accompaniment includes a *ped.* marking and a fermata. The system ends with a fermata in the right hand.

Fifth system of the musical score, starting at measure 18. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes a *ped.* marking and a fermata. The system concludes with the instruction *perdendo* (diminuendo).

STATION XI

Jésus est attaché à la croix

Andante
Chor - T., B.

Cruci - fi - ge Cruci - fi - ge Cruci -

ff *stacc. sempre*

5

fi - ge Cruci - fi - ge Cruci - fi - ge Cruci -

9

fi - - - ge

p

STATION XII

Jésus meurt sur la croix

Poco andante
Bariton solo*)

E - li, E - li lam - ma Sa - ba - ctha - ni?

4

perdendo

12

In ma - nus tu - as com - men - do spi - ri - tum me - um.

p Bariton solo dim.

Andante non troppo lento

13

p dolce

*) Liszt hat die Sologesangsmelodie in allen Quellen in einer besonderen Zeile notiert. Die Singstimmen von Takt 12 schrieb er dagegen in dem Manuskript der Klaviersolofassung in das Liniensystem der linken Hand. Diese „Singstimmen“ können auch beim Klaviersolovortrag nicht entbehrt werden, denn die Musik des Satzes bildet nur mit ihnen zusammen eine organische Einheit.

*) Liszt gave the solo voice melody a separate line in all the sources. On the other hand the vocal notes in bar 12 are written in the left hand part in the manuscript of the piano solo version. These "vocal notes" can not be dispensed with in a solo piano performance because the movement's musical material forms an organic unit only when these are included.

21

un poco cresc.

27

p tremolo

32

cre - scen - do

molto

37

Bar. solo

riten.

vi - Con - sum - ma - de - tum est.

pp

46

a tempo

dolcissimo

53

perdendo

un poco riten.

Eine Alt-Stimme

2 Sopran-Stimmen

59 *p* Con - sum - ma - tum est. *p* Con - sum - ma - tum est. *pp* -de

sehr lange Pause

61 *Andante*

p

69 O Trau - rig - keit, o Her - ze - leid! Ist das nicht

p legato

77 zu be - kla - gen: Gott des Va - ters ei - nigs Kind

84 wird ins Grab ge - tra - gen. O Trau - rig - keit, o

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

p

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

108 - - rig - keit o Her - - ze - leid.

116

STATION XIII

Jésus est déposé de la croix

Andante moderato

p

9

rallentando

pp

18

Lento (come prima)

Musical score for measures 18-26. The piece is in a minor key (one flat). Measure 18 starts with a whole rest in the right hand and a whole note chord in the left hand. The right hand enters in measure 19 with a descending eighth-note scale. Dynamics include *perdendo* (decrescendo), *mf* (mezzo-forte), and *sf* (sforzando). Fingerings are indicated with numbers 1-3. A fermata is placed over the final note of measure 26. A *Red ** marking is present below the staff.

27

Musical score for measures 27-33. The right hand features a complex eighth-note pattern with triplets and slurs. Dynamics include *sf* and *p* (piano). A fermata is placed over the final note of measure 33. A *Red ** marking is present below the staff.

34

Musical score for measures 34-41. The right hand continues with eighth-note patterns, including slurs and accents. Dynamics include *sf* and *p*. A fermata is placed over the final note of measure 41.

42

Musical score for measures 42-49. The right hand features a series of half notes with slurs. Dynamics include *dolcissimo espr.* (dolcissimo espressivo) and *pp* (pianissimo). A *Red ** marking is present below the staff, followed by the word *simile*.

50

Musical score for measures 50-57. The right hand continues with half notes and slurs. Dynamics include *p* (piano). A fermata is placed over the final note of measure 57.

58

Musical score for measures 58-64. The right hand features a series of half notes with slurs. Dynamics include *p*. A fermata is placed over the final note of measure 64.

STATION XIV

Jésus est mis dans le sépulcre

Andante

p

6

12

A - ve crux spes u - ni - ca

1 2 4 3 4 1

17

simile

22

Mun - di sa - lus et glo - - ri - a

3 2 1 3 4

27

32

Au - ge pi - is jus - ti - ti - am

37

42

Re - is - que do - na ve - ni - -

47

- am

52 Ms. solo Λ - - - - - men.

58 un poco ritenuto

65 *più riten.* Più lento (in zwei \downarrow zu taktieren)

dolcissimo

69

72

75

Chor - S. A., T. B.
pp

Λ - ve CRUX.

87

pp

ritenuto
pp

più riten.

Λ - ve CRUX.

pp

88

pp