

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 introduction with a forte (*f*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece begins with a half rest in the right hand and a quarter rest in the left hand, followed by a series of chords and moving lines.

Musical score for *Vexilla Regis*, measures 7-11. The lyrics are: "Ve - xil - la Re - gis pro - de - unt, Ful - get". The score continues with the piano accompaniment and the vocal line. The dynamic remains *f*. The instruction *sempre legato* is written above the piano part. The melody is in the right hand, and the accompaniment is in the left hand.

Musical score for *Vexilla Regis*, measures 12-16. The lyrics are: "Cru - cis my - ste - ri - um, Qua vi - ta mor -". The score continues with the piano accompaniment and the vocal line. The dynamic remains *f*. The instruction *sempre legato* is written above the piano part. The melody is in the right hand, and the accompaniment is in the left hand.

Musical score for *Vexilla Regis*, measures 17-21. The lyrics are: "-tem per - tu - lit, Et mor - te vi - tam pro - tu - lit." The score continues with the piano accompaniment and the vocal line. The dynamic remains *f*. The instruction *sempre legato* is written above the piano part. The melody is in the right hand, and the accompaniment is in the left hand.

23 Im - ple - - ta sunt quae

f *V* *f* *legato*

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

V

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

V

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

ritenuto *a tempo*

V

46 *riten.*

p sotto voce

V

51 O Crux a - - - - - ve,

p *sempre legato*

V

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

Rit. *

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

2

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 Sta - 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 V

Simon le Cyrénéen aide Jésus à porter sa croix

Andante

p

5

10

cresc.

15

20

cresc.

25

dolce affettuoso

25 26 27 28 29 30 31

♩ * ♩ * ♩ * ♩ *

32

Come prima (meno lento)

p

32 33 34 35 36 37

♩ * ♩ * ♩ *

38

sempre legato

38 39 40 41 42

♩ * ♩ * ♩ * ♩ *

43

43 44 45 46 47

♩ * ♩ * ♩ * ♩ *

48

dim.

48 49 50 51 52 53

♩ * ♩ * ♩ *

STATION VI

Sancta Veronica

Andante

p doloroso

7

riten. [- - - -]

sf dim. smorz. mf legato

14

Haupt voll Blut und Wun - den, voll Schmerz und vol - 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.

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

pp

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

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

perdendo

STATION VIII

Les femmes de Jérusalem

Andante un poco mosso

p

6 poco a poco accel.

p poco a poco cresc.

12

molto *ff*

Red.

18 *a tempo*

p

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

Bariton solo

Red.

(23)

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

mf *tremolo*

Red.

26

Red.

34 *Allegro marziale*
ten.

ff

Red.

39

ff

tremolo (lang)

Red.

STATION IX

Jésus tombe une troisième fois

Männerstimmen

Je - - - sus ca - dit.

Lento

ff

And.

8

p

pp

P

And.

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

15

pp

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

21

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

27

perdendo

STATION X

Jésus est dépouillé de ses vêtements

Musical notation for the first system, measures 1-4. The piece is in C major with a key signature of two flats (B-flat and E-flat) and a common time signature. The first system includes a piano (*p*) dynamic marking and a *legato sempre* instruction. Fingerings are indicated with numbers 1-3. The right hand features a melodic line with slurs and triplets, while the left hand provides a harmonic accompaniment.

Musical notation for the second system, measures 5-8. This system continues the melodic and harmonic development. It includes a *legato* marking and a *ped.* (pedal) instruction. Fingerings are indicated with numbers 1-5. The right hand has a more active melodic line with slurs, and the left hand continues with a steady accompaniment.

Musical notation for the third system, measures 9-13. This system features a *legato* marking and a *p* dynamic marking. It includes a *2da* (second ending) bracket and a *ped.* instruction. The right hand has a melodic line with slurs and a *2da* ending, while the left hand provides accompaniment.

Musical notation for the fourth system, measures 14-17. This system includes a *ped.* instruction and a *ped.* marking. The right hand has a melodic line with slurs and a *4* fingering, while the left hand provides accompaniment.

Musical notation for the fifth system, measures 18-21. This system includes a *ped.* instruction and a *perdendo* marking. The right hand has a melodic line with slurs and a *4* fingering, while the left hand provides accompaniment.

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?

pp

perdendo

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

p dim.

Bariton solo

Andante non troppo lento

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

vi-

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

f

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

9

rallentando

18

Lento (come prima)

Musical score for measures 18-26. The piece is in B-flat major and 4/4 time. The tempo is Lento (come prima). The score features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *perdendo*, *mf*, and *sf*. Fingerings are indicated with numbers 1-3. A *Red.* (Reduction) symbol is present at the end of the system.

27

Musical score for measures 27-33. The right hand features intricate fingering patterns (3 1 2 1 2, 3 4 2 3, 1 1 2, 3 1 2, 3 4 1 2). Dynamics include *sf* and *p*. A *Red.* (Reduction) symbol is present at the end of the system.

34

Musical score for measures 34-41. The right hand has complex fingering (b 3 2 3 4, b 3 2 3 4, b 3 2 3 4). Dynamics include *sf*. A *Red.* (Reduction) symbol is present at the end of the system.

42

Musical score for measures 42-49. The right hand is marked *dolcissimo espr.* and features a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *pp*. A *Red.* (Reduction) symbol is present at the end of the system.

50

Musical score for measures 50-57. The right hand features a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *pp*. A *Red.* (Reduction) symbol is present at the end of the system.

58

Musical score for measures 58-65. The right hand features a melodic line with slurs. The left hand has a steady accompaniment. Dynamics include *p*. A *Red.* (Reduction) symbol is present at the end of the system.

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

Ms. solo
A - - - - - men.

52

58 un poco ritenuto

Più lento (in zwei 2 zu taktieren)

più riten.

65

dolcissimo

69

72

75

5 3

♯

♯

Chor - S. A., T. B.

pp

A - ve crux.

pp

80

pp

♯

ritenuto

pp

più riten.

A - ve crux.

pp

88

pp

♯